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JUAN BAUTISTA MARTINEZ DEL MAZO: RETRATOS Y PAISAJES

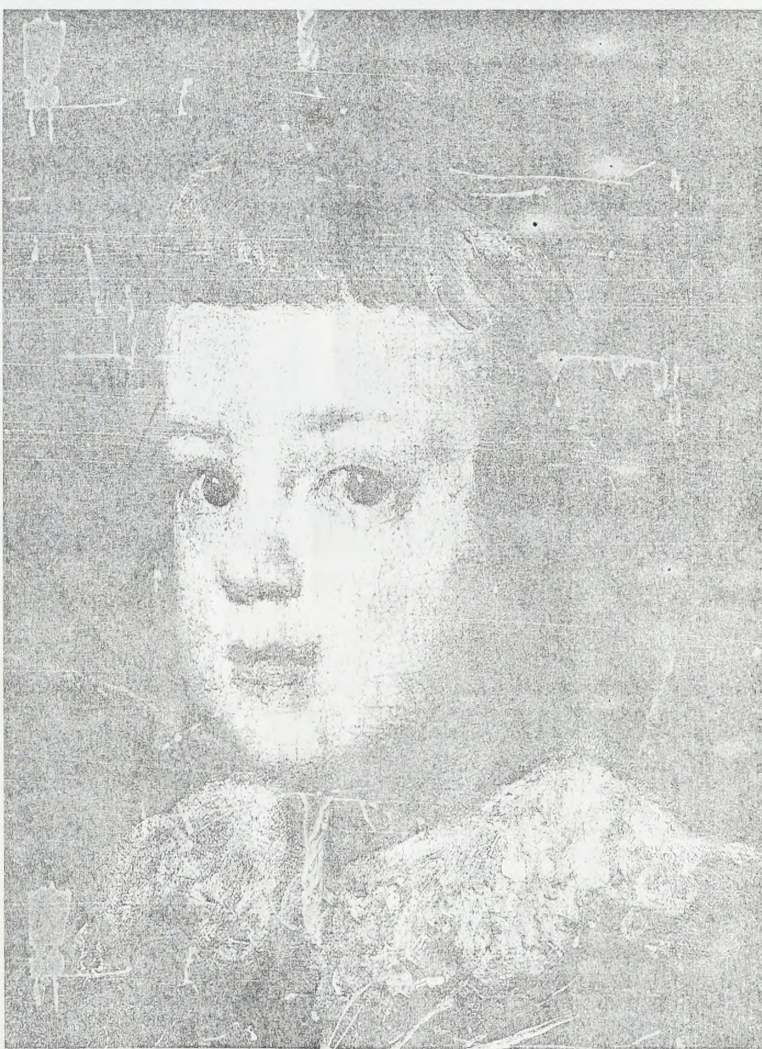
Por NINA AYALA MALLORY

La obra de Juan Bautista Martínez del Mazo (h. 1611-1667), yerno, ayudante principal y único verdadero discípulo del gran Velázquez, ha quedado en gran parte absorbida en la de éste, ya que mucho de lo que ha sobrevivido de ella consiste en repeticiones y variaciones de los retratos de la familia real pintados por Velázquez desde 1633 —fecha en que consta la presencia de

Velázquez mismo. De ello puede servir de ejemplo el retrato de cuerpo entero de *Doña Mariana de Austria* del Museo del Prado (no. 1191), pintado en 1651/2, cuya réplica (ahora en el Museo del Louvre) fue considerada original por varios importantes estudiosos, entre ellos Justi y Sánchez Cantón. En los retratos pintados independientemente por Mazo se puede observar, sin embar-



1. Mazo: *El Príncipe Baltasar Carlos*. Hampton Court, Inglaterra.



2. Mazo: *El Príncipe Baltasar Carlos* (det.). Hampton Court, Inglaterra.

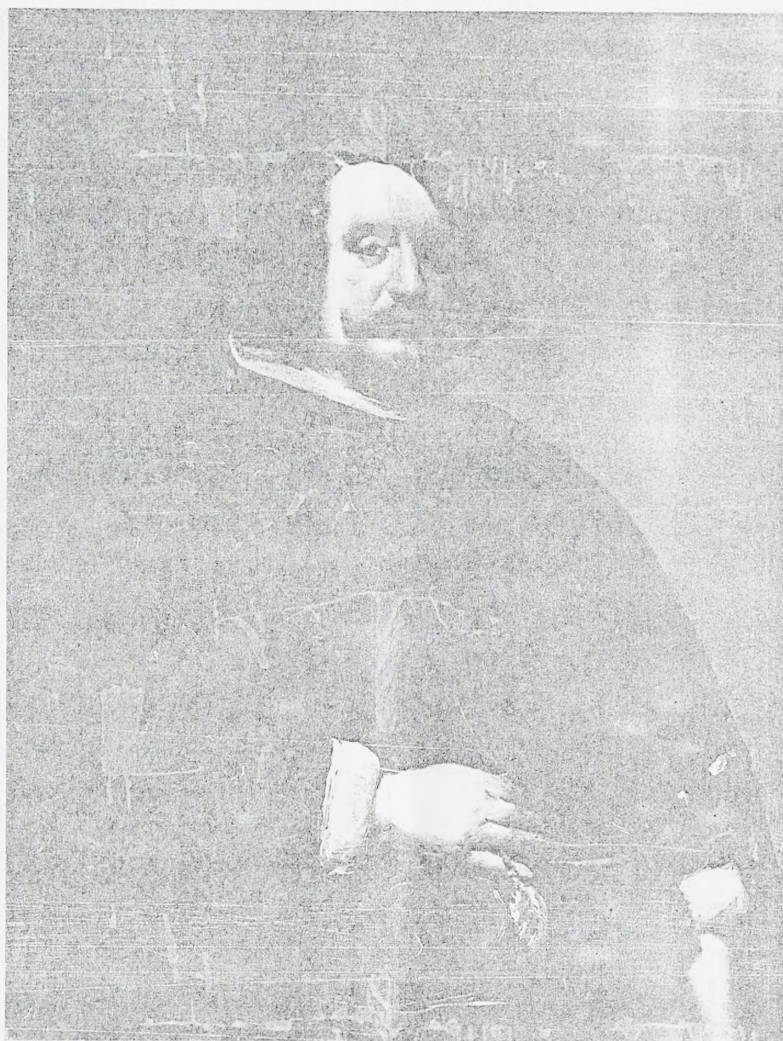
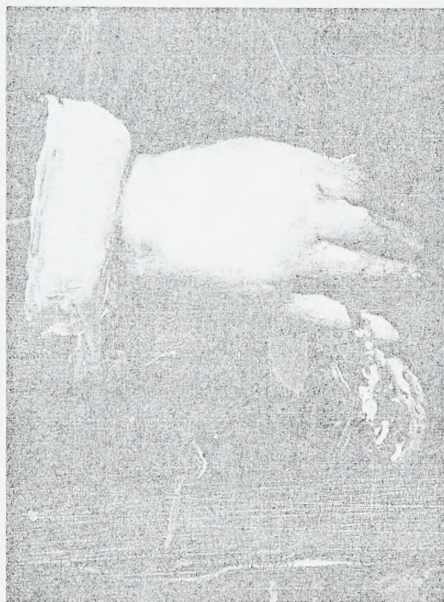
Mazo en su casa— hasta la muerte del maestro en 1660. En tales obras su propia personalidad artística tenía por fuerza que someterse a la del autor de los originales y, de hecho, a menudo logra en ellas una semejanza notable con sus modelos y una calidad pictórica tan alta que con frecuencia han sido atribuidas a

go, un desarrollo muy personal a partir de la retratística velazqueña, elaboración imaginativa de patrones establecidos antes por su maestro.

En cuanto a técnica pictórica, la de Mazo es sin lugar a dudas la única, entre los artistas que trabajaban entonces en la corte, que



Detalle de la figura 5.



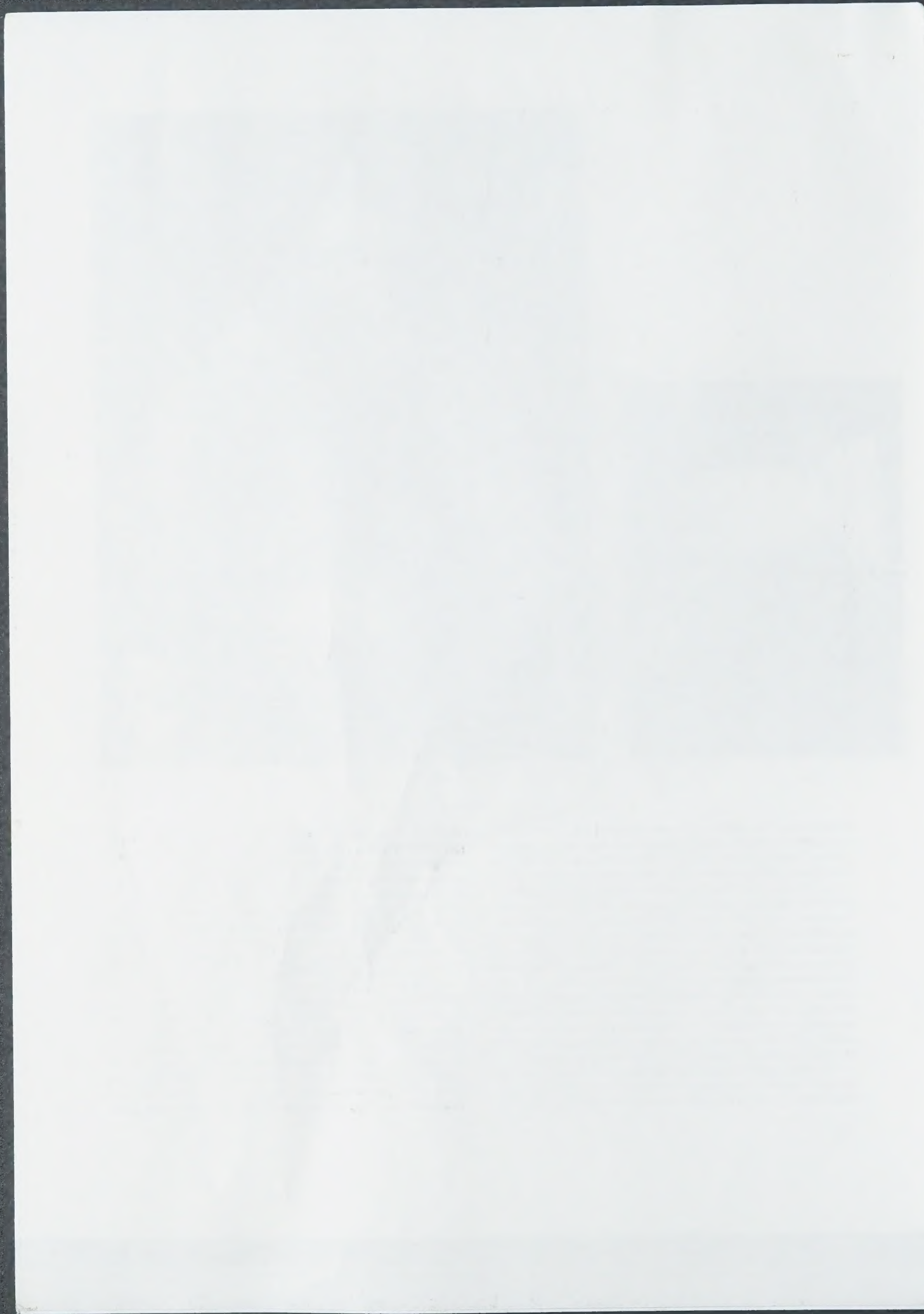
3. Mazo: *Un Caballero de Santiago*. York City Art Gallery.

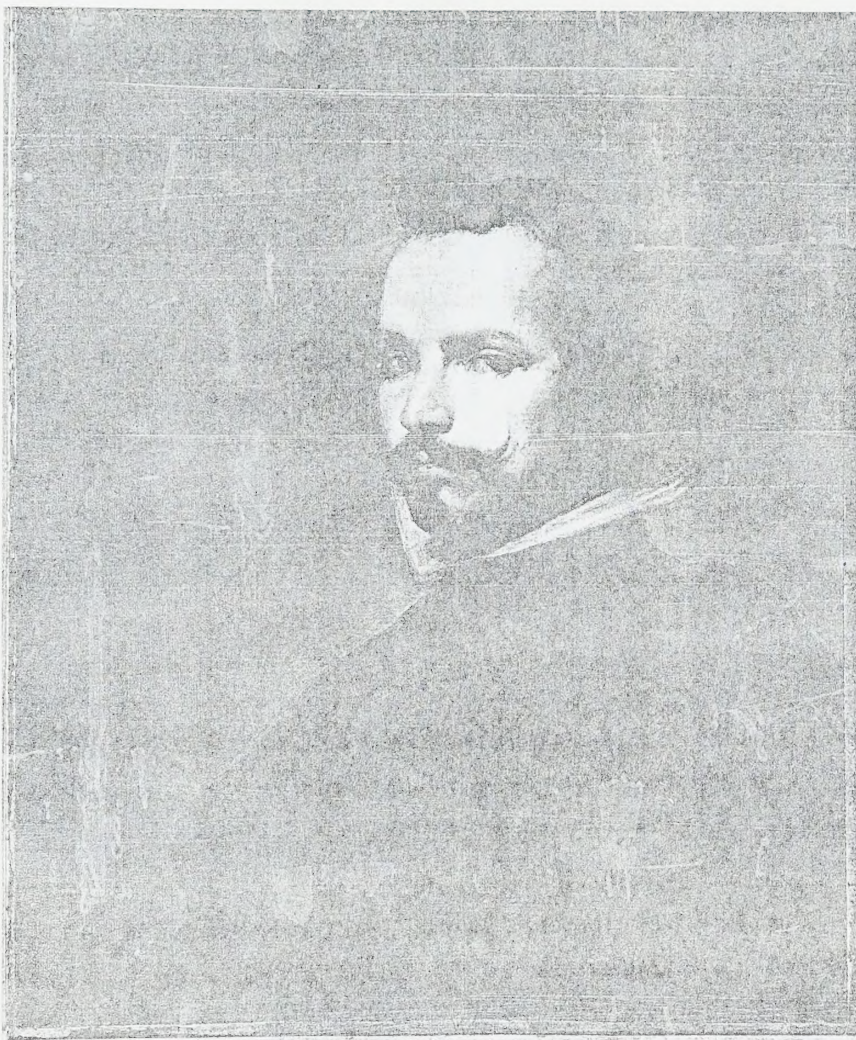
se aproxima a la de Velázquez, como bien se puede apreciar en sus mejores retratos independientes. En el del *Príncipe Baltasar Carlos*, enviado al rey Carlos I de Inglaterra en 1639 (figs. 1 y 2), el grado de asimilación de los métodos pictóricos del maestro se destaca en la brillante ejecución de la armadura del príncipe y en la soltura y suavidad de pincelada con las que está pintado su rostro. También en los retratos de *Un Caballero de Santiago*, de 1640 (fig. 3), y de *Un Caballero* (fig. 4) —que pienso sea un autorretrato de h. 1650— se reconoce en la técnica de Mazo una clara emulación de la velazqueña. En el primero, Mazo define los rasgos con más precisión de lo que por esos años lo hace Velázquez; pero en el segundo, la pincelada muy visible y los densos empastes con los que está definido el rostro, animan su expresión y dan vivacidad a la superficie pictórica como en los retratos de Velázquez, si bien un tanto a expensas de la ilusión de realidad que siempre logra conferir éste a sus imágenes.

Un retrato muy controvertido del Museo del Prado, el del *Bufón mal supuesto Don Antonio «el Inglés»* (figs. 5 y 6), que últimamente se viene atribuyendo a Carreño pero que creo más bien

de Mazo, lleva esa soltura de pincel a unos extremos que requieren del observador colocarse a considerable distancia del cuadro para que su técnica ilusionista funcione; de hecho, nunca se establece del todo la unión de las pinceladas en la retina. La aplicación desordenada de los colores y del empaste, aquí muy marcada, es una característica propia de la técnica de Mazo que se detecta aún en sus copias más fieles de Velázquez (fig. 7), y que resulta patente en cuadros que son ciertamente suyos (fig. 8).

El retrato de este bufón, donde la figura aparece de cuerpo entero en un ambiente arquitectónico, muestra en su composición un modo de organizar el entorno que es también muy característico de Mazo. El espacio que se abre detrás del enano refleja la expansión del ambiente propio de los retratos tardíos de Velázquez, como el de la *Injunta Margarita* de h. 1654 y el del *Príncipe Felipe Próspero* de 1659 (Viena, Kunsthistorisches Museum). El plano exageradamente inclinado del suelo, ya presente en Velázquez, es acentuado aún más en el retrato del bufón, cosa que no ocurre en los retratos de Carreño y sí, en cambio, es típica de los de Mazo. Aun cuando el hecho de que el perro que acom-





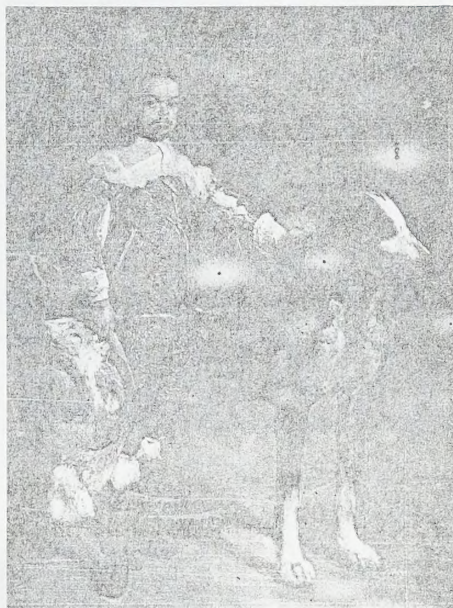
4. Mazo: *Auto-retrato* (?). Metropolitan Museum. Nueva York.

pañá al enano sea idéntico en apariencia y pose al que forma parte de *La cacería del Tabladillo* (fig. 24), lienzo indudablemente pintado por Mazo, no resulte por sí sólo prueba concluyente de que los dos cuadros sean de la misma mano, considerado en conexión con la factura de este retrato y con la forzada perspectiva del entorno corriente en Mazo, su atribución a este último parece razonable.

En otros retratos de cuerpo entero, como el de la *Emperatriz Doña Margarita de Austria* vestida de luto (fig. 9) —cuadro pintado sin duda poco después de la muerte de Felipe IV, en 1665—, Mazo desarrolla la ampliación del ambiente que Velázquez había introducido en sus últimos retratos de la familia real, pero dándole un sesgo peculiar; el plano del suelo se extiende aquí mucho más al fondo, en marcada perspectiva, y termina en una escena distante con figuras pequeñas: el futuro Carlos II, vistiendo faldas, y su séquito, todos ellos también enlutados (fig. 10).

Mazo vuelve a usar esta construcción espacial —aún más exagerada ahora— en el retrato de la *Reina Mariana en traje de viuda*, firmado y fechado en 1666 (figs. 11 y 12). Aquí, el aposento

5. Mazo: *Bufón mal supuesto Don Antonio «el inglés»*. Museo del Prado, Madrid.

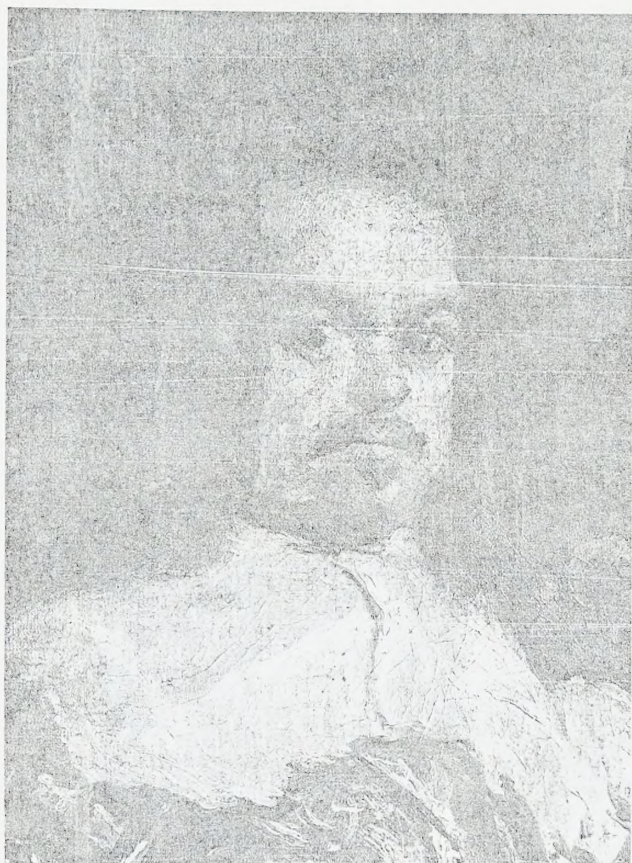


donde se desarrolla la pequeña escena del fondo es reconocible, y ha sido identificado con la *Pieza Ochavada* del Alcázar. La atención que vuelcan esos personajes del fondo sobre el pequeñísimo príncipe —que aparece ya con vestimenta masculina pero todavía de luto—, y la animación de las poses, son ciertamente un eco del grupo central de *Las Meninas*.

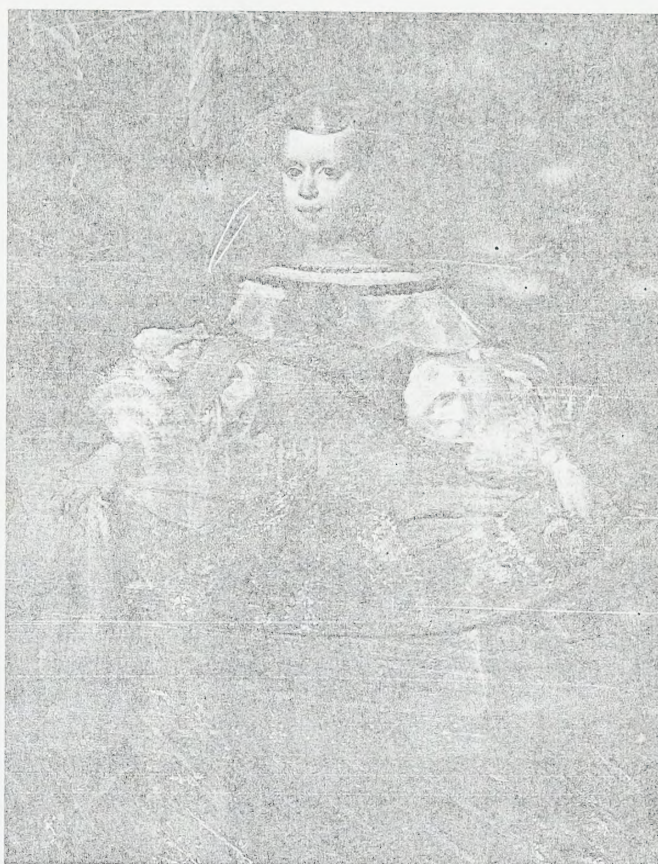
Uno de los cuadros más atractivos de Mazo, el retrato ahora en Toledo (Ohio) de un *Niño con vestimenta eclesiástica* (figs. 13 y 14), comparte con los retratos regios las características apuntadas, pero introduciendo una variante en su composición. La apertura del ambiente en el que se presenta a la figura es aquí hacia un espacio más distante y abierto: una vista de lo que parece ser un paisaje concreto, pintado con gran ligereza de toque y luminosidad. Este cuadro depende, en detalles tales como la composición de la mesa con flores sobre la que el niño apoya su diestra, del ya mencionado retrato de la *Infanta Margarita* de h. 1654, y su ejecución debe fecharse por esos años.

La familia del pintor (fig. 15), retrato de grupo pintado hacia 1664 ó 1665, es quizás la más conocida obra independiente de





6. Mazo: *Bufón mal supuesto Don Antonio «el inglés»* (det.). Museo del Prado, Madrid.



7. Mazo: *La Infanta Margarita*. Kunsthistorisches Museum, Viena.



8. Mazo: *La familia del pintor* (det.). Kunsthistorisches Museum, Viena.



Mazo en ella representa el pintor a su segunda mujer, Francisca de la Vega (que murió en 1665), rodeada de sus hijos a la derecha, y a los nietos de Velázquez a la izquierda. Como en los retratos de la infanta Margarita y de la reina Mariana en trajes de luto, también aquí aparece un ambiente —dos en este caso— abriéndose al fondo. A la izquierda se distingue una habitación con su puerta abierta y una ventana que mira al exterior, y a la derecha aparece un amplio espacio con altos ventanales, continuación del principal. Este segundo ambiente es el estudio del pintor, y en él se encuentran tres figuras pequeñas: el pintor, visto por detrás y ocupado en pintar, frente a su caballete, un gran retrato de la infanta Margarita, y una mujer con un niño pequeño.

Al comentar este retrato de familia se ha recalcado su inspiración velazqueña, pues, como en el cuadro de *Las Meninas*, pintado alrededor de diez años antes, también se ve en él un grupo de personajes identificables reunidos en el estudio del pintor. La habitación retratada por Mazo, sin embargo, es claramente distinta a la que acoge a los visitantes de Velázquez, identificada como la Pieza Principal del Cuarto del Príncipe, en el Alcázar; Mazo

representa, en cambio, su obrador en la Casa del Tesoro, contraria al Alcázar, donde acostumbraban alojarse los pintores de Cámara. Al pintor que aparece en este ambiente se le ha querido identificar con Velázquez, pero esa identificación es probablemente errónea, pues no solamente había muerto cuatro o cinco años antes de la fecha en que pintó este retrato de familia, sino que, si ésta fuese una representación póstuma de Velázquez, parecería absurdo el presentarlo pintando en otro obrador que el propio. Como en el cuadro de *Las Meninas*, aquí también se retrata el artista a sí mismo en el acto de pintar.

Aunque la conexión de *La familia del pintor* con *Las Meninas* es indudable, en el cuadro de Mazo no existe en la colocación y movimientos de las figuras del primer plano la sugestión de espontaneidad que caracteriza al de Velázquez, pues aquí están representadas posando, no actuando. Más importante aún, tampoco revela esta obra un completo programa ideológico que le confiera un significado especial, como es el caso de *Las Meninas* (según la interpretación de este cuadro hoy corriente). No obstante, los detalles del fondo arquitectónico en *La familia del*

9. Mazo. *La Emperatriz Doña Margarita de Austria*. Museo del Prado, Madrid.



10. Mazo. *La familia del pintor*. Museo del Prado, Madrid.

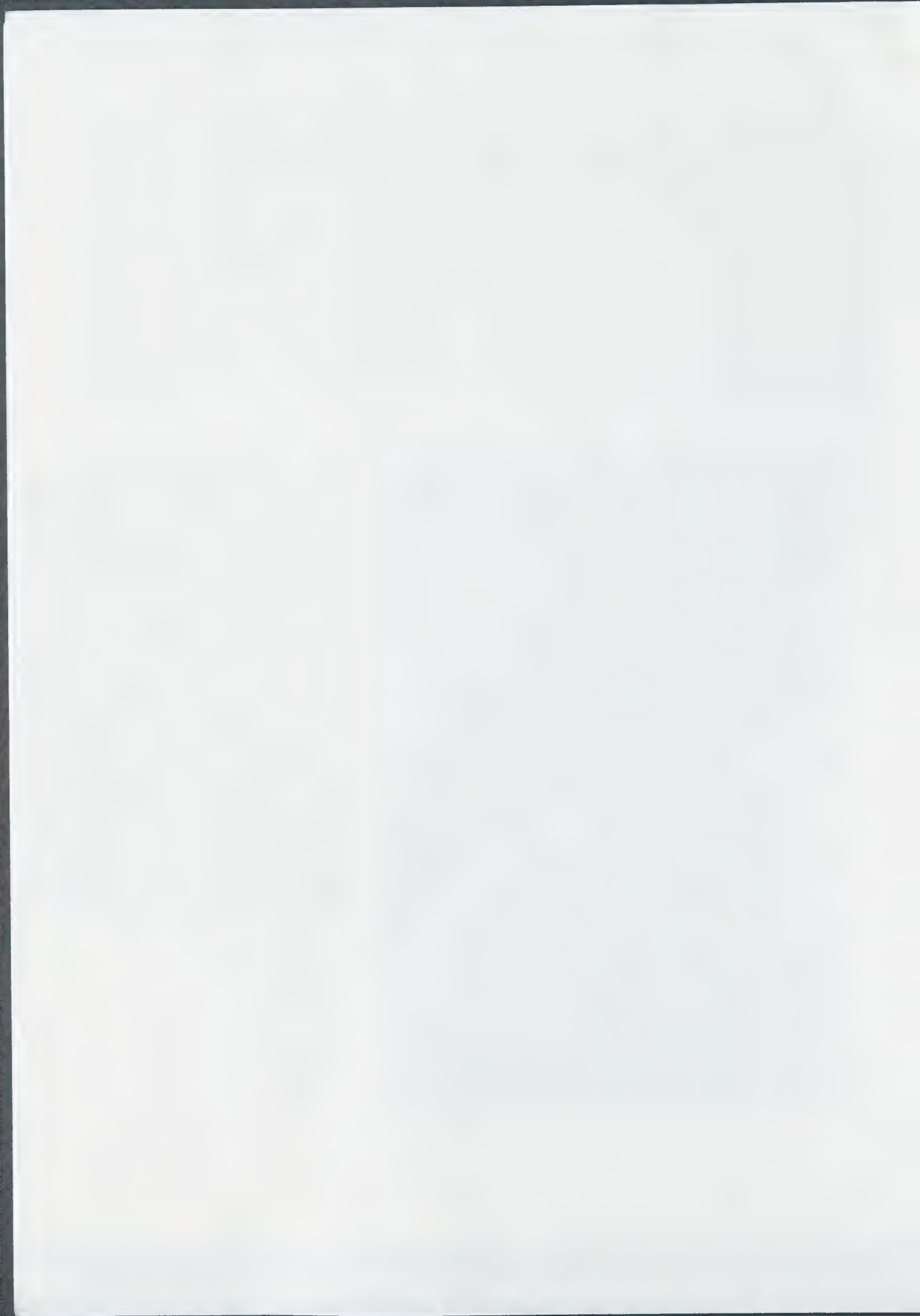




Fig. 1. Mazo: *La Reina Mariana en traje de viuda* (det.). National Gallery, Londres.

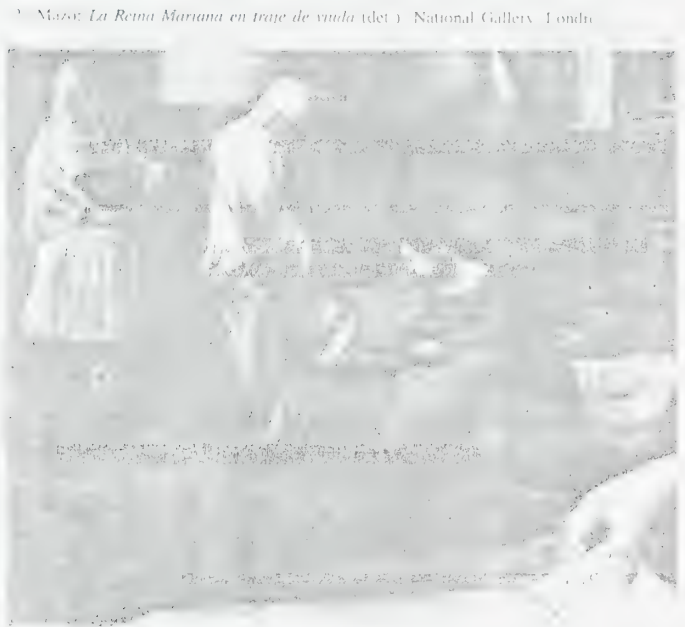


Fig. 2. Mazo: *La Reina Mariana en traje de viuda* (det.). National Gallery, Londres.

El pintor, aunque no cumplan una función simbólica tan cuidadosamente elaborada, tampoco carecen de tener su razón de ser. Aparte de su referencial a su posición de pintor de Cámara en la escena del fondo, Mazo introduce por el medio de los dos cuadros que el entorno de la reina viuda —y de la corte—, tanto en su simbología como en su descripción artística, es otro mundo que se trata de pasar, pero no es el mundo de los propios parecidos al que él, reproduciendo el mundo —276—, se ilustra su actividad en el tiempo poco práctico de la vida en la corte. Véase, este, una de las versiones de Mazo de la reina en el tipo *El día del esposo de cenar* como la que aparece en el National Gallery y del Londres, generalmente atribuida a Velázquez. La otra versión de ella, que aparece bajo el nombre de cuadro, es un estudio de cámara, llamada *La reina en la cámara*, en el Museo del Prado.

La *Reina del Prato*, finalmente, tiene especial interés por ser una de las pocas obras de grupo en la pintura española del siglo XVII. Aparte de *Las Meninas* no existe, que yo sepa, más que otro retrato de grupo en esta época, el pintado por José Antolínez en 1662 para el embajador danés en Madrid (*Retrato del embajador danés Lerche y sus amigos*, Copenhague, Museo Real de Bellas Artes), cuadro que muy probablemente está inspirado por obras pertenecientes a una tradición italiana: los cuadros holandeses de este género.

Los cuadros de Mazo, representados aquí en una selección de los más notables, merecen un lugar en la historia de España, contemporánea no menos distinguido que en el campo por el que obra en su contemporáneo, el de un pintor de cámara.

De hecho, los retratos más significativos de este último —los de Carlos II y Doña Mariana de Austria ejecutados después de la muerte de Mazo— audean a los de nuestro pintor la fórmula de situar al sujeto de la semblanza en un ambiente amplio y reconocible, desarrollada por Mazo en varios de los retratos aquí ilustrados. Esta fórmula nace posible —por medio de la descripción del entorno de la figura— la introducción de un contenido simbólico que enriquece el significado de la imagen, tal como lo había hecho Velázquez en *Las Meninas*.

A parte de sus retratos, la obra de Martínez del Mazo incluye un grupo de paisajes, escenas de caza, vistas de ciudades y jardines con figuras pequeñas, por el que fue muy admirado de sus contemporáneos. De estas últimas dice el pintor y tratadista Antonio Palomino en sus *Vidas*, publicadas en 1724, que no sólo están representados los sitios con gran fidelidad, sino que también incluyen escenas de las actividades que suelen tener lugar en el campo: gentes merendando o paseando a pie o a caballo, pintadas con todo detalle en su vestimenta. Estas son las obras con las que Mazo aporta una contribución personal a la pintura española de su siglo.

Los cuadros de este género que se le atribuyen con certeza pueden dividirse en tres categorías: vistas de ciudades y de otras localidades identificables, cuadros de montería y otros esparcimientos al aire libre, y paisajes imaginarios con arquitectura clásica y figuras mitológicas.

1. *Vista de Lavagoza* (Fig. 16) y una *Vista de la fortaleza de*





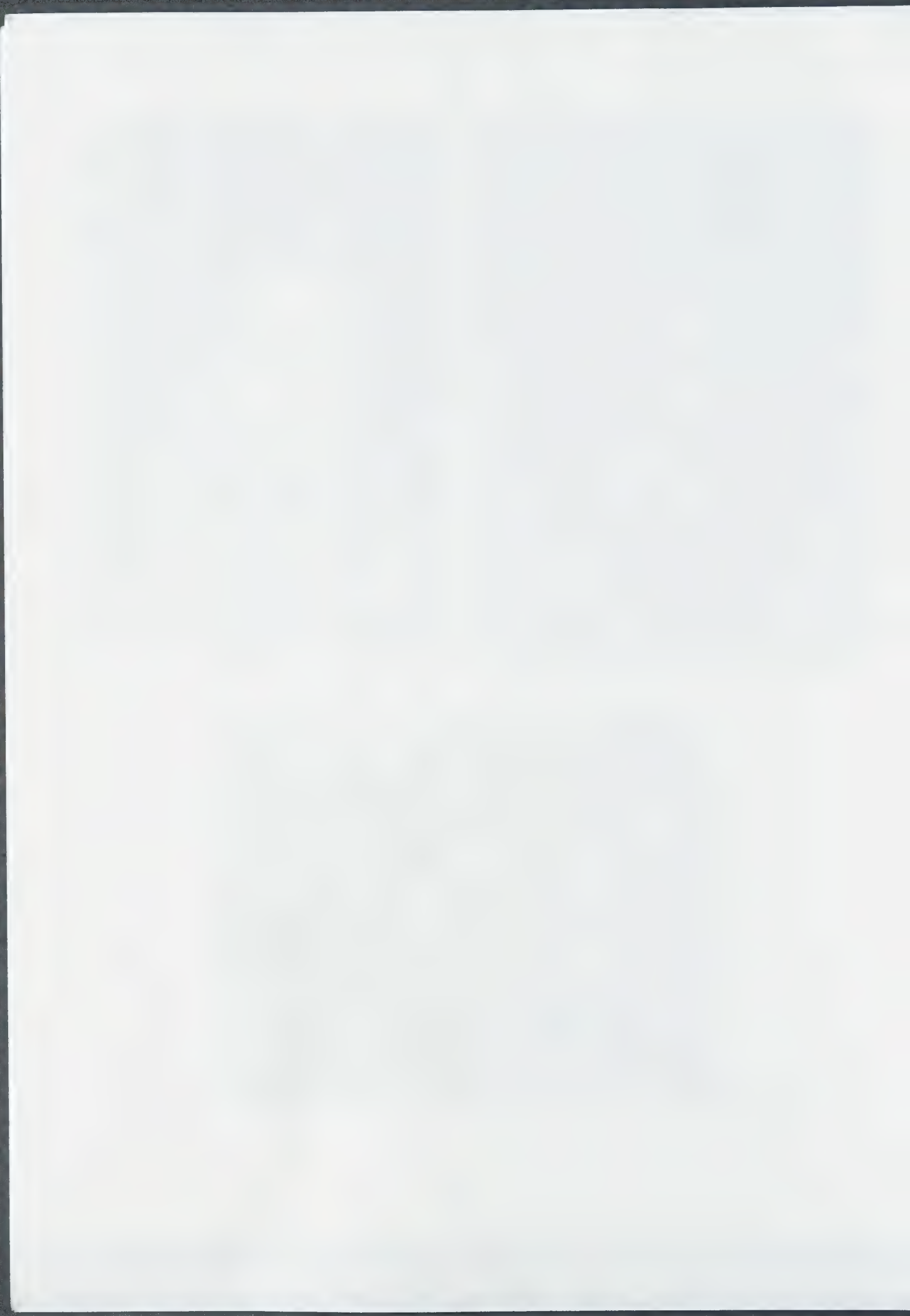
13. Mazur, Nostalgia (1911) (det. from the National Art Gallery, Moscow)

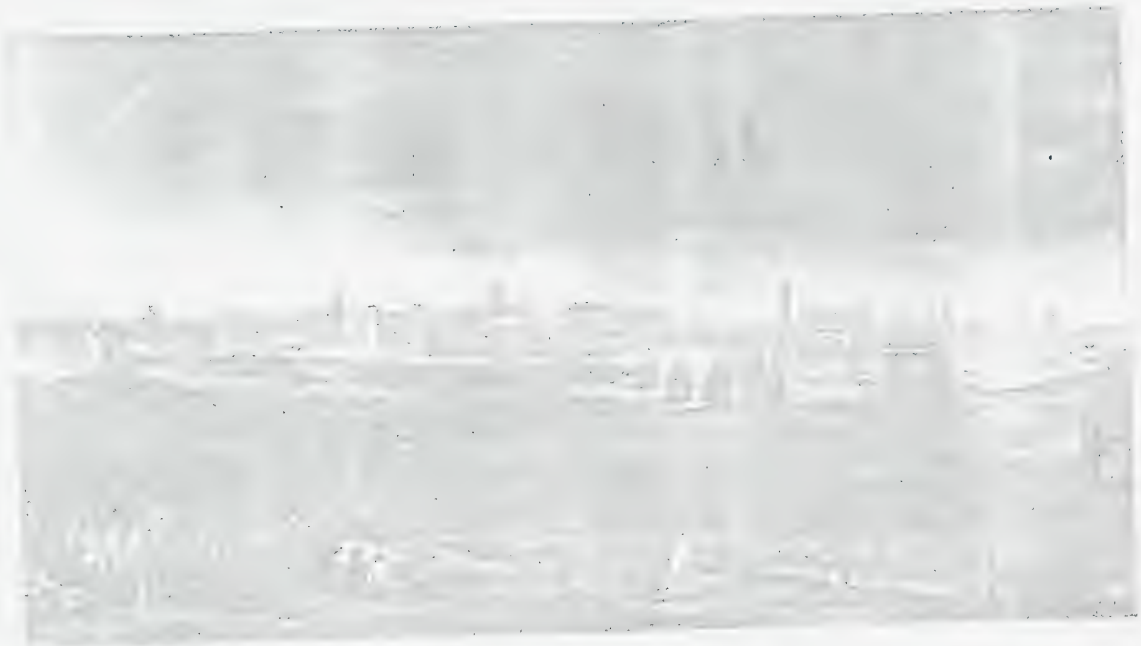


14. Mazur, Nostalgia (1911) (det. from the National Art Gallery, Moscow)

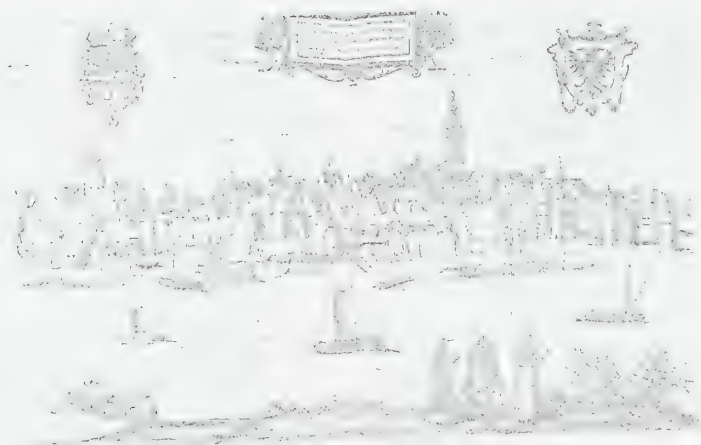


15. Mazur, Nostalgia (1911) (det. from the National Art Gallery, Moscow)





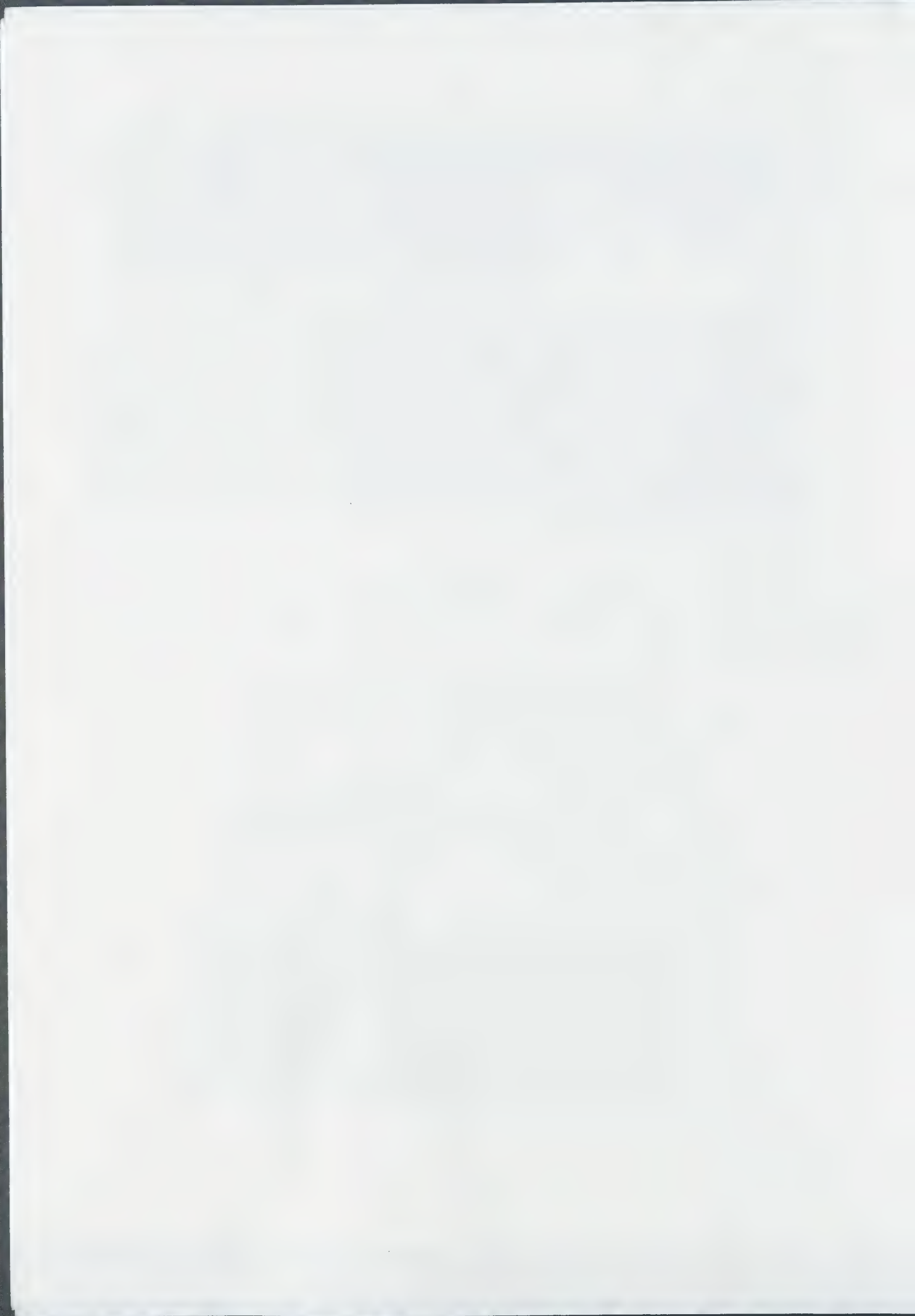
10. View of Zanzibar from the East



11. View of Zanzibar from the West



12. View of Zanzibar from the South



... pertenecen a la primera categoría, pero asimismo lo hacen otros grandes cuadros con vistas de los jardines de Aranjuez: *Fuente de los Artones* y *La Calle de la Reina*, y otra vista de Aranjuez, *El Retiro* (figs. 22 a 24). Uno de los pocos cuadros de Mazo documentados o firmados es, asimismo, el gran lienzo de la *Vista de Zaragoza* (fig. 17), fechado en 1647. El año anterior, Mazo había acompañado al príncipe Baltasar Carlos (cuyo pintor de Cámara era el italiano Giovanni Battista Tiepolo) durante el funesto viaje a Zaragoza en el que el heredero al trono de España había de enfermar y morir antes de cumplir los diecisiete años. Mientras aún se encontraban, el príncipe, a petición del príncipe, había comenzado a pintar esta vista, que terminaría más tarde en Madrid.

Este tipo de representación paronómica de una ciudad, desde un punto de vista relativamente bajo y con un friso de figuras en el primer plano, había sido frecuente en grabados flamencos y franceses desde el siglo XVI (fig. 17), y en el XVII también se hicieron corrientes las estampas y dibujos ilustrando ciudades panorámicas (fig. 18). En cambio, vistas de esta clase como obras originales, eran por completo extrañas a la pintura española, y sólo en París se había practicado en el siglo XVII, como se ve en la *Vista de Zwickow* pintada por Van de Velde en 1618 (Bayerische Gemaldegalerie Staatlichen Museum), o la famosa *Vista de Delft* de Vermeer, de 1662. El cuadro de Mazo es, pues, aparte de sus considerables méritos artísticos, pieza importante por su tema en la pintura española de este tiempo. Aunque en las fuentes para el estudio del arte español del siglo XVII existen referencias a vistas de ciudades encargadas a un pintor u otro, nada parece haber sobrevivido hasta nuestros días. En cambio, con su alta calidad, la *Vista de Zaragoza* ha sido atribuida con frecuencia a Mazo, y según algunos, también se ha atribuido este serlo el autor del paisaje, y según otros, el de la parte arquitectónica, que fue pintado por el italiano Giovanni Battista Tiepolo, gran inscripcón que lleva en el ángulo inferior derecho. Este hecho, nombrándolo inequívocamente como su único autor, inscripcón que la veracidad esta documentada por una carta que el propio

Mazo escribió en 1648. Lo cierto es que tanto el paisaje como las figuras coincide por completo con el estilo y técnica de Mazo en obras universalmente aceptadas como suyas (figs. 19 y 20).

De sus cuadros de montería solo se conserva intacto, si bien en mal estado de conservación *La Cacería del Tabladillo en Aranjuez* (fig. 21), ahora en el Museo del Prado; pero también subsisten, diseminados por colecciones públicas y privadas, varios fragmentos de composiciones de este género (fig. 23) cuyo atractivo y calidad nos hacen lamentar la pérdida de los lienzos de que originalmente formaron parte. En este campo, Mazo colabora y modifica la dirección establecida por el cuadro de Velázquez que muestra a Felipe IV cazando el jabalí, el llamado *La Jela Real*, siendo también el único pintor español conocido del siglo XVII que ahonda y desarrolla este género de pintura.

En la concepción de sus vistas de jardines, como las de *La Fuente de los Artones*, el *Retiro*, y la *Parada* (figs. 22, 23, y 24) del *Retiro*, y el *Retiro* (fig. 23), Mazo parece haberse inspirado en el cuadro de Velázquez *El príncipe Baltasar Carlos en la cacería de jabalí*, en el que las posiciones se relacionan con los de los cuadros con vistas de los jardines de Aranjuez. Mazo pintó en París, en 1647, los cuadros de Velázquez, y en Madrid, en 1648, la *Jela Real*, una escena pequeña, íntima, sin la gran luz natural y sus efectos sobre formas y colores que se ven en los primeros ejemplos de la pintura de plein air, que se practica a los alrededores de París en el siglo XIX. Las vistas de *La Calle de la Reina* (fig. 24) y *La Fuente*



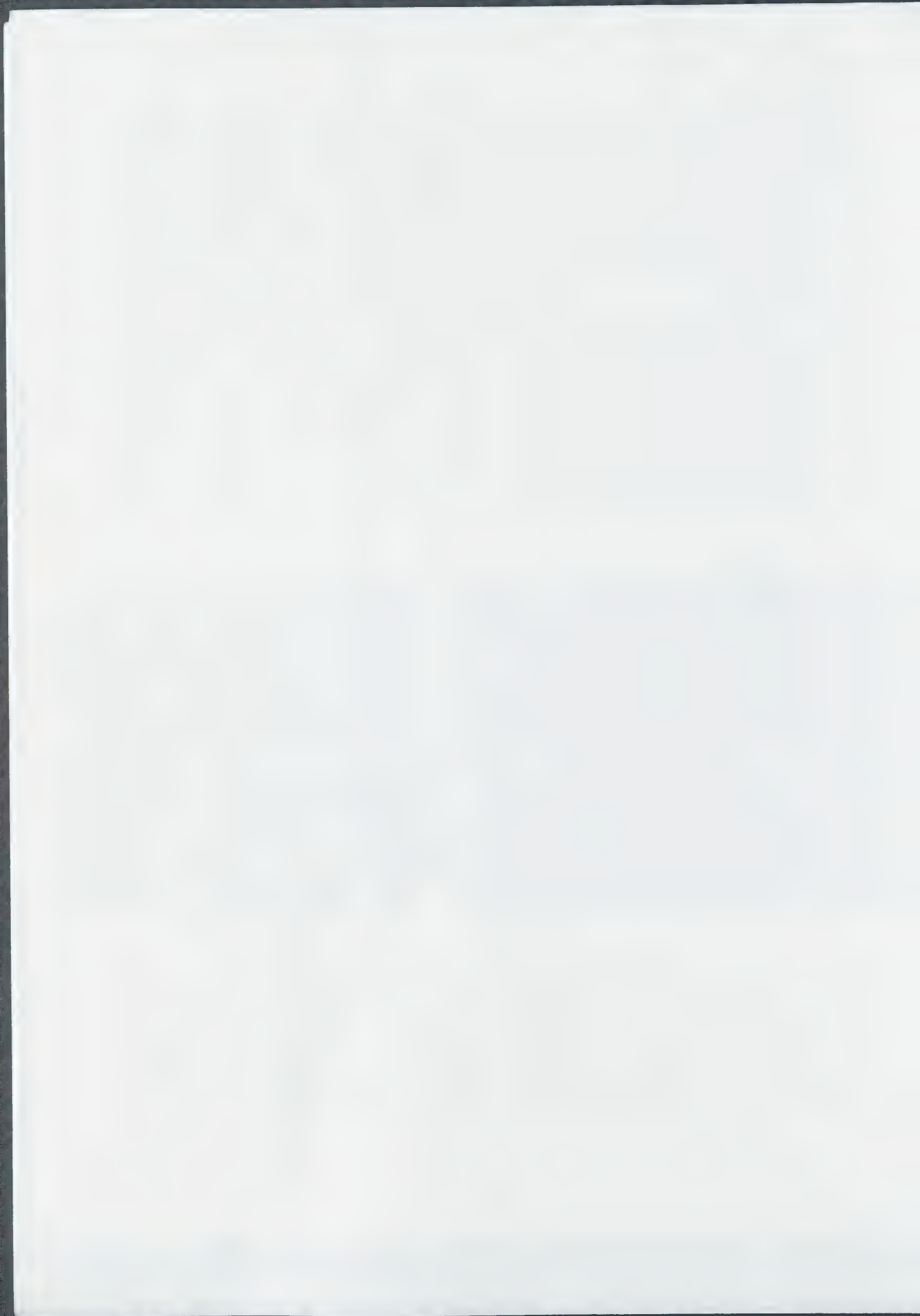
17 Mazo. *Vista de Zaragoza* (det.). Museo del Prado, Madrid.



20 Mazo. *Fragmento de una cacería*. Landschaftsverbau. El Prado, Madrid.

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... *de los Artones*, en cambio, son obras de tamaño considerable. El cuadro de *La Fuente de los Artones* mide más de dos metros de anchura, y, dadas tales medidas y el punto de mira a vuelo de pájaro que se presenta en ellas, está claro que fueron concebidas en el momento en que se veía directamente la realidad observada. Como pintor de corte, Mazo colabora y modifica la dirección establecida por el cuadro de Velázquez con los cuadros de Aranjuez que decoraban los diversos sitios reales, especialmente numerosos en el palacio del Buen Retiro y en la Torre de la Parada, y el tamaño de sus vistas de jardín y su perspectiva a vuelo de pájaro las relacionan con mu-



... que se ven en los dibujos de la Torre de la Parada, en el Museo del Prado, y en los grabados de la Torre de la Parada, en el Museo del Prado. En los grabados se ven los castillos de gran tamaño encargados a los arquitectos por el rey y a pintores flamencos, holandeses, italianos y franceses que trabajaban en el extranjero. Este tipo de vistas a escala monumental, que aparecieron por vez primera en la pintura española en las vistas de imágenes que no se había dado hasta entonces: pinturas de naturaleza muerta como obras de arte y no sólo como emblemas para los tapices o emblemas. (Es probable que el tipo de vista de *La Fuente de la Reina* esté inspirado por algu-

nos grabados de los originales, especialmente los de su maestro).

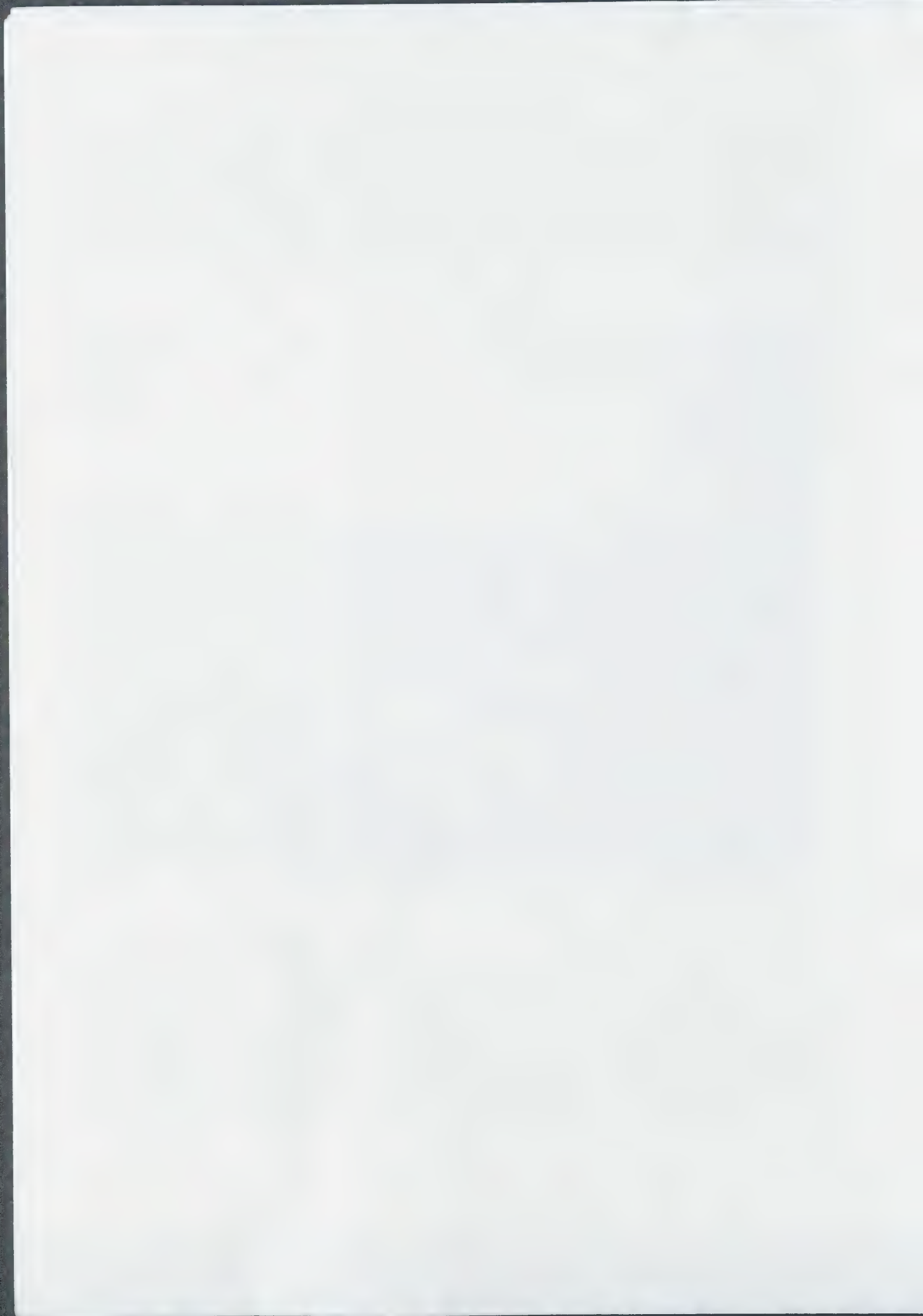
Muchas de sus copias reducidas de composiciones pintadas por Rubens para el recién renovado pabellón de caza en la Parada, la Torre de la Parada, que a su vez habían de servir de decoración en diversos aposentos del Alcázar, aún se conservan y pueden ser comparadas hoy con los originales, pues ambas pertenecen al Museo del Prado. Esta comparación señala que las copias de Mazo se aproximan más a la manera y técnica de Rubens que muchos de los cuadros pintados para la Torre por los ayudantes



Fig. 1. *La Fuente de la Reina*. Museo del Prado, Madrid.

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 Muchas de sus copias reducidas de composiciones pintadas por Rubens para el recién renovado pabellón de caza en la Parada, la Torre de la Parada, que a su vez habían de servir de decoración en diversos aposentos del Alcázar, aún se conservan y pueden ser comparadas hoy con los originales, pues ambas pertenecen al Museo del Prado. Esta comparación señala que las copias de Mazo se aproximan más a la manera y técnica de Rubens que muchos de los cuadros pintados para la Torre por los ayudantes





View of fountain in Lincoln Memorial Park, New York



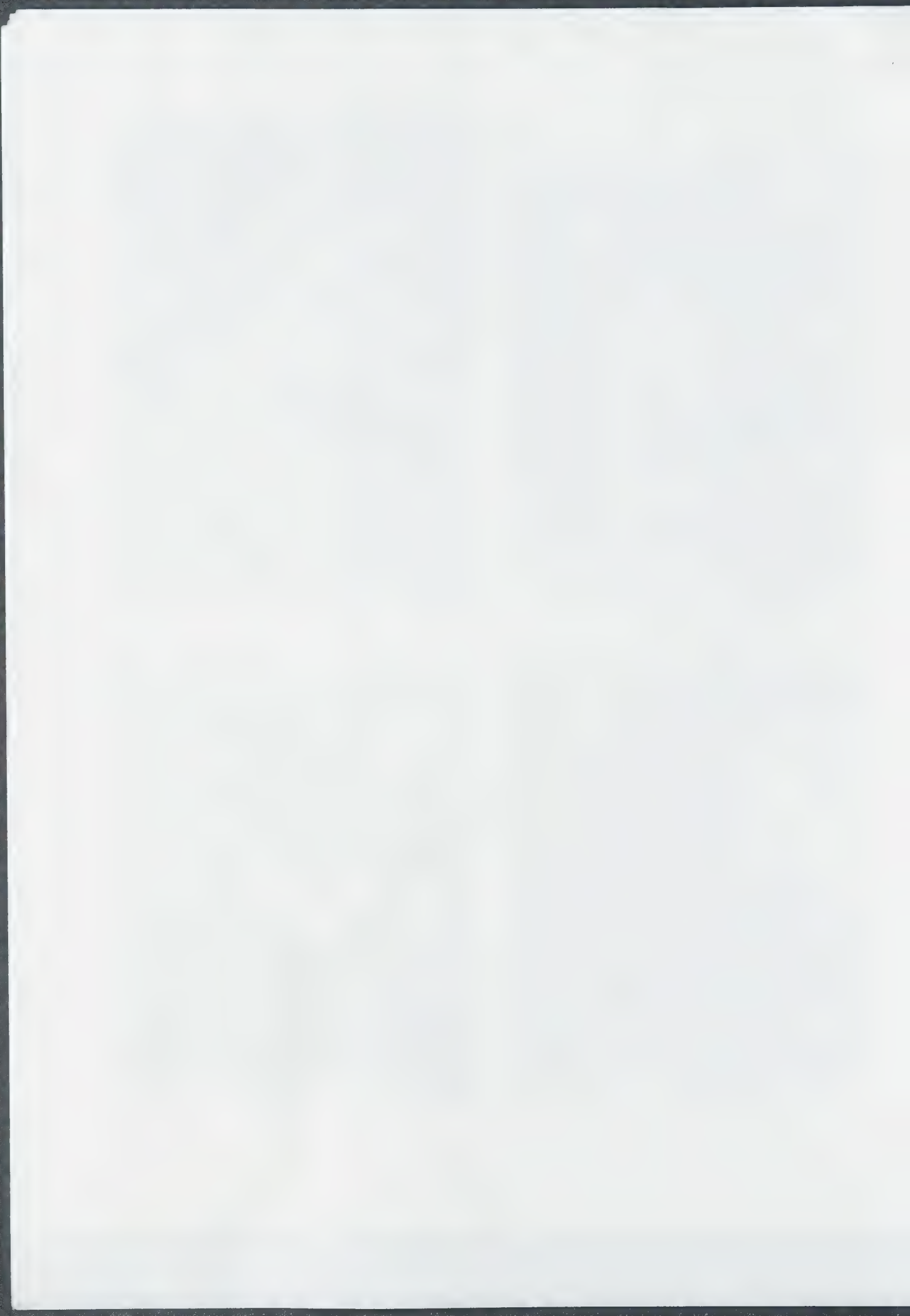
View of Lincoln Memorial, Lincoln Memorial Park, New York



View of Lincoln Memorial Park, New York



View of Lincoln Memorial Park, New York



sus pinturas de los años treinta (fig. 23). En estas obras Mazo, sin embargo, como también en la *Vista de Zaragoza*, los colores y la tonalidad general, de verdes plateados y pardos grisáceos, están más cerca de la paleta de Velázquez.

Algunos de los paisajes imaginarios de Mazo, como el *Paisaje con Mercurio y Herse* (fig. 26), en el que aparece un templo en

sajes de esta época tal como la practicaban en Roma especialistas de diversas nacionalidades. El resultado tiene poco que ver con la visión objetiva de los jardines de la Villa Medici de Velázquez.

Los pintores españoles de paisaje del siglo XVII cuya fama haya perdurado son muy pocos: Francisco Collantes, que trabajó en la corte y era contemporáneo exacto de Velázquez, e Igna-



26. Mazo: *Paisaje con Mercurio y Herse*. Museo del Prado, Madrid



27. Mazo: *Arco de Tito en Roma*. Museo del Prado, Madrid

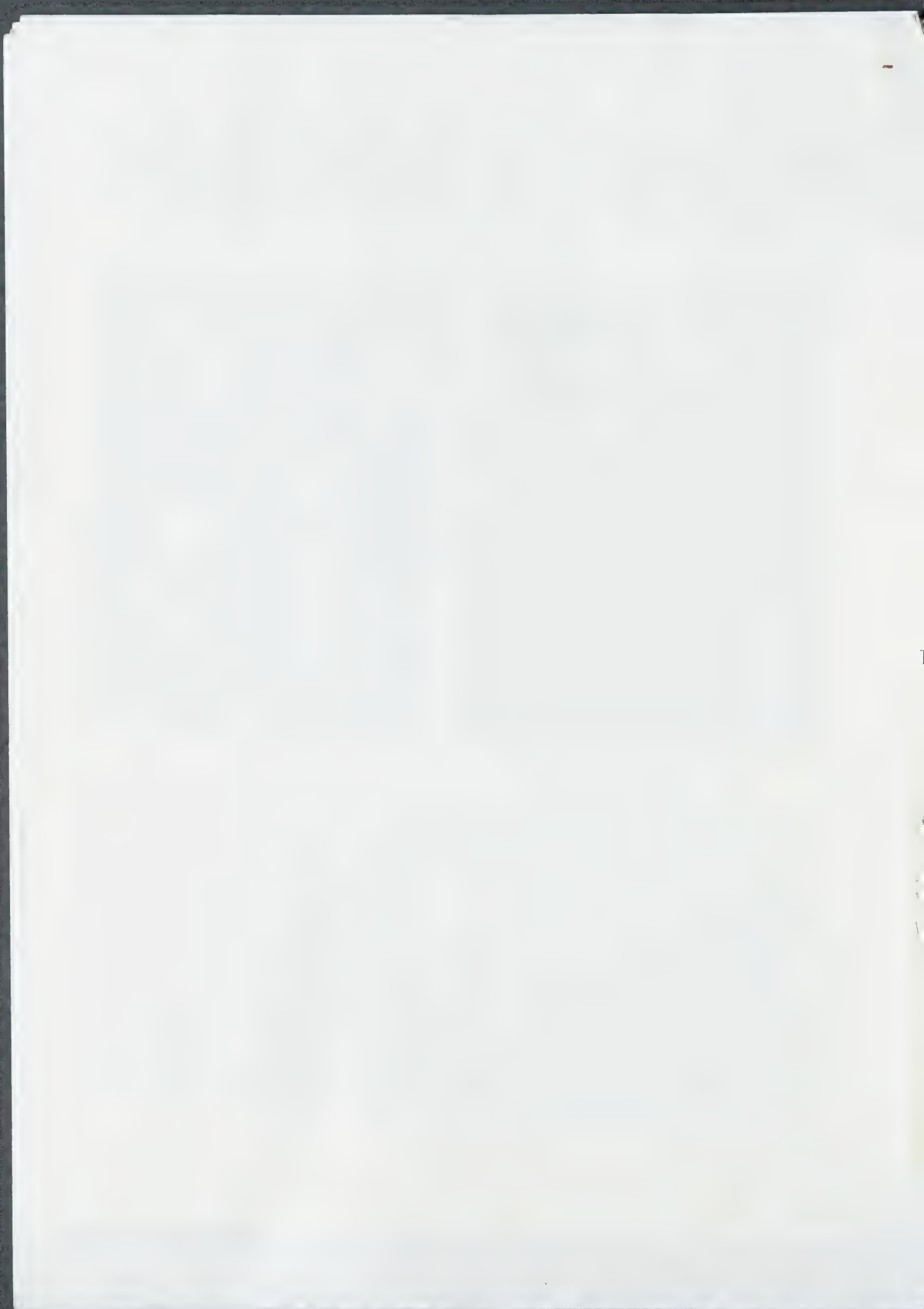
estado ruinoso, presentan un parecido superficial con algunas composiciones de Claude Lorrain entonces en la colección real (por ejemplo el *Paisaje con el entierro de Santa Serapia*, del Prado), pero difieren de ellas en aspectos importantes. Los paisajes de Mazo no tienen ese fino velo atmosférico y el lento movimiento hacia un horizonte distante que caracterizan a los de Claude; están ejecutados con una técnica pictórica más libre, y tienen una fuerza expresiva que está muy lejos de la serenidad clásica de los paisajes del francés.

Uno de los más atractivos paisajes de Mazo parece estar a horcajadas sobre dos categorías: la de vistas de sitios específicos y la de románticos paisajes mitológicos. Es el *Arco de Tito* en Roma visto desde la Vía Sacra (fig. 27), que Mazo debió de pintar en 1657, año en que se sabe que estaba en Italia. Este cuadro tiene exactamente las mismas dimensiones del *Paisaje con Mercurio y Herse* (148 x 110 cms.), y comparte algo de su carácter dramático. Aunque fue pintado el mismo año que *La Fuente de las Tintores*, la vista del *Arco de Tito* tiene un tono emotivo y un aspecto general más similar al de sus paisajes imaginarios. Esto quizás se deba a la naturaleza misma de lo pintado —ruinas clásicas en las que crece una vegetación desmenuada—, y a la visión romántica de la Antigüedad corriente en la pintura de paisa-

de Iriarte, que pintó en Sevilla y pertenecía a la generación siguiente, la de Murillo, son las figuras más destacadas en este campo.

Collantes fue en primer lugar un pintor de historia —una de sus especialidades eran los cuadros con ambientes arquitectónicos y figuras pequeñas— pero también se conserva un buen número de paisajes, muchos de ellos pintados para el Buen Retiro. Aunque sí fue un especialista en paisajes, pero se conservan pocas de sus obras. El estilo de ambos pintores en este género es francamente articulado; su visión depende claramente de modelos flamencos de finales del siglo XVI y principios del XVII como las pinturas de Gillis van Coninxloo y de Joos de Momper, paisajistas bien representados en las colecciones reales.

Sin ser un especialista en el género, Mazo es, como paisajista, el pintor más interesante de su siglo en España. Sus vistas de los jardines de Aranjuez y del Buen Retiro son los únicos paisajes modernos —amén de los de Velázquez— pintados por pintores españoles durante este período, y sus paisajes mitológicos, como el de *La Muerte de Adonis*, establecieron brevemente un género dramático y barroco también nuevo en España, que continuaría su discípulo Benito Miguel de Agüero hasta su muerte, tres años después de la de Mazo.



THE PICTURE OF THE ROYAL FAMILY

The red cross of the Order of Santiago on the doublet of the artist must have been added after 28 November 1659, when he received it.

Slightly damaged in the Royal Palace fire, in 1734, and restored by Juan García de Miranda (1677-1749). The most important losses of pigment are noticeable to the naked eye in the left cheek of the Infanta.

1656.

Introductory Study, pp. 52, 79, 103, 104, 106, 107, 109-13.

Height 3.18 m. Width 2.76 m.

Madrid: Alcázar (inventories of 1666, 1686, and 1700); New Palacio Real (inventories of 1772, 1794, and 1814).

Madrid: Prado (since 1819), no. 1174.

Plates 147, 152, 456

THE ROYAL FAMILY (C22)

This painting is an old copy of No. 229 rather than a 'finished sketch' by the Master himself. Velázquez is seen wearing the cross of the Order of Santiago, which he did not receive till 28 November 1659.

On 4 March 1690, the Count of Monterrey acquired from the Marquis of Carpio the following picture, listed under no. 364 in the latter's inventory, with no indication of who painted it: 'A picture of the Empress as a child lady. And Diego Velázquez painting a dog which is lying down, one *vara* and two thirds in height' ('*Un quadro de la Emperatriz siendo niña y dama. Y Diego Velázquez pintando un perro echado de vara y dos tercias de cayda*'). See J. M. Pita Andrade, *Archivo Español de Arte*, vol. 25, 1952, pp. 234-6.

The Empress referred to in the above description could only be the Infanta Margarita, who married Leopold I of Germany in 1666, and the painting described was most likely a copy after No. 229. It should be noted in this regard that the transaction between Monterrey and Carpio involved two paintings listed as by Velázquez (see Nos. 205 and 421). The height of the painting described above, approximately 1.4 m., is quite close to that of the painting now under discussion.

Height 1.404 m. Width 1.238 m.

Madrid: Gaspar Melchor de Jovellanos (died in 1811).

Wimborne, Dorset: Kingston Lacy, Ralph Bankes, Esq. (acquired by one of his ancestors before 1823 when it was exhibited at the British Institution), no. 91 (as by Velázquez).

Plate 232.

II. The Picture of the Royal Family

ROYAL FAMILY, so-called LAS MENINAS

21)

'*el cuadro de la Familia*' — that is, the picture of the Royal Family — in the 17th-century inventories of the Royal Palace, at Madrid. It was still described as 'family of Philip IV' in the list of paintings rescued from the fire that gutted the palace in 1734. The following year, however, when another list of paintings of the same provenance was made by the painters Juan García de Miranda and Juan de la Calleja, it was described as a 'portrait of the Infanta María Teresa, of France, being portrayed by Don Diego Velázquez'. The misidentification of Infanta Margarita as her half-sister María Teresa, the wife of Louis XIV, is more easily understandable if one bears in mind that the French Bourbons had then inherited the Spanish throne from the extinct Austrian dynasty. What is striking from the point of view of history of art is that, in the eyes of the 17th-century painters who so described the seventeenth-century Master's composition, its subject now appeared to be the Infanta sitting for Velázquez. Equally striking is it that the viewers' shift of emphasis to the *meninas*, or maids of honour, does not seem to take place till the first part of the nineteenth century; and that it is not till 1843 — the time of sentimental realism — that the title *Las Meninas* appears in the Prado catalogue.

It is in itself seen at the easel; the mirror on the rear wall reflects the half-length figures of Philip IV and Queen Mariana standing under a red curtain. The Infanta is in the centre, attended by two *meninas*, or maids of honour, Doña Isabel de Velasco and Doña María Augustina Sarmiento, who curtsy as the latter offers the Infanta a drink of water in a *búcaro* — a reddish earthen vessel — on a tray. In the foreground stand two dwarfs, Mari-Bárbola and Nicolas de Pertusato, the latter fully putting his foot on the back of the mastiff resting on the floor. Linked with the dwarf group there is another formed by Doña Marcela de Ulloa, *guardamujer de la Reina* — attendant to the ladies-in-waiting — and an unidentified woman, or escort to the same ladies. In the background, the *aposentador*, or chamberlain, to the Queen, Don José Nieto Velázquez, stands on the steps leading into the room from the door. The two large pictures hanging on the rear wall are *Atlas and Arachne*, after a composition by Rubens, and *Apollo and Marsyas*, after a composition by Jordaens. For all the above-mentioned identifications, see Sánchez Cantón, *Las Meninas y sus personajes*, Barcelona, 1943, pp.

23

No other
particular
particular

#3, 15 Hallock St.
Amherst, MA 01002
Feb. 14, '91

Dear Dr. Bader,

Here are photos of a most interesting painting I saw yesterday -- a version of the self-portrait by Velasquez in the Royal Family ("Las Meninas"), 1656. I've been looking at the literature on Velasquez, and find no mention of such self-portraits, either as copies or originals or studio varieties or anything.

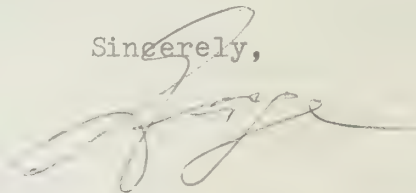
As you can see, the treatment here is quite different from that in Las Meninas: here we get a finished portrait, not a strong study -- both in face and hand. The treatment of the palette he holds is also quite different, both in position and in its colors (if you have a color reproduction like that in the recent Met show catalogue).

Also of note is the cross of the Order of Santiago on the doublet. In the painting I photographed it is crude, mis-drawn, and out of position (probably a later addition by another hand -- the hand that did such very good work in the portrait itself would have surely done a better job of the cross). How does one sort this with the acknowledged fact that the cross of the ~~xxx~~ doublet in the Las Meninas had to itself ^{have} been a later addition?

I think this painting has great potential. It can be bought for \$5000. It may well be 17th century. Would you like to put forth the money for a joint ownership with me? I can't see how we can not come out ahead, perhaps well ahead.

I'll try to contact you over the weekend, as I will be out of town in Philadelphia, etc.

Sincerely,







Revised 2011/12/15

41685

A meeting of the Senate was held in the Collins Room, Richardson Hall, on Thursday, January 22, 1981, at 4:00 p.m.

There were present: Vice-Principal Love in the Chair; Senators: Adell, Bacon, Bater, Baugh, Baumgart, Boag, Brebner, Campling, Clark, Code, Conkie, Eastabrook, Eplett, Fraleigh, Good, Gosal, Green, Havcraft, Havnes, Hodgson, Horwood, Hospital, Hulland, Kincaid, Kristjanson, MacDonald, Markus, Marsters, McBurney, McLane, McNeil, McSweeney, Nuechterlein, Osborne, Palda, Racz, Simmons, Sinclair, Smith, Stewart, Surridge, Temple, and the Secretary, Miss Hooev.

Also present were J. Beal, P. Buchan, M. Creet, J. Deslauriers, P. Douglas-Murray, D. Forsdyke, J. Freedman, J. Henderson, K. Gunn, M. Pickard, H. Pross, V. Ready, I. Smith, M. Zatka.

Mr. Love assumed the Chair at the beginning of the meeting in the absence of the Principal, and welcomed the Dean of Women, Mrs. Baugh, to the deliberations of the Senate.

I ADOPTION OF THE AGENDA

It was moved by Miss Hulland, seconded by Mr. Kincaid, and agreed that the Agenda be adopted, with the provision that Item V be held in closed session.

II ADOPTION OF THE MINUTES OF DECEMBER 18, 1980

On motion of Mr. Brebner, seconded by Mr. Havcraft, the Minutes of the meeting of December 18, 1980, were adopted as circulated.

III REPORTS OF COMMITTEES

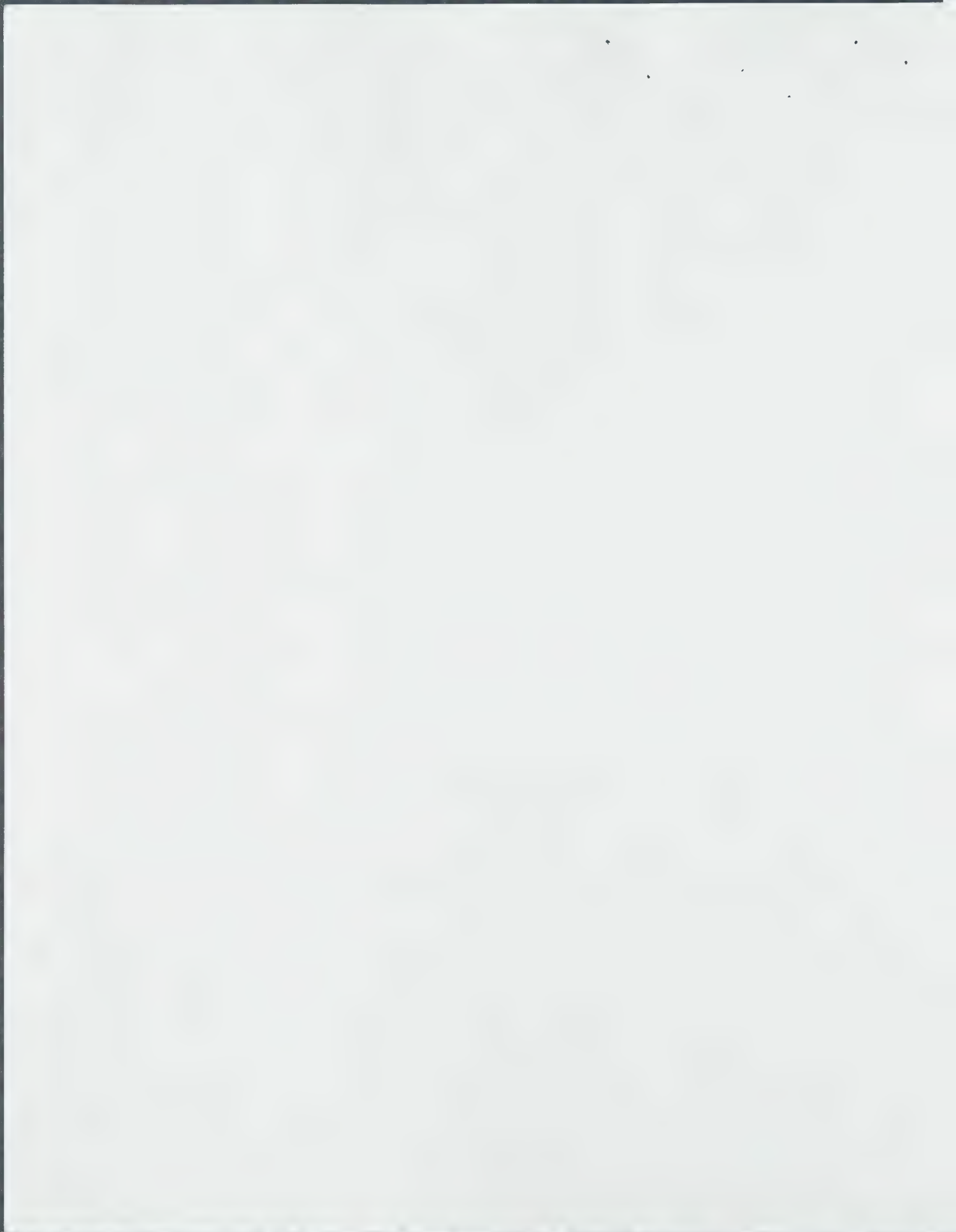
(1) Committee on Academic Procedures (Appendix A)

(i) Religious Observance in the Convocation Ceremony

In presenting the report, which had been held over from the last meeting of Senate, at the request of the Law Student Society, Mr. Campling reminded the Senate that the Committee had been charged only with recommending the retention or abolition of items of religious observance in the Convocation ceremony, and that in fact an amendment suggesting "moderating" rather than "removing" each element of religious observance, had been defeated at the Senate meeting of March 27, 1980. In its report, the Committee recommended that the elements of religious observance not be removed from the Convocation ceremony.

Mr. Campling moved that the report be received, seconded by Miss Eplett.

On behalf of the Law Student Society, Miss Markus spoke in opposition to the recommendation of the Committee and gave several reasons:



- 1) Queen's was a publicly funded university, with students from a variety of backgrounds; the Convocation ceremony of a publicly funded university should be a secular ceremony;
- 2) Retention of the religious elements was an historical anomaly dating back to the time when Queen's was a Presbyterian college;
- 3) The Convocation was the culmination of a student's academic achievement, not a religious ceremony, and all students should feel comfortable in attending their Convocation;
- 4) Retention of the religious elements in the Convocation ceremony showed insensitivity to those outside the Christian faith;

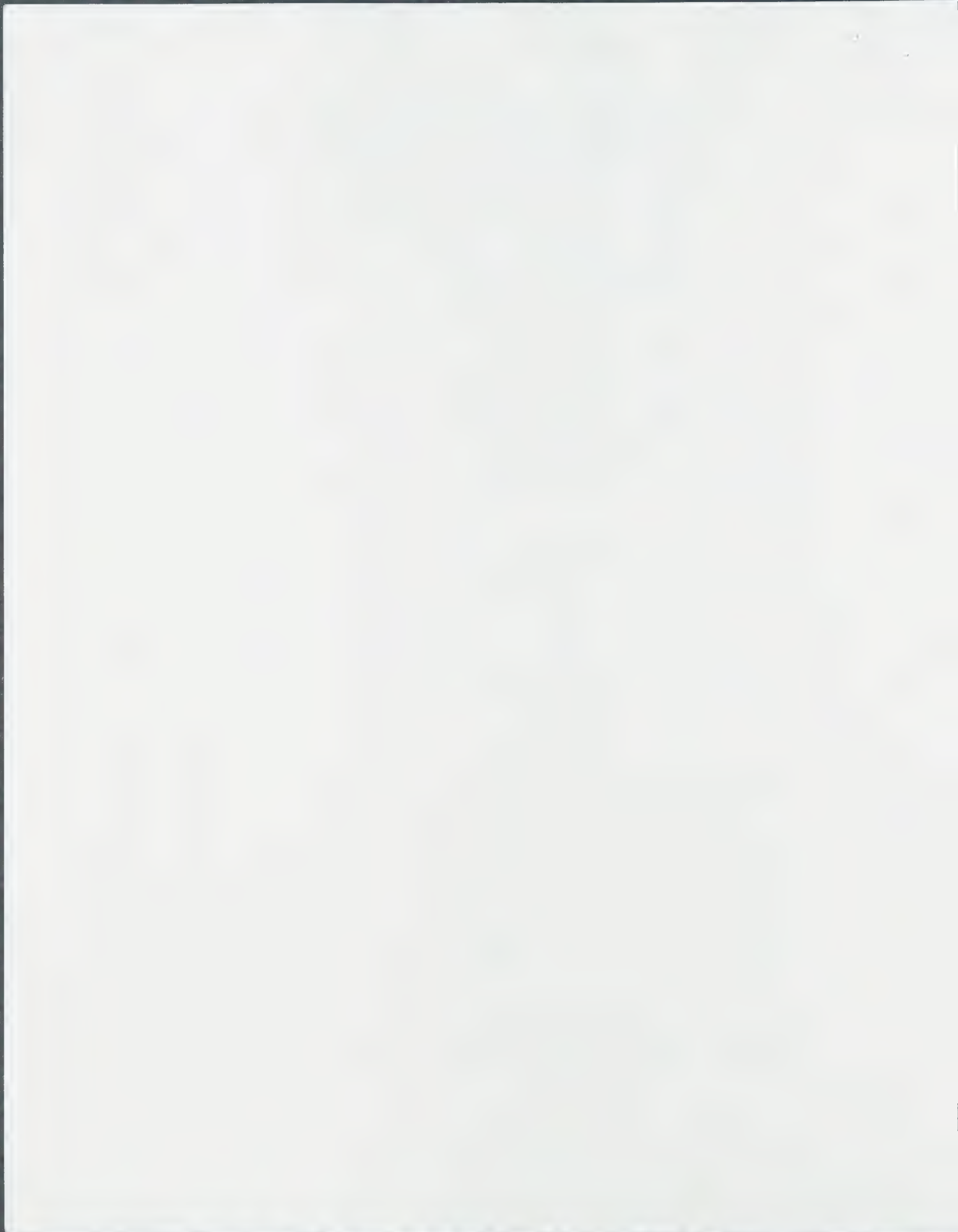
Miss Markus noted that at the A.M.S. meeting which had addressed the issue, it had been argued that retention of the religious elements of Convocation was not offensive, since people did not have to attend the ceremony. The A.M.S. had taken the position that there was no reason to depart from past practice, and that the majority opinion should rule. Miss Markus suggested as alternatives either several minutes of silence, which would allow each individual to reflect as he or she saw fit; or a religious ceremony before or after the Convocation ceremony.

Miss Kristjanson spoke against the motion, on behalf of the four Arts and Science student Senators and supported the reasons given by Miss Markus. She said the Convocation was a celebration of academic success, and religion was not appropriate on that occasion.

Mr. Sinclair, however, on behalf of the Faculty of Arts and Science, supported the recommendation of the Committee. He said the results of the canvass conducted by the Committee had made it clear that the great majority of members of the Queen's community were in favour of retention of the religious elements of Convocation.

Mr. Adell commented that the report of the Committee gave no substantive reasons for its recommendations, but rather "counted noses". He said the degree granting ceremony was one through which every student had to go to receive his degree, unless he received it in absentia. He thought the clearly Christian elements were offensive to some students and their families, and to some faculty members. He noted the tendency in our society to equate moral values with Christianity. He believed that Senate should not be afraid to state that it was above this. Since no one would be forced to sit through a political rally to receive a degree, he wondered why they should be forced to sit through a religious ceremony. Anyone could have a religious ceremony at any time. He said that most universities had eliminated distinctive Christian prayers in their ceremonies. Finally, he said that even if the minority stating objections was small, its feelings should be respected.

Mr. Kincaid reported that the Outer Council of the A.M.S. favoured the retention in the Convocation ceremony of the religious elements. In the discussion of the Outer Council it had been noted that the majority of people, regardless of religious belief, wanted religious elements retained.



In the Convocation ceremony itself, there were three elements of religion: the invocation, the hymn which had a Hebrew base, and the benediction. He quoted a prayer spoken by Padre Laverty, which did not mention Christ but rather concentrated on fellowship and the common bond between students and which, in his opinion, could not be seen as offensive to minorities.

Mr. Simmons commented on the fact that this issue was raised initially by law students. He said that the raising of issues was not the exclusive domain of legal people but added that legal training did encourage it. He hoped that the substance of this matter might be discussed in an unemotional way. He realized the difficulty of this in view of the nature of the subject, but he urged that all the views expressed be taken into consideration.

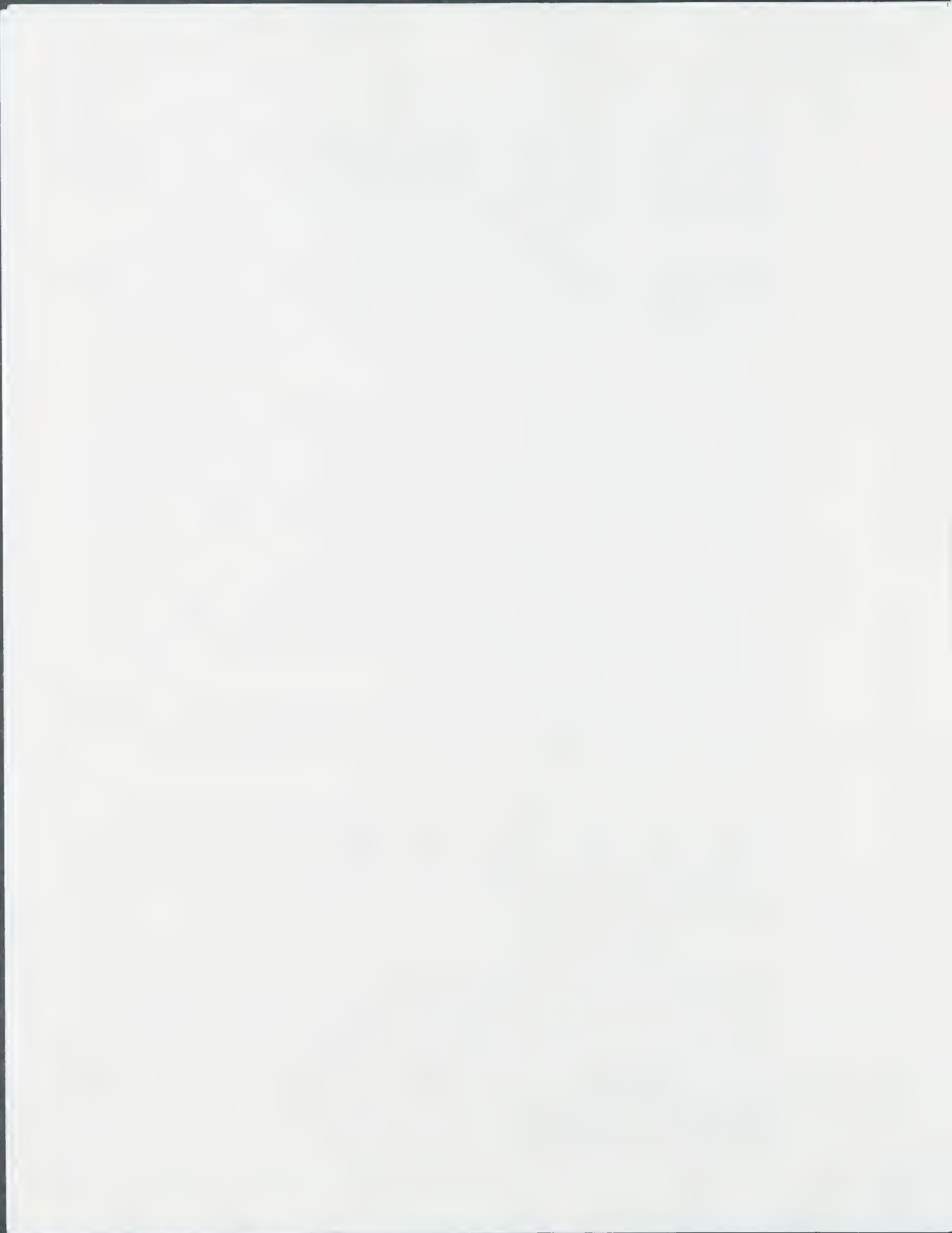
Mr. Bater said that he had become increasingly concerned as this debate had gone on over the last months and was uncomfortable with a discussion which seemed to reveal so little sensitivity to the minority. He said that many people were uncomfortable because their convictions were not recognized in the ceremony but as a Christian he found himself uncomfortable. He described his feeling as something between embarrassment and unreality. In trying to identify his feeling of discomfort he noted that the Christian church did not have much at stake in the observance of formal religion and he had the sense that what was going on might be a loss for him.

He pointed out that the Faculty of the Theological College was in favour of keeping the religious content of the ceremony but that in its report to the Committee had added a request that the Padre re-examine the specific character of the prayers and hymns, with a view to determining that the religious elements were as appropriate as possible to the pluralistic situation of the University.

As the debate had gone on however, Mr. Bater said he found himself more uncomfortable and at a distance to his own faculty and was prepared to suggest replacing the Lord's Prayer with a more universal prayer and changing the Trinitarian benediction.

Miss Temple noted that the Queen's Theological College was in favour of keeping the religious content of the ceremony, saying that it would be unfortunate for a university as steeped in tradition as was Queen's to ignore the religious tradition. She added that some student members of the Theological College were sensitive to the religious differences in the student body, and supported the alternatives outlined by Mr. Bater. However, the retention of the religious elements was favoured.

The impossibility of discussing the matter in an unemotional way was acknowledged by Mr. Nuechterlein. He said he had originally supported the removal of the religious elements of Convocation, but had changed his mind after the meeting of the University Council in the Spring. There, the vote was overwhelmingly to retain the religious elements, and he had been impressed by the intense feelings expressed by distinguished, active and committed alumni who genuinely felt that the religious elements were an important part of Queen's tradition and identity. Mr. Nuechterlein said that this was an issue of competing sensibilities and that the views of the alumni should carry weight. He urged Senate to respect the views of the majority and accept the report.



Mr. Gosal said he was proud to be a student at Queen's, with its many traditions, but that he would also take pride in a tradition which respected the universality and common bond of the university; he supported the sort of amendment proposed by Mr. Bater. Mr. Good also acknowledged the arguments in favour of tradition on the one hand, and the move towards secularization on the other, and thought some kind of accommodation was probably needed. Mrs. Surridge wondered if it would be possible to move the Christian elements into a block, so that those wishing to leave the Convocation ceremony at that time could do so.

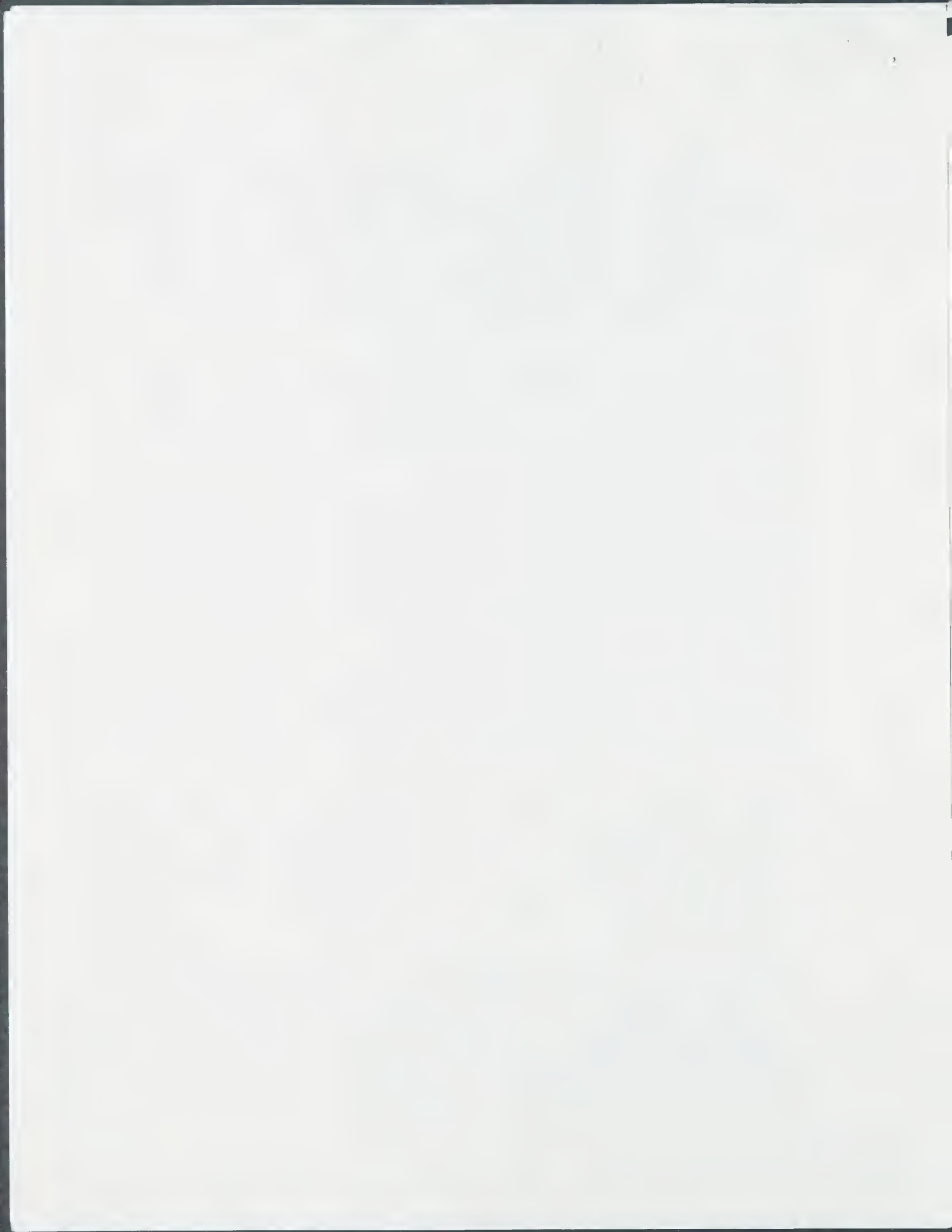
Mr. Campling confirmed that it had not been in the Committee's mandate to consider alternatives. The original motion had been "highly specific" about consideration of the question of the removal or retention of the religious elements of Convocation, and it was only this question that was referred to the constituencies consulted. He drew attention to the fact that the Committee itself had stated that it was not disposed to disagree with the majority view.

In addition, Mr. Campling commented that he believed there was a distinction between a publicly funded institution and a public institution. He said he liked to think of Queen's as a private institution with public funding. It was a democratic institution, and it was the view of the majority that the religious elements of convocation should not be deleted. While there may be some who would feel uncomfortable with Convocation as it was now, there would be more who would be uncomfortable if the traditional and religious aspects were changed.

Miss McNeil said she was "deeply in favour" of keeping the religious elements. She believed that achievement had a lot to do with religion, and would feel discriminated against if the religious elements were removed. Mr. Stewart supported this statement. Miss Hulland, however, believed that when so many different views existed, some alternatives should be considered.

Mr. Sinclair said that the Law Student Society in bringing the matter forward through the Faculty of Law to the Senate, did not offer any alternative. There were serious and substantial debates about the question and there was a good deal of sympathy with the points raised by Mr. Bater that the religious elements were troublesome to some. He suggested that the Committee could be asked to try to accommodate the concerns while retaining cherished traditions. The problem was that the question asked required a "yes" or "no" answer and, given this constraint, he agreed with the Committee's report,

In speaking to Mr. Bater's remarks, Mr. Adell said his own views about the matter were not based particularly on his own religious convictions, but rather on his belief that religious elements should not be imposed on Convocation ceremonies. He recognized that it was the elements that were most distinctly linked to a particular denomination that were most offensive to those who did object, and he welcomed Mr. Bater's suggestion that the content of the religious elements to be studied, to identify those items causing the most problems, and then to remove or modify them. He did not believe this was an "all or nothing" proposition.



Mr. Pickard, who had been given permission to speak, said it was important to distinguish between the "offenses" that people would feel. He pointed out that there was a significant qualitative difference between the offense felt when something was happening as compared with an offense a person claimed to suffer through the absence of something. There was a difference, therefore in being offended at the offering of a prayer as against the absence of a prayer. He believed Convocation should be an expression of what the institution was for - learning and intellect; and he did not see sectarian prayer as part of what should be celebrated.

There appeared to be a consensus in the Senate that the Committee on Academic Procedures should be asked to look at the religious content of each element in the Convocation ceremony rather than voting solely on the matter of removing or retaining these elements in the Convocation ceremony.

The motion to receive the report carried.

It was moved by Mr. Bater,
seconded by Mr. Osborne,

"that the report be referred back to the Committee,
with a strong recommendation that each element of
religious observance be examined carefully."

The Committee was asked to take account of the points raised in this discussion, and to report back to the Senate as soon as possible.

Mr. McSweeney said it might be helpful to define "elements of religious observance" as "explicitly Christian elements".

The motion carried.

(ii) Degrees - Winter 1981

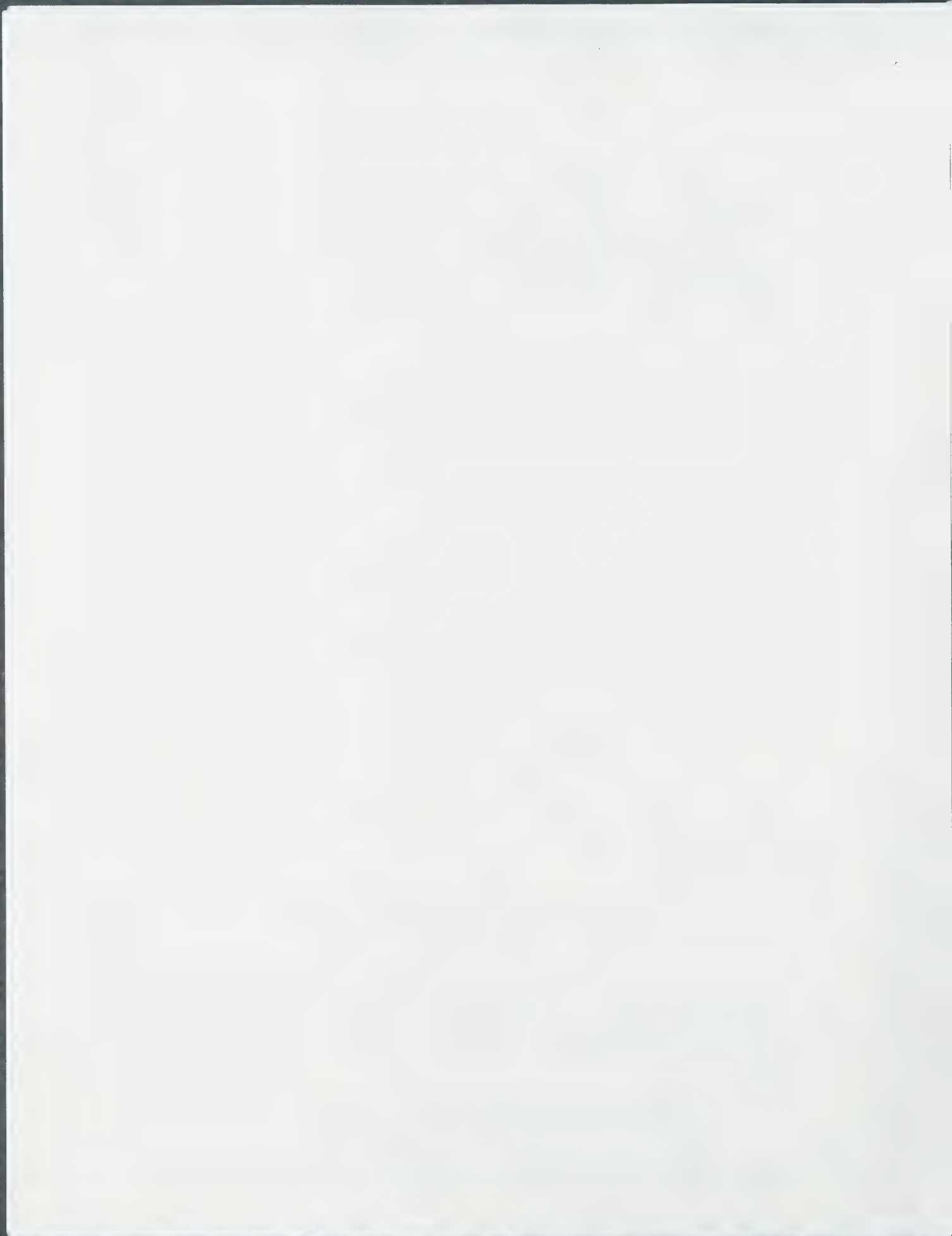
On motion of Mr. Campling,
seconded by Ms. McNeil,
it was agreed

"that the report of the Committee be received and that the list of those awarded degrees and diplomas be included in the official Senate Minutes."

Mr. Brebner asked for clarification of the Committee's role in recommending or granting degrees. Mr. Campling said that authority had been delegated from the Senate to the Committee. Mr. Love added that the Senate had the ultimate authority to endorse the decisions taken on its behalf by the Committee.

(2) Committee on Scholarships and Student Aid (Appendix B)

Mrs. Surridge presented the Committee's recommendations for the Williamson Foundation Award, the David A. Gillies and Jessie Herchmer Gillies Bursaries, the Celesta Hibbert Hunter Bursary and revised terms for the B.P. Canada Award.



Mr. Stroud commented that the program in question provided originally that students could emphasize one specialty over another, but that the current program emphasized statistics.

IV REPORTS OF COMMITTEES (continued)

(2) Committee on Academic Procedures (Appendix G)

Religious Elements in the Convocation Ceremony

On motion of Mr. Campling, seconded by Mr. Kincaid, it was agreed to receive the report of the Committee.

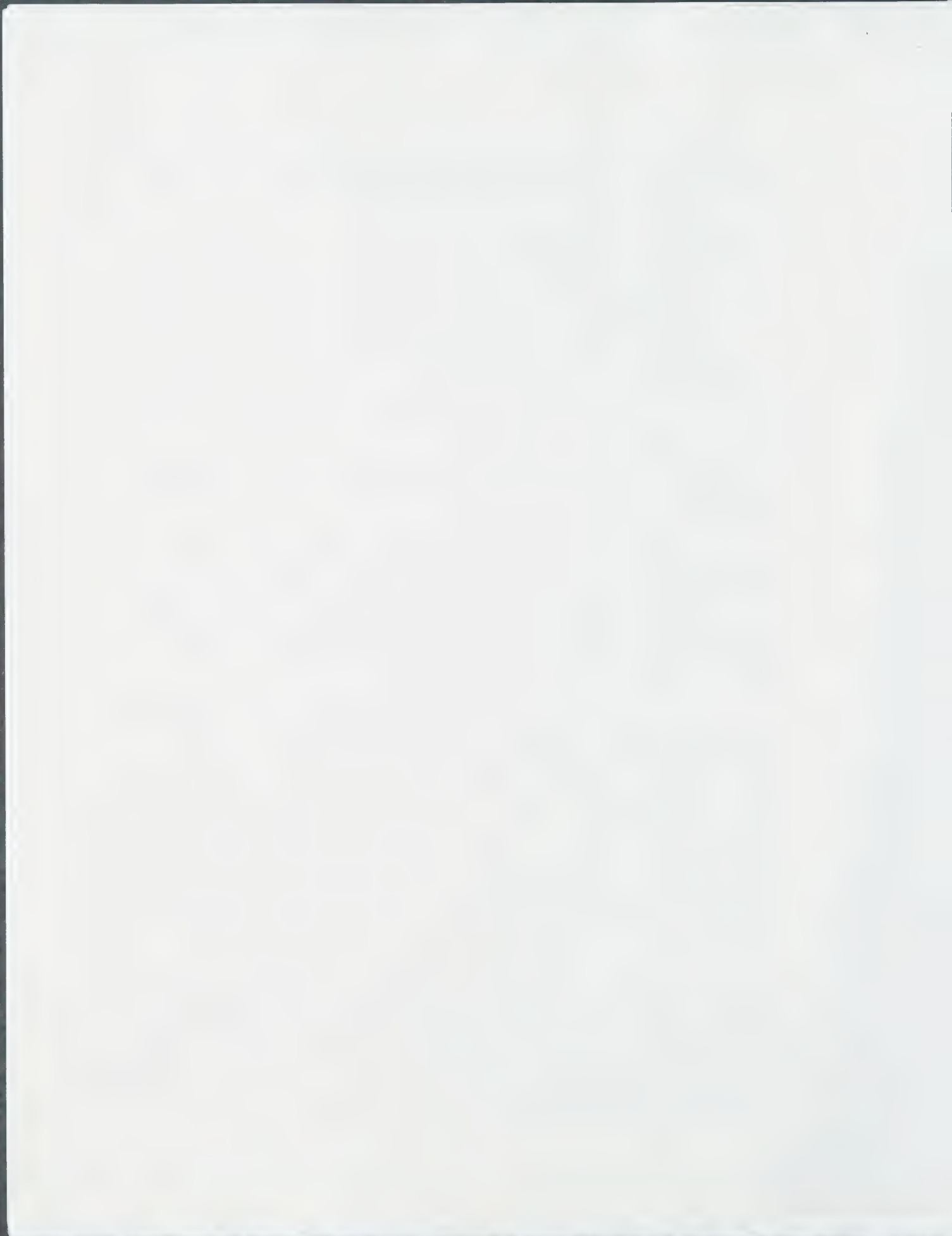
It was moved by Mr. Campling, seconded by Mr. Kincaid, that the report be adopted.

Principal Watts noted that adoption of the report would involve adoption of the recommendation that no changes be made in the elements of religious observation.

Mr. Campling, Chairman of the Committee, reminded the Senate that the Committee had reported briefly in January, and subsequently it had been asked to look at the individual elements of religion contained in the Convocation ceremony. Since that time the Committee had had frequent meetings, during which it had been concerned with two dominant needs: to consider the pluralistic nature of the community, and to accommodate the clearly expressed preference of the community for retention of the religious elements without change.

In speaking to the report, Mr. Campling noted that the Preamble gave the background of the referral of the matter to the Committee. The elements of religious observance were identified as the Invocation, the Hymn and the Benediction, and these were outlined in detail so that Senate would be aware of the precise wording of each. The Committee drew to the attention of Senate the prevailing practice in other institutions and public bodies such as the legislature of Ontario and the Parliament of Canada. Mr. Campling said that in the legislative bodies, prayers were used routinely at the beginning of each day, and appeared to be more explicitly Christian in their wording than those used at Queen's. The Committee noted also that there had been some evolution in the nature of the religious elements used at Convocation over the years; for instance, there was no longer a scripture reading.

In summary, the Committee had found that the elements of religious observance were less specifically Christian than some people had thought; they had evolved over the years out of regard for those members of the Queen's community who were not Christian; and the overwhelming majority of the representations made to the Committee had been in support of retaining the religious elements. The Committee ended its report by referring to the nature of the Queen's community, which it believed to be a tolerant one which incorporated sensitivity to diverse views into its procedures.



Miss Margot Schwartz, a fourth-year political studies student, said the solution of the current debate concerning Christian prayer at Convocation was of special interest to her as a graduating student. She stated that those wishing to retain the religious elements based their arguments on the principles of tradition and the fact that the Charter of the university stated that Queen's was a Christian University. She pointed out that Queen's was no longer merely a theological college, but was a state-funded university with a significant minority of non-Christian students, professors and alumni. She said that if the Christian ethic were to be practiced here, it should reflect tolerance, which did not mean forcing a specific religion on everyone. She thought that Dr. Bater's statement at the January Senate meeting had reflected the true spirit of Christianity by recognizing the rights of others.

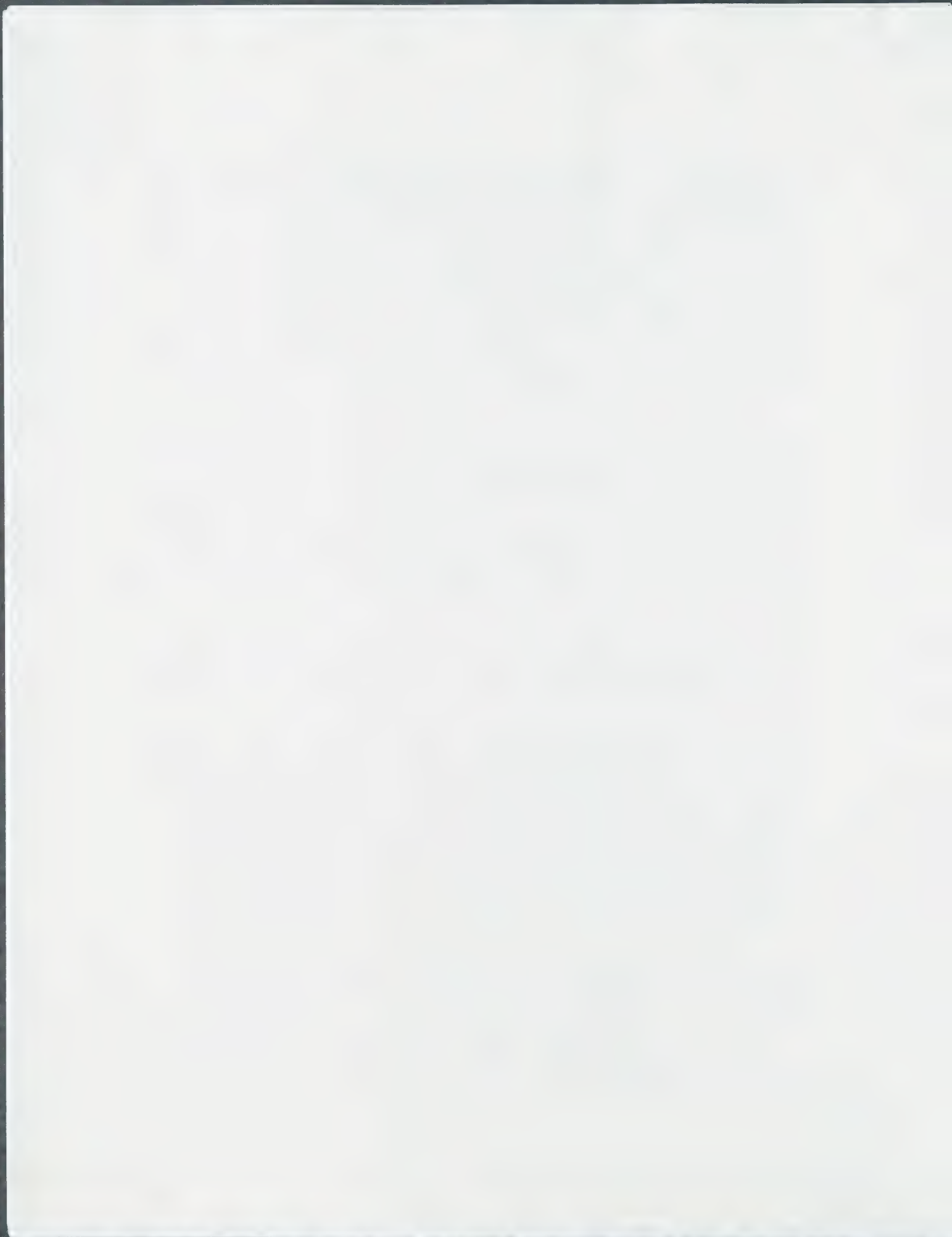
As for tradition, Miss Schwartz acknowledged the importance this held for many people, but said the worthiness of a tradition must be judged within the context of the values of today's society. She added that one could not always hold on to the past to the detriment of the present and the future, and did not think it a negative action to find a solution that would offend less people. Even if it meant relinquishing a tradition, it might allow Queen's to take a step forward for minority rights by showing understanding towards the concerns of all members of its community. Miss Schwartz added that "universities were the seat of social change and rational thinking, and should not be run by emotions associated with out-dated traditions".

Finally, Miss Schwartz suggested that instead of the Lord's Prayer, the officiating chaplain offer either an ecumenical blessing or call for a one or two minute prayer of silence. She hoped this might be viewed not as a tradition lost, but as a tradition gained.

Mr. Weisberg said he was disappointed in general with the level of public debate and with the Committee's report, which continued to stress the idea of majority preference. He said that majority preference in matters of conscience was a misplaced idea. There were two ways in which the matter could be discussed: the issue of the rights of minority groups - which most people had chosen not to pursue - and the issue of offensiveness and respect to others. Mr. Weisberg noted that one of the responses of the majority was that the religious elements of Convocation could be more Christian, and therefore more offensive. He noted, however, that only Christians sang hymns; therefore for non-Christians, hymns were seen as Christian, despite their content.

Finally, Mr. Weisberg said that in using substantially Christian elements in its Convocation, the institution was taking a position about what constituted a "valuable life", and the message which came through to non-Christians was that they were "here on sufferance".

Mr. Bater commented that when a person spoke from conscience and conviction on a matter it did not mean that he was speaking from disloyalty.



He thought appreciation to the Committee should be recorded for the manner in which a very onerous assignment had been carried through with such dispatch, and with a real attempt to find a good solution to the problems. However, he regretted that he felt bound to say that the report portrayed a self-assurance and satisfaction "so endemic to majorities and Christian victory", and did not touch on the sensibilities of others. He cited the comments he had received recently from those who had felt this insensitivity first hand.

Mr. Bater noted that the Faculty Board of the Theological College had recently passed a statement, which had arrived too late for consideration by the Committee, in which it had suggested inclusion in the Convocation ceremony of a number of prayers and hymns representative of the major religions of Canada; this would not diminish the present ceremony, but would give it a greater sense of the kind of society in which we live.

Mr. Good commented that if he were in a minority situation, he would "sit back and watch with interest, but not with offence". He said there were many people who liked to see tradition, and thought people like himself should be tolerant and accept this very strong feeling.

Mr. Kincaid congratulated the Committee on its articulate and thorough report. He said although, after the January meeting of Senate, he had been quoted as the "student voice" in the issue, he realized that there were many students who did not agree with the stand he had taken. He pointed out, however, that the issue had been taken to the various representative bodies. In an issue as subjective as this, the democratic process and the wish of the majority should be respected.

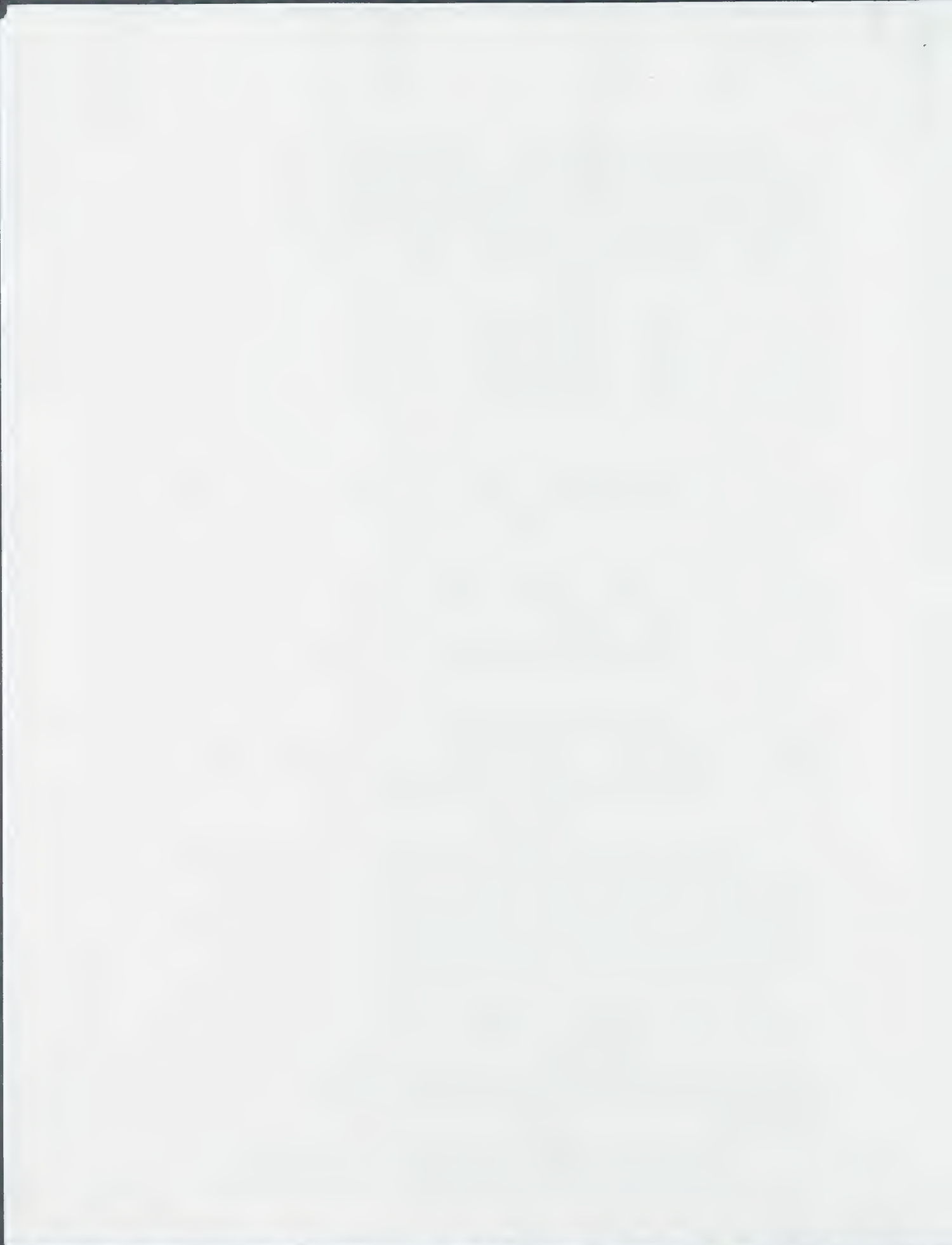
Mr. Palda referred to the statement of the Committee that the "fine fabric" of the University might be subject to some "unravelling" if the minority view exercised its options in such a way as to antagonize the majority. He said that a careful reading of the paragraph may show the issue to be one where, even when minorities were listened to, the result may not be in the best interests of the community.

Mr. Stewart was upset by statements of those who wished to make changes, implying that the Committee's recommendation was "unbalanced", and that it had not made a good case. He said that "we should not back away from Christianity"; Queen's was a Christian university, although not in its emphasis. Accommodations had been made to the sensitivities of others over the years and, by removing the Christian elements in religion in Convocation, it would take "something that means nothing to some people to the point where it would mean nothing to everyone".

On motion of Mr. Kincaid, seconded by Mr. Haycraft, it was agreed to allow more time to complete the Agenda.

Mr. Horwood pointed out that the Committee had come up with a recommendation, but had not given the Senate an opportunity to express its view on an alternative. He therefore proposed in amendment, seconded by Mr. Gosal,

"that the Lord's Prayer be dropped from the Convocation ceremony and replaced by an appropriate period of silence."



Mr. Campling said it had been the judgement of the Committee that such a provision at this time could result in damage to the Queen's community.

Mr. Bacon thought the amendment negated the motion, since it was not a minor modification. In the view of the Chairman, the amendment was in order since the Committee had been asked to look at the individual elements of religion in the Convocation ceremony.

In speaking to the amendment, Mr. Sinclair said he was impressed with the seriousness with which the Committee had considered the issues before it, and had put its own biases as far back as possible to come up with a considered opinion. He could not vote for the amendment in view of Mr. Campling's last statement.

Mr. Adell said that the amendment reopened the possibility of accommodating both sides, and that deletion of the Lord's Prayer would be a very significant symbolic step towards accommodating the strong feelings of those who were troubled by the present religious elements of Convocation, while retaining other religious elements which were less troubling to the minority but which were still highly valued by the majority.

In responding, Mr. Campling said the report had been portrayed as insensitive, and as voicing the views of the considerable majority. He disagreed with this assessment and said the Committee had been conscious of the feelings expressed, but thought that a change at this time of the nature proposed in the amendment would be damaging to the University and its community.

The amendment was defeated, 26 to 12.

In speaking to the main motion, Mr. Sorbie said the report was thorough, sensitive and well balanced, and gave a clear outline to Senate of the main points at issue. He supported Mr. Kincaid's statement about the democratic tradition, and urged minority groups to use persuasion; if Senators had not been persuaded by the first speakers, they should not react to the minority position.

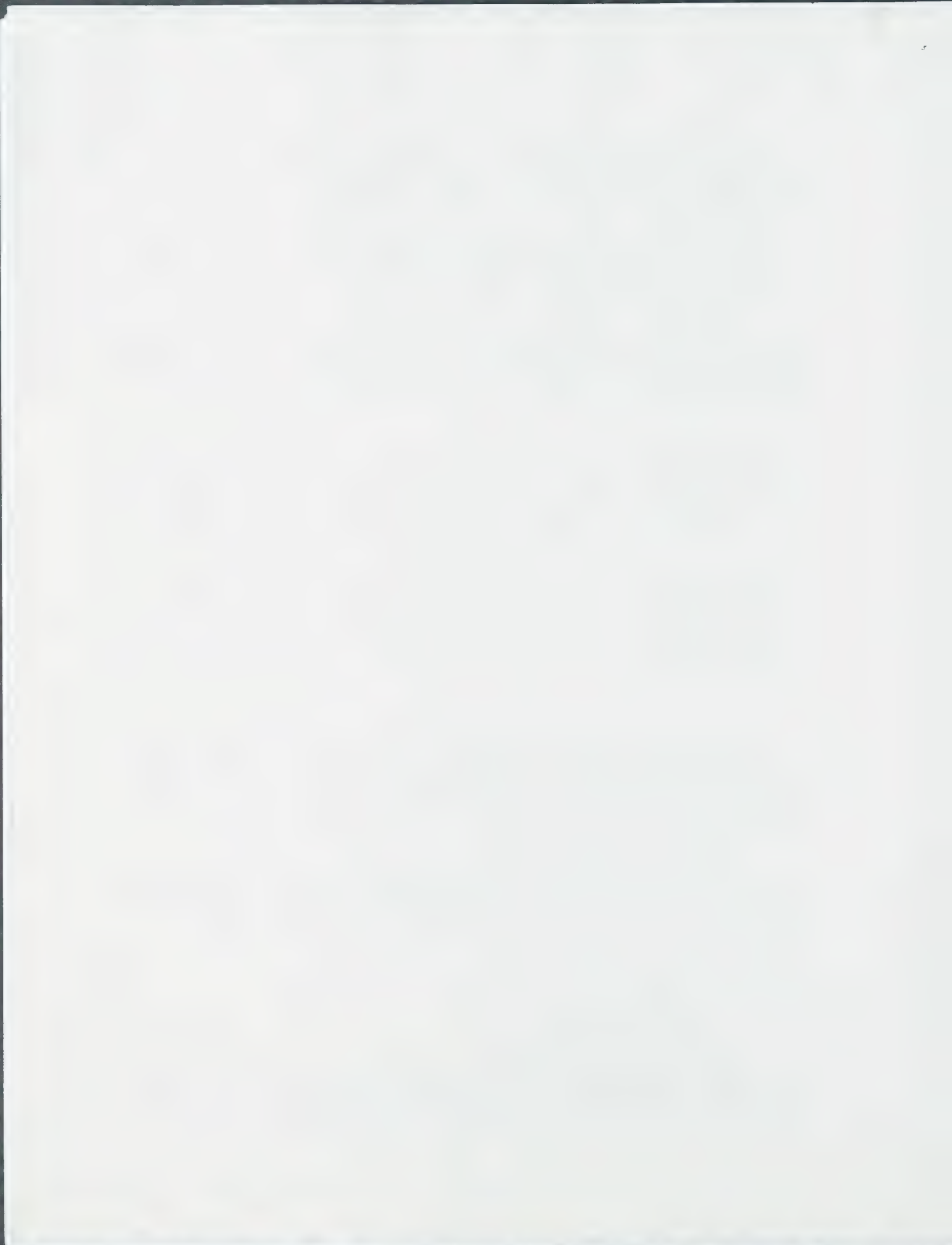
Finally, Mr. Campling noted that the Committee did not preclude the possibility that the Convocation ceremony and the religious elements may continue to evolve, and that at some time in the future changes might take place.

The motion carried 22-11.

THE SENATE MOVED INTO CLOSED SESSION.

(5) Honorary Degrees Committee

Principal Watts announced that the following persons had accepted the Senate's invitation to accept honorary degrees this year. He asked that this be kept confidential until the official releases were made.



The April 22nd meeting of Senate was continued on April 26, 1982 at 3:30 p.m., in the Collins Room, Richardson Hall.

There were present: Principal Watts in the Chair;
 Senators: Adell, Bacon, Bater, Baumgart, Campling,
 Chapler, Code, Dennis, Eastabrook, Foley, Green, Gross,
 Heyding, Horwood, Hsu, Kalin, Markus, McSweeney, Palda,
 Pickard, Racz, Rutherford, Schumaker, Sinclair, Stewart,
 Surridge, Walker, and the Secretary, Miss Hooey.
 Also present were N.J. Brown, B. Buchan, P. Christianson,
 D.L. Davies, E.W. Grandmason, W. Reeve, I. Smith,
 M. Weisberg, B. Yorke-Slader.

V REPORTS OF COMMITTEES (continued)

(3) Committee on Academic Procedures (continued)

The Chairman reminded Senators that the following two motions had been under discussion when the meeting adjourned on April 22:

1. the motion supporting retention of the Lord's Prayer while making clear that those present were not expected to join in.
2. the motion of referral back to the Committee on Academic Procedures.

A third motion had been submitted through the Agenda Committee with the request that it also be considered at the meeting:

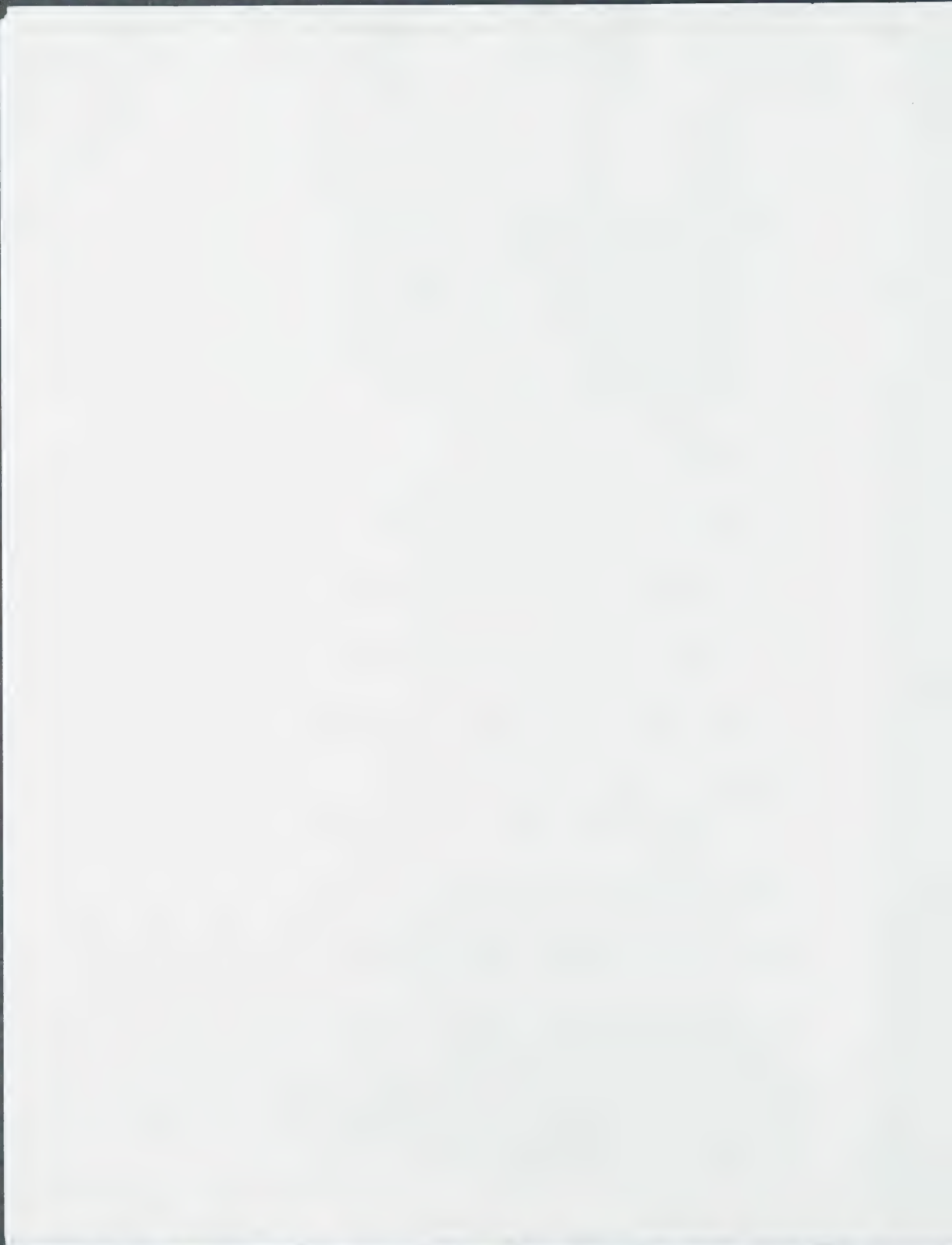
Moved by Mr. Sinclair,
 seconded by Mr. Adell,

- [3. "that the Lord's Prayer be deleted from the Convocation ceremony."

The Senate voted by a two-thirds majority to consider 3. above without the usual notice.

As Senate rules provide that motions be dealt with in the reverse order to which they have been made, consideration was given just to the motion that the Lord's Prayer be deleted from the Convocation ceremony.

In presenting the above motion, Mr. Sinclair referred to the long and unhappy debate about this matter and his view that Senate should reach an accommodation on the two conflicting viewpoints. He observed that the Lord's Prayer was the primary element of the Convocation ceremony that was considered to be religious. Other religious elements had already been removed as the ceremony had evolved over the years. In his opinion, many people in the University were more concerned to retain the traditional rather than the religious elements and he associated the invocation and the hymn with those traditional elements.



Mr. Adell, in seconding the motion, said that the Lord's Prayer was the element which had caused the most problems among members of the student body and faculty of the Faculty of Law. If passed, this motion would make many members of the University Community more comfortable at the Convocation ceremony and it would be a substantial step towards accommodation of the concerns expressed. It would ensure that if and when there were any future deliberations on the content of the ceremony, those deliberations would be carried forth in the spirit of "goodwill and compromise". Replying later to the question of whether a decision by the Senate about the motion would be considered the end of discussions, Mr. Adell predicted that the Senate would not be "harassed by frequent motions on this matter in the near future."

Responses of the Senators to the motion ranged widely. Objections were raised about the way in which the matter had been dealt with by the Senate over the two year period. The view was expressed that the clear voice of the majority in favour of retaining the ceremony in its present form, had been disregarded and that valuable traditions would be eroded for the sake of a small minority. It was argued that it was not simply a matter of retaining traditional elements but reflected a clear concern for the religious elements.

Other Senators, in supporting the motion, saw the motion as a gracious concession which would provide the best chance to create a better atmosphere. Such a decision could be made in the spirit of conciliation and accommodation to those who were sincerely made uncomfortable by the inclusion of the Lord's Prayer in the ceremony, and whose appeals for change had moved several Senators.

Adoption of the motion was seen by some Senators as an evolutionary and not unreasonable development in the format of the program. General concern was expressed in the Senate about the divisiveness of the issue and its impact on the well-being of Queen's University as an institution.

The motion to delete the Lord's Prayer from the Convocation ceremony, carried.

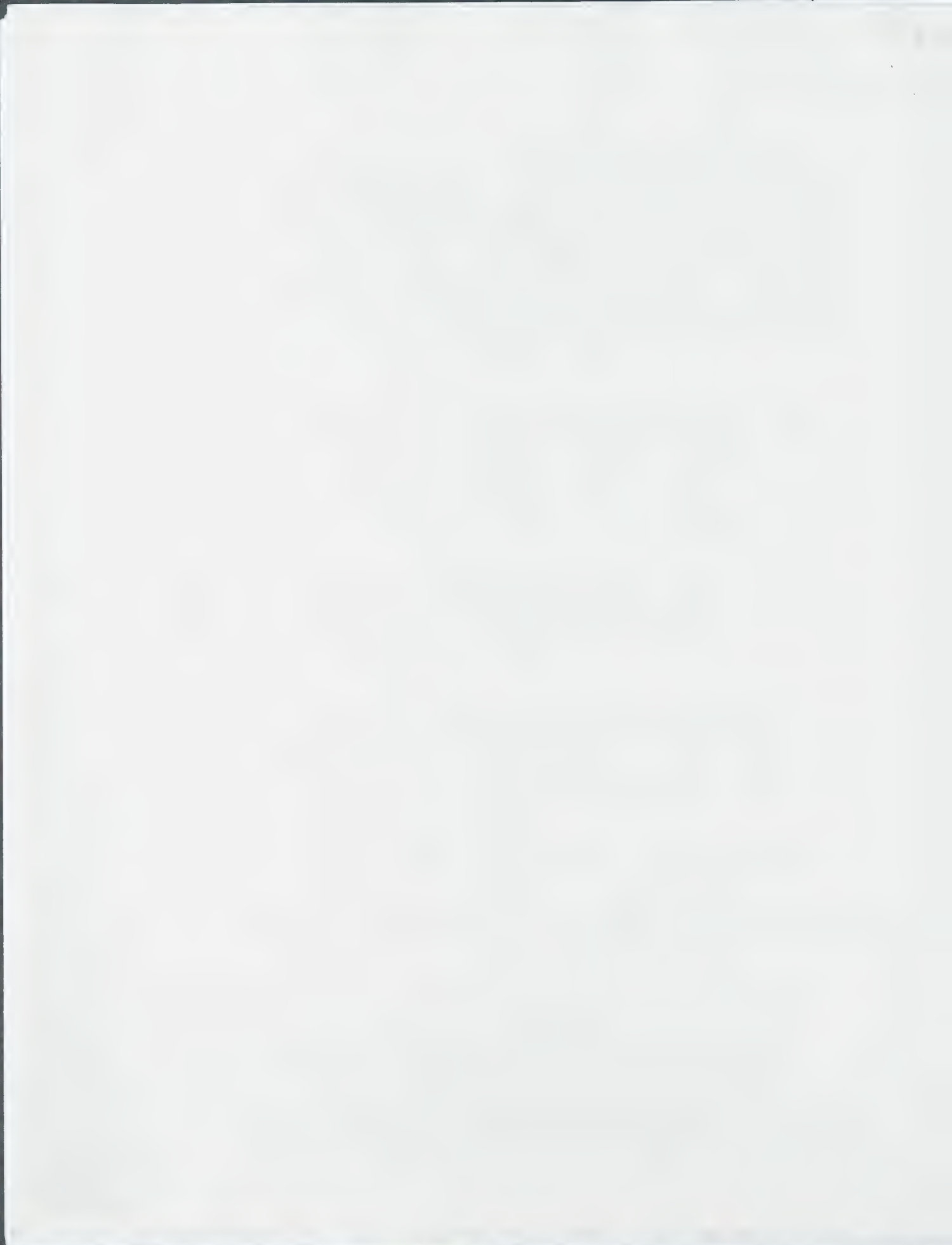
Adoption of the motion made the two previous motions redundant and they were withdrawn.

Principal Watts thanked Mr. Brown, Chairman of the Committee on Academic Procedures, and members of the Committee, for their efforts in resolving this difficult question.

(4) Committee on Appointment, Promotion, Tenure and Leave (Appendix A)

Discussion Papers on Redundancy: Alternative I and Alternative II (Supplement to Queen's Gazette, Volume XIV, No. 12, April 6, 1982)

Mr. Dennis, Chairman of the Committee on Appointment, Promotion, Tenure and Leave, stated that the discussion about redundancy arose from the Regulations Governing Appointment, Renewal of Appointment, Tenure and Termination for Academic Staff. The Board of Trustees had noted,



400

In studying these matters, the Operations Review Committee felt that the proposed Board of Directors of the Student Services Sub-Group made part of these recommendations redundant, in that the Vice-Principal (Services) would be a full member of the Board of Directors. It thought, however, that there was merit in the suggestion that SCOSA review annually the budget of all the student services. This would ensure close communication between the Committee and the Vice-Principal (Services), who would present the budget to the Committee.

Mr. McSweeney gave notice that at the June meeting of Senate he would move:

"that a clause be added to the terms of reference of the Student Affairs Committee providing that the Vice-Principal (Services) present annually a summary of the budgets of all components of the Student Services budget and that SCOSA report to the Senate the results of its review and its opinion about the consistency of the budget with the objectives of the University and Student Services."

(5) Grievance Board Chairman (Appendix F)

Mr. Baer reminded Senate of the Grievance Board's responsibility to bring forward to Senate any matter of general policy or principle that might arise during the course of a grievance, and also to report once a year on the nature of any appeals that might have arisen. He reported that in 1981-82, two appeals had been made to the Grievance Board, both from decisions of the A.M.S. Court.

On motion of Mr. Williams,
seconded by Mr. Stewart,
it was agreed

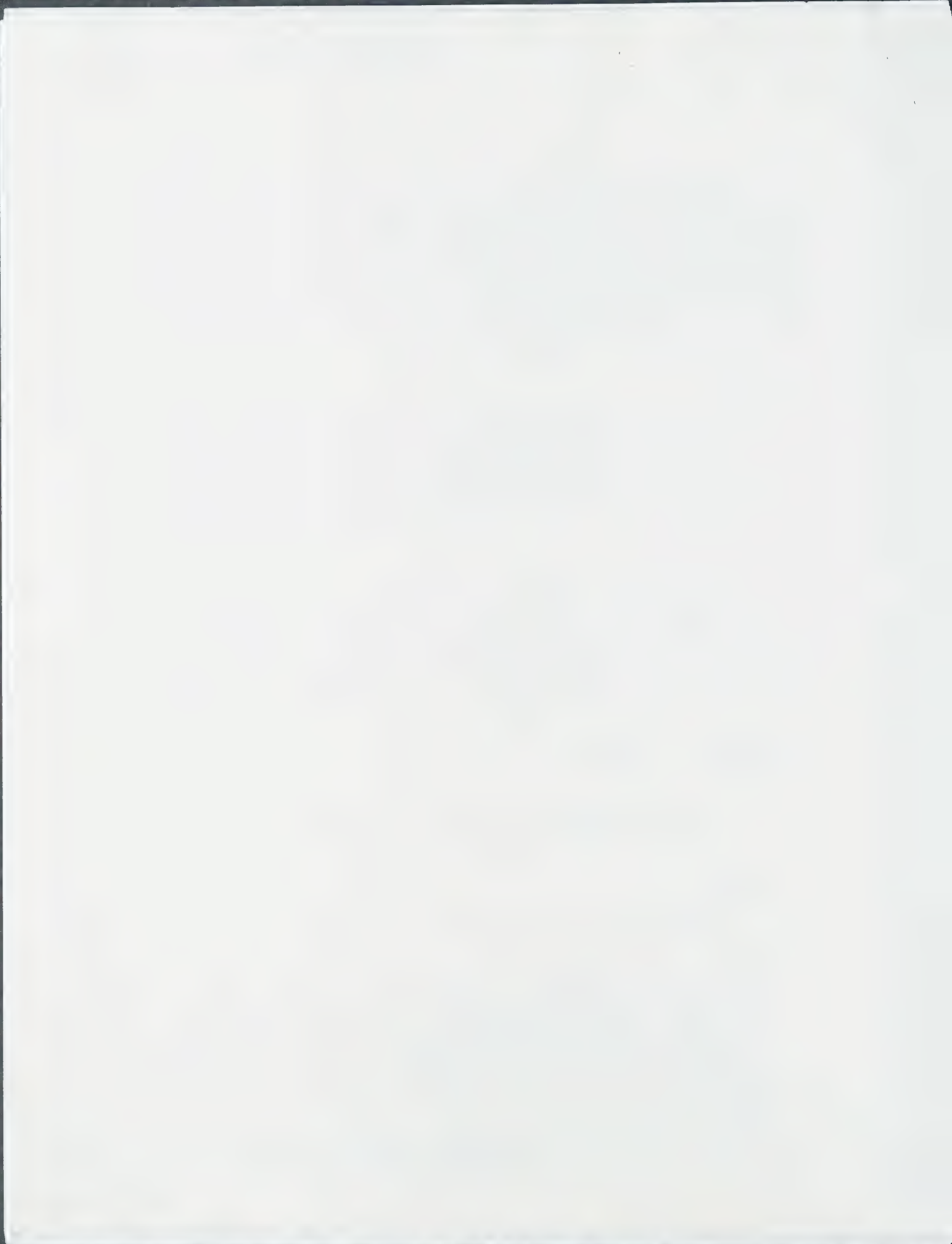
"that the report of the Grievance Board Chairman for the 1981-82 session be received."

V MOTION

Mr. Stewart had submitted the following motion for inclusion in the Agenda:

"that the Lord's Prayer be reinstated in the Queen's University Convocation Ceremony and remain a part of the ceremony until such time as an alternative ceremony, clearly acceptable to the wider Queen's community, is presented to Senate; and would furthermore move that a special committee of Senate be created, representing the wider Queen's community, to provide such an alternative."

Principal Watts said that the Agenda Committee, following Bourinot's Rules of Order, had agreed that a procedural motion with a two-thirds



majority would be required in order for Senate to consider this matter, as it constituted reconsideration.

Mr. Stewart moved, seconded by Miss Borovy, that Senate allow consideration of the above motion. He said he had been urged by many of his peers and alumni to re-open the matter, and had concerns about the previous debate and the process for dealing with the whole matter. Mr. Walker supported Mr. Stewart, and hoped that Senate would give the matter the same consideration and tolerance that it had given the motion presented more quickly and without "due consideration" at the previous meeting.

Mr. Sorbie supported the proposal also, since he had been approached by both staff and graduates in the Faculty of Medicine, and by the Aesculapian Society, who wished the ceremony to remain as it had been, and who thought that their opinions had not been given adequate weight.

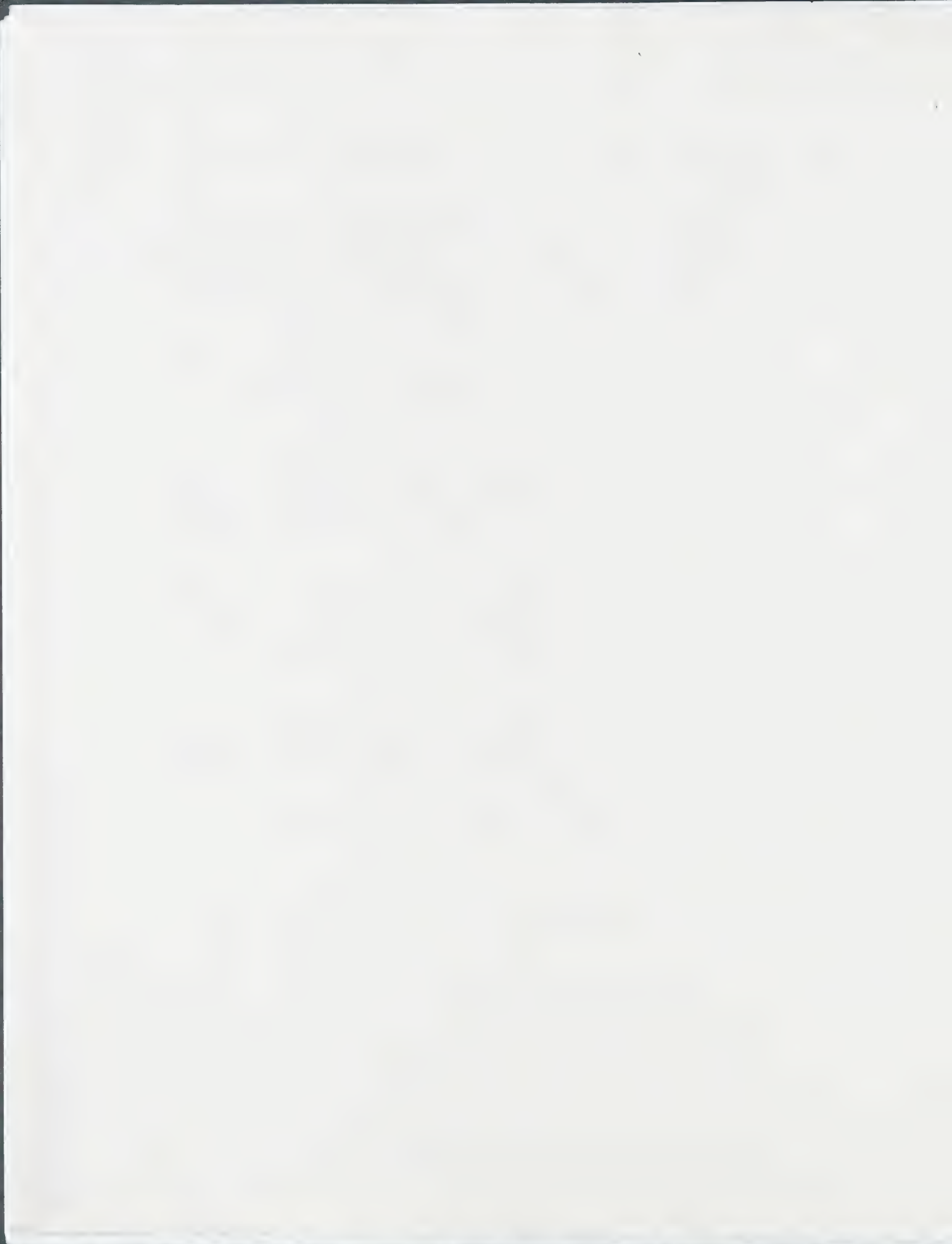
Mr. Good, however, believed that to re-open the debate now would be to do more damage. The matter had had lengthy consideration, and although the outcome had not reflected his personal view he felt strongly that the matter should now be allowed to rest. Mr. McLeod felt also that it would be unfortunate to re-open the matter which had been decided by a large majority.

Mrs. Surridge also opposed the motion to re-open the matter. Although she would have been in favour of retaining the religious elements of Convocation, she believed that the compromise that was offered and accepted in good faith had healed the breach in some way. She added that the compromise reached at the previous meeting was not unique and in fact had a good deal of precedent.

Miss Borovy, however, urged that Senate reconsider the matter. She said that she too had been approached by many alumni and peers who wished to retain the Lord's Prayer. She believed that the Senate, as an academic body, must understand the concerns expressed and allow itself a chance to reflect on its action at the April meeting.

The motion to reconsider the matter was lost, 7 to 22.

The meeting then adjourned.





BEQUEST AND ESTATE PLANNING
613) 547-3244

Queen's University
Kingston, Canada
K7L 3N0

February 9, 1981

Dear Dr. Bader, February

Greetings from Queen's.

Thanks for sending us a copy of your letter of January 26, 1981 to Dr. Garand. It has prompted us to review our records relating to your most generous contribution of paintings and sculpture to the University. If the records in this office are correct, beginning with the 16th Century painting Salvator Mundi which you donated in 1967, and including the 1980 gifts, we find a total of 46 works of art for which the princely sum of \$290,350 U.S. has been paid.

The Queen's University family and Kingstonians who are fortunate enough to have shared your taste in fine art are forever grateful to you.

May the Lord grant you many more years to pursue your fine taste in this regard.

With every good wish,

Yours sincerely,

J. M. Courtright,
Director.

Dr. Alfred R. Bader,
President,
Aldrich Chemical Company, Inc.,
P.O. Box 355,
Milwaukee, Wis. 53201,
U.S.A.

P.S. Our records show that you have also supported the:	
Martin Wolff Scholarship	\$ 1350
Aldrich Chemical Company	
Scholarship	2300
Prof. R. A. Whitney	<u>3000</u>
Total	\$ 6650

JMC:jd

cc. Dr. Norman D. Garand

Fine Art Donated by Dr. Alfred R. Bader

<u>Year</u>	<u>Artist</u>	<u>Title</u>	<u>Cost (\$U.S.)</u>
1967	Italian, 16th century	Salvator Mundi	10,000
1969	William Etty	Study for Three Graces)	1,100
	Dutch/Flemish 16/17th Century	Miniature Portrait of a Man)	
1970	William Etty	Study of a Male Nude	200
	Pietro Rotari	Portrait of a Girl	1,900
1971	Luca Giordano	The Blind Belisarius	8,600
	Italian 16/17th Century School of Bassano	Departure for Canaan	3,200
	Joachim Beuckelaer	The Poultry Vendors)	9,300
	Mathias Stomer	Jesus Debating with the Elders)	
1972	Italian 17th century	Prometheus and the Eagle	750
1973	Italian 17th century	Joseph Turning Away the Wife of Potiphar	2,400
	French 14th century	Stone Figure of St. Catherine	5,500
1974	17th century Dutch	Monk Reading a Large Book	4,000
	Alessandro Turchi	Lot and his Daughters (from the exhibit "The Bible Through Dutch Eyes")	4,800
1975	Flemish 17th century	The Last Supper	400
	Jan Lievens	Mary of Egypt	6,000
	Govaert Flinck	Manoah's Sacrifice	14,000
1976	Dutch 17th century	Dismissal of Hagar	15,000
	ca 1700	Sacrifice of Manoah	5,000
	Juan de Arellano	Still Life with Flowers	3,000
	Florentine 15/16th century	Madonna and Child with Angels	10,000
		4 drawings	1,200
	Jan Coelenbier	River Scene	9,000

1976 cont'd	Ludovico Cegoli	St. Francis	8,000
	Italian 17th century	Samson and Delilah	7,000
1977	Etienne Allegrain	Paysage au Lac	10,000
	Rombout van Troyon	In a Grotto - Mythological Scene	6,000
1978	Hendrik Munniks	Portrait of a Man)
)
	Florentine ca 1530	Crucifixion with St. Francis and Tobias)
)
	Venetian ca 1700	Ulysses with Cyclops)
	Trophime Bigot	Man Holding a Candle, with Paper Shade)
)
	Carel van der Pluym	Philosopher in his Study)
	Dutch 17th century	Virgin with Two Angels	10,000
1979	Thomas de Keyser	Portrait of a Gentleman	30,000
	Fray Francken	The Forefathers of the Church	6,000
	French ca 1700	Portrait of Martin Louis Michel)
)
	French ca 1880	Barbizan Landscape)
)
	Italian ca 1700	Italian drawing)
1980	C. C. Moeyaert	Joseph Selling Corn in Egypt	30,000
	Jan van Noordt	Massacre of the Innocents)
)
	Italian 17th century	St. Peter)
)
	Italian 17th century	St. Peter)
)
	Italian late 17th or early 18th	St. John the Baptist)
)
Total as of February 1981			\$ 290,350





DEPARTMENT OF RELIGION

Queen's University
Kingston, Canada
K7L 3N6

23 February 1981

RECEIVED
MAR 2 1981
UNIVERSITY OF QUEEN'S

Dr. Alfred Bader
Chairman and Chief Executive Officer
Sigma-Aldrich
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader,

Professor Bader, the head of Queen's Department of Religion, has shared your moving letter with me. I am delighted you chose to respond favourably to Bob's sensitivities concerning minority religious groups. Recently Bob hired me to teach courses in Judaism and Torah in both the Theology School and the Department of Religion. He did so, not in spite of the fact that I am an Orthodox Rabbi, an ex Hillel director completing a doctoral thesis at Toronto, but specifically because I am a Rabbi and a Jewish academic. Such courses have been well received and probably will continue as long as funds are available.

Last year I gave a survey course of Jewish history as well as a course in Genesis and the Prophets while this year we are doing a course in Judaism in the modern age, Modern Hebrew and Biblical texts. Next year I hope to cover Talmudic and Medieval texts. So you see Bob has managed to expand Religious Studies beyond the study of Christianity and he certainly deserves support from caring friends of Queen's such as yourself. Some colleagues have shown something less than enthusiasm for his farsighted ideas.

With all best wishes,

Sincerely yours,
Herb Basser
H. Basser

HB:ds



Faces and neck of
found are horrible.
in a case.

BEFORE cleaning

May 19, 1981

Dr. Norman D. Garand
President
The Friends of Queen's
University, Inc.
P.O. Box 901
Radio City Station
New York, New York 10019

Dear Dr. Garand:

Thank you so much for your detailed letter of May 12.

I hope that you were not too annoyed by my request for information, and you understand my motivation. If I were a busy professional man heading the Friends of Queen's as a sideline, just out of love for my alma mater, I might well take the easy way out and simply put all of the monies collected into a savings account at 5% or 5½%. Yet today, when one can get over 10%, this could be quite costly to our University, and I am so happy to know that you are investing the money prudently, in the Queen's tradition.

My motivation, of course, is to maximize the the monies available for the purchase of fine old master paintings by the Agnes Etherington Art Centre, and I want to thank you sincerely for all your help.

Best personal regards,

Alfred Bader

AB:mmh

cc: Mr. Robert F. Swain

*Robert:
Do you understand
his letter? I don't!*





THE FRIENDS OF QUEEN'S UNIVERSITY, INC.

P. O. Box 901, Radio City Station

New York, New York 10019

DIRECTORS

NORMAN D. GARAND
President

ABRAHAM B. SUSMAN
Vice President

GERALD P. TABER
Treasurer

NATALIE PERCIVAL
Secretary

PATRICIA B. CLIFT
Assistant Secretary

PAUL HAND

May 12, 1981

Dr. Alfred Bader,
President
Aldrich Chemical Co.
941 West St. Paul Avenue
Milwaukee, Wisconsin

Dear Dr. Bader:

Please be advised that until March 7, 1980 all monies received by The Friends of Queen's University, Inc. were held in demand deposit checking accounts or savings accounts. This was in keeping with our original charter. After that date we invested a portion of our funds in The Dreyfus Liquid Assets Fund. This was in response to a request by the Internal Revenue Service, who suggested we make better use of our funds.

You must know that The Friends has no income to support its activities which include the usual business expenses of a corporation, audits, fees and taxes. The cost of the operation is borne by the interest that is generated on the accumulated donations from the time of their receipt until their remittance to Queen's. Prior to March, 1980 there was much less money generated by this means and the costs of the corporation were borne in part by the executive of the corporation.

At the end of 1979 your credit balance with The Friends of Queen's was \$99,500 and on 3/3/80 you had a credit balance of \$142,750. At the end of August, 1980 you had a credit balance of \$193,750.

The Dreyfus Liquid Assets Fund had a 12 month average yield of 11% for the period from March, 1980 to March, 1981. A fair interest return on this money allowing for the costs of operation and the money held in demand deposit accounts would be $8\% \times 9/12 \times \$142,750 + \$8,565$ plus $8\% \times 5/12 \times \$51,000 = \$1,700$ for a total balance of \$10,265. Therefore a fair credit balance would appear to be \$137,365.

ALL CONTRIBUTIONS ARE DEDUCTIBLE FOR INCOME TAX PURPOSES

Letter of authorization by E. I. McLarney, Deputy Commissioner of Internal Revenue, Washington, D.C., to The Friends of Queen's University, Inc., dated November 15th, 1949, granted the organization exemption from Federal Income Tax under the provision of Section 101 (6) of the Internal Revenue Code. This ruling was reaffirmed in a letter dated August 10th, 1965



THE FRIENDS OF QUEEN'S UNIVERSITY, INC.

P. O. Box 901, Radio City Station

New York, New York 10019

DIRECTORS

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President

ABRAHAM B. SUSMAN
Vice President

GERALD P. TABER
Treasurer

NATALIE PERCIVAL
Secretary

PATRICIA B. CLIFT
Assistant Secretary

PAUL HAND

May 12, 1981

page 2.

I should like to state that it has been our intent to return to the University at the end of the fiscal year all monies save that necessary for the capital structure of The Friends. The demand on monies available to the University have grown increasingly acute and in recent years we have operated with the bare minimum of reserve.

With the hope that this will clarify the matter and with every good wish, I remain,

Very truly yours,

Norman D. Garand,
President

NDG/pbc

ALL CONTRIBUTIONS ARE DEDUCTIBLE FOR INCOME TAX PURPOSES

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THE PRINCIPAL
AND VICE - CHANCELLOR

Queen's University
Kingston, Canada
K7L 3N6

March 12, 1985

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

Dear Dr. Bader,

I am writing further to our telephone conversation yesterday to say how happy I am that we have been able to find a mutually satisfactory date for you to accept the Honorary Degree of Doctor of Laws from Queen's.

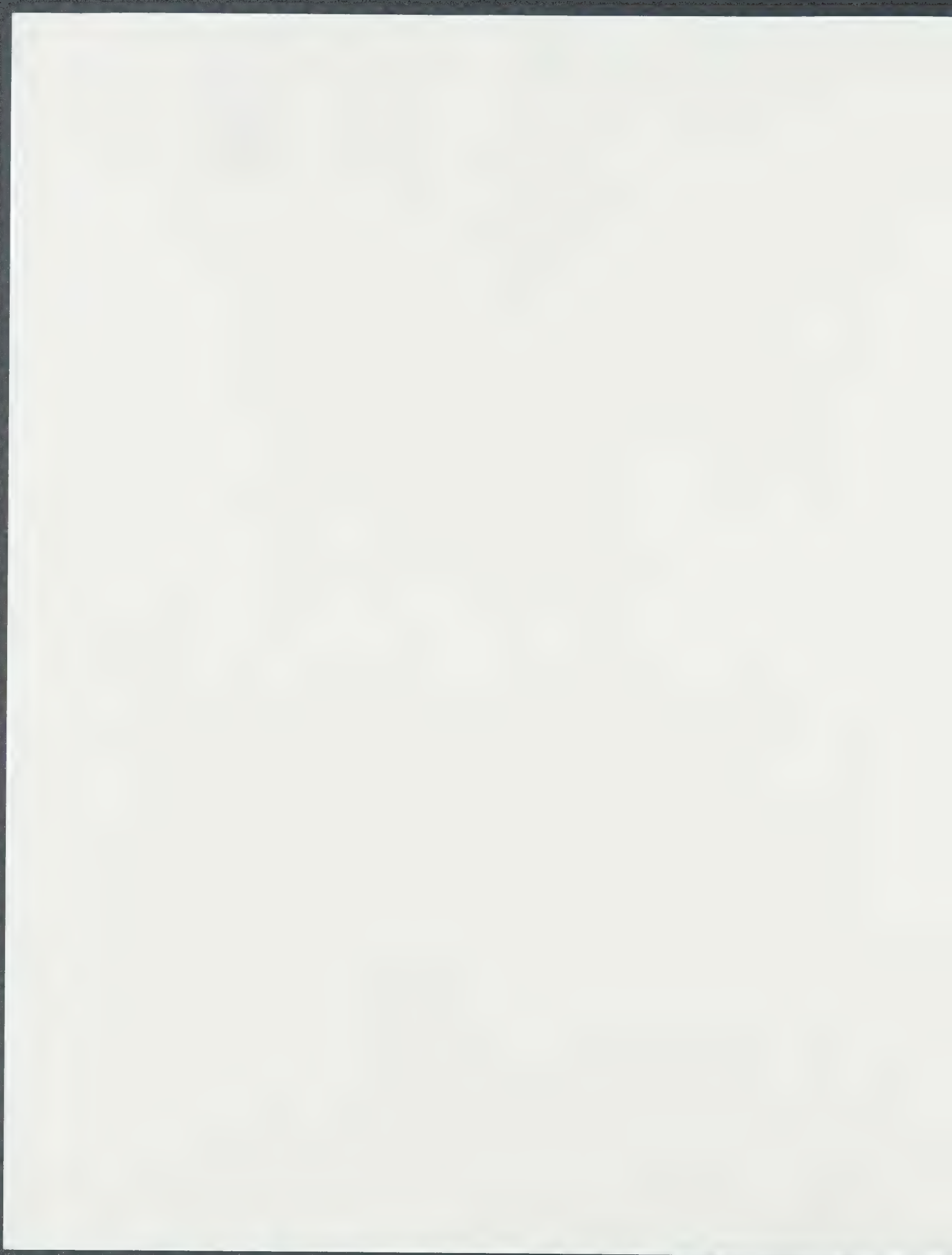
The two Fall Convocations in 1986 will be on Saturday, November 1. At the morning Convocation, the graduating students are all from the School of Graduate Studies and Research. I think this is a particularly suitable Convocation for your degree since the majority of the students graduating from the Master of Art Conservation program do so in the fall and are among those who will be graduating that morning.

Next year, in ample time before the 1 November 1986 Convocation I will write you with detailed information regarding arrangements. In the meantime, I want you to know how pleased we all are at Queen's that you are able to accept our invitation.

Yours sincerely,



David C. Smith
Principal and
Vice-Chancellor



THE PRINCIPAL
AND VICE - CHANCELLOR

Queen's University
Kingston, Canada
K7L 3N6

August 17, 1984

Dr. A. Bader
2961 N. Shepard Avenue
Milwaukee, Wis. 532111

Dear Alfred,

A little while ago David McTavish sent me a copy of the tribute to you on your sixtieth birthday which appeared in Aldrichimica Acta. I enjoyed reading it very much.

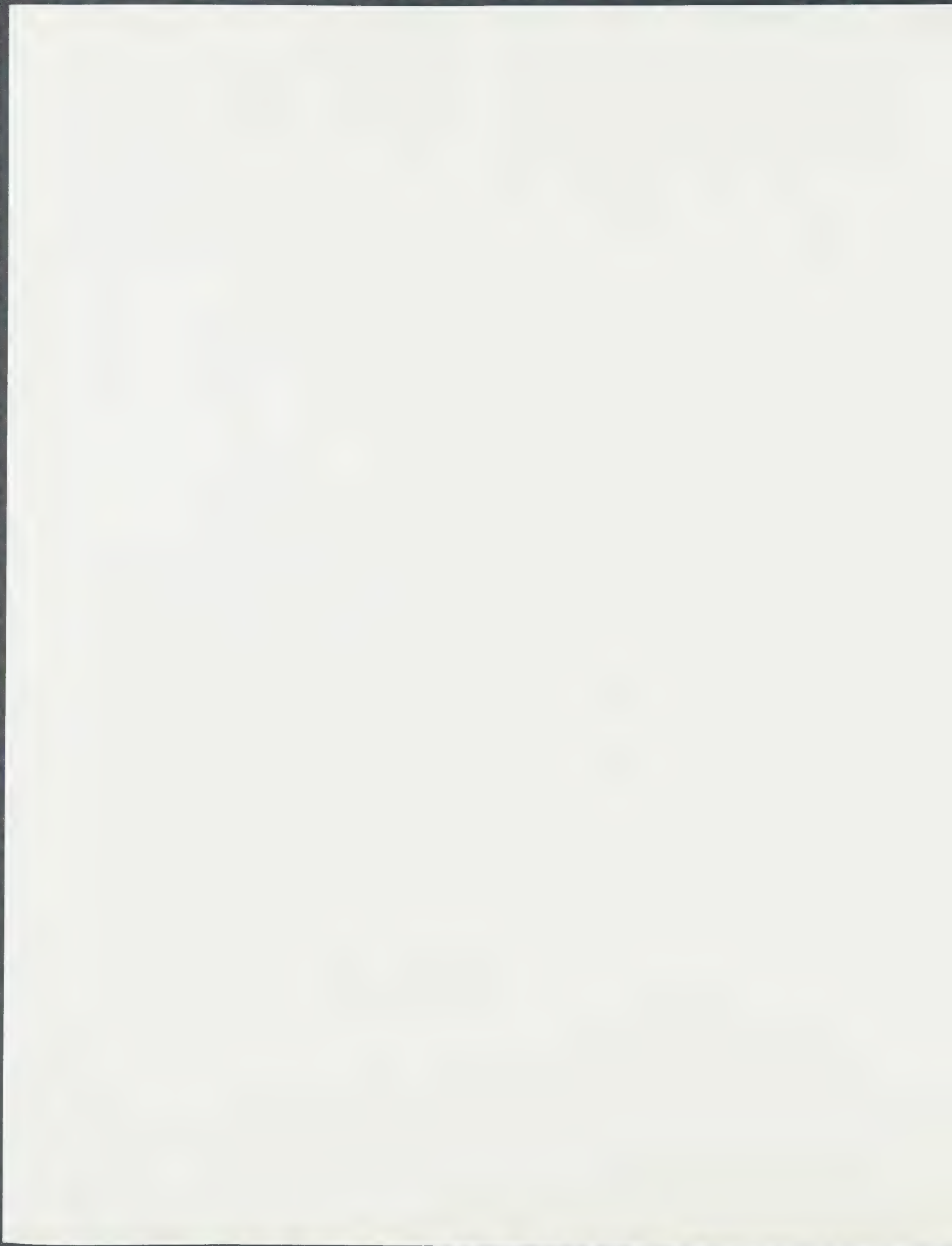
I write not only to tell you so but as my term of office as Principal comes to an end to express my personal appreciation to you for all you have done for Queen's.

I look forward with excitement to the opening in October of the exhibition of major Dutch seventeenth century paintings from your private collection.

With very best wishes,

Yours sincerely,

Ronald L. Watts
Principal and
Vice-Chancellor





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 24, 1987

Principal David Smith
Queen's University
Kingston, Ontario K7L 3N6
Canada

Dear David:

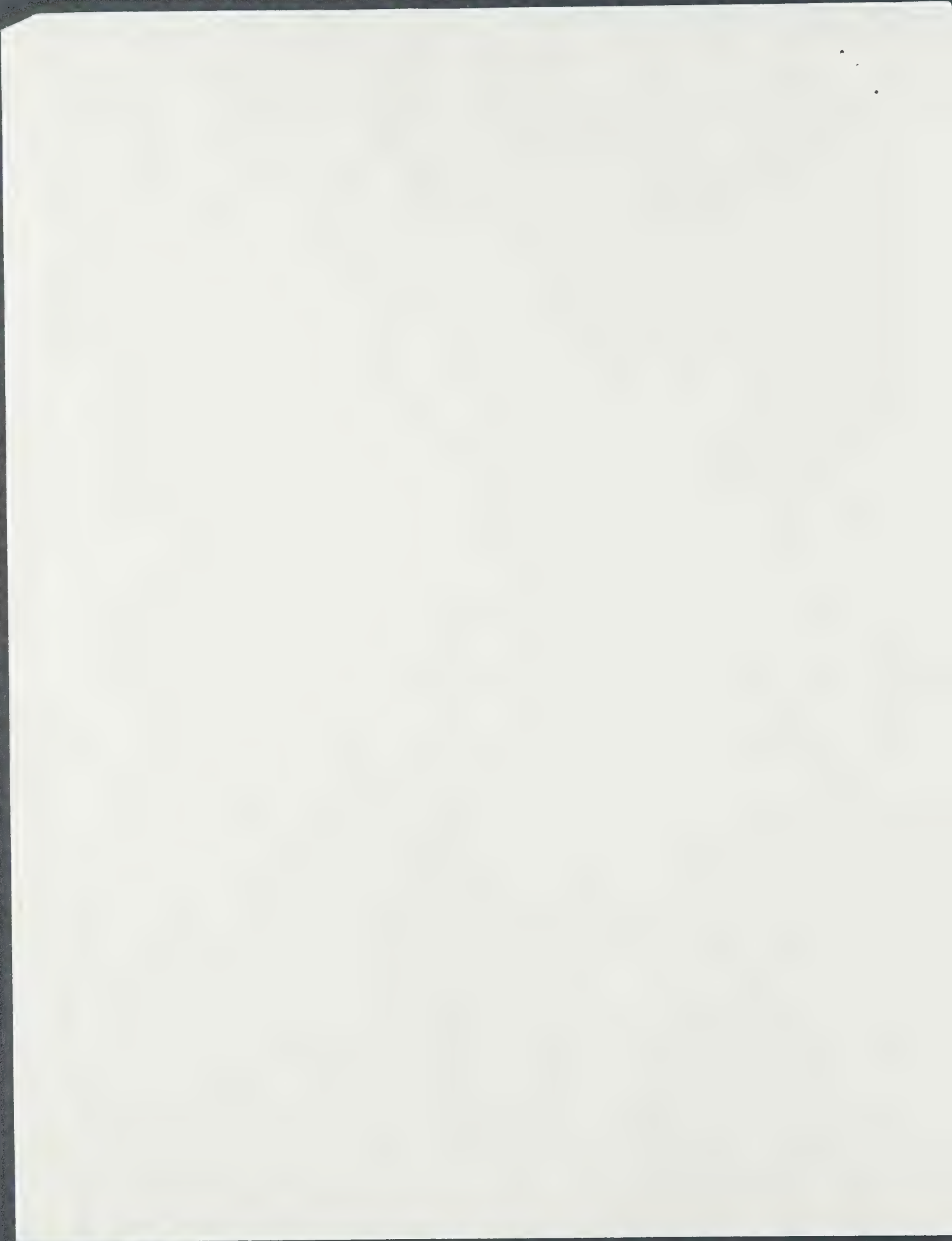
Isabel and I much look forward to being in Kingston for the next two Board of Trustees meetings on September 3rd and October 23rd.

At your convenience, we would then like to discuss with you briefly the disposition of the funds which we have been accumulating at Queen's, after I am gone.

With my gift this week of U.S.\$82,500.00, we will have, I believe, a little more than Canadian \$400,000.00 in that account. Of course, I plan to acquire more paintings for the Art Centre, but will also try to make gifts larger than the purchases of paintings so that before long the fund should exceed half a million Canadian dollars.

Isabel's and my thinking is that after my death, these funds should be kept at Queen's for a number of years, and I would like to discuss the number of years that it should be. If within that period of year the Department of Art History has grown to the point that it will have established a Ph.D. program, then we would like the funds to be used in such a way that the interest pay for one or more fellowships to enable students working towards their Ph.D. to spend a year in Europe on a Bader Traveling Fellowship.

If the Art History Department will not have been able to establish a Ph.D. program within the period of years, then we would like the funds to be divided at the end of that period between the Department of Art History and the Department of Chemistry, to establish scholarships for majors in art history and chemistry, respectively.



Principal David Smith
Queen's University
August 24, 1987
Page Two

Isabel and I much look forward to discussing this with you in some detail
and then confirming the details.

Best personal regards.

Sincerely,

Alfred Bader
AB:mmh
cc: Mr. Donald Duff





DEPARTMENT OF ART

Queen's University
Kingston, Canada
K7L 3N6

August 21, 1990

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

Dear Alfred,

The past weekend has been exhilarating, with momentous initiatives for Art History at Queen's, and indeed for all of Canada. I have hardly been able to sleep, from thinking of how we can move forward to create a centre of such quality that it has international significance.

I feel very positive about the establishment of the Ph.D. in art history, but at the same time I am realistic enough to know that there will be some hurdles to surmount. I pledge my dedication to overcoming these, and to creating something of the highest quality.

I look forward to reading the From Dura to Rembrandt. Many thanks. It was very nice to see David again, after all these years.

With best wishes to both you and Isabel,

Yours sincerely,

David McTavish





225. THE MAIDS OF HONOUR. Details of figure 223.





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 26, 1985

Principal David C. Smith
Queen's University
Kingston, Ontario K7L 3N6
Canada

Dear Principal Smith:

The enclosed coincidence might make an interesting, brief story
for the Queen's Alumni Review.

Mr. Van Dalen's letter has prompted me to think about the Martin
Wolff Prize in civil engineering. With inflation, surely it would
make sense to double this award. With your permission, I would
like to transfer the necessary funds through the Friends of Queen's
University.

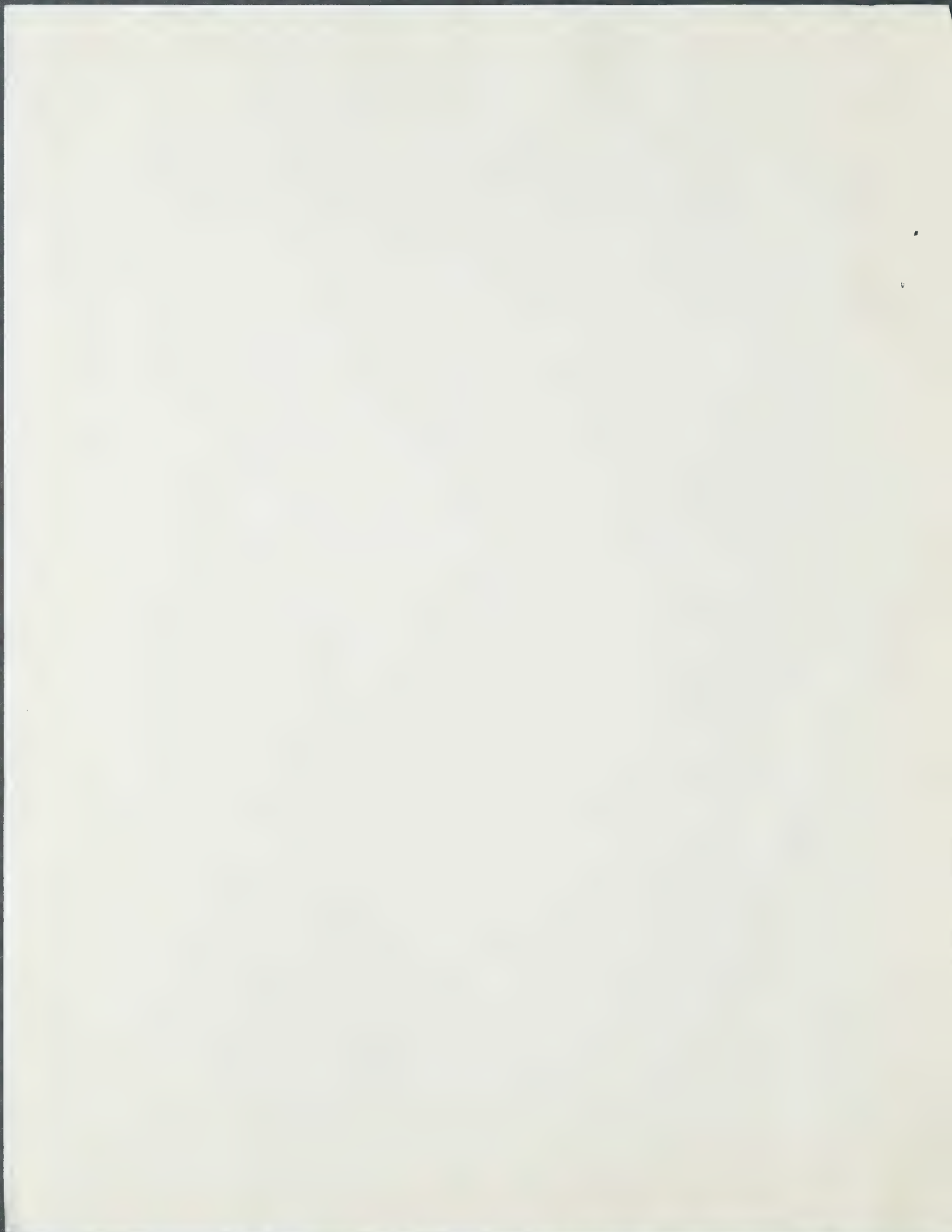
Isabel and I very much look forward to seeing you at our 40th
reunion in October.

Best personal regards,

Alfred Bader

AB:mmh

Enclosures



31-July-85

Dr. Alfred Bader
Aldrich Chemical Company Inc.
P.O. Box 335
Milwaukee, Wisconsin
USA 53201

Dear Dr. Bader,

I am writing to you to express my thanks for your generous support of my education through the Martin Wolff Memorial Prize awarded at Queen's University. I recently received word that I had won this prize for my work in 1984-85, and was obviously happy and perhaps even a bit proud to have won a prize for my standing in Civil Engineering. I am currently working for the summer in Toronto, but will be returning to Kingston to begin my fourth and final year of the undergraduate program, within a month.

With the high costs of university education (and university social life) I'm sure you are well aware how much this award is appreciated. However, in this case, not only is the financial assistance appreciated, but the prize holds even more meaning for me. In 1956, as my father was about to enter his fourth year at Queen's, he also was awarded the Wolff Memorial Prize. I have already enjoyed doing my schooling in my father's field, and look forward to a career in civil engineering as my father has; needless to say, winning this award





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By JAMES RESTON
New York Times Service)

— The phone and railroad lines that criss-cross between Jewish Palestine and Arab Palestine? The British say these will be handed over to the United Nations, but specifically to whom? Legalties aside, who will shovel the coal and shiny the poles?

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REFUELLING—p. 13

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Funeral service will be held from the chapel of Paperman and Sons, 4081 St. Urban street, this afternoon at 1 o'clock. Interment will be at the Hebrew Sick Benefit Society cemetery at Cartierville.

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HERE IN 82ND YEAR

Was Author and One of Oldest Members of Women's Press Club

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She was born in London, England, Dec. 1, 1866, the daughter of Esther Jackson and Morris Jacobs, also of London. She had lived in Montreal for 60 years and was a member of the Spanish and Portuguese Synagogue for all that period. Mrs. Morris who wrote under the pseudonym of Louis Morin, was well known to readers of Canadian publications. Even in her 80th year she was an active writer and only recently had a humorous article in Saturday Night. She was one of the early members of the Canadian Authors Association, Montreal Branch.

Mrs. Morris was a stalwart in communal work. She was one of the organizers of the Welcome Club for young women which was afterwards merged into the Young Women's Hebrew Association. She served as president for that organization for a number of years.

Mrs. Morris is survived by two brothers, S. M. Jackson Jacobs and Mitchell Jacobs of New York, a sister, Mrs. Alice Miller of Montreal and nine nieces and nephews, two of whom, Violet Michaels and Victor Michaels live in Montreal. Funeral will be from Jos. C. Wray undertaking parlors, 1234 Mountain street, and prayers at eight o'clock this evening at 4497 Sherbrooke street west.

U.S. NOVELIST DIES

Ross Lockridge, Jr., Found Dead of Carbon Monoxide

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Coroner Dr. Robert E. Lyons, Jr., coroner of Monroe County, reported that death was suicide by carbon monoxide poisoning.

The author's body was found slumped over the wheel of his automobile in the lighted garage by his widow, Vernice.

The writer's father, Ross Lockridge, Sr., said that his son's work on his successful first novel had resulted in "a complete breakdown."

"He put his whole heart into his book," the elder Lockridge said. "He was utterly exhausted."

The younger Lockridge's mother said that "he might have had a temporary blackout. We don't feel that he contemplated doing such a thing."

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Presbyterian General Assembly Clerk Was in 84th Year

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Engineer Long Identified With Spanish and Portuguese Congregations

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Born in England, the son of Julius and Sarah Andrade Wolff,



MARTIN WOLFF

he was educated at Clifton College, Bristol, and later completed the Civil and Mechanical Engineering course at the City and Guilds of London Technical College.

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Mr. McVey is survived by a daughter, Mrs. Velma Jones of St. Lambert.

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He leaves his wife and two children, Dr. Robert Bland Edmondson and Mrs. G. R. Hackman, both of Detroit. The funeral will be held Monday from his late residence 4165 Audubon street, with interment at Forest Lawn Cemetery.

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Funeral Directors

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Marquette 4321

• Parking Space •

The William Wray Co.





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UNDERTAKERS



ESTABLISHED 1840

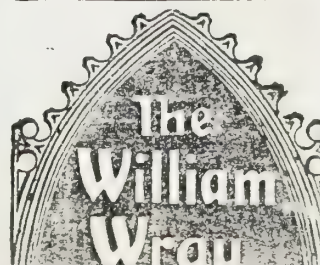
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Funeral Directors

1234 Mountain St.

Marquette 4321

• Parking Space •





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

October 2, 1992

Mr. Thomas Thayer
Financial Services
Queen's University
Kingston, Ontario K7L 3N6
Canada

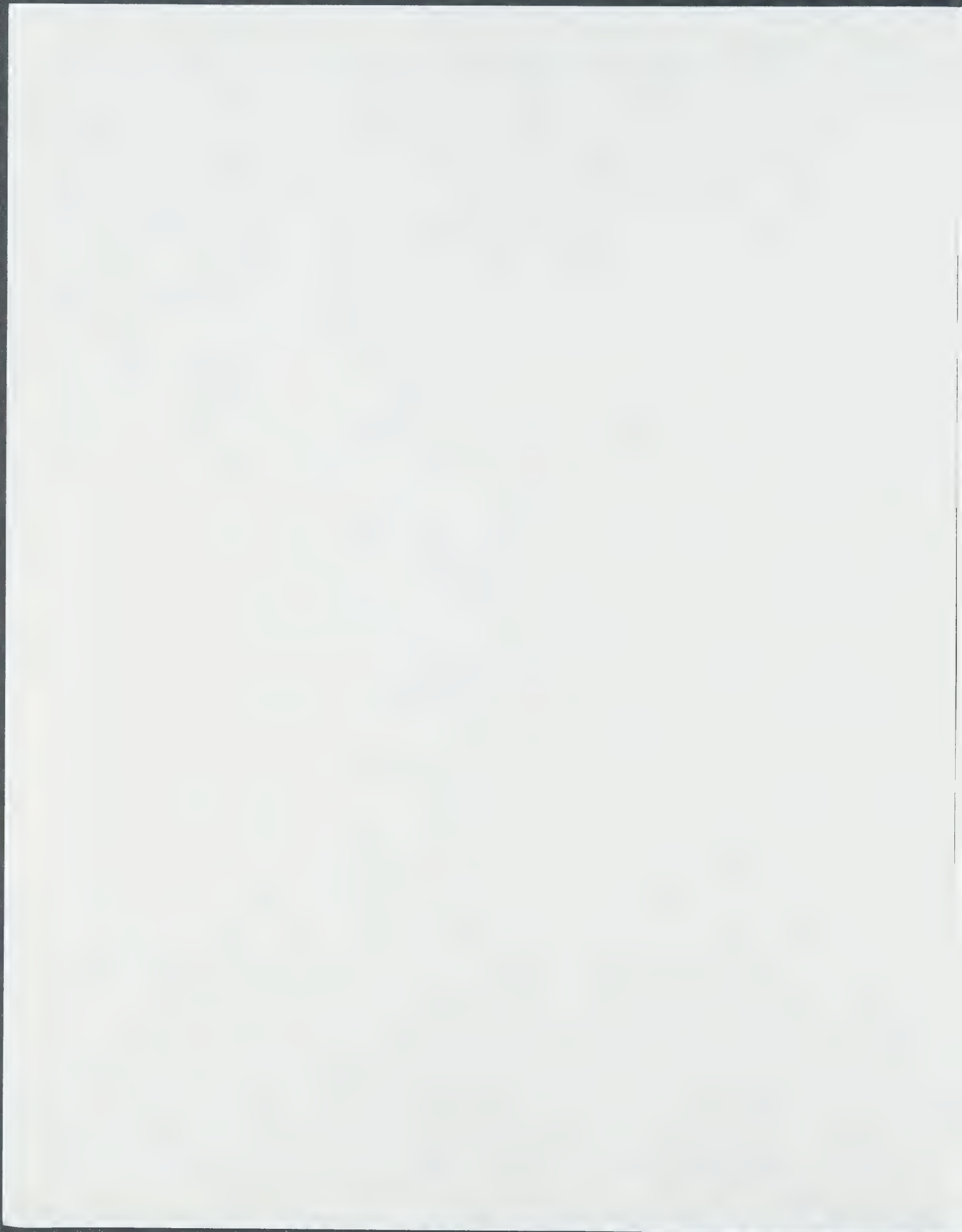
Dear Tom:

Isabel and I look forward to being at Queen's the week of November 9th.

Hence, I would like to ask you to send me, at the end of October, an accounting of the various Bader funds, except for the initial \$50,000 library fund. With that fund I know David McTavish has purchased quite a books, and I need no accounting.

We look forard to seeing you in November.

Best regards,





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 8, 1992

Principal David Smith
Queen's University
Kingston, Ontario K7L 3N6
Canada

Dear David:

I am so happy to know that you will be able to look at the castle on October 19th.

Of course, I am more anxious to know what you think, but be assured that I will certainly understand it if you have to say that this is a wonderful elephant, but who wants such a white elephant.

I think that my giving this to Queen's will only make sense if it is absolutely clear that it will add a new dimension to our University. Only then will this largest gift Isabel and I have ever made make any sense.

You know of my deep concern for the future of our collection of paintings. As you will be able to imagine, a number of museums--for instance, the Harvard Museums and the Milwaukee Art Museum--have asked us to leave the collection with them and no building at all would be required. But my heart is at Queen's, and I would much prefer that the collection go there. However, Queen's barely has enough space to house the 120 paintings we have given, and would not even know where to store the collection which is here. Hence, I very much hope that the Dominion Government and that of the Province of Ontario will help with the building of the art museum. If not, then I am sure that we will find very good use for the U.S.\$4 million now at Queen's, to establish a chair in chemistry and other endeavors.

I have asked Tom Thayer to send me the details of the various funds before we visit Queen's on November 10th. Perhaps we could then discuss, and even finalize, the details of the chair in organic chemistry.

All good wishes.

Sincerely,

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



THE UNIVERSITY OF CHICAGO

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1155 EAST 58TH STREET
CHICAGO, ILLINOIS 60637
TEL: 773-936-3000
WWW.CHICAGO.EDU

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Agnes Etherington Art Centre

16 November 1992

Mr. John Baird
Special Assistant
Office of the Minister of Communications
Ottawa, Ontario K1A 0C8

Dear John:

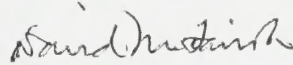
I am very grateful to you for arranging the meeting last Thursday with Mr. Doug Mond, yourself and Dr. and Mrs. Bader. They appreciated very much the opportunity to talk to you. The Baders have a magnificent vision of an enriched cultural and intellectual life for Kingston and the whole country, and are willing to be exceedingly generous in realizing that goal. We aim to achieve something of national significance.

Since it will be my responsibility to establish partners in this endeavour, your assistance will be invaluable.

If you should need further information or clarification, please do not hesitate to ask.

Again with thanks,

Yours sincerely,



David McTavish,
Director.

DMcT/joe

cc: Dr. Alfred and Isabel Bader 

Agnes Rheingold Art Case

1910-1915

1910-1915
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