

Alfred Baker

art Related Correspondence

5

1983-1995

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	S169
BOX	8
PAGE	13 (1/2)







500
DANMARK

Kæm

M. August Bader

2861 North Shepard Av.

Milwaukee, Wisconsin

53211 55

U.S.A

188/43

NORDSØMUSEET, DK-9850 Hirtshals

Makrel - Scomber scombrus - Mackerel - Makrele

Lieber Hr. M. Bader,
ich bin an die Nordsee verpflichtet,
da ich im Mai in Wien immer
ein Rezidiv bekommen habe und
sich Ihnen von hier herrliche Briefe
Ihre Vorträge sind für den heutigen
Bildschmieds von großem Wert.
Ich freue mich auf Ihren Besuch
im Juni in Wien.

Ihr Peter Schuster

Printed in Denmark
Hirtshals Bogryk/Offset A/S



LAWRENCE STEIGRAD FINE ARTS, INC.

We are pleased to announce
the new location of

LAWRENCE STEIGRAD FINE ARTS, INC.

at

42 East 76th Street
New York, New York 10021

Sybrand van Beest

(The Hague circa 1610 - Amsterdam 1674)
A Marketplace in Winter (detail)

Signed and dated 1653

Oil on panel

26¼ x 38½ inches 66.7 x 97.8 cm.

Old Master Paintings
By Appointment

Tel: (212) 517-3643
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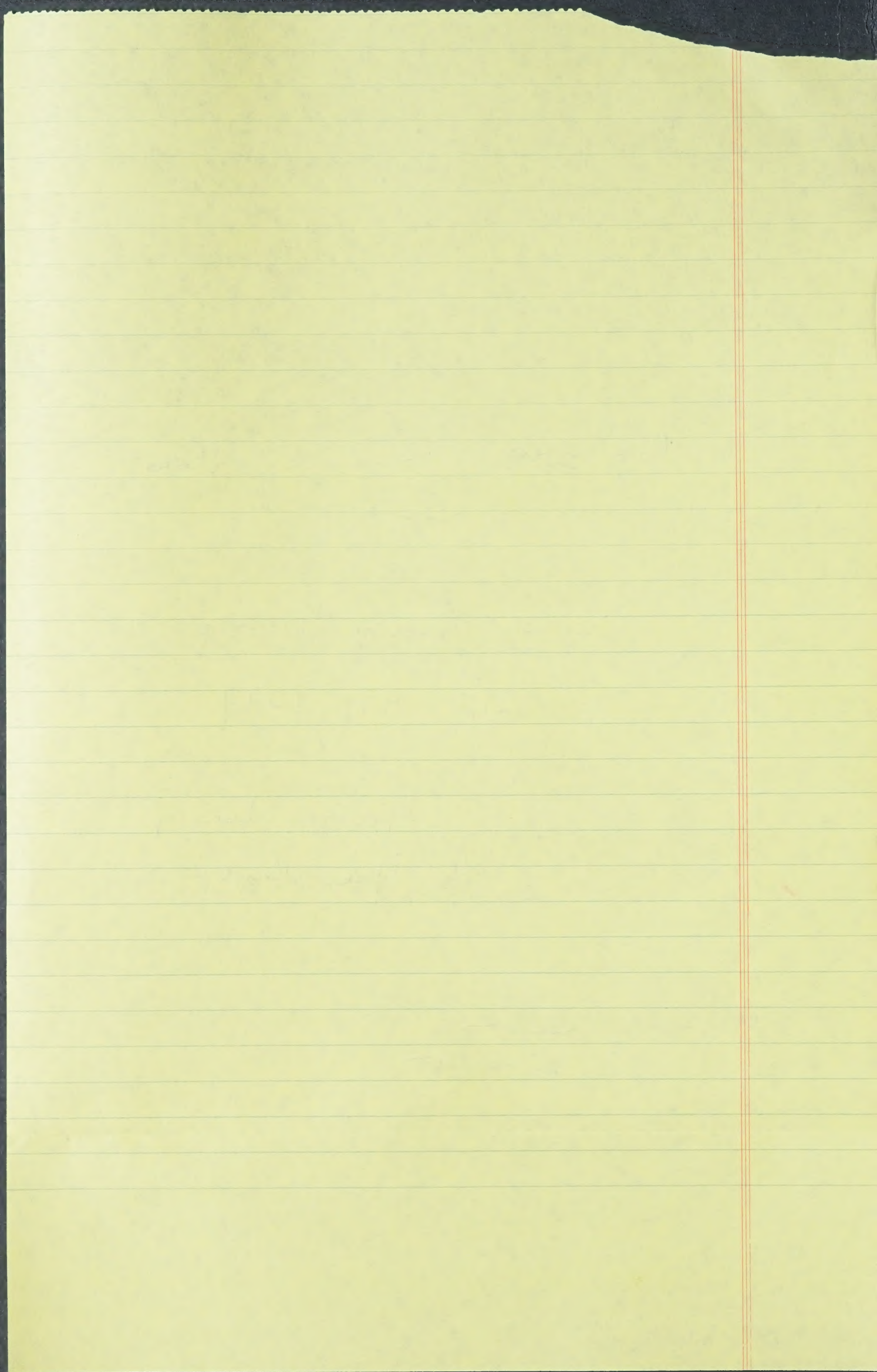
104 559 Steichen photo
April 7

Swan Auction Gallery

212 979 1017

George Lowry
Mrs. Dale Kaplan

~~head~~
~~air tickets~~

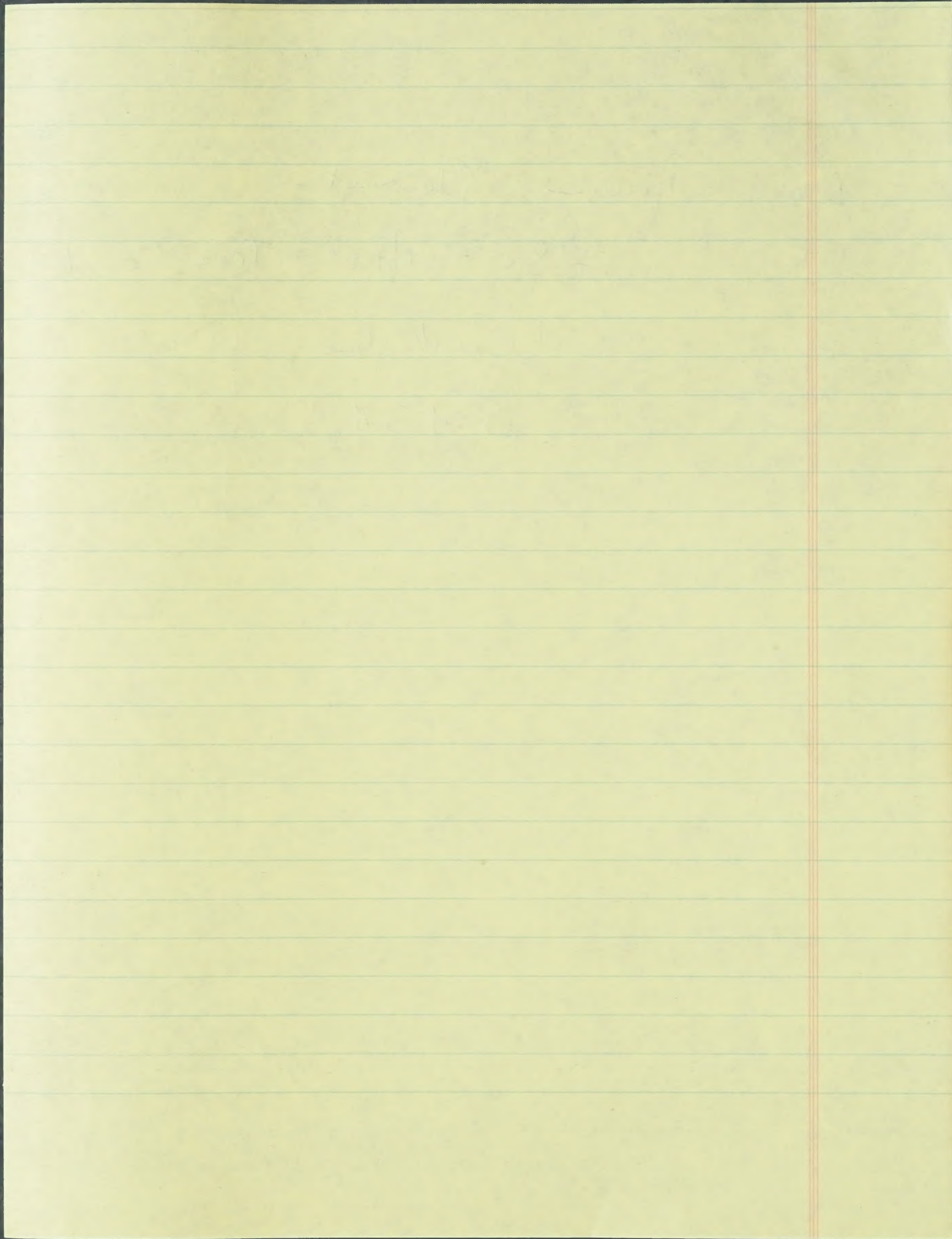


Mrs. Diane Stewart

2803 Apple Tree Court

Waukesha, Wi.

53188





We take pleasure in informing you that we have moved our gallery from Aerdenhout to the heart of Amsterdam.

Our new address is:

Keizersgracht 241
1016 EA Amsterdam
Holland

Tel: (0)20-638 9093
Fax: (0)20-638 9102

You are most cordially invited to visit us and view our collection at the new premises.

Cornelis de Heem
(Leiden 1631 - 1695 Antwerp)

A Still Life of Grapes, Cherries, Peaches, Figs, a Pomegranate and a Corn Cob, attended by Butterflies and a Snail, all hanging from a Nail tied with a blue Ribbon on panel: 54,4 x 41,2 cm.
signed and dated "C. de Heem f 1656"

*merry christmas
and our best wishes for
the new year*

René Schreuder B.V.
Keizersgracht 241
1016 EA Amsterdam

Mary Ann Scott
1221 South Oakcrest Road
Arlington, Virginia 22202 U.S.A.

Telephone 703 / 521-8308

April 26, 1983

Dr. Alfred R. Bader
Aldrich Chemical Company, Inc.
P. O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader:

Thank you for your nice letter of April 19th. You are kind to elevate my academic position--in reality my Ph.D. will be granted this December or next June, but thank you for the lift.

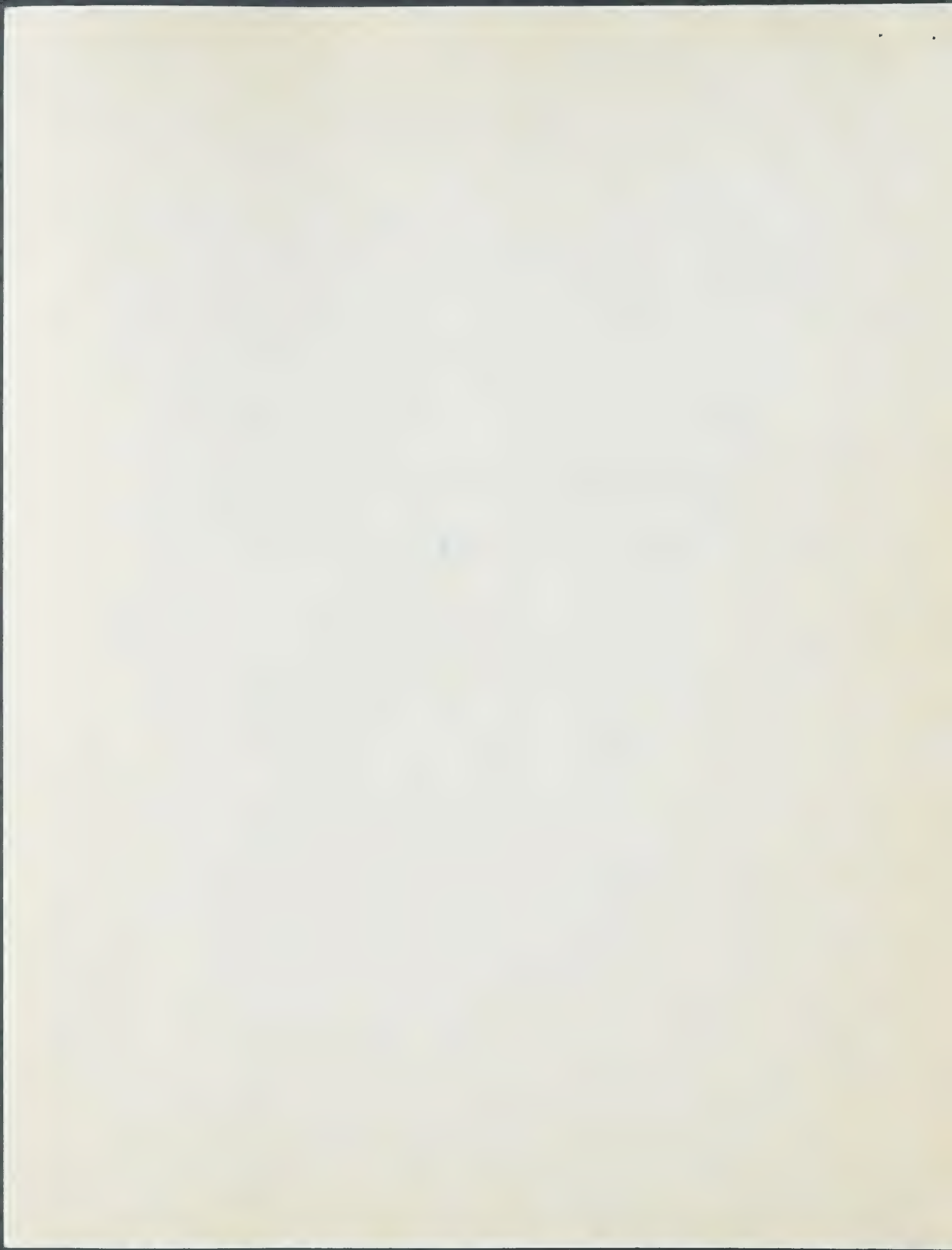
Yes, indeed, I would like to have a transparency of your Alchemist which can join the handful of other color images that we hope to include in a special volume on Bega to publish the catalogues raisonnés of paintings and drawings. You are generous to offer it.

Bega had more than his share of "blue Mondays," but I agree with you that ^{the} painting you mentioned is a copy. The original was on the Vienna art market in 1971.

Thank you for inviting me to see your Dutch collection. I would like to do that sometime.

Very truly yours,

Mary Ann Scott



April 19, 1983

Dr. Mary Ann Scott
1221 South Oakcrest Road
Arlington, Virginia 22202

Dear Dr. Scott:

Thank you for your kind letter of April 6.

Please indicate that my alchemical painting is in the collection of Dr. Alfred Bader. Would a color transparency be useful to you?

Last week, I visited the Haarlem Exhibition at Rutgers and looked carefully at the painting there attributed to Bega. Have you seen it? To me, it looks quite wooden and like an old copy. But perhaps Bega just had a blue Monday.

It would be so nice if you could visit us at your convenience. I don't have any other Bega's but well over 100 other Dutch 17th century paintings.

Best regards,

Alfred Bader

AB:mmh





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 14, 1986

Dr. Martin Storto
Blankenburger Weg 19
D2000 Hamburg 61, West Germany

Dear Martin,

As you will see from the enclosed, we are sending four (4) paintings to you this week. They are as follows:

- (1) A small oil painting, a flower still life by the modern English artist Kenneth Garwood. This is a wedding gift for your son.
- (2) That charming portrait, probably English circa 1850.
- (3) The oil painting by the French impressionist L. L'Hermitte, signed and dated 1901. I believe that this painting was exhibited in the Paris Salon of 1901, there called *Dernier Rayons*.
- (4) The Munich school painting which we discussed. Please keep this painting until I see you next summer and we can discuss it then.

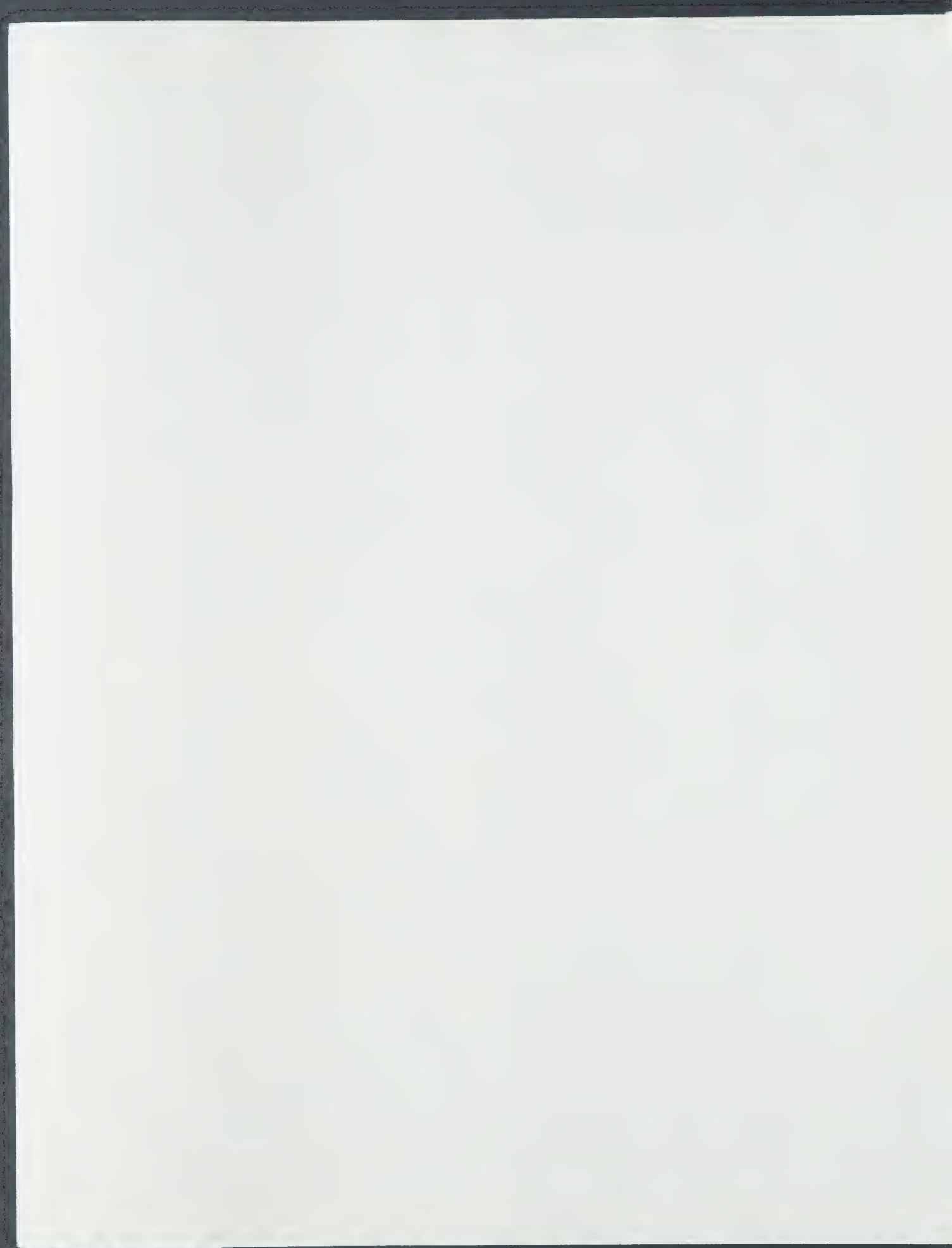
Fond regards from house to house.

Sincerely,

Alfred Bader

AB:mmh

Enclosures





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 12, 1987

Dr. S. Segal
Prinsengracht 851
1017 KB Amsterdam
The Netherlands

Dear Dr. Segal:

Thank you so much for your thoughtful letter of June 18th. We have just returned from a long trip to Europe, hence my delay in thanking you.

You look at paintings as a botanist, I, as a chemist. I have carefully looked at my flower painting on stone and am totally convinced that it is not 19th century, rather, early 17th century. It was recently cleaned by a very competent restorer who took off a later Daniel Seghers signature, and my restorer is also certain that it is an early painting.

Artists working in Italy often did work on slate, and while I am certain that my painting is on a white stone which I took to be marble, it might well be a stone different from marble.

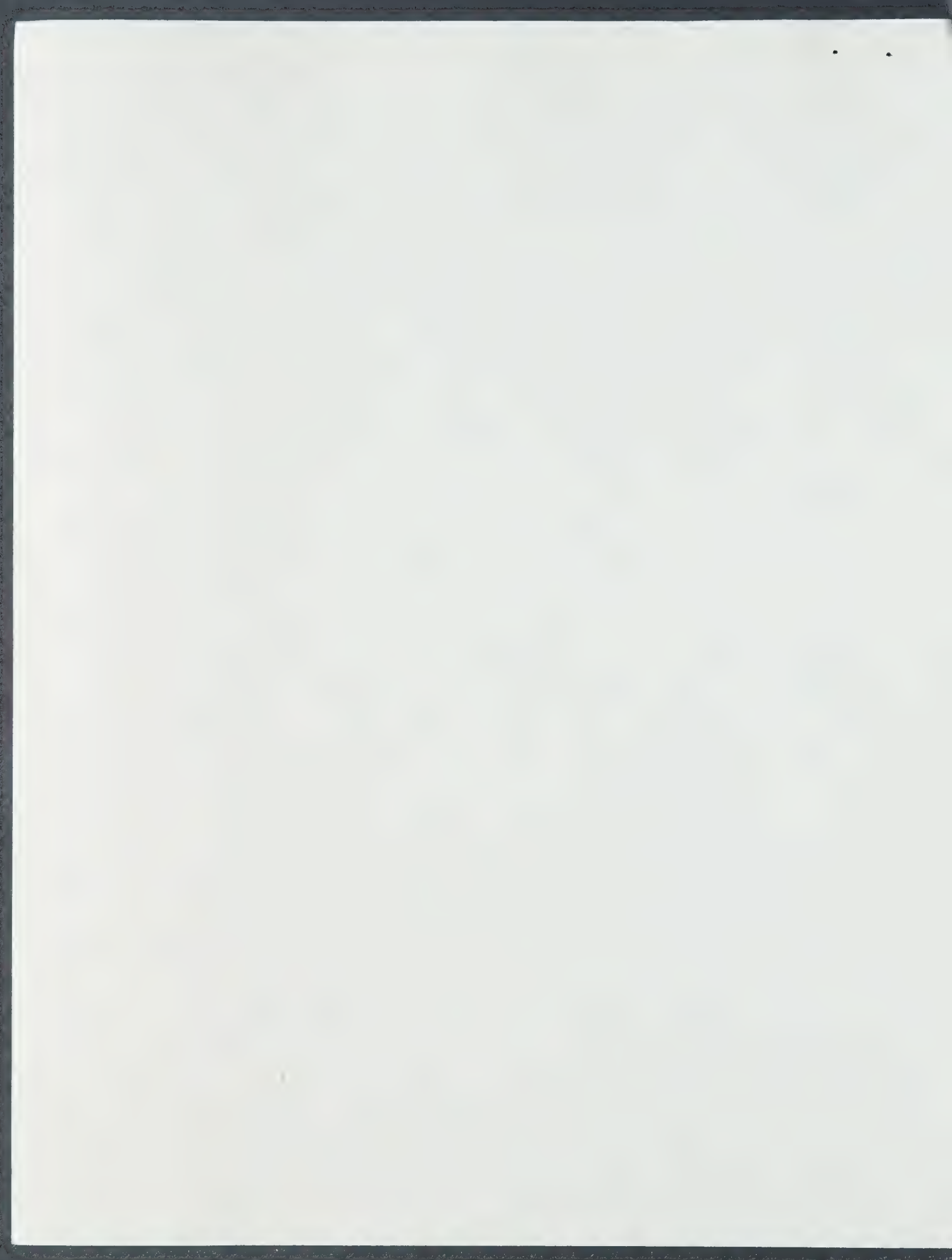
Thank you for your lead to Andries Daniels, which I will follow up.

As a small thank you, I enclose a catalog describing a few of my 17th century paintings.

Best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosure





Dr S. Segal
Prinsengracht 851
1017 KB Amsterdam
Tel. (020) 23 87 48

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

18 June 1987

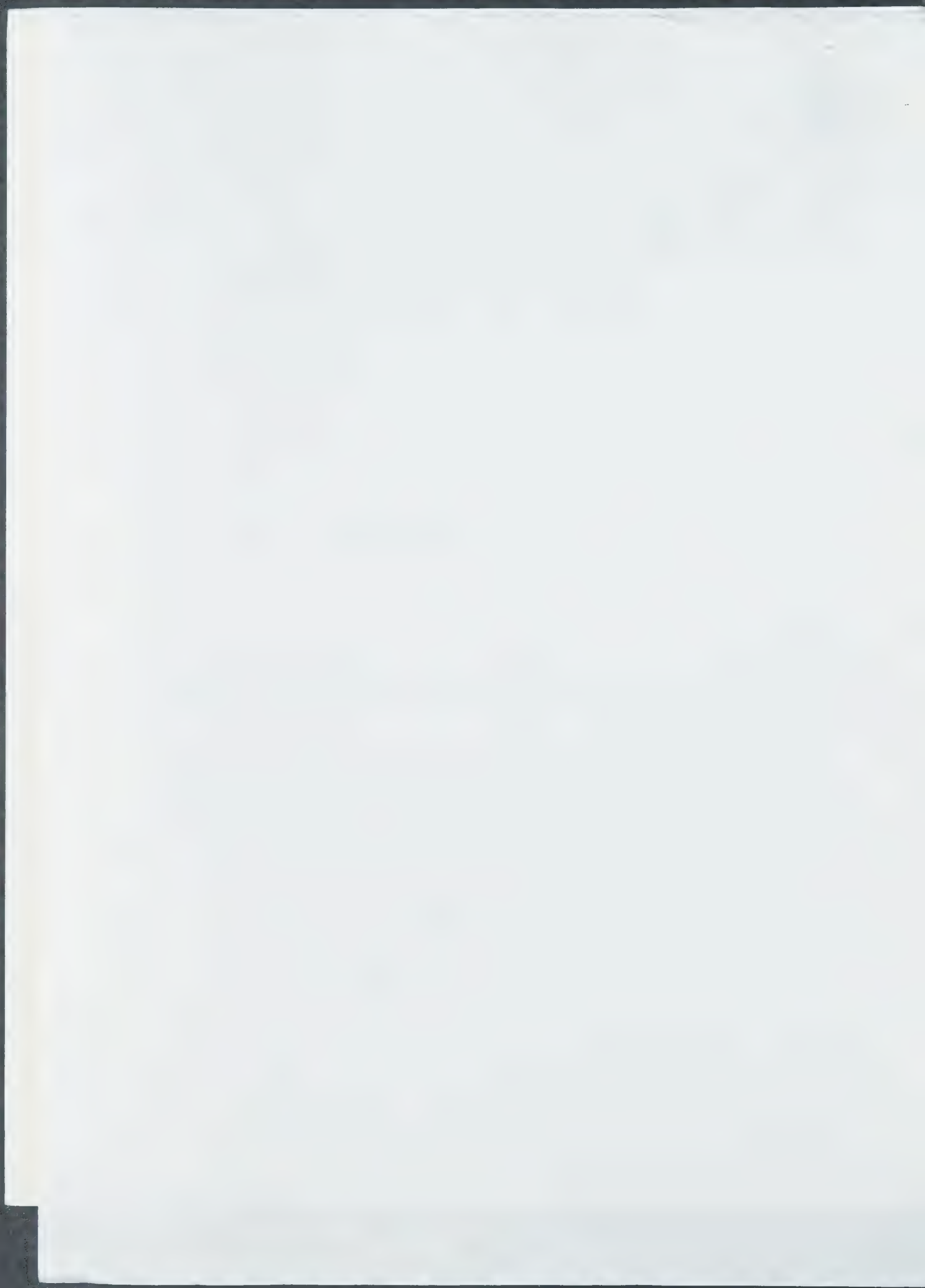
Dear Dr. Bader,

I apologize for my late answer to your letter of 22th February, according the flower wreath painted on marble. My delay is partly due to moving and family circumstances.

I know only of paintings on marble by late eighteenth and nineteenth flower painters, like Gerard van Spaendonck, Jan Frans van Dael, etc. I guess that the painting is 19th century, after a 17th century example. It resembles the style of the Antwerp flower painter Andries Daniels, from about 1620.

Yours sincerely,

S. Segal



Dr. Alfred Bader
Chairman



November 25, 1987

The Right Honorable the Countess Spencer
Althorp

Dear Madam:

I wrote to you last March, and wonder whether you received our letter,
copy enclosed.

Since then, we have acquired a third painting from your collection, a fine
little landscape by Adam Pynacker, and I enclose descriptions of all three
paintings, from the catalogue of your collection. Also, I enclose a
catalogue of an exhibition of some of my paintings, that was held at my
alma mater, Queen's University, in Canada, where most of my paintings will
ultimately be. My collecting philosophy--if you can call it that--is
given in the preface on pages VIII and IX.

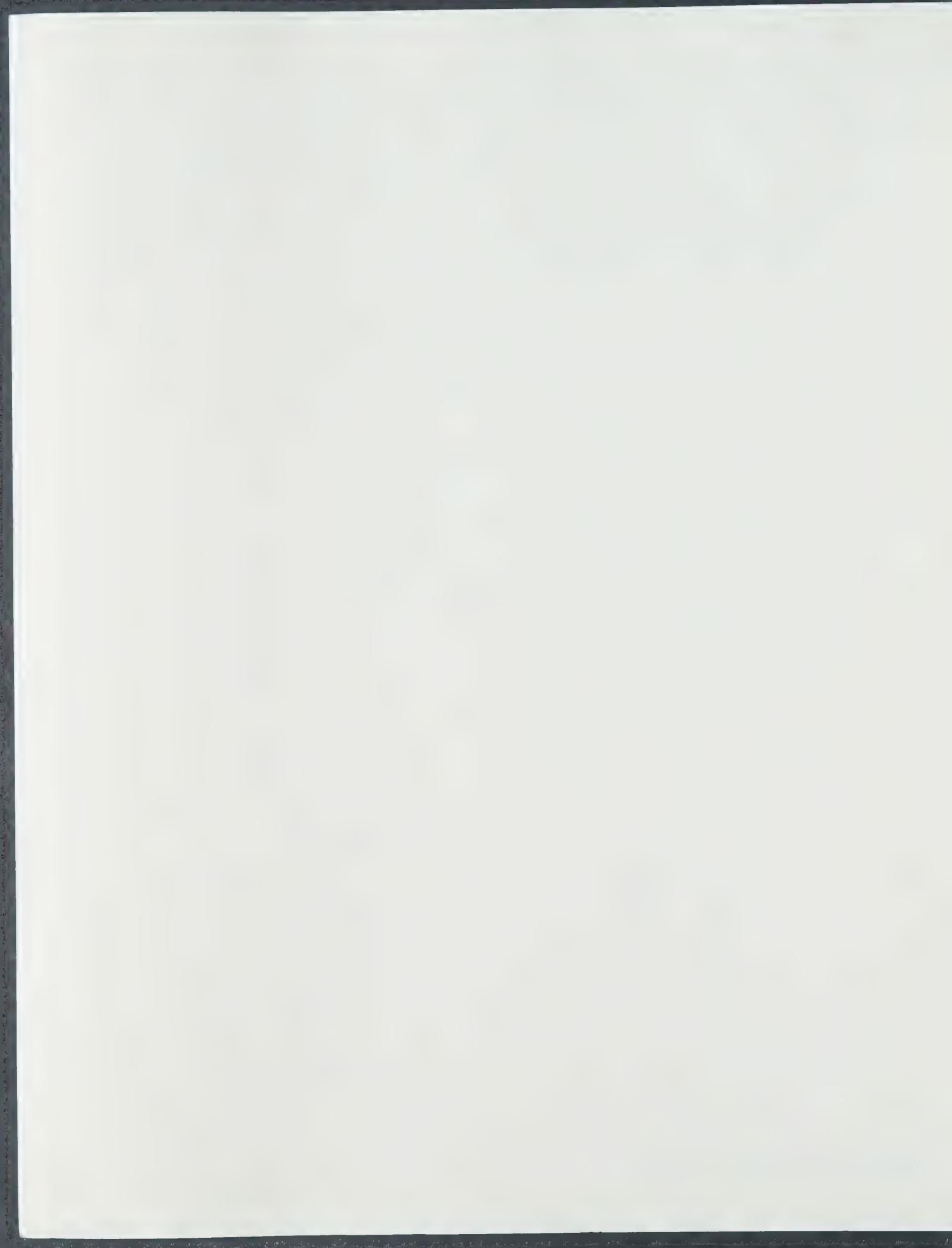
We would love to meet you personally, and as we will be in England through-
out December, could visit you at your convenience. If such a visit would
suit you, please let us know. Our English home is at 52 Wickham Avenue,
Bexhill-on-Sea TN39 3ER.

Sincerely yours,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH

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



Dr. Alfred Bader
Chairman



February 13, 1989

Mr. E. J. Salcines
100 Ashley Drive South
Tampa, Florida 33601

Dear Mr. Salcines,

We so enjoyed your great personal kindness during our visit to Tampa. I don't think that the city can have a better guide, and you will have realized how very interested we were in Tampa's Spanish roots.

We do hope that your travels will bring to Milwaukee one of these days, so that we can reciprocate your hospitality. We have nothing like your old city, but still we would like to show you a bit of Milwaukee and also our collection of paintings.

Many thanks and best personal regards.

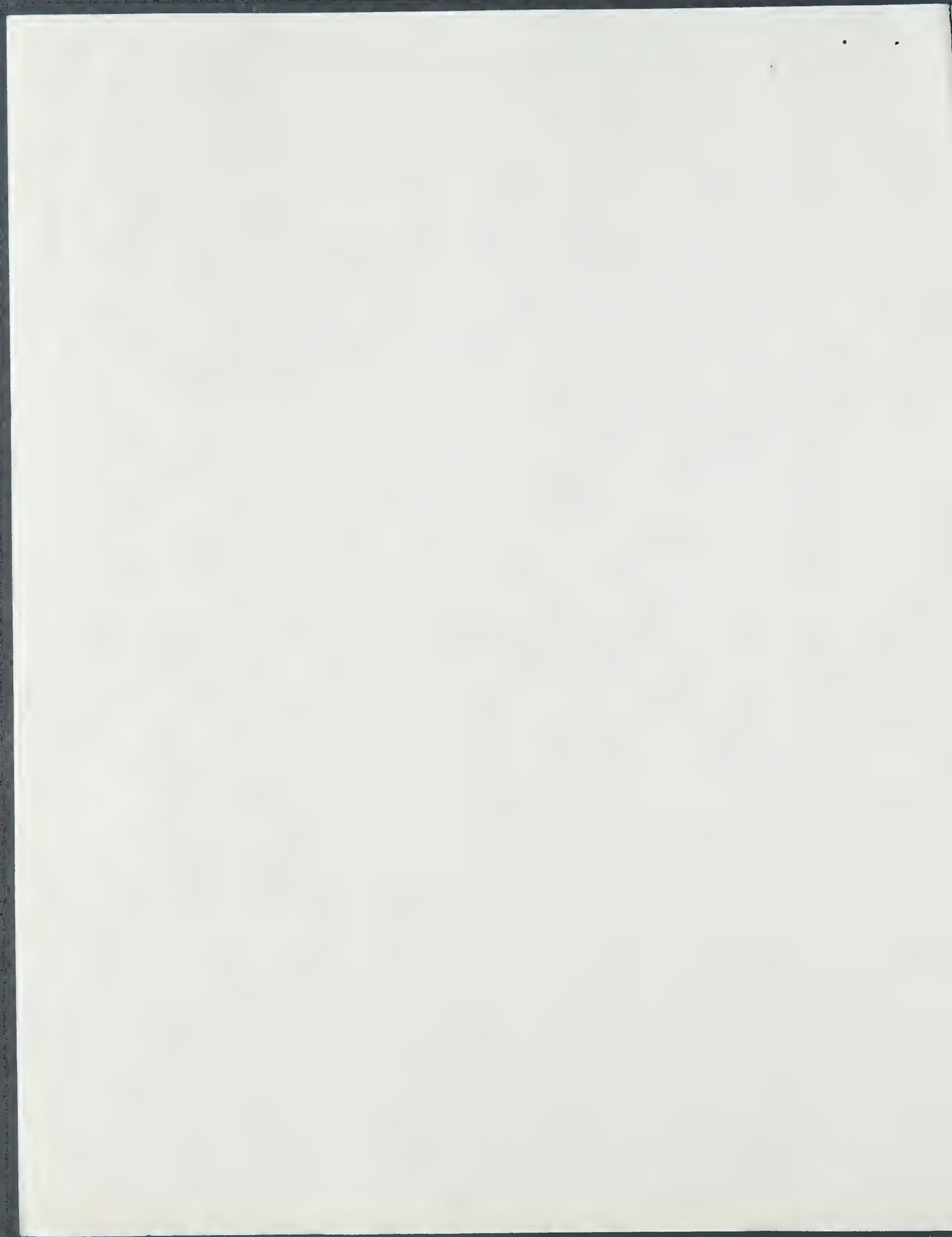
Sincerely,

Alfred Bader

AB:mmh

SIGMA-ALDRICH

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



USF

THE DEPARTMENT OF CHEMISTRY

presents

Dr. Alfred Bader
Chairman, Sigma-Aldrich Corporation

Adventures of a Chemist-Collector

January 26, 1989

Tampa Palms Golf and Country Club

72523
78
21st
FJ SALGINES
WHITE
1 AM



Program

Social Time	6:00 PM
Welcome - Dr. Schneller.....	6:40 PM
Dinner.....	6:45 PM
Introduction of Dr. Bader - Dean Mandell.....	7:45 PM
Presentation - Dr. Bader.....	7:50 PM
<i>Adventures of a Chemist-Collector</i>	
Closing - Dr. Schneller.....	8:45 PM

The Department of Chemistry at USF appreciates the assistance of the Development Office of the College of Natural Sciences and Ms. Alessandrini for seeing that this special occasion could take place.

STROH

August 30, 1989

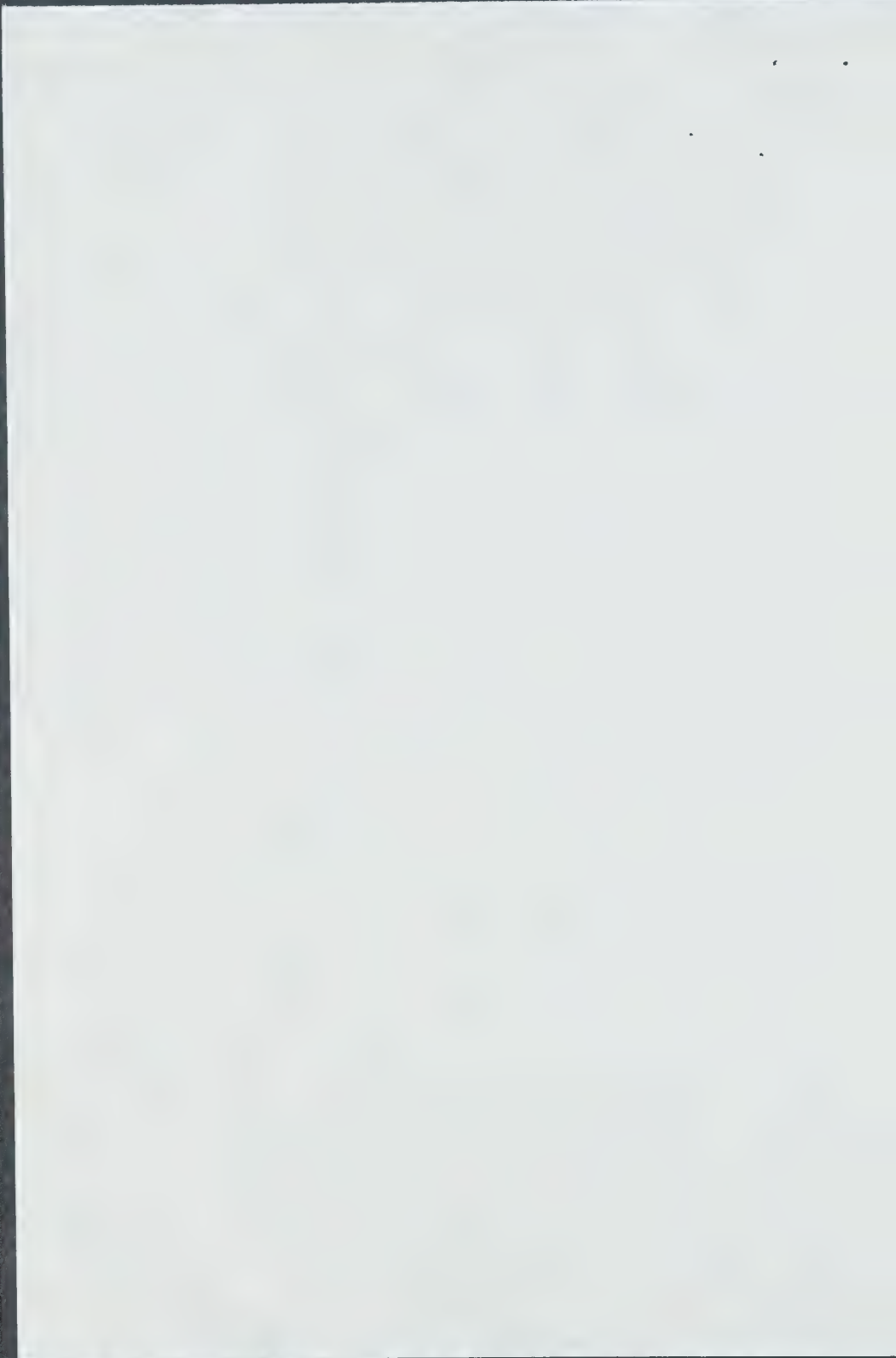
Dear Dr. Bader,

My heart is warmed by your kind and timely response to my recent letter about dear old Hannah.

I knew from her appearance on your *Aldrichemica Acta* cover that she was indeed the daughter of Phanael.

I had never previously considered that Anna's name is exactly the same Hebrew name as Hannah who was mother to Samuel.

It is good sometimes to consider what glorious eternal blessings our God has prepared for us in heaven who name the holy name of Jesus Christ as our Lord and savior! The Hannahs will be there, Noah and Adam and Moses and all the saints, but especially precious is that the Lamb is the light thereof, and that we will know him, that we shall be like him, for we shall see him as he is.



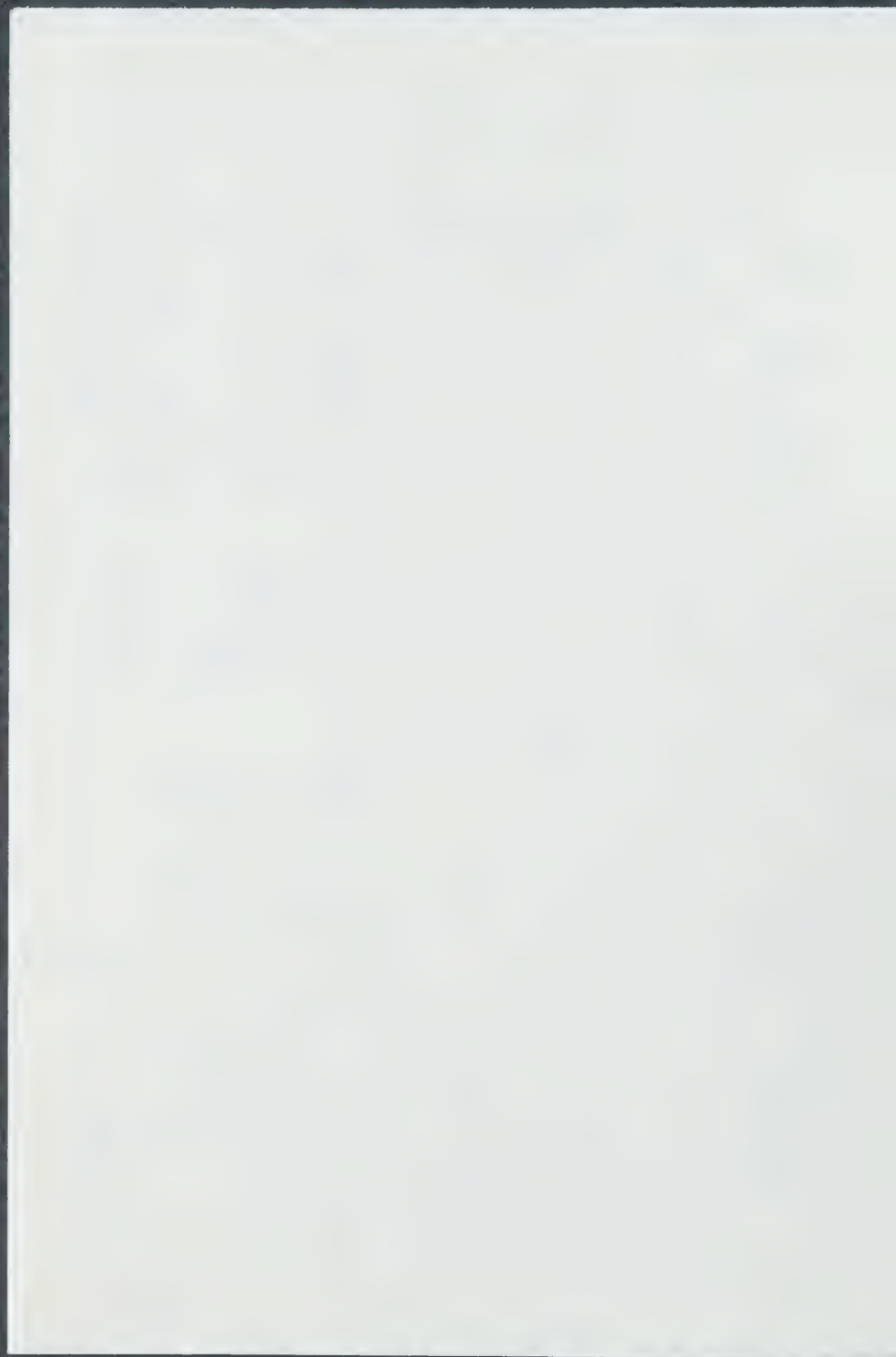
On a tangent matter, it disturbs me that some Bible commentators say that Anna's age was only 84 years; it is clear to me that her age is carefully explained in Luke 2:36-37 to be 91 years more than her age at the time of her marriage.

Again, thank you for your kind reply to my rather bumbling question.

Sincerely,
Steve Stroh

P.S. - In my work as a Pesticide Formulations analyst, I got some BF_3 -methanol complex several months back (13,482-1, Lot# CV 02307CV) for the purpose of changing chlorphenoxy acid compounds to the corresponding methyl esters; in every case so far the overall efficiency of conversion and recovery has been essentially 100%, with ZERO observed byproduct.

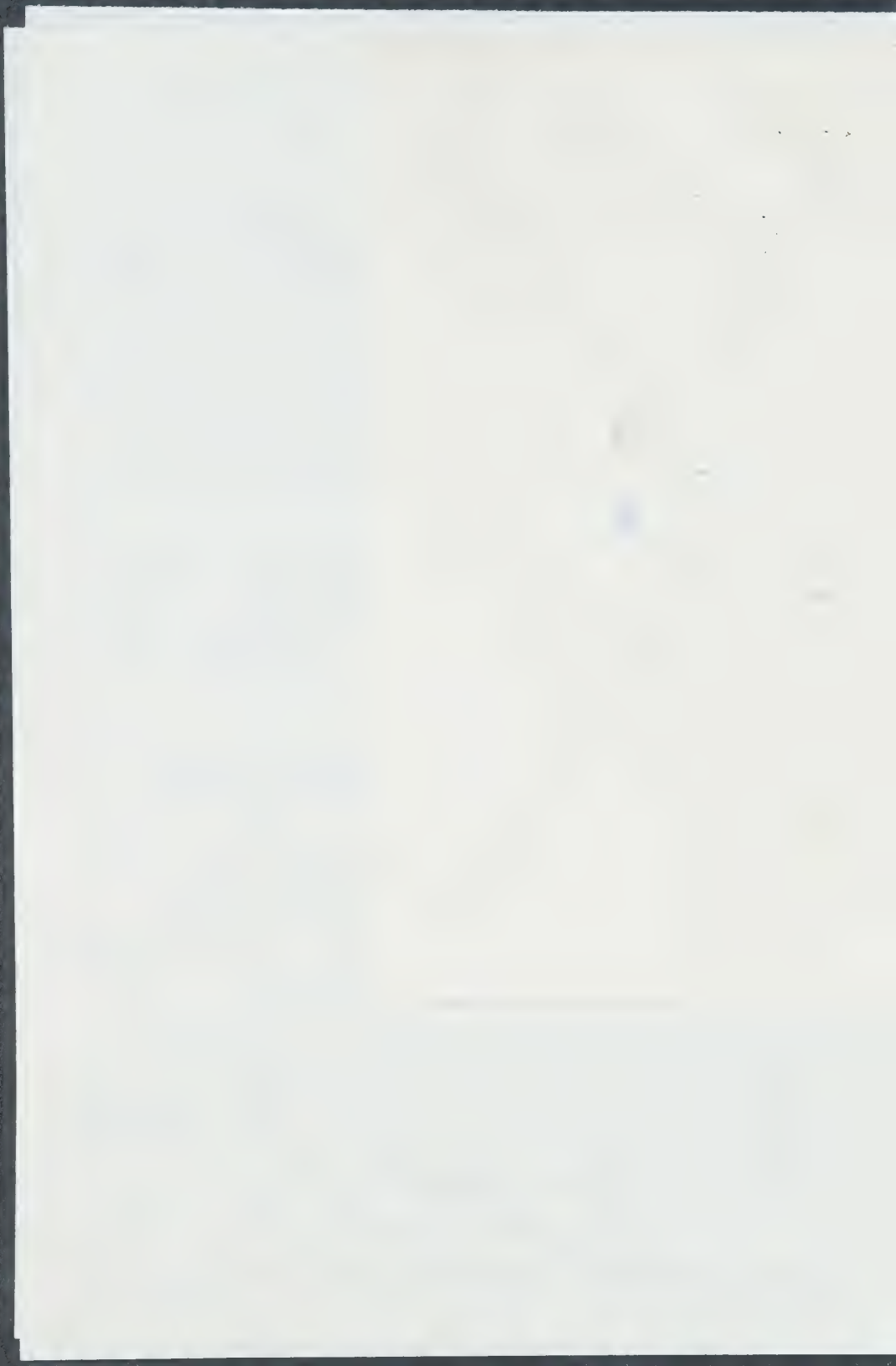
I am very glad to abandon the horrible diazo methane generation process!
Steve



Stewart Strick
502 E 1st Ave
Indianola
Iowa 50125



Alfred Bader
Aldrich Chemical Co.
Box 355
Milwaukee, Wisconsin 53201





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 24, 1989

Dr. Steven Stroh
502 East First Avenue
Indianola, Iowa 50125

Dear Dr. Stroh:

Thank you for your letter of August 16th regarding Hannah, the mother of Samuel, and Anna, of Luke 2.

Anna, who lived at the time of Jesus, was a Jewess who spoke either Hebrew or the Hebrew dialect, Aramaic. In both Hebrew and Aramaic, the name is Hannah, but this has been mistranslated, in many translations of the New Testament, to Anna.

That this is a mistranslation and that her name really was Hannah is recognized by scholars familiar with the subject.

The ablest Rembrandt scholar, who is also a specialist in the Bible, is a Lutheran minister, Christian Tümpel, now professor of art history at the University Nijmegen. I enclose Xerox copy taken from his recent book on Rembrandt.

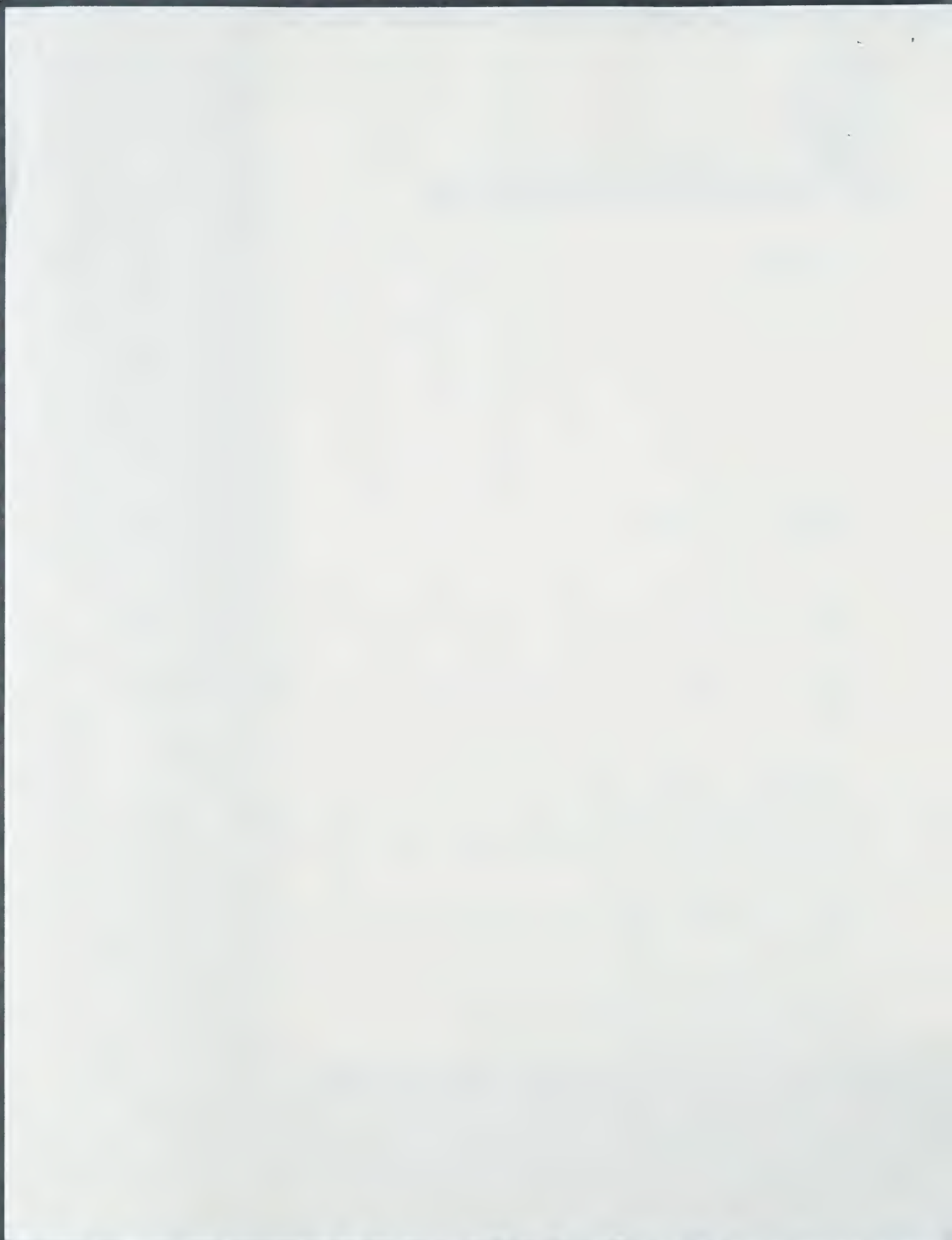
The greatest Rembrandt scholar of our time was the late Prof. Horst Gerson, and I enclose Xerox copy of his description on the painting in Amsterdam.

You will note that both refer to the painting of Rembrandt's mother as Hannah.

Of course I am just delighted to know that at least one person is reading my descriptions of the paintings, carefully.

Best personal regards,

Alfred Bader
AB:mmh
Enclosures



August 16, 1989

To the Editor
Aldrichimica Acta

Dear Editor:

I enjoy and appreciate all of your elegant catalogs and publications. Aldrich truly sets the standard for high class.

I am rather surprised, therefore, at the description of the Volume 22, Number 2 cover painting which includes "-possibly Hannah in the Temple (Luke 2)." This constitutes a rather flagrant oversight. There is a great deal of Bible between Hannah and Anna.

Yours,

Steven Stroh



Steven Stroh
502 E First Ave
Indianola
Iowa 50125



Editor, "Aldrichimica Acta"

P.O. Box 355

Milwaukee

Wisconsin

53201

22

Dr. Alfred Bader
Chairman



September 7, 1989

Curator
Scottish National Portrait Gallery
Edinburgh, Scotland

Dear Sir:

I recently acquired a late portrait by Jan Lievens, photograph enclosed.

This is very similar in paint handling to the portrait of Sir Robert Kerr, the first Earl of Ancram on loan to your gallery.

I would very much appreciate it if you could send me a black and white photograph of your portrait.

Many thanks for your help.

Sincerely,

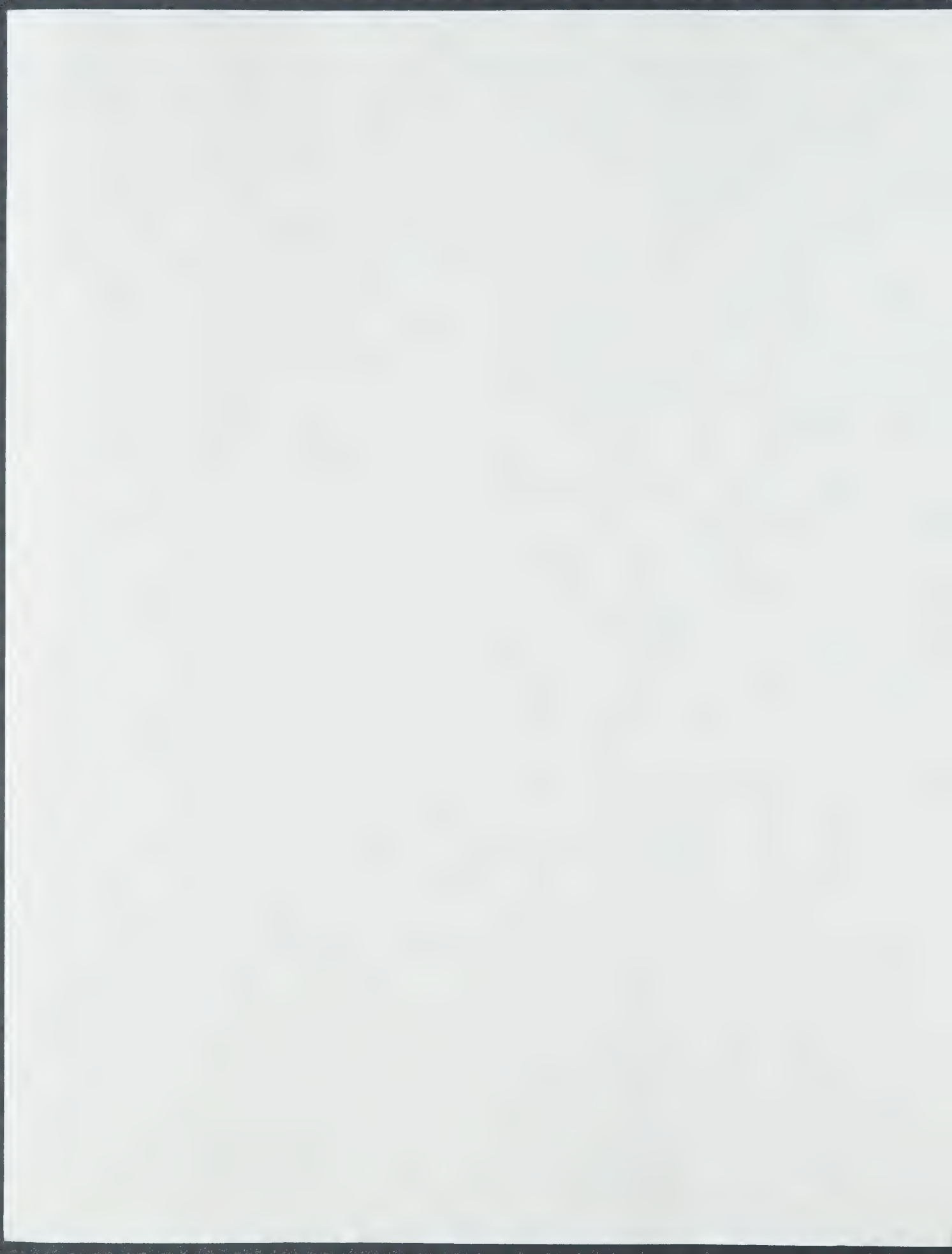
Alfred Bader

AB:mmh

Enclosure

SIGMA-ALDRICH

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



Dr. Alfred Bader
Chairman



October 5, 1989

Ing. Zoltan Szabo
Kalbeckgasse 5
A1180 Vienna, Austria

Dear Zoltan,

Thank you for your phone call regarding that fine landscape by Sonje.

I called Michael Hatcher immediately, and he will return the painting to my house. He had brought it over in July, but then when he didn't hear from you he wanted to show it to other prospective customers. Luckily, he didn't sell it.

Dr. Griesinger will be here next week, and I will then show it to him and pack it very carefully for shipment to Aldrich Chemie, soon.

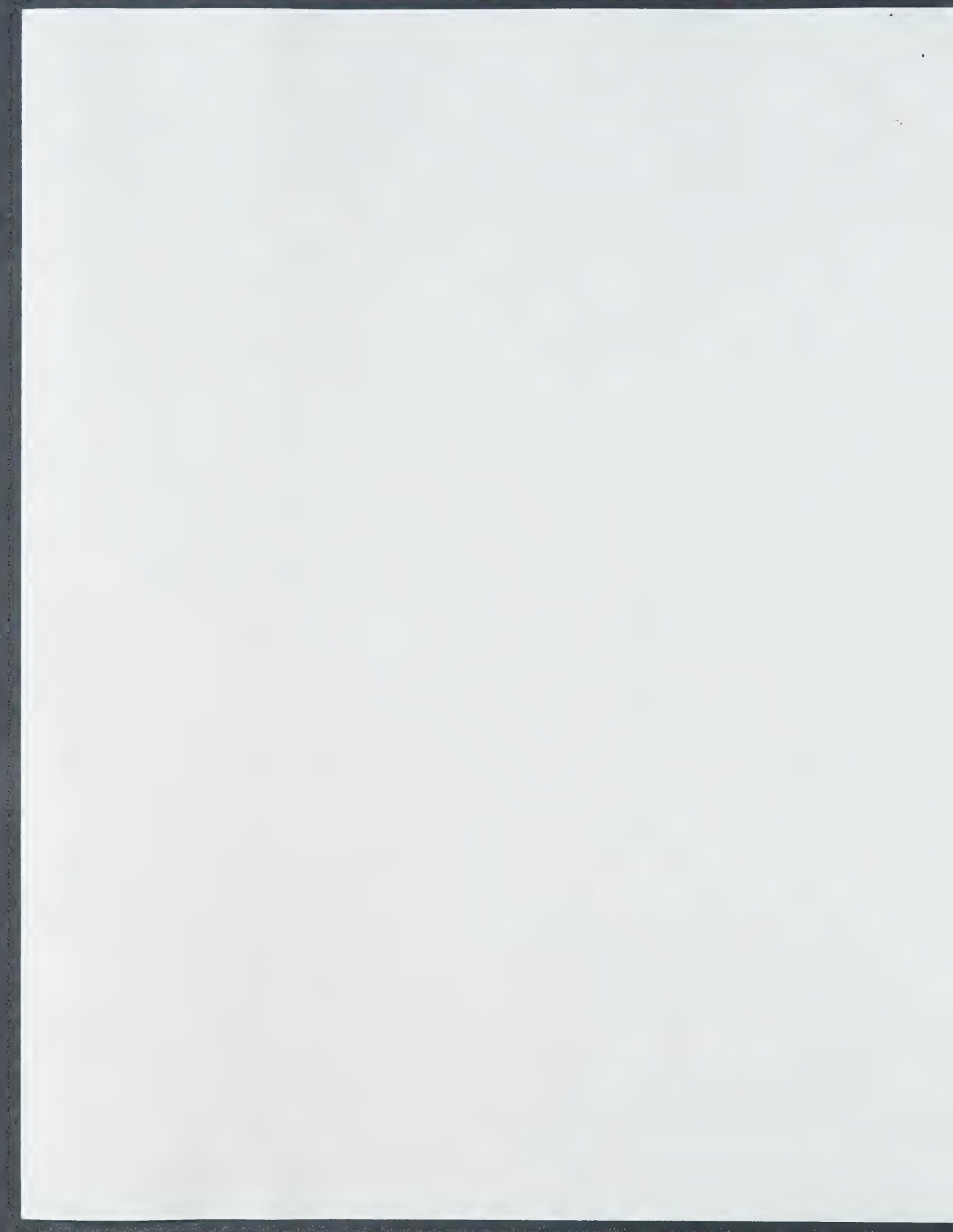
Best regards from house to house,

Alfred Bader

AB:mmh

SIGMA-ALDRICH

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





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

September 18, 1989

Ing. Zoltan Szabo
Kalbeckgasse 5
A1180 Vienna, Austria

Dear Zoltan:

I hope that my letter of July 25, copy of which I enclose, did not get lost in the mails.

I much look forward to hearing from you.

Best regards from house to house,

Alfred Bader

AB:mmh

Enclosure





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
July 25, 1989

Ing. Zoltan Szabo
Kalbeckstrasse 5
A1180 Vienna, Austria

Dear Zoltan:

Our trip to Budapest was really the high point of our trip Europe, and I want to thank you most sincerely for your delightful help.

I am happy to be able to tell you that the fine landscape by Sonje was still available on my return, and I enclose Michael Hatcher's invoice.

The painting is not very large, and the good, sturdy black frame is not heavy. Hence, if you wish, I could keep the painting at my home and let you take it with you when next you visit. Alternately, I could include it with an airfreight shipment to Aldrich Chemie--of course very well packed--and ask Dr. Griesinger to forward it to you. That of course would avoid VAT and duty. Just let me know which you prefer.

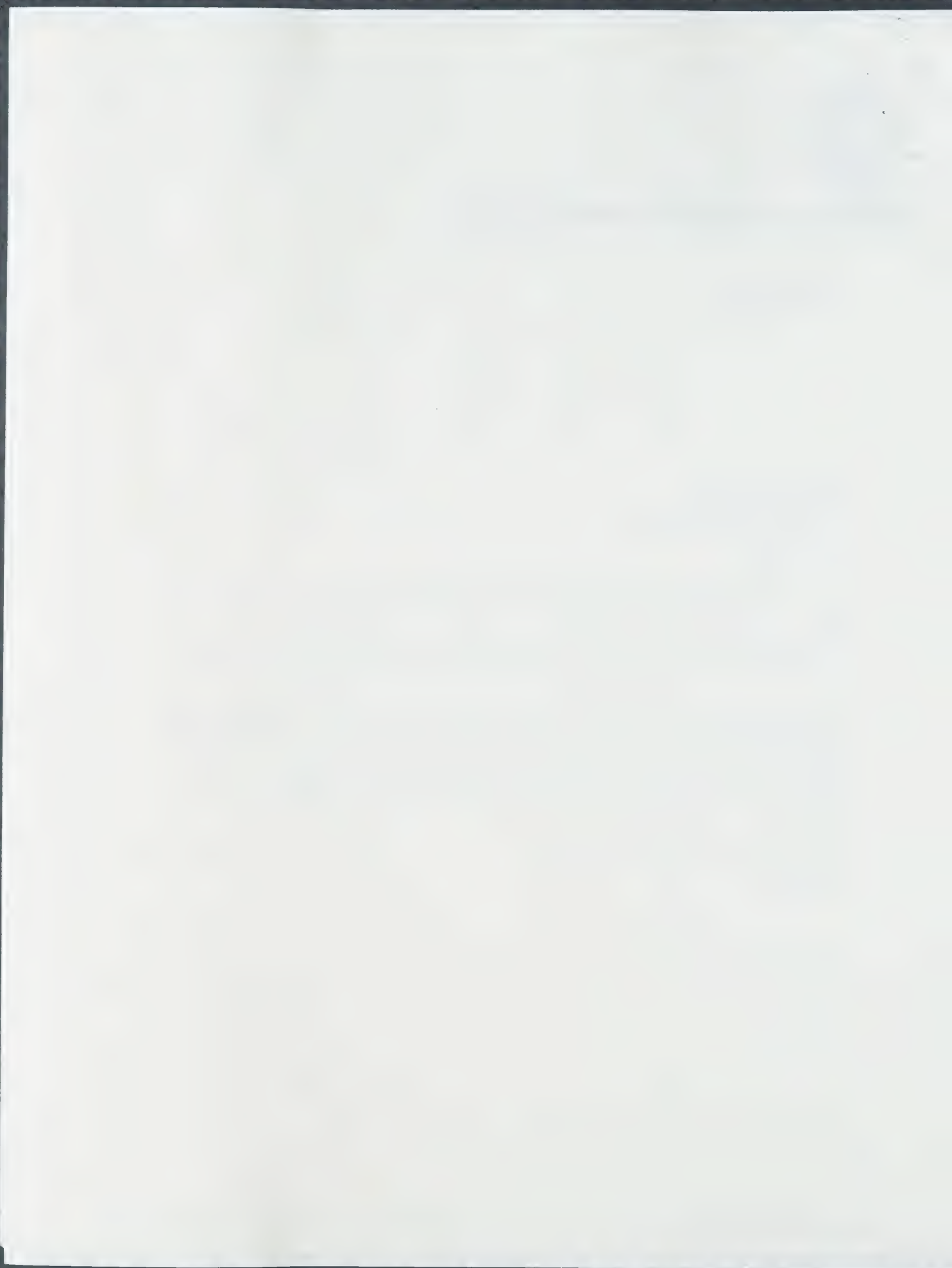
Fond regards from house to house.

Sincerely,

Alfred Bader

AB:mmh

Enclosure





M. HATCHER, BOOKS
2521 N. DOWNER AVE.
MILWAUKEE, WIS. 53211, U.S.A.

July 24, 1989

To Ing. Zoltan Scabo
Vienna

Oil Painting on canvas, 20 1/2 x 26 inches
of a landscape with a long river view by
Jan Sonje (1625-1707)

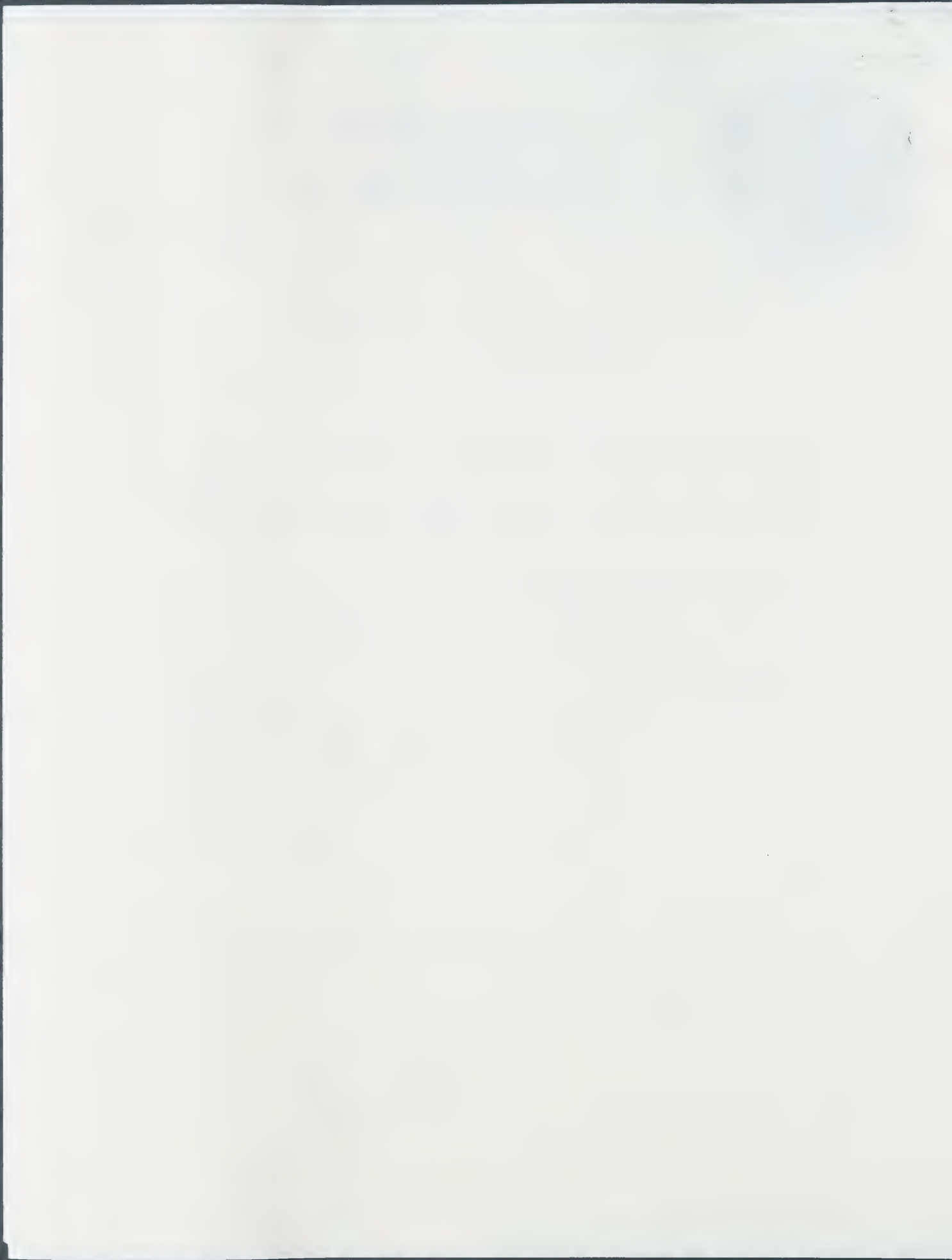
fully signed lower right, framed in
black frame

U.S. dollars \$9000.=
(Nine thousand)

F. O. B. Milwaukee

(have turned the painting over to Dr Alfred Bader
for transportation to you)

Michael Hatcher



DOUGLAS C. WILLIAMS

10830 - 1st Dr. SE
Everett, WA 98208

(206) 347-8645

January 2, 1990

Dr. Alfred Bader
ALDRICH CHEMICAL COMPANY, INC.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader,

In response to your letter of October 16, 1989, we would very much like to meet with you while you are in Seattle January 10-12, 1990. At that time we would like to see/discuss your findings as to who you believe our painting is attributed to (ref: your letter of August 14, 1989). The owners and myself are open-minded individuals and we welcome your expertise. Our objective is to authenticate, then sell. We appreciate any help you can give us with this fine portrait.

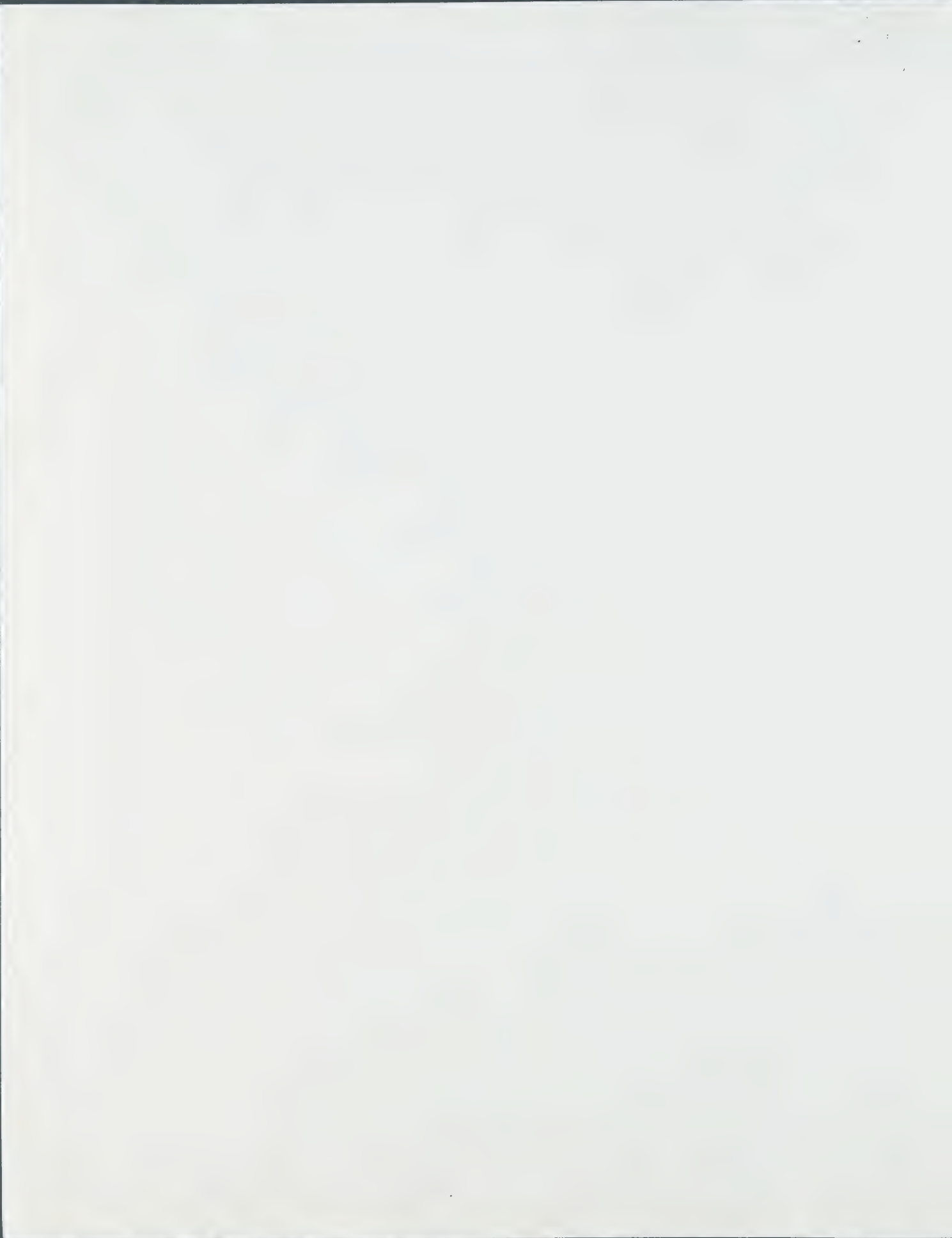
I will call your friends in Seattle, and inform them we would like to meet with you. Thank you for this opportunity.

Sincerely,



Doug Williams

DW/jd



Dr. Alfred Bader
Chairman



October 16, 1989

Mr. Douglas C. Williams
10830 - 1st Drive, SE
Everett, Washington 98208

Dear Mr. Williams:

I am sorry that travels have delayed my responding to your letter of September the 8th.

I am absolutely certain that this fine portrait of a man is neither by Rembrandt nor a portrait of Rembrandt. The time may come when computer studies will be able to pinpoint with certainty whether a painting is by Rembrandt, but the time has certainly not yet come.

As you perhaps know, there is a group of eminent art historians in Holland studying the works of Rembrandt. Why not send them photographs of this work for confirmation. The chairman of the group is Prof. Dr. J. Bruyn at the Stichting Foundation, c/o Centraal Laboratorium, Postbus 5132, 1007 AC Amsterdam, The Netherlands.

I don't go around the world making attributions of paintings which I know only from photographs. One must always be mindful of what a very great connoisseur, Max Friedlaender, once said: Anyone who attributes a painting wrongly shows his ignorance of two artists; the real artist and the artist to whom the painting is mistakenly attributed.

It's a great pity that the owner has spent so much money on these computer studies and in collecting statements, some of which are really bizarre. I wonder whether the "expert" who saw underdrawings in that painting of Julius Civilis and The Man with the Golden Helmet is aware of the fact that art historians are now quite convinced that The Man with the Golden Helmet is not by Rembrandt.

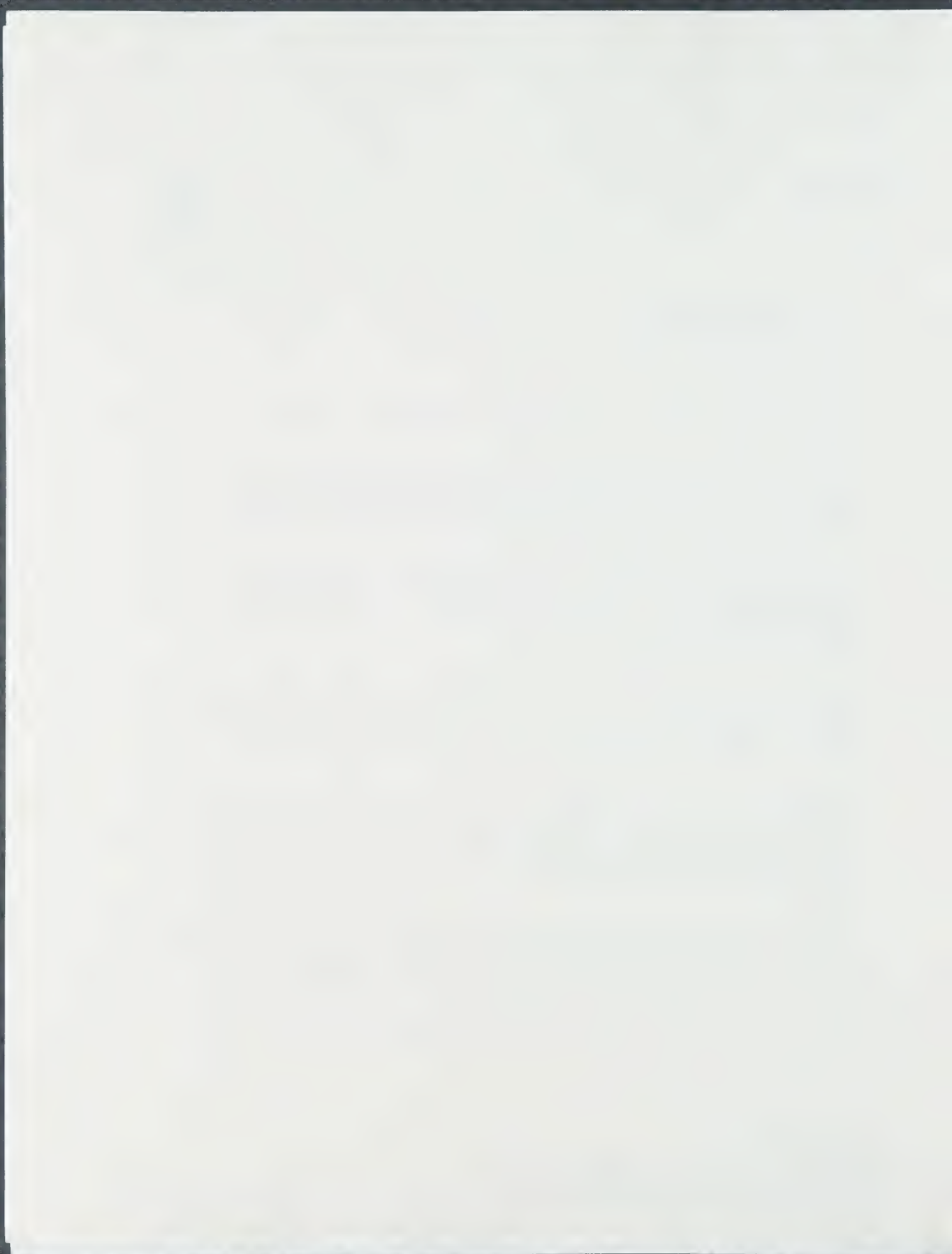
I don't know how far Everett is from Seattle, but I plan to be in Seattle from January 10--12, 1990, visiting with our old friends, Prof. and Mrs. T. Lloyd Fletcher, telephone number 206 323 7047. I would be happy to meet you personally, but couldn't then tell you more than I have already told you.

None of this diminishes the fact that this fragment is a fine portrait.

Sincerely,

Alfred Bader
AB:mmh

SIGMA-ALDRICH



bcc: Prof. Dr. J. Bruyn

Dr. Alfred Bader
Chairman



October 16, 1989

Mr. Douglas C. Williams
10830 - 1st Drive, SE
Everett, Washington 98208

Dear Mr. Williams:

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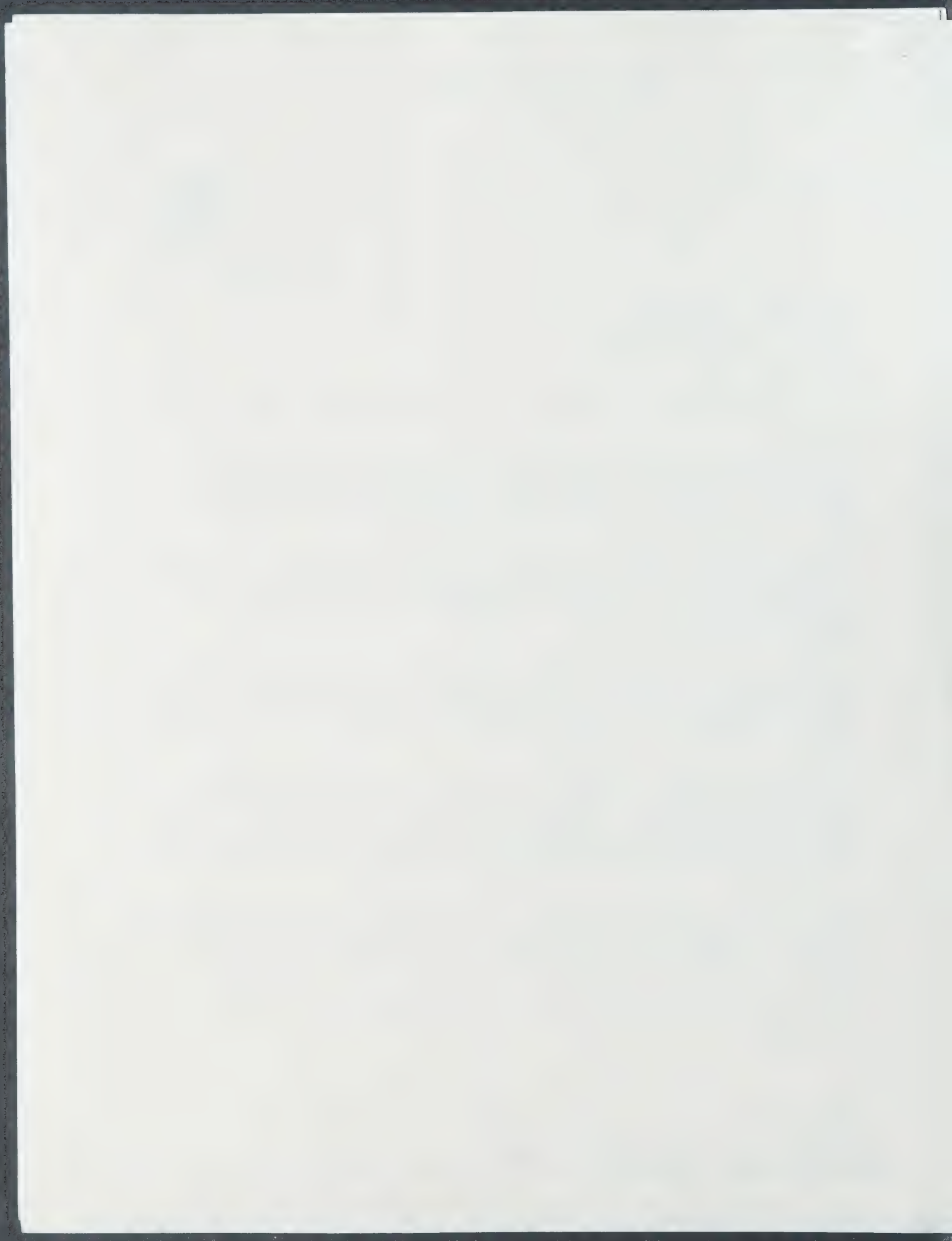
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Sincerely,

Alfred Bader
AB:mmh

SIGMA-ALDRICH

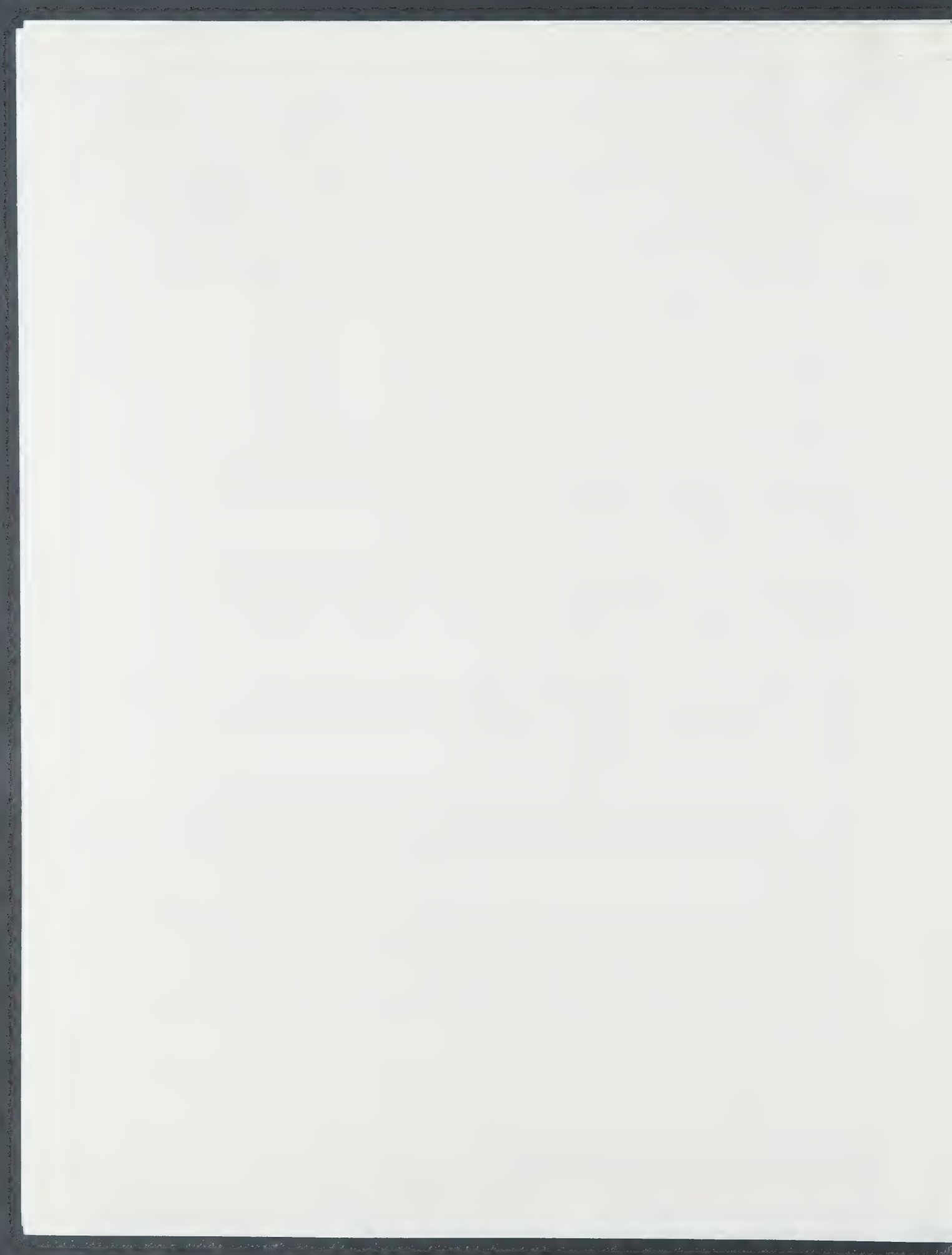


Doug Williams corres re
painting

Seattle

Home = 206-355-0209
Sat. — 6⁰⁰ a 2

office - 206- Fri eve.



DOUGLAS C. WILLIAMS

10830 - 1st Dr. SE
Everett, WA 98208

(206) 347-8645

September 8, 1989

355
0209

Dr. Alfred Bader
ALDRICH CHEMICAL COMPANY, INC.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Mr. Bader,

Thank you for responding to our information we sent you regarding the Rembrandt Self Portrait. I have enclosed some additional information with this letter that I'm sure you will find quite interesting.

Your information stating you believe our self portrait is not Rembrandt, is very interesting, and we would be more than happy to look at your findings on that matter. I know we both agree it is a very outstanding piece of work, and would both like to see an absolute authentication from all parties involved.

Some time ago a retired curator of a large museum said our painting resembled Goya. That is the only artist that we know of that somewhat resembles our self portrait. However, if you would please refer to pages #7, 8, 10, 12, 18, 20, 23, 24, 27, 29, 31, 32, and 33 of Dr. Asmus' report (included and highlighted) you will see the startling matches and resemblances from the computer image processing tests, comparing our self-portrait with other Rembrandt self portraits. Tests also show other artists matching themselves. Tests also show our self portrait and other artists not matching their un-likes.

Also, several years ago the materials were dated and found to be correct for Rembrandts time period. Also, at that time x-rays were used to bring out some underdrawings. Some have said the underdrawings were of Julius Civilis and the Man with the Gold Helmet. New x-rays could conclusively verify what's beneath the surface once and for all, for x-ray technology is much better now than it was in 1972. We are working on this now, and if proven conclusive, along with Dr. Asums' findings, we will surely have a strong case for Rembrandt.

I feel we should discuss our asking price after your research, and ours, is completed, when we will all know exactly what we have here.

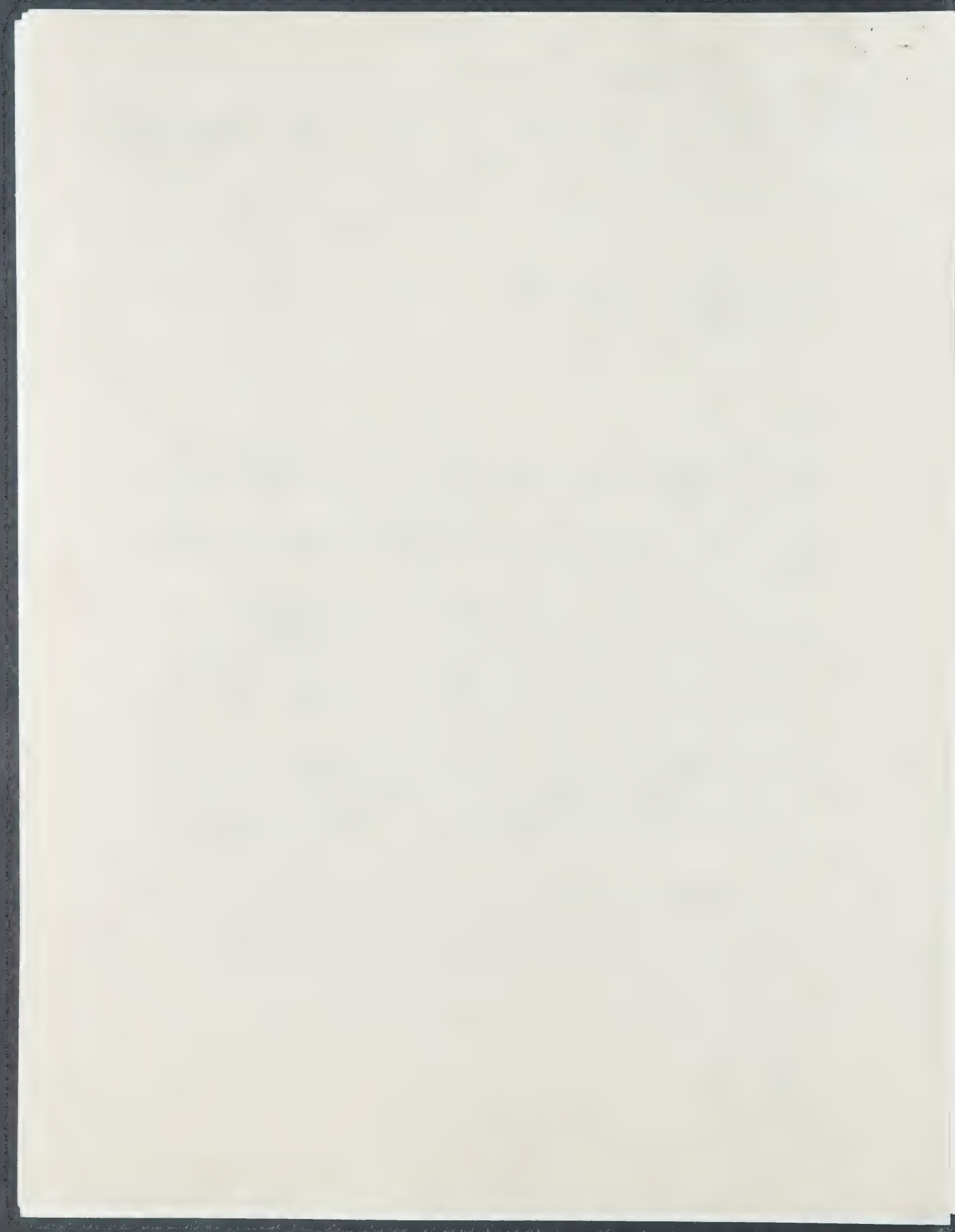
Thank you for your time, and I look forward to corresponding with you again very soon.

Sincerely,



Douglas C. Williams

DCW/jd



DOUGLAS C. WILLIAMS

10830 - 1st Dr. SE
Everett, WA 98208

(206) 347-8645

355 0209

September 8, 1989

Dr. Alfred Bader
ALDRICH CHEMICAL COMPANY, INC.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Mr. Bader,

Thank you for responding to our information we sent you regarding the Rembrandt Self Portrait. I have enclosed some additional information with this letter that I'm sure you will find quite interesting.

Your information stating you believe our self portrait is not Rembrandt, is very interesting, and we would be more than happy to look at your findings on that matter. I know we both agree it is a very outstanding piece of work, and would both like to see an absolute authentication from all parties involved.

Some time ago a retired curator of a large museum said our painting resembled Goya. That is the only artist that we know of that somewhat resembles our self portrait. However, if you would please refer to pages #7, 8, 10, 12, 18, 20, 23, 24, 27, 29, 31, 32, and 33 of Dr. Asmus' report (included and highlighted) you will see the startling matches and resemblances from the computer image processing tests, comparing our self-portrait with other Rembrandt self portraits. Tests also show other artists matching themselves. Tests also show our self portrait and other artists not matching their un-likes.

Also, several years ago the materials were dated and found to be correct for Rembrandt's time period. Also, at that time x-rays were used to bring out some underdrawings. Some have said the underdrawings were of Julius Civilis and the Man with the Gold Helmet. New x-rays could conclusively verify what's beneath the surface once and for all, for x-ray technology is much better now than it was in 1972. We are working on this now, and if proven conclusive, along with Dr. Asmus' findings, we will surely have a strong case for Rembrandt.

I feel we should discuss our asking price after your research, and ours, is completed, when we will all know exactly what we have here.

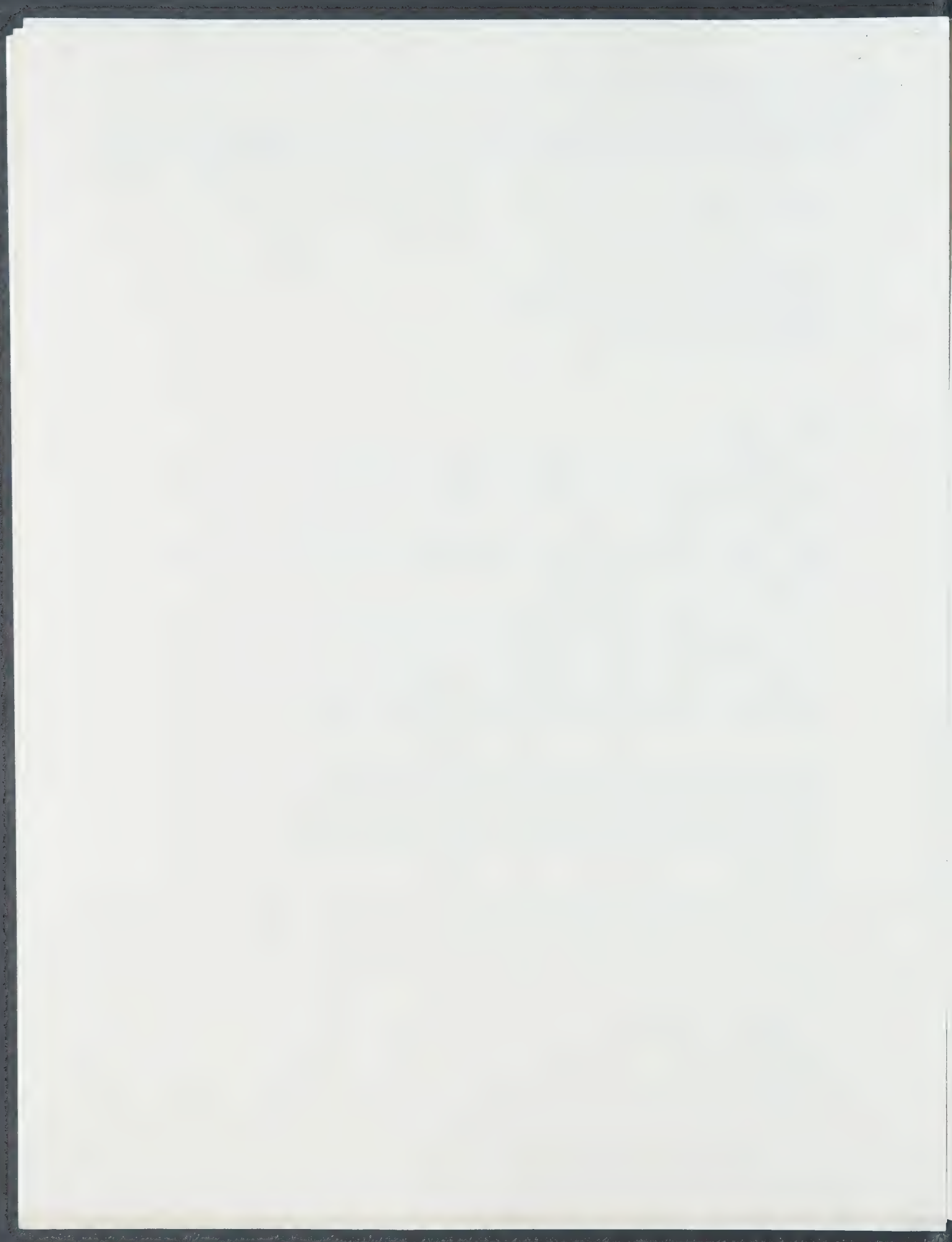
Thank you for your time, and I look forward to corresponding with you again very soon.

Sincerely,



Douglas C. Williams

DCW/jd





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 14, 1989

Mr. Douglas C. Williams
10830 - First Drive S.E.
Everett, Washington 98208

Dear Mr. Williams:

I am sorry that a long trip to Europe has delayed my responding to your most interesting letter of June 13th.

The painting which you offer is of very high quality, truly a moving work, and it is just a pity that it is just a fragment.

As you will see from the enclosed, I am not unfamiliar with the portraits of Rembrandt, and I am quite convinced that this portrait is neither by nor of Rembrandt. This does not change the high quality of the work. I believe that I do know who painted it, but I want to check some photographs for comparison in a good art historical library. One always has to be mindful of what Max Friedlander once said: "If you attribute a painting wrongly, then you show your ignorance of two artists."

What is the asking price of that fine portrait?

Best regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure

DOUGLAS C. WILLIAMS • 10830 - 1st Dr. S.E. • Everett, Washington 98208 (U.S.A.)

Phone: Area Code (206) 347-8645

June 13, 1989

Dr. Alfred Bader
President,
ALDRICH CHEMICAL

Dear Dr. Bader,

First, let me introduce myself to you. My name is Douglas Williams and I represent the owners of a very important old master painting...a self portrait oil painting of the famous Dutch artist Rembrandt, in his later years. New evidence concludes that this painting is one of the approximately 30 missing self portraits of Rembrandt, and was once in the collection of Count Leon Vandalin Mniszech, an illustrious Polish Count who lived in France in the 1800's.

Recently, an associate of yours and ours, Dr. John Asmus of the University of California, San Diego, completed a series of scientific tests using computer image processing and enhancement to analyze this Rembrandt self portrait. The results of the tests by Dr. Asmus, which took over one year to complete, show very strong evidence that this portrait was painted by Rembrandt himself. Also, Dr. Giancarlo Calcagno of the Soprintendenza Beni Ambientalia di Venezia, an associate of Dr. Asmus, concluded that the painting is in an excellent state of conservation and was skillfully executed by the artist.

Our purpose in writing you, on the referral of Dr. Asmus, is to inform you that this self portrait of Rembrandt is now available for purchase. Enclosed with this letter is a color photo of the portrait, and a copy of the test results performed by Dr. Asmus. All technical information is available for viewing with Dr. Asmus at his facility in California.

If you are interested in this painting please contact either myself at the above address or phone number or Dr. Asmus (address/phone listed below), for further details:

Dr. John F. Asmus
8239 Sugarman Dr.
LaJolla, California 92037 (U.S.A.)
Phone: Area Code (619) 452-1839

Very sincerely yours,



Douglas C. Williams
Representative

DCW/jd

Enclosures





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

January 9, 1990

Dipl.-Ing. Zoltan Szabo
Salierigasse 17
Postfach 44
A1183 Vienna, Austria

Dear Zoltan:

Thank you so much for your kind letter of December 15 and for sending me the photograph of the Jacob Ruisdael landscape, which I have passed on to Prof. Seymour Slive. He is the world expert on Ruisdael and is writing a book on the artist.

I appreciate your help with the research samples, which have arrived safely in Steinheim and will soon be on the way to us. Our check for these samples is enclosed.

We already look forward to visiting with you next summer.

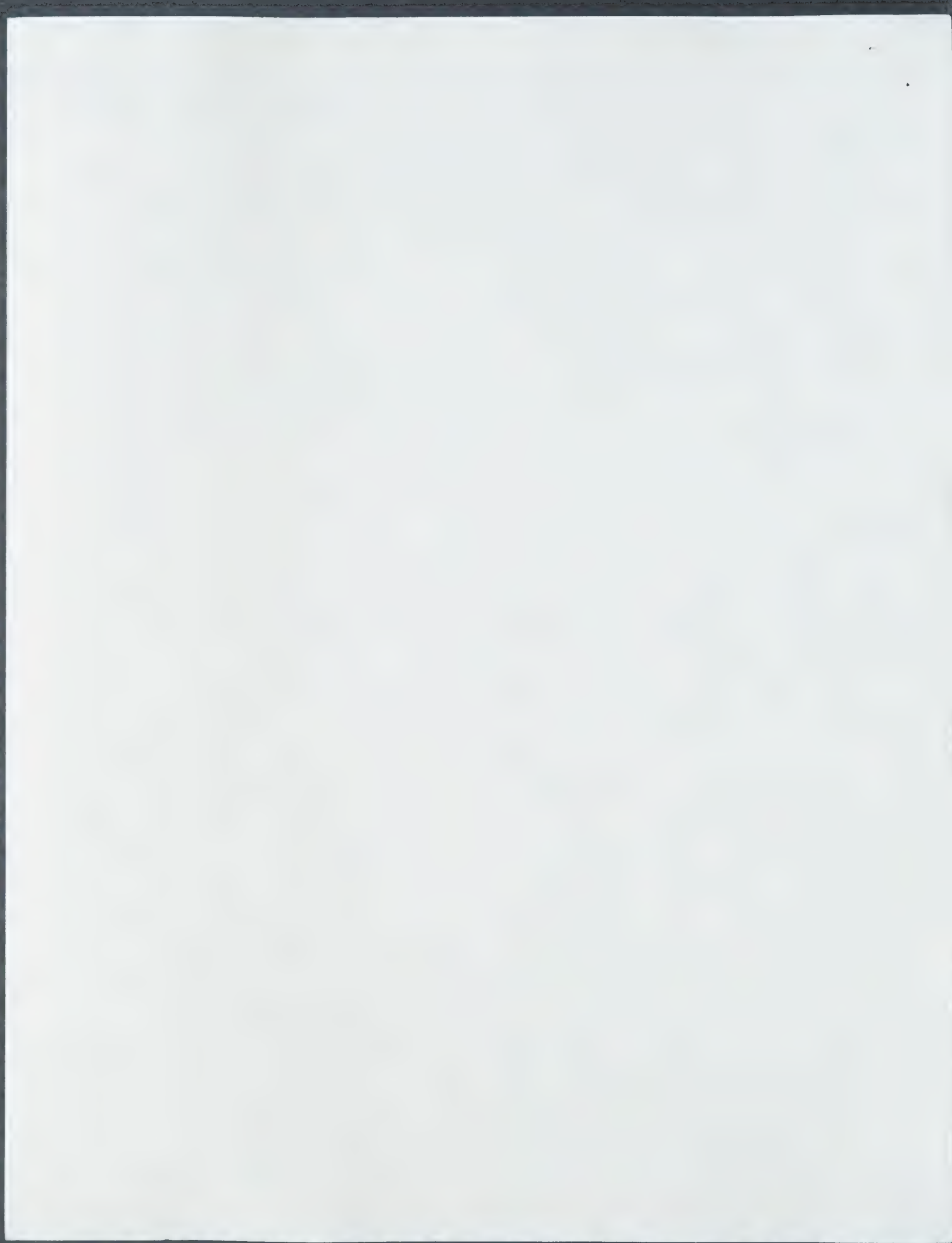
Best regards and all good wishes from house to house.

Sincerely,

Alfred Bader

AB:mmh

Enclosure



ALDRICH CHEMICAL COMPANY, INC.
MILWAUKEE, WISCONSIN

REMITTANCE ADVICE
DETACH BEFORE DEPOSITING

VENDOR NO.	OUR REF.	INVOICE NUMBER	INVOICE DATE	GROSS AMOUNT	DISCOUNT	NET AMOUNT
		8912002/RP	01.09.90	3180.00		
SAMPLES FOR ABC LIBRARY OF RARE CHEMICALS						
						**3180.00

REMITTANCE ADVICE: ATTACHED IS OUR CHECK IN FULL SETTLEMENT OF ITEMS SHOWN HEREON, IF NOT CORRECT PLEASE RETURN WITH EXPLANATION.



aldrich chemical company, inc.

P.O. Box 355, Milwaukee, Wisconsin 53201 USA

FIRST BANK LA CROSSE
LA CROSSE, WISCONSIN

79-29
918

PAY
TO THE
ORDER
OF

CHECK NO. 59950
DATE 01.10.90
AMOUNT \$\$\$3180.00

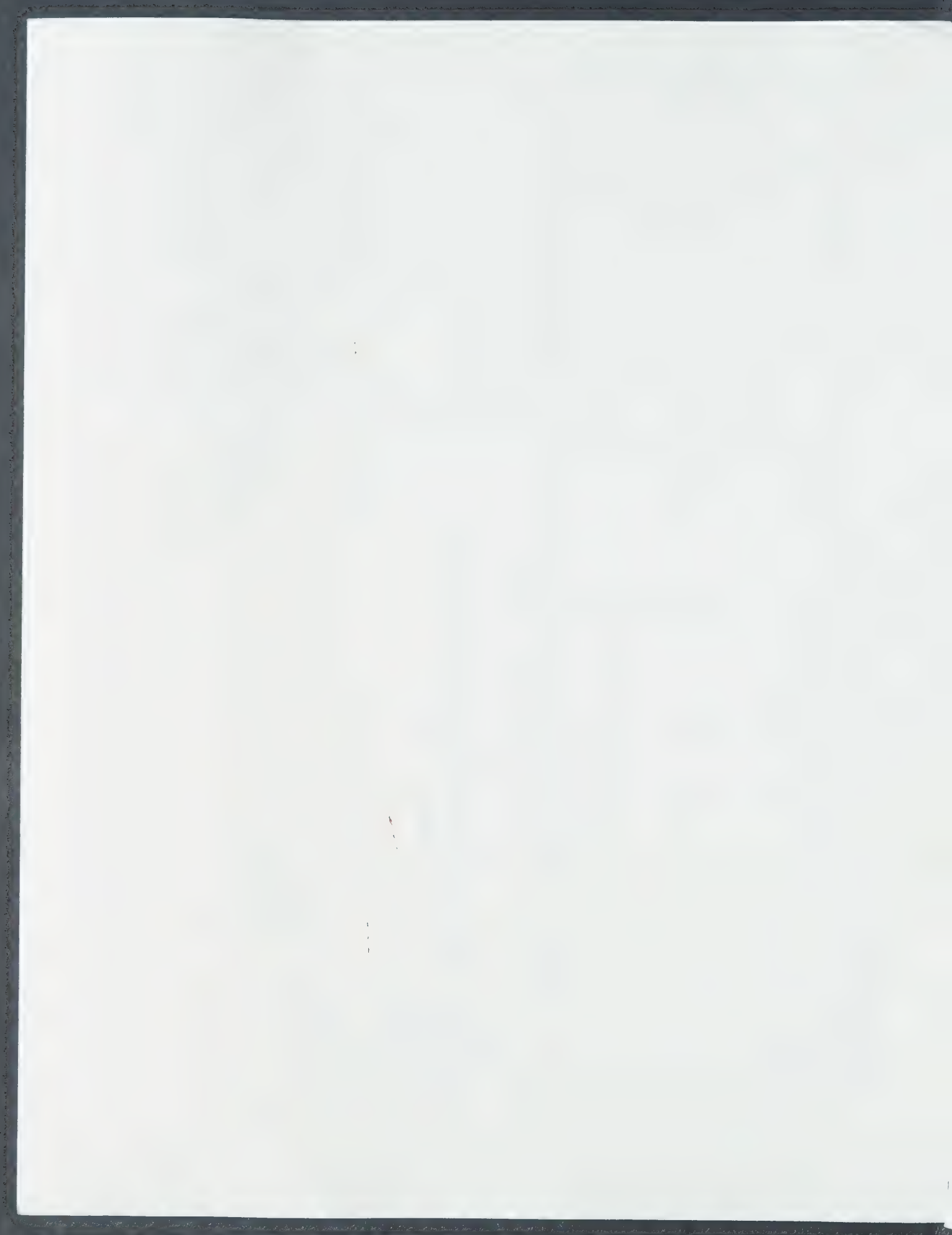
ZOLTAN SZABO
POSTFACH 44
A1183 VIENNA, AUSTRIA

ALDRICH CHEMICAL COMPANY, INC.

Zoltan Szabo
TREASURER

AUTHORIZED SIGNATURE

⑆091800293⑆ ⑈8281000749⑈





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

January 22, 1990

Dr. Laurinda Dixon
Department of Fine Arts
Syracuse University
Syracuse, New York 13244-1170

Dear Dr. Dixon:

As a chemist and owner of several works by Eeckhout, I was, of course, fascinated in reading your essay in the December "Art Bulletin."

My wife and I are just translating a very perceptive essay on the meaning of alchemy written by the Nobel Laureate in Chemistry, Professor Thaddeus Reichstein, in 1933. As soon as the translation from the German is completed, I will send you a copy.

I have long been interested in alchemical paintings and own quite a few. May I ask you for your help with one, reproduction of which I enclose. This is the work by Thomas Wyck, with an alchemist and his assistant in a magic circle. Do you, per chance, know of any alchemical literature which would give some background to this quite singular depiction?

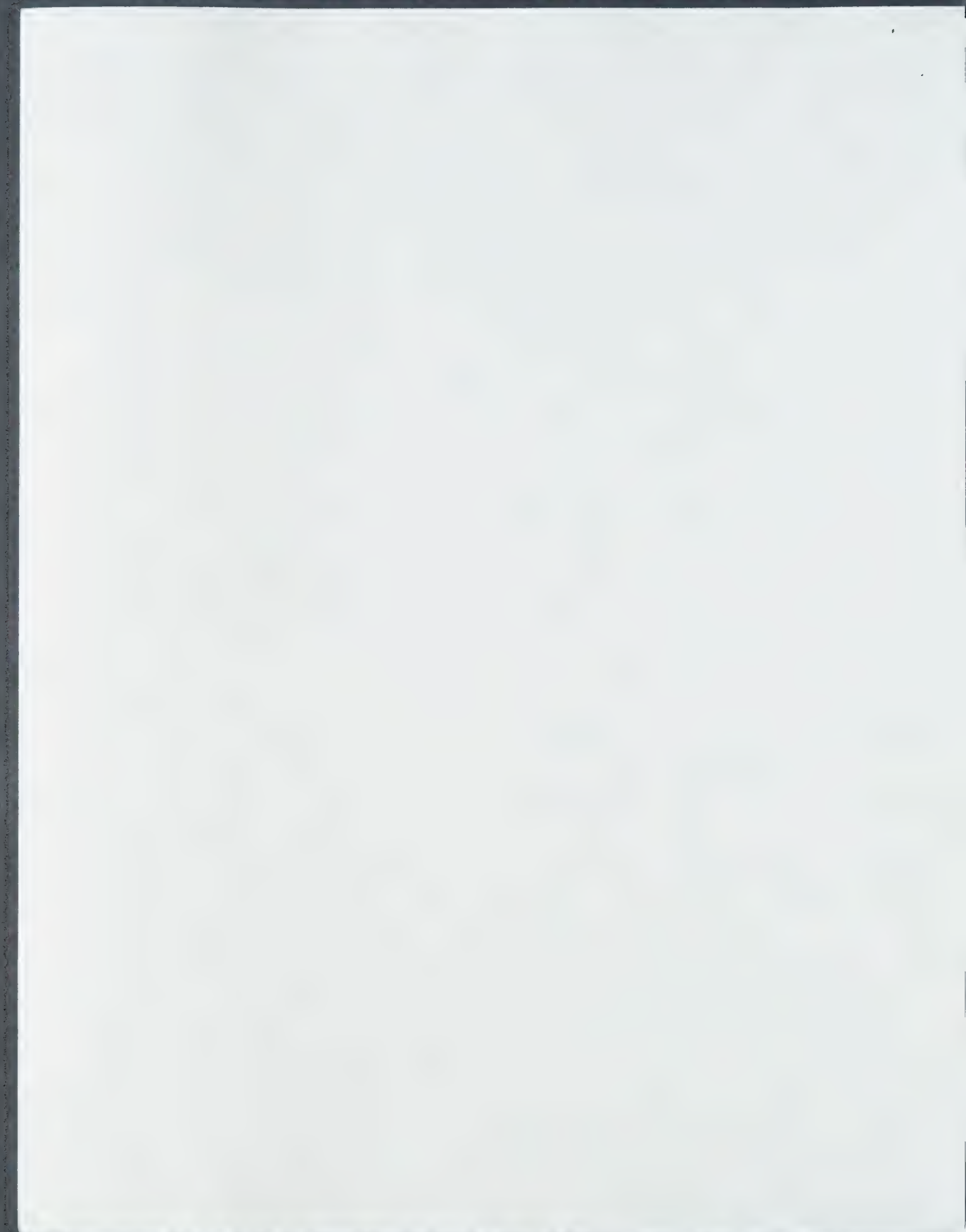
Many thanks for your help, and best regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure



or treated as incidental in explanations focusing primarily upon the central figure of the king to the exclusion of practically everything else. Within the allegorical context of early chemistry, however, the king serves as an iconographical pivot, complementing and magnifying the meanings of the other figures and objects placed around him. If we accept him as the elderly red king of alchemy, symbol of the exalted transmuting agent, then the three messengers and their peculiar offerings are no longer secondary figures, but essential to the overall allegory. Likewise, the manacles and chains of the four putti-like figures, which do not figure in illustrations of the four winds, are highly significant as indicators of the interchangeability of the elements in alchemical theory. The prominence among them of the haloed Negro, which is inexplicable within the narrow iconography of the seasons, then becomes clear within the context of alchemical *nigredo*. In fact, all the objects and persons depicted by Eeckhout — dead trees, cave, peacock, bread and wine, golden table, dogs, flail, club, bridle, even the choice of colors — become not only comprehensible within the context of alchemical iconography, but essential to the understanding of the painting.

Conclusion

The complex allegories of early chemistry upon which Eeckhout drew were meant to obscure practical laboratory procedures beneath a veil of mystery and wonder. They were fashioned to protect the noble art of alchemy from unqualified or unprincipled usurpers. More familiar to us are the many paintings by Teniers the Younger and others depicting foolish alchemists apparently engaged in bungling their laboratory experiments.¹⁰³ Because we, in the twentieth century, are fully aware of the false premises upon which alchemy was based, we tend to interpret these works as moralistic tirades against the "black art" of alchemy. It is wrong, however, to conclude from the evidence of these quasi-comical paintings that all alchemists were incompetent idiots and wasters who delighted in duping their gullible public. Rather, we should also look at paintings such as Eeckhout's, which proclaim the rich intellectual legacy of early chemistry, in order to arrive at a more balanced understanding of alchemical imagery in art.

The fact that artists depicted alchemy both negatively and positively throughout history is neither unusual nor contradictory within the context of early science. Alchemy, like medicine, was both a popular amateur pastime and a deep, erudite pursuit in the seventeenth century. Among the earnest doctors, metalworkers, and apothecaries who devoted their lives to the art, there flourished inevitably a large group of charlatans who gave the practice a bad name.

Literary works like Chaucer's *Canon Yeoman's Tale*, Sebastian Brant's *Das Narrenschiff*, and Ben Jonson's *The Alchemist* contributed to the bad reputation of these chemical quacks. Alchemical treatises themselves often begin with reports of fraudulent practices both as a warning to the reader and as an assurance that the author himself does not condone deceit.¹⁰⁴ These same treatises commonly damn those who profaned the art to the eternal hellfires of their own furnaces, while extolling the lofty standards by which true alchemists should live. As the "red king" exclaims in Lacinius's *Pretiosa margarita*, "Nobody who is a fraud or an avaricious and sacrilegious person may undertake this work with impure hands. Only he may approach whose soul is pious and wise and who is able to grasp the doctrines."¹⁰⁵ Clearly, then, the bungling alchemists who inhabit the filthy laboratories of Teniers and others do not represent all adepts, only those who have turned from the proper paths of scholarship and devotion.

The evidence of history and art presents alchemy as a fact of seventeenth-century life. Its practices and allegories, though based upon hypotheses that we reject outright today, were accessible to artists as part of the common wisdom of the day. Historians of science, who generally seek solid achievement as measured in modern scientific terms, tend to be uncomfortable with the great number of symbols, dreams, and allegories that appear in alchemical treatises. It is just this vivid pictorialism, however, that makes the language of early chemistry such a fertile source for art historians, who are quite used to working with imaginative realizations of the physical world. In fact, alchemical iconography presents a relatively unexplored area for art-historical research — a branch of study capable of enlarging and enriching the field. Eeckhout's painting is not unique in its allegorical embodiment of scientific practice. It is but one of many such works stored away in museum basements or hung under spurious titles that remain to be elucidated within the context of the history of science.

Laurinda Dixon has published a book entitled *Alchemical Imagery in Bosch's Garden of Delights* (1981), and her articles have appeared in the *Art Bulletin*, the *Art Journal*, and *Oud Holland* [Department of Fine Arts, Syracuse University, Syracuse, NY 13244-1170].

Petra ten-Doesschate Chu is the author of *French Realism and the Dutch Masters* and collaborated on the exhibition catalogue, *Im Lichte Hollands* (Basel, 1987) [Department of Art and Music, Seton Hall University, South Orange, NJ 07079].

¹⁰³ See J.P. Davidson, *David Teniers the Younger*, Boulder, 1979, 38-42, for a discussion of positive and negative depictions of alchemists in Teniers's works.

¹⁰⁴ See M. Maier, *Examen fucorum pseudo-chymicorum*, Frankfurt, 1617, 11-63.

¹⁰⁵ Bonus, 46-47.



Dr. Alfred Bader
Chairman

March 19, 1990

Miss Nancy C. Justus
1100 Perry Avenue
Racine, Wisconsin 53406

Dear Miss Justus:

In response to your letter of March 15th, I am certainly no expert on the works of Jan Asselyn, although if I could see the original I could at least tell you whether it is a mid-17th century Dutch Italianate landscape and could be by Asselyn.

If I owned such a painting, I would send a good black and white photograph to the greatest expert of Dutch 17th century landscapes in America, Prof. Egbert Haverkamp-Begemann at 1060 Park Avenue, New York, New York 10028. Prof. Begemann travels a good deal, and so you may have to be patient for his reply.

I don't know of an original by Asselyn in the Milwaukee area.

Best regards.

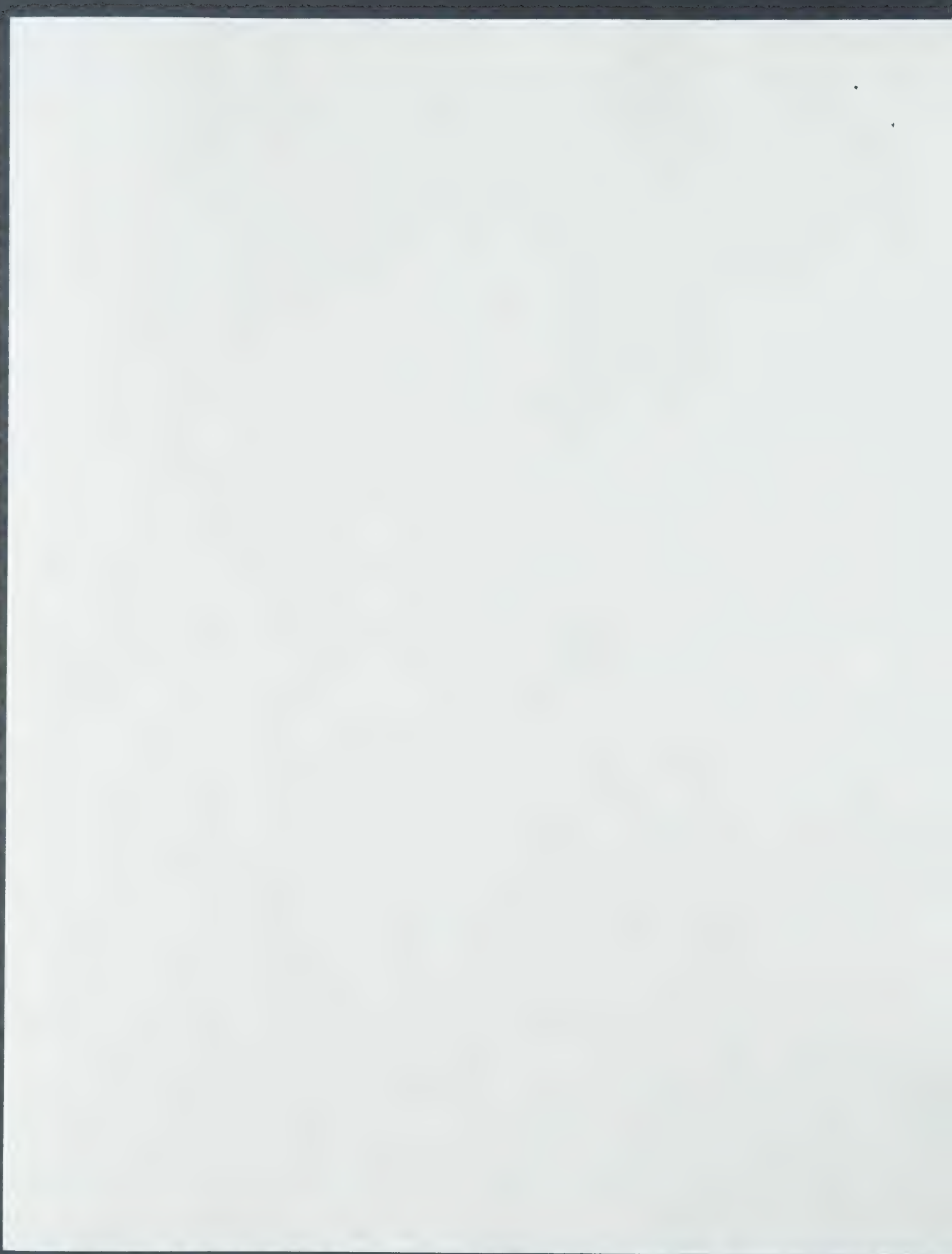
Sincerely,

Alfred Bader

AB:mmh

SIGMA-ALDRICH

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



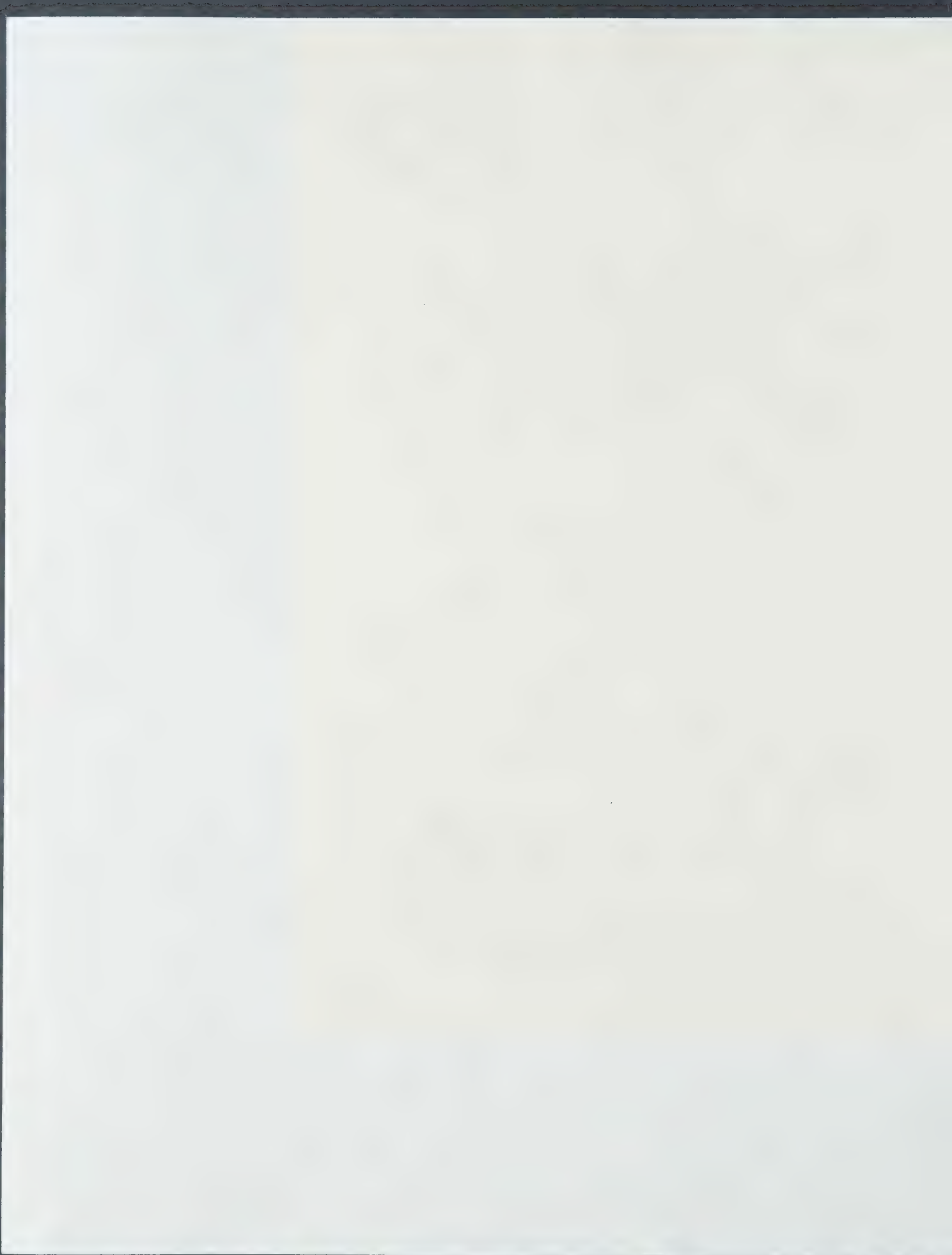
100 Perry Ave
Racine, WI 53406
March 15, 1990

Dear Dr. Bader,

We have not met, but I have heard that you are an art historian. I am an art history student at University of Wisconsin - Parkside and in connection with a class there I am doing some research for a paper.

A friend of mine has an oil painting which we believe was painted by Jan Asselijn, a Dutch artist of the 17th century. I am planning to write my paper on this work, but first I am trying to obtain more information about the artist and this particular landscape.

If you are aware of another work by this artist in the Milwaukee - Chicago area, or if you are aware of anyone well-acquainted with

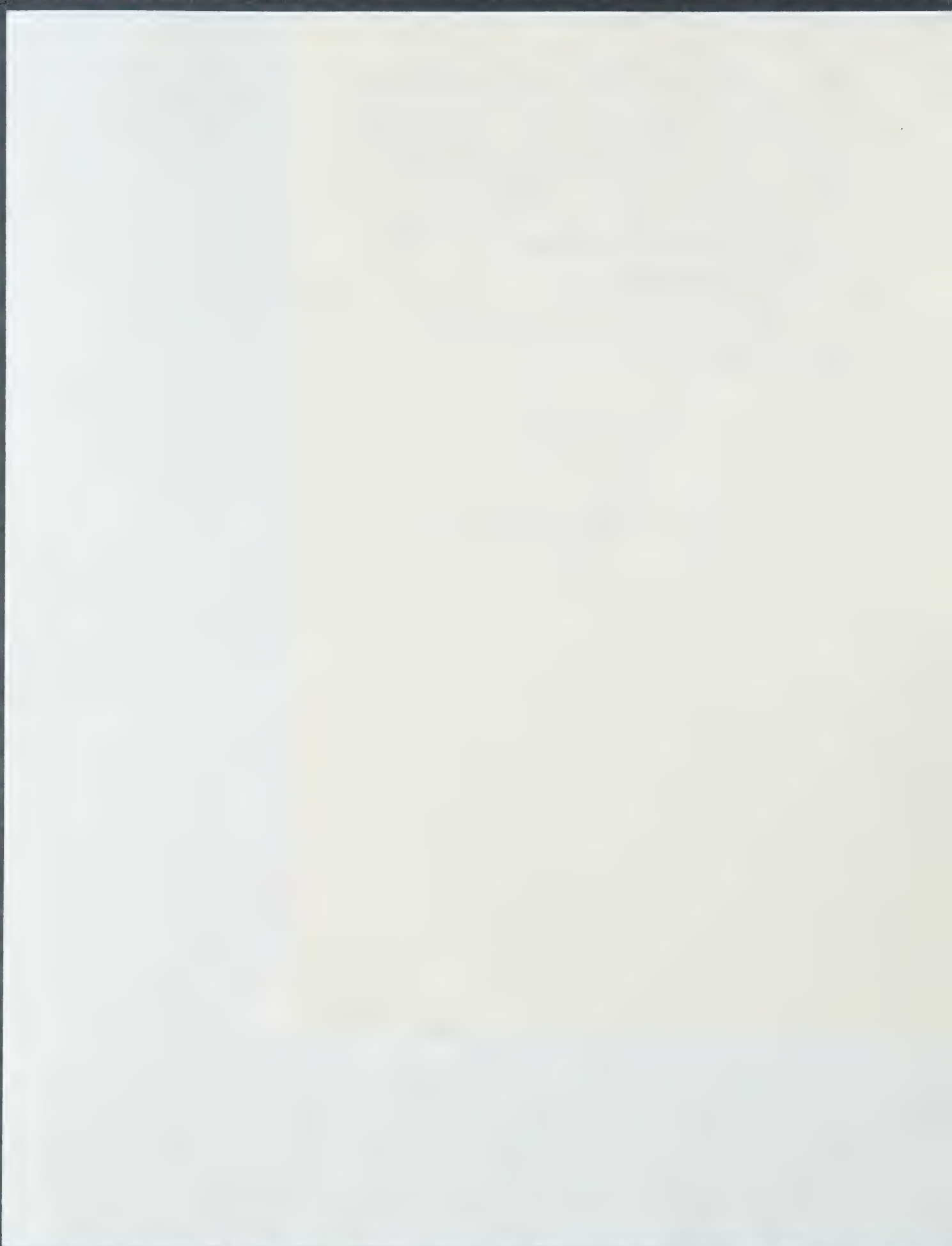


. This artist and his work, and would
not mind sharing that information
with me, I would appreciate
hearing from you. Enclosed is
a self-addressed stamped envelope
for that purpose.

Thank you very much for
your time.

Sincerely,

Nancy C. Justus



MEMO

To MARYAN

From Rosemary

Date 7/3/91

Subject Edward Anderson's Painting

Handwritten signature

Phone # (206-347-6675)
A Doug Williams call representing the above painting. He would like to know who Dr. Baden's contact is at Christie's Auction House so they can go thru him to Auction Above Painting.

He will let Dr. Baden know when it's up for Auction, as we had asked him to. I told him you are in contact with Dr. Baden constantly & will let him know as soon as you see him next.



Dr. Alfred Bader
Chairman



April 19, 1990

Miss Nancy Justus
1100 Perry Avenue
Racine, Wisconsin 53406

Dear Miss Justus:

Thank you for sending me the photographs, which I return.

Your painting looks like an attractive 19th century Central European work. I don't think that there is any chance that this is by Avercamp. He just didn't paint like that, and European towns didn't look like this in the 17th century.

It should be possible to determine which European town is depicted.

Best regards.

Sincerely,

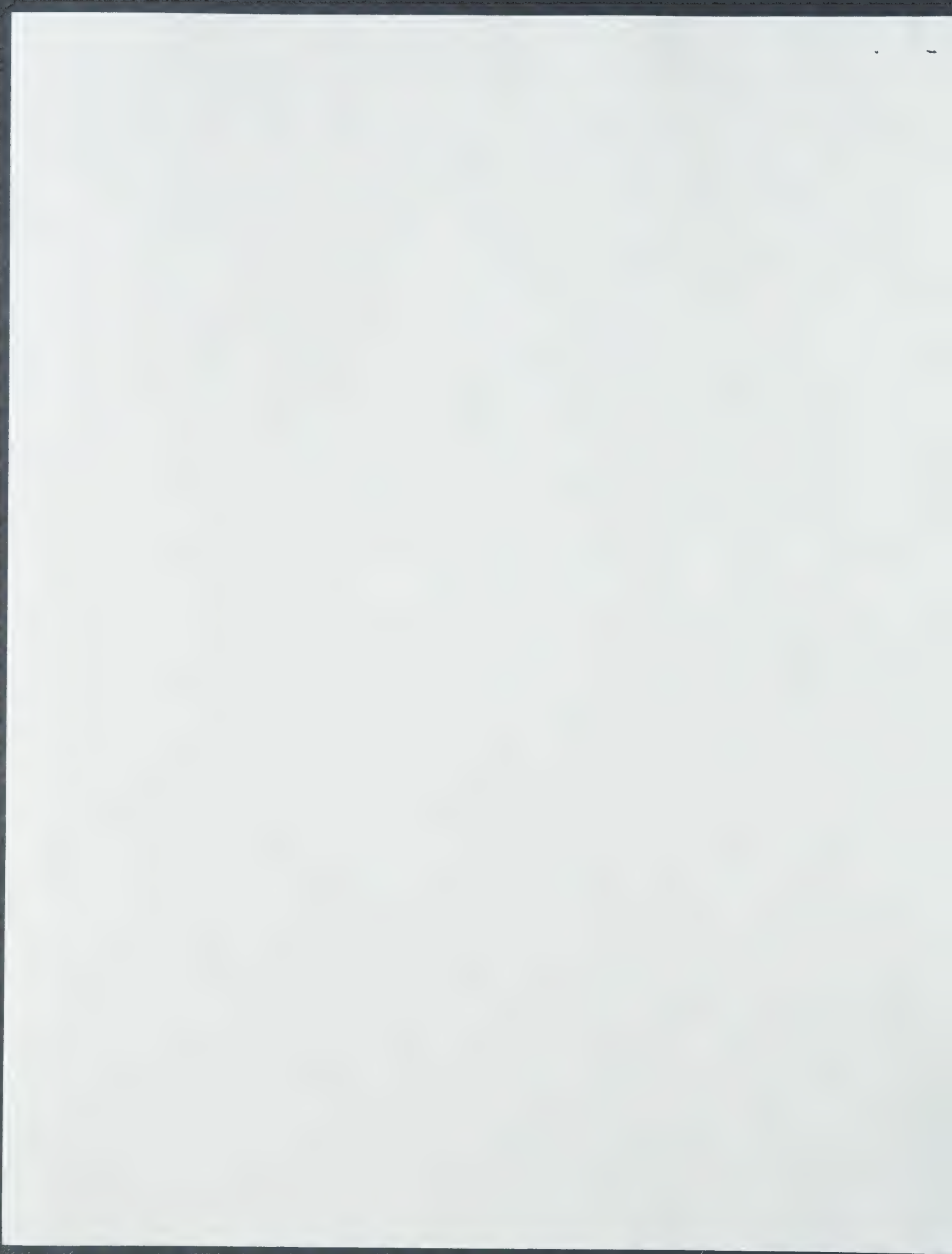
Alfred Bader

AB:mmh

Enclosures

SIGMA-ALDRICH

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



1100 Perry Ave.
Racine, WI 53406
April 16, 1990

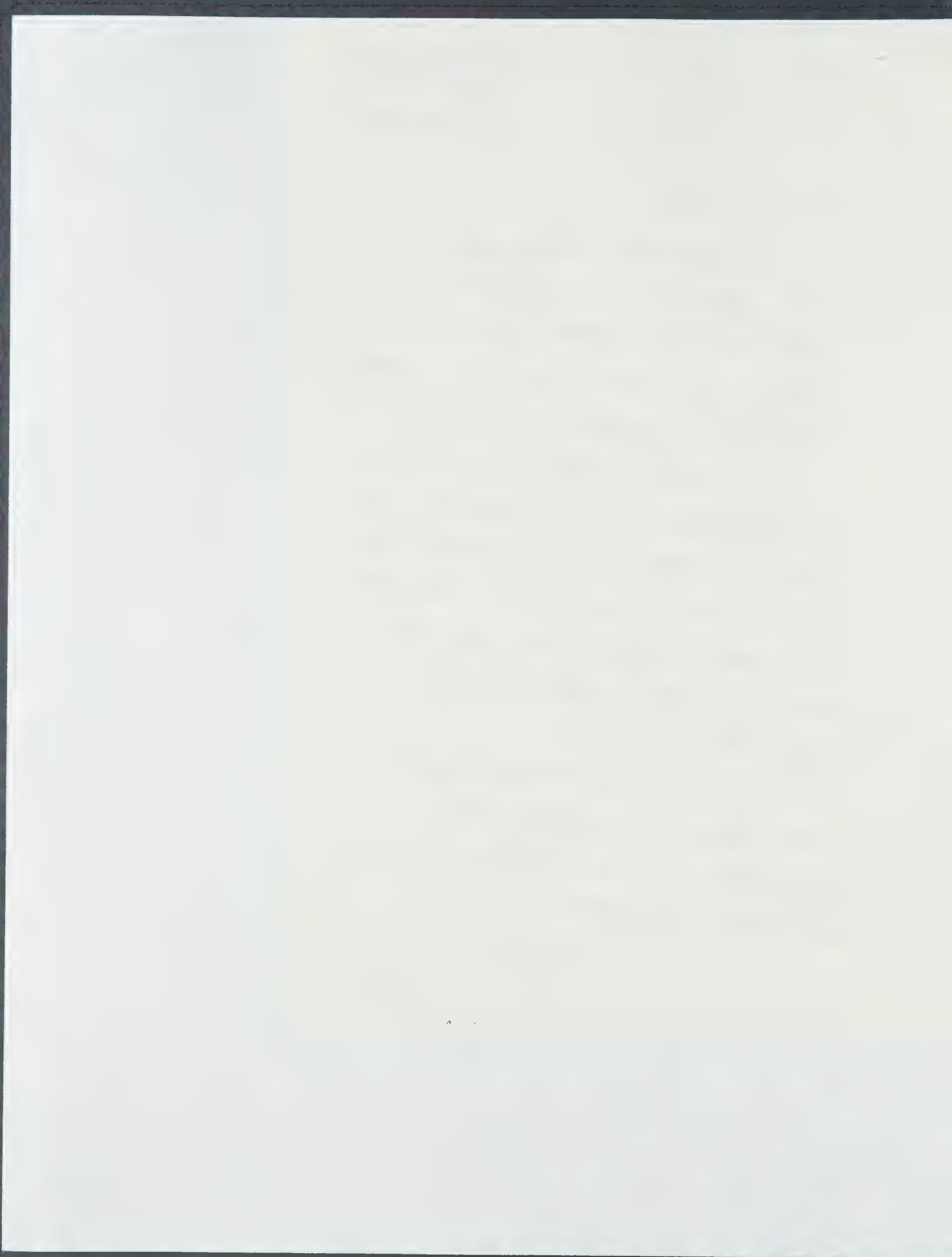
Dear Dr. Bader,

Enclosed are photographs of the painting I mentioned to you several weeks ago in my letter. You wrote that you could determine whether or not it is 17th century Dutch if you saw photographs. The painting was cut in two at some point and the paint is in poor condition in some places as you can see on the photo of the signature.

If the artist was not Jan Asselyn, might the signature be a forgery of Asselyn's signature?

Sincerely,

Nancy Justice



David J. Spengler

ART & COLLECTIBLES
7814 E. Oakbrook Circle
Madison, WI 53717
(608) 833-6861

May 9, 1990

Mr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, Wisconsin

Dear Mr. Bader:

For a Christmas gift last year I subscribed to Art & Antiques magazine for my mother. While looking through the March, 1990 issue I noted the feature article on The Top 100 collectors including your interest in Dutch and Flemish paintings.

Enclosed is a snapshot of a lovely old painting I acquired many years ago at a garage sale in Hinsdale, Illinois. It does not appear to be signed, and I have not taken it out of the frame.

Do you have any idea of who the painter or school of painting might be? Or, do you have a source where I could have it identified and perhaps appraised?

Thanking you in advance for any assistance you might give me. Please send the snapshot back at your convenience. Incidentally, I get to Milwaukee quite regularly, and if you would like to inspect the painting, please let me know. The measurements, roughly, of the inner edge of the frame are: 8" wide and 9" high. It is in very fine condition w/o holes.

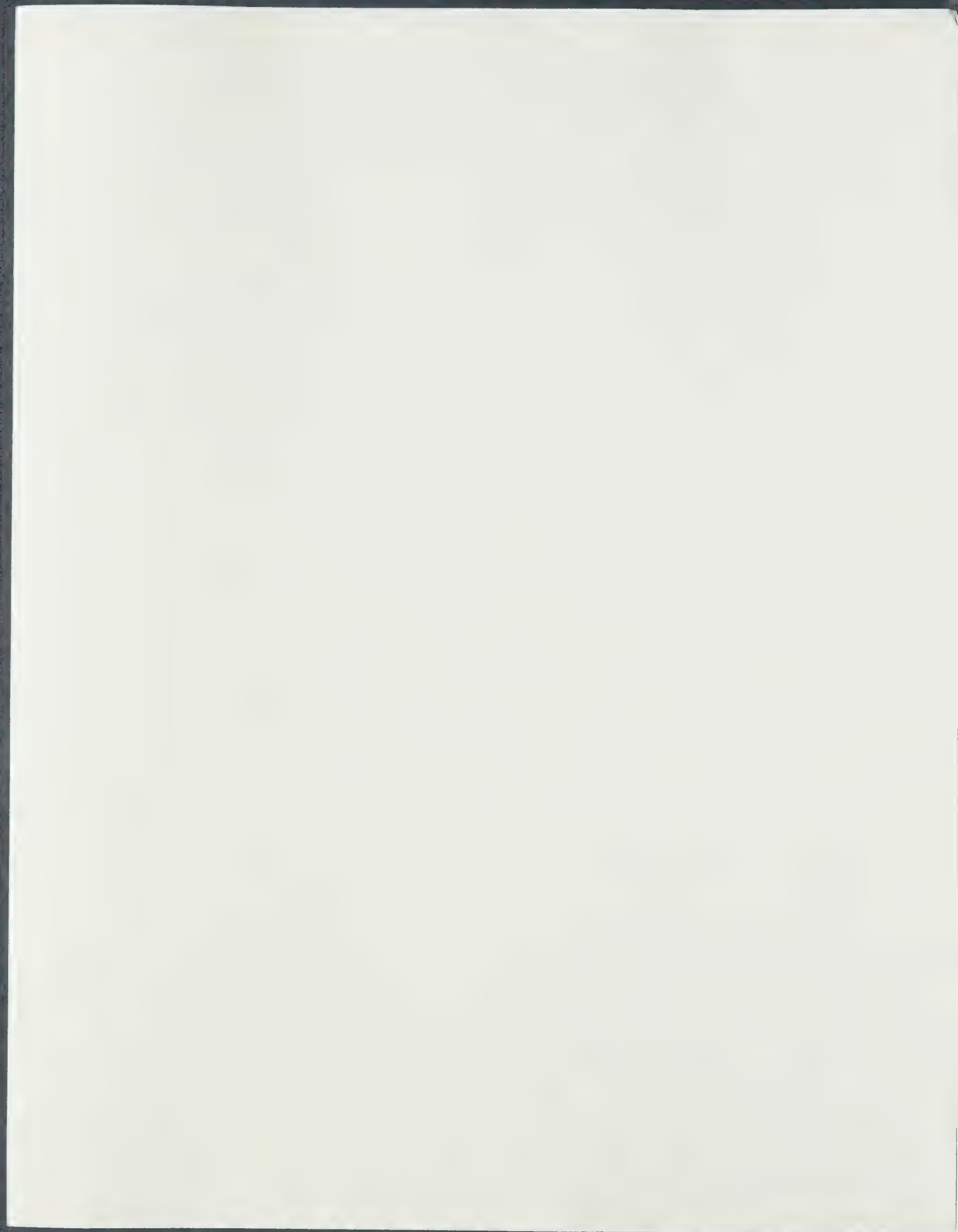
Best regards.

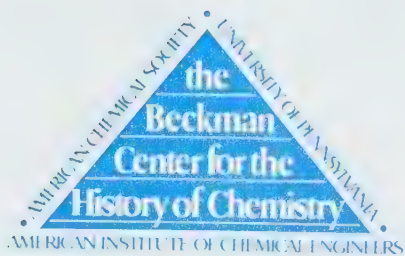
Sincerely,



David J. Spengler

enclosure.





The Arnold and Mabel Beckman Center for the History of Chemistry
3401 Walnut Street • Philadelphia, PA • 19104-6228 • USA
Telephone: (215) 898-4896 • Telefax: (215) 898-3327

Director: Arnold Thackray

21 November 1990

Alfred R. Bader
Chairman
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, WI 53201

Dear Alfred Bader:

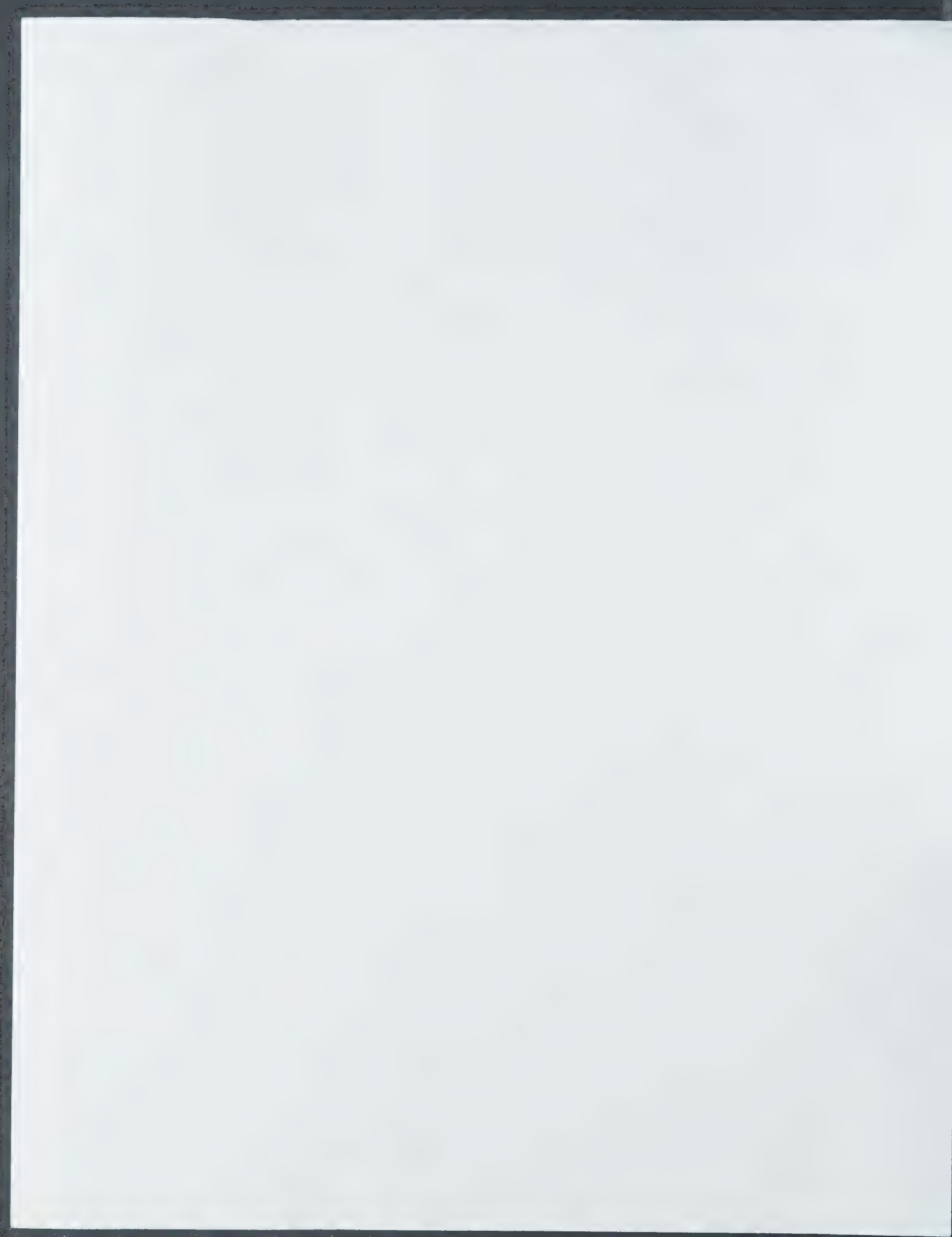
Enclosed is the "Quill Cutter" photograph which so you graciously loaned us. We will return the remaining picture, of the Aldrich Chemical Plant, as soon as possible.

With many thanks for your help, especially from Theodor Benfey, our editor.

Sincerely,

Rose Cantave
Secretary to the Editor

Enclosure



"Stone the walls."
Kempsey Green,
Dymock, Glos
16th Dec 1991

Dear Alfred,

I was delighted to receive the pencil drawing
by John Whalley. Thank you for a generous
gift which I shall treasure as a reminder
of you and Isabel - two good friends to us

Last Friday was my last day and we had a
friendly party at The old school house in Berkeley.
Our eight years with Aldrich have been very
happy ones and have gone by all too quickly.
We hope to see Alan Dean and the others at Bristol
from time to time when we are in the neighbourhood
and if you and Isabel are in this area we
would love for you to drop by.

Our very best wishes to you both and

Happy Christmas

Michael Buxton



IAN SNOWDEN

FINE ARTS APPRAISER

SENIOR MEMBER, AMERICAN SOCIETY OF APPRAISERS, RETIRED

P. O. BOX 4758

HILO, HAWAII 96720

TELEPHONE: (808) 935-1335

Sept 9, 1982

United States Corporation
2400 West 24th Street
Milwaukee WI 53211

Dear Sirs,

There is no way I could look up the air (United Airlines) shipment of the 4 paintings. Because you know I have a permanent home I had an United print each the paintings, which I had covering well and then what out of the airport with them. Now they have custom regulations here on the islands and so it was a pain and annoying, as well as a nuisance, whereas United Airways have strict regulations on shipments and pick up. They have monopoly here so be as they please.

I do hope you have contacted United in Milwaukee. The Serial no of the crate was 4098-5652. It is insured for \$5000 and was handled in Hilo by ITOFF/NAHAGE-A.

The signature on my bill reads ITOFF. He said it might not reach its destination until Wednesday and here a 2-3 day hold.

Friday, I explained you would be away
until Friday.

I do hope all goes smoothly with
the shipment as I feel 2 of the 4 paintings
can be quite speculative and all around.

As the Island is so provincial
that our loss perspective over a period
of time, in essence it is a cultural
loss.

Travelling
I am sure



ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

September 8, 1992

Mr. Nelson Shanks
1163 State Road
Andalusia, Pennsylvania 19020

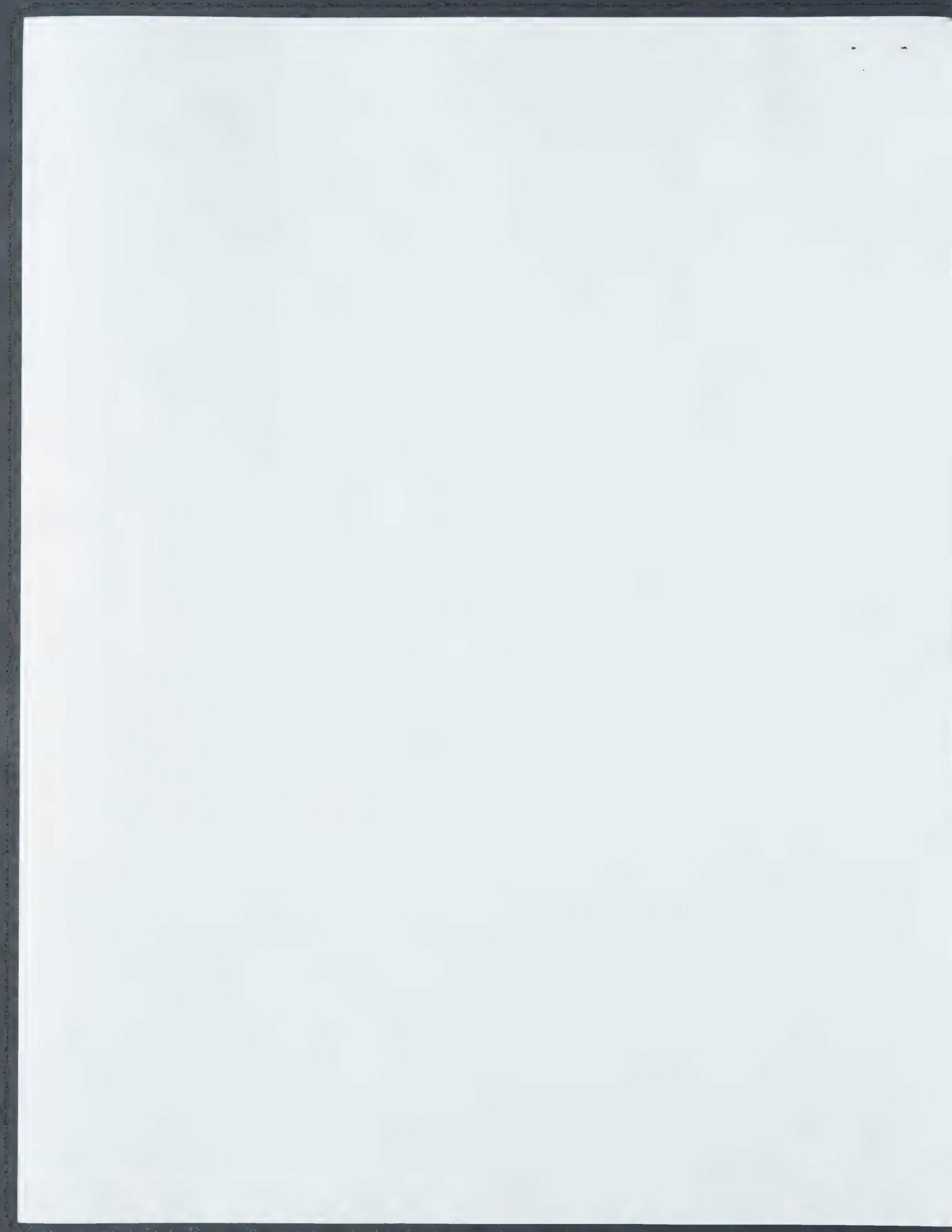
Dear Mr. Shanks:

In response to your letter of August 17th, I am not interested in the painting called Lingelbach.

The Pynaker has been sold.

Best regards,

Alfred Bader



NELSON SHANKS
1163 STATE ROAD
ANDALUSIA, PA 19020

August 17, 1992

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

Linglebach

Dear Dr. Bader:

Enclosed you will please find a photograph
of the Linglebach.

I would appreciate you sending a photograph
of the Pynacker along with the price you are
asking and the dimensions, etc., as my clients
are returning shortly from Europe.

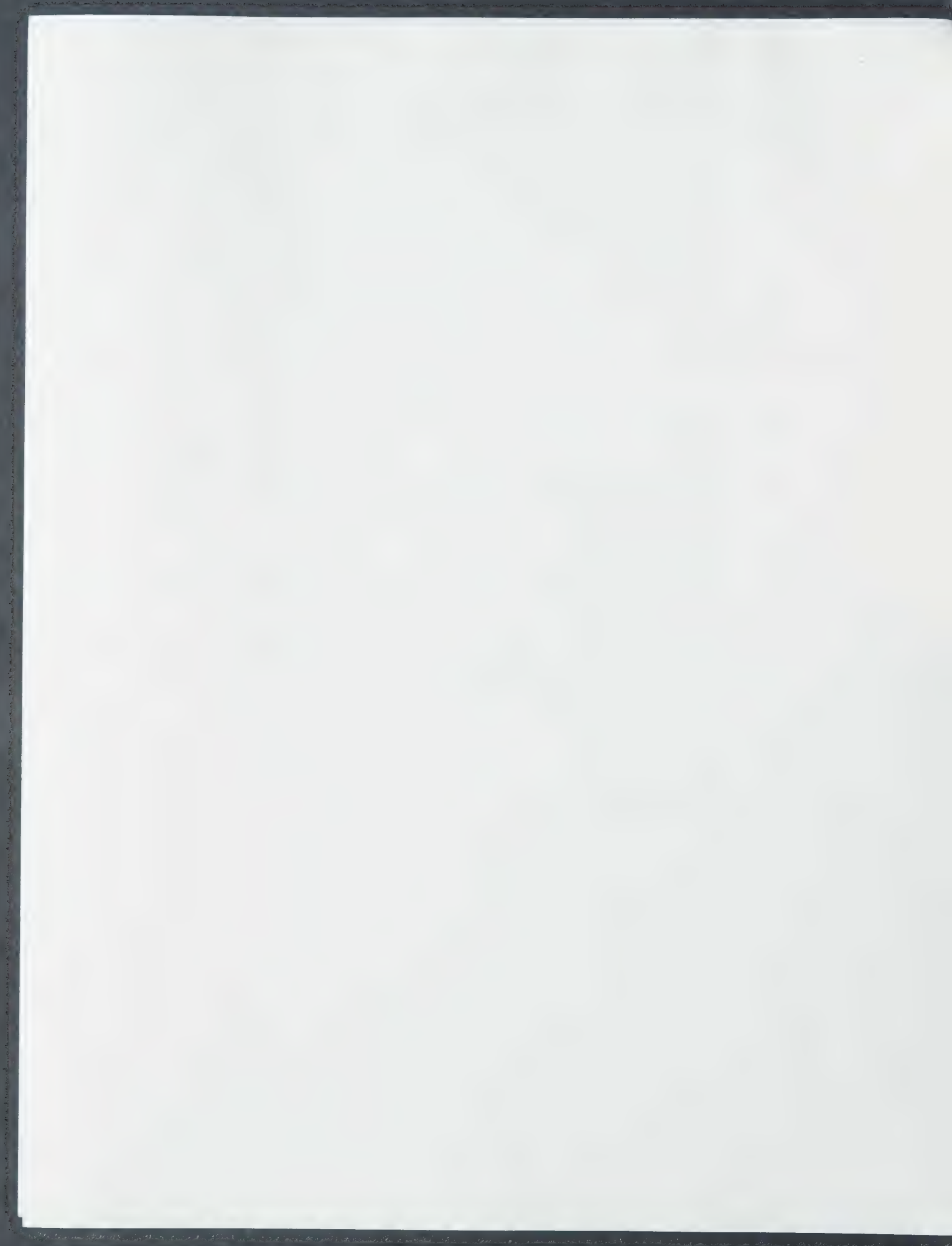
I look forward to hearing from you.

Sincerely,

Nelson Shanks

Nelson Shanks
NS/bg

Enclosure



IMPORTANT MESSAGE

FOR *Alfred*

DATE *11/3* TIME *2:25* AM
PM

M. *Neil Meltzer*

OF *Christie's*

PHONE *212-546-1168*

AREA CODE

NUMBER

EXTENSION

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL	<input checked="" type="checkbox"/>
CAME TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	HUSH	<input type="checkbox"/>
RETURNED YOUR CALL	<input type="checkbox"/>	SPECIAL ATTENTION	<input type="checkbox"/>

MESSAGE

*Re Gemine Semon Painting
See attached*

SIGNED *M*
WITHIN U.S.A.

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 10, 1992

Ms. Jeanine Semon
N90 W16824 Pershing Avenue
Menomonee Falls
Wisconsin 53051

Dear Ms. Semon:

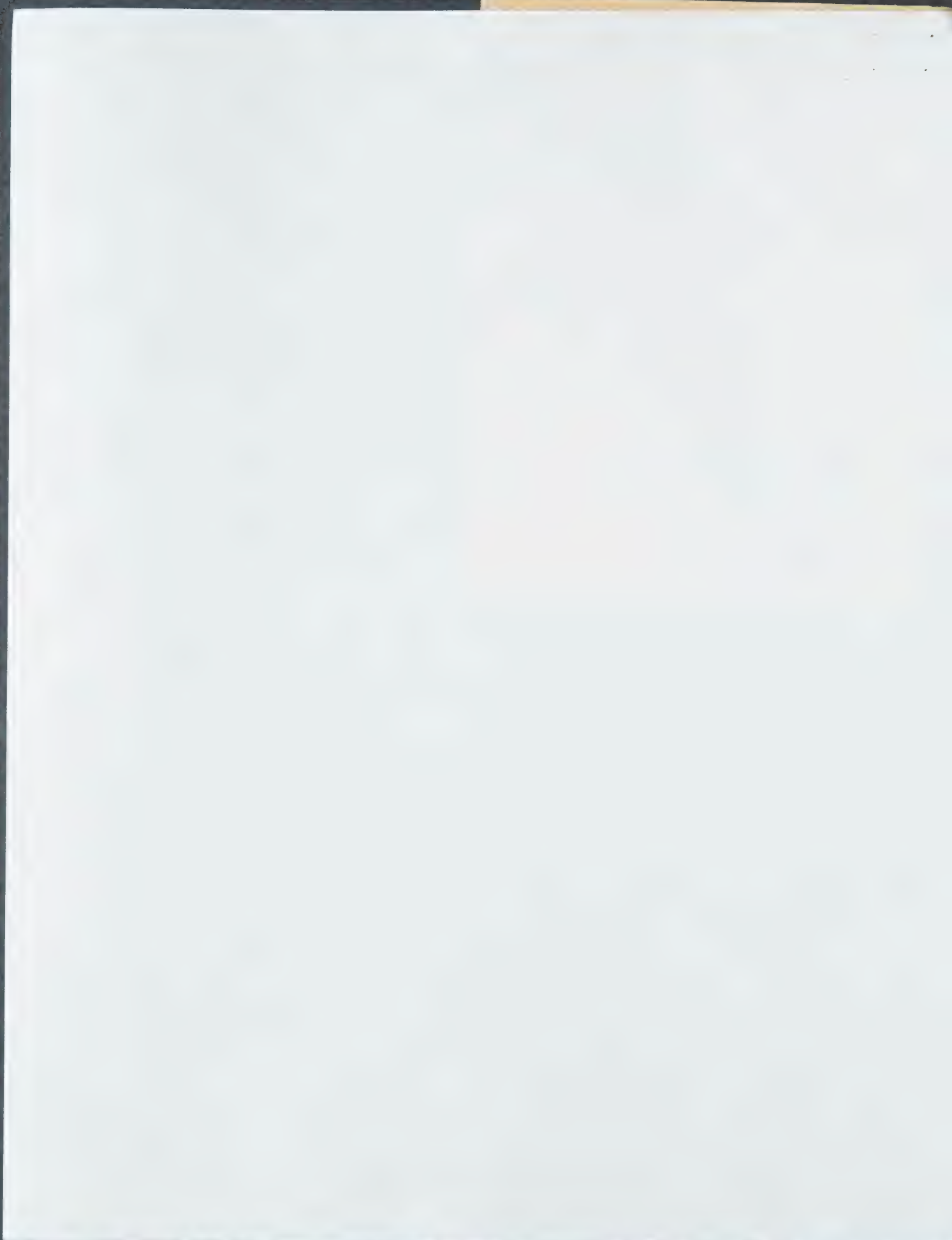
Mr. Ian Kennedy, Senior Vice President of Christie's in New York, visited us on Tuesday, and I showed him the information about your early Jasper Johns, which you sent me.

Mr. Kennedy suggested that you contact Ms. Diane Upright at Christie's, 502 Park Avenue, New York, NY 10022-1199, who is expert on such paintings. I am taking the liberty of sending the information which you furnished to me, to Ms. Upright.

All good wishes,

c: Ms. Diane Upright

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



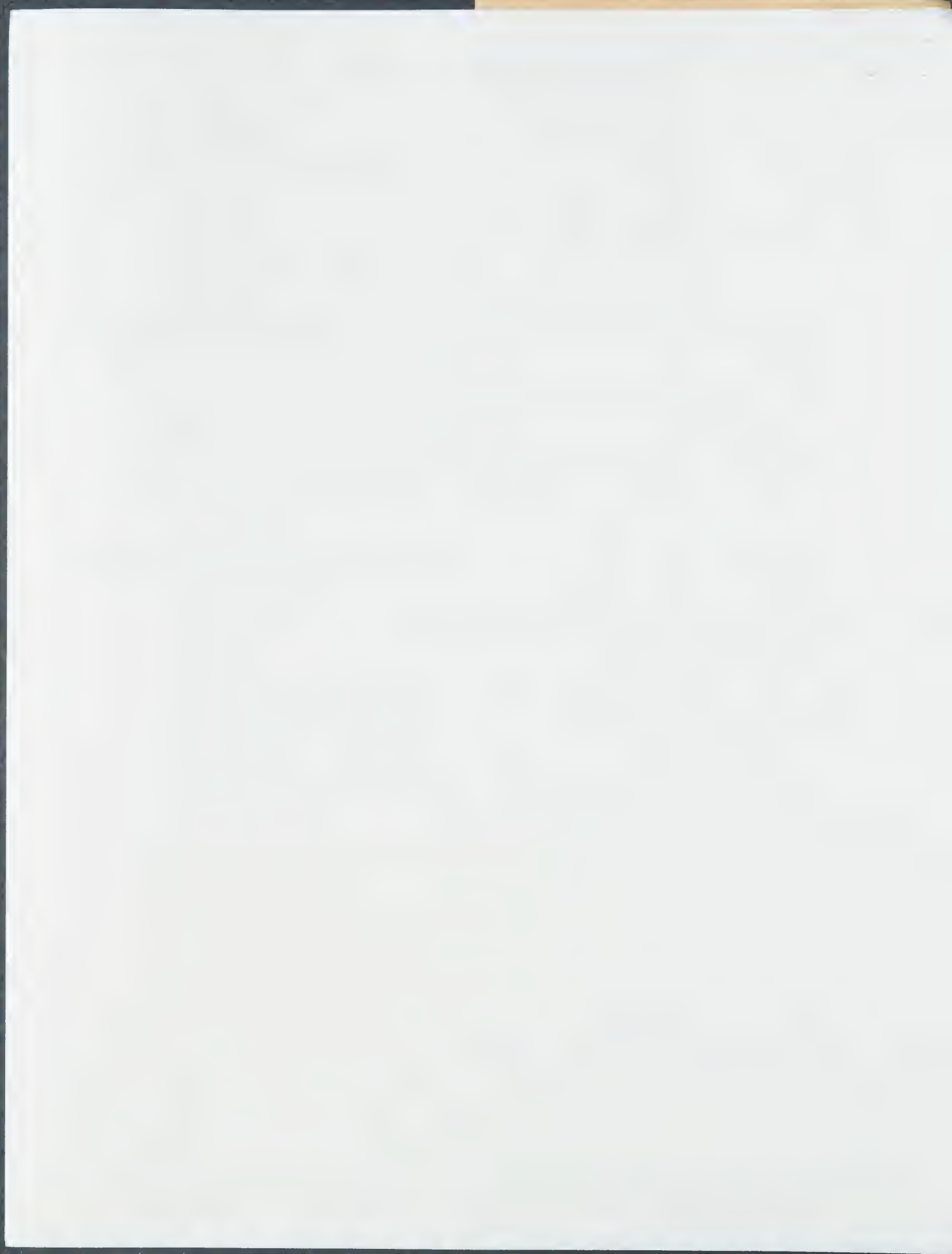
Jeanine Semon, Artist

August 19, 1992

Dear Dr. Bader,

Enclosed please find the affidavit and photograph certifying my purchase of the Sohn's water-color. We appreciate your help in this transaction and await the visit of your auction gallery representative. Thank you.

Sincerely,
Jeanine Semon



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
September 14, 1992

Ms. Madelon Sheedy
Southern Alleghenies Museum of Art
St. Francis College Mall
P.O. Box 8
Loretto, Pennsylvania 15940

Dear Ms. Sheedy:

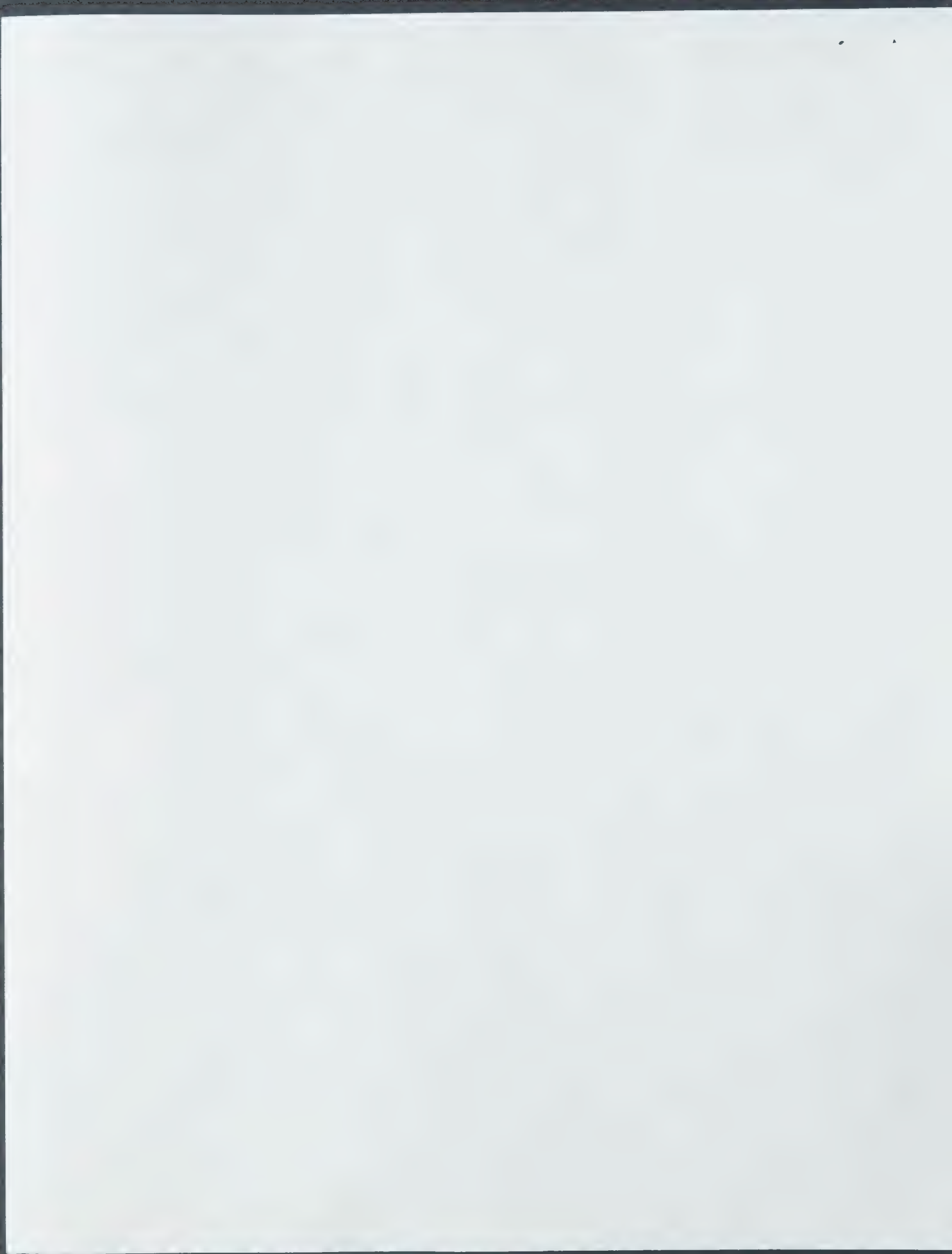
My cousin, Miklos Serenyi, has forwarded to me your thoughtful letter of June 3, about a possible exhibition of John Whalley's work.

I would be happy to loan some 30 of his works, temperas, oils, watercolors and pencil drawings, provided only that you arrange for packing, transportation and full insurance. As all the paintings are in similar sturdy frames, transportation would be easy if you could send a stationwagon or van to Milwaukee.

I enclose some information on his work.

Sincerely,

Enclosures
c: Mr. N. Serenyi





SOUTHERN ALLEGHENIES MUSEUM OF ART

SAINT FRANCIS COLLEGE MALL

POST OFFICE BOX 8

LORETTO, PENNSYLVANIA 15940 / (814) 472-6400



Johnstown Art Museum

430 Main Street

Johnstown, Pennsylvania 15901 / (814) 535-1803

June 3, 1992

Nicholas Serenyi
P. O. Box
Laughlintown PA 15655

Dear Nick:

John Whalley's work is beautiful and sensitive and will make an outstanding exhibition with great popular appeal. We would like to plan on such a show for late 1993 or early 1994 (our calendars need to be planned at least eighteen months ahead), and if we could have a commitment for the loans now we can discuss details later.

I will find it hard to wait so long because I have such enthusiasm for the project and thank you for all you have done and will do to make it happen.

Sincerely,

Madelon Sheedy

MS/smb

Alfred -

As you can see, I am making progress in getting you down here. If you can make it, I will also arrange that you could give a talk to some chemists at C-M or Pitt Univ.

Hope your trip has been a success.

I am also sending copy of this letter to Milwaukee.

Love to Isabel - All the best

Nick

6-8-92



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 29, 1992

Mrs. Roetta Smith
1021 East Avenue North
Onalaska, Wisconsin 54650

Dear Mrs. Smith:

Thank you so much for sending me the photographs, which I return herewith.

The painting is pleasant and distinctive, but certainly not valuable.

The two vases look lovely, but without seeing the originals, I can't guess their value, nor even am I certain where they came from.

I presume that the one with the lacy work is ivory, Chinese, carved from an elephant tusk and probably 19th century. The other looks particularly lovely, but I do not even know whether it is porcelain or bone, and perhaps Capo di Monte. I do not usually handle such works, but if the second vase looks as fine in the original as it does in the photograph, I would be tempted to buy it for myself.

I think that your best bet would be to consign these to the Schragger Gallery in Milwaukee. Al Schragger is totally honest and has frequent auctions. His address and telephone number are:

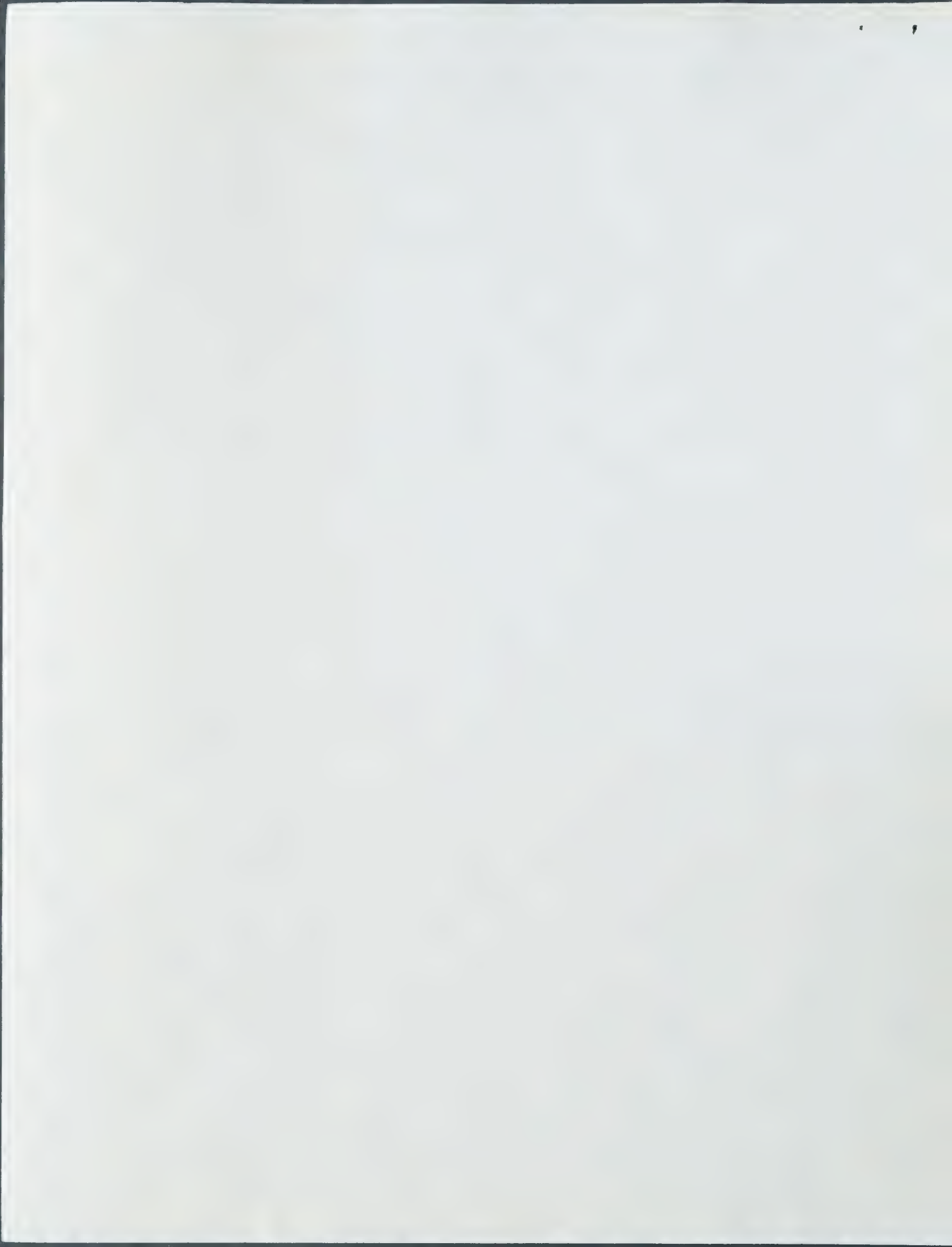
Schragger & Associates, Ltd.
2915 N. Sherman Blvd.
Milwaukee, WI 53210
414 873 3738

I have taken the liberty of keeping one photograph.

Sincerely,

Enclosures

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



Dear Mr. Alfred Kader.

Thank you for taking my call. Here are the pictures I said I would send to you. They are over 100 yrs old & are for sale.

I received these after my dear mother passed away, about 1 yr ago. She had a great uncle that travelled the world over.

Please write or call collect 1-608-78-32041 & let me know what you think about these 2 Vases & picture.

I am home in the mornings till noon & then again after 7:30 P.M.

I appreciate you taking
the time to look at
these pictures & hope to
hear from you at your
convenience.

as ever
Retta Smith

Robert E. & Roetta F. Smith
1021 East Science North
Onalaska, WI 54650



Mr. Alfred Bader
2761 N Shepard Ave
Madisonville, Miss
39320

POSTAGE WILL BE PAID BY ADDRESSEE



X



13 inches tall



SOUTHERN ALLEGHENIES MUSEUM OF ART
SAINT FRANCIS COLLEGE MALL
POST OFFICE BOX 8
LORETTO, PENNSYLVANIA 15940 / (814) 472-6400

Johnstown Art Museum
430 Main Street
Johnstown, Pennsylvania 15901 / (814) 535-1803

October 6, 1992

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee WI 53211

Dear Dr. Bader:

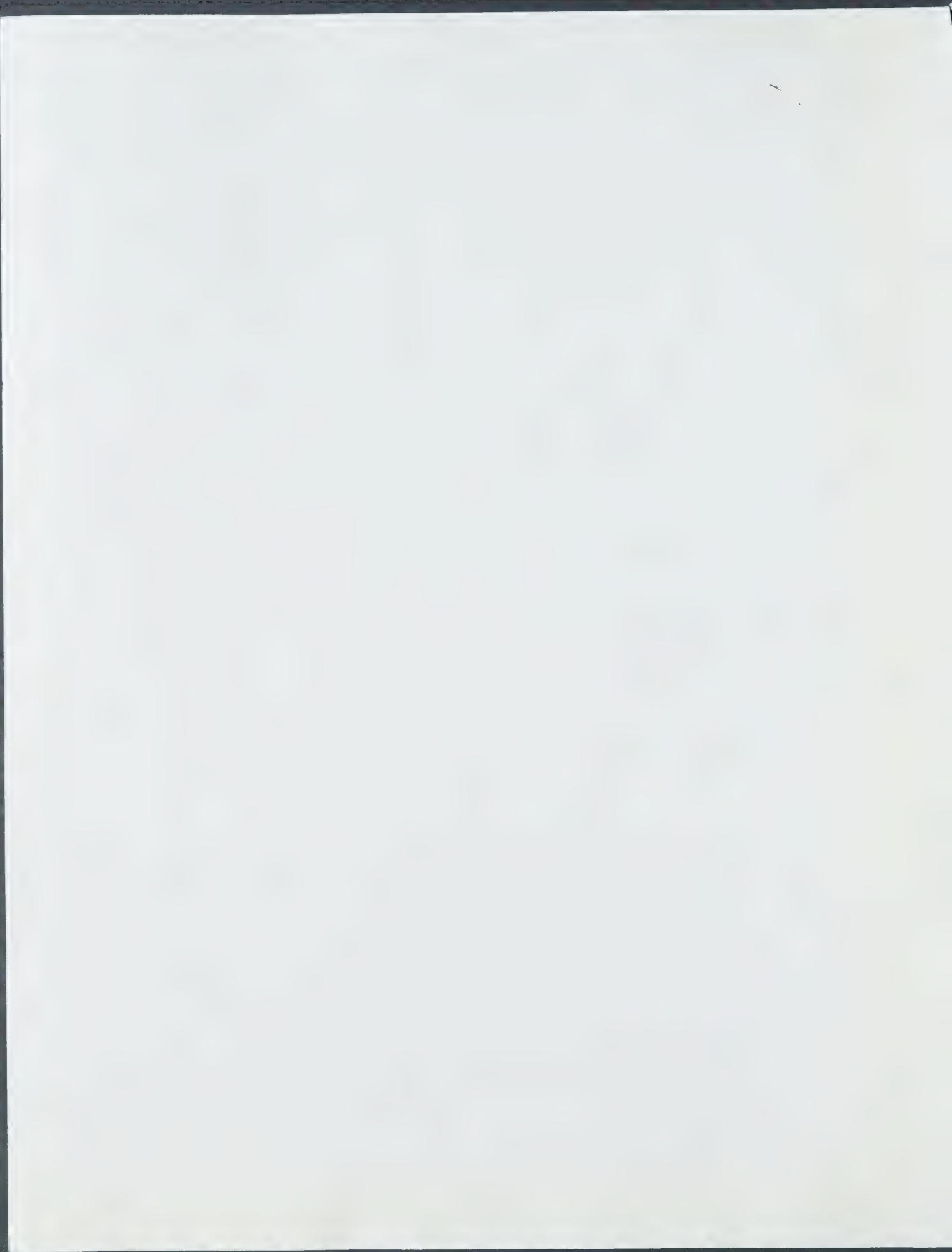
It was my pleasure to "meet" you via telephone this morning, and I look forward to exhibiting your John Whalley paintings. I will be in touch as soon as dates are determined; meanwhile please be assured that our museum will transport the work and that full insurance coverage will be in force while the paintings are in our hands.

Sincerely,

Madelon Sheedy
Madelon Sheedy, Curator

cc/Nick Serenyi

MS/smb





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 19, 1992

Professor Richard Spear
706 Williams Circle
Chapel Hill
North Carolina 27516

Dear Richard:

Thank you for your thoughtful letter of September 24th.

I now divide my time three ways: working on two books, one of which is art historical, trying to help chemists, and dealing in paintings. I have been buying so many paintings that we had the choice of either moving out of our house or opening a gallery--and we opted for the latter. Do come and visit us!

Best regards.

As always,

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



706 Williams Circle
Chapel Hill, NC 27516
tel. (919) 968-0264
September 24, 1992

Dear Alfred:

Many thanks for your letter, the check, and the clippings. First, let me say how grateful I am for your ongoing support on my teaching students to look at art -- the real thing, rather than words about art. I'll send the check to the College and you will get an official receipt shortly.

I'm glad to say that I do, after all, know you better than you think. When I read in the International Harold Tribune that you bought the Rembrandt I couldn't really believe it -- I said as much to Athena, in fact. Then the false report was confirmed by a friend, who said evidently you had money to spend as a consequence of a take-over at Aldrich! How stories get garbled, since the whole thing evidently stems from your buying the Procacini, which I know only from the (handsome) illustration. When you say you'll now spend a good share of your time dealing, I assume you mean informally, from your home and on the road, rather than that you intend to start up a gallery? (If I know you enough, the former should be so...)

How unhappy it was to learn about what happened at Sigma-Aldrich! Undoubtedly, to read between the not-very-veiled lines, there was some hidden agenda, since the allegation, as you so clearly lay out, about the stock option transfer makes little sense. While the world of academia hardly is immune to politics, jealousies, etc., I still am shocked by the callousness of the corporate world in such instances. It fits a familiar pattern, unfortunately, but takes on special poignancy when a friend suffers from such bad treatment. I'm sorry for you and the company, but hopefully you'll find much reward in the future concentrating on art.

We're well settled in Chapel Hill. The National Humanities Center at Research Triangle Park, where I have the fellowship for the year, is a scholarly heaven -- much like CASVA at the National Gallery, but in the woods and, of course, a home to humanists in all fields (I'm the only art historian among the 35 of us this year). I hope to make good progress on my book on Reni.

My deepest thanks again, Alfred, for your generous contribution to Oberlin. I hope we'll see each other, somewhere, soon. Meanwhile, all the best to you both.

As ever,
Richard



Athena TACHA and Richard SPEAR: addresses, phone, FAX, for 1992-93

We leave Oberlin on September 9 and, except for occasional, short visits back to Oberlin, will be away until mid- or late-May, 1993.

For that period, our home address and phone are:

706 Williams Circle
Chapel Hill, NC 27516
tel. (919) 968-0264

Richard's office address and phone are:

National Humanities Center
7 Alexander Drive
Research Triangle Park, NC 27709
tel. (919) 549-0661

FAX messages can be sent to either of us at the Humanities Center, but, if for Athena, they should be clearly sent c/o Richard Spear. The number is:

(919) 990-8535



OBERLIN

Oberlin College
Department of Art
Oberlin, Ohio 44074-1193
216/775-8181
FAX: 216/775-8886

August 27, 1992

Dear Alfred:

This summer in Greece I was reading the International Harold Tribune and learned that you bought the wonderful Rembrandt at Sotheby's! What a surprise and delight, with particular personal interest for me. It happens that, while I was teaching in London last term, Julien Stock talked to my students about how Sotheby's functions (part of my course on "art institutions" focussed on the history of auctions, so we followed an old-master sale from start to finish). On that occasion, and prior to any public announcement even that they had gotten the picture, Julien had the Rembrandt brought up from the vault to show the students. That was, of course, a very special treat for them and we had a good, close, long look at it. It is a wonderful portrait and obviously will be the keystone to your whole Dutch collection. Congratulations!

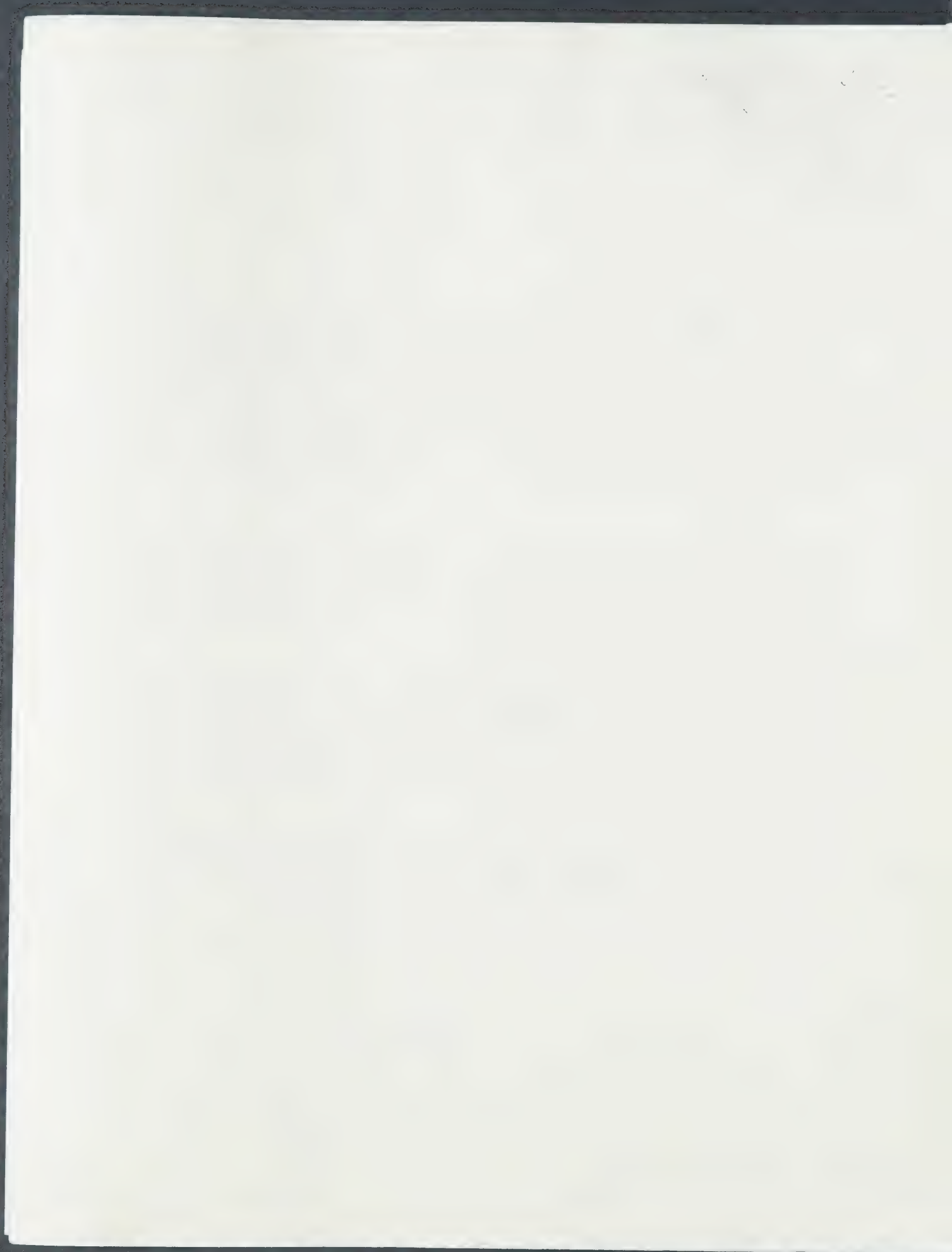
On September 9 we leave for Chapel Hill for the academic year. I have a fellowship for my book on Reni from the National Humanities Center -- enclosed are my addresses in case you want them. Athena just got the new chemical catalogue that, I take it, shows that Aldrich was bought out? Are you still working with the new company, or are you "retired" for full-time collecting? What a nice thought if that's so... Do let us know, of course, should you be in the Chapel Hill area during the year.

When I returned from Greece I had letters from our students (three) who, thanks to you and German art historians, attended the International Congress in Berlin. It was such a pleasure to read their reports, of how they were engaged with the Congress' activities and, at the same time, were visiting the museums, etc. It was a wonderful opportunity for them and we are deeply grateful that you made it possible. As in the past, I'm of course honoring your request for privacy, however much I know the students would like to thank you personally.

The funds you so kindly give me/Oberlin are depleted now, so should you be able to make a year-end contribution, that would be greatly appreciated. It's fair to say that I can't think of any use of \$2000 or so that does so much for our students and so effectively gets them to look at art -- and know that the original object should be the springboard for inquiry.

Congratulations again, Alfred, on acquiring a great Rembrandt -- what a feeling that must be!

All the best,
Richard





ALFRED BADER FINE ARTS

DR. ALFRED BADER

November 5, 1992

ESTABLISHED 1961

Dipl. Ing. and Mrs. Zoltan Szabo
Kalbeckgasse 5
A1180 Vienna
Austria

Dear Helga and Zoltan:

Since my being thrown out of Sigma-Aldrich, a good many articles have appeared about it, and I assume you have seen some of them. A couple of the most recent letters are enclosed. Since then, I have opened an art gallery and spend my time dealing with paintings, working on two books, and continuing to try to help chemists.

Isabel and I leave for six weeks in England shortly, but we will then be back in Milwaukee on December 22nd.

Of course, we very much hope that your travels will bring you back to Milwaukee. We promise not to put you up at the Ramada Inn, but an old-fashioned room at home awaits you.

Best regards.

Sincerely,

Enclosure

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





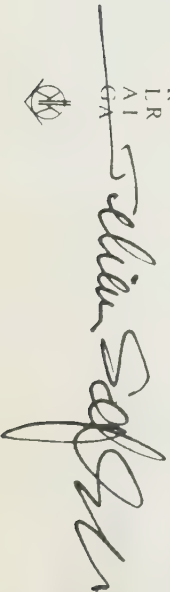
SERGIUS PAUSER (1896 — 1970)
 OLIVENHAIN (Malcesine) · 1953
 Aquaredi, Privatbesitz
 OLIVE GROVE (Malcesine) · 1953
 Water Colour, Private Ownership
 BOSQUET D'OLLIVIERS (Malcesine) · 1953
 Aquarelle, propriété privée
 OLIVETO (Malcesine) · 1953
 Aquarello, proprietà privata

22.II.1992.

Dear Dr. Bader,

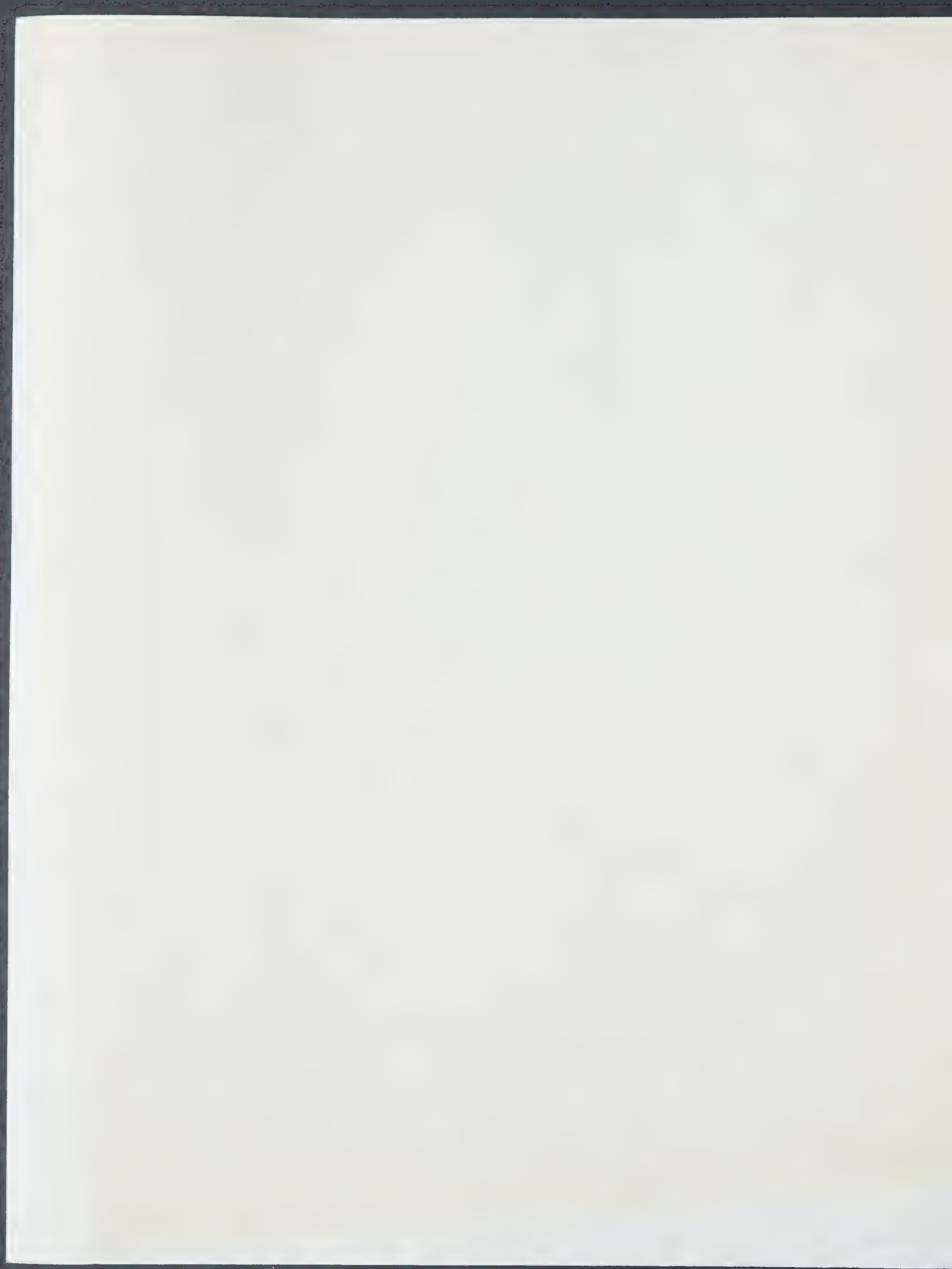
I am glad to receive your letter of the 21st. December, and wish you a pleasant stay in the U.S. As my responsibility is to keep an accurate record of Frankl's works, I would be grateful if you told me more about Prof. Christiane Neef and the work he has. I know of Christian Nebehay and the Frankls he has. I hope to hear from you in due course. With kind regards,

Yours sincerely,


 Julian Sofaer

©
 JULIAN SOFAER
 F.R.I.B.A., A.A.Dipl.
 32 WESTMORELAND PLACE,
 LONDON SW1V 4AE

Ö P
 S O
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Dear Mr. BADER

12-13-92

Thank you for your response to my letter Oct 23, 92

The single nude with the old man may be too large

May all the Joys

of a Flappy Holiday Season be yours

to fit in my Nissan Pathfinder but I'll figure a way to get them to you. I'll be living at my home in Vilas County this winter so please address

any correspondence to my father

Ken Schuet

P.O. Box 305

NEENAH, WI. 54956

"Looking forward to seeing"

You in Jan or Feb 1993

Sincerely
Jim Schuet

W. & A. BROWN
MADE IN U.S.A.
ST. LOUIS, MO.
1890



Joys of the Season

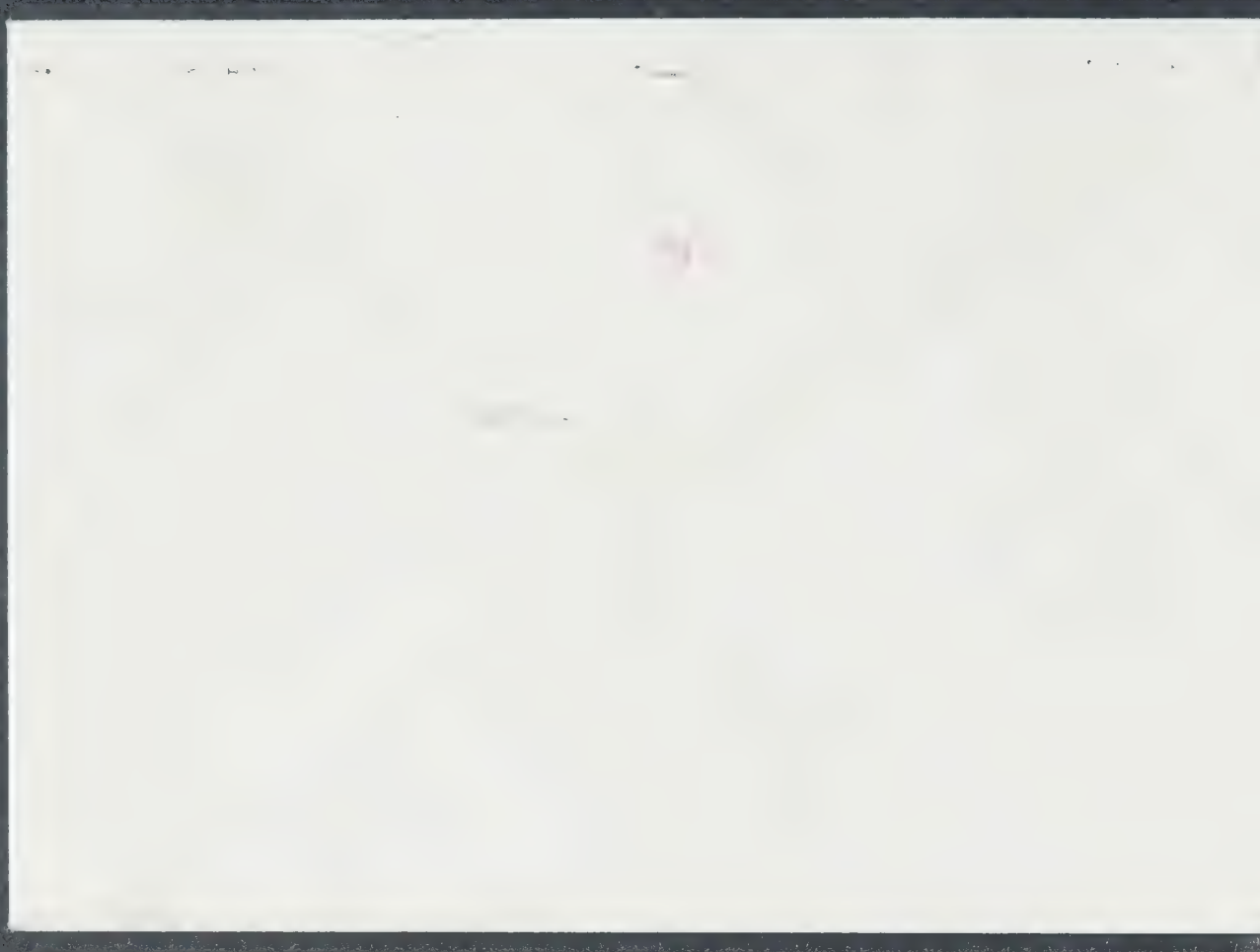
JIM SCHAVET
1117 MELROSE CT.
NEENAH, WI. 54956

MKE 532 08-25



MILWAUKEE WI 53202 12/14 06

Alfred Baden Fine Arts
Astor Hotel Suite 622
924 EAST JUNEAU AVENUE
MILWAUKEE, WI. 53202





bc: Otto Naumann

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 30, 1992

Mr. Jim Schavet
1478 Glenview Drive
Neenah, Wisconsin 54956

Dear Mr. Schavet:

The Milwaukee Art Museum has kindly forwarded to me your letter of October 23rd. Both paintings are interesting, but hard to judge from these snapshots.

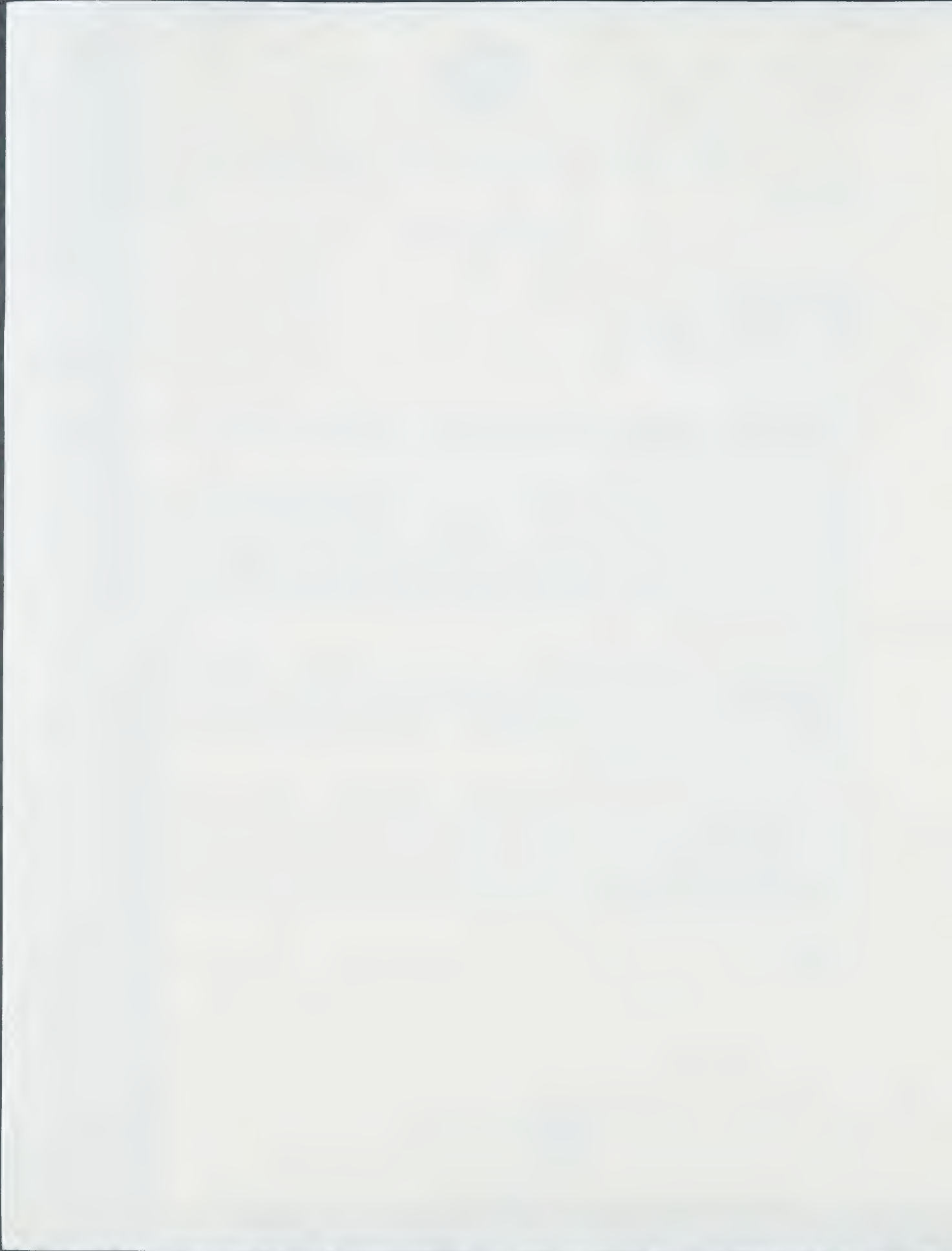
The single nude looks turn of the century, and I might be able to tell you more if I saw the original. You may well be correct in thinking that there is another figure under the painting of the single nude draped next to the old man. That subject might well be a depiction of the story of Lot being seduced by his two daughters after the burning of Sodom. Someone might not have liked a painting showing such a seduction, and then painted over one of the daughters to make it a simple scene of seduction, rather than of incest. This could easily be determined by taking an Xray.

I would be happy to look at both paintings and then to advise you further. However, I don't get to Neenah regularly and wonder whether the paintings are small enough to fit into your car and brought here when next you visit Milwaukee. I will be traveling between now and the December 22nd, but my calendar is much freer from January through April, each month with only a few days away from home.

You started your letter by referring to my purchase of the Rembrandt. Of course, I did not buy it for my collection, but rather for sale; I certainly don't want to have to live in a fortress. Also, I am absolutely certain that the painting of the old man with the girl is not by Rembrandt and not of enormous value, but it would certainly be interesting to determine what it really is. Also, I might then be interested in purchasing it, albeit not at a Rembrandt price. I look forward to hearing from you.

Sincerely,

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



Oct 23, 1992

Dear Mr. Bader,

I read of your purchase of
a Rembrandt in the July 11, 1992
edition of the Milwaukee Sentinel.

I have two interesting paintings (pictures
enclosed) which my father gave to me
and I have never tried to get appraised
or sell. The most interesting thing on
the large painting of the nude draped
over the old man is that I'm sure
that another painting is underneath it.

I'm almost certain of it. I understand
that canvas was rare in early paintings
and this could be the reason for it.

I'd surely consider it an honor if
you'd take a look at what I have and
even possibly you'd want to own them.

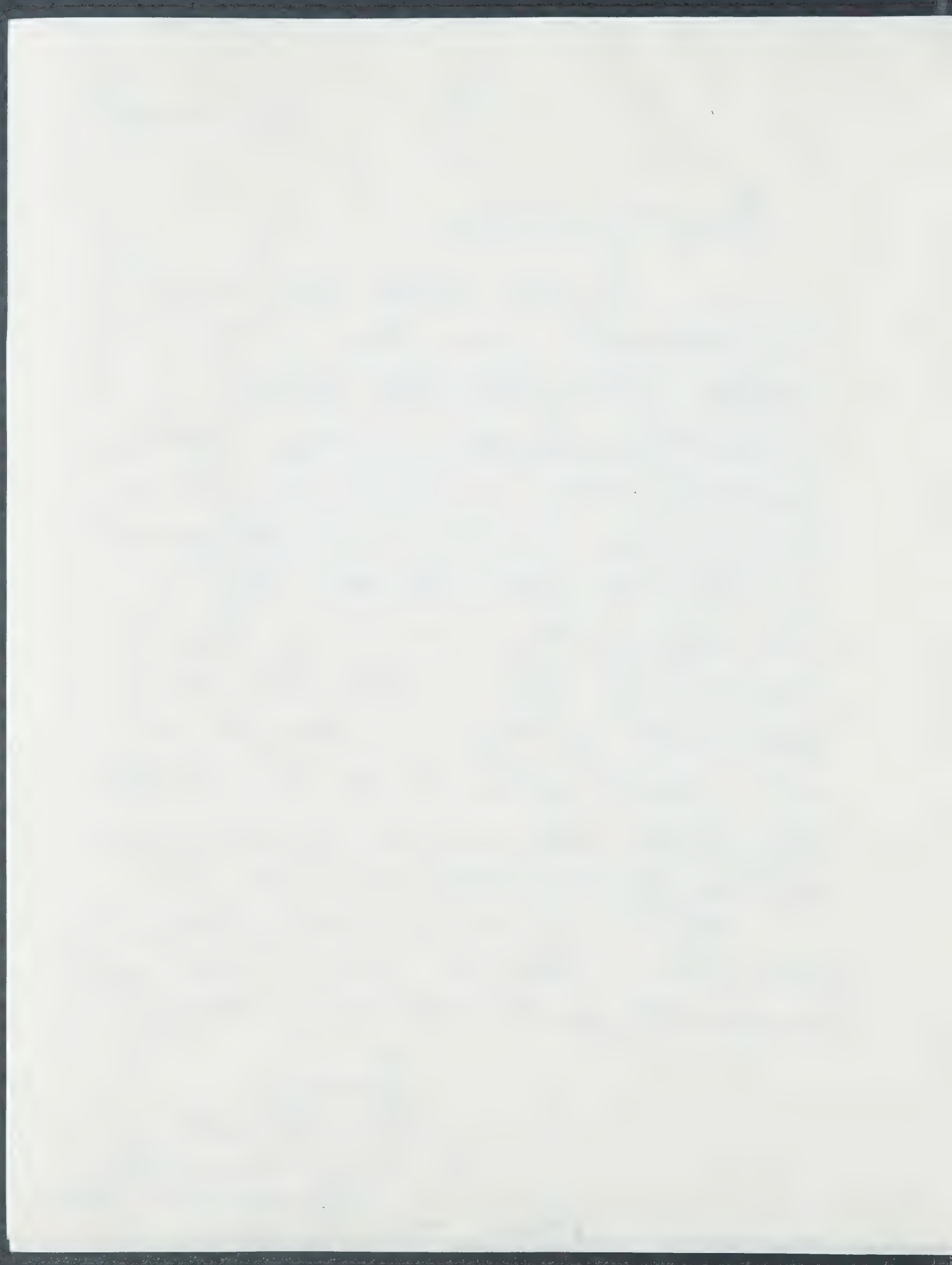
Sincerely

Jim Schavet

1478 Glenview Drive

Menasha, Wis 54956

phone 414 7250445





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 30, 1992

Mr. Jim Schavet
1478 Glenview Drive
Neenah, Wisconsin 54956

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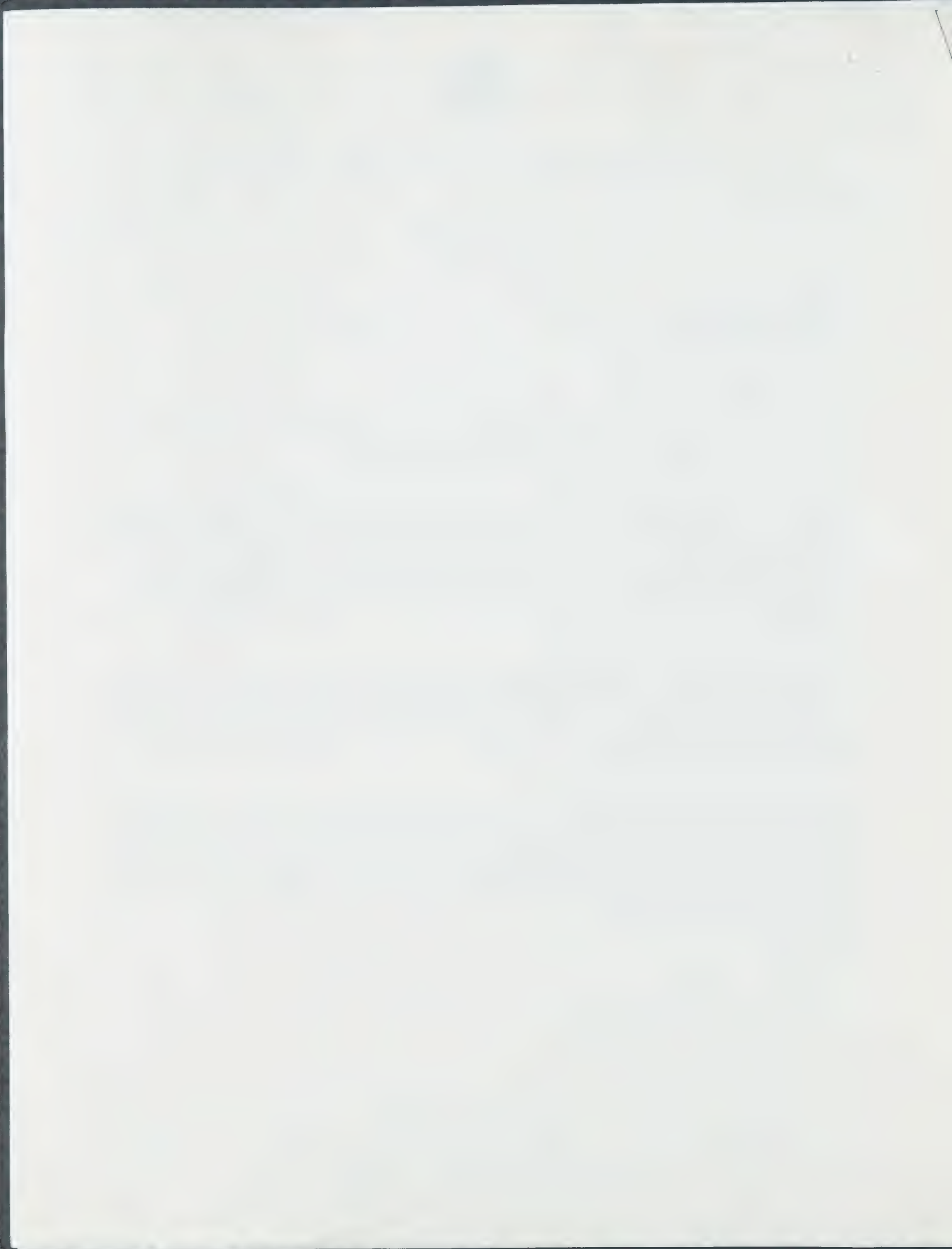
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Sincerely,

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 7, 1993

Via Fax 011 43 2243 85019

Dr. Peter Schuster
Skallgasse 10, PF 9
A3403 Klosterneuburg
Austria

Dear Dr. Schuster:

I am happy to have your air mail letter of December 17th, so long delayed in the mails because of Christmas.

I am so happy to know that your operation in August went well. One of these days we hope to have a chance to meet your three sons.

Of course, you have my permission to use the copies of the Loschmidt papers which I own as you see fit, provided only--as you have done--that you state that the manuscripts are owned by me.

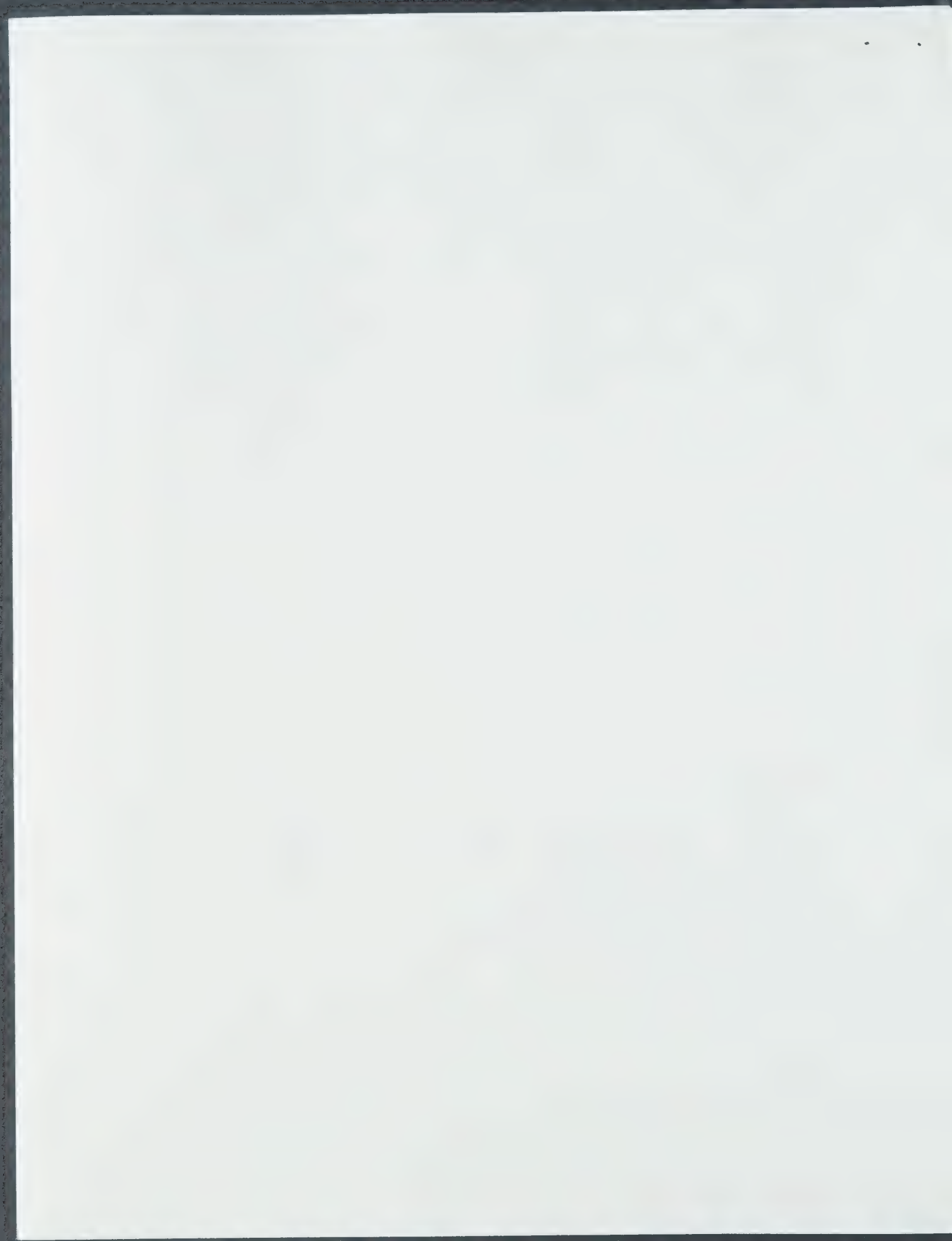
I much look forward to receiving whatever additions to the transcripts you complete, and I would like to ask you to send them to Prof. Noe, also.

Within the next few weeks, I should receive copies of two articles on Loschmidt, and as soon as I have them will send them to you. One is an article written with Prof. Noe in Chemistry in Britain and the second is in the Proceedings of the Royal Institution in London. Also, the first Loschmidt Prize of the Royal Society of Chemistry has been given to an academic at Edinburgh University. Prof. Wotiz's book containing Prof. Noe's and my chapter on Loschmidt should come from the printer this month.

Isabel and I already look forward to seeing you again in June.

All good wishes,

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



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

March 19, 1993

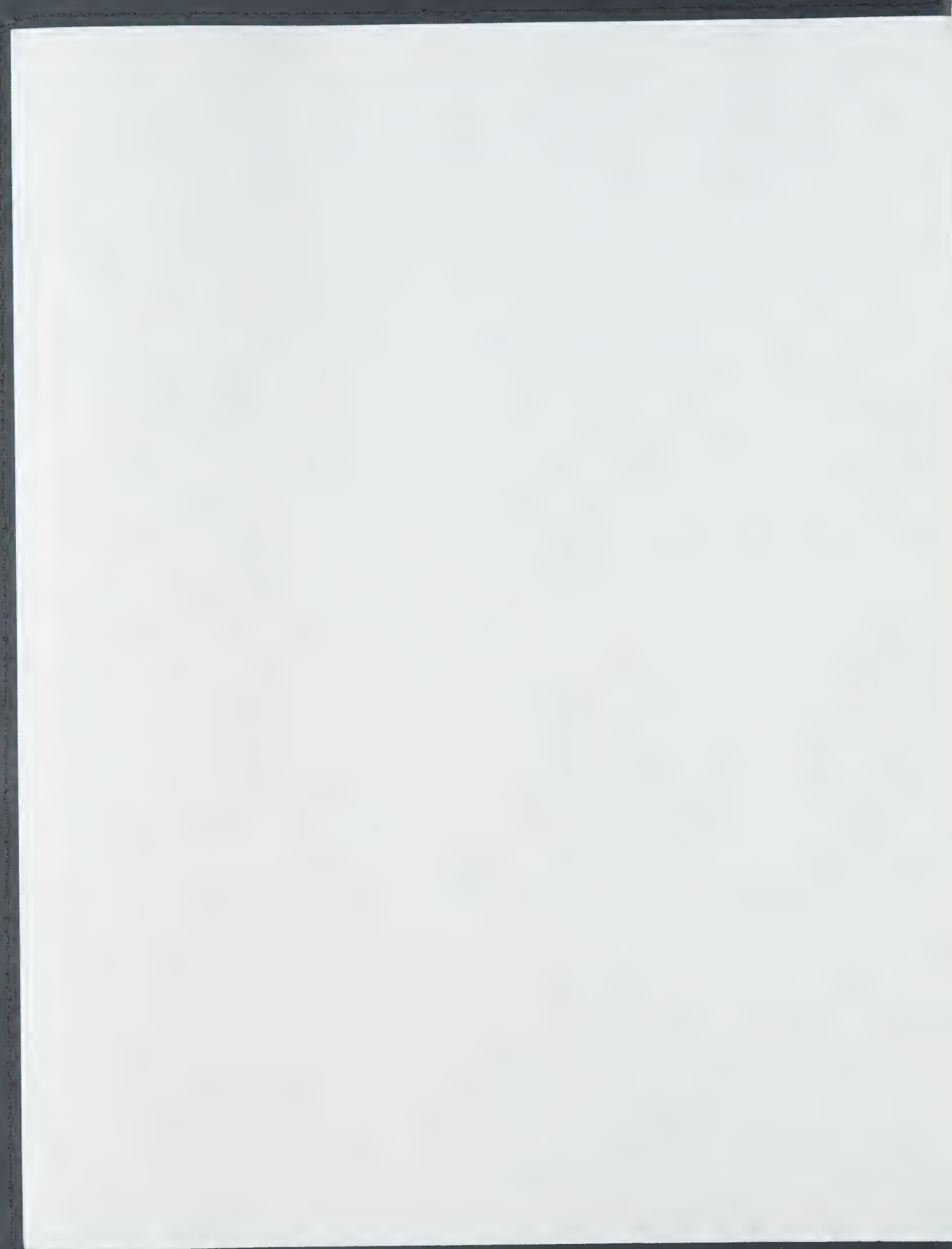
Mrs. Ursula Stechow
21 Robin Park
Oberlin, Ohio 44074

Dear Ursula,

Isabel and I are planning our usual trip to Cleveland in April and are wondering whether we may visit you the morning of Friday, April 16th. We always so enjoy chatting with you.

Best wishes.

Sincerely,





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 19, 1993

Mrs. Charlene Skinner
611 First Street
LaPorte, Indiana

Dear Mrs. Skinner:

You will have realized how very interested my wife and I were to meet you last week, although of course saddened to learn that your mother had died on May 10, 1991.

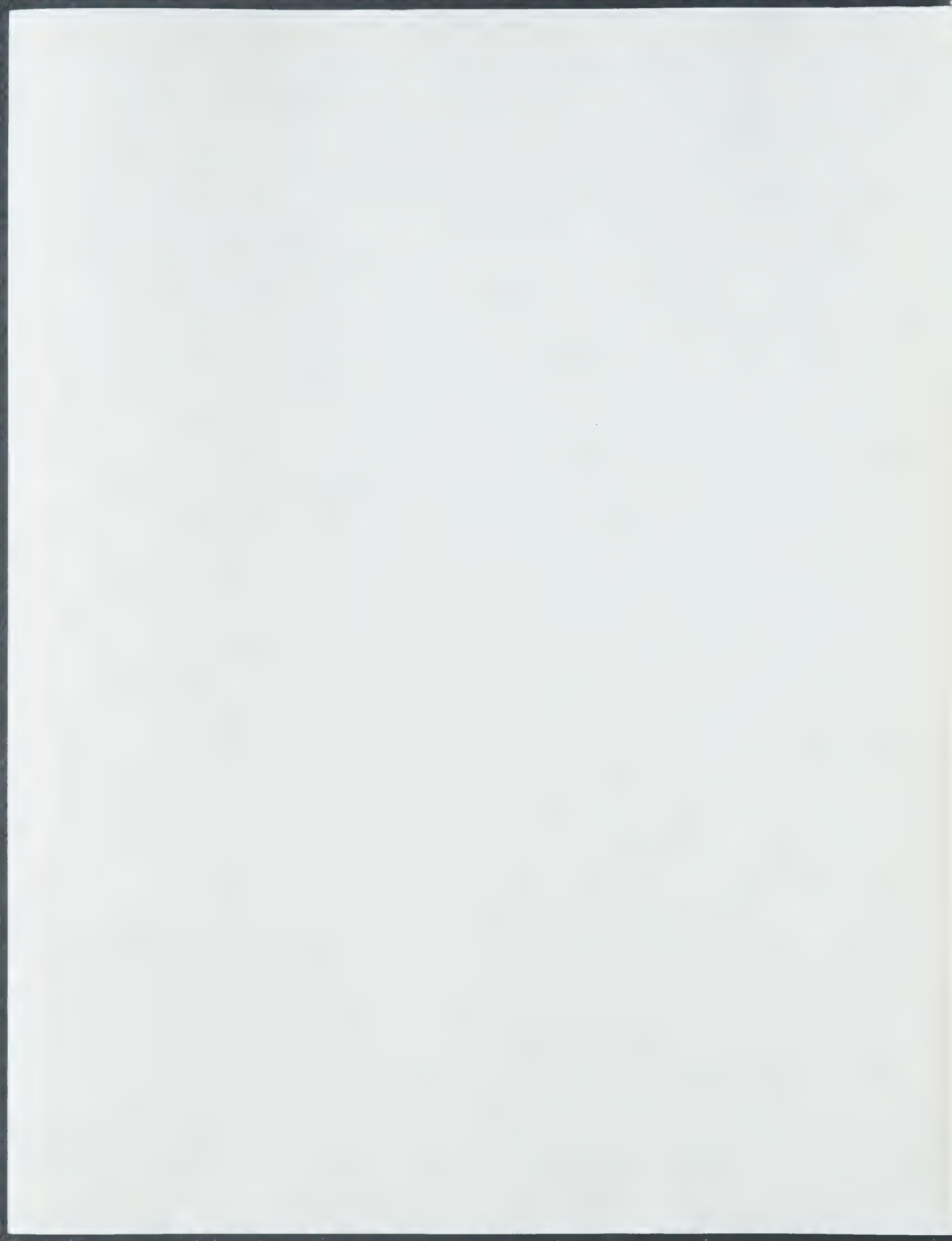
As I explained to you, we purchased a flower still life at an antique mall in Michigan, and that painting had your mother's name and address. We really like that still life and would very much appreciate seeing more of your mother's works.

I have been invited to speak in Indianapolis the first week of August, and so we could visit you then if such a visit will be convenient. In the meantime, could you please tell me where your mother studied art and whether there were any exhibitions of her works?

Many thanks for your help, and best regards.

Sincerely,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53212
TEL 414 277-0730 FAX 414 277-0700





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 5, 1993

Mr. Peter Sobek
Strehlgasse 11
Vienna 19
Austria

1193

Dear Peter:

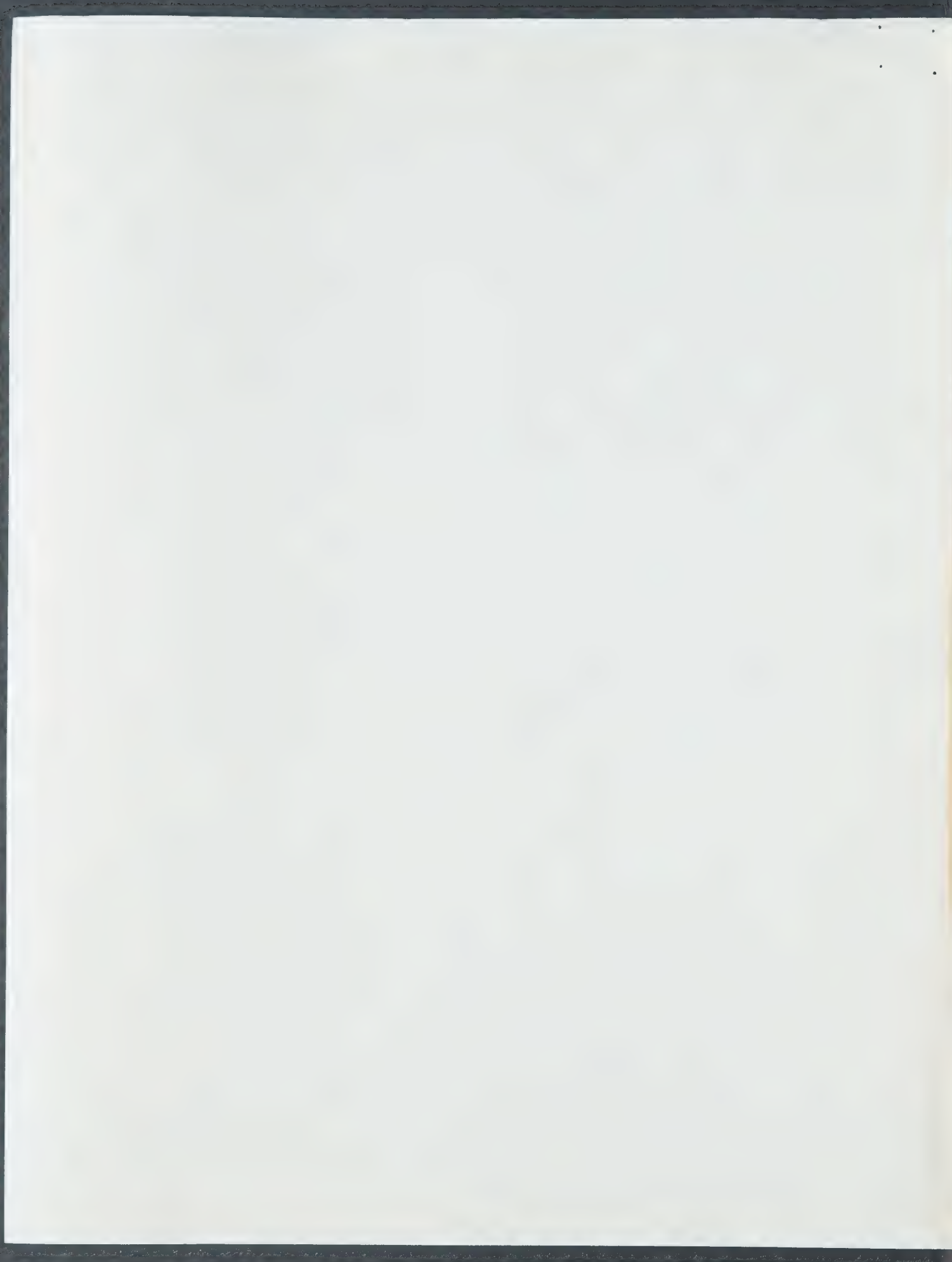
It has been years since I've seen you.

Isabel and I visit Vienna every year, usually in June, and I have always tried to telephone you, but there has never been a reply.

We will be in Vienna again on Thursday, June 17. May I visit with you then?

Best wishes,

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



RECEIVED

JUN 11 1974

MURPHY SCIENTIFIC CO., INC.

1190 WIEN, STREHLGASSE 11

30

Lieber Gobby,

vielen herzlichen Dank f. Deine beiden letzten Briefe. Entschuldigende bitte, dass nicht früher Antwort kam, wie Dir aber sicher schon entfallen ist, schreibt Frau nicht mehr selbst, und das mir, wenn ich, begünstigt durch Zeitdruck, etwas konkreter mitteilen kann

Natürlich freuen uns wir beide, Dich wieder in Wien zu sehen. Du bist jetzt nicht hier vom 6.-28. v.

Fr. Eckinger geht am 14. v. auf Urlaub. Solltest Du einen Wien - Aufenthalt in der Zwischenzeit arrangieren können, wäre das sehr nett. Besonders schön wäre, könntest Du das während der Woche einleiten, da Fr. Eckinger, wie Du weißt, am Wochenende frei hat, und Frau ohne sie sehr unbeweglich im Haus ist. Ich habe jetzt auch oft am Wochenende beruflich zu tun, wodurch ich mich nicht so intensiv um das Haus kümmern kann.

H. Ciuchanowiczki war inzwischen in Wien, bis jetzt hatte er noch keinen Erfolg, er wird sich aber weiterhin die Skulptur kümmern.

Frau ist relativ gut beisammen und läuft nicht so weit als möglich gut gehen. Rest ist gut!

Fr. Eckinger kümmert sich sehr um sie, sehr gerne, wenn später ihre Erkrankung zu verschaffen.

Es allen Liebe Grüße von herzlichen Deine El. Familie, frate mich sehen sehr auf dem Urlaub.

alles Liebe dir

Heidi

Grüß auch dich
Tina



bc; trip

October 14, 1976

Mr. Peter Sobek
Strehlgasse 11
Vienna 19
Austria

A1190

Dear Peter:

I am just planning a very quick trip to Europe and unfortunately will be in Vienna only one day, Monday, November 8. I plan to arrive by the night train from Munich and leave by the night train for Zurich.

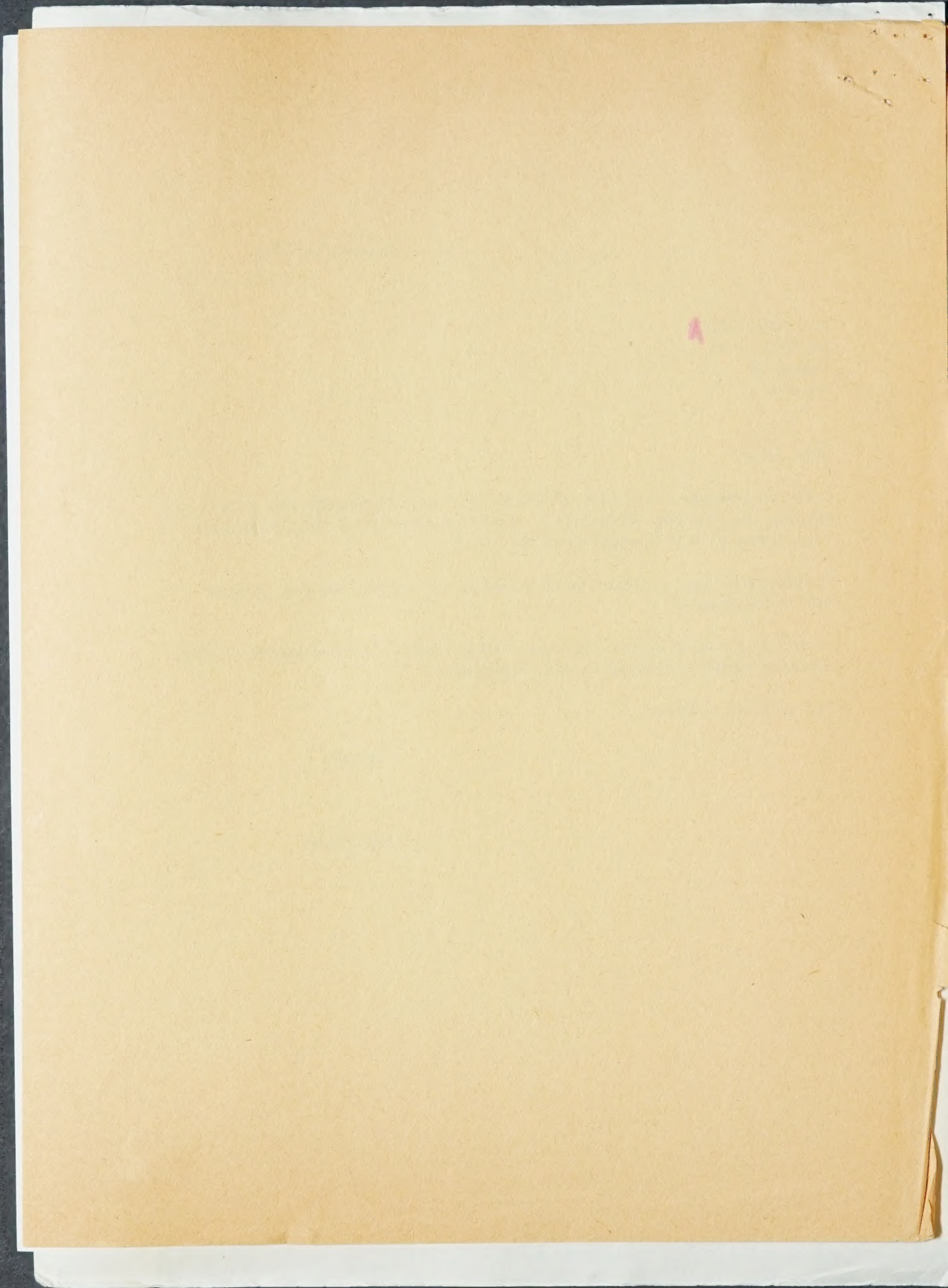
If convenient to you, I would love to spend an hour or two with you, perhaps best in the evening.

Could you please drop me a note c/o Wolff and Kaaber, Rugmarken 28, Farum, Denmark where I will be on Friday, November 5.

Best personal regards.

Sincerely,

Alfred Bader



April 7, 1983

Mr. Peter Sobek
Strehlgasse 11
A1190 Vienna, Austria

Dear Peter:

It was so nice of you to call me when you were in Washington, and I just wished that you would have had a chance to visit us in Milwaukee. Hopefully on your next visit.

Isabel and I look forward to being in Vienna around June 18, staying with our old friends, the Loww-Bear's, not very far from you, in the Zwerngasse 17, at the bottom of the Schafsberg. It would be so nice if we could visit with you.

Best regards,

Alfred Bader

AB:mmh

