

Alfred Baker Fonds

Correspondence

1980-2005

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19 August 2005

Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, WI 53211  
USA



NATIONAL  
GALLERY OF  
SCOTLAND

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

Dear Alfred

**Re: Loan of Elsheimer, *Mocking of Ceres***

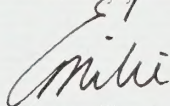
I am writing to follow up on arrangements for the loan of your Elsheimer to our exhibition, opening in Frankfurt in March 2006. We had previously agreed that you would hand-carry the work to London, where it would be stored for safe-keeping until the show opens. When we last met in Edinburgh a few weeks ago, you told me that you come to London three times a year, and that it would be most convenient for you to bring the work in October of this year. That would suit your schedule and give us time to bring it over on time for the opening in Frankfurt. We also discussed the possibility of your leaving the painting at the National Gallery in London for storage from October until it goes to Frankfurt. I have now talked with Axel Rüger and my counterparts working on the exhibition about this idea.

We were wondering if you might consider bringing the painting to the Dulwich Picture Gallery for storage instead of to the National Gallery. Although Axel would be willing to take it in, this would involve some considerable paperwork on his part. As Dulwich is also in London, we thought it might also be possible for you to leave the painting there, where it will be equally well cared for and insured.

With your permission, I have copied Vicky Norton, Exhibitions Organiser at the Dulwich Picture Gallery in this correspondence. She will be in touch with you about any further arrangements.

With best wishes.

Sincerely yours,



Dr Emilie Gordenker  
Senior Curator  
Early Netherlandish, Dutch and Flemish Art

Direct line: +44 (0)131 624 6510  
Email: [egordenker@nationalgalleries.org](mailto:egordenker@nationalgalleries.org)

cc Victoria Norton, Dulwich Picture Gallery

NATIONAL GALLERIES  
OF SCOTLAND







28 August 2005

Dr Alfred Bader and Dr Isobel Bader  
2691 N Shepard Avenue  
Milwaukee, WI 53211  
USA



NATIONAL  
GALLERIES OF  
SCOTLAND

DEVELOPMENT DEPARTMENT  
THE DEAN LODGE  
72 BELFORD ROAD  
EDINBURGH EH4 3DS  
TELEPHONE: 0131-624 6200  
FACSIMILE: 0131-623 7126

Dear Drs Bader,

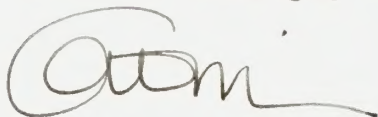
Thank you for considering our proposal with regard to our Elsheimer exhibition. We are indeed very grateful for your support to Playfair.

I was very pleased to read the Laureation Address to you both, and am delighted to see that the University of Edinburgh has recognized your long term commitment to the Bader Scholarships. I am sorry I was not there to see the ceremony.

I think the exhibition *Devil in the Detail Adam Elsheimer 1578-1610* will be a very special show – and will take full advantage of the new facilities of the Playfair Project. I know you are expecting to see it in Dulwich, but if you do happen to be in Edinburgh, Emilie Gordenker and I would be delighted to show you around.

Thank you once again for considering our proposal.

With best wishes



Catrin Tilley  
Director of Development

NATIONAL GALLERY  
PORTRAIT GALLERY  
GALLERY OF MODERN ART  
DEAN GALLERY









Mr. Dr. A. Bader  
Astor Hotel - Suite 622, 924 E. Juneau Avenue  
Milwaukee, WI 53202  
UNITED STATES

Amsterdam, 12 september 2005

Dear Mr. Bader,

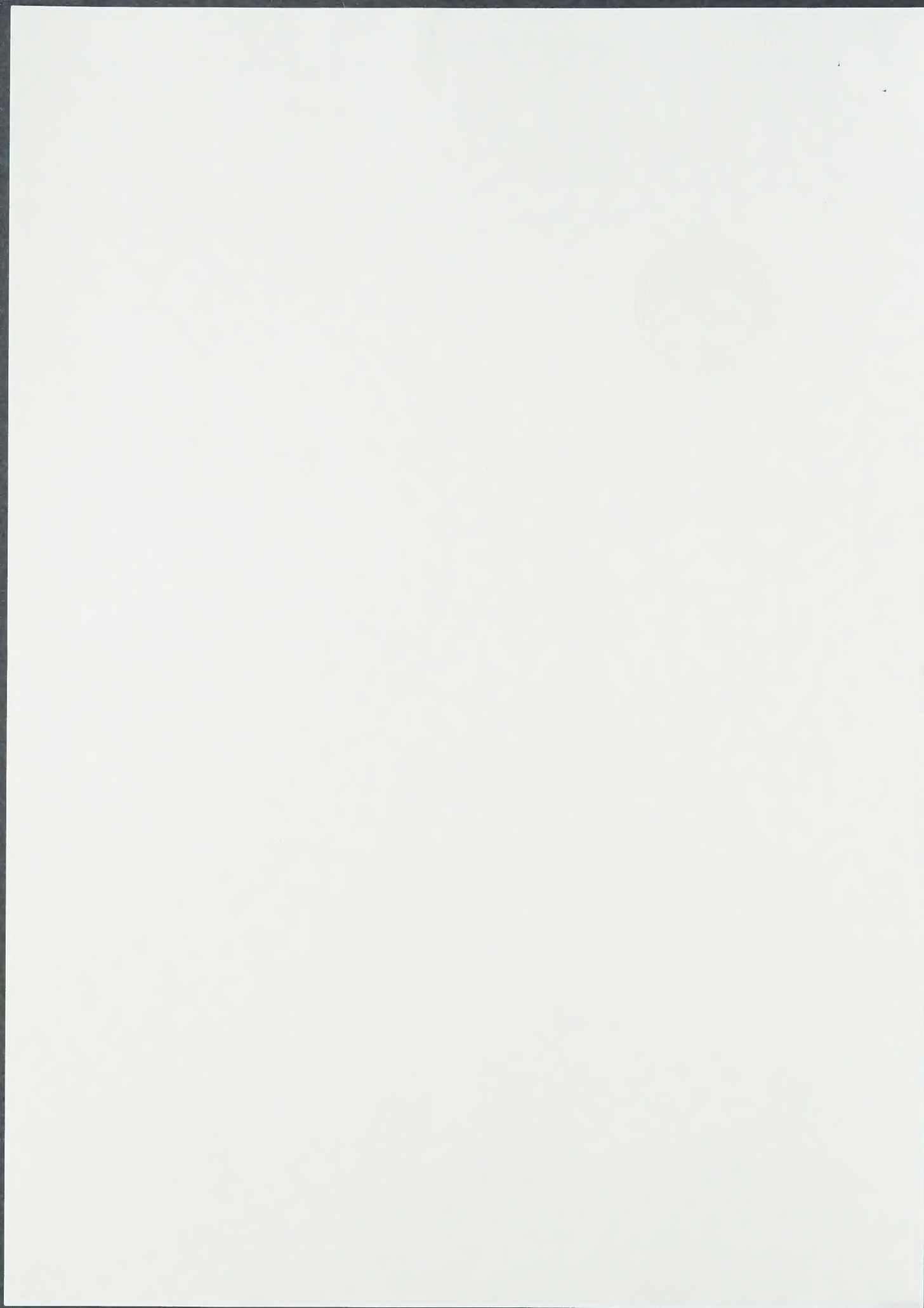
It gives me great pleasure to invite you to a private gathering in the Rembrandt House Museum on Thursday **22 September 2005**, when four studies in oil belonging to a forgotten part of Rembrandt's oeuvre will be presented.

A previously unknown part of Rembrandt's oeuvre has been discovered in the course of the preparations for the exhibition *Rembrandt. The Quest of a Genius*, which will be staged in the Rembrandt House and the Gemäldegalerie in Berlin next year. Professor Ernst van de Wetering, chairman of the Rembrandt Research Project, examined a large group of paintings of half-length figures that are currently generally regarded as free copies of sections of Rembrandt's history works made by his pupils. In view of the quality of the painting, Van de Wetering is convinced that some of these works must have been painted by Rembrandt himself. Rembrandt made paintings like these as preparatory studies for figures in larger compositions. The primary purpose of these studies in oil was to try out the effects of unusual lighting. Their very informality makes them small masterpieces.

**Programme**

- 9.45 a.m. Reception in the auditorium of the Rembrandt House Museum
- 10.00 a.m. Welcome by Ed de Heer, director
- 10.05 a.m. Rembrandt 400 in the Rembrandt House by Bob van den Boogert, curator
- 10.15 a.m. Presentation of the paintings by Ernst van de Wetering, chairman of the Rembrandt Research Project
- 10.45 a.m. Viewing the paintings









A small exhibition focusing on this discovery and titled *Rembrandt's oil studies: new light on an old problem* will be showing in the Rembrandt House from 22 September to 4 December 2005. The presentation is a foretaste of the exhibition *Rembrandt. The Quest of a Genius*, which will run in the Rembrandt House in April, May and June 2006.

Would you please be so kind as to let us know by 20 September whether you will be able to attend the presentation on 22 September: +31 (0)20-5200400 or [museum@rembrandthuis.nl](mailto:museum@rembrandthuis.nl).

Please note that there is an embargo on the publication of the above information until 22 September. We would kindly ask you to respect this embargo until then.

With sincere regards,

Ed de Heer  
Director







Saey's

**Subject:** Saey's

**From:** Lewis Nierman <lnierman@bellsouth.net>

**Date:** Wed, 5 Oct 2005 09:24:11 -0400

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

Dear Alfred

Attached for your consideration are several (5) photos of a typical painting by Jacob Ferdinand Saey's. It is not the one from the Circle of Saey's offered and sold at Leslie Hindeman's a few weeks ago. It comes from a Florida estate and I bought it on ebay miscatalogued as 19th century. It is oil on canvas 23" X 32" and the photos give a decent idea of condition and quality. As usual, I am not in any position to hold for any period of time, wait for big auction houses or even deal with them. I am looking to turn it over quickly for a fair portion of its value. If you have any interest or know of anyone, please let me know. The lining is very solid and need not be replaced. Not cleaned is several years and some yellowing to old varnish. The frame was hideous and typical of a Boca Raton decorator's taste and has been removed. The colors on the full photo are a bit burned out at the upper right distance where more color and detail are actually present.

All the best,

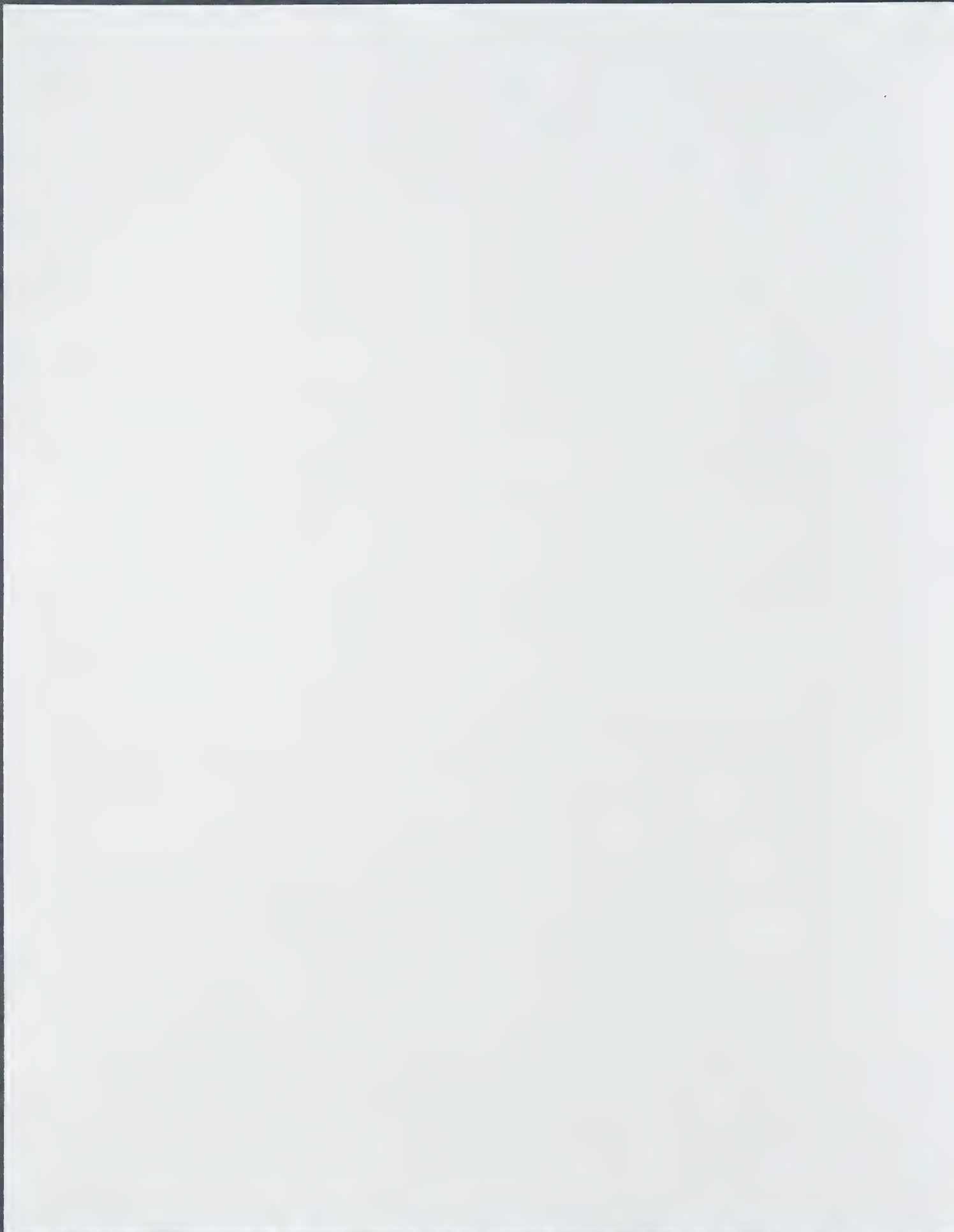
Lewis

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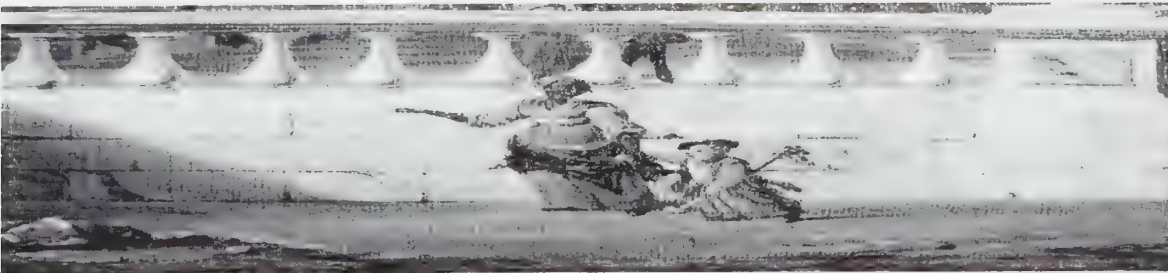
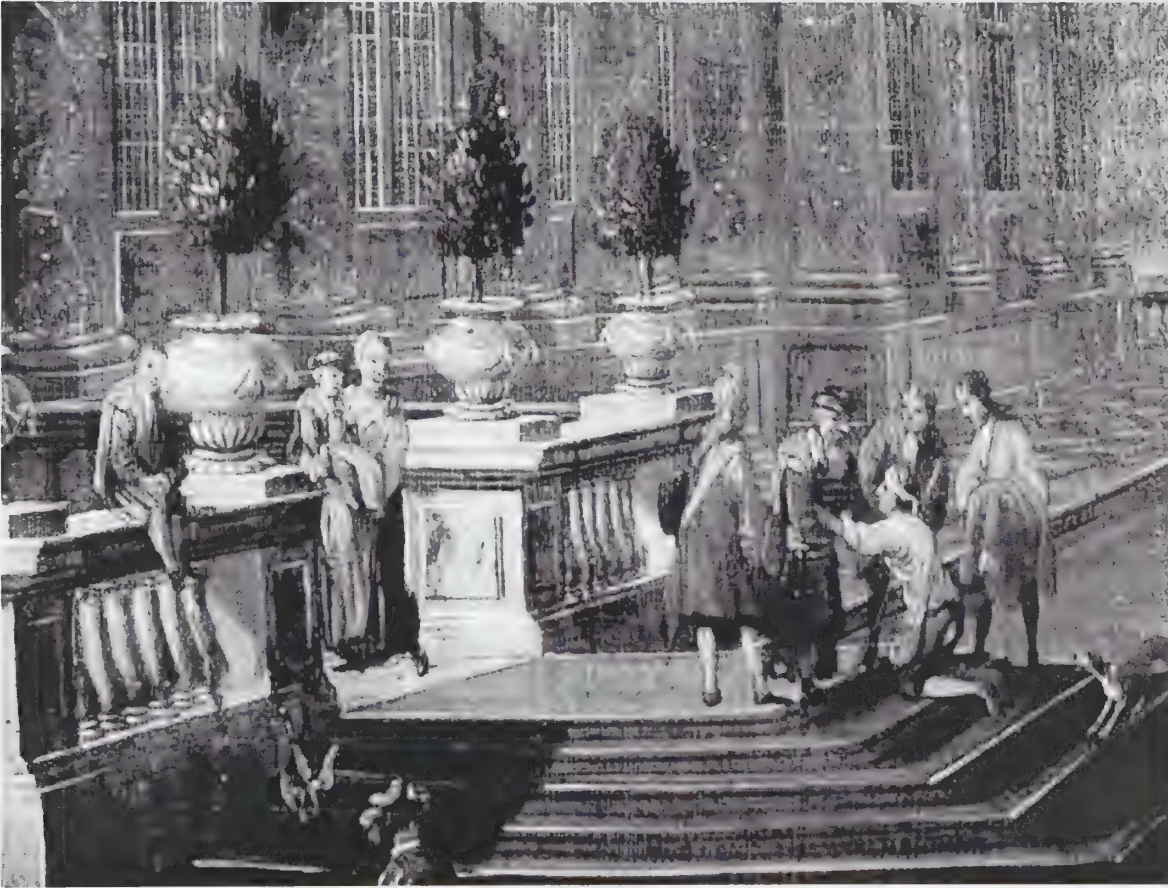
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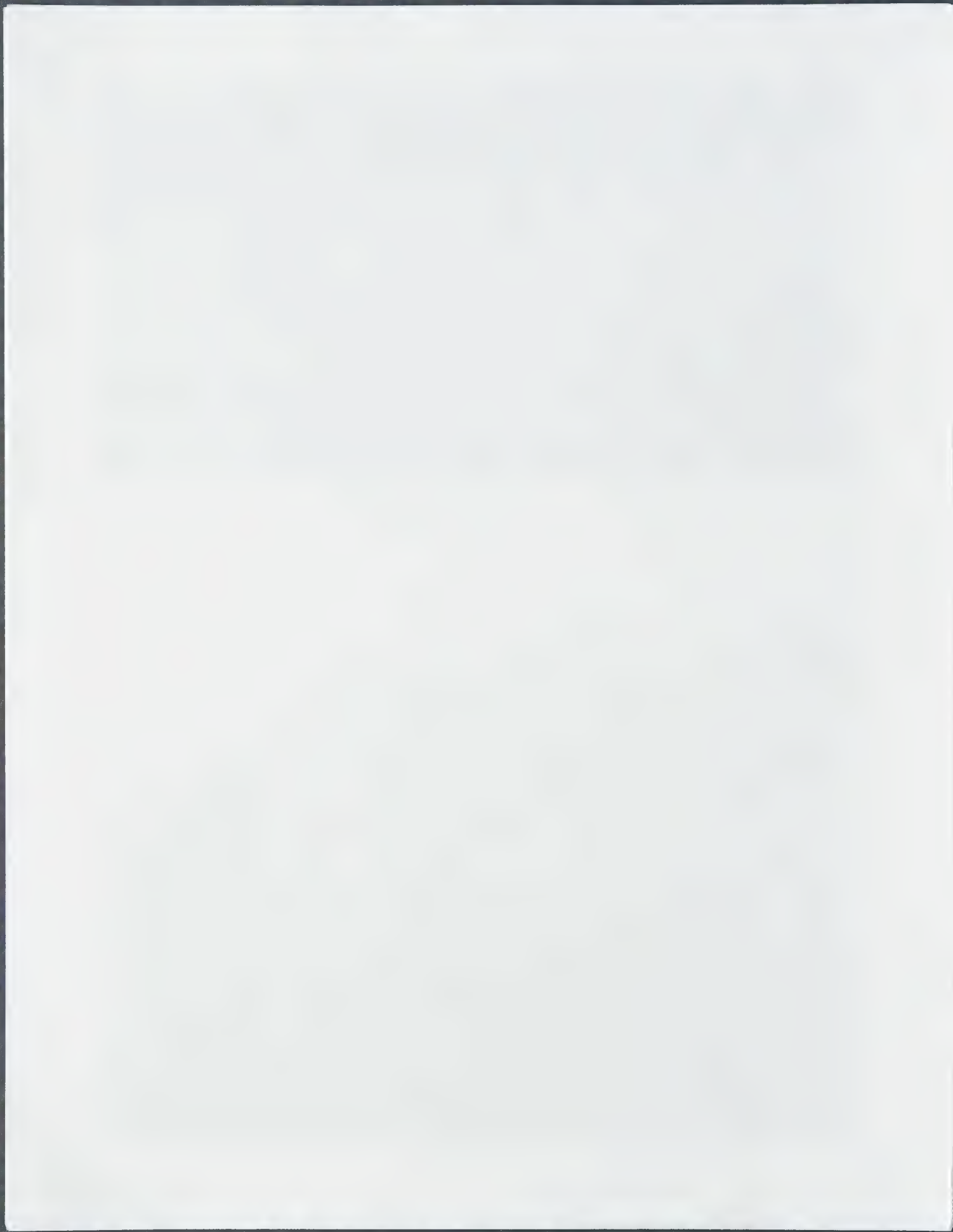




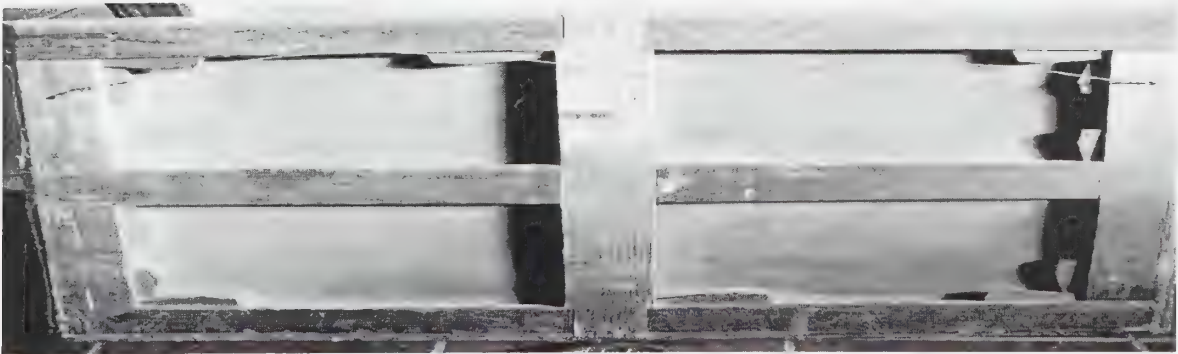
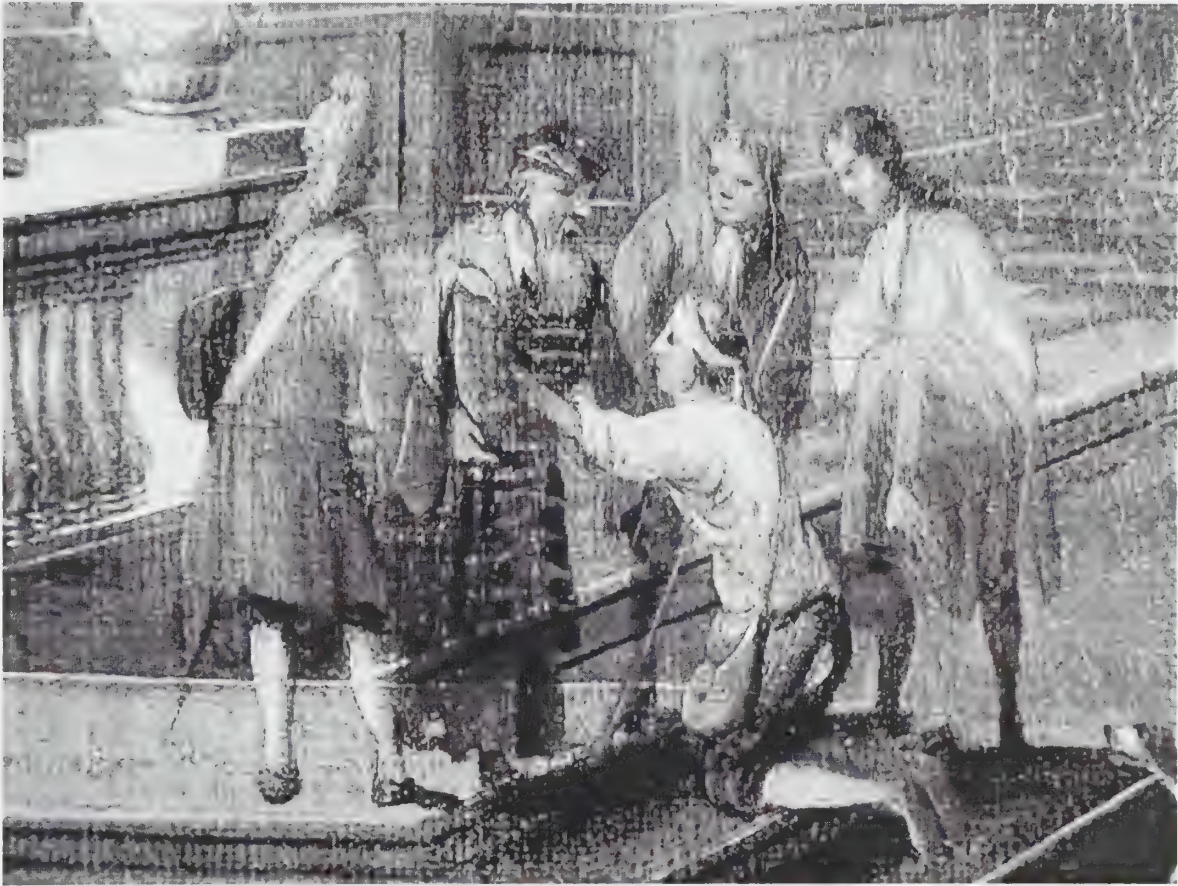




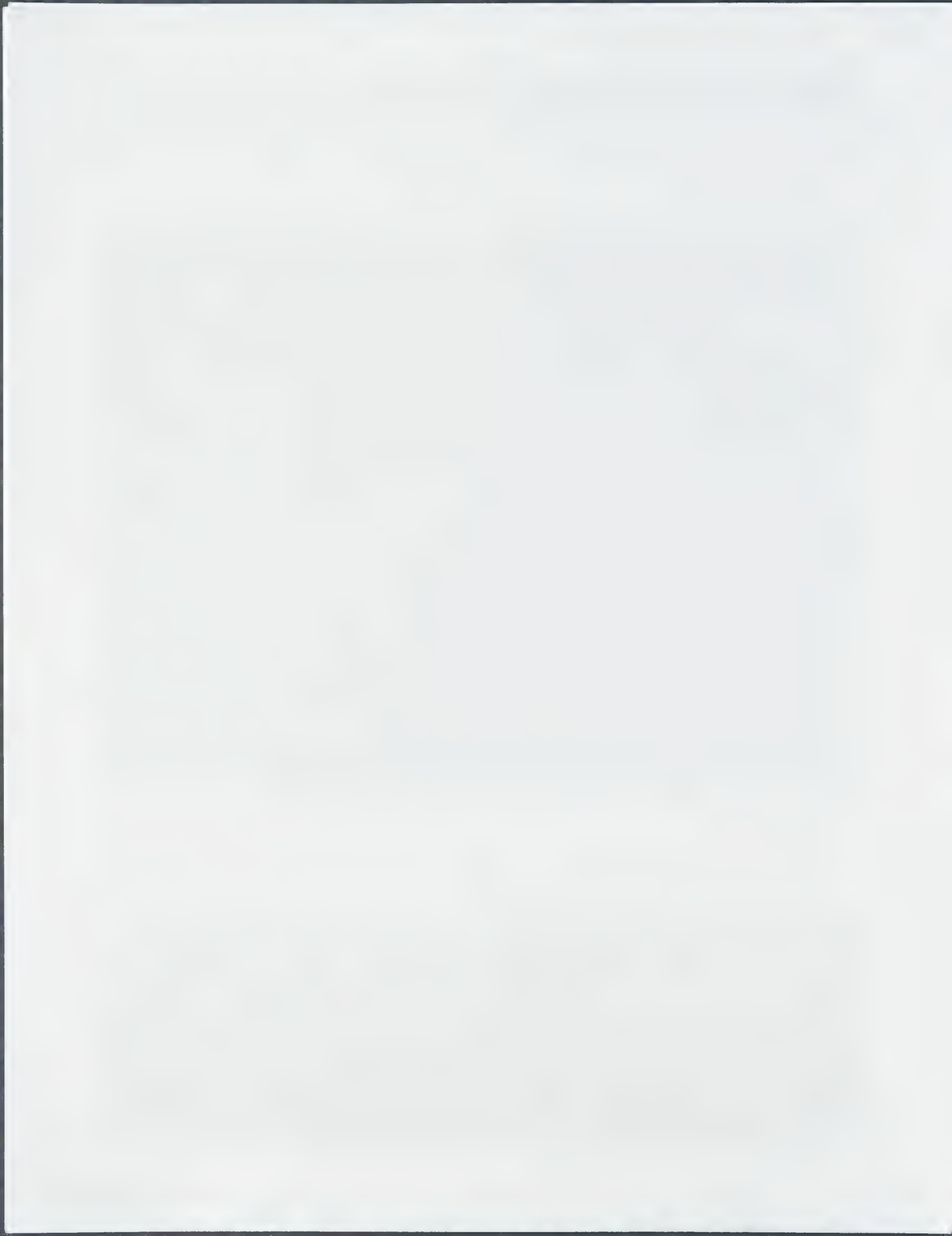




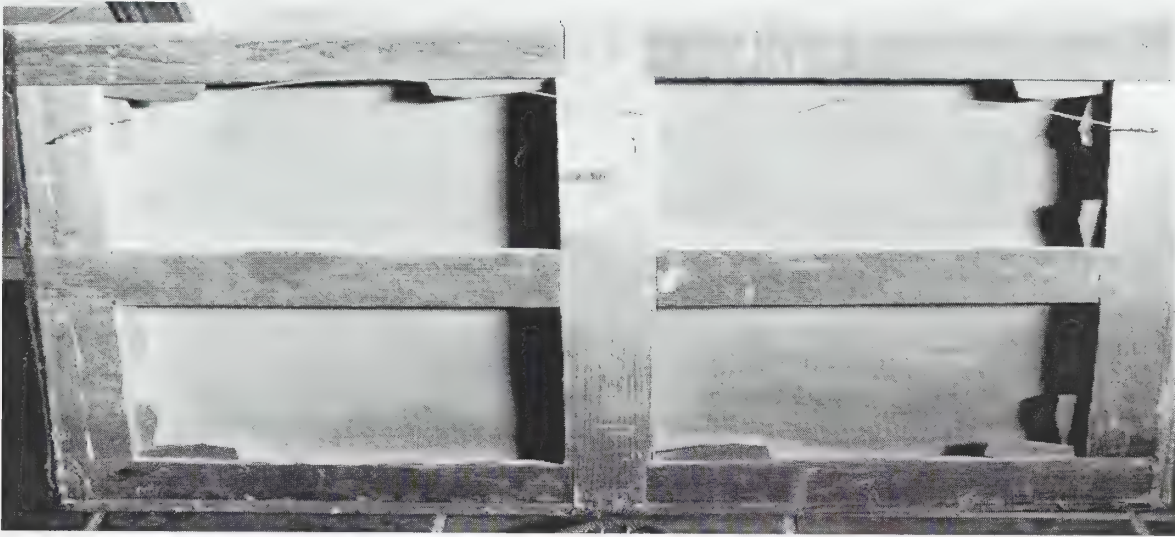




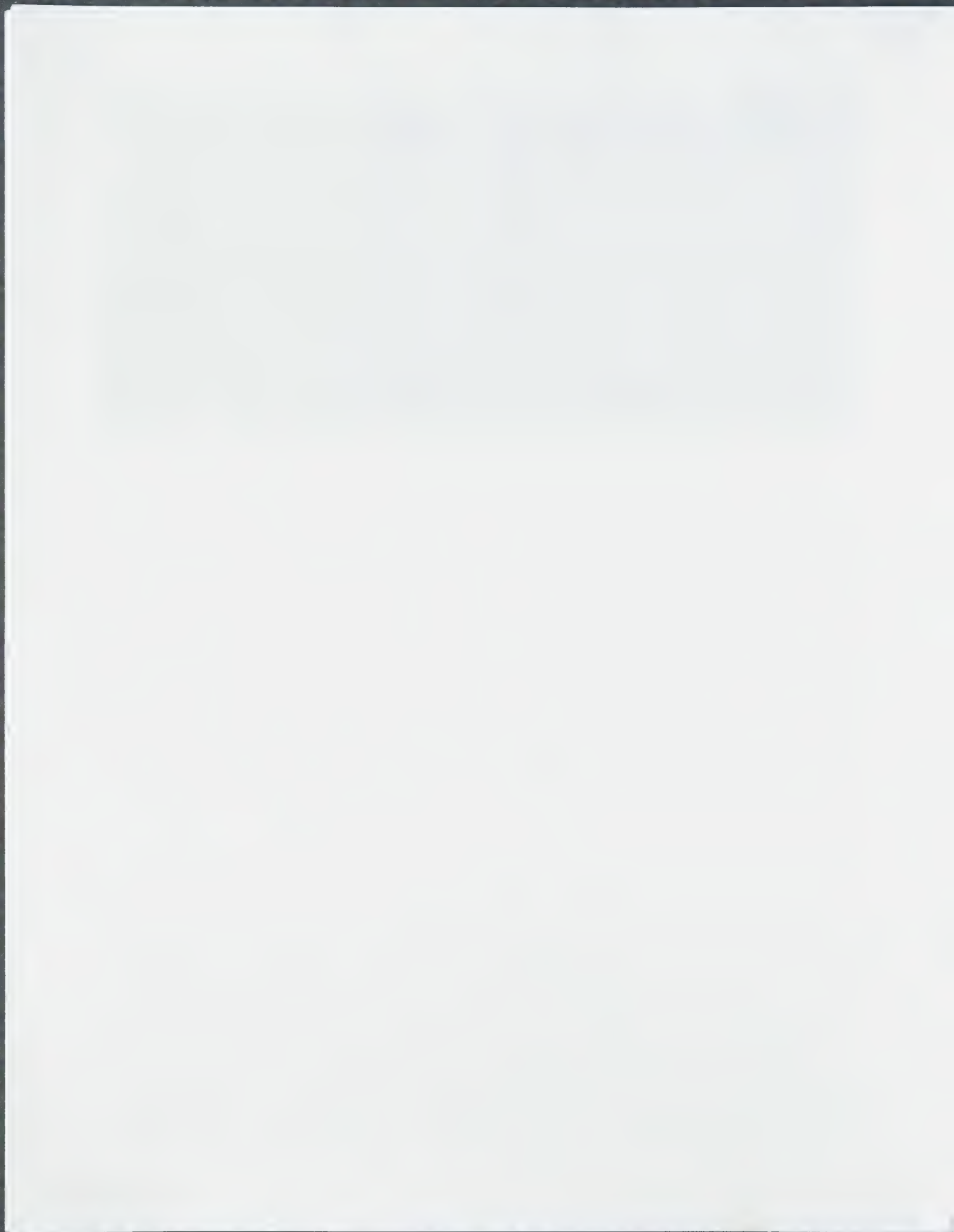
















ALFRED BADER FINE ARTS

DR. ALFRED BADER

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

ESTABLISHED 1961

September 6, 2005

Dr. Jakob Simon, Curator  
National Portrait Gallery  
St. Martin's Place  
London WC2H 0HE  
ENGLAND

Dear Jakob,

The enclosed essay, to be published in my next autobiography a year or two from now, will I hope bring back happy memories about two paintings.

You have already sent me a good photograph of yourself and I would like your permission to use your Copyright text of February 22, 2005 entitled "Help Us Secure a Great Portrait for the Nation". Copy of what I would like to use is enclosed.

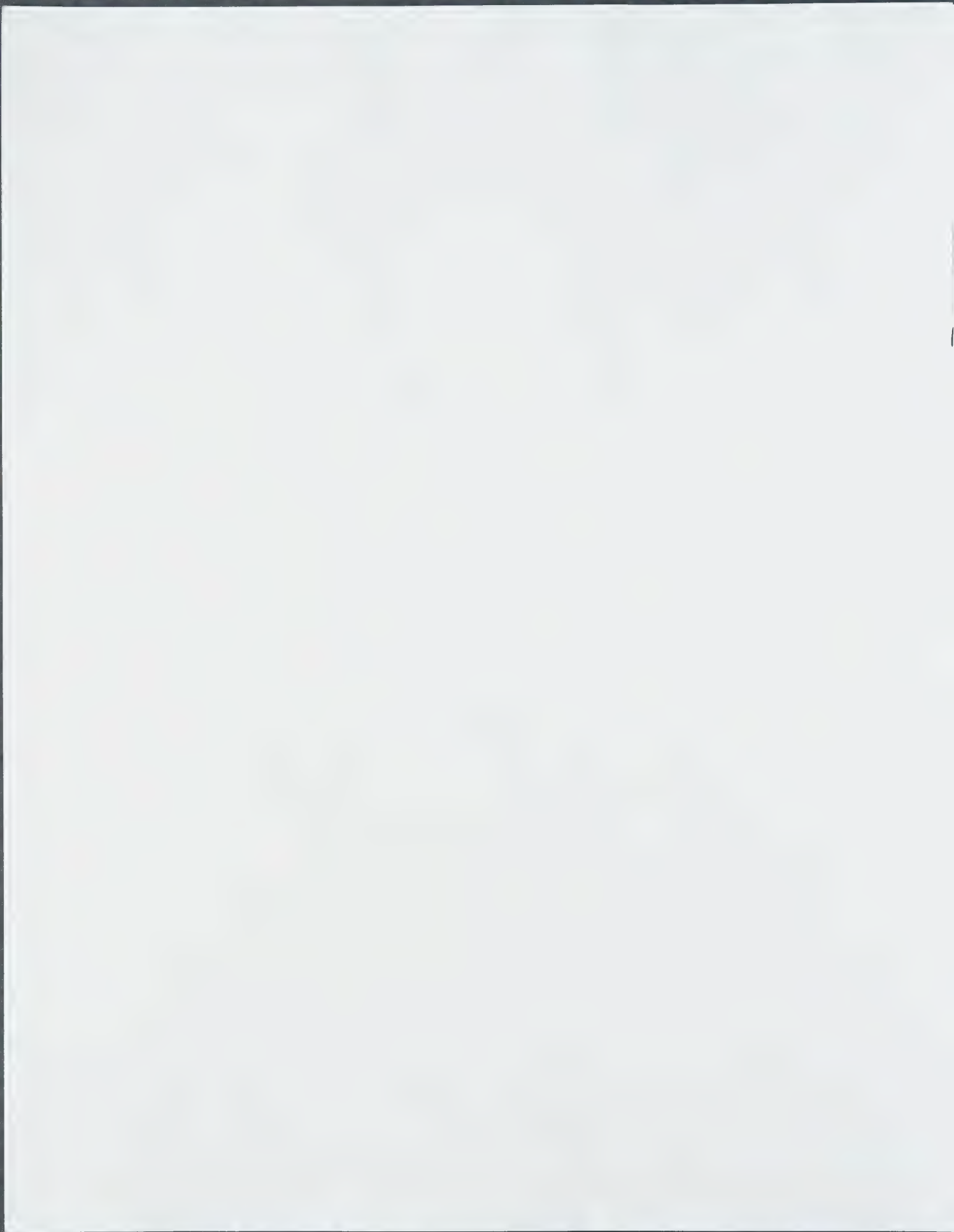
Isabel and I plan to be in England in November and December and very much hope to have a chance to visit you.

With best regards I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: [alfred@alfredbader.com](mailto:alfred@alfredbader.com)





There probably are times in the lives of most of us when we simply do not know what to decide. The most serious time of indecision in my life was after I received Isabel's letter #82 on August 15, 1951, the first letter I had received since September 1950. I didn't know what to do and I made the wrong decision - if I had decided to fly to Canada before she returned to England on August 22, our lives might have been so different!

With paintings there often is indecision. Should I bid, should I take a chance despite all that overpaint?

But the greatest indecision in my life regarding a painting was totally different, lasted only half an hour, and solved itself.

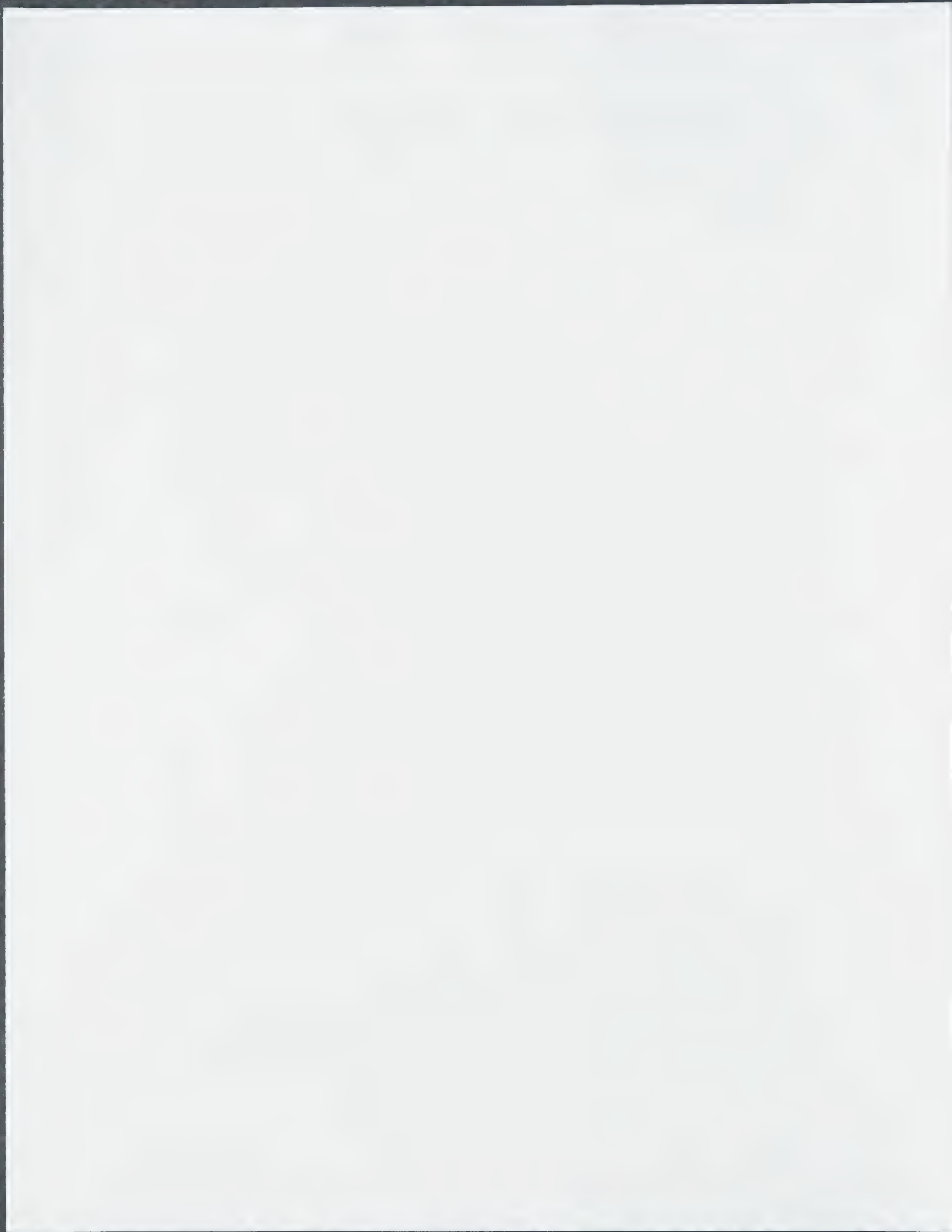
In December 2001 Philip Mould of Historical Portraits in London told me of a magnificent portrait (Fig. ) of Arthur James Balfour painted by John Singer Sargent for the Carlton Club in London in 1908. The large canvas, 101" x 58", was exhibited in the Royal Academy that year, and G.K. Chesterton described it in the Art Journal, "By far the most important thing in the exhibition, by the perspective of history, is Mr. Sargent's portrait of Mr. Balfour...Mr. Sargent's most sympathetic portrait is also one of his most sagacious...It is the portrait of a philosopher and a statesman...Mr. Sargent has left on canvas the record of what was worst at the end of the nineteenth





century, after the death of Gladstone and the great crusades: the brazen fashion, the foul finance. Here, perhaps he has left forever the record of what was best in it.”

The National Portrait Gallery published an appeal (Fig. ) for funds, briefly describing the life of Arthur Balfour. But to me Balfour had an importance not mentioned in this appeal: he was the father of the Balfour Declaration of November 2, 1917 in which the British government expressed its support for a Jewish homeland in Palestine. The best verbal description of Balfour I had ever seen was a study by Pierre van Paassen written in 1925 when Balfour and Chaim Weizmann, later the first president of Israel, traveled to Palestine for the opening of the Hebrew University. Van Paassen wrote, “...Well may one ask, what stirred this strange, often lethargic, more often incomprehensible figure, at one time called ‘the Eternal Nay’ in the Irish Home Rule question, - what moved him to champion the cause of the Jewish people at the Versailles conference and become their advocate in the councils of humanity in the days that followed?...A review of his life would show that only the most profound questions of human activity, only the most momentous events, have ever been able to stir Lord Balfour into anything approaching enthusiasm...Logic, force and dignity are his weapons...There are no sentimental reasons attached to his visit. He is not rejoicing primarily over the happy ending of two thousand years of exile for the Jewish people.



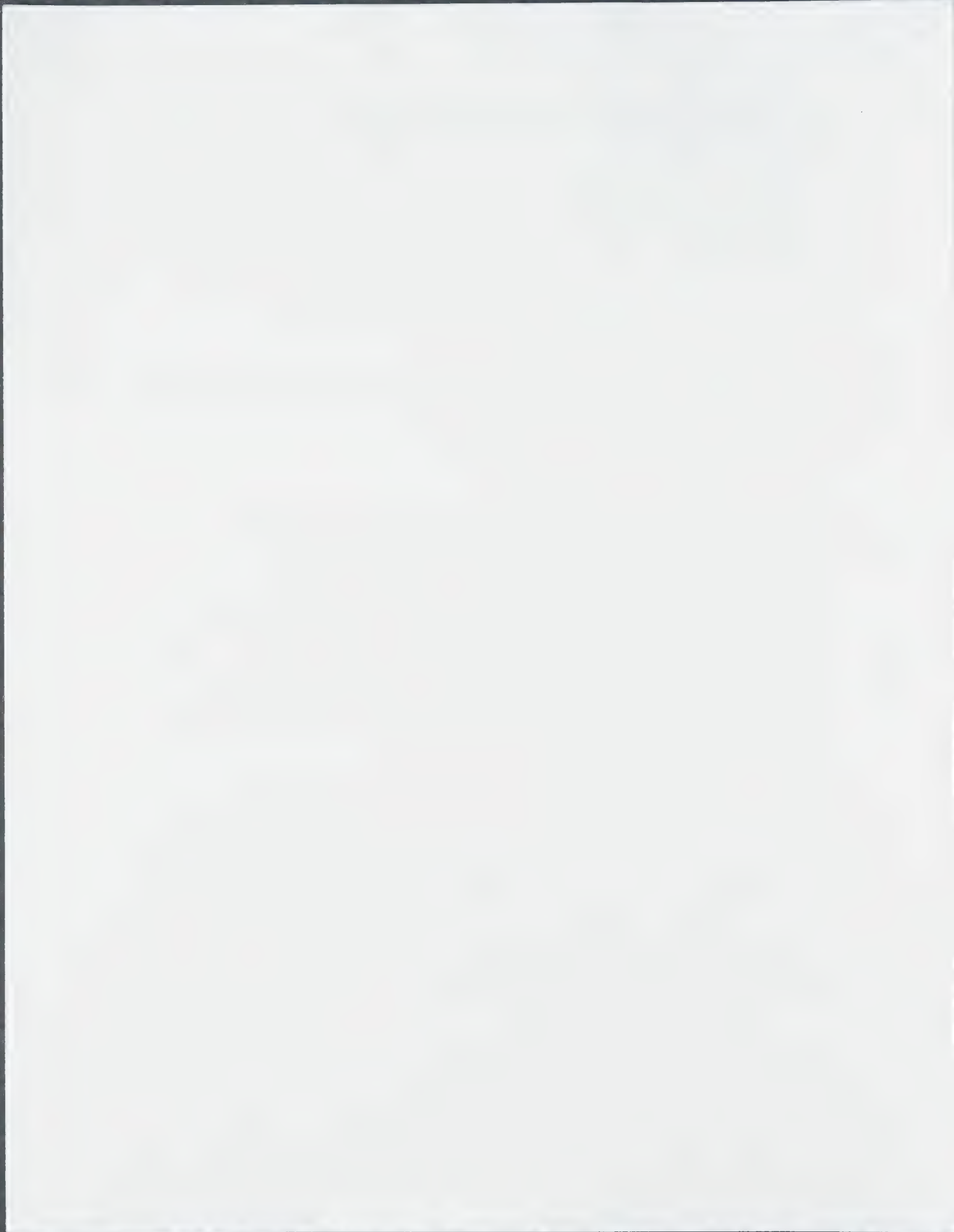


He is not inhumane or insensitive, but to him 'the existence of man is a mere accident', and the mass of mankind is necessarily doomed to hard and unthankful, unremitting toil, and the struggles of the past must be repeated in ages to come. It is because the People of the Book will again begin an era of conscious, creative, scientific effort, that he is interested."

The best visual description of Balfour was John Singer Sargent's and I hoped to buy it with Philip Mould.

Arriving at a contract with Arthur Ackerman and Peter Johnson Limited, the company representing the Carlton Club, was not easy, but finally on March 22, 2002 I signed the contract. This called for the painting to be offered to the National Portrait Gallery in London for £900,000, open for acceptance by the NPG until 5 PM Friday, July 19, 2002. If not accepted, I would have to pay £900,000 by the next day.

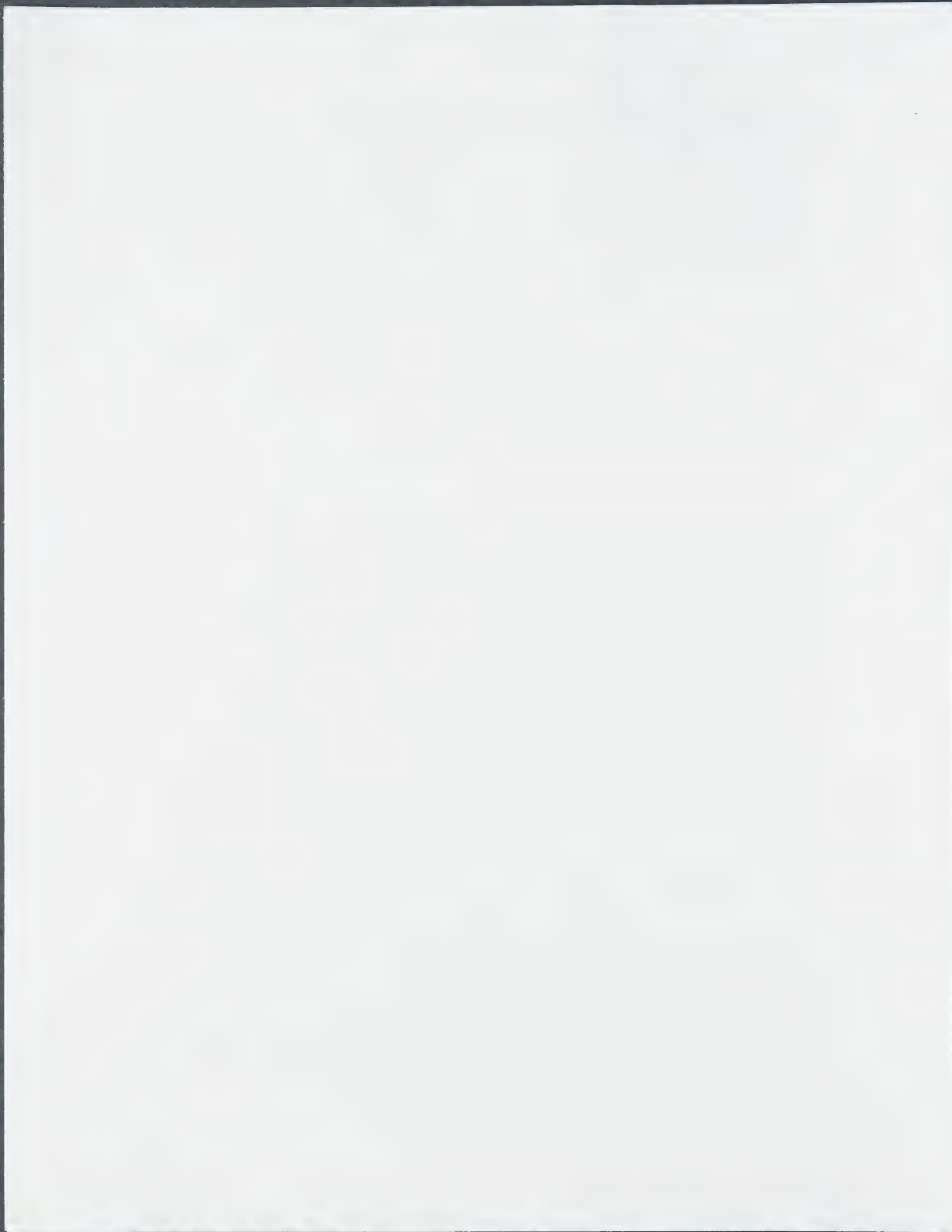
Philip Mould thought it unlikely that the NPG would raise the funds and had invoiced me on July 8<sup>th</sup>. I wire transferred the £900,000 to Philip's London account so that he could pay the Carlton Club's agents immediately after the painting became mine at 5 PM that Friday.





On July 15<sup>th</sup> the NPG e-mailed to its major supporters: "The portrait is contracted to be sold to an American buyer unless we can find £900,000. It would be a marvelous acquisition for the Gallery and we have come a great way to achieving this total. Jacob Simon, our Acting Director, has had some wonderful results including support from the Art Fund, Christopher Ondaatje, Lord Sieff's legacy and funding from the Gallery's own acquisition fund. In total we have raised £551,000 but the Carlton Club has only given the Gallery until 19<sup>th</sup> July to secure the purchase."

At 3:30 on Friday, July 19, I stopped at Historical Portraits, Philip's gallery on Dover Street just off Piccadilly, and was told that Jacob Simon, the Chief Curator and Acting Director of the NPG was inviting me to tea at the National Portrait Gallery at 4:30. Philip thought that the Gallery had come close to raising the £900,000 and would ask me to extend the deadline to the following week. Would I/should I extend the deadline? As I walked down St. James, past Christie's to Pall Mall and past the National Gallery I thought of nothing else and also mused that my indecision was so much less important than my indecision in August in 1951. I was sorry that Isabel was not with me - she had stayed in Bexhill - I would have loved to follow her advice. Finally, as I entered the National Portrait Gallery, around the corner from the National Gallery, I decided that the way Jacob Simon asked for an extension would decide me. If really friendly, yes; if demanding, no. I need



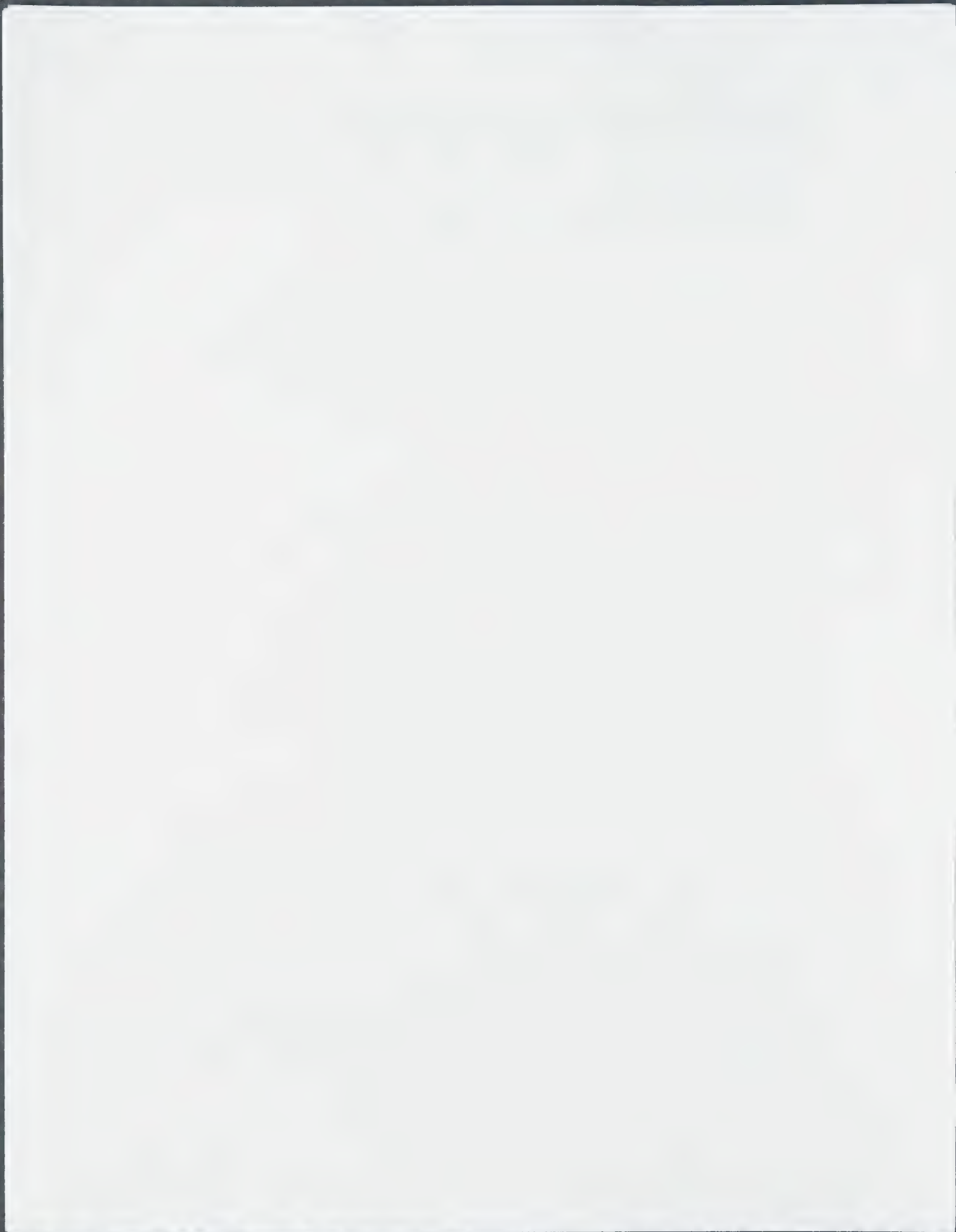


not have worried. Jacob Simon turned out to be very friendly and his first words to me were, "I am very happy to be able to tell you that just this last hour we have succeeded in raising the balance needed."

On July 23 The Times wrote, "Portrait is saved. One of the greatest portraits of a Prime Minister has been rescued for the nation at the eleventh hour." I was tempted to write to The Times that it was really the twelfth hour less one minute.

On July 26 Jacob Simon sent me a very friendly letter asking me whether I might like to fund a research project on Jewish Iconography through a Bader Fellowship in the History of Portraiture and ended with, "The acquisition of the Balfour portrait has been an extraordinary episode in my career and I am delighted that it has led our paths to cross. I look forward to welcoming you at the National Portrait Gallery on a future occasion."

The National Portrait Gallery is a fine place for the portrait. If Philip Mould and I had acquired it, we would almost certainly have loaned it to the Israel Museum in Jerusalem. I had been in Israel in April and had mentioned to Shlomit Steinberg, the Curator of the Museum that the painting of Balfour was for sale and that I hoped to buy it. She later wrote asking if I would lend it, "to display it in our portrait gallery in front of the English dining room.





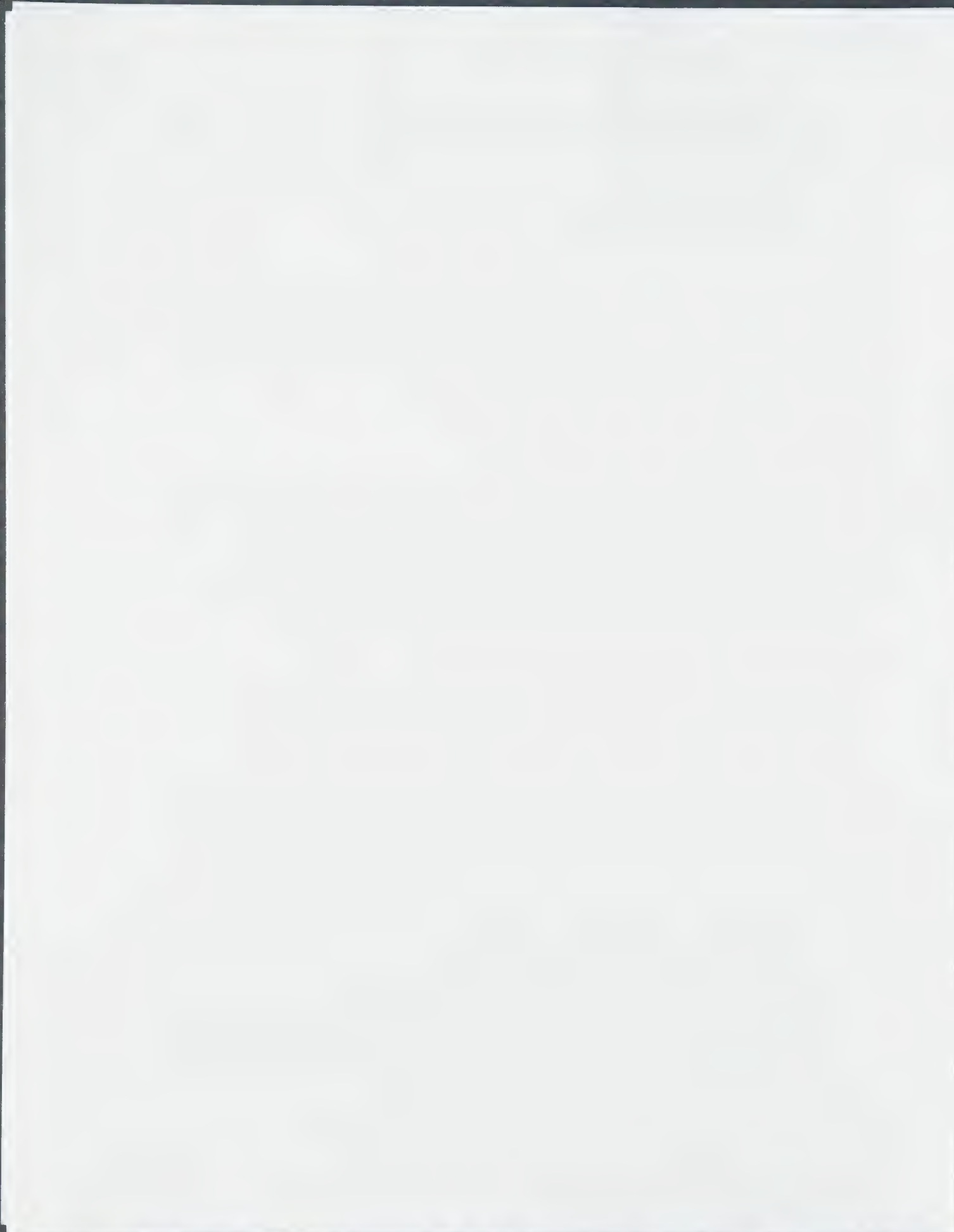
This way there is a possibility that one of our donors will see how wonderfully it fits the collection and will buy it for us....” I replied that ‘you should never sell the skin until you have the bear.’

Is London or Jerusalem the better place for this great portrait? I really do not know, though I think it would be admired more in Jerusalem because Balfour was so pivotal to the history of Israel.

I would love to have owned the Sargent of Balfour, but it has gone to a good home and I share Jacob Simon’s delight that our paths have crossed. I shall certainly visit the National Portrait Gallery more often to see the Sargent, and I have gotten to know and like Jacob Simon <sup>(Fig. )</sup> much better.

Our paths soon crossed, with a totally different painting.

In 2001 Philip Mould and I learned that Christie’s London was offering in a private sale one of Sir Peter Lely’s finest portraits, that of Barbara Villiers, Duchess of Cleveland, and her son as the *Madonna and Child* <sup>(Fig. )</sup>. I purchased this in July 2001 for a bid price of £150,000 which, with premium and VAT came to £177,187.50, or a little more than \$250,000 at that time. The painting was one of the finest portraits in the National Portrait Gallery’s “Painted Ladies: Women at the Court of Charles II” which was also shown at



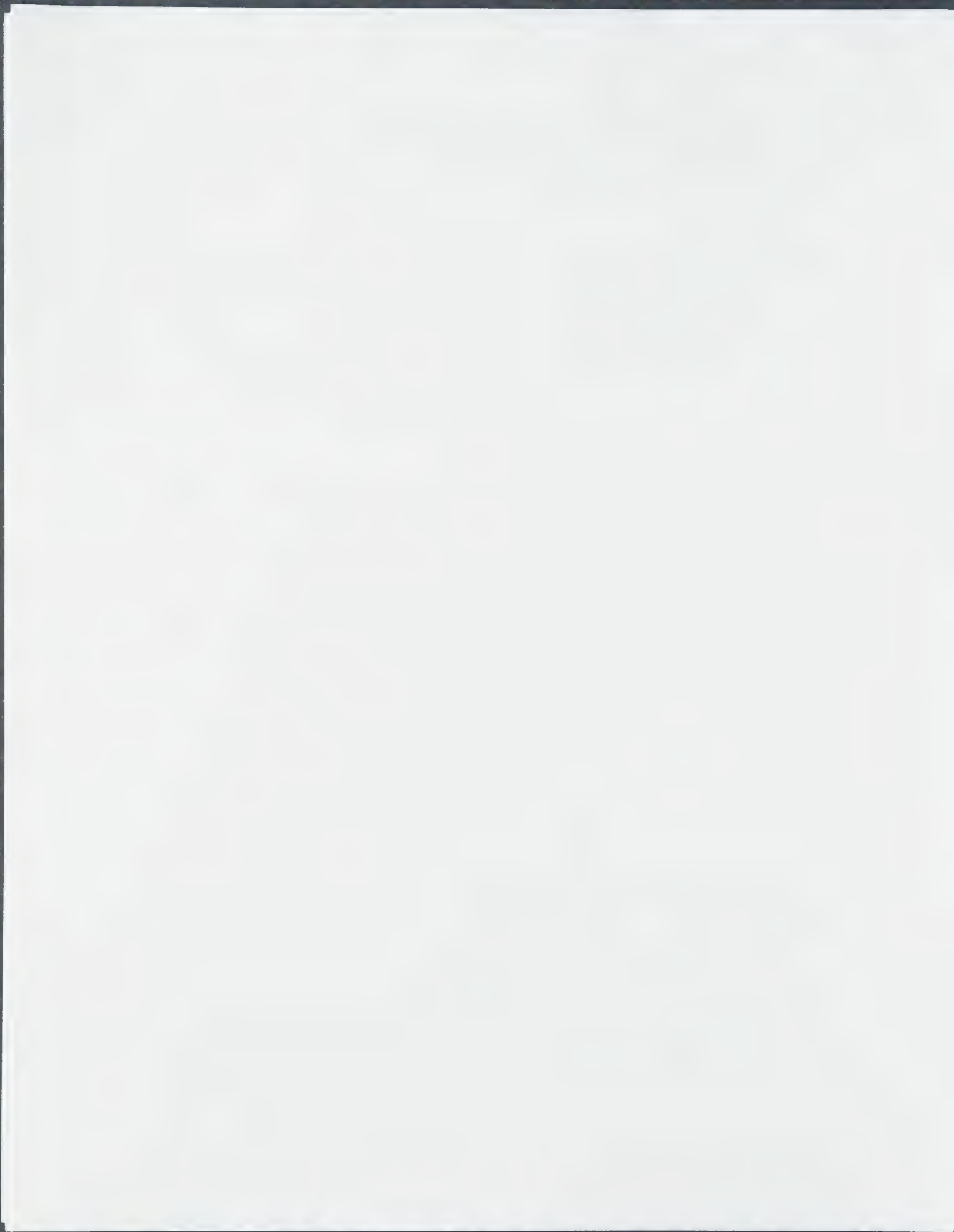


Yale. Philip and I hoped that one of these museums or one of Philip's other customers would purchase this masterpiece.

After meeting Jacob Simon at the National Portrait Gallery I asked him why the Gallery was not interested and was astounded by his reply: "We could not, and I believe no museum could be interested in its purchase, because Christie's cannot provide satisfactory documentation for 1939-1945."

John Stanton, the Director of British Art at Christie's had written to us, "The research that we have undertaken has not revealed any additional provenance for the picture, neither have we become aware, in the course of that research, of anything which suggests a specific problem in relation to the provenance. We have in addition consulted the Art Loss Register, who have confirmed that they are not aware of any claims in relation to the picture."

But this was not enough for the National Portrait Gallery and Christie's would not supply more information. And so Philip and I decided to offer this portrait for auction at Christie's London on November 24, 2004, with a reserve of £150,000, hoping of course that it would bring much more. But it failed to sell, and so I offered it to the National Portrait Gallery at the net price I would have received, had it sold at its reserve. The publicity surrounding Christie's auction must have persuaded Jacob Simon not to worry further about the provenance and he accepted my offer, subject to the

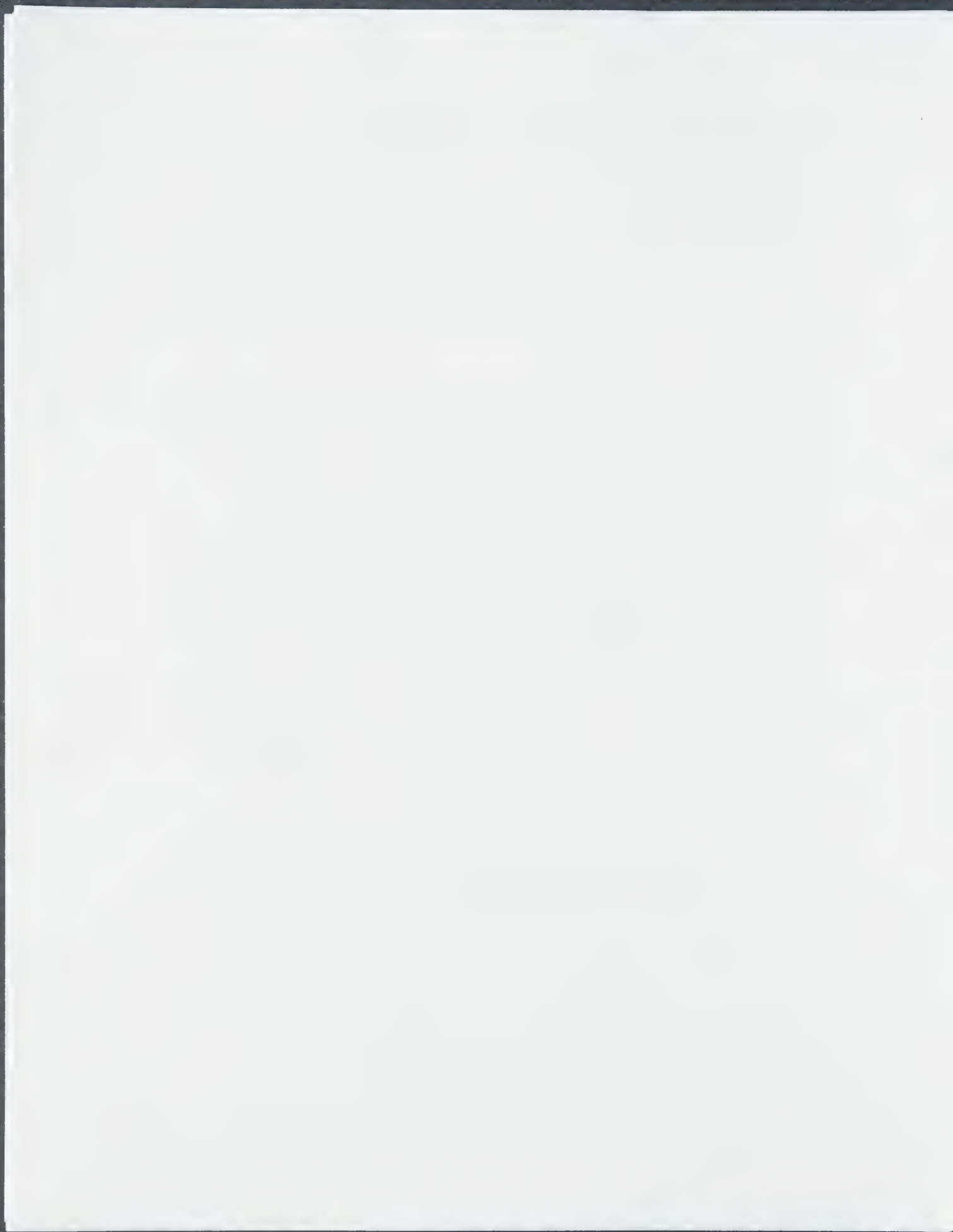


NPG being able to raise the funds. Its effort (Fig.) was successful and I was paid £147,000 or a little more than \$270,000 in May 2005. The National Portrait Gallery purchased one of Lely's greatest portraits at less than it would have had to pay Christie's. Because of the rising value of the pound, I didn't lose money and I learned about the importance of provenance research.

How many of the paintings I have bought during the last fifty-five years had been stolen by the Nazis? David de Witt, the Bader Curator at Queen's, looked into this very carefully and at first feared that one of the most beautiful paintings we have given to Queen's, Jan Lievens' *Portrait of an Old Woman*, perhaps Rembrandt's mother, may have been stolen from the estate of a Jewish dealer, J. <sup>ov</sup>Gen~~en~~dstikker, and sold in an auction in Berlin in 1940. But then we found, to our great relief, that the provenance of two versions of the painting was mixed up in the catalog of the great Lievens exhibition in Braunschweig in 1979. The other version had belonged to <sup>ov</sup>Gen~~en~~dstikker.

There was no indication whatever that the Nazis might have stolen the Lely, but even the absence of proof of ownership during the war years discouraged unseen buyers.







**New York University**  
*A private university in the public service*

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Fax: (212) 992-5807

May 9, 2003

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

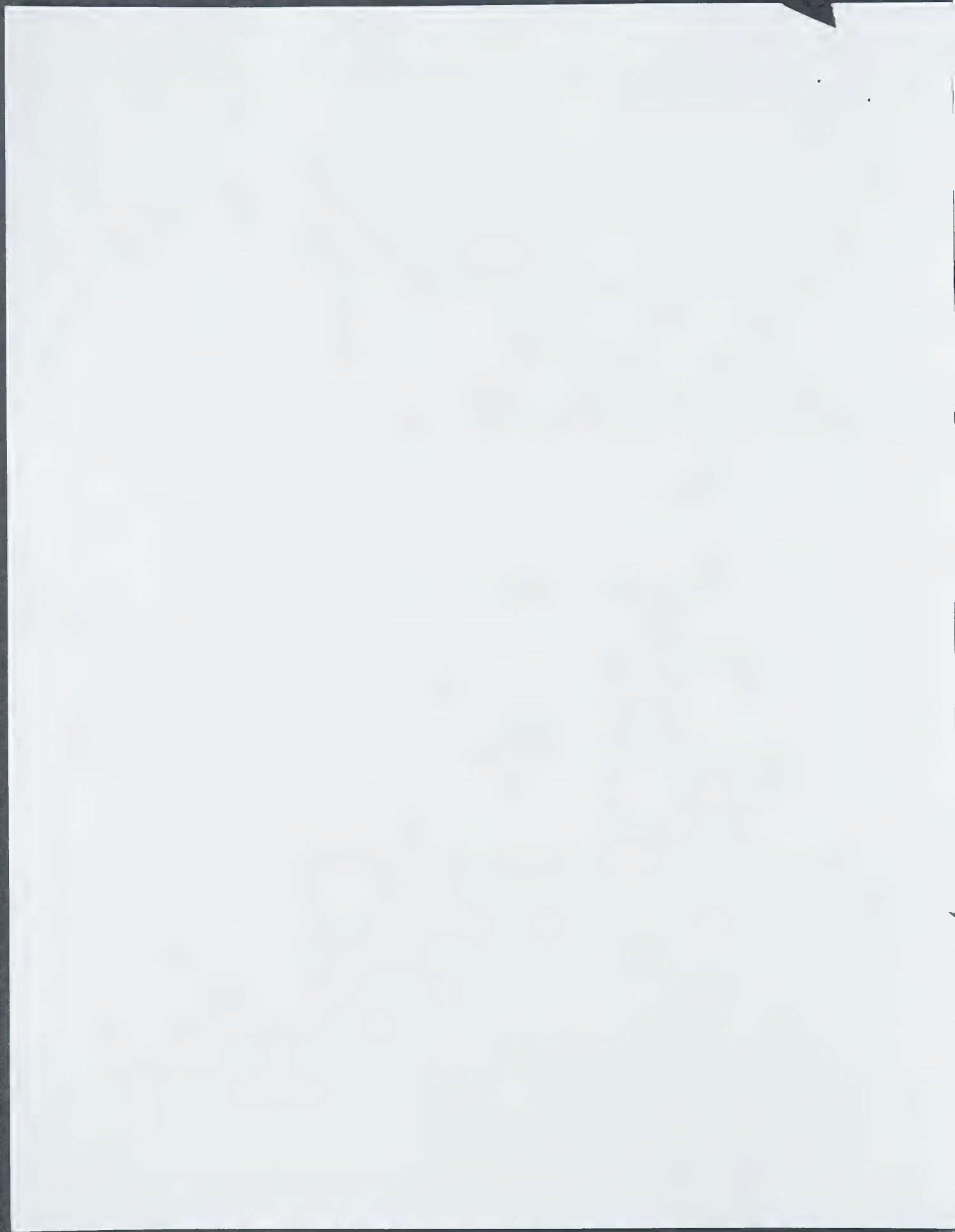
Dear Dr. Bader:

I am pleased to tell you about the activities of the Institute students who received awards in 2002-2003 from the several fellowship funds which you and Mrs. Bader have so generously endowed.

This year, the Bader Fellowship in Dutch & Flemish Art went to Jacquelyn Coutré, a rising PhD student who studies under my supervision. She received a BA, magna cum laude, from Indiana University. The first of her qualifying papers was titled, "Intimate Acts of Creation: The Definition and Functionality of the Netherlandish Baroque Sketchbook" for Professors Egbert Haverkamp-Begemann and Jonathan Brown. Her second qualifying paper was entitled "Patterns of Exploration: Depictions of the 'Other' in Akbar's Hanyanama" for Professors Priscilla Soucek and Donald Hansen. Professor Colin Eisler has written that Jacquelyn "shows vitality and intelligence in her research and writes with verve and accuracy."

The Bader Fellowship in Italian Art was awarded to John Garton who just had his PhD conferred earlier this month. His dissertation was entitled, "Paolo Veronese's Portraits: Their Creation and Context" written under the supervision of Professor Colin Eisler, with Professors David Rosand of Columbia and myself on John's committee. John was awarded several outside fellowships at the dissertation stage, among them a Fulbright to Italy, a Gladys Kriebel Delmas Foundation grant, and a Theodore Rousseau fellowship from the Metropolitan Museum of Art. His PhD defense was quite brilliant and thoughtful.

I am pleased to report that a large cohort of IFA students were the happy recipients of Bader Student Travel Awards. They cover a wide range of art historical fields described below:





Emily Bills is an advanced dissertation level PhD student in Modern American Architecture working with Professor Jean-Louis Cohen. She has a BA from the University of California at Berkeley. She was granted a Curatorial Internship in the Department of Decorative Arts at the Brooklyn Museum and passed her orals in January 2002. Her dissertation outline was accepted in September 2001 with a thesis entitled "Communications Systems and the Shaping of Urban Form in the 20th Century: The L.A. Example." She served this year as a Morse Academic Plan Preceptor in NYU's undergraduate program.

Anna Jozefacka is a first term PhD student in Modern Architecture also working with Professor Jean-Louis Cohen. Her BA, summa cum laude, is from Hunter College of the City University of New York. Anna has held a curatorial internship in the Department of Drawings and Prints at the Pierpont Morgan Library. Her first qualifying paper was "Development of San Marco and Its Piazzas from the Ninth to Thirteenth Centuries: The Construction of Venice's Civic Heritage through Public Exhibit," written for Professors Marvin Trachtenberg and Thomas Mathews. Her second qualifying paper was titled "Architecture in Service of Society: The British Modern Movement in the 1930's," for Professors Jean-Louis Cohen and Robert Lubar.

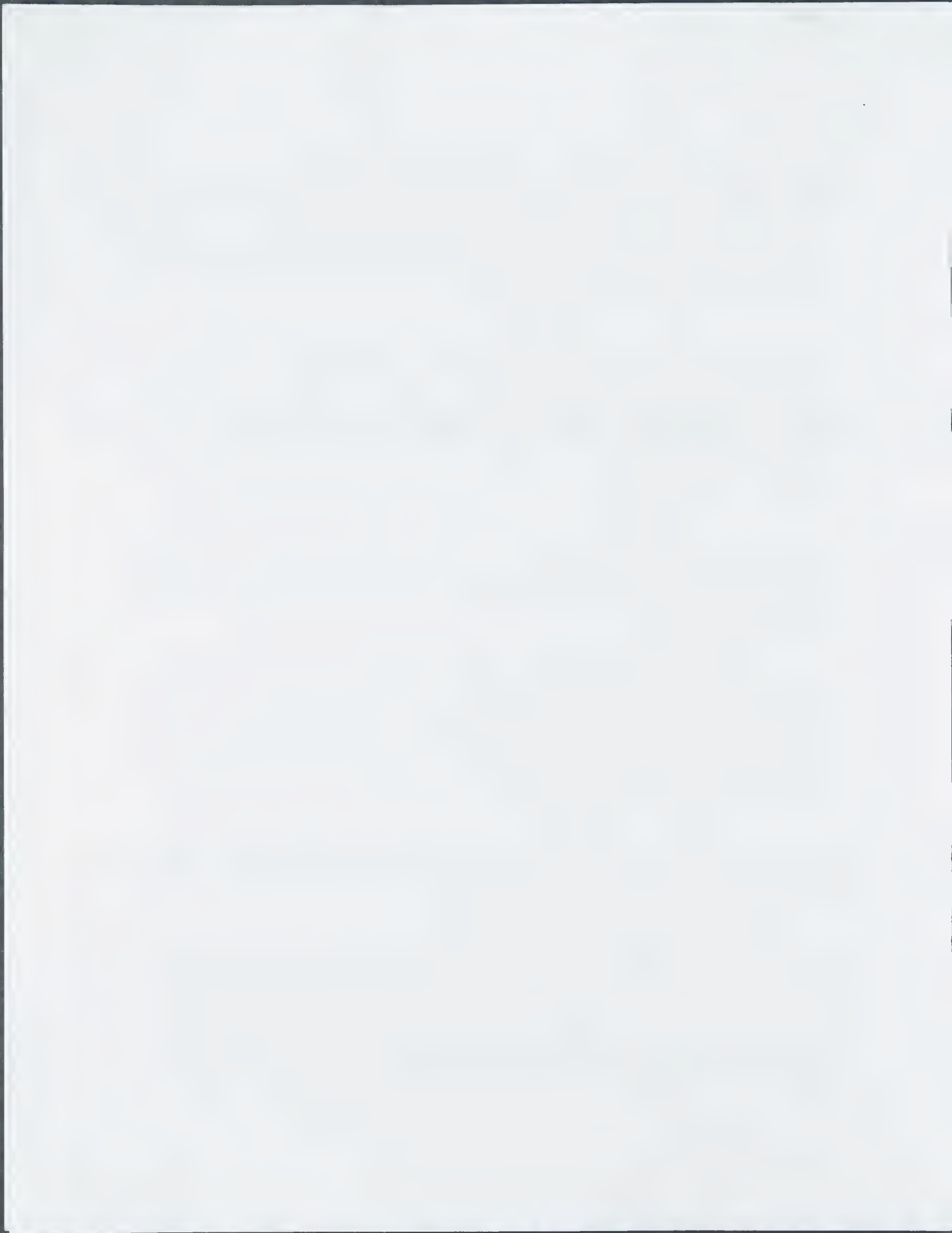
Karen Leader is a first-year PhD student in 19th Century art working with Professor Linda Nochlin. Her BA (Phi Beta Kappa, Golden Key, High Distinction) from University of California at Berkeley. Professor Robert Rosenblum has written that she is a "highly intelligent and very original thinker," and Professor Nochlin has commented that she is "an interesting student with her own ideas."

Ariel Plotek is a rising PhD student in 19th Century art also working with Professor Nochlin. He has an Honours BA from the Courtauld Institute in London. His first qualifying paper was on "The Problem of the 'Court Style': Toward a Paradigm of Dynastic Self-representation," for Professors Marvin Trachtenberg and Jonathan Alexander. His second qualifying paper was entitled "The Eternal Republic: Canova in Paris and the Problems of Restitution," for Professors Nochlin and Günther Kopcke. Professor Rosenblum has written of Ariel that he is "very enthusiastic, eager to learn...very promising."

Malka Schwartz is a first-year PhD student in 20th Century architecture working with Professor Jean-Louis Cohen. She has a BA from Brooklyn College (Phi Beta Kappa, Golden Key, Honor Academy). Her proposed dissertation area is New York City architecture of the early 20th Century.

Sara Chan is a first-year MA student. Her BA (Golden Key, Phi Beta Kappa, Alumni Award, National Merit Scholar) is from the University of California at Riverdale. Professor Kopcke has written that Sara is "a natural writer of amazing proficiency and great originality."

Yulin Lee is a second year MA student in modern Chinese art working with Professor Jonathan Hay. She has been a Fulbright scholar from Taiwan for 2001-02 and 2002-03, and earned a BA from National Taiwan University and an MA in Asian studies from Sophia



University in Tokyo. Professor Linda Nochlin was moved to write that Yulin gave an "excellent presentation on Louise Bourgeois showing great intelligence and analytical skills."

Isabelle Duvernois is an advanced Conservation student from France who received a BA summa cum laude from Hunter College of CUNY. Her first qualifying paper was titled "Le Théâtre des Plances, Diderot's Theater in the Encyclopedie's Plates," for Professor Colin Eisler who commented that it was "outstanding! excellent! publishable! readily convertible with development into a doctoral thesis." Isabelle is currently in an internship year at the Metropolitan Museum of Art. In 2000-2001, she had been a Dedalus Foundation Fellow.

Lisa Tannenbaum is a first-year MA student in modern architecture working with Professor Jean-Louis Cohen. Her BA is from Yale, during which period she received both a Mellon and a Max Kade grant. Her proposed first quaiifying paper is "The Baths of Nero/Thermae Neronianae" with Professor Katherine Welch; her second proposed paper is "Beaches in the Los Angles Landscape and Public Domain" with Professor Cohen.

Gawain Weaver is a second-year Conservation student specializing in photographic materials. He received a BA with distinction from Sonoma State University where he had also been the recipient of two named scholarships and the American Chemical Society award. He has interned at the Getty Museum Research Lab in Los Angeles. Professor Nochlin writes that Gawain's is "very thoughtful and personal written work...clearly, he is thinking, experiencing and learning all the time he prepares written work."

The last student travel award went to Jacquelyn Coutré, the Bader Fellow this year whose academic career was described at the start of this letter.

The Bader fellowships remain a key support for the work of first-rate Institute students. On behalf of all of us, I offer our deepest thanks for this critical funding and source of encouragement.

With all good wishes,

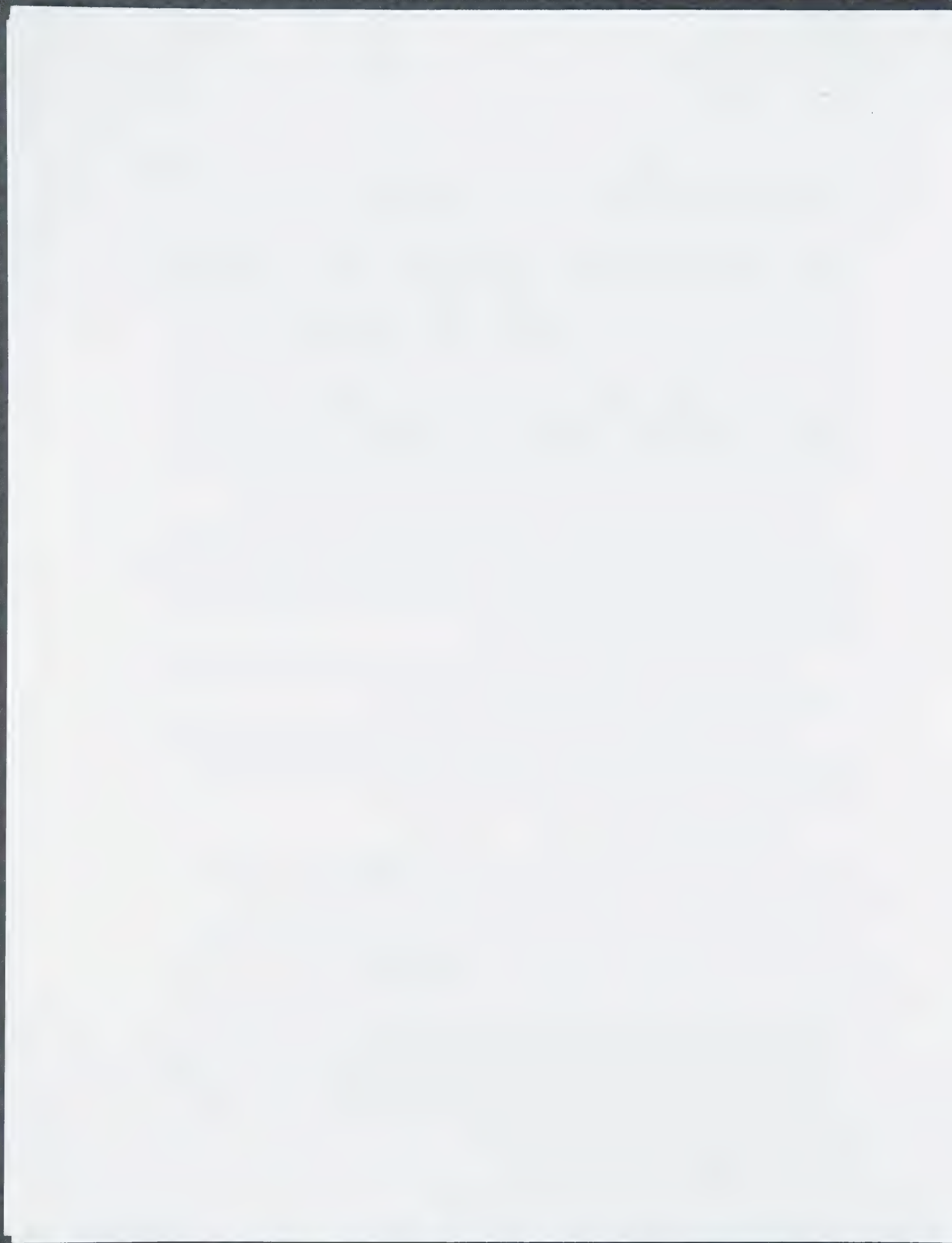
Yours sincerely,



Mariët Westermann  
Director

*We met years ago when you presented excellent thoughts on Rembrandt to Egbert's seminar. I look forward to meeting you again!*





**Subject:** Letter to Ekkart  
**From:** Lewis Nierman <lnierman@bellsouth.net>  
**Date:** Wed, 15 Oct 2003 10:05:48 -0400  
**To:** Alfred Bader Bader <baderfa@execpc.com>

Dear Alfred

Thank you for the information you sent for Dr. Ekkart. Below attached is a copy of my letter to him.

Have a wonderful day.

Lewis

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October 15, 2003

DR. RUDI EKKART  
Director  
RKD  
Prins Willem Alexanderhof 5  
P.O. Box 90418  
2509 LK's - Gravenhage  
THE NETHERLANDS

Dear Dr. Ekkart,

I am writing at the suggestion of my dear friend, Dr. Alfred Bader, who speaks so highly of you and your knowledge and abilities in many matters of Old Master paintings. I have enclosed photos of a painting which I have recently acquired and which is very puzzling to us all. I hope you can help.

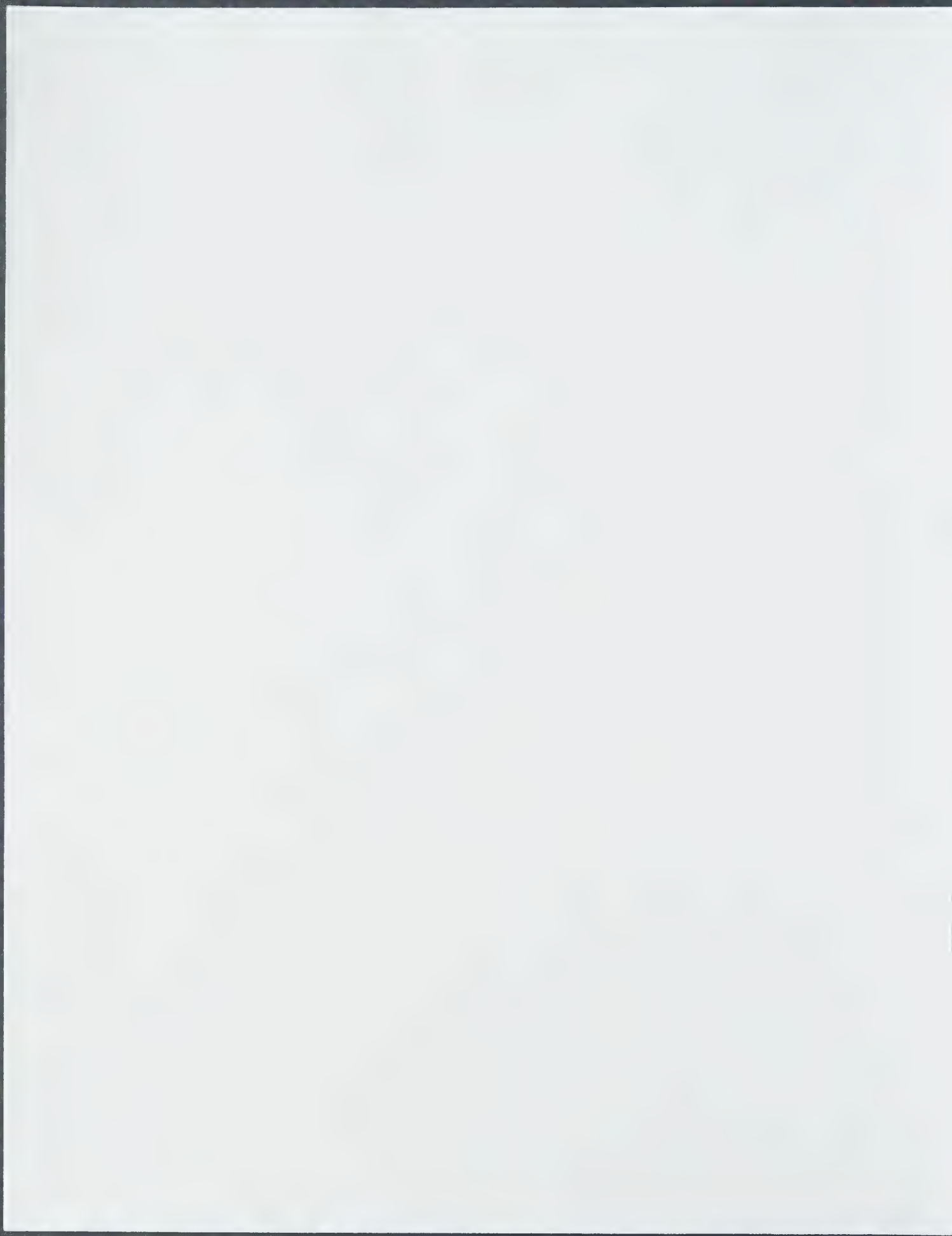
The questions arise because it is authentically signed in the monogram of Dirk Hals at the left center "DHals f." This is definitely original to the painting and not added. The panel is oak, 16 1/2" X 13 3/4". The photos will show that the back has been planed down to eliminate the rough hewn surface it must have originally had and stained or painted at a later date. Also, both sides have been cut down very small amounts, mostly at the left being very close to the monogram which was under the frame. The top and bottom are original edges and are rough hewn also showing the original paint over the edges which the side do not because of reduction.

We have not seen a pure portrait by Dirk Hals and wonder if they do exist. The limited palette of grays, fleshtones and blacks with some local color is typical of the artist as is the fluid brushwork and the pose and face of the subject. If Dirk Hals were to paint a portrait, perhaps even a self portrait as a young man in Frans studio, could this be what it is? Are you aware of any such pure portraiture by this genre artist?

The work comes from the collection of a Count Lindenau according to a label on the back and was only called a work from the circle of Frans Hals until a cleaning about ten years ago discovered the monogram. I would be very grateful for any information you could provide in this matter.

Very truly yours,

Lewis G. Nierman





FINE PAINTINGS  
Purchase - Sale - Appraisal

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## LEWIS G. NIERMAN

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- \* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- \* INTERNATIONAL FOUNDATION FOR ART RESEARCH
- \* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- \* ESTABLISHED 1961

9780 N.W. 16th Street  
Plantation, Florida 33322 U.S.A.

Phone: (954)472-7458  
Fax: (954)476-5677  
e-mail: lnierman@bellsouth.net

August 21, 2001

Dear Alfred,

Sorry to bother you again with minor stuff but, since you have an open gallery door perhaps you have some traffic for interesting minor works in the areas of your major ones. You know me. I keep trying.

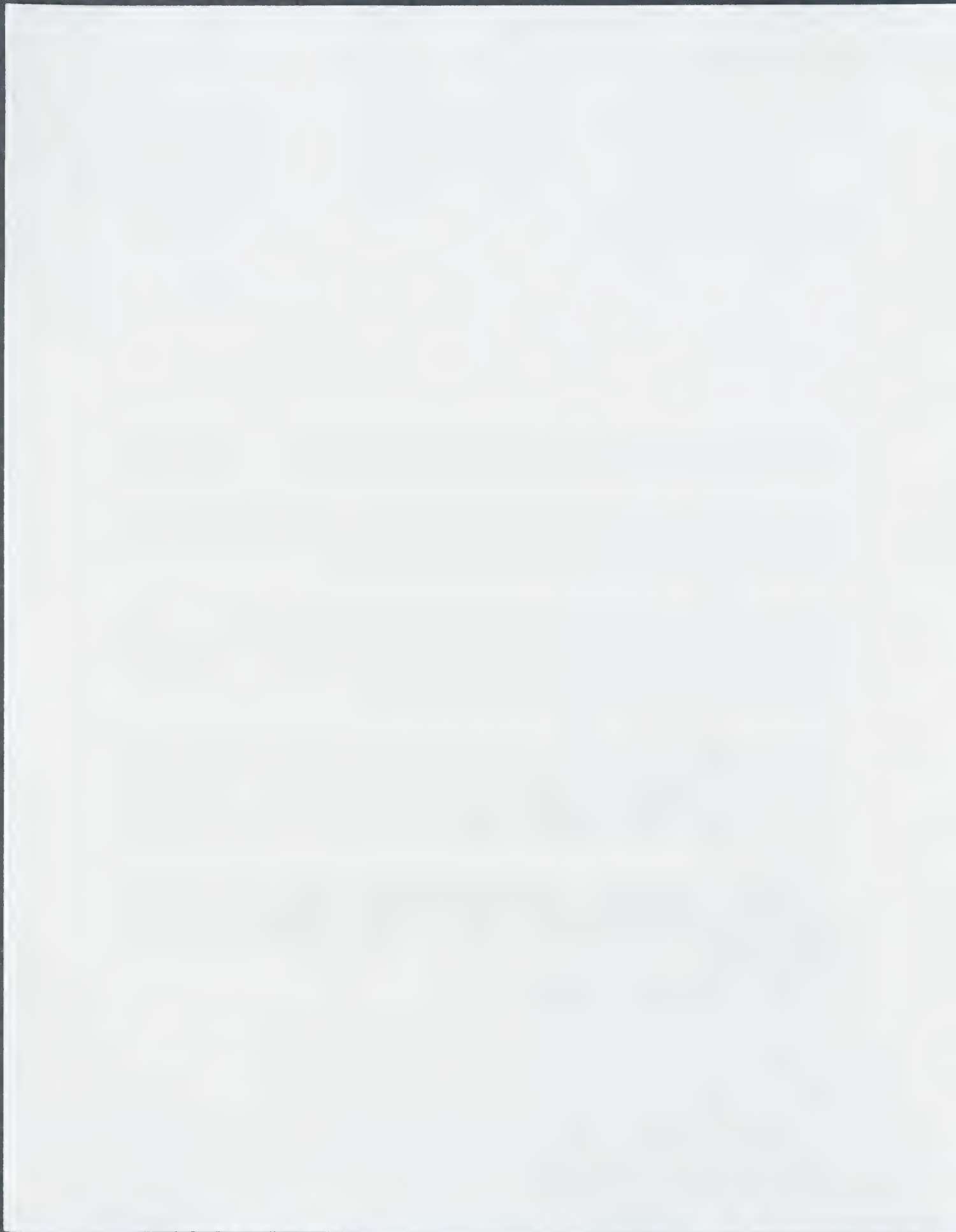
Enclosed are photos of a pair of quite small but nice "School of Teniers" landscapes with figures. They are quite close and except for the fact that such small works are rarely on canvas by Teniers, I would call them very close. They are naturally a bit rubbed after centuries but nice cabinet pictures and, I believe, from the period.

They are only 5 3/4' X 5 1/4" (14 1/2cm X 13 1/2cm). Some provenance is on the back, possibly from an English collection, The Rev. W. J. Rowland 14 November 1873. They are easily packed and shipped at your request. I bought them because anything vaguely related to Teniers seems to prompt interest, even at auction these days. I don't know if they are little tidbits for you to have in your gallery, sorta' like hors d'oeuvres, but I wanted to give it a try. The price is still a modest \$1800.00 the pair.

Interesting: I met another admirer of yours, Eric Markovic, when I offered on ebay the drawing/counterproof you saw a few years ago which was attributed to Flinck/Backer. He purchased it and we got to communicating the other night by email and he has evidently known you for quite some time. He says that he has been dealing for only about the last four years and evidently frequents the drawing section of ebay. Anyway, he gave a fair price for it, \$1500.00, and it was time to part with it. It's a small world but you are certainly a large part of it.

Looking forward to hearing from you and sending you bigger and better things. I still need to know how to proceed with the Vouet. I believe that there is a good deal to be had for a major painting and I could really use the "action". I'd love to move ahead with you, or with the gentleman you mentioned might be interested, before the opportunity cools off. Please let me know.

Your loyal, admiring and appreciative friend,



# THE NATIONAL GALLERY

CURATORIAL DEPARTMENT

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

5 September 2001

Dear Alfred

Thank you very much for your letter of 16 August. Indeed, it was too bad that we could not see each other here in London this summer, but I fully understand that the sales week would have been very hectic for you.

First of all, may I also congratulate you on the recent acquisition of the Rembrandt, A-114? It is a spectacular painting, and now that I have seen an after-cleaning transparency I am also very impressed by the state of preservation. I very much hope to see the picture at Otto's gallery when I go to New York in early October.

Last week I was in Kingston – for the first time in two years. It was also the first time for me to see the completed “new” Agnes Etherington Art Centre and I must confess that I was very impressed by the new building. A vast improvement over the old galleries! Needless to say, I am very pleased that there is now, thanks to your generosity, a dedicated Bader Curator of European Art and that David de Witt got the job. He will certainly have his work cut out for him.

With regards to your request for a Sainsbury contact address I am afraid that I can only be of limited help. The Sainsburys with the collection of works by Giacometti belong to a different branch of the family than the Sainsburys of the National Gallery wing. It is Lord Robert Sainsbury, and he and his wife have given their money to establish the Sainsbury Centre for the Visual Arts at the University of East Anglia. I am afraid all I can suggest is that your friend should write to the Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich NR4 7TJ and request that the letter be forwarded to the Sainsburys. I am sorry that I cannot give you any more information on this.

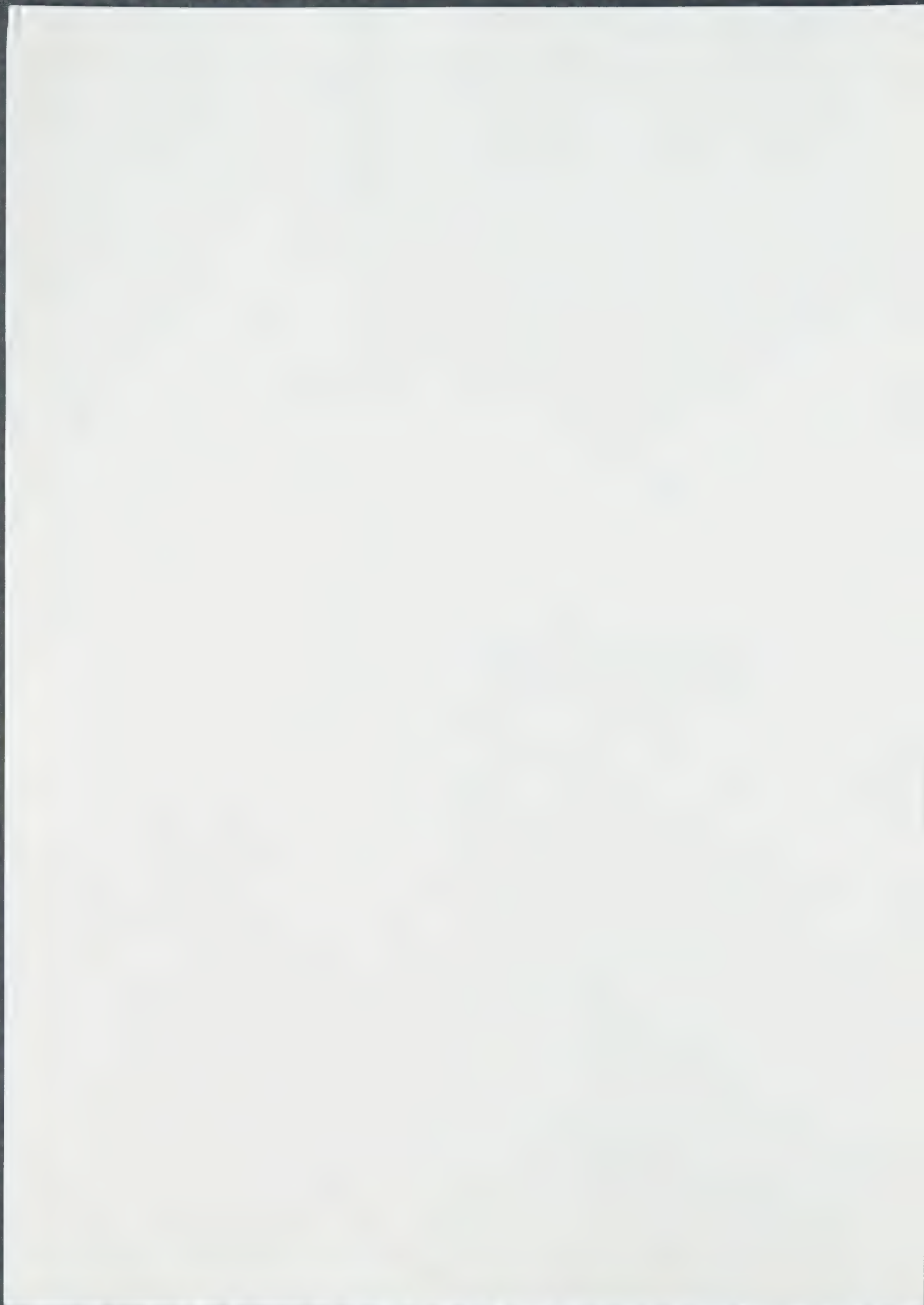
Perhaps we will see each other during your next visit to the United Kingdom. I hope all is well with you, and please give my best wishes to Isabel.

With kind regards,



Axel Rüger  
Curator of Dutch Paintings











# The New York Times

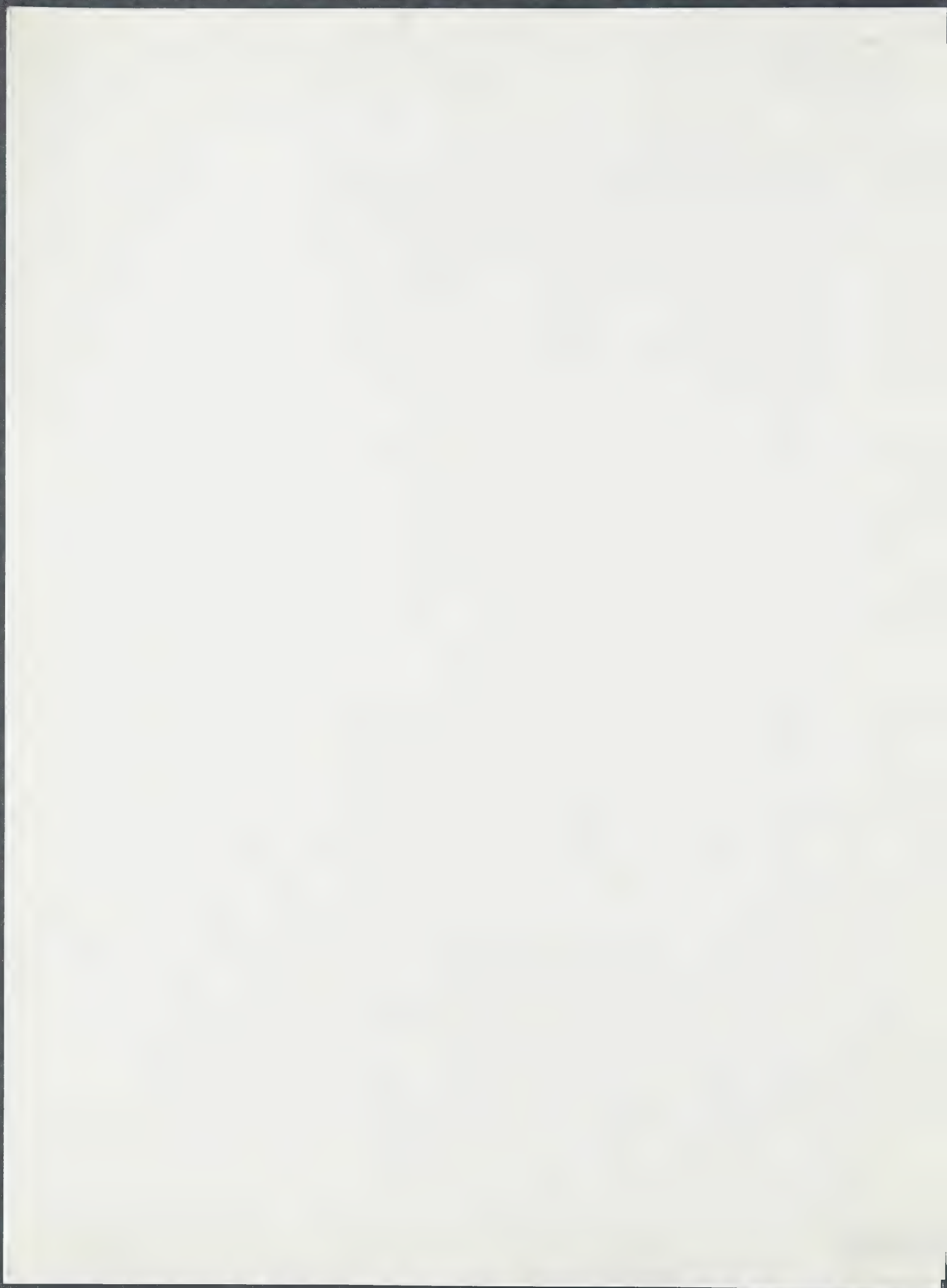
1978

1978









FINE PAINTINGS  
Purchase - Sale - Appraisal

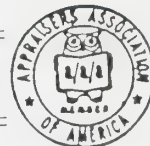
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## LEWIS G. NIERMAN

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- CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- INTERNATIONAL FOUNDATION FOR ART RESEARCH
- AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- ESTABLISHED 1961

9780 N.W. 16th Street  
Plantation, Florida 33322 U.S.A.

Phone: (954)472-7458  
Fax: (954)476-5677  
e-mail: [lnierman@bellsouth.net](mailto:lnierman@bellsouth.net)

February 27, 2001

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

Dear Alfred;

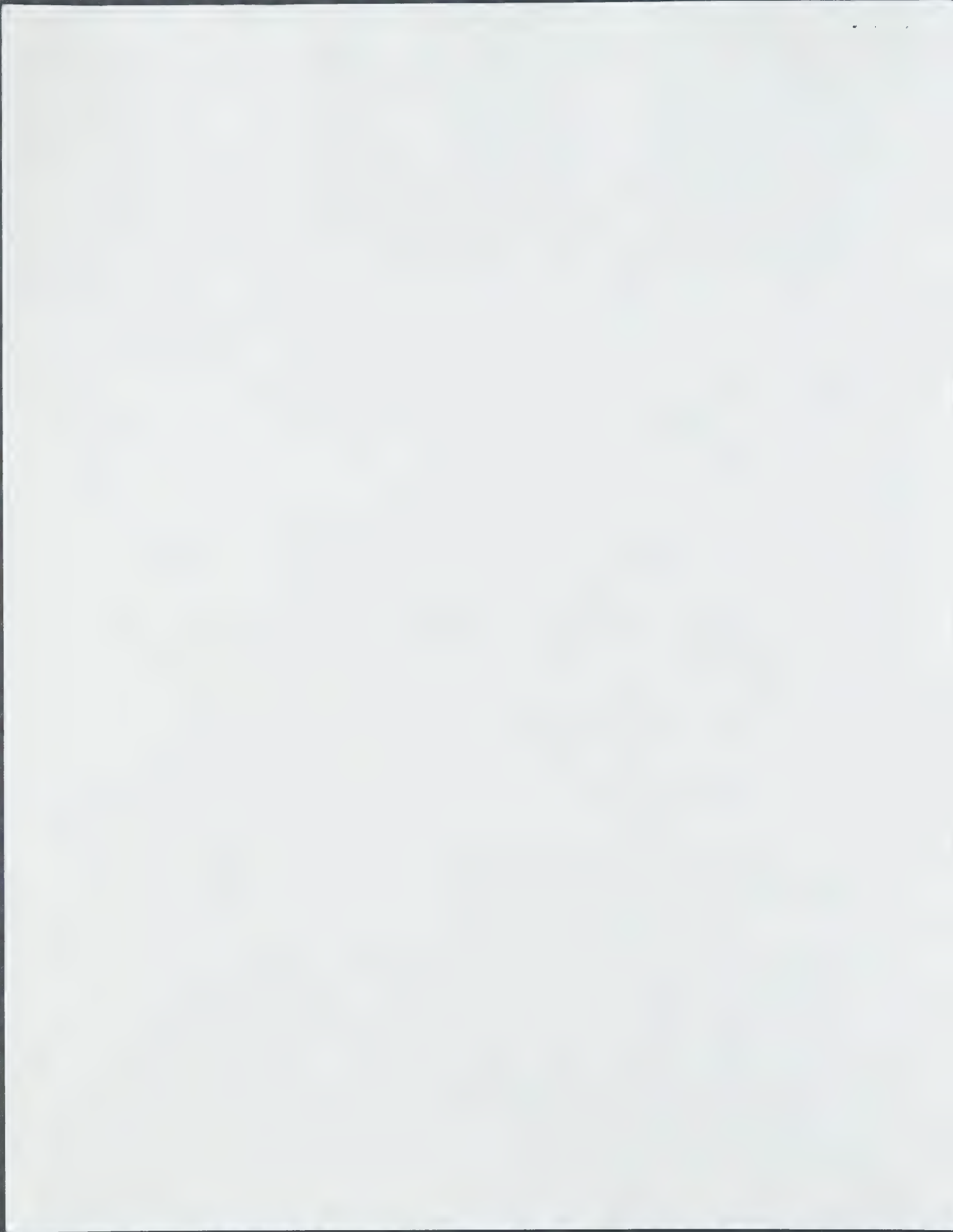
I always hope to have you find either a photograph of an offering or a check for my balance due whenever I write to you. Unfortunately this missive contains neither. It is just a note of my continued awareness of your kindness and patience and one to bring you up to date on the happenings in my life as they concern you.

I know how busy you are and the phone doesn't really allow me to comfortably speak and take your valuable time. The fax is not as private as some communications might require. Thus this note.

I am forced by an accumulation of circumstances and events to make arrangements to pay you in full in the very near future. I will place my home up for sale in order to get my life and its expenses in line with my earnings or the lack thereof. At 61 years of age, the change is a traumatic one but the monthly interest is killing me, financially and healthwise. While my basic living expenses are manageable on their own, the additional debt accumulated over the past few years has, unfortunately, made continuing here impossible.

In addition to the \$20,000 owed to you, (and you are my kindest creditor), I have accumulated over \$40,000 in credit card debt just trying to survive post Velazquez. Additionally, I took out a \$55,000 second mortgage in order to fix the house and make it somewhat saleable. While I was able to survive the basics, there is no way I can generate sufficient income to support this kind of additional interest bearing debt and expense.

I cannot change the fact that health and cleaner air forced my move from New York to Florida. That, and the caring for my parents when they were alive are good enough reasons for me not to chastise myself for the relocation. Business was OK for a few years but, as you know, went into the dumper about 10 years ago as good paintings dried up in Florida. With the best of intentions I tried and failed at writing and publishing at a loss of \$60,000, followed by the disastrous circumstances surrounding Velazquez and two years of fruitless labors. Things deteriorated rapidly. I got another expensive kick when my vanGogh encountered split opinions in Holland after lengthy and expensive costs of sending (I still believe it is right), and the lesser, but no less fruitless expenses of the portrait I sent Dr. Begemann turned up nothing new. My father's passing last year leaving me with nothing





but additional debt and funeral expenses for which I am still paying, was another "straw."

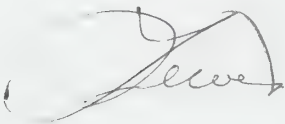
If it weren't for the fact that Dr. McCrone was an honorable man and has paid me \$2,000/month faithfully to satisfy our agreement, things would have been much worse. Although this helped, it in no way made up for money spent and time lost. As it is, that is now over and it never gave me any extra to pass on to you along the way as I had hoped. Between McCrone and the sale of my fans at Christies in London, a portion of living was met. But even the fans and Christies gave me nothing but grief and unmet expectations. Christies over-estimated and over-reserved them initially causing the major ones to BI at first and sell for considerably less after the loss of 6 extra months. Instead of the 25,000 pounds they expected, I got only about 10,000 and much anxiety. I don't mind acknowledging and paying for my own mistakes, but those of others bother me and it seems I have paid a considerable sum for the errors of others.

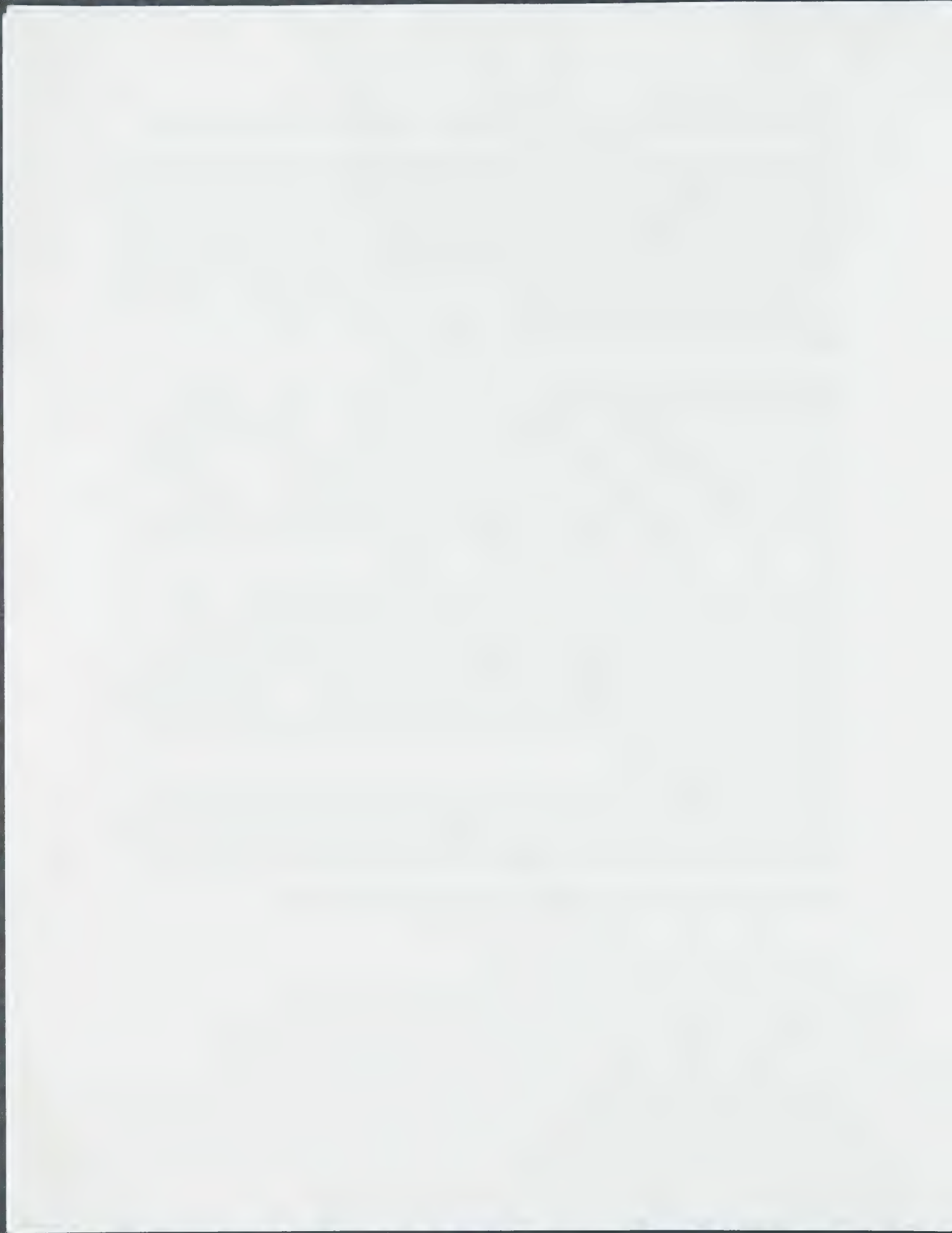
I have been working hard on my own paintings lately and have my own web site for that purpose. It is now completed and I hope you can find time to look at [niermanfineart.com](http://niermanfineart.com). I have concentrated on traditionally styled, commercially viable subjects in the hopes that I can now find some financial reward from the profession I probably should have pursued all my life. I have always had a good following and some good buyers for my paintings but my output and time for working has been limited. I hope I can get more exposure and find some appreciative new buyers. It is my deepest desire to spend the rest of my life painting and caring for injured, sick and orphaned animals along with the constant hopes of finding a great old master. These have always been my greatest loves but, contrary to the old saying, kindness is NOT its own reward and doing God's work doesn't pay well at all.

Thank you for allowing me to vent to you. I always think of you, not just as a creditor, but as a true "mench" which to my knowledge means a Human Being in the best sense. Your own life is one I have read about and you have endured and succeeded beyond most anyone, spiritually as well as financially. I will always be an art dealer no matter what else I do. I will always be on the lookout for the kind of beauty that excites and interests you. I will always remember your patience and kindness and hope that each day I can honor it by displaying kindnesses in my own way to others, human and animal. While I desperately wish that life has not turned upside down for me and the stresses were not there, especially at an age when one hopes for stability and security, I too still wish to be remembered as an honorable man and a "mench."

I hope to be writing you soon again. Right now I must further prepare the house, list it on the market, find another home I can somehow afford after paying off all the extra expenses, find a way to pay my income taxes for the year and carry the home until it sells. My calendar is quite full, but please know that my debt to you is the first thing that I will pay. The credit cards and banks can take a back seat for I have yet to meet a "mench" at one.

To my dear friends Alfred and Isabel, my thanks and deepest affection.

A handwritten signature in dark ink, appearing to read "Alfred", written in a cursive style.





National Gallery of Canada Musée des beaux-arts du Canada

April 5, 2001

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

Dear Dr. Bader,

Thank you for your letter of the 19th March congratulating on my position here at the National Gallery. It is a great challenge but I will endeavour to do my best to meet it. I am very excited to hear about the Southern Baroque post at Queen's. It will be a thrill for me to have another Italian specialist in this part of the world! I hope we meet again soon.

All best wishes,

Dr. David Franklin  
Deputy Director and Chief Curator

T 613.990.1985 F 613.993.4385 TTD/ATME 613.990.07

380 Sussex Drive, P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4

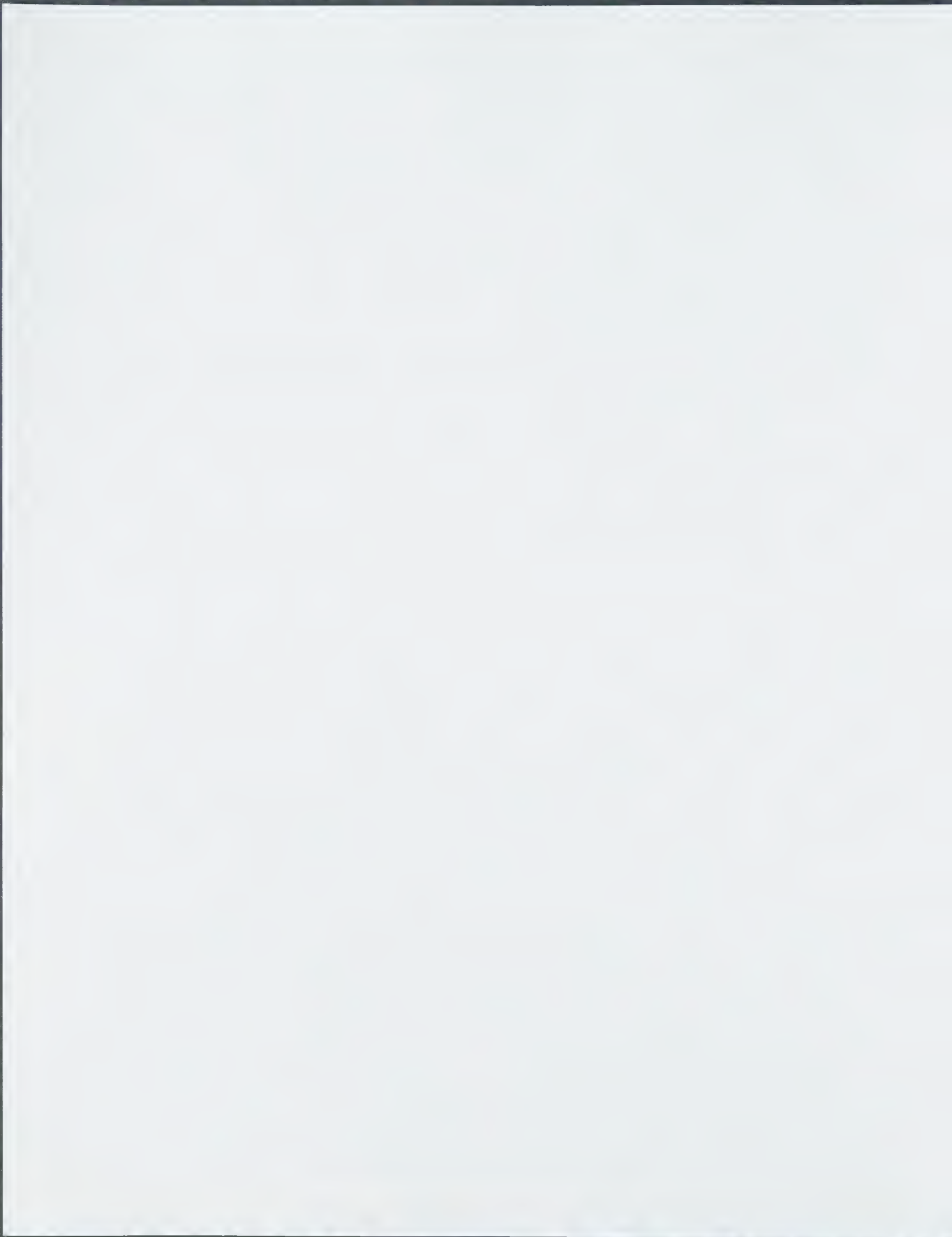
<http://national.gallery.ca>

380, promenade Sussex, C.P. 427, succursale A  
Ottawa (Ontario) K1N 9N4

<http://musee.beaux-arts.ca>

Canada





**Subject:** Portrait  
**From:** Lewis Nierman <lnierman@bellsouth.net>  
**Date:** Mon, 29 Sep 2003 08:16:26 -0400  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred

It's always nice to hear from you, no matter what the time or day. I am so happy you sold the portrait about which you were concerned. She was so beautiful and I wish I could have afforded her myself. There are so many unattractive portraits from the period that a charmer like her is a real find.

I have a call and an email in to the dealer in Florida who arranged the sale for me. I am hoping to get more information other than it originally came from a collection in the Chicago area. When I first saw the photos on computer, I knew I must see the original in hopes of deciphering the signature which made it clearly NOT Lely, thankfully. With your help that was done.

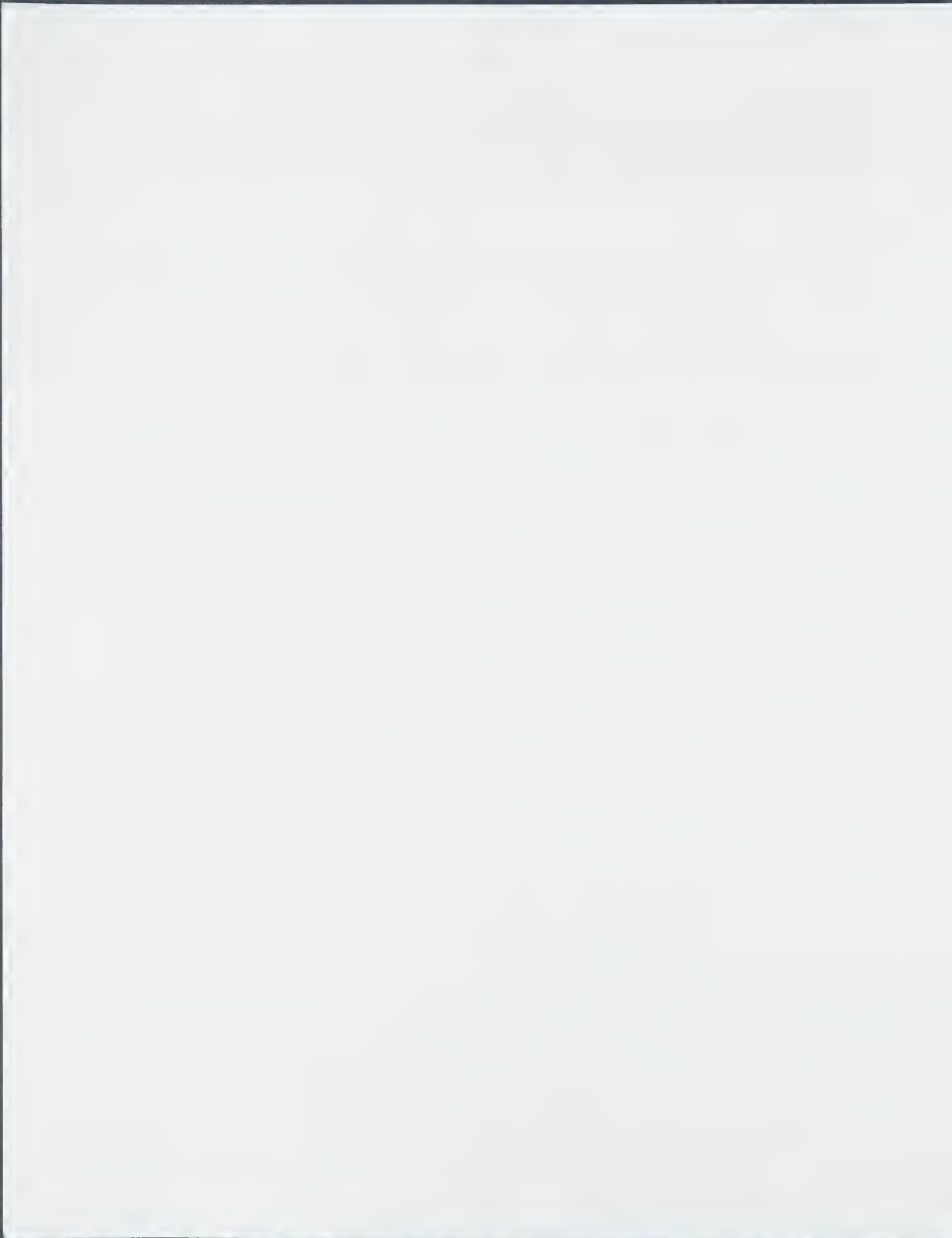
I will let you know when or if I can get any more information for your client. I am not too hopeful as most dealers are very tight lipped about sources and I did try to get more information originally with little success.

My sincerest wishes for the healthiest and happiest New Year for you and all of yours,

Lewis

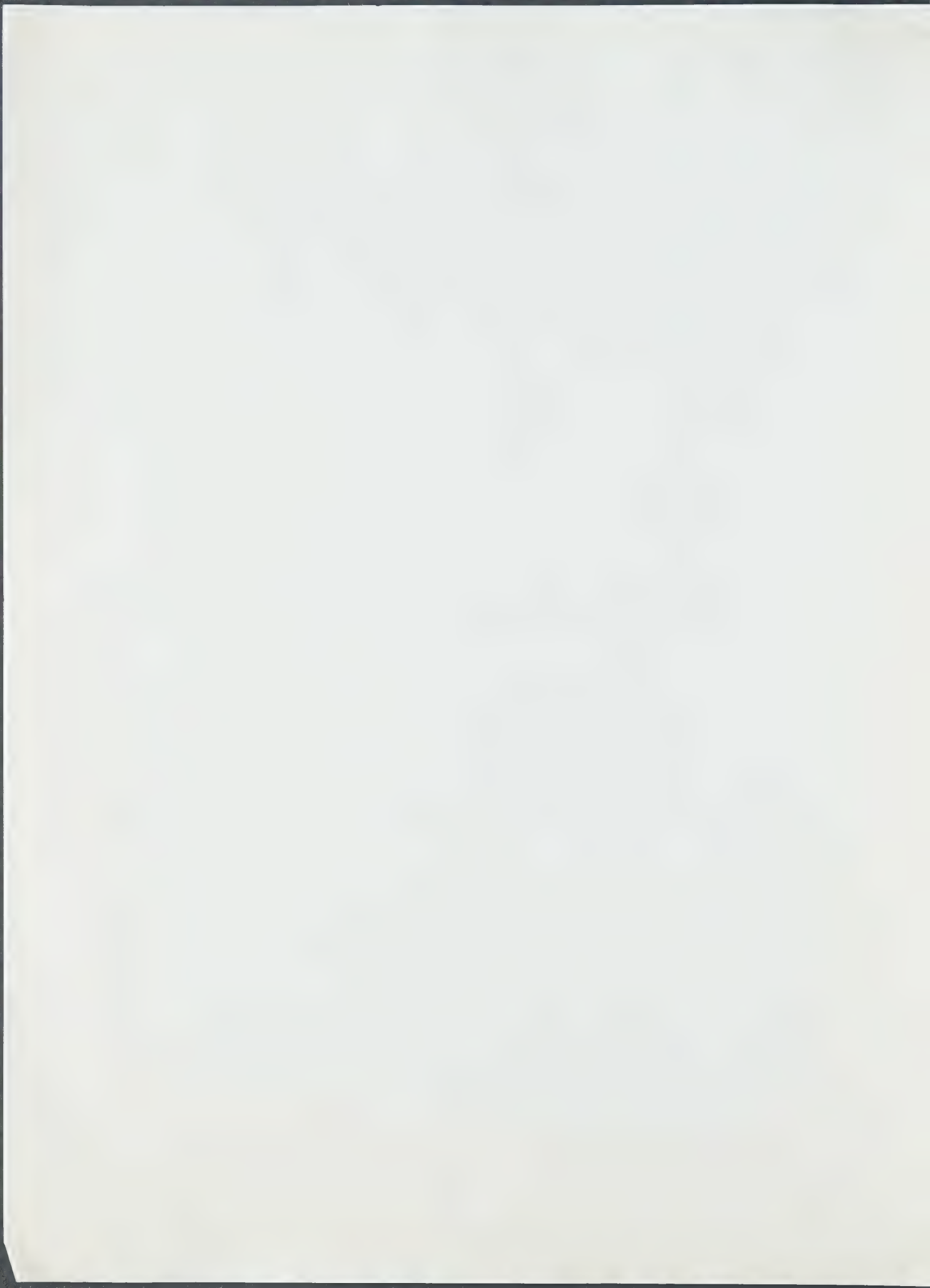
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This message scanned for viruses by CoreComm











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

May 11, 2000

TO: Mr. Cornell Norby

Page 1 of 1

FAX #: 805/238-5399

Dear Cornell,

Thank you so much for your fax of May 6<sup>th</sup> which arrived here while I was in Canada.

Paintings by John Feri come up from time to time at Al Schragger's and usually bring a few thousand dollars.

I saw the advertisements for the two paintings by Anders Zorn in the latest *Art & Auction* and all I can say is that they are not my cup of tea.

A couple of years ago I was invited to give some lectures, both in Chemistry and in Art at the University of Arizona. While there, I met a likeable fellow who loves paintings. He showed me one very attractive upright which is certainly very close to Anders Zorn. I doubt that he will have sold it and you must remember that I am certainly no expert on such paintings.

You might like to contact him: His name is Laurent Teichman, and his address is c/o LeStudio Salon de beauté, 47 West Main Street, Mesa, AZ 85201. His phone number is 602/844-0437 and his E-Mail is: [laurent3@ix.netcom.com](mailto:laurent3@ix.netcom.com).

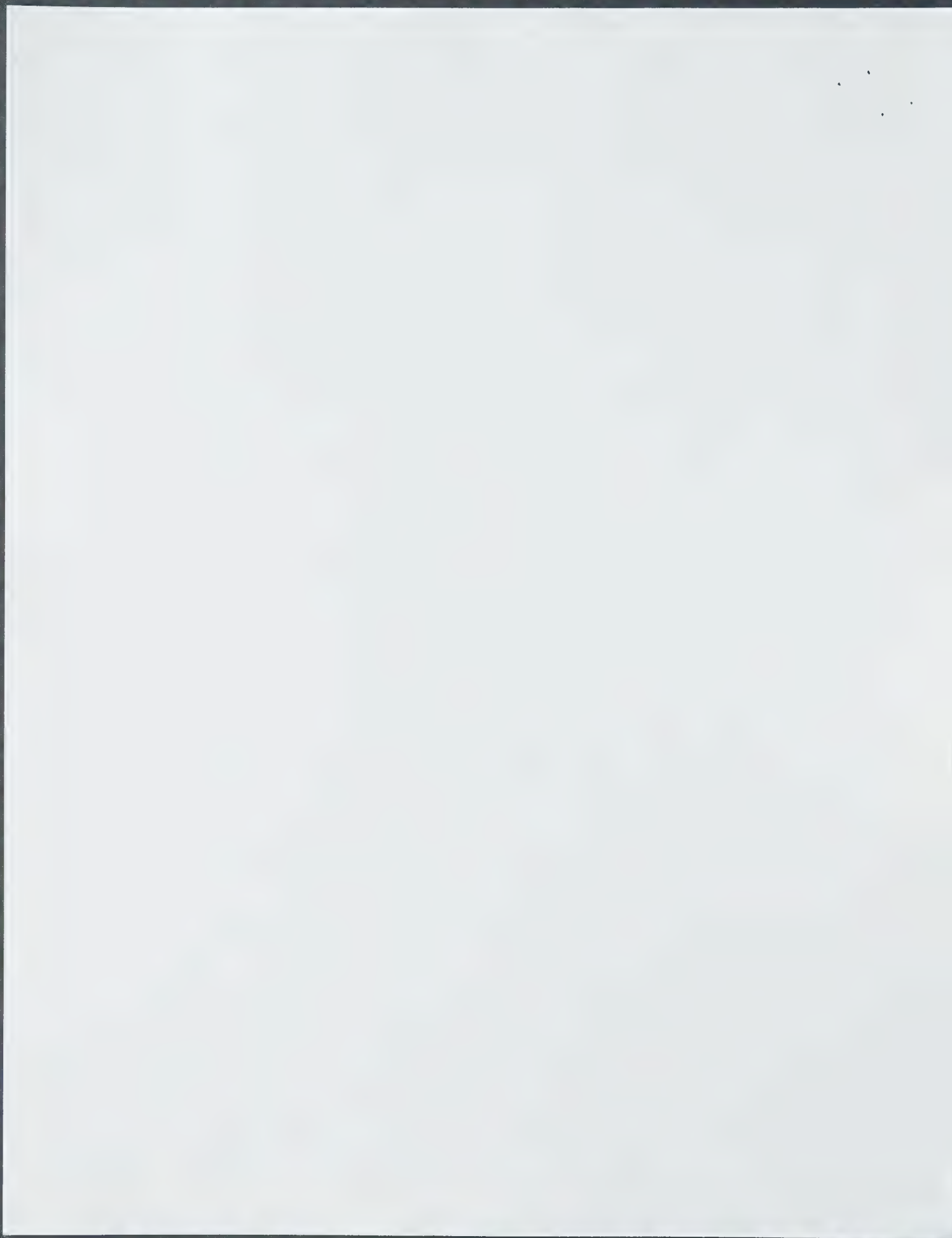
I hope that I do not have to tell you that I do not want any commission if you decide to buy it, but I hope that you will let me know when good old master paintings come your way.

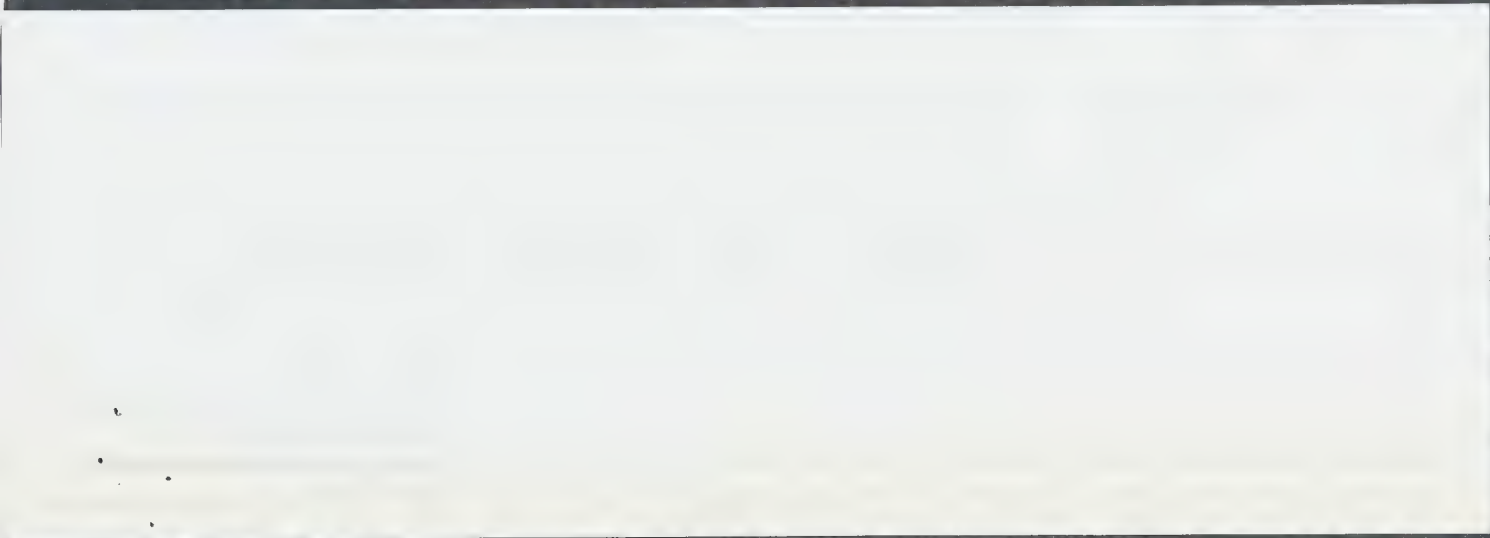
With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az











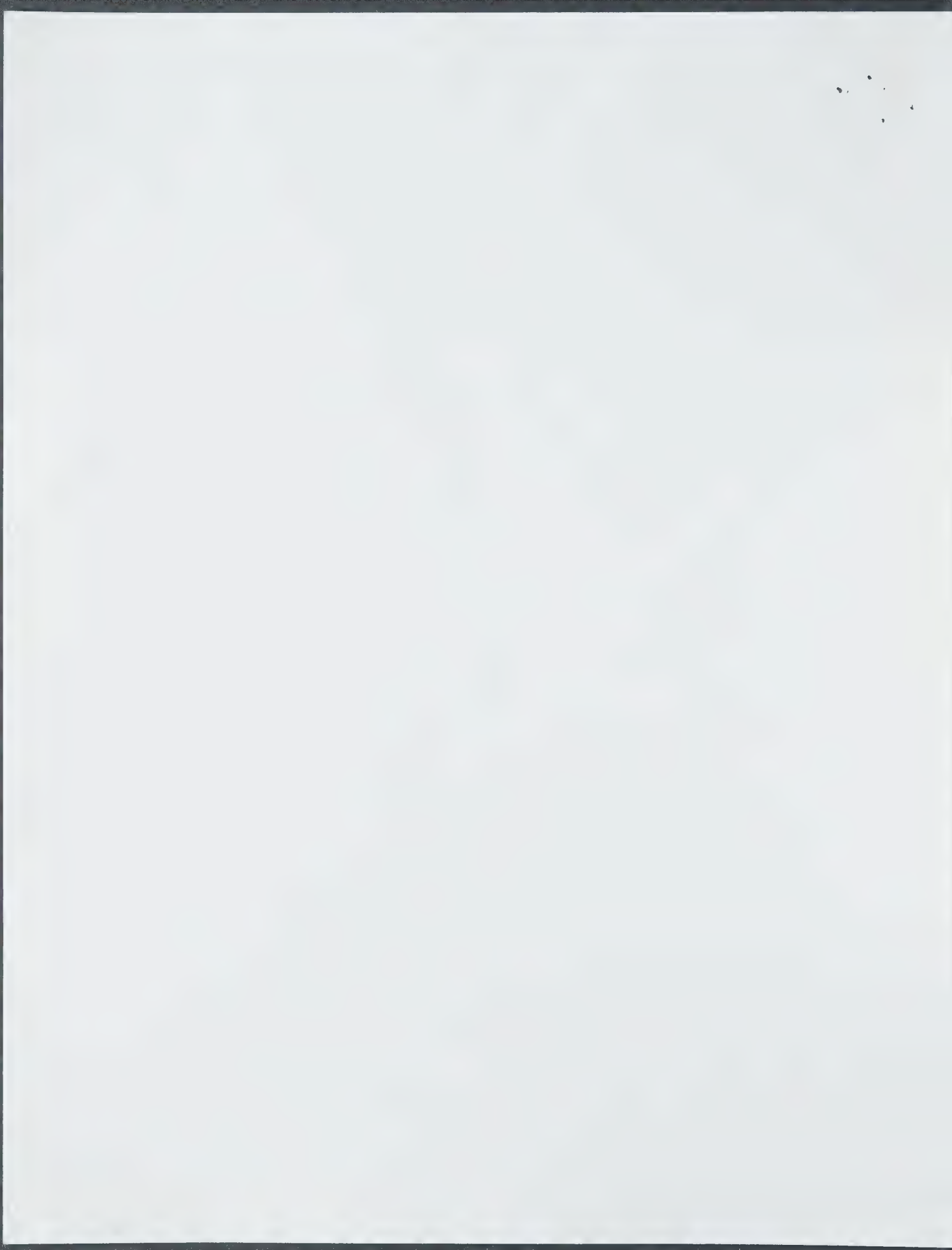
Dear Mr. Teichman,

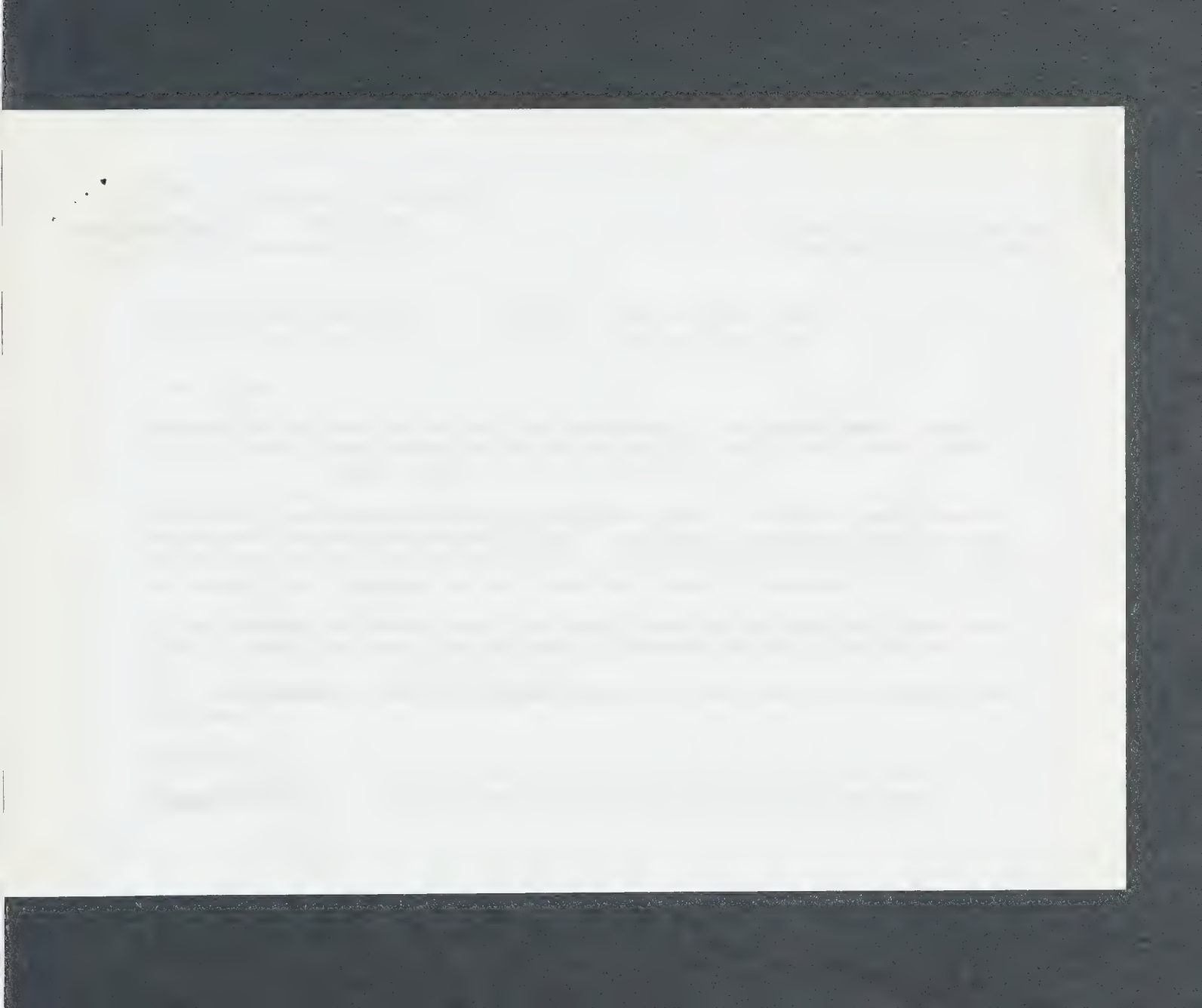
We have had an inquiry from Mr. Cornell Norby, a dealer in California, about paintings by Anders Zorn. I will send you a copy by mail.

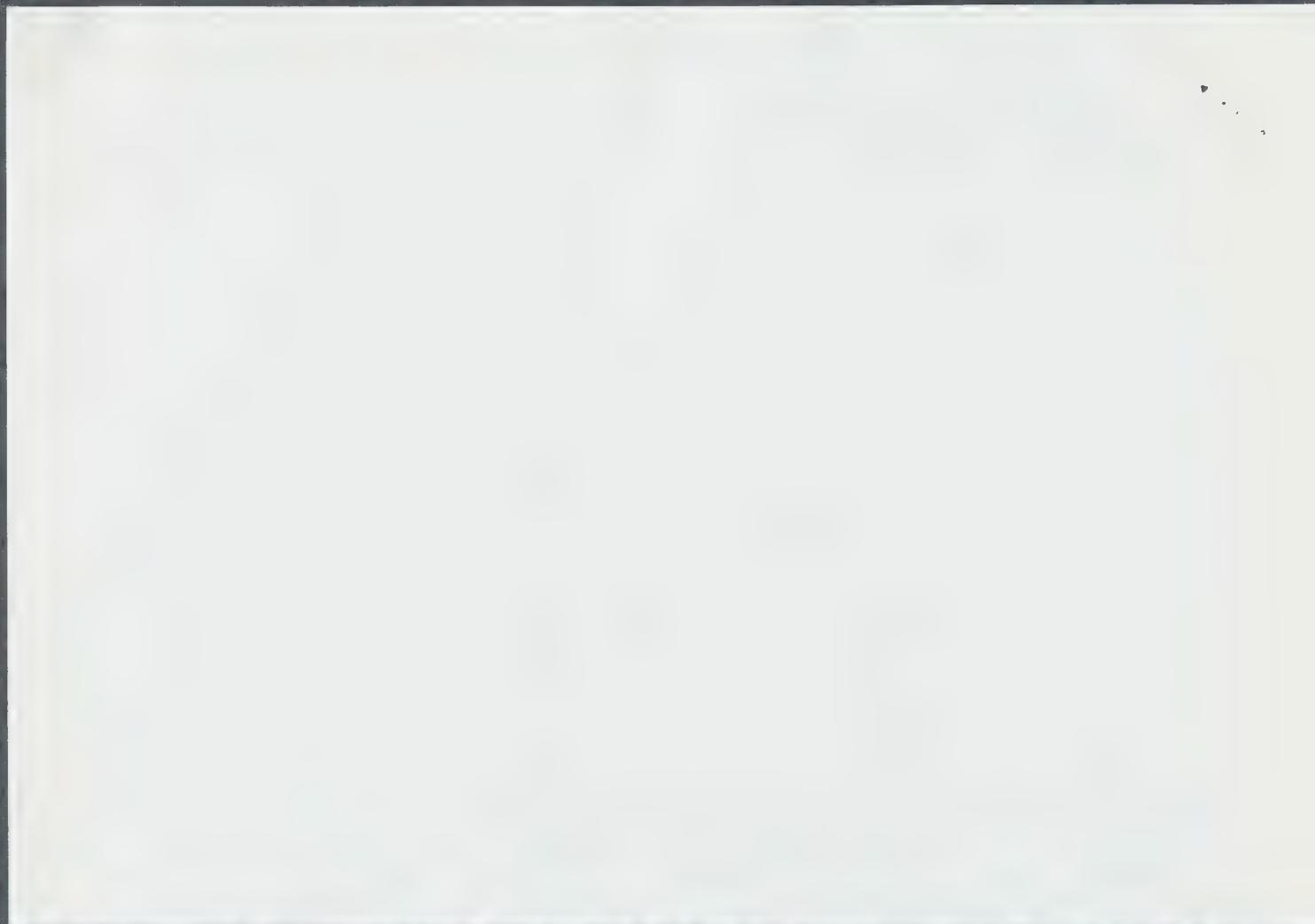
In a nutshell, he has had an inquiry. Subject matter is open. They state they "want to stay under a million dollars" purchase price.

Alfred's response is attached.

Best wishes,  
Ann











ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 19, 2000

Mr. & Mrs. Sam Nystad  
2597 Ej Den Haag  
Ruychrocklaan 442  
THE NETHERLANDS

Dear Lily and Sam,

Isabel and I again plan to be in The Hague, in the days just following the old master sales in Amsterdam, that is, November 8<sup>th</sup> and 9<sup>th</sup>.

It would be great if we could visit with you, and particularly to discuss your thinking about *The Man in the Golden Helmet*.

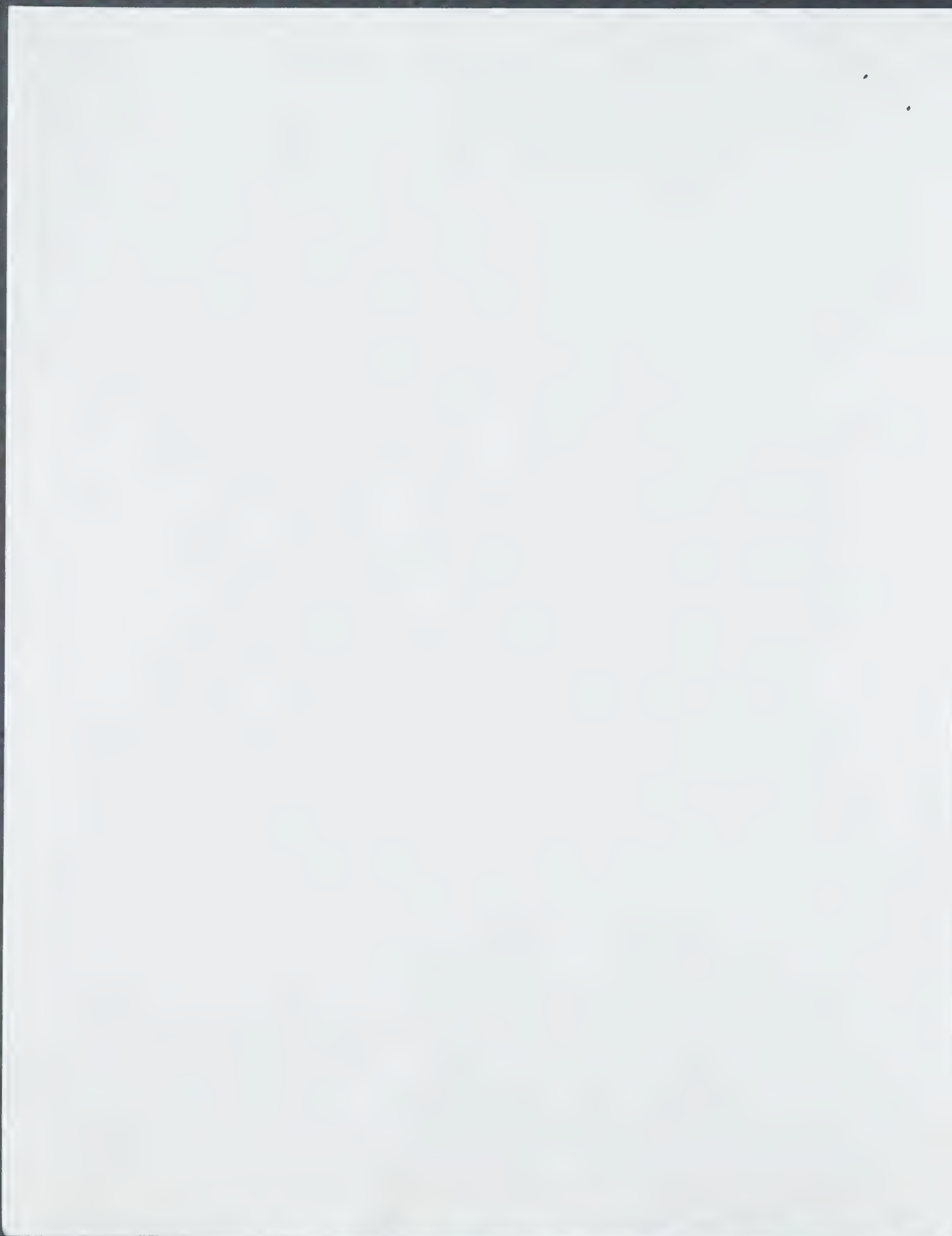
With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az

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

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 22, 2000

Mr. Sam Nystad  
2597 Ej Den Haag  
Ruychrocklaan 442  
THE NETHERLANDS

Dear Sam,

Thank you for your delightful letter of May 11<sup>th</sup>.

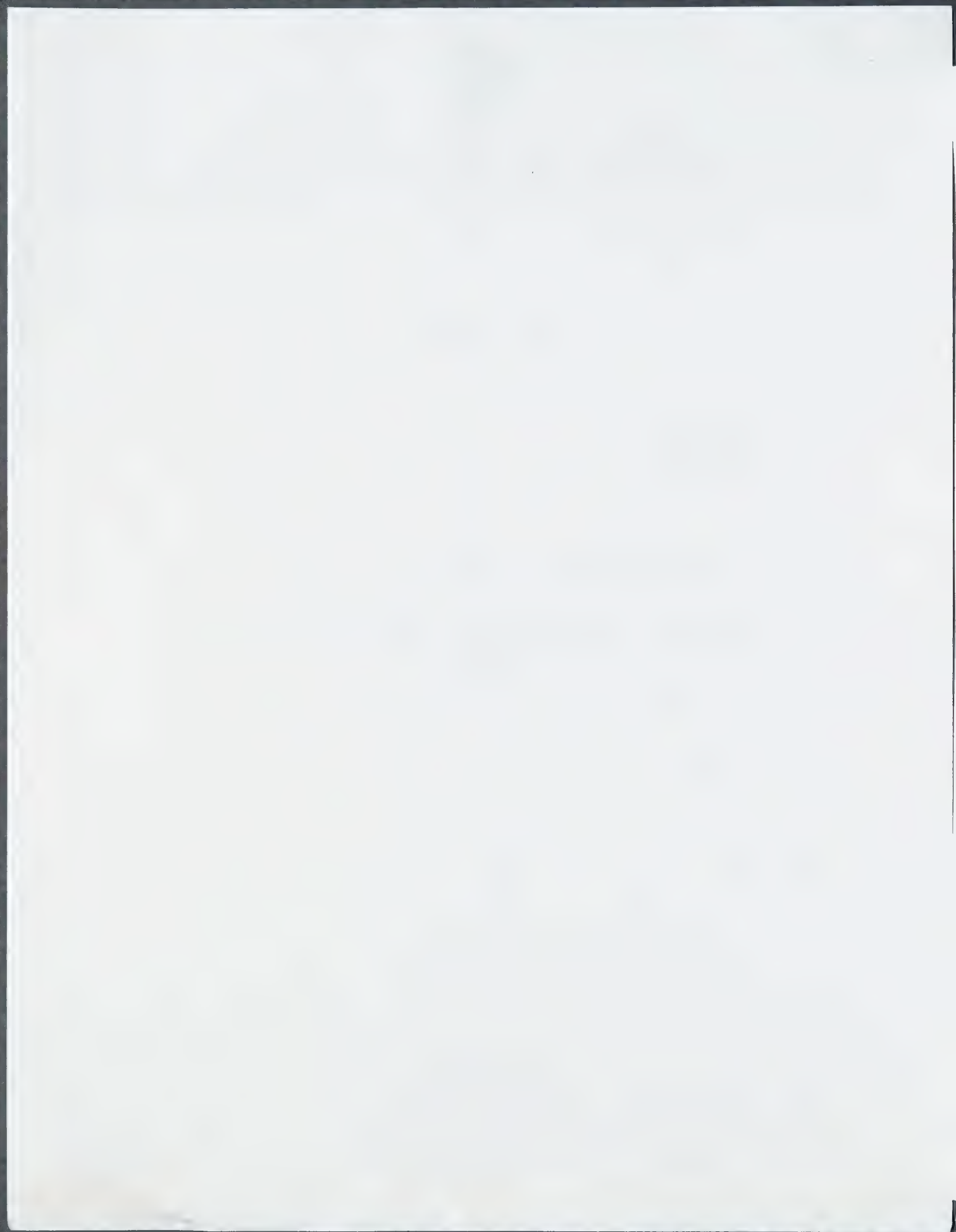
What exciting news: you have discovered the painter of *The Man with the Golden Helmet*. Where will you publish this? Now we have one more of many reasons to look forward to coming to Holland.

With all good wishes to you and Lily from Isabel and myself, as always, I remain

Yours sincerely,

Alfred Bader  
AB/az

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





S. NYSTAD

2597 EJ DEN HAAG  
RUYCHROCKLAAN 442  
TEL. 070 324 50 24

11 May 2000

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

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Dear Alfred,

Congratulations with your charming little Ter Borch.  
It is true that we sold the companion in 1956, at the Antique Dealers Fair in Delft, but I do not know to whom. Those were the days that people walked in, bought something, paid for it and walked out with it. Everybody called himself: Jansen from Amsterdam, Pierre from Paris or Smith from Toronto. Those were the years of the black market and that was the only way to do business. I am sorry that I can not help you.

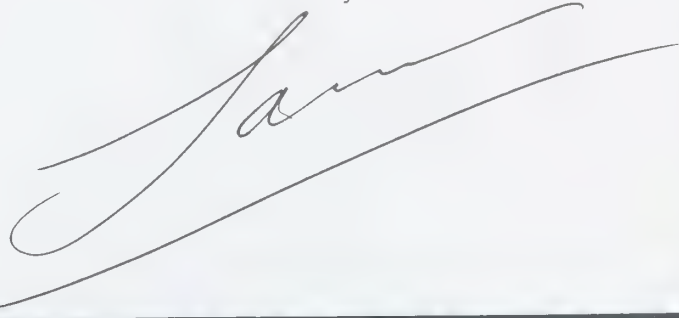
This week I read your name in Oud Holland. I send you a photocopy herewith but I am convinced that you know about it already. Congratulations again.

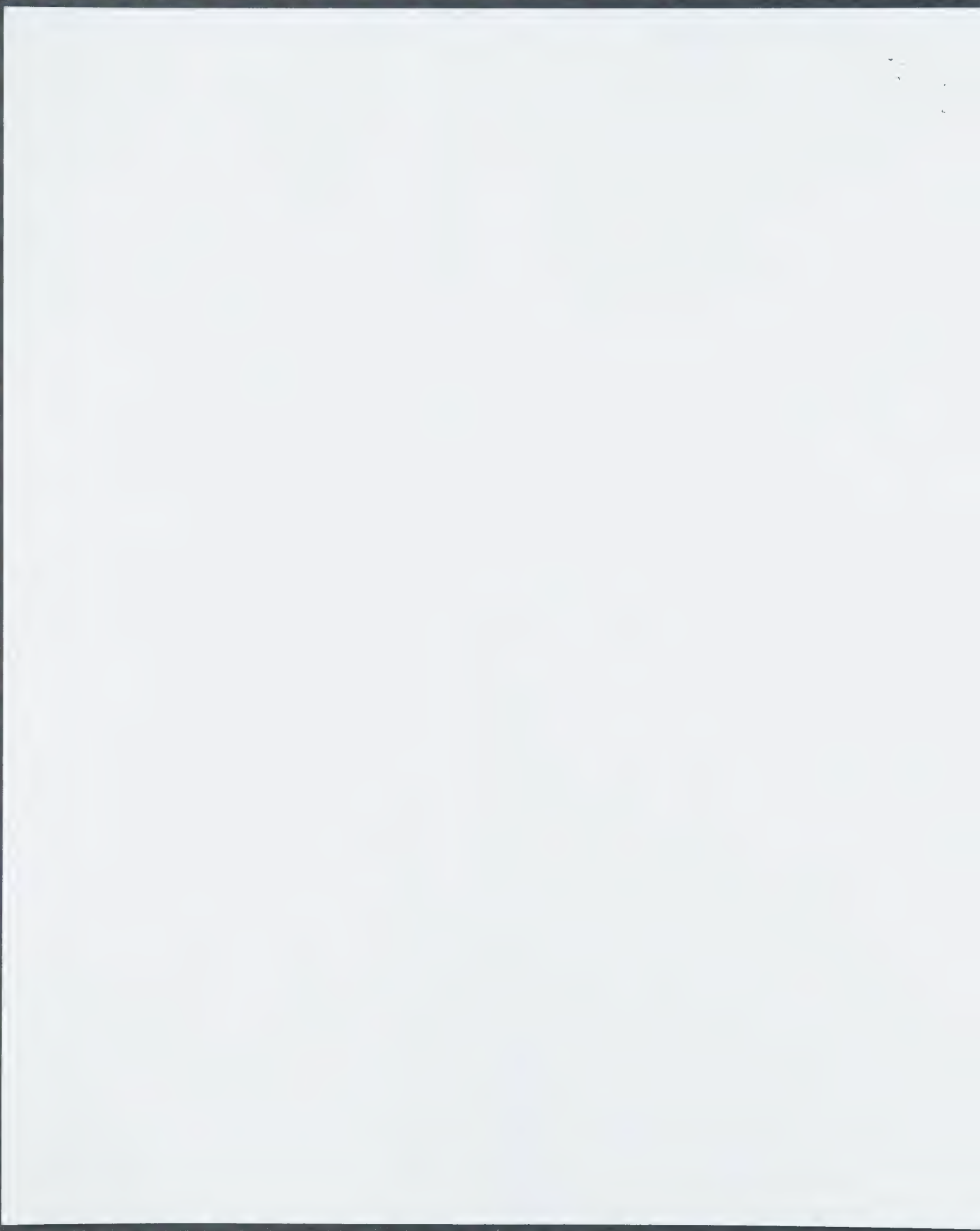
I am looking forward to meet with you again in November. I'll tell you the story of my discovery by then. I found the name of the painter of the "Man with the Golden Helmet" after I found the helmet itself. Everybody always was looking for the painter first. I took the other way around---the good old Polish Talmud way--- and found the helmet first.

Last but not least. I read your book with the greatest pleasure. The first part took me some time as I do not know anything about chemicals, and I felt sometimes like sitting in a slow train, reading about your interesting life and marvelous discoveries. But then the other part about art started and I felt like moving into the Concorde. I had arrived before starting. Graet stories. I discussed it with Bert van Deun whom I met in Maastricht, and enjoyed talking to him and his wife about it.

Looking forward to November I send my best regards to you and Isabel in which Lily joins me,

sincerely Yours:

A large, stylized handwritten signature in black ink, appearing to be 'S. Nystad', written over a horizontal line.



# NOORTMAN

Noortman (Maastricht) BV, Vrijthof 49, 6211 LE Maastricht, Holland  
Telefoon 043-3216745 Fax 043-3213899

Otto Naumann, Ltd.  
Old Master Paintings and Drawings  
22 East 80<sup>th</sup> Street  
New York, N.Y. 10021

2 May 2000

Dear Mr. Naumann,

*F.Y.I.  
Alfred*

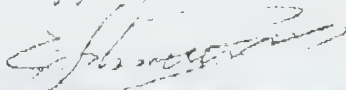
Once more I want to express my gratitude to you for the Eglon van der Neer- archive I received. I have had a close look at it now, and as it turns out I'm able to extend Van der Neer's oeuvre with a few paintings. The Bader painting is a case in point. It is a very interesting piece. Actually I think it's a very fine painting except for the face of the gentleman depicted. I know it must sound rather odd, but I suspect that the face might be done by Adriaen van der Werff. The strange smile on the face strongly resembles other smiling faces in Van der Werffs early genre paintings. I do think my hypothesis is not that unlikely. Van der Neer produced more niche paintings which must have been inspired by the work of Leiden painters as Frans van Mieris and Ary de Vois. He must have painted them in the 1670s, during his later Rotterdam years, exactly the period when Adriaen van der Werff was his pupil. I admit however that it would have been a silly situation in which the pupil ended up painting the most important part of a painting leaving the clothes and the rest of the figures to his master. The last has not yet been said about this strange case!

As to the photographs of paintings by other artists (the comparative pictures), I do think I will need them all.

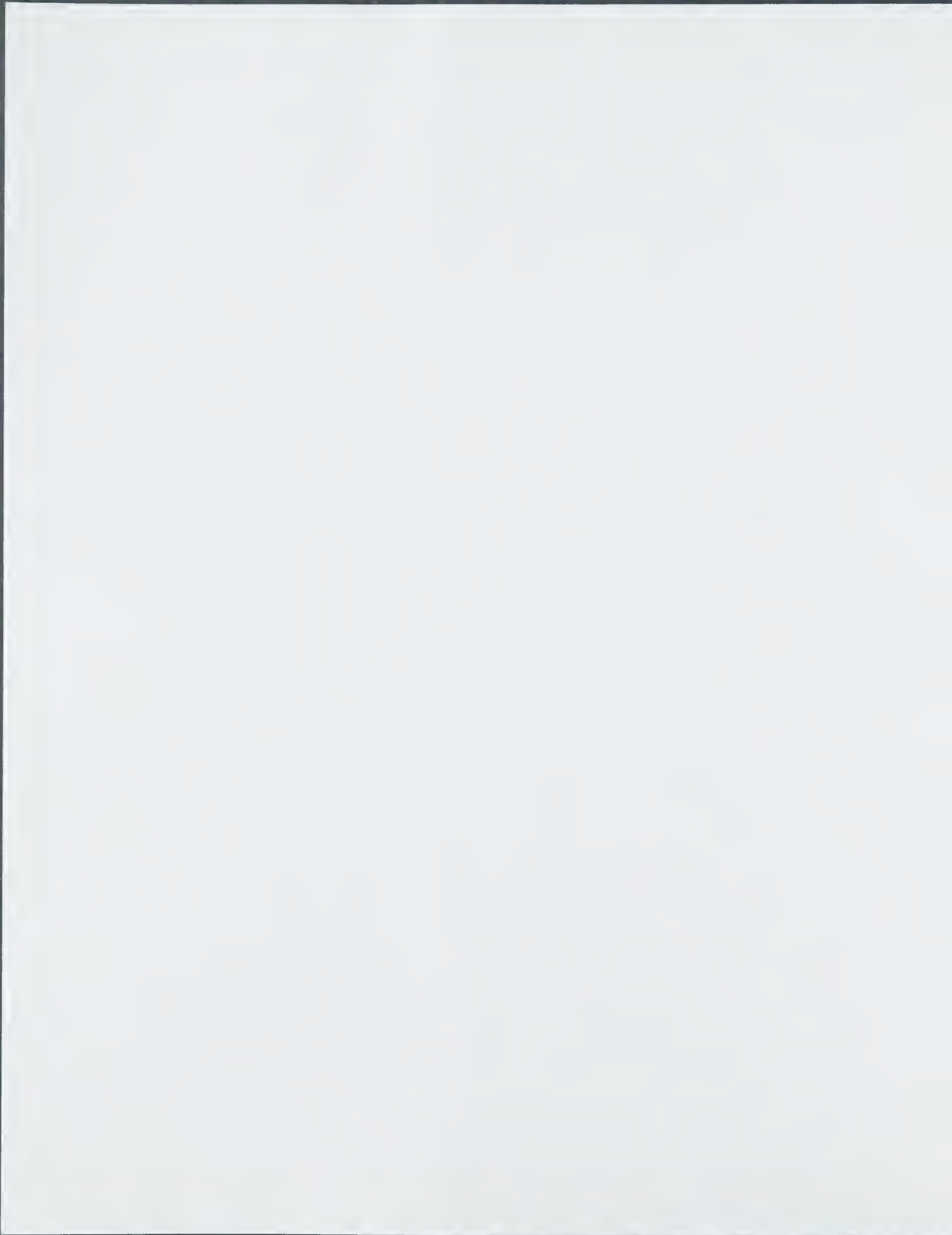
I have still another question; of Eglon van der Neers genrepiece representing A lady at the table and her maidservant (signed dated 1680) I didn't find a photograph, but I remember from having spoken to Ruud Priem that he once for an article borrowed a photograph of exactly that painting from you. Would it then be possible that you still have this photograph somewhere?? If this is true, I would like to have it sent to me as well, if that is possible.

Many thanks for your support.

Sincerely yours,



*copy sent  
to Wendy F.*







## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 9, 1995

Dr. Shirley Thomson  
Director  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4  
Canada

Dear Dr. Thomson:

Isabel and I still remember with great pleasure your and Dr. Pantazzi's visit to view our collection on October 30th.

You will have realized that we arrived back home that day after two very busy weeks in Canada and that we will be leaving for England this coming Monday, November 13th. One of the pleasures of that trip will be to deliver by hand our small Rembrandt to the National Gallery in London, which will then be exhibited at the Rembrandthuis in Amsterdam.

You asked me to supply you with a list of our Old Master paintings.

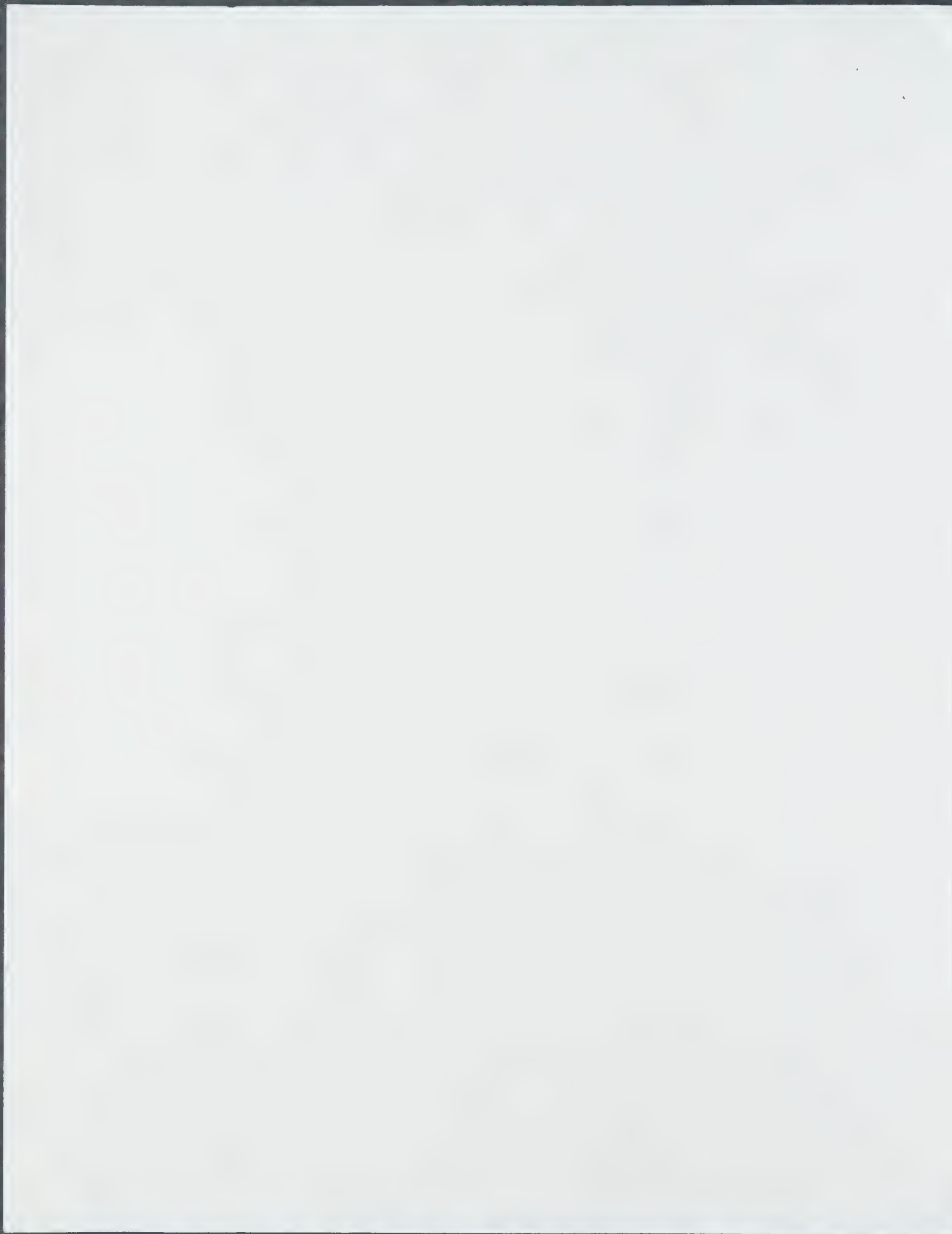
As you know, most of our paintings have been exhibited in various exhibitions and perhaps half are illustrated, mainly in color, in Professor Werner Sumowski's six-volume *Gemälde der Rembrandt Schüler*.

Unfortunately, I do not have a complete list but will compile this and send on to you shortly after our return from England on December 24th.

Perhaps I did not stress enough that our collection is still growing. You know better than most art historians Michael Hornstein's collection in Montreal. When I viewed that collection some years ago, I envied him for one painting particularly, a fine landscape by Jan Lievens, an artist whose best work you exhibit in your gallery. Queen's now owns three works by Lievens, you saw four in our house, and we will be bringing Michael Hornstein's Lievens landscape back home from England on December 24th.

The good Lord does not tell us how long we will be here, but if for another few years, then I very much hope that our collection will continue to expand.

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





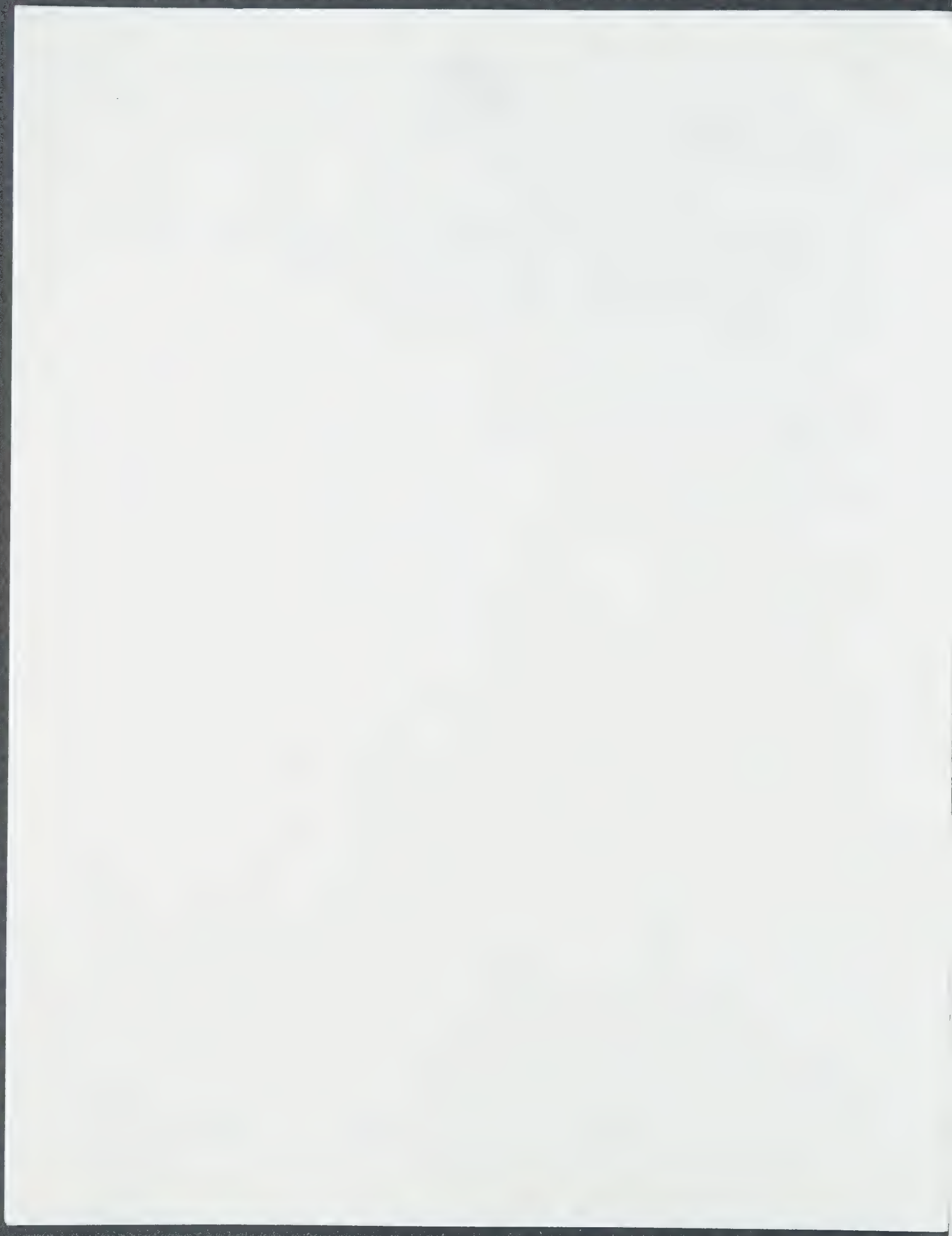
Dr. Shirley Thomson  
November 9, 1995  
Page 2

Please don't hesitate to ask whatever questions you and Dr. Pantazzi might have about our collection, which I very much hope will be able to be housed at Queen's.

With all good wishes to you and Dr. Pantazzi, I remain,

Yours sincerely,

AB/cw







## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 4, 1993

Dr. Michael Pantazzi  
Associate Curator  
European Art  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4, Canada

Dear Dr. Pantazzi:

Please do not mind that I write to you so long after our meeting in your gallery on November 13th, but Isabel and I were in Holland and England until last week.

I do not remember ever visiting a gallery and then being treated by a man I have never met before, with your kindness. I will always remember the hours we spent together and your gracious hospitality.

As promised, please find enclosed an essay about the Getty Trust which will, I hope, appear in my autobiography.

We had a wonderful trip to Holland and England. In Amsterdam I arranged for the sale of the Rembrandt portrait RRP A80 to the Rijksmuseum, and in London I was able to purchase, on December 11th, one of the finest works by Rubens I have seen come to the market in many years. That was Lot 61 at Christie's and will be going to a major museum.

While in England, I was able to arrange for the purchase of a fine castle for Queen's University, and we very much hope that this purchase will help a great many Canadian students.

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



Dr. Michael Pantazzi  
National Gallery of Canada  
December 31, 1992  
Page Two

Whenever your travels bring you to the middle west, please try to visit us. Isabel and I would be so happy to reciprocate your hospitality, and a guest room awaits you. It is not as modern as most hotel rooms, but the paintings are better, and who knows--you might even find a painting which you would like to acquire for the National Gallery. But to me, that commercial aspect is very much less important than getting to know you better.

All good wishes for 1993.

Sincerely,

Enclosure

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

October 19, 2000

Dr. Axel Rüger, Curator of Dutch Paintings  
The National Gallery  
Trafalgar Square  
London WC2N 5DN  
ENGLAND

Dear Axel,

Isabel and I plan to be back in England from November 12<sup>th</sup>  
to December 22<sup>nd</sup>.

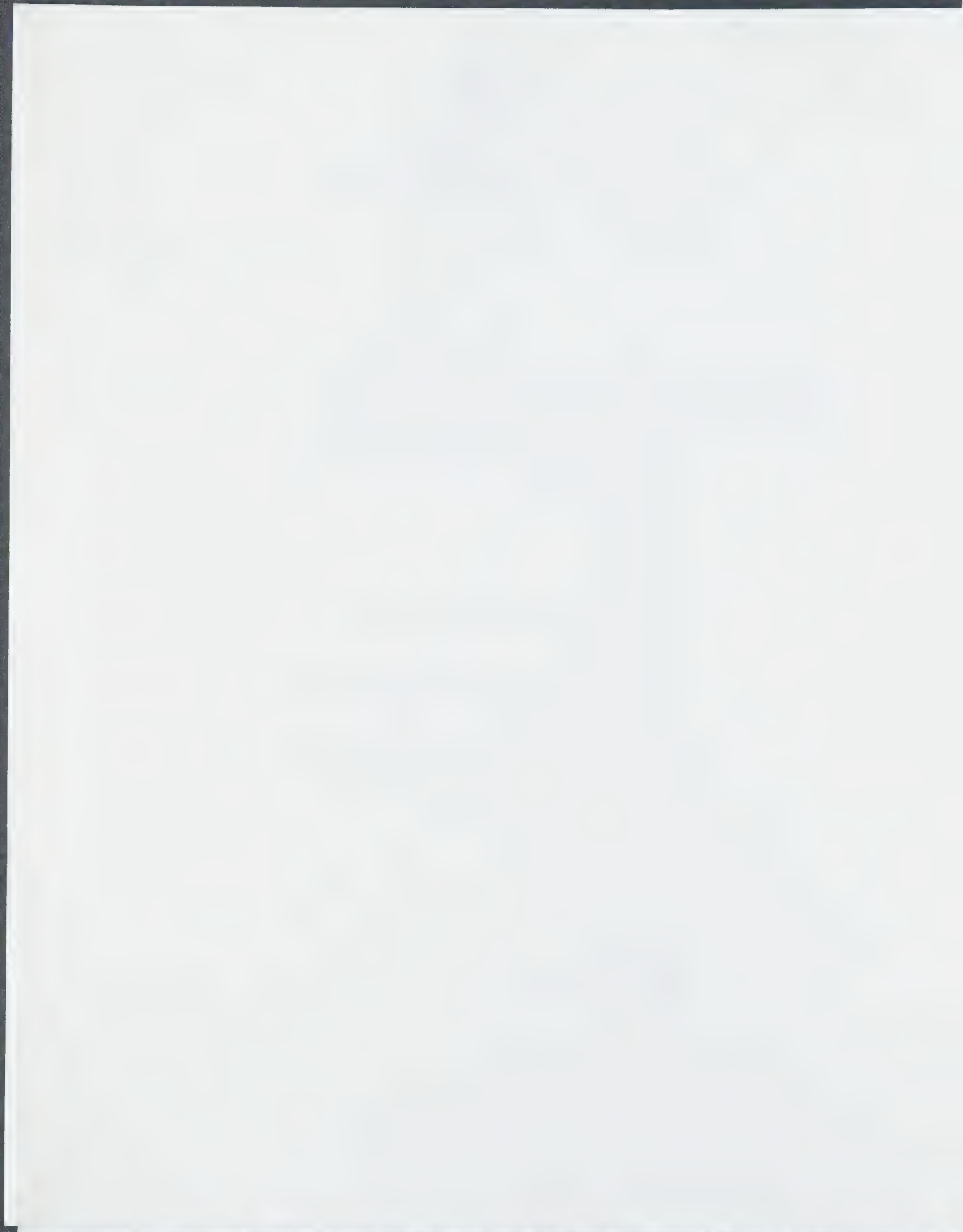
It would be great if I could visit with you, perhaps best just  
before the old master sales in London.

I would also like to show you a small panel which had once  
been attributed to Rembrandt, Bredius 261.

With all good wishes I remain

Yours sincerely,

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





THE NATIONAL GALLERY

CURATORIAL DEPARTMENT

Dr Alfred Bader  
White Gables  
2A Holmesdale Road  
Bexhill-on-Sea  
East Sussex TN39 3QE

14 July 2000

Dear Alfred,

First of all I would like to thank you and Isabel very much for your hospitality during our visit. I greatly enjoyed the opportunity to see Herstmonceux Castle, a visit that has been long overdue. As I mentioned to Patrick, I would be happy to welcome their art history students here at the Gallery. As ever, it was interesting to see and discuss the different "puzzles" presented by the works in your collection and potential acquisitions. With regards to the "Sweerts question" I am at the moment waiting for Gregory Martin to ring me back and hope to be able to see the picture at Christie's soon.

You also asked me about the telephone number of Egbert Haverkamp Begemann in Amsterdam. Here are his details:

Prof Dr Egbert Haverkamp Begemann  
Keizersgracht 642  
1017 ES Amsterdam  
The Netherlands  
**Tel. no.: 0031-20-624 8923**

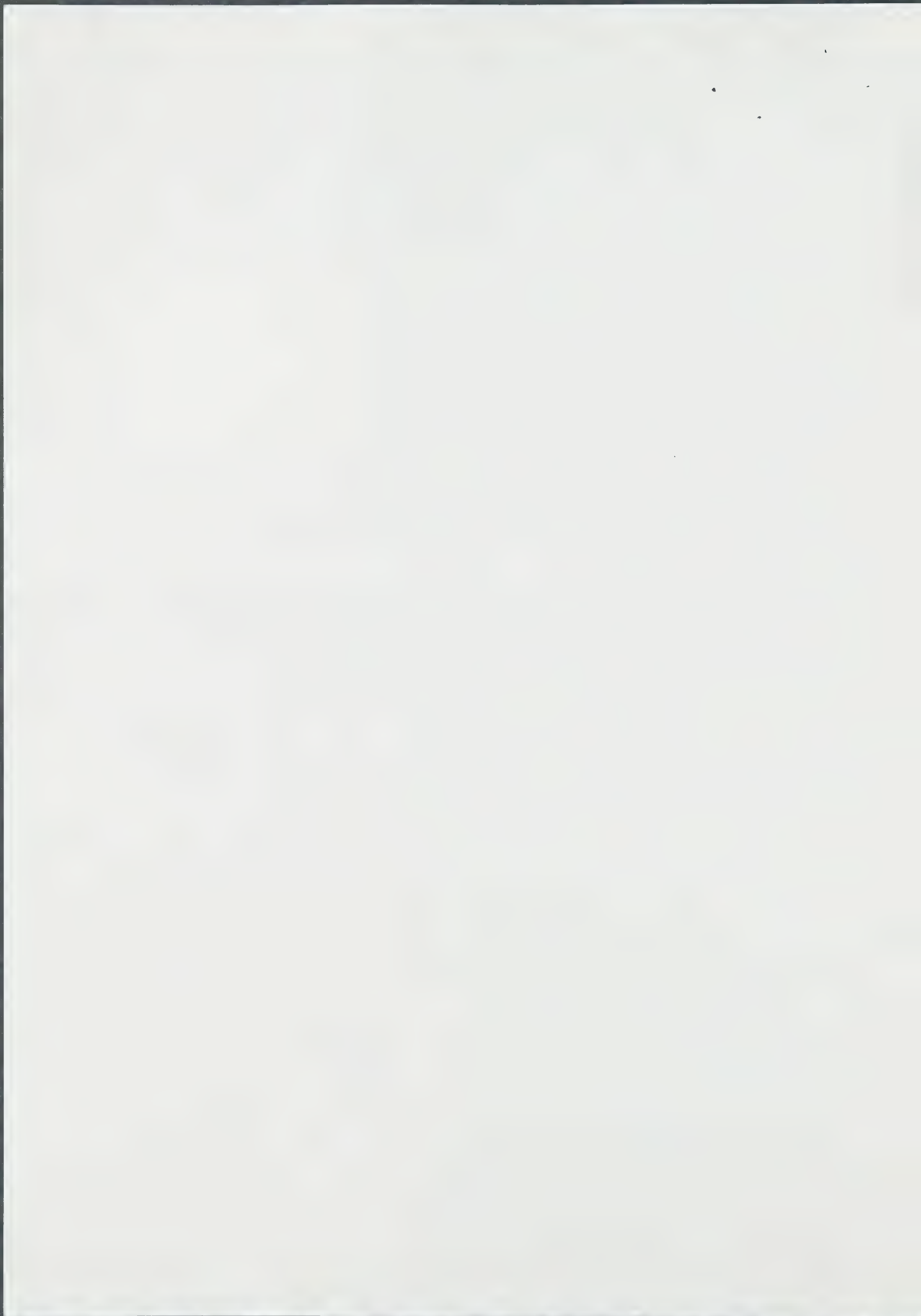
I trust that you have his contact numbers in New York. I am very excited about the prospect of a curator of European Art at the Agnes Etherington Art Centre. This way the collection will receive the attention it deserves!

Again, thank you very much. Please give my regards to Isabel. With best wishes,

Yours sincerely,

*Axel*

Axel Rüger  
Curator of Dutch Paintings



# THE NATIONAL GALLERY

BRITISH MUSEUM

Desired name:  
Address: The Lane,  
London EC1A 3JF  
Phone:  
Fax:  
E-mail:



PLEASE PRINT

Name:

Mr. [Name] is a [Title] at [Company] and is interested in [Topic]. He would like to [Action].

He is currently [Status] and would like to [Action]. He is interested in [Topic] and would like to [Action].

Please print your name and address in the space provided.

Name:

Address:

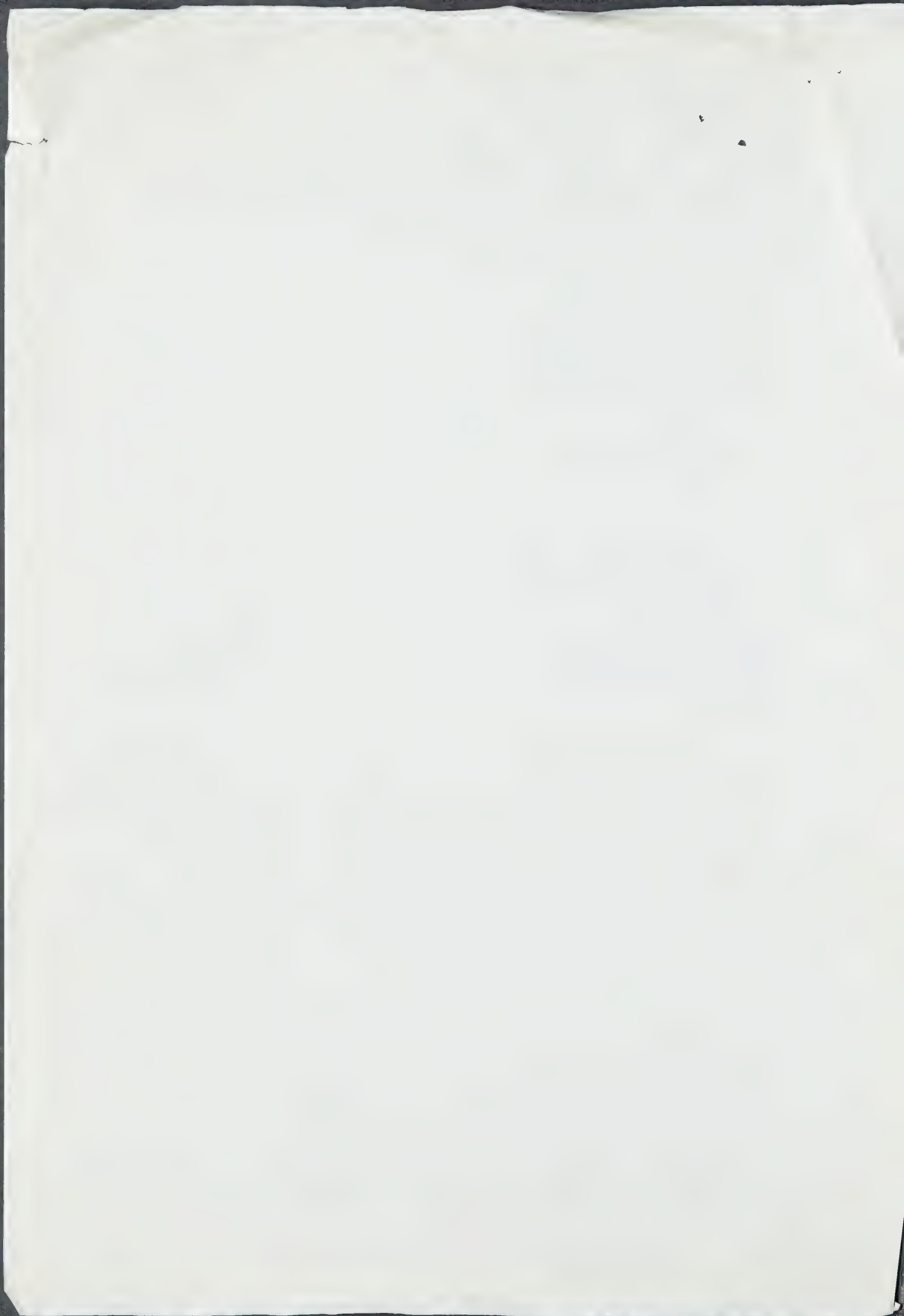
Postcode:

Phone:

Fax:

We believe your information will be of interest to our members. We will contact you if we have any further information.

For more information contact us on 0171 753 7000. Telephone 0171 753 7000  
Direct Line 0171 753 7000 or 0171-747 2480 Fax 0171-753 8170







*W. Hoedt*

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 28, 2000

Mr. Sam Nijstad  
Ruych Rocklaan 442  
The Hague 2597 EJ  
THE NETHERLANDS

Dear Sam,

I own a small portrait of a young woman on copper by Ter Borch.

Rudi Ekkart has confirmed the attribution and has told me that he believes that the painting is a pair to the portrait of a man, illustrated as #151 in Gudlaugsson's book.

That painting was sold by you in 1956.

I enclose a photograph of my painting, which you are free to pass on to the owner of your painting. Could you perhaps send me a photograph of his painting and his name and address?

Incidentally, my painting is not for sale, but it would be interesting to have the owner of the man's portrait know where the wife is.

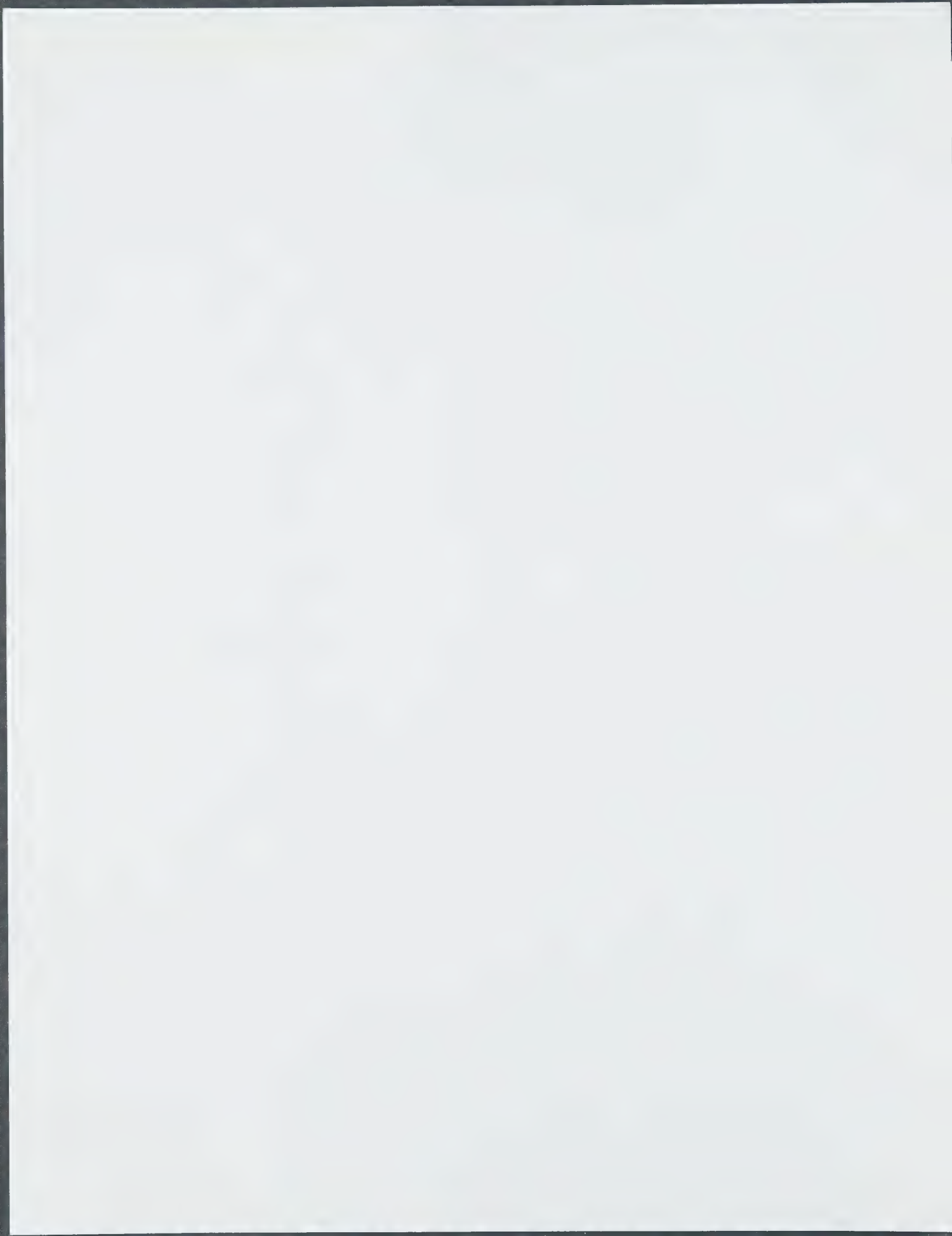
We already much look forward to being back at the Hague around the Amsterdam auctions in November and of course hope to have a chance to see you and Lily then.

With best wishes from house to house I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

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



1000

1000



1000

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1000

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FW: Photos

**Subject: FW: Photos**

**Date:** Fri, 21 Dec 2001 10:40:41 -0500

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

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

Dear Alred and Isabel


Welcome home on the 21st. I hope you like your little painting seeing now in the "flesh". While you were in England I was sent these two photos which I hope are attached, from a dealer in Canada. With all your experience, you probably know him. I met him on the internet and have had a few communications over the past months when he asked my opinion on a Saint Jerome which is in the circle of Ribera. I had offered to forward photos and request an opinion from the Prado on his behalf. He subsequently sent me these two Old Testament subjects which I thought I would mention to you. He has them accepted for Christie's Old Master Sale in the Spring but will sell them now. I thought the "Sacrifice Of Isaac" worthy of your look. They call it circle of de Grebber and gave it a 10-15,000 estimate. I was offered the painting, as a favor for my assistance with St. Jerome, for \$6800.00. It is oil on canvas 38" X 29" and I think it is very nice quality for the price. I can see the relationship to de Grebber but perhaps you know better. The "Death Of St. Joseph" is on canvas as well 28" X 34" and was offered at \$4600.00. I would doubt it to be for you though I have been wrong before. Please let me know if I can pursue this further or turn it over directly to you. WELCOME HOME AND I HOPE YOU STAY AWHILE. MAYBE YOU'LL BRING ME SOME GOOD LUCK.

Best wishes,


Lewis

PS Ann is a treasure and a great help in all your transactions.

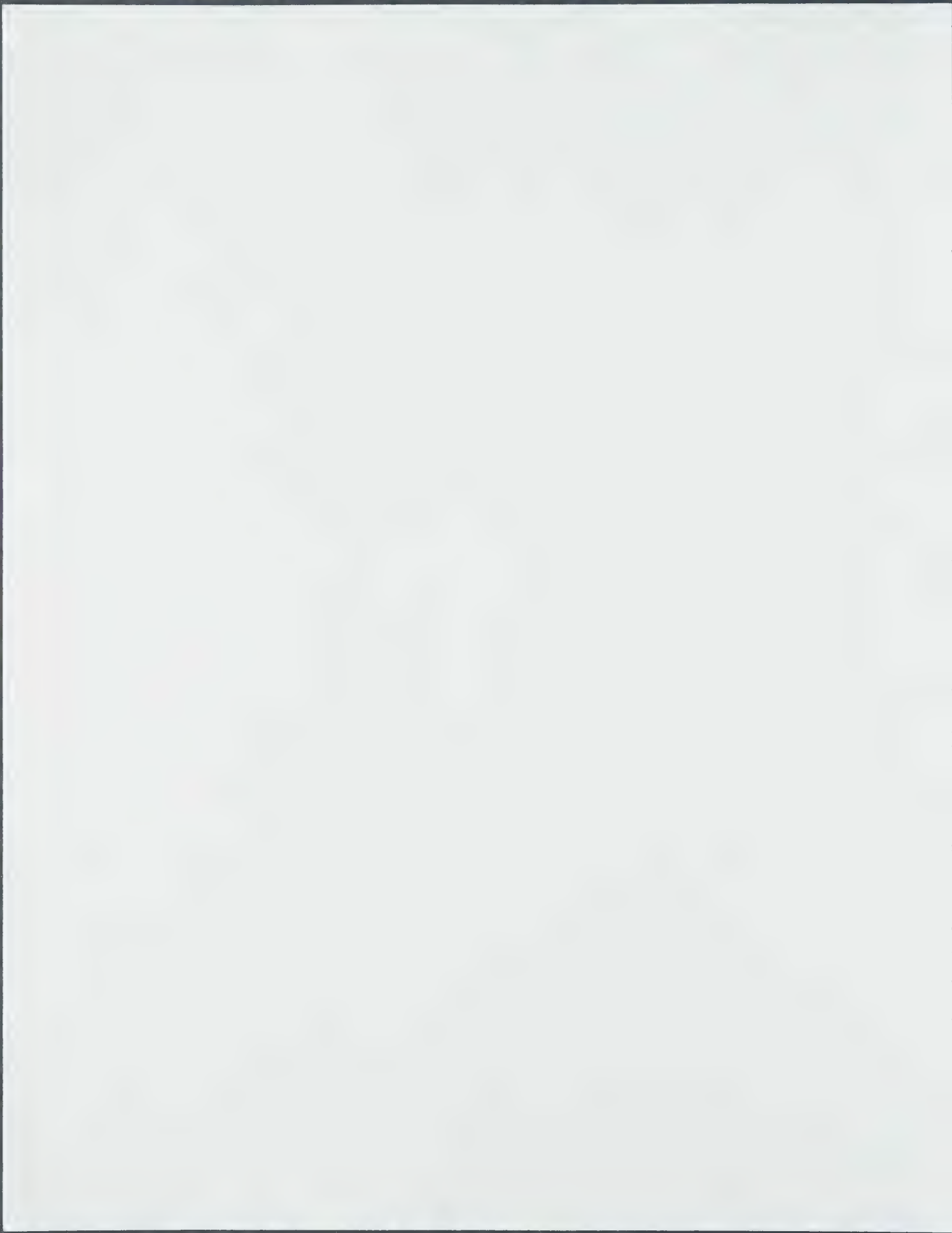
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**Subject: Unknown painter and subject**

**Date:** Mon, 13 Aug 2001 11:04:04 -0700

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

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

Dear Alfred

I am getting better at computers and hope I do this attachment correctly so that two photos arrive. I have this portrait which looks vaguely familiar and I believe it is because it is so reminiscent of many Rembrandt self portrait poses and those of his followers. If anyone can recognize the sitter and style, it would be you and since I don't even have access to a copy of Sumowski in all of Florida, that would be the place I would have started.

So now, without any further help me, I would ask if you recognize it and, of course, if you would also be interested in it. It is a rather small canvas but I'm sure it was larger at one time. It measures 14 1/4" X 12". It is possibly even by an 18th century follower but I'm not sure.



Please also let me know if you have decided on any interest in the painting by Vouet about which we spoke. I can probably negotiate a good price or put you in direct negotiations if you'd prefer. I can't begin talking money until I have a client with interest such as yourself or some French Old Master specialist perhaps. I'd rather it be you of course.

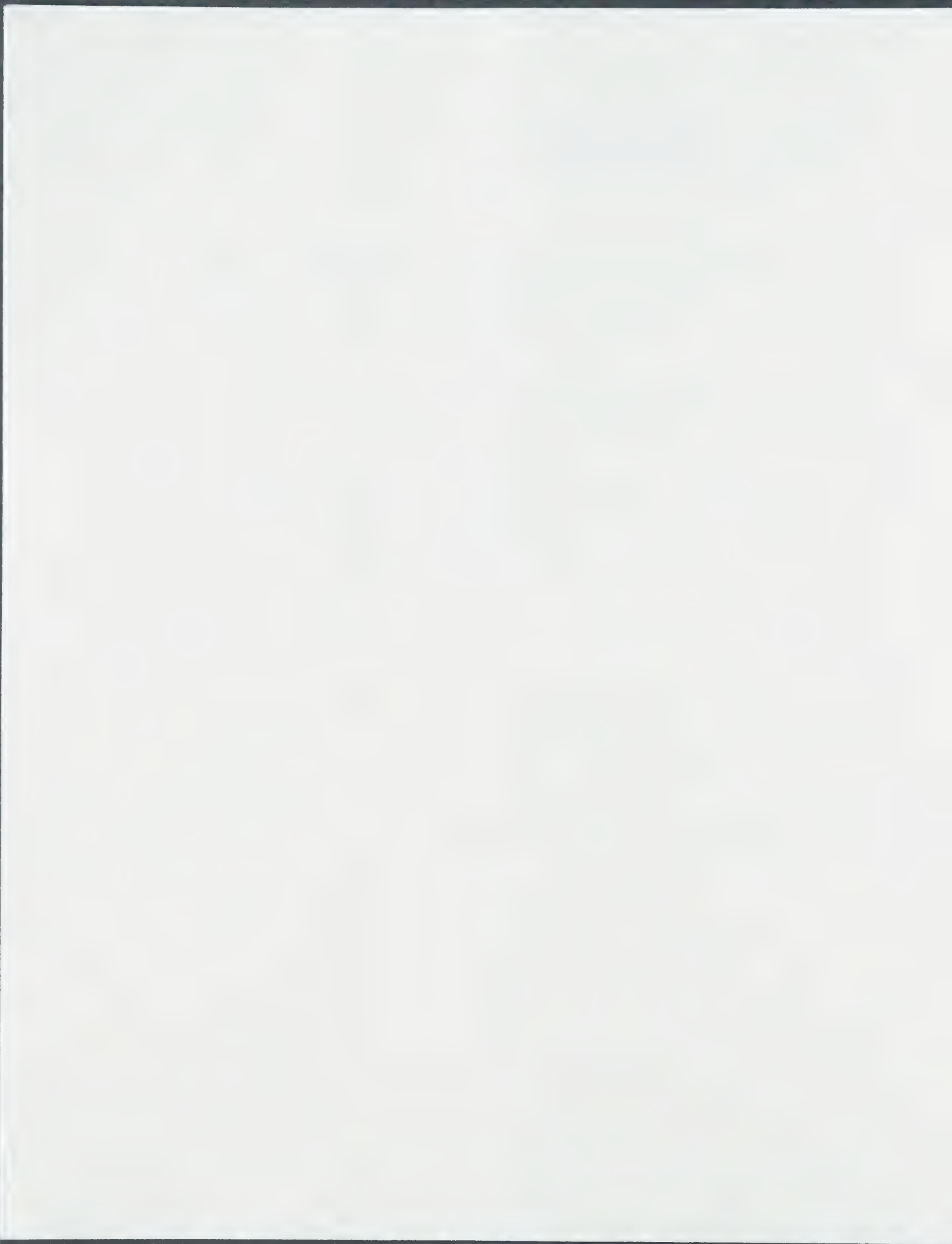
Now I will try to add the attachment and hope for the best.

Your grateful friend

Lewis

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# NOORTMAN

MASTER PAINTINGS

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

12 september 2003

Dear Dr. Bader,

In the late nineteenth century the renowned Parisian art dealer Charles Sedelmeyer organised an annual exhibition that carried the title "One hundred Master Paintings". It inspired me and my staff to put together our own exhibition. As a tribute to Sedelmeyer we have chosen the same title.

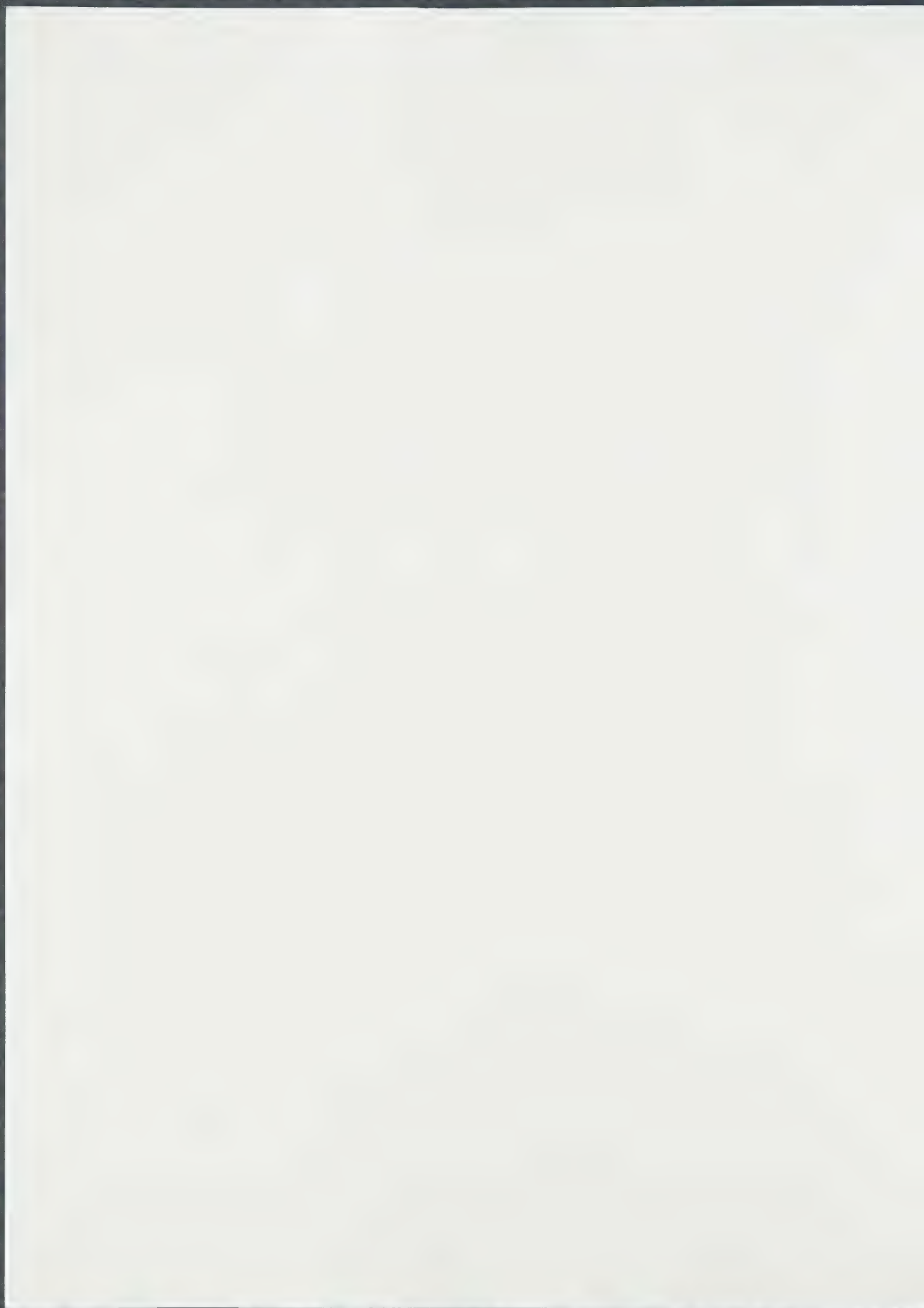
Our "One Hundred Master Paintings" exhibition will be held from 20 October to 15 November in our Gallery at the Vrijthof in Maastricht. As the name of the exhibition implies we will be exhibiting a selection of 100 masterpieces.

It gives me great pleasure to herewith offer you our catalogue. We trust you will enjoy reading or leafing through it and hope that you will have a chance to visit the exhibition.

Yours sincerely,



Robert C. Noortman





**NATIONAL GALLERIES OF SCOTLAND  
DEVELOPMENT DEPARTMENT**

**FAX TRANSMISSION**

**The Dean Lodge, 72 Belford Road, EDINBURGH EH4 3DS  
Fax: 0131 623 7046 Tel: 0131 624 6289**

To:	<b>Drs Alfred and Isobel Bader</b>	From:	<b>Catrin Tilley</b>
Fax No:	<b>001 414 277 0709</b>	Dept:	<b>Development</b>
Company:		Date:	<b>Wed 28 January</b>
Address:	<b>2691 N Shepard Ave, Milwaukee, U.S.A.</b>	Direct Line:	<b>00 44 131-624-6289</b>

Dear Drs Bader,

I am happy to confirm that the Director-General Sir Timothy Clifford will be arriving at Milwaukee airport on Sunday 22 February at 16.00, departing for Newark the following afternoon. Please confirm a suitable time for Sir Timothy to visit you at your home and we shall arrange transport from the airport.

We do have an American organisation helping with our fundraising called The American Associates of The National Galleries of Scotland Inc.

I look forward to your response and many thanks in advance

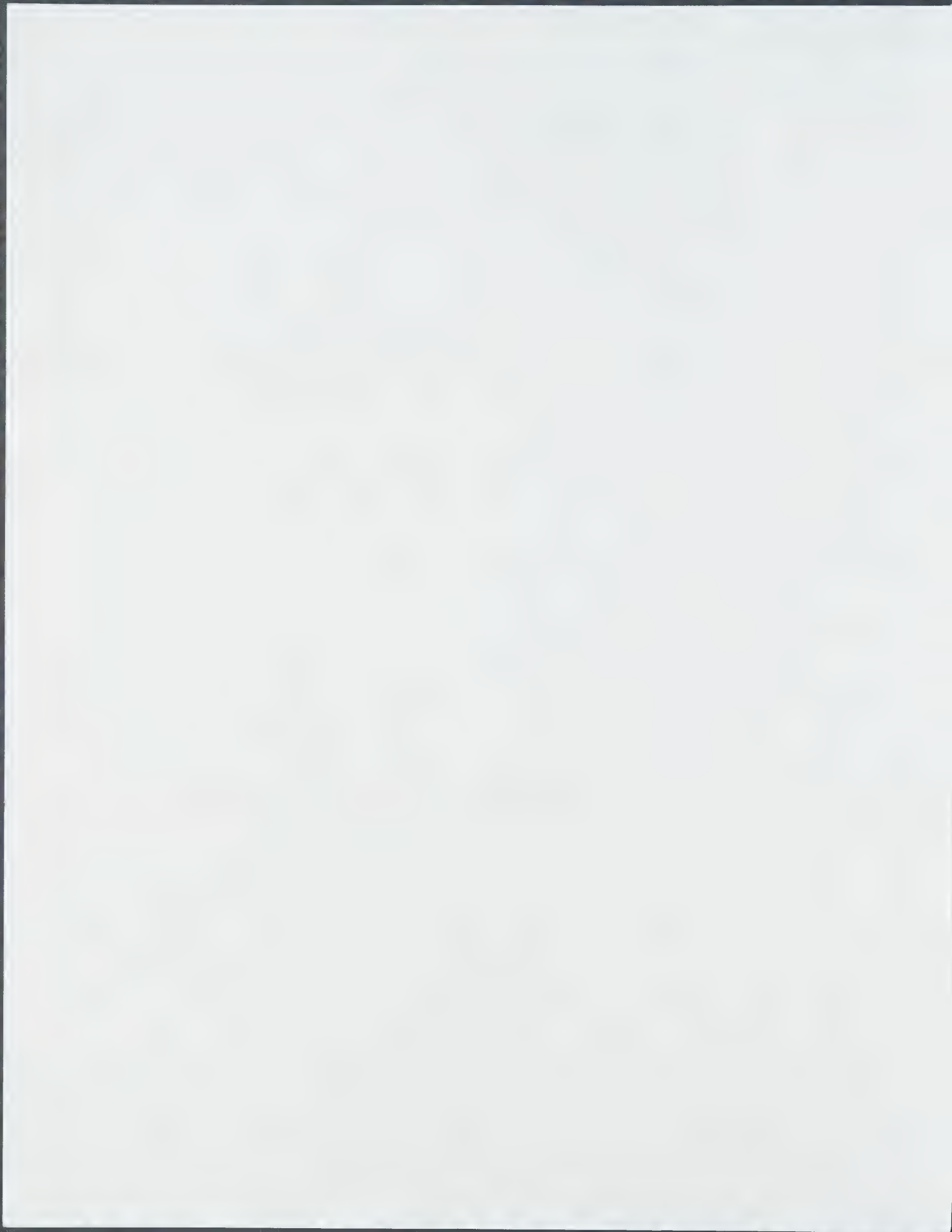
Yours sincerely

*Best Wishes*  
*Catrin*

Catrin Tilley  
Director of Development

*Isabel:  
Please discuss  
d.*

Please phone ext. 267 immediately if any document is illegible or if papers are missing.



**Subject:** Close call  
**From:** Inierman <Inierman@bellsouth.net>  
**Date:** Tue, 02 Sep 2003 13:42:10 -0400  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred

This is one of those misses that take place when you must buy sight unseen from strangers over the internet. I was hoping for a 17th century follower, perhaps close to Abraham van Dyck or Drost but ended up receiving an 18th or even early 19th century follower. Sorry. It is even fully signed but I cannot make it all out to identify the painter. It is better than the photo but later. Do you have any ideas about such a late Rembrandt imitator? Strangely also, the painting's signature seems to end in "ing", something very un-Dutch or Flemish. Perhaps I am wrong. Any help please????

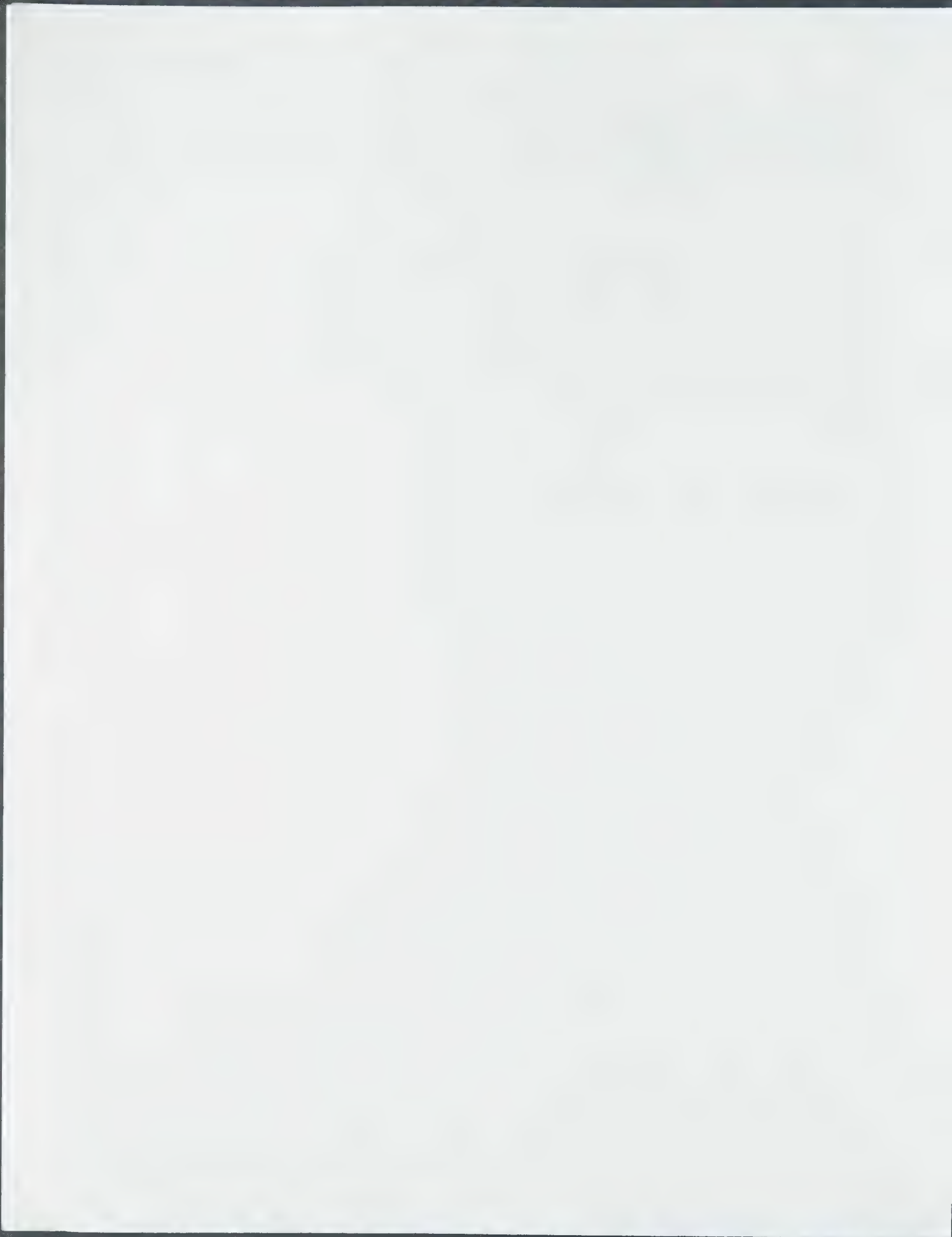
The Best From your friend,

Lewis

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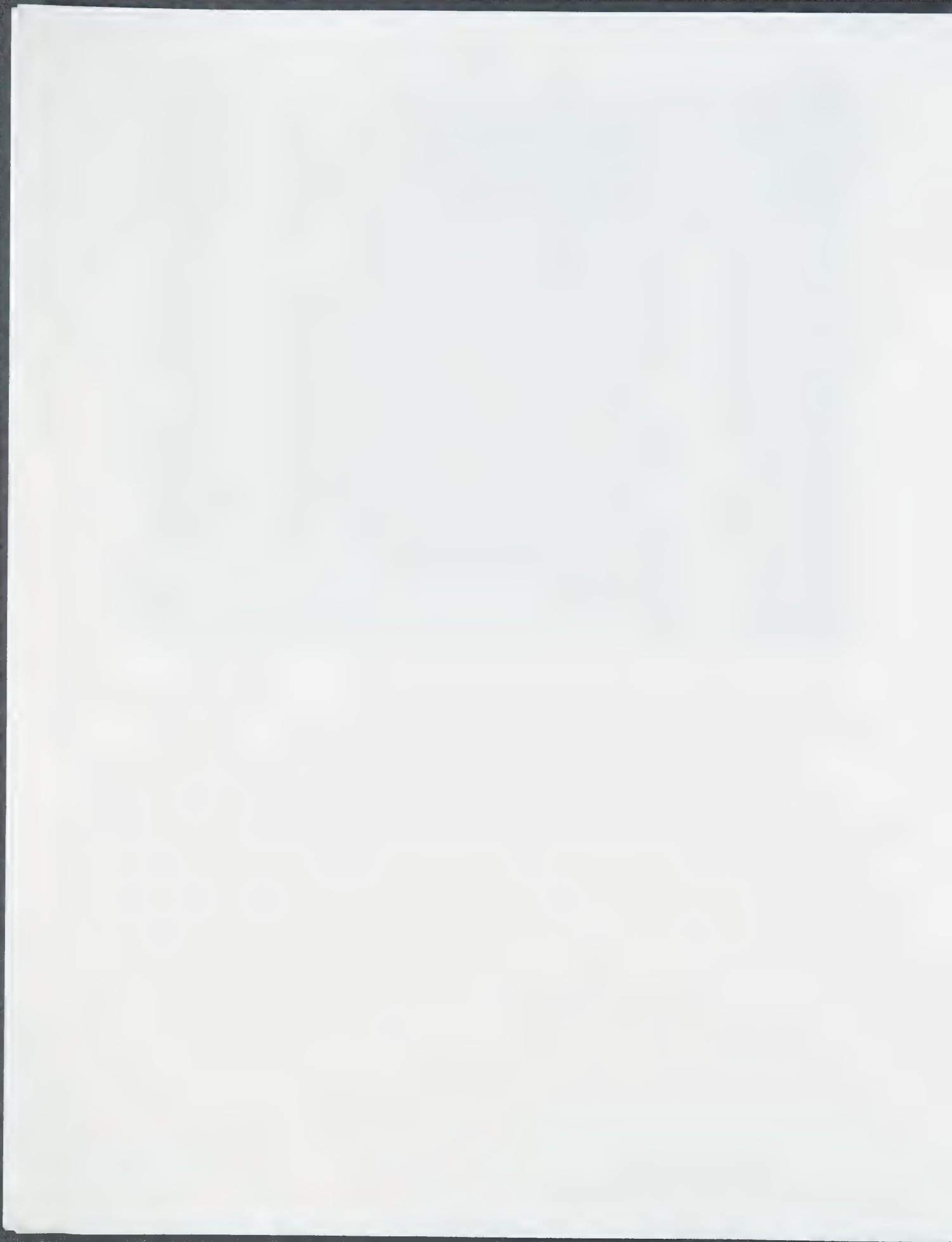


120 x 90.3 cm

Apostle Thomas

WS 1324

1656 Kassar



**Subject:** Dirk Hals  
**From:** Inierman <Inierman@bellsouth.net>  
**Date:** Tue, 09 Sep 2003 13:18:41 -0400  
**To:** Alfred Bader <baderfa@execpc.com>

To Otto  
for your info  
Anna

Dear Alfred

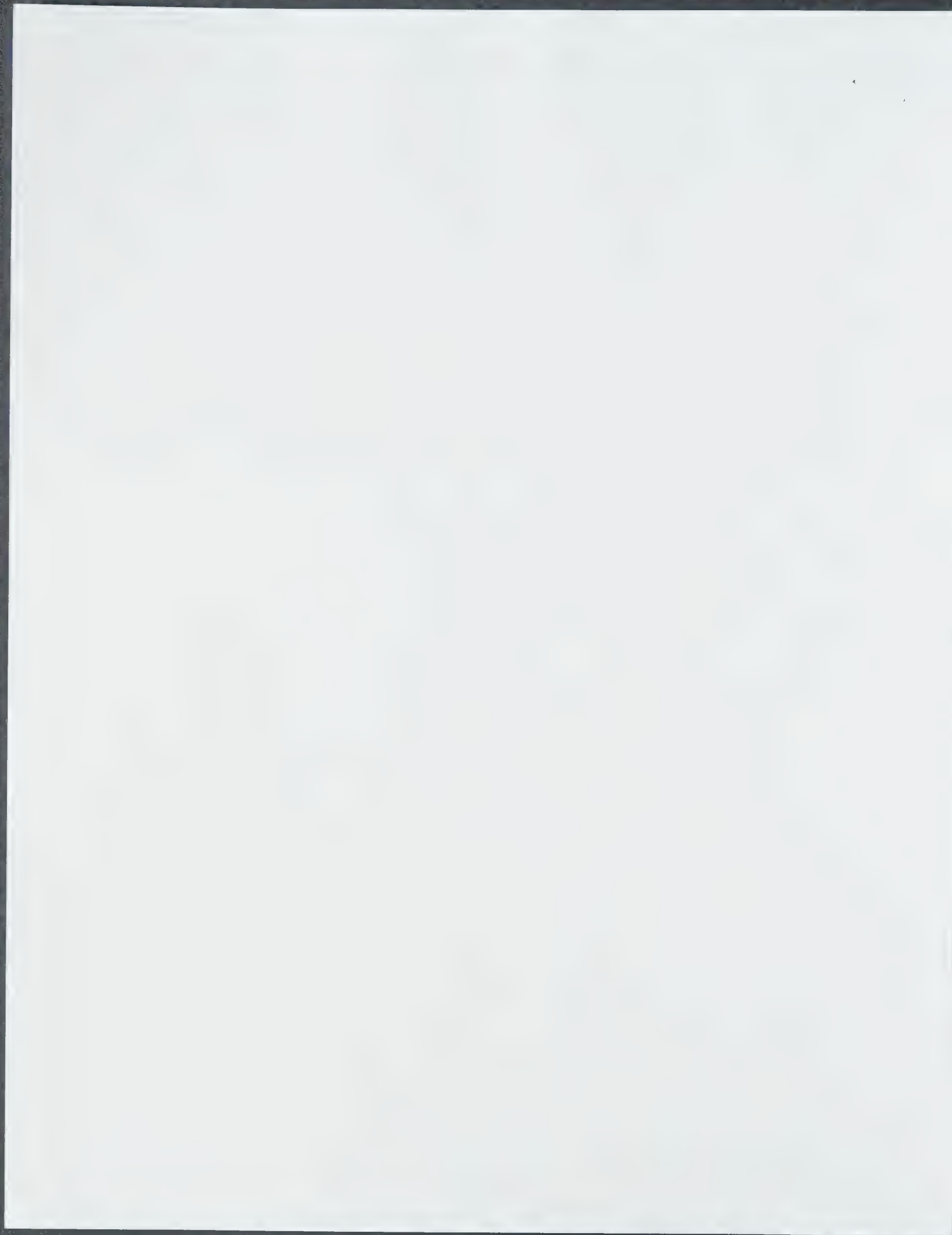
I have re-examined the panel on this Hals and I now think it is, indeed, made of oak and not another hardwood. It is interesting to note that it was certainly planed down and also trimmed a bit at three edges including the left portion where the signature comes close to the edge. The back was also painted or stained when the process was done. It is in three pieces, the left one of which is a bit smaller than the right. Why this was all done I do not know. I could be totally paranoid about these things but the front, which really counts, seems to hold up as original and period. If you are interested in this work, I would insist upon your own personal examination before purchasing. Let me know.

Your constant admirer,

Lewis

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**Subject:** Dirk Hals  
**From:** Inierman <Inierman@bellsouth.net>  
**Date:** Mon, 08 Sep 2003 16:15:16 -0400  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred

Sorry I missed your call but I stepped out for a few minutes trying to catch up on errands. It seems we always pay for leisure times when we return home.

Thank you for the information which arrived today. I must find a book on paintings in Kassel. The collection is so often referred to and I've never seen a comprehensive work in my travels.

In answer to your questions:

The painting is not cradled but seems to have been smoothed down at a later time and the back stained. It also is not oak but rather another hardwood, perhaps birch. I was concerned about the panel but the painting itself gives me no concern as I have seen on very few occasions older woods other than oak and panels that were later machine finished for cradling perhaps which was never done in this case. It is made up of three pieces, evenly distributed and matched. Upon seeing the actual painting my apprehensions were gone.

Of course you can afford it and may certainly have it to show Otto. I paid a modest price but, as you always say, that is for me to enjoy and benefit. Therefore, I must make an appraisal of fairness for my friend and best client so that we may all benefit. I believe a fair price would be \$7500.00 given that you must rejoin the panel seam, which by the way is totally clean and without fill or restoration. It may even just slide together in a clean line. The frame, as I mentioned, is a good style and in excellent condition.

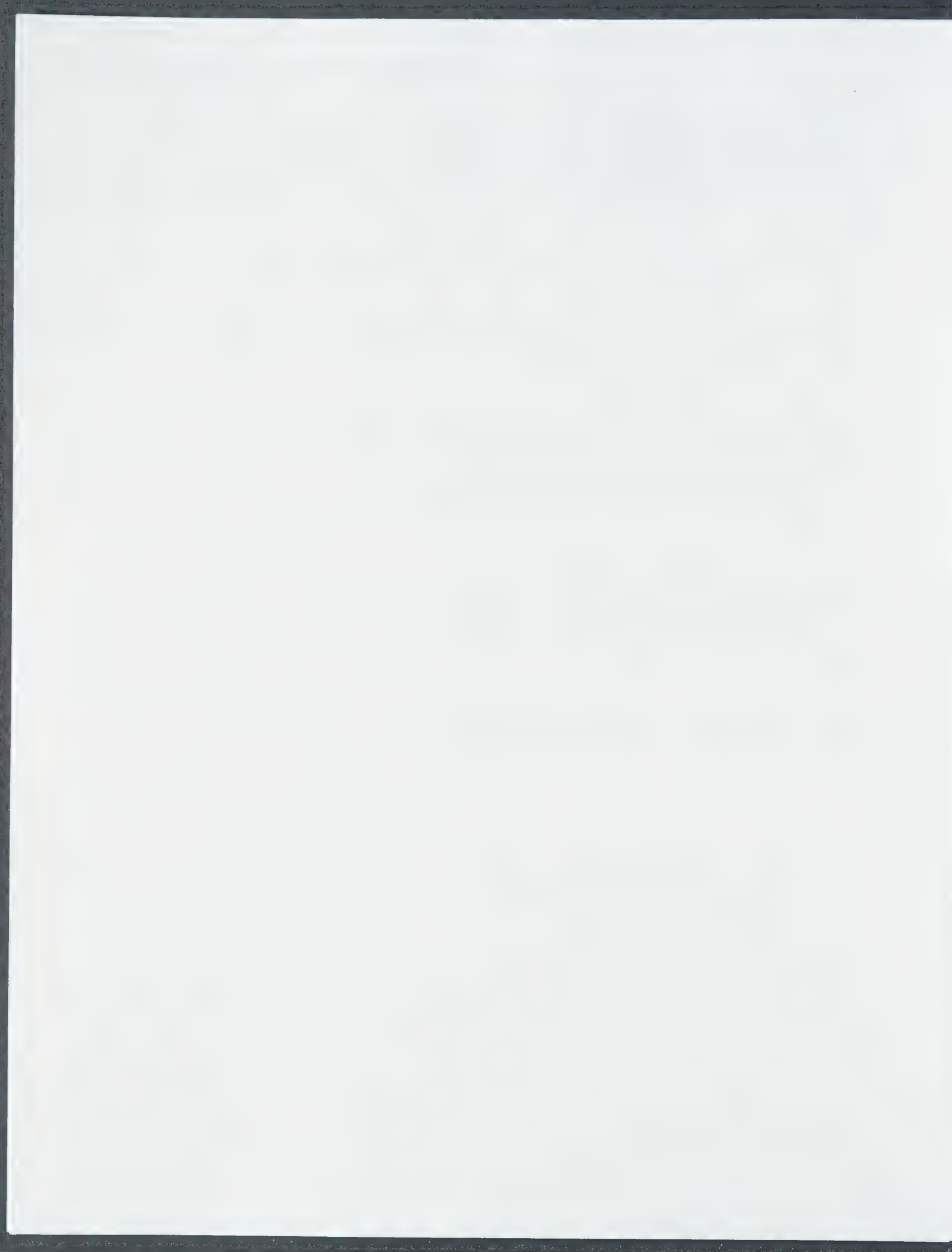
Please feel free to consult with Otto and let me know if you would like to see it in the "flesh". You are only a Fedex away and I am always more comfortable when you make decisions based upon all the facts.

Your grateful friend

Lewis

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**Subject:** Dirk Hals  
**From:** Inierman <lnierman@bellsouth.net>  
**Date:** Mon, 08 Sep 2003 12:40:07 -0400  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred

Thank you for your informative phone call which I received upon my return late last night. The painting looked a bit familiar but I couldn't place the composition as I have no particular reference book on Kassel and may have only seen the image once or twice if at all. It is well done and looked quite good from photos. The price was one which would allow for a good profit if correct and not too much loss if not. I look much to down side risk as well as profit when taking my chances.

I have attached herein several photos of a painting purchased prior to my leaving for New York and delivered just last week. It is most interesting and perhaps to your liking. It is a very unusual and atypical Dirk Hals and I wonder if it could also be a young self portrait while in Frans' studio.

While we may both like a multi-figure genre, I am hoping this could be of historical as well as artistic interest to a connoisseur. It is fully signed "DHals" and original to the painting which is in excellent condition with only the clean panel seam slightly separated. The limited black, gray and white palette with some local color highlights is correct as well and it is extremely painterly as you can see. The label on the reverse shows it as from the collection of Count Lindenau and there only attributed to a follower of Frans Hals, prior to the previous owner's cleaning and discovery of the signature.

I am not familiar with any other such portraits by Dirk but, no doubt they must exist if he did spend some youth in his brother's studio. Could it be the artist himself? It is a strongly painted work, if not a very beautiful one and I hope the fortunes find me correct so that I, and perhaps we, can make some profit. There always seems to be a market for old masters with "cute young boys and men" at auction but I don't want to ever have to do that kind of selling before seeking a fast and friendly arrangement with my favorite client.

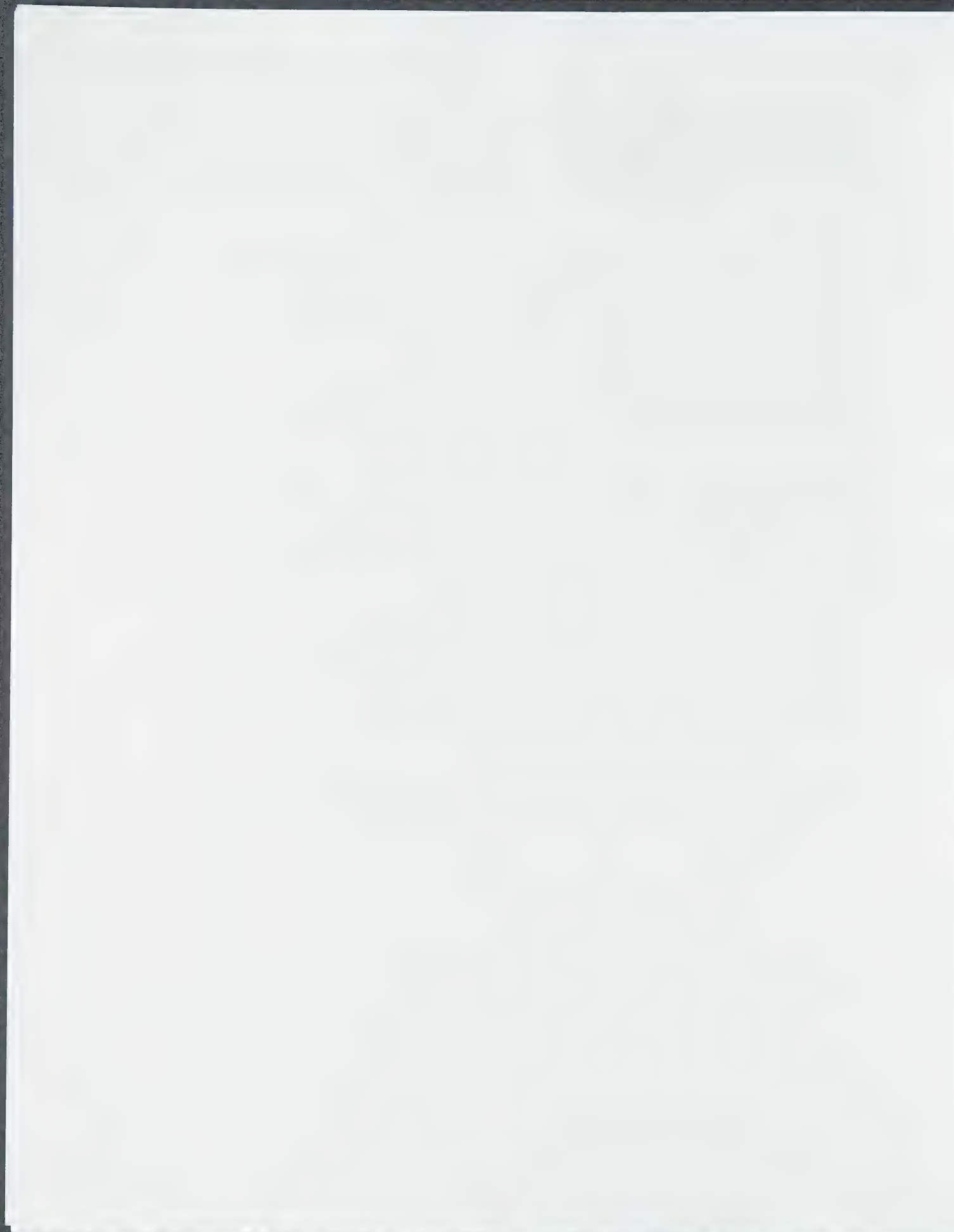
Please ask AnnieZ to open all the attachments for you. There are several photos. The frame is a nice older Louis XIII style and in good shape as well. I look forward to receiving your mail on the other painting and thank you for the information. That one will wait for the winter sales in Miami and less keen eyes.

With All the Best,

Lewis

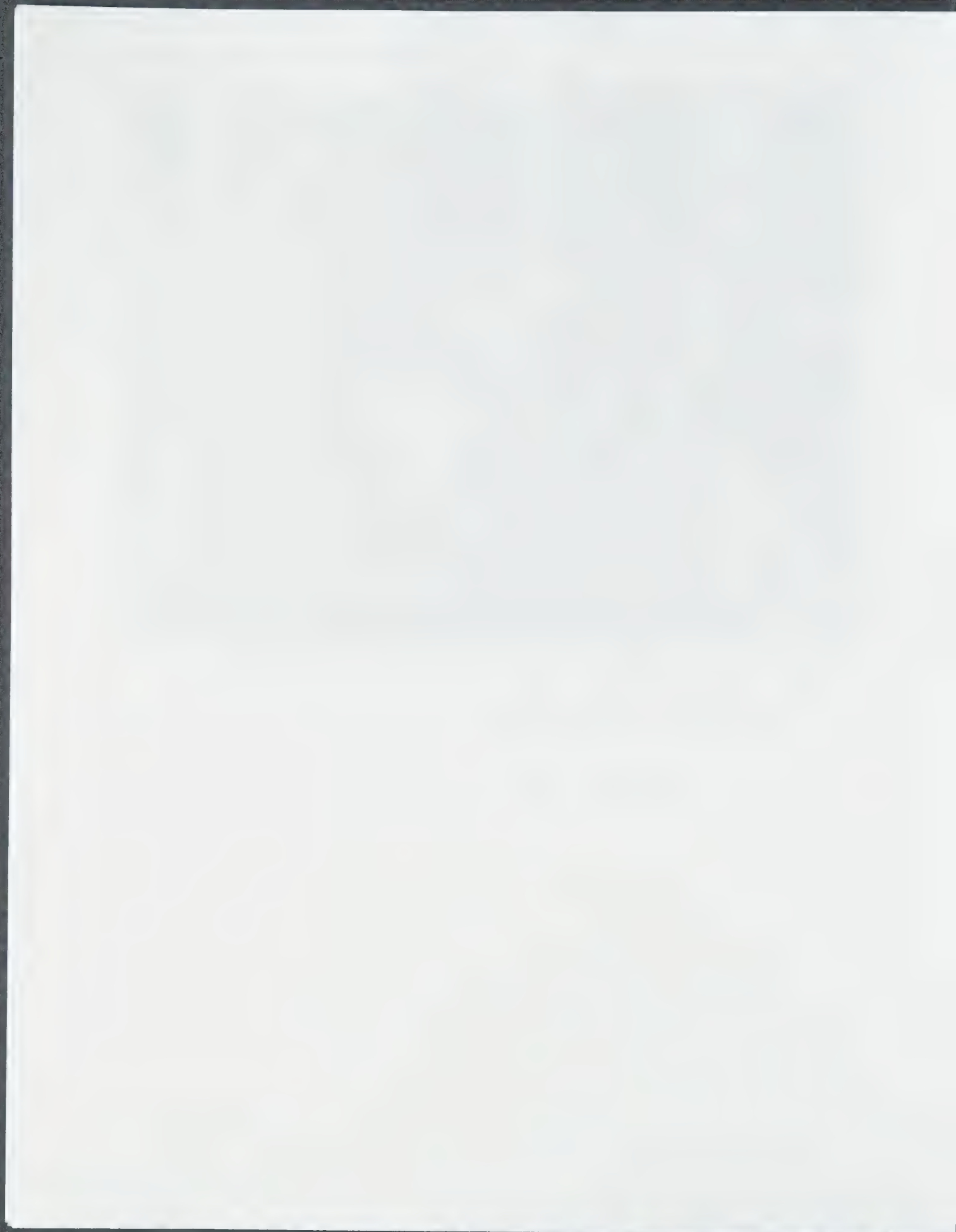
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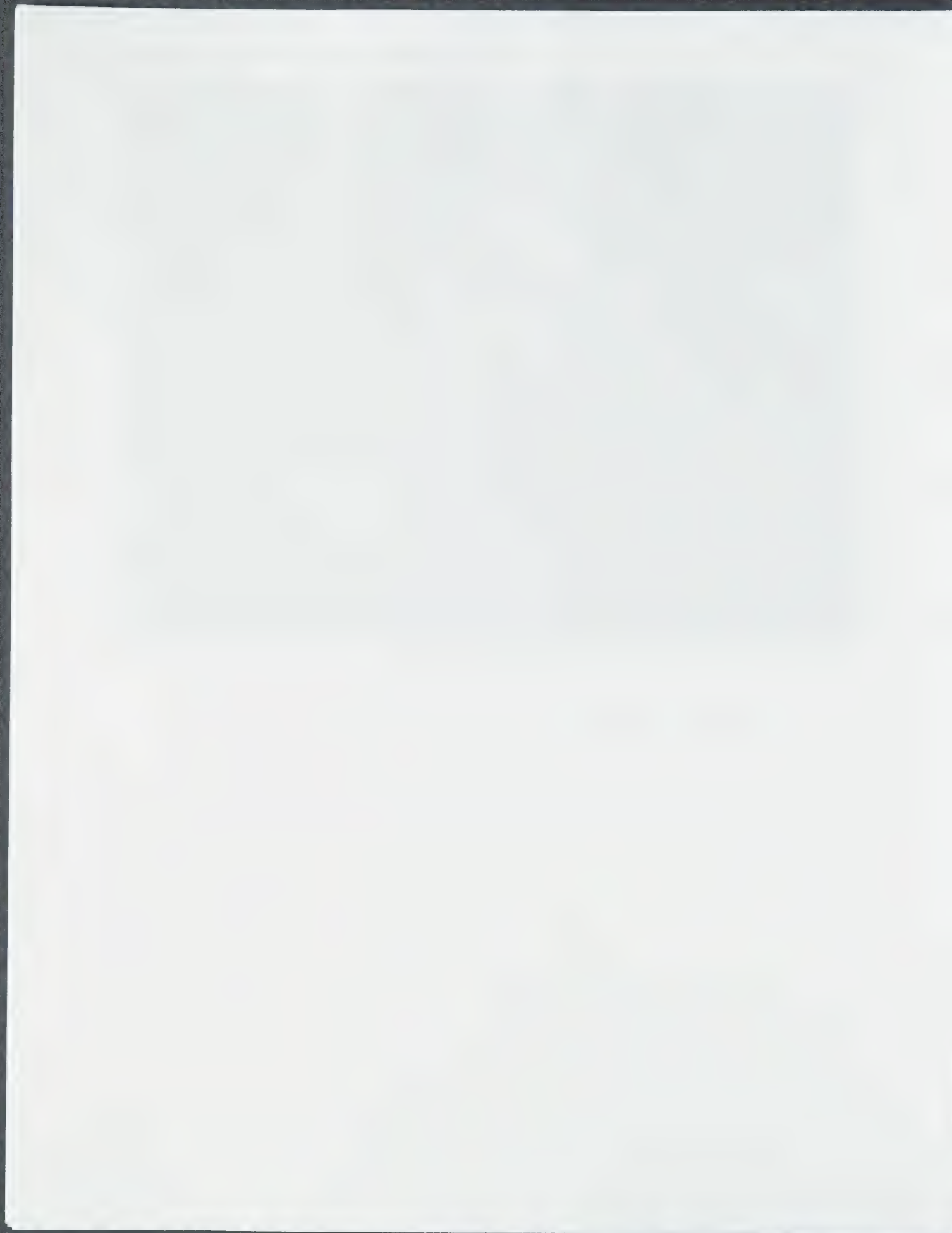






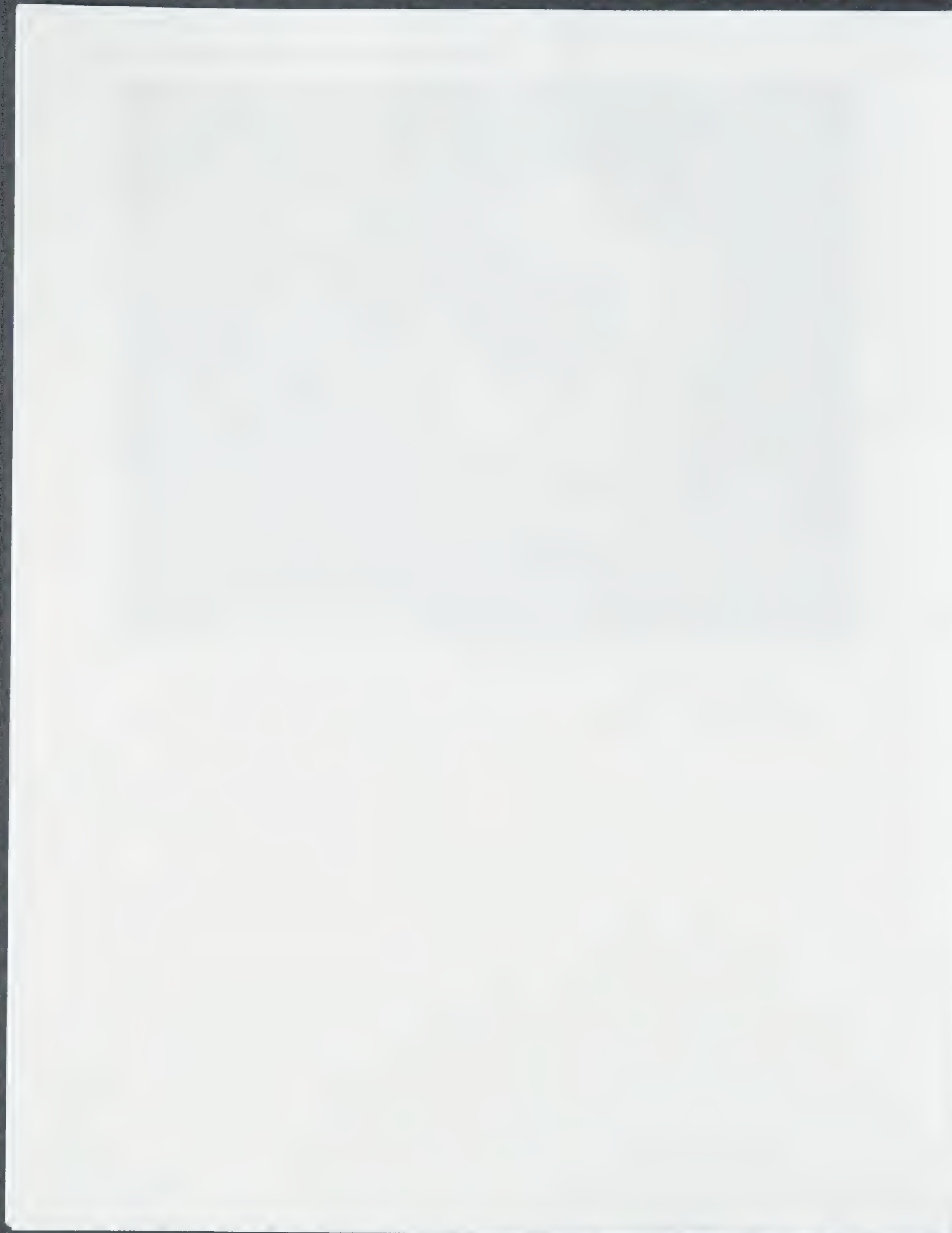






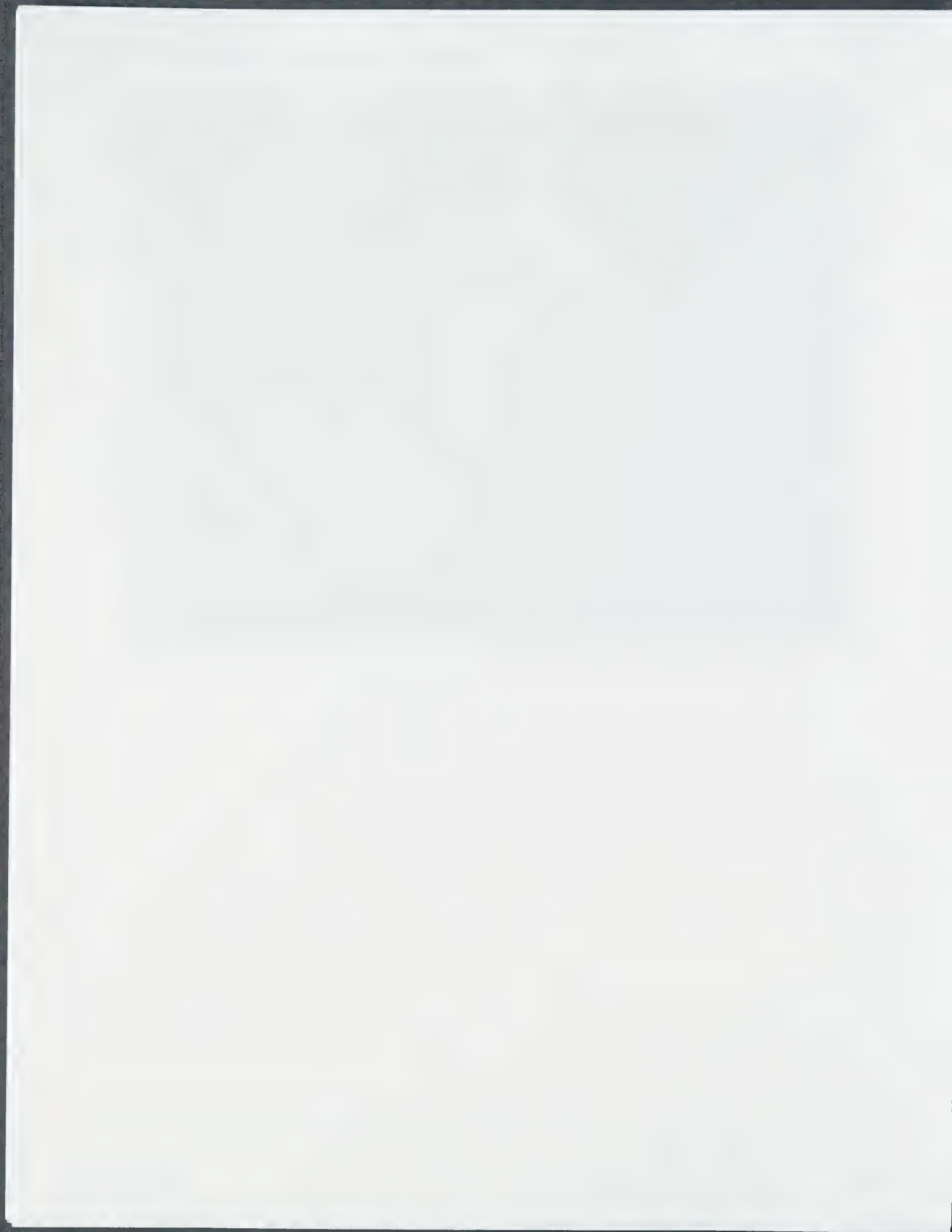






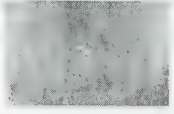


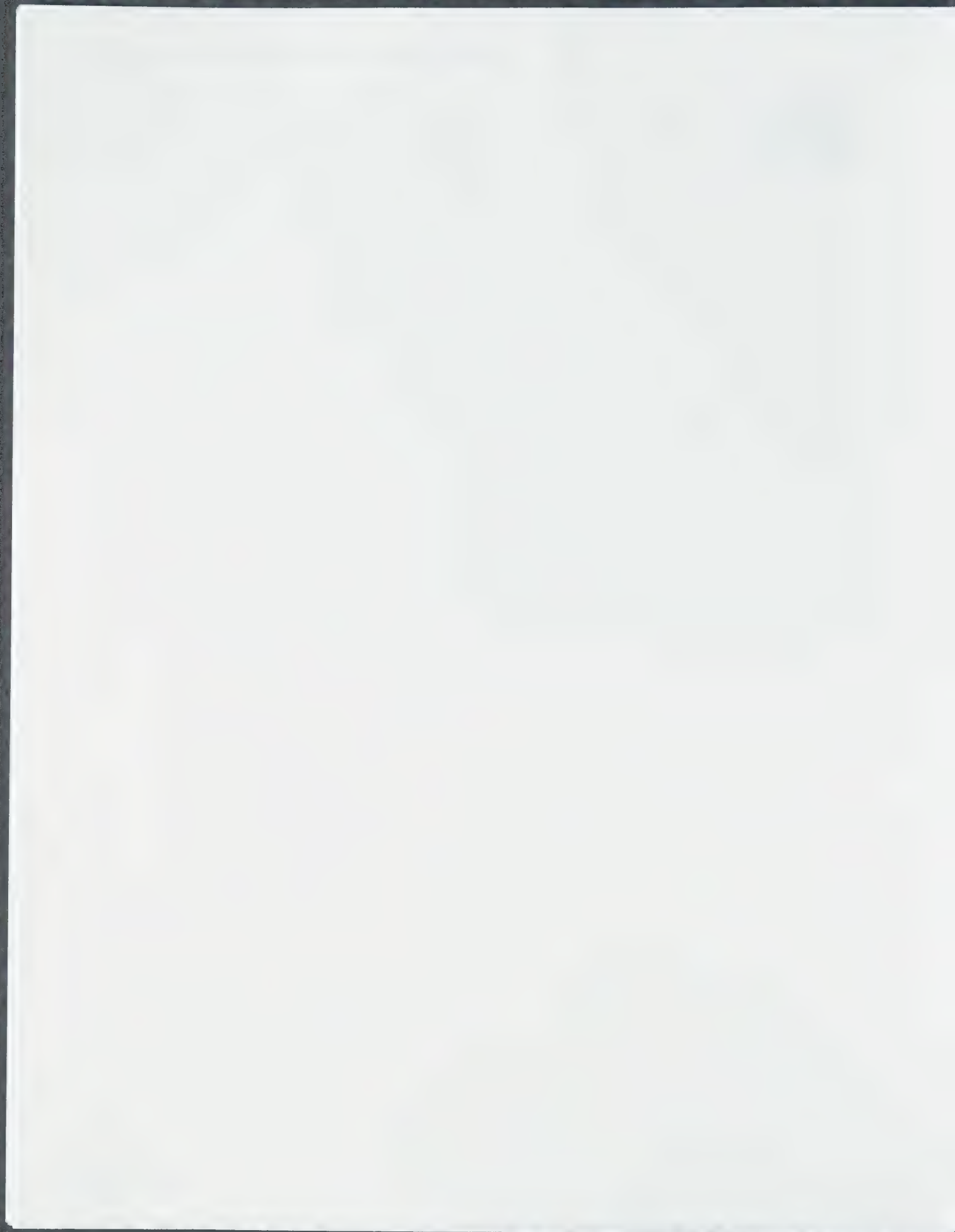






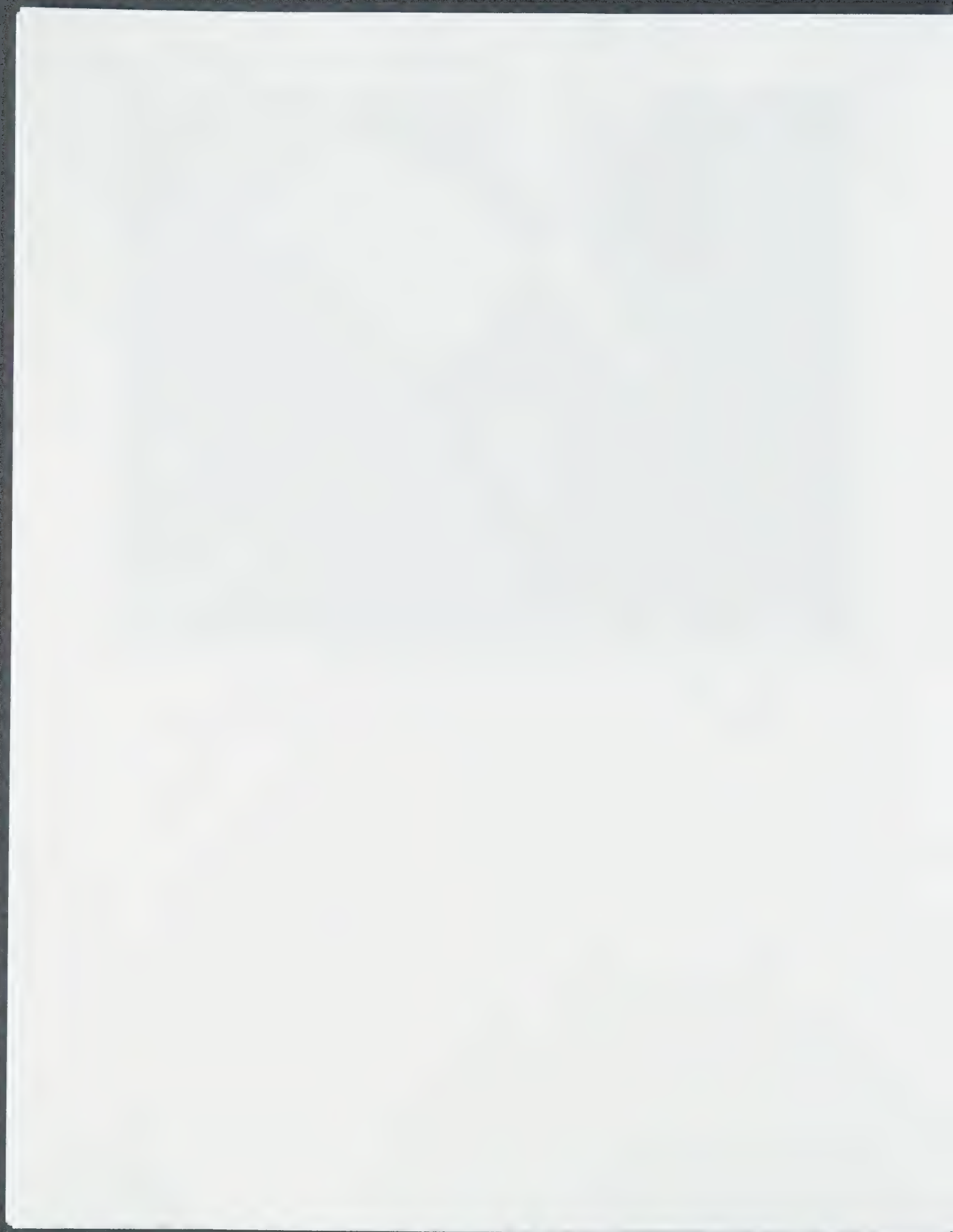
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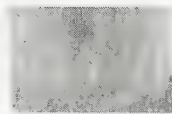
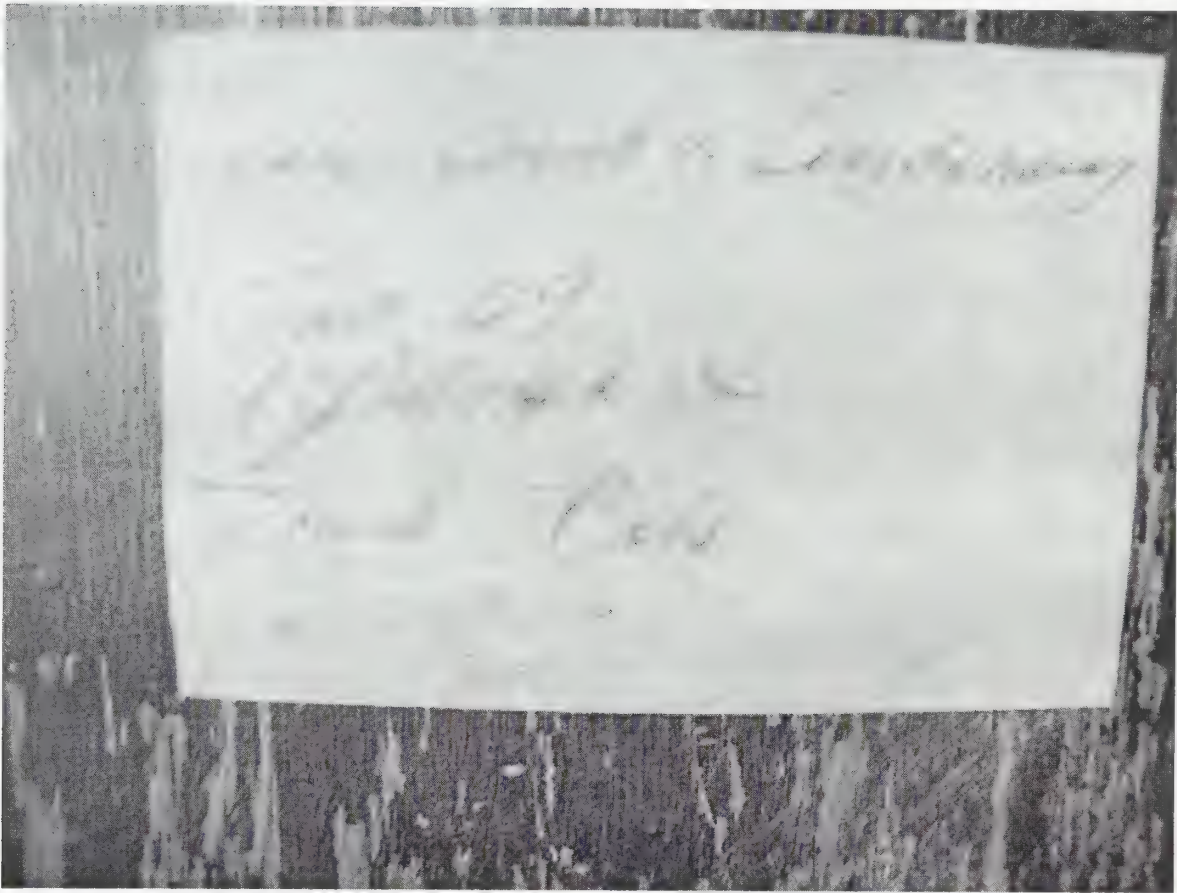


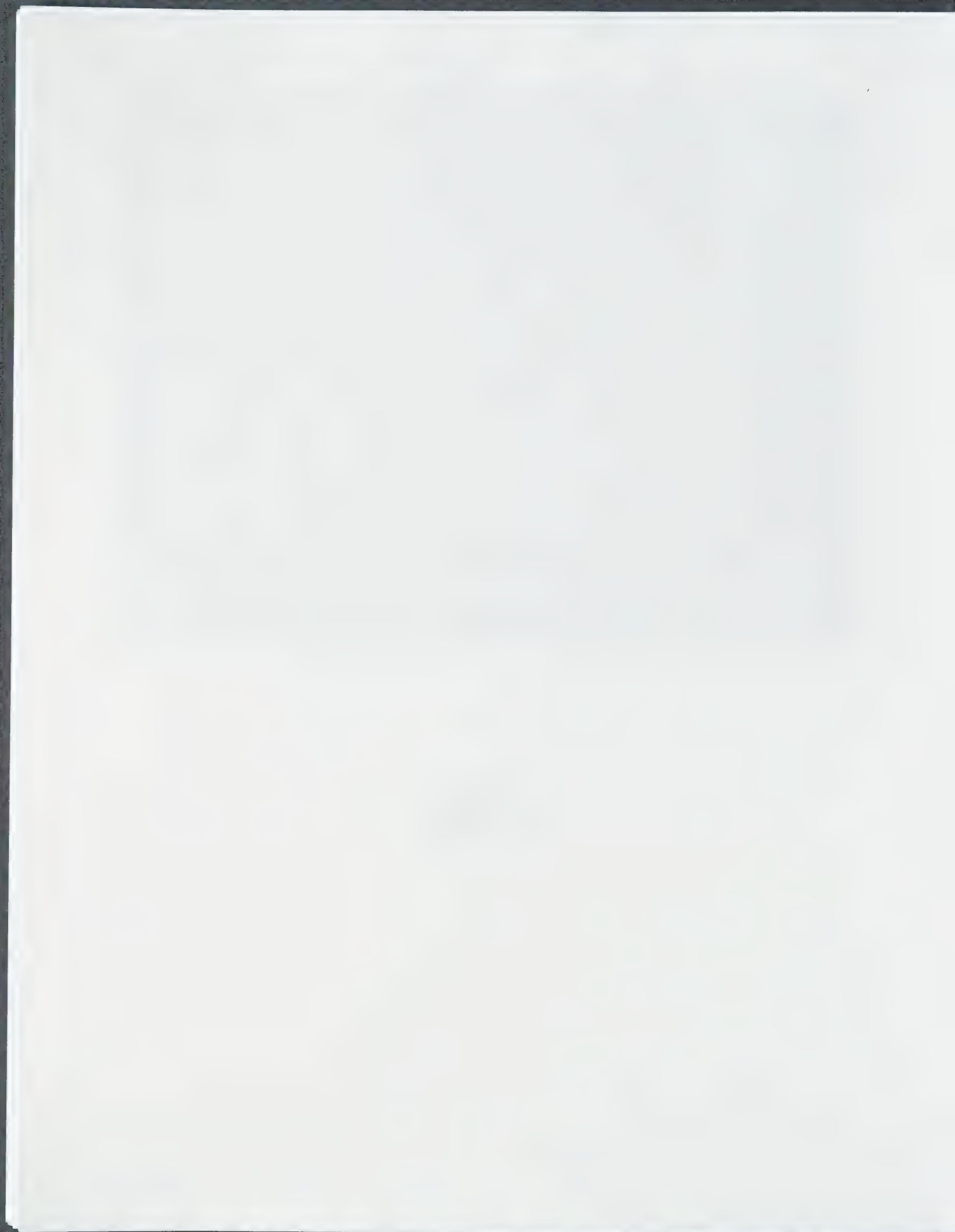
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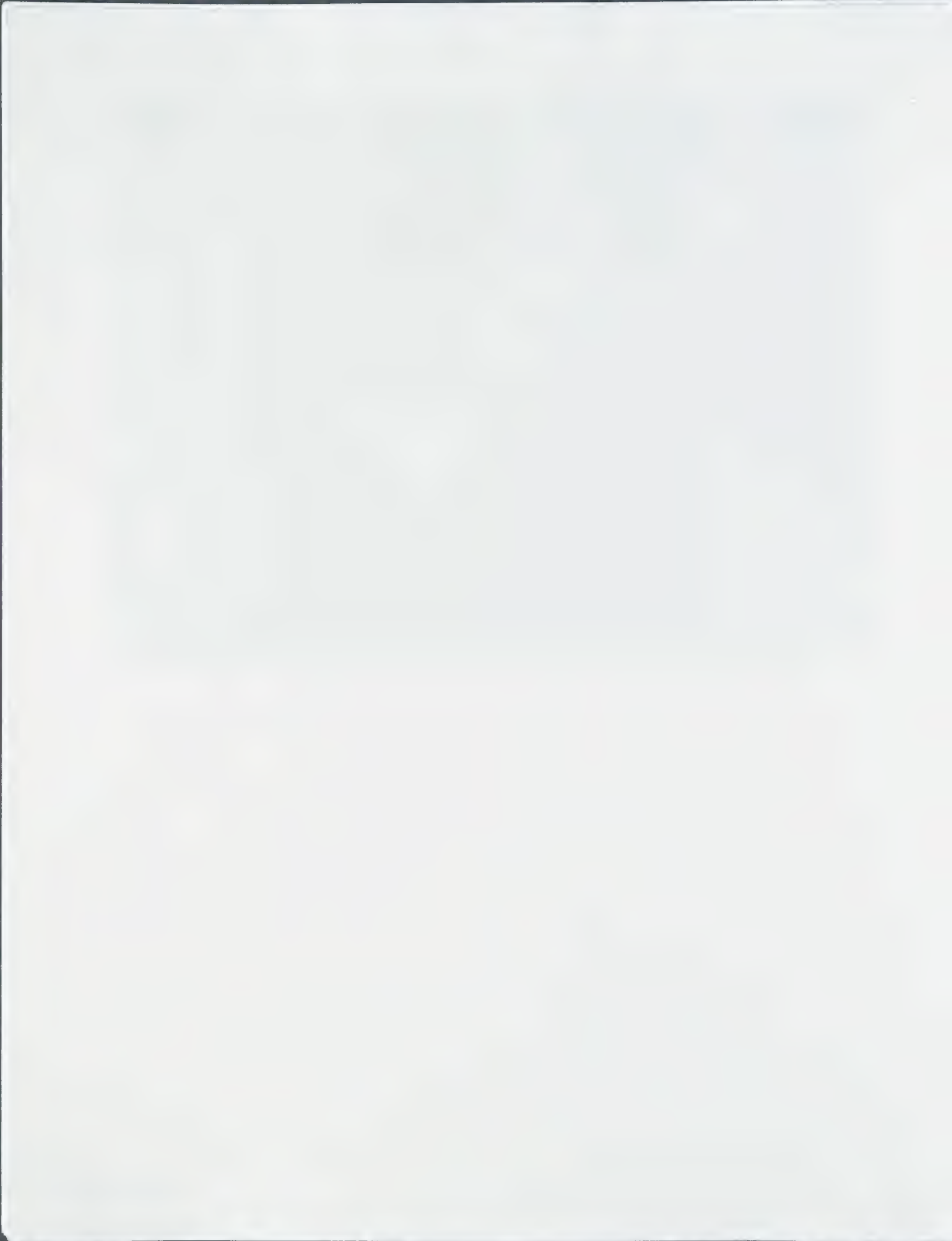
















**New York University**  
*A private university in the public service*

Institute of Fine Arts  
Office of the Director  
1 East 78th Street  
New York, NY 10021-0178  
Telephone: (212) 992-5800  
Fax: (212) 992-5807

April 23, 2001

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

Dear Alfred:

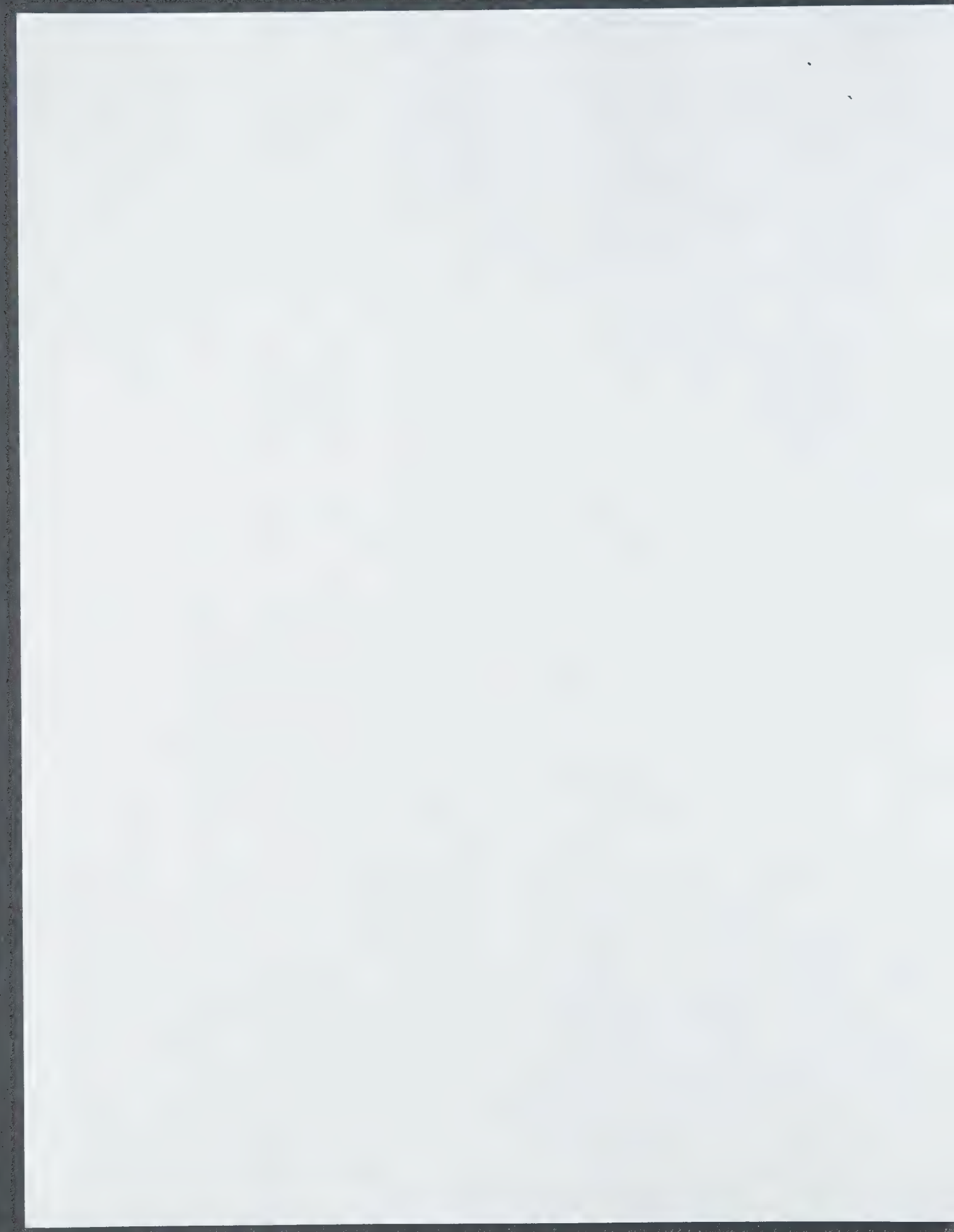
I am pleased to tell you about the activities of the Institute students who received awards in 2000-2001 from the several fellowship funds which you and Mrs. Bader have so generously endowed.

This year, the Isabel and Alfred Bader Fellowship for Study in Italy was awarded to Trinita Kennedy, the Ph.D. student of Kathleen Brandt's who also received support last year. Her dissertation topic is "Pandolfo Petrucci's Patronage at the Osservanza: A Study in Political and Religious Crisis in Renaissance Siena." Professor Brandt writes that Ms. Kennedy "has worked hard and successfully to develop her dissertation on a topic that is particularly challenging and interesting."

The Isabel and Alfred Bader Fellowship for resident study was awarded to two students at the Institute. Adriaan Waiboer is studying with Professor Haverkamp-Begemann and his dissertation is on the 17<sup>th</sup> Century Dutch painter Gabriel Metsu, "Gabriel Metsu (1629-1667): His Life and Work." Begemann writes of Mr. Waiboer that he is an "excellent, mature student -- well-prepared to carry out this very significant project."

The second resident award has gone to Anna Knapp, also working on her Ph.D. with Professor Haverkamp-Begemann. Her dissertation is "Peter Paul Rubens and the Art of Catholic Persuasion: The Jesuit Church in Antwerp." Begemann is most impressed by her, claiming she is already recognized as a "major figure of her generation."

Once again this year we have not awarded the Alfred Bader Fellowship for Study in Holland; as last year, those students were supported by outside grants, and it seems best to add to the principal of the Bader Fellowship fund, so that we shall have a sufficient amount when we do need it.



However, we did award two Isabel and Alfred Bader Student Travel Fund Fellowships. The first was to Karen J. Leader who attended in the company of Professor Colin Eisler a Bloomsbury Seminar in Raleigh, North Carolina. The second went to Julie DesChamps, who presented a paper, "Vernis Cuir: The History and Use of a Nineteenth-Century Photographic Coating" at the meeting in Houston, Texas, of the Photographic Materials Group of the American Institute for Conservation.

The Bader fellowships are, once again, providing just the right kinds of support for the work of first-rate Institute students. On behalf of all of us, I offer our deepest thanks for this critical support and encouragement.

With all good wishes,

Yours sincerely,

A handwritten signature in blue ink, appearing to read "James R. McCredie". The signature is written in a cursive style with a large initial "J".

James R. McCredie  
Director





ET

October 11, 1999

0113 267 243

Dr. Willy Neish  
2A Whinfield  
Adel  
Leeds LS 16 6AB  
ENGLAND

Dear Willy,

Please don't mind that it has taken me a month to thank you for your letter of September 10<sup>th</sup>, but Isabel and I have been traveling a great deal, to the Carolinas, Georgia and Canada.

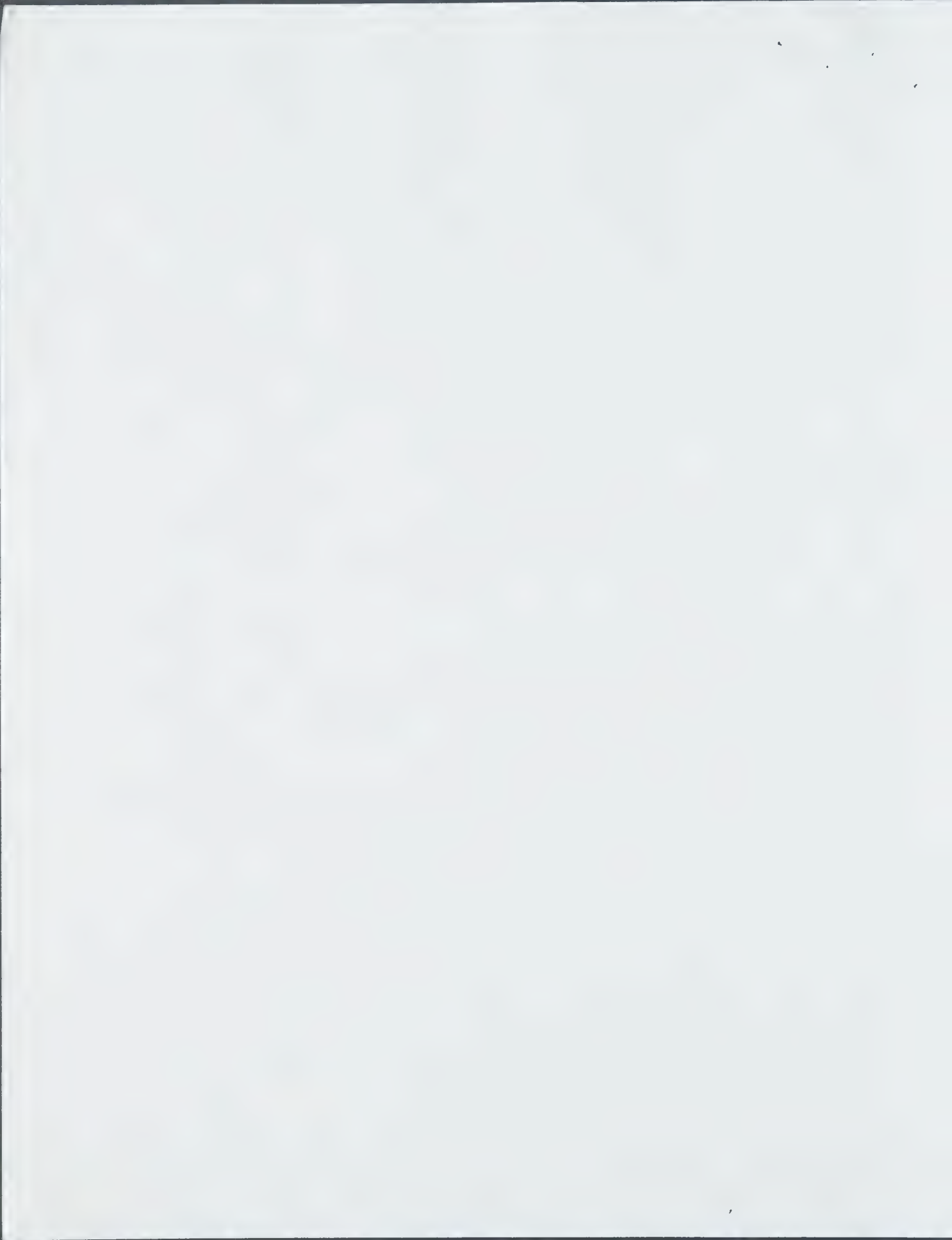
Unfortunately, I do not remember out of which catalogue came the information about the painting which was said to have belonged to Byron. However, I will be in England at the end of November and then until December 20<sup>th</sup> and I will telephone you in Leeds to get some more details. I may be able to retrieve the needed information from the auction house, Christie's or Sotheby's.

I am glad that you are now moving permanently to Leeds. I think that we would be welcome at the University there, but surely not in Sheffield. Sadly, my sister, Marion, died this last January and so we do not have any plans for trips to the midland. But hope springs eternal.

With fond regards to both of you from both of us as always I remain

Yours sincerely,

Alfred Bader  
AB/az



2A Whinfield,  
Adel,  
Leeds LS16 6AB,  
England.  
10 Sept 1999

Dear Alfred,

Many thanks for your welcome phone call on 29 Aug and for Updike's review of Benita Eisler's 'Byron...'. I bought a copy of this book which was published by Hamish Hamilton a few weeks ago in the UK and have read about half of it with great interest.

After many failed attempts to interest publishers in my MS about Byron, I managed to arouse some enthusiasm on the part of the Golden Cockerel Press in London who advised me to send the MS to Associated University Presses in Cranbury, NJ, USA with whom the London firm has links. I sent the MS to NJ on 31st August and await the response of AUP with crossed fingers. I am pleased to say that my MS contains nothing about Byron's sexual exploits.

I wonder if you happen to have a copy of the auctioneer's catalogue about the provenance of the picture said to have belonged to Byron which you so kindly presented to me in Nov 1995. I think you told me it had come from Byron's effects around 1810. I tried to find out about the artist E. Edridge. There was a Henry Edridge (1760-1821) who did pencil portraits but he does not seem to have been the Edridge of the Byron picture. I guessed from the dress of the sitter that she may have been an actress and indeed she resembles a portrait of Susan Boyce who first appeared at Drury Lane Theatre in 1804. Boyce became Byron's mistress before Lady Byron gave birth to her daughter Ada in Dec 1815.

Around 1806. Byron took part in amateur theatricals at Southwell and the portrait may be of an actress in one of these productions. E. Edridge may have been a local Nottinghamshire artist,

We were sorry to hear of the bad weather you had during your holiday. I hope you had a pleasant return trip to the USA. Joan's South African niece Miss Cheryl Daniels flew to Chicago on the Tuesday morning when you left. She was en route to Toronto to visit her uncle after a three month stint as physiotherapist in Lincoln County Hospital.

Again many thanks for sending the Mew Yorker review of Eisler's book.

With love to both from Joan and Willy.

*Willy*

PS We hope to leave Sheffield for ever next week.

100-111111  
100-111111  
100-111111

100-111111

The first part of the document is a letter from the author to the editor of the journal. The letter discusses the author's interest in the subject matter and the reasons for writing the paper. It also mentions the author's affiliation and the journal's name.

The second part of the document is the abstract of the paper. It provides a brief summary of the main findings and conclusions of the study. The abstract is followed by the introduction, which sets the context for the research and states the objectives of the study.

The main body of the paper consists of several sections. The first section is the literature review, which discusses the existing research on the topic. The second section is the methodology, which describes the research design and the data collection process. The third section is the results, which presents the findings of the study. The fourth section is the discussion, which interprets the results and discusses their implications. The final section is the conclusion, which summarizes the main points of the paper.

The paper concludes with a list of references and a list of figures. The references list the sources used in the study, and the figures provide visual representations of the data. The paper is signed by the author and dated.

The author is grateful to the editor and the reviewers for their comments and suggestions. The author also acknowledges the support of the funding agency. The author's contact information is provided at the end of the paper.

100-111111

100-111111

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# National Gallery of Art

Department of American and British Paintings

Washington, D.C. 20565  
Telephone: (202) 737-4215  
Cable Address: NATGAL  
Telex: 7108229585

---

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

January 4, 1995

Dear Mr. Bader:

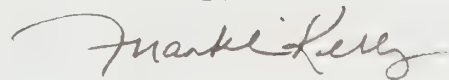
Thank you for your letter of December 30th. As you probably know, Federal employees such as myself are prohibited from giving formal authentications or appraisals for works of art. All I can give is an informal opinion, subject to the conditions stated below.

In any event, I cannot claim any particular expertise in nineteenth-century American portraiture generally or in the work of Eastman Johnson specifically. Pat Hills, as your acquaintance already knows, is the expert on Johnson. Having said that, I will say I agree with you that the pictures seem to be of high quality. Given the family connection the attribution to Johnson seems reasonable. The modeling of the man's face, in particular, and the use of the warm reddish brown background (and under tone?) also remind me of Johnson's work. That, I'm afraid, is as much as I can say.

I'm sorry not to be of more help, but, as I say, this isn't really my particular area of expertise.

With best wishes for 1995,

Sincerely,

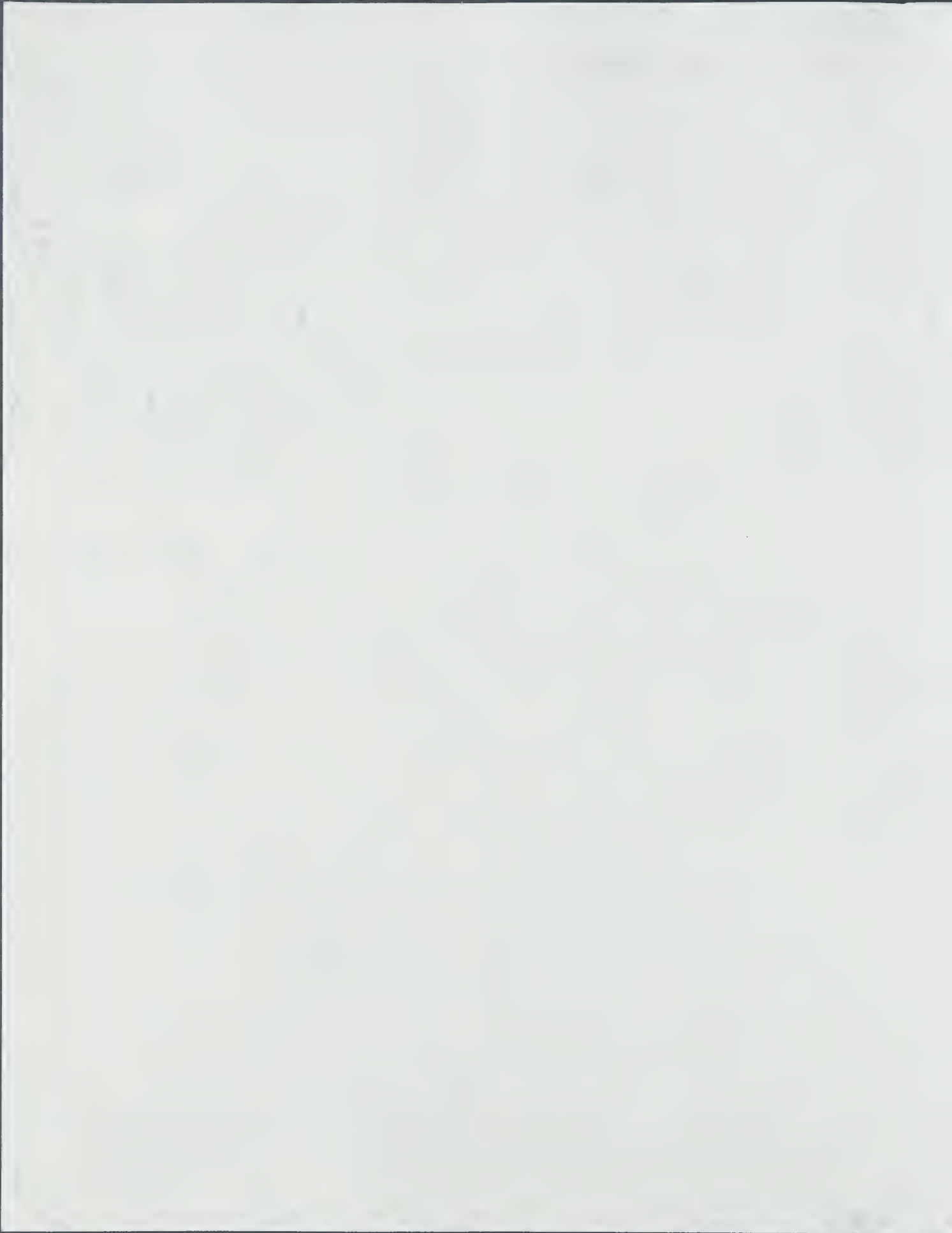


Franklin Kelly  
Curator

## Enclosure

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*Any information, advice or opinion ("expertise") provided concerning the identification or other attribute of a work of art is given on the understanding that the addressee is the owner or authorized agent of the owner of the work in question, is seeking such expertise for other than a proximate commercial purpose or financial benefit and will not assert any claim with respect to such expertise and will indemnify the National Gallery of Art, its trustees, officers, and employees against any liability arising out of the provision of such expertise.*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 20, 1996

Dr. Dennis P. Weller  
Associate Curator of European Art  
North Carolina Museum of Art  
2110 Blue Ridge Road  
Raleigh, NC 27607-6494

Dear Dr. Weller:

Thank you so much for your most interesting letter of August 14th and the two photographs of your beautiful paintings.

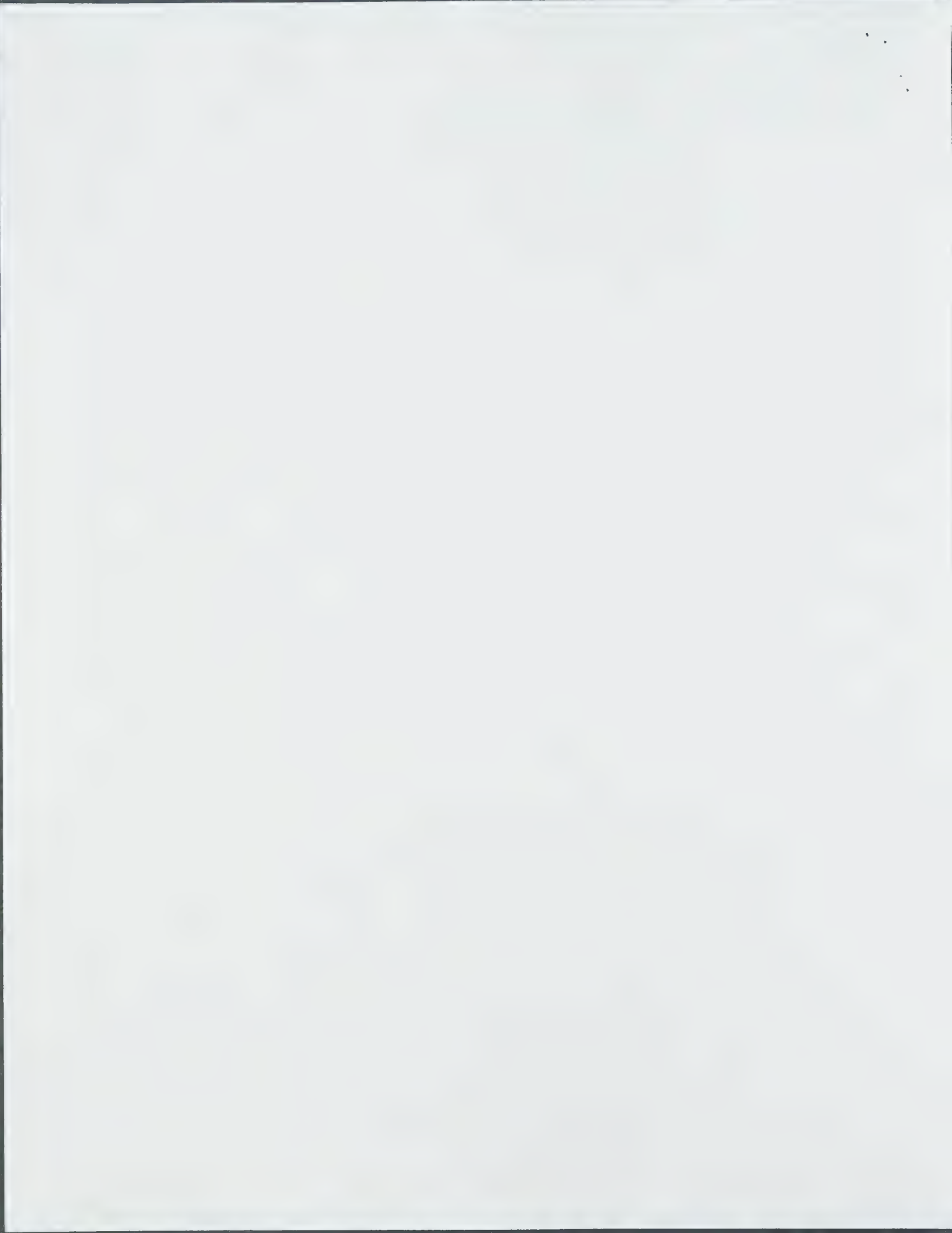
Of course, I still remember the help which your museum gave to the Milwaukee Art Museum in its exhibition, *The Bible Through Dutch Eyes* in 1976, when you loaned us your fine Jan Steen.

Earlier this month, I received a letter from Dr. Joaneath Spicer at the Walters Art Gallery requesting the loan of my *St. Jerome*, and I enclose copies of her letter and my reply. I fear that there will be an overlap in time between that exhibition, which closes in London in July of 1998, and yours.

The painting of *David Stealing the Cup from the Sleeping Saul*, is, I believe, still owned by an old friend, Max Gergel, who address is P.O. Box 176, State Park, SC 29147. The painting is in good condition and on canvas, and of course, the distance from Columbia to you is not large. The attribution to Seghers was made by Benedict Nicolson. I enclose a black-and-white slide of Mr. Gergel's painting, but of course, there is a better illustration in the 1976 exhibition catalog.

I also enclose a reproduction of the *St. Jerome* with a description from the *Aldrichimica Acta*. I note that the catalog was then offered for \$8. It sold out quickly and could not be reprinted because the printer had thrown the plates away. But as you loaned a painting, surely you will have the catalog.

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







Dr. Dennis P. Weller  
August 20, 1996  
Page 2

I do have other paintings by Utrecht artists, and it would be great if you could visit us to look at them.

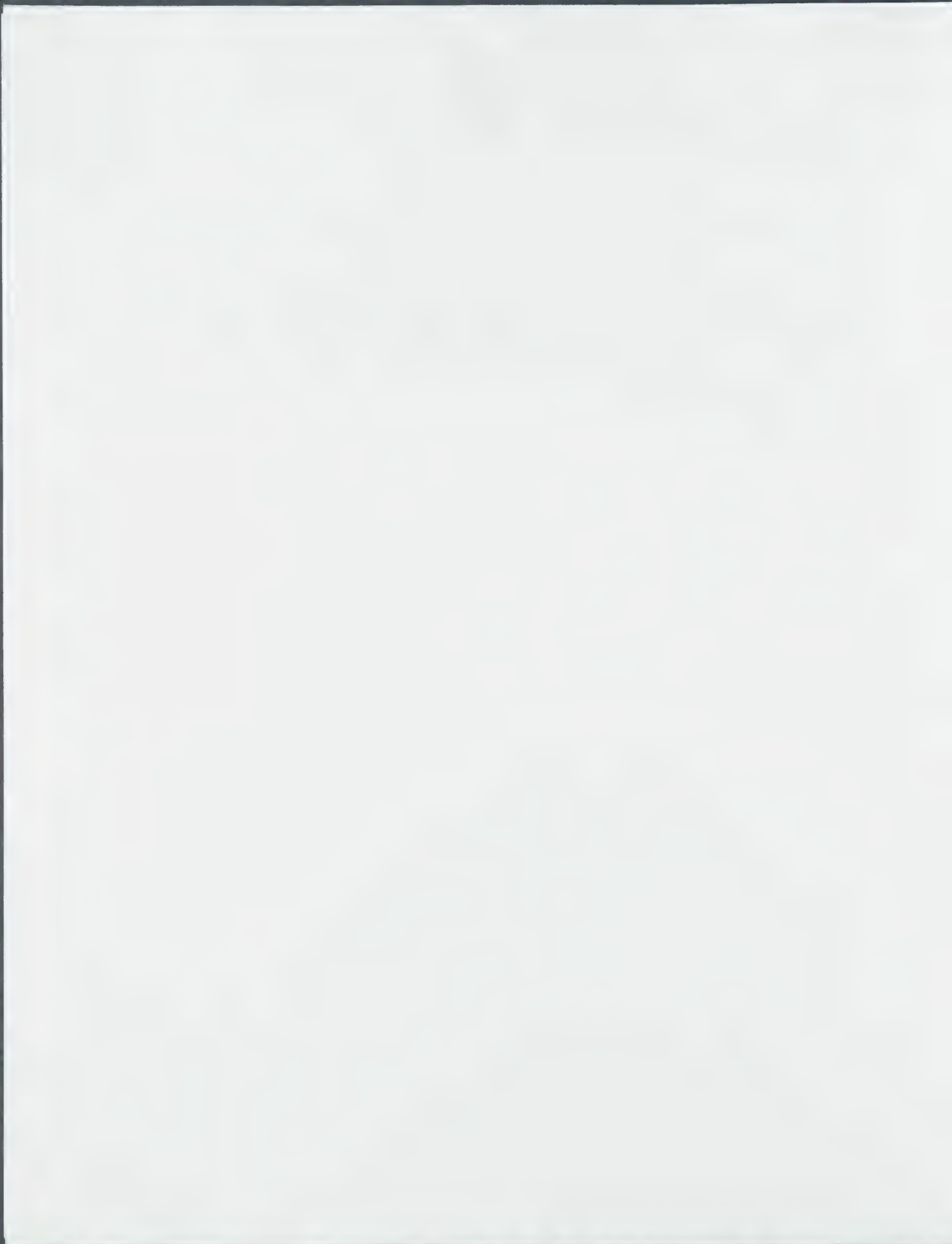
I am working on an index of all Biblical subjects - from Genesis through the Apocrypha - painted by Dutch artists in the 17th century. May I have your permission to reproduce your fine TerBrugghen of that rare subject, *David Praised by the Israelite Women*?

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures



MUSEUM of ART

Raleigh

North Carolina

27607-0001

14 August 1996

Dr. Alfred R. Bader  
924 E. Juneau Ave. Suite 622  
Milwaukee, WI 53202

Director  
Lawrence J. Wheeler

Dear Dr. Bader;

Hello. Although my reason for writing concerns an art issue, I can't help but to think about my first contact with you. It came about twenty years ago when you lectured to a group of organic chemistry students at Bowling Green State University in Ohio. At the time I was still a chemistry major. Owing to a couple of years in the army in Germany, etc., art history eventually won out.

Governor  
James B. Hunt, Jr

As you probably know, the North Carolina Museum of Art possesses one of this country's largest collections of Dutch and Flemish Caravaggesque paintings. In an effort to showcase these works, I am organizing an exhibition surveying the Northern Caravaggisti. It is scheduled to open here in Raleigh in the fall of 1998, followed by two other venues. Consulting on the project is Leonard Slatkes.

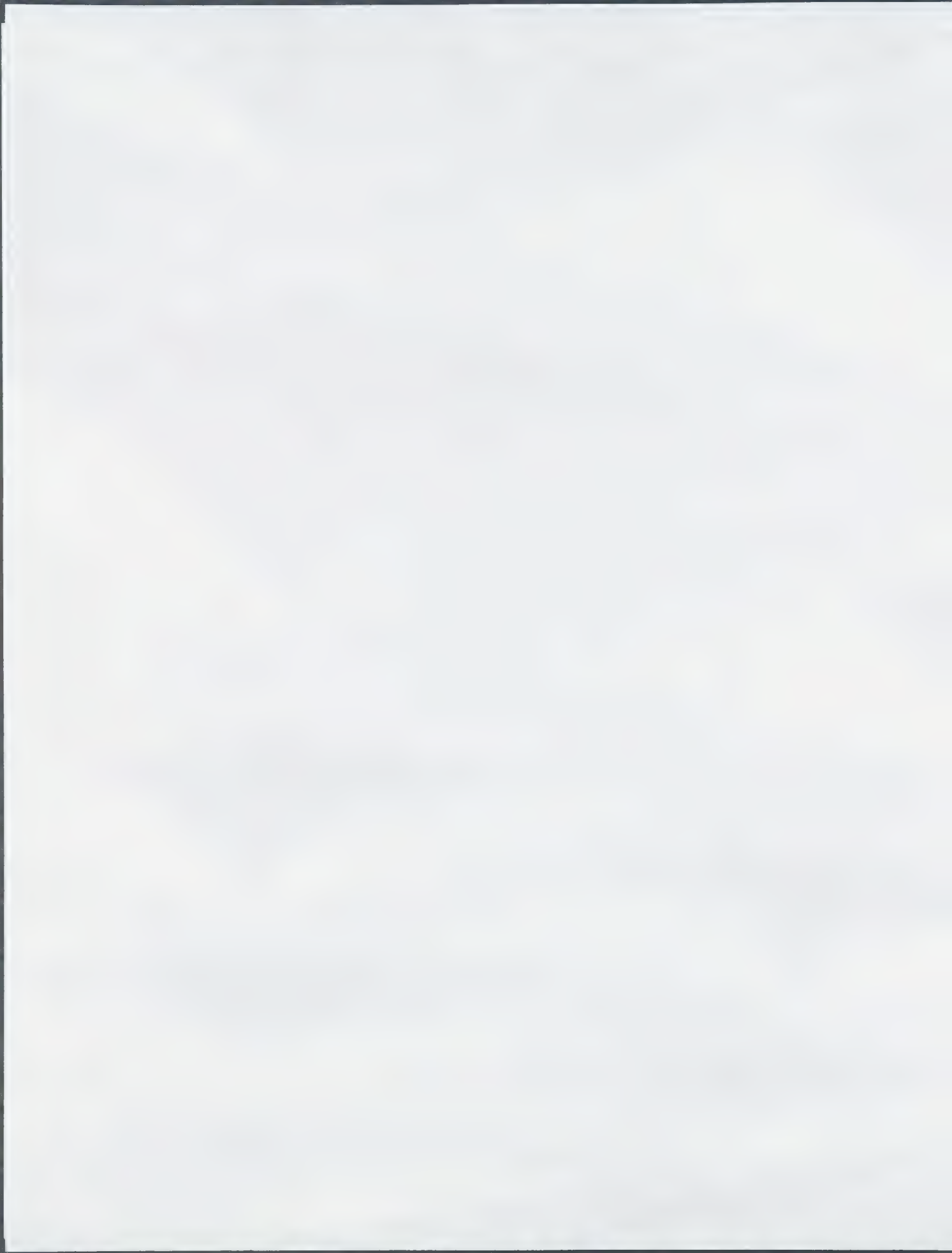
Secretary, Department  
of Cultural Resources  
Betty Ray McCain

I plan to exhibit six of our pictures, including examples by Stomer, Seghers, Rombouts, and TerBrugghen, and approximately twenty to twenty-five works from other American collections. The goal is to present a survey, limited to one or two examples, of the most important Dutch and Flemish Caravaggisti. Considering their incorporation of dramatic lighting, dynamic compositions, and naturalistic rendering for both secular and religious subjects, these pictures clearly possess a strong visual appeal and should be popular with the public.

In preparation for the exhibition and catalogue, I hope you can help me with a number of requests. The publication will include an illustrated checklist of Northern Caravaggesque paintings in North American collections. Since I would like to include some private as well as public collections, I wonder if you could supply me with black and white photographs of Abraham Bloemaert's **St. Jerome** and the **David and Sleeping Saul** attributed to Seghers? I would also be grateful for slides if available. In exchange I have included photographs of the Seghers in our collection.

phone  
919.839.6262

fax  
919.733.8034





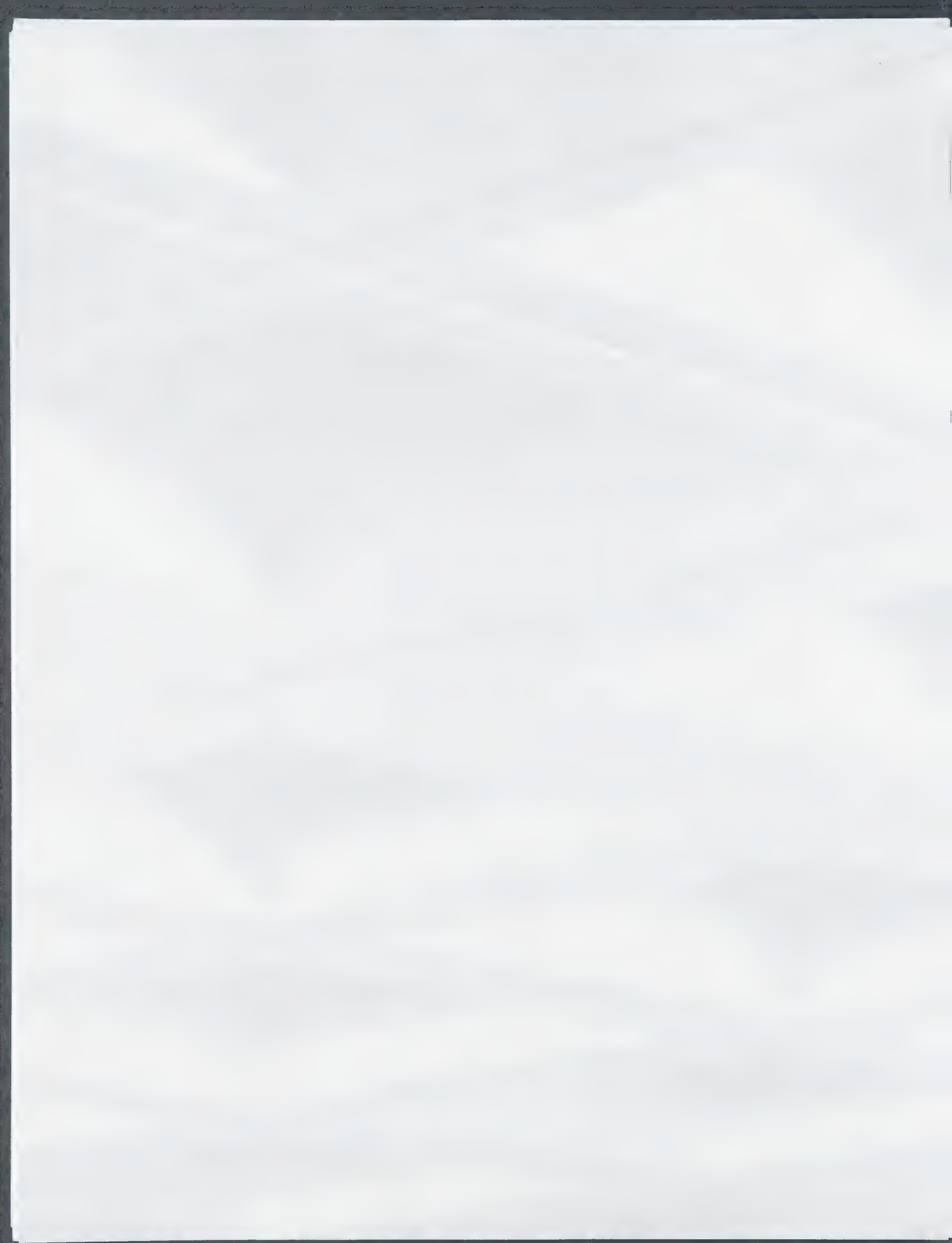
Although I am far from finalizing a list of possible loans, I would be interested in knowing if the works can travel, and if either is committed to a loan in the fall of 1998 through the spring of 1999? I also would be interested in any information regarding other northern Caravaggesque paintings in your collection.

I hope my many requests are not too troublesome. Thank you in advance for any help you can provide, and best wishes for a pleasant end to the summer. I look forward to reintroducing myself to you at some point in the future.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Dennis P. Weller".

Dennis P. Weller  
Associate Curator of European Art



2110 Blue Ridge Road

North Carolina MUSEUM of ART

Raleigh

North Carolina

27607-6497

14 August 1996

Dr. Alfred R. Bader  
Astor Hotel Suite 622  
924 E. Juneau Ave.  
Milwaukee, WI 53202

Dear Dr. Bader;

Director

Lawrence J. Wheeler

Thank you again for your letter and the information you supplied regarding Bloemaert's **St. Jerome** and the painting **David Stealing the Cup from the Sleeping Saul**, now owned by Max Gergel.

I am now writing with another request, specifically one based on a note I made regarding your ownership of an **Old Woman with a Book**, attributed to Jacob van Campen. I assume it is the picture mentioned, although not illustrated, in volume one of Nicolson's Caravaggism in Europe, p. 73 (as lost). Nicolson cites it as one of Van Campen's few Caravaggesque works.

Governor

James B. Hunt, Jr.

If you are in possession of the picture, could you supply me with a photograph? If not, are you familiar with the work and/or do you know of its current whereabouts? As I try to fill gaps for my Dutch and Flemish Caravaggesque Paintings in America exhibition, I feel it might work well with some of the other selections.

Secretary, Department  
of Cultural Resources

Betty Ray McCain

For your information, I have enclosed the proposal for the exhibition. I hope to confirm the second and third venues by the end of the year and to send out loan request letters early in January 1997. I am afraid I cannot remember if I sent you a photograph and slide of our TerBrugghen **David Praised by the Israelite Woman**. Please advise me if I have not. You certainly have permission to publish the work (see enclosed form).

Thank you for your help, and I look forward to hearing from you at your convenience.

Sincerely yours,



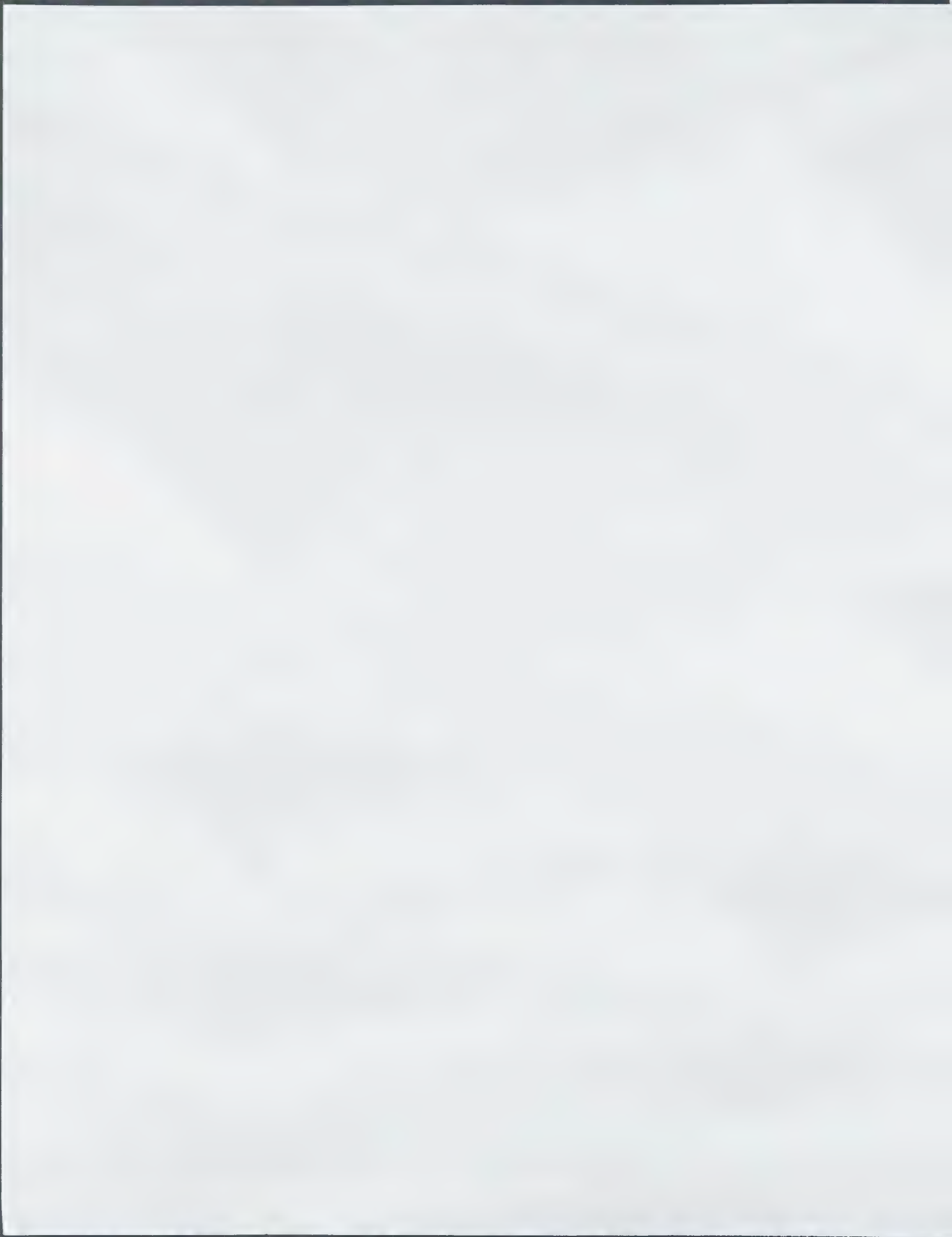
Dennis P. Weller  
Associate Curator of European Art

phone

919.839.6262

fax

919.733.8034





**North Carolina Museum of Art**

2110 Blue Ridge Boulevard Raleigh, N.C. 27607 919 833-1935

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Author:

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*For the North Carolina Museum of Art*

Date:

---

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**Saints and Sinners, Darkness and Light:  
Dutch and Flemish Caravaggesque Paintings in America**  
(working title)

Exhibition Dates 1998-1999

**Exhibition Tour:**

North Carolina Museum of Art, Raleigh, 19 September-6 December, 1998

Second Venue Available Winter 1999

Third Venue Available Early Spring 1999

**Exhibition Curator/Consultants:**

Exhibition curator is Dennis P. Weller, associate curator of European art, North Carolina Museum of Art, Raleigh. Consulting on the project are Leonard B. Slatkes, professor of art history, Queens College, New York; and David H. Steel, curator of European art, North Carolina Museum of Art.

**Artworks:**

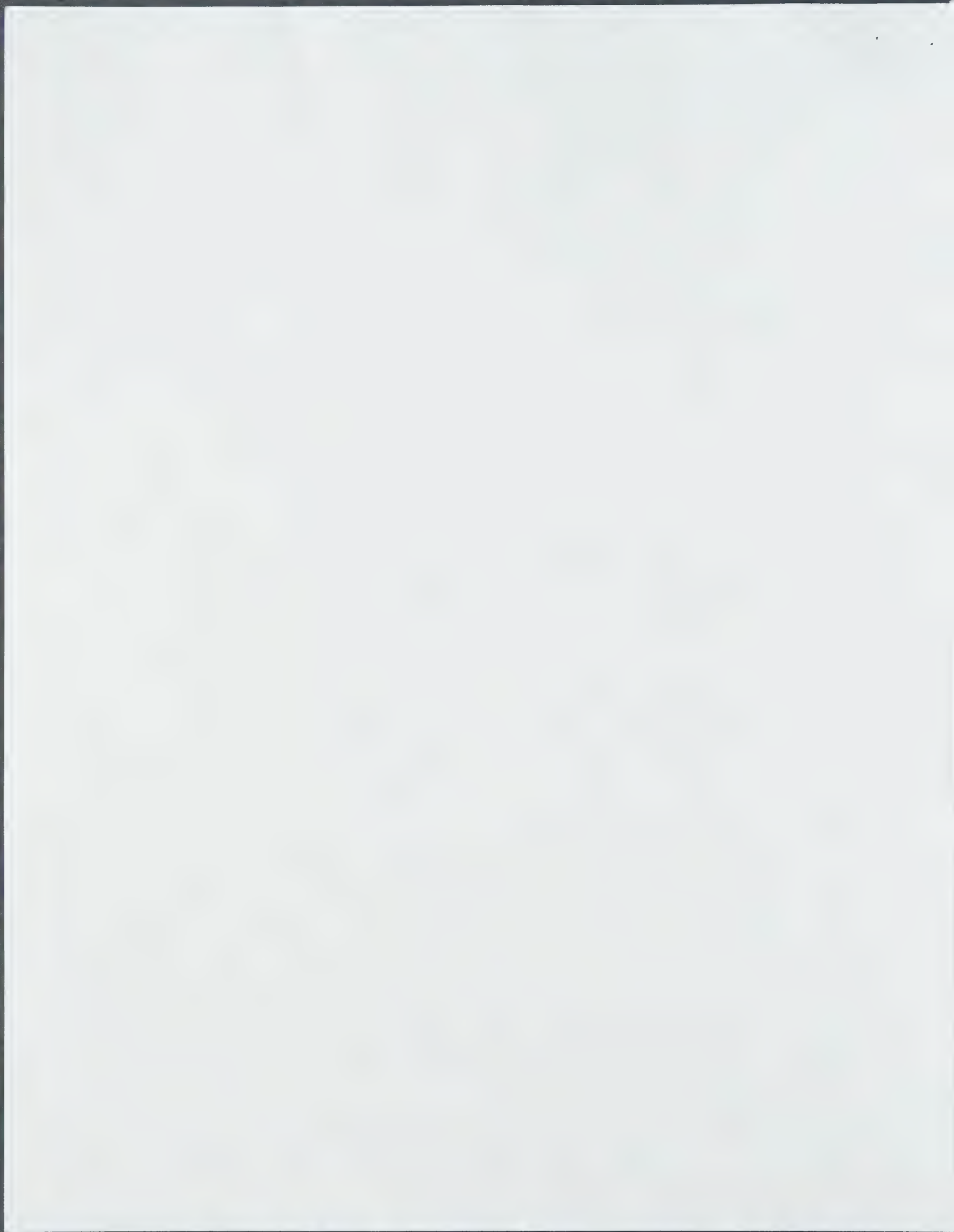
**Saints and Sinners, Darkness and Light** will showcase approximately thirty paintings by Dutch and Flemish artists who responded either directly or indirectly to Caravaggio's powerful example. Six of the pictures will come from the collection of the North Carolina Museum of Art, Raleigh. In addition to surveying the Dutch and Flemish Caravaggisti, the exhibition will also address the history of acquisition of these paintings by institutions in the United States and Canada. All loans will come from North American public and private collections.

**Rental Fee:**

Estimated to be \$55,000 to \$60,000 plus one-way shipping.

**Linear Feet Required:**

The exhibition will require approximately 500 linear feet.





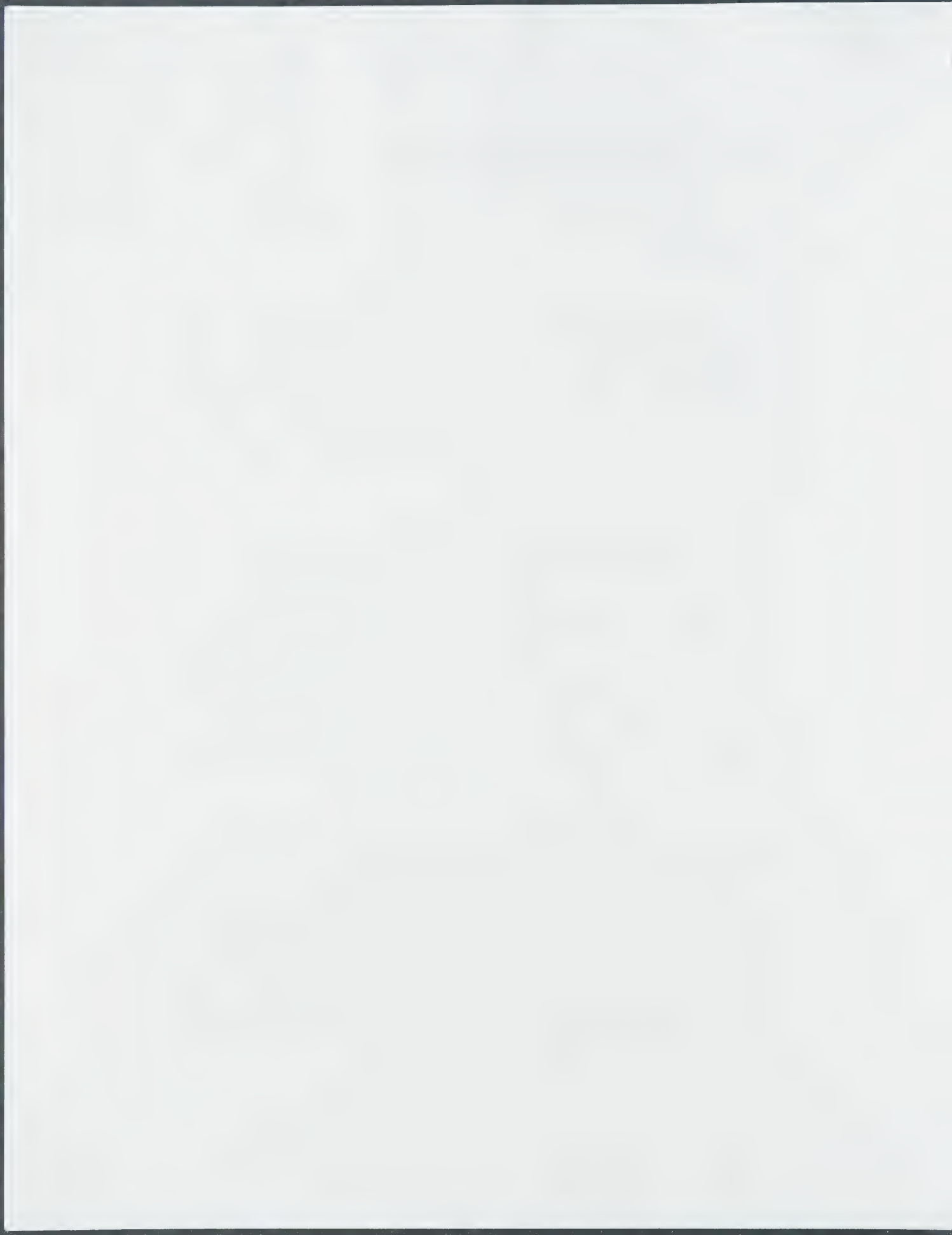
**Saints and Sinners, Darkness and Light:  
Dutch and Flemish Caravaggesque Paintings in America**

**Introduction:**

As one of the first American institutions to acquire northern Caravaggesque paintings, The North Carolina Museum of Art (NCMA) now possesses one of the country's largest collections of these works. Included are examples by Hendrick TerBruggen, Matthias Stomer, Gerard Seghers, and Theodor Rombouts. Perhaps only Bob Jones University in Greenville, South Carolina can rival the NCMA's holdings in this area. By contrast, many of America's most important collections of Dutch and Flemish pictures, such as The National Gallery of Art, The Philadelphia Museum of Art, and the Detroit Art Institute, have few, if any works by these masters.

**Saints and Sinners, Darkness and Light: Dutch and Flemish Caravaggesque Paintings in America** will survey the important northern Caravaggesi painters active during the first half of the seventeenth century. For each of the pictures exhibited, the distance from Caravaggio's example can vary greatly, thus allowing for an interesting overview of the larger impact of the Italian artist's work on the nature of the baroque in the low countries. The scholarly catalogue accompanying the exhibition will contain essays addressing the impact of the art of Caravaggio and his Italian followers, survey of the Dutch and Flemish masters who directly or indirectly fell under his spell, and discuss the remarkably recent impulse by American institutions to collect these paintings. In addition to the essays and catalogue entries, an illustrated checklist of Dutch and Flemish Caravaggesque paintings in American public collections will provide a research tool with usefulness well beyond the exhibition.

In order to place the Dutch and Flemish artists within the context of Caravaggio's far-reaching accomplishment, every effort will be made to include at least one painting by this master in the exhibition. Furthermore, work by his contemporary Bartolomeo Manfredi will also be exhibited, as he was instrumental in transmitting Caravaggio's style to a number of the northern painters. Collectively, the one or two pictures for each of the Dutch and Flemish artists selected will provide a stunning array of subjects and stylistic variants on Caravaggio's model. In keeping with one of the goals of the exhibition, all loans will come from North American private and public collections. By attempting a fairly complete survey of the best-known artists working within this far reaching manner, stylistic comparisons will be an important feature of the exhibition.



**Saints and Sinners, Darkness and Light:  
Dutch and Flemish Caravaggesque Paintings in America**

Another aspect of the exhibition concerns the imagery depicted. Against the backdrop of Counter-Reformation Europe, subject matter will range from biblical and genre scenes to portraits and pastorals. The dramatic lighting, dynamic compositions, and the naturalistic rendering for both the secular and religious subjects generate a strong visual appeal, and are sure to be popular with the public.

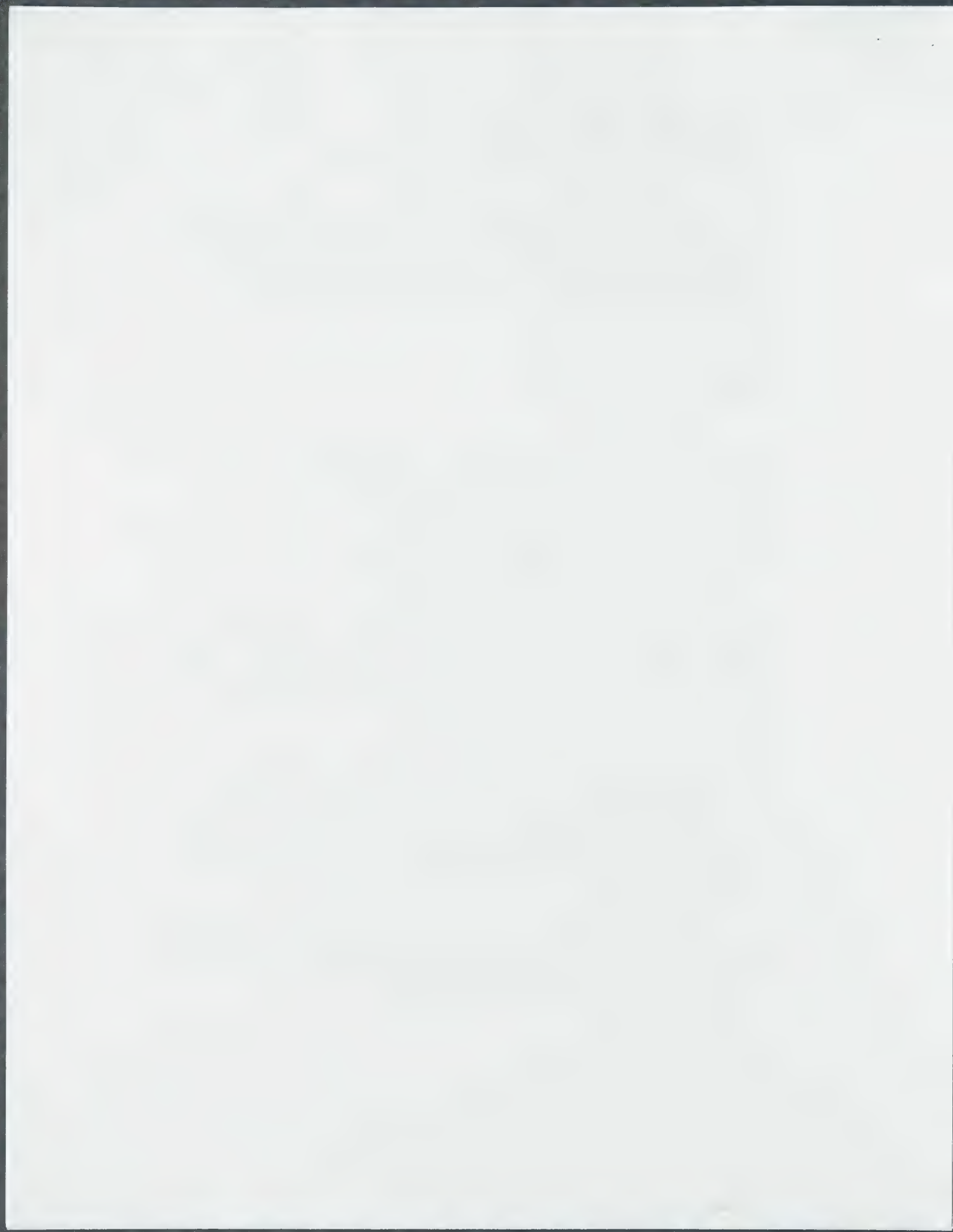
**Publication:**

The exhibition will be accompanied by a 250 page, illustrated catalogue. It will explore the unprecedented manner in which Caravaggio's stylistic ideas were transmitted to painters in Flanders and the Dutch Republic, and how, some three hundred years later, these pictures were acquired by American collectors and institutions. Divided between artists who had been to Italy, and others who remained in northern Europe and responded to colleagues returning to Utrecht, Antwerp, and other cities, the sum of their accomplishments is remarkable.

The catalogue will contain three essays, each centering upon a different geographic area as defined by the exhibition; Italy, the low countries, and America. Depending on laboratory data collected within the next year and a half, an appendix may be included to address the results of this research. It would be authored by staff members of the painting conservation department at the North Carolina Museum of Art.

Catalogue entries will collectively survey the Dutch and Flemish Caravaggisti active during the first half of the seventeenth century. Raising both stylistic and iconographic issues, each of the paintings selected will create a dialogue with other work(s) in the exhibition. Furthermore, one or two of the pictures planned for the show are either unattributed or carry an attribution currently open to debate. It is hoped that their presence will generate scholarly discussion and possibly solutions concerning authorship.

In addition to artists' biographies and a bibliography, an illustrated checklist of all the Dutch and Flemish Caravaggesque pictures in American public collections will be included. An outline of the publication follows.

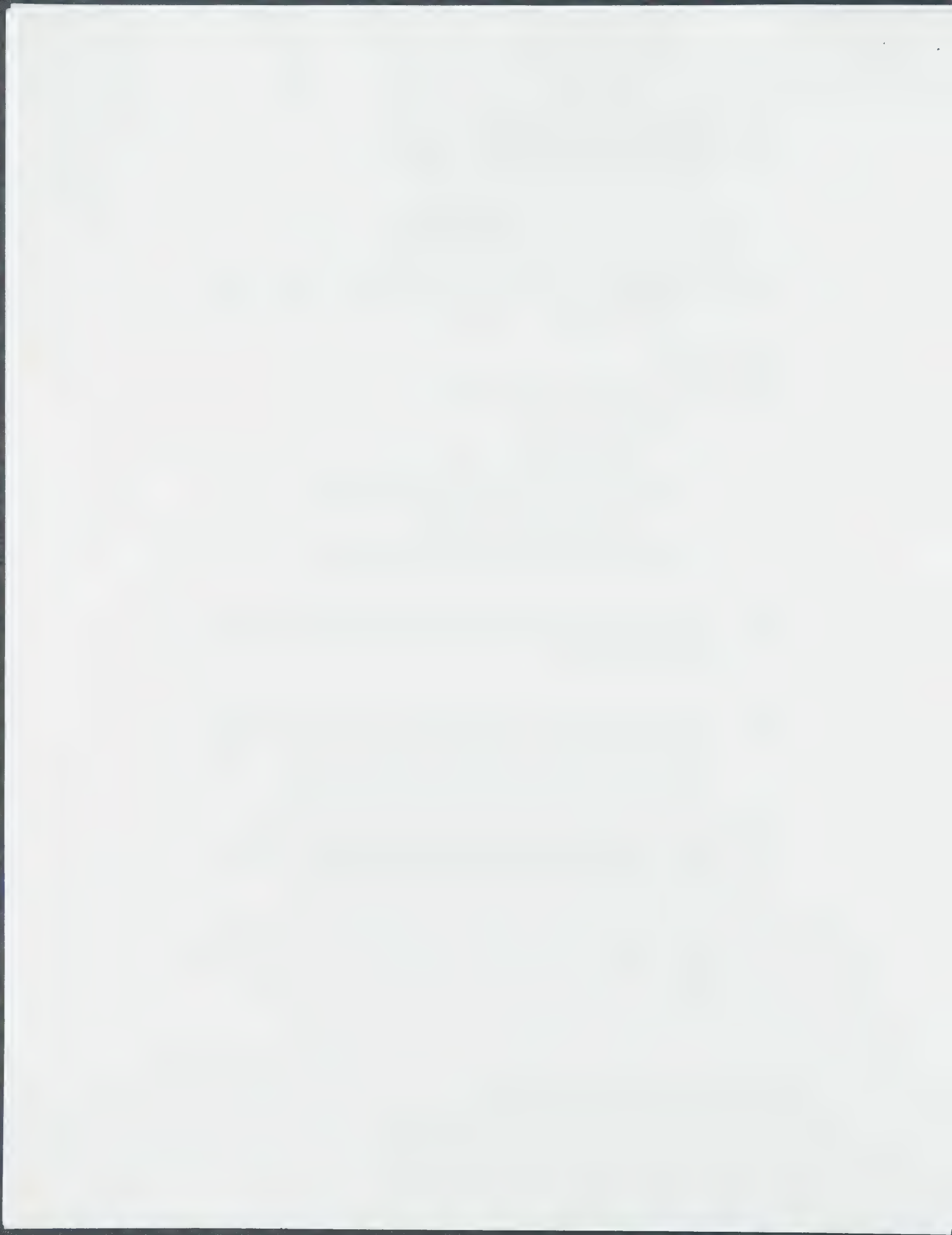




**Saints and Sinners, Darkness and Light:  
Dutch and Flemish Caravaggesque Paintings in America**

Catalogue Outline

- I. **Front Matter:** Preface, Acknowledgments, Lenders, Exhibition Schedule, Introduction (Dennis P. Weller and staff, North Carolina Museum of Art)
  
- II. **Essays:**
  - a. Beyond the Shadows: Caravaggio and His Contemporaries  
(t.b.d.)
  
  - b. Dutch and Flemish Caravaggisti: An Expanding Circle  
(Leonard B. Slatkes, Queens College, New York)
  
  - c. Late Arrivals: Dutch and Flemish Caravaggesque Paintings in America  
(Dennis P. Weller, North Carolina Museum of Art)
  
- III. **Catalogue:** Entries will include artists' biographies, color illustrations of exhibited works, and two or three black and white comparative illustrations (Dennis P. Weller)
  
- IV. **Illustrated Checklist:** Dutch and Flemish Caravaggesque Paintings in American Public Collections; with biographies of artists not included in the catalogue.  
(Dennis P. Weller and Staff, North Carolina Museum of Art)
  
- V. **Appendix:** Methods and Materials by the Northern Caravaggisti  
(David Findley and Staff, North Carolina Museum of Art)
  
- VI. **Bibliography:** (Authors and Staff, North Carolina Museum of Art)
  
- VII. **Index**





## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 26, 1997

Ms. Wendy Sheridan  
Curator, Pictorial Collection  
Science Museum  
The National Museum of Science & Industry  
London SW7 5NH  
England

Dear Wendy:

Thank you so much for your letter of February 12th which reminded me of our two happy meetings in London.

You know of course that your connecting my painting with the work in Oxford makes the problem much more interesting.

Over the years I have established such a good rapport with *Chemistry in Britain* which published a number of articles about me and by me. And some time ago when I discussed my painting with them, they thought it would make a wonderful article.

Recently, I met with Dr. Arnold Thackray, an old friend in Philadelphia who heads the Chemical Heritage Foundation, and he asked me to ask *Chemistry in Britain* whether they would object if my article were published simultaneously in both papers.

Of course I understand your thinking that publishing this in a more scholarly journal, such as the Burlington Magazine, would be preferable. But to me, a chemist, less fun.

Naturally I will send you a copy of the final manuscript and also inquire whether I may visit with you when next I am in London, at the time of the major old master sales in the first week of July.

Again with many thanks and all good wishes, I remain,

Yours sincerely,

AB/nik

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





The National Museum  of Science & Industry

# Science Museum

Dr Alfred Bader  
Alfred Bader Fine Arts  
Astor Hotel Suite 622  
924 East Juneau avenue  
Milwaukee  
Wisconsin  
USA 53202

Date 12 February 1997

Our ref scm/1996/1369

Your ref

Telephone 0171 938 8212

fax 0171 938 9736

E-mail

Dear Alfred


Happy New Year and many thanks for your letter of 24 January and enclosure. There are no gross errors in your draft.

Extensive searching so far, in published art reference sources including the Printsellers Association register (covering 1847-92) and exhibition indexes, and through lists of works by some twenty artists major and lesser working from c1790 to 1860, have disclosed no exhibition of, and no print bibliographic detail whatsoever relating to, either the 1827 Oxford picture or to your larger painting. I am continuing the search.

Enquiries in the trade so far have the image of the larger painting locked - etched - firmly in the eye of the mind, but it is not stocked in print form. It will take time to locate one if such exists - which, if it did, I would certainly wish to acquire for the collection here, and it is on that basis as much as for your enquiry that a search is being made. (May I assume you are well placed to make a similar enquiry in the USA just in case the picture does after all turn out to be by an American artist!) The general feeling is either that there is not a print, or that it is very rare. There can be no time limit for this search but that in no way precludes your trailing the request in your article.

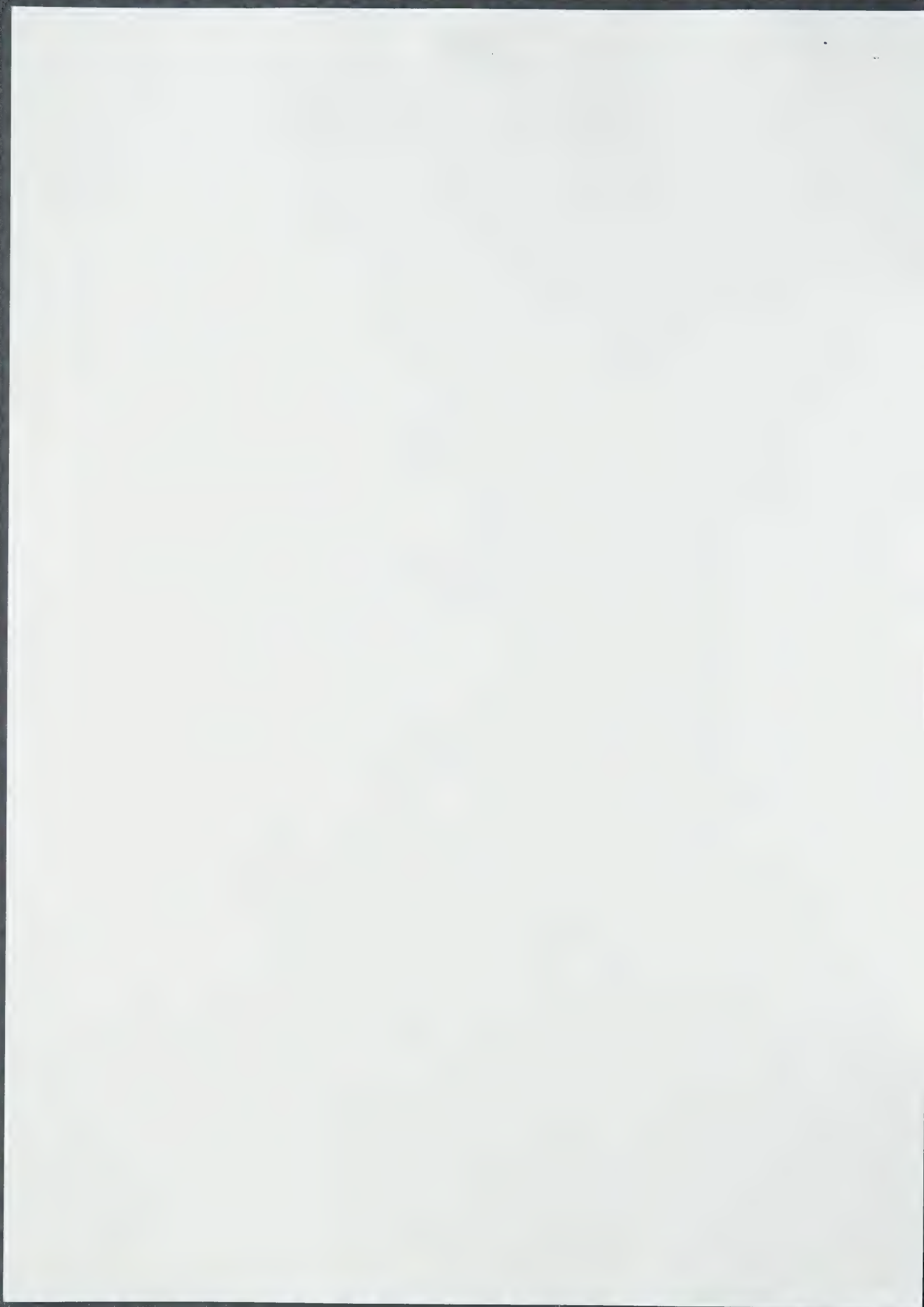
Thank you for the offer of a joint authorship if a print were to turn up. To be honest, the fun lies in the research methodology and the possible success of the hunt. The information in the picture, in oil or in print form, is worth public knowledge and education, for which there can be no price. The prize money offered is a nice thought, an incentive to some but not necessary for me. If I was writing this picture up, with further information, I would choose possibly an art world outlet or a journal in the broader history and culture of science for a shorter note to follow up your substantial article.

With kind regards  
Yours sincerely

  
Wendy Sheridan  
curator, pictorial collection  
(please note correct address for your mailing list, no longer the library)

Science Museum London SW7 2DD Telephone 0171-938 8000 Fax 0171-938 8118

The National Museum of Science & Industry  
Science Museum London National Railway Museum York National Museum of Photography Film & Television Bradford  
Science Museum Wroughton Swindon



Willy Nicks

2A Wharfield  
Adele.

LEEDS LS16 6AB

6 Dec 95

Dear Adele,

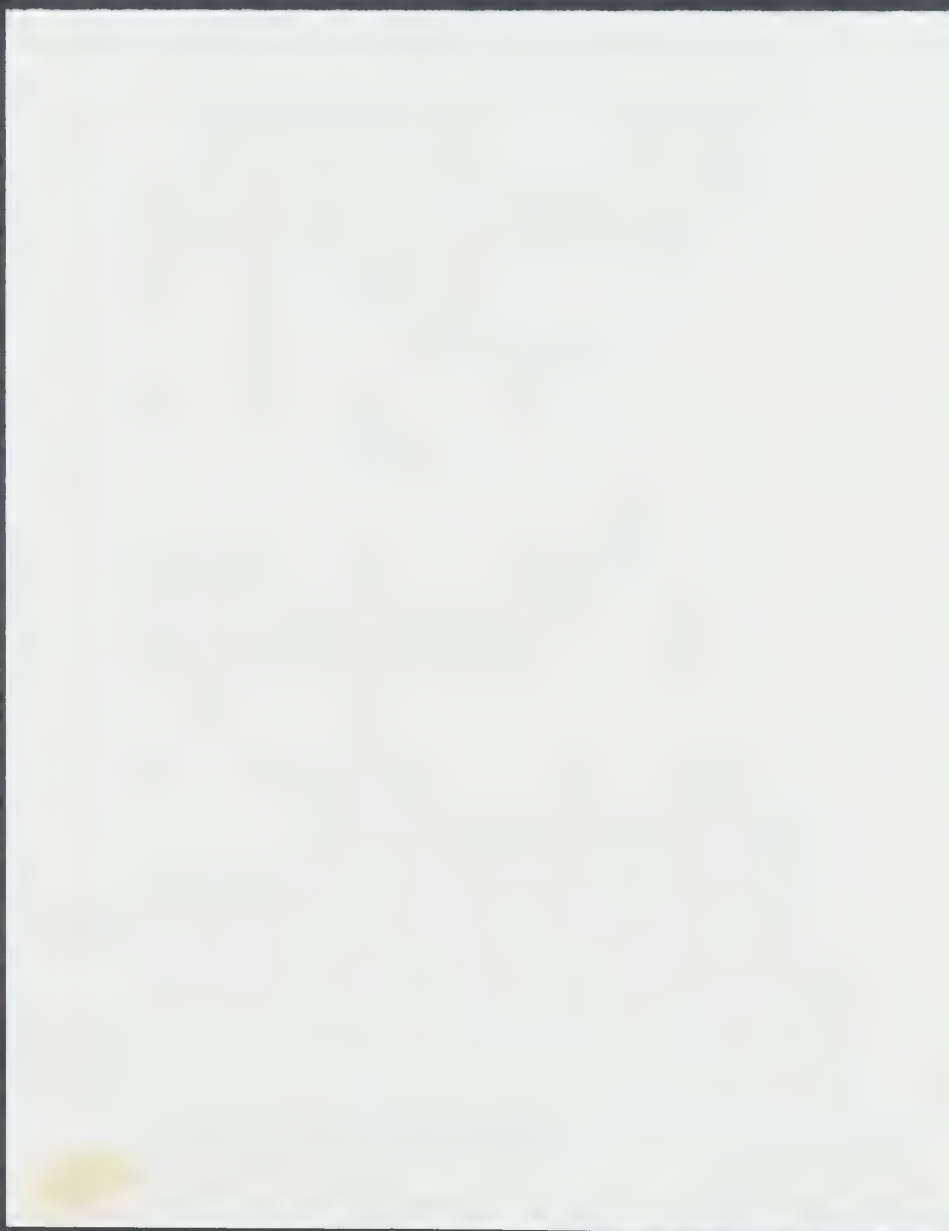
The photo you saw at No. 22 is of the future 'Rocks over Doober' by Edmund Troughton Crawford (see Dict. Nat. Biogr. Vol 'C' No. 51-2) which belonged to my mother ETC. I was for a time in Holland and printed many copies of the 'Hunting East Coast' including 'Wintour', 'Torburn' and 'Coastal Scene, North Berwick' (in the National Gallery, Scotland).

We were reluctant to see you in London. Thanks to Jo, whose determination was to make those bright red cut again and my diet was immensely average as recommended by Dr. (1) Dietary & we know about the causes of these unfortunate incidents because of the doctors' & our reckonings that they were the only stress.

I had a chance to meet you both in the N.T.C. at least I would.

With love to both and best wishes for a happy & successful New Year.

Willy Nicks







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

*A Chemist Helping Chemists*

February 13, 1996

Mrs. Peggy Nixon-Gualtieri  
38 Broadway Avenue  
Ottawa, Ontario K1S 2V6  
Canada

Dear Mrs. Nixon-Gualtieri:

Ivanka Franjkovic kindly sent me the copy of your letter of July 23rd with a covering letter of January 30th. Unfortunately, Isabel and I never received your original letter, but now have your very readable 5-page copy.

A year and a half ago, an old friend, Clyde Lendrum (Sci.'44), accompanied us to the Tri-Towns. Cobalt was Clyde's home town, and his father had been editor of the *Tamiskaming Speaker*. As I do, Clyde very much liked the works of Sawford-Dye. I particularly appreciate his winter landscapes and think of him as "the master of the Canadian winter landscapes". Clyde took us to many owners of these paintings in New Liskeard, Haileybury and Cobalt, and we took many photographs and notes.

Later, I gave these to Professor David McTavish, an old friend who is Director of the Agnes Etherington Art Centre. Of course, I suggested that he consider the possibility of an exhibition at Queen's.

Unfortunately, as you know, Clyde died suddenly and unexpectedly, and I miss him greatly.

My wife, Isabel, remembers Sawford-Dye very clearly because he boarded for many years with Isabel's grandmother, Annie Sirr, who lived in a corner house on Farah. Mrs. Sirr died in 1957.

When next you are in Kingston, do visit David McTavish and perhaps you could show him photographs of paintings in your and your family's possession.

Mrs. Peggy Nixon-Gualtieri  
February 9, 1996  
Page 2

Incidentally, in Chapter 6 of my autobiography, *Adventures of a Chemist Collector*, talks in some detail about Isabel's family.

Are you sure that your sister was in Queen's Arts '45? There were not that many girls in Levana and I don't remember her.

With all good wishes, I remain,

Yours sincerely,

AB/cw

bc: Ms. Ivanka Franjkovic  
Professor David McTavish

carbon copy of  
original letter.

Mr. Arthur R. H. H. H. H.  
Sunday, 21 June 1915

Mr. [Name]  
The [Address]  
[Address]  
Kingston Ont. K1H 3M6

Dear Mr. [Name]

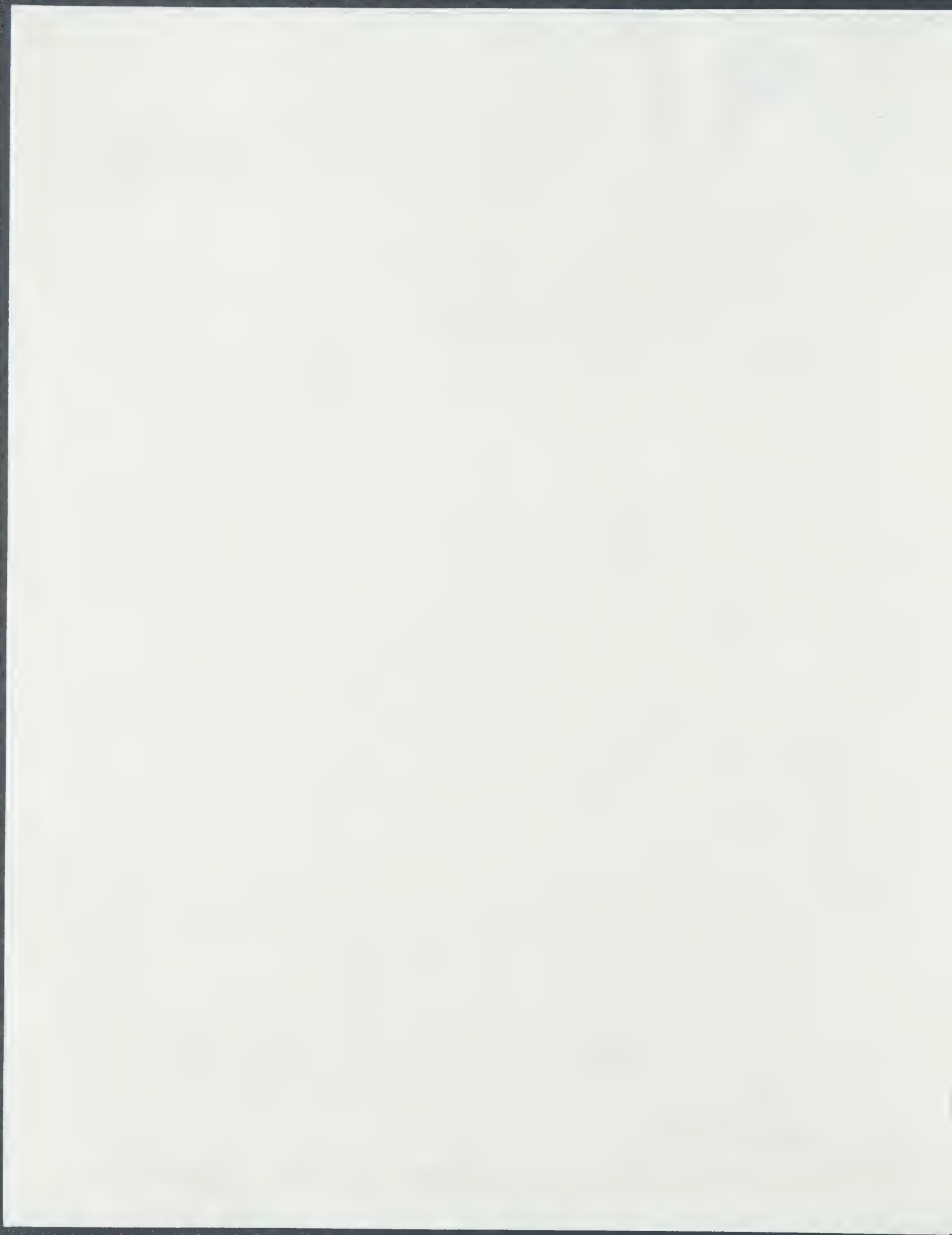
You will perhaps be surprised  
at once. But I thought I should mention  
at the A.C.S.E. on the 15th. I was  
there, working on the [Name] [Name]  
and Holiday at [Name].

I would be most grateful  
if you would complete the [Name] & [Name]  
with this stamped envelope to [Name] [Name]  
[Name] I have written [Name] in response  
to the [Name] [Name] [Name] [Name]  
[Name] regarding [Name] [Name] [Name]  
[Name] [Name] [Name] [Name] [Name]  
[Name] [Name] [Name] [Name] [Name]  
[Name] [Name] [Name] [Name] [Name]  
[Name] [Name] [Name] [Name] [Name]

Thank you for your  
kindness in attending to this request.  
Sincerely,  
[Name]

37 [Address]  
Ottawa, K1H 2K6

[Name] [Name] [Name]





carbon copy  
of original letter

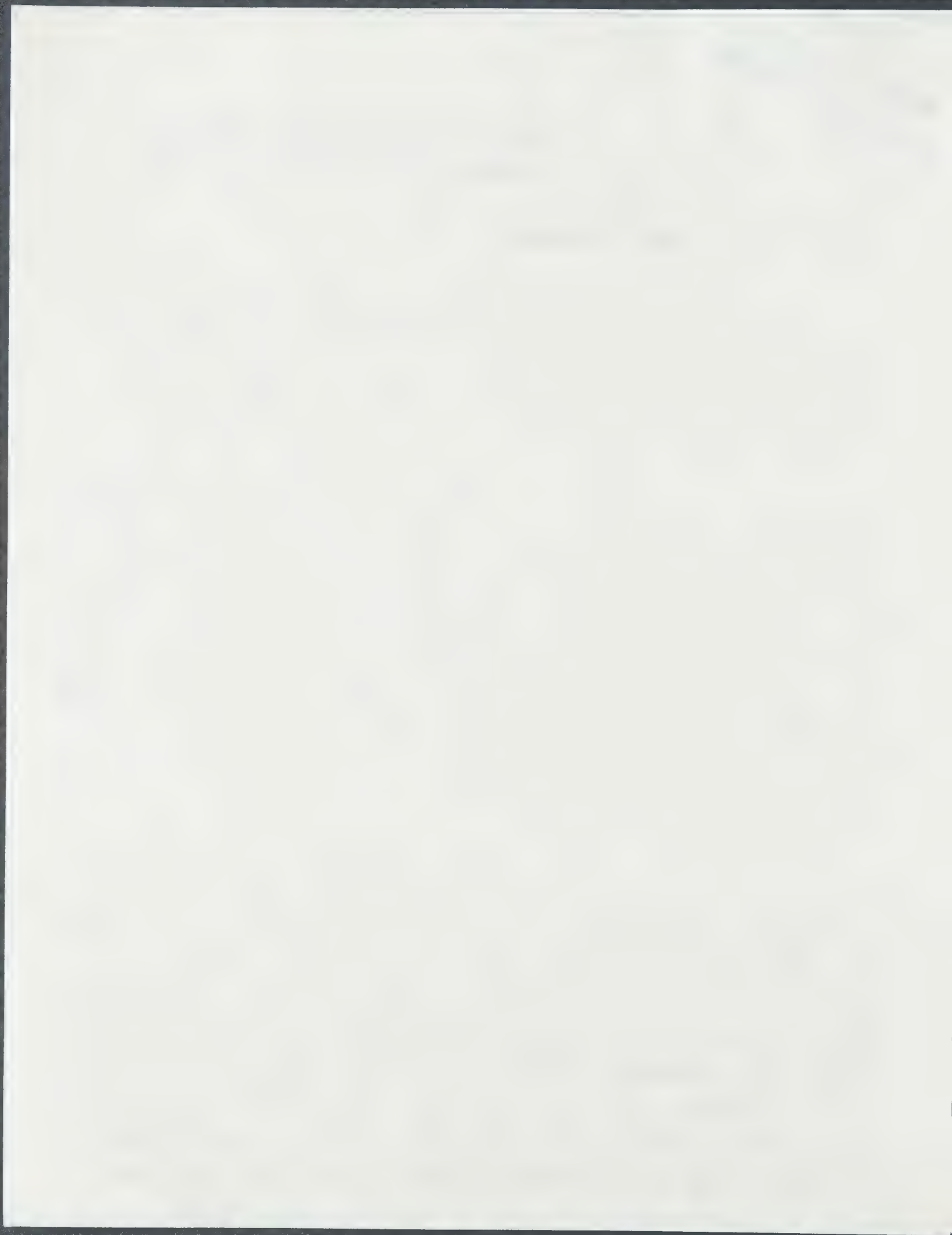
Our Oyster Lake Cottage  
Sunday 23 July 95

Dear Dr. & Mrs. Bader.

I was most interested to read Dr. Bader's letter in the July/Aug '95 Queens Alumni Review - for a number of personal reasons which I would like to share with you.

I was born & raised with my four siblings in New Richmond. Mr. Ernest Sawford-Dye was a friend of our parents Dr. & Mrs. W. G. Nixon. Mr. Sawford-Dye was held in the highest regard by our family & my parents purchased a number of his paintings. I always felt particularly moved that this gentle & highly gifted English artist should honour our small northern town with his presence.

My brother, three sisters & I have among us a small collection of 5 Dye paintings. My husband & I have a winter scene & an unusually large summer scene of the Wabigoon River. My sister Marie (Marie Nixon Arts 45) has a summer scene of Sharp's Bay on Lake Temiskaming, & a winter scene of the Kennebec Logging Ice (as well Marie has a very fine collection of works by Canadian artists. One of her



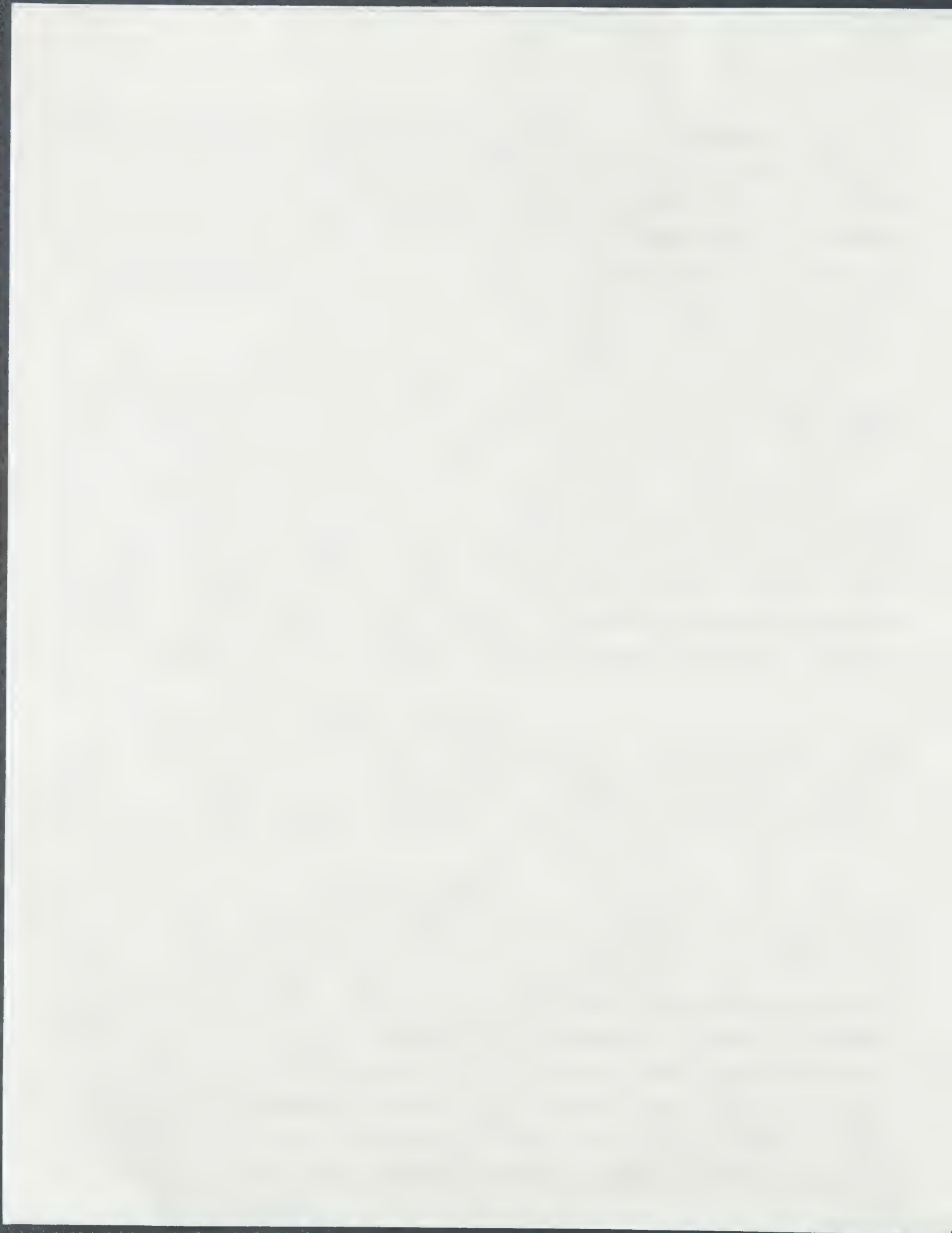
pieces went to a Paris Exhibition several years ago). My brother John, M.D. 23. Rm. at summer scene of Sharp's Bay. My sister Kathy M.G.H. Dr. & her husband Dr. W. White have several S. Dip. paintings as Bill's parents owned a number of them. My youngest sister Betty has a winter scene.

I placed Norma's & read your letter to her. She was delighted by your interest in Dr. Sanford Dye & is both anxious to know the name of Mrs. Board's grandmother if in fact, she resided in New Windsor. Norma thinks that Dr. Sanford Dye boarded for some time with Mrs. Seale - who lived just a few blocks away from our home on Ford Ave. Could that be the connection with Mrs. Board?

Norma told me that Dr. Rod Armstrong is the New Windsor authority on Dr. Sanford Dye. Perhaps you were in touch with Rod when you were in the The Town area.

Our family connection with the north is profound. Our Father went north in 1912 as the Agricultural Representative. He supervised the building of the Experimental Farm in New Windsor & later was C.R.P. for the District of Terriskaming. Our Mother was nursing supervisor of the School Hospital from 1913-1920. Our parents met at Sharp's Bay in 1919 (they later built our family cottage).







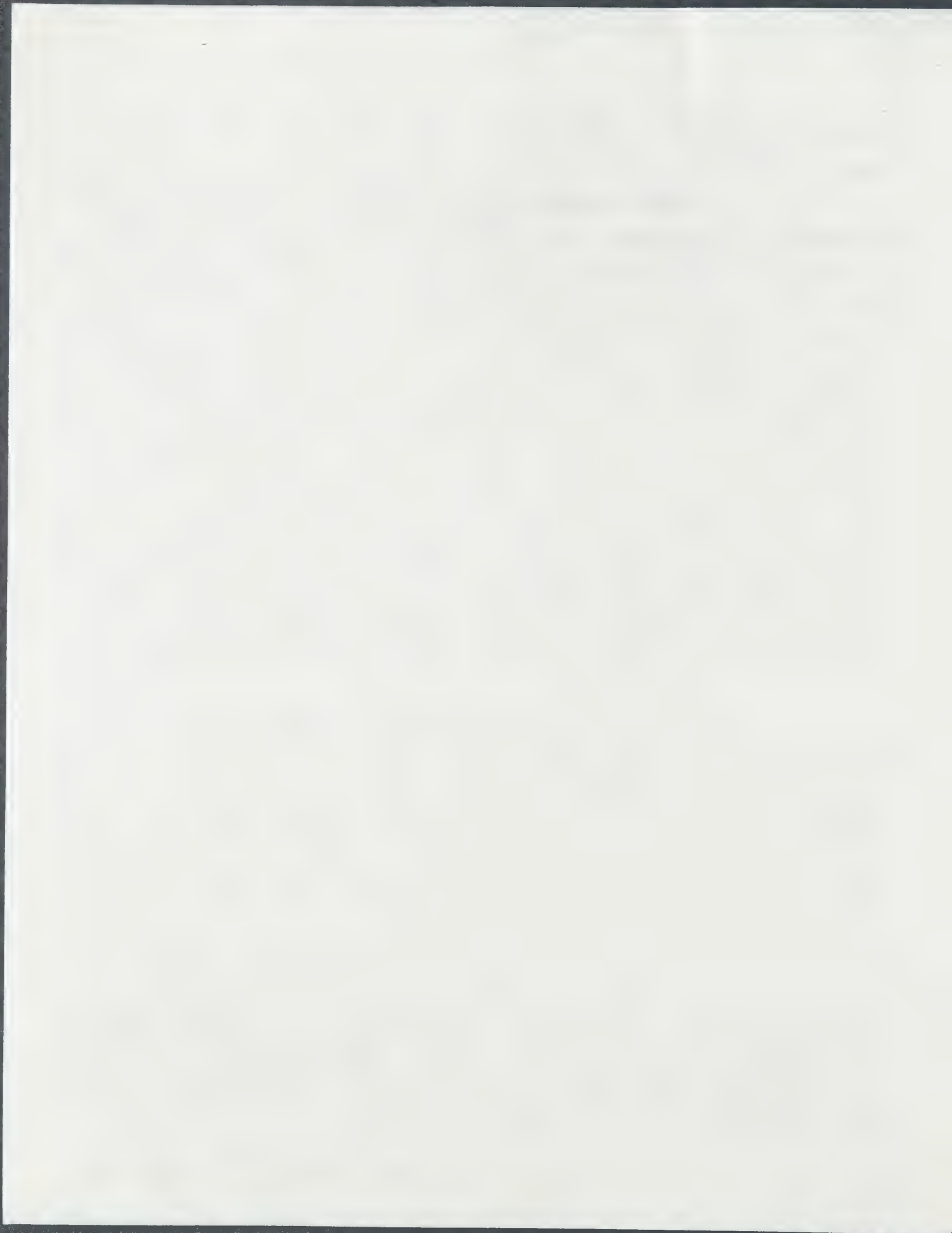
just 100 yds from the site), & were married in 1920.

Our daughter Julia received her Masters Degree in Art History from Queens in 1984. Her thesis topic was 'The Woman as Artist & as Subject in Canadian Painting (1940-1980): Florence Colefax, Laura Hubig Lyall, Helen McNicoll'. We have urged her to publish her thesis (it would be a fine text & reference book) but she is somewhat discouraged with the Art History scene in Canada - she is, in fact, presently teaching English in Damascus, Syria. We visited her in April 95 as part of my husband's sabbatical from Colby Univ. Dino is a Professor of Comparative Religion.

Julia worked part time at the Agnes Etherington Art Centre during her sabbatical at Queens. As well she was Editor of a monthly news letter produced by the A.E.A.C. Julia very much enjoyed this contact with the art world.

I must bring this rather long letter to a close, but before doing so I want to tell you how grateful & impressed we are by your magnificent generosity to Queens & the cultural milieu.

In a world which is going



IV

Mad with hatred, despair, technology, welfare & meaninglessness, it is profoundly gratifying to know there are people like you who want beauty, ideas, historical treasures & the Humanities to survive. Hopefully more Canadians will follow your lead & their daughters will not market degrees - Art History will not have to go half way around the world to find employment!

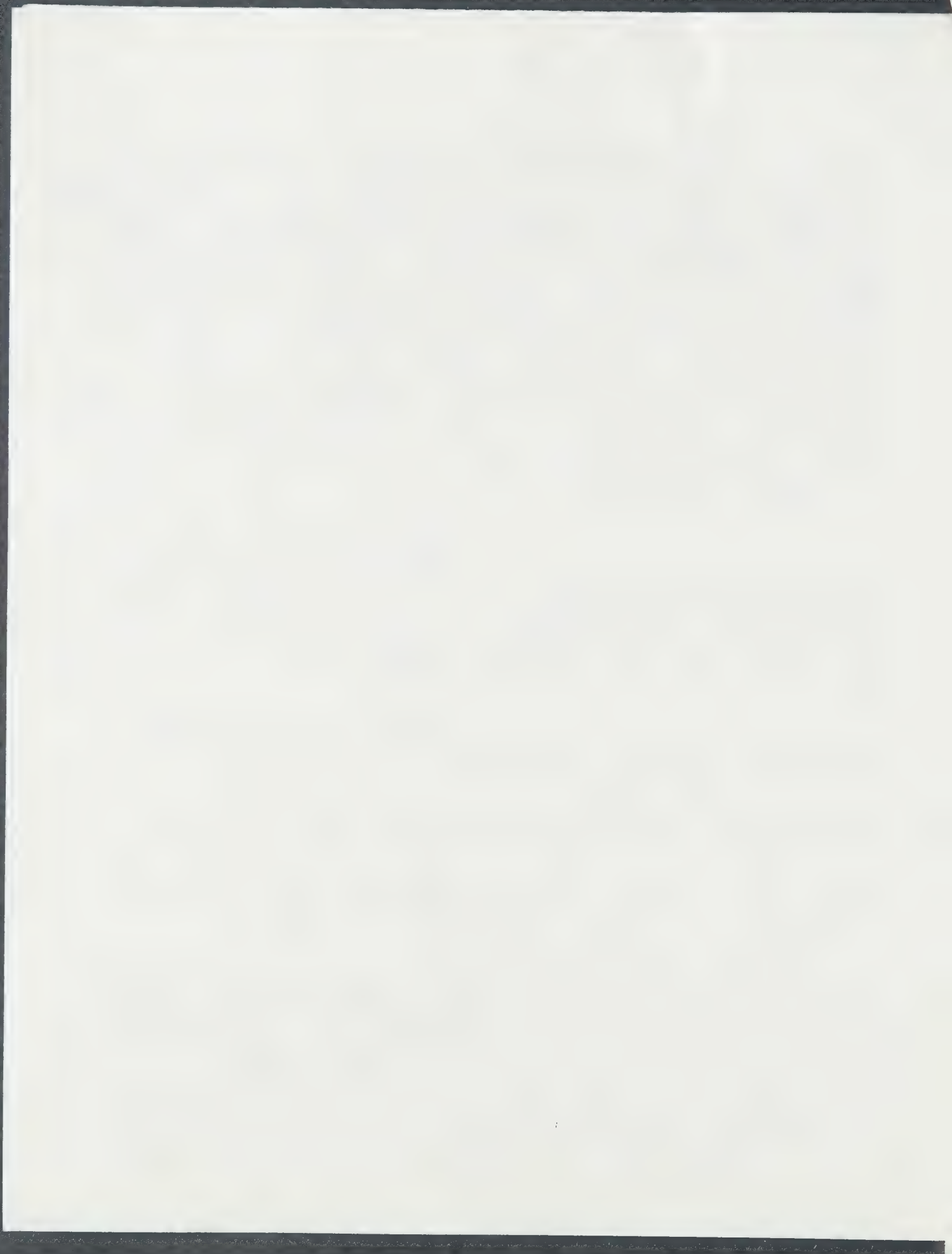
I shall stamp your envelope & send it with a covering letter to the A.E.A.C. asking them to forward it to your address.

I send you my warmest good wishes.

Most Sincerely

Peggy Nixon Guoltieri

38 Broadway Ave  
Ottawa K1S 2V6  
Canada.





15 April 1996

Dr Alfred Bader  
Suite 622  
924 East Juneau Avenue  
Milwaukee  
WISCONSIN 53202  
USA

NATIONAL GALLERY  
OF SCOTLAND

FAX NO 001 414 2770709

Dear Dr Bader

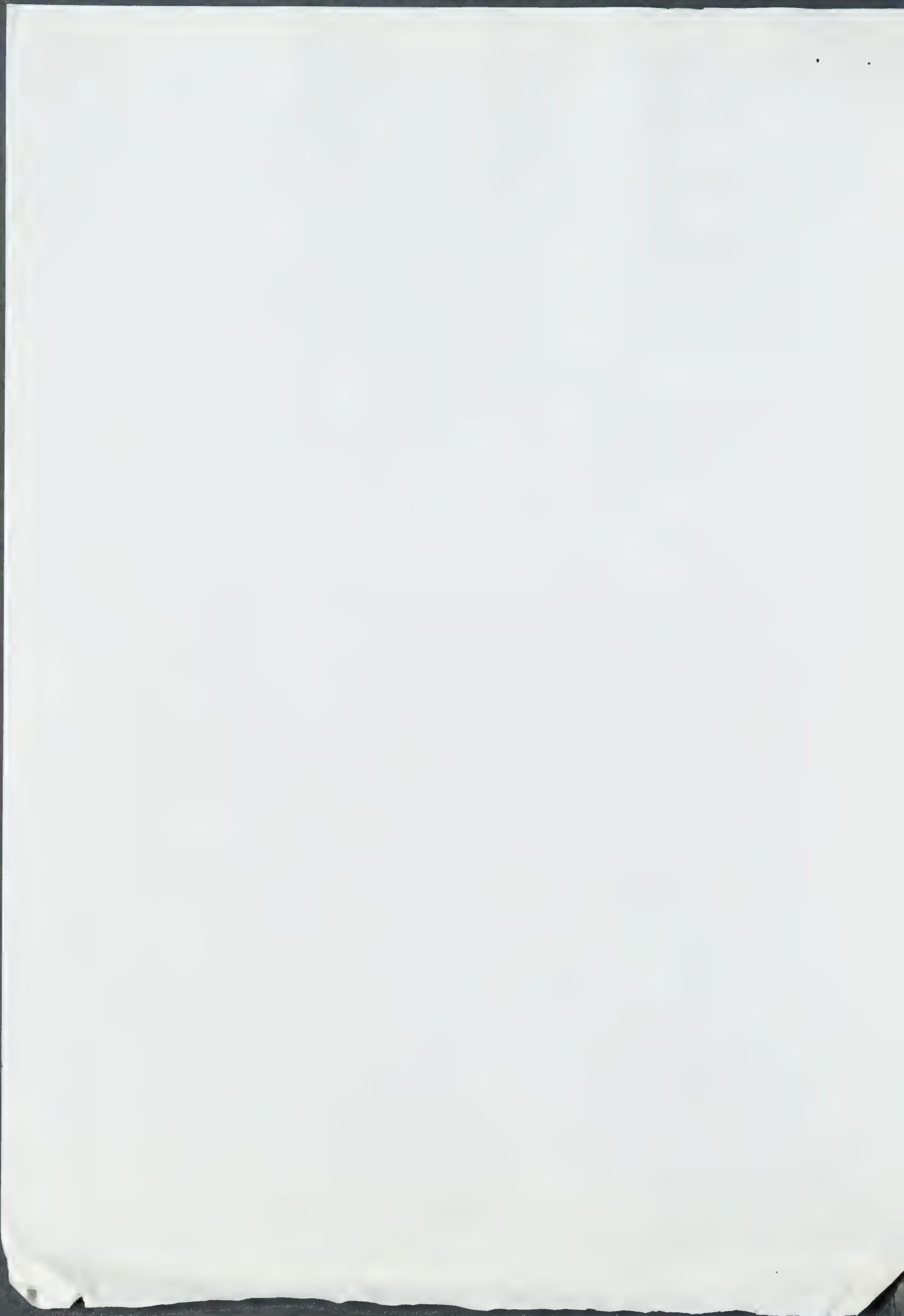
Thank you very much indeed for your fax of 5 April. I am sorry not to have replied before but I have been away on leave over Easter. I was very interested to receive your list of lectures, many of which sound fascinating. This makes me all the more sorry that it will not unfortunately, be possible to put up a slide screen in our rooms here. As I explained to Dr Gosney there is simply not space here. You are also quite right in supposing that we cannot darken the rooms, which are top-lit, and there is nowhere safe to put a large screen which would not jeopardise pictures or sculpture. Sadly we have no possibility of a lecture theatre here until developments have been sorted out with the Royal Scottish Academy building opposite us, but such negotiations and fund-raising take some time and we are certainly not going to get it sorted out by November! If we cannot persuade you to do a lecture here without the slides then I do hope, in any case, you will get in touch when you are in Edinburgh. It would be very nice to see you and your wife again.

With all best wishes and I am only sorry that we cannot provide the right amenities. I hope one day we shall be able to

Yours sincerely

*[Faint signature]*

Miss Julia Lloyd Williams  
Assistant Keeper





**FAX FROM:**

***DR. ALFRED BADER'S OFFICE***

Suite 622

924 East Juneau Avenue  
Milwaukee, Wisconsin 53202

Telephone: 414/277-0730

**Fax: 414/277-0709**

April 5, 1996

**TO:** Miss Julia Lloyd Williams  
Assistant Keeper  
National Gallery of Scotland

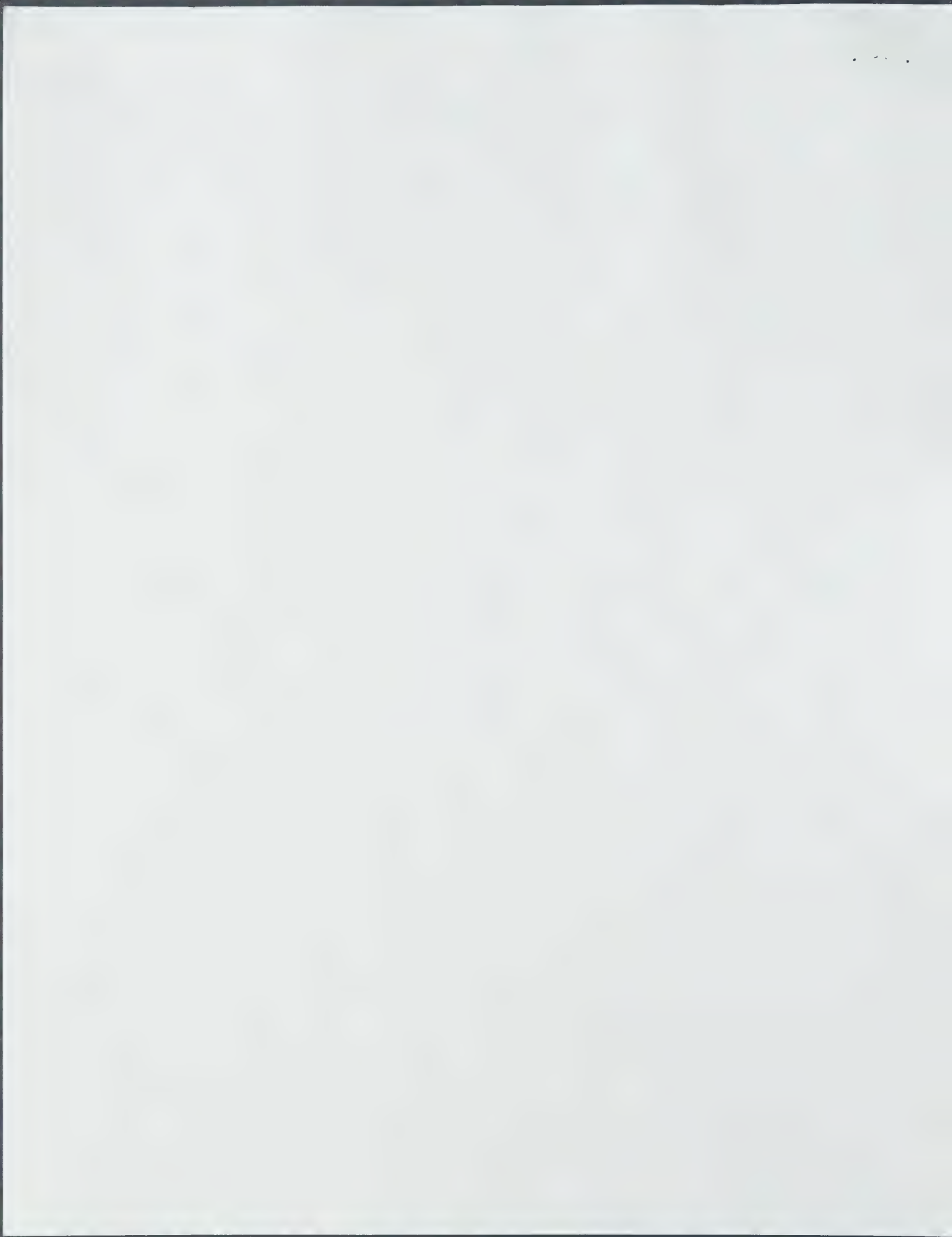
**FAX:** 44-131-220-0917

Dear Miss Williams:

Thank you for your fax of yesterday to Dr. Bader. He is on speaking tour in Southern Illinois this week and in San Diego next week. He will respond personally upon his return.

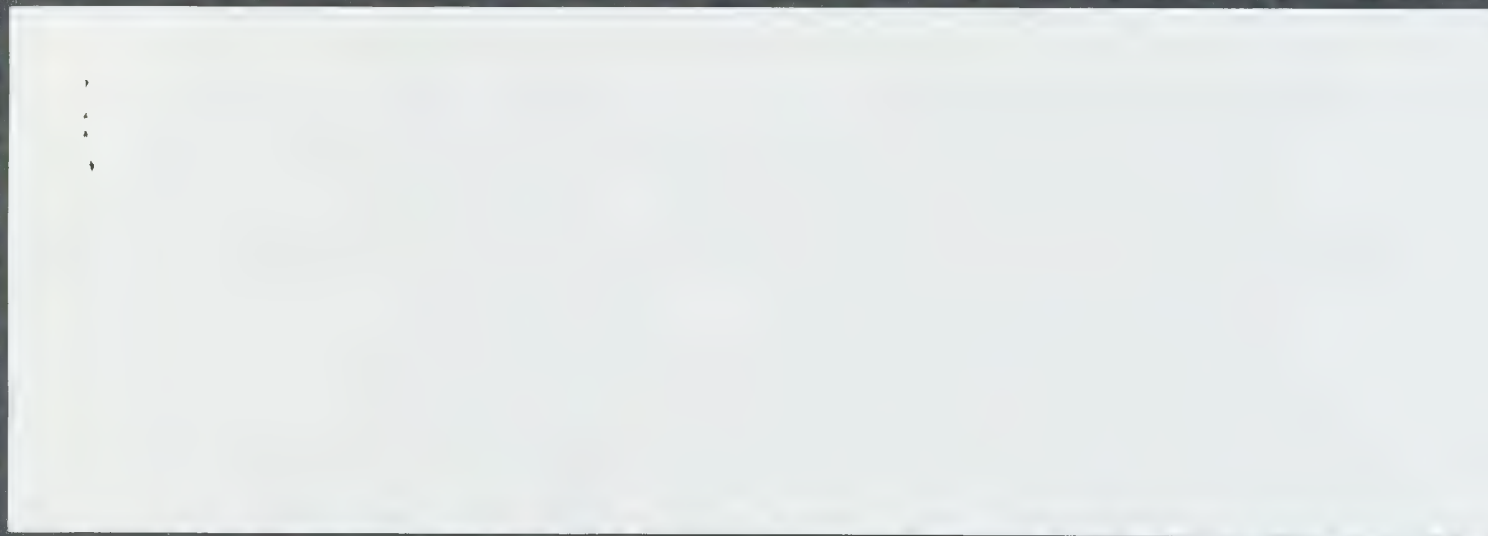
Best wishes,

Cheryl Weiss  
Office Manager









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

*A Chemist Helping Chemists*

September 29, 1995

Professor Willy Neish  
22, Hallam Grange Rise  
Sheffield S10 4BG  
England

Dear Willy:

Isabel and I much look forward to being in England the second half of November and most of December. I have been invited to speak at the University and the Art Museum in Birmingham on November 28th and 29th, and I also plan to visit Coalite near Chesterfield that week and my sister in Burton on the 25th and 26th of November.

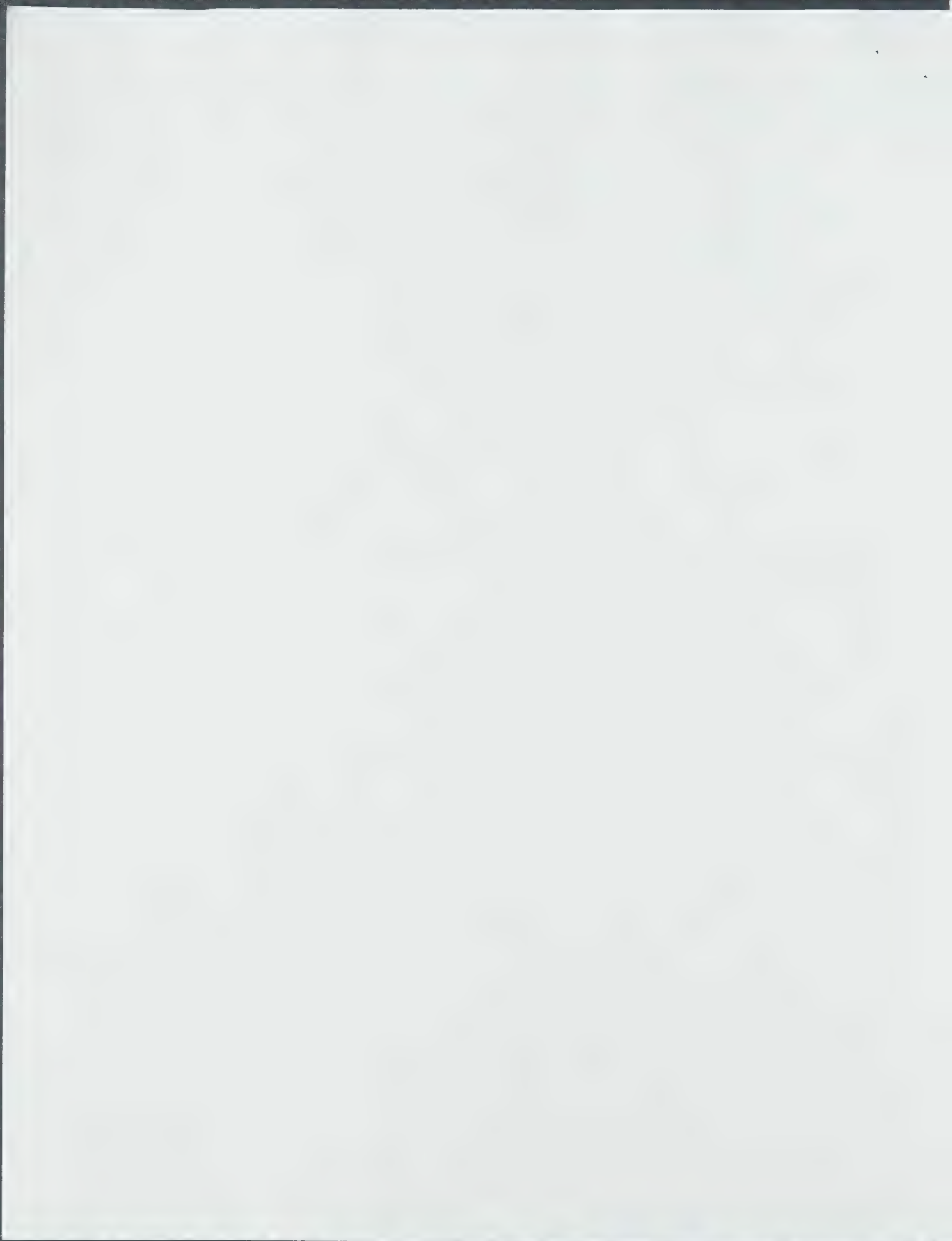
Of course, we would very much like to visit the two of you in Sheffield, and perhaps even have a meal at the Shiny Sheff and give some more reproductions to Sharon Troughton. Could you consider the geography involved and let me know when would be the best time to come and visit you?

Your grandfather's beautiful architectural drawing is still in Bexhill, and I hope that my son, David, the architect, will come soon to pick it up. I know that he will appreciate it as much as I do.

Did you ever hear from Aberdeen about the recipients of the Neish Prize?

With all good wishes to both of you from both of us, as always,

AB/cw





22, Hallam Grange Rise,  
Sheffield S10 4BG.

12 Dec 1994

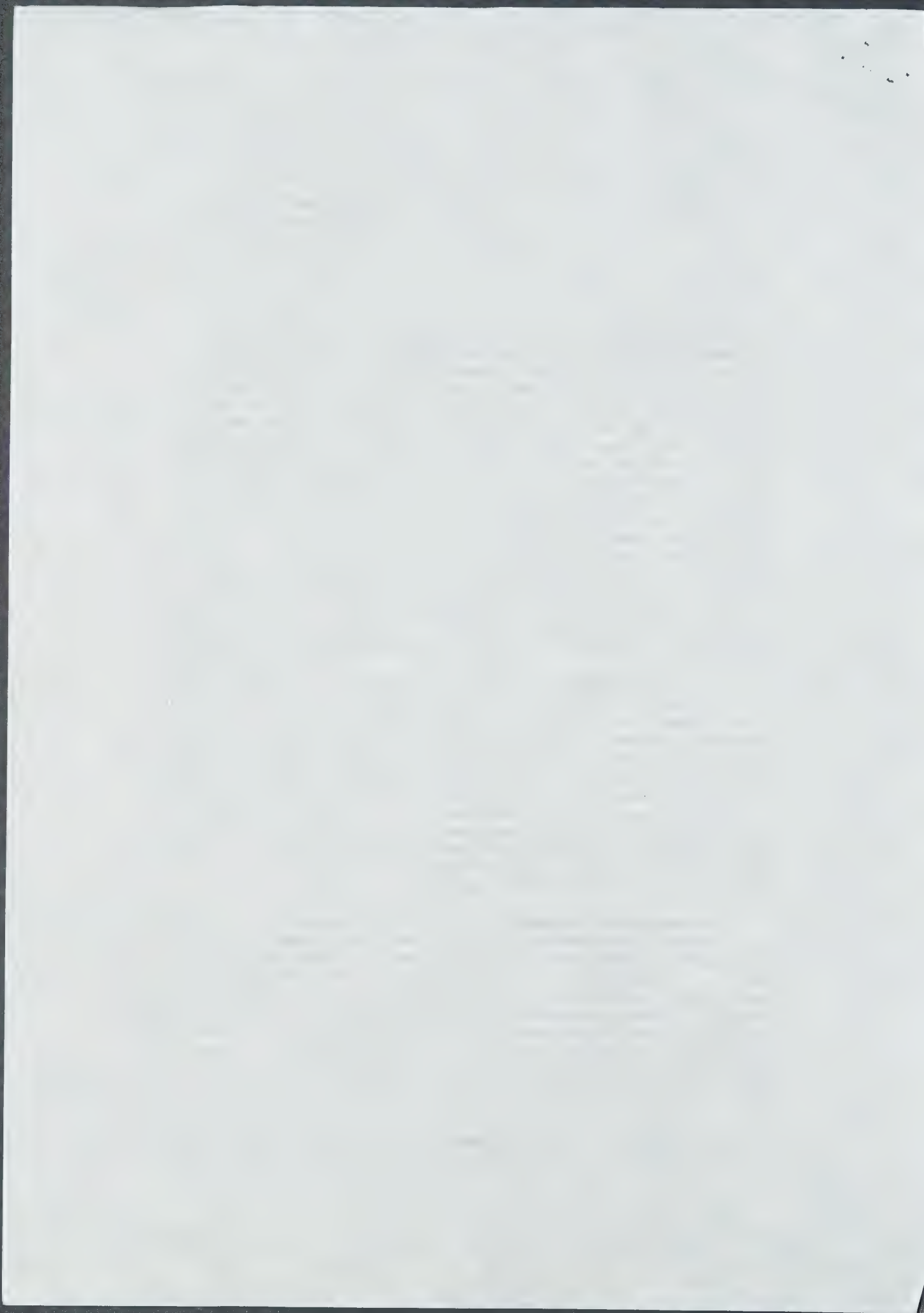
Dear Alfred,

We were so happy to see you but sorry that Isabel was unable to come. The water colour by Graham is beautiful indeed and will be cherished by us. Many thanks also for the fine repros of 'The Alchemist' and the two copies of 'Sight', one of which we gave to Ms. Sharon Troughton, the courteous waitress at the Shiny Sheff. ~~She was overwhelmed with your gift and declared that it was one of the nicest things that had ever happened to her.~~ She said that she would like to write her thanks to you. As we did not want to give her your address without your permission, we told her that you were travelling about at present but we would let her know when you returned home. In case you do not want her to have your address, I'll suggest that she writes to you per me. Many thanks too for entertaining us at the Shiny Sheff and above all for your welcome company as a very dear friend. Incidentally, on the day of your visit, a climber fell from the top of High Torr in Matlock as shown in the painting which you so kindly gave us some years ago. He was taken to Chesterfield Hospital but luckily his injuries were not serious.

I enclose some particulars about my architect grandfather J. B. Pirie whose father was the Captain John Pirie described in Mawer's book 'Fast Company'. J.B.P. married my grandmother Mary Maccougall in Newcastle in 1870 and shortly afterwards his sister married the Rev. James Thomson (not Thompson!) of The Manse, Arbroath. Pirie gave them the drawing, which I gave to you, as a wedding present. I think it is a sketch of Pirie's proposal for a new Town Hall at Inverness but the work was given to another architect. This drawing was kept in Arbroath by Thomson's elder unmarried son James and when he died in the 1950s other members of the Thomson family, apparently having no interest in the picture, returned it to my mother

The note about Queen's Cross Church in Fiona Sinclair's book was written by Aberdonian John Souter who is supposedly writing a book about Pirie's architecture. From his local knowledge and with the help of drawings, photographs and documents of Pirie's work that I have given him over the years, he should be able to produce a fairly complete study. However, following his early retirement some years ago, John seems to have lost interest in his project, although he tells me that he now hopes to have it ready for the 150th anniversary of J.B. Pirie's birth. Earlier, he had intended to finish the work in 1992 for the centenary of Pirie's death.

Also enclosed is an enlargement of a photograph of an ancient



painting which was sent to my aunt Mary in the 1930s by my uncle B.M. Pirie who was an architect in Malta from 1907 until his death around 1941. This is the photograph which I looked for but failed to find when you were here recently. My uncle described the portrait as a 'Byzantine miniature'. It is painted on a copper oval (axes 3" x 2" approx.) and mounted in a small gilt plaster/wooden frame (about 5" x 4") with long thin nails or pins. Many years ago the then director of Sheffield Art Gallery told me that he thought that it is an 'altar seal' dating from about the 15th Century. Have you ever encountered any works of this kind? I think it is one of the most beautiful paintings I have ever seen. I have always considered that the head is female (Virgin Mary?) but Jo thinks it might be male (Christ?).

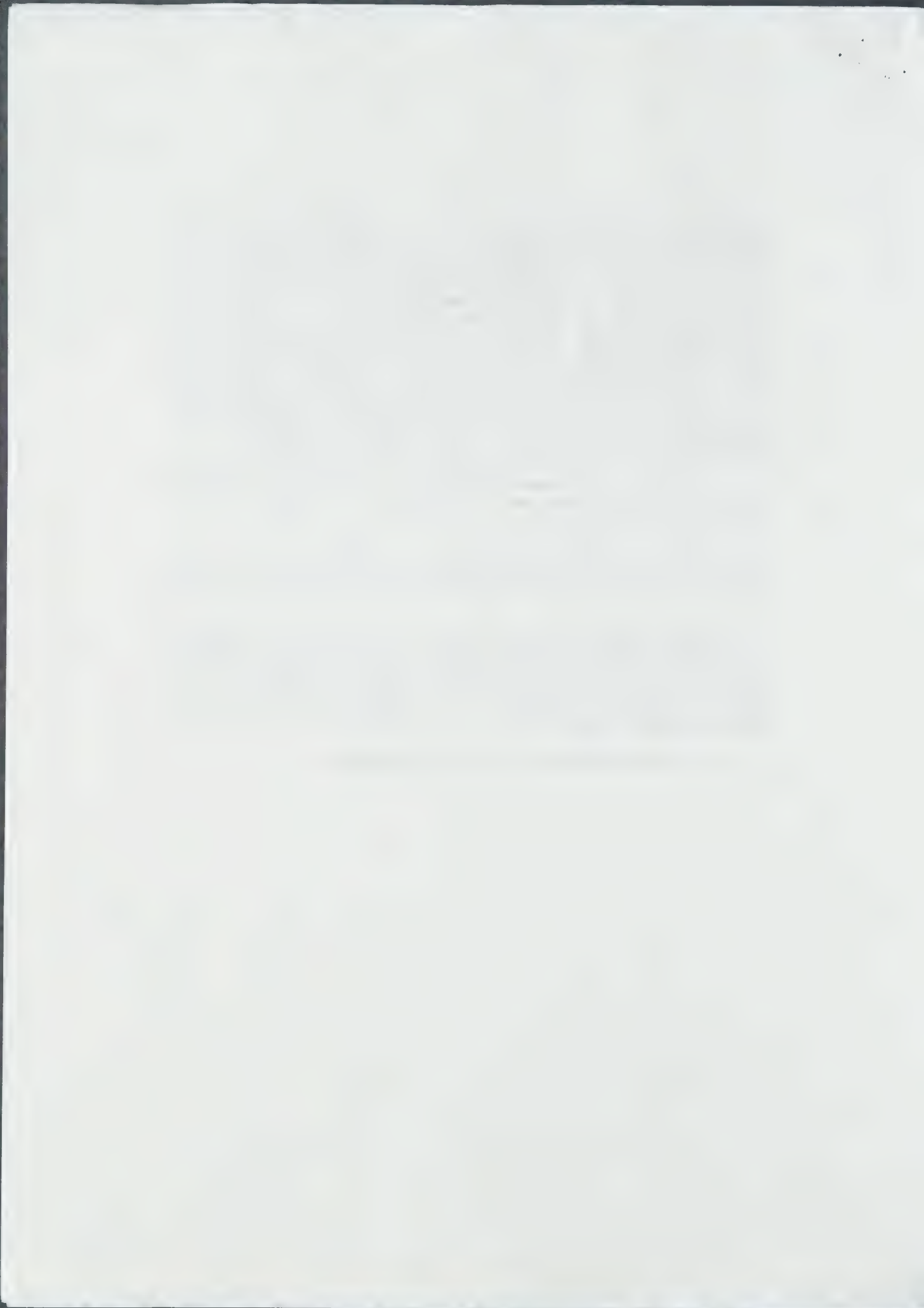
Jo noticed a TV news item about the Christie sale on 8 Dec and she thinks she saw you in attendance with magnifying glass inspecting a painting.

I wrote to the Chemistry Dept. in Aberdeen on 30 Nov asking for brief particulars of the recipients of the prize but to date have had no reply.

I have been keeping this letter open until I received news from Aberdeen about the prize but I have decided to delay no longer as you will be returning to the USA shortly. If the information is forthcoming soon from Aberdeen, I shall send it to Bexhill. Otherwise I can post it to Milwaukee if you can let me have your address there.

With best wishes and love to both from both.

*Milly*







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 31, 1995

New Orleans Museum of Art  
P.O. Box 19123  
New Orleans, LA 70179-0123

Dear Sir or Madam:

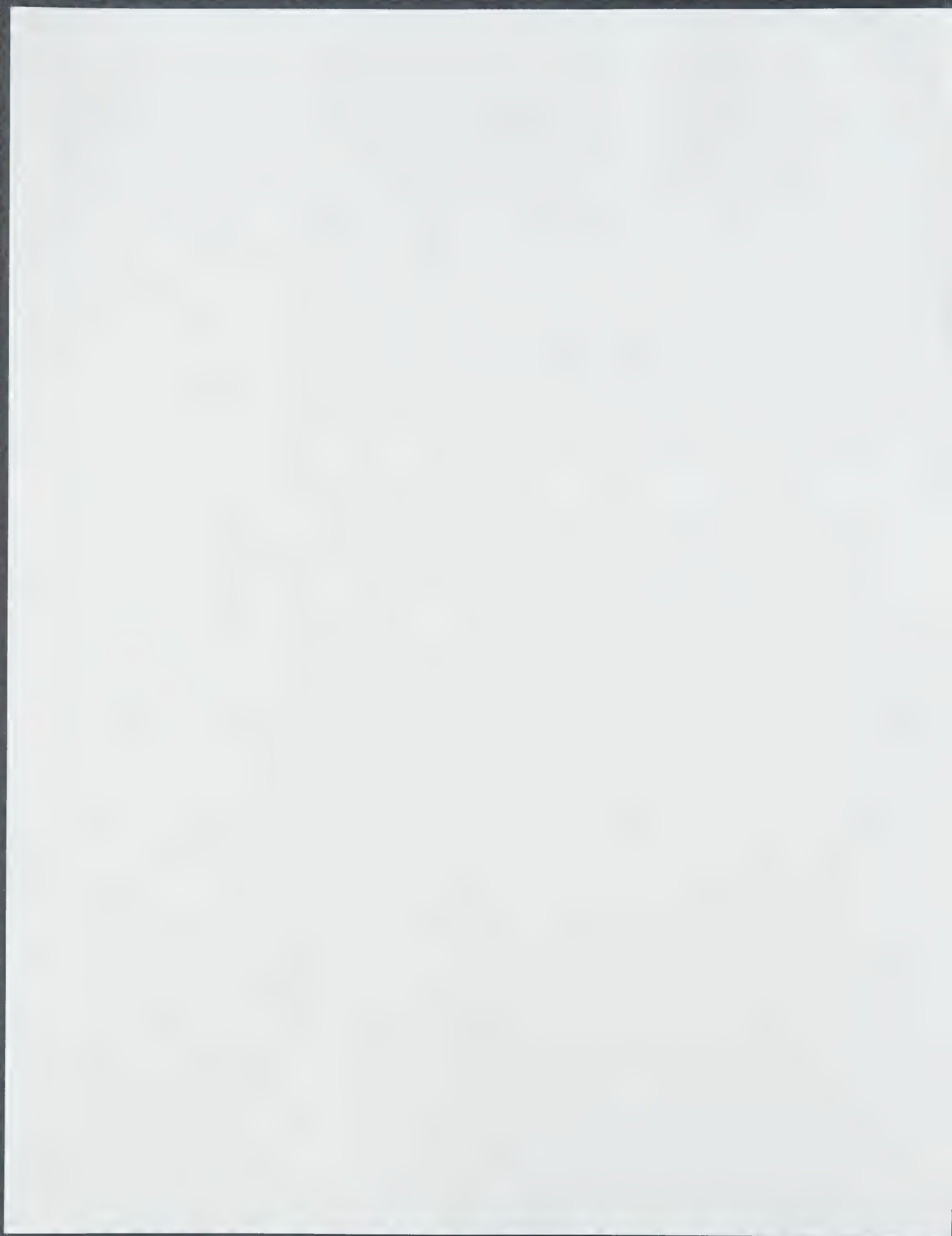
Thank you for the many show notices and newsletters you have sent to me. However, may I trouble you to update my address? I enclose a copy of a recent mailing. Mail addressed to me at Aldrich Chemical is still forwarded, but as you can see from this letterhead, I now have a gallery of my own here in Milwaukee. Please use this address.

With many thanks for your help and best regards, 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

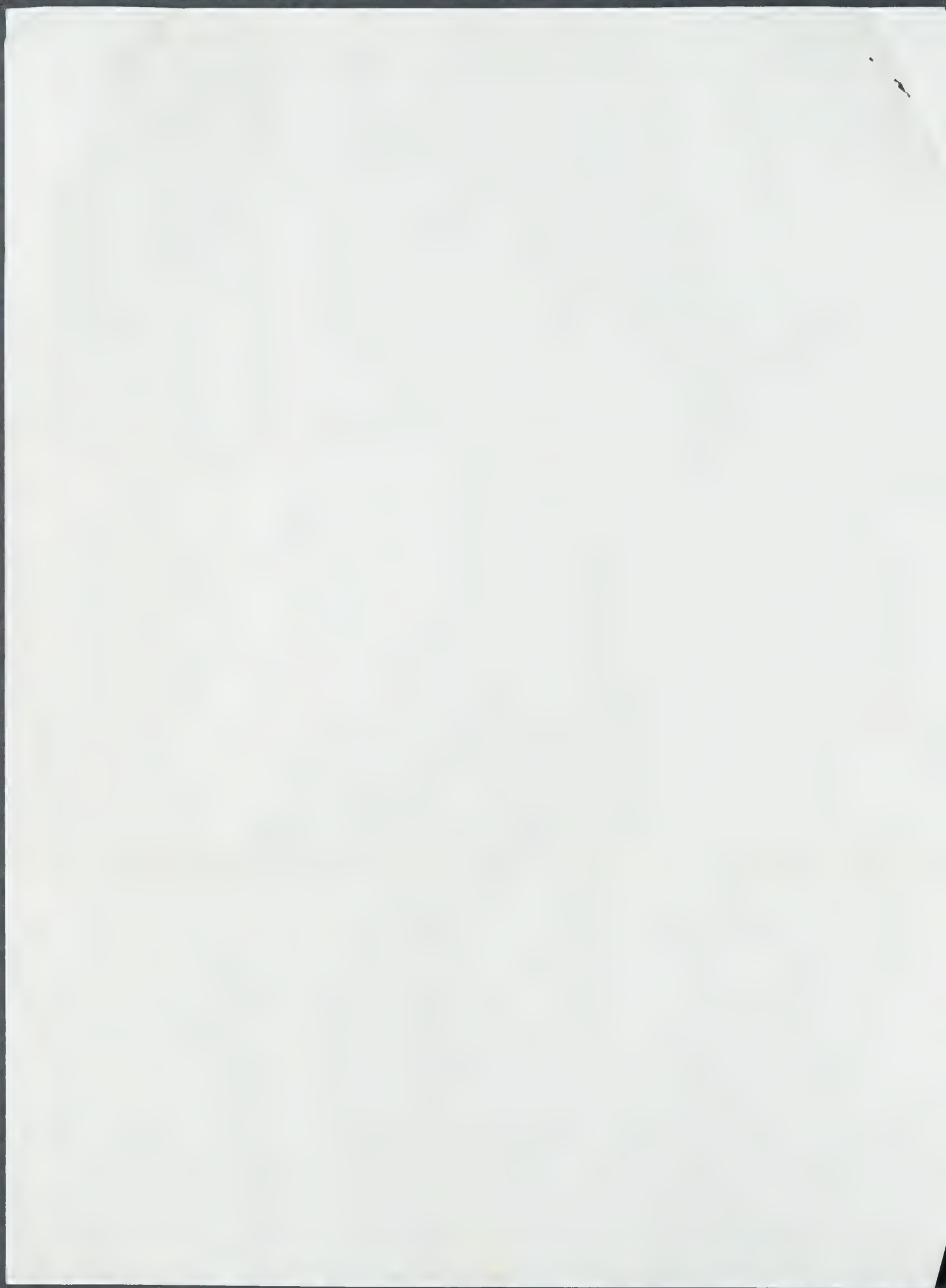


11/11/10

11/11/10



MH  
Record







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 24, 1995

Ms. Geraldine Norman  
5 Seaford Court  
220 Great Portland Street  
London W1N 5HH  
England

Dear Geraldine,

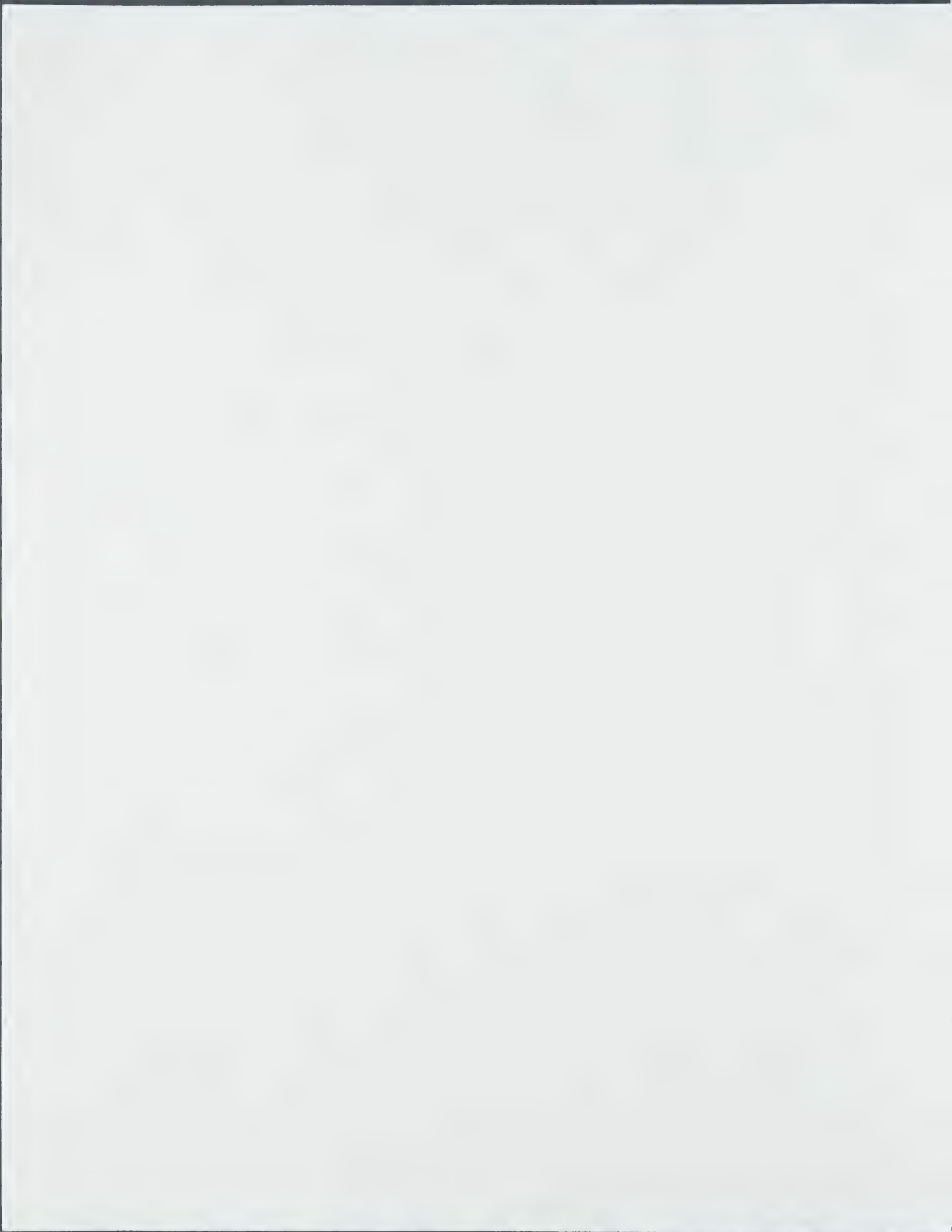
As you perhaps know, British Heritage has stopped the export of the beautiful Liss I bought at Christie's on December 9th. Isabel and I are flying over to discuss the matter with British Heritage on February 1st. I'll be flying back on the 5th.

By all means call me at 0424 222 223 to discuss the details, and I will be happy to visit with you in London, to tell you about the New York sales and my autobiography, which will be published by Weidenfeld in April.

It would be a great pleasure to see you again.

Best wishes,

*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

Mr. Rosalind Norman

New Garden

For an illustration of the two  
in Renaissance photographs, the coins are  
both 94 and 97 in today's 26.000  
London price

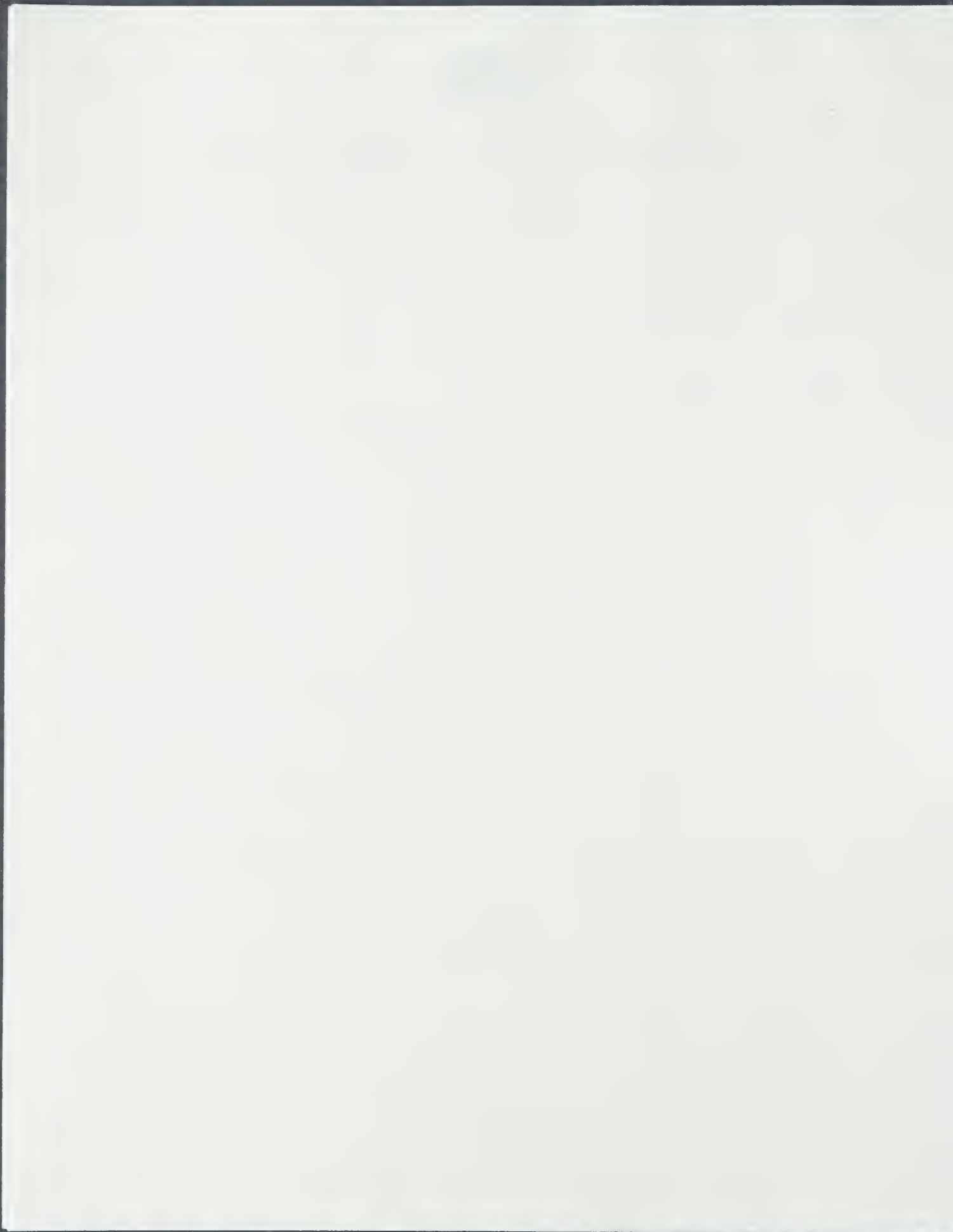
Both are called Marius of P, i.e.  
later; both are estimated the same,  
£. 10 - 15 000. One is beautiful,  
certainly period, the other a copy.

Best wishes

Yr. H. 95.

Alfred

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



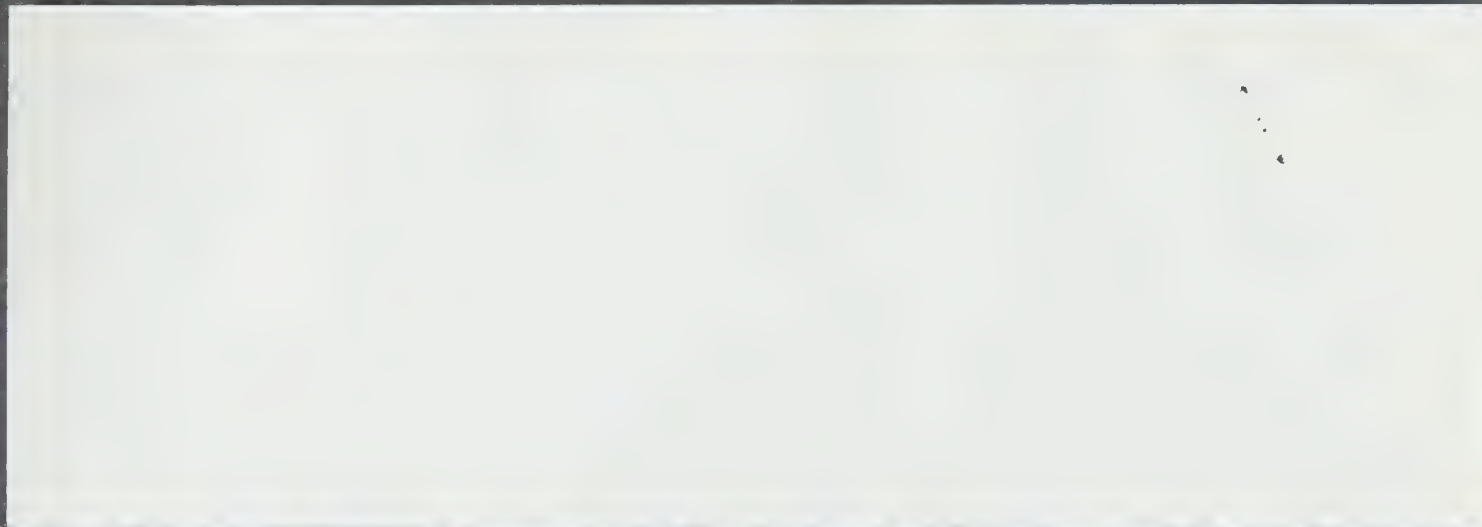


1912

1. [Illegible text]

2. [Illegible text]

3. [Illegible text]





ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 11, 1993

ESTABLISHED 1961

Mr. Joseph Nassif  
383 - 26th Street, S.E.  
Cedar Rapids, Iowa 52403

Dear Mr. Nassif:

You certainly deserve an A for effort.

I find it difficult to judge such paintings from such small photographs.

The portrait of a woman may be 18th century or a 19th century imitation of an 18th century painting. It looks quite attractive, but nameless portraits are difficult to sell.

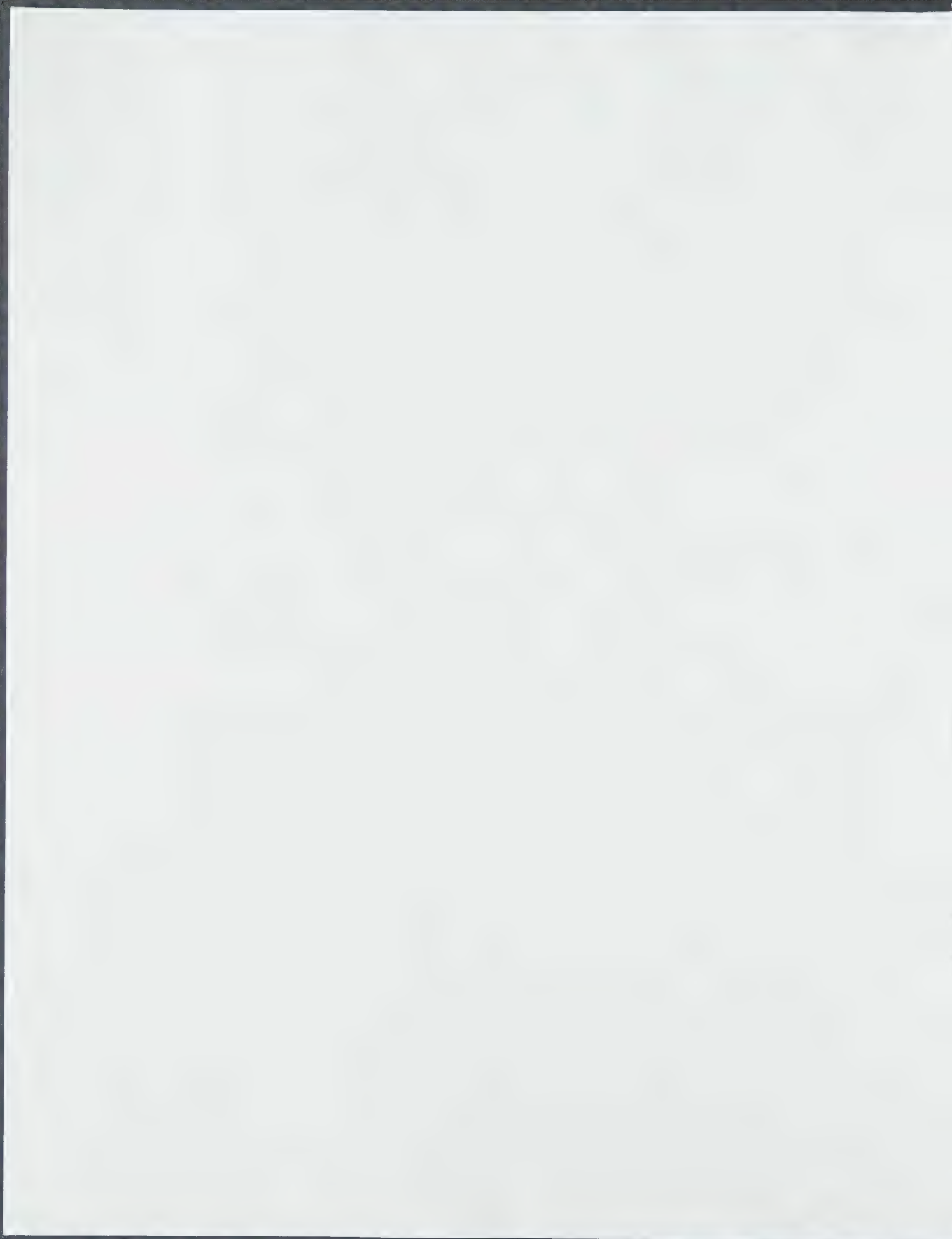
The octagonal picture appears attractive and surely Florentine, 17th century. I am not even certain what the woman is doing--playing with an animal.

If I could see the painting I could tell more, and if sometime in your travels you visit Wisconsin, do try to bring them with you. I have no plans of getting to Iowa in the near future.

Best wishes.

Sincerely,

*By Appointment Only*  
ASTOR HOTEL SUITE 022  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277 0739 FAX 414 277 0709







ALFRED BADER FINE ARTS

DR. ALFRED BADER

July 28, 1993

ESTABLISHED 1961

Mr. Joseph Nassif  
383 - 26th Street, S.E.  
Cedar Rapids, Iowa 52403

Dear Mr. Nassif:

I am sorry that a long trip to Europe, from which I have just returned this week, has delayed my thanking you for your letter of May 8th.

I specialize in old master paintings and would not be interested in the two attractive landscapes.

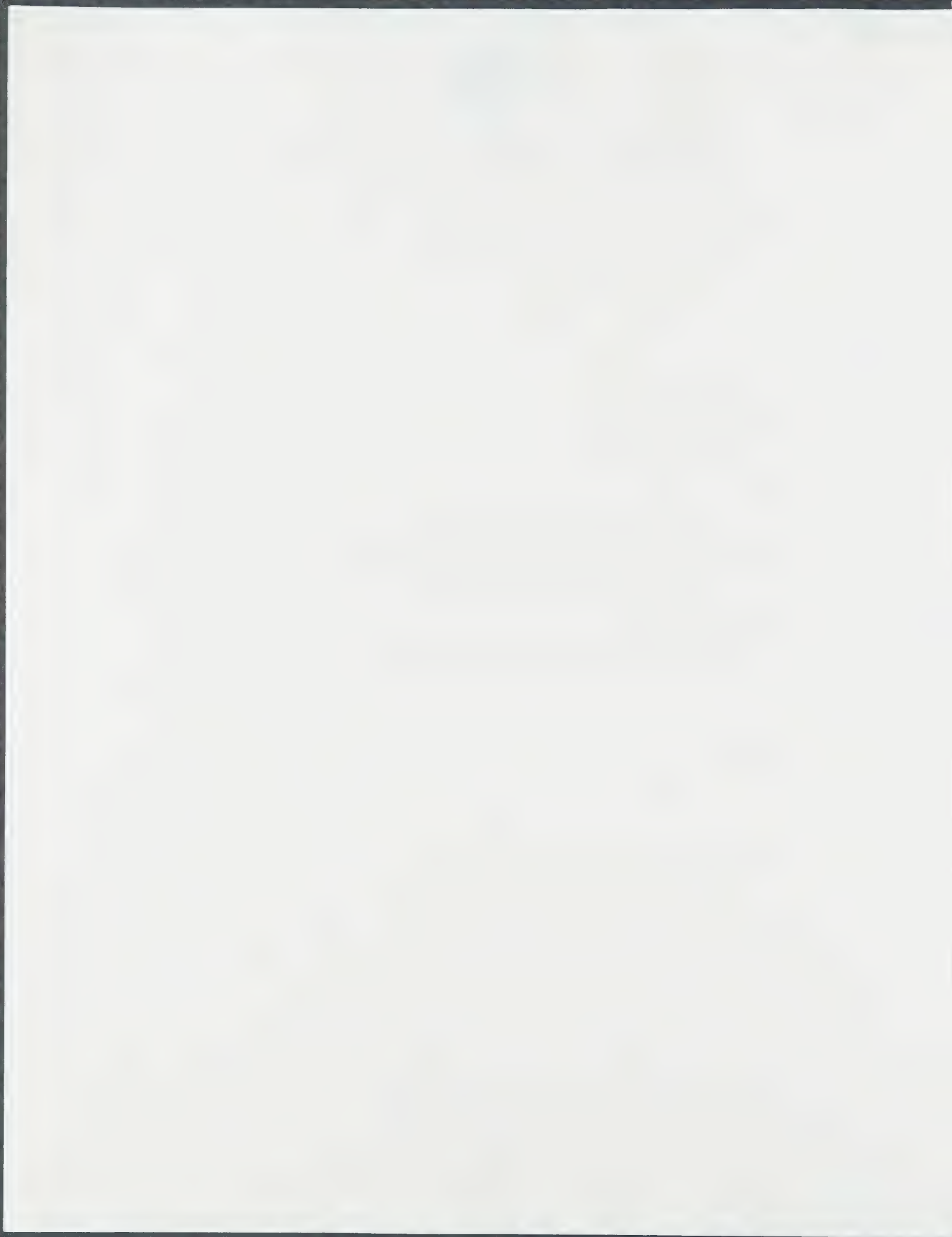
I return the photographs and information which you furnished.

Best wishes.

Sincerely,

Enclosures

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414-277-0700 FAX 414-277-0709



525

May 8, 1933

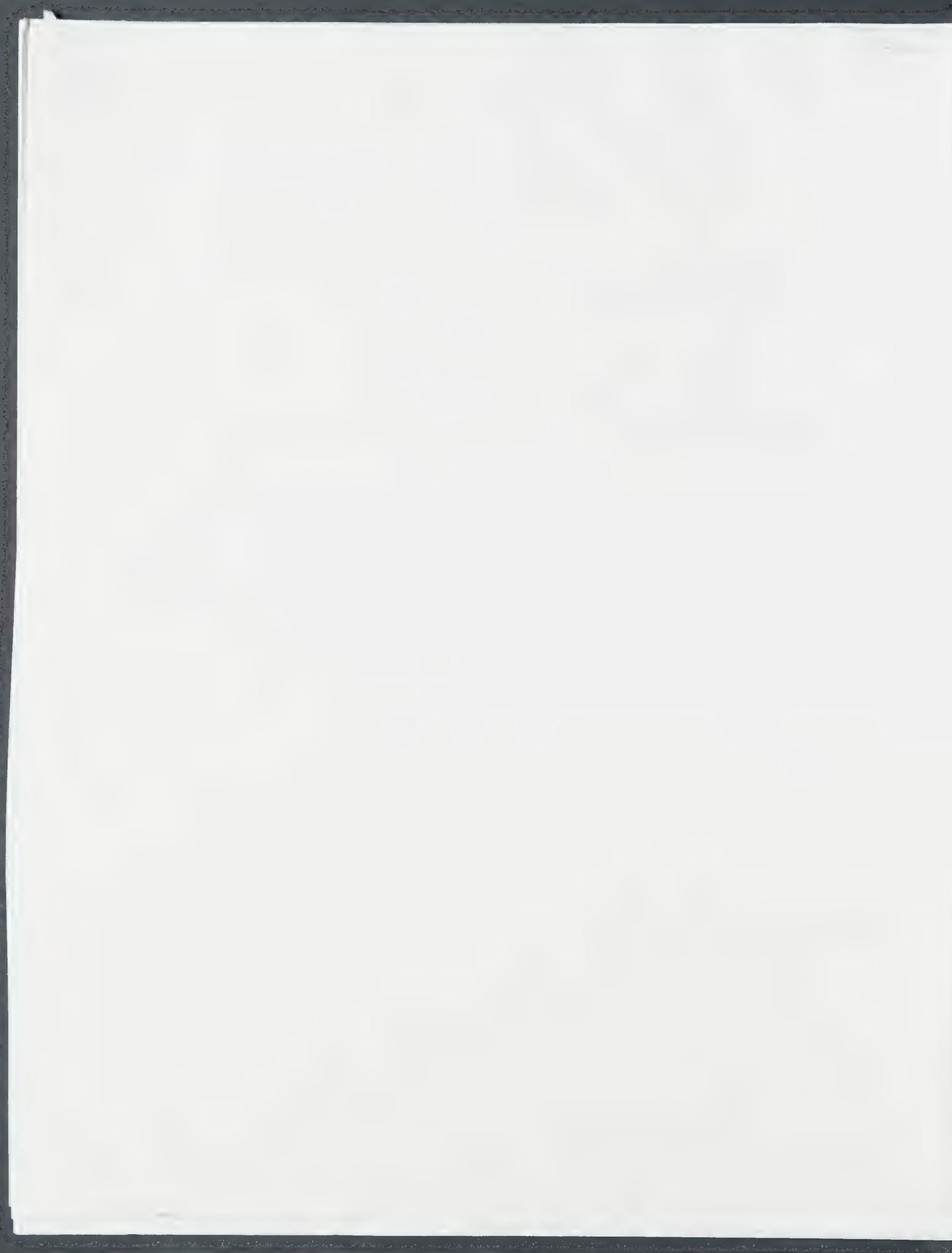
Joseph Nassif  
383 26th Street S.E.  
Cedar Rapids, Iowa 52403  
(319) 365-3097

Alfred Bader  
Alfred Bader Fine Arts  
Aslor Hotel Suite 922  
921 East Junco Avenue  
Milwaukee, Wisconsin 53202

Dear Mr. Bader:

Enclosed are pictures of watercolors by Josef Pierre Muttens (winter scene) and Hedley William Waycott (trees and water scene). A retired farmer has them both for sale. Total price \$1,000.00. He probably would sell them individually. He also has an oil by W.C. Anderson (horses scene) that he paid \$80.00 for and is using it. Enclosed you will find all three in Who's Who in American Art. I have sent the same to your friend Mr. Howard. If there is any interest, please contact me.

Sincerely,  
*Joseph Nassif*  
Joseph Nassif



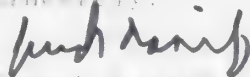


Alfred Bader  
Alfred Bader Fine Arts  
Assar Hotel, Suite 622  
874 East Johnson Avenue  
Milwaukee, Wisconsin 53202

Dear Mr. Bader:

Enclosed are color photo copies of two paintings. They are unsigned and the artists need to be identified. If they are of any interest, please contact me.

Sincerely,



Joseph Nassif

11



ALFRED BADER FINE ARTS

DR. ALFRED BADER

April 28, 1993

ESTABLISHED 1961

5/1/93

*Dear Alfred:*

*I returned the photograph of the  
GEORGE BUTTS (couldn't find the artist)  
to Mr. Nassif on 5-1-93.  
Thanks for this snippet of  
love to both,*

*Lee*

Mr. Joseph Nassif  
383 - 26th Street S.E.  
Cedar Rapids, Iowa 52403

Dear Mr. Nassif:

Thank you for your thoughtful letter of April 24th.

The painting attributed to George Butts is not of interest to me, but might be of interest to a good friend of mine, a dealer in Indiana, Mr. Lee Howard. Hence I have taken the liberty of sending a copy of your letter and the photograph to him.

I may go on a speaking tour to Iowa and Kansas later this year, and if so, I will try to stop by to visit with Mr. Toth in Dubuque. The chances are he will still have that study of an old woman.

Best wishes.

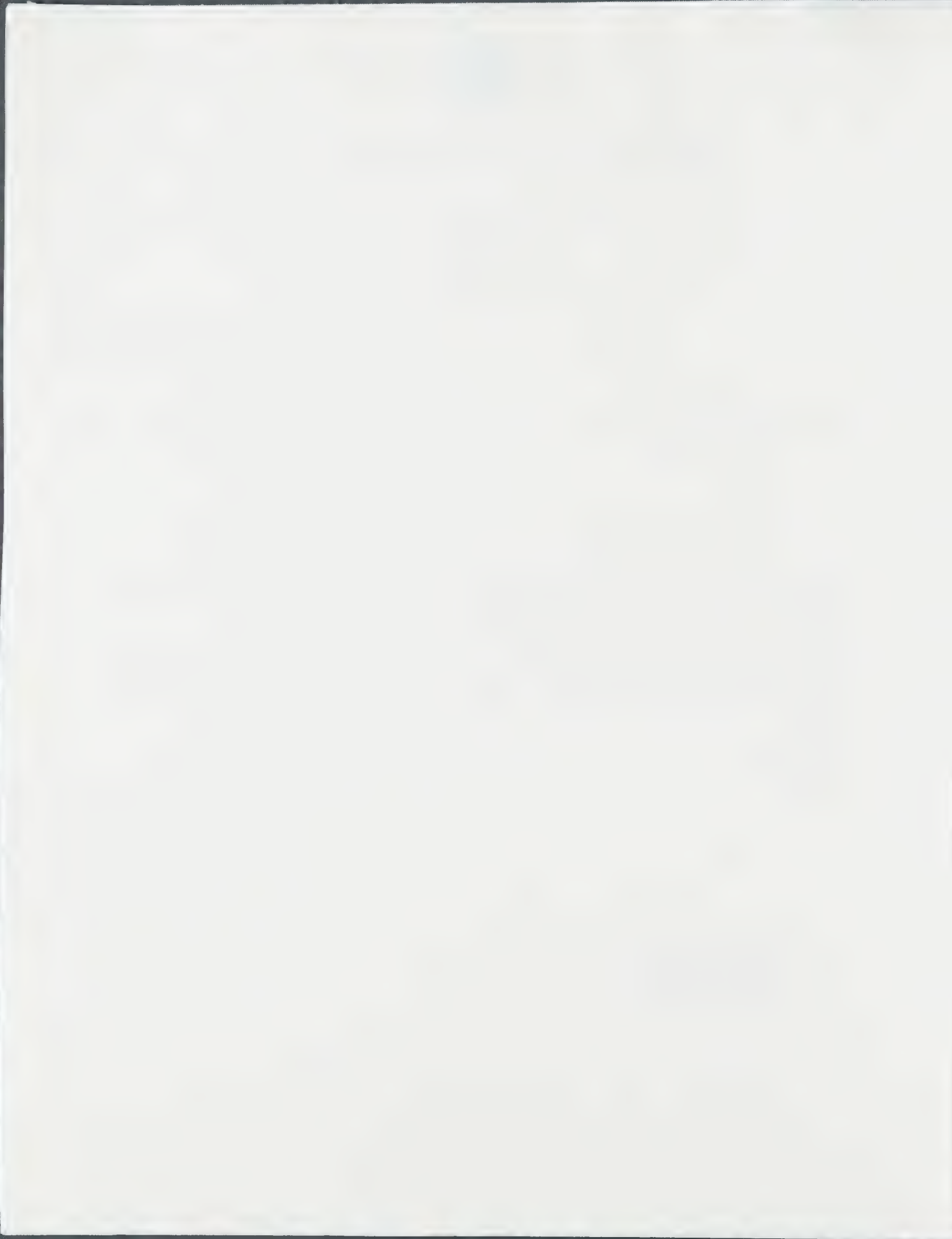
Sincerely,

c: Mr. Lee G. Howard  
516 Howard Avenue  
Rockville, IN 47872

*love*

*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

DR. ALFRED BADER

ESTABLISHED 1961

April 28, 1993

Mr. Joseph Nassif  
383 - 26th Street S.E.  
Cedar Rapids, Iowa 52403

Dear Mr. Nassif:

Thank you for your thoughtful letter of April 24th.

The painting attributed to George Butts is not of interest to me, but might be of interest to a good friend of mine, a dealer in Indiana, Mr. Lee Howard. Hence I have taken the liberty of sending a copy of your letter and the photograph to him.

I may go on a speaking tour to Iowa and Kansas later this year, and if so, I will try to stop by to visit with Mr. Toth in Dubuque. The chances are he will still have that study of an old woman.

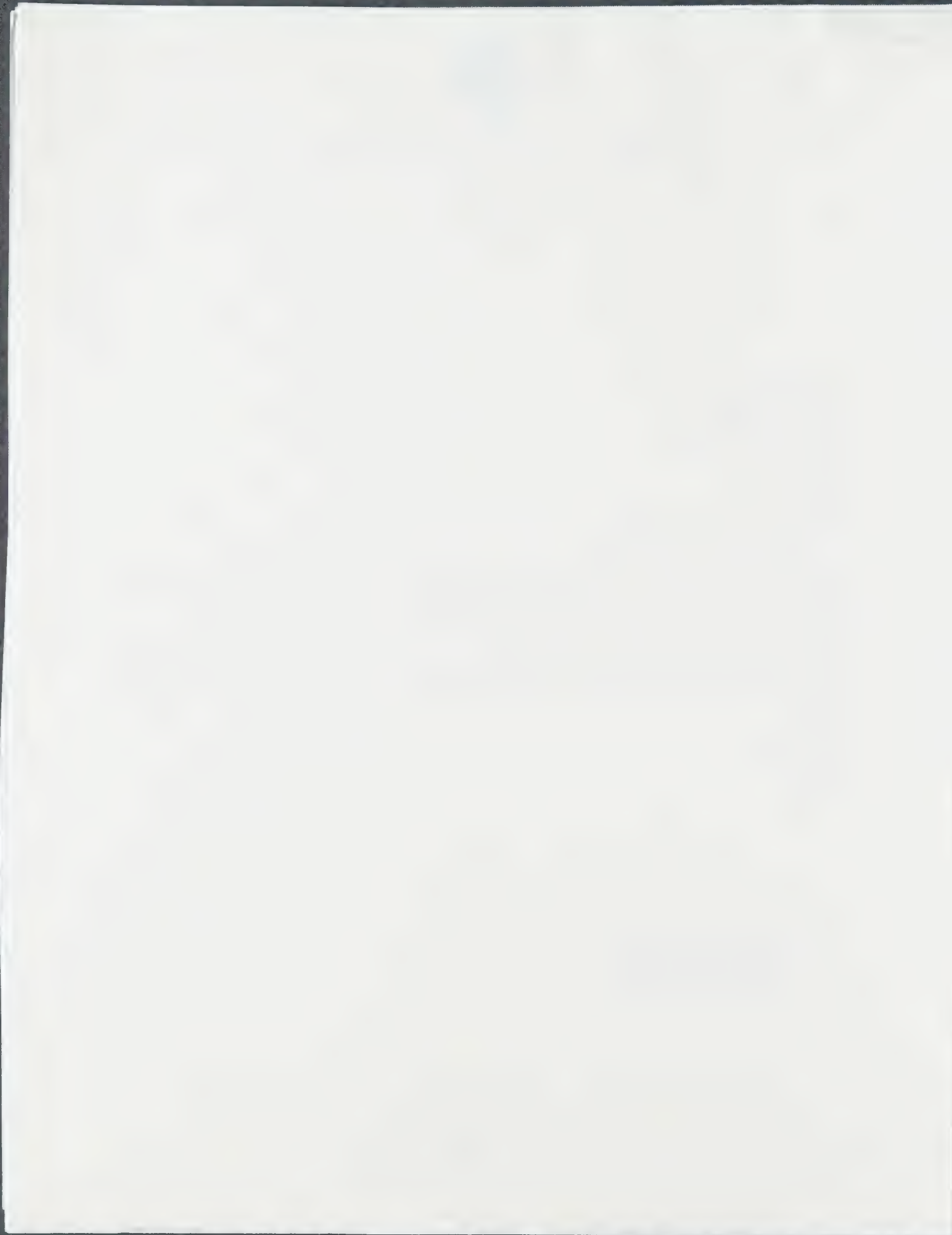
Best wishes.

Sincerely,

c: Mr. Lee G. Howard  
516 Howard Avenue  
Rockville, IN 47872

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





April 24, 1993

Joseph Nassif  
383 26th St. S.E.  
Cedar Rapids, Iowa 52403  
(319) 363-3097

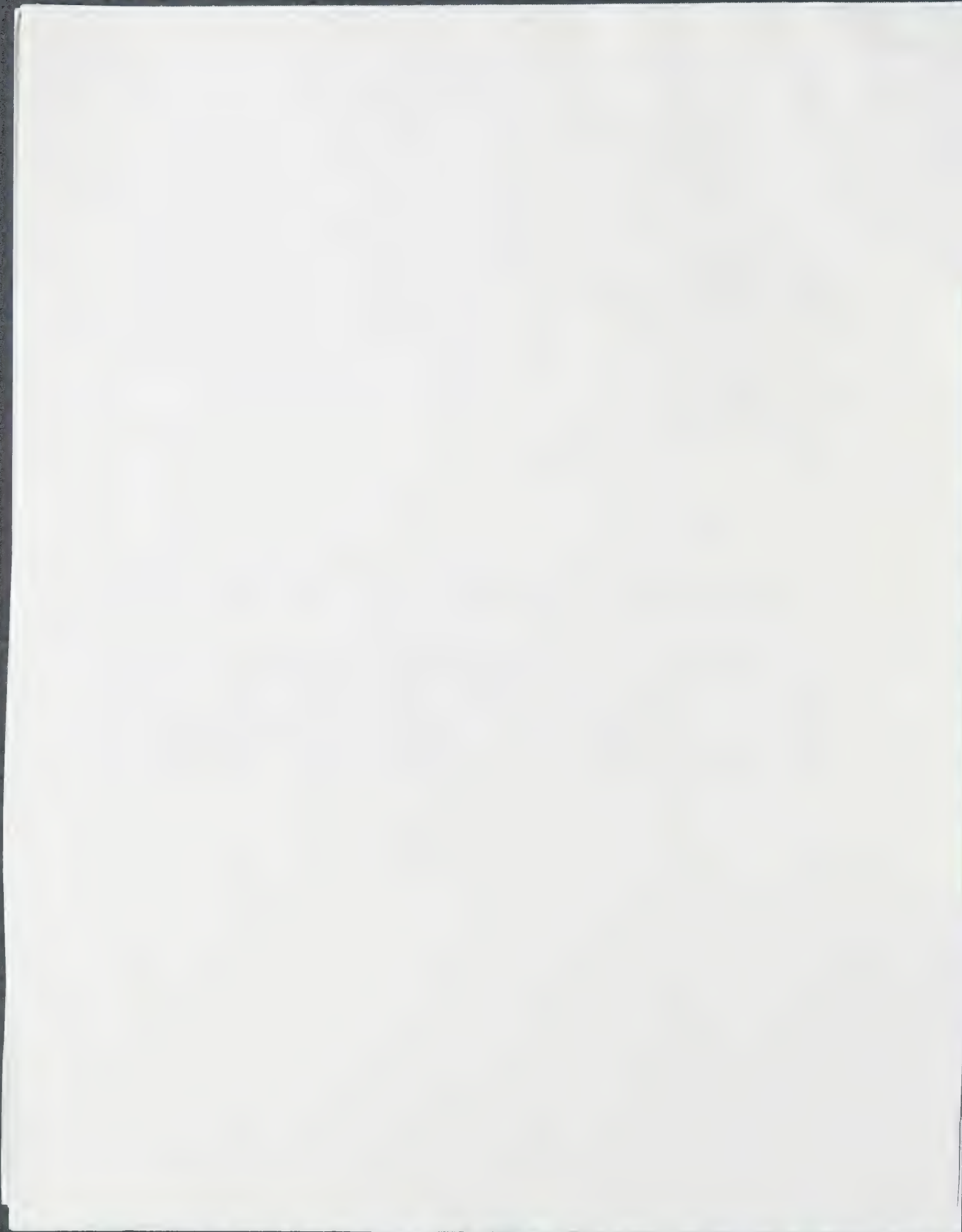
Dr. Alfred Bader  
Alfred Bader Fine Arts  
Astor Hotel Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

In response to your letter of April 19, 1993 done sometime between 1850 and 1920, you may contact the owner of the painting if you wish. His card is enclosed.

More importantly, I have enclosed a picture of another painting. It is owned by a family whose parents purchased it at a San Francisco auction approximately 50 years ago. When purchased attached to it was a metal plate with the inscription George Butts. It is unsigned. I understand that most of Butts's paintings were signed. Whether it is authentic is the question. The owner is willing to sell the painting. If you are interested, please contact me. Thank you for your consideration.

Sincerely,  
  
Joseph Nassif



**IMPORTANT MESSAGE**

FOR HB  
DATE 4/22 TIME 6:45 AM  
M 77a Nassif 3:10pm  
OF \_\_\_\_\_  
PHONE 319 363 3097  
AREA CODE

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL	<input checked="" type="checkbox"/>
CAME TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	RUSH	<input type="checkbox"/>
RETURNED YOUR CALL	<input type="checkbox"/>	RECALL LETTER	<input type="checkbox"/>

MESSAGE

Re. Painting  
all this # tell  
4pm

SIGNED  
LITHO IN U.S.A.

replied 4/23







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 19, 1993

Mr. Joseph Nassif  
Apartment 5  
804 - 4th Avenue, S.E.  
Cedar Rapids, Iowa 52403

Dear Mr. Nassif:

Dr. Otto Naumann has sent me your letter of April 1st and the two snapshots of a painting, because I handle many Rembrandt school paintings.

I would like to assure you, with absolute certainty, that this painting is not by a Rembrandt student, nor does it depict Rembrandt's mother. It is, in fact, quite a modern painting, done sometime between 1850 and 1920. It is quite well painted, but not of substantial value.

If I could see the original, I would be willing to make an offer, but it certainly would not be very high.

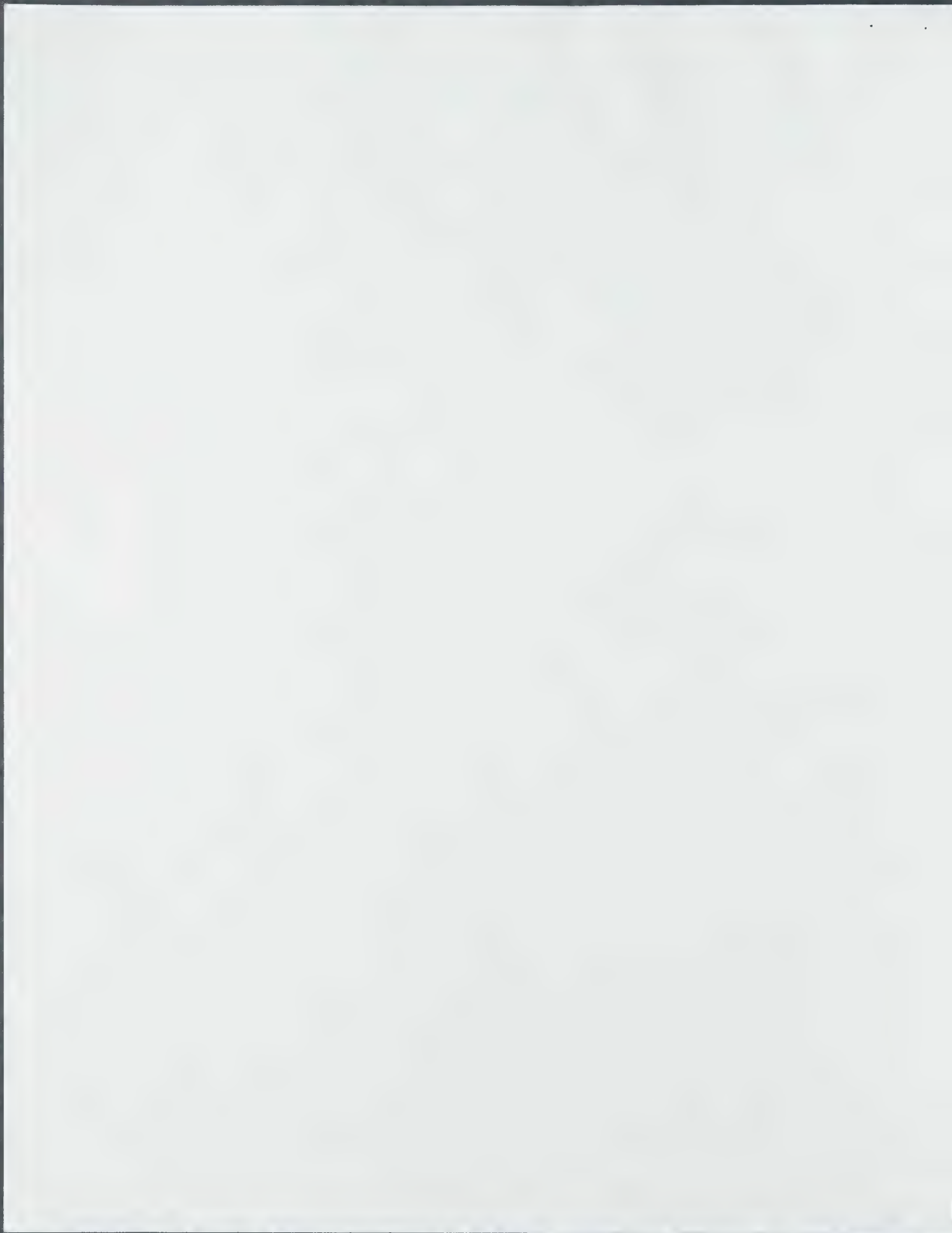
Please do not shoot the messenger.

Best wishes.

Sincerely,

c: Dr. Otto Naumann

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



April 1, 1993

Joseph Nassif  
804 4th Ave. S.E., Apt. 5  
Cedar Rapids, Iowa 52403  
319-363-3097

Otto Naumann  
4 East 74th St.  
New York, New York 10021

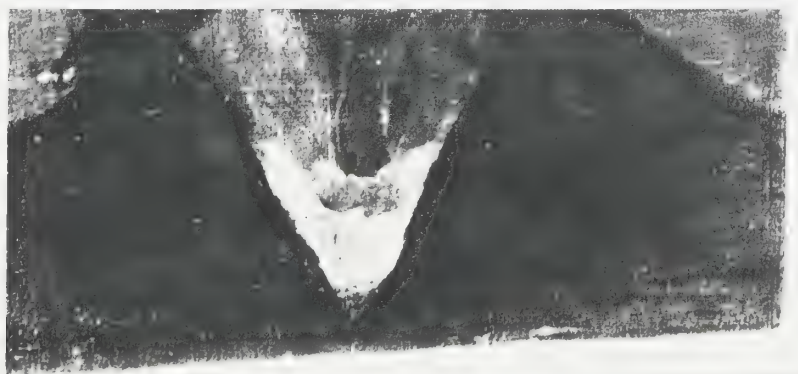
Dear Sir:

I was referred to you by Joseph Baillo, Widlestein & Co.. Enclosed you will find pictures of a painting. An individual is desiring to sell the painting. It appears to be Rembrandt's mother possibly done by a student of Rembrandt, I was told. It is signed, but not legible. If you are interested, please contact me. If not, could you please return the pictures. Thank you.

Sincerely,

*Joseph Nassif*  
Joseph Nassif

Alfred, I think this is by RIBOT - it might be signed. Anyway, not for me, If you are interested please answer the owner. Yours, Otto















ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 4, 1994

Mr. E. John Bullard  
Director  
New Orleans Museum of Art  
City Park  
1 Collins Diboll Circle  
P.O. Box 19123  
New Orleans, Louisiana 170179 0123

Dear John:

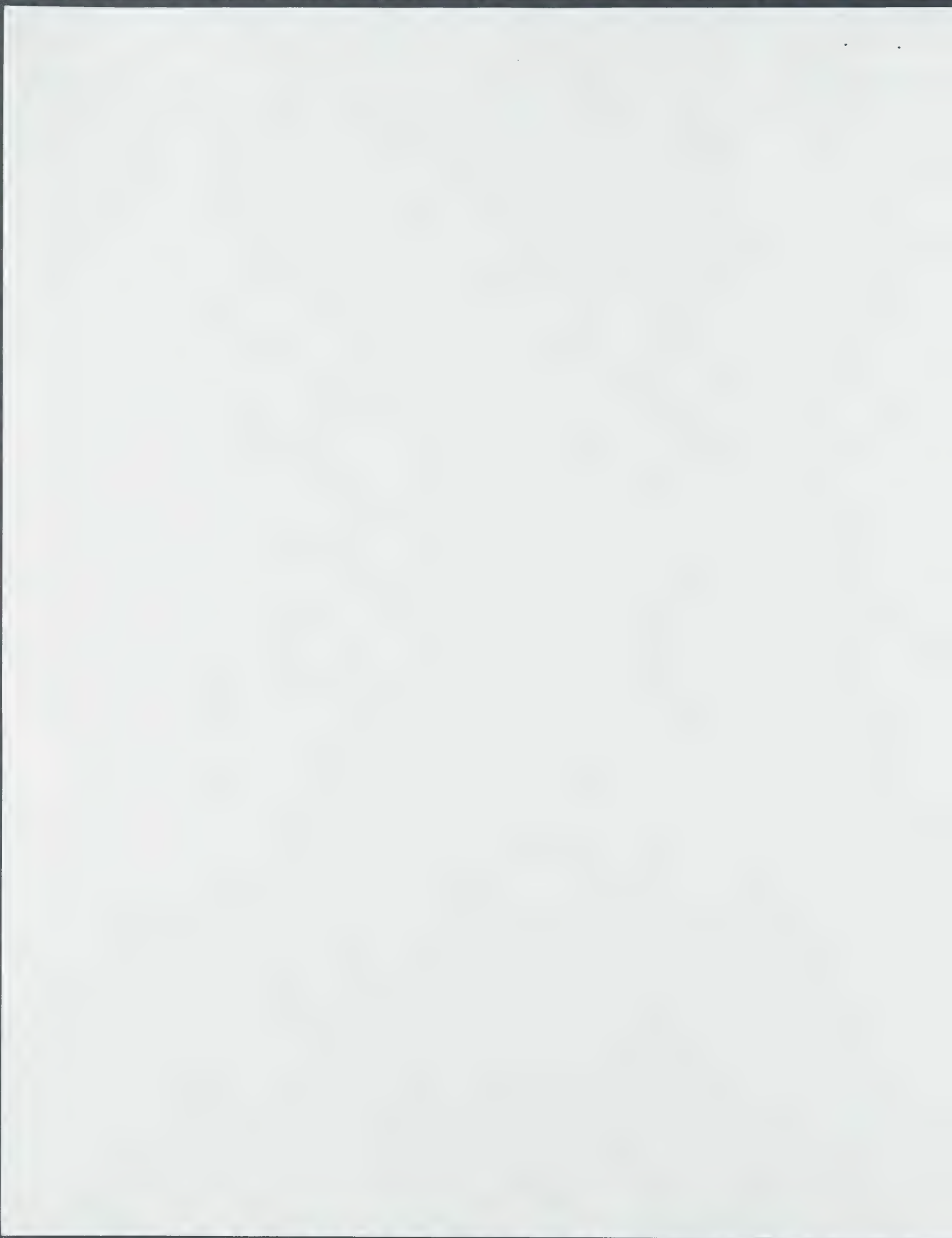
Thank you so much for sending me the details about your Tobias. I am just working on my autobiography which includes a chapter on an exceedingly interesting collector, Dr. Efim Schapiro. A couple of pages from the first draft of that essay dealing with the Tobias are enclosed.

I now have a fine arts gallery in Milwaukee, and if your travels should bring you here, please do visit us. Also, do you happen to have a "want list" of old master paintings which would be of interest to your museum. I would love to bring some old masters of real quality to your attention.

Sincerely,

Enclosure

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





New Orleans  
Museum of Art

City Park  
1 Collins Diboll Circle  
PO Box 19123  
New Orleans, LA 70179-0123

Tel 504 488-2631  
Fax 504 484-6662

November 12, 1993

Dear Dr. Bader:

Thank you for your letter of October 20 regarding a large painting of Tobias attributed to Abraham Bloemaert, formerly in our collection.

The Tobias painting was purchased for our Museum by one of our Trustees, Dr. Richard W. Levy, in 1979 from Richard Feigen. The picture was acquired on the verification of Dr. Roethlisberger. After further study Dr. Roethlisberger changed his mind and decided the painting was a period copy. In 1987 we returned the painting to Richard Feigen in exchange for another painting by Bloemaert, St. John the Baptist Preaching in the Wilderness, circa 1632, which is a beautiful and authentic example of the artist's work. I do not know if Richard Feigen still has the painting in his inventory.

Our Museum has just opened a \$20 million expansion of its facility. I enclose a new publication about the Museum for your information. I hope that you will visit New Orleans in the not too distant future to see the expanded Museum.

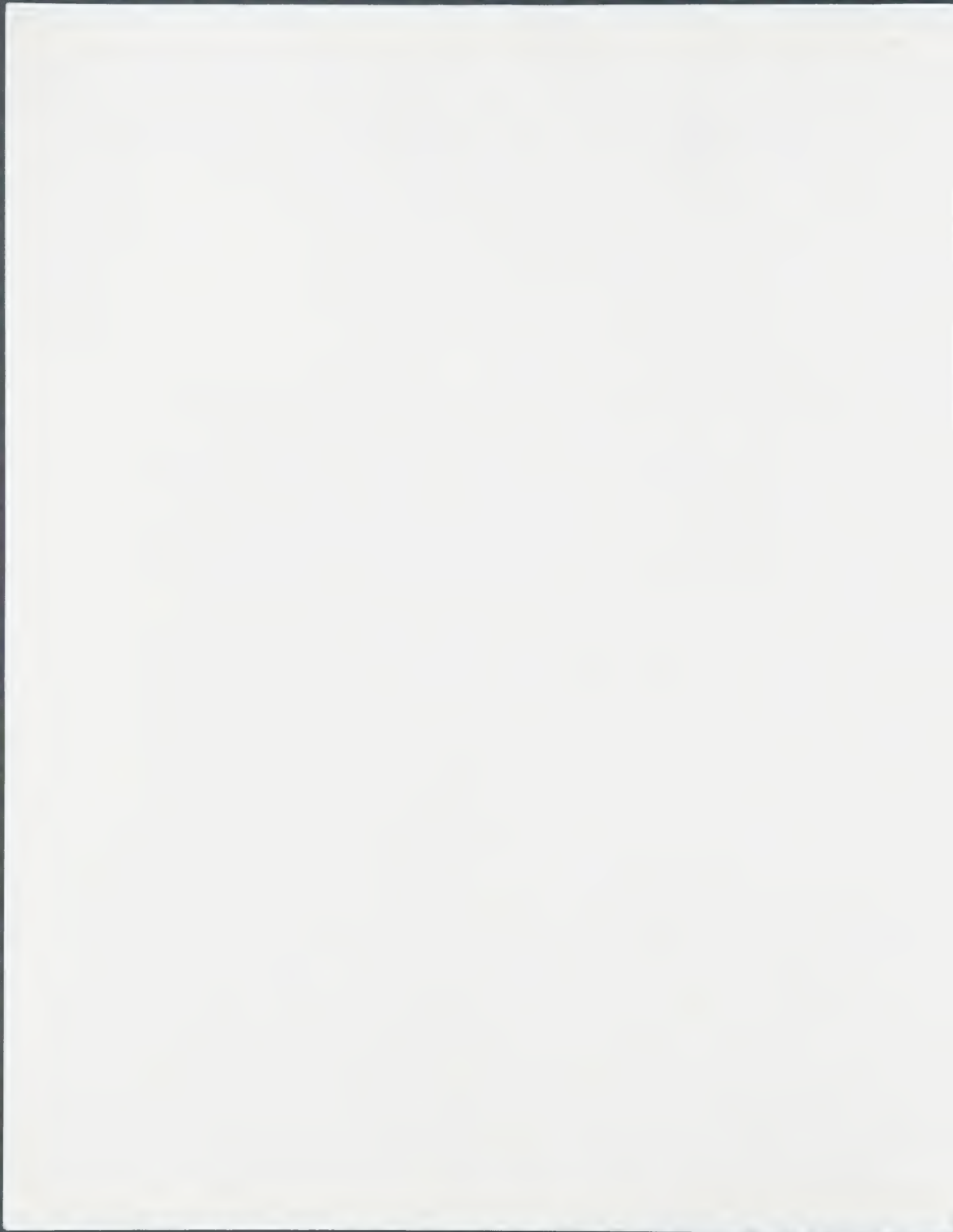
With best regards,

Sincerely yours,

E. John Bullard  
Director

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

EJB:eh  
encl.





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

October 20, 1993

Dr. John Bullard  
Director  
New Orleans Museum of Art  
P.O. Box 19123  
New Orleans, Louisiana 70179

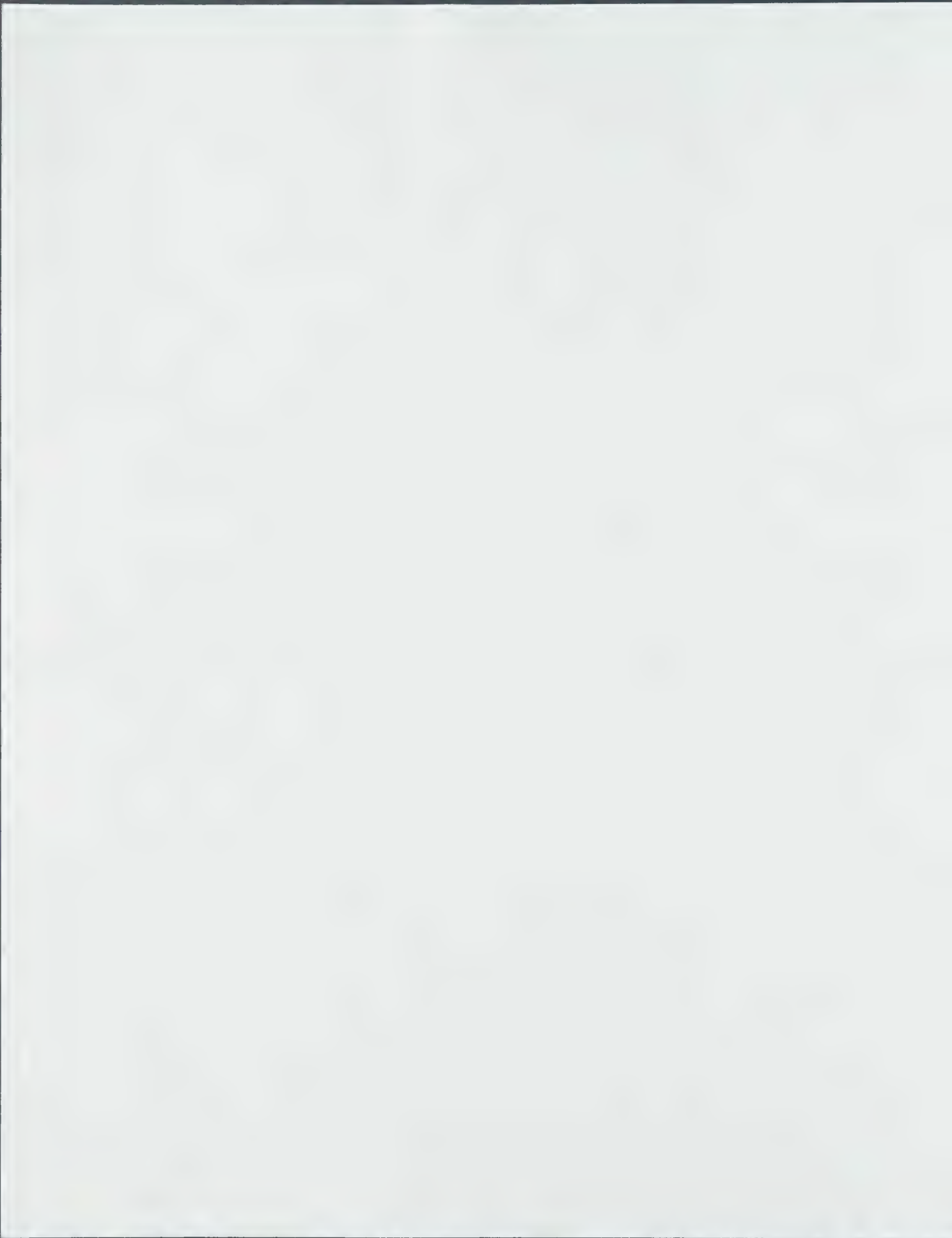
Dear John:

May I ask you for your help with the following: I am just working on my autobiography which, of course, deals with a great many paintings. One painting which I owned in the sixties is a large Tobias which Richard Feigen sold to your museum. At the time it was attributed to Abraham Blomaert.

I note that Professor Roethlisberger says in his recent two-volume work on the artist that this is really a copy, and I note further that you have sold it to a private collector. Am I correct in thinking that at one time Professor Roethlisberger believed it to be an authentic Blomaert, and are you at liberty to tell me who the present owner is?

All good wishes.

Sincerely,





ANTIQUITÄTEN **Antik-Étage** VOLKSKUNST

ANKAUF

INH. DR. F. NITSCH

VERKAUF

24 LÜBECKER BREITENSTRASSE, 1. ERISS, CHAUERSTR. 71, TELEFON 0431 6611051

LANGEKÖNIGSTR. 11, 1. STAGE, LÜBECK 26 27

RECEIVED 9. 12. 50

Herrn  
H. A. Bader  
2961 N. Shepard Ave  
Milwaukee  
532 11

Sehr geehrter Herr H. A. Bader, -

Bei Ihrem letzten Besuch in Lübeck riefen Sie mich  
wegen alter Gemälde an. Leider konnten wir aus so  
knappem Raum nicht treffen

Von dem damals erwähnten Bild des „Caritas Romana“,  
sijn G. Nagari 1730, lege ich Ihnen eine  
Amateurfoto bei zu einer ersten Information. Das  
Gemälde ist auf eine Tafel von Pappschokolade gemalt.  
Der Preis beträgt DM 7.500.-

Ich selbst habe es in einem Fest aus dem Nachlass  
eines rheinischen Kunsthändlers, dessen Privatarchiv  
erworben. - Wenn ich mit diesem Fest den Anstoß  
zu einem weiterführenden Kontakt beschaffen hätte,  
wäre ich sehr erfreut. Mit freundlichem Gruß  
Fritz Veltke

100

**Print File**  
ARCHIVAL PRESERVERS

DATE:

ASSIGNMENT:

WWW.PRINTFILE.COM

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ON 2/11  
MUSEUM OF NATURAL HISTORY  
AMERICAN MUSEUM OF NATURAL HISTORY  
DATE: 1974  
SPECIES: 1974

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

January 18, 1993

Prof. Dr. Christian Noe  
Institut fuer Pharmazeutische Chemie  
Johann Wolfgang Goethe Unviersitaet  
Georg Voigt Strasse 14  
D6000 Frankfurt am Main 11  
Germany

Dear Christian,

Could you please send Mr. Sofaer a photograph of the painting believed to be by Frankl, and he will then tell you whether it is genuine or not. If it is a fake, I would like to take it back.

Fond regards,

SERGIUS PAUSER (1896 — 1970)

OLIVENHAIN (Malcesine) · 1953  
Aquarell, Privatbesitz

OLIVE GROVE (Malcesine) · 1953  
Water Colour, Private Ownership

BOSQUET D'OLIVIERS (Malcesine) · 1953  
Aquarelle, propriété privée

OLIVETO (Malcesine) · 1953  
Acquerello, proprietà privata

22.I2.I992.

Dear Dr. Bader,

I am glad to receive your letter of the 21st. December,  
and wish you a pleasant stay in the U.S. As my responsibility  
is to keep an accurate record of Frankl's works, I would  
be grateful if you told me more about Prof. Christiane Nee  
and the work he has. I know of Christian Nebel and the  
Frankls he has. I hope to hear from you in due course.  
With kind regards,

Yours sincerely,



JULIAN SOFAER

F.R.I.B.A., A.A.Dipl.

32 WESTMORELAND PLACE,  
LONDON SW1V 4AE

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1964

April 20, 1993

Father A. W. Sonnberger  
Notre Dame Parish  
117 Allen Street  
Chippewa Falls, Wisconsin 54729

Dear Father Sonnberger:

Thank you so much for allowing me to do this appraisal, which has given me a great deal of pleasure as it has taught me so much about a fascinating artist family.

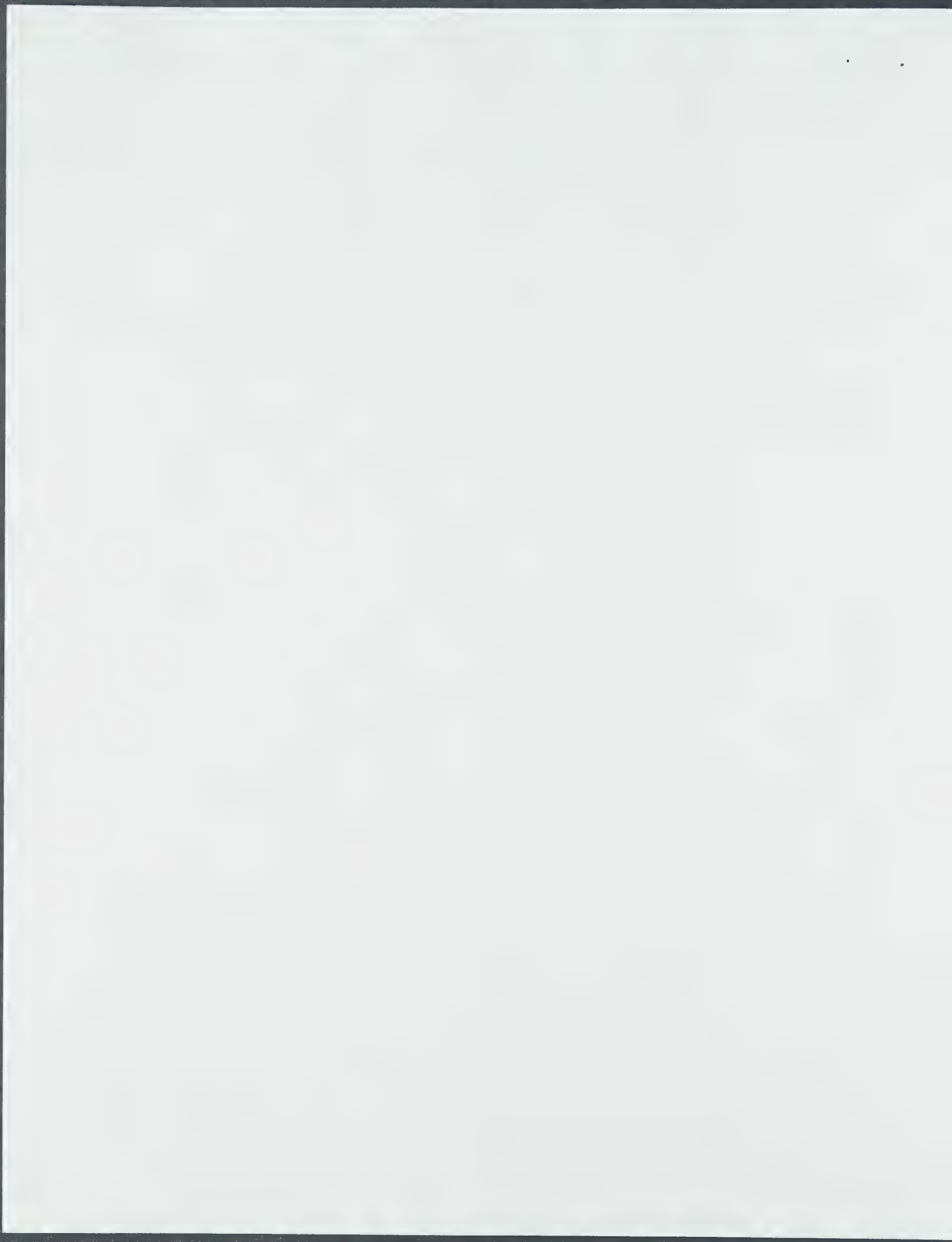
Some day you might like to have an article written about this family in you church publication. They should really not be forgotten.

Best wishes.

Sincerely,

Enclosure

*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

April 12, 1993

Rev. A. W. Sonnberger  
Notre Dame Parish  
117 Allen Street  
Chippewa Falls, Wisconsin 54729

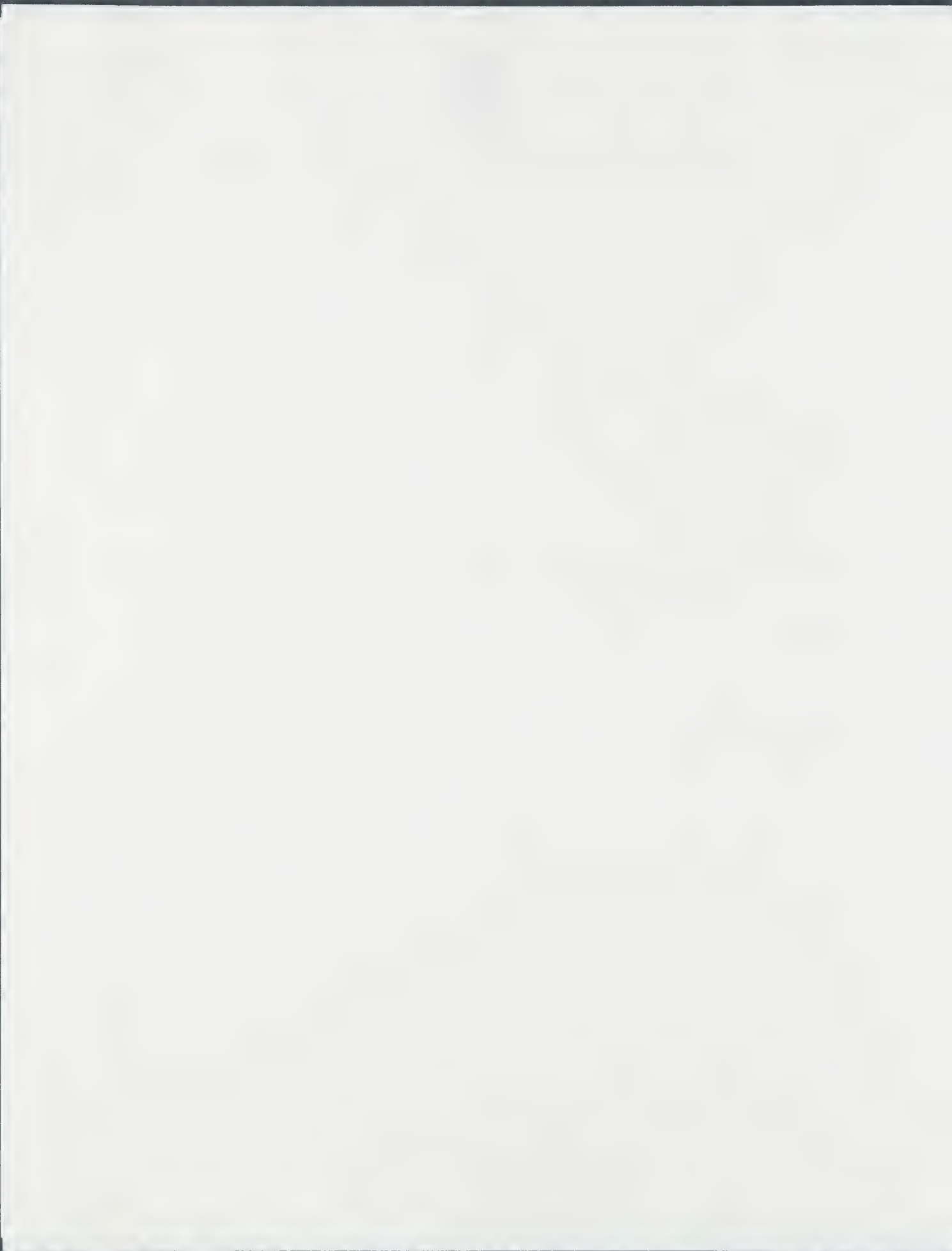
Dear Rev. Sonnberger:

Dr. Bader is travelling this week, and I will bring your letter and check to his attention when he returns to the office on April 19th.

Cordially,

Marilyn Hassmann  
Secretary to Dr. Bader

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



*Notre Dame Parish*

117 Allen Street

Chippewa Falls, Wisconsin 54729

Telephone: 715-723-7108

Walter Bader Fine Arts  
c/o Mrs. M. C. Bader  
924 East Johnson Ave  
Milwaukee, Wis. 53202

4/5/93

Dear Mr. Bader

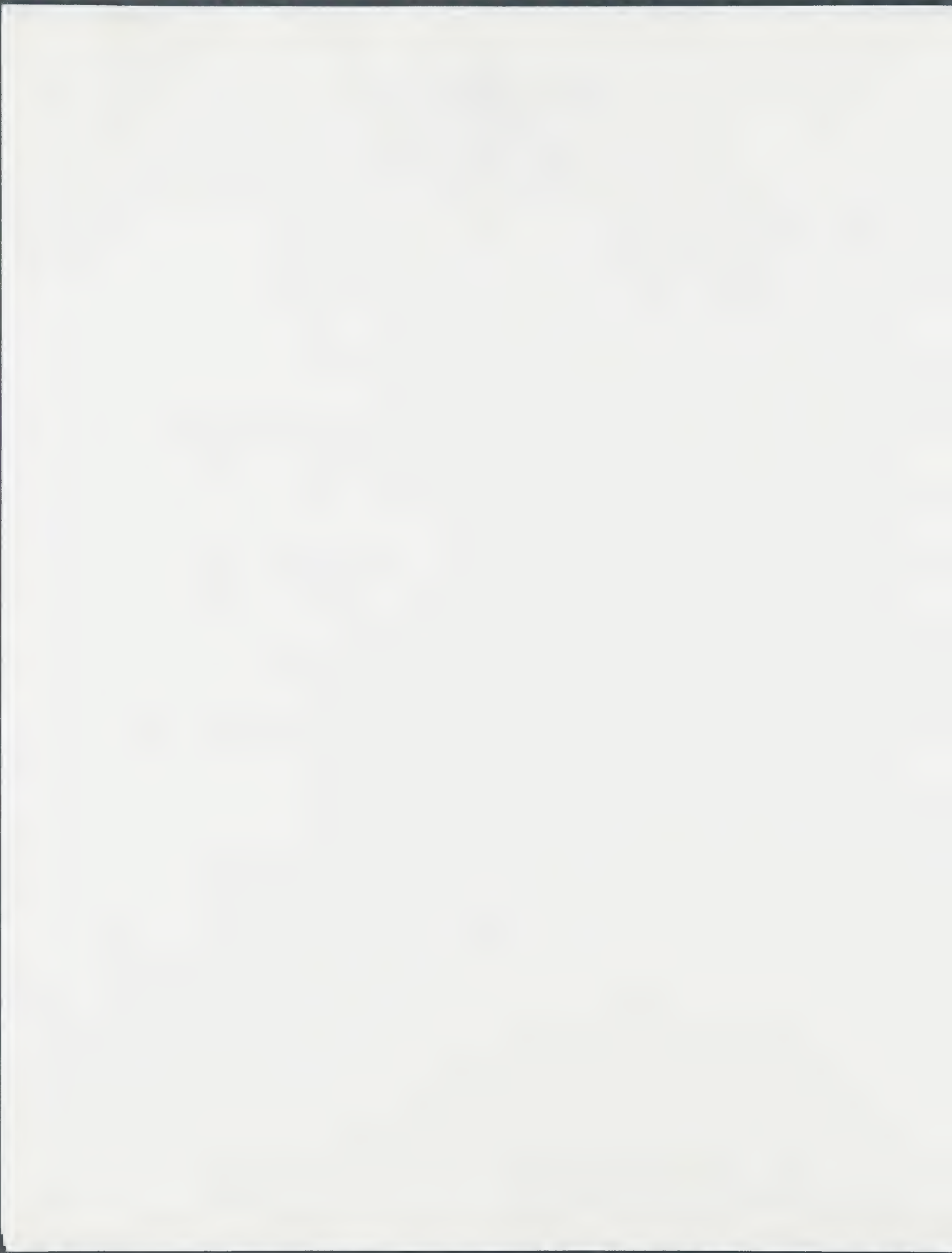
Enclosed is the check for \$100.00 for an appraisal of the painting of the Assumption of the Blessed Virgin Mary in the main altar of Notre Dame Church.

I have tried to find the name of the painter but could not find it. All I know is that he was a Wisconsin artist and his name was Duward (Duward).

The painting is an oil painting on canvas and I just want an appraisal of the painting.

Thank you

Dorothy M. Bader



*Notre Dame Parish*

117 Allen Street

Chippewa Falls, Wisconsin 54729

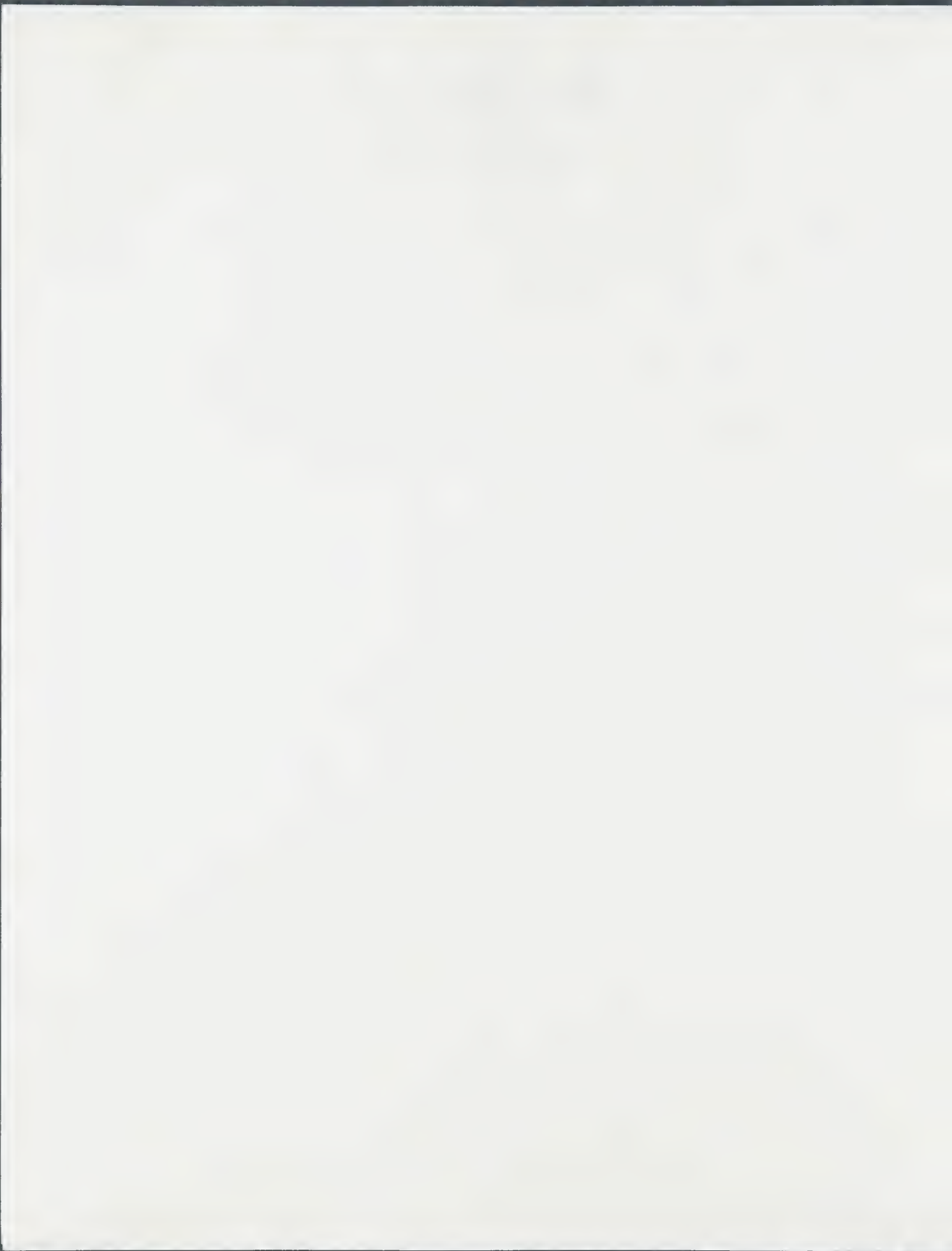
Telephone: 715-723-7108

The name of the artist was misquelled in my letter.

From the Memoirs of Father Holdsmith it says:

(1875) "It might be said in passing that the painting of the Assumption, which is taking production, is from the board of the choir backward (Downward) of Milwaukee."







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 2, 1993

Rev. A. W. Sonnberger  
Notre Dame Parish  
117 Allen Street  
Chippewa Falls, Wisconsin 54729

Dear Rev. Sonnberger:

Thank you for your letter of March 30 with the good photographs of your altarpiece.

I certainly don't want to burden you with the expense of my coming to Chippewa Falls, and so will be able to write an appraisal, at my minimum charge of \$100.00, but would like to ask you to furnish the first name of the artist, if you have it, and also whether the central painting of Mary is an oil painting on canvas or whether it is really a fresco.

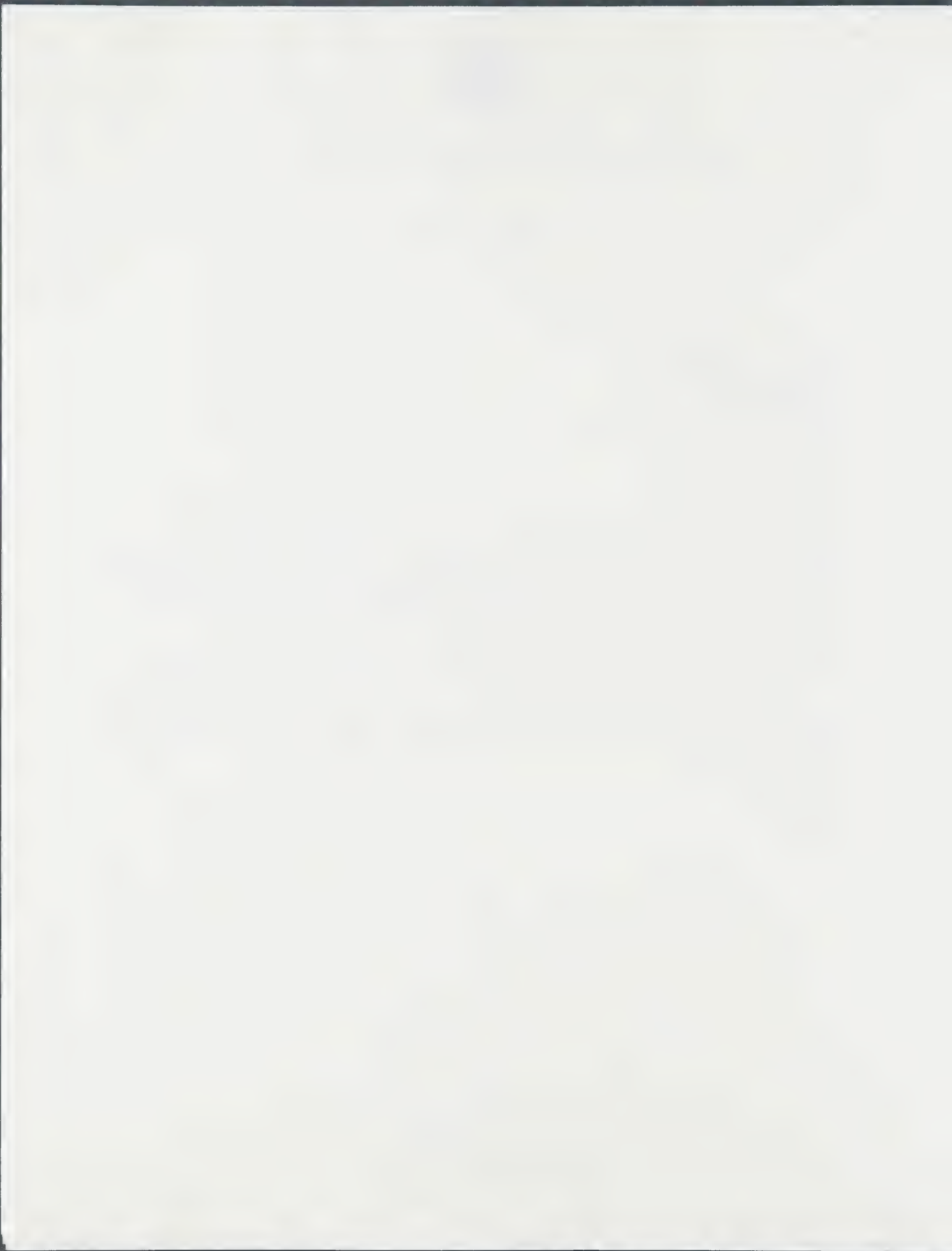
I presume that you would like me to value only the central painting and not the two sculptures.

It is, of course, not easy to put a fair value on such a painting, as it is considerably more valuable in your church than if it were taken away from the altar. I propose to give it a fair value of \$4,000.00.

Best 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



*Notre Dame Parish*

117 Allen Street

Chippewa Falls, Wisconsin 54729

Telephone: 715-723-7108

March 30, 1993

Alfred Bader Fine Arts  
Astor Hotel #622  
924 E. Juneau Ave.  
Milwaukee, WI 53202

Dear Mr Bader,

A week or more ago I called you requesting an appraisal of a picture in the altar of Notre Dame Church, in Chippewa Falls, Wisconsin. The picture was painted by a Wisconsin artist named Duward and commissioned to be painted by Rev. C. F. X. Goldsmith some time between 1872 and 1885. At that time, Father Goldsmith was the pastor of Notre Dame Parish.

Enclosed are a couple of pictures of the painting and it measures 72 by 108 inches (6 x 9 feet). Please send the appraisal and bill to the letterhead address. If there are any questions, please call collect to the above listed number.

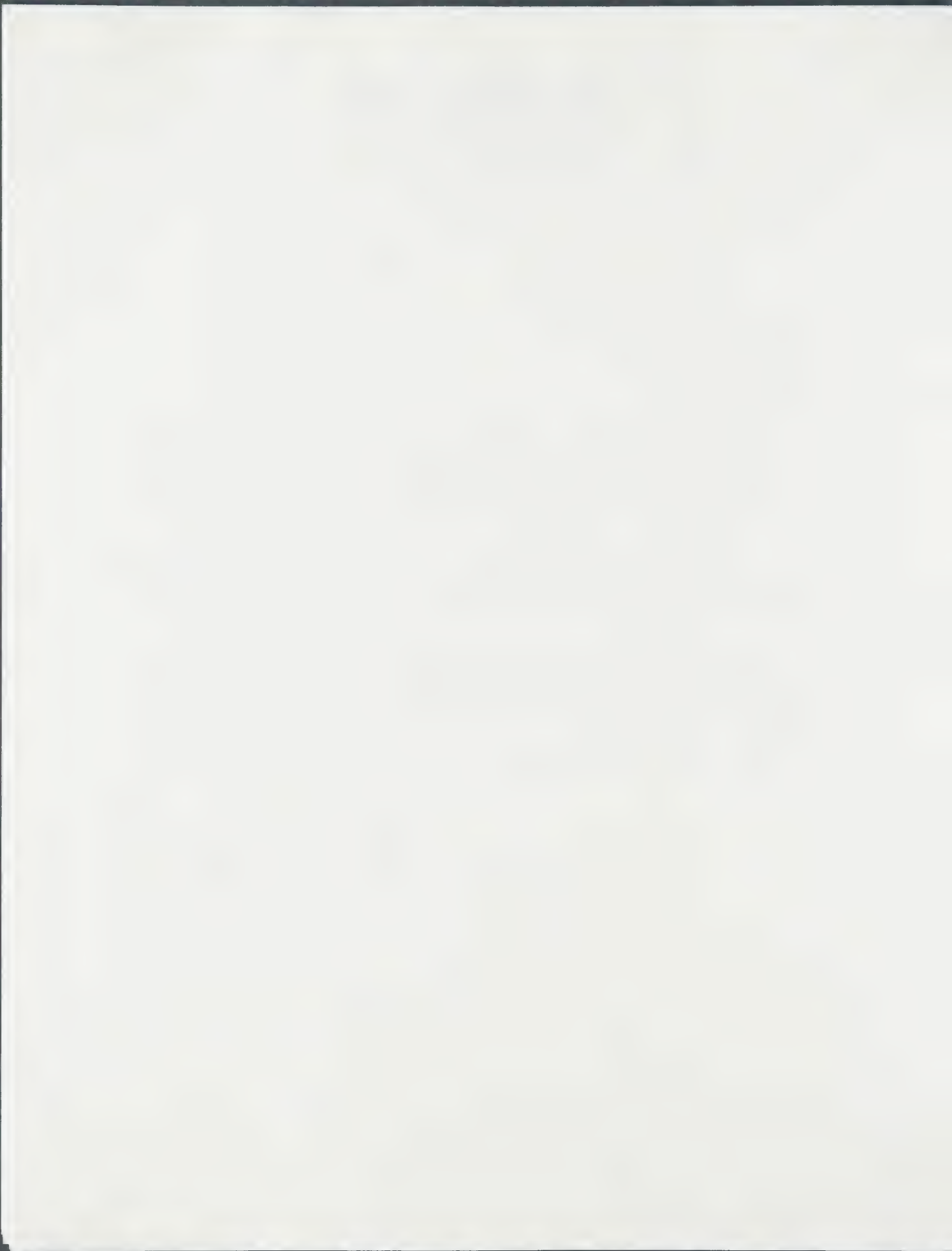
Even though you discouraged me from paying for an appraisal, the appraisal could be of value to me and more so to future pastors. Many of the parishioners have put a high value on the painting, especially since the local paper was searching for a companion painting of St. Charles, painted by the same artist.

Thank you for your assistance.

Sincerely,



Rev. A. W. Sonnberger





Le 9/11/95

Dear Friends

Truly a privilege to have  
spent a whole day in the  
company of your collection and  
the freedom to share, read, and  
discuss, and most of all,  
the delight in listening  
to your comments. Thank  
you for receiving me  
and my colleagues, Michael  
Tan Fazzi, with such  
grace and warmth. I had  
heard excellent, the first

Time to the Milwaukee Art  
Gallery a pleasure though  
brief, and your breast since  
to the airport a generous  
gesture. We were able to  
complete Chicago business the  
next day, which meant an  
early return to Hawaii.

I will be in touch  
shortly with David Friedman,  
but I did want to thank  
you for your generosity,  
and for your anticipated  
help please my official  
correspondence takes longer  
than expected.  
With all best wishes,  
Gus & Thora



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 22, 1995

Dr. Shirley Thomson  
Director  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4  
Canada

Dear Dr. Thomson:

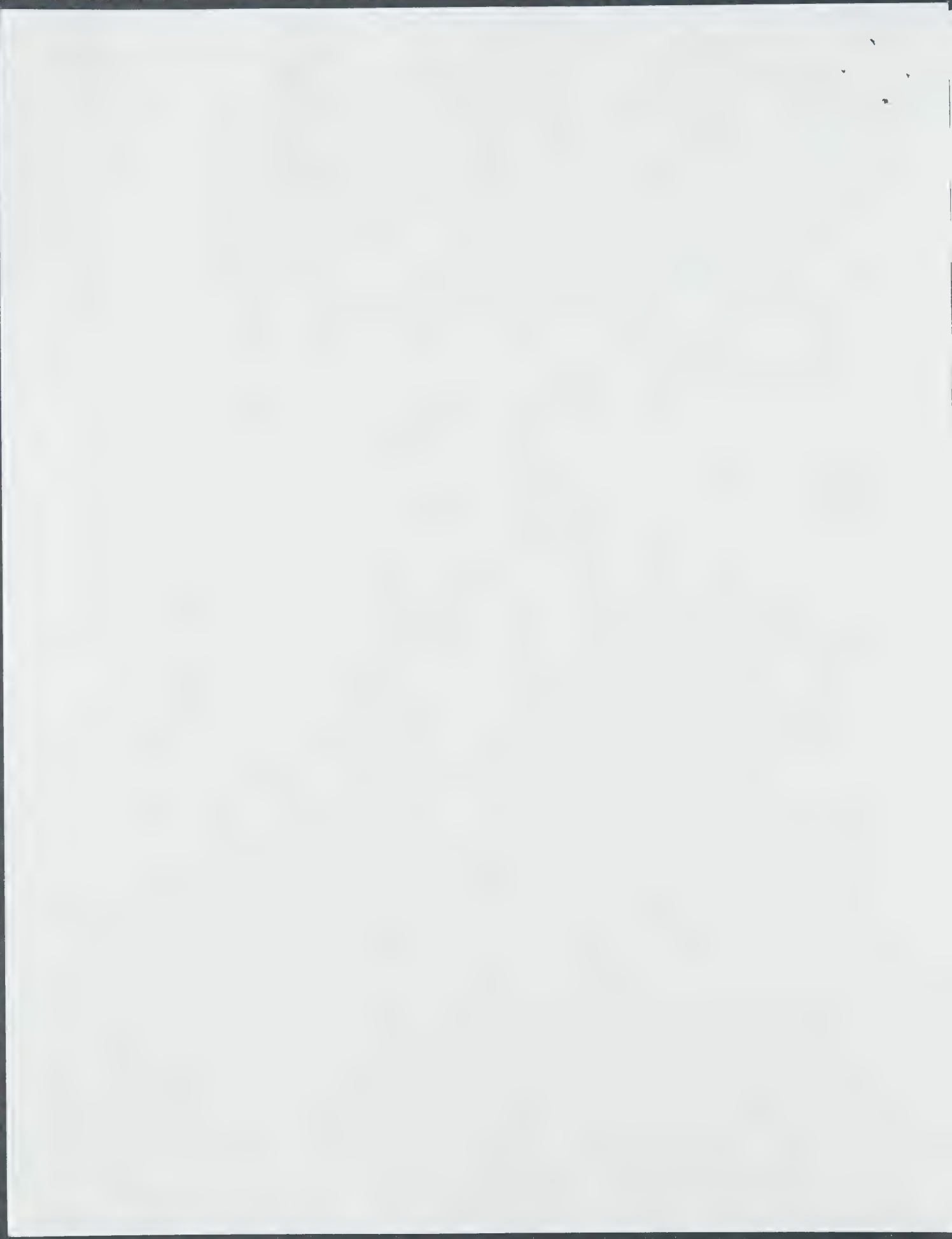
Thank you for your hand-written note of November 9th to Dr. Bader. I have forwarded a copy to him.

He is in England through the end of December and 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






**The National Gallery**

TRAFALGAR SQUARE · LONDON · WC2N 5DN

Telephone 0171-839 3321 Fax no. 0171-753 8179

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

20 October 1995

To <u>Alfred Bader</u>	 <b>Post-it</b> Fax Note <small>Ref No: 7888</small>
Company _____	
From <u>Christopher Brown</u>	
Company <u>National Gallery</u>	
<small>Ser. No.</small> <u>001-414 277-</u>	<small>No. of Pages</small> <u>0709</u>

Dear Alfred

Thank you very much for the copy of your fax to Ed de Heer. We will be very happy to store your picture here before it goes to Amsterdam; it could either travel with our own painting for the exhibition or someone from the Rembrandthuis could come and collect it from here.

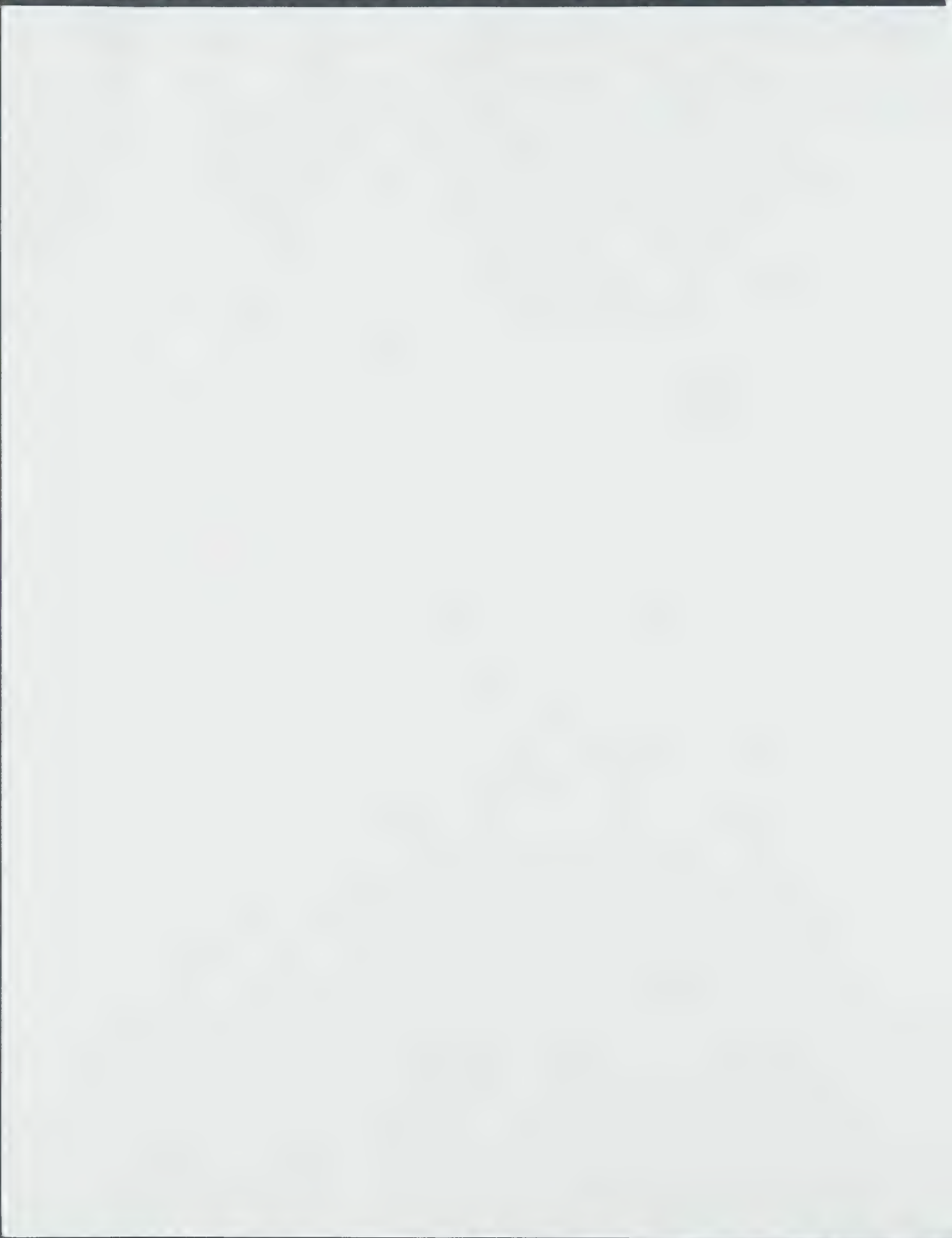
Sadly, I shall be in America when you deliver the picture. I am flying to Washington on 10th November and come back from New York on the 18th. I am going to see the Vermeer and Rembrandt exhibits. However, our Registrar, Rosalie Cass, has kindly agreed to take delivery of the picture on 15th or 16th November. It would be a great help if you could give her a ring to let her know when you expect to arrive at the Gallery. Her direct telephone N<sup>o</sup> is: 0171-747-2816

With very best wishes to you and Isabel,

Yours

Dr Christopher Brown  
Chief Curator







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 22, 1994

Mr. Graham Larkin  
Curatorial Assistant  
Department of European Art  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4  
Canada

Dear Mr. Larkin:

Thank you for your thoughtful letter of April 13th and the slide.

I very much hope that your and Dr. Pantazzi might have a chance before long to visit us in Milwaukee, both to see our collection and my gallery.

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



Dr. Alfred Bader  
c/o Alfred Bader Fine Arts  
Astor Hotel Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin  
U.S.A. 53202

13 April 1994

Dear Dr. Bader,

Please find enclosed a slide of Rembrandt's *Tribute Money* in the National Gallery, Ottawa. I am mailing it on behalf of Micahel Pantazzi, who is currently at an Egyptomania symposium in Paris.

I cannot resist writing a few words myself. I met you a few years ago, when you were at Queen's University to deliver a talk on your vocation as a collector. At the time I thanked you for establishing the prize in art history which I had won some years earlier. Since that time, I have written the first thesis in the department on a 17th century topic (the costume designs for Daniel Rabel for the court ballet for Louis XIII) under the supervision of Dr. Douglas Stewart, and I have been employed at the Canadian Centre for Architecture and here at the National Gallery. I am not relating this information for reasons of vanity, but in order to demonstrate that your own involvement in Queen's is paying off in ways that you could never have foreseen.

I am enclosing some brochures for the Egyptomania exhibition curated by Mr. Pantazzi in conjunction with the Louvre, which opens in Ottawa on June 17. If you are in town for this event, do not hesitate to contact Mr. Pantazzi or myself. We would be delighted to take you around the exhibition.

Sincerely,



Graham Larkin  
Curatorial Assistant  
Department of European Art





# EGYPTOMANIA

L'ART S'INSPIRANT DE

L'ÉGYPTE ANTIQUE



MUSÉE DES BEAUX-ARTS DU CANADA

17 JUIN - 18 SEPTEMBRE 1994



DES PLUS FINES PIÈCES  
D'ORFÈVRE AUX STÂTUES  
COLOSSALES DES PHARAONS  
LES TRÉSORS INCOMPARABLES  
DE L'ÉGYPTE ONT INSPIRÉ  
LES ARTISTES ET LES ARCHITECTES A TRAVERS LE MONDE  
OCCIDENTAL

Egyptomania, une spectaculaire exposition internationale, retrace les vagues de l'influence égyptienne qui se sont succédées. En 1904, à l'Exposition universelle de Saint-Louis en Amérique du Nord, du Musée des beaux-arts de New York au Musée des beaux-arts de Chicago, Egyptomania sera présentée à Ottawa, etc. prochain en exclusivité nord-américaine. Organisée conjointement par le Musée des beaux-arts du Canada, le Musée du Louvre à Paris et le Kästnerhistorisches Museum à Vienne, cette exposition sans précédent rassemble plus de 100 pièces d'art.



appel à plus de 50 prêteurs publics et particuliers. De nombreuses pièces, parmi les plus saisissantes de l'exposition, proviennent des célèbres collections du Louvre, de Moscou et du palais de Buckingham. ☞ Egyptomania rassemble plus de 350 objets comprenant des peintures, des sculptures, des dessins, des estampes et des livres de même qu'une collection de bijoux exotiques s'inspirant de motifs égyptiens. Environ 25 remarquables antiquités égyptiennes proviennent des collections du Louvre, dont une statue colossale de Ramsès II. ☞ Egyptomania offre une occasion unique d'admirer des objets dont certains n'ont jamais été exposés en Amérique du Nord, tout en mesurant l'influence indélébile que l'Égypte a exercée sur l'art occidental



Un programme d'activités complet sera offert en marge de l'exposition - conférences spéciales, visites guidées, films, spectacles sur scène et ateliers pour les enfants et pour les adultes. Un audioguide ainsi qu'un catalogue entièrement illustré, rédigé par des historiens de l'art du Musée des beaux-arts du Canada et du Louvre, seront à la disposition des visiteurs. On peut se procurer le catalogue à la Librairie du Musée ou en commande postale en s'adressant à La Librairie du Musée des beaux-arts du Canada, 380, promenade Sussex, Ottawa K1N 9N4; tél. (613) 990-0062



EGYPTOMANIA du 17 juin au 18 septembre 1994  
HEURES D'OUVERTURE : tous les jours de 10 h à 18 h, le dimanche de 10 h à 18 h, le jeudi de 10 h à 18 h.  
DROIT D'ENTRÉE : adultes 4 \$, enfants 2 \$, étudiants 1 \$ (Groupe de 15 ou plus) - voir site Web (Site Web : www.musee-ba.ca)  
Événement gratuit pour les membres du Musée des beaux-arts du Canada et les enfants de tout âge et les personnes âgées de 18 ans.  
Le Musée des beaux-arts du Canada est un organisme à but non lucratif qui est financé par le marché By-By de ses édifices situés à l'interseption de la promenade Sussex et de la rue Somerset. Le Musée est doté d'un infrastructurement couvert et les autocars peuvent s'y arrêter de la rue. Le Musée est doté de services de restauration.  
Renseignements : (613) 990-0062

Musée des beaux-arts du Canada  
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# EGYPTOMANIA

## ART INSPIRED BY ANCIENT EGYPT



NATIONAL GALLERY OF CANADA

17 JUNE - 18 SEPTEMBER 1994



FROM THE SMALLEST PIECE OF GOLD JEWELRY TO COLOSSAL STATUES OF KINGS, EGYPT'S INCOMPARABLE TREASURES HAVE INSPIRED THE WORK OF ARTISTS AND ARCHITECTS THROUGHOUT THE WESTERN WORLD. ☛ Egyptomania, a spectacular international exhibition, traces the waves of Egyptian influence which swept Europe and North America from the 18th to the 20th centuries. ☛ Egyptomania comes to Ottawa this summer. Organized by the National Gallery of Canada in collaboration with the Louvre in Paris and the Kunsthistorisches Museum in Vienna, this exhibition of priceless objects is made possible through the



cooperation of more than 60 public and private lenders. Some of the most spectacular loans come from the famed collections of the Louvre, Moscow and Buckingham Palace. ☛ Egyptomania showcases some 350 objects, including paintings, sculpture, drawings, prints, architectural and stage designs, books, and an exotic collection of Egyptian-inspired jewelry. On display from the great collections of the Louvre are 25 spectacular ancient Egyptian artworks, including a colossal statue of Ramses II. ☛ To visit Egyptomania is to see objects never before seen in North America... and to experience the remarkable influence of Egypt on Western art.



A full program of events complements this exclusive exhibition, including special lectures, tours, a film program, performing arts, and studio workshops for children and families. In addition, visitors may rent an audio-guide to the exhibition. An illustrated catalogue, authored by art historians from the National Gallery of Canada and the Louvre documents the exhibition. Copies are available in The Bookstore and by mail order c/o The Bookstore, National Gallery of Canada.



380 Sussex Drive, Ottawa, K1N 0N4  
tel. (613) 990-0962



Exhibition Hours: June 17 - 18 September  
Hours: Daily Monday - Sunday 10 am - 6 pm  
Thursday - 11 am - 8 pm  
Admission: Adults \$8.50 (includes audio guide)  
Group rates and more places call:  
(613) 990-0962 (toll-free 1-800-387-3232)  
Children and Seniors: Members, students of all ages and seniors under 18 years of age  
The National Gallery of Canada is located at  
Ottawa City Hall, Byward market, at the corner  
of Sussex Drive and St. Patrick Street. On-site  
parking is provided at the bus parking lot. Bus  
parking is also available across the street. The Gallery  
offers food facilities on premises.  
For further information please call (613) 990-0962.

Please be order of importance:  
Ottawa City Hall, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



National Gallery  
of Canada

Musée des beaux-arts  
du Canada

380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario  
K1N 9N4

380, promenade Sussex  
C.P. 427, Succursale A  
Ottawa (Ontario)  
K1N 9N4

☎ (613) 990-1985

FAX (613) 993-4385

☑ TDD/ATME (613) 990-0777

Dr. Alfred Bader  
c/o Alfred Bader Fine Arts  
Astor Hotel Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin  
U.S.A. 53202

13 April 1994

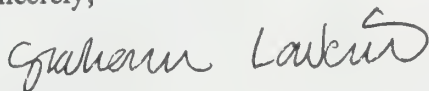
Dear Dr. Bader,

Please find enclosed a slide of Rembrandt's *Tribute Money* in the National Gallery, Ottawa. I am mailing it on behalf of Micahel Pantazzi, who is currently at an Egyptomania symposium in Paris.

I cannot resist writing a few words myself. I met you a few years ago, when you were at Queen's University to deliver a talk on your vocation as a collector. At the time I thanked you for establishing the prize in art history which I had won some years earlier. Since that time, I have written the first thesis in the department on a 17th century topic (the costume designs for Daniel Rabel for the court ballet for Louis XIII) under the supervision of Dr. Douglas Stewart, and I have been employed at the Canadian Centre for Architecture and here at the National Gallery. I am not relating this information for reasons of vanity, but in order to demonstrate that your own involvement in Queen's is paying off in ways that you could never have foreseen.

I am enclosing some brochures for the Egyptomania exhibition curated by Mr. Pantazzi in conjunction with the Louvre, which opens in Ottawa on June 17. If you are in town for this event, do not hesitate to contact Mr. Pantazzi or myself. We would be delighted to take you around the exhibition.

Sincerely,



Graham Larkin  
Curatorial Assistant  
Department of European Art



Musée des beaux-arts  
du Canada  
National Gallery  
of Canada







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 24, 1994

Dr. Michael Pantazzi  
Associate Curator, European Art  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4  
Canada

Dear Dr. Pantazzi:

I am just preparing a slide talk entitled "The Rembrandt Research Project and the Collector" and would very much appreciate it if you could send me a slide of your Tribute Money, Bredius 536. Incidentally, I do believe that this is really by Rembrandt, and that maybe under new management the RRP will change its mind.

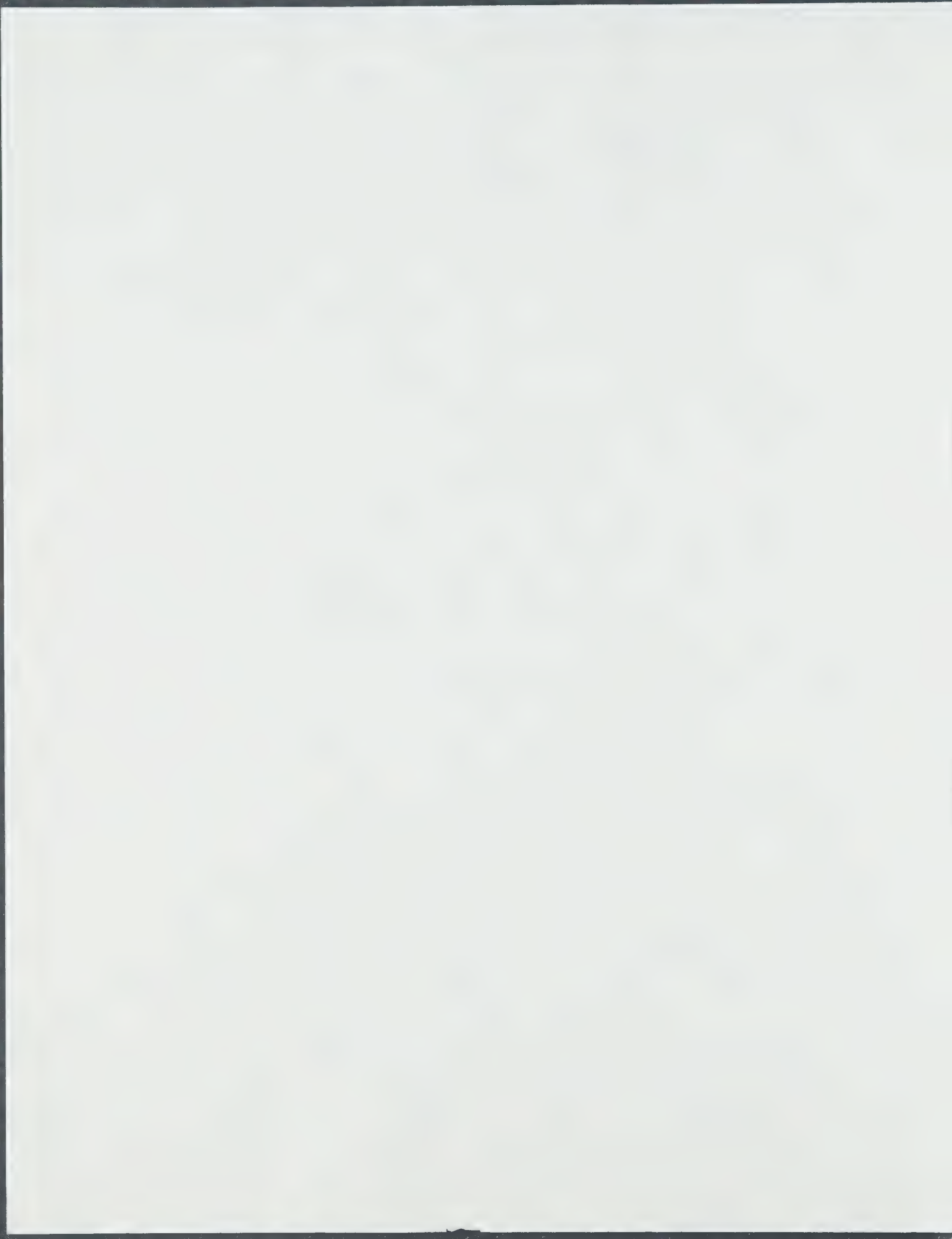
Will we ever have the pleasure of seeing you in Milwaukee?

Best 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







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 31, 1992

Dr. Michael Pantazzi  
Associate Curator  
European Art  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4, Canada

Dear Dr. Pantazzi:

Please do not mind that I write to you so long after our meeting in your gallery on November 13th, but Isabel and I were in Holland and England until last week.

I do not remember ever visiting a gallery and then being treated by a man I have never met before, with your kindness. I will always remember the hours we spent together and your gracious hospitality.

As promised, please find enclosed an essay about the Getty Trust which will, I hope, appear in my autobiography.

We had a wonderful trip to Holland and England. In Amsterdam I arranged for the sale of the Rembrandt portrait RRP A80 to the Rijksmuseum, and in London I was able to purchase, on December 11th, one of the finest works by Rubens I have seen come to the market in many years. That was Lot 61 at Christie's and will be going to a Chicago museum.

While in England, I was able to arrange for the purchase of a fine castle for Queen's University, and we very much hope that this purchase will help a great many Canadian students.

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924 EAST JUNEAU AVENUE  
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TEL 414 277-0730 FAX 414 277-0709



Dr. Michael Pantazzi  
National Gallery of Canada  
December 31, 1992  
Page Two

Whenever your travels bring you to the middle west, please try to visit us. Isabel and I would be so happy to reciprocate your hospitality, and a guest room awaits you. It is not as modern as most hotel rooms, but the paintings are better, and who knows--you might even find a painting which you would like to acquire for the National Gallery. But to me, that commercial aspect is very much less important than getting to know you better.

All good wishes for 1993.

Sincerely,

Enclosure

May 17, 1982

Dr. Myron Laskin  
National Museums of Canada  
National Gallery  
Ottawa, Ontario, Canada  
K1A 0M8

Dear Ron:

Thank you so much for your letter of April 27. Your Guidobono looks beautiful in our diningroom.

I have purchased the Andromeda for Queen's. Many, many thanks for your help.

You may recall seeing at my house a Jacob's Dream by Domenico Fetti which is now on loan to the Fogg. Konrad Oberhuber has had Xrays taken which have convinced him that the painting is the earliest version, preceding the version in Vienna. Description of the painting in our latest issue of the Aldrichimica Acta is enclosed. A Canadian chemist has suggested that the seal might be that of Frontenac, and I enclose copy of that chemist's interesting reasoning. Do you know whether Frontenac was interested in paintings and what his seal was?

Best personal regards,

Alfred Bader

AB:mmh

Enclosures







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 7, 1993

Dr. Michael Pantazzi  
Associate Curator  
European Art  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4, Canada

Dear Dr. Pantazzi:

I still remember with great pleasure your very kind reception last November.

Isabel and I plan to return to Ottawa during the last three days in October and would very much like to visit with you; however, this time allow me to invite you to lunch.

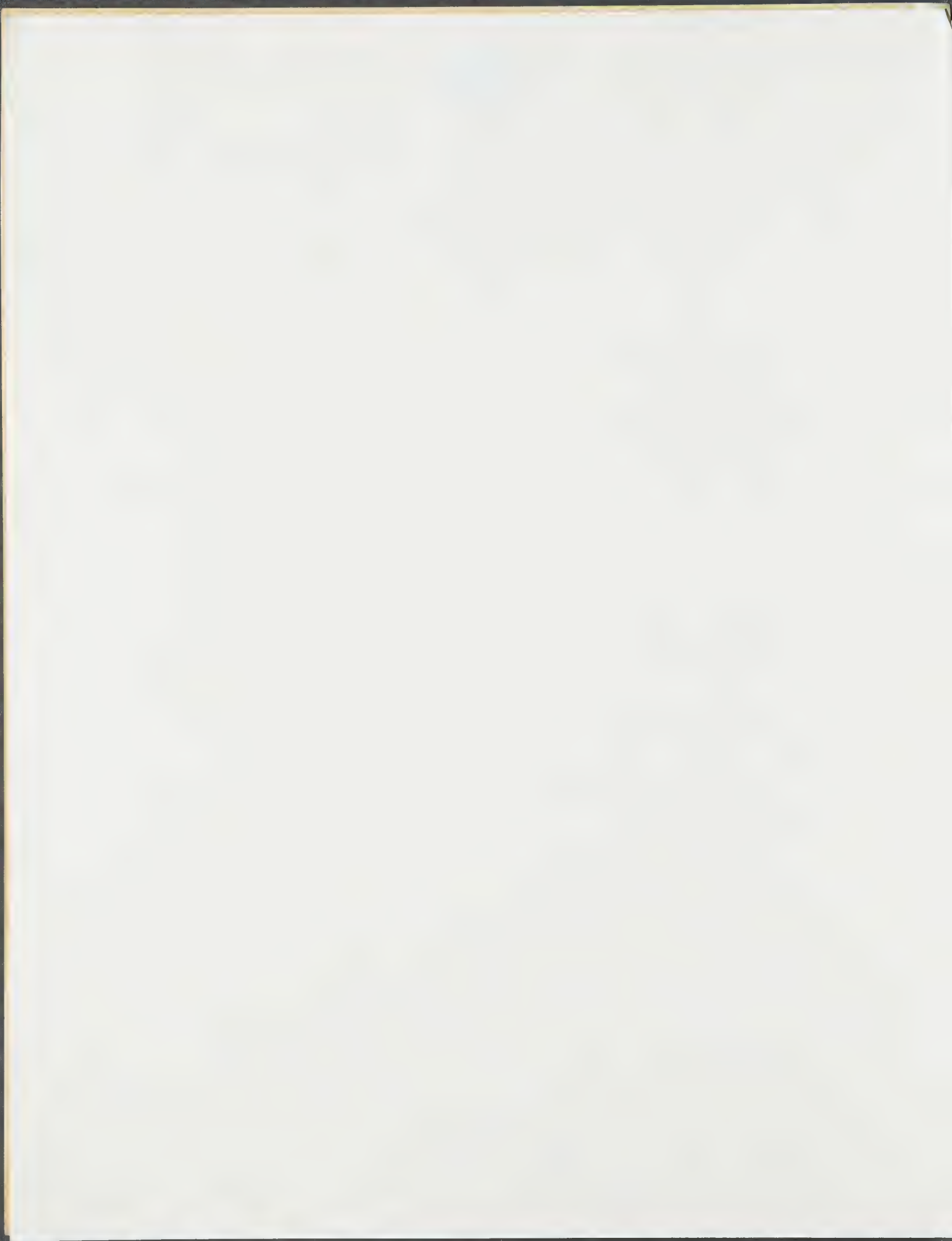
Might you, per chance, be interested in my giving an art historical lecture? A list is enclosed.

I much look forward to seeing you again.

Sincerely,

Enclosure

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





National Museums  
of Canada

Musées nationaux  
du Canada

National Gallery

Galerie nationale

27 April 1982

Dr. Alfred Bader  
2961 North Shepherd  
Milwaukee, WI 53211  
USA

Dear Alfred,

I was very happy to see you this week end, and I am happy to know that "my" Guidobono has found a good home.

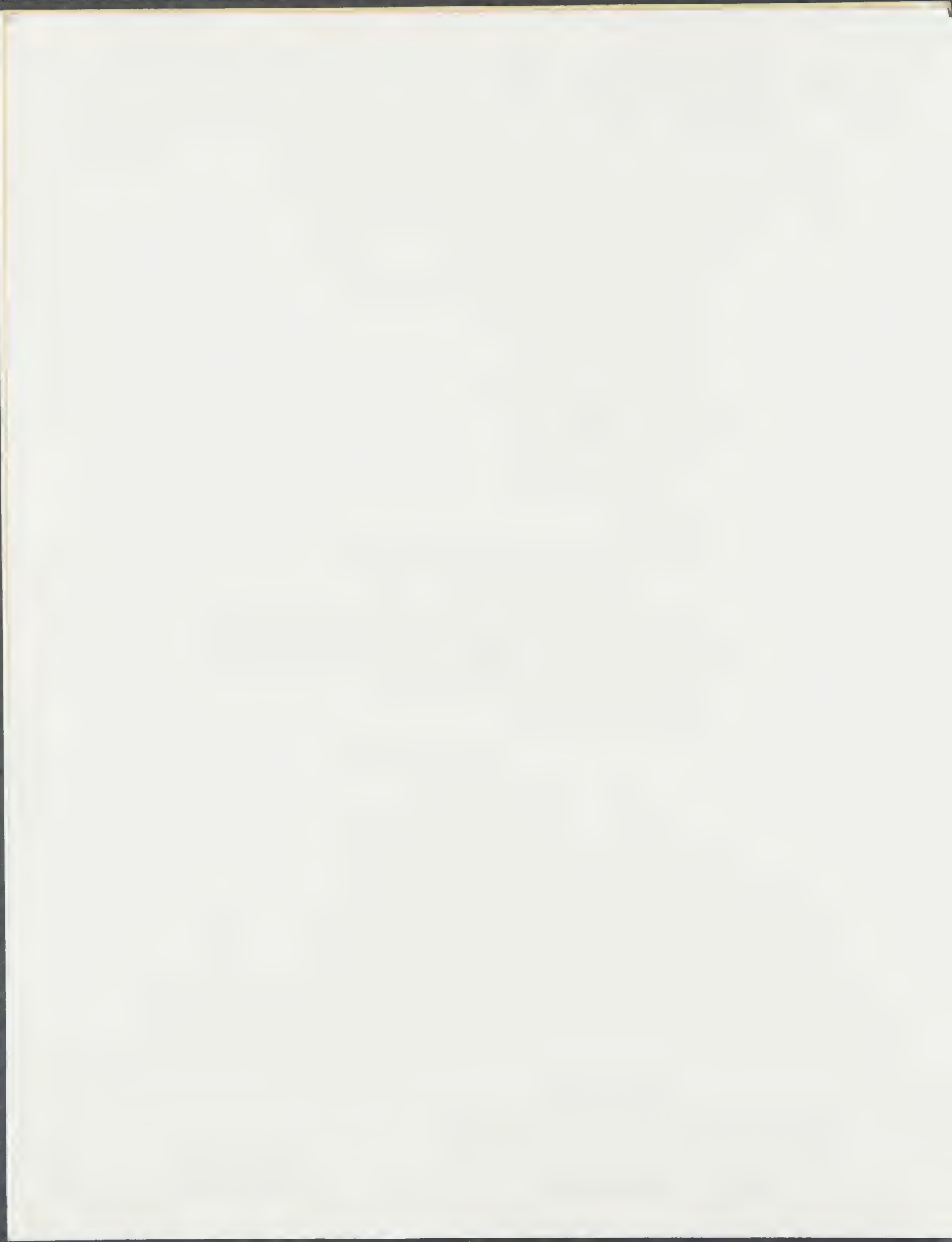
I am notifying Mr. R.G.W. Westwood (18 Grovetree Place, Brampton, Ontario, L6S 1S8, telephone: 416-793-3208) of your interest in his Andromeda, and the possibility of its going to Queen's. David McTavish is enthusiastic about it, and would be happy for it to be there.

My warmest greetings.

Yours sincerely,

ML/lp

Myron Laskin





THE NATIONAL GALLERY

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

20 August 1996

Dear Dr Bader,

I acknowledge receipt of your letter of 5 August addressed to Christopher Brown.

Christopher is away on holiday at the present time and will be returning in early September. On his return, I will of course draw your letter to his attention and he will no doubt be in touch with you as soon as he is able to do so.

Yours sincerely,

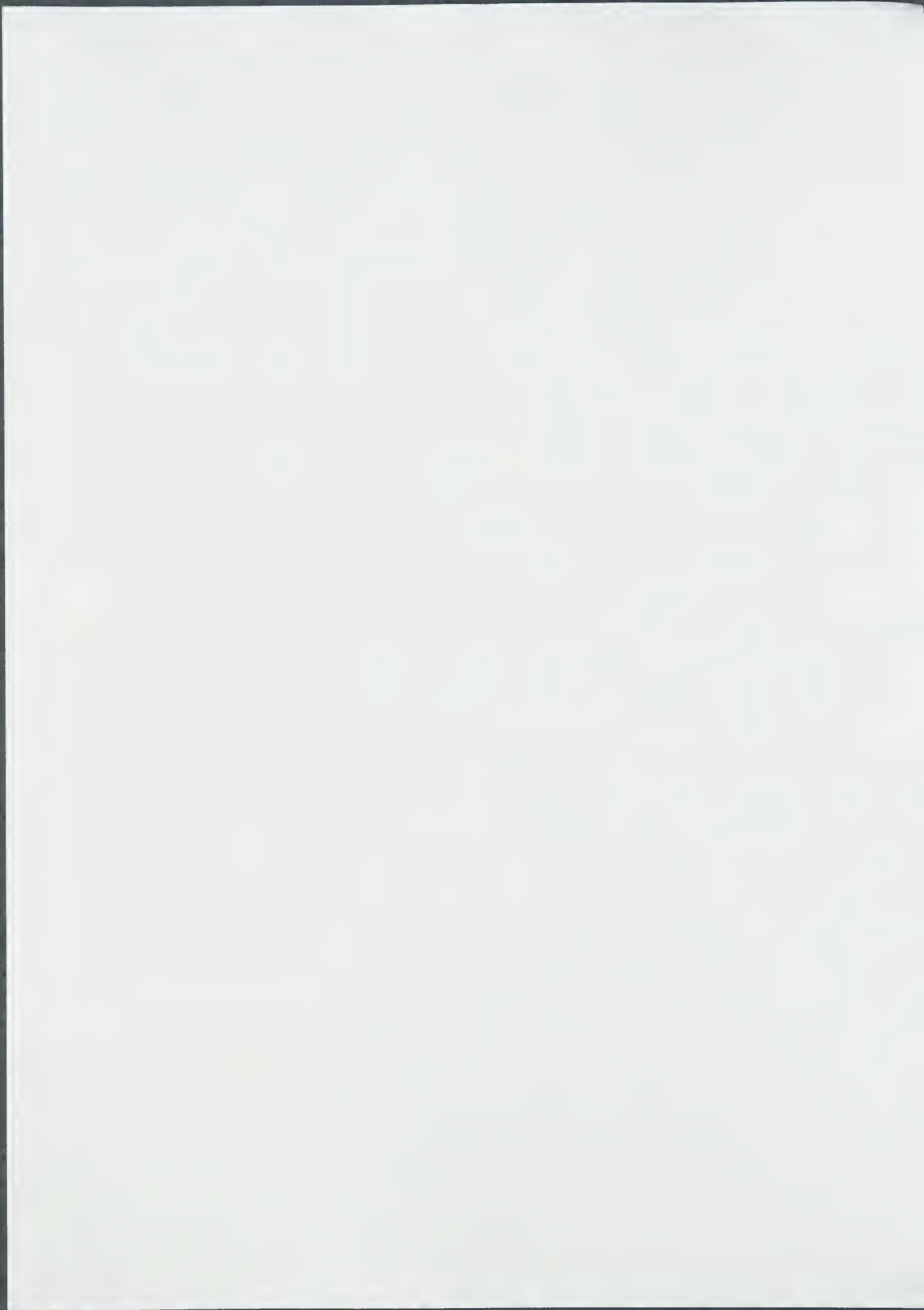


Margaret Broadbent  
Chief Curator's Secretary

THE NATIONAL GALLERY

Trafalgar Square London WC2N 5DN Telephone 0171-839 3321 Fax 0171-753 8179





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

February 3, 1997

Dr. Christopher Brown  
Chief Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN  
England

Dear Christopher:

I understand that you are involved in arranging for a Bloemaert exhibition with the museums in Baltimore and San Francisco.

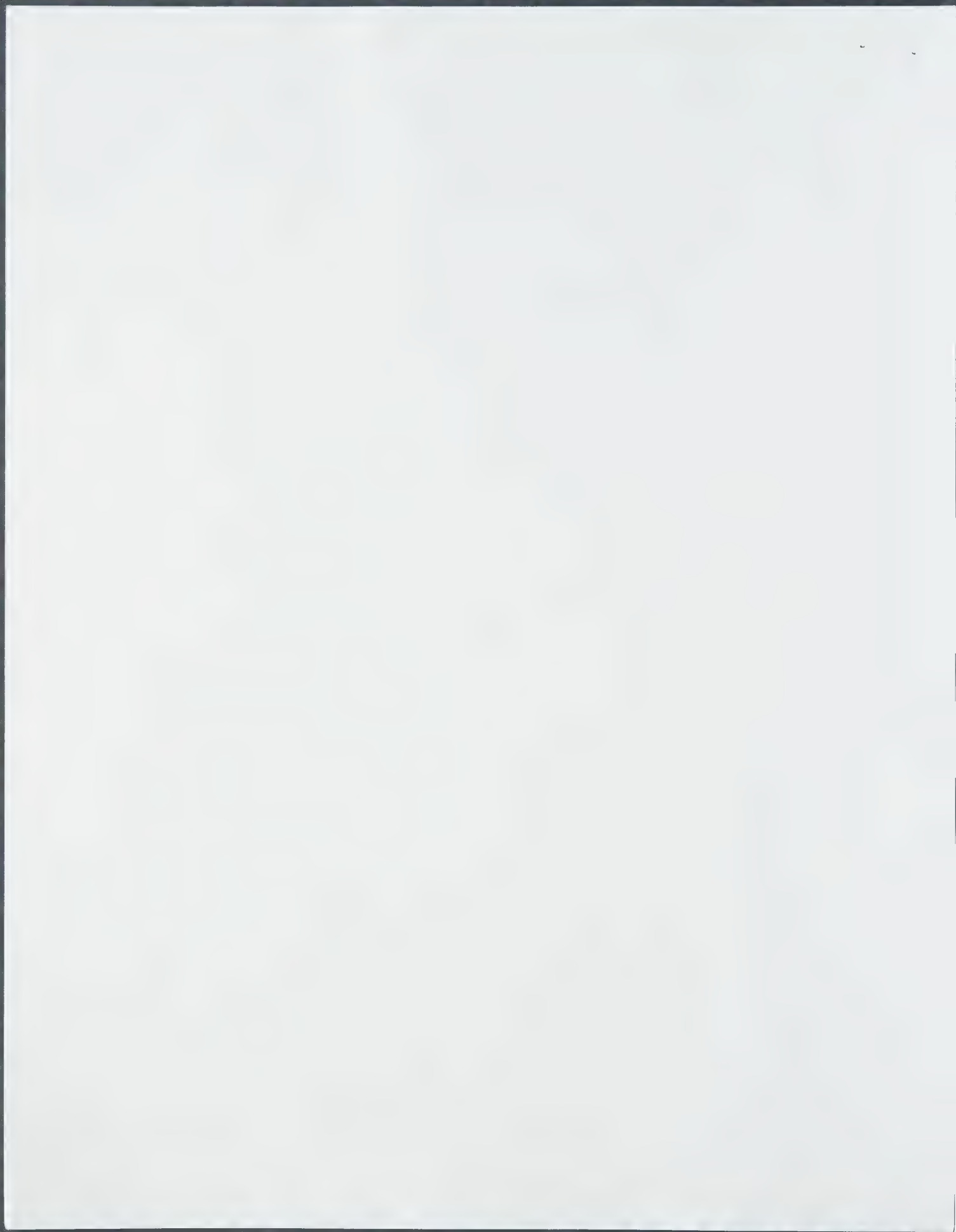
I have agreed to loan *Saint Jerome* which has been widely exhibited.

But recently I acquired at what to me looks a much more exciting picture, an early work of about 1600, depicting Jacob's Dream. Photograph and detail are enclosed.

I know, of course, that Professor Roethlisberger has published another version, Number 64, a painting which I saw years ago at Harari and Johns and which certainly does not compare with my painting.

Now I know of course that owners are often optimists, and I am no exception. But in this case I'm really quite certain.

I've written to Baltimore suggesting that this painting be included, but I've had no reply.



Dr. Christopher Brown  
February 3, 1997  
Page 2

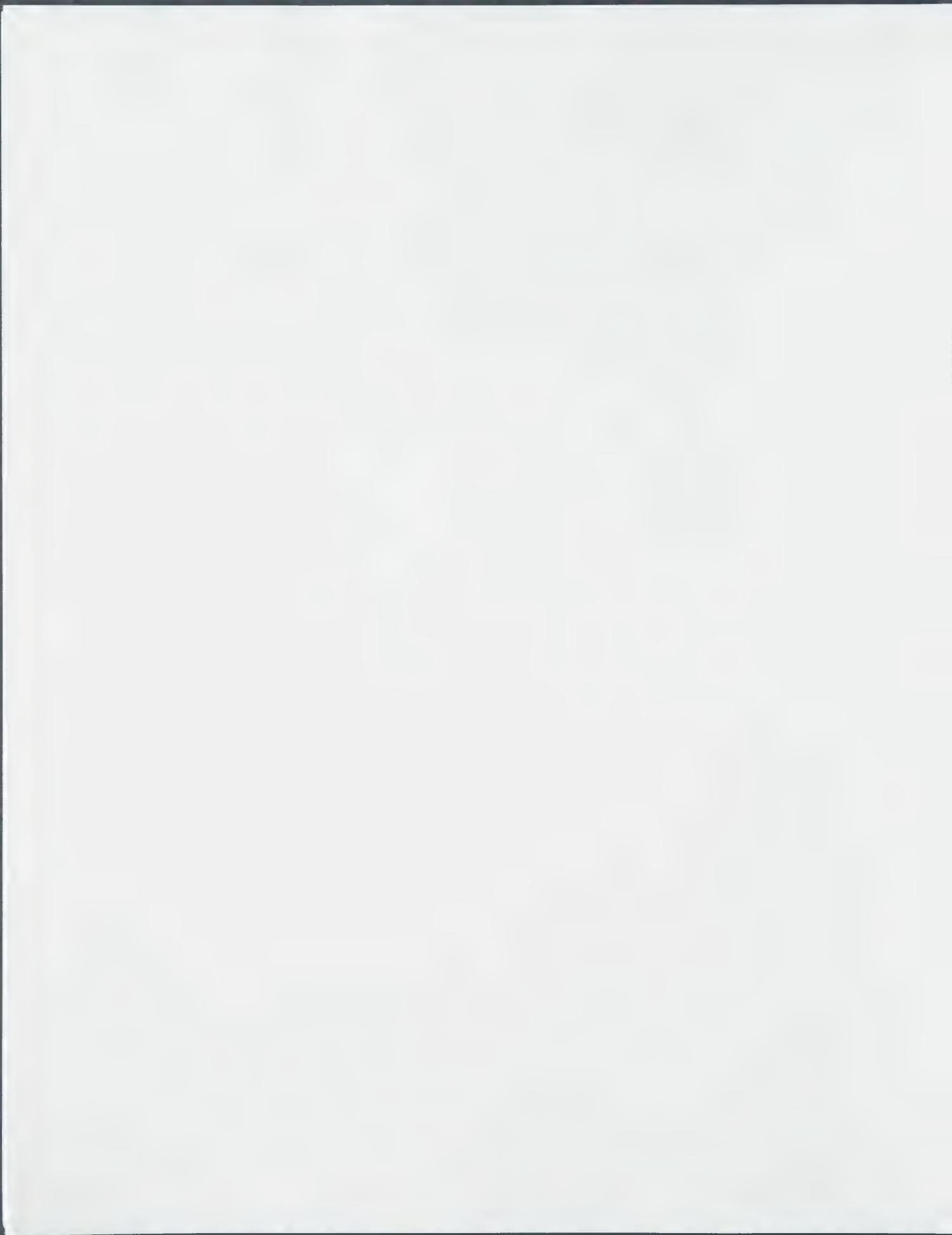
I'm sorry that we couldn't get together on our recent trip to Britain but we spent quite a bit of time in Scotland and not enough in London.

With fond regards from house to house, I remain,

Yours sincerely,

AB/nik

Enclosures







## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 5, 1996

Dr. Christopher Brown  
Chief Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN  
England

Dear Christopher:

I so enjoyed lunch with you and Sally; we really should try and get together at least twice a year, in July and December, though of course Isabel and I also hope that you will have a chance to visit us in Milwaukee.

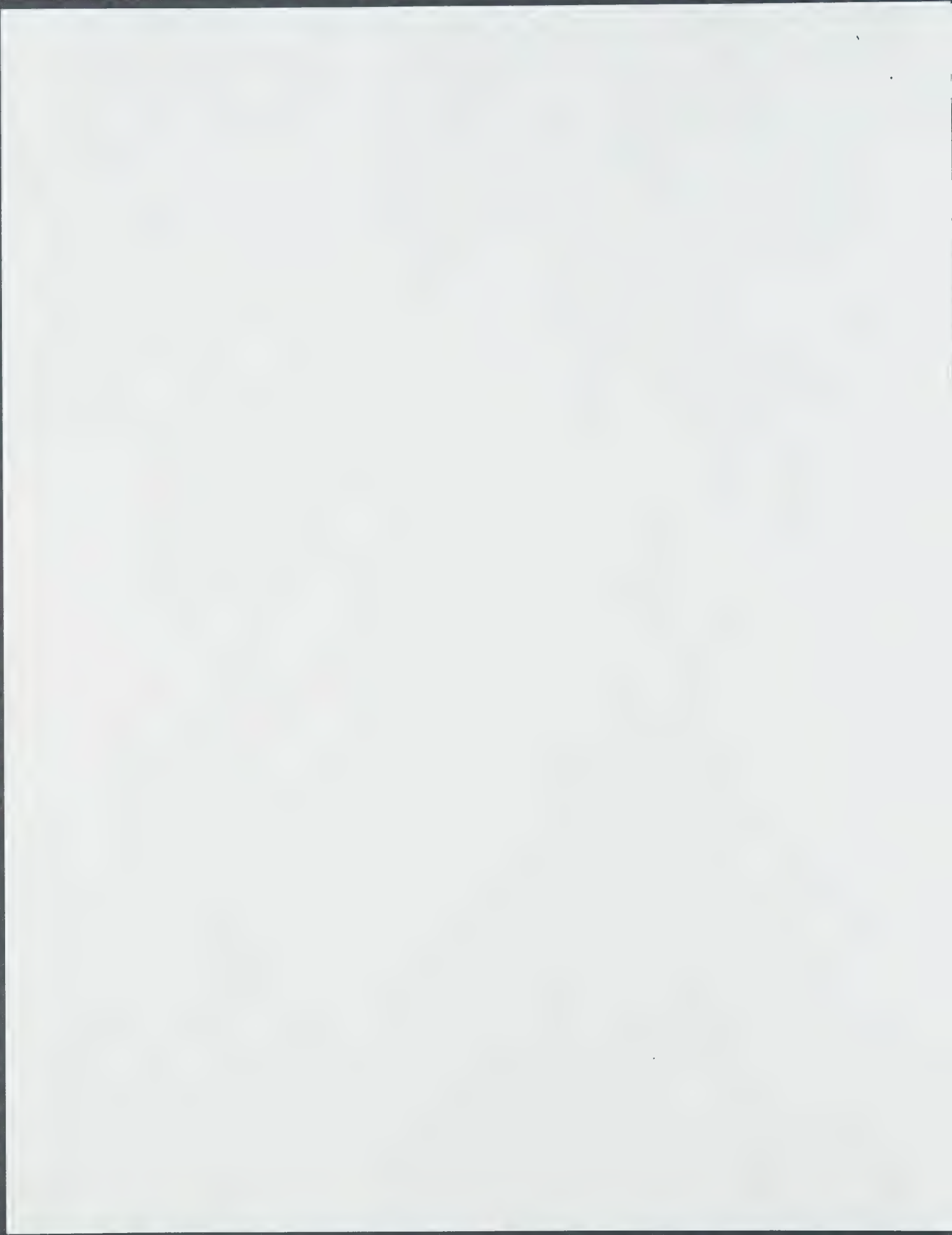
You will have realized how interested I was in your comparing the little panel which I bought at Sotheby's with your painting, RRP C-14. How interesting that you think that they may be by the same hand, a Leiden painter in the 1630's. Since then, Volker Manuth has pointed out to me that my painting is so very closely related to the left half of RRP C-88, a painting said to be after a somewhat larger original, now lost.

You seemed surprised when I told you that I felt that the Heritage Committee had treated me very badly in their handling of the Liss. I enclose copies of my last correspondence explaining why I feel as strongly as I do.

I left with you a color photo of a large painting which I believe depicts Professor Brande at the Royal Institution teaching Michael Faraday how to make Prussian blue. I enclose some pertinent correspondence regarding this painting.

I plan to write an article for *Chemistry in Britain* discussing this painting, which is of such great interest to British scientists. It is hard to believe that such a very large canvas could have been painted - presumably commissioned by Brande in the 1850's - without being described somewhere, perhaps with a line drawing, in some British magazine.

*By Appointment Only*  
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924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709





Dr. Christopher Brown  
August 5, 1996  
Page 2

In my article, I plan to offer readers of *CiB* a prize of £1,000 if they can find a definitive description somewhere. Naturally, that would not be limited to chemists, and you might know of British art historians knowledgeable about just such Victorian works. Of course, once we find the description, we would also learn who the artist is, but frankly, to me, it is more important to tie the painting unambiguously to Faraday than to know who the artist is.

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

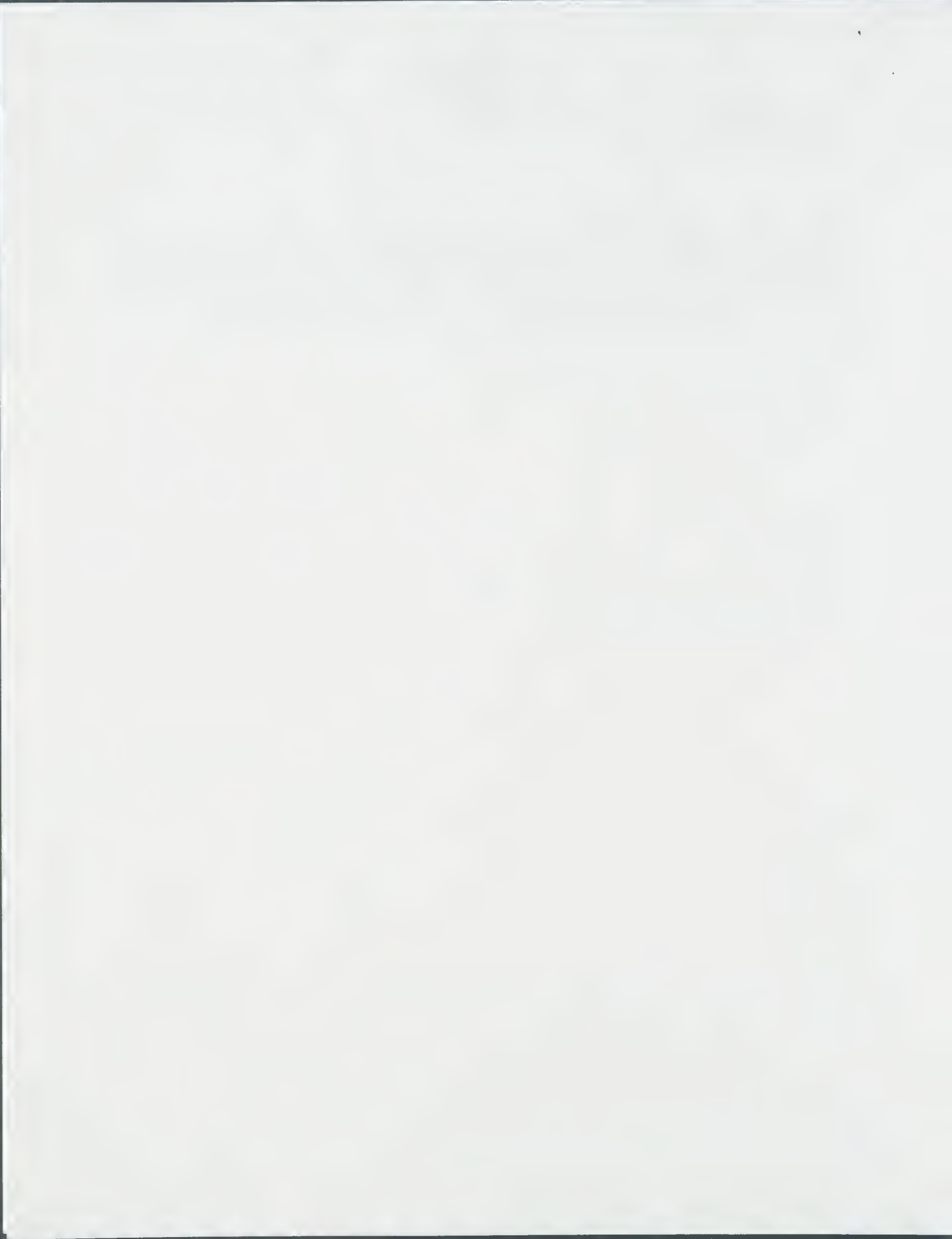
Yours sincerely,

AB/cw

Enclosures

bc: Professor Volker Manuth

*Roy Eddleman*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

October 13, 1995

ESTABLISHED 1961

Dr. Christopher Brown  
Chief Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN  
England

Dear Christopher:

I haven't heard from you in a long time and hope that you and your family are well.

When we were in London last in June and July, I tried to call you many times, but there was never any reply in your home. I wanted to discuss with you a 17th century landscape which I purchased and which I think we both believe is a fine landscape, but you don't think it is Lievens.

As you will see from the enclosed, the Rembrandthuis would like to borrow RRP-C22. Undoubtedly, you know the history of this painting and have seen the entry in Otto Naumann's catalog.

May I bring the painting by hand to your office during our first week in England, probably on the 15th or 16th of November? Dr. Ed de Heer will then arrange for its being brought to Amsterdam, and I am particularly happy that he plans to return it personally to Milwaukee as we will then have the great pleasure of showing him our collection.

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

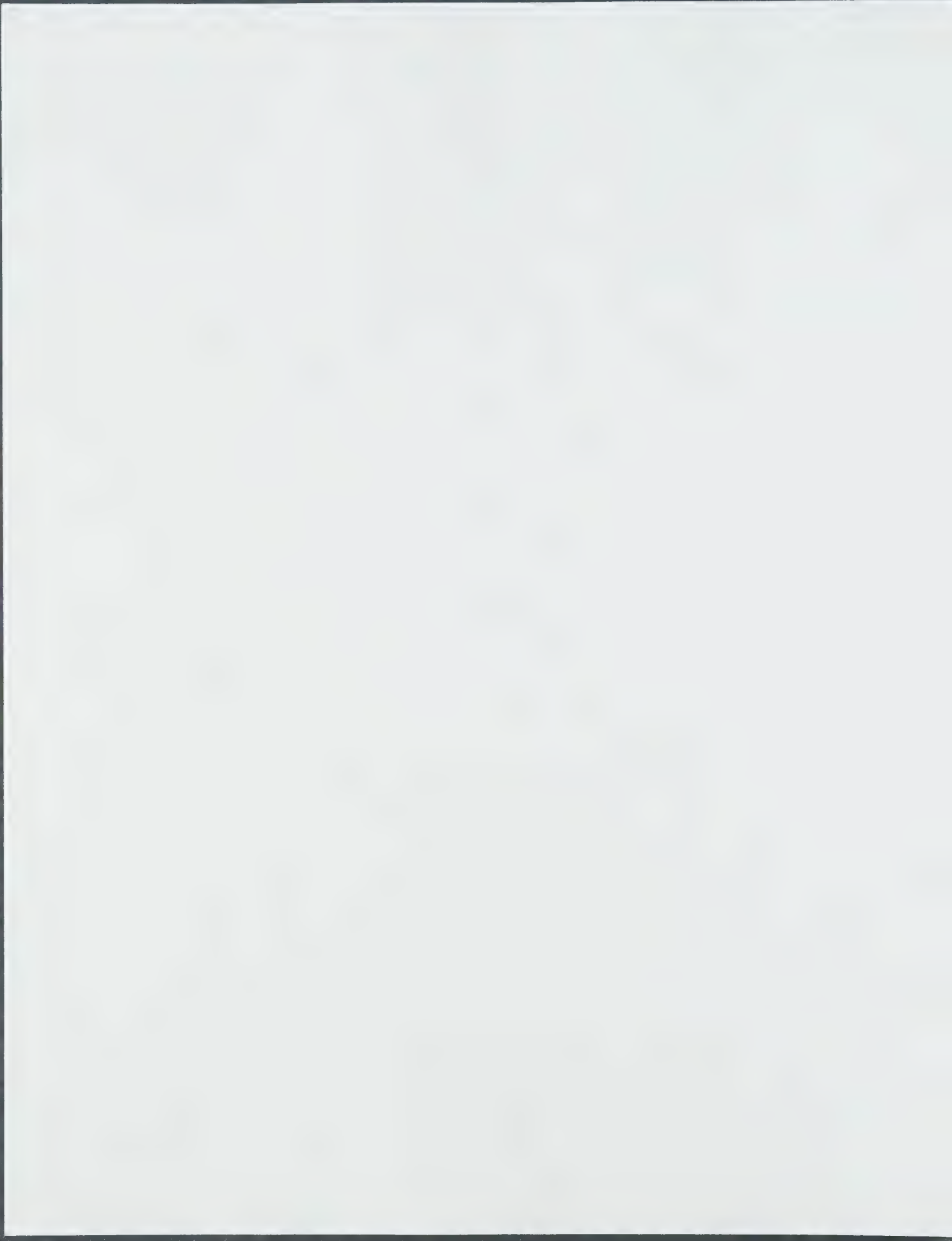
Yours sincerely,

AB/cw

Enclosures

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





Dr. Alfred Bader  
2961 Shepard Avenue  
Milwaukee, Wisconsin 52311  
United States

Amsterdam, 13 October 1995

Dear Mr Bader

Thank you for your letter of 11 October in which you inform us that you are prepared to hand-carry your painting to London on November 14th. It is a very good idea to leave the painting at the National Gallery. We would be happy to contact Christopher Brown about this matter.

Subsequently, either Christopher Brown could hand-carry the painting to Amsterdam, or a staff member of the Rembrandthuis could take it by hand from London.

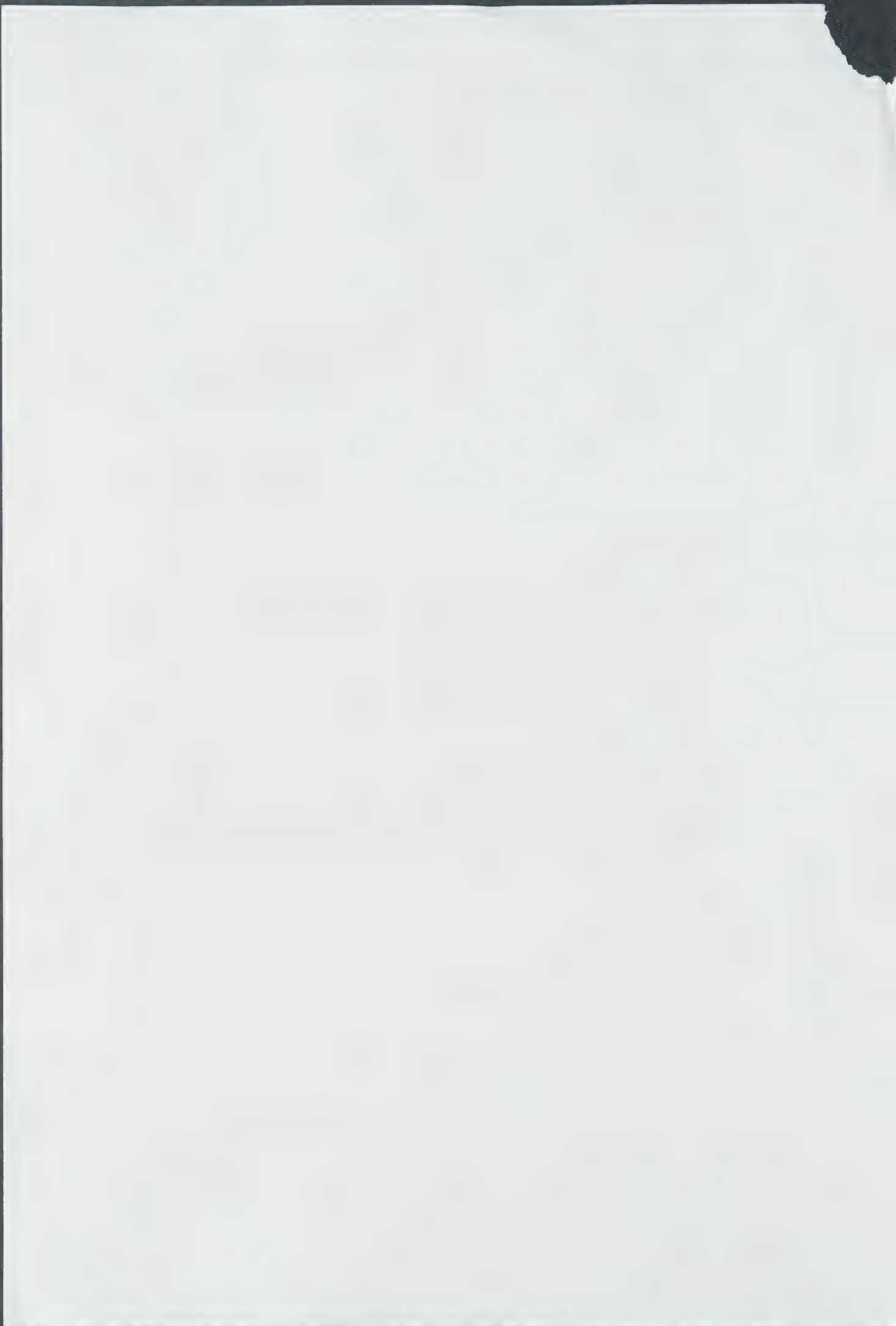
Of course, the Rembrandthuis takes care of the assurance during transports and during its stay in the National Gallery.

As regards the question of returning of the painting to Milwaukee: Ed de Heer, director of the Rembrandthuis, would be glad to hand-carry the painting personally, taking the opportunity to get acquainted with you and your collection.

Very truly yours,



Marjolein de Boer, project co-ordinator



*Handwritten initials/signature*



The National Gallery  
TRAFFALGARD SQUARE, LONDON WC2R 3DN  
Telephone: 020 7533 5000

20 FEBRUARY 1993  
Dr Alison Butler  
Rector, Royal College of Art  
via Capt Joshua Ferguson  
Milwaukee  
Wisconsin 53001  
U.S.A.  
Tel: 020 2 223 1111

*Dear Alison,*

I am back from Hill for the weekend and spending a few hours in the Gallery. You are right about the coins which was bought from the mystad and about the De Grey which was bought after the sale. I do not know what happened to the Gladio-Roma boy Will across Sullivan Nicholas Quay. Does director of Renaissance art

I am having a wonderful time in the Netherlands and will soon be back to see you there. My address and telephone numbers (London 020 7533 5000) are on T-Card

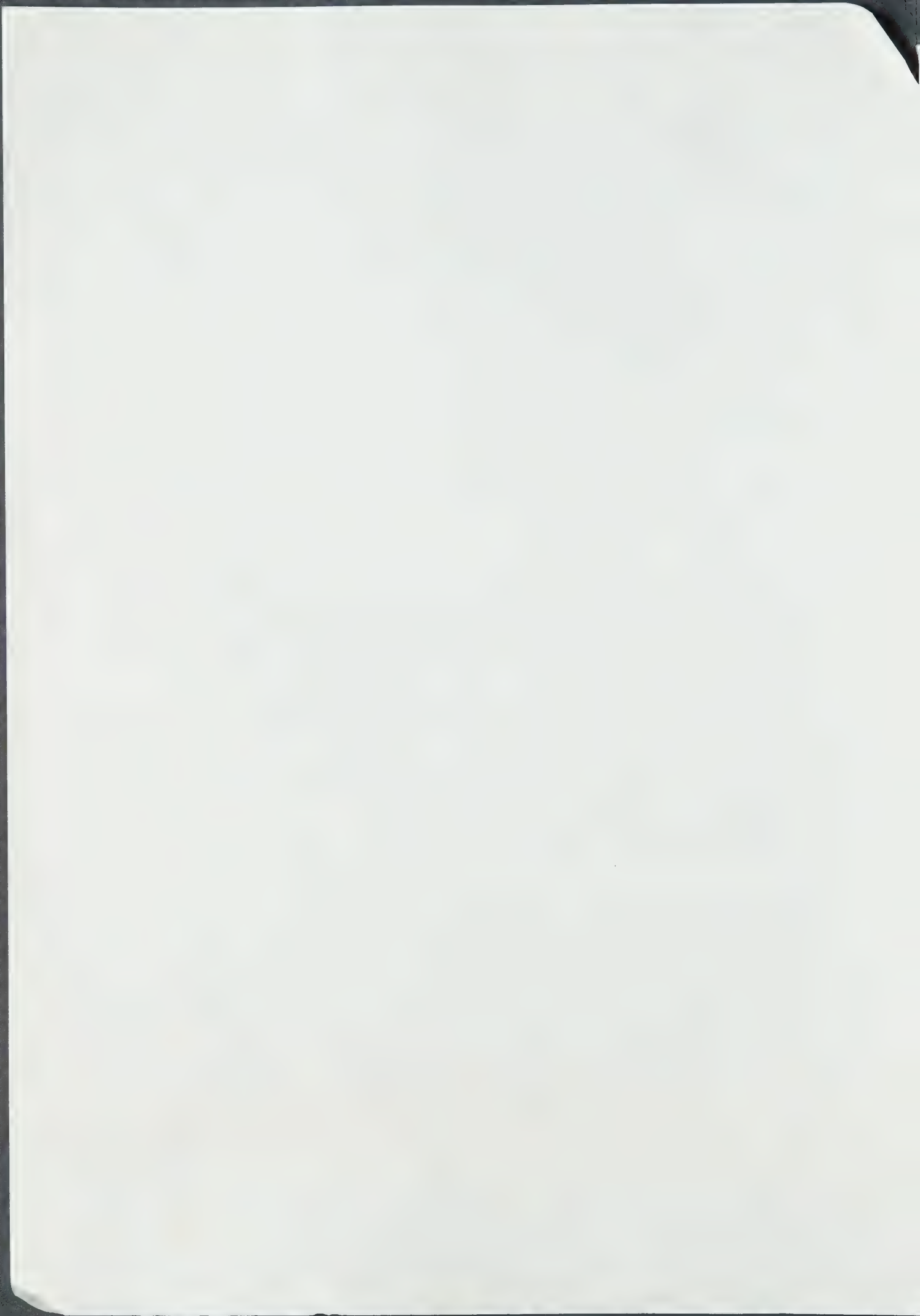
RECEIVED DIRECTOR OF NATIONAL GALLERY IN THE MUSEUMS AND  
CULTURAL HERITAGE (NAG)  
MILWAUKEE  
PO BOX 1111  
MILWAUKEE WISCONSIN 53001  
TEL: 020 7533 5000 FAX: 020 7533 5001

THE NATIONAL GALLERY  
TRAFFALGARD SQUARE  
LONDON WC2R 3DN

With very best wishes to you and yours

*Christopher Brown*

Christopher Brown  
Chief Curator







**The National Gallery**

TRAFALGAR SQUARE · LONDON · WC2N 5DN

Telephone 071-839 3321 Fax no. 071-930 1500

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

14 March 1994

*Dear Dr Bader*

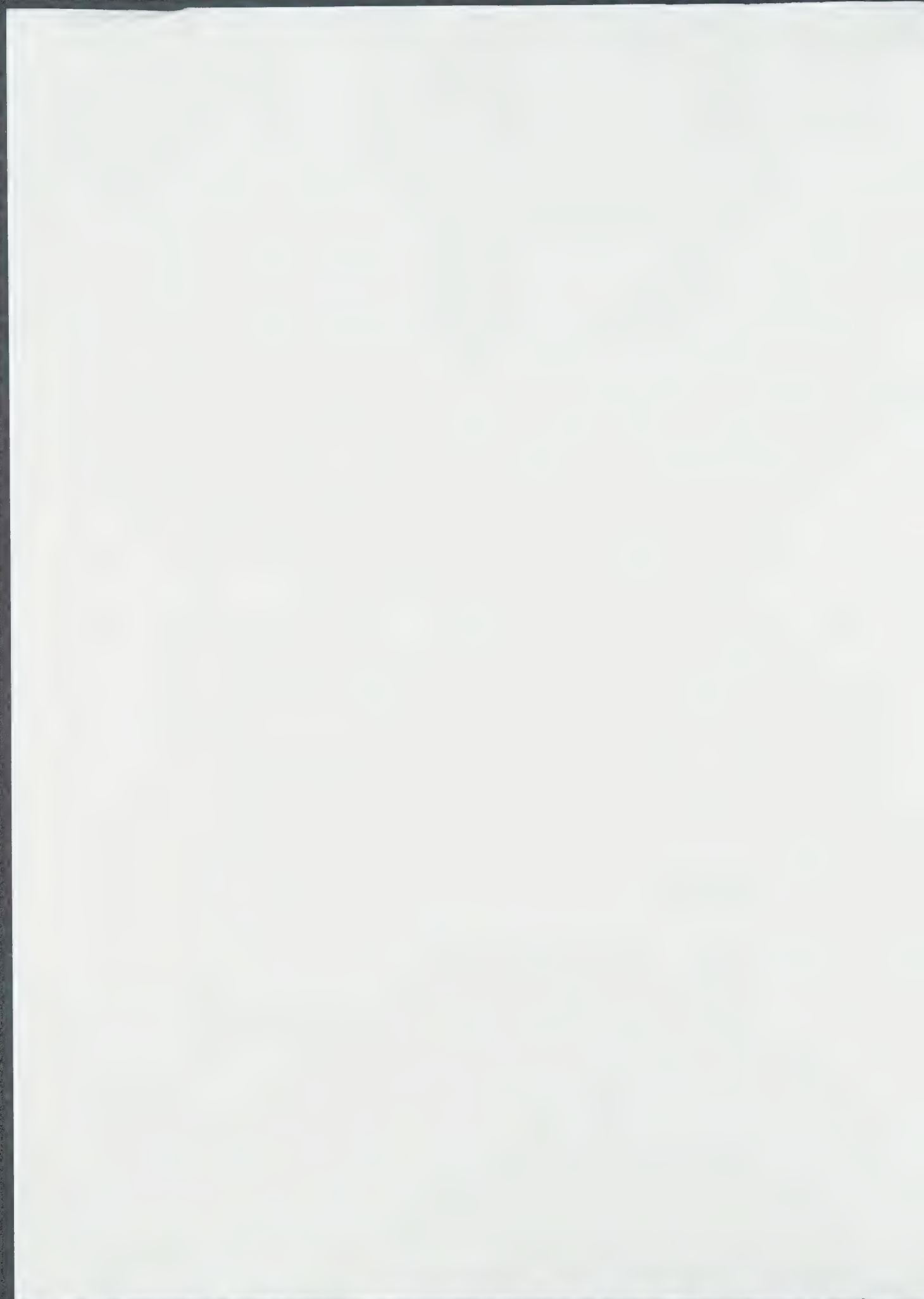
Thank you for your letter of 8 March. The Director is abroad at the moment but will see it on his return.

In the meantime, I have passed a copy to our Reproductions Department, who will deal with your request for slides.

*Yours sincerely,*

*Anne Luckhurst.*

Anne Luckhurst  
Director's Office





**The National Gallery**

TRAFALGAR SQUARE · LONDON · WC2N 5DN

Telephone 071-839 3321 Fax no. 071 753 8179

20 September 1993

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

Fax: 010 1 414-277 0709

*Dear Alfred,*

I am back from NIAS for the weekend and spending a few hours in the Gallery. You are right about the Pynas which was bought from Sam Nystad and about the De Troy which was bought after the sale. I do not know what happened to the Giulio Romano but will ask my colleague Nicholas Penny, Clore Curator of Renaissance Art.

I am having a wonderful time in The Netherlands and very much hope to see you there. My address and telephone numbers (until 30 June 1994) are as follows:

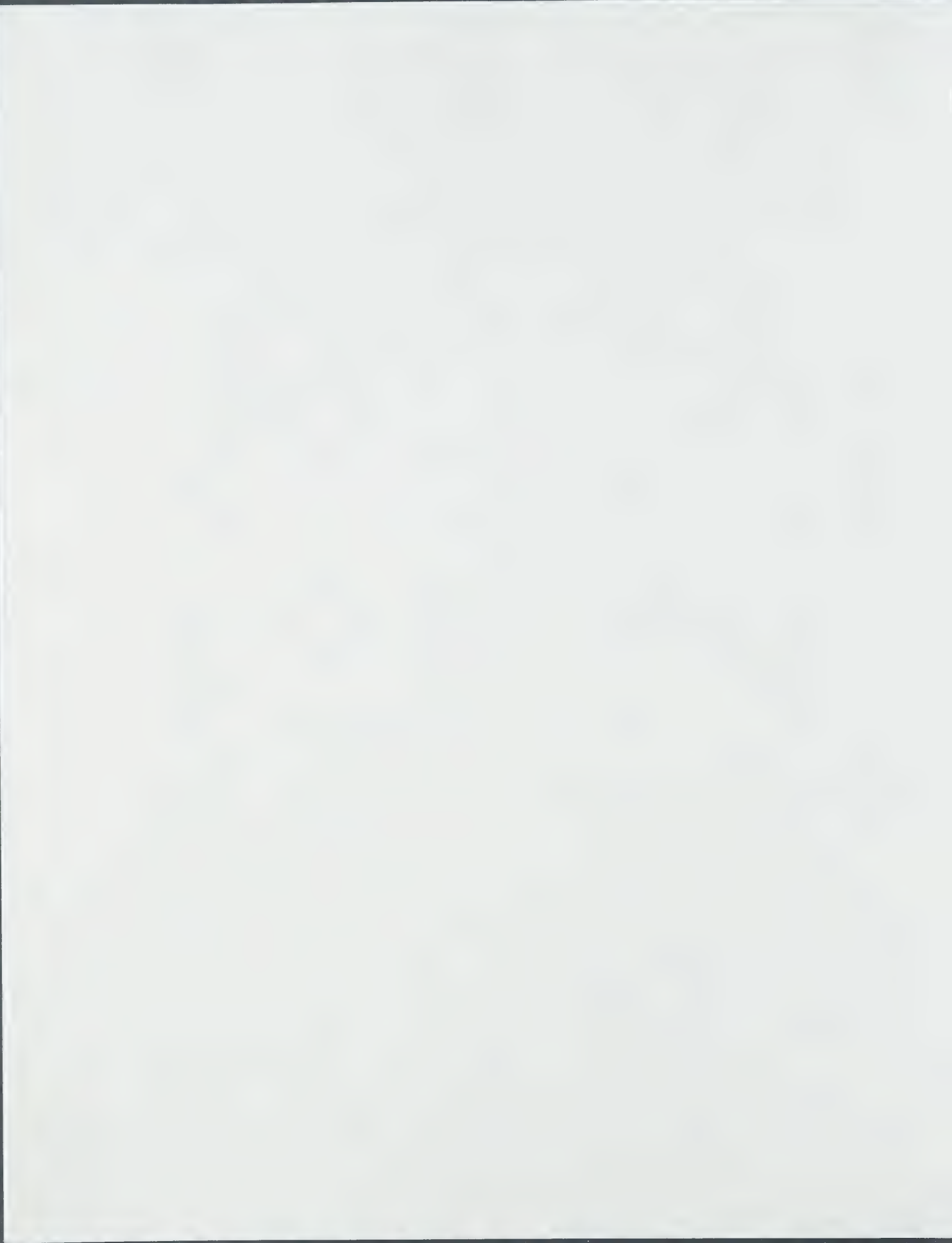
Netherlands Institute for Advanced Study in the Humanities and  
Social Sciences (NIAS)  
Meijboomlaan 1  
NL-2242 PR WASSENAAR  
The Netherlands Tel: 31-1751-22700 Fax: 31-1751-17162

Van Polanenpark 167 (home address)  
NL-2241 SJ WASSENAAR  
The Netherlands Tel: 31-1751-11716

With very best wishes to you both

*Yours,  
Christopher*

Christopher Brown  
Chief Curator





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 3, 1993

Dr. Christopher Brown  
Chief Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN  
England

Dear Christopher:

Many thanks for sending me the slide of the Queen's portrait of Rembrandt's mother. I have already used it in a talk at the Art Institute of Chicago.

I am just working on an essay for my autobiography, on Dr. Efim Schapiro. Am I correct in thinking that the Jacob Pynas landscape which was offered at Christie's on November 30, 1979, Lot 8, and sold for £8500, was purchased by Nystad and then either given or sold to you? Also, I believe you purchased that marvelous Time Unveiling Truth, signed and dated 1733, by Jean Francois De Troy, which was offered unframed and unstretched at Christie's on March 30, 1979, Lot 23, sale. It was then unsold at £13,000, and purchased by you for £10,250. I think this is correct and it surely was a wonderful bargain.

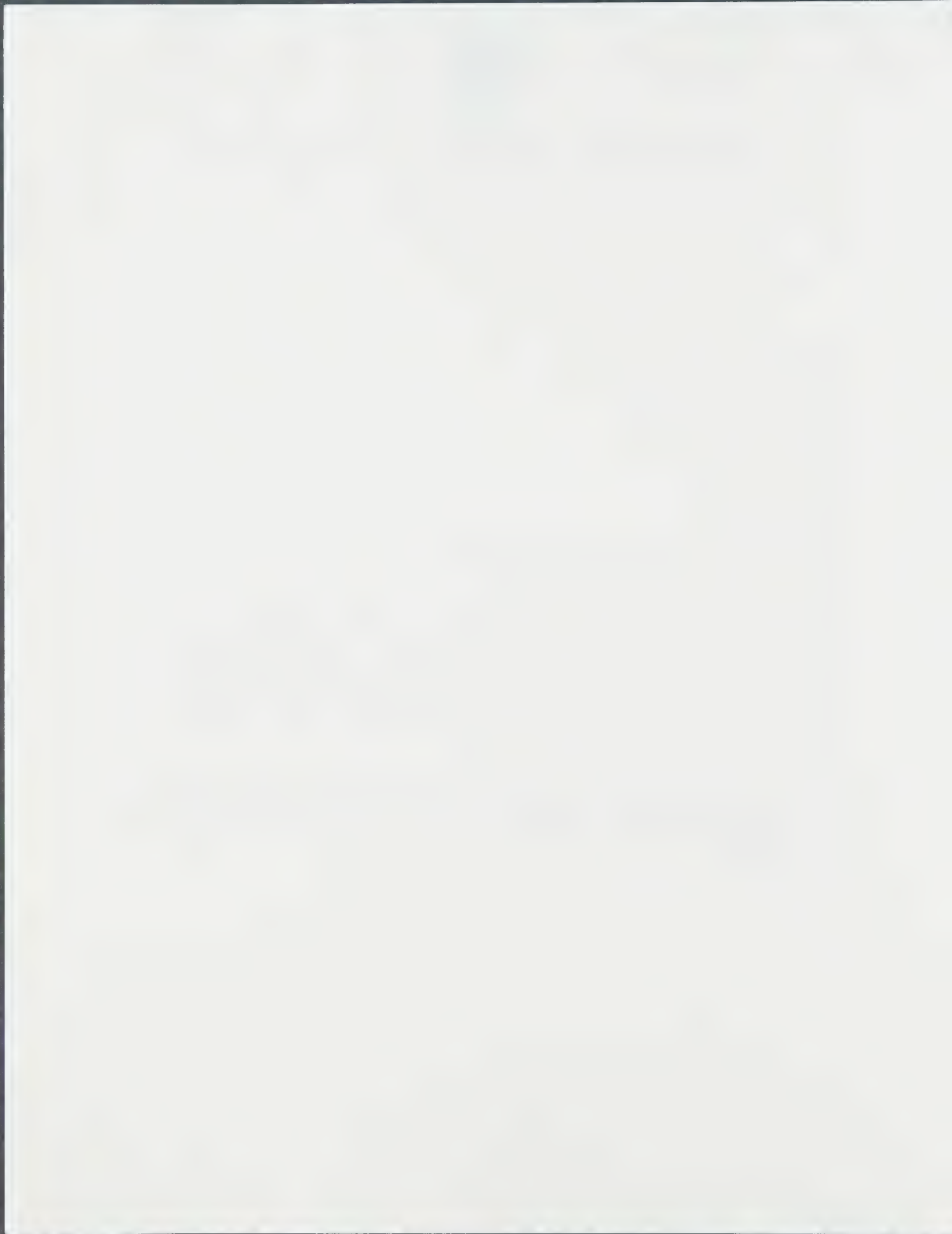
Do you happen to know who purchased Dr. Schapiro's favorite painting, the Giulio Romano of the Weaning of Hercules which had belonged to King Charles I? It was offered at Christie's on November 30, 1979, Lot 10, and sold for £22,000. Clearly this was before I was buying Italian paintings.

Many thanks for your help, and best regards from house to house.

As always,

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





THE NATIONAL GALLERY

SCIENTIFIC DEPARTMENT

Dr Alfred Bader  
52 Wickham Avenue  
Bexhill-on-Sea  
East Sussex  
TN39 3ER

15 July 1992

Dear Dr Bader,

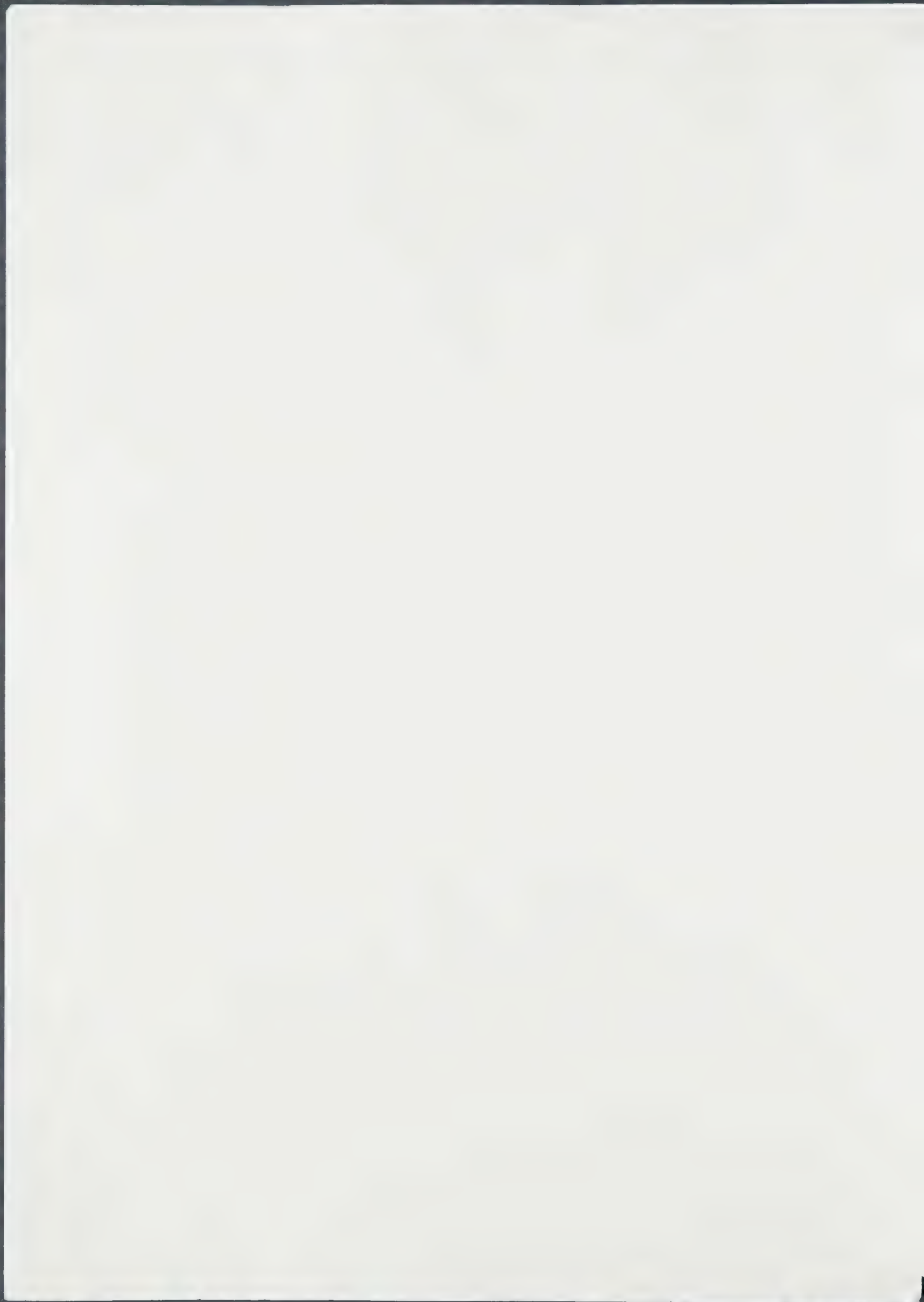
My colleague here at the Gallery, Christopher Brown, asked me if I would contact you regarding the use of MS2A as a picture varnish. He tells me your restorers still have some of this reduced resin and are considering using it for your paintings. Could I suggest that you consult the Gallery's Chief Restorer, Martin Wyld, for advice. He is able far better than I am to tell you about modern conservation practice and the use and performance of different picture varnishes. I have mentioned your enquiry to him.

Incidentally, it occurs to me that you might be interested to come to visit the Gallery's Scientific Department at some point, and to see something of our work. You would be most welcome, if this would appeal to you. I would be happy to give you a tour of the Department. My direct line phone number is: 071 389 1723.

Yours sincerely,

*Ashok Roy*

Ashok Roy  
Scientific Adviser





Dr. Alfred Bader  
Chairman

February 1, 1991

Dr. Christopher Brown  
Chief Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN, England

Dear Christopher:

Enclosed is a photograph of one of my most beautiful recent acquisitions, a St. Jerome by someone close to Dou and Lievens. Sumowski illustrates this in his Volume V as a Hermit, but the lion in the lower left shows this to be a St. Jerome. Please do let me know if you can identify the artist.

Enclosed also is a photograph of a really fun painting of an old woman peering into a boy's mouth. I presume that the English artist of the second half of the 18th century is likely to have seen the painting by Rubens of an old woman with a candle and a boy. Do you have any idea who the artist of this fun painting might be?

Isabel and I already look forward to seeing you and the family again in May and July. Is there any chance that you might visit us in Milwaukee before then?

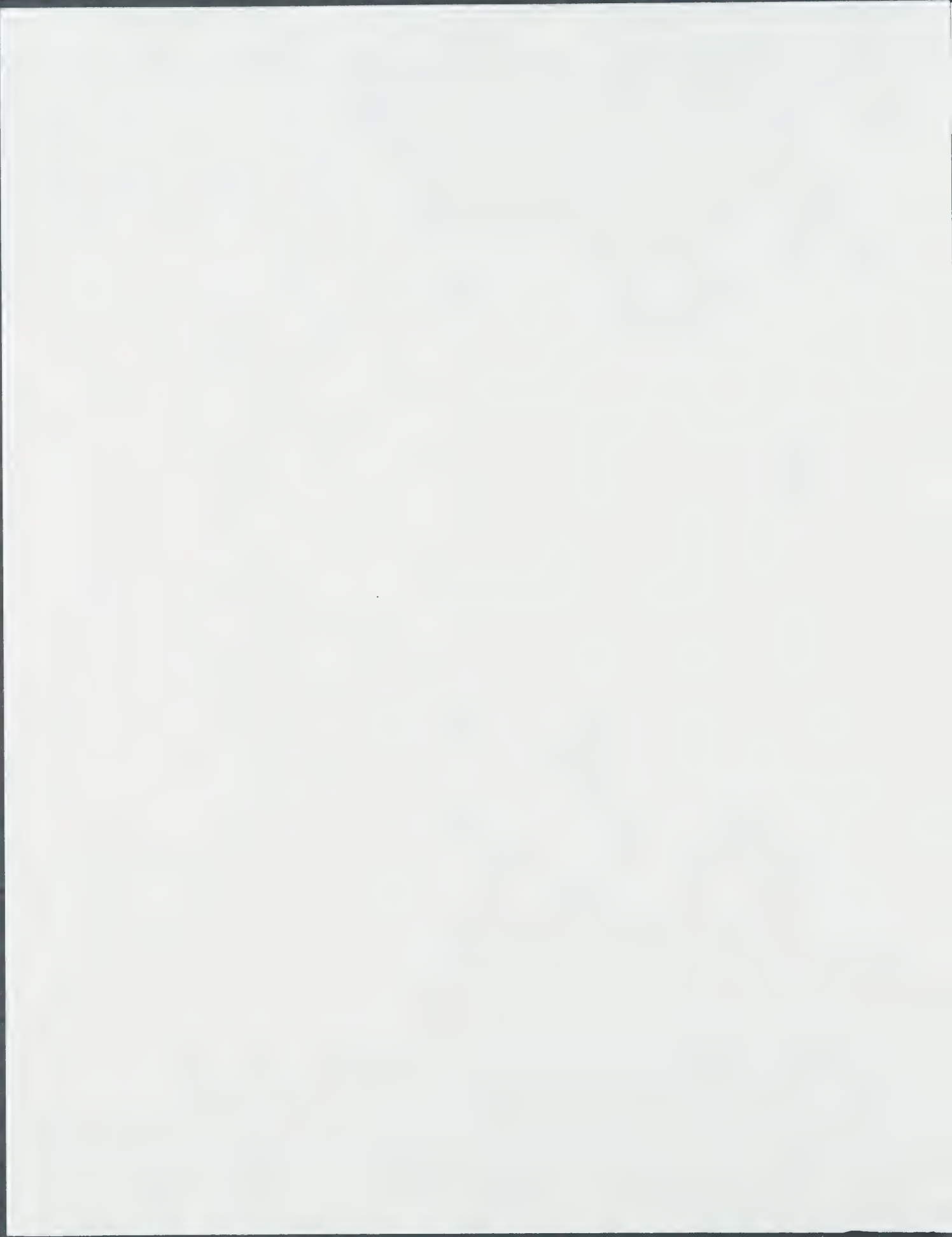
Best regards.

As always,

Alfred Bader  
AB:mmh  
Enclosures

**SIGMA-ALDRICH**

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





Dr. Alfred Bader  
Chairman



October 26, 1988

Dr. Christopher Brown  
Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN, England

Dear Christopher:

Isabel and I look forward to arriving in England on the 16th of November and to travelling around the country, this time also to Scotland, between then and the end of December. Of course, I will telephone you shortly after arrival in the hope that we will be able to spend one of our usual delightful evenings together.

We have finally finished the manuscript for our Detective Show Exhibition, and you know what a chore that is. Thank you so much for sending me the photograph of Rembrandt's self-portrait. May I impose on you to ask your secretary to send me two more photographs with your permission to reproduce. One of them is the portrait of a man by Titian which served as a model for Rembrandt's self-portrait, and the other, the painting by Vermeer showing a girl at a virginal. We would like to use that photograph for comparison with a painting, the entry for which is enclosed. That was the inside of the cover of a musical instrument.

The exhibition will be from January 19th to March 19th. Is there any chance that we could welcome you in Milwaukee? A simple comfortable guestroom awaits you.

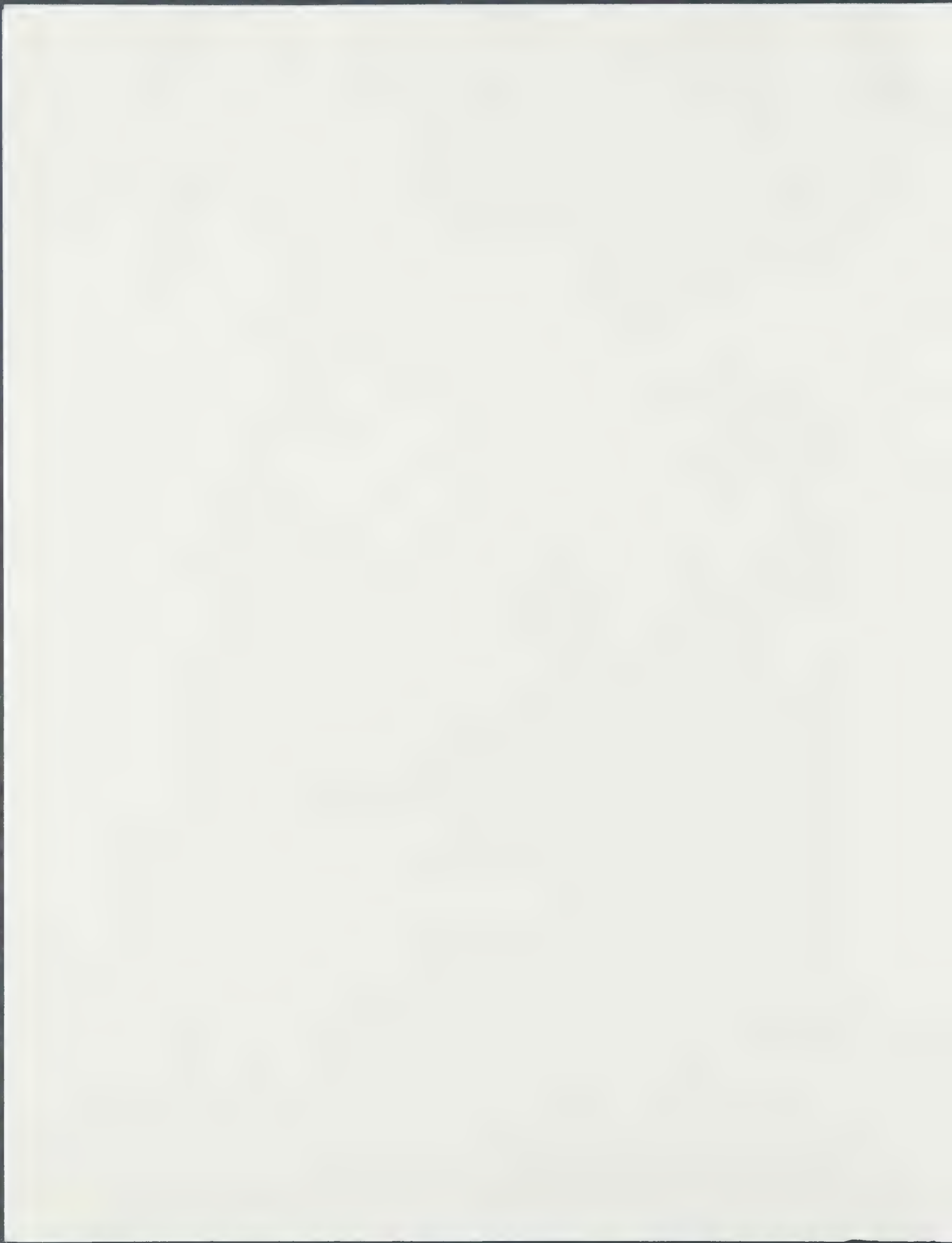
Fond regards from house to house,

Alfred Bader  
AB:mmh  
Enclosure

**SIGMA-ALDRICH**

---

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





*Chemists Helping Chemists in Research and Industry*

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

Dr. Alfred Bader  
Chairman

February 7, 1990

Dr. Christopher Brown  
Chief Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN, England

Dear Christopher:

When I received the enclosed copy of a letter from the Director of the Queen's art center, the first question I asked myself was whether, with such friends, does one need enemies?

I do believe that the Mocking of Christ is really an early work of van Dyck's, and I just hope that this letter won't put Mr. Guejima off.

Should I, per chance, write to him to explain the background of the painting?

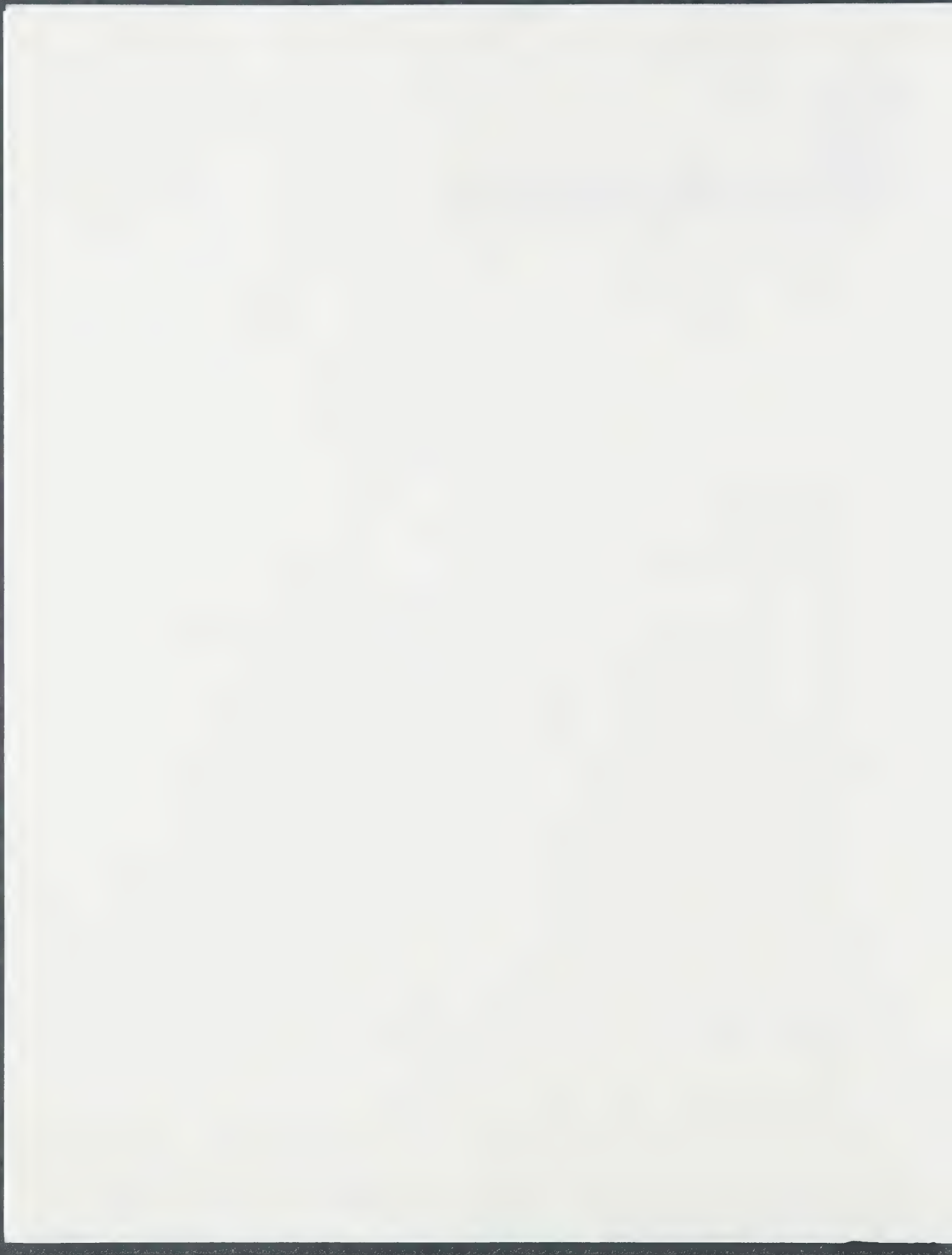
If speed is of the essence, please send your reply by fax.

Fond regards from house to house,

Alfred Bader

AB:mmh

Fax number directly to Dr. Bader's office: 414-273-3850, extension 5632.



Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 545-2190

31 January 1990

Mr. Mitsuyoshi Guejima  
Senior Managing Director  
Art Life Ltd.  
Fujikage Bldg., 8F  
1-5 Motoakasaka 1-chrome  
Minato-ku, Tokyo  
Japan

Dear Sir:

I have your letter of 5 December 1989 enquiring whether you may borrow the painting Mocking of Christ which you attribute to Sir Anthony van Dyck (Acc. N. 30-80). We are willing to assist you in this project subject to the following:

1. The work is presently in a touring exhibition and would have to be withdrawn for your project. It will have to be specially crated. You must agree to absorb the costs of removal from the exhibition, crating, and transportation to and from.
2. You sign our loan agreement forms agreeing to same.

Will you need a photograph? Black and white, or colour? I enclose Dr. McTavish's comments on the painting for your information, if you do not already have it.

I will hope to hear from you in due course.

Yours truly,

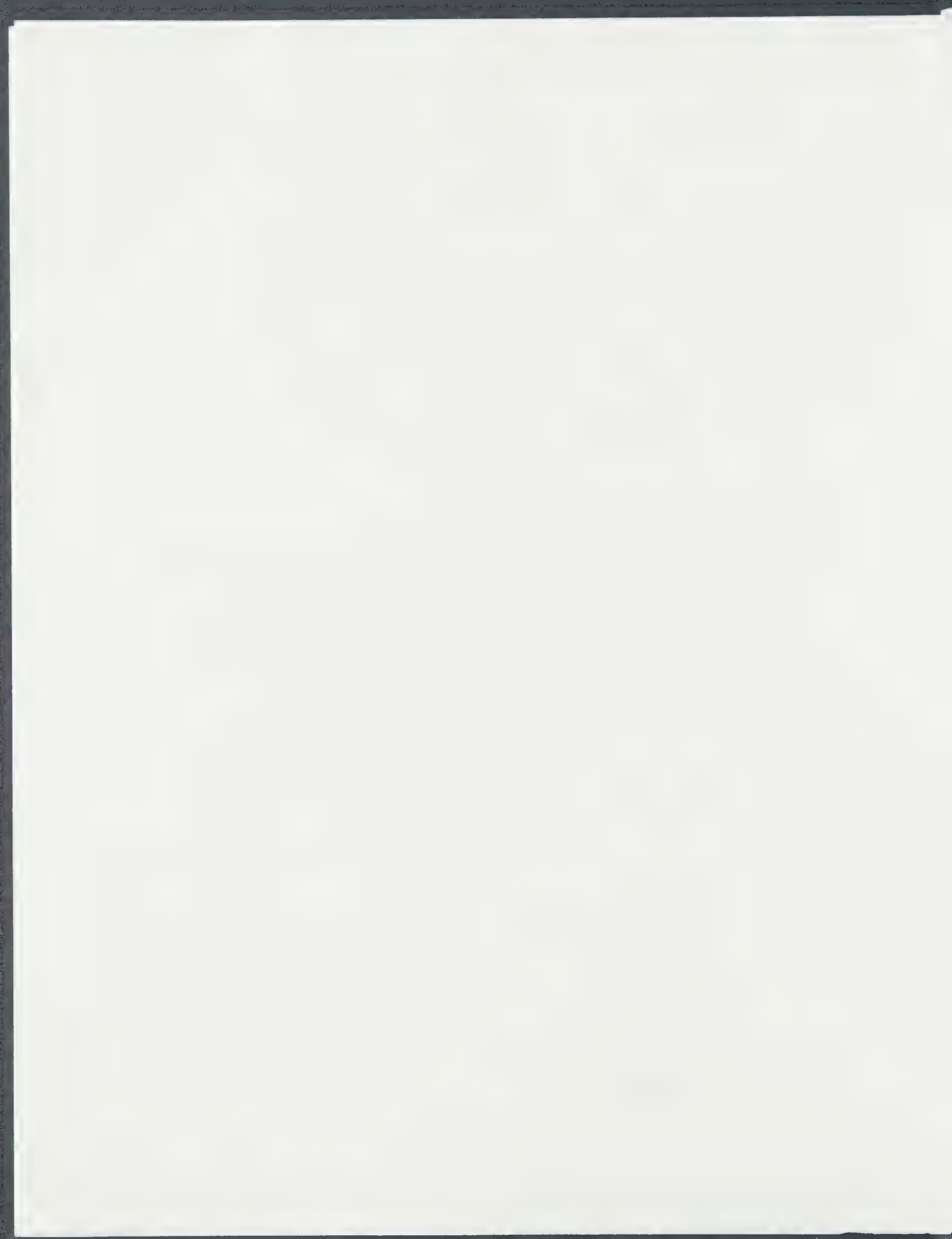


Robert F. Swain,  
Director

Encl.

c: D. Farr  
M. Bell  
✓A. Bader







*Chemists Helping Chemists in Research and Industry*

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

March 20, 1987

Dr. Christopher Brown  
Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN, England

Dear Christopher:

May I ask you for your help with the puzzle which I acquired in a trade of several paintings, recently.

As you will see on the photograph enclosed, it is a Grisaille of Gaspar de Crayer, surely very close to the Grisaille listed by Smith as No. 751 then in the collection of the Duke of Buccleuch.

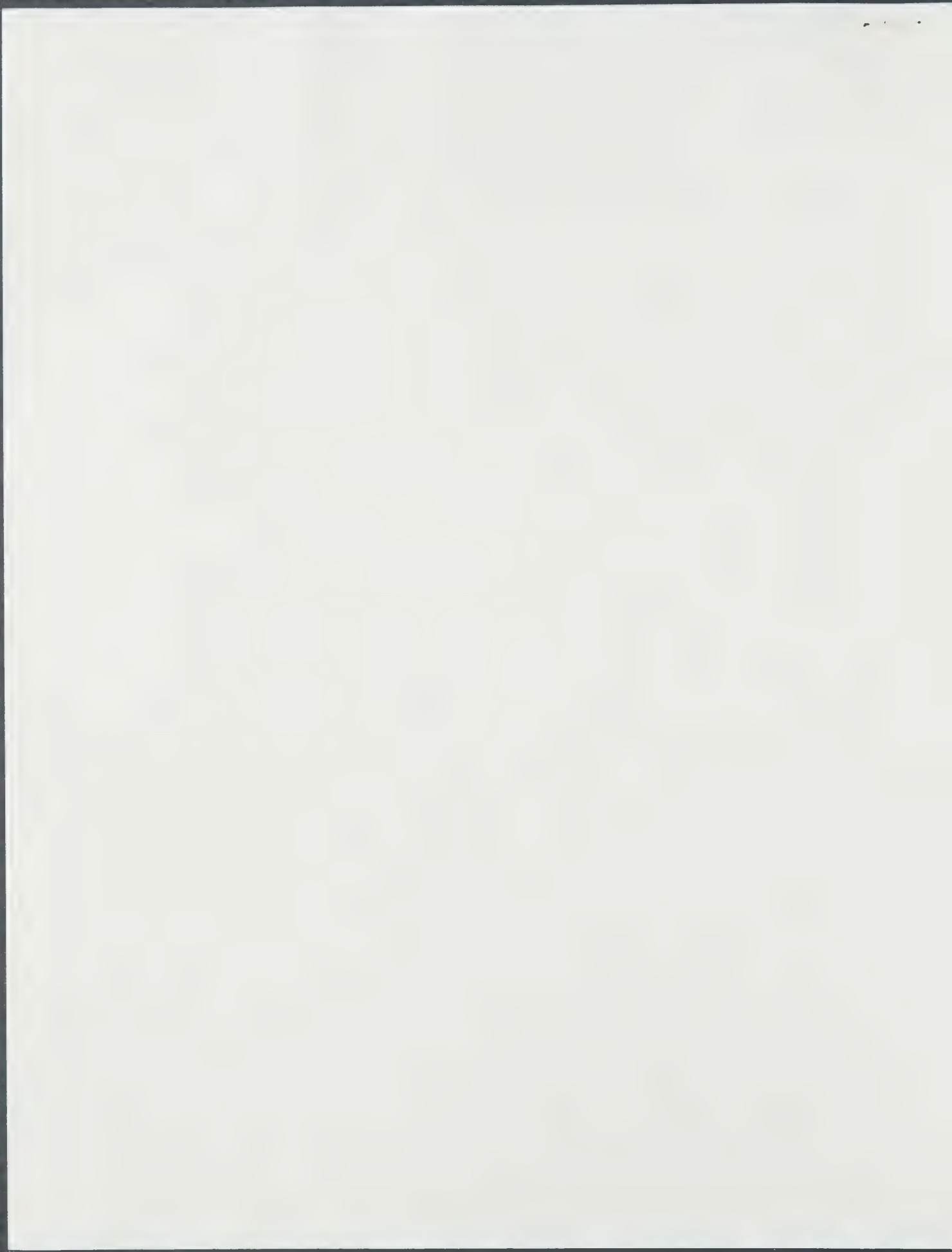
Do you know whether the original Grisaille is still in the collection of the Duke of Buccleuch, and do you know whether it is illustrated in any of the books on van Dyke.

My sketch came from the Central Picture Gallery in New York, and I suspect that the Klein's bought it at Christie's in London some 15 or 20 years ago.

The face of my sketch is beautifully painted, but the body and particularly the hands are less well done. Also, in comparing my painting with the print by Paul du Pont which I have, I see that the fingers in the print, and hence presumably in the original Grisaille, are very much longer than in my sketch.

I just don't know whether my sketch is period or a much later forgery. What I find so very intriguing is that my sketch is painted on top of the face of a man, in reverse. Unfortunately only half of the face remains. You can see the eyes looking at you at the very top of the painting.

If you think that my sketch has a chance of being period, then I would like to bring it to England to show you for your opinion. It is on panel, only 9-1/2 by 7-1/2 inches and so would fit easily into my briefcase.



Dr. Christopher Brown  
National Gallery of LONDON  
March 20, 1987  
Page Two



Isabel and I very much look forward to seeing you in July and hope that we will be able to spend at least one evening together.

Fond regards.

As always,

Alfred Bader  
AB:mmh  
Enclosure







Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

August 28, 1986

Dr. Christopher Brown  
Curator  
National Gallery of London  
Trafalgar Square  
London WC2N 5DN, England

Dear Christopher:

In response to your telephone call of yesterday, enclosed please find the Lievens entry of the William Doyle New York sale on January 23, 1985.

The painting had been signed "Rembrandt" and I enclose photograph before cleaning. That fake signature had been put on within the last 100 years and came right off in the cleaning.

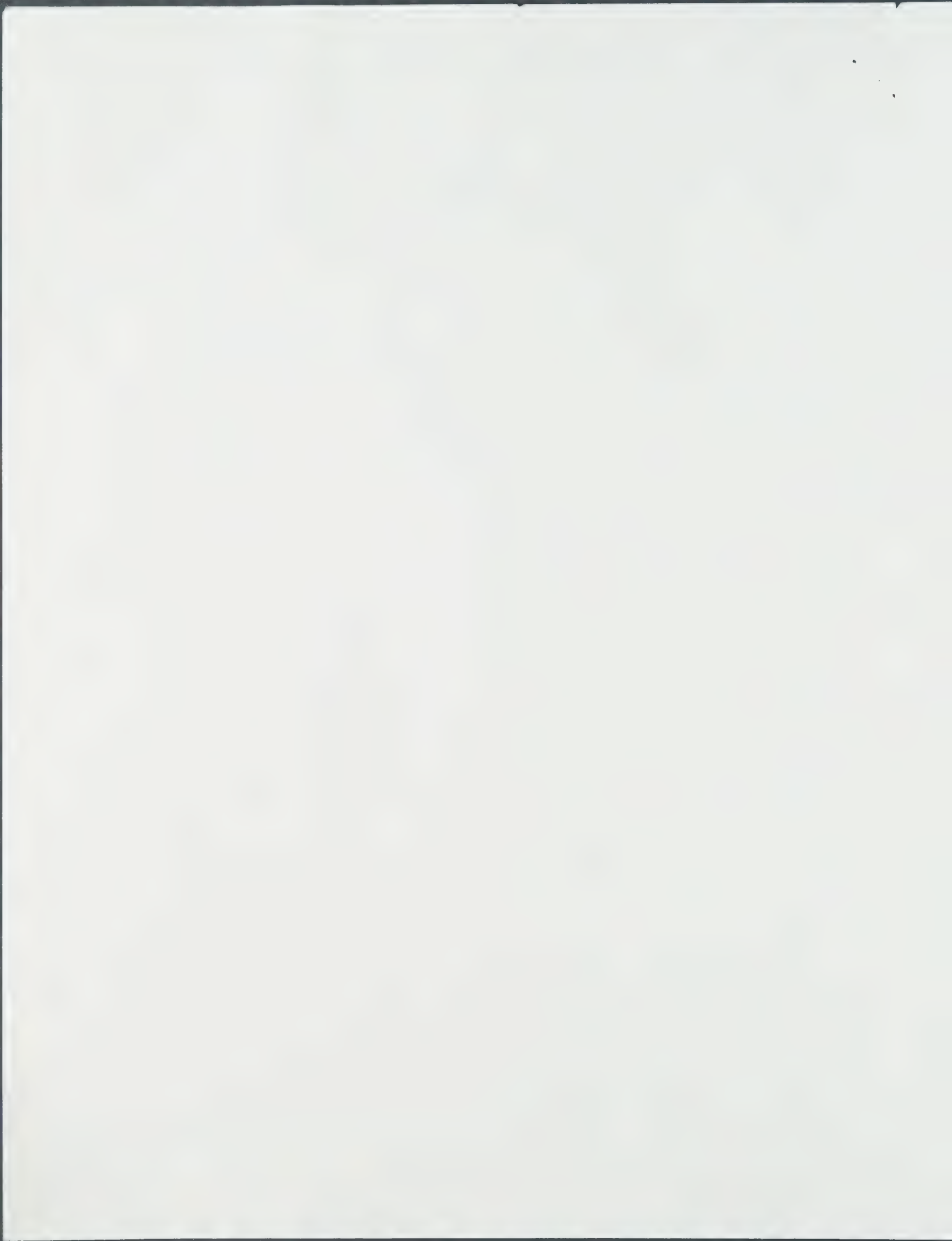
I do believe that the painting is monogrammed IL, and I have encircled this monogram on the Xerox copy of the photograph. Later in his life, Lievens used square capital letters in his monograms, but I believe that he used this earlier.

While at the RKD in May, I discovered the further provenance of the Master IS and enclose documentation.

The Queen's catalog is very well written and very poorly printed; the photographs are really quite horrible. The only criticism I have heard about the text--and I believe this not to be justified--is that some art historians have completely overlooked the documentation beginning on page 78.

Surely the National Gallery must have a fax machine, and so--for the sake of speed--you might like to fax your entries to me here at Aldrich; our fax number is 414-273-4979. Please also let me have your fax number so that I can reply by fax.

During September I will be on two week-long trips, one at the beginning and one at the end, but I will be in daily telephone communication with my secretary who will let me know of anything you might send to Aldrich.



Dr. Christopher Brown  
National Gallery of London  
August 28, 1986  
Page Two



I still hope that you will be able to persuade the authorities in  
Tours to loan you their beautiful Flight to Egypt. The French can be  
so provincial; have you considered enlisting Foucart's or Rosenberg's  
help?

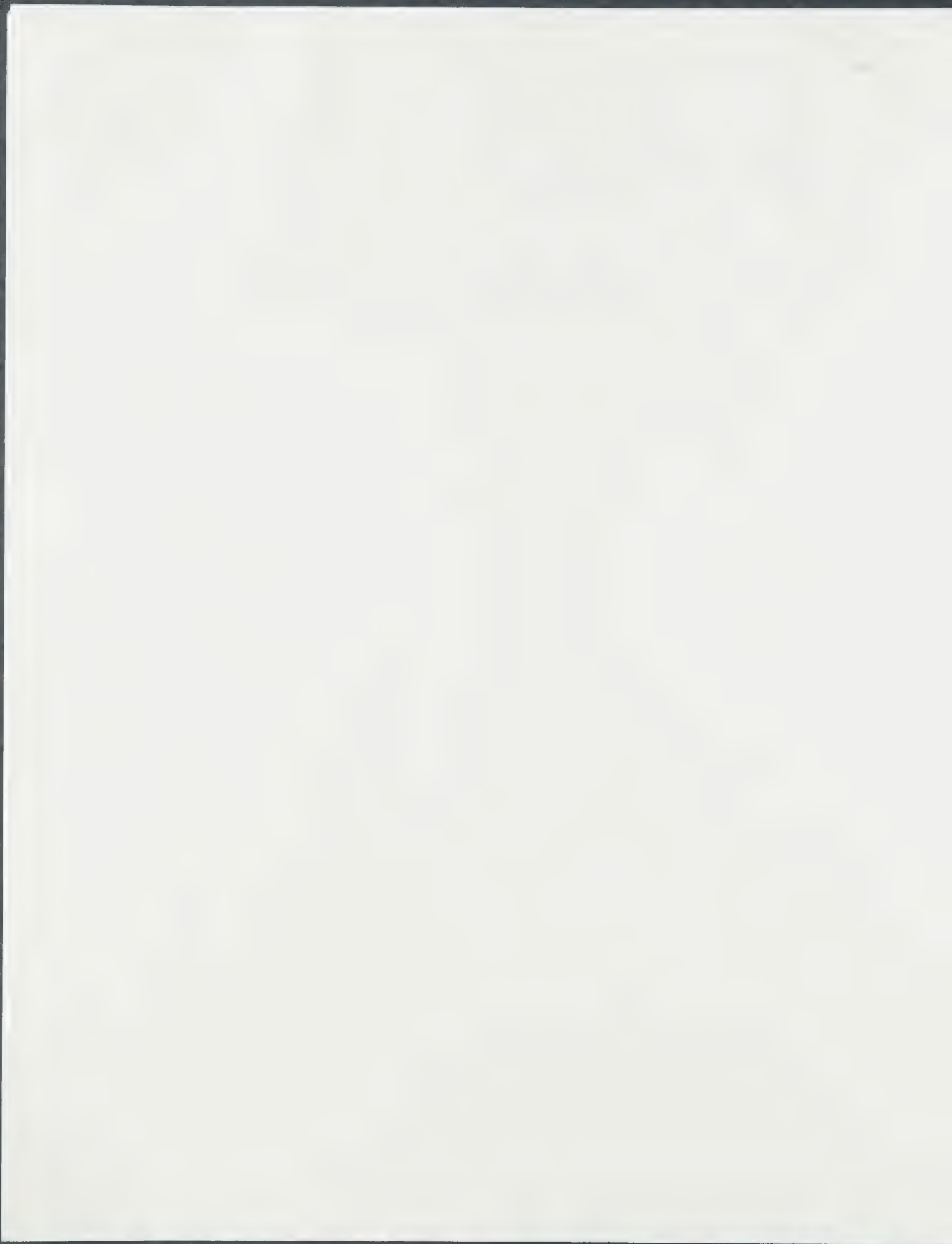
All good wishes.

Sincerely,

Alfred Bader

AB:mmh

Enclosures





Chemists Helping Chemists in Research and Industry

## aldrich chemical company, inc.

Dr. Alfred Bader  
Chairman

March 21, 1986

Dr. Christopher Brown  
Curator  
The National Gallery  
Trafalgar Square  
London WC2N 5DN, England

Dear Christopher:

Your personal letter of March 10 and your three-page form letter have, of course, given me a great deal of pleasure.

I presume that the scholarly catalog will be not only in Japanese, but also in English. On that assumption, Isabel and I will be happy to loan all the 12 paintings which you requested, with the conditions outlined below.

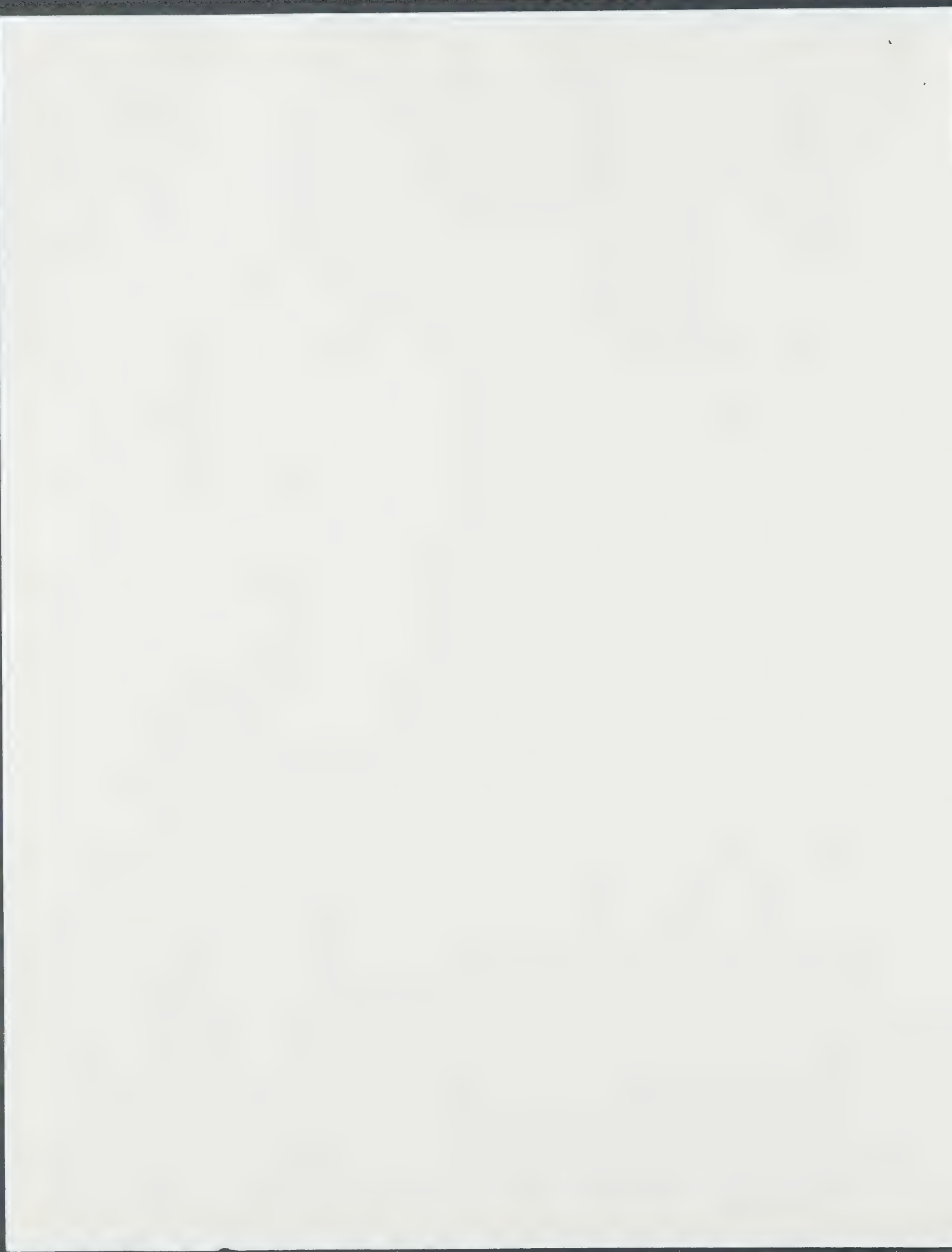
If, per chance, the catalog will not be completely bi-lingual, please allow us to rethink this loan and part with only two or three of our paintings for so long a time. I am sure that you realize that the great incentive for any serious collector to loan his paintings is the scholarly catalog. Very few art historians understand Japanese!

I have spoken to Miss Dorothy Farr, the Curator of Paintings at the Agnes Etherington Art Centre in Kingston, Ontario K7L 3N6, Canada. She has agreed that Queen's University will loan the painting by Flinck, of "The Sacrifice of Manoah." Please write to Miss Farr direct.

Contrary to the last paragraph of page 2 of your form letter, I have had no experience working with Art Life Ltd., but I accept your assurance that they are truly competent.

I would like to have the packing of our 12 paintings done by the Milwaukee Art Museum. I have spoken to the man in charge of such work at the museum, Mr. Larry Stadler, and he has agreed that, if instructed by you, he and his associates would pick up the 12 paintings from my home, pack them in individually built cases, and arrange for shipment. On the return of the paintings, Mr. Stadler and his associates will then deliver and hang the paintings at my home. I would like Mr. Stadler to bill the exhibition as instructed by you, direct.





Dr. Christopher Brown  
The National Gallery  
March 21, 1986  
Page Two



Naturally, I would like to have the insurance to cover the shipments house-to-house, and I will provide you with valuations.

While none of the paintings is immensely valuable, as compared to the works by Rembrandt which you are borrowing from the National Gallery and the Metropolitan Museum, they are very valuable to me, and truly part of my life. Hence, I trust that you will understand that one of the conditions of the loan is that the shipments go on three or more planes, in such a manner that the painting by Maes, the "Rest on the Flight to Egypt" by Eeckhout, and the favorite of all my paintings, the unidentified "Joseph and the Baker", go on different planes. That is, no two or three of these three paintings should be on one plane. Please do understand.

The loans should be credited as coming from "The Collection of Dr. and Mrs. Alfred Bader."

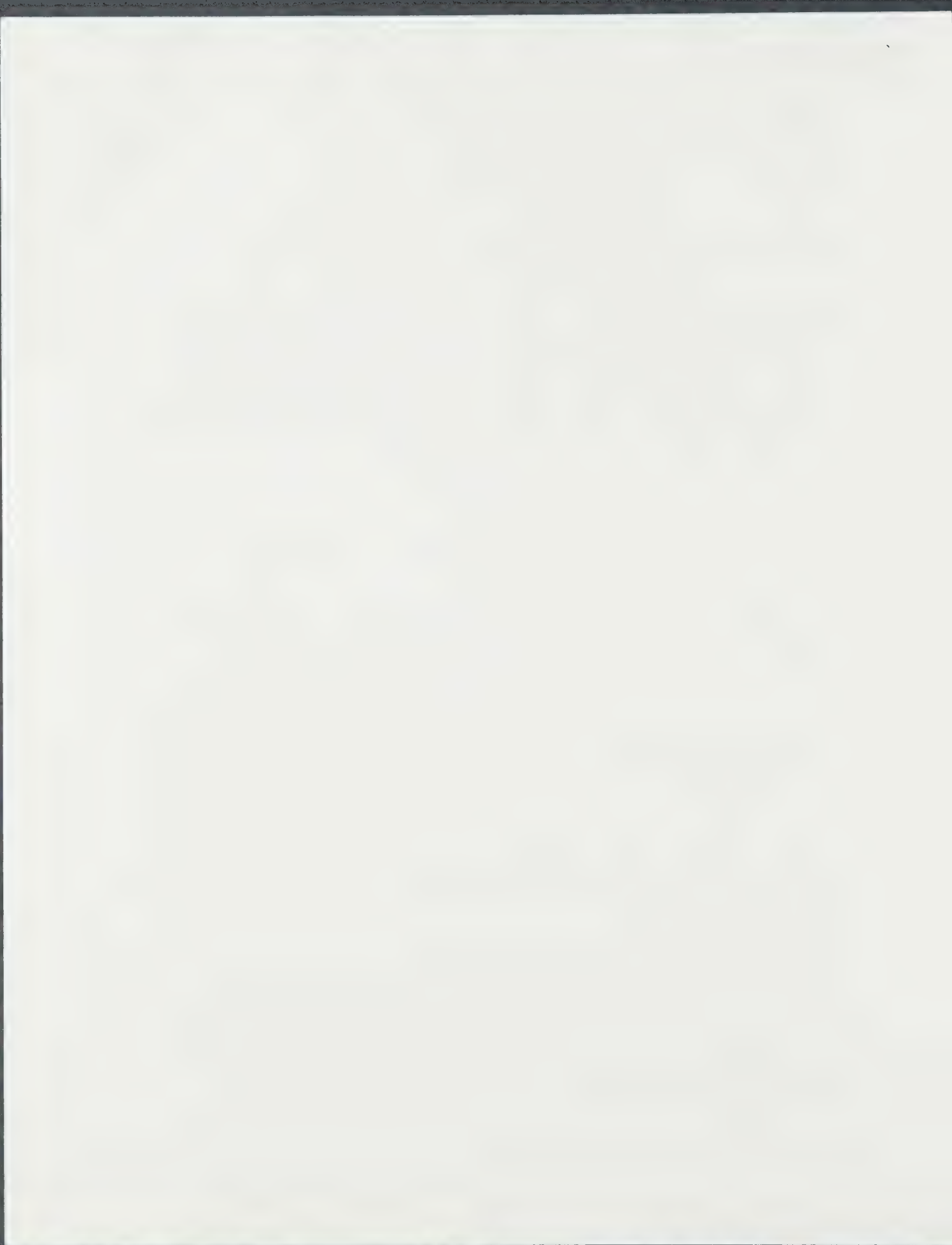
Please allow me to make some comments about the individual paintings which you have requested.

You call the Willem Drost "The Young Isaac." This is based on Sumowski's reference to a drawing attributed to Horst, Sumowski No. 1278. I find this quite unconvincing and do not really believe that my painting depicts Isaac. Sumowski may, however, be right in thinking that both this painting and the drawing attributed to Horst are based on a common Rembrandt original.

Regarding the second painting by de Gelder, the man who filled the widow's flask with oil was Elisha, not Elijah. Please see 2 Kings, chapter 4. I am reasonably certain that the painting depicts this subject, though Sumowski disagrees. At the last auction, at Christie's where I acquired this painting, it was called "The Wine Seller," but I do not know of any other de Gelder genre paintings. I have not seen what von Moltke says about the subject.

The Jan Victors is a beautiful painting, but I am not certain that it is by Victors. Neither is Dr. Debbie Miller who is writing a book on Victors. She has seen the painting, likes it very much indeed, but is neither certain that it is by Victors nor that it is not by Victors. Sumowski is of exactly the same uncertainty.

I presume that you wish to borrow my little "Man Writing by Candlelight" on copper because you will be borrowing "The Rest on the Flight to Egypt" in Tours and the painting in Japan. As you know, the Rembrandt research project believes that these three paintings are by the same hand, which they have suggested is that of Dou. I am very encouraged by this because I personally am quite convinced that these works are not by Dou. Also, the picture in Tours is so beautiful that I do believe it is by the young Rembrandt--and hence the other two also.



Dr. Christopher Brown  
The National Gallery  
March 21, 1986  
Page Three



Ten of these twelve paintings have been on covers of the Aldrichimica Acta, and these are enclosed. The eleventh painting, "Jacob's Dream," by Eeckhout will be on one of the next Aldrichimica Acta, and I will send you the exact reference and text for that Acta cover, shortly. I would appreciate your referring to these in your catalog.

On the assumption that there will be an English language catalog, I would like to arrange with the printer to allow us to purchase 1000 copies at the actual printing cost. The printer would not have to go to the bother of shipping them to Milwaukee, but that could be arranged through Aldrich-Japan in Tokyo.

I do not believe that Isabel and I will have a chance to view the exhibition, much as we would like to. However, I would like to ask the organizers to invite the manageress of Aldrich-Japan, Miss Toshiko Saito, to attend the openings as our representative. Miss Saito is a very competent and sensitive person who would, I am sure, appreciate the invitations.

Isabel and I look forward to being in England from May 14 to the 17, and then from about the first of July to the 25th of July. We will contact you shortly after our arrival in the hope that we can arrange for a dinner in London.

Do you have The Bible through Dutch Eyes, Milwaukee 1976, for reference? If not, I shall deliver a copy to you. In it are many pertinent Biblical comments, for instance, about Eeckhout's Solomon--idolatry or worship to God.

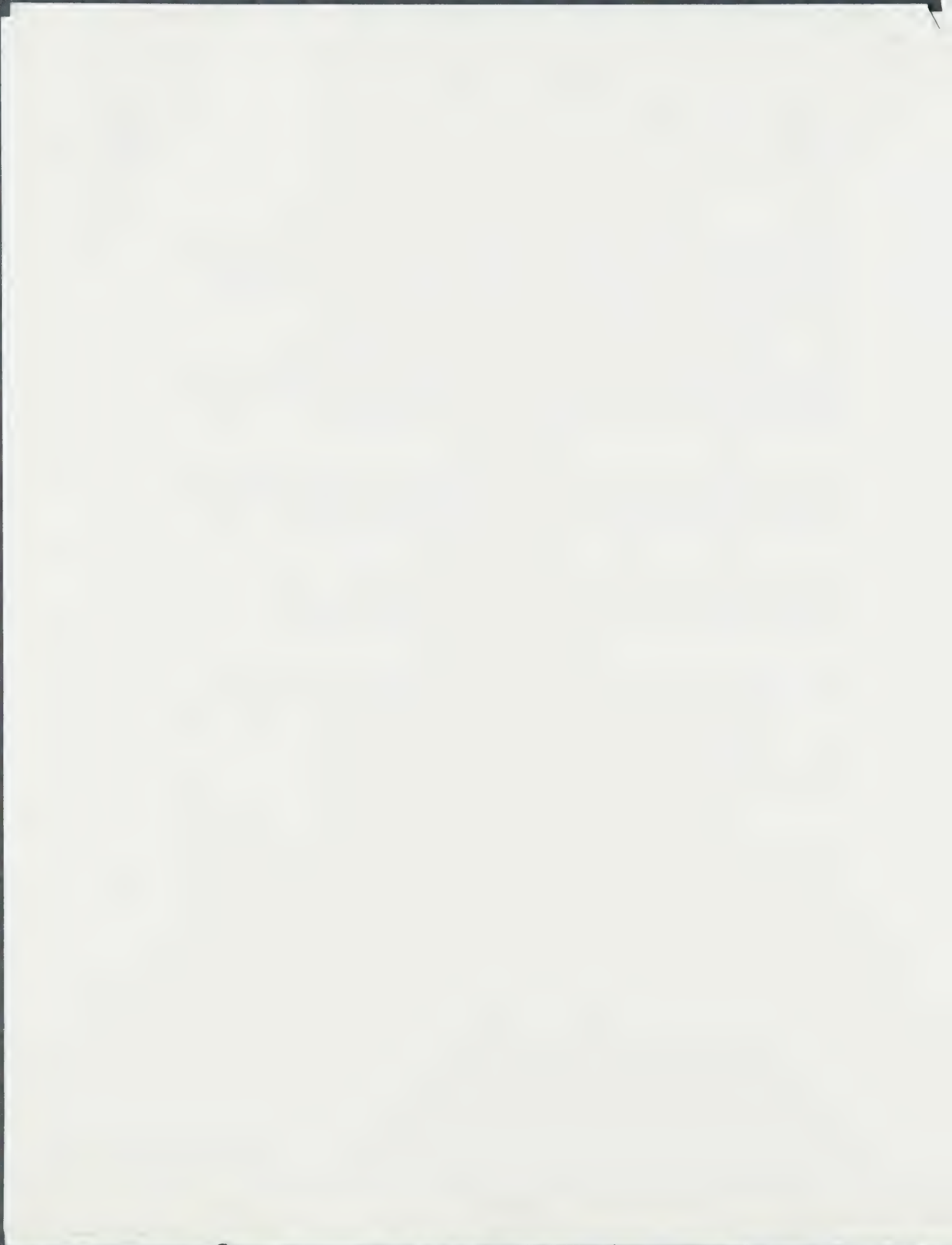
Best personal regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosures







The National Gallery

TRAFALGAR SQUARE · LONDON · WC2N 5DN

Telephone 01-839 3321

Dr A. Bader  
Chairman  
Sigma-Aldrich Corporation  
940 W. St Paul Avenue  
Milwaukee  
Wisconsin 53233, U.S.A.

**RECEIVED** 2nd September 1985

SEP 09 1985

Aldrich Chemical Co., Inc.

Dear Alfred

I have at last finalised the dates for my trip to America later this month, and I very much hope I could come and see you both on 24th September. My plan is to take a latish flight that day from Boston and to stay, if I may, with you, and go on to Minneapolis on the Wednesday afternoon or evening. I hope that will be convenient for you; please let me know if it is not.

I will ring from Boston on the morning of the 24th to confirm arrangements and you can leave a message for me there care of the Museum of Fine Arts.

I very much look forward to seeing you both later in the month.

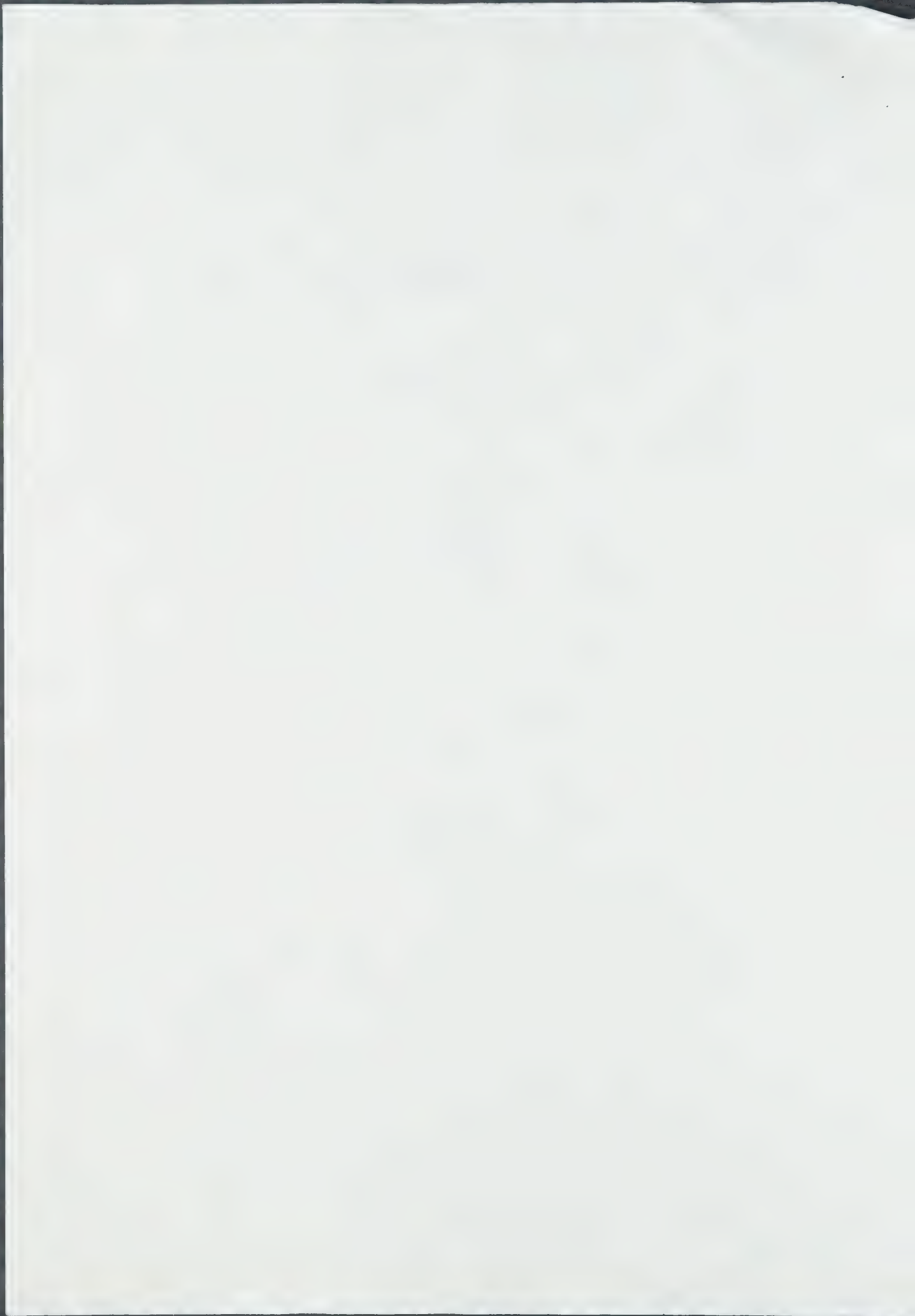
Yours sincerely

Christopher Brown  
Deputy Keeper

*home*  
01 274 7197

61 Winterbrook Rd

L *Quebec*  
SE24



Dr. Alfred Bader  
Chairman



September 12, 1985

Dr. Christopher Brown  
Deputy Keeper  
The National Gallery  
Trafalgar Square  
London WC2N 5DN, England

Dear Christopher:

Unfortunately, Wednesday, September 25, is the only day I cannot see you, because it is Yom Kippur, the Day of Atonement. I very much hope that you will be able to change your plans and be in Minneapolis that Wednesday and with us any day between Sunday the 22nd and Tuesday the 24th of September, or between the 26th and the 28th of September.

Best personal regards,

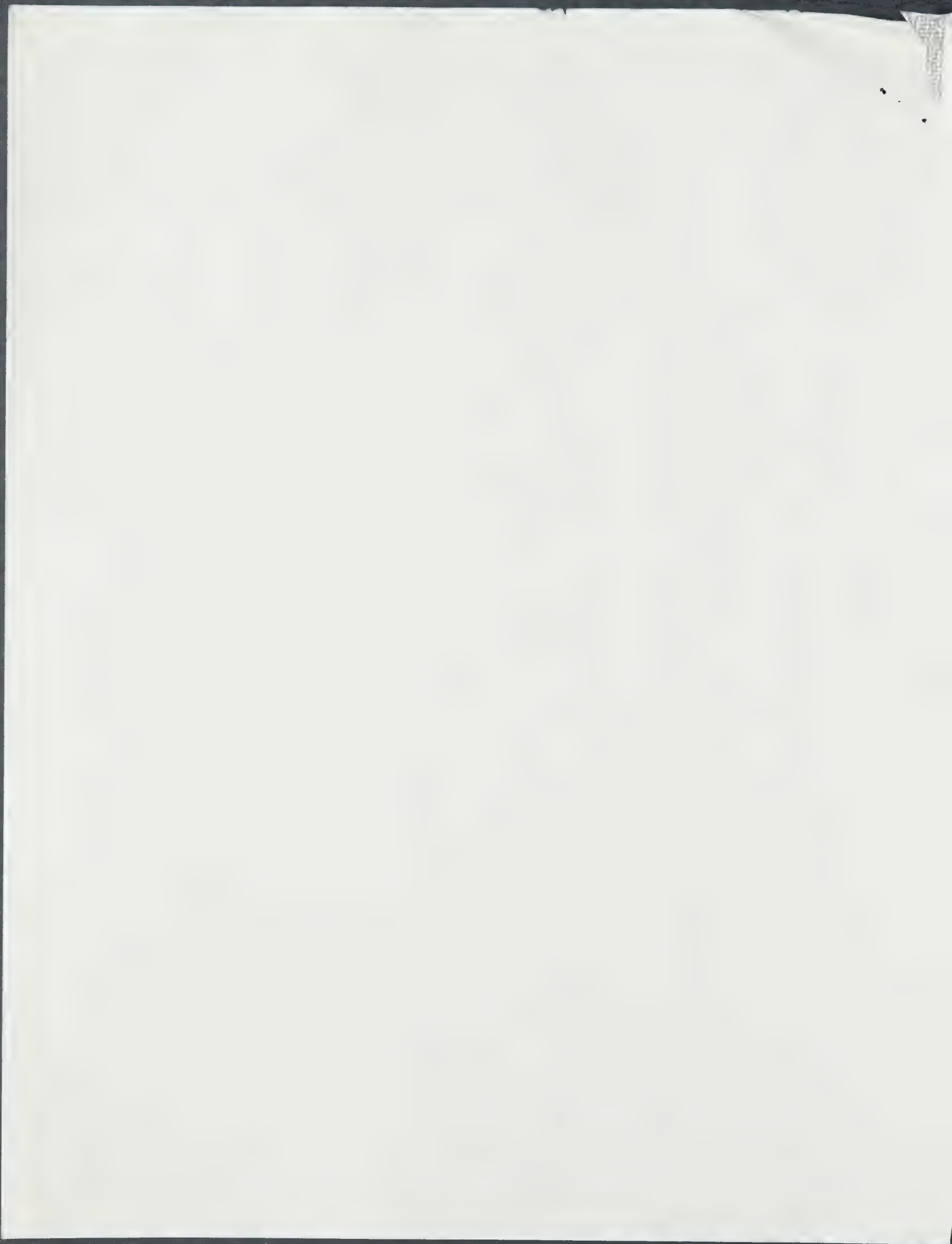
Alfred Bader

AB:mmh

**SIGMA-ALDRICH**

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



**STATEMENT**

From

**REMITTANCE ADVICE**

Please return with your remittance to:

Account No.:

Date:

Acc No.:

Date:

[Faint text area for account details]

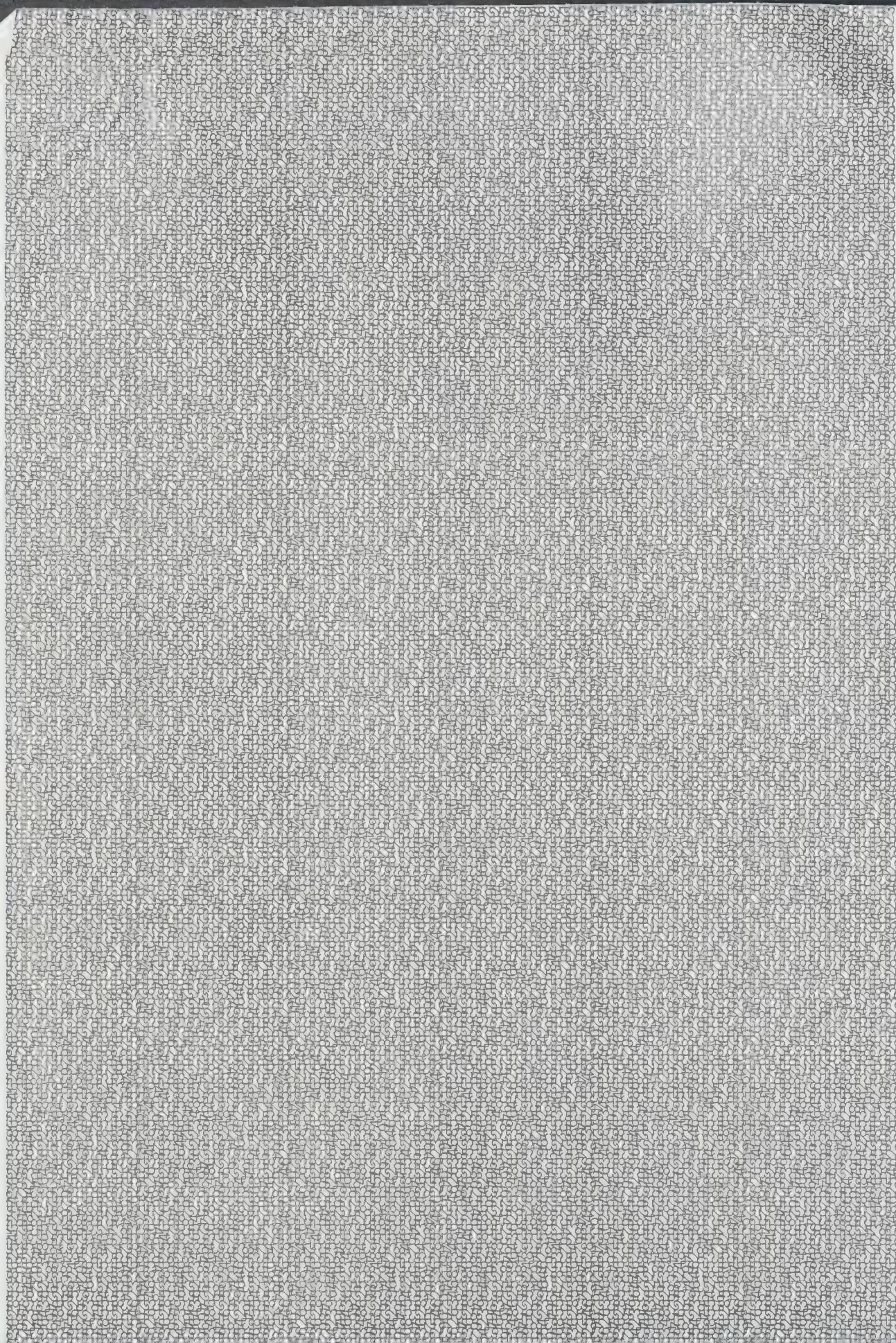
[Faint text area for remittance details]

DATE	TRANSACTION	REFERENCE	DEBIT	CREDIT	BALANCE
4 Months	3 Months	2 Months	1 Month	Current	
<b>TOTAL AMOUNT DUE</b>					

*Paia  
by AB  
per pmc check*

DATE	TRANSACTION	AMOUNT
<b>TOTAL AMOUNT DUE</b>		









ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 7, 1995

Dr. Arthur K. Wheelock, Jr.  
Curator of Northern Baroque Paintings  
National Gallery of Art  
6 Constitution Avenue, N.W.  
Washington, D.C. 20565

Dear Dr. Wheelock:

Thank you for thoughtful invitation to join you on September 27th in a celebration of the opening of the Dutch Cabinet galleries. I fear that I will not be able to attend, but hope to be able to view the exhibit soon.

I don't think that you have ever visited my gallery or my personal collection specializing in Rembrandt School paintings, and of course, I would be happy to show that to you at your convenience.

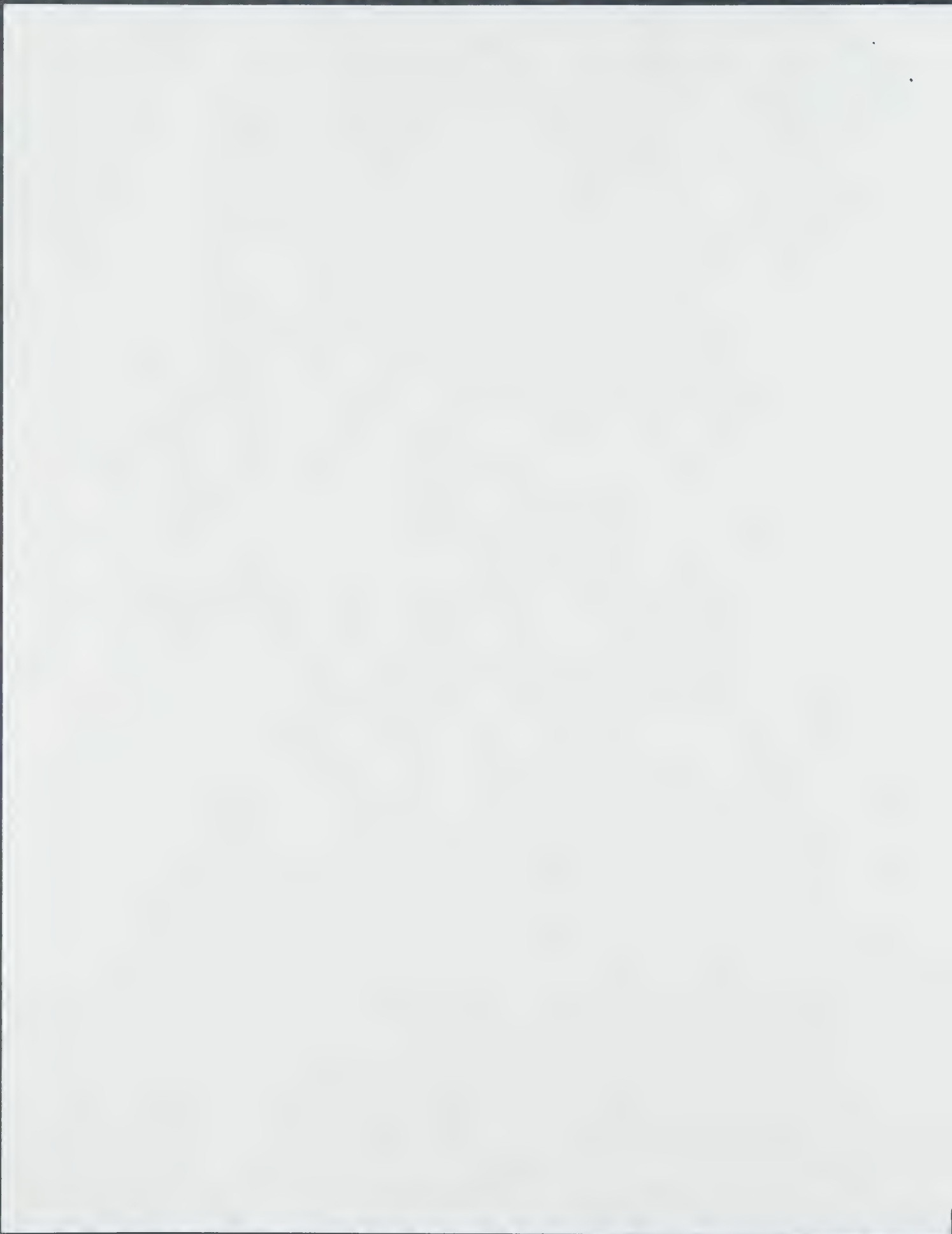
With best personal regards, I remain,

Yours sincerely,

AB/cw

cc: Roy Eddleman

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



# National Gallery of Art

Washington, D.C. 20565

August 1, 1995

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

Dear Alfred,

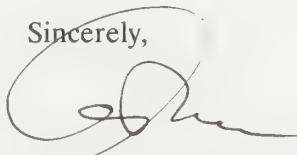
I've been thinking of you lately, especially with all the great Dutch exhibitions scheduled to open at the National Gallery this fall. With summer slipping away, I want to let you know about a very special event this September which I think you'll especially enjoy.

On Wednesday, September 27th, we will have a luncheon to celebrate the opening of our Dutch Cabinet galleries. In design and scale, these new spaces will mirror the domestic interiors for which small Dutch paintings were created, thus offering a more intimate setting for viewing these jewel-like works of art. Knowing your fondness for old masters, I'd love nothing better than to have you join us on the 27th to get a firsthand look at these new galleries, along with some of our recent acquisitions. I should also mention that this luncheon would be a wonderful opportunity for you to meet the Gallery's Trustees and members of the Trustees' Council, the Gallery's national advisory body. Formal invitations will be sent closer to the date, but in the meantime, be sure to mark it on your calendar.

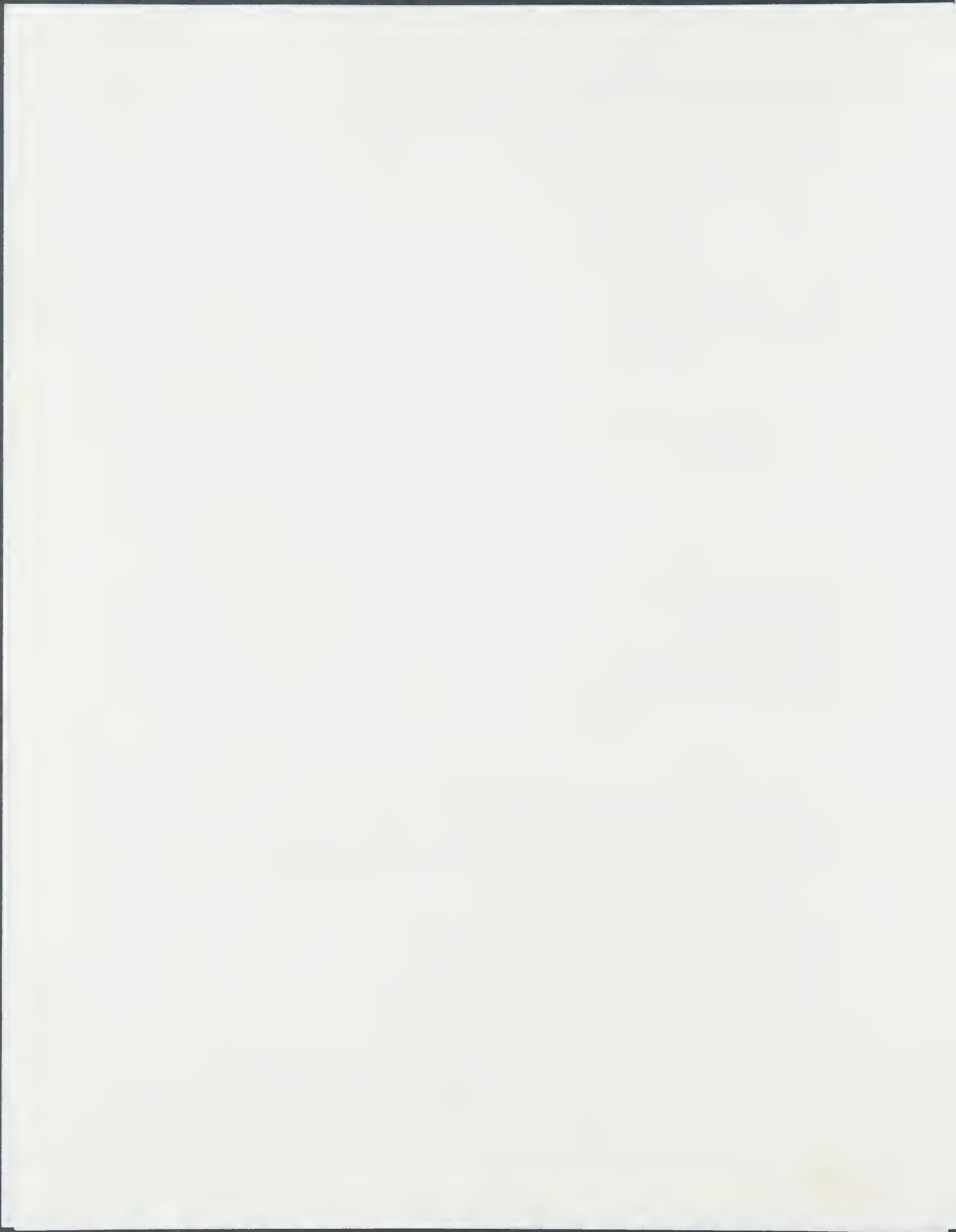
If your schedule permits, Ross Merrill would be delighted to give you a behind-the-scenes tour of the conservation laboratories that day. Ross and his colleagues have a number of exciting projects underway, and I think you'll be impressed with the advances being made by our Scientific Research Department. Should September 27th not work for you, we'd be happy to set something up when you next plan to be in Washington. My direct telephone number is (202) 842-6147 and Ross' is (202) 842-6435.

I look forward to seeing you on September 27th. Until then, I send you my warmest best wishes for a delightful summer.

Sincerely,



Arthur K. Wheelock, Jr.  
Curator of Northern Baroque Paintings





# National Gallery of Art

*Department of American and British Paintings*

*Washington, D.C. 20565  
Telephone: (202) 737-4215  
Cable Address: NATGAL  
Telex: 7108229585*

---

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

February 28, 1995

Dear Mr. Bader:

I am sorry to be so long in replying to your letter of January 25th, but I am currently busy trying to finish up the writing for our Winslow Homer exhibition catalogue. As you will recall from our previous correspondence, I am only able to offer an informal opinion, because Federal employees are prohibited from making formal authentications.

In any event, I do not think your picture is by Durand, whose work I know pretty well. Although I can see why your restorer was reminded of Durand's work, the composition, color scheme, and handling just don't strike me as his. I wish I could suggest another artist, but no one comes readily to mind. Certain things about your picture--especially the rocks--remind me of the landscapes of George Caleb Bingham, who was better known as a genre painter. I'm not saying it's by Bingham, but if you want to pursue any possible connection with his work, you could write Michael Shapiro, the Deputy Director at the High Museum in Atlanta.

I am returning the photographs. With very best wishes,

Sincerely,

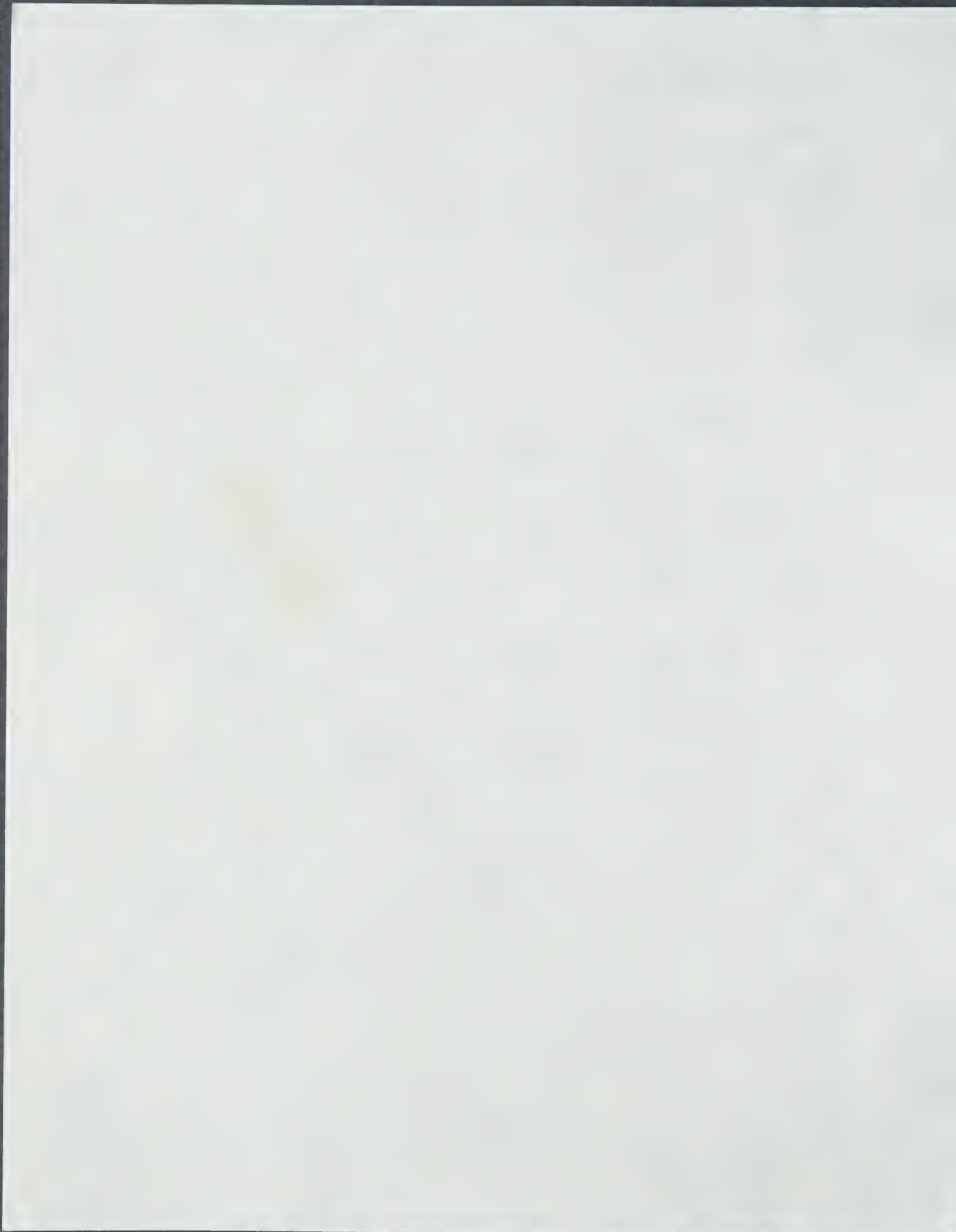


Frank Kelly  
Curator

Enclosure

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Any information, advice or opinion ("expertise") provided concerning the identification or other attribute of a work of art is given on the understanding that the addressee is the owner or authorized agent of the owner of the work in question, is seeking such expertise for other than a proximate commercial purpose or financial benefit and will not assert any claim with respect to such expertise and will indemnify the National Gallery of Art, its trustees, officers, and employees against any liability arising out of the provision of such expertise.



# National Gallery of Art

Registrar (202)842-6232

FAX# (202)842-6932

Washington, D.C. 20565

---

## FAX TRANSMITTAL FORM

Number of pages: 1

DATE: December 9, 1994  
TO: Dr. Alred Bader  
FAX NUMBER: 414/277 0709  
FROM: Judith Cline, Asst. Registrar  
RE: *return of loan to Münster*

If you do not receive pages as indicated, please telephone: 202-842-6233.

We received your De Poorter along with our loan to *Rembrandt* exhibition in Münster, and I am faxing to find out when you would like me to return your painting. I can arrange to FEDEX it at any point next week, just let me know.

Many thanks and kindest regards.

1. fidei . . . . .  
P. . . . .



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 30, 1994

Mr. Franklin Kelly  
Curator of American Paintings  
National Gallery of Art  
6 Constitution Avenue, N.W.  
Washington, D.C. 20565

Dear Mr. Kelly:

A collector of paintings in Burlington, Wisconsin brought me two portraits believed to be by Eastman Johnson, depicting Reuben Newton and Charlotte Newton. The enclosed correspondence will be self-explanatory.

The paintings were restored by the ablest restorer I know in Wisconsin, Charles Munch, and I enclose slides taken by Charles after completion of the work. I also enclose snapshots.

There is no question in my mind that these are very high quality portraits, but I am **not** an expert on such American works. The paintings are owned by Mr. Keith F. Kurzka at 6802 - 368th Avenue, Burlington, WI 53105, telephone 414 537 4776.

The paintings are not for sale, but Mr. Kurzka would very much like to know if the attribution to Eastman Johnson is correct. Our mutual friend, Dr. Otto Naumann, has told me that you are one of the great experts on American paintings, and I would appreciate your writing to Mr. Kurzka directly.

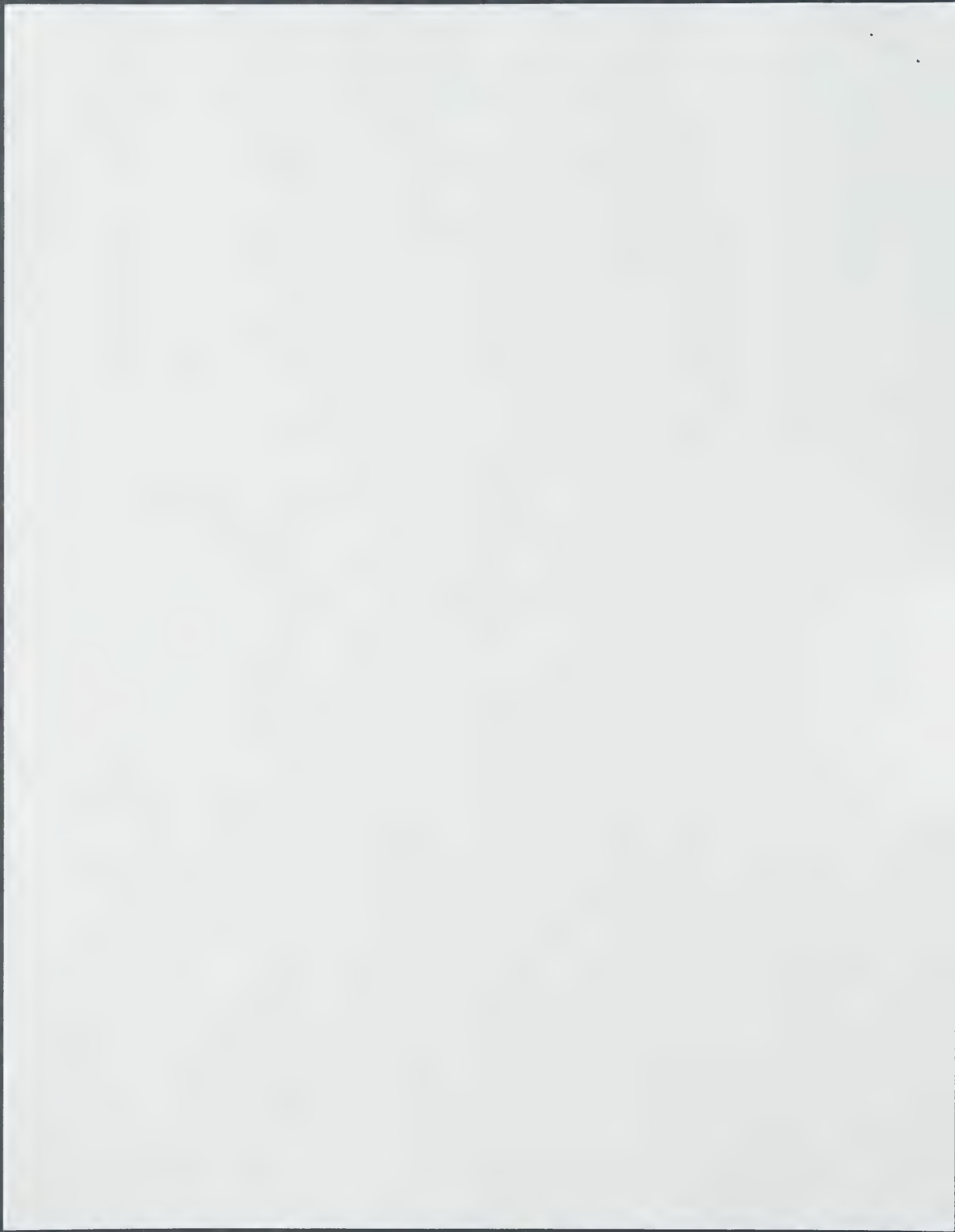
Many thanks for your help, and all good wishes for 1995.

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





Howe Barnes Investments, Inc.

*Member of the New York Stock Exchange*

Keith F. Kurzka

Vice President

Investments

312-655-2938

135 South LaSalle Street · Chicago, Illinois 60603

414 537 4776

KEITH F. KURZKA

6802 368<sup>TH</sup> AVE

BURLINGTON WI 53105

FAX FROM

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709

December 15, 1994

To: Dr. Judith Cline, Asst. Registrar  
National Gallery of Art

202 842 6932

Dear Dr. Cline:

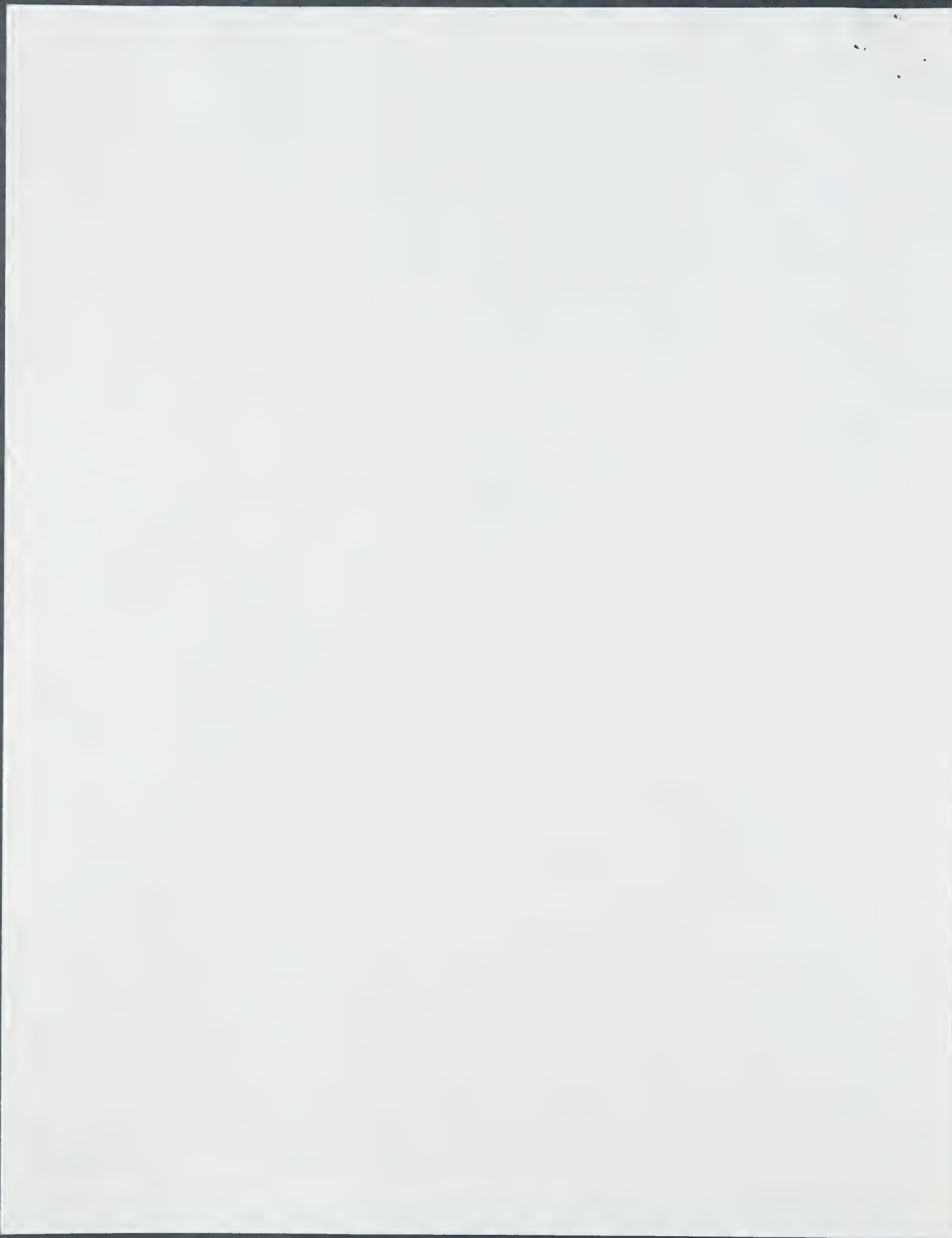
The Fedex shipment arrived a short time ago. From the outer appearance of the wooden crate, all seems fine. Final word will come from Dr. Bader after his return on December 23rd.

Thank you for you help.

Cordially,



Marilyn Hassmann  
Secretary to Dr. Bader

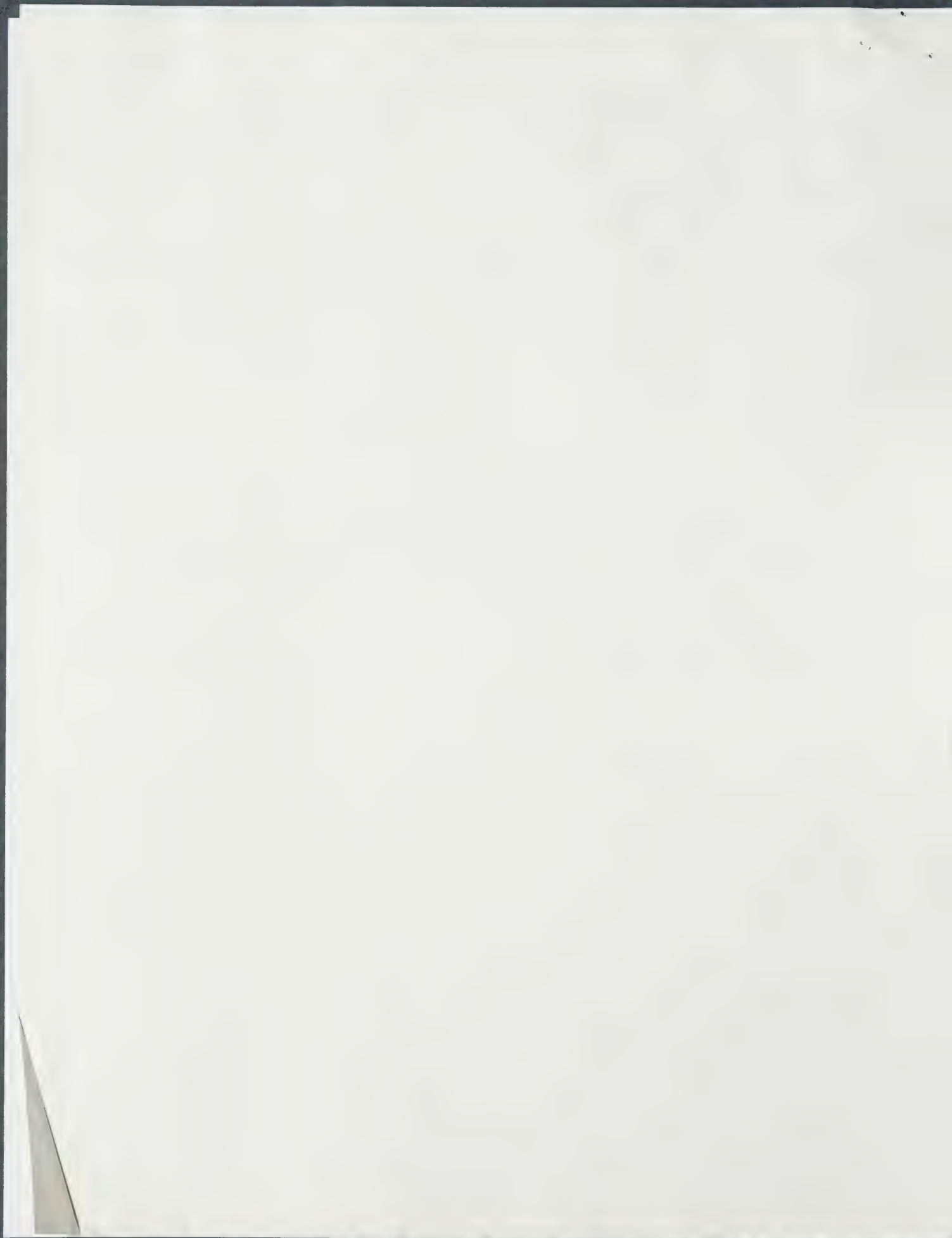


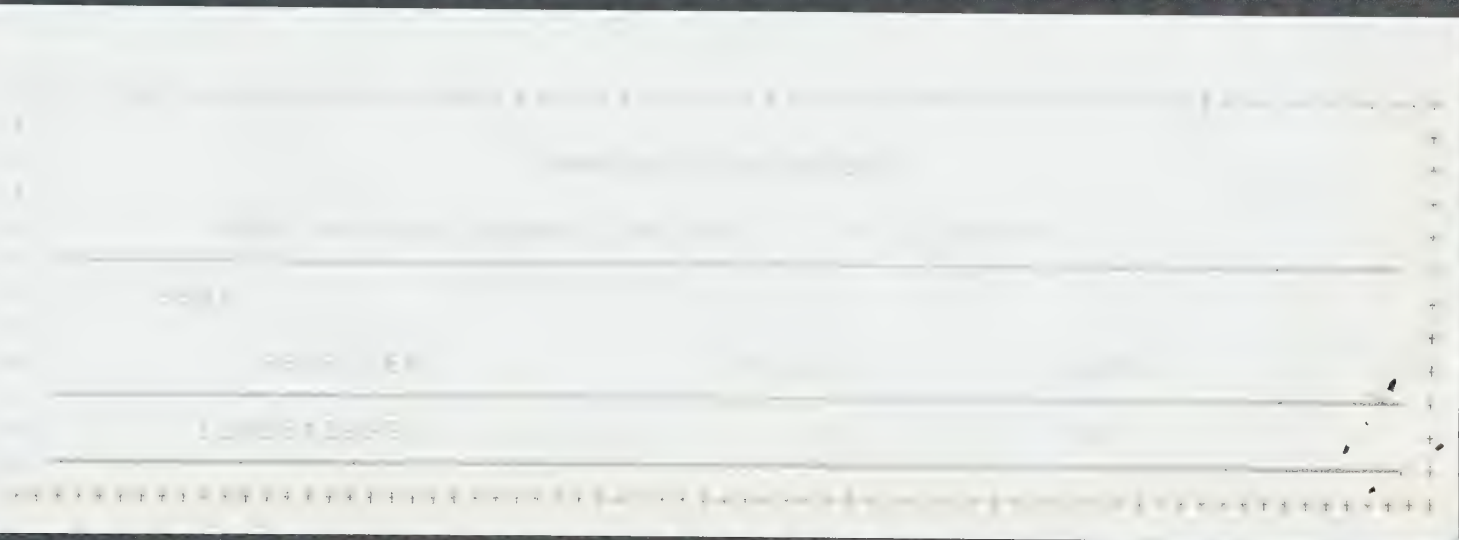


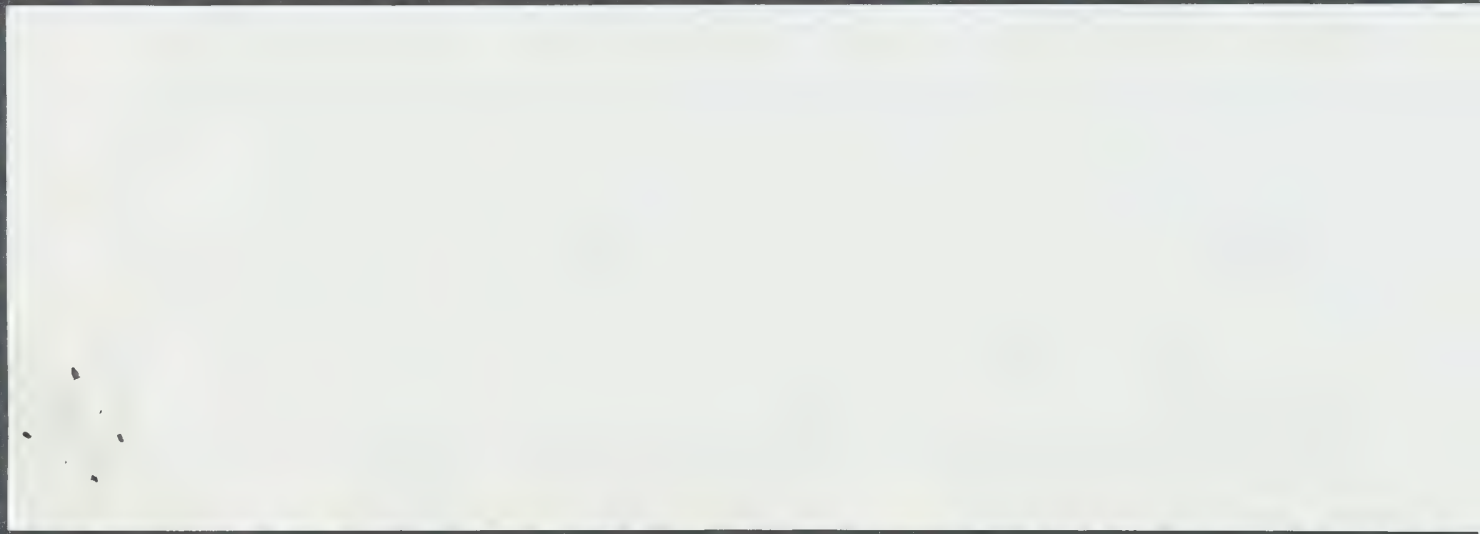
National Gallery of Art

2000-0000

[Faint, illegible text, possibly a list or index]







# National Gallery of Art

Washington, D.C. 20540

FAX: (202) 707-0002

2000 Constitution Avenue, N.W.

## STAFF LISTINGS

1999-2000

1998-1999

1997-1998

1996-1997

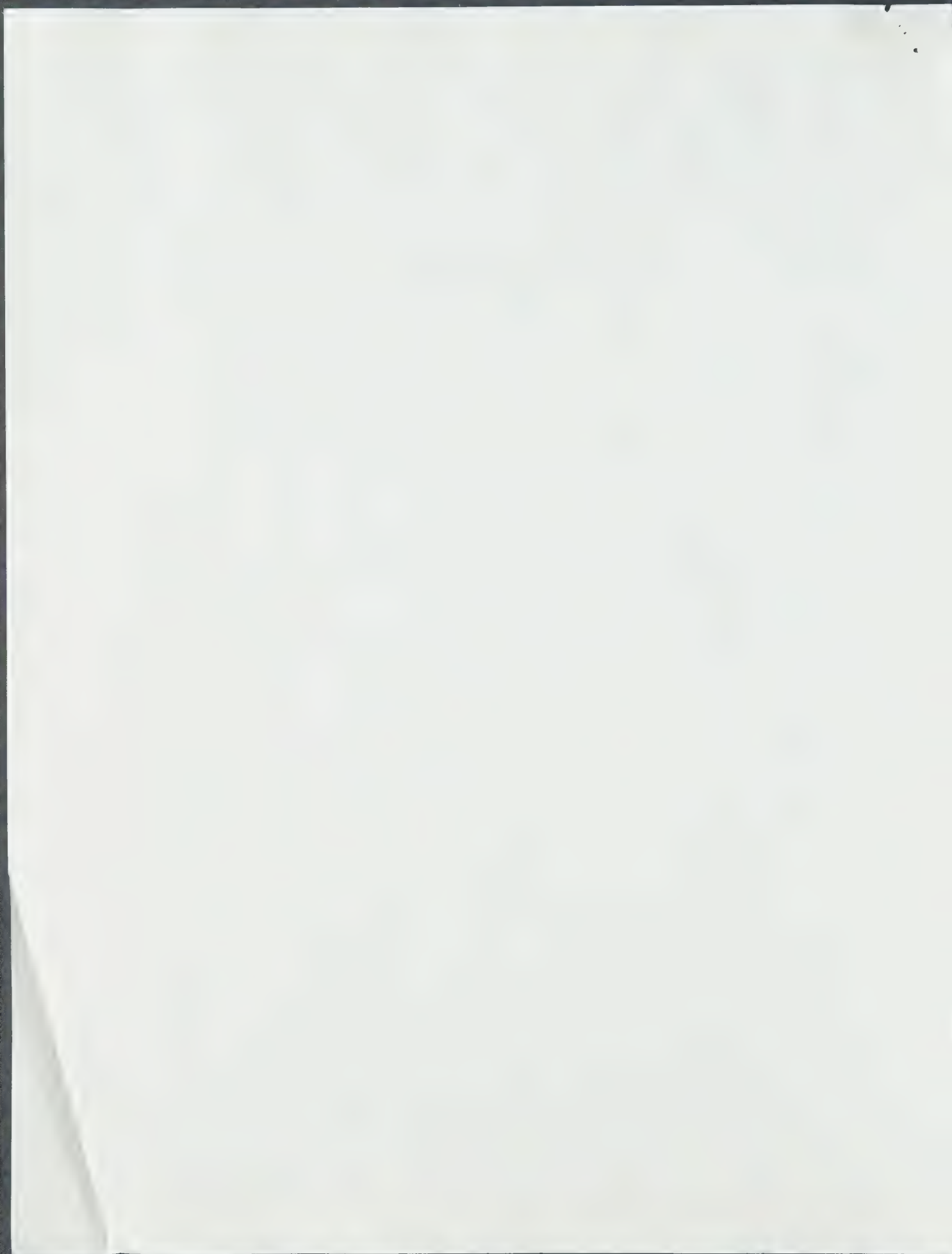
1995-1996

1994-1995

1993-1994

1992-1993







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 25, 1995

Dr. Franklin Kelly  
Curator, American Paintings  
National Gallery of Art  
6 Constitution Avenue, NW  
Washington, D.C. 20565

Dear Dr. Kelly:

Some weeks ago I wrote to you about a pair of very fine portraits which an owner had brought into my gallery and which looked to me very close to the work of Eastman Johnson. The owner was not interested in selling the paintings, but I have the feeling that he might well be persuaded to leave them to a major gallery, if the quality is high enough.

Your thoughtful reply has encouraged me to write to you now about an American landscape which I like very much, but about which I know practically nothing. My competent restorer, Charles Munch, has suggested that it is close to the work of Asher Durand.

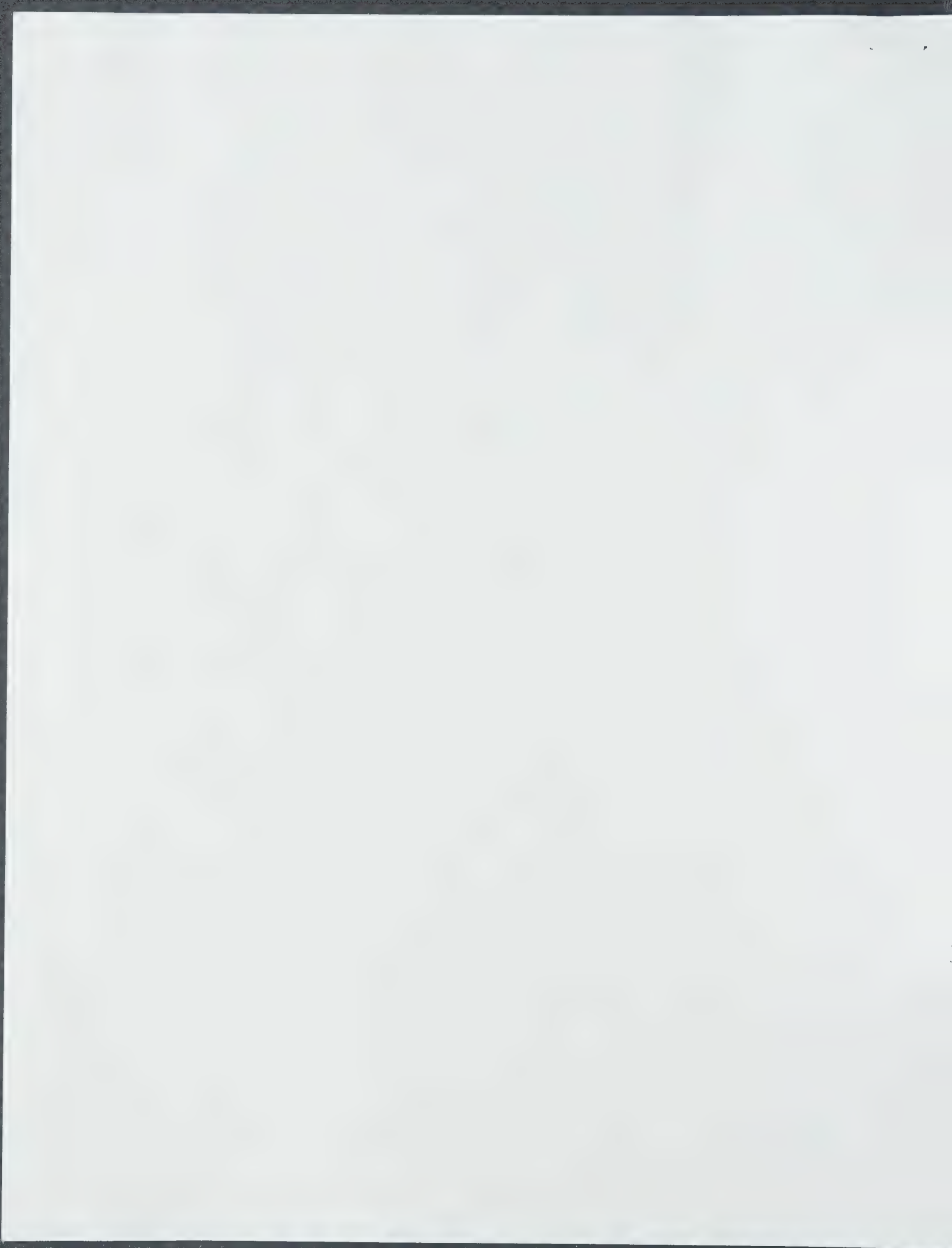
In any case, it is on an English canvas which was used by quite a few American painters. I enclose a good black and white photograph and a color snapshot, and I would very much appreciate your telling me whether you think that the attribution to Asher Durand is tenable, and if so, who the country's expert on Durand might be.

Many thanks for your help, and best personal regards.

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

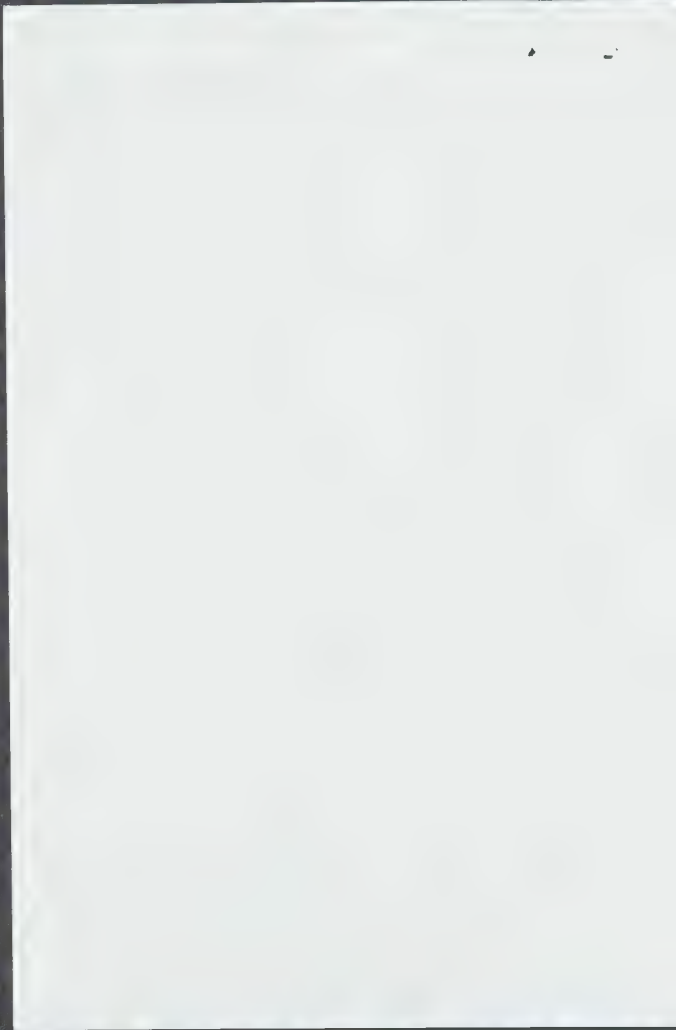


# an AIMemo

FROM DR. AL BADER

expert. American  
Painting  
1900 - e

Franklin Kelly  
Curator of American  
Paintings  
National Gallery of  
Art  
Washington DC





FAX FROM

7/12

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709

202 842 6933

To: Mr. Arthur Wheelock  
National Gallery

June 6 94

2 pages

Dear Mr. Wheelock

The de Poorter requested by Prof.

C. Timpel is on a fragile panel

When will you ship your painting?

I am just leaving for Europe  
and would like to pack and ship  
my painting to you in the middle  
of July.

Please reply by fax

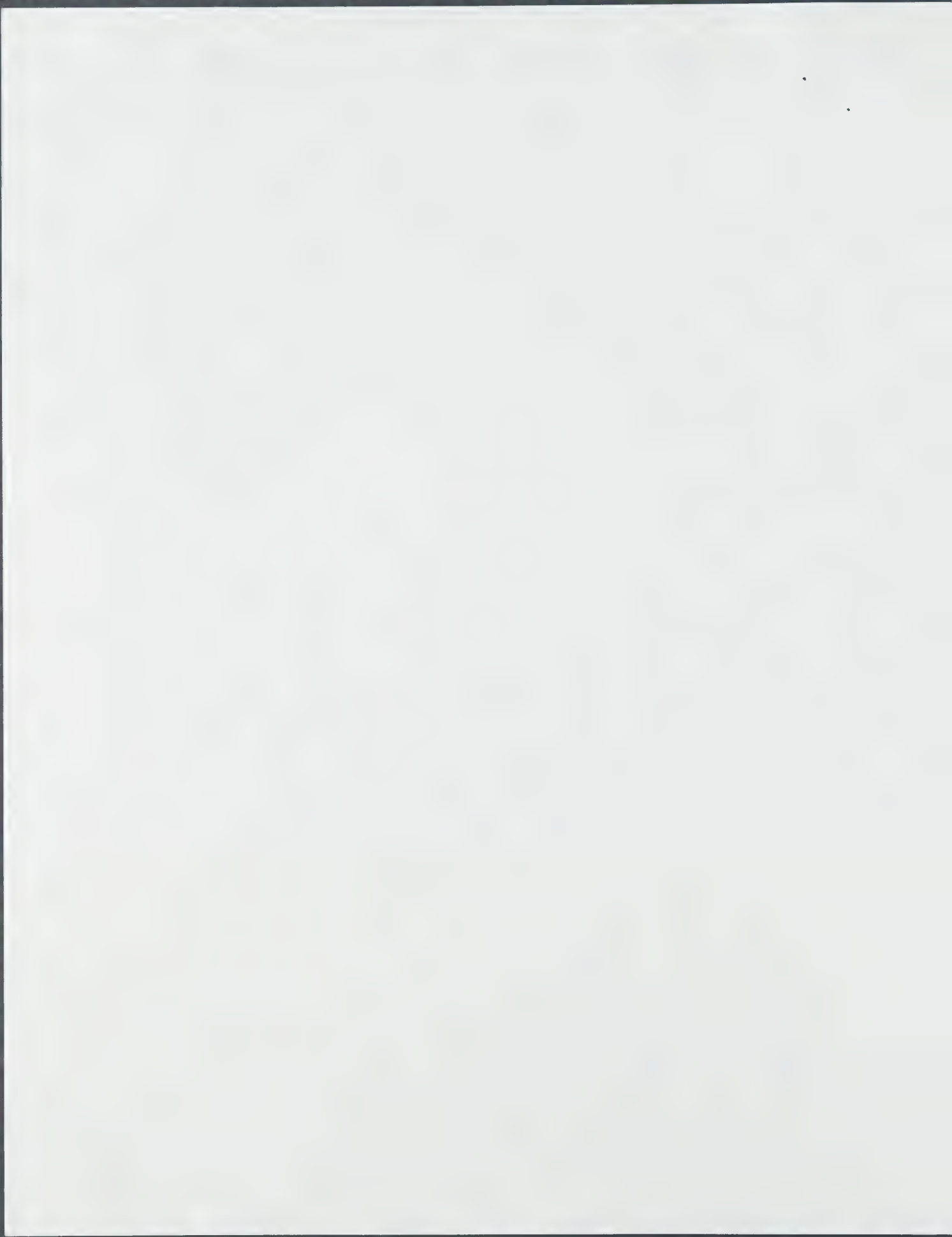
Thanks and best regards

Alfred R. Bader

Painting shipped in 5/27/94.  
Travel base with Jerry Clune

Alfred R. Bader

SECOND REQUEST





LANDSCHAFTS-  
VERBAND  
WESTFALEN-LIPPE

Westfälisches Landesmuseum für Kunst und Kulturgeschichte  
Domplatz 10 - 48143 Münster

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

Fax: 00414/277 07 09

**Westfälisches  
Landesmuseum für  
Kunst und  
Kulturgeschichte**

Domplatz 10

Vermittlung: (02 51) 59 07 01

Durchwahl: (02 51) 59 07 - 240

Telefax: (02 51) 5 90 72 10

Telex: 892835 lawel d

Aktenzeichen/im Antwortschreiben bitte angeben

323 - C3-40

MÜNSTER, June 1st, 1994

Dear Dr. Bader,

first I would like to excuse myself for sending you this letter via Fax but as you mentioned in a letter to Mr. Tümpel, you are planning to go on travelling at the beginning of June and so I thought this would be the most secure way that you may get it in time.

I am writing you in respect of our exhibition in Münster entitiled "In Rembrandt's Light" in which we would very much like to incorporate your fine painting by **W. de Poorter, Amalekite before David**. The theme and the painters "presence" would enrichen this exhibition enormously. As you wrote to Mr. Tümpel you would in general agree in a loan to Münster which we are very pleased to hear.

In connection with transportation you suggested to bring your painting to the National Gallery of Art in Washington for being accompanied together with their loan. I talked to Arthur Wheelock yesterday and he assumed that this will probably work without any problems advising Mrs. Judy Cline, the registrar, to get in contact with me.

What I can do besides thanking you for your kind offer is to guarantee that our house will provide all arrangements for packing, shipping and insurance and will take over all costs in this respect.

With seperate mail I am sending along our prepared loan-form which you please complete and sign. The colored copy should then send back to us.

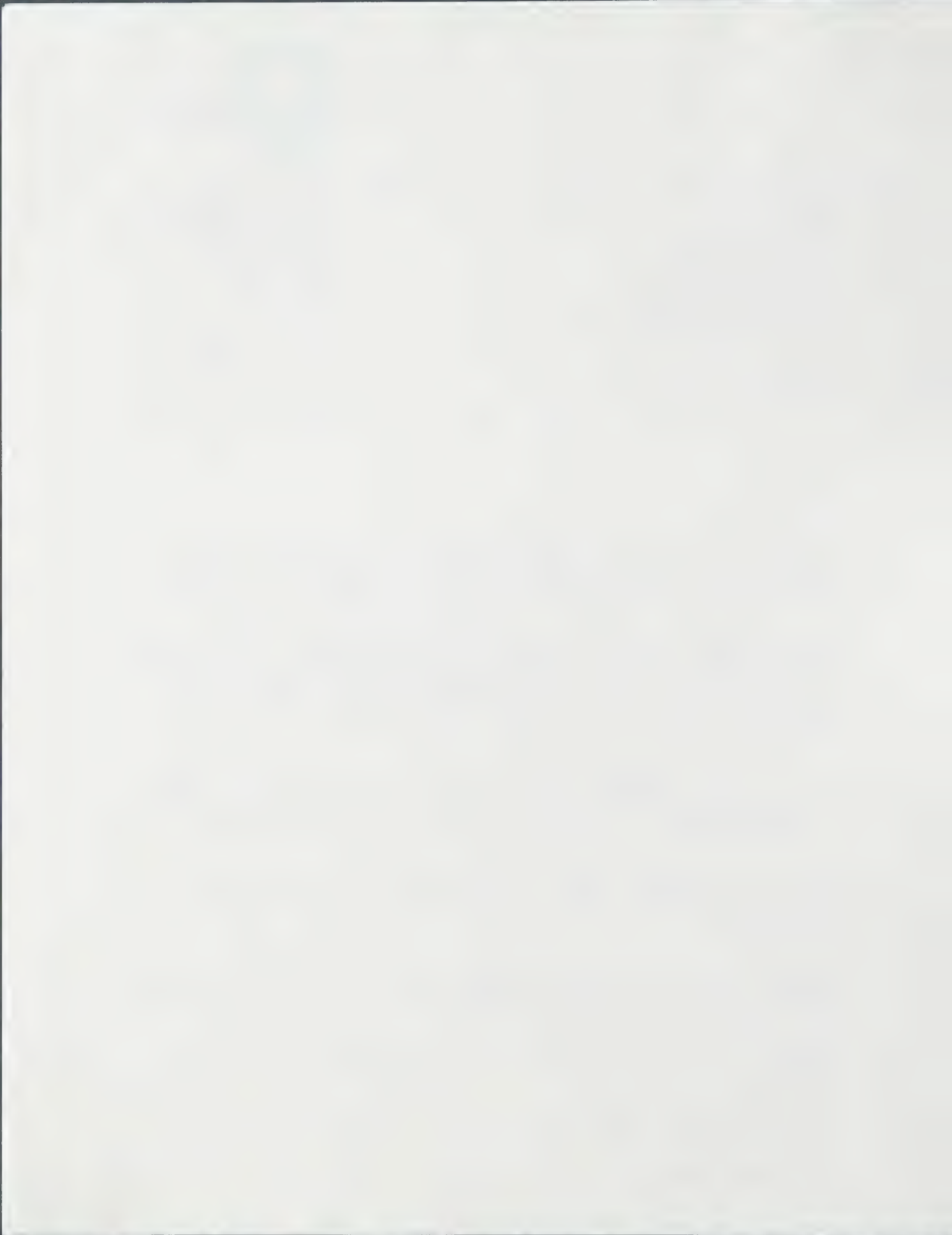
While thanking you for your generous support of our exhibition I remain with best regards,

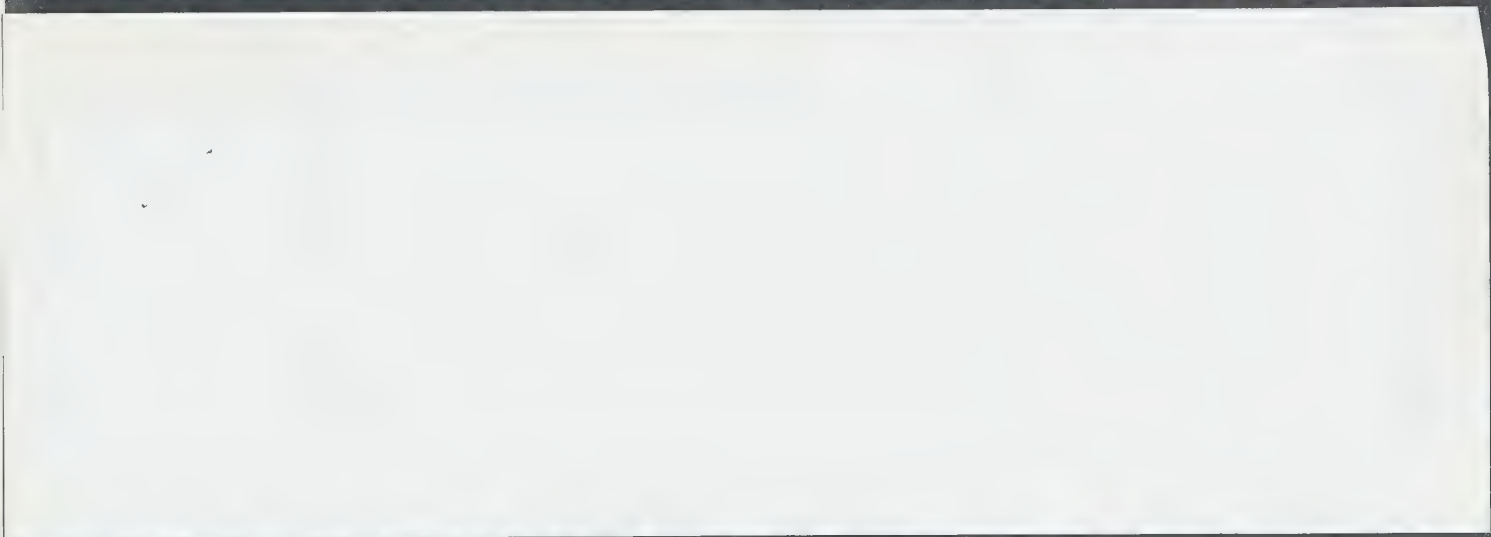
Yours sincerely,



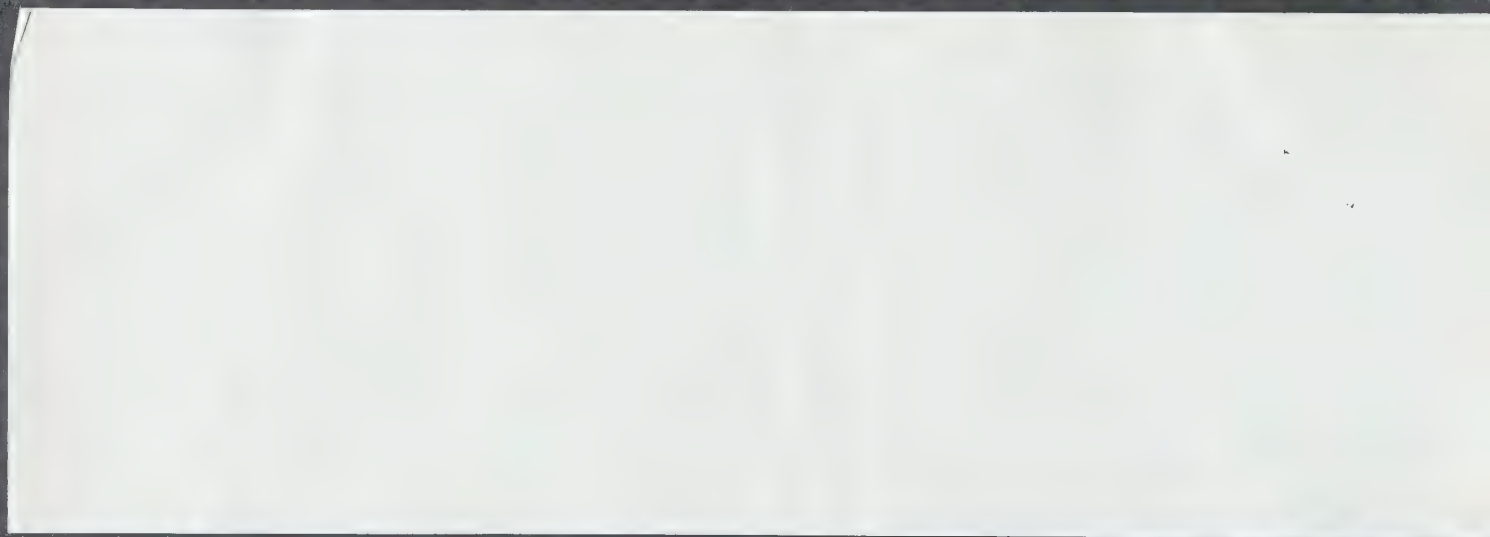
I.A.

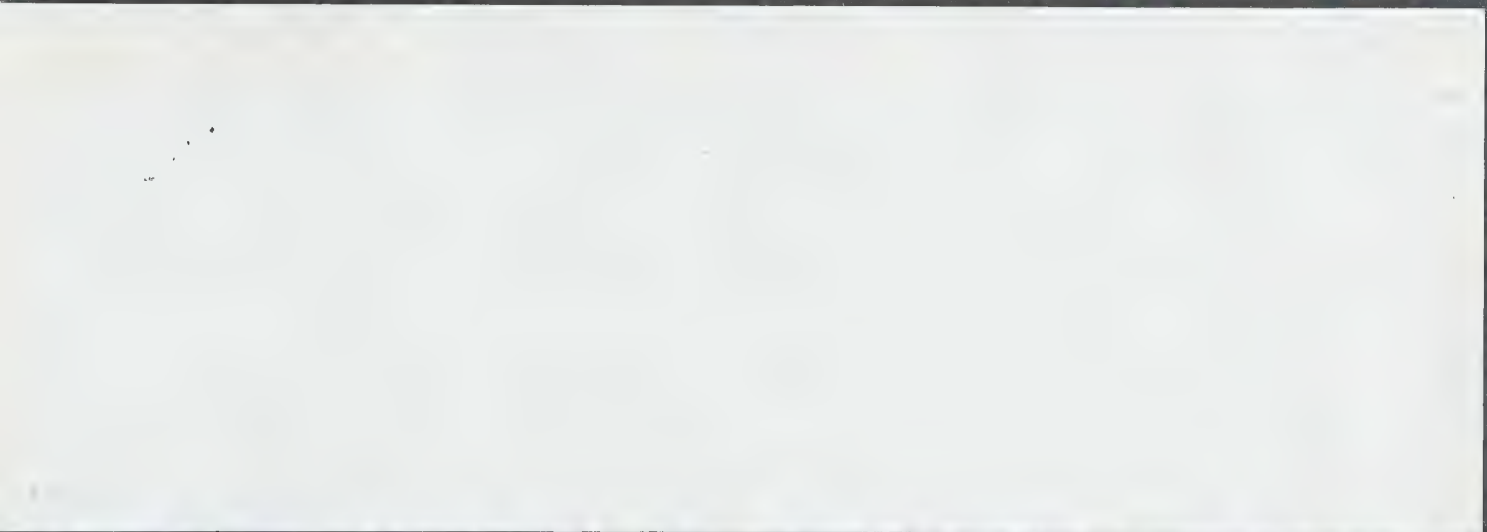
(Dr. Angelika Lorenz)

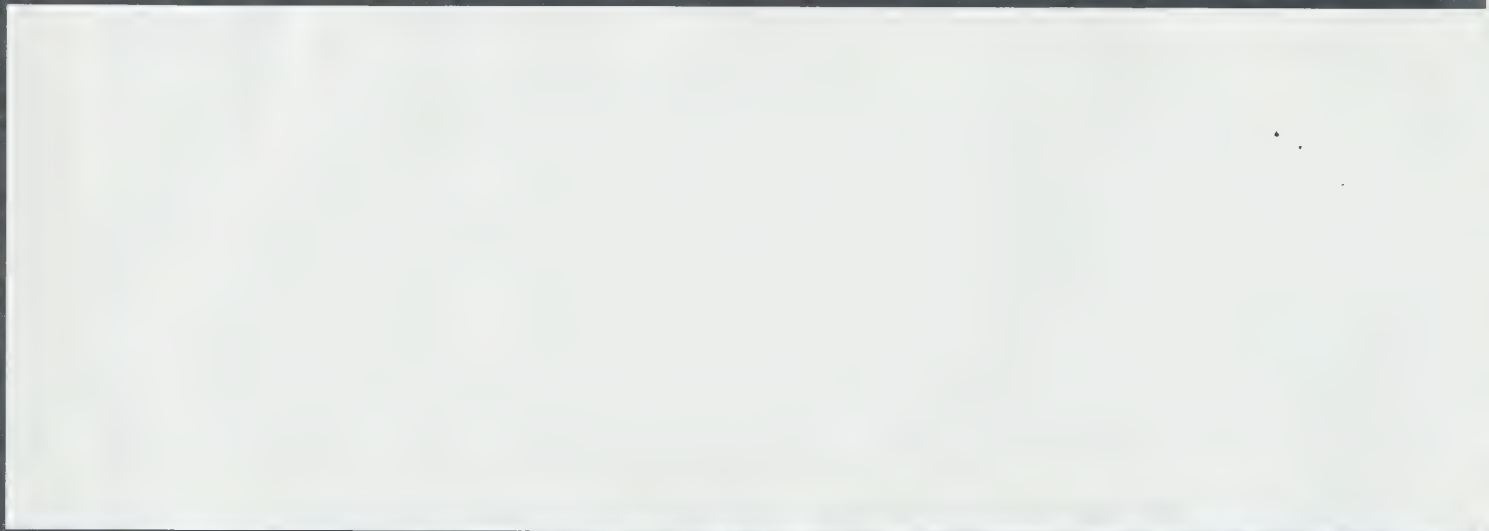














ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 17, 1994

Dr. Arthur K. Wheelock, Jr.  
Curator of Northern Baroque Paintings  
National Gallery of Art  
Washington, D.C. 20565

Dear Dr. Wheelock:

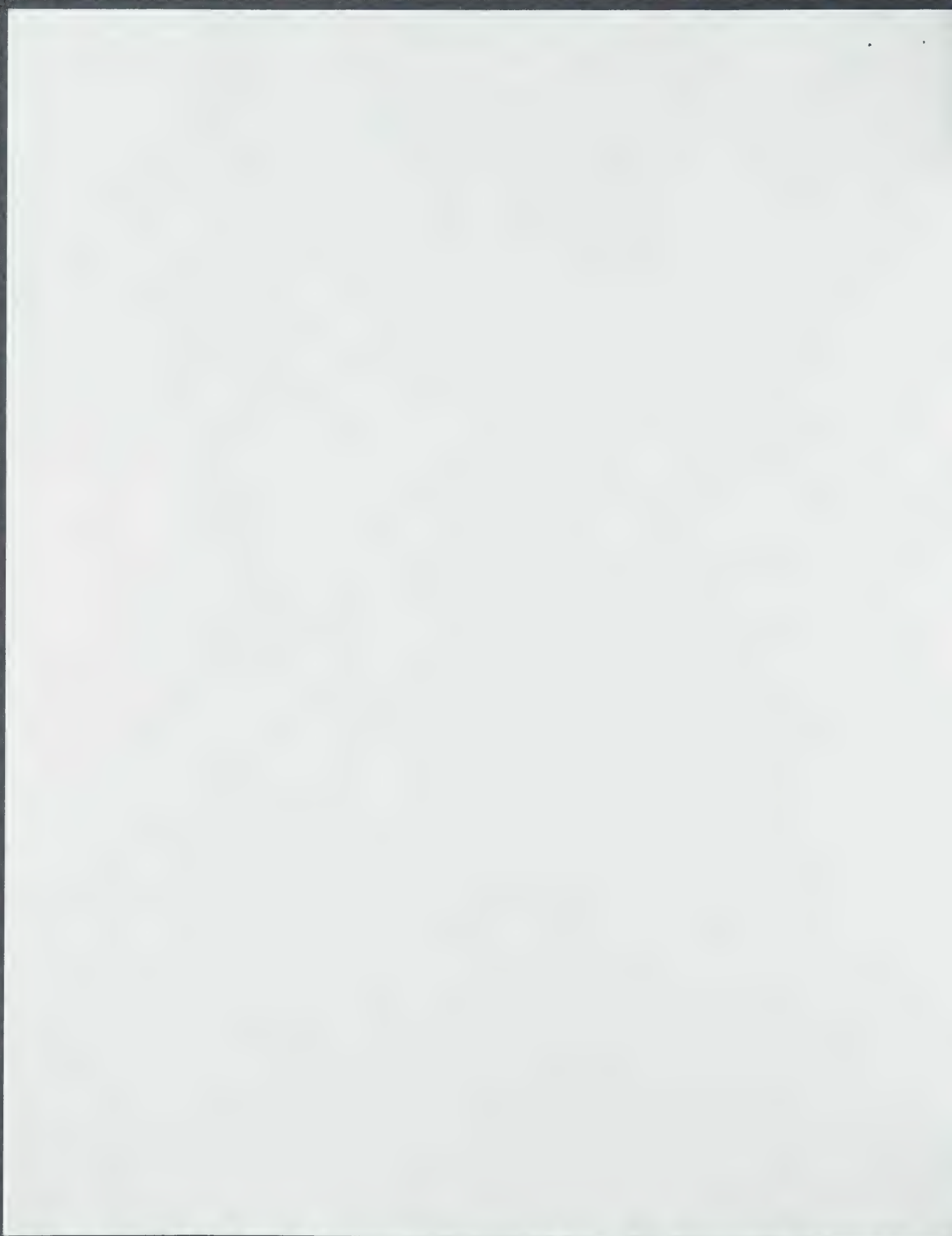
Thank you for your letter of March 8th. I much look forward to receiving the slide of your Portrait of a Young Woman previously attributed to Rembrandt.

Over the years I have owned a number of paintings by Abraham van Dyck, the best of which is the painting on the cover of the Milwaukee Art Center exhibition catalog "The Bible through Dutch Eyes" of 1976. Until recently, I did not know that he was such a competent portraitist. This portrait is signed and dated, and you may have seen Professor Bruyn's comments in the Rembrandt exhibition catalog.

I do not think we have ever met personally, and I would love to show you both my gallery and my collection when next you visit Milwaukee.

Best personal regards,

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





National Gallery of Art

Washington, D.C. 20565

March 8, 1994

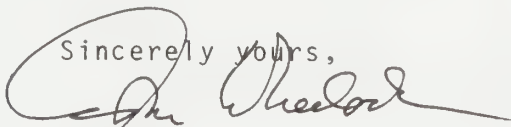
Dr. Alfred Bader  
Astor Hotel  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202

Dear Dr. Bader,

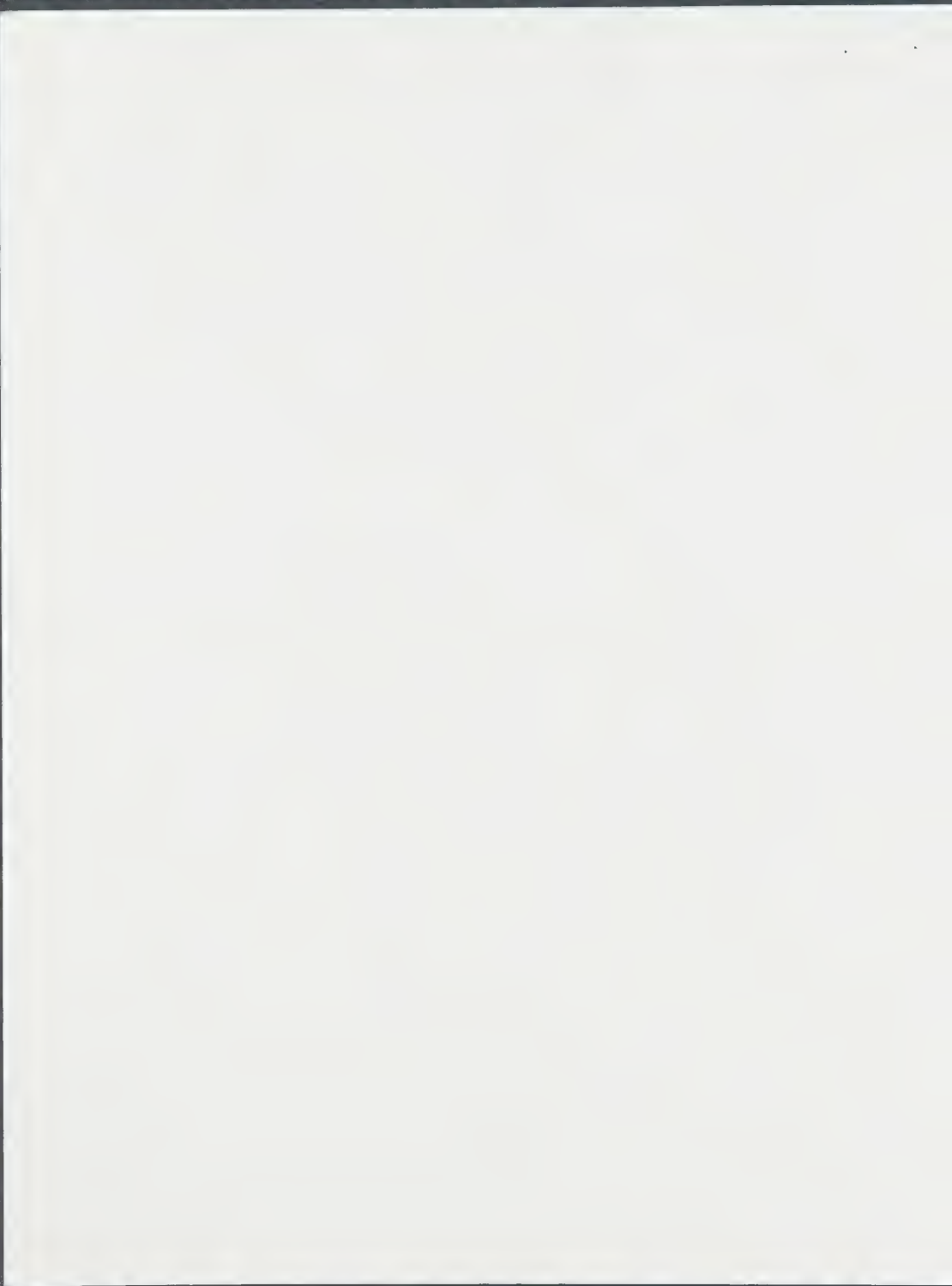
Thank you for your letter of Feb. 24 concerning our painting of Portrait of a Young Woman with a Carnation. I have asked our slide librarian to make a duplicate slide for you, which they are sending under separate cover.

While I agree that our painting is not by Rembrandt, I am not certain I agree that it is Abraham van Dyck. In any event, I would be most pleased to have a color transparency of your painting for comparative purposes. With best wishes.

Sincerely yours,



Arthur K. Wheelock Jr.  
Curator of Northern  
Baroque Paintings





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 24, 1994

Dr. Arthur Wheelock  
National Gallery of Art  
Washington, D.C. 20565

Dear Dr. Wheelock:

I believe that Professor Joshua Bruyn has attributed Bredius 390, your Portrait of a Young Woman with a Carnation of 1656, to Abraham van Dyck.

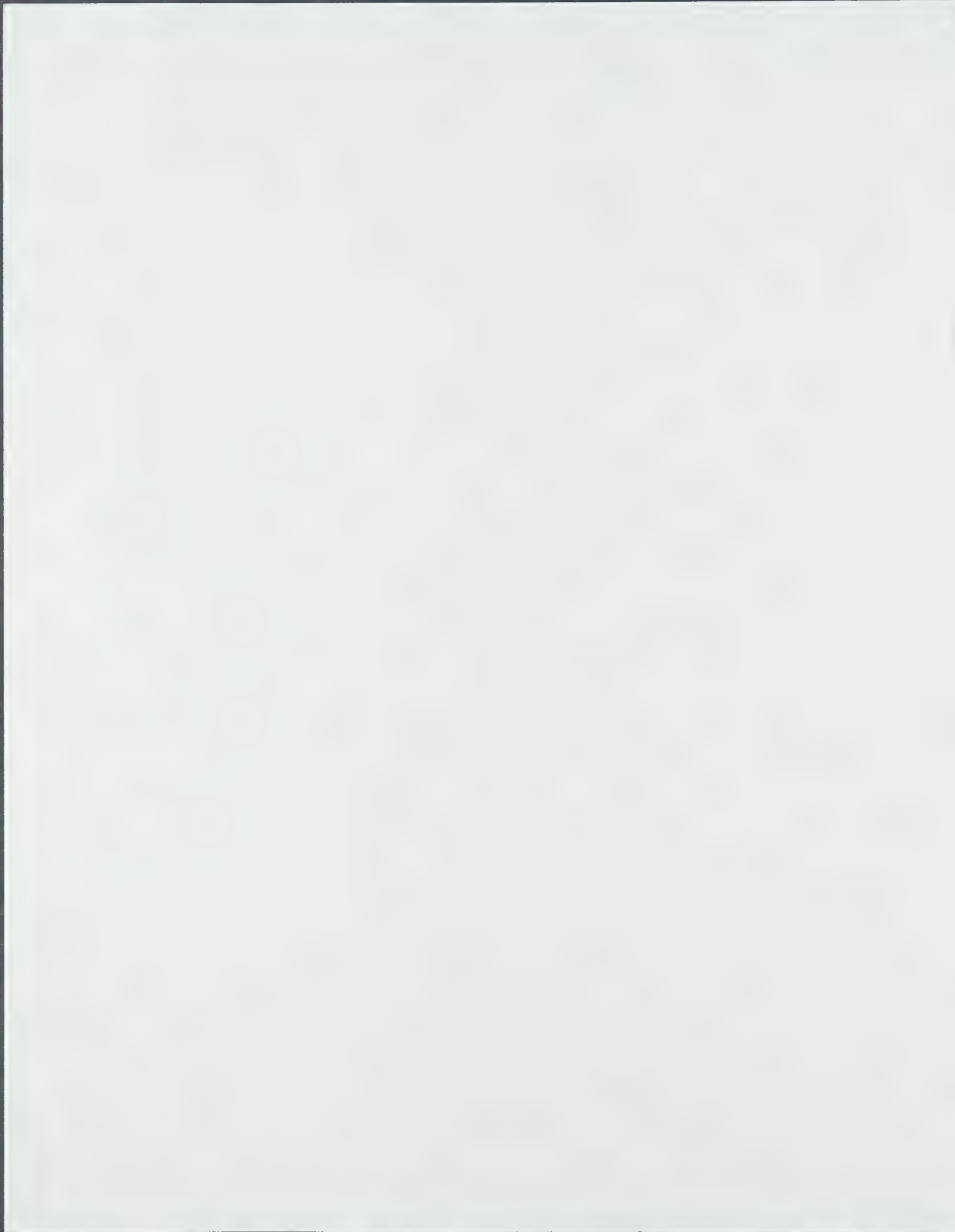
I own a rather similar Portrait of a Widow, signed and dated by van Dyck.

May I impose on you to send me a slide of your painting which I would like to use in a slide talk entitled "The Rembrandt Research Project and the Collector." Of course, please send me your invoice, or if you wish I can send you a color transparency of my portrait in exchange.

Many thanks for your help.

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

February 2, 1993

Mr. Roger Mandle  
Associate Director  
National Gallery of Art  
Washington, D.C. 20565

Dear Roger:

Recently the Milwaukee Art Museum was offered a very beautiful portrait inscribed and dated

*E I 50.28  
Anno 1626*  
with an old attribution to Cornelis de Vos. A black and white photograph and color transparency are enclosed.

If this painting is indeed by de Vos, then it is one of the fines of his portraits I have ever seen. However, I remember seeing in your Gallery a very similar portrait attributed to the early Jacob Jordeans. Could you please tell me if you believe this painting is by de Vos or Jordeans.

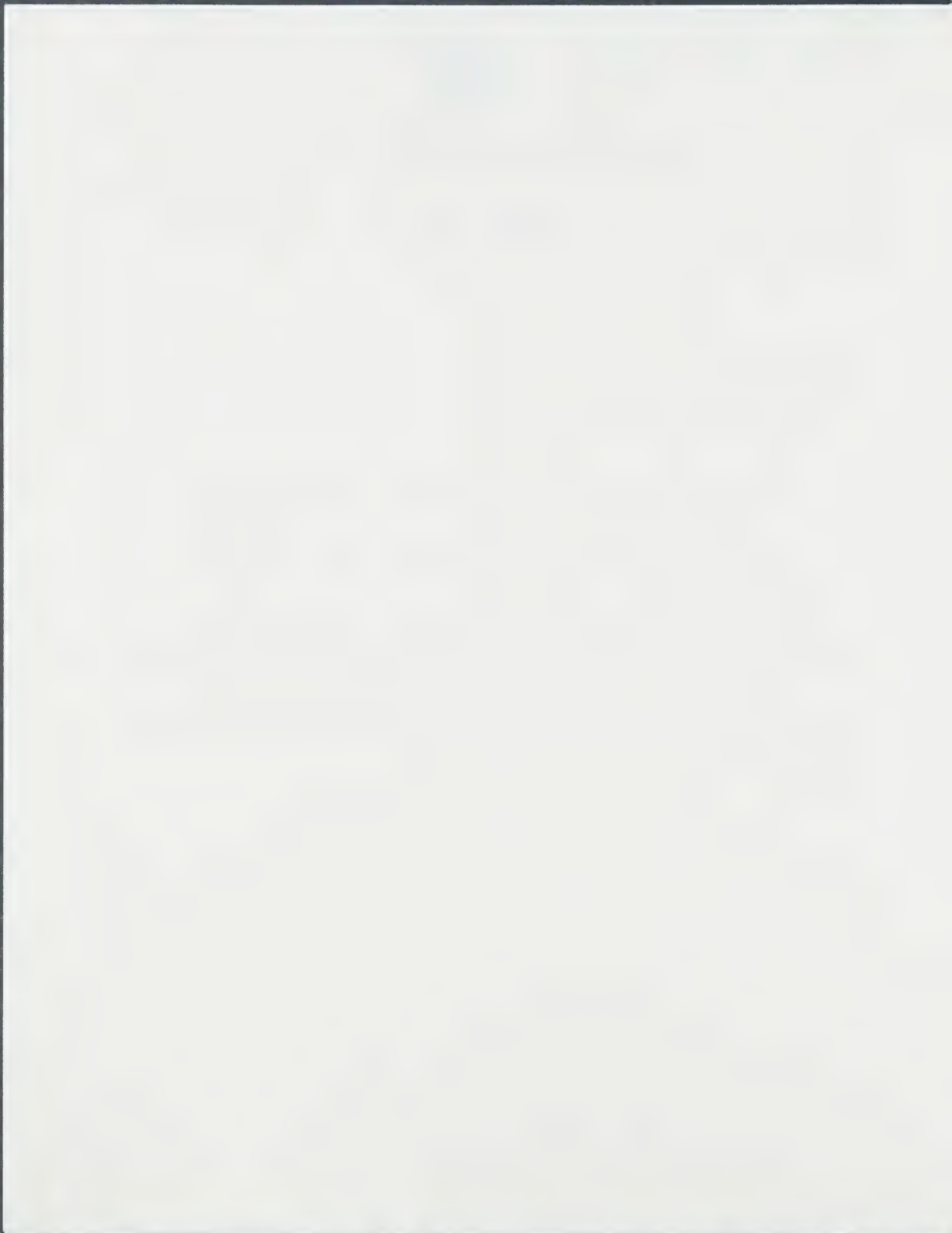
I myself do not have any proprietary interest in this painting, nor have I ever owned it. I would just like to help our museum with the correct attribution.

Sincerely,

Enclosures  
c: Mr. R. Bowman

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





Dr. Alfred Bader  
Chairman



March 7, 1990

Dr. Diane De Grazia, Curator  
Southern Baroque Painting  
National Gallery of Art  
Washington, D.C. 20565

Dear Dr. De Grazia:

I am so happy to have your thoughtful letter of February 26th, particularly as you say that you plan to come to Milwaukee sometime this year. However, my wife and I travel a great deal and will be away most of the time between the beginning of May and the end of July. August, September and October are relatively free. Please do give me as much notice as possible as we would very much like to be in Milwaukee when you come.

I come to Washington only very occasionally, to attend meetings of committees of the National Research Council. These are usually held on Saturdays and end at four. My plane back home usually isn't until six.

The painting of St. John is so small and sturdy that I could easily bring it in my briefcase if you might have half an hour to meet me in Washington for a cup of coffee around 4:30 on the next Saturday such a meeting is held. This will not be until August, and by that time you might have decided you could visit us in Milwaukee.

I don't have a great many Italian paintings, but I think that you will like some of them, and I much look forward to showing them to you.

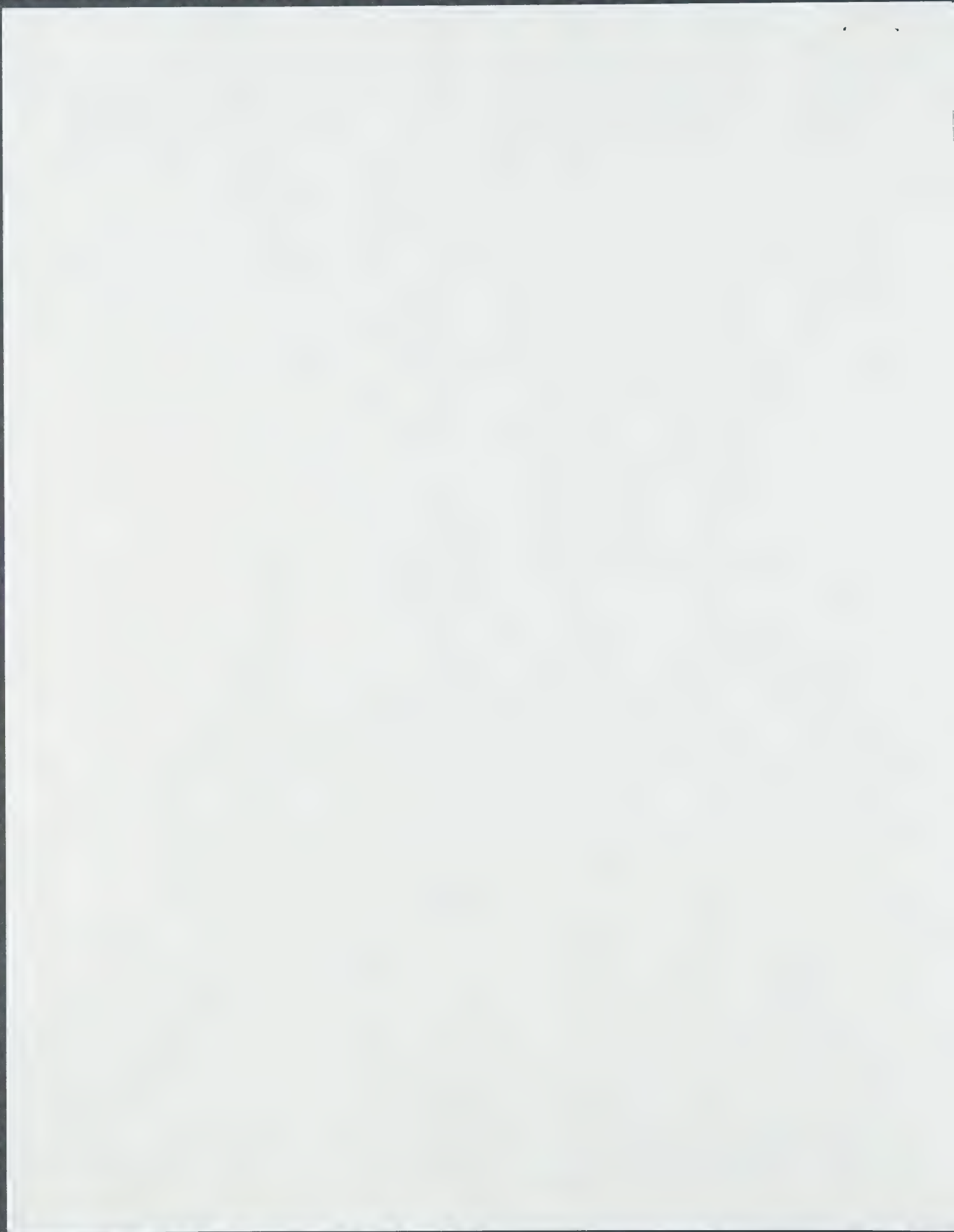
Many thanks for your help, and best regards.

Sincerely,

Alfred Bader  
AB:mmh

**SIGMA-ALDRICH**

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



# National Gallery of Art

Washington, D.C. 20565  
Telephone: (202) 737-4215  
Cable Address: NATGAL  
Telex: 7108229585

FAX 702 842 6933

February 26, 1990

Dear Dr. Bader,

Thank you for your letter of 8 February, which I answer only now after my return from a trip. Your painting of St. John the Baptist is of interest to me for my work on Correggio and the Carracci. You were right to put it in the context of Correggio and Emilia. Although it is difficult to see the painting technique from the photograph, I am struck by the morphological similarities with paintings from the Carracci school. The paint technique, however, does not look like either Annibale or Agostino but reminds me of the Genoese. Without seeing the painting, I would suggest an attribution around the Carracci. The inscription is difficult to understand. I see also what looks like AGA but that may be strokes for shadow on the ground.

I am hoping sometime this year to get to Milwaukee. If a trip does appear possible I would look forward to seeing your collection and meeting you.

Sincerely,

*Diane De Grazia*

Diane De Grazia  
Curator  
Southern Baroque Painting

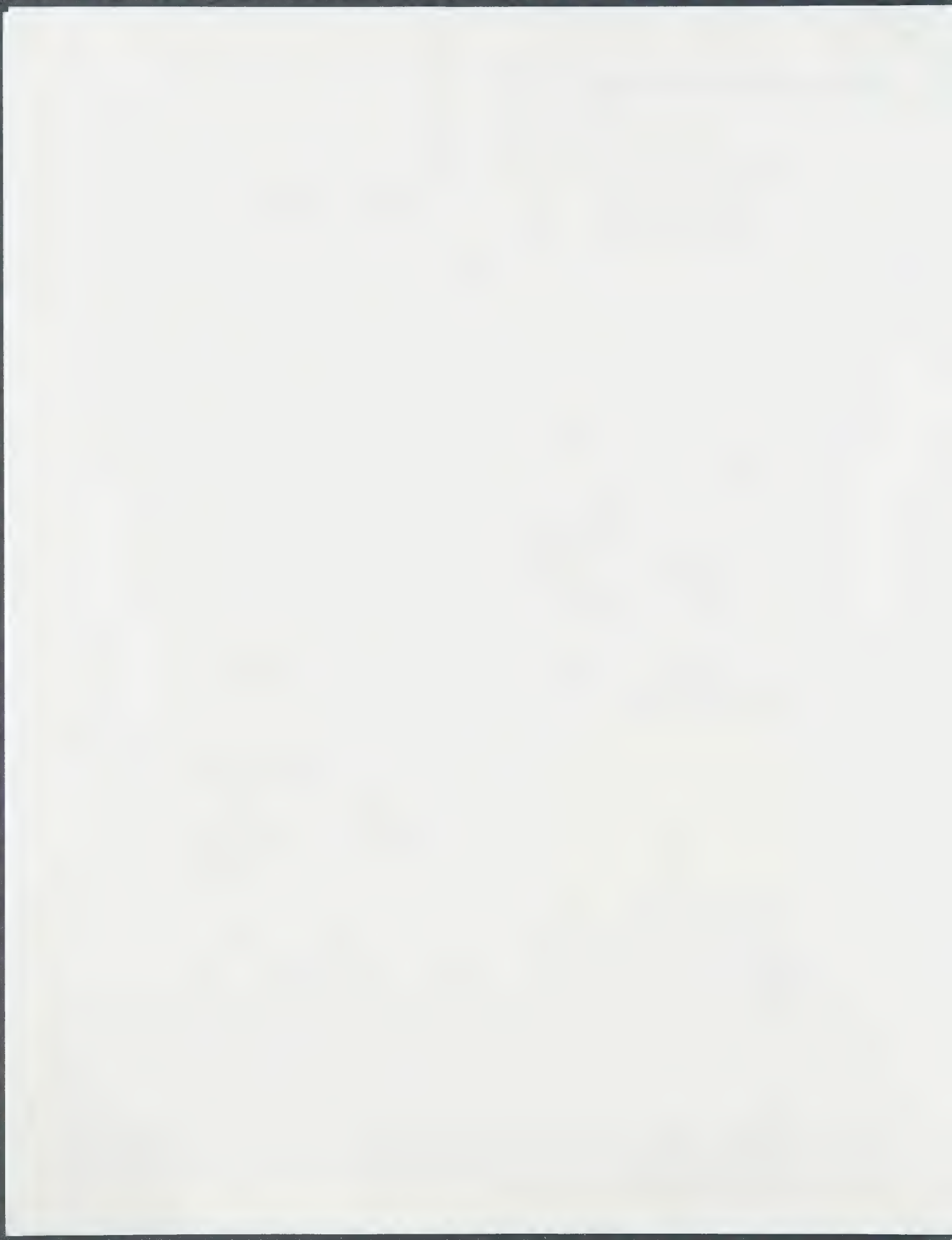
Record  
fax #

Dr. Alfred Bader  
Chairman  
Aldrich Chemical Company, Inc.  
P.O. Box 355  
Milwaukee, Wisconsin 53201

FAX

702 842 6933

Any information, advice or opinion ("expertise") provided concerning the identification or other attribute of a work of art is given on the understanding that the addressee is the owner or authorized agent of the owner of the work in question, is seeking such expertise for other than a proximate commercial purpose or financial benefit and will not assert any claim with respect to such expertise and will indemnify the National Gallery of Art, its trustees, officers, and employees against any liability arising out of the provision of such expertise.







Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

April 27, 1990

Prof. Larry Silver  
Department of Art History  
Northwestern University  
2145 Sheridan Road  
Evanston, Illinois 60208-1100

Dear Prof. Silver:

You will recall that when you visited the "The Detective's Eye" exhibition at the Milwaukee Art Museum, you wondered whether I had not made a mistake including two specific paintings.

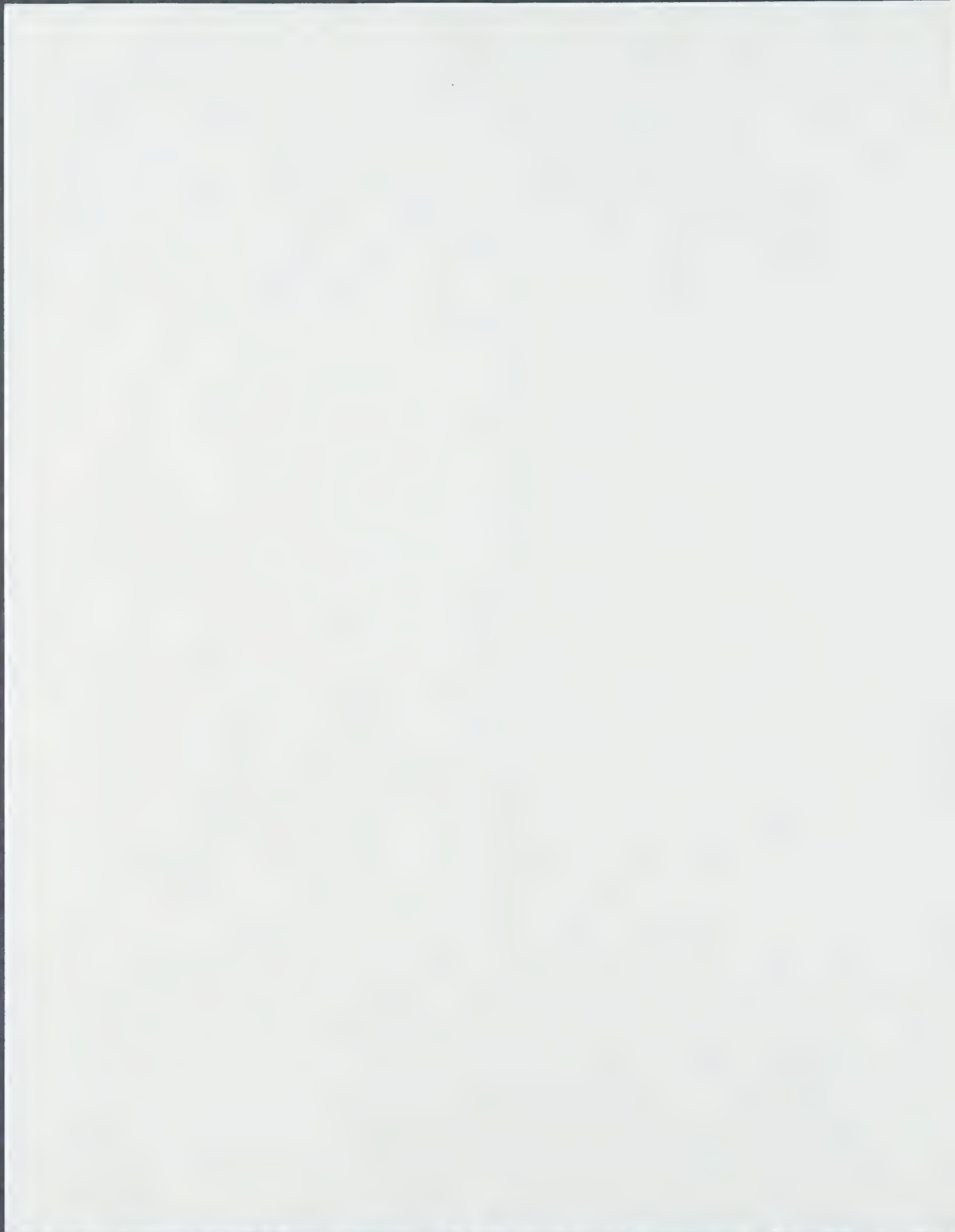
One was the painting attributed to Samuel van Hoogstraten from the Chicago Art Institute and the second was the painting titled Father of the Church, attributed to Flinck, where the Maltese cross obviously was new.

Enclosed please find photograph of the second painting, after cleaning. You will note that the Maltese cross and the Greek inscription are gone, and a turban and crown have appeared clearly on the right. The colors are beautiful, with a truly glowing gold in the robe. Generally, I don't like works by Flinck, and yet I do believe that this is a fine late Flinck, depicting King David writing the Psalms. I don't think that that was a mistake.

Best personal regards.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosure



1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for the company's financial health and for providing reliable information to stakeholders.

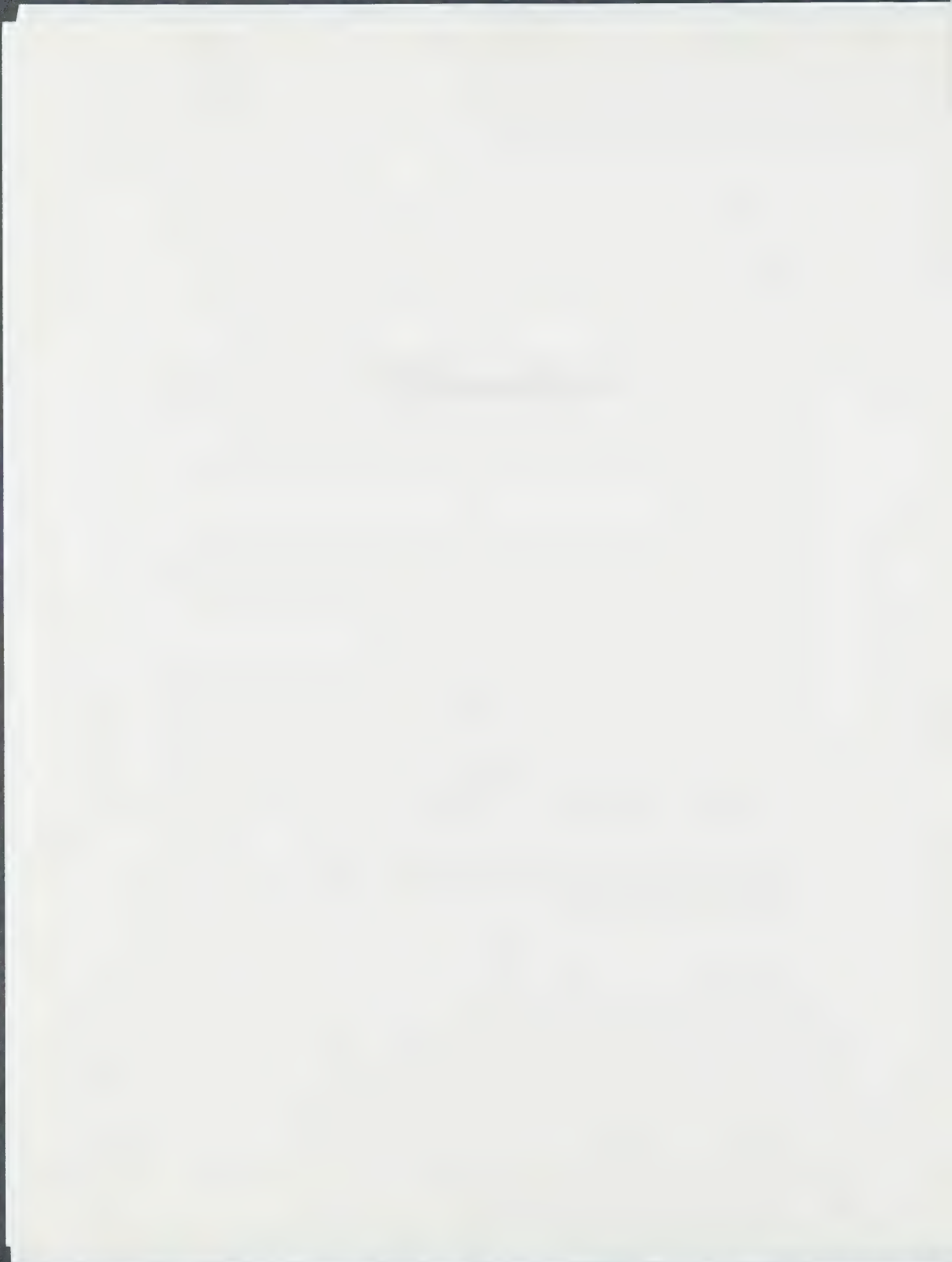
2. The second part of the document outlines the specific procedures for recording transactions. It details the steps from identifying a transaction to entering it into the accounting system, ensuring that all necessary details are captured.

3. The third part of the document addresses the role of the accounting department in monitoring and controlling the company's resources. It highlights the need for regular reviews and audits to ensure that the company is operating within its budget and that all resources are being used efficiently.

4. The fourth part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for the company's financial health and for providing reliable information to stakeholders.

5. The fifth part of the document outlines the specific procedures for recording transactions. It details the steps from identifying a transaction to entering it into the accounting system, ensuring that all necessary details are captured.

6. The sixth part of the document addresses the role of the accounting department in monitoring and controlling the company's resources. It highlights the need for regular reviews and audits to ensure that the company is operating within its budget and that all resources are being used efficiently.





The Institute for Learning Sciences

100 Wood Street  
Evanston, Illinois 60201  
Tel: 708.342.1000

# FACSIMILE COVER SHEET

DATE

TIME

TO/FROM

TO

FROM

NAME OF PERSON TO WHOM FACSIMILE IS TO BE SENT  
THE TECHNOLOGICAL SOCIETY OF AMERICA  
100 WOOD STREET

TELEPHONE NO.  
708.342.1000

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 31, 1995

Professor R.V.V. Nicholls  
Department of Chemistry  
McGill University  
801 Sherbrooke Street West  
Montreal, PQ H3A 2K6  
Canada

Dear Professor Nicholls:

It was so nice to be able to chat with you again after so many years.

Enclosed please find the Thieme/Becker entry on the quite well-known Delft painter, Willem van Vliet.

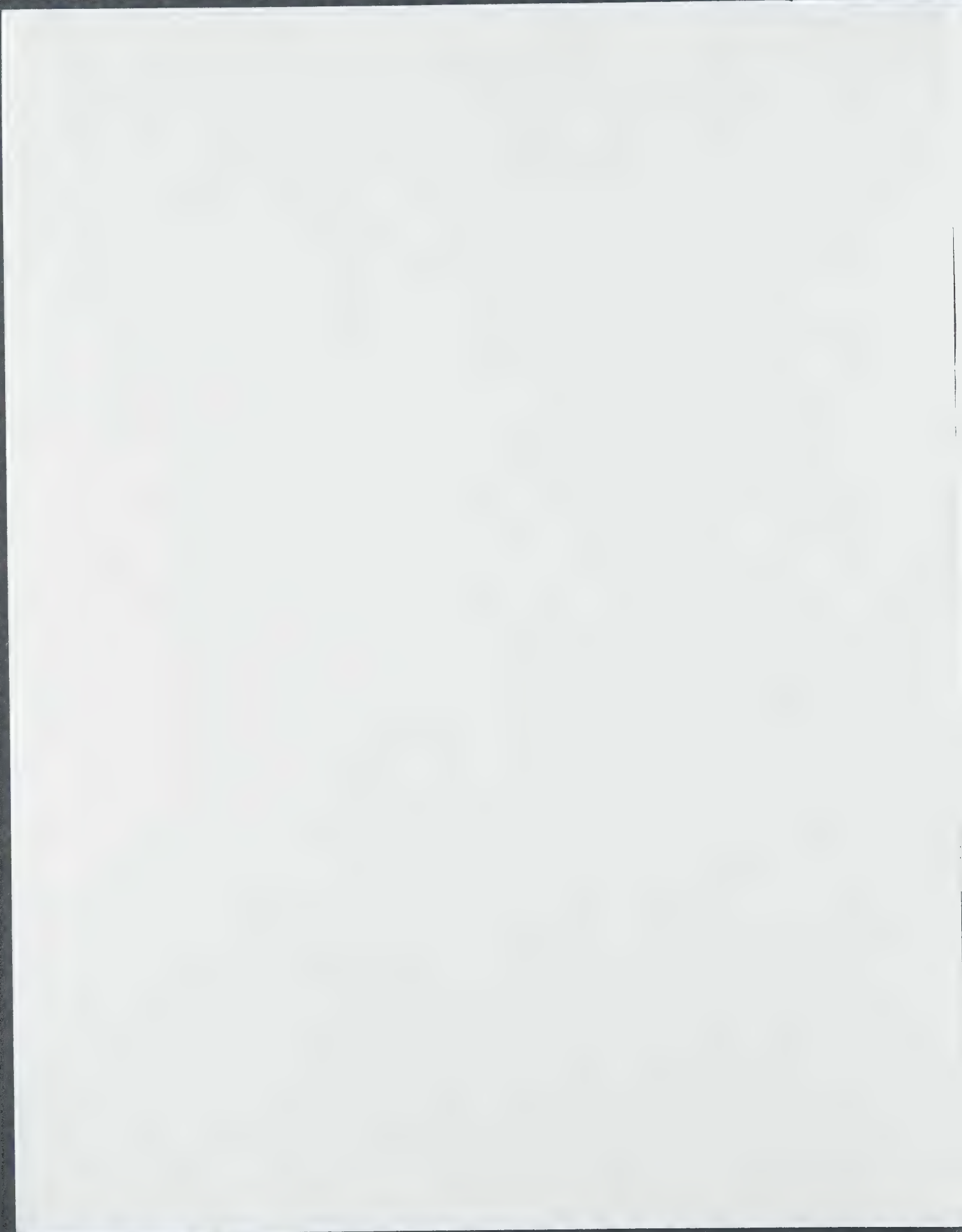
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

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





Hradčanské nám. 15, 119 04 Praha 1, Czech Republ

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

Prague, April 22, 1997

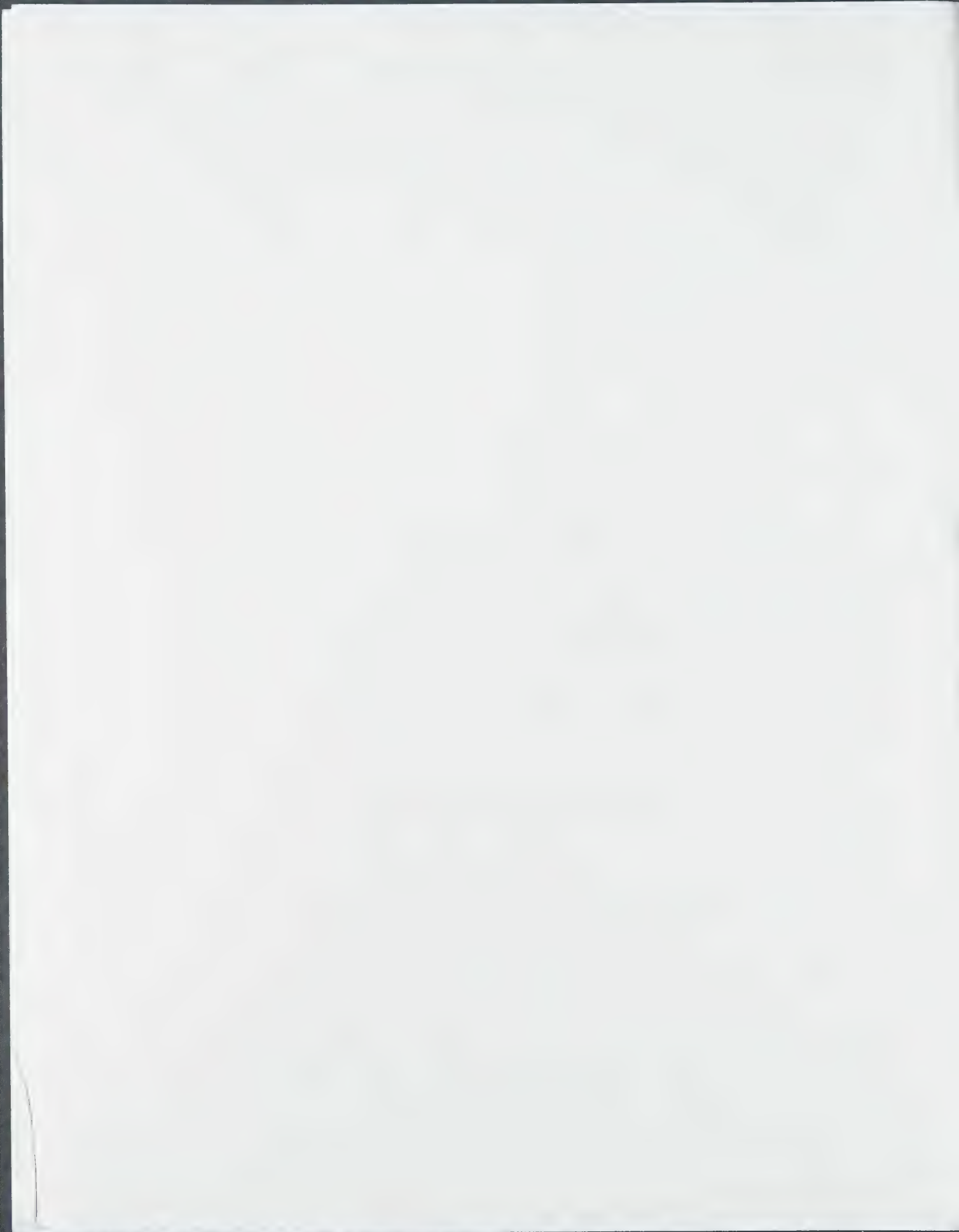
Dear Alfred,

I am really happy to be able to arrange your talk in Prague. We have it planned for the conference hall in the St. Agnes Cloister (one of the established halls for scholarly meetings in Prague) **on Tuesday, June 24th, 16,30 p.m.** We will announce your talk on **The Bible through Dutch Eyes** and distribute the invitations to art historians including students, theologians of both Christian denominations, the Jewish Museum, the Association of Jews and Christians and the Christian Academy. Our director, Mr. Martin Zlatohlávek, has been Old Testament Bible scholar (Protestant) before becoming Baroque drawings specialist - I think he will be very happy not only to introduce the talk but also to meet you.

We will provide for two slide projectors and a microphone, I am in doubt about consecutive translating, because that would make the talk too long. I think that today everybody knows English.

Dear Alfred, I hope everything goes well and I will call you on June 23rd before noon to your hotel. Looking forward to seeing you both

*Sincerely,  
Milena*  
*Dear Milena:  
I much look forward to this.  
Best wishes.  
Anna* *29 IV 97*





# National Gallery of Art

Washington, D.C. 20565

Office of the Deputy Director

March 10, 1983

Dear Mr. Bader:

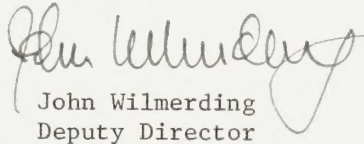
Thank you for your letter and the photograph of your painting. While it looks like a nice picture, and bears a certain resemblance in subject to Peto, I am afraid it is not by him. The composition, detailing, and handling of paint are simply unlike his hand or style.

This sort of subject was a fairly common one in the later nineteenth century, based on many precedents from earlier periods, but I regret no particular artist comes to mind for this.

You may wish to send an inquiry to Professor William Gerdts, at the Graduate Center, City University of New York, who is a specialist in American still life painting and may have some ideas for you.

Sorry not to be of more help to you, and kind regards,

Sincerely,

  
John Wilmerding  
Deputy Director

Mr. Alfred Bader  
Chairman and Chief Executive Officer  
Aldrich Chemical Company, Inc.  
P.O. Box 355  
Milwaukee, Wisconsin 53201

Enclosures



Journal of the Royal Society of Medicine

Volume 45, Part 1, January 1952

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# National Gallery of Art

Washington, D.C. 20565  
Telephone: (202) 737-4215  
Cable Address: NATGAL

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August 11, 1980

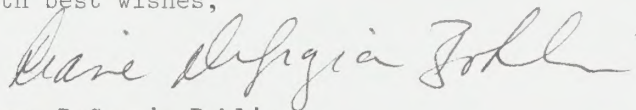
Dr. Alfred R. Bader  
2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211

Dear Dr. Bader:

Thank you very much for the catalogue of your Dutch paintings which I have been enjoying. You certainly have some fine paintings in your collection.

I have been musing on the two Italian works, the photographs of which you sent. The trompe l'oeil curtain is fascinating, and I am sure that you are right that it is Bolognese. I will keep the photos handy so that if I do have some ideas I will certainly let you know.

With best wishes,



Diane DeGrazia Bohlin  
Curator of Italian Drawings

