

ALFRED BAYLER

Art Related Correspondence

1988-1989

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43 Leaside Avenue  
Muswell Hill  
London N10 3BT  
18 October 1988

Dr. Alfred Barber  
Sigma-Aldrich  
940 West Saint Paul Avenue  
Milwaukee  
Wisconsin 53233  
USA

Dear Dr. Barber

The sale of our house is progressing well & I am anxious to arrange my affairs with my associate Suzanne Reed & therefore am in need of the folio of details of our Jacobean monument. I would therefore be most grateful if you could post it to me at this address.

I have forwarded rudimentary details to Christopher Brown & am awaiting his opinion. I hope to visit the National Gallery to see the Flewitt altarpiece very soon.

Best wishes

Ronald Jackson

13 Francis Avenue  
Newell Hill  
London W1C 2BT  
Tel: 01-233 1111

01-233 1111

Mr. A. J. Baker  
21st Floor  
21st Floor

London W1C 2BT  
Tel: 01-233 1111

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13 Francis Avenue  
Newell Hill  
London W1C 2BT  
Tel: 01-233 1111



Dr. Alfred Baden  
Sigma - Aldrich Corporation  
940 West Saint Paul Avenue  
MILWAUKEE  
Wisconsin 53233  
U S A

comparable

(01)-883 4558

43 Leaside Avenue  
London N.10 3BT  
30 August 1988

Dr. Alfred Bader  
Sigma - Aldrich

Dear Dr. Bader,

I have just discovered that I gave you the wrong height of the Jacobean monument — it is in fact 3 metres 20cm, and not 2 metres as I put in my letter. I do apologise, I was trusting my memory ... and I should know by now that that is a faulty mechanism.

I do have detailed drawings and a drawn out cross sectioned rendering. ~~Should~~ I numbered all the parts & have all those details, should you be interested.

Our plans progress, but Oh so slowly, we are now in the hands of mortgage surveyors & structural engineers — if we believe all they say it would be dangerous even to sneeze.

Again apologise about the wrong information.

Ronald Jackson

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(01) 883 4558

43 Leaside Avenue  
London N.10 3B. England  
15 August 1988

Dr. Alfred Baden  
Sigma-Aldrich  
P.O. Box 355  
Milwaukee  
Wisconsin 53201  
U.S.A.

Dear Dr. Baden,

Thankyou for your cheque for £ 3,300 in settlement of the purchase of my Flemish altarpiece.

The painting has been collected by Gander & White and delivered to The National Gallery - 11.8.1988.

I am enclosing a bill of sale marked 'Paid' as requested.

I am also enclosing a folder containing information about the Jacobean monument:-

It has been hell reducing the information into some sort of concise form - deciding what to leave out, is an exquisite form of agony - and I apologise for it causing me to be so slow in responding to your letter & cheque.

There is so much more to tell, of a circumstantial nature,

Our house sale is progressing well & we hope to be going to France towards the end of September. But use the above address as mail will be diverted to my daughter's house nearby.

I did so enjoy our conversation - I especially savour your asides on the proximity of 'sublime pleasure' & the factor of 'grief'. A delicious paradox, that has the smack of truth with its shadow of guilt!

Most affectionately  
Ronald Jackson

Handwritten text at the top left, possibly a date or reference number.

Handwritten text at the top right, possibly a name or title.

Handwritten text in the upper right quadrant, possibly a list or notes.

Handwritten text in the middle right quadrant.

Handwritten text in the middle left quadrant, possibly a paragraph or section header.

Handwritten text in the lower middle section, possibly a list or detailed notes.

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43 Leaside Avenue  
London N.10 3BT  
England  
15 August 1988

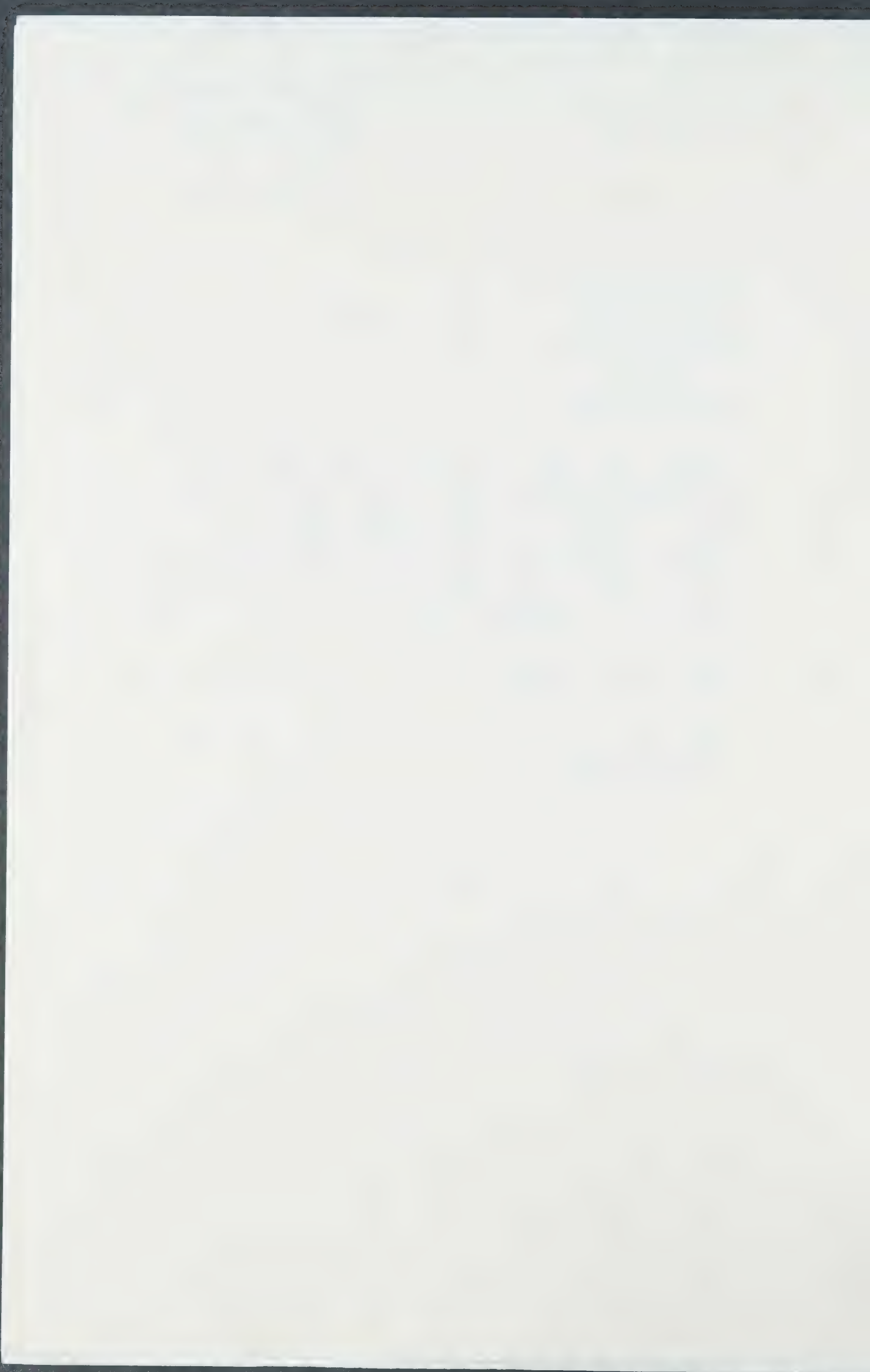
Dr. Alfred Baden  
Sigma-Aldrich  
Milwaukee USA

BILL OF SALE

Please accept this as receipt of payment £3,300  
(Three thousand & three hundred pounds) for a large  
Flemish altar piece. Subsequently collected by  
Messrs. Gander & White for delivery to The National Gallery,  
London, on 11 September 1988.

Sum paid & received

Ronald Jackson



43 Leaside Avenue  
London N10 3BT  
England  
Tel: (01) 883 4558

14th August 1988

Dear Dr Bader,

As you requested, I am sending you photographs of the Jacobean monument which we discussed. I am also enclosing background information about the history of the monument and the Musters family.

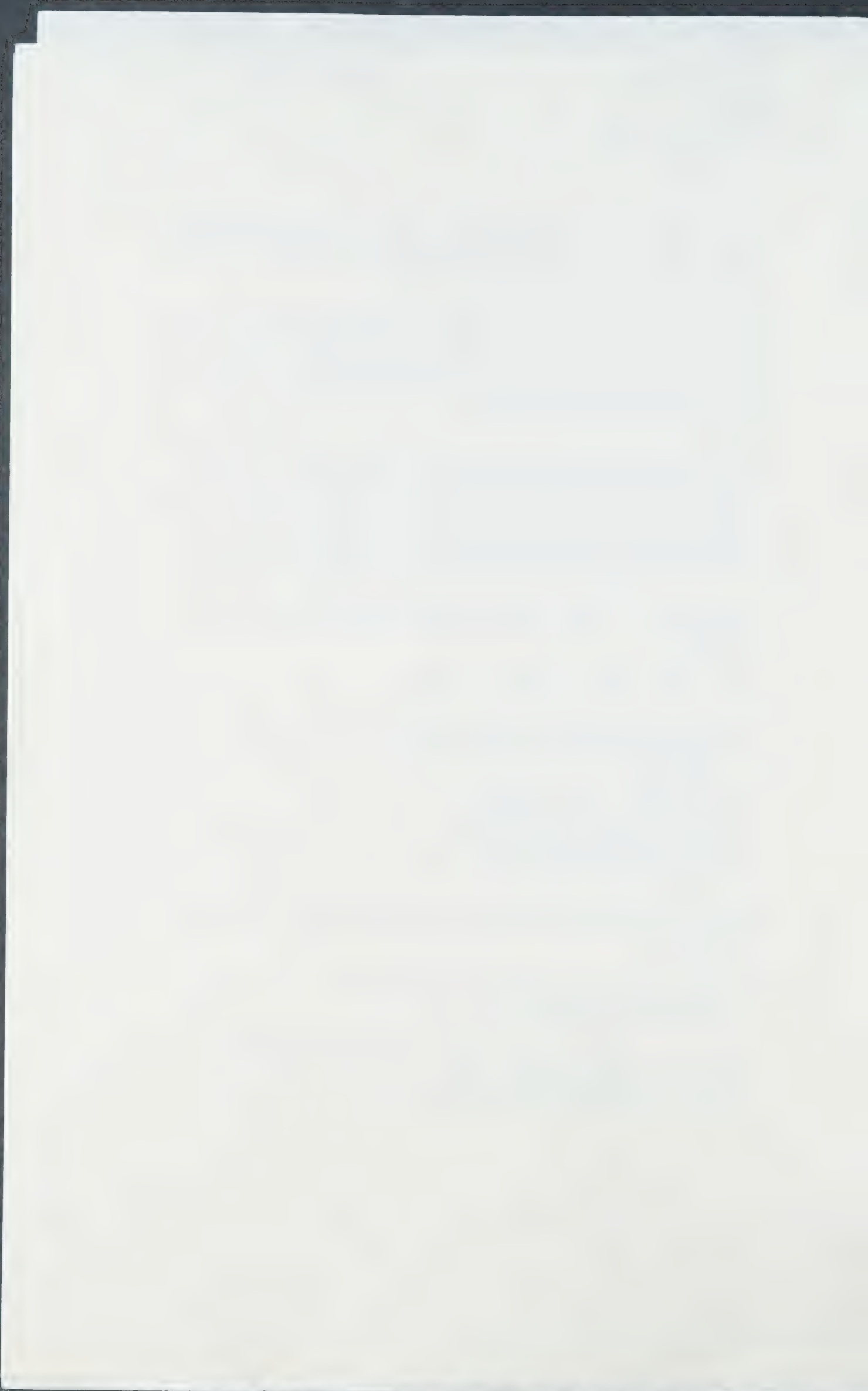
The monument was erected in St Mary's parish church, Hornsey by Sir John Musters (1624-1689) & Lady Jane Musters (1623-1691), his third wife, to their only child Francis Musters (1664-1680). The medieval church of St Mary was demolished and a Victorian replacement was begun in 1888. This church was demolished in the 1970's.

In 1983, together with my associate, Graeme Reed, I bought the Musters' monument. It is in good condition apart from two missing pieces; the cartouche-of-arms and one of the scroll brackets holding the pediment. We would undertake to have the missing pieces reconstructed at the City & Guild College by their Restoration Department. The weight of the entire monument is probably about one ton and its height approx. two metres.

I enclose copies of details about both the monument and the Musters family from:-

A: the HORNSEY LOCAL HISTORY COLLECTION -

1. AN INVENTORY OF THE HISTORICAL MONUMENTS IN MIDDLESEX  
(Royal Commission on Historical Monuments England-1937)
  - a. Title Page
  - b. List of plates - including Hornsey
  - c. Illustration of Musters Monument
  - d. Extract identifying the Hornsey Monument of "minor importance"
  - e. Hornsey Church details p. 78
2. BUILDINGS OF ENGLAND - MIDDLESEX by NIKOLAUS PEVSNER (Penguin 1951)
  - a. Title Page
  - b. Map
  - c. Illustration of Musters Monument (incomplete)
  - d. Hornsey Church details (p. 112-113)
3. A COLLECTION OF CURIOUS & INTERESTING EPITAPHS. LONDON 1875
  - a. Epitaph from Francis Musters monument p.4
  - b. Epitaph from Lady Jane Musters floor slab p.5



B: the GUILDHALL LIBRARY -City of London

4. COUNTY PEDIGREE ed. W.P.N.Phillimore - Nottinghamshire Vol.1 1910  
Sheets 1-7 giving background information of family.

My researches have not proved, as yet, any documentary evidence as to the sculptor of the monument, however many persons with whom Musters associated had fine attributed and documented monuments ( Dictionary of British Sculptors (1660-1851) by Rupert Gunnis).

-FAMILY Associates

Sir John Maynard - 1st father-in-law

Biddulph family- 2nd " " "

Sir John Langham - witness to Sir John's father's will

-BUSINESS Associates

Sir Robert Clayton - Musters banker & Lord Mayor of London

Duke of Buckingham

Eleanor Gwyn (Nell Gwyn)

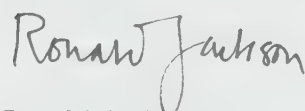
My researches lead me to the personal opinion that the likely sculptor was Caius Gabriel CIBBER (1630-1700). The similarity to the monument by Cibber of Thomas Sackville, the son of the 5th Duke of Dorset (d.1677), in the family Church at Withyam in Sussex is striking. There could have been connections between Sir John Musters & Charles Sackville, the brother of Thomas, through their common banking house (Sir Robert Clayton's). Charles Sackville, later 6th Duke of Dorset 1638-1706, was Nell Gwyn's "protector" before Charles II became involved. Some of Sir Robert Clayton's papers are in the Harvard and other American University libraries.

For your information we are looking for a price of £45,000, delivered to a UK shipper of your choice.

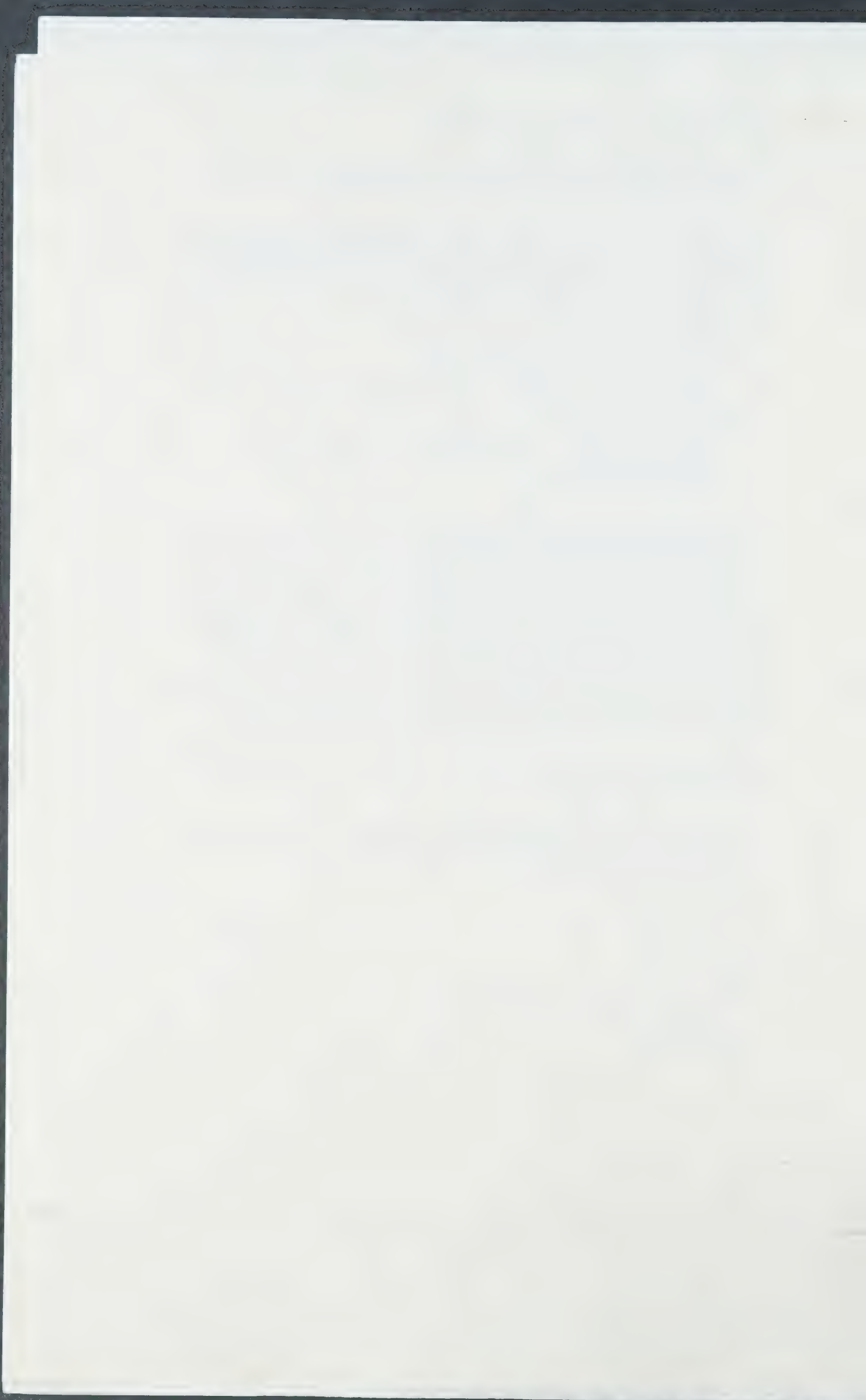
We hope that you will find this of interest and if you contact me I will be most happy to arrange for you to view the monument.

With kind regards,

Yours sincerely,



Ronald Jackson





bcc: Dr. Christopher Brown, National Gallery of London

Dr. Alfred Bader  
Chairman



July 28, 1988

Mr. Ronald Jackson  
43 Leaside Avenue  
London N10 3BT, England

Dear Mr. Jackson:

I really appreciated meeting you last week and want to thank you most sincerely for your kind hospitality.

I was delighted to know that we could agree on the purchase of your large Flemish altarpiece of c. 1600 at L 3300. Check for that amount is enclosed.

Please send me a bill of sale marked "Paid."

The restoration will be done at the National Gallery, and I am certain that someone from the gallery will be in touch with you soon to arrange for the pick up.

All good wishes for your move to France.

Best personal regards.

Sincerely,

Alfred Bader

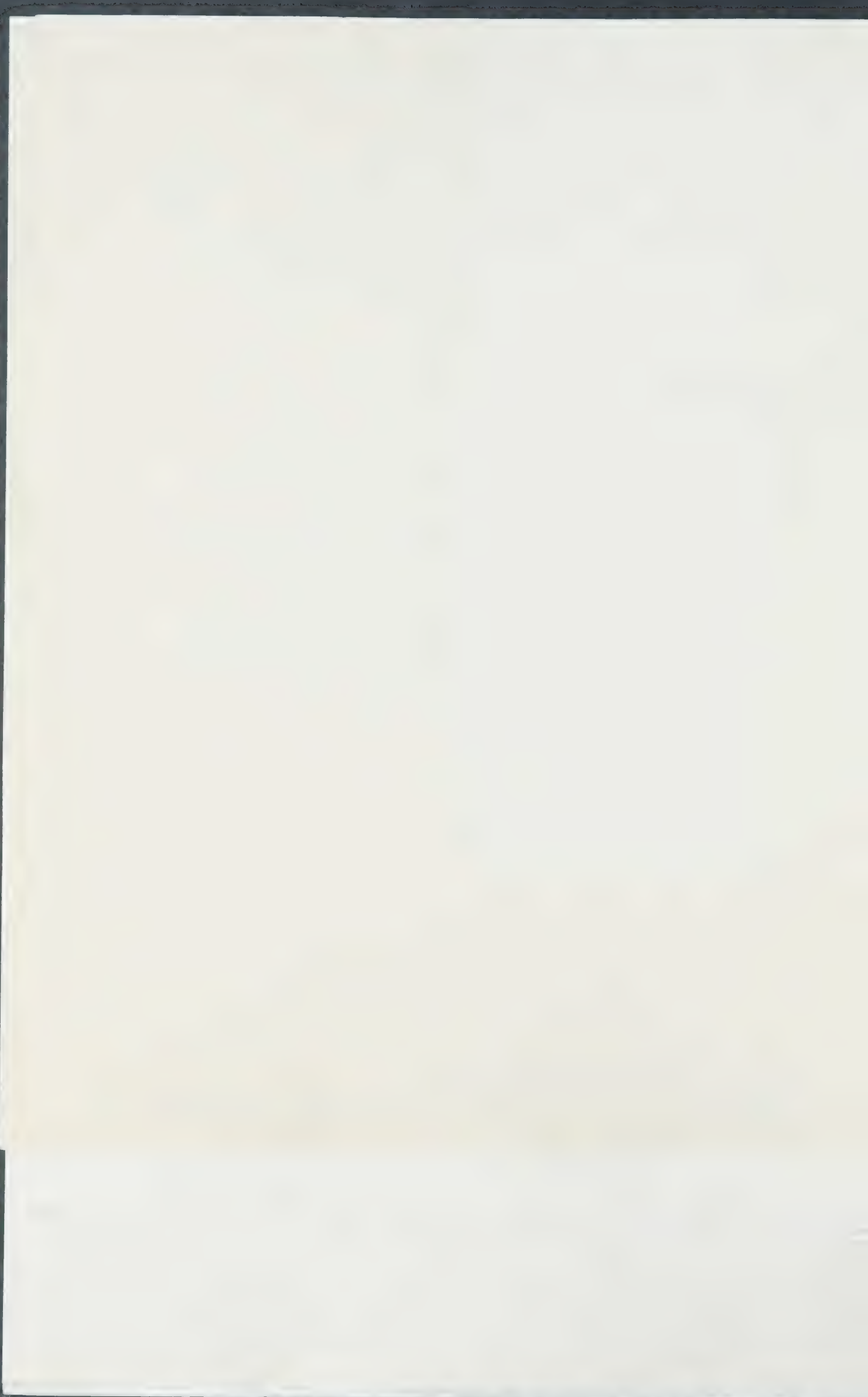
AB:mmh

Enclosure

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Prof. Dr. Werner Sumowski  
Hessenwiesenstrasse 4  
7000 Stuttgart-Rohr

Tel: 01049 711744312

10.5.1978

Sehr geehrter Herr Beddington,

bei Ihrer "Weinreise des Tobias" werde ich an  
Rombouts van Troyen erinnert. Ich bitte, diesen ein-  
weis aber nicht als Zuschreibung aufzuführen.

Hier noch die Literatur zu dem Bild:

W. R. Valentiner, Katalog "Rembrandt and his Circle",  
Raleigh 1956, Schüler, Nr. 34 n. Abb. (Elinck, "Abschied  
Jakobs von Laban").

J. W. von Holtke, Govaert Elinck, 1965, S. 257, Nr. 176 n.  
Abb. (Prärembrandtist in der der Art von Govaert,  
"Abschied Jakobs von Laban").

A. Timpel, Claes Cornelisz. Vooyvaert, "Studien",  
1974, S. 283, A 23 n. Abb. (nicht von Govaert,  
"Weinreise des Tobias").

Mit freundlichen Grüßen

Werner Sumowski

Lambert Doomer ?



WOLFGANG C. MAIER-PREUSKER

5484 BAD DREISIG  
A FRIEDENSWEG 28  
DELL. 0 30 30 - 0 55 70

12.10.1988

Herrn  
Bader  
SIGMA-ALDRICH Corporation  
940 West Saint Paul Avenue  
Milwaukee, Wisconsin 53233, U.S.A.

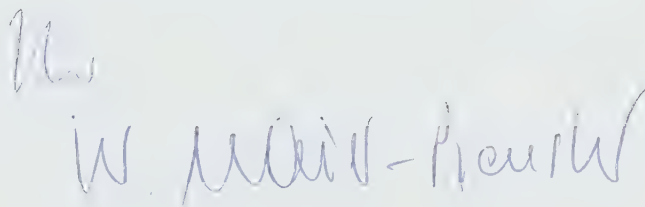
Sehr geehrter Herr Dr. Bader,

herzlichen Dank für die Übersendung des Informationsmaterials  
über den Cornelis de Heem.

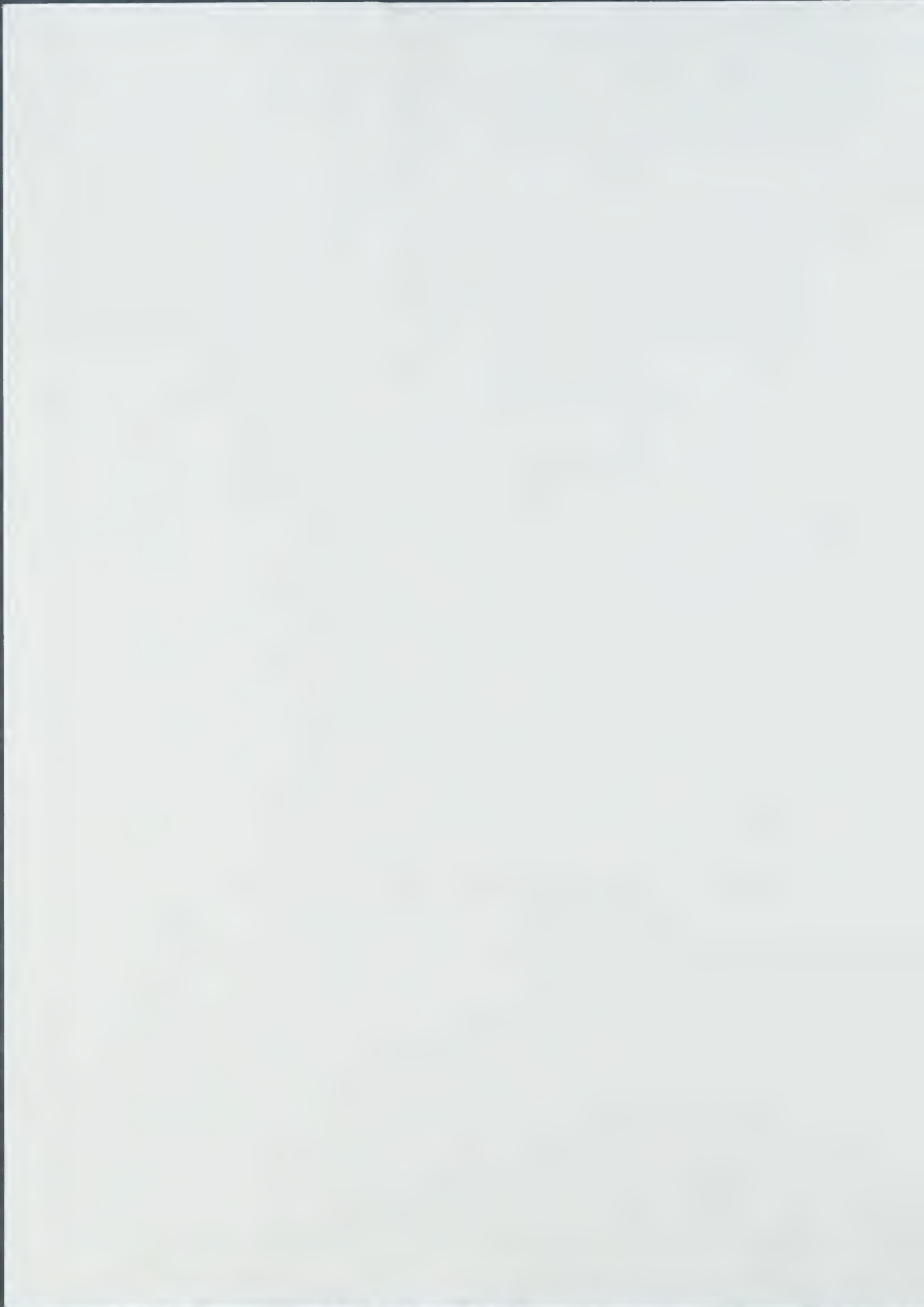
Ich erwarte schon sehnsüchtig das Gemälde von Christie's in N.Y.,  
aber die sind etwas langsam.

Wenn ich interessante Gemälde der Rembrandt-Schule entdecke  
werde ich Sie gerne informieren. Auch bin ich immer am Ankauf  
von Gemälden in allen Preislagen interessiert. Können Sie mir  
vielleicht aus Ihrer großen Sammlung noch weitere Stücke an-  
bieten?

Gerne von Ihnen hörend verbleibe ich nochmals mit herzlichem Dank



Wolfgang C. Maier-Preusker



Dr Alfred Bader  
Chairman



September 14, 1988

Mr. Wolfgang C. Maier-Preusker  
Augustenweg 22  
D5484 Bad Breisig, West Germany

Dear Mr. Maier-Preusker:

It was a pleasure to chat with you some weeks ago about the de Heem still life, and I am happy to know that you like the painting. Now, I also have to thank you for your letter of August 31.

Under separate cover, I am sending you the University of Wisconsin-Milwaukee 1985 catalog and Xerox copies of the entry in the Mount Holyoke catalog. That catalog, unfortunately, is difficult to come by, and I only have one copy left and so am sending you Xerox copies.

I acquired the painting in a trade with Mr. Bert Piso, who was a very able collector of Dutch paintings in New Orleans. Unfortunately, he passed away and left his entire collection to the New Orleans Museum of Art.

Just in case it got lost, I am also sending you with the catalog, a Xerox copy of Dr. Bernt's expertise and whatever other information I have.

Of course, you may ask yourself why I would sell such a fine painting. The truth simply is that I have never had great interest in still life paintings and much prefer paintings of people, preferably biblical paintings of the school of Rembrandt. If, per chance, you ever come across such paintings, please do let me know. Also, should you visit the American middlewest, I would be delighted to show you my collection.

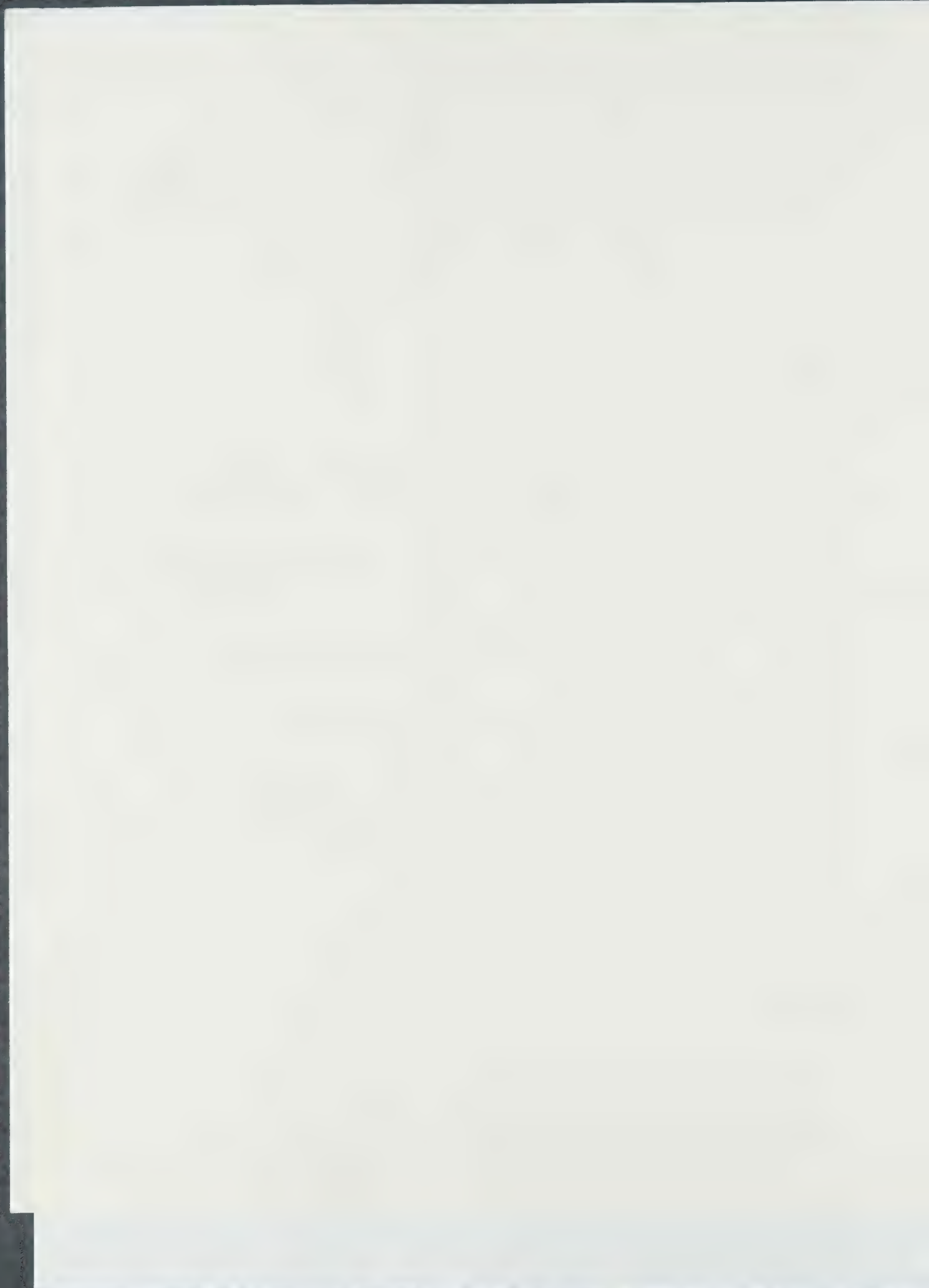
Best personal regards.

Sincerely,

Alfred Bader  
AB:mmh

**SIGMA-ALDRICH**

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31.08.88

Sehr geehrter Herr Dr. Baader ,

sicher erinnern Sie sich nicht mehr an mich -  
wir haben uns vor längerer Zeit während einer Auktion  
in London über unsere Spezialgebiete unterhalten und Sie  
gaben mir Ihre Visitenkarte.

Nun habe ich über Christie's für meine Sammlung ein Gemälde  
des Corn.de Heem erworben, das wohl aus Ihrer berühmten Sammlung  
stammt.

Gernwüsste ich mehr über das Bild.

Haben Sie außer den Angaben, die im Katalog stehen, noch weitere  
Informationen ?

Darf ich Sie auch bitten, mir gegen Kostenerstattung die Ausstel-  
lungskataloge zu überlassen, in denen das Gemälde beschrieben ist ?  
( R. Warner habe ich ). Notfalls würden mir auch Fotokopien genügen.

Hoffentlich ist es für Sie nicht zuviel Mühe.

Bereits heute vielen Dank !

Zur Zeit arbeite ich seit 4 Jahren an dem Werksverzeichnis  
von Phil. WOUWERMANN.

Sollten Sie ein Gemälde von ihm besitzen, - oder auch von Pieter  
oder Jan W., wäre ich Ihnen für die Überlassung eines Fotos mit  
Angaben sehr dankbar.

Das neue Werksverzeichnis wird wohl Ende nächsten Jahres in eng-  
lischer Sprache erscheinen.

Vielleicht kennen Sie auch den einen oder anderen Sammler in USA.,  
der Bilder von Phil. W. hat.

Gerne höre ich von Ihnen  
und verbleibe

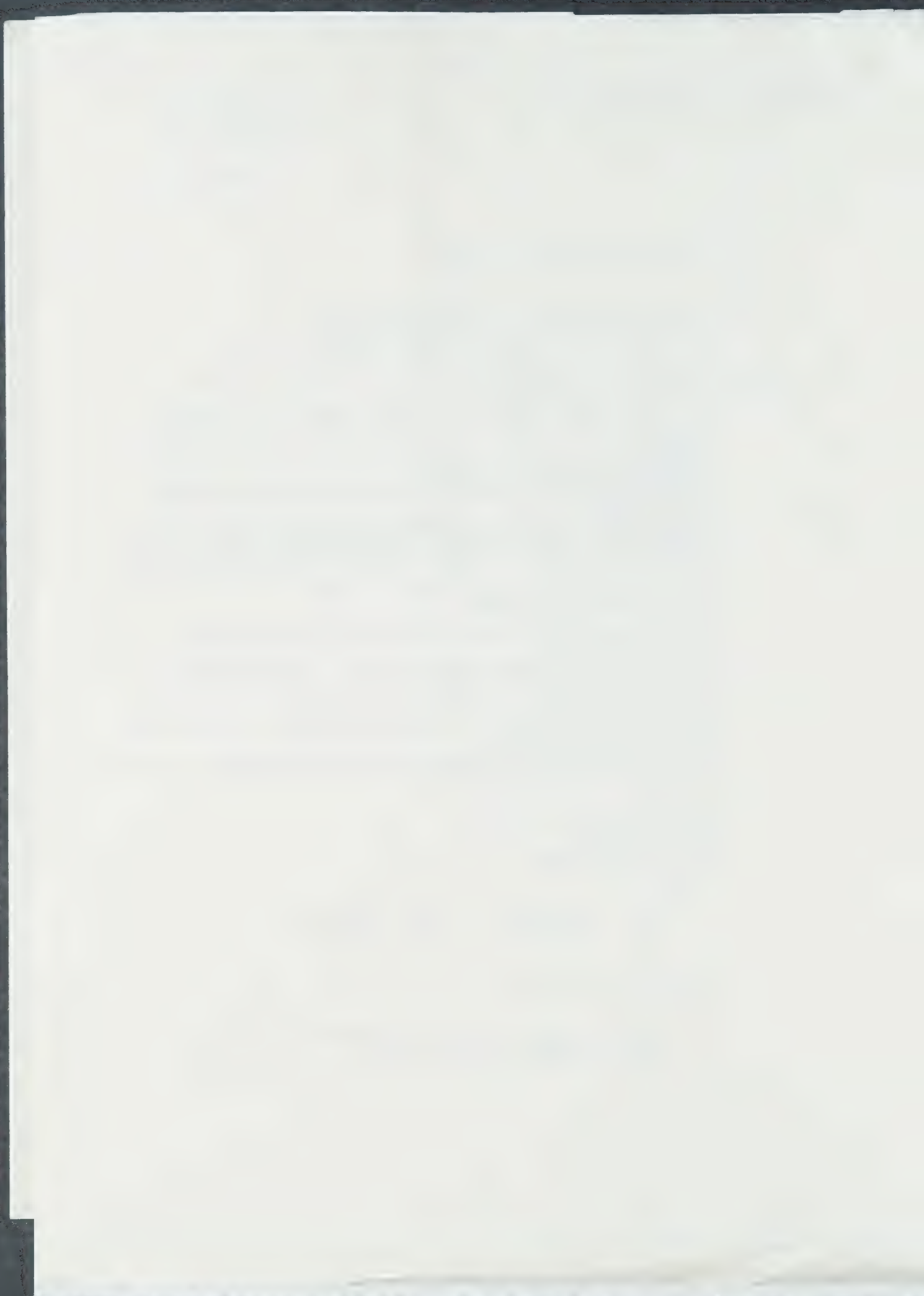
mit herzlichen Grüßen

stets Ihr

*W. Maier - Preusker*

Wolfgang C. Maier-Preusker

P.S. Herzliche Grüße auch von Frau E. Bernt, mit der ich  
über " de Heem " gesprochen habe.





93

## FROM A PRIVATE COLLECTION

## • 93 CORNELIS DE HEEM\*

A Garland of Peaches, Grapes, Horsechestnuts, Pomegranates, Acorns, Wheat, Roses, Morning Glory and other Flowers, tied with a blue ribbon, hanging on a nail in a niche, with butterflies, snails and a spider

oil on canvas

26½ × 22½ in. (67.4 × 57.2 cm.)

## PROVENANCE

Probably T. W. H. Ward, Hampstead  
Manheim Gallery, New Orleans  
Bert Piso, New Orleans, 1978

## EXHIBITED

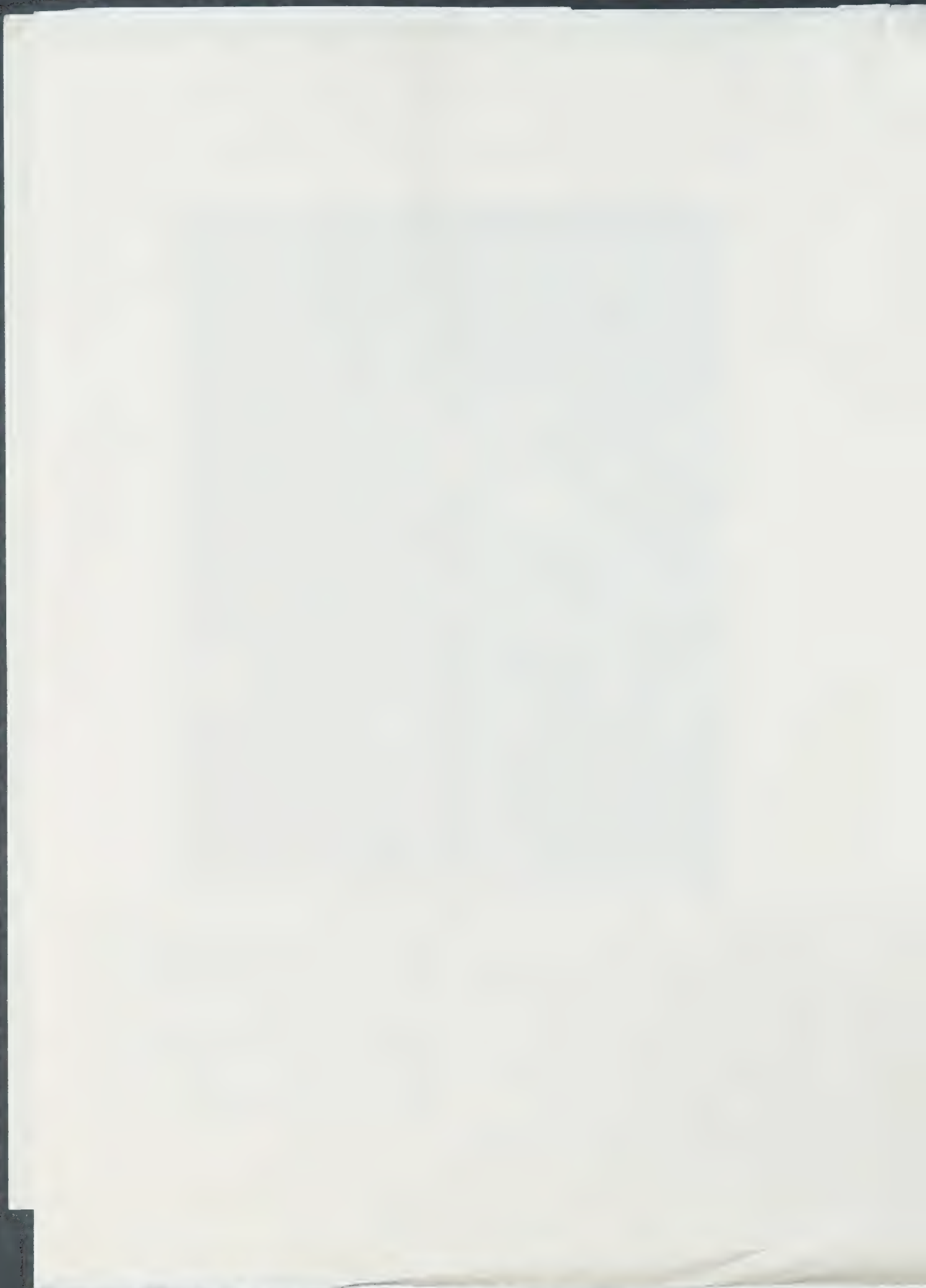
New Orleans Museum of Art, *New Orleans Collects*, November 14, 1971-January 9, 1972, no. 253, illus.

Mount Holyoke College Art Museum, South Hadley, MA, *Baroque Painting in the Low Countries, Selection for the Bader Collection*, September 4-October 21, 1979, no. 19, illus.  
The University of Wisconsin-Milwaukee, University Art Museum, *Naturalism and Metaphor: The Baroque Still Life*, September 22-October 20, 1985, p. 9, illus.

## LITERATURE

R. Warner, *Dutch and Flemish Flower and Fruit Painters of the XII & XIII Centuries*, 2nd ed., Amsterdam, 1975, pl. 41a, as David de Heem

Sold with a certificate from Dr. Walther Bernt dated Munich, June 6, 1978, as Cornelis de Heem





Dr. Maier-Preusker

940 W St Paul Avenue

MILWAUKEE,

WISCONSIN 53233

U.S.A.

Sekretariat  
Dr. Maier-Preusker  
Haus auf dem Hürtgen  
5484 Bad Breisig

Wolfgang Caspar Meier-Preusker  
5484 Bad Breisig

- Dr. MARTINA BRUNNER-BULST

Florenz, 20. Januar 1988

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

Sehr geehrter Herr Dr. Bader,

Seit unserer letzten Begegnung in Florenz im Sommer 1986 ist nun schon wieder eine Zeit verstrichen. In der Hoffnung, daß Sie und Ihre Frau wohlauf sind, möchte ich Ihnen heute eine gute Nachricht mitteilen und sie zugleich mit allen meinen guten Wünschen für 1988 verbinden.

Im Januar vergangenen Jahres habe ich nun endlich meine Dissertation eingereicht und konnte schließlich im Sommer die ganze Promotionsprozedur mit allen mündlichen Prüfungen erfolgreich abschließen. Derzeit bereite ich die Drucklegung meiner Arbeit vor, aus der ja nun eine Monographie mit kritischem Oeuvrekatalog geworden ist.

Voraussichtlich im Herbst/Winter 1988 wird das Buch beim Luca Verlag von Dr. Klaus Ertz in Freren erscheinen. Von alle angesprochenen Kunstverlegern hatte Dr. Ertz schon seit längerem das größte Interesse gezeigt und von ihm und seinem Verlag ist auch das größte Engagement zu erwarten. Denn nach meinen bisherigen Erfahrungen bin ich sehr froh, in Dr. Ertz einen Verleger gefunden zu haben, der Offenheit und Sinn dafür hat, daß solche jahrelangen Bemühungen mit einem gut ausgestatteten Buch belohnt werden müssen.

So soll das Buch eine stattliche Anzahl an Farbtafeln erhalten, unter denen ich mir natürlich auch Ihr schönes Stilleben von Pieter Claesz gedacht habe.

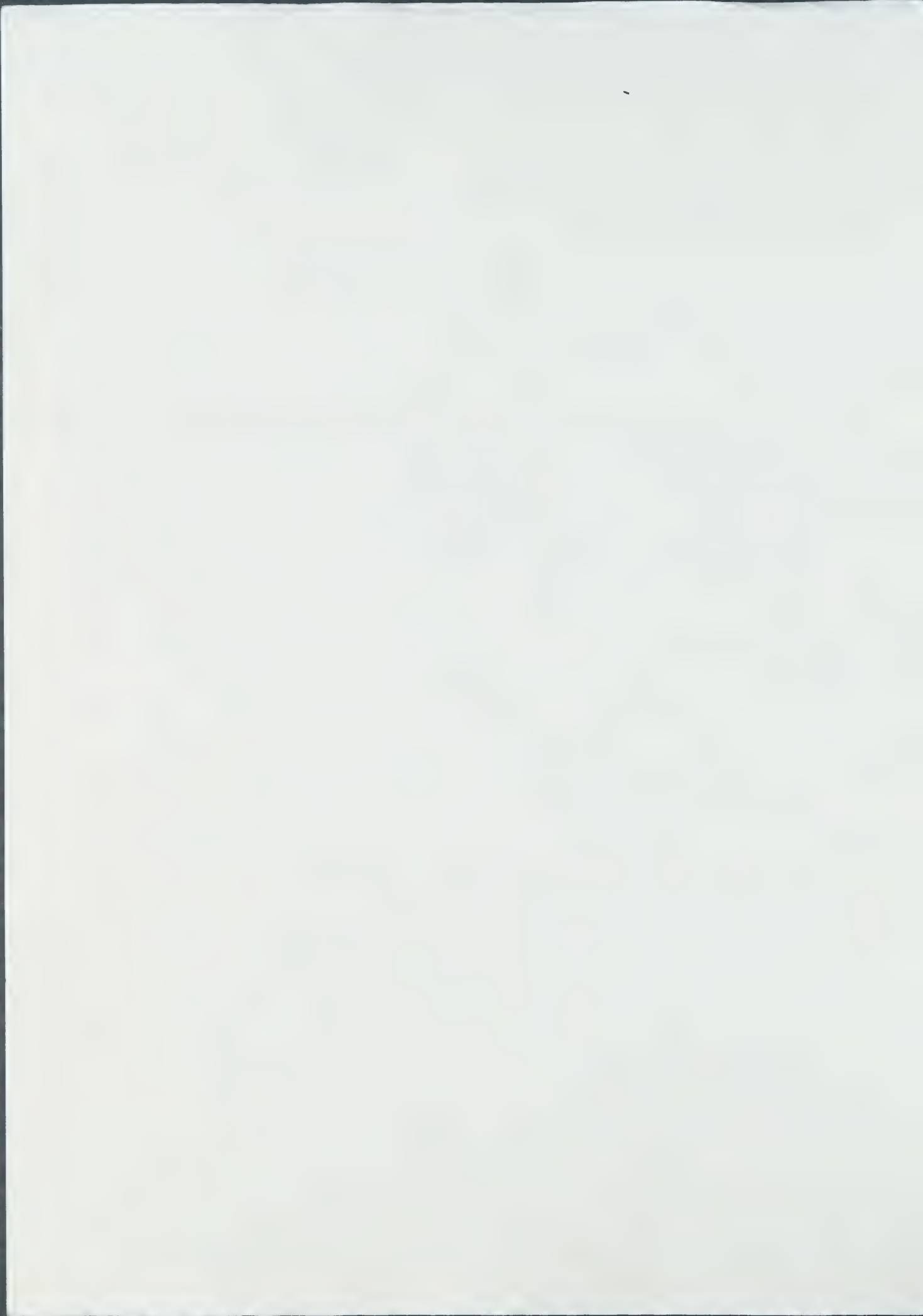
Deshalb möchte ich Sie fragen und zugleich bitten, ob es Ihnen möglich wäre, eine Finanzierungshilfe von 1200 DM für die farbige Reproduktion Ihres Gemäldes zu gewähren?

Insgeheim hoffe ich natürlich auf Ihre Unterstützung, da der Verlag selbst bereit ist, die Finanzierung von 30 Farbreproduktionen für Bilder aus Museumsbesitz zu übernehmen, wenn ebenfalls 30 Privatsammler für die Finanzierung der Farbreproduktionen ihrer Gemälde aufkommen.

Darf ich Sie bitten, mir bis 1. März 1988 Nachricht zu geben, da ich Mitte April mein gesamtes Manuskript an den Verlag senden muß. Alles weitere würde dann der Verlag regeln.

In der Hoffnung, daß Sie mein Anliegen gut und als nicht allzu unbescheiden aufnehmen, grüße ich Sie und Ihre Frau - auch von meinem Mann - sehr herzlich, bis vielleicht auf ein Wiedersehen in Florenz.

*Martina Brunner-Bulst*







Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman



RECEIVED FEB 05 1988

January 28, 1988

Prof. Charles Engel  
Department of Chemistry 1433  
Laval University  
Quebec, Quebec, Canada G1K 7P4

Dear Prof. Engel:

Isabel and I still remember with great pleasure our visit with you in October.

Since then, I have had a chance to compare the photograph of your very large painting of Jacob and Rachel with other photographs of such Italian works around 1600. It seems to me, that the attribution to Palma is not at all unreasonable.

I would just like to confirm that if you would like to dispose of this painting I would be happy to purchase it for the Agnes Etherington Art Centre at Queen's University for Canadian \$5,000.00, and the Director of that museum, Mr. Robert Swain, has told me that he could make arrangements for the transportation from Quebec City to Kingston.

I am also taking the liberty of sending that photograph to Mr. Swain so that he will know what painting is involved.

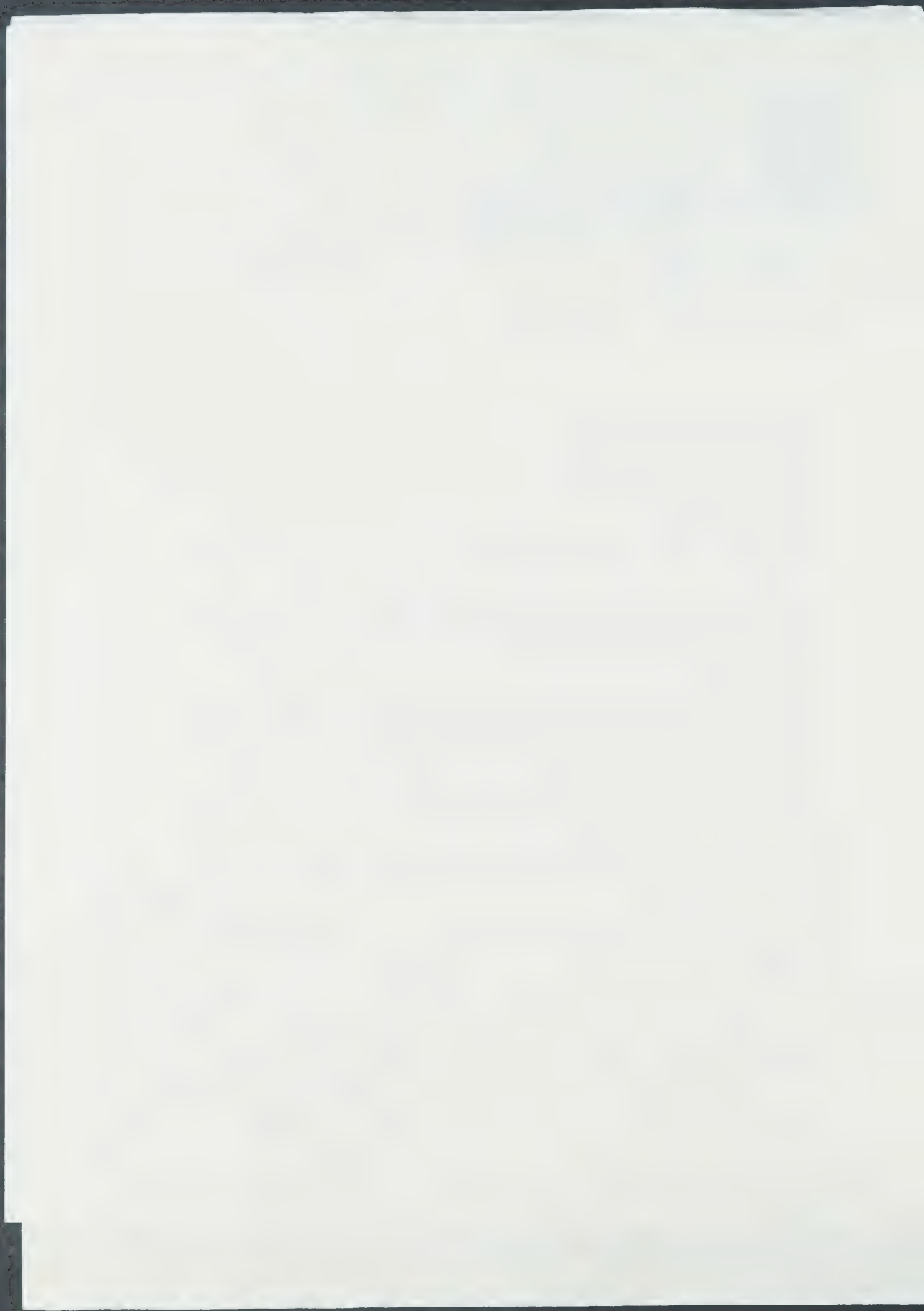
If you should ever decide that you might like to sell any of your other old master paintings, I would be happy to consider their purchase for Queen's University.

Best personal regards from house to house.

Sincerely,

Alfred Bader  
AB:mmh  
cc: Mr. Robert Swain ✓

*Alfred - I like the look of the picture very much. I will be anxious to hear from Prof. Engel.  
Robert  
8 Feb*



Dr. Alfred Bader  
Chairman



February 11, 1988

Dr. Martina Brunner-Bulst  
Kunsthistorisches Institut  
Via G. Giusti, 44  
I50121 Florence, Italy

Dear Dr. Brunner-Bulst:

Your letter of January 20th reminded me of our happy meeting in Mrs. Middeldorf's home, now almost two years ago.

I am so glad to know that your book on Pieter Claesz will appear soon. It is really badly needed: there are so many still lifes masquerading as Claesz.

However, I see a great danger in making color reproductions dependent upon the owner's willingness to pay for them. What should determine your choice is the beauty/importance of the work. Carried ad absurdum, books will be published to illustrate some particular painting, preferably on the book's cover, for which a collector or dealer is willing to pay; as you surely know, this has already happened in Italy.

Unfortunately, Dr. Ertz is not alone; just recently, Davaco asked me for \$500 to illustrate one of my de Gelders. I declined.

I have been fighting the other extreme in art historians' efforts to obtain photographs for their publications. Many museums, particularly in this country, have adopted the surely unreasonable practice of demanding one book free of charge for each photo supplied. This is fine when a reprint from The Burlington Magazine is involved; absurd with expensive books.

I, myself, receive one or two requests a week for photographs of my paintings, and I have never charged anything yet. But I refuse on principle to pay for color reproductions. Please return my color transparency. If you wish to illustrate my painting, I will be happy to send you a black and white photo at no charge.

The silver lining to all this will be that art historians who will know my painting from your black and white illustration, and then see the original, will say: this is so surprisingly beautiful in color.

**SIGMA-ALDRICH**

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

Dr. Martina Brunner-Bulst  
February 11, 1988  
Page Two

Isabel and I look forward to visiting Mrs. Middeldorf in June and would really enjoy meeting you again.

Best personal regards to you and your husband.

Sincerely,

Alfred Bader  
AB:mmh

Dr. MARTINA BRUNNER-BULST

Florenz, 20. Januar 1988

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

Sehr geehrter Herr Dr. Bader,

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So soll das Buch eine stattliche Anzahl an Farbtafeln erhalten, unter denen ich mir natürlich auch Ihr schönes Stilleben von Pieter Claesz gedacht habe.

Deshalb möchte ich Sie fragen und zugleich bitten, ob es Ihnen möglich wäre, eine Finanzierungshilfe von 1200 DM für die farbige Reproduktion Ihres Gemäldes zu gewähren?

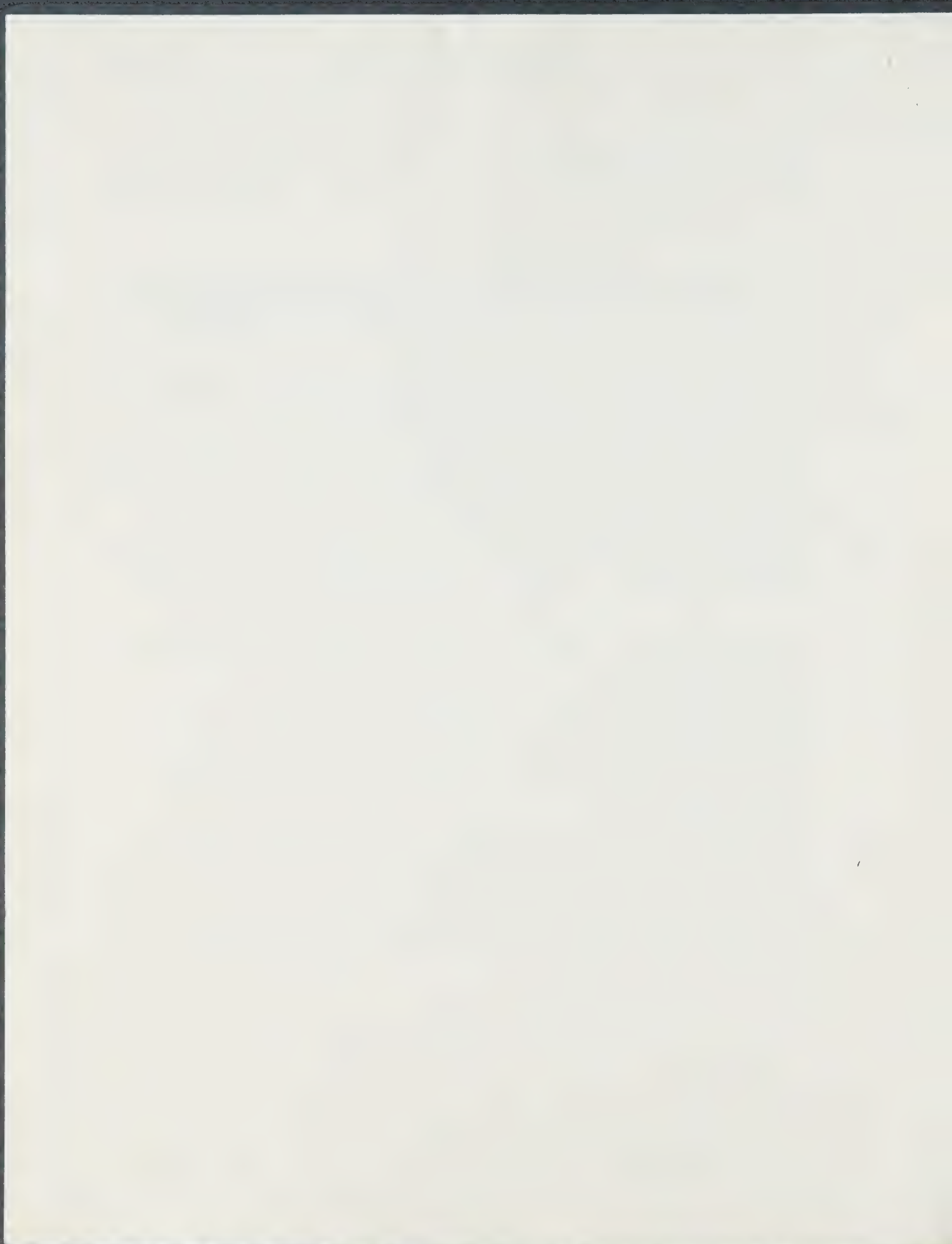
Insgeheim hoffe ich natürlich auf Ihre Unterstützung, da der Verlag selbst bereit ist, die Finanzierung von 30 Farbproduktionen für Bilder aus Museumsbesitz zu übernehmen, wenn ebenfalls 30 Privatsammler für die Finanzierung der Farbproduktionen ihrer Gemälde aufkommen.

Darf ich Sie bitten, mir bis 1. März 1988 Nachricht zu geben, da ich Mitte April mein gesamtes Manuskript an den Verlag senden muß. Alles weitere würde dann der Verlag regeln.

In der Hoffnung, daß Sie mein Anliegen gut und als nicht allzu unbescheiden aufnehmen, grüße ich Sie und Ihre Frau - auch von meinem Mann - sehr herzlich, bis vielleicht auf ein Wiedersehen in Florenz.

*Maria Cleodina Brunner-Bulst*


*c/o Kunsthistorisches Institut - Via G. Giusti, 44 - I-50121 Firenze - Tel. 055/409518*



Dr. Alfred Bader  
Chairman

February 11, 1988

ET  
Florence



Dr. Martina Brunner-Bulst  
Kunsthistorisches Institut  
Via G. Giusti, 44  
I50121 Florence, Italy

Dear Dr. Brunner-Bulst:

Your letter of January 20th reminded me of our happy meeting in Mrs. Middeldorf's home, now almost two years ago.

I am so glad to know that your book on Pieter Claesz will appear soon. It is really badly needed: there are so many still lifes masquerading as Claesz.

However, I see a great danger in making color reproductions dependent upon the owner's willingness to pay for them. What should determine your choice is the beauty/importance of the work. Carried ad absurdum, books will be published to illustrate some particular painting, preferably on the book's cover, for which a collector or dealer is willing to pay; as you surely know, this has already happened in Italy.

Unfortunately, Dr. Ertz is not alone; just recently, Davaco asked me for \$500 to illustrate one of my de Gelders. I declined.

I have been fighting the other extreme in art historians' efforts to obtain photographs for their publications. Many museums, particularly in this country, have adopted the surely unreasonable practice of demanding one book free of charge for each photo supplied. This is fine when a reprint from The Burlington Magazine is involved; absurd with expensive books.

I, myself, receive one or two requests a week for photographs of my paintings, and I have never charged anything yet. But I refuse on principle to pay for color reproductions. Please return my color transparency. If you wish to illustrate my painting, I will be happy to send you a black and white photo at no charge.

The silver lining to all this will be that art historians who will know my painting from your black and white illustration, and then see the original, will say: this is so surprisingly beautiful in color.

**SIGMA-ALDRICH**

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

Dr. Martina Brunner-Bulst  
February 11, 1988  
Page Two

Isabel and I look forward to visiting Mrs. Middeldorf in June and would really enjoy meeting you again.

Best personal regards to you and your husband.

Sincerely, *Heinrich Lipp*

*Alfred Bader*

Alfred Bader  
AB:mmh



Dr. Alfred Bader  
Chairman



March 17, 1988

Mr. Serge Joyal  
1980 Sherbrooke Street West  
Suite 711  
Montreal, Quebec H3H 1E8, Canada

Dear Mr. Joyal:

My sister, Annette Wolff, has sent me clippings of your attempts to recover a Rembrandt school painting which was stolen from you. Allow me to comment on two levels:

1. Surely there can be no question, legal or moral, that the first judgment against you was mistaken. Unfortunately, legal costs are very high, and yet I do hope that you will appeal and will succeed, eventually.
2. The chances that your painting is indeed by Rembrandt are practically nil. However, from the tiny reproduction I have seen, it does look like an attractive 17th century painting, not far from works by Benjamin G. Cuyp. If you could ever send me a good black and white photograph, I will be able to tell you more.

If the painting is by an artist like B. G. Cuyp, its commercial value is a few thousand dollars.

I have always loved Dutch 17th century paintings and include a few reproductions from my collections. These are no substitute for an original, and I very much hope that you will recover your painting.

All good wishes.

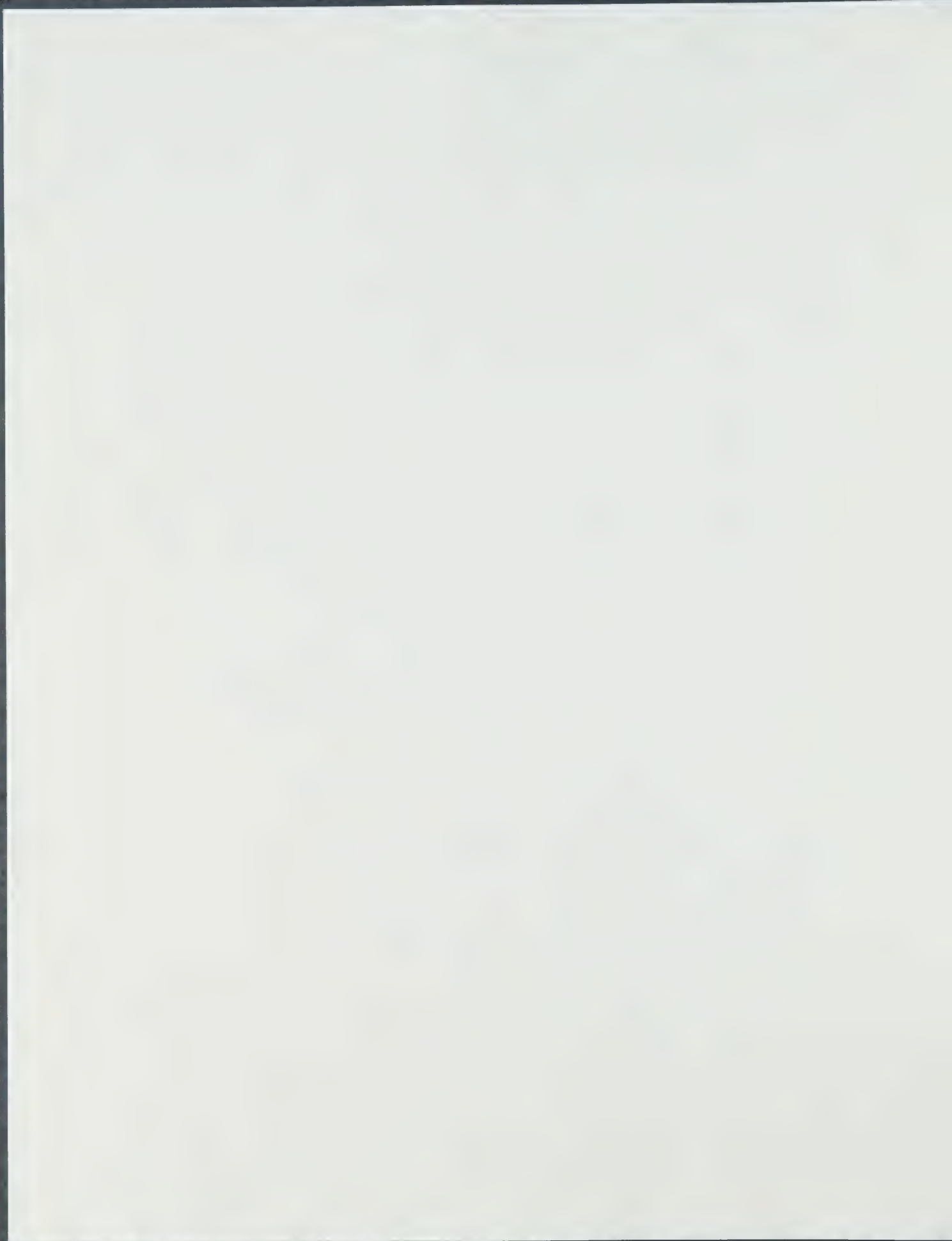
Sincerely,

Alfred Bader  
AB:mmh  
Enclosures

**SIGMA-ALDRICH**

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



00 LR  
# 14-18

April 12, 1988 /Tuesday

Dr. Alfred Bader  
940 W. St. Paul Ave  
Milwaukee, Wisconsin 53233

J. Blackstadius(1816-1898)  
"Portrait of a Rabbi"(probably a study  
for an oil)  
watercolor, 13 3/4 x 10 1/4 inches  
circa 1845  
signed \$700  
\*both the frame and glass were unstable no tax  
and unuseable.

\*\*\*\*\*

If purchasing, please send check by Express  
Mail, Post Office to Post Office, for Thursday  
or Friday delivery.

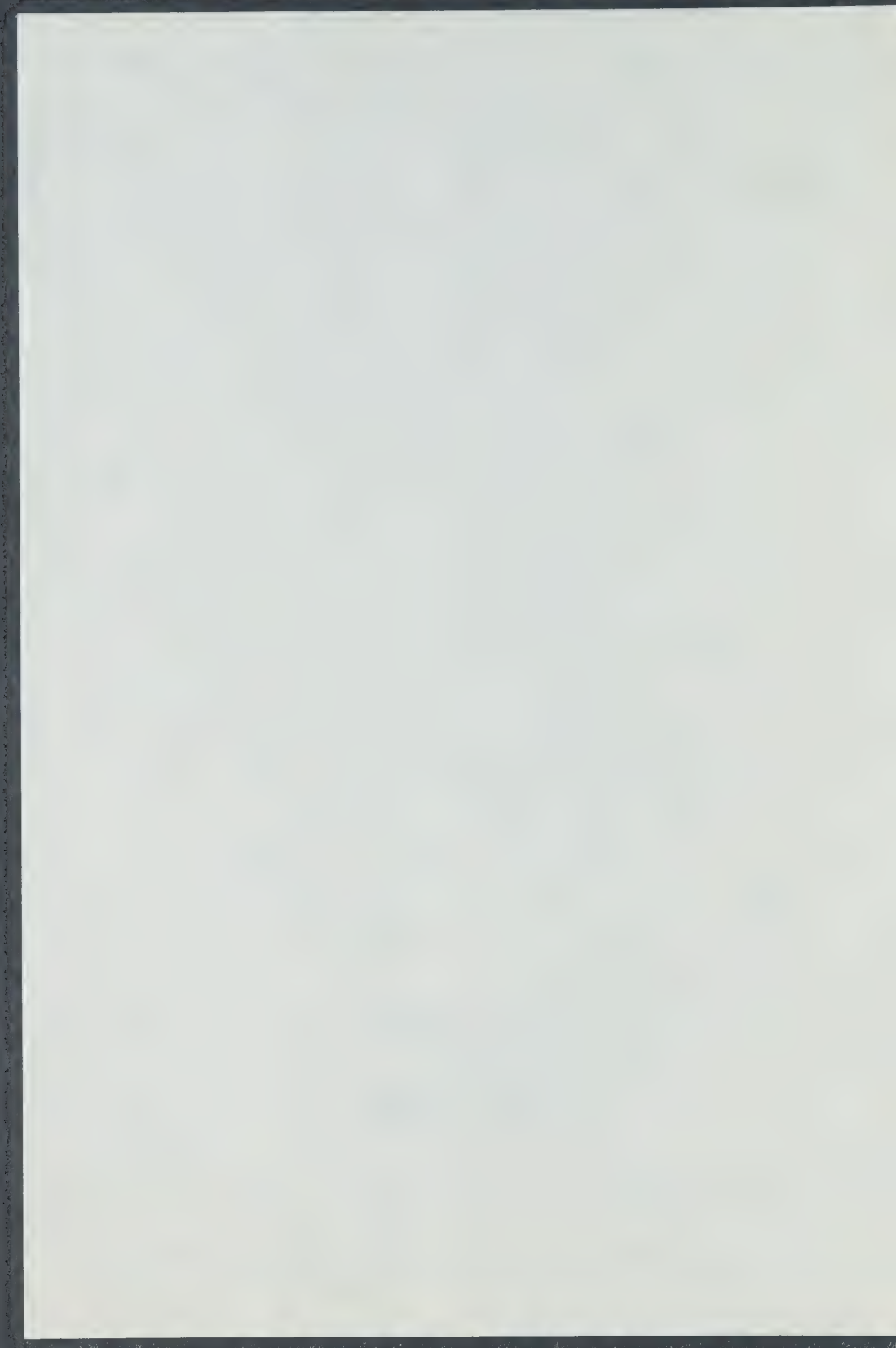
If returning, please send Federal Express to  
813 Faldas de la Sierra, Santa Fe 87501, with  
instructions to hold at Federal Express office  
for pickup if unable to deliver.

Thank you

*Justine*

★ NEW ADDRESS ★

KLINE  
P.O. BOX 8114  
SANTA FE, NM 87504  
505-988-1103



# HERZOG ANTON ULRICH-MUSEUM

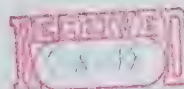
3300 BRAUNSCHWEIG · MUSEUMSTRASSE 1 · TELEFON (05 31) 4 84 24 00

DER DIREKTOR

27. Juni 1988 r

Mr. Alfred Bader  
Aldrich Chemical Company, Inc.  
P.O.Box 355

USA- Milwaukee, Wisconsin 53201



Lieber Herr Bader,

kürzlich habe ich in Italien bei einem Kunsthändler in Turin zwei Gemälde gesehen, die bestimmt Ihr Interesse finden. Es handelt sich um ein in Fotokopie beigefügtes Gemälde von Gerrit Willemsz Horst. ~~1610-1671~~, Lwd. 159 x 124 cm, das 33 Millionen Lire kosten soll, ein sehr niedriger Preis denke ich. Das Bild ist auch bei Sumowski in einer sehr schlechten Reproduktion wiedergegeben und vor der Reinigung.

Außerdem gibt es ein Selbstbildnis von Konstantin Renesse, Lwd. 59 x 73 cm, signiert, das 19 Millionen Lire kosten soll. Es ist sehr dünn gemalt, aber sehr eindrucksvoll.

Ich glaube, daß beide Bilder aus dem Londoner Handel kommen. Jetzt befinden sie sich in der Galleria  
Giorgio Caretto  
Via Maria Vittoria, 10  
I-10123 Torino.

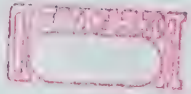
Ich hoffe, daß es Ihnen gut geht und erinnere mich gern meines Besuchs bei Ihnen.

Mit freundlichen Grüßen, auch an Ihre Frau, Ihr

  
Dr. Rüdiger Klessmann

Anlagen

THE UNIVERSITY OF CHICAGO



## National Art Gallery

Private Bag, Wellington, New Zealand, telephone (04) 859 703, Telegrams; NATART

1 July 1988

File:

Dr A. Bader  
Chairman, Sigma-Aldrich  
P.O. Box 355  
Milwaukee, WN 53201  
UNITED STATES



Dear Dr Bader,

Your letter awaited me on my recent return from Australia and I have discussed it at length with the Director and members of the local Rotary Club who had arranged the initial contact with you and were prepared to assist with the raising of finance for the proposed exhibition of works from your collection in New Zealand.

It is with great regret that I write now to say that we feel that an exhibition which visits only Auckland and Wellington when in New Zealand is not feasible. One of the particularly attractive aspects of what I had understood was part of the early discussions was that the exhibition might be available for display at smaller centres - a notion which appealed both to Rotary and to us. As you would realise, smaller centres have relatively fewer curatorial staff and, in the normal course of events, are unable to organise or attract this type of exhibition.

Although supportive in general terms, neither the Auckland City Gallery nor the National Gallery of Victoria in Melbourne was very enthusiastic for themselves about the project since both have had a number of 17th century components in their programmes over the last while.

Having said this, I do appreciate your difficulty in parting with so much of your collection for what would amount to almost a year, and also your concern about physical risk to the works. The prospective centres we chose all comply with normal public gallery security and climate control requirements, but we acknowledge that, even in ideal circumstances, accidents occur occasionally.

We remain immensely grateful to you for negotiating thus far, and we hope that you understand our decision. Mr Bieringa sends his regards.

Yours very sincerely,

Jenny Harper  
Senior Curator (International Art)







# ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

July 26, 1988

Mr. and Mrs. Kenneth Darling  
~~Route 3, Box 101~~  
Augusta, Wisconsin 54722

Dear Mr. and Mrs. Darling:

In response to your letter of July 22nd, it is very difficult to judge paintings from such Polaroid photographs, particularly when there is no indication of size. Still, I would guess that yours is a 17th or 18th century Italian painting, and I could tell on looking at the painting itself whether it is an original or a copy.

I would be happy to appraise it for you, but I must tell you that anyone who assures you that he can tell you exactly what a painting is worth, is either a liar or a fool. Even the greatest auction houses in the world appraise paintings and then find that at auction the paintings bring much less, and sometimes much more, than the appraisals. Still, I believe that I could give you a ballpark figure of what the painting is worth.

However, I must caution you: I might well be interested in purchasing the painting from you and then you should get an appraisal elsewhere so that there is no conflict of interest. If you would send me your telephone number I would be happy to phone you to discuss.

Best regards.

Sincerely,

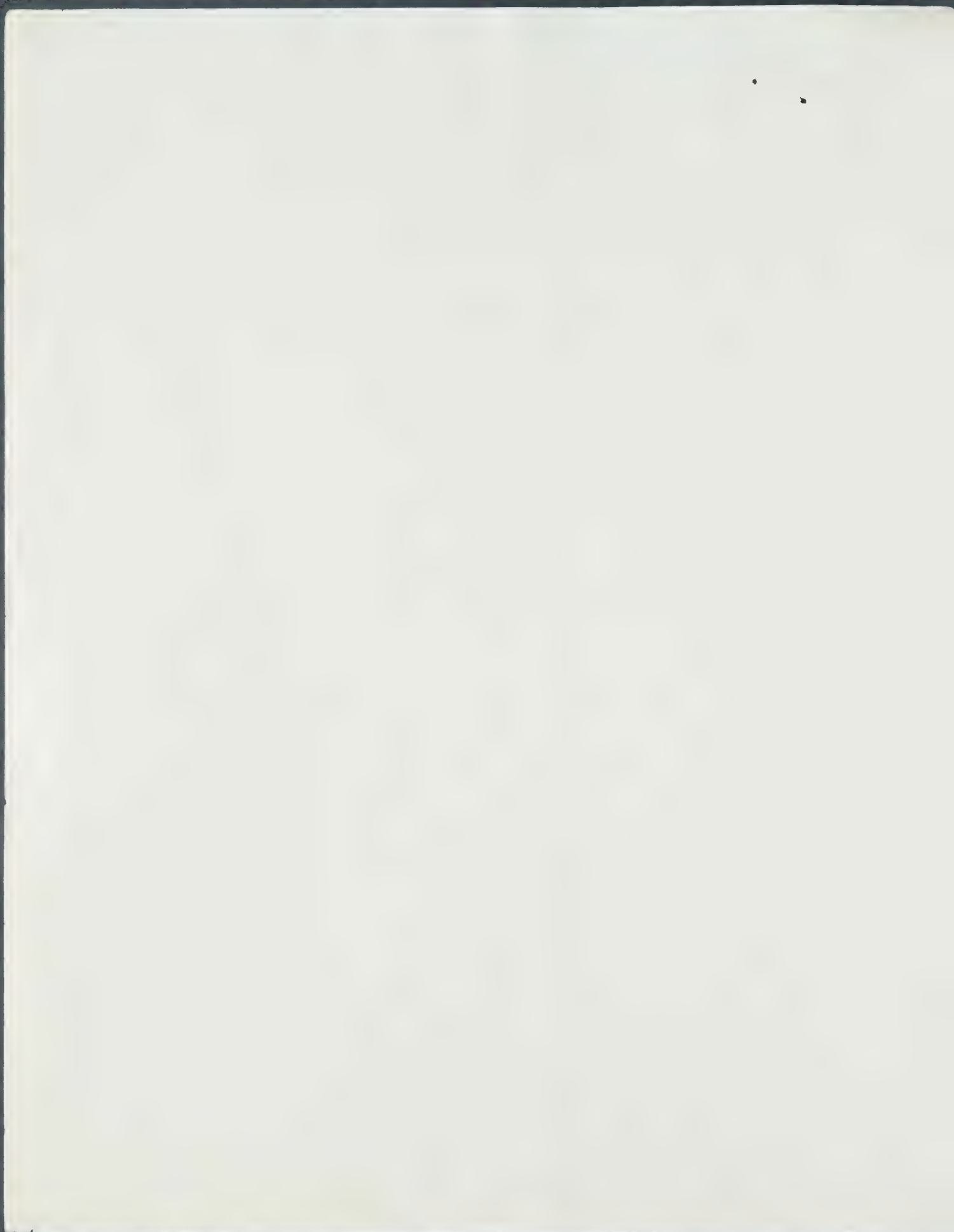
Alfred Bader

AB:mmh

*807 of Quasm*

*Mr. Betty Hei*

*[Faint handwritten signature]*



July 23, 1953

Augusta, Wisconsin

Alfred Bader  
2961 N. Shepard Ave.  
Milwaukee, Wisconsin

Dear Mr. Bader,

Thank you for your prompt response regarding the painting, which, by the way, is  $74\frac{1}{2}'' \times 16\frac{1}{2}''$ .

Our phone number, per your request is (715) 286-5351

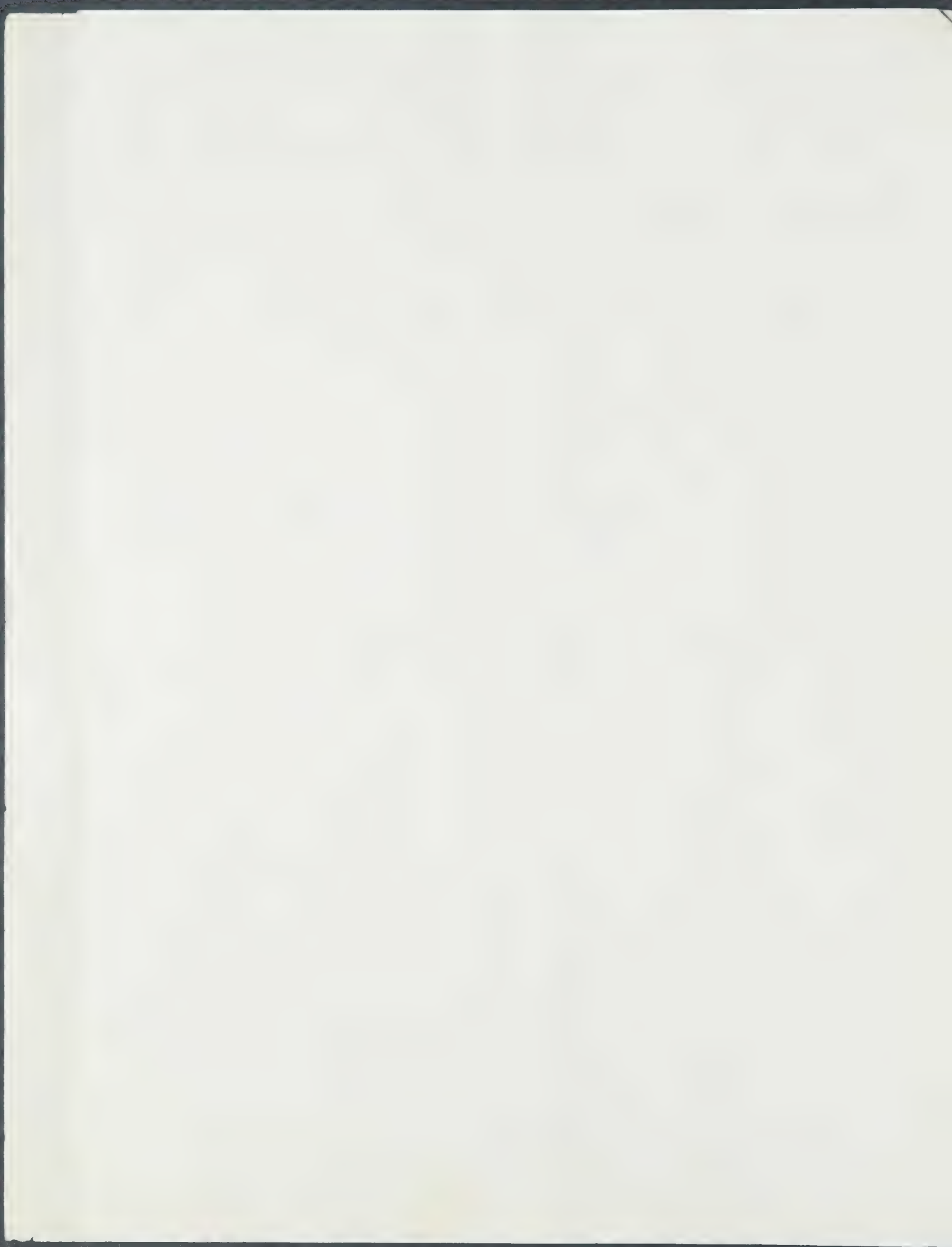
Sincerely,

Terna Darling

Mr & Mrs Kenneth Darling

Rte. 3, Box 101

Augusta, WI 54722



July 23, 1988  
Augusta, Wisconsin

Alfred Baden  
2969 N. Shepherd  
Milwaukee, Wisconsin

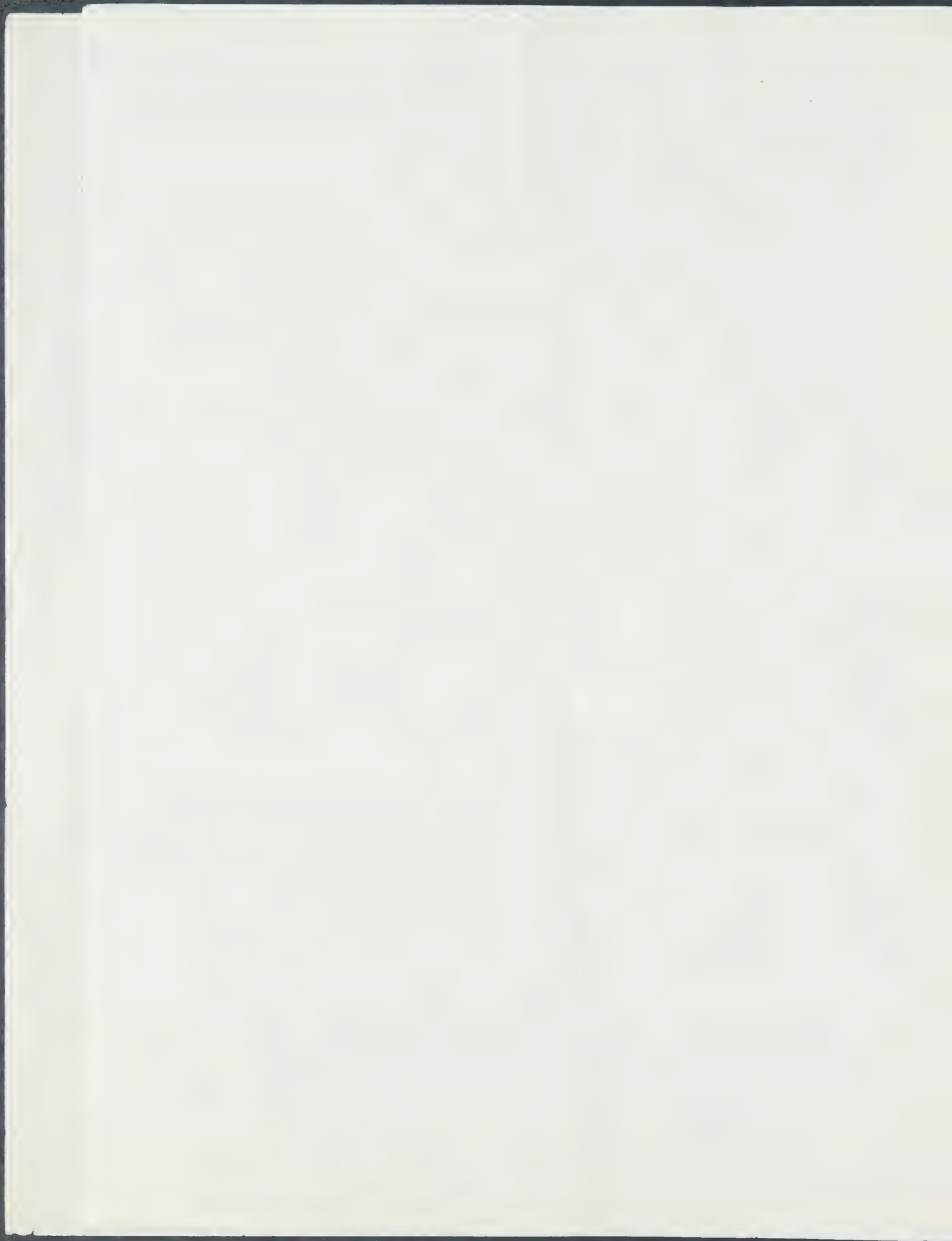
Dear Mr. Baden;

We have been advised to ask for your help concerning the appraisal and eventual disposal of a painting we have. The only information we have been able to glean is that it's an "Old Master" - which we were certain of to begin with. We would like to know which "Old Master" if possible - or School. We are sure there is a signature and possibly date, but it is very obscure. Can it not be brought to light?

I am sending you some pictures. They may help you to decide if you'd care to see the painting. We hope that you do! Thank you for your consideration.

Faithfully Yours  
Norma Darling  
Kenneth and Norma Darling  
Rt. 3 Box 101  
Augusta, Wisconsin

54737



Ministère de la Culture et de la Communication

Direction  
des Musées de France

Palais du Louvre  
75041 PARIS CEDEX 01  
Tél. : 260.39.26

Louvre. Peintures

4XII/88

Cher Monsieur,

Merci de votre gentil mot. J'y suis fort sensible, évidemment ! Et ~~vous~~<sup>m'</sup> empresse de vous envoyer ci-joint mon petit catalogue rembranesque. Pas assez luxueux : on refusa toute photo en couleurs, je sauvaï mon texte. Je serais heureux d'avoir votre avis sur mon hypothèse Renesse (qui est la <sup>m</sup> que — heureuse rencontre — celle de Simowski qui catalogue si bien tous vos beaux tableaux et me dit <sup>à raison</sup> que vous êtes le <sup>plus</sup> grand amateur de tx rembranesques au monde !).

Recevoir votre catalogue

m'instruira fort. Je  
me réjouis d'avance de  
le feuilleter.

Si vous êtes à Paris en  
juin, passez me voir très  
sûr. J'ai espoir de pouvoir vous  
montrer alors un fort beau Bramez.

Croyez à l'assurance  
de mes sentiments les  
plus admirativement  
distingués,

Wurca





UNIVERSITA DEGLI STUDI DI BOLOGNA  
DIPARTIMENTO DELLE ARTI VISIVE

40126 Bologna - Via Zamboni, 33 - Tel. (051) 24.32.60 - 24.30.88

BROGI

Bologna, 13.2.89

Dear Dr. Bader,

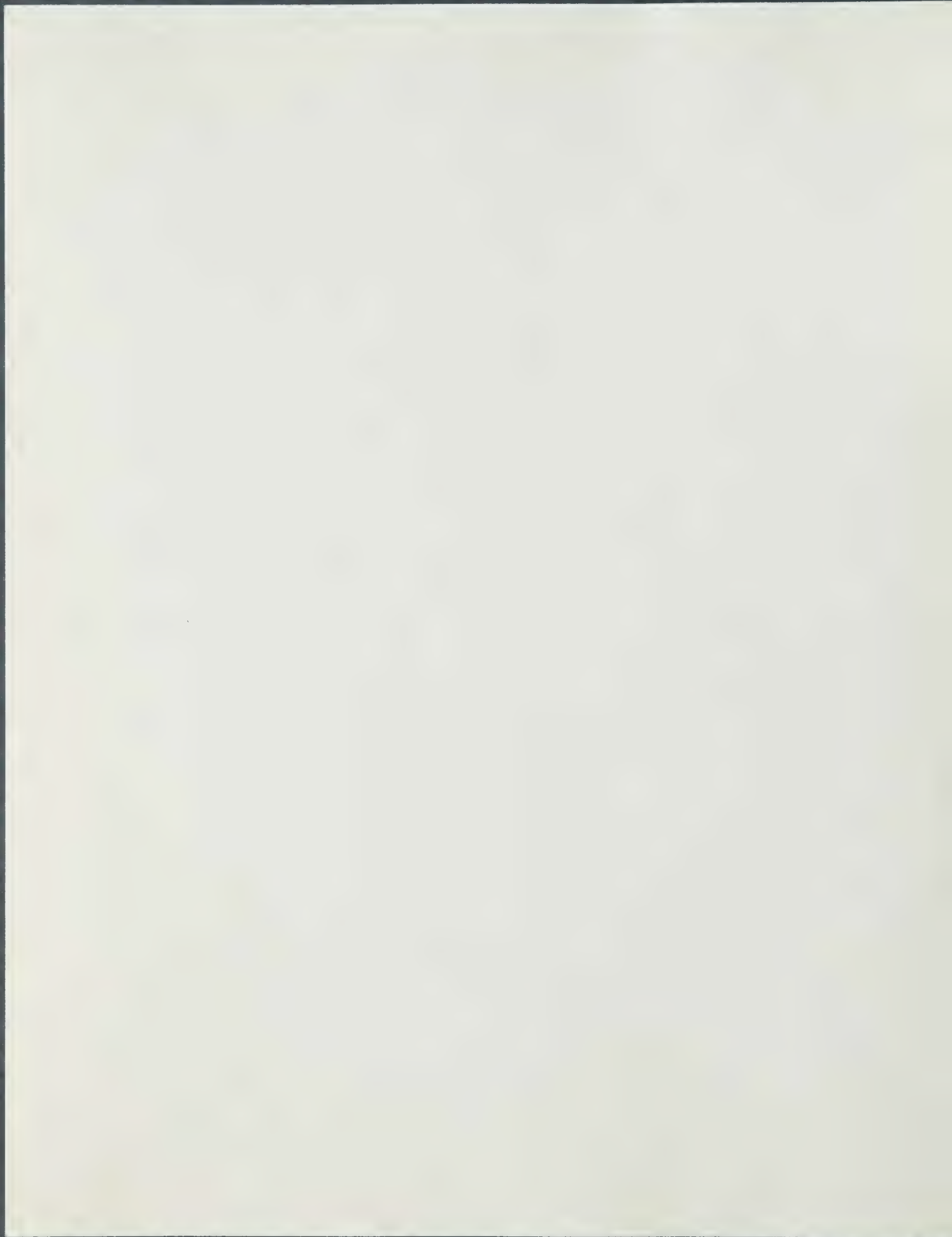
I'm a scholar working at the Dipartimento delle Arti Visive dell' Università di Bologna. I'm very interested to a painting kept in your collection and appeared, some time ago, at an exhibition organized by the Purdue University of West Lafayette, which sent to me kindly your address. I know this painting, a 'Landscape with Tobias and the Angel' attributed to Marco Ricci, just from a photograph of the Kunsthistorisches Institut in Florenz; since I'm sure this attribution is wrong and having some ideas about the possible author of this very beautiful painting, I should be happy to receive from you a good photograph for studying the problem, in order, if you agree, of a publication.

I am very sorry for my horrible english, hoping however it is comprehensible.

Yours Sincerely

(dr. Alessandro Brogi)

p.s. I've been not able to find in Italy the catalogue where your painting appears: can you send a photocopy of the concerning entry?



ANTIQUES

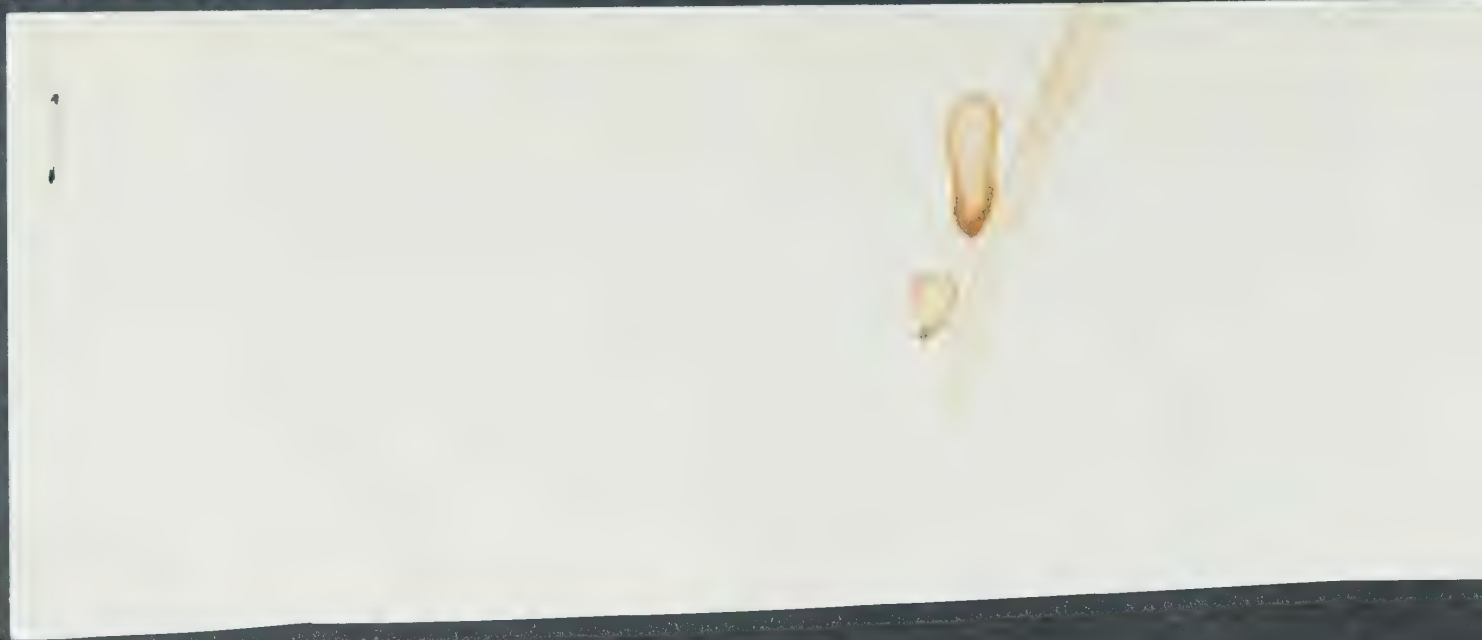
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47

# ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

February 20, 1989

Mr. Max Eis  
5401 Belgrave Place  
Oakland, California 94618

Dear Mr. Eis:

My old friend, Michael Hatcher, told me of your meeting him last week.

I am very interested in old master paintings and in Judaica, and so I telephoned you on Friday and had the pleasure of speaking with Mrs. Eis.

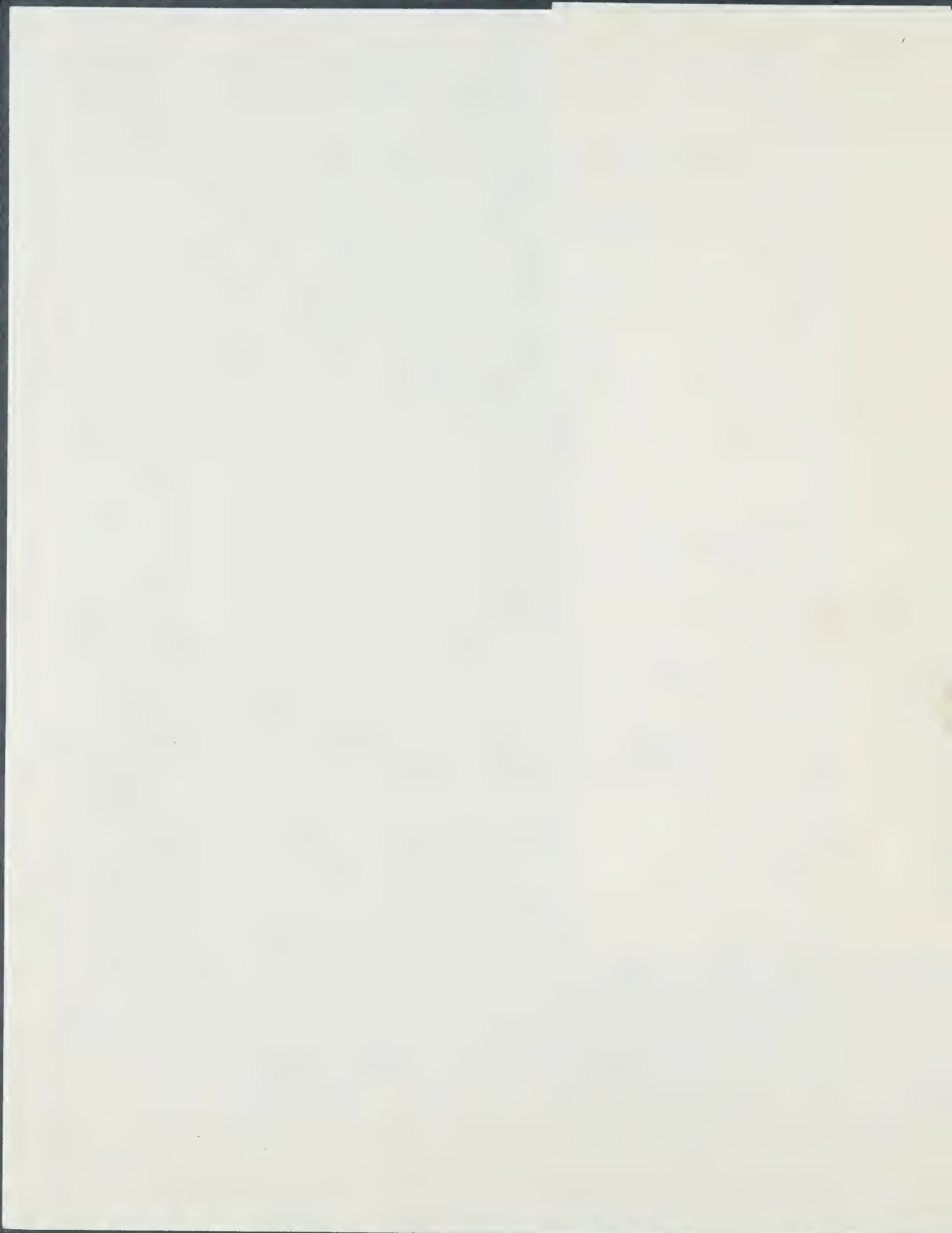
My wife and I plan to be in the San Francisco area on Friday, March 3rd, but the only time we would have to visit you would be late that Friday afternoon. Hence, I plan to telephone you to inquire whether such a visit would be convenient to you.

Best regards.

Sincerely,

Alfred Bader

AB:mmh



BRIDGESTONE  
MUSEUM  
OF ART

March 10, 1989

Dr. and Mrs. Alfred BADER  
2961 North Shepard Avenue Milwaukee  
Wisconsin 53211,  
U.S.A.


Dear Dr. and Mrs. Alfred BADER

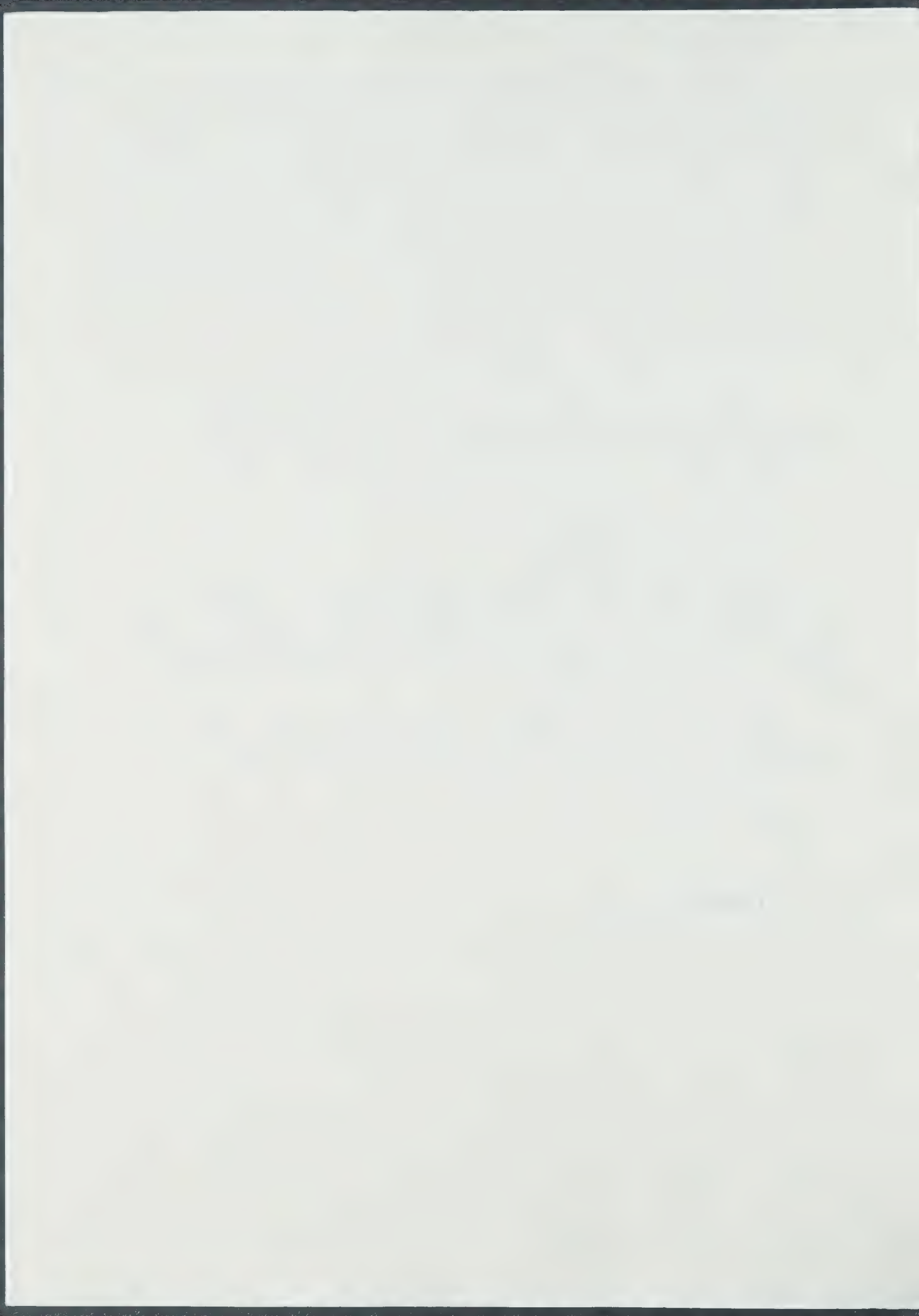
Since 1986 we have been studying the Denial of St. Peter(?) -- traditionally attributed to Rembrandt van Rijn -- which is in our collection. We will soon publish the results of this study in a special volume. To accompany a scholarly article which will appear in this volume, we would like to reproduce the following work from your collection:

Rembrandt van Rijn, A Man Wrighting under Candlelight

We would be much obliged if you could give us your permission to reproduce this work in our volume.

Faithfully Yours,

  
Tatsuji OHMORI  
Curator







Chemists Helping Chemists in Research and Industry

## aldrich chemical company, inc.

Dr. Alfred Bader  
Chairman

March 13, 1989

Dr. Alessandro Brogi  
Universita Delgi Studi di Bologna  
Dipartimento Delle Arti Visive  
Via Zamboni 33  
I40126 Bologna, Italy

Dear Dr. Brogi:

Thank you so much for your letter of February 13th regarding my painting of Tobias.

First of all, please don't worry about you English, which is far better than my Italian.

A photograph of the painting and its description in the Purdue University catalog is enclosed. The attribution to Marco Ricci came, very tentatively, from Prof. Dwight Miller who had only seen a photograph and who based it on similarities with a Ricci watercolor which was sold recently at auction in New York.

I am sending you a copy of the Purdue catalog, as well as another catalog written by my wife and me, under separate cover. However, I know from long experience that mails to Italy are very uncertain, and I do hope that you will receive both this letter and the catalogs.

Of course, I would very much appreciate knowing your thinking about the attribution. I must tell you that the story of Tobias is of special interest to me, and I have a good many illustrating this story. Perhaps some day a museum will ask me to do an exhibition devoted to Tobias paintings.

Next June, my wife and I plan to spend a weekend in Florence, as we do every year, visiting an old friend, the widow of Prof. Ulrich Middeldorf. I would love to meet you personally and am wondering whether we could persuade you to visit us in Florence or perhaps meet you in Bologna.

Best personal regards,

Alfred Bader  
AB:mmh  
Enclosures





Chemists Helping Chemists in Research and Industry

## aldrich chemical company, inc.

Dr. Alfred Bader  
Chairman

March 15, 1989

Dr. Tatsuji Ohmori  
Curator  
Bridgestone Museum of Art  
Ishibashi Foundation  
10-1 Kyobashi 1-chome, Chuo-ku  
Tokyo 104, Japan

Dear Dr. Ohmori:

In response to your kind letter of March 10th, I am happy to give you permission to reproduce our Man Writing by Candlelight, which is No. C18 in Volume 1 of the Rembrandt Research Project.

I would very much appreciate receiving a copy of your paper when it appears.

As my painting was recently in Japan, I presume that you have a good photograph.

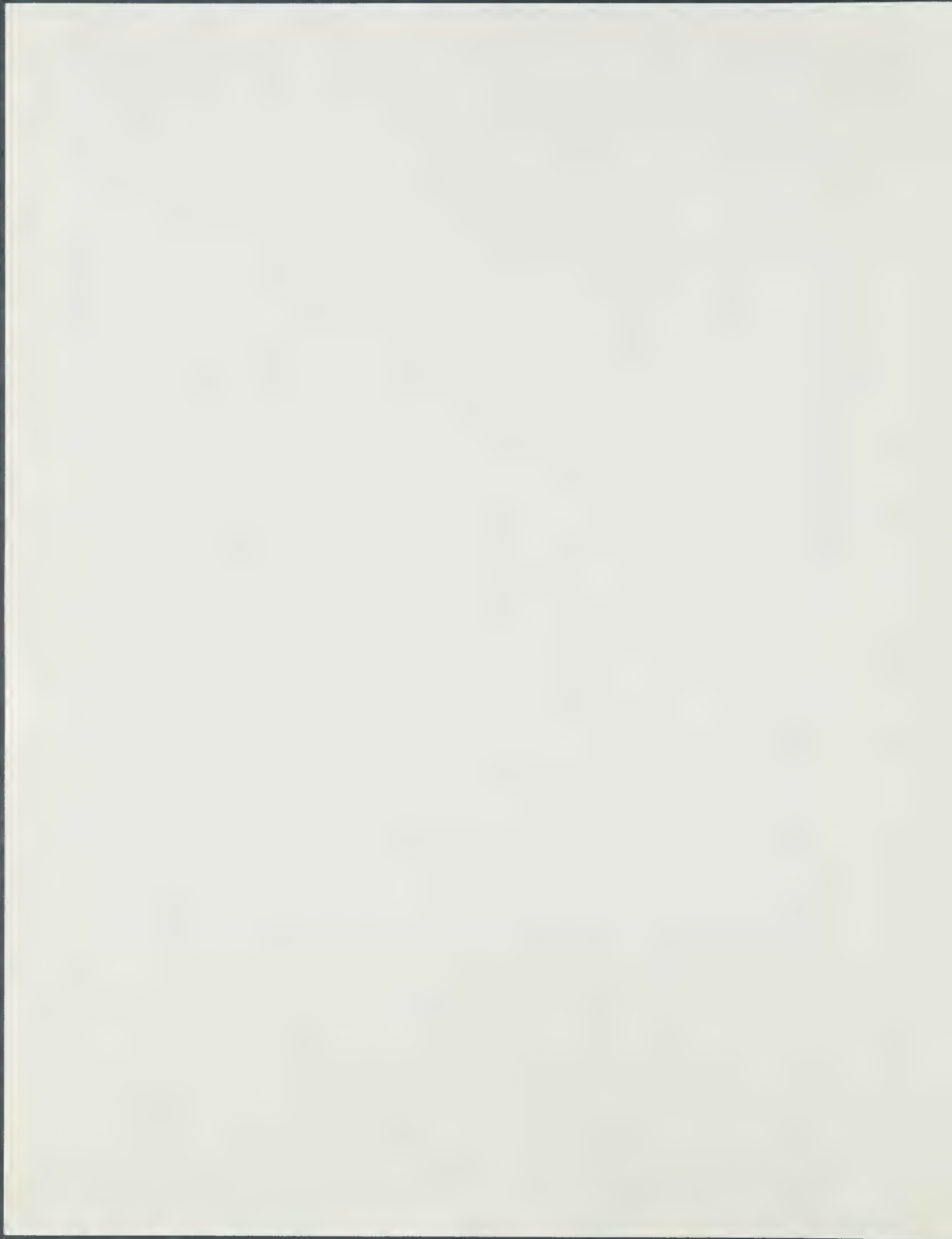
I have discussed my painting with a number of competent art historians, all of whom have agreed that your painting, as well as mine and that wonderful Flight to Egypt in Tours, Rembrandt Research Project No. C5, are by the same hand. The Rembrandt Research Project's suggestion that all three are early works by Dou is not accepted by the ablest Dou scholars I know.

Incidentally, my painting is discussed in some detail in the catalogs "The Detective's Eye: Investigating the Old Masters" and "Pictures from the Age of Rembrandt," described on the enclosed. Should these not be in your library, you can easily obtain them through Aldrich Japan.

All good wishes.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosure





*Chemists Helping Chemists in Research and Industry*

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

April 27, 1989

Dr. Alessandro Brogi  
Università Degli Studi Di Bologna  
Dipartimento Delle Arti Visive  
Via Zamboni 33  
I40126 Bologna, Italy

Dear Dr. Brogi:

I am happy to have your letter of April 10, received today. Mail to and from Italy can be really slow, and I hope that you will have received the two catalogs which I sent you. Just in case you have not, I will bring further copies with me to Italy.

Our plans now call for our arriving in Florence on the overnight train from Germany, on Saturday morning, June 10, and to stay until early morning of Tuesday, June 13. We will be staying with our old friend, Mrs. Ulrich Middeldorf, who lives just a stone's throw from the river, not at all far from the railway station, at Via dei Serragli 7. Her telephone number is 55 29 13 85.

We would love to be able to meet you in Florence, but it that should not be possible, there is a chance that we will be visiting the chemistry department of the University of Bologna on Tuesday, June 13. Of that, however, I am not certain.

Best personal regards.

Sincerely,

Alfred Bader  
AB:mmh



UNIVERSITÀ DEGLI STUDI DI BOLOGNA  
DIPARTIMENTO DELLE ARTI VISIVE

40126 Bologna - Via Zamboni, 33 - Tel. (051) 24.32.60 - 24.30.88

Bologna, 10.4.89

Dear Dr. Bader,

first of all, thank you for the beautiful photo and for your kind answer. I'm happy learning you have sent a copy of the Purdue Catalogue and one of that written by you, which are not yet arrived.

When my opinion about the attribution of your painting will be more certain, I will write you again. Now I can say you that I'm thinking to a french painter (not italian) active in Rome during the first half of Seventeenth Century, which recently I found often on my way studing bolognese painters of the Carracci circle, and whose catalogue I hope to increase (is it correct?) with some new works.

Anyway, if your week-end in Florence will be confirmed let me know the exact date, so that we can meet there or in Bologna.

Ancora mille grazie di tutto e a presto

A handwritten signature in cursive script, appearing to read 'Alessandro Brogi'.

(Alessandro Brogi)



Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

May 12, 1989

303 492 8420  
6533

Prof. Cort Pierpont  
Department of Chemistry  
University of Colorado  
Boulder, Colorado 80302

Dear Prof. Pierpont:

Thank you so much for sending me the frame, which arrived safely.

I am just on my way to Europe and will return at the end of July.  
Please don't mind if I don't contact you until then to discuss what kind  
of work of art you might like in exchange.

Many thanks for your thoughtfulness.

Sincerely,

Alfred Bader

AB:mmh

*Send landscape*







*Chemists Helping Chemists in Research and Industry*

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

Dr. Alfred Bader  
Chairman

August 7, 1989

Prof. Cort Pierpont  
Department of Chemistry  
University of Colorado  
Boulder, Colorado 80302

Dear Cort:

As promised, I am sending you today, by UPS, a small American impressionist painting by Franz Biberstein, as a small thank you for the frame which you sent me.

Franz Biberstein was born in Switzerland, died in Milwaukee, and did some really fine impressionist works in Switzerland, Canada and the United States.

I do hope that this sketch will give you pleasure.

Best personal regards,

Alfred Bader

AB:mmh

Enclosure

