

Alfred Baber Fonds

Correspondence

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LOCATOR	5095.15
BOX	3
FILE	6



PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101 · Telephone 215 763-8100 · Fax: 215 236-4465

August 18, 2003

Alfred Bader
2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

Dear Alfred:

Thank-you very much for the package of materials that just arrived. I very much appreciate the Lievens photos, the Rembrandt pamphlet from Atlanta with its crisp reproductions, and the loan of the van Ruisdael transparency. The head conservator Mark Tucker has just returned from holidays and we will be able to study the transparency right away. I hope the package of photocopies arrived all right.

Again, Alfred, if there's are more paintings you'd like me to pull from storage for you to see on your visit, just drop us a line.

Yours truly,

Lloyd DeWitt

and I also enjoy viewing some
of your art works. It's always a
pleasure.

Regarding the portrait, hopefully
we can talk about its restoration
next year. Fixing the garage & picking
up some more Imperial porcelain
has drained the bank account.

We plan on attending your Rembrandt
lecture at the Milwaukee Art Museum
on Sun. Jan. 8, 2006. Special Regards, ^{Ray}Piper

Astor Hotel
Bader Gallery
Milwaukee, WI

Raymond F. Piper
N5559 State Road 57
Plymouth, WI 53073-9770

wednesday

Dear Dr. Alfred Bader,

Special thanks for getting the
evaluation on the Carlowe and for taking
an interest in the Florentine Portrait.

Anne was very gracious during
the "pick up" yesterday. (I thought I had
better get them out of your way before
your departure for Europe). Kate Feider



Common Loon

Mary Beth LoPiccolo

We can hear long before we can see this strikingly designed 28"-36" long swimmer with its 47" wingspan.

They feed on crustaceans, frogs, fish and some water plants. Interestingly, during the winter, they become silent and their colors become darker.

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Pucker • Gallery

Boston • Established 1967

October 2, 2003

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

Dear Alfred,

Many thanks to you for yours of 24 September 2003. It was good hearing from you.

Also delighted to have your response to the Bak images of chess.

Many wonderful plans continue to surround Bak's work, including the prospects of major exhibitions in Jerusalem, London and Germany. Lots of work goes into all of these experiences, but it is my hope and belief that they will be productive going forward.

In the meantime, we are happy to send along a copy of *The Game Continues*, a book that we published on a number of Bak's extraordinary paintings with chess imagery.

Finally, best wishes to you and yours for a happy, healthy and sweet New Year.

All the Best,

Bernie and Sue
Bernie and Sue

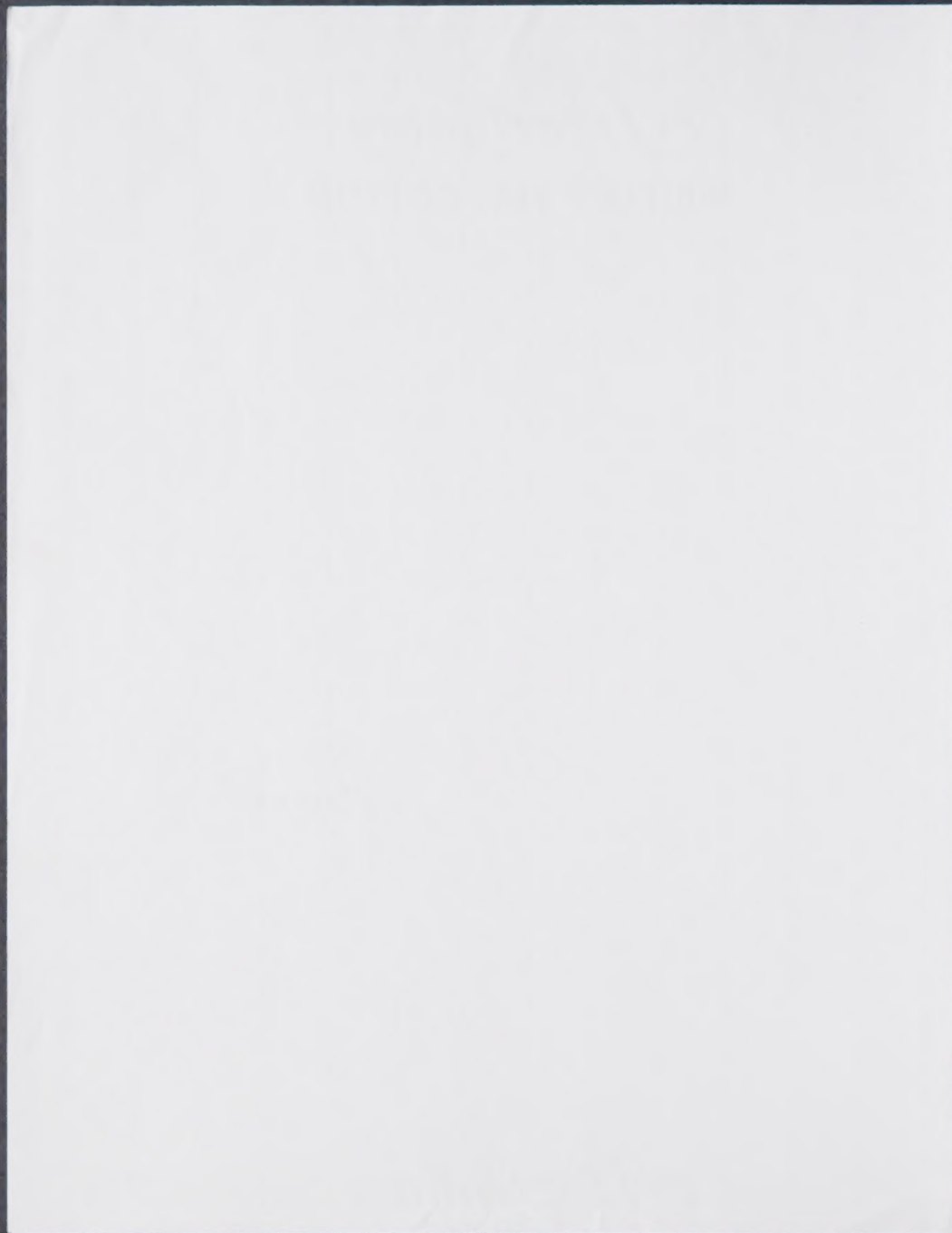
P.S. Delighted to know of your acquaintance with a very dear friend, Sir Harry Solomon. We have traveled together for many years and he is a great joy and delight.

BHP/jvg

Please visit us at www.puckergallery.com/

171 Newbury Street, Boston, MA 02116-2897 (617) 267-9473 FAX (617) 424-9759 EMAIL contactus@puckergallery.com

Bernard H. Pucker, *Director* Suzanne Pucker, *Director* Anita Sherwood, *Director*



FILE COPY

about:blank

Dear Ms. Palmer,

Please consider this a firm purchase order for the frame for my *Lot and His Daughters* which we discussed. This is your DB Casetta frame, the third example you sent me, without all that decoration, only the two gilded mouldings within the body of the frame. The frame is to painted black with the gilding very rusticated. This is a variation of your Goltzius style frame and its width will be 6 inches or more.

The frame should be sent in four pieces to the conservator:

Mr. Michael Heidelberg
41 Great Jones Street
New York, NY 10012
T: 212-420-0255

The shipping charges should be charged to our FEDEX account:

Alfred Bader Fine Arts
Acct. #1693-9831-3

Please do not take insurance coverage - we have it covered under our business policy.

Please make absolutely certain that the size of the frame corresponds to the size Mr. Heidelberg gave you.

Please prepare your invoice to:

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

I plan to be in London for the old master sales during the week of July 5th. If satisfactory to you, I could then stop by and give you our **Royal Bank of Scotland cheque for L2600**. I presume that by then the frame will be ready and you may already have shipped it.

With many thanks for your help I remain

Yours sincerely,
Alfred Bader
C: Mr. Michael Heidelberg by mail

jdframing wrote:

Dear Dr Bader,
Please find below copy of email sent 18th May.
We await your reply.

*Miss Palmer tel
July 12th
Rubens frame
ready mid of July*

FILE COPY

Kind regards

Sue Palmer

Dear Dr Bader,

The cost of the DB Cassetta, painted black and without any decoration on the flat section, would be 2600.00GBP excluding shipping. This is based on a frame width of 6 or more inches.

You have asked for the frame to be shipped in 4 pieces to New York. Do you have an account with FEDEX or do you wish us to send it on our account and invoice you?. If it is the latter we will need to know the full address in New York in order to be able to give you an estimate of the shipping cost.

Kind regards

Sue Palmer

From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Tue, 18 May 2004 13:32:07 -0500
To: jdframing <jdframing@btconnect.com>
Cc: Gui Rochat <GuiRochat@aol.com>
Subject: Re: Frame for Bloemaert

Dear Ms. Palmer,

I am glad to know that Michael Heidelberg has sent you the exact dimensions of my *Lot and His Daughters*.

The frame that appeals to me most is the DB Casetta type frame, the third example, without all that decoration, only the two gilted mouldings within the body of the frame. I would like the frame in painted black, with the giltting very rusticated. I take it that this is a variation of your Goltzius style frame. Could you please confirm that this is 6 inches wide or more. Also, please let me know what the cost will be. I will ask you to ship the frame in four pieces by FEDEX to New York and to bill me, of course without VAT, as the frame is being exported.

I look forward to hearing from you.

Best wishes,
Alfred Bader

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Dear Dr Bader,

We received an email from your conservator, Michael Heidelberg,



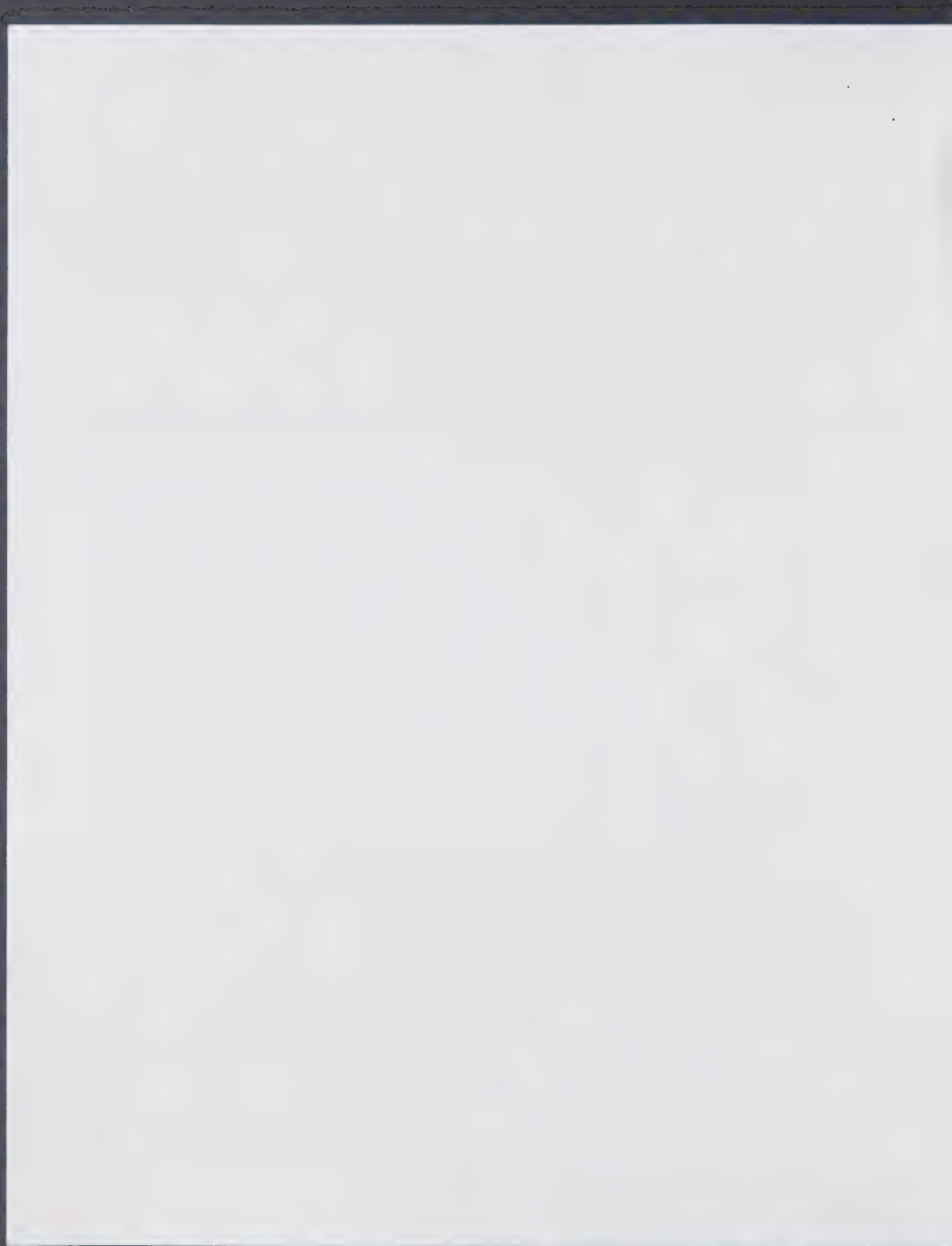
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dimensions for your painting. Have you made any decision yet as to which
frame you would like for this painting.

Regards

Sue Palmer

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Subject: Re: Frame for Bloemaert
From: jdframing <jdframing@btconnect.com>
Date: Mon, 24 May 2004 14:00:07 +0100
To: Alfred Bader Fine Arts <baderfa@execpc.com>



Dear Dr Bader,

Please find below copy of email sent 18th May.

We await your reply.

Kind regards

Sue Palmer

Dear Dr Bader,

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Kind regards

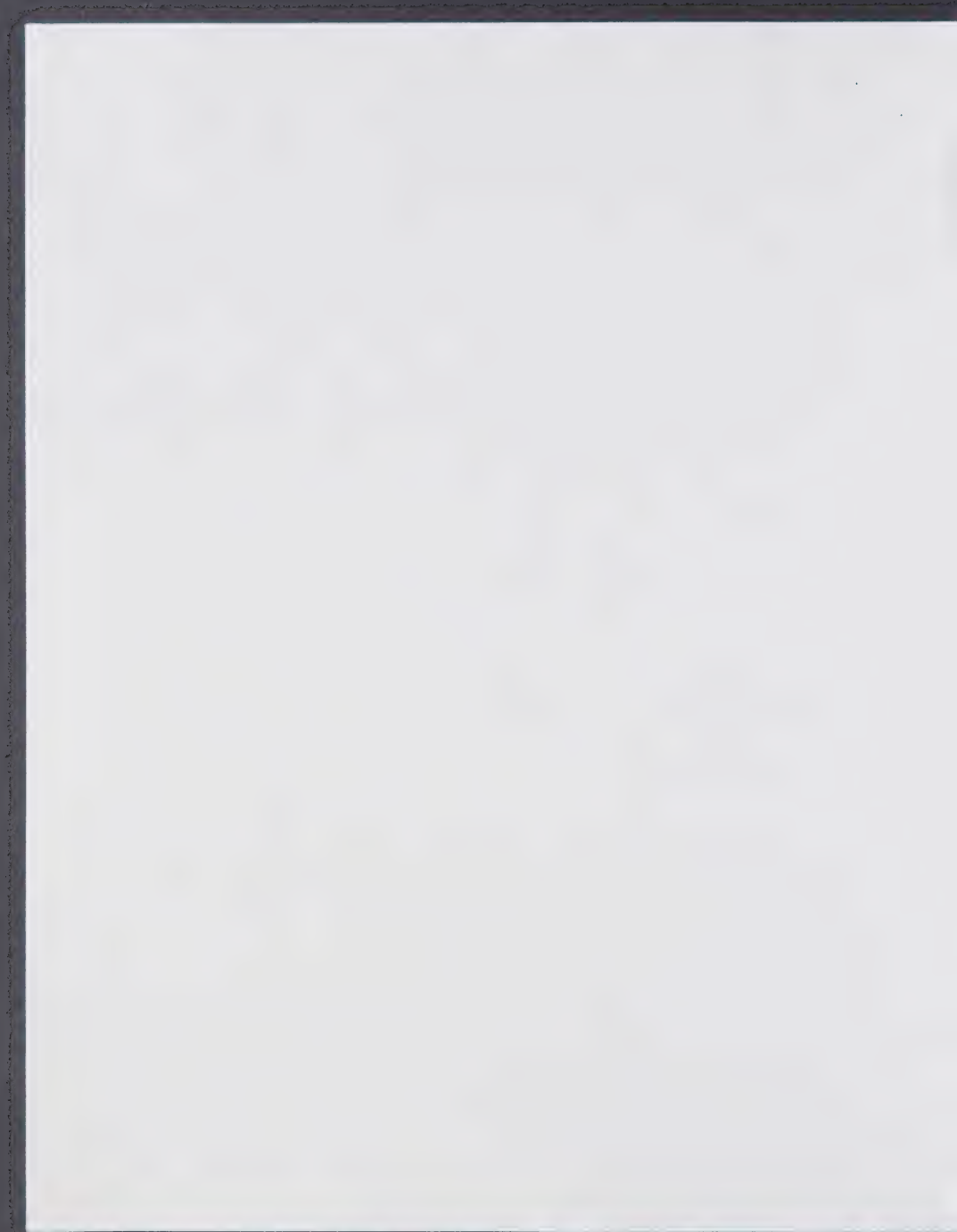
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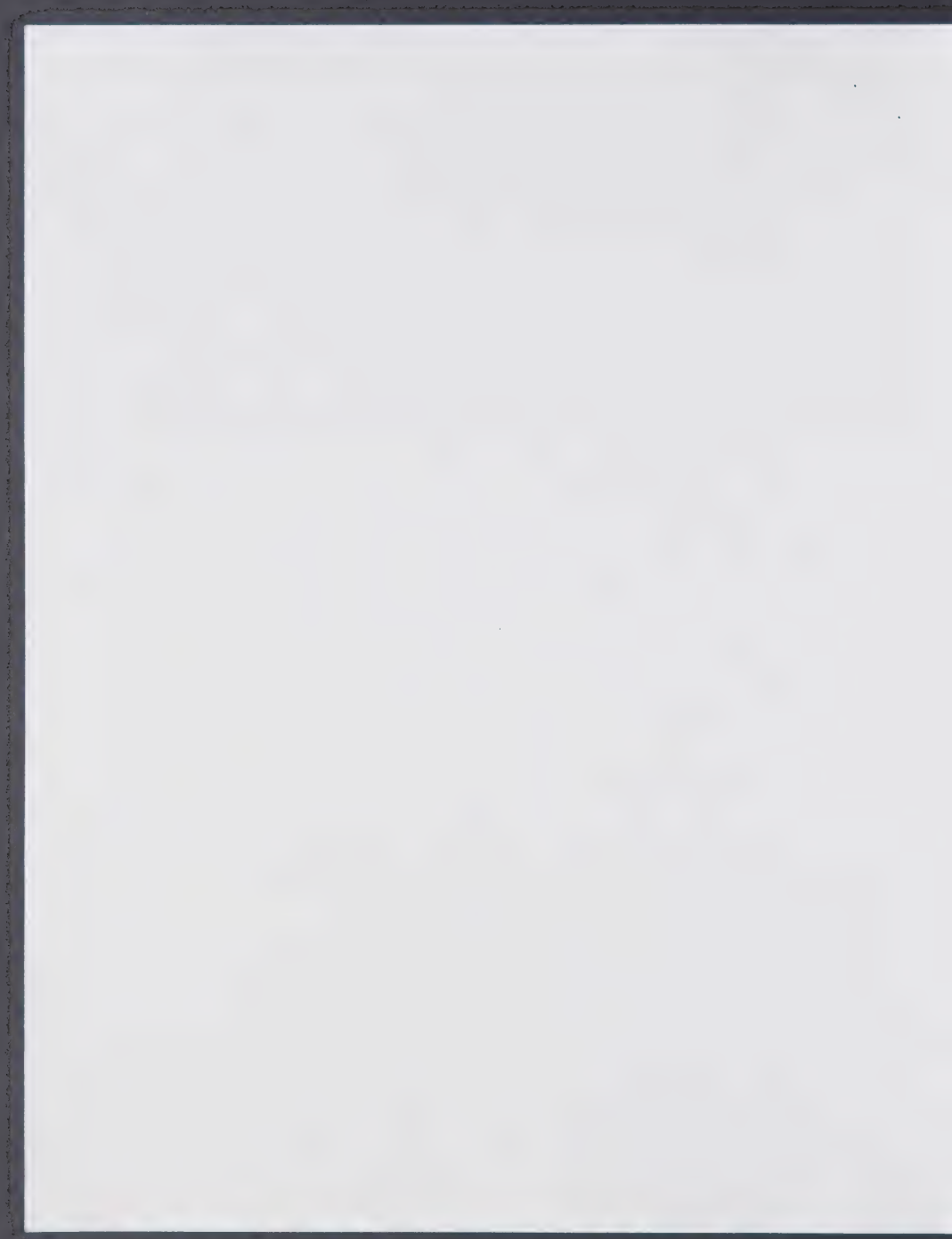
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Sue Palmer

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Best wishes,
Alfred Bader

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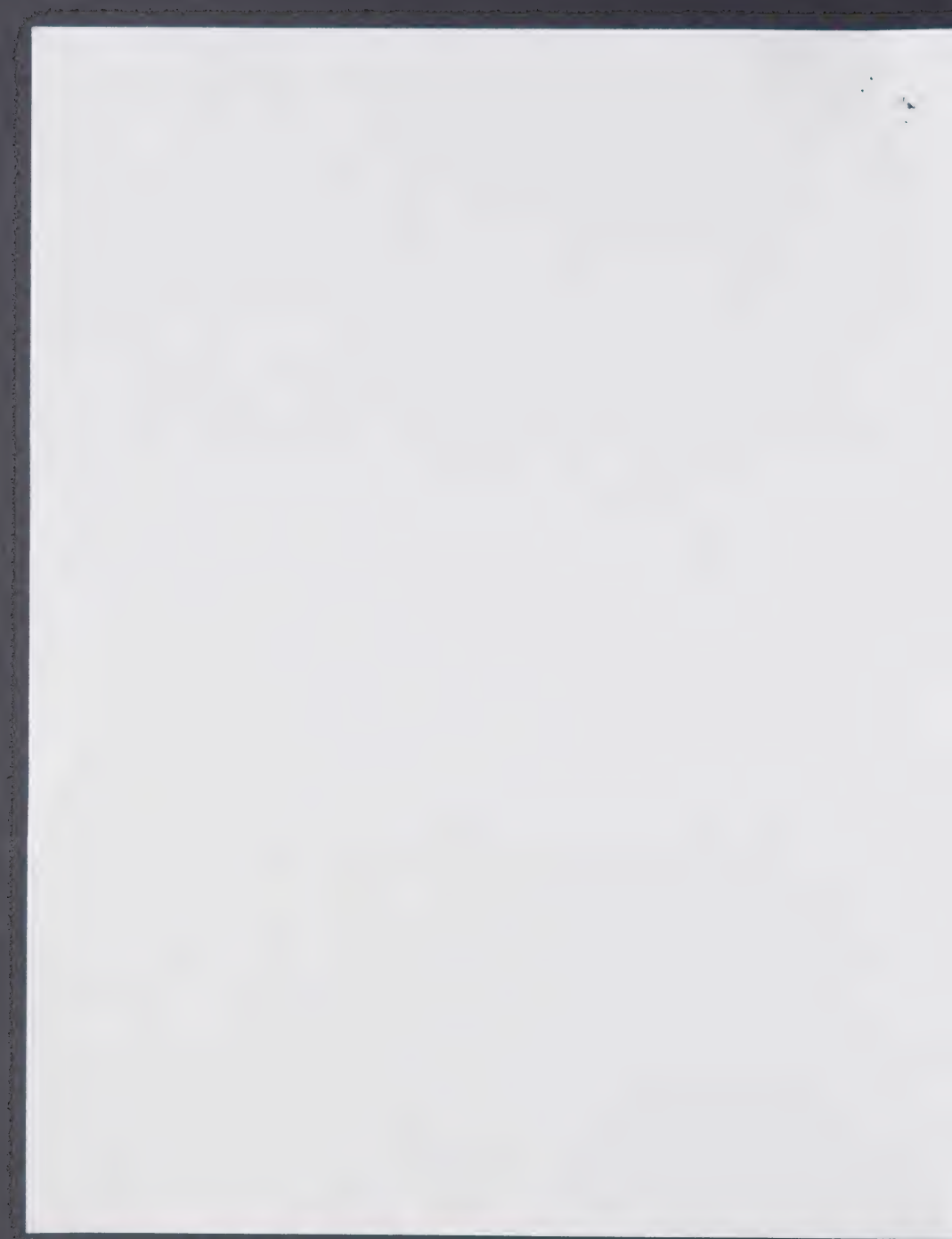
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Regards

Sue Palmer

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mailto://C:/Documents%20and%20Settings/Ann/Application%20...

Subject: RE: ADRESS MICHAEL HEIDELBERG, CONSERVATOR
From: GuiRochat@aol.com
Date: Wed, 19 May 2004 11:57:18 EDT
To: baderfa@execpc.com

Dear Alfred,

The correct address for the frame on the Bloemaert to be sent is:

Michael Heidelberg, Conservator

41 Great Jones Street

New York, NY 10012

tel 212.420.0255

All best,

Gui

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Subject: Re: Frame for Bloemaert
From: jdframing <jdframing@btconnect.com>
Date: Wed, 19 May 2004 11:29:43 +0100
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr Bader,

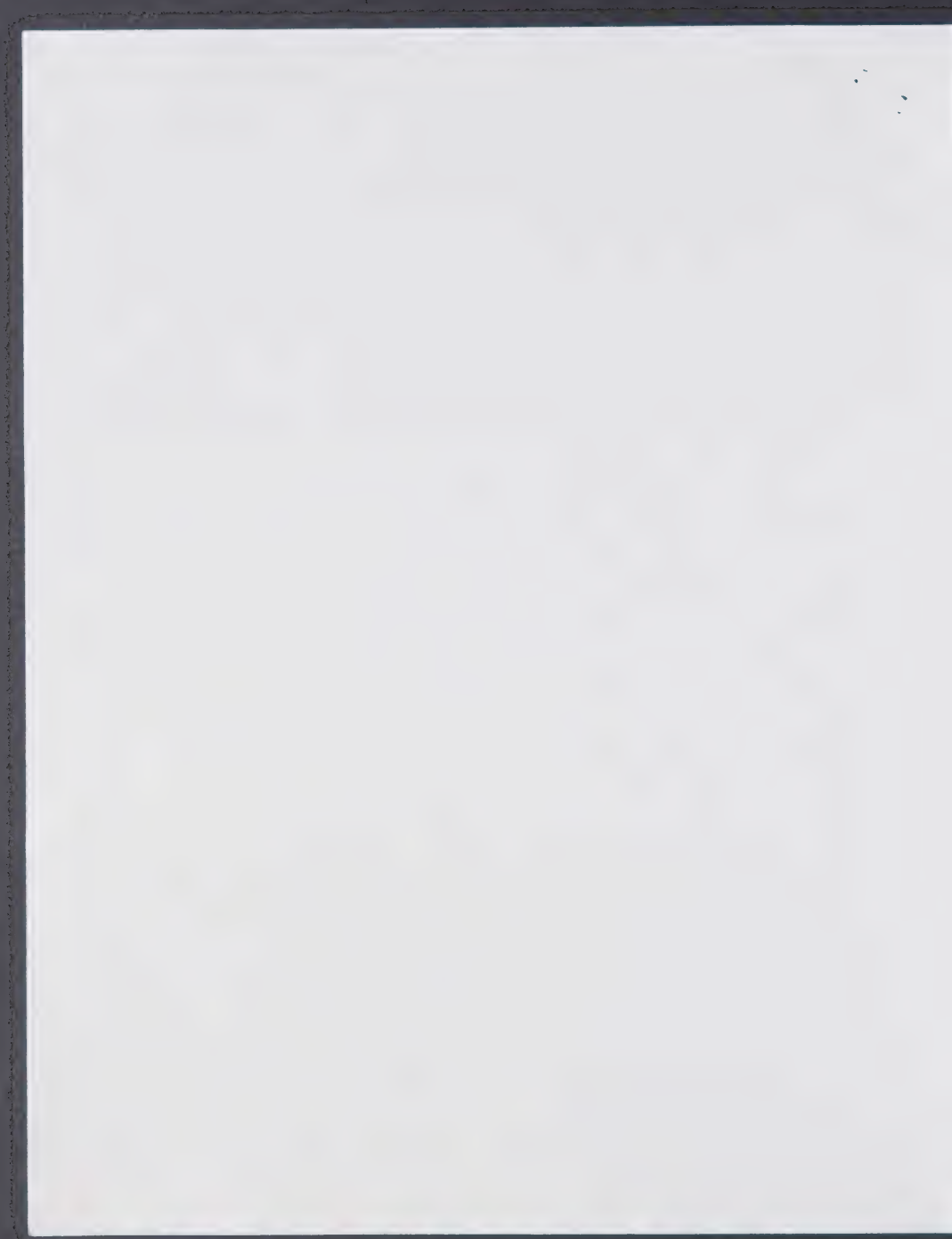
The cost of the DB Cassetta, painted black and without any decoration on the flat section, would be 2600.00GBP excluding shipping. This is based on a frame width of 6 or more inches.

You have asked for the frame to be shipped in 4 pieces to New York. Do you have an account with FEDEX or do you wish us to send it on our account and invoice you?. If it is the latter we will need to know the full address in New York in order to be able to give you an estimate of the shipping cost.

Kind regards

Sue Palmer

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Subject: Re: Frame for Bloemaert
From: jdframing <jdframing@btconnect.com>
Date: Thu, 29 Apr 2004 07:50:17 +0100
To: Alfred Bader Fine Arts <baderfa@execpc.com>

E Gui

Dear Dr Bader,

Further to your visit to our shop last week I have pleasure in quoting as follows for supplying a frame for your Bloemaert painting.

Based on a painting 66 x 92 inches the cost to supply a Black & Gold Cassetta frame 5 to 6 inches wide, similar to the frame profiles you looked at in the shop would be between 2600.00 to 2900.00 GBP excluding shipping costs. The final price would depend on the overall width and profile of the frame chosen.

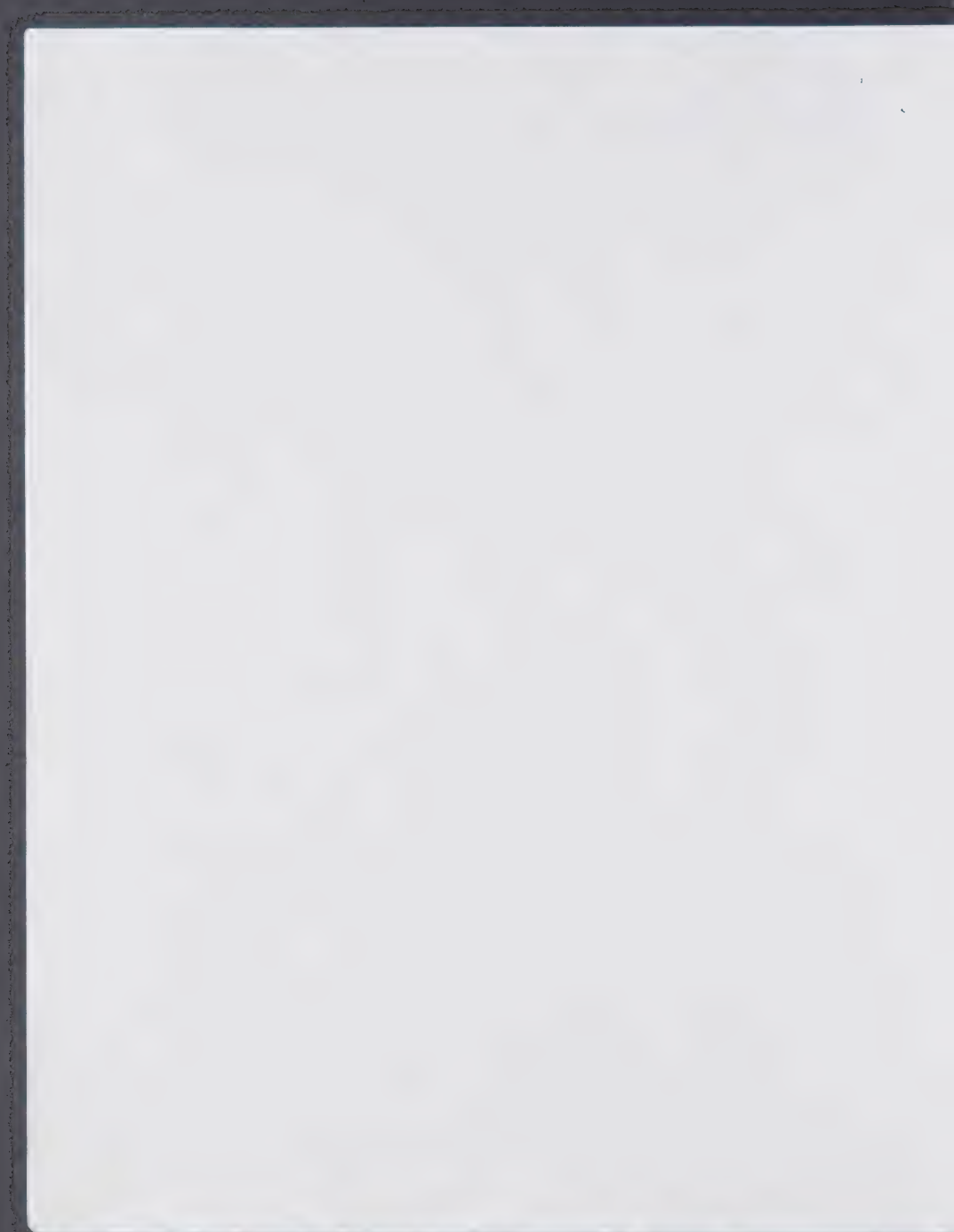
This price is in line with what we would charge Clovis Whitfield and Otto Nauman for a similar frame.

I hope this estimate is of interest to you. As I mentioned we will be happy to e-mail you with images of your painting framed in different cassetta frames if you e-mail us with an image of your painting.

Kind regards

Sue Palmer

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Pucker • Gallery

Boston • Established 1967

September 13, 2003

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

Dear Alfred,

Hope that you are well and all goes nicely in your universe.

All on this end continues to move ahead in a very positive direction. Our recent Bak exhibition, ...*your move: Chess in the art of Samuel Bak*, was wonderfully received. It served to again bring a positive focus on Bak's work.

Additionally, the Tweed Museum in Duluth, MN is in the process of purchasing a major Bak painting from the Genesis series.

We are also in the midst of working on museum exhibitions for the Ben Uri Gallery and Jewish Museum in London, and thereafter a possible exhibition at the Felix Nussbaum Haus in Osnabruck, Germany. All exciting.

We do hope that one day you will have an opportunity to decide to own one of Bak's works. They are compatible with the vision of the wonderful works that you already have.

In the meantime, our best wishes to you and yours for a happy, healthy, and sweet New Year.

All the best,

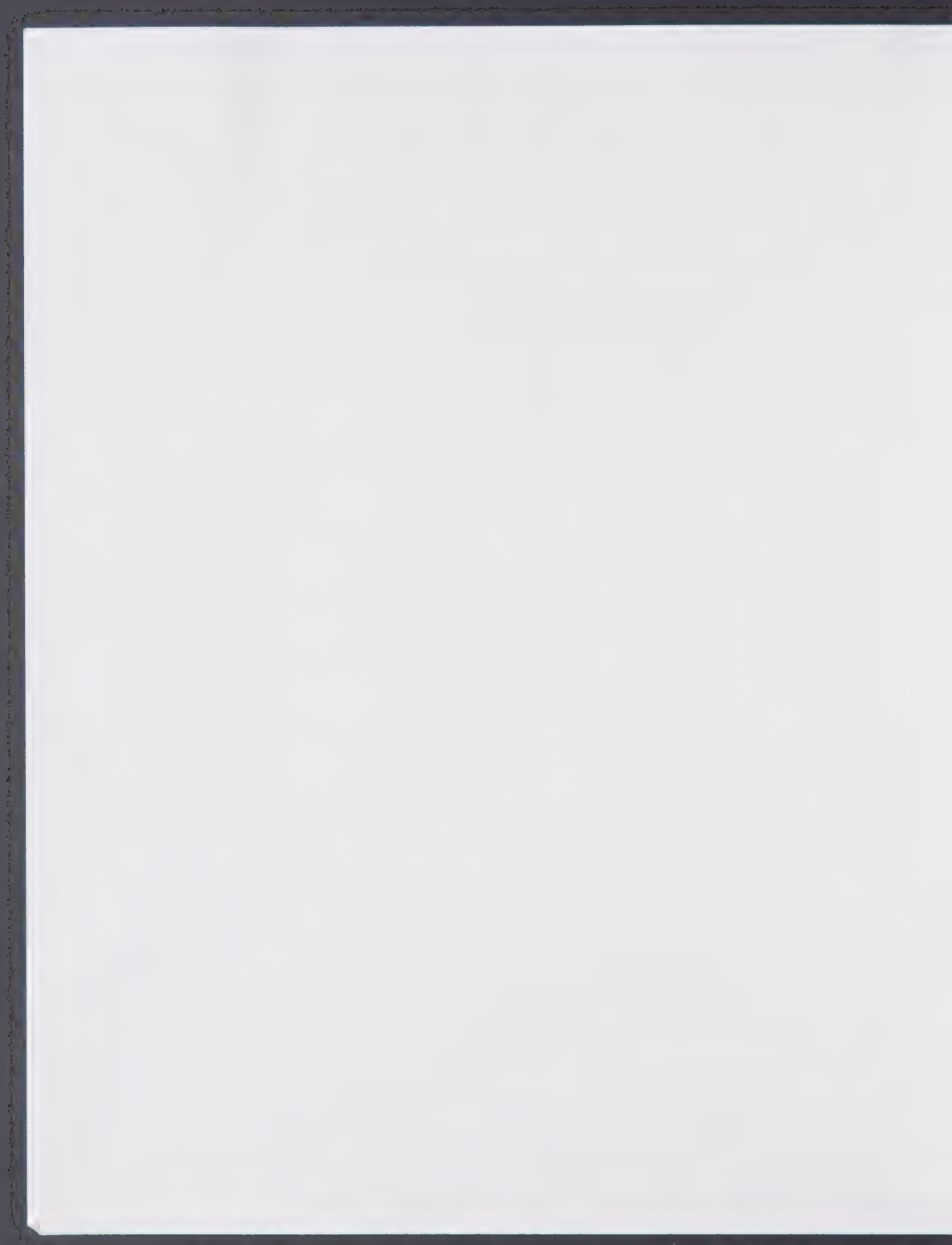
Bernie and Sue
Bernie and Sue

BHP/jvg

Please visit us at www.puckergallery.com!

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Bernard H. Pucker, *Director* Suzanne Pucker, *Director* Anita Sherwood, *Director*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 16, 2000

Mr. Verner Pluss
Pluss International-Fine Art
CH 1201 Genève-82
rue de Lausanne
SWITZERLAND

Dear Mr. Pluss,

In response to your letter of May 3rd, I have no interest in impressionist paintings and could certainly not buy and then sell your painting attributed to Van Gogh.

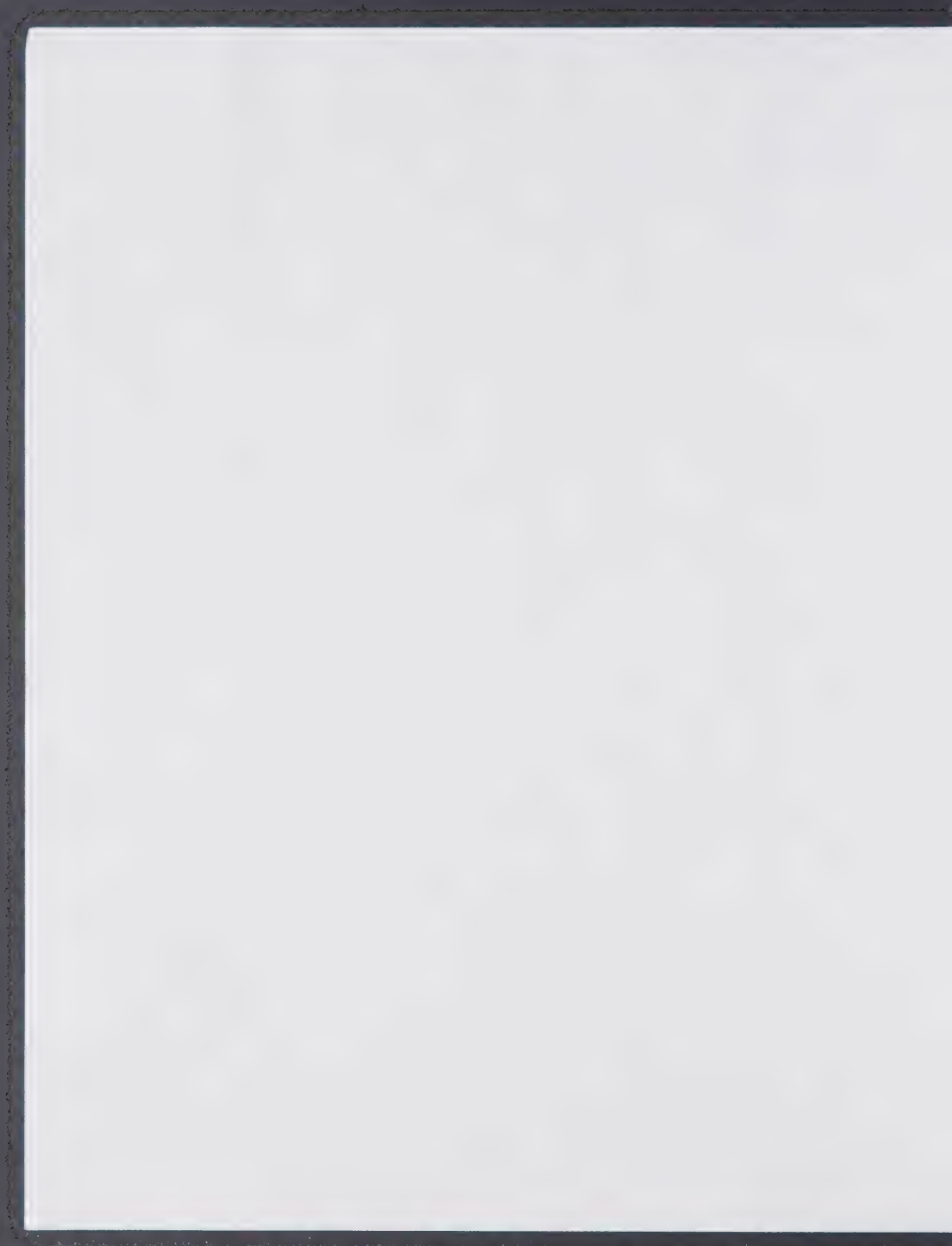
With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

5/19 Plg. to Paul Long - KEEP!

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



Subject:

Date: Wed, 15 Nov 2000 11:21:12 -0500

From: Dr Pelletier <pelletier@sunchem.chem.uga.edu>

To: baderfa@execpc.com

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

Dear Alfred:

I have visited the Georgia Museum of Art and examined all of your works by John Whalley, as well as the two paintings belonging to your son. Everything is in excellent condition. What a wonderful collection!

I hope you and Isabel are having a good visit in England.

With best wishes,

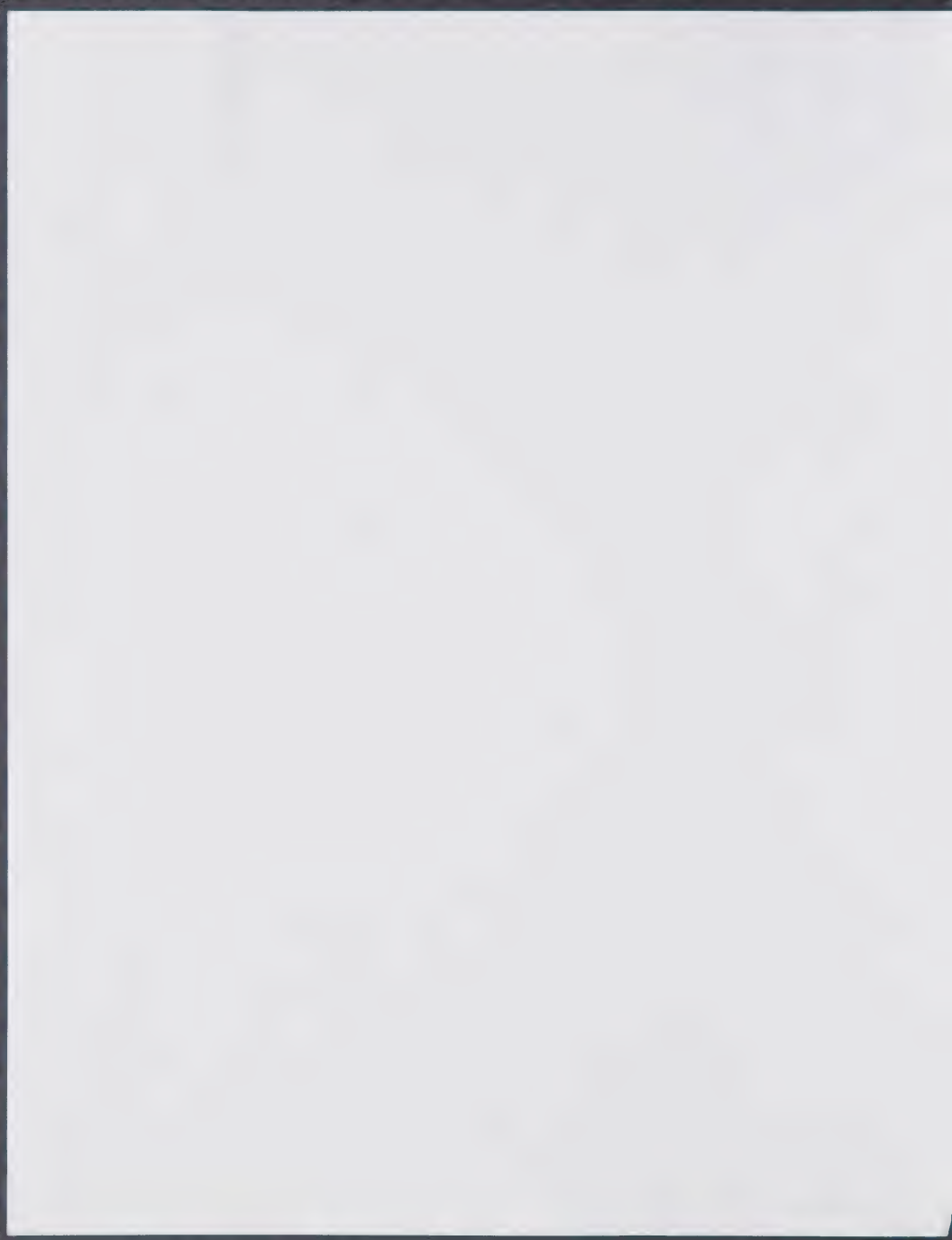
Sincerely,

Bill

SWP:jlf
November 15, 2000

S. William Pelletier, Professor & Director
Institute for Natural Products Research
University of Georgia, Chemistry Bldg.
Athens, Georgia 30602-2556

Jaimie Franchi, Administrative Secretary
E-mail: pelletier@sunchem.chem.uga.edu
Phone: 706-542-5800
FAX: 706-542-5804



PURDUE UNIVERSITY



OFFICE OF THE DEAN

November 6, 2000

Dr. and Mrs. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, WI 53211

Dear Dr. and Mrs. Bader:

By this time you are probably thoroughly confused by all the correspondence and, I suspect, rumors associated with the Art Advocates and their relationship to the Purdue Galleries. I would like to cut through that confusion with some factual information.

Let me backtrack to July 2000. As Dean of the School of Liberal Arts, I am the person to whom the Director of Galleries reports; thus, I have stewardship responsibilities for the Galleries. In that capacity (and as a friend of the Galleries), I was delighted to welcome Craig Martin as the new Director of Galleries. Mr. Martin was recruited through a year long national search in which the Art Advocates played an important role. I was doubly delighted to welcome Mr. Martin because the budget for Galleries had been substantially increased through the good offices of Dr. Robert L. Ringel, Executive Vice President for Academic Affairs.

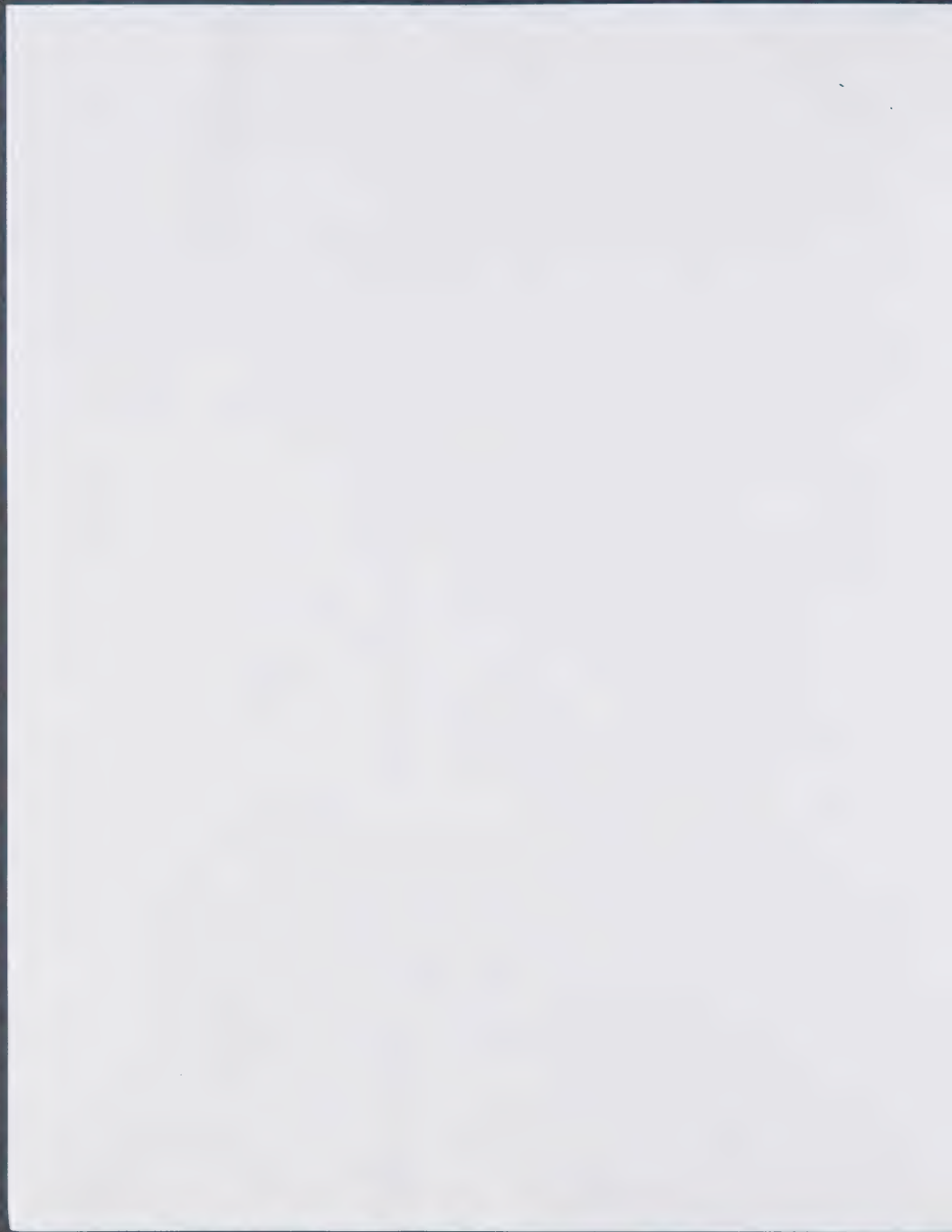
In both recruiting interviews and subsequent meetings after Mr. Martin's appointment, I and others talked to him about administering the Galleries so that their presence and programs could expand at Purdue. It was clear that the Director would be responsible for setting the Galleries on a consistent course; he would be responsible for educational outreach, budget oversight, and acquisition decisions, among other things. It was also clear that Art Advocates would play an important supporting role in the structure of the Galleries.

Mr. Martin met with the Art Advocates in September and outlined the ways in which he felt the Advocates could support the Galleries' progress. I was not present at the meeting but from the comments I received, people at the meeting thought he did a good job of clarifying the relationship of the group to the Galleries. Apparently, after that meeting interactions and communication between Mr. Martin and some of the Advocates became quite strained.

In essence, misunderstanding arose about the authority the volunteer Advocates group would have in planning events, inviting donors to contribute works of art and other gifts, and in writing and distributing materials that could easily be interpreted as representing programs and priorities of the Galleries. In this climate, Mr. Martin thought it would be wise to ask representatives of the Art Advocates "to suspend their efforts" for a brief time to allow for the opportunity "to step back and consider a renewed vision" (Martin letter to Art Advocates Board, September 27, 2000). Mr. Martin's request for a period of study did not seem unreasonable to me



SCHOOL OF LIBERAL ARTS
1350 LIBERAL ARTS AND EDUCATION BUILDING • WEST LAFAYETTE, IN 47907-1350
(765) 494-3663 • FAX: (765) 494-3660
E-MAIL: libarts@sla.purdue.edu • WEB: <http://www.sla.purdue.edu>



then--or now. Further, he informed the group that he so valued the concept of the Art Advocates that he wanted some time to recruit a third staff member who would work directly with that group.

Unfortunately, Mr. Martin's request for a temporary hold on activities was interpreted by a few people as being demeaning, and he was characterized as preemptive and not supportive of working with community patrons. Even a cursory study of Mr. Martin's background and previous success as an administrator in the arts would have to lead one away from such conclusions.

By the end of September, I was faced with the issue of resolving a conflict that had developed between Mr. Martin and a small number on the Art Advocates Board. I made efforts to bring about a calming of the waters, as did Executive Vice President Ringel. We were not successful. While the details of our efforts are quite complex and probably not appropriate for this letter, please be assured that good faith efforts were put forth. Even while ascribing goodwill to all persons involved in the misunderstanding, there are, of course, still limits on what any institution can do to resolve tensions arising from mixed messages, competing aims, needs of individuals to be seen as spokespersons for an organization, and, perhaps most importantly, different ways of resolving conflict.

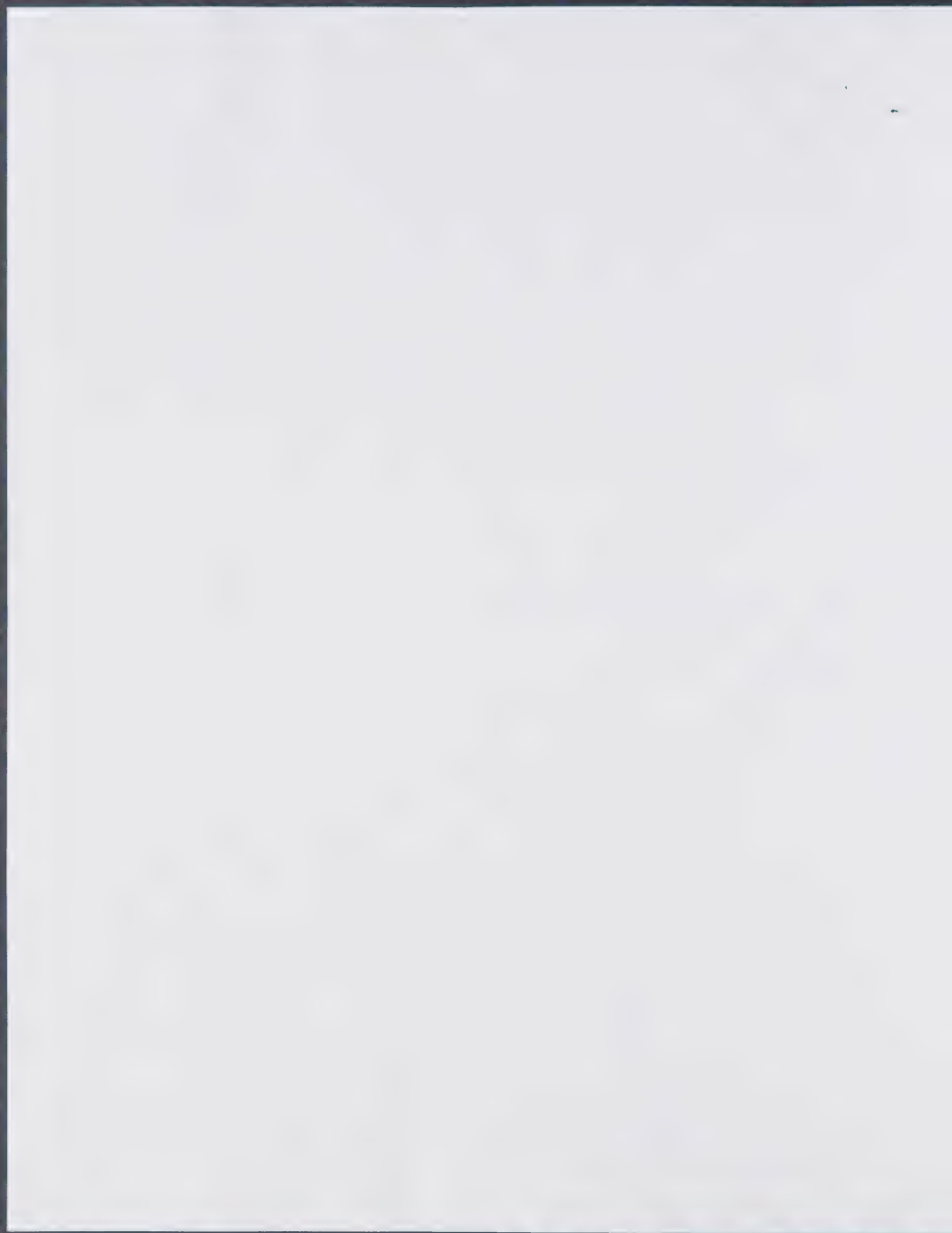
Under strain people sometimes say things which really are inaccurate. As a case in point, a number of you have been privy to a recent statement from Mrs. Joan Sozen that there has been a failure of good stewardship of gifts given to the Galleries. This is indeed a very serious charge, and I take this occasion to assure you that it is without foundation. The University prides itself on maintaining a professional and honorable relationship with its donors. We are grateful for your support and will remain faithful to your trust.

As we look to the future, I remind you that Craig Martin wrote to the Art Advocates on October 17th "to assure you that Art Advocates is alive and has a very bright future with Purdue University Galleries." I ask you to remain as Art Advocates and step into that "bright future" with us.

Please feel free to contact me with any questions. My phone number is (765) 494-3661 or reach me in cyberspace: mmrowe@sla.purdue.edu

Sincerely yours,


Margaret Moan Rowe
Dean



Pucker • Gallery

Boston • Established 1967

November 16, 2000

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

Dear Alfred,

We had a lovely opening and celebration for Samuel Bak this past weekend and were delighted that John Michalczyk was able to share the occasion with us.

The present exhibition *In a Different Light: Genesis and the Art of Samuel Bak*, is extraordinary, and as I live with the work into the first week of the show, I must say that the power of the work is exceptional.

During the opening, then on Monday with a visit from the Board of Facing History and Ourselves, and Tuesday morning, a visit from eleven seniors from the Rivers Day School, I found myself further and further into the work and was delighted by the extraordinary challenges that are implicit in what Bak has created.

It is our hope that some time in the near future, you will be able to visit and enjoy the work together with us.

I do include for your perusal, a copy of the review of the exhibition, along with the tribute that I read in honor of the artist at our dinner in his honor on Saturday evening.

Be well.

All the best,



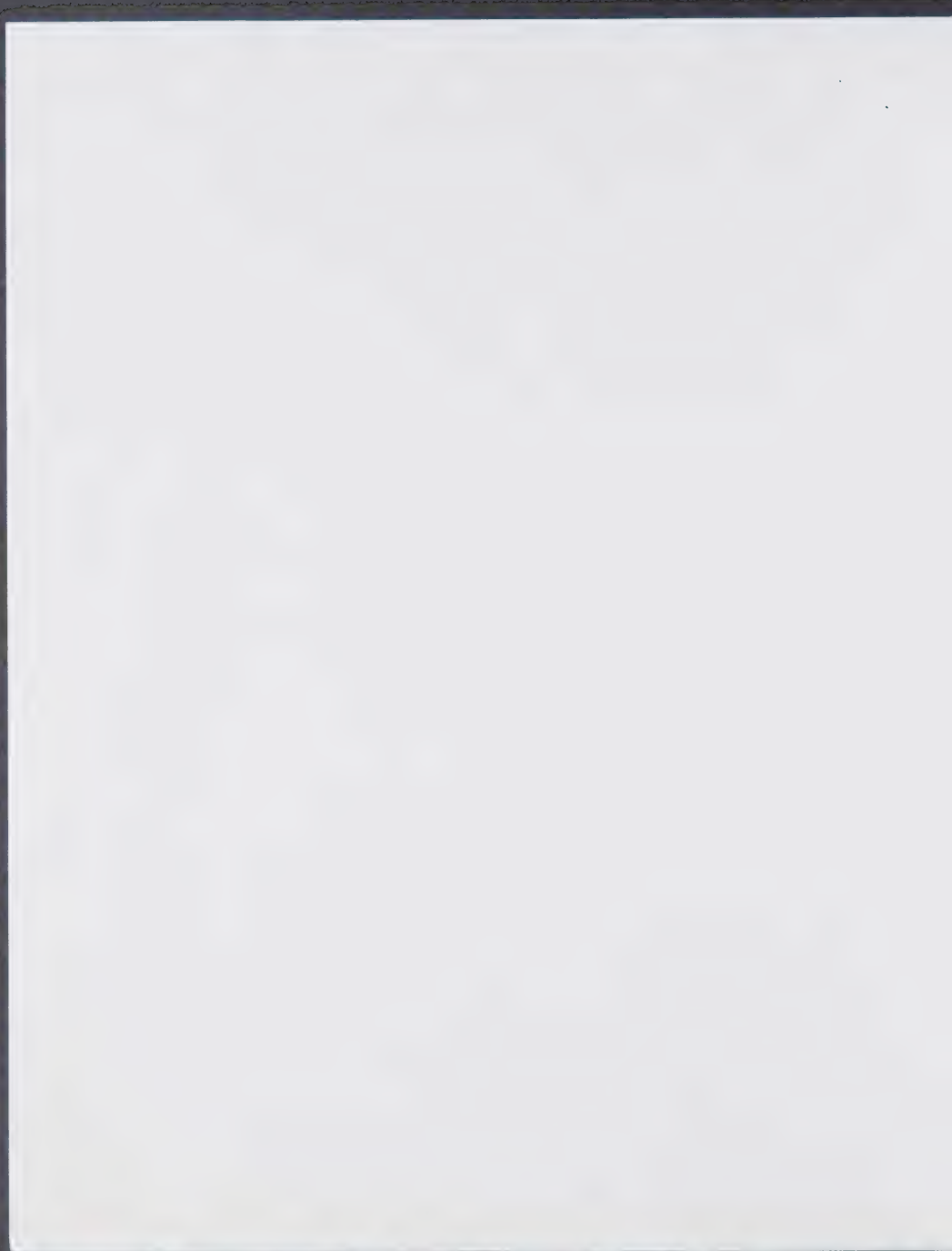
Bernie and Sue

BHP/jmw

Please visit us at www.puckergallery.com!

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Bernard H. Pucker, *Director* Suzanne Pucker, *Director* Anita Sherwood, *Director*



Pucker • Gallery

Boston • Established 1967

Welcome. Baruchim Habaim. Irrashaimase!

In so many languages, we welcome all of you to this celebration "In a Different Light".

For more than 30 years – 3 decades – we have been privileged to know and love Sam Bak. The opportunity to work together with him and his art has expanded our lives. As we have evolved and grown – personally, professionally, emotionally, and intellectually – Sam and his art have been present as guide, mentor, friend and colleague. A true gift.

We had decided arbitrarily to fashion this celebration of the artist and his art; the creator and his creations. An exhibition inspired by a remarkably fresh view of Genesis – of the Creation – seemed as good a reason as any. With Larry Langer's felicitous phrase "In a Different Light", we are so pleased to say thank you to Sam for all of the gifts he shares with us.

With Genesis as his text, I turned in this past week's Torah portion from the Book of Genesis, which was read this morning:

Lech Lecha

Lech Lecha mai arzacha!

"Go for yourself from your land, from the land of your birth,
from the house of your Father, to the land that I will show you."

Genesis 12:1

Lech Lecha – Go – go for yourself! is a wonderful insight into the artist as seeker, as wanderer, as eternally on the move physically, artistically, and spirituality. Not only have Sam and Josee moved from Europe into our midst, not only have they created warm, and meaningful friendships, not only has our working relationship deepened and broadened, but we all have been blessed to share in the creative fruits of Sam's genius.

The recent flowering of images, ideas, and questions have moved our gallery experience, our eyes, our minds, and our souls. It is a rare moment when so many are so profoundly moved by paintings. This exhibition has extended and exceeded them all.

Hence – we raise our glasses "In a Different Light" to celebrate you, your gifts to us, your having listened to the inner voice "Lech Lecha". Go for yourself and for all of us.

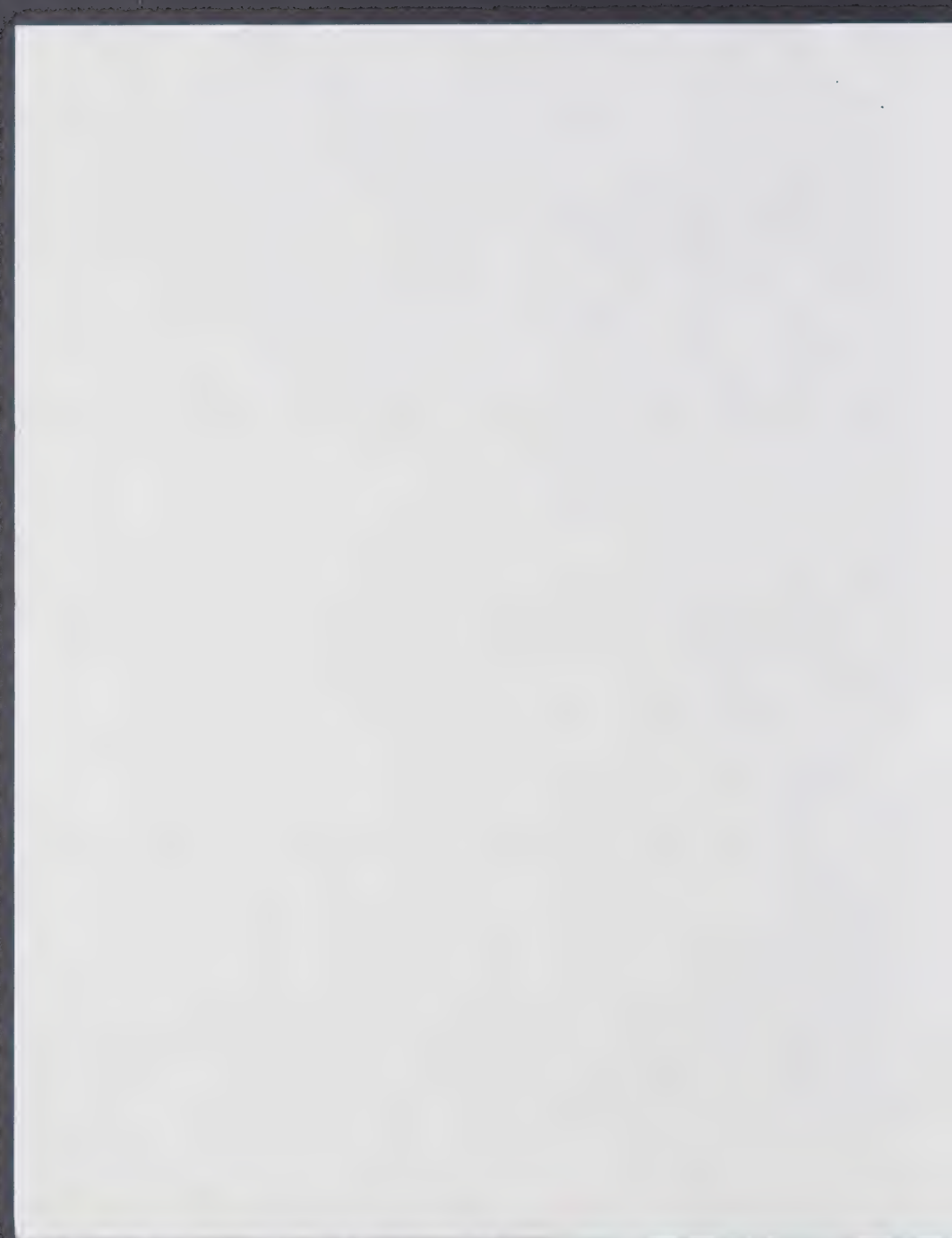
This is an evening of Celebration.

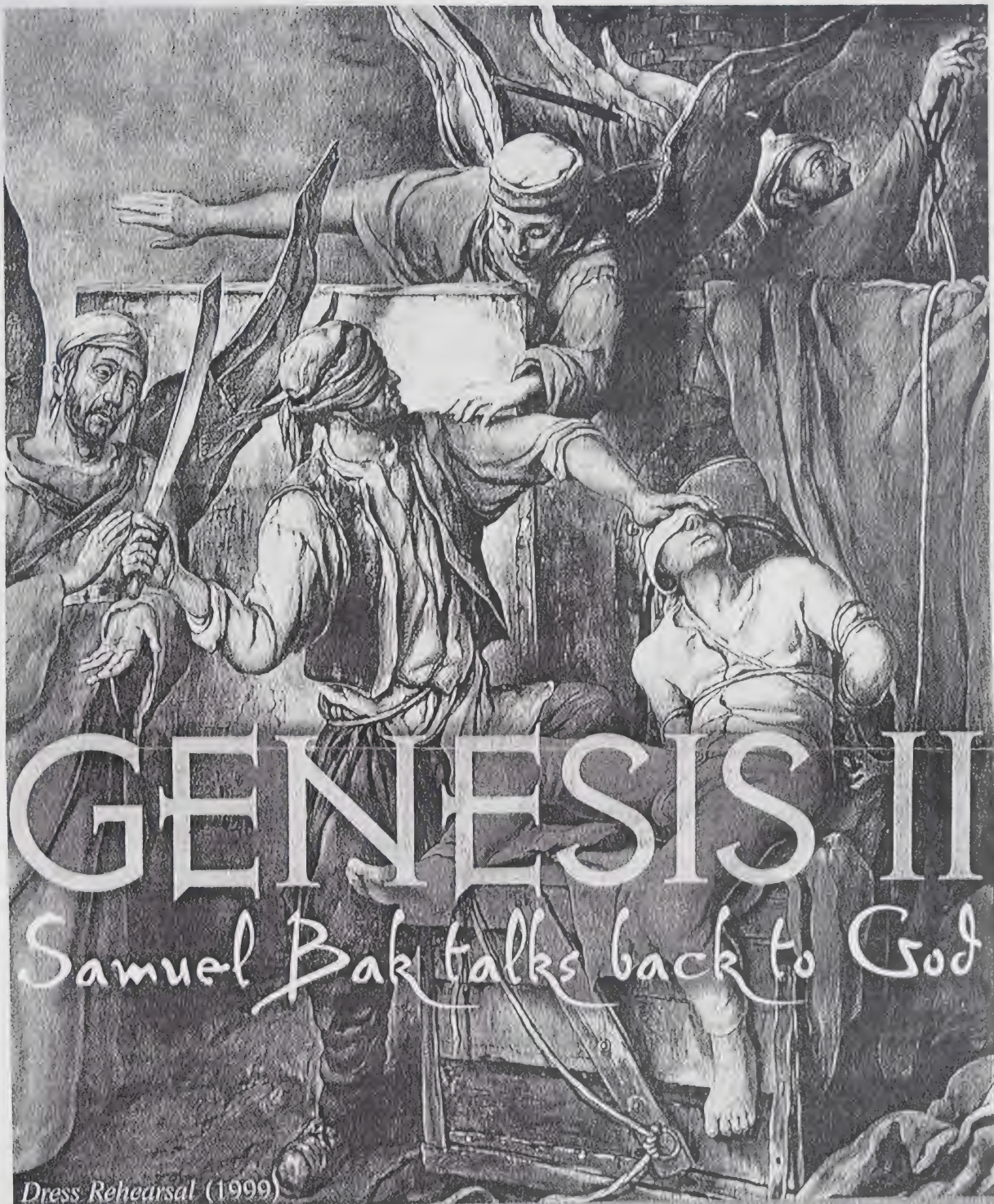
BHP 2000

Please visit us at www.puckergallery.com!

171 Newbury Street, Boston, MA 02116-2897 (617) 267-9473 FAX (617) 424-9759 EMAIL contactus@puckergallery.com

Bernard H. Pucker, *Director* Suzanne Pucker, *Director* Anita Sherwood, *Director*





Dress Rehearsal (1999)

GENESIS II

Samuel Bak talks back to God

BY JEFFREY GANTZ

In the beginning God created the heavens and the earth." God thus became the first artist, making something from nothing, beauty out of the void. "And God said, 'Let there be light,' and there was light." Yes, but what light can one make out through the smoke from the crematoria of the Holocaust? "So God created man in his own image" — which means man too is an artist, creating his own notion of beauty, even his own no-

tion of God. He's also a critic, talking back to God, assessing the divine Creation.

Samuel Bak has more right than most. One of some 200 Jews (out of 80,000) who survived the Nazi extermination in Vilna, he escaped to Palestine with his mother (the Nazis shot his father and his grandparents); since 1993 he's resided in Weston with his wife, Josée. His style, Michelangelo-meets-Magritte, combines classical erudition and form and Mediterranean color (*terra cotta*,

Continued on page 20

art

Starting over

Samuel Bak sheds new light on Genesis

Continued from the cover.

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אֱלֹהִים מִגֹּן עֵדֶן

So the Lord God banished him from the Garden of Eden

The three works (including a study) that depict the Banishment from the Garden of Eden also draw on the Sistine Chapel. Displaced body parts mar the classical Adam and Eve of *Banishment I*; Adam's fig leaf no longer covers him, and there's a missile attached to his right leg. In the garden behind them you can see a pear tree and smoke rising; an angel with a shaved head (looking like Bak's Adam) and sheet-metal wings gazes in the opposite direction while a disembodied hand points the way out. In the less complex *Banishment II*, Adam and Eve are reversed, the wall is now brick, and the shaven-headed angel is seen outside, in a Dürer-melancholy pose.

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ground beside him, in the shadow of a huge part-stone bearded face that recalls Brueghel's *Tower of Babel*, and all around (in his dream?) angels with ladders. *Rainbow Angel* shows a seated female angel who seems frozen into stone, hands (all four of them) displaced, ladders broken: the Covenant in stasis. The two Dürer angels of *Reflecting* look into opposite sides of a mirror while overhead the rainbow is fractured; behind them a ladder leads nowhere. The angels of *Looking for the Dreamer* are displaced persons, shoeless, bound or else pinned against a crematorium brick wall, bearing prison stripes and a yellow star, their ladders broken. In *In Search of Jacob* it's Jacob who's displaced, his sleeping body reduced to rubble that the angels try to identify.

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תיקון

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Pucker • Gallery

Boston • Established 1967

October 4, 2000

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

Dear Alfred

Thank you so much for yours of 29 September 2000. We are always pleased to hear from you, and only sorry that you will not be able to make it to Boston in October for the Rembrandt symposium at the Gardner.

As it turns out, we will be away from the 10th to the 26th of October celebrating the extraordinary work of Brother Thomas in Japan, as he is having an exhibition there. Enclosed please find a copy of the catalogue for that exhibition.

I also appreciate your very candid and direct remarks about the work of Samuel Bak and the difficulties that it does create for the viewer. On the other hand, the most recent works, dealing with the images of Tikkun olam are certainly a part of the total imagery that he has created and do deal with the potential for repair.

I have indeed read your autobiography and am most grateful to you for having preserved these wonderful memories of an extraordinary journey through life. I remember specifically your mother's death in Terezin. Actually, Sue and I visited there last year and were deeply moved and saddened by the experience. As much as I do understand what you are saying, I also believe very deeply that within Bak's work is a sense of creative energy, which enables us all to continue to move ahead.

In any event, he has just completed twenty-six additional works beyond the Genesis images, which are now in the gallery and include a range of imagery. We would offer to send photographs of these works to you, but I really hope that one day soon, you will have a chance to visit and see the works in person. Also, it would be very nice if you have time to meet with the artist.

In the meantime, we send our very best wishes to you and yours for a happy, healthy, and sweet New Year.

Alfred

All the best,

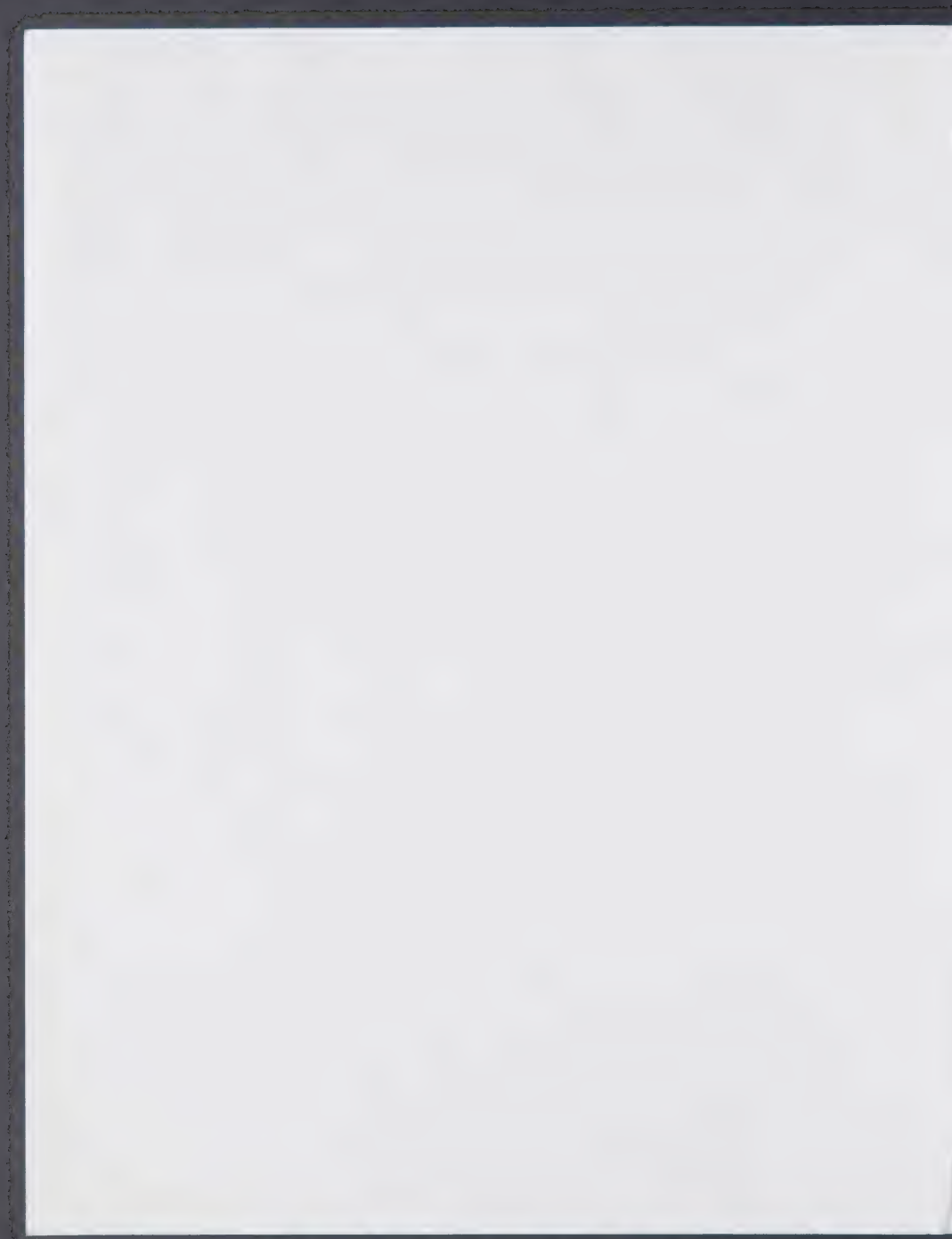
Bernie and Sue

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Please visit us at www.puckergallery.com/

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Bernard H. Pucker, *Director* Suzanne Pucker, *Director* Anita Sherwood, *Director*



Pucker • Gallery

Boston • Established 1967

December 4, 2000

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

Dear Alfred,

Just yesterday I spent a wonderful few hours with our mutual friend Sir Harry Solomon.

He was stopping off on his way to New York for board meetings, but in the interim we had a chance to get caught up and he told us of his serendipitous meeting together with you. He is an absolutely spectacular man, a wonderful friend, and a joy for us to know and be with, as is his wife.

In any event, he and I spent a good time wandering through the Bak exhibition and he suddenly remembered, "I met someone who knows you and knows of Bak's work." So the circle is now full. We certainly do hope to meet you in the not too distant future. In the meantime, take care and be well.

All the Best,



Bernie and Sue

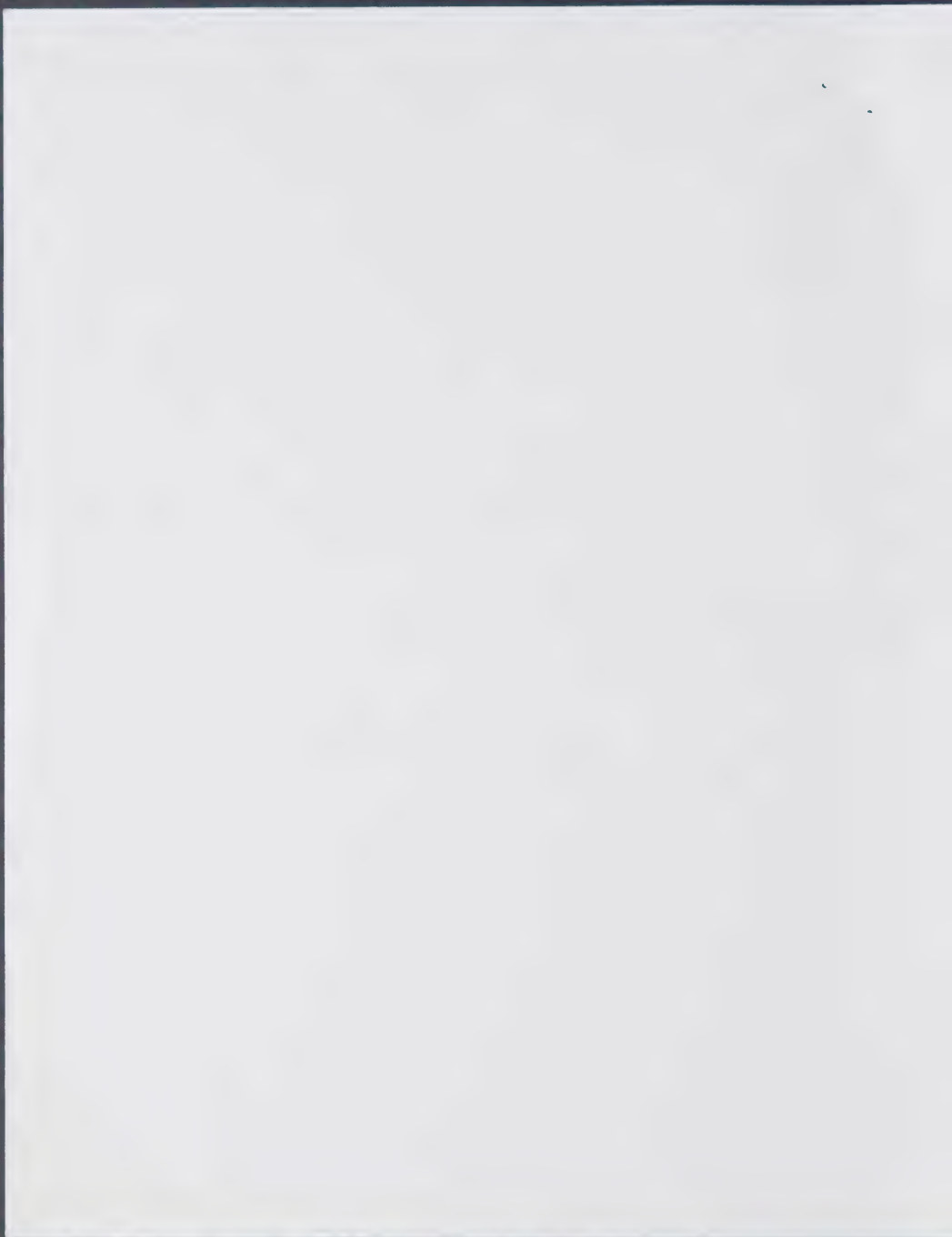
P.S. The response to the present Bak exhibition has been first-rate. We are delighted.

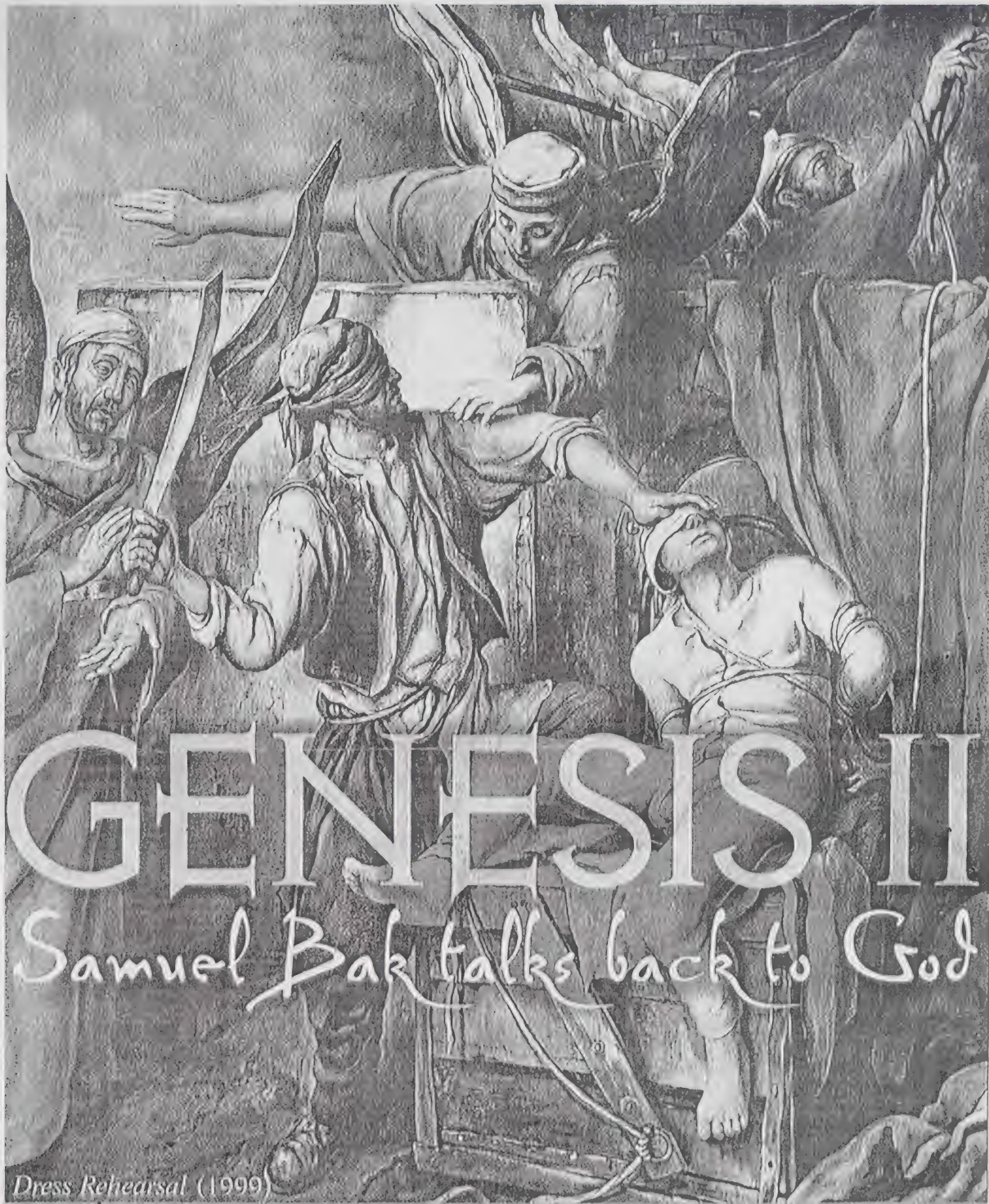
BHP/tl

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GENESIS II

Samuel Bak talks back to God

Dress Rehearsal (1999)

BY JEFFREY GANTZ

In the beginning God created the heavens and the earth." God thus became the first artist, making something from nothing, beauty out of the void. "And God said, 'Let there be light,' and there was light." Yes, but what light can one make out through the smoke from the crematoria of the Holocaust? "So God created man in his own image" — which means man too is an artist, creating his own notion of beauty, even his own no-

tion of God. He's also a critic, talking back to God, assessing the divine Creation.

Samuel Bak has more right than most. One of some 200 Jews (out of 80,000) who survived the Nazi extermination in Vilna, he escaped to Palestine with his mother (the Nazis shot his father and his grandparents); since 1993 he's resided in Weston with his wife, Josée. His style, Michelangelo-meets-Magritte, combines classical erudition and form and Mediterranean color (*terra cotta*,

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art

Starting over

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Continued from the cover

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May 24, 2000

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

Dear Alfred,

Thank you so much for yours of 18 May 2000. It was wonderful hearing from you. It was especially wonderful having the extraordinary stamps on your letter, as we set them aside and mail them to our six year old grandson. He is beginning to be a stamp collector and together we will share his interest plus my old stamp collection. It should be fun. Thank you so much.

I do hope that you will be able to visit in the period of time between Yom Kippur and Sukkoth this Fall. As it turns out, Sue and I along with some 30 gallery patrons will be in Japan. We are going there to celebrate the opening of a Brother Thomas exhibition in Tokyo and then travel for two weeks. Samuel Bak and his wife will be joining us on the trip, it should be phenomenal.

It is a place that I have visit on five earlier occasions, and in fact we have also organized two other trips to Japan in the past. It is a wonderful place to visit.

The gallery will be here and happy to welcome you on your visit. Please ask for David Winkler as he is very well acquainted with the work of Samuel Bak.

Delighted to see the label with the name, Ephraim Modzelevich. That goes back many, many years. In fact, it includes our home address while I was a graduate student at Brandeis University. We can try to check with the gallery in Israel and see if Modzelevich's work is still sold and/or available. We lost track of him probably 25 years ago.

Again, thank you for being in touch. Take care and be well.

All the Best,



Bernie and Sue Pucker

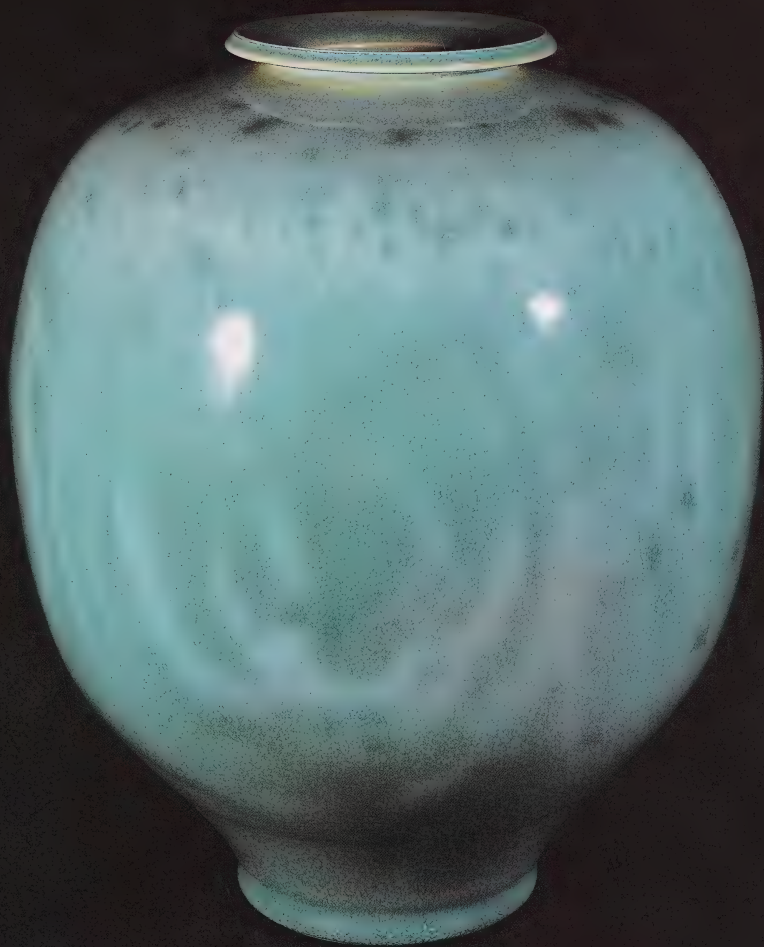
BHP/jmw

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Bernard H. Pucker, *Director* Suzanne Pucker, *Director* Anita Sherwood, *Director*



BROTHER THOMAS: PATHWAYS TO SIMPLICITY



GREEN GALLERY, TOKYO
PUCKER GALLERY, BOSTON

Sharing Gifts From the Fire

A visit to Japan in January 1999; an introduction to Shigenori and Kazuko Itoh of the Green Gallery, Tokyo; an exchange of ideas and an invitation from the Green Gallery, Akasaka to share Brother Thomas' work in Japan - all have led to this extraordinary opportunity to present Brother Thomas' work in Japan.

The ceramic art of Japan is an important and valued presence in the life of the country. Thousands of potters create beautiful works of art and a ready and knowledgeable public responds, owns and cares for these works. Clay objects play an important part in the Tea Ceremony. The tea bowl is a prized possession and becomes a part of a family's legacy.

Brother Thomas' work has found its way into over fifty major museum collections around the globe; it is held in high regard by collectors and patrons; it represents an important access related to the world of beauty and the spirit. We are grateful for this opportunity to share his "gifts from the fire."

We do want to acknowledge the guidance and help of Tatsuzo Shimaoka, potter and Living National Treasure of Japan, Shigenori and Kazuko Itoh for hosting this exhibition; to Jenifer Walsh for curating this collection; Ambassador Thomas J. Foley for his honorary patronage of this exhibition.

May Brother Thomas' creations out of clay uplift the spirits and enrich the eyes for the beautiful.

- BHP & SP, 2000

「炎の贈り物」を分かち合う喜び

99年の訪日、伊東ご夫妻との出会い、アイディアの交換、グリーン・ギャラリーからのブラザー・トーマス展開催のお誘い、これらが一つにつながり、ブラザー・トーマス展日本開催のはこびとなりました。

日本において陶芸は生活の重要な部分を占めています。多くの陶芸作家が芸術作品を生みだし、見識豊かな大衆が、それに感応し、所有し、愛好します。土から生まれた作品は「茶の湯」で大切な役割を果たします。また茶碗は財産としても尊ばれ、代々一家に受け継がれます。

ブラザー・トーマス作品は世界で50もの主要な美術館に収蔵され、収集家や後援者から高い尊敬を得ています。それは美の世界と精神を結ぶ手がかりともいえます。私たちは彼の「炎の贈り物」と題された作品を皆様とともに分かち合うことができますことを非常に喜んでます。

本展覧会開催にあたり、ご指導下さった陶芸家で人間国宝の島岡達三氏、展覧会主催者の伊東成憲、和子ご夫妻、コレクション管理のジェニファー・ウォルシュ氏、ご後援をいただいたトーマス・J・フォーリー大使に深く感謝いたします。

ブラザー・トーマスの土からの作品が皆様の精神を高揚させ、美への興味を豊かにしてくれることを願ってやみません。

BHP, SP 2000

Front Cover: Vase, Tender Green Celadon Glaze. 11 x 8 1/2 x 8 1/2". TH912

"I realized that if I were to make the beautiful pot I first must make the beautiful person. As an artist I know

"Art is a meeting place where there are no strangers."



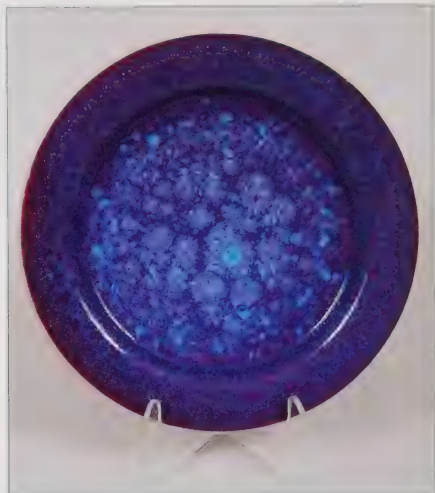
2. Vase with Lid, Textured Rose Red Copper Glaze, 13 x 9 1/2 x 9 1/2", TH761

and as person I know - that the beauty of the spider's web comes out of the beauty of the spider's spirit."

“When I work, I simply work. I look upon it as
even the remotest idea that I am now going to create a masterpiece, even if I knew what a masterpiece was.”



3. *Decorative Plate, Lavender Copper Glaze*
1 x 12 x 12", TH427



4. *Small Decorative Plate, Purple Copper Glaze*
1 x 12 x 12", TH701



5. *Small Decorative Plate, Saffron Iron Yellow Glaze*
2 x 11 x 11", TH879



6. *Decorative Plate, Textured Black and Yellow Iron Glaze*
1 x 10 x 10", TH533

“The potter’s art is a process of constant change
artists. It is a life projected on the big screen of time and matter and change.”

daily process I enter. I do not go into my studio with an agenda. I do not enter the working process with a goal, what a 'master' was for that matter."



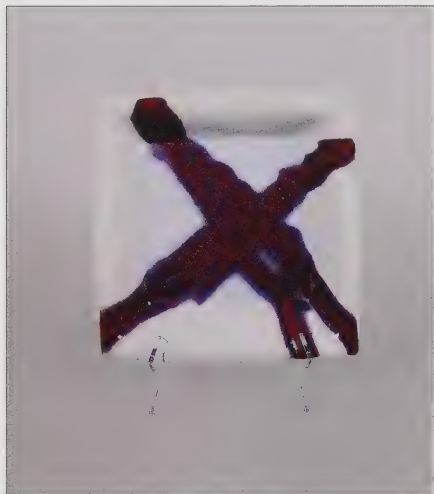
7. Plate, Oil Spot Glaze
8 1/2 x 12 x 12", TH579



8. Small Decorative Plate, Oil Spot Glaze
7 1/2 x 11 1/2 x 11 1/2", TH703



9. Plate, Copper Red on White Glaze
1 1/2 x 9 1/2 x 9 1/2", TH138



10. Square Plate, Copper Red on Opal Blue Celadon Glaze
2 1/2 x 12 1/2 x 12 1/2", TH1338

physically and spiritually. Art, after all, is not a history of things but of persons, not a history of art but of

*"Here and there, now and then, I feel compelled
I've done it. I respond to something interior. The meaning follows. Art does not flow from a blueprint."*



11. *Tea Bowl*, Opal Blues and Red Glaze, 2 1/2 x 6 x 6", TH1281

12. *Tea Bowl*, Dark Celadon with Iron Blue Glaze, 3 x 6 x 6", TH1282



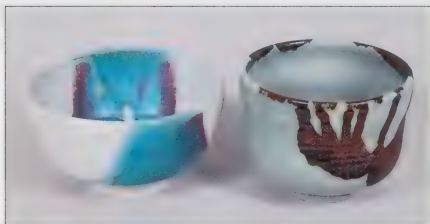
13. *Tea Bowl*, Iron Yellow Glaze, 3 1/2 x 5 1/2 x 5 1/2", TH1085

14. *Chalice Form Tea Bowl*, Oil Spot Glaze, 4 x 4 x 4", TH1072



15. *Tea Bowl*, Iron Yellow with Kaki Glaze, 3 1/2 x 4 x 4", TH1220

16. *Tea Bowl*, "Rose Red" Copper Glaze, 3 1/2 x 5 x 5", TH867



17. *Tea Bowl*, White Glaze with Turquoise and Red, 3 1/2 x 6 x 6", TH1280

18. *Tea Bowl*, Celadon Glaze, 3 1/2 x 5 1/2 x 5 1/2", TH836



19. *Tea Bowl*, Celadon Glaze, 3 x 6 1/2 x 6 1/2", TH1286

20. *Tea Bowl*, Celadon Glaze, 3 1/2 x 6 1/2 x 6 1/2", TH1279

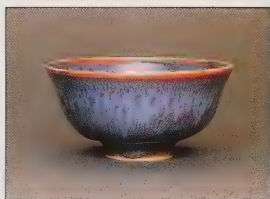
"Only love and creative experience seem to engender a notion of eternity for it seems to the human spirit that it takes an eternity to explore their knowability."



21. *Chalice and Plate, Iron Yellow Glaze, TH1196*
chalice - 6¹/₁₆ x 5⁷/₁₆ x 5⁷/₁₆", plate - 1 x 9¹/₁₆ x 9¹/₁₆"



22. *Chalice, Copper Red Glaze*
6¹/₁₆ x 5⁷/₁₆ x 5⁷/₁₆", TH1199



23. *Tea Bowl, Copper Blue Glaze*
3 x 6 x 6", TH1380



24. *Four Seasons Yunomi Set, 2¹/₁₆ - 3¹/₁₆", TH1191*



25. *Small Vase*. Tenmoku with Kaki Glaze
11 1/2 x 7 x 5 1/2. TH181



26. *Vase*. Turquoise Blue and Green Copper Glaze
11 1/2 x 6 1/2 x 6 1/2. TH-42



27. *Vase with Cover*. Honan Tenmoku Glaze. 12 1/2 x 11 1/2 x 11 1/2. TH1030



28. *Tall Narrow Vase*. Black Olive Glaze. 12 x 4/4" x 4/4". TH446



29. *Small Vase*. Dark Copper Red and Purple Glaze.
11 x 6/4" x 6/4". TH660



30. *Small Vase*. Ashes of Roses. Copper Glaze.
10/4" x 7/4" x 7/4". TH617

"Art is meant to open the human heart. It is there that it is ultimately understood and confirmed."



31. *Vase with Lugs*. Celadon with Iron Orange Glaze, 13 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ", TH1244



32. *Globular Vase with Cover*. Honan Tenmoku Glaze, 11 $\frac{1}{2}$ " x 12 $\frac{1}{2}$ " x 12 $\frac{1}{2}$ ", TH1322

—*“As an artist, I am not making things (the world has enough things); I am into revealing something, something.”*

"If one needs to ask "what is art?", one has lost contact with one's art."



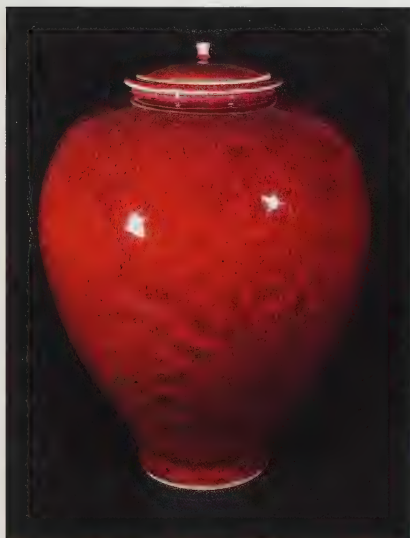
33. *Vase, Purple Copper Glaze*
10 x 6 1/2 x 6 1/2", TH1042



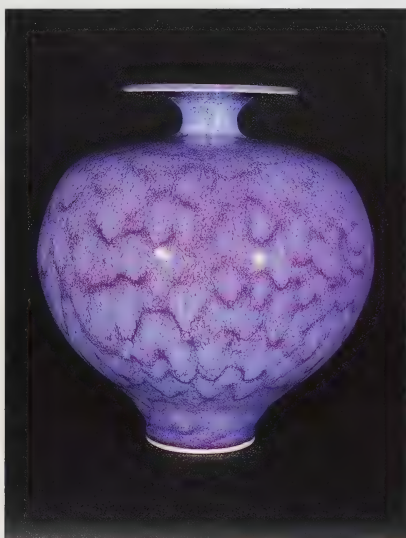
34. *Small Vase, Copper Red Glaze*
9 1/4 x 5 1/2 x 5 1/2", TH1311



35. *Small Vase, Copper Red on Opal Blue
Celadon Glaze, 10 1/4 x 7 x 7", TH1306*



36. *Vase with Cover, Copper Red Glaze*
10 1/2 x 8 1/2 x 8 1/2", TH717

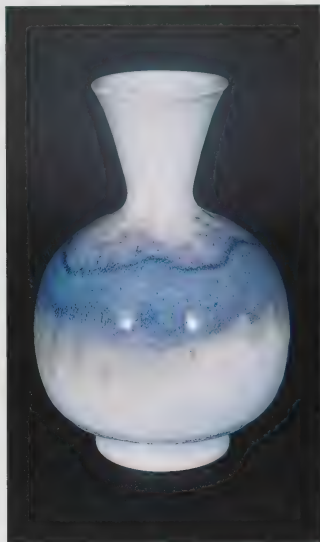


37. *Vase, Chrysanthemum Glaze*
10 x 8 x 8", TH353

"When I do not know, I say from time to time, that I am not doing art, I am doing theology."



38. *Small Vase*. Opalescent Copper Red Glaze
10" x 4 1/2" x 4 1/2", TH706



39. *Small Vase*. Opalescent Copper Blue Glaze
10 1/2" x 7" x 7", TH1347



40. *Small Lidded Vase*. Celadon Glaze
6 x 5 1/2" x 5 1/2", TH873

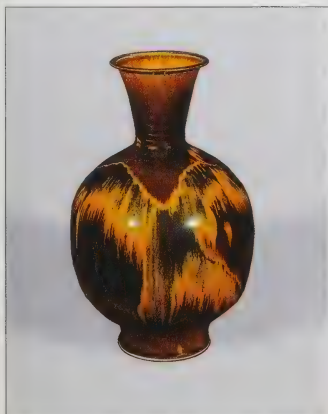


41. *Vase*. Fumed Copper Glaze. 9" x 9 x 9". TH848

wedged into every human heartbeat. It is the proper object that alone gives meaning to our freedom."



42. *Canteen Form Vase*. Iron Yellow Glaze
10 $\frac{1}{8}$ x 8 $\frac{1}{2}$ x 3", TH1229



43. *Small Vase*. Dark Celadon with Iron Yellow Glaze
10 $\frac{1}{8}$ x 6 $\frac{1}{8}$ x 6 $\frac{1}{8}$ ", TH1302



44. *Small Vase with Cover*
Iron Yellow Glaze
10 $\frac{1}{8}$ x 3 $\frac{1}{4}$ x 3 $\frac{1}{4}$ "
TH705



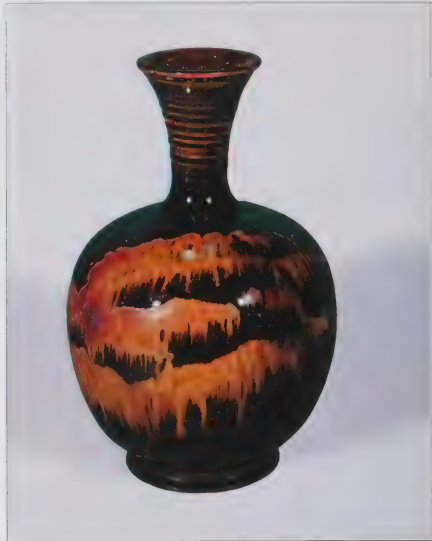
45. *Vase, Canteen Form*. Tenmoku with Iron Yellow Glaze
10 $\frac{1}{8}$ x 8 $\frac{1}{2}$ x 3", TH1059

"Transcendental is a clumsy word called upon to describe those humanizing experiences found here and there in a consciously creative life."

"It is a wonder that anything wonderful emerges from a kiln at all. But it does, and often enough to make "mud and fire" addicts of artists working in this medium of fire and clay."



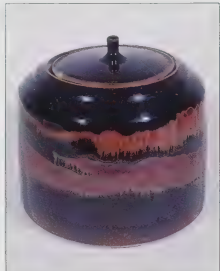
46. Vase, Square Canteen Form, Honan Tenmoku Glaze
10 1/2 x 8 1/2 x 2 1/2", TH1251



47. Small Vase, Honan Tenmoku Glaze
10 1/2 x 6 1/2 x 6 1/2", TH1304



48. Small Vase
Honan Tenmoku Glaze
8 1/2 x 7 1/2 x 6", TH1467



49. Vase, Mizusashi Form
Honan Tenmoku Glaze
7 x 8 1/2 x 8 1/2", TH512

EXCERPTS ARE TAKEN FROM THE FOLLOWING SOURCES

Ars, Artis", lecture given at the Erie Art Museum October 22, 1990

BIG TIGER little tiger", lecture given at Walsh College, Canton, OH, September 17, 1993, and at the Art Complex Museum, Duxbury, MA, October 17, 1998

Freedom: First Gift Last Gift", lecture given to the community at Mount Saint Benedict Monastery, Erie, PA, August 5, 1995

Outer Space/Inner Space: Of Singularities and Spiritualities" (article first originally published in *Studio Potter Magazine's* "Studio Potter Symposium on A Brief History of Time" by Stephen Hawking, October 1994

The Pathways to Simplicity", lecture given to the community at Mount Saint Benedict Monastery, Erie, PA, August 2, 1988

Practice Music, Socrates", originally published in *Gifts from the Fire* Pucker Art Publications, 1993

Remembering", *Creation Out of Clay: The Ceramic Art and Writings of Brother Thomas* Pucker Art Publications, 1999

"To look for a unifying principle of art in any other place than within the human heart is simply to be on the wrong road."

Brother Thomas Bezanson

- 1929 Born in Halifax, Nova Scotia.
1950 Graduated from Nova Scotia College of Art and Design.
1951-8 Worked in business. Advisor to the Nova Scotia Handcraft Centre.
1953 Began pottery, with the encouragement of friends Foster and Sandy Beveridge, potters, and Fritz Weber, ceramic engineer.
1958-9 Traveled and studied in Europe.
1959 Entered the Benedictine Monastery, Weston Priory, VT.
1966 Graduated from University of Ottawa, University Gold Medal.
1976 Visiting lecturer, Alfred University School of Ceramics, Alfred, NY.
1978 Traveled in Japan.
Met with five "National Treasure" potters.
Traveled to Taipei, guest of Dr. Paul Chiang,
Director, National Palace Museum.
1983 Awarded National Endowment for the Arts grant.
1985 Artist-in-Residence, Mount Saint Benedict, Erie, PA.

MUSEUM/GALLERY EXHIBITIONS

- 1972 G. W. V. Smith Art Museum, Springfield, MA.
1974 St. Mary's University Gallery, Halifax, Nova Scotia.
1980 G. W. V. Smith Art Museum, Springfield, MA.
1988 Olin Museum, Roanoke College, Salem, VA.
1989 Mead Art Museum, Amherst College, Amherst, MA.
Bennington Museum, Bennington, VT.
1990 Erie Art Museum, Erie, PA.
Art Gallery of Nova Scotia, Halifax, Nova Scotia.
Museum of Fine Arts, Boston, MA.
1993 Art Complex Museum, Duxbury, MA.
Queensborough Community College Art Gallery, Bayside, NY.
Canton Art Institute, Canton, OH.
Benedicta Art Institute, College of St. Benedict, St. Joseph, MN.
Dimock Gallery, George Washington University, Washington, D.C.
Catherine G. Murphy Galleries, College of St. Catherine, St. Paul, MN.
1994 St. Vincent's College, Latrobe, PA.
1997 Brauer Museum of Art, Valparaiso University, Valparaiso, IN.
1998 Art Gallery of Nova Scotia, Halifax, Nova Scotia.
2000 Green Gallery, Akasaka, Tokyo, Japan.

Pucker Safrai Gallery, Boston, MA - 1982, 1983, 1984, 1987, 1988, 1989, 1990, 1991
Pucker Gallery, Boston, MA - 1992, 1994, 1995, 1997, 1999

COLLECTIONS

- Aidekman Arts Center, Tufts University, Medford, MA
- Art Complex Museum, Duxbury, MA
- Art Gallery of Nova Scotia, Halifax, Nova Scotia
- Art Institute of Chicago, Chicago, IL
- Bellerive Museum, Zurich, Switzerland
- Benedictine Sisters of Erie, Erie, PA
- The Bennington Museum of Art, Bennington, VT
- Bunting Institute, Radcliffe College, Cambridge, MA
- Canadian Museum of Civilization, Hull, Quebec
- Canton Art Institute, Canton, OH
- Carnegie Museum of Art, Pittsburgh, PA
- Cleveland Museum of Art, Cleveland, OH
- Cooper-Hewitt National Design Museum, Smithsonian Institute, New York, NY
- Davis Museum and Cultural Center, Wellesley College, Wellesley, MA
- Dimock Gallery, George Washington University, Washington, DC
- Erie Art Museum, Erie, PA
- Everson Museum, Syracuse University, Syracuse, NY
- First National Bank of Pennsylvania, Erie, PA, Corporate Collection
- Fleming Museum, University of Vermont, Burlington, VT

- Fogg Museum, Harvard University, Cambridge, MA
- Framingham State College, Framingham, MA
- Gardiner Museum of Ceramics, Toronto, Ontario
- George Walter Vincent Smith Art Museum, Springfield, MA
- Hokkaido University, Hokkaido, Japan
- International Museum of Ceramics, Faenza, Italy
- Israel Museum, Jerusalem, Israel
- Kennedy Museum of American Art, Ohio University, Miami, OH
- Los Angeles County Museum of Art, Los Angeles, CA
- The Metropolitan Museum of Art, New York, NY
- Minneapolis Institute of Arts, Minneapolis, MN
- The Museum of Ceramic Art at Alfred, Alfred, NY
- Museum of Civilization, Ottawa, Ontario
- Museum of Fine Arts, Boston, MA
- Museum of Fine Arts, Springfield, MA
- Newark Museum, Newark, NJ
- Osaka Municipal Museum, Osaka, Japan
- Phoenix Art Museum, Phoenix, AZ
- Portland Museum of Art, Portland, ME
- Renwick Gallery, Smithsonian Institute, Washington, DC
- Rhode Island School of Design, Providence, RI

- Roberson Center for the Arts & Sciences, Binghamton, NY
 - Rose Museum, Brandeis University, Waltham, MA
 - Royal Ontario Museum, Toronto, Ontario, Canada
 - Santa Barbara Museum of Art, Santa Barbara, CA
 - Springfield Museum of Art, Springfield, MA
 - G. W. V. Smith Art Museum, Springfield, MA
 - Smithsonian Institute, Washington, DC
 - St. Edmund's College, Cambridge, England
 - St. Lawrence University, Canton, NY
 - Syracuse University Art Collections, Syracuse, NY
 - Tel Aviv Museum, Tel Aviv, Israel
 - Tikotin Museum, Haifa, Israel
 - Victoria and Albert Museum, London, England
 - George Washington University, Washington DC
 - University of Massachusetts, Amherst, MA
 - Vatican Collection, Rome, Italy
 - Victoria and Albert Museum, London, England
 - Wildier Collection, Syracuse University, Syracuse, NY
 - Windsor Castle, Windsor, England
 - Worcester Museum of Art, Worcester, MA
- PRIVATE COLLECTIONS:**
United States, Canada,
England, France, Germany,
Spain, Japan, Taiwan

BOOKS AND FILM

- 1988 Monograph, *The Path to the Beautiful*, Godine.
1991 Film: *Gifts From the Fire*, Canadian Broadcasting Corporation.
1993 Monograph, *Gifts From the Fire*, Pucker Gallery, Boston.
1999 Monograph, *Creation out of Clay: The Ceramic Art and Writings of Brother Thomas*, Pucker Gallery, Boston, MA and Wm. B. Eerdmans, Grand Rapids, MI

Back Cover: *Yunomi* (set of 4) Copper Purple, Iron Yellow, Copper Red, 3", TH1537



BROTHER THOMAS: PATHWAYS TO SIMPLICITY

ブラザー・トーマス: 「シンプリシティー—純にして素朴なる美への道」

12-23 October, 2000

Opening Reception: 12 October, 2000, 4:30-6:00 pm

The exhibition is under the Honorary Patronage of Thomas Foley,
United States Ambassador to Japan

The exhibition is presented in cooperation with the Pucker Gallery, Boston.
The artist will be present

2000年10月12日~23日

オープニング・レセプション: 2000年10月12日、午後4時半~6時

後援: 駐日アメリカ大使、トーマス・フォーリー氏

協賛: ハンカニ・ギャラリー(ボストン)

当日は作家も出席いたします

グリーン・ギャラリー
〒107 東京都港区赤坂4-8-8

GREEN GALLERY
4-8-8 Akasaka Minato-ku
Tokyo 107 JAPAN
TEL: 03-3401-5255
FAX: 03-3401-6656

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 17, 2000

Mr. Jaroslav Pavliš
Palackého nám. 330
Lomnice 679 23
CZECH REPUBLIC

Dear Mr. Pavliš,

Thank you so much for your thoughtfulness in sending me a cassette and photographs and reproductions of your paintings and of the sculptures of your friend.

We do not have a very sophisticated video machine in our home and can only view American cassettes. When trying to view the one which you sent me I can hear a few words in English spoken by myself, but not the balance. However we plan to take the cassette to the Czech Republic during our trip next summer and will, I hope, be able to view it when we are with our good friend, Ing. Vladimír Matouš in Pardubice.

Both your works and those of your friend look very impressive but I must tell you that my expertise is limited to very realistic works and particularly old master paintings.

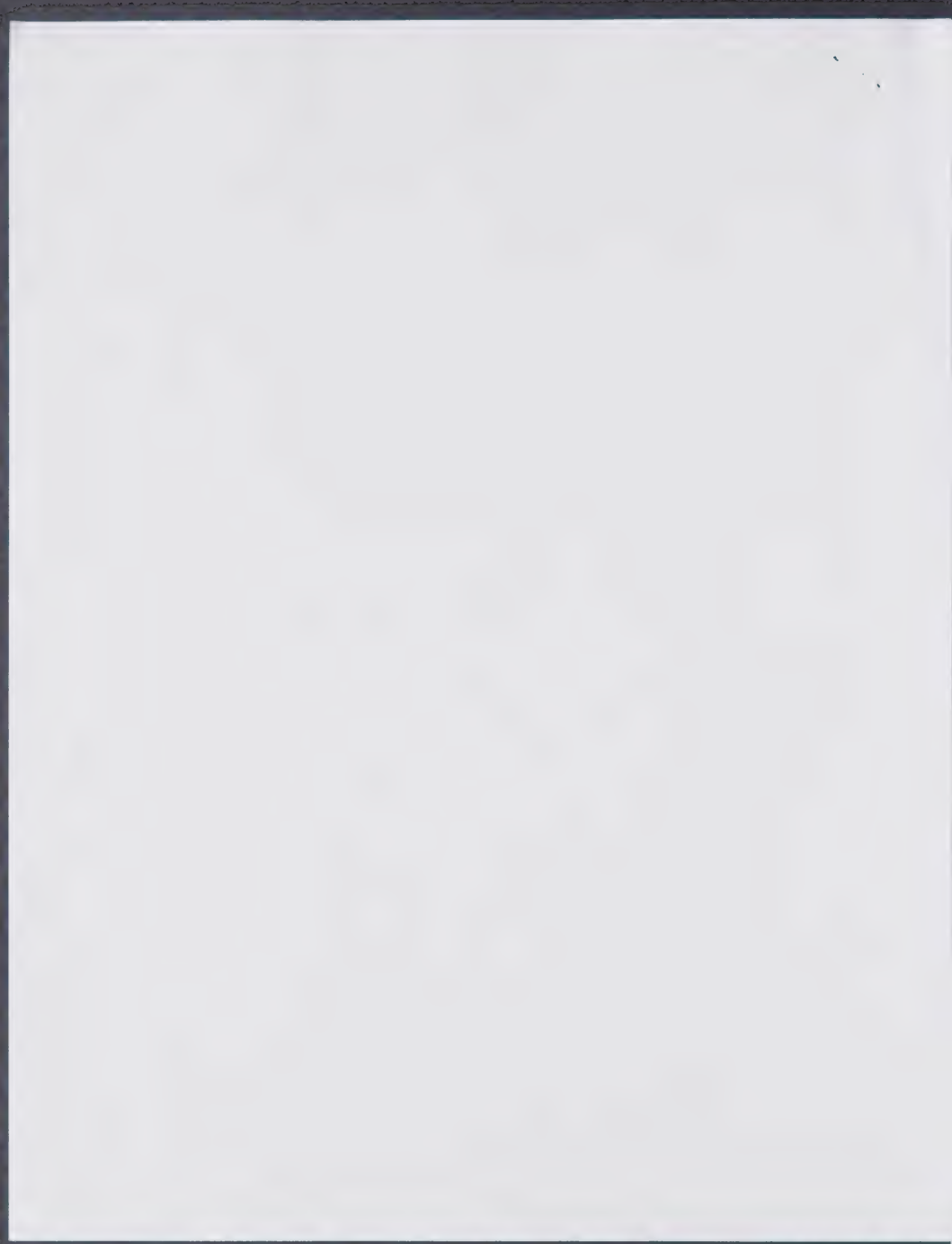
Hence, I do hope that you will understand my thinking that I should not be a sponsor of your works.

With many thanks for your thoughtfulness I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only
ASTOR HOTEL SUITE 612
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709
E-mail: baderfa@execpc.com



Dear Mr. Bader,

I have prepared for you the cassette you had asked for. It will probably not work in the same way as the cassette from the university. The problem is in different recording system. In Europe there is used system called PAL but in the USA NTSC is usual. So the cassette must be copied from our system into yours.

I have also given your message to Mr. Vojta who will contact you.

I would also like to inform /acquaint you with the plan which I want to realise with my friend. Next year we would like to open, on the occasion of our anniversary, the exhibition of pictures and metal sculptures. Therefore, we are searching for a sponsor, who will be willing to take patronage over the exhibition being held in the gothic part of the town hall in Brno.

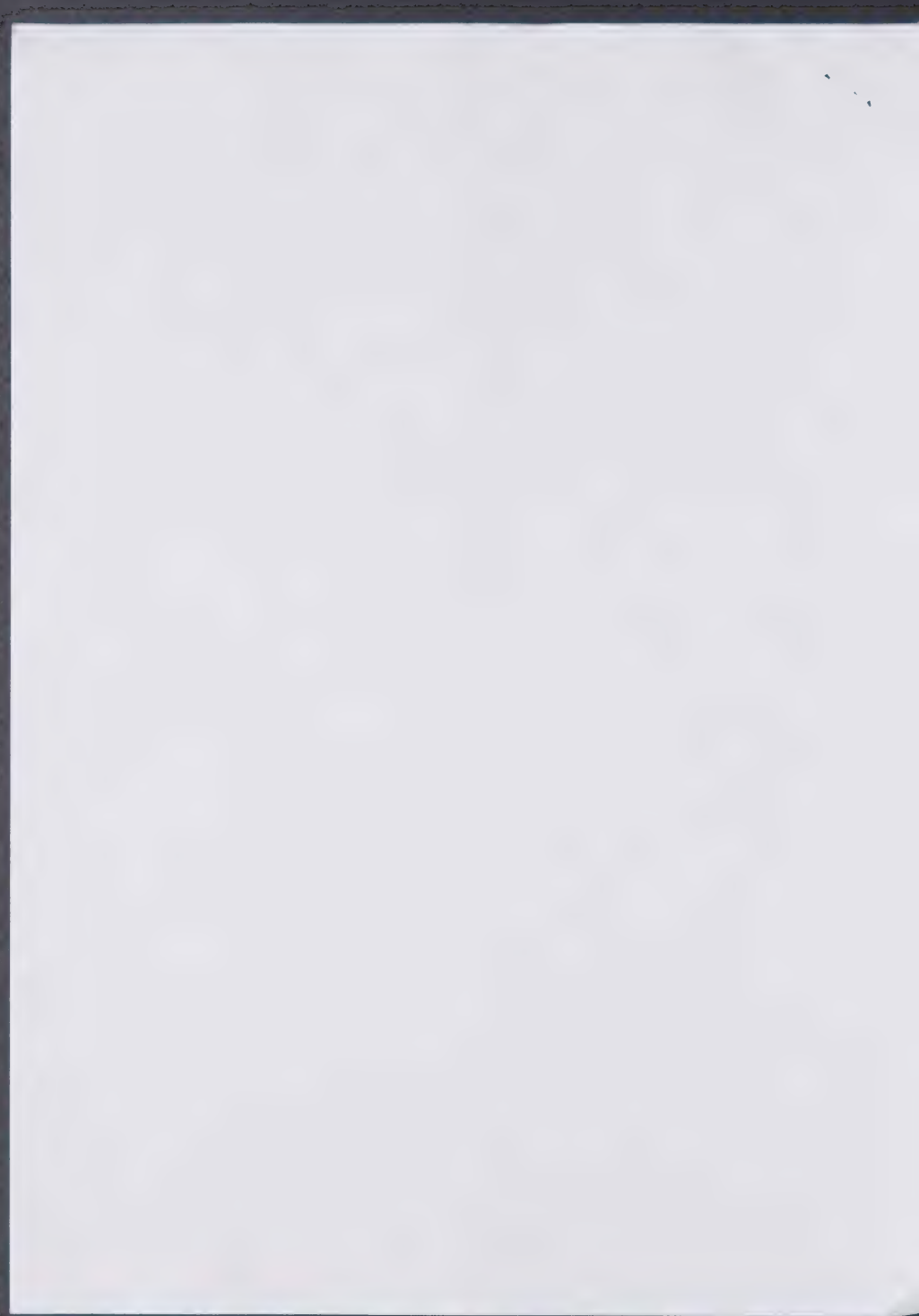
We would feel honoured if such a famous personality will be our patron of the art.

Your sincerely

Jar. Pavlíš —

6. 10. 2000

Jaroslav PAVLIŠ
Palackého nám. 330
Lomnice 679 23
Czech Republic



6211 Old Stringer Road
Flowery Branch, Georgia 30542

8 April 2000

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

Dear Alfred,

Thank you for your letter of April 3rd and for sending a photocopy of the preface by James Mundy to The Detective's Eye catalogue.

I look forward to talking with you upon your return from Europe. When I know my home telephone number, I will send it to your Milwaukee address along with information on when would be the best time to call.

Regarding the new position, though there were many things (very good advice, for instance) I weighed in my decision, in the end, the favorableness of the print collection held great sway. The collection is known for its Old Master prints (Rembrandt and Dürer, especially) and I consider the opportunity to work with these prints to be of such an inestimable value.

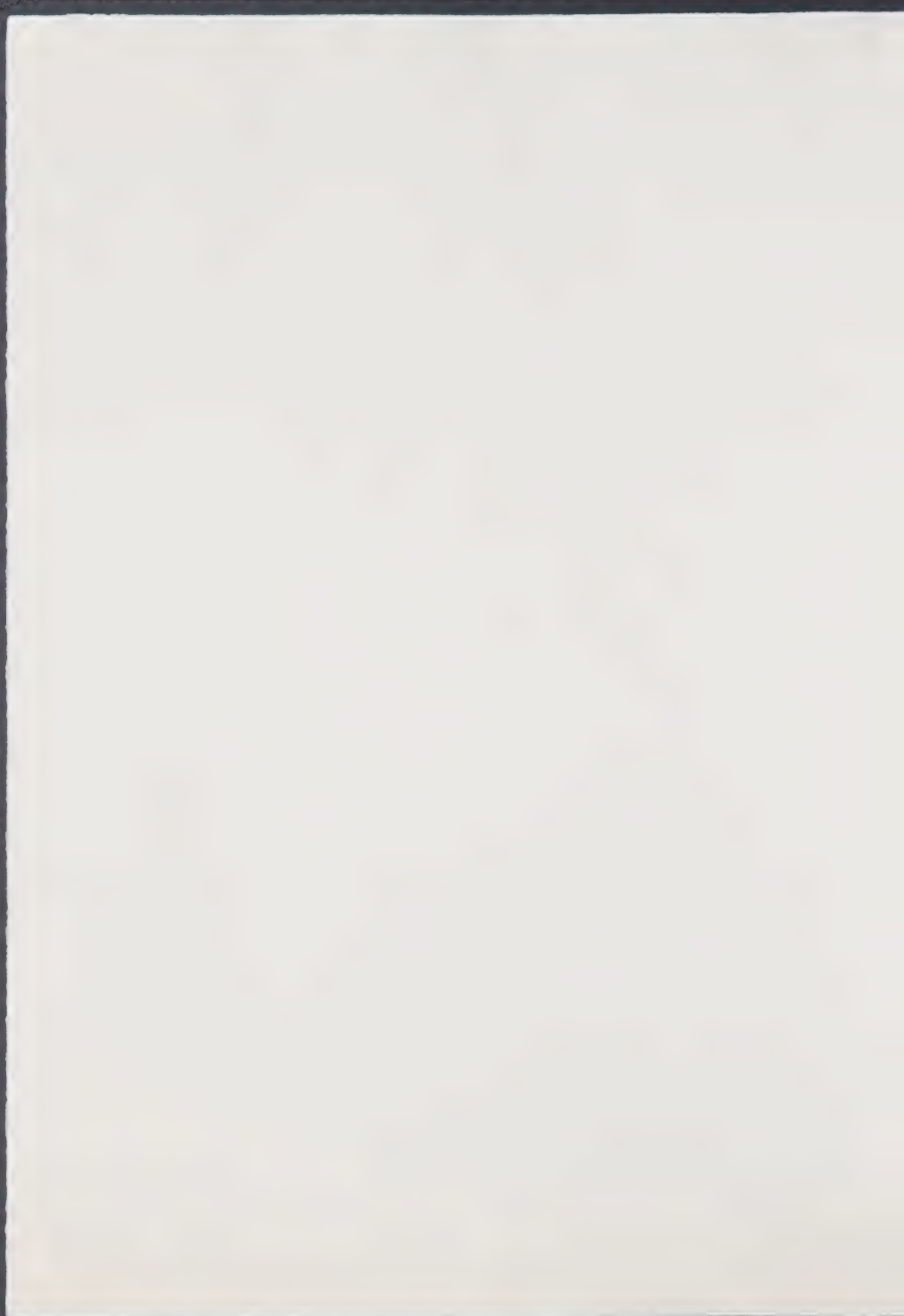
Thank you always for your thoughtful support and for your and Isabel's good wishes, and I look forward to talking with you on your return.

With all good wishes for a safe and pleasant trip, I am

Sincerely,

Patricia

Patricia Phagan



Dear Mr. Pikul,

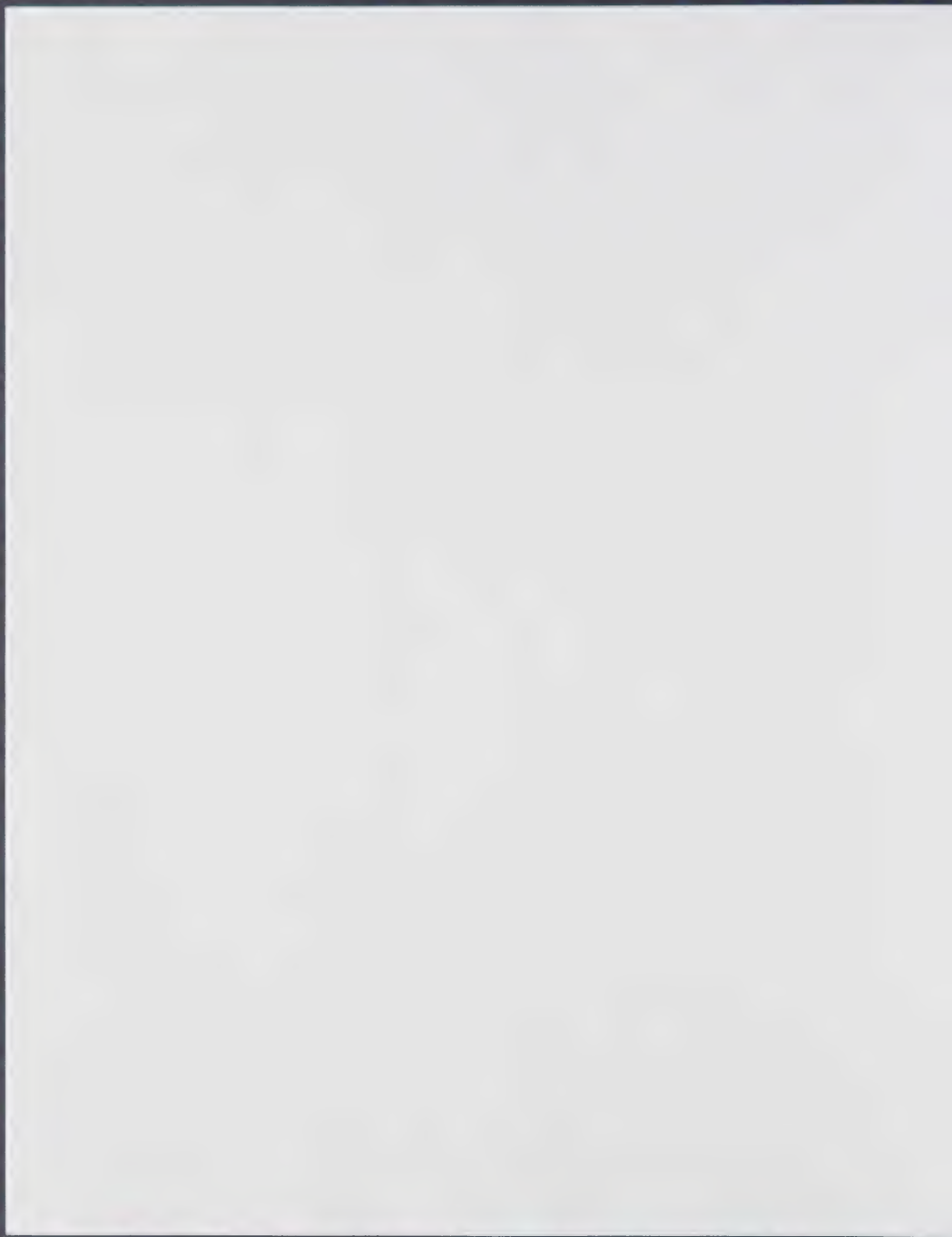
Check out our new and improved website, www.alfredbader.com, scroll through the list of available artists and e-mail us which of these may interest you.

Sincerely,
Ann Zuehlke
Gallery Manager

Thomas Pikul wrote:

DEAR DR. BADER, BEFORE YOU LEAVE OF ENGLAND, I WOULD APPRECIATE YOUR E MAILING ME
| NAMES OF AMERICAN ARTISTS YOU HAVE IN STOCK.. I MAY VISIT YOU IN OCT. IF I KNOW WHAT
| YOU HAVE. BEST REGARDS, TOM P MYSTIC FINE ARTS INFORMED ME THAT THE DESSAR CAN
| BRING AROUND \$2,500-3,000

How do you like this guy?



Fwd: The small oil study of a nude female from Dr. Aldred Bader

Subject: Fwd: The small oil study of a nude female from Dr. Aldred Bader

Date: Mon, 17 Sep 2001 12:55:22 -0400

From: "Bader" <alfred@alfredbader.com>

To: <Baderfa@execpc.com>

Subject: The small oil study of a nude female from Dr. Aldred Bader

Date: Mon, 17 Sep 2001 12:54:15 -0400

From: "David Bader" <David@thelab.net>

To: <dsewell@philamuseum.org>

CC: <alfred@alfredbader.com>, "Michelle Bader" <michelle@thelab.net>

Dr. Darrell Sewell
Philadelphia Museum of Art

Dear Dr. Sewell,

When listening to WHYY this morning I heard them advertise the Thomas Eakins: American Realist exhibition that you are curating. I am Dr. Alfred Bader's son, David Bader, and live up in Bucks County. I own the painting which my father brought to you in 1992 which is described by you as "the small oil study of a nude female figure similar to the one in Thomas Eakins' 1877 version of his painting, William Rush Carving His Allegorical Figure of the Schuylkill River." I was wondering if you or any of the other Eakins experts that will be coming to the exhibition would like to take another look at this painting, especially since you probably have assembled many of Eakins' paintings together for the show. I would be willing to bring the painting down to the museum for you to have on hand for anyone who might be interested.


Below is a digital picture of the painting.

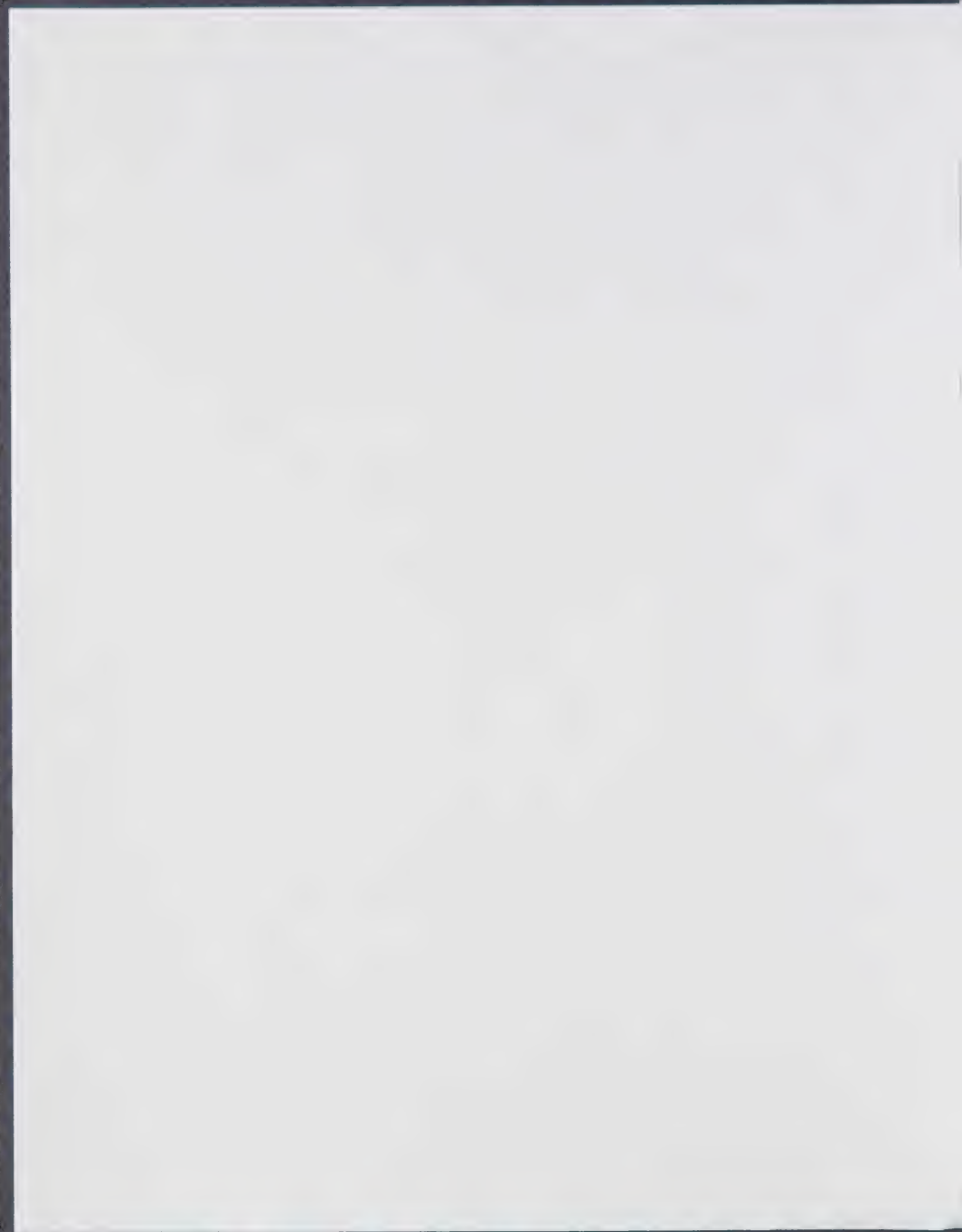
Sincerely,

David Bader

610-294-9044

610-294-9952 fax

 eikinsnude.jpg	Name: eikinsnude.jpg Type: JPEG Image (image/jpeg) Encoding: base64
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OF ART

Box 7646, Philadelphia, PA 19101-7646 · 215 763-8100 · Fax 215 236-4465 · www.philamuseum.org

September 26, 2003

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

Dear Alfred:

I'm writing to express our appreciation for your visit and superb talk on Friday. It was wonderful to see you and Isabel again, and to meet David and Michelle. I hope we did not wear Isabel out completely; it was a busy afternoon with no tea.

As to the Wijck, I will get the photos from the Louvre and Kassel (the CHF has only my RKD photocopies in its files) so that we can review the attribution with the proper equipment.

Many thanks come from our Conservation Department for the loan of the transparency of the van Ruisdael as well, which will prove very helpful in the restoration of our own Winter Landscape. Best wishes on the Dorotheum Lievens as well!

We very much enjoyed your visit, and hope to be in touch again soon.

Yours truly,

Lloyd DeWitt



PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 • Telephone: 215 763-8100 • Fax: 215 236-4465

August 6, 1999

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

Dear Dr. Bader,

I would like to thank you so much for taking time here in Philadelphia to give me and the rest of our staff the opportunity to hear about your adventures in collecting, and see so many wonderful slides of paintings in your collection. I think I can speak for all of us in thanking you for a most entertaining afternoon.

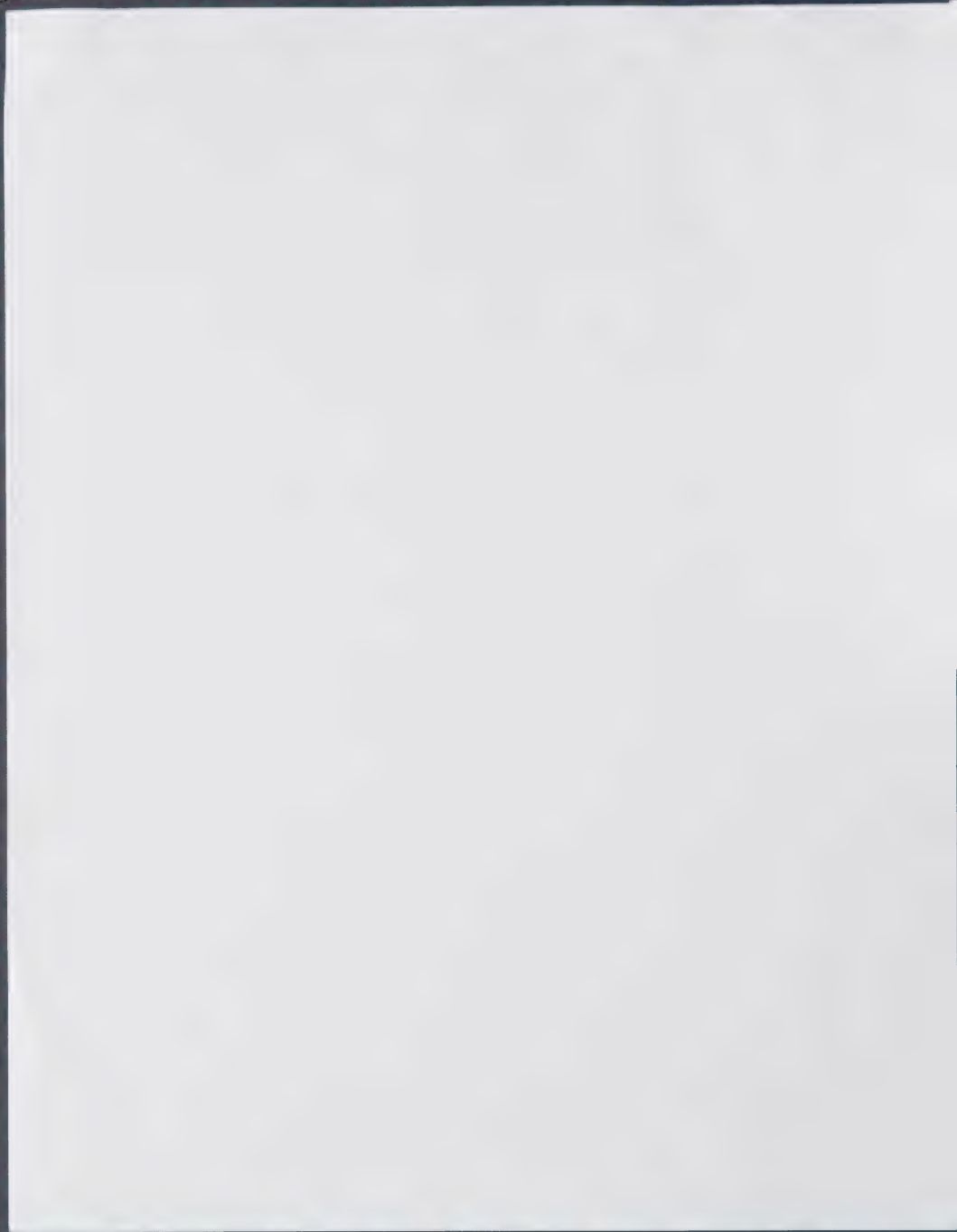
Thanks too, for giving me copies of so many publications. I gave them to the library here in your name, so that they will be available to a broad spectrum of enthusiasts and scholars. I also enclose for you a check for your autobiography, which I bet you thought I had forgotten about!

I apologize for the delay in getting you the photographs you requested, but finally I can fulfill your request. Please let me know if there are others you would like that I can send along as well. It was such a pleasure to meet you and your wife. I hope that the next time you visit Philadelphia you will give me the opportunity to invite you to lunch, so that we can talk at greater length about your collection and ours.

Sincerely yours,

Katherine Crawford Lubber
Assistant Curator
Johnson Collection

Enclosures (5)



JAN. 15, 1999

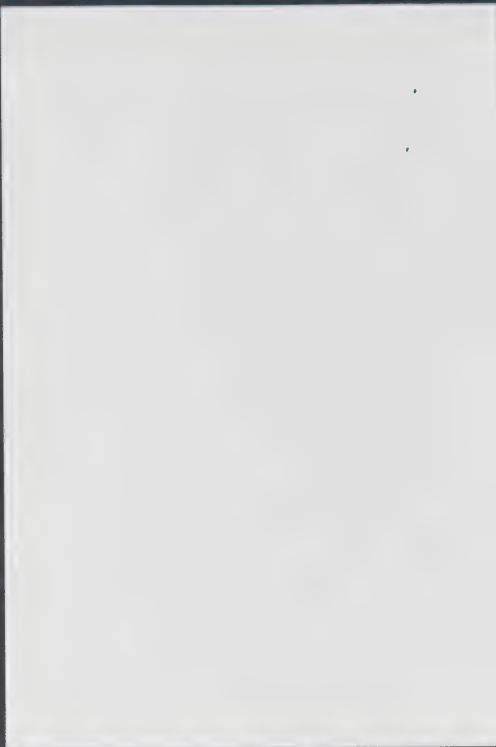
DR. ALFRED BADER

Alfred:

For your interest, see

Op. 65-67.

- Bader





AN EYE FOR ETCHINGS

"The Anglers" (etching) by Adriaen van Ostade

Dr. S. William Pelletier

To visit Professor S. William Pelletier's office, tucked away in the University of Georgia's chemistry building, is to enter the domain of a focused chemist and passionate art collector. His desk and surrounding tables are piled high with books. The walls are covered with artworks, primarily etchings but also some almost-photographic still lifes.

Dr. Pelletier, who studies plants, balances his knowledge of science with a love of visual art, particularly the etchings of Dutch artist Adriaen van Ostade (1610-1685). According to Pelletier, Ostade's etchings have, next to his more famous contemporary Rembrandt, "generated the most interest and commanded the steadiest approval" for his period and medium.

Since 1965 Pelletier, with the help of his wife Leona, has been tracking rare impressions of Ostade's prints. His is a collector's story—traveling, searching out artworks and sometimes finding that one day can make the difference between securing or missing out on a rare item.

During more than 30 years of col-

lecting, Pelletier has developed the eye of a connoisseur.

As a rule, Ostade's etchings depict peasant life in Amsterdam. With titles like "The Peasant Pays His Debt" and "The Hunchbacked Fiddler," they are brilliant in their rendering of the human form and facial expression. The artist's ability to shade and highlight aspects of his prints give a respectful glow to the lives he portrayed.

"He was a marvelous draftsman," says Pelletier. "He could draw anything."

That being so, Ostade hoed a narrow row as an etcher. He produced only 50 etchings and deviated from peasant life only long enough to create one landscape—"The Anglers," considered "perhaps the most beloved of all his prints." This particular etching, while still including the human form, focuses on a bridge and the nature surrounding it.

Pelletier has collected several prints of this piece, and from them one can see Ostade developing his work as he went along, adding and subtracting lines to suggest sky, water or markings on the bridge itself. To get a glimpse of

the artist in process is fascinating.

Pelletier has an eye for impressions in various stages. He can look at a piece and, because of the presence or absence of certain lines or rounded corners on the paper, determine its stage in the etching process. Ostade would make an etching and later might decide to change subtle details. Some of his works might have five or six different stages or drafts.

Pelletier has spotted prints in museums that were mislabeled as being from one stage when, in fact, they were from another.

The process of etching, a chemical procedure, originated in the Middle Ages as a way to decorate weapons and armor. Later it flourished in 17th-century European printmaking.

Etching involves coating a metal plate (often copper) with a waxy ground and drawing on it with an etching needle, exposing the metal. Then

Jeff Blinn



"The Shepherdess" (etching) by J.F. Millet

the plate is submerged in hydrochloric acid, which bites or etches the design. After the plate is cleaned, additional effects can be added using a drypoint needle or other tool.

The plate is inked and the impressions are printed on damp paper. The plate is inked again for each print.

The etching technique requires the artist to be able to see the print before it is presented.

Artists like Rembrandt and Ostade had an amazing ability to use shade in their etchings, and this is what set them apart from their contemporaries.

Rembrandt, in particular, would leave a thin veil of ink, called a surface tone, that gave his works a starkly original quality. By introducing realism into their work, these artists set the course for future generations.

Pelletier first took an interest in Ostade when David James, a retired



"The Gleaners" (etching) by J.F. Millet

tier tracked down a first impression of one of the etchings he had not been able to buy originally.

Pelletier concentrates on collecting early "lifetime impressions" completed by Ostade himself. "There are posthumous prints available but they introduce a harshness and opaqueness that is foreign to [the artist's] own work."

To look at a print of Ostade or any other artist that has been "completed" by someone else's hand is not to see fully one artist's work, even if the latter claimed to have a sense of the former's style. Lifetime prints are "characterized by inky plate edges, rectangular plate corners and fine plate polishing scratches," Pelletier explains.

He has about 200 of Ostade's impressions and, in some instances, has the same etching in five or six stages.

Pelletier also owns several Rembrandt etchings, but "by about 1966 they became too expensive for me to continue collecting." He adds: "Rembrandt was a better artist than Ostade. He did some 300 etchings depicting biblical scenes, landscapes, beggar scenes, etc. But there are critics who actually feel Ostade was the superior artist."

Rembrandt is much better known in the United States, while Ostade's work is relegated to a few of the bigger museums in Washington, D.C., Boston and New York. Yet in Holland his work is highly regarded.

Pelletier also collects etchings and drypoints by British artists Francis Seymour Haden and Muirhead Bone. Haden produced etchings between 1858 and 1865, while Bone created his work from 1896 to around 1939. Pelletier also has etchings by 20th-century American artist John Taylor Arms. "Arms," he explains, "created amazing

Brown University French professor turned itinerant art dealer, showed him a collection of mostly posthumous impressions. "These etchings retained enough of Ostade's line to convince me he was a master draftsman," says Pelletier.

As a result, he began searching for Ostade's prints. The more he found, the more connections he was able to make.

Yet one effort wasn't such a success. In 1967 Pelletier received a letter from a dealer in Dusseldorf, Germany, informing him of two first-stage prints for sale from an Italian collection. He requested the catalog containing the order form for them and, unfortunately, the postman sent it to Athens, Greece, instead of Athens, Georgia. Because of the delay, even though the prints had been reserved for Pelletier until April 4, his order got back to Dusseldorf April 5 and the prints had been sold.

It took about 30 years before Pelle-



"Apse of Notre Dame" (etching) by Charles Meryon



"The Diggers" (etching) by J.F. Millet

architectural scenes."

To look at artworks by these men, as well as the Frenchmen Charles Meryon and Jean-Francois Millet, is to see many different styles and subjects.

In addition to etchings, Pelletier's collection includes other realistic styles. Most noticeable in his office are the amazing egg tempera still lifes painted by American artist John Whalley between 1989 and 1994. They look almost like photographs at first glance, focusing on the furnishings of sparsely decorated rooms with sunlight streaming through the windows.

Pelletier has an eye for the subtle qualities that make these paintings intriguing—a desk drawer still slightly opened or a tablecloth in need of crumpling and ironing.

It is such details in the works of Whalley, Ostade and others that attract Pelletier. "I'm not fond of abstractions," he explains. "I'm attracted to superb

draftsmanship—in other words, the artist's ability to truly define the human form or landscape. I'm a realist. I love it when an artist is able to really bring out expressions on the human face. Every now and again I'll see something abstract of interest, but it's rare."

Although Pelletier has no formal art training, he has learned through the years. "I've never picked up a brush. I just love collecting. It's fun." Like any collector, Pelletier has a passion for a certain era, a certain aesthetic. "Often we [collectors] collect first and ask why later," he says.

Since 1962, Pelletier has been a phytochemist at UGA, where he is Alumni Foundation distinguished professor of chemistry. He researches ranunculaceae, part of the buttercup family, focusing primarily on alkaloids (colorless, bitter, organic compounds that contain nitrogen and are found in seed plants).

These alkaloids, Pelletier has established, "have much biological activity and can be used as local anaesthetics or insecticides. They can even reduce high blood pressure."

Through January 24, the Georgia Museum of Art has an exhibition of a large Rembrandt etching collection as well as a smaller show, "The Age of Rembrandt: 17-Century European Prints." Museum curator Patty Phagen

used Pelletier's list as a guide when picking 82 lifetime etchings from the Rembrandt House in Amsterdam for this show. Eight of Pelletier's Rembrandts and one of his Ostades are included in "The Age of Rembrandt."

"This is a marvelous opportunity to see an exquisite collection," Pelletier says. "Not often can one see early impressions of Rembrandt's work. Usually it would involve a trip to D.C., Boston or New York. These impressions are particularly fine."

This is not the first time that works from Pelletier's collection have been exhibited. As an exchange for the Rembrandt etchings, the Georgia Museum of Art sent the "Adriaen van Ostade: Etchings of Peasant Life in Holland's Golden Age," which had been displayed in Athens in 1994, to Rembrandt House for an exhibition last year.

When Pelletier talks about his collection, he is knowledgeable and passionate. "I love the details in art," Pelletier says. "It brings out the essence of the human situation in ways that go unnoticed by many. Its importance can't be measured."

Bruce Miller recently completed a master of fine arts degree in fiction at Goddard College. He lives in Athens.

"Do you know what adoption means?" asks the mother. "Of course!" replies 10-year-old Katherine, hands on her hips. "It's when you marry your parents!"

Family of the Year

BY PETER M. WOOD
PHOTOS BY ANDREW DAVIS TUCKER



After years of foster care, the time had come to make the arrangement permanent. But any marriage needs a ceremony and so an idea was born.

"Families can change, some families are normal, some grow a little, some grow a lot. You can't believe how big ours has got!" So began the invitation sent to friends and family by Tina and Richard Aquino to celebrate the adoption of Katherine, Christian and Karina.

According to Forrest Burson, director of the Georgia Office of Adoptions, fully 70 percent of adoptions of special

Desiree, 18; five adopted children, Christian and Katherine, 10, Jamie and Karina, 8, and Tessa, 6; and one foster-care infant, Richard (whom the Aquinos were able to name at birth).

The adoption ceremony, held at the Clarke County Courthouse in August 1996, centered around Christian, Katherine and Karina. Jamie and Tessa were adopted in 1997.

Shortly after the birth of their second daughter, the Aquinos were told they could not have any more children. Both Richard, who is an only child, and Tina, the baby in a family of seven, wanted a large family. So they called the local Department of Family and Children Services (DFACS) to inquire about adoption.

"The case worker was real smooth," relates Tina. "She said, 'That's great, and while you're waiting why don't you think about fostering a couple of kids.' Six weeks later we had three!"

They didn't stop there. Over the next 15 years, the Aquinos cared for more than 55 children. "We kind of lost count after that," Tina laughs. "We have shingles; they're not even stepping stones—they're too close together to be stepping stones."

How many more would she like? "It depends," she says. "On the salaries my husband and I earn now, maybe two or three more. If I win the Lotto, about 15 or 20 more!"

A recent listing in *My Turn Now*, a compilation by the Georgia Department of Human Resources showing prospective special needs children available for adoption, pictured a group of six siblings, with two 11-year-old twins. "I called my social worker and asked about them," says Tina. "I asked, 'Am I crazy here? Do I really want 12 children under the age of 11 living in my house?'" Her smile says yes, she would.

It hasn't always been fun for the Aquinos. Their first foster daughter, Renee, was a 15-year-old. "She came to us with full-fledged hormones, sexually active, drug and alcohol abuse problems." As Tina tells it, "She was extremely hard to bond with. She's the love of my life now, even after she blew up my car, ran away from home, got drunk at homecoming. It wasn't until

needs children occur when parents decide to adopt their foster children. The Aquinos, who live in Oconee County, help prove the statistics.

Over the last 15 years, these hard-working parents have foster cared more than 55 special needs children—and adopted five of them. In the process they have garnered the love and support of their friends, neighbors and the community at large.

Tina and Richard were instrumental in the creation of the Oconee County Foster Parents Association, and they recently were named Clarke County Parents of the Year by Family Counseling Service.

There is hardly a moment when Tina doesn't bustle. A part-time employee of Family Counseling, she works out of her home in order to better provide care for their newest foster child, a newborn. Her husband Richard is an electrician at Lanier Gardens.

The couple have two birth (or natural) children, Tiffany, 21, and

Pucker • Gallery

Boston • Established 1967

August 23, 1999

Alfred Bader
Alfred Bader Fine Arts
Asdtor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Dr. Bader,

Hope that you are well and enjoying.

Just a brief note to share with you the enclosed publication of the work of Samuel Bak that has just appeared. We hope that *The Game Continues* brings you pleasure.

Meanwhile, the interest in the work continues to expand exponentially. Nearly forty of the paintings have been sold during this past year. A high water mark for his entire career and ours representing him.

Look forward to hearing from you soon. Take care and be well.

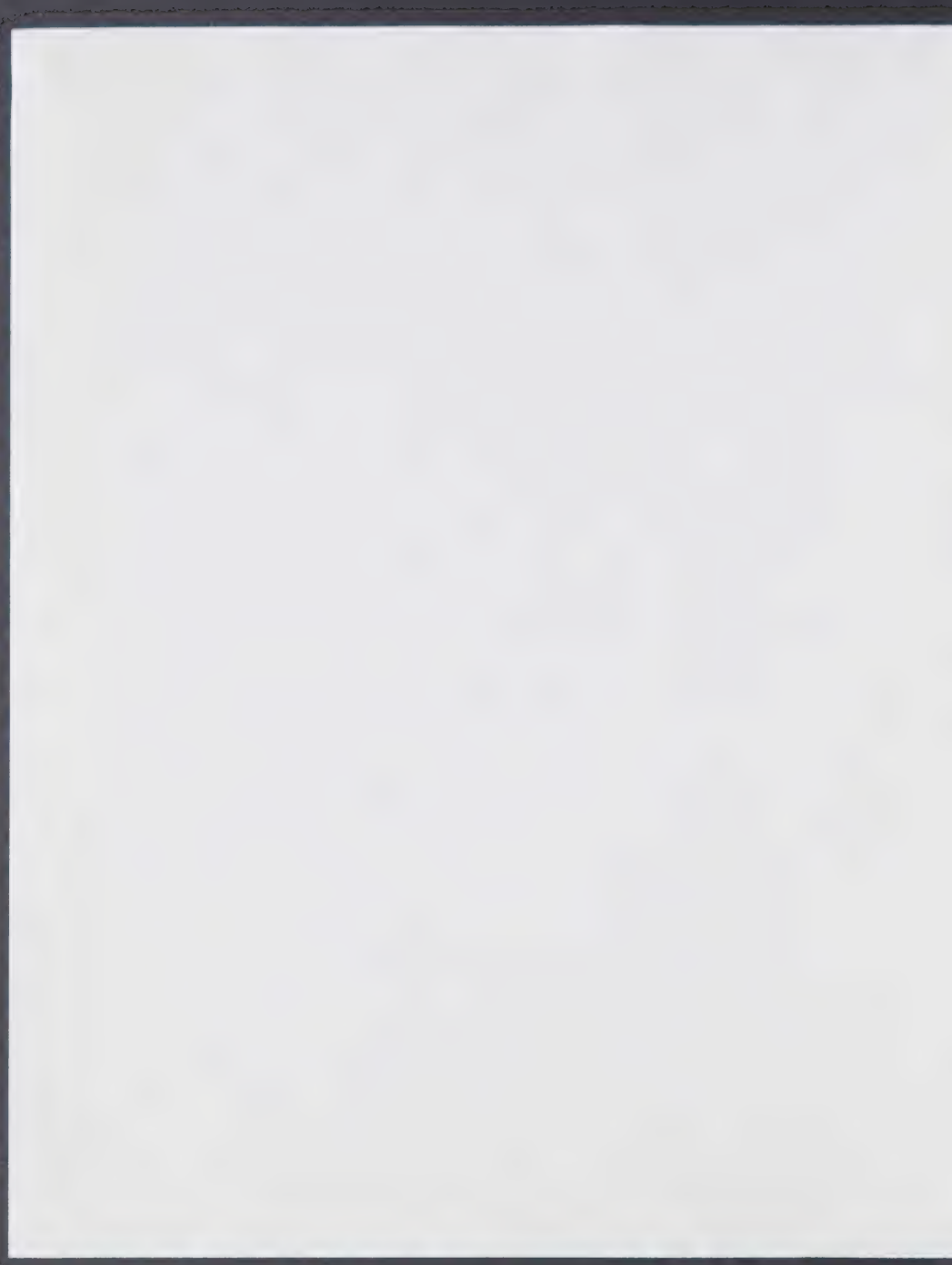
All the Best,



Bernie and Sue Pucker

PS: Best wishes for a happy, healthy, and sweet New Year. *on/C oje*

BHP/jmw



9-28-'76

Dear Mr. Paddy,

I was sometime ago and
called to your assistant about
investigating the situation
here. This is a color copy.

It looks like you can
at the time, make out out of
a large group. The group is
very small.

By your return in the area
of your house
I will have a good number
receptive to you.

I will have the well on
a building over there.

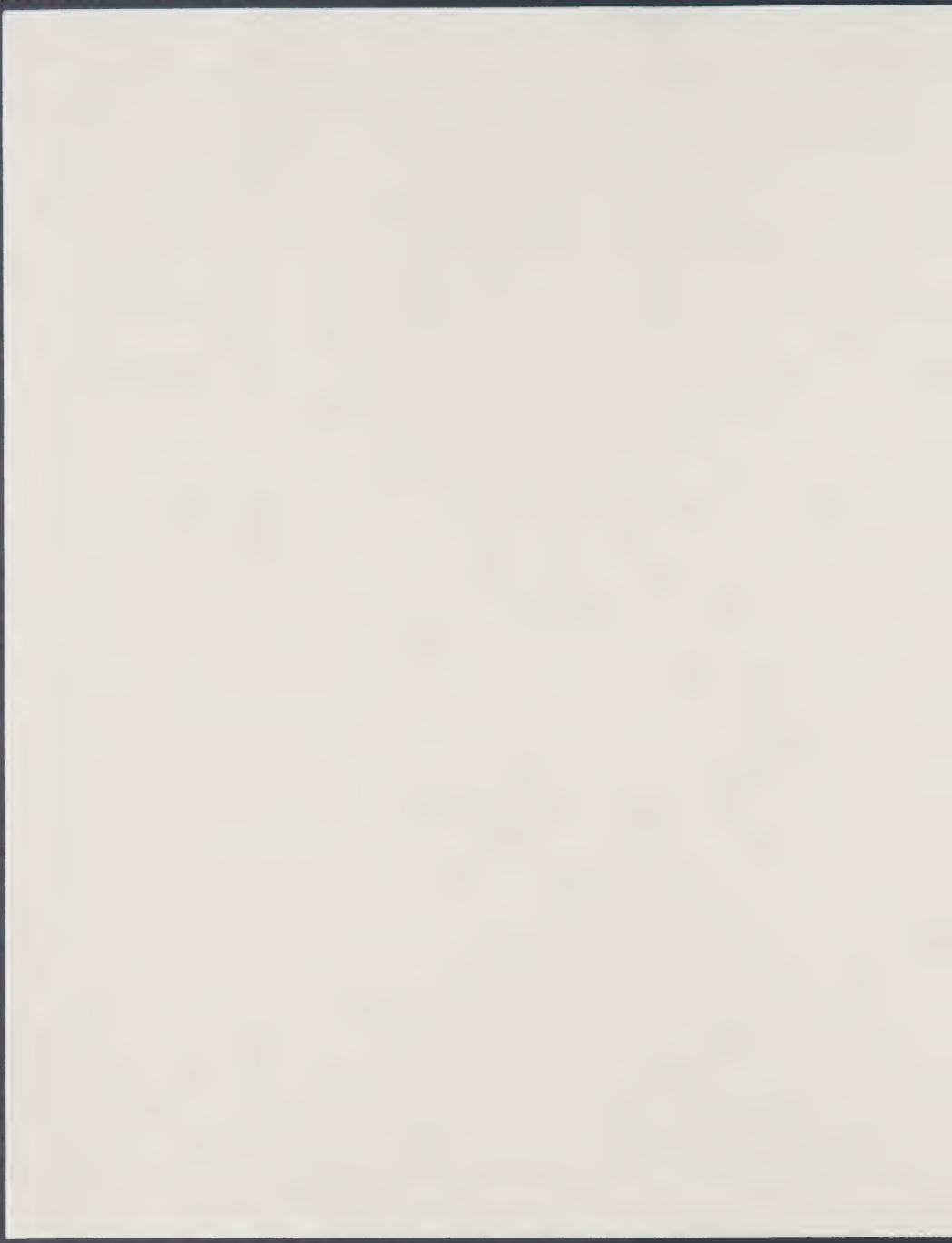
Thank you.

With love,

32415 - 13 - 11 - 11

Respectfully,
J. P. Paddy

9/28/76



September 14, 1993

INVOICE

Mr. and Mrs. Larry Pachefsky

BY HAND

Three (3) paintings cleaned by
Ned Hoffmann

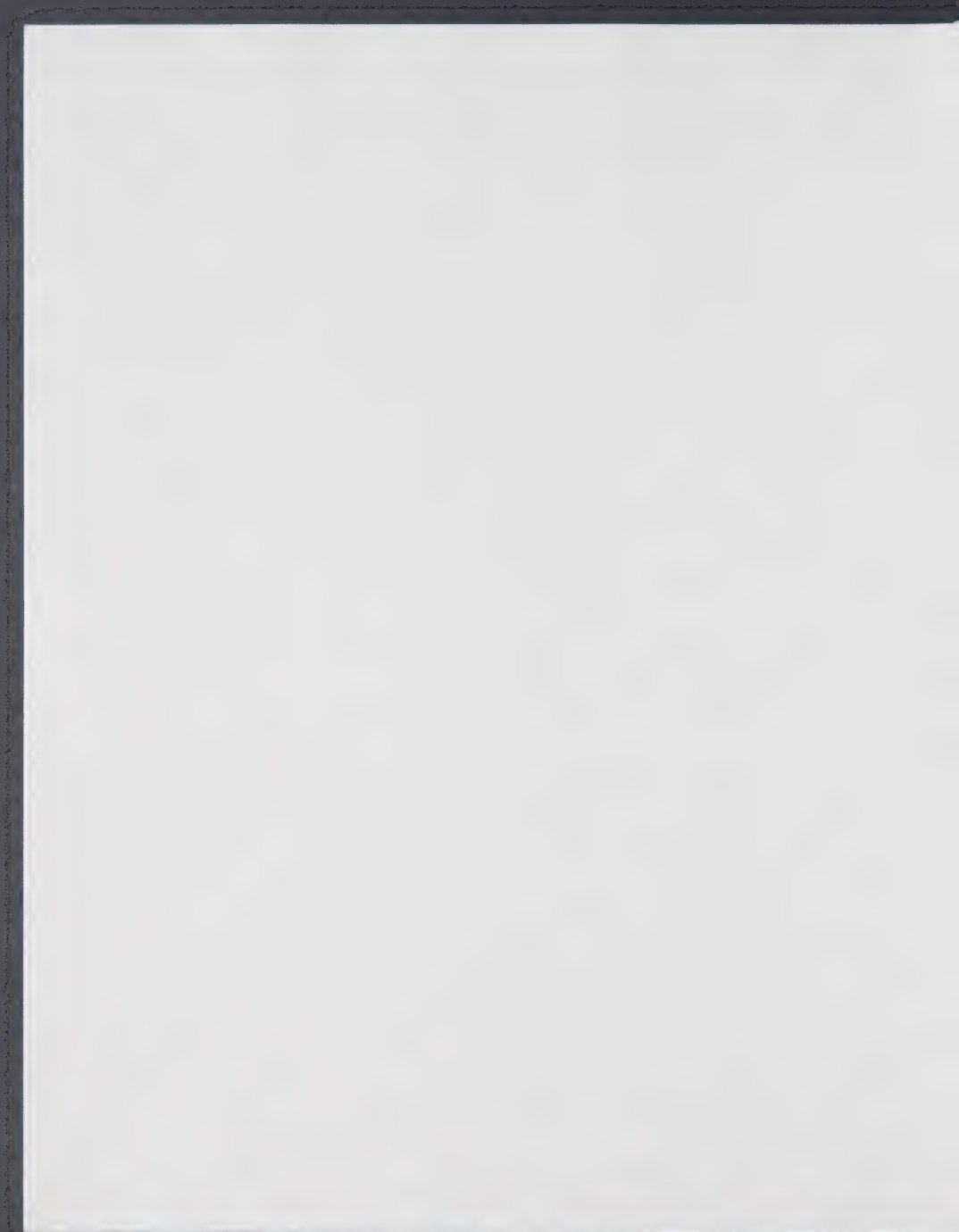
\$ 170.00

Plus 5.5% tax

9.35

Total

\$ 179.35

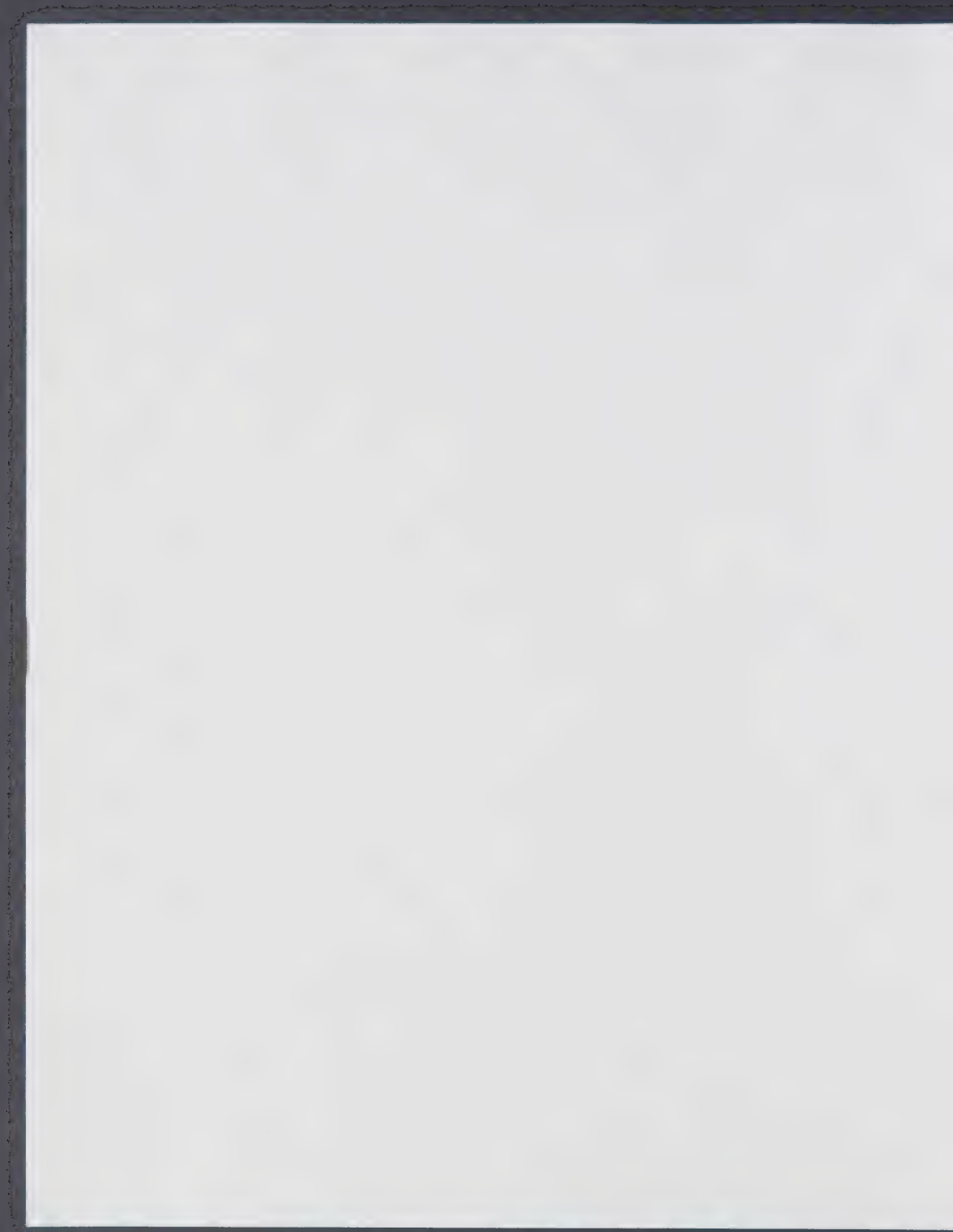


May 11, 1993

BILL OF SALE

Prof. and Mrs. Leonard Parker
North Lake Drive
Milwaukee, Wisconsin 53211

Oil painting on panel, Dutch Port Scene by the Belgian artist Francois Etienne Musin (1820-1888), signed lower right, framed	\$ 1,200.00
Tax at 5.5%	<u>66.00</u>
	\$ 1,266.00





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 12, 1993

Dr. Joan Parsley
Historical Keyboard Society
of Wisconsin
P.O. Box 1725
Milwaukee, Wisconsin 53201-1725

Dear Dr. Parsley:

Further to my letter to you of October 7th about the interesting music and art exhibition, I would just like to add that I have recently acquired a very strange and beautifully painted 17th century work on paper depicting a skull. On that paper there is on the verso handwritten music, and I enclose Xerox copy of the music.

I have never seen anything quite like this, and hope that I will be able to identify the music, which might then help me pinpoint the artist. Keep in mind that it is on one piece of paper, the oil painting on one side and the music on the other.

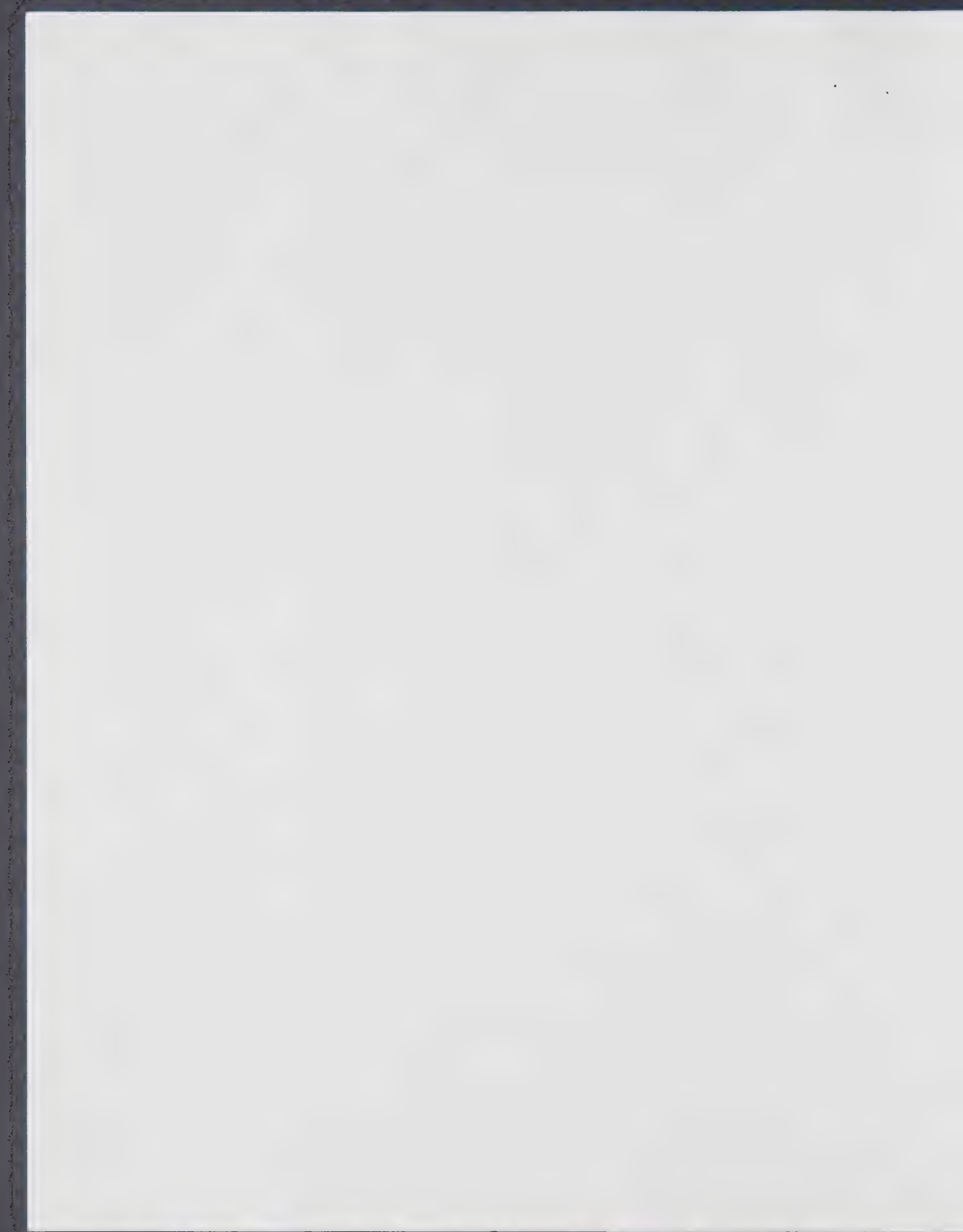
Best wishes.

Sincerely,

Enclosure

(Dictated by Dr. Bader
and signed in his absence)

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

October 7, 1993

Dr. Joan Parsley
Historical Keyboard Society
of Wisconsin
P.O. Box 1725
Milwaukee, Wisconsin 53201-1725

Dear Dr. Parsley:

Isabel has shared with me your most interesting letter of September 26th about your exciting plans for an exhibition of art relating to music which will be held at the Haggerty Museum in May of 1995.

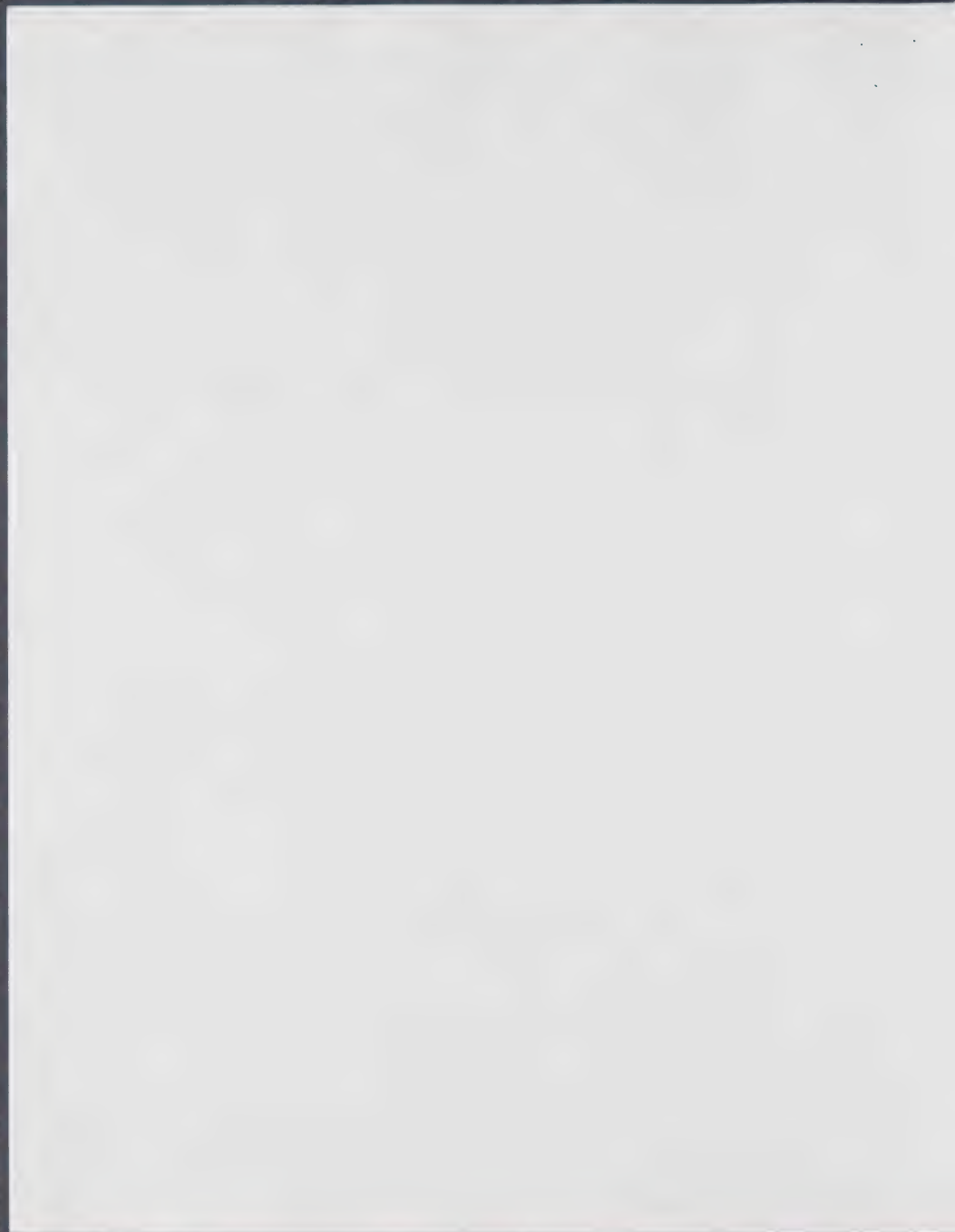
This exhibition promises to be really interesting, and Isabel and I would be happy to help as much as we can with advice.

Your probably know that in the mid-1950s the Milwaukee Art Museum held a very interesting exhibition entitled, I believe, "Art and Music." I am sure that you will find the catalog of that exhibition interesting.

Also, we can tell you of a number of 17th century Dutch paintings dealing with music which are in Milwaukee. For instance, Mr. and Mrs. William Treul own a large, fine church interior illustrating a now-destroyed famous organ which had been in the new church in Delft. The Milwaukee Art Museum owns a depiction of Orpheus on a panel which had been the lid of a harpsichord. My son, Daniel Bader, owns a 17th century depiction of a large stringed instrument. No doubt as we think about it, other works of art in this area will come to mind.

The Haggerty Museum is a lovely setting. Our only argument is with its director, Professor Curtis Carter. During the last few years, he has fired four curators, two of whom had become our good personal friends. I am particularly familiar with his treatment of the last two curators he dismissed, Dr. Barry Hannegan and Dr. Jane Goldsmith. Both are excellent art historians, and Barry Hannegan worked immensely hard to bring many gifts of art to the museum. Dr. Goldsmith is the world's expert on Bramer. Professor Carter fired her days before he learned

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





Dr. Joan Parsley
October 7, 1993
Page Two

that the National Endowment for the Arts was funding an exhibition on Bramer which she had planned in great detail. To treat human beings as he has treated these two is simply inexcusable, and as long as he is director of the Haggerty Museum, I do not want to be involved with it.

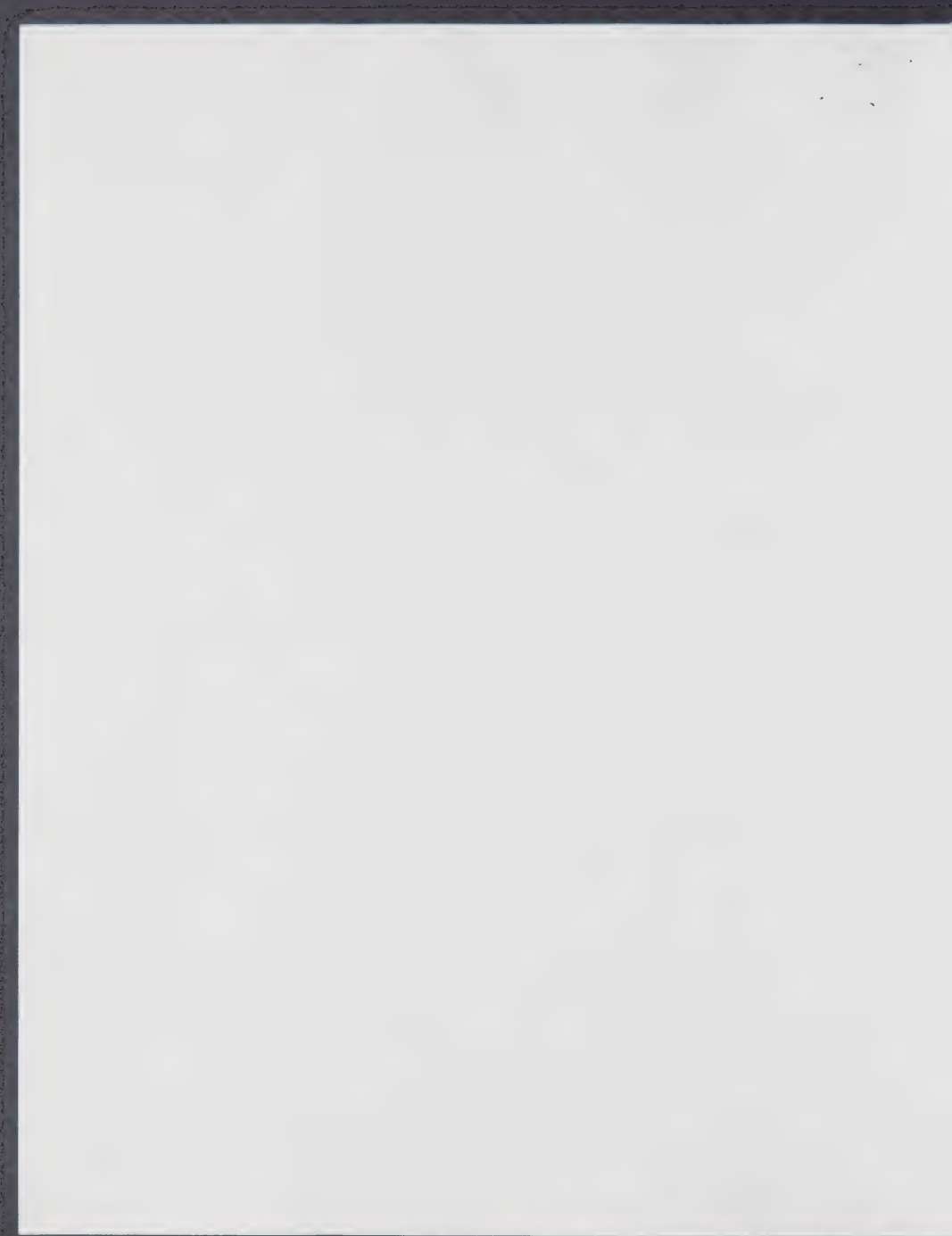
This does not mean, however, that Isabel and I would not be delighted to help you as much as we can, short of loaning our own paintings to the Haggerty. That, however, will not be a great loss because at the moment we have only one fine Dutch musical still life.

We cannot accept your gracious invitation to a concert on December 19th as we will be England at that time.

All good wishes.

Sincerely,

c: Mrs. Dorothy Rapoport ✓



Dr. Alfred Bader
Chairman Emeritus



April 16, 1992

Dr. John G. Pires
20 Sagewood Drive
Don Mills, Ontario M3B 3G5
Canada

Dear Dr. Pires:

You certainly went to a great deal of trouble extracting the titles of the 68 paintings referred to in the Milwaukee Art Museum's "The Detective's Eye" catalog. You could have made your life easier by just referring to the numbers of that catalog.

We do have reproductions of four of the paintings, but I am afraid that one, your No. 24, Cornelis Bega's Alchemist, is rather terrible in color. The four reproductions, Nos. 24, 48, 50 and 51, are enclosed. Please note that No. 48 changed from The Portrait of an Apostle to that of King David. That was apparent only after cleaning.

Many of the others appeared on the covers of our Aldrichimica Acta, for instance, Nos. 9, 11, 12, 13, 27, 41, 47, 52, 53, 56, 59, 60, 62 and 65. However, we do not have color reproductions of these Acta covers.

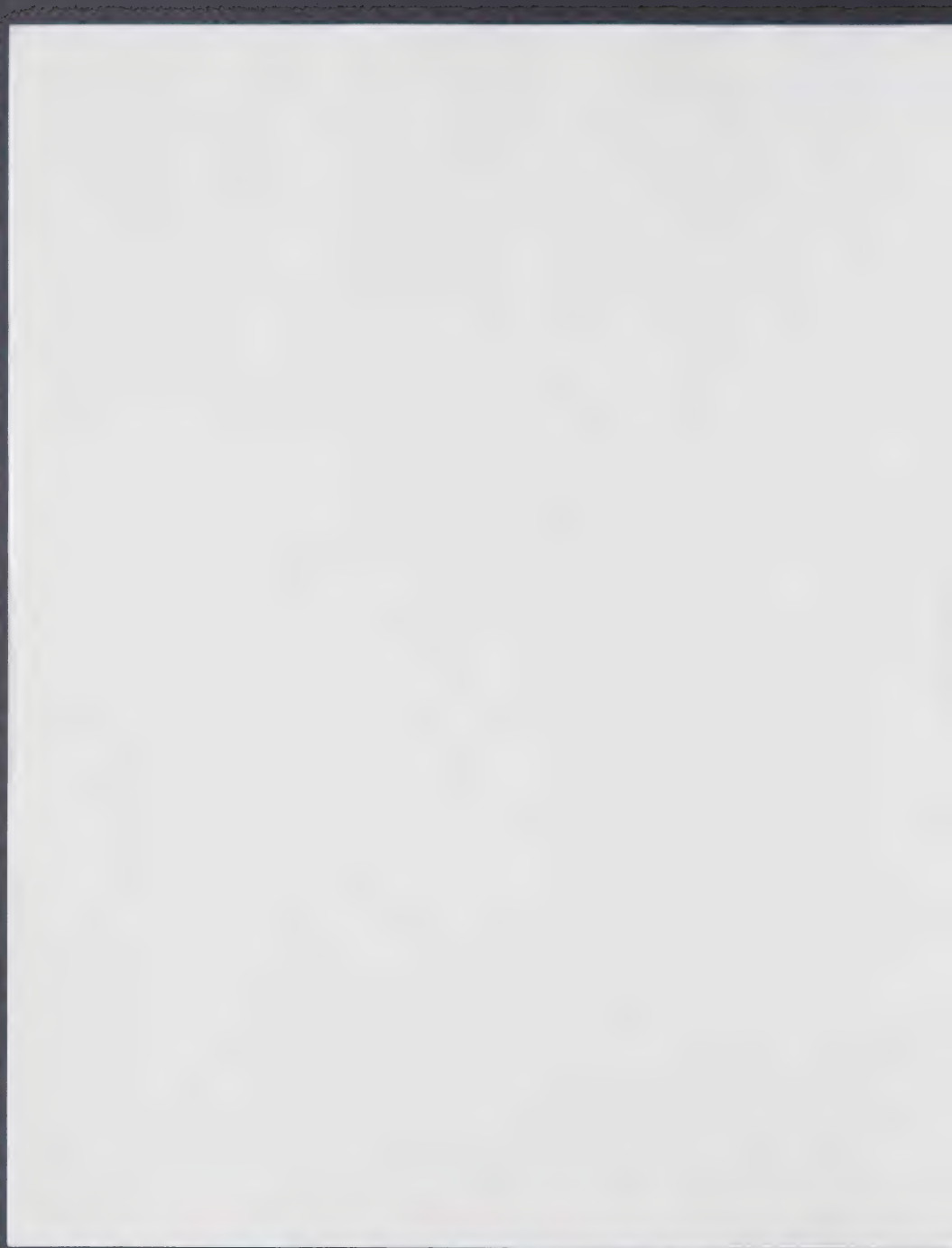
No. 22, which is certainly not Bo1, will appear on the cover of the next Aldrichimica Acta.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH

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



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

January 6, 1995

Dr. Anne d'Harnoncourt, Director
Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, Pennsylvania 19101-7646

Dear Dr. d'Harnoncourt:

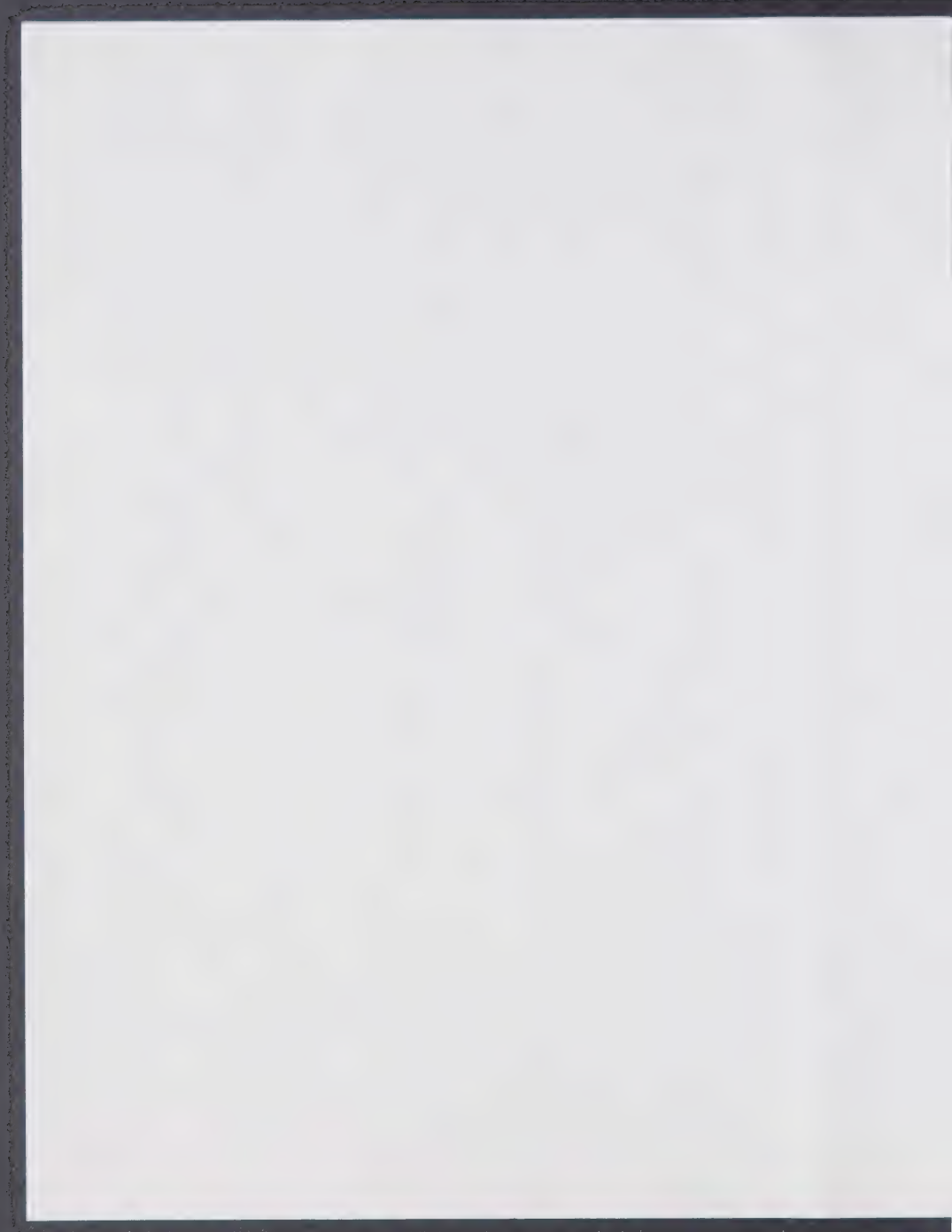
In your Johnson Collection, you have a small panel depicting a man, long attributed to Rembrandt, but clearly by one of his students. It is described in detail in H de G 444.

I own another version of this painting, Bredius 226, and I enclose a photograph thereof. I would appreciate your sending me a photograph of your painting in exchange, and in time allowing me to bring my panel to Philadelphia for direct comparison.

Many thanks for your help.

Sincerely,

Enclosure





RESULT OF SALE

101 New Bond Street, London W1Y 0AS
Telephone: 0171-629 6602
Facsimile: 0171-629 8876

Members of the Society of Fine Art Auctioneers.

SALE NUMBER: 29718 SALE DATE: 07-DEC-94

SALE TITLE: Old Master Drawings

Messrs Whitfield Fine Art Ltd
180 New Bond Street
LONDON
W1Y 9PD

ACCOUNT NUMBER: 252664
REFERENCE: KTP91
VAT NUMBER: GB340397660

PLEASE PAY CHARGES BEFORE COLLECTION
OF ANY LOTS MARKED NOT SOLD
OR WITHDRAWN

LOT NUMBER	RESULT	VAT CODE	VAT AMOUNT	NOTES
23	750.00			
55	160.00			
SALE TOTAL	910.00			SETTLEMENT PERIOD 28 DAYS

to be sent to AB in London

At the end of the settlement period we shall be posting to you a cheque in settlement of this sale, except perhaps for certain lots for which we may not have been paid by the buyer. Settlement of any such items will follow within seven days of the buyer paying us. With any settlement cheque you will receive a statement of account. Please collect any unsold items promptly to avoid storage charges, avoiding the sale day. In the event of any query please contact the Vendor Accounts Department.



The Property of a Lady

- 52 *Follower of ANDREA MANTEGNA*
VICTORS CARRYING THE SPOILS OF WAR
Pen and brown ink with wash, heightened with white, pricked for transfer; laid down
372mm x 514mm
Provenance: Earl of Aylesford (Lugt 58)

£400-600

** The composition is a modified copy after Mantegna's *Triumphs of Caesar*.

Various Properties

- 53 *Circle of PIETRO DANDINI (c.1646-1712)*
THE ADORATION OF THE SHEPHERDS, AND AN ANGEL
APPEARING TO ONE OF THE SHEPHERDS
Inscribed: Dandini
Black chalk; watermark: three mounds with a cross above
306mm x 218mm

£100-150

- 54 *PARMESE SCHOOL, 18th CENTURY*

PUTTO LEANING AGAINST AN ARCH

Oil sketch

377mm x 233mm

£100-150

- 55 *ITALIAN SCHOOL, 16th CENTURY*

THE ARREST OF ST JOHN THE BAPTIST

Inscribed: Andrea del Sarto/332

Pen and brown ink with wash over black chalk; lightly squared for transfer; laid down
231mm x 298mm

£100-150

** A copy after Andrea del Sarto's fresco in the Chioostro dello Scalzo, Florence.

- 56 *Circle of GIOVANNI FRANCESCO GRIMALDI (1606-1680)*

STUDY OF A GNARLED TREE

Pen and brown ink; laid down

386mm x 241mm

Provenance: Dr Justus Schmidt (Lugt 1129c)

£400-600

The Property of a Lady of Tille

- 57 *ITALIAN SCHOOL, 18th CENTURY*

ALLEGORY OF CHARITY

Red chalk; laid down

450mm x 410mm

Provenance: Sir Thomas Lawrence

Samuel Woodburn

£200-300

** This figure group has been copied from the left section of *The Vestals* by Ciro Ferri, in the Spada Gallery, Rome.

Various Properties

- 58 *BOLOGNESE SCHOOL, 17th CENTURY*

HEAD AND SHOULDERS OF A MAN

Inscribed in pen and brown ink: 171/cento septantuno

Pen and brown ink with wash; laid down

Top right hand corner trimmed: 132mm x

138mm

£500-700

- 59 *GIOVANNI BATTISTA BUSIRI (1698-1757)*

RECTO: A MALE FIGURE ADDRESSING A SMALL CROWD BEFORE RUINS

Verso: FIGURE STUDIES OF PEASANTS

Pen and brown ink over traces of black chalk

164mm x 222mm

and another drawing by the same hand of a ruin

(2)

£200-300

- 60 *ITALIAN SCHOOL, 18th CENTURY*

STUDY OF A MALE NUDE LYING ON THE GROUND

Red chalk; watermark: kneeling saint within a shield

386mm x 485mm

£100-150

- 61 *ITALIAN SCHOOL, 18th CENTURY*

A STUDY OF A PUTTO

Black chalk, with a touch of red chalk, on blue paper;

watermark: fleur-de-lis within a circle

440mm x 282mm

£400-600

- 62 *Attributed to SIMONE CANTARINI (1612-1648)*

HELMETED FEMALE WARRIOR AND CHILD WITH A LAMB

Red and black chalk; watermark: 3 hills and initials

P G

192mm x 158mm

£150-250

- 63 *ITALIAN SCHOOL, 18th CENTURY*

THE ARREST OF CHRIST IN THE GARDEN OF GETHSEMANE

Pen and brown ink over red chalk; within a delineated

border; laid down

132mm x 118mm

Provenance: Ludwig Pollak (Lugt 788b) his sale Kende

Galleries Inc, New York, June 22nd 1951

part of Lot 47b

Unidentified collector's mark

£200-300

- 64 *ROMAN SCHOOL, 18th CENTURY*

STUDIES AFTER THE ANTIQUE

Pen and brown ink with wash over black chalk

156mm x 217mm

and 21 drawings of various subjects by the same

hand (22)

£200-300

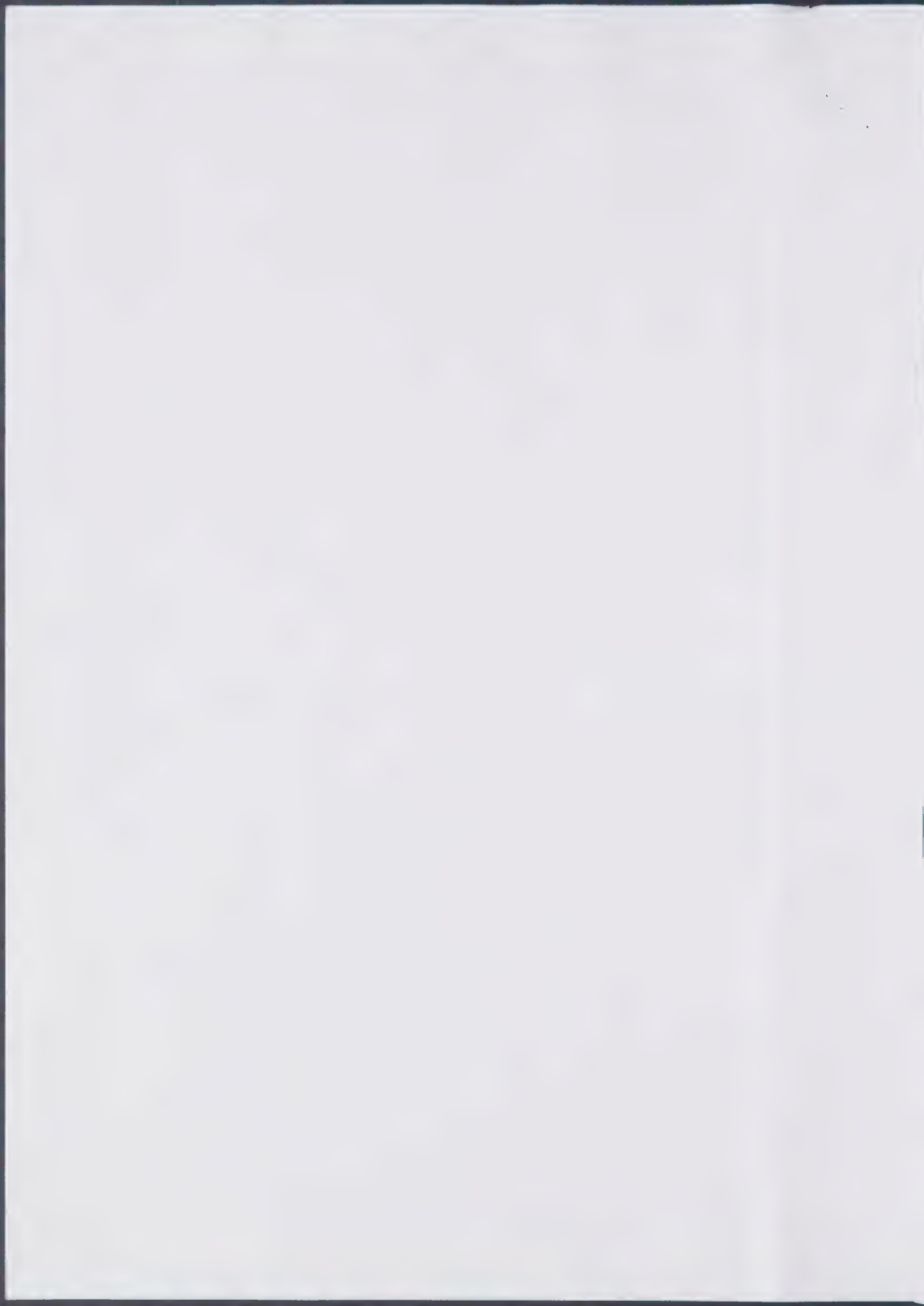
- 65 *BOLOGNESE SCHOOL, 17th CENTURY*

A STUDY OF DANCING PUTTI

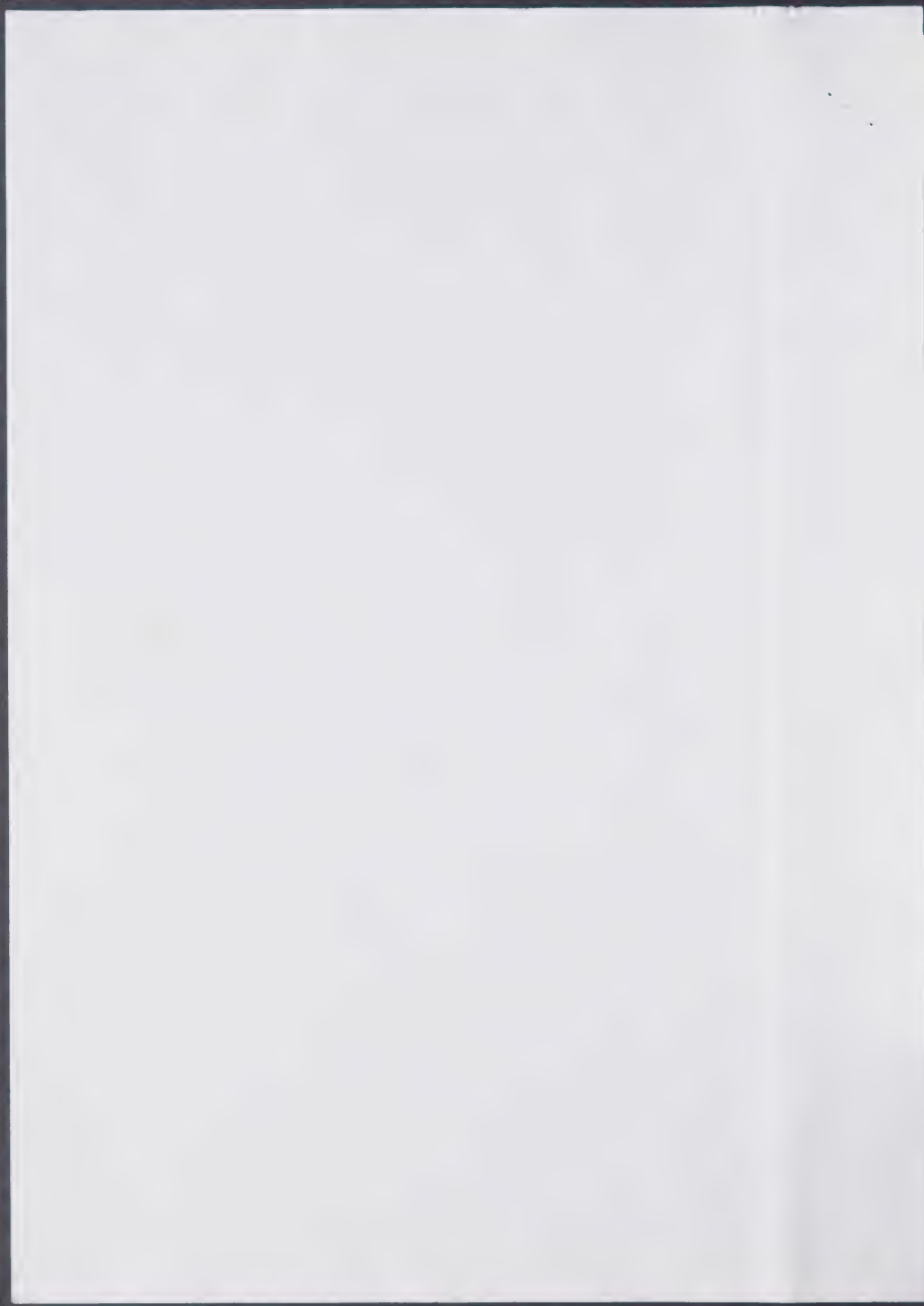
Red chalk; within a delineated border

81mm x 375mm

£300-500

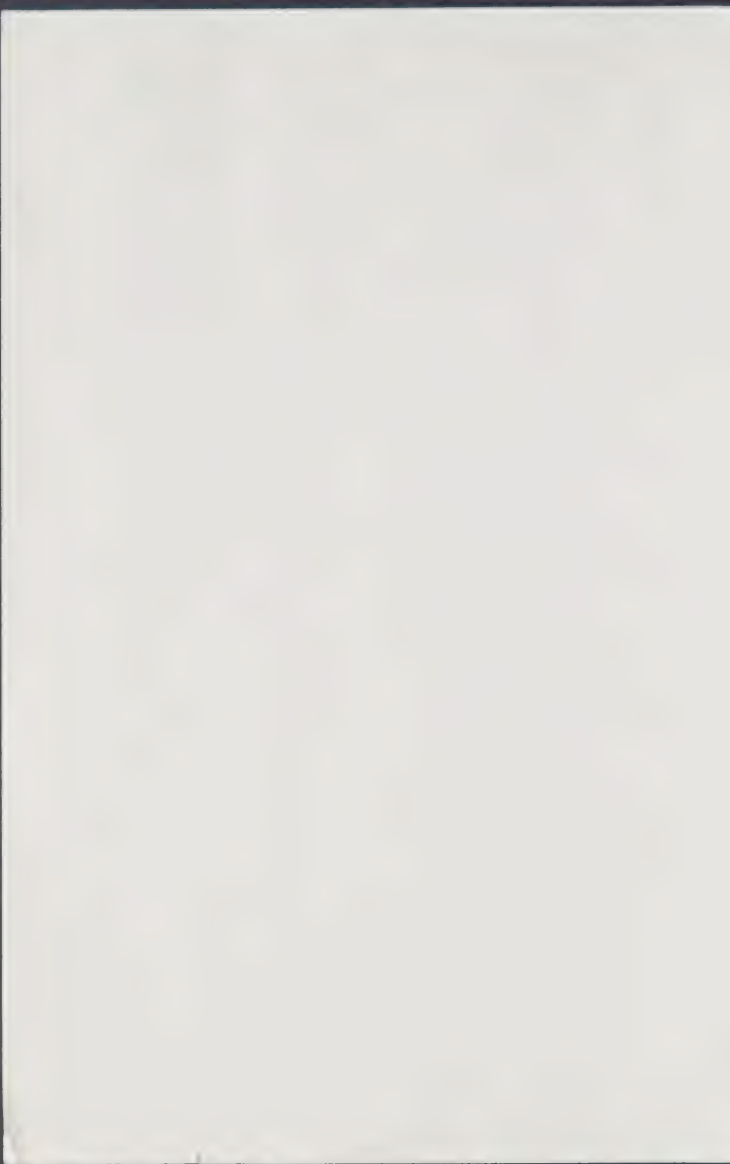


- 15 *Attributed to ABRAHAM GENOELS (1640-1723)*
ARCADIAN LANDSCAPE WITH FIGURES BY A CASCADE
Pen and grey and black ink with wash, over pencil,
heightened with white; within a delineated border
246mm x 187mm
Provenance: Hans van Leeuwen (2799a)
£200-300
- 16 *DUTCH SCHOOL, 18th CENTURY*
TRAVELLERS IN A LANDSCAPE
Black chalk heightened with white, with pen and
brown ink, with traces of graphite
184mm x 277mm
£300-350
- 17 *FLEMISH SCHOOL, 17th CENTURY*
RUINS
Pen and brown ink
194mm x 173mm
Provenance: P.H. Lankrink (Lugt 2090)
£300-500
- 18 *GERMAN SCHOOL, 18th CENTURY*
CROWNED FIGURE PLAYING A HARP WITH PUTTI PLAYING
Extensively numbered
Pen and black ink with wash; laid down
188mm x 235mm
£200-300
- 19 *FRENCH SCHOOL, 18th CENTURY*
THE TRINITY
Red and black chalk heightened with white; laid down
Hemispherical shape: 245mm x 400mm
Provenance: Unidentified collector's mark
£300-500
- 20 *No Lot*
- 21 *ÉTIENNE DE LAVELLE-POUSSIN (1733-1793)*
TWO TRITONS SUPPORTING A CARTOUCHE
Pen and brown ink and graphite
95mm x 95mm
£200-300
- 22 *Attributed to JEAN BAPTISTE MARIE PIERRE
(1713-1789)*
TWO FIGURES IN A LANDSCAPE WITH RUINS
Black chalk
220 x 340mm
£200-300
- 23 *Studio of CHARLES LE BRUN (1619-1690)*
HEAD AND SHOULDER STUDY OF A SCREAMING WARRIOR
Black chalk and coloured washes
Shaped: 695mm x 510mm
£400-600
** Copy after the fleeing figure in the foreground
of Le Brun's Battle of Arbelles (one of the
canvases in the series depicting the history of
Alexander), Musée du Louvre, Paris; reproduced
in the ex. cat. Charles Le Brun, Versailles, 1963,
cat. no. 31.
- 24 *FRENCH SCHOOL, 18th CENTURY*
RECTO: MALE NUDE HOLDING A CLUB
VERSO: MALE NUDE LEANING ON A PEDIMENT
Black chalk heightened with white (recto); black chalk
(verso)
575mm x 343mm
£150-200
- 25 *LOUIS FABRITIUS DUBOURG (1693-1775)*
MERCURY AND PARIS
Dated: 1758
Pen and grey ink with watercolour; within a delineated
border
150mm x 98mm
Provenance: Hans van Leeuwen (Lugt 2799a)
£200-250
- The Property of a U.K. Collector*
- 26 *Circle of JEAN BAPTISTE PATER (1695-1736)*
A STANDING SOLDIER WITH HIS BACK TO THE VIEWER
Black chalk
160mm x 90mm
£100-150
- Various Properties*
- 27 *FRENCH SCHOOL, late 18th CENTURY*
TWO NYMPHS AND AN AMORETTO GAZING AT TWO DOVES
Red chalk; laid down
365mm x 278mm
and an Italian School, 18th century copy after
Raphael's drawing of the head of St Michael (2)
£80-100
** A copy after François Boucher's engraving of 2
nymphs, amoretto and 2 doves reproduced in
Pierette Jean-Richard "L'Oeuvre Gravé de
François Boucher dans la collection Edmond
de Rothschild, Musée du Louvre, Paris, 1978
no 770. The drawing for the engraving is in the
Lehman Collection, New York.



Payment enclosed for painting
of Dutch Port scene by F E Muser

J. Parkin
3049 N. Lake Dr.
Milw WI 53211



BERNARD G. PALITZ
745 FIFTH AVENUE
NEW YORK, NY 10151

January 12, 1993

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

Dear Alfred:

Many thanks for your letter of November 5th which, as indicated, took a while to arrive because they did not forward the mail from our previous address.

Our address is as indicated on the letterhead and the telephone number here is 212/888-3345. We are planning to move to larger quarters in April and will be located at 400 Park Avenue, 8th floor, New York, New York 10022.

I had heard about your leaving Sigma-Aldrich and very much appreciate your sending me the detailed information which, while informative, does not answer the question that you posed as to the "real" reasons. Having been around the track a few times in the last several decades, it doesn't take too much imagination to conjure up one or two likely scenarios.

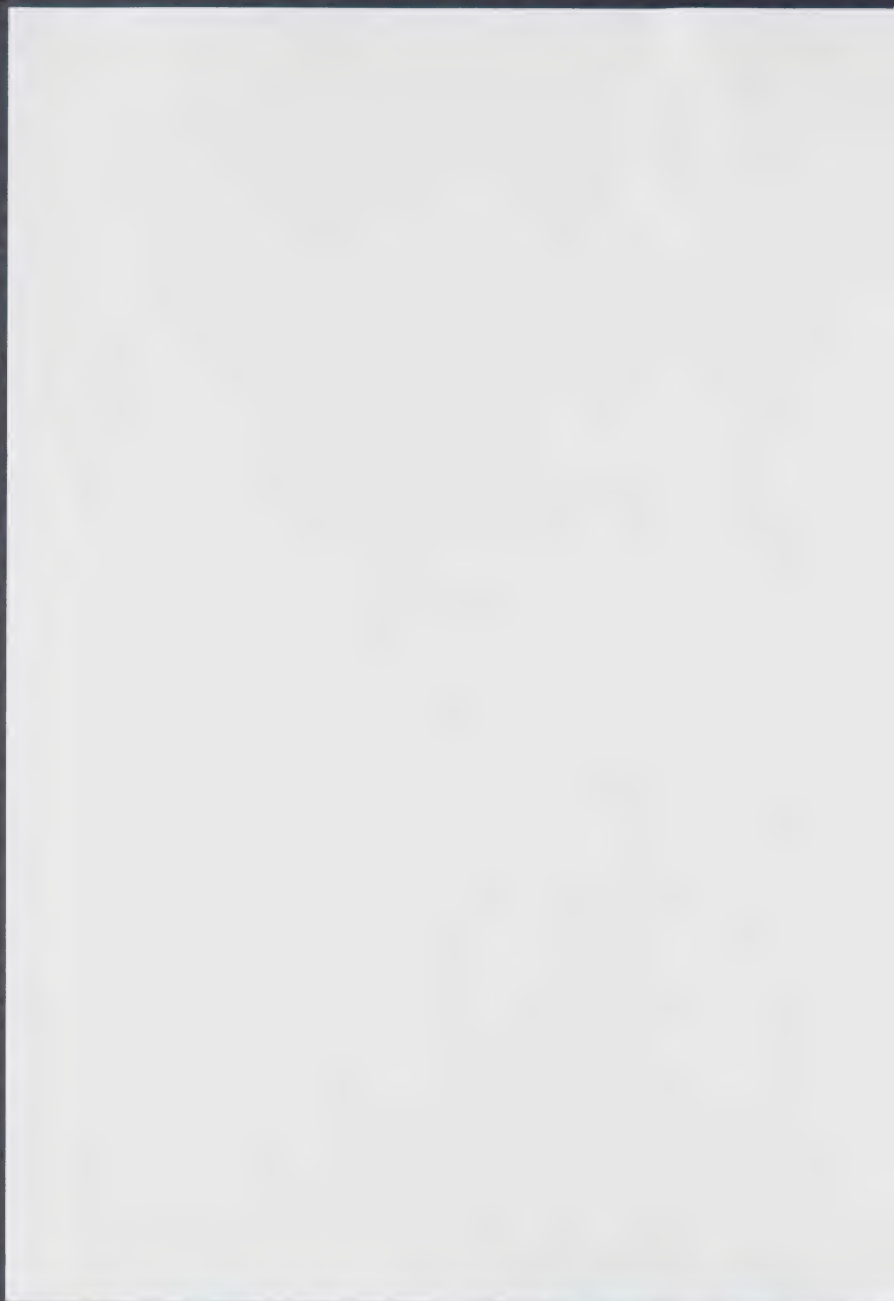
Congratulations on your Rembrandt transaction. We were at Otto Naumann's the other night and he mentioned that matter and you and he certainly deserve a round of applause.

Louise and I wish you and your wife the very best for 1993.

Yours very truly,


Bernard G. Palitz

BGP:va





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 5, 1992

Mr. Bernard G. Palitz
770 Lexington Avenue
New York, New York 10021

Dear Bernard:

You may have seen some of the articles about my strange dismissal from Sigma-Aldrich. A few are enclosed.

I now spend my time three ways: still trying to help chemists around the world, working on two books, and dealing in paintings.

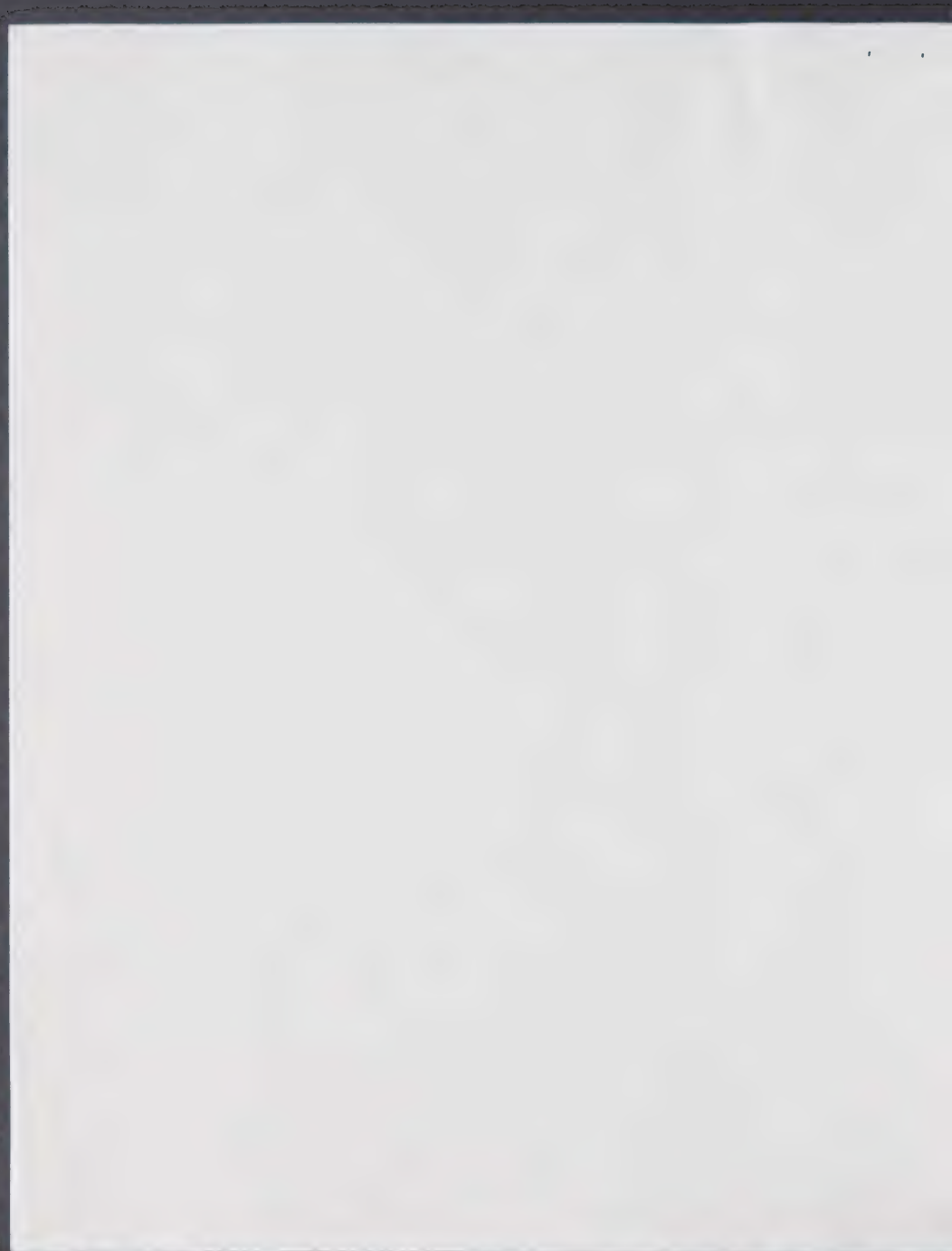
If your travels ever bring you to the middle west, I would be happy to show you both my gallery and the paintings at home.

Best regards.

Sincerely,

Enclosures

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



BERNARD G. PALITZ
770 LEXINGTON AVENUE
NEW YORK, N. Y. 10021

August 7, 1980

Dr. Alfred R. Bader
President
ALDRICH CHEMICAL COMPANY, INC.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Al:

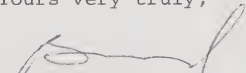
Many thanks for the photograph of the Bega painting.

I am leaving today on vacation and will not be back until the last week of August, and I have plans in September to be in Chicago again. If you are going to be in Milwaukee on September 17, I would very much like to see the Bega and your other paintings that we did not have an opportunity to see last month. When I return from vacation, I will call you to see if September 17 is convenient.

In the meanwhile, we are looking forward not only to our vacation, but to the Democratic Convention, which I think could produce some good "Broadway."

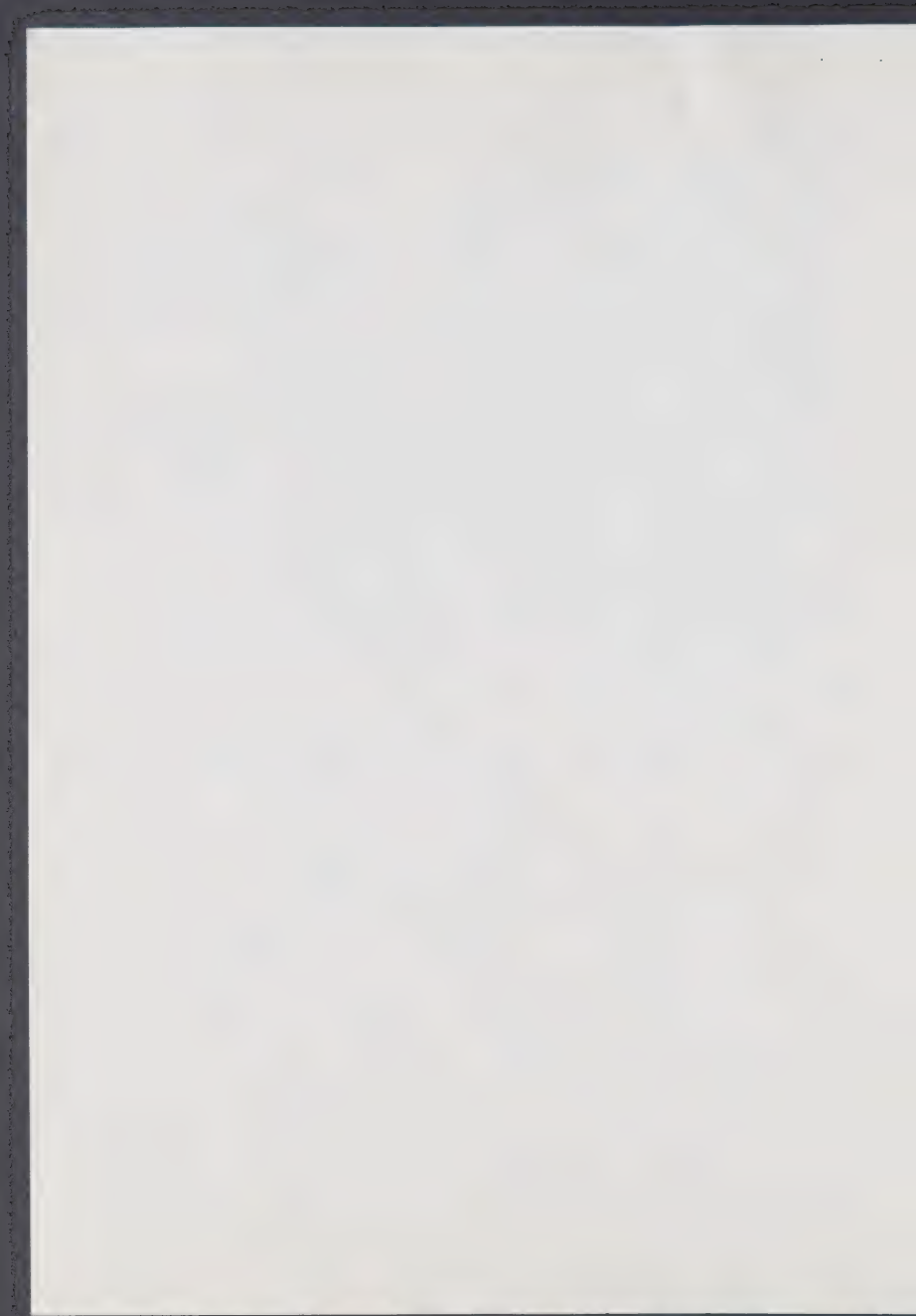
With best regards.

Yours very truly,



Bernard G. Palitz

BGP:jm



9/17

BERNARD G. PALITZ
770 LEXINGTON AVENUE
NEW YORK, N. Y. 10021

August 27, 1980

Dr. Alfred R. Bader
President
ALDRICH CHEMICAL COMPANY, INC.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Al:

It was good talking to you today, and I am looking forward to seeing you on Wednesday, September 17. I am planning to fly to Milwaukee from Chicago and should be at your home at around 5:30 p.m.

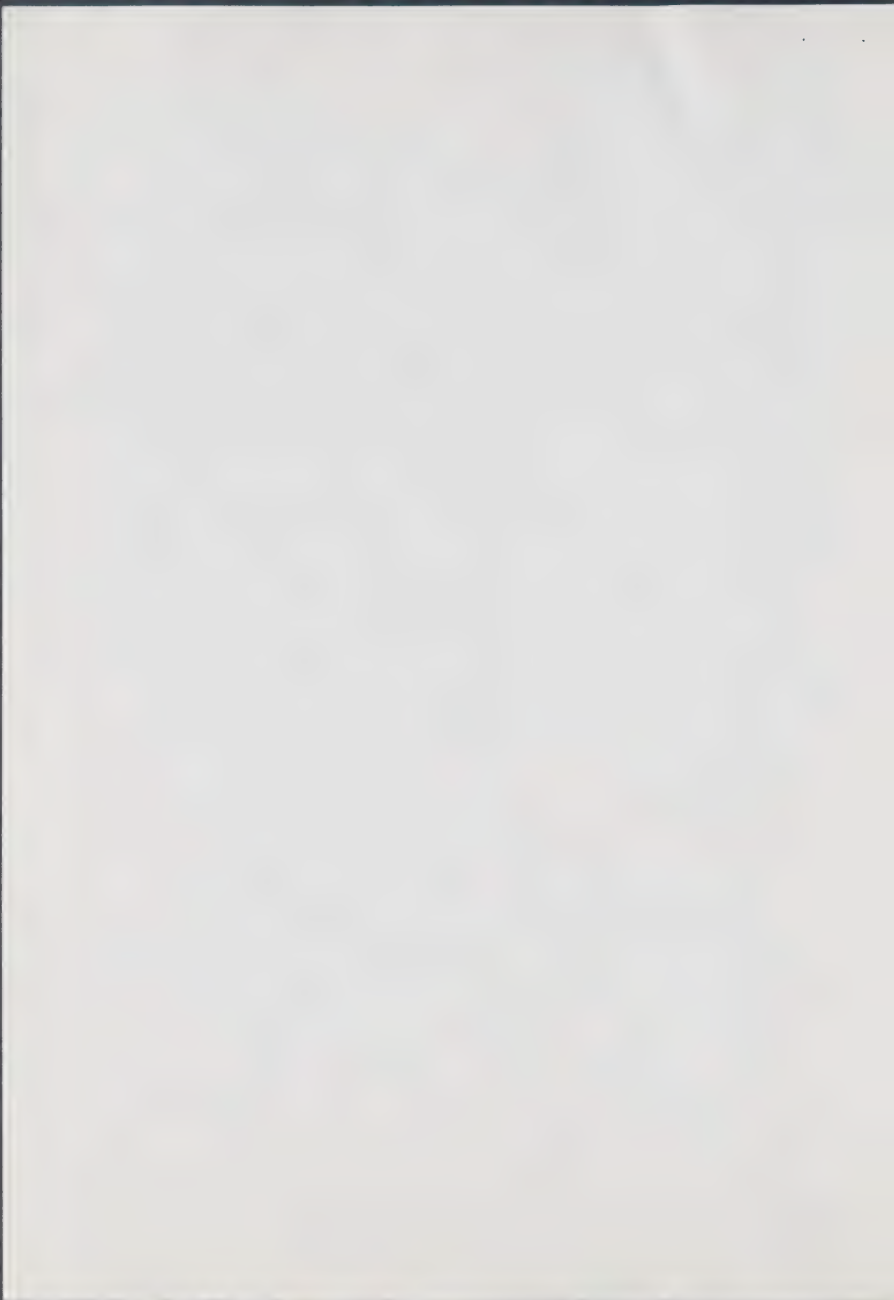
See you then. With best regards.

Yours very truly,



Bernard G. Palitz

BGP:jm



BERNARD G. PALITZ
770 LEXINGTON AVENUE
NEW YORK, N. Y. 10021

July 18, 1980

Dr. Alfred R. Bader
President
ALDRICH CHEMICAL COMPANY, INC.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Al:

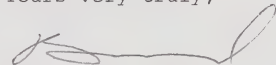
It was good seeing you, and I want to thank you and your wife for a most delightful evening and dinner, and it was also a pleasure to meet your son.

I also want you to know how much I enjoyed seeing all of your marvelous paintings, and particularly after previously seeing some of them in the Mt. Holyoke catalog. Your collection is certainly a tribute to your knowledge and discriminating taste.

As I mentioned on the telephone, if a photograph of the Bega painting is available, I would very much like to have it. I hope that we will be able to visit again in September, and I will call you when my plans are set.

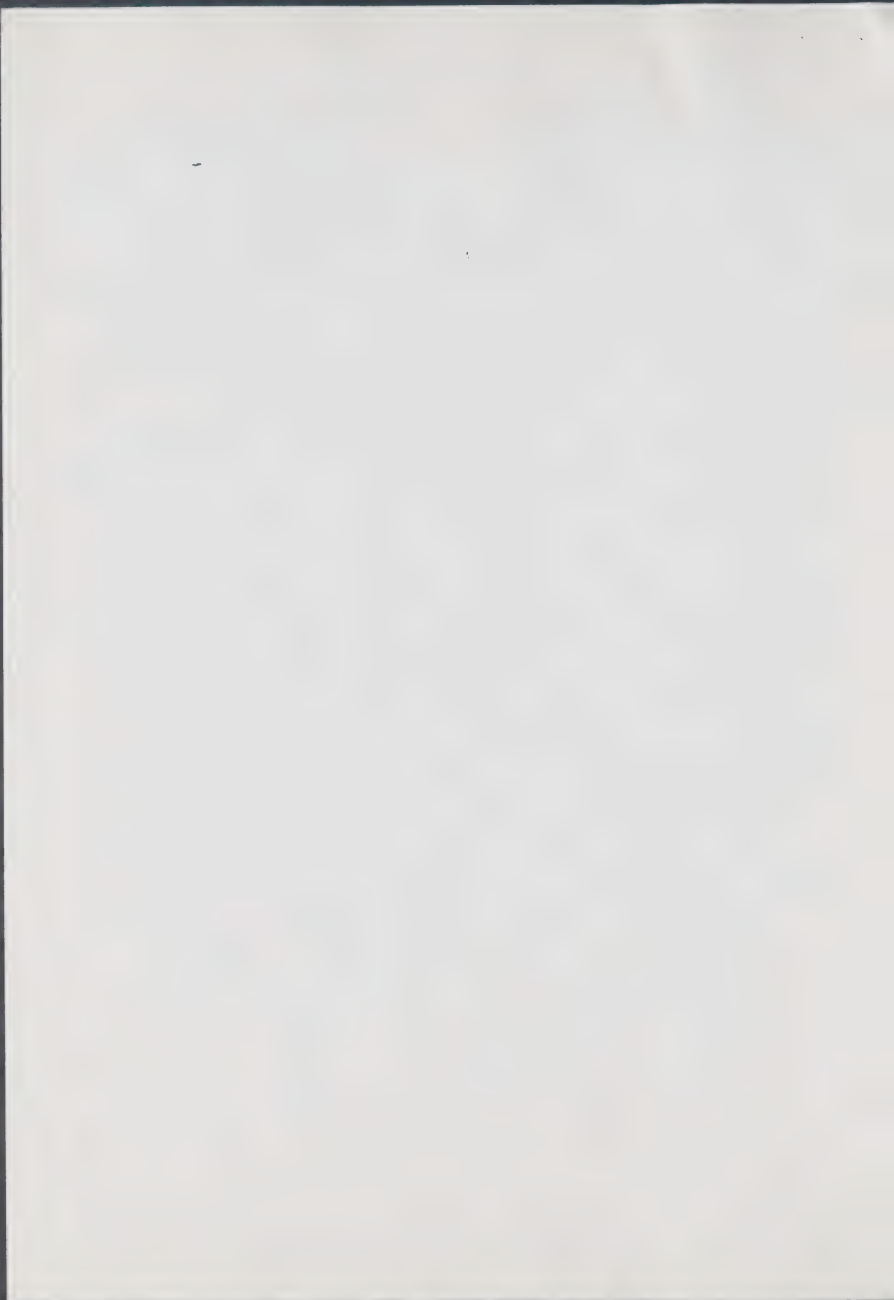
With best regards.

Yours very truly,



Bernard G. Palitz

BGP:jm



BERNARD G. PALITZ
770 LEXINGTON AVENUE
NEW YORK, N. Y. 10021

September 22, 1980

Dr. Alfred R. Bader
President
ALDRICH CHEMICAL COMPANY, INC.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Al:

It was good visiting with you and your wife again,
and I want to thank you for a most delightful dinner.

Louise and I are looking forward to seeing you for
dinner on January 9, and if your wife is also in town, I
hope that she will be able to join us.

I am enclosing a photograph of a painting that we own,
which we may be interested in selling, as per my conversation
with you.

We will also be thinking about the various paintings
which I saw, and I will be calling you as soon as we have
had a chance to do some further thinking and pencil work.

With best regards.

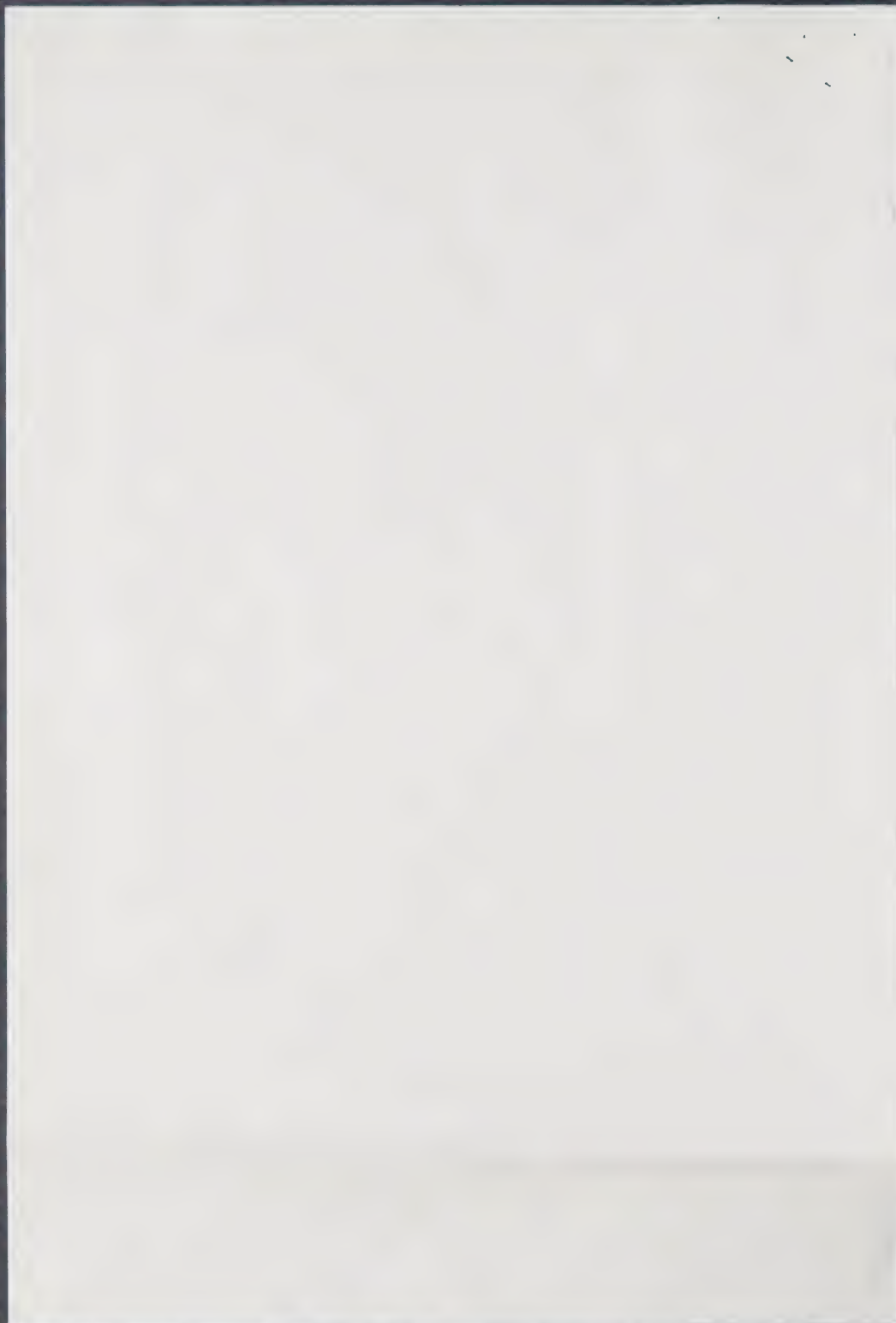
Yours very truly,



Bernard G. Palitz

BGP:jm
Enc.





PANETTIERE & CO.

February 26, 1993

Mr. Alfred R. Bader
 Chairman
 Aldrich Chemical Company
 1001 W. St. Paul Ave.
 Milwaukee, Wis. 53233

Dear Mr. Bader:

The purpose of this letter is to let you know that an internationally renowned art collection - more than 700 pieces including many old masters - is now available. Appraised at \$378 million, it's current cash price is \$100 million. Pieces may be sold separately and terms are available.

With acquisition funds at art institutions practically non-existent, this collection may present you with an opportunity to make a considerable donation to your favorite art museum as well as add to your own collection.

The collection contains such artists as:

Fra Bartolomeo, Fra Angelico, Lorenzo Costa, Andrea Mantegna, Peter Paul Rubens (4 paintings), Anthony van Dyck, Jan Brueghel II the Younger, Jean Honore Fragonard, Thomas Gainsborough, Pierre-Paul Prud'Hon, Joseph Mallord William Turner, Winslow Homer, Pierre-Auguste Renoir (3 paintings), Henry Edmund Delacroix, Andre Derain, Jules Pascin, Paul Klee, Frans Hals, Francesco Raiboldini (aka Francesco Francis), Marco Basaiti, Michelangelo, Titian, Raffaello Sanzio, Albrecht Durer, Carl Spitzweg, Jose Ribera, Bartolome Esteban Murillo, Jean-Etienne Liotard, etc.

In addition, one of the few privately owned Van Gogh's, painted in Nuenen in March 1885, is now available. The current pre-auction price is \$1,250,000.

This list is simply a means to initiate discussion. Additional details and photos will be provided to you personally on a strictly confidential basis by an international investment banker.

I will contact you by the end of next week to determine how we might proceed.

Sincerely,

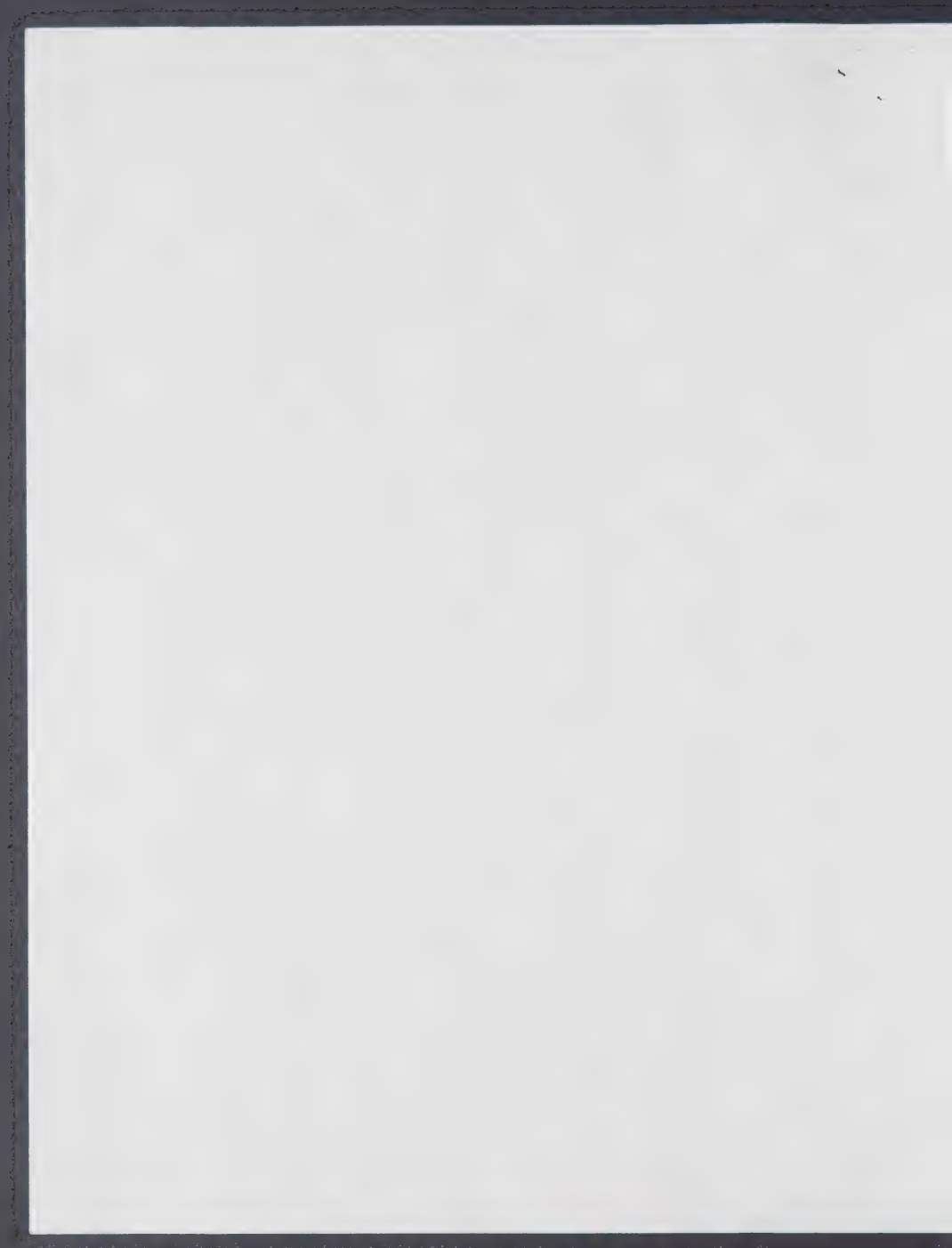


Vincent Panettiere

VP/srs

1841 N. FULLER AVENUE • LOS ANGELES, CA. 90046 • (213) 876-5984 FAX (213) 876-5076

To Otto
 Sounds crazy!
 Do you know about this?
 Vincent



PANETTIERE & CO.

February 26, 1993

Mr. Alfred R. Bader
Chairman
Aldrich Chemical Company
1001 W. St. Paul Ave.
Milwaukee, Wis. 53233

Dear Mr. Bader:

The purpose of this letter is to let you know that an internationally renowned art collection - more than 700 pieces including many old masters - is now available. Appraised at \$378 million, it's current cash price is \$100 million. Pieces may be sold separately and terms are available.

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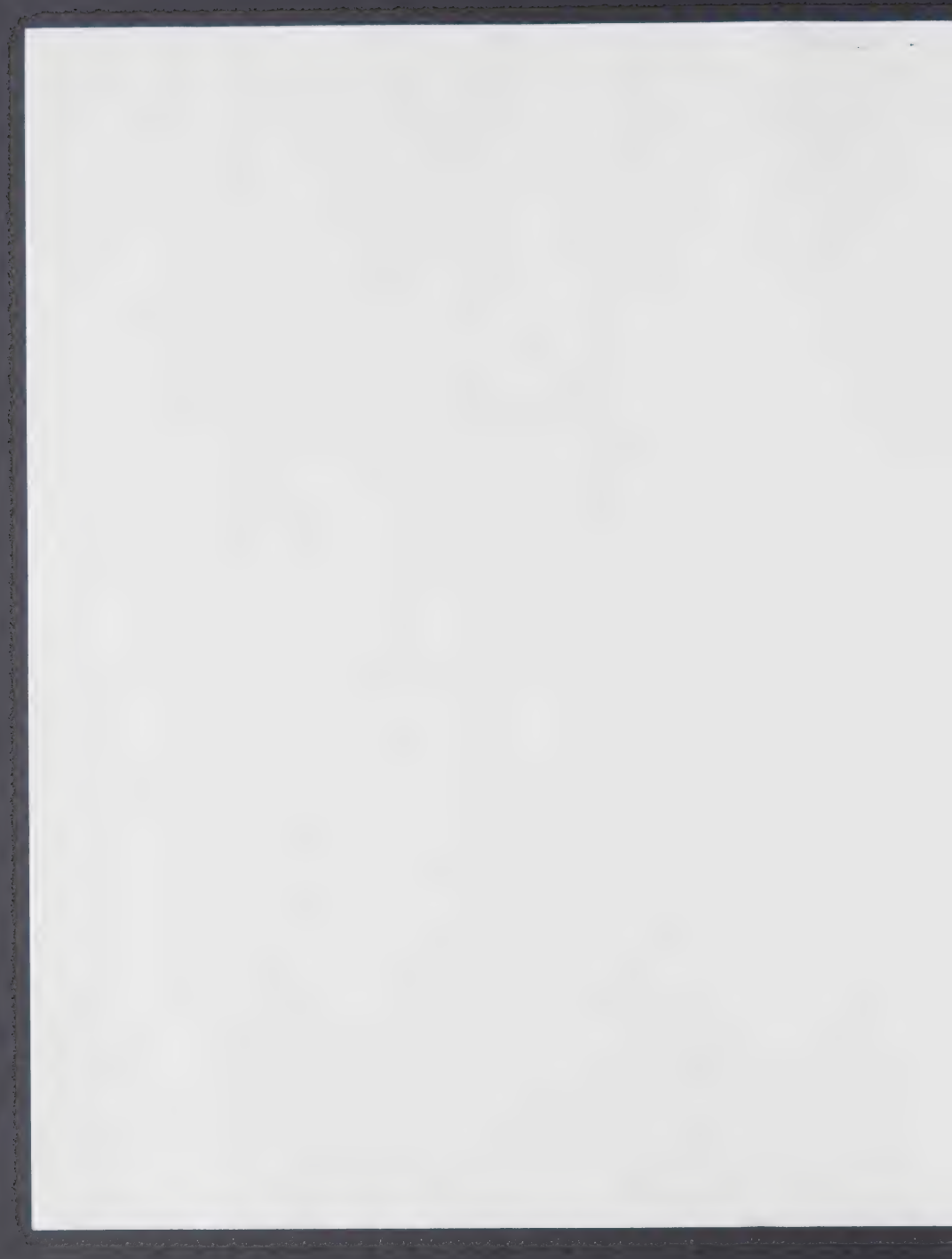
I will contact you by the end of next week to determine how we might proceed.

Sincerely,



Vincent Panettiere

VP/srs




Historical Keyboard Society
O F W I S C O N S I N

1840 N. Farwell Ave.
Suite 306
Milwaukee, WI 53202
(414) 226-BACH
226-2224

November 17, 1994

Dr. Alfred Bader
Alfred Bader Fine Arts
924 E. Juneau Ave.
Milwaukee, WI 53202

Dear Dr. Bader:

Forgive me for not getting back to you sooner! I have been in six cities over the last eight weeks overseeing various portions of my national Beethoven festival which is coming to Milwaukee in April 1994.

Last week, I had a most exciting visit to the Ira F. Brilliant Foundation for Beethoven Studies housed at San Jose State University. The Foundation houses the greatest collection of Beethoven facsimiles, first editions and autographs in the United States. The Society will bring these to Milwaukee for a Beethoven "Second Style Period" exhibit in April.

I am most interested in seeing the artwork you acquired and described in your November 12 correspondence. I cannot determine any clef sign from the xerox; only that the music is written in 3/4 time and is a minuet. It is definitely not keyboard music, but may be for lute or some kind of string instrument. I'm going to share your xerox with John Rozendaal, a fine gambist in Chicago with whom I have the pleasure of playing. He is much more experienced than I in reading old clef signs and various forms of notation. John will be in Milwaukee in preparation for our December 18 and 19 concerts. So will Stanley Ritchie, a world-class baroque violinist and one of the figureheads in the Early Music Institute at Indiana State University in Bloomington. Perhaps we could make an appointment to see the artwork while they are here.

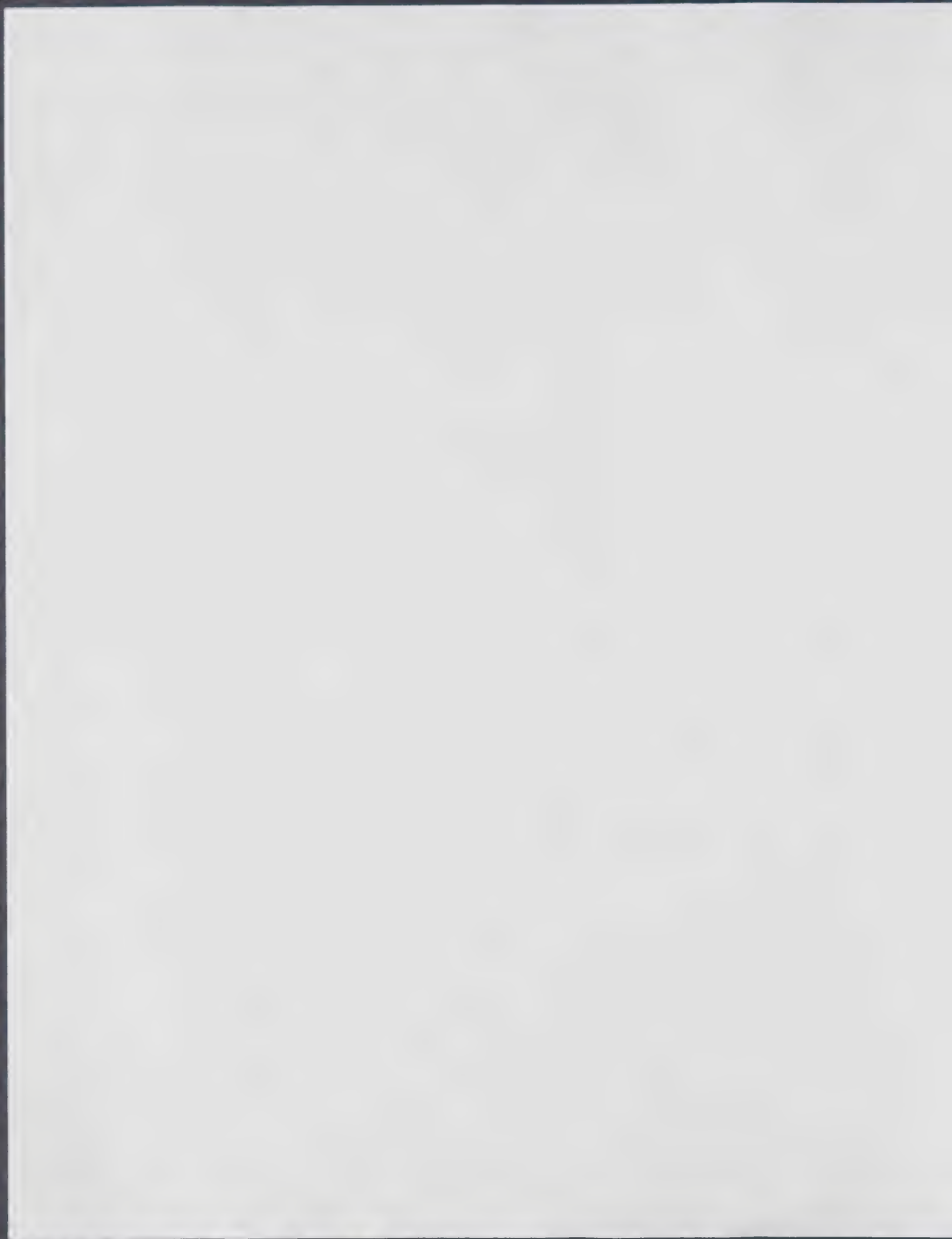
I believe you mentioned a trip to England during that December week. (I'm sorry you'll miss our concert at All Saints' Cathedral!!) If you like, I would be happy to bring Mr. Ritchie and Mr. Rozendaal to the gallery and work with any assistant you may have.

Do keep in touch.

Most sincerely,


Joan Parsley
Artistic Director

Joan Parsley, Artistic Director
Lynne Soto, Managing Director





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 7, 1993

Dr. Joan Parsley
Historical Keyboard Society
of Wisconsin
P.O. Box 1725
Milwaukee, Wisconsin 53201-1725

Dear Dr. Parsley:

Isabel has shared with me your most interesting letter of September 26th about your exciting plans for an exhibition of art relating to music which will be held at the Haggerty Museum in May of 1995.

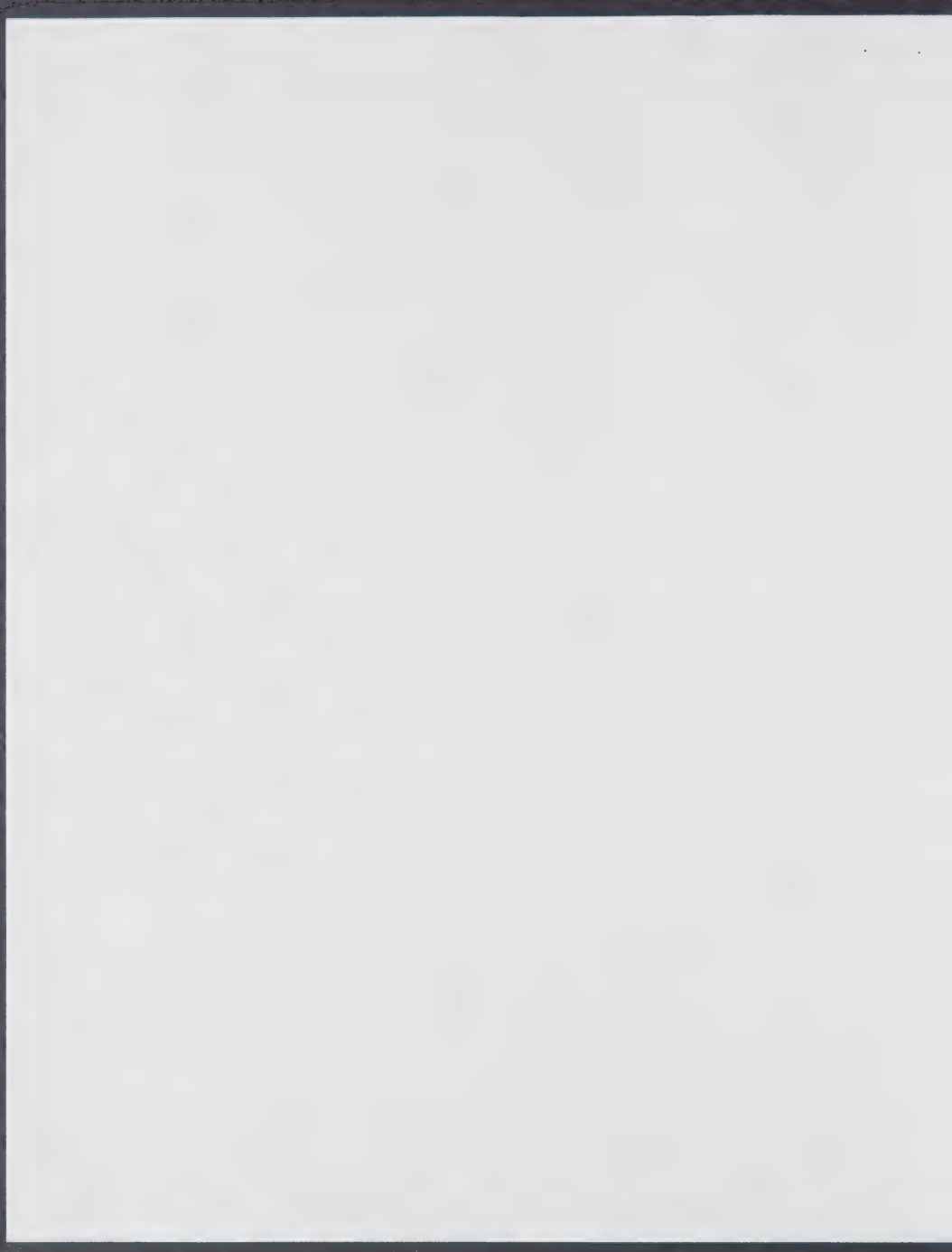
This exhibition promises to be really interesting, and Isabel and I would be happy to help as much as we can with advice.

You probably know that in the mid-1950s the Milwaukee Art Museum held a very interesting exhibition entitled, I believe, "Art and Music." I am sure that you will find the catalog of that exhibition interesting.

Also, we can tell you of a number of 17th century Dutch paintings dealing with music which are in Milwaukee. For instance, Mr. and Mrs. William Treul own a large, fine church interior illustrating a now-destroyed famous organ which had been in the new church in Delft. The Milwaukee Art Museum owns a depiction of Orpheus on a panel which had been the lid of a harpsichord. My son, Daniel Bader, owns a 17th century depiction of a large stringed instrument. No doubt as we think about it, other works of art in this area will come to mind.

The Haggerty Museum is a lovely setting. Our only argument is with its director, Professor Curtis Carter. During the last few years, he has fired four curators, two of whom had become our good personal friends. I am particularly familiar with his treatment of the last two curators he dismissed, Dr. Barry Hannegan and Dr. Jane Goldsmith. Both are excellent art historians, and Barry Hannegan worked immensely hard to bring many gifts of art to the museum. Dr. Goldsmith is the world's expert on Bramer. Professor Carter fired her days before he learned

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277 0750 FAX 414 277 0709





Dr. Joan Parsley
October 7, 1993
Page Two

that the National Endowment for the Arts was funding an exhibition on Bramer which she had planned in great detail. To treat human beings as he has treated these two is simply inexcusable, and as long as he is director of the Haggerty Museum, I do not want to be involved with it.

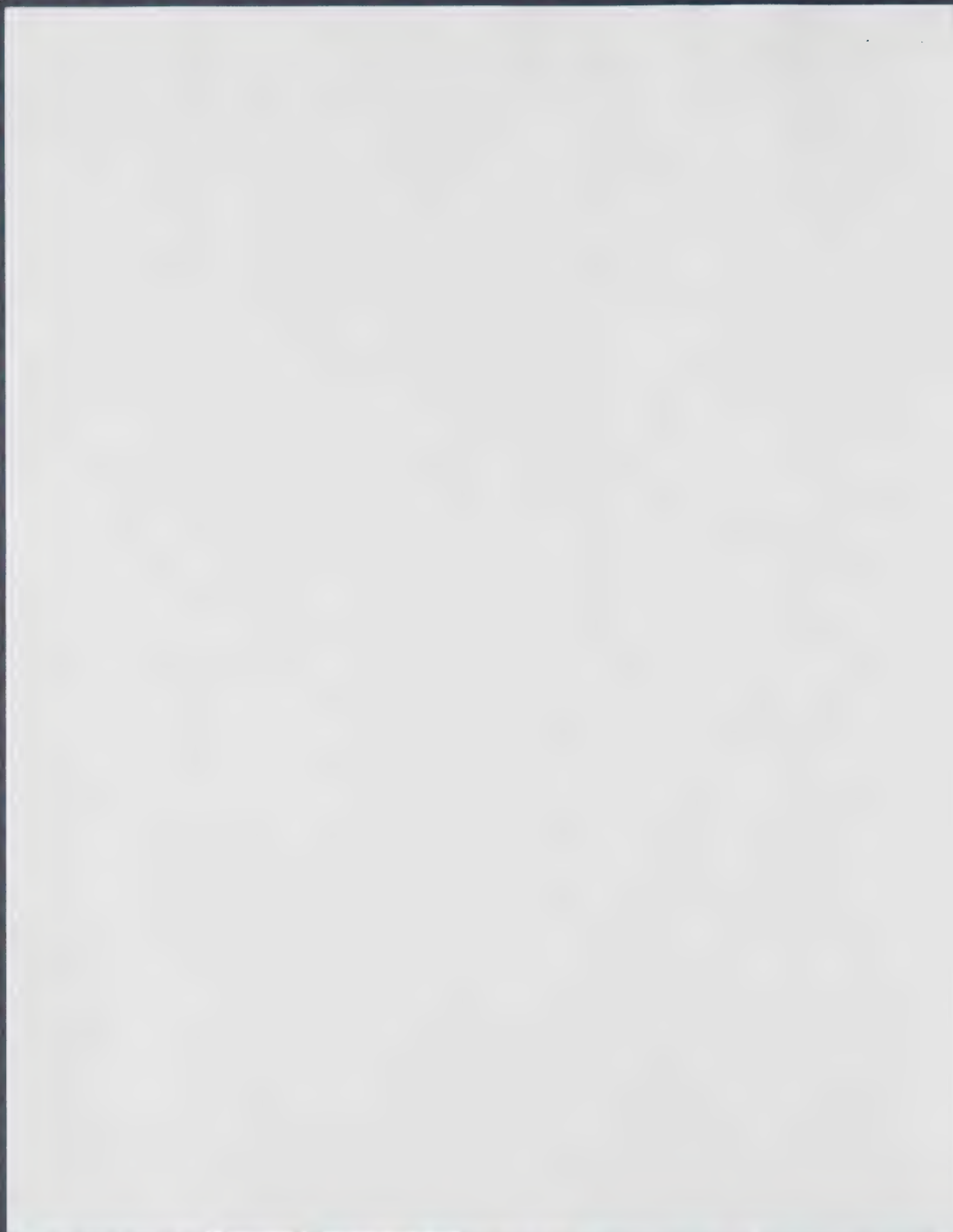
This does not mean, however, that Isabel and I would not be delighted to help you as much as we can, short of loaning our own paintings to the Haggerty. That, however, will not be a great loss because at the moment we have only one fine Dutch musical still life.

We cannot accept your gracious invitation to a concert on December 19th as we will be England at that time.

All good wishes.

Sincerely,

c: Mrs. Dorothy Rapoport





Historical Keyboard Society
O F W I S C O N S I N

26 September 1993

Mrs. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211

P.O. Box 1725
Milwaukee, WI 53201-1725
Phone (414) 258-8490

Dear Mrs. Bader,

My dear friend and supporter, Dorothy Rapoport, called to tell me of her recent conversation with you regarding the desire of the Historical Keyboard Society to mount a seventeenth-century exhibit featuring musical iconography in Dutch paintings and prints. As artistic director for the Society's concert series, my harpsichord studies were in Holland and Germany in 1986. Since then, I have been fascinated by the wealth of masterpieces concerning early music and life in Holland, Germany and England at the time of the Restoration. My teacher in Amsterdam, Ton Koopman (also conductor of the Amsterdam Baroque Orchestra) recently published a book on this subject which lead me to the idea of this exhibition for Milwaukee in conjunction with a humanities-at-large program and several concerts. The project is slated for May 1995.

With your love of Dutch art, I had so hoped that you and your husband would review my ideas and sources of iconography with the hope of participation in this event. The exhibit would also feature costumes and musical instruments which I am coordinating with Lawrence Libin at the Metropolitan Museum and Edward Maeder at the Los Angeles County Museum of Art. The prints and paintings would, of course, be the focal point of the exhibition.

Little did Dorothy and I know of your strained relationship with the Haggerty Museum. Since I am one of only 15 people in the county (and only two in the Midwest) to receive a grant from the National Endowment for the Humanities for Public Programming, I had to move quickly to secure a place for the exhibition. Perhaps I should have come to you personally upon conception of the idea. The music critics agree that should this exhibition come to fruition, combined with the music and dance of Restoration England that the Historical Keyboard Society will mount, it will be an extraordinary event for the public-- one that will draw national attention.

I truly wish there was some way to bridge the impass with the Haggerty so the greater public can reap the benefit of such a project. I also sincerely hope that I have not compromised Dorothy's relationship with you as she so generously volunteered to bring this to your attention. Though I am in Washington, D.C. at the National Endowment this week, I would be happy to talk to you about this, to listen to your counsel, and perhaps look at alternatives to the project, upon my return October 3.

May I extend tickets to our December 19 concert at All Saints' Cathedral when the Society presents the Dutch recorder virtuoso Marion Verbruggen with the original instrument group, Ensemble Musical Offering.

Sincerely,

Joan Parsley

Joan Parsley
Joan Parsley, Artistic Director





ALFRED BADER FINE ARTS

DR. ALFRED BADER

February 28, 1994

ESTABLISHED 1961

Ms. Barbara J. Peltz
7917 - 19th Avenue
Kenosha, Wisconsin 53143

Dear Ms. Peltz:

The pair of very nice flower still lifes have been offered to me before, and I told the other agent that \$55,000 is a retail price on which I could not make any money.

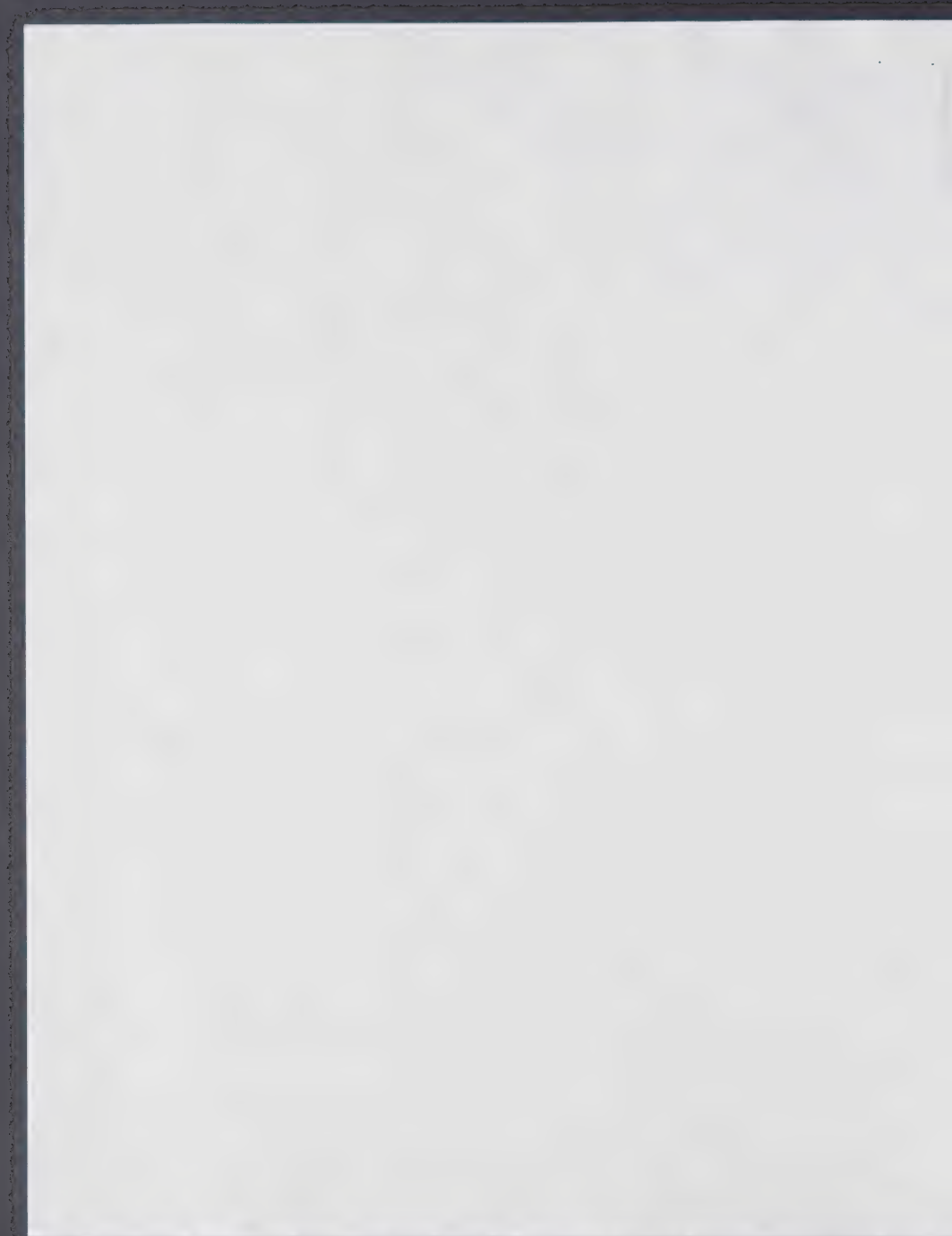
As you know, I am not very interested in 19th century paintings such as the Danish portrait.

Thank you for thinking of me.

Sincerely,

Enclosures

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



February 22, 1994

Dear Dr. Bader:

I have enclosed laser copies of two (2) still life oil paintings. They are privately owned in Italy. They are believed to have been painted by Italian artist GASPARO LOPEZ (who is also known as GASPARO DEL FIORE). Other detail is as follows:

Painted circa 1680

Size: 22x32 inches (without frame)

Oil on canvas

The frames are not of period but of the 19th century

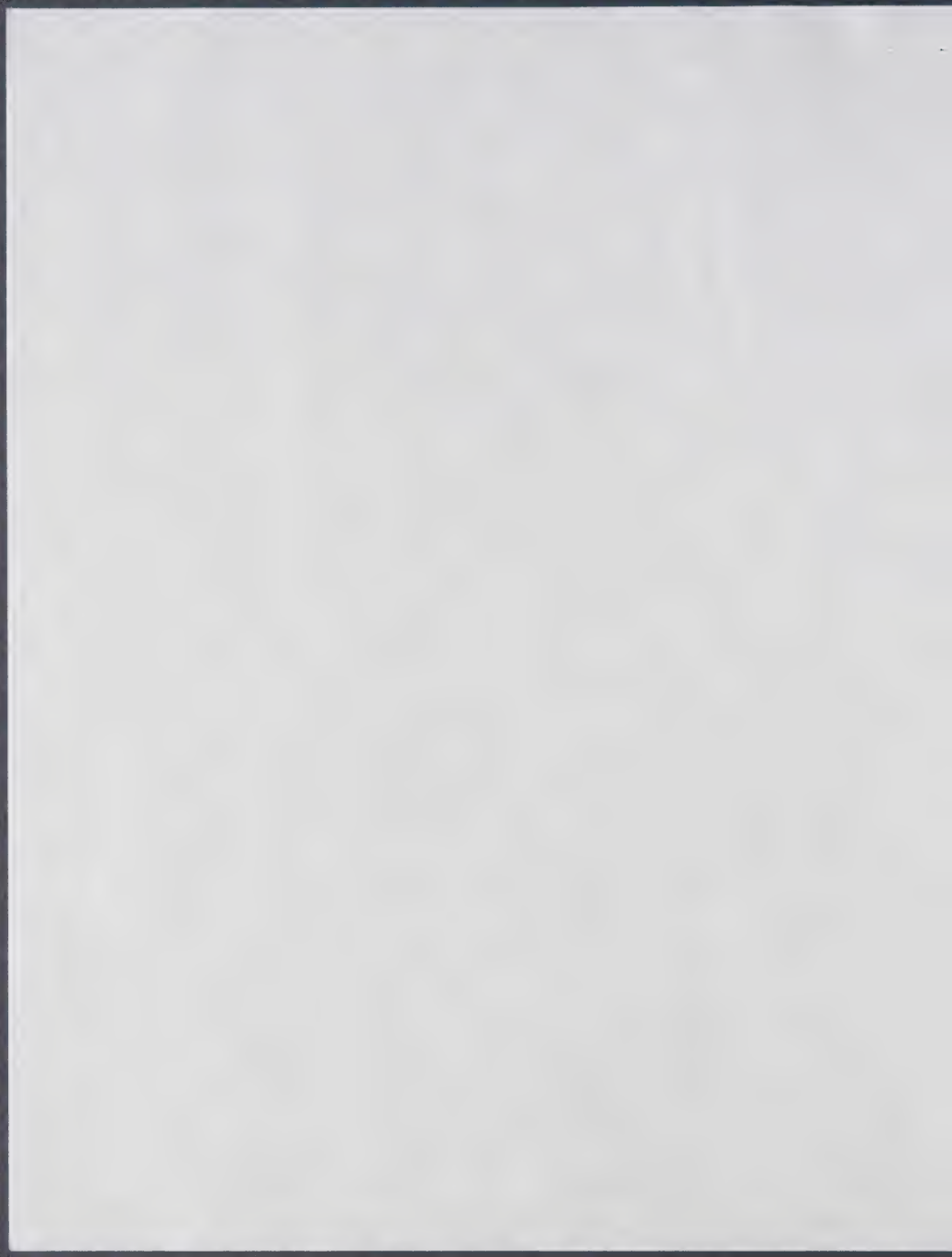
The paintings have been relined and there is no restoration; the period and condition will be guaranteed

One painting represents the man vase with suit of armor; the other represents the woman draped over the bench with the vase of leaves of maturity in the background.

The owner is asking \$55,000 for the pair (plus my 5%)

I also know of a Danish oil painting in Lake Forest, IL. The artist is CONSTANTIN HANSEN (1804-1880). It is a portrait of a woman wearing a black dress with lace collar. It is signed. The woman (owner) that described it to me said that it is quite large. I haven't seen it but will get a photo of it if you could have the slightest interest (in this artist). If you haven't interest whatsoever I will not inquire further. The woman did furnish the following to me over the phone (as it appears on the back side):

Dansk
Maler
Date 1804-1880
Malet Balandt Andet-Den
Grundlougivende
Rigsdag/y

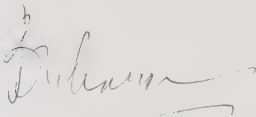


Page 2

The painting has been in the same family for many, many years. There is no idea of value -- that detail, you are the wisest.

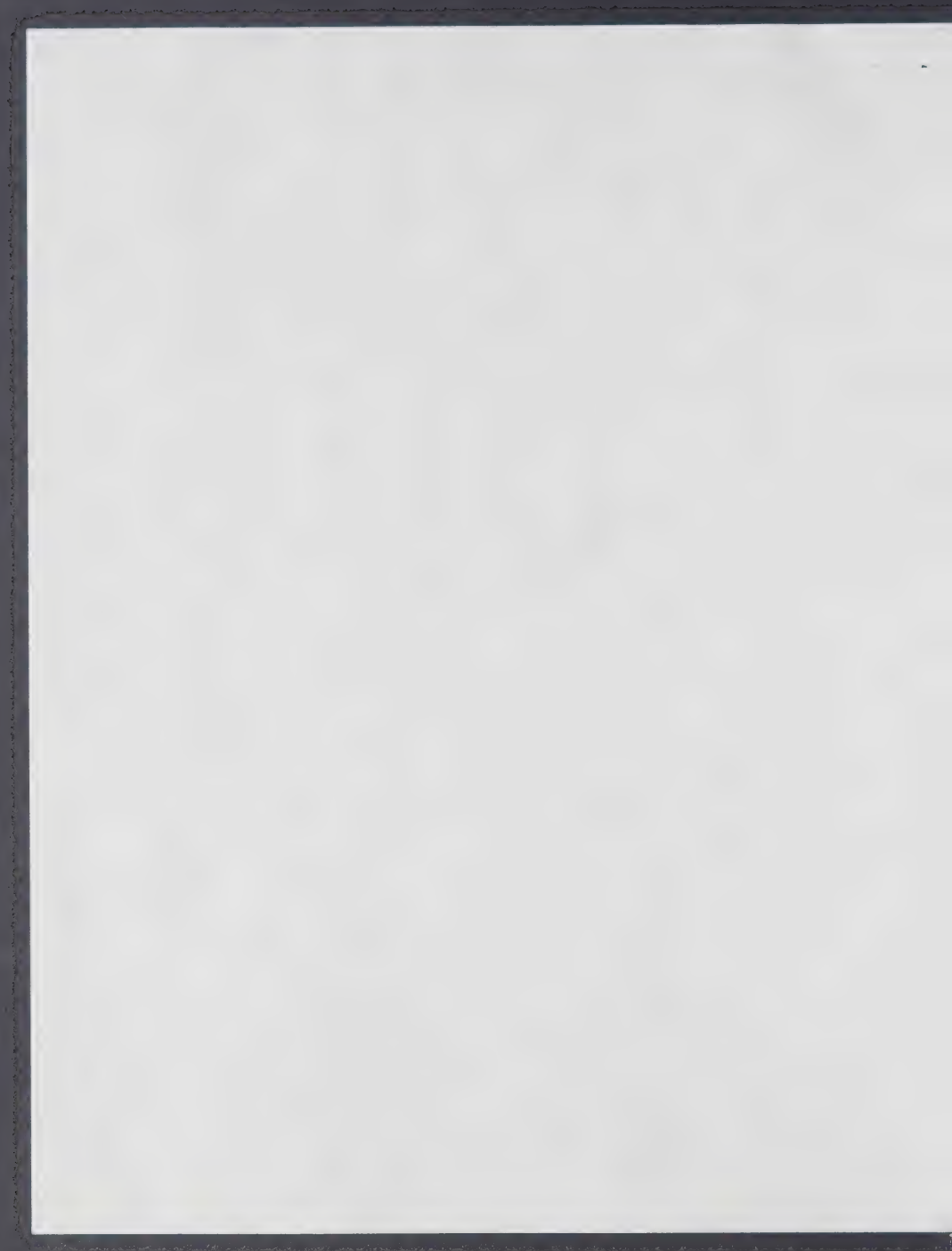
Your thoughts would be very much appreciated.

Thank you kindly -- and take care,

A handwritten signature in cursive script, appearing to read 'Barbara J. Peltz', with a decorative flourish at the end.

Barbara J. Peltz

(Note phone number change: 414-654-4379)





ALFRED BADER FINE ARTS

DR. ALFRED BADER

March 3, 1993

ESTABLISHED 1961

Mrs. Barbara Peltz
7917 - 19th Avenue
Kenosha, Wisconsin 53143

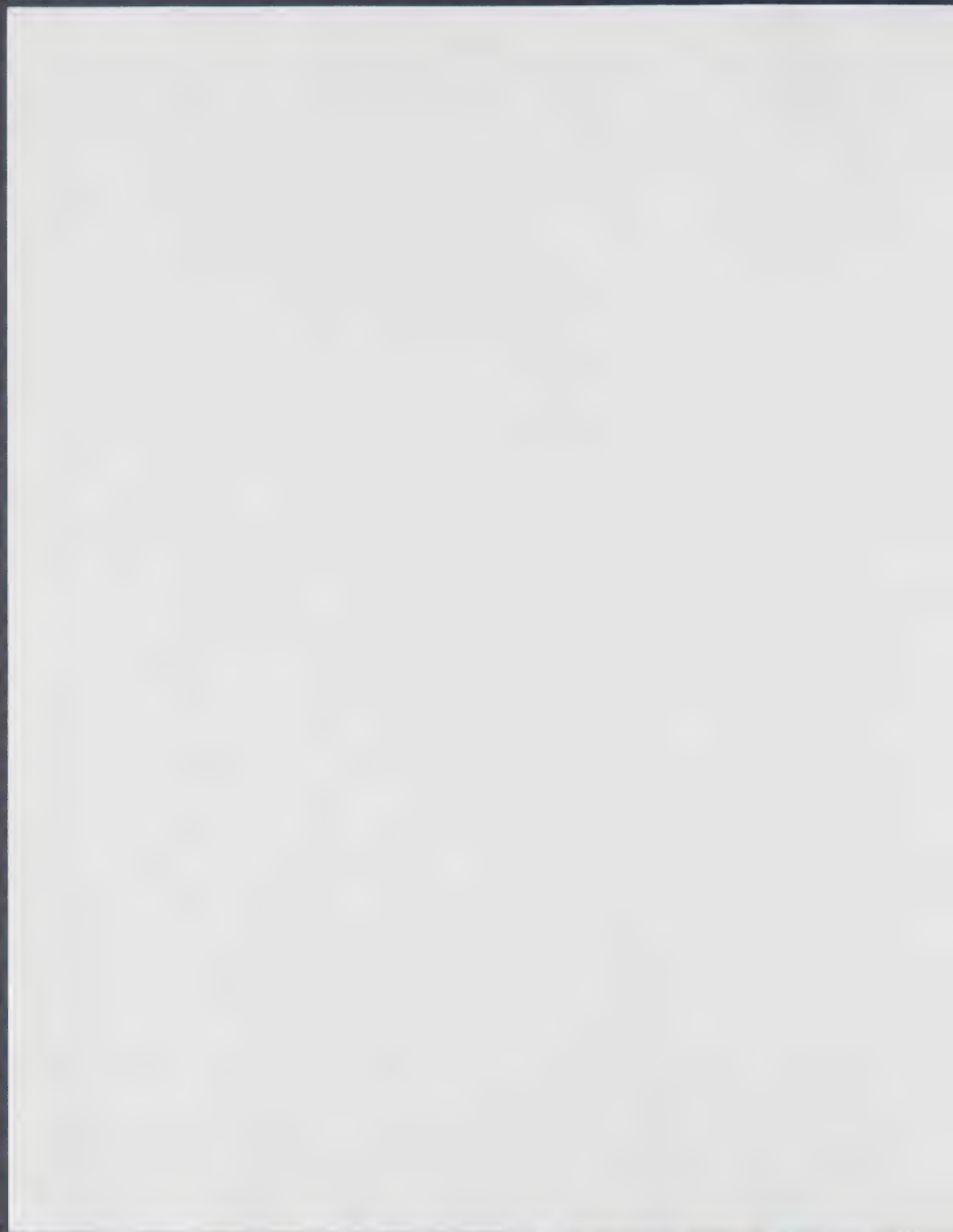
Dear Mrs. Peltz:

Just a note to confirm our agreement that if Mr. Joel Friedland purchases my still life by van Es for \$100,000, I will send you your commission for \$5,000, immediately after Mr. Friedland's check is cleared by the bank.

Best wishes.

Sincerely,

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

February 22, 1993

ESTABLISHED 1961

Mrs. Barbara Peltz
7917 - 19th Avenue
Kenosha, Wisconsin 53143

Dear Mrs. Peltz:

The various works attributed to Rubens have been making the rounds, trying to find suckers who will pay such high prices. Last December I was able to buy one of Rubens' major works, all done by himself, for \$1.6 million, and I am not going to buy works like that which were done largely by his workshop for over twice that sum.

From now on, please offer me only paintings which come from private parties whom you know.

The van Es is on panel, 21 x 27-3/4 inches. It was sold at Christie's in New York in March of 1979, Lot 80, for \$39,600. My net price is \$95,000 and you will have to add your commission to this.

I return all of the information on the works by Rubens and the color transparency of the work by Wooton. I do not think I could handle that.

Best wishes.

Sincerely,

Enclosures

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

FEBRUARY 16, 1993

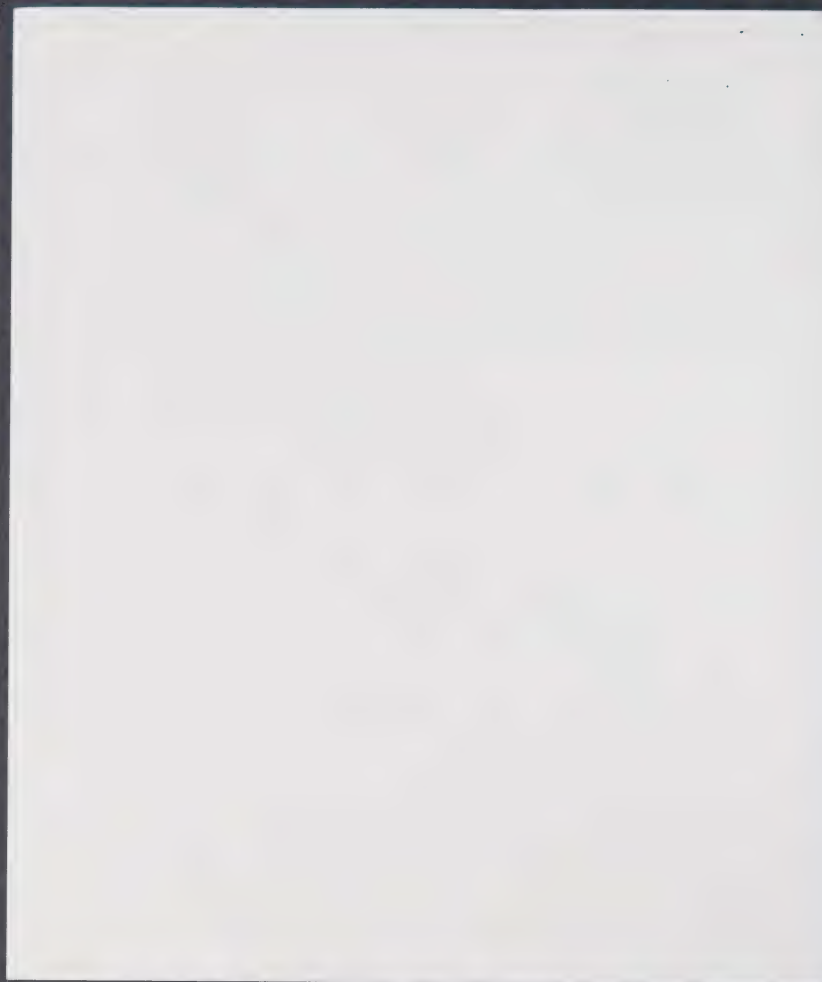
9

DEAR DR. BADER,

JUST A QUICK NOTE -- TO GET YOU WHAT I HAVE THAT COULD BE OF INTEREST TO YOU.

IN GOING THROUGH MY FILES I FIND THAT ALL THE PETER PAUL KUBENS TRANSPARENCIES HAVE BEEN RETURNED. I HAVE ASKED THAT THEY BE RETURNED TO ME SO THAT THEY MAY BE FORWARDED TO YOU. IN THE MEANTIME HERE'S THE INFORMATION I HAVE. WITH THE TRANSPARENCIES THERE WILL BE MUCH MORE DETAIL/HISTORY PER EACH.





3
PETER PAUL RUBENS :

"JESUS ET SAINT JEAN-BAPTISTE ENFANT
SOUS AVEC UN AENEAU"

OIL ON CANVAS 1620-25 125x168 CM

*4.850 MILLION PLUS COMMISSION

"DIE LANDSCHAFT MIT DEM REGENBOGEN"
(LANDSCAPE WITH RAINBOW)

OIL ON PANEL 92.5 x 123 CM

*3.8 MILLION PLUS COMMISSION

"LA BATTAGLIA DELLE AMAZZONI"

OIL ON WOOD 102 x 120 CM 1597-99

*6.9 MILLION PLUS COMMISSION



[The body of the page contains extremely faint, illegible text, likely bleed-through from the reverse side of the page. The text is arranged in multiple columns and paragraphs, but the characters are too light to be transcribed accurately.]

3
"MELEAGRE ET ATALANTE"

OIL ON CANVAS 1620 199 x 177 CM

\$6.9 MILLION PLUS COMMISSION


"SAINT PETER AND SAINT PAUL"

OIL ON BOARD 1614-15 52.5 x 67.3 CM

\$1.4 MILLION PLUS COMMISSION

FRANCISCO GOYA

DR. BADER, IF YOU ARE INTERESTED IN
GOYA "LE TORERO" IS A FABULOUS
PAINTING -- AND VERY PRIVATE. I'M
WORKING DIRECT WITH THE OWNER.
I HAD A BUYER INTERESTED IN ACQUIRING





4
A GOYA WITH A HORSE IN IT THIS IS
THE ONE I FOUND BUT THE BUYER HAS
SINCE RUN INTO FINANCIAL PROBLEMS
(WITH THE IRS) AND HAS DELAYED THE
PURCHASE. HE IS AWARE THAT I WOULD
LOVE TO SELL THIS PAINTING BECAUSE
THE OWNER NEEDS THE MONEY AND
IS ANXIOUS. I HAVE REQUESTED THAT
THE TRANSPARENCIES BE RETURNED. I
HAVE ONE SMALL TRANSPARENCY FOR
EACH (OF 2 GOYA) PAINTINGS.

"LE TORERO" (AS I SAID) IS VERY, VERY
NICE. I'VE ENCLOSED THE FAX SHEET
JUST TO GIVE YOU AN IDEA. IT IS
DATED AROUND 1825. OIL ON CANVAS.



30 x 43 CM.

3.75 MILLION PLUS COMMISSION.

"L'ATTACHE DE LA DILIGENCE" HAS ANOTHER OWNER. IT IS VERY PRIVATE. BECAUSE IT DOESN'T HAVE A HORSE I DIDN'T DO A LOT OF WORK ON THIS ONE. IT IS MORE OF A BATTLE-TYPE PAINTING. I'M NOT SURE OF THE PRICE -- IF THERE IS INTEREST I WILL INQUIRE.

ARE YOU INTERESTED IN ENGLISH ARTIST
JOHN WOOTTON?

"SQUIRREL" IS THE TITLE. (A SLIDE IS ENCLOSED.) OIL ON CANVAS. 1761





6
AND QUITE A LARGE SIZE OF 40x50 INCHES.
11000 POUNDS STERLING PLUS COMMISSION

HAVE YOU INTEREST IN ANTOON VAN DYKE??
I KNOW OF 2 PRIVATE PAINTINGS, BUT
HAVERN'T REQUESTED DETAILS, UNTIL I
HAVE A PARTY INTERESTED IN THE ARTIST.

LOOKING FORWARD TO RECEIVING PHOTOS OF
YOUR ROSES AND VALERIE'S STILL LIFE.
I'D ALSO BE INTERESTED IN YOUR GUARDI
OIL.

"THE NEW BABY" (AS YOU REFER TO IT AS)
WILL BE SHOWN TO A CLIENT OVER
THE WEEKEND I'LL LET YOU KNOW THE



7
OUTCOME.

AGAIN, I ENJOYED MEETING YOU, YOUR WIFE AND DARILYN VERY MUCH. I HOPE WE CAN DO BUSINESS TOGETHER IN THE NEAR FUTURE. ALSO, MY APOLOGIES AGAIN FOR MY HASTY, UNWISE DECISION TO INVITE RICHARD TO OUR MEETING. IF I HAD ANY DOUBTS ABOUT HIM RE HIS HONESTY, ETC. I WOULD HAVE NEVER ASKED HIM ALONG. HE'S NEVER, IN THE ROUGHLY 2 YEARS I'VE BEEN TALKING TO HIM, GIVEN ME REASON TO DOUBT HIM.

I WILL CLOSE FOR NOW BUT LOOK FORWARD TO TALKING TO YOU IN THE NEAR FUTURE.



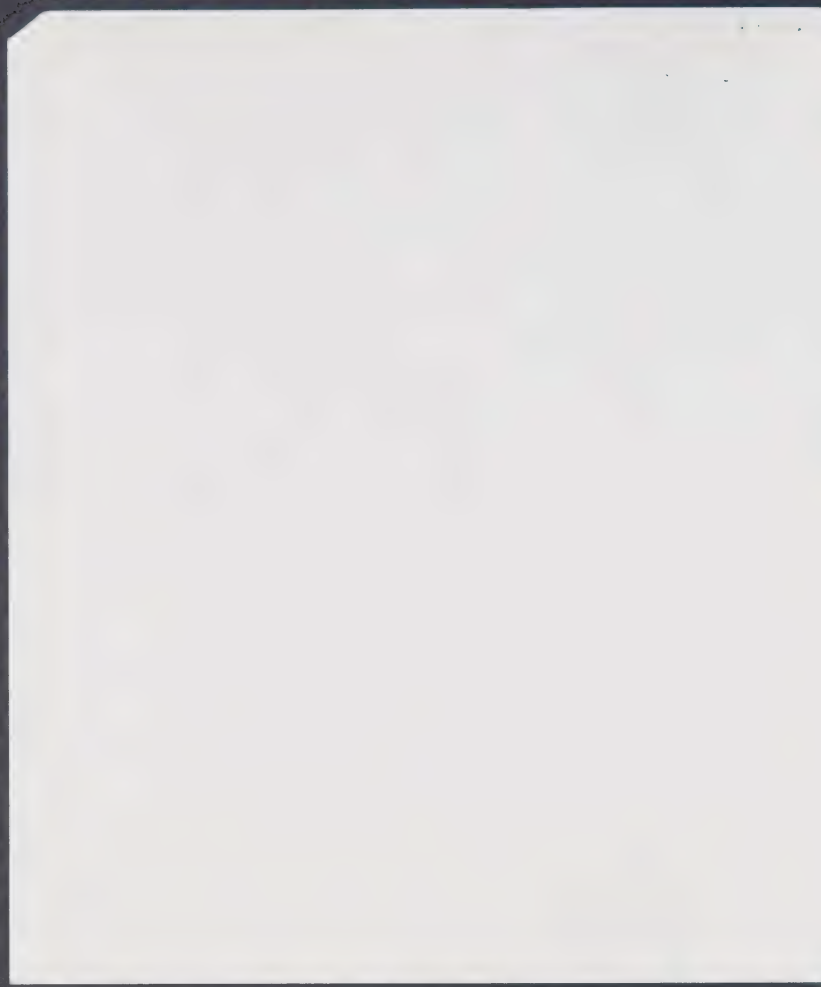
PLEASE DON'T HESITATE TO CALL WITH
QUESTIONS.

Kindest regards,

BARBARA PELTZ _____

414-654-4379





PAUL PENCZNER
1436 Poplar Avenue
Memphis, TN 38104 U.S.A.
(901) 278-3217 or (901) 327-3084

file

DR. ALFRED BADER
c/o ALFRED BADER FINE ARTS
ASTOR HOTEL SUITE 622. - 924 EAST JUNEAU AVENUE
MILWAUKEE / WISCONSIN U.S.A 53202

DEAR DR. BADER!

Enclosed, please find an 8 x 10 color photo of the painting "Lucretia et Tarquinus" painted by:

**Allesandro Varotari - called Padovanino
Born in Padua 1588 - Died in Venice 1648**

Varotari was the son and student of Dario Varotari (1539-1596), who had been associated with Paolo Veronese (1528-1588). Like his father, he was influenced by Veronese and Titian.

Like many artists of this period, he copied Titians's bachanals and also other masters but after his return to Venice, he became one of the most important masters of the Venetian school.

Varotari is represented in many great museums of the world, as well as churches, palaces and collections. We have a list of 35 museums where his art is in the collection, which shows proof that his work is that of a master, and of museum quality.

We also have research papers on the work of Varotari, photocopies of articles by Carolyn Valone: "Padovanino: A New Look, A New Work" in *Arte Veneta*, 1982, and the article by Rodolfo Pallucchini: "Contributi Ala Pittura Veneziana Del Seicento" (Contributions to Venetian Paintings of the Seventeenth Century) in *Arte Veneta*, 1962.

The articles were researched by the Italian Department of the Museum of Fine Art, Budapest, Hungary by Dr. Eva Nyerges and Dr. Istvan Barkoczy.

The size of the painting is 60 1/4 inches by 71 3/4 inches. It is in good condition. The original canvas was relined on canvas. An examination of the painting under ultra violet light shows that no more than 5% of the painting was restored. The restoration was done mostly on the background. No significant part of the painting is restored.

The painting has its original frame, although the frame had to be restored. On the back of the frame is the part of a royal seal.

The painting was purchased in 1947 by Herman Schubath in Berlin, Germany. It was a wedding present to his daughter, Jolanda Schubath Penczner.

We have a receipt of the notarized sale by lawyer Dr. Justus Wegner.

Like I said on the
phone, Peet landscape
looks a bit like a late
Sr Ruysdael - but
it might be vd Croos
or a minor V Coenen
follower.
Padovanino doggy.

Page Two
Varotari

The certification reads as follows:

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It was said that the painting was a wedding present to a Russian princess in the 18th century.

The painting is an original and written documents proved that this painting was sold to the Russian noble family for 165.000 gold rubles.

The painting was in the posession of Mr. Klatt until 1946. After his death, it was sent to Berlin in order to be sold. That is where Mr. Schubath bought it for his daughter, Jolanda, as a wedding present.

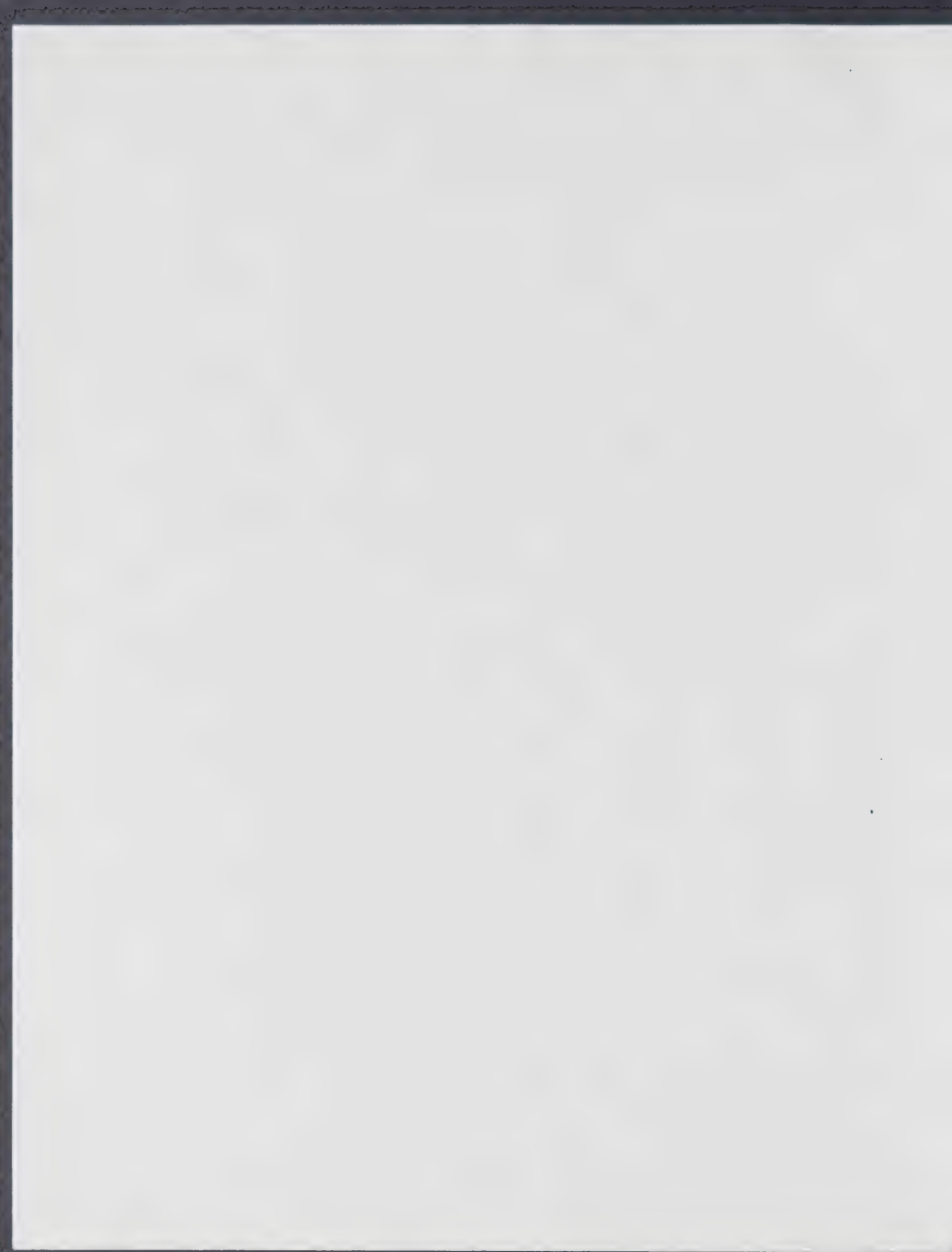
Jolanda Schubath followed her husband, Paul Penczner to the United States and took the painting with her. It is, at present in Memphis, Tennessee and ready for viewing by prospective purchasers.

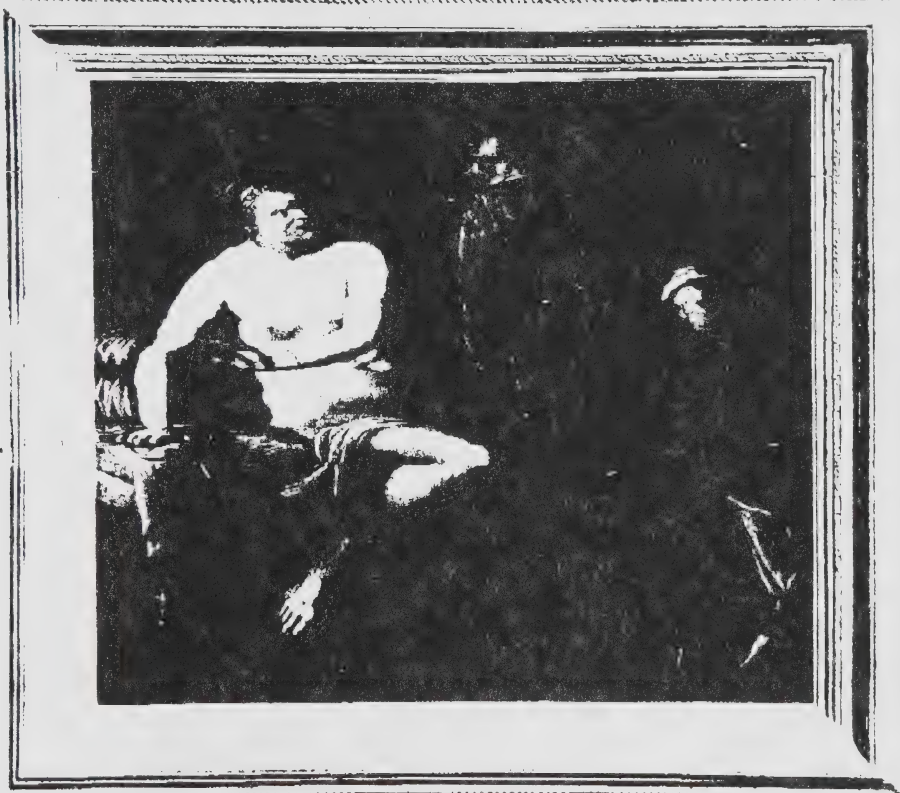
Should you be interested in purchasing this painting, please write to us and we can send you more detailed information.

MEMPHIS, APRIL 11, 94

PAUL PENCZNER

ENC. 2 8x10 COLOR PHOTOS













ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 3, 1994

Mr. Paul Penczner
1436 Poplar Avenue
Memphis, Tennessee 38104

Dear Mr. Penczner:

Isabel and I enjoyed meeting you, and we want to thank you for your kind reception and for loaning us the two photographs of your paintings, which I return.

Your large Italian work is, I believe, an original, although I am not certain whether it is by Varotari or Lambert Sustris. Your asking price of \$25,000 is not unreasonable, but on careful consideration I just can't think of any customer who would buy this from me and give me a profit. As you surely know, many dozens of such mannerist works come up for auction in New York and London every year, and I have never had much luck with them.

Your river scene is certainly 17th century and also certainly not by van Goyen. Unfortunately, it has had a good deal of damage and will require very careful and expensive restoration. I don't think that my offer of \$3,000 was unreasonable.

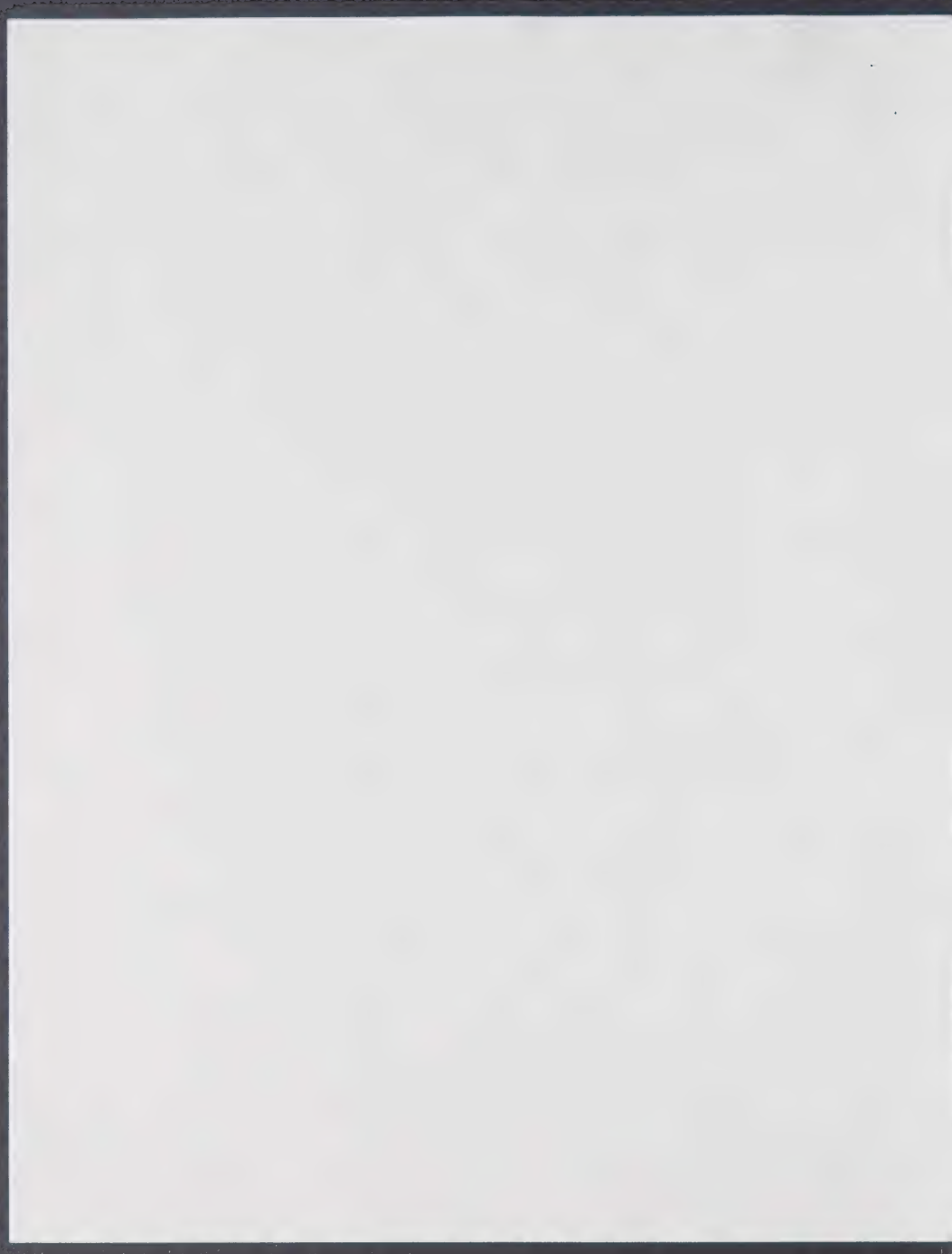
All good wishes.

Sincerely,

Enclosures

c: Mrs. Rena Dewey

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



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1436 Poplar Avenue
Memphis, TN 38104 U.S.A.
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DR. ALFRED BADER

c/o ALFRED BADER FINE ARTS

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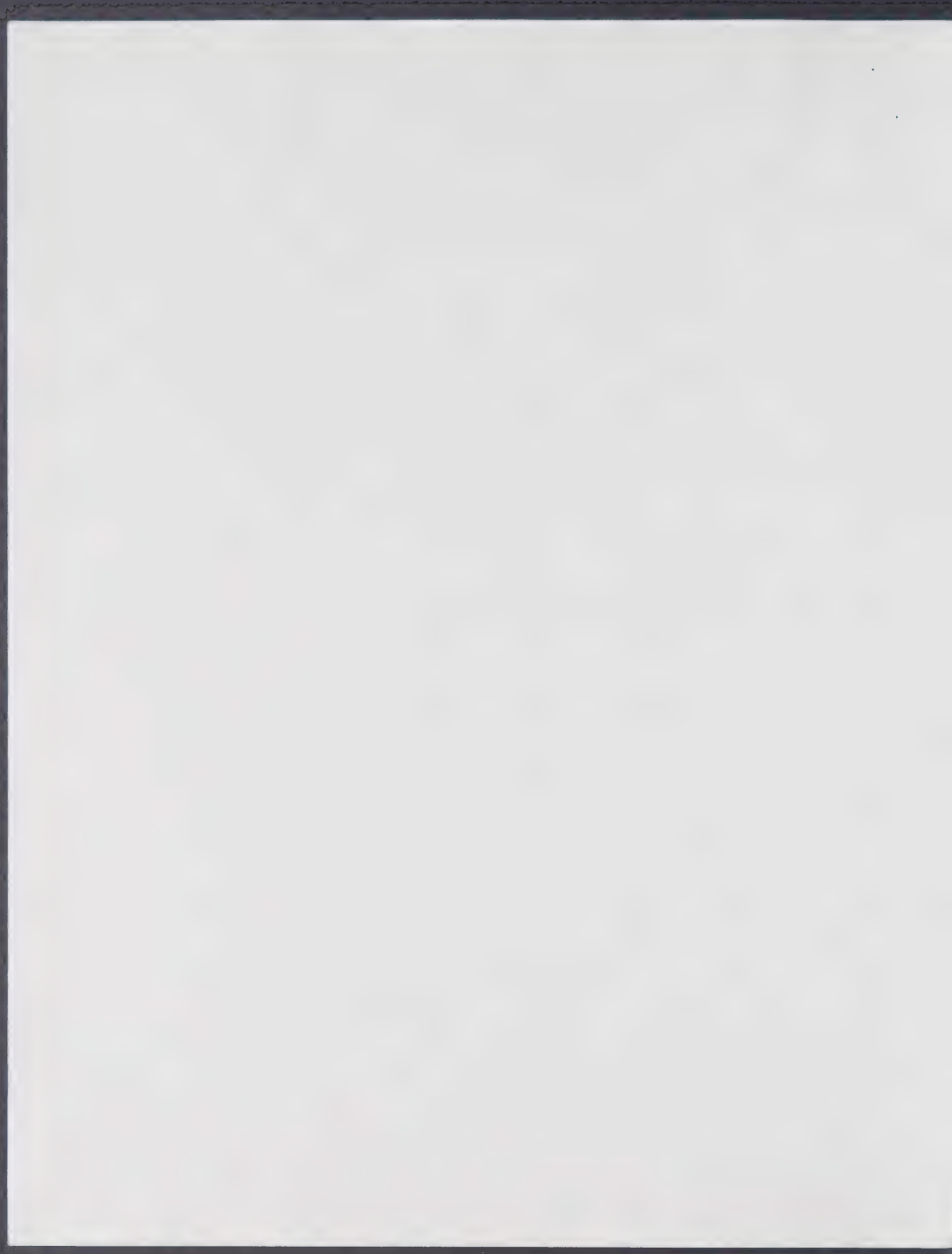
The articles were researched by the Italian Department of the Museum of Fina Art, Budapest, Hungary by Dr. Eva Nyerges and Dr. Istvan Barkoczy.

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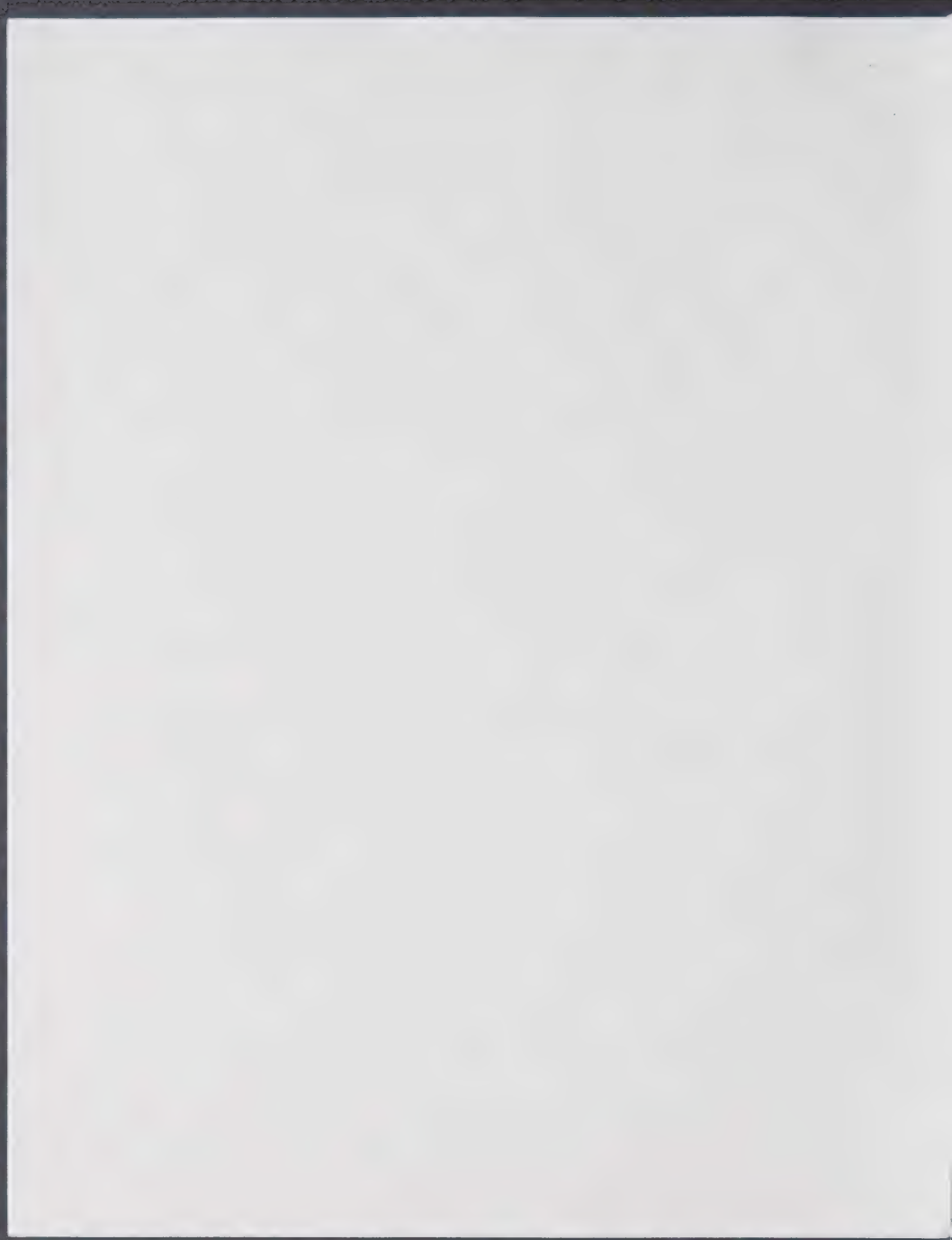
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PAUL PENCZNER

MEMPHIS, APRIL 11, 94

ENC. 2 8x10 COLOR PHOTOS





JAN (JOSEFOS) VANG OYEN (1596-1665)
LANDSCAPE (HARBORSCENE)
19 1/2 x 15 1/8 OIL ON PANEL - FRAMED



VAROTARI - CALLED PADOVANINO - (1588-1648)

5.1

"LUCRETIA ET TARQUINIUS"

60 $\frac{1}{4}$ x 71 $\frac{3}{4}$ - 153 CM x 182 $\frac{1}{2}$ CM - OIL ON CANVAS

PAUL PENCZNER
1436 Poplar Avenue
Memphis, TN 38104 U.S.A.
(901) 278-3217 or (901) 327-3084

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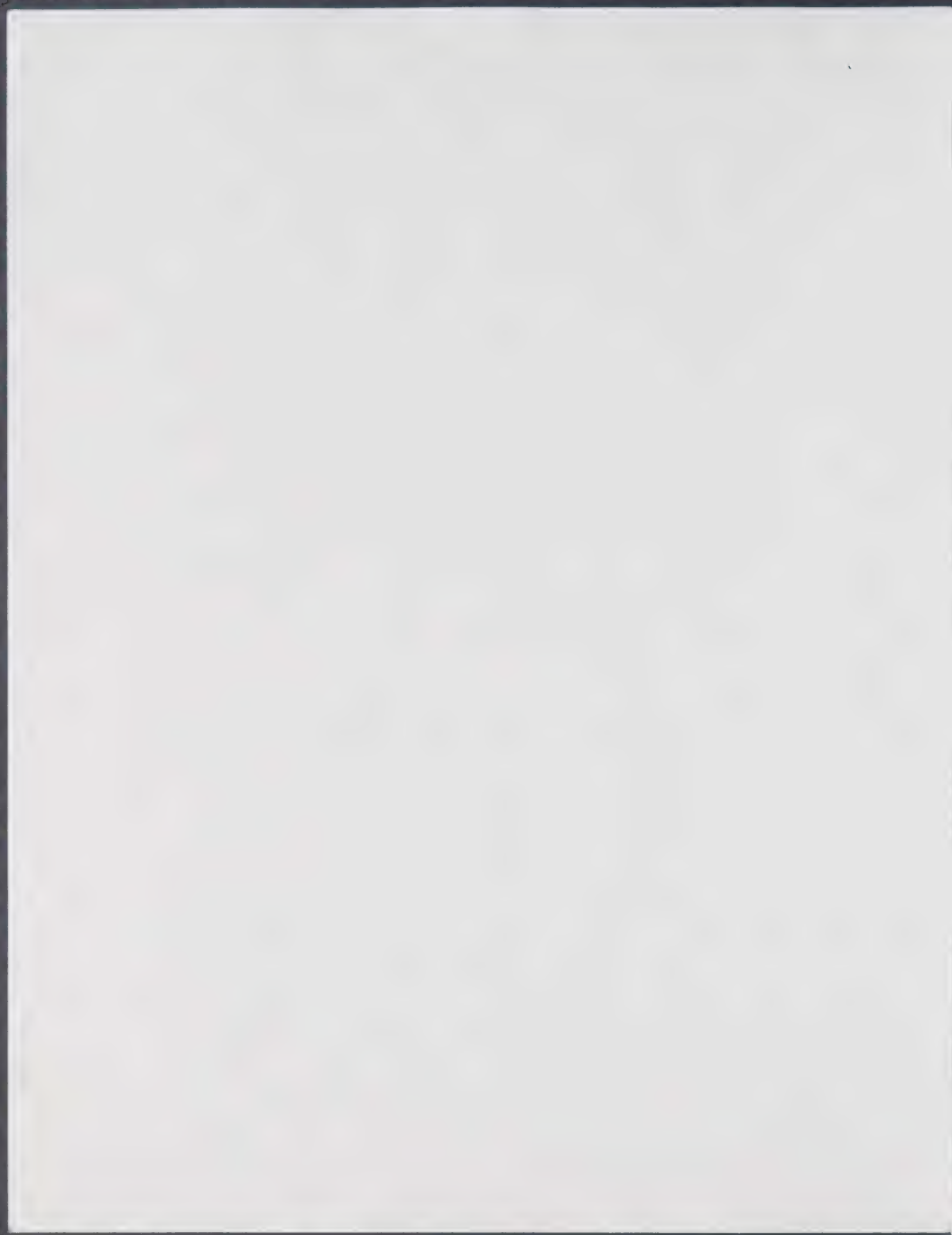
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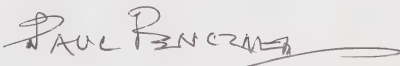
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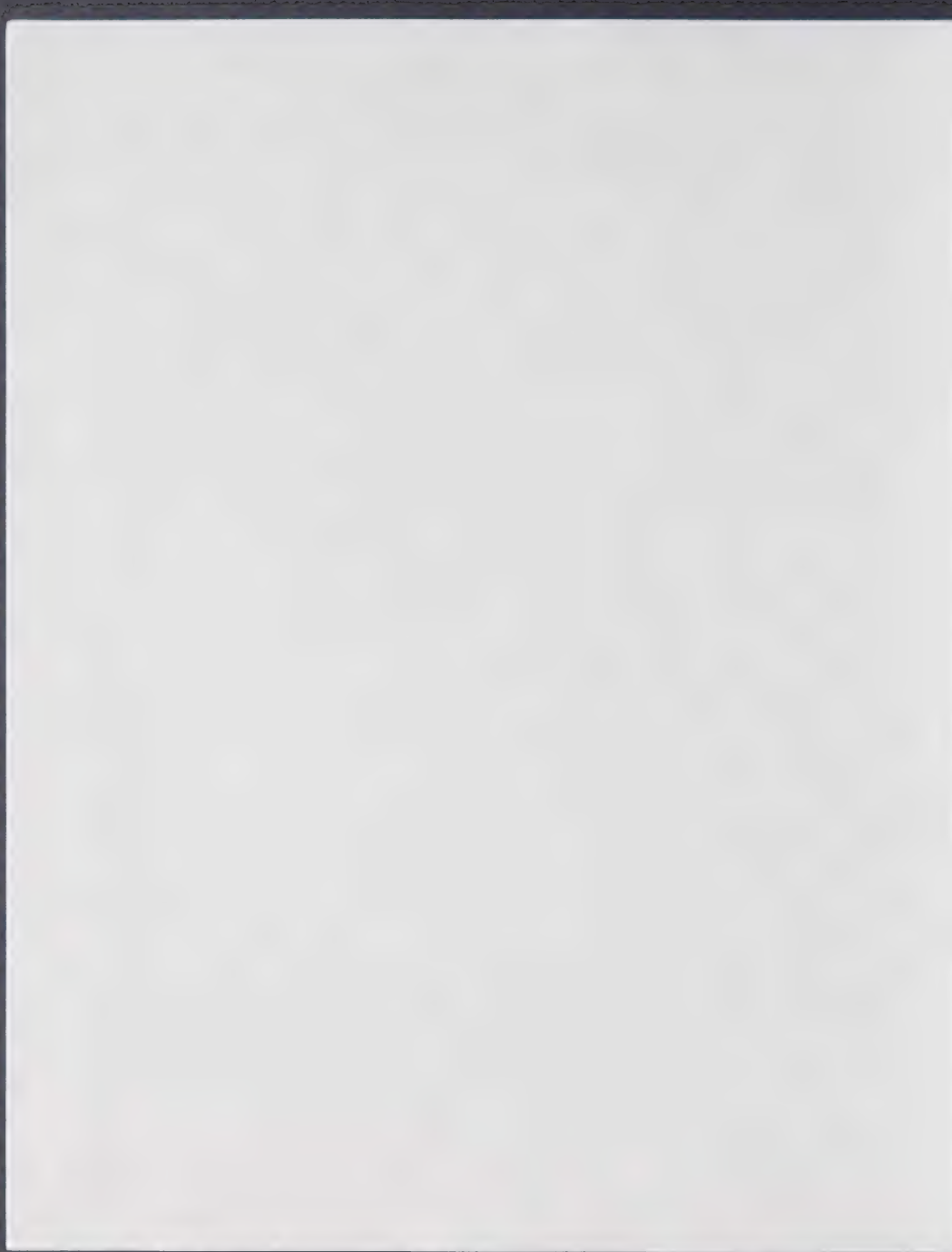
A handwritten signature in dark ink, reading "PAUL PENCZNER" in all caps, with a long horizontal flourish extending to the right.

MEMPHIS, APRIL 11, 94

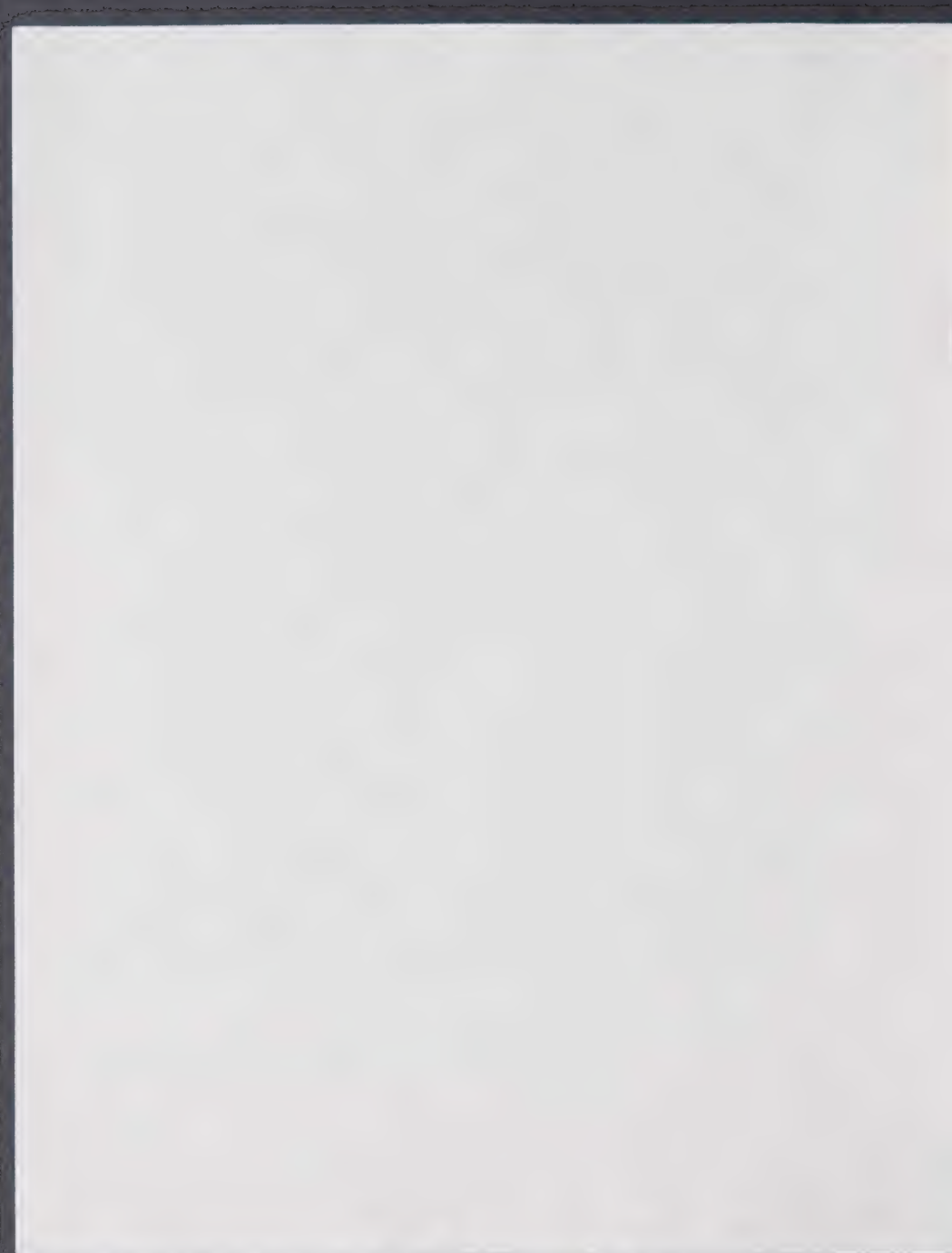
ENC. 2 8x10 COLOR PHOTOS









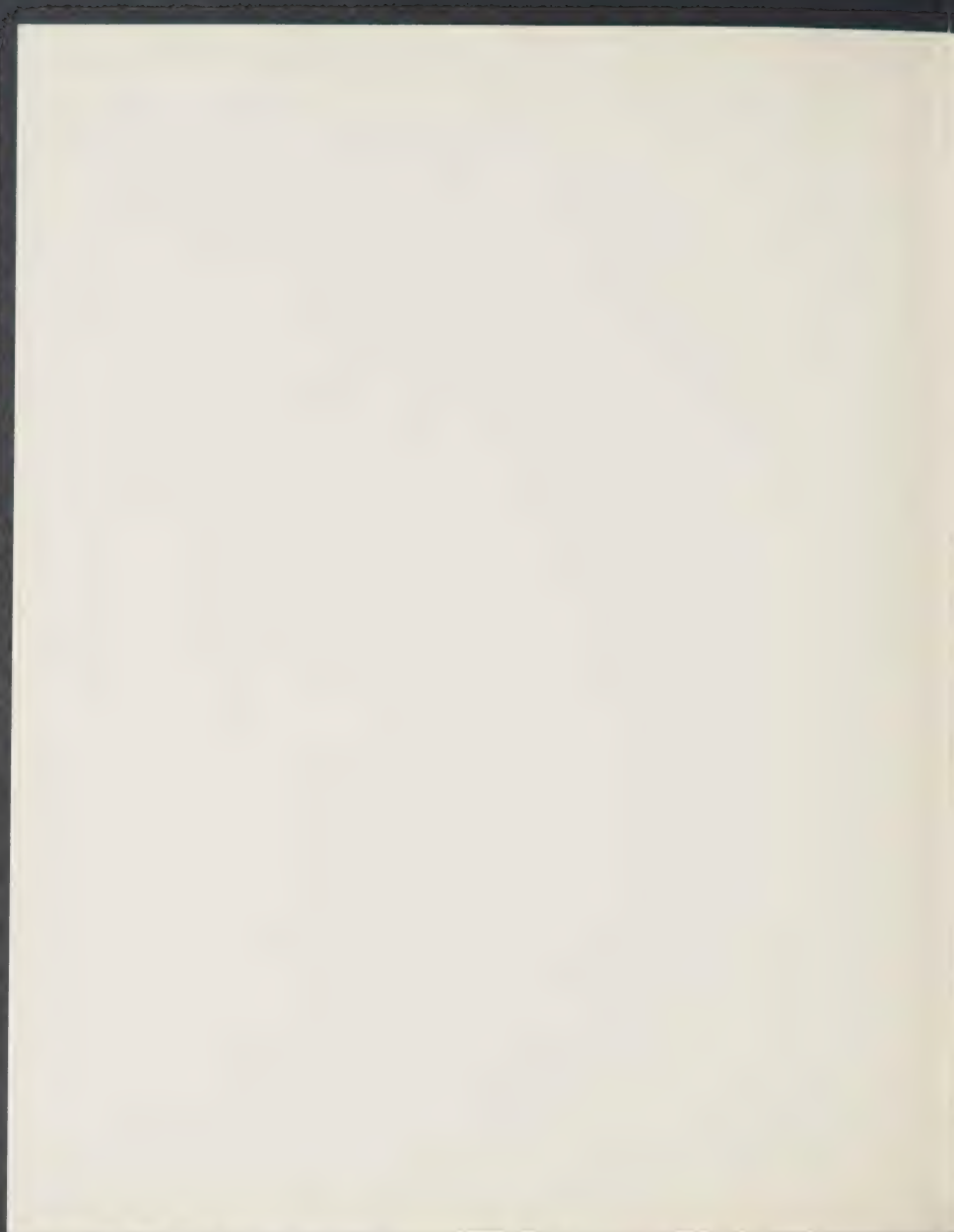


PAUL PENCZNER

A BOUQUET FOR MEMPHIS



The Dixon Gallery and Gardens



A BOUQUET FOR MEMPHIS

Paintings

by

Paul Penczner

in

cooperation with

The Memphis Garden Club

April 15-May 6, 1979

The Dixon Gallery and Gardens

Memphis, Tennessee

Board of Directors

D. Nelson Adams	Allen B. Morgan, Jr.
Charles H. Allgood	Morrie A. Moss
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Edwin J. Toth, Gardens Director
Reba Russell, Curator of Education
Charlotte Snow, Business Manager
Jewel Rogers, Educational Assistant
Madge L. Clark, Membership Secretary
Elaine Dunn, Gallery Assistant
Haywood Nichols, Gallery Technician
Floyd Douglass, Assistant Gallery Technician

Foreword and Acknowledgements

A Bouquet for Memphis is, in a way, an extension of our Gardens and the floral world into the Gallery. The dominant subject of this exhibit is the iris, Tennessee's state flower, the grace, elegance and beauty of which capture our imagination.

Paul Penczner, the artist, says of these paintings, "I painted the Irises because of their beauty. They are like moody, colorful, poetic women, full of life. It was interesting to observe, as I painted, how the buds opened, came to full life, to full colors, and how sad it is to see the flowers grow old, lose their color, their form, tire and die. The flowers grown outside are full of color, vigor and energy . . . and are painted directly from nature with oil paints."

Another important aspect of this exhibition is the oil graphic technique which Mr. Penczner has developed in recent years. He calls it "a new way of painting in which I make a graphic drawing using wax pencils directly into wet, white or multi-colored paint. The unlimited combinations of the drawing, the white underground, and the surface colors give a new dimension to the painting. The Impressionists used the juxtaposition of colors; I am etching the colors into wet paint for new color effects and combinations. All of the works in this show are painted with acrylics and/or oils on either masonite or board."

We are grateful to Paul Penczner for this visual feast and hope that our friends and visitors will share our enthusiasm.

Our gratitude goes to The Memphis Garden Club, co-sponsor of this exhibition, whose members have created the floral arrangements for the occasion.

We also want to thank the staff of The Dixon Gallery and Gardens for their dedication and hard work in preparation for this exhibition.

Michael Milkovich
Director

Catalogue

1. <i>Blue and Green Harmony</i>	24 x 18"
2. <i>Blue Jean Girls</i>	10 x 8"
3. <i>Blue Like Your Eye</i>	8 x 10"
4. <i>A Bouquet for Memphis*</i>	40 x 30"
5. <i>Chinese Blues</i>	10 x 8"
6. <i>Conversation</i>	10 x 8"
7. <i>Spanish Girls</i>	10 x 8"
8. <i>A Flower for Hugo Dixon</i>	10 x 8"
9. <i>Flowers of Love</i>	10 x 8"
10. <i>The Friday Flower</i>	10 x 8"
11. <i>The Friendly Lady</i>	10 x 8"
12. <i>Girls of Martinique</i>	10 x 8"
13. <i>I Like You in Green Silk</i>	10 x 8"
14. <i>I Like Your Blue Dress</i>	10 x 8"
15. <i>I Love Your White Mink</i>	10 x 8"
16. <i>Lady of the House</i>	10 x 8"
17. <i>The Tennessee Iris</i>	10 x 8"
18. <i>Memphis Ladies</i>	10 x 8"
19. <i>The Memphis Queen</i>	10 x 8"
20. <i>Mexican Blues</i>	10 x 8"

**Illustrated on front cover*



No. 8 *A Flower for Hugo Dixon*



No. 17 *The Tennessee Iris*

21. <i>Moonflowers</i>	10 x 8"
22. <i>Olive and Gold</i>	10 x 8"
23. <i>Pillango</i>	10 x 8"
24. <i>Pink Silk</i>	10 x 8"
25. <i>Tuesday Morning Flower</i>	10 x 8"
26. <i>Southern Still Life</i>	40 x 30"
27. <i>The Field Bouquet</i>	20 x 24"
28. <i>The Sunday Flowers</i>	10 x 8"
29. <i>Sunflowers in Brown Vase</i>	30 x 24"
30. <i>Sunflowers in White Vase</i>	30 x 24"
31. <i>The Teenagers</i>	10 x 8"
32. <i>The Little Blue and White Bouquet</i>	8 x 10"
33. <i>The Thanksgiving Bouquet</i>	20 x 24"
34. <i>The Thursday Flower</i>	10 x 8"
35. <i>The Southern Gold</i>	24 x 30"
36. <i>The Victorian Vase</i>	30 x 24"
37. <i>The Wednesday Flower</i>	10 x 8"
38. <i>The Yellow Queen of Texas</i>	10 x 8"
39. <i>You Never Open Your Heart</i>	10 x 8"



No. 27 *The Field Bouquet*



No. 35 *The Southern Gold*

Biographical Notes

Paul J. Penczner

Born 1916, Hungary

Studied in Hungary, Austria and Germany

Member: National Society of Painters in Cascin; Southern Watercolor Society; Tennessee Watercolor Society; American Artists Professional League.

Exhibited: Smithsonian Institution, Washington, D.C.; Philadelphia Academy of Fine Arts, Philadelphia, PA; El Delgado Museum, New Orleans, LA.

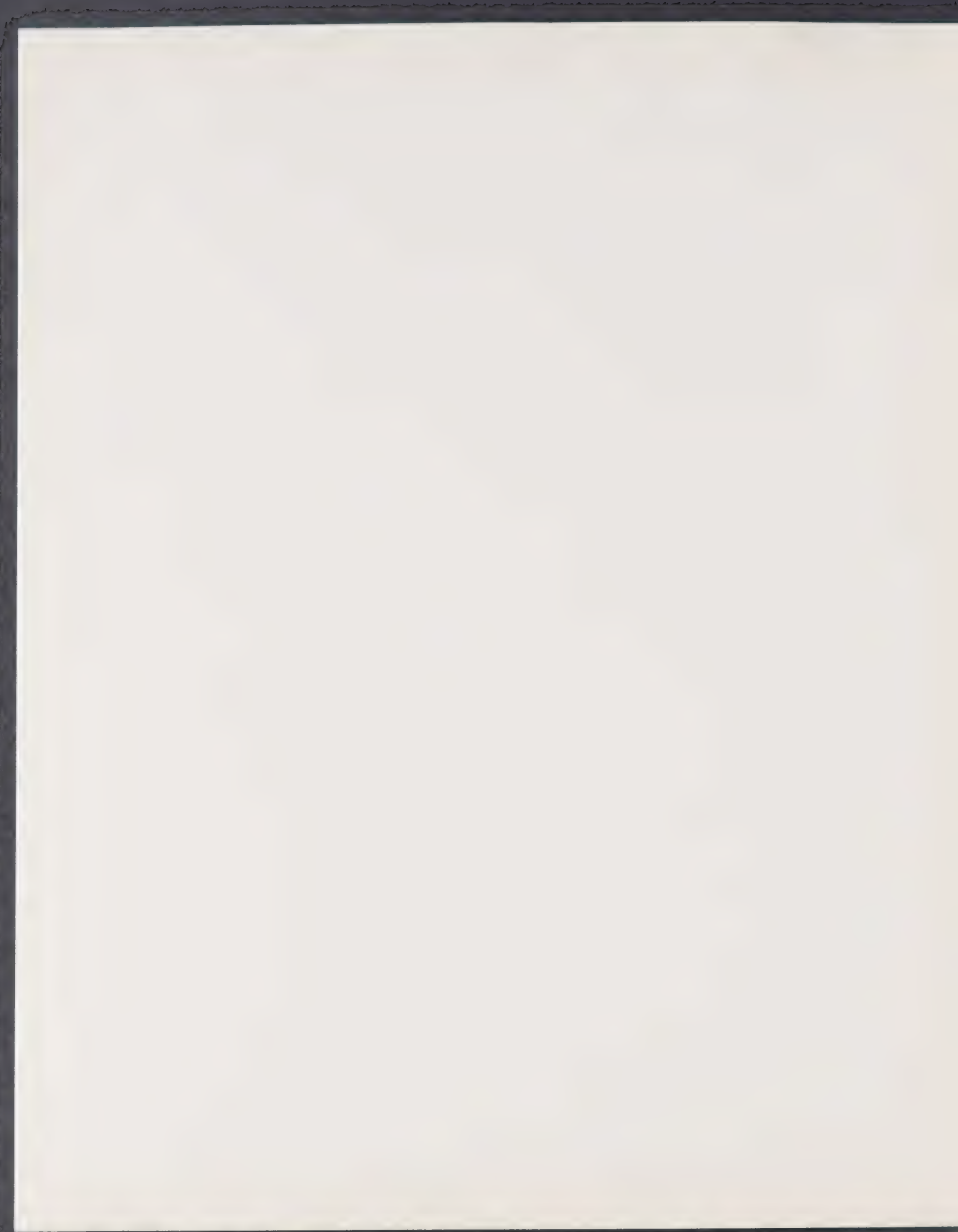
One Person Exhibitions: Brooks Memorial Art Gallery, Memphis; Nashville Parthenon, Nashville, TN; Tennessee Botanical Gardens and Fine Arts Center, Nashville, TN; Lubbock Art Center, Lubbock, TX; Marie Buie Museum, Oxford, MS; McCaughen-Burr Galleries, St. Louis, MO; Delta State College, Cleveland, MS; Missourian Exhibition, Cape Girardeau, MO.

Permanent Collections: The Vatican; Family of Sir Winston Churchill; Senator Byrd; Miss Marguerite Piazza; University of Tennessee; University of Missouri; Florida State University.

Listed: *International Directory of Arts*; *Who's Who in American Art*; *Who's Who in the South*.

Founder and Director of Penczner's Fine Art School, Memphis.







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 21, 1994

Ms. Janice E. Pergoli
c/o Mrs. F. V. Pergoli
4434 N. 84th Street
Milwaukee, Wisconsin 53225

Dear Ms. Pergoli:

How good is your memory?

Way back in February of 1981, you sent me a letter with a letter from a Mr. John Andreas Christensen in Canada, and I enclose those letters.

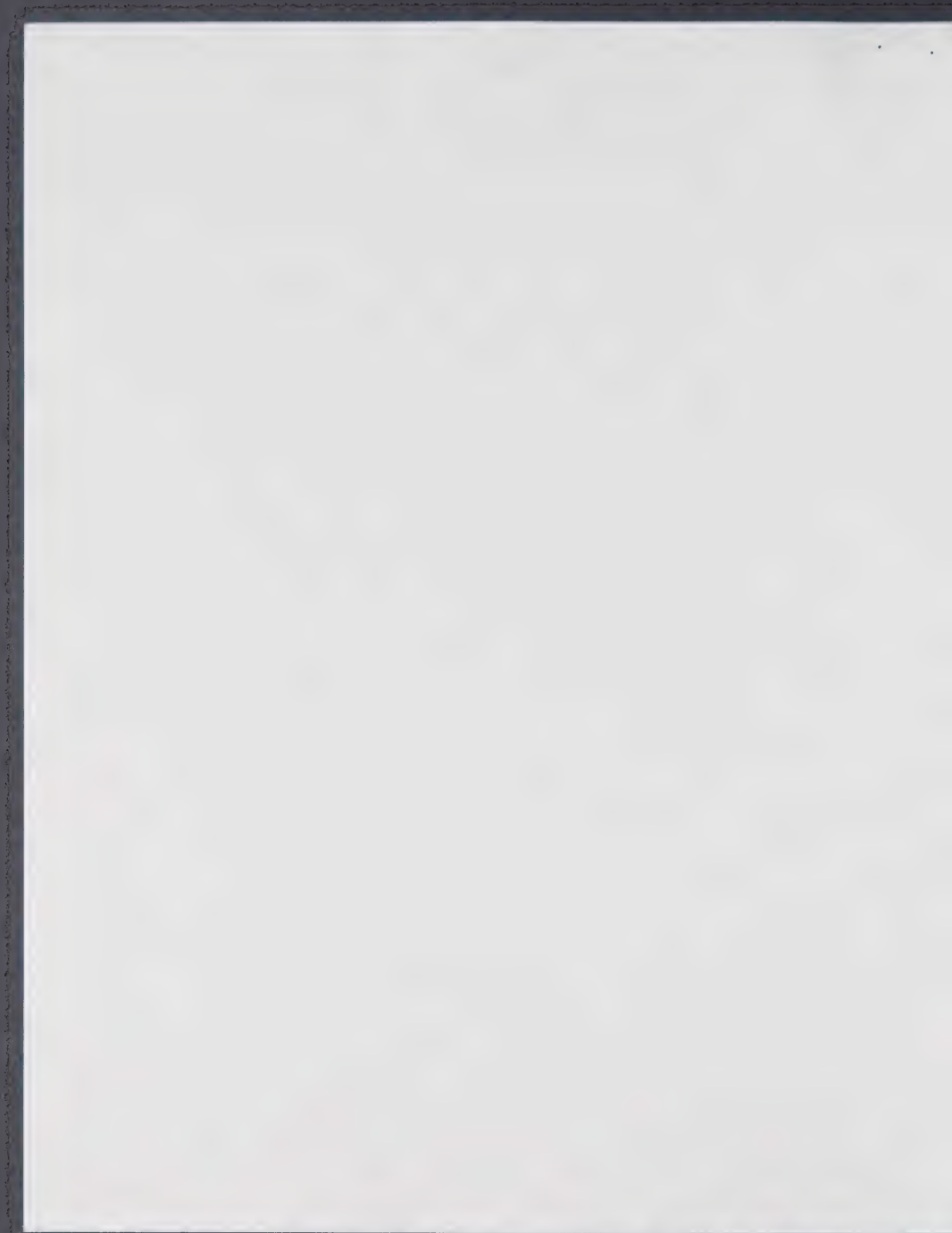
You told me in your letter that you love happy endings, so I am happy to tell you that I met with Mr. Christensen at the Toronto airport a little while ago, took two of my Biberstein's, and he purchased both for \$500. Clearly, he liked them very much, and I will offer him some more.

When I called the Department of City Development of Milwaukee to try to contact you, no one there could tell me where you are. Luckily, there are only three Pergoli's listed in the Milwaukee telephone directory, and the very first I called was your mother. What a bit of luck.

All good wishes, and again many thanks.

Sincerely,

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





Department of City Development

Housing Authority
Redevelopment Authority
City Plan Commission

February 26, 1981

William Ryan Drew
Commissioner

John Bechler
Deputy Commissioner

Ervin J. Golembiewski
Deputy Commissioner

Vance Coleman
Deputy Commissioner

File Reference: DCD:JP:mjc

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

Dear Dr. Bader:

Thank you very much for agreeing to give your address to Mr. John Christensen who is inquiring about the location of Franz Biberstein's paintings. I'm sure he will be elated to discover the existence of your collection of Biberstein paintings.

Because of my interest and involvement in this project from its beginning, if I may, I would like to keep in touch with you to see how this progresses (I love a happy ending).

Thank you again for your kindness. I'm sure Mr. Christensen will contact you as soon as he receives my letter.

Sincerely,

JANICE E. PERGOLI
Management Assistant

4434
M
of 110
N 844 St.
53225
7. v. P. 81

286 5900

HARVARD UNIVERSITY

OFFICE OF THE PRESIDENT

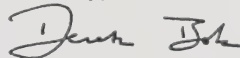
MASSACHUSETTS HALL
CAMBRIDGE, MASSACHUSETTS 02138

February 27, 1981

Dear Dr. Bader:

Even constant correspondence cannot adequately acknowledge all you do in service and good gifts for the University. Thanks ever so much for your most recent gifts to the Fogg for the Bader Fund for Drawings and to the Library to support our Visual Collections. You may be sure they will be put to good use.

Sincerely,



Derek C. Bok

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

John Andreas Christensen

P.O. Box 70,
Gravenhurst, Ontario.
Canada

January 27, 1981.

Milwaukee Redevelopment Authority,
c/o City Hall,
MILWAUKEE, Wisconsin,
U.S.A.

Dear Sirs:

Re: Franz Biberstein

An article in Tuesday, January 27, 1981 issue of the Toronto Globe & Mail with respect to the activities of your organization in an attempt to restore a mosaic in one of your city's mansions caught my eye. I am interested in a citizen of Milwaukee, Wisconsin who died there in 1930. Franz Biberstein was born in Switzerland in 1850 and came to Milwaukee in about 1884 when it was known as the Munich of America. Mr. Biberstein originally came to Milwaukee to join a group who were engaged in painting panoramas and when this activity came to an end, he travelled out west spending two summers with Baron Shaughnessy travelling and painting in the Selkirks and Rocky Mountains.

In about 1919, Biberstein was engaged by the decorating committee of the Oneida County Courthouse at Rhinelander, Wisconsin, to paint murals in the Court House and two of his murals remain to-day depicting the logging scene on the Wisconsin River.

It is said that Mr. Biberstein was in love with the mountains and painted many mountain scenes. I have tried to track down any

*I have 30 +
40 of Biberstein's work*

John Andreas Christensen

mountain scenes that he would have painted while in Canada, but have been unsuccessful. I am now curious to know whether some place in or about Milwaukee there is a cache of Biberstein paintings of his favourite mountains. I believe that at one time, Biberstein's paintings formed part of a collection at the Milwaukee General Gallery and I am also advised that at one time a painting of his hung in the reference room of the Public Library in Milwaukee. Although I have written to the Milwaukee Journal to confirm this and obtain particulars, I have not had a reply. I would, therefore, be very pleased to receive any information which you might have in your archives and historical references which reflects this interest in the Milwaukee artist and his work.

*X Journal
Source disputed*

Yours very truly,



John A. Christensen



ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 1, 1994

ESTABLISHED 1961

Mr. Frank Perri
Perri Fine Arts
30 Aylesbury Circle
Madison, Connecticut 06443

Dear Mr. Perri:

In response to your letter, I return the photographs, with thanks.

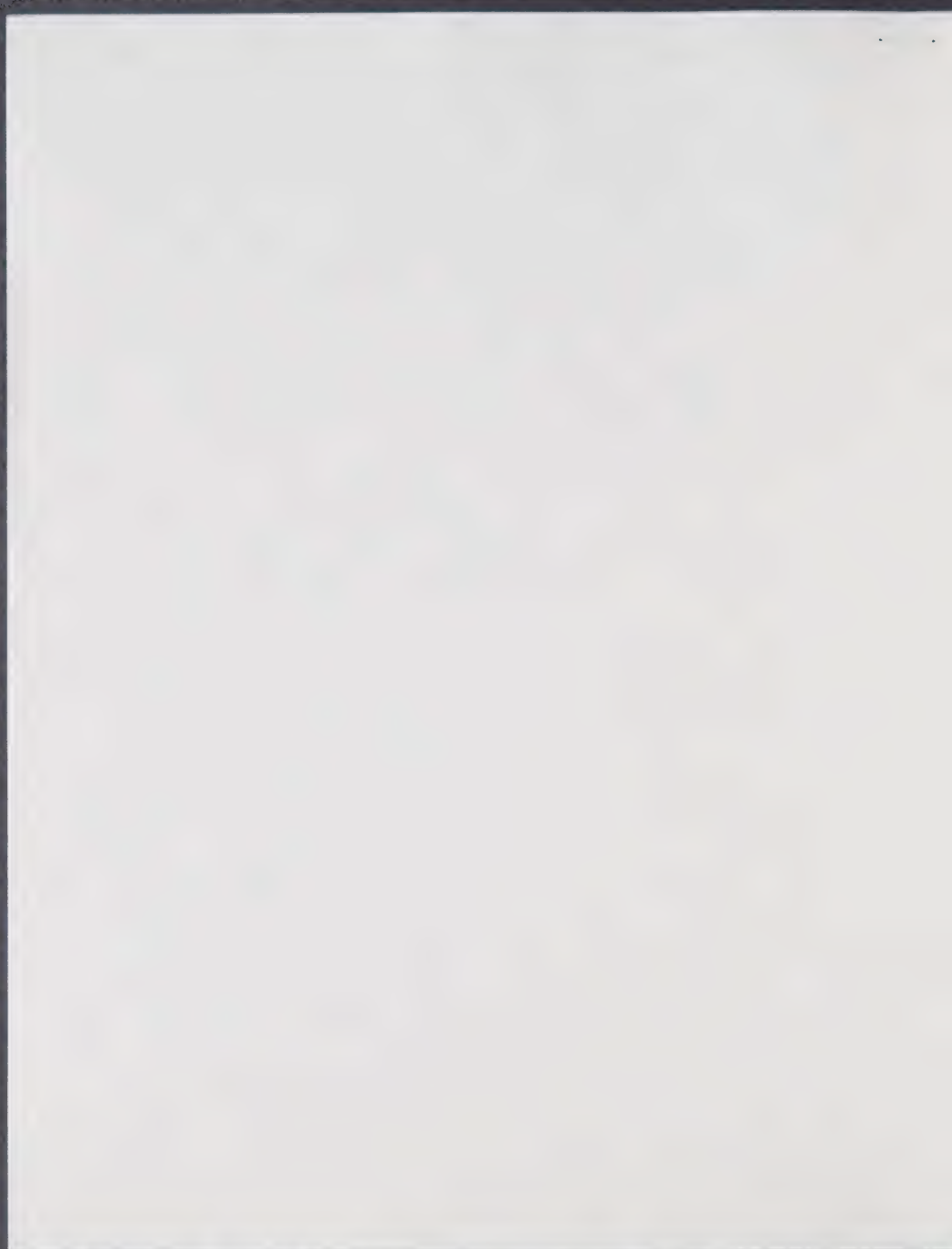
The pictures are quite attractive, but the prices you are asking are retail prices and, hence, not of interest to me.

Thank you for thinking of me.

Sincerely,

Enclosures

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



PERRI FINE ARTS

30 AYLESBURY CIRCLE, MADISON, CT 06443

12031245-3363

203-245-3155

July 20, 1994

Dear Mr. Hader,

Enclosed are photos of the two paintings I discussed with you
today on the telephone.
They are as follows:

Perrie Lundens
oil on panel
10" x 13"
signed and dated (date illegible) lower middle on plack
ATF period style Spain, circa 17th cent.
PRICE \$ 15,000,

Andreas Martin
oil on canvas
14" x 20"
signed lower right
ATF period style Spain, European 17th cent.
PRICE \$ 15,000,

Morton C. Bradley of Arlington MA. cleaned both paintings directly
after purchase. The Martin was relined with aluminum backing at that
time. Neither painting has been touched since, and are in pristine
condition. Hope to hear from you soon, until then a respite.

Sincerely yours,

Perri Fine Arts
PERRI FINE ARTS

PERRI FINE ARTS
30 AYLESBURY CIRCLE
MADISON, CT 06443
203-245-3155

THE UNIVERSITY OF CHICAGO
LIBRARY



101 New Bond Street, London W1Y 0AS
Telephone: 071-629 6602

To: Dr Alfred Bader
Alfred Bader Fine Arts

From: Sarah Lidsey
Old Master Paintings

19 April 1994

Dear Dr Bader

Unfortunately we were not successful in bidding on Lot 102 in our sale this morning. The Heda realised £7500.

Yours sincerely

Sarah

Sarah Lidsey

Oh

Others liked it too.

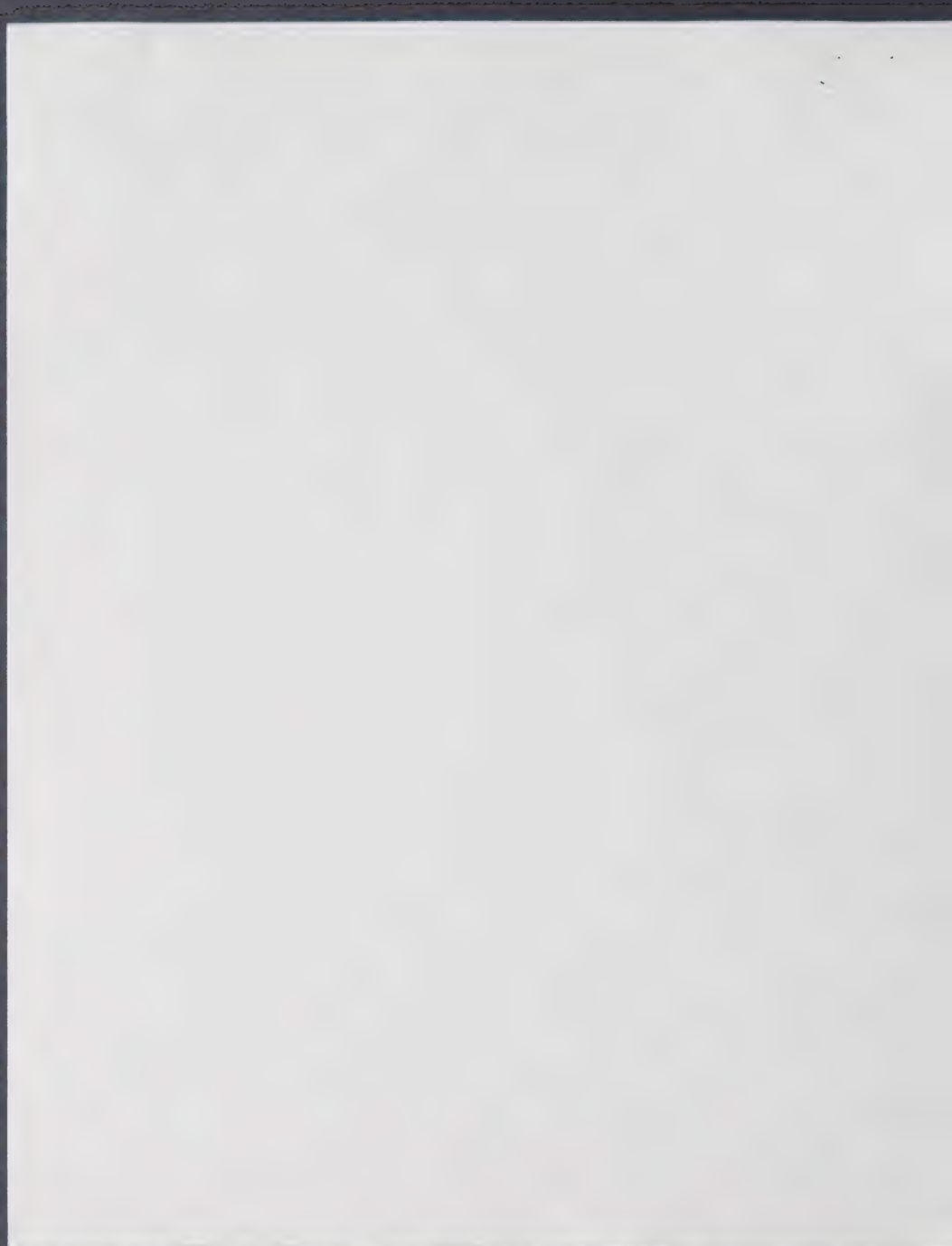
'Corinth' brought \$1100 -

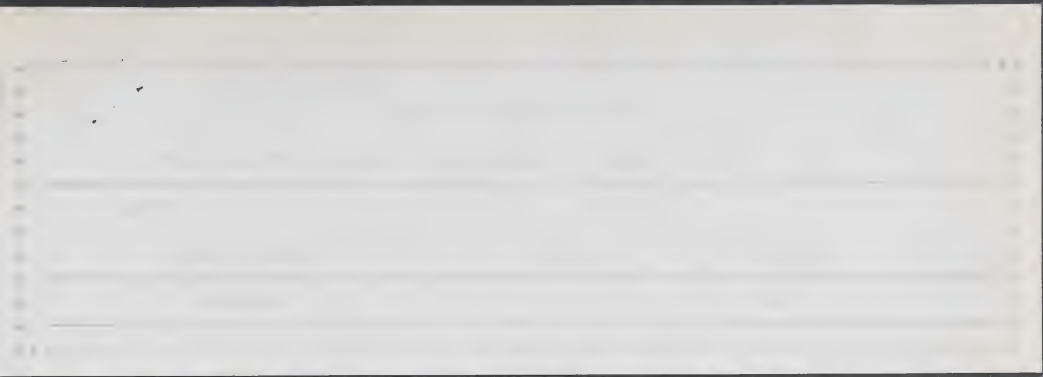
so ugly!

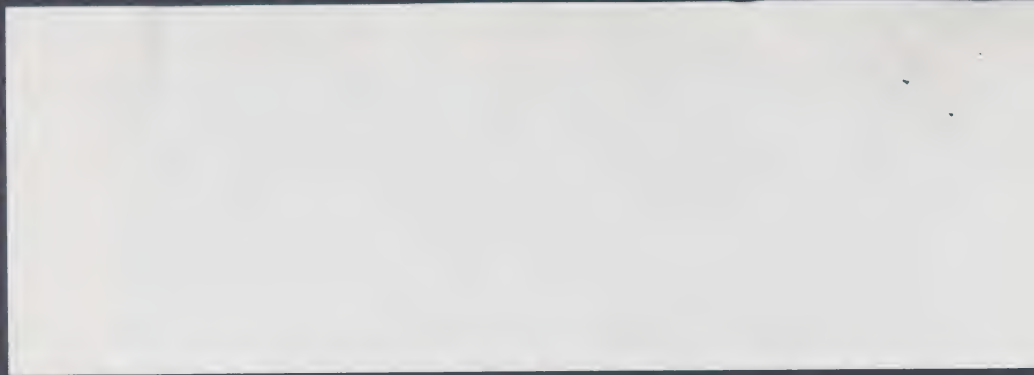
*What about Bega
at Christie's on Friday?*

Best wishes

Anna









ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 5, 1994

Via Fax 011 44 71 629 8876

Ms. Sarah Lidsey
Phillips
101 New Bond Street
London W1Y 0AS
England

Dear Ms. Lidsey:

Could you please send me your condition report on Lot 102, the Circle of Hada,
in your April 19th sale.

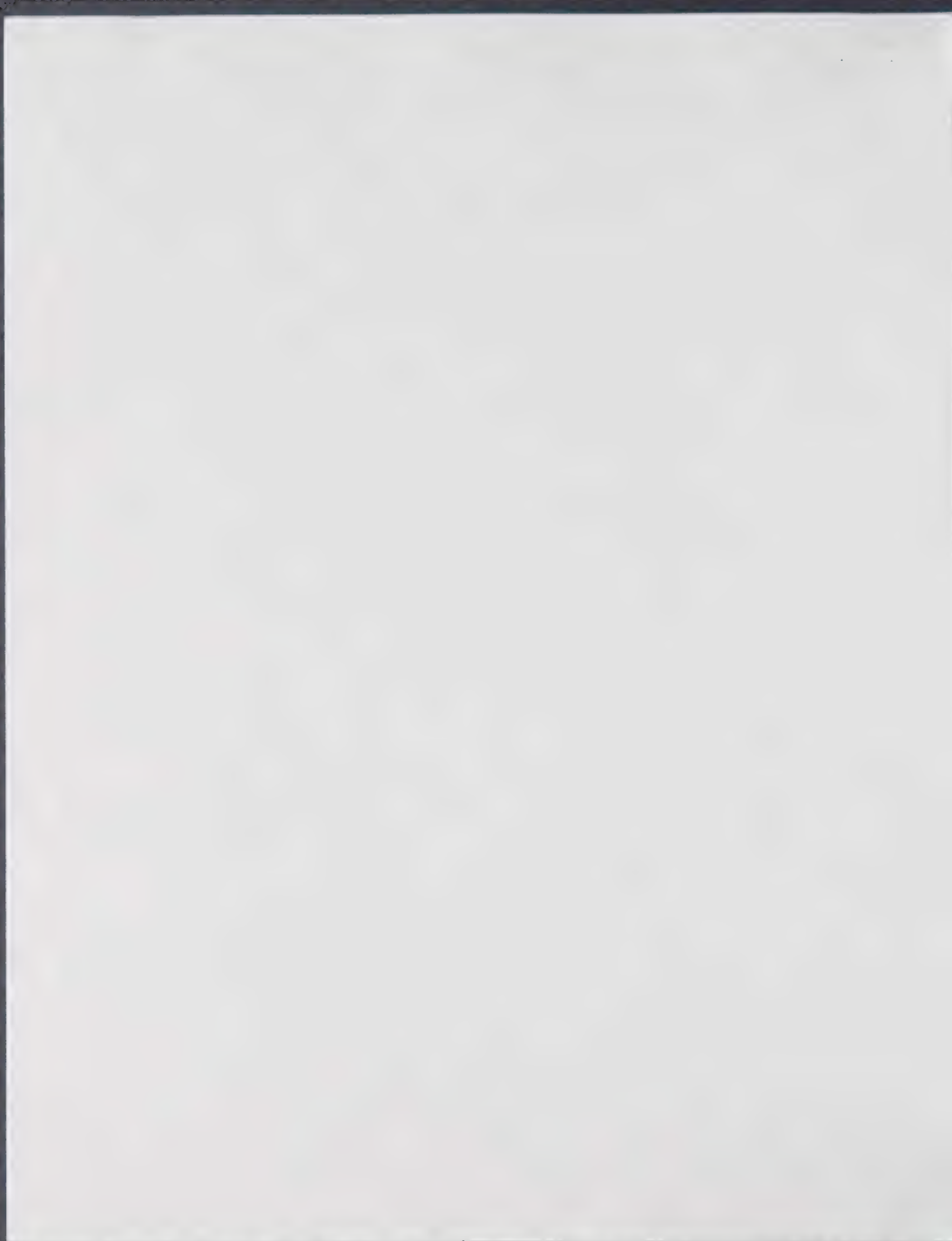
My fax number in Milwaukee 0101 414 277 0709.

Best regards.

Sincerely,

P.S. Please also fax copy of Dr. Bernt's expertise.

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



With all Good Wishes

for Christmas

and the New Year

*Phyllis
Lankford*



Sold in aid of Muscular Dystrophy
Registered Charity No. 205395



THE NATIVITY
Studio of Girolamo Del Pacchia
(1477-Siena-1533)

PHILIPS-FINE ART AUCTIONEERS

Whitfield Fine Art Limited

180 New Bond Street

London W1Y 9PD

Tel: 071-499 3592

Fax: 071-495 6488

Mr Peter Hinbest
Credit Control
Phillips
Fax no. ~~629~~ 8574
465

9th December 1993

Dear Mr Hinbest,

This is to confirm that we will guarantee payment for Alfred Bader Fine Arts' purchase of Lots 49 and 232 in your Old Master sale of 7th December 1993, totalling £69,988.75p.

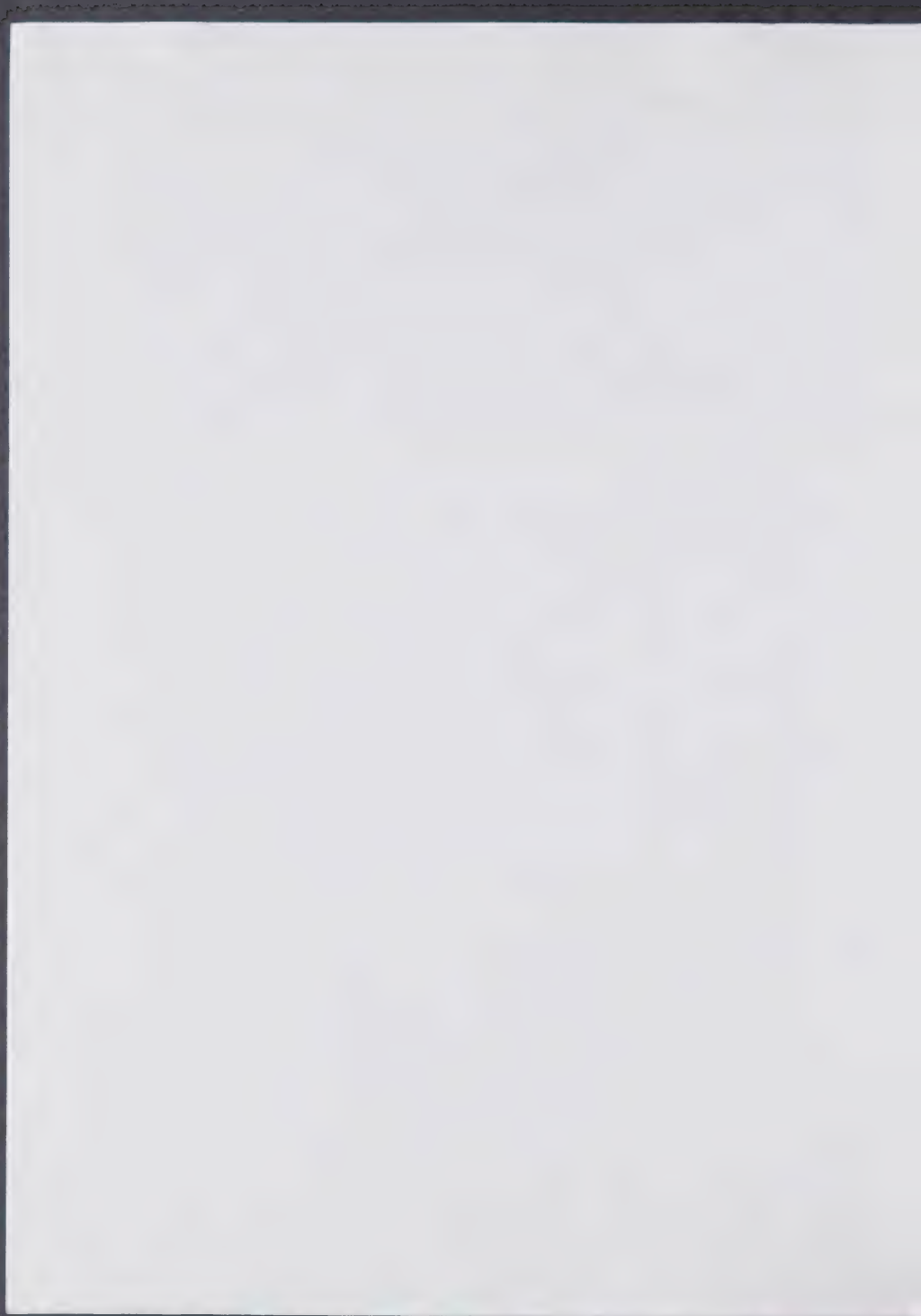
Dr. Bader will call at your office today and leave with you a post-dated cheque for this amount, dated 30 days after the sale date. Would you please ensure that he is given the original invoice made out to Alfred Bader Fine Arts, Suite 622, 924 East Juneau Avenue, Milwaukee, Wis.53202, U.S.A.

We will then arrange to collect the two paintings, and I would be grateful if you will release them to Art Move Ltd.

Yours sincerely,

Clovis Whitfield

Clovis Whitfield





ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 4, 1993

ESTABLISHED 1961

Ms. Sarah Lidsey
Old Master Paintings
Phillips
101 New Bond Street
London W1Y 0AS
England

Dear Ms. Lidsey:

Thank you for your thoughtful letter of July 12th.

Lot 19 in your July sale was the first painting which I ever purchased at Phillips. I don't really think that the painting is German and 16th century, but rather Flemish and late 15th century. But that doesn't change my being very happy with it.

I already look forward to viewing your next sale on December 7th, and I would appreciate your sending the catalog, not to my address here, but to my English home where I usually am before and after the major London sales. My address there is:

52 Wickham Avenue
Bexhill-on-Sea
East Sussex TN39 3ER
Telephone 0424 222 223

Many thanks for your help.

Sincerely,

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



101 New Bond Street, London W1Y 0AS
Telephone: 071-629 6602

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

12 July 1993

Ref: SL/sc/325

Dear Dr. Bader

I was delighted to learn that you were successful in purchasing the 16th Century German painting of two saints in our sale of fine old Master Paintings last Tuesday.

I write briefly now to let you know that we shall be holding our next sale of Fine Old Master paintings on 7 December. I shall, of course, send you a complimentary catalogue nearer that time. If, however, I can offer you any assistance in the meantime, please do not hesitate to contact me.

Yours sincerely

Sarah Lidsey

Sarah Lidsey
Old Master paintings



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 8, 1993

Mr. S. Lidsey
Old Master Paintings & Drawings
Phillips
101 New Bond Street
London W1Y 0AS, England

Dear Mr. Lidsey:

I am really puzzled by your letter of January 14th, copy of which I enclose.

The paintings of the photographs, which are enclosed also, do not come from me, and I have never seen them before. The oval is of no consequence, but the 17th century work really looks quite interesting. Does it depict David and Abigail, and could it be by a late, pre-Rembrandtist? If that should come up at one of your auctions, I would certainly like to look at it.

As you perhaps know, I buy a good many paintings, particularly such biblical subjects of the 17th century. Unfortunately, I have never purchased a painting at Philips, perhaps because I am not on your mailing list and see your previews only when I happen to be at the other sales in London in July and December.

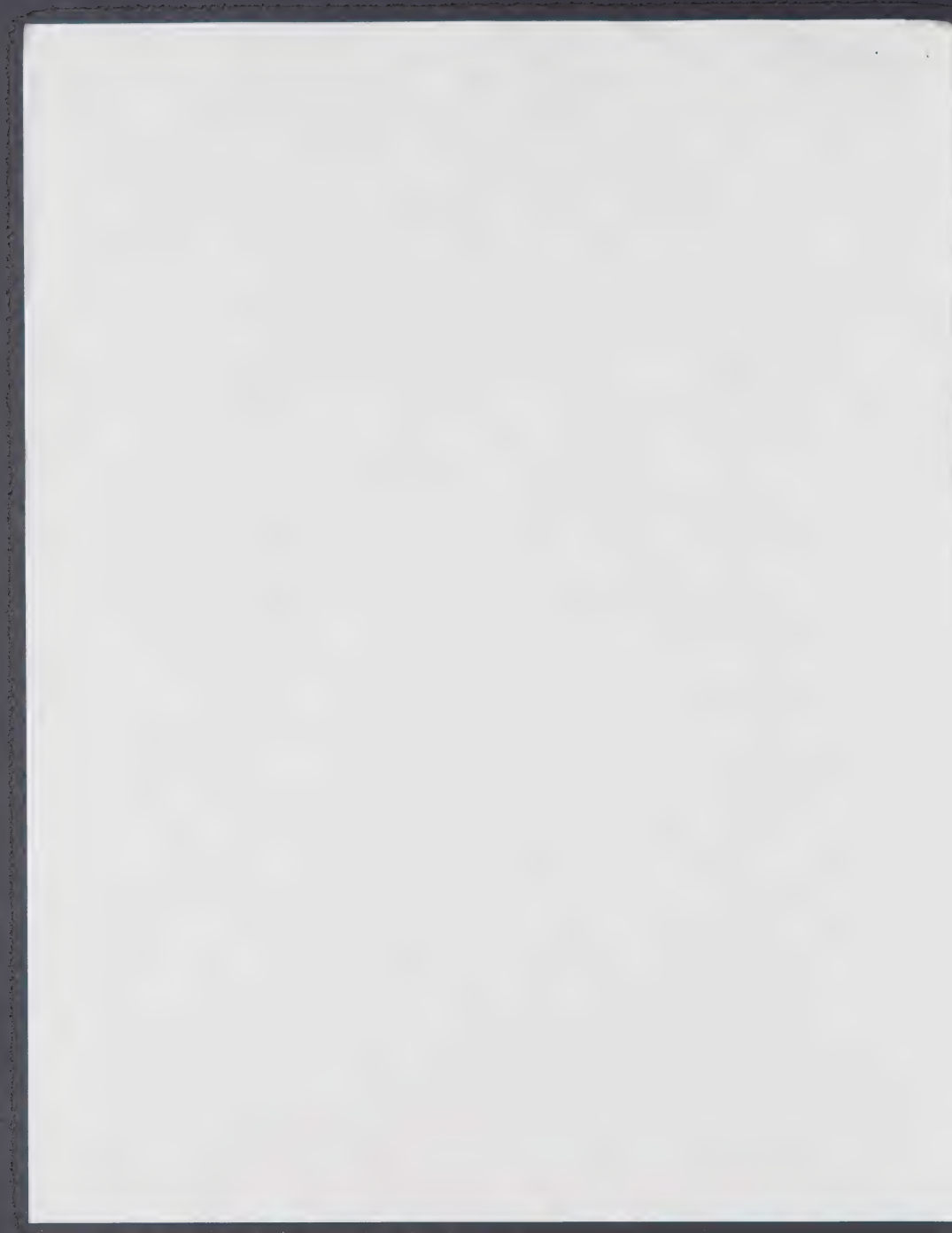
Perhaps you could put me onto your mailing list.

Best regards.

Sincerely,

Enclosures

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





101 New Bond Street, London W1Y 0AS
Telephone: 071-629 6602

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

SL/AG/EXT 325

14 January 1993

Dear Dr Bader

Marcus Halliwell has passed on to this department photographs of your Old Master paintings for our comments.

Firstly I must say that valuing from a photograph is not always satisfactory as a photographic image can mislead on as to the quality, period and condition of a painting. We can only confirm our opinion on first hand inspection of these works. As I do not have the size of these pictures I shall try to give you my best opinion, but I shall try to give you my best opinion, but it can only be at approximation.

1. Italian School

This appears to be an early 19th Century hand after an 18th Century painting by a Roman School artist. It appears dirty but its condition does not seem to have suffered.

£600 - 800

2. Circle of Adriaen Gael II

This painting seems to be by a 17th Century minor artist influenced by Rembrandt. It appears to have suffered in condition, though I am less worried by the central panel split than by what seems to be a badly over painted sky.

£500 - 700

Do let me know if I can help you further though I hope this information will at least give you a rough idea of their likely value.

Yours sincerely

S Lidsey
Old Master Paintings & Drawings

Facsimile: 071-629 8876

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Director and Company Secretary: J.M. Parsons BA (Hons) ACA

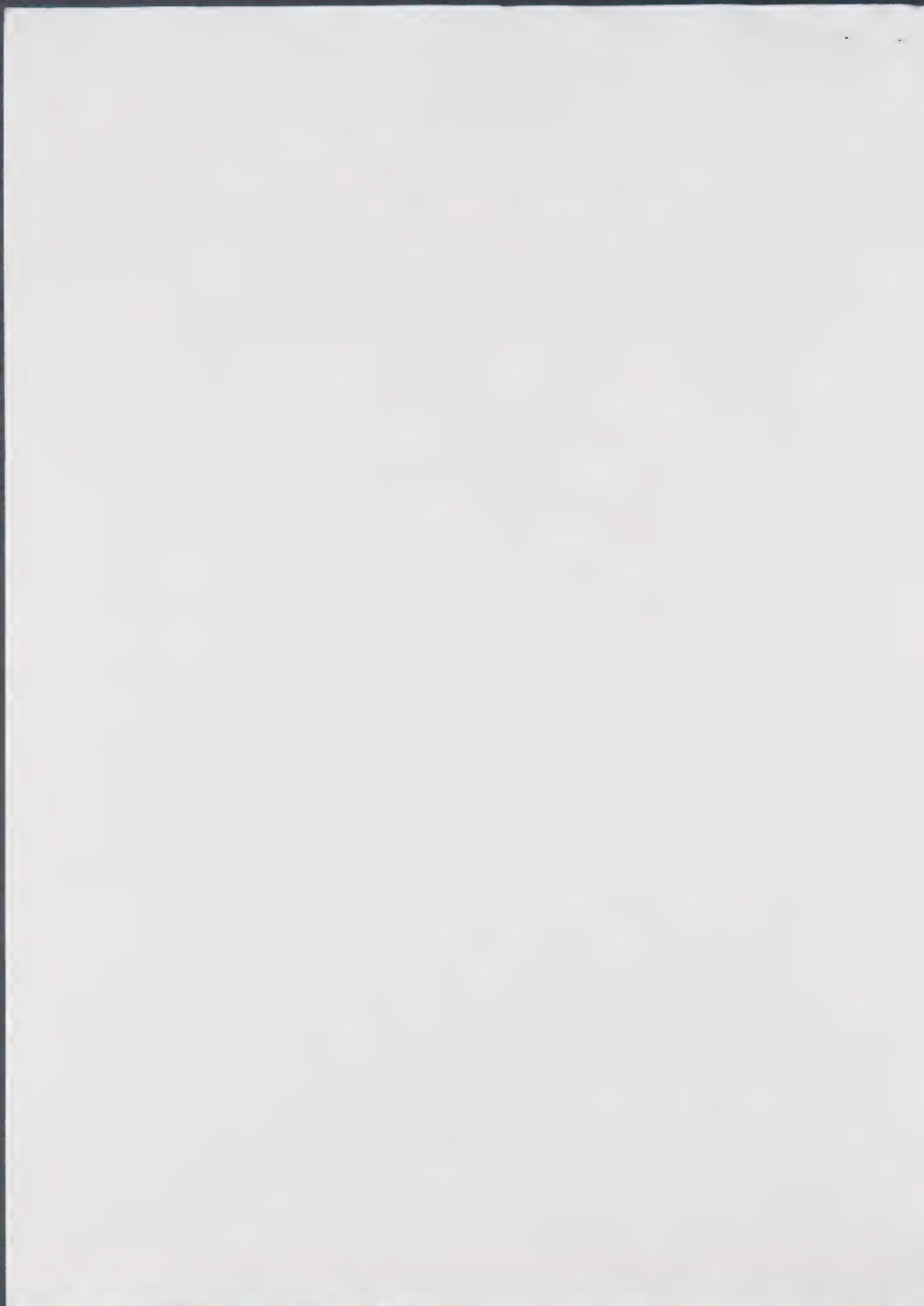
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Associate Directors: A. Claridge, J. James-Crook, Mrs. A. Kassabian, N. Wadham, M. Halliwell, D.D. Barritt,

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 4, 1993

ESTABLISHED 1961

Ms. Sarah Lidsey
Old Master Paintings
Phillips
101 New Bond Street
London W1Y 0AS
England

Dear Ms. Lidsey:

Thank you for your thoughtful letter of July 12th.

Lot 19 in your July sale was the first painting which I ever purchased at Phillips. I don't really think that the painting is German and 16th century, but rather Flemish and late 15th century. But that doesn't change my being very happy with it.

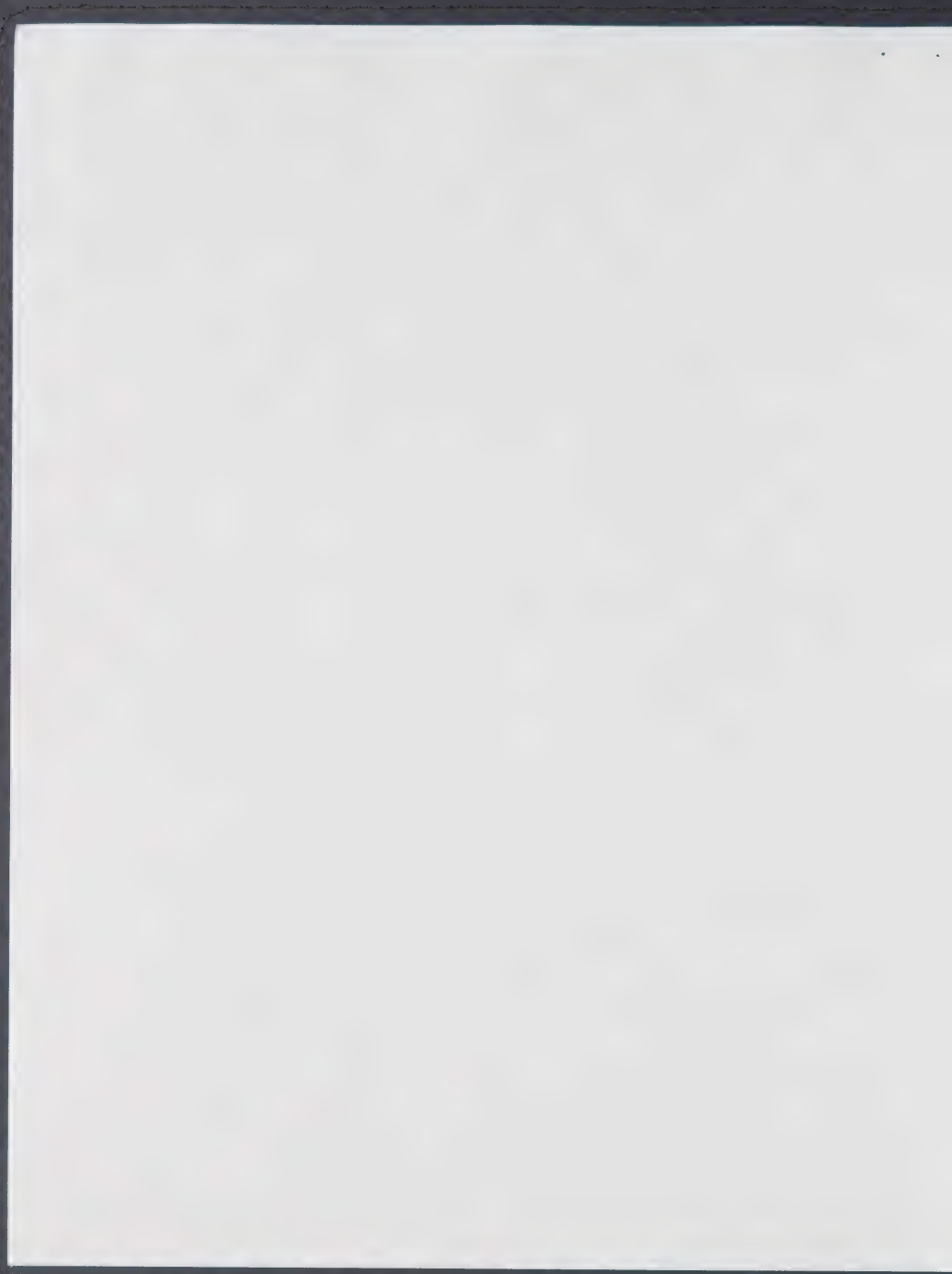
I already look forward to viewing your next sale on December 7th, and I would appreciate your sending the catalog, not to my address here, but to my English home where I usually am before and after the major London sales. My address there is:

52 Wickham Avenue
Bexhill-on-Sea
East Sussex TN39 3ER
Telephone 0424 222 223

Many thanks for your help.

Sincerely,

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





101 New Bond Street, London W1Y 0AS
Telephone: 071-629 6602

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

12 July 1993

Ref: SL/sc/325

Dear Dr. Bader

I was delighted to learn that you were successful in purchasing the 16th Century German painting of two saints in our sale of fine old Master Paintings last Tuesday.

I write briefly now to let you know that we shall be holding our next sale of Fine Old Master paintings on 7 December. I shall, of course, send you a complimentary catalogue nearer that time. If, however, I can offer you any assistance in the meantime, please do not hesitate to contact me.

Yours sincerely

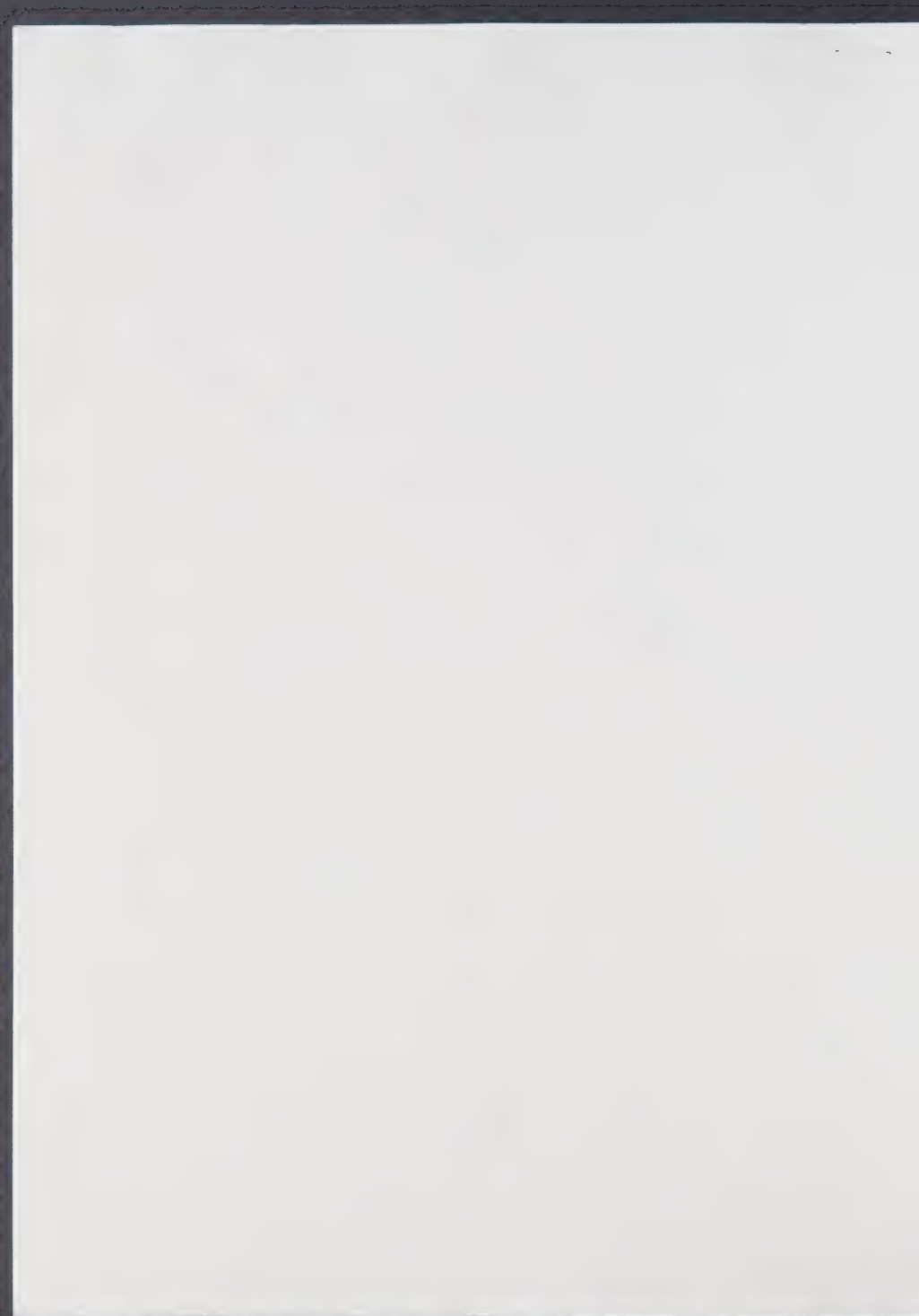
Sarah Lidsey
Old Master paintings

Facsimile: 071-629 8876

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ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

September 9, 1992

Mr. Raymond F. Piper
N5559 State Road 57
Plymouth
Wisconsin 53073 9770

Dear Ray:

Please don't mind that our long trip to Europe has delayed my thanking you for your gracious letter of July 13th.

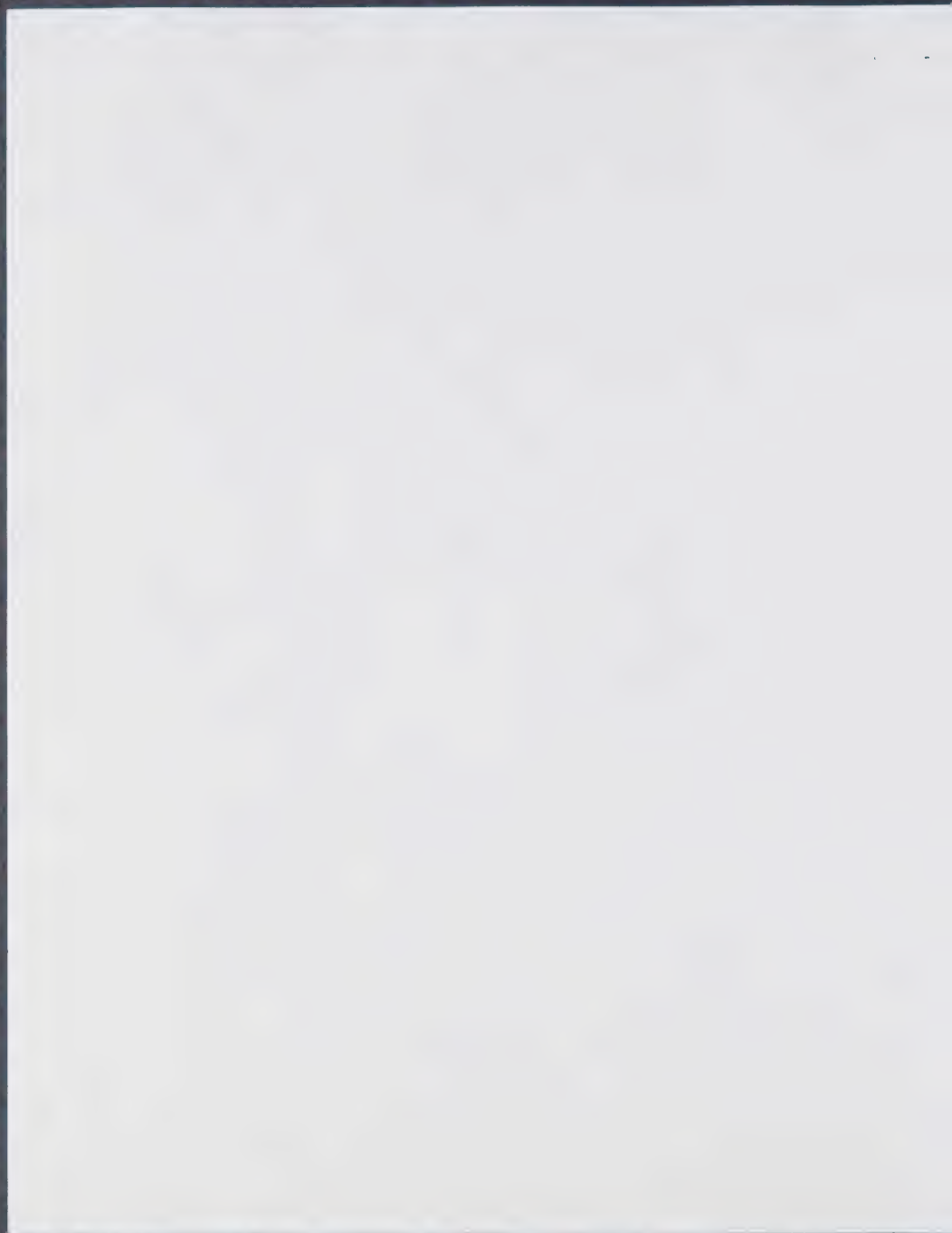
I hope you did not think for a moment that I would buy an important Rembrandt for my own collection; I do not want to live in a fortress.

Your exhibition of Russian porcelain at the Paine Art Center looks lovely.

Do come and visit when next you are in Milwaukee.

Best regards.

As always,



Raymond F. Piper
N5359 State Road 57
Plymouth, WI 53073-8770

Monday
July 13, 1992

Dr. Alfred Bader
2961 North Shepard Ave.
Milwaukee, WI 53208

Hi again Dr. Bader,

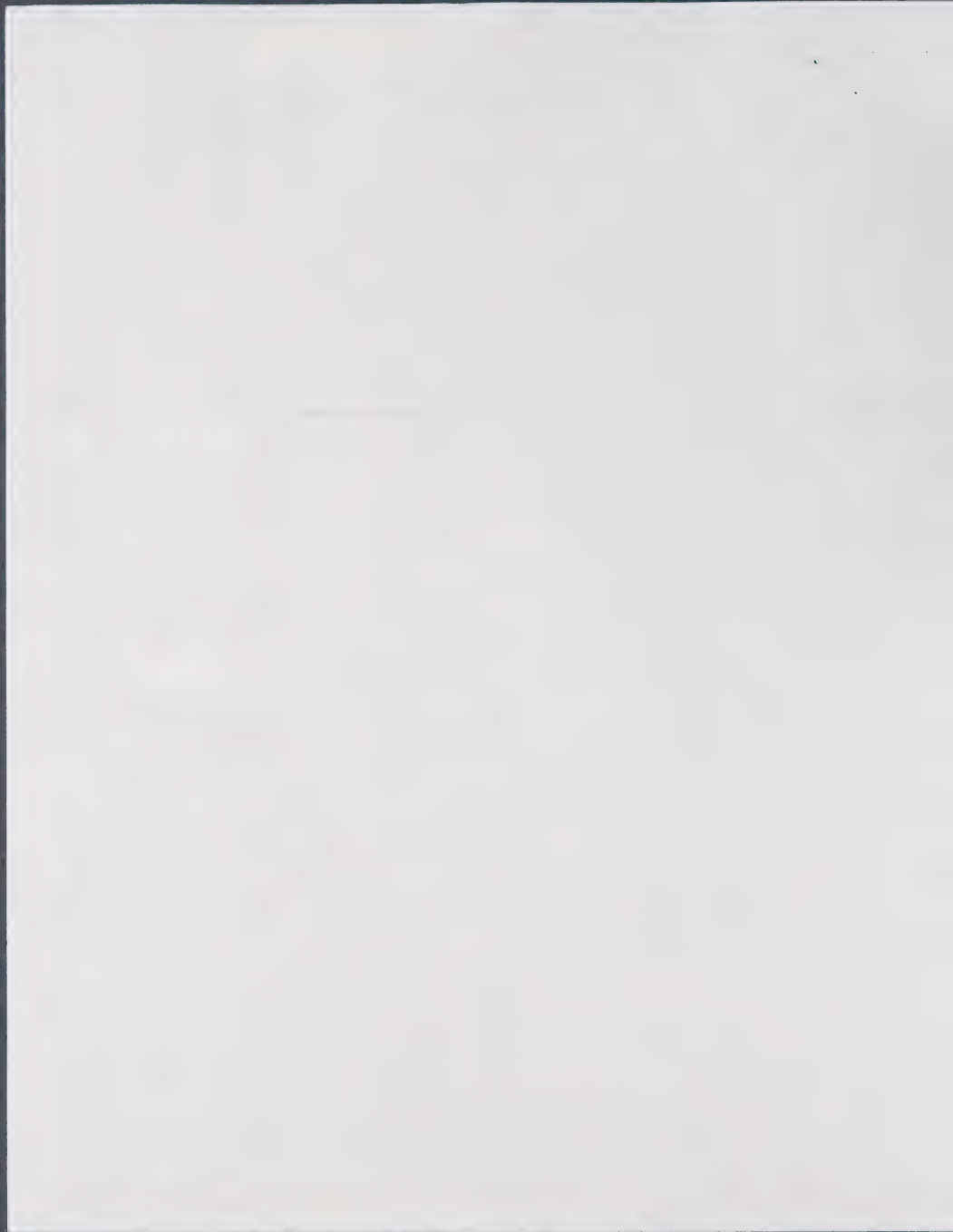
Bravo! Your acquisition of the Rothchild-Rosebury Rembrandt has certainly been an exciting adventure - one which you must be very proud of as it certainly will be a centerpiece for your collection.

I have been following the news articles and *Sally's Preview* write ups for months now, little realizing that you were studying and sketching the famous portrait of Johannes Vermeer. The *Sat. Sentinel* (July 11, 1992) and *San. Journal* (July 13, 1992) articles were a thrill to read and a wealth of art news.

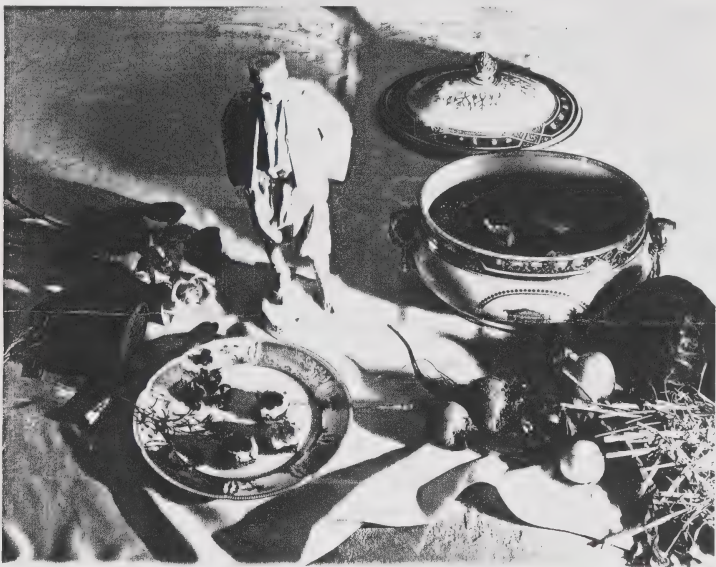
Unfortunately, I'm taking this opportunity to send along some Russian Porcelain news from the recent *Paine Art Center* exhibit last winter - a real crowd pleaser. Apparently the show will go "on the road" in 1994 and 1995 - possibly to nine museums.

Once again - Congratulations on your most recent acquisition. Being a "collector" certainly does keep life stirred up.

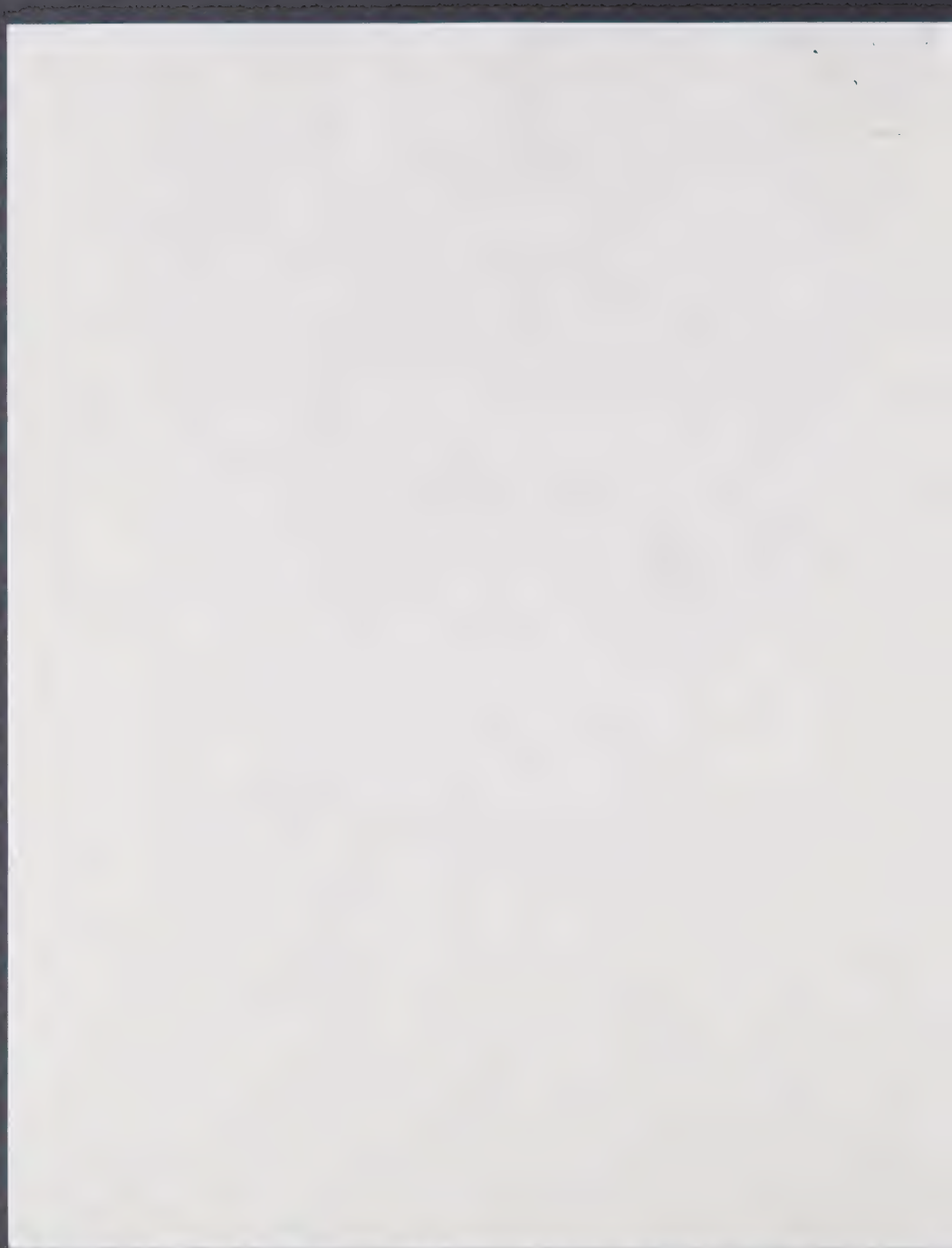
Sincerely,
Ray Piper



EXHIBITIONS



Imperial Russian Porcelain from the Raymond F. Piper Collection gave Paine Art Center and Arboretum visitors an opportunity to view the elegant variety of fine porcelain demanded by the 18th and 19th century Russian court. Because of the exhibition's popularity, a second setting of the exhibition will be shown in 1992 and will include many pieces that were not shown originally. Selected pieces from the Piper collection will travel to museums and art centers nationwide beginning in 1994.



July 18, 1980

INVOICE

Mr. Ray Piper
Route 1
Plymouth, Wisconsin 53073

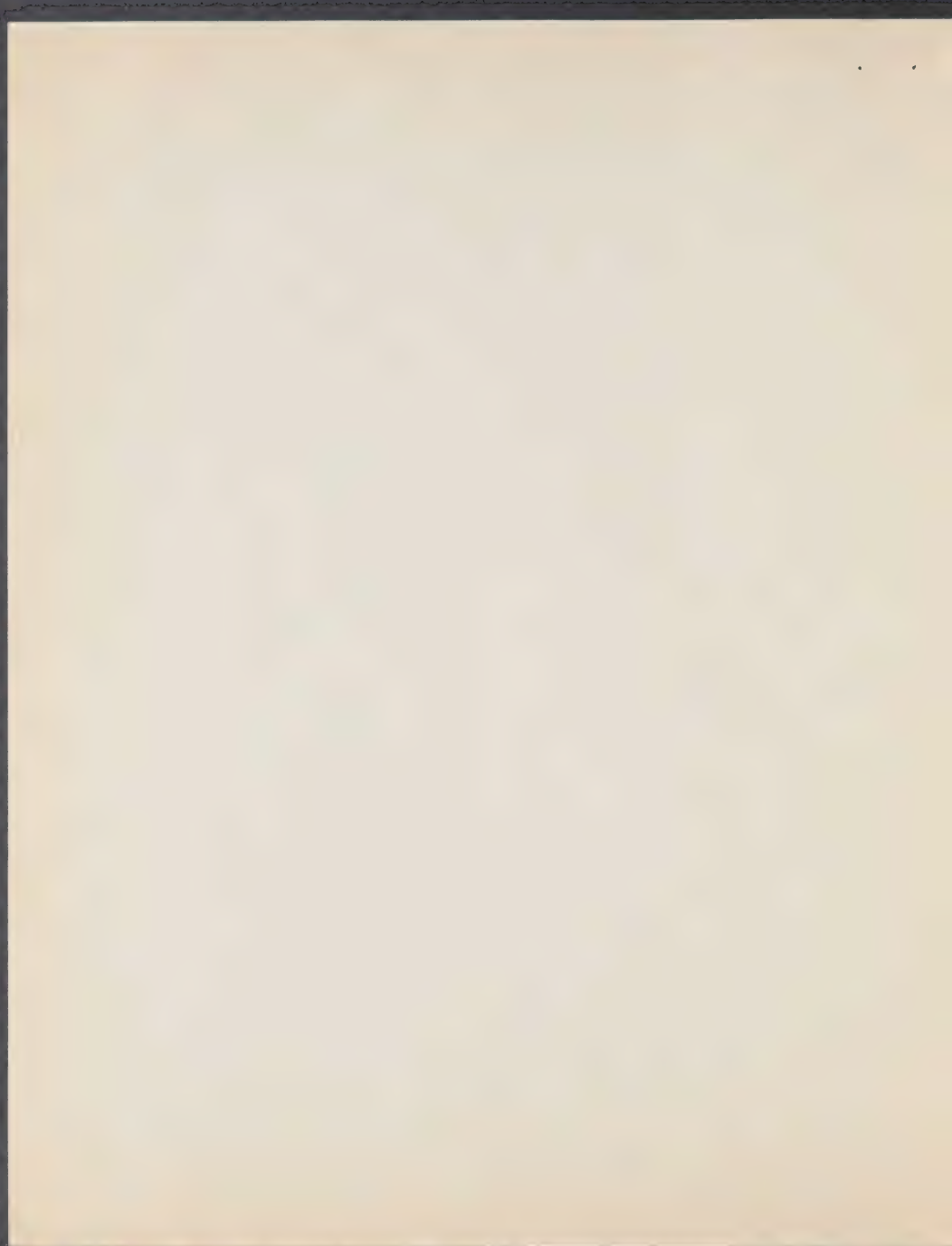
17th century "Road to Calvary", German or Austrian	\$ 1,100.00
"Die Post in Walde" by Viktor De Ruyter, circa 1910	<u>\$ 1,400.00</u>
Total	\$ 2,500.00
Payment received	<u>1,400.00</u>
Balance	\$ 1,100.00

Feb. 28, 1982

Hi again Dr. Bader,

Thanks for the response about the receipts, but I already have one of these invoices. What I really need for the files is a Final sales receipt for the De Ruyter, marked paid in full and dated after Dec. 15, 1981 when I sent in my first payment. Any consideration will be appreciated. Thanks again, Best wishes for a great spring.

Respectfully,
Ray Piper



bee LR

July 18, 1980

INVOICE

Mr. Ray Piper
222 N. Bruns Ave., Apt. 4
Plymouth, WI 53073

"Die Post in Walde" by Viktor De Ruyter, circa
1910 \$ 1,400.00

Payment received with thanks December 29, 1981.



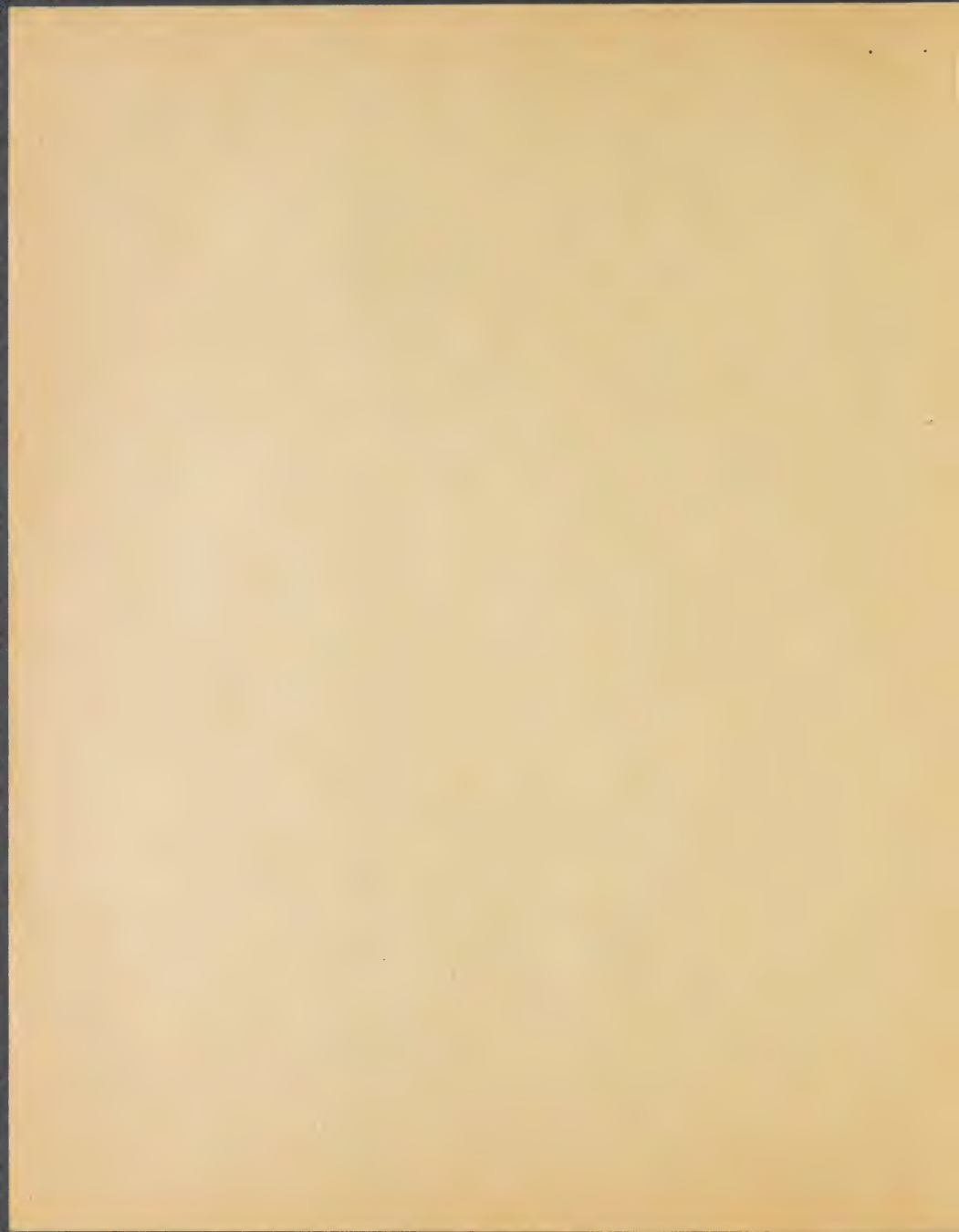
bcc: L. Rochwerger

July 18, 19

INVOICE

Mr. Jay Piper
1000
Greenwood, Wisconsin 53071

Mr. Piper's account for the year ending 12/31/1910	\$ 4,000.00
Mr. Piper's account for the year ending 12/31/1911	<u>1,000.00</u>
Total	\$ 5,000.00
Payment received	<u>1,000.00</u>
Balance	\$ 4,000.00



Route I
Plymouth, Wis 53073
July 15, 1980

Alfred Bader Corporation
2961 North Shepard Ave.
Milwaukee, Wis 53211

Dr. Bader,

Enclosed is another \$300.00 on the 2 paintings,
with \$1,100.00 still due.

~~For the invoice on them, how does this
break down sound?~~

- 17th Century "Road to Calvary", German *1,100.00
- 19th Century "Die Post in Walde", by
Viktor De Ruyter *1,400.00

*2,500.00

However, it is my pleasure that you use your
judgement on the invoice.

Best wishes to you and your family for a
good summer.

Pa. 1400 to date

Sincerely,
Ray Piper

May 9, 1980

Mr. Raymond F. Piper
Route 1
Plymouth, Wisconsin 53073

Dear Ray:

I am sorry that a trip has prolonged my thanking you for your letter and check of April 19.

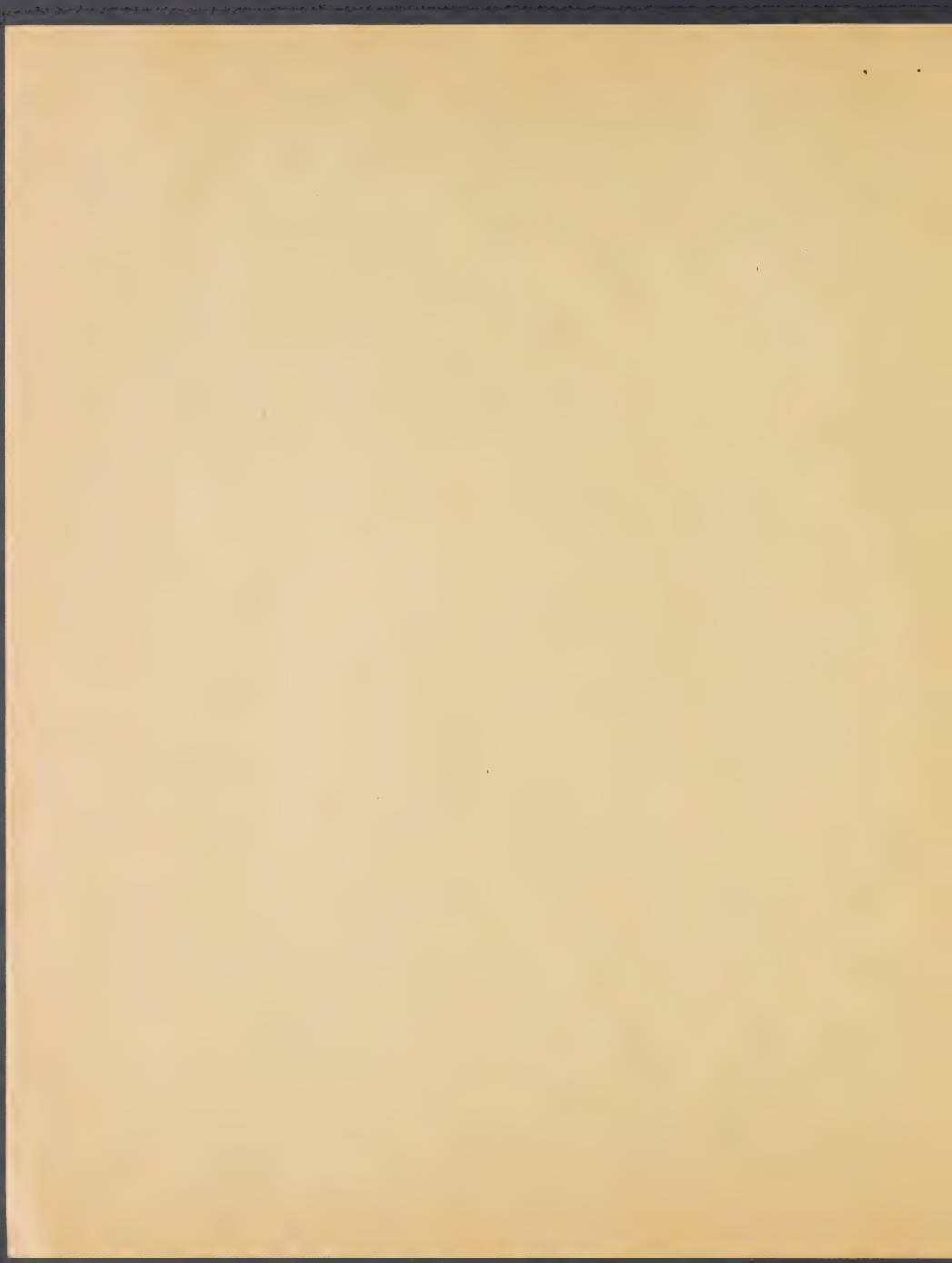
You are correct in your calculation that a total of \$1,400.00 is still due on the two paintings.

Please let me know exactly how you would like me to break down the invoice that I am to send you.

Best regards,

Alfred Bader

AB:mmh



Raymond F. Piper
Route 1
Plymouth, WI 53073

April 19, 1980

Alfred Sader Corporation
2961 North Shepard Ave.
Milwaukee, Wis. 53211

Dear Mr. Sader,

The Federal Income Tax return has finally arrived, allowing for another contribution on the 2 paintings: the 17th century "Road to Calvary" and Viktor de Kuyter's "The Post in the Wood". Enclosed is \$300.00 on the \$1700.00 due, with \$1400.00 still due. ✓

Happily, my figures are correct, but if you have the time, a new bill of sale on these two paintings would be appreciated - to replace the former which had included the Russian winter landscape.

Thank you for the exchange; the de Kuyter is appreciated.

Have a great spring

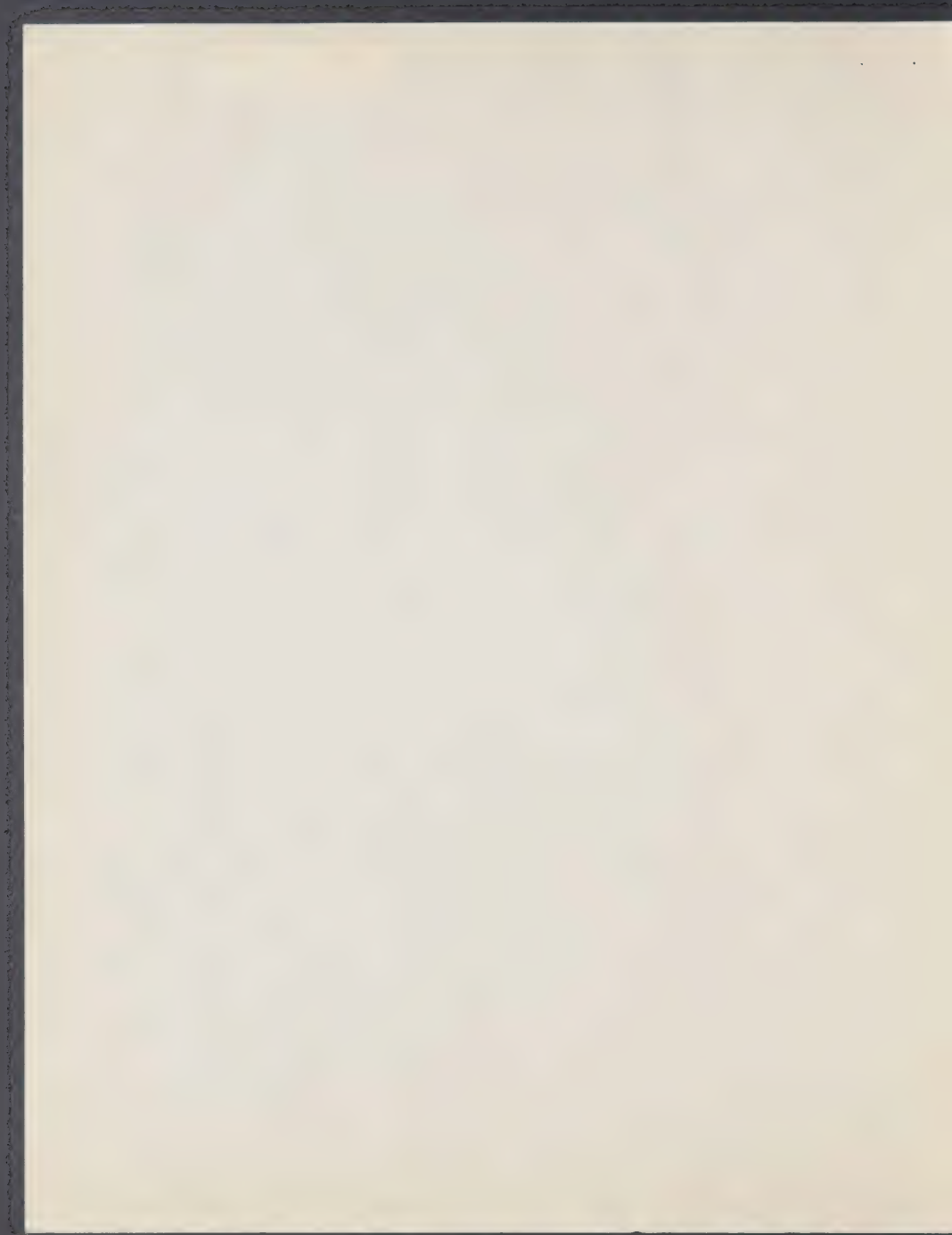
473 Rd. to Calvary

264

590

584

Sincerely,
Ray Piper



December 31, 1979

Mr. Raymond F. Piper
Route 1
Glynnville, Wisconsin 54071

Dear Ray:

It doesn't seem at all like you not to pay your bills.

Naturally I look forward to spending some ~~time~~ ~~with~~ ~~you~~ ~~at~~ ~~your~~ ~~convenience~~, to exchange the Russian winter landscape for something you really like.

Best regards,

Alfred Bader

AB:mmh

Enclosure



bcc: Leonard Rochwerger

BILL OF SALE

March 9, 1979

Mr. Raymond F. Piper
Route 1
Plymouth, WI 53073

19th Century Winter Landscape, oil on canvas,
believed to be Russian

17th Century "Road to Calvary", believed to be
German

\$2200.00

Wisconsin Tax Paid

TAX

2,115.38
84.62
2200.00

An initial payment of \$200.00, your check #4077, received with
thanks. You have agreed to pay for the balance of \$2000.00 in
six approximately equal installments, about every three months
with payment to be completed on or before September 1980.

Alfred Bader

AB/lsm

Paid 3/9/79

Paid 6/18/79

2200.00

200.00

2000.00

2300.00

1700.00

C
O
P
Y



bcc: Leonard Rochwerger

BILL OF SALE

March 9, 1979

Mr. Raymond F. Piper
Route 1
Plymouth, WI 53073

19th Century Winter Landscape, oil on canvas,
believed to be Russian

17th Century "Road to Calvary", believed to be
German

\$2200.00

Wisconsin Tax Paid

An initial payment of \$200.00, your check #4077, received with thanks. You have agreed to pay for the balance of \$2000.00 in six approximately equal installments, about every three months with payment to be completed on or before September 1980.

Alfred Bader

AB/lsm



bcc: Leonard Rochwerger

May 15, 1978

Mr. Raymond F. Piper
Route 1
Plymouth, WI 53073

Dear Mr. Piper:

On Saturday I received an empty envelope from you and presume that it had contained a check which must have fallen out in the mail. Please stop payment on that check and send me a new one.

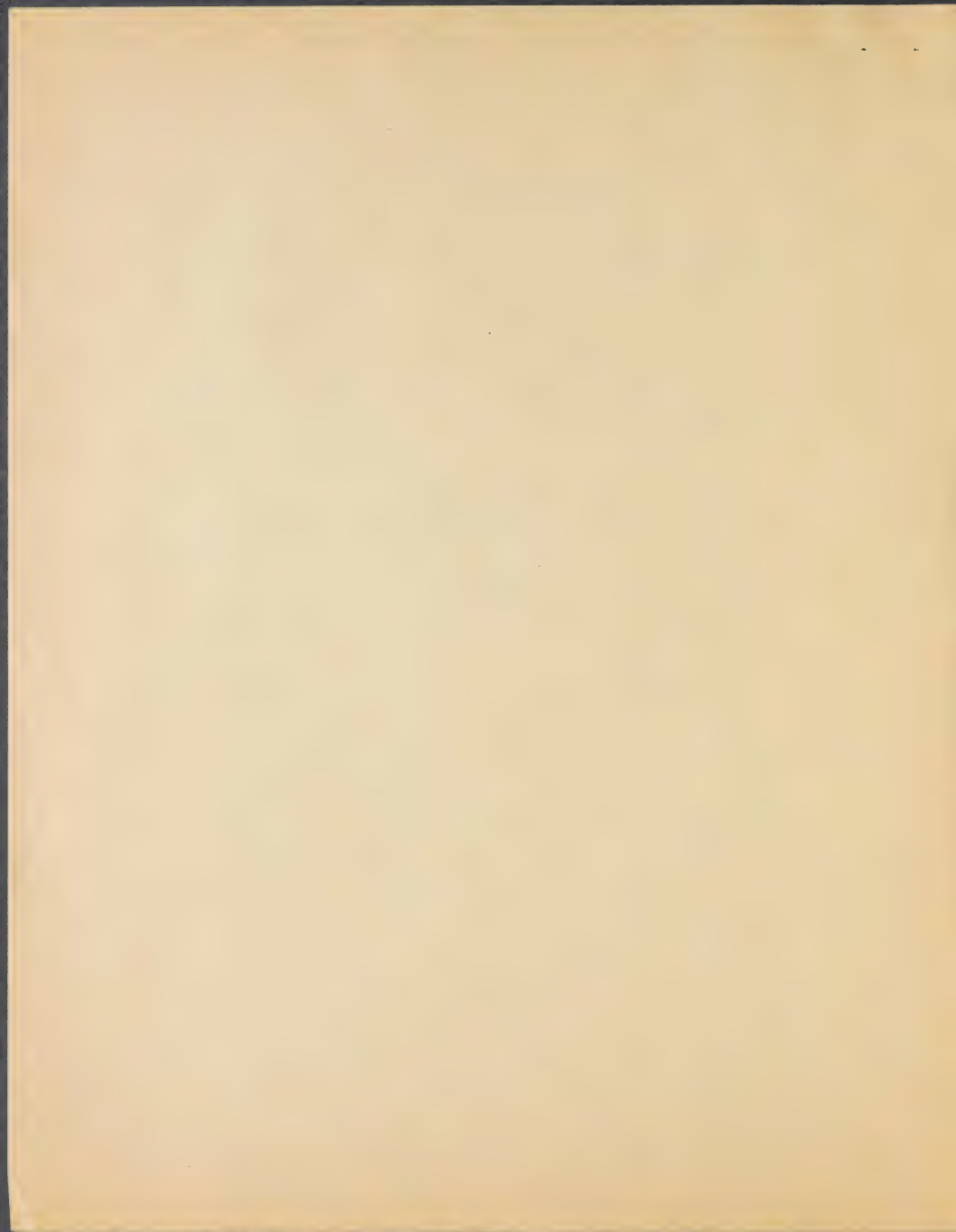
Against my invoice of February 23, 1977, you still owe me \$532.00.

Best personal regards.

Sincerely,

Alfred Bader

AB/lsm



February 23, 1977

Mr. Raymond F. Piper
Route 1
Plymouth, WI 53073

INVOICE

Oil Painting on Canvas, 16' x 12-3/4"

Sunny Road by Jules Breton, monogrammed and dated 1875

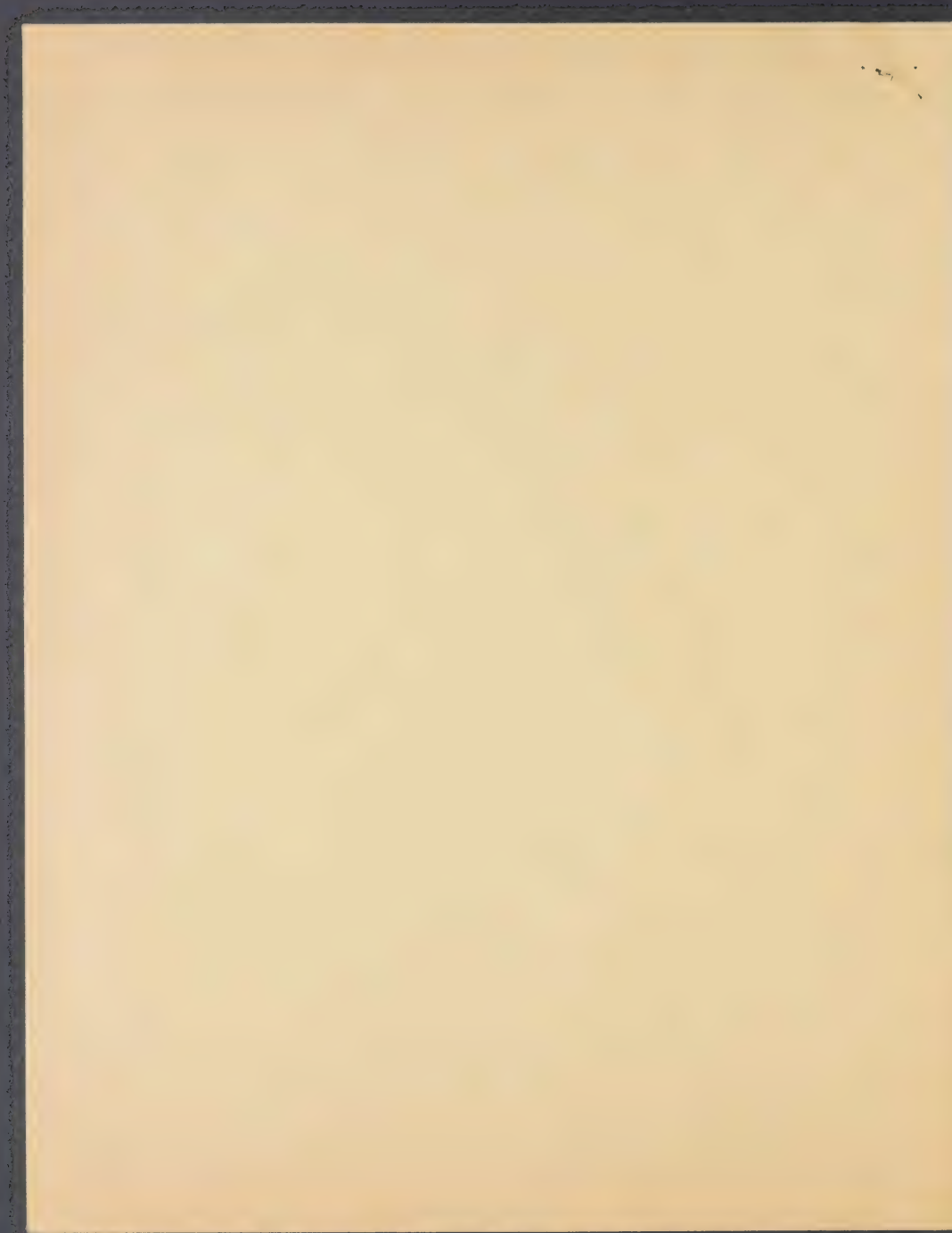
Provenance: Gunnar Mikkelson

\$800.00

Wisconsin State Tax 32.00
\$832.00

Picked up by you on February 19, 1977

cc: L. Rochwerger



ABC # 378

Jules Brown

Monogrammed X 3 1875

"Jenny Lane" of ~~London~~

16 x 12 7/8 in. w/c
Providence & Gunner N. K. Keppon

\$8.00 —

Wisc State Tax 32. —

832. —

Received Feb 17, 1977

Department of Art
Covers
Bryn Mawr, PA 19010





11-17-99

I told her you were gone
but told her machine
that she could visit me
and the gallery either
Wednesday morning.

No response yet.

Ann

Happy Thanksgiving Day
Dr. Boder!

I would be very happy
to visit your art gallery.

And I will be free

²⁰⁰ Wed - Nov. 24

Sat. Sun. Nov. 27-28

^{am} Wed - Dec. 8

Fri. Sat. Dec. 10-11

yes, that is a picture of President
Havel and myself.

Bernadette Prochaska

14-289-9137



Thanksgiving

Sir James Dromgole Linton (1840-1916)

Phillips.

The International Fine Art Auctioneers/Bridgeman Art Library, London



FOUNDED 1796

101 New Bond Street, London W1Y 0AS. Telephone: (0171) 629 6602
Facsimile: (0171) 629 8876

Old Master, Modern and Contemporary Prints

Monday, December 2, 1996

Our next Fine Print sale, to be held on December 2, will contain over 300 lots, covering all periods, from the 16th to the 20th century.

Amongst the highlights in the Old Master section will be:

Giovanni Battista Piranesi

97 plates from 'Vedute di Roma', all early impressions, £40,000-60,000.

Francisco Jose de Goya y Lucientes

Two important series, a first edition of 'Los Caprichos' 1799, (before the scratch on plate 45), £60,000-70,000, and an early edition of 'Los Desastres de la Guerre', 1863, £18,000-22,000.

William Blake

A complete proof set of 'Illustrations to the Book of Job', £15,000-25,000.

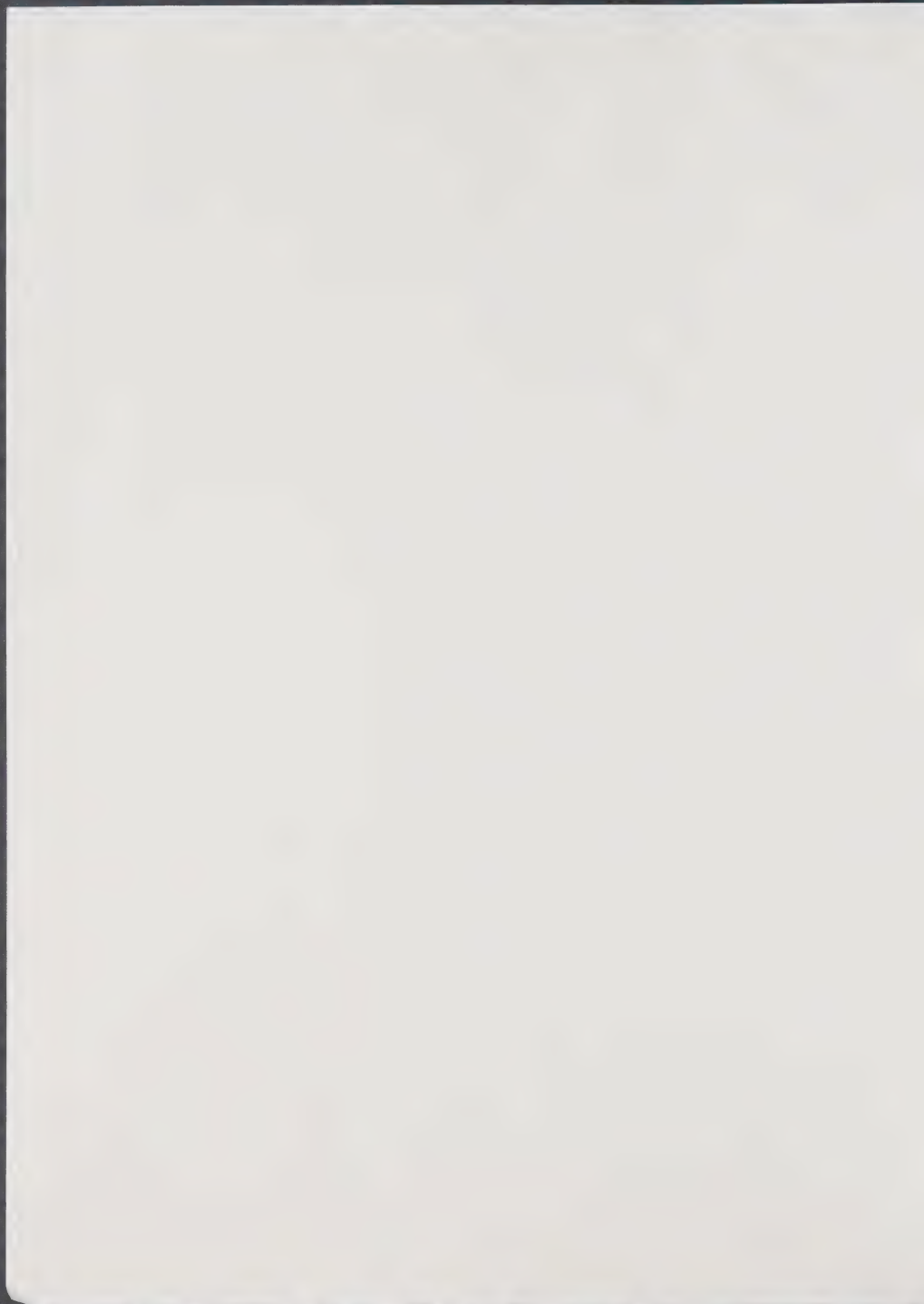
Catalogues and further details can be obtained from Richard Lloyd, Robert Kennan and Alexandra Gill on 0171-468-8262 (direct line) or fax 0171-629-8876.

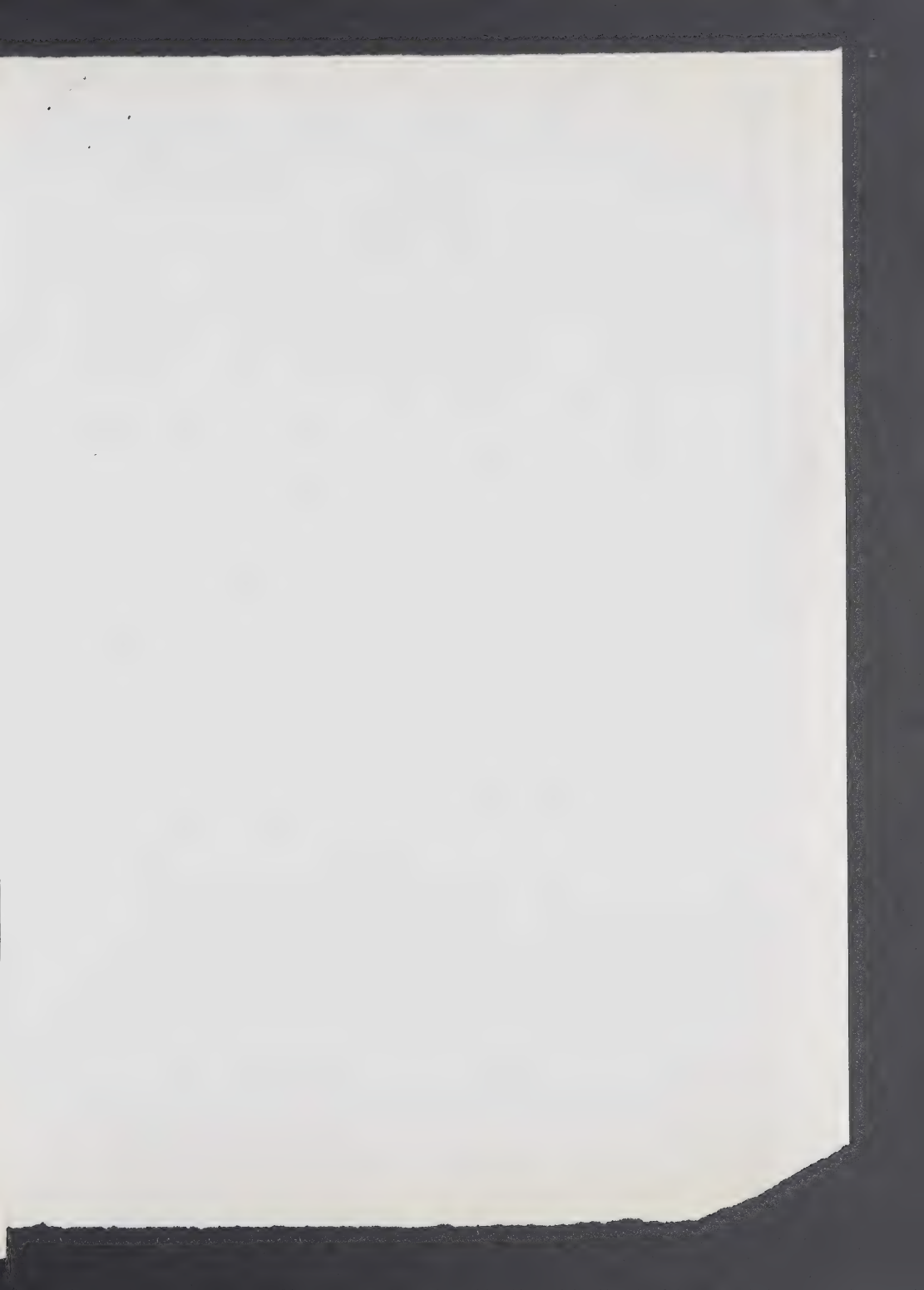
If we can be of any assistance, please do not hesitate to contact us.

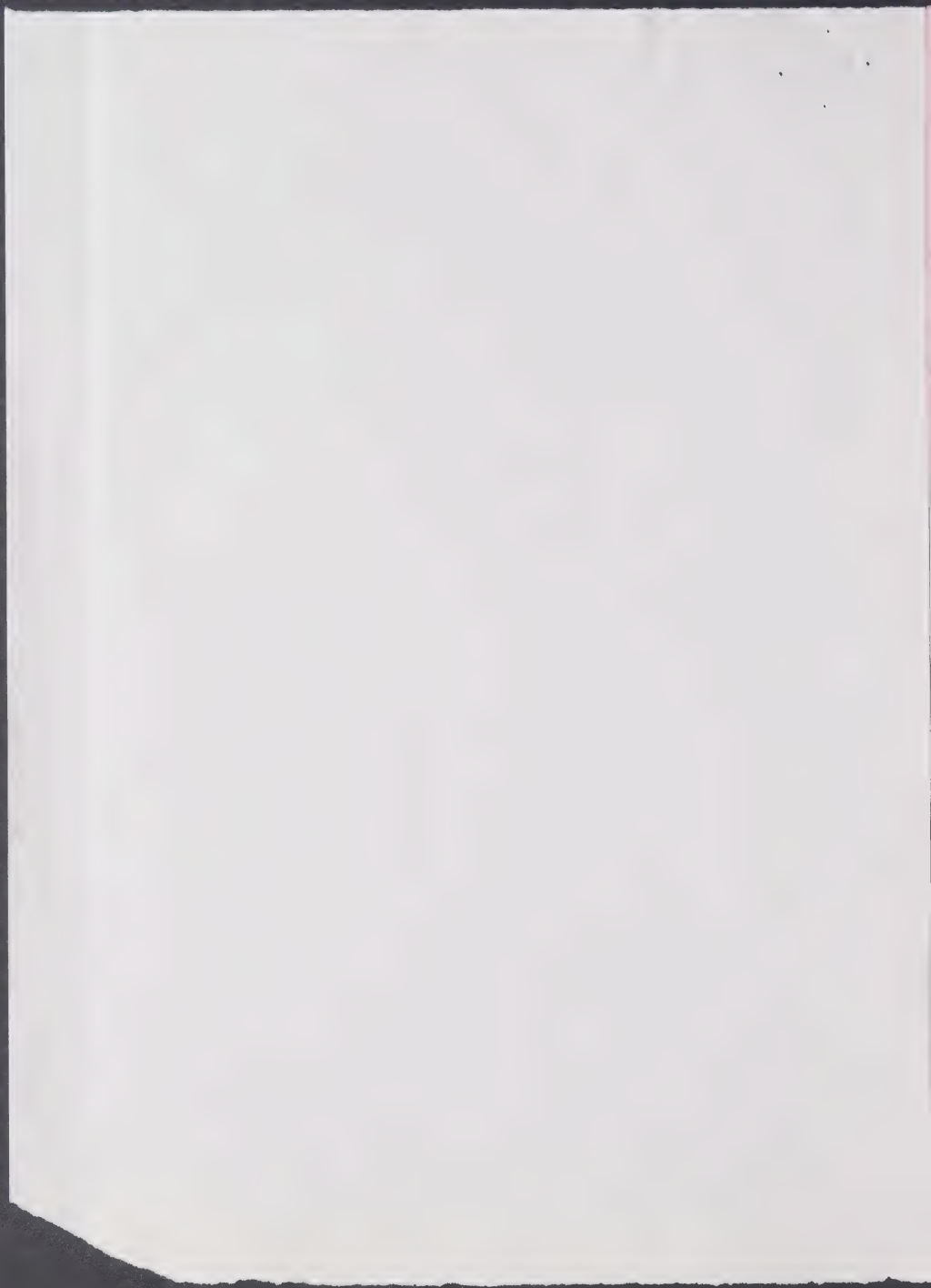


LONDON GENEVA

NEW YORK SYDNEY







CLIENT COPY

Client No: _____
 Account authorised by: _____
 1 _____
 2 _____
 3 _____
 Credit Limit: _____
 Date: _____
 Client Card Issued: Yes _____ No _____



FOUNDED 1796

Originating Branch/Dept: 28418Form Ref No: T 1200**TRADE CLIENT CREDIT APPLICATION FORM**

INVOICE DETAILS

THIS SECTION MUST BE COMPLETED.

TRADING STYLE / NAME: ALFRED BADER TITLE: PRESIDENT
 TRADING ADDRESS: ALFRED BADER FINE ARTS, 622 ASTOR HOTEL
974 E. JUNEAU AVE, MILWAUKEE WI, USA Postcode: 53202
 Telephone (inc. code): 001 414 277 0700 Fax No: 001 414 277 0709
 VAT Reg No: 629 0766 40 Credit requested: £ 1 MILLION
 Tick box if you do not wish to receive Phillips promotional literature Your specialist interests are: OLD MASTERS

LIMITED COMPANY

Company Registered Address (if different from above): _____

Company Registered Number: STATE OF WISCONSIN 147130
 Principal Directors:-
 1 Name: DR. ALFRED BADER Address: _____
 2 Name: JANIEL BADER Address: HELEN BADER FOUNDATION
777 E. WISCONSIN AVE
MILWAUKEE WI 53202

NON-LIMITED CO.

Proprietor / Partners' Names 1: _____
 2: _____
 Home Addresses
 1: _____
 2: _____

REFERENCES

THIS SECTION MUST BE COMPLETED.

Please supply the names and addresses of two companies with whom you have had credit facilities for at least 2 years.

Name: CHRISTIE'S Address: LONDON
(CLIENT NO. 3354)
 Name: SOtheBY'S Address: NEW YORK
(CLIENT NO. 4007688 -
0809372)

DECLARATION

THIS SECTION MUST BE COMPLETED.

I have read and understand the terms and conditions printed on the reverse of this form and hereby agree to abide by them.

Signature on behalf of Entity named above: Alfred Bader Date: 18 XII 96
 Print Name: ALFRED BADER Position in Co: DRES.

BANKERS

THIS SECTION MUST BE COMPLETED.**STATUS ENQUIRY REQUEST**

Banker's Name: CLOSE BROTHERS LTD Sort Code: DONT KNOW
 Address: 12 AFDEN ST Account No: 280701
LONDON EC4A 2AX Account Name: ALFRED BADER FINE
ARTS

I hereby authorise you to provide a reference to the sum of £ _____ to: Phillips Son & Neale, 101 New Bond Street, London, W1Y 0AS.

I understand that a charge will be incurred for providing this and hereby authorise you to debit my/our account accordingly.

Signature: Alfred Bader Name of Signatory: _____

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
1155 EAST 58TH STREET
CHICAGO, ILLINOIS 60637
TEL: 773-936-3000

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

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CHICAGO, ILLINOIS 60637

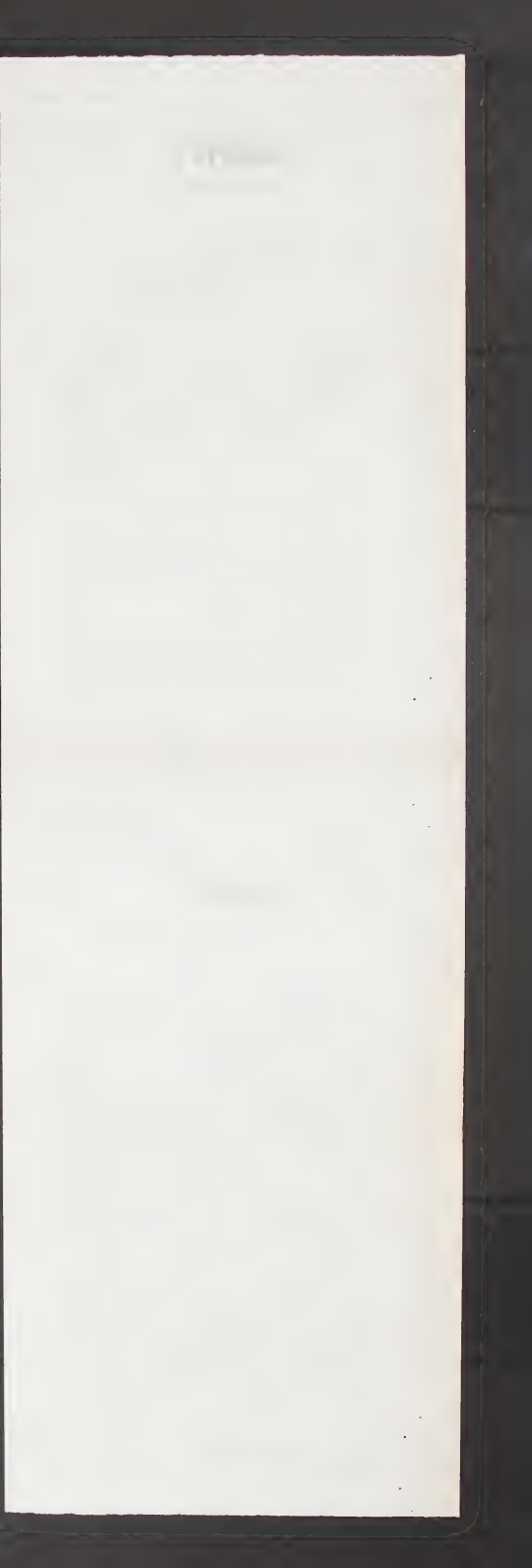
CHICAGO, ILLINOIS 60637

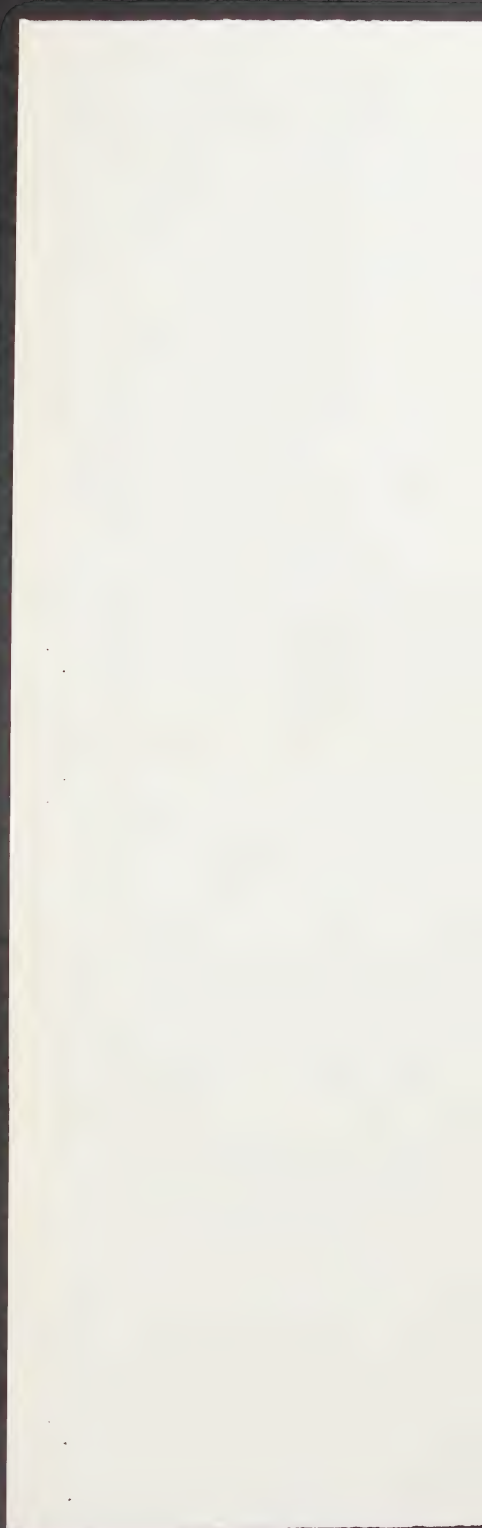
CHICAGO

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS







FOUNDED 1796

101 New Bond Street, London W1Y 0AS. Telephone: (0171) 629 6602
Facsimile: (0171) 629 8876

Dr Alfred Bader
Suite 622
Astor Hotel
924 East Juneau Avenue
Milwaukee
W1 53202
U.S.A.

Ref: CY/ETP etn.370
18th July 1996

Dear Dr Bader,

Further to our conversation at our recent Old Master sale, I am now delighted to enclose for you your Phillips' client card. This will greatly ease your registration to bid for sales here in London and elsewhere throughout our network of salerooms.

In addition you can quote your client card number when consigning goods for sale, taking out a subscription, ordering a valuation, leaving commission bids, settling buyers' invoices, etc. We hope it will make your life easier.

Please sign the card and keep it in a safe place. By signing the card, you are agreeing to abide by our standard conditions of sale as printed in our sale catalogues. If you lose or damage it, please notify the Client Services Manager on 0171 629 6602 extension 331. We would be grateful if you could check your details and let the Client Services Manager know of any changes.

If you have any queries, please contact me and I look forward to seeing you again at our December Old Master sale.

Yours sincerely

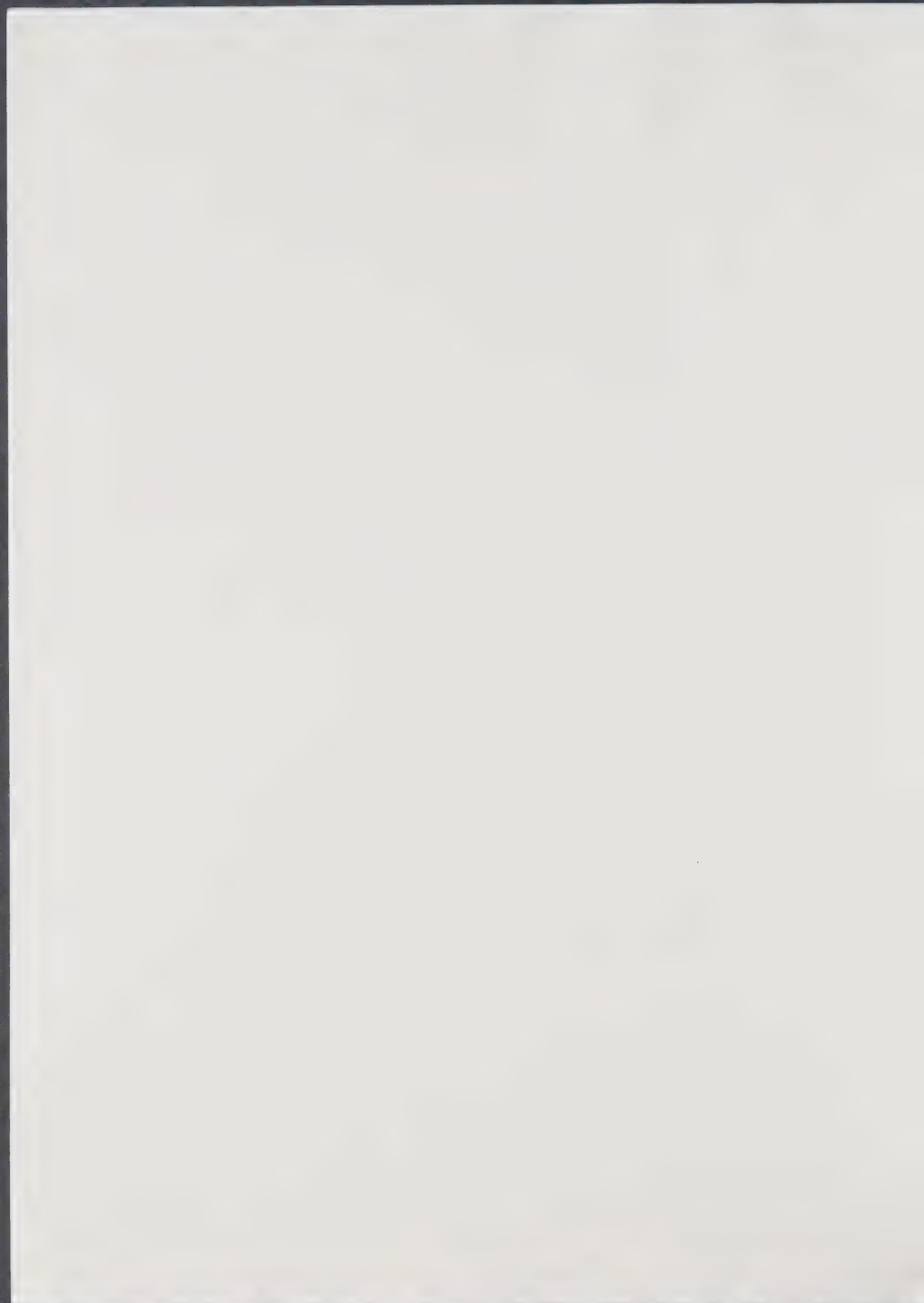
A handwritten signature in blue ink that reads "Charles Young". The signature is written in a cursive style.

Charles Young
Associate Director



LONDON GENEVA

NEW YORK SYDNEY





FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

August 29, 1995

Page 1 of 4

To: Phillips
Attn: Accounting Department
Fax: 44-171-465-8574

Ladies and Gentlemen:

As you undoubtedly know, the new VAT regulations have made life much more difficult for auctioneers and VAT-registered buyers, and I am only now beginning to understand the problems involved.

On July 4th, I purchased from you Lot 63 and paid £8,469.00, which included £189.00 in VAT. A copy of your invoice is attached.

I exported the painting by hand and had the exportation certified by the officer at Departure Control at Gatwick on July 28th and attach a copy of that certification.

I only bought that one lot at Phillips, but many lots at Christie's that same week, and Christie's made out the export forms for me, and of course, are helping with the replacement invoices and credit notes.

I have just learned from my accountant, Mr. Michael B. Glynn, at my English hometown in Bexhill, that the replacement invoices and credit notes need to be dated before the 31st of August, and I attach a copy of his letter.

Please issue a replacement invoice and credit note, just as Christie's is doing, and for the sake of speed, please send these directly to Mr. Glynn at Gibbons & Mannington, 20 Eversley Road, Bexhill-on-Sea, East Sussex TN40 1HE.

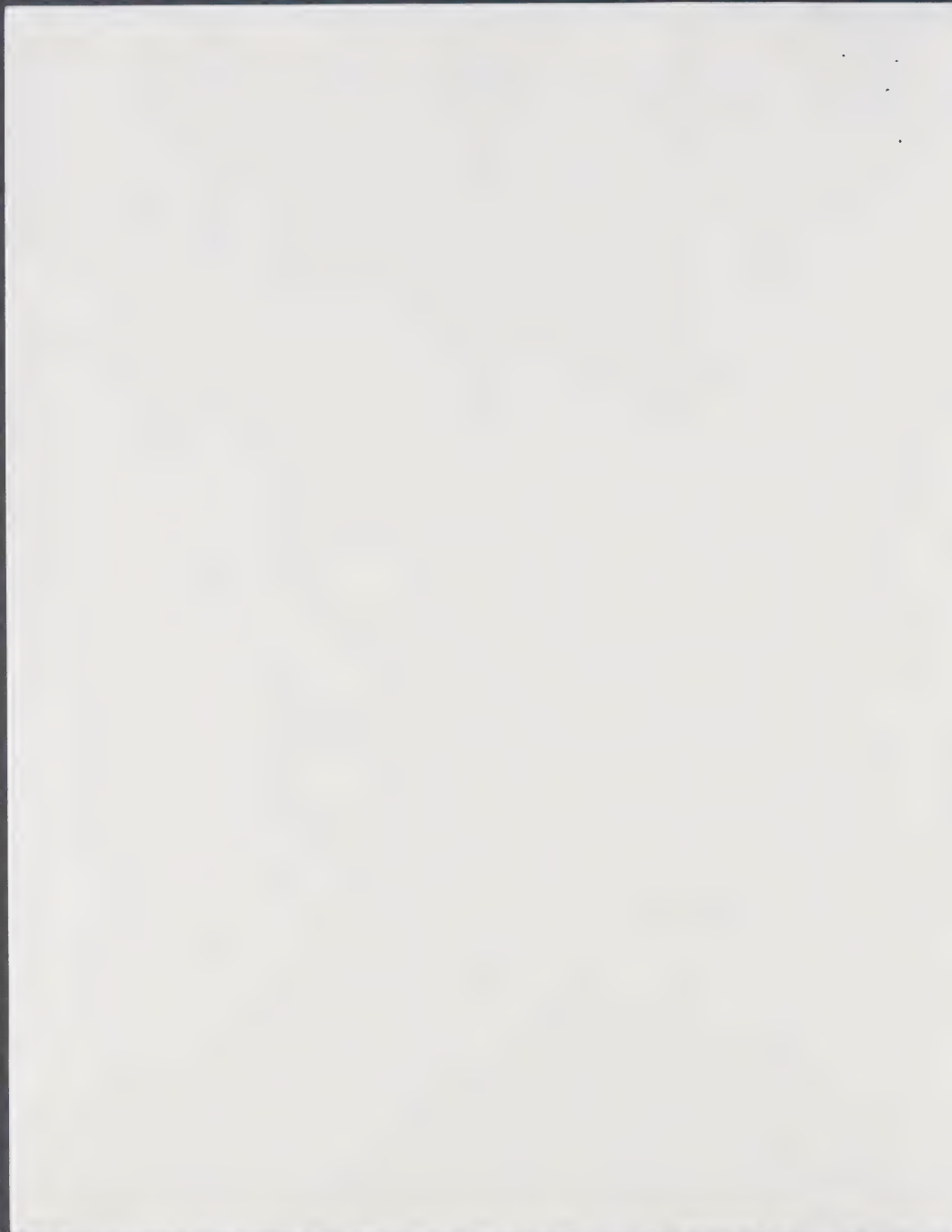
Of course, I realize that only £189.00 is involved, but so is a matter of principle. I asked you at the time of the purchase, but didn't realize then that you have to help in taking this purchase outside of the Auctioneers Scheme.

With many thanks for your help and best regards, I remain,

Yours sincerely,

AB/cw
Attachments

cc: Mr. Michael B. Glynn





FAX FROM

ALFRED BADER FINE ARTS

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

March 7, 1996

Page 1 of 4

To: Ms. Natasha McCallum
Phillips - General Office
Fax: 011-44-171-465-8574

Dear Ms. McCallum:

In response to your fax of today, I am astounded by your saying that you have received no correspondence from me regarding Lot 63 in your Old Masters sale last July 4th.

In fact, my accountant, Mr. Michael Glynn in Bexhill, and I have phoned and written to you many times, and I enclose copies of my letters to you of July 12th and August 29th, as well as proof of export of that lot and copy of the invoice for £8,469, which I paid in full when I picked up these two paintings.

I also enclose the signed form, though you will understand that paragraph 1 cannot apply literally.

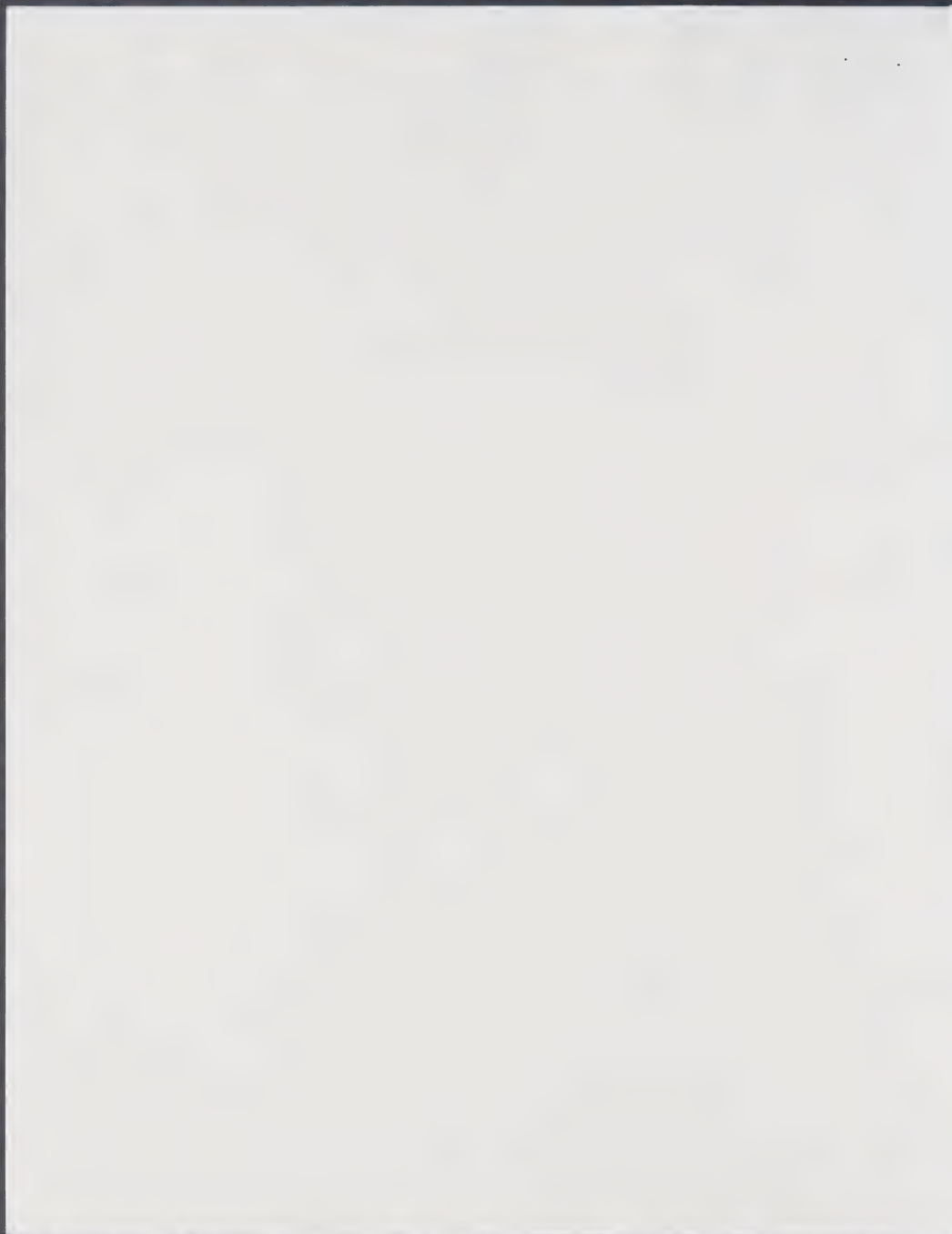
I may well want to buy some more Old Masters in your next July sale and will then again advise you before the sale that I am registered for VAT and wish to export the paintings.

Sincerely yours,

AB/cw

cc: Mr. Michael Glynn ←

3 copies
to you



FAX FROM



English
tip fee

DR. ALFRED R. BADER
52 Wickham Avenue
Bexhill-on-Sea
East Sussex TN39 3ER
Telephone/Fax: 0424-22-22-23

Date: July 12 1995

Page 1 of 3

To: Phillips
Fax: 0171 465 8574

Gentlemen.

Yesterday I picked up lot 63 of your D.M. Sale of July 4, and paid in full, of course.

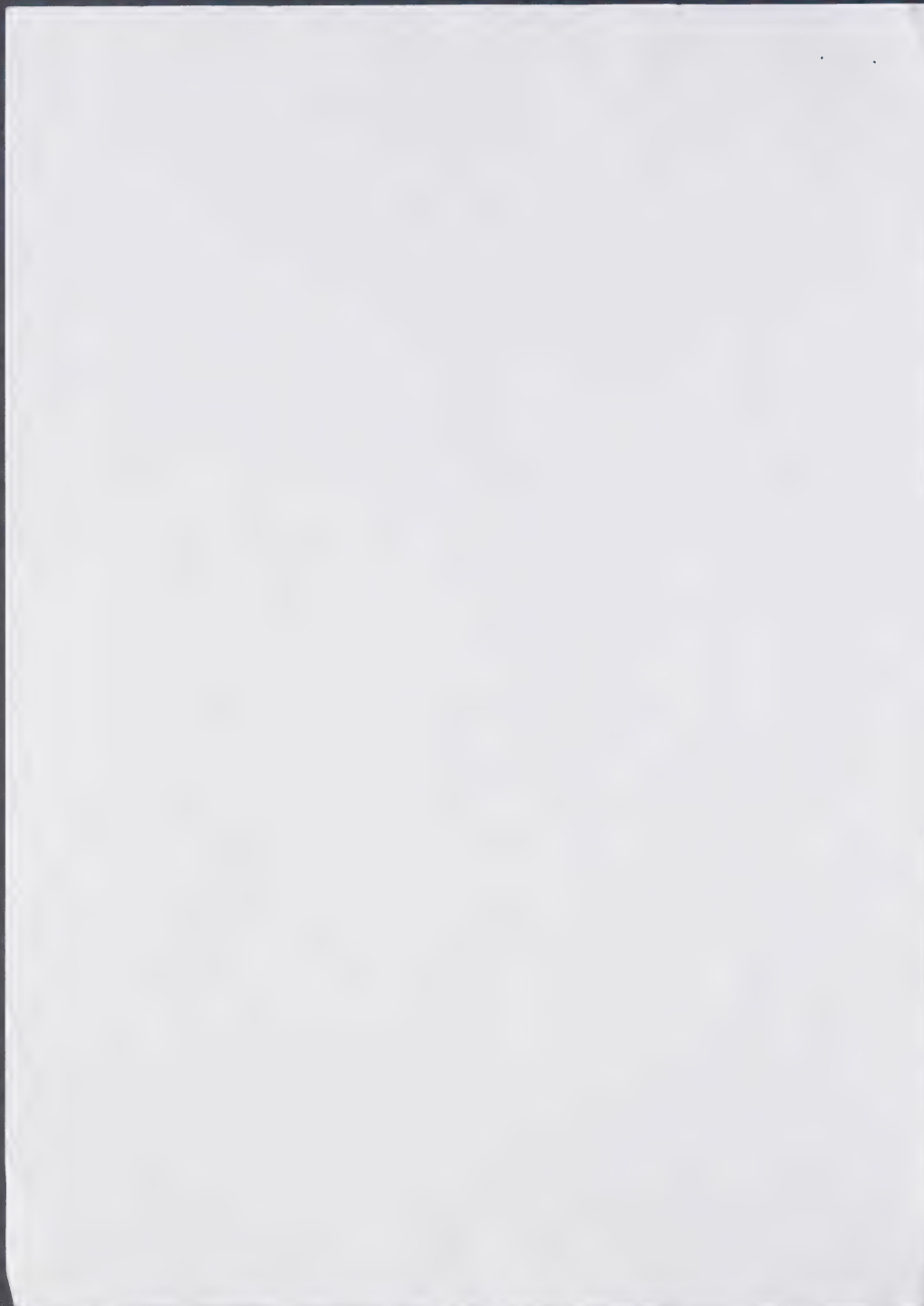
I am registered for VAT in Britain, No. 629 026640, and want to recover (not from you, but the VAT authority) the VAT paid on the commission. To recover, I need form C55A signed by you, to be stamped at Gatwick when I leave on July 28, carrying my purchases.

I purchased several other small paintings at Christie's and attach copy of one of the forms they gave me - so that you see what you should fill out.

Thank.

Sincerely

Alfred Rader
Alfred Rader Fine Arts





COPY

BUYERS INVOICE

5

101 New Bond Street, London W1Y 0AS
 Telephone: 0171-629 6602
 Facsimile: 0171-465 8574

Members of the Society of Fine Art Auctioneers

SALE NUMBER: 29882 SALE DATE: 04-JUL-95
 SALE TITLE: Old Master Paintings

Alfred Bader Fine Arts
 The Asta Hotel Suite 622
 924 East Juneau Ave
 Milwaukee
 Wisconsin 53202 USA

ACCOUNT NUMBER: 365040
 BID NUMBER: 735

**PLEASE PAY AND CLEAR PROMPTLY
 OR STORAGE CHARGES MAY BE INCURRED**

ALL REMITTANCES & CHEQUES PAYABLE TO: Phillips Son & Neale

METHODS OF PAYMENT:

please see over.

BUYING AT PHILLIPS:

Payment should be made in accordance with our standard terms and conditions. Part payment for a sale is not acceptable and goods will not be released until full settlement is received. All buyers must pay all VAT charges.

NOTE:

the relevant amount of VAT included on the invoice can only be recovered as input tax by a VAT registered buyer and only where a VAT rate is printed in the Recoverable VAT Rate column.

SHIPPING/PACKING/POSTAGE:

This can be arranged at the buyers expense by our Shipping Agent upon receipt of the buyers written instructions.

LOT NUMBER:	AMOUNT	RECOVERABLE VAT RATE
63	7200.00	
TOTAL HAMMER PRICE		
7200.00		
PREMIUM (inclusive of VAT)		
1269.00		189

TOTAL DUE £ 8469.00

7200
 1080
 VAT 189

 8469

3PS/2 Phillips Son & Neale Registered in England No. 647900 V.A.T. Registration No. GB 239 5023 66

REMITTANCE ADVICE PLEASE RETURN THIS SLIP WITH PAYMENT

Alfred Bader Fine Arts

CASH: £

ACCOUNT NUMBER: 365040

BID NUMBER: 735

DNP

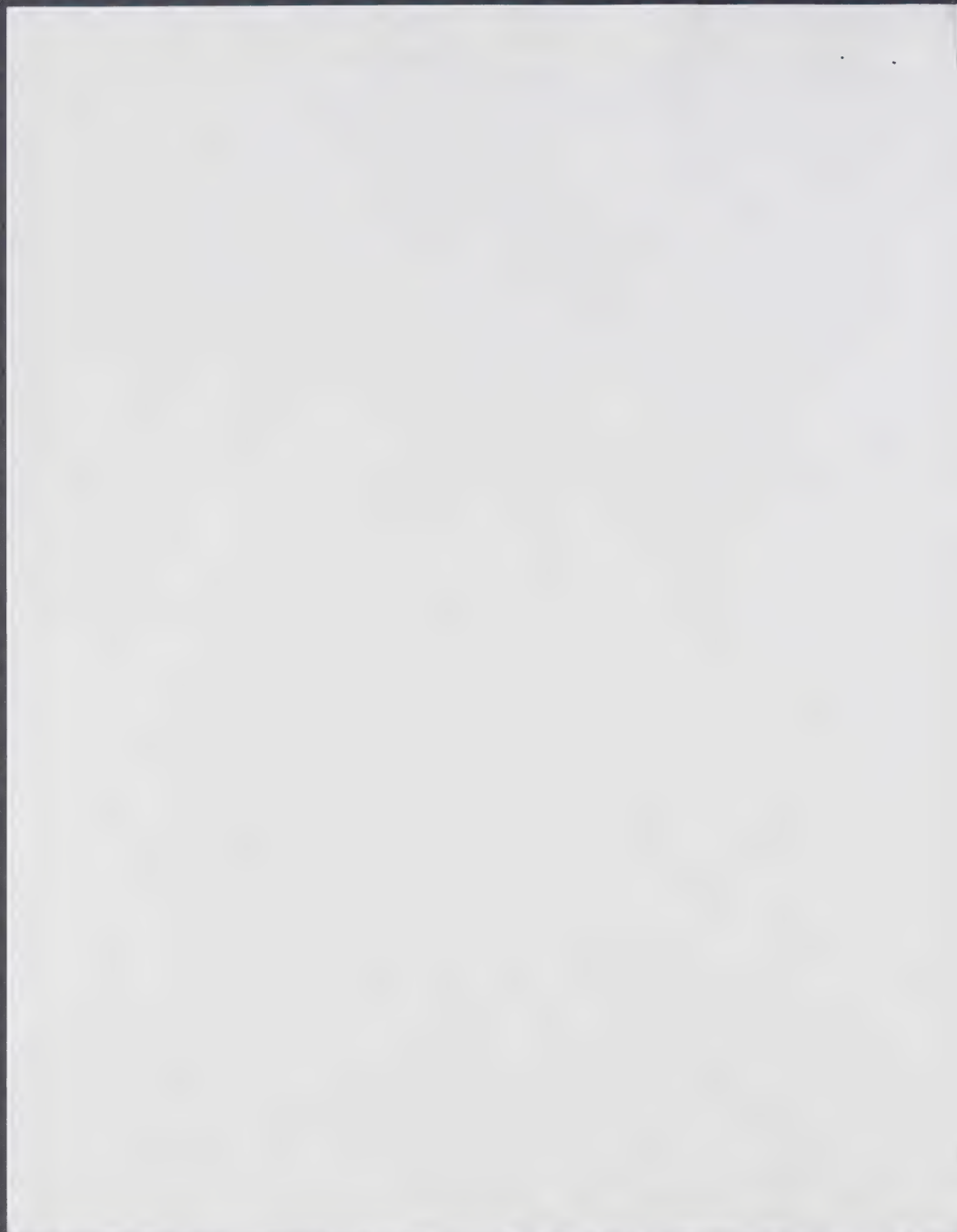
CHEQUE: £

SALE NUMBER: 29882

SALE DATE: 04-JUL-95

FOREIGN CURRENCY: £

Old Master Paintings



FROM: Alfred. Bader. Antiques.....
The Asta Hotel. Suite 622.....
924 East Juneeq Ave. Milwaukee...

VAT No.: GB..... Date: 7/3/96.....

TO: Phillips,
101. New Bond Street.....

RE: INVOICING OF LOTS SOLD UNDER THE AUCTIONEERS MARGIN SCHEME

I/we write to request that the purchase(s) made by me/us of lot(s) ..03..... in sale 29087 held at Phillips Bond Street (which were sold under the Auctioneers' VAT Margin Scheme) be reinvoiced to me/us outside that margin scheme, i.e. with VAT on the hammer price.

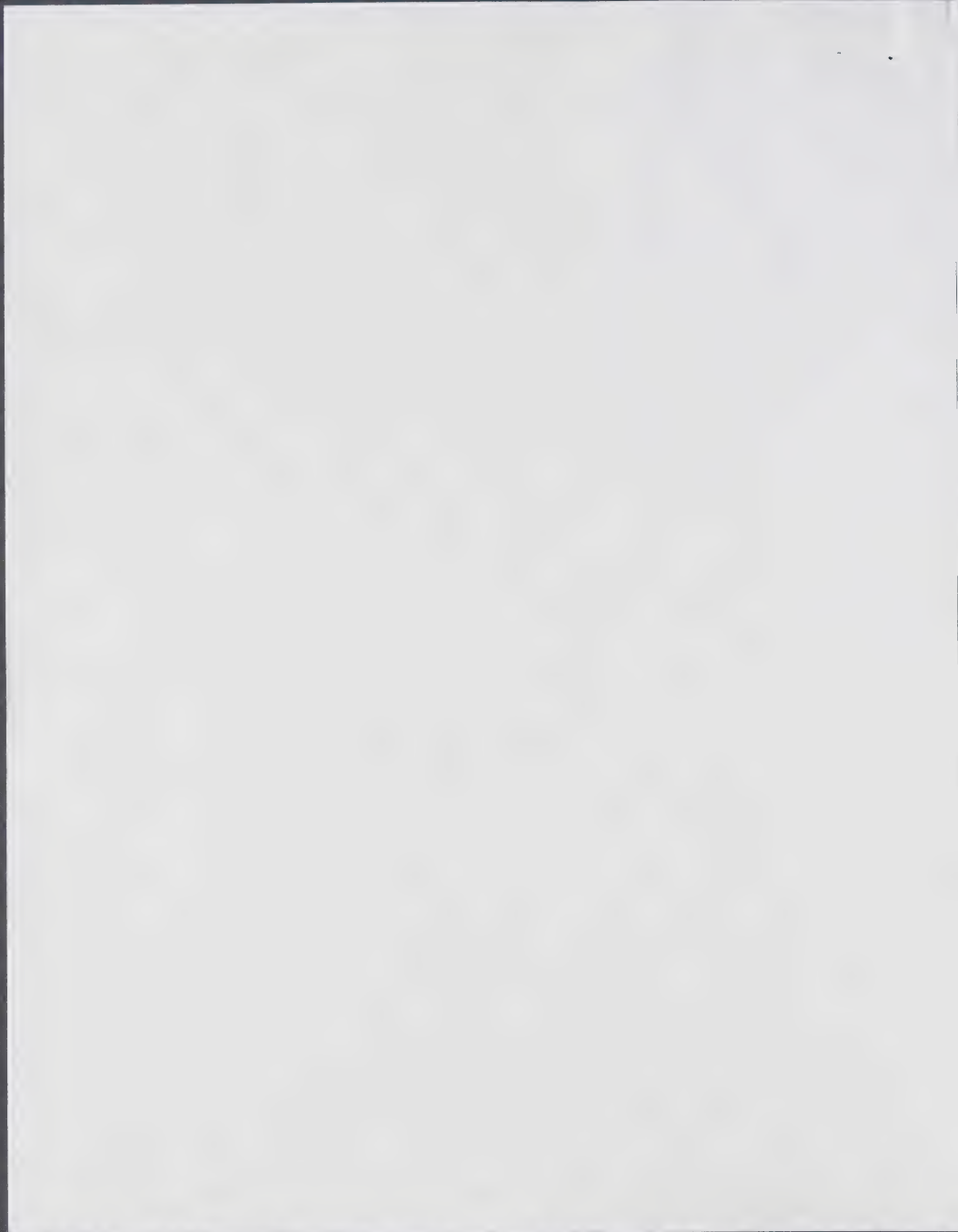
I/we acknowledge that, as a result of that reinvocing:-

1. I/we shall be required to pay to Phillips VAT on the hammer price of each such lot purchased by me/us. Such VAT will be payable to Phillips with and at the same time as the amount originally invoiced;
2. Once a purchase has been reinvoiced outside the auctioneers' scheme it cannot then revert back to being a purchase under the auctioneers' scheme;
3. An item purchased outside the auctioneers' scheme will not be eligible for by me/us sale under the dealers' margin scheme and VAT will have to be accounted for on the full selling price of the item.

Signed: *Alfred Bader*.....

On behalf of: Alfred. Bader. Antiques. Fine Arts

March 7 96.



FASCIMILE

TO: Alfred Bader Antiques

FROM: NATASHA - Phillips Auctioneers LONDON

DATE: 7/3/96

NUMBER OF SHEETS INCLUDING THIS PAGE ...².....

RE: Re-invoicing with VAT on Hammer Price. Sale 29882 | 735

I received a phonecall from Mr Cockett this afternoon regarding the above invoice.

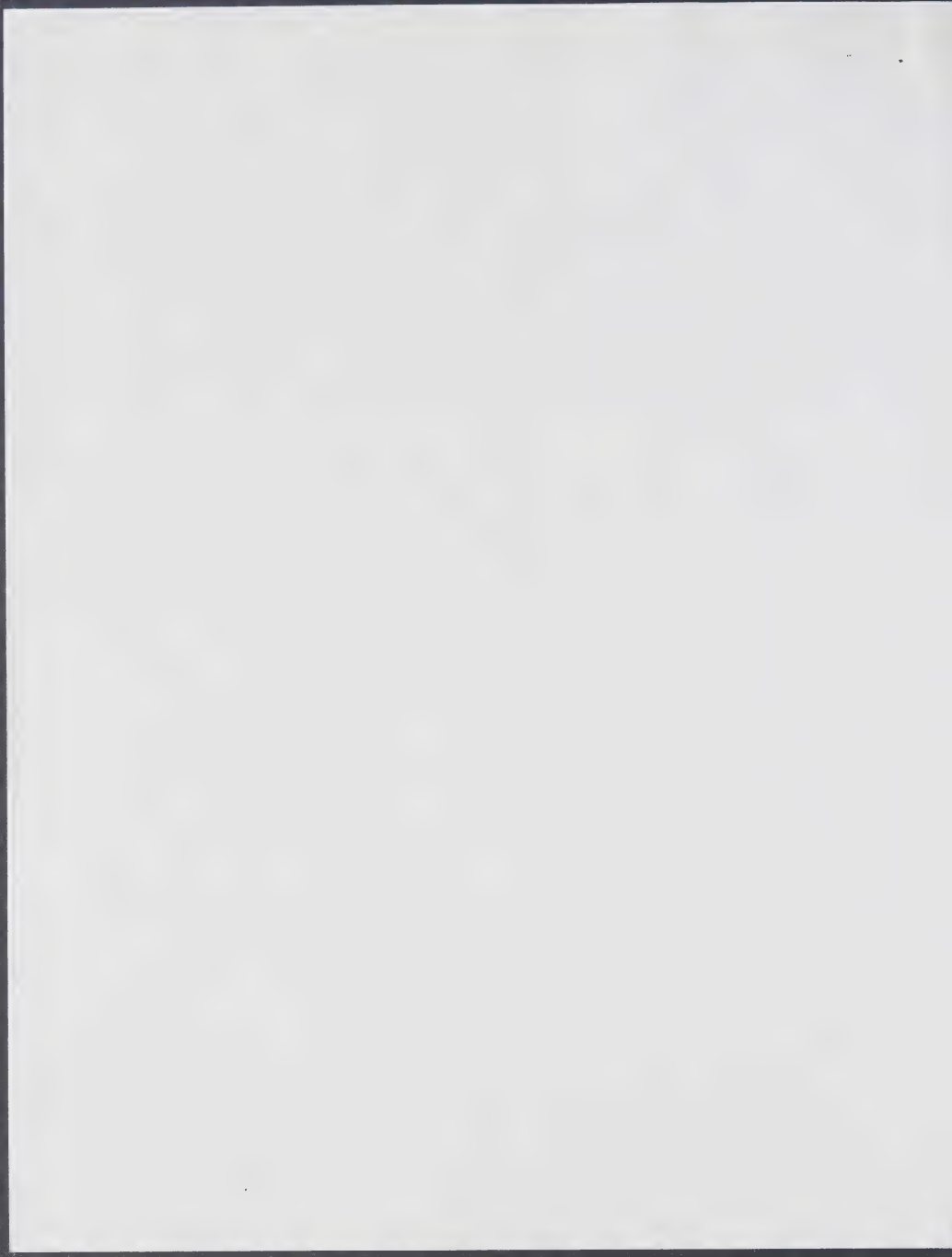
Unfortunately no correspondence has been received at this office so I require the attached form to be signed + returned to me at fax number: (0171) 465 8574.

On receipt of this, the new invoice will be issued immediately.

I apologise for this inconvenience.

NATASHA MCCALLUM

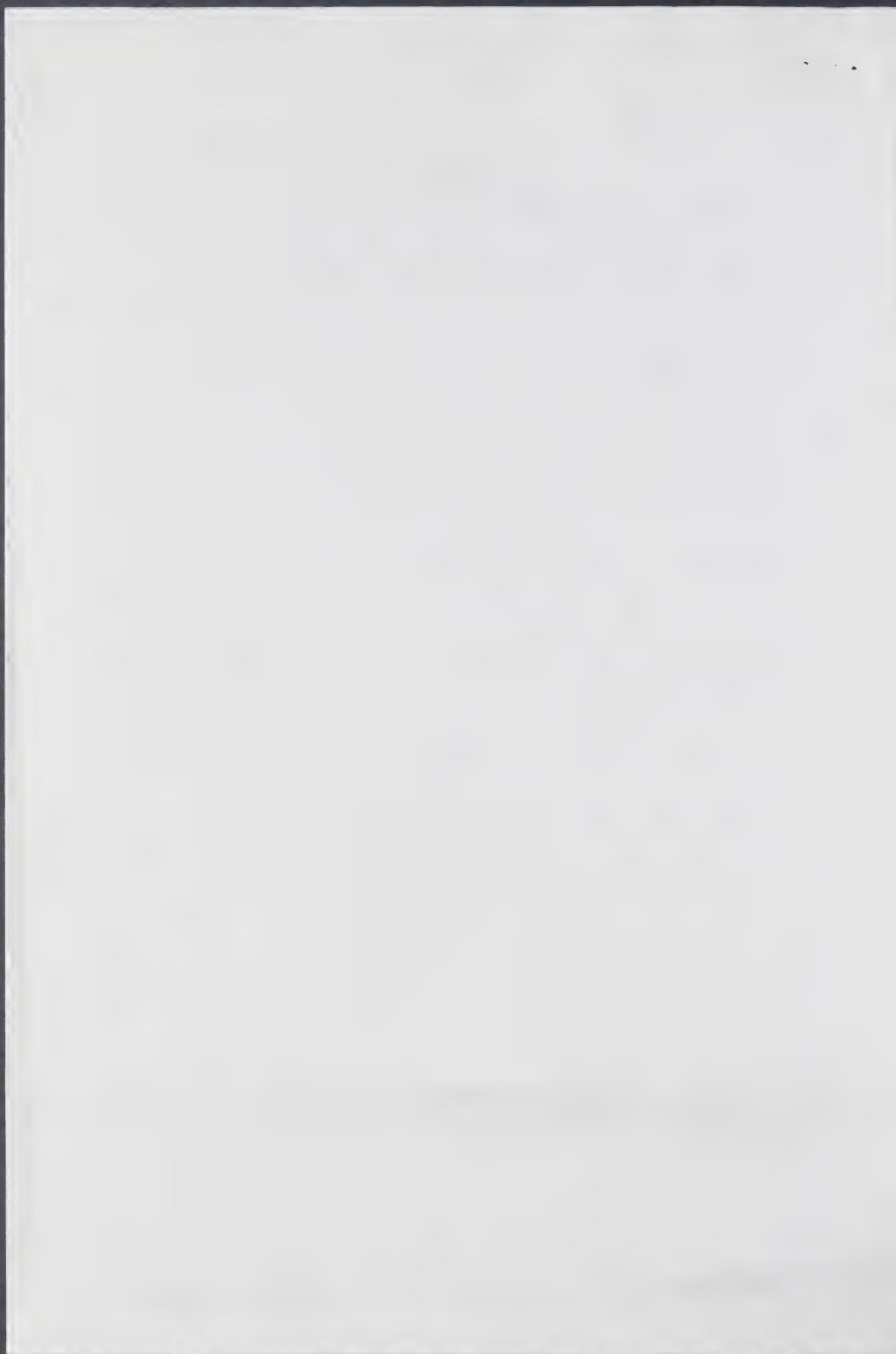
GENERAL OFFICE



1880

...

...





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 14, 1992

Mrs. Mona Berg
Purdue University Galleries
School of Liberal Arts
Creative Arts Building One
Purdue University
West Lafayette, Indiana 47907

Dear Mona:

Thank you so much for your detailed letter of August 10 with the many photographs, reminding us of a fine exhibition.

Of course, one of the first things Isabel and I did upon receiving your letter was to look for the manilla folder, but we just cannot find it. This doesn't mean that it might not be in our house, but with moving everything from Aldrich and much of that into our new gallery, everything is topsy-turvy.

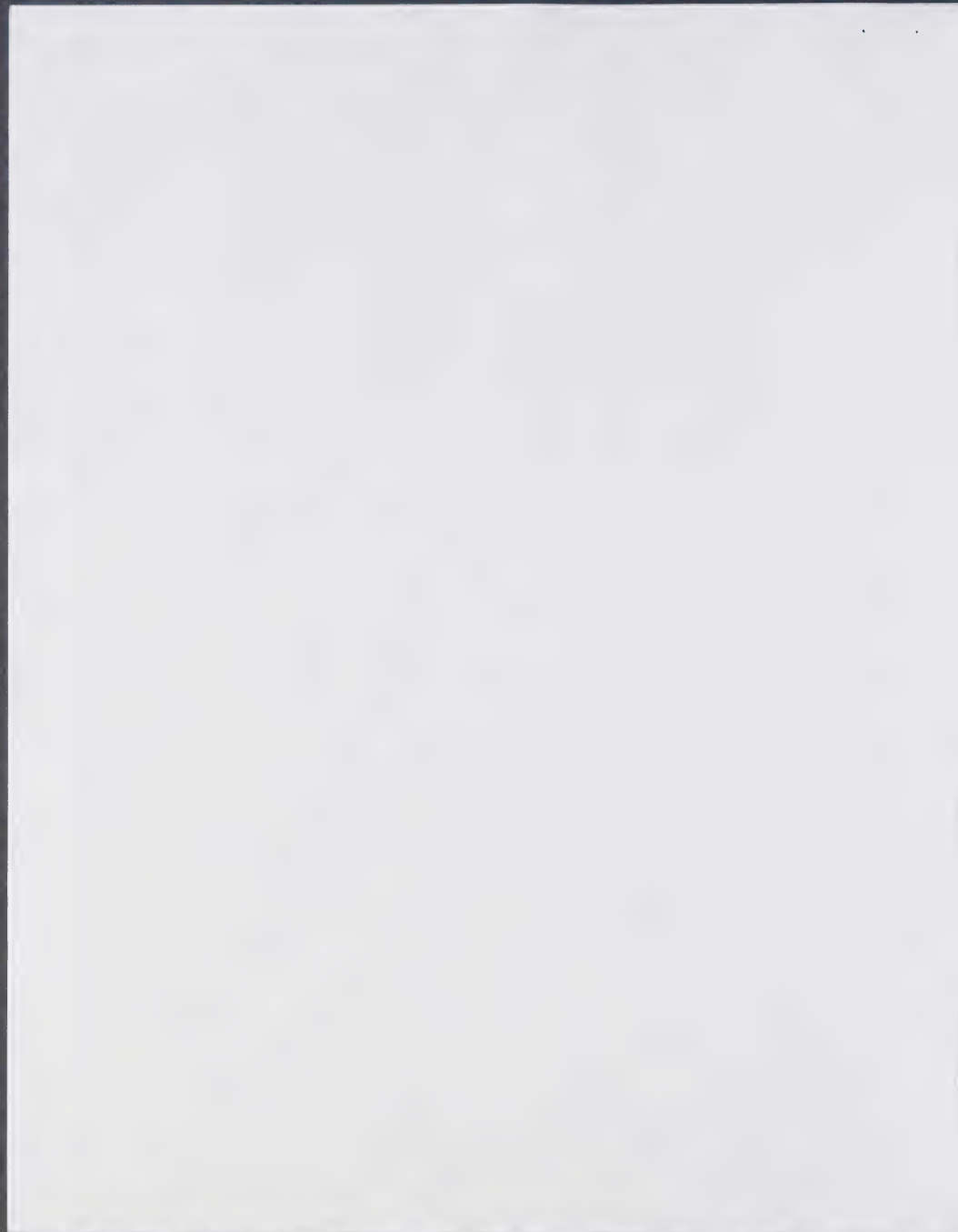
We have tried to help a great many universities and art museums, but practically never through brick and mortar. Purdue, of course, deserves a fine art museum, and you have put your finger on the problem: Purdue's graduates look on Purdue as a great school in science and engineering, but not in the fine arts.

I hope that you will find the means of building a good museum, at which time I would be happy to consider donating some fine works of art.

Best personal regards from Isabel and me.

As always,

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



PURDUE UNIVERSITY



PURDUE UNIVERSITY GALLERIES

August 20, 1992

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

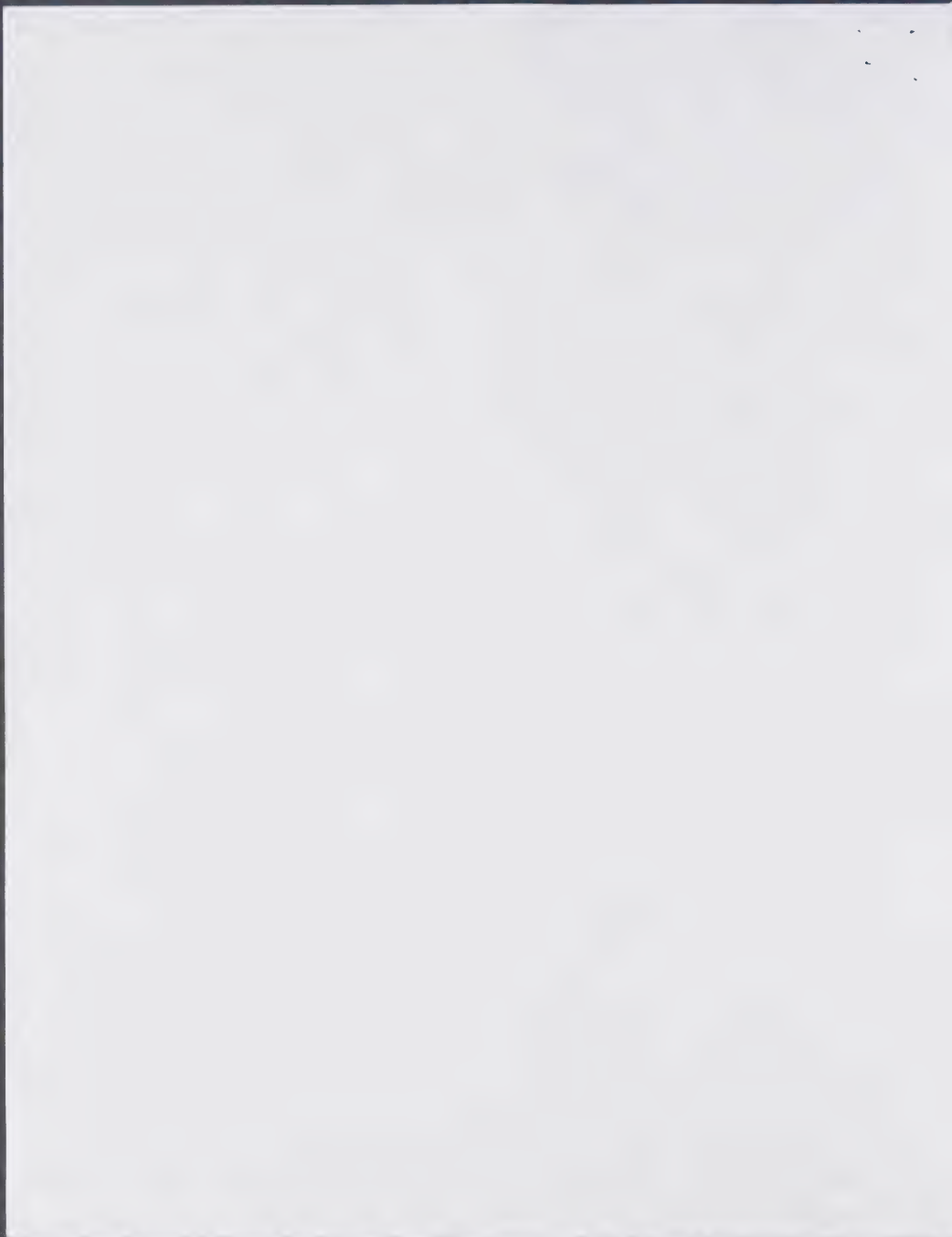
Dear Alfred and Isabel,

Your summer in Europe, I trust, was both enjoyable and productive. I know you had at least one major success--the acquisition of the Rembrandt painting. Congratulations! I read about its impending auction and thought of you at the time.

Enclosed are the installation photographs and the exhibition labels. I waited to send them because it was my recollection you would not be home until sometime in August. I believe I left a manila folder of correspondence and planning notes for the exhibit at your home when we returned your paintings. I think it was in the box containing the extra catalogs and postcards. If you would be so kind as to send it at your convenience, I would be most grateful. I like to keep all such material for the gallery archives.

Over the years that we have known each other, you have been a loyal friend of the gallery program. I hope that I will do nothing to jeopardize that relationship by writing now simply to inquire as to whether or not you would have any interest in becoming more deeply involved.

When the University of Minnesota completes a beautiful facility now under construction, Purdue will be the only Big Ten university without at least one museum. Although I was assured several years ago by our Vice President for Development that I would see an art museum at Purdue during my tenure as director, it now appears that this project is no longer high on the University's list of priorities. It would, I think, require



someone of your stature to rekindle our administration's interest.

Purdue is clearly a university of high distinction. Yet, its ability to realize its own potential has sometimes been inhibited by an overly-narrow self-image. Already, however, it has evolved into an institution that is much more than the scientific and technical organization envisioned by some. I believe that continued evolution toward comprehensive university status is inevitable. In terms of a museum, however, the question is how quickly will this evolution occur?

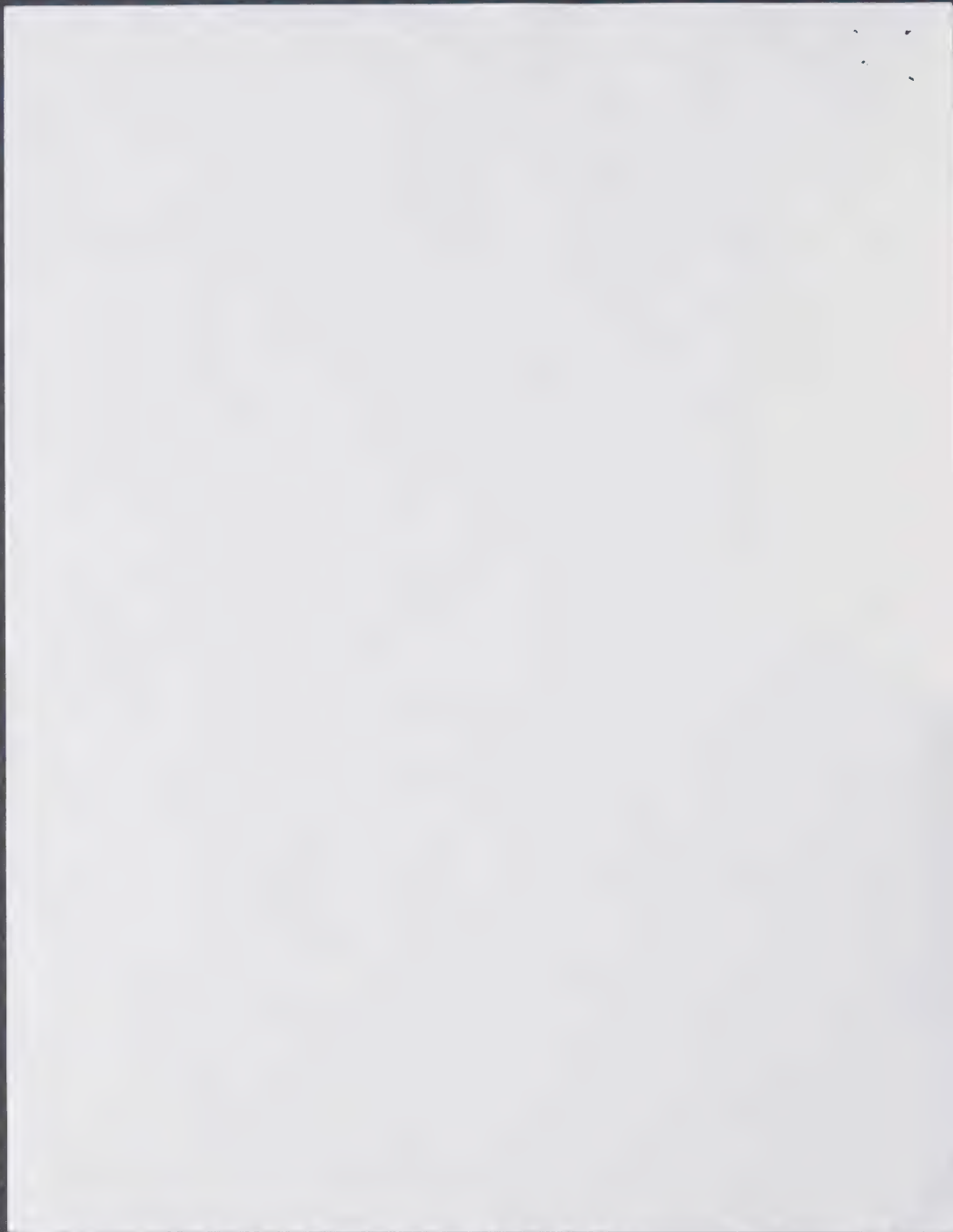
As I have suggested, should you be interested in assuming such responsibilities, I believe that you could make a critical difference in accelerating the process that will lead to a museum at Purdue. and should you have any interest at all in exploring such possibilities, I am sure that a representative of the Purdue administration would be eager to meet with you.

If I have been presumptuous in raising this issue with you, please forgive me. Nothing in the future could ever diminish the gratitude I feel for your past friendship and support.

With kind regards,

A handwritten signature in cursive script, appearing to read "Mona Berg".

Mona Berg



Thomas Wyck (1616-1677)

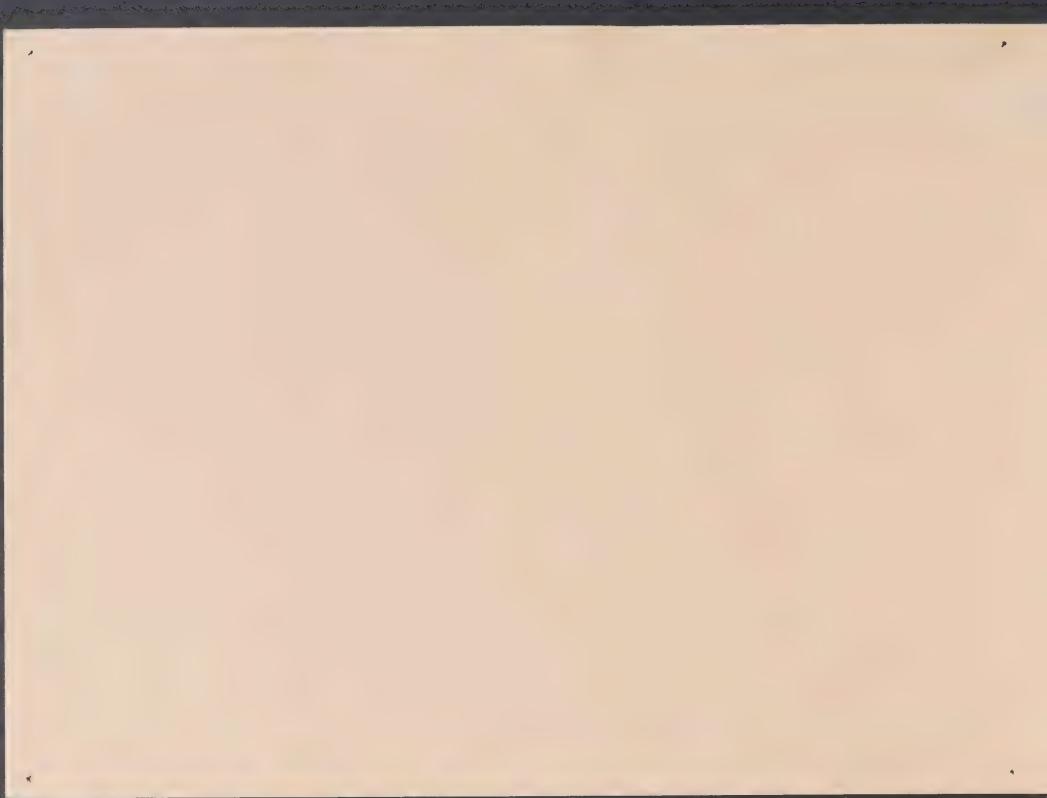
The Scholar

Oil on panel; 13 1/2 x 11 in.

One of the best of the lesser known Haarlem genre painters, Thomas Wyck (also spelled Wijck) did many paintings of scholars or alchemists at work in their studies. His interiors, influenced by Adriaen van Ostade, are often crammed with objects. This composition is less complex than most of the artist's works (see *Aldrichimica Acta*, Vol. 1, No. 1, 1968). Here the scholar sits alone in his study immersed in his reading. The room is deeply shadowed but light from the window illuminates his face and some of the books and papers that litter his desk.

The painting here displayed was chosen as the cover of the *Acta* dedicated to Professor Herbert Brown on his seventy-fifth birthday and we have chosen it again to grace the cover of the catalog accompanying this exhibition in honor of his eightieth.

Cover, *Aldrichimica Acta*, Vol. 20, No. 1, 1987



Pieter Nason (1612-1689)

Portrait of Descartes

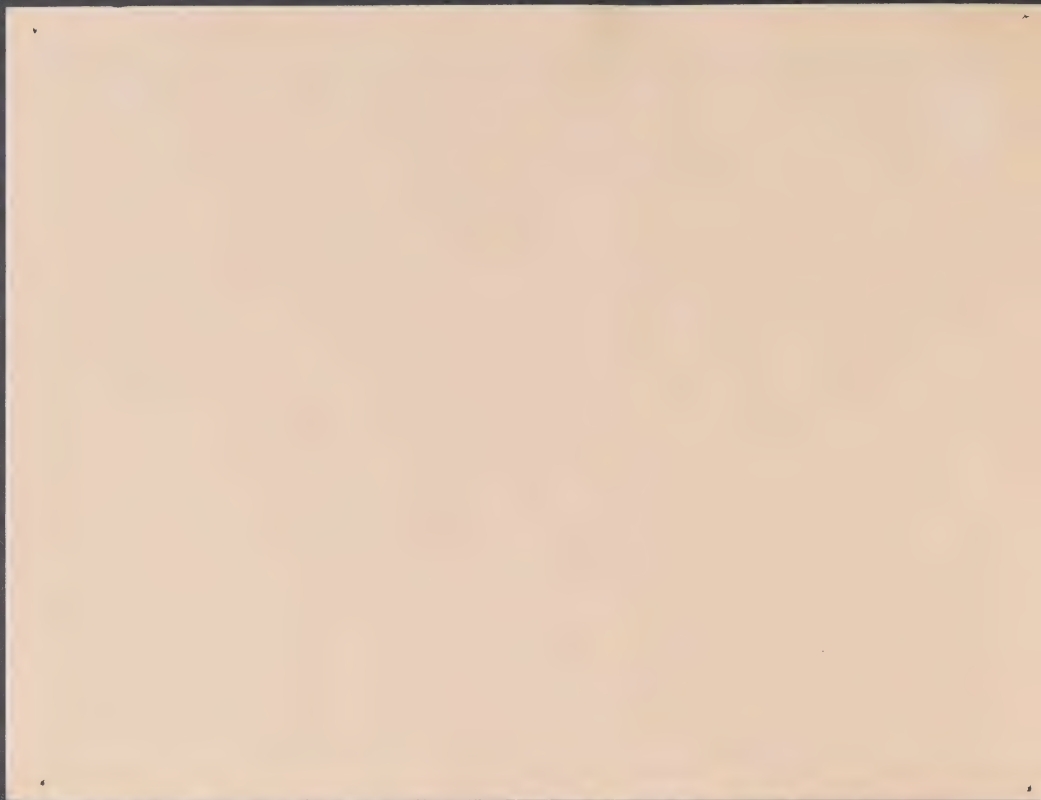
1647

Oil on canvas; 30 x 25 in.

Portraitist and still-life painter, Pieter Nason, was born in Amsterdam and moved, in 1639, to The Hague where he likely studied with Jan van Ravesteyn. This half-length portrait typifies the fashionable mode of painting that Nason adopted following his move. Stylish and well-painted, they were sometimes confused with Isaac Luttichuys'.

The great French philosopher, Rene Descartes (1595-1650), lived in Holland from 1629 to 1649. There he was held in such high regard that many Dutch artists painted his likeness including Rembrandt, Jan Lievens and Frans Hals. Most of the portraits of Descartes were done posthumously and were based on one done by Hals that is now in Copenhagen. Nason has here portrayed the spirit and intensity of the celebrated thinker so forcefully that it is likely he painted this picture from life.

Cover, *Aldrichimica Acta*, Vol. 21, No. 2, 1988



Salomon Koninck (1609-1656)

Portrait of an Old Man

ca. 1640

Oil on canvas; 20 1/2 x 16 1/2 in.

Rembrandt returned to Amsterdam from Leiden in 1631, moving into the household of art dealer, Hendrick Uylenburgh. He was probably joined shortly thereafter by Koninck who remained closely associated with Rembrandt for the rest of his life. Although Koninck's paintings were inspired by Rembrandt's in both subject matter and style, and were frequently attributed to the master, Koninck cannot be truly regarded as Rembrandt's pupil, for the former was already a member of the Amsterdam guild as early as 1630 after having studied with David Colijns and Claes Moyaert.

The present portrait, with its dramatic chiaroscuro, clearly reflects Rembrandt's direct influence. Rembrandt painted many such pictures of bearded old men and this one was, in fact, once attributed to him. The subject of this painting is uncertain. Koninck may be portraying a Rabbi, a Biblical figure, or a scholar in meditation. What is certain is that the artist has captured the essence of the sitter's kindness and wisdom.

Cover, *Aldrichimica Acta*, Vol. 19, No. 1, 1986



Abraham Bloemaert (1564-1651)

St. Jerome Studying the Old Testament

ca. 1620s

Oil on canvas; 25 3/8 x 20 7/8 in.

One of the most influential artists of the Utrecht school, Bloemaert received his early artistic training from his father, Cornelis. After completing his studies in 1580, he travelled to Paris and Fontainebleau. Returning to Holland, he worked briefly in Amsterdam in 1583, and again from 1591-93, before settling permanently in Utrecht. It may have been at Fontainebleau that Bloemaert saw examples of the mannerist style that informed his early work. After 1600, however, the artist developed his own more naturalistic style while remaining open to new ideas and trends. When his pupil, Gerrit van Honthorst, returned from Italy in 1620, Bloemaert assimilated Caravaggesque ideas from him; and both tendencies are present in the picture exhibited here.

When Bader discovered this painting in an antique shop in The Hague, in 1974, its whereabouts had been unknown for many years. Art historians were aware of its existence only because the artist's son, Cornelis, made an engraving of it shortly after it was painted. The inscription on the engraving identifies the subject as St. Jerome (340?-420 A.D.), the first scholar to translate the Old Testament competently into Latin. Sainted, not so much for his holiness as for his erudition and hard work, the monk was, in fact, embroiled in arguments throughout his life. Here Bloemaert has rendered a most sympathetic interpretation of the venerated Church Father.

Cover, *Aldrichimica Acta*, Vol. 9, No. 1, 1976 and Aldrich Catalog of Stains, Dyes and Indicators, 1979



Paulus de Lesire (1611-1656)

The Quill Cutter

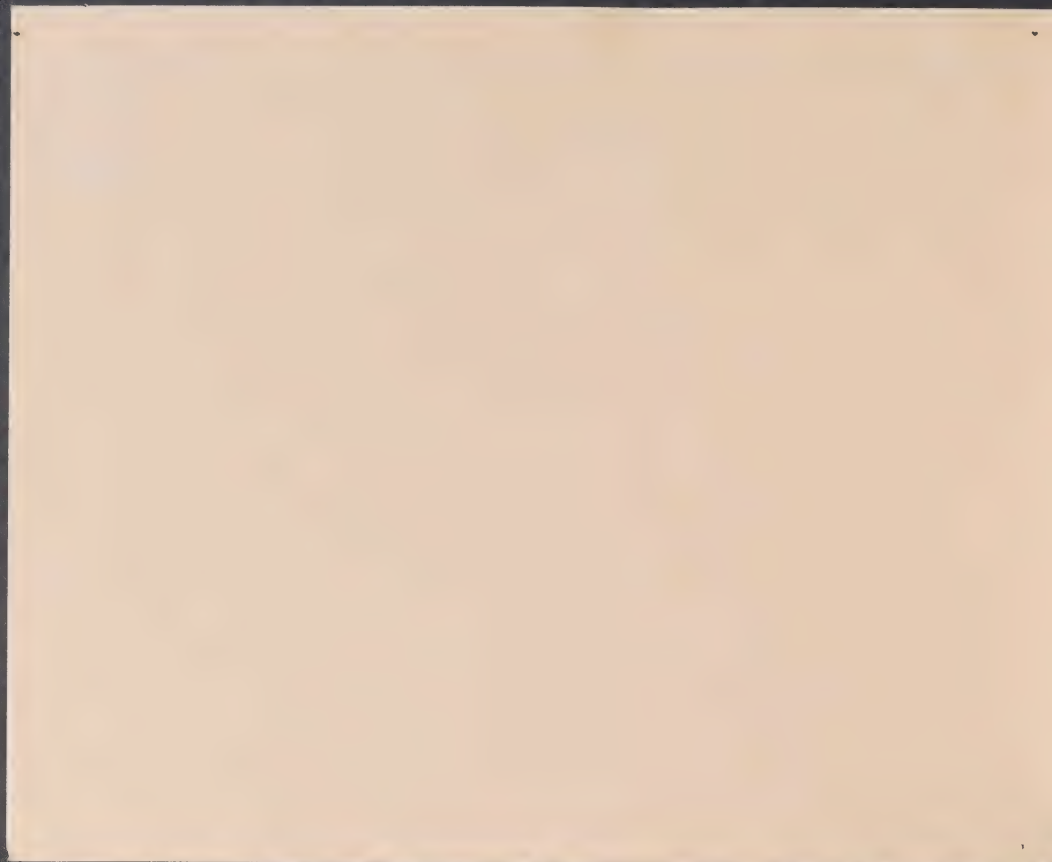
ca. 1630

Oil on panel; 31 1/2 x 23 1/2 in.

Paulus de Lesire was born in Dordrecht where his English father, Augustin Lesyre, was listed as a member of the Dordrecht guild. De Lesire is thought to have been a pupil of Jacob Gerritz Cuyp. He may also have studied with Rembrandt, for his early work reflects the latter's influence. Known mainly as a portraitist, de Lesire was enrolled as a master in the Dordrecht guild in 1631. After 1648 he is recorded in the Hague.

The present work depicts a scholar engaged in the exacting task of cutting a quill. The procedure demands his utmost concentration. Some years after acquiring this portrait, Bader had it examined under ultraviolet light, where it became apparent that the little notebook in the lower left corner had been overpainted. Removal of the paint revealed the monogram, "PdL" (Paulus de Lesire). That four of the most eminent art historians of their day had previously attributed this painting to Rembrandt, attests to the skill of the artist.

Cover, Aldrich Chemical Company Organic Chemicals Catalog, 1967-1968



Reyer van Blommendael

Mother and Child

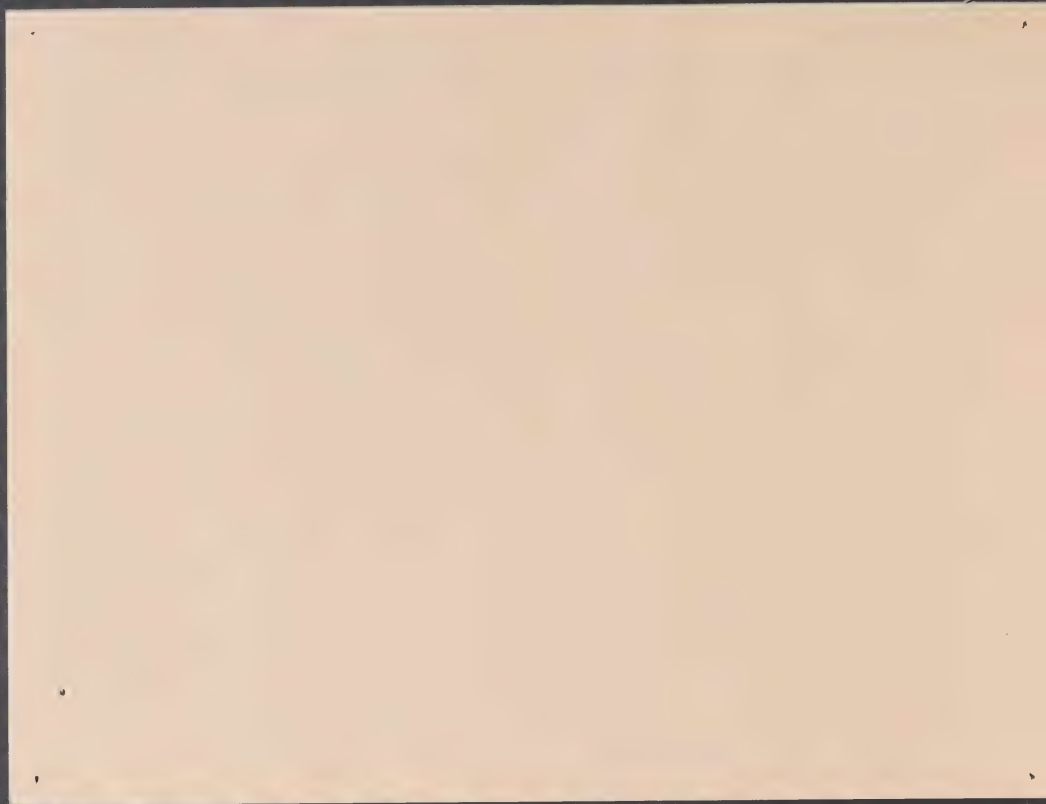
ca. 1660

Oil on canvas, 31 1/2 x 26 1/2 in.

The birth date of Reyer van Blommendael is unknown. Associated with a group of painters referred to as the "Haarlem Classicists," van Blommendael entered the guild in Haarlem in 1662, and died there in 1675. An exhibition of paintings by that group, now being organized by the University of Utrecht, may shed additional light on this little known artist.

This intimate tableau of a mother gazing down at the golden head of her young child is enchanting in its simplicity. The tender relationship between the two is evident and is emphasized by the gentle light that softly bathes the figures. The artist's great strength is in his use of color as evidenced by the rich reds, rosy flesh tones and creamy whites played against a dark background.

Cover, *Aldrich Safety Products* catalog, 1991-1992.



Flemish

Study of a boy

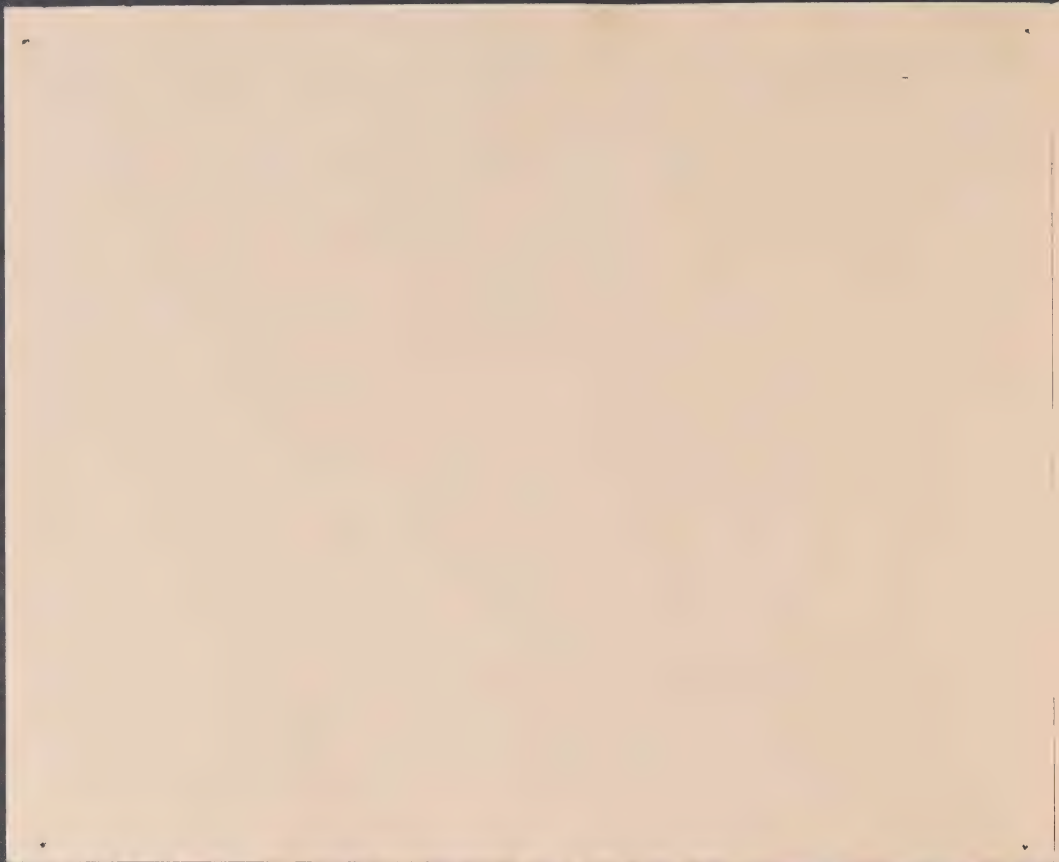
17th century

Oil on paper; 10 3/4 x 9 in.

This charming study has been ascribed to Jacob Jordaens (1593-1678) on the basis of similarities with one now in the Academy in Vienna that has also been attributed to Jordaens. Neither picture, however, looks like the artist's other established works and Dr. Bader remains unconvinced.

An important Antwerp artist, Jordaens is ranked with Rubens and Van Dyck as a painter of mythological, religious and secular historical pictures. Although he was influenced by his collaborations with Rubens, Jordaens developed a personal style that was very natural and full of vitality. Many of the latter's formal, monumental history paintings, such as *The Triumph of Prince Frederick Hendrick* that decorates the Oranjezaal in the Huis ten Bosch, are baroque in manner and crowded with figures. Jordaens must have made many preliminary figure sketches like the present one before settling on his final compositions. That the identity of the artist remains in doubt, however, does not diminish our delight in the sensitive rendering of this earnest youngster.

Cover, *Catalog Handbook of Fine Chemicals*, 1982-1983



Bolognese?

A Teacher and His Pupil

Ca. 1600

Oil on paper; 14 1/4 x 15 1/2 in.

Although this study was previously attributed to the Flemish artist Jacob Jordaens, Dr. Bader doubts that it is even Northern European. He thinks, rather, that it may be Bolognese, by Annibale Carracci (1560-1609) or an artist closely associated with him. The most talented of the Carracci family, Annibale was a major contributor to the evolution of the Baroque style of painting in Italy. Together with his cousin Lodovico and his brother Agostino, he founded a school of painting that became the training ground for most of the major Bolognese artists, including Domenichino, Reni and Guercino.

The present study is an expressive yet economically rendered portrayal of a dedicated teacher explaining an intriguing problem to an attentive young pupil. It seems a fitting addition to this exhibition honoring Professor Brown, a great teacher whose work will have a lasting influence on his students and on organic chemistry.

Cover, *Aldrichimica Acta*, Vol. 12, No. 1, 1979



Joos van Craesbeeck (1605-1662)

Portrait of Adriaen Brouwer

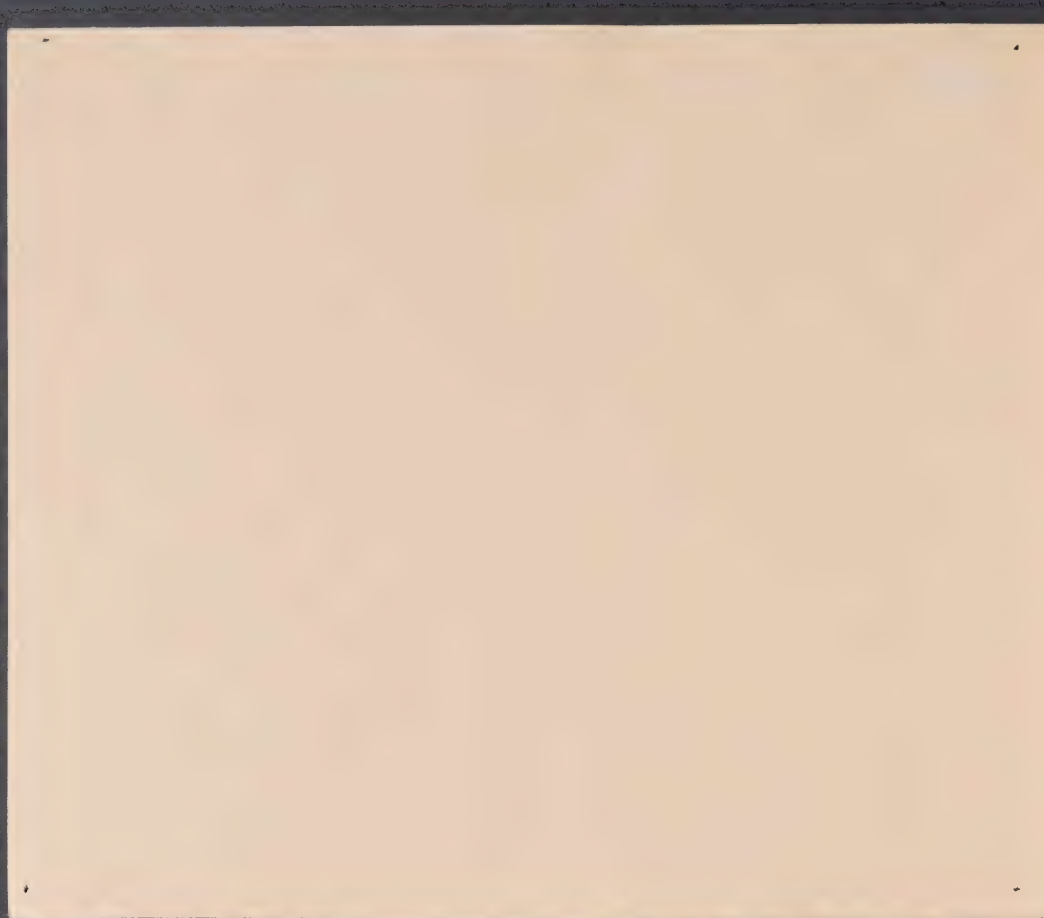
Oil on panel; 13 1/4 x 9 3/4 in.

The first painting acquired by Dr. Bader, this unusual portrait has remained one of his favorites. That the animated sitter is the Flemish artist Adriaen Brouwer is proven by the similarity with a self-portrait now at the Metropolitan Museum.

Brouwer (1605-1638), developed a style of "low-life" painting depicting peasants smoking, drinking and carousing that attracted many followers, particularly Haarlem artists, Adriaen and Isack van Ostade. In 1631, Brouwer moved to Antwerp where Joos van Craesbeeck became a pupil and one of Brouwer's greatest admirers.

Craesbeeck was a journeyman in his father-in-law's bakery inside the Spanish Garrison at Antwerp where Brouwer was imprisoned for a time. Perhaps Craesbeeck painted this portrait there. Brouwer lived a dissolute and disorderly life and was considered something of a prankster. Craesbeeck's lively portrait provides the viewer with an insight into the unorthodox artist's character.

Cover, *Library of Rare Chemicals*, 1978 and *Aldrichimica Acta*, Vol. 17, No. 1, 1984



English or Scottish
Portrait of a Man

Ca. 1820

Oil on canvas; 28 3/4 x 23 1/4 in.

The artist who painted this arresting portrait is unknown. The previous owner believed it was by a late 17th-century Dutch artist, and that it might depict a specific cabalistic rabbi who had lived in Frankfurt and Amsterdam. Recent cleaning, however, reveals it to have been painted early in the 19th century, probably in England. Whoever the artist, he was a great colorist with a most painterly style. Bader suggests it might be someone like Sir David Wilkie.

Wilkie (1785-1841) was a popular Scottish genre painter, President of the Royal Academy and court painter. The artist travelled widely in Europe and his works reflect the influence of Netherlandish painters such as Ostade and Teniers, as well as 17th-century Spanish masters. He was particularly noted for his clever composition, imaginative use of color and fine modelling.

Following a trip to Spain in 1828, Wilkie undertook a commission to do a painting of Christopher Columbus. This painting, now in the North Carolina Museum of Art at Raleigh, portrays the explorer at the Convent of La Rabida, explaining his proposed voyage to the Convent's Prior. The bearded Columbus is attired in similar garb and bears a striking resemblance to the gentleman portrayed in the present portrait. If its artist is indeed Sir David Wilkie, perhaps the sitter is Columbus, envisioning his voyage of discovery to the New World.

Cover, *Aldrichimica Acta*, Vol. 19, No. 3, 1986



Dutch

Portrait of Rembrandt

ca. 1655

Oil on canvas; 30 x 25 in.

No other artist has painted so many self-portraits as did Rembrandt. More than 80 such depictions are known to exist. This painting is characteristic of Rembrandt's later portrait style. The face and hands are highlighted while the background is dark and undefined. Although the face is carefully rendered, the hands are treated very sketchily.

Here we see the middle-aged artist standing at a window drawing. The first recorded instance of Rembrandt portraying himself at work was an etched self-portrait completed in 1648. It was a theme he returned to many times in the years to come. German art historian C. Müller Hofstede suggested that this composition is a companion-piece to a portrait of Hendrickje Stoffels in Berlin in which she, like Rembrandt, appears at a window. Both paintings may have originally been the same size.

Five other versions of the present composition exist, and this one is clearly the best. Each was at one time considered to be an original Rembrandt. Whether this painting is by the master or one of his talented students remains an interesting puzzle. At the time this painting was done Rembrandt was struggling with financial and domestic difficulties, yet the man represented here faces the viewer with courage and calm acceptance, as though fully aware that some of his greatest paintings are still to be done.

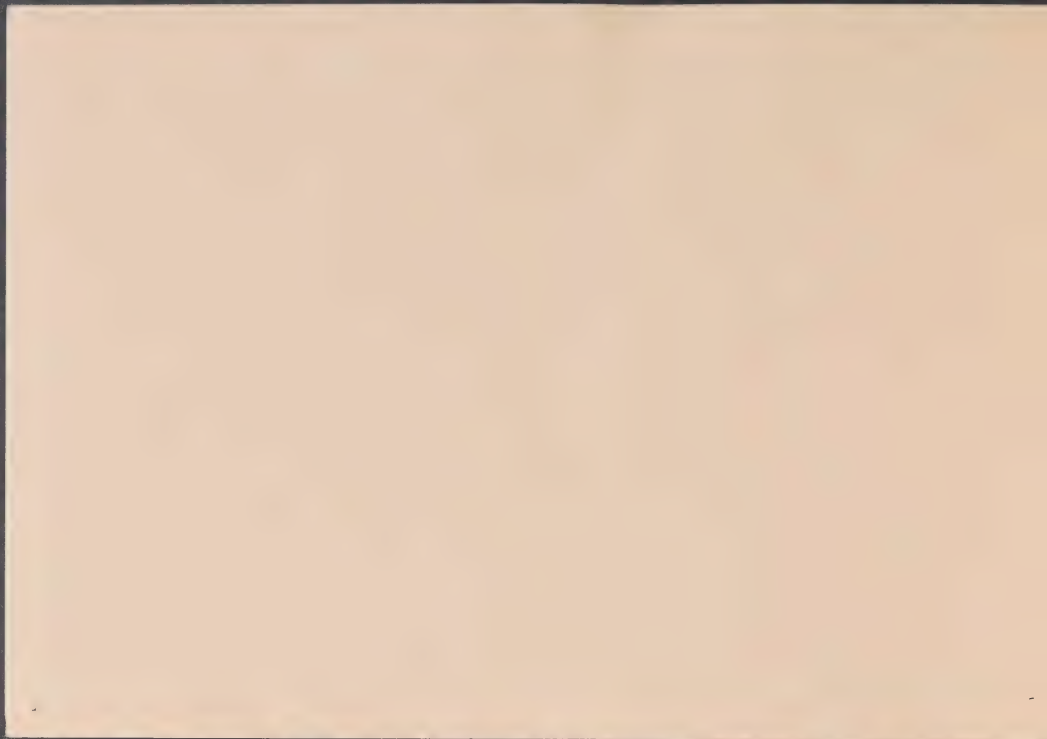
Cover, *Catalog Handbook of Fine Chemicals*, 1979-1980



Danckert. There is, for example, Reyer van Blommendael's *Mother and Child*, which is more a portrait of motherly love than it is a depiction of a specific individual. And there is Thomas Wyck's *The Scholar*, in which the subject's facial features are less important to determining his identity than are the objects that surround him. One characteristic these pictures have in common, however, is the remarkable presence of the sitter. A well-painted portrait seems to bestow immortality upon the person being painted, just as Professor Brown's work in hydroboration assures him immortality in the field of organic chemistry.

We would like to thank Joyce Crocker for researching the entries for the catalog that accompanies this exhibition, and David Sigman for designing and supervising its publication. We are fortunate to be the beneficiaries, once again, of the Baders' commitment to fine art, and we are grateful to them for their generous support.

Mona Berg
Director
Purdue University Galleries



We have been privileged on several occasions to exhibit paintings from the collection of Dr. and Mrs. Alfred Bader. The first exhibition of paintings, by Rembrandt and his students, was held in 1980 to honor Purdue Chemist and Nobel Laureate, Professor Herbert C. Brown. In 1984 we displayed the works of two contemporary realist painters, Charles Munch and John Whalley. The last exhibition, in 1987, focused on Italian Baroque paintings and honored Professor Brown on the occasion of his seventy-fifth birthday.

Dr. Bader is Chairman Emeritus of Sigma-Aldrich Corporation, one of the world's leading suppliers of research chemicals. It has been his life-long hobby to collect paintings, primarily 17th century Dutch and Italian masters. The collection graces the Bader home as well as the offices of Sigma-Aldrich. In 1967, one of the Bader paintings, *The Quill Cutter*, was reproduced on the cover of the *Aldrich Chemical Catalog*. That same year, the *Portrait of Adriaen Brouwer*, then known simply as "Man Surprised," appeared on the cover of the *Library of Rare Chemicals*. Shortly thereafter *Aldrichimica Acta* (Vol.1, No.1, 1968) featured the Baders' first alchemical painting, a work by Thomas Wyck. Initially, Dr. Bader thought an old master painting might look out-of-place on a scientific catalog. Public response was so positive, however, that his paintings became regular features of the covers of Aldrich publications. Soon the company was offering its customers the most popular paintings reproduced on high quality paper and suitable for framing. Aldrich, moreover, was possibly the only company that reproduced a painting on its stock certificates--an early Rembrandt oil on copper, *The Scholar by Candlelight* (see *The Aldrichimica Acta*, Vol. 6, No. 3, 1973). Today the company is so well known for its covers that it is hardly necessary for the Aldrich name to appear. The Baders' private collection has truly become the corporation's identity.

For several years Purdue Galleries has contemplated organizing an exhibition highlighting the evolution of this phenomenon. Professor Brown's eightieth birthday provides us with the occasion. Choosing original paintings to supplement the display of catalogs was a difficult task, as there are so many beautiful images. Sorting through twenty-four year's worth of Aldrich publications, we noted that there are a number of compelling portraits whose subjects reflect the wisdom and serenity one hopes to attain with age and experience--a perfect tie-in, we thought, for Professor Brown's birthday. Not all of the works we selected for the exhibition are portraits in the formal sense, as is Isaac Luttichuys' *Portrait of Cornelis*



We used to say, "Life begins at forty!", but those who have read the Bible know that Moses was eighty when he began his task of molding a multitude of slaves into a people, and his task did not end until forty years later.

Looking at Professor Brown right now, many of us 'younger' folk wish we had the energy he has at eighty, and--more importantly--his productiveness.

Through most of the years that Aldrich has used paintings on the covers of its publications, Professor Brown has assisted us as director, as consultant, and as the source of many of our new products. He has been our good friend, and his teaching has been a guide to us. We have often thought about the ". . . new continents around us awaiting discovery. They will not be discovered by pessimists, but by optimists, exploring with enthusiasm and hope."¹ They will be discovered by men like Herbert Brown.

In chemistry there are so many 'new continents' to discover. "Tall oaks from little acorns grow"² applies to much in chemistry, not only to hydroboration and Aldrich Boranes. And we hope that Professor Brown will be with us for many years to come, to continue his work and to inspire us.

Dr. Alfred Bader
Chairman Emeritus
Sigma-Aldrich Corporation

¹ H. C. Brown, *Boranes in Organic Chemistry* (Cornell University Press, Ithaca, 1972) p. 450

² H. C. Brown, *Hydroboration* (W. A. Benjamin Inc., New York, 1962) p. 279

