

Handwritten notes at the top of the page.

Art Related
Covers Pandonee

[AB Fine Arts - Correspondence]

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	4
FILE	10 (1A)

January 7, 2002

Dear Dr. Bader,

Thank you for all the time and effort expended to attempt to determine the artist of my Portrait of an Old Jew.

One more favor. Since the New York auction houses are not interested, I would like to place it with the Schraeger Auction House in Milwaukee. If you could deliver it for me, this would save a special trip down and would be much appreciated.

Please invoice me for the photos and any other incidental expenses you have incurred.

I was excited to hear that you will be doing further research in Jerusalem. I have marked my calendar and will contact you re: results. May this art adventure have a satisfactory outcome for both of us.

Very sincerely and gratefully,
Nancy Healey



H

Ms. Nancy Henley
Apt. 99
1901 Ridgeway Dr.
De Pere, WI 54115



Dr. Alfred Bader
Astor Hotel Suite 672
924 East Geneva Avenue
Milwaukee, WI 53202

5320242748



THE UNIVERSITY OF CHICAGO PRESS

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TRANSACTION REPORT

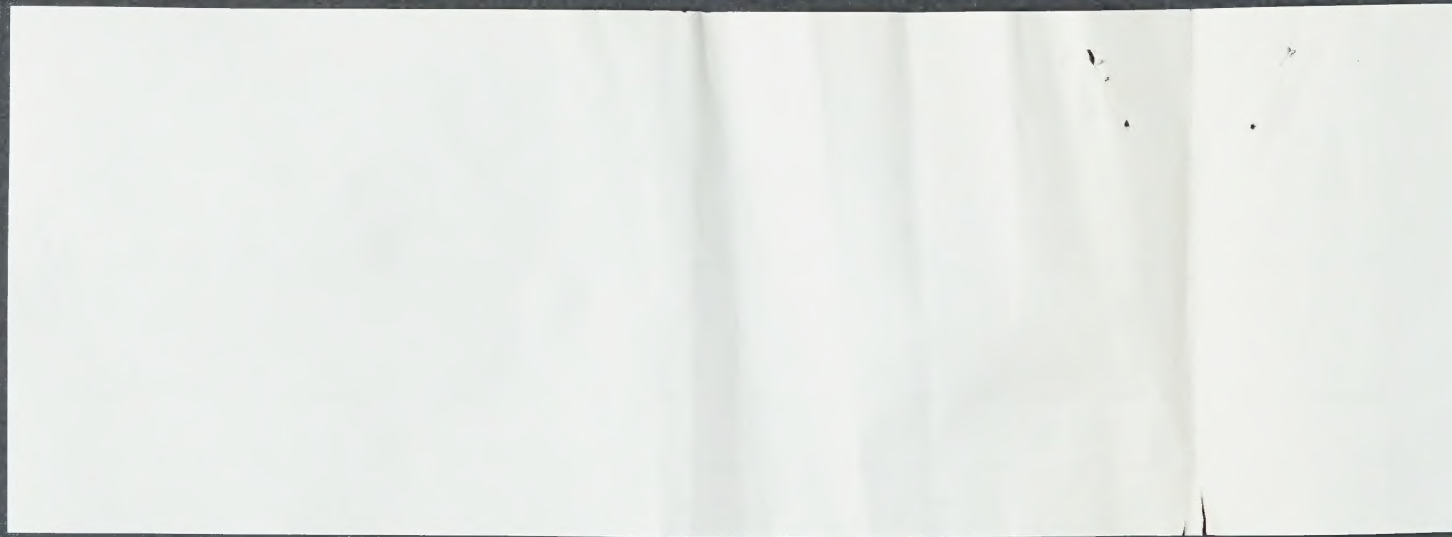
FOR: ALFRED BADER FINE ARTS 4142770709

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RECEIVER	PAGES	NOTE
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Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
www.alfredbader.com (newly expanded!)
e-mail: baderfa@execpc.com

January 9, 2002

TO: Mrs. Angelika Arnoldi-Livie
Galerie Arnoldi-Livie

Page 1 of 1_

FAX #: 011 49 89 22 63 21

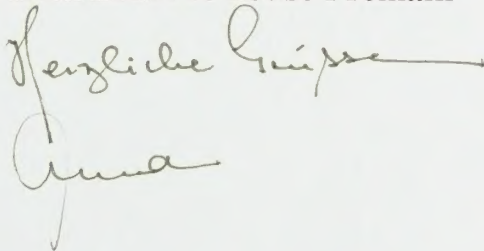
Dear Angelika,

In response to your fax of yesterday, Isabel and I have decided not to go to the New York sales because I really would like to purchase only one painting and can ask Otto to bid for me.

There is no need to bring the Rubens school painting in the winter. Hopefully, you will come to America in August, visit Milwaukee, and if the painting has not yet been sold, return it then. Also, I would be happy to pick up the little watercolor attributed to Klee when I visit you in Munich in June.

With all good wishes from house to house I remain

Yours sincerely,



Alfred Bader
AB/az



Faint, illegible handwriting, possibly a signature or name.

GALERIE ARNOLDI-LIVIE

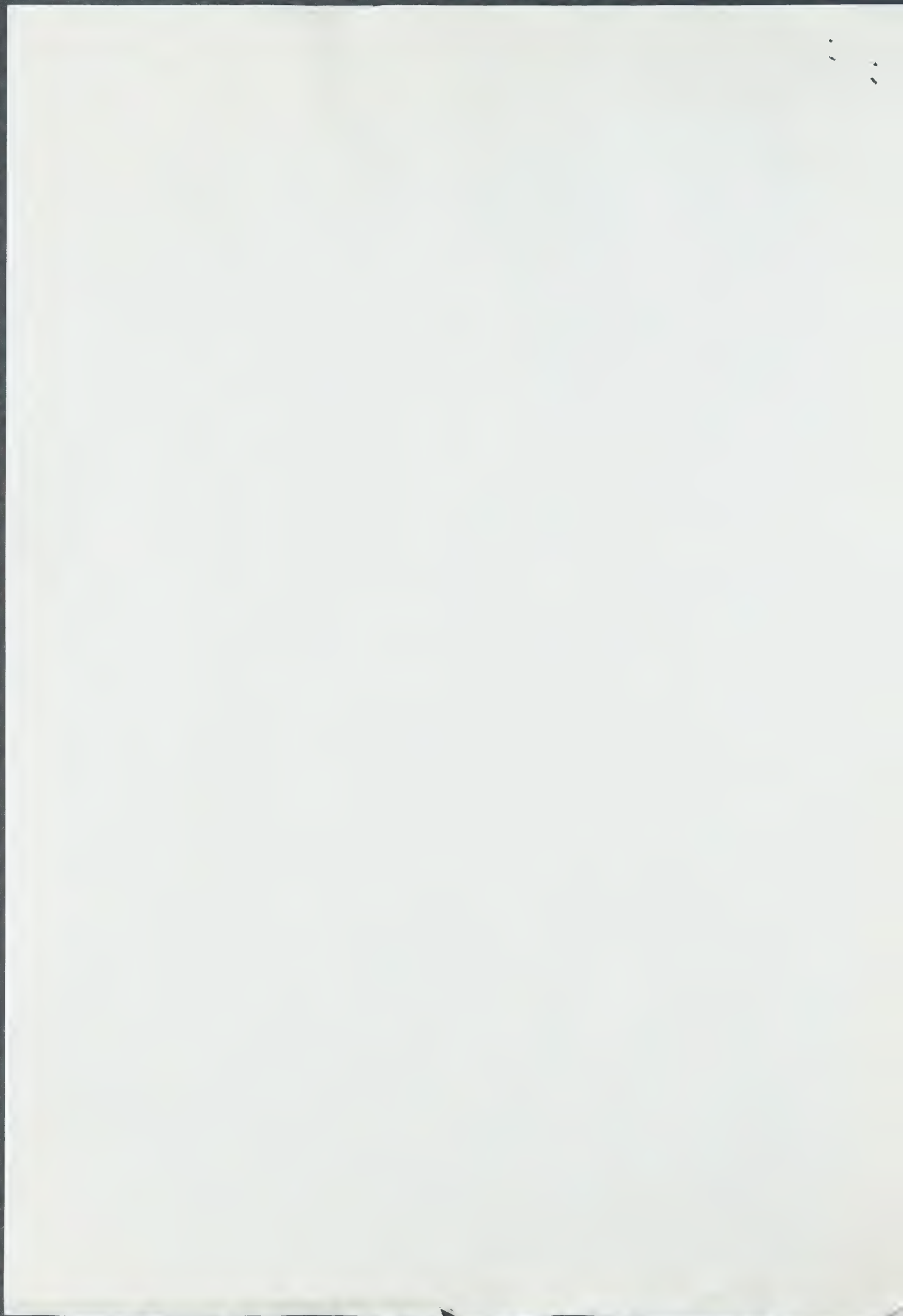
Galeriestraße 2b D-80539 München
Tel. (089) 22 59 20 Fax (089) 22 63 20

Dear [Name],

Thank you very much for your letter from your ski holidays in Switzerland.

I will try to get the [Name] and [Name] to a studio in [City] because they are special.

Bruce and I will be coming to New York January 17 - 19 and we'll see you there. I was wondering if I should return [Name] and the water [Name] to Klee. I gladly keep them here during [Name].



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

(414) 962-5169
January 9, 2002

PhDr. Martina Sošková
Curator of the Collection of Old Masters
Národní galerie
Staroměstské nám. 12
110 15 Praha 1
CZECH REPUBLIC

Dear Ms. Sošková,

Thank you so much for your detailed and most interesting letter of November 22nd. My reply has been so long delayed because we were in England until recently.

I certainly appreciate your advice with that little painting of a musician. It is 8-1/2" x 6-1/4".

When we saw the various roccoco exhibitions in Prague in June, a number of the paintings by followers of Kupecky reminded me of this work. Maybe what I should consider is just putting the painting in my briefcase and showing it to you when next I come to Prague, in June. Will you be in Prague then?

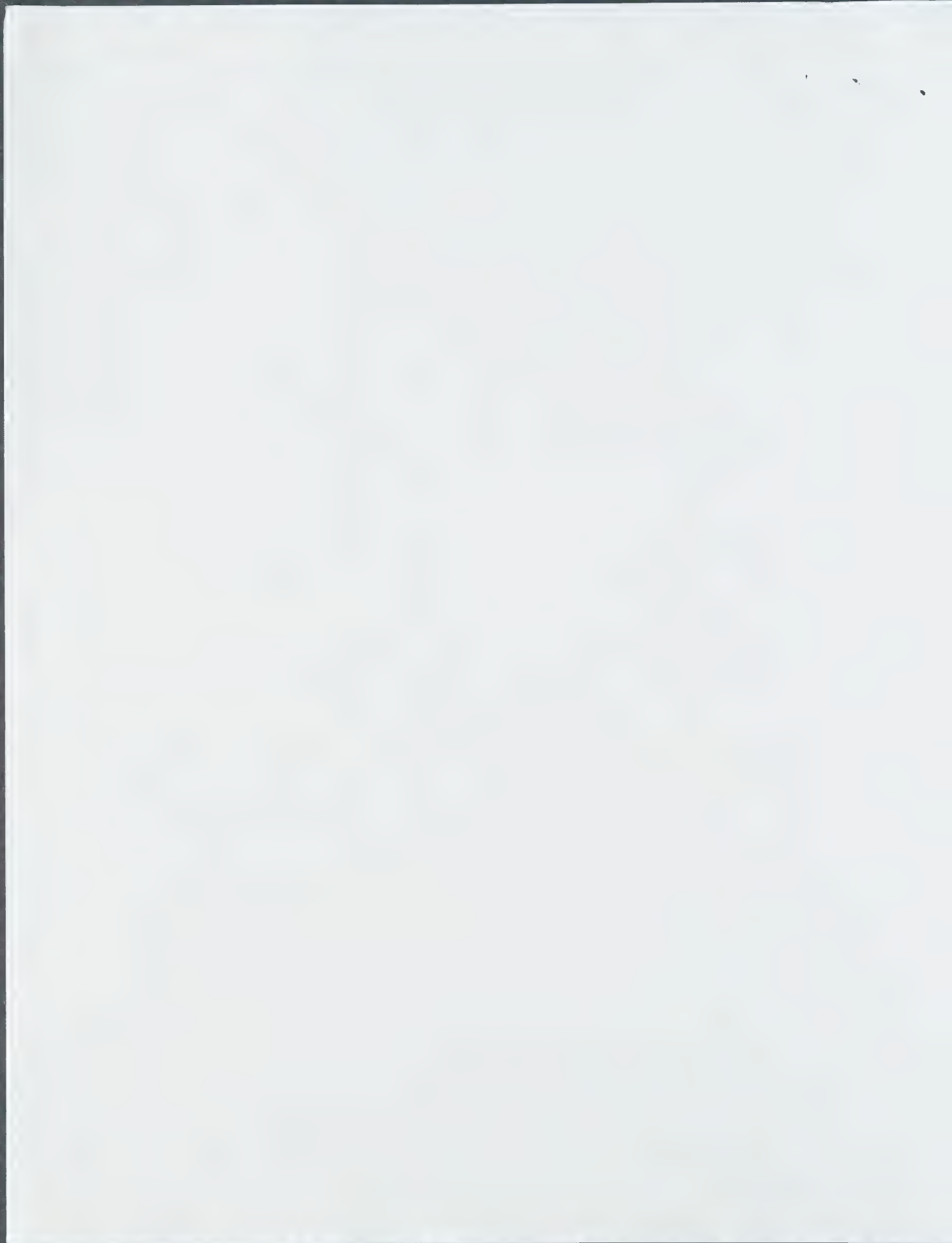
Incidentally, I sent all of the funds for your fellowship quite a few months ago, and so there should be no delays in your getting the funds, as you need them.

Also, I will give you a copy of my autobiography when I see you in Prague.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az



n á r o d n í g a l e r i e

v Praze

Dear Sir
Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee Wisconsin 53211

November 22, 2001

8/1 x 6/11

Dear Dr. Bader,

Thank you for your letter from September 5, 2001. I really haven't got the first one from August 14, 2001.

I have prepared for Dr. Milena Bartlová a time schedule of funds' usage, which she have send to your agens in the USA, which is authorized by this matter. At this moment she has said me, that she has got the first part of the funds.

Thank you.

I hope, that the situation in the U.S.A. is better now. It is realy a very grave problem.

Now, I would like to tell you something about the painting of a musician from your collection, you have send to me. The reason, why I have procrastinated with the answer to your kind letter.

I would like to give to the painting more time yet.

But now, for the moment, I would like to write you about my present judgement.

Your painting was painted at about 20. or 30. years of the 18. century. It should be, probably, a part of a series of paintings of one subject (for example Senses).

I would like to ask you for the measures of the painting, because it's important for discoveries of what kind, what genre is this painting. Shouldn't it be a genre sketch painting?

Your painting is painted in a little bit popular and universal manner, by the side, we could see it in Germany, Austria, Bohemia, in italian or french art, too, (look at the photocopies of the photos).




I couldn't exclude the central european provenance (look at the comparative photocopies), on the contrary, I would like to look for the origin of this painting in that circle, because of the typology of the musicians face. But, I don't find possible, that the painting should be derived from the work of Jan Kupecký or his colleague Johann Peter Molitor, or from the work of Christian Seybold to which the painting is resembling, because of the really different manner of the painting. Light and sketched manner of the painting shows rather to the works of austrian painters Johann Georg Platzer and Christopher Janneck. I cannot decide it at this moment.

I mean I really will know more, after I will compare your painting with the other paintings, which i will see during my studies in Germany, mainly in Zentral Institut für Kunstgeschichte in Munich.

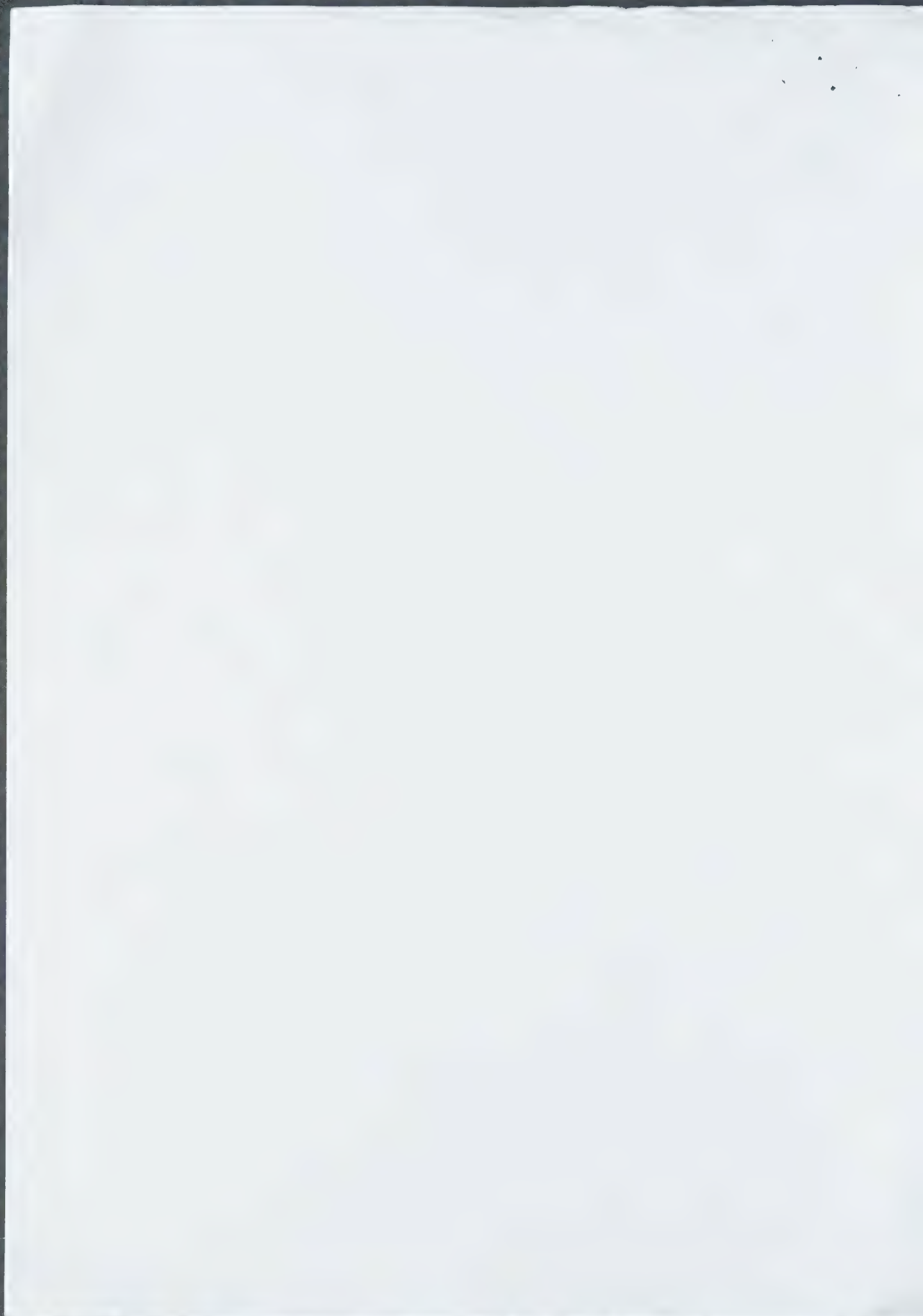
I'm looking forward to hear from you

Sincerely Yours,



Martina Sošková

It would be really nice, if you could send me your biography book.



Dear Otto,

I have now had a chance to look through the three Sotheby New York catalogues.

I was the underbidder on the Eeckhout in the New York Historical Society sale, and in retrospect am very happy not to have bought it. It's so dark, and I now have at least four Eeckhouts which are better.

Will you take *Minerva* to Maastricht? And might you want to take our beautiful French portrait, for which I have still not been able to find a name?

Have you spoken to Charles? Volker is returning to Kingston tomorrow. He is very sad - his grandmother, who brought him up, just died.

Back to Sotheby's:

I very much prefer Van Dyck's *St. Peter* to *St. Thomas*. Must we buy both?

What do you think of the last lot, the Rubens owned by Sotheby's? It certainly is a sexy picture, but you probably don't know of a rich bordello which would buy it.

Do you like lot 177 compared to 'our' Rubens?

Maybe lot 234 will not sell.

With all good wishes,
Alfred

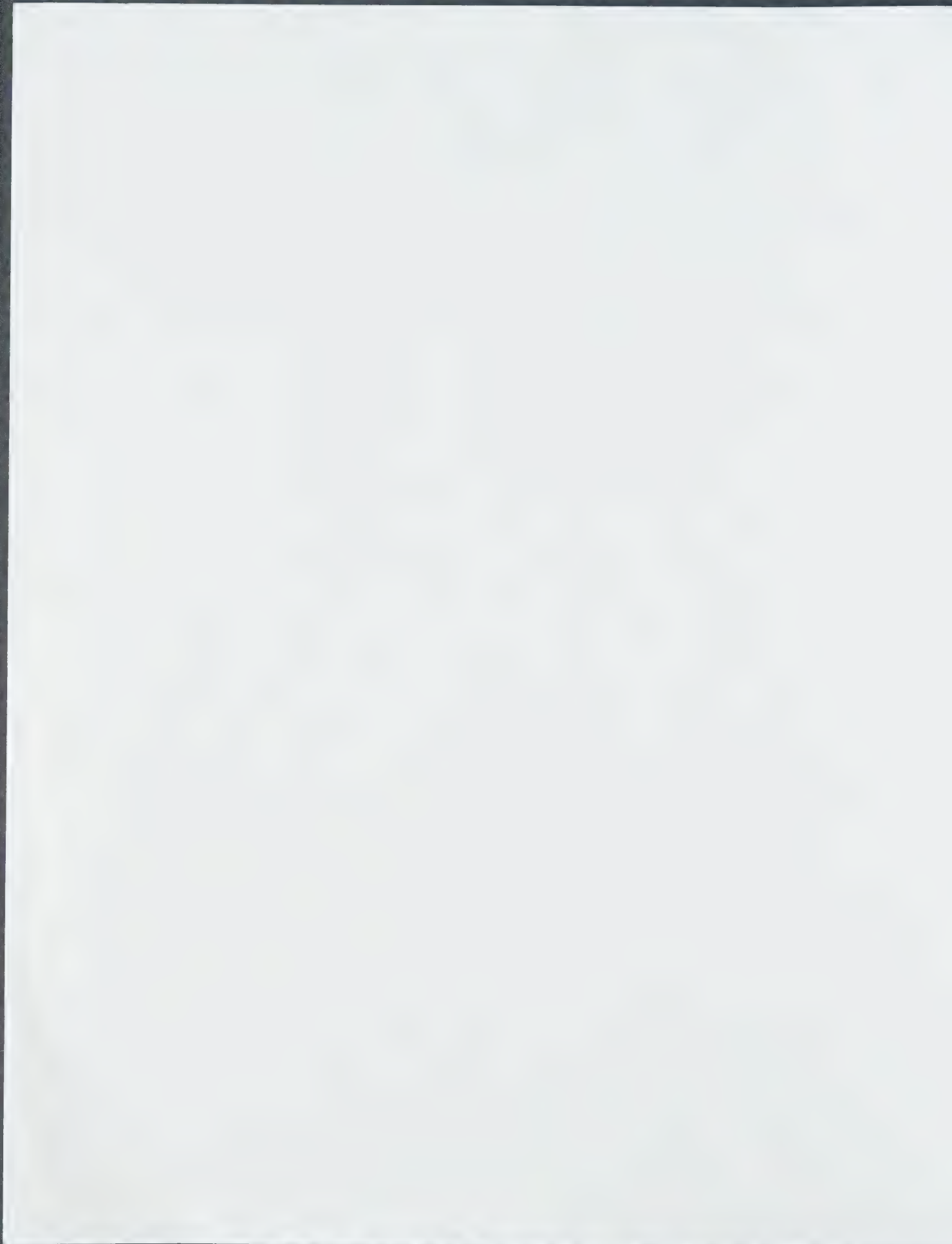
Otto Naumann wrote:

Alfred,

Isn't lot 151 at Sotheby's by the same hand as that portrait of an artist that I sold to you? According to A. Crichton-Stuart, the Sotheby's panel is by D. van Queeckborne. How he came up with thisbizarrename is unknown to me.

Yours,

Otto





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 16, 2002

Dr. Peter Wolf
Palais Dorotheum
Dorotheergasse 17
A-1010 Wien
AUSTRIA

Dear Dr. Wolf,

Yesterday I received a very puzzling document (copy enclosed) by Registered Mail.

I would think that in Vienna people should know that Alfred is spelled A-l-f-r-e-d. More important, I do not think that the Dorotheum owes me anything, and certainly not Euros 131,380.

Last year I sent four paintings to be sold at the Dorotheum. Two of these sold and I was paid. The two unsold paintings were duly picked up by my friend, Edward Clark, and brought to England.

Also, my British VAT number does not correspond with the number given on the invoice, but is 629 0266 40.

Perhaps the sale of the Dorotheum to a private firm has led to the papers being mixed up

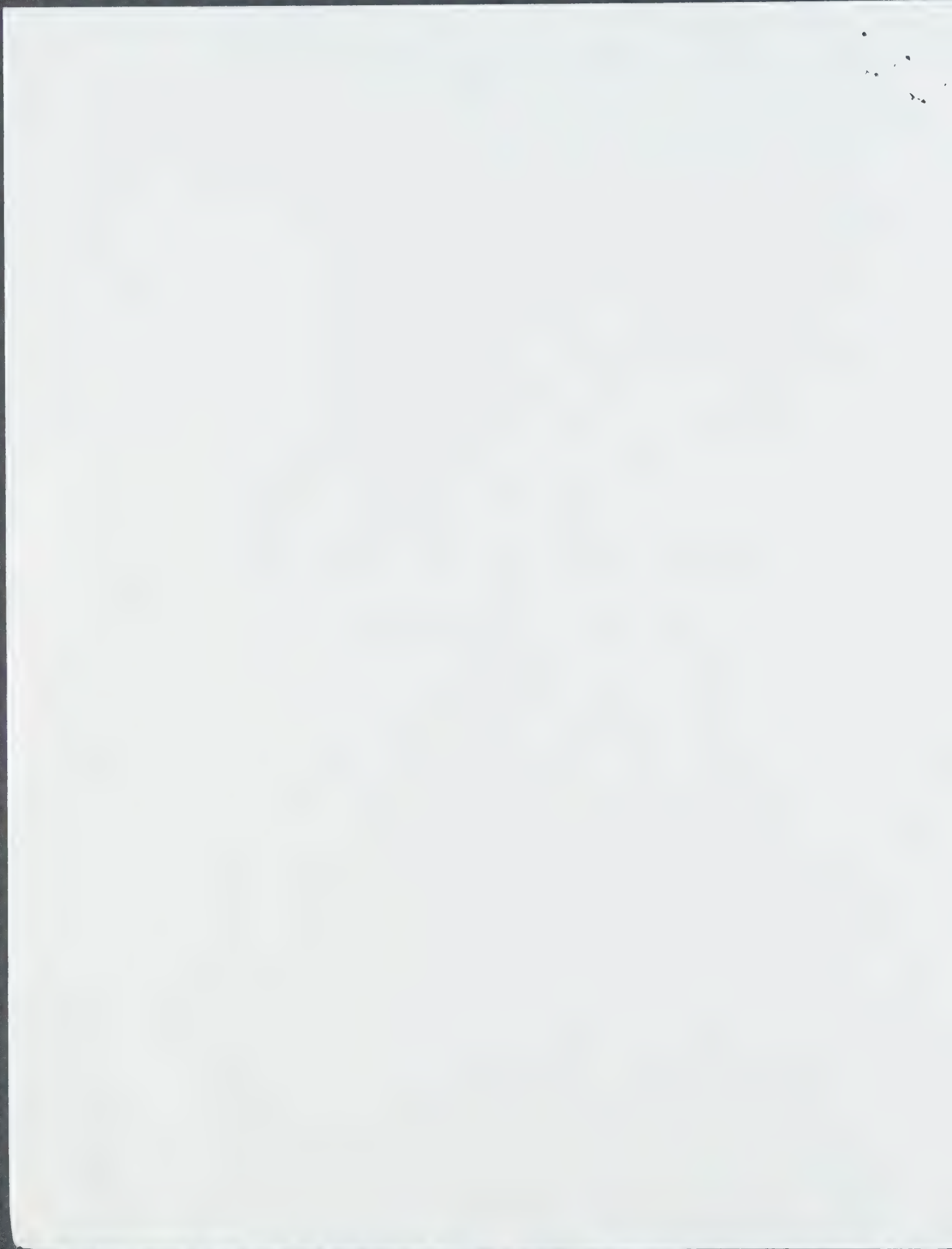
I understand that you will have an old master sale on June 5th. I plan to be in Vienna then and hope that we will be able to smile about this mix-up together.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc..

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE, WISCONSIN USA 53232
TEL 414 277-0730 FAX 414 277-0700



ALFRAD BADER
 FINE ARTS
 ASTOR HOTEL S.622
 USAWI 53207 MILWAUKEE

VAT no. *GB340397658
 Subject to 20% margin tax (art.26a 77/388/LWG)

Vienna, 2001-12-30

Customer no. 11191/ALFRAD BADER FINE ARTS INTERMEDIATE ACCOUNT 2001-12-30 page 0001

Consignment no. 138- 9889 Subject to margin tax

Proceeds period	Total no. of lots consigned	Sold	Unsold
3	4	3	1
4	3	3	0
3	1	0	1

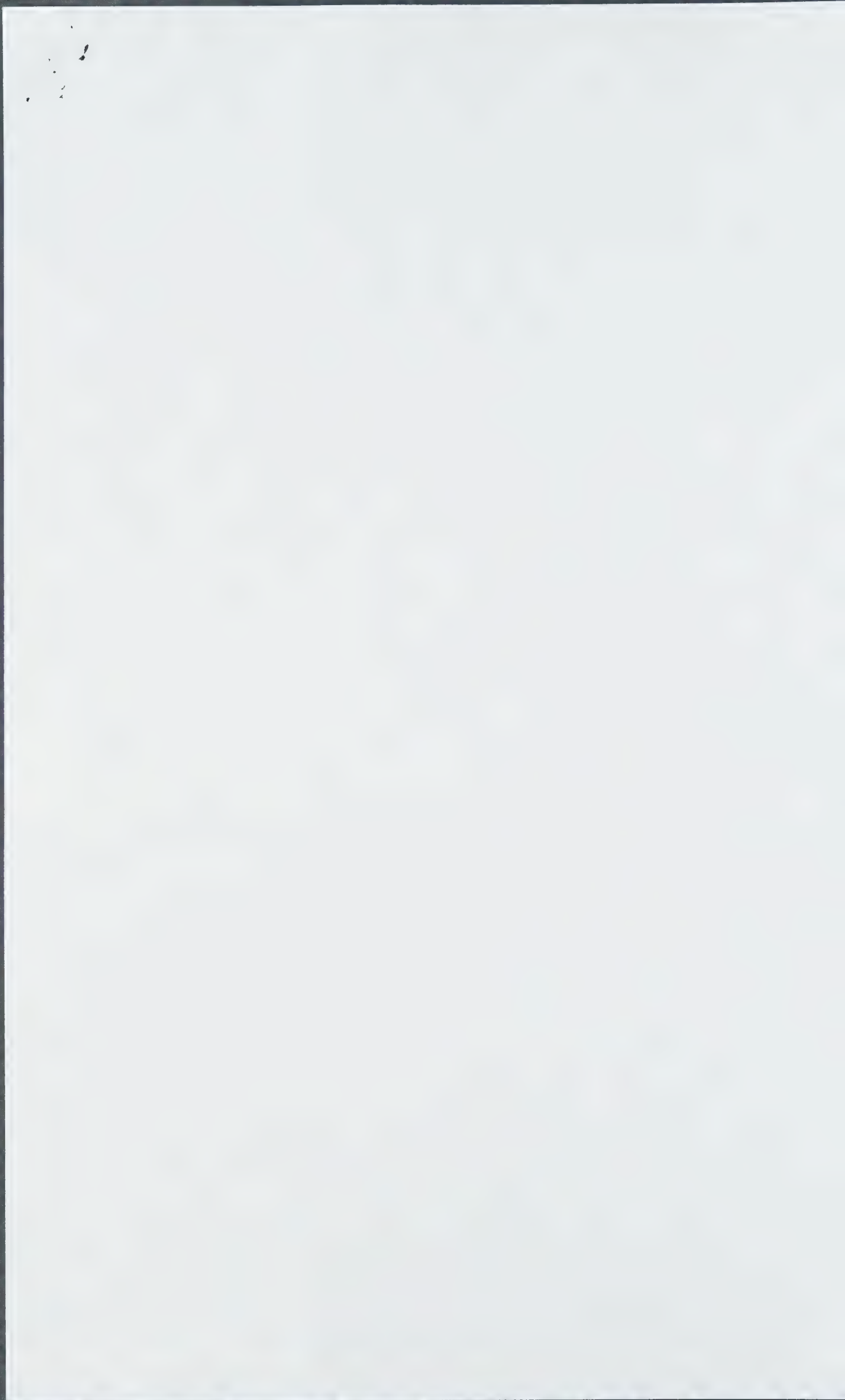
2001-07-17	2.000.000,00-	192.000,00	1.808.000,00-	Giuseppe de Ribera (Jativa de
2001-03-30	270.000,00	25.920,00	244.080,00	Giacinto Brandi (poli/Roma)
2001-03-23	7.000.000,00	192.000,00	1.808.000,00	Giuseppe de Ribera (Jativa de

Proceeds current p 247.080,00*

Account balance: Proceeds 244.080,00 Interest on advance payments 011031 0,00
 Partial proceeds 2.029.177,00- Other charges 22.742,00-
 Advance payments 0,00
 Reimbursements 0,00 ** B A I L A N C E ** 1.807.839,00-

Account balance: Proceeds 244.080,00 Interest on advance payments 011122 0,00
 Partial proceeds 2.029.177,00- Other charges 22.742,00-
 Advance payments 0,00
 Reimbursements 0,00 ** B A I L A N C E ** 1.807.839,00-

(EUR 131.380,78-)



D O R O I H F U M GmbH & Co KG PALAIS FN 213974V/HANDELSGERICH WIEN
 1011, DOROTHEERGASSE 17 TEL. 01 515 60/274 TELEFAX 01 515 60/255 VAT no. ATU 52613505

ALFRAD BADER VAT no. *GR340397658
 FINE ARTS Subject to 20% margin tax (art. 26a 77/388/EWG)

ASTOR HOTEL S.622
 USAMI 53202 MILWAUKEE Vienna, 2001-12-30

Customer no. 11191/ALFRAD BADER FINE ARTS I N F E R M E D I A T I E A C C O U N T 2001-12-30 page 0001

Consignment no. 138 9889 Subject to margin tax

Proceeds period

period	Proceeds	current p	Total no. of	Tots consigned	of
3 2001-07-17	2.000.000,00		192.000,00	1.808.000,00	4
4 2001-03-30	270.000,00		25.970,00	244.080,00	3
3 2001-03-23	2.000.000,00		192.000,00	1.808.000,00	1
		244.080,00*			

Proceeds (current p) 244.080,00*

Account balance: Proceeds 244.080,00 Interest on advance payments 011031 0,00

Partial proceeds 2.079.177,00 Other charges 22.742,00-
 Advance payments 0,00
 Reimbursements 0,00

Account balance: Proceeds 244.080,00 Interest on advance payments 011122 0,00
 Partial proceeds 2.079.177,00- Other charges 22.742,00-
 Advance payments 0,00
 Reimbursements 0,00

Interest on advance payments 011122 0,00
 Other charges 22.742,00-
 ** B A I A N C E ** 1.807.839,00
 (EUR 131.380,78-)

** B A I A N C E **
 (EUR 131.380,78-)



Subject: Queens International Study Center

Date: Fri, 18 Jan 2002 15:36:41 -0600

From: Daniel Bader <dan@hbf.org>

To: "baderfa@execpc.com" <baderfa@execpc.com>

CC: Maria Castro <maria@hbf.org>, Robin Mayrl <Robin@hbf.org>

Dad,

I mentioned to you that Robin Mayrl, our Vice President of Program Development, is starting to spend quite a bit of time focusing on the Herstmonceux Castle. She was going to join us on our trip to Kingston, but unfortunately the timing with Suzanne did not work out. Robin has spent quite a bit of time on the phone with Suzanne and has a pretty good grasp of the current situation. Robin is also spending quite a bit of time with folks over at UWM learning about international study programs in general, for a better understanding of the opportunities for the Herstmonceux Castle.

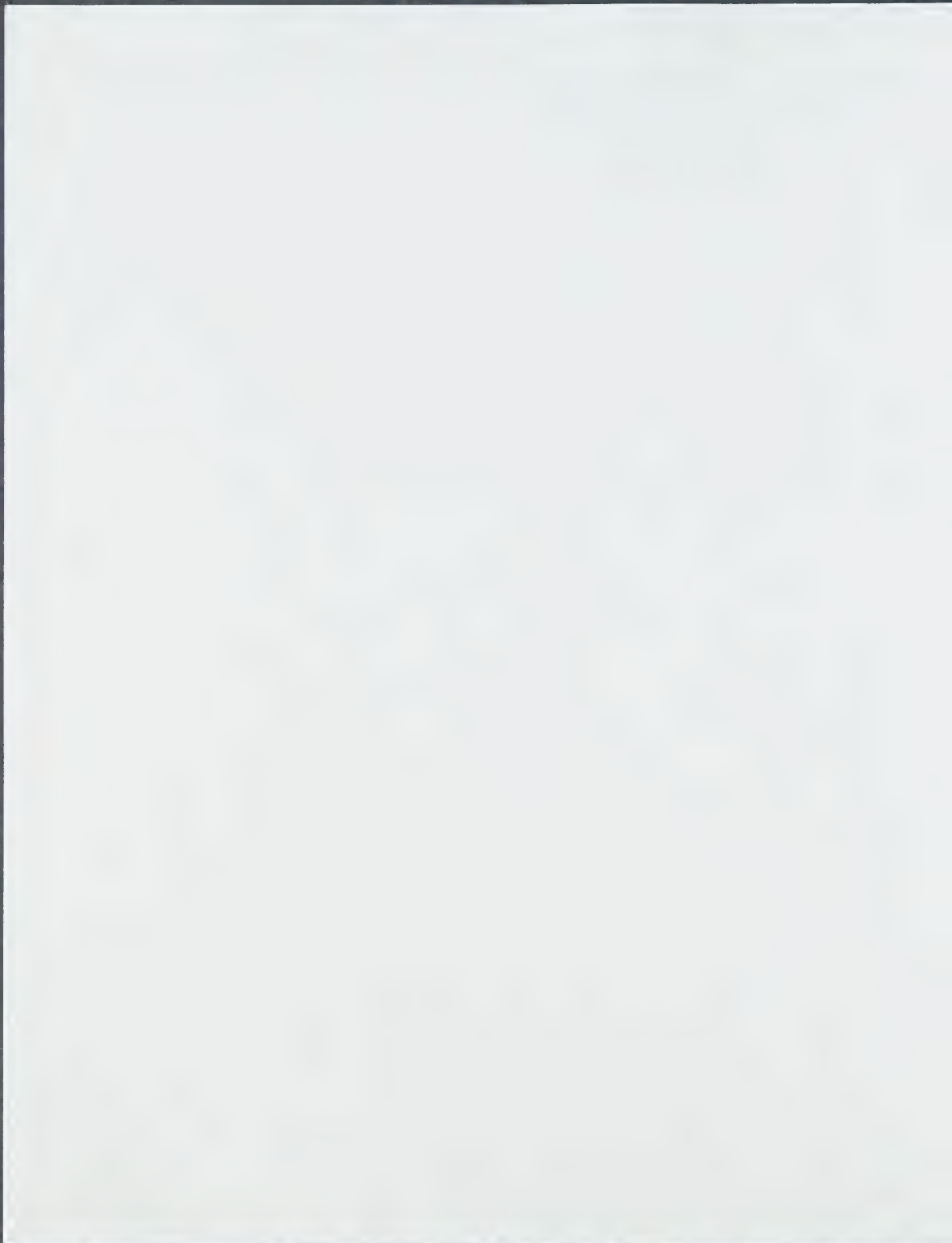
Robin and I would like to take some time to talk with you and Isabel about Herstmonceux Castle. In particular, we would like to get a clear picture of your long term vision for the castle.

My assistant Maria will be following up on this email to schedule a time after I get back from the Caribbean for Robin, you, Isabel and me to get together.

With Love,

Daniel J. Bader
President

Helen Bader Foundation
233 N. Water Street
Milwaukee, WI 53202
414-224-6464
<http://www.hbf.org>



Dear Ms. De Clippel,

I wish that all questions put to me were as simple as yours of today.

The painting, described as "Circle of Adriaen Brouwer", was #14.

Best wishes,
Alfred Bader

Karolien De Clippel wrote:

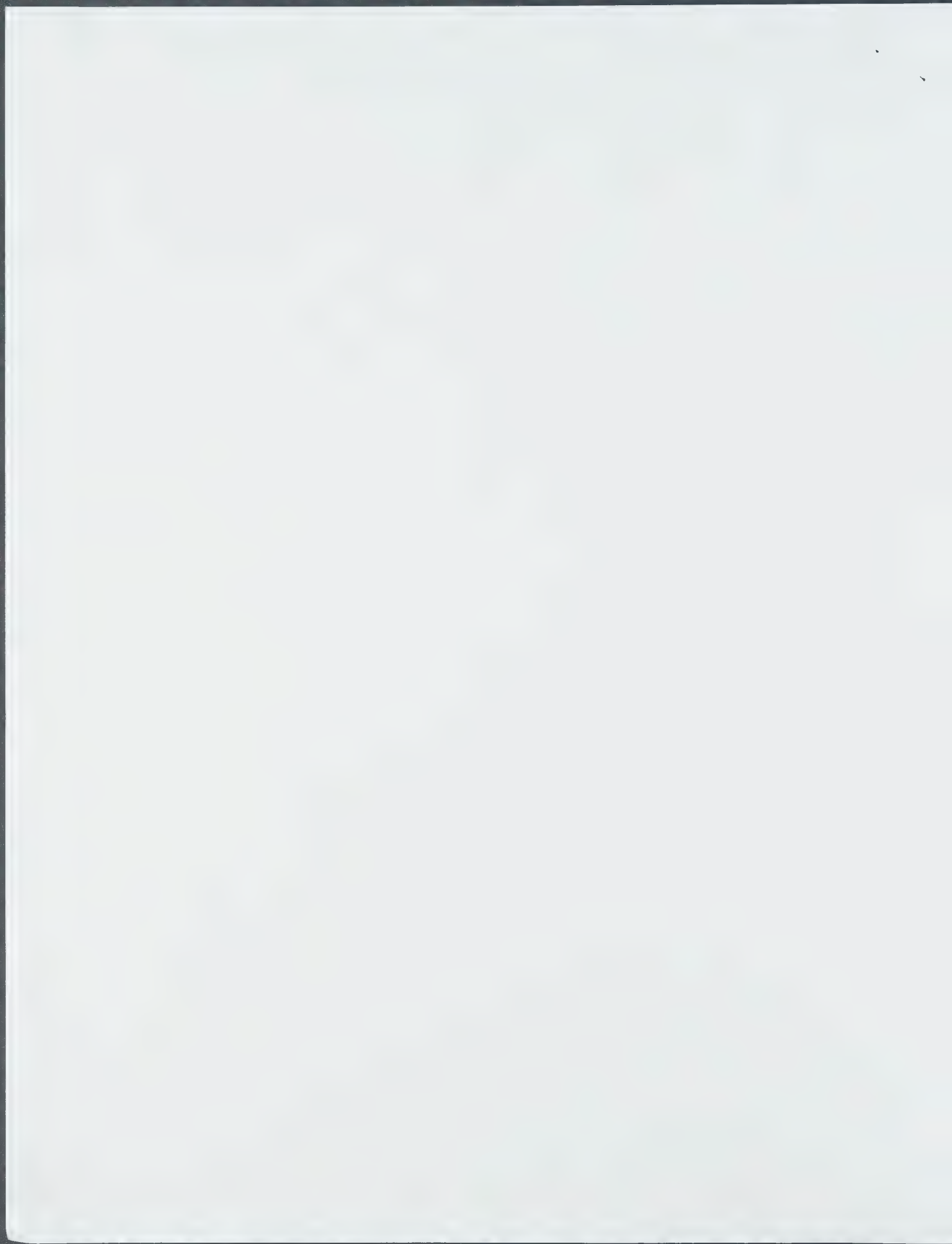
Dear Dr Bader, Excuse me for bothering you with another practical question. If I am right your Van Craesbeeck painting has been shown in an exhibition of 1979 titled John L. Varriano, *Baroque painting in the Low Countries: Selections from the Bader Collection*, South Hadley (Massachusetts), Mount Holyoke College Art Museum, 1979.

Could you please tell me what the catalogue n° was attached to the painting? I thank you very much for your assistance.

Yours sincerely,

Karolien

Karolien De Clippel
Centrum voor de Vlaamse Kunst van de 16e en 17e eeuw
Rubenianum
Kolveniersstraat 20
B - 2000 Antwerpen Tel.: +32 3 201 15 77
Fax.: +32 3 231 93 87
E-mail: k.declippel@planetinternet.be



Another question

Subject: Another question

Date: Fri, 18 Jan 2002 10:54:49 +0100

From: "Karolien De Clippel" <k.declippel@planetinternet.be>

To: "Alfred Bader" <baderfa@execpc.com>

Dear Dr Bader,

Excuse me for bothering you with another practical question. If I am right your Van Craesbeeck painting has been shown in an exhibition of 1979 titled

John L. Varriano, *Baroque painting in the Low Countries: Selections from the Bader Collection*, South Hadley (Massachusetts), Mount Holyoke College Art Museum, 1979.

Could you please tell me what the catalogue n° was attached to the painting? I thank you very much for your assistance.

Yours sincerely,

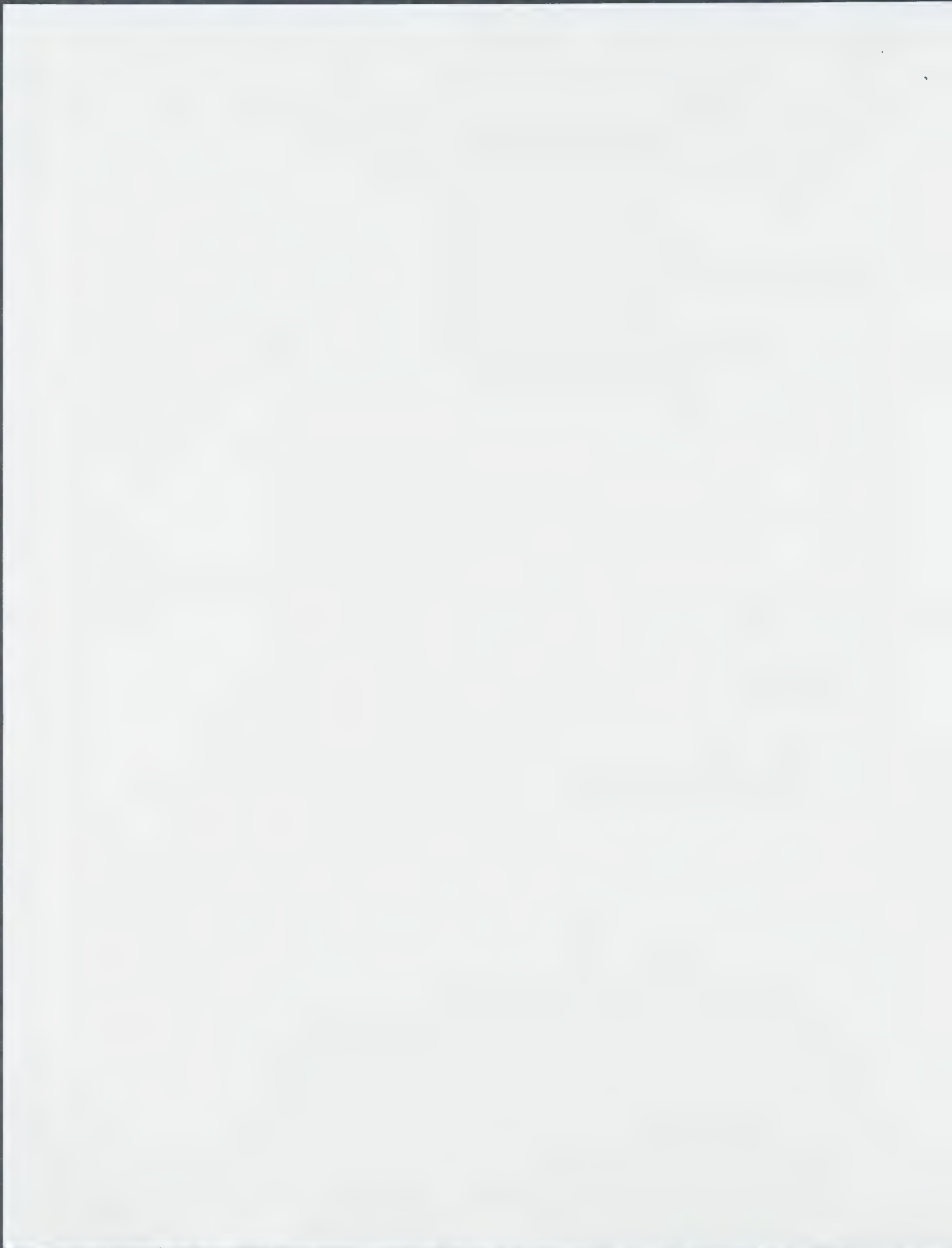
Karolien

Karolien De Clippel
Centrum voor de Vlaamse Kunst van de 16e en 17e eeuw
Rubenianum
Kolveniersstraat 20
B - 2000 Antwerpen

Tel.: +32 3 201 15 77

Fax.: +32 3 231 93 87

E-mail: k.declippel@planetinternet.be





Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

January 21, 2002

Dr. Arnold Thackray, President
Chemical Heritage Foundation
315 Chestnut Street
Philadelphia, PA 19106-2702

Dear Arnold,

The enclosed Editorial in *Chemistry in Britain* is really very interesting.

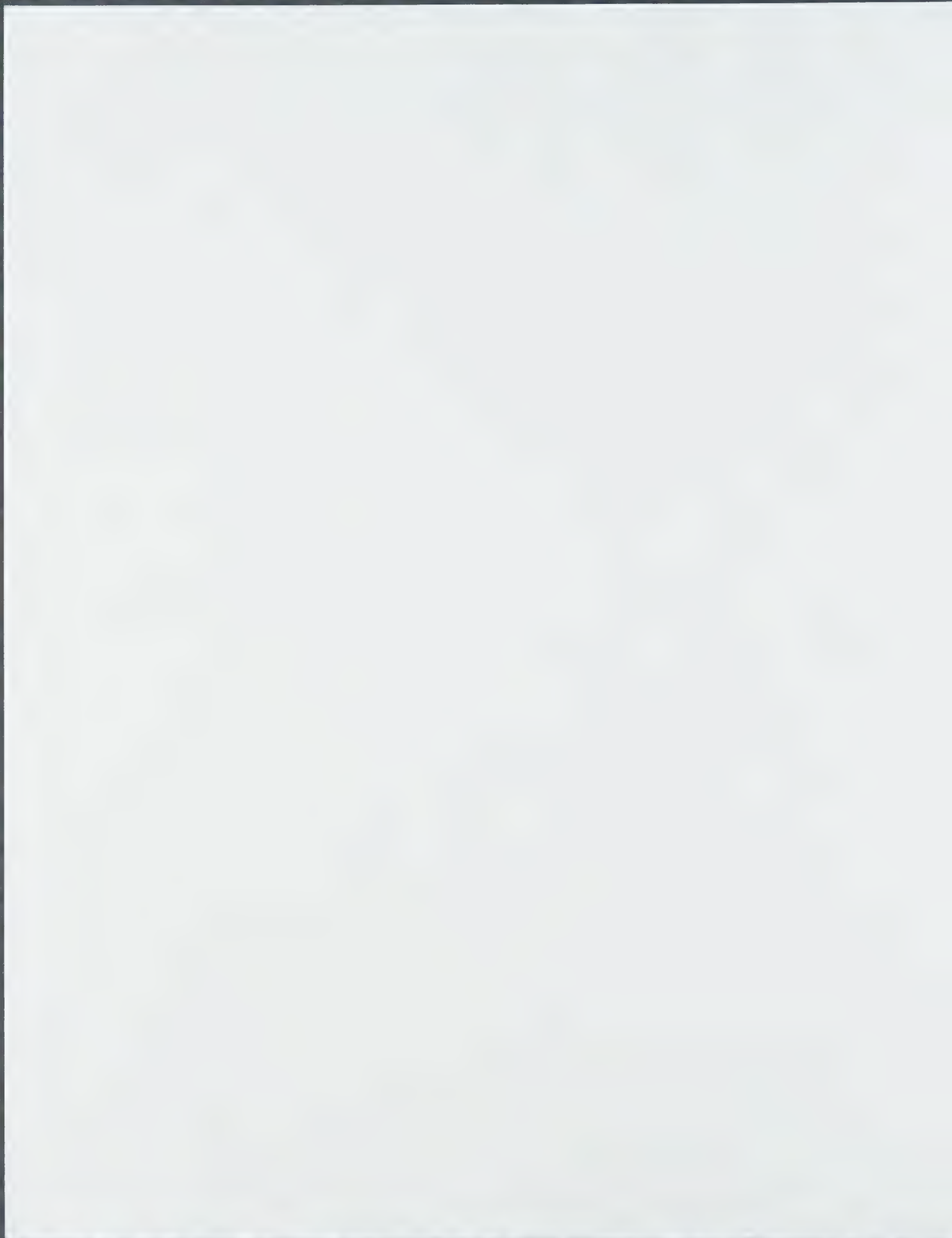
Do you have a copy of *Wisdom, Knowledge and Magic*, a catalogue offered by a number of art historians, Jane Russell-Corbett among them. If not, either she should give you a copy or I will be happy to send you one.

Next week George Gordon, one of the moving spirits at Sotheby's in London, will be spending a couple of days with us, resting up after this week's frantic auctions in New York. I will then discuss with him the possibility of sending the portrait of Michael Faraday learning to make *Prussian Blue* to Sotheby's. Of course I would be deeply sorry if it went to Sotheby's and then to someone other than Roy Eddleman.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



Dear Otto,

I am sorry that I could not reach you yesterday.

We should be talking about the paintings coming up. I will be in my office until 1 PM this afternoon and after that I have been invited to inspect the new Aldrich facilities. Tomorrow I will be here all day and on Wednesday until 3 PM, after which I have to inspect some paintings.

The most major decision is how to handle the two van Dycks.

I had a long chat with Bert and Mia van Deun yesterday and hope to have a chance to visit them in Switzerland in June. Sadly, it might be our last chance.

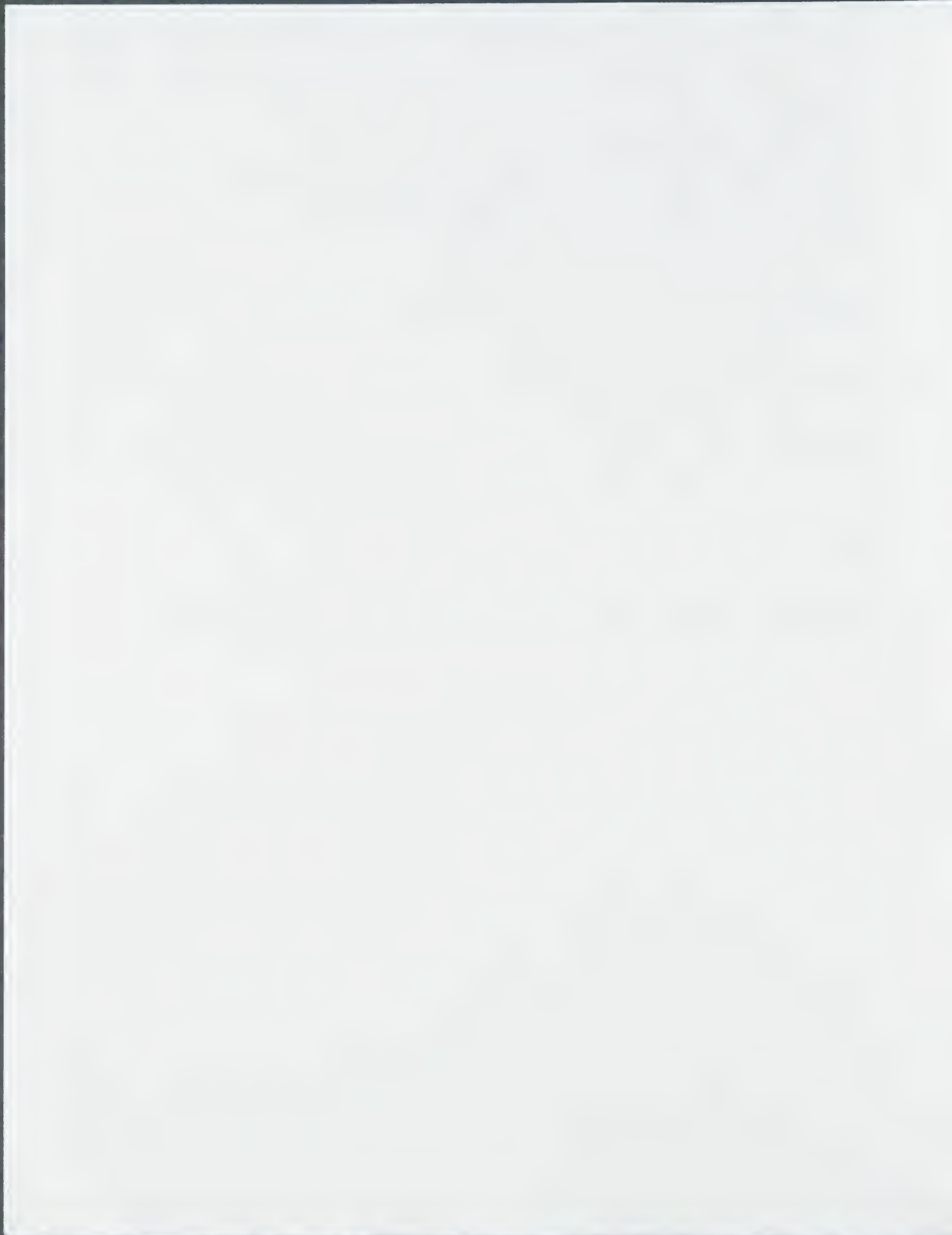
Are you planning to take the two paintings which are coming to you from London, that is, the girl with the dog and the Ostade to Maastricht?

When you know, please let me know whether you will get copies of Slive's book. If not, I will buy one in England.

The portrait of a man, clearly a Catholic scholar, with Kilgore is interesting. What is he asking for it?

Best wishes,
Alfred

P.S. Please get confirmation to Ann that the river scene and view of Dusseldorf were elsewhere at year-end. Also, we need the tax form we faxed you for our accountant. Many thanks!



Dear John,

Thank you for your Saturday e-mail.

I have seen several articles about the Minerva in English newspapers and all are correct, though of course several are incomplete. I purchased the Minerva and own it. Otto will sell it, if all goes well, in Maastricht. Then we will share the profit.

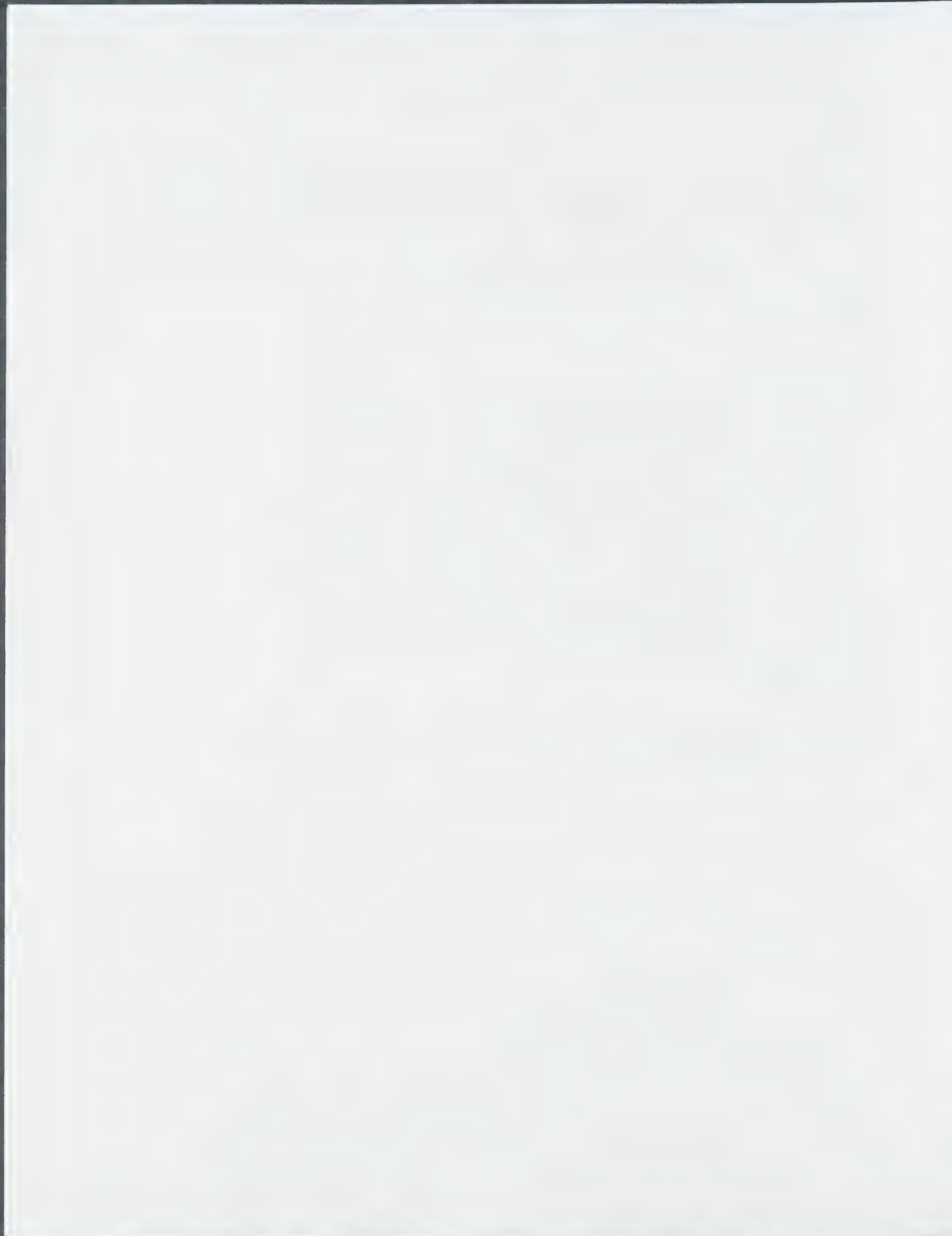
It is indeed a great painting, arguably the last historical Rembrandt to come on the market.

Best wishes.
Alfred

John Emsley wrote:

Dear Alfred: a weekly magazine that I get, had a piece about Rembrandt's Minerva in the current issue, but I think they must have got some of it wrong. However, they did show a picture of it and I must admit it looks superb; I can see now why you are so pleased to have bought it. The item also said that the painting was bought by the New York dealer Otto Neumann for £20m last year and that it is to be auctioned at the Maastricht Art Fair in March this year. It is expected to fetch £28m, due it says to its being cleaned and revealed as in perfect condition. It also says that the painting was once owned by the Swedish inventor of the Electolux vacuum cleaner, and then by Baron Bich, the manufacturer of Bic ball point pens. I have looked through other newspapers since I returned to the UK but this is all I've been able to read about the Minerva. Perhaps there will be something in the Sunday papers.
Kind regards, John.

Join the world's largest e-mail service with MSN Hotmail.
<http://www.hotmail.com>





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 23, 2002

Dr. Laurie Winters, Curator
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, WI 53202

Dear Laurie,

Might the Art Museum be interested in purchasing a very fine, large work by Aert de Gelder, Rembrandt's last student?

If so, please come and look at a painting that will be here briefly.

Dr. Otto Naumann in New York sent it to Charles Munch and Jane Furchgott, and Charles will be returning it to me, before its return to New York.

It depicts *Tobias* meeting his future wife. It is, of course, a painting accepted by all the experts, is illustrated in Sumowski, and was exhibited at the recent Dordrecht and Cologne exhibition of the works of de Gelder.

Naturally you could check with Charles and Jane about the condition of the work.

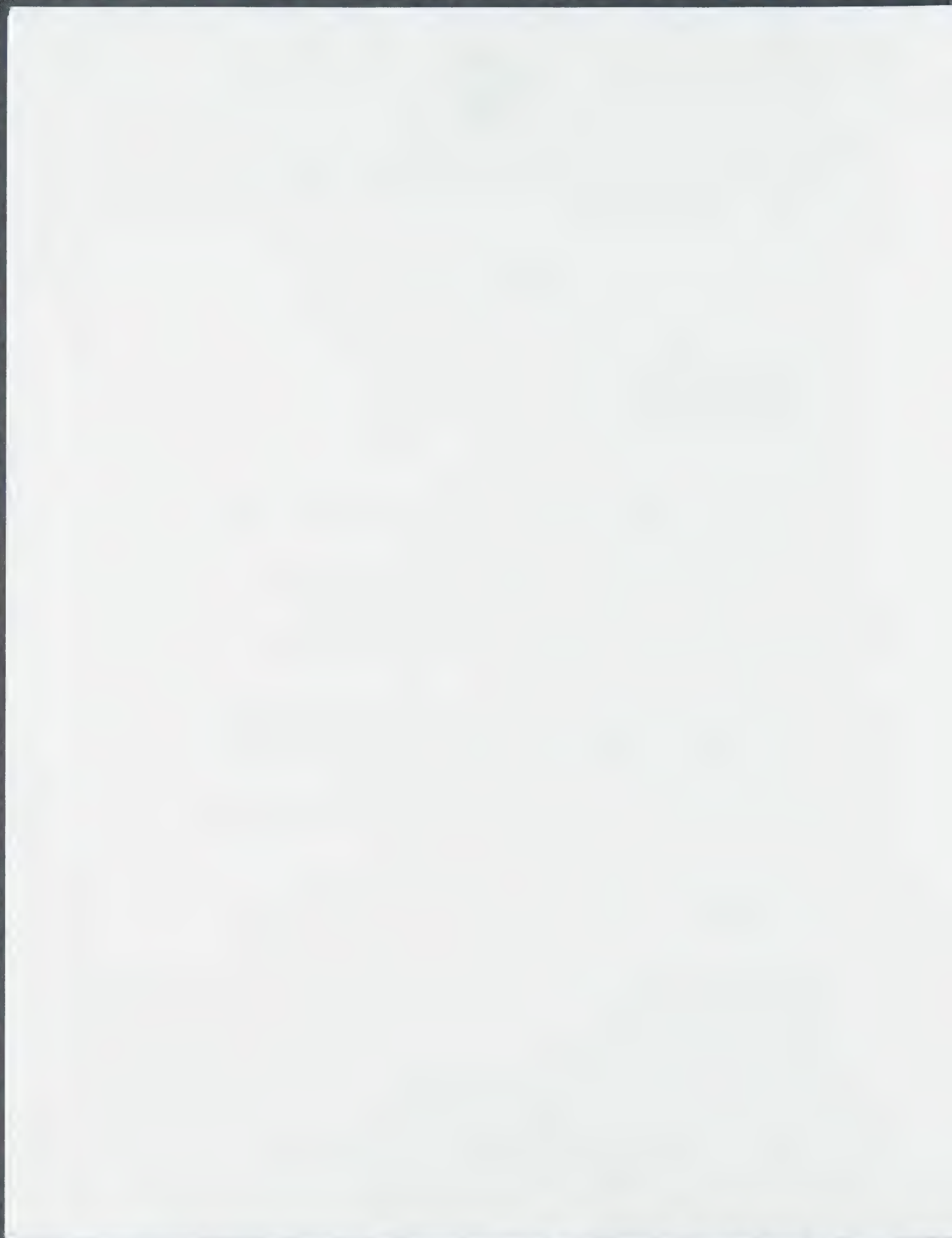
With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

Tel. 414 277-0730 Fax 414 277-0709
E-mail: baderfa@execpc.com





RBC
Dain Rauscher

Suite 1500
1000 N Water Street
Milwaukee, WI 53202
(414) 347-7000
(414) 347-7670 Fax
(800) 933-3246 Toll Free

January 23, 2002

Robert Spitzer
361 Pickett Court
Burlington, WI 53105

Dear Dr. Spitzer:

It was enjoyable talking with you yesterday afternoon, first to find you in good health and second, to visit with you again after many years.

I remember years ago my wife, Pat, and I attended your exhibit of cow paintings. Both of us enjoyed the exhibit, especially the great joy that you took in showing them.

As I mentioned, when I visited Alfred Bader's gallery, I spotted a fantastic oil by Van Marek, which I just thought you would go crazy over. The photo, which I have enclosed, does not do the painting justice, but it will give you a sense of its beauty. The dairy cows are unique, at least from my limited knowledge.

In any case, I enclose the photo, plus a copy of a talk that I gave to the Grand Rapids Chamber of Commerce, which I thought you would enjoy.

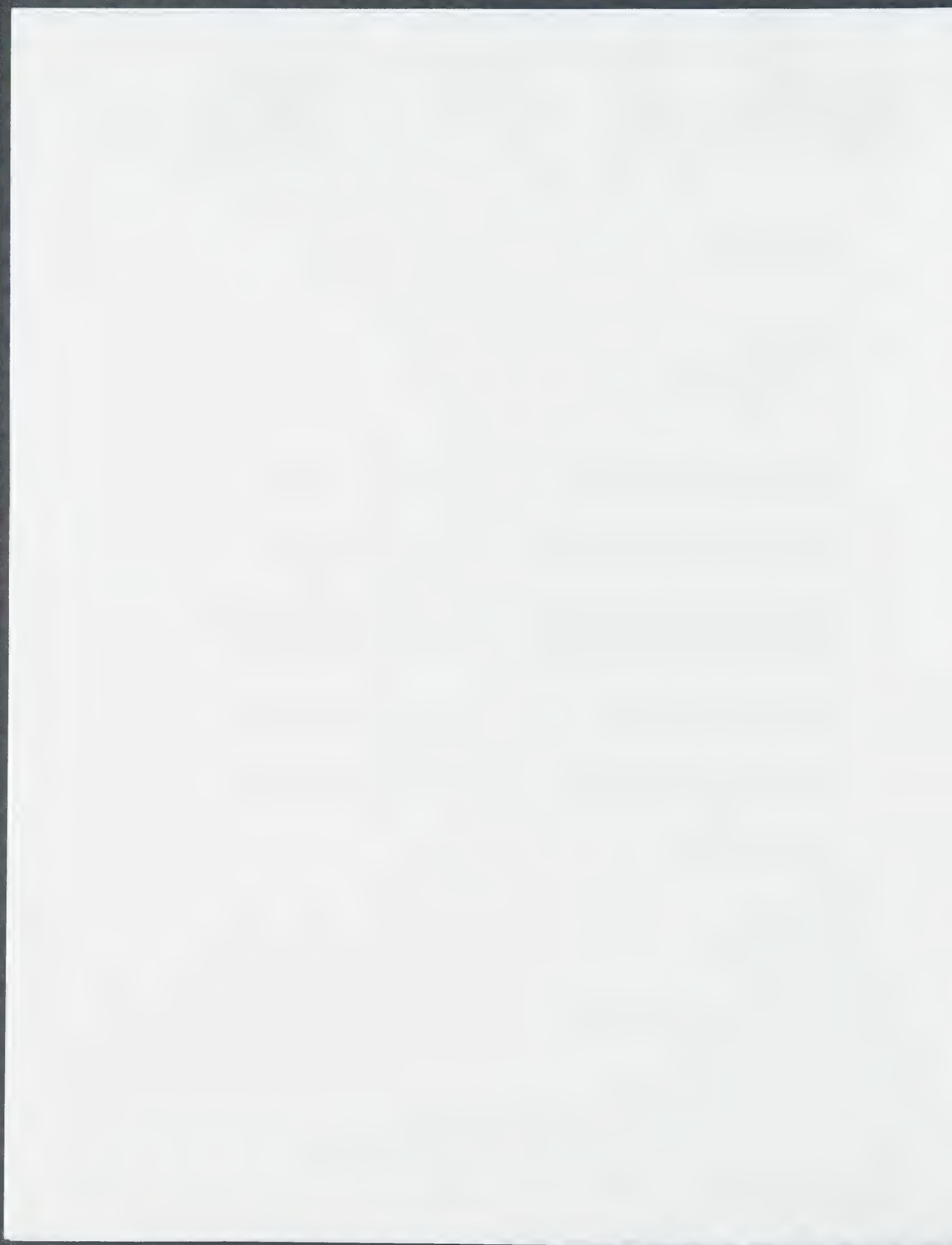
Alfred's gallery is located at Suite 622, Astor Hotel, 924 East Juneau, Milwaukee, Wisconsin. Call him or his assistant at 414-277-0730.

Good health & happiness.

Best,

Bob Chernow

cc = Alfred Bader



January 24, 2002

Mr. Philip Mould
Historical Portraits
31 Dover Street
London W1X 3RA
ENGLAND

Dear Mr. Mould,

Enclosed you will find documentation of delays and bank fees relating to the US \$25,000 cheque you sent us last November from Barclays Bank.

As you can see, the \$25,000 cheque was deposited on November 21st, then removed on November 23rd pending "clean collection". It was then re-deposited (minus \$100.94 in fees) into our account on December 10th.

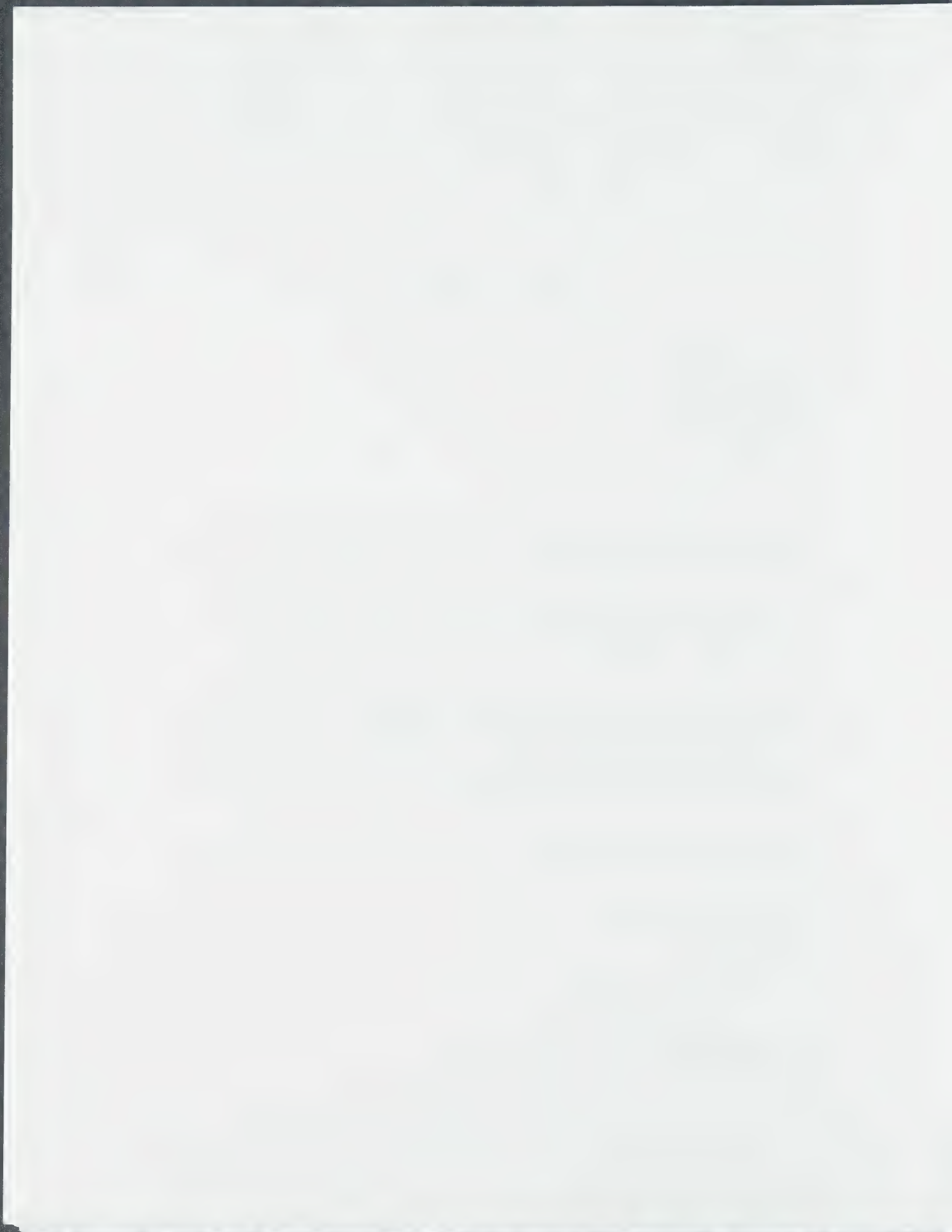
There is no need for you to make any type of adjustment. Since you and ABFA have established a most satisfactory relationship which will no doubt continue well into the future, we request that payments to our account in Wisconsin be made in US dollars by wire transfer. The \$15 wire transfer fee we feel is much more reasonable than the banks' exorbitant "clean collection" fees.

The attached page gives full instructions and information on wires directly into our account.

With best wishes I remain

Yours sincerely,

(Mrs.) Ann Zuehlke
Gallery Manager
Att.



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

(414) 962-5169

January 24, 2002

PhDr. Martina Sošková
Curator of the Collection of Old Masters
Národní galerie
Staroměstské nám. 12
110 15 Praha 1
CZECH REPUBLIC

Dear Ms. Sošková,

Thank you so much for your letter of January 7th and that interesting paper on Emperor Leopold I and his depiction in allegorical dress. I am glad I don't have to wear a hat like that.

Incidentally, as you are looking at portraits of people in the 17th century, please keep your eyes open in case you find a portrait of Count Johann Carl Serenyi, who was a Field Marshall defending Vienna against the Turks in 1683. As you will see from p. 10 of my autobiography which I will give you in June, this fellow was a direct ancestor of my mother.

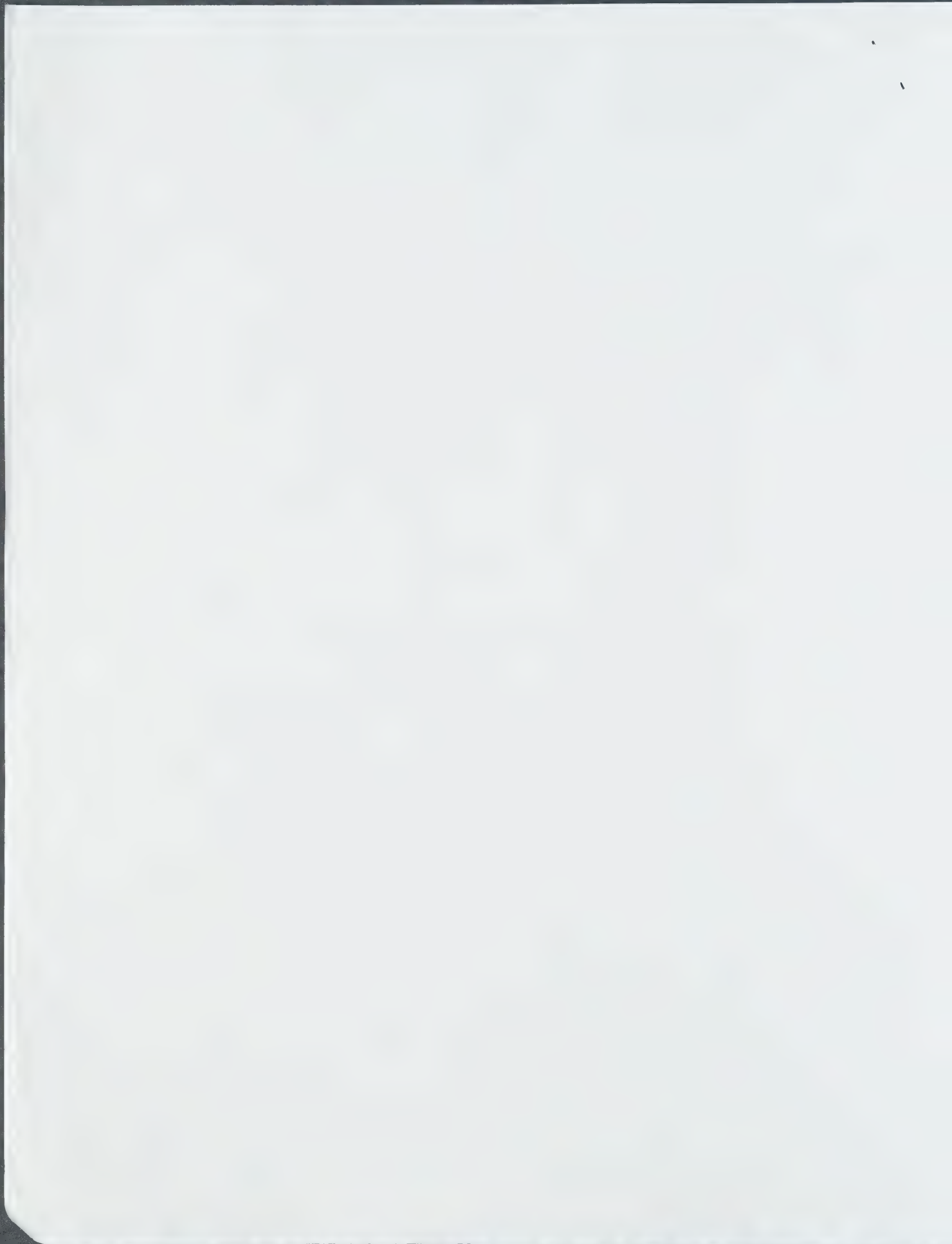
You told me that in December you received the first part of your scholarship. I have sent the entire amount to the Joint, and so there should be no delays in your receiving the funds, when these are due.

The painting of the man playing music – a painting I think could be Bohemian – is so small that I will bring it with me to show you when we are in Prague between June 12th and 16th. Should you perchance not be in Prague at that time, I could show you the painting in Vienna just before the 12th or in Munich just after the 16th.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az



7.1. 2002

Dear dr. Bader,

I send you an article of mine, which I have written with the kind support of your scholarship. It's one of the results of my diploma work.

I have prepared for print another two articles, both will be published in the second half of the year.

I will be glad, if you could send me another informations about you painting (we have discussed about it).

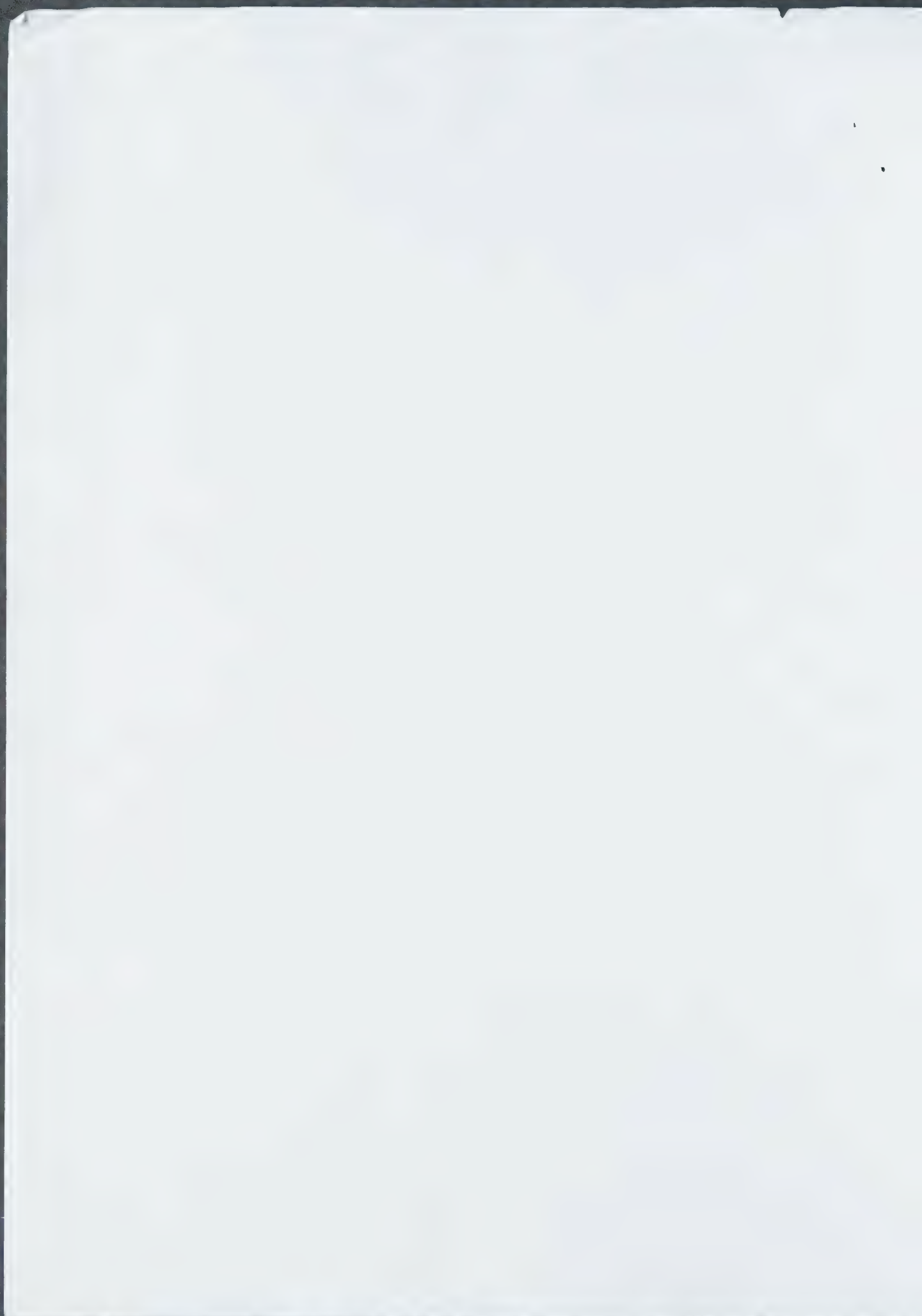
I have received in December the first part of my new scholarship from you. Thank you cordially.

I'm looking forward to my future work.

I'm looking forward to hearing from you.

Sincerely Yours

Marlene Soder





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 25, 2002

Dr. Gert-Rudolf Flick
Park House
7-11 Onslow Square
London SW7 3NJ
ENGLAND

Dear Dr. Flick,

Thank you so much for your kind letter.

I really look forward to meeting you.

Our next stay in London will be a brief holiday from the 10th to the 13th of March, and if you are free then, Isabel and I will be happy to visit you. Our next stay will then be in July, during the old master sales, the week of July 8th.

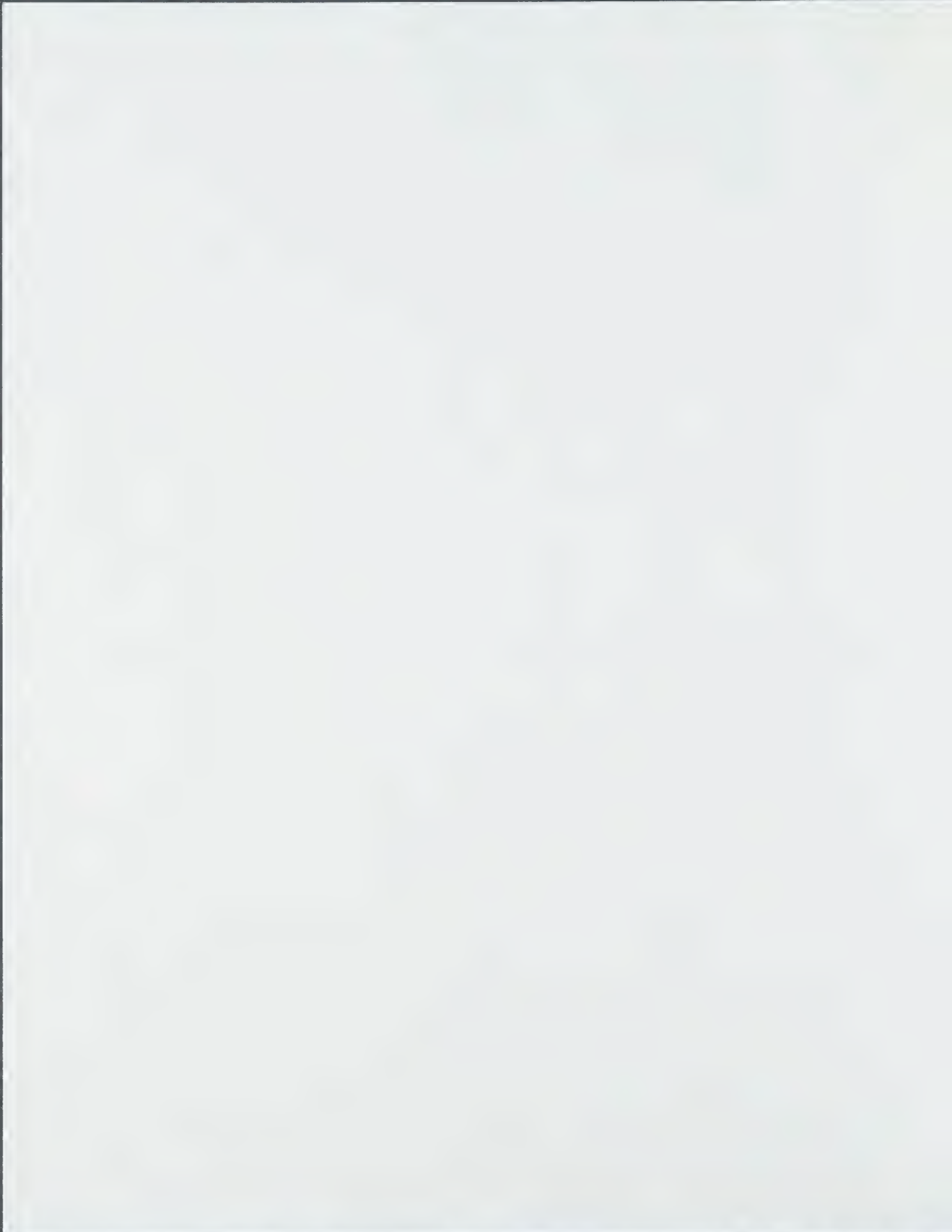
I presume that you will be visiting the exhibition in Maastricht. When there, do visit the stand of my good friend, Dr. Otto Naumann, and look at the last great historical Rembrandt that is likely to come on the market. It is *Minerva*, signed and dated 1635 in superb condition. It seems to me that that may well be a fine acquisition for your collection.

Looking forward to meeting you, I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700
E-mail: baderfa@execpc.com

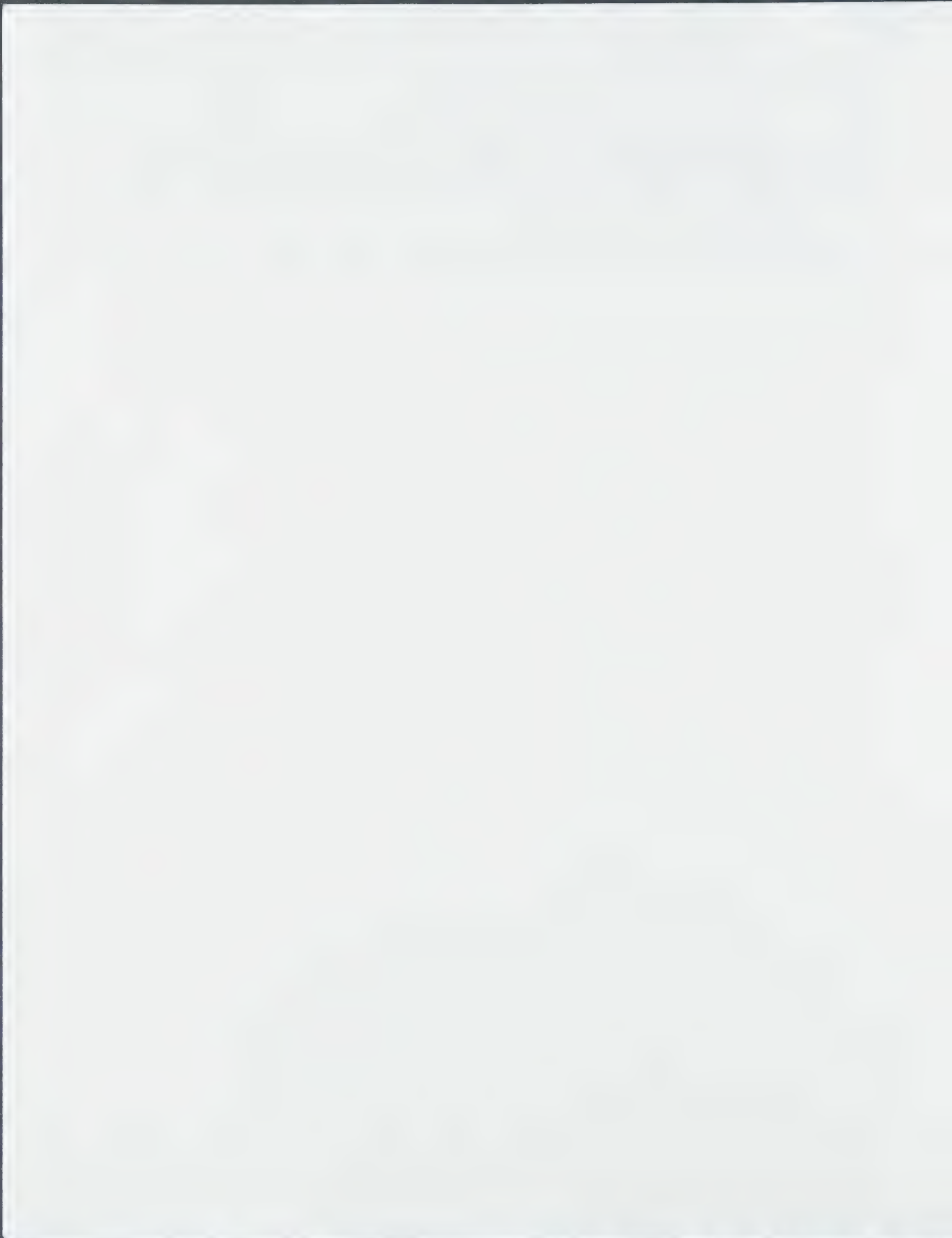


Dear Clovis,

On October 8th you sent me a long e-mail describing your interest in the pair of landscapes now at Agnew's. During my visit with you, you gave me the name and telephone number of the owner in Washington. Now, however, I have mislaid this. Eventually I will find it, but it may take a little time. Could you please e-mail this to me?

The best paintings yesterday did very well. We underbid both van Dycks, which were bought by a fellow from Paris.

All the best,
Alfred

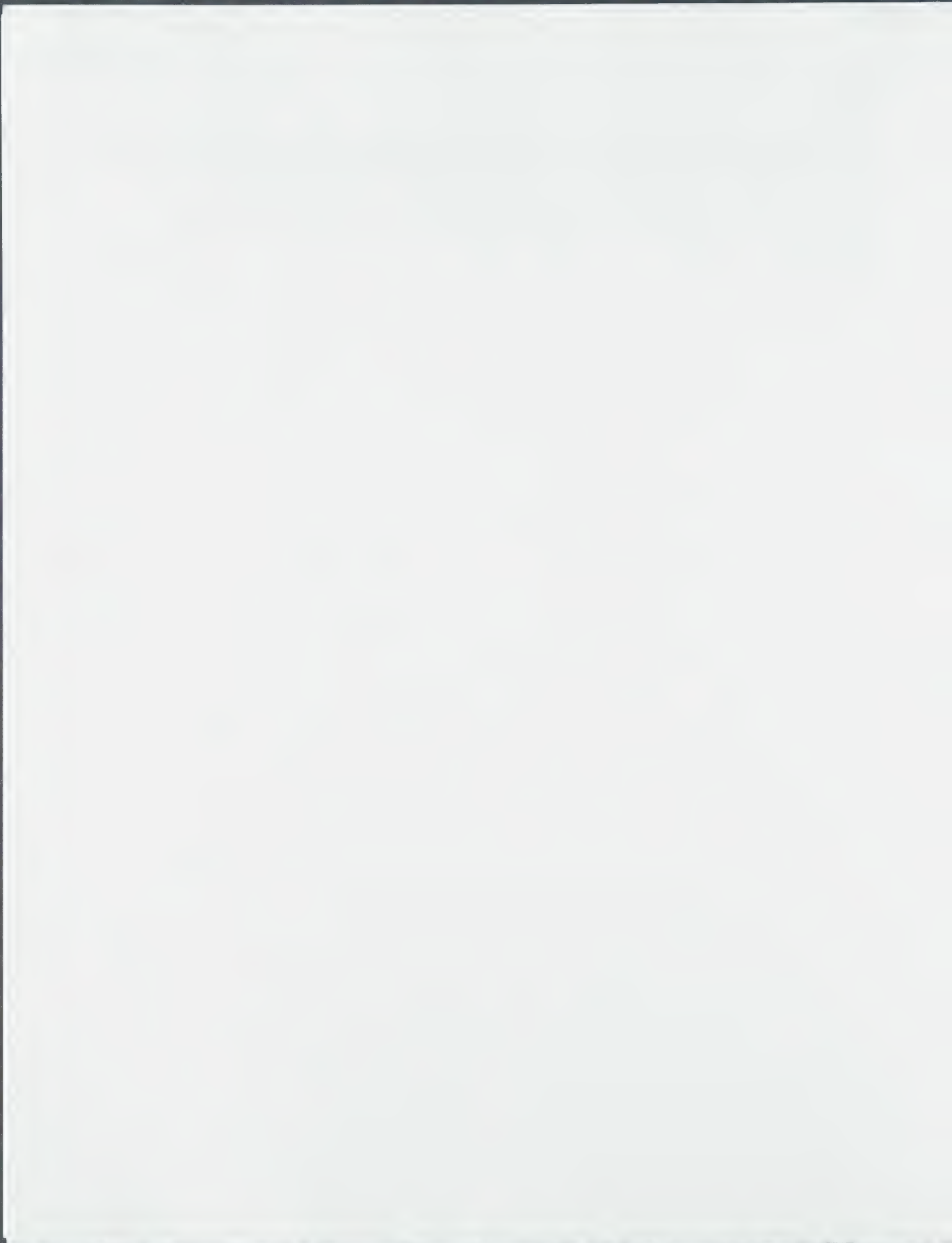


Dear Otto,

Charles just called me to say that he will be returning the de Gelder to the gallery next Tuesday. George Gordon will be relaxing with us at home from Sunday evening until Tuesday evening.

Should I show him the de Gelder and inquire with what reserve he might take it in New York?

All the best,
Alfred



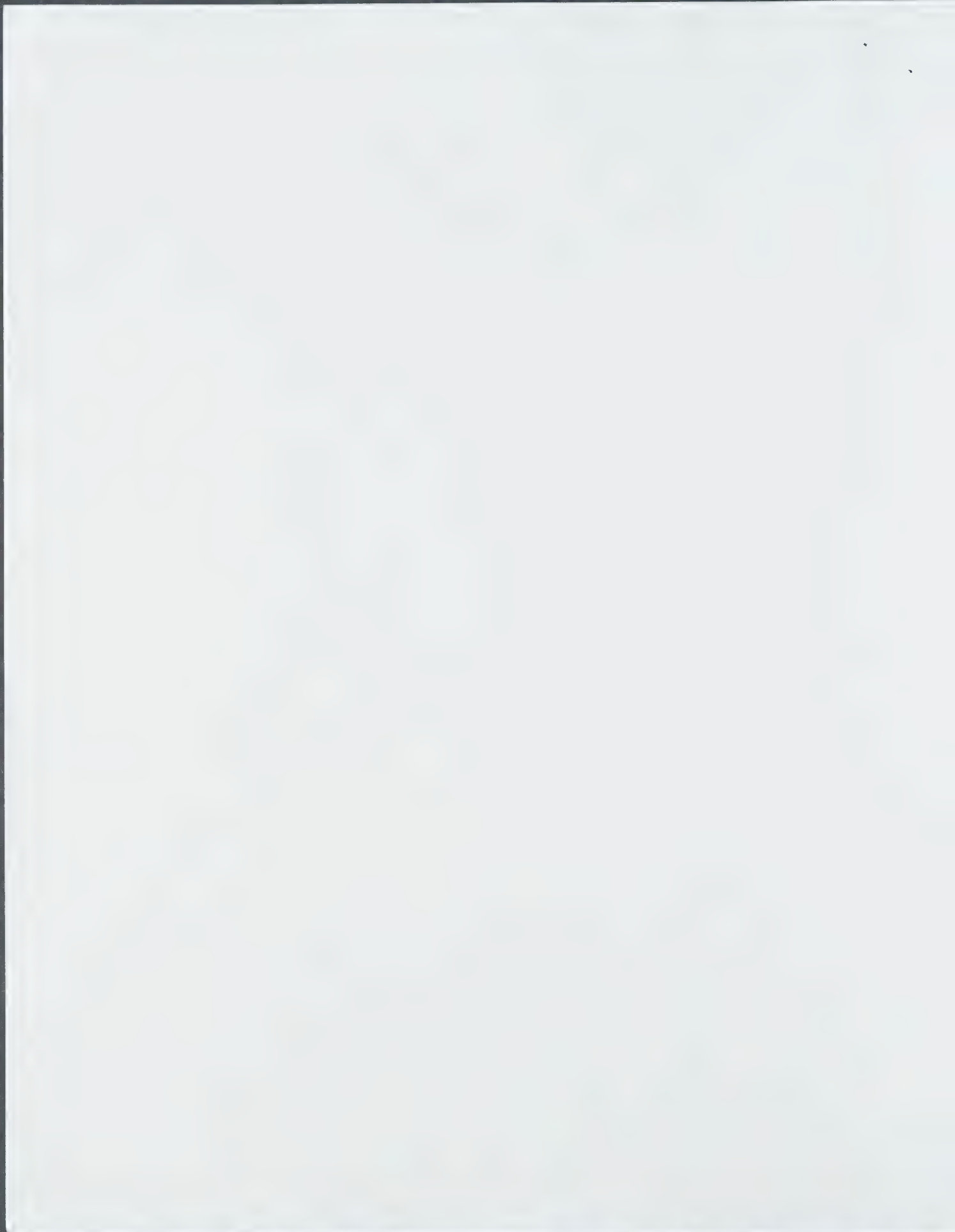
Dear Ms. Roosma,

I would very much like to talk with Mr. Halstead Van der Poel about his two landscapes which had been attributed to Domenichino, both now at Agnew's.

Could you please e-mail me Mr. Van der Poel's telephone number and tell me at what time, Washington time, it would be convenient for me to call him?

Thank you for your help.

Sincerely,
Dr. Alfred Bader



RE: Landscapes

Subject: RE: Landscapes

Date: Fri, 25 Jan 2002 17:50:05 -0000

From: "Whitfield Fine Art Ltd" <fineart@whitfield.prestel.co.uk>

To: "Bader Fine Arts" <baderfa@execpc.com>

Halstead B. Van der Poel, 2229 Bancroft Place, Washington DC 20008, I have corresponded with his secretary (who pointed me to Agnew's) Diane Roosma. her email is jsroosma@juno.com in haste (just came back from Badminton)
Clovis

-----Original Message-----

From: Bader Fine Arts [mailto:baderfa@execpc.com]

Sent: 25 January 2002 17:44

To: Clovis Whitfield

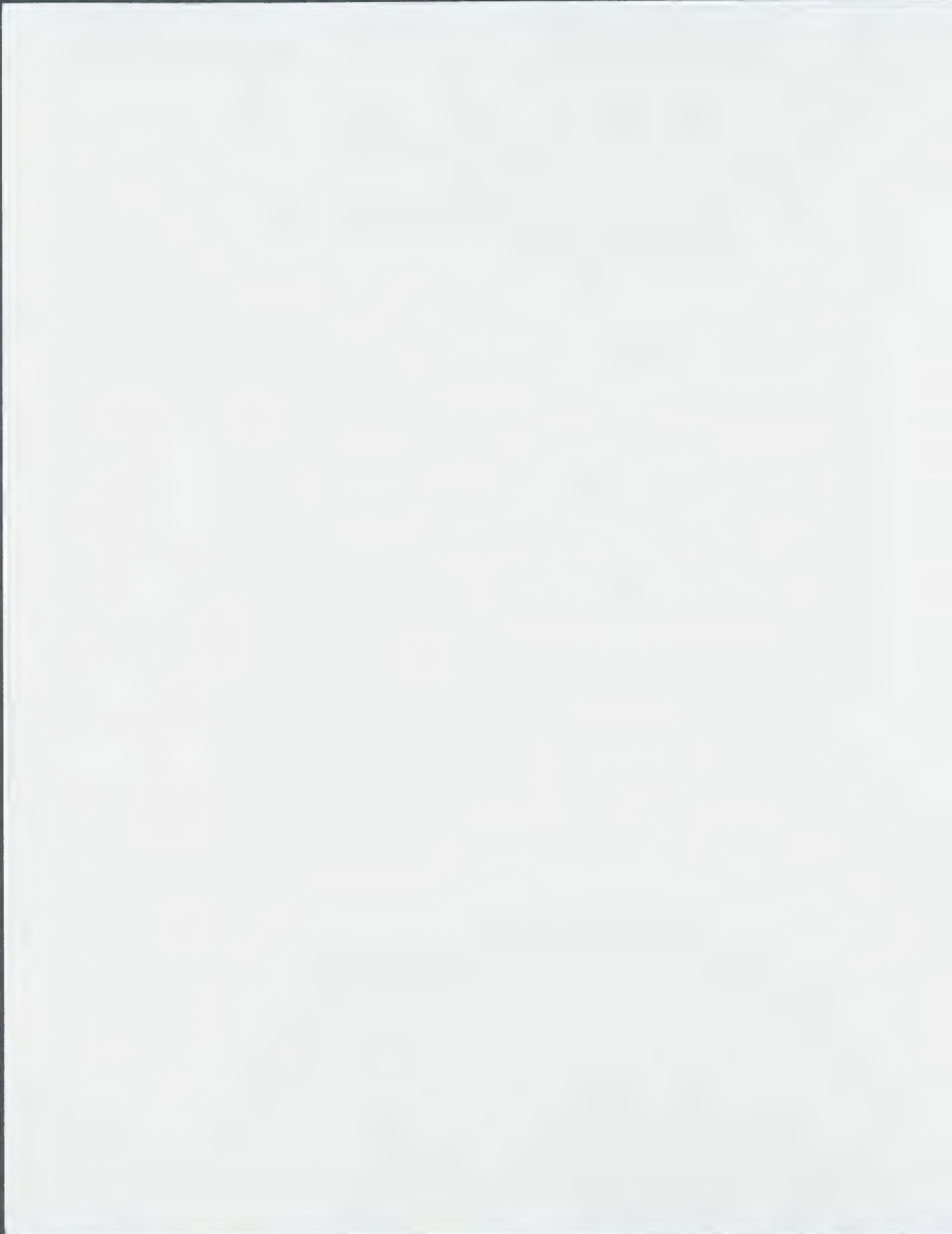
Subject: Landscapes

Dear Clovis,

On October 8th you sent me a long e-mail describing your interest in the pair of landscapes now at Agnew's. During my visit with you, you gave me the name and telephone number of the owner in Washington. Now, however, I have mislaid this. Eventually I will find it, but it may take a little time. Could you please e-mail this to me?

The best paintings yesterday did very well. We underbid both van Dycks, which were bought by a fellow from Paris.

All the best,
Alfred



Your e-mail

Subject: Your e-mail

Date: Fri, 25 Jan 2002 11:59:38 -0600

From: Bader Fine Arts <baderfa@execpc.com>

To: Marie Husson <m.husson@eauctionroom.com>

Dear Ms. Husson,

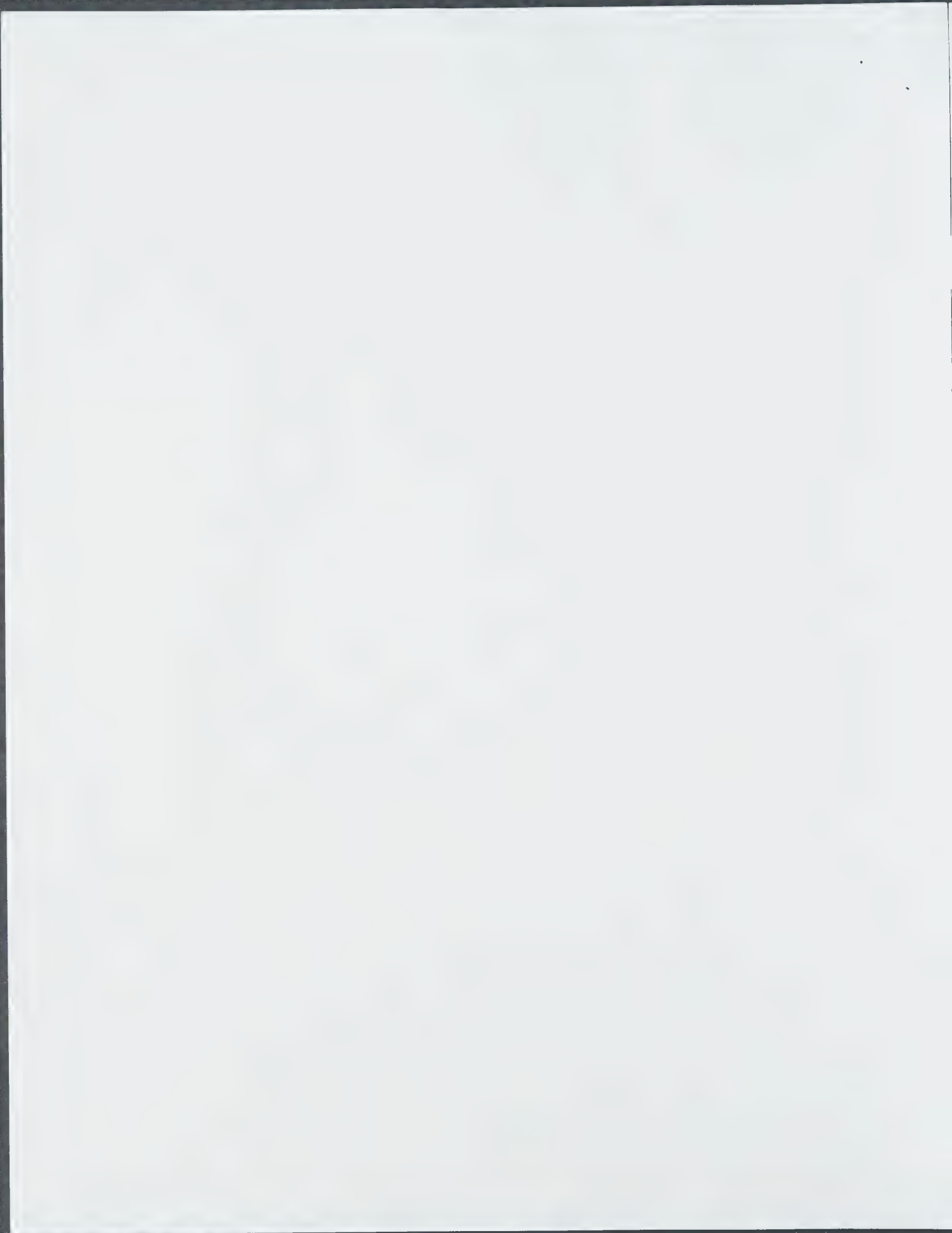
Thank you so much for your e-mail of today.

Alfred Bader Fine Arts is quite a small gallery and I would prefer to deal with our customers directly and, if possible, personally.

Hence, I hope that you will understand my reluctance to enter into a partnership with an organization I do not really know.

With all good wishes I remain

Yours sincerely,
Dr. Alfred Bader



Subject: Fwd: Partnership with eAuctionRoom.com

Date: Fri, 25 Jan 2002 05:25:04 -0500

From: "abfa" <ordersfa@alfredbader.com>

To: <Baderfa@execpc.com>, "David Bader" <David@thelab.net>, "Gretchen Dossa" <Gretchen@thelab.net>, "Harry Horner" <Harry@thelab.net>

Subject: Partnership with eAuctionRoom.com

Date: Fri, 25 Jan 2002 11:10:39 +0100

From: "Marie Husson" <m.husson@eauctionroom.com>

To: <m.husson@eauctionroom.com>

Greetings,

I send you an email at the beginning of January because I was quite intrigued by your website. I would like to suggest a partnership between our two sites which would be beneficial for both parties. I was quite intrigued by your website.

eAuctionRoom.com is the world leader in the live broadcast of auctions over the Internet and its cutting edge real-time bidding capacity enables web users to actively participate in real auctions. Participation in sales broadcast on eAuctionRoom.com is easy, free and open to everyone. Thanks to exclusive real time bidding technology, web users bid as if they were physically present in the salesroom itself.

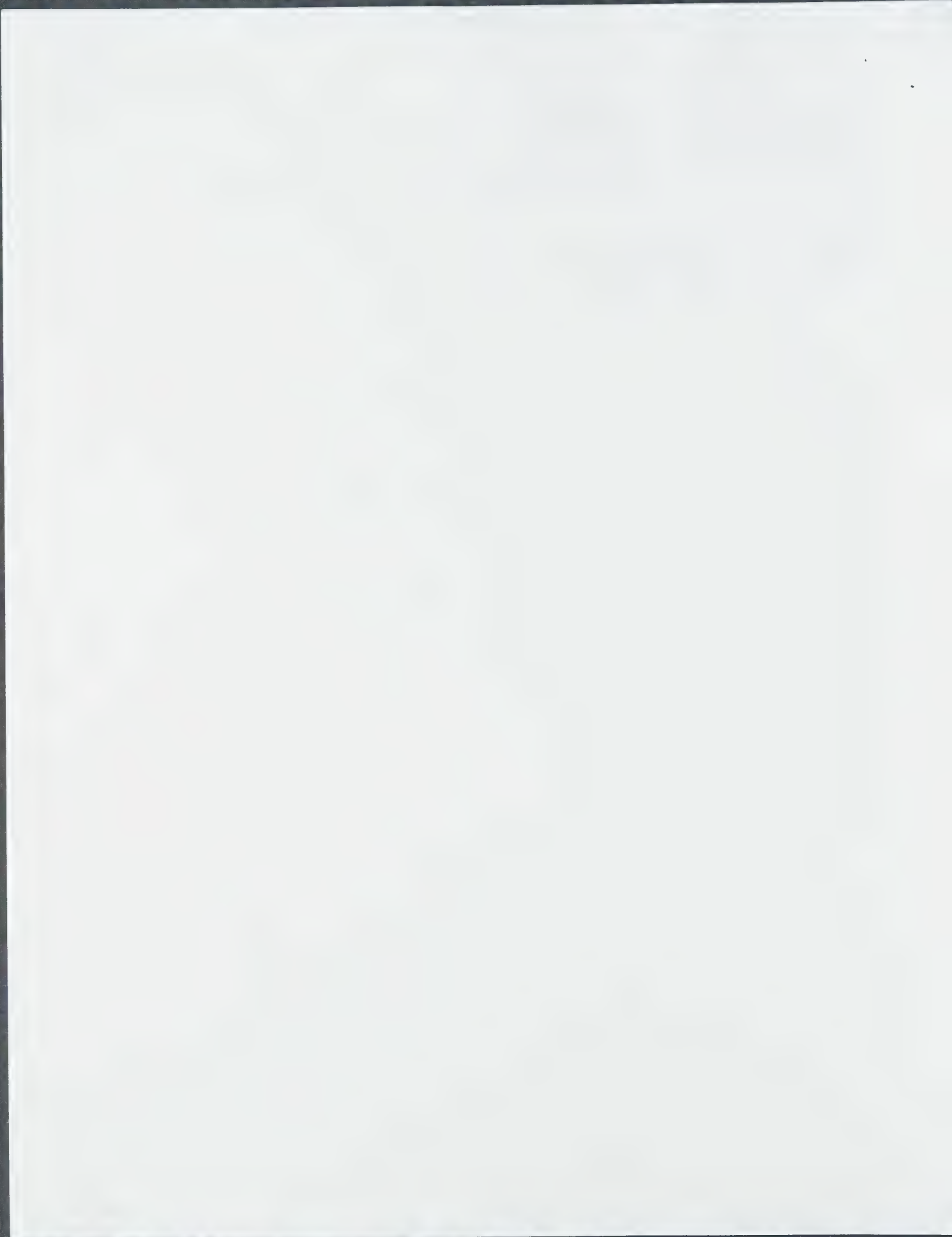
As mentioned in my last email a partnership (reciprocal link, content exchange,...) would afford you special access to sales and other exclusive content (e.g. articles, videos) as well as the opportunity to add a heading to one of our sites and take advantage of our editorial team's expertise. Please note that the content of our magazine (<http://www.eauctionroom.com/html/direct.php?rub=stat&srub=magazine&lang=en>) is also at your disposal free of charge.

We look forward to the opportunity to discuss any and all possibilities!

Best regards

Marie Husson
Partnerships Manager
<http://www.eauctionroom.com>
m.husson@eauctionroom.com

Am



Subject: Fwd: Partnership with eAuctionRoom.com

Date: Fri, 11 Jan 2002 04:52:50 -0500

From: "abfa" <ordersfa@alfredbader.com>

To: <Baderfa@execpc.com>, "David Bader" <David@thelab.net>, "Gretchen Dossa" <Gretchen@thelab.net>, "Harry Horner" <Harry@thelab.net>

Subject: Partnership with eAuctionRoom.com

Date: Fri, 11 Jan 2002 10:26:36 +0100

From: "Marie Husson" <m.husson@eauctionroom.com>

To: <m.husson@eauctionroom.com>

Greetings,

I was quite intrigued by your web site and I would like to propose a link between our two sites which would be beneficial for both parties. To give you an idea of who we are and what we do, I have included a few particulars:

-eAuctionRoom.com throws open the saleroom doors to web users who wish to experience the thrill of traditional auctions live on the Net. Participation in sales broadcast on eAuctionRoom.com is easy, free and open to everyone.

-Before each sale, eAuctionRoom.com's innovative (and free!) service allows one to: download videos of pre-sale exhibitions ; browse auction catalogues ; and leave absentee bids on the lots of one's choice.

-During each sale, eAuctionRoom.com's technical team broadcasts a live video transmission that enables one to watch the sale and place 'real-time' bids as if one were physically present in the saleroom.

- After each sale, one may view results of that and other auctions in "Sale Results".

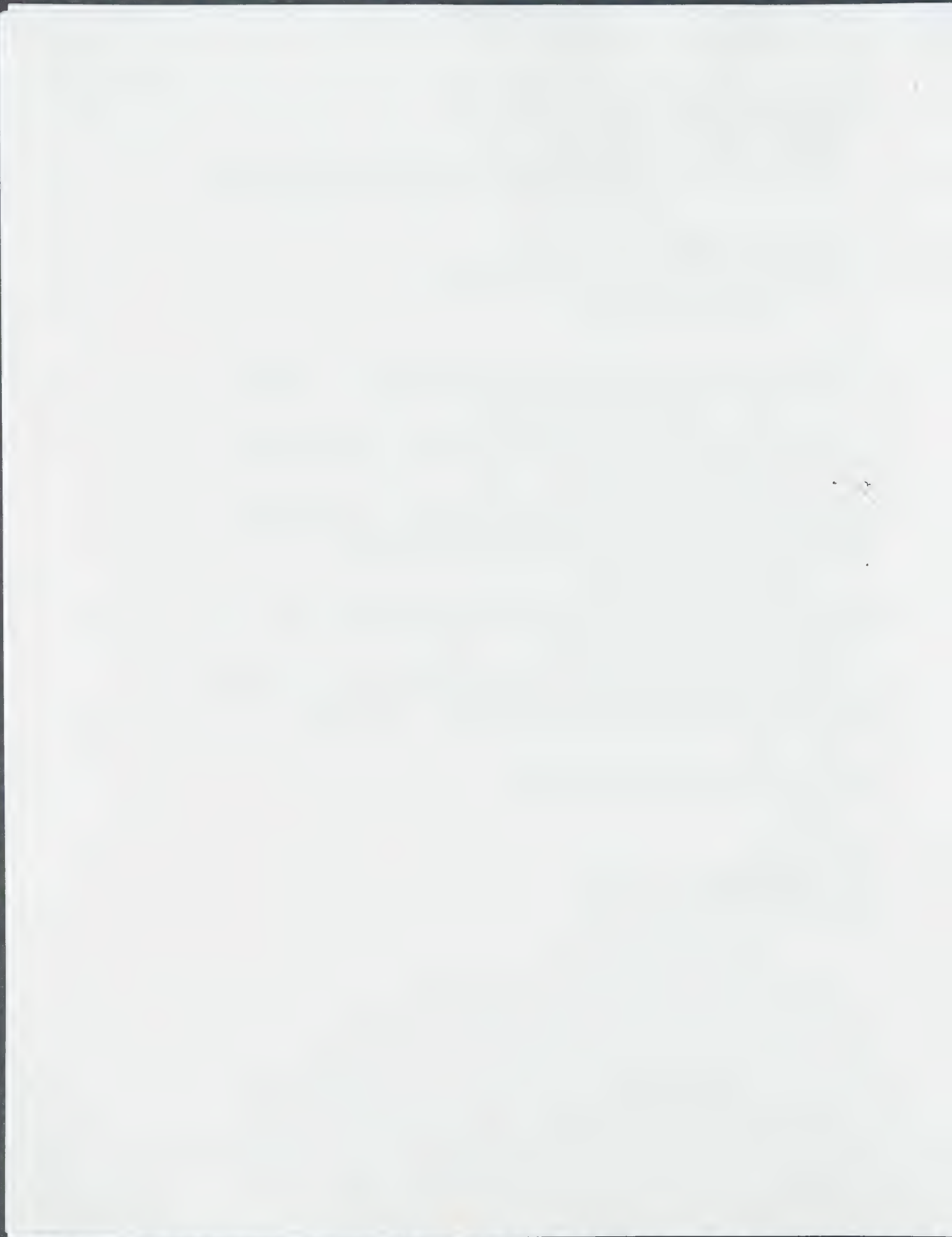
Since March of 2000 and in partnership with more than 50 of Europe's most prestigious auction houses, eAuctionRoom.com has broadcast over 300 auctions online, including paintings, sculpture, vintage cars, wine. All in all, the site has posted over 100,000 individual lots. eAuctionRoom's 'Art Site' (<http://www.eauctionroom.com/scripts/index.php>) regularly attracts collectors, art lovers and auction enthusiasts.

We could exchange reciprocal links, for example or perhaps examine the possibility of announcing upcoming auctions to be broadcast by eAuctionRoom on your site. Please note that the content of our magazine (<http://www.eauctionroom.com/scripts/index.php?rub=stat&sru=magazine&lang=en>) is also at your disposal free of charge.

Should you be interested in pursuing any sort of partnership, please do not hesitate to contact us. We look forward to the opportunity to discuss any and all possibilities!

Best regards,

Marie Husson
Partnerships Manager
<http://www.eauctionroom.com>
m.husson@eauctionroom.com



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

(414) 962-5169

January 25, 2002

Mrs. Marianne Baumann-Engels
Andlawstrasse 7
Freiburg/Breisgau 79102
GERMANY

Dear Marianne,

I so enjoyed chatting with you this morning, and then just a little while later receiving your most interesting letter of January 19th.

Your suggestion that my portrait could well be by Hanneman is worth considering very carefully. My problem with the painting is that I really prefer the two sketches on the reverse.

Yesterday was the day of three old master auctions at Sotheby's. I bid on nine paintings but didn't get a single one. Well, they need underbidders also. I particularly liked the two van Dyck apostles, but the better of the two went to \$2.9 million and the lesser to \$1.9 million.

All the really good paintings went very high, but the many mediocre paintings failed.

Nobody knows what will happen in Israel, but we will nonetheless enjoy Passover, meeting the 19 grandchildren of my best friend who died of a stroke in Jerusalem last year. Life is not safe anywhere else either, and if something should happen to us in Jerusalem, friends who knew us will be able to say that each of us spent well over 70 years in happy lives. Happy in good part because we have friends like you.

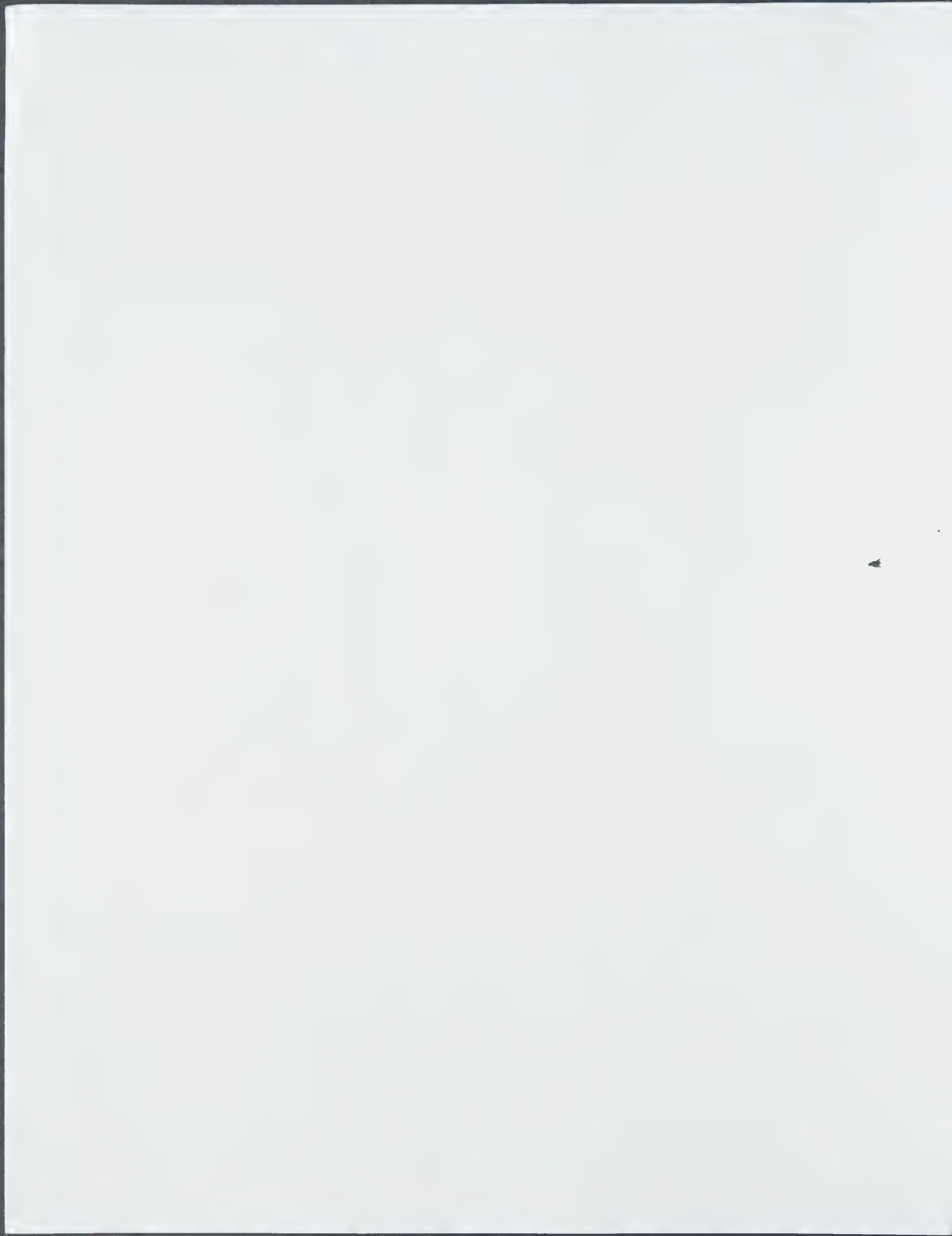
I still don't have a single painting by Paudiss, but while he was a good artist, it is not essential for my collection. What is important is that your book will be published.

We now have a very able art historian, Dr. David de Witt, as Bader Curator at Queen's University. During the next four years he hopes to finish a catalogue of all our Dutch and Flemish paintings, both in Kingston and in Milwaukee.

With all good wishes from house to house I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



2227

Gentlemen,

We own a small painting, 10-1/2" x 14" by Ephraim Modzelevich, which came from your gallery quite a few years ago, your catalogue #2325. The painting is entitled *Reflections* and is signed.

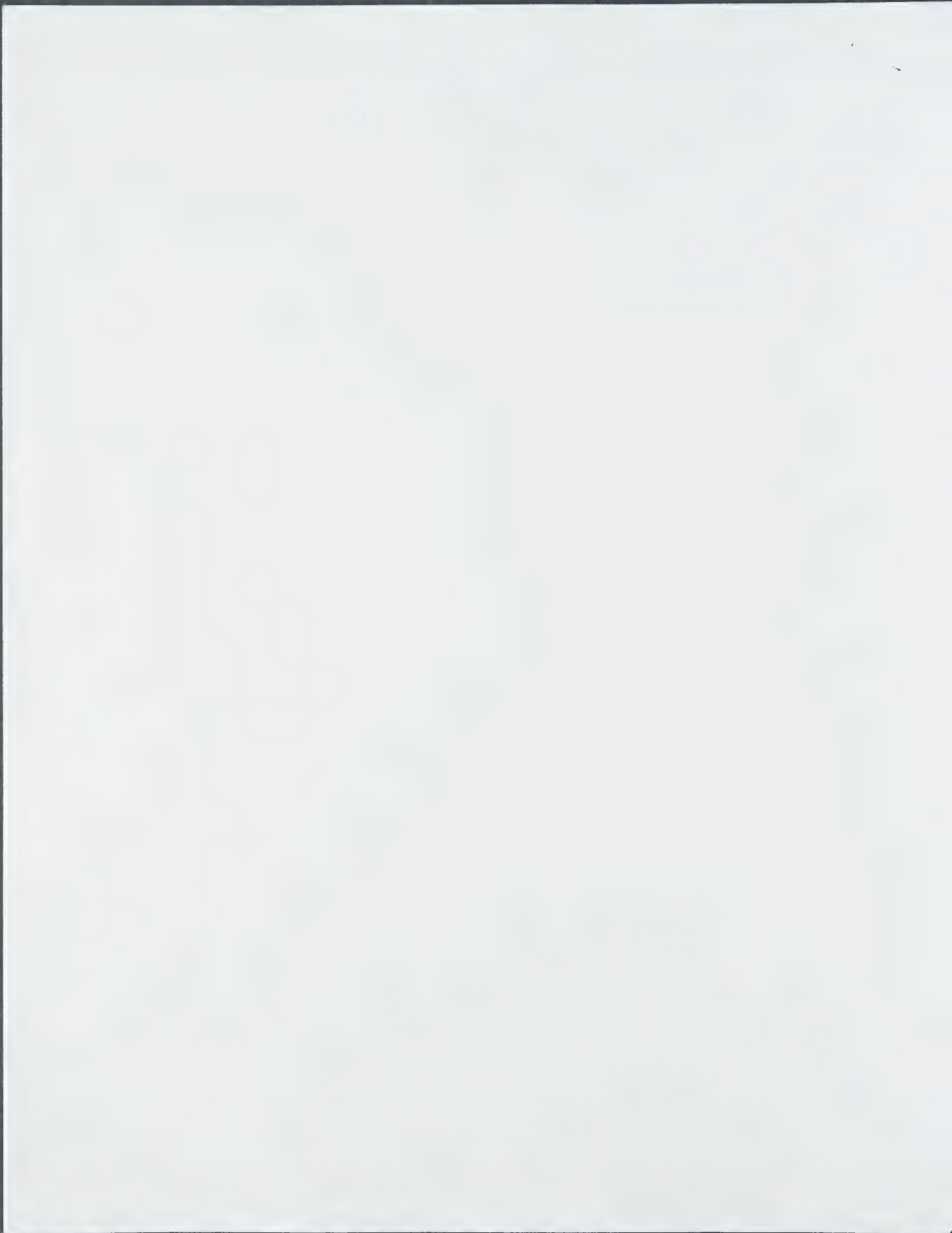
Could you please tell me whether the artist is still active and whether paintings such as this have any value?

Incidentally, I will be in Jerusalem during Passover.

My specialty is Dutch 17th century works and if perchance you have any, then I would like to visit with you.

Thank you for your help.

Sincerely,
Dr. Alfred Bader
Alfred Bader Fine Arts
925 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
E: baderfa@execpc.com



Pucker • Gallery

Boston • Established 1967

January 16, 2002

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

Dear Alfred,

Many thanks to you for your letter and good wishes for 2002.

Sorry that you will not be in Boston in the not too distant future.

Indeed, we do not know the whereabouts of the Israeli artist Modzelevich. We attach to email address of the gallery in Jerusalem and hope that they can be helpful to you in finding out about him; safrai@netvision.net.il.

We showed his work some thirty years ago. Meanwhile, the gallery continues to flourish and do well. There is much to be grateful for.

We continue to work very actively on the career of Samuel Bak and in fact are arranging a major retrospective exhibition of his work for the Canton Museum of Art in Canton, Ohio in August of 2002

If it is not too far from you, it may be wonderful to meet you there for the opening. In the meantime, all else goes well.

All the Best,



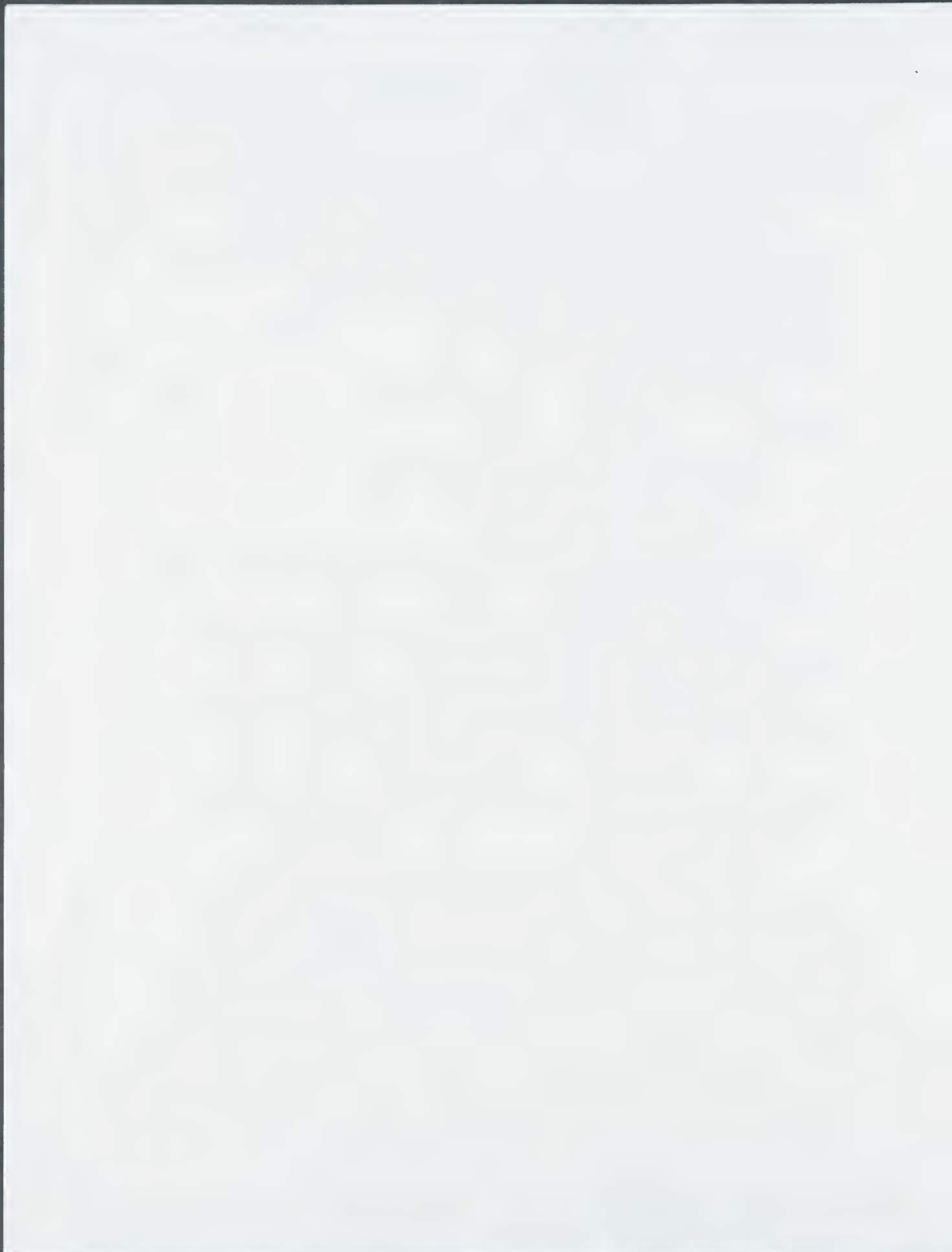
Bernie and Sue Pucker

BHP/afs

Please visit us at www.puckergallery.com!

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

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



Budapest visit

Subject: Budapest visit

Date: Fri, 25 Jan 2002 12:41:37 -0600

From: Bader Fine Arts <baderfa@execpc.com>

To: "Hargittai, Istvan" <hargittai@tki.aak.bme.hu>

Dear Istvan,

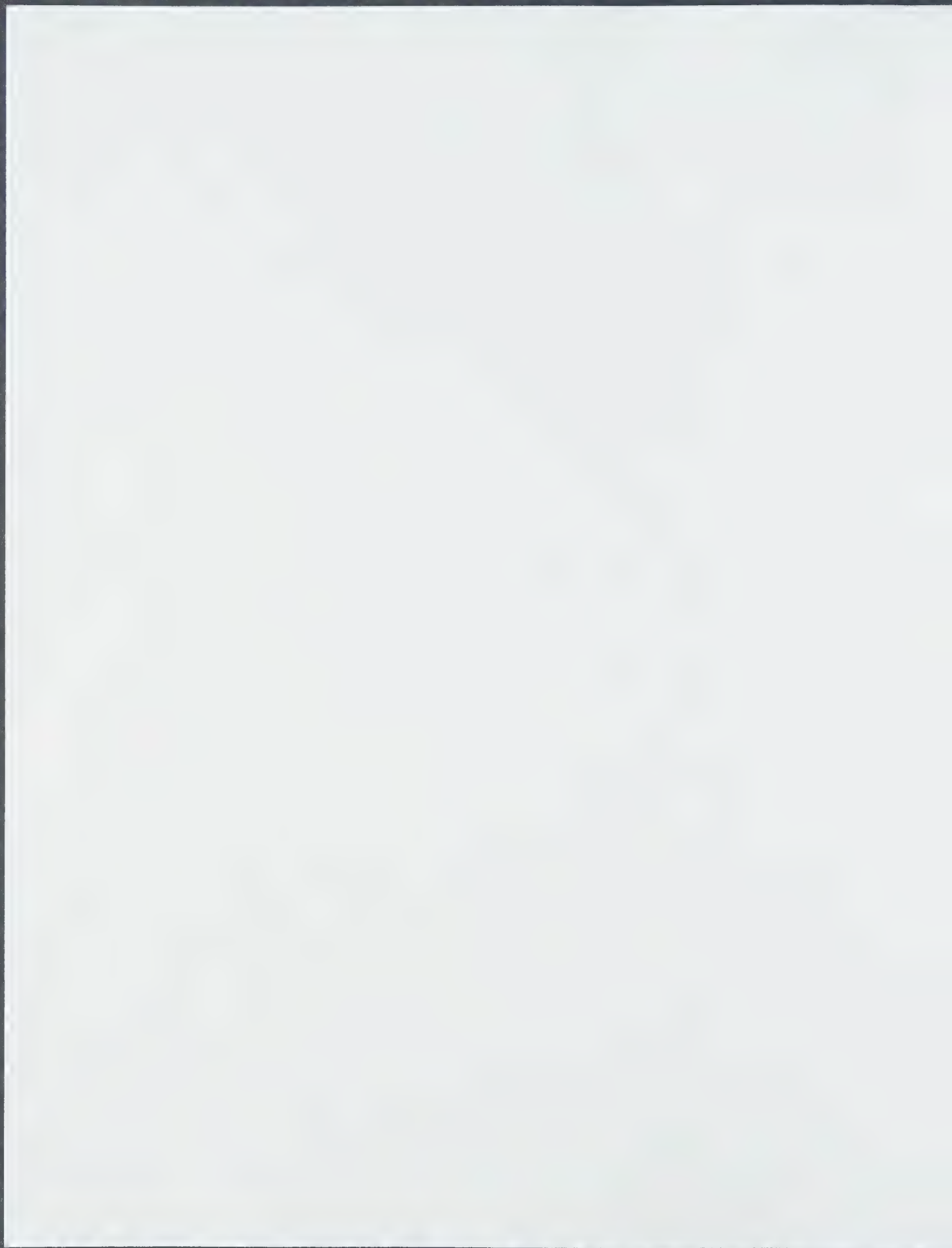
Isabel and I are just working on our travel schedule for June and July and find that we are very much pushed for time for a number of reasons.

One is that we have been doing more and more to help chemists, art historians and Romas in the Czech Republic and there are more calls on our time there. Also, a very good friend in Switzerland, Bert van Deun, the man who headed Aldrich-Europe is, I am afraid, very sick and I fear that we may not be able to see him after this summer.

This would make our visit to Budapest exceedingly short. However, the main reason that we would have liked to come would have been to be with you. But I note that you travel quite a bit in the United States. Could the two of you not visit us in Milwaukee?

With all good wishes I remain

Yours sincerely,
Alfred Bader



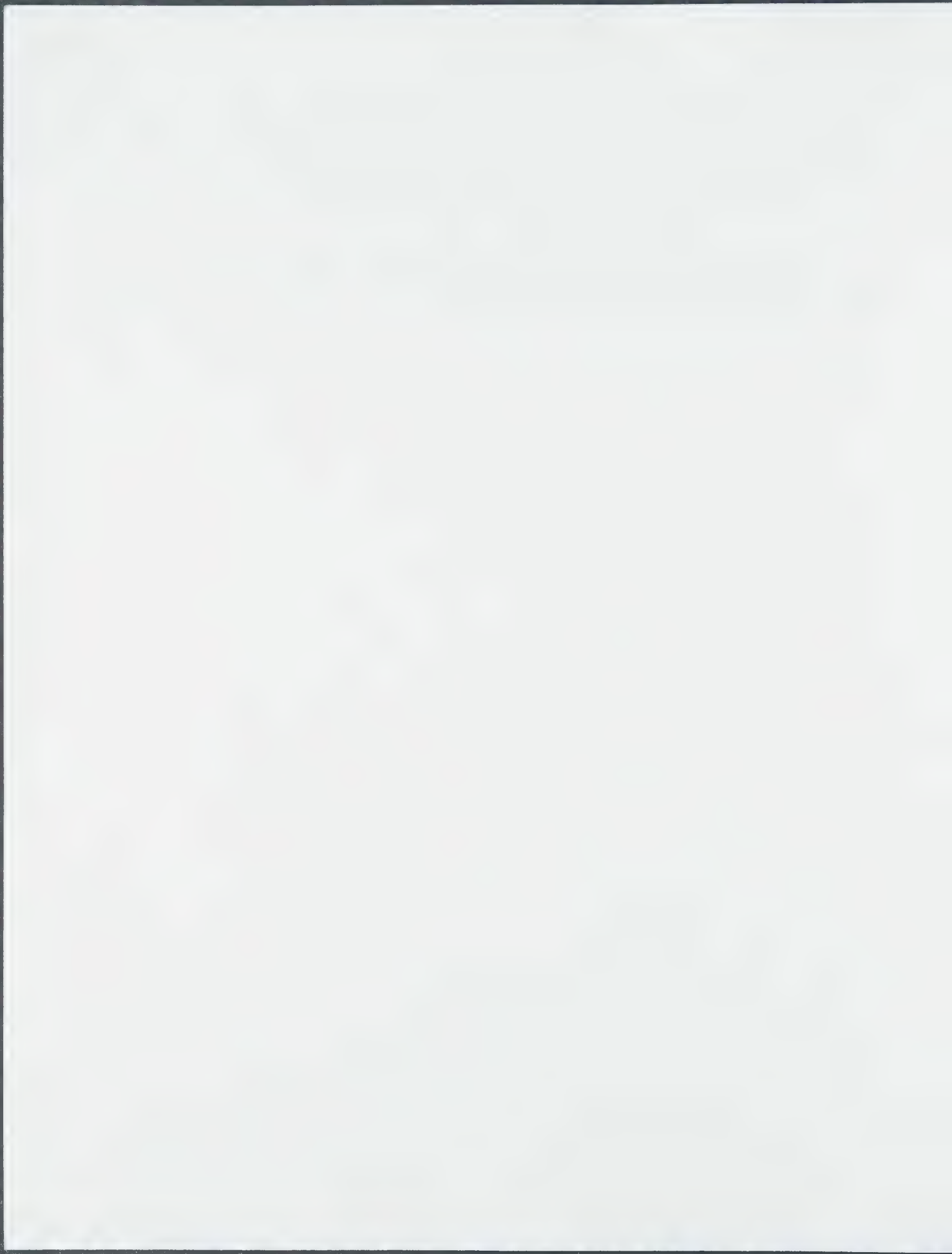
Dear Otto,

I am sure that we have both thought a good deal about the van der Neer landscape. It is a beautiful painting, but we paid too much, particularly as, at the time, the pound was so high.

Try to persuade the buyer in Japan to come close to \$700,000, and we will work something out between ourselves.

The *Girl With a Dog* is so charming that I think that you will be able to sell it in Maastricht, even without a name. But, knowing you, you will find out anyway in time. After all, it is Dutch 17th century and not French, 19th century.

All the best,
Alfred





ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

January 28, 2002

Dr. Ghenete Zelleke
Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603-6110

Dear Dr. Zelleke,

Thank you so much for your call.

We much look forward to your visit either in April or early May.

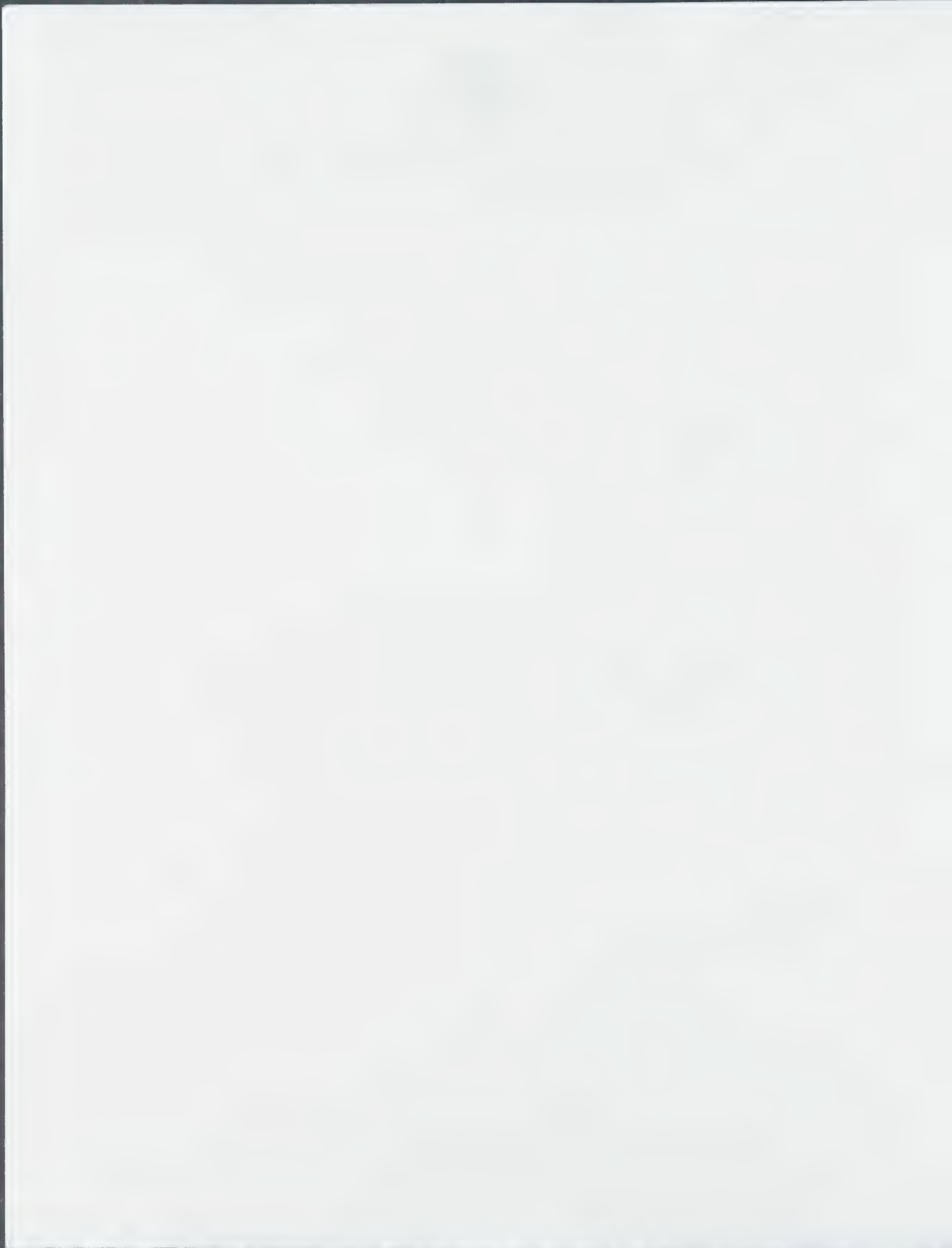
I will be traveling a good deal at that time, but our Gallery Manager, Mrs. Ann Zuehlke, will be here. Do let us know a day or two before your visit, and we will also ask Mr. Michael Hatcher to be here during your inspection.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
c: Mr. Michael Hatcher

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





to: Otto

ALFRED BADER FINE ARTS

FR ALFRED BADER

ESTABLISHED 1961

January 28, 2002

Ralph E. Lerner, Esq.
Sidley Austin Brown & Wood
875 Third Avenue
New York, NY 10022

Dear Mr. Lerner,

If somebody treated me as I have treated you, then I would say to myself: "in his position I would sue my parents for damages. Such bad manners." But please allow me to explain what happened: Last June you sent me the two volume *Art Law* and inscribed it "To Alfred Bader, a true Renaissance man with the rarest of qualities, a gentleman who is good to his word" and I did not even have the courtesy to thank you!

A few months earlier I had ordered this set and it arrived. Then, last June while I was in Europe, your gift arrived and I just thought that it was the set I had ordered.

Only last Friday did I pick it up to study that interesting case of Richard Feigen unknowingly selling a fake, and then I was aghast to see the inscription and to realize that I had not thanked you.

Please accept my sincere thanks both for the books and for your careful handling of the sale.

We have a home in England, where we spend several months coinciding with the major old master sales and the second set will be very handy there.

With all good wishes I remain

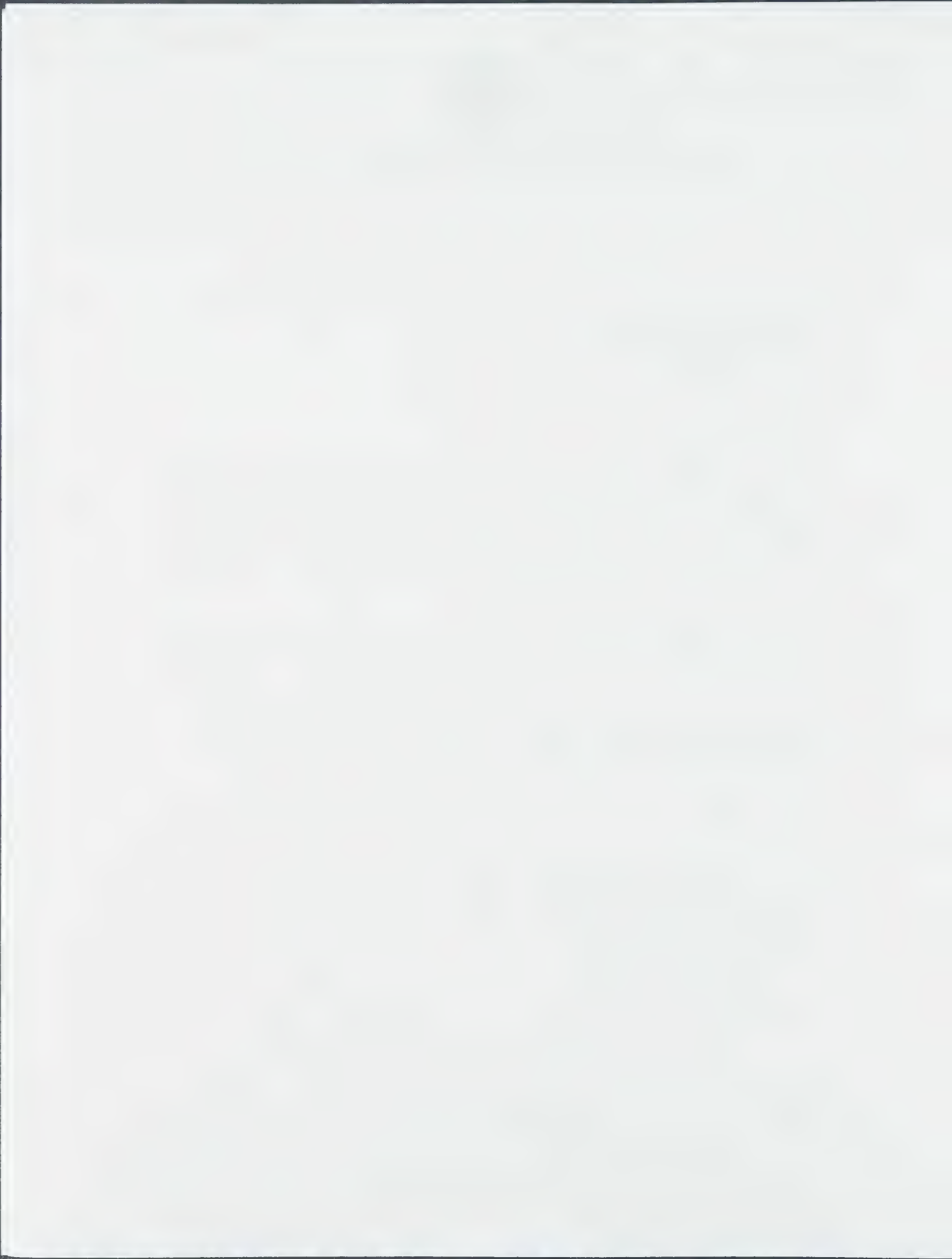
Yours sincerely,

Alfred Bader
AB/az

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

TEL: 414 277-0730 FAX 414 277-0709
E-mail: baderfa@execpc.com

Off
Could you write
the note



RE: Prince Lobkowitz

Subject: RE: Prince Lobkowitz

Date: Mon, 28 Jan 2002 14:17:27 -0500

From: Otto Naumann <Otto@DutchPaintings.com>

To: "'Bader Fine Arts'" <baderfa@execpc.com>

April would be my only shot, either before or after the London sales where the Dressman collection will be offered in early April.

Yours,
Otto

-----Original Message-----

From: Bader Fine Arts [mailto:baderfa@execpc.com]

Sent: Monday, January 28, 2002 1:21 PM

To: Otto

Subject: Prince Lobkowitz

Dear Otto,

You will recall my very pleasant meeting with Prince Lobkovitz last June. Is there any chance that you could visit him before my next visit, around the middle of this June?

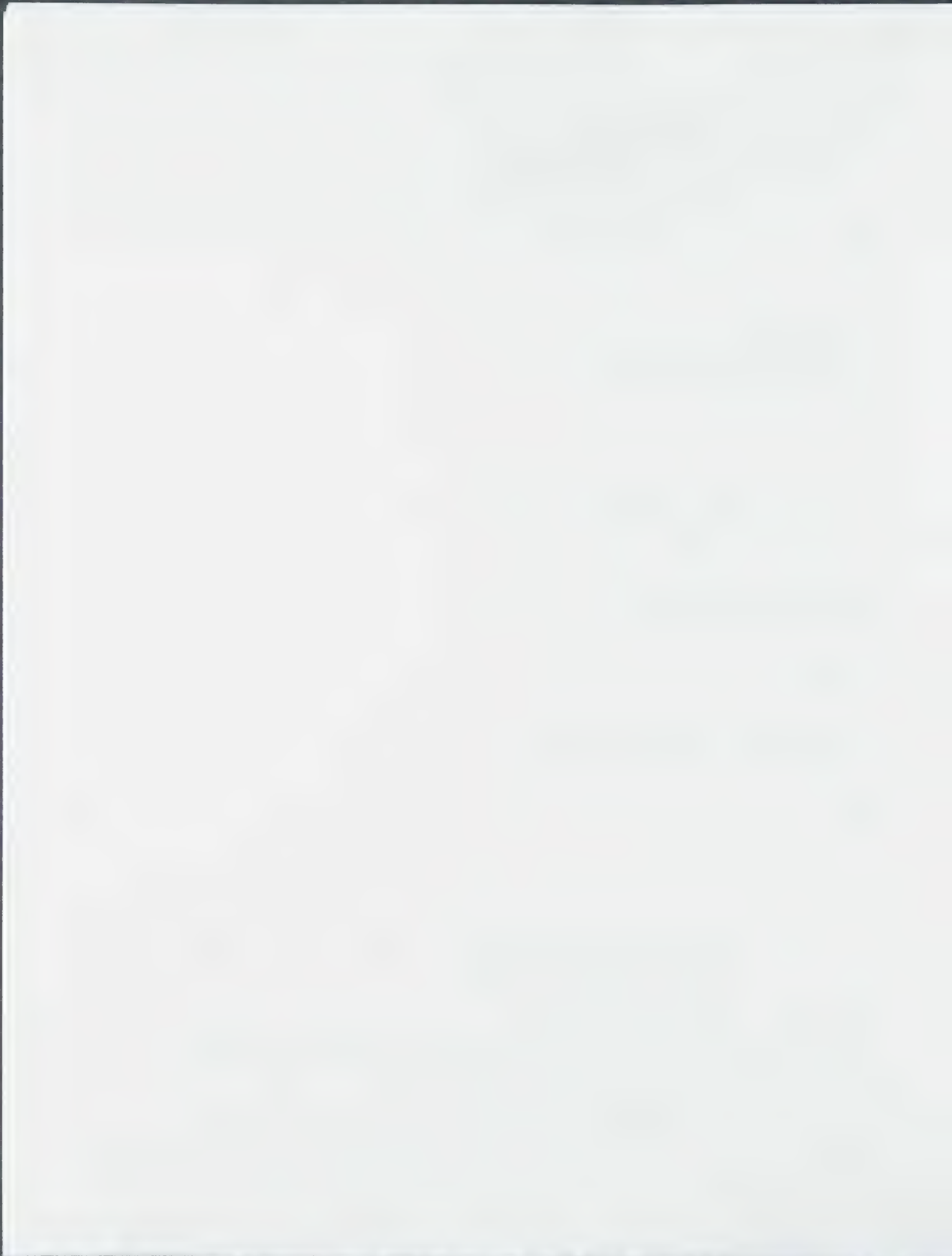
I don't think that he can quickly receive an export permit for his most exciting painting, but there may well be some others which you would really love and which could be exported.

Have you heard anything from any New York dealer appraising my de Gelder and Eeckhout?

The market really seems to have recovered, and it might be time to put those minor drawings which I left with you into auction.

As always,
Alfred

*Giuliana Steffan w/c Tues. 9AM
from Berlin
(needs your help to write up old
master sales)*



RE: Matulay

Subject: RE: Matulay

Date: Mon, 28 Jan 2002 09:20:10 -0500

From: "Martin, Craig" <CMartin@sla.purdue.edu>

To: "Bader Fine Arts" <baderfa@execpc.com>

Dr. Bader,

Yes, I received your essay and I will be able to work with it easily when I compose the catalogue. Thank you, Ann, for your assistance.

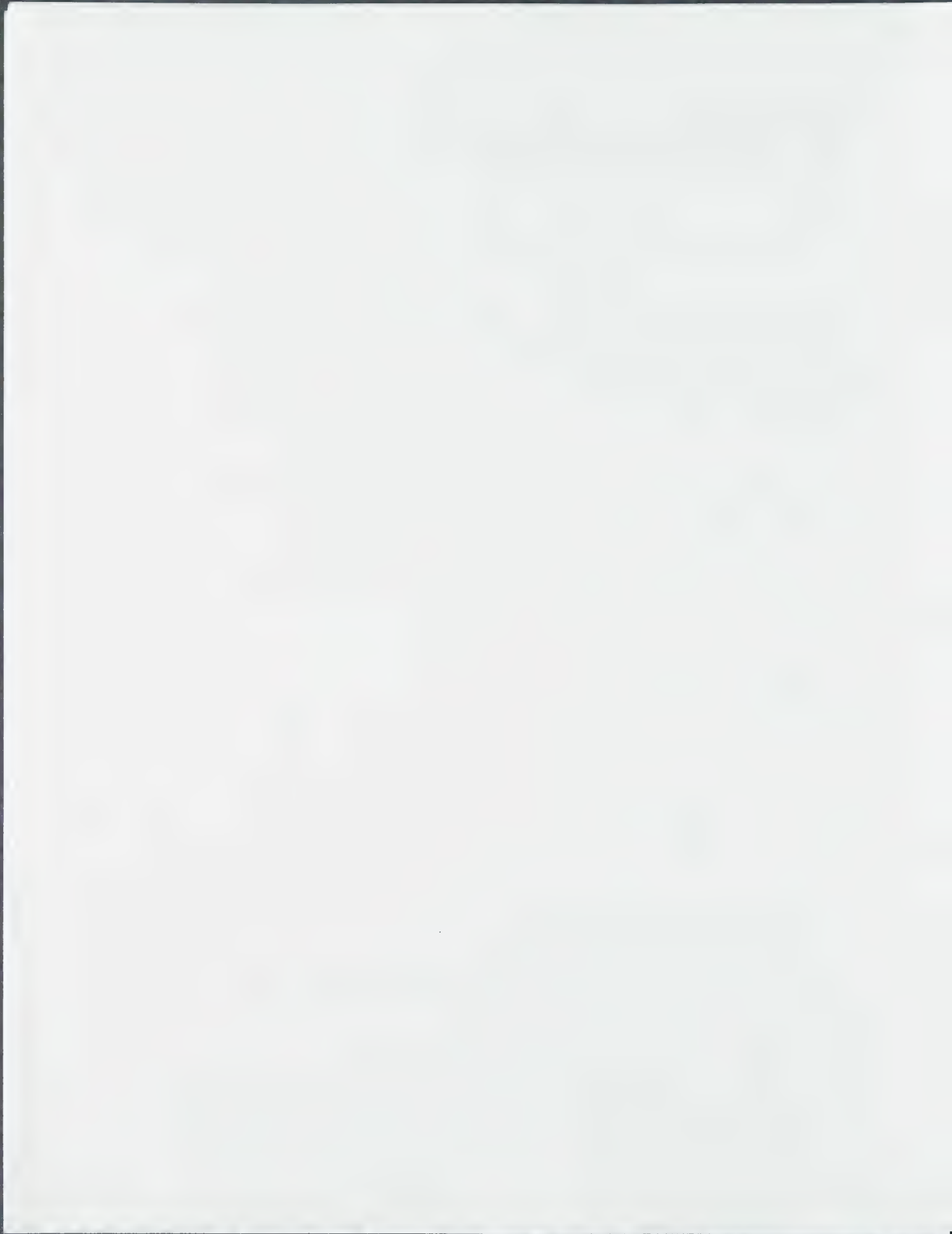
I have been giving alot of thought to your proposal for a lecture in conjunction with the Matulay show. We are very grateful for your offer and the Rembrandt project sounds like an intriguing topic, but I feel that we would be unable to generate an appropriate audience for you. Our audience seems predisposed to expected event times with our opening receptions at 4:30 on Thursday and brown bag lectures at noon on a weekday. The Monday morning or evening lecture you propose, through your e-mail to Prof. Ramachandran, would not work for us. And we have been trying to tie our presentations very closely to the theme of our exhibits, in order to have the greatest relevancy and impact.

I have been surprised at the lack of recognition the Galleries receive here, considering its significant history. Over the past year and a half, I have met numerous people on campus and in the community who are unaware of Purdue Galleries. Our goal is to raise the profile of the Galleries, and we hope to build a lecture program that will warrant lectures like yours.

Looking forward to receiving the Buchwald book when you are finished with it. We are heading into a hectic week of transition for two new shows. Hope all is well with you and Isabel.
All the best,

Craig Martin, Director
Purdue University Galleries
1396 Physics Building, Rm. 205
West Lafayette, IN 47907-1396
(765) 494-3061
(765) 496-2817 fax

> -----
> From: Bader Fine Arts
> Sent: Friday, January 18, 2002 12:12 PM
> To: Craig Martin
> Subject: Buchwald book illustrated by Matulay
>
> Dear Craig,
>
> I have just received *The Secret Papers of Art Buchwald...And Then I Told
> the President, illustrated by Matulay.*
>
> I will send it to you in a few days, after I have read these very funny
> stories. Last night I read the first in bed, and fell asleep laughing.
>
> With all good wishes I remain
>
> Yours sincerely,
> Alfred Bader
>
> P.S. Craig, did you receive the essay by e-mail and were you able to edit
> it? Thanks, Ann
>



Dear Otto,

Mail from Milwaukee to New York can be so slow.

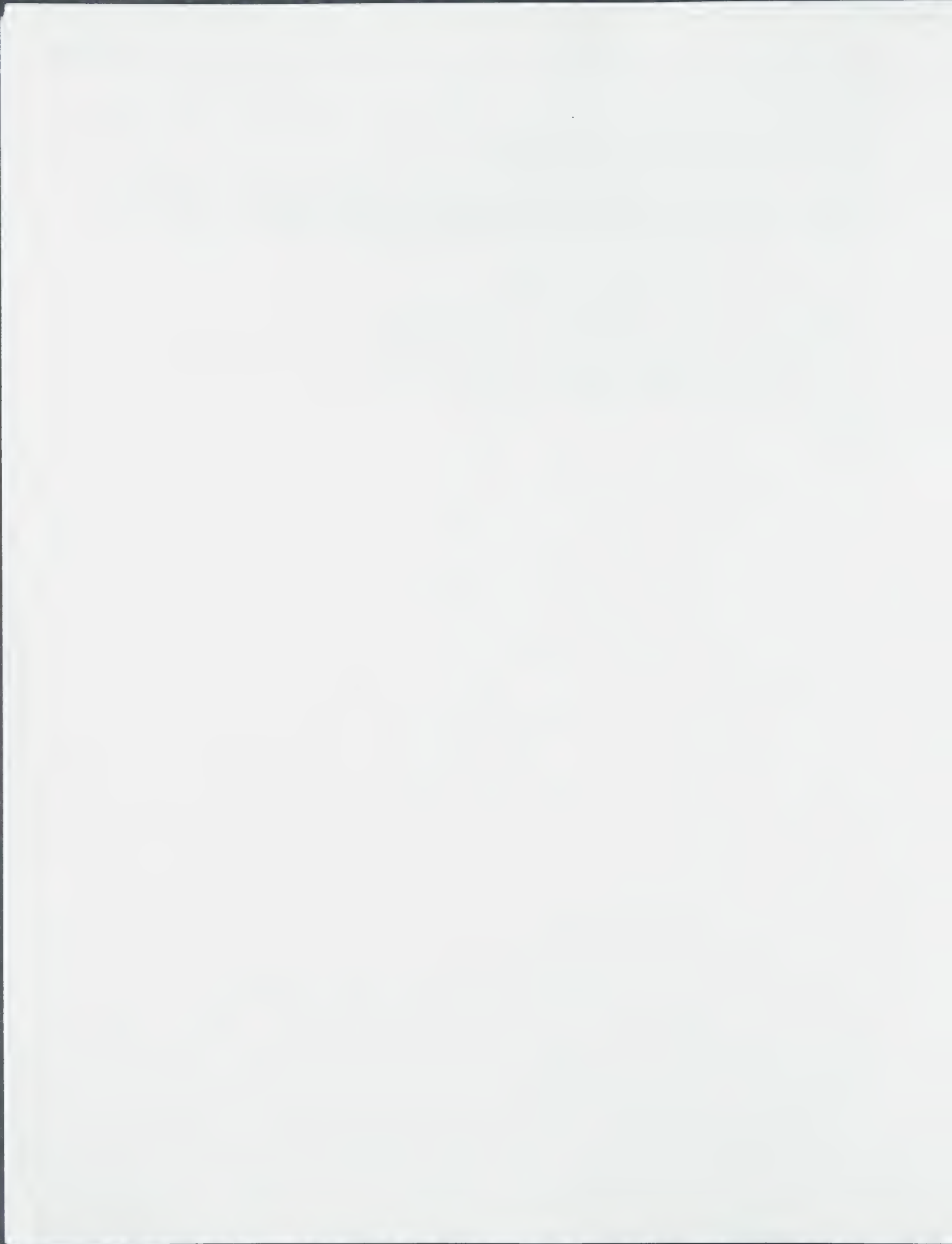
I mailed you photographs of the large portrait of a very pretty lady, monogrammed and dated 1666, last Thursday. As you will see when you receive the photographs, it could not possibly be by van Everdingen. It is by a Flemish artist, perhaps working in England.

Do let me know after you have seen the snapshots.

I will try to have the German translation for the *Imperiale* shortly.

I am certainly glad that the van der Neer is sold. Hopefully you will be paid more quickly than Bernheimer is being paid for our jointly owned painting.

With all the best,
Alfred



Subject: Some advice about a 16th century Flemish Painting

Date: Wed, 30 Jan 2002 11:27:15 -0600

From: "Eric Markovic" <emarkovic@sympatico.ca>

To: "Bader Fine Arts" <baderfa@execpc.com>

CC: <emarkovic@sympatico.ca>

*Tel
2/4/02
He can buy
for \$2000*

Dear Alfred,

I wish to ask your advice on a particular painting which i can purchase. It is by the Flemish artist GILLIS CONGNET (1538-1599), oil on panel, 59.3 x 46.7 cm and comes with a current letter from Prof. Dr. Justus Müller Hofstede, attributing the painting (to CONGNET).


What might such a portrait be worth? Have you any interest? and if not, how might it do in auction?


Is it a difficult painting to sell, being a portrait?


I would greatly appreciate your comments. thanks.


(please see images attached)


all the best,
eric

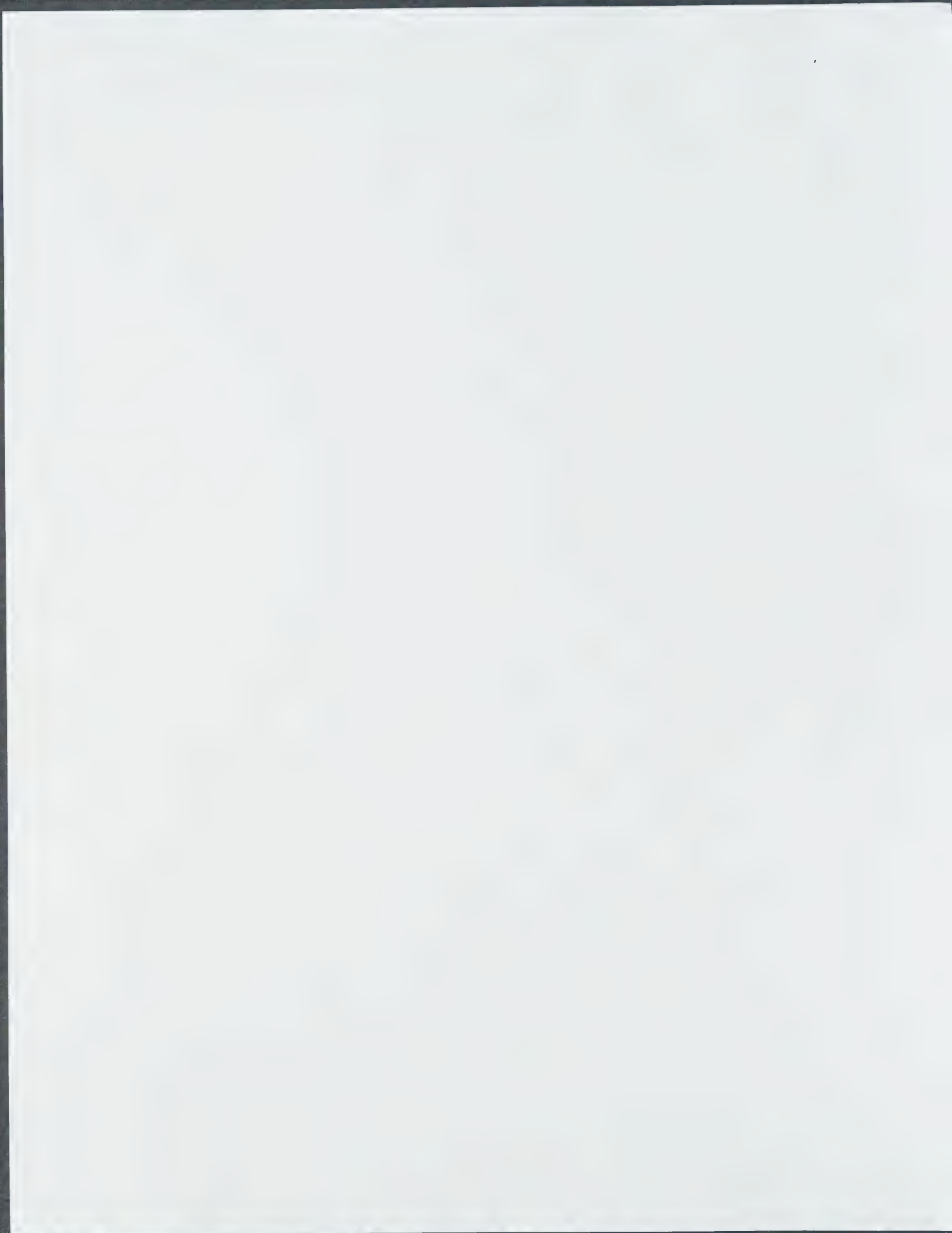
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Encoding: base64

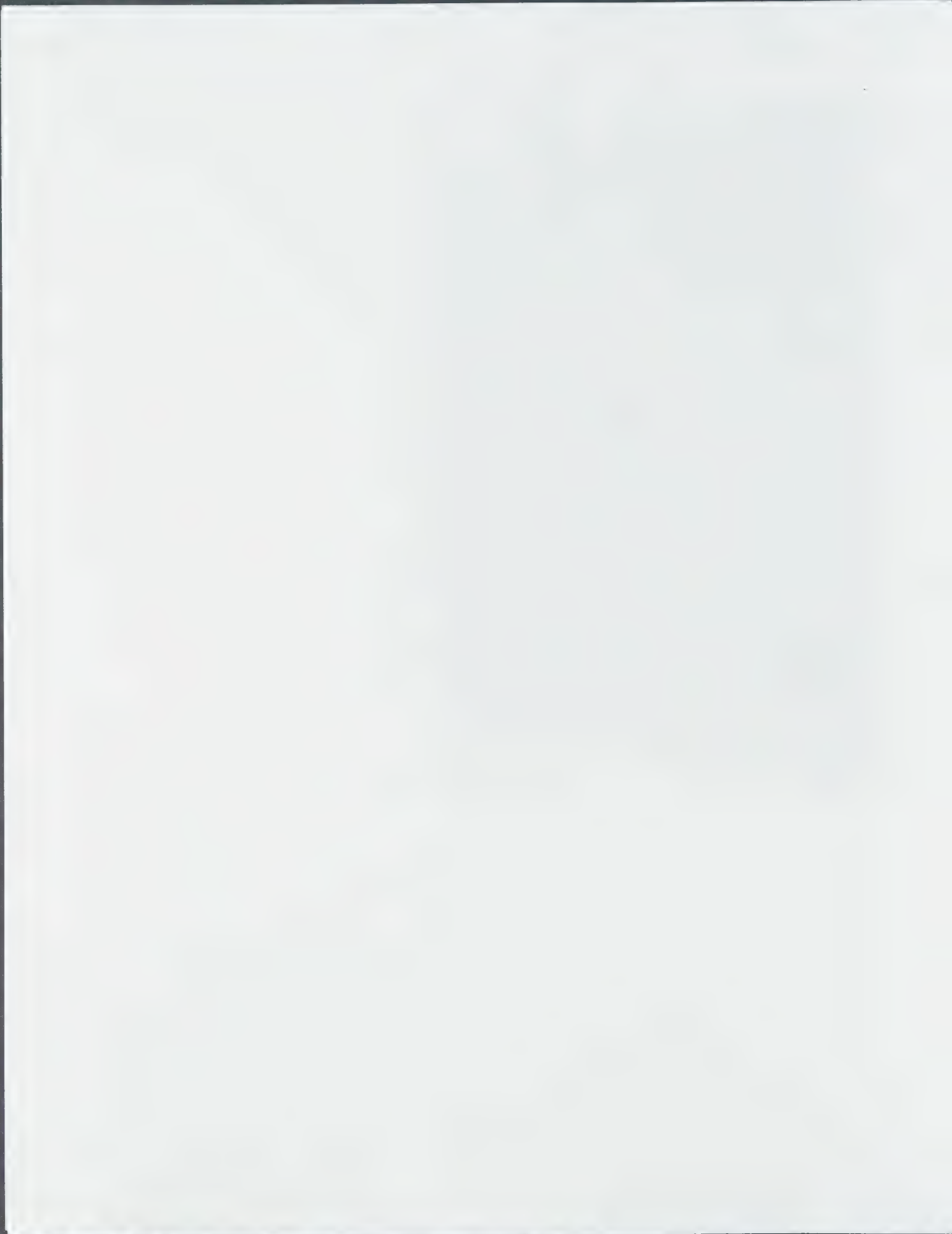
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 **Name:** c_label.jpg
Type: JPEG Image (image/jpeg)
Encoding: base64

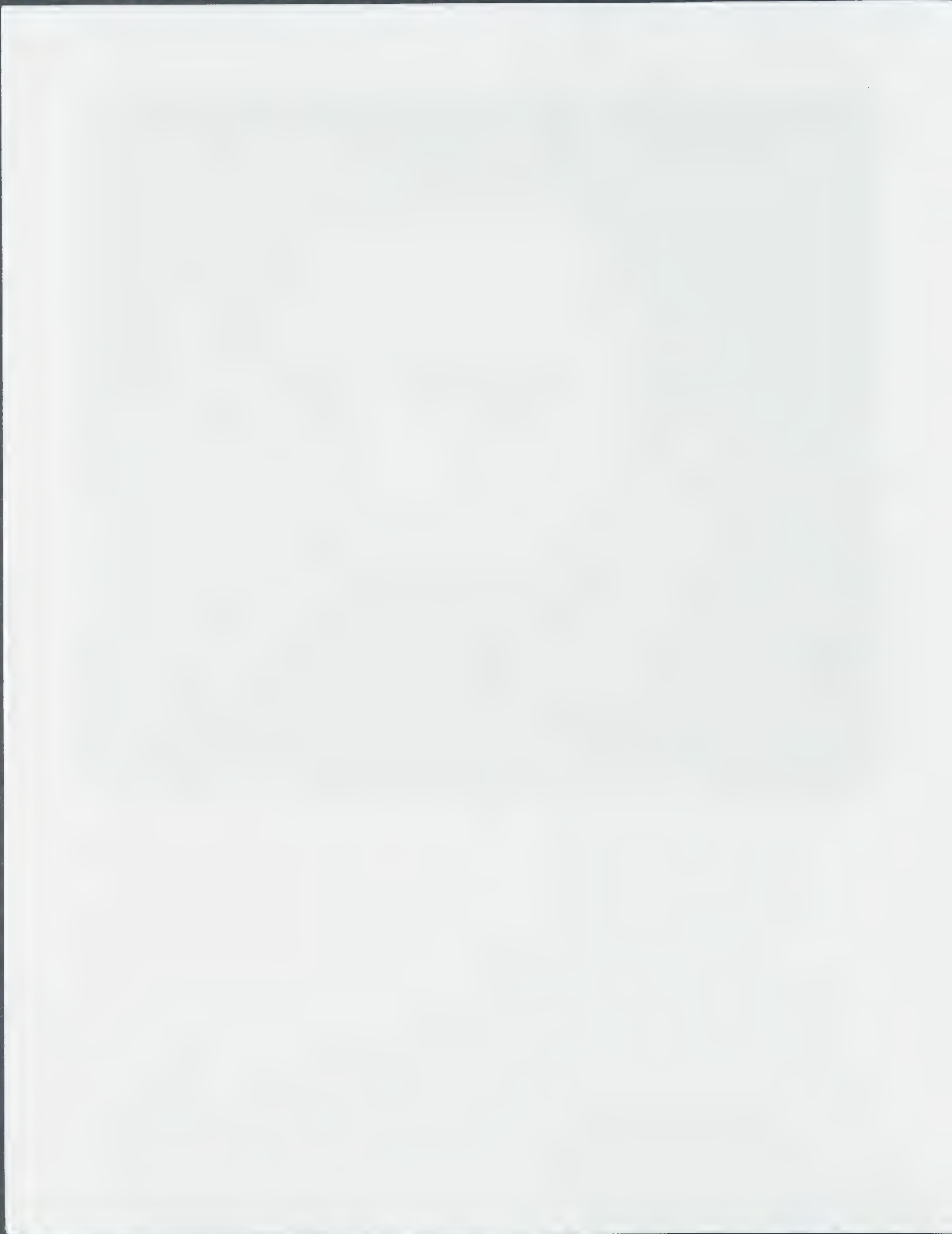
 **Name:** c_verso.jpg
Type: JPEG Image (image/jpeg)
Encoding: base64



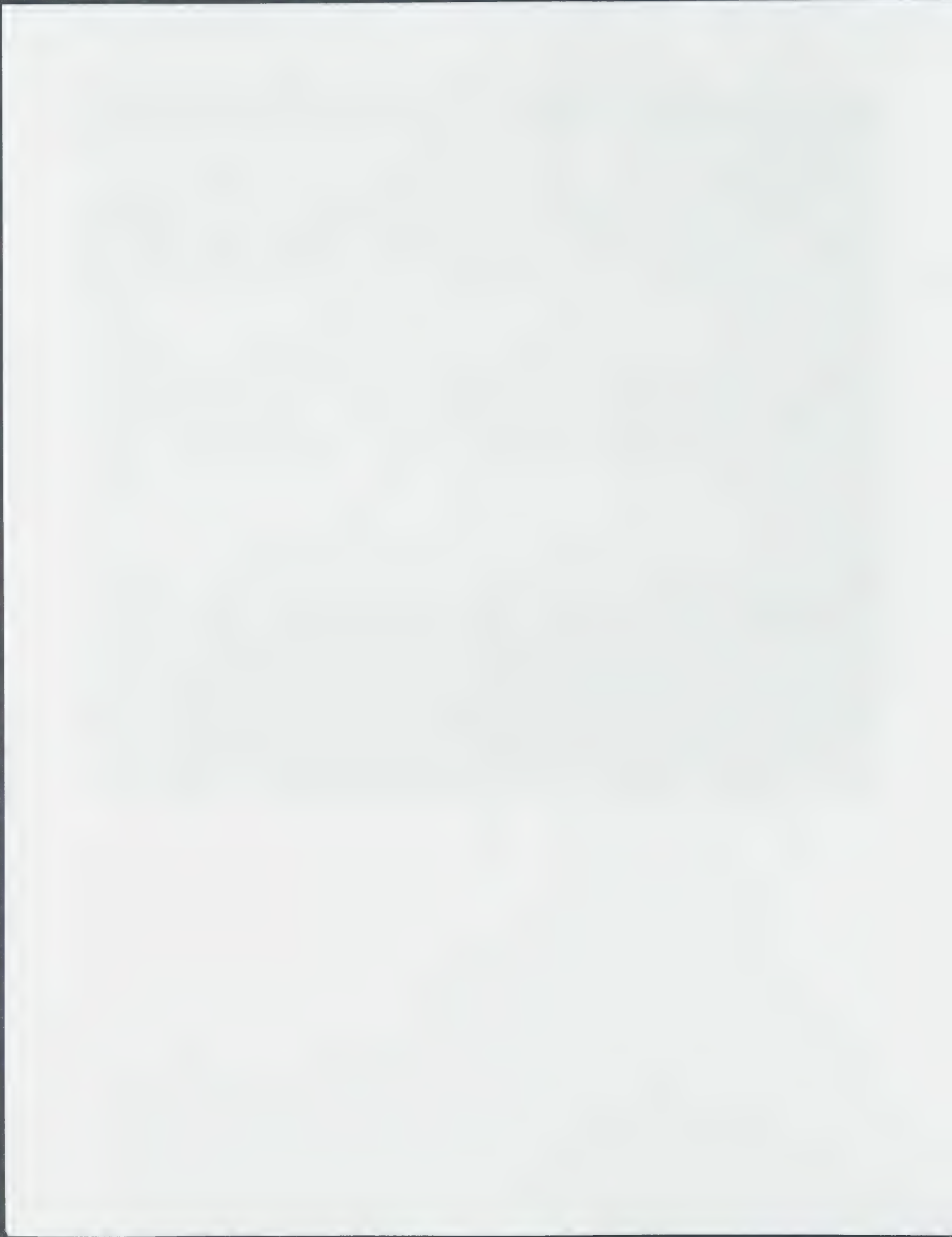




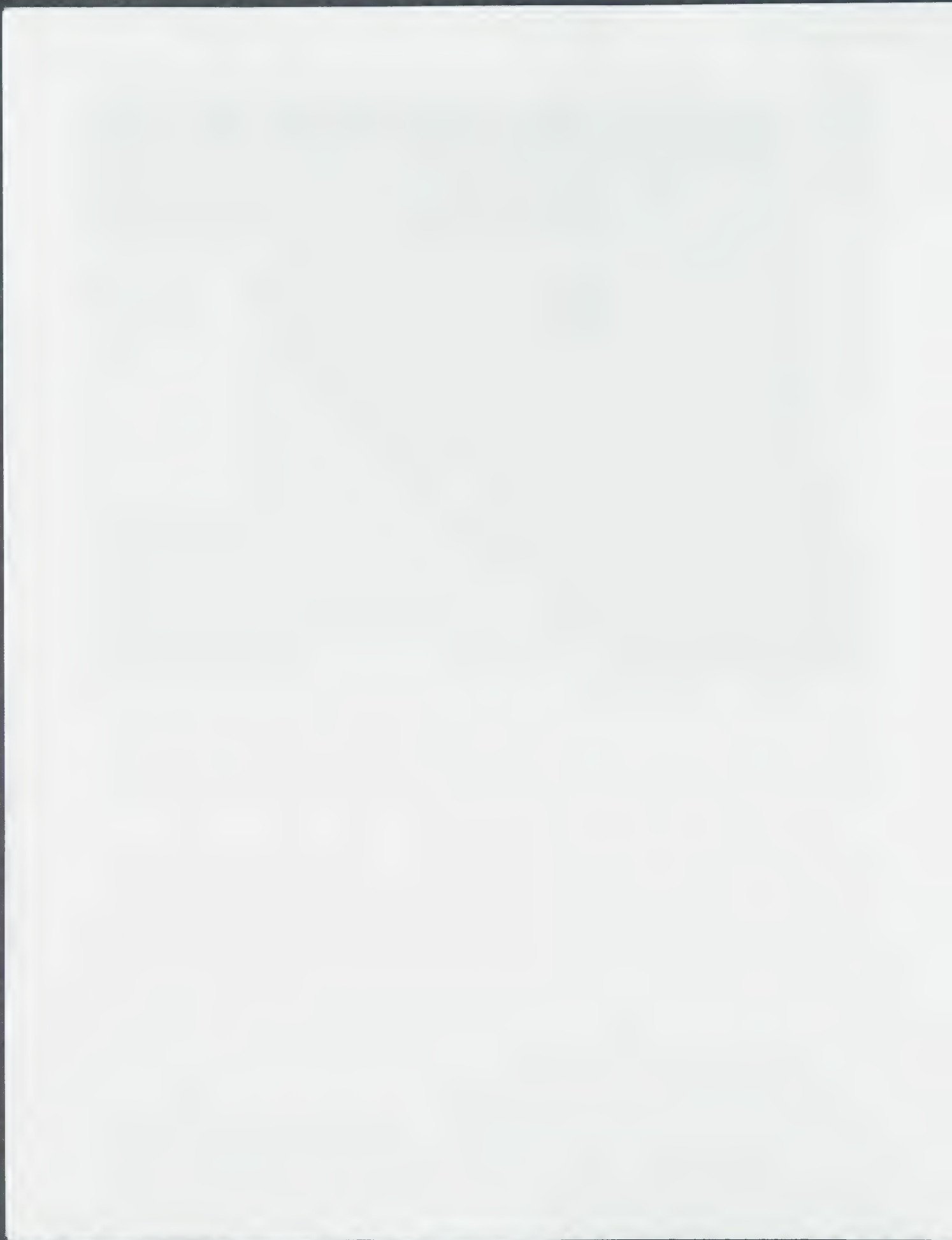












Dear Lewis,

Why not send me a snapshot of the floral by Roepel?

Best regards,
Alfred

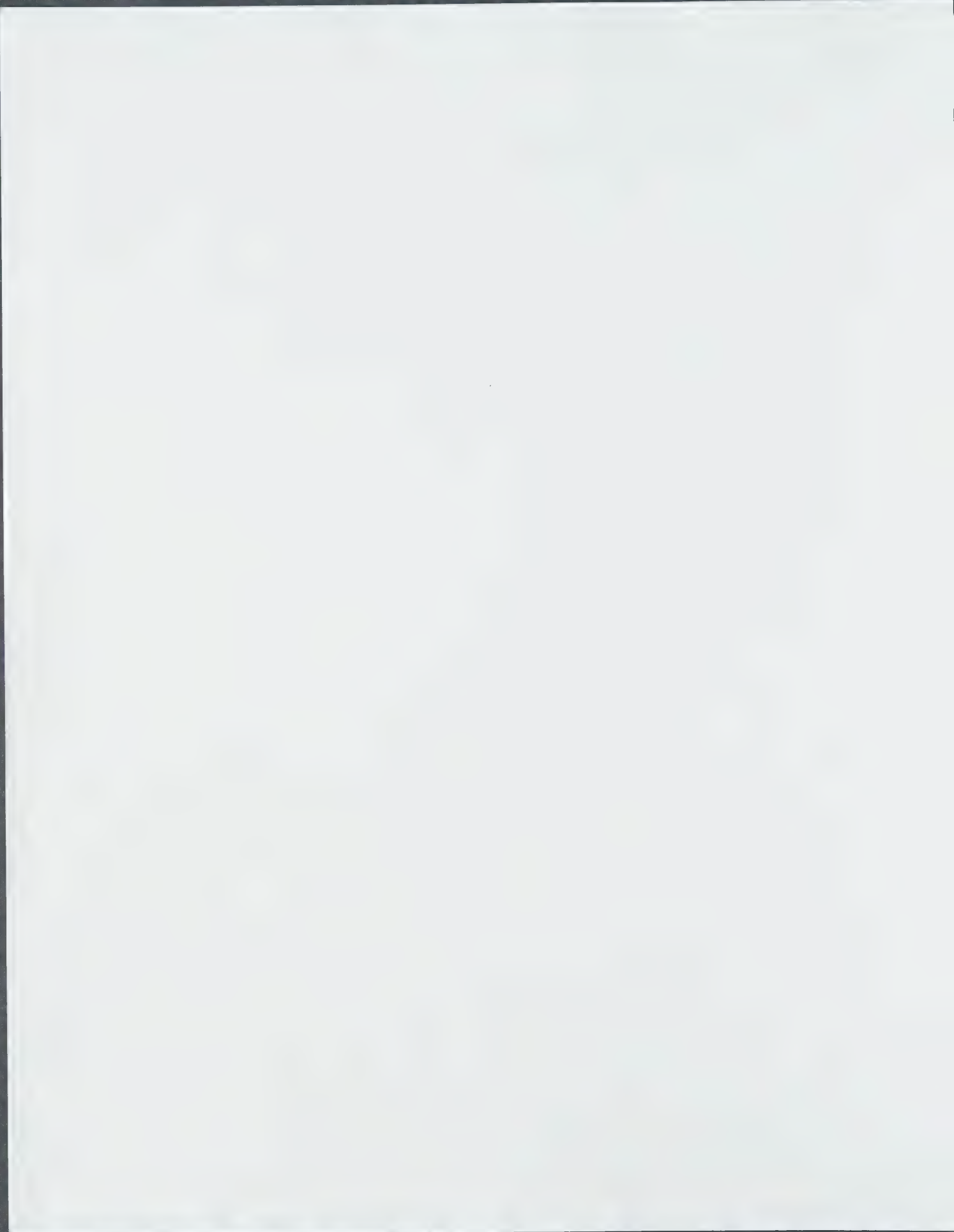
Inierman wrote:

Dear Alfred

Before I bother you with photos which are perhaps of no interest, I thought I would ask if you are interested in the Floral and stillife painter Conraet Roepel. He is more 18th than 17th century in style and feel as you know though his oils bring very high prices. Also, this is a nice painting but executed in gouache and watercolor, very 18th century in palette, extremely fine detail and is late in his career being signed and dated 1742. My other dilemma is not knowing how to offer on this work because of the relationship between oil and gouache works in this area. I think there must be a difference between these price structures amounting to a goodly sum and I don't wish to get swayed by the high oil values. Please let me know if this is an artist which might hold some interest and I will send you as many photos as I can take for your evaluation and suggestions. It is on hold from one of my dealer friends who comes to the winter shows here and has been good to me in the past. I am trusted to pay fair prices in these matters.

Best wishes

Lewis



RE: Tomorrow's sale at Christie's

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

Subject: RE: Tomorrow's sale at Christie's
From: Otto Naumann <Otto@DutchPaintings.com>
Date: Mon, 4 Feb 2002 17:23:46 -0500
To: "Bader Fine Arts" <baderfa@execpc.com>

Both lots are not great, especially the second one which is by a third rate hand. The oval portrait of a man on copper is better. The face is a bit broken up in handling, not due to condition. Still, not bad. Not by Coques, which is the most obvious attribution.

Yours,
Otto

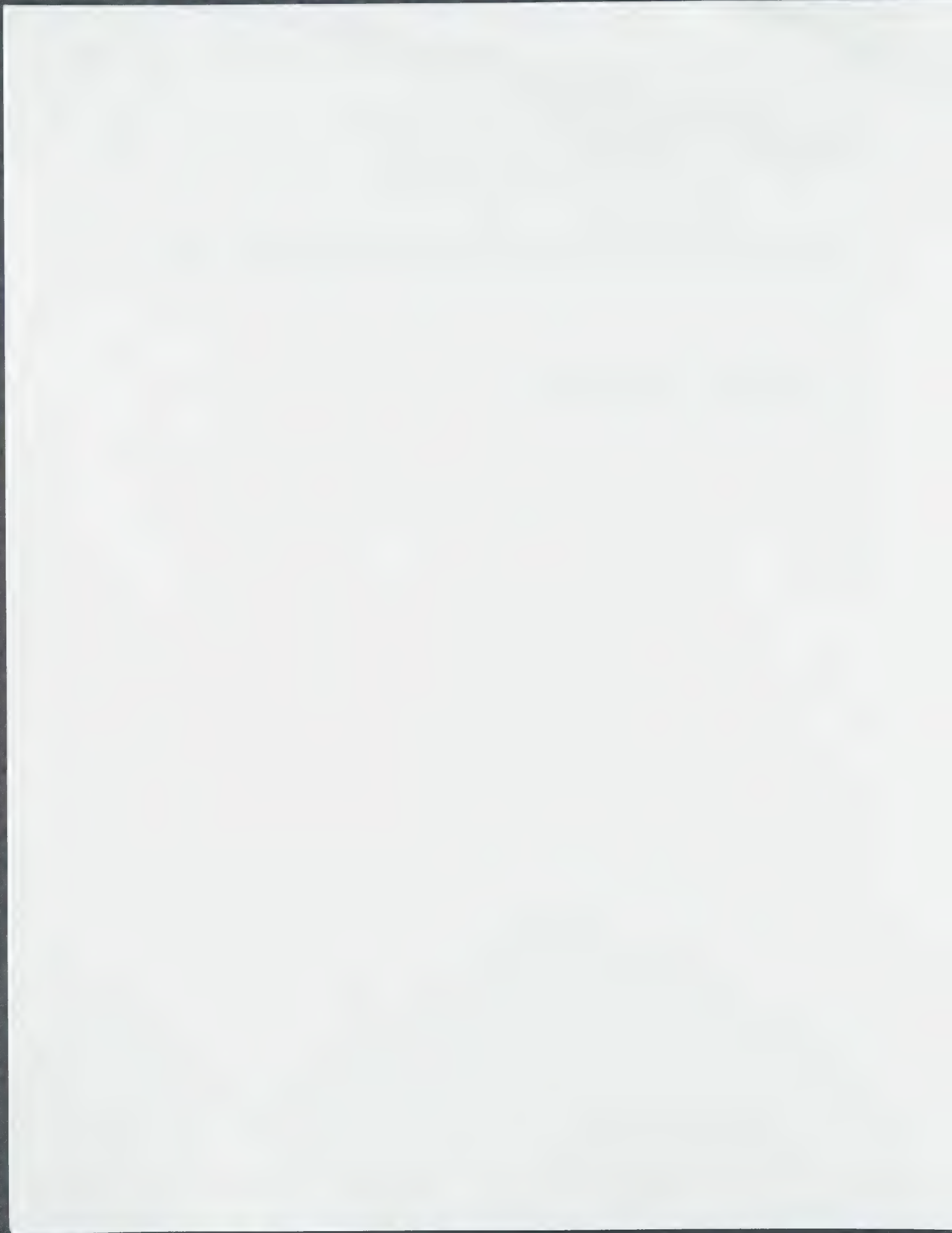
-----Original Message-----

From: Bader Fine Arts [<mailto:baderfa@execpc.com>]
Sent: Monday, February 04, 2002 12:25 PM
To: Otto
Subject: Tomorrow's sale at Christie's

Dear Otto,

Have you seen lots 126 and 131 in the Christie's House Sale tomorrow?

Best regards,
Alfred



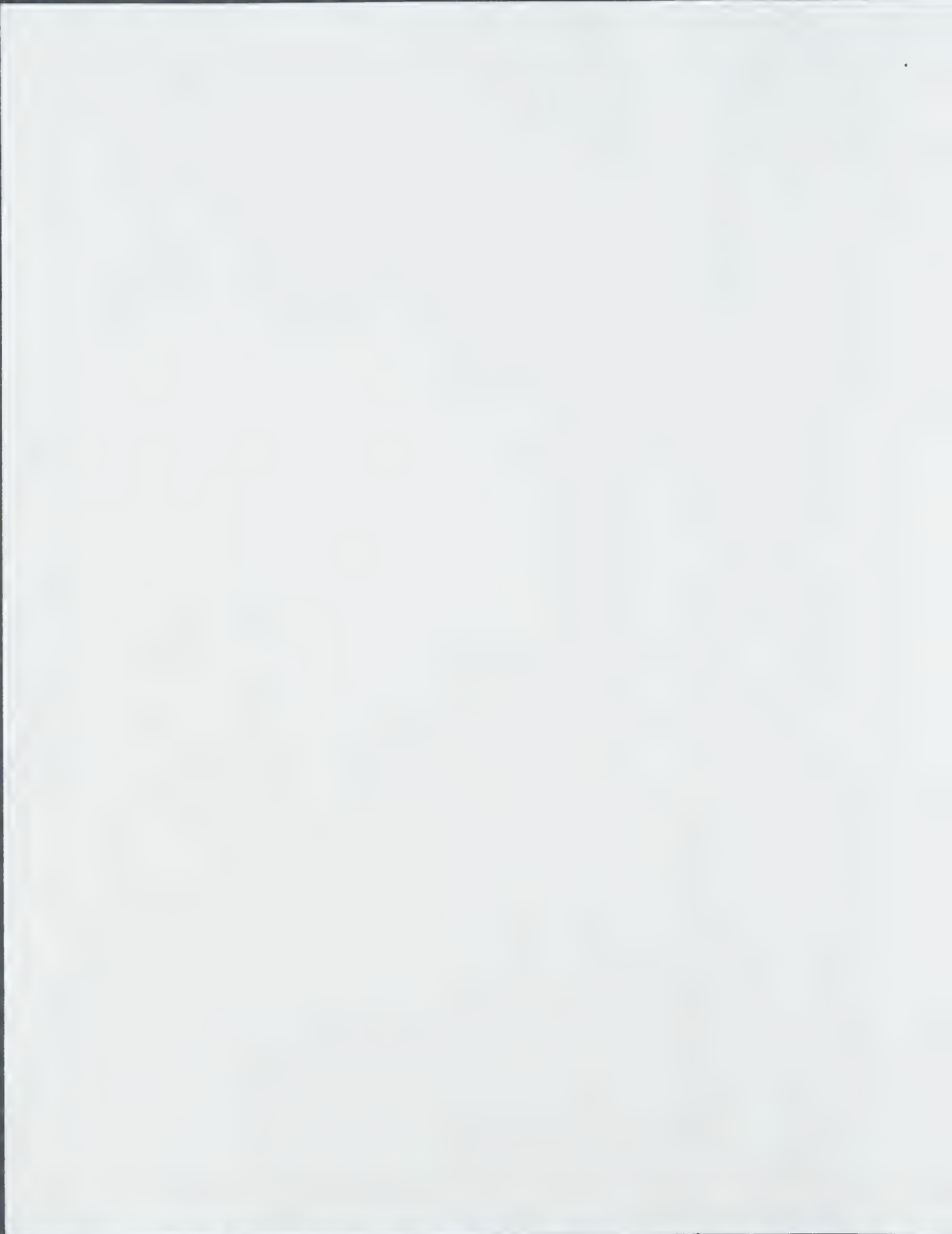
Dear Dr. Bedaux,

Isabel and I just recently returned from our trip to Europe, hence my delay to thank you for your e-mail of November 12th.

I was able to acquire two beautiful Ostades, Lots 8 and 32, in the Sotheby Amsterdam sale.

With all good wishes I remain

Yours sincerely,
Alfred Bader



your lecture

Subject: your lecture

Date: Mon, 12 Nov 2001 17:28:55 +0100

From: "Jan Baptist Bedaux" <janbaptist.bedaux@hetnet.nl>

To: <alfred@alfredbader.com>

Dear Dr Bader,

Because of a meeting I had to attend, it was impossible for me to reach Utrecht in time to be your guest at Utrecht University. I am reading your autobiography with much pleasure. It was very nice to meet you and I hope we will meet again soon.

The 'circle Eeckhout' did not sell. But you probably knew this already. Did you have any luck at the auction?

Kind regards,

Dr Jan Baptist Bedaux

Pieterskerkhof 7
3512JR Utrecht
tel. 0031(0)30.2322229
mobile:0031621215948

E. P. G. J. L. K. M.
Central

Ready
[286-3011] Reference
286-3000 Library
286-3017 } specific book

Arno Buchwald www.mpl.org

Stella X

White Lagoon E, X
C1)

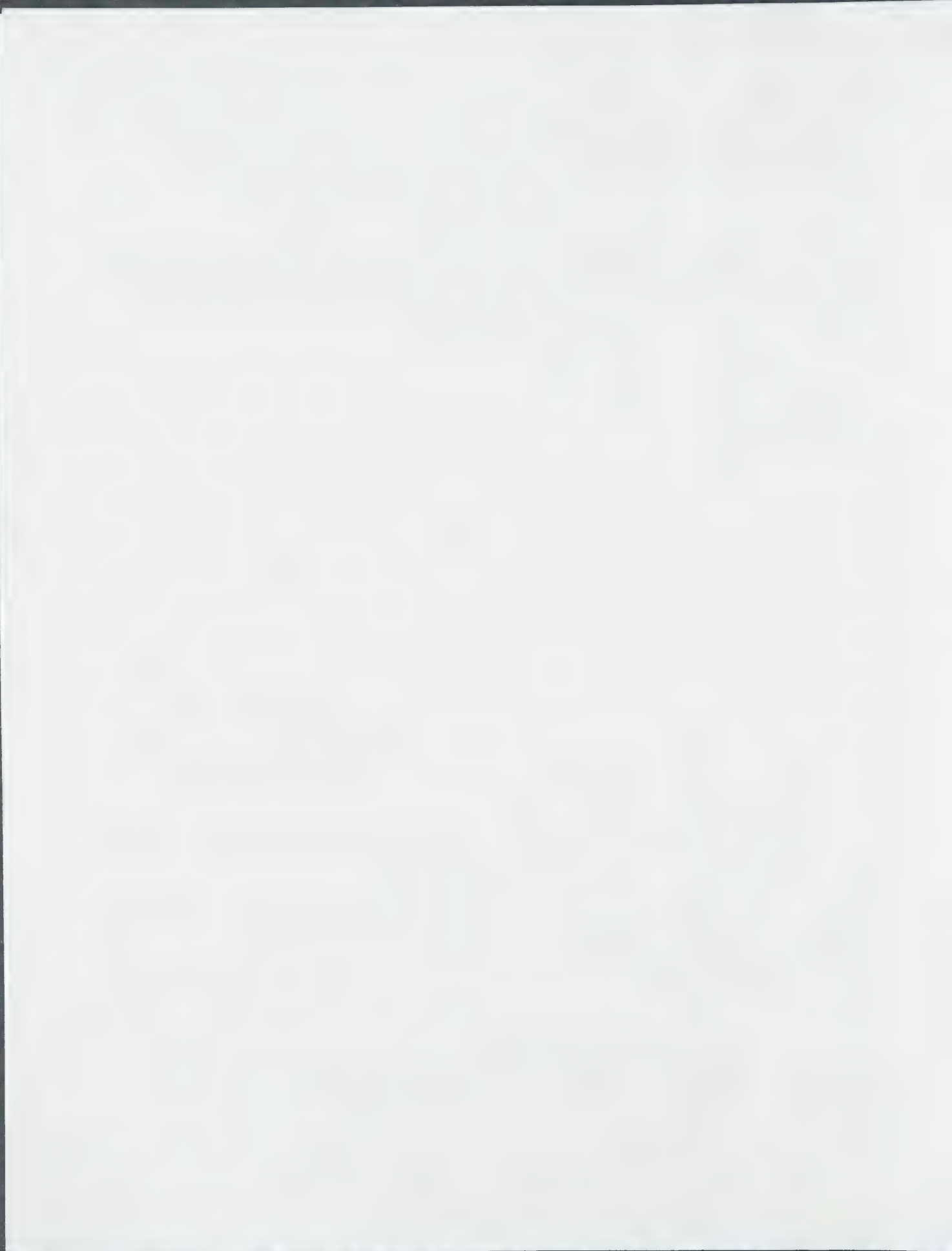
Is it safe to drink water?

Don't forget to write

by P. - #

MPL Largo Khatulay - for volume
2002 ③

best of
best of



Todd Hunter
304 West Wilson Street, #6
Madison, WI 53703
(608) 256-5321

February 5, 2002

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

Dear Mr. Badder:

I would like to thank you for taking time out of your busy schedule to examine Mr. Lindl's painting and to give us a cursory opinion of the nature of the painting, its condition, and approximate time when it was created.

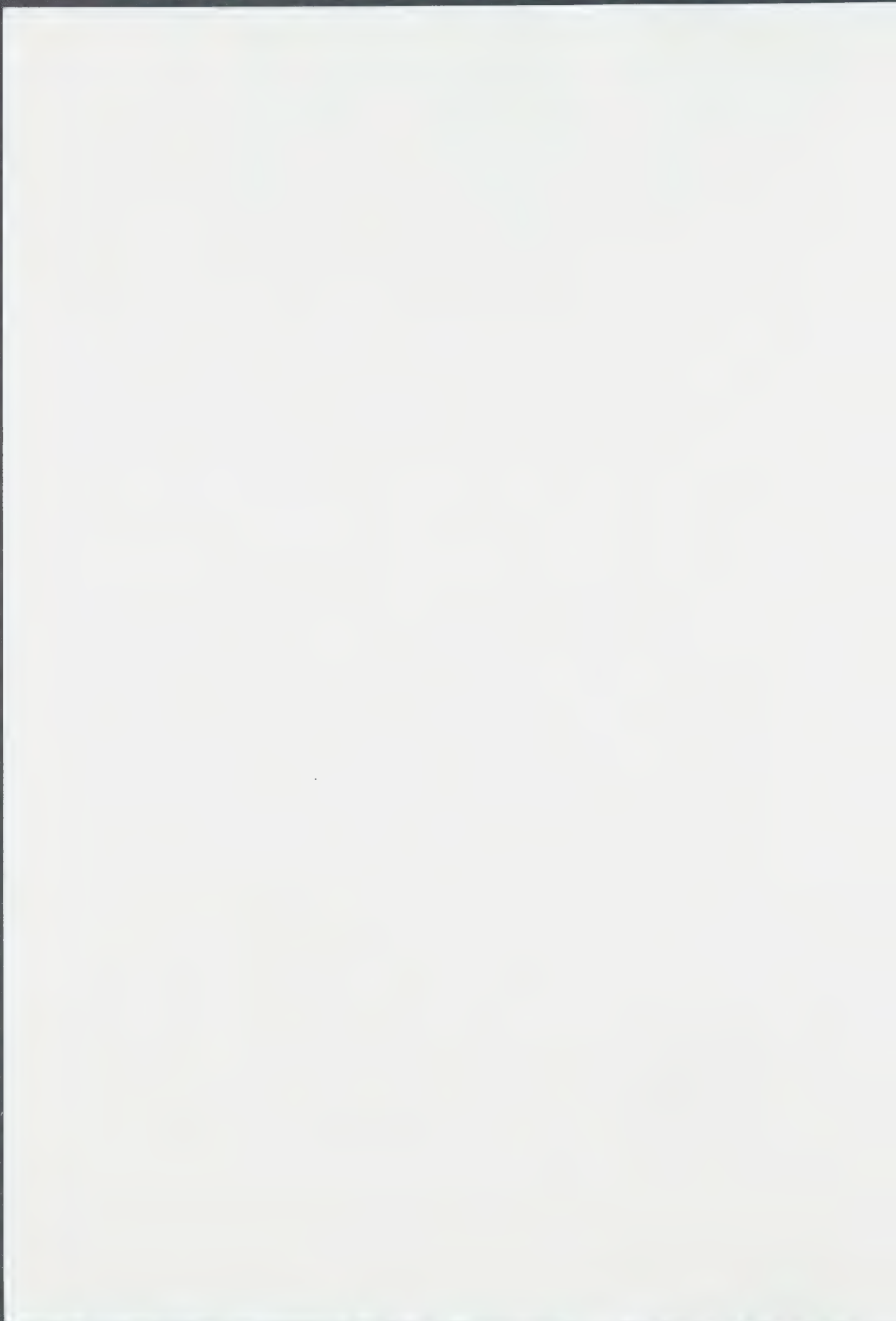
Mr. Lindl has possessed this painting for a number of years and he is just now thinking of its future. I am privileged to be able to assist him with this process, and we feel fortunate to have come across you and your gallery

I will also be reading your book, I was excited to buy it and I think your passion for your hobby will make for a good story. It would be wonderful that we all could become expert in our interests, something I hope will happen to me someday.

I am sure Mr. Lindl will be in touch with you regarding the painting, anything you can do to help him maximize his interest will be appreciated.

Very truly yours,


Todd Hunter





ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

February 5, 2002

Mr. Malcolm Payne
Sotheby's London
34-35 New Bond Street
London W1A 2AA
ENGLAND

Re: VAT refunds for Lots 8 and 32 in your Amsterdam sale of November 6th

Dear Mr. Payne,

On December 21st I mailed you my handwritten letter together with Form C88A stamped at Gatwick for Lot 8.

Lot 32 was shipped by Gander & White from London to Dr. Otto Naumann and I enclose copy of their invoice showing that Lot 32 was exported.

Note that "all clients from the Americas will be sent a US dollar cheque" and hence I look forward to your US cheque for the equivalent of Dfl 1915 for Lot 8 and

Dfl 4789 for Lot 32
Dfl 6704 Total

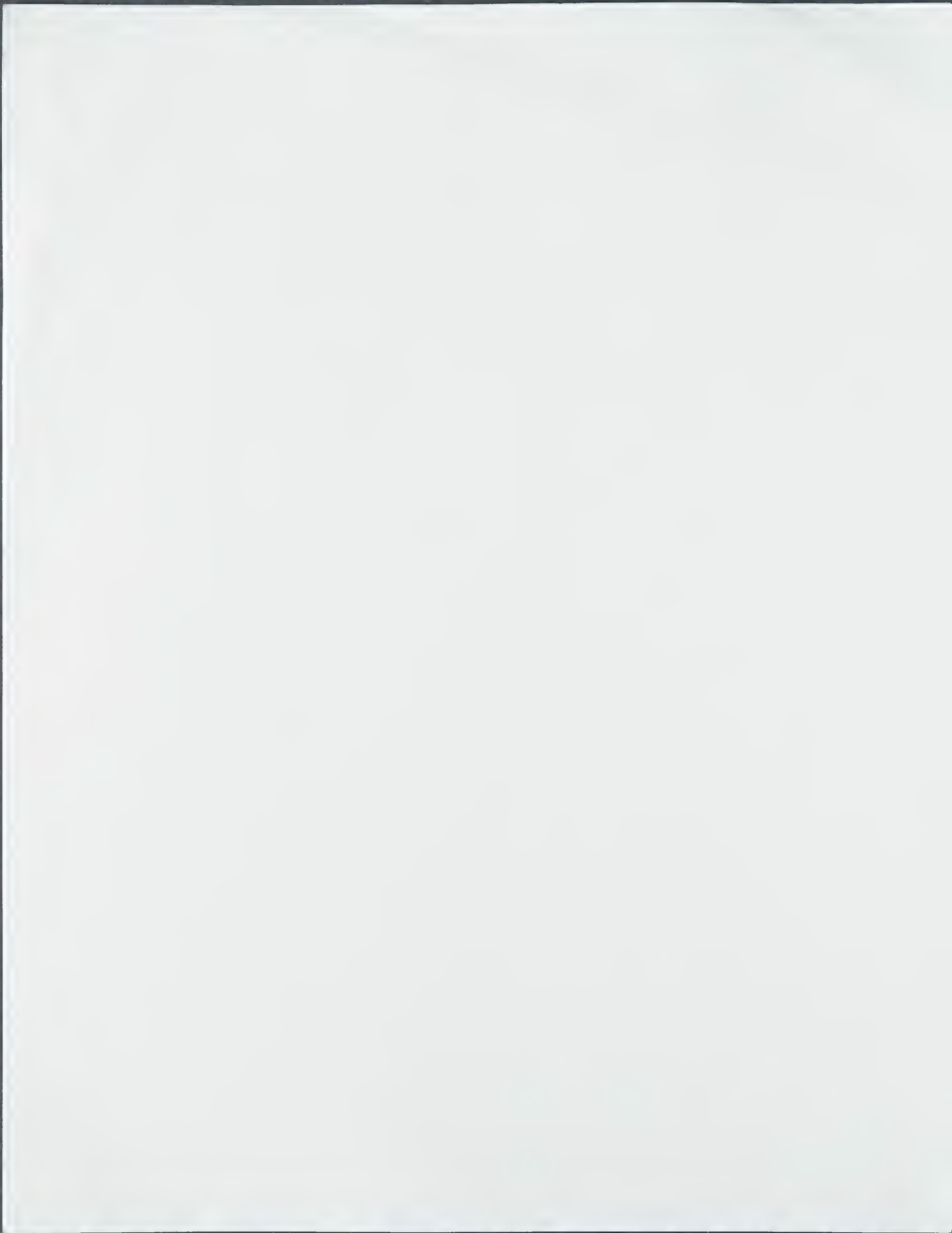
Thank you for your help and with best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709



STAATLICHE MUSEEN KASSEL



GEMÄLDEGALERIE
ALTE MEISTER
Schloß Wilhelmshöhe

STAATLICHE MUSEEN KASSEL · POSTFACH 410420 · 34066 KASSEL

Kassel, 2002-02-05

Herrn
Dr. Alfred Bader
2961 North Shepard Avenue

Milwaukee, Wisconsin 53211

USA

Lieber Alfred,

vielen herzlichen Dank für Deinen freundlichen Brief vom 22. Januar und das Foto des "Fröhlichen Zechers", gemalt von der Hand "meines" Jacques de l'Ange. Dieser Künstler gehört mit seiner lockeren und eleganten Art zu den hoffnungsvollsten Begabungen in Antwerpen in der dunklen Zeit nach Rubens Tod, der allerdings nie bekannt werden konnte, weil er vermutlich sehr jung und plötzlich verstarb. Derartige Fälle scheint es wohl auch in Rembrandts Umgebung zu geben. Einige Rätsel, auch in unserer Ausstellung, können nur so erklärt werden.

Die deutsche Ausgabe unseres Rembrandt-Katalogs wurde bereits am 21. Dezember an Deine Privatadresse abgeschickt, und ich hoffe sehr, dass sie inzwischen angekommen ist! Wenn nicht, bitte ich um unverzügliche Nachricht.

In Maastricht werde ich Deine Minerva von Rembrandt sehen und freue mich schon darauf.

Viele herzliche Grüße

Dr. Bernhard Schnackenburg

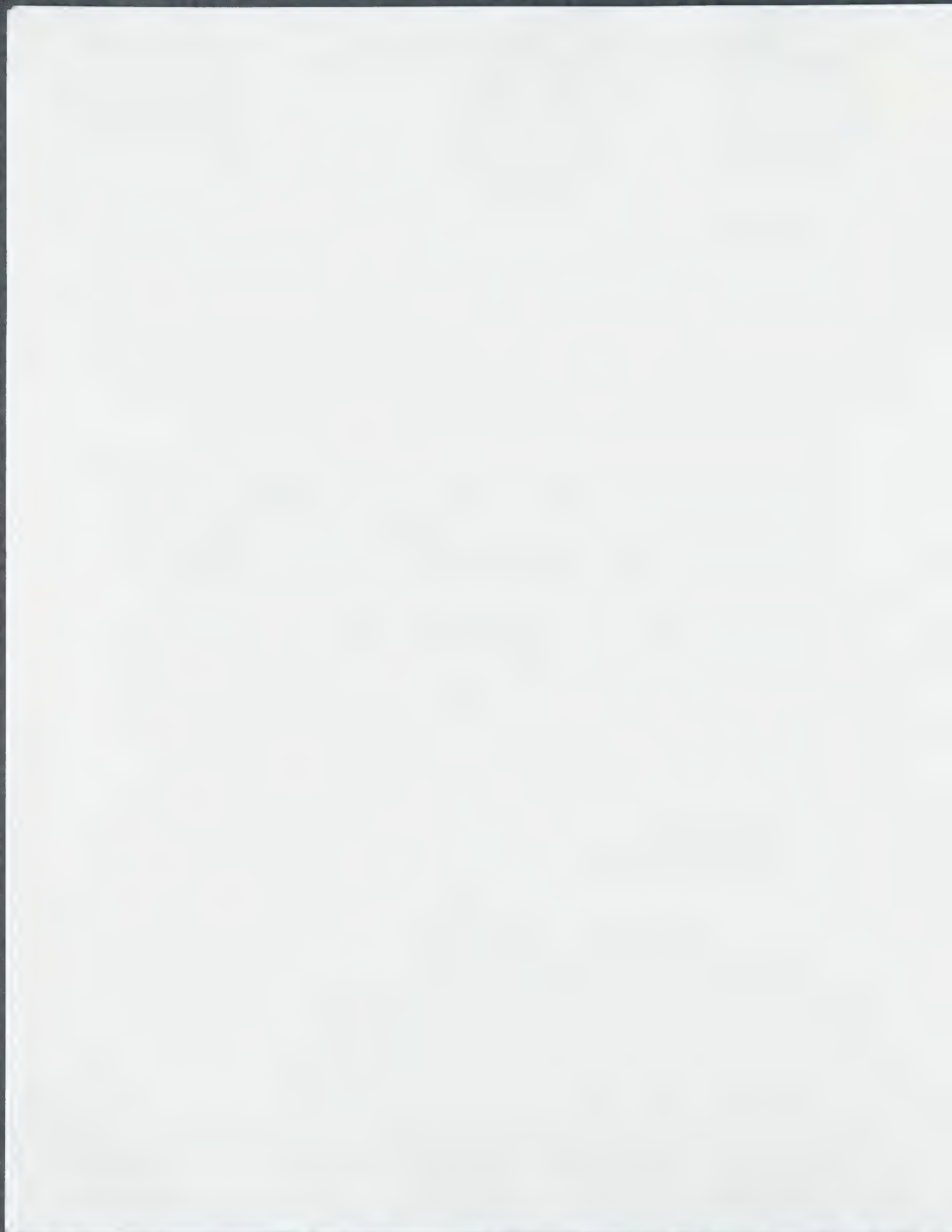
Schloß Wilhelmshöhe
34131 Kassel
Telefon 0561 - 9377-7
Telefax 0561 - 9377-666

Hessisches Landesmuseum
Brüder - Grimm - Platz 5
34117 Kassel
Telefon 0561 - 7846-0
Telefax 0561 - 7846-222

Neue Galerie
Schöne Aussicht 1
34117 Kassel
Telefon 0561 - 70963-0
Telefax 0561 - 70963-45

Orangerie
An der Karlsaue 20c
34121 Kassel
Telefon 0561 - 71543
Telefax 0561 - 7846-222

Schloß Friedrichstein
34537 Bad Wildungen
Telefon 05621 - 6577
Telefax 0561 - 7846-222





Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

February 5, 2002

TO: Lewis Nierman

Page 1 of _1_

FAX #: 1-954-476-5677

Dear Lewis,

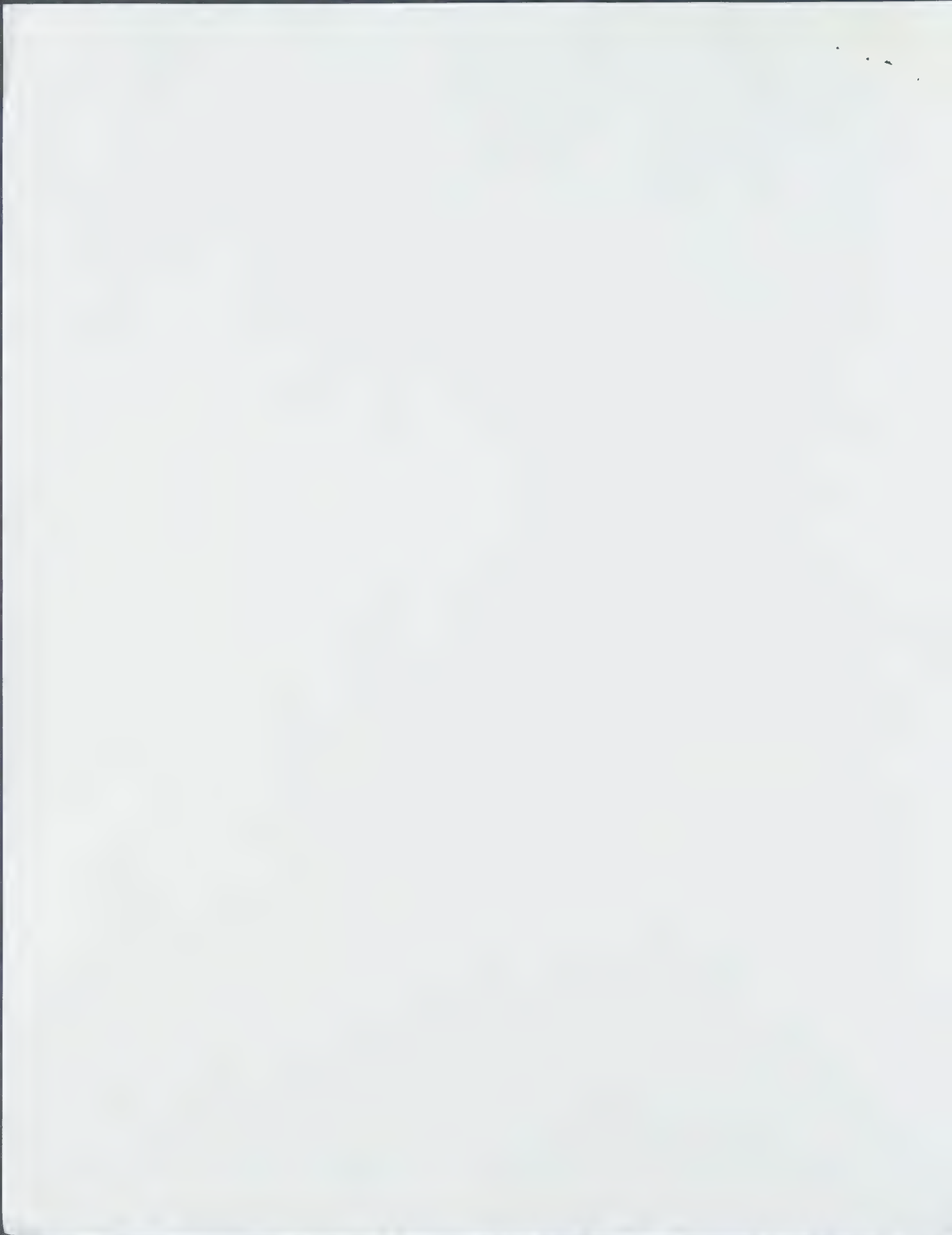
Thank you for your letter of February 2nd and the photographs.

This flower still life is not for me and I am returning the photographs separately.

With fond regards as always I remain

Yours sincerely,

Alfred Bader
AB/az



FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- INTERNATIONAL FOUNDATION FOR ART RESEARCH
- AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- ESTABLISHED 1961

9780 N.W. 16th Street
Plantation, Florida 33322 U.S.A.

Phone: (954)472-7458
Fax: (954)476-5677
e-mail: lnierman@bellsouth.net

Saturday, 2 February

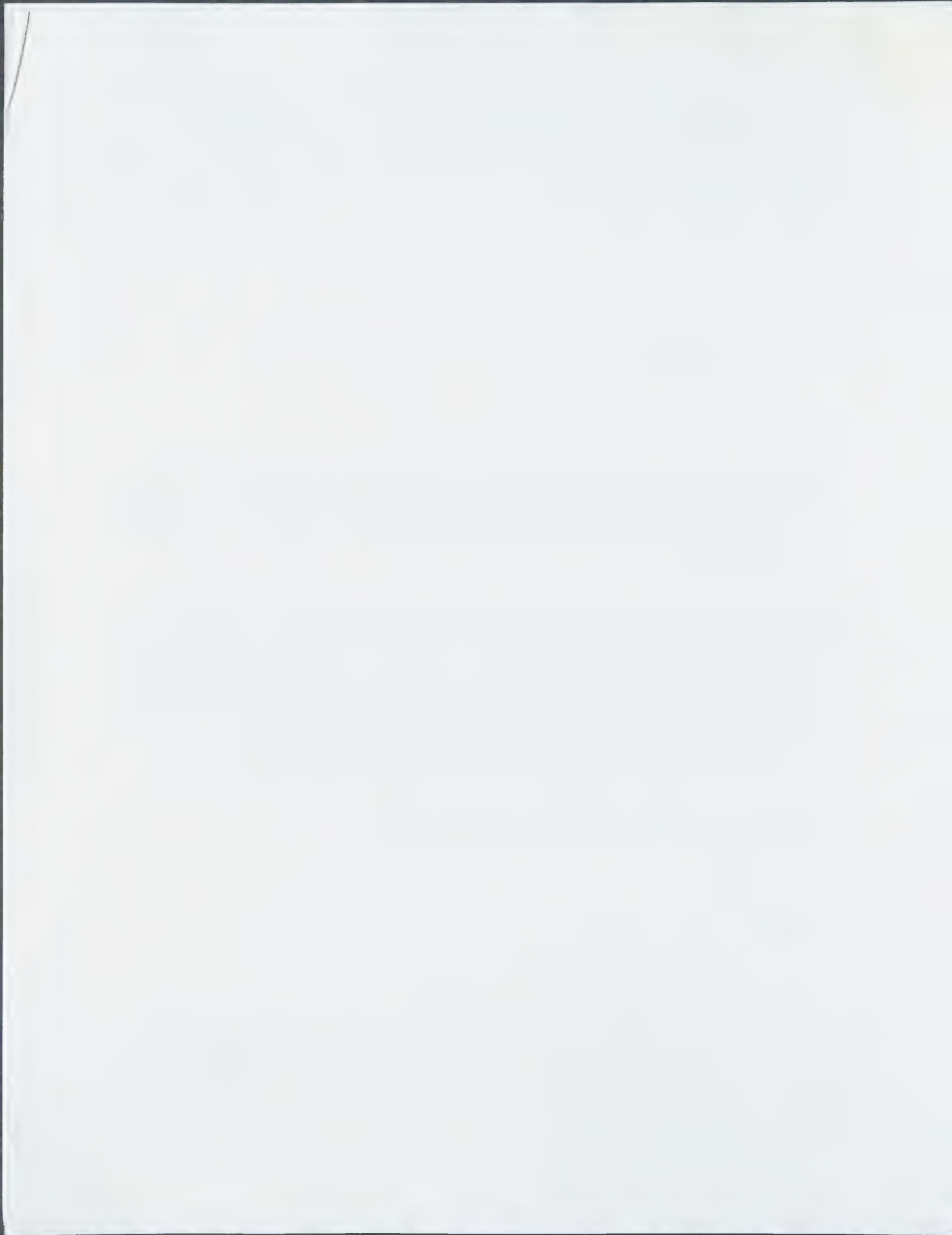
Dear Alfred

Through the miracle of "one hour " photo processing, here are a few pictures of the Gouache by Conraet Roepel. It is evidently newly framed in gold leaf and the back is professionally sealed so I dare not open it. It's condition seems perfect. It is on paper, about 18" X 14" sight size and highly finished as you can see. I have the painting with me for a few days.

I will let the photos speak for themselves. As you can see he, and this work, are very 18th century a la Mignon and Ruysch etc. complete with bird's nest. This, again as I mentioned, is a late work of his dated 1742. The price my friend was going to ask at the show was \$9,500.00. I don't think it unreasonable as I would guess a fair retail for this, being a gouache, would be about \$15,000.00.....only a guess from someone who doesn't often ask or get retail. The oils go for seval times that amount. I know I can get it for a more reasonable price if you are interested and I can talk "turkey." Given the general failure of the shows this year, money seems to talk even louder than usual.

I look forward to hearing from you and hope that there is some way this can fit into some small vacancy in your otherwise large inventory.

All the very best



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

(414) 962-5169

February 6, 2002

Mrs. Marianne Baumann-Engels
Andlawstrasse 7
Freiburg/Breisgau 79102
GERMANY

Dear Marianne,

Thank you so much for your letter of January 25th with all that most interesting material about my painting, which is neither by van Dyck nor of Charles I.

Enclosed I return that print of a very similar painting given to Hanneman. Interestingly, when I first looked at that I wondered whether it could not be by Susterman. The works of the two artists are quite close. Perhaps the solution will come from identifying the sketches on the back of the unlined canvas.

Frankly, I like those sketches better than I like the portrait.

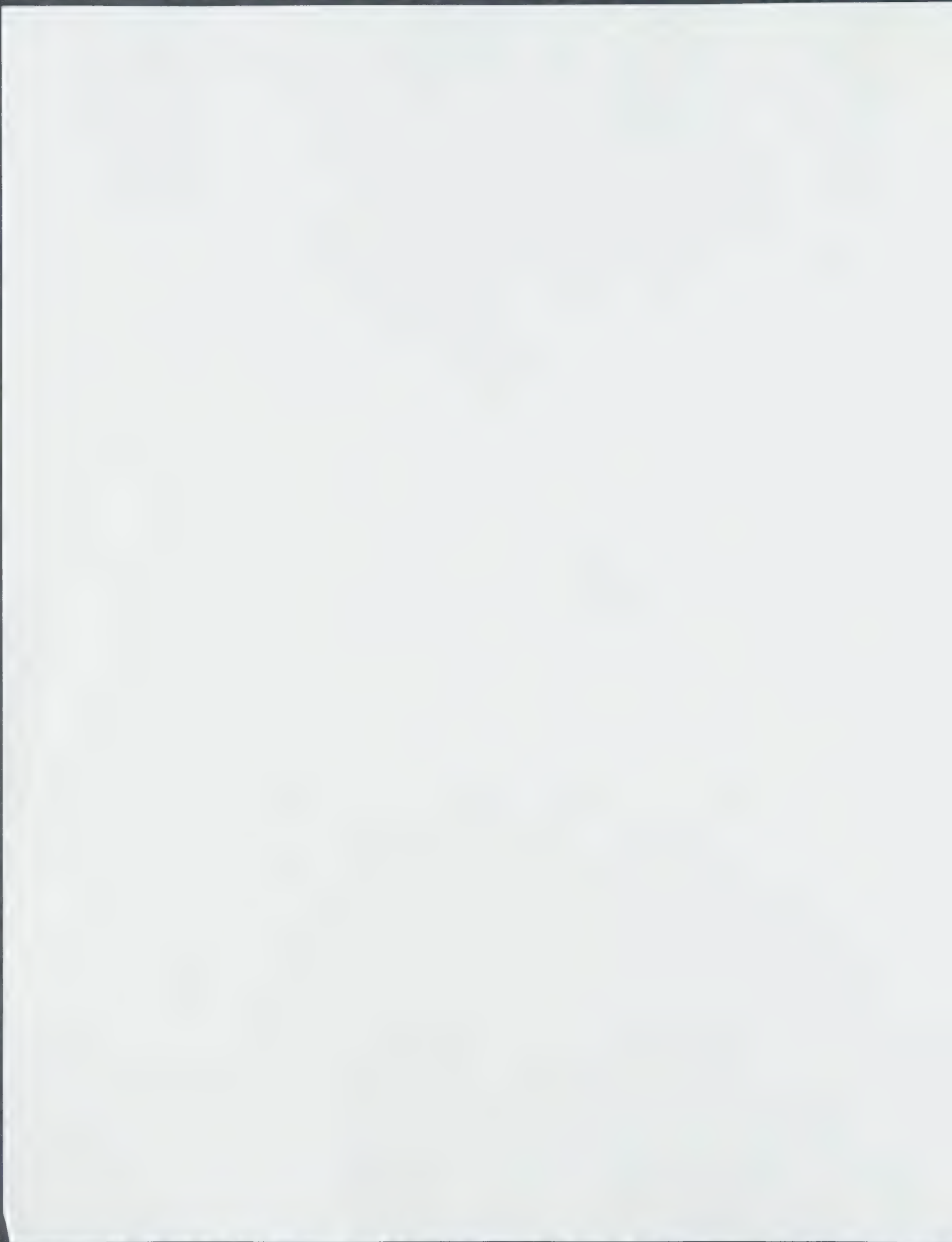
The idea that the painting could be Spanish came from several people at the RKD.

Your observation that the sitter wears the Order of St. George is of course most important, and I will try to confirm this when next at the Victorian Albert Museum.

With many thanks for all your help and with best regards from house to house, I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



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

(414) 962-5169

February 8, 2002

Dr. Christiaan Vogelaar, Keeper
Stedelijk Museum De Lakenhal
Oude Singel 28-32
Postbus 2044
2301 CA Leiden
HOLLAND

Dear Christiaan,

I still remember with great pleasure your visit here and now look forward to your confirmation and your draft of the contract.

David de Witt is here with us until Tuesday and of course I will discuss your choices and the details of the loan with him.

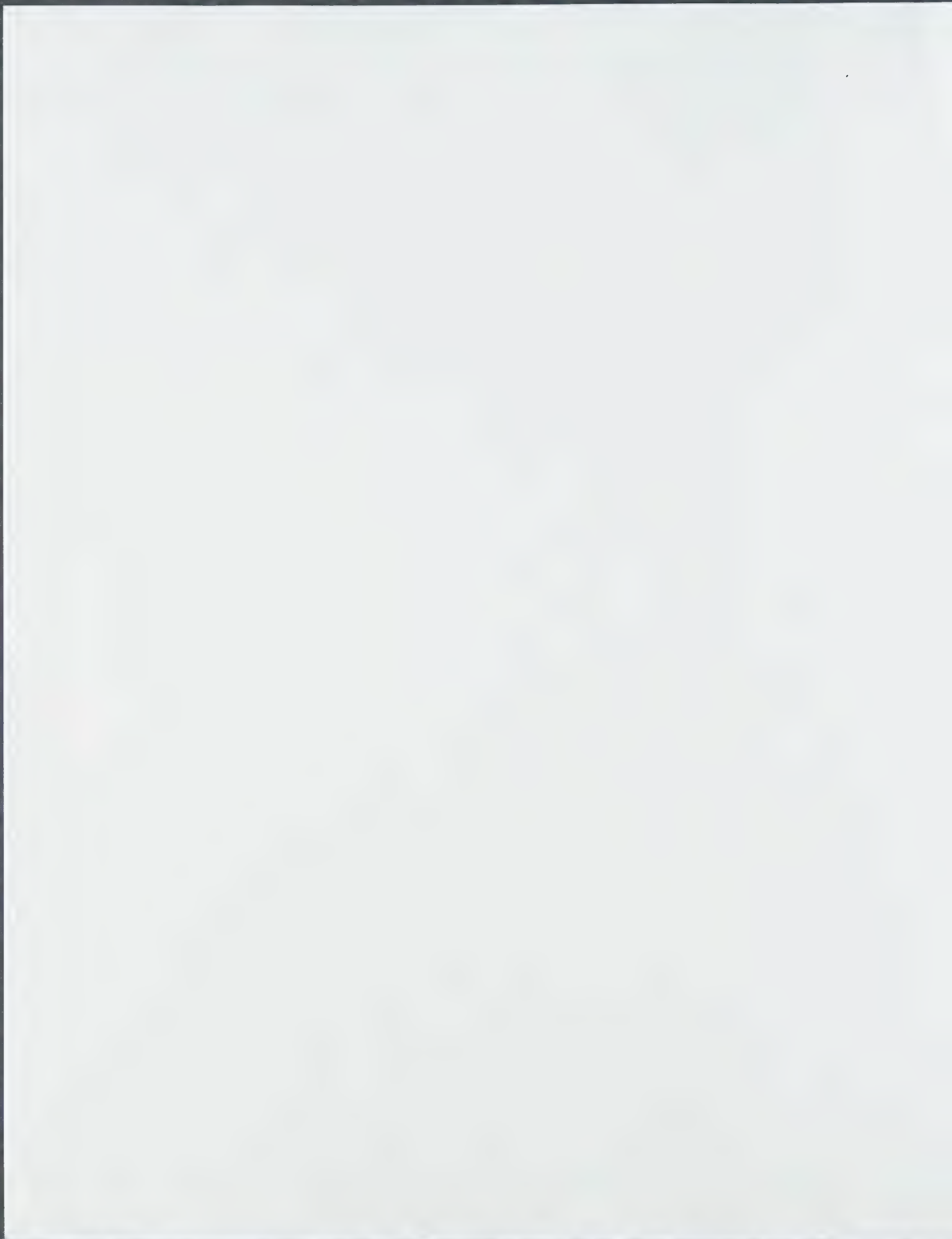
I enclose a copy of the letter from the Chief of Police in Amsterdam and my reply. He has not had the courtesy of replying to me.

You know that I feel very strongly about this and will appreciate anything you can do to help.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az





Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: +14/277-0730
Fax: +14/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

July 30, 2001

Mr. A. A. Smit
Commissioner of the Amsterdam Police
Lijnbaansgracht 219
Leiding District 3
1017PH, AMSTERDAM
THE NETHERLANDS

Dear Mr. Smit,

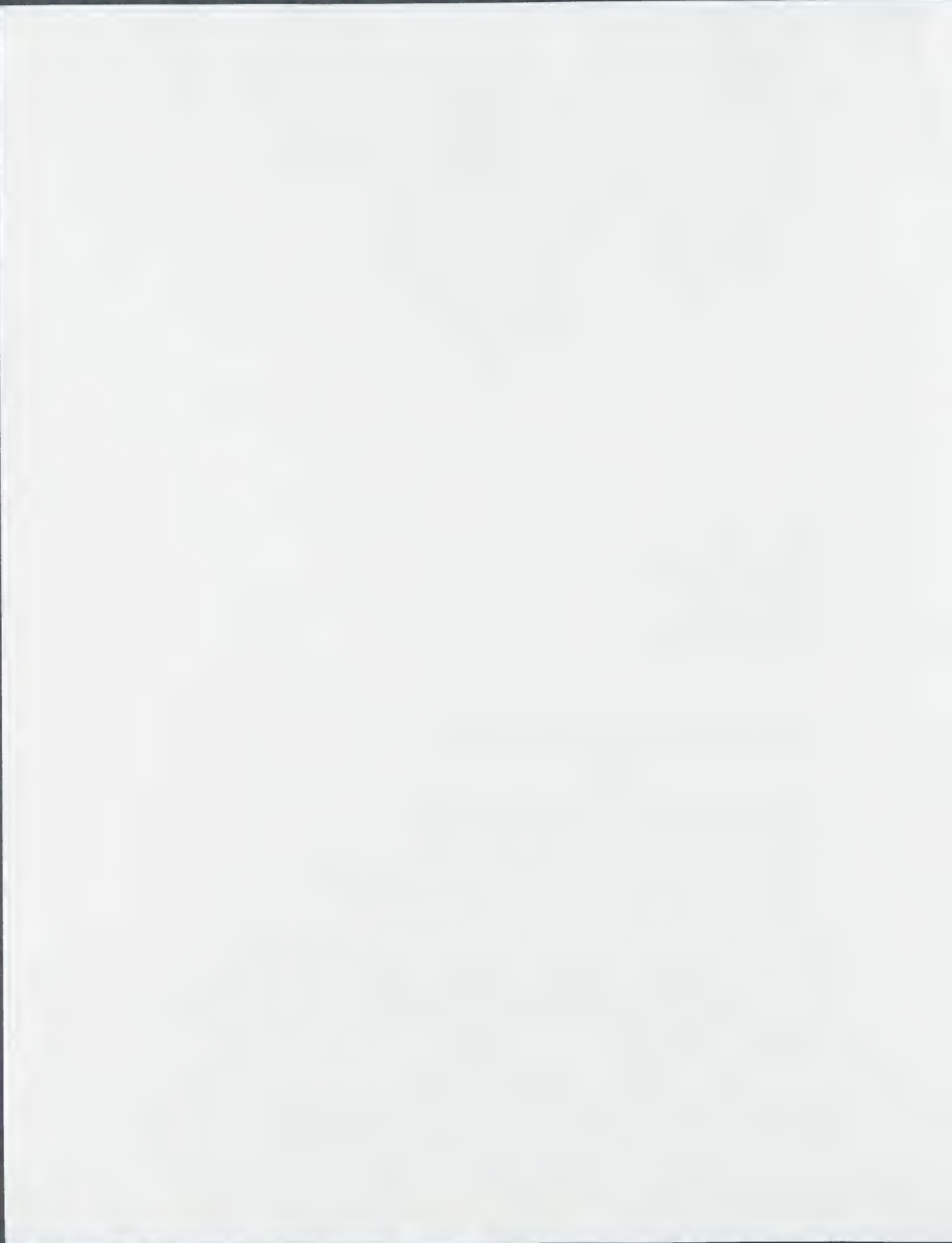
A trip to Europe has delayed my thanking you for your letter of May 24, 2001, copy of which I enclose for easy reference.

What is most important in your letter is your statement "your version of what happened with your paintings is the correct one".

That being so, why does the Amsterdam Police not reimburse me for the two paintings it recovered and sold through auction?

I know that under Dutch law the buyers at auction three years after the theft are the lawful owners. That is why I negotiated with the buyer of one (*Rembrandt's Mother*), Dr. M.B.H. Schilder, and paid him Hfl 10,000, to re-purchase that painting. We arrived at that sum because I had paid just that amount to a London dealer for the purchase of the painting a few days before its theft.

I would like to negotiate similarly with the buyer of the Gonzalez Coques. That painting had cost me only £1529.13 at Sotheby's in London.





Mr. A. A. Smit
July 30, 2001
Page Two

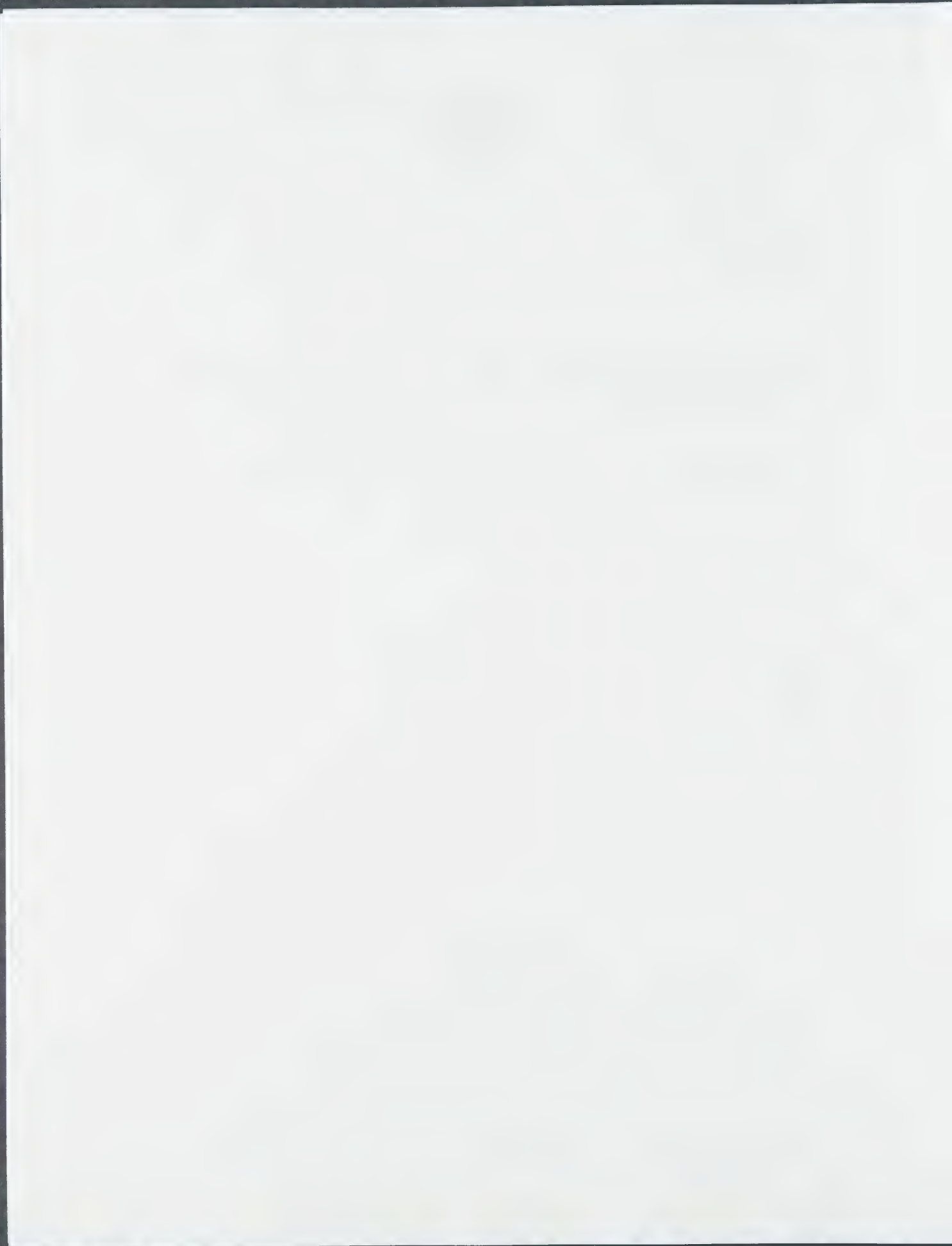
De Eland's suggestion that I advertise is, of course, sensible. I have done so in *Historians of Netherlandish Art*, a magazine read by many collectors, and I enclose a copy of the ad.

There is nothing further you can do except to reimburse me for the two paintings which you should have returned to me, but instead sold.

I look forward to your response.

Sincerely,

Alfred Bader
AB/az
Enc. - 2
C: Ambassador Dr. Cynthia P. Schneider



POLITIE

Postbus 2287
1000 CG Amsterdam
Telefoon 020-559 91 11
Fax algemeen 020-559 44 66

- Amsterdam-Amstelland
- District 3

Bezoekadres Lijnbaansgracht 219
Korpsonderdeel 1017PH, Amsterdam
Behandeld door Leiding district 3
Doorkiesnummer Commissioner of Police A.A. Smit
Fax onderdeel 020-5592303
Ons kenmerk 020-5593311
Uw kenmerk
Datum 24 mei 2001
Onderwerp Lost paintings
Bijlagen

- Dr. Alfred Bader
924 East Juneau, suite 622
Milwaukee, Wisconsin 53202

Dear Sir,

- Thanks to your Ambassador Cynthia P. Schneider, recently received your letter dated February 22, 1999. Although late, I'll try to answer the questions you asked. But let me start by saying that your version of what happened with your paintings is the correct one.

In order to answer your questions I made investigations about the auction of the Gonzales Coques painting. As you know it was sold at "de Eland" on June 25, 1998, lot # 1421. The buyer is anonymous. "De Eland" sells to the highest bidder. Directly after the auction the new owner pays the price. Because the bidding is done by anonymous biddingtickets, it is impossible to find out *who* is the purchaser. This practise is common use at Dutch auctions. It is also the reason why "de Eland" couldn't tell you about the new owner.

Although the new owner is unknown, people at "de Eland" told me that they think the painting was bought by a private buyer; there was only one item bought by the one who used the biddingticket. They also suggested that a advert in a local newspaper or one of de Dutch art magazines could be of some help by chasing the new owner. In their experience this medium has often been successful by finding out about owners of certain work of art.

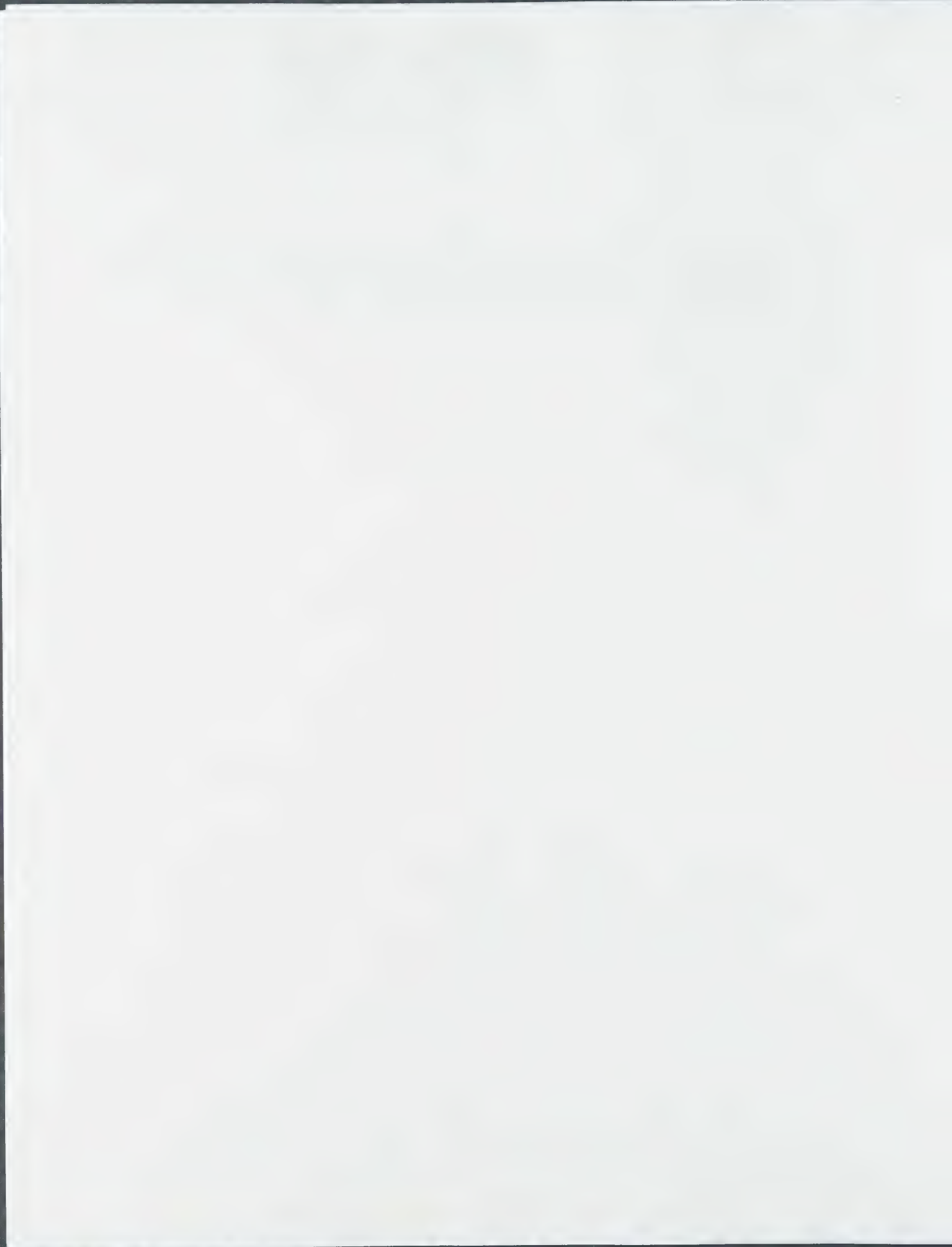


- I regret that the Amsterdam police did not advise you when the two paintings were recovered. At this moment I can't see what I can do more to recover the last painting since the purchaser has all the legal rights to call himself the owner of the painting.

Sincerely yours,

A. A. Smit

Commissioner of the Amsterdam Police



**Stolen from Alfred Bader
in Amsterdam on November 12, 1994**



Gonzales Coques (1614-84)

Portrait of a Man

Oil on panel, 10.2 cm. x 8.3 cm.

Provenance: Sotheby's, London, July 6, 1994, Lot #186

Theft reported to the Amsterdam police and to IFAR (illustrated in IFAReports, 16, 4, No. 236).

Three paintings were stolen. Of these, the best (previously attributed to Rembrandt, *Bredius 226*) was discarded by the thieves and found that evening. The two others, a period portrait of Rembrandt's mother and the Coques *Portrait* were sent to the auction house De Eland in Amsterdam, were offered for sale in 1995, but returned as reserves were not reached. Shortly thereafter, the Amsterdam police recovered the paintings, checked neither their own police report nor IFAR, kept both paintings in their Lost and Found for three years and then sent them to auction (again to De Eland) where they were offered and sold on June 25, 1998, as lots 1420 and 1421.

Rembrandt's Mother was bought by an Utrecht collector, Dr. M.B.H. Schilder, who took it to the RKD where it was identified as one of the paintings stolen from Bader. Dutch law gives buyers at auction legal possession of their purchase if acquired three years after the theft. Hence, Bader negotiated a repurchase of *Rembrandt's Mother* from Dr. Schilder and would like to negotiate a similar repurchase with the buyer of the Coques.

Please contact Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622, Milwaukee, WI
53202 USA. Phone (414) 277-0730. Fax: (414) 277-0709. E-mail: baderfa@execpc.com



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in Amsterdam on November 12, 1994**



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Please contact Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622, Milwaukee, WI 53202 USA. Phone (414) 277-0730. Fax: (414) 277-0709. E-mail: baderfa@execpc.com



Dear Tim,

Thank you so much for your interesting e-mail of today.

The evidence that the painting is by Leonardo is suggestive but not convincing by itself, and I have never heard of Proctor. It will take years before scholars agree one way or the other.

In January of 2001 I bought a painting at Sotheby's New York, said to be a copy after Caravaggio, and paid \$110,000 for it. Working with Clovis Whitfield in London, this has now been accepted as an original Caravaggio by two of the great experts, Sir Dennis Mahon and Nina Gregory. Still, it will take years until most scholars are convinced.

Mina Caravaggio

The more important question: when will you come to Milwaukee? I would love to show you some very fine paintings, none of them Leonardo or Caravaggio, but still very good.

With best wishes,
Alfred

Dr. Timothy Heffner wrote:

Hi Alfred:

Have you heard the news!

A painting recently purchased in Sarasota, FL, "*Christ Among the Doctors, 1504*," for \$3,500, is now believed to be an authentic piece of work by Leonardo DiVince. The evidence was reported as follows:

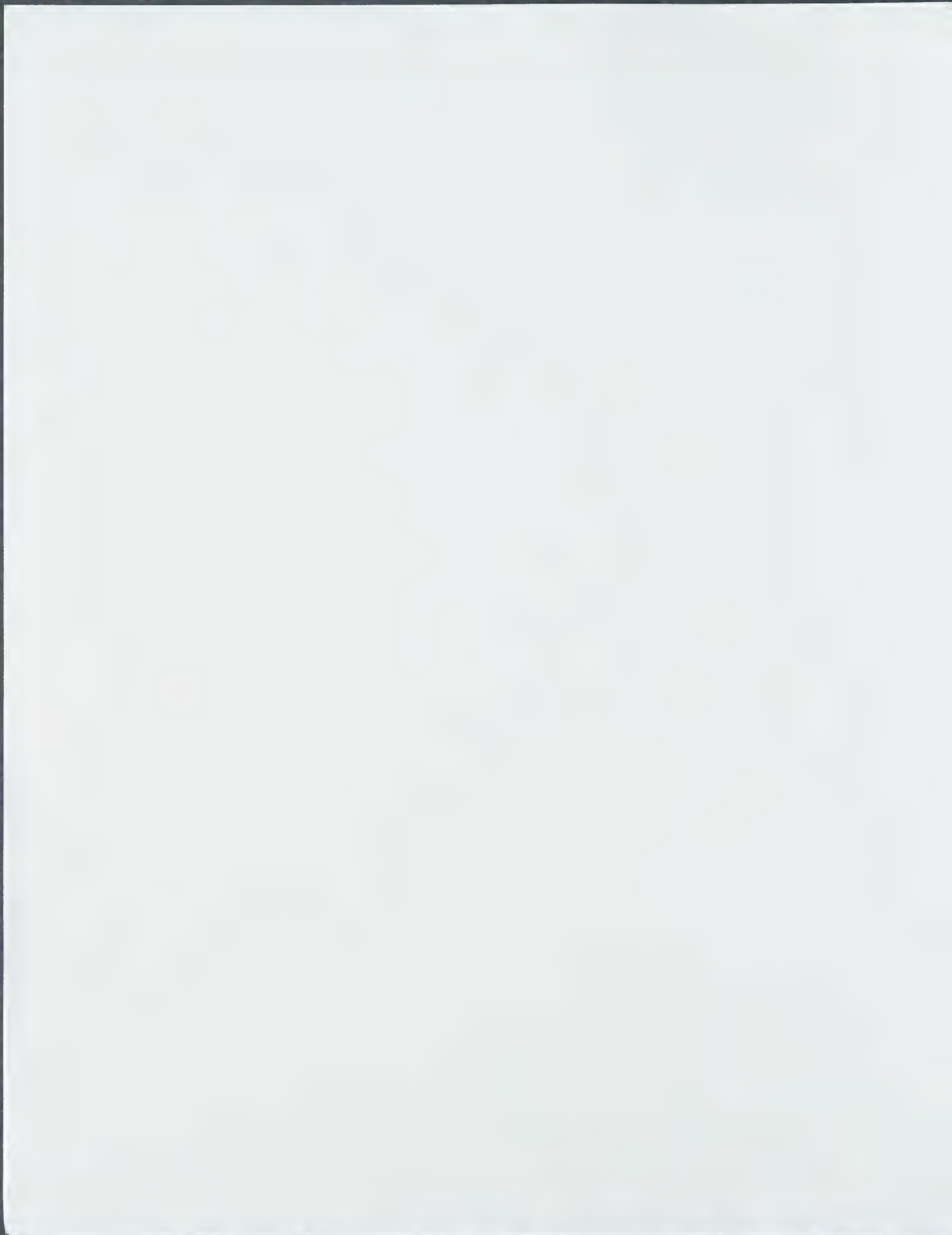
- 1) The pigments in the paint are identical to that of "*The Last Supper*."
- 2) The paint medium was identified, by GC analysis, to be Walnut Oil, not Linseed Oil.
- 3) The canvas, based on carbon dating, was determined to have an age dating 1495 +/- 30 years.

Still not satisfied, experts brought in a DiVince expert by the name of Proctor, thinking the painting could possibly have been painted by one of DiVince's students. Proctor immediately identified the painting as the work of DiVince, based on the placement and style of the hole in Christ's wrist!

Where were we the day of that sale!!! I visit Sarasota at least twice a year.

Regards,

Tim



Subject: RE: Matulay exhibition
From: "Martin, Craig" <CMartin@sla.purdue.edu>
Date: Thu, 14 Feb 2002 12:19:35 -0500
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dr. Bader,

This has been a grueling week -- one that will only be completed after a horde of 90 or so 7th graders comes to visit the Galleries tomorrow morning.

The announcement has been submitted to Printing and work on the catalogue is well underway. Michael has been scanning and photographing the images for the catalogue -- I have been tinkering with the layout and my foreword. Once I am able to do some doctoring on the digital files, I will be able to put them into the document and really flesh it out. I would like to fax you some copies of the layout early next week. I am also trying to spread the work out in the gallery in the morning (before we open) and test the layout. But my schedule recently has kept me from nailing down the arrangement of the final display.

With the considerable stipulations that have been put on fund-raising here at the university -- namely that all such contacts must go through our Development office and not be initiated by us, we have decided that it would be unproductive at this time to contact Clint Lane. Even if we were able to garner additional support from him, we would not be able to apply it to the generation of a more elaborate catalogue in the time remaining. My apologies.

We hope that all is well with you and Isabel and plans for your upcoming travels. I'm very glad to have all the work to spread around me and consider together. I'm sure you will be pleased by the assemblage of Matulay's efforts when you see it all in one room. Talk to you soon.
Regards,

Craig Martin, Director
Purdue Galleries

From: Alfred Bader Fine Arts
Sent: Monday, February 11, 2002 12:41 PM
To: Craig Martin
Subject: Matulay exhibition

Dear Craig,

How are the preparations for the catalogue coming along?

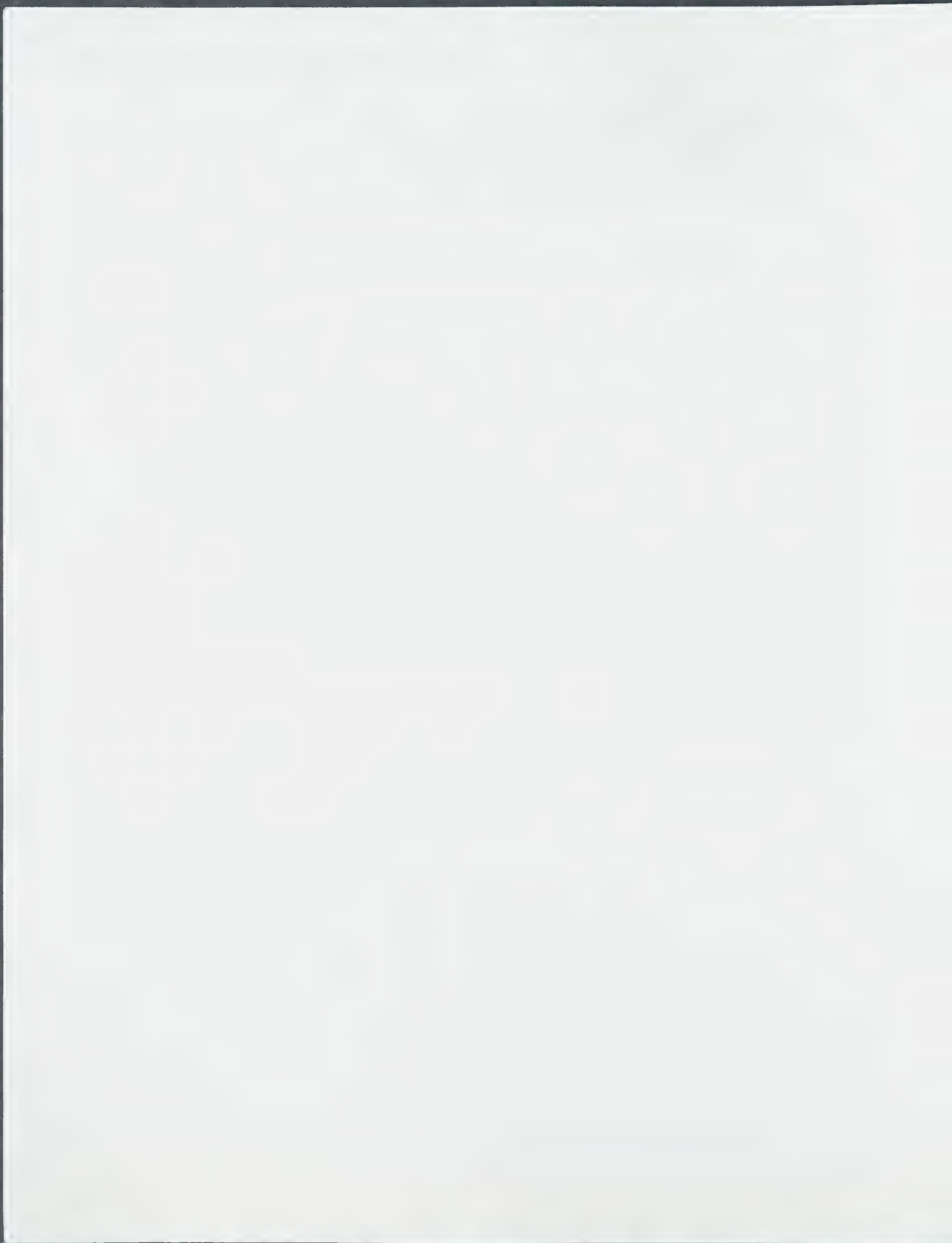
How well do you like the paintings sent to you by the family?

When will you have the layout which I would very much like to see?

Did Clint Lane help with the funding?

Questions, questions all day long: please don't mind.

Best regards,
Alfred Bader



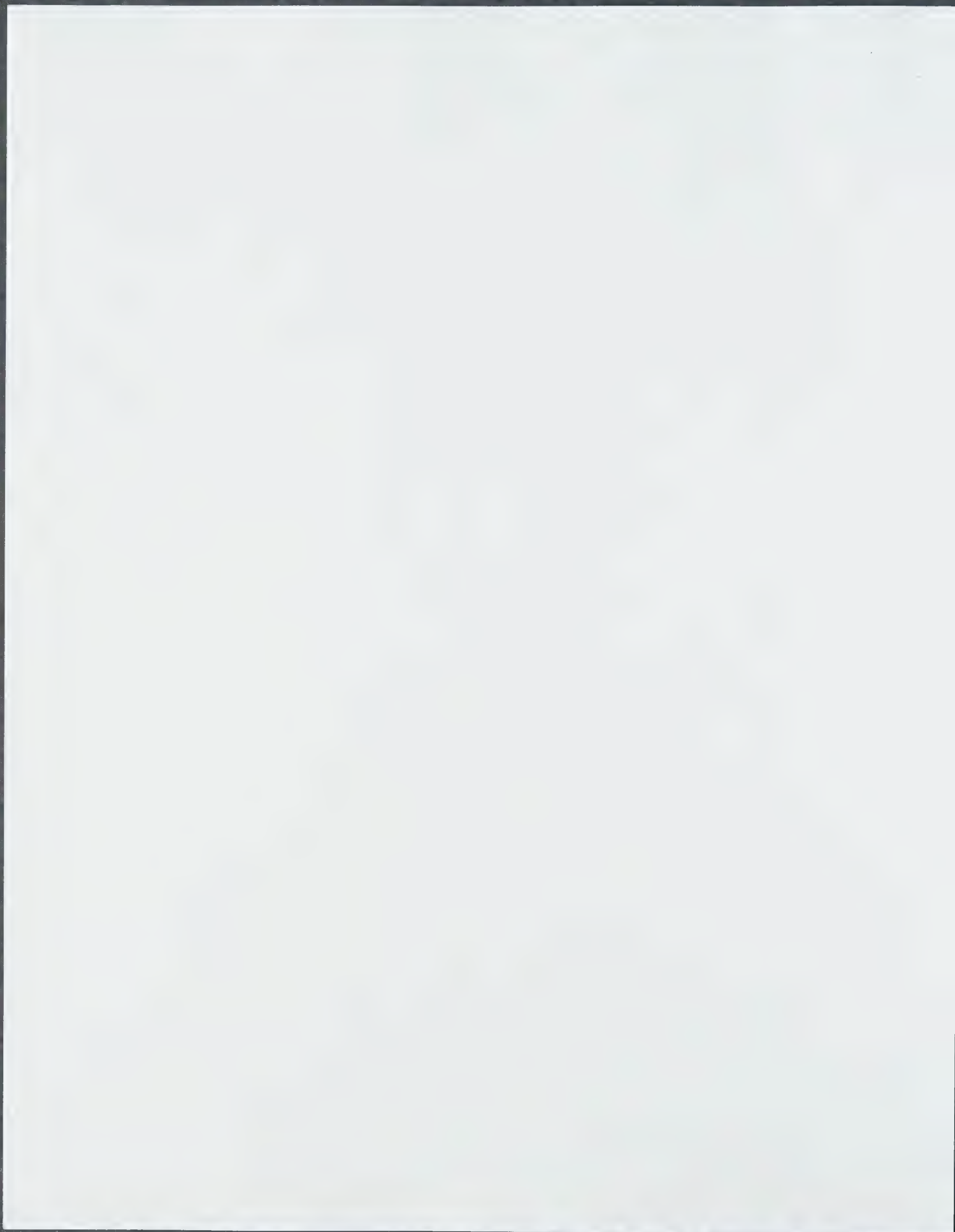
Dear Jonathan,

Thank you for your letter of February 4th with the photograph of your Bailly. Do you think that Bailly painted two versions, as Drost did with #18?

I acquired that painting at the Dorotheum on October 4, 2000, Lot 502. It came with a Gustav Gluck expertise, giving it to Solomon Koninck. I had been offered the painting some 30 years earlier, as a Rembrandt, and of course declined.

I have still not received a firm pick-up date for my Sweerts, nor a copy of the insurance certificate showing that insurance covers acts of terrorists. As you said in your letter "sometimes things are very bureaucratic in the Rijksmuseum".

Best wishes,
Alfred



POSTBUS 74888
1070 DN AMSTERDAM
TELEFOON 020 6 74 70 00
TELEFAX 020 6 74 70 01

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
MILWAUKEE WISCONSIN 53202
De Verenigde Staten

Uw referentie

Uw brief van

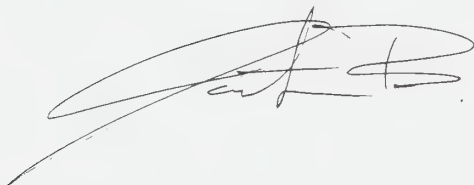
Onze referentie

DATUM
4 februari 2002

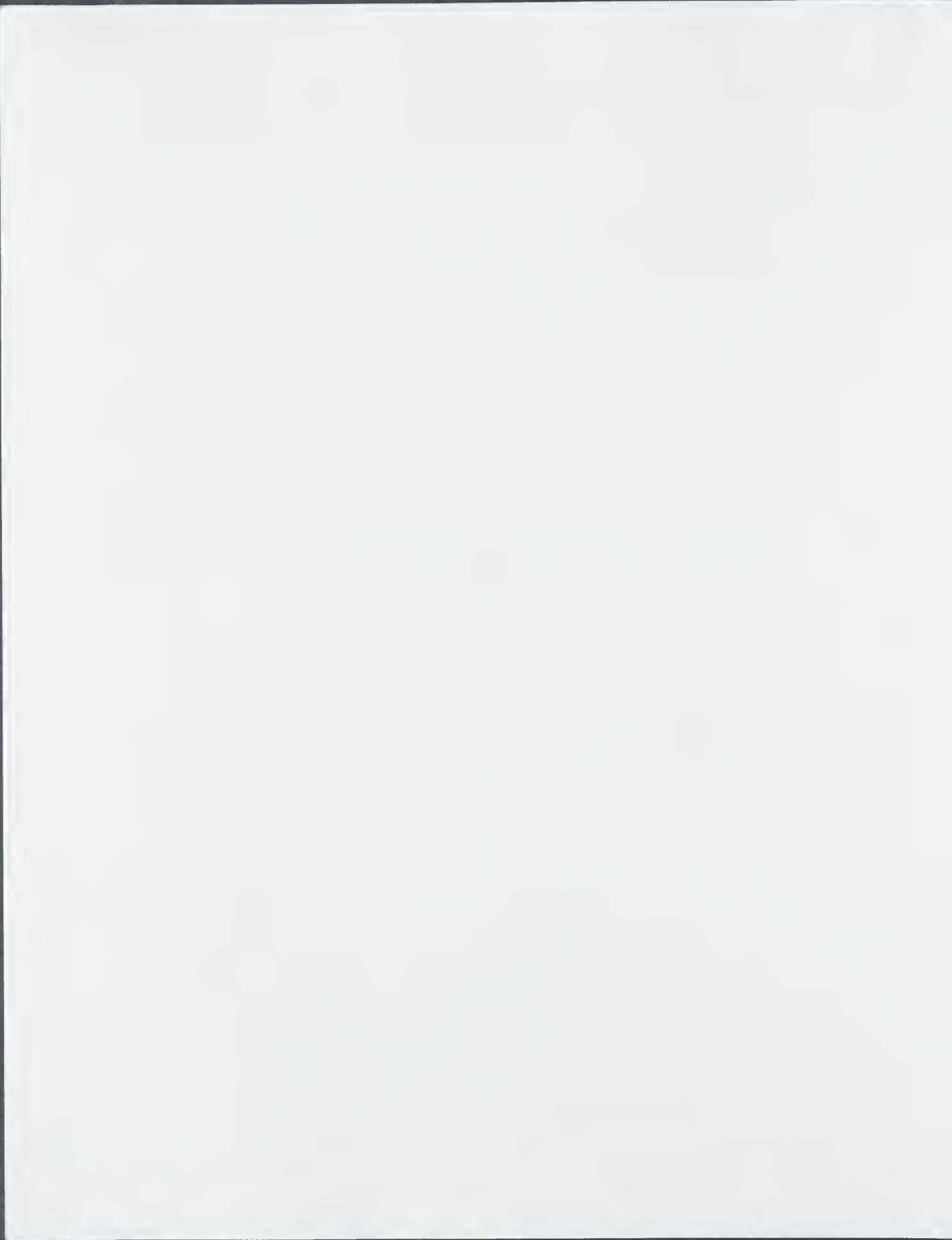
Dear Alfred,

Here finally is the photograph you requested of our Bailly portrait. I am sorry that it has taken so long, but sometimes things are very bureaucratic in the Rijksmuseum. I am also returning one of your photographs. I already placed the one you gave me in November in our files. I would greatly appreciate it if you could give us the date and place etc. of the auction at which you bought your painting. Such information might well be of interest in the future.

Best Wishes,



502
1/06, 10/04/2000



Dear Craig,

Thank you so much for your informative e-mail. I keep being amazed how many exhibitions you have annually.

Naturally I hope that the Matulay one will turn out to be one of your best.

Of course I understand your reluctance to go to Clint Lane. Still, I hope that you will have sufficient funds for a really fine catalogue.

I presume that you will be sending the layout to the printer very soon and I much look forward to receiving the layout. How well do you like the paintings that came to you from the family?

Please let me know if I can be of any further help.

With best wishes I remain

Yours sincerely,
Alfred Bader

Martin, Craig wrote:

Dr. Bader,

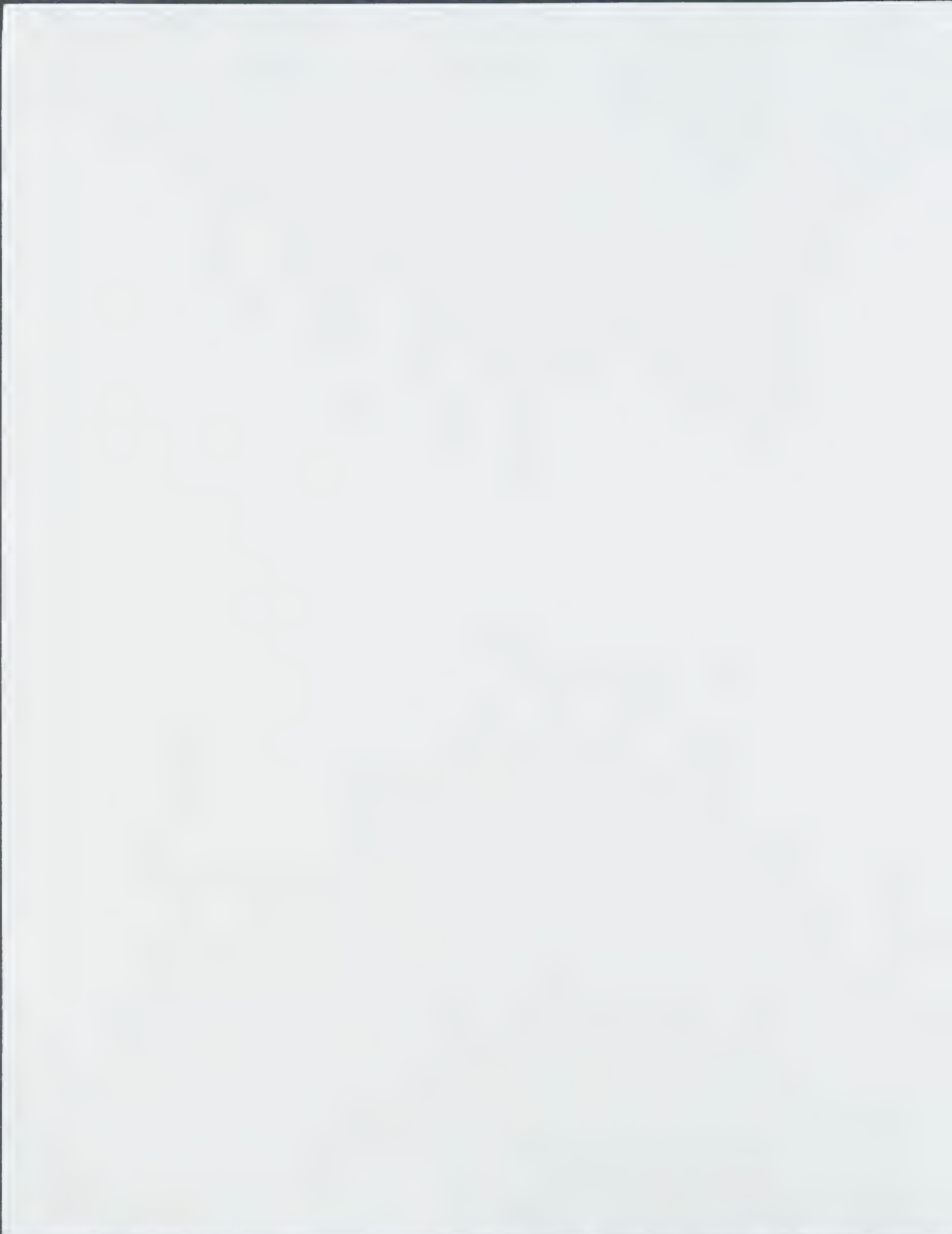
This has been a grueling week -- one that will only be completed after a horde of 90 or so 7th graders comes to visit the Galleries tomorrow morning.

The announcement has been submitted to Printing and work on the catalogue is well underway. Michael has been scanning and photographing the images for the catalogue -- I have been tinkering with the layout and my foreword. Once I am able to do some doctoring on the digital files, I will be able to put them into the document and really flesh it out. I would like to fax you some copies of the layout early next week. I am also trying to spread the work out in the gallery in the morning (before we open) and test the layout. But my schedule recently has kept me from nailing down the arrangement of the final display.

With the considerable stipulations that have been put on fund-raising here at the university -- namely that all such contacts must go through our Development office and not be initiated by us, we have decided that it would be unproductive at this time to contact Clint Lane. Even if we were able to garner additional support from him, we would not be able to apply it to the generation of a more elaborate catalogue in the time remaining. My apologies.

We hope that all is well with you and Isabel and plans for your upcoming travels. I'm very glad to have all the work to spread around me and consider together. I'm sure you will be pleased by the assemblage of Matulay's efforts when you see it all in one room. Talk to you soon. Regards,

Craig Martin, Director
Purdue Galleries



From: Alfred Bader Fine Arts
Sent: Monday, February 11, 2002 12:41 PM
To: Craig Martin
Subject: Matulay exhibition

Dear Craig,

How are the preparations for the catalogue coming along?

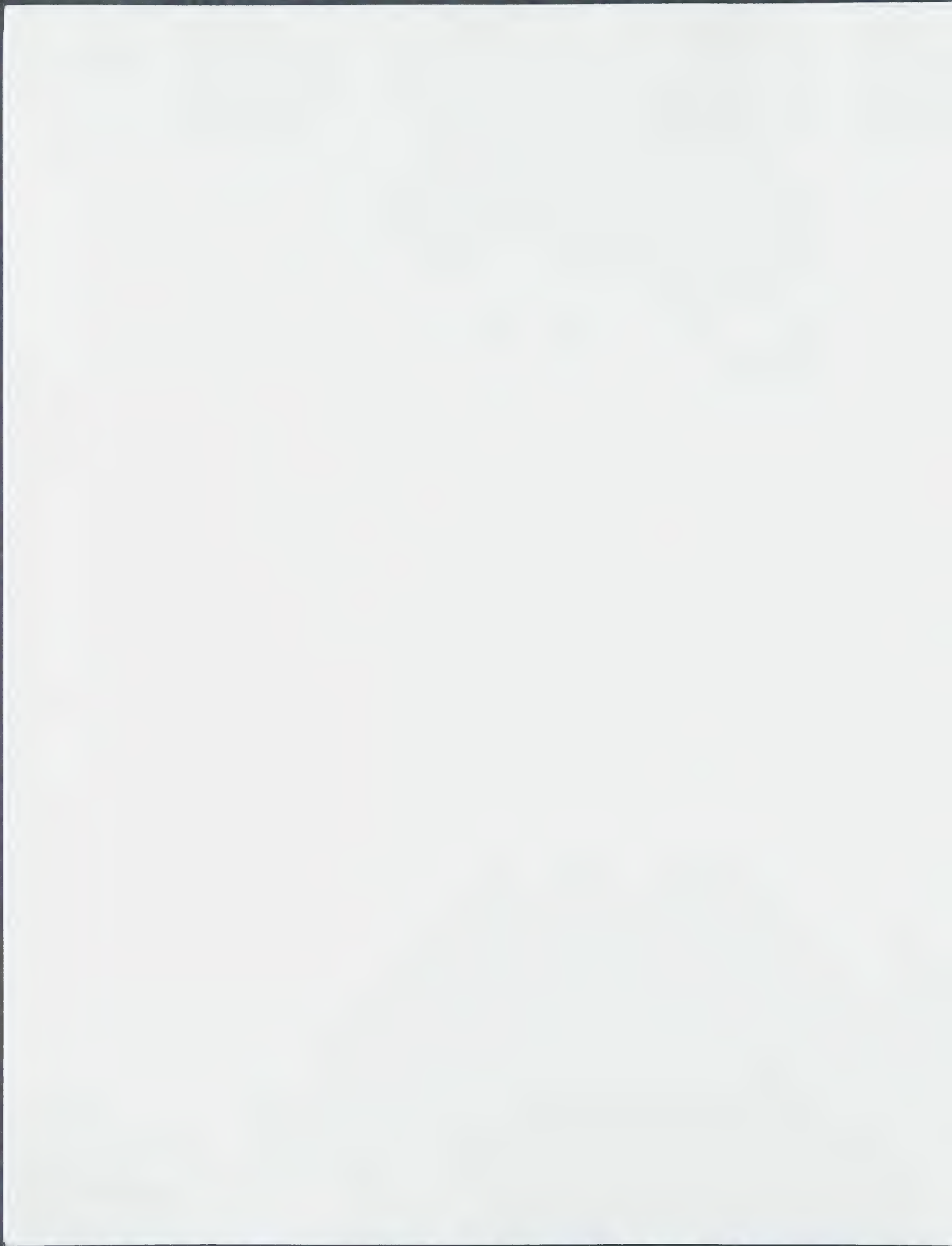
How well do you like the paintings sent to you by the family?

When will you have the layout which I would very much like to see?

Did Clint Lane help with the funding?

Questions, questions all day long: please don't mind.

Best regards,
Alfred Bader





Purdue University Galleries

ROBERT L. RINGEL GALLERY • STEWART CENTER GALLERY • RALPH G. BEEKE MEMORIAL GALLERY

FAX TRANSMISSION

3 pages total, including cover sheet

Current & Upcoming Exhibitions

February 4 through March 10, 2002

Serials: THE STILL LIFE GENIUS SECTOR
Robert L. Ringel Gallery, Purdue Memorial Union

February 4 through March 1, 2002

The Still Life Project
Ralph G. Beeke Memorial Gallery, Creative Arts
Building 700

March 25 through April 28, 2002

Richard Matulay: Images for Words
Robert L. Ringel Gallery, Purdue Memorial Union

February 19, 2002

To: Dr. Alfred Bader Fax: (414) 277-0709
Bader Fine Arts

From: Craig Martin Fax: (765) 494-3061
Purdue University Galleries

Re: Foreword draft

Dear Alfred:

Enclosed is a copy of my current draft of the foreword for the Matulay catalogue – there will likely be a bit more elaboration on a few points before I'm through. I hope you will review it for any inaccuracies.

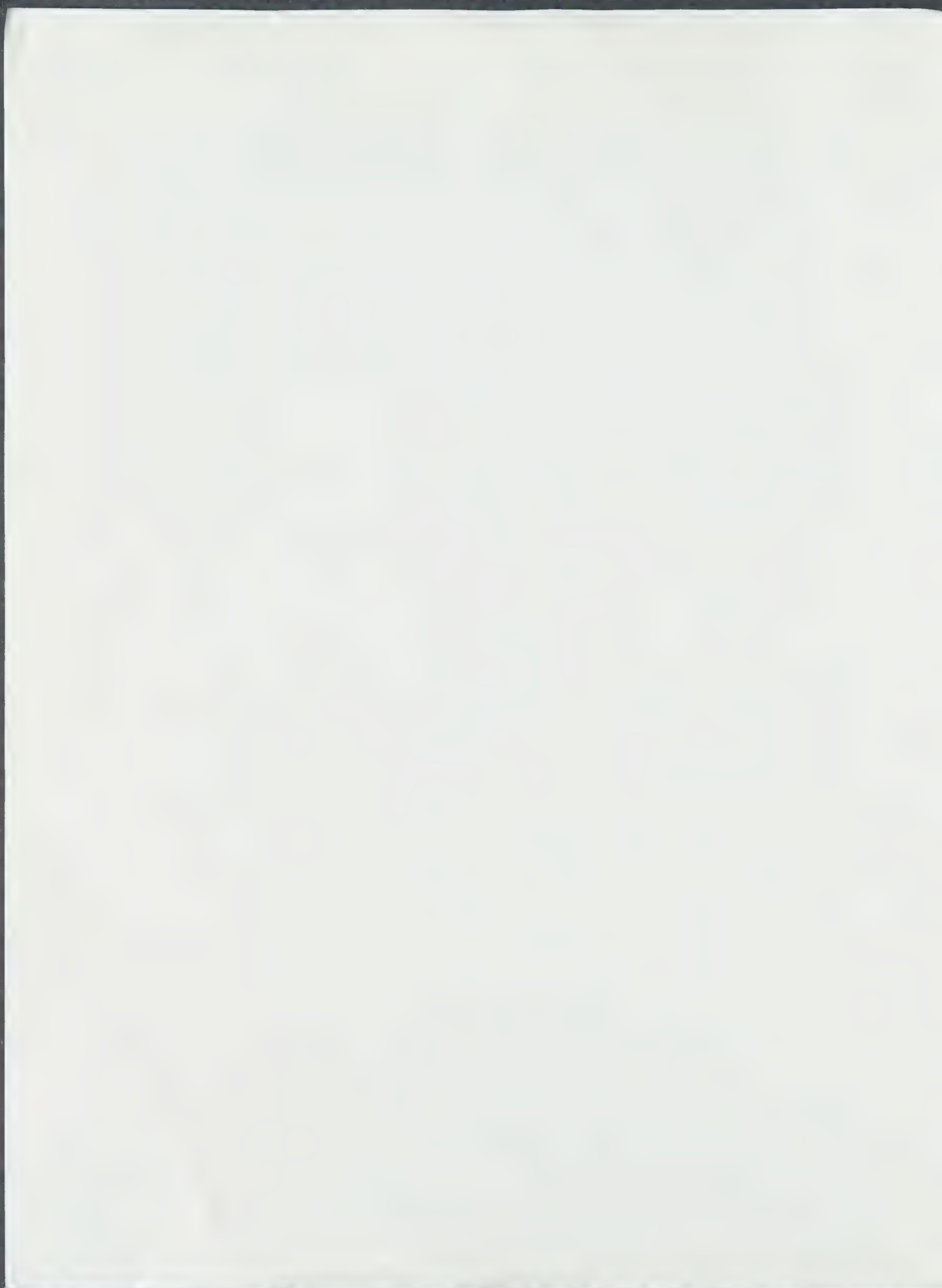
I am also including a copy of a letter I received from Matulay's daughter a while ago (early Feb. – long distance mail).

I hope to have copies of the catalogue layout to you in the next day or so. We had about 120 high school students visiting the Galleries today and we will have 160 more tomorrow – but I must get this banged out by Thursday if possible.

I hope all is well with you.

Sincerely,

Craig Martin
Director



COLNAGHI

ESTABLISHED 1760

15 OLD BOND STREET, LONDON W1S 4AX

TEL: 020-7491 7408 FAX: 020-7491 8851

WWW.COLNAGHI.CO.UK

February 20, 2002

Dr. & Mrs A. Bader, Alfred Bader Fine Arts,
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, W1 53202

Dear Alfred and Isabel,

As you may already be aware, in January I became the Managing Director of P. & D. Colnaghi and Co. Ltd. in London. This new and exciting chapter in my career was made possible by the acquisition of Colnaghi by Konrad O. Bernheimer earlier this year. I am sure that you are already familiar with Konrad as the premier dealer in old master paintings in Germany and a frequent exhibitor at many of the international fine art fairs. Colnaghi in London and Bernheimer in Munich will work closely together, and the enclosed brochure provide further information about our future plans, the history of both firms and a list of the important fine art fairs in which we plan to exhibit.

Colnaghi was founded in 1760 and is one of the oldest continually running art galleries in Europe. Browsing through the leather bound archives, which date back to the company's formation, and the numerous scholarly exhibition catalogues that Colnaghi has produced, has been a fascinating experience for me. Many of the paintings that today we take for granted as masterpieces of Western European art have at one time passed through Colnaghi. In fact, Colnaghi helped to form many of the great art collections in America, such as those of Isabella Stuart Gardner, Henry Clay Frick, and the National Gallery.

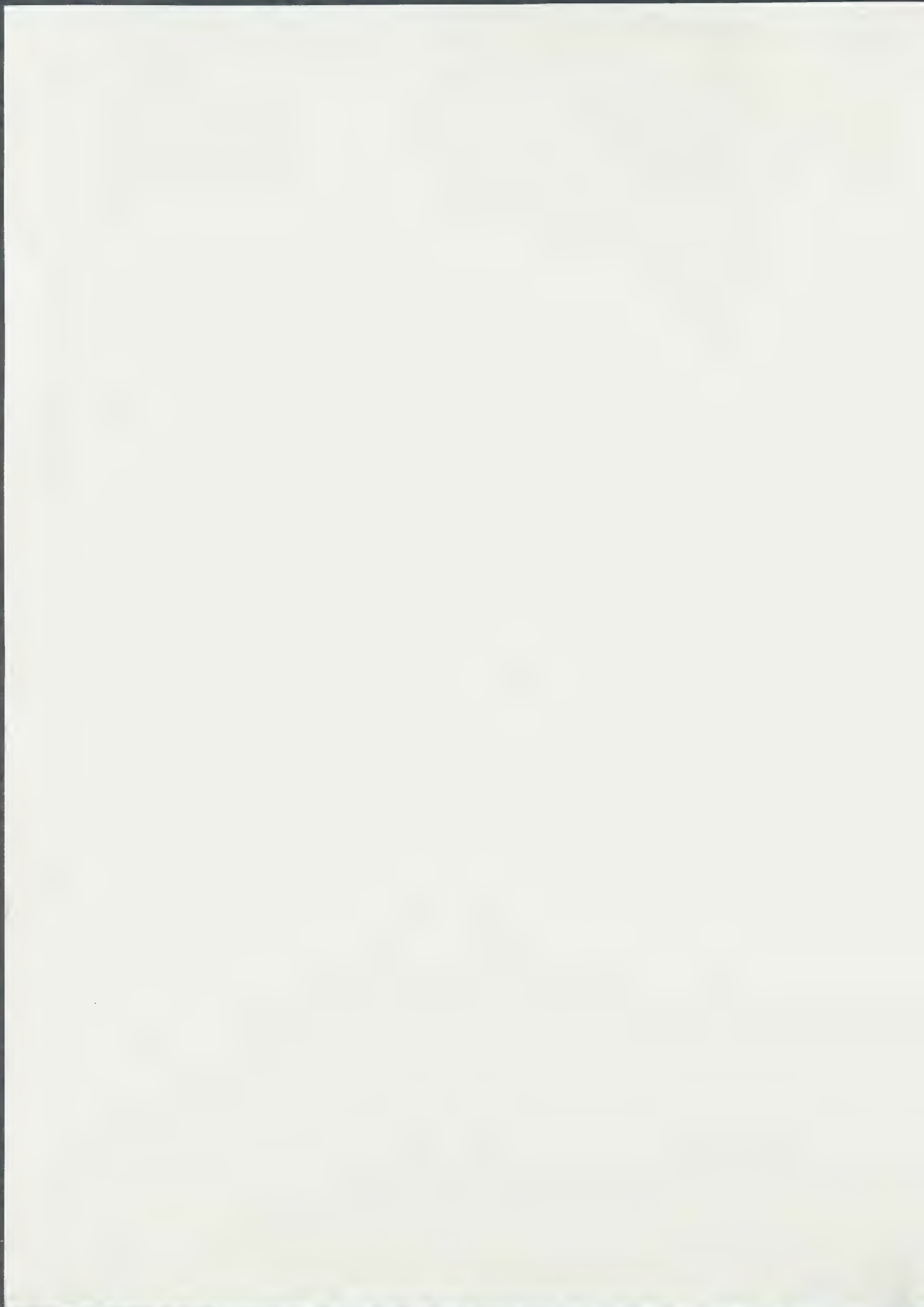
In recent years, Colnaghi has probably become best known as a gallery for Italian old master paintings and old master drawings. While Konrad and I plan to continue both traditions, seventeenth-century Dutch and Flemish and early Netherlandish paintings are my first passion, and we look forward to handling the best that is available in these schools. Konrad also has an affinity for Northern art, including German painting. However, his taste is somewhat broader, as becomes apparent from a visit to his wonderful Munich premises, where a selection of French and Italian eighteenth and nineteenth century paintings are on view. Drawings at Colnaghi will be represented by Katrin Bellinger, a Munich and London based old master drawings dealer, who is well known to collectors as one of the most respected people in the field. Katrin will have a rotating selection of drawings on view at Colnaghi, and she plans to mount several exhibitions annually. In short, we look forward to offering you an interesting and varied selection of paintings and drawings from the inventories of Colnaghi, Bernheimer and Katrin Bellinger.

I plan to spend approximately three-quarters of my time at Colnaghi in London, and I look forward to welcoming you there. The gallery is situated in three impressive eighteenth-century buildings on Old Bond Street and has one of the largest and most beautiful sun-lit exhibition rooms in London. Colnaghi is also famous for its art reference library. Housed in specially designed, wood-panelled rooms, the library contains literally thousands of volumes - modern reference books, exhibition catalogues and *catalogue raisonnés*, as well as rare and out-of-print books and collection catalogues, in addition to auction catalogues dating back to the eighteenth century. I have already given tours to several delighted bibliophiles and look forward to having an excuse to give more! The balance of my time will be spent in New York, as I don't want to lose touch with my many American friends, clients and colleagues. While in New York, I can be found at Otto Naumann Ltd. Otto, who remains a close friend and colleague, has kindly offered me the use of my former office while there.

I look forward to seeing you at Colnaghi, in New York or at one of the art fairs in the near future.

Yours sincerely,


Rachel Kaminsky
Managing Director



Subject: Re: Painting
From: "Dr. Timothy Heffner" <heffner@biotech-us.com>
Date: Wed, 20 Feb 2002 00:01:12 -0500
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Alfred:

I will see if I can accommodate any of the dates to fly, and get back to you.

Tim

Alfred Bader Fine Arts wrote:

Dear Tim,

We would love to see you in Milwaukee.

We will be in London from March 6-14 and then away also from March 24 to April 8, and from April 19-23. In between, my calendar is pretty free. Think, for instance, of March 18th or 19th, or April 10th to 18th. Or, if it could be late in April, from April 25th on would be good also.

Yes, I still have the *Village Doctor* by David Ryckart.

Best wishes,
Alfred

Dr. Timothy Heffner wrote:

Alfred:

A visit would have to be mid March to late April. Incidentally, do you still have the alchemist painting that I had an interest in: The town doctor?

Regards,

Tim

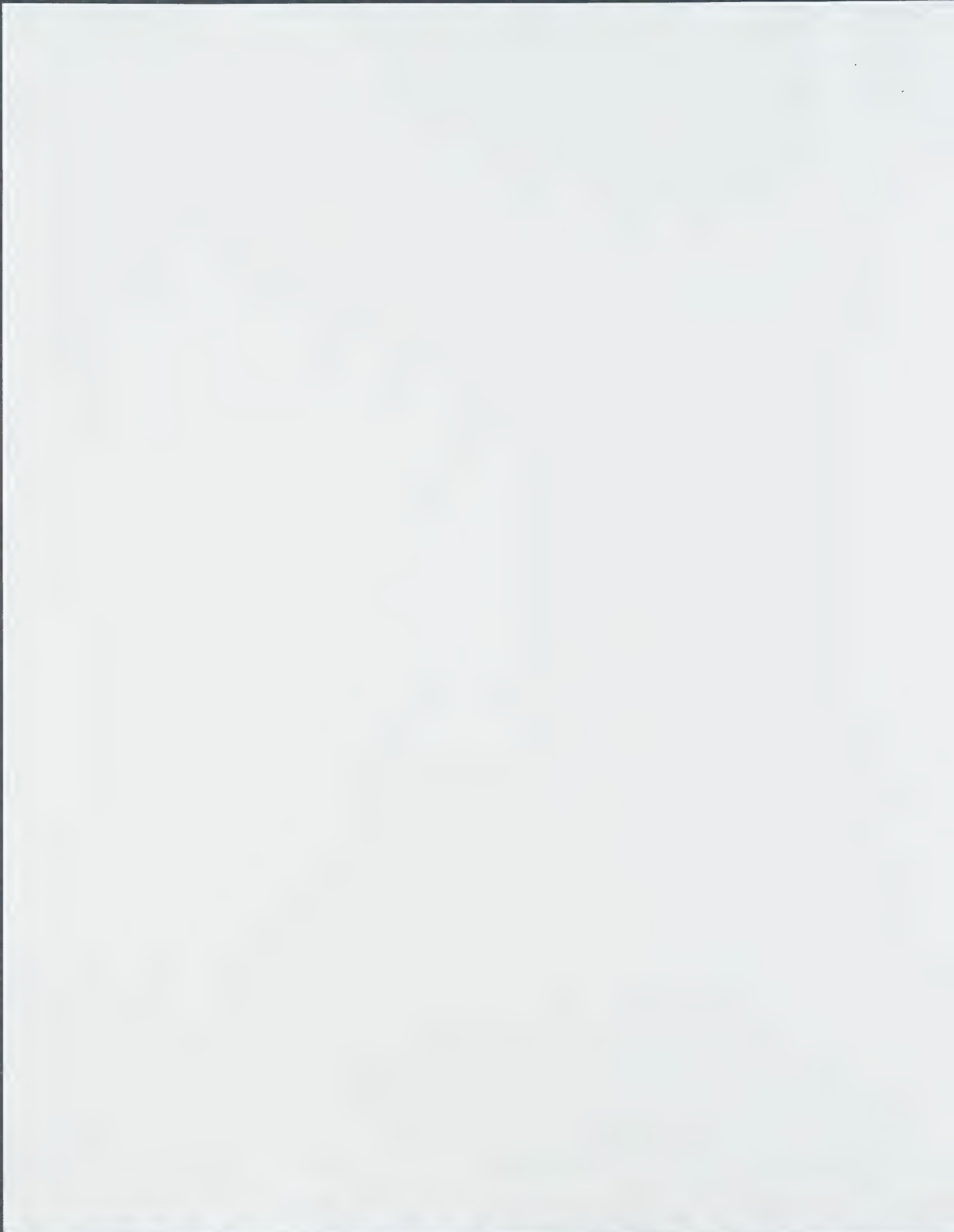
Alfred Bader Fine Arts wrote:

Dear Tim,

Thank you so much for your interesting e-mail of today.

The evidence that the painting is by Leonardo is suggestive but not convincing by itself, and I have never heard of Proctor. It will take years before scholars agree one way or the other.

In January of 2001 I bought a painting at Sotheby's New York, said to be a copy after



Caravaggio, and paid \$110,000 for it. Working with Clovis Whitfield in London, this has now been accepted as an original Caravaggio by two of the great experts, Sir Dennis Mahon and Mina Gregori. Still, it will take years until most scholars are convinced.

The more important question: when will you come to Milwaukee? I would love to show you some very fine paintings, none of them Leonardo or Caravaggio, but still very good.

With best wishes,
Alfred

Dr. Timothy Heffner wrote:

Hi Alfred:

Have you heard the news!

A painting recently purchased in Sarasota, FL, "*Christ Among the Doctors, 1504*," for \$3,500, is now believed to be an authentic piece of work by Leonardo DiVince. The evidence was reported as follows:

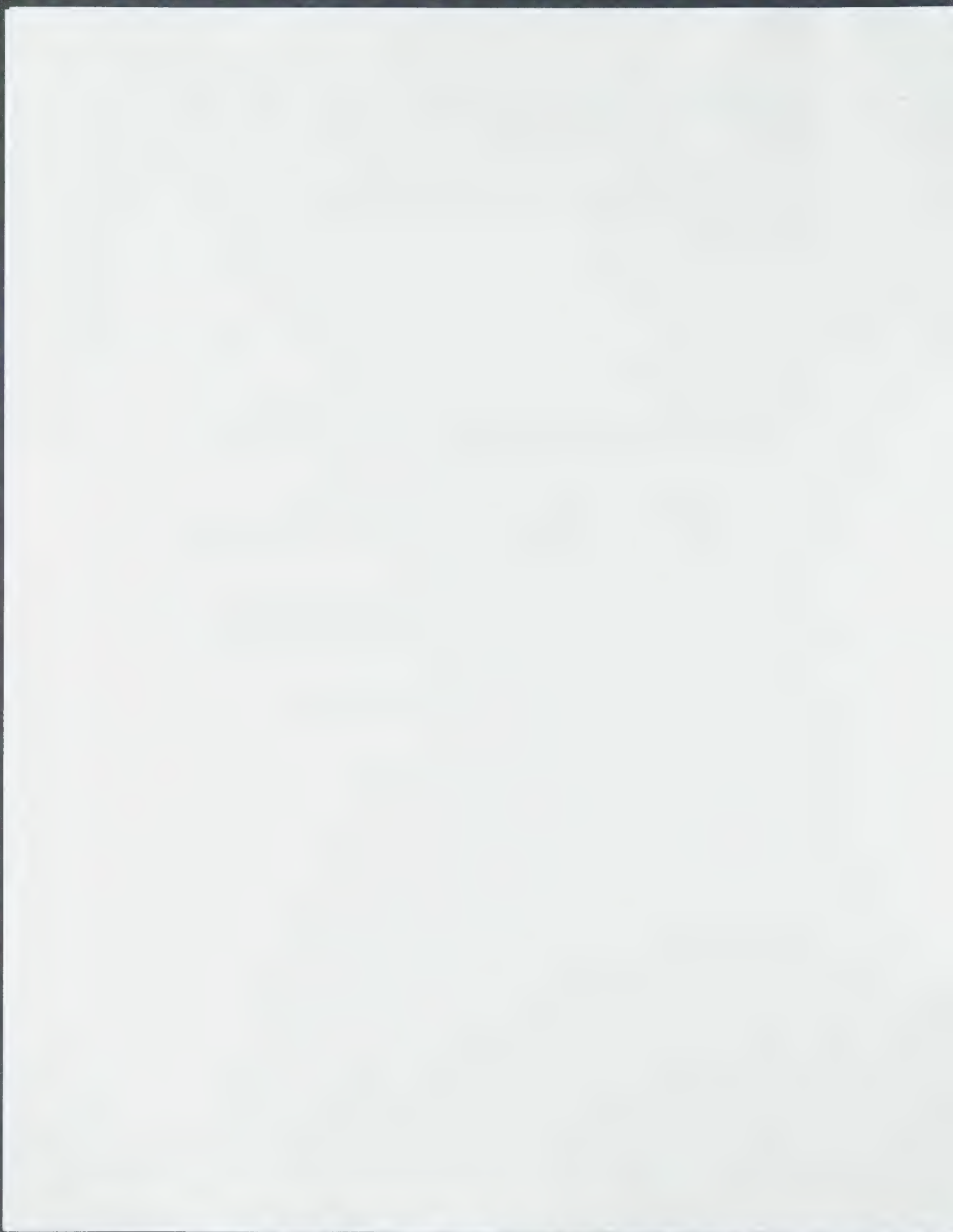
- 1) The pigments in the paint are identical to that of "*The Last Supper*."
- 2) The paint medium was identified, by GC analysis, to be Walnut Oil, not Linseed Oil.
- 3) The canvas, based on carbon dating, was determined to have an age dating 1495 +/- 30 years.

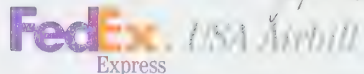
Still not satisfied, experts brought in a DiVince expert by the name of Proctor, thinking the painting could possibly have been painted by one of DiVince's students. Proctor immediately identified the painting as the work of DiVince, based on the placement and style of the hole in Christ's wrist!

Where were we the day of that sale!!! I visit Sarasota at least twice a year.

Regards,

Tim





o/a # 251

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Introduction

The purpose of this document is to provide a comprehensive overview of the project's objectives, scope, and timeline. It is intended for all stakeholders involved in the project, including team members, management, and external partners.

The project is designed to address the current challenges faced by the organization and to implement a strategic solution that will enhance operational efficiency and reduce costs. The key objectives are to:

- Identify the root causes of the operational inefficiencies.
- Develop a detailed project plan with clear milestones and deliverables.
- Implement the solution in a controlled and phased manner.
- Monitor and evaluate the project's progress against the defined objectives.

The project is expected to be completed within a 12-month period. The initial phase will focus on data collection and analysis, followed by the design and implementation of the solution. The final phase will involve a thorough evaluation of the project's impact and the development of a sustainable plan for ongoing maintenance and improvement.

The project team is composed of experts in various fields, including project management, data analysis, and system implementation. We are committed to maintaining open communication and providing regular updates to all stakeholders throughout the project's duration.

We believe that this project represents a significant opportunity for the organization to achieve its long-term goals and to position itself for future success. We are confident that the project will be completed on time and within budget, and that the results will be highly beneficial to the organization.

Thank you for your interest and support. We look forward to working with you on this important project.

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Thank you for your interest and support. We look forward to working with you on this important project.

WHILE YOU WERE OUT

TO PAUL de BERNARDIS DATE 6/18 TIME _____
M _____ OF _____
PHONE 707-776-4843 FAX 24hr

CALLED TO SEE YOU

TELEPHONED

WILL CALL AGAIN

PLEASE PHONE

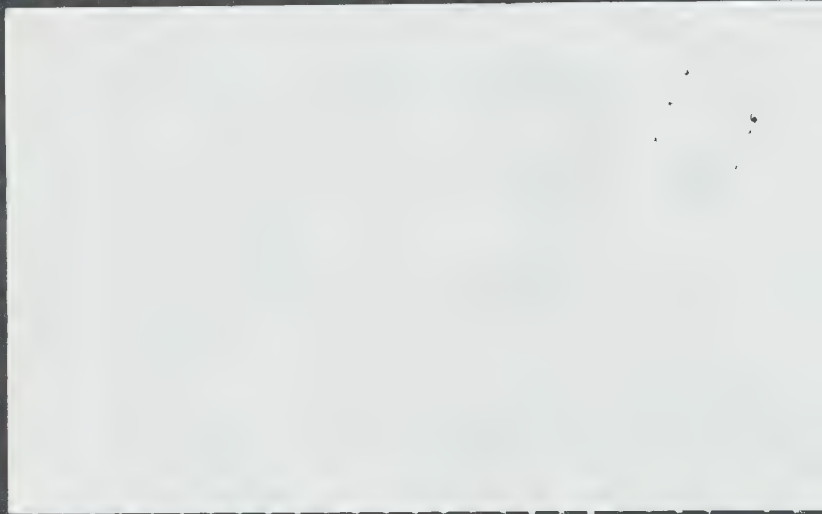
REMARKS

*81 y/o, retired lawyer
selling very fine paintings
D. J. [Signature]*

 Adams

8603

SIGNED _____





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 21, 2002

Mr. Cornell Norby
840 11th Street, #6
Paso Robles, CA 93446

Dear Cornell,

It is always nice hearing from you.

I called Larry Kirkwood immediately but only got his answering machine. Perhaps he will call me and send me a photograph.

I have heard of van Dyck but not of William Hemmerdinger. What a strange appraisal: \$395,000, why not \$400,000?

Last year I bought an English van Dyck which cost me a little over \$600,000 and which is now at the National Gallery of Wales which I hope will buy it.

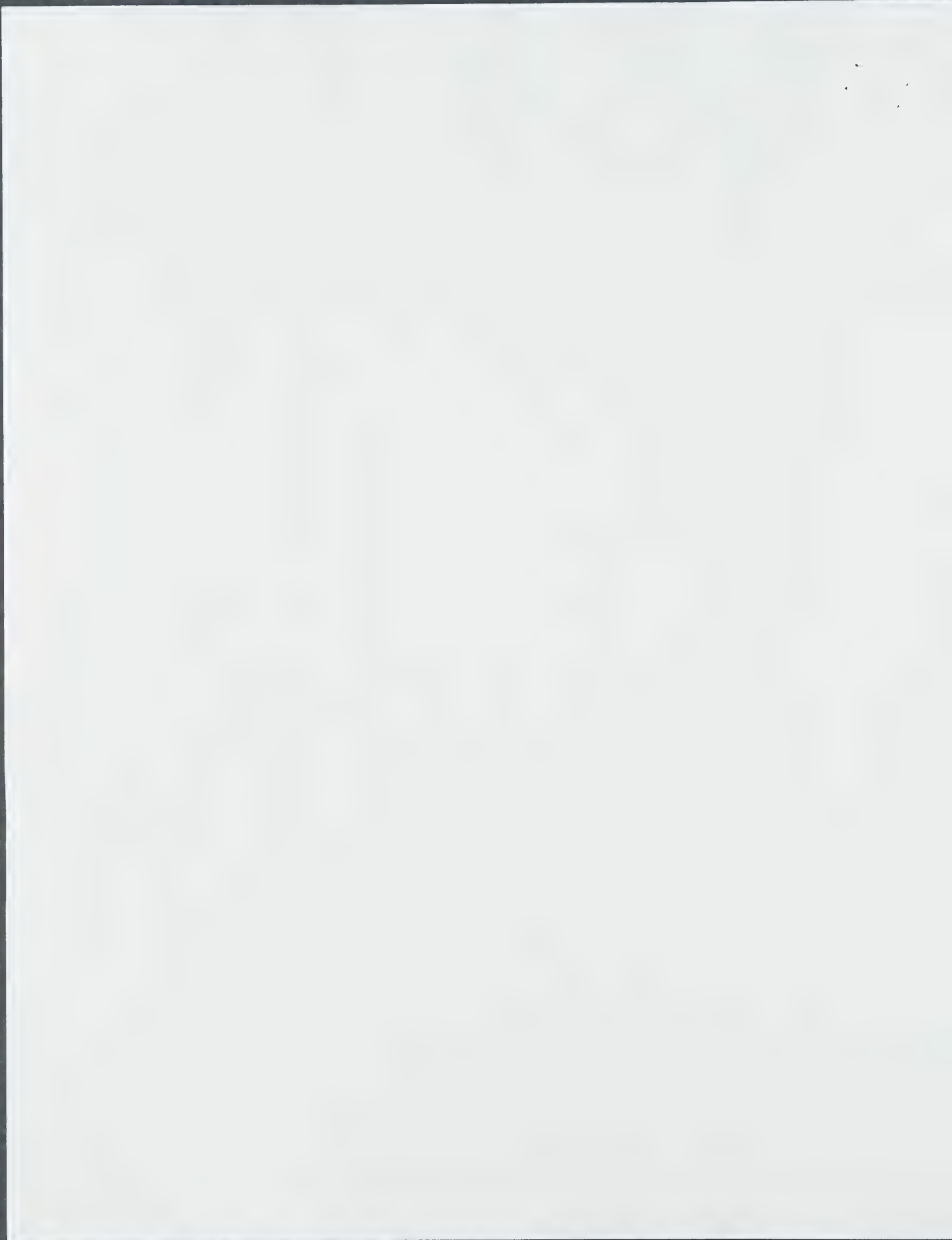
But surely you know that there are a great many so-called van Dycks floating around which are not by him.

With all best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 21, 2002

Mr. Paul DeBernardis
1946 Falcon Ridge Avenue
Petaluma, CA 94954

Dear Mr. DeBernardis,

I enjoyed talking to you twice and, as I said, I hope that you will not shoot the messenger.

The portrait of an Oriental is undoubtedly a pastiche after paintings by Rembrandt, such as Bredius #179, of which I enclose a reproduction. Your painting was done sometime in the 19th century, is quite attractive, and in very good condition.

I do not know enough about paintings by Charles Russell to be sure about your work. Parts of it are very attractive, others less so. If I owned it, I would send it to our local auction but you are probably right not to want it there because the auction house does not have any reserves.

I know of a very likeable and able dealer in California who knows a lot more about such paintings, and you might like to send him a photograph. His name is Cornell Norby at 840 11th Street #6, Paso Robles, CA 93446 and his telephone number is 805-238-5397.

Your two paintings arrived very well packed and I will return them to you on Monday, February 25th, by FEDEX in the same packing.

Thank you for sending me the photographs of your painting by Dali. They are enclosed. It looks intriguing, but I know even less about Dali than I know about Russell. Again, you might like to ask Cornell Norby.

I know a good deal more about Dutch and Italian 17th century paintings than about 19th and 20th century ones. If you have any such old paintings, please do let me know.

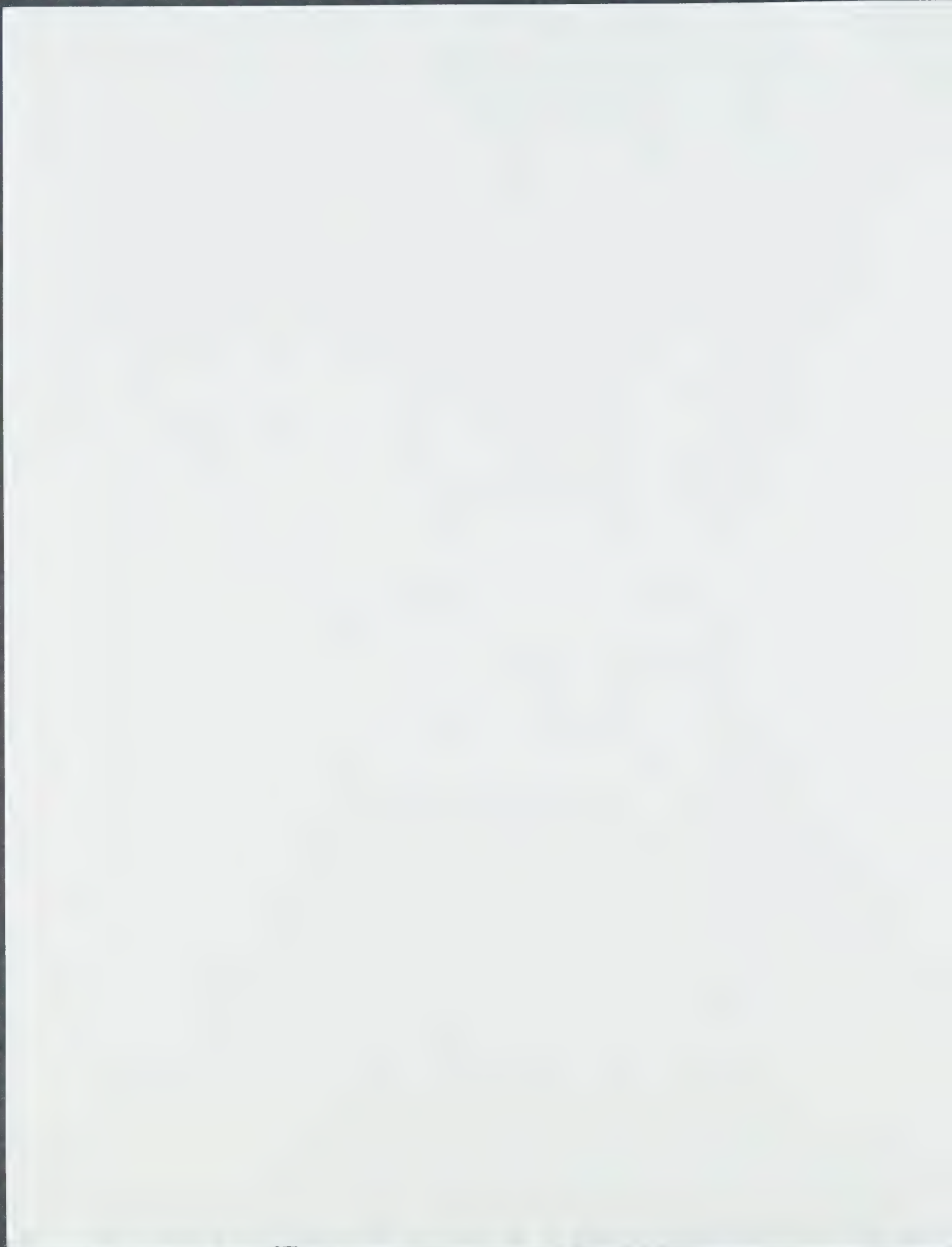
Also, when next you have a chance, please give my best regards to Bronson Tufts.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - photos

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



Mr. (Yours?)
Eric

about:blank

Dear Eric,

The most knowledgeable dealer in Italian 17th works I know is Clovis Whitfield. You can reach him at:

Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
ENGLAND

Ph: 44-207-499-3592

Fax: 44-207-495-6488

www.whitfieldfineart.com

E: fineart@whitfield.prestel.co.uk

The drawing you bought from Lewis Nierman is interesting and you might like to show it to David de Witt at Queen's, who knows a great deal. Lewis Nierman, incidentally, is one of the most caring dealers I know and I have bought some beautiful works from him.

All the best,
Alfred Bader

Eric Markovic wrote:

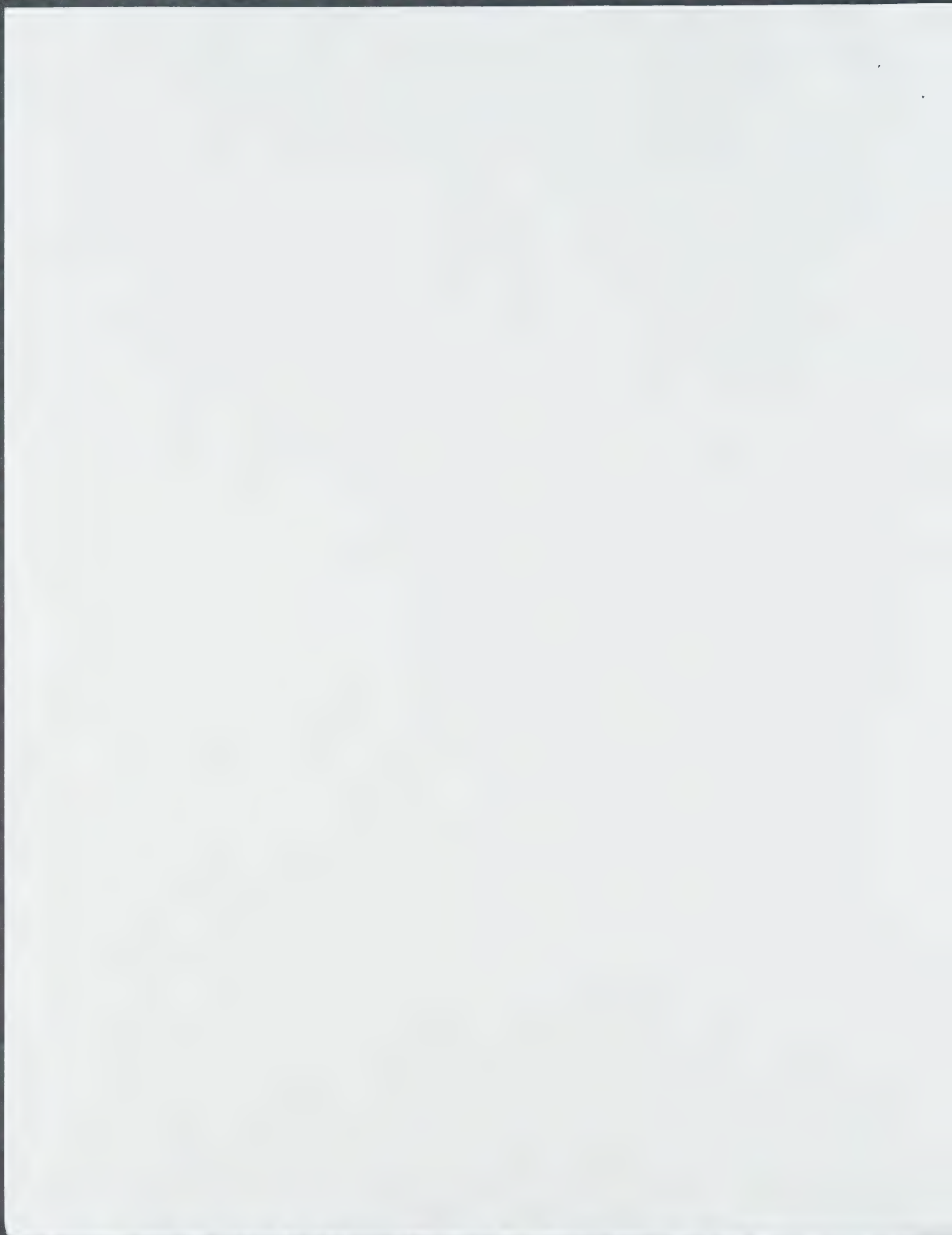
Goodmorning Alfred,

Hope all is well.

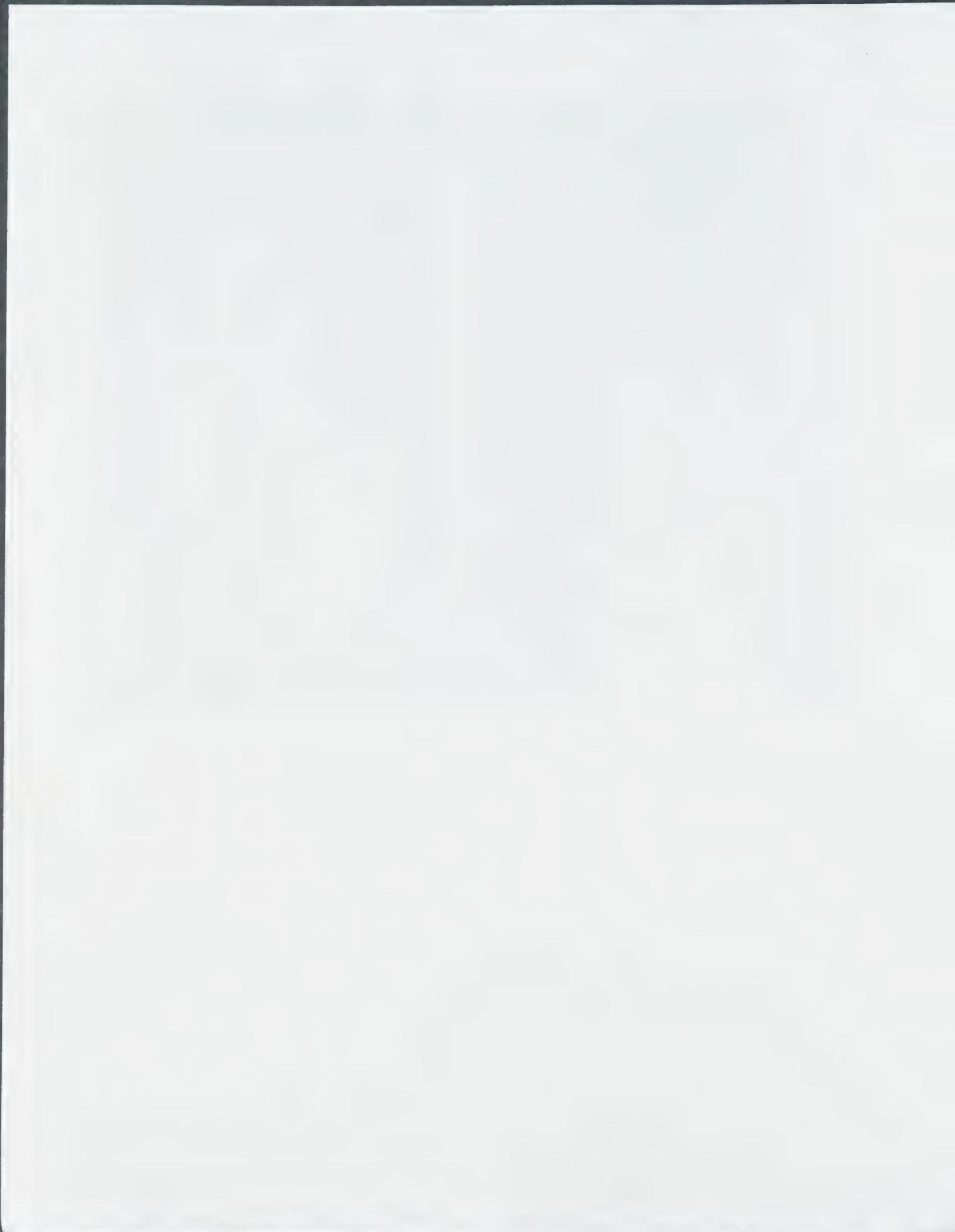
Would you let me know who I might contact to (authenticate, buy, or simply give an opinion) on an old master **Italian** drawing or two I have?

On the same tangent, I had bought a drawing from your friend **Lewis Nierman**, identified and attributed to **Flinck**, a drawing of a man wearing a turban on greyish/blue paper. Lewis told me you had thought the drawing possibly by **Backer**. I understand where you are coming from. In the interm I came across a painting by **Marienhoff** of Alexander the Great. The resemblance between the drawing and painting look strong. I attach an image of both side by side. Do you think I might be on the right track?

Sincerely,eric.







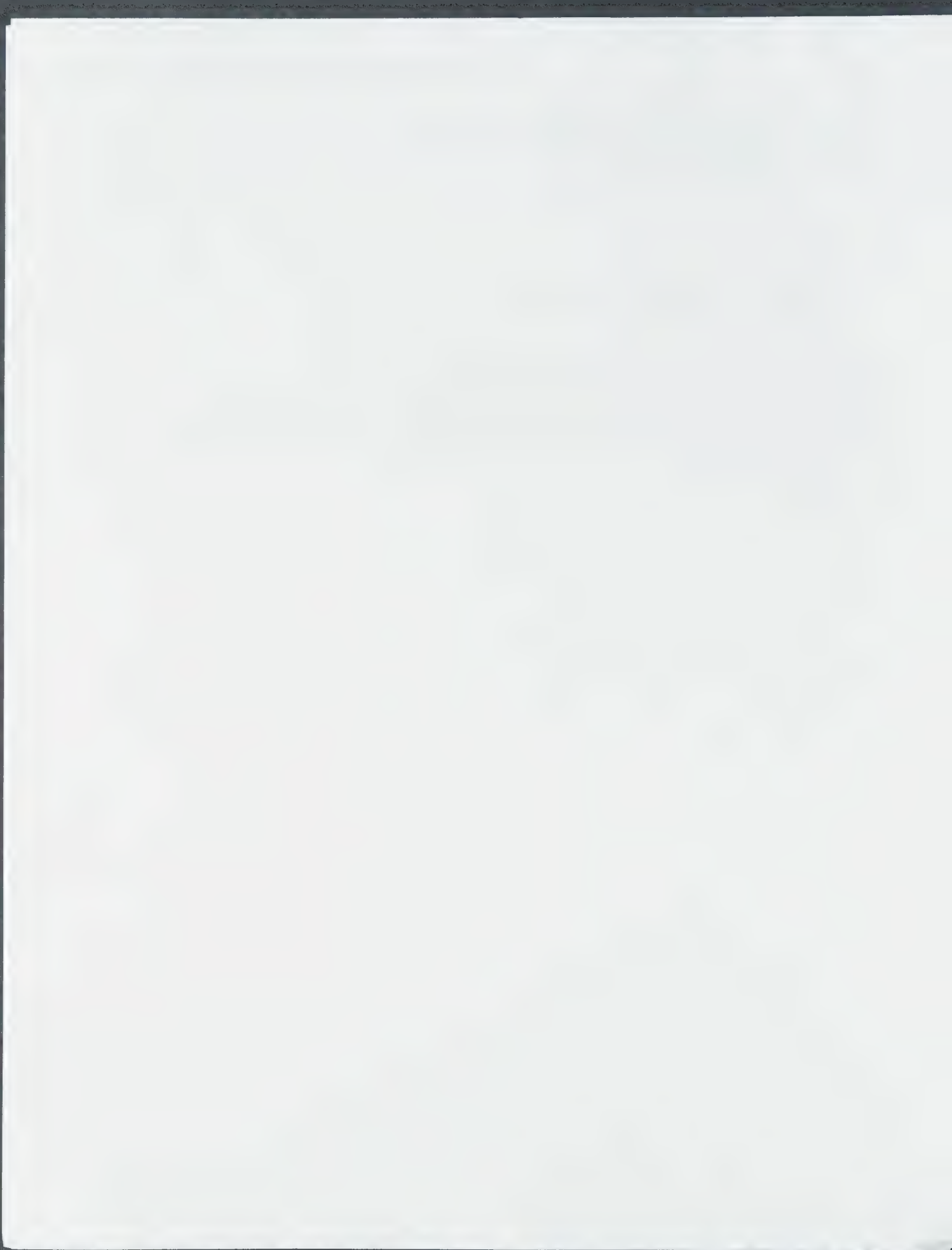
Subject: Question about old master drawings
From: "Eric Markovic" <emarkovic@sympatico.ca>
Date: Fri, 22 Feb 2002 07:24:59 -0600
To: "Bader Fine Arts" <baderfa@execpc.com>

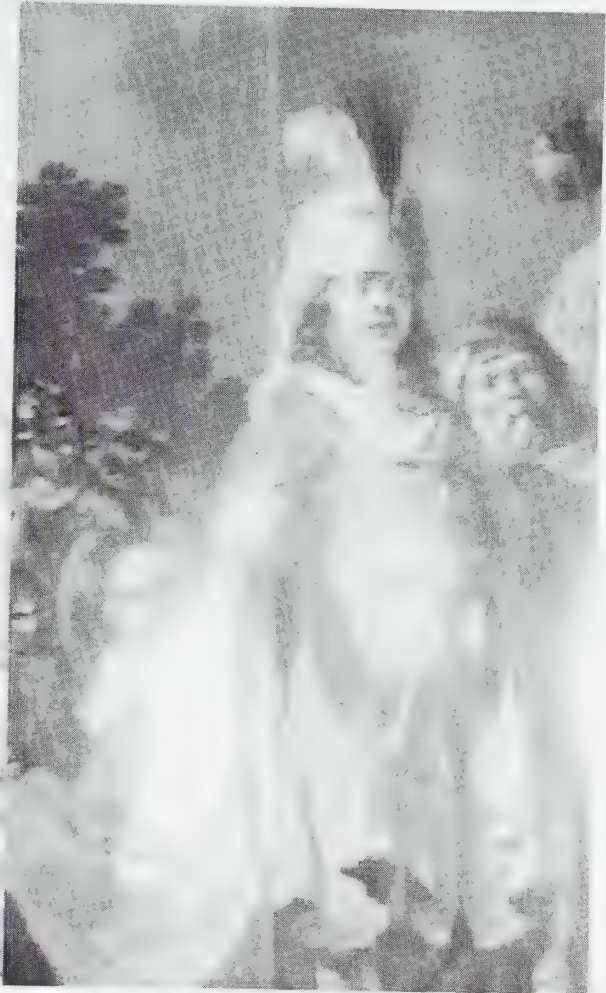
Goodmorning Alfred,

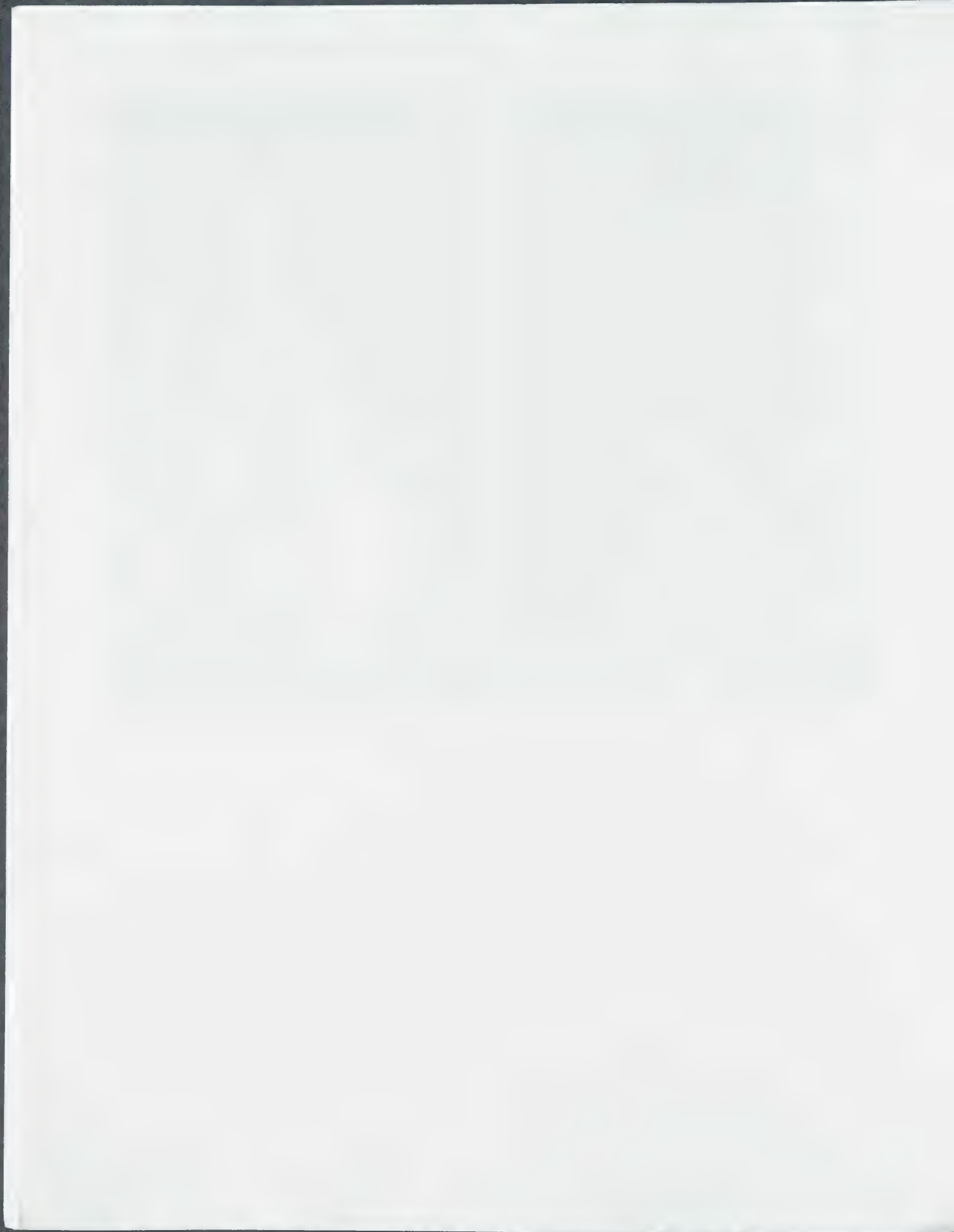
Hope all is well.
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On the same tangent, I had bought a drawing from your friend
Lewis Nierman, identified and attributed to **Flinck**, a drawing of a man wearing a turban
on greyish/blue paper. Lewis told me you had thought the drawing possibly by **Backer**.
I understand where you are coming from. In the interim I came across a painting by **Marienhoff**
of Alexander the Great. The resemblance between the drawing and painting look strong. I attach an
image of both side by side. Do you think I might be on the right track?

Sincerely,eric.







Dear Mr. Segi,

Thank you so much for your most interesting e-mail of yesterday.

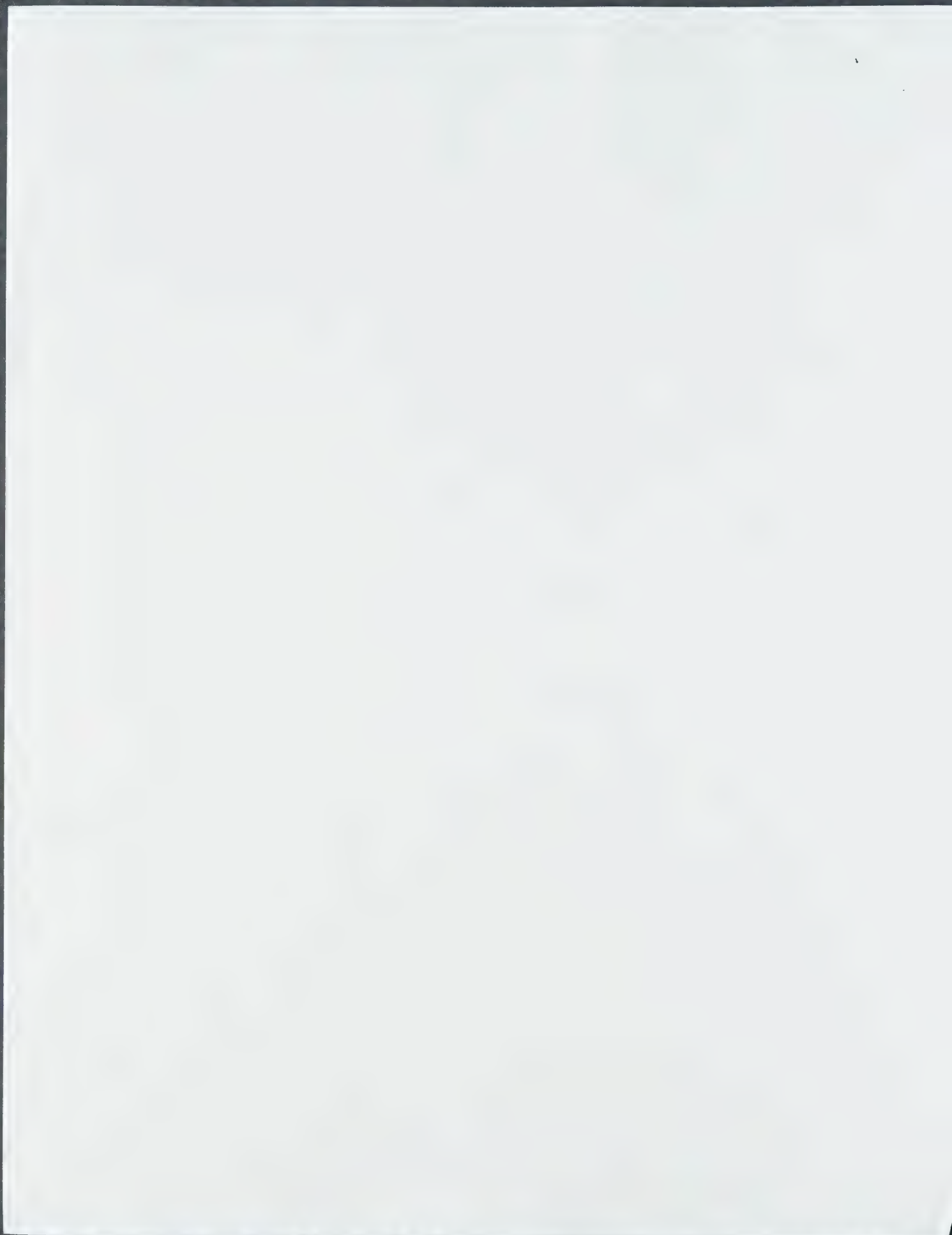
While I handle all kinds of paintings from the 16th to 20th century in my gallery, my strength is really in works by Rembrandt and some of his students. In fact, the last really important painting I purchased was a Rembrandt I purchased from owners in Japan. This is the painting of *Minerva*, RRP A-114, which is being offered for sale just now in Maastricht by my good friend, Dr. Otto Naumann.

Should you ever come across any paintings in Japan by Rembrandt and his students, please do let me know and I will respond immediately.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Alfred Bader Fine Arts
924 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
P: 414-277-0730
F: 414-277-0709
E: baderfa@execpc.com (direct to gallery)



Subject: Fwd: Our offers of Old Masters
From: "abfa" <ordersfa@alfredbader.com>
Date: Thu, 21 Feb 2002 22:17:48 -0500
To: <Baderfa@execpc.com>, "David Bader" <David@thelab.net>, "Gretchen Dossa" <Gretchen@thelab.net>, "Harry Horner" <Harry@thelab.net>

Subject: Our offers of Old Masters
From: "soobiken-art" <soobiken-art@muji.biglobe.ne.jp>
Date: Thu, 21 Feb 2002 15:53:52 +0900
To: <Ordersfa@alfredbader.com>

February 21, 2002

Dear Mr. Alfred Bader,

This is the first time for me to write you.

I am an art critic and director of the Tokyo Art Institute. I also advise many private museums and collectors here as to their buying and selling of art works. Why do I decide to contact you ? The reason is that from your homepage on the internet I know you have specialized in works by Old Masters.

Now I would like to tell you that a friend of mine in Tokyo who owns many good paintings by Old Masters has an intention to sell them to collectors in the West on my advice. In this context, I make bold to ask you if you or your clients might be interested in these works.

Main artists from this collection are as follows:

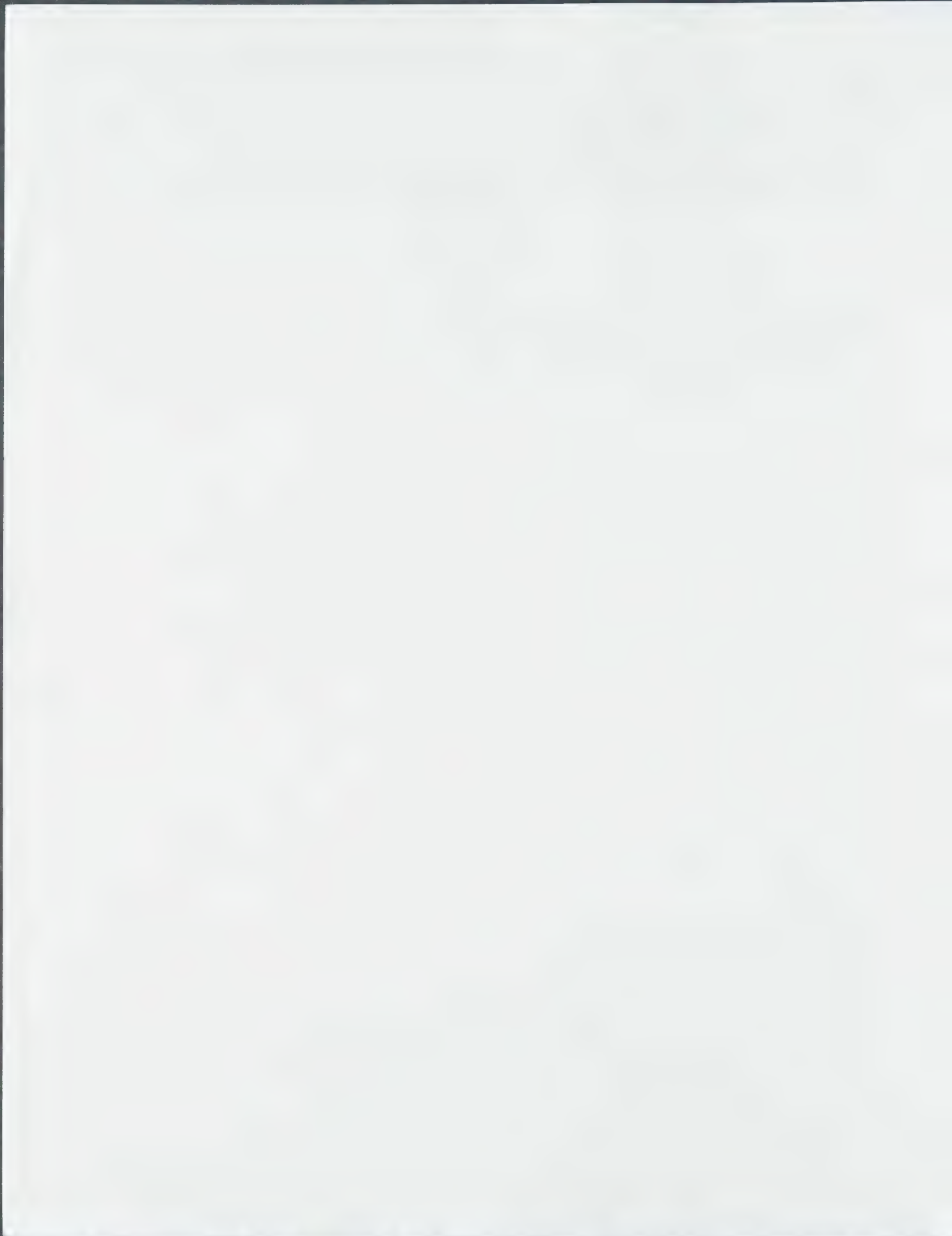
The Master of 1518
Jacob Jordaens
Jacob Cuyp
Adriaen Brouwer
Mengs
Vouet
Georges de la Tour
David
Giovanni di Ser Giovanni
Caravaggio
Bernardino Luini
Titian
Guido Reni
Sebastiano Ricci
Giovanni Antonio Pellegrini
Zurbaran
Murillo

If you could favor me with your answer, we should be pleased to send you the colour images of them together with the detailed information on them.

Thanking you for your attention to the above matter and we are looking forward to hearing from you.

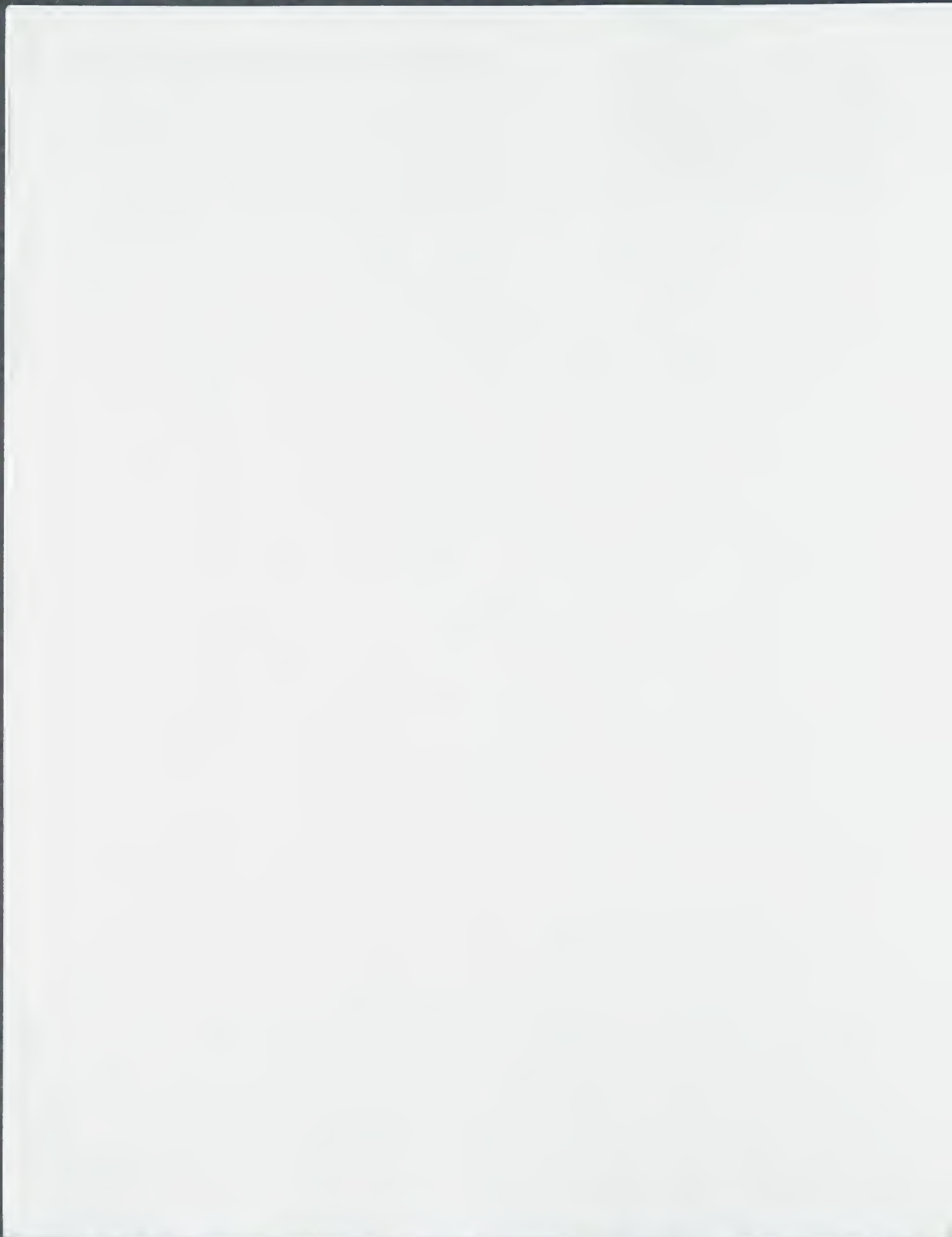
Sincerely yours,

Shinichi Segi



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

Director
Tokyo Art Institute
Ise Shokuhin Bldg. 5F
Negishi 2-1-4, Taito-ku
Tokyo 110-0003, Japan
Tel: 03-3873-7301
Fax: 03-3873-7758



Dear Mr. Gavina,

Thank you for your inquiry about your painting by Carel van Falens.

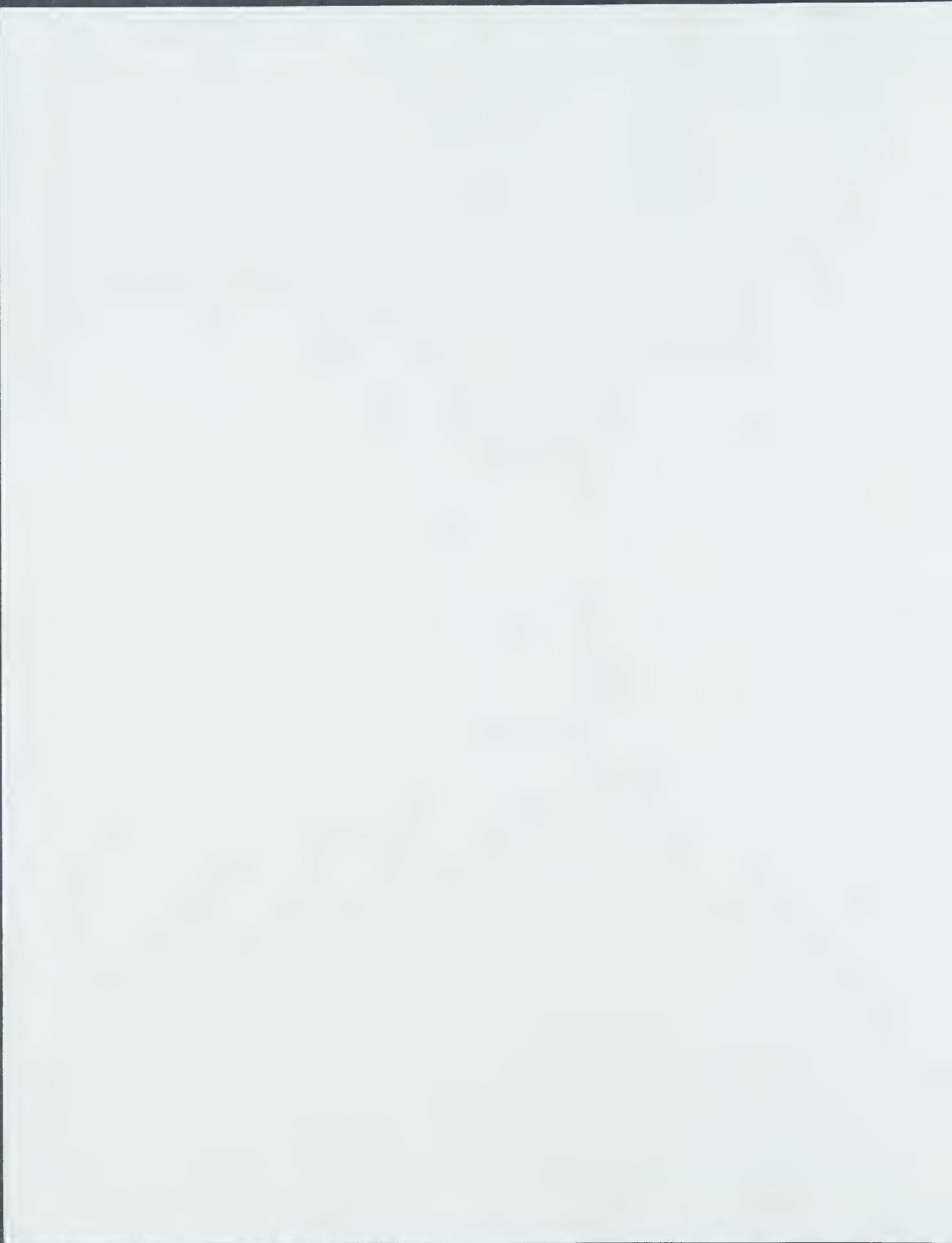
Van Falens, a competent 18th century Dutch painter, was greatly influenced by Wouwerman and today his paintings do quite well.

I do not have any customers for his works, but if I owned one I would consider sending it to auction at Sotheby's in New York.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Alfred Bader Fine Arts
924 E. Juneau Avenue - Suite 622
Milwaukee, WI 53202
T: 414-277-0730
F: 414-277-0709
E: baderfa@execpc.com



February 25, 2002

Professor Kenneth Roberts
RR #4
New Germany, Nova Scotia B0R 1E0
CANADA

Dear Professor Roberts,

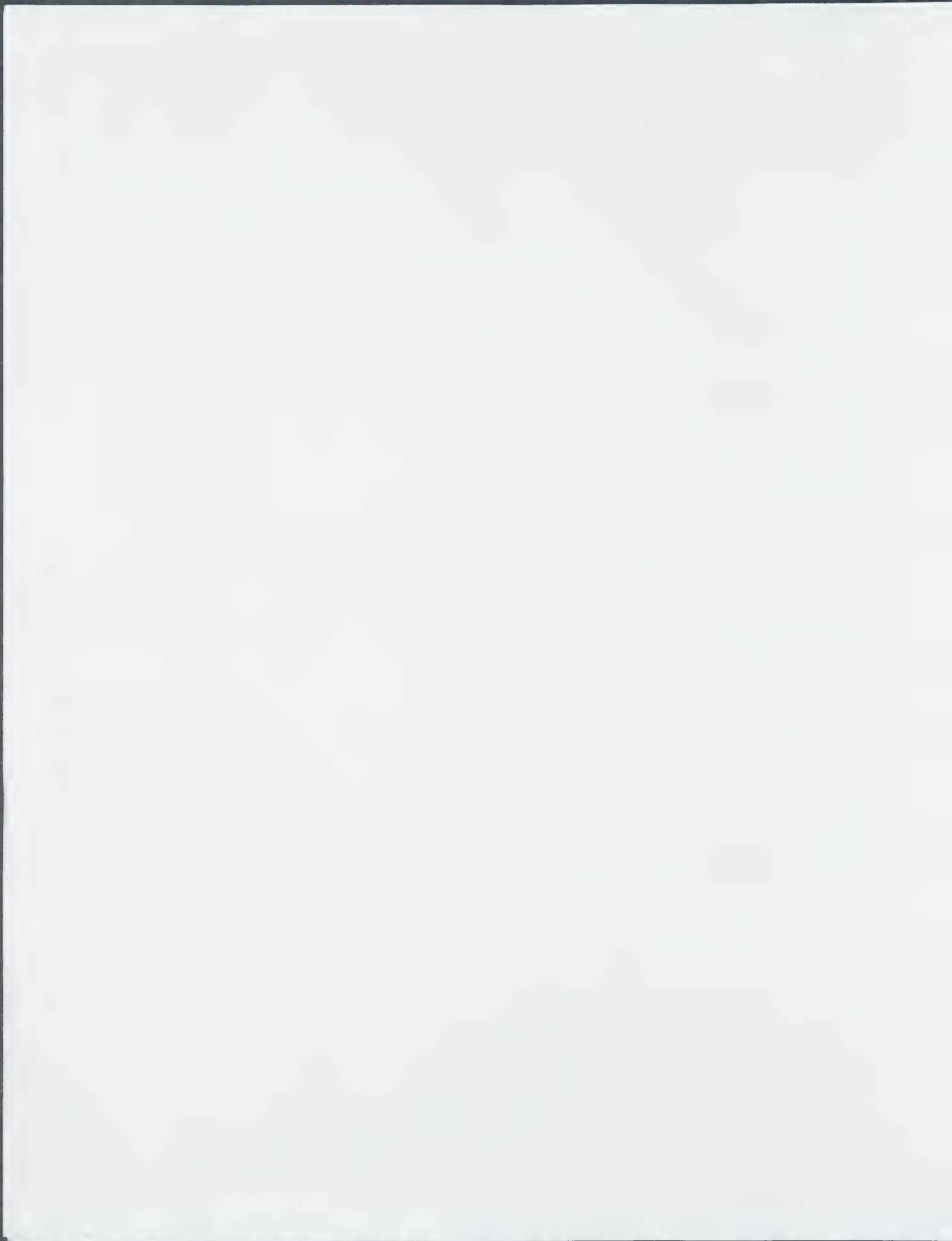
Dr. David de Witt at Queen's has told me that you are looking for some images of paintings in the 1996 exhibition Wisdom, Knowledge and Magic at Queen's.

One of these is the portrait by Isaac Luttichuys now owned by my son, Daniel Bader, and his wife, Linda. A reproduction of that painting is enclosed.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
C: Dr. David de Witt by e-mail



Dear Mr. Benson,

In response to your e-mail of Friday, I will be returning to Milwaukee from Jerusalem on Tuesday, April 9th, and that day and the next will be most exceedingly busy and tiring.

It would be fine if you could plan to return the paintings on Thursday or Friday, April 11th or 12th, or during the next week, between the 15th and 17th.

Of course we very much hope that Dr. Eiland will be coming here at the same time.

Please advise.

With many thanks I remain

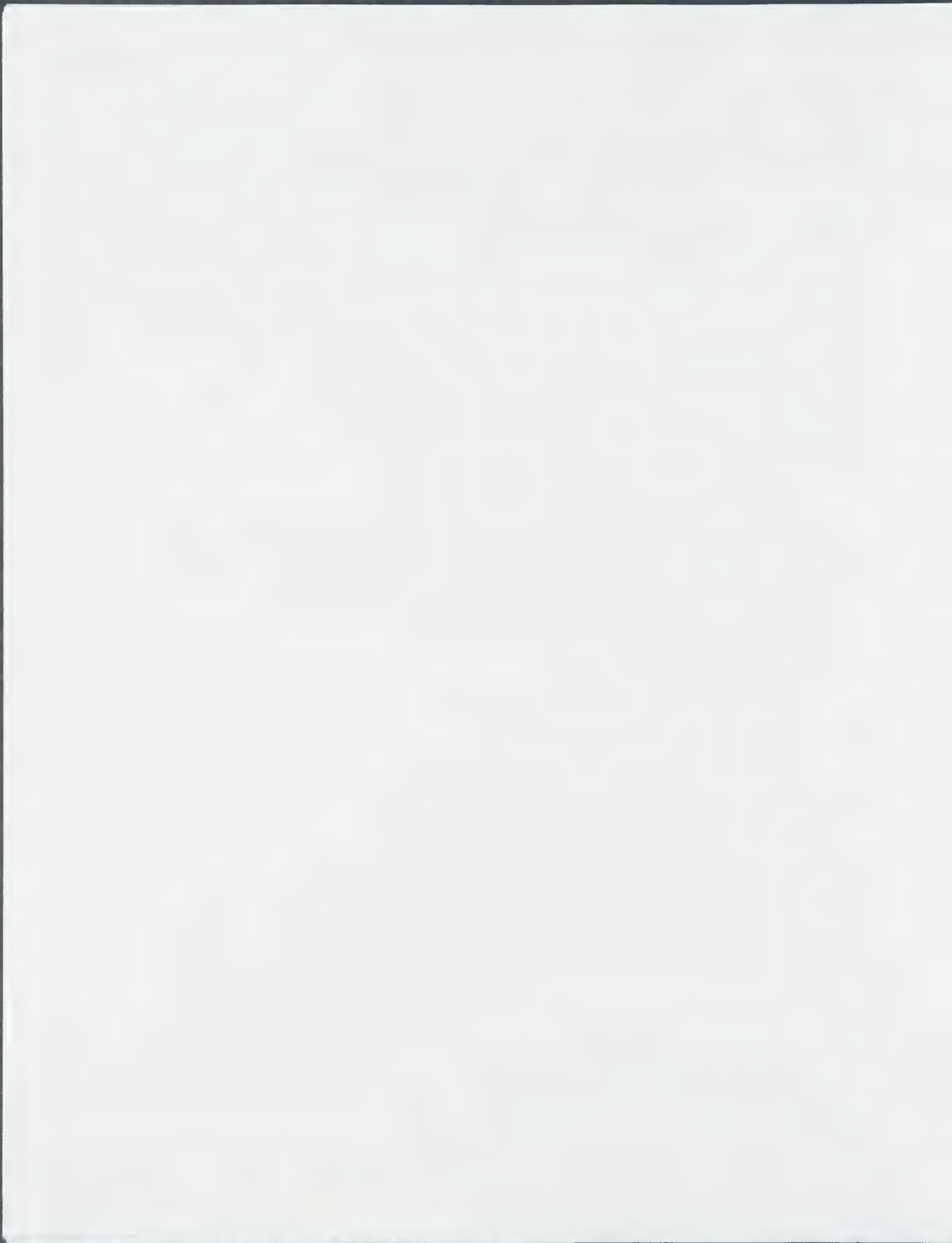
Yours sincerely,
Alfred Bader

Greg Benson wrote:

Mr. Bader:

This is Greg Benson, Chief Preparator at the Georgia Museum of Art. As you know, we've been trying to arrange delivery of the John Whalley pictures. Dennis Harper and I have just sat down together with our calendars (and your out-of-town schedule) to figure out a week when we can make this trip. It looks as though the week of April 8 is our best bet. Please let me know soon if that works for you and we'll go ahead and schedule it.

Thanks,
Greg Benson

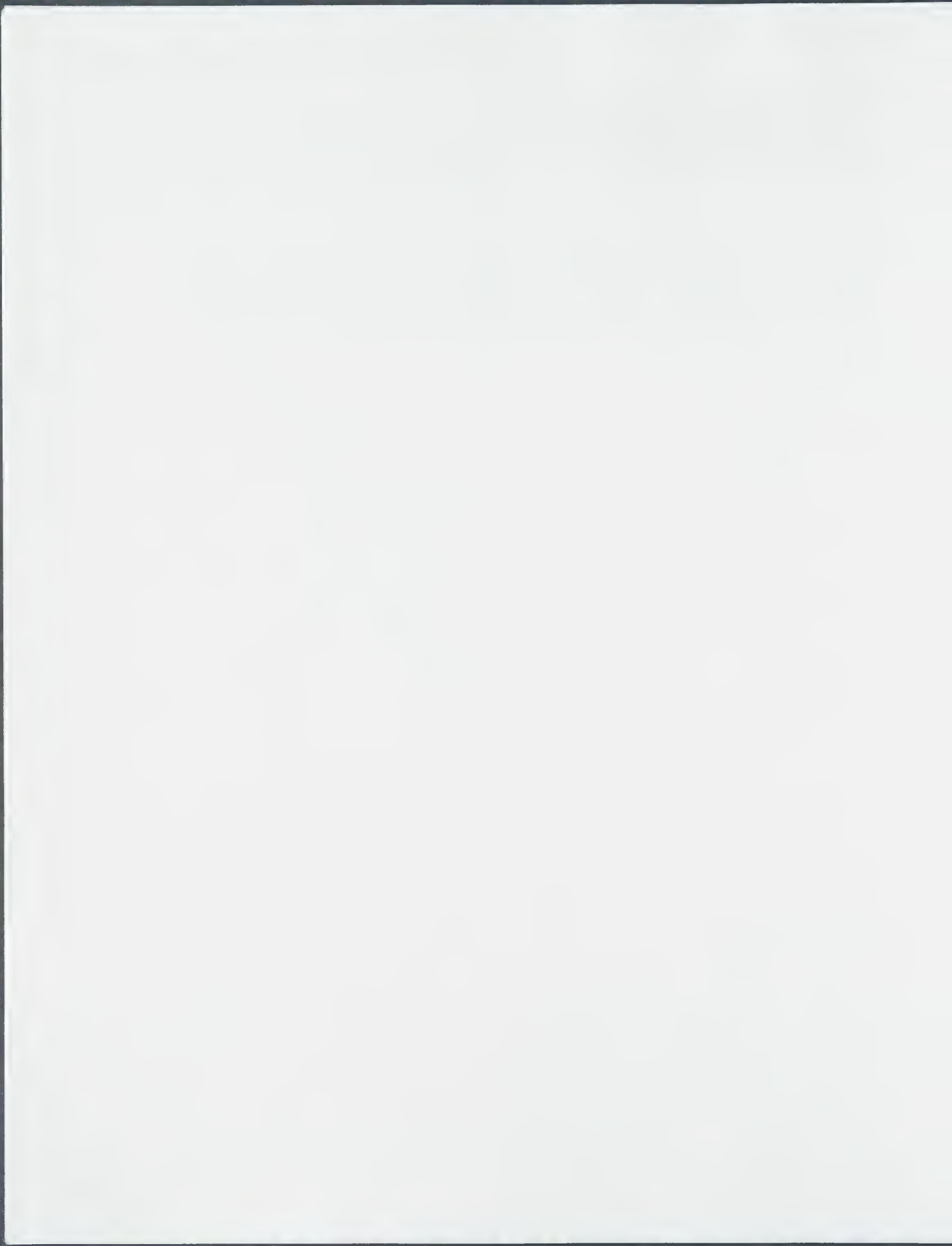


Subject: return of Whalleys
From: "Greg Benson" <gbenson@arches.uga.edu>
Date: Fri, 22 Feb 2002 16:19:31 -0500
To: <baderfa@execpc.com>

Mr. Bader:

This is Greg Benson, Chief Preparator at the Georgia Museum of Art. As you know, we've been trying to arrange delivery of the John Whalley pictures. Dennis Harper and I have just sat down together with our calendars (and your out-of-town schedule) to figure out a week when we can make this trip. It looks as though the week of April 8 is our best bet. Please let me know soon if that works for you and we'll go ahead and schedule it.

Thanks,
Greg Benson



Subject: Re: Roos self-portrait
From: "david bieda" <db@sixty8.com>
Date: Sat, 23 Feb 2002 00:21:38 -0000
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Mrs. Zuehlke,

Thanks for your email. I have to admit to being a bit naughty in asking you because I have a JH Roos painting I was thinking of selling. It's been in a cupboard for years and I have been buying de Chirico lithographs which I prefer! However the self portrait looks very nice, and I always wondered what he looked like!

Regards,

David Bieda

----- Original Message -----

From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: <db@sixty8.com>
Sent: 22 February 2002 20:00
Subject: Roos self-portrait

Dear Mr. Bieda,

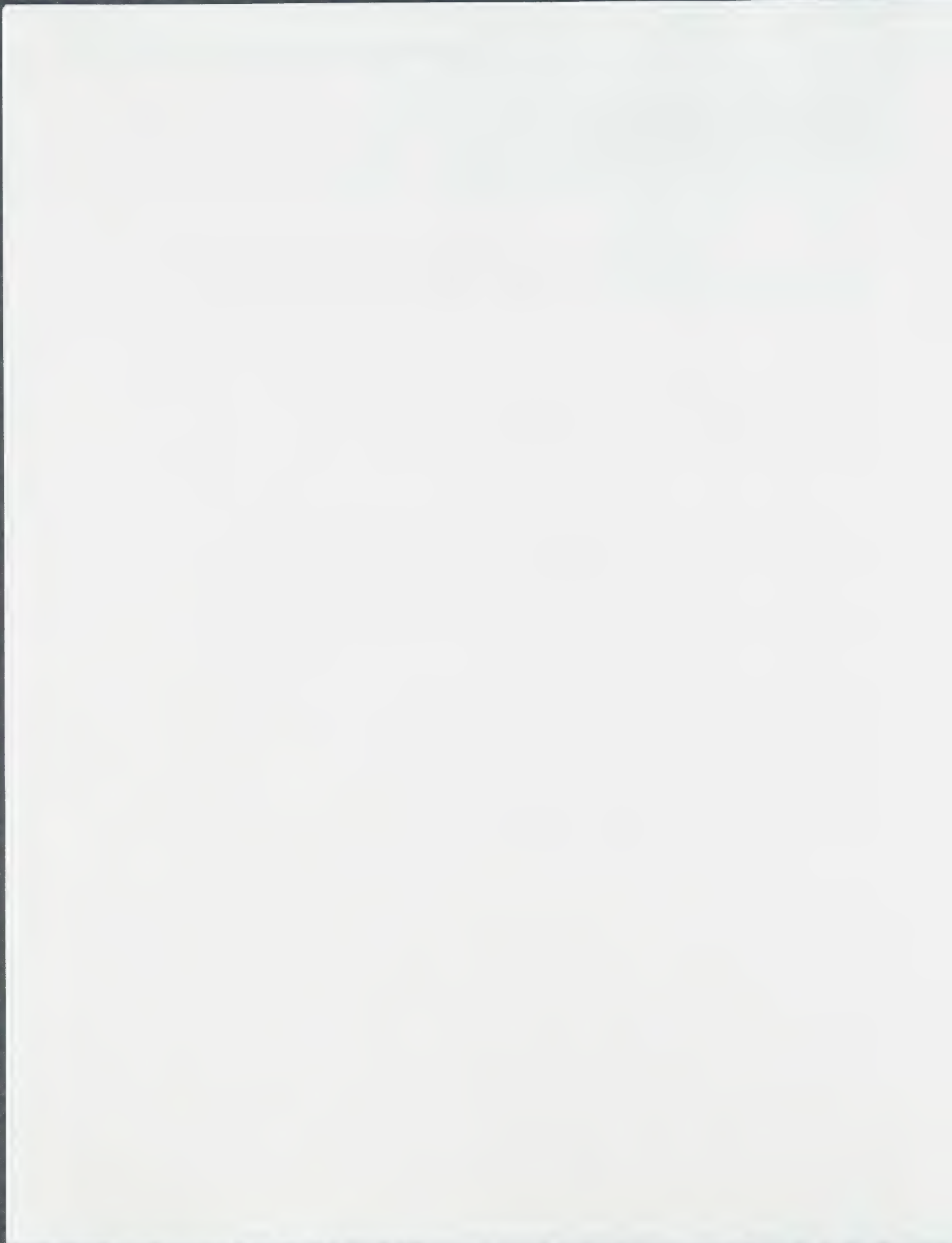
Thank you for your inquiry on ABFA #2409, the self-portrait of Johann Heinrich Roos. The price is \$60,000. The attribution was made by Dr. Rudi Ekkart at the RKD in The Hague.

We would be happy to send you a detail black/white photograph should you wish to consider this painting further. The price above includes expert packing at the gallery.

I hope this information has been helpful.

Very sincerely,
(Mrs.) Ann Zuehlke, Gallery Manager

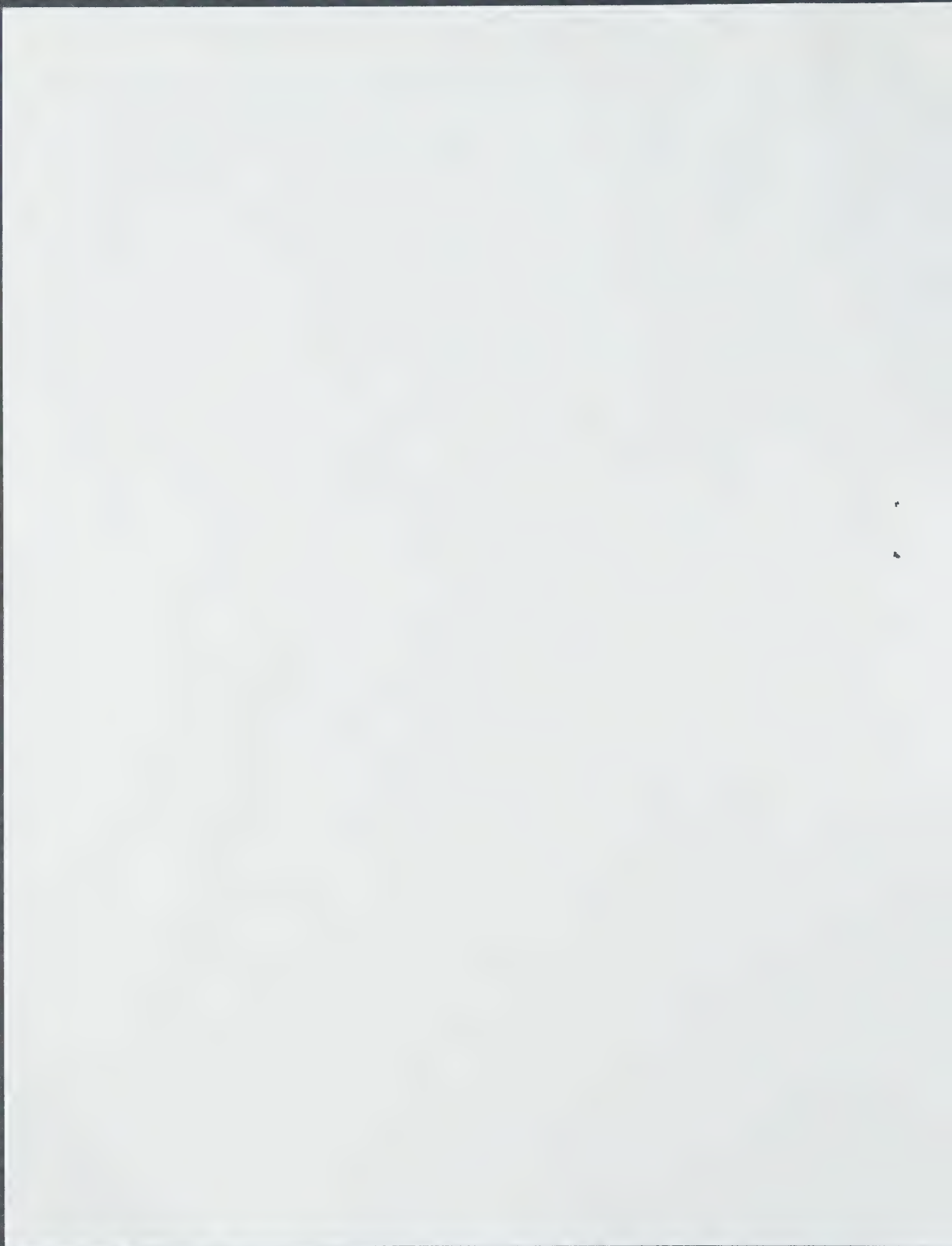
Alfred Bader Fine Arts
924 E. Juneau Avenue, Suite 622
Milwaukee, WI 53202
P. 414-277-0730
F. 414-277-0709
E: baderfa@execpc.com (direct to gallery)



Dear Mr. Pikul,

Thank you for your telephone call on Saturday regarding the painting by Berthelsen. It was sold ~~this morning~~ to Lee Berthelsen, the son of the artist, who lives here in Milwaukee. It will be marked SOLD on our website as soon as payment has been received.

Best regards,
(Mrs.) Ann Zuehlke, Gallery Manager



IMPORTANT MESSAGE

FOR _____ DATE SAT TIME _____ A.M.
P.M.

TO

Tom Pikul

OF _____

PHONE

(860) 567-3337 evening

AREA CODE

NUMBER

EXTENSION

MESSAGE

DePhalon

PHONED

RETURNED
YOUR CALL

PLEASE CALL

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CAME TO
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WANTS TO
SEE YOU

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Dr. ...
Dr. ...
Dr. ...
Rabbi Harry Zeman, WA

February 28, 2002

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

Dear Dr. Bader:

Thank you for your help in trying to solve the mystery of the missing Klaes Molenaer painting. If you are able to obtain pictures of his work, that would be very helpful to me. Is there a book with pictures of his works?

I finished your book and would be honored if you would inscribe it for me.

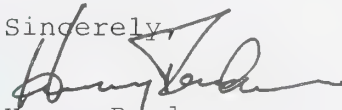
I spoke with your Gallery Manager, Ann Zuehlke, concerning your travel plans in March and April. We determined that March 17th or 18th would be a good time to return to Milwaukee. What do you think?

I have some pictures of the few paintings that I think would be of interest to you, particularly the two (2) that Harry Moore said came from your collection.

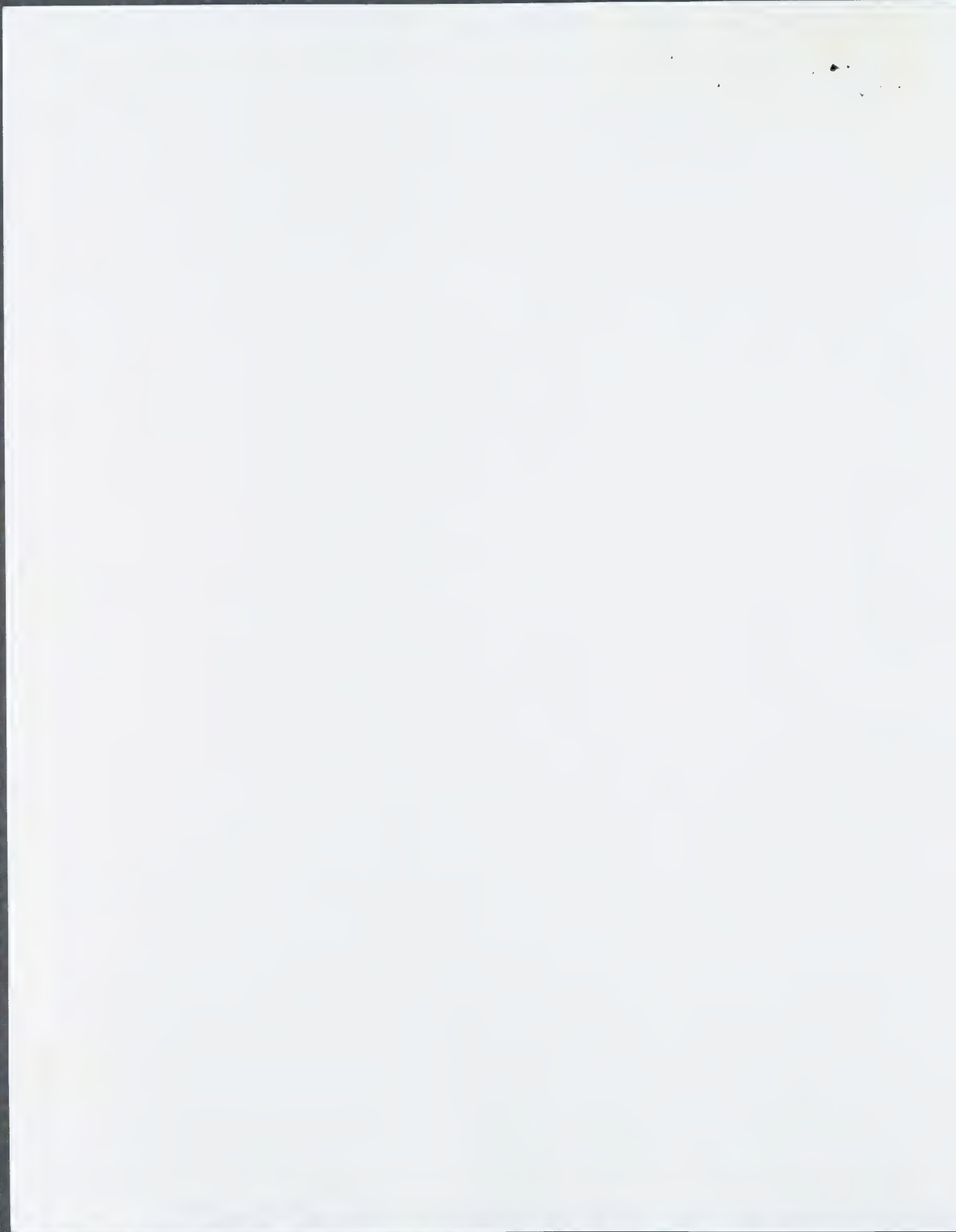
We thought we might have lunch or dinner if your busy schedule permits, and even have the thrill to see your private collection.

There would be one or two other matters on our agenda concerning our work with Tsad Kadima that we would like to speak with you about.

Please let us know when we can see you again.

Sincerely,

Henry Render
Founding President

email: step@internet-zahav.net.il World Wide Web: www.virtual.co.il/orgs/tsad





FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

March 4, 2002

TO: Mr. & Mrs. Henry Render Page 1 of 1

FAX: 847-948-8259

Dear Mr. & Mrs. Render,

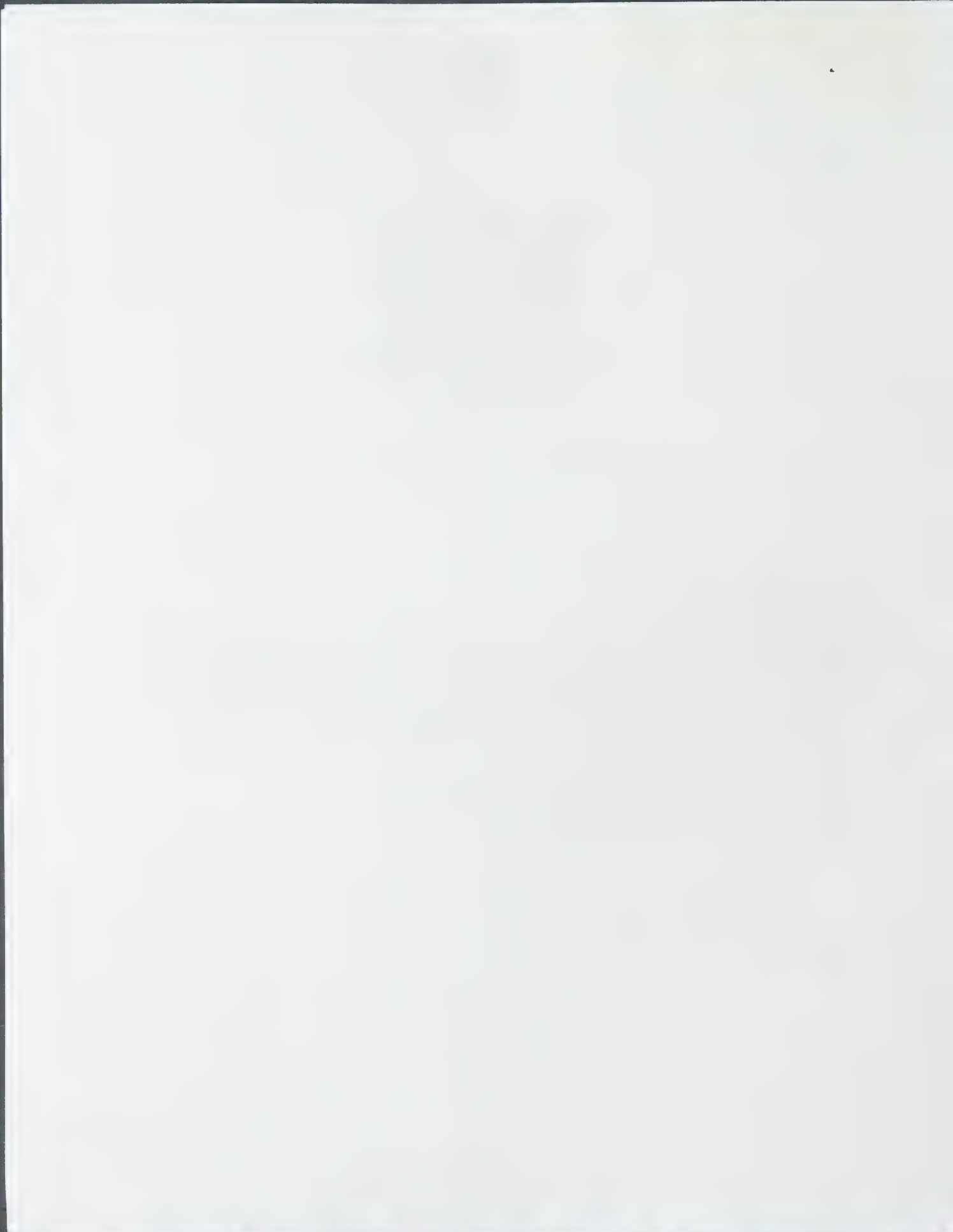
Your visit on Sunday or Monday, March 17th or 18th, would be fine. Usually I am less busy on Sunday but I have nothing special planned for Monday, the 18th, either. I plan to have some photographs of paintings by Klaes Molenaer to show you and there are bound to be scores at the RKD in The Hague as well as in the Frick Library in New York and the Witt Library in London.

When your plans are set, please let me know.

With all good wishes from house to house I remain

Yours sincerely,

Alfred Bader
AB/az







H. Judson Moore

SPECIALIST AND APPRAISER
OF
FINE OIL PAINTINGS

November 25, 1990

Mr. & Mrs. Hank Render
130 Rivershire Lane
Lincolnshire, Ill. 60069

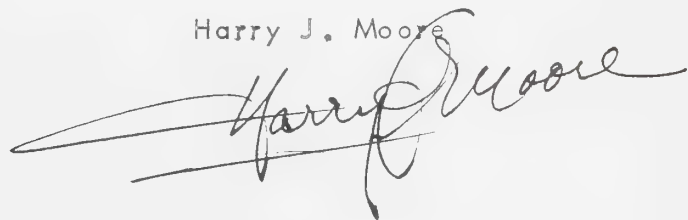
Dear Mr. & Mrs. Render,

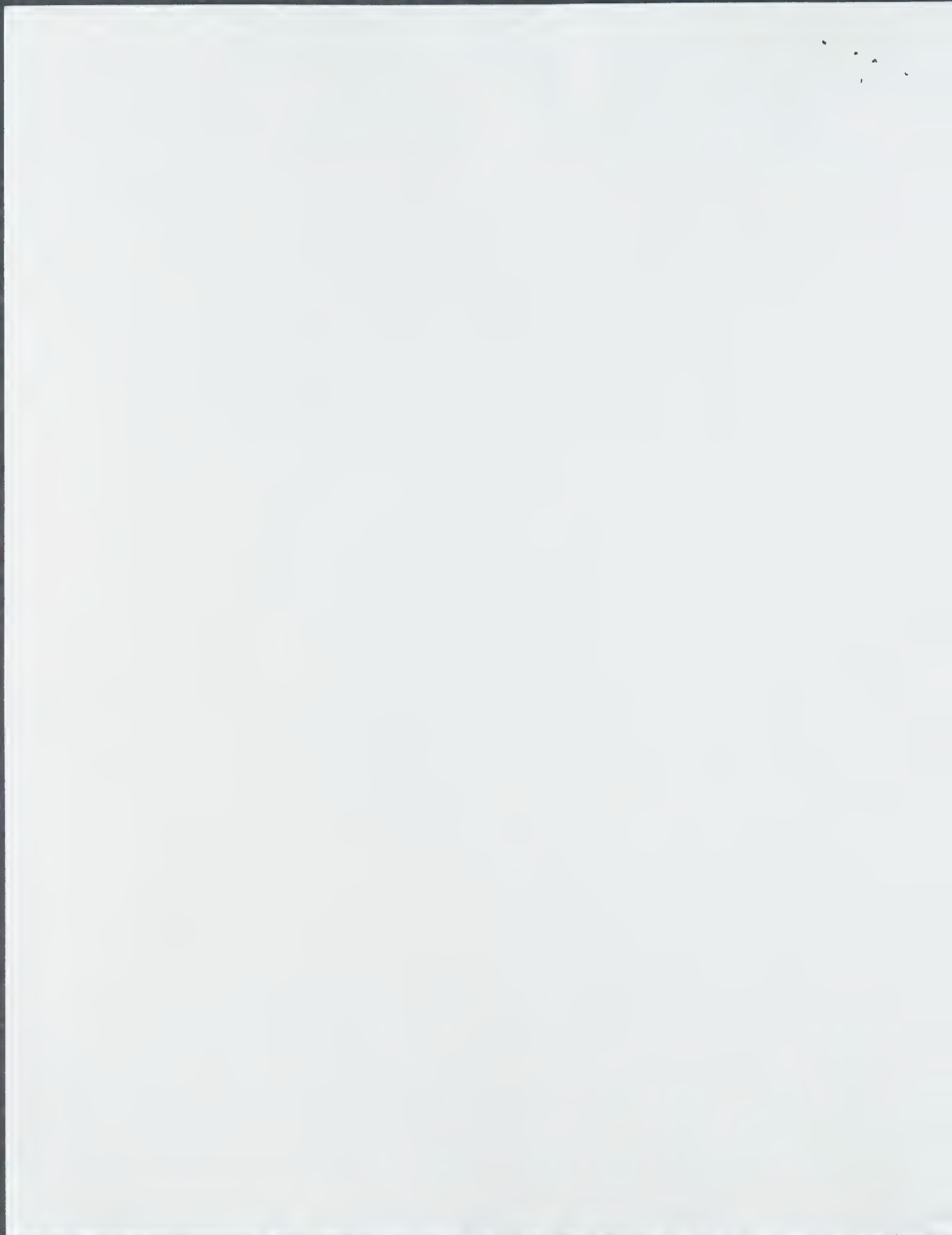
Your seascape with sailboats, painting on canvas, measuring 26 3/4 x 14 1/2 inches is a fully signed work by E. Aubrey Hunt. He was born in Weymouth, Massachusetts on February 7, 1855. Hunt studied with the renowned artist Gerome in Paris. Hunt died in Hastings, England in 1922.

Your painting is in excellent condition and as an attractive work by this artist, in my opinion, the insurance value should be \$3,800.00.

Sincerely,

Harry J. Moore

A handwritten signature in cursive script that reads "Harry J. Moore". The signature is written in dark ink and is positioned below the typed name "Harry J. Moore".



H. Judson Moore

SPECIALIST AND APPRAISER
OF
FINE OIL PAINTINGS

February 10, 1989

Mr. Henry Render
130 Rivershire Lane
Lincolnshire, Ill. 60069

Dear Henry,

Painting
#1

Your painting on panel, of a bearded philosopher with skull, measures
31" X 24 3/4"..... French in the style of Peter Paul Rubens

I have studied this painting carefully and come to the conclusion
that it was painted in the early 18th Century and remains in fine
condition . It appears to strongly resemble the famous Dr. Mead who
was a benefactor of Antoine Watteau.....

Considering the fine state of preservation and the quality of the work
I believe that for insurance purposes the painting should be valued
at \$ 14,000

Painting
#2

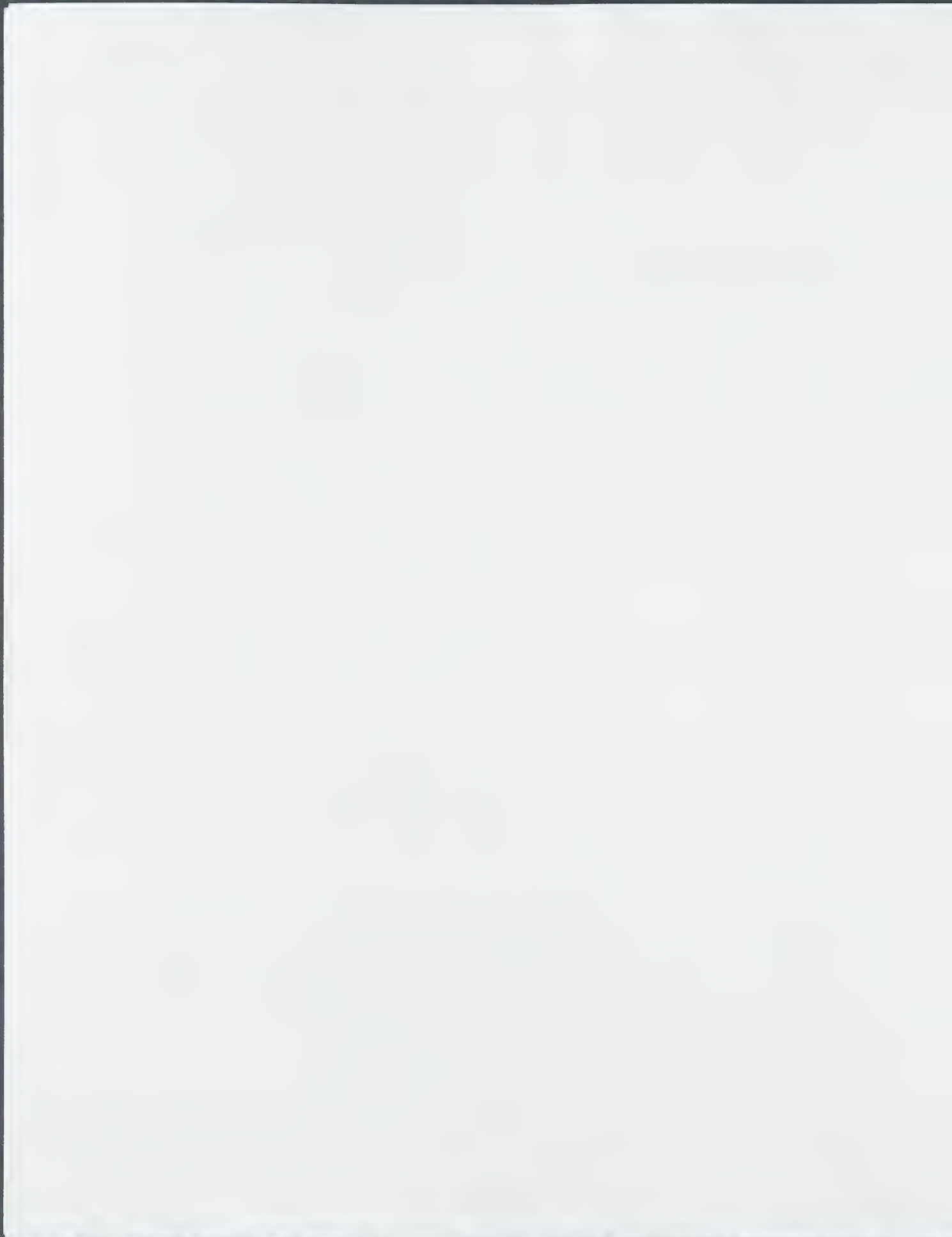
Painting on panel measuring 23 1/4" X 32 1/4" is 17th Century Dutch
and was painted by Klaes Molenaer (1630-1676)... Castle and stone
buildings with Figures in boats and storm clouds For insurance purposes
evaluation is \$ 17,500

Painting
#3

Painting on art board measuring approximately 10 X 10 1/2 " depicting
a country scene with trees and two horses pulling a wagon with driver.
Painted by Narcisse Diaz De La Pena..French landscape painter 1809-
1876. For insurance purposes this painting carries a value of \$ 4,900...

Sincerely,

Harry J. Moore
Harry J. Moore



Subject: Fwd: Old Masters
From: "abfa" <ordersfa@alfredbader.com>
Date: Fri, 01 Mar 2002 21:16:26 -0500
To: <Baderfa@execpc.com>, "David Bader" <David@thelab.net>, "Gretchen Dossa" <Gretchen@thelab.net>, "Harry Horner" <Harry@thelab.net>

Subject: Old Masters
From: "soobiken-art" <soobiken-art@muj.biglobe.ne.jp>
Date: Fri, 1 Mar 2002 16:16:25 +0900
To: <Ordersfa@alfredbader.com>

March 1, 2002

Dear Mr. Bader,

Thank you for your e-mail of February 22.

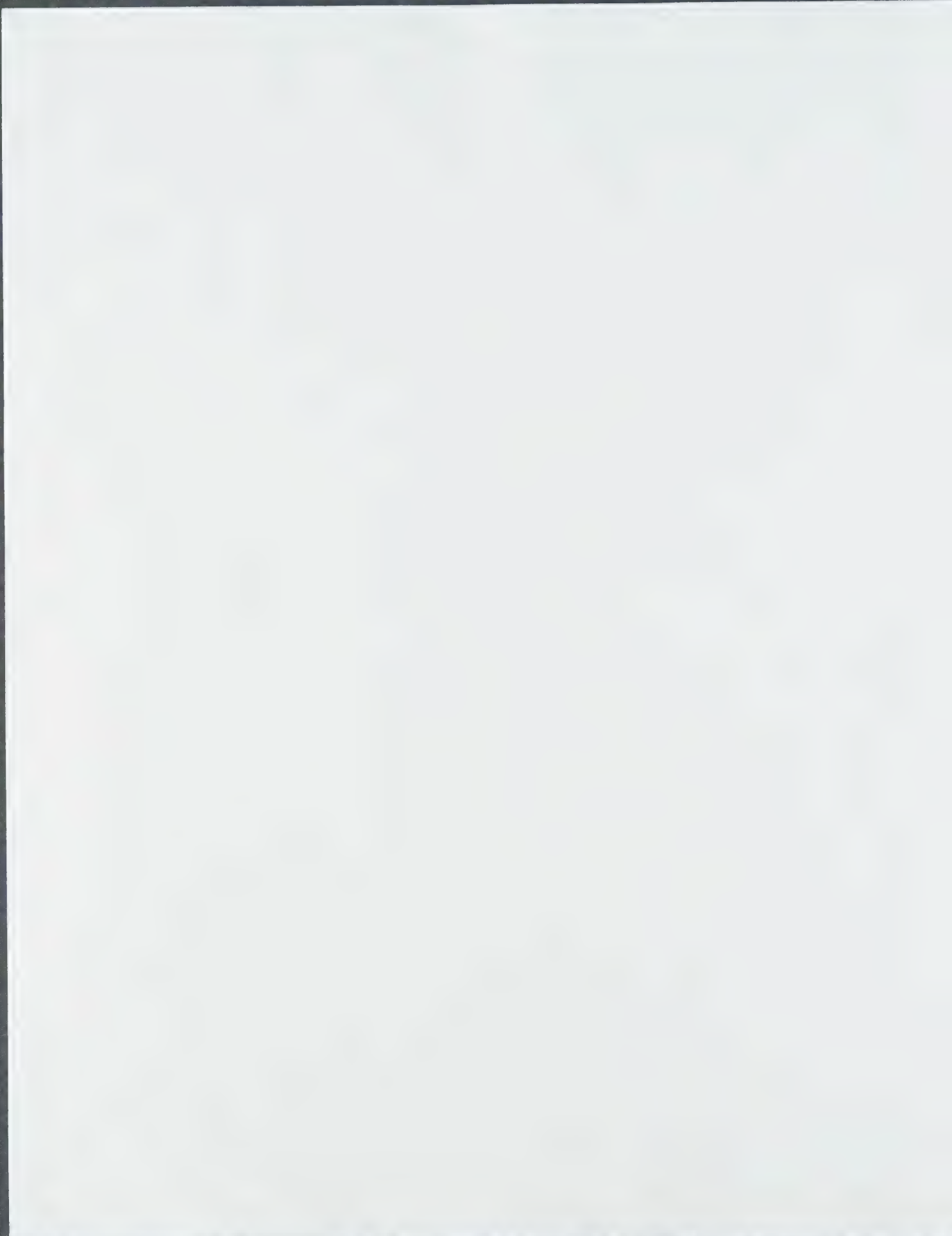
We have ever viewed <Minerva> by Rembrandt you purchased, which had been loaned by a collector to the Bridgestone Museum in Tokyo. It is a wonderful work.

We presume that in Japan it is very difficult to find available paintings by Rembrandt and his students, but if a good chance happens to offer us, we will be pleased to inform you.

Now, Mr. Clovis Whitfield in London contacted us. We appreciate your kind cooperation. We will contact him soon.

Sincerely yours,

Shinichi Segi
Director
Tokyo Art Institute



Subject: Hi!! Re: Arthur Wheelock
From: Edzlink@aol.com
Date: Sun, 3 Mar 2002 18:51:43 EST
To: baderfa@execpc.com

Dear Dr. and Mrs. Bader,

Hi! I appreciate your continuing interest in the Saskia painting.

Arthur Wheelock was kind to respond by sending me photocopies of passages from his publication, "Dutch Paintings of the Seventeenth Century".

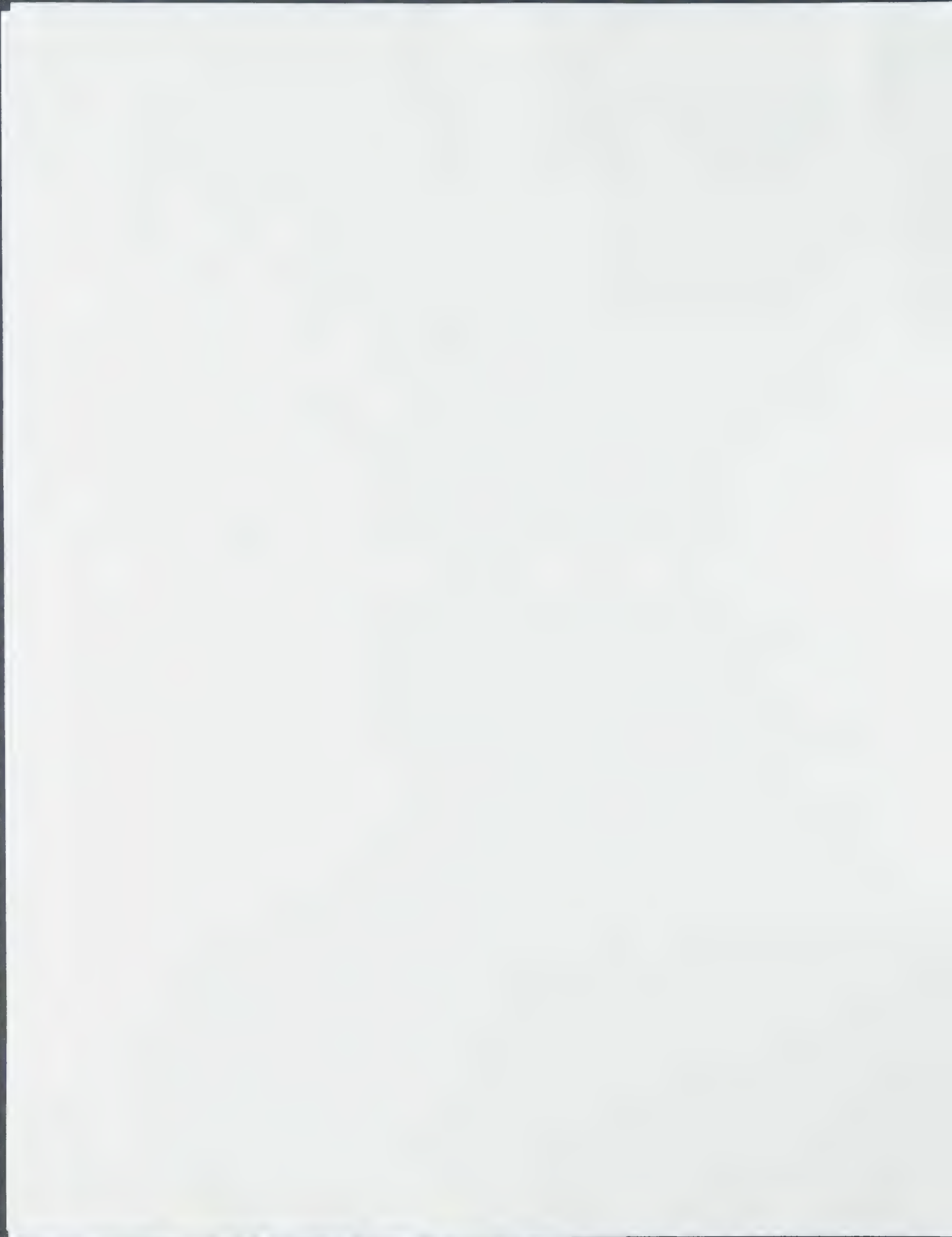
He also suggested that I could contact Martha Wolff at the Chicago Art Institute. He recommended pigment analysis by means of polarized light microscopy as a means to analyze the date of the painting.

His publication that defines the provenance of the National Gallery's "Saskia" stated:

- 1.) Acquired by P.A.B. Wilhelm in 1894, but that its provenance, "Has been confused with another portrait of Saskia in the earlier literature."
- 2.) The RRP rejects the National Museum Saskia, especially its signature and date.
- 3.) Hdg 1907-1927 includes in his provenance for the Saskia, three sales that refer to a lost painting. These sales relating to a lost Saskia occur in De Giagnat, Paris 1768, De Calonne . Paris 1788, and De Choiseul, Paris 1793.

A somewhat interesting note, is that my dad gave vast estate holdings in both Mass. and Connecticut to the family of his second wife, Ada Olive Van Heusan . (They had not had any children, Ada died of cancer. She was the daughter of a Dutch immigrant.) My dad , therefore, gave this Van Heusan family great weath from these Estates. Her father had sold the patent for specific type of shirt collars for a very modest price to a Mr. Phillips the founder of the "Van Heusan shirts".) Anyway, there is a Dutch connection there.

Thanks again for your interest.
Sincere Kindnesses, Edinah



Dr. Alfred Bader

2961 North Shepard Avenue

Milwaukee, Wisconsin USA

March 4 2002

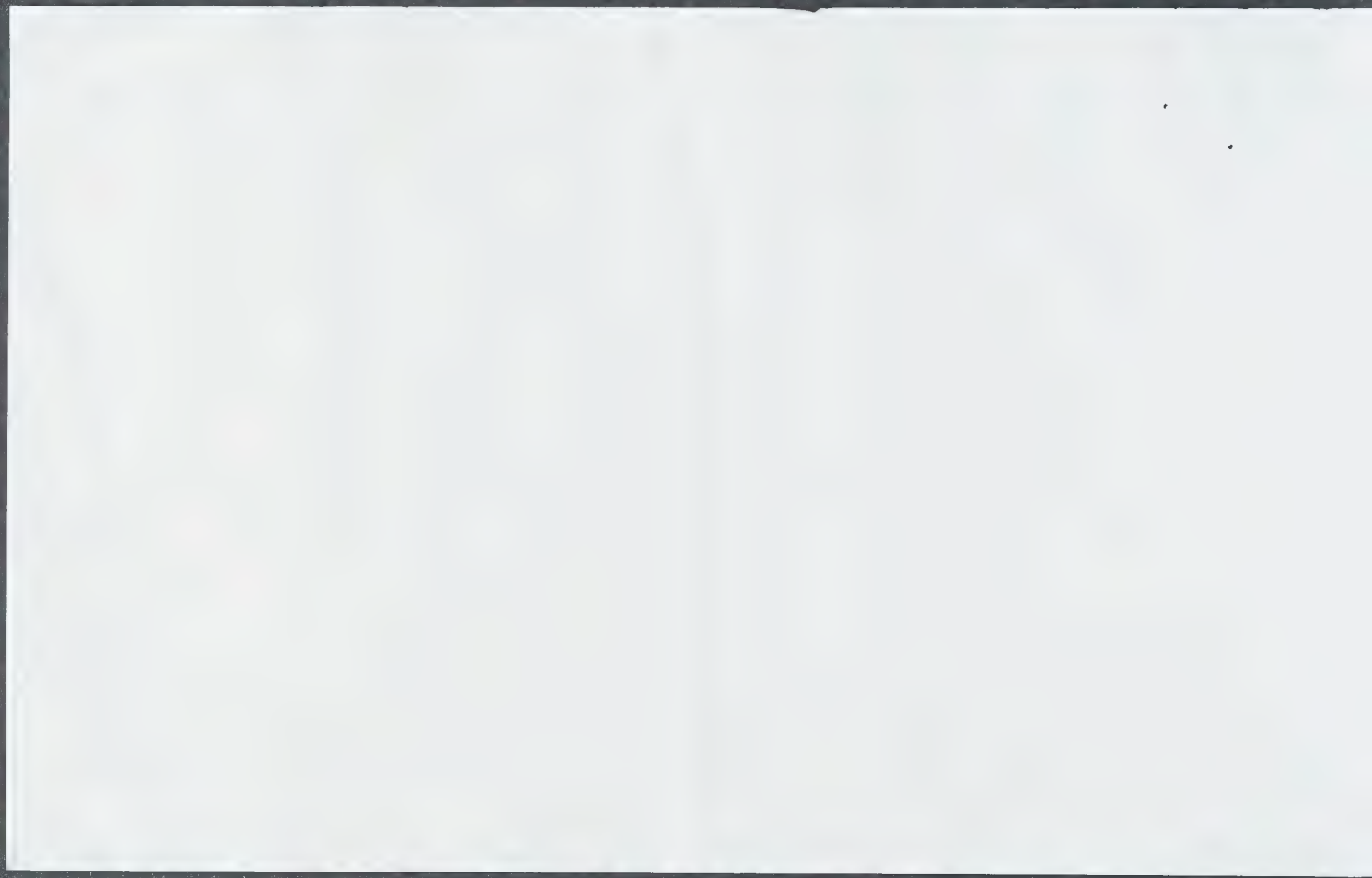
Dear Dr. Bader,

Portrait by Isaac Luttichuys: with laharde écorché

With what surprise and pleasure I opened the large envelope to find an image of this painting inside!

I would like to thank you, and Daniel and Linda Bader the owners, for your courtesy and generosity in sending this to me (and unknown!).

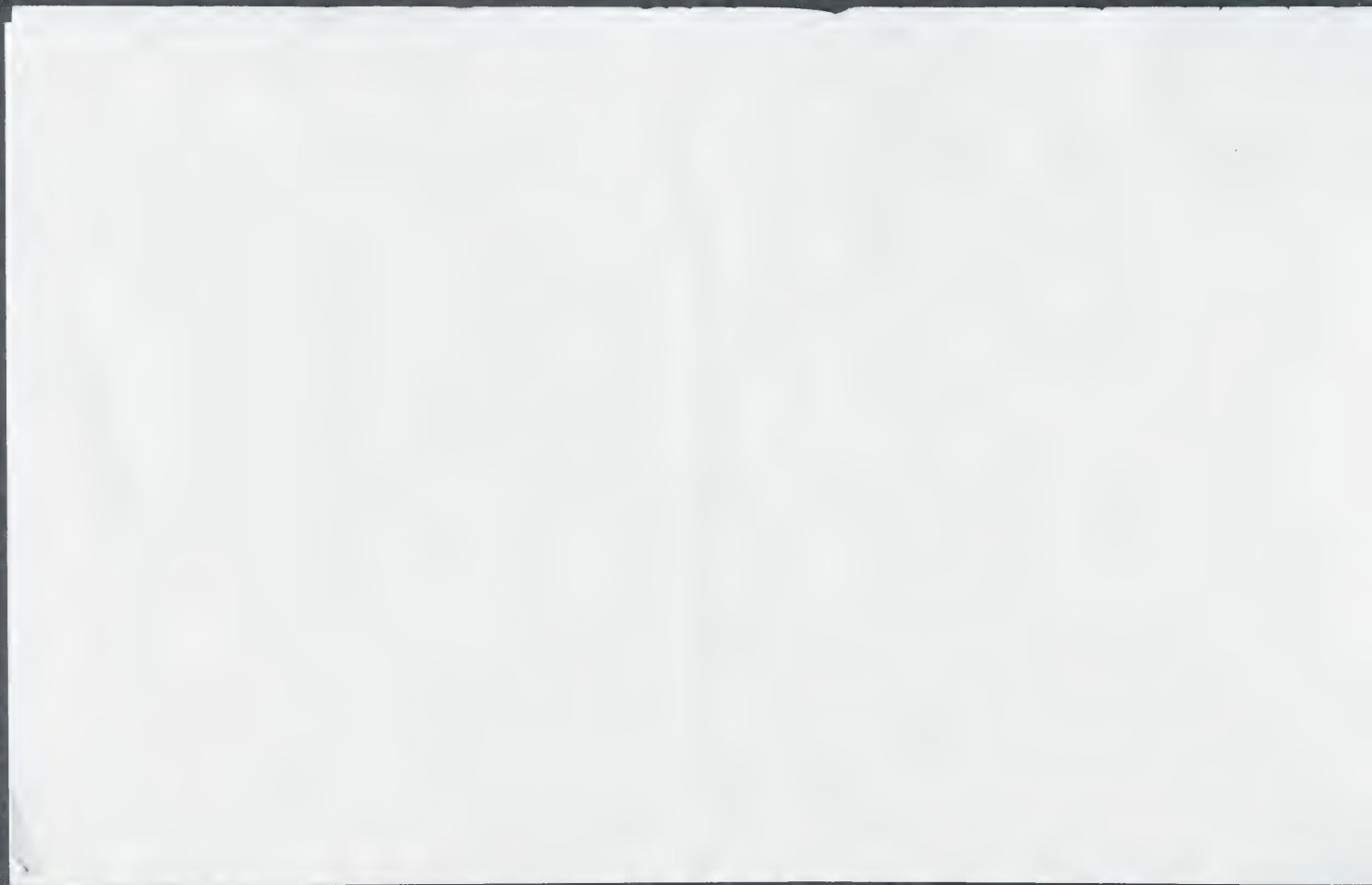
I was not able to see the exhibition at Queen's, alas, but have the fine catalogue: Wisdom, Knowledge & Magic.



I was involved, from its beginnings in 1968, with the Medical School, Memorial University of Newfoundland, N.F. (Canada (as Prof. of Physiology & Associate Dean) we started graduate courses in the history of medical sciences & practice. - the enclosed may, just possibly, amuse you - it was a "hand-out" at one session. Alas it is only reproduced from typscript - we hadn't computerized formatting in 1984 (but this came within the next year or so - and the 'hand-outs' were more acceptably designed!)

Thank you again for your kind gift.

Yours sincerely,
K. B. Roberts.



Kökölant
RR4 New Germany NS
BOR 1E0
Canada



De Partout jusqu'à vous 11111111

Personal

Mr Alfred Bader
2961 North Shepard Avenue,
Milwaukee WI
USA 53211

0211+5433



booklet sent separately,
under different cover
K&K.



March 4, 2002

Dr. Bob van den Boogert
Museum het Rembrandthuis
Jodenbreestraat 4
1011 NK Amsterdam
HOLLAND

Dear Dr. van den Boogert,

My wife and I much look forward to being at your Symposium on May 26th and 27th.

Professor Ernst van de Wetering has inquired whether I could act as courier to return #59 to Milwaukee and I responded on January 8th and enclose a copy of my letter. Please note that I could hand carry the small painting provided that it is fully insured. Please let me know.

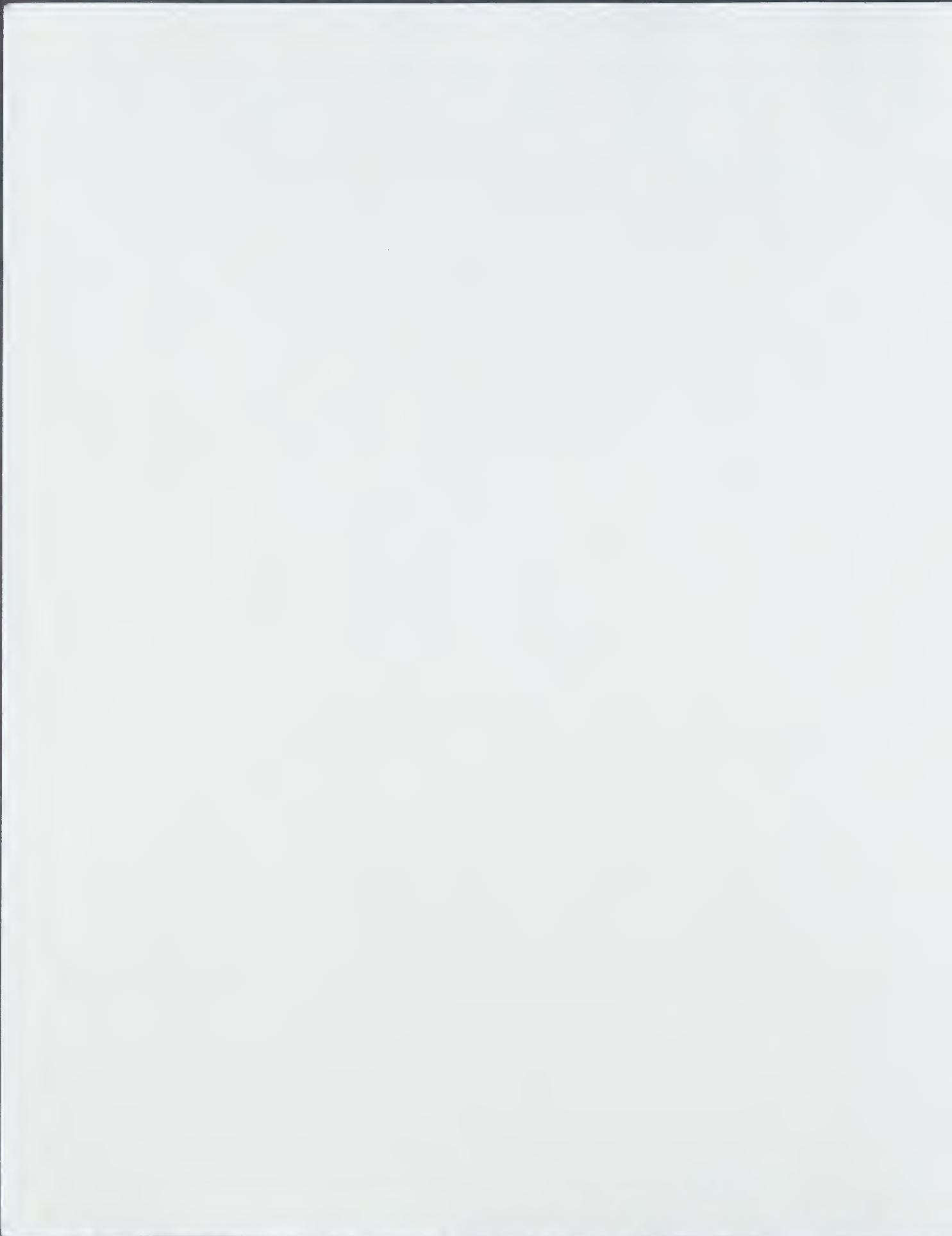
Of course I have read carefully your description of #59 and wonder whether you wrote that very negative opinion before you saw the painting. I find the comparison of my painting with catalogue #32 particularly hard to understand because of the great difference in size. What a pity that #32 will not be shown in Amsterdam though, of course, the illustrations on p. 74 of your catalogue and Professor van de Wetering's opinion, differing from yours, raise the question.

I also enclose copy of your fax of May 22nd and look forward to your early response.

Naturally I would understand if you have to decide that you would bring #59 to Milwaukee yourself and I would be happy then to show you my collection with many paintings by Rembrandt students.

With all good wishes I remain

bc vd W



Dear Mr. Delfin,

I was in Canada last week, hence the delay in responding to your inquiry of February 27th.

Dietrich was a very competent artist and I have handled a number of his paintings and have one of his best in my gallery (and on my website) now.

I immediately tried to telephone you at 425-377-1665 to discuss your painting but was told that that number has been disconnected. Now I am just about to leave for England for a week there but perhaps you could send me a snapshot of your painting and give me your new telephone number and I will contact you later this month.

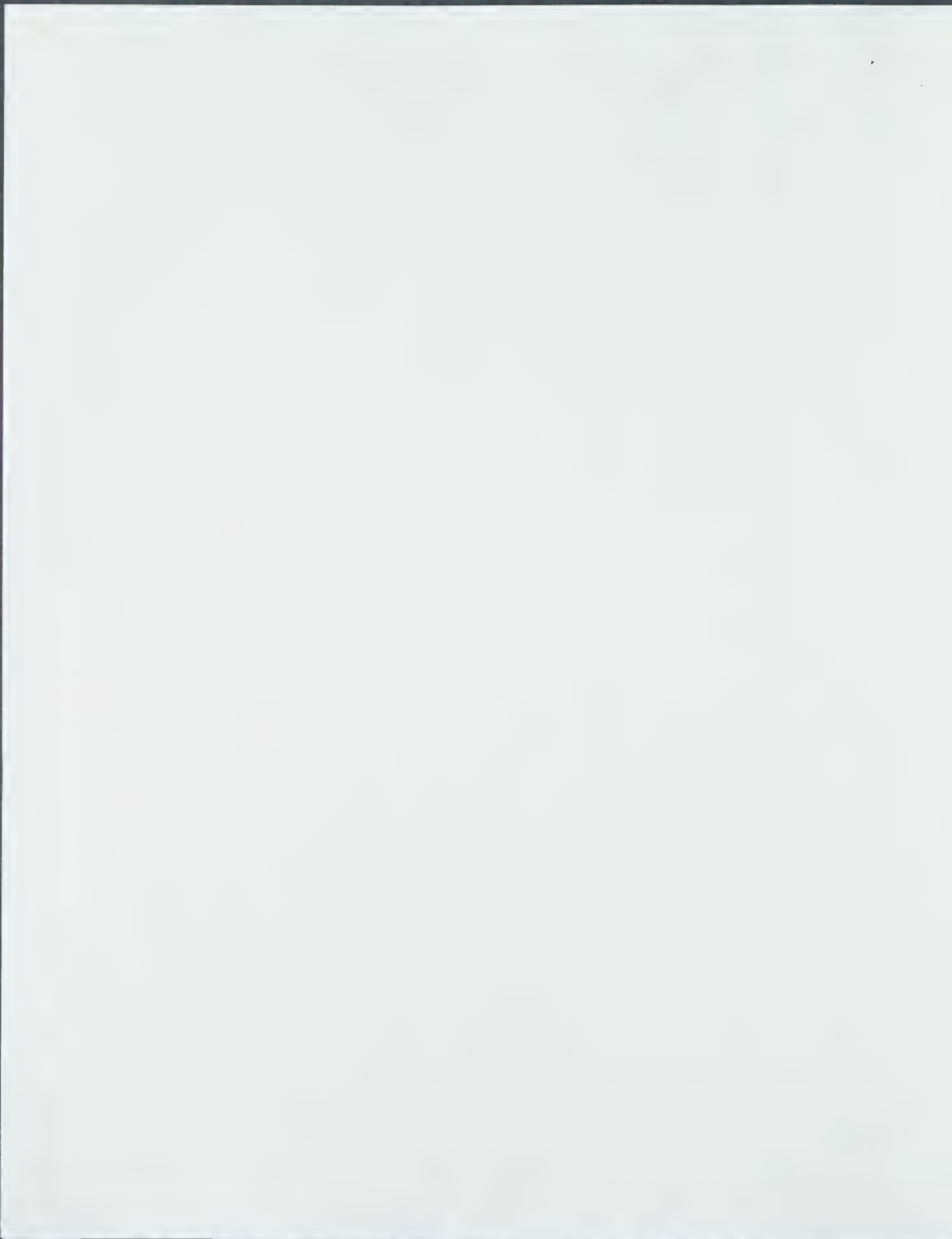
The expert on Dietrich is Dr. Petra Schniedwing, who lives in Munich, Germany. Her address is Koniginstrasse 27, 80539 Munchen. Her telephone number is 011 49 89 281901 and her fax number is 011 49 89 2805236.

With best regards I remain

Yours sincerely,
Alfred Bader

Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
P: 414-277-0730
F: 414-277-0709
E: baderfa@execpc.com

vs David Bader





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

Subject: Fwd: New Information Request
From: "abfa" <ordersfa@alfredbader.com>
Date: Wed, 27 Feb 2002 15:34:37 -0500

To: <Baderfa@execpc.com>, "David Bader" <David@thelab.net>, "Gretchen Dossa" <Gretchen@thelab.net>, "Harry Horner" <Harry@thelab.net>

DR. ALFRED BADER

ESTABLISHED 1961

Subject: New Information Request
From: markdelfin@aol.com
Date: Wed, 27 Feb 2002 15:17:15 -0500
To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

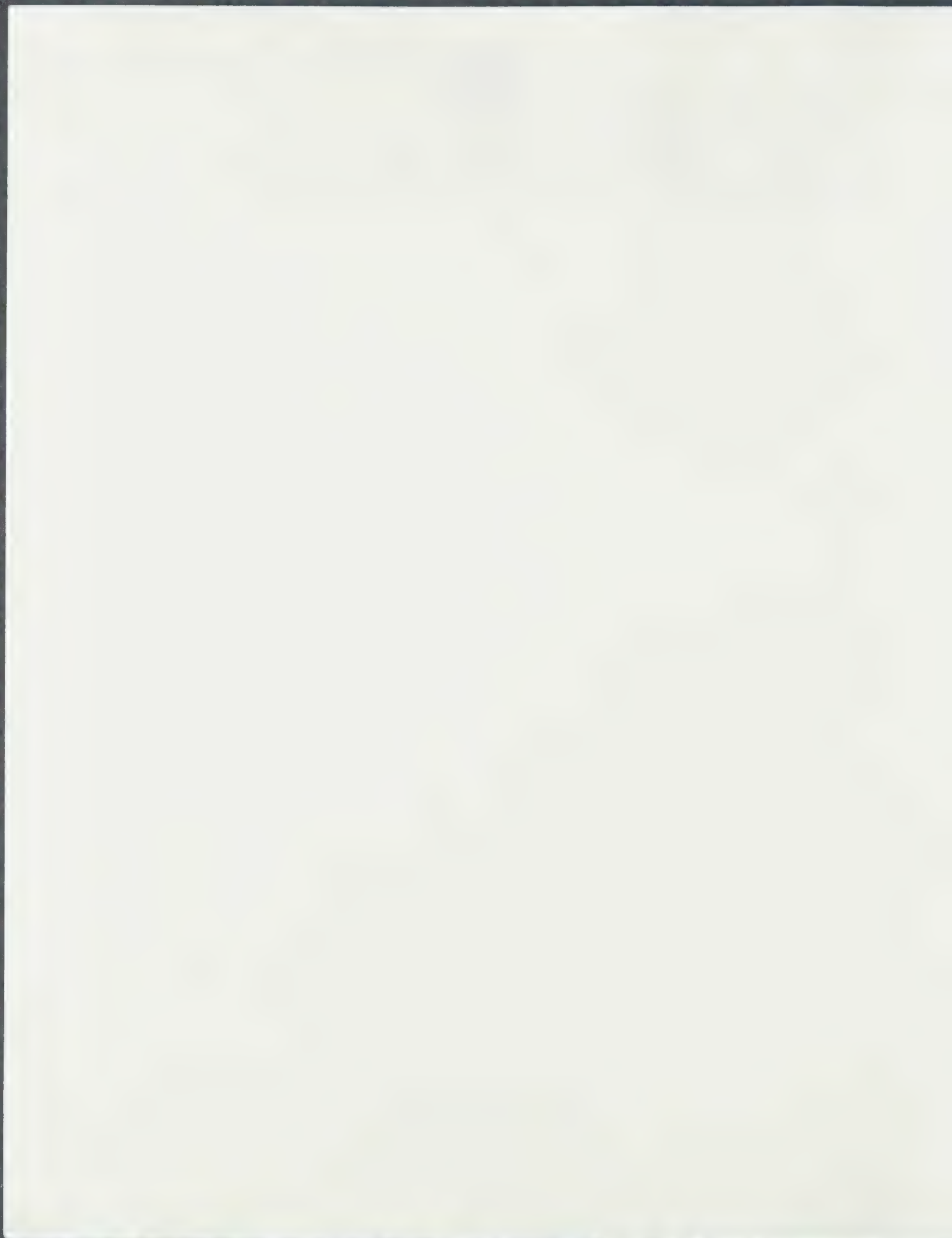
Email: markdelfin@aol.com
Name: Mark Delfin
Address1:
Address2:
City:
State: WA
Country: USA
Zip:
sendEmail: 1
ABFANum: 2342

Answer

Notes: I may have come across a very large original oil painting done by this artist Christian-Wilhelm-Ernst Dietrich and was wondering who is the best contact known to authenticate and appraise this work? Brief description: I guessed it to be 1700s "renaissance" themed prior to even researching Dietrich's biography, and wasn't surprised to learn that Dietrich prevailed during this time period. The oil is approx. 3' X 4' (feet) and is oil on what appears to be very old canvas, mounted within a large heavy wood grain frame, measuring about 8" wide. The work appears to have been painted after the canvas was laid within the frame, because there is paint splatter all along the edges of the inside perimeter of the frame. Stress cracks and darkness of the canvas support older age and there are only two minor tears to the canvas, which look easy to seam together by an expert. It is a bar scene with approximately a dozen patrons, drinking and playing cards within a old European set lounge. Most of the patrons are women, some have masculine appearances, however appear to be wearing dresses. They are all dressed differently and there seems to be emphasis placed on a more sophisticated women at the card table, the only one wearing blue. It is painted with the utmost beautiful detail and simply takes my breath away! It is signed simply, Dietrich, in the lower right hand corner, probably indicating one of the artist's earlier works prior to his Dietrichy claim to fame. The style and content of the work is consistent with that of Dietrich's and I have no reason to believe that it is a forgery, given the source where I acquired this piece. Please contact me if you should have any interest in helping me authenticate and potentially identify the name and history of this art piece. My e-mail address is markdelfin@aol.com or you can reach me at (425) 377-1665 throughout the day. Thank you, Mark

Prz (Dy) W L 2 fva-

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



DR. PETRA SCHNIEWIND
KUNSTHISTORIKERIN

80537

KONIGINSTRASSE 27
~~80000~~ MÜNCHEN 22
TEL. 0 89 / 28 19 01
FAX 0 89 / 2 80 52 36

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

München, den 5. Februar 1997

Dear Dr. Bader,

thank you for your letter, dated January 17, having read with great attention.

Generally I am not able to give a statement upon a painting which I have not seen in the original. The black and white photo you send me, showing 'The Sacrifice of Isaak', allows to give a basic impression (as far my english will do).

Both versions of this subject, in Budapest and Karlsruhe, are so striking similar in gesture, brushwork and details, to your painting, that - with reservation- I would agree with the attribution to Chr.W.E. Dietrich and I suggest that it is a copy by his own hand, what happens in several other cases. I agree with Mr. Strasser and Prof. Sumoswki that it is not by Januarius Zick.

The subject of Abraham's sacrifice, based on Rembrandts etching B 34, Dietrich realized also in his etching work in five different versions. One of it, (Linck 3), shows the same scenery as in the painting and is dated 1731 (copy please find attached). My be Dietrich took the idea of the crying Isaac of Rembrandts etching B 30, where Hagar is repudiated by Abraham?

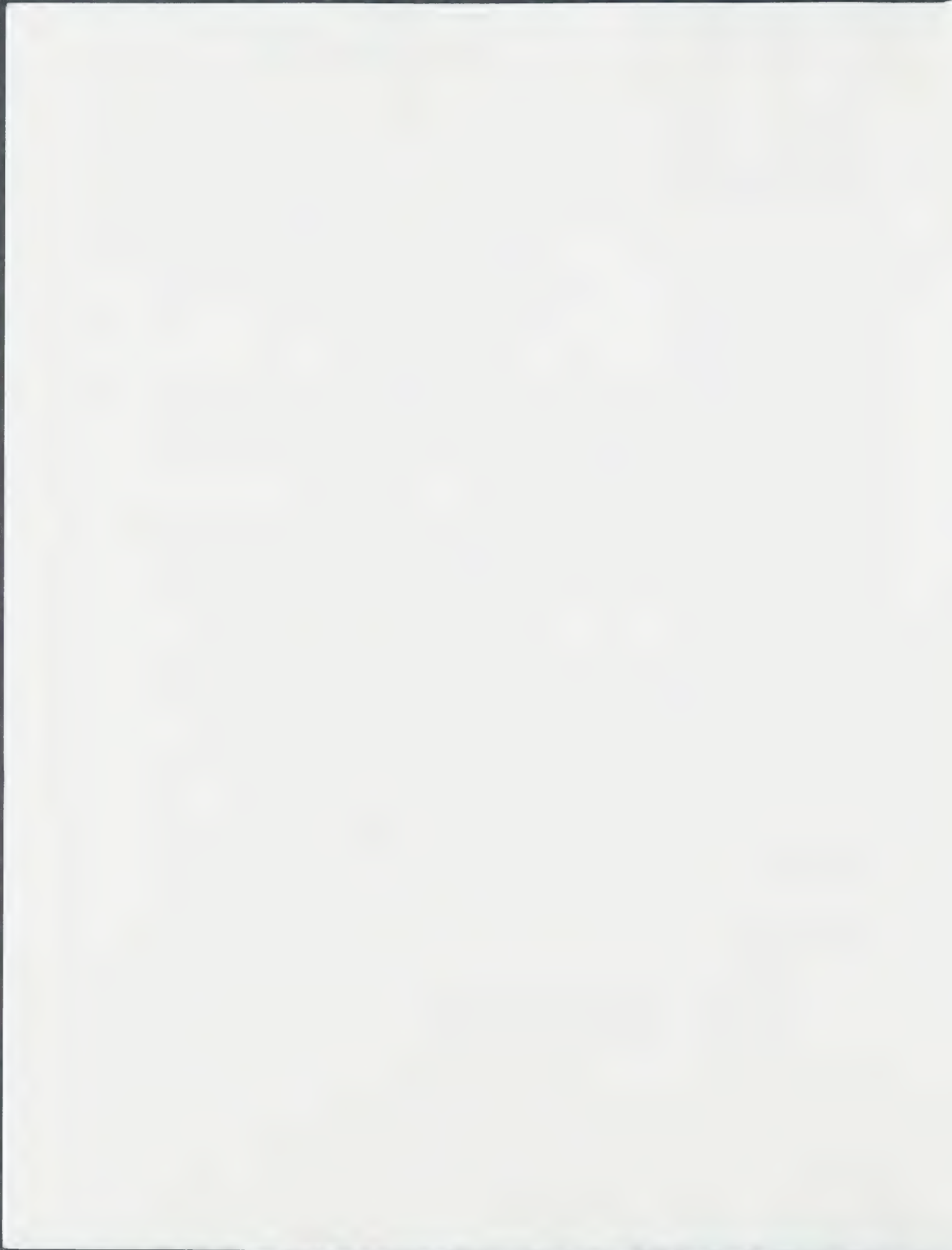
I hope, that my opinion give you a certain help. If you have further questions, please let me know.

May I keep the photo for my documents?

At the moment I am preparing a Renoir exhibition for Japan 1999. May be you know some (private) lenders who are open for loan? If you like to have detailed informations, I can send it immediatly.

With kindest regards,
yours sincerely,

Petra Schniewind





FAX FROM:

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

A Chemist Helping Chemists

March 5, 2002

TO: Woody

Page 1 of _1_

FAX #: 803/699-0781

Dear Woody,

We sure look forward to seeing both of you for dinner on April 14th and of course also before or after at the gallery. Max Gergel with a group of chemists is also coming here!

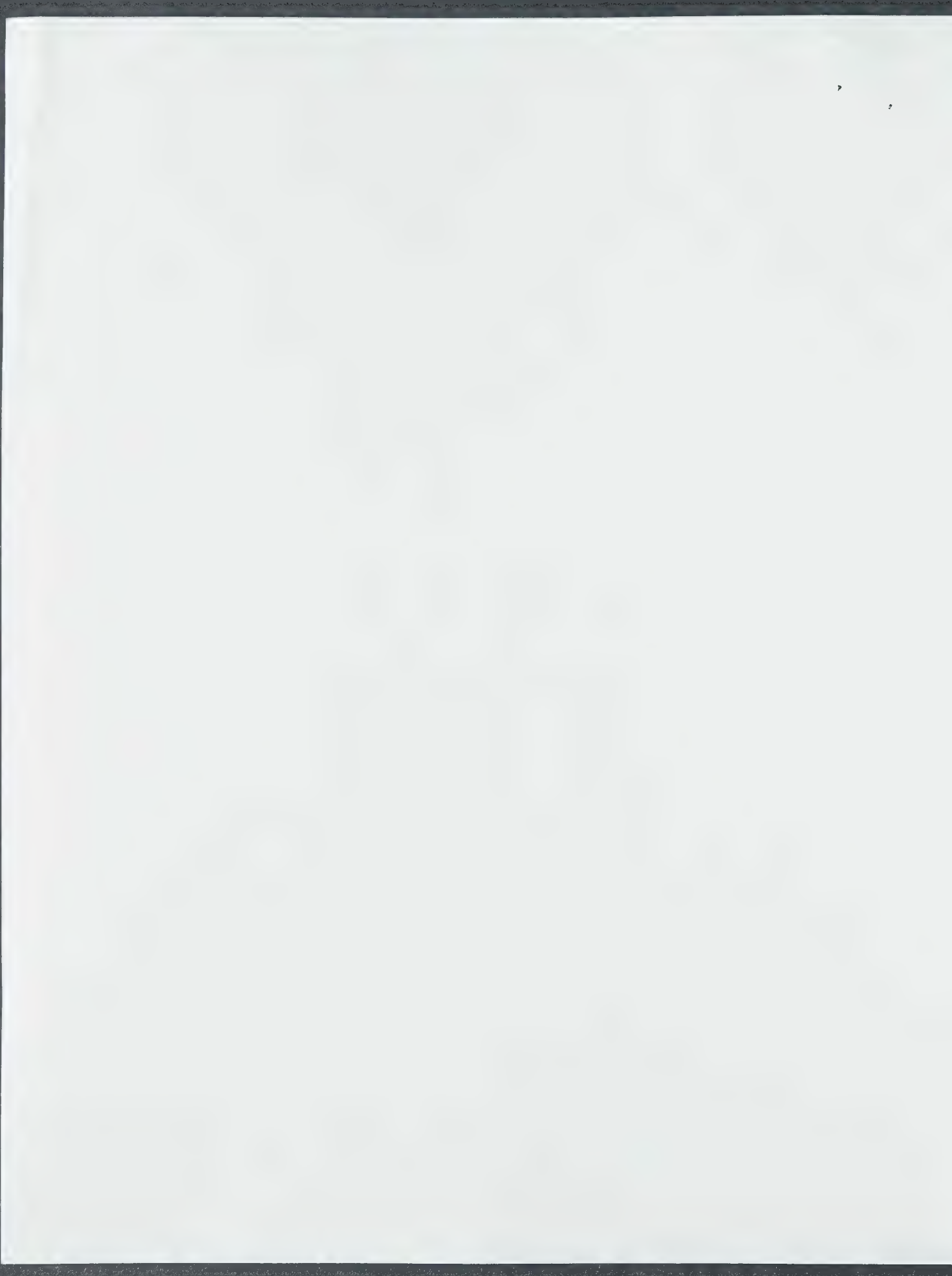
Acquaintances of mine in Illinois have told me a horror story: years ago they bought a winter landscape by Klaes Molenaer and sometime in the last year or so the painting was stolen from their house. The man who sold it to them does not have a photograph.

Could I impose on you to look into your trusty computer and give me the auction records of sales during the last few year, of winter landscapes by Molenaer. I will, in all likelihood, have many of the auction catalogues and can get these together to show them just what such Molenaer paintings look like. Maybe they will even find the one that was stolen from them, of course illustrated before they bought it.

With many thanks for your help and all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az





ALFRED BADER FINE ARTS

March 6, 2002

DR. ALFRED BADER

ESTABLISHED 1961

Mrs. Janet Brooke, Director
The Agnes Etherington Art Centre
Queen's University
University Avenue at Queen's Crescent
Kingston, ON K7L 3N6
CANADA

Dear Mrs. Brooke,

You must have realized how very much Isabel and I enjoyed meeting you last week and realizing how much you know and are interested in old master paintings and that you even have experience with the works of Wright of Derby.

When the Milwaukee Art Museum sent *The Battle of Gibraltar* to be auctioned at Christie's East, it left the old frame here. I have now negotiated with Mr. Jim de Young, Curator of the MAM, to sell the frame to Queen's University for US \$6,000 CIF Queen's University.

CIF means that the Milwaukee Art Museum will pay for the packing, freight and insurance to Kingston but will not pay for customs clearance or customs duties. But I trust there will not be any because the frame is certainly over 100 years old and is a gift to Queen's.

My check for \$6,000 is enclosed. Please send your check to the Milwaukee Art Museum as soon as the frame has arrived safely. Luckily, Queen's has an American bank account, so that if this gift could just get into that account Queen's will not have to change currency back and forth between American and Canadian dollars.

I have asked Jim de Young to pack the frame, which was inspected by David de Witt, and which is in 4 pieces, really carefully. It can then be shipped without any hurry.

The next task will be to restore the painting properly and I look forward to discussing this with you and David when you have considered the various options.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - ck. \$6,000

C: Dr. David de Witt
Jim de Young, Curator,

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924 EAST JUNEAU AVENUE
MILWAUKEE, WISCONSIN USA 53202
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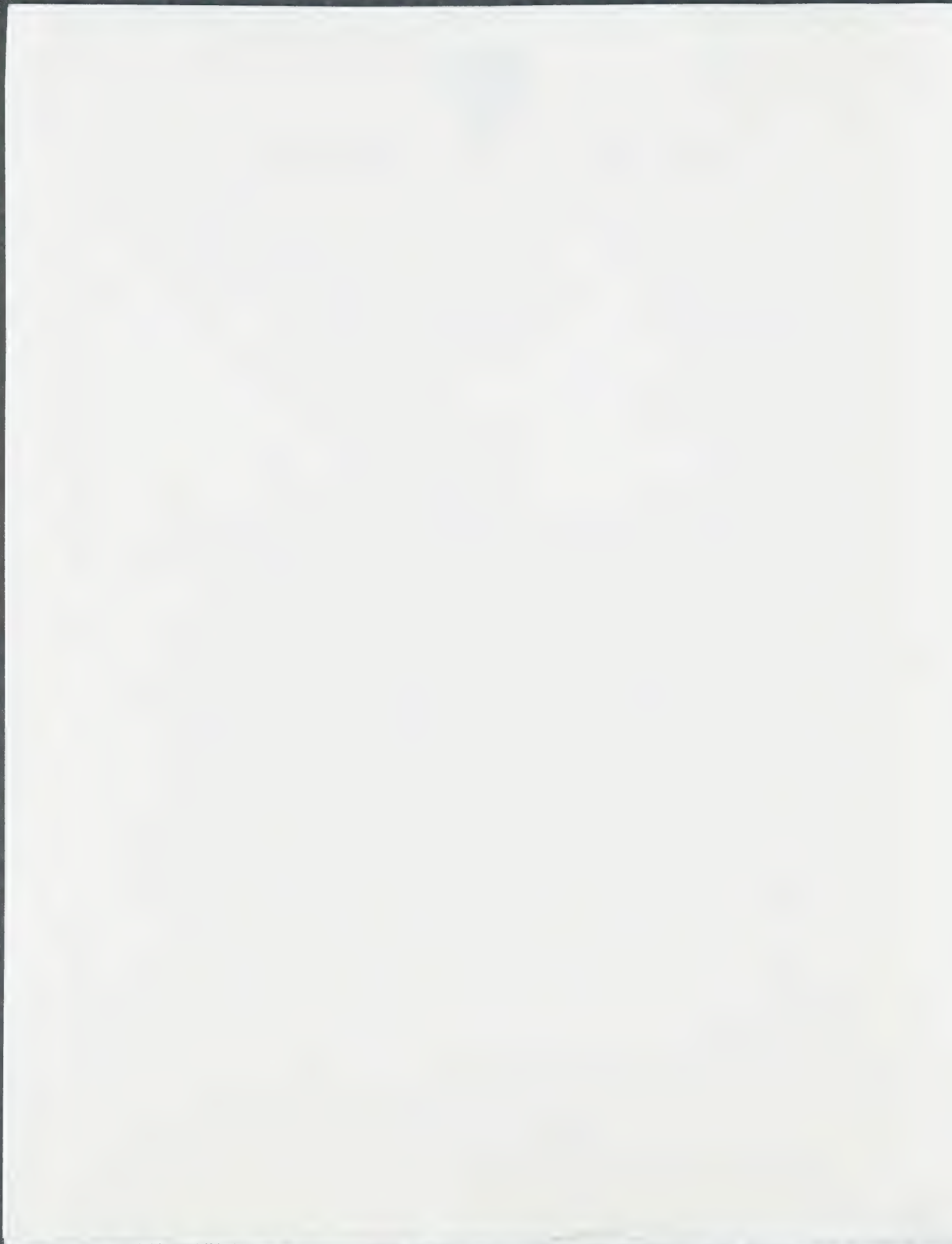
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Yours sincerely,

Alfred Bader
AB/az
Enc. - ck. \$6,000

C: Dr. David de Witt
Jim de Young, Curator, Milwaukee Art Museum

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Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
March 6, 2002

Dr. Bob van den Boogert (414) 962-5169
Museum het Rembrandthuis
Jodenbreestraat 4
1011 NK Amsterdam
HOLLAND

Dear Dr. van den Boogert,

My wife and I much look forward to being at your Symposium on May 26th and 27th.

Professor Ernst van de Wetering has inquired whether I could act as courier to return #59 to Milwaukee and I responded on January 8th and enclose a copy of my letter. Please note that I could hand carry the small painting provided that it is fully insured. Please let me know.

Of course I have read carefully your description of #59 and it made me wonder whether you wrote that very negative opinion before you saw the painting itself. I find the comparison of my painting with catalogue #32 particularly problematic because of the great difference in size. What a pity that #32 will not be shown in Amsterdam! The illustrations on p. 74 of your catalogue and Professor van de Wetering's opinion, differing from yours, serve to raise the question of the attribution of #59.

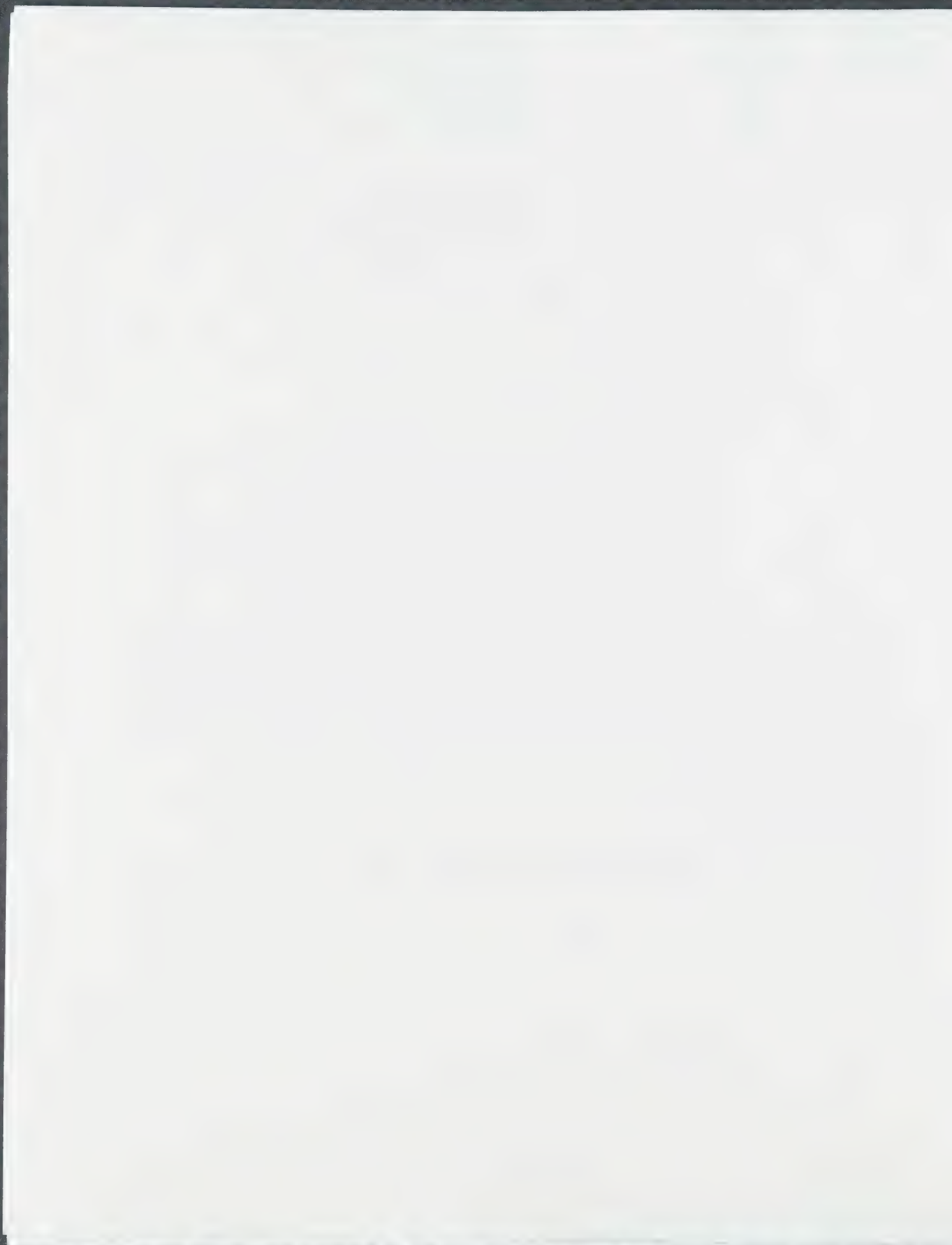
I also enclose copy of your fax of May 22nd and look forward to your early response.

Naturally I would understand if you decide that you should bring #59 to Milwaukee yourself and I would be happy then to show you my collection with many paintings by Rembrandt students.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



Dear Christiaan,

Thank you for your e-mail of today. Time is really getting short if you would like to have the exhibition starting in Leiden next autumn. I much look forward to hearing further details and receiving your draft of the contract.

I do not think that your scheme of dealing with the Amsterdam police would work, but let's discuss it when next we meet.

I am just off to London today and will be back in Milwaukee on March 14th. David de Witt left for Holland yesterday.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Christiaan Vogelaar wrote:

Dear Alfred,

Thank you for your repeated mailings regarding a shortlist of intended loans for the exhibition of paintings from your collection. It more or less follows what we have been talking about in february, but I will give a more detailed and studied reply in due course. I will also contact David De Witt. In the meanwhile, I am working on drafting a memo for Jetteke Bolten regarding the financial consequences, of transportation [around 30 paintings from Milwaukee and 10 from Kingston, transported by van to Detroit, two separate flights to Schiphol], insurance [total value max. \$ 25.000.000 as indicated by yourself], costs of having the book printed [entries by David De Witt, editing by myself, all loans full colour] costs of pr and advertising etc.

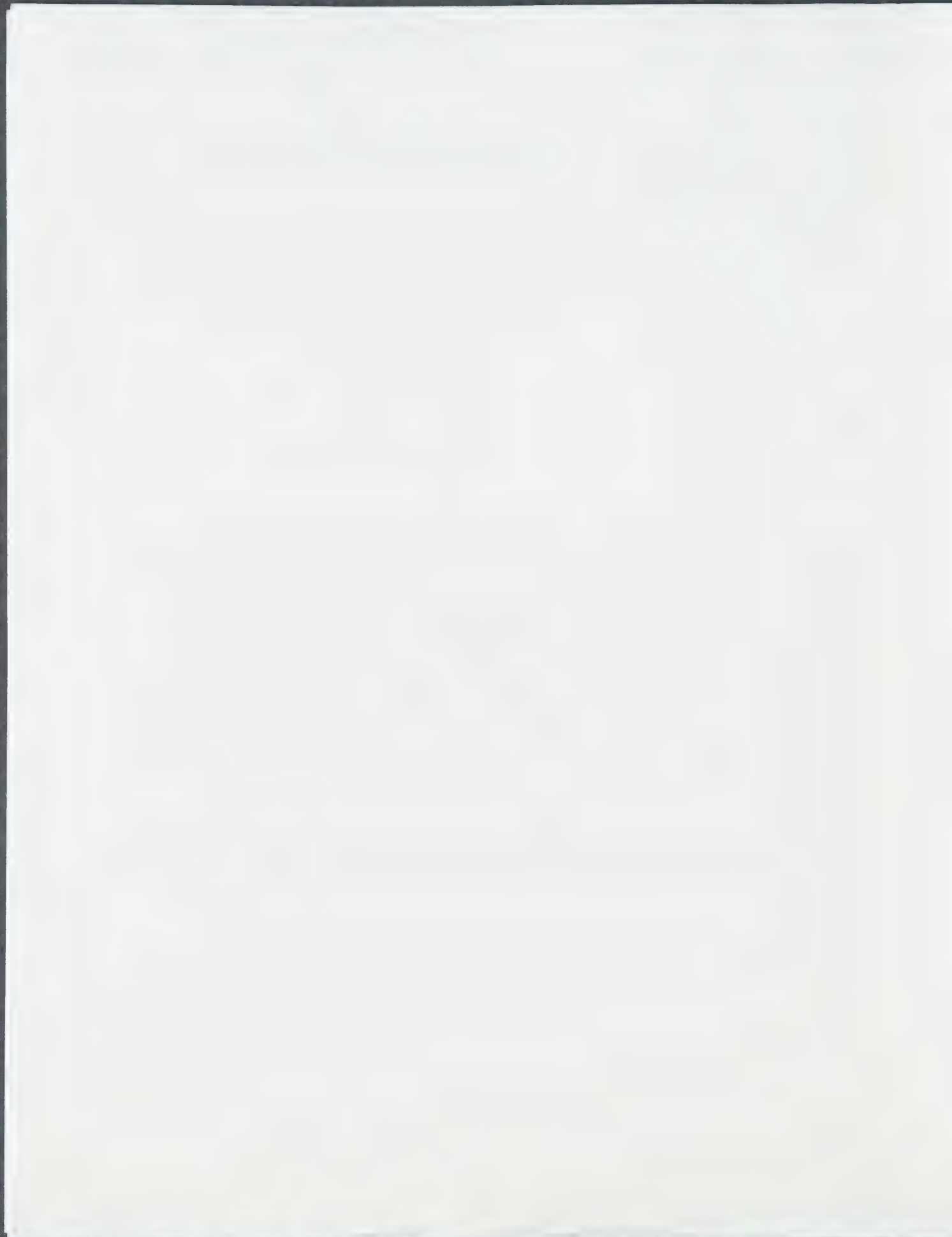
Hamburg has now color illustrations of most of the intended loans which we send them [they do not dispose of your catalogues]. Here I followed the list of paintings which we agreed upon in february. They now dispose of all information and I hope they can decide favourably. Of course I will let you know the outcome as soon as I have it.

After having an image of financial costs and a decision of the Hamburg venue, I will again work on a final lists of loans and the contract between us and you.

Quite another matter is the Amsterdam police. I cannot well mix myself in the case as we have formally no role to play in it. But wouldn't it be an idea that you donate us the painting [in formal terms only but not in reality] so that we can reclaim it ? Let me know what you think of this ruse.

Best regards, also to Isabel, Christiaan Vogelaar

c: David DeWitt



Neal E. Lebow
513 West Dean Court
Fox Point, Wi 53217

March 6, 2002

Dr. Alfred Bader
Astor Hotel Suite 622
914 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

I wish to thank you for the fascinating seminar you gave last night on the detection of Old Master painters. I have followed your career with continuing interest in what I read in the papers.

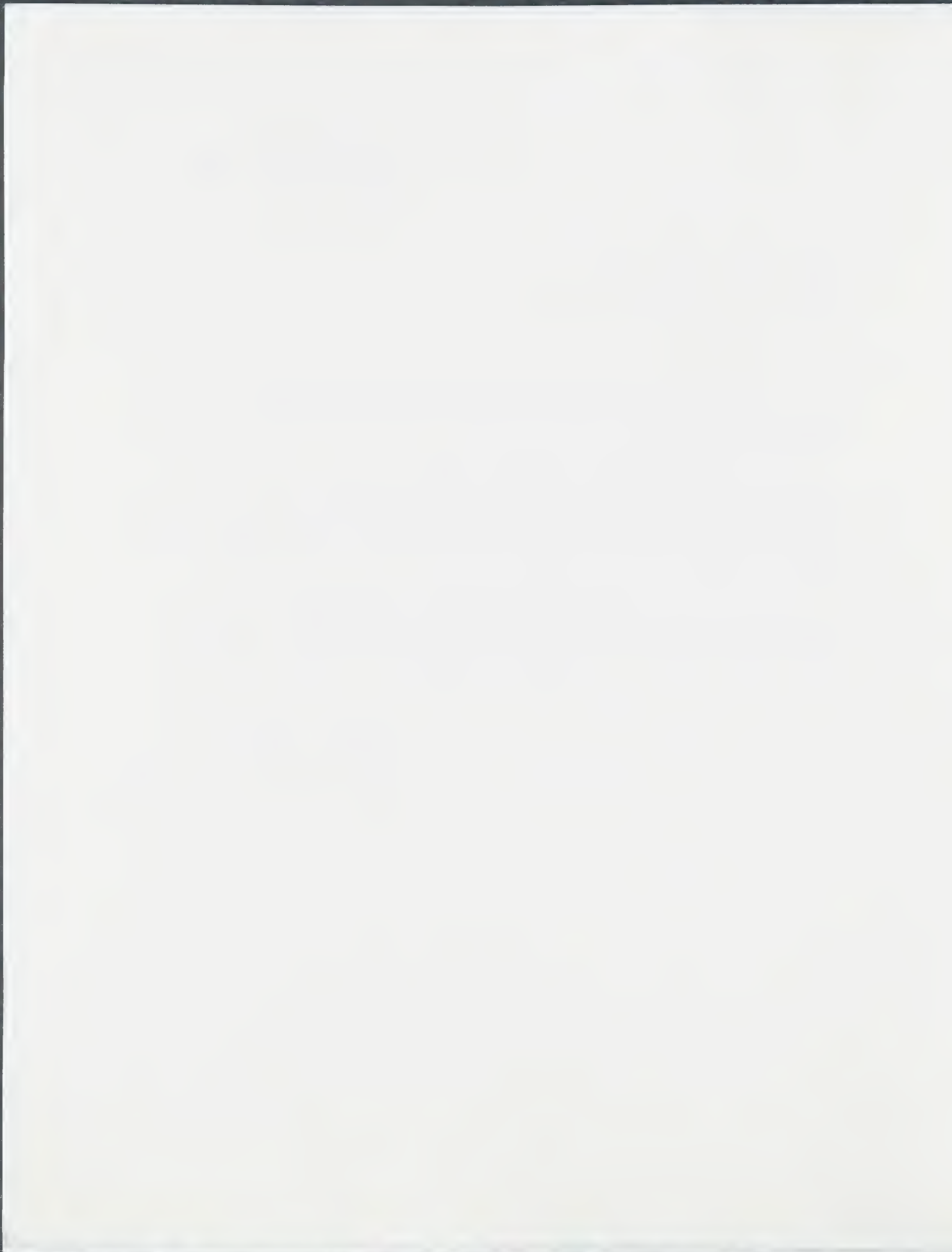
I am afraid for economic reasons that the photographic reproductions of the work of Jacob Ruisdael, Vermeer, Pieter de Hooch, Willem Claesz Heda, Frans Hals and Willem van de Velde the Younger on the walls of my home will have to remain just that. Like many people, I am still hoping to find some masterwork at a rummage or estate sale.

I also wish to thank you for the courtesy you extended in giving me your two books. Enclosed is my payment thereof which I am remitting along with my appreciation in this letter for a very stimulating evening.

Sincerely yours,



Neal E. Lebow, B.S., M.S.
The University of Wisconsin



Dear Mr. Fogleman,

Thank you for yesterday's reply.

I am offered several so-called Rembrandts every month and most of these can be dismissed quickly.

However, the information which you now sent me is interesting, but I simply cannot judge on an e-mail photo.

Please send me a good photograph, whether black/white or color is not important. Also, please send me a snapshot of the back of the painting.

Where is it and what are you asking for it?

Of course I have seen both Bredius No. 58 and No. 62. The former is an unfinished painting which I viewed very carefully in the Rembrandt Self-Portrait exhibition in London a while back. It and the so-called self-portrait in Stuttgart are the two most controversial and with the painting in France, it is so difficult to judge because it is unfinished.

In any case, I will tell you more when I have seen a good photograph.

I have known Ernst van de Wetering for some thirty years. I first met him when he visited my home to look at a small Rembrandt and this last November and the November before I hand carried two small paintings for his examination in Amsterdam. I find him serious, sincere, immensely able and very overworked.

At the moment Clifford Overton is in Ireland. As soon as he returns he will let me know what he thinks of your scheme.

I am off to England today and will return on March 14th. Hopefully, by then you will have sent me photographs.

With best regards I remain

Yours sincerely,
Alfred Bader

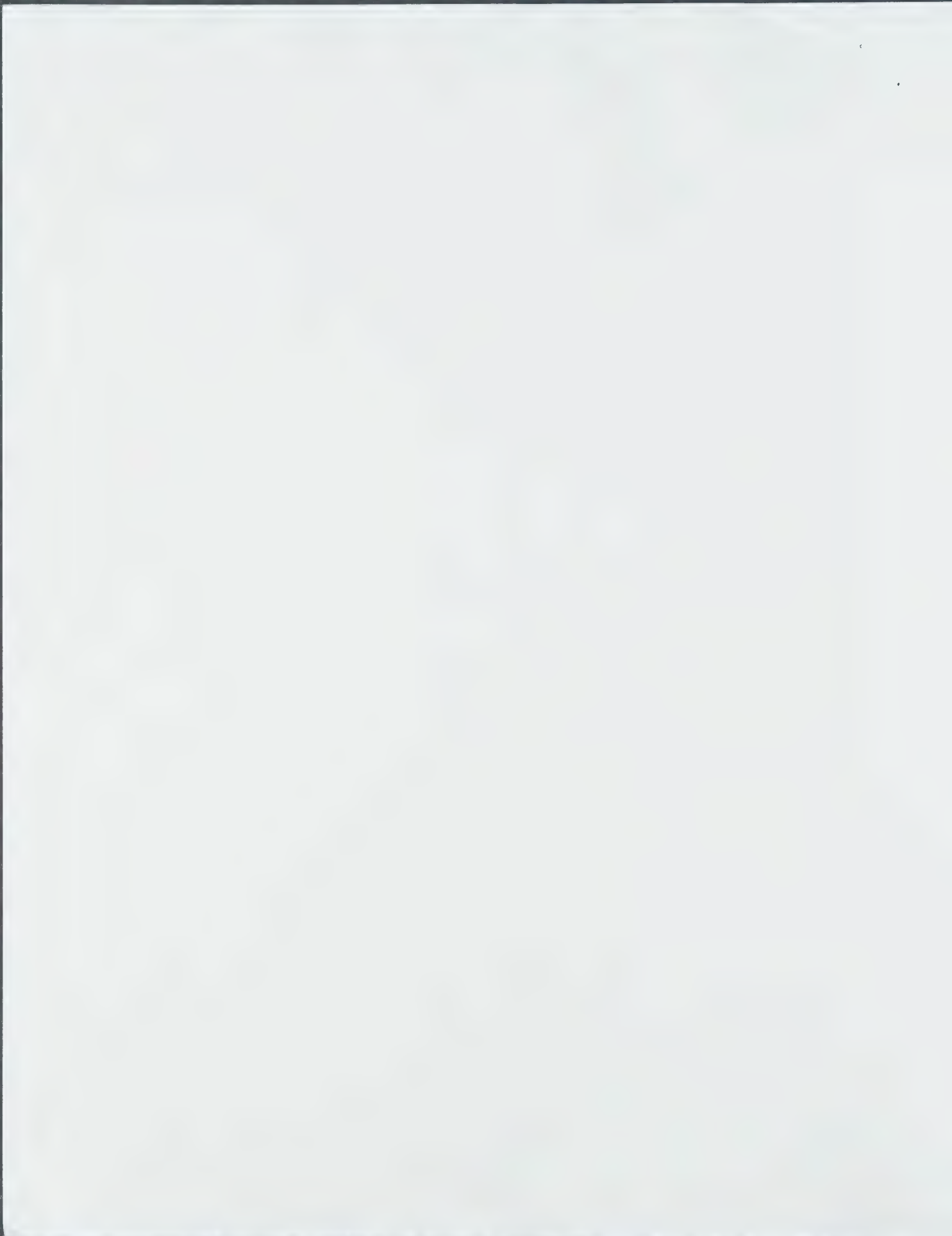
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Tony Fogleman wrote:

Dear Mr. Bader,

Thanks for your quick, thorough and encouraging reply.

It sounds to me, based on your response, that you would recommend working to authenticate the (suspected) Rembrandt painting in other ways, (instead of with Christopher Wright).



I will gladly do this. Perhaps you could recommend one or two people or organizations who could assist with authentication, and thus, their opinion(s) could possibly carry more weight with the RRP.

The dimensions are as follows:
36.5cm x 31.5cm (12 1/2" x 14 1/2")

Christopher claims that the colors, style and dimensions are similar to two other paintings that have been authenticated, and are oil on panel. Christopher has indicated that it may be possible to match the grain on the wood to one or both of these two paintings.

One is a self portrait, Bredius No. 58, and it is at the musée Granet in Aix-en-Provence in France.

The other is a bust of Christ, Bredius No. 62, and it is at the Bredius Museum at the Hague.

This information, comes without a guarantee from the Archangel Michael, however. ;) I do appreciate your sense of humor, by the way.

The provenance of the (suspected) Rembrandt entitled "Portrait of an Old Man" is as follows:

Purchased in 1977 by Julius Szakaly in Palm Beach, Fl. from Patrick O'Connor, the retired curator of the National Art Gallery of Dublin, Ireland.

Patrick O'Connor acquired the picture from Lord Carew of Ireland in 1975.

During this period, Patrick was assisting the Lord Carew with the sale of various pieces of art that had been in the family castles. It is Julius' understanding, by way of Patrick, that this piece had been with the Carew family since most or all of the time since it had been painted. To the best of our knowledge, the painting hung in a Carew castle for several hundred years.

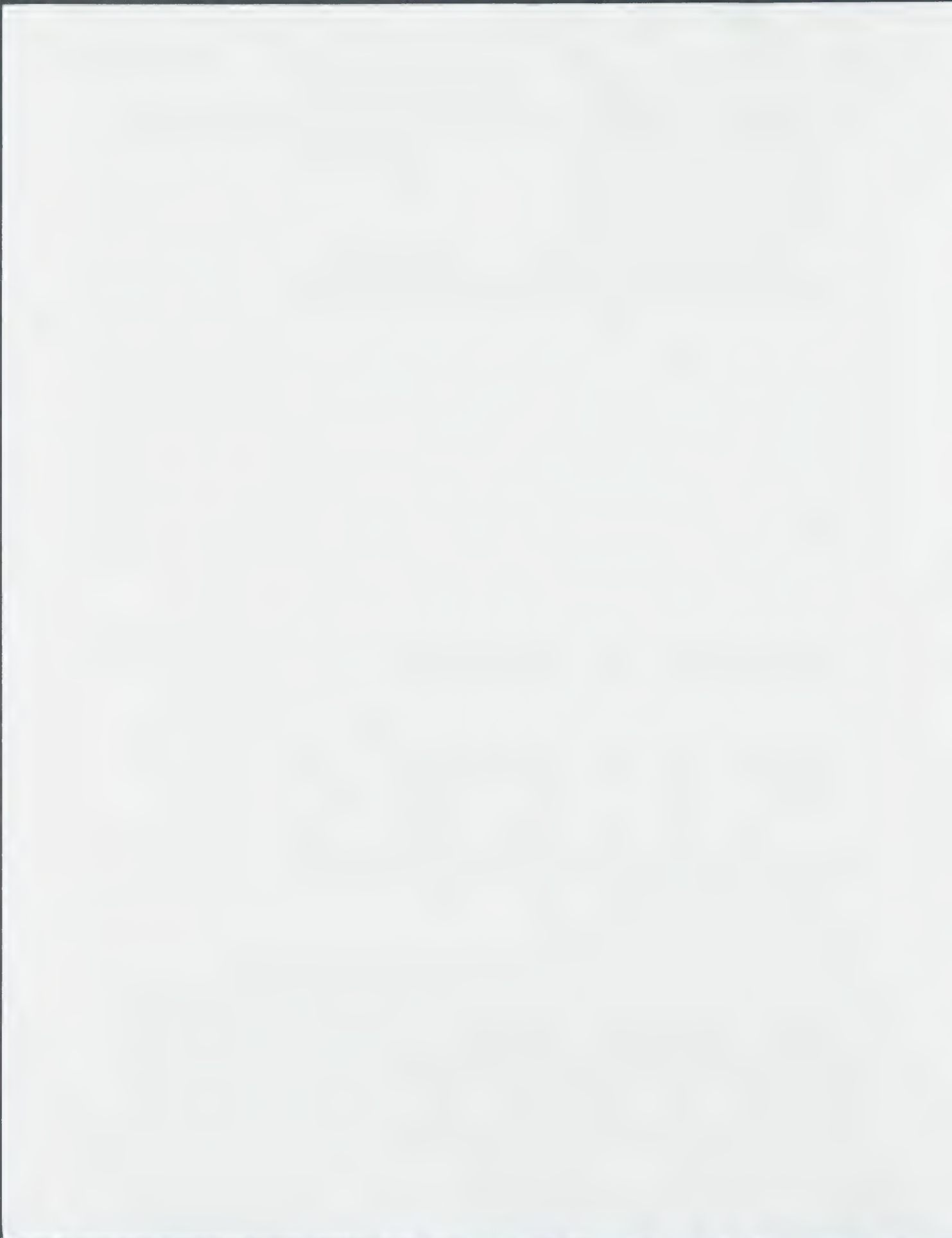
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Don't worry about the other painting. Although it's worth about one million dollars, and I'd love to find a buyer for it, I understand that you're more interested in the Rembrandt. For whatever reason, I haven't run across that many dealers interested in a religious art. Go figure.

Thank you again for your consideration.

Regarding iTC, and our Peruvian mega-projecto, I would love to hear from your brother-in-law, Mr. Overton. Perhaps he'll consider getting involved somehow with our unique discovery in Peru. At this point, I'd happily consider having him join our growing group of investors. I have reason to believe that this discovery is going to cause a big stir in the global industrial minerals sector, not to mention that of energy. My extensive reaserch over the last 6 months indicates that we may have found the replacement for oil. Industry leaders have not called me nuts, nor have they made any attempt to disprove me, so I will remain optimistic on this point.

For now, I bid you farewell, and I do look forward to hearing back from you. I do hope that we will



be able to meet up someday, and I hope that you have (or had) a wonderful time in London.

Again, you have my highest regards,

Sincerely,

Anthony R. Fogleman

At 11:38 AM 3/5/02 -0600, you wrote:

Dear Mr. Fogleman,

Thank you for your long and informative e-mail of March 2nd. Not all of your material came through, but enough for me to understand the problems.

I am just preparing to leave for a week in England so please do not mind if I respond rather more briefly than you responded to me, though of course my response is much quicker.

I think that your problem with the RRP is that you relied on the opinion of Christopher Wright. He is certainly not known as a Rembrandt expert and many of his expressed opinions are simply not believed. As an art historian wrote in *Burlington Magazine* some years ago, "I will believe anything Christopher Wright tells me as long as the Archangel Michael stands beside him to confirm it." Not that Christopher Wright is all bad; he worked very closely with a good friend of mine, Benedict Nicolson, and the two of them published extensively together.

I do not think that I have ever seen a really good black/white photograph of the painting attributed to Rembrandt. I will know more if you could send me such a photograph giving its measurements and provenance. It may well be a painting from Rembrandt's immediate circle and, if of good quality, certainly not without value.

Your venture in Peru sounds really intriguing. My brother-in-law, Clifford Overton, is a mining engineer who spent quite a few years in Peru. I have sent him a copy of your e-mail and look forward to his opinion.

But next month I will be 78 and I do not really think that I should be interested in investing in such a venture in South America.

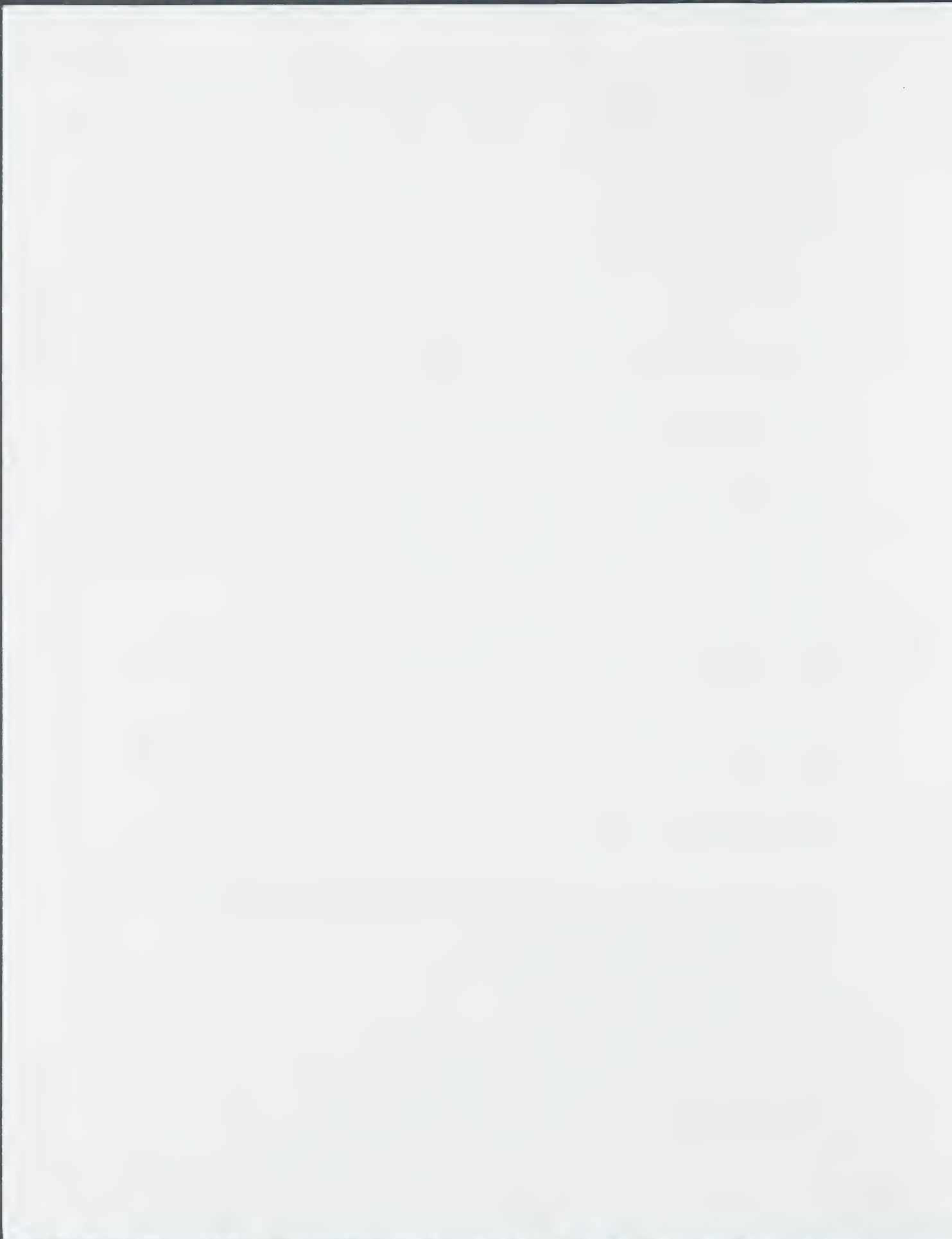
I look forward to hearing from you again, if possible with a good photograph and the provenance of the portrait of a man. I am unfortunately not knowledgeable about the second painting.

If you ever come to the Midwest I would really enjoy meeting you personally.

With best regards I remain

Yours sincerely,
Alfred Bader

Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 E. Juneau Avenue

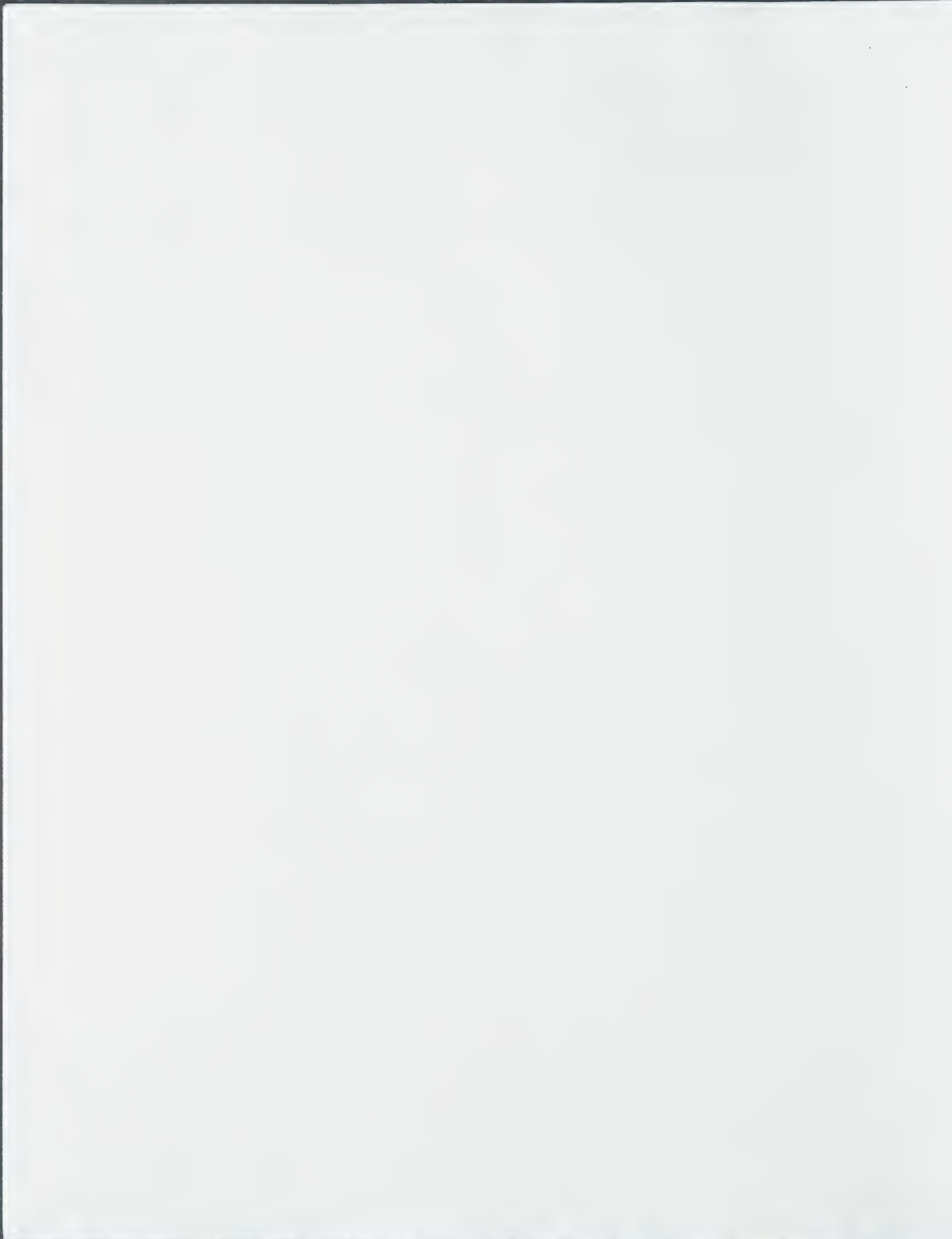


Milwaukee, WI 53202

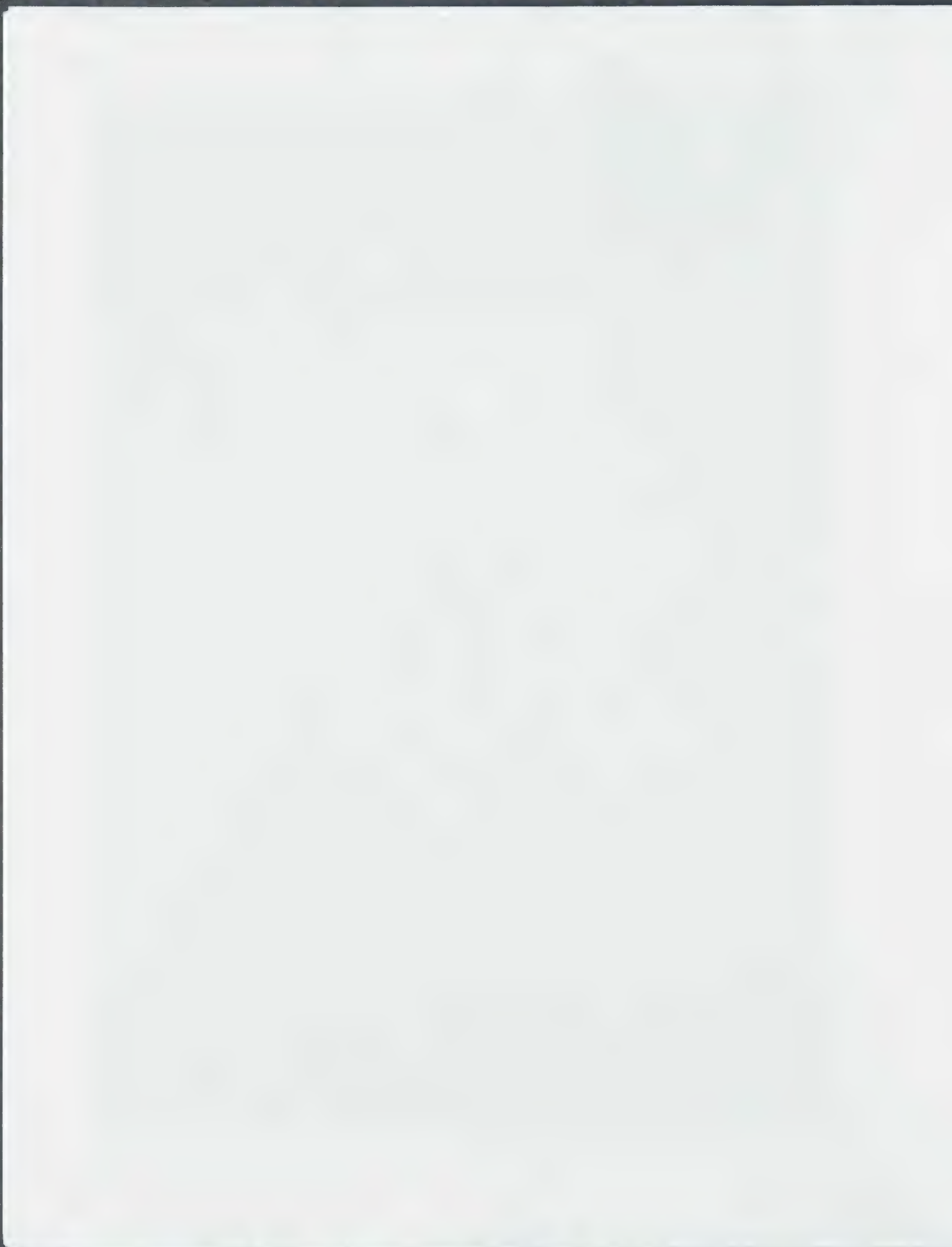
P: 414-277-0730

F: 414-277-0709

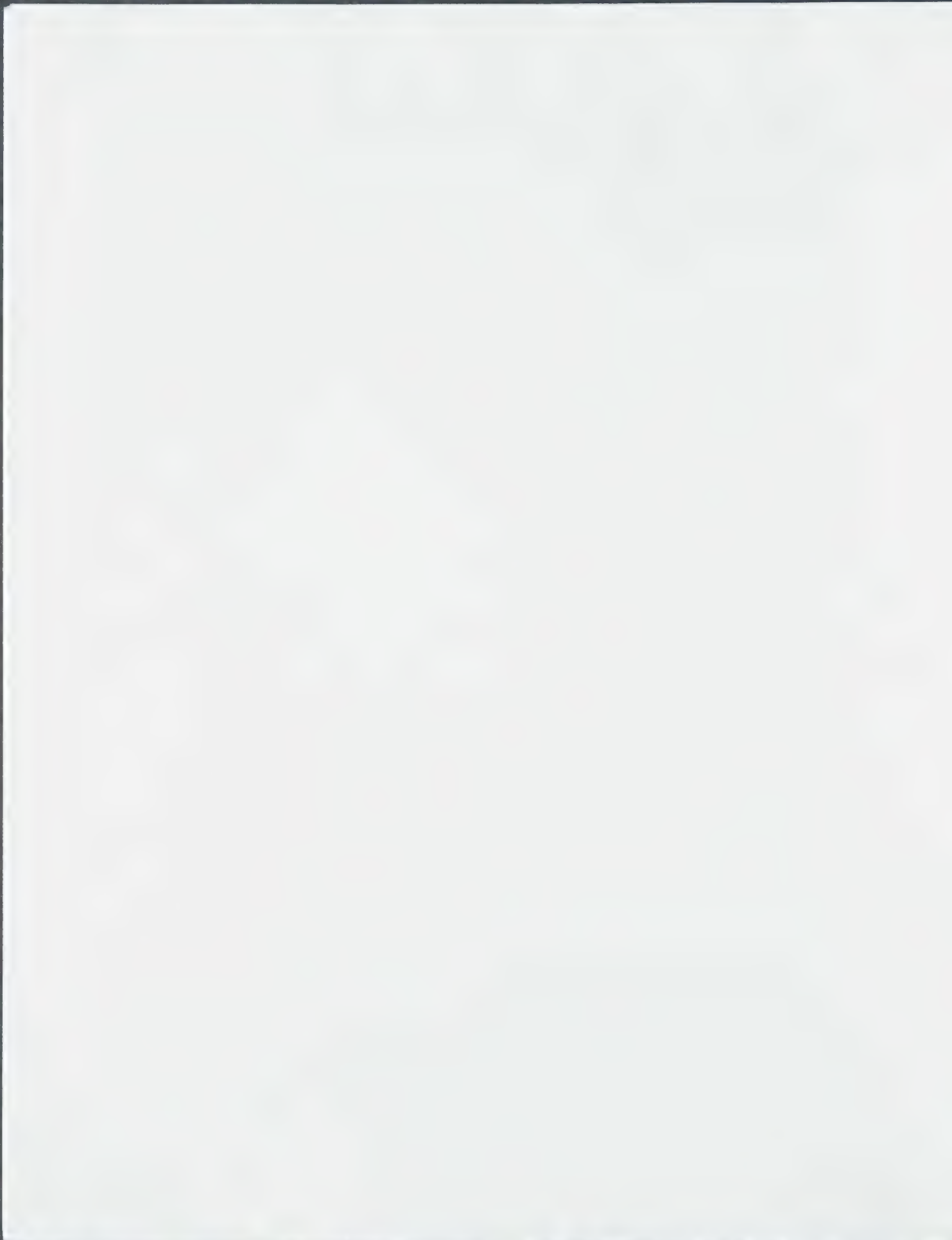
E: baderfa@execpc.com







Anthony Fogleman
Director of Investor Relations
International Titanium Corporation
Phone: (828) 692-6659
eMail: Tony@iTitanium.com
Web: <http://iTitanium.com>



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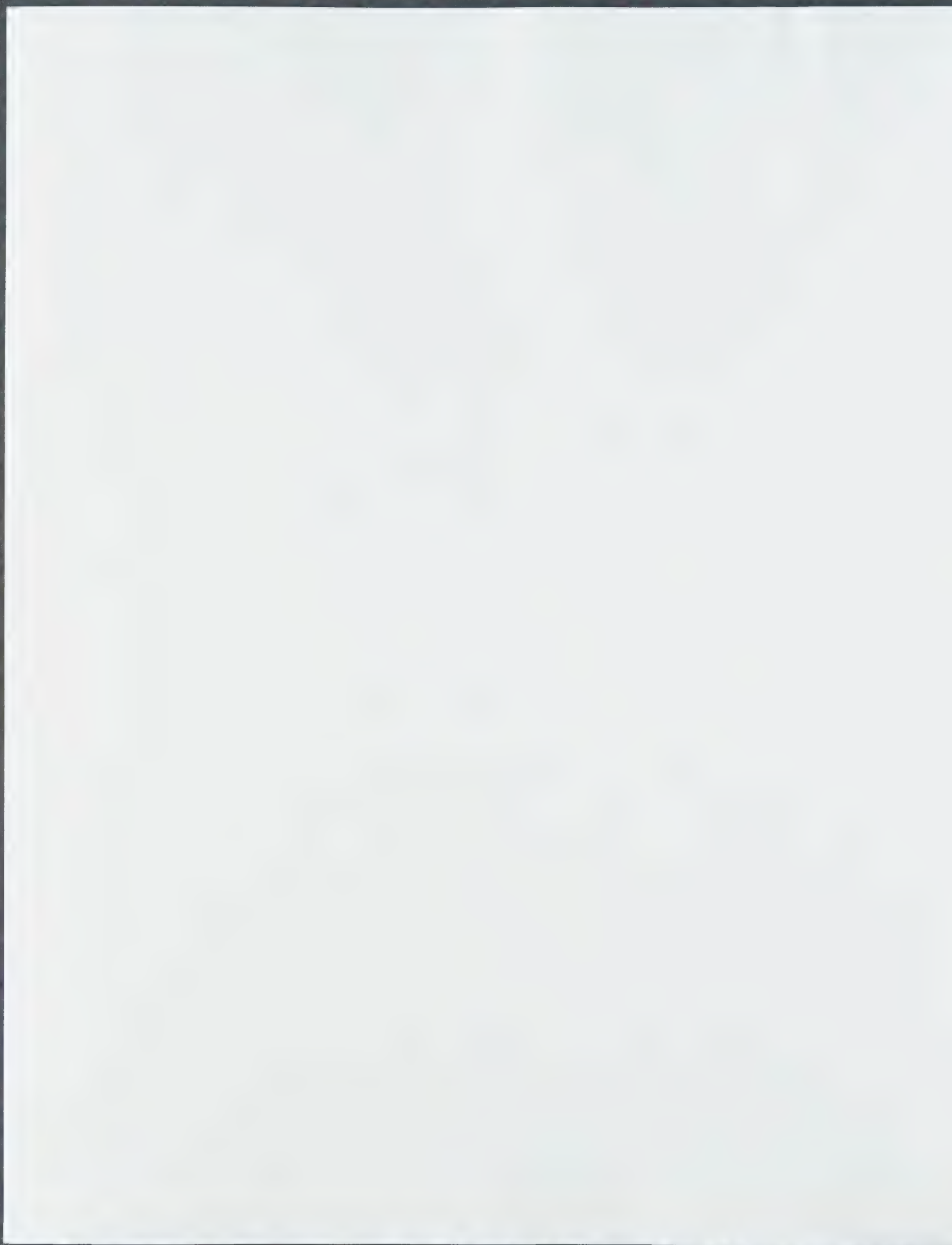
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Subject: I hope your visit to London went well!
From: Tony Fogleman <Tony@iTitanium.com>
Date: Tue, 05 Mar 2002 19:31:23 -0500
To: Alfred Bader Fine Arts <baderfa@execpc.com>

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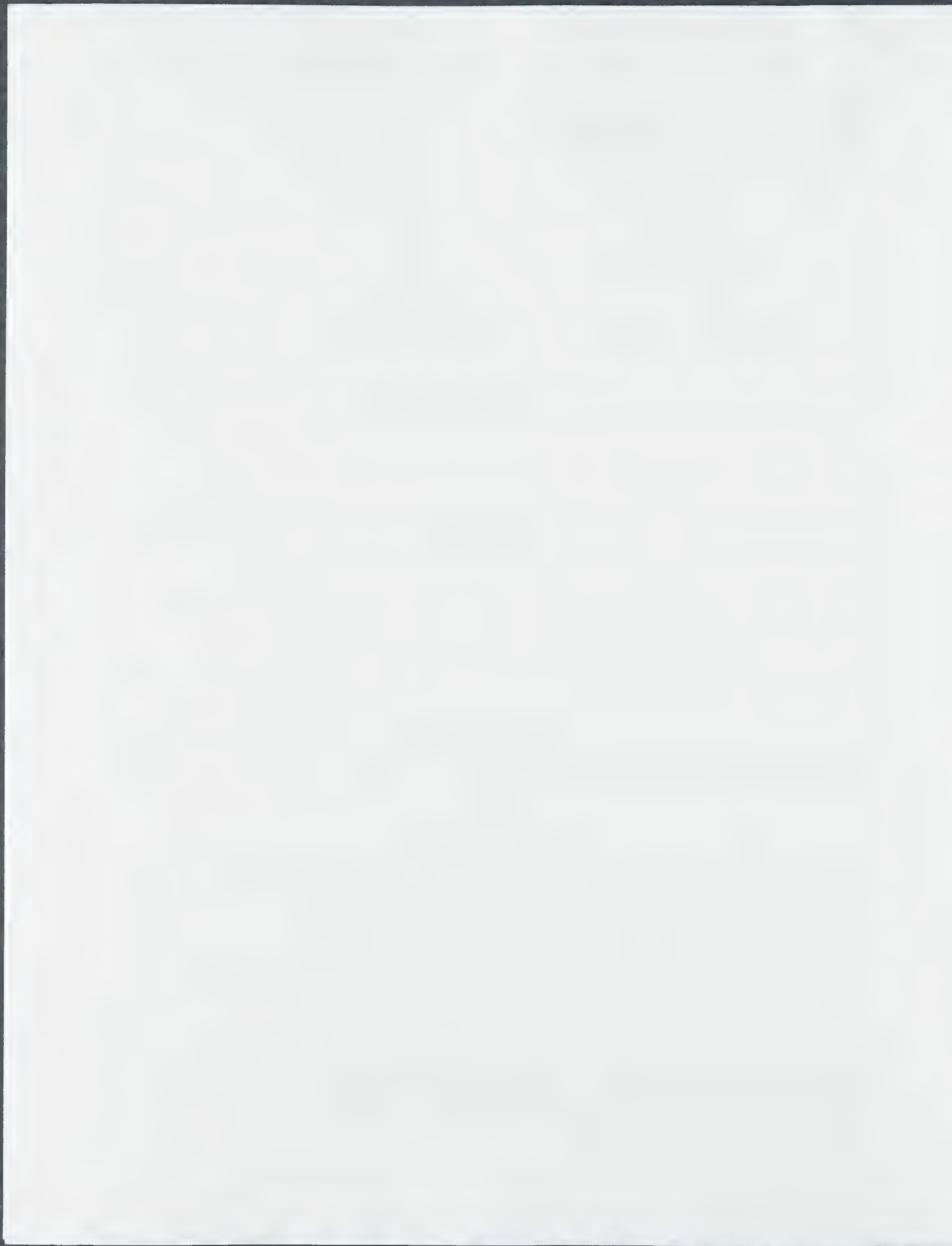
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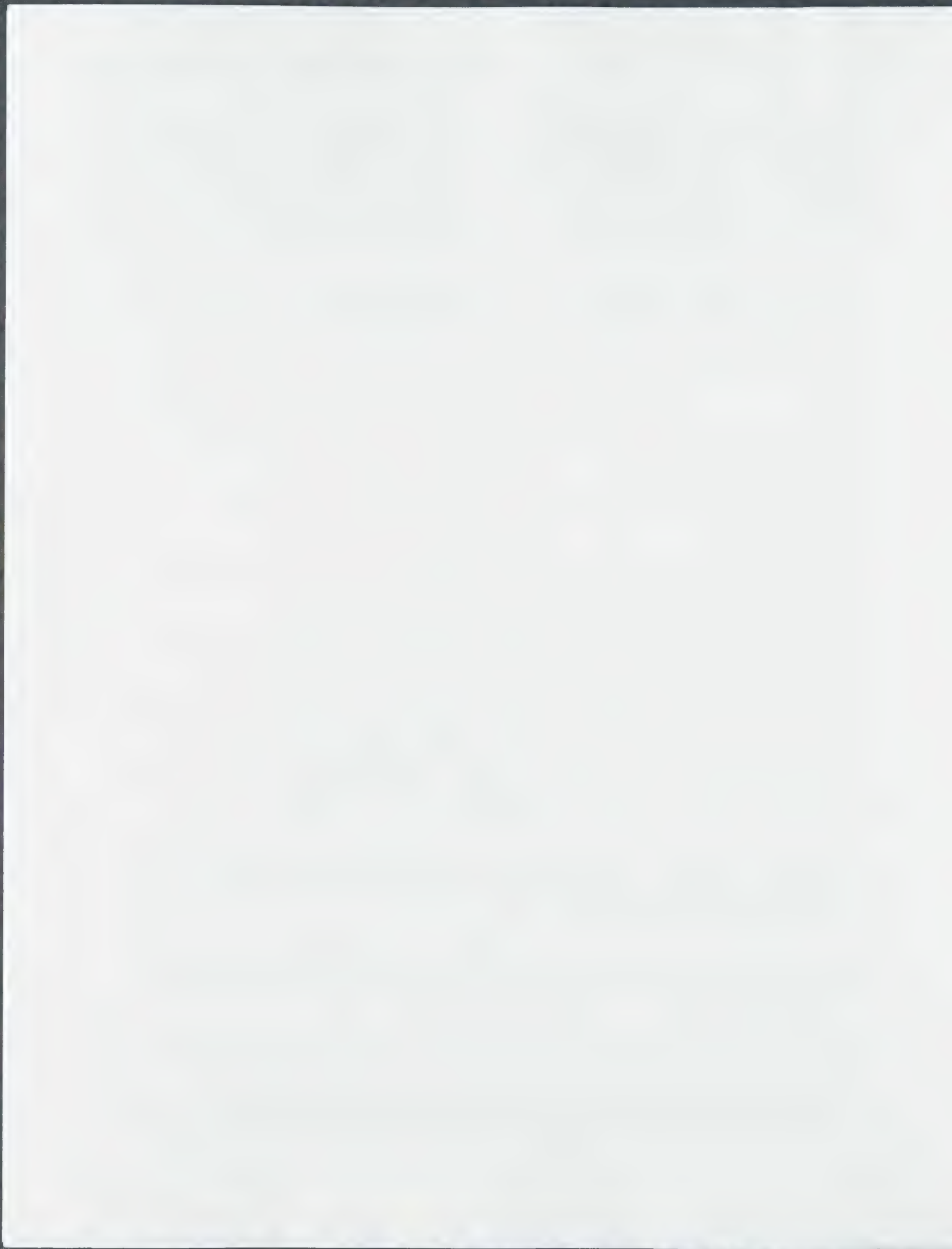
I think that your problem with the RRP is that you relied on the opinion of Christopher Wright. He is certainly not known as a Rembrandt expert and many of his expressed opinions are simply not believed. As an art historian wrote in *Burlington Magazine* some years ago, "I will believe anything Christopher Wright tells me as long as the Archangel Michael stands beside him to confirm it." Not that Christopher Wright is all bad; he worked very closely with a good friend of mine, Benedict Nicolson, and the two of them published extensively together.

I do not think that I have ever seen a really good black/white photograph of the painting attributed to Rembrandt. I will know more if you could send me such a photograph giving its measurements and provenance. It may well be a painting from Rembrandt's immediate circle and, if of good quality, certainly not without value.

Your venture in Peru sounds really intriguing. My brother-in-law, Clifford Overton, is a mining engineer who spent quite a few years in Peru. I have sent him a copy of your e-mail and look forward to his opinion.

But next month I will be 78 and I do not really think that I should be interested in investing in such a venture in South America.

I look forward to hearing from you again, if possible with a good photograph and the provenance of the portrait of a man. I am unfortunately not knowledgeable about the second painting.



If you ever come to the Midwest I would really enjoy meeting you personally.

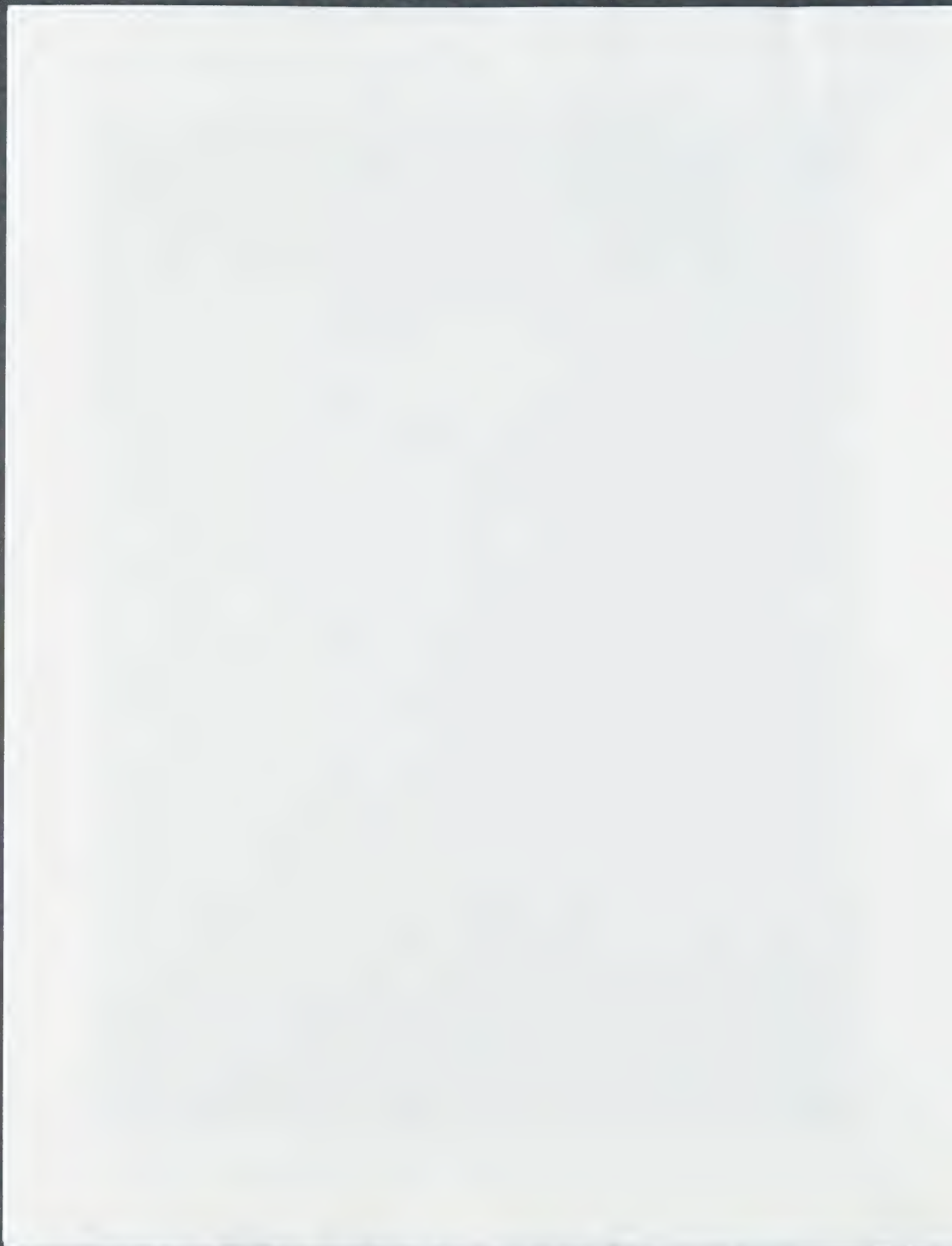
With best regards I remain

Yours sincerely,
Alfred Bader

Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
P: 414-277-0730
F: 414-277-0709
E: baderfa@execpc.com

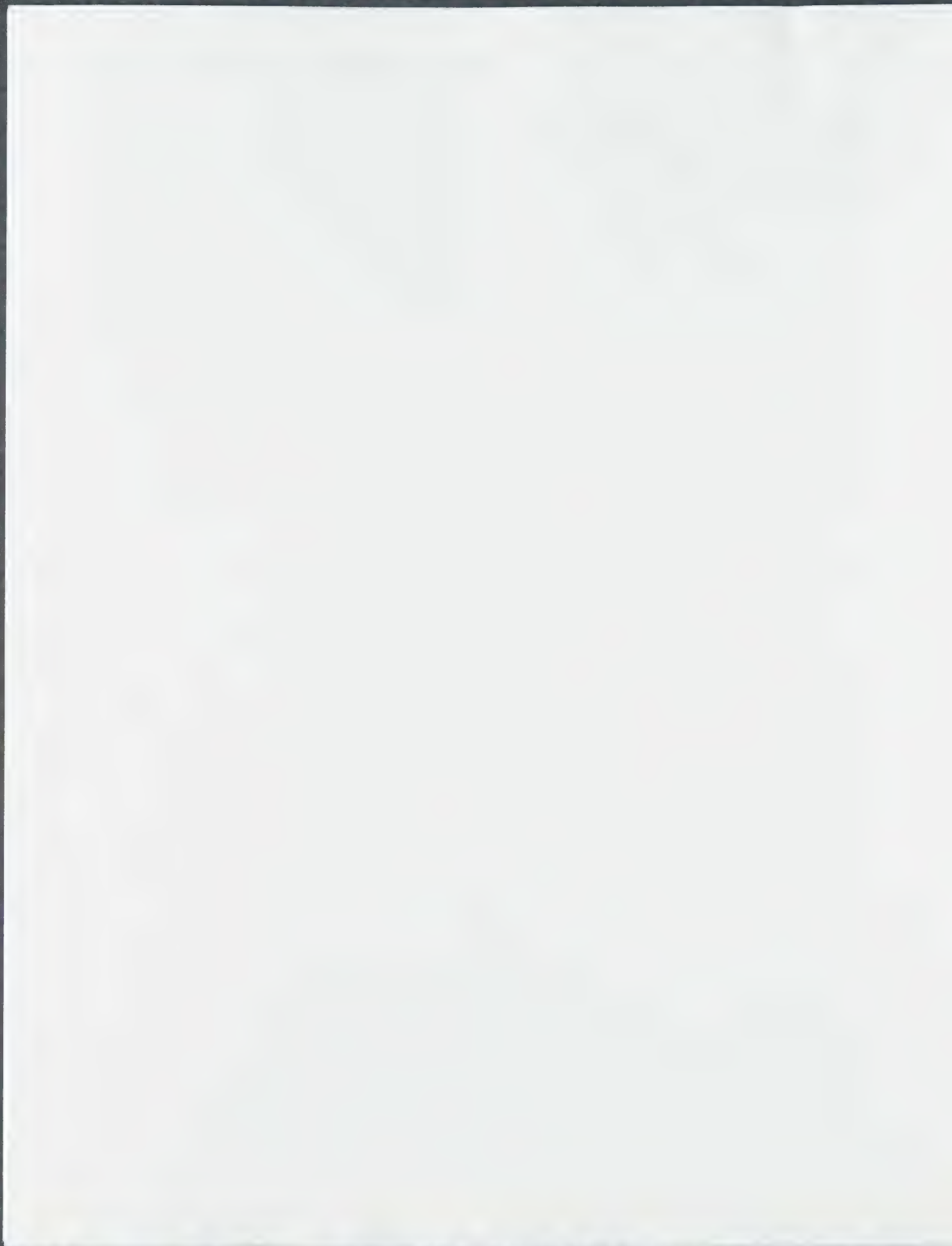






mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

Anthony Fogleman
Director of Investor Relations
International Titanium Corporation
Phone: (828) 692-6659
eMail: Tony@iTitanium.com
Web: <http://iTitanium.com>



Subject: Assistance???
From: Inierman <Inierman@bellsouth.net>
Date: Fri, 08 Mar 2002 13:07:08 -0500
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred

If anyone can help with an attribution in this area, it would be you. I feel the attached photos are of a painting which displays many attributes of a pre-Rembrandtist. The question is Who? You have had so many with so much experience in this area that perhaps you can give direction. I purchased the painting reasonably as it was thought to be 19th century. I see it much earlier. My first inclination was to that aspect of Lambert Jacobsz where he is a pre-Rembrandtist rather than a Northern Carravagist. But then also there are the Pynas brothers, de Bie and the Lastman followers such as Moyaert. This doesn't rise to that level but I think, given the distinct model types and their somewhat "twisted" features, they are most akin to Jacobsz and Pynas. Can you offer a comment? I would gladly sell you the painting if it perks your interest but I doubt it is important enough. I would like to offer it on the internet if I have some better knowledge of how to catalogue it. Thank you for any assistance. If I get to be a nuisance who takes advantage of your knowledge, please let me know as "kindly" as possible.

Best wishes

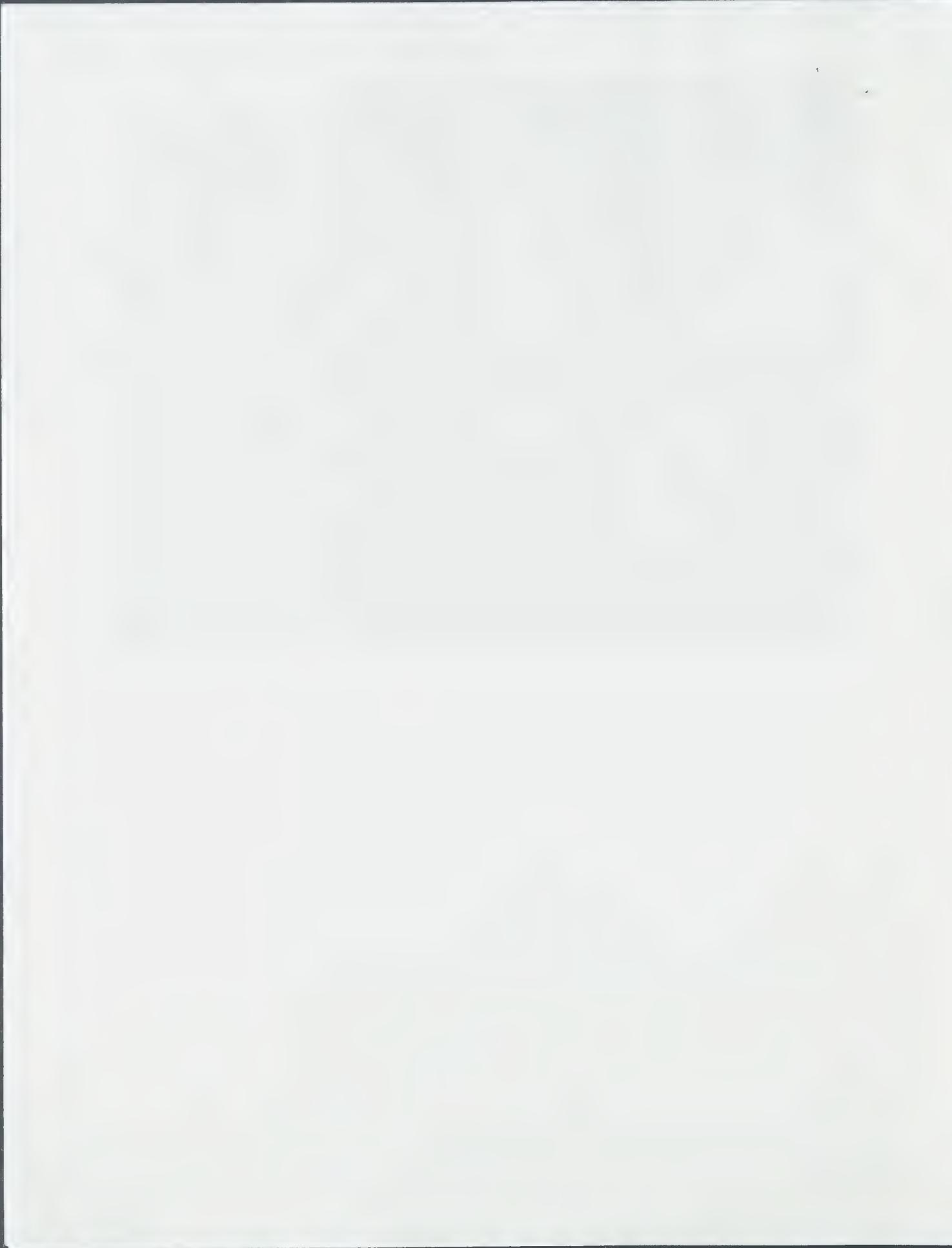
Lewis

See Attachments

*Replied tel 3/19
not Fr R.*





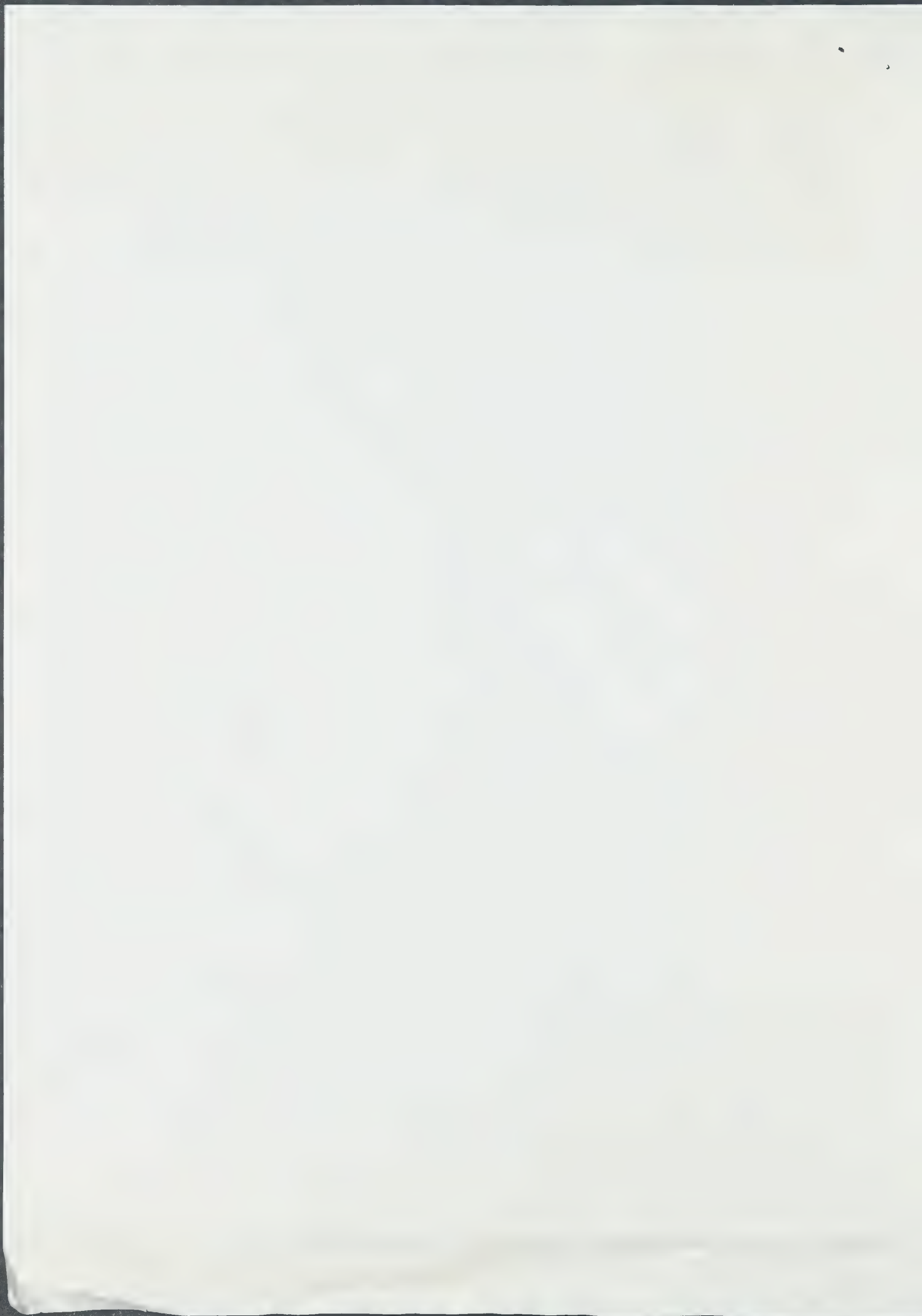


FAX FROM:

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00000000000000000000
00000000000000000000
00000000000000000000

To: [faint]
Fax: [faint]
[faint]
[faint]
[faint]
[faint]

Called Sat from home



March 8, 2002

Dear Isabel and Alfred,

All mail is here – nothing requires immediate attention.

Leo Glueckselig called. Woman in long white dress is definitely Hertha. The other is so stylized that he has no idea who it is. Want me to let Craig Martin know?

Matthew Holman of the Joint has a question for you, but it can wait until your return. Max Gergel will join you for dinner on April 14th, then bring his group in from the 15th to the 16th. U of Ga now thinks April 17th to return Whalleys – OK with you?

Renders will be here 10 am on March 17th and would like to include lunch with both of you (wear your St. Patrick's Day tie). Meeting with Dr. Battle & Cordelia Taylor on the 18th will be here, not at Family House.

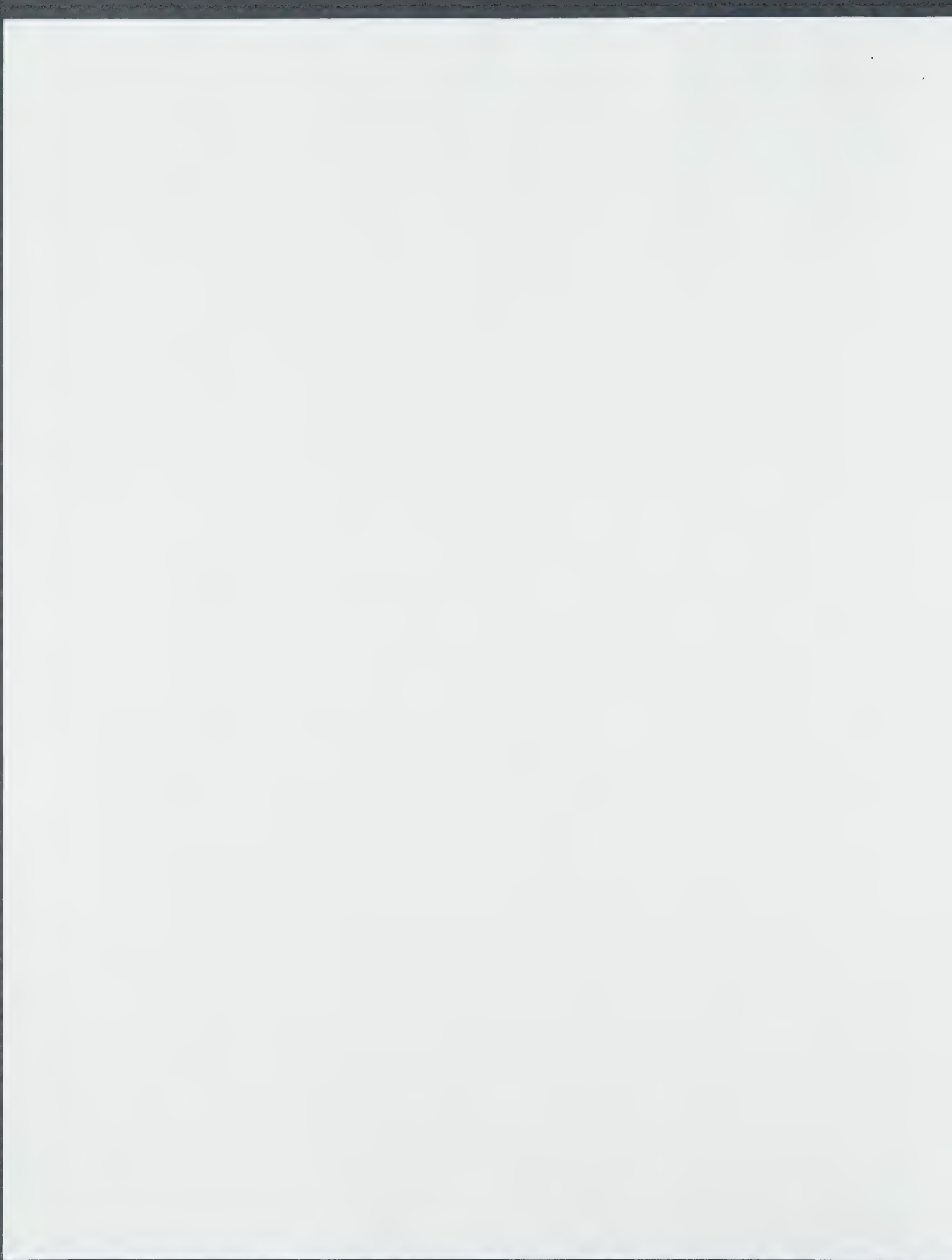
John Emsley was watching the news on BBC1 at 10:00 last night and saw an interview with Otto and Minerva. Did you catch it??

I am off to the dentist now – all is quiet here and at home. Relax and enjoy your holiday. If something urgent comes up next week I will call you at the Tavistock.

If my dentist appointment ends early I will phone you later. If not, I will call you tomorrow at about 3 PM our time at the Emanuels, as planned.

Miss you!

Ann



Agnes Etherington Art Centre

12 March 2002

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

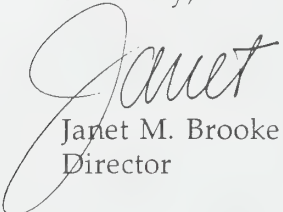
Dear Dr. Bader,

I am so pleased to learn from your letter of 6 March last that you were successful in negotiating the sale of the frame for the Wright of Derby, and equally grateful for your cheque in the amount of \$US 6000.00 for payment of same on receipt from the Milwaukee Art Museum. I have passed the cheque to Barry Fagan with your instructions for deposit into Queen's US bank account, and will be in touch with Jim de Young to organize shipment particulars.

And what a pleasure it is to know that I shall be able to revive my interest in Wright of Derby (not to mention in frame history) — dormant for the past decade — here at the Agnes Etherington Art Centre. I look forward to discussing the restoration of the picture with you and with David; I know it will benefit enormously from treatment.

I feel that my first days at the Agnes Etherington have begun auspiciously, thanks to this most recent iteration of your generosity, and even more importantly, to the very warm way in which you and Isabel received me at the first of what I hope will be many encounters in the months and years to come.

Sincerely,


Janet M. Brooke
Director

To Jim
Thank you
help
Cecilia
Bader



Dear Shinichi Segi,

Dr. & Mrs. Bader are currently in London. When they return on Friday he will respond to you personally.

Can you get good photographs of both paintings off to him by Air Mail as soon as possible? They would be most helpful.

Sincerely,
(Mrs.) Ann Zuehlke, Gallery Manager

Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
P: 414-277-0730
F: 414-277-0709
E: baderfa@execpc.com

B/u

soobiken-art wrote:

March 13, 2002

Dear Mr. Bader,

We are pleased to inform you that we could find available paintings by Ferdinand Bol and Nicolaes Maes just now.

The former is <Portrait of a merchant>(oil on canvas 76X61cm). The Maes is <Portrait of a man>(oil on canvas 75.7X60.6cm). Both of them are located in Tokyo.

We are wondering if you might feel an interest in these works by disciples of Rembrandt.

We are looking forward to hearing from you.

Sincerely yours,

Shinichi Segi
Director
Tokyo Art Institute



MICHELE S. KAY
PAINTINGS CONSERVATOR

Gui Rochat
51 MacDougal Street, Suite 185
New York, NY 10012

March, 15, 2002

*she changed
me so little
in the way
I know it*

INVOICE

French Peasant Boy
Nicolas Bernard Lepicie French 1735-1784
Oil on Canvas
H: 17 5/8" W: 14 3/4"

The dark, discolored varnish layer was thinned with a mild combination of solvents. (Total varnish removal would have exposed an already thin paint layer that would eventually require some additional glazing. Although a somewhat cooler, overall tonality would result; little would be gained by removing all the varnish, especially in areas of the dark pigments.) Light areas; i.e. the face and white sleeve were selectively cleaned in as far as possible without upsetting the overall balance of the painting. Thin chiffon patches were applied to the back of two canvas holes with a heat activated synthetic adhesive. The voids were filled with gesso putty and retouched with finely ground dry pigments in a polyvinyl acetate medium. Glazes were added wherever necessary with maimeri restoration colors.

Fee.....\$800.00 Paid in Full

May 15, 2002

The large tear running through the cheek and hat on the right side of the canvas was flattened with slight moisture and weights. The threads of the tear were realigned and glued with tiny beads of epoxy adhesive. A chiffon-fabric patch was attached to the back with a heat activated adhesive. The lining canvas was prepared with Beva 371 film as the adhesive and a polyester sailcloth fabric. The sailcloth interleaf was added to insure that the distortion in the canvas created by the tear would stay in plane over time. The lining procedure was carried out on the vacuum hot table with moderate heat and pressure. After lining, the painting was mounted onto a new custom made, four member keyable stretcher.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 15, 2002

Mr. Leo Glückselig
70 Haven Avenue #1B
New York, NY 10032

Dear Leo,

Thank you for confirming that the girl in the white dress is Hertha.

I have just received one copy of the announcement of the exhibition, Xerox enclosed. I find this very satisfactory.

I was in London last week and saw a magnificent Rubens that will be shown in London on July 11th. It is being sold for a lady in Vienna whose father bought it from your father. I enclose description and wonder whether you can tell me to whom your father sold this painting.

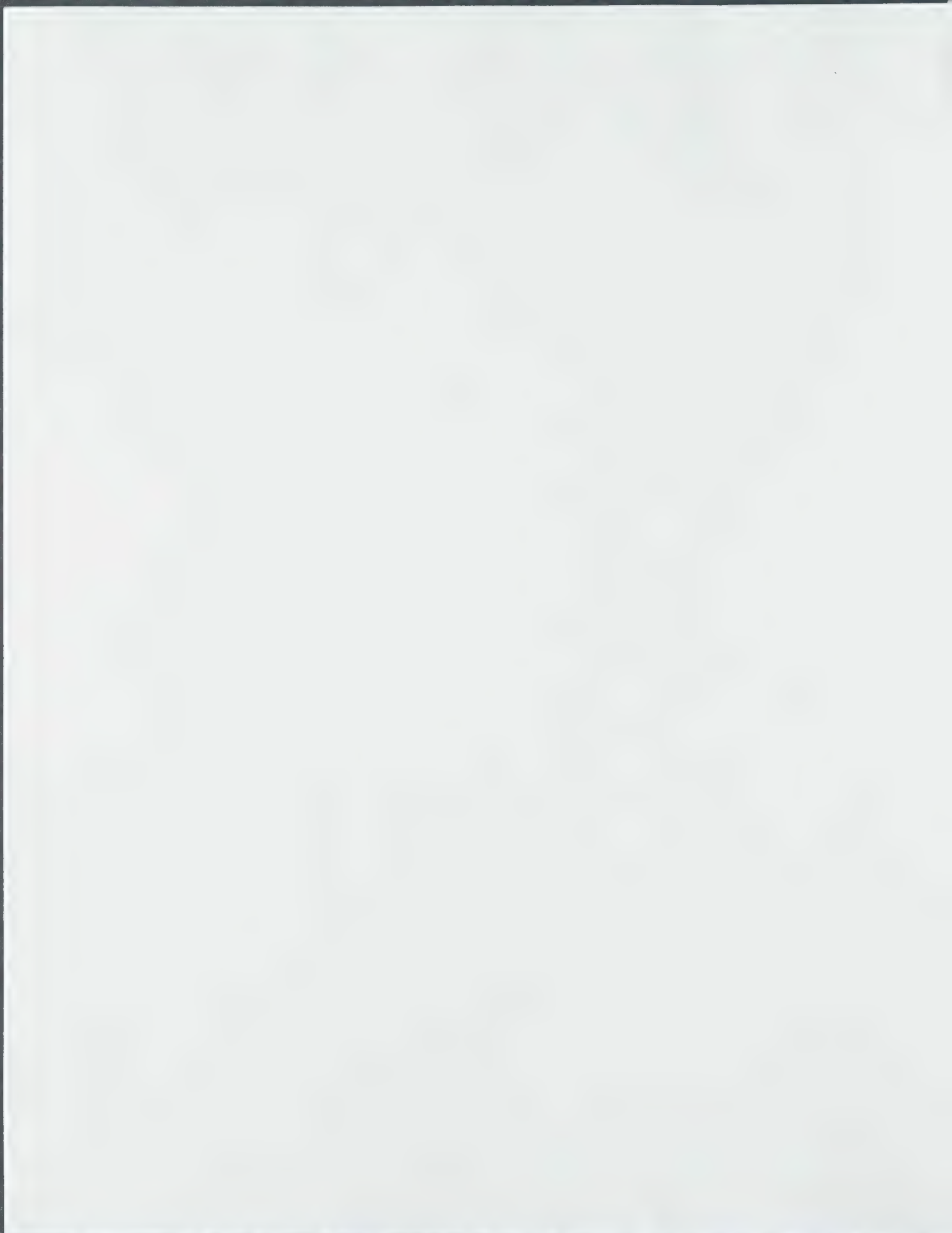
As soon as I have the first copies of the Matulay catalogue I will of course send you a copy.

With fond regards as always I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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





ALFRED BADER FINE ARTS

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Alfred Bader
AB/az
Enc.

By Appointment Only

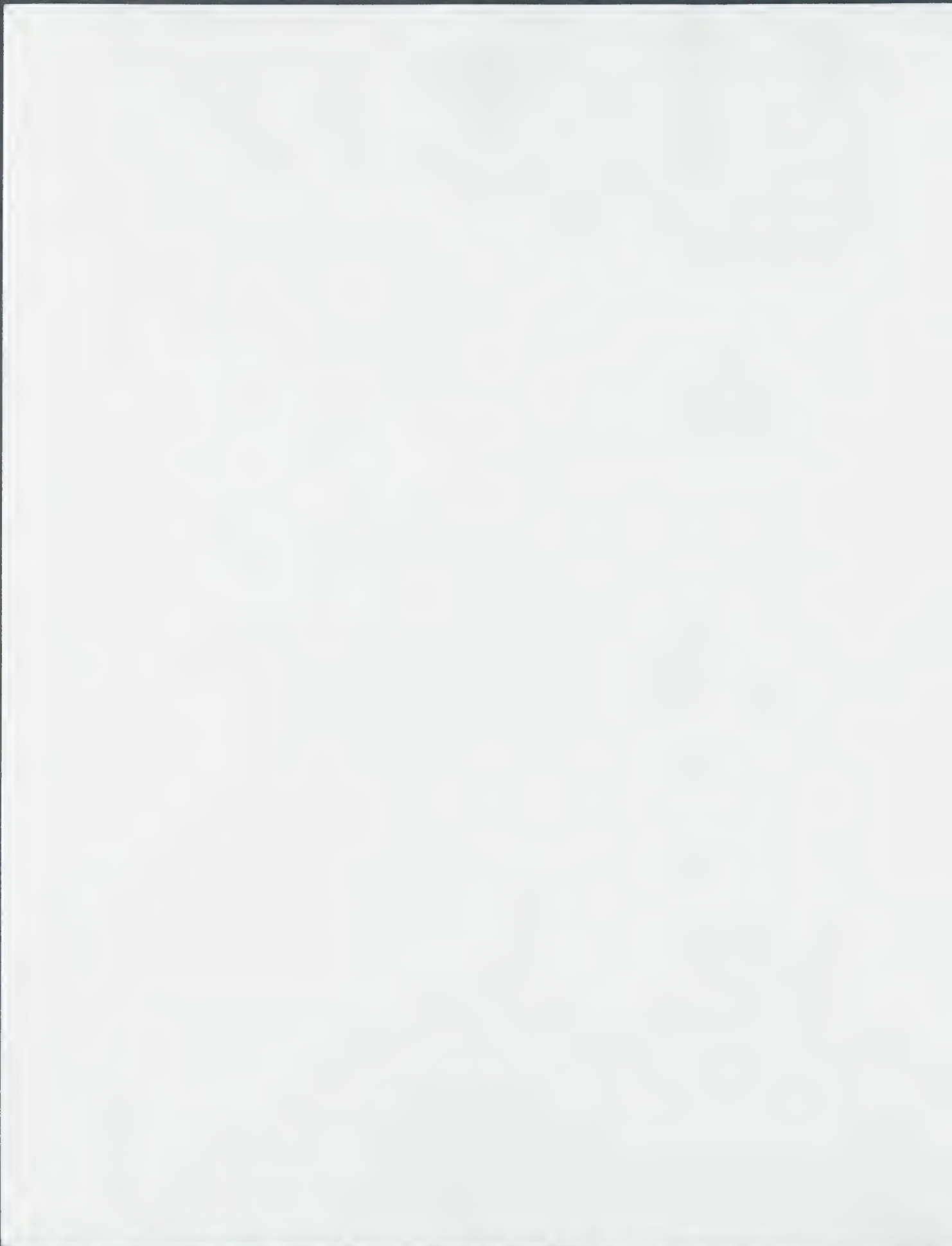
ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

T: 414 277-0730 F: 414 277-0709

E-mail: baderfa@execpc.com



Dear Craig,

Returning home from London last night I found your invitation to the exhibition. It is truly beautiful; heartiest congratulations!

How is the catalogue coming along? If it is as great as the invitation you will have a stunning catalogue.

By all means allow Resource Library Magazine to reproduce the essays and a few photos. I am not sure that I can get the material on my computer and so please ask them to send me a copy.

Also, I just heard from Leo Glueckselig, who introduced Matulay to Hertha way back in the early 1930's, that the girl in the long white dress is undoubtedly Hertha.

When you mail me a few copies of the catalogue could you please also send a few copies of the invitation.

We much look forward to seeing you at the exhibition on April 22nd.

With best regards,
Alfred Bader

Martin, Craig wrote:

Dr. Bader,

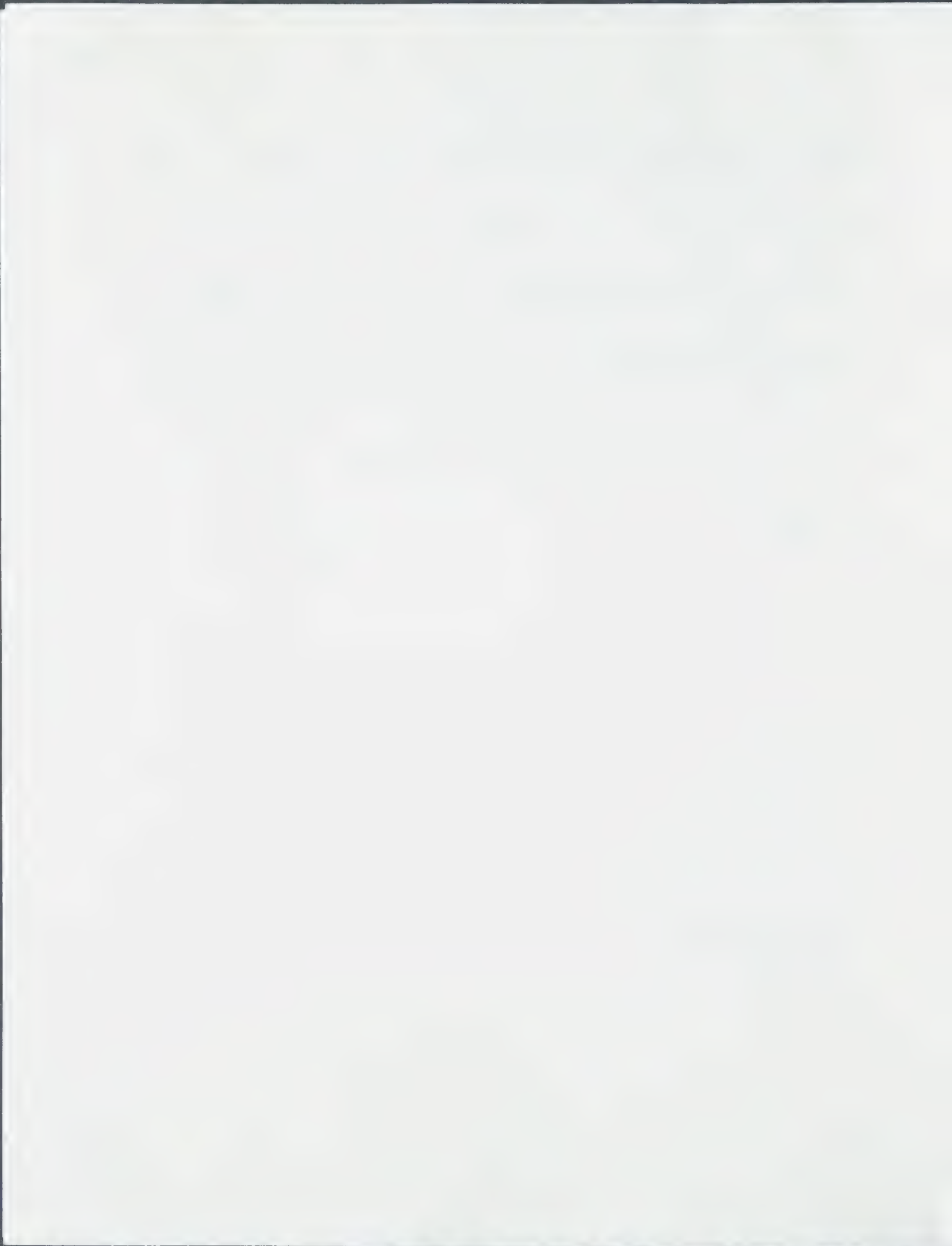
I realize that you are out of the country presently, but I wanted to get this message to you in the hopes that you could respond to me when you return.

I have been contacted by a gentleman from Resource Library Magazine who would like to reproduce the essays from our Matulay catalogue. The RLM is primarily a web-based resource for scholarly production based on realistic art. He says they are easy to find if you type "Resource Library Magazine" into a web search engine.

I told him that I would have to have your permission to reproduce your essay and a few photos of the work you've loaned on their website. Give it a look if you'd like and get back to me. I didn't think you would mind, but I thought it best to make sure I had your approval first.

Hope you enjoyed England -- hope to hear from you soon,

Craig Martin, Director
Purdue Galleries





Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
e-mail: baderfa@execpc.com

March 15, 2002

TO: Mr. Benjamin Hall, Vice President
Sotheby's New York

Page 1 of 1

FAX #: 212/606-7236

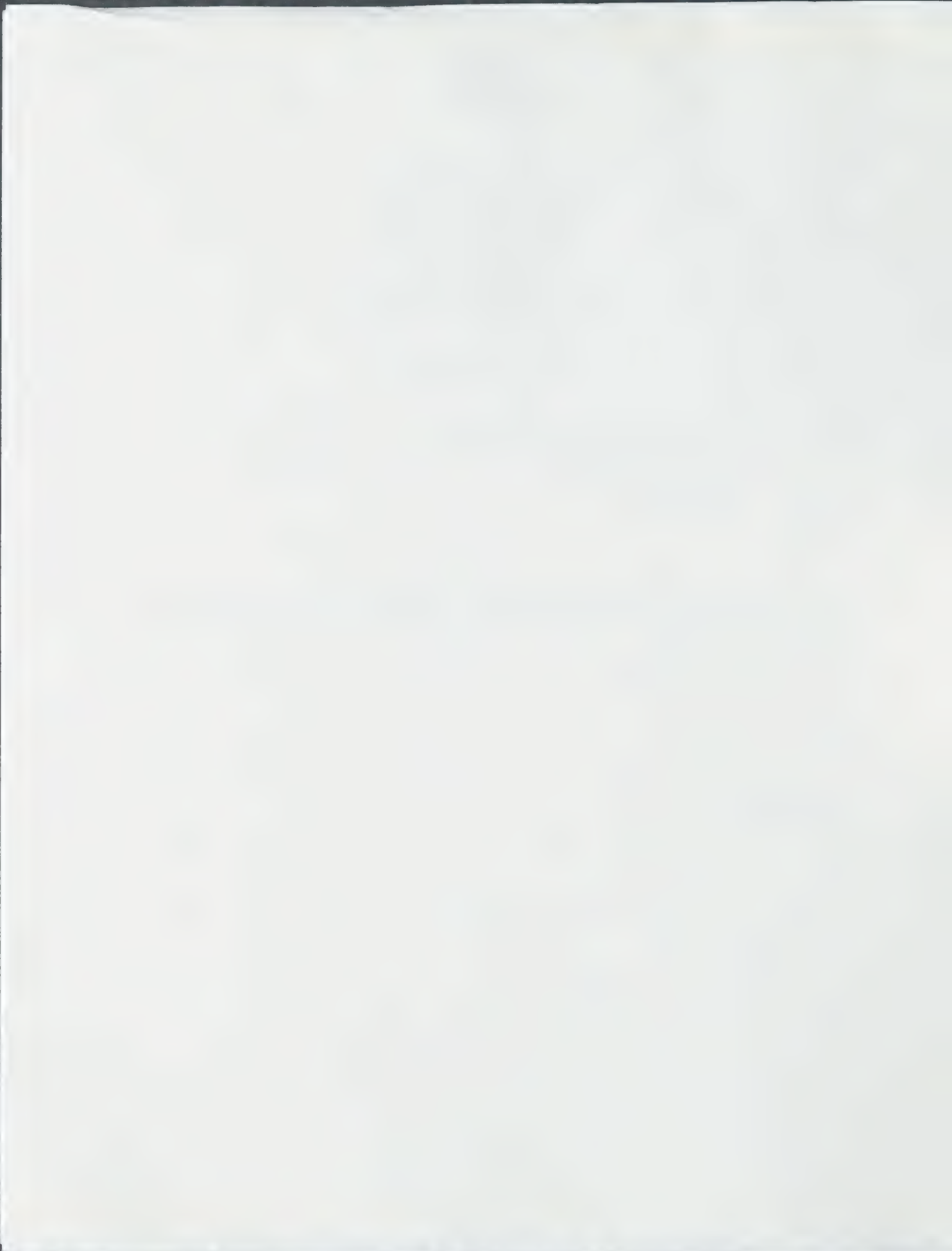
Dear Ben,

As George Gordon probably told you, I have a Cumana here that may be a very early Rubens. We have agreed on reserve and estimate. May I send it to you in New York by FEDEX?

With best wishes I remain

Yours sincerely,

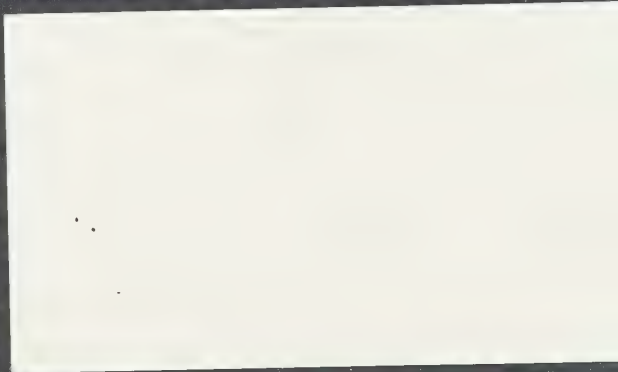
Alfred Bader
AB/az



Henry Pettifer
Old Master Pictures

CHRISTIE'S

8 King Street, St James's
London SW1Y 6QL
tel 020 7389 2084
fax 020 7389 2209
email hpettifer@christies.com





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 15, 2002

Mr. Henry Pettifer
Old Master Pictures
Christie's
8 King Street, St. James's
London SW1Y 6QT
ENGLAND

Dear Mr. Pettifer,

Thank you for all the time you took this week to show me the upcoming paintings.

As I explained to you, I was the underbidder to Lot 236 in July 1980, but now wonder whether it might be a 19th century pastiche.

Thank you for having the paint film examined at London University.

I much look forward to hearing from you and remain with best regards

Yours sincerely,

Alfred Bader
AB/az

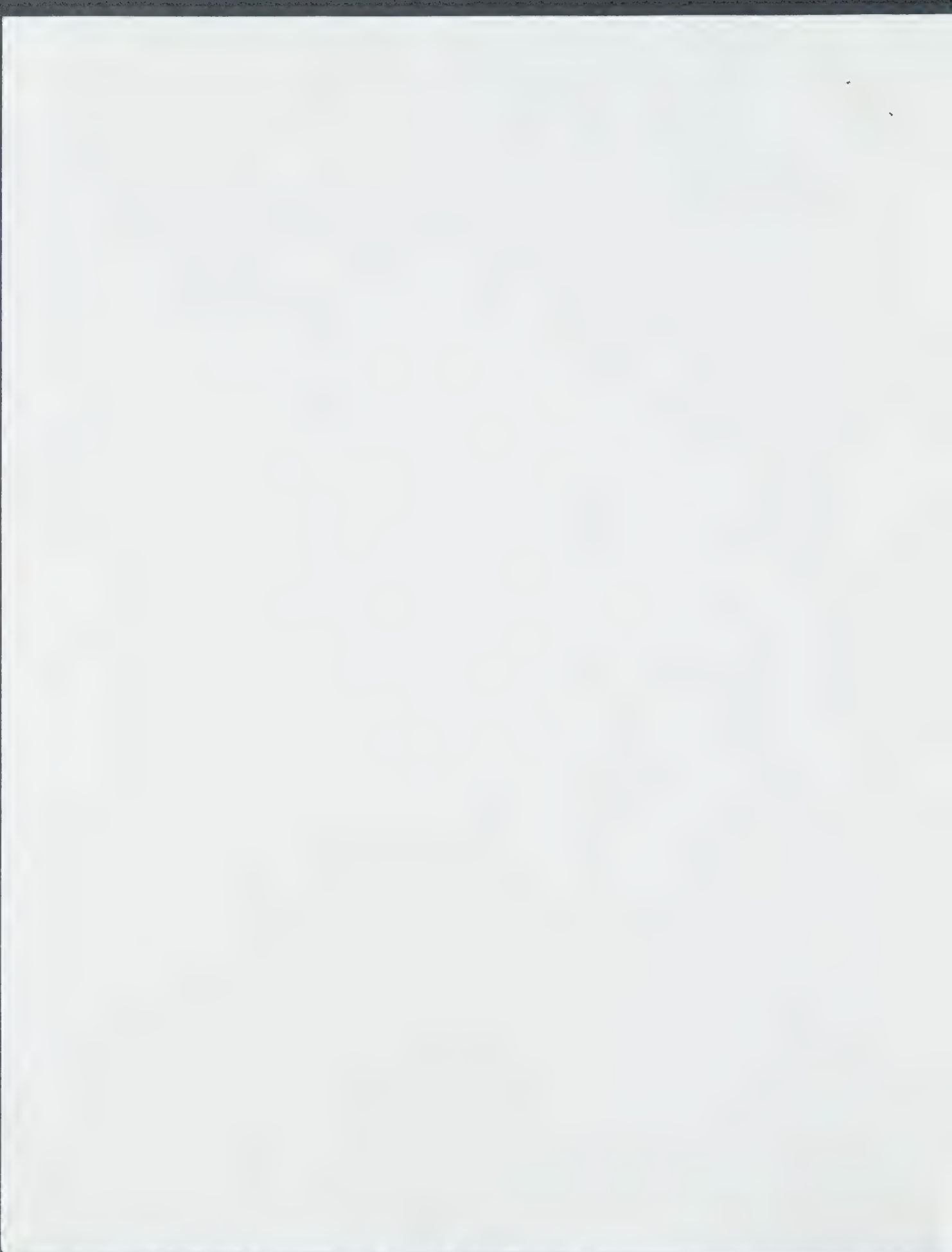
By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709
E-mail: baderfa@execpc.com



Dear Ms. Korytko,

In response to your e-mail of today, I have never known works by a painter named "Bloce".

Best regards,
Alfred Bader



Subject: Fwd: New Information Request

From: "abfa" <ordersfa@alfredbader.com>

Date: Tue, 19 Mar 2002 12:45:16 -0500

To: <Baderfa@execpc.com>, "David Bader" <David@thelab.net>, "Gretchen Dossa" <Gretchen@thelab.net>, "Harry Horner" <Harry@thelab.net>

Subject: New Information Request

From: margokory@aol.com

Date: Tue, 19 Mar 2002 12:28:25 -0500

To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: margokory@aol.com

Name: Margo Korytko

Address1:

Address2:

City:

State:

Country:

Zip:

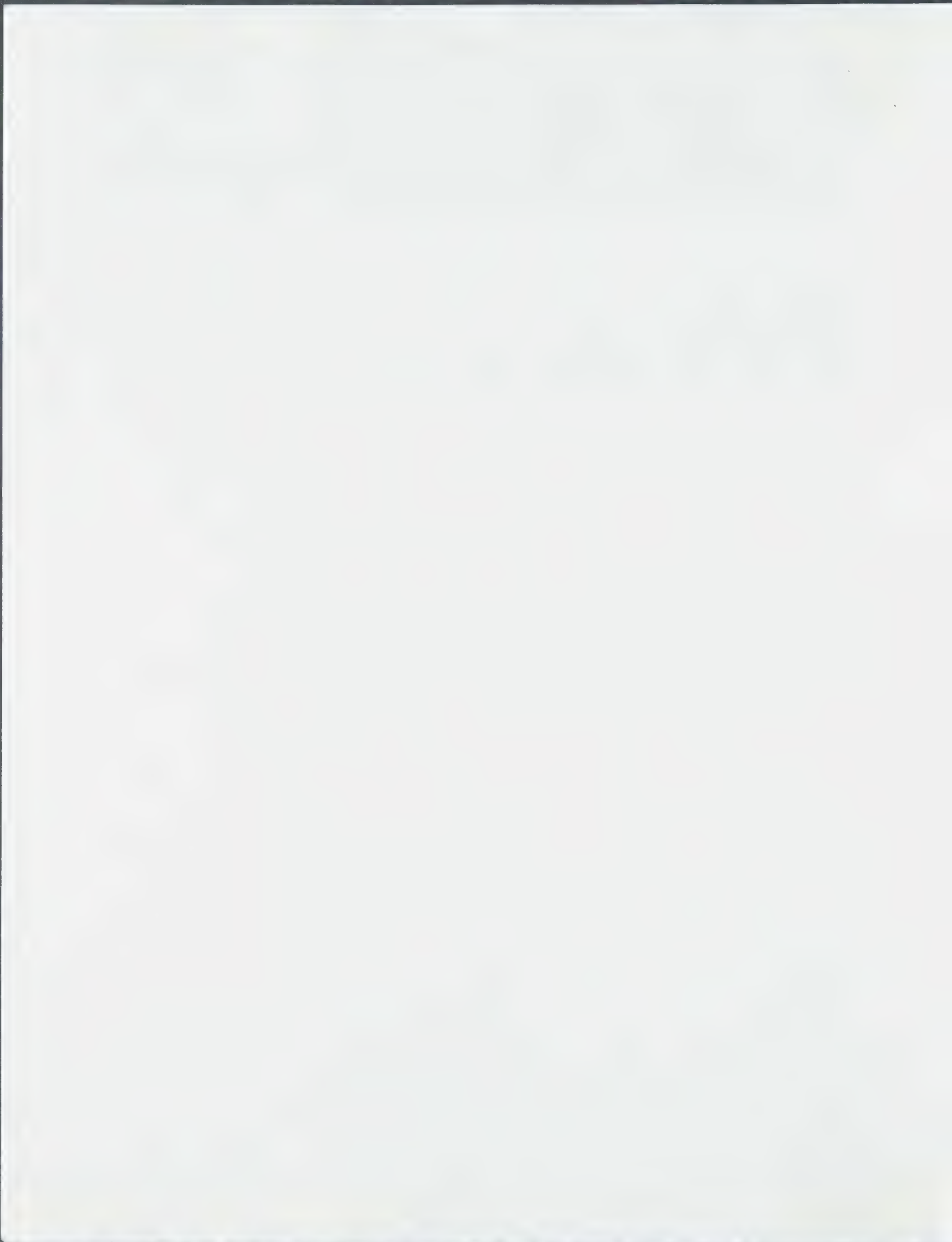
sendEmail: 0

ABFANum:

Notes: I am in possession of a painting , Dutch land and waterscape which bears the signature "BLOCE" .

I have been to all local libraries but am unable to identify the origin of the name. Have you any knowledge of any art reference books I might search for

to get more information. Thank you and Sorry to bother you.



Dear Patrick,

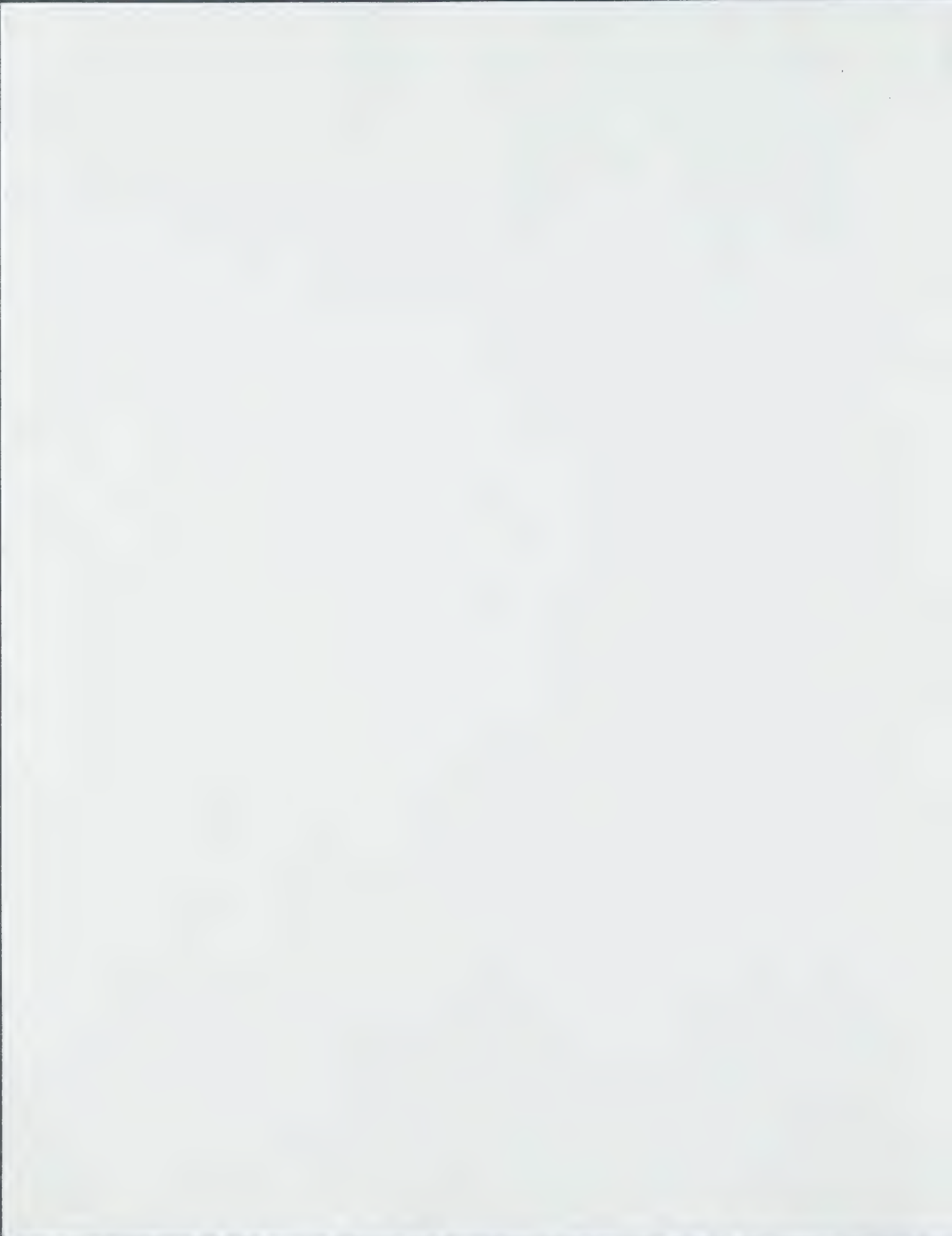
I am not sure that I ever replied to your e-mail of February 19th regarding my talking at the ISC in July.

We will be in England from June 23rd to July 26th and in Bexhill all of the time except for the week of July 8th. In fact, one of the finest paintings ever to come up at auction will be at Sotheby's on July 11th.

On any of the other days I would be happy to talk, as I always have.

With fond regards to you and Trudi, I remain

Yours sincerely,
Alfred Bader



Subject: Fw: Shad Valley Talk

Date: Tue, 19 Feb 2002 19:28:10 -0600

From: "A or J Zuehlke" <zuehlke@execpc.com>

To: <baderfa@execpc.com>

----- Original Message -----

From: "Patrick O'Neill" <p_oneill@isc.queensu.ac.uk>

To: "Alfred Bader" <baderfa@execpc.com>

Sent: Thursday, January 31, 2002 9:05 AM

Subject: Shad Valley Talk

> Dear Alfred

>

> You may remember my mentioning the Shad Valley program earlier in the year.

> This is a program for very bright final-year high school students that

> attempts to promote the possibilities of a combination of science and

> entrepreneurship--and does so very successfully, by all accounts.

>

> The first Shad Valley program at the ISC will take place in July of this

> year and is expected to bring us sixty highly intelligent and highly

> motivated students for a month--with the added benefit they they will

> subsequently be a powerful force for spreading the good word about the ISC

> among their fellows at various universities. Further details on the

program

> can be found on the ISC website at www.queensu.ca/isc.

>

> The program will be directed by Dr. Brian Hunter from the Department of

> Chemistry at Queen's, whom I think you already know. I had lunch with

Brian

> at the ISC today, and he was wondering if you might possibly be interested

> in giving an informal talk to this group at some point on the subject of

> your own career, which is a perfect inspirational example of the lifelong

> possibilities of combining science and entrepreneurial flair. I don't

know,

> of course, if you are planning to be in England in July: the most

> appropriate date for such a talk, if you were interested, would be anytime

> between July 1 and 25.

>

> I hope you and Isabel are both in good health and good spirits. All is

> going very well here at the ISC.

>

> Best regards to you both, also from Trudi!

>

> Patrick

>

>

> *****

> Dr. Patrick O'Neill, Academic Director

> International Study Centre

> Queen's University (Canada)

> Herstmonceux Castle

> Hailsham, East Sussex BN27 1RN

> United Kingdom

>

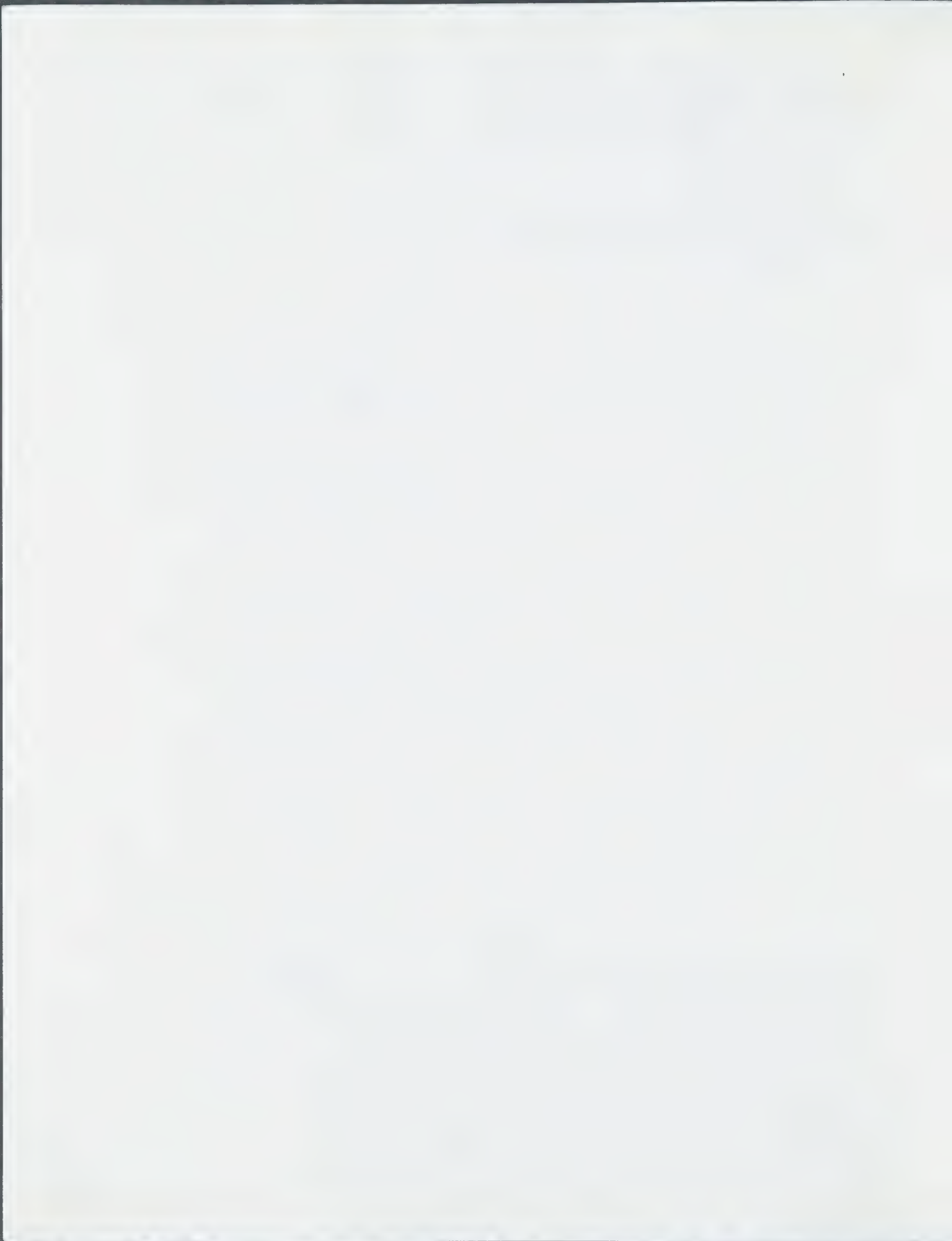
> tel 01323 834444 / +44 1323 834444

> fax 01323 834499 / +44 1323 834499

>

> www.queensu.ca/isc

Have we seen?





FAX FROM:

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

A Chemist Helping Chemists

March 20, 2002

TO: Woody

Page 1 of _5_

FAX #: 803/699-0781

Dear Woody,

The Klaes Molenaer is 23-1/4" x 32-1/4", painting #2 on the enclosed appraisal.

Keeping the size and support in mind, there are only three paintings on the list you faxed me which might be similar or even the same.

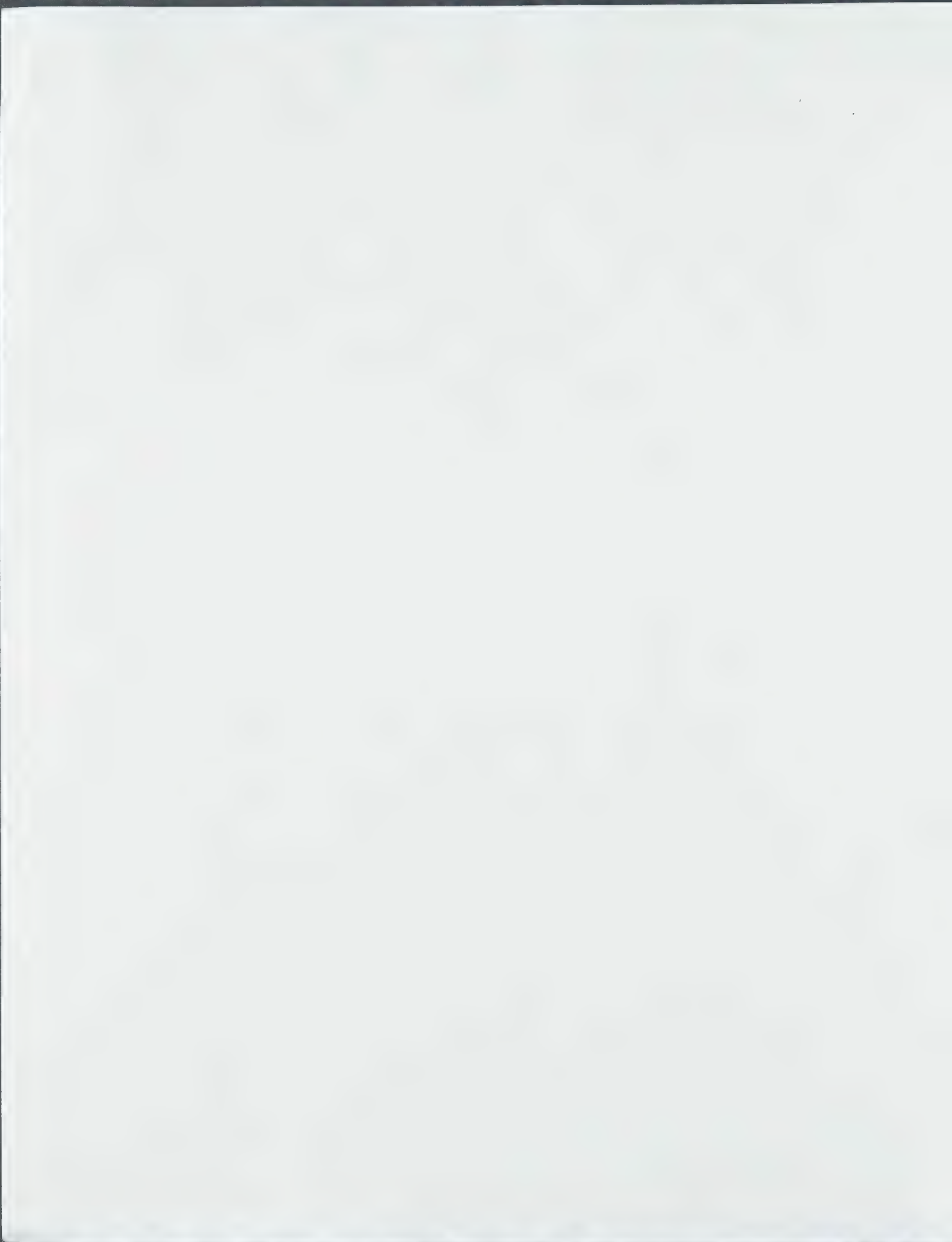
I would appreciate your letting me know in which auctions these three were sold.

Isabel and I so look forward to seeing you and Carol in April.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az



H. Judson Moore
SPECIALIST AND APPRAISER
OF
FINE OIL PAINTINGS

To Woody

February 10, 1989

Mr. Henry Render
130 Rivershire Lane
Lincolnshire, Ill. 60069

Dear Henry,

Your painting on panel, of a bearded philosopher with skull, measures
31" X 24 3/4"..... French in the style of Peter Paul Rubens

I have studied this painting carefully and come to the conclusion
that it was painted in the early 18th Century and remains in fine
condition . It appears to strongly resemble the famous Dr. Mead who
was a benefactor of Antoine Watteau.....

Considering the fine state of preservation and the quality of the work
I believe that for insurance purposes the painting should be valued
at \$ 14,000

Painting on panel measuring 23 1/4" X 32 1/4" is 17th Century Dutch
and was painted by Klaes Molenaer (1630-1676)... Castle and stone
buildings with Figures in boats and storm clouds For insurance purposes
evaluation is \$ 17,500

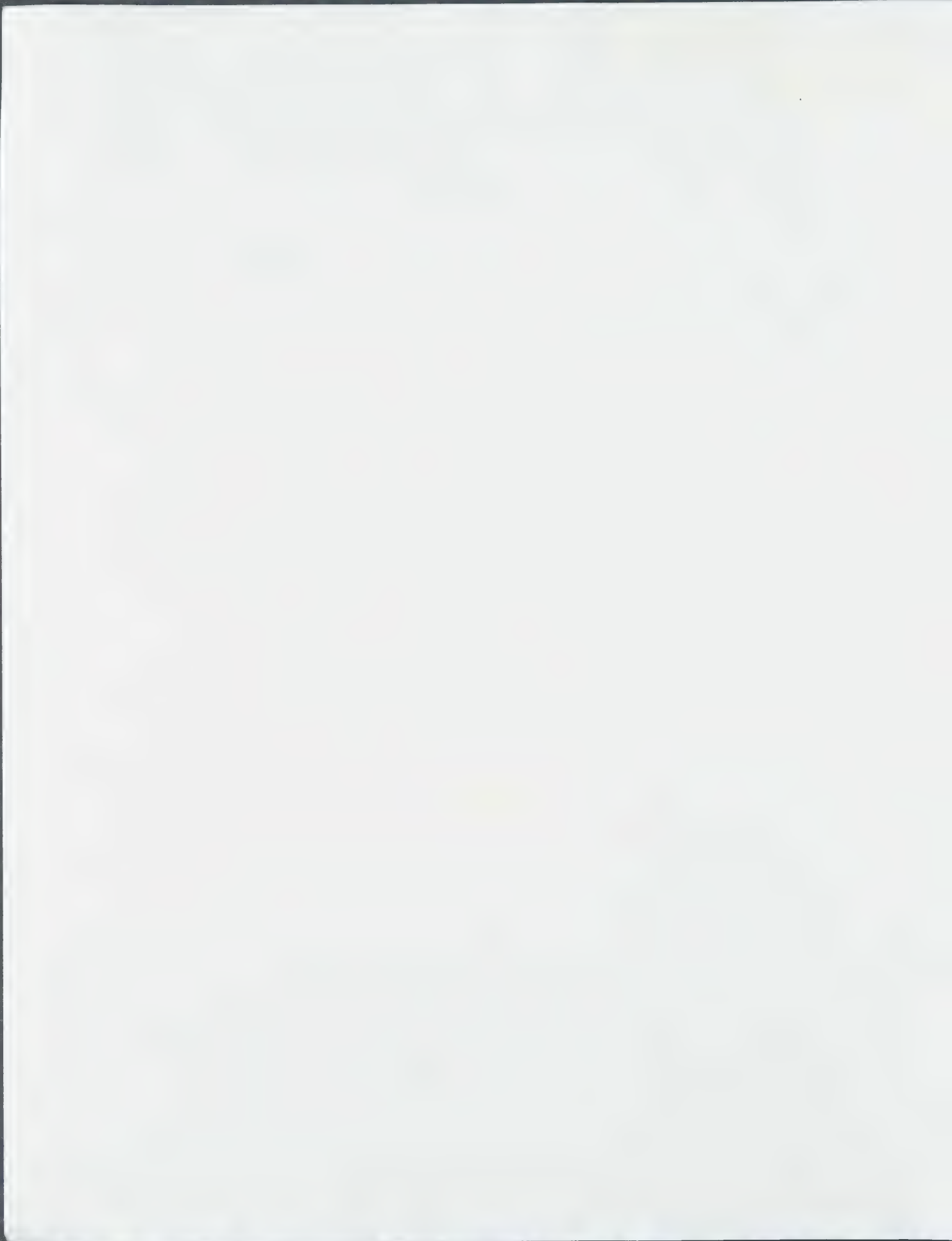
Painting on art board measuring approximately 10 X 10 1/2 " depicting
a country scene with trees and two horses pulling a wagon with driver.
Painted by Narcisse Diaz De La Pena..French landscape painter 1809-
1876. For insurance purposes this painting carries a value of \$ 4,900...

Sincerely,
Harry J. Moore
Harry J. Moore

Painting
#1

Painting
#2

Painting
#3

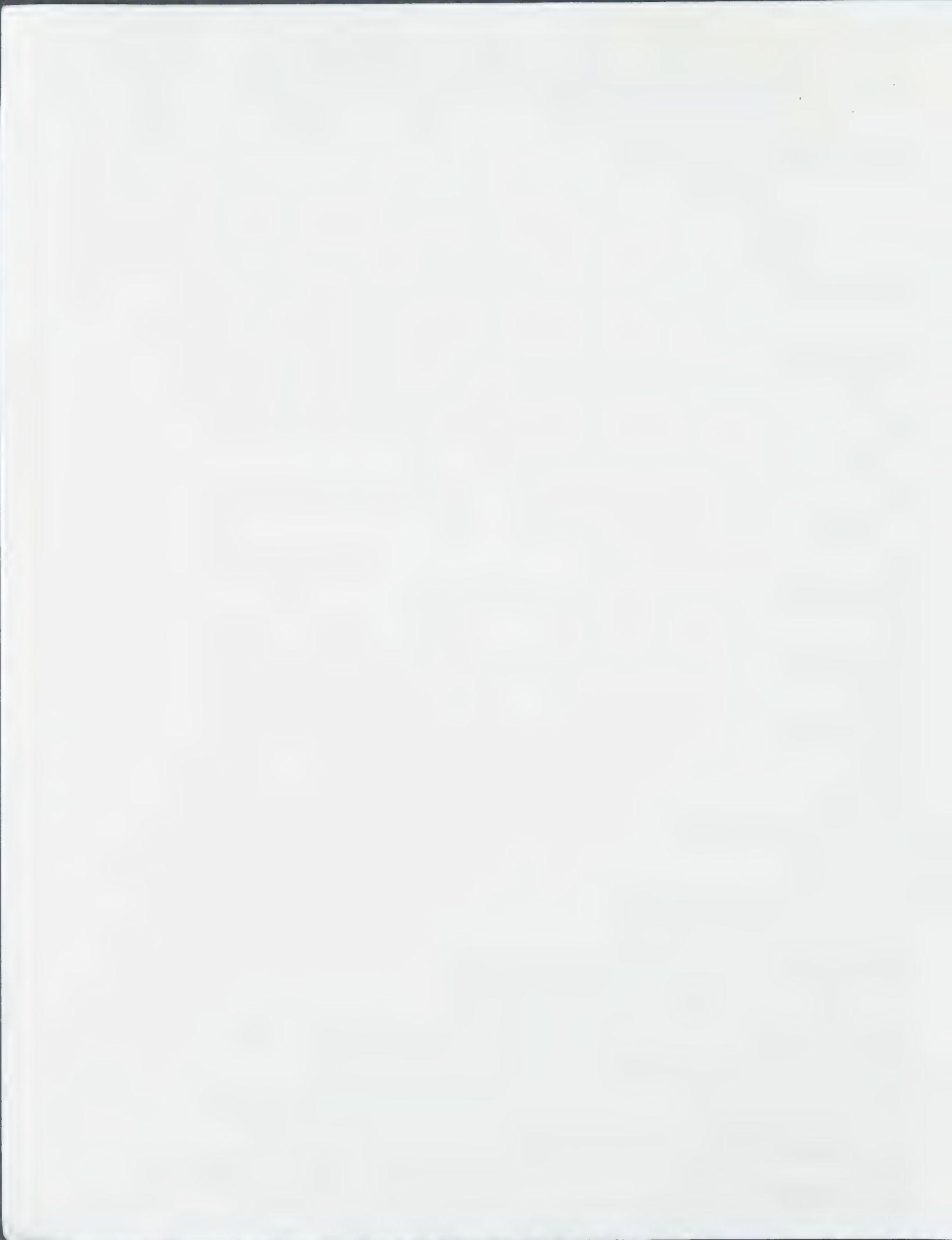


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- 8 -

MOLENAER Klaes c.1630 - 1676

Travellers on a track in the dunes 1652		
Oil/panel	USD	7 530
IN: 17 3/8 x 24		
Um eine Sandgrube führt ein Weg in das Dorf		
Oil/panel	USD	4 475
IN: 17 7/8 x 25		
View of Haarlem from the North East with the Sint Carrijenbrug		
Oil/panel	USD	12 022
IN: 10 x 16 7/8		
View over Haarlem, in the background Groote church c.1650		
Oil/panel	USD	5 836
IN: 12 1/2 x 15		
Waldlandschaft		
Oil/panel	USD	43 350
IN: 15 7/8 x 21 7/8		
Windmühle in einer Landschaft		
Oil/panel	USD	Unsold
IN: 11 x 14		
Windmühle in einer Landschaft		
Oil/panel	USD	7 790
IN: 11 x 14		
Winter landscape		
Oil/panel	USD	1 634
IN: 9 1/8 x 8 7/8		
Winter landscape with a walled town		
Oil/panel	USD	24 060
IN: 23 1/4 x 33 1/8		
Winter landscape with figures beside the walls of a town		
Oil/panel	USD	6 360
IN: 11 x 13 7/8		
Winter Landscape with Horses feeding and Figures skating on a River		
Oil/panel	USD	51 580
IN: 15 3/4 x 21 5/8		
Winter landscape with numerous skaters and horse-drawn sleighs		
Oil/canvas	USD	43 500
IN: 24 x 33 1/8		
Winter Landscape with Skaters on a frozen River by a Village		
Oil/panel	USD	49 654
IN: 19 7/8 x 28 3/8		



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MOLENAER Klaes c.1630 - 1676

- 5 -

Kirche an einem Fluss mit Personen
Oil/panel

IN 18 3/8 x 25 USD 8 810

La halte à l'auberge 1663
Huile/panneau

IN 18 5/8 x 25 USD 7 224

Landscape with peasants resting near a torrent
Oil/panel

IN 10 x 16 1/8 USD 6 234

Lavandière au bord de la rivière
Huile/panneau

IN 16 1/8 x 21 7/8 USD 10 281

Paesaggio invernale
Olio/tavola

IN 12 x 16 1/8 USD 9 087

Pastores al atardecer
Oleo/lienzo

IN 19 3/8 x 28 USD 23 790

Paysage à la rivière et au château
Huile/panneau

IN 12 1/4 x 17 1/8 USD 33 569

Paysage au pont
Huile/toile

IN 21 1/8 x 27 1/4 USD 6 657

Paysage d'hiver
Huile/panneau

IN 23 3/4 x 32 7/8 USD 28 600

Paysage d'hiver avec patineurs
Huile/panneau

IN 10 1/4 x 8 3/8 USD 3 640

Paysage d'hiver avec promeneurs
Huile/panneau

IN 21 7/8 x 17 7/8 USD Unsold

Paysage de neige aux patineurs
Huile/panneau

IN 11 1/4 x 8 7/8 USD 6 520

Paysage de rivière près d'une forteresse
Huile/panneau

IN 12 x 17 3/8 USD 7 650



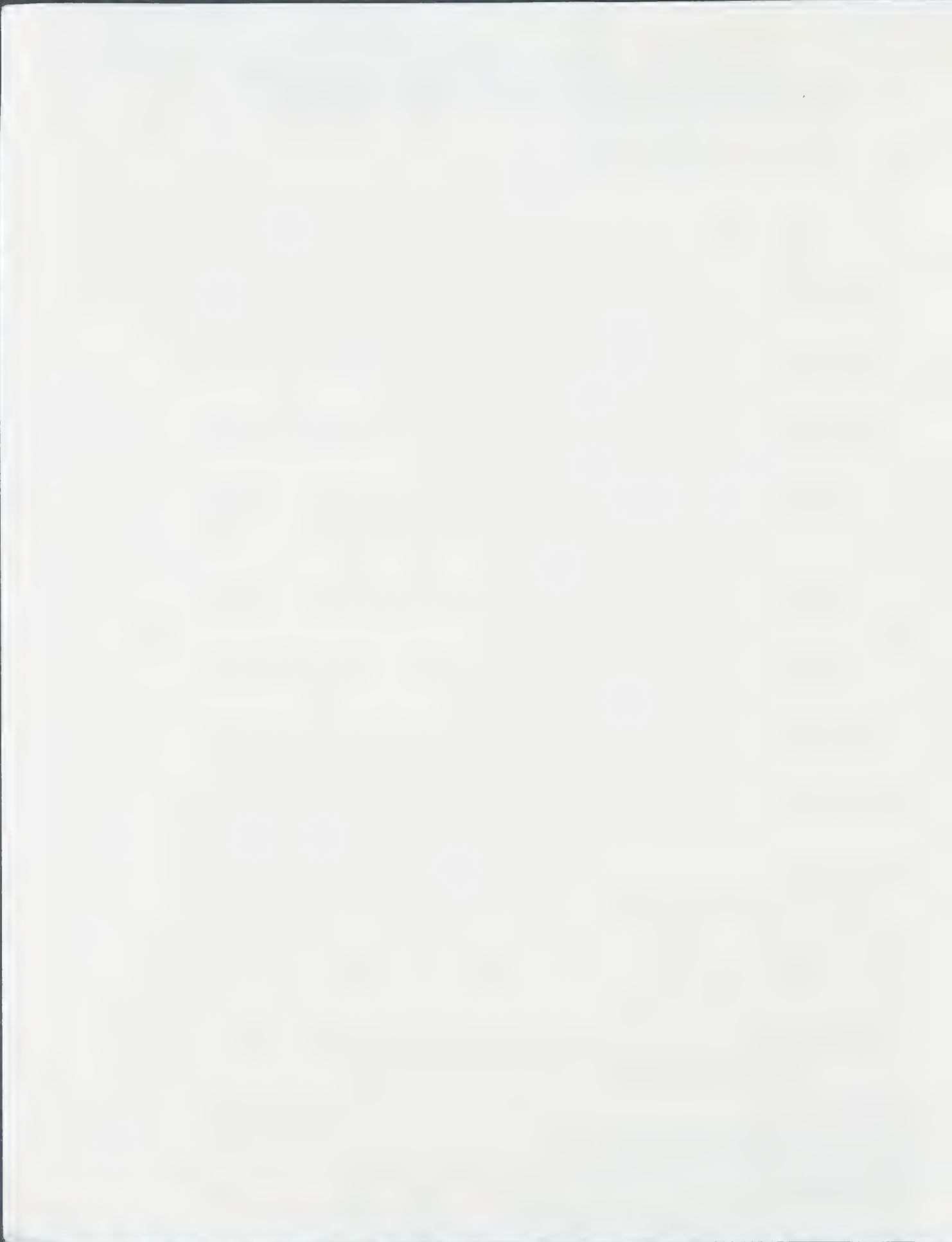


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- 3 -

MOLENAER Klaes c.1630 - 1676

Eine Leinenbleiche in einem Dorf Oil/panel IN: 18 5/8 x 25 1/4	USD	31 776
Eisvergnügen Oil/panel IN: 31 7/8 x 26 3/4	USD	Unsold
Eisvergnügen Ö/Leinwand IN: 14 x 20 5/8	USD	22 232
Eisvergnügen Ö/Leinwand IN: 33 1/8 x 43 3/8	USD	28 429
Eisvergnügen vor dem Mauern einer Stadt Oil/panel IN: 10 3/4 x 14	USD	27 750
Eisvergnügen vor einer befestigten Stadt Oil/panel IN: 23 1/4 x 33 1/8	USD	23 868
Elegant couple an other figures skating Oil/canvas IN: 28 3/8 x 25	USD	11 500
Elegant Traveller on a Greyhorse and Peasants on a Horse and Wagon Oil/canvas IN: 33 5/8 x 47	USD	14 199
Fête villageoise Huile/toile IN: 27 x 37	USD	23 450
Figures fishing by a pond with a cottage 1657 Oil/canvas IN: 19 3/8 x 26	USD	12 300
Fisherfolk in a boat and the bank of a canal Oil/panel IN: 10 1/4 x 14 1/4	USD	4 500
Fisherman in a Rowing Boat on a Moat by a Fortified Mansion Oil/canvas IN: 14 1/4 x 12 1/4	USD	4 328
Fisherman in a rowing Boat on a Moat by a fortified Mansion Oil/canvas IN: 14 1/4 x 12 1/4	USD	2 701





March 20, 2002

Office of the President

Dr. Alfred Bader
Isabel and Alfred Bader Foundation
611 North Broadway
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

I am writing with the hope that the Isabel and Alfred Bader Foundation might consider a \$3,000 gift to sponsor guest lecturer, Dr. John Russell Falck, the Robert A. Welch Distinguished Chair in Chemistry from the University of Texas, Southwestern Medical Center at Dallas. Dr. Falck's research focus is the application of synthetic and bioorganic chemistry to the problems of biochemical and medicinal relevance. He trained with two Nobel Prize Laureates in chemistry, Dr. Derek Barton and Dr. E. J. Corey.

Dr. William Campbell, Chairman of Pharmacology and Toxicology, would like Dr. Falck to visit Milwaukee for 1-2 days in late April or May to lecture and to visit with collaborators. He would like Dr. Falck to provide a spring lecture that might include chemistry students and faculty from the Medical College, Marquette University, University of Wisconsin – Milwaukee, and the membership of the American Chemical Society. In addition, these visits traditionally include an intimate dinner to which you and Mrs. Bader would be invited to attend. For your perusal, I have enclosed Dr. Falck's curriculum vitae.

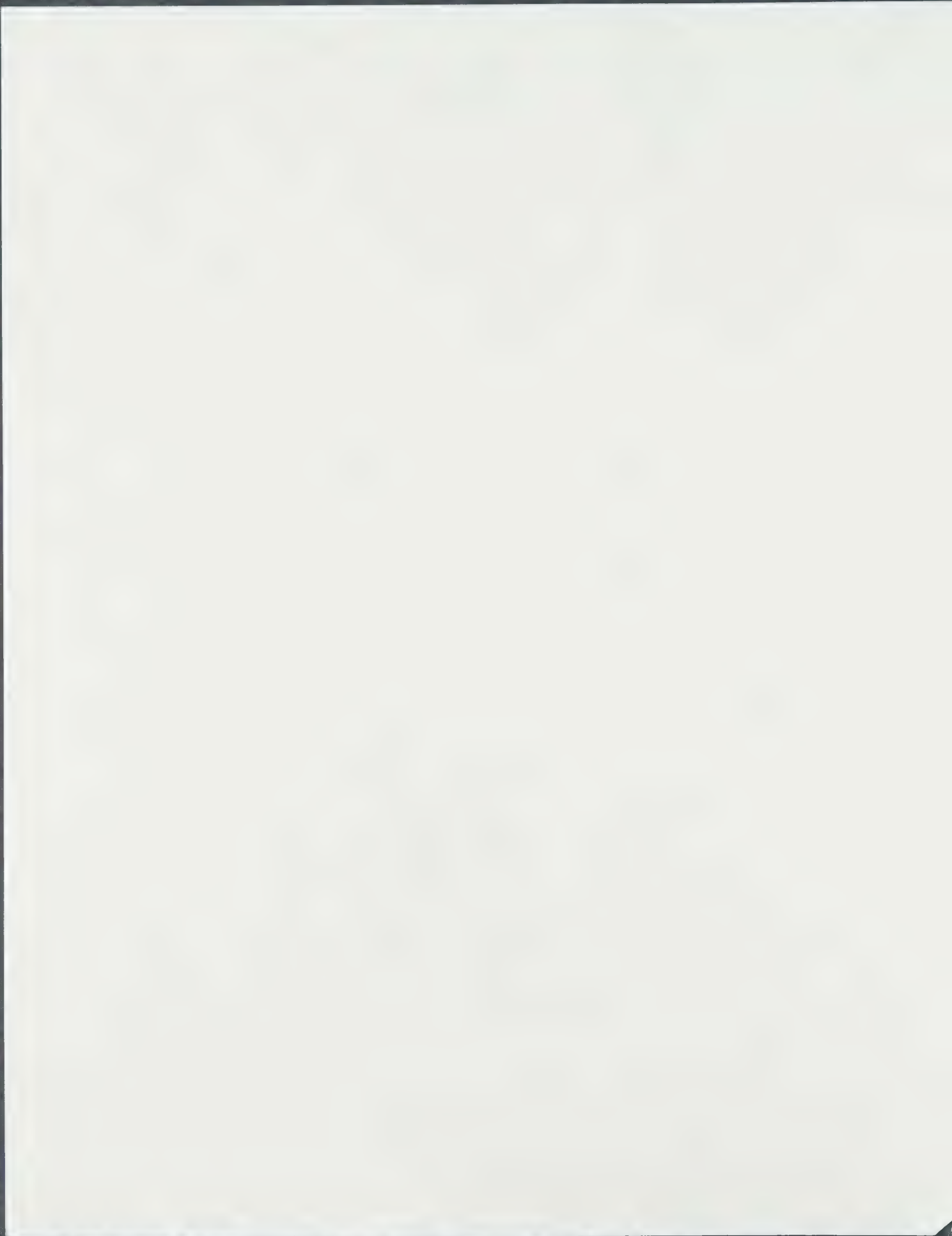
In recognition of this gift, the Medical College of Wisconsin would be pleased to recognize Dr. Falck as an Isabel and Alfred Bader Foundation Visiting Professor in its promotional materials. I have asked Pam Garvey of my staff to contact you shortly to see if you might be receptive to this opportunity. I recognize the short timeline for this request, thus I thank you for your thoughtful consideration. Warm regards.

Cordially,

T. Michael Bolger, JD
President and CEO

Enclosure

C: Daniel Bader
Pam Garvey



Dear Otto,

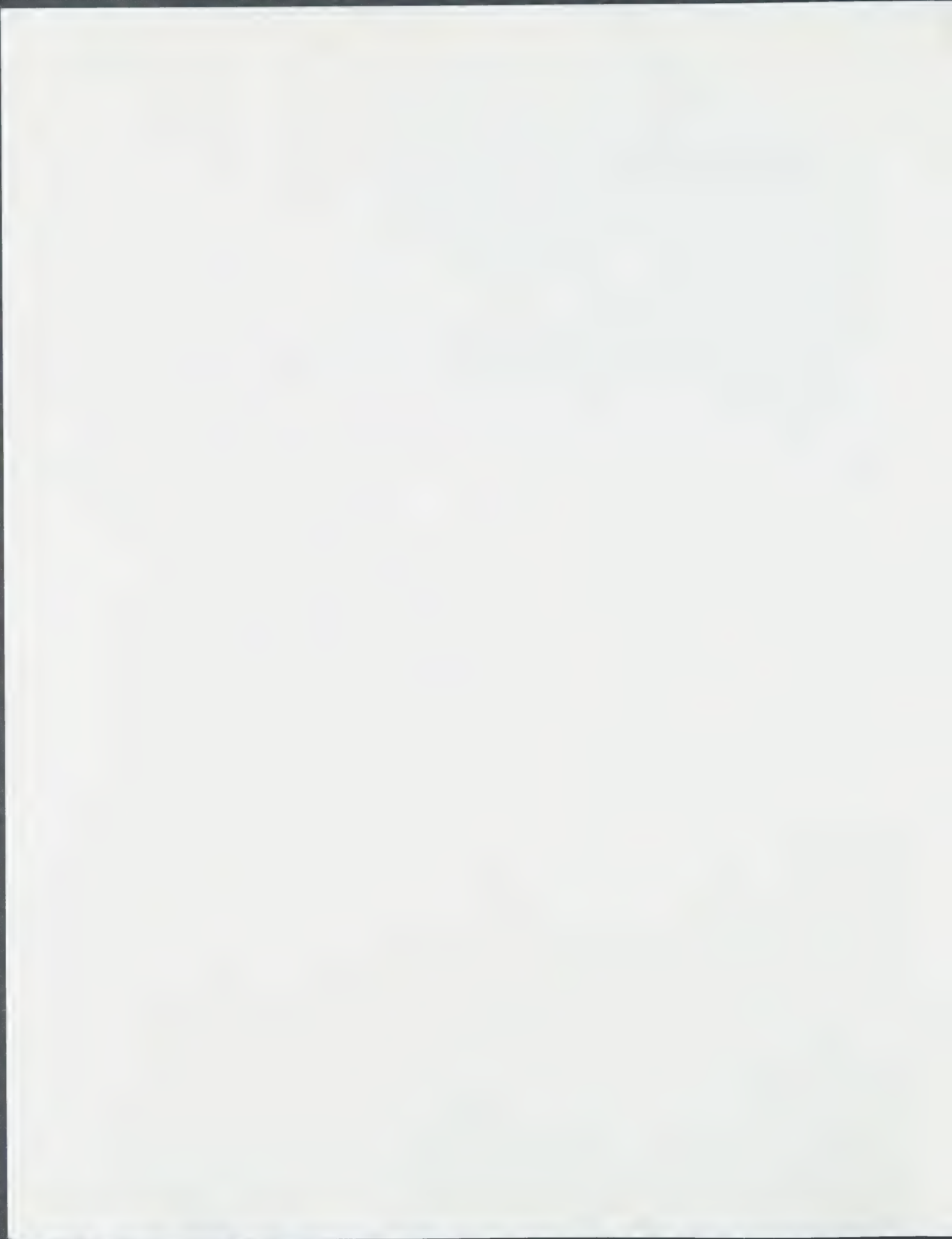
I just received Christie's London April 17th catalogue and the only painting I find really interesting is #65. Could this really be by Hoogstraeten?

Some 40 years ago #60 was offered to me in Vienna for \$30,000 and I was tempted except that the painting is so enormous. Then of course it was called Eeckhout.

I would like to interest someone at C.G. Boerner in New York to handle works by John Whalley. Who is the person to contact there?

Maybe you should consider spending a weekend in Milwaukee after our return from Jerusalem, to decide on our paintings for a Rembrandt student exhibition. You will be delighted to see how the *Tobias* by de Gelder looks now and might well decide to take two or three other paintings on consignment also.

Best regards,
Alfred



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Fax: 414-277-0709
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E-mail: baderfa@execpc.com

March 21, 2002

TO: George Gordon
Sotheby's London

Page 1 of _1_

FAX #: 011 44 207-293-5943

Dear George,

Thank you so much for your letter of February 7th, which was mailed from Copenhagen and received today. With it came the photos of Mr. Garson's mother and child and of the French porcelain of Louis XV.

I spent an evening after returning from London studying Bikker's Ph.D. thesis and note that several reproductions early on are missing, for instance the reproduction of Drost's most beautiful work of *Bathsheba in the Louvre*.

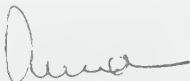
I sent the Cumana by FEDEX to the attention of Ben and Christopher yesterday and hope it will arrive in New York tomorrow.

Let's talk about the other two paintings when we meet in July. Though I must caution you, my mind at that point will be pretty much focused on your magnificent Rubens. The Getty and Prince Liechtenstein have more money than I, but still I will try.

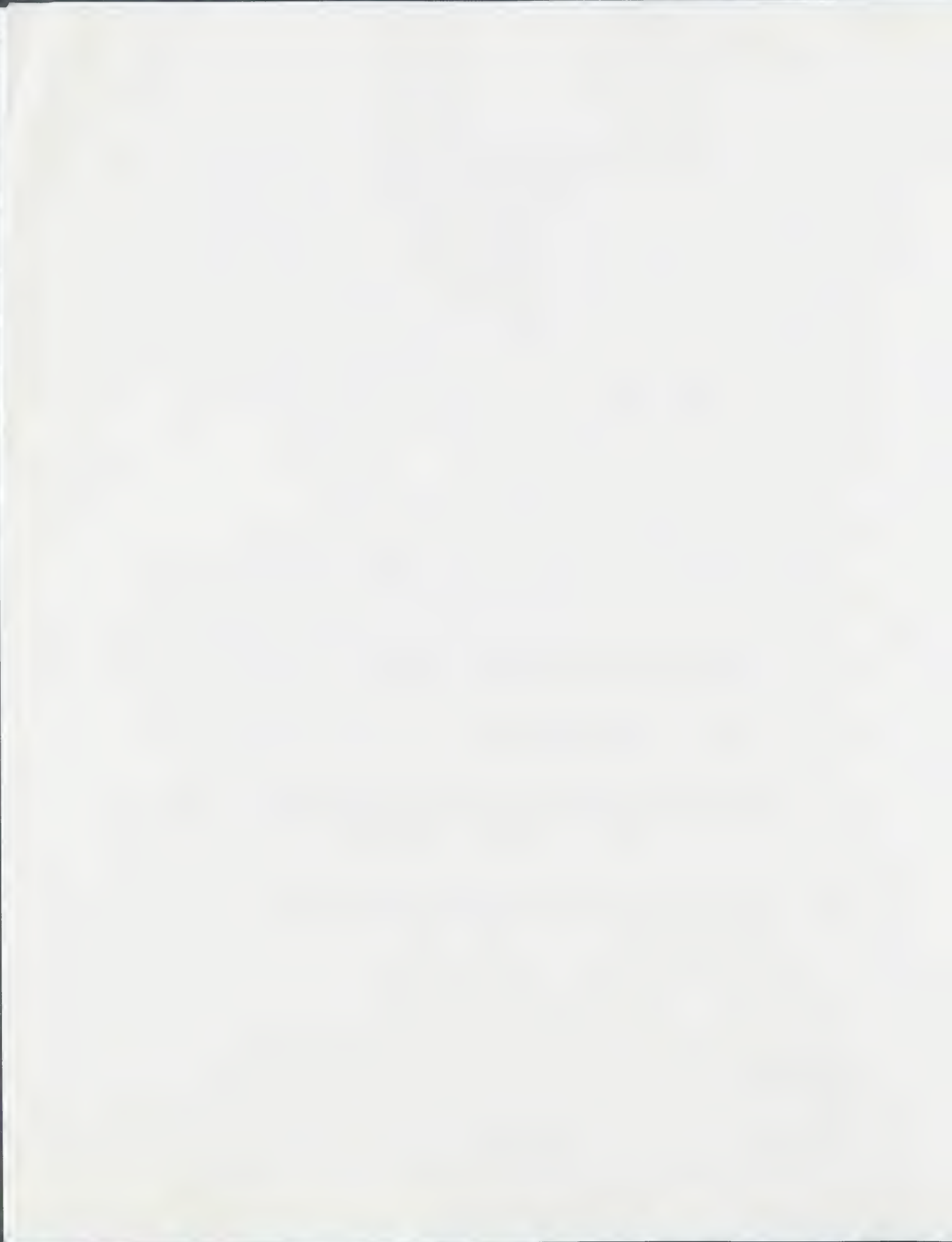
To move from the sublime to the average, please do let me know what you think about Lot 259 in your Olympia sale on April 16th, particularly how you date it.

With all good wishes I remain

Yours sincerely,



Alfred Bader
AB/az



HARVARD UNIVERSITY

Anthony R. Shaw, Jr.
Director of Laboratories

DEPARTMENT OF CHEMISTRY AND CHEMICAL BIOLOGY • 12 Oxford Street • Cambridge, MA 02138 • 617 495-4283
Fax: 617 496-5618
E-mail: shaw@chemistry.harvard.edu

March 27, 2002

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

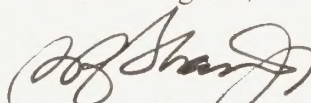
The purpose of this letter is to apprise you of the status of this year's efforts regarding the graduate fellowship program established within our Department through the exceptional generosity of the Isabel and Alfred Bader Foundation.

Letters of solicitation and instruction, along with application materials and contact information were mailed via Federal Express to the Czech Republic on August 15, 2001. A listing of those recipients is attached for your reference. Unfortunately, no response has been forthcoming, to date.

Please be assured we will continue our efforts to foster the development of young organic and bioorganic scientists who will contribute to the growth of the chemical profession in the Czech Republic. I remain available to talk with you at any time concerning our graduate fellowships—please feel free to contact me with any questions or concerns.

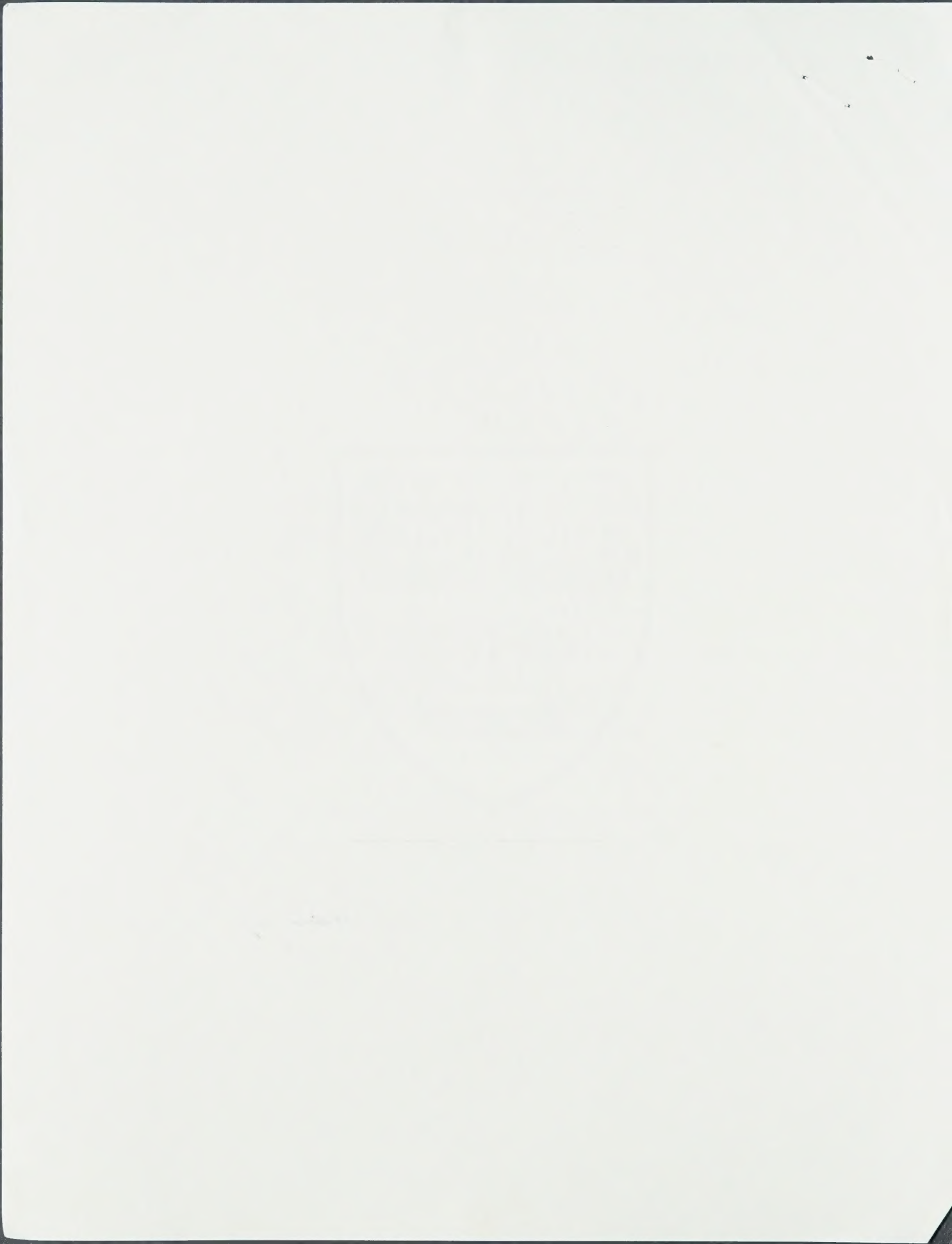
I wish you and yours the very best in the months ahead.

Warmest regards,



Anthony R. Shaw, Jr.

Enclosure:



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