

Alfred Bader Fonds

Alfred Bader Fine Arts
- Correspondence.

S

1984-2007

QUEEN'S UNIVERSITY ARCHIVES	
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FILE	22





Sunday, Dec. 22

Dear Alfred,

It was wonderful to see you
yesterday and to find out more
beautiful paintings to fall in love
with: hyacinths. However, due to
our imminent new roof, I must
restrain.

Have a safe and great trip.

Regards,
Susan

Lambert-Zorn-Cailloux

Summer Fragrance © Lambert-Zorn-Cailloux 2002. Printed in France on chlorine free paper.
Design copyright: COFEDA SNC Paris, printed exclusively for Ikea of Sweden. C 0186





Monday, May 10, 2005

Dear Dr. Bader,

Your telephone call regarding the Madonna painting we own is very much appreciated as is any help or advise that you may give us.

I should like to relate to you that I personally measured the painting and it is only very slightly irregular but measured 9 inches by 11 inches.

Thank you again.

Sincerely,
Priscilla H. Lowery

PEONIES

Nellie Littlehale Murphy, American, 1867-1941

Watercolor; 22 $\frac{3}{4}$ x 22 $\frac{3}{4}$ inches; 1937

Gift of H. Dudley Murphy in memory of the artist

© 1990 MUSEUM OF FINE ARTS, BOSTON

42.191 09.90



FAX FROM:

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

April 20, 2007

TO: Mr. Natan Saban
FAX #: 1-305-936-0016

Page 1 of 1

Dear Mr. Saban,

There are a number of paintings likely to be of interest to you coming up at auction next week.

I have tried to call you a number of times but there was never any answer. You might like to call me at the gallery until 5 PM this afternoon or at home on Sunday morning or afternoon. My home telephone number is 414-962-5169. On Monday from 8 to 5 I will again be in my gallery.

In London in Christies old master sale on Friday, April 27, is an interesting sketch, lot 47, coming from the studio of Rembrandt.

On Tuesday, April 24, there are two Dorotheum sales. The minor one has a Flinck portrait, lot 160. This portrait of a man is similar to a Flinck portrait at the Rijksmuseum in Amsterdam.

In the major sale at the Dorotheum there is lot 429, a small Rembrandt school painting, sent to the Dorotheum by a German dealer, Mr. Hans Ellermann.

I would be happy to discuss all of these with you.

With all best wishes I remain

Yours sincerely,

Alfred Bader
AB/az



October 22, 2003

2 Kingston Mews
Oxford, OX2 6RJ

England

Dear Dr. Bader,

Thank you for your interest in my dissertation on Camille Pissarro. I believe that among the Impressionist painters he was the most instrumental figure throughout the group's history, and that he never has received appropriate attention. The Pissarro family archive here at Oxford made it a logical place to pursue this study.

Regarding your question on footnote fifteen, in which reference is made to Renoir and Degas' anti-Semitism, James Rubin attempts to distinguish between Renoir's attitudes of provincial ignorance, and Degas' response to Pissarro during the Dreyfus Affair. Rubin regards Degas' reaction as beyond mere ignorance, since his most loyal friends and business acquaintances were Jewish. Rubin describes Degas' attitude as 'self-hatred' since he should have known better based on his own experiences. For a better analysis of Degas' anti-Semitism, see Linda Nochlin's essay "A Portrait of the Artist as an Anti-Semite," which I believe is in a book of her own collected essays. If I can elaborate further please ask.

Thanks again for reading my essay. I hope you and Isabel are well and this reaches you before you leave for England. Safe travels!

Yours faithfully,

Fred Schwertfeger

Fred Schwertfeger



Subject: Fw: comments on meitnerium - rife
From: "R. Sime" <rodsime@csus.edu>
Date: Sat, 13 Sep 2003 15:19:55 -0700
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

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

From: R. Sime
To: Madeleine Jacobs
Sent: Saturday, September 13, 2003 3:18 PM
Subject: comments on meitnerium - rife

Dear Ms. Jacobs,

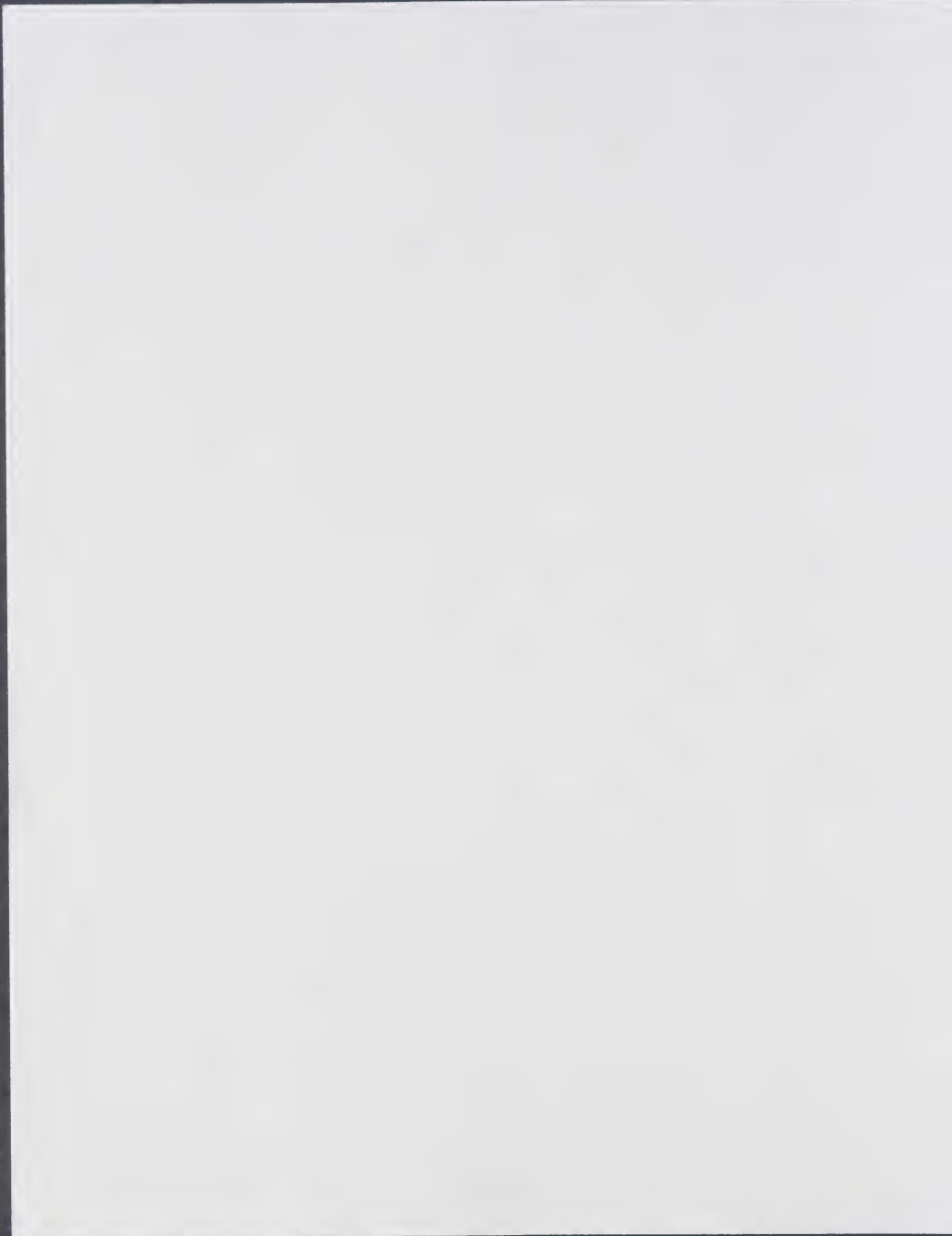
It was good to talk to you yesterday, and I was relieved to hear that something will be done about the Meitnerium piece. Please let me know if and how I can be of help. Meanwhile, I've attached my comments.

With best wishes to you,

Ruth Sime

Ruth Lewin Sime
Prof. emer., Department of Chemistry
Sacramento City College
Sacramento, CA 95822

This message scanned for viruses by Corecomm



Subject: Re: [Fwd: FW: TERRORISM COVERAGE]
From: Mendel Shapiro <mshapiro@zahav.net.il>
Date: Fri, 26 Sep 2003 11:10:00 +0300
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

My basic feeling about insurance is not to insure in cases where we can afford the loss; why bet against yourself, especially where the insurance company will probably not rush to pay up. In this case, because the potential loss is so great, and the premium is relatively low for at least some coverage, I suppose we can go ahead and insure and buy some peace of mind.

Shana Tova.

Mendel
At 01:59 PM 9/25/2003 -0500, you wrote:

What do you think, Mendel?

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

Subject: FW: TERRORISM COVERAGE
Date: Wed, 24 Sep 2003 17:33:58 -0400
From: "Otto Naumann" <otto@dutchpaintings.com>
To: "Alfred Bader (E-mail)" <baderfa@execpc.com>

Alfred,
I'll get the insurance if you think it's the right thing to do. I'm undecided. It's cheap enough.
Otto

Otto Naumann
22 East 80th Street
New York, NY 10021
Tel. 1 (212) 734-4443
Fax. 1 (212) 535-0617

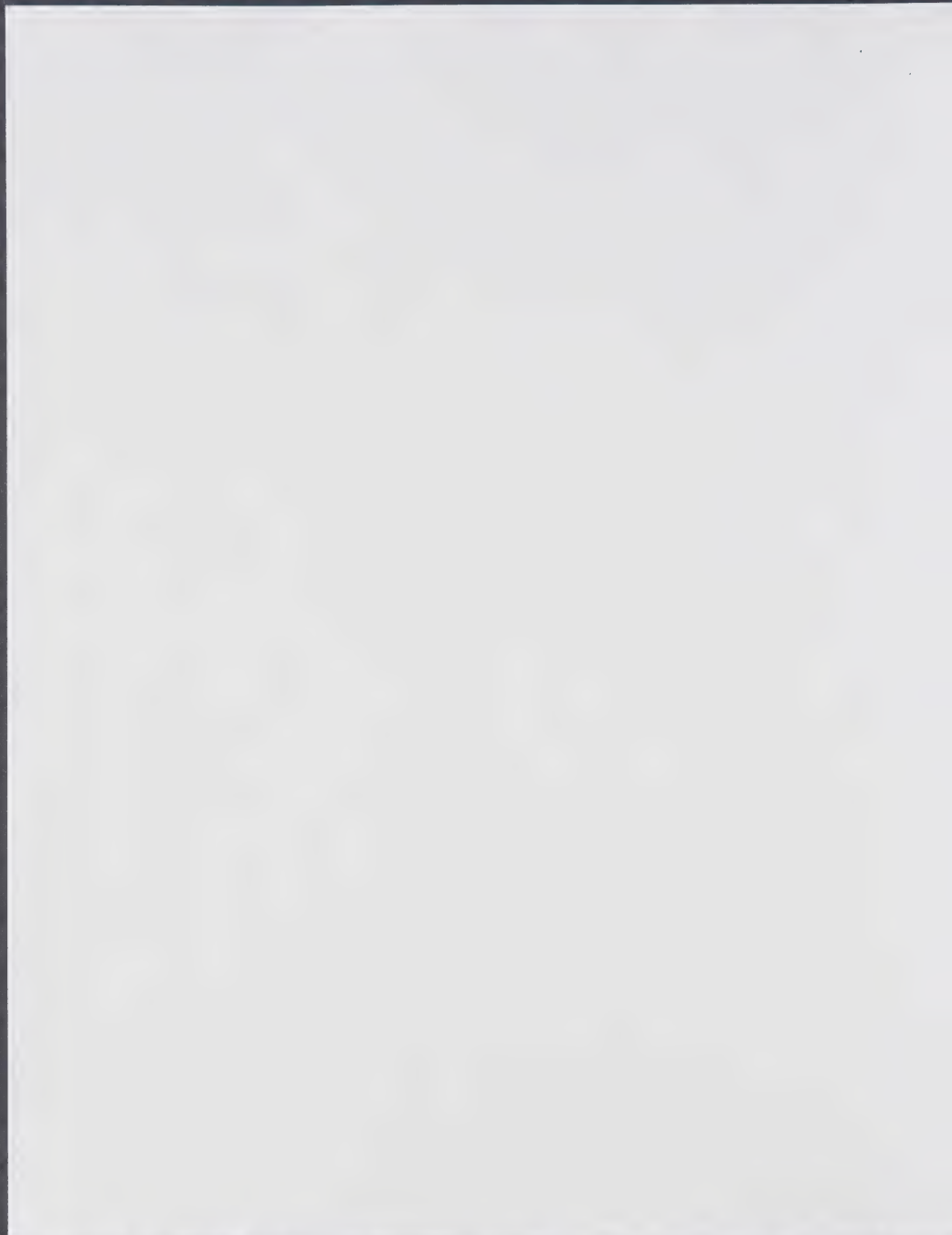
-----Original Message-----

From: Christopher Fletcher [mailto:CFletcher@Frenkel.com]
Sent: Wednesday, September 24, 2003 4:50 PM
To: Otto Naumann
Subject: TERRORISM COVERAGE

Recently you asked about Terrorism insurance for both the inventory and the Rembrandts.

Note that the terrorism premiums would run 7.5% of the premium, or \$2,250 on the inventory and \$2,700 on the Rembrandts. Coverage would be per the Terrorism Risk Insurance Act, which covers acts by foreign 'aggressors'.

Full terrorism for ALL aggressors is much more expensive. For example, full terrorism on the Rembrandt paintings would jump to \$84,000.



The above are all annual premiums.

Please review and let me have your kind feedback or questions.

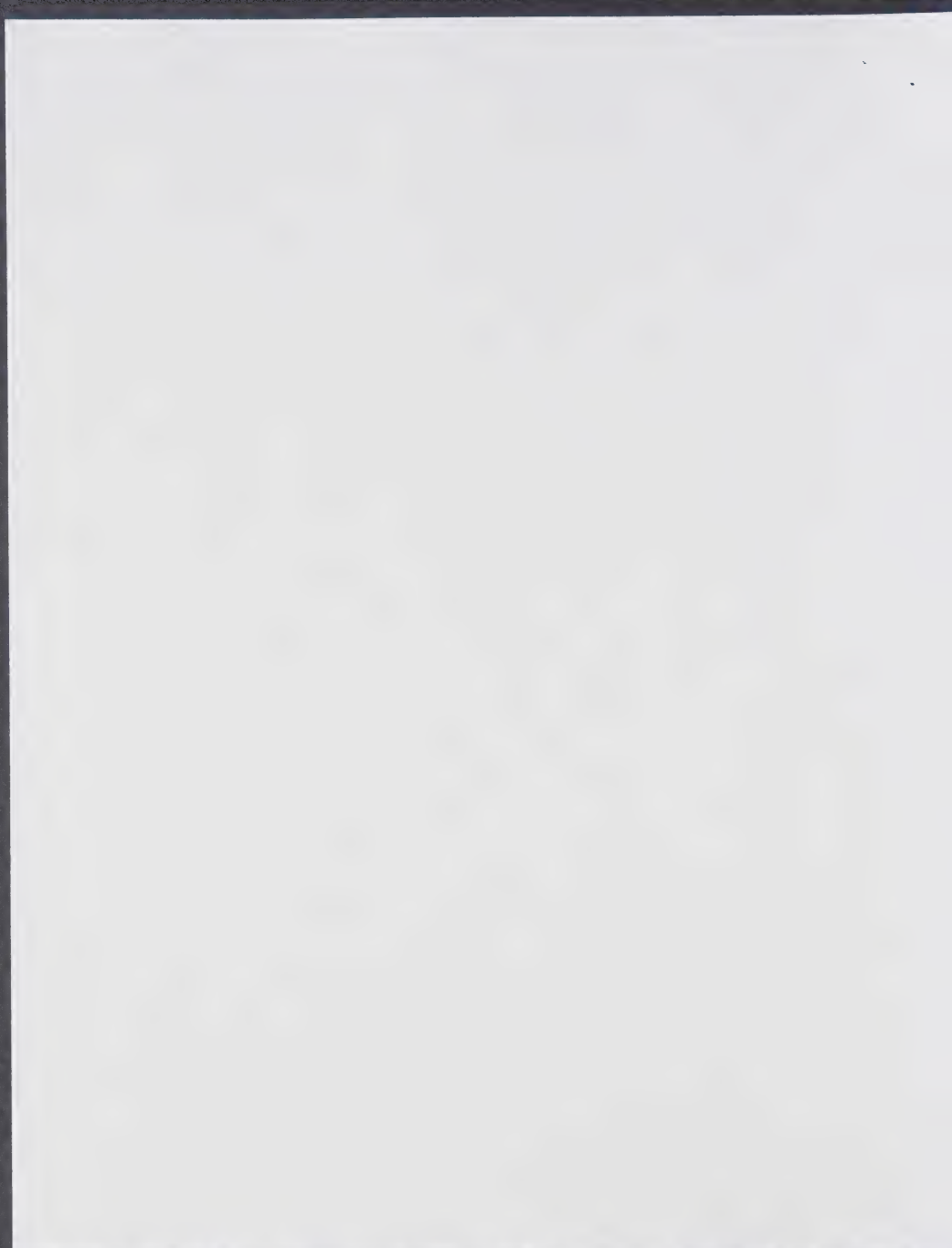
Thanks,
Chris Fletcher
VP, Manager
Fine Arts & Jewelry / Lawyers Professional Division
Frenkel of New Jersey, Inc.
30 Montgomery Street, Suite 1400
Jersey City, NJ 07302
Direct 201.356.3465
Fax 201.356.3431
1.800.FRENKEL (373.6535)

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5 Cremieux Street
Jerusalem 93109

Tel & Fax 972-2-561-0806

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ALFRED BADER FINE ARTS

ALFRED BADER

ESTABLISHED 1991

September 14, 2001

Professor Robert Steinman
4330 Hartwick Road, #508
College Park, MD 20740

Dear Bob,

Thank you for sending me the three Xeroxes of Matulay's erotic art. Those could certainly not be shown at Purdue. Also, I am not surprised that your sister told me that his marriage to Harriette was a very stormy one.

The two still lives after 17th century Dutch paintings are exact copies, the one after Pieter Steenwyck. If it were important to you, and the artist won't tell you, I could find out just where the originals are.

I do not like such copies very much; they show the technical skill of the artist but in a way, also his lack of imagination. Why doesn't he paint his own compositions? I gathered from one of your comments that you think that old master paintings must be very expensive. Do look at my website www.alfredbader.com and I will quote you special prices on paintings you might like.

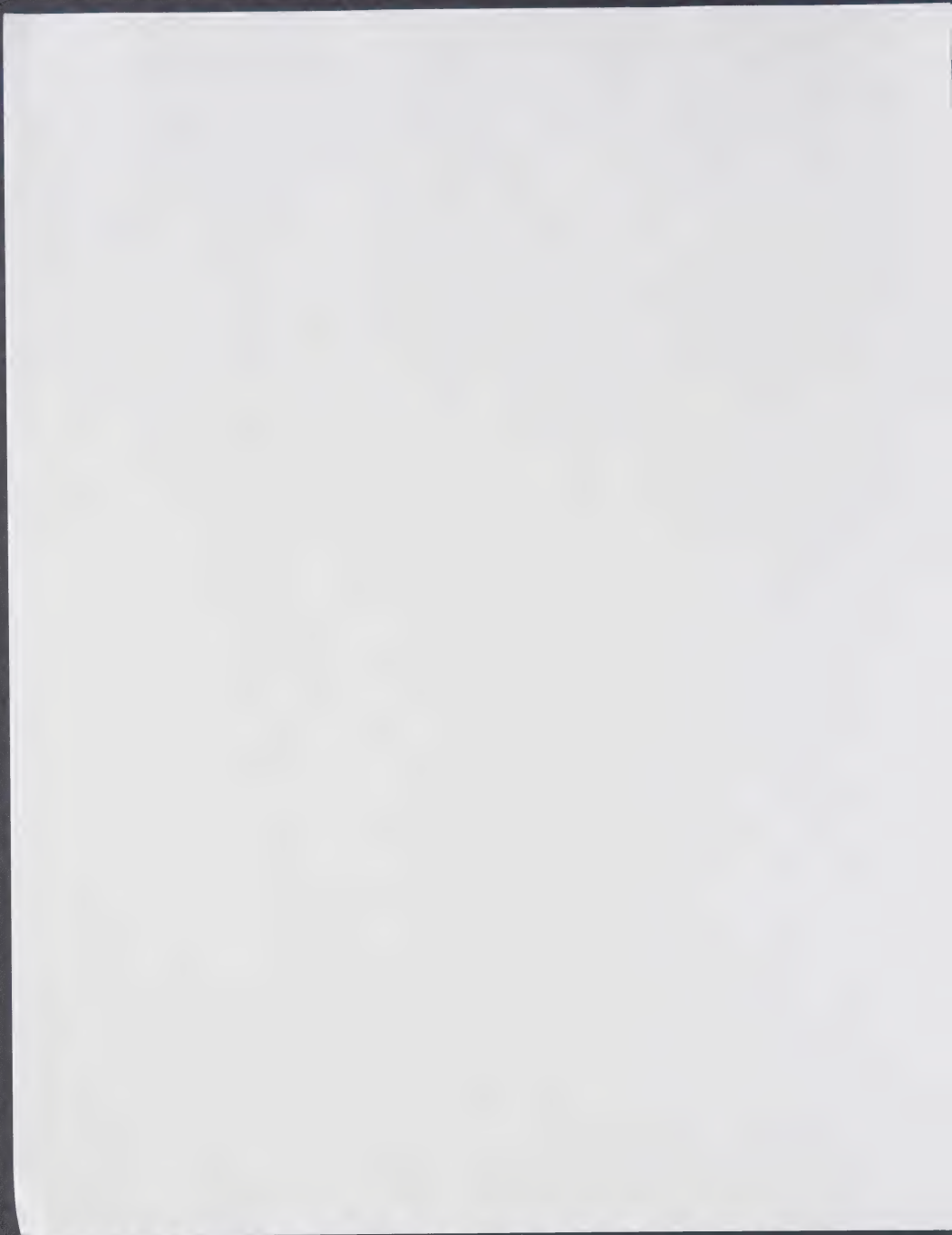
I do hope that you can work with your sister to bring your and her 13 paintings safely to Purdue. The name of the director there is Craig Martin and his telephone number is (765) 494-3061.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

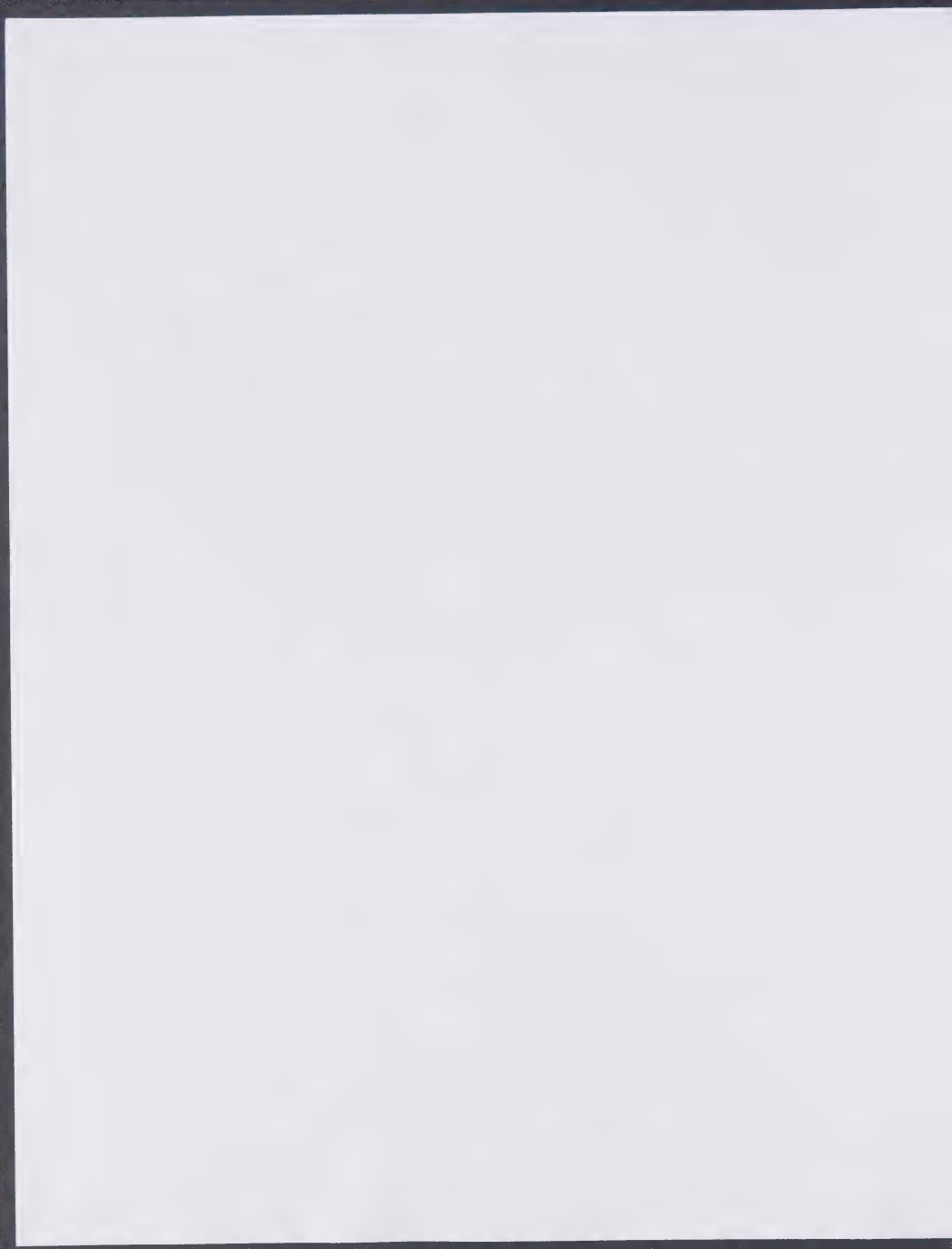
By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JANEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709







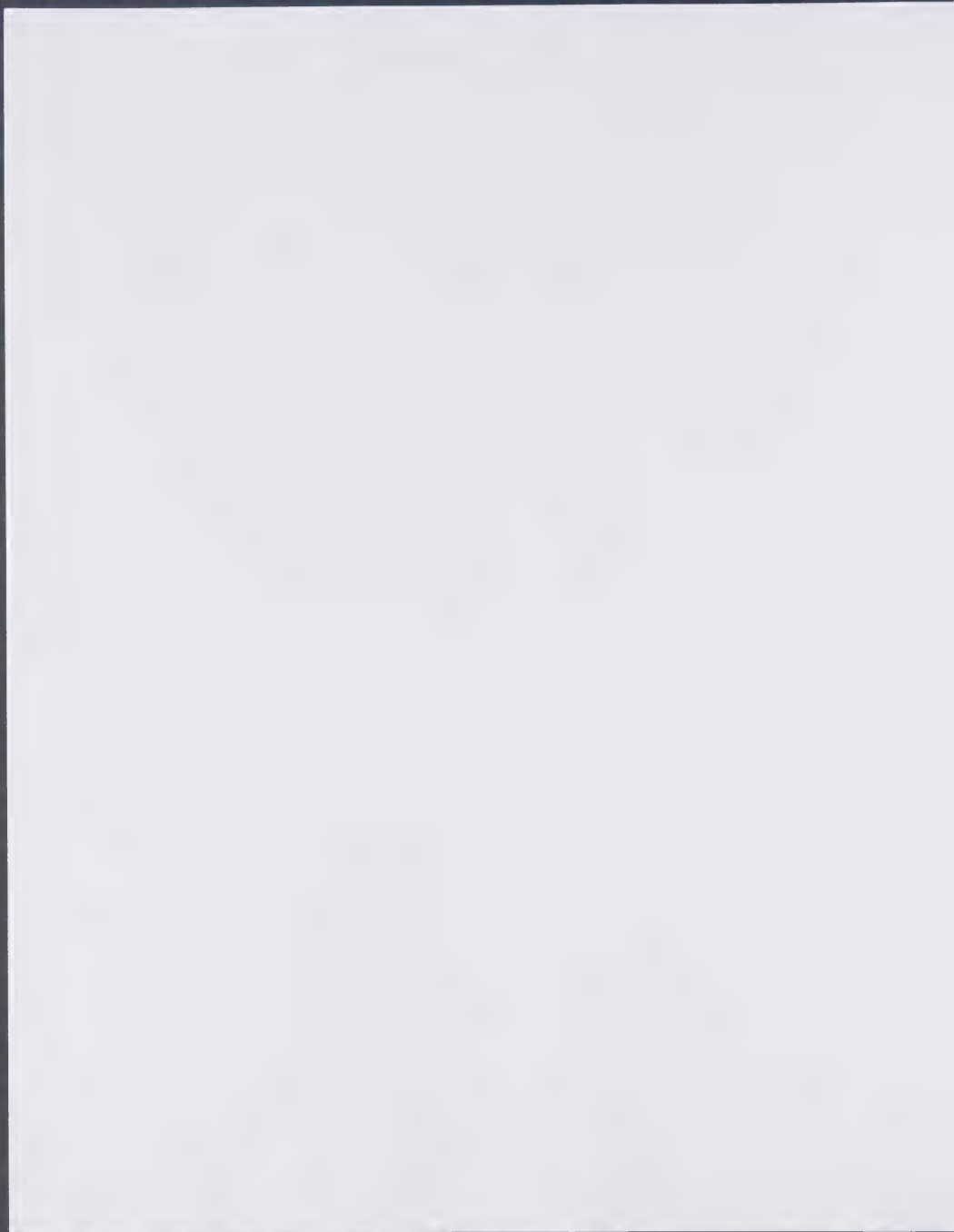












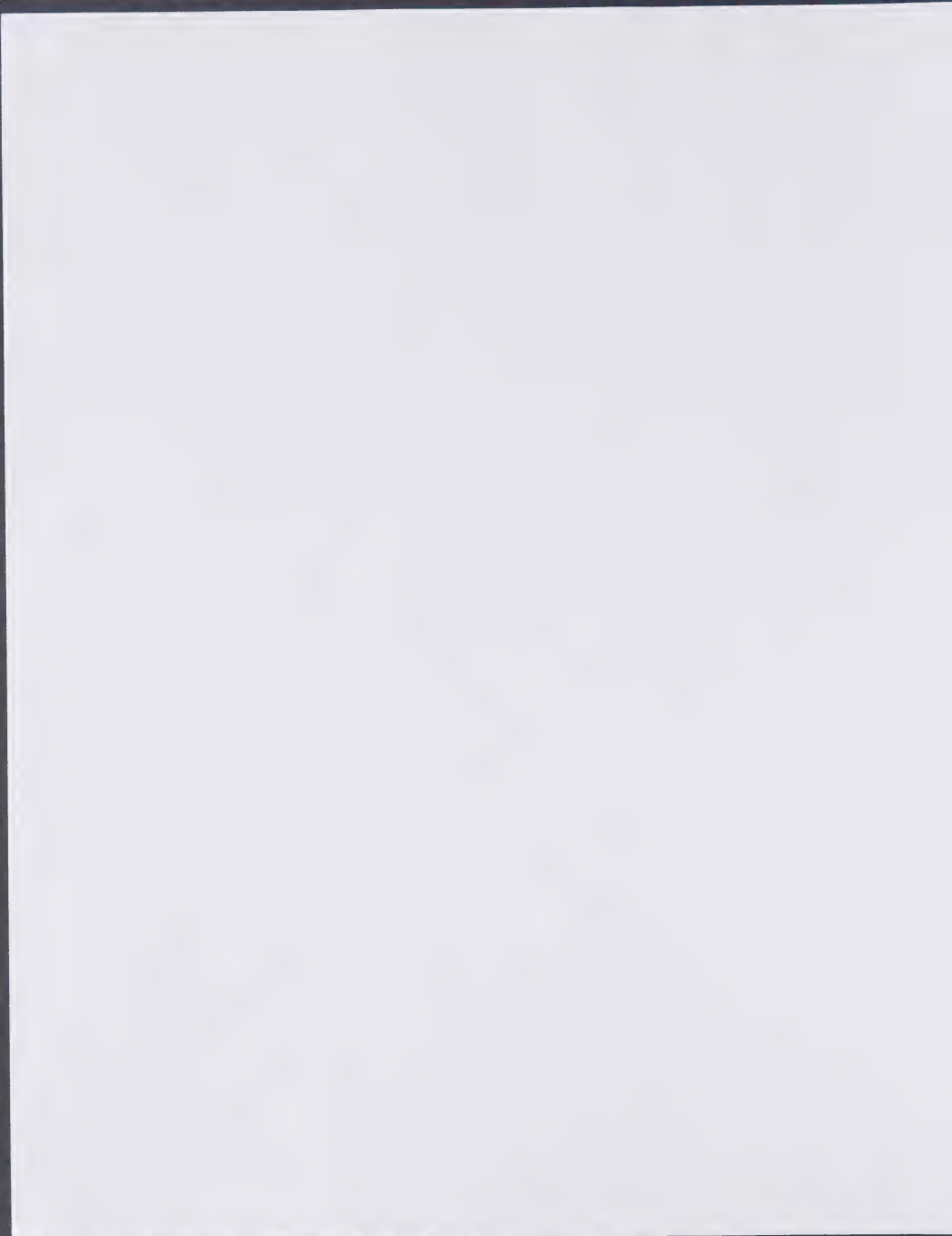




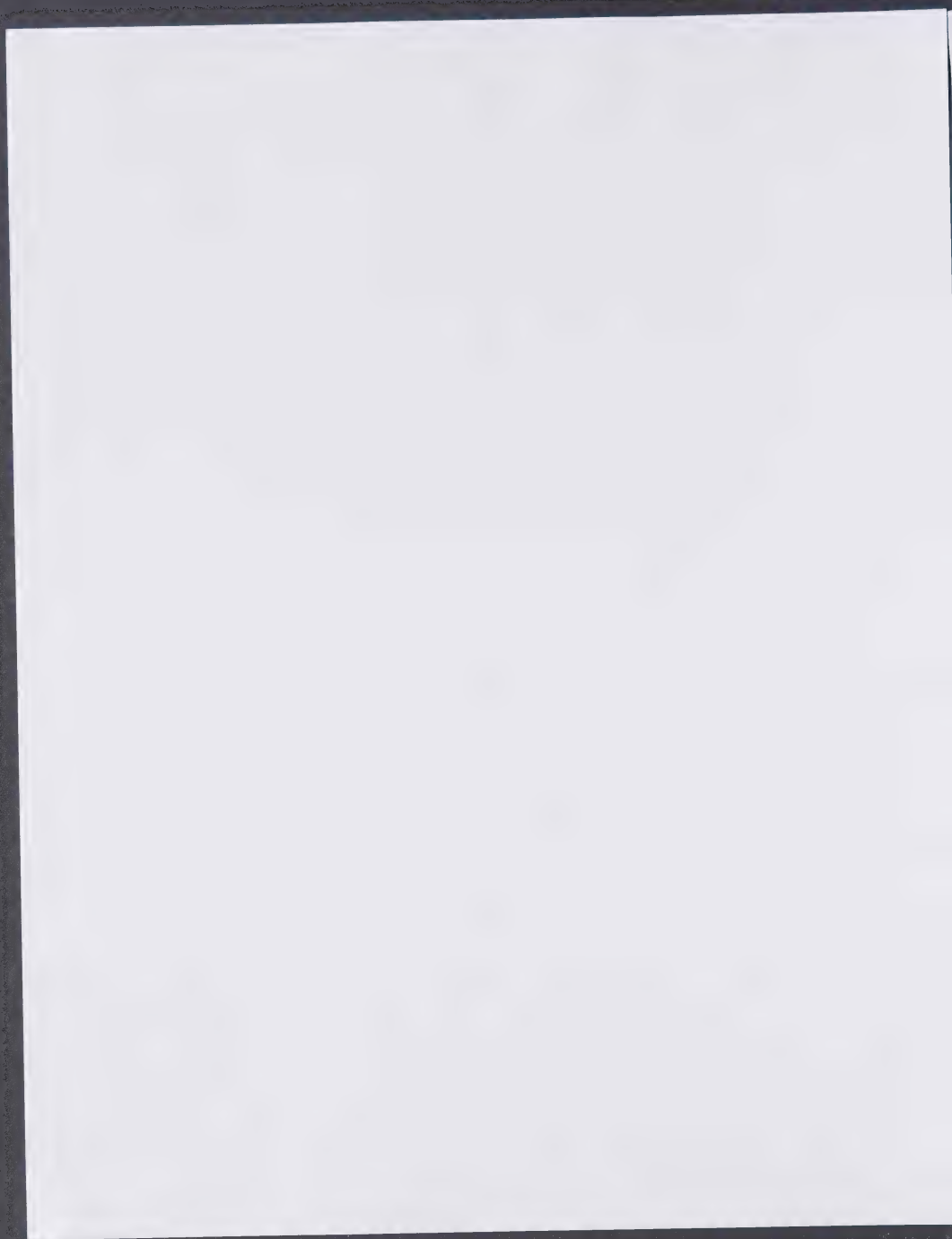




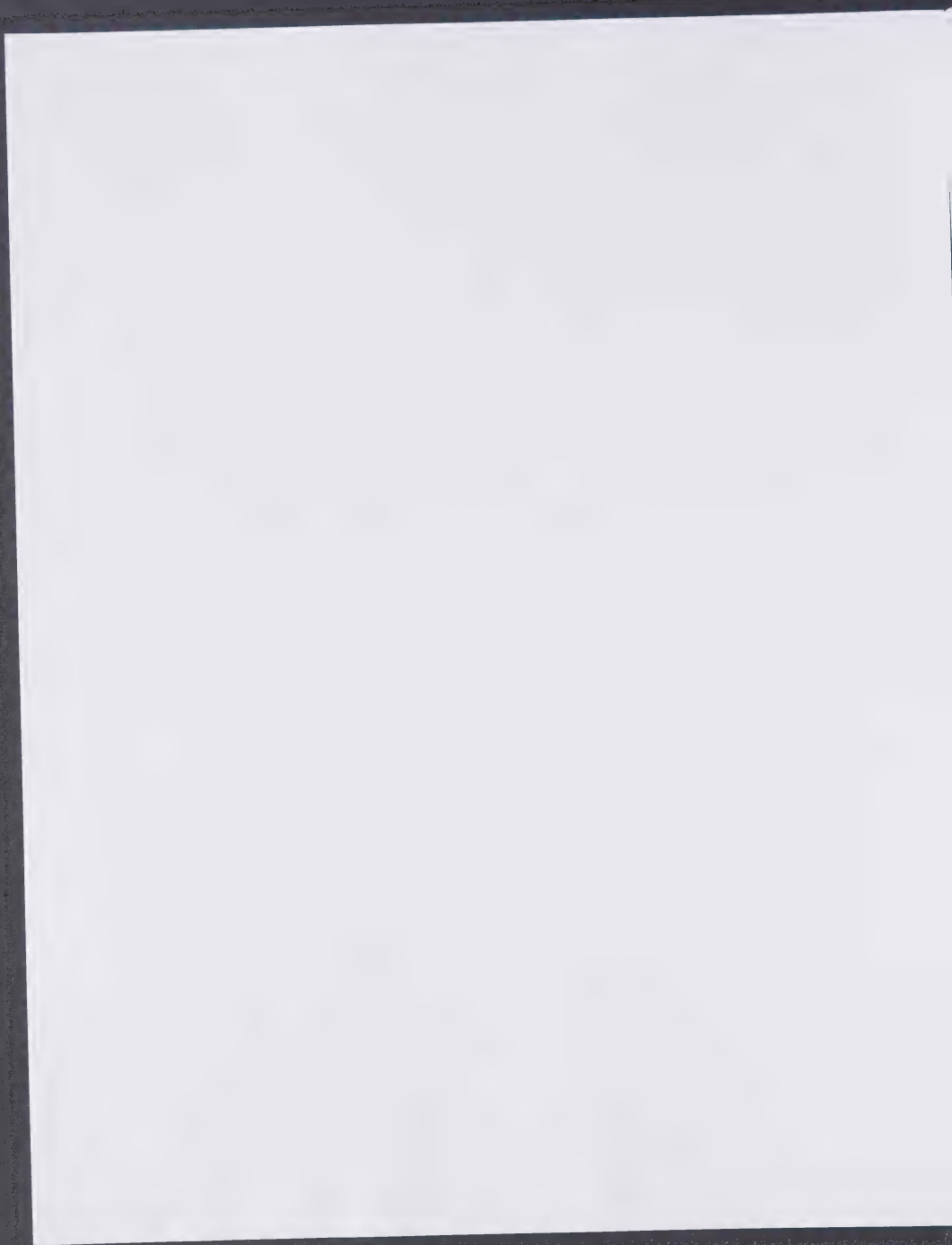




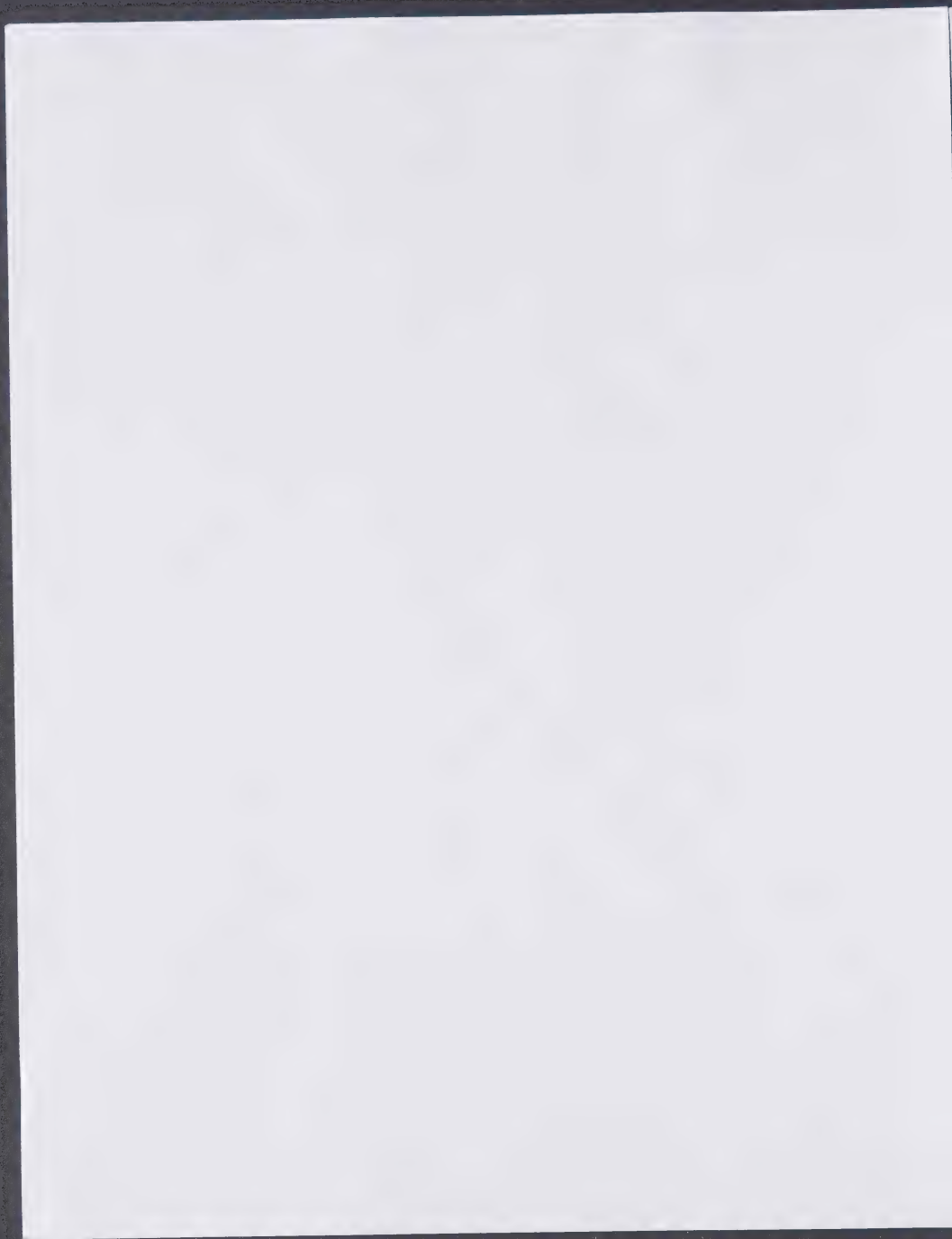








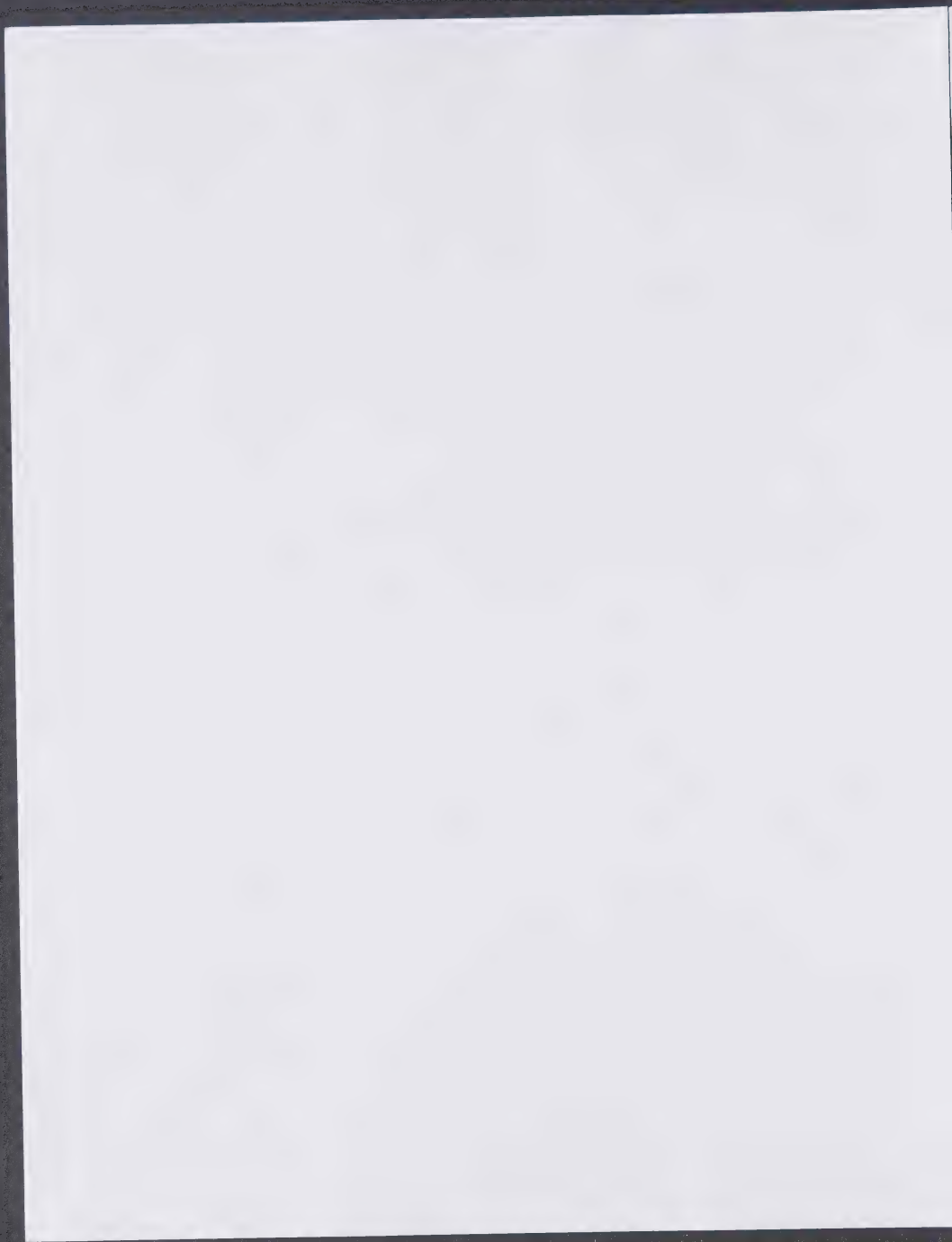














ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 14, 2000

Mr. and Mrs. Otto Schreiber
17704 Riverside Drive
Lakewood, OH 44107

Dear June and Otto,

Enclosed is our flight schedule. I hope you won't mind having to get up so early on Monday, but then we will be flying on a large plane and hopefully can take one or two large carrying cases with us, of course filled with paintings.

I will talk with Mrs. Stechow whether we should visit on Saturday or Sunday.

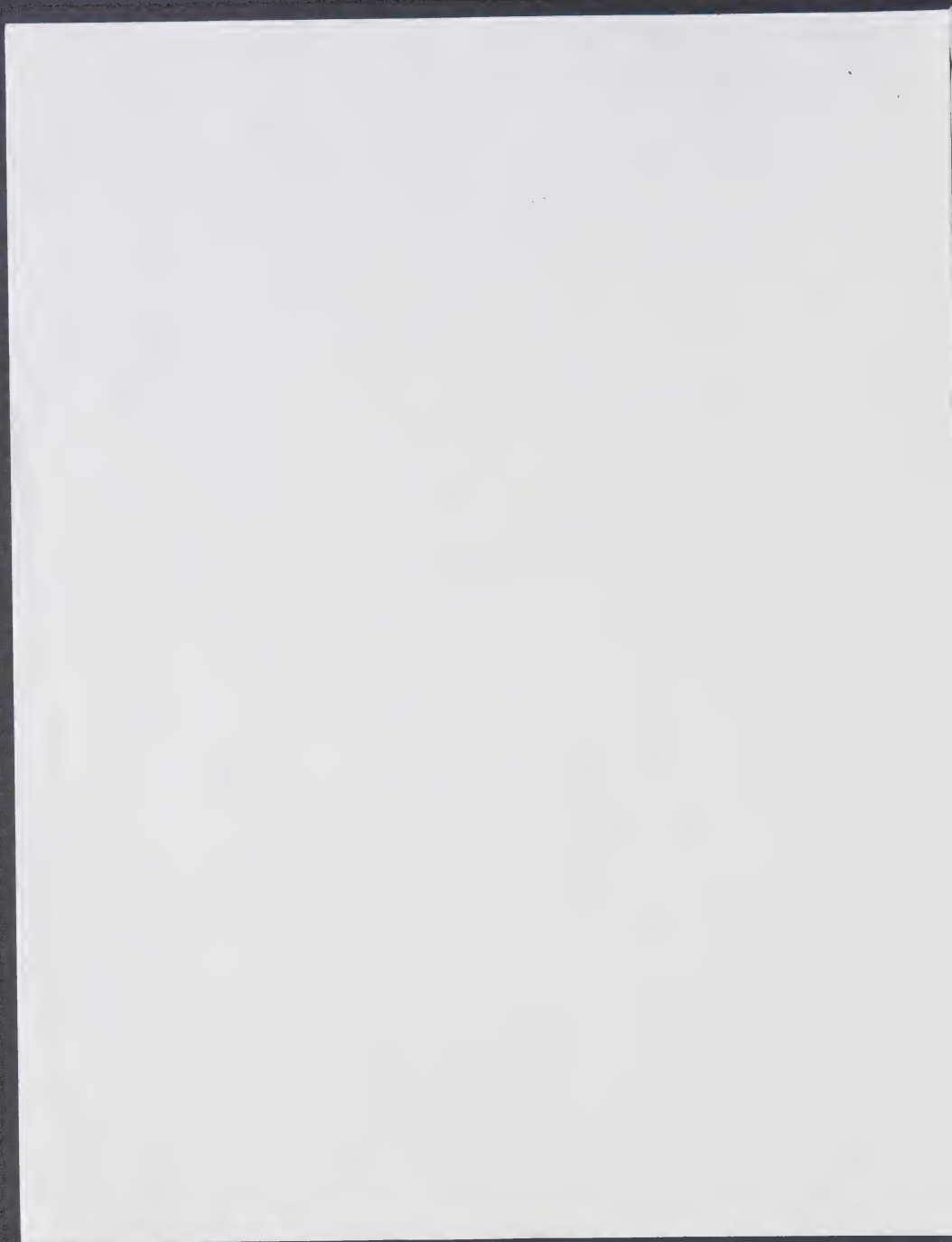
With all the best I remain

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: baderta@execpc.com



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MILWAUKEE WI 53202

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FAX 224-2544

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Re: Price of painting --

Subject: Re: Price of painting --

Date: Thu, 11 May 2000 10:47:42 -0400

From: "Joanna Strong" <Joanna@JoannaStrong.com>

To: <baderfa@execpc.com>

Dear Mr. Bader.

Thanks again for your interest. I do hope we can meet in September, although I may be away in Newfoundland, where I have a snow opening in early October - my travel dates are not yet set.

I visited your website, and enjoyed the eclectic array of work. As you might guess, I am an admirer of the traditional still life genre, particularly northern European art of the 1400-1600's. Although I have to say, I am influenced as well by much 20th century abstract painting...

I don't think you have the right telephone number - my number is not available from the website - at least it shouldn't be! If you would like to call, my number is (416) 463-3236.

All the best,
Joanna Strong
www.joannastrong.com

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

From: Alfred Bader <baderfa@execpc.com>

To: Joanna Strong <Joanna@JoannaStrong.com>

Date: Wednesday, May 10, 2000 5:48 PM

Subject: Re: Price of painting - -

>Dear Ms. Strong,

>

>Thank you for your e-mail response.

>

>I saw some of your paintings on your website. You can look at some of

>mine at

>www.alfredbader.com.

>

>I like your still lifes. My wife, Isabel, and I will be in Toronto from

>Sunday,

>September 24th to the evening of the 26th. We would like to visit you

>to meet

>you personally and to look at your paintings.

>

>I have tried to telephone you a number of times but I always receive an

>answer

>saying that I should leave some number followed by the # key. Well,

>sending you

>an e-mail is easier.

>

>With all good wishes I remain

>

>Yours sincerely,

>Alfred Bader

>

>Joanna Strong wrote:

>

>> Dear Mr. Bader,

>>

>> Thank you for your interest in my work. The price of "Flower shifts III:
>> daffodils" is \$650.

>>

Re: Price of painting--

>> Please let me know if you would like any further information. May I ask
>> what

>> led you to my website?

>>

>> All the best,

>> Joanna Strong

>> www.joannastrong.com

>>

>> -----Original Message-----

>> From: Alfred Bader <baderfa@execpc.com>

>> To: joanna@joannastrong.com <joanna@joannastrong.com>

>> Date: Wednesday, May 10, 2000 12:46 PM

>> Subject: Price of painting - -

>>

>> >Dear Ms. Strong,

>>

>> >May we please have the cost of Flower shifts III: daffodils?

>>

>> >I am a fine arts dealer located in Milwaukee, Wisconsin -- Alfred Bader

>> >Fine Arts.

>>

>> >Thank you!

>>

>> >Sincerely,

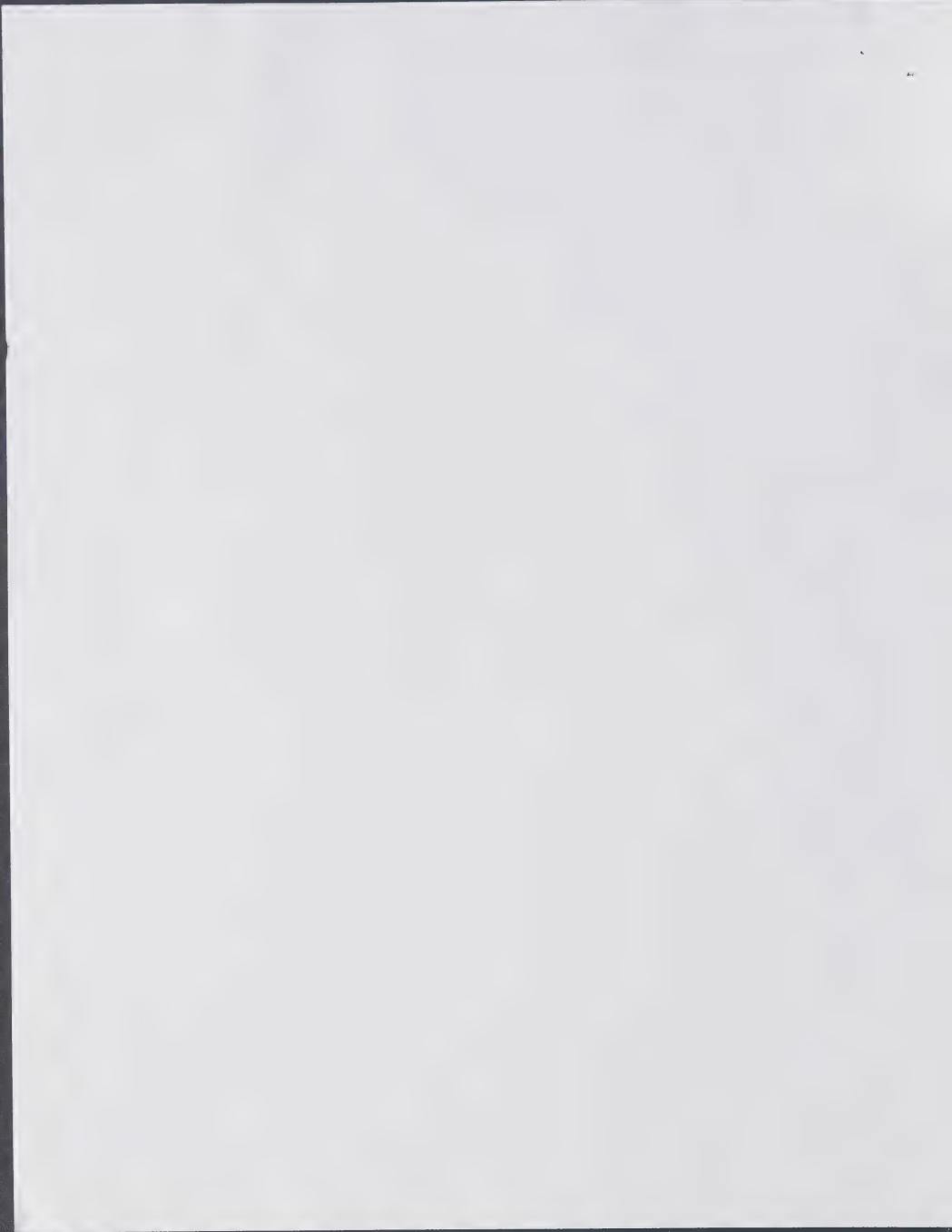
>> >Alfred Bader

>>

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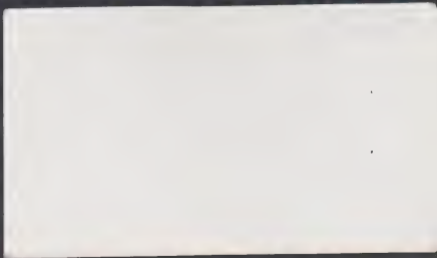


JOANNA STRONG M.F.A.

artist

(416) 426-3236

joanna@joannastrong.com



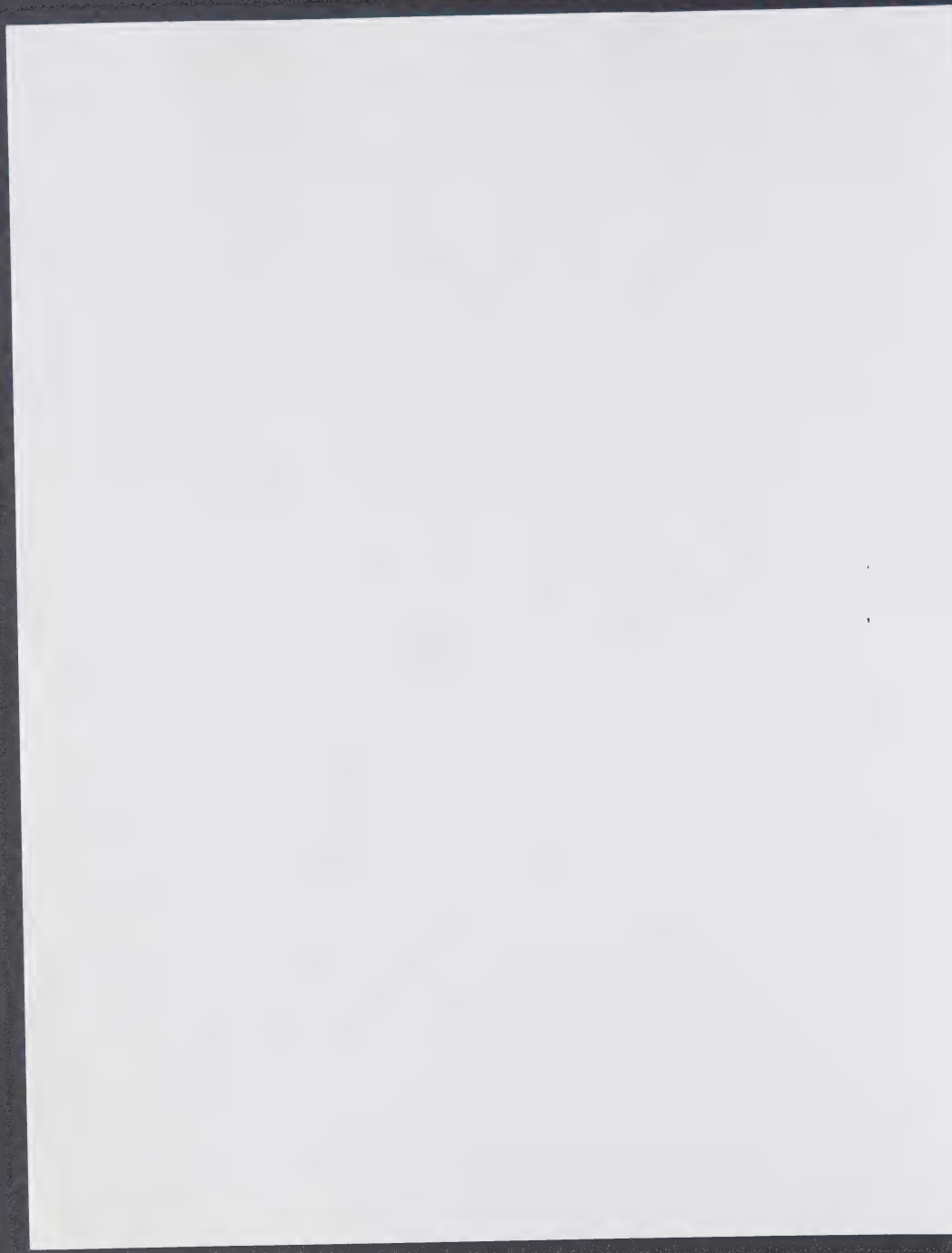
Dear Ms. Strong,

May we please have the cost of Flower shifts III: daffodils?

I am a fine arts dealer located in Milwaukee, Wisconsin -- Alfred Bader Fine Arts.

Thank you!

Sincerely,
Alfred Bader



November 27, 2000

1742 N. Prospect Ave, # 301
Milwaukee, WI 53202

Dear Dr. Bader,

I want to thank you for the lovely painting you sold me recently. Enclosed is a check of three hundred dollars. I have given it to my mother, who really enjoys it, especially since it is from the period of her research. Thank you very much for your encouragement to her in her work.

I am just about to finish my term and then I will leave for England, to be with Caroline while she waits for her "green card" to be processed and approved. In the meantime I am applying for jobs in the Milwaukee area and elsewhere for when we hopefully will return. Would you be willing to send a reference for me to a potential employer? The positions I am applying for are assistant curator roles, or as an assistant lecturer in art history. I will enclose a current curriculum vita for your records.

Thank you for the insights and encouragement you have already shown me as an art collector. Thanks once again for the painting.

Best regards,

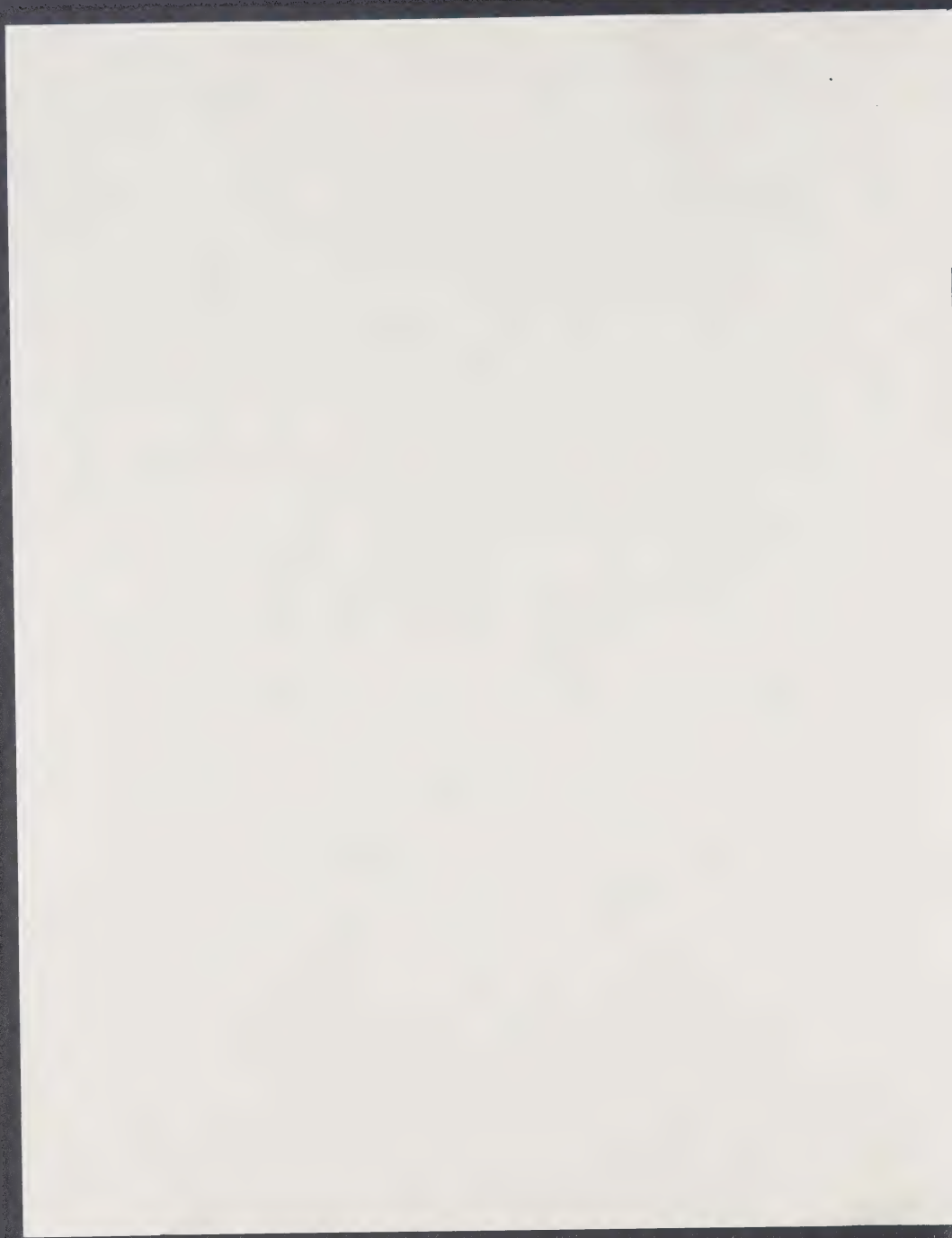
Fred Schwertfeger

Fred Schwertfeger

*Called 11/27
left message*

PS. - I will be at the above address until the end of the month. After that I will use my parents' address in Brookfield.

Brook. rec'd 11/27



Frederick C. Schwertfeger – MA, MPhil

13020 Oriole Lane
Brookfield, WI 53005

Ph: 414 202 7379
Email: fschwert@yahoo.com

QUALIFICATION SUMMARY:

- * Experienced **writer, lecturer and researcher**
 - * **M.Phil** degree from **Christie's** Education, University of Glasgow
 - * Quark training by Digital Support; familiar with PCs and Macs, Word and the Internet
 - * **French** and **German** language certificates from the Sorbonne, and Actilingua, Vienna
-

EMPLOYMENT:

- 08/00 - present **Milwaukee Institute of Art and Design**, Milwaukee, WI
Lecturer in Ancient Art and Modern Design
- 05/00 – present **Horicon State Bank**, Horicon, WI
Marketing Assistant
- 02/00 – 03/00 **Proud Galleries**, London
Photography Gallery Assisiant
- 09/97 – 05/98 **National Center for Leadership**, Washington, DC
Research Fellow

- I was one of six chosen for a \$25k fellowship funded by the N.C.L., which consisted of study, professional training, discussions with political, military, business, and religious leaders, full housing & stipend.

Assistant to Edward Knippers, Manassas, VA

- Funded by the National Center for Leadership, I assisted the artist in research projects for his work and print collecting and helped in his studio with his large paintings. Mr. Knippers is a widely exhibited painter trained by Stanley Hayter and Zao Wou-ki. His work has been published in *Life* magazine and numerous newspapers and periodicals.

PUBLICATIONS:

Gadfly Magazine - Charlottesville, VA

- "The Darkness of Night: M.C. Escher" – review of National Gallery exhibit 4/98
 - "Survivor of the Fittest: The intellectual evolution of Alberto Giacometti" 7/98
 - "Alexander Calder: 1898-1976" – review of National Gallery exhibit 7/98
 - "Mark Rothko: 1903-70" – review of National Gallery exhibit, 8/98
 - "Rock and Roll Is Here to Stay" – review of a Milwaukee Art Museum exhibit, 9/98
-

EDUCATION:

10/98 – 09/99

Christie's Education, London, 1998-9
M Phil in the Fine & Decorative Arts, University of Glasgow
-Thesis on Post-war Christian Iconography

09/96 – 05/97

University of Paris, La Sorbonne,
Certificat de Langue Francaise
-Audited Courses: Art History, Philosophy

10/91 – 06/96

University of St. Andrews, Scotland
MA (hons.), **2.1** in Art History (3.7 GPA equivalent)
-Certificates of Merit in Art History, German

First Class Essay Topics: * Kleist's *Prinz Friedrich vom Homburg* * Review of Gibbons exhibition * D.O. Hill & R. Adamson's Photography * Whistler's *The Red Rag* * Dresser & Ashbee's Metalwork * Finnish Art Nouveau: Axel Gallen & Eliel Saarinen * Cubism: Cezanne and Primitivism * Surrealism: Marx and Freud's influence * Man Ray's Photography * The Institutional Definition of Art * Aby Warburg and Soviet archaeology

Clubs and Societies: Christian Union, Debates, University Basketball Club (earned Certificate of Colors), Café - Youth Drop-in Center, Chinese Society

Interests: Sport (Golf, Basketball, Soccer), Music (Jazz, Rock), Reading (Fiction, Biography, Philosophy), Film, Theatre, Travelling (extensive visits throughout Western and Eastern Europe, North America and Israel), Photography

REFEREES:

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, WI 53202
Ph: 414 277 0730
Fx: 414 277 0709
Email: baderfa@execpc.com

Dr. Michael Michael
Christie's Education
5 King Street, St. James's
London SW1Y 6QS
Ph: (44) 20 7747 6800
Fx: (44) 20 7747 6801

Edward Knippers
2408 Washington Blvd
Arlington, VA 22201
Ph: 703 527 5934
Fx: 703 527 5934
Email: dlknippers@aol.com



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

March 3, 2000

Dr. Bernhard Schnackenburg
Staatliche Museen Kassel
Postfach 410420
34066 Kassel
GERMANY

Dear Dr. Schnackenburg,

I have just been informed by the Gardner Museum that their exhibition entitled *Rembrandt Creates Rembrandt, Ambition and Vision in Leiden, 1629-1631* will take place from September 22, 2000 to January 7, 2001. The Museum is borrowing three of my paintings, RRP C-22, C-18 and the painting of *Rembrandt's Mother* by Jan Lievens. You undoubtedly know of the last, which was exhibited recently at the Rembrandt exhibition in Australia.

Could you please tell me the exact dates of your exhibition? Of course you know that I have agreed to loan you C-22, provided it is hand carried, and I am wondering whether you might like to borrow C-18 also.

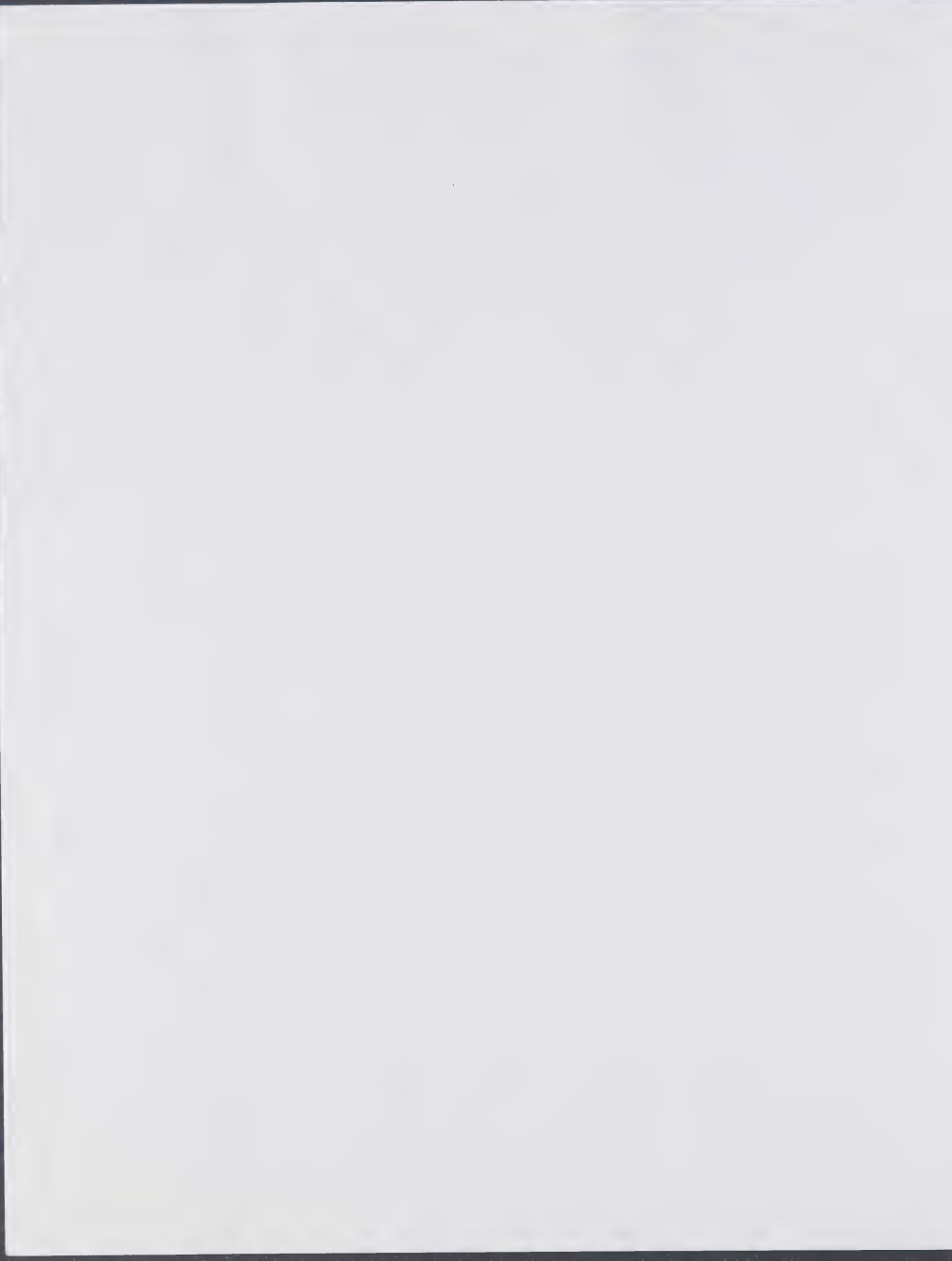
That has recently been cleaned and as you will see from the enclosed Georgia Museum bulletin, it looks very much better. Prof. Ernst van der Wetering talked to me recently by telephone, saying that he would like to examine C-18 once again and can, of course, do that at the Gardner Museum in Boston.

Incidentally, I believe that our mutual friend, Prof. William Pelletier, was quite mistaken in thinking that my brunaille related to A-8 could be a sketch by Rembrandt. I believe that it is by a Rembrandt student, certainly period and very interesting.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.





Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169 Phone
(414) 277-0709 Fax

October 25, 2000

TO: Drs Christiaan Vogelaar, Keeper
De Lakenhal

Page 1 of 3

FAX: 011 31 71 513 44 89

Dear Dr. Vogelaar,

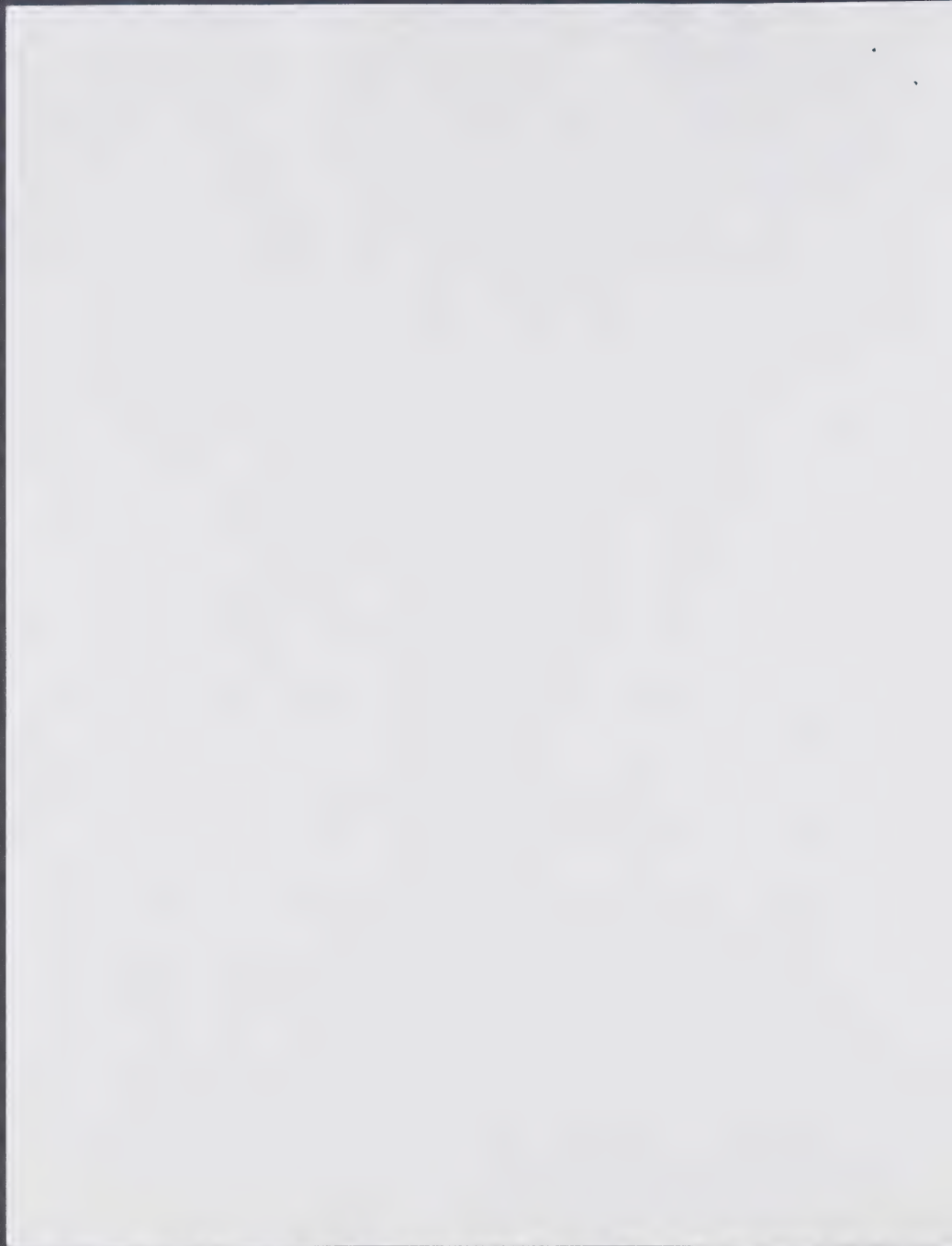
I am happy to have your fax of October 24th and to know that you have not forgotten about your and Mrs. Bolten's visits.

Isabel and I plan to be in Holland from November 5th to the 12th. We will arrive in Amsterdam by plane from Gatwick on Sunday afternoon and will spend the next few hours with Marieke de Winkel and Professor Volker Manuth, who are picking us up at the airport.

Then we will be in Amsterdam on Monday and Tuesday, at the Hague on Wednesday and Thursday, in Utrecht Friday and in Nymegen on Saturday, returning from Amsterdam to Gatwick on Sunday noon.

There may well be some time during those days when we could get together, to discuss your ideas about an exhibition.

Incidentally, I gave a Dutch-type videocassette describing many of the paintings in our house to Drs Jan Kosten at the RKD. I have asked him to return this to me on Wednesday, November 8th, when we will spend the day



at the RKD, and I will then take it with me to Utrecht, perhaps to share with Professor Hecht's students during a bull session. You also might be interested in seeing that video and if so, talk to Drs Kosten about this. We have several copies of the American type video, but we only had one made specially to be usable in Holland.

The Amsterdam police keep stonewalling me about the third of the three stolen paintings. They have not even allowed the auctioneer to give me the name of the purchaser. The attached advertisement describes the theft in a nutshell.

With all good wishes and best regards, also to Dr. & Mrs. Bolten, I remain

Yours sincerely,

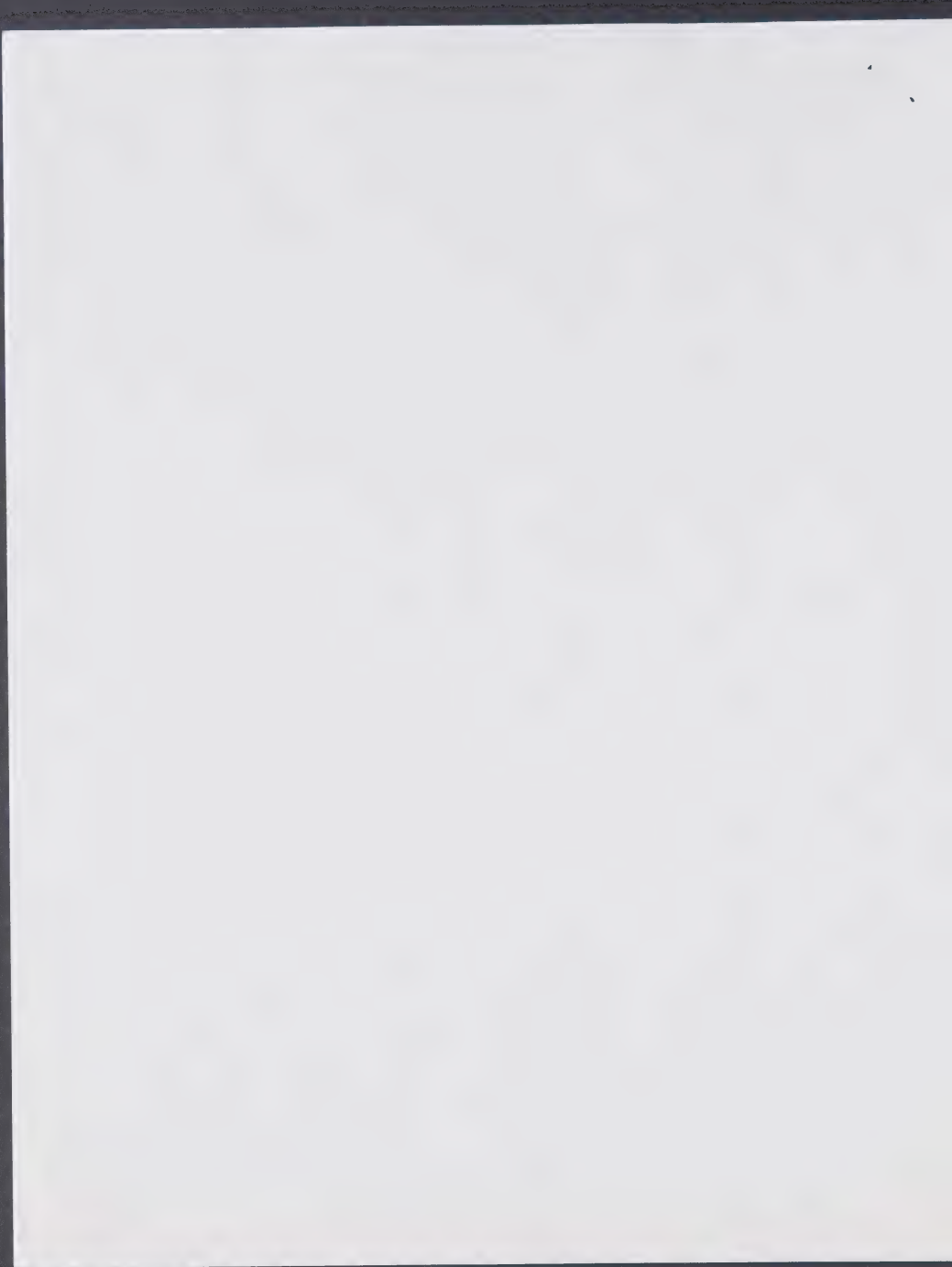
Alfred Bader

www.alfredbader.com

AB/az

Enc. - Ad

C: Prof. Volker Manuth



1877
1878
1879
1880

Dear Adina.

In response to your e-mail of Saturday evening, please try to take several snapshots from different locations and then mail them to me at my English address, 2A Holmesdale Road, Bexhill-on-Sea, East Sussex TN39 3QE, where I will arrive this coming Friday.

I know a real expert on Titian in London and will then show him those snapshots.

I am so happy that you are continuing to talk to your Palestinian partners. It is so hard to think historically, but no matter what happens, eventually we will have to continue the peace effort.

With all good wishes I remain

Sincerely,
Alfred

Adina Shapiro wrote:

dear alfred.

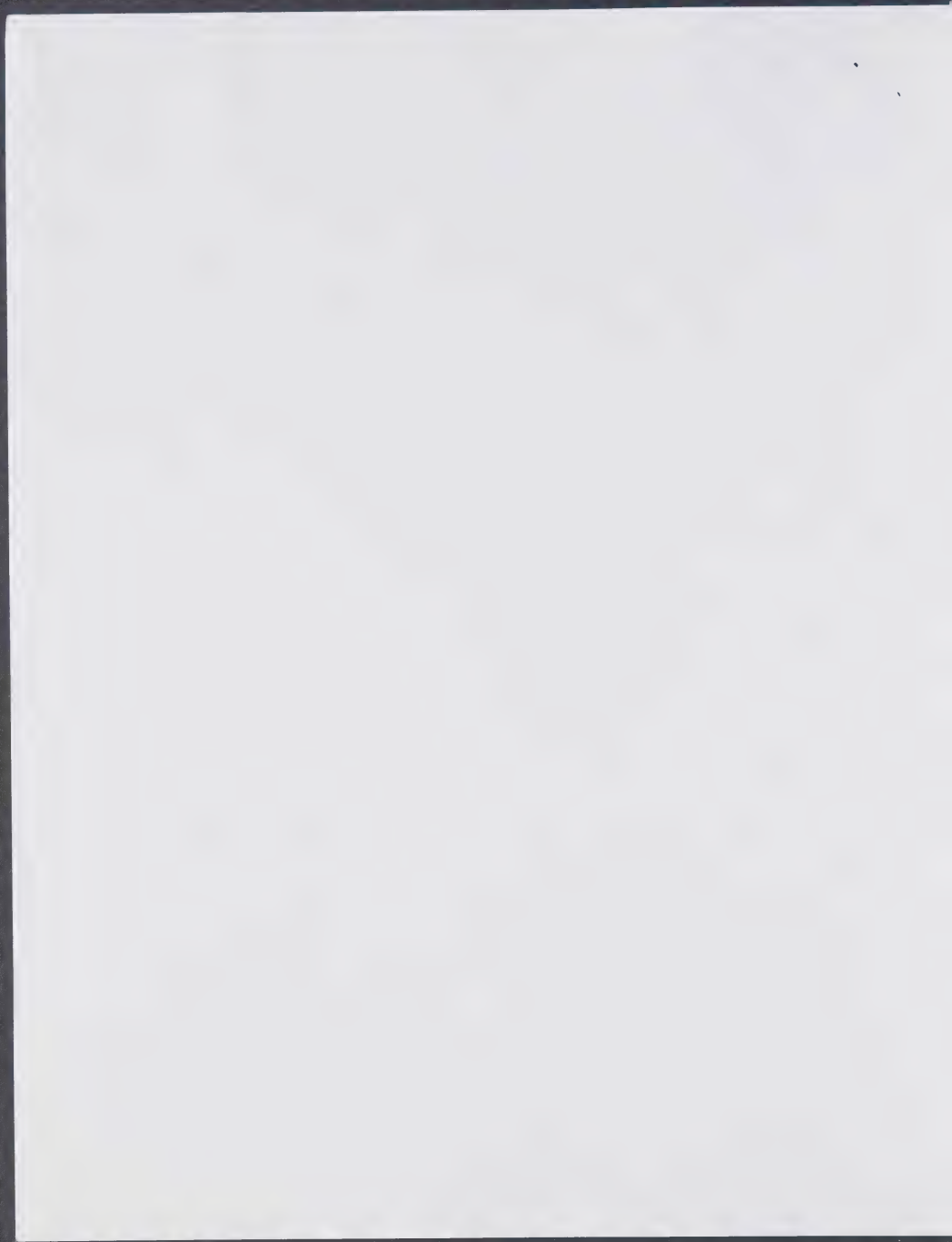
thank you for your response.

i will probably be in the area this thursday and thought to stop by the church and get a snapshot of the picture. anything specific that i should be looking for or making sure of when getting this shot?

on another note, i wanted to let you know that i met with ghassan (my palestinian partner) this thursday. (how that was done is something that will have remain in the unknown.). this meeting reconfirmed what we have been speaking about on a daily basis over the phone, that we believe that especially in times like this it is even more important to invest in the educational spehere, and despite all difficulties, we seemed to have created an infrastructure that has a solid group of educator who are willing to proceed despite everything. i am now working hard to get army permission to have a staff meeting. i actually approached our mutual friend johannes gerster from the adenauer foundation, who said was quite sceptic about my capability to carry this plan through, but said that if i do, he will cover the costs of a weekend in the deadsea for our 40 people staff in order to sort out the issues and plan for a difficult future ahead.

hope all is well with you and the family.
shavua tov,
adina

--- Alfred Bader Fine Arts <baderfa@EXECPC.COM> wrote:

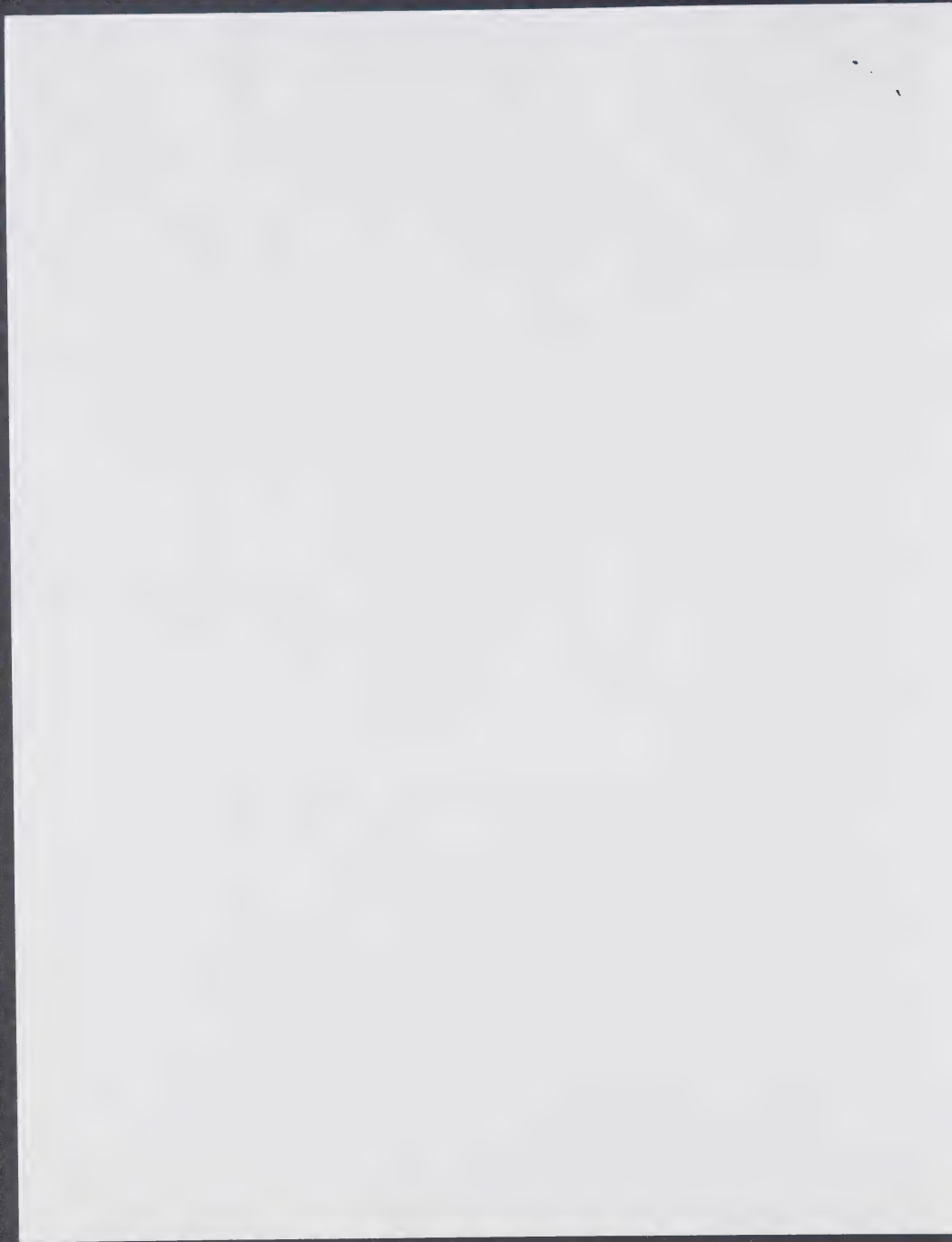


> Dear Adina,
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> Thank you for your message about the perhaps Titian.
> Could you please
> send me a snapshot of the painting?
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> Combing through the Titian literature I could not
> find any picture of
> it.
>
> If it turns out to be a good picture, we will of
> course have two
> difficulties: one will be bargaining with the church
> and then getting an
> export permit.
>
> But as your grandfather will tell you, the only way
> about crossing a
> bridge is first coming to it.
>
> Fond regards as always,
> Alfred
>

Do You Yahoo!?

Yahoo! Messenger - Talk while you surf! It's FREE.

<http://im.yahoo.com/>



27 October 2000

Joan Sozen the Barn 30 Mill Drive Lafayette IN 47905

Art Advocates, Art Advocates Advisory Board and Honorary Board, and Purdue Artists

I write to you today with perhaps surprising news that I am no longer head of the friends group for Galleries, the Art Advocates. I was asked to quit my work on the Newsletter in September, thus dissolving all of the programs we had planned for you through January, 2001. Previous to that we were asked not to use titles or business cards, not make room reservations for our meetings, and not to write a note without the director seeing it. In short, the director sought to impose a bureaucracy over our energy and enthusiasm, ditch our programs, and has managed to douse our warm glow. The Advisory and Honorary Boards that we worked hard to put in place are dissolved as functioning and titled entities. You may be asked to work again. You may understand why I will not.

The director has decided to "pause" the activities of the Art Advocates, and then some persons were mailed another letter stating there were questions about Art Advocates. Some of us asked that a specific donation to a need in Galleries be redirected, only to be told that the money was already spent, but not spent on the recorded and intended purpose! In meeting with the director, the Dean of Liberal Arts and the development director for Liberal Arts, I requested to learn the reason for stopping Art Advocates' newsletter and programming. There was no answer. Recently in another meeting, I sought to be heard and clarify what I thought had happened. I listened.

It is baffling to me that a successful volunteer program is scrapped by those whose mission our generous activity has benefited. The record of the Art Advocates speaks for itself. The group increased from forty to one hundred and forty select individuals and families within the span of a year. Two newsletters witness the sincerity of the Art Advocates' mission and the quality of their programming. Why should this creative and effective energy of key volunteers be discouraged? Purdue does not need friends and donors of our caliber?


In my opinion it is hypocritical to say that the director's letters do not quell the enthusiasm of the Art Advocates Board. Friends are proverbially the ties that bind. Our programs could have made the new director's transition smoother. Why were we suspended?

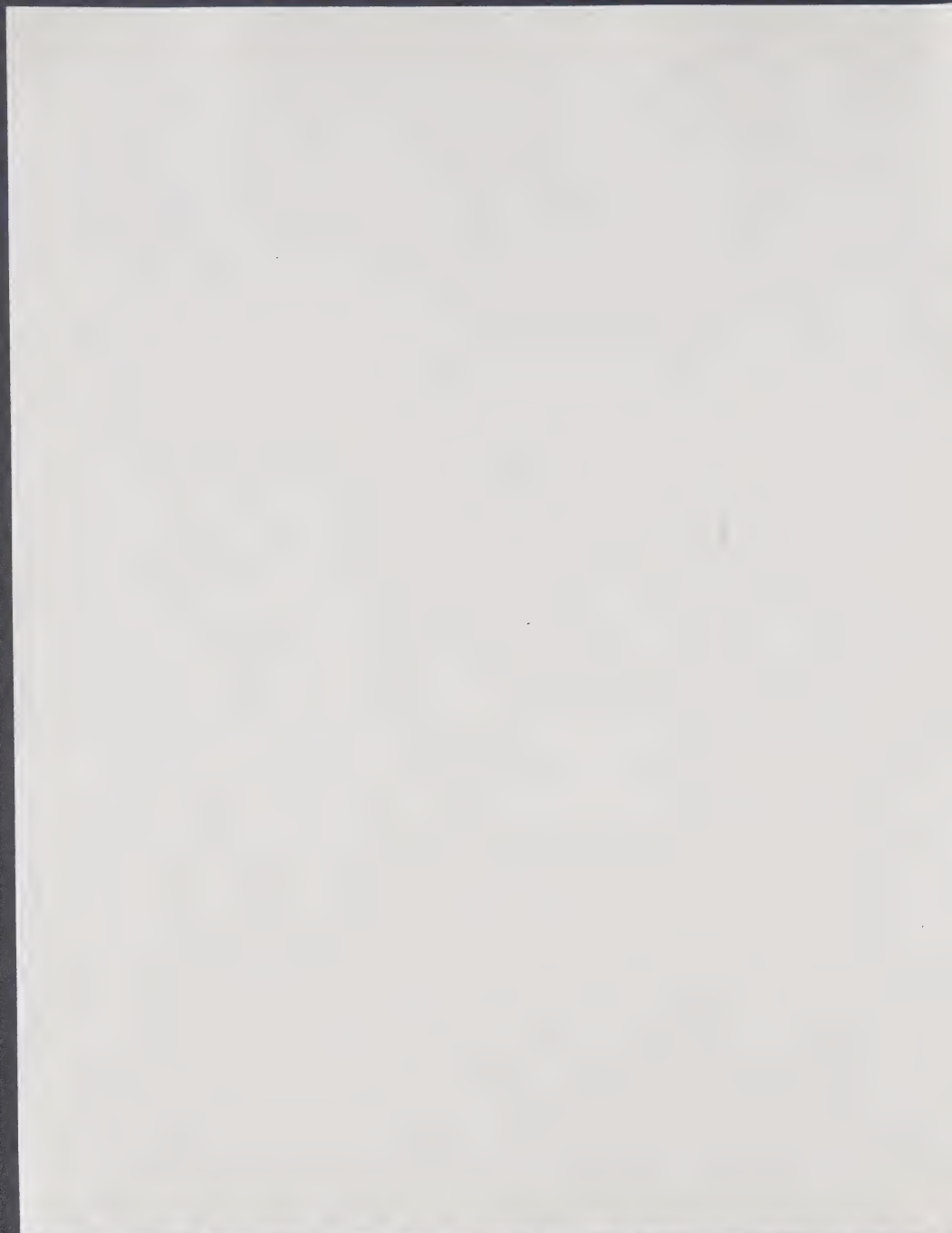
I am sure that the Art Advocates boards join me in thanking the professors of Art and Design and students in their studio programs. We had so many ideas for more seminars and salons and wanted to get to know your work and your inspirations better. We saw our links with you as clues to finding out, for instance...what are the stars made of...(well, metaphorically speaking)...so intricate, so deeply conceptual and often mysterious is the art making process.

We remember grand times with art, we love the touch, the feel, the designs of art, we nearly heard it sing!

I thank each of you, you made our group the success it was.

Joan Sozen



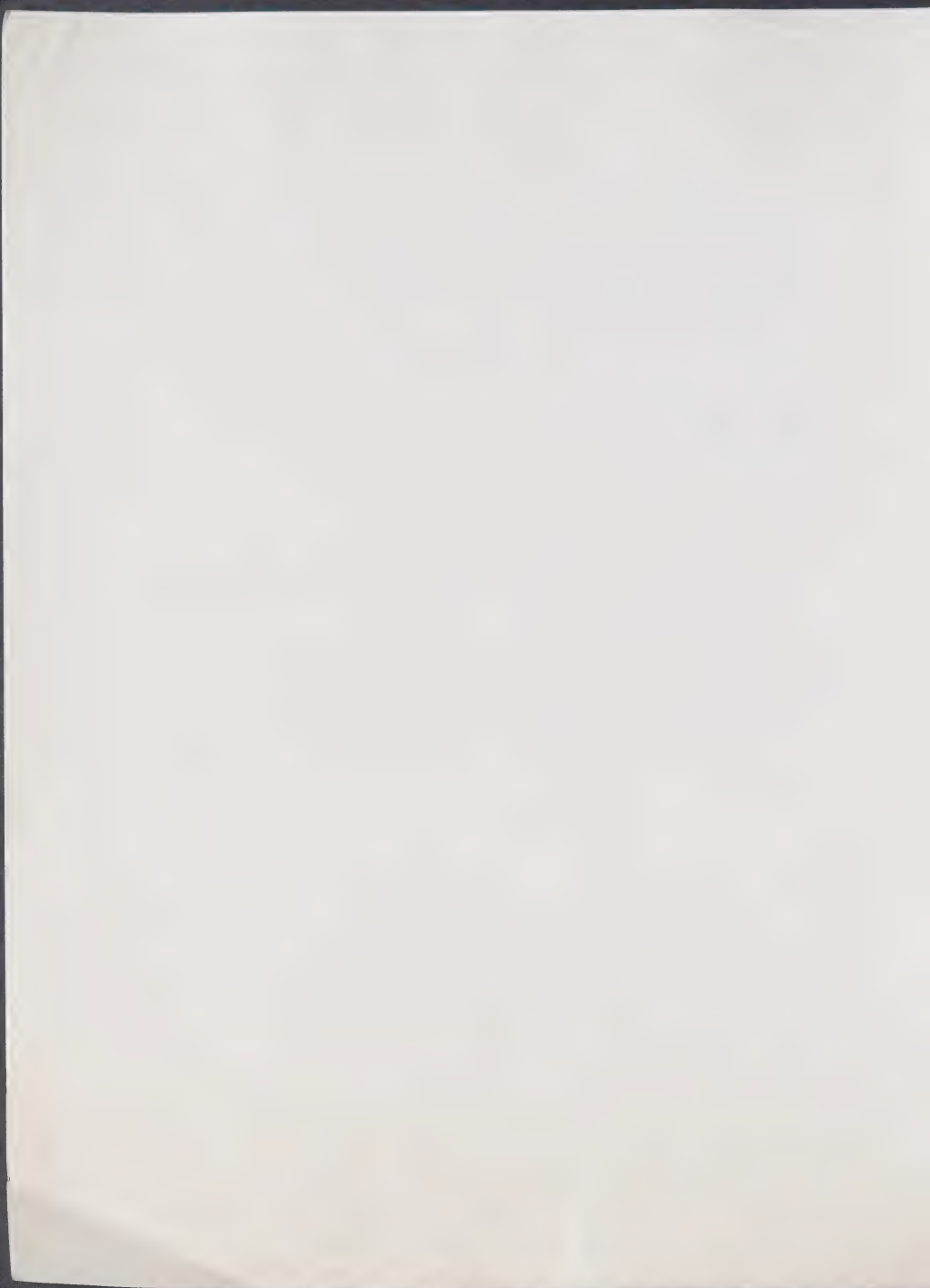


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Subject: Re: Painting

Date: Sat, 28 Oct 2000 10:38:52 -0700 (PDT)

From: Adina Shapiro <adinashapiro@yahoo.com>

To: Alfred Bader Fine Arts <baderfa@EXECPC.COM>

dear alfred,

thank you for your response.

i will probably be in the area this thursday and thought to stop by the church and get a snapshot of the picture. anything specific that i should be looking for or making sure of when getting this shot?

on another note, i wanted to let you know that i met with ghassan (my palestinian partner) this thursday. (how that was done is something that will have remain in the unknown.). this meeting reconfirmed what we have been speaking about on a daily basis over the phone, that we believe that especially in times like this it is even more important to invest in the educational sphere, and despite all difficulties, we seemed to have created an infrastructure that has a solid group of educator who are willing to proceed despite everything. i am now working hard to get army permission to have a staff meeting. i actually approached our mutual friend johannes gerster from the adenauer foundation, who said was quite sceptic about my capability to carry this plan through, but said that if i do, he will cover the costs of a weekend in the deadsea for our 40 people staff in order to sort out the issues and plan for a difficult future ahead.

hope all is well with you and the family.

shavua tov,

adina

--- Alfred Bader Fine Arts <baderfa@EXECPC.COM> wrote:

> Dear Adina,

>

> Thank you for your message about the perhaps Titian.

> Could you please

> send me a snapshot of the painting?

>

> Combing through the Titian literature I could not

> find any picture of

> it.

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> If it turns out to be a good picture, we will of

> course have two

> difficulties: one will be bargaining with the church

> and then getting an

> export permit.

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> But as your grandfather will tell you, the only way

> about crossing a

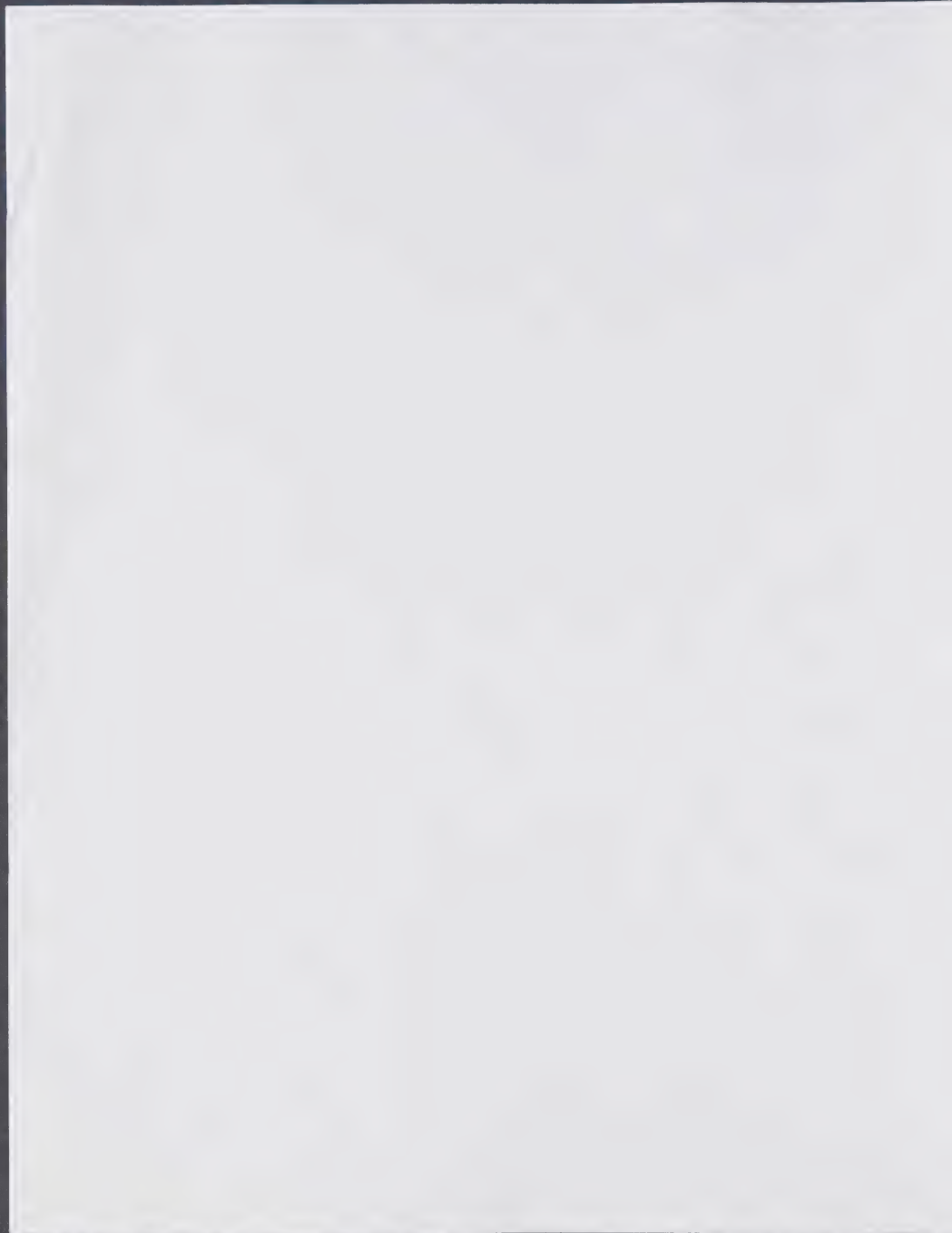
> bridge is first coming to it.

>

> Fond regards as always,

> Alfred

>



STAATLICHE MUSEEN KASSEL

STAATLICHE MUSEEN KASSEL · POSTFACH 410420 · 34066 KASSEL

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

FAX 001414 277-0709



*Der junge
Rembrandt*

Kassel,
Schloss Wilhelmshöhe
3.11.2001 - 27.1.2002

Amsterdam, Museum
Het Rembrandthuis
20.2.2002 - 26.5.2002

Kassel, 26.10.00

Lieber Herr Dr. Bader,

soeben habe ich Ihren Brief vom 20. Oktober erhalten, den ich sofort beantworten will!

Die groben Fehler bei Ihrem "Alten Mann mit Kappe" im Katalog "Rembrandt Creates Rembrandt" sind mir auch schon aufgefallen. So etwas soll uns nicht passieren!

Der "Schreibende Gelehrte" C 18 soll selbstverständlich farbig reproduziert werden! Aber ich habe von Ihnen noch kein Ektachrom bekommen. Ich bitte Sie herzlich darum und auch um 2 Schwarzweißfotos. Die Reproduktion im Faltblatt der Georgia University ist als Vorlage für unseren Katalog nicht gut genug. Zu C 18 kann ich Ihnen die erfreuliche Mitteilung machen, daß wir für das Bild C 5 in Tours jetzt für beide Stationen in Kassel und Amsterdam eine Zusage haben. Wir waren gemeinsam in Tours und Herr van de Wetering hat das Bild rehabilitiert.

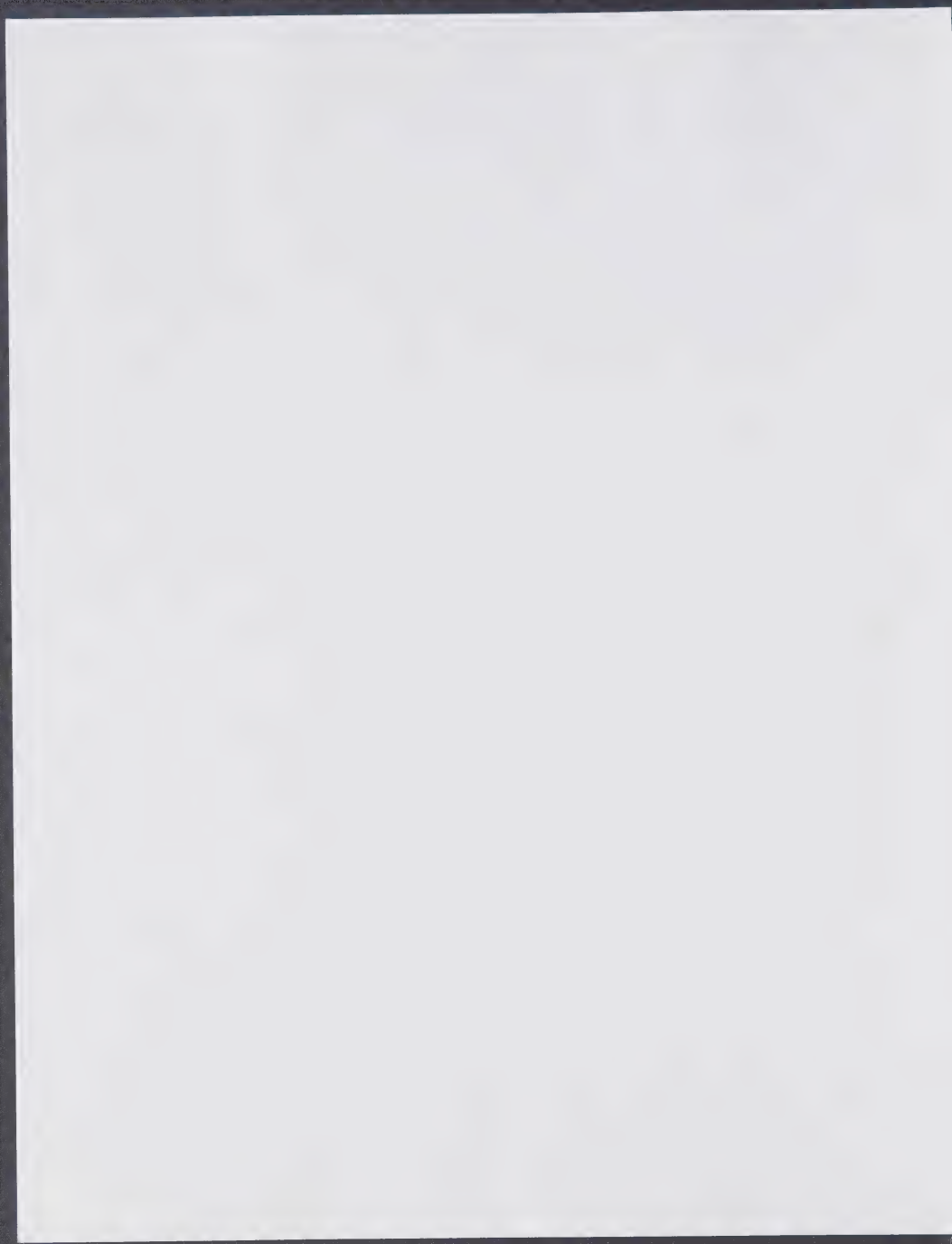
Außerdem brauche ich jetzt die Versicherungswerte Ihrer beiden Leihgaben.

Die Transportfrage steht jetzt, 1 Jahr vor der Eröffnung in Kassel, noch nicht genau fest. Ich halte engen Kontakt zu Volker Manuth, den ich erst letzte Woche auf dem tronie-Symposium in Den Haag traf.

Herzliche Grüße,

Ihr

Dr. Bernhard Schnackenburg



Dear Mrs. Strong,

Dr. Bader and his wife left yesterday for their English home and will not return until August. I am sure he will be happy with your comments about his autobiography (and his adventures continue). Thank you for taking the time to send them and good luck with your first addition to the family.

With best regards,
Ann, Alfred's Secretary

Joanna Strong wrote:

Dear Dr Bader,

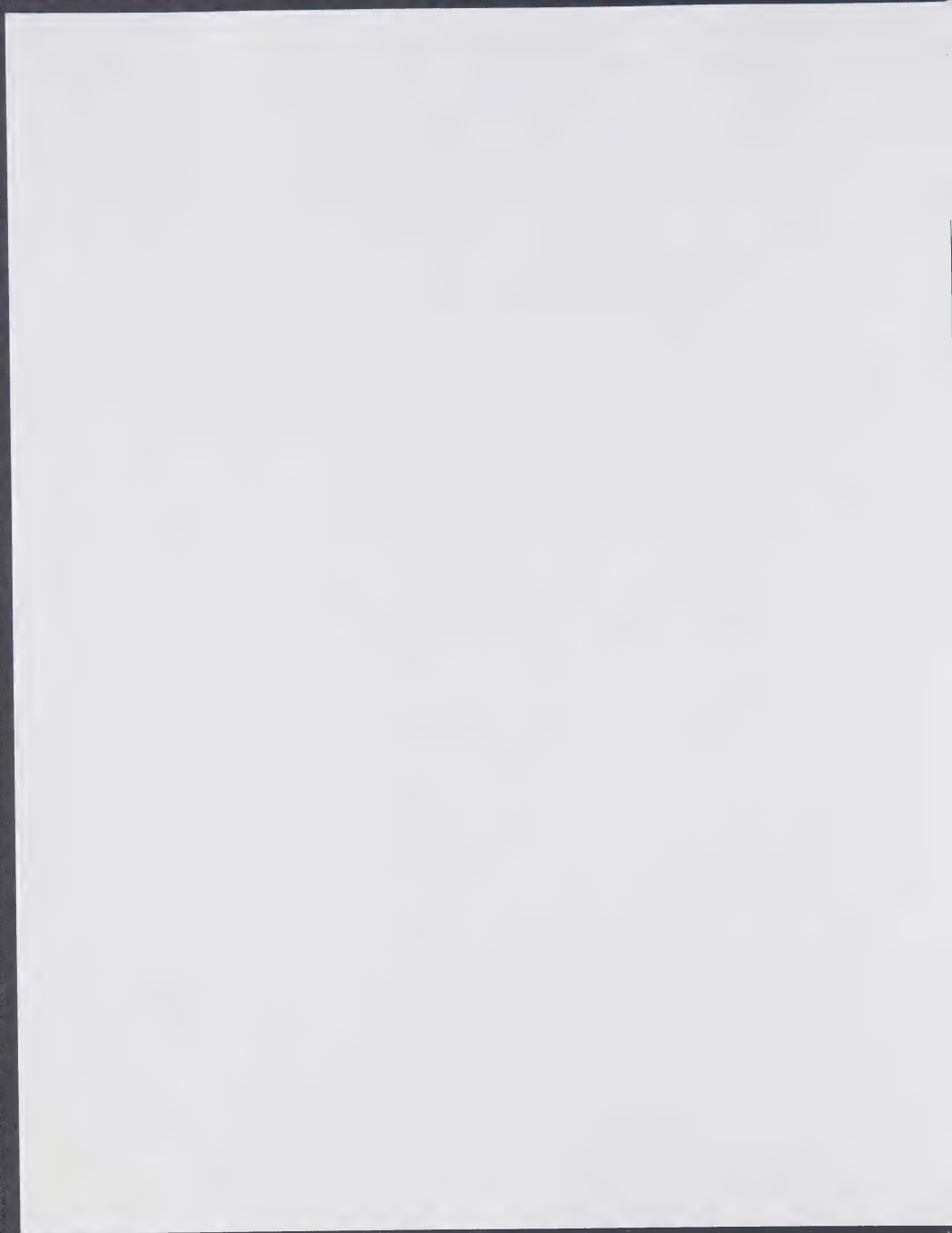
I have finished reading your autobiography, and enjoyed it very much. I particularly liked the story of your early years - childhood, how you came to Canada and went to Queen's; also the mechanics of starting and running a company (something that seems incredibly difficult to me) and of course, the chapters on "Painting" and "Trophies of the Hunt". I liked seeing the reproductions of the paintings, as well as all the photographs. Being a visual person, I like to see lots of illustrations in a book! (Colour would have been even better) As you said, your wife is indeed striking. - Serene and balanced features.

I have been doing drawings lately, and am doing some copies of Hans Holbein the younger, to investigate his methods. I have done many painted portraits, but not many drawn - something I would like to explore. I have not been doing much oil painting, for health reasons. Not that I have ever reacted strongly to solvents before, but just this spring, after painting intensely for 3 months, I found myself getting more headaches, so decided to take a break. I have also just recently discovered that we will be having our first child (in January) - another reason to avoid solvents. I may end up doing some oil painting outdoors as the summer progresses.

Otherwise, the paintings that I will be showing in this year's Toronto Outdoor Show (July 7, 8, 9) will mostly be the same as the ones in "Flourish", the show I had here which just came down yesterday. It can still be seen on the website, under exhibitions.

Thank you for writing your autobiography - it was an interesting and inspiring read.

Sincerely,
Joanna Strong
www.joannastrong.com



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

May 29, 2000

Professor Dr. Werner Sumowski
Heßenwiesenstraße 4
Stuttgart/Rohr
70565
GERMANY

Dear Werner,

Isabel and I so look forward to being with you the afternoon and evening of Wednesday, June 21st.

In anticipation of that meeting, I would like to ask you for your help in the following matter:

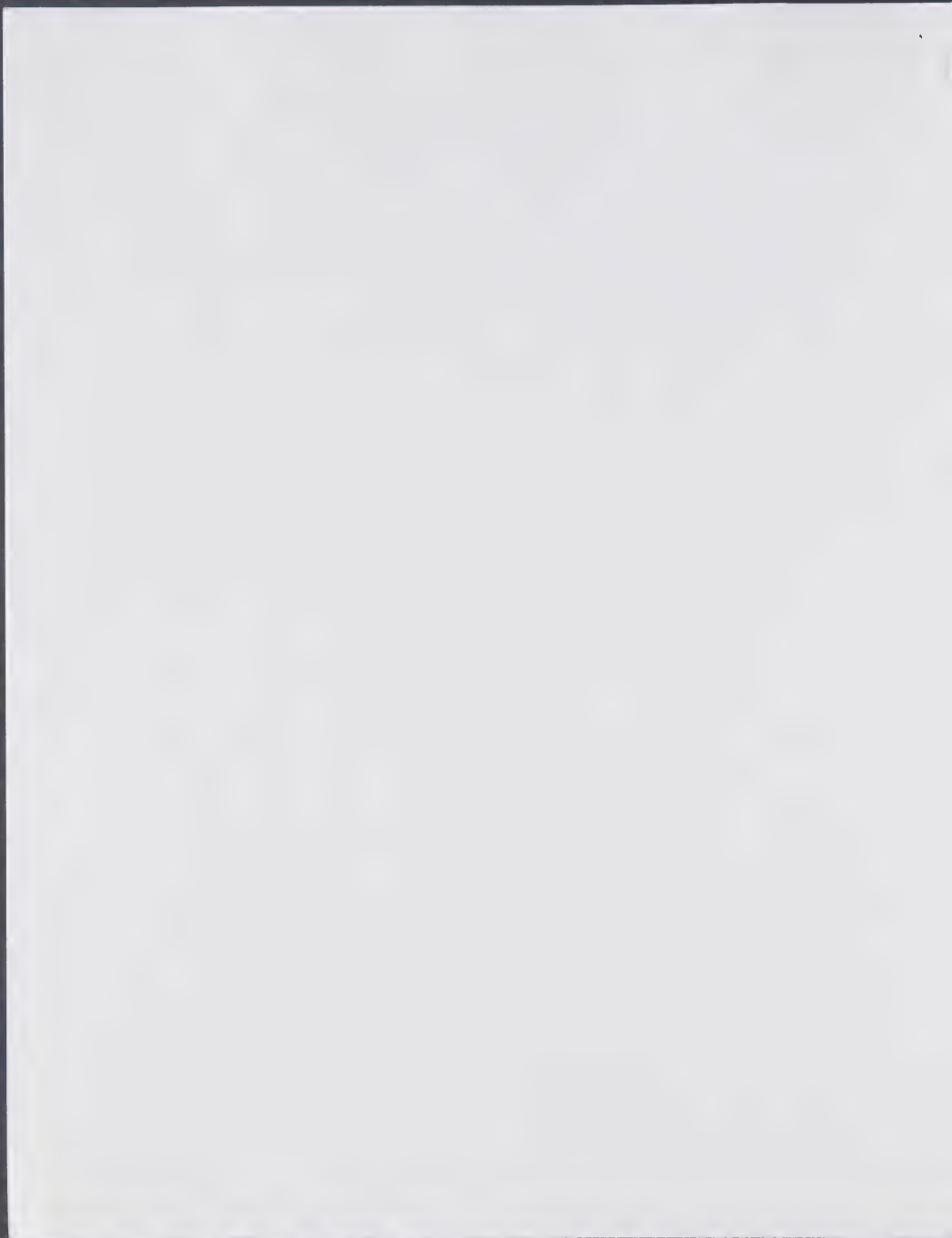
I am preparing a talk on how Dutch artists, particularly Rembrandt and his students, depicted scenes from the historical Books of the Old Testament.

One of the sources for drawings of that kind is Rotermund's work on Rembrandt's drawings and etchings of Biblical subjects.

As you know, I was a very good friend of Wolf Stechow and since his death in 1976 we have visited his widow, Ursula, regularly. She is now 89 and during our last visit to Oberlin earlier this month she showed me a number of Wolf's books. I acquired some of these.

Among these is Rotermund's book with a fair amount of correspondence to and from Stechow, including your letter of June 23, 1964. What is so remarkable about that letter is its clarity, both in what you are saying and in the clarity of your handwriting. What you are saying has remained clear; your handwriting has not.

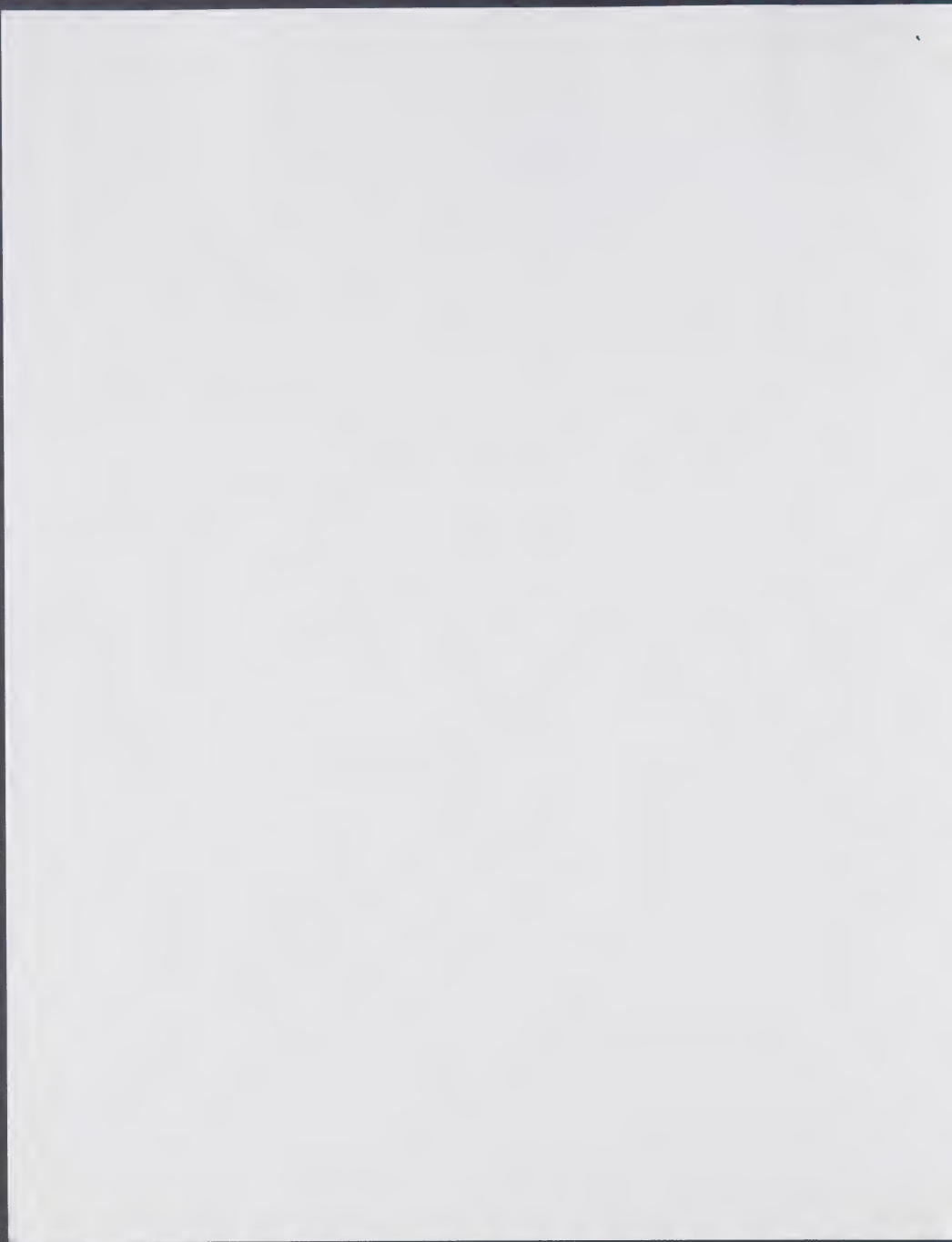
I would like to use slides of nine of the drawings illustrated by Rotermund and I enclose Xerox copies of these. Surely not all of these are really by Rembrandt and I would like to ask you to tell me during our visit which students drew these and which you really believe are by Rembrandt. Of course I will still make slides, but I would like to label them correctly.



With all good wishes, also from Isabel, I remain

Your old friend,

Alfred Bader
AB/az
Enc.





FAX FROM:

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

January 19, 2000

TO: Mr. George Wachter, Executive Vice President
Sotheby's New York

Page 1 of 1

FAX #: 212-606-7236

Dear George,

Thank you for your letter of January 11th.

The terms given by the owner of Lot 51 are not particularly generous. Still, if I do acquire the painting, I will take them up.

George, surely I do not have to belabor the obvious: the owner has tried to sell the painting for years and has been unsuccessful. If I were in his position I would certainly give more generous terms, but the decision is his.

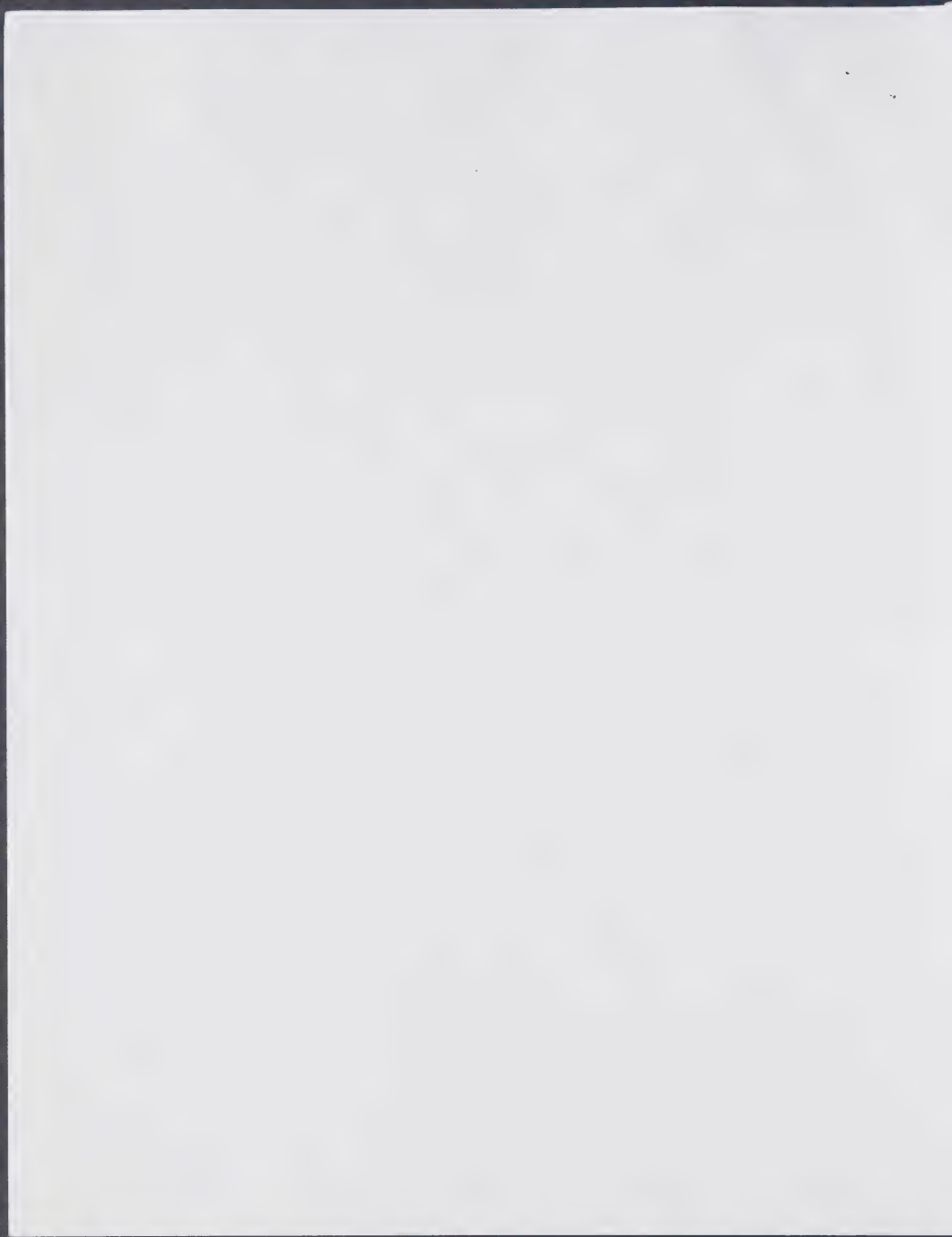
If Mr. Doller is really interested in my painting depicting *The Day of Atonement*, please ask him to contact me before I leave for New York on January 25th. It is, I believe, the first synagogue interior painted by a Spanish artist and I could take the small canvas with me to New York.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
c: Dr. Otto Naumann ←

To Otto
It am my time
I'll write 2 hours before
sending, just in case you
want changes Best wishes
X.



Dear Ms. Strong,

In response to your e-mail. I distinctly remember seeing a beautiful painting of flowers dated 1999 in a very deep stretcher which, however, is not really a stretcher.

With best regards,
Alfred Bader

(416) 463-3236

Joanna Strong wrote:

Dear Mr. Bader, I have ordered your book from the library, and am looking forward to reading it! I actually do work on traditional stretchers, rather than the more common (among my peers) deep ones. What gave you the impression that I use the deep ones? I do hope that we will meet in September. Sincerely, Joanna Strong ----Original Message----

From: Alfred Bader <baderfa@execpc.com>

To: Joanna Strong <Joanna@JoannaStrong.com>

Date: Tuesday, May 16, 2000 5:29 PM

Subject: Re: Phone call

Dear Ms. Strong,

I really enjoyed chatting with you last week.

If you have any difficulties obtaining my autobiography, *Adventures of A Chemist Collector*, ISBN #0-297-83461-4, from your library, then you could undoubtedly get it from the Queen's bookshop.

I have looked at a number of your paintings and really like them. I hope that you will not mind, however, if I make one suggestion: you put your paintings on these deep stretchers, which cannot really be stretched, and which are very difficult to frame because most frames are not deep enough. Could you not put your fine paintings, for which you use very good canvas, onto traditional stretchers?

There is, of course, no need to respond.

I do hope that we may visit you next September.

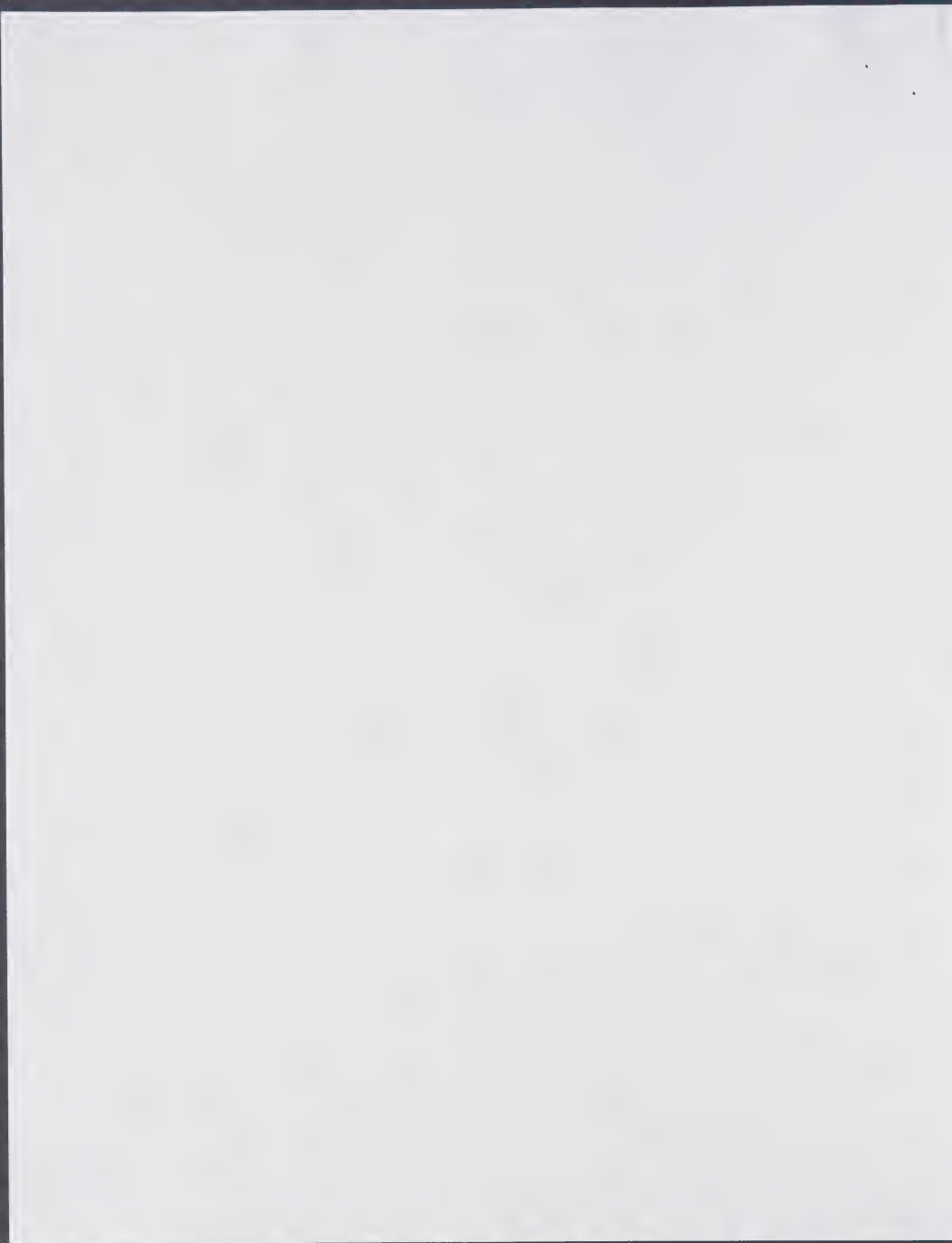
With all good wishes I remain

Yours sincerely,
Alfred Bader

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Dear Mr. Bader,

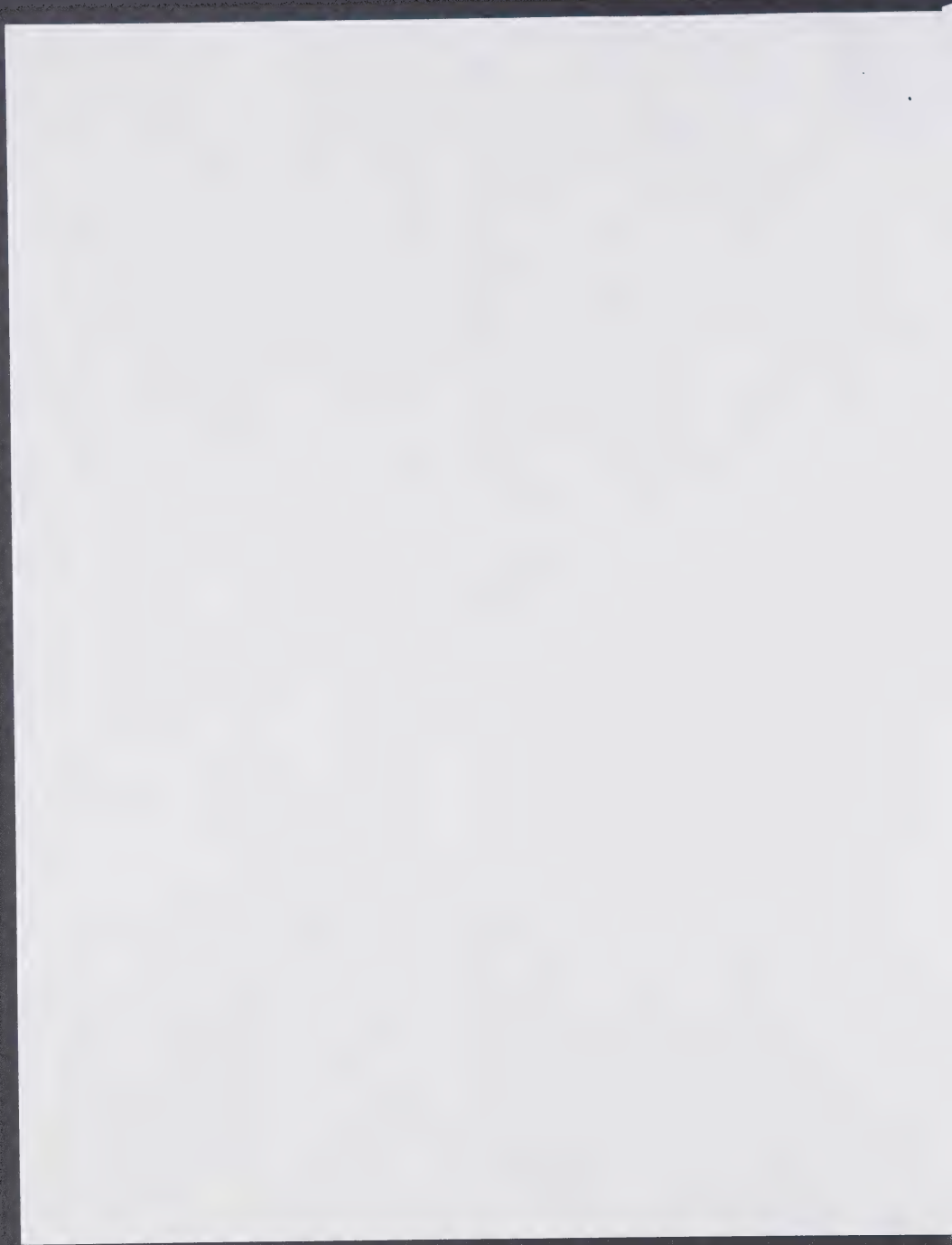
I received your phone message last night - I'm sorry I missed your call. I tried to go to your website last night and again this morning, to get your phone number, but for some reason, the computer has been unable to access it.



My mailing address is 69 Riverdale Avenue, Toronto, Ontario, M4K 1C2. If you would like to email me your phone number, or call me again, it would be nice to chat in person!

All the best,
Joanna Strong

Ps. My husband is a graduate of Queen's University, and he has heard of your philanthropic gifts to that university - are you that same Dr Alfred Bader?



Re: Phone call

Subject: Re: Phone call

Date: Thu, 18 May 2000 11:52:38 -0400

From: "Joanna Strong" <Joanna@JoannaStrong.com>

To: <baderfa@execpc.com>

Dear Mr. Bader,

I have ordered your book from the library, and am looking forward to reading it!

I actually do work on traditional stretchers, rather than the more common (among my peers) deep ones. What gave you the impression that I use the deep ones?

I do hope that we will meet in September.

Sincerely,
Joanna Strong

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

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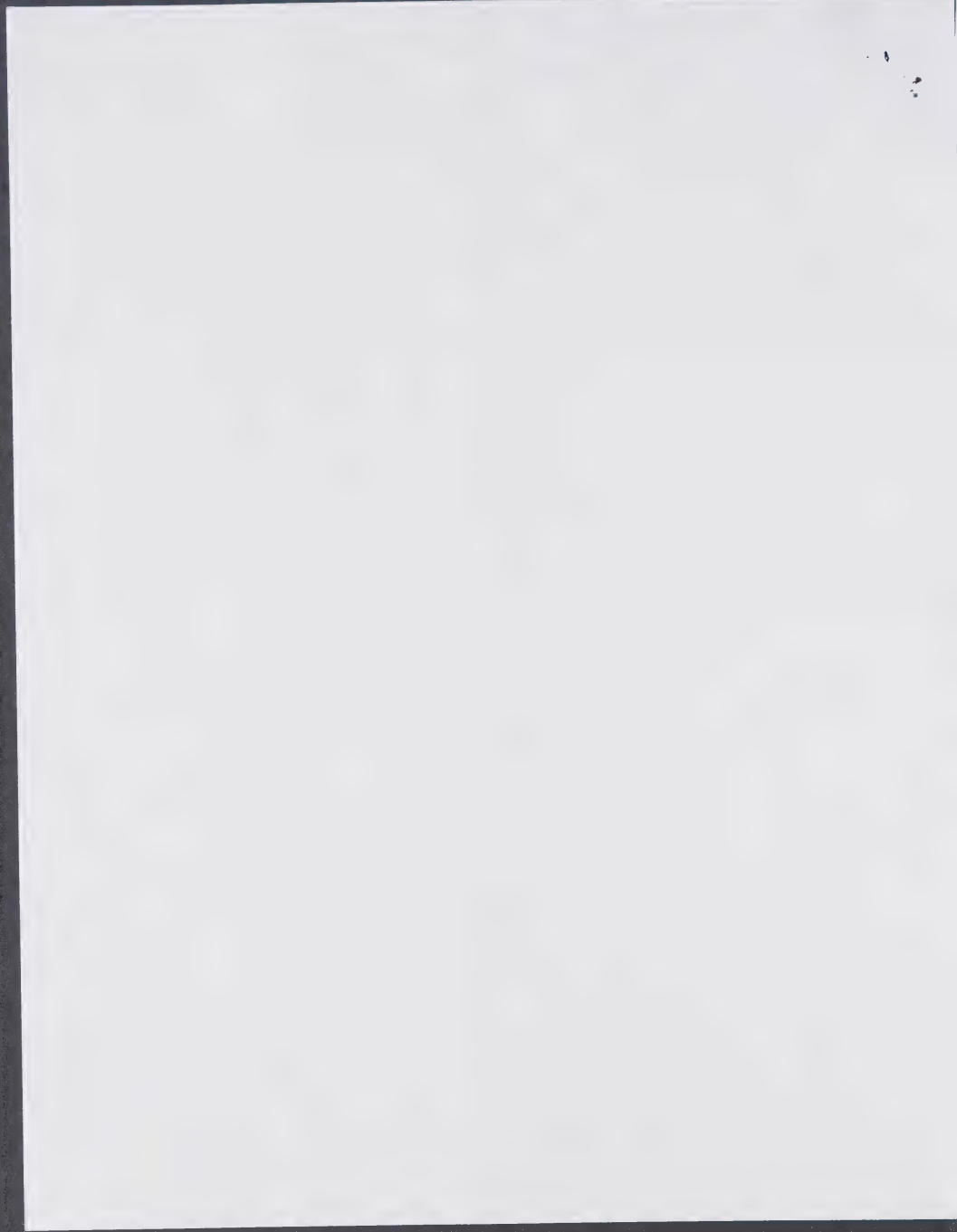
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Alfred Bader

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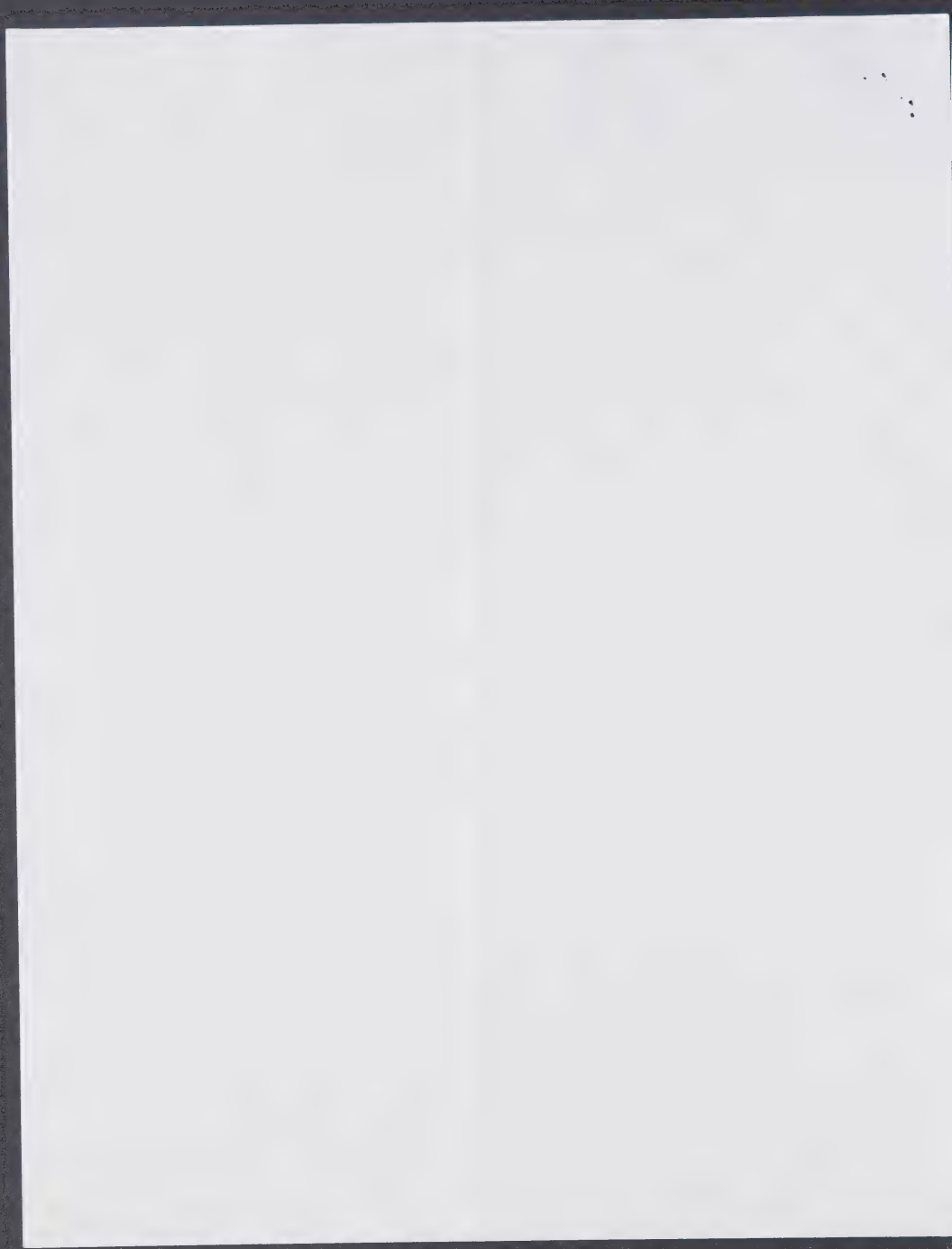
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All the best,
Joanna Strong

Ps. My husband is a graduate of Queen's University, and he has heard of your philanthropic gifts to that university - are you that same Dr Alfred Bader?



Dear Ms. Strong,

Thank you for your e-mail response.

I saw some of your paintings on your website. You can look at some of mine at www.alfredbader.com.

I like your still lives. My wife, Isabel, and I will be in Toronto from Sunday, September 24th to the evening of the 26th. We would like to visit you to meet you personally and to look at your paintings.

I have tried to telephone you a number of times but I always receive an answer saying that I should leave some number followed by the # key. Well, sending you an e-mail is easier.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Joanna Strong wrote:

Dear Mr. Bader,

Thank you for your interest in my work. The price of "Flower shifts III: daffodils" is \$650.

Please let me know if you would like any further information. May I ask what led you to my website?

All the best,
Joanna Strong
www.joannastrong.com

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

From: Alfred Bader <baderfa@execpc.com>
To: joanna@joannastrong.com <joanna@joannastrong.com>
Date: Wednesday, May 10, 2000 12:46 PM
Subject: Price of painting - -

>Dear Ms. Strong,

>

>May we please have the cost of Flower shifts III: daffodils?

>

>I am a fine arts dealer located in Milwaukee, Wisconsin -- Alfred Bader

>Fine Arts.

>

>Thank you!

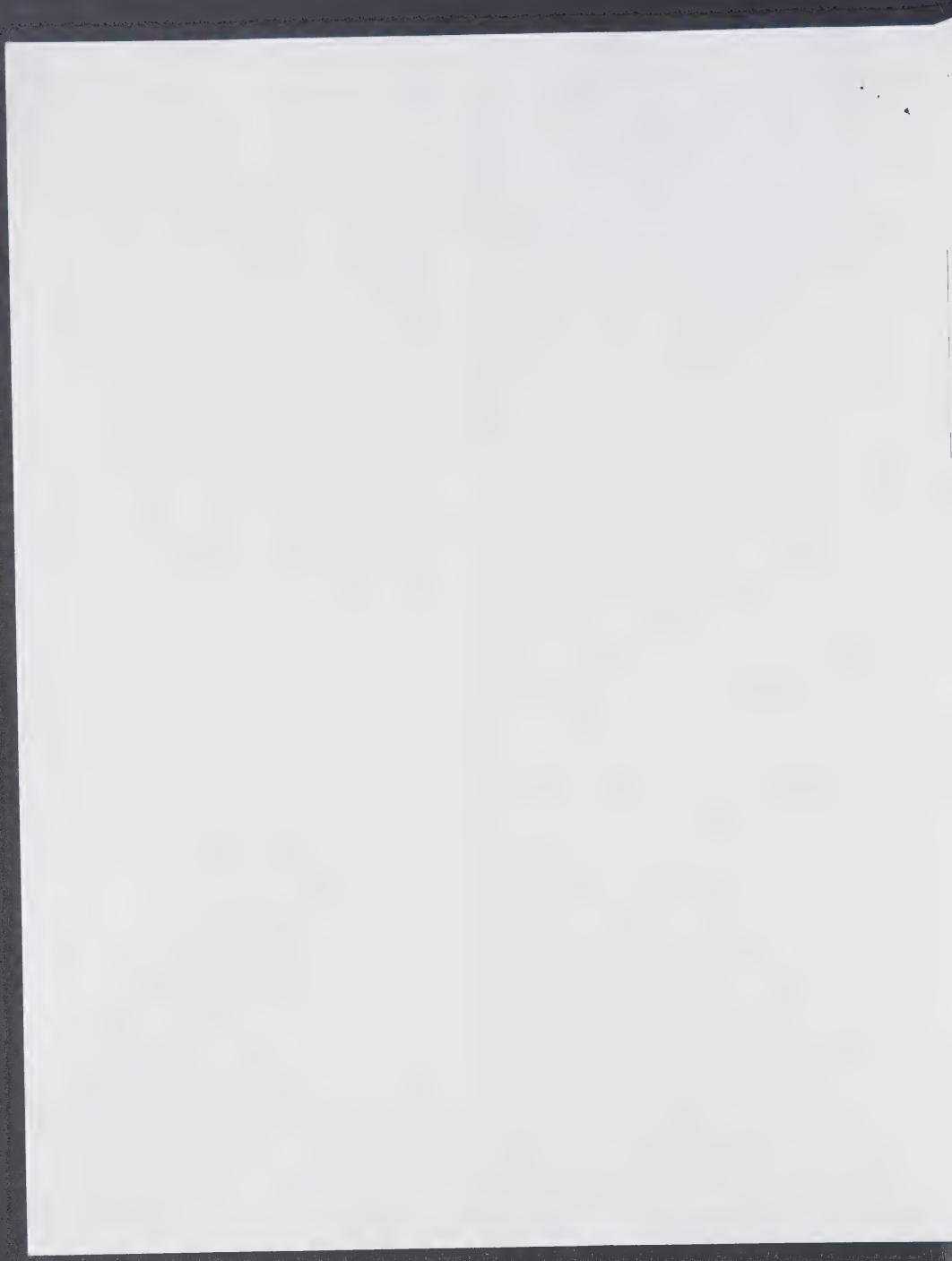
>

>Sincerely,

>Alfred Bader

>

>





SCHRAGER AUCTION GALLERIES, LTD.

2915 N. SHERMAN BLVD • P.O. BOX 100043

MILWAUKEE, WI 53210 • USA

PHONE (414) 873-3738 • FAX (414) 873-5229

www.schragerauction.com

September 4, 2001

Dear Friends:

For reasons beyond my control, I won't be with you in person for the September 10-12 auction. The reason is exactly as the Garrison Keillor article from *Time Magazine*, August 12, 2001, describes (see copy attached).

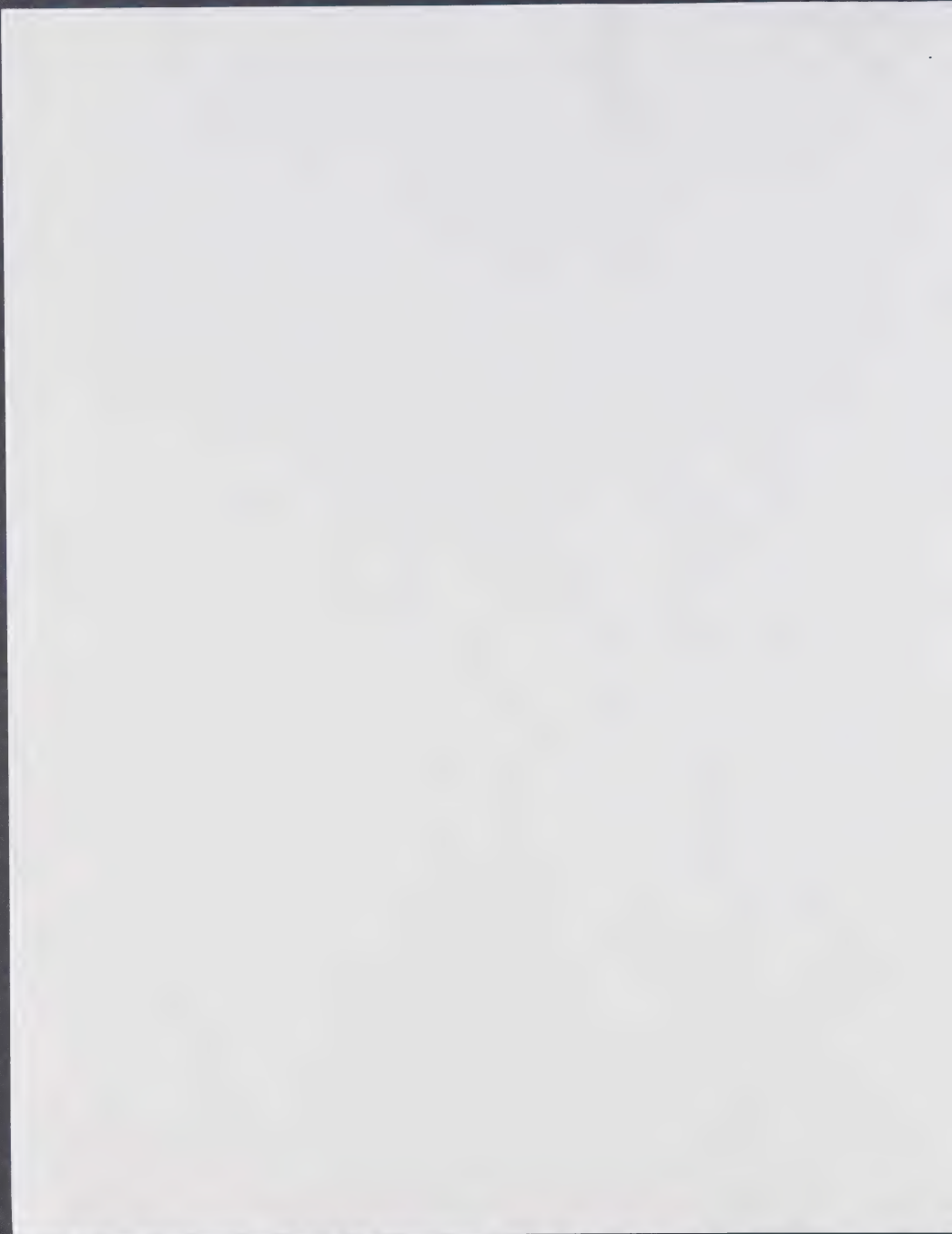
We were scheduled to go to Alexandria, Virginia, on August 20, where Sue was granted a scholarship from the International Society of Appraisers for the Antique & Residential Contents course. Instead, we availed ourselves of the time slot at St. Luke's.

Sue will take the entire sale. I have every confidence in her, and every confidence in you that you will support her.

Douglas MacArthur said wonderful things, amongst which are:

1. "You're as young as your hopes."
2. "You're as old as your fears."
3. "I shall return!!"

See you in October.



Garrison Keillor

I Just Needed a Valve Job

They make heart surgery so routine now, but it's still tough on a man's pride

THIS SUMMER I WAS GOING TO LEARN HOW TO TAKE IT EASY. And then it turned out that I needed heart surgery. So now I'm taking it easy as a slow-moving, achy guy who ran chest-first into a wall with a sharp stick protruding from it. I shuffle down the sidewalk, wary of bicyclists and uneven ground, aware that a guy doesn't get the sort of pity for this that would have been his due even 20 years ago. That is the fate of heart surgery. It became one of those ordinary miracles.

Fifty years ago, in my boyhood, a guy who blew out a mitral valve was sent home to sit in a sunny corner and play cribbage until congestive heart failure swept him away. Open-heart surgery was big news. One of the pioneers was C. Walton Lillehei at the University of Minnesota, a local celebrity on the order of Dr. Albert Schweitzer. The operations were enormously expensive, the survival rate around 50%, and Minnesota has always had plenty of finger waggors to remind you that all that money spent to repair that fat man's aorta could have bought nourishing breakfasts for X number of orphans. But Doc Lillehei was surrounded with innocent kids with congenital heart defects, and nobody said boo.

I am one of those innocent kids, except I'm 58. I've always had a slight heart murmur, inherited from my flinty ancestors, and when the valve came loose at the moorings, there wasn't much doubt about it. So my wife drove me to the Mayo Clinic, and they wheeled me into a bright blue industrial room and put a mask over my face, and I took a breath, and it was eight hours later.

Heart surgery is an artistic performance to benefit an audience that is sound asleep at the time. A man you've met only once slices open your chest so your heart can be stopped and chilled so a loose flap in your mitral valve can be sewn up. No big deal when it goes right, which, with an ace surgeon, it should.

A couple of days later, I'm in bed trying to inhale air through a blue plastic tube so as to raise a white plastic disc up past the 3,000-ml level. It's a version of the high-striker booth at the state fair meant to clear the lungs. The prize is a fit of coughing, which is good for your lungs and which feels like you're taking machine-gun rounds in the chest. But I keep making progress, not wanting to let down my buddies in the ward.

The inhalator gizmo was explained to me by a lovely young nurse in a blue uniform with a pager clipped to her collar. She bent down to show me how it works, and the weight of the pager opened a fabulous landscape of tanned young breasts and gleaming white brassiere. I gazed in and realized that my libidinous urge had shrunk to something akin to my urge to play croquet.

It is rough on a man's pride to be a patient. Even after you get into your Extremely Late 40s, a life phase that lasts until 70 or so, you maintain a certain manly sense of yourself (He jumps! He shoots! He scores!), but now, taking a slow postoperative stroll down the hall, heading for the lounge with the jigsaw puzzles, you catch a glimpse of yourself in the glass door ahead, a shambling galoot in droopy, pee-stained pajamas. (When they pull out the catheter, it takes you a day or two to get your sphincter reset.) This is not a guy whom any woman longs to have sex with: she would be afraid of killing the old bugger. It's hard for a man with a strong sense of himself (He's going deep—deep—deep! And he's almost to the wall! And he's got it!) to accept this elemental defeat.

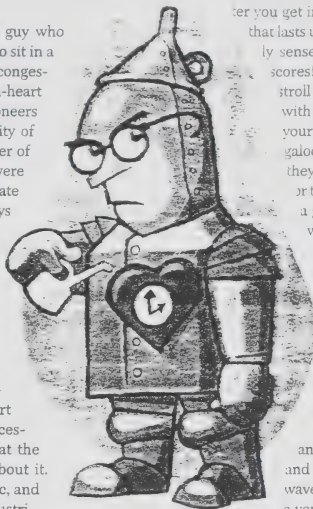
But it doesn't matter. I'm still here on the planet. And what I remember most clearly about my week is a murky stretch docked in Intensive Care.

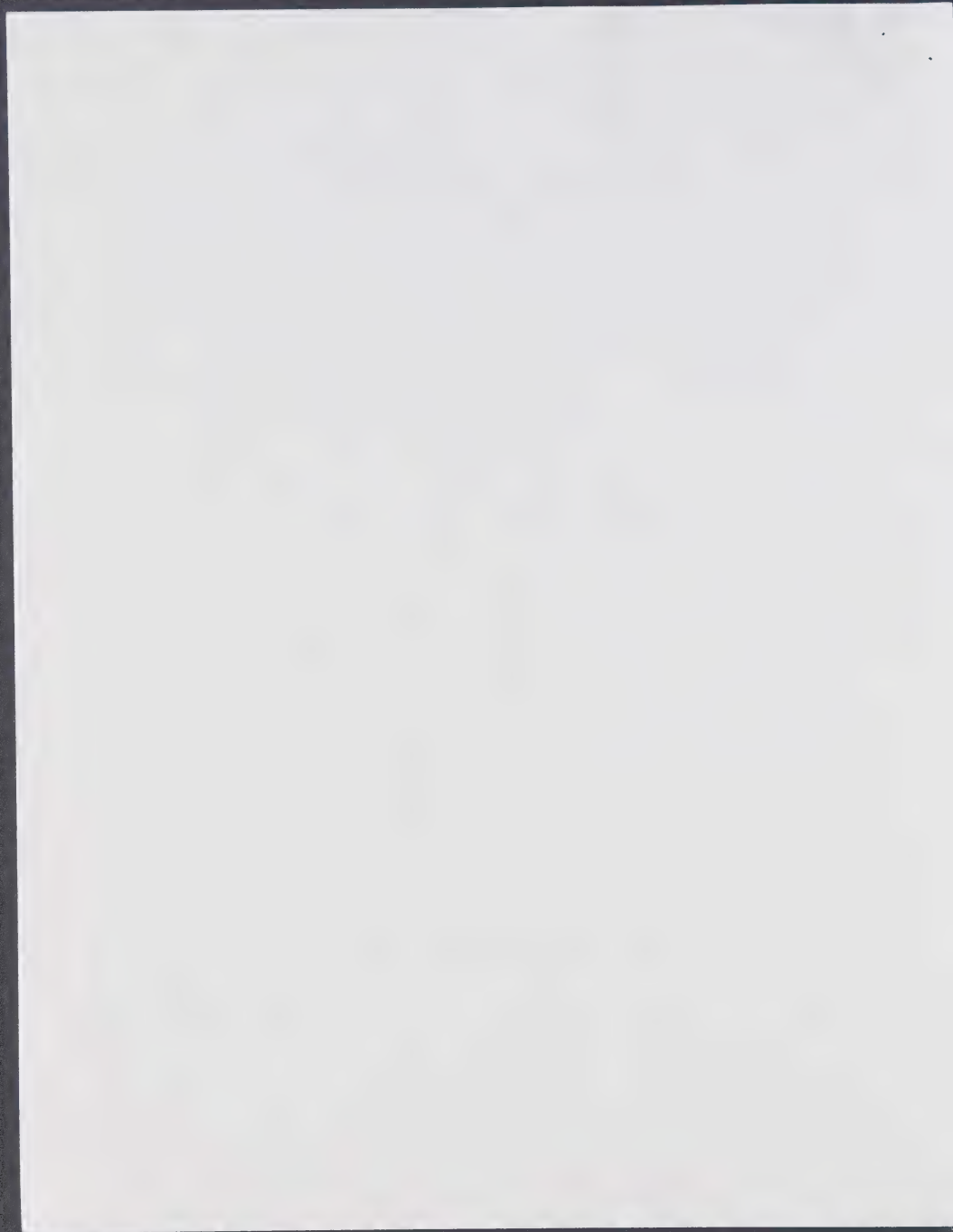
There was dim light and deep mist and a hissing and grumbling of machinery and my little boat of life bobbing on the waves. And there were voices in the fog. First a young woman, then a man, then a woman.

Erinn Erickson. Clint Williams. Erin Pawlaski. Angels saying my name, saving I was doing well, that the breathing tube would soon be out, putting a cool cloth on my forehead. A day's work for them, a revelation of human kindness to me.

And now it's almost two weeks later. Most everybody who's going to say, "It's good to see you up and around and looking well," has said it. My chest aches less. Early this morning I walked out the front door and bent and picked up the morning paper. Cool air, distant traffic, a whiff of lilies from along the driveway, and in the park across the street, a woman loping along with a yellow Lab. After a heart operation, it is all indescribably beautiful. ■

Garrison Keillor's new novel, Lake Wobegon Summer 1956, will be published later this month by Viking





Re: Your address

Subject: Re: Your address

Date: Tue, 22 May 2001 00:59:36 EDT

From: RSALLOCH@aol.com

To: baderfa@execpc.com

Dear Mr. Bader,

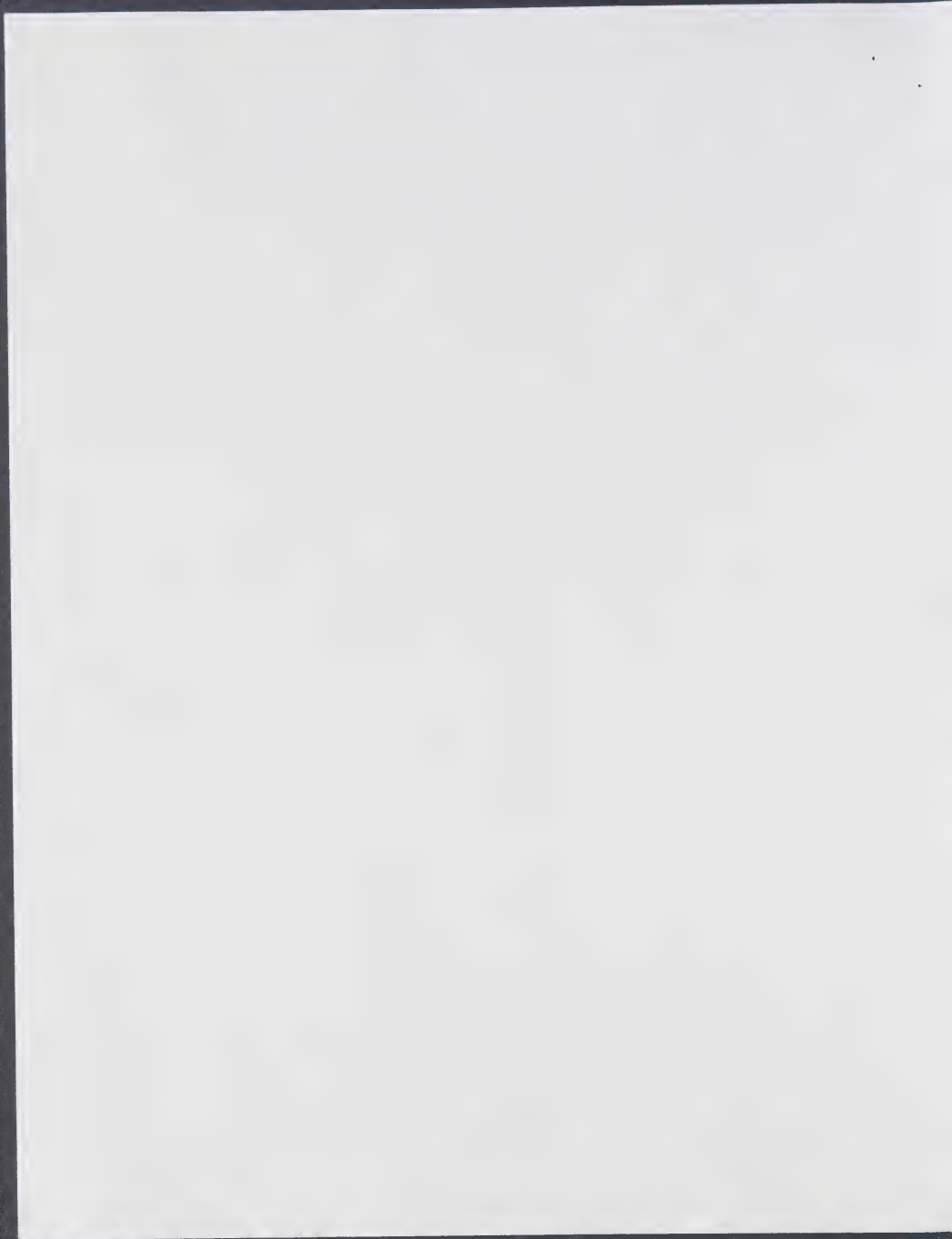
Since I will be in Europe until mid-July, best send it to me here:

4 Villa du Sahel
14012, Paris
France

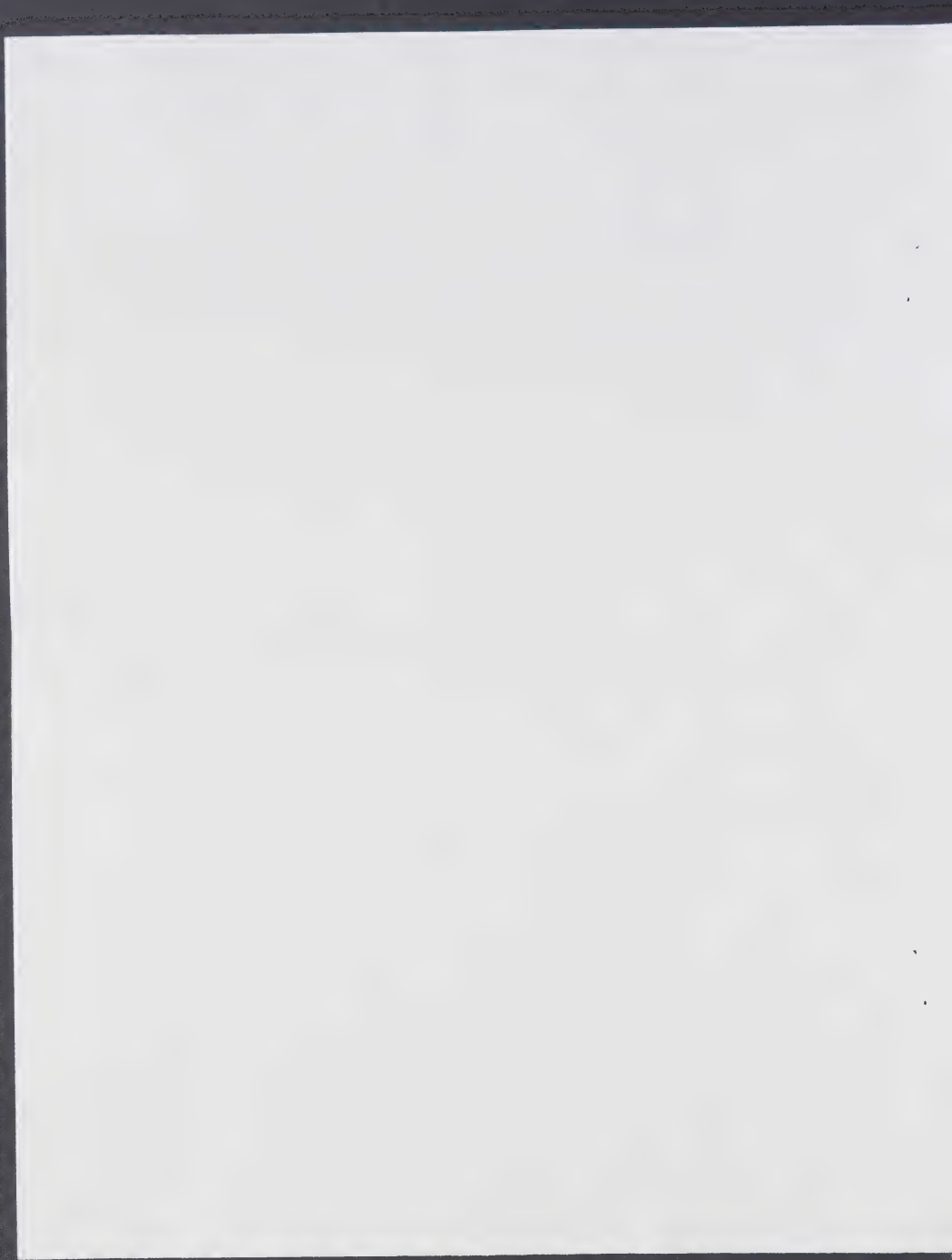
with appreciation for your thoughtfulness,

Sincerely,

Roger Salloch



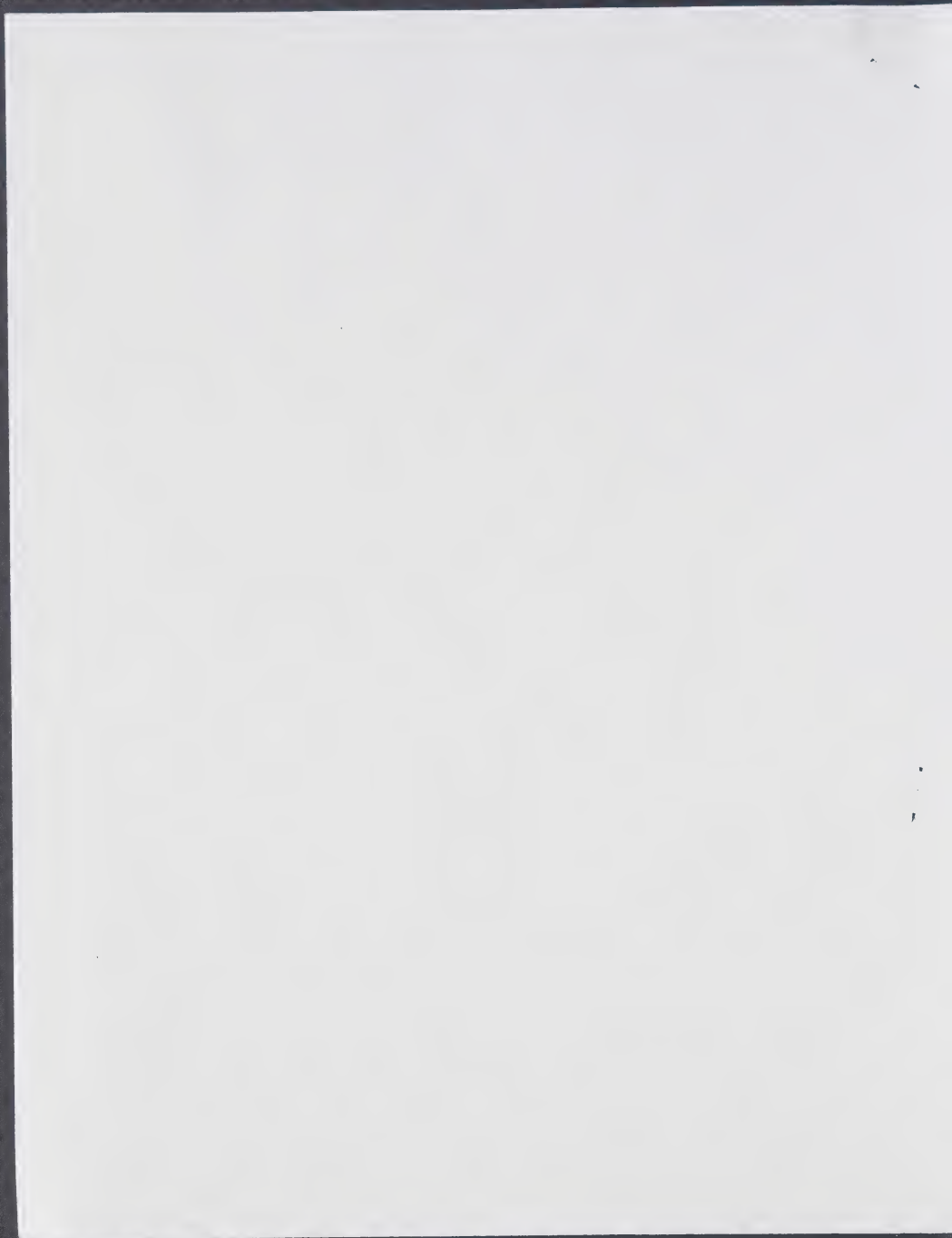
Mr. Roger Salloch
206 Water Street
Chestertown, MD 21620
Ph/F: 410-778-2849
E: rsalloch@aol.com



Dear Mr. Salloch,

I would like to send you photographs and detailed information about your works of art. To which address should I send these?

Best Wishes,
Alfred Bader



Subject: Re: Visit

Date: Tue, 10 Apr 2001 14:06:18 -0700 (PDT)

From: Adina Shapiro <adinashapiro@yahoo.com>

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

> ir alfred:

by coincidence, i was just online looking browsing the christies internet site when your email came flashing on the screen...now that you have introduced me to the world of art/artsales i have been following up when i have a chance...apparently there is a christies sale of 19-20 century art at the tel aviv hilton next week and i was looking through the catalogue...i am toying with the idea of going as well...

anyway, back to earth, i look forward to seeing you during my trip...and if you find out more about the jewish council i would be glad to have some more background of whom i am supposedly speaking to...

best regards to isabel and family,
adina

> --- Bader Fine Arts <baderfa@execpc.com> wrote:

> Dear Adina,

>

> We much look forward to seeing you at the end of
> April.

>

> I have no idea what the Milwaukee Jewish Council is,
> but my son, Daniel,
> will almost certainly know and I will ask him to see
> whether Isabel and
> I could be invited to your talk.

>

> With all good wishes,
> Alfred

>

> c: Daniel by mail

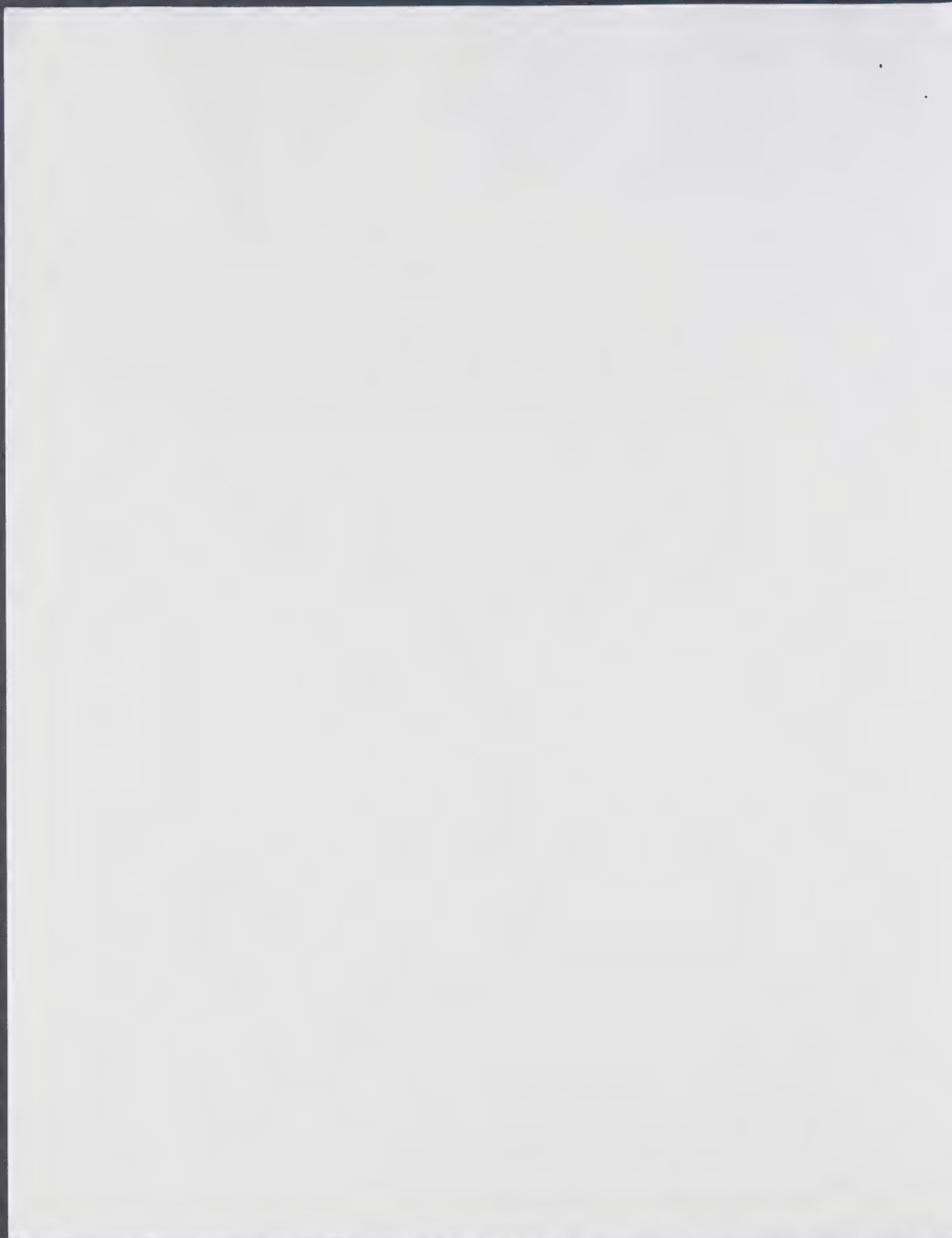
>

> Adina Shapiro wrote:

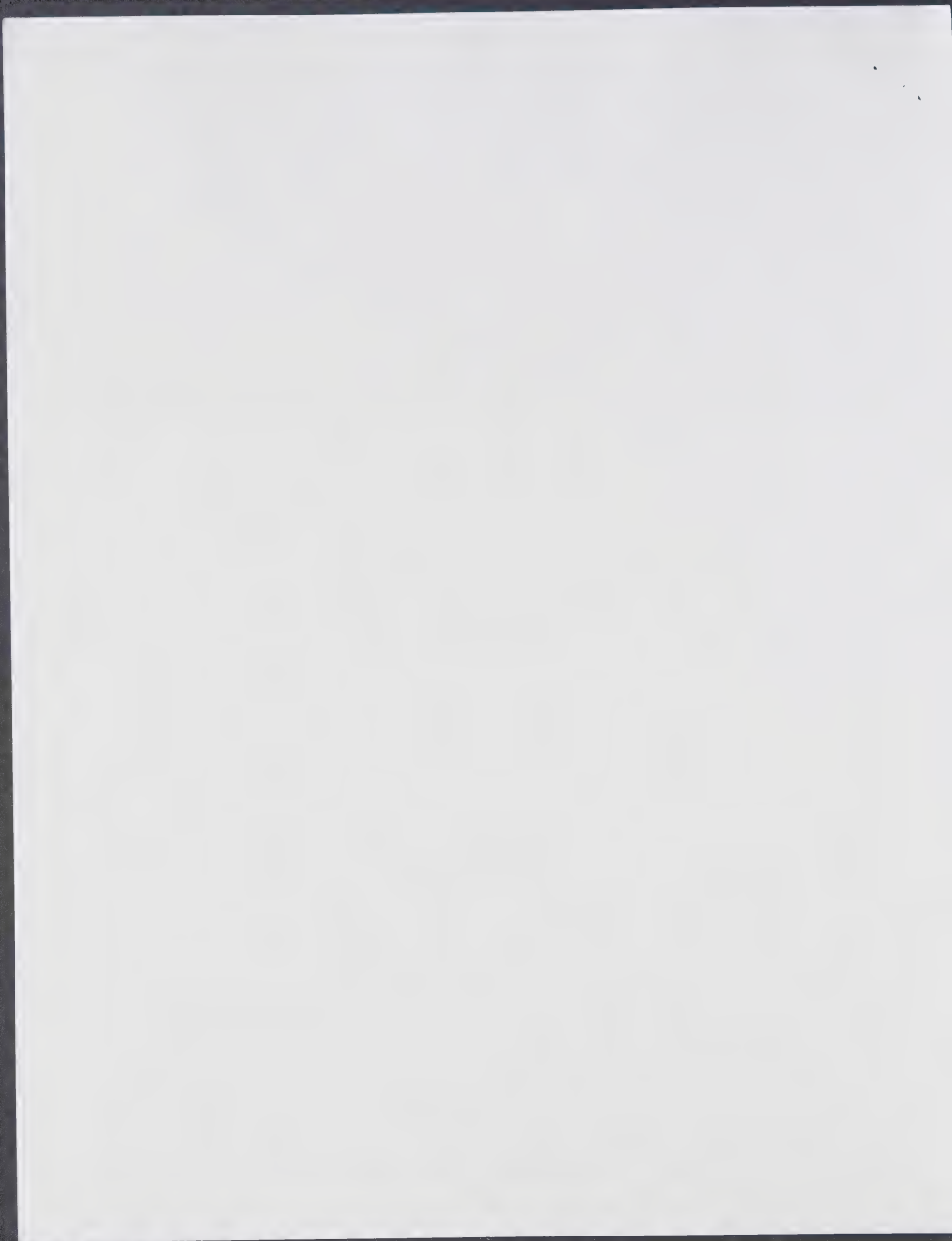
>

> > dear alfred,
> > first of all thank you for the copy of your kind
> > letter to ghassan and for the other update...i
> > hope
> > you and your family are enjoying a happy pesach
> > and
> > that this note finds you well...
> > i have finally rescheduled my trip to the US and
> > will
> > be coming on the 18th of april...the beginning of
> > the
> > trip i will be in NY and Washington DC (i will be
> > doing mainly MECA work there as we recently
> > received a
> > grant from the EU which requires matching
> > funds...)...i will be "off duty" for a few days in
> > milwaukee probably from the 26th until the 2nd...i
> > have a date to speak at the milwaukee jewish
> > council

*1 Daniel ?
Please call
and return.
Thanks*



> > on may 1st at noon, but would love to have an
> > oppertunity to get to see you during this brief
> > ~~visit~~
> > and possibly a glimpse of the gallery...i hope you
> > will be available sometime around these dates,,,
> >
> > all the best,
> > adina
> >
> > Alfred Bader Fine Arts <baderfa@execpc.com>
> > wrote:
> > > Dear Adina,
> > >
> > > I will be in London at the sales that entire
> > > week
> > > and I have a seat for
> > > you the morning of December 13th. You are
> > > invited
> > > to join me for dinner
> > > with Ralph Emanuel that evening.
> > >
> > > If you wish to speak with me, please phone me in
> > > Bexhill at 011 44 01424
> > > 22 22 23. You can also reach me c/o Clovis
> > > Whitfield, Whitfield Fine
> > > Arts, London, by phone Ph: 44-207-499 3592 or by
> > > Fax: 44-207-495-6488
> > > or by E-mail: fineart@whitfield.prestel.co.uk.
> > >
> > > Best wishes,
> > > Alfred
> > >
> > > Adina Shapiro wrote:
> > >
> > > > dear alfred,
> > > >
> > > > i hope this note finds you well. i am in the
> > > > process
> > > > of planning our trip to london and setting up
> > > > meetings. hopefully we will also be able to
> > > > set
> > > > up a
> > > > meeting at the castle and maybe you will be
> > > > able
> > > > to
> > > > met us there (myself and ghassan, my
> > > > palestinian
> > > > partner). meanwhile, however, for the
> > > > purposes of
> > > > scheduling, could you please let me know the
> > > > exact
> > > > timing of the auction on the 13th?
> > > >
> > > > best regards to isabel,
> > > > adina
> > > >
> > > > p.s. i am still trying to find out info on
> > > > the
> > > > elegid
> > > > titian,,,
> > > >



> > > --- Alfred Bader Fine Arts
> > > alfred@finearts.com
> > > wrote:
> > > Dear Aaina,
> > >
> > > Thank you for your message about the perhaps
> > > Titian.
> > > Could you please
> > > send me a snapshot of the painting?
> > >
> > > Combing through the Titian literature I
> > > could
> > > not
> > > find any picture of
> > > it.
> > >
> > > If it turns out to be a good picture, we
> > > will of
> > > course have two
> > > difficulties: one will be bargaining with
> > > the
> > > church
> > > and then getting an
> > > export permit.
> > >
> > > But as your grandfather will tell you, the
> > > only
> > > way
> > > about crossing a
> > > bridge is first coming to it.
> > >
> > > Fond regards as always,
> > > Alfred
> > >
> > >
> > >

> > > Do You Yahoo!?
> > > Yahoo! Shopping - Thousands of Stores.
> > > Millions of
> > > Products.
> > > <http://shopping.yahoo.com>.
> > >
> > >

> > > Do You Yahoo!?
> > > Get email at your own domain with Yahoo! Mail.
> > > <http://personal.mail.yahoo.com>
> > >
> > >

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<http://personal.mail.yahoo.com/>



DR. BERNHARD SCHNACKENBURG HAVELWEG 10 34131 KASSEL
T.: 0(0049)-561-33674 F.: -3165486 E-MAIL: SCHNACKENBURG.KS@T-ONLINE.DE

Havelweg 10 34131 Kassel Deutschland

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

Kassel, 27.8.05

Lieber Alfred,

vielen Dank für Deinen Brief vom 24. August! Es hat mich gefreut, daß Du den Zusammenhang zwischen meinen beiden Publikationen erkannt hast und Dich danach erkundigst.

Die Rembrandt-Zuschreibung ergab sich bei der Erforschung des Leidener Kontextes von Lievens' Gemälde „Knabe im Atelier“ und ich hatte sie in meinen Aufsatz eingebaut. Die Redakteure von „Oud Holland“ baten mich aber, diesen Teil herauszunehmen. Das fiel mir nicht allzu schwer, denn der Aufsatz war inhaltlich überfrachtet und ich fand es selbst besser, endlich einmal Lievens in den Mittelpunkt zu stellen und ihm den Vortritt zu lassen. Seinem Frühwerk soll ja meine Arbeit der kommenden Jahre gelten, und dabei wird auch zu Rembrandt noch mehr herauskommen, ich habe einige Ideen.

Natürlich plante und plane ich einen eigenen wissenschaftlichen Aufsatz über den „Studenten mit Pfeife“ in Lille. Ich wollte die Sache nur nicht auf Eis legen und schrieb deshalb – mit besonderem Vergnügen übrigens – den langen Zeitungsbeitrag, der zwar von Dir und einigen anderen als „unwissenschaftlich“ bemängelt wird, dafür aber ein breites Publikum erreicht hat. Die Fachpublikation habe ich so weit wie möglich vorbereitet und kann neues Material zur Interpretation des Bildinhalts vorstellen. Aber die technische Untersuchung fehlt immer noch. Ernst van de Wetering reagierte auf meine Zuschreibung sehr positiv und drängte auf möglichst baldige technische Untersuchungen. Aber unsere vielfachen gemeinsamen Bemühungen blieben leider bis jetzt erfolglos, die Franzosen mauern aus unerfindlichen Gründen und kapseln sich ab. Wir haben weder das bereits vorhandene Röntgenbild bekommen noch die Erlaubnis für Mikroskop- und Infrarotuntersuchungen! Es ist rätselhaft und eigentlich skandalös. Alain Tapié, Direktor des Museums in Lille, läßt unsere Briefe unbeantwortet, nicht einmal sein Vorgänger Arnaud Bréjon de Lavergnée, den ich gut kenne, konnte helfen. Ich muß mich mit Geduld wappnen, immerhin kann mir nach meiner Vorabpublikation niemand dazwischenkommen.

Selbstverständlich hat Ernst van de Wetering den „Studenten mit Pfeife“ auf die Leihgabenliste für die Rembrandtausstellung in Amsterdam und Berlin 2006 gesetzt. Aber Jan Kelch erhielt eine

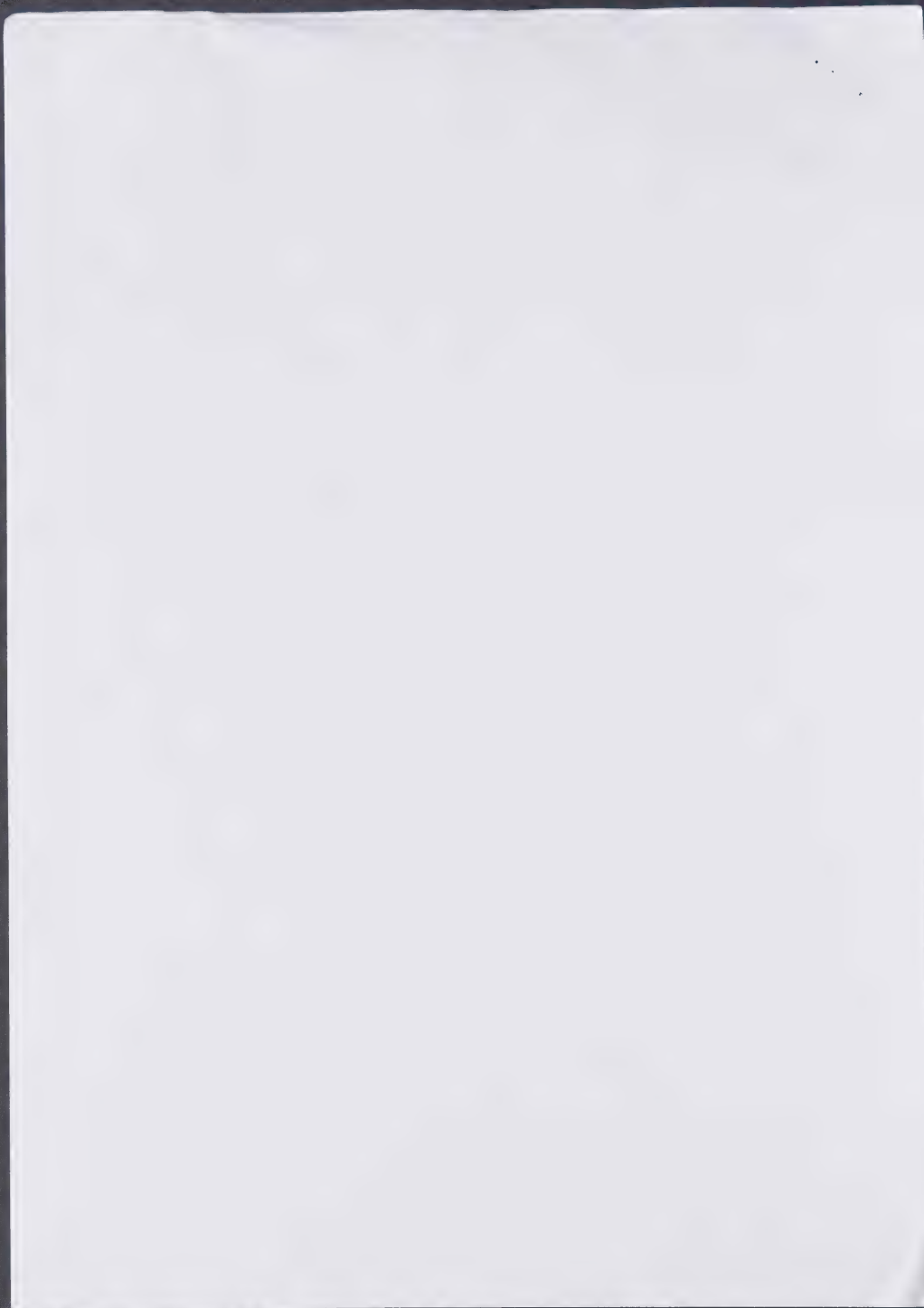


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Ab 19. September bin ich für eine Woche in Amsterdam und werde auch die Ausstellung im Rembrandthuis sehen.

Ich hoffe, wir treffen uns bald und verbleibe mit herzlichen Grüßen

Bernhard



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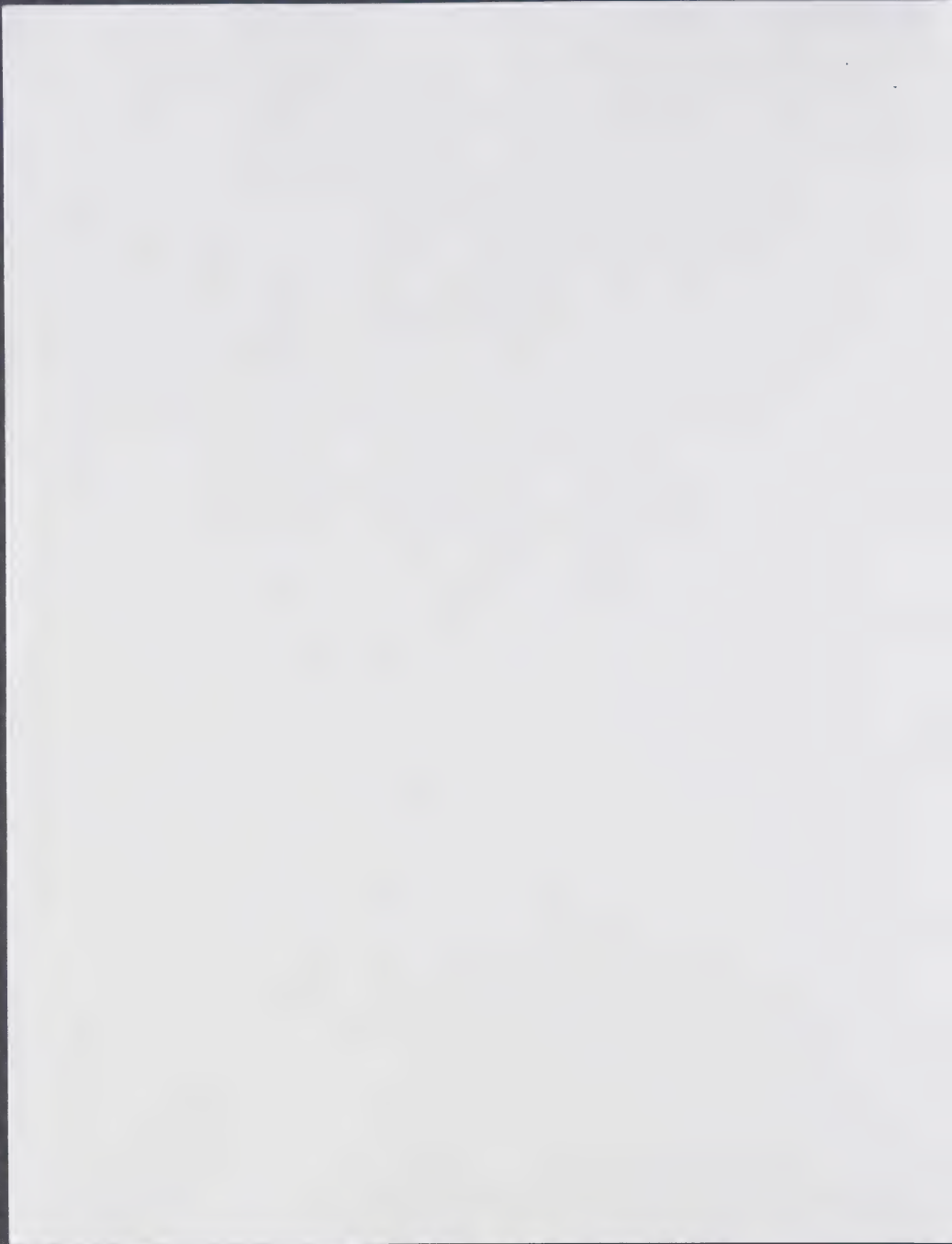
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Bernhard





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 2, 1996

Ms. Mary S. Steffgan
2363 Caminito Eximio
San Diego, CA 92107

Dear Ms. Steffgan:

You must have realized how much I enjoyed being able to give two talks at your museum last week.

Looking at your alchemical painting attributed to David Ryckaert, I am quite convinced that it is not by Ryckaert.

Your painting reminds me of works by Matheus van Helmont, and I enclose two color reproductions and one detail of van Helmont's works. These were used on the covers of Aldrich Chemical Co. publications and both works, as well as a third by van Helmont, are owned by a good friend, Mr. Roy Eddleman, whose address is 417 Amapola Lane, Los Angeles, CA 90077-3411, and whose telephone number is 310/476-7550. Mr. Eddleman has a very fine collection of alchemical paintings, and when next you are in the Los Angeles area, you might like to look at his collection.

Yet another work by van Helmont is in the Pitti Palace in Florence. There it is attributed to David Teniers the Younger, but is certainly by van Helmont.

As you will see from the detail enclosed, van Helmont loved to paint bits of straw lying hither and yon, as he does also in your painting.

With all good wishes, I remain,

Yours sincerely,

AB/cw
Enclosures

bc: Roy E

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

the 1990s, the number of people with a mental health problem has increased in the UK, and the number of people with a mental health problem who are in contact with mental health services has also increased (Mental Health Act 1983, 1997; Department of Health 1998).

There is a growing awareness of the need to improve the lives of people with a mental health problem, and to reduce the stigma and discrimination that they experience. This has led to a number of initiatives, including the development of self-help materials, the establishment of self-help groups, and the development of self-help programmes. The aim of this paper is to describe the development of a self-help programme for people with a mental health problem who are in contact with mental health services.

Background

The number of people with a mental health problem who are in contact with mental health services has increased in the UK in the 1990s (Mental Health Act 1983, 1997; Department of Health 1998). This has led to a growing awareness of the need to improve the lives of people with a mental health problem, and to reduce the stigma and discrimination that they experience.

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Methods

The self-help programme was developed through a series of steps. First, a needs assessment was carried out to identify the needs of people with a mental health problem who are in contact with mental health services. This was followed by the development of a self-help programme that addressed these needs.

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Results

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Conclusion

The self-help programme was developed through a series of steps. First, a needs assessment was carried out to identify the needs of people with a mental health problem who are in contact with mental health services. This was followed by the development of a self-help programme that addressed these needs.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 26, 1996

Dr. Ildiko Ember
Szépmvészeti Múzeum
Musée des Beaux-Arts
Hongrie
1146 Budapest XIV
Dózsa György út 41.

Dear Dr. Ember:

Thank you for your kind wishes on the card sent by you and Hubert van Baarle.

Hubert is a very interesting fellow, as intensely involved with 17th Dutch paintings as I am.

I was thinking of you just the other day when I purchased from Raphael Volls a *Circumcision* by Benjamin G. Cuyp. The painting is illustrated in Sumowski's Volume 6, and while not signed, there is, I think, no doubt that it is by Cuyp. I call it *The Left-Handed Moel*, a moel being a Jew who performs circumcisions. I have seen many depictions of circumcisions, but don't recall seeing one by a left-handed man.

Hubert mentioned that you have recently changed the attribution of a painting from Paudiss to Jan van Noordt.

A good friend of mine, Professor Volker Manuth, has a Ph.D. student working on van Noordt, and I would very much like to ask you to send a photograph of your newly-attributed painting to Professor Volker Manuth, Professor of Northern Renaissance and Baroque Art, Department of Art History, Queen's University, Kingston, Ontario K7L 3N6, Canada.

Unfortunately, I don't have any plans to come to Budapest, but please remember that the distance from Milwaukee to Budapest is exactly the same as that from Budapest to Milwaukee, and we would love to be able to welcome you here to show you at least 100 paintings that might interest you.

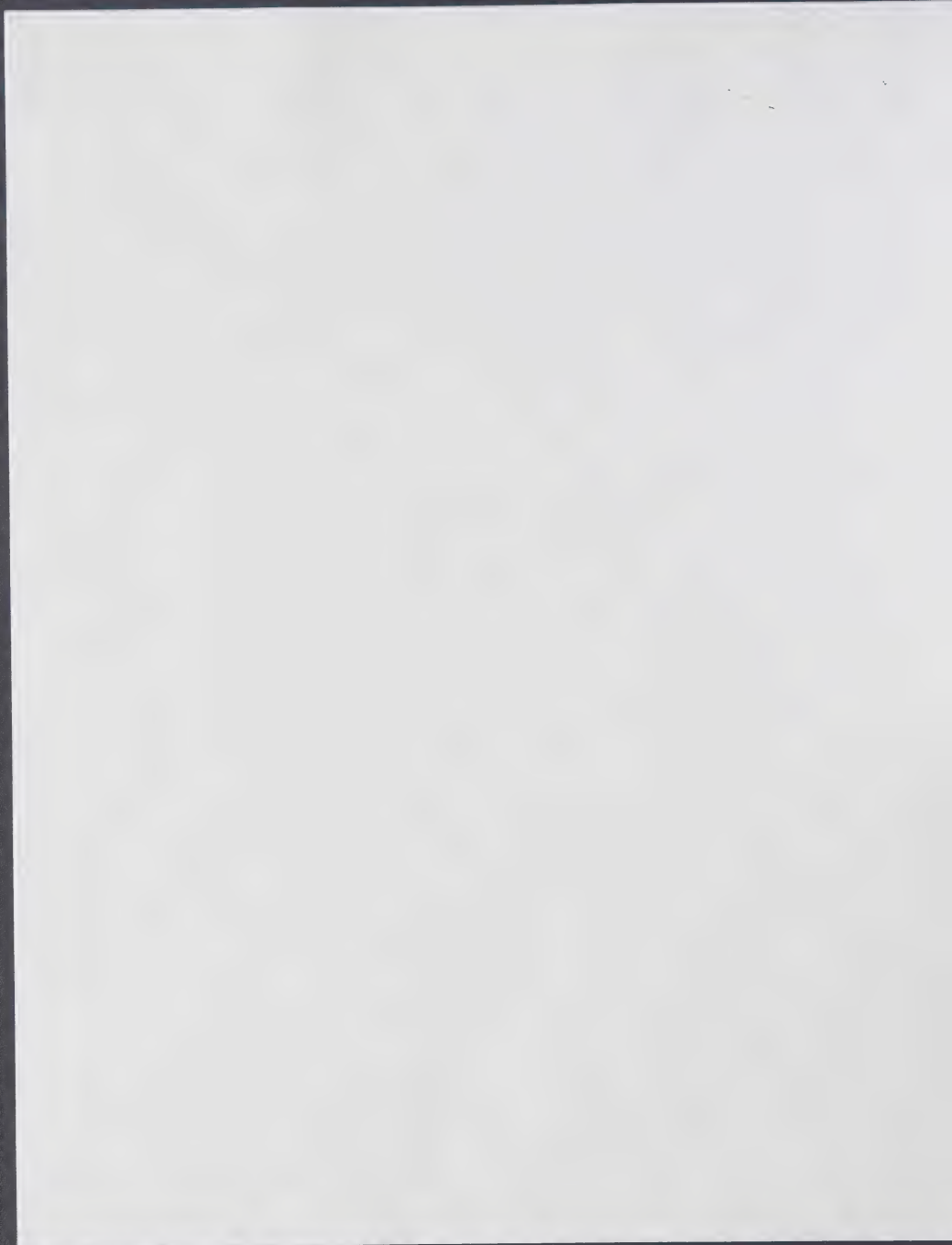
With all good wishes, I remain,

Yours sincerely,

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

bc: Prof. Volker Manuth
Dhr. H. van Baarle

AB/cw



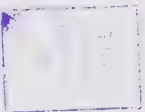
Szépművészeti Múzeum

Musée des Beaux-Arts

Hongrie

1146 Budapest XIV.

Dózsa György út 41.



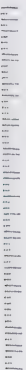
DÍJELŐLEGES

Dr. Alfred Bader

2961 North Shepard Avenue

Wilwaukee, Wisconsin 53211

United States







PETER BINOIT
(KÖLN 1590 KORÜL - 1639 HANAU)
VIRAGCSOKOR VAZABAN - 1613
OLAJ-REZ. 38.2X28.5 CM

PETER BINOIT
(COLOGNE, C. 1590 - 1639, HANAU)
FLOWERS IN A VASE - 1613
OIL ON COPPER. 38.2X28.5 CM

FOTO: IOZSA DENES

Budapest

11 I 1966



Dear Alfred & Isabel,

When almost a week ago I was hitchhiking from Utrecht to the R.K.D. I was taken by a man employed at Unilever in Budapest.

The next day (when he returned from his holidays in Holland to Hungary) I've accompanied him, and around 14 we've arrived. It's a big adventure to be in the city of A. Fijter, Tevez, Peter and Munkófy and in the country from which part of your ancestors stem I've almost exclusively been in this museum, intensively studied Bloemert drawings, seen the permanent exhibition (to which some 40 paintings that had just returned from an exhibition in Germany were added!) and made two visits already to the depot. The last one has just ended and

I've been accompanied by the utmost kind Mrs J. Embler. She's really wonderful with herbs, almost no time for her to have the quiet to rethink what's going on. 'Stop and Think' is a wise English saying. She's made a new attribution of a painting formerly attributed to Fandis. The new one is J. v. Noordt. I've thus told her about Steven de Wit. She's told me about your visit, and so this card was written by the two of us (on her special visit) in the her office where (both of you have also been. I hope to return over Munich, maybe there's a chance to visit Vienna quickly. All the best Hubert.

ZITMAREZET MÚZEUM BUDAPEST
MUSEUM OF FINE ARTS
MUSEUM OF FINE ARTS
H-1396 BUDAPEST 62. TÖB. 463 (XIV)
DOZSA GYÖRGY UT 41)

Dear Alfred & Isabel
I've been accompanied by the utmost kind Mrs J. Embler. She's really wonderful with herbs, almost no time for her to have the quiet to rethink what's going on. 'Stop and Think' is a wise English saying. She's made a new attribution of a painting formerly attributed to Fandis. The new one is J. v. Noordt. I've thus told her about Steven de Wit. She's told me about your visit, and so this card was written by the two of us (on her special visit) in the her office where (both of you have also been. I hope to return over Munich, maybe there's a chance to visit Vienna quickly. All the best Hubert.



Schroders

J. Henry Schroder Bank AG

8, rue d'Alle, 1204 Genève
Case postale 786, 1211 Genève 3
Téléphone (022) 310 26 26
Téléfax (022) 311 70 44
Telex 423354 jhsb ch

TELEFAX

TO: Mr. Otto Naumann
Otto Naumann Ltd.
Fax.: (212) 535 06 17

FROM: Thomas Seydoux
Head of the Art Counselling Department

DATE: Geneva, August 15th 1995

RE.: Oval Portrait


Dear Otto,

Further to our telephone conversation, I am pleased to confirm that we have received payment in full (US\$ 3'105'000.--) for the Rembrandt painting, value date August 15th 1995. I am pleased to confirm that the transaction is now finalized.

Please note that the painting will remain in our Freeport storage room, fully insured, until it is shipped to New York. The shipment is planned for next week, fully covered by door to door insurance. The dates of the shipment, as well as complete details, will be faxed to you before the end of this week.

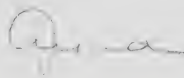
Thank you again for your precious collaboration and support. I remain at your entire disposal for any further assistance I may provide.

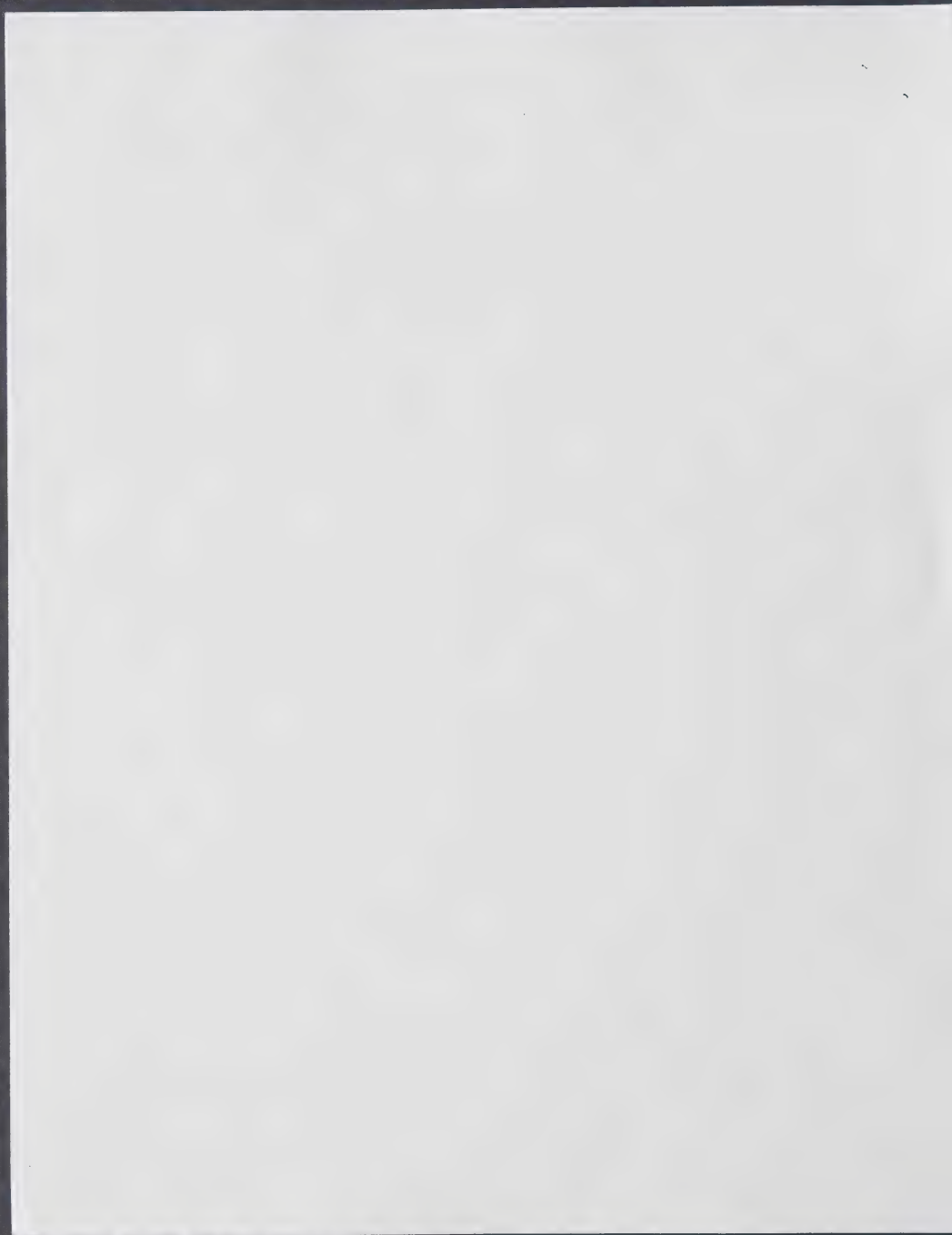
Yours sincerely,


Thomas Seydoux

Dear Martin,
Now it's up to us to
sell for Rembrandt!

Love





1947

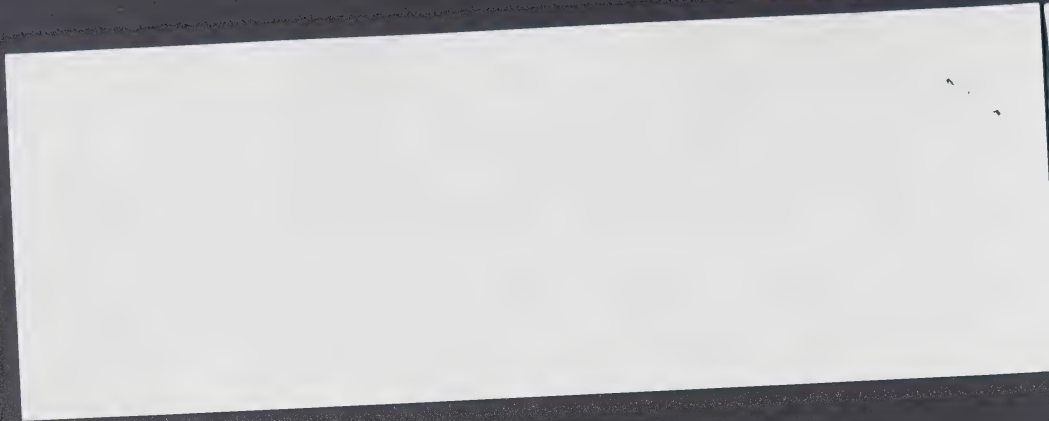
STATE OF NEW YORK

IN SENATE

January 15, 1947

REPORT

OF THE



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

October 20, 1999

Prof. Dr. Ernst van de Wetering
Stichting Foundation Rembrandt Research
c/o Kunsthistorisch Instituut
Herengracht 286
Amsterdam NL-1016 BX
THE NETHERLANDS

Dear Professor van de Wetering,

I was really taken aback by Drs. Edwin Boysen's entry #70 in the *Rembrandt By Himself* catalogue and I enclose a copy of my letter to Drs. Boysen and of his reply.

It is a great pity that you have not come to my home in Milwaukee to look at that portrait. Had you seen it, you would not refer to this as being of mediocre quality.

I also enclose a description of RRP C-18 which was shown at the Georgia Museum of Art. Recent cleaning has greatly improved this.

I do not believe that Dou had it in him to paint C-18 or the *Flight to Egypt* in Tours, and I believe that both are by Rembrandt. However, I disagree with Professor Pelletier who thinks that the brunaille related to A-9 Basle may be a sketch by Rembrandt. The x-ray does show a lot of changes but that does not prove that it preceded that very colorful work in Basle.

I first learned about Rembrandt by listening to Jakob Rosenberg at the Fogg in 1948 and reading his two volume work on Rembrandt. I never thought that I would own two of the works that are illustrated, Bredius 295A and 304. Naturally I hope that I will live long enough to see your discussion of these two works in RRP Vol. V.



Dr. Ernest van de Wetering
October 20, 1999
Page Two

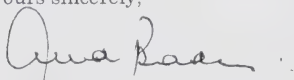
Incidentally, I also own Bredius 226, which I am convinced is not by Rembrandt, but by one of his very able students, done in the early 1640's.

Recently I acquired a self-portrait of a young, pockmarked artist, photograph and color snapshot enclosed. I purchased this from Dr. Otto Naumann, who told me that you are particularly interested in the rectangular palette. I like the portrait very much and think that it must be either by an artist who died young or one who later grew a beard to cover the pockmarks. Of course, I hope that Dr. Ekkart will tell me some day who the artist is.

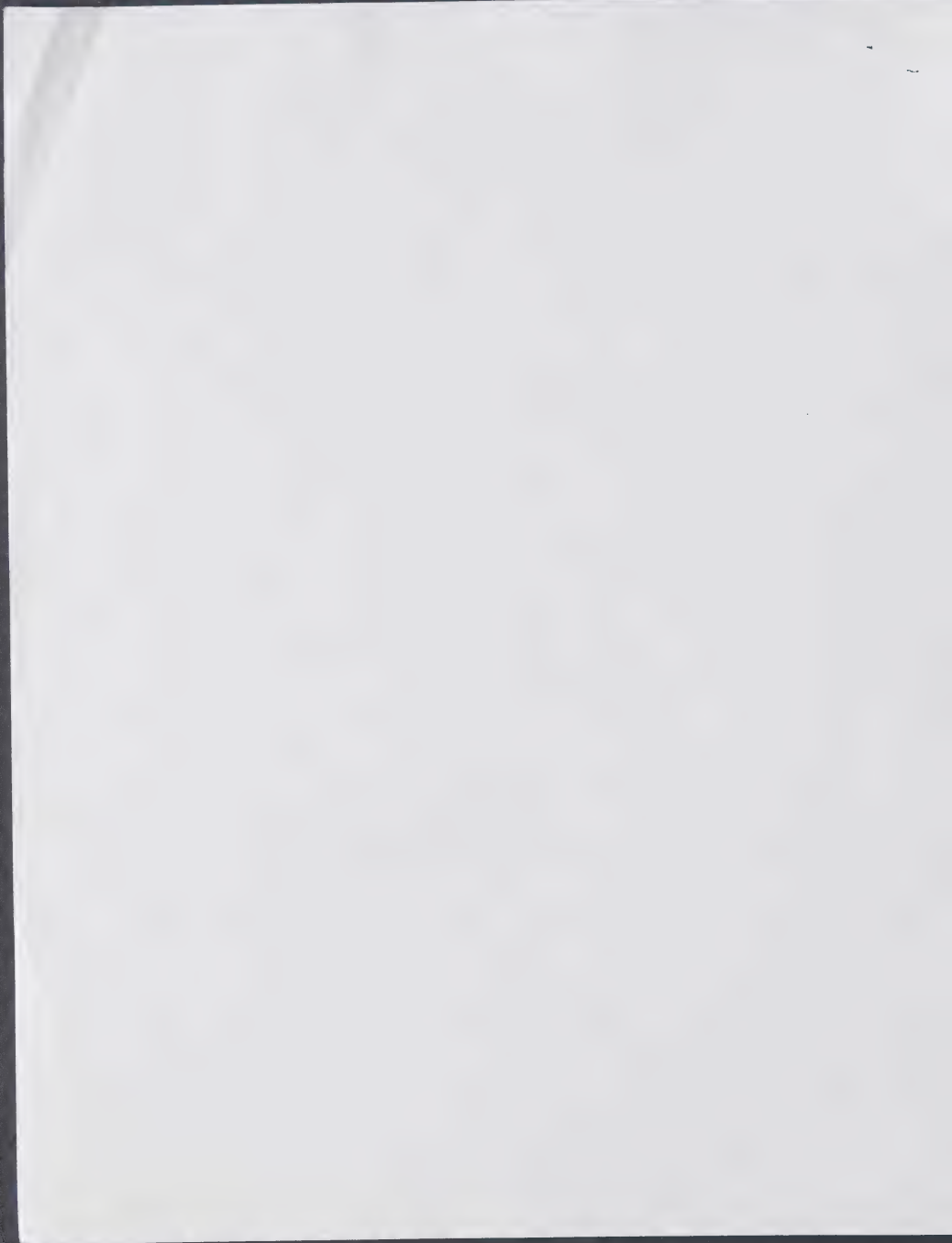
My wife and I plan to be in Amsterdam on November 15th and 16th and if convenient to you, would very much like to visit you briefly.

With best personal regards I remain

Yours sincerely,

A handwritten signature in cursive script, appearing to read "Alfred Bader".

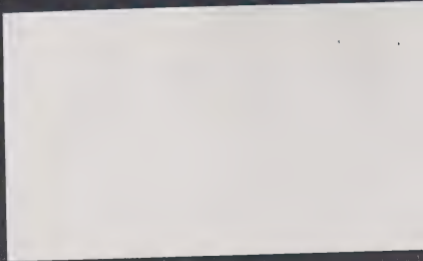
Alfred Bader
AB/az
Enc.



LAWRENCE Z. SANDERS

*SANDERS
PHOTOGRAPHIC
SERVICES*

*500 WEST BRADLEY ROAD B-114
FOX POINT, WI 53217 ■ 414-352-3150*



SANDERS PHOTOGRAPHIC SERVICES

500 WEST BRADLEY ROAD B-114 ■ FOX POINT, WI 53217 ■ 414-352-3150

February 3, 1994

Alfred Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Mr. Bader,

Thank you for taking a few minutes to talk with me the other day. You may recall our discussion was about your need for photographic reproductions from your fine artworks. Like many gallery owners, you may not know who to call when in need of this service. Choosing a name from the phone book can be a trying and time consuming experience; at best, it is a gamble. So who can you choose to duplicate the delicate nuances you need shown for advertising, verification of authenticity or selling.

Sanders Photographic Services has been successful in photographically reproducing artwork for 22 years. We understand your individual needs through effective communications; we listen to what is important to you then give you what you want, when you want it. You can rely on the highest quality in a timely fashion.

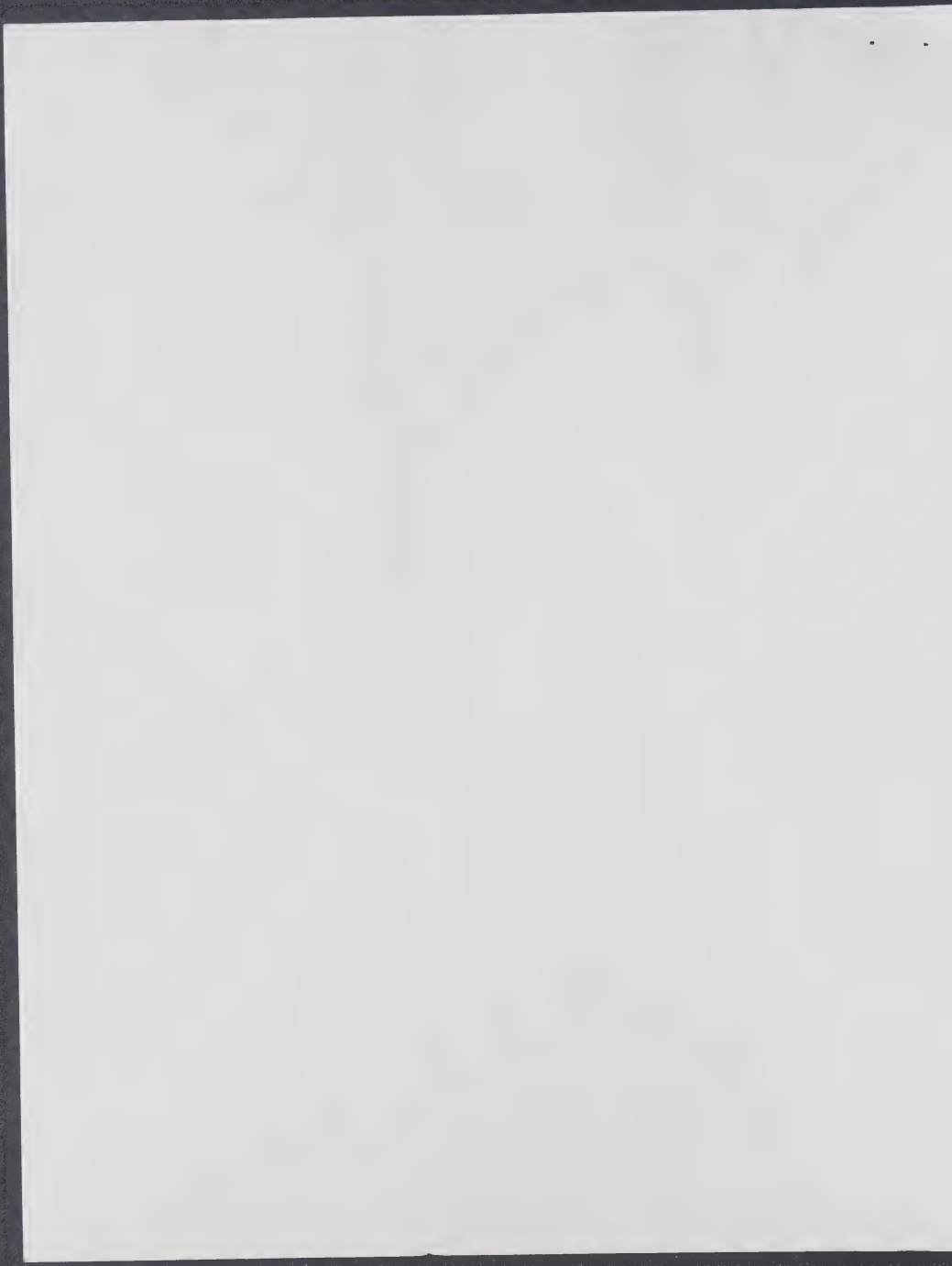
When your needs include one piece or a complete catalog, studio or on-location, quality and service, give us the opportunity to quote and complete your next project.

You probably have customers coming into your gallery that require these services also. Please suggest that they contact us so that we may give them the same high quality products.

Thank you,

Lawrence Z. Sanders
Lawrence Z. Sanders

*P.S. - Mr. Bader; If your contact accepts, please write my address
for you give me a call.*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 14, 1996

Mr. Lawrence Steigrad
Lawrence Steigrad Fine Arts
42 East 76th Street
New York, NY 10021

Dear Larry:

I enjoyed being able to spend a little time in your gallery with you yesterday, and I am just sorry that you didn't have a Rembrandt School painting that really appeals to me. Better luck next time.

Keep in mind that Milwaukee is just as far from New York as New York is from Milwaukee, and I hope to be able to welcome you in my gallery before long.

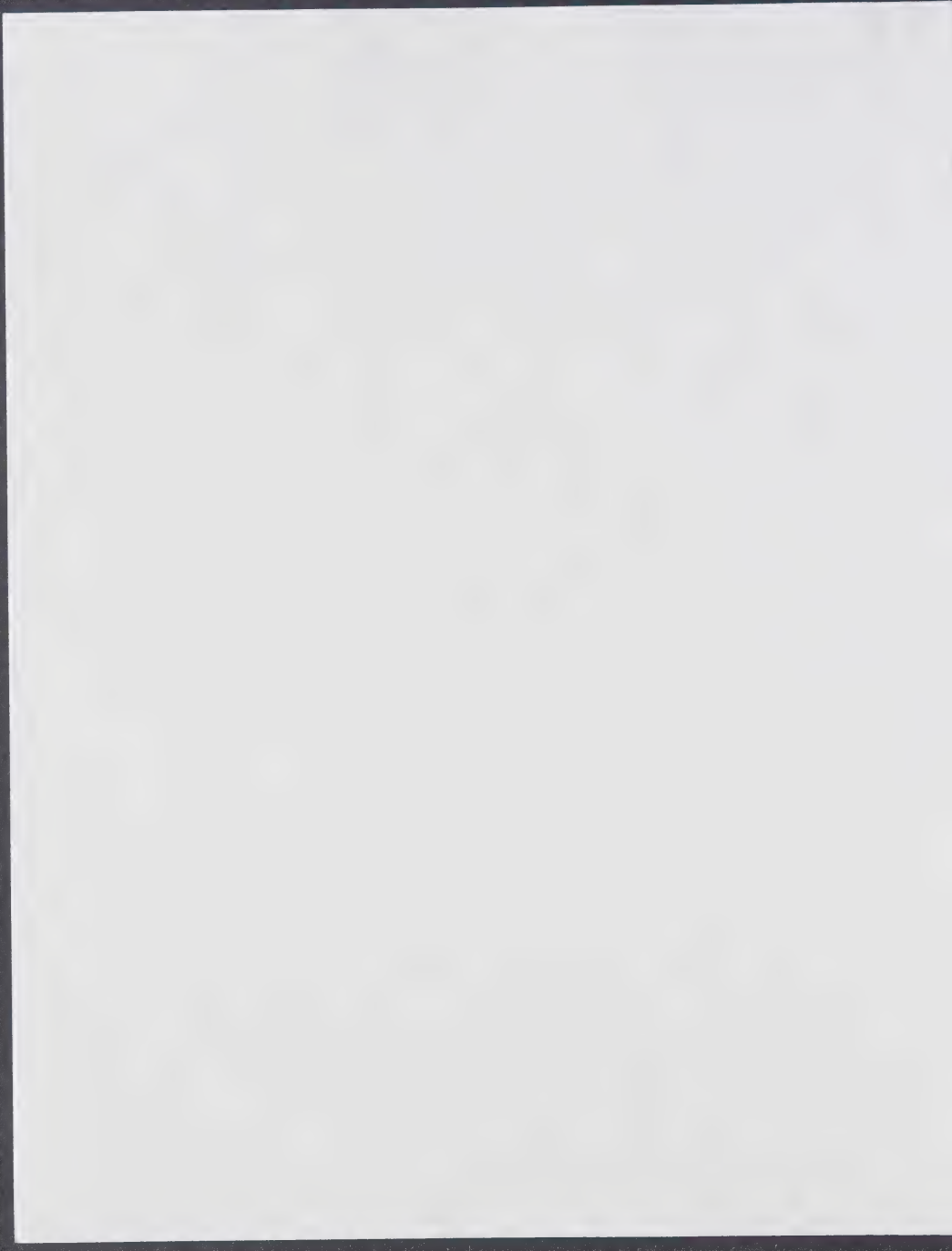
With all good wishes, I remain,

Yours sincerely,

AB/cw

bc : CHe

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 19, 1996

Mr. Steven Stoops
Stevens Fine Art
711 West Northern Avenue
Phoenix, AZ 85021

Dear Mr. Stoops:

Our mutual friend, Lee Howard, has told me that you are a competent dealer in fine arts in Phoenix.

I have been invited to speak on Old Master paintings at Arizona State University, and I will be in Phoenix from the evening of Saturday, March 23rd till late afternoon of Wednesday, March 27th.

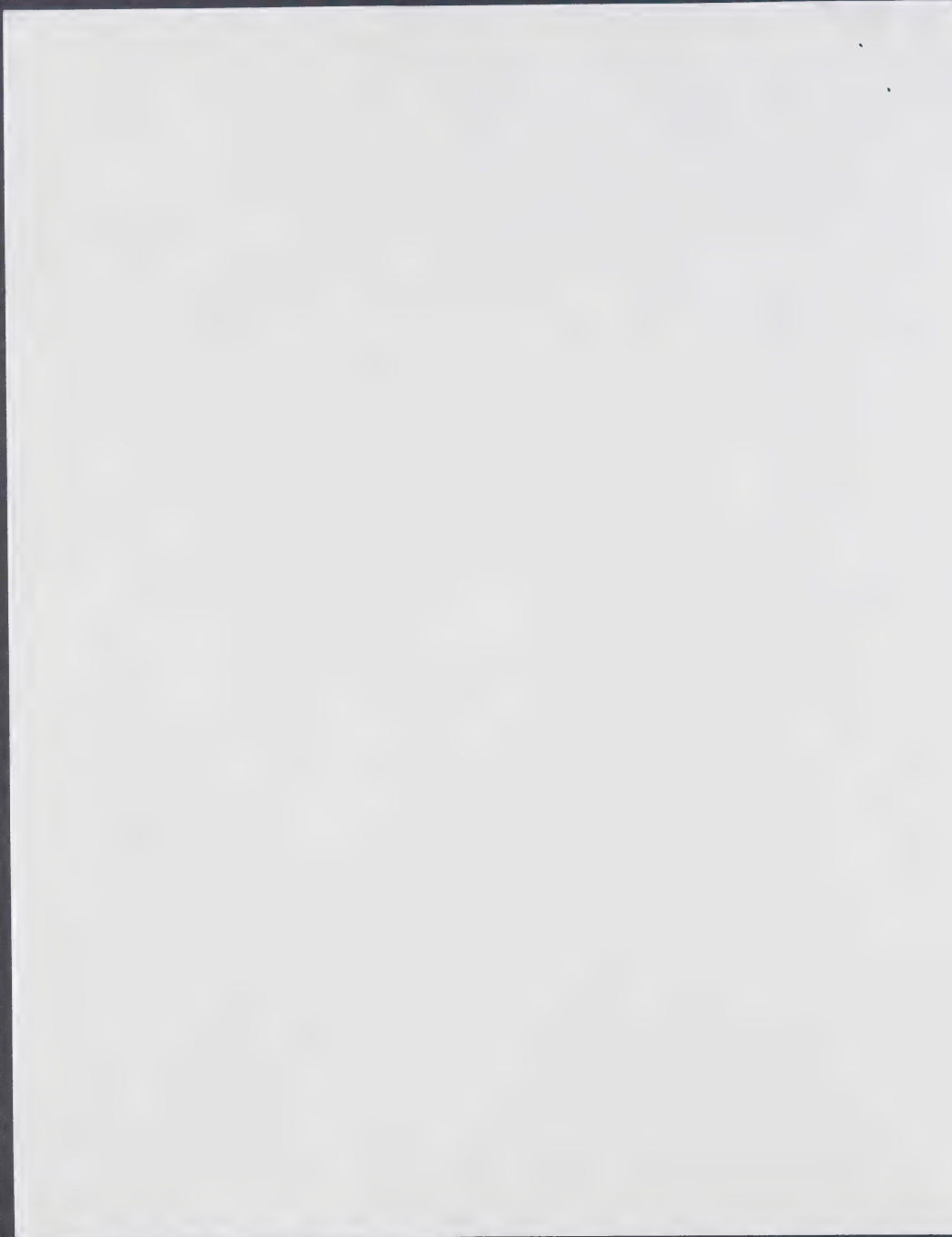
If you have any fine paintings for sale, preferably not abstract nor very modern, please call me at the hotel where we are staying, which is the Tempe Mission Palms Hotel at 60 East Fifth Street in Tempe. The telephone number there is 894-1400.

I much look forward to meeting you.

Sincerely yours,

AB/cw

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924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709



Mrs Phoenix February 29, 1976
High file

Dear Alfred:

Please hold the enclosed \$5M check until
March 5th. The painting is wonderful. Thank you.
The informotion on the book shops in Mesa (Phoenix
area) that I promised, has a bonus - lots of
antique shops around it. - good luck.

My art dealer friend, we have done business a few
times, may be on to over 100. the week that
you are in Phoenix. It still might be worth a
call to his home:

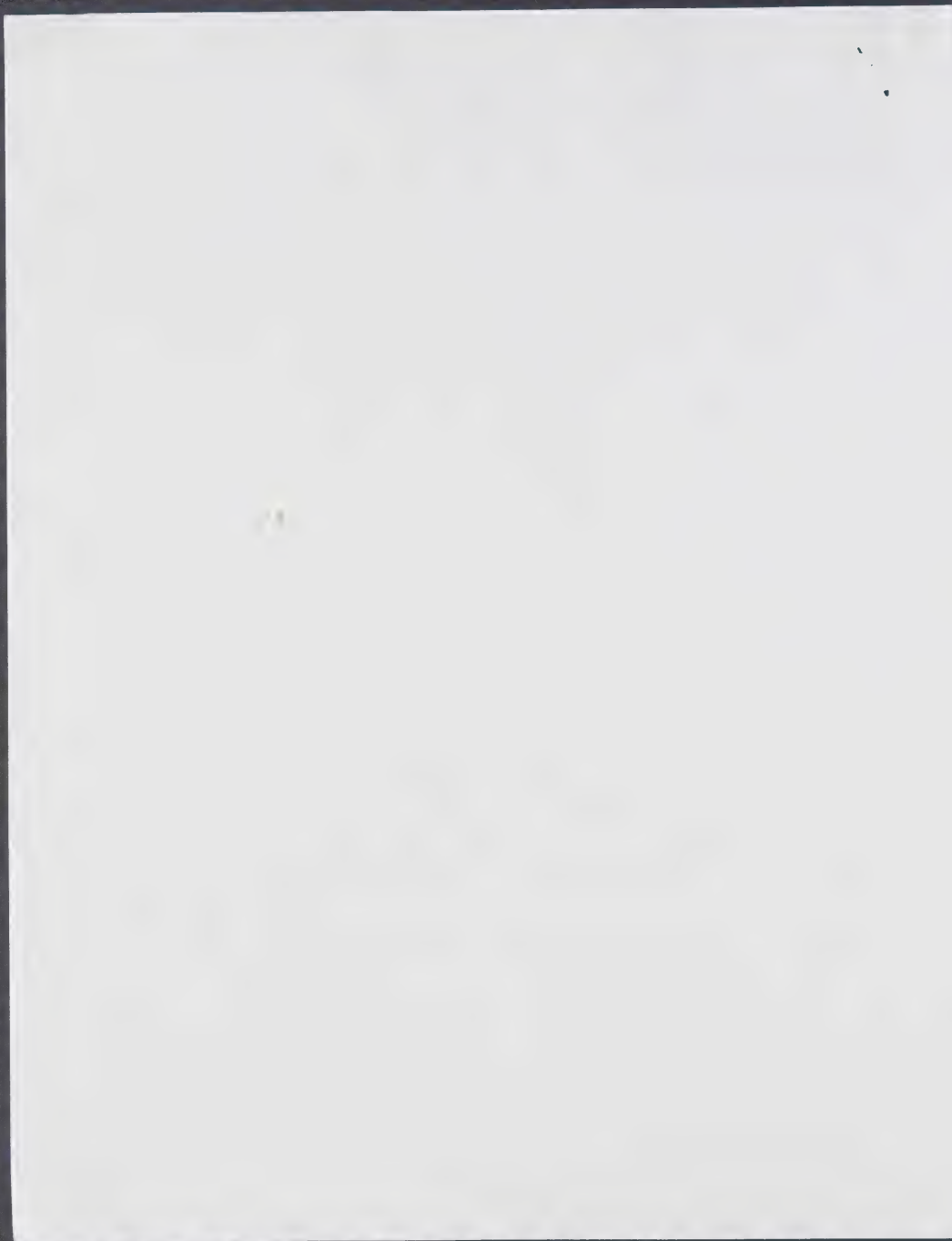
STEVE STOOPS (WIFE SUSAN)
STEVENS FINE ART
711 WEST NORTHERN AVENUE
PHOENIX, AR 85021
(602) 870-3889

I told him that you would be in the area. He didn't
know of any ITC paintings for sale in the area.

Both of your suggestions ^{is yours and Doble's} re the Carris writings are
very helpful. I thank you both so much for your
thoughts.

Pat and I had a great time visiting with you -

Love from us,
Lee





SUSANIN'S

Auctioneers & Appraisers

Gallery 830 • Merchandise Mart

Chicago, Illinois 60654

Phone: 312-832-9800

Fax: 312-832-9311



December 16, 1995

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

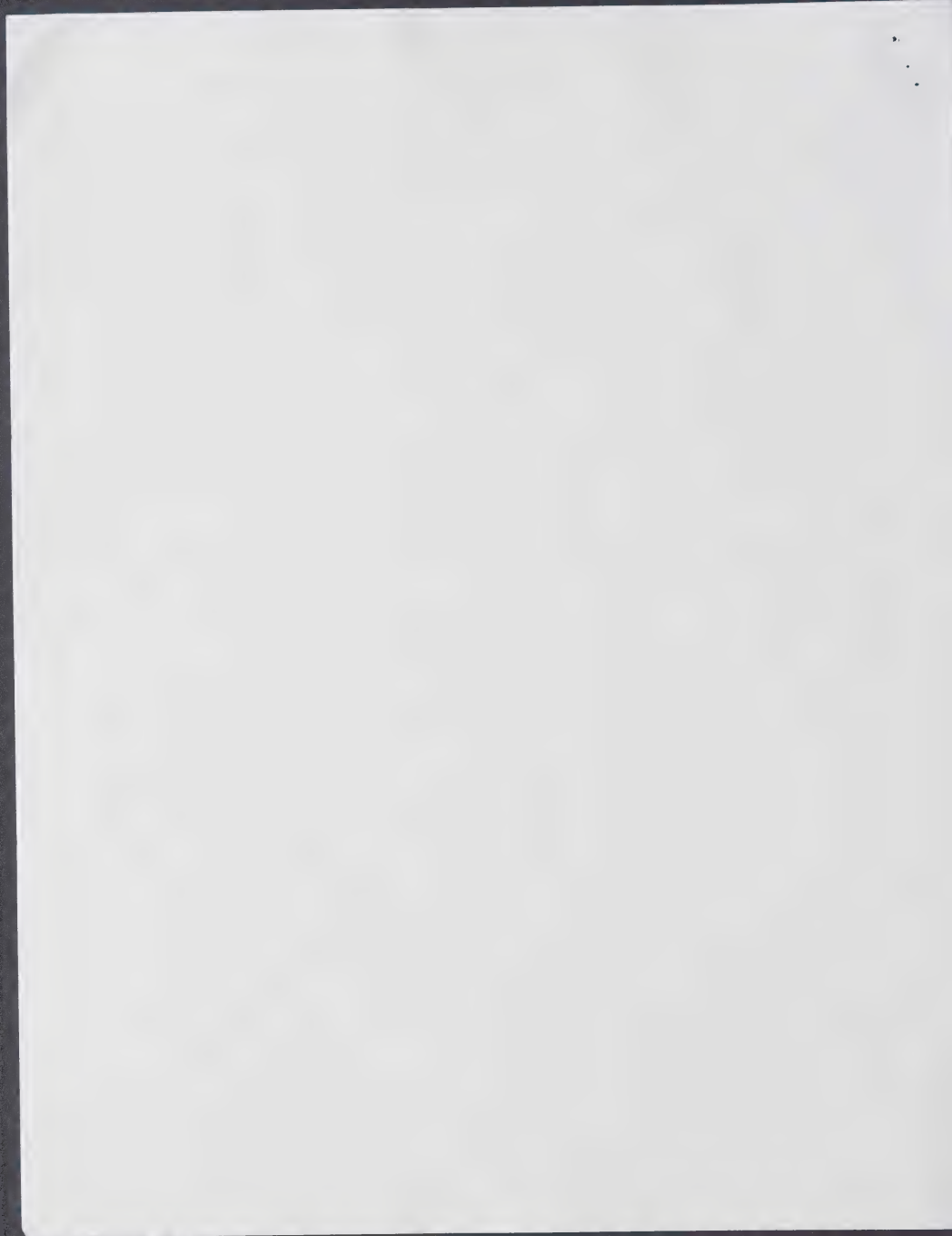
Dear Dr. Bader,

Enclosed are some photographs of the Lhermitte painting I spoke to you about. Are you familiar with this work? Do you feel that it is authentic? Your consideration is much appreciated.

Sincerely yours,

Sean Susanin
President

SES/cws







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 4, 1996

Mr. Sean Susanin
Susanin's Auctioneers & Appraisers
Gallery 830 - Merchandise Mart
Chicago, IL 60654

Dear Mr. Susanin:

I am sorry that a trip to England has delayed my responding to your letter of December 16th.

A few years ago, I owned a painting which I was convinced is by L'Hermitte, which I put up at auction in Milwaukee and which was sold there.

I really cannot tell from the little snapshots which you sent me whether it is the same painting. Beyond that, please keep in mind that I know a great deal more about Dutch 17th century paintings than I know about French 19th and 20th century works.

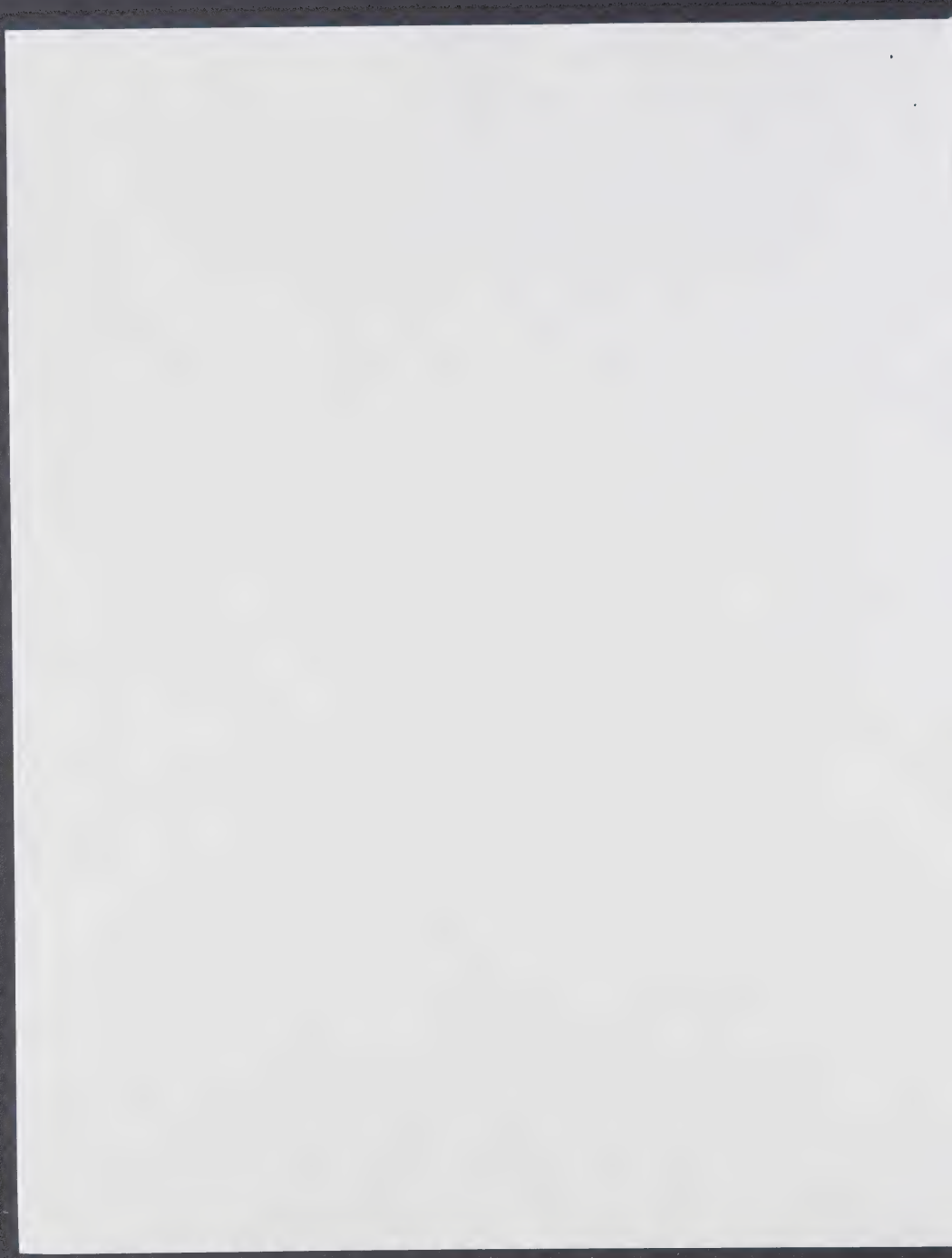
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure - return of one photo

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



29 Tecumseth St. Orillia, Ont.
Jan. 31, 1996

Dear Dr. Bader,

Thank you so very much for your prompt reply to my request for information on Januarius Zick.

I was very interested to read in your letter that a book has been published about him and when I am in Germany next, I will try to find it. I will also try to find some of his paintings, perhaps in Koblenz, Mainz, or Nürnberg? I would like to see some of his portraits, because I know that you are particularly interested in those and if you approved of his paintings, they must be good.

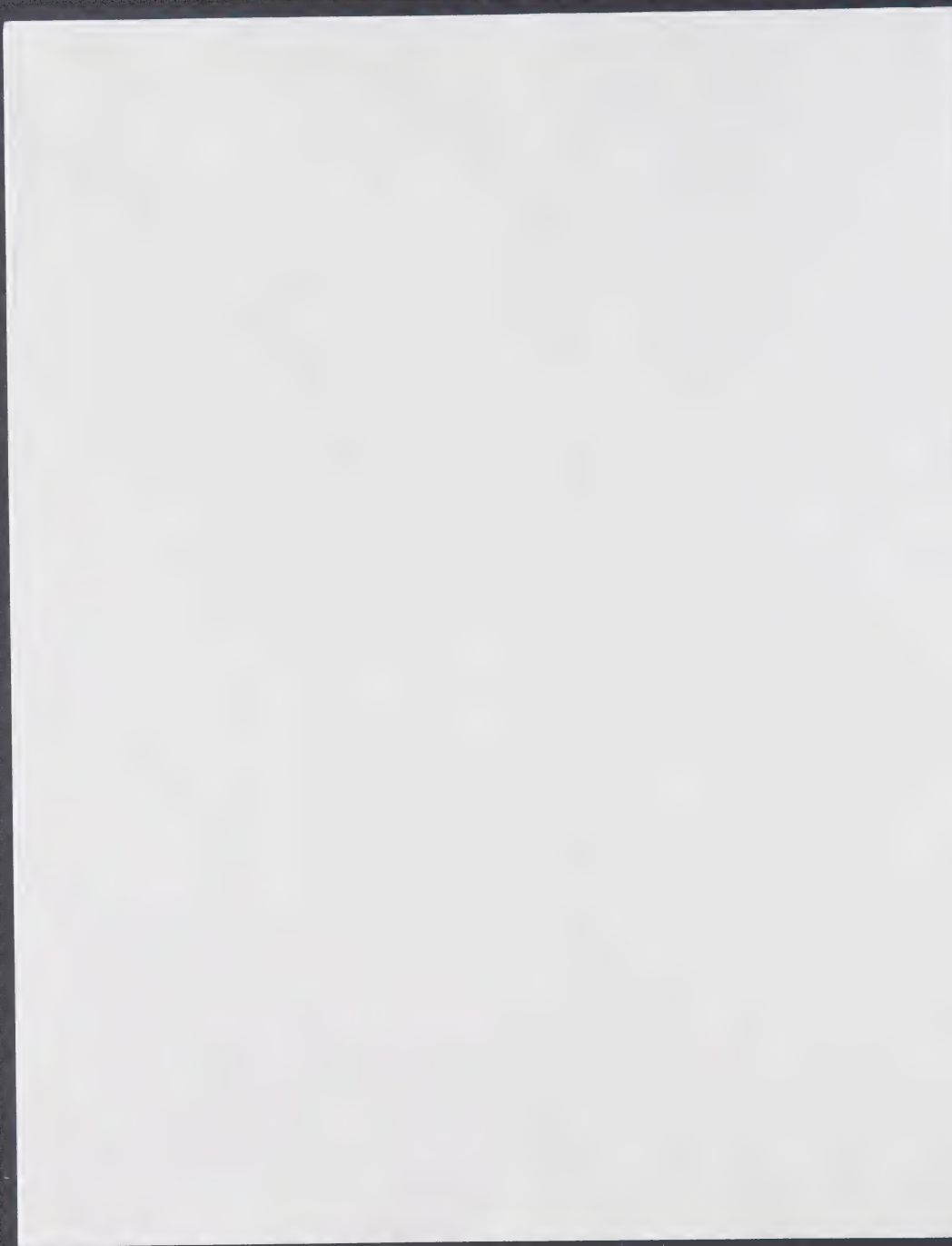
You were wondering if we are related to your friend, Dr. Quentin Soper in Indianapolis, but I don't think we are. My husband's family came to Canada as Empire Loyalists in the late 1700s, and that family eventually had ten or more children. I think there might be descendants of that family in various parts of Canada. It is quite possible that some of the Sopers of that family stayed in America, but we don't have any information going back that far.

I came to Canada in 1955 from Bamberg, Germany, but my hometown was Dresden, from where we fled in December 1948. I hope you have had a chance to visit Dresden, it is beginning to 'live' again and I finally managed to see many of the paintings in the art gallery when I was there two years ago.

Thank you again, and if I ever come to Milwaukee, I will try to make contact with you. If you are there, I might be able to see some of your paintings.

Yours sincerely,

Januarius Zick





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 23, 1996

Mrs. Ursula Soper
29 Tecumseth St.
Orillia, Ontario L3V 1X7
Canada

Dear Mrs. Soper:

Thank you for your gracious letter of January 15th.

Are you perchance related to my old friend, Dr. Quentin Soper in Indianapolis, referred to on page 103 of my autobiography?

Januarius Zick is certainly not a household name in international art, but he is well-known in Germany, and I enclose a three-page description from Thieme/Becker. Also, I believe that a book on him was published just recently, but I don't have that.

He was a prolific artist, and as you will see from the enclosed page from the 1996 Art Price Index, many of his works come for sale. In fact, I have two of his oil paintings in the inventory of my gallery.

With all good wishes, I remain,

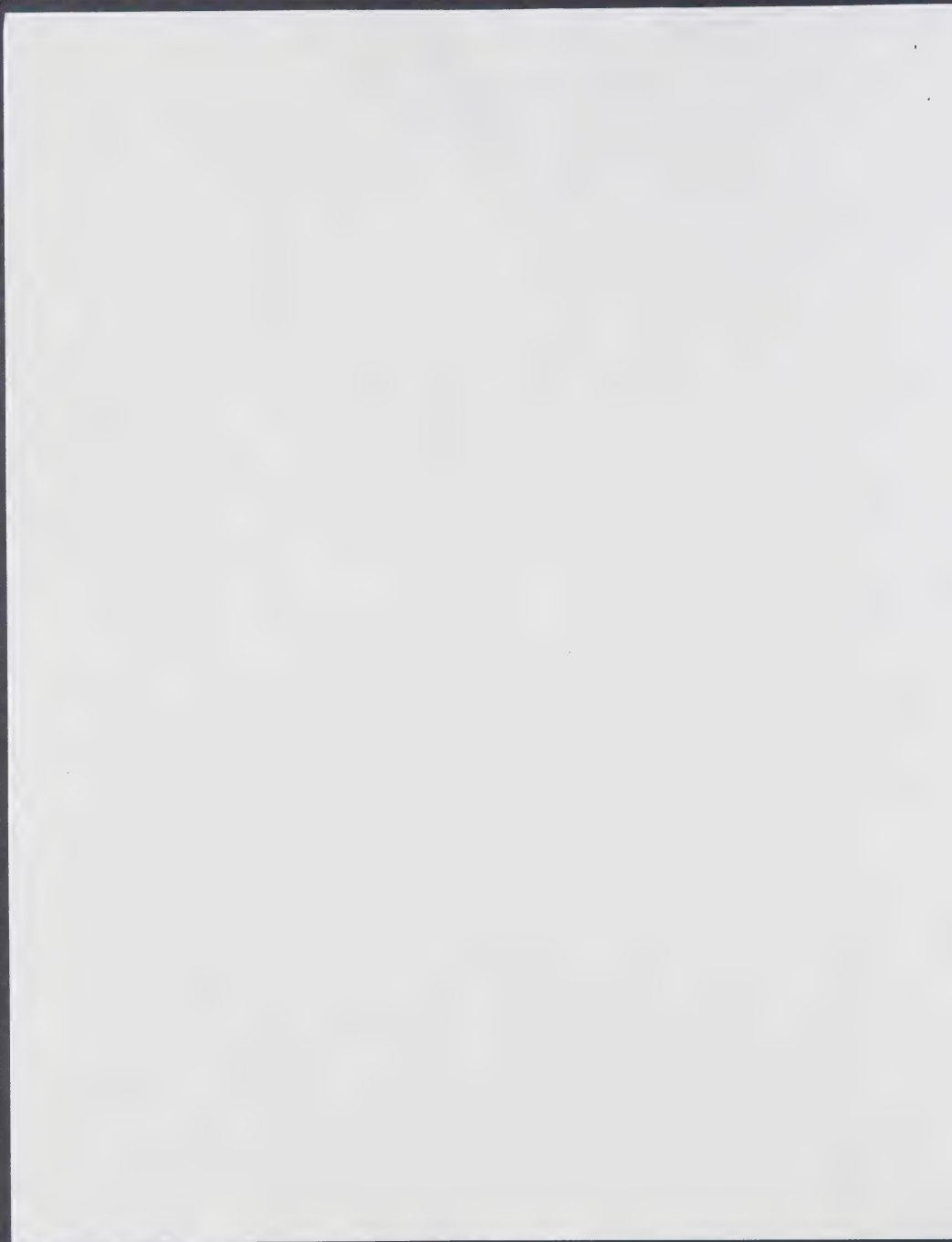
Yours sincerely,

AB/cw

Enclosures

20 1/2 1/2 1/2 1/2

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



Orillia, Ont. Jan. 15, 1996

Dear Dr. Bader,

While I am busy preparing a paper about your interesting life, which I am going to give at the Current Events' Club of the University Women's Club, I came across a line in the chapter 'Searching for Suppliers' in your autobiography, ..."Januarius Zick, one of Germany's best rococo painters." (p.111).

I went straight to my Janson, History of Art to see if there was a reference to him, but found none. Then I asked my daughter Theresa, who recently completed a Master's degree under Dr. McTavish at Queen's, if she had ever heard of him and she hadn't. So I decided to write to you directly and ask if you could let me know where I might find some information on this painter. I visit Germany frequently and would very much like to see some paintings by this artist. Although I have been interested in art for many years, my knowledge is still limited. Now I am planning to enrol at UoT this fall to take courses in art history. The extension courses I have taken have been interesting, but they have always just whetted my appetite and I was always hungry for more.

Just a year ago, Orillia finally managed to open a very small public art gallery. I offered my time for volunteer services and was asked to give school tours. These have become very successful and I have found it so rewarding to catch the interest of children while we explored paintings together. We have no permanent collection yet, and change our exhibitions almost every month. The young woman who is the curator is very energetic and enthusiastic, and we are looking forward to an even busier year 1996.

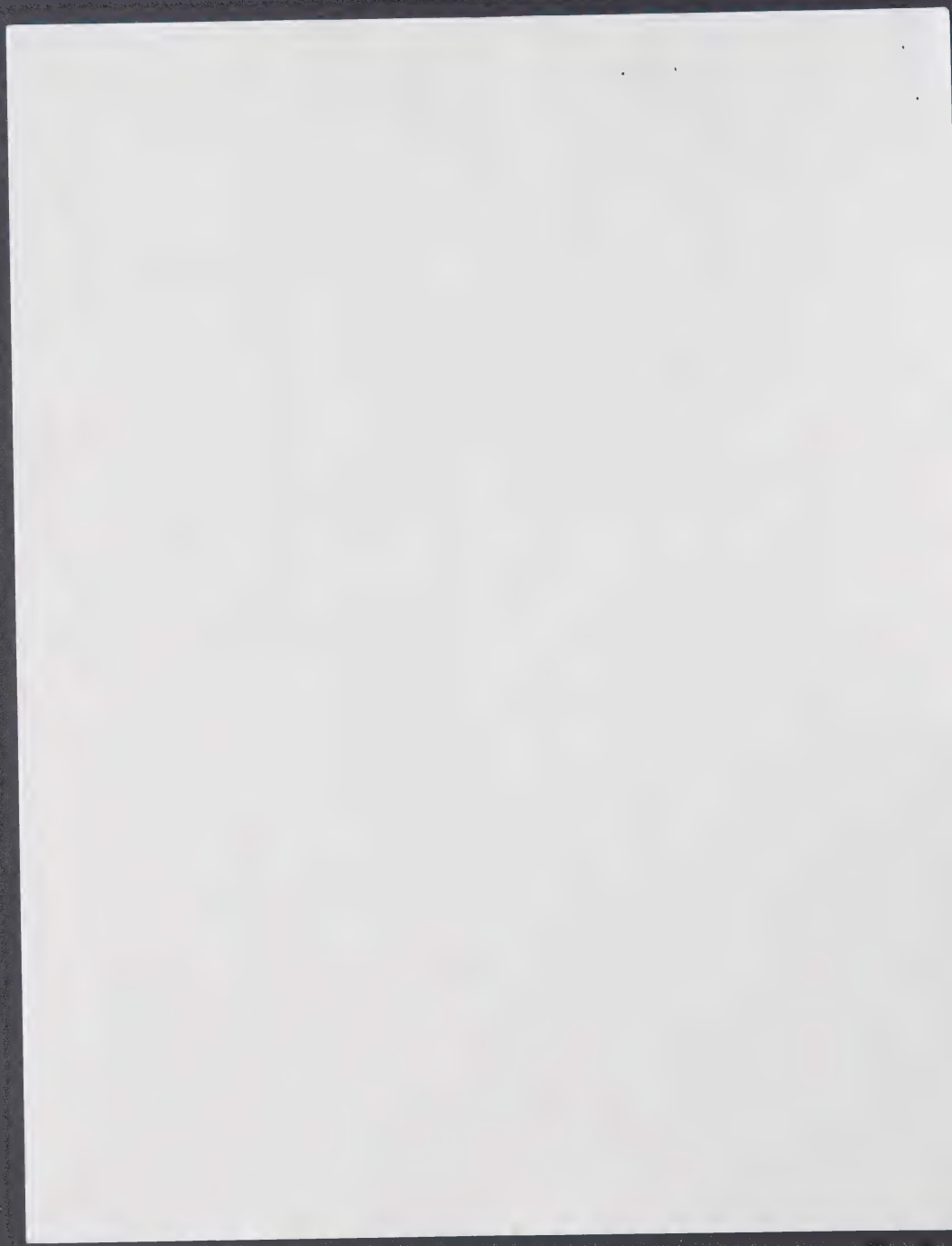
Before I end this letter, I would like to tell you, Dr. Bader, that I am immensely impressed with your accomplishments, but even more with your generosity in sharing so much of your knowledge, money, time and art works with so many people. I wished there were many more persons of your calibre, but I am glad to know that you and your wife are doing so much good.

With many thanks and very good wishes for another interesting year of finding great art,

Sincerely,



URSULA SOPER
29 Tecumseth St.
ORILLIA, ONT
L3V 1X7



Ursula & Harry Soper
29 Tecumseth Street
Orillia, Ontario
L3V 1X7 CANADA



Hilfred Bader Fine Arts
Aster Hotel.
Milwaukee, Wisc.

U. S. A.

Att. Dr. A. Bader





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 18, 1996

Mr. Rob Smeets
Old Master Paintings
Via Camperio, 9
20123 Milano
Italy

Dear Mr. Smeets:

I so enjoyed meeting you last week. There can't be many Dutchmen living in Italy who know as much as you do about both Dutch and Italian artists. And what a good idea to have the Belgian lion on your card.

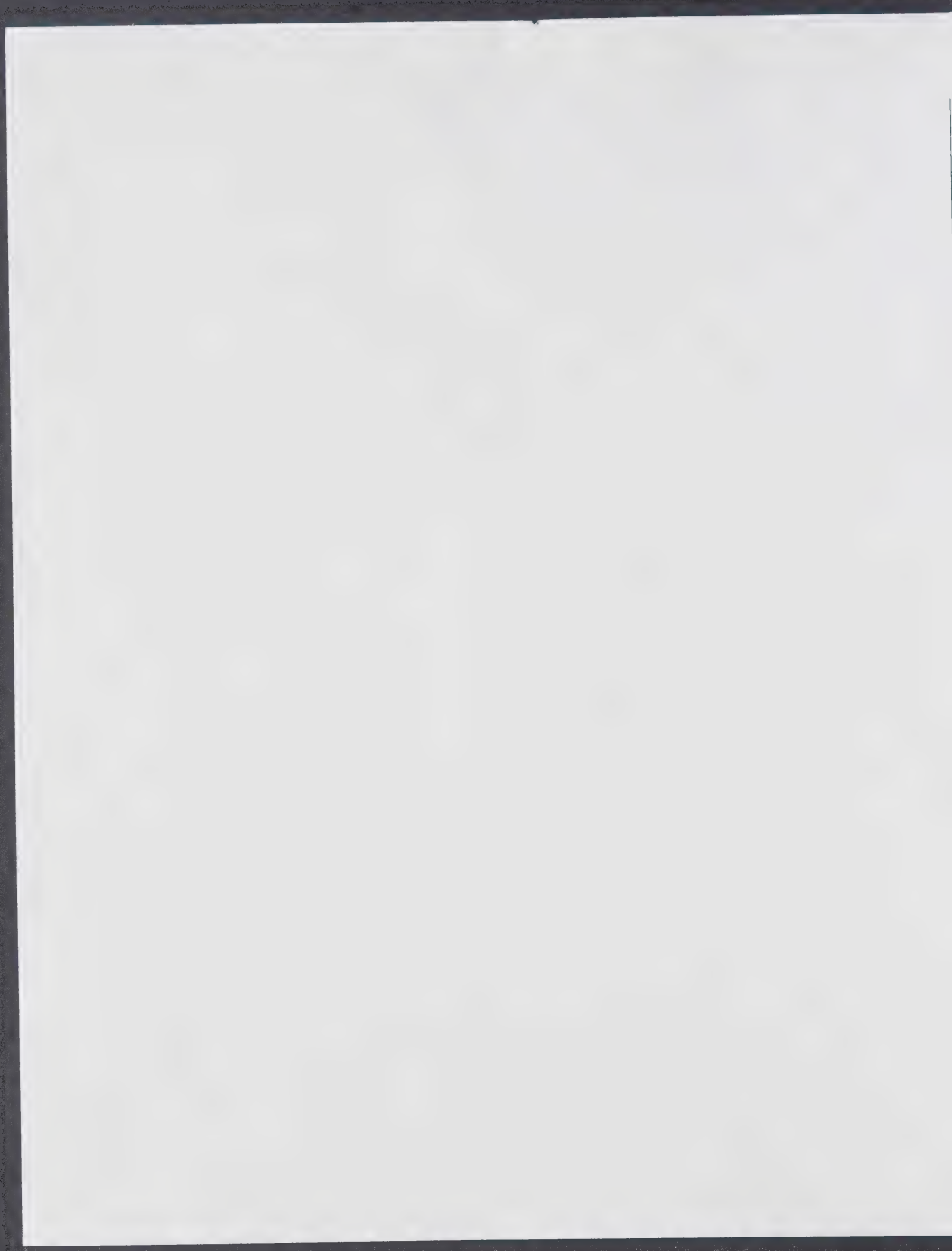
Please think of me when anonymous works of good quality from the Rembrandt School come your way.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

September 29, 1995

ESTABLISHED 1961

Dr. David Schaff
David Schaff Ltd.
P.O. Box 628
Mendenhall, PA 19357

Dear Dr. Schaff:

Thank you for allowing me to look at the transparency of the sculpture of Moses.

I fear that I would not be able to move this profitably based on a cost of \$16,000.

I return your transparency.

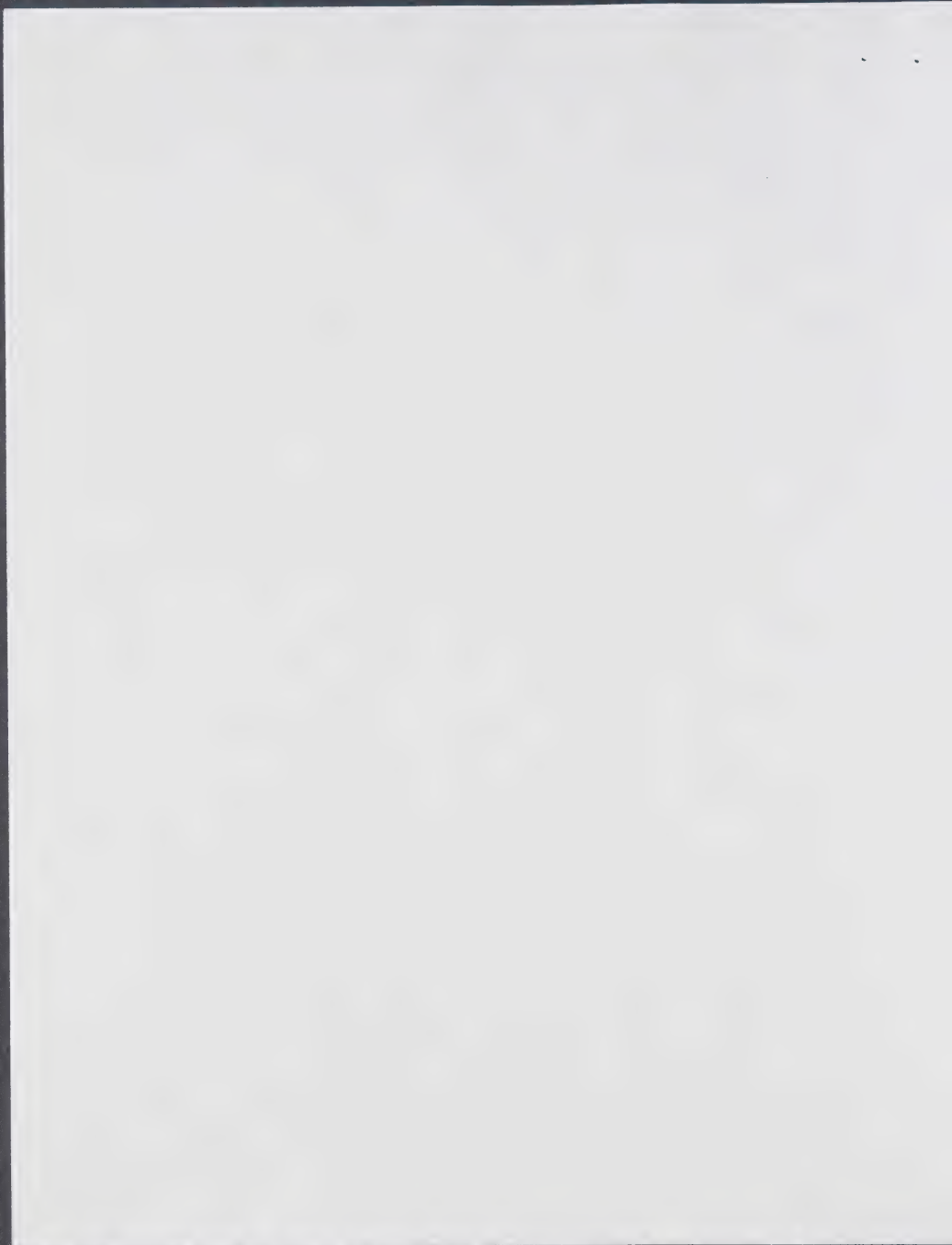
With all good wishes, I remain,

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



David Schaff Ltd.
P. O. Box 628
Mendenhall, PA 19357
Phone (610) 388-8465 / fax (610) 388-8466

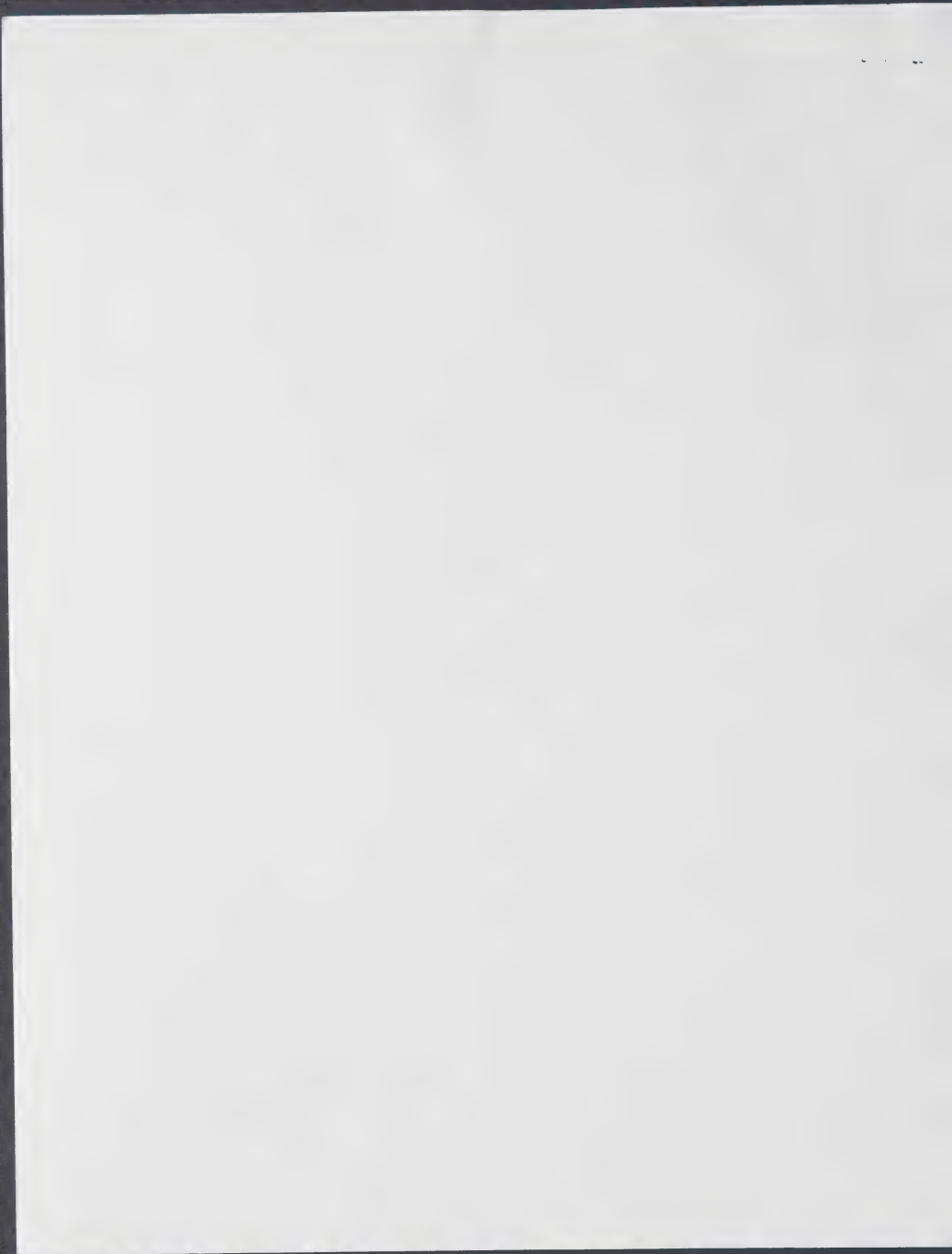
22 Sept 95

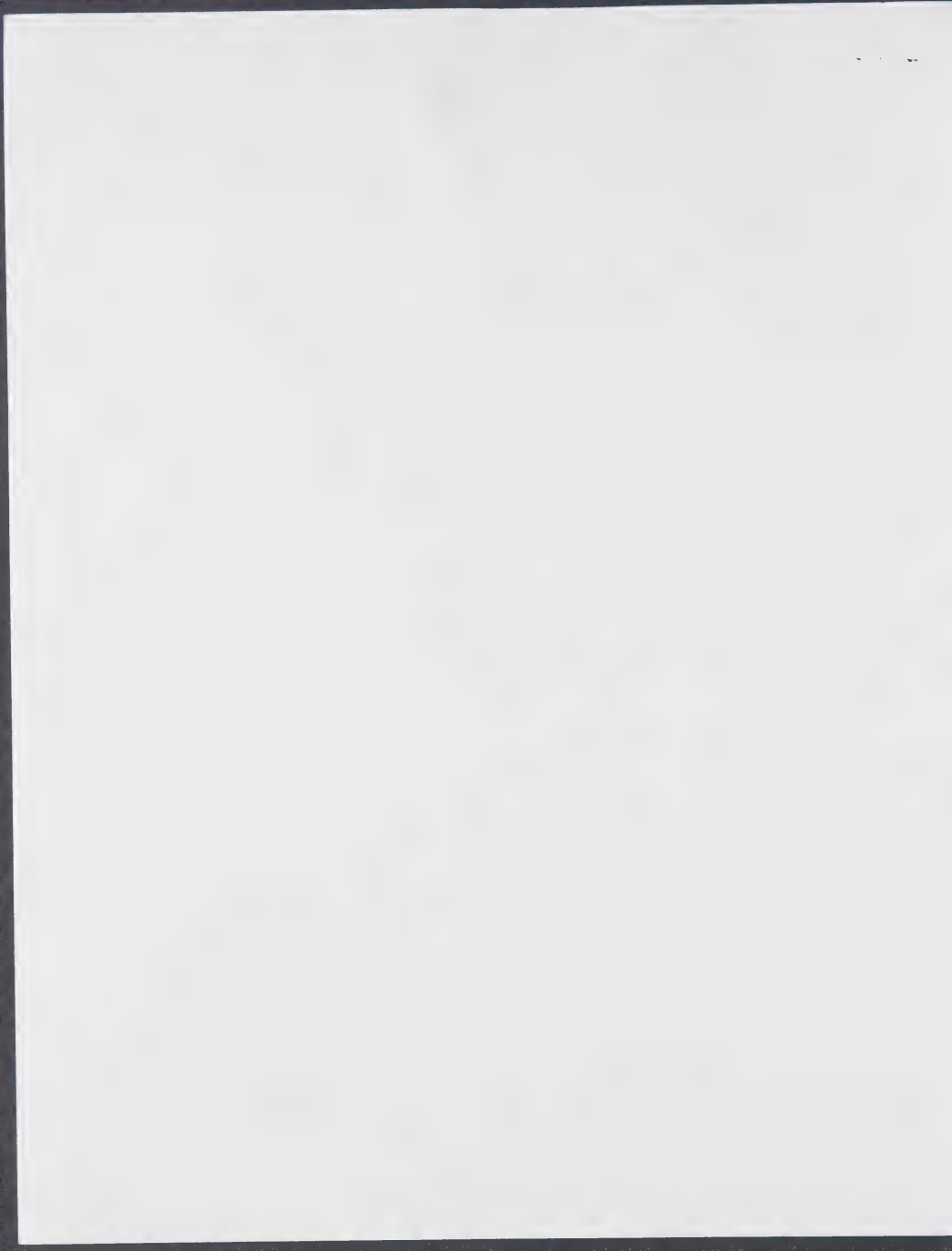
Dear Dr. Baden -

Here is the Hornö Moses. If you would like a bit more documentation, please let me know. Also, if the work is not of interest, I would be most grateful for the return of the transparency.

The price is \$20,000. To you, as mentioned, \$16,000.

With best regards in haste,
David B.







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 21, 1995

Dr. David Schaff
David Schaff Ltd.
P.O. Box 628
Mendenhall, PA 19357

Dear Dr. Schaff:

The painting of *Joseph Sold into Egypt* will teach me not to purchase paintings just by photograph.

My check is enclosed.

Best wishes,

AB/cw

Enclosure

1738

DATE Sept 21, 95 12-5, 43
750

\$ 3,600⁰⁰

DOLLARS Check number

ALFRED BADER FINE ARTS
ASTOR HOTEL, SUITE 622
924 E JUNEAU AVE.
MILWAUKEE, WI 53202

PAY TO THE ORDER OF David Schaff Ltd

Three thousand six hundred & no/100

M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53202

FOR Joseph Sold into Egypt

⑈001738⑈ ⑆07500005⑆ 00003⑈68296⑈

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



LAWRENCE STEIGRAD FINE ARTS

42 East 76th Street

New York, New York 10021

Tel: (212) 517-3643

Fax: (212) 517-3914

June 2, 1995

Dr. Alfred Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Dr. Bader,

Enclosed please find a transparency and fact sheet on a painting by Jacob de Wet.

I just showed the painting to Otto and he suggested that I send you a transparency (you are the first person that I have offered it to).

The painting was purchased by the present owner when it was deaccessioned by Brandeis University (Waltham, Massachusetts) at Sotheby Parke Bernet, New York, June 6, 1978. He purchased it because his father had donated it to the museum. The painting is dirty and needs to be cleaned but the condition as Otto can attest to is wonderful. It is consigned at \$20,000. net to the owner and I am asking \$25,000. to the trade.

Please let me know if it is of interest

Sincerely,



Lawrence Steigrad

LS:sj
Encl.



LAWRENCE STEIGRAD FINE ARTS

42 East 76th Street

New York, New York 10021

Tel.: (212) 517-3643

Fax: (212) 517-3914

JACOB WILLEMSZ DE WET

(Haarlem circa 1610 - Haarlem 1671/1672)

THE TRIUMPH OF MORDECAI

signed J. d. Wet in the lower left

oil on panel

23 3/4 x 32 1/2 inches 60.5 x 82.5 cm

PROVENANCE

Anonymous sale, Drouot, Paris, March 12-13, 1934

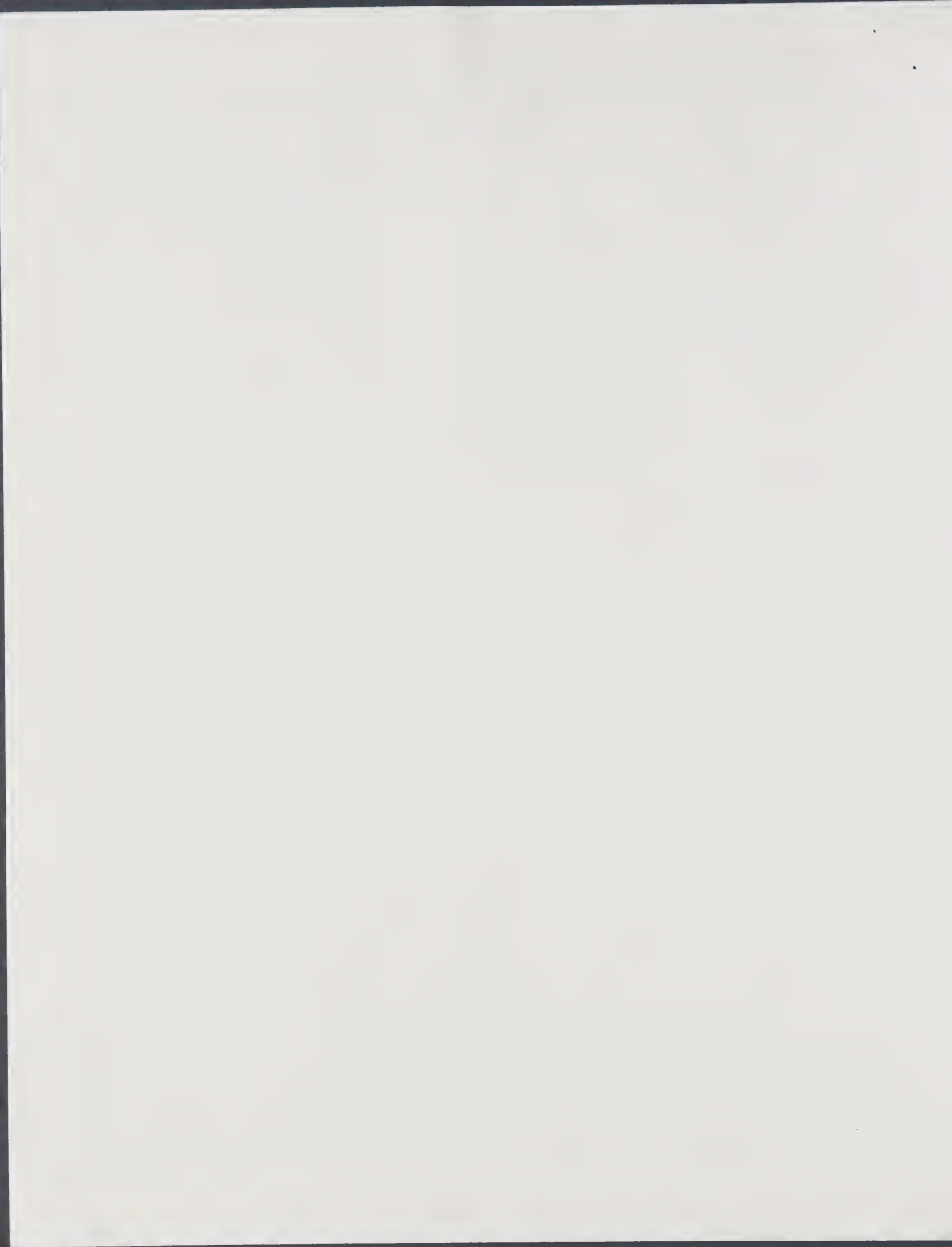
George J. Goldstein, Chicago

Samuel Friedenberg, New York, who donated it to

Rose Art Museum, Brandeis University, Waltham, Massachusetts, who deaccessioned it

Sale, Sotheby Parke Bernet, New York, June 6, 1978, lot 140, where purchased by

Private Collector, Greenwich, Connecticut, until the present time





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 21, 1995

Mr. Lawrence Steigrad
Lawrence Steigrad Fine Arts
42 East 76th Street
New York, NY 10021

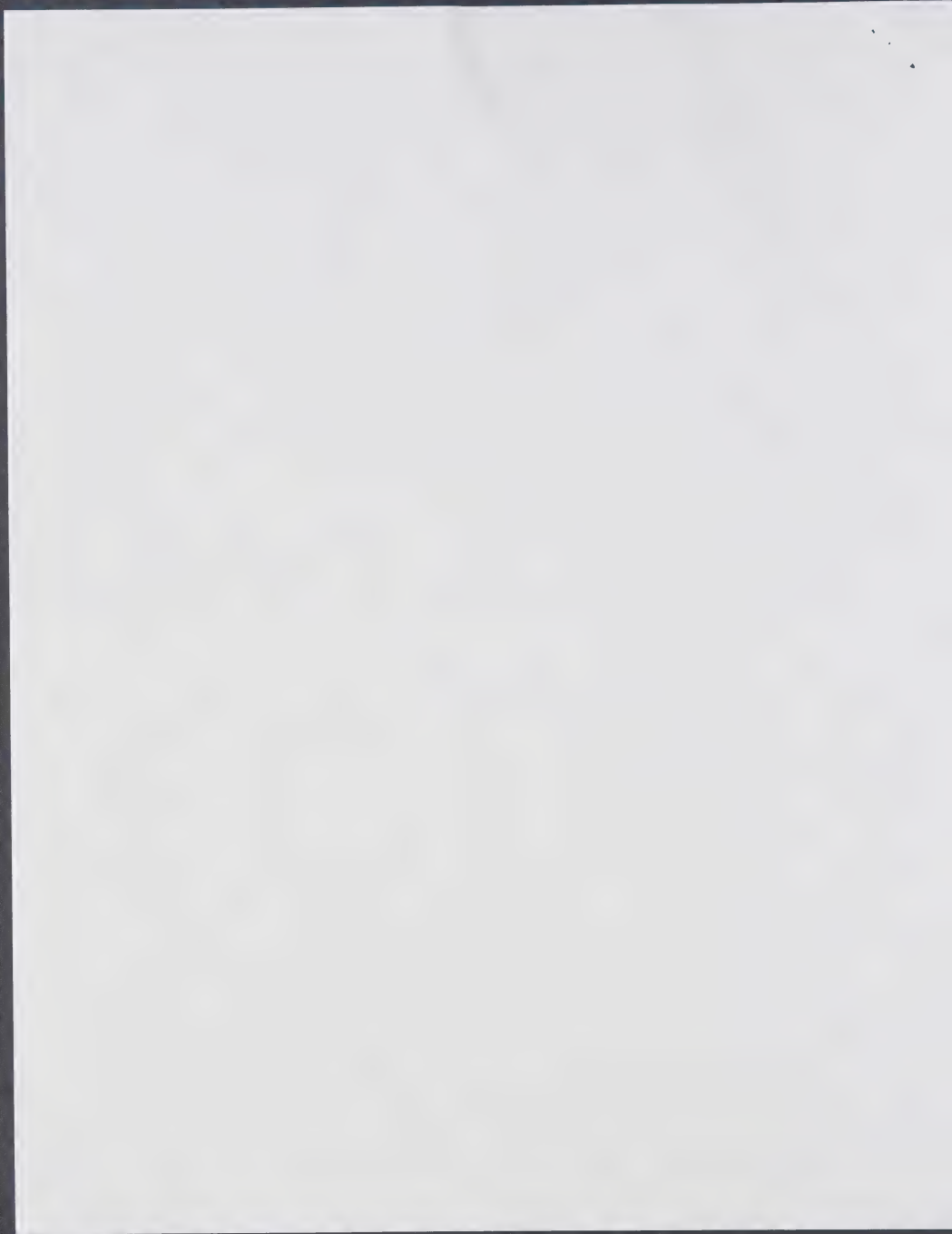
Dear Mr. Steigrad:

Per your request, I am returning the transparency of the painting by Jacob de Wet. As it arrived after Dr. Bader's departure for England, he has not seen it.

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 414 277-0709





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 19, 1995

Via Facsimile: 212/724-5044

Ms. Brigitte Saint-Ouen
24 West 88th Street
New York, NY 10024

Dear Ms. Saint-Ouen:

Thank you for your letter of May 28th regarding your availability.

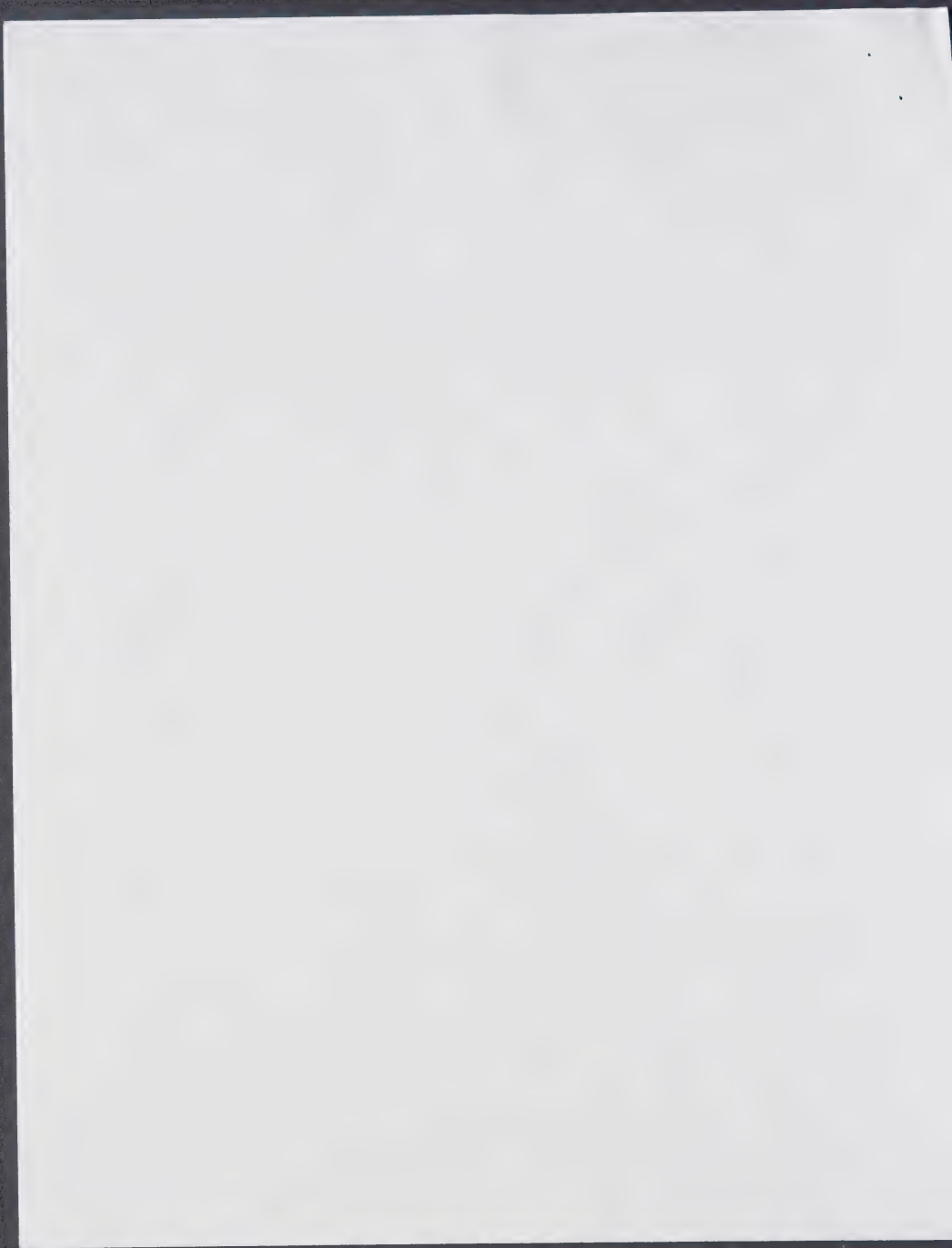
However, Alfred Bader Fine Arts is a very small, private gallery, and we could not possibly make proper use of your many talents and abilities.

Wishing you all the best in your search, I remain,

Yours sincerely,

Cheryl Weiss
Office Manager

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



Brigitte Saint-Ouen
24 West 88th Street
New York, N.Y. 10024
Tel-Fax 212/724-5044

May 28, 1995

The Director
Alfred Bader Fine Art
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, WIS 53202

Sir/Madam:

For the last two years, I have held a senior sales position at the Wally Findlay Gallery on 57th Street in New York City. The experience has been remarkable and highly productive.

Currently, I am seeking a position in sales at an established gallery because Wally Findlay is closing in the summer. I would welcome the opportunity to meet with you to discuss the possibility of joining Alfred Bader Fine Art. My unique background, broad client base and strong ties to artists would make an outstanding contribution to your business.

I have developed an international client list with over 850 corporations and private individuals, including many in the top five percent income bracket in the U.S. They have been consistently updated on new hangings and artist arrivals, and as a result, many have become loyal, repeat customers. In New York, I have generated steady sales, approximating 25 percent of the gallery's overall revenues.

In total, I have five years sales experience. Prior to arriving in New York, I worked at Wally Findlay in Paris for three years, as assistant to the director and sales manager. In that position, I built up the business and brought in 45 percent of the gallery's sales. Part of this success was achieved by pursuing the Far Eastern market, particularly Japan where I cultivated clients in Tokyo, Osaka and Kyoto, as well as Hong Kong .

In addition, I created and edited catalogs and generated publicity for the gallery.

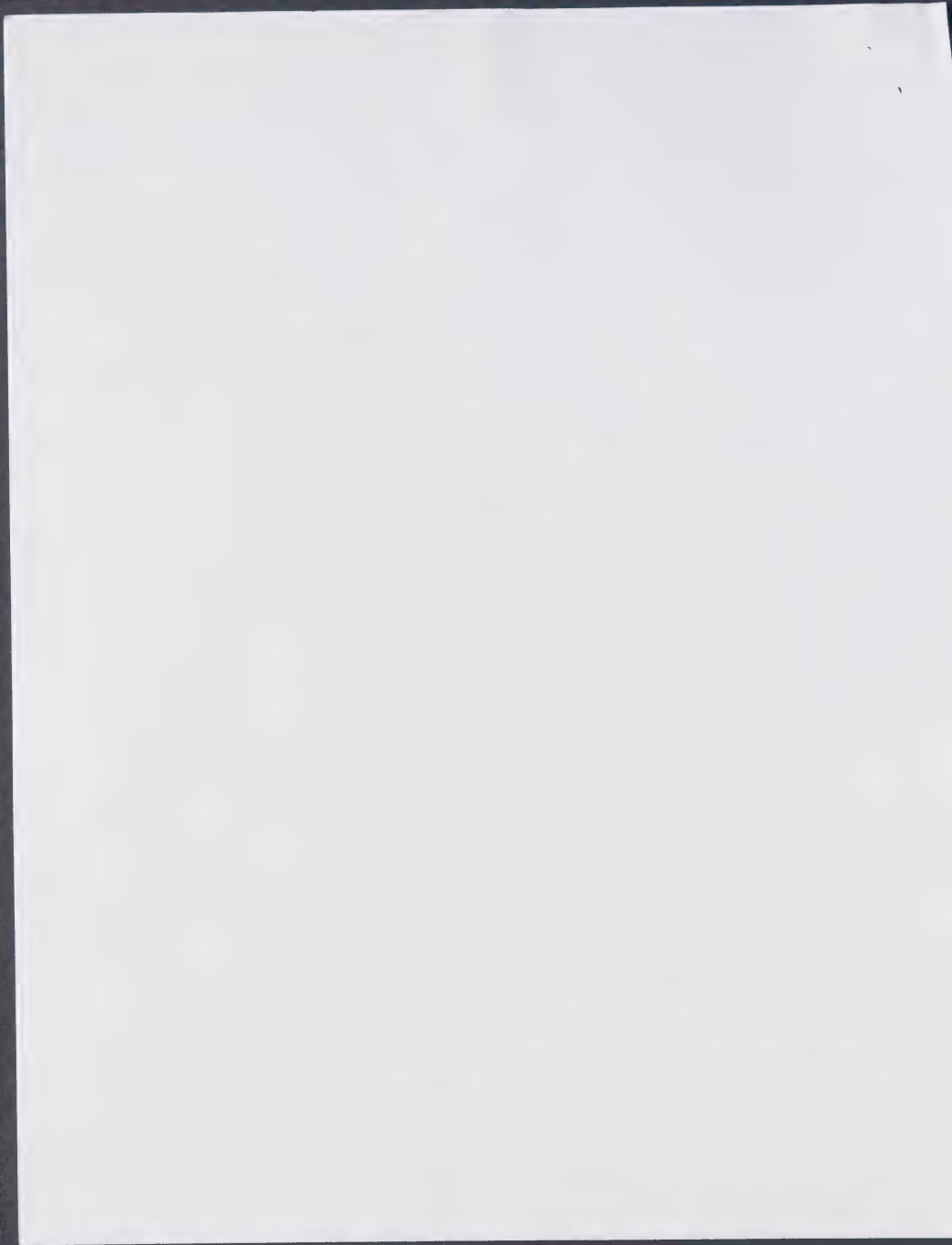
I have a thorough understanding of Impressionist and Post-Impressionist European and American art. I studied Art History at the Louvre in my native Paris and graduated from the University of Paris with a degree in European Business. Also, I have excellent communication skills, I am fluent in French and English and I am studying Japanese.

Thank you for your consideration. I will call you very soon to arrange a meeting. Certainly, I can be instrumental in the continued success of your gallery.

Sincerely,

Brigitte Saint-Ouen

Brigitte Saint-Ouen



FAX FROM

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

April 13, 1995

To: Jacobine Huisken
Stichting Koninklijk Paleis te Amsterdam
Fax: 31-206-233-819

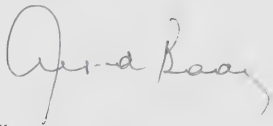
Dear Dr. Huisken:

In response to your fax of April the 4th - to which I respond so late because I have been traveling - I understand that the Jacob van Campen will be picked up by Mr. Larry Stadler of the Milwaukee Art Museum shortly.

Please show the lender as "From the Collection of Isabel and Alfred Bader".

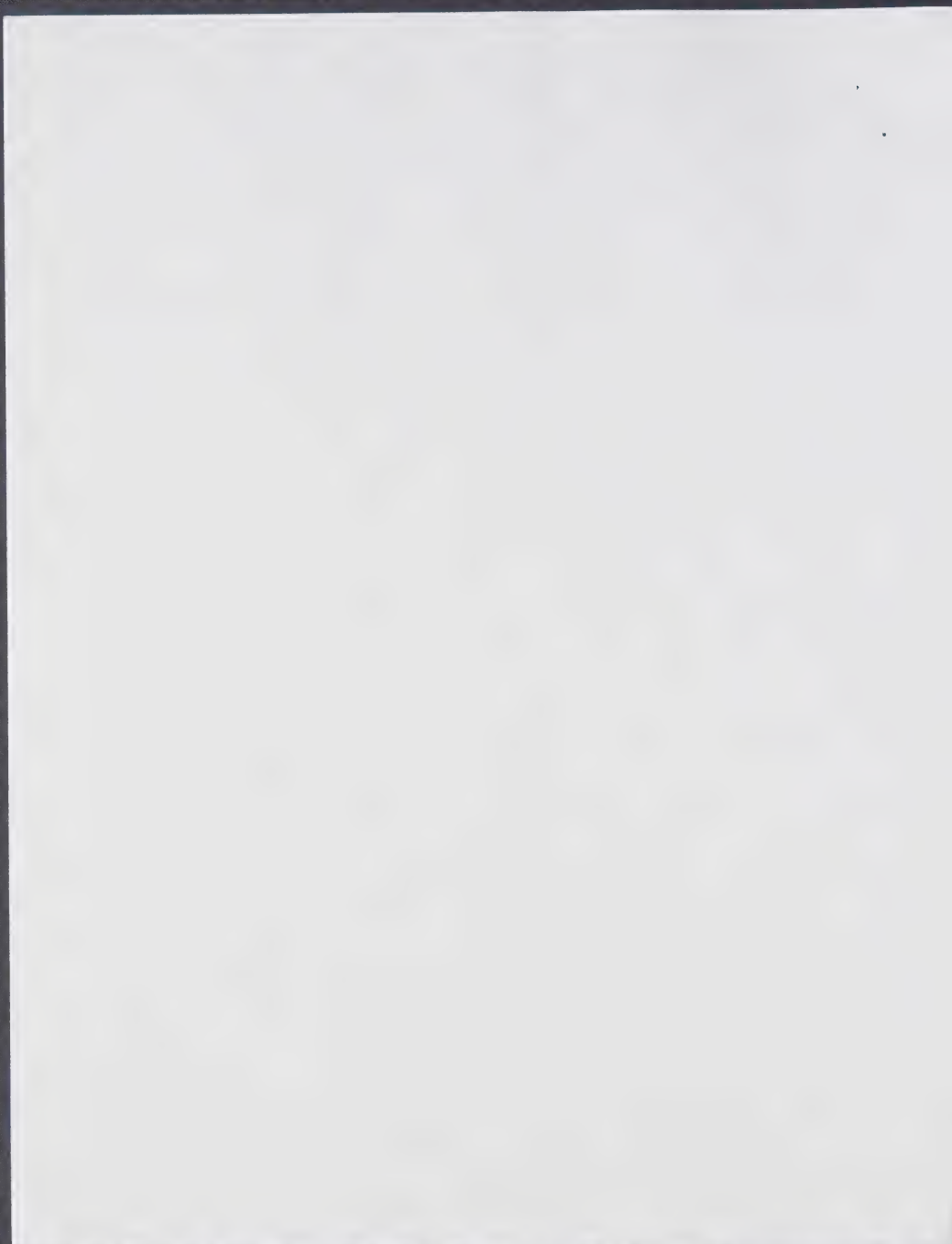
With best wishes, I remain,

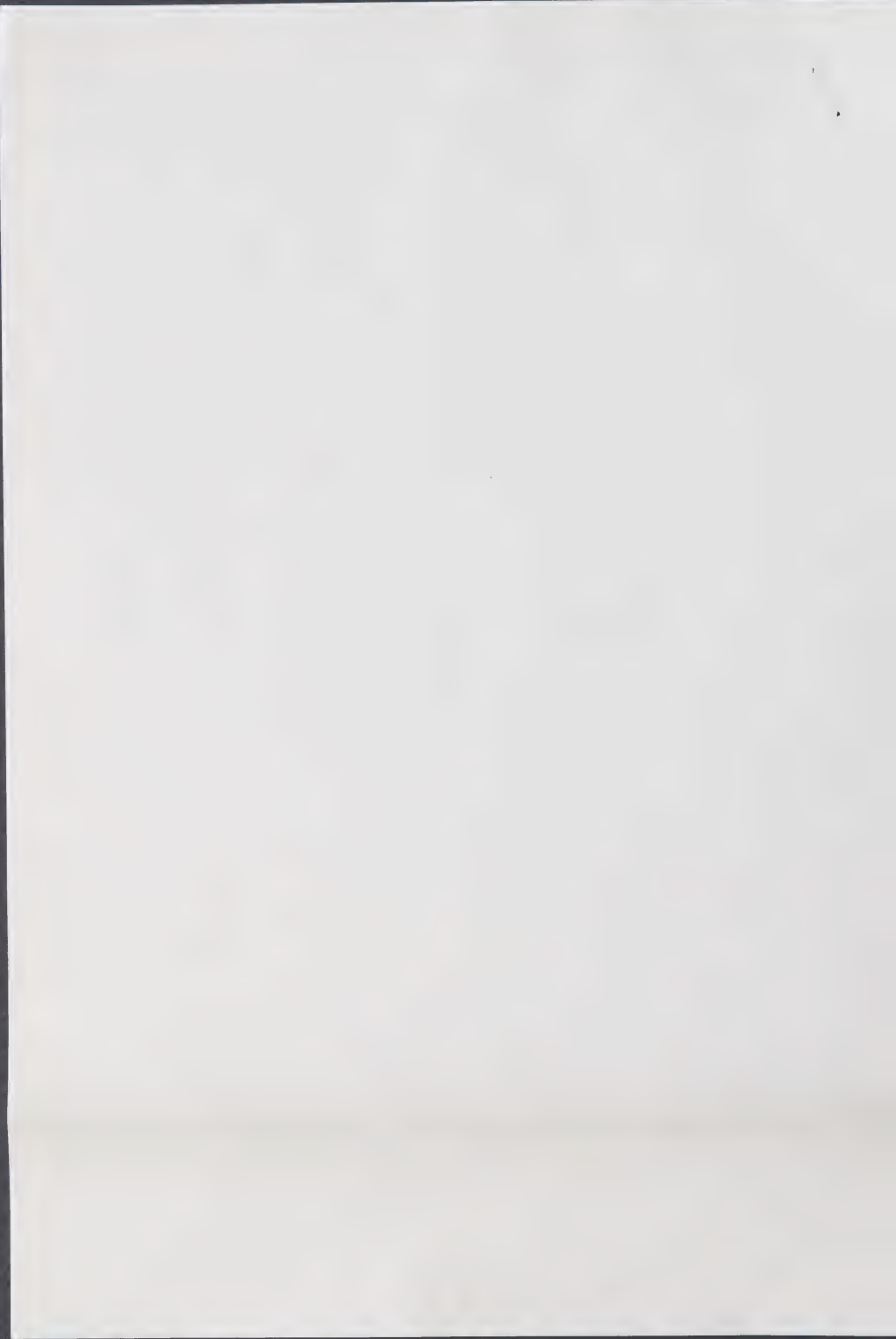
Yours sincerely,



AB/cw

cc: Larry Stadler





COMMUNICATIONS SECTION

COMMUNICATIONS SECTION

11-7-78

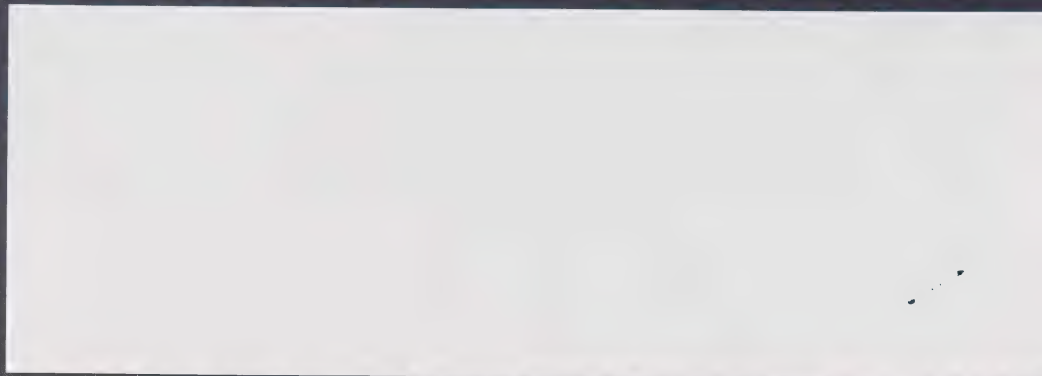
11-7-78

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 29, 1996

Mr. Natan Saban
210 174th Street, Apt. 2303
Miami Beach, FL 33160

Dear Mr. Saban:

Time moves on, and I very much hope that you will have a chance to visit us in Milwaukee someday.

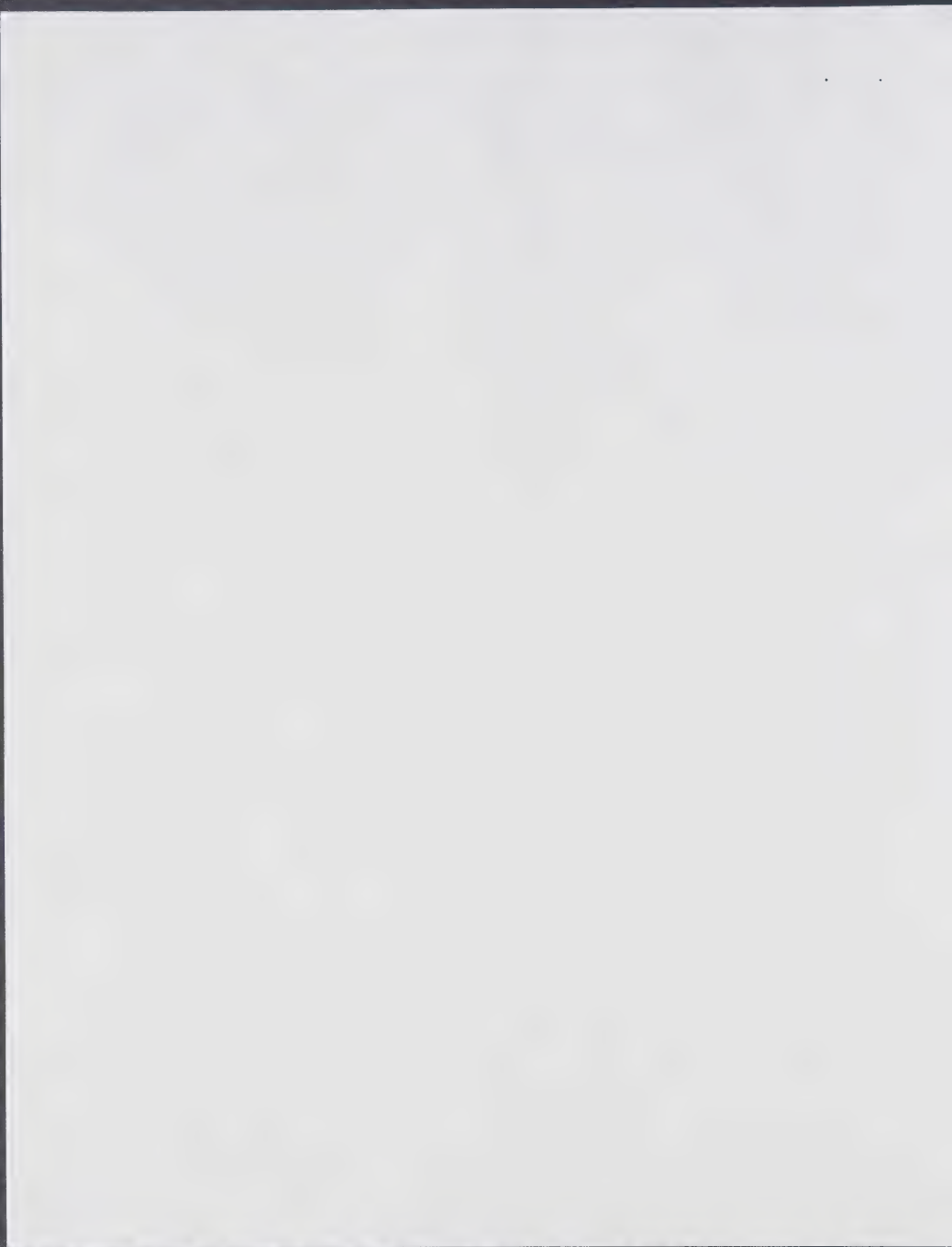
I used to go to Florida once a year to be with a very good friend living there. He is an impassioned art collector, and we used to drive from dealer to dealer. Unfortunately - and not surprisingly - he has gotten sick and tired of Florida and has moved back to Indiana.

With all good wishes, I remain,

Yours sincerely,

AB/cw

By Appointment Only
ANOR HOLL ST 111 022
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709



Natan Saban
210 174th Street, Apt. 2303
MIAMI BEACH, FL 33160
U.S.A.
Tel: 305-937-4134

May 23, 1996

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

Dr. Bader:

Thank you very much for your letters and attached news paper articles dated 2-20-96 and 5-9-96.

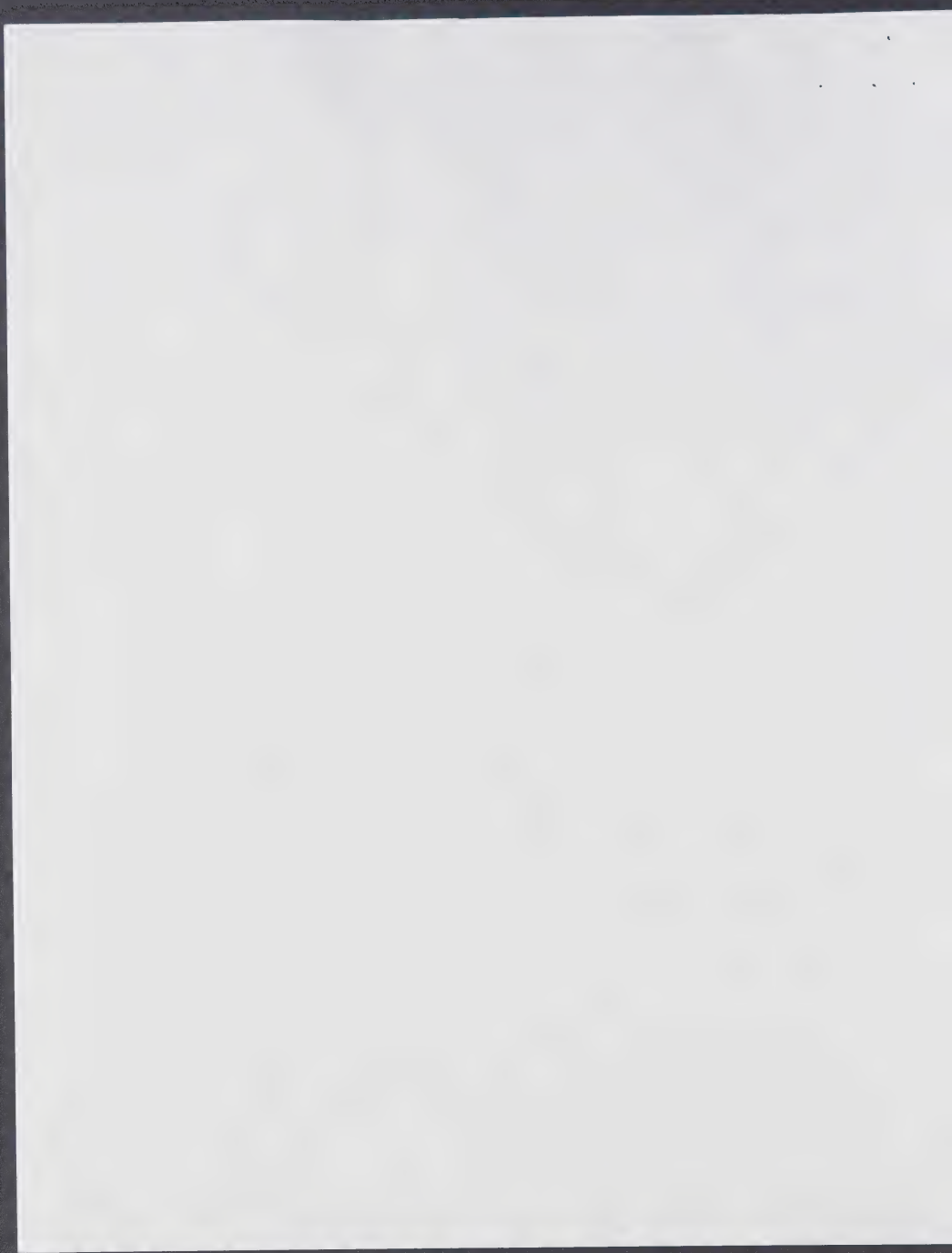
I called you as soon as I received them and left a message on your answering machine but you were out because of Passover. Then I traveled to Israel and returned yesterday to receive your latest news which filled me with the same satisfaction as if it were my own painting. I congratulate you and wish you many more successes in the future.

I would like to visit you this summer but things in Venezuela are a bit complicated and I am behind in many things there, including my connections in the art world. When we are together in person I have something very important to show you.

With my fondest regards,

A handwritten signature in cursive script, appearing to read 'Natan Saban', written in dark ink.

Natan Saban





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 4, 1996

Mr. Natan Saban
210 174th Street, Apt. 2303
Miami Beach, FL 33160

Dear Mr. Saban:

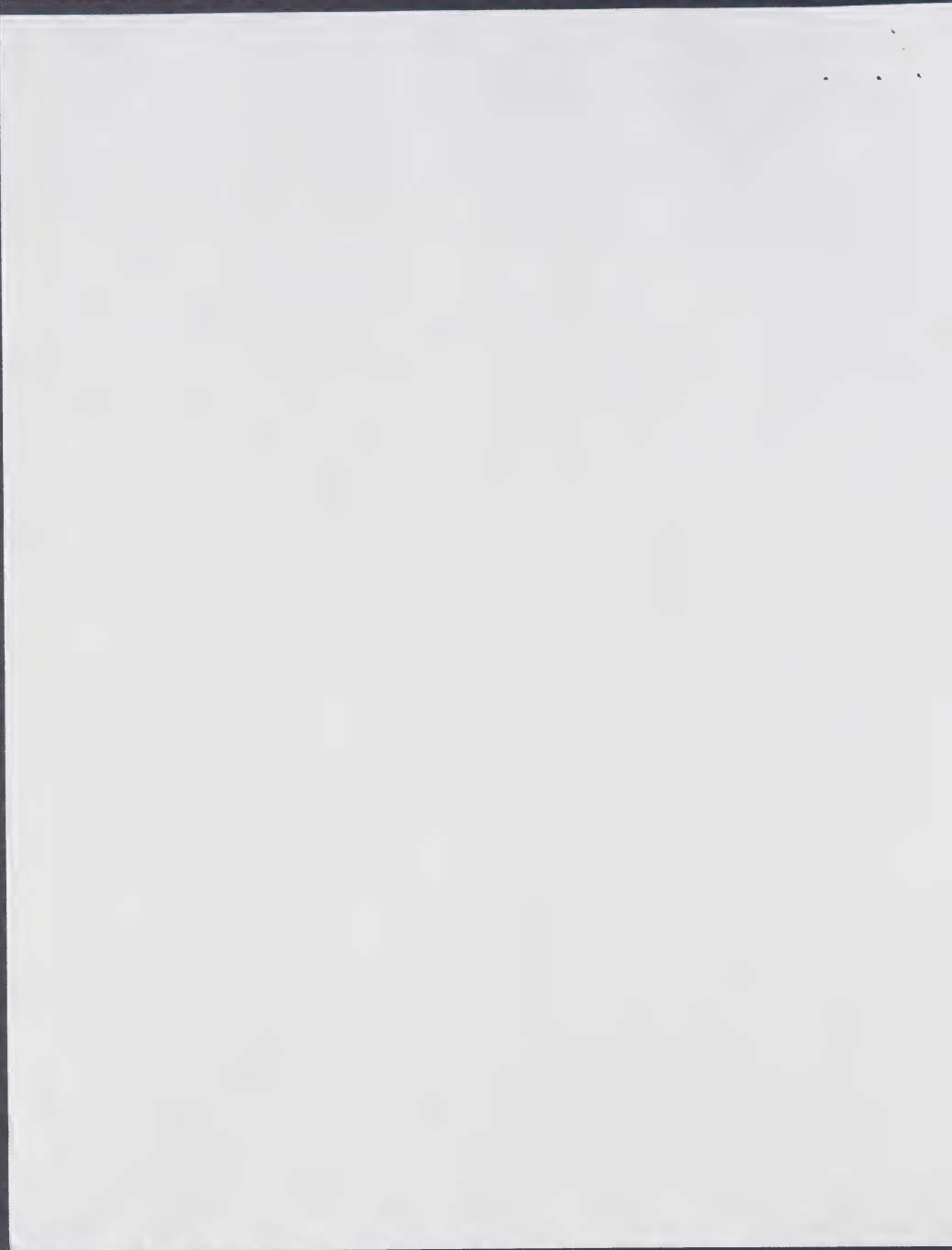
Thank you for your letter of May 23rd to Dr. Bader.

He is in England and on the Continent through the end of July 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 414 277-0709



Natan Saban
210 174th Street, Apt. 1912
Miami Beach, Florida 33160
U.S.A.

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

August 8, 1996

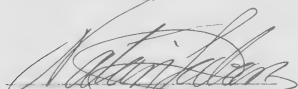
Dear Dr. Bader:

Thank you for your letter of July 29, 1996. I am planning to visit with you in the next few weeks. I will let you know in advance when I set a date.

First of all, I want to know you personally and at the same time be able to discuss subjects which are of our mutual interest.

Until then, I remain with best regards,

Respectfully,



Natan Saban

To Otto

Do you know this man personally ?
Of course I know about his paintings.

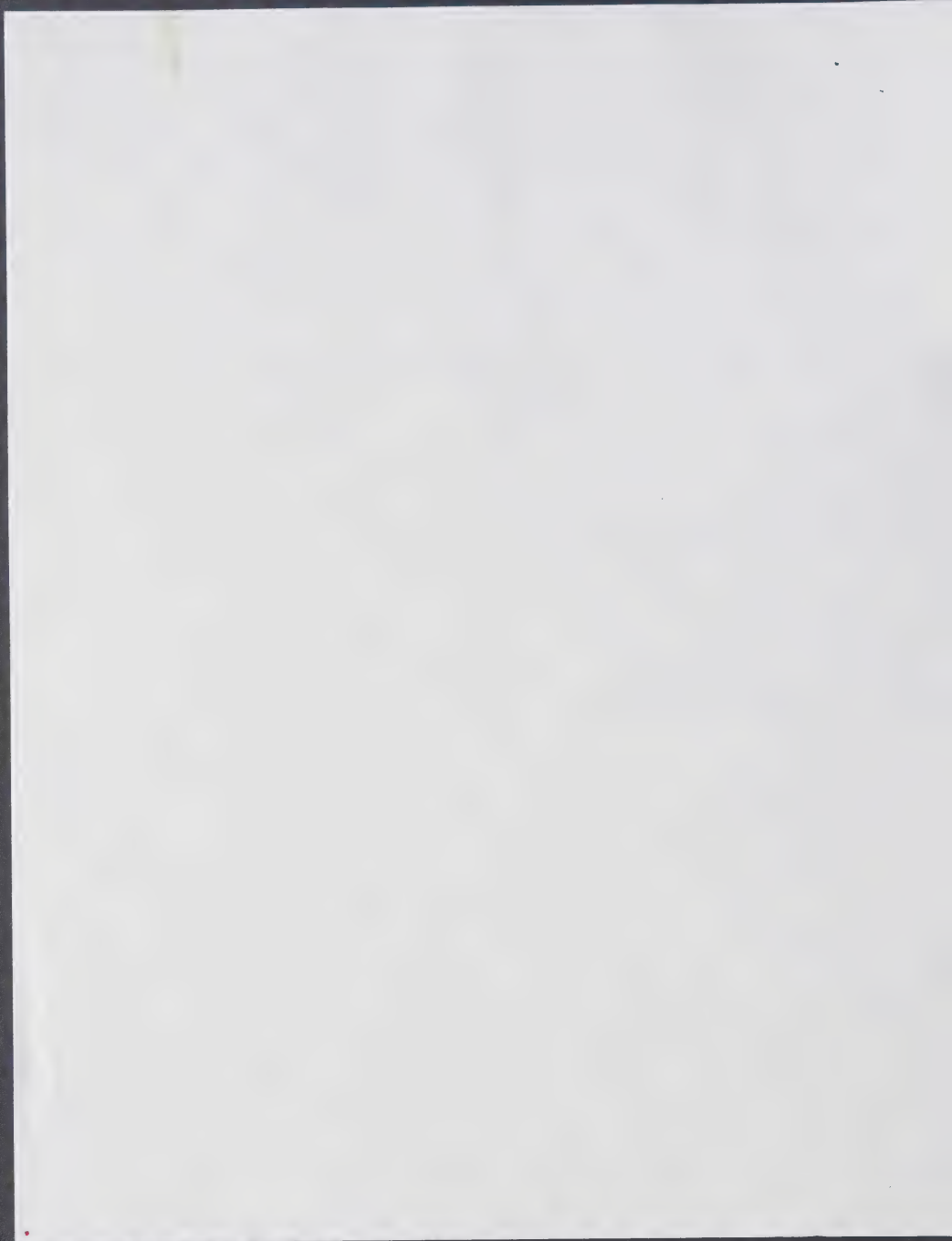
How is your ear ?

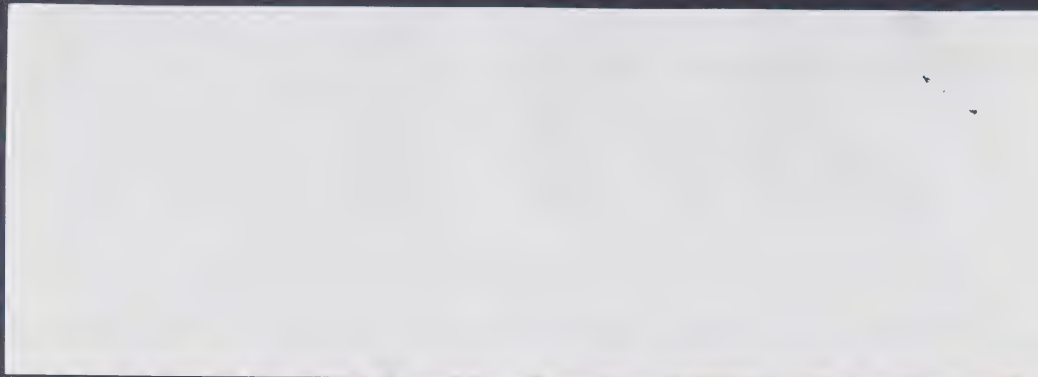
What do you think of the Galileo ?

Best wishes

Aug 14.

Quina







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 9, 1996

Mr. Natan Saban
210 174th Street, Apt. 2303
Miami Beach, FL 33160

Dear Mr. Saban:

The enclosed description of the upgrading of RRP-C-22 will interest you.

Of course, I hope that the same will happen to some of your and more of my paintings which we believe are really by Rembrandt.

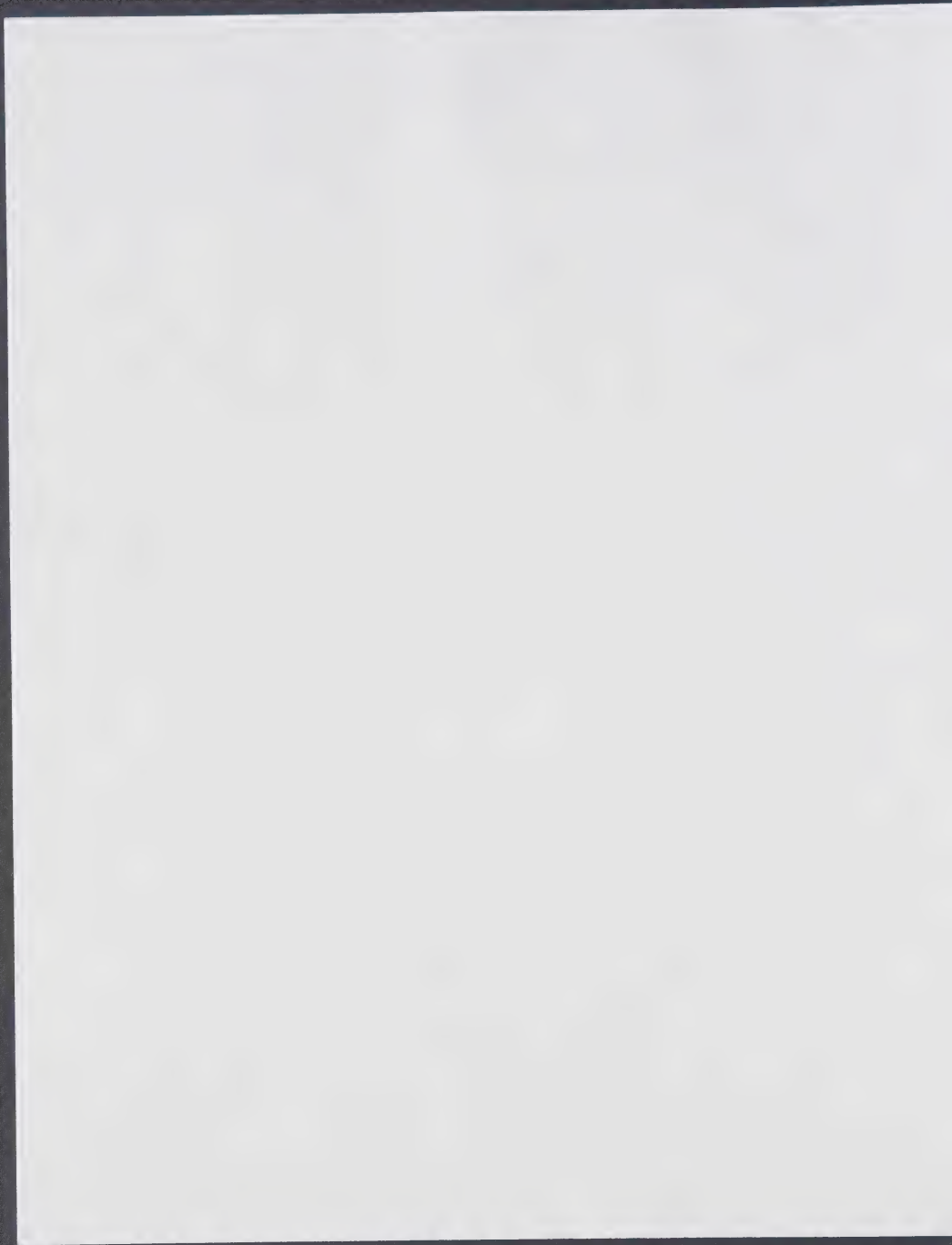
With all good wishes, I remain,

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 414 277-0700





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 25, 1994

Dr. L. Shmuylovich
158 White Birch Road
Edison, New Jersey 08837

Dear Dr. Shmuylovich,

Thank you so much for your letter with photograph of your painting of Masanov's Red Square.

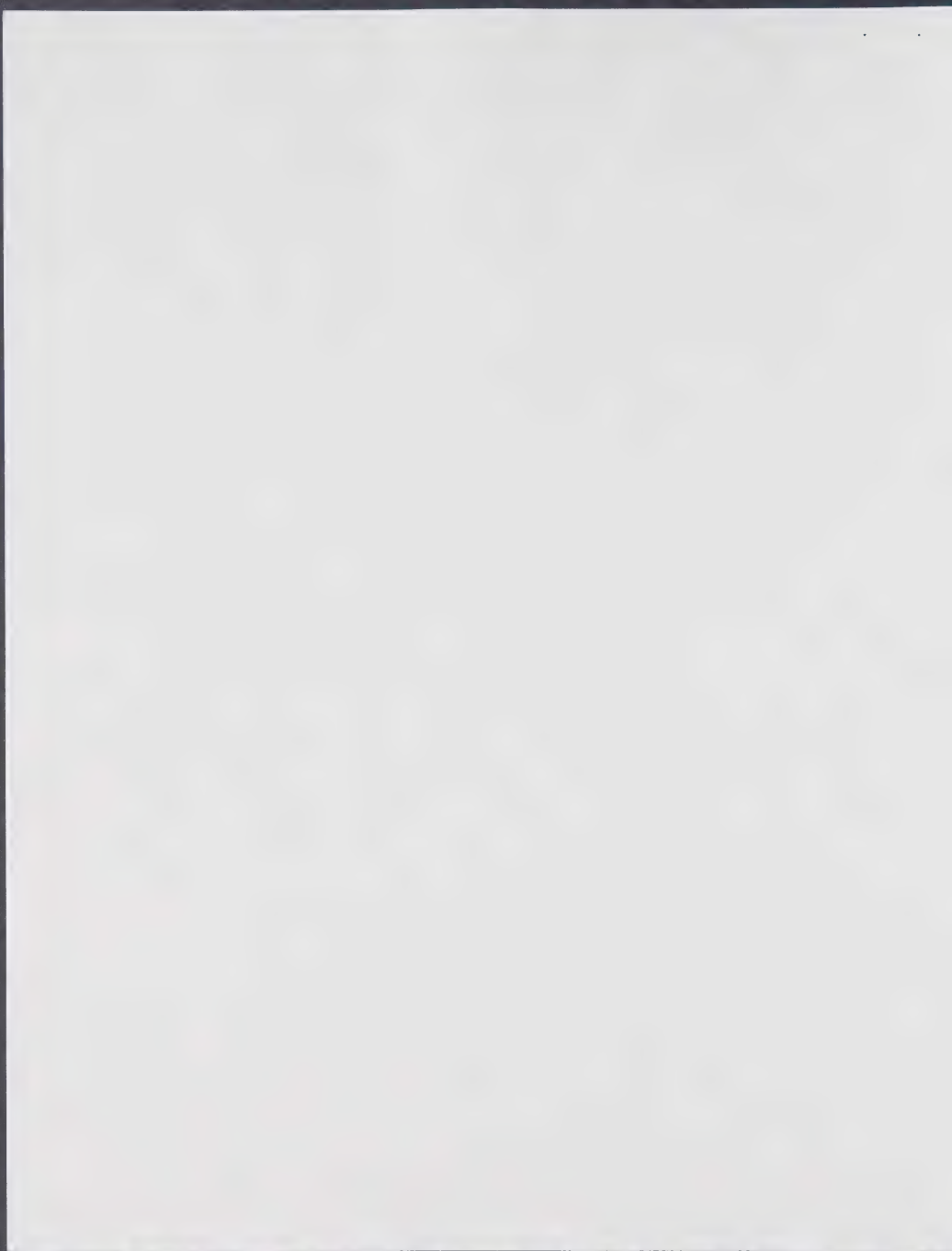
This painting is attractive, but unfortunately I just don't have any customers for Russian works.

I believe that this may be of sufficient value that one of the two major auction houses in New York, Christie's or Sotheby's, would be willing to sell it for you.

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



Dear Mr. A. Bader

Our mutual friend, Paul Löw Beer in Vienna, recommended I get in touch with you.

When I was in Moscow I collected the works of several socio-realist painters. Some of them I brought to the U.S. including a work I purchased just before I left from the daughter of Masanov (1902-1982)

Several of his works were exhibited in the Tretyakov Gallery in Moscow.

The one I have is his "Red Square", completed in 1957, an oil painting which is 56 x 84 cm

I am interested in selling it.

Paul has told me that you are an art collector and may be this painting will be of interest to you or to your associates.

Please be assured that I took this acquisition legally from Russia and it bears a customs stamp on its reverse.

Enclosed is a photo of the work
if you are interested, you may
contact me at: Dr. Lev Shmylovich,
153 White Birch Rd., Edison, N.J. 08837
OR Tel my son (908) ~~408~~ 549-3816

Thank you very much

Sincerely

Uwe Enoch
Lev Shmylovich

4/21/94

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



BLACK HERITAGE

Dr. L. Shmylovich
158 White Birch Rd.
Edison, N. J. 08837



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 29, 1995

Dr. Lev Shmuylovich
158 White Birch Road
Edison, New Jersey 08837

Dear Dr. Shmuylovich:

I am sorry that a long trip to England has delayed my responding to your letter of November 15th.

The pair of oval portraits look like honest, straightforward portraits of the middle of the last century, but I am afraid that I could not sell them.

I have never heard about a Dutch artist by the name of Pierry.

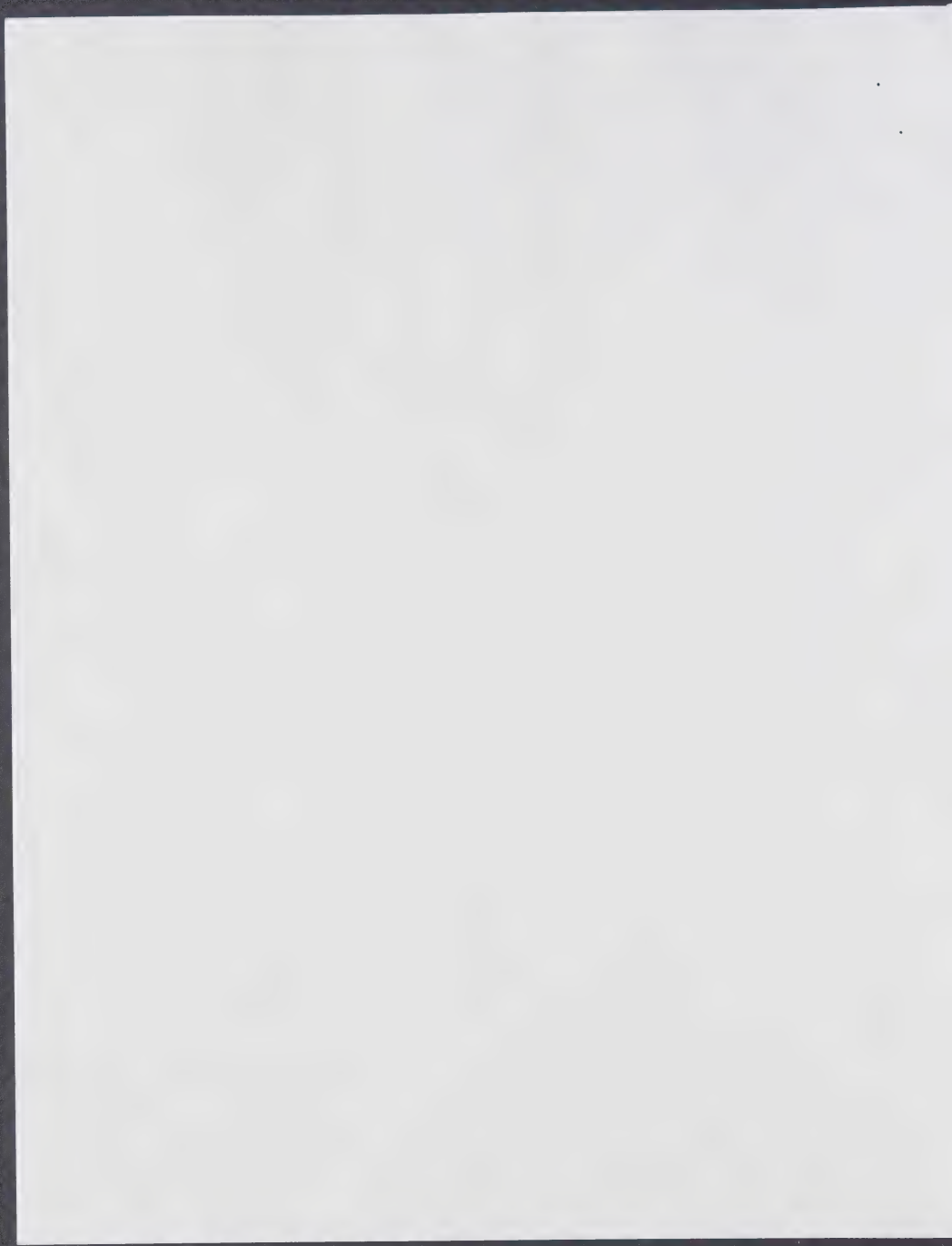
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures - return of photographs

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277 0720 FAX 414 277 0709



Lev Shmuylovich
158 White Birch Road
Edison, NJ 08837

November 15, 1995

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

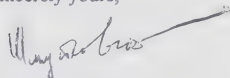
Dear Dr. Bader:

Sorry for the delay, but I received pictures of both paintings only yesterday. The name of the artist is Van de Brought. Also below the author's signature I can partially see "Amsterdam". Owners told that these pictures were painted around 1837 - 1850, and this information is appeared under the frame. Size of both paintings is 36 x 38 inches including frame. Paintings are located in New Jersey.

Dr. Bader, do you know anything about Dutch artist Pierry?

Please let me know if you are interested in buying these pictures.
Thank you for you cooperation.

Sincerely yours,

A handwritten signature in cursive script, appearing to read 'Lev Shmuylovich', with a long horizontal flourish extending to the right.

Lev Shmuylovich





FAX FROM

DR. ALFRED R. BADER'S OFFICE

Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

November 22, 1995

To: Mr. Eugene Shmuylovich
Fax: 908/218-0589

Dear Mr. Shmuylovich:

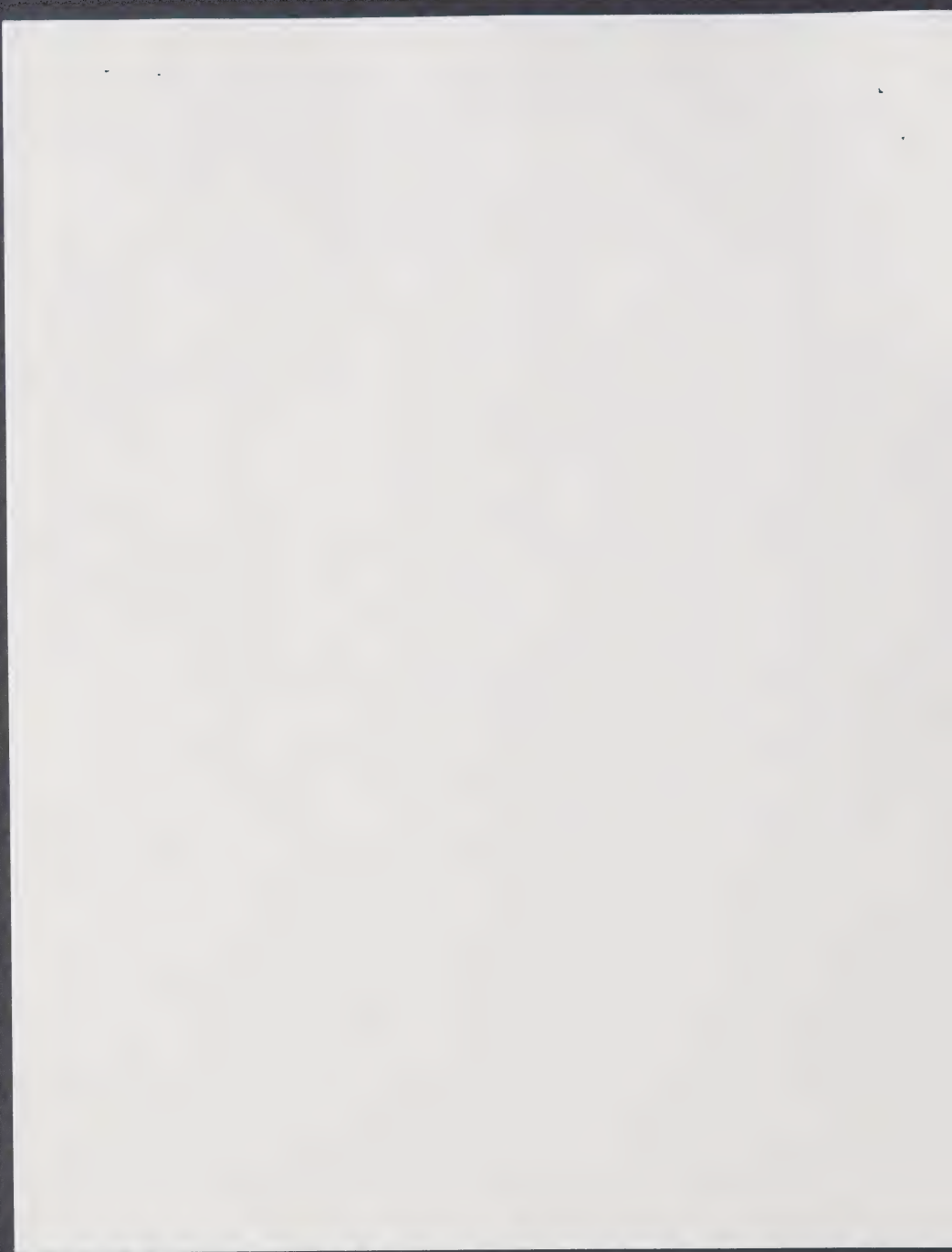
Your father just called, but I am afraid he didn't understand what I was trying to tell him. I am sorry that I wasn't able to better convey my message.

He said that you had sent some photographs of paintings to Dr. Bader, which were received at the gallery this week.

However, Dr. Bader left for England prior to their arrival. He will contact you personally after his return to Milwaukee at the very end of December.

Best wishes,

Cheryl Weiss
Office Manager



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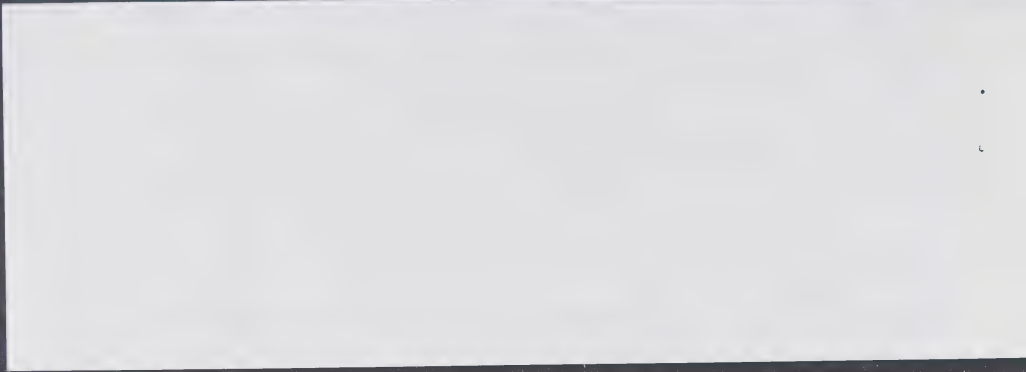
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 22, 1996

Dr. Lev Shmuylovich
158 White Birch Road
Edison, NJ 08837

Dear Dr. Shmuylovich:

I am sorry that a great deal of overwork has delayed my thanking you for your letter of February 19th.

Your painting of a nude man does indeed look very strong, but I am certainly no expert on Dali.

As I explained to you before, one of my very best friends with whom I work very closely, Dr. Otto Naumann, is a dealer in Old Master paintings. His gallery address is Otto Naumann, Ltd., 22 East 80th Street, New York, NY 10021. The telephone number is 212/734-4443, and the fax number is 212/535-0617. Otto's brother knows a great deal about modern paintings, and I believe you have actually been in touch with him once before.

I am taking the liberty of sending a copy of your letter and the photographs to Dr. Naumann, who may want to discuss this with his brother. By all means, speak to Dr. Naumann directly.

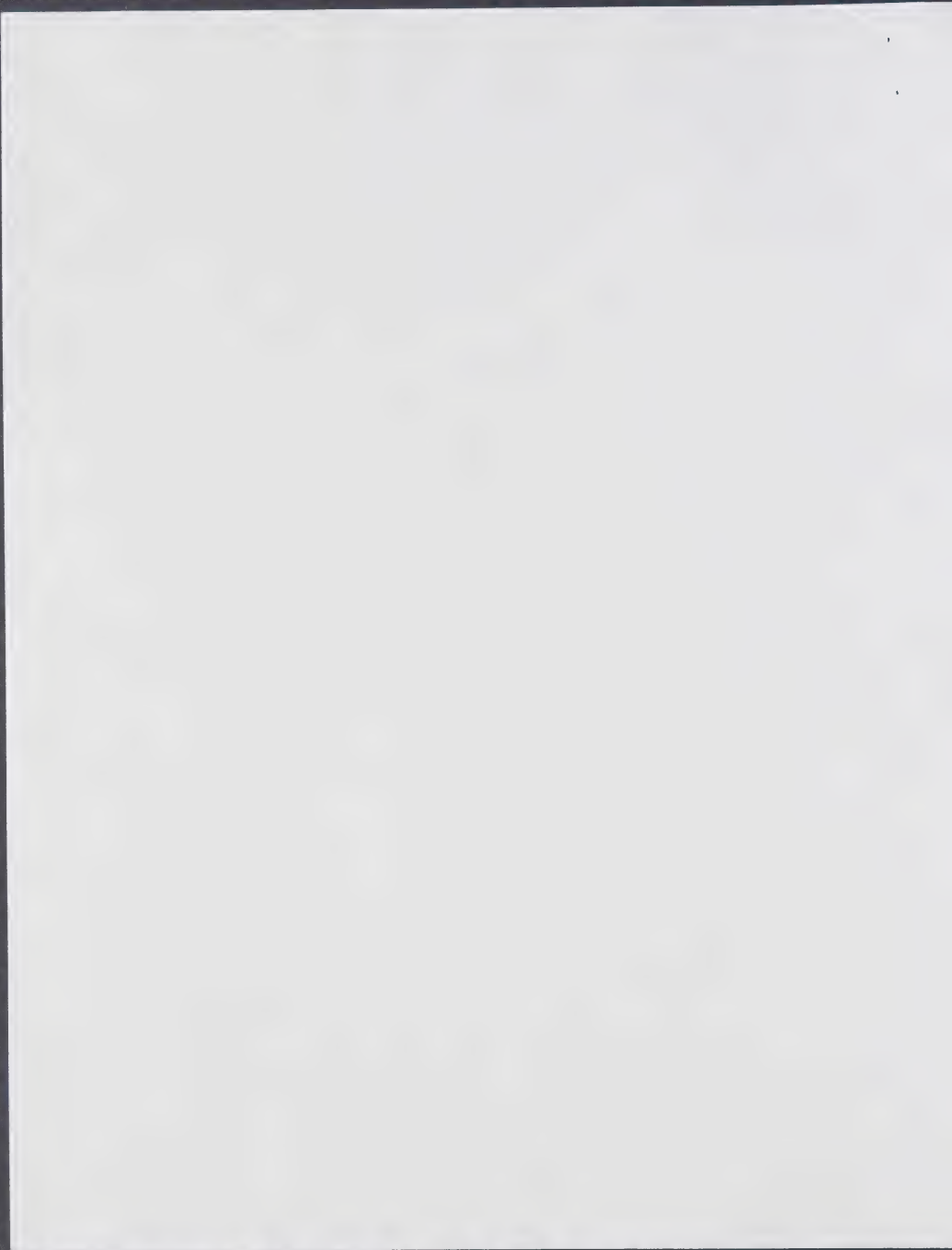
With all good wishes to you and your family, I remain,

Yours sincerely,

AB/cw

c: Dr. Otto Naumann (w/encl.)

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



February 19, 1996

Dr. Lev Shmuylovich
158 White Birch Rd.
Edison, NJ 08837

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

Dear Dr. Bader,

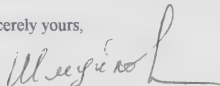
My son spoke with you a couple of months ago and told you that I will write you this letter. At present, the situation is that I fully believe I have two Dali's paintings. I cannot sell these without a strong dealer. If I had money, I would never try to sell these paintings because I believe that, by the beginning of the 21st century, Dali's paintings will have even more value than the best impressionism and Picasso paintings.

We have already discussed the first painting. I bought the second painting one year after the first. The image is a naked man, on his lower throat and chest, a dog's head appears. On the left knee is the inscription DS. The inscription "Dali" also can be read on the picture. On the left side of the painting "SD" can be read. In the painting one can perceive the faces of various animals - small elephants, monkeys. On the left side of the painting, behind the man, is a cedar tree, a significant sign for Dali, as is also the dog. It appears as if somebody tried to remove the signature in the right corner of the painting, but, using a microscope, one can see that it says "Dali". Like the first, this painting is also oil on canvas, and size is 57x 67 cm.

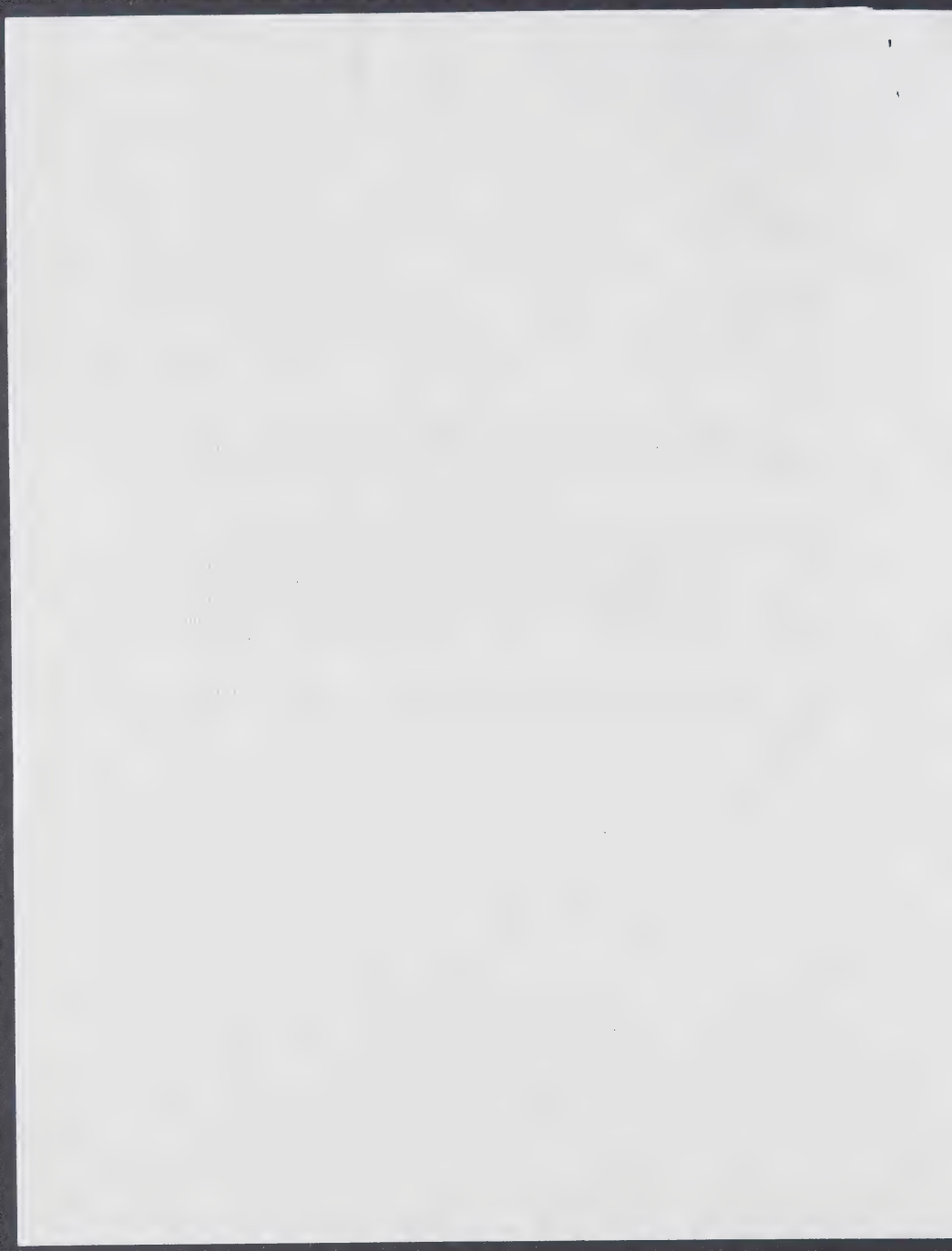
Again, I would like to ask you to help us find a very strong dealer to apprise these paintings and to sell them for the future. Without connections in America, one can not get anything done.

Thank you very much.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "L. Shmuylovich". The signature is written in dark ink and is positioned above the typed name.

L. Shmuylovich





FAX FROM

DR. ALFRED R. BADER'S OFFICE

Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

July 14, 1995

To: Mr. Eugene Shmuylovich
Fax: 908/218-0589

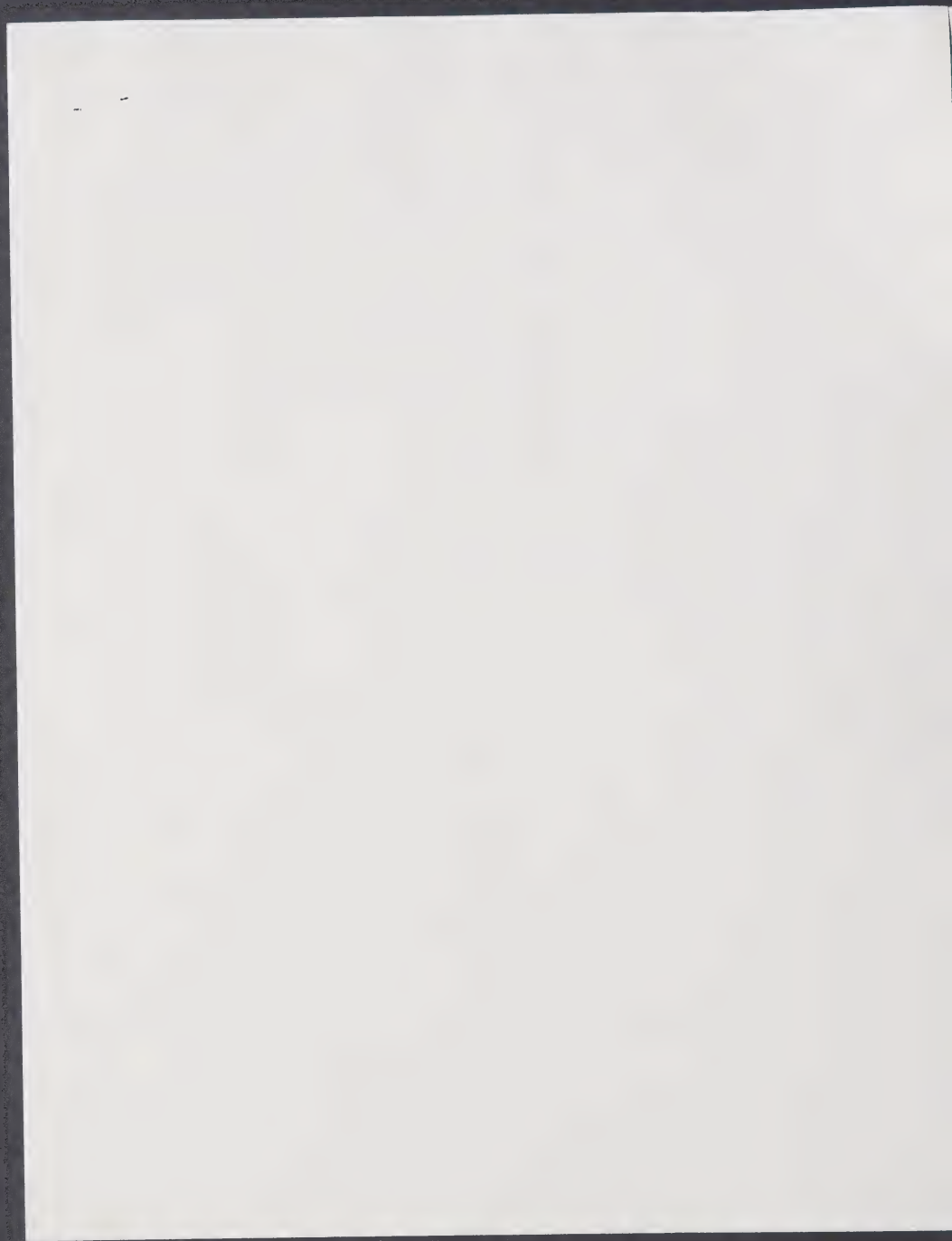
Dear Mr. Shmuylovich:

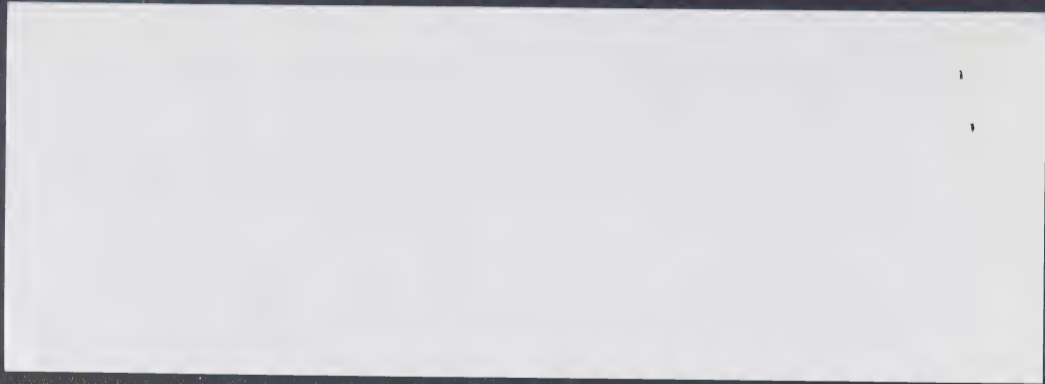
I have spoken with Dr. Bader, and he is aware of your painting. However, he has been very busy traveling and speaking in England and on the Continent.

He will contact you personally after his return to Milwaukee at the very end of July.

Best wishes,


Cheryl Weiss
Office Manager







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 10, 1995

Dr. Lev Shmuylovich
and Dr. Eugene Shmuylovich
158 White Birch Road
Edison, New Jersey 08837

Dear Doctors:

Further to our discussion about your painting which may be a Dali, the one expert I know is Dr. Francis Naumann, best reached through his brother, c/o Dr. Otto Naumann, Otto Naumann, Ltd., 22 East 80th Street, New York, NY 10021; Ph: 212/734-4443 // Fax: 212/535-0617.

However, for Dr. Francis Naumann to give you a reasonable opinion, you will have to get some better photographs, or at least some snapshots showing details.

Please send these directly to Dr. Otto Naumann. He is one of my best friends and a totally reliable man.

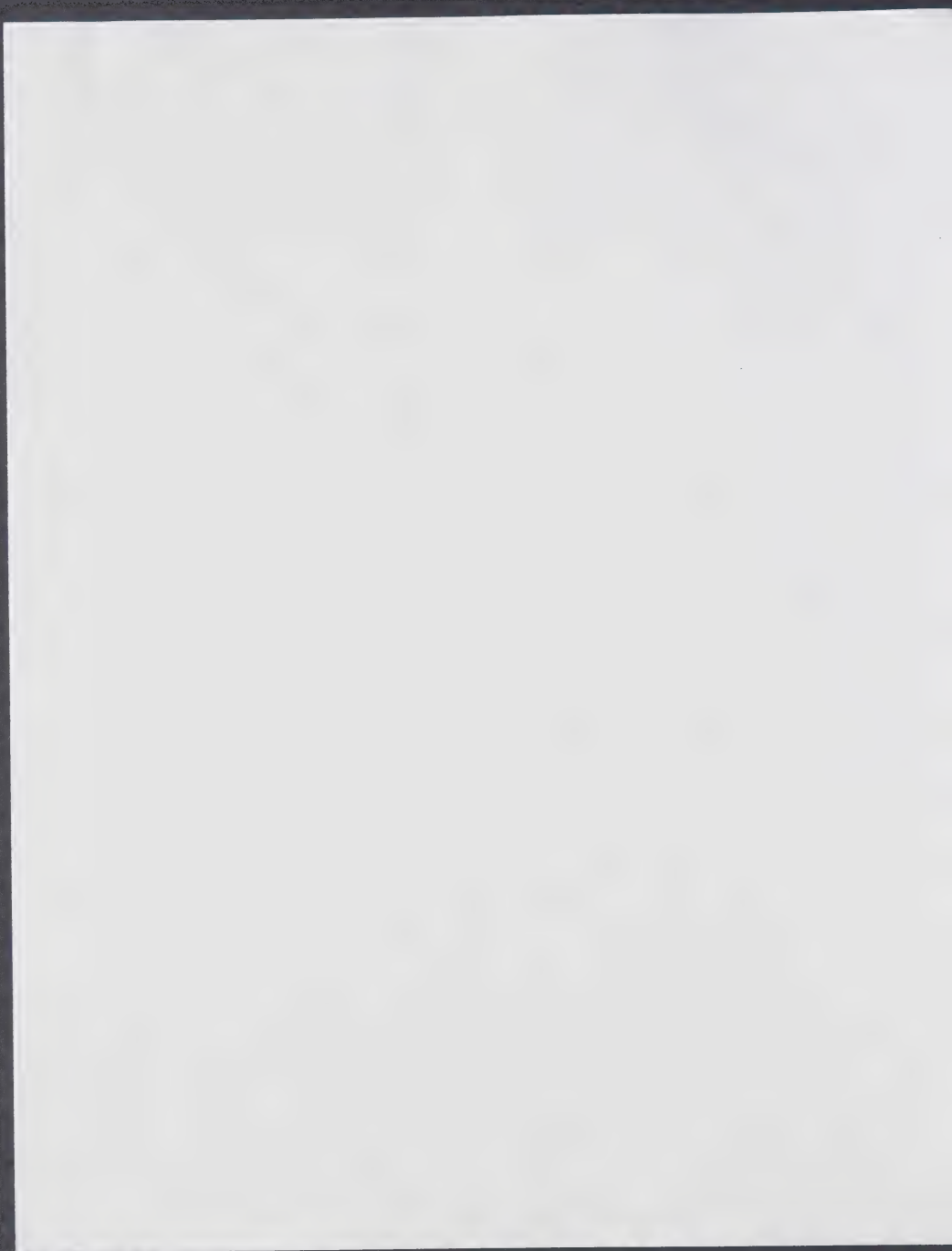
With all good wishes, I remain,

Yours sincerely,

AB/cw

cc: Dr. Otto Naumann

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





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

A Chemist Helping Chemists

August 16, 1996

Professor Paul J. Shore
St. Louis University
St. Louis, MO

Dear Professor Shore:

A historian of chemistry friend of mine in Vienna has sent me a Xerox copy of your paper, "*Jews at the University of Vienna 1782-1822*", unfortunately without telling me where that most interesting paper appeared. Could you please send me a reprint and perhaps also tell me a little about yourself?

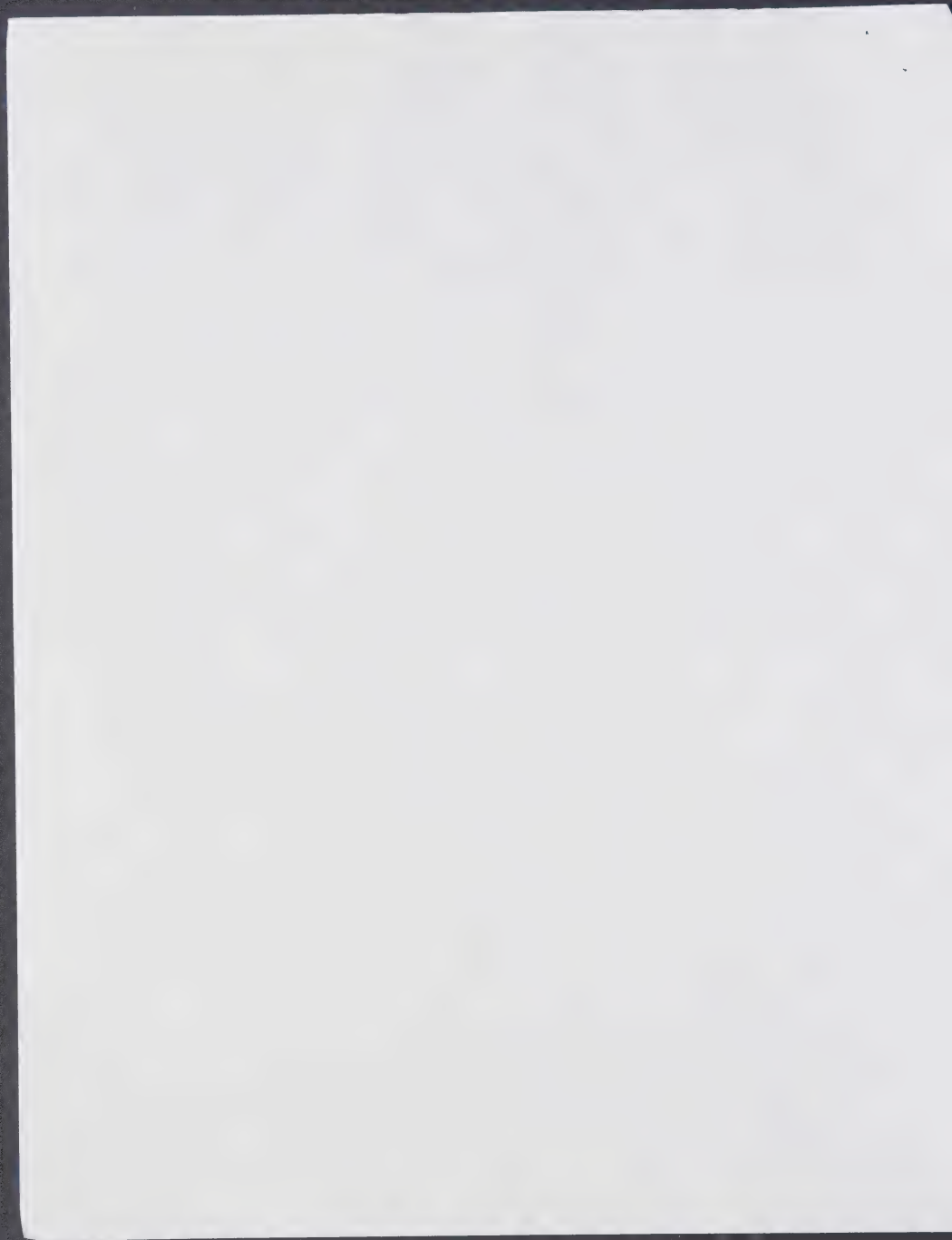
On page 48 of that paper, you write about a most interesting medical man, Zacharias Wertheim, and mention his son, Theodor Wertheim, who converted to Christianity. Perhaps you are unaware of the fact that Zacharias had another son, Wilhelm Wertheim, born in Vienna in 1815. Wilhelm was an eminent physicist, and I enclose details about his life taken from the obituary of the Academy of 1861. You will note that Wilhelm refused to convert and stayed in Paris until his terminal illness and suicide. The obituary tells a good deal about anti-Semitism in Vienna.

I am just working on a study of anti-Semitism among Viennese chemists, specifically Meissner, Loschmidt and Tschermak. Meissner, a Protestant, was Professor at the *Technische Hochschule* where Loschmidt was his student.

Do you happen to know when Jews were first admitted to the *Technische Hochschule*, now the Technical University in Vienna?

Incidentally, my grandfather, Moritz Bader, was a student at the *Technische Hochschule* before continuing to study civil engineering in Paris. You might be interested in his exam results, enclosed.

Unfortunately, my grandfather died in 1894, and so I never had a chance to discuss anti-Semitism with him.



Professor Paul J. Shore
August 16, 1996
Page 2

Clearly, you are very interested in the study of medicine. One of my ancestors received his medical degree in Padua and then settled in Gaya, now Kyjov, in Moravia, where my grandfather was born.

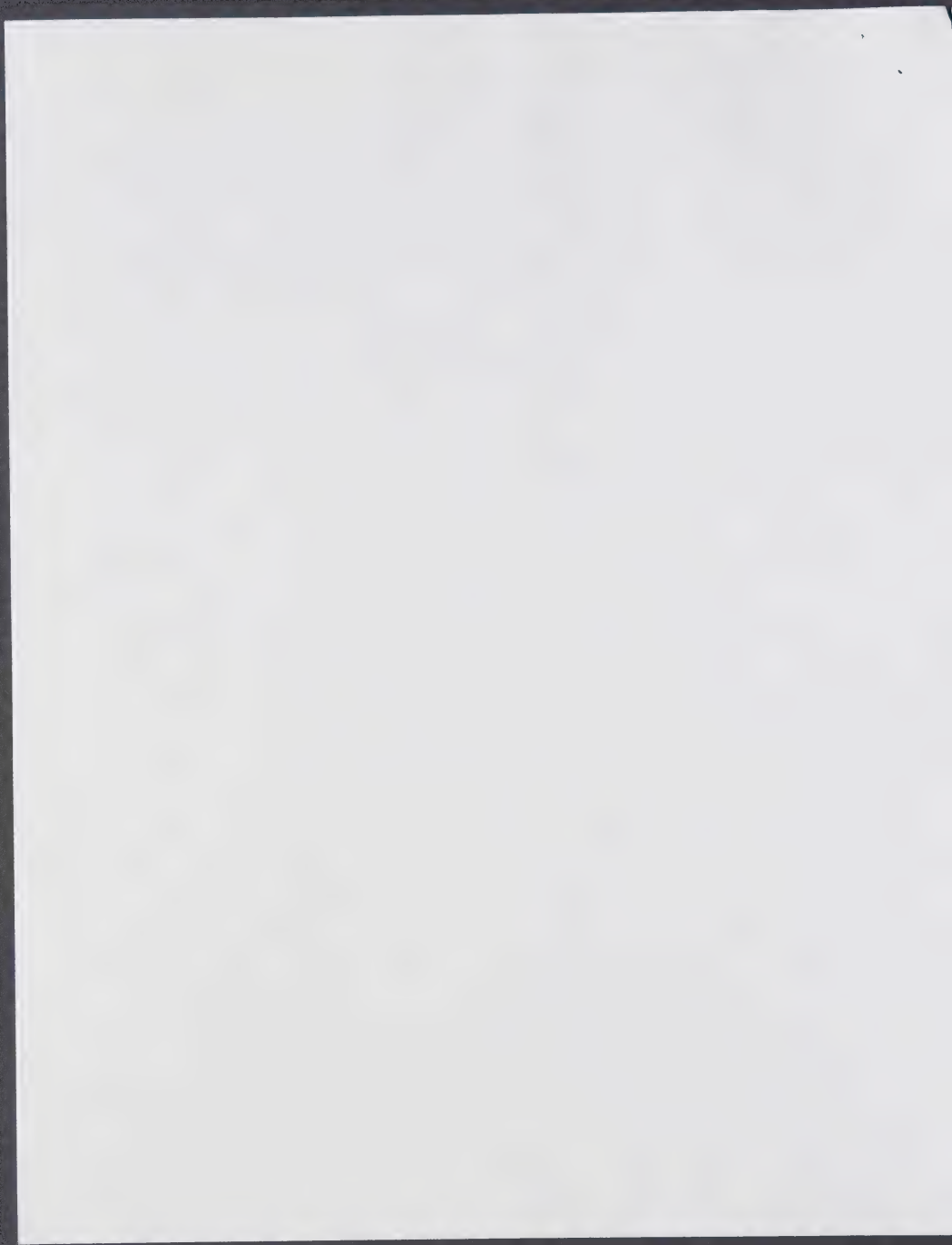
I much look forward to hearing from you and also to meeting you during one of my visits to St. Louis. You may know the St. Louis company, Sigma-Aldrich, a company with which I was associated.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

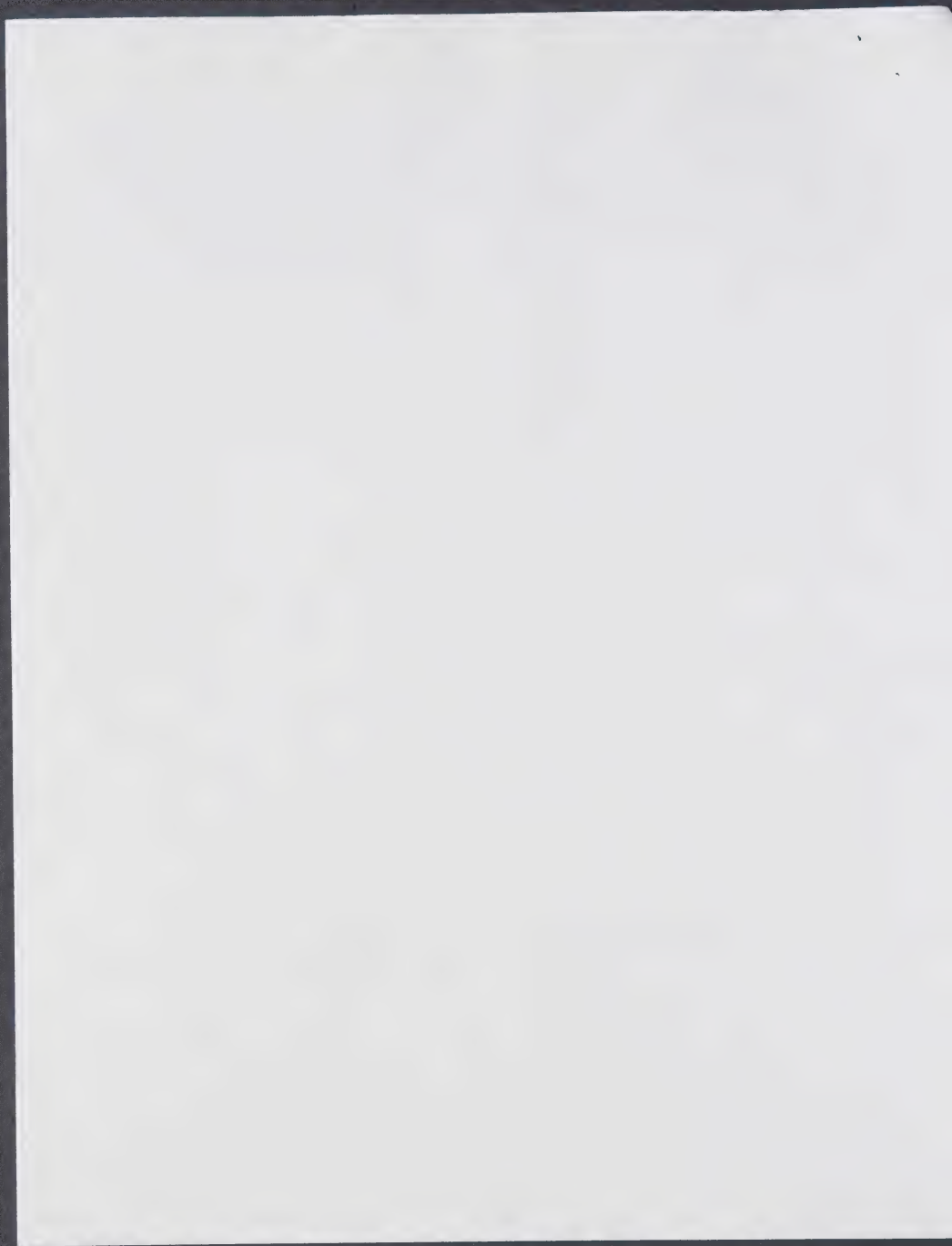


Jewish students at the University of Vienna were pioneers, but not in the sense that they blazed a trail which grew wider and safer as the years passed. Despite the century and a half of tolerance of Jews in the university and the professions, and despite the accomplishments of Jewish professionals in Austrian society, a Holocaust was still possible. Nevertheless, Jewish graduates of the University of Vienna had an impact on that institution; their academic success demonstrated that students from different backgrounds could survive and flourish in an ancient and in some ways very conservative institution. These students are therefore models to other groups of students seeking acceptance at universities where they have previously not been welcome an important place in the story of minority experience in higher education

Anschrift des Verfassers:

*Paul J. Shore
Saint Louis University
St. Louis, Missouri U.S.A.*

Shore, "Sex, Lies, and Jewbaiting," an unpublished paper presented at the annual conference of the Popular Culture Society, Louisville, Kentucky, March 20, 1992.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 30, 1996

Mr. Chuck Severson
726 East Day Street
Milwaukee, WI 53217

Dear Chuck:

When we spoke in August, you indicated that you would like to return the painting of the sunflowers and look for something lighter.

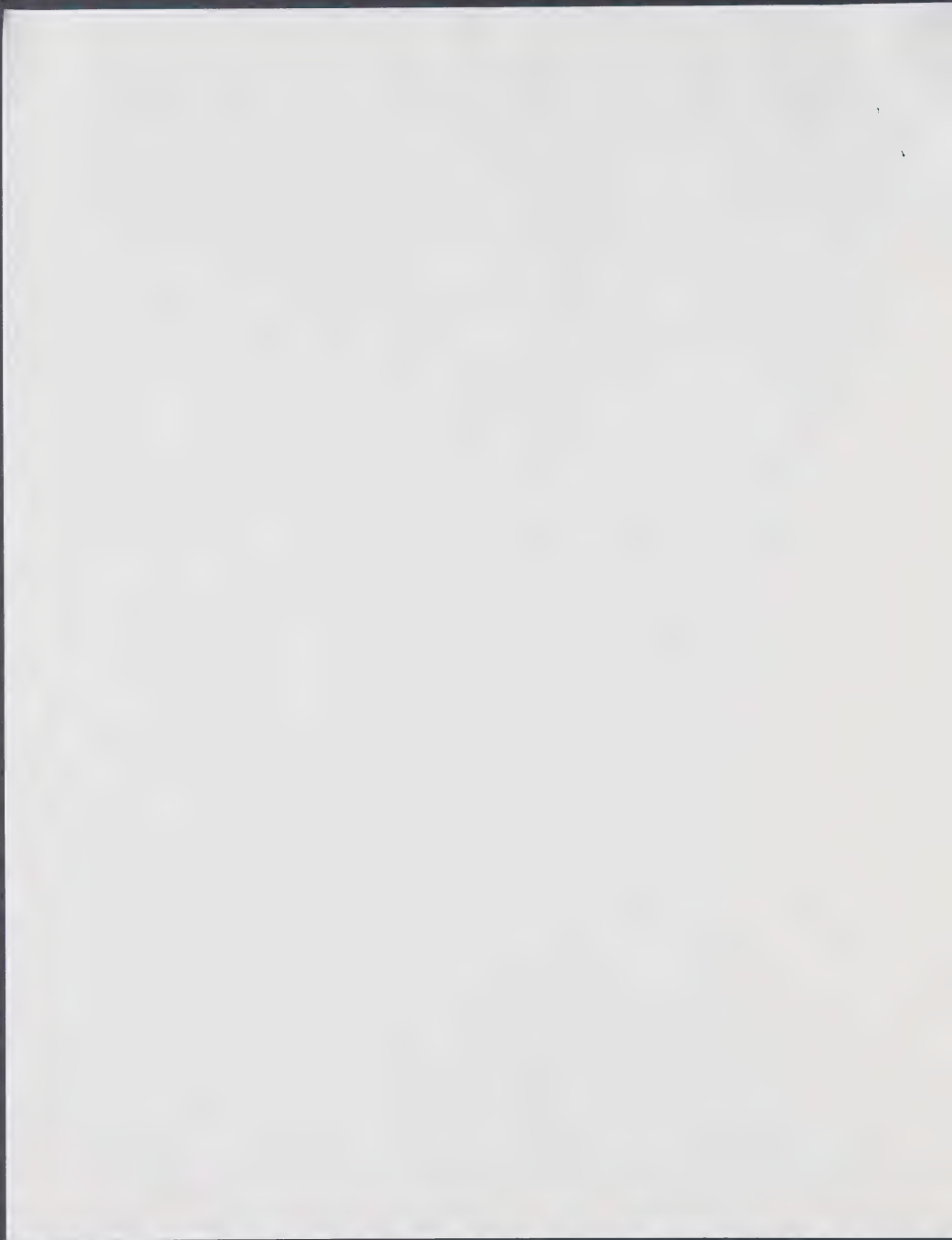
As Isabel and I will be traveling from mid-October through early January, please call me to set up a time to come in and look around soon.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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



CHUCK SEVERSON
726 E. DAY
MILWAUKEE WI, 53217
964-2245 HOME
765-3587 BARN

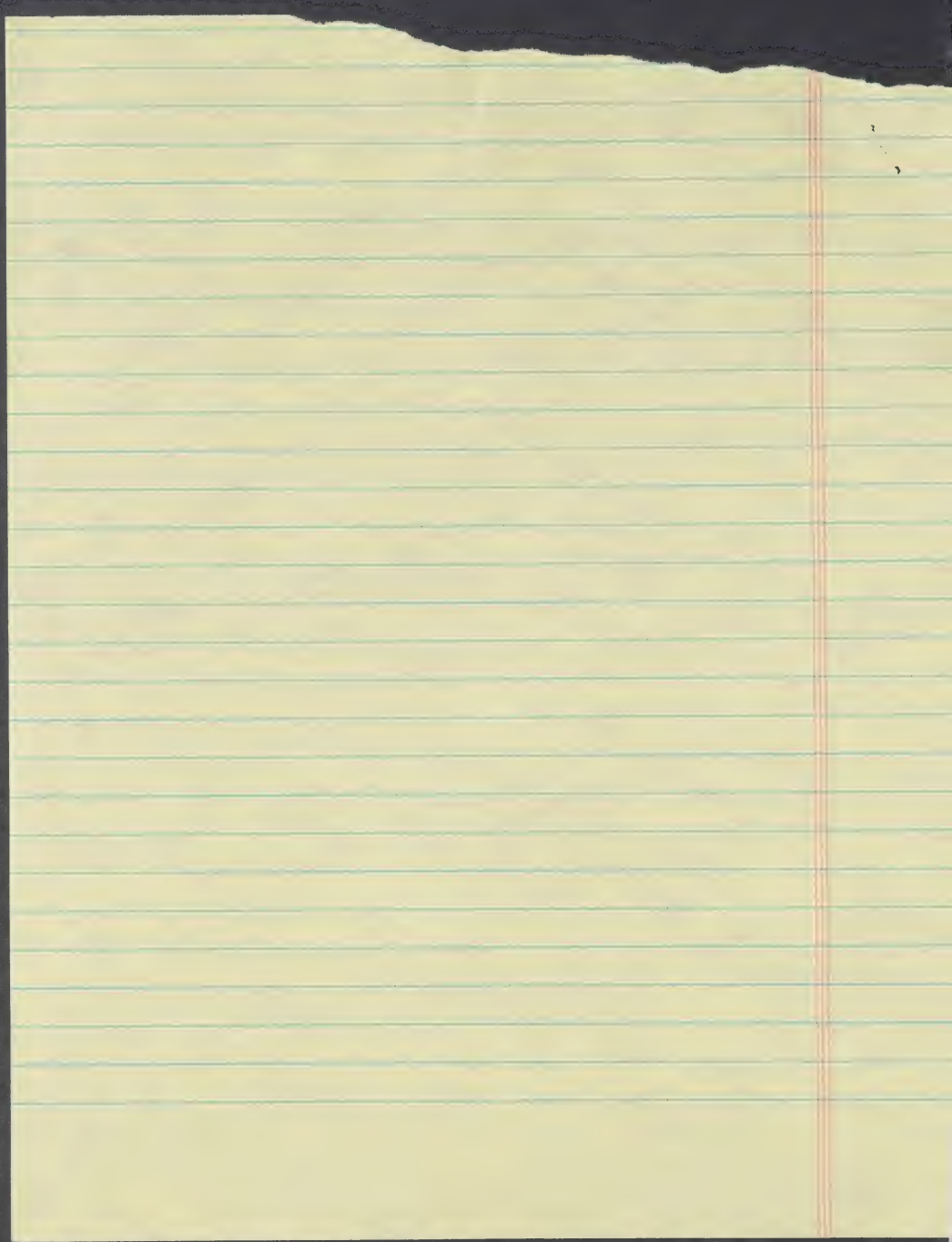
1489 BB

~~\$200~~
~~+tax~~

Look
for
consideration
Answ. in Aug

8/16

Recurring for
something light.

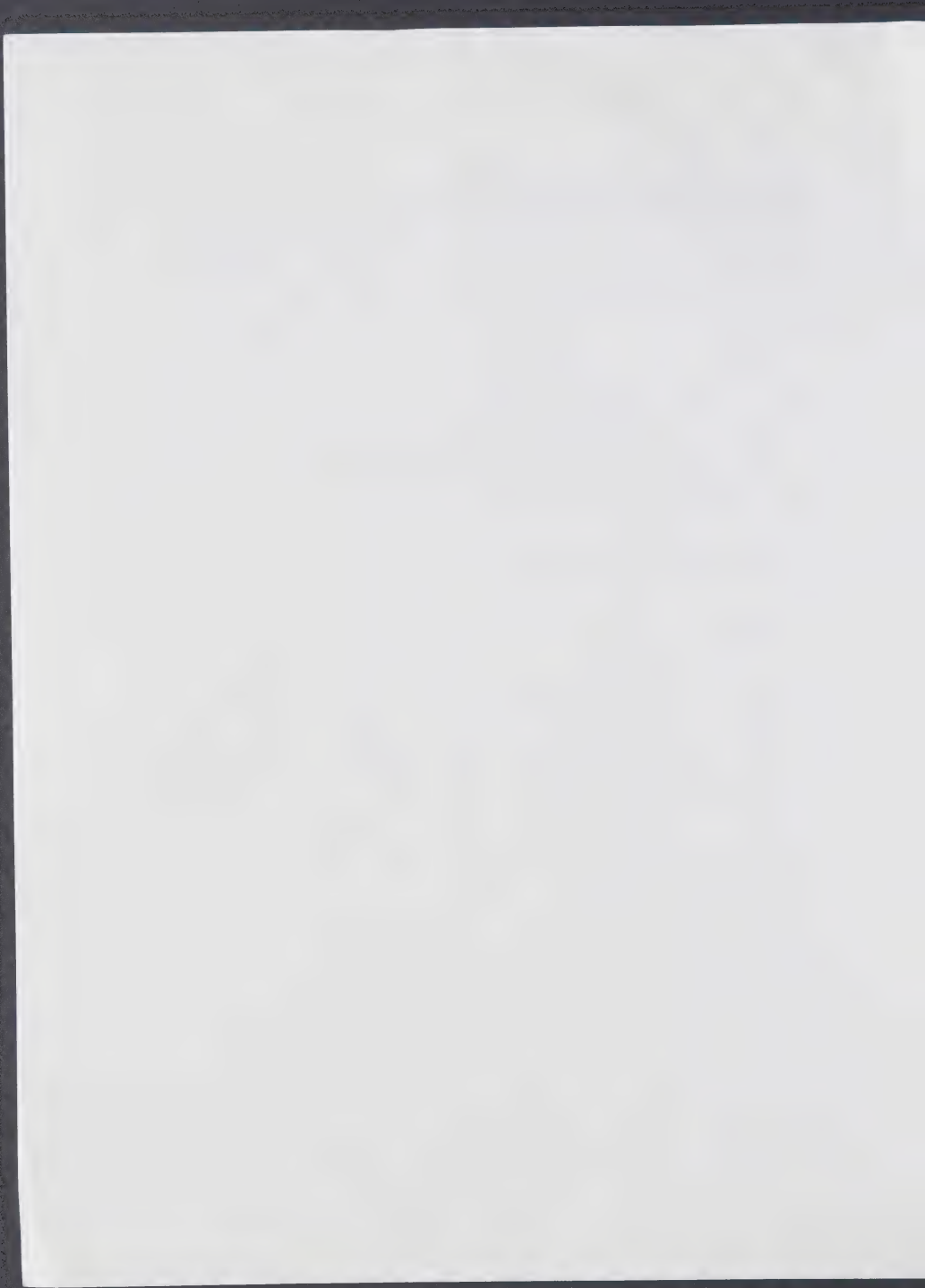


THE FINE ARTS MUSEUMS OF SAN FRANCISCO
CALIFORNIA PALACE OF THE LEGION OF HONOR

THE FINE ARTS MUSEUMS OF SAN FRANCISCO
 CALIFORNIA PALACE OF THE LEGION OF HONOR
 333 CALIFORNIA STREET
 SAN FRANCISCO, CALIFORNIA 94102
 TEL: 398-7000

ADMISSION

Adults \$10.00
 Children 5-12 \$5.00
 Children 3-4 \$3.00
 Children 2 and under Free
 Seniors 65+ \$7.00
 Members \$15.00
 Free for members of the Legion of Honor
 and the Fine Arts Museums of San Francisco





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 12, 1995

Mr. Daniel Shackleton
17 Dundas Street
Edinburgh EH3 6GQ
England

Dear Daniel:

You will recall that I talked to you last December about the 1868 Scottish watercolor which I left with you on May 25, 1993.

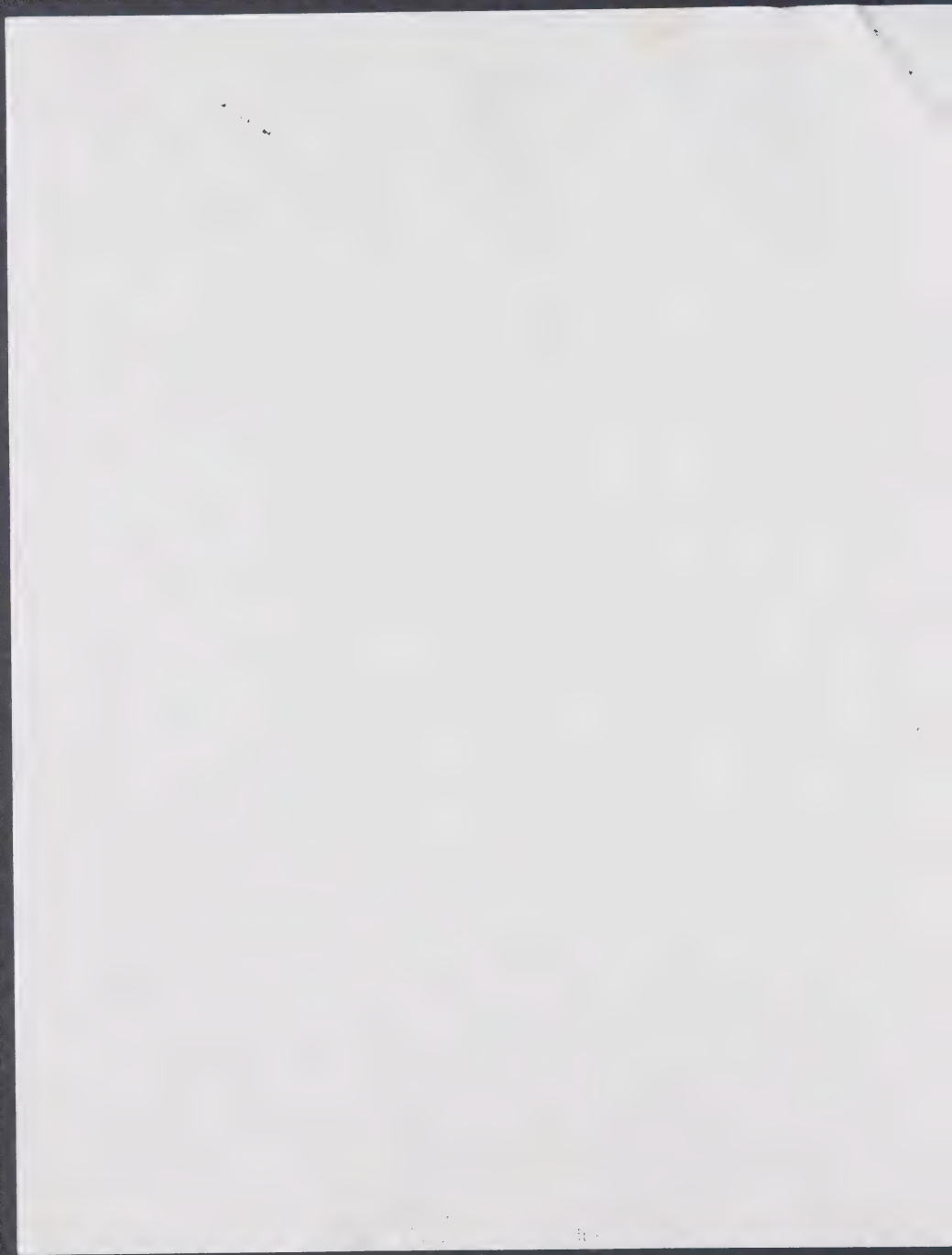
We agreed last December that you would put it into a Phillips Sale and send me the proceeds, less 5%. What happened?

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





Printings, Prints
& Works of Art

DANIEL SHACKLETON

17, Sandbar, Wood
Edinburgh
EH3 6GQ

Telephone: 031-557 1115

M Dr Alfred Budge

DI 383 820360

Date 25/5/78

Ardukhore

VAT Reg. No. J27 3909 45

Polkety Bay
Ipsa

Received on assignment one pound
notebook of Post-grams - key

ABER 1700R

BIRTH 1868. entry from

7/12

BF 15E

The profit to be split between Dr Buds 1/3 only

News

14/5 027

Dr Daniel Shackleton

Input Tax Deduction has not been and will not be claimed
by me in respect of goods sold on this invoice

19 am
7/25/85

7/25/85
W.D. 11
P. J. A. A. A.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

July 28, 1993

ESTABLISHED 1961

Mr. Daniel Shackleton
Paintings, Prints & Works of Art
17 Dundas Street
Edinburgh EH3 6GQ
Scotland

Dear Daniel:

I have just returned from a long trip to Britain and the Continent, and so can thank you only now for your kind reception on May 25th.

I hope that you will be able to sell that attractive still life during the next year. Should that not be possible, next summer I will ask you to put the painting into an appropriate auction, keeping 5% for yourself and sending me the balance. But, of course, selling at a profit would be so much more attractive to both of us.

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

THE NATIONAL ARCHIVES
100 COLLEGE AVENUE
ANN ARBOR, MICHIGAN 48106
TEL. 734-763-1000

Tel. 6 for

0404 222222

Mr. James H. Hamilton
Edinburgh

Dec 15 1904

Dear Sir,

I have 18 months ago & left
you a note on the same subject,
on my quest for evidence.

If you have not told, please
put a note in Edinburgh at address
100 E. of E. grounds and send
a check in the name of
Deirdre Hamilton for \$100.

In 1888 month before I left
Australia, I was very poor & had
\$1000. I appear to have no more
now.

Yours truly



ALFRED BADER FINE ARTS

August 20, 1993

Mr. Daniel Shackleton
Paintings, Prints & Works of Art
17 Dundas Street
Edinburgh EH3 6GQ
Scotland

Dear Daniel:

The enclosed letter from Mrs. Kinghorn will amuse you.

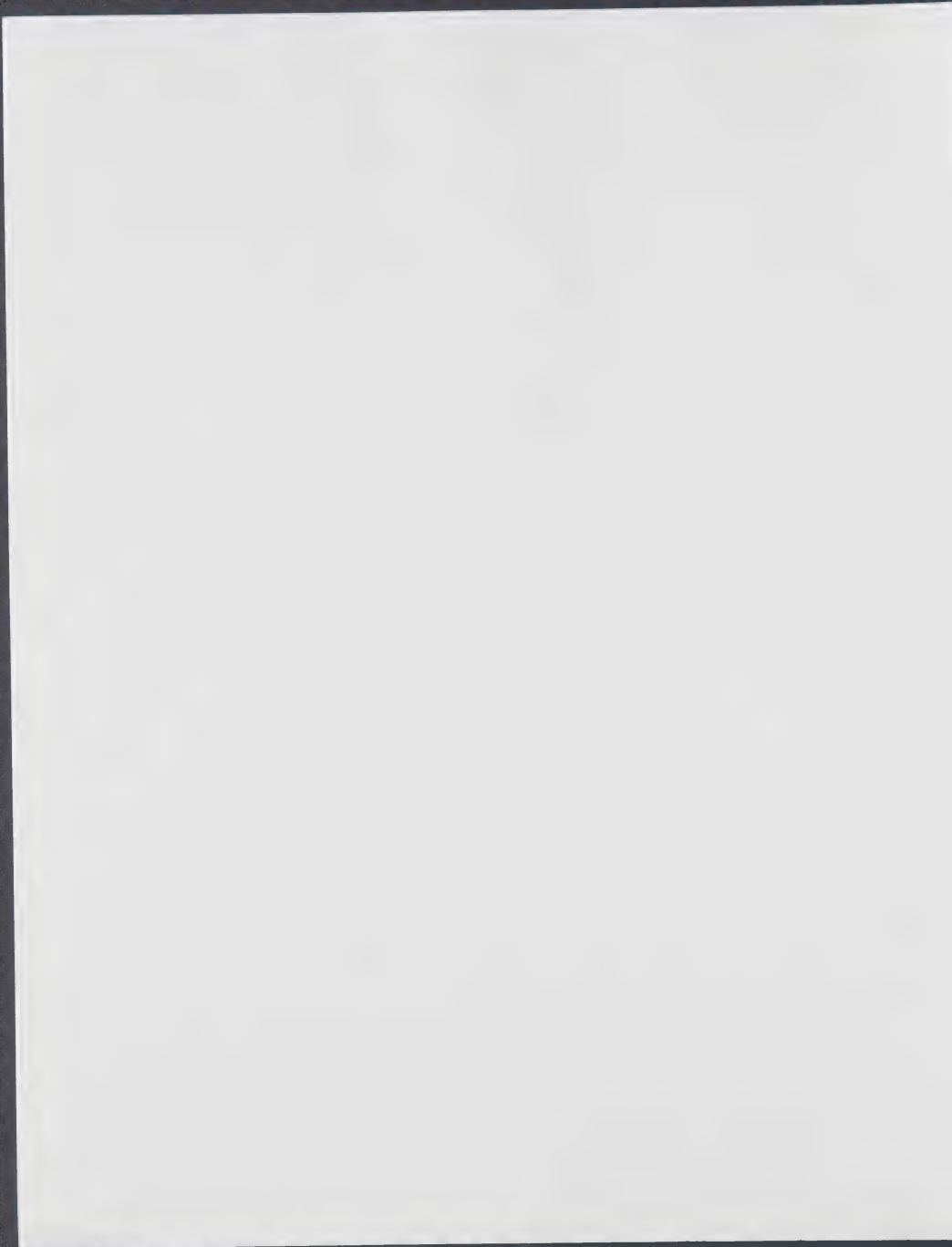
A good friend of mine has just returned from Edinburgh where he admired a portrait of the Duchess of Argyl, a very distant relative, in the National Portrait Gallery. He has asked me whether you might be able to suggest a local painter who could make a reasonable copy after the painting in the National Portrait Gallery. If you know of such an artist, please ask him to write directly to

Mr. A. D. Robertson
6226 North Lake Drive
Milwaukee, WI 53217

All good wishes and best personal regards.

Sincerely,

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



Natan Saban

210 174 ST AP.2303
Miami beach Fl 33160
Phone: 305 9374134
Fax: 305 936 0016

Oct.30-1995.

Dr.Alfred Bader
Astor Hotel suite 622
924 east Juneau Avenue
Milwaukee Wisconsin 53202

Dear Dr.Bader.

It is a great pleasure to contact you again.

I am sorry for the delay I just on returning from Israel. Thank you for your letter of september 20/1995, I hope to visit you soon.

The painting of Daniel De Koninck mention on your letter,I find that the painting sold for the amount of fourty five thousand dollars.

With this letter, attached same copies of yours Rembrandt painting and from the painting in my collection by Rembrandt?? is very important for my your opinion because you and me living with the paintings day and nights.

The suscription of my painting is:

Old man, with right hand on chest.

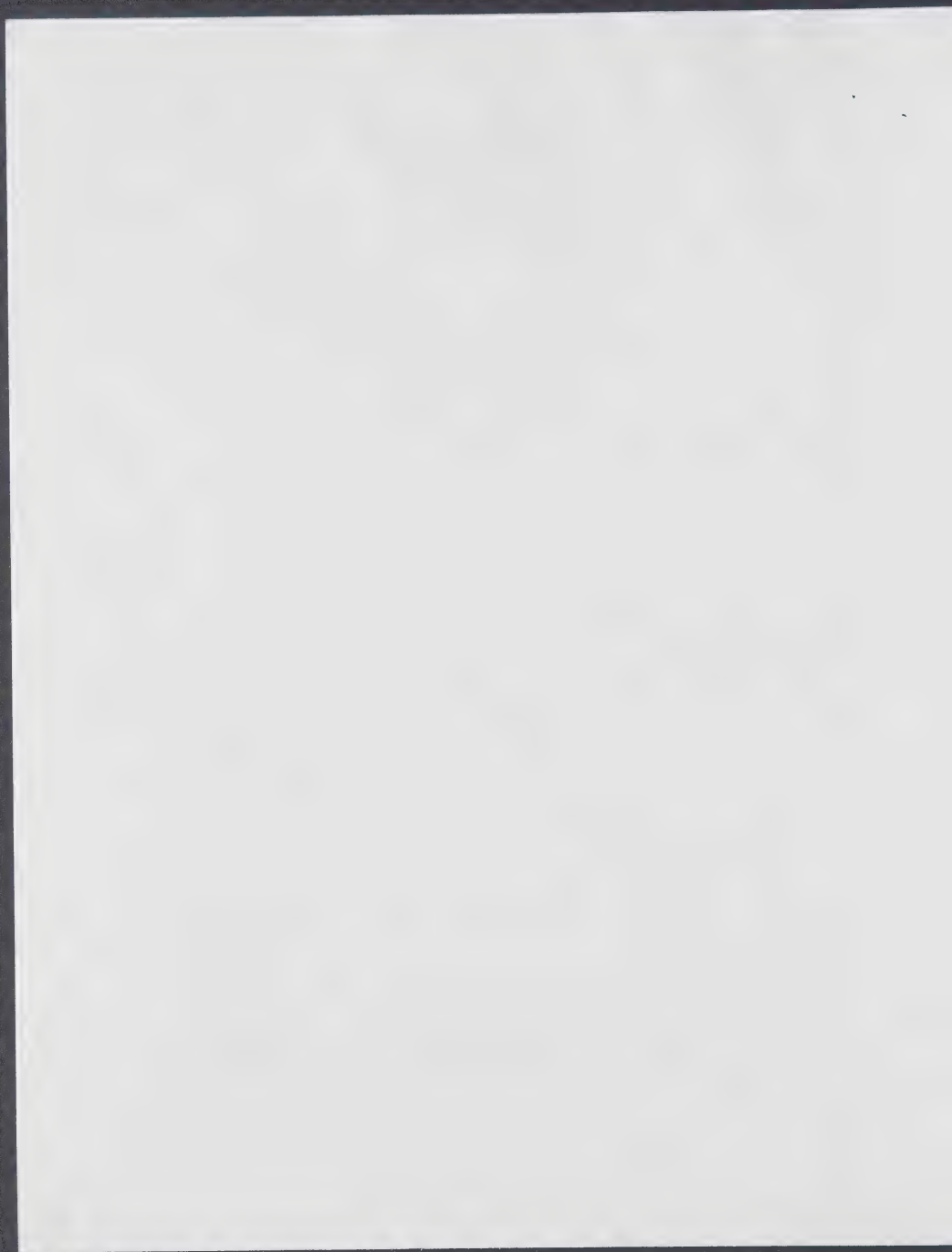
oil on canvas 57,2x44,5 cm (22 1/2 x 17 7/8 in)

Miami beach Natan Saban Collection.

Origin: Brussels (Palais des Beaux-Arts) 6-20-1956 N# 445 (Dutch school "head of polonius").

From the property of a titled european family collection which was formed during the middle years of this century.

The painting was purchased from viscount Leon Ruffo de boneval de la fare, who himself acquired it in late 19th century. The picture was on load to the Groeninge Museum, Bruges in 1959 for the purpose of study and eventual sale.



One year later, in 1960 it was acquired by relatives, from whom it was purchased by Natan Saban.

A similar painting (an oval shaped) can be found at the Louvre in Paris, BR.182.

"An old man with a beard.

Signed: Rembrandt 163(4) H.D.G 419, Bauch 152

several versions exist, but I am not convinced that BR.182 is an original by Rembrandt.

Bauch also considers it only "the best of several copies". The picture has lately been cleaned with the result that the dry execution and the poor signature are now very clear".

My question is:

where is the original painting that Bauch considers the Louvre painting as the copy?

What I find these days is the surprising similarity in the plasticity and effect of depth between the paintings Rembrandt father by Rembrandt on Dr. Bader collection and the Saban painting.

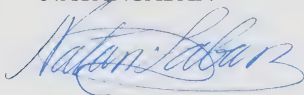
In the document I to IV attached, one can appreciate the cuts (small window type) of the sheets parts of both paintings, the same texture of pigment and the same heavy granular impasto.

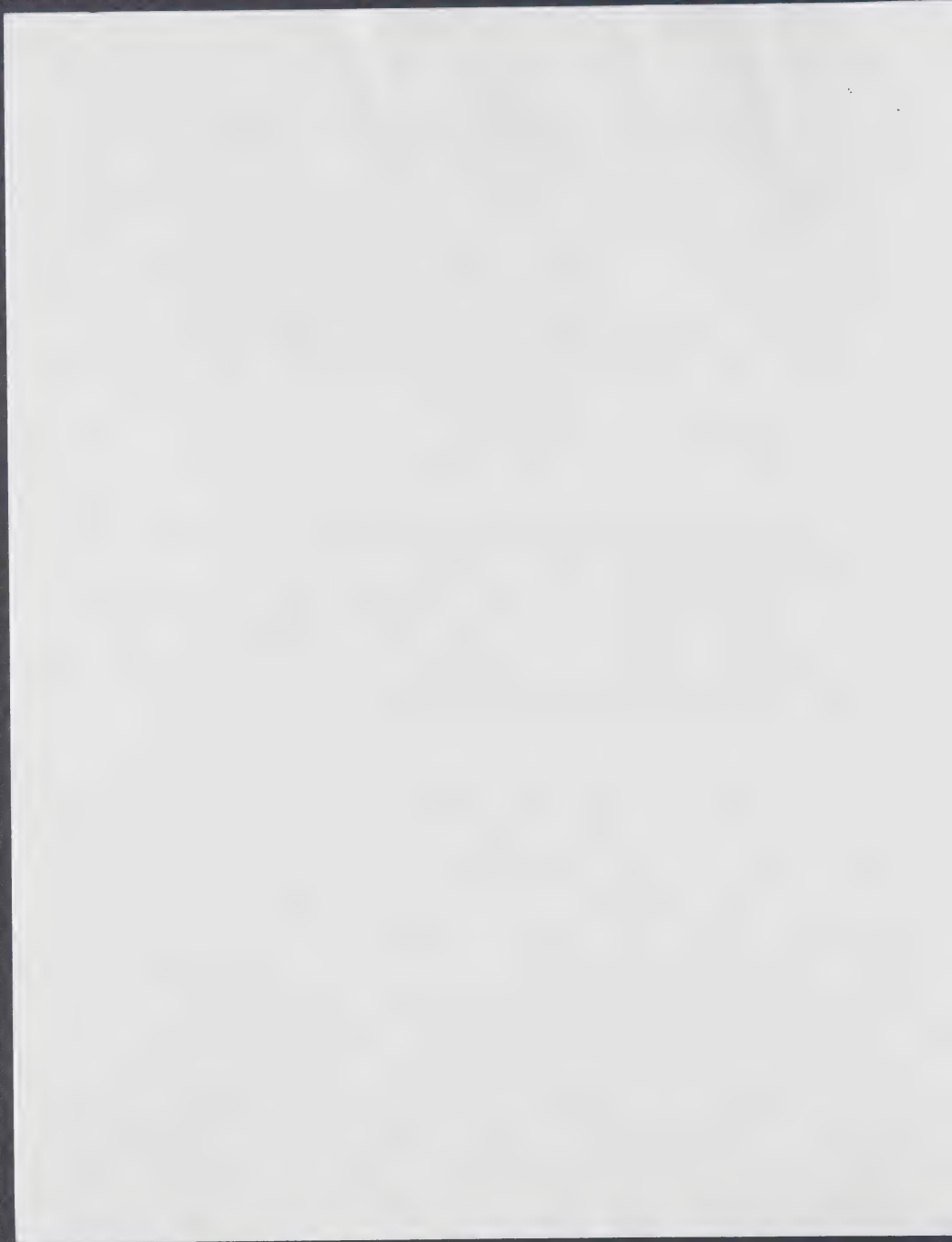
I hope that you will be pleased with this subject.

In the meantime, I remain yours with best regards.

Respectfully

NATANSABAN





Natan Saban

210 174 ST AP.2303
Miami beach Fl 33160
Phone: 305 9374134
Fax: 305 936 0016

Oct.30-1995.

Dr.Alfred Bader
Astor Hotel suite 622
924 east Juneau Avenue
Milwaukee Wisconsin 53202

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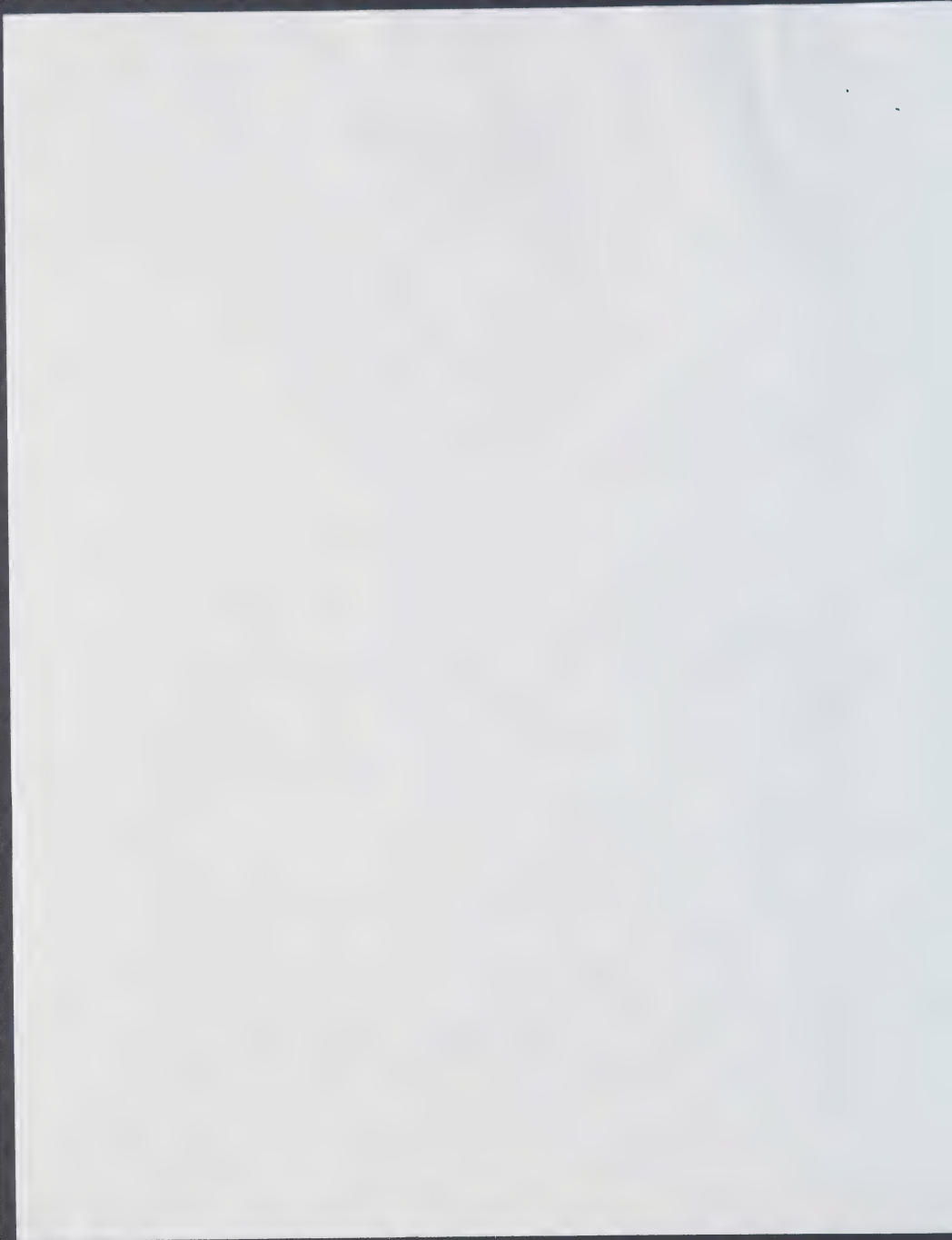
oil on canvas 57,2x44,5 cm (22 1/2 x 17 7/8 in)

Miami beach Natan Saban Collection.

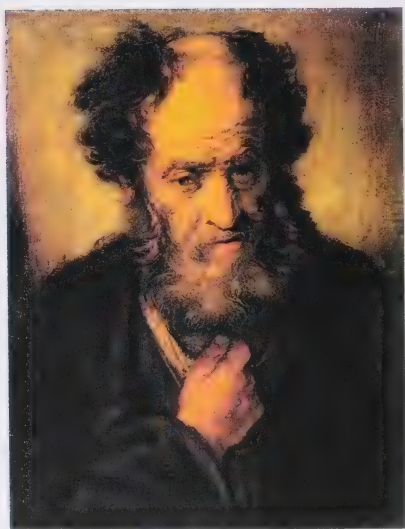
Origin: Brussels (Palais des Beaux-Arts) 6-20-1956 N# 445 (Dutch school "head of polonius").

From the property of a titled european family collection which was formed during the middle years of this century.

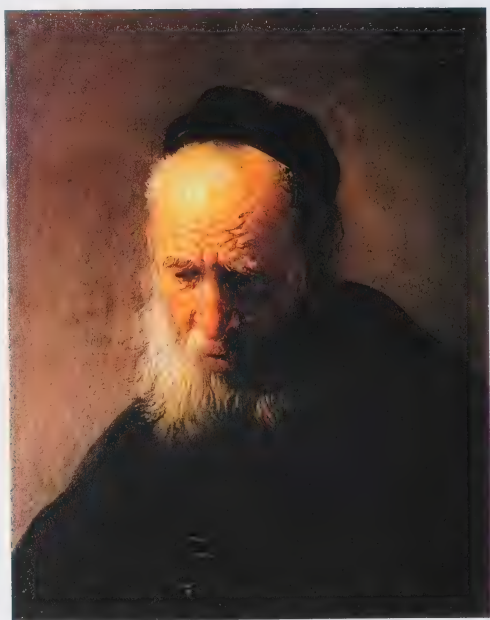
The painting was purchased from viscount Leon Ruffo de boneval de la fare, who himself acquired it in late 19th century. The picture was on load to the Groeninge Museum, Bruges in 1959 for the purpose of study and eventual sale.



















the 1990s, the number of people with a diagnosis of schizophrenia has increased in many countries, including the UK (Murray and Lewis 2000).

There is a growing body of evidence that people with schizophrenia are at a higher risk of violence than the general population (Fergusson and Mullen 1998, Mullen and Fergusson 1998). However, the majority of people with schizophrenia are not violent (Mullen and Fergusson 1998). The risk of violence is highest in those with a diagnosis of schizophrenia who are also taking drugs, particularly opiates (Mullen and Fergusson 1998). The risk of violence is also higher in those with a diagnosis of schizophrenia who are also taking alcohol (Mullen and Fergusson 1998).

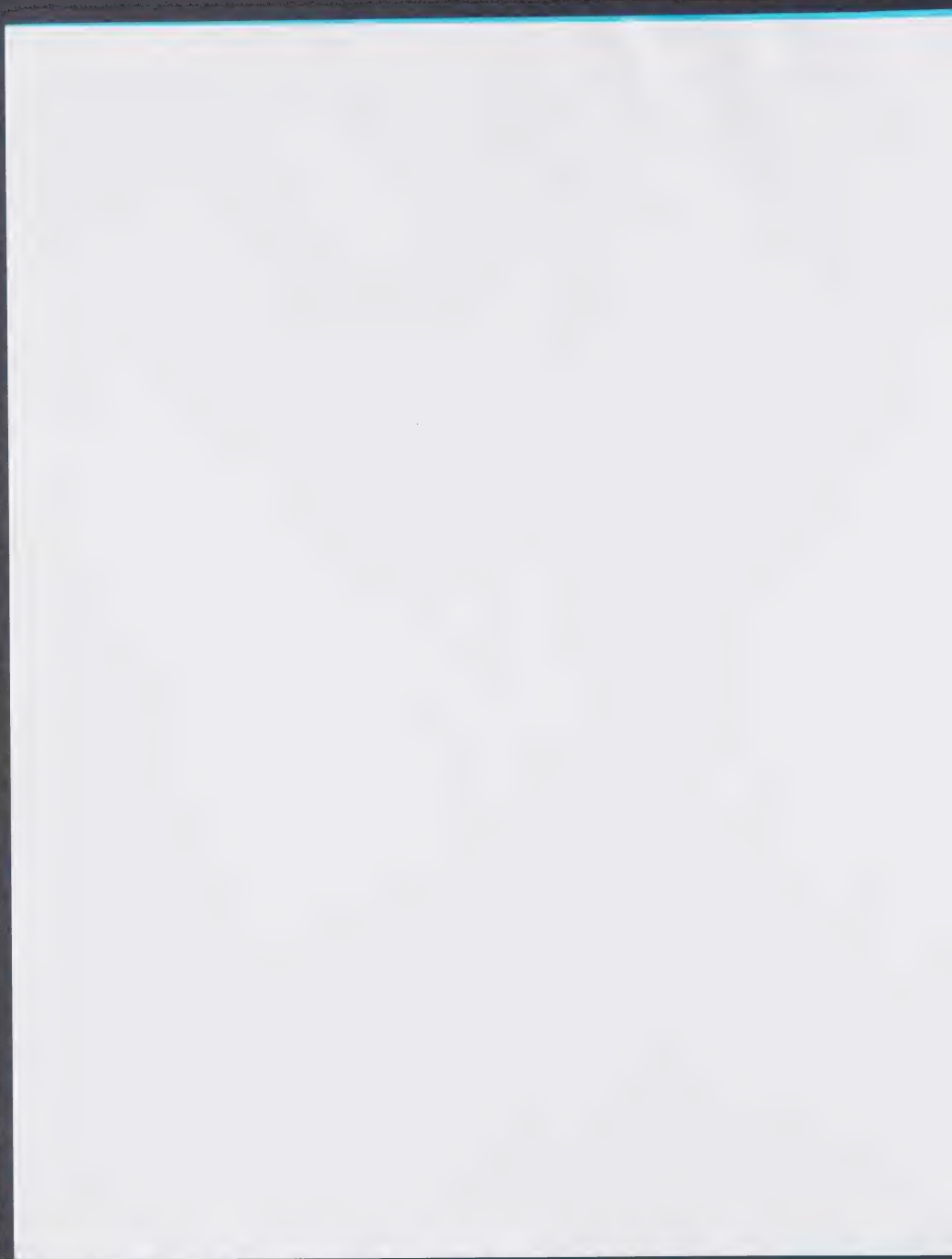
The majority of people with a diagnosis of schizophrenia who are violent are also taking drugs (Mullen and Fergusson 1998). The risk of violence is also higher in those with a diagnosis of schizophrenia who are also taking alcohol (Mullen and Fergusson 1998). The risk of violence is also higher in those with a diagnosis of schizophrenia who are also taking alcohol (Mullen and Fergusson 1998).

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 7, 1995

Mr. Natan Saban
210 174th Street, Apt. 2303
Miami Beach, FL 33160

Dear Mr. Saban:

Thank you so much for your most interesting letter of October 30th.

My wife and I plan to be in England from November 13th to December 24th, but after that , we will be in Milwaukee during most of the winter and hope to have the chance to see you.

I found the early 18th century work by Daniel de Koninck very hard and unattractive. that someone would pay \$45,000 for that is simply an indication of how popular Rembrandt School paintings are becoming.

I know Bredius 182 in the Louvre well. It is a dry school piece, certainly not by Rembrandt.

In my own study collection, I have the same figure, and I enclose a photograph. Of course, my work is not by Rembrandt either, and I must tell you that I like yours very much better than either the Louvre's or my own.

But I certainly am not so conceited that I could tell you whether your very attractive work is by Rembrandt or a close follower. In fact, if I just saw a photograph of my own painting, RRP-C22, I couldn't tell either, though I was convinced that it is by Rembrandt when I saw the original. And as you probably know, the three senior members of the RRP have now published their opinions separately that C22 really is by Rembrandt. Clearly, the pendulum is swinging back.

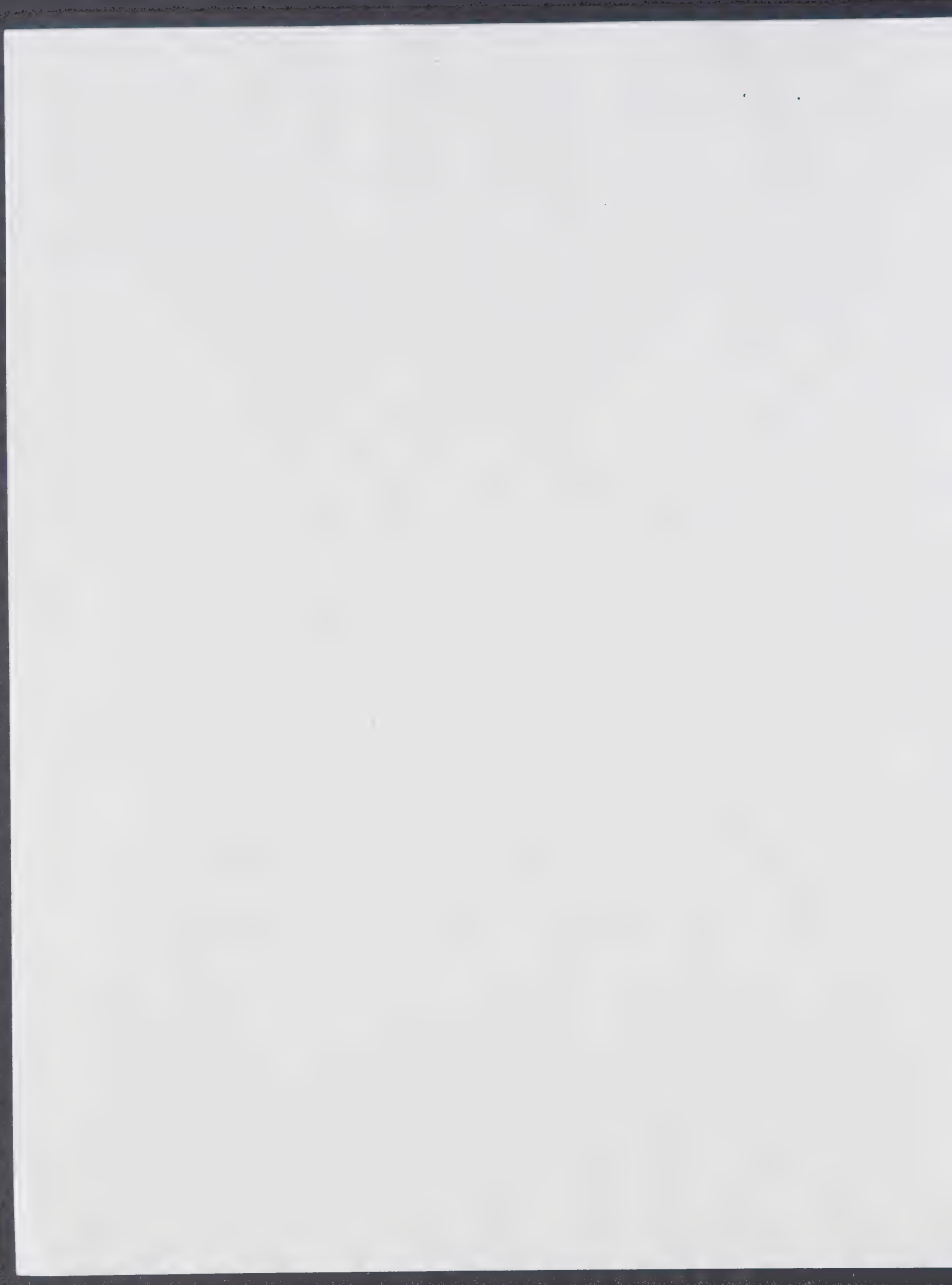
With all good wishes, I remain,

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 414 277-0700



Natan Saban

210 174 ST AP.2303
Miami beach Fl 33160
Phone: 305 9374134
Fax: 305 936 0016

Oct.30-1995.

Dr.Alfred Bader
Astor Hotel suite 622
924 east Juneau Avenue
Milwaukee Wisconsin 53202

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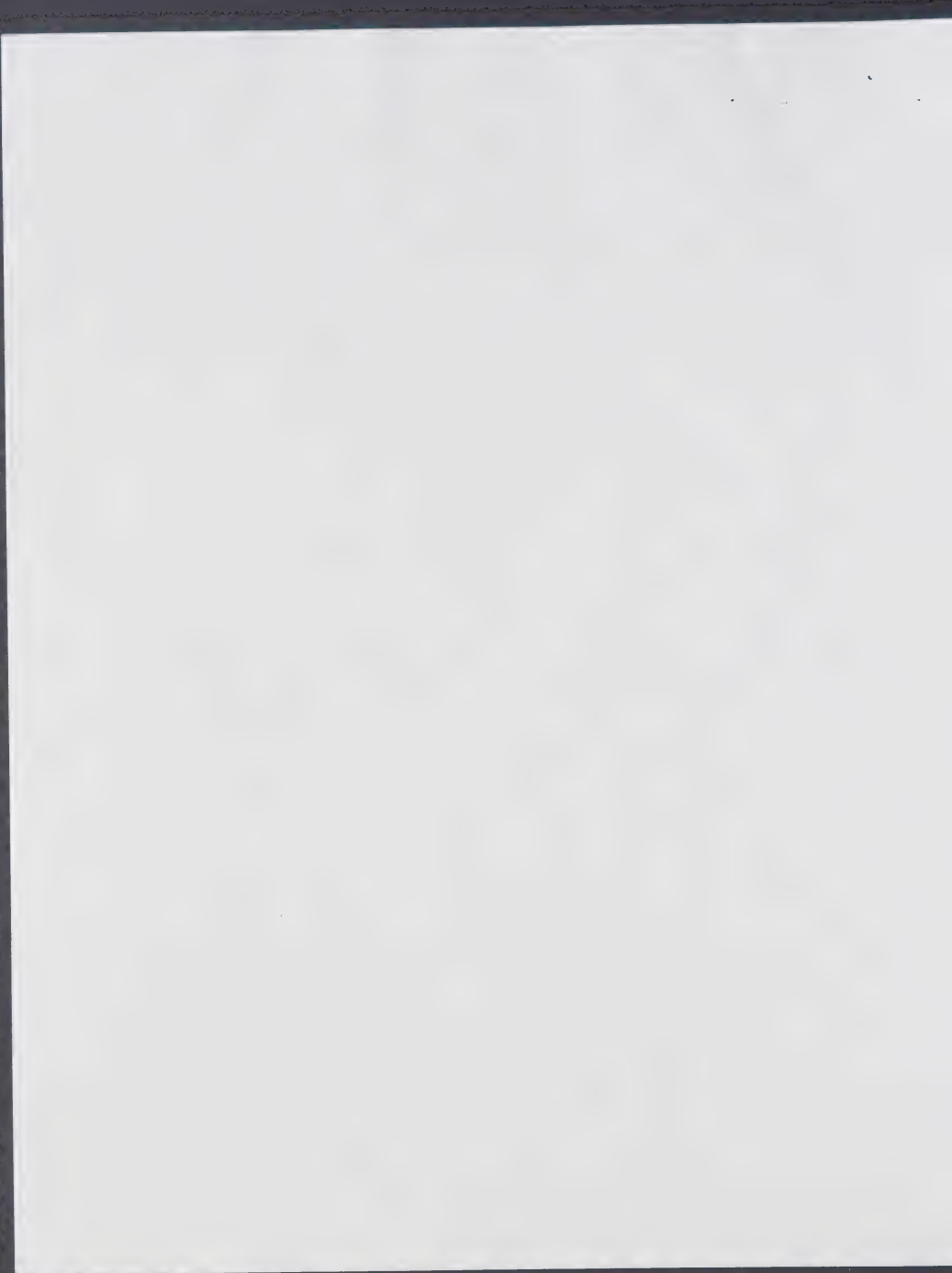
oil on canvas 57,2x44,5 cm (22 1/2 x 17 7/8 in)

Miami beach Natan Saban Collection.

Origin: Brussels (Palais des Beaux-Arts) 6-20-1956 N# 445 (Dutch school "head of polonius").

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A similar painting (an oval shaped) can be found at the Louvre in Paris, BR.182.

"An old man with a beard.

Signed: Rembrandt 163(4) H.D.G 419, Bauch 152

several versions exist, but I am not convinced that BR.182 is an original by Rembrandt.

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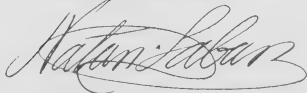
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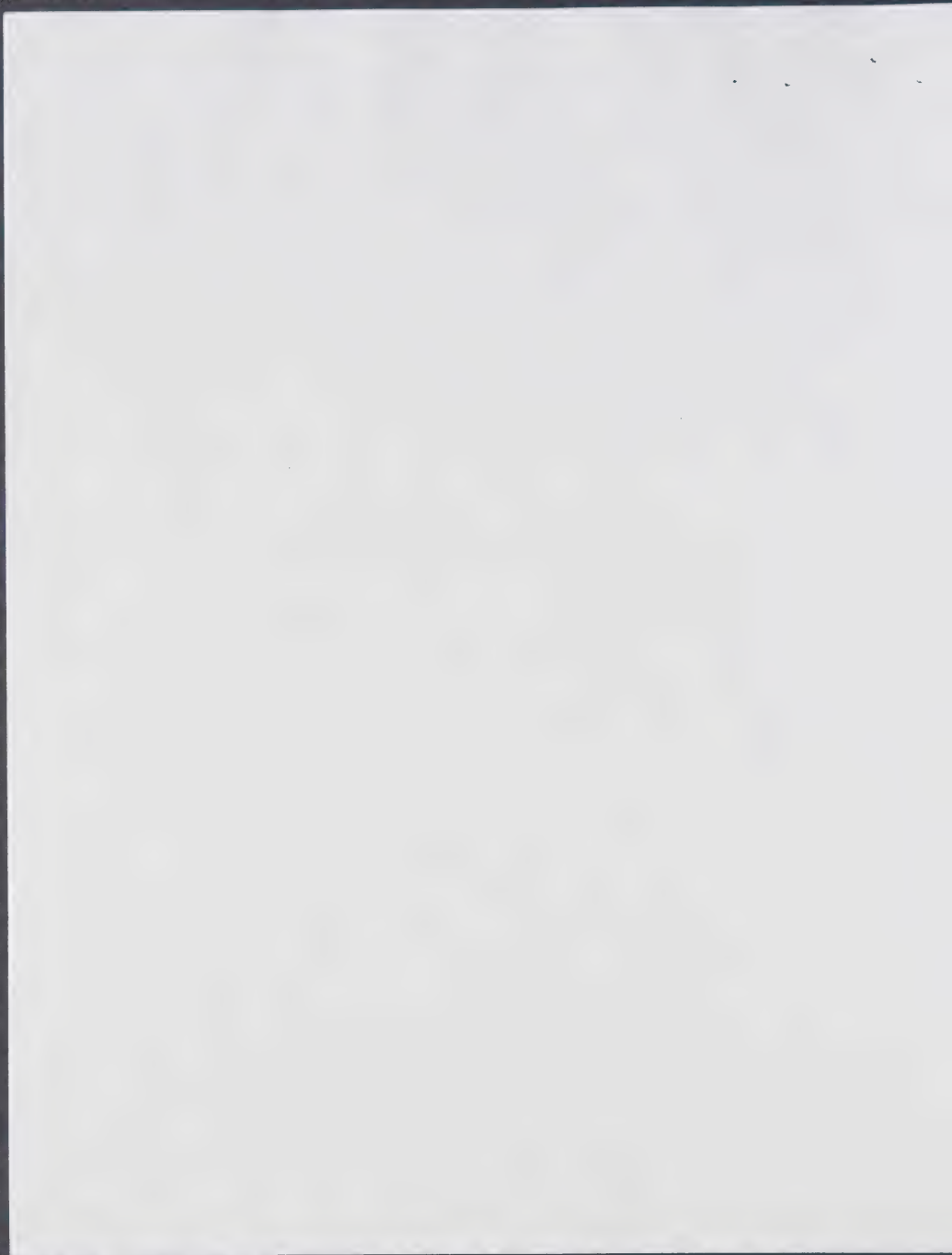
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I hope that you will be pleased with this subject.
in the meantime, I remain yours with best regards.

Respectfully

NATANSABAN

A handwritten signature in cursive script, appearing to read "Natan Saban", written in dark ink. The signature is fluid and somewhat stylized, with a long horizontal flourish at the end.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 20, 1995

Mr. Natan Saban
210 174th Street, Apt. 2303
Miami Beach, FL 33160

Dear Mr. Saban:

I had so hoped that you might come to visit us during the summer, but clearly both of us are working very hard. There can't be many people like you and me who really love Rembrandt School paintings as we do.

You will have noted from the Sotheby's and Christie's New York October catalogs how few Rembrandt School paintings there are being offered. Christie's has been puffing the Daniel de Koninck, but I find it hard and surely 18th century, and with such a high estimate. In any case, I will not be bidding on that.

In the meantime, I hope that you have succeeded in receiving \$1,350,000 for your group of paintings and will before long be looking for others.

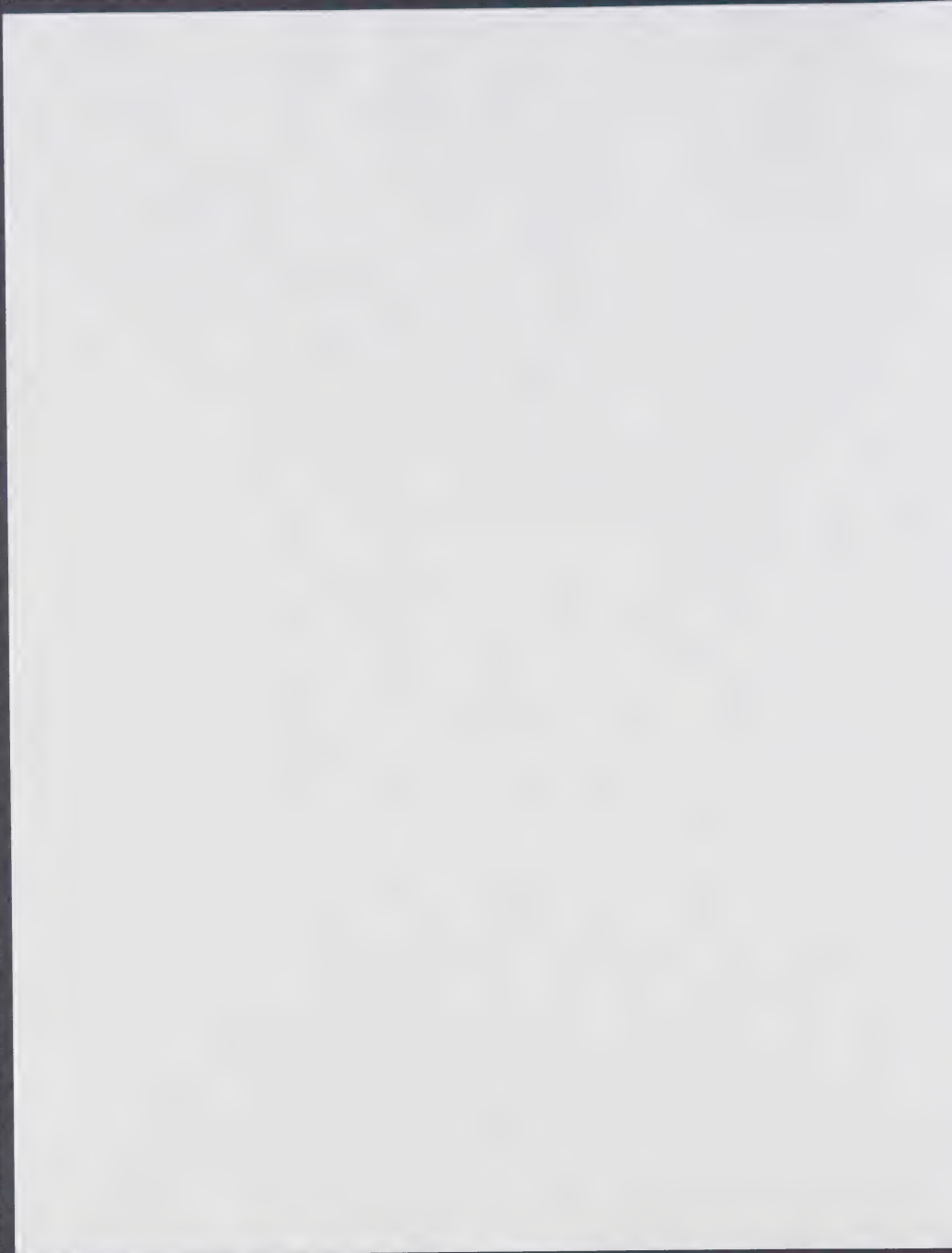
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures - photographs

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

July 31, 1995

Mr. Natan Saban
210 174th Street, Apt. 2303
Miami Beach, FL 33160

Dear Mr. Saban:

I am sorry that a long trip to Europe has delayed my thanking you for your most interesting, but in some way worrisome, letter of June 7th.

I went to all sorts of auctions and the finest work I purchased is a Lievens landscape, #41 in Christie's London sale, which was one of 21 paintings sent by Michael Hornstein to Christie's.

I say that your letter is worrisome because I fear that you might have decided against accepting that offer for well over \$1 million for your group of Rembrandt and Rembrandt School paintings. All I can say is that if I were you, I would certainly accept that sum and then try and purchase paintings more consistently. Some of that group are fine, but some certainly shouldn't be in your collection, and the offer is a very generous one.

Of course, I very much hope that you will be able to visit us in Milwaukee before long.

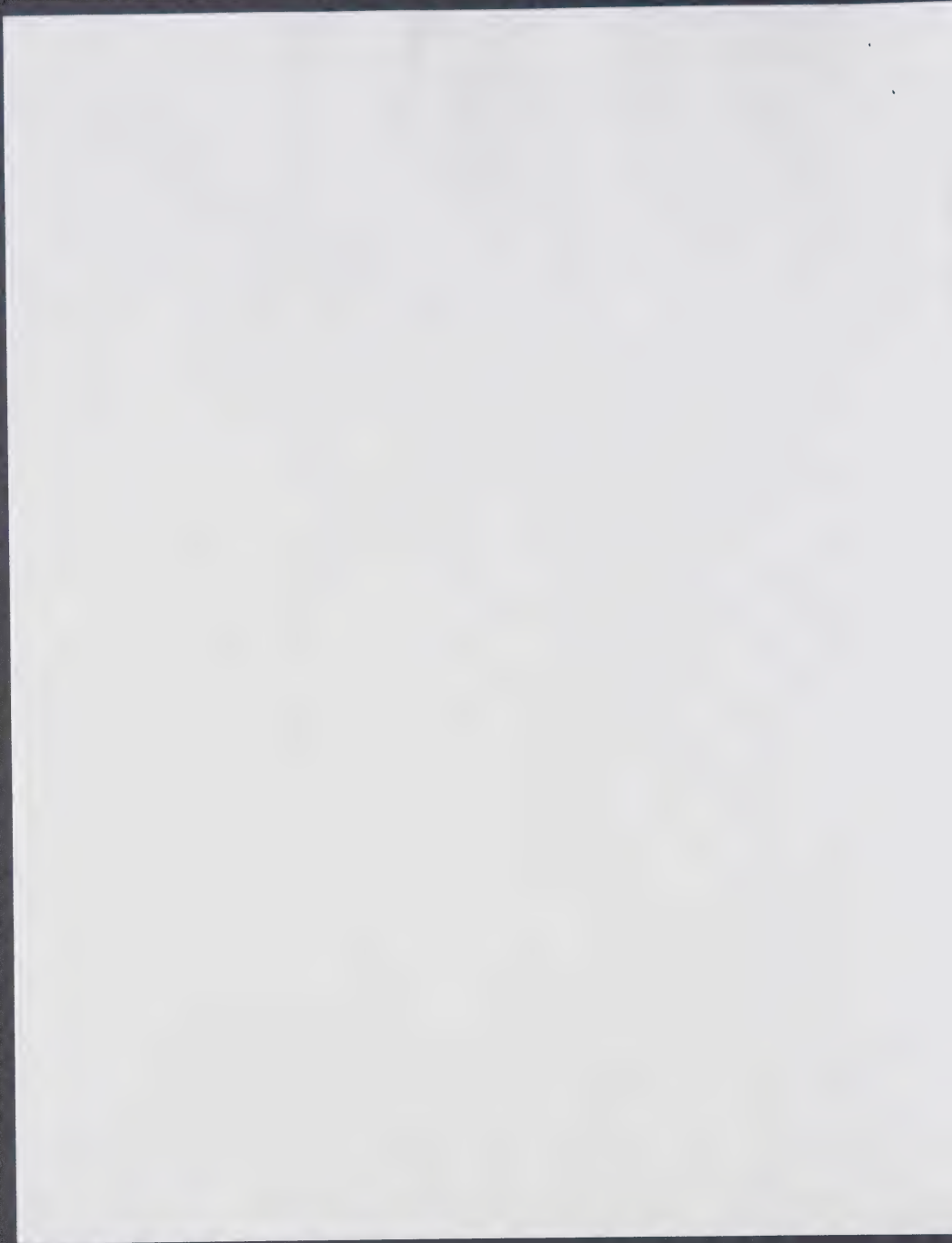
While the family foundation has an office in Jerusalem, we get to Israel relatively seldom. I am not related either spiritually or politically to the Likud Bader.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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



Natan Saban
210 174th Street, Apt. #2303
Miami Beach, Florida 33160
U.S.A.
Tel: 305-937-4134

June 7, 1995

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

Dear Dr. Bader:

Thank you very much for your letter dated May 25, 1995 and the material enclosed therein.

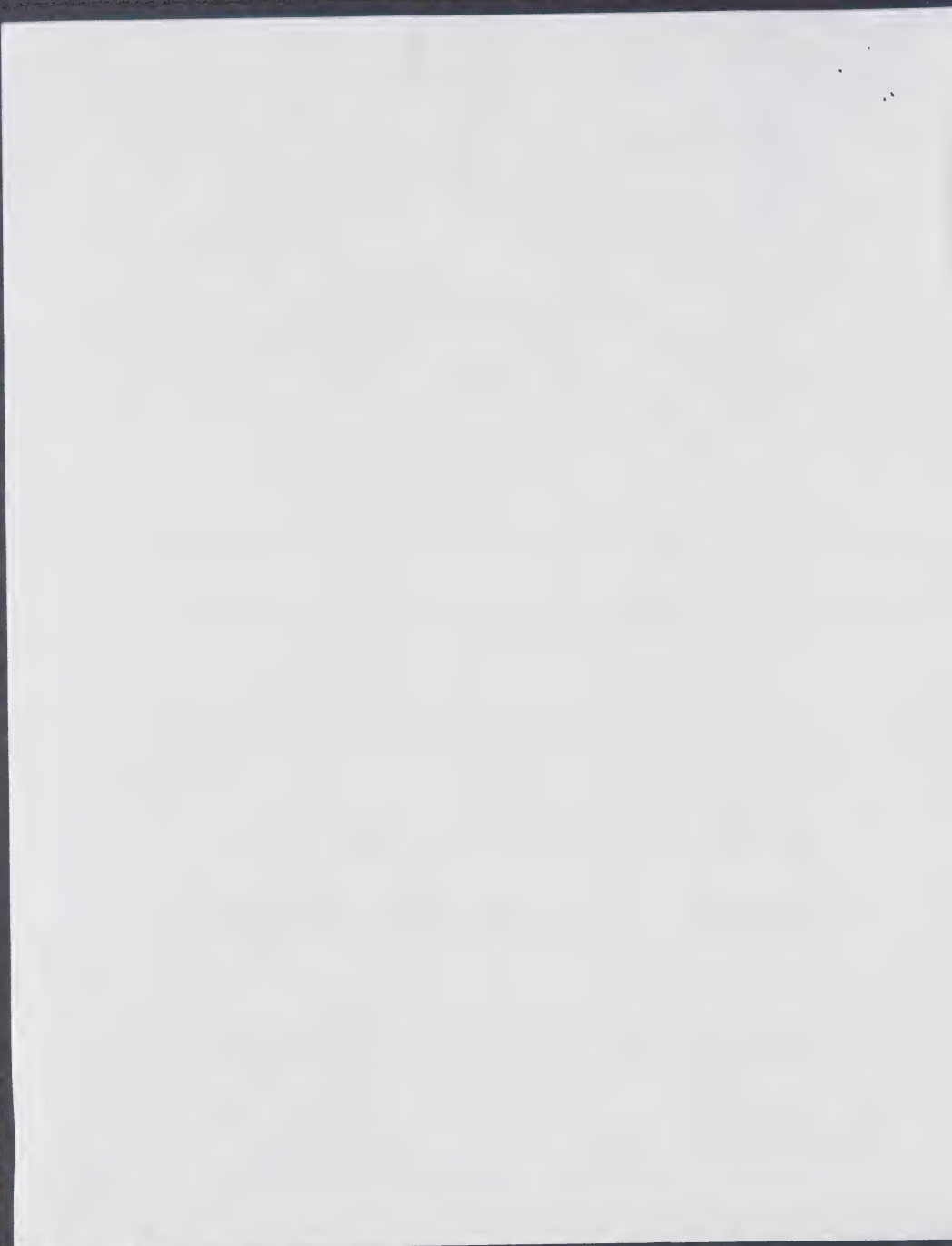
I immediately ordered the book "Adventures of a Chemist Collector" from Hacker Art Books in New York. Enclosed are two photos, which are clearer than the previous ones, of the painting in my collection, for your records.

I was pleased and very excited by the results of your painting No. C22 which, without a doubt deserves an 'A'. I have Otto Naumann's catalog but at the beginning I had understood that only Havercamp-Begemann had acknowledged it as such, but in his letter it is clear that it's the entire committee's finding.

The fact that there are notable changes in the R.R.P., hopefully favors the history of art in general and perhaps both of us and others will be favored in various cases and perhaps our paintings Ex' Erickson and Van Horne will have a good destiny.

I was happy to know that Professor Egbert Havercamp-Begemann is a new member of the R.R.P. Commission. I met him on various occasions at the institute of Fine Arts in New York City. Our conversations in Spanish were very pleasant as Mr. Havercamp has a good command of the language since he was a Professor in Madrid, Spain. He loves speaking in Spanish.

Furthermore, I congratulate you for your acquisition of the Rosenberg Painting No. 99. (I have Rosenberg's twin books in my library). I know this series of studies for St. Matthew, for the simple reason that they compared my painting to the St. Matthew.



It is my modest opinion that you acquired the best of the series of studies of the St. Matthew, as indicated in literature and hopefully soon you will have an 'A'.

Dr. Bader, due to the circumstances which you have had to undergo, and which you are currently undergoing, I am encouraged and optimistic about several of my works (which in the near future I will inform you on) and I am even about to change my mind about doing away with my painting. Instead I shall sell a group of Post Impressionistic paintings from my collection. At any rate, future interested parties won't increase the offer on the group of paintings. I am also like you in that what is important is the emotion one feels for a quality, work of art and/or for its creator.

I am taking into consideration your suggestions regarding commercialization in the United States and I greatly appreciate them.

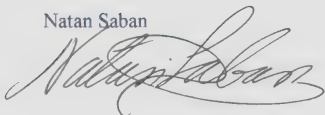
I hope that in the future we can collaborate with each other. I would love to visit you as soon as possible but my problem is that I am already late for my trip to Israel (I live half the time in Israel, in Elat, near the Red Sea) but upon my return, I shall visit you without fail. If by chance you visit Israel, you shall be my guests.

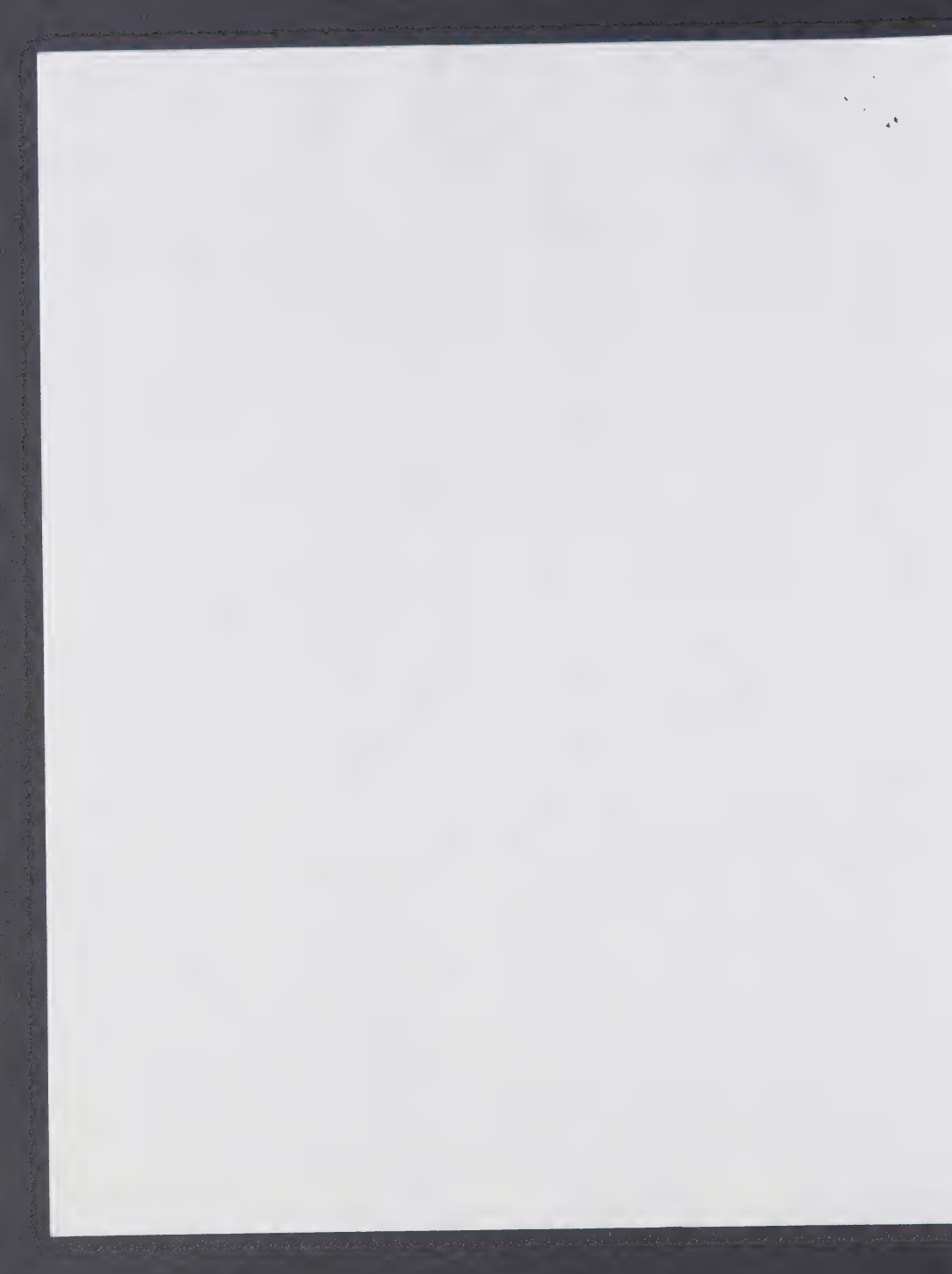
Dr. Bader, let me take this opportunity to ask you something outside the subject of art. Are you at all related to the Dr. Bader who was ex-Prime Minister of Israel, Menahem Begin's right hand?

With my best regards,

Sincerely yours,

Natan Saban

A handwritten signature in cursive script, appearing to read 'Natan Saban', written in dark ink. The signature is fluid and somewhat stylized, with the first name 'Natan' being more prominent than the last name 'Saban'.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 8, 1995

Mr. Natan Saban
210 174th Street, Apt. 2303
Miami Beach, FL 33160

Dear Mr. Saban:

Isabel and I were happy to be able to chat with you last week, and now I want to thank you also for your Fed-Ex package.

I will return your booklet to you at a later date, but may I keep one each of the colored and black-and-white photographs of your painting?

The material written by various art historians contains a great many mistakes, but that doesn't change the quality of your painting.

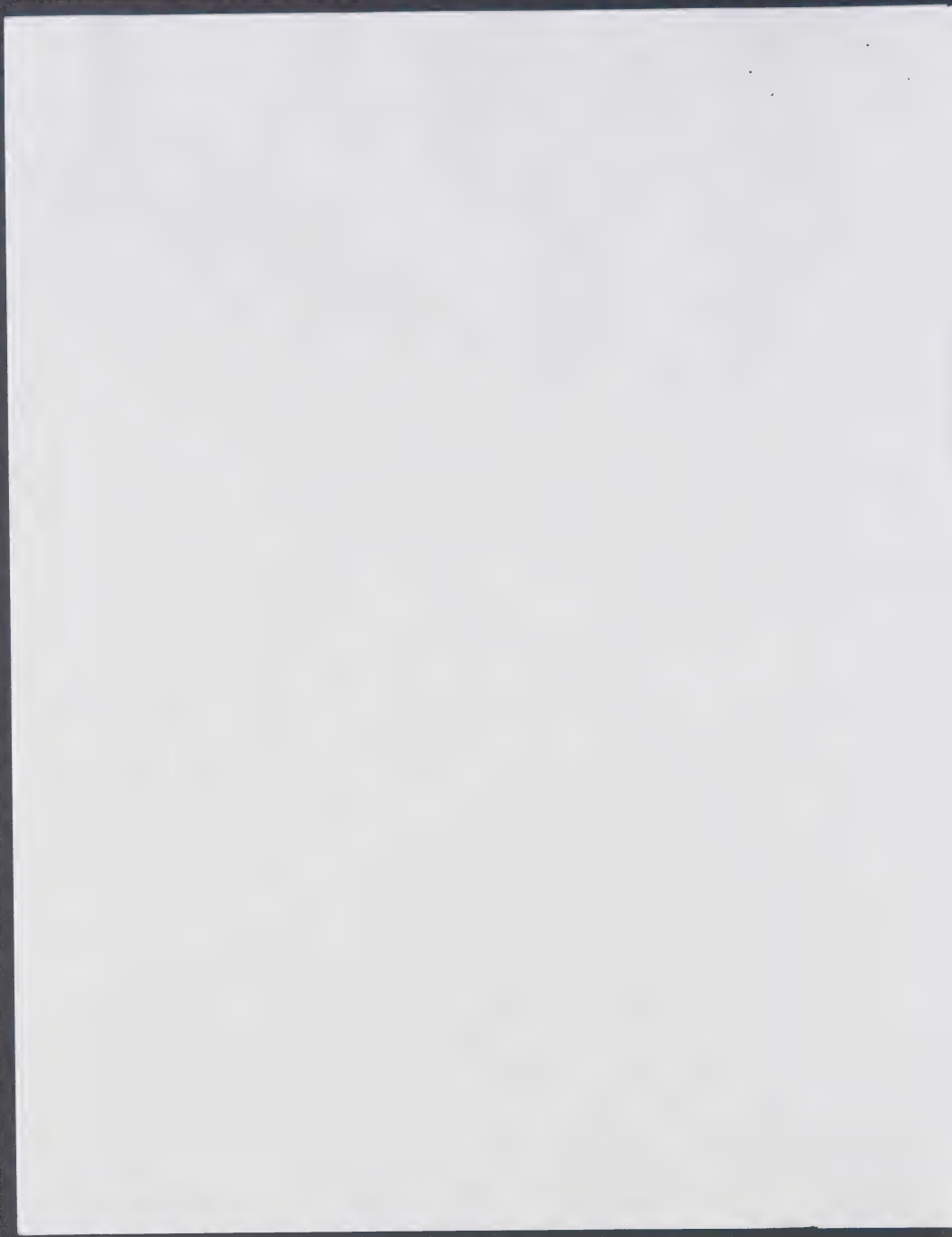
Take, for instance, Michael Jaffe's letter which states that the Erickson and the Cotton paintings are two different paintings. The Erickson painting sold at auction at Parke-Barnet and was bought for Mr. Cotton at that sale. Thus, they are one and the same, now in my collection.

I don't really think that either your study or the Erickson painting is by Rembrandt but very fine heads from his immediate circle, painted around 1660. (Incidentally, Rembrandt died in 1669, not in 1663.)

Most people familiar with the art historical literature dismiss Christopher Wright, and not too long ago, an article in the Burlington Magazine stated that the writer would believe everything that Christopher Wright says provided that the archangel Michael stood beside him and confirmed that.

I have one serious question about your painting not answered in your booklet. How certain are you that your painting was in the Van Horne collection? Specifically, did you purchase it from the Van Horne Estate, or were you just told that it came from there? I am asking this because clearly the photograph of your painting is quite different from that illustrated in Valentiner's book. I enclose Xerox copies of each. Now it may, of course, be that the photograph used by Valentiner was not very good and that the painting in the Van Horne collection had additions which have since been removed.

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





Mr. Natan Saban
May 8, 1995
Page 2

Just look at the space around the Van Horne painting, which is absent from the photograph of yours.

Should you be willing to sell your painting at a reasonable price based on the opinion that it is very competent and attractive, but not by Rembrandt, then I would be interested in purchasing it.

To turn now to your paintings illustrated in Sumowski's Vols. 5 and 6:

The Verelst illustrated in black-and-white in Volume 5 is competent, but it does not appeal to me very much.

The copy after Lievens illustrated in the first color photograph of Volume 6 is very attractive, and certainly looks like a Lievens composition. Unfortunately, it was painted very long after Lievens, sometime around 1900.

I would be interested in purchasing some of your paintings or perhaps quite a few in a package, but you will have to put the price on them. I never, ever make offers.

Why don't you consider telling me what you would like for a few of them, say for instance, the Bol portrait of a woman or Samson's haircut? If your suggested prices are reasonable, I will talk to you further. If I think that your suggested prices are unreasonable, then I will just wish you luck with someone else.

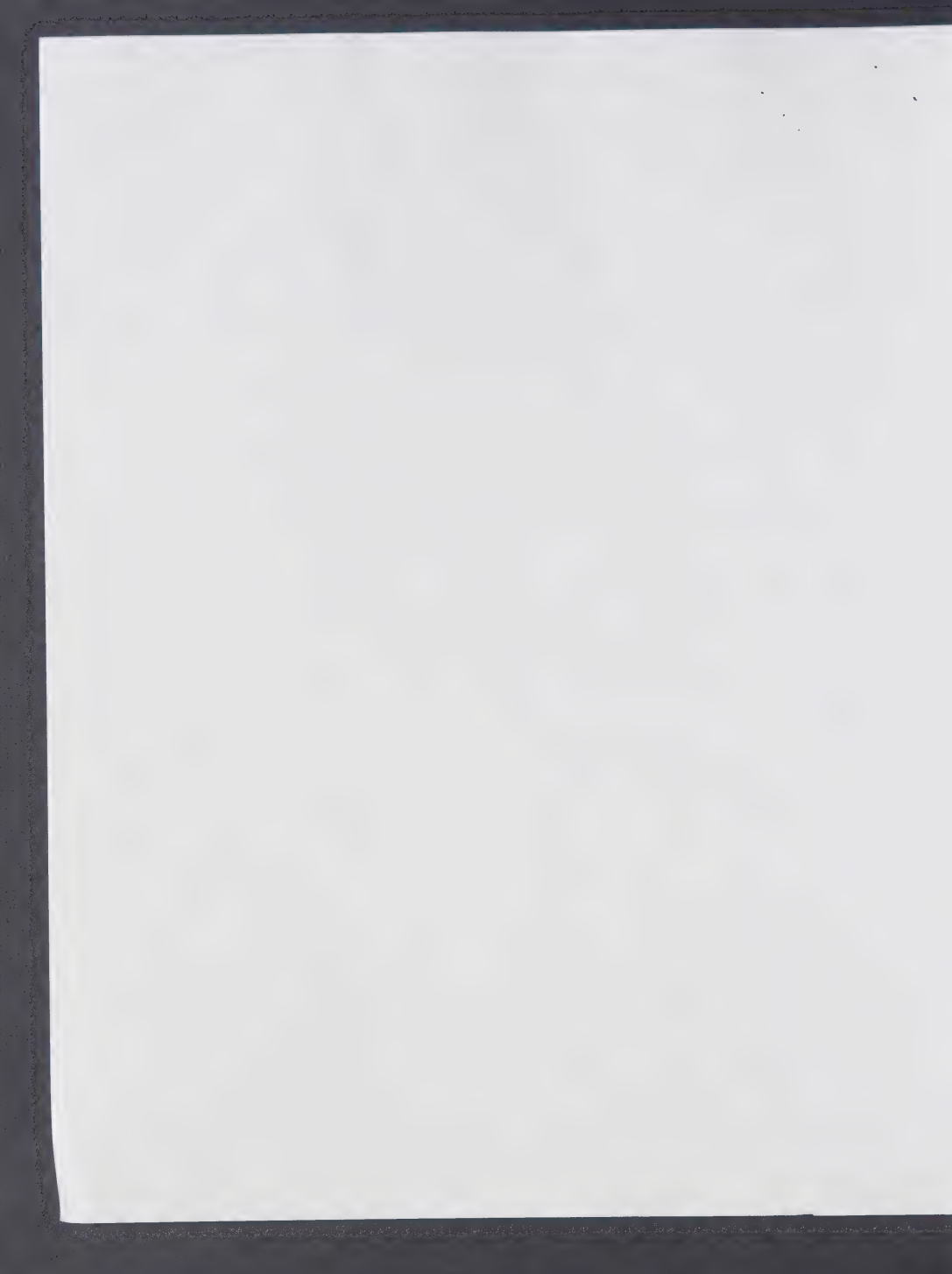
Of course, you always have a choice of sending your paintings to auction, and I would certainly bid on some of them there.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures



Natan Saban
210 174th St. AP. 2303
Miami Beach FL-33160
TEL-305-9374134

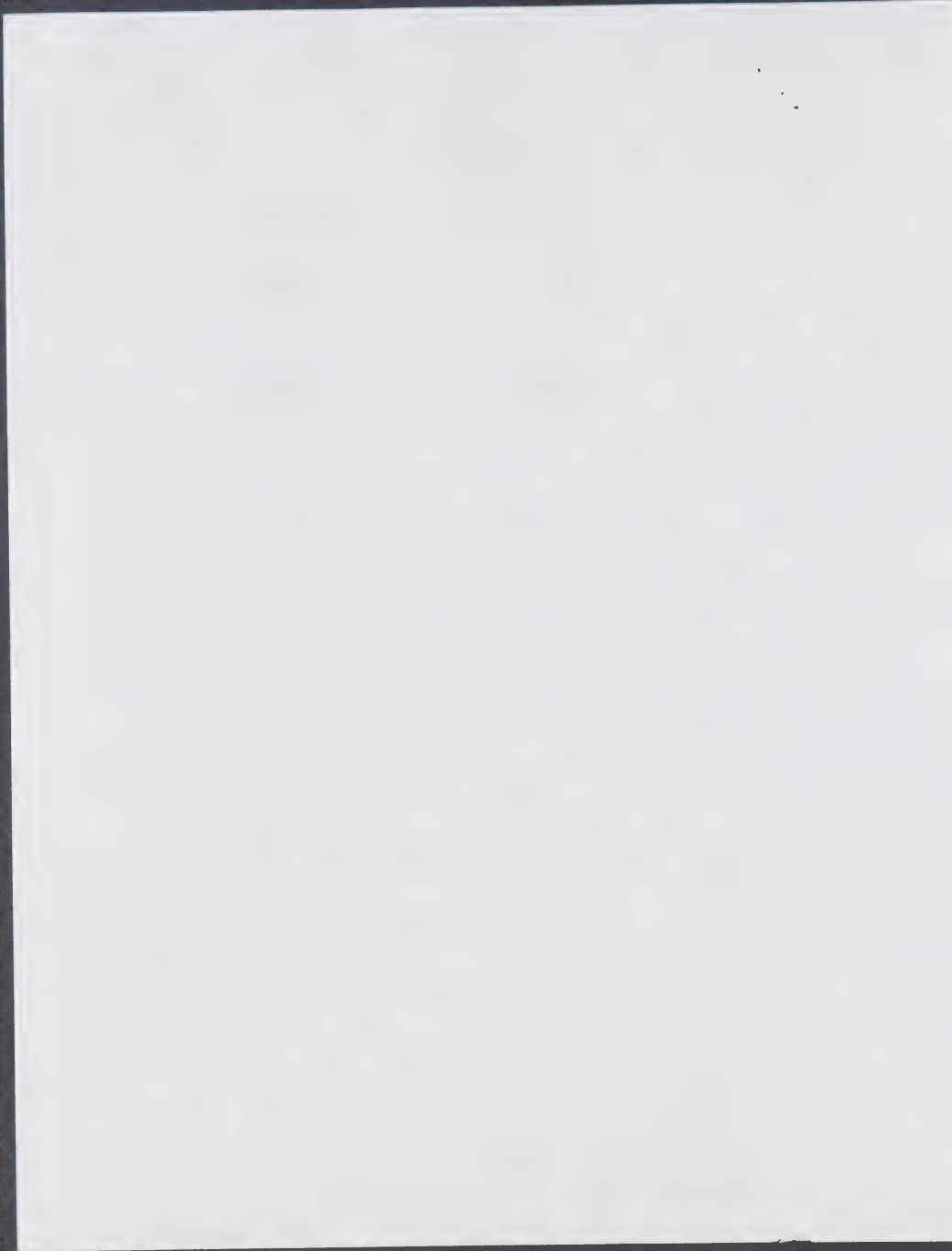
Dr. Alfred Bader
Fine Arts Gallery
622 ASTOR HOTEL
924 East Juneau
Milwaukee
Wisc- 253200
Tel: 414-2770730-

MAY 5-1995

Estimado Dr. Bader.

Fue un gran placer para mi que por fin
logre comunicarme con ust' por telefono.
Conocia aust' largo tiempo por la literatura
del arte, en esta oportunidad le felicito
por su importante collection y sus grandes
conocimientos y buen gusto.

Tal como hablamos en nuestra conversacion
telefonica de hoy, le estoy mandando
el material arriba alcance del cuadro de
Rembrandt H. GERSON: A Bredus N° 295A
Gracias por sus atenciones prestadas.
Me despido de ust' con un saludo caluroso.
Atentamente Natan Saban





ALFRED BADER FINE ARTS

DR. ALFRED BADER

January 28, 1994

ESTABLISHED 1961

Mrs. Svacinka
34, ch.d'Eysins
CH1260 Nyon
Switzerland

Dear Mrs. Svacinka:

Thank you so much for your most interesting letter of January 11th. Delivery of the letter was delayed because you sent it to Sigma-Aldrich Corporation from which I was dismissed two years ago. The enclosures will tell you a little about my dismissal and about what I am doing now.

To turn now to your paintings. The Elegant Company Dancing in a Palace by Frans Francken II is an excellent work, certainly by the artist. I have seen a number of letters from Mrs. Härtling demanding DM800 for her opinion. That opinion is certainly not required for your painting which is undoubtedly a fine work by the artist. I think that you should not worry about the signature and date. It so happens that I once owned a painting with exactly the same signature and date, and that painting was shown in "The Bible through Dutch Eyes" exhibition in the Milwaukee Art Museum in 1976, and I enclose the relevant comments.

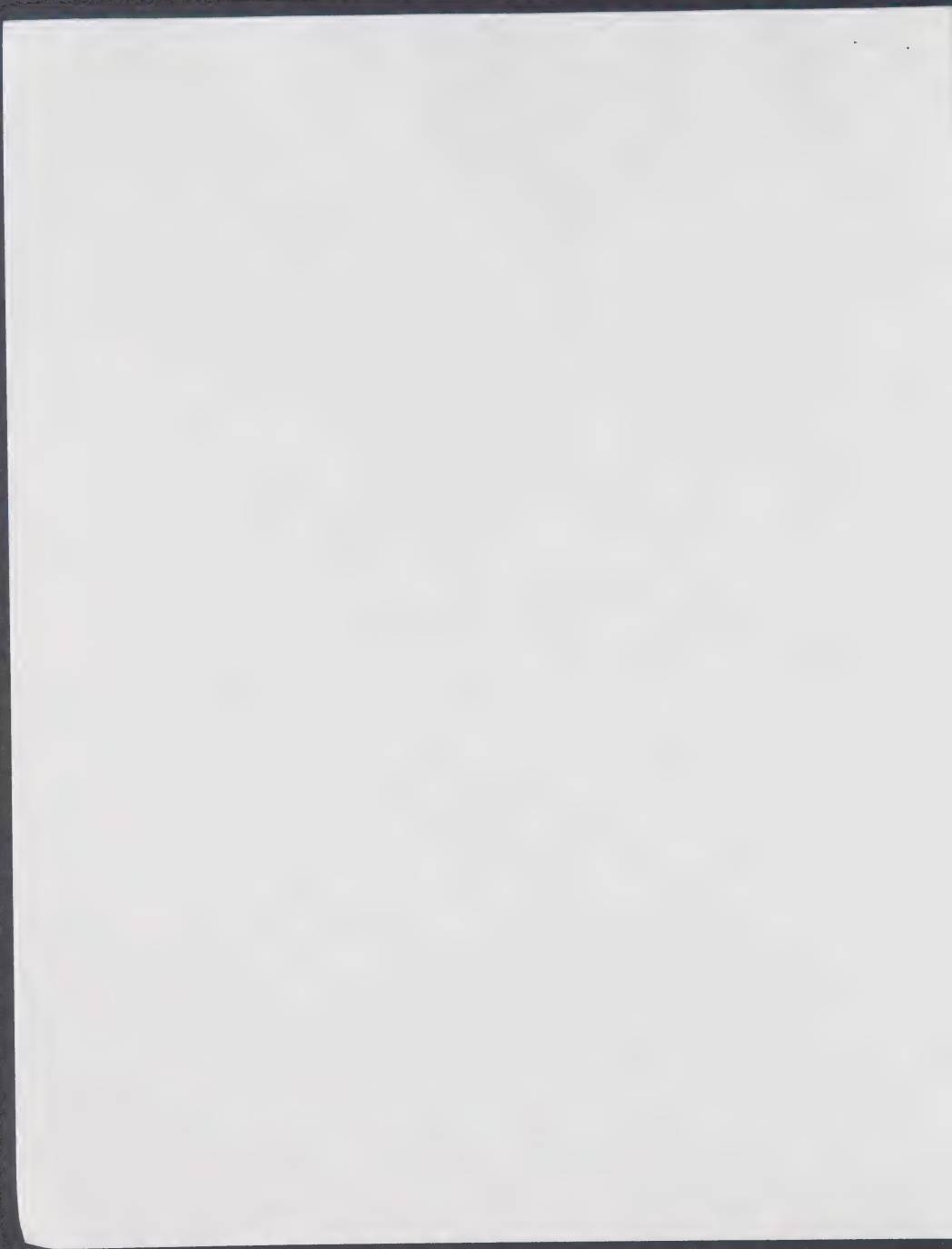
The Head of a Bearded Man is well painted, certainly close to Floris, but surely a fragment.

The large still life with flowers and a peacock is surely not by Weenix. It is a beautiful, important and valuable work, and I am taking the liberty of keeping the photographs so that I can make some comparisons when next I am at the Witt Library in London. I will then write to you with my conclusions.

That fierce scene of soldiers with prisoners is indeed close to Craesbeeck, and it looks to be in good condition. I just don't like such paintings.

Your Venus and Mars with a Blindfolded Amor is an important mannerist work which might not be quite as early as you think. I would have thought of around 1560 or so. I note that the photograph is your only, and so I am returning it but have made a Xerox copy and am keeping the slide, again for study in the Witt Library. Financially, that work may not be as valuable as your flower still life, but art historically it is certainly important.

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





Mrs. Svacinka
Janaury 28, 1994
Page Two

Thank you so much for your comments, both about my Pretty Girl, now at Queen's University, and about the Fathers of the Church, also now at Queen's. Frans Francken used those same figures in quite a few paintings.

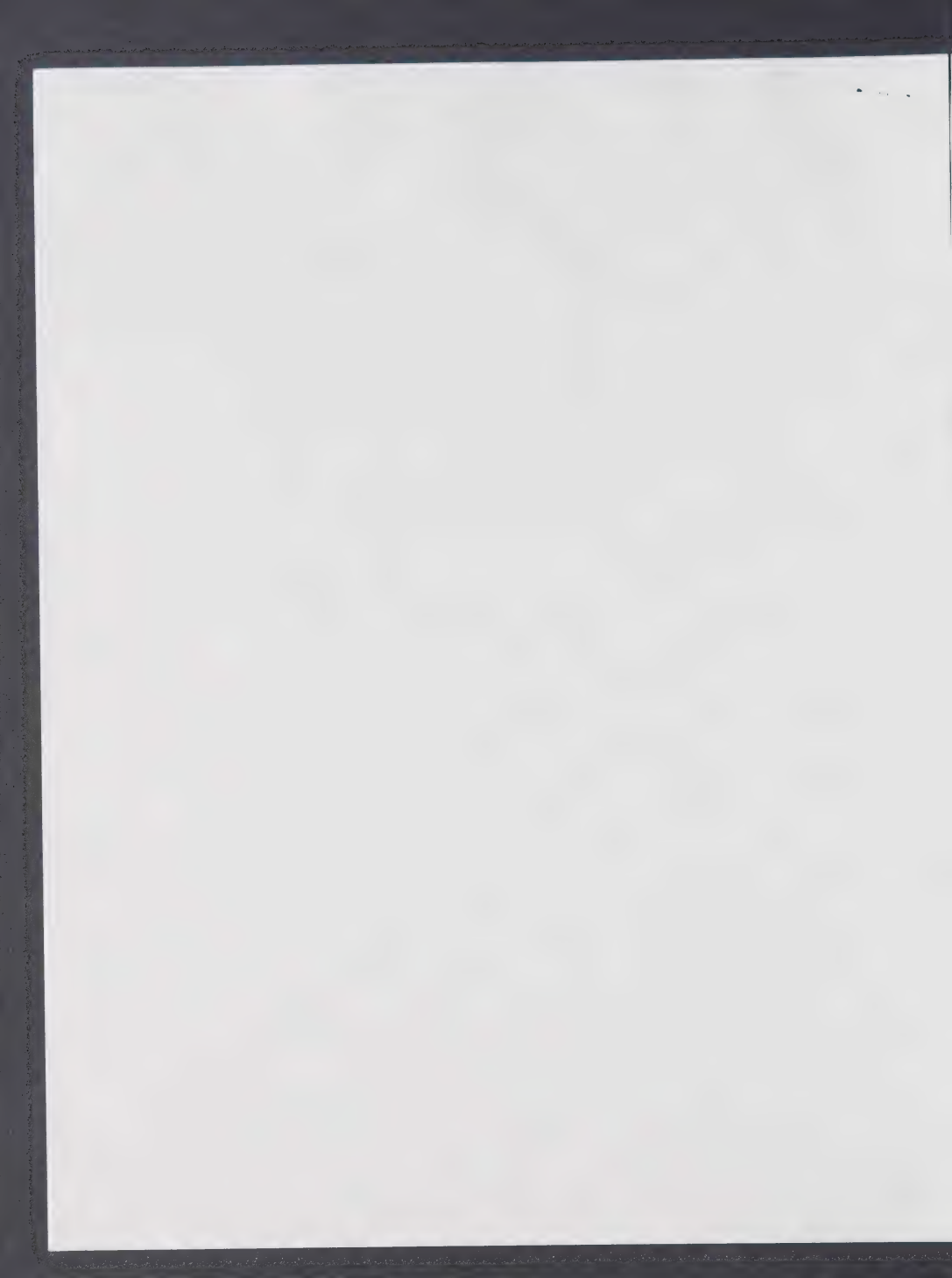
Recently, I established an Alfred Bader chair in art history at Queen's, and Dr. Volker Manuth, a very able art historian, has accepted that position. I will pass your valuable comments to him.

Laboratoire Plan is among Aldrich's best suppliers, and Dr. Stauffer is both a good chemist and my good friend. Please give him and, if you can, Marc Plan my best regards.

I will write to you again when I have more definite information about the flower still life and the Venus and Mars.

Best personal regards.

Sincerely,





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

A Chemist Helping Chemists

April 9, 1996

Mrs. Ursela Stechow
149 Kendal Drive
Oberlin, OH 44074-8164

Dear Ursela:

I am both happy and unhappy to receive your very kind letter of March 30th. Happy because of your wonderful comments and that great enclosure, the speech by the President of Israel, which I will share with others. Unhappy because it appears that you did not receive my autobiography, which I send you last spring. Another copy is enclosed.

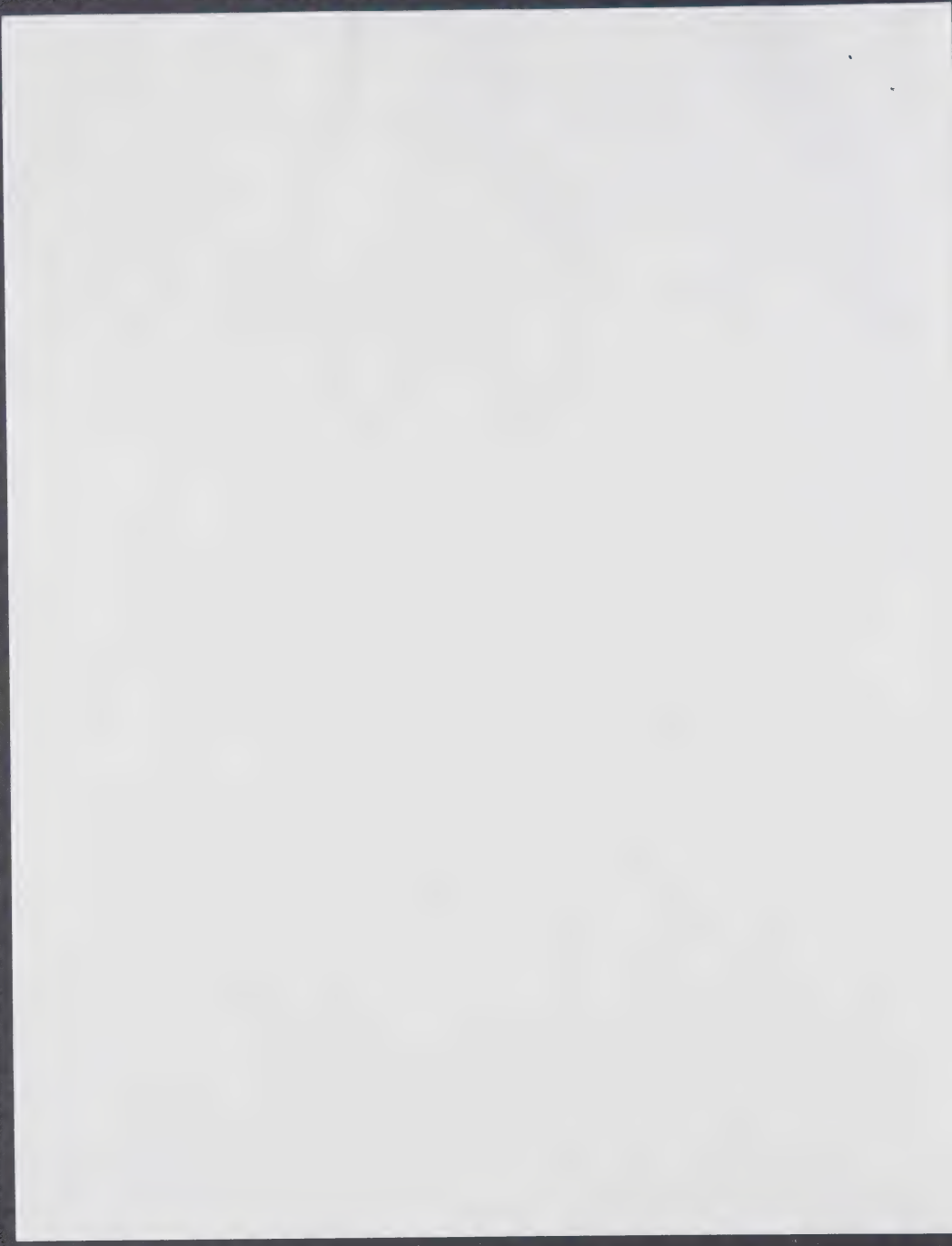
Life continues well, and Isabel and I are in good health. I spend about a third of my time looking for paintings, both for my own collection and to buy and sell - about 200 a year. Another third I spend working with small chemical companies and continuing to help chemists. And the last third is in speaking all over the country and writing some more.

Unfortunately, we have not had a chance to come to Oberlin for quite a while, but if I remember rightly, you have many friends in Madison: Couldn't we persuade you to visit us?

With fond regards from house to house, as always,

AB/cw

Enclosure



STECHOW
149 Kendal Drive
Oberlin, Ohio 44074-1906
(216) 774-8164

March 30, 1990

Dear Baders both,

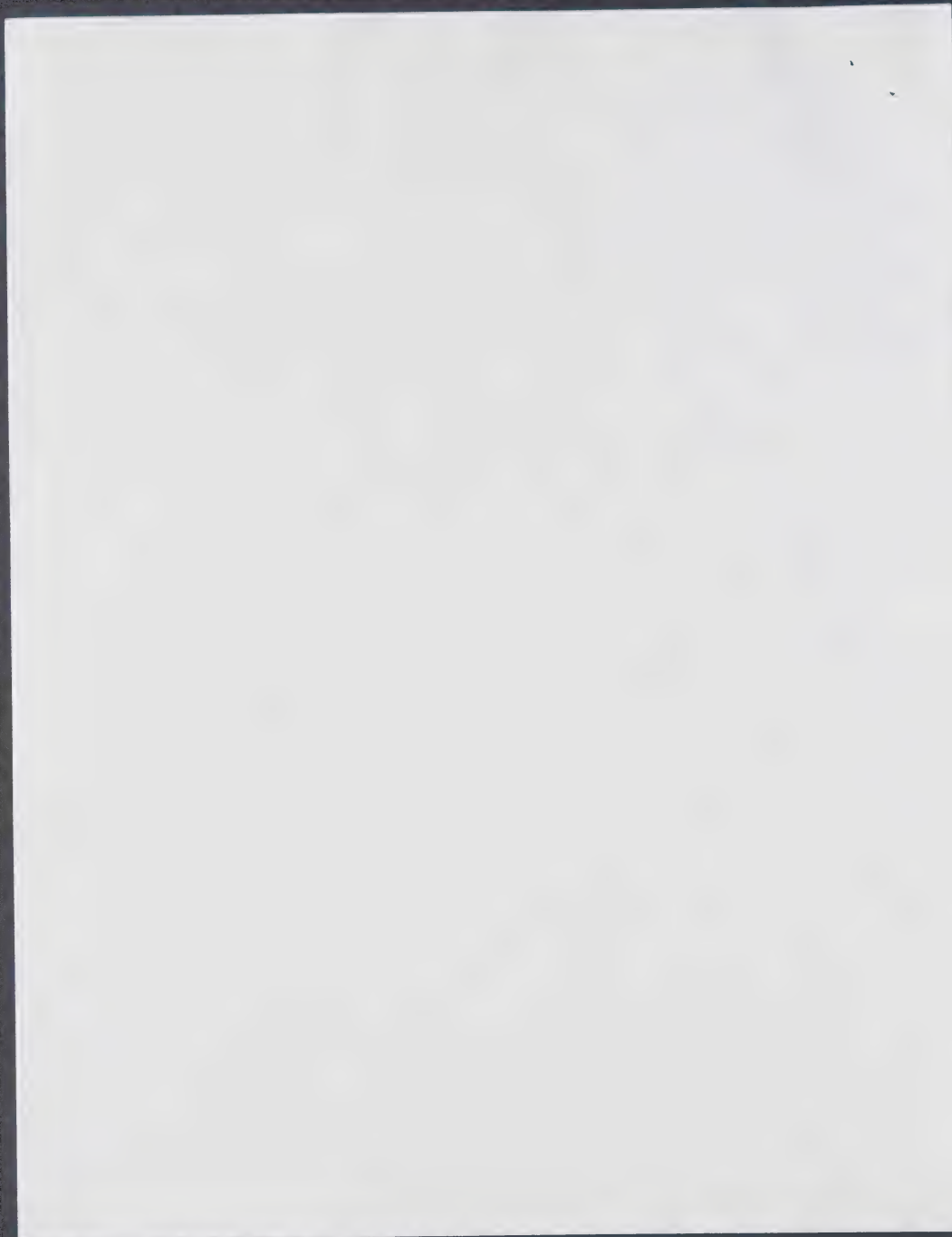
Yesterday, when I went to a chamber music concert, my old friends, Terry and Claudine Carlton came to sit with me... and to hand me the photocopy of a page in the London: Weidenfeld and Nicolson, 1995 publication with its ADVENTURES OF A CHEMIST COLLECTOR and what a happy coincidence that brought about on my desk, where, just the day before, a letter from Hildesheim had held the here enclosed speech by President Weizmann, and for which I was hoping to find other readers "susceptible" to the German language into which his speech had been translated. ^{To} Whom else than to you should it now belong? Maybe, you even have still others with whom you'd share it. Anyway, it enfold's my greetings as well....

.... and now my thanks for your warm remembrance of Wolf; Yes, the fond of knowledge that life held! Makes one think how wasteful death can be and often is. To your own question as to why he remained so steadfastly in this "little" college, he once gave the answer himself: "I just like to teach young eyes to see!" Which makes me remember the joy of discovery that seemed to go along when in the first week of the year he would lead an ever growing group of freshmen at his own careful pace through the gallery. Such togetherness!

My own, now very quiet life is full of lasting values which make me an ever grateful

Ulrich St.

who sends you all best wishes





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

A Chemist Helping Chemists

August 14, 1996

Mrs. Ursula Stechow
149 Kendal Drive
Oberlin, OH 44074-1906

Dear Ursula:

Thank you so much for your quick response of July 29th and particularly for that beautiful essay, "Rembrandt and the Old Testament".

Thank you also for your permission to share your wonderful correspondence with various art historian friends.

Of course, I immediately called Professor David Levine, who was just leaving for vacation.

He told me that he believed that most of the essays had been published somewhere, but that of course it would be great to have them in one place. Yet clearly the essay which you just sent me has not been published.

I told Professor Levine that I would be very interested in helping financially with the publication. It would be such a fitting commemoration of the hundredth anniversary of the birth of the most giving art historian I have ever known.

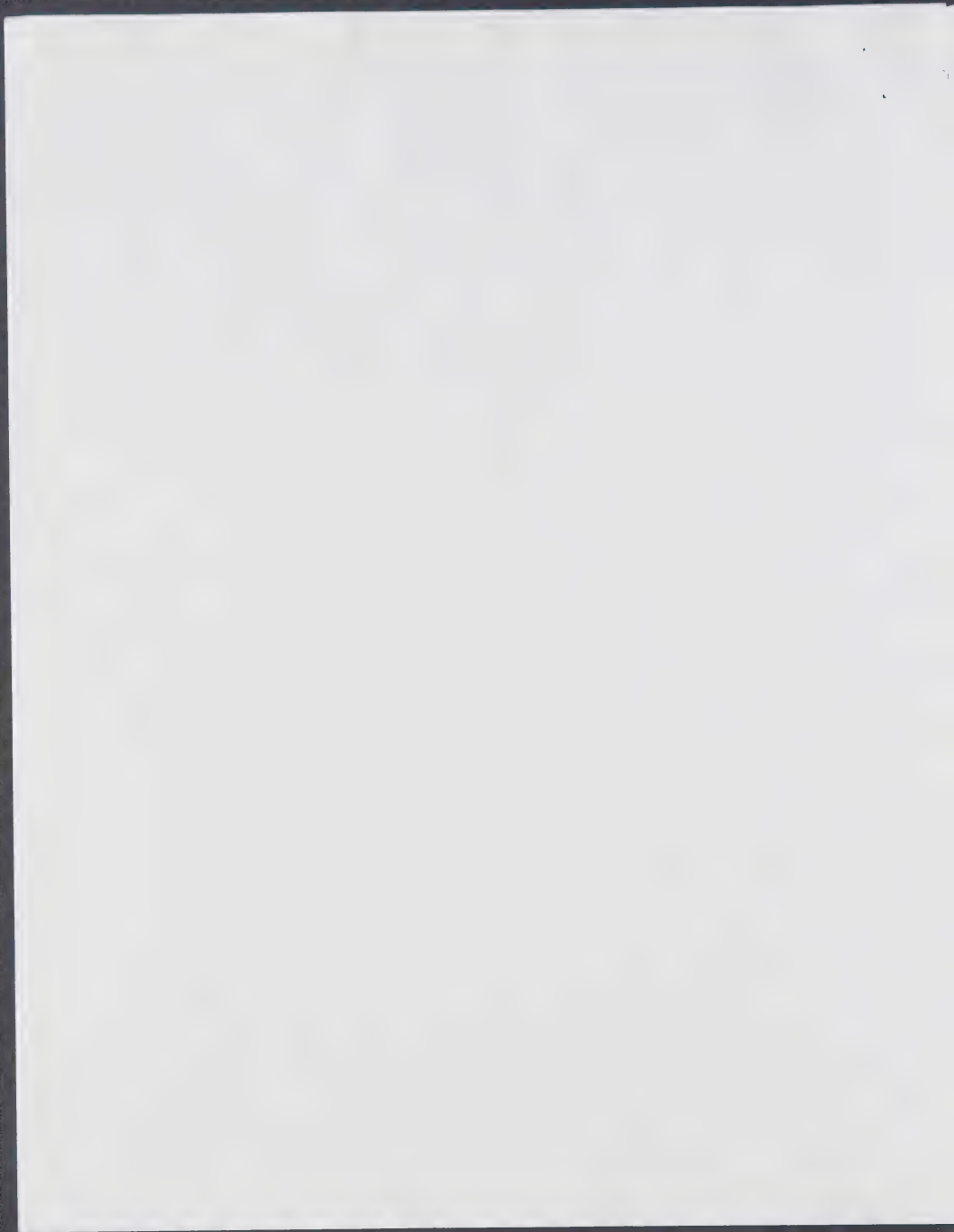
I have accepted an invitation to speak at Marietta College in southern Ohio next March, the good reason being that they invited me and the real reason because Oberlin is on the way.

With fond regards from house to house, I remain,

Yours sincerely,

AB/cw

c: Doctors David and Nicole Levine





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

A Chemist Helping Chemists

January 22, 1997

Dr. David A. Levine
11 Blake Field
Amherst, MA 01002

Dear Professor Levine:

I am sorry that a long trip to Britain has delayed my responding to your letter of November 18th giving the Davaco costs of about \$40,000.

I've had a fair amount of experience with publishing books, including exhibition catalogues and art books and I find the estimate of \$40,000 exceedingly high.

The cost, in part, is so high because everything in Holland is more expensive than in the United States and clearly Mr. van Coevorden wants to keep all of the proceeds on the book as his profit.

I very much hope that you will have better luck with the Princeton University Press. They have done excellent jobs with other books and there was a close connection between Wolfgang and Princeton.

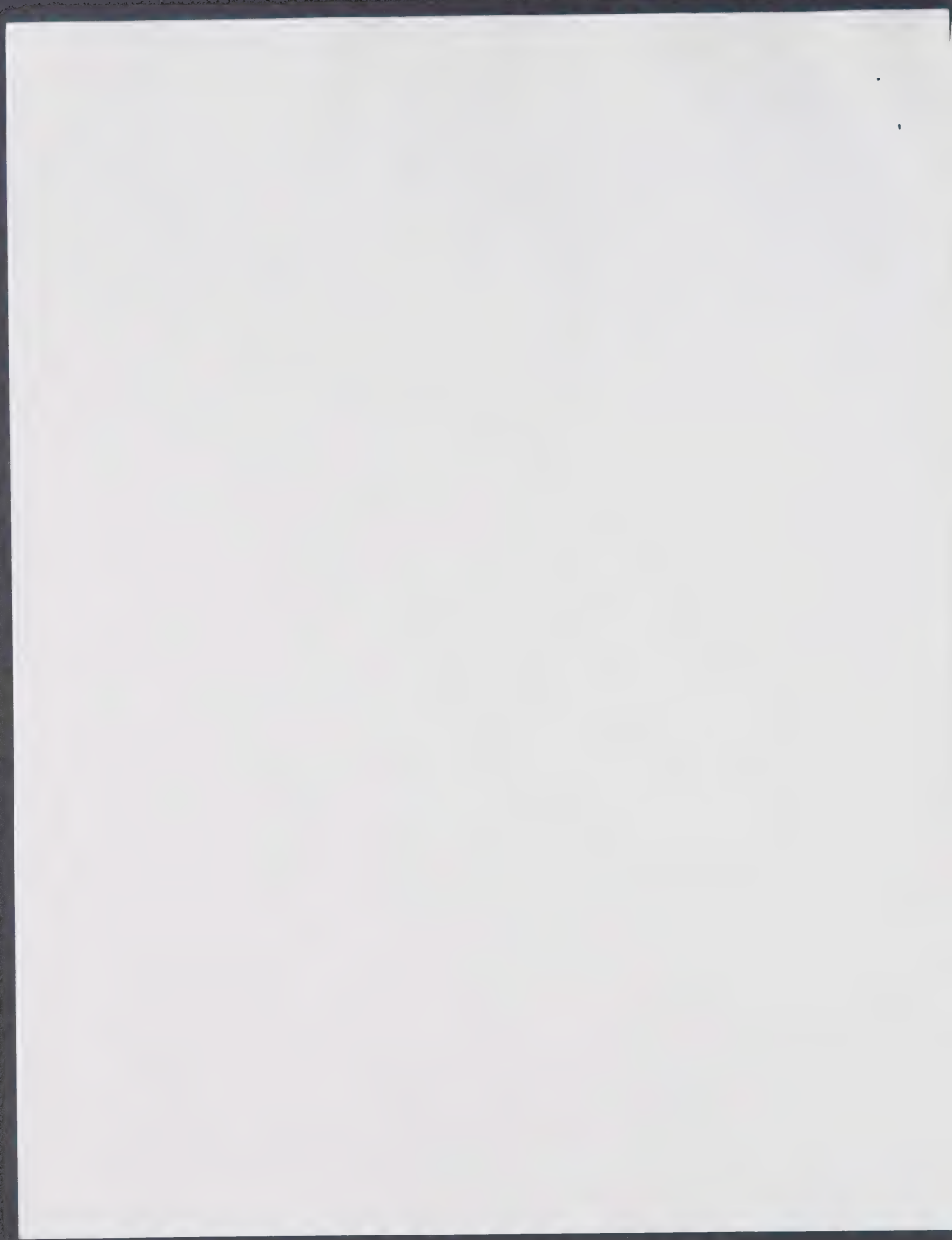
Incidentally my wife and I look forward to visiting Mrs. Stechow, in Oberlin, at the end of March. Of course we hope to have your positive news so that we can then proceed with the publication.

With all good wishes, I remain,

Yours sincerely,

AB/nik

c: Mrs. Ursula Stechow



11 BLAKE FIELD
AMHERST, MA 01002

Attention: Mr. [Name]

Dr. [Name]
[Address]
[City, State, Zip]

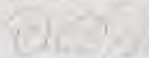
Dear [Name]:

Thank you for your letter of [Date] regarding [Subject]. We are pleased to hear that you are interested in [Subject] and would like to provide you with the information you requested. The information you requested is enclosed for your review. If you have any questions, please contact me at [Phone Number].

As a [Organization], we are committed to providing you with the highest quality of service. We are pleased to have you as a member and will continue to provide you with the best possible service. We are also pleased to have you as a [Organization] member and will continue to provide you with the best possible service.

We would like to invite you to attend the [Event] on [Date] at [Location]. The [Event] will be held at [Location] and will feature [Activities]. We would like to have you as a guest and will provide you with the best possible service. We are also pleased to have you as a [Organization] member and will continue to provide you with the best possible service.

Thank you for your letter of [Date] regarding [Subject]. We are pleased to hear that you are interested in [Subject] and would like to provide you with the information you requested. The information you requested is enclosed for your review. If you have any questions, please contact me at [Phone Number].

Yours sincerely,

[Name]

cc: Mr. [Name]





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

A Chemist Helping Chemists

October 7, 1996

Dr. David Levine
11 Blake Field
Amherst, MA 01002

Dear Professor Levine:

I now have the hard copy of your fax of September 22nd and now can read what was illegible when I received the fax, namely that you estimate the cost of photographs and publication rights of the order of \$10,000. Mrs. Stechow has very kindly offered to translate the articles from German into English.

Frankly, it strikes me as strange (to put it mildly) that publications would require thousands of dollars for publication rights for articles by the greatest and kindest art historian of this century, particularly when it is so clear that to have these articles available in one handy volume would help a great many art historians. But who am I to argue, though frankly I hope that you will.

I have no idea what subvention if any Davaco will require. I have always thought of them as a high-class publishing house who should be proud to be able to publish such a volume. Again, as with the publication rights, who am I to argue?

To get the effort started, may I begin by saying that my wife, Isabel, and I will be happy to give \$12,000 to Oberlin College or another academic institution so that we could the gift as a tax deduction.

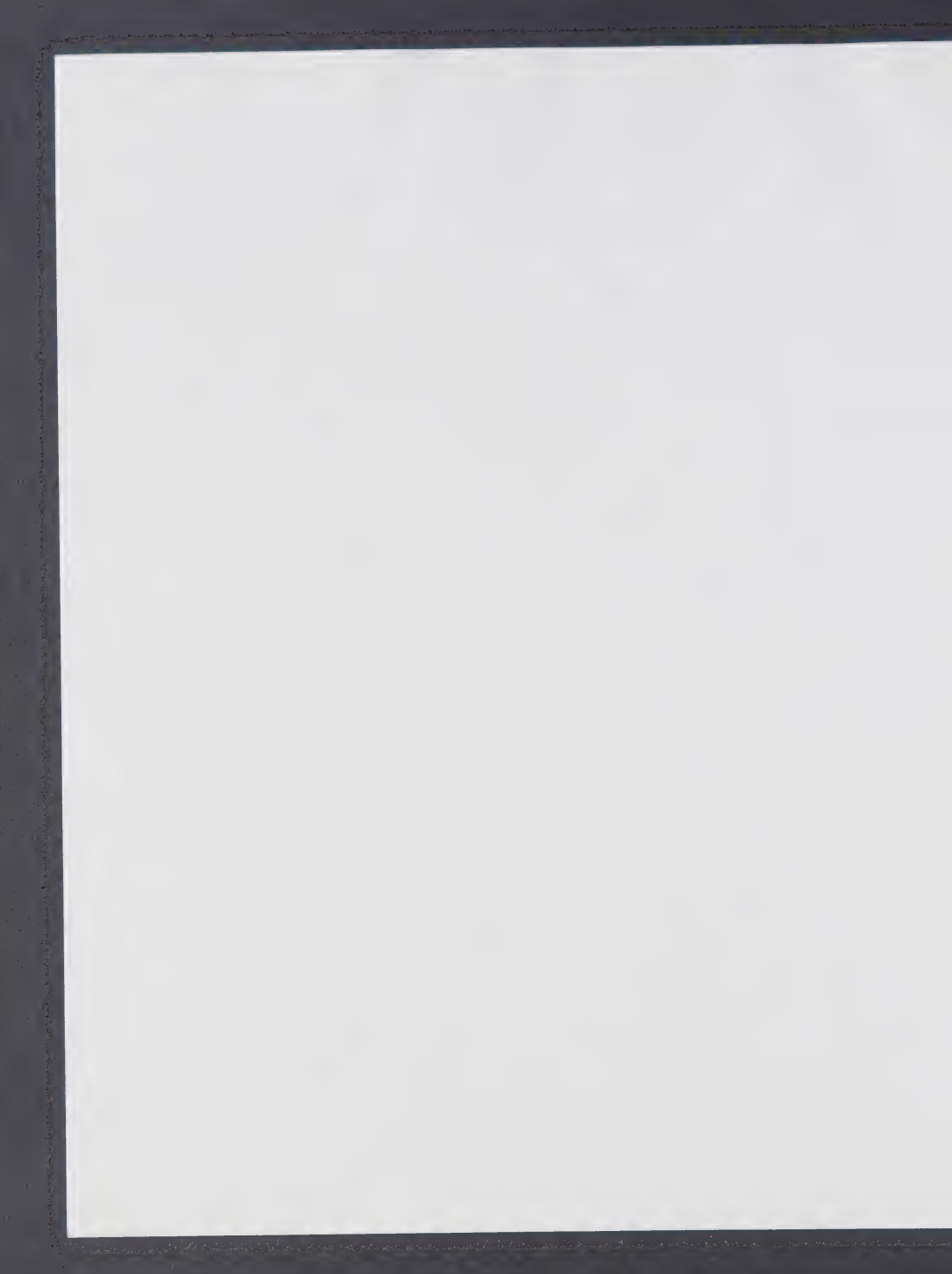
The only condition is that the volume contain the 18 essays that you referred to and Wolfgang's last essay on Rembrandt scholarship and his essay on the Old Testament,

With all good wishes, I remain,

Yours sincerely,

AB/cw

c: Mrs. Ursula Stechow (w/encls)



**11 BLAKE FIELD
AMHERST, MA 01002**

September 22, 1996

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


Dear Dr. Bader:

I hope that you have received my letter of September 12, copy attached. There are two new developments to report. First, I have been consulting with Egbert Begemann regarding the contents of the volume. He is currently reviewing the articles on Stechow's list and will offer his opinion about which others we might consider including. Begemann's involvement will be helpful in a variety of ways and I am grateful for it. Second, I have decided to drop the "Jacob's Blessing" from the title, as Begemann and others (perhaps you too) have found it obscure. For now, we are calling the book simply Selected Essays on Cosmography and Style by Wolfgang Stechow.

I am now more eager than ever to send our preliminary proposal to Davaco, which I have delayed until hearing again from you. May I please have your permission to mention to them your generous offer of financial support for the project? I am convinced that alluding to your involvement at this point will increase the likelihood of their accepting our proposal.

Once again, many, many thanks.

Sincerely yours,



David A. Levine



11 BLAKE FIELD
AMHERST, MA 01002

September 17, 1994

Dr. Alfred Bader
#24 East JunEAU Suite 622
Milwaukee Wisconsin 53201

Dear Dr. Bader:

I am writing to you again concerning the Stechow book project. I have now re-examined all of the materials in my possession and can now reply to some of the questions you posed during our phone conversation last month, and describe other aspects of the project in more detail.

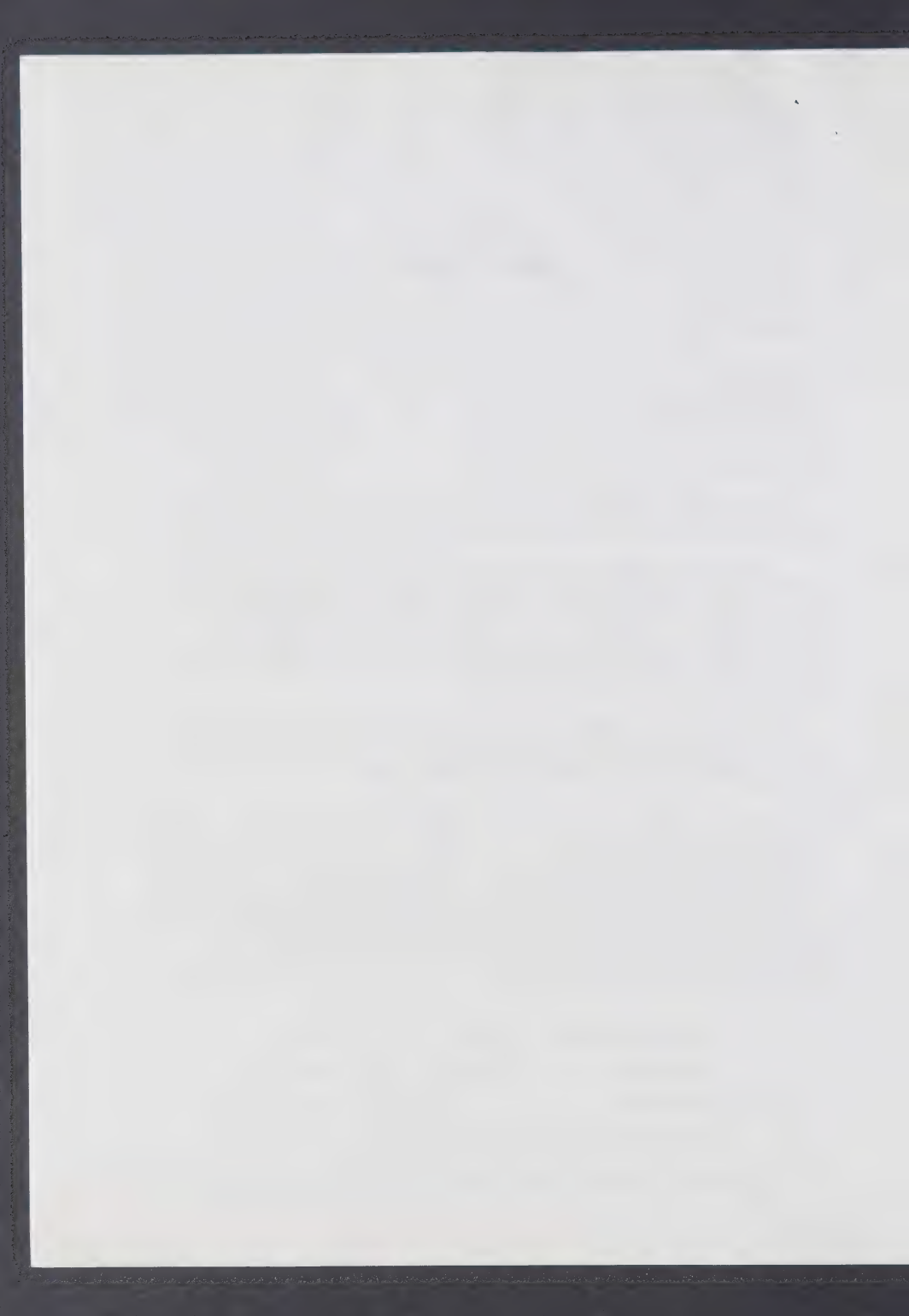
Stechow had gone further with the planning of this volume than I had remembered. Not only did he designate particular articles that he wished to be included, he even prepared detailed addenda to update them. The pieces he selected are all of lasting significance and form a nicely unified group with a central theme. I think it therefore proper to carry out Stechow's intentions regarding the content of the volume as faithfully as possible. This happens also to be a practical plan, as we already possess most of the photographs required to illustrate the articles on the original list, but no others. Still, I would not be opposed to including certain other articles, and especially the unpublished lecture about which we have spoken, if they would enhance the volume as Stechow construed it.

For your information, I have attached a copy of the anticipated table of contents with my proposed title *Jacob's Blessing: Selected Essays on Iconography and Style by Wolfgang Stechow*. The first two words allude, of course, to the subject of Stechow's famous article. But they also imply that the whole collection is like Jacob's blessing, a gift of grace passed down to the younger generation. I hope that you think it appropriate.

As to cost, I can now provide you some rough estimates. As I mentioned above, we already possess most of the necessary photos and should incur relatively modest costs in collecting the remainder (as long as we do not include many additional articles). We will, however, have to secure the rights to publish them all, and this can be expensive. Some of the museums and collectors will gladly provide us the rights without a fee when I explain the project to them. The majority, however, will probably insist on payment, with \$30-50 the usual amount, and some even higher. We will have to pay to have the two early articles translated from German into English. This will not be prohibitive, as the pieces are relatively brief. The largest expense may be the publisher's subvention money to offset the publisher's production and distribution costs not recovered by sales of the book. I unfortunately cannot estimate the amount of the subvention until discussing the matter with Davaco or another prospective publisher. Here are my high estimates for the other costs:

Purchase of photographs	50 @ \$20	=	\$ 1000
Publication rights	182 @ \$50	=	9100
Translator's fee		=	1250
Publisher's subvention		=	?

You mentioned in your kind note to Ursula your willingness to support the project financially.

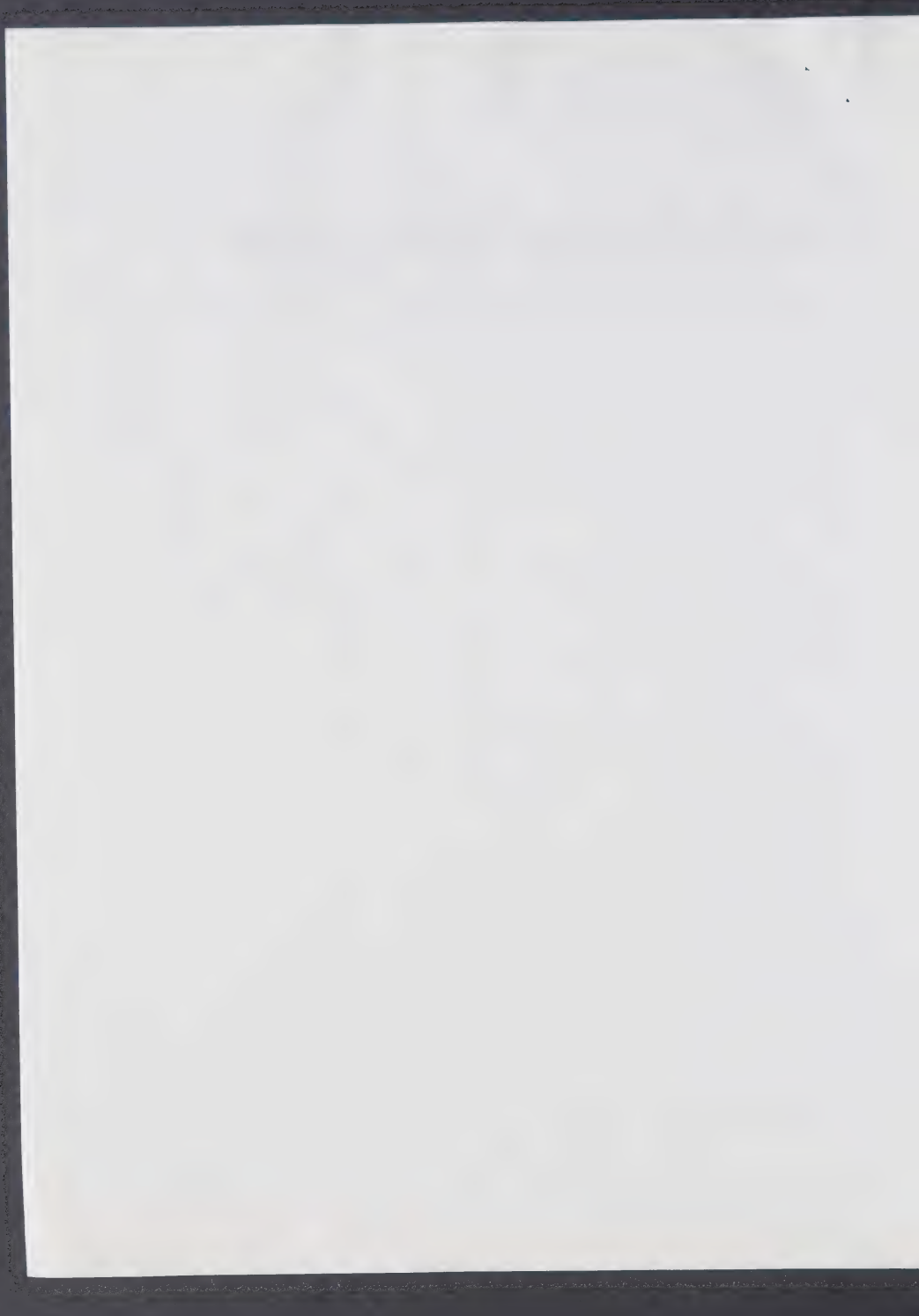


Assuming that the subvention is reasonable, would your generosity extend to covering these costs? In any case, may I mention to Diavaco your general offer of financial support? I am about to approach them and believe that referring to your involvement now would help to stir interest in the project.

Again, many thanks for your help and encouragement. I am very happy that the project seems finally to be going forward. I look forward to hearing from you soon.

Sincerely,

Stanislav A. Levine

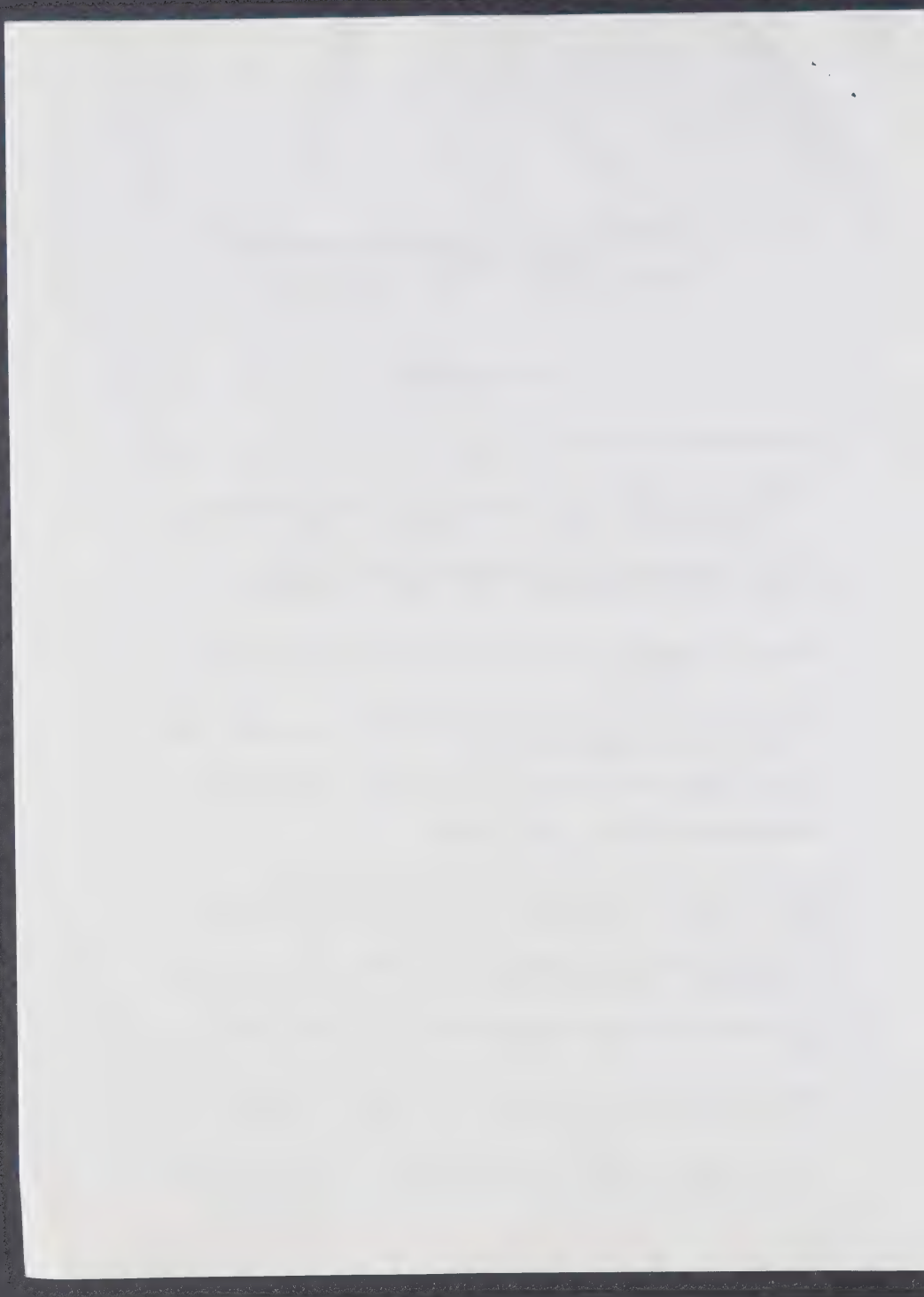


SELECTED ESSAYS ON ICONOGRAPHY AND STYLE
BY WOLFGANG STECHOW

edited by David A. Levine and Nicola Courtright

Table of Contents

- Preface **Wolfgang Stechow and the Study of Iconography** (by David A. Levine and Nicola Courtright)
- 1 **Rembrandt's Representations of the Descent from the Cross** [Rembrandt's Darstellungen der Kreuzabnahme, *Jahrbuch der preussischen Kunstsammlungen*, 50, 1929, pp. 217-232, trans. with unpublished addenda.]
 - 2 **Rembrandt's Representations of the Supper at Emmaus** [Rembrandt's Darstellungen des Emmausmahles, *Zeitschrift für Kunstgeschichte*, 3, 1934, pp. 329-341, trans. with unpublished addenda.]
 - 3 **Rembrandt's Presentation in the Dark Manner** [*Print Collector's Quarterly*, 27, 1940, pp. 364-379, with unpublished addenda.]
 - 4 **The Myth of Philemon and Baucis in Art** [*Journal of the Warburg and Courtauld Institutes*, 4, 1940, pp. 103-113, with unpublished addenda.]
 - 5 **Shooting at Father's Corpse** [*The Art Bulletin*, 24, 1942, pp. 213-225, 37, 1955, pp. 55-59, and unpublished addenda.]
 - 6 **Rembrandt-Democritus** [*Art Quarterly*, 1944, pp. 232-238].
 - 7 **Jacob Blessing the Sons of Joseph: From Early Christian Times to Rembrandt and From Rembrandt to Cornelis** [*Gazette des Beaux-Arts*, 1943, pp. 193-208, and *Festschrift Ulrich Middeldorf*, 1968, pp. 460-465, with unpublished addenda.]
 - 8 **"The Love of Antiochus with Faïre Stratonice" in Art** [*The Art Bulletin*, 27, 1945, pp. 221-233,] and Addenda [*Bulletin du Musée National de Varsovie*, 5, 1964, pp. 1-11, with unpublished addenda.]
 - 9 **Lucretiae Status** [*Essays in Honor of Georg Swerzenski*, 1951, pp. 114-124, with unpublished addenda.]
 - 10 **Heliogabalus' Aethiopia in Art** [*Journal of the Warburg and Courtauld Institutes*, 16, 1953, pp. 148-152, with unpublished addenda.]
 - 11 **Joseph of Arimathea or Nicodemus?** [*Festschrift für Ludwig Heydenreich*, 1964, pp. 289-302, with unpublished addenda.]



- 12 **The Finding of Erichthonius: An Ancient Theme in Baroque Art** (*Studies in Western Art: Acts of the Twentieth International Congress on the History of Art* 1963, pp. 27-35)

- 13 **On Büchel, Ligozzi and an Ambiguous Allegory** (*Essays Presented to Rudolf Wittkower* 1967, pp. 193-196)

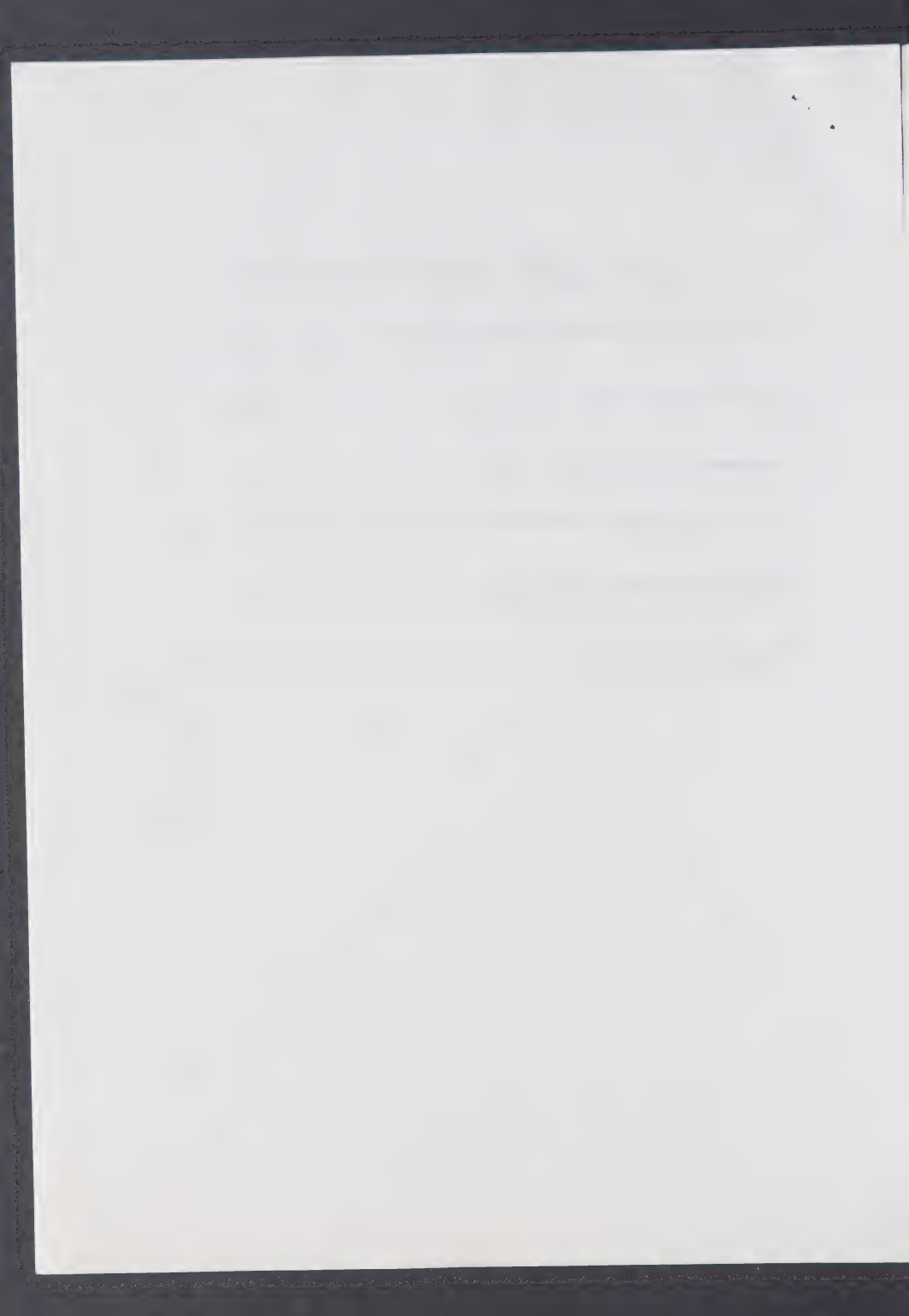
- 14 **Rembrandt's *Woman with the Arrow*** (*The Art Bulletin* 1971, pp. 487-492, with unpublished addenda)

- 15 **Lusus Laetitiaque Modus** (*The Art Quarterly* 35, 1972, pp. 165-175)

- 16 **Jan Steen's Representations of the Marriage in Cana** (*Nederlands Kunsthistorische Jaarboek* 23, 1972, pp. 73-83)

- 17 **Rembrandt's Representations of the 'Raising of Lazarus'** (*Los Angeles County Museum of Art Bulletin* 1973, pp. 6-11, with unpublished addenda)

- 18 **The History of the Term Genre** (co-authored by Christopher Corner, *Allen Memorial Art Museum Bulletin* 33, 1975-76, pp. 89-94)



11 BLAKE FIELD
AMHERST, MA 01002

October 18, 1996


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

Dear Dr. Bader,

Thank you very much for your generous offer of financial support for the Wolfgang Stechow Selected Essays project. I am optimistic that we will be able to make an arrangement with Oberlin College to support the publication through your gift to the institution. Early this week I will contact colleagues at the Allen Art Museum to see whether they might be willing to serve as the link we need. Again, many thanks for your kind offer of help.

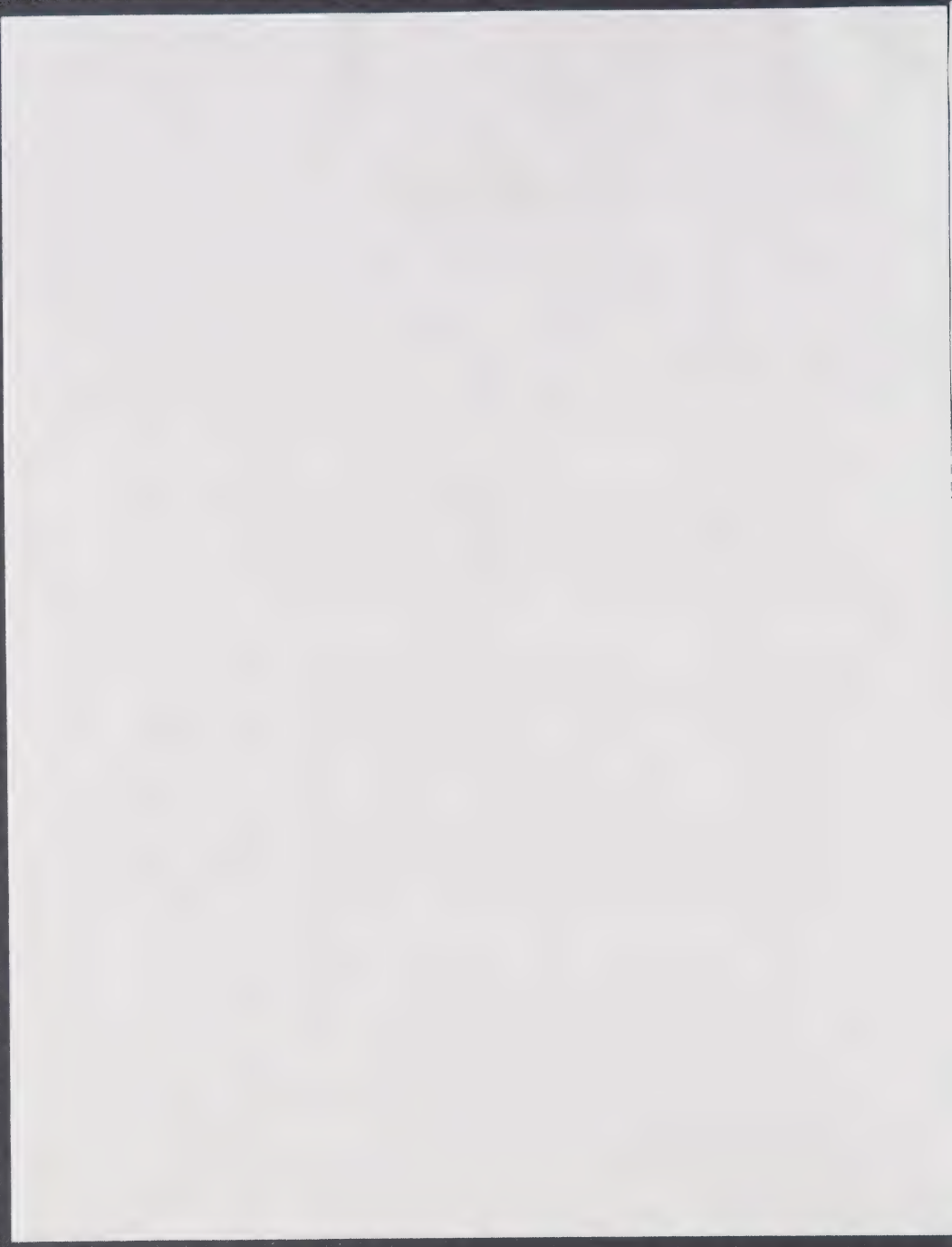
Yesterday I received an initial response from Davaco to the proposal that I sent to them a few weeks ago. The publisher, Mr. van Coevorden, says that he would be honored to produce the book that we have in mind but, as I anticipated, wants to know whether financial support can be expected when he undertakes the publication. He then estimates the sum of \$35,000. It was unclear from his letter whether this figure was his estimate of the total cost of publication, some of which would be recovered by sales, or the subvention he needs to keep the price of the book reasonable. I have written to him for clarification, and I hope to know more soon. Since his costs may be high, I will also contact other publishers for comparison. It would be a pity to go elsewhere, however, since Davaco has the most prestigious name in the field, and would surely produce a book worthy of its author. In any case, it seems likely that we will need to seek other sources of funding, and will do so once receiving a firm commitment from a publisher.

Yours sincerely,



David A. Levine

cc. Mrs. Ursula Stechow



11 BLAKE FIELD
AMHERST, MA 01002

COPY SENT BY FAX

9/22/96

September 22, 1996

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

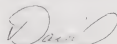
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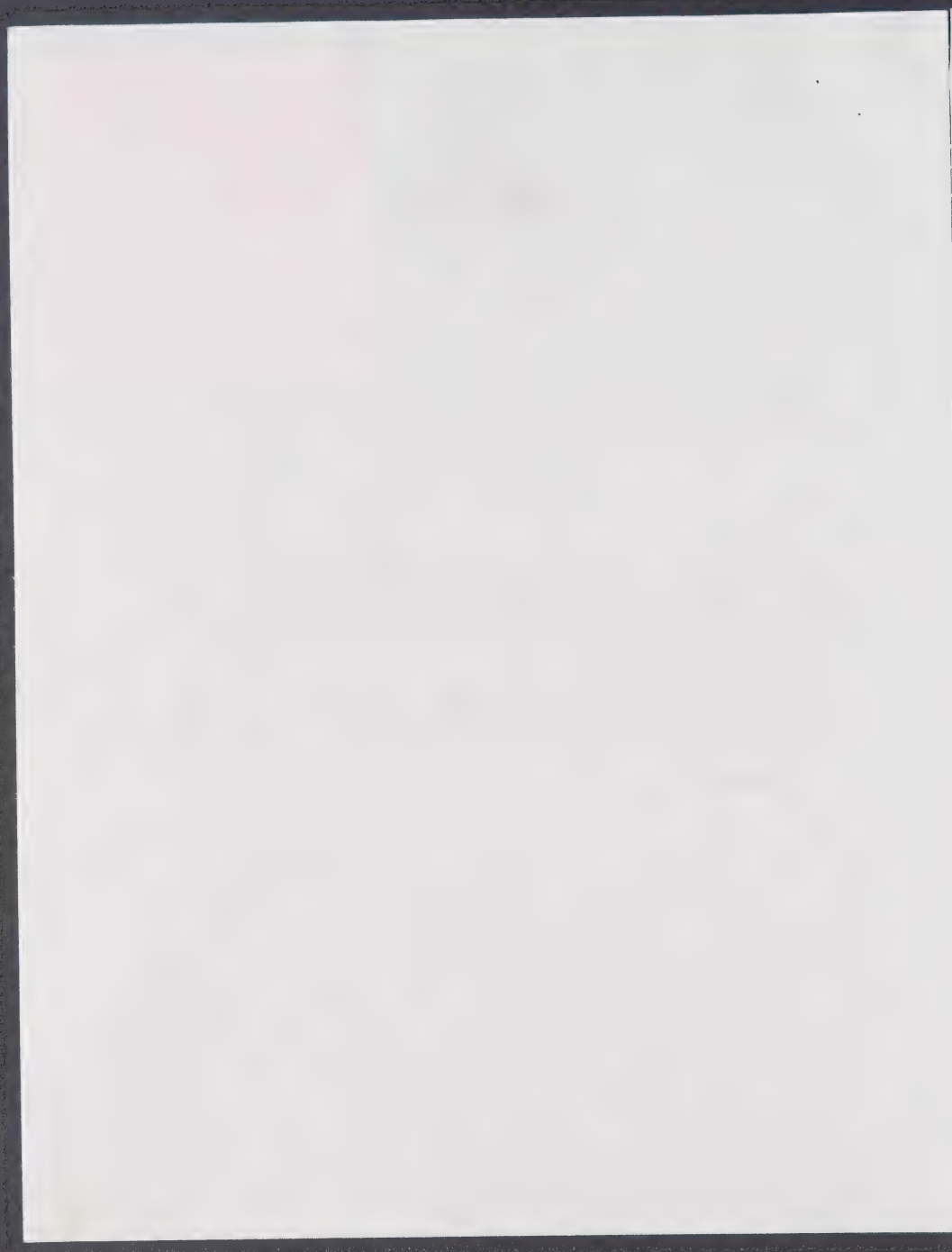
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Once again, many, many thanks.

Sincerely yours,



David A. Levine



11 BLAKE FIELD
AMHERST, MA 01002

September 12, 1996

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

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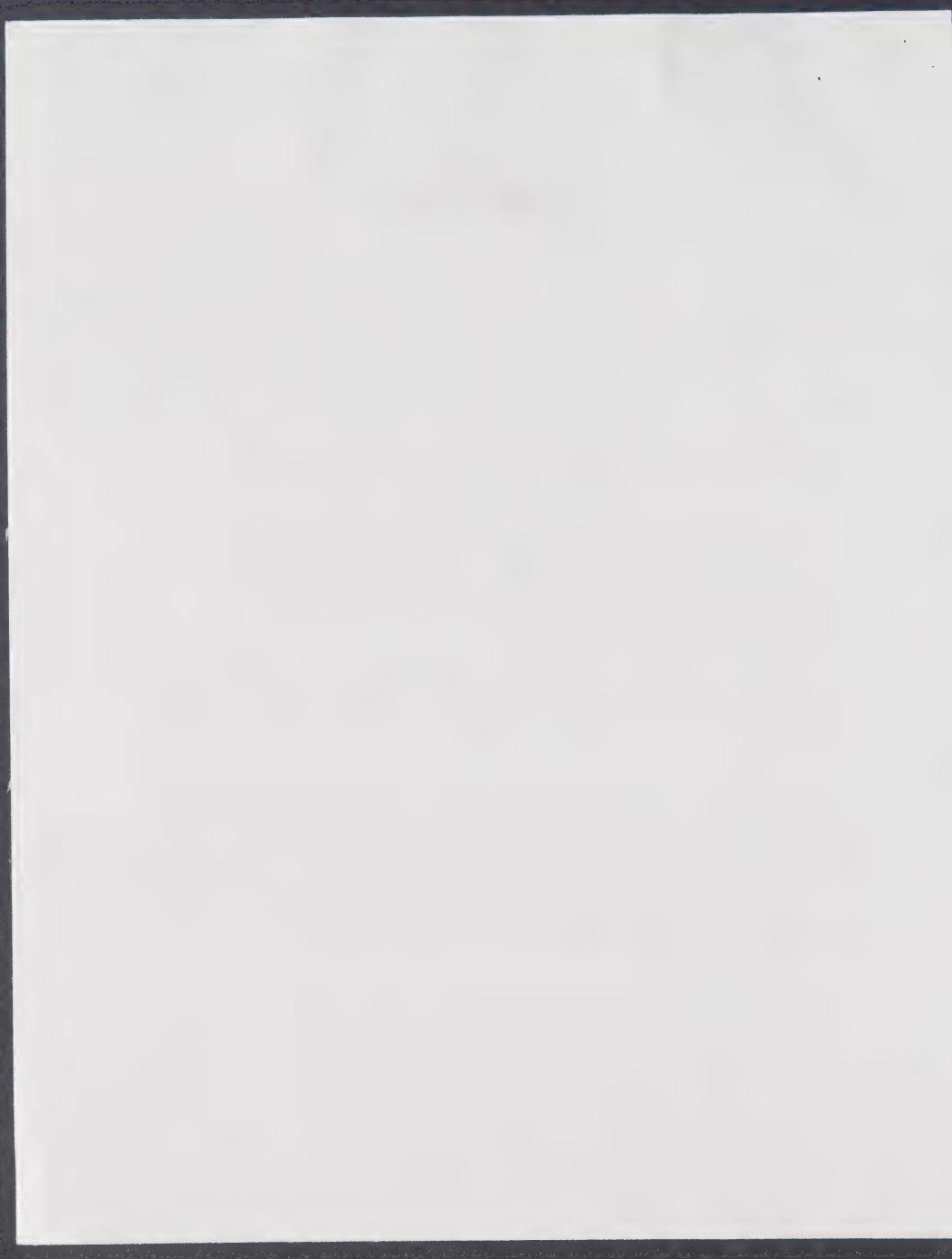
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As to cost, I can now provide you some rough estimates. As I mentioned above, we already possess most of the necessary photos and should incur relatively modest costs in collecting the remainder (as long as we do not include many additional articles). We will, however, have to secure the rights to publish them all, and this can be expensive. Some of the museums and collectors will gladly provide us the rights without a fee when I explain the project to them. The majority, however, will probably insist on payment, with \$30-50 the usual amount, and some even higher. We will have to pay to have the two early articles translated from German into English. This will not be prohibitive, as the pieces are relatively brief. The largest expense may be the publisher's subvention, money to offset the publisher's production and distribution costs not recovered by sales of the book. I unfortunately cannot estimate the amount of the subvention until discussing the matter with Davaco or another prospective publisher. Here are my high estimates for the other costs.

Purchase of photographs	50 @ \$20	=	\$ 1000
Publication rights	182 @ \$50	=	9100
Translator's fee		=	1250
Publisher's subvention		=	?

You mentioned in your kind note to Ursula your willingness to support the project financially.

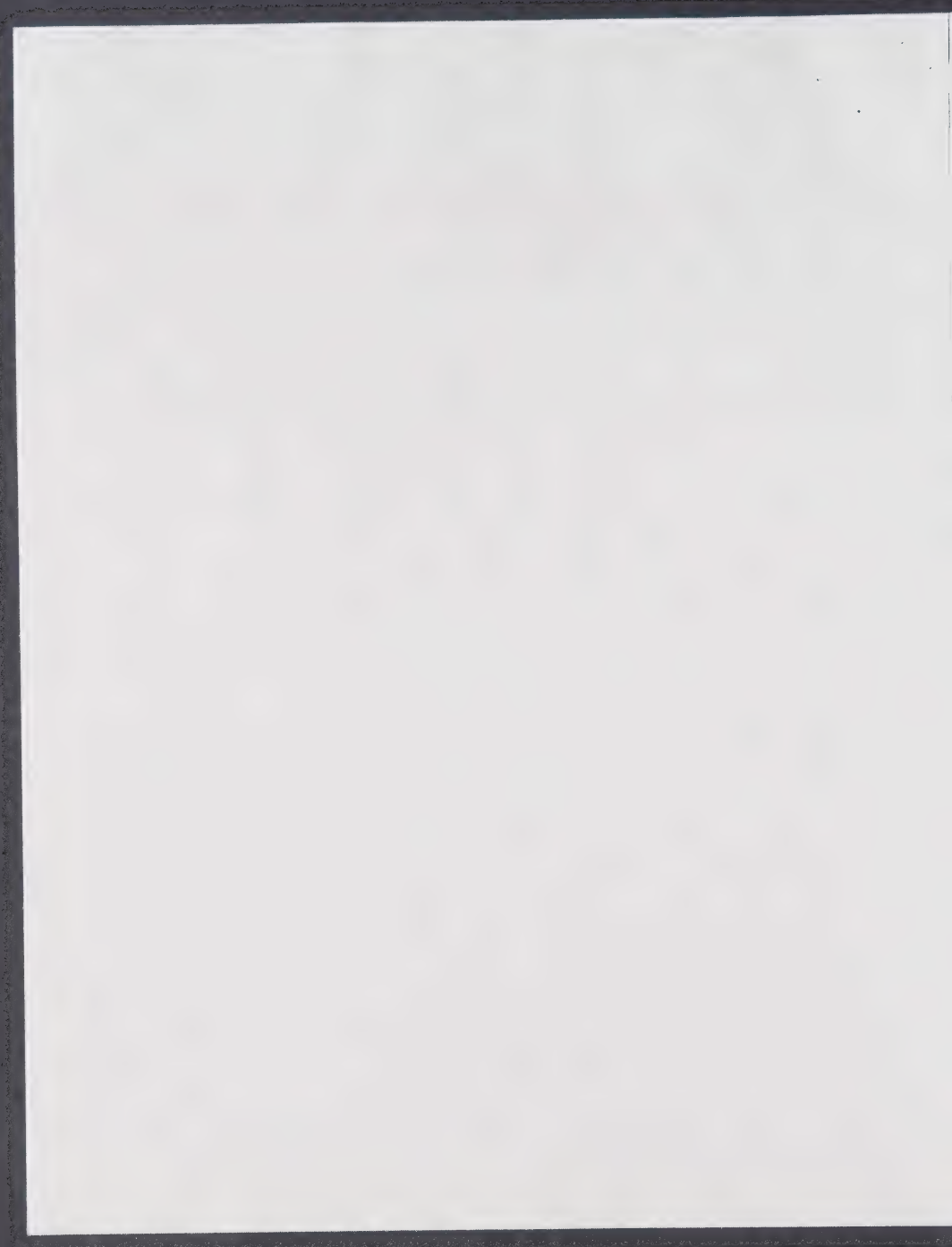


Assuming that the subvention is reasonable, would your generosity extend to covering these costs? In any case, may I mention to Davaco your general offer of financial support? I am about to approach them and believe that referring to your involvement now would help to stir interest in the project.

Again, many thanks for your help and encouragement. I am very happy that the project seems finally to be going forward. I look forward to hearing from you soon.

Sincerely,

David A. Levine

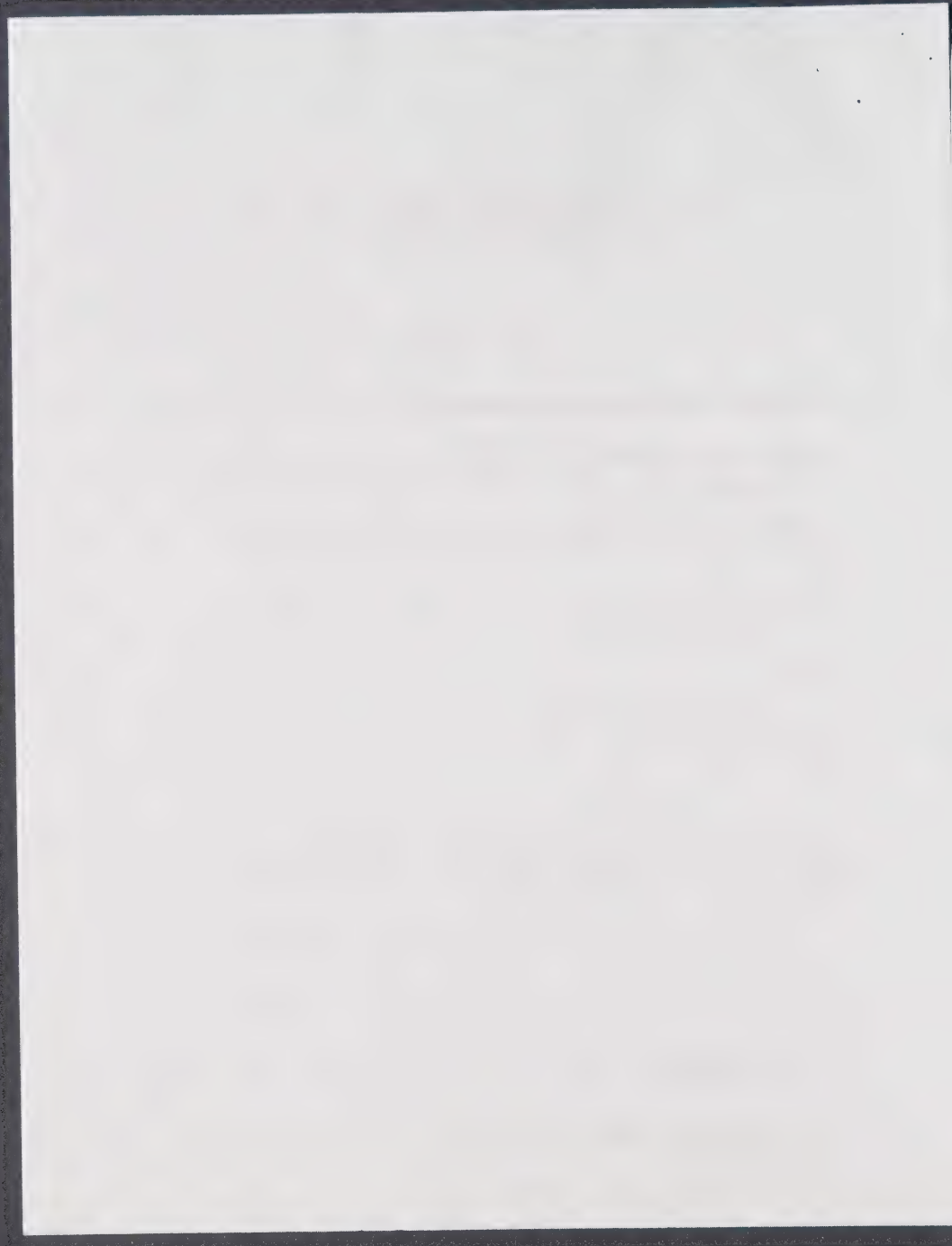


SELECTED ESSAYS ON ICONOGRAPHY AND STYLE
BY WOLFGANG STECHOW
edited by David A. Levine and Nicola Courtright

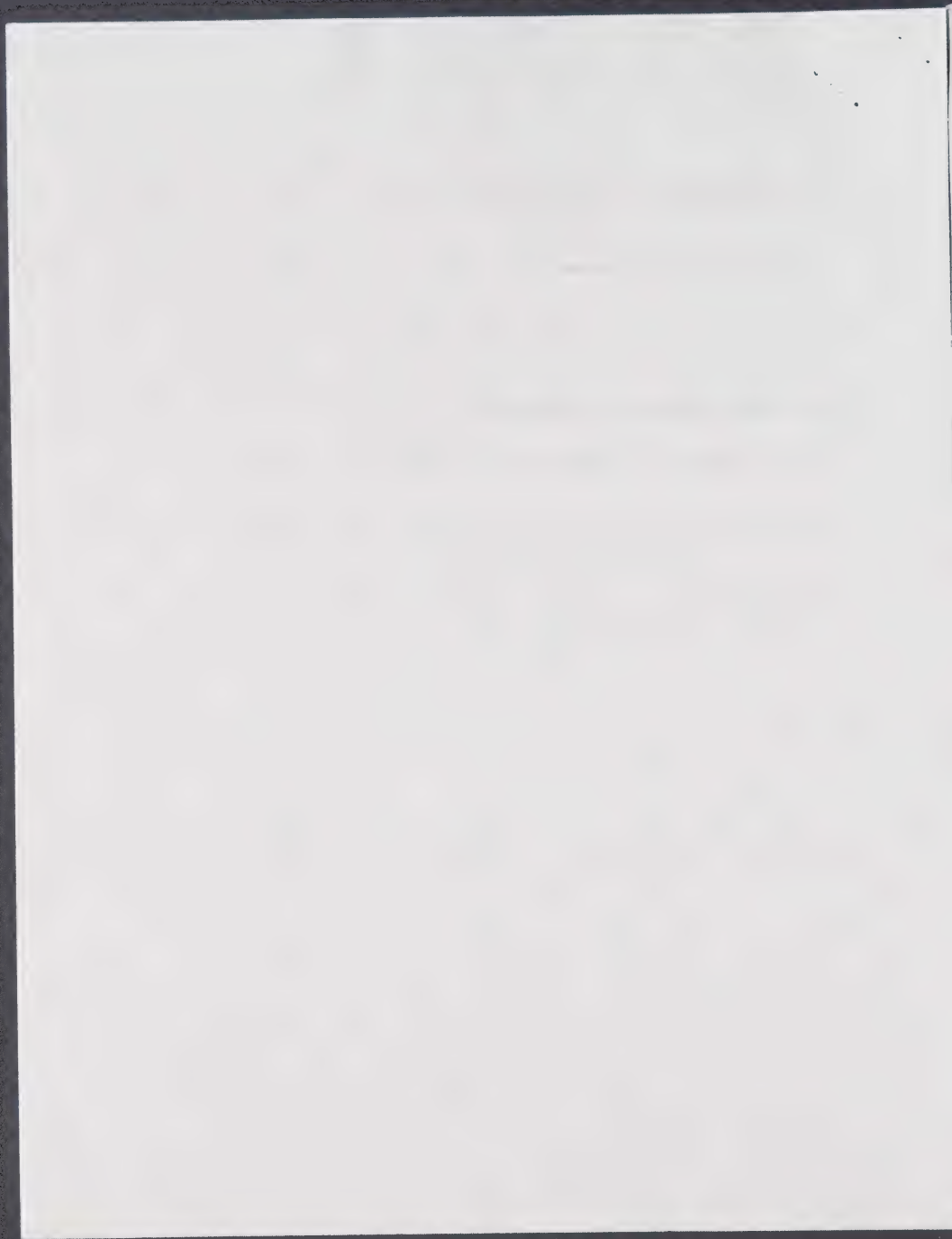
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15. **Lusus Laetitiaeque Modus** [*The Art Quarterly*, 35, 1972, pp. 165-175].
16. **Jan Steen's Representations of the Marriage in Cana** [*Nederlands Kunsthistorische Jaarboek*, 23, 1972, pp. 73-83].
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Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

November 7, 1996

Dr. David Levine
11 Blake Field
Amherst, MA 01002

Dear Professor Levine:

I am deeply concerned about Davaco's costs, and I have tried several times to call Mrs. Stechow to discuss the matter.

I hope that you will agree that Davaco's costs are very high. Beyond that, I really don't understand why any reputable publication should charge anything whatever for publication rights, which in your first estimate amounted to \$9,100. Professor Stechow was a towering figure in his field, and every publication should be proud to have his essays reprinted.

I discussed this recently with a good art historian-dealer friend, Dr. Otto Naumann in New York. He suggested that you approach the Princeton University Press as an alternate to Davaco.

You will recall that Professor Stechow died while lecturing at Princeton, and surely there will be many there willing to help with the publication. Beyond that, they have done such an excellent job with the publication of Julius Held's essays, and surely at a lower cost.

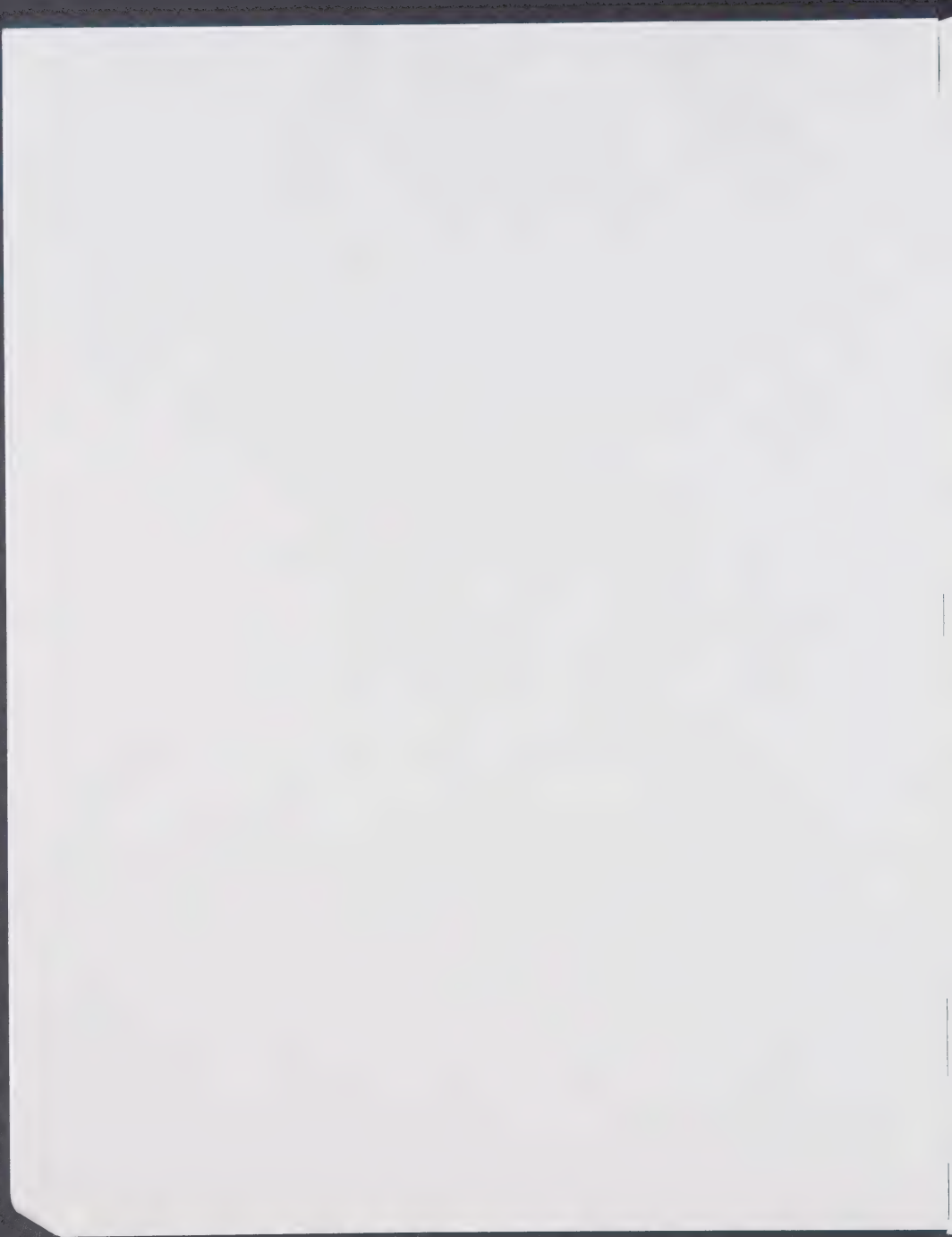
I am just leaving for England, where I will be until January 6th. My address there is 2A Holmesdale Road, Bexhill-on-Sea, East Sussex TN39 3QE, England.

I look forward to hearing you and remain, with best regards,

Yours sincerely,

AB/cw

c: Mrs. Ursula Stechow





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

A Chemist Helping Chemists

September 20, 1996

Dr. David Levine
11 Blake Field
Amhurst, MA 01002

Dear Professor Levine:

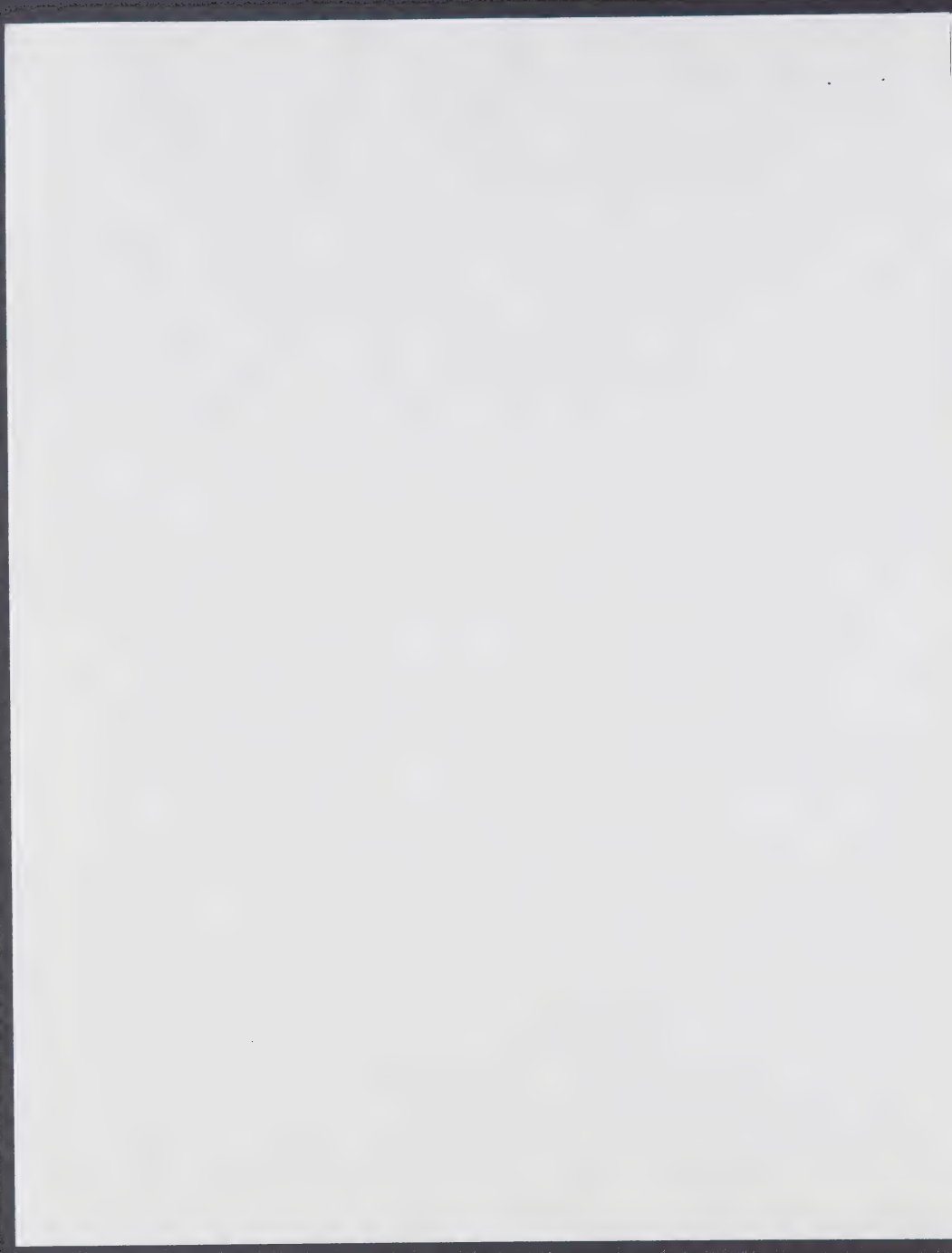
I am sorry that a lecture tour to Kansas has delayed my responding to your fax of September 12th, a copy of which I enclose so that you see what I received legibly and what I couldn't read.

Of course, I would like to help but would appreciate knowing what your high estimates of costs are; that portion is illegible in your fax.

Surely there would be people like Ursula or myself or some really competent art historians who would be happy to translate the two German essays as a labor of love, remembering the greatest art historian we ever knew.

Also, please do include two additional important essays: One is *Rembrandt and the Old Testament*, of which Ursula sent me a copy and with which she mentioned that Nicola Memmatt retyped it. The other is Wolfgang's great essay, one of his very last, dealing with the state of Rembrandt criticism at the time. That essay has become so much more important because of the enormous flux in what the RRP is doing.

Of course, you can mention to Davaco that I am willing to help. I would like to give that help with the help of the U.S. government by making the donation to Oberlin College. I have made donations to Oberlin in memory of Wolfgang for the last many years, but should somehow a donation to another school be easier to handle, please let me know.



Dr. David Levine
September 20, 1996
Page 2

I am sending copies of our correspondence to Mrs. Stechow and would appreciate your sending her copies of your correspondence also.

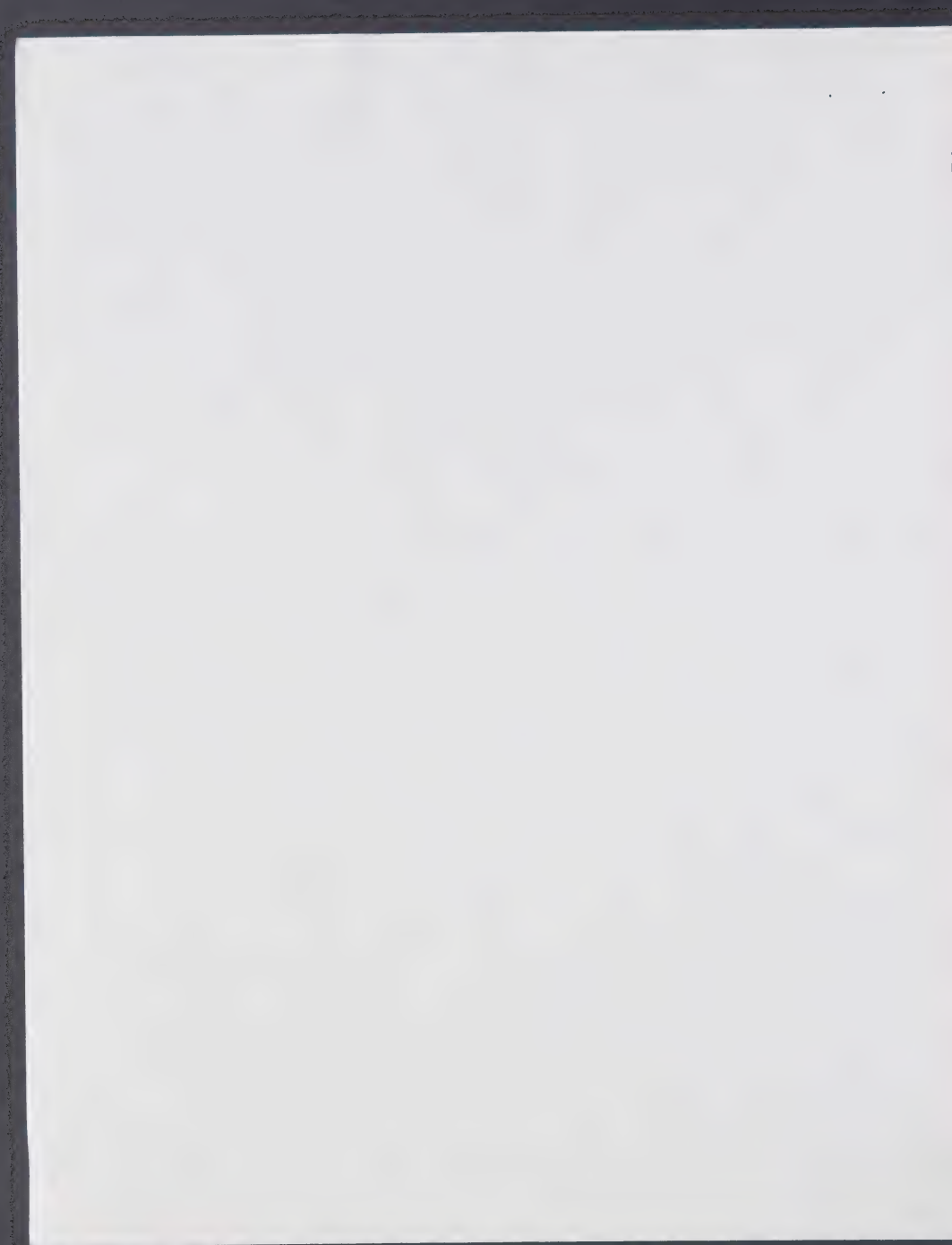
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

c: Mrs. Ursula Stechow (w/encls)



11 BLAKE FIELD
AMHERST, MA 01002

September 11, 1986

Ursula Klee
424 Mason Street, Suite 522
Milwaukee, Wisconsin 53202

Dear Ursula:

I am writing to you again concerning the Stechow book project. I have now re-examined all of the materials in my possession, and can now reply to some of the questions you posed during our phone conversation last month, and describe other aspects of the project in more detail.

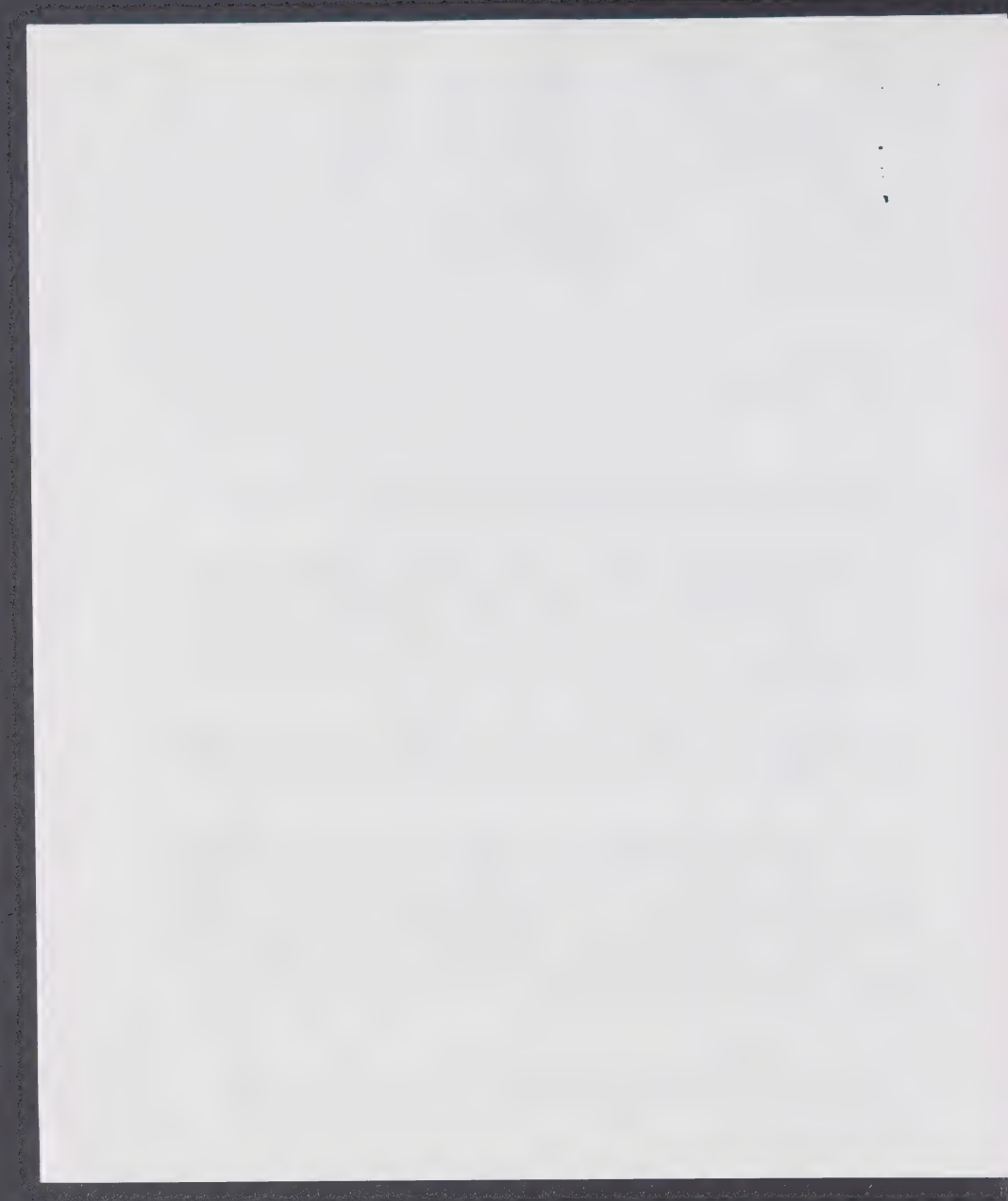
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Translation fees	1 @ \$500	=	500
Printing & distribution		=	

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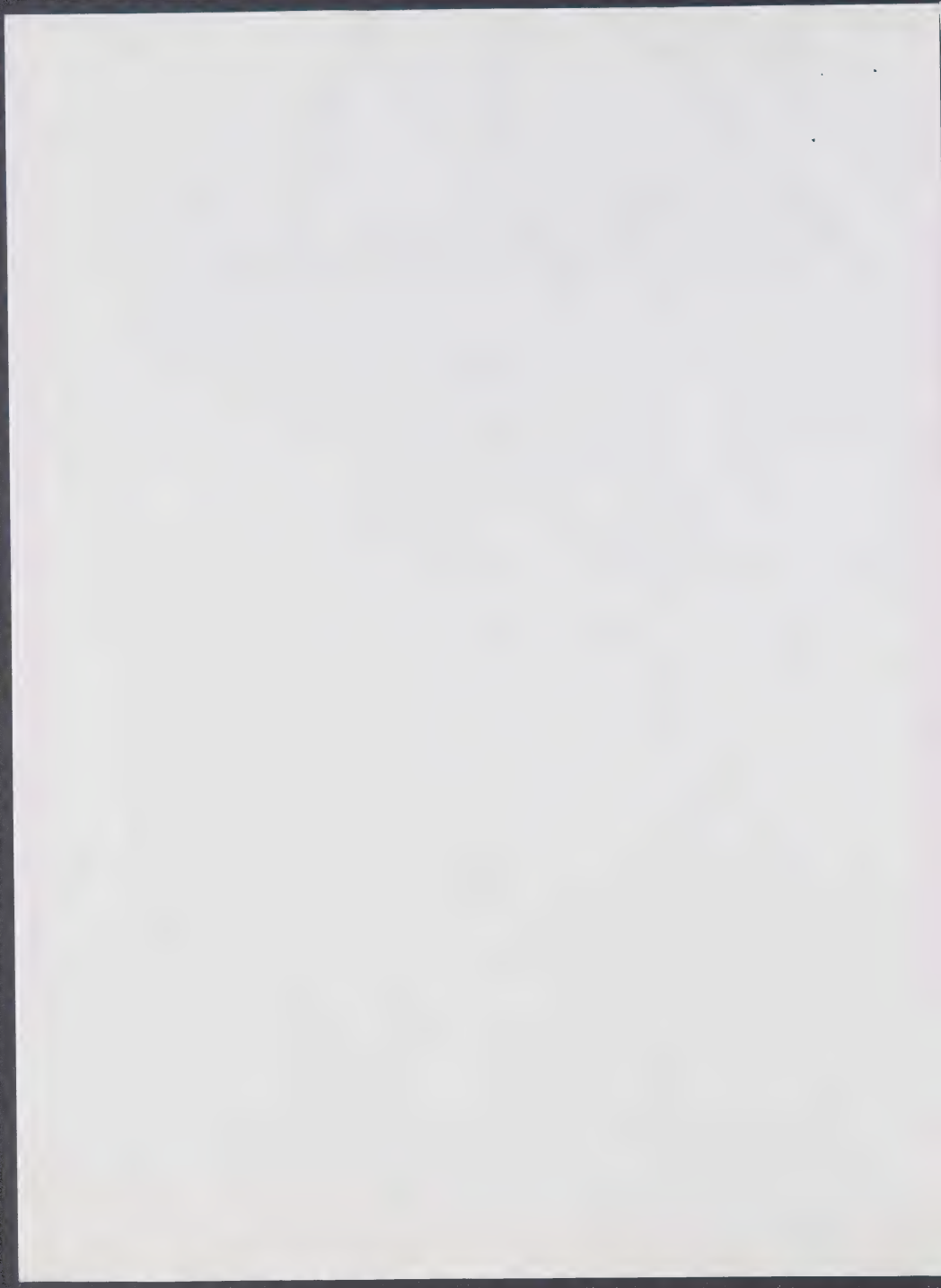
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Sincerely,



David A. Levine

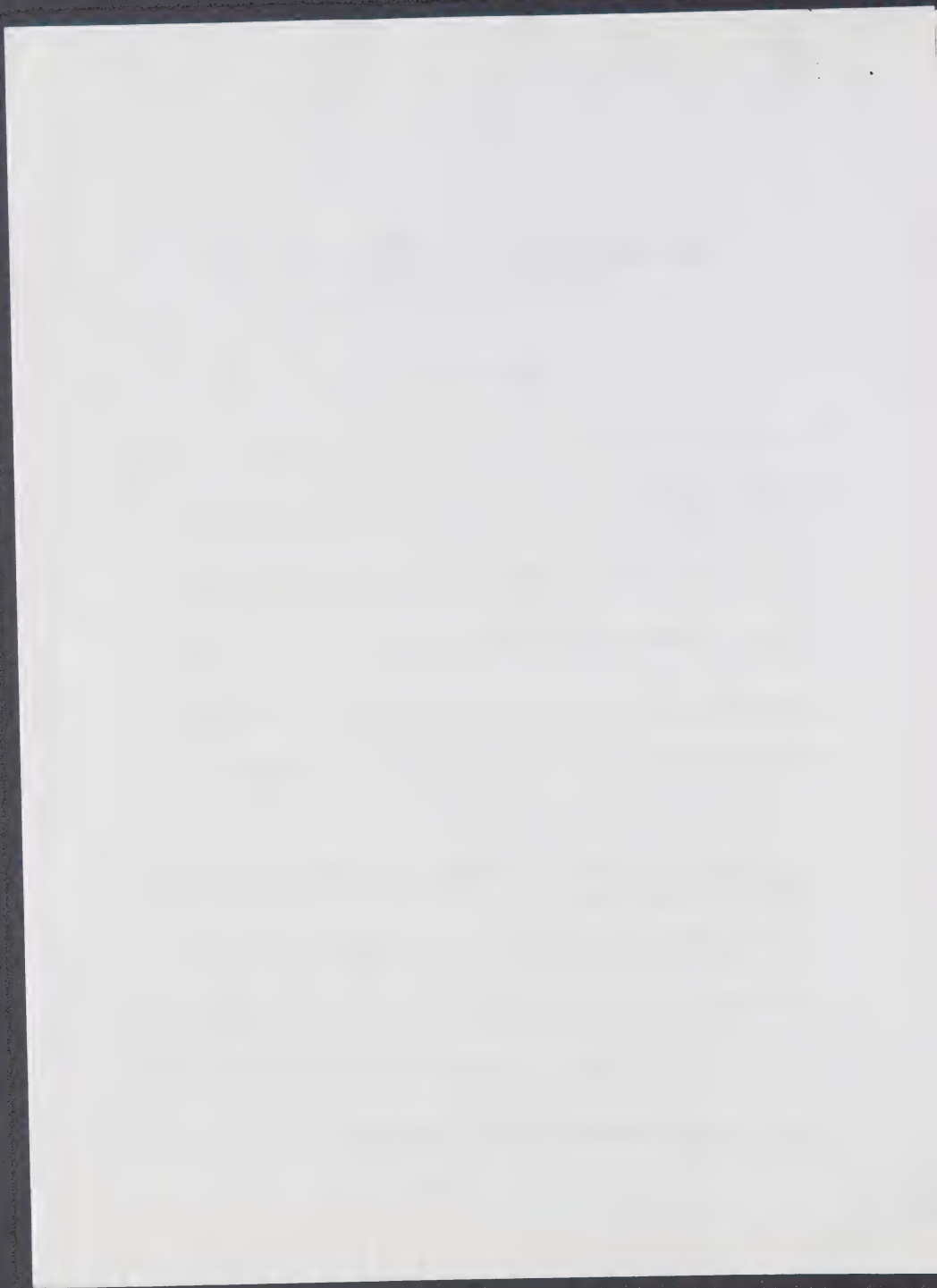


**JACOB'S BLESSING:
SELECTED ESSAYS ON ICONOGRAPHY AND STYLE
BY WOLFGANG STECHOW**

edited by David A. Levine and Nicola Courtright

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OSU

SOUTHERN CONNECTICUT STATE UNIVERSITY

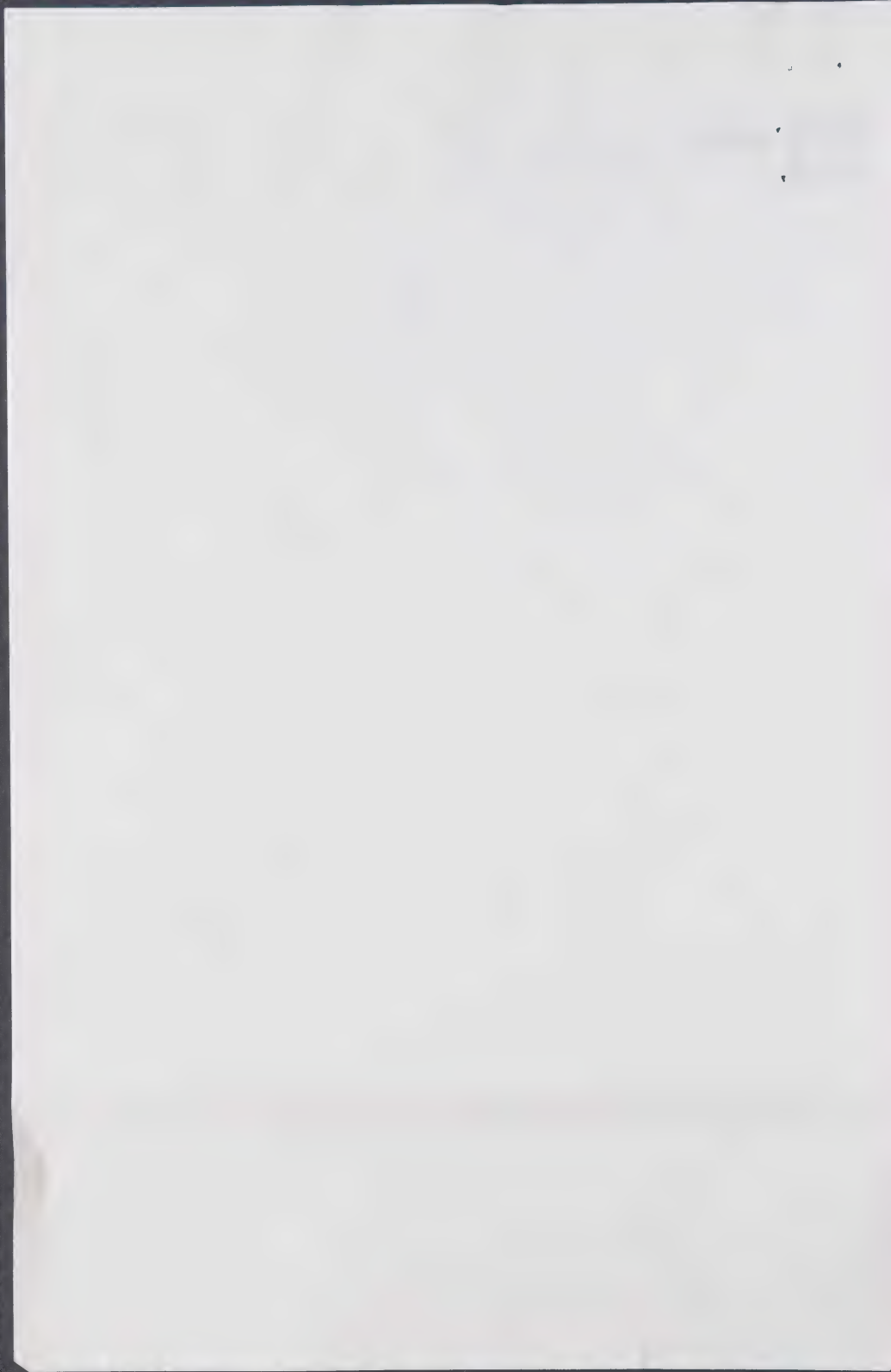
333 Chestnut Street • New Haven, Connecticut 06515

Publisher's subvention

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You mentioned in your kind note to Ursula your willingness to support the project financially





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1954

October 12, 1993

Mr. Otto Schreiber
17704 Riverside Drive
Lakewood, Ohio 44107

Dear Otto:

Thank you for forwarding to me the two snapshots of the moonlight scene, which I return. I am virtually certain that this quite attractive painting is not 17th century, but a 19th century work in the manner Aert van de Neer.

I have been happy with all of the works I purchased from you during our last visit, except for the still life signed Mara, where you assured me that it was by the modern Belgian artist Pol Mara. I have a good friend, Bert van Deun, who is an old friend of Pol Mara's. I asked Bert to send Pol Mara the photographs of the still life, and he wrote back assuring Bert that he certainly did not do that work. Still, it is quite attractive and undoubtedly we can adjust this during my next visit.

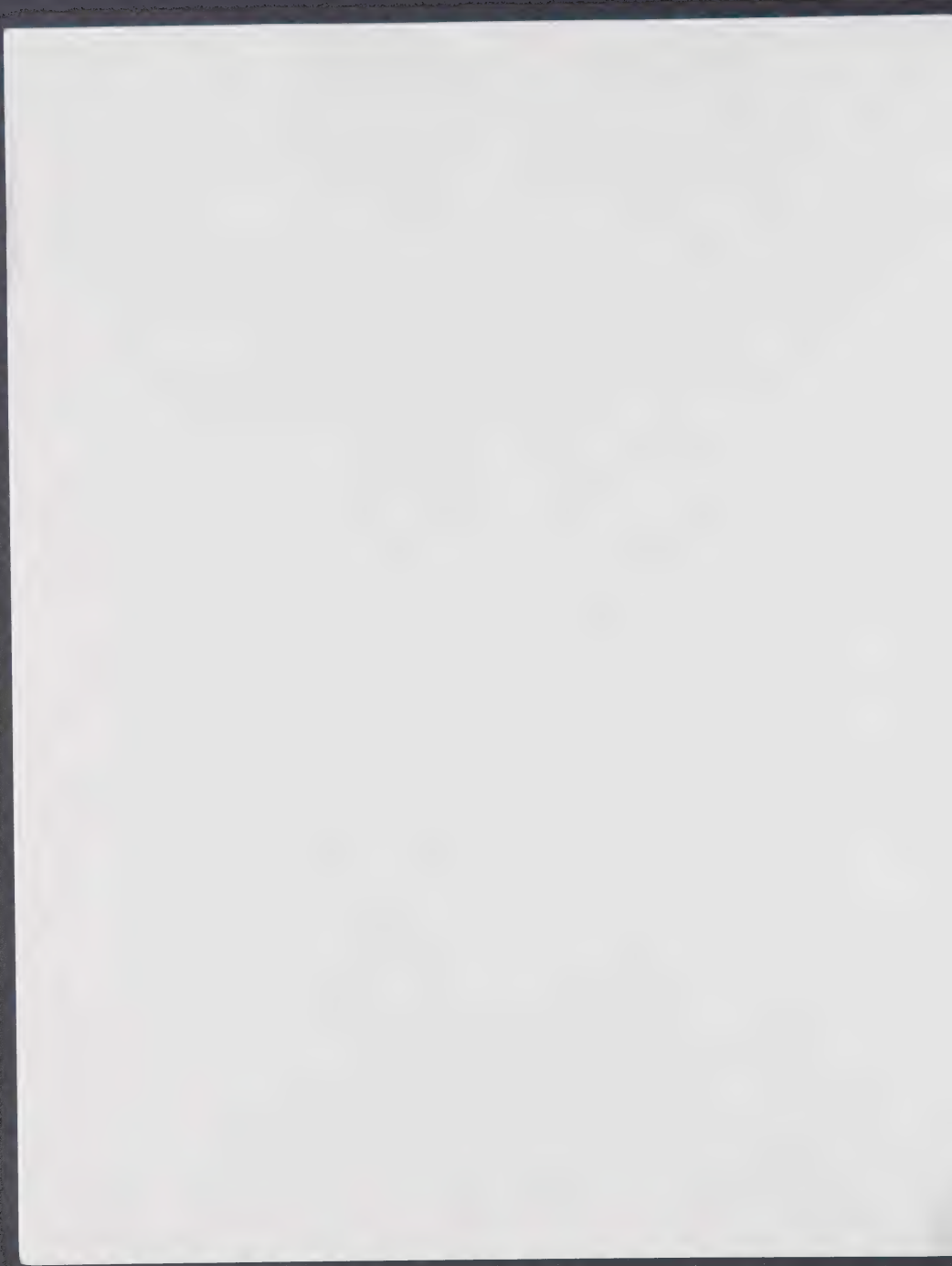
If you should get a great many paintings of interest to me--and you know what is of interest--then I should consider flying to Cleveland if you wouldn't mind picking me up at the airport and taking me back there.

Fond regards to you and June.

As always,

Enclosures

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



2

NICHOLAS SERÉNYI

P.O. Box P
LIGONIER, PA 15058
FAX: 412/238-0238
PHONE 412/238-5025

June 10, 1992

Mrs. Madelon Sheedy
Southern Alleghenies Museum of Art
Saint Francis College Mall
Post Office Box 8
Loretto, Pennsylvania 15940

Dear Madelon:

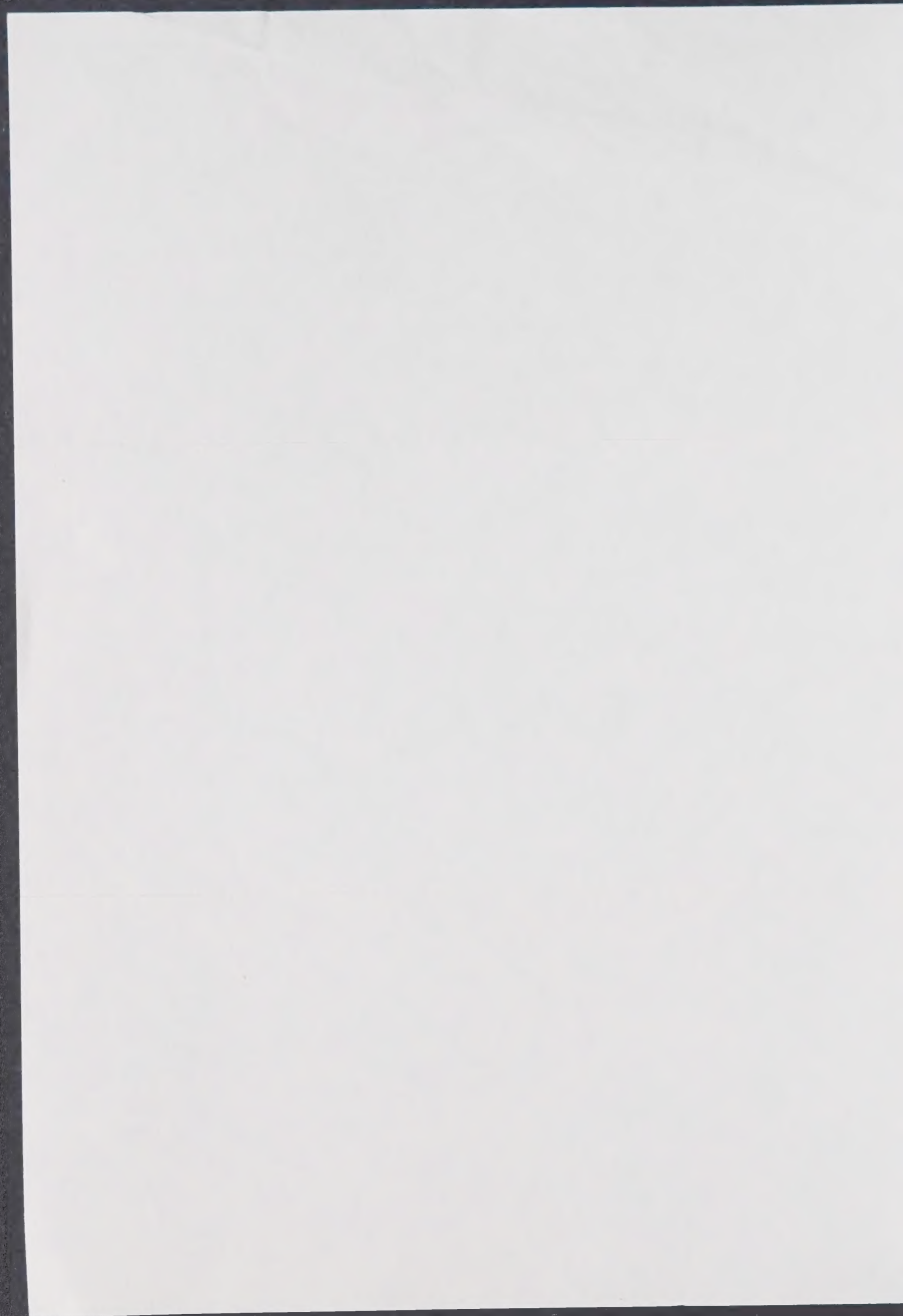
I am pleased to see that you are interested in John Whalley's works and would like to have Alfred Bader help you put an exhibit together in late '93 or early '94. Alfred is in Europe right now and won't be back for another four weeks. I forwarded a copy of your letter both to his Milwaukee address and to England and will get back to you as soon as I hear from him.

I would also like to introduce to you Joann Sonnenberg who is a print maker. Please see the enclosed photographs of some of her work which has been exhibited over the past years at various museums. Joann attended Derry High School at one time and her father, Clem Brechin, used to be on the Board at Latrobe Hospital with Cordelia May. Currently the Sonnenbergs live in Pittsburgh and can be reached at 412-487-2708.

Should you have an exhibit for any one of these artists, I would be very glad to host a small reception in Ligonier for the Friends of the Museum that live on this side of the mountain. Please call me if there is anything else I can do.

Sincerely,

Nich
Nicholas Serenyi



NICHOLAS SERÉNYI
STONEHOUSE
LAUGHLINTOWN, PENNSYLVANIA 15655
412-238-7222

XI . 6. 84

Alfred -

Thank you for the invoice
covering two paintings totaling
\$4500.

We paid you a total of
\$6,300 -- \$4500, \$1400, & \$400.

Would you kindly send
me a second invoice covering
the rest of paintings -- \$1800.-

Thanks,

Niklos

P.S. #8 was purchased years ago.

If you can remember what
we paid, pls. include that on invoice,
too.

