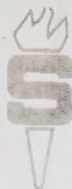


Alfred Baber Fonds

Correspondence - General

Den Tandy (Michael
(Kingston UKing Standard)
1995

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	7
FILE	18



Fax from

The Kingston Whig-Standard

Date: March 13, 1995

To: Alfred Bader

From: Michael DeaTandt

Message: Dear Mr. Bader: I have received your fax, but one section is missing. Paragraph three, page one ("My wife Isabel, a Canadian...") was cut off. Plz send that part again.

Sincerely

Michael

Pages: 1 - including this cover

If you do not receive all pages please contact The Whig-Standard newsroom:

Phone # 613-544-5000 # 186

Fax # 613-530-4118



ALFRED BADER FINE ARTS

DR. ALFRED BADER

March 13, 1995

ESTABLISHED 1961

Via Facsimile: 613/530-4118 and Mail

Mr. Michael Den Tandt
Whig-Standard Co., Ltd.
306 King Street
Kingston, Ontario
K7L 4Z7

Dear Mr. Den Tandt: I hope
that you will accept an invitation
and also print this.

Dear Mr. Den Tandt:

Best wishes
Alfred Bader

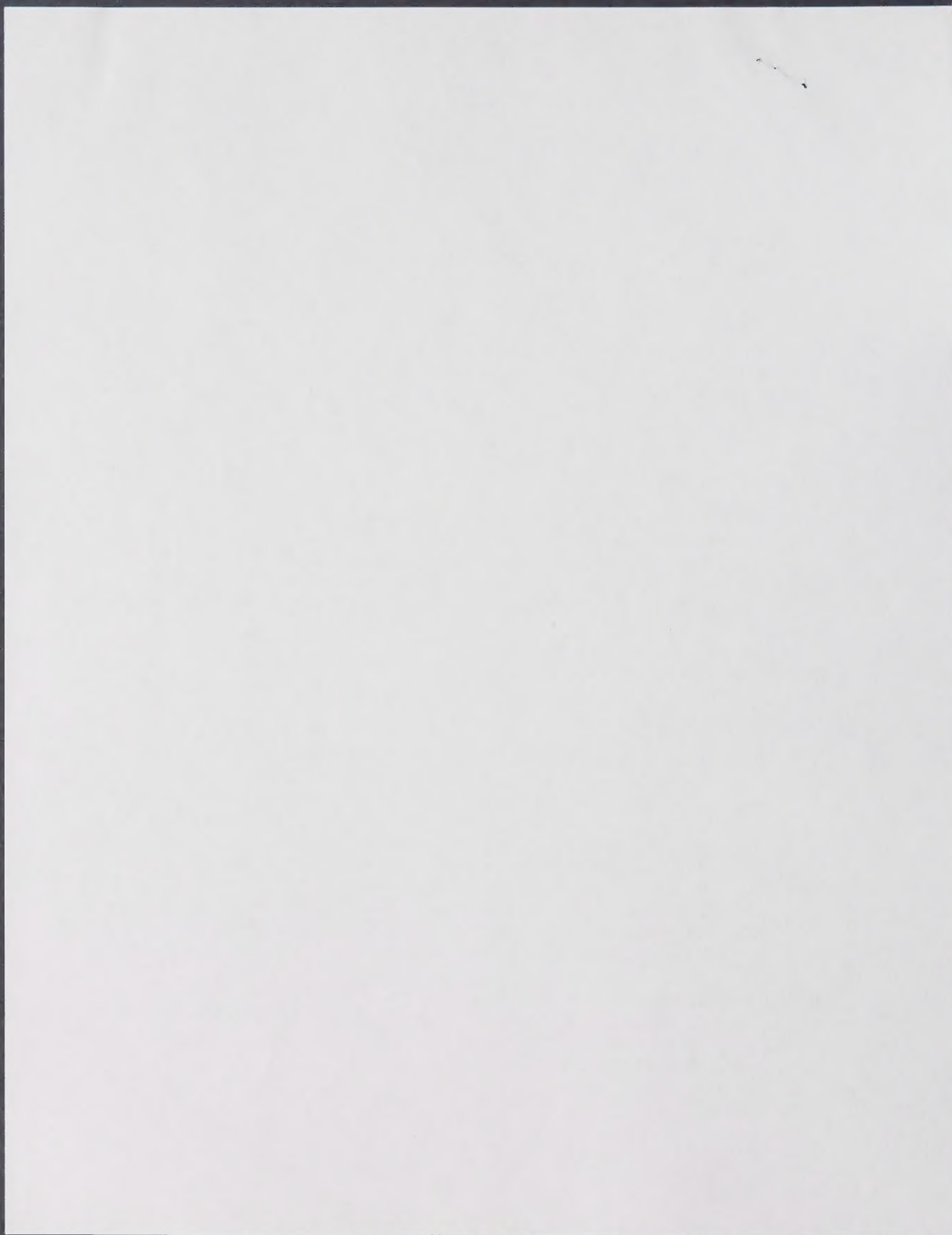
Friends in Kingston have sent me your February 10 editorial "No federal handout for Queen's art gallery" and I have read this with great interest and pleasure. It brought back such happy memories of the two years at Queen's in the 1940's when I was on the debating team. Had I been chosen to represent Queen's on the negative of the resolution "Resolved that Ottawa give 3 million dollars for a Queen's art gallery," I would have tried to write as ably and as forcefully as you did.

This summer Little, Brown will begin selling my autobiography, *Adventures of a Chemist Collector*, and in it you will see arguments strengthening your points and also clarifying them. To quote:

"We have come a long way from my student days when there was neither an art history program nor an art gallery at Queen's. The present Agnes Etherington Art Centre is so small that it could not possibly house our entire collection. Of course, some people must have asked the question we have asked ourselves: if we can give Queen's £6,000,000 to buy a castle, why not a similar sum for an art museum? The castle seemed like a unique opportunity, whereas there are museums that could house our entire collection without additional building, and it is not our style to spend many millions building a museum. We have nevertheless given Queen's the funds for a chair in Northern art history and US\$2,000,000 as seed money for the museum; and if that cannot proceed, I am sure that they will find another good use for our donation."

My wife, Isabel, a Canadian from Northern Ontario, and I leave everything in our wills to help people, the ablest and the most disadvantaged, in Canada, Britain, the United States, Israel and the Czech Republic, and for the very reasons you gave, prefer such help to spending many millions on an art museum, even at Queen's.

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



TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 4142770709

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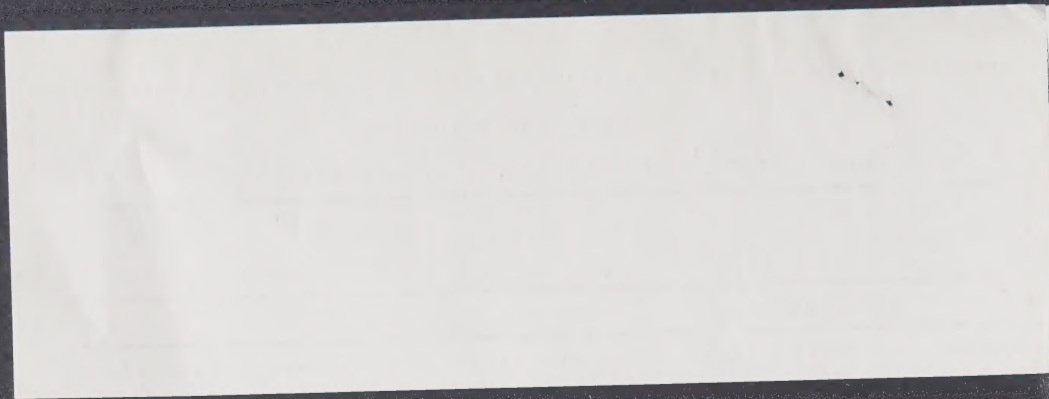
PAGES

NOTE

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OK



THE KINGSTON WHIG-STANDARD



March 15, 1995

Dear Mr. Bader:

Thank you for your letter. Of course we will publish it. Thank you, also, for your kind invitation. I would welcome an opportunity to meet with you and your wife and discuss the Agnes Etherington project.

Unfortunately, I must decline.

The exigencies of the newspaper business and my duties here make it impossible for me to travel to Milwaukee at any time in the near future.

Please don't get me wrong: I know your Old Masters would be a boon for Kingston and, indeed, for Canada. I know the beauty of the proposed gallery would likely be staggering.

I also know that, historically, great architectural, scientific and cultural projects - including Kingston's City Hall - have faced opposition from critics, often lacking in imagination, who said "We can't afford it."

Having said that, I assure you that my editorial was not just an exercise in rhetoric. I strongly believe that Canada is, in fiscal terms, on a war footing.

Thousands of public servants lost their jobs in the recent federal budget. The Canadian Broadcasting Corporation, one of our primary cultural resources, faces deep budget cuts.

Our system of universal health care also faces unprecedented spending cuts. And according to all the signs, these cuts are just the beginning.

I suspect we're about to experience a drop in our general standard of living equivalent to what the people of New Zealand experienced in the 1980s.

If we're to avoid a siege mentality, it seems to me, our collective reliance on government must sharply decrease.

A DIVISION OF THE SOUTHAM NEWSPAPER GROUP

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- 2 -

I'm convinced that charities, corporations and philanthropists such as yourself will play a huge role in preserving the essence of the humane, wealthy nation I grew up in. Indeed, you already are playing such a role.

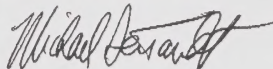
That's why I believe the planners of the Etherington expansion - and indeed, local politicians - should work harder to to secure full private funding for the project. There must be corporations and individuals in the Kingston area who could contribute, but haven't yet.

The alternative, as Ms. Corbett said, is to "let the paintings go to Harvard," or some equally deserving institution.

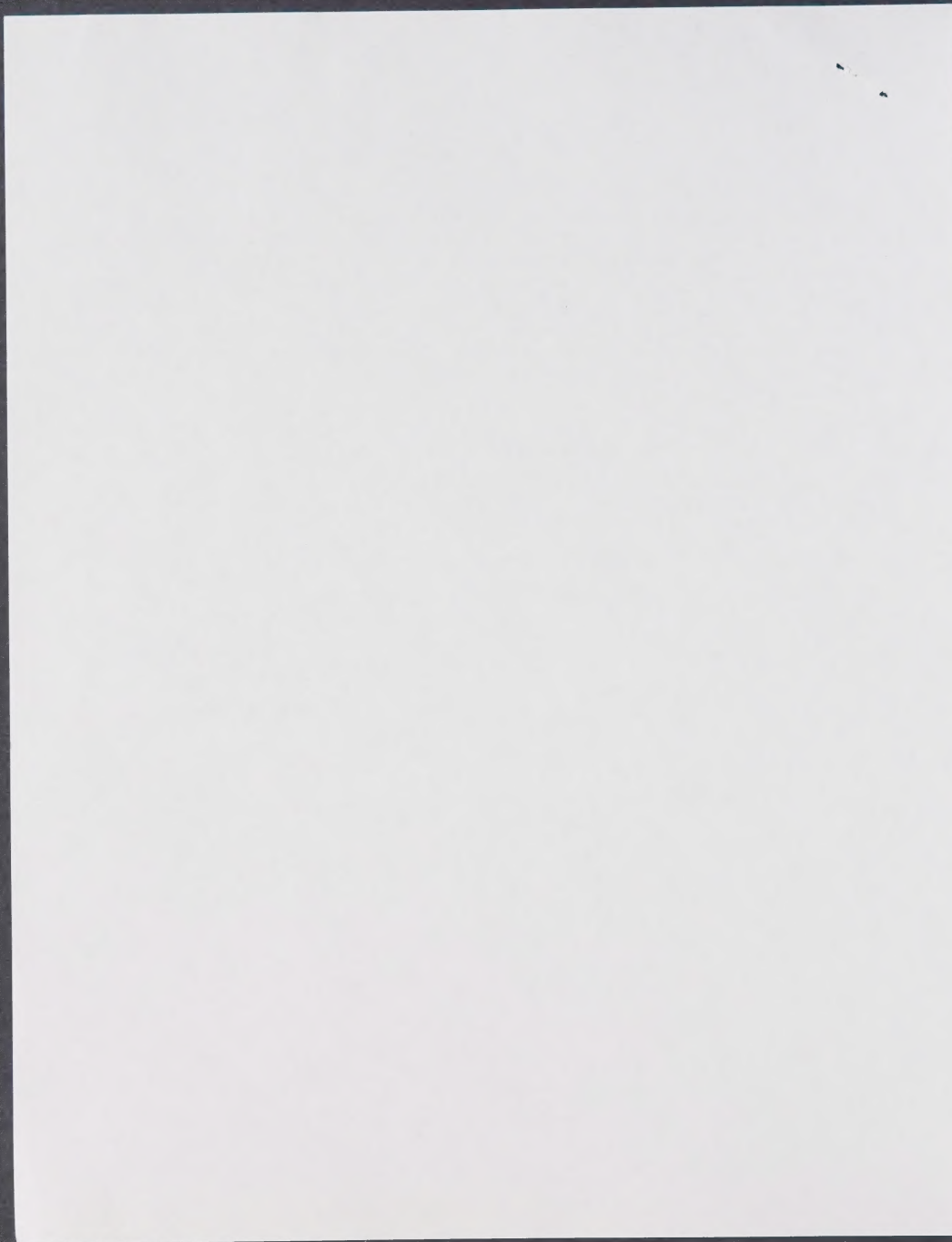
This may seem doctrinaire and small-minded of me. But I've given the matter some thought, and at the moment, I see no other way. I will, however, keep an open mind.

Once again, thank you for your gracious offer.

Sincerely yours,



Michael Den Tandt



Rough Draft of letter
to Whig Standard.

March 10, 1995

I would appreciate

Mr. Michael Den Tandt

Your comments.

As Always

John

Dear Mr. Den Tandt:

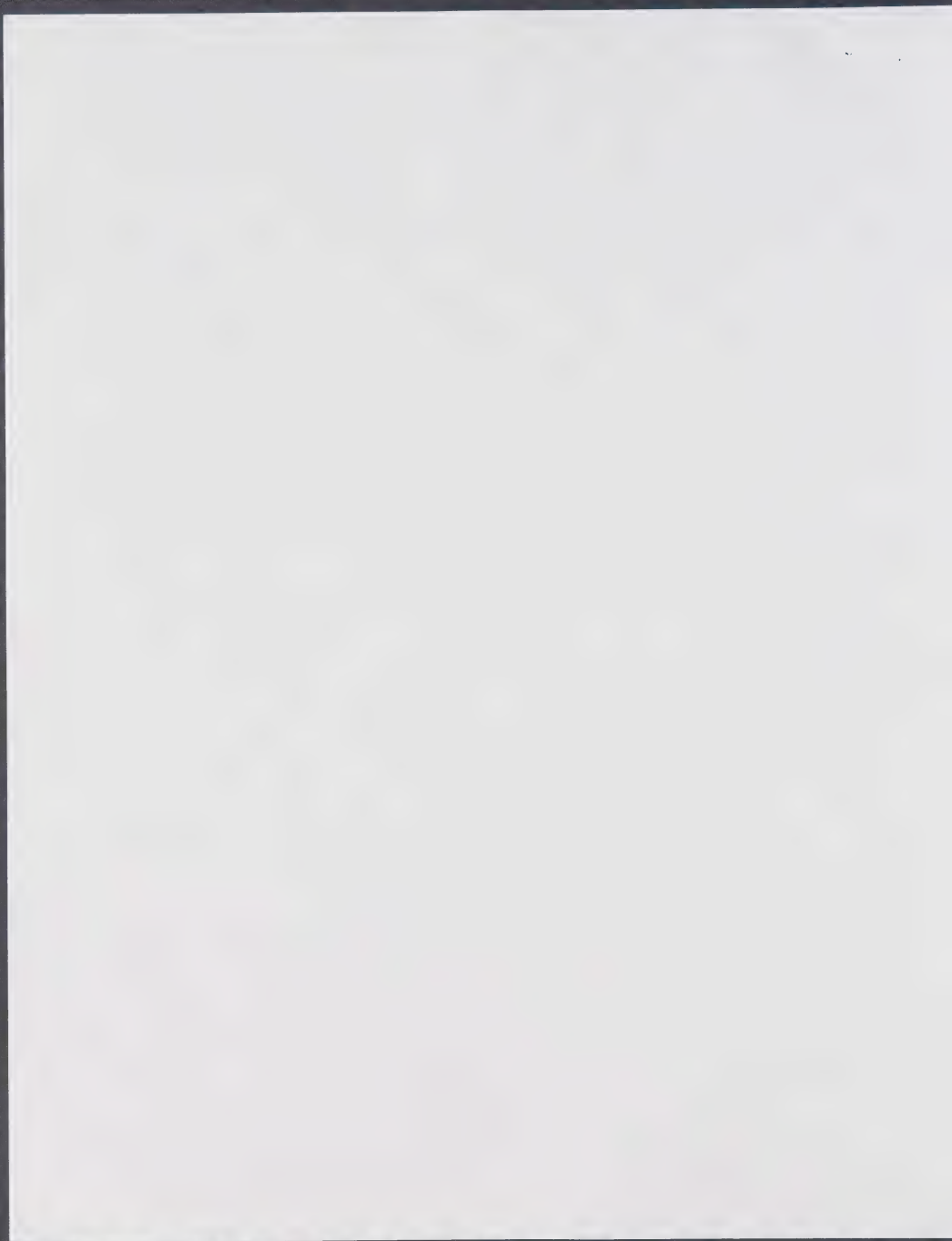
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"We have come a long way from my student days when there was neither an art history program nor an art gallery at Queen's. The present Agnes Etherington Art Centre is so small that it could not possibly house our entire collection. Of course, some people must have asked the question we have asked ourselves: if we can give Queen's £6,000,000 to buy a castle, why not a similar sum for an art museum? The castle seemed like a unique opportunity, whereas there are museums that could house our entire collection without additional building, and it is not our style to spend many millions building a museum. We have nevertheless given Queen's the funds for a chair in Northern art history and US\$2,000,000 as seed money for the museum; and if that cannot proceed, I am sure that they will find another good use for our donation."

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My first wife, Helen, with whom I had shared all things material, left a similar will when she died of cancer, and you see from the enclosed report of her Foundation that it gives over seven million dollars annually to help Alzheimer patients, education and the neediest.



Mr. Michael Den Tandt
March 10, 1995
Page 2

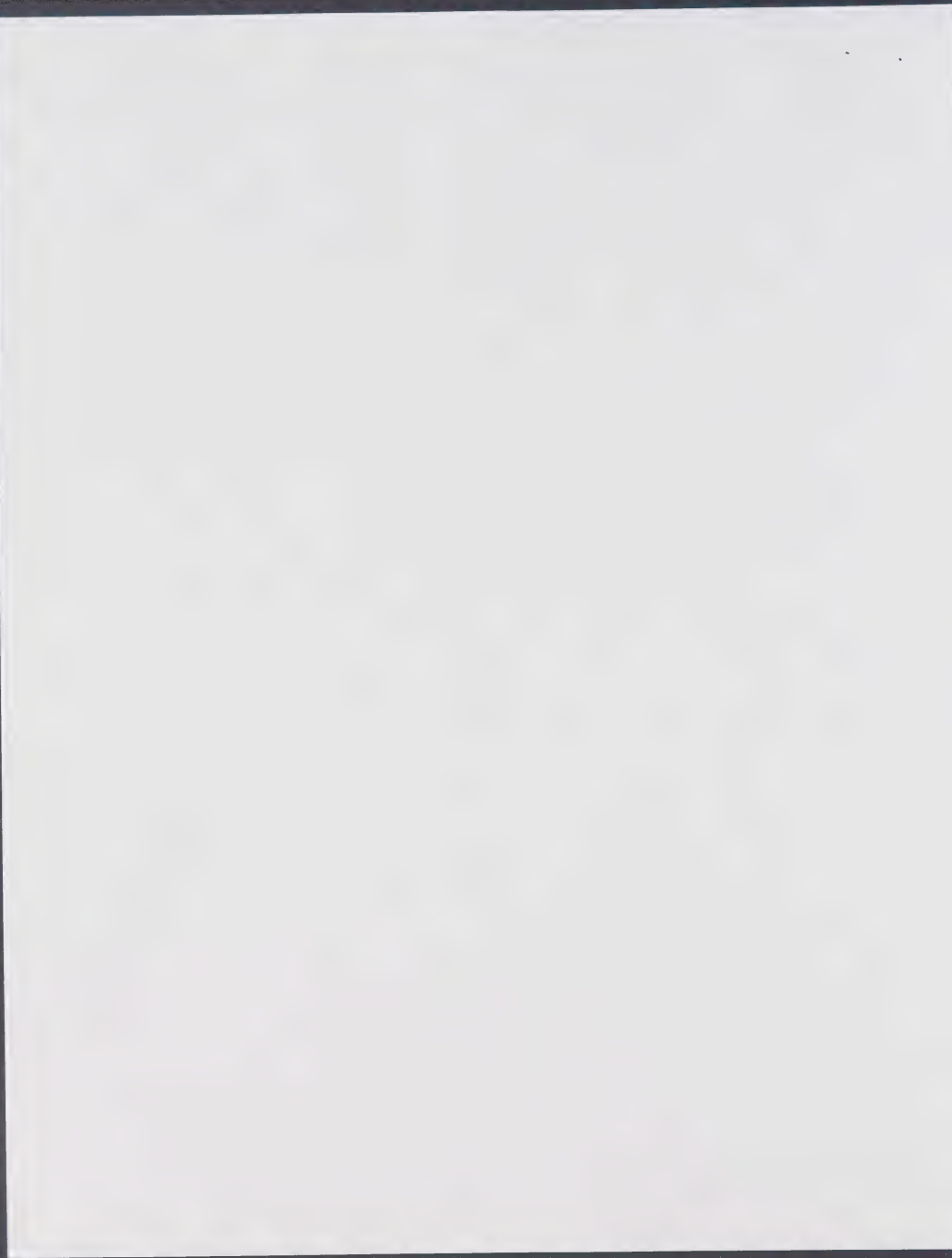
Your editorial was followed on February 23 by a thought-provoking letter from Ms. Beatrice Corbett, a mature woman who has given this problem considerable thought. Three of her points need clarification. The letter is head-lined "Let Bader's 200 Old Masters go to Harvard." Ms. Corbett was misled by an off-hand remark I once made, saying that if Queen's cannot take our collection, Harvard might. What is important to us is that our collection stay together, because I have spent some 50 years gathering the work of Rembrandt, his students and contemporaries, and it's a study collection (the only such collection in North America) which would be hard to duplicate today. It would add greatly to Queen's, which already has the best Ph.D. program in art history in Canada and two experts on Dutch art on its faculty. Queen's is our first choice but there are many museums, Harvard among them, that could keep the collection intact, without spending millions on buildings.

There is much more at stake at Queen's than just our collection. There is, for instance, a priceless collection of costumes, perhaps the best in Canada, closely tied to Kingston's oldest families. It is hardly ever shown, just slowly deteriorating in boxes. And there is so much more, from silver through African art to many Canadian works for which there is too little storage and exhibition space. The aim of the expansion is not only to provide extra space but to bring together art, art history and the finest school of art conservation.

Of course, Ms. Corbett is right in saying that our collection at Queen's would bring "greater glory" to me. This really applies to every donor and reminded me of a vigorous argument I had with Isabel when we gave Queen's the funds for Herstmonceux Castle. As I said at the end of my autobiography:

"The only slight cloud has been Isabel's reluctance to be in the limelight, really to have any publicity whatever. But how can you give a castle to a university and not have some publicity? If we had tried to withhold our names, reporters would have ferreted them out - easy, when so many people have to know. I am again reminded of Job: 'Shall we take the good from God and not the bad?'"

The one serious problem posed by such a gift is the challenge: What can we do for an encore? But with Isabel's vision, and if the Lord gives us time, we will find other great things to do with our money, which we neither want to use for ourselves nor can take with us.



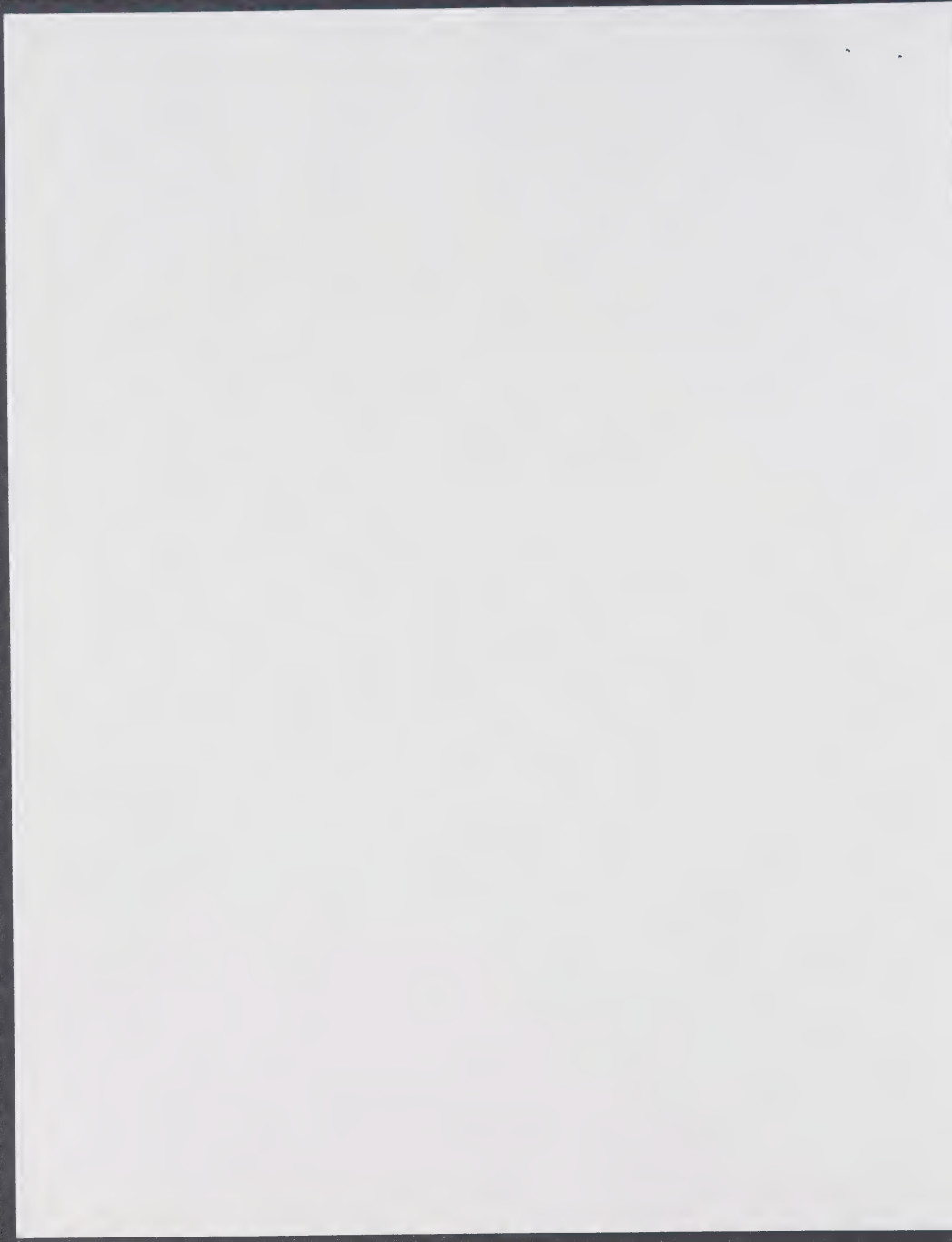
Mr. Michael Den Tandt

March 10, 1995

Page 3

Clearly, you and all the people responsible for funding of art in Canada must decide what to do about the Queen's Art Centre. May I just end with an invitation: Come to Milwaukee and spend a day with us in our modest home. I think that we will be able to convince you that our collection should stay together, if not at Queen's, our first choice, then an another museum where it could make a great difference.

Sincerely yours,



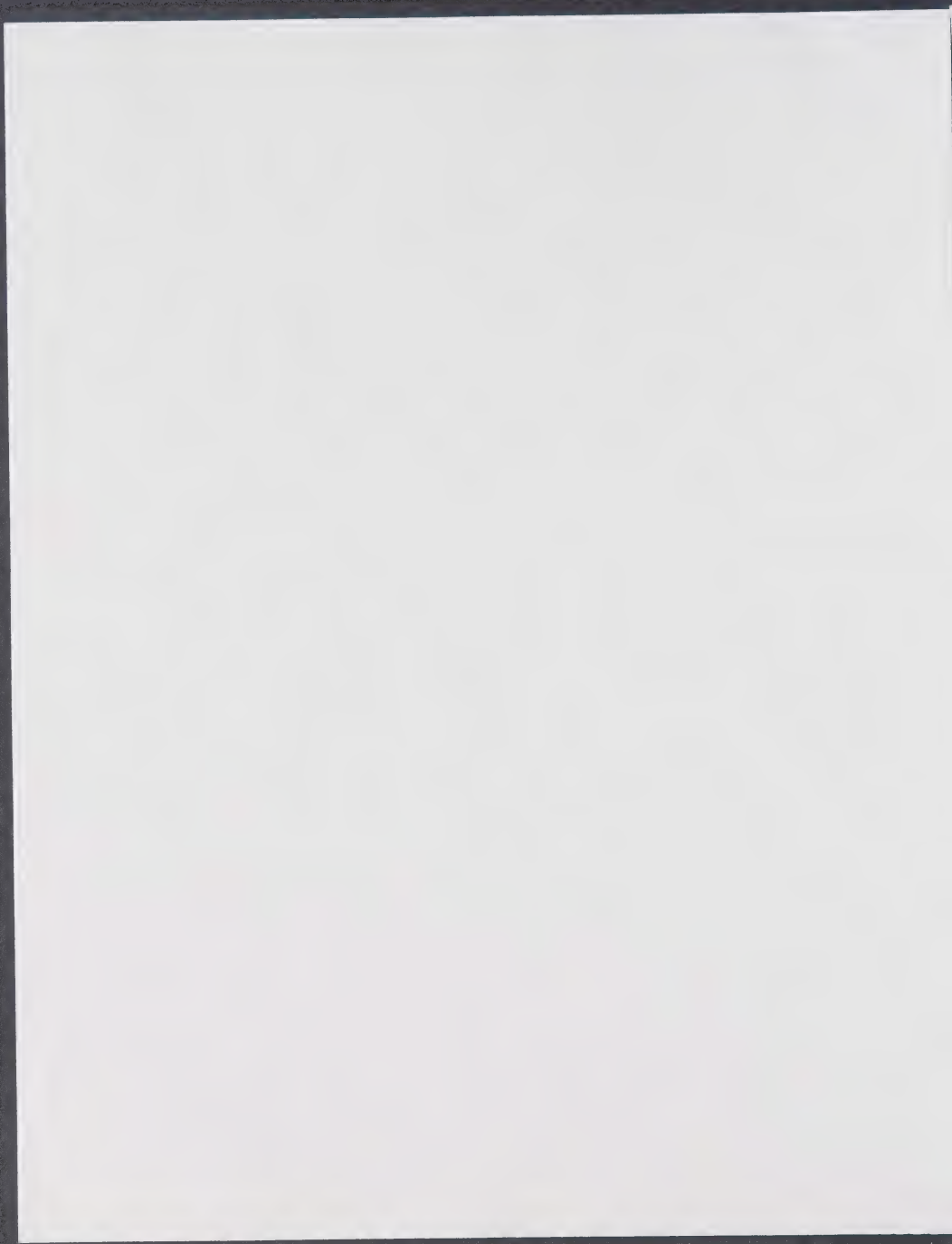
PAINTINGS

Frances Smith asked whether I would consider donating a painting to the Agnes Etherington Art Centre. I was pleased to be asked and felt that Queen's would be a good home for the *Salvator Mundi* that had belonged to my grandfather. An early 16th century Italian painting, it did not really fit into my own collection, and from then on Queen's became the "home" of choice for beautiful paintings which I could not pass up, but knew were not really for me. When David McTavish began teaching art history there in 1973, I realized his competence and real love of old masters, and my ties with art and art history at Queen's strengthened.

David's specialty is 16th century Italian drawings, but his interests are wide-ranging and his enthusiasm infectious to students and friends alike. In 1986 the Art Gallery of Ontario lured him away to become its curator of European art, and Queen's was lucky to be able to persuade him to return and to become head of the Department of Art in 1989.

David eventually had the unenviable job of being both chairman of Art and director of the Art Centre at Queen's. He has worked hard to establish a PhD program in art history and if he succeeds in his second goal, building a larger art museum, his great efforts will have been particularly worthwhile. To me, the PhD program was the more important goal, because together with the good department of conservation, a strong Canadian collection and the old masters we have already given to the university, it would establish Queen's as the best art history department in Canada. We have come a long way from my student days when there was neither an art history program nor an art gallery at Queen's. The present Agnes Etherington Art Centre is so small that it could not possibly house our entire collection. Of course, some people must have asked the question we have asked ourselves: if we can give Queen's £6,000,000 to buy a castle—the story of which I shall tell later in this book—why not a similar sum for an art museum? The castle seemed like a unique opportunity, whereas there are museums that could house our entire collection without additional building, and it is not our style to spend many millions building a museum. We have nevertheless given Queen's the funds for a chair in Northern art history and US\$2,000,000 as seed money for the museum; and, if that cannot proceed, I am sure that they will find another good use for our donation.

Two other younger friends are Bill Robinson and Volker Manuth. I first met Bill when he was working towards a PhD at Harvard University under Seymour Slive, one of America's great teachers. I have always been fond of Harvard's Fogg museum because I had my first lessons in art history there under Jakob Rosenberg, and I have tried to keep in contact with the Dutch specialists there. In 1977 Bill started working on Nicolaes Maes, a Rembrandt student in the 1640s. That was a really difficult task, because Maes started as a really good history and genre



FAX TRANSMITTAL SHEET

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone 414 962 5169
FAX 414 962 8322

Synges

TO:

DATE: March 10 95

Professor David Smith

612 545 ~~2201~~
4668

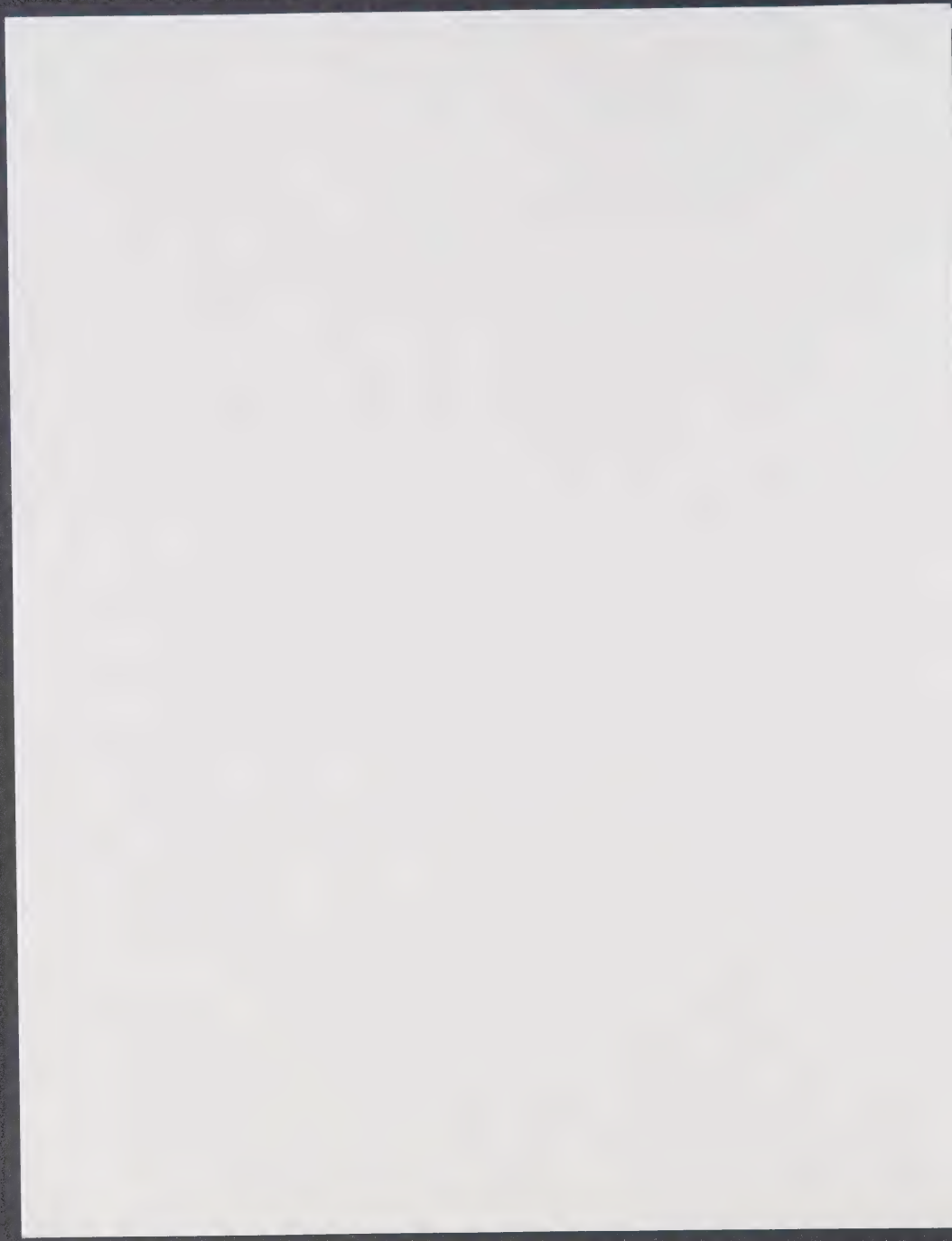
Dear David

What do you think of
my rough draft for the writing standard?

More importantly who is
the key person at DePaul to talk
to about Prof. King's
revision?

Yours
sincerely

Alfred



ADVENTURES OF A CHEMIST COLLECTOR

In a way, we have been able to give "their castle" back to the people of the area. In 1994 Queen's was able to take up the options for the three additional parcels so that now there are over 500 acres around the castle. People can visit once again, and the future will show what develops from our gift to the university.

It is up to Queen's. Almost everything in England costs more than in Canada, and for a year or two there will be financial strains, particularly as government grants to universities have been cut in Canada. But the castle adds a new dimension to life at Queen's, providing studies in European politics, economics, law, art and perhaps astronomy and physics aided by the telescopes. The castle is bound to become a center for meetings and conventions from all over Europe. We have been given lifetime passes to enter the castle—and we will enjoy that greatly.

Whenever I have contemplated any achievement in my life, I have marvelled how many and how diverse are the people who have made it possible, and where Herstmonceux is concerned, there were so many. I think for example of Matthew Garcia, who helped us to take the first steps; of the understanding Jeffrey Cooper; of Jane Whistler, with her keen grasp of the local problems; and of David Smith, with his infectious enthusiasm. Paradoxically, we also owe something to Tom Cori, because without my dismissal we would not have had the funds to give to Queen's. If ever there was an illustration of the old saying about every cloud having a silver lining, this is it!

The only slight cloud has been Isabel's reluctance to be in the limelight, really to have any publicity whatever. But how can you give a castle to a university and not have some publicity? If we had tried to withhold our names, reporters would have ferreted them out—easy, when so many people have to know. I am again reminded of Job: "Shall we take the good from God and not the bad?"

The one serious problem posed by such a gift is the challenge: what can we do for an encore? But with Isabel's vision, and if the Lord gives us time, we will find other great things to do with our money, which we neither want to use for ourselves nor can take with us.



Ayles Etherington Art Centre


100 Broad Street
and South Street Bridge
Windsor, Ontario
N9A 5V1

SENT BY FAX #1-819-277-0693

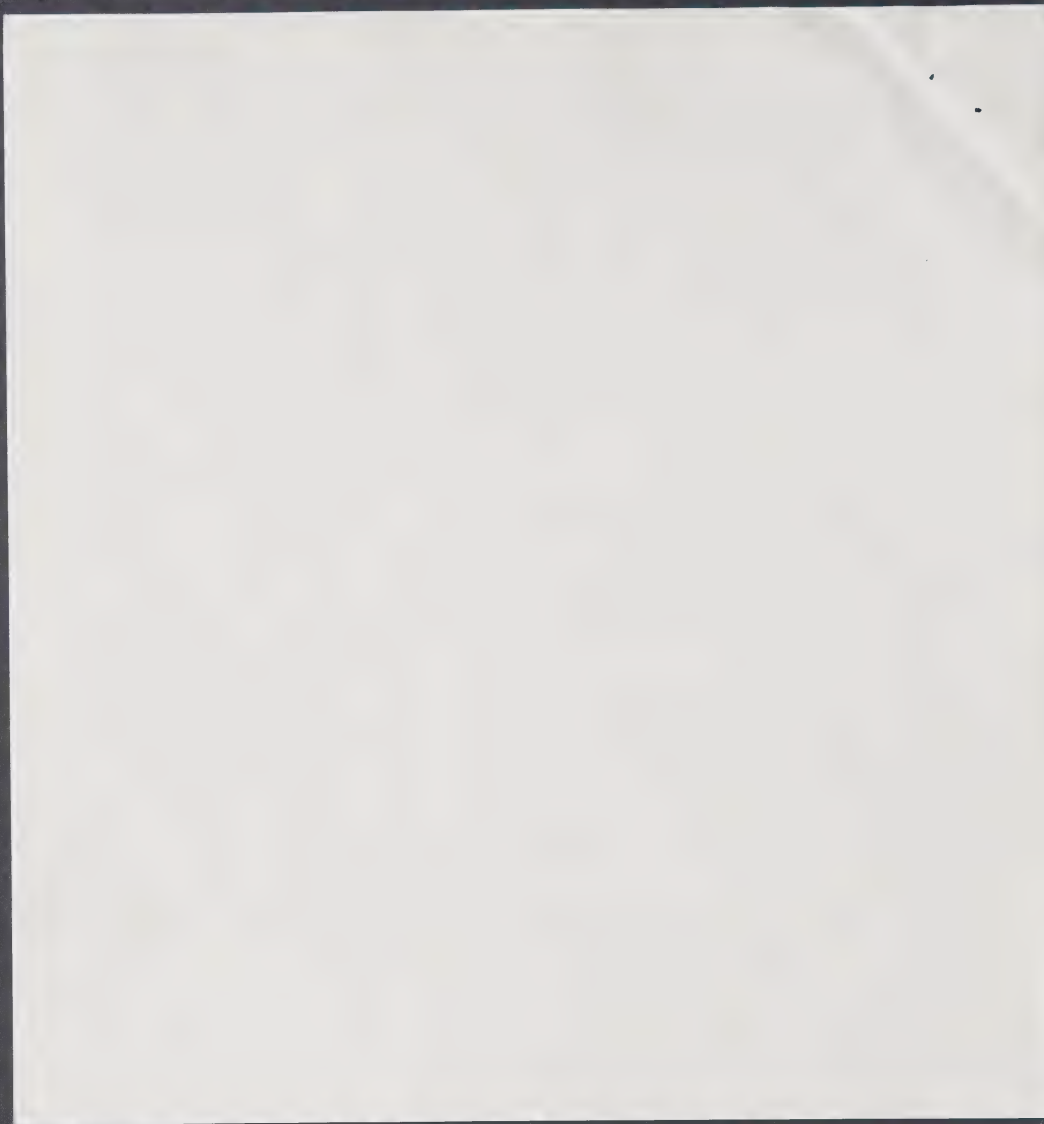
There has been some sensitivity in the
management of our local paper, i.e. *Wing*
press, and some have been odd pro-
cesses in terms of its expansion plans.
Yesterday's letter was particularly compassionate
about sensitivity. I've enclosed a copy of all
the letters to your press.

Meanwhile, we are still lobbying for
initial funding support. On Wednesday, March
1st, 1988, Bill Hall, Premier of Ontario,
again met on your last visit, will be visiting
the Ayles Art Centre this time.

Yours sincerely,



Virginia M. Howard
Project Manager



.....

FORUM

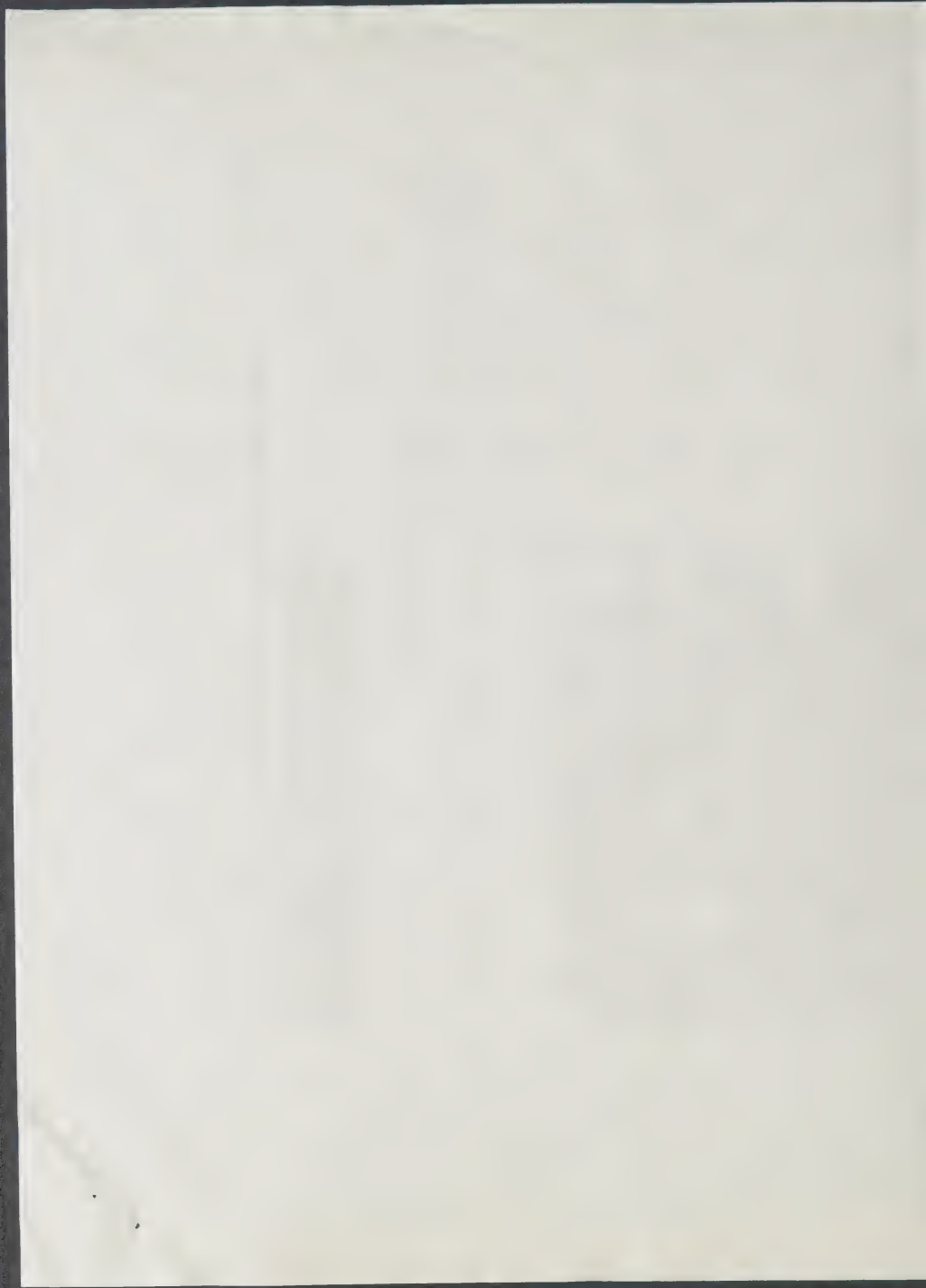
LETTERS

Let Rader's 200 Old Masters go to Harvard

.....



.....



No federal handout for Queen's art gallery

... it would be fairly ... the headlines scream something worse than ... expected to be toughest in Canada's history ... on the chopping block. Social program reforms ...

... need hospital, and you'll hear untold tales of woe. Hundreds of hospital ... longer waiting lists for cancer treatment and major surgery are getting ... and doctors are overworked, overstressed and under-equipped.

... Queen's University, home of gleaming libraries and grand ... Queen's University Art Centre director David McLaughlin has his hand out for a ...

The Etherington director has been hoistered in his effort by Ontario ... last week forked over \$3 million, conditional on a ...

... Laughton and McLaughlin read newspapers. March 1985 ... an invisible shroud draped over Queen's University, one that ...

... renovation project in question is laudable. Certainly, a ... Old Masters valued at \$40 million ... Kingston. The architects of the \$12.5-million ... Queen's provides "appropriate" facilities - has earned our ...

... in this era, can any politician or bureaucrat possibly justify spending ... expand an art gallery?

... \$3 million provincial grant will have to be borrowed at current rates ... that money will have to be repaid. Meantime, Ontarians will ... with their six dollars. All the while, spending cuts in other areas will dig ...

... even the slightest bit of sense!

Proponents of the jobs Ontario grant will argue, as they always do, that ... would provide jobs in the local construction industry. And they'll ... that a matching federal grant would provide even more jobs. ... And who's to say that, left to its own devices, the private sector ...

... future generations paying the price of government ... We're paying for it now with our low dollar and high interest rates. The ... of federal employees will pay for it in a few short weeks when they ... 1995. An entire generation of Canadians, those under 30 or so, no longer expect government pensions when they get old. So what gives? What's the holdup? What will it take to convince people to step away from the trough?

Given that the \$18.5 million figure is accurate, the federal and provincial grants combined would cover less than a third of the Etherington project's cost. The other \$12.5 million is to come from private sources.

We suggest that if you can find \$12.5 million in the private sector, you can find another six. Under no circumstances should the federal government contribute so much as a dime. That act of reason, thankfully, would scuttle Laughton's ill-con-

... if this means the renovation project must be scaled down, fine. A \$12.5-million ... as fancy as an \$18.5-million one, but it might do in a pinch. If ... and Queen's University loses the Old Masters collection in Harvard ... so be it. If Harvard can afford the collection, so can Queen's.

We must start living within our means - when will that very simple, very clear ...

Don't discourage excellent cultural project

is sorry to find a note of bad temper appearing in *Whig-Standard* editorials these days; and not only bad temper, but ridicule.

A recent example was the comment on the proposed expansion project of the Agnes Etherington Art Centre ("No federal handout for Queen's art gallery," Feb. 10). That was followed the next day by a mean-spirited attack on Peter Milliken ("MP Milliken's pension is more than generous," Feb. 11).

As to the Art Centre, the editorial suggested that David McTavish, the director of the centre, was very much out to lunch in seeking federal support for the expansion project, and that Floyd Laughren made a serious

error in committing the Ontario government to it.

Well, as far as I know, Ottawa still has budgets for cultural matters, and from time to time, in many parts of Canada, supports well-conceived projects that meet its criteria and are in the national interest.

No doubt it will not be able to take on as much in the future as it has in the past. Everybody knows this, but I don't suppose that very many people would propose closing the cultural window entirely.

In due course, the government will decide what it can afford and make its decisions, and the art centre may be caught up in a whirlwind and blown off the table, along with a lot of other

worthwhile things. If that happens, well, too bad for Kingston. But at least the people who conceived this excellent project and brought it to its present stage will know that they worked hard and did their best for the city.

I might just add my own impression of David McTavish, as not only a highly respected art scholar, teacher and administrator, but a very practical man with a great respect for the dollar and for getting full value in the spending of it.

I hope he and the others at Queen's University hold their course, and don't get too discouraged by reading *The Whig-Standard*.

Gordon Minnes
Kingston

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
OFFICE OF THE DEAN
540 EAST 58TH STREET
CHICAGO, ILLINOIS 60637
TEL: (773) 936-3300
FAX: (773) 936-3301
WWW.CHICAGO.EDU

Dear Mr. [Name]:

I am pleased to inform you that your application for admission to the University of Chicago has been reviewed and your file has been forwarded to the appropriate departments for their consideration.

The University of Chicago is a leading institution of higher learning, and we are confident that your admission will be a great benefit to our community. We will contact you again once a final decision has been reached.

Sincerely,
[Signature]

6 THURSDAY, MARCH 2, 1995

THE KINGSTON WHIG-STANDARD

Don't miss fleeting opportunity for the Bader collection

I am responding to Beatrice Corbett's letter "Let Bader's 200 Old Masters go to Harvard" (Pgh. 23). There are so many delectable issues contained in Ms. Corbett's letter that I am hard-pressed to know where to start, but I will make an attempt.

The writer gives the impression that the issue concerning the \$6-million grant to expand the Agnes Etherington Art Centre has wider significance than mere local concerns, and she is right. It is in the writer's assessment of those concerns that I must find fault.

The gallery facilities are most certainly being used to their fullest extent, given the intimate dimensions that the curators must work with. The agony of the Agnes is that it has a wonderfully diverse collection of art, including a commendable contingent of Canadian works, but not enough gallery space in which to display it all. The \$6-million expansion would not only provide for Dr. Bader's remarkable Old Masters collection, but it would also allow for improved facilities and exhibition space for the

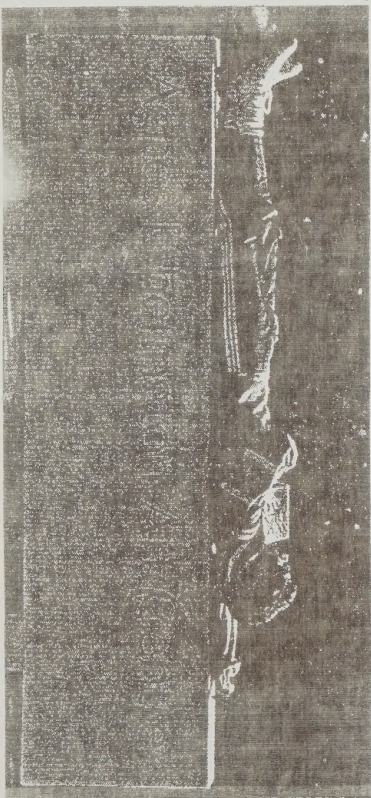
LETTER

remaining collections. It is also important to note that Queens has a renowned art conservation program at the post-graduate level. A collection such as this needs qualified professionals who will be dedicated to its care. The collection would not only act as a draw to the general and arts connoisseur publics, but it will also offer great educational opportunities for conservators and fine arts students.

Money concerns will always be with us; this is an undeniable reality in the '90s. We also have to make some tough decisions based upon pressing needs.

With this in mind it is important to not miss fleeting opportunities. The Bader collection is looking for a home. There is no doubt that a home will be found for this priceless collection. Why not in Kingston?

We need to be creative concerning the funding of the Agnes expansion project, instead of prematurely dis-



WHIG-STANDARD FILE PHOTO

A wonderfully diverse collection of art, including Canadian works, but not enough space to display it all.

missing this great possibility. Last, I feel pressed to respond to Ms. Corbett's comments concerning the appropriateness of the Bader gift. Indeed if Queens is successful in its

the horrors of the Second World War. A person of Dr. Bader's international status in business, industry, science and the humanities does not seek nor does he require "greater glory."

Dr. Bader has shown great generosity on a large scale and in small tokens of appreciation. I may never have the privilege to meet Dr. Bader, but his thoughtfulness has left a permanent impression upon my life. In 1993 I was awarded the Alfred Bader prize in Jewish studies. It is awarded to the student who achieves the highest marks in Religion 235, Jewish History and Life. The award value is small but the enticement and confirmation that this thoughtful prize extended to me allowed me, at the age of 40, to continue with my studies.

When I graduate this June the glory will not be shed on Dr. Bader but upon all university graduates, past and present, who have benefited from this remarkable person's kindness.

G. G. Bell
Kingston

bid to obtain this collection. It will most certainly be a prestigious moment for the university. I must dispute the writer's insinuations that Dr. Bader's motives may be guided by self-aggrandizement. Dr. Bader has been a faithful alumnus to Queens and of personal gratitude to the university community, which welcomed him as a Jewish refugee fleeing from

Don't miss the best opportunity for the best offer

through our system

