

Alfred Budden

Art Related Correspondence

[AB Fine Arts - Correspondence]
2002

| | |
|------------------------------|----------|
| DUNCAN'S UNIVERSITY ARCHIVES | |
| LOCATOR | 5169 |
| BOX | 4 |
| PAGE | 10 (4/4) |

Dear Mr. de Gier,

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

I do hope that we will meet in December and I will then explain to you how relieved I was when Otto told me that you were not purchasing the Master IS.

I am puzzled by the last paragraph of your e-mail saying that you understand that both Christie's and Sotheby's sales have been cancelled. Are those the two sales in Amsterdam in November? Hopefully not, because I am just about to make reservations to fly to Amsterdam for the sales.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Anne.Kiffin@ubs.com wrote:

Dear Dr. Bader,

Thank you very much for your kind letter. I am glad you have enjoyed the book and although I am sorry that it has shaken you in one respect, I have to say that the book should be taken with more than a grain of salt, so I am told. The author's view seems to be quite extreme in some ways. Perhaps Otto can fill you in on this. If not, this is the opinion I got from my friends, Frits Duparc, a director of the Mauritshuis, and Prof. Henk van Os, a former director of the Rijksmuseum.

Sadly, I have decided against the monogramist Master IS for reasons that will have been explained to you by Otto.

Finally, I understand that both Christie's and Sotheby's sales have been cancelled so the next opportunity most likely will be December. I look forward to seeing you then.

Kind regards to you and your wife.

Hans de Gier



Subject: Message from Hans de Gier
From: Anne.Kiffin@ubs.com
Date: Tue, 1 Oct 2002 16:26:38 +0100
To: baderfa@execpc.com

Dear Dr. Bader,

Thank you very much for your kind letter. I am glad you have enjoyed the book and although I am sorry that it has shaken you in one respect, I have to say that the book should be taken with more than a grain of salt, so I am told. The author's view seems to be quite extreme in some ways. Perhaps Otto can fill you in on this. If not, this is the opinion I got from my friends, Frits Duparc, a director of the Mauritshuis, and Prof. Henk van Os, a former director of the Rijksmuseum.

Sadly, I have decided against the monogramist Master IS for reasons that will have been explained to you by Otto.

Finally, I understand that both Christie's and Sotheby's sales have been cancelled so the next opportunity most likely will be December. I look forward to seeing you then.

Kind regards to you and your wife.

Hans de Gier

[The following text is extremely faint and illegible due to low contrast and blurring. It appears to be the beginning of an article or a list of contents.]

Subject: website
From: Inierman <Inierman@bellsouth.net>
Date: Tue, 01 Oct 2002 10:18:08 -0400
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred

What a lovely visit I just had to your website! I hadn't been there since you started it a few years ago. Your gallery is as eclectic as you are and the selection truly does have something for nearly everyone.

The drawing I sold you years ago which was anonymous turned out to be Solimena and it's so nice when you can find the painting as well. I wish I had a Getty catalogue to see the finished work. In any case, at least it wasn't just a "pig in the poke" but a good drawing of some substance. Often it is so difficult to get all the goods on studies. The drawing world has been such a different and specialized area and one which I have usually hesitate to jump into carelessly. I buy only for quality without paying too much of a premium for attributions. That way I can't get terribly hurt.

I will visit frequently now that I have you bookmarked. It also gives me a good idea of what you can sell beyond the Rembrandt School.

My best,

Lewis



Dear Mr. Zuch,

Could you please confirm that Dr. Maek-Gerard will be returning my Rembrandt to Milwaukee the week of May 12th 2003. My calendar tends to fill up and I would like to be certain that I am here when he visits us.

With all good wishes I remain

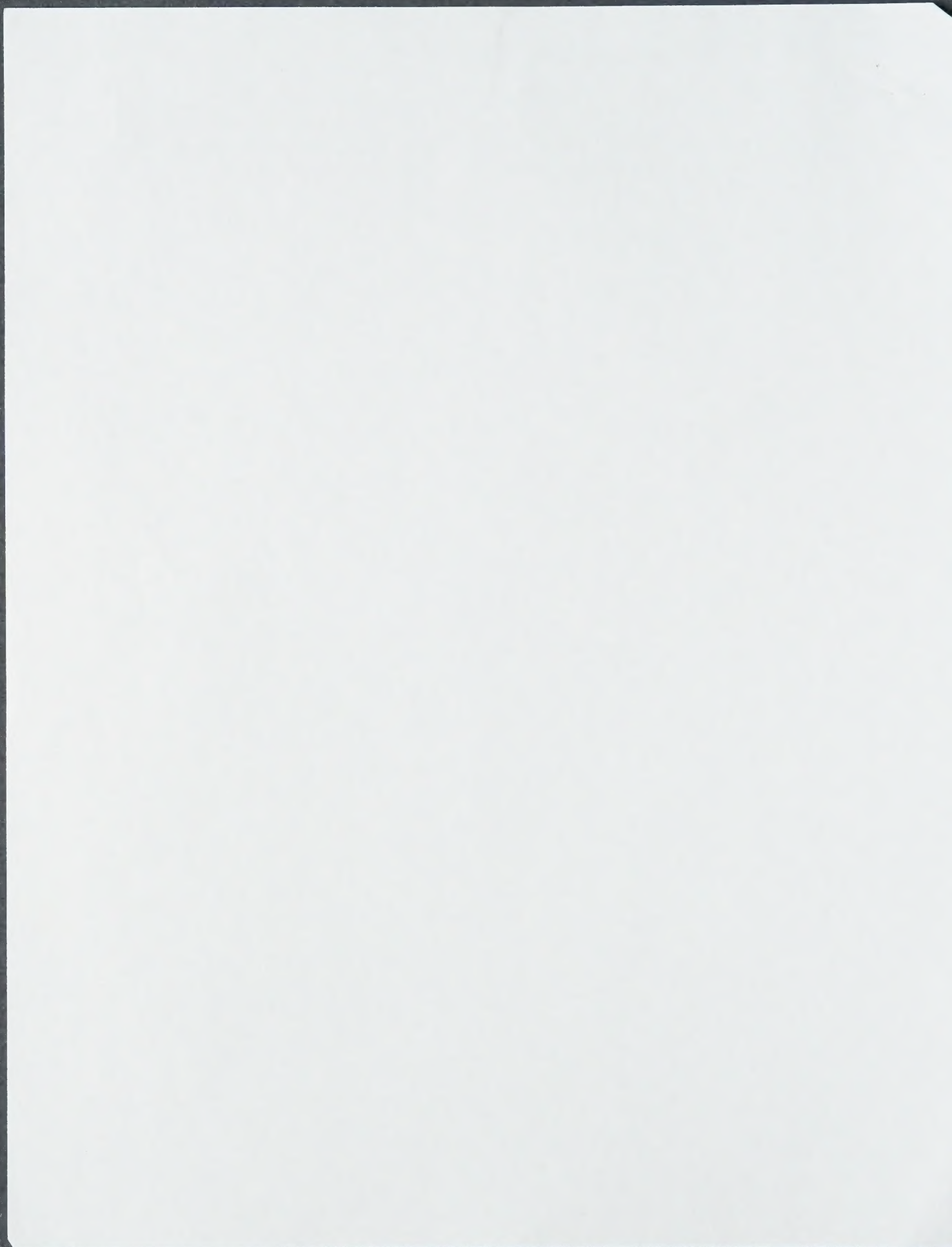
Yours sincerely,
Alfred Bader

Herr Zuch wrote:

Dear Mr. Bader,

Mr. Maek-Gérard is on vacation until beginning of September. So please let me answer your e-mail briefly in order to supply you with a reaction in an appropriate period. As our exhibition will end on 11th of May 2003 I assume that he plans to travel to Milwaukee in the subsequent week. However, to validate this, we should wait until his return on September. I will present him your fax immediately.

Yours sincerely
Michael Zuch
Exhibition Assistant
Tel./Fax +49/69/60 50 98-160
zuch@staedelmuseum.de

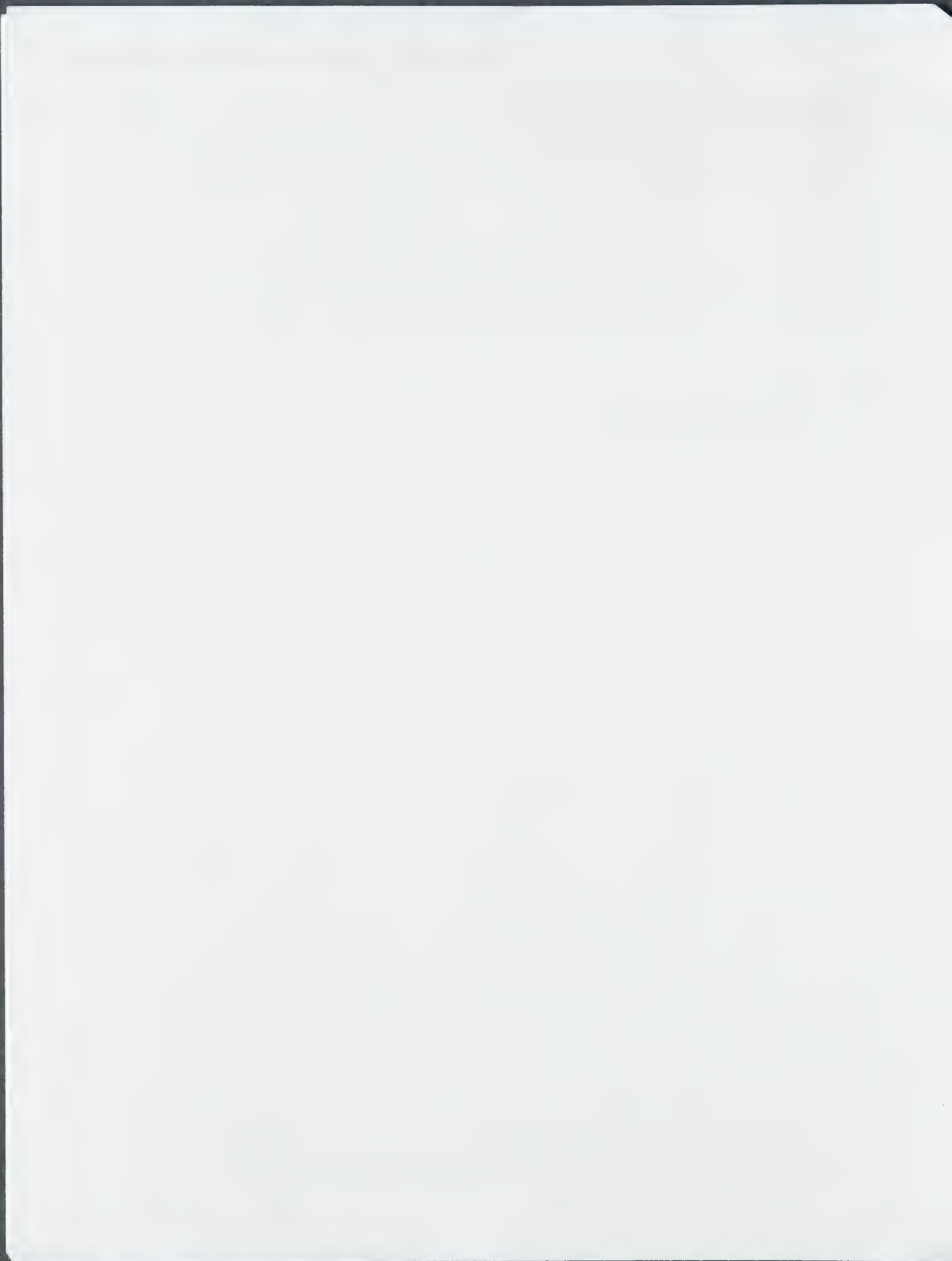


Subject: Rembrandt exhibition
From: "Herr Zuch" <zuch@staedelmuseum.de>
Date: Fri, 16 Aug 2002 15:54:04 +0200
To: <baderfa@execpc.com>

Dear Mr. Bader,

Mr. Maek-Gérard is on vacation until beginning of September. So please let me answer your e-mail briefly in order to supply you with a reaction in an appropriate period. As our exhibition will end on 11th of May 2003 I assume that he plans to travel to Milwaukee in the subsequent week. However, to validate this, we should wait until his return on September. I will present him your fax immediately.

Yours sincerely
Michael Zuch
Exhibition Assistant
Tel./Fax +49/69/60 50 98-160
zuch@staedelmuseum.de



STÄDEL

Städelsches Kunstinstitut
und Städtische Galerie

Herrn
Dr. Alfred Bader
Milwaukee

Fax: 001 414 277 0709

16. August 2003

Dear Dr. Bader,

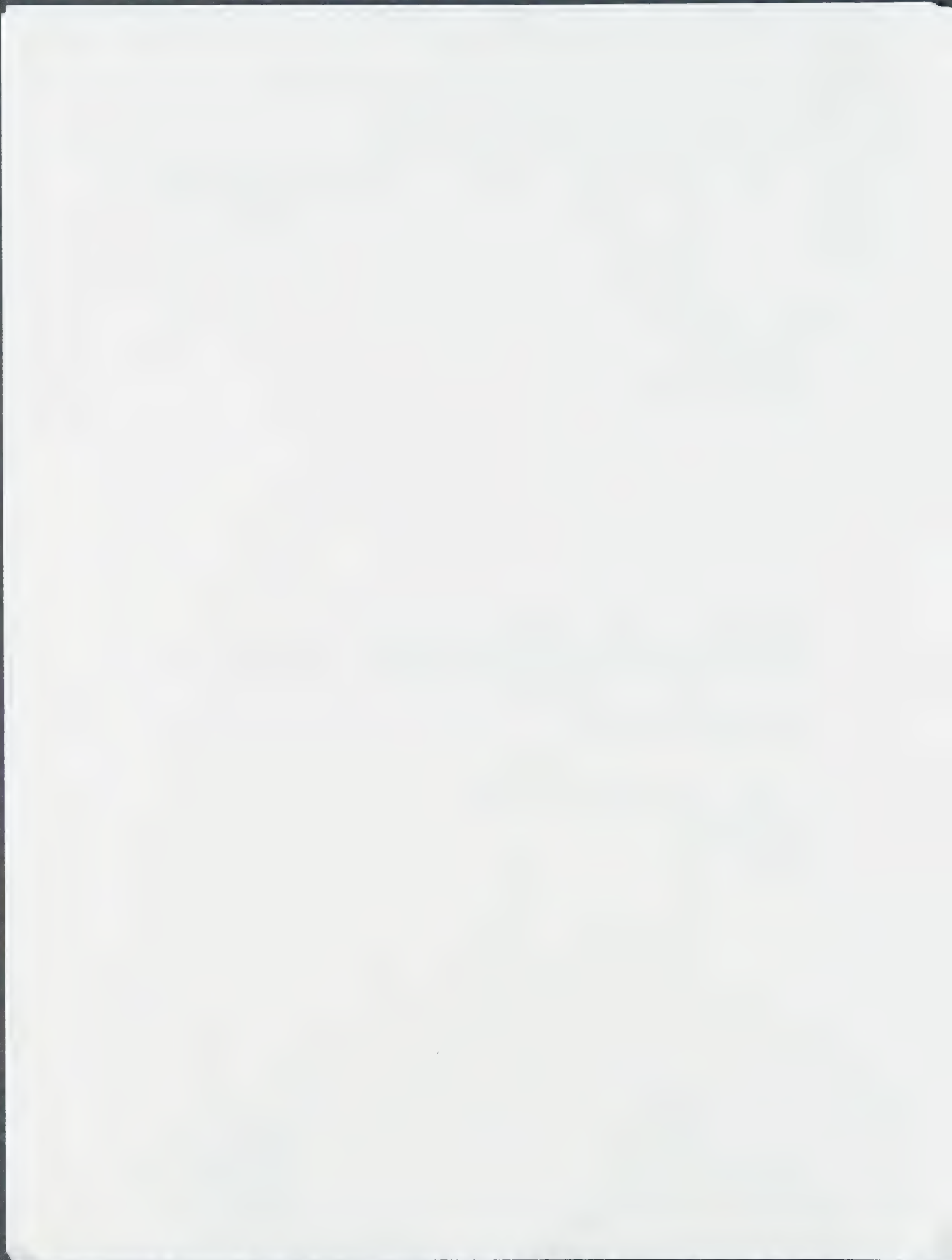
we wish to inform you that your wonderful painting *The Head of an Old Man* has arrived today with the director of the Rembrandt House, Mr. A.R.E. de Heer, and we have stored it safely in our magazin until the shipment to Japan takes place.

With kind regards from Frankfurt

Ute Wenzel-Förster

Ute Wenzel-Förster
Registrar

Dürerstraße 2
D-60596 Frankfurt am Main
Telefon: (0 69) 60 50 98-0
Telefax: (0 69) 61 01 63
staedel@t-online.de
BHF-Bank Ffm 500 45 33
BLZ 500 202 00



RE: my apologies

Subject: RE: my apologies

Date: Thu, 4 Oct 2001 09:48:34 -0500

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

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

Dr. Bader,

Thanks for understanding my situation recently. This week has only gotten busier as it progressed and today I'm home with a sinus and sore throat condition. And our opening reception is tonight. Hopefully by next week I'll have cleared my head as well as my schedule.

On Monday next week I have several meetings, but the rest of the week is clear. I look forward to hearing from you. By the way, I'm not sure I mentioned it, but Dr. Steinman's pieces arrived here last week. He says he will be working on sending his sister's pieces soon.

Regards,

Craig Martin

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

From: Bader Fine Arts

To: Martin, Craig

Sent: 10/2/01 2:37 PM

Subject: Re: my apologies

Dear Craig,

I realize, of course, that you have many other things to do besides thinking about the Matulay exhibition next March. I have just gotten very intrigued by the life story of this artist.

Please let me know when I might call you next week to discuss some of the details. I am here all week except for Tuesday, October 9th.

We are leaving for England on October 31st, returning on December 21st. It would be good to have most of the decisions made before we leave.

With best wishes as always,
Alfred Bader

"Martin, Craig" wrote:

> Dr. Bader,

>

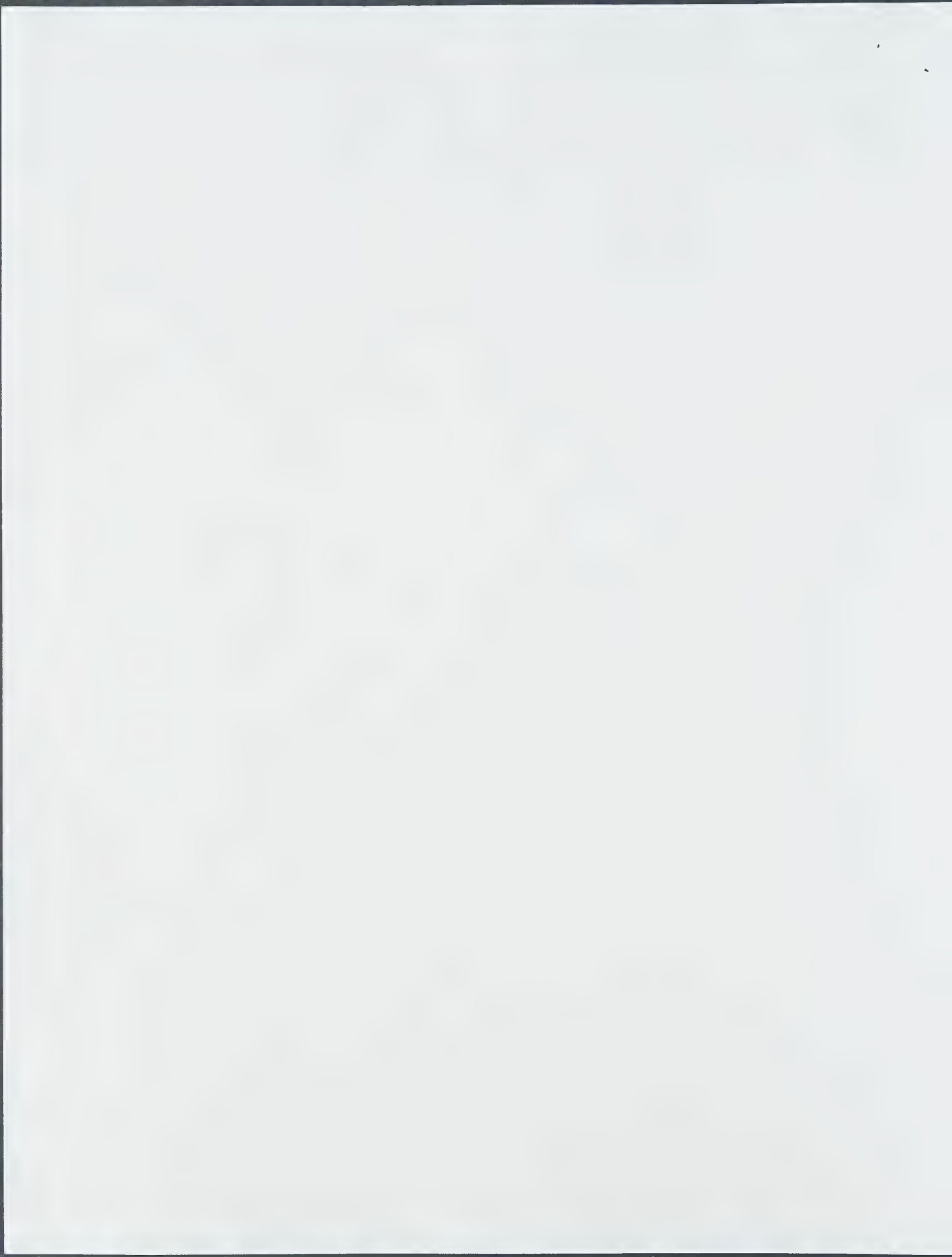
> I apologize for not having gotten back to you sooner. We have been in
> preparations for a new exhibition which opened this morning. There
> are

> still some loose ends to be tied up even now that the doors are open,
> and I

> am also trying to assemble a grant proposal which is due this
> afternoon.

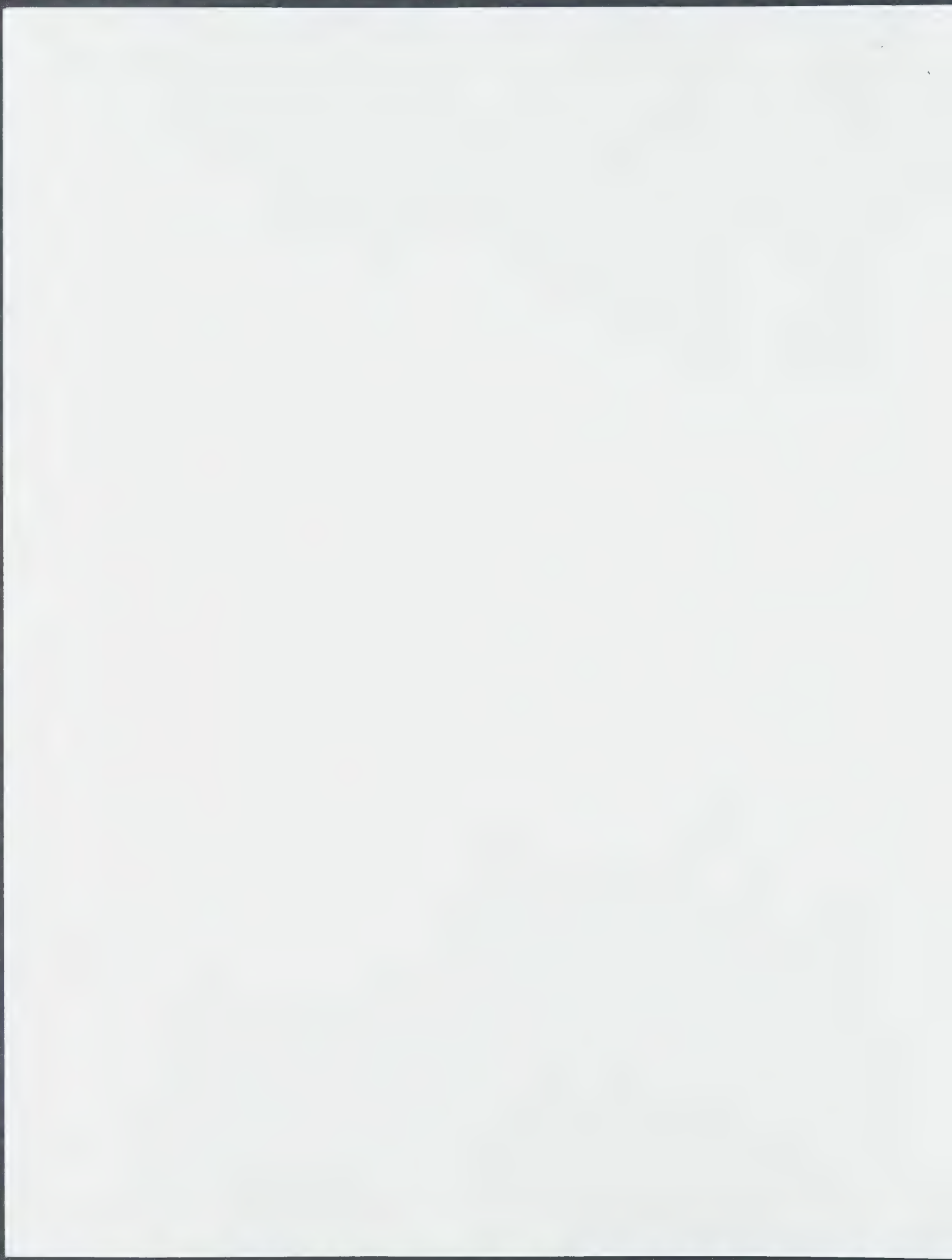
> Please accept my apologies, as I will not be able to spare any time
> this

> afternoon -- but I will contact you tomorrow morning (Tuesday) to
> discuss



RE: my apologies

> the show.
>
> I received your "final" draft of the Matulay essay on Friday, but I
have not
> yet had the chance to read through it. With a Professional
Development day
> we're hosting for local teachers on Wednesday and a reception on
Thursday,
> this week will remain hectic. But there is light dawning next week
and alot
> of work that has been put off will be accomplished soon.
>
> I hope all is well with you -- talk to you tomorrow,
>
> Craig Martin, Director
> Purdue Galleries





Universidad Complutense de Madrid

Vice - Rector

October, 7th, 2002

Dr. Alfred Bader
Fax 0-00-1-414-277-0709

Dear Alfred,

Many thanks for your letter and your phone call of yesterday. I am glad to know that the data from Prof. Ruiz Trapero are useful.

Although I won't be able to visit you in Amsterdam, I told Carlos Jr. about it, as he so much enjoyed meeting you and Isabel last year. Would you please let him know your precise timetable so that he can go ?. For this new generation only the e-mail is effective. Here is Carlos' : caseoane@gmx.es, so that he can receive your instructions, as he is waiting for them.

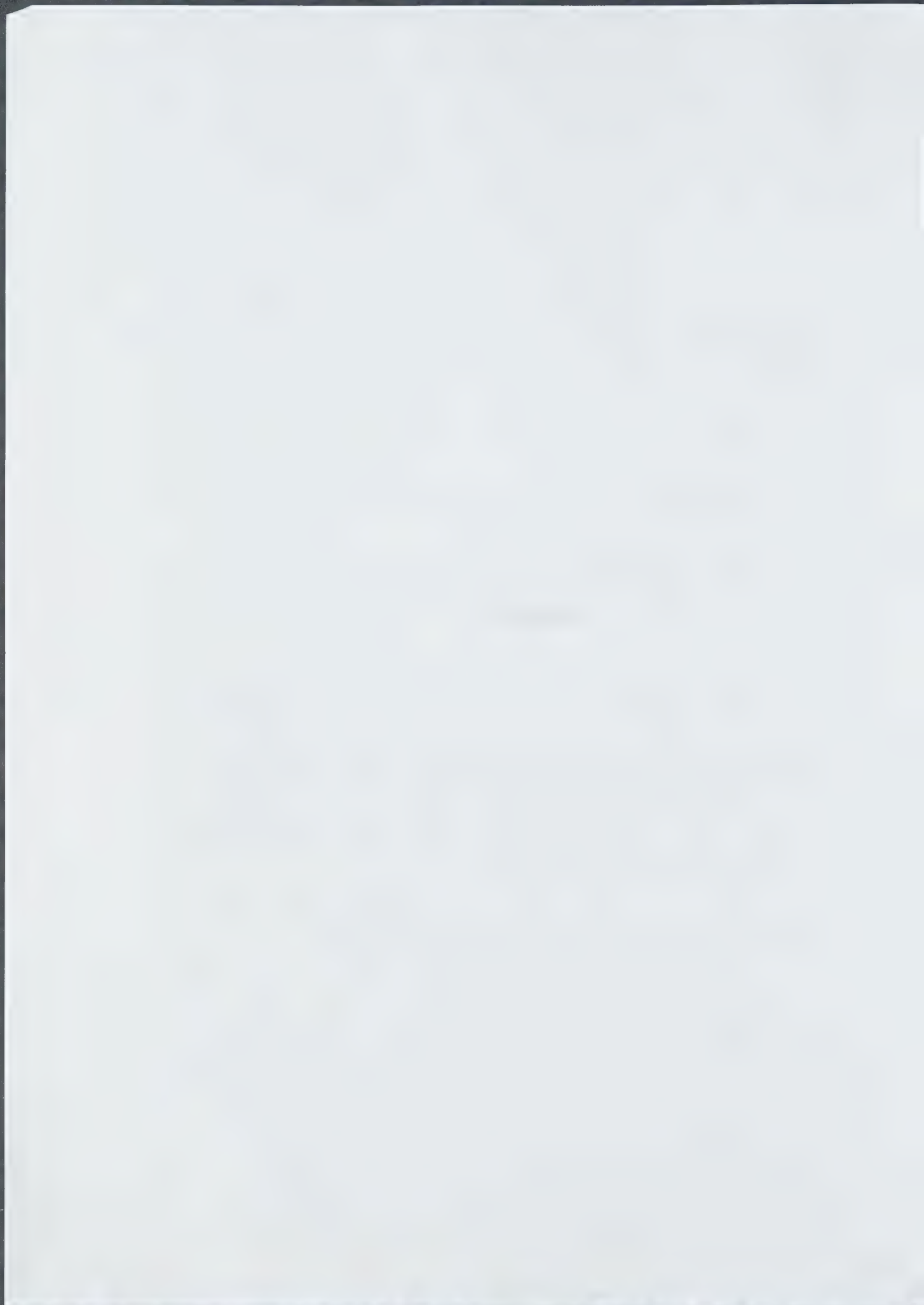
Concerning the painting, it is not that I do not like it. I certainly do, and much. The reasons are the following: Being, as we are, paying for our house, we cannot afford to buy it now from our own finances. As for the samples, we could find some, but not many, given the agreement with Janssen, on the one hand, and the kind of Chemistry we do now (organic materials) on the other hand, plus the little time I now, unfortunately, have for the laboratory. Taking also into account the share for the coworkers, it would take ages to cover the cost. Furthermore, it can be unfair to you, as you paid a lot of money for the restoration and the offers my dealer friend got here were not more that 800.000 old pesetas (about 4800 euros). So, you would be losing money by selling it to us and can perhaps get a better price there.

Therefore, I can send the painting to the address you may prefer, as I imagine that you will not need to pay any duties within the European Union.

I look forward to hearing from you and to an enjoyable meeting with Carlos Jr.

All the best to you both.

Carlos





Browse | **Sell** | **Services** | **Search** | **Help** | **Community**

[find items](#) | [find members](#) | [favorite searches](#)

Search [tips](#)

Search titles and descriptions

Current and recent auctions bid on by critter-doc (51) ★

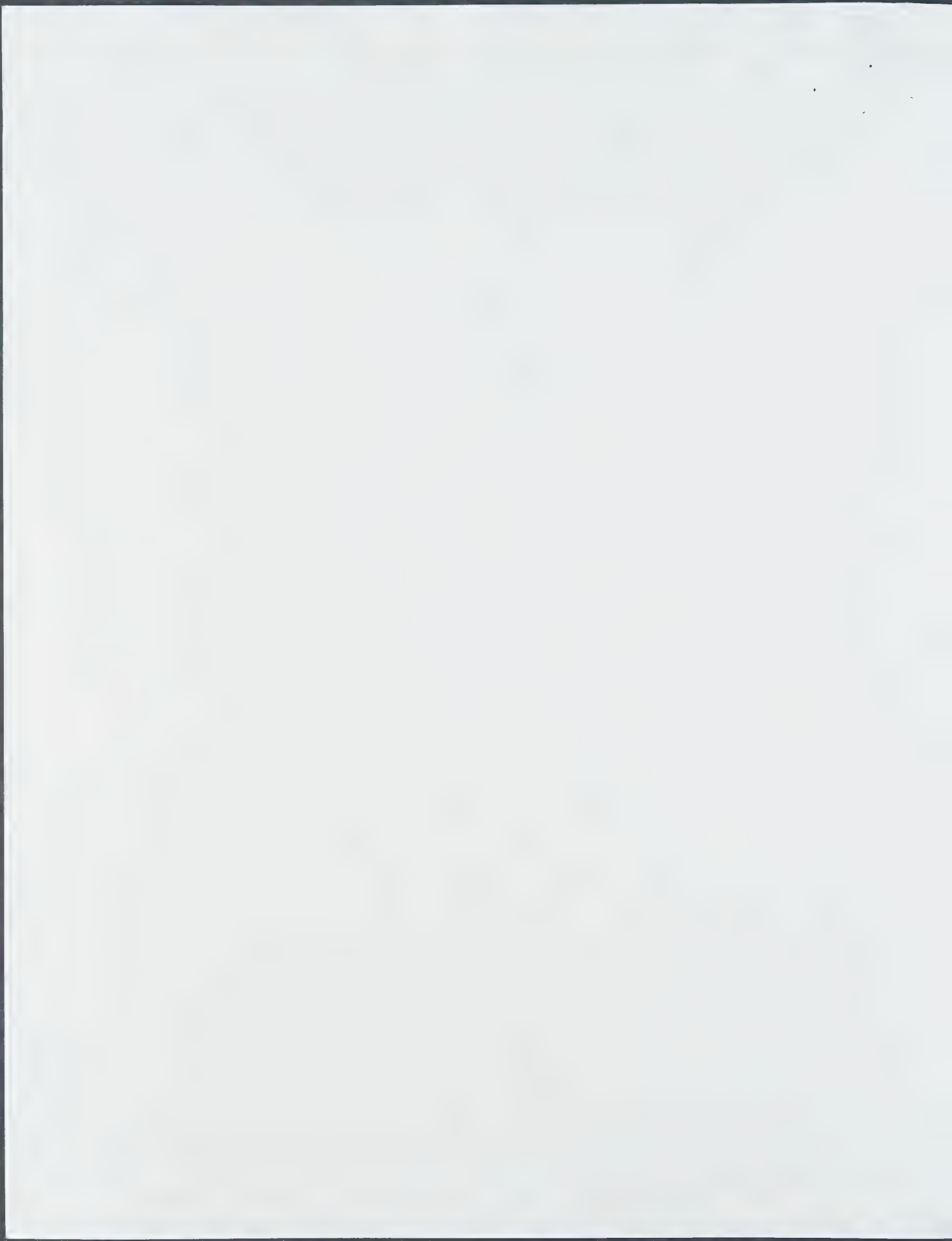
Includes all items that the user has bid on or purchased within the last 30 days. For auction items, bold price means at least one bid has been received.

In some cases, critter-doc (51) ★ may no longer be the high bidder.

1 - 16 of 16 total. Click on the column headers to sort

| <u>Item</u> | <u>Start</u> | <u>End</u> | <u>Price</u> | <u>Title</u> | <u>High Bidder</u> | |
|---------------------------|--------------|-----------------------|-------------------|---|---|------------------------|
| 903193586 | Aug-29-02 | Sep-08-02 17:34:35 | \$41.00 | "Perspective of a Country Seat," circa 1825 | peewee65 (*) | barge |
| 903909252 | Sep-02-02 | Sep-09-02 11:41:39 | \$1,525.00 | 17th CENTURY PAINTING OF A GERMAN NOBLEMAN | critter-doc (*) | emati |
| 903945941 | Sep-02-02 | Sep-09-02 14:32:15 | \$115.00 | THOS. WEBSTER FLOWER MASTERPIECE Low Reserve | critter-doc (*) | uktra |
| 903953240 | Sep-02-02 | Sep-09-02 15:17:11 | \$125.00 | THOS. WEBSTER FLOWER MASTERPIECE No Reserve | critter-doc (*) | uktra |
| 904959853 | Sep-05-02 | Sep-12-02 08:10:08 | \$530.00 | Orig. Old master oil painting, Dutch, 18.cent | rifkin-finearts@okcom.net (*) | jupite |
| 905666759 | Sep-08-02 | Sep-15-02 17:32:29 | \$1,200.00 | 18TH CENTURY FLORAL STILL LIFE ON COPPER | fridaperro (*) | jenny |
| 905843380 | Sep-09-02 | Sep-16-02 12:56:44 | \$760.00 | 18TH CENTURY FLORAL WITH BUTTERFLYS ON COPPER | fernwoodhse (*) | jenny |

829-757-1120

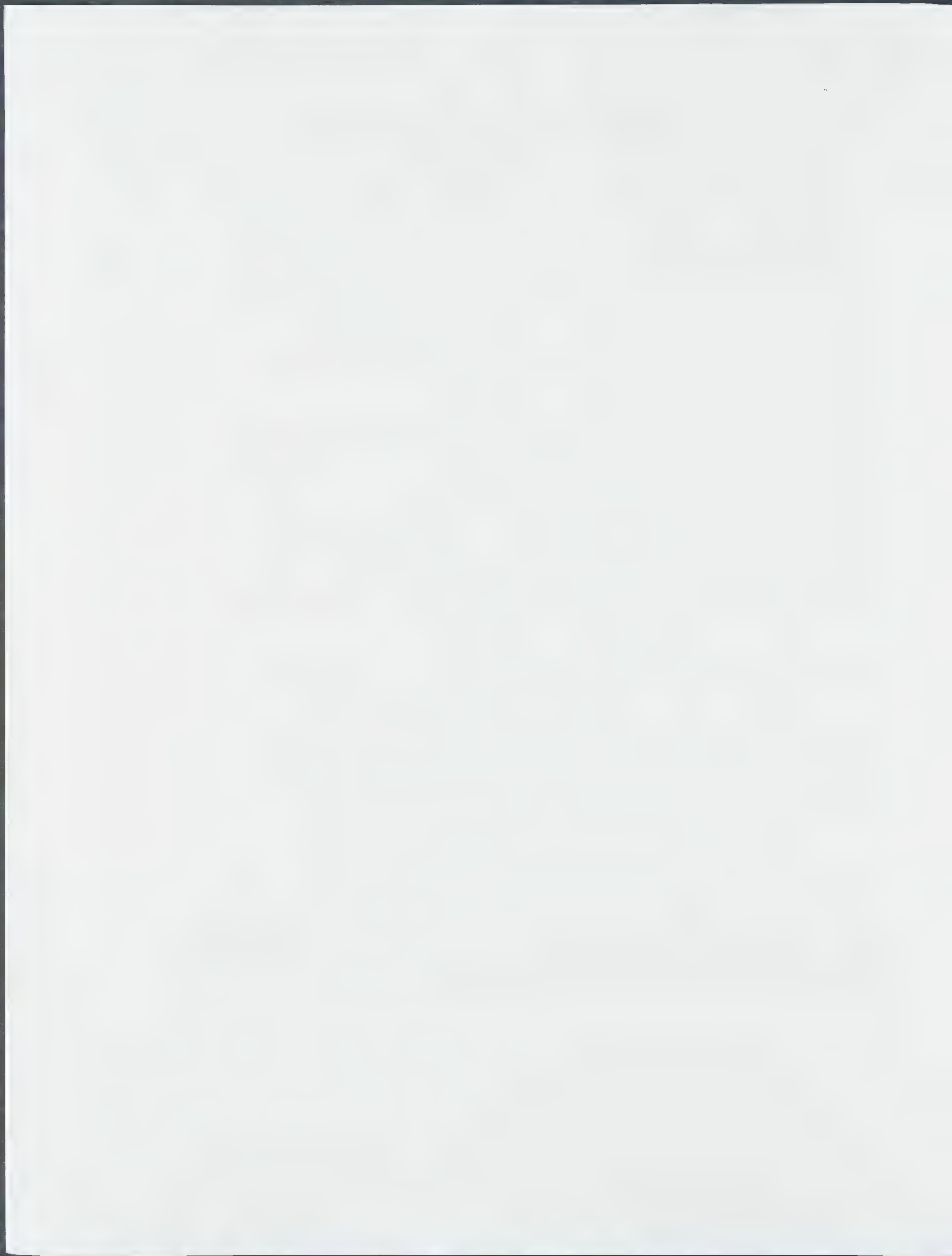


| | | | | | | |
|---------------------------|-----------|-----------------------|-------------------|--|---------------------------------|-----------------------|
| 906325831 | Sep-11-02 | Sep-16-02 19:03:03 | \$1,800.00 | MID 19th CENTURY O/C JOHN NEAGLE 1796-1865 | tevy (*) | yank |
| 906235826 | Sep-11-02 | Sep-18-02 11:17:41 | \$28.00 | Worcester Cathedral Pencil Sketch 1890s. | ellie1403 (*) | met.c |
| 905703813 | Sep-08-02 | Sep-18-02 19:13:59 | \$2,026.00 | Old Master Landscape with Travellers - Large | critter-doc (*) | guzzi |
| 906332247 | Sep-11-02 | Sep-21-02 19:27:31 | \$361.00 | 18TH C PAINTING GOUACHE LISTED SIGNED SANDBY | critter-doc (*) | wism |
| 907829818 | Sep-18-02 | Sep-28-02 18:35:02 | \$850.00 | Old Oil On Canvas of Young French Woman | critter-doc (*) | smcd |
| 908745399 | Sep-22-02 | Sep-29-02 19:32:44 | \$610.00 | 18TH CENTURY OLD MASTER FLEMISH-LOVERS | fprisco me (*) | jenny |
| 909899563 | Sep-28-02 | Oct-05-02 08:49:37 | \$15.50 | Museum edition of Rubens drawings /sketches | critter-doc (*) | cw.tv |
| 910140605 | Sep-29-02 | Oct-06-02 11:59:13 | \$76.00 | Old Ink Drawing "The Ponte Vecchio" | goengone (*) | artwo |
| 911500702 | Oct-05-02 | Oct-08-02 15:21:26 | \$1,075.00 | PAINTING CLAES PIETERSZ NICOLAES BERCHEM DUTC | critter-doc | yourt |

[Announcements](#) | [Register](#) | [SafeHarbor \(Rules & Safety\)](#) | [Feedback Forum](#) | [About eBay](#)

Copyright © 1995-2002 eBay Inc. All Rights Reserved.
Designated trademarks and brands are the property of their respective owners.
Use of this Web site constitutes acceptance of the eBay [User Agreement](#) and
[Privacy Policy](#).





Subject: RE: [Fwd: Text for Veronese painting]
From: "Clovis Whitfield" <clovis@whitfieldfineart.com>
Date: Tue, 8 Oct 2002 17:28:21 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Edward tells me the painting has been on ebay several times, I don't think that it is more than a pastiche, the ceiling by Veronese in any case a late work which involved indifferent assistants, but this painting looks like a coarse copy. We recently had a late studio picture which was much better quality underneath yards of overpaint, but still nothing really to write home about. I see altogether too little quality in this
CLOVIS

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

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: 08 October 2002 16:03
To: Clovis Whitfield new
Subject: [Fwd: Text for Veronese painting]

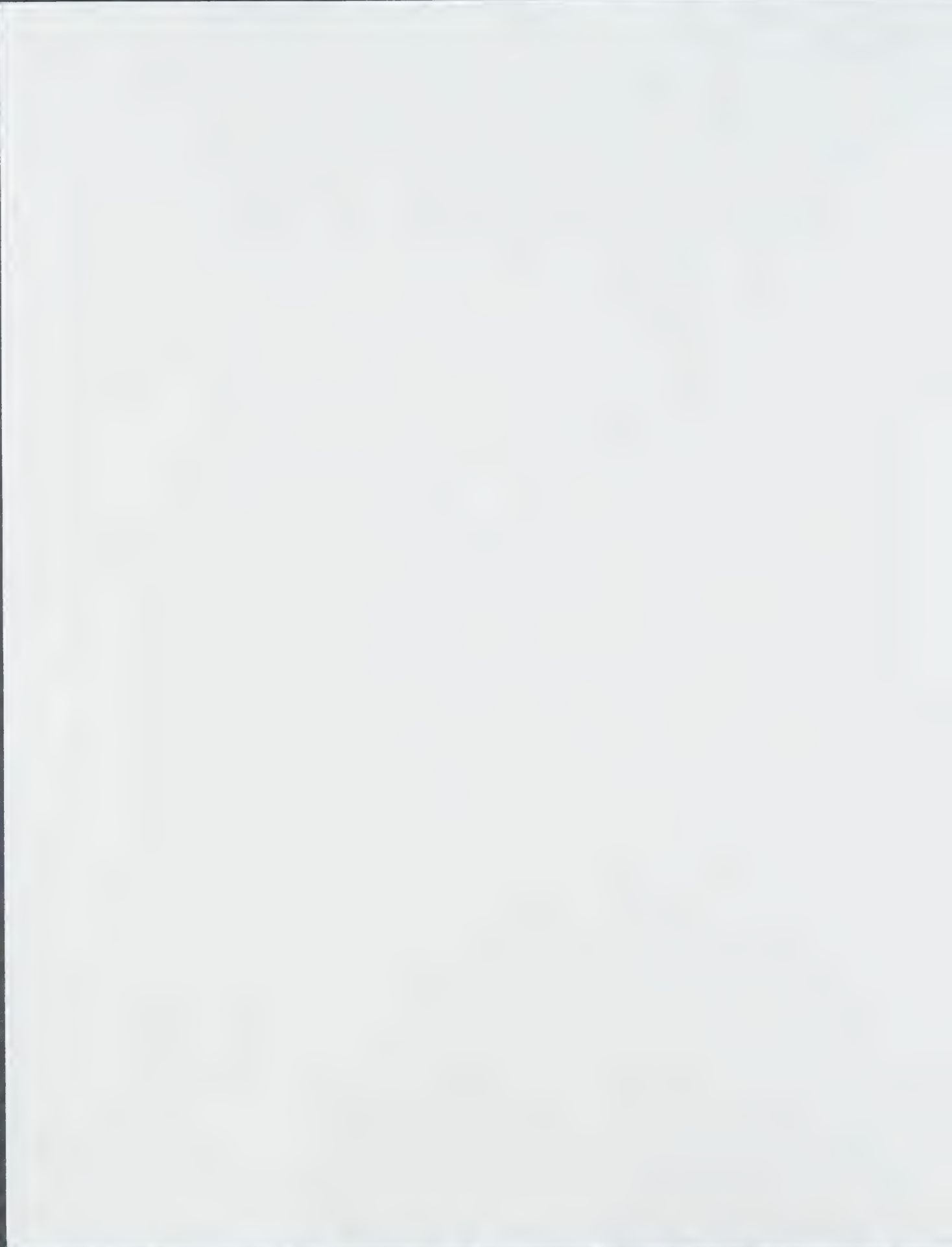
----- Original Message -----

Subject: Text for Veronese painting
Date: Tue, 08 Oct 2002 10:46:55 -0400
From: lnierman <lnierman@bellsouth.net>
To: Alfred Bader <baderfa@execpc.com>
CC: lewis <niermanfineart@ureach.com>

Dear Alfred

Attached are photos of book pages with explanations for previously sent photos of Veronese painting. I hope you can read on computer and see quality and color of previous photos on screen.

Lewis



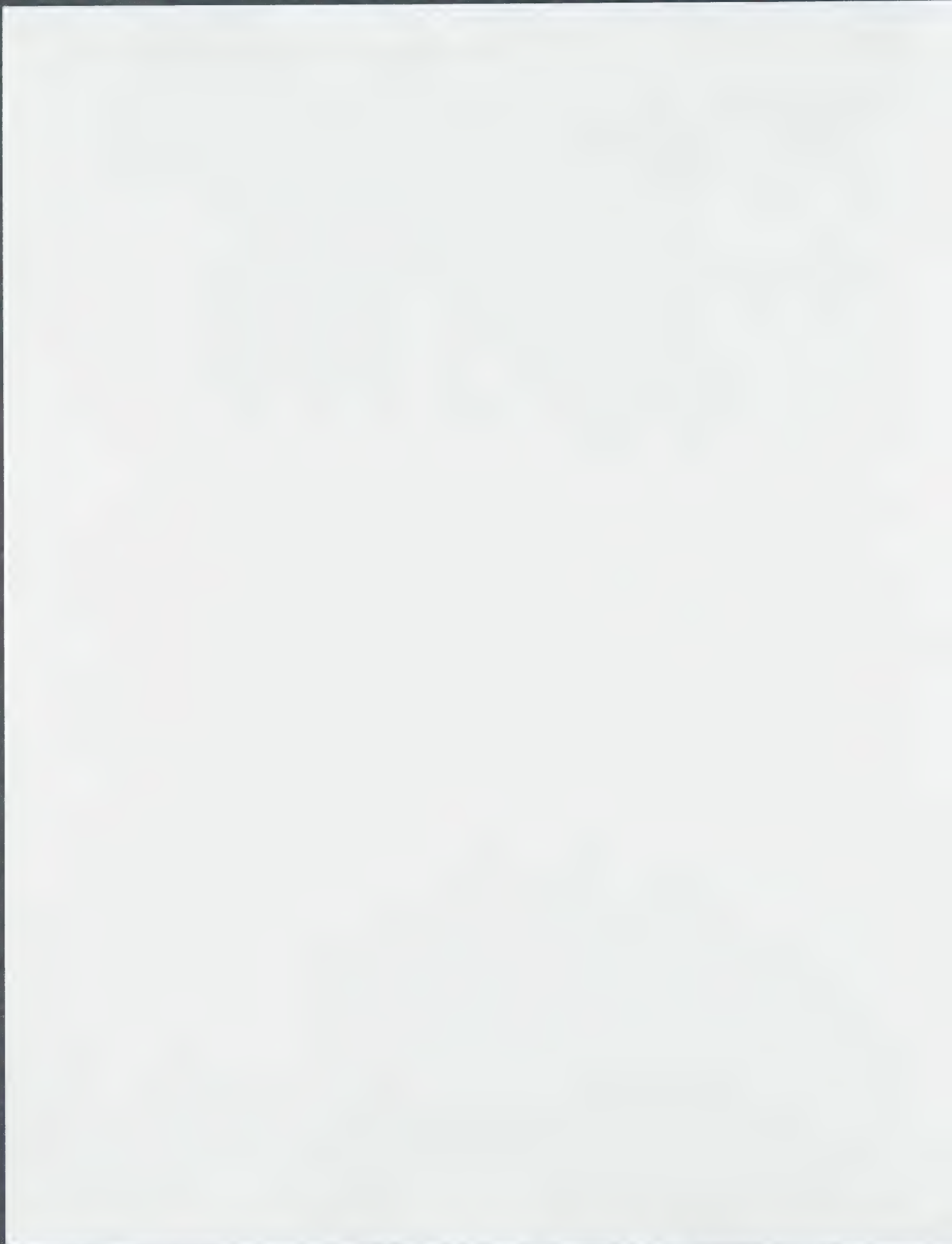
Subject: Forward of Clovis
From: Inierman <Inierman@bellsouth.net>
Date: Tue, 08 Oct 2002 14:28:01 -0400
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred

Thank you for forwarding Mr. Whitfields comments. Are my missing something??? Can this be called a "coarse" copy??? A copy, yes. A document, yes. But coarse??? I hope his comments were only colored by his learning that it had appeared on ebay for I don't see anything but a well drawn and painted work. The photos accurately depict the painting and I don't feel my eye has gotten that corrupted by a lack of use. I realize you have great faith in him and there must be obvious reason you respect his opinion but, should I begin to question my own judgement when I think well of something and it is called coarse??? Perhaps it is that he is so used to dealing with only the very best that something relatively minor cannot stimulate even modest attention. I'm sorry to be laying this on you but I was shocked into momentarily re-evaluating everything I learned over 40 years. Am I so far out of touch?

With my best as always,

Lewis



Pucker • Gallery
Boston • Established 1967

October 8, 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 yours of 2 October 2002, which arrived the morning of the opening of the Samuel Bak exhibition, *Return to Vilna, Part II*.

Last evening, we had a dinner in honor of Bak and share with you some of the tributes to him by a diverse range of individuals.

Also, thank you much for your information regarding the Purdue University Galleries. Given your reservations, I think probably there are enough Bak exhibitions committed for the next three years, that we need not push ahead in this area.

In the meantime, we are also grateful to you for sending the wonderful stamps, which we will send along to our grandson, Oliver. I hope one day I can say that he is indeed serious about collecting them. In the meantime, the sending along of wonderful stamps should suffice.

I look forward to seeing you one day. In the meantime, take care and be well

All the Best,

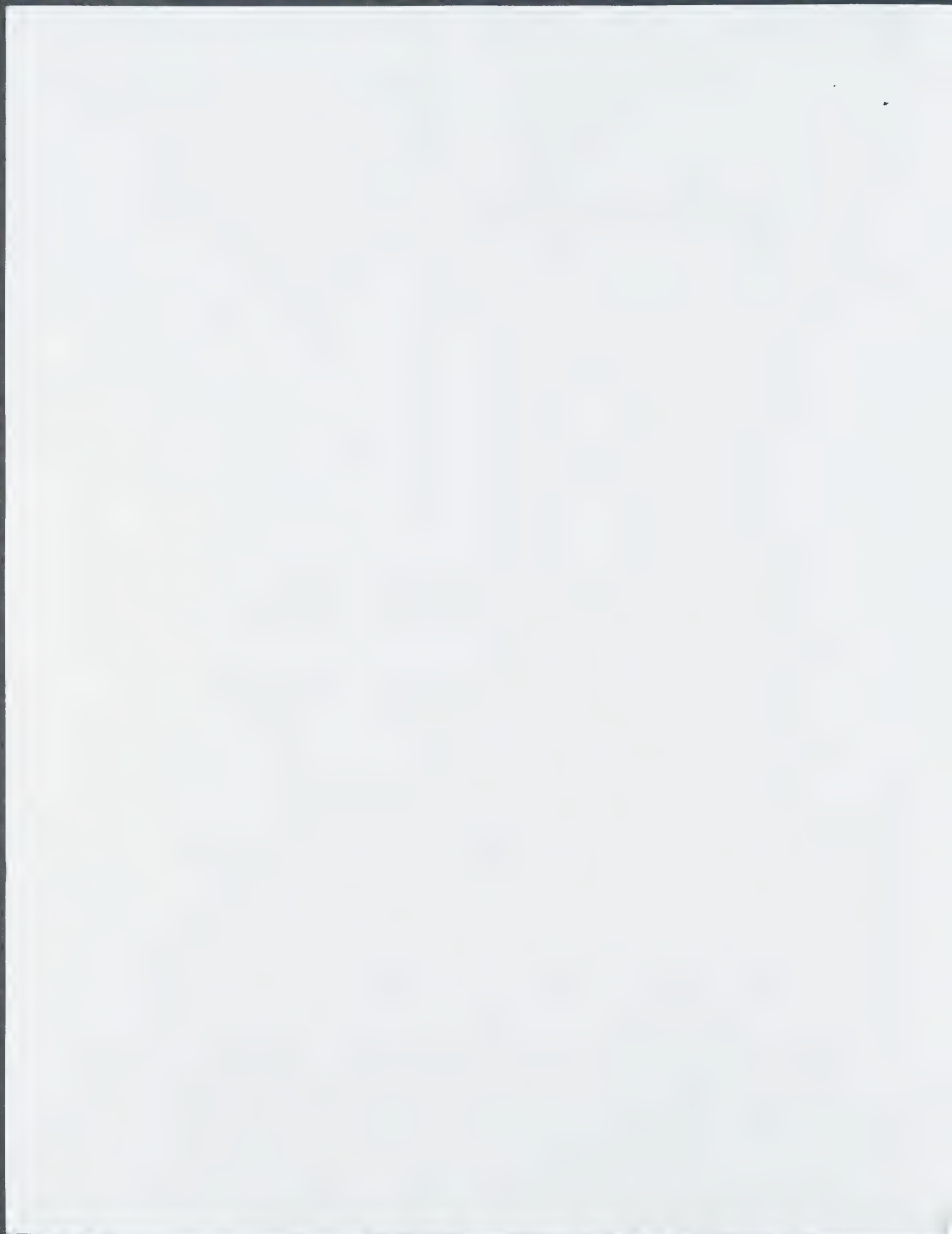


Bernie and Sue Pucker

BHP/arc

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*



Hartfrid Neunzert
Museum Curator, Neue Stadtmuseum Landsberg Am Lech

It has become the custom in art history to constantly be on the alert for changes that mark new ways, new directions and things hitherto unseen. Such art is considered as a turning point, a new beginning, a landmark.

Samuel Bak's work, in so far as we can survey it, does denote an innovation. His pictures lead us into an absurd reality that on the one hand contradicts reality and on the other hand confirms it. Bak's ambiguity differs from the representations by the surrealists. Let us enter together one of Bak's pictures.

We encounter real objects: the fruit and candles of still life paintings, the sky and land just like the stones, water and people of landscape paintings. Each object in his paintings is formed according to the rules of artistic detail and meticulous accuracy. Things are beautiful, as in real life, like the breath and the uplifting feeling of existence. When we doubt that something is real, we ask a fellow man to pinch us and the pain of that pinch takes us back to reality. Bak's paintings are this pain, but this pain is not felt *on* the skin but *under* the skin. It penetrates right into our innermost being.

Whoever has once felt one of Sam Bak's paintings will know, or at least sense, for the rest of his life, what had concerned the artist, what he must communicate to us and what shall remain an everlasting message.

Should a viewer wish to say that he could not cope with such a painting, I would like to ask him whether he does not daily drive past a cemetery and turn many a good thought in that direction, or whether he does not again and again look at the photo of a loved one. Is he not taking the opportunity of his *presence* to remember those who are *absent*?

In the same way, many of Bak's paintings represent pictures of remembrance. They are memento paintings like we have known for centuries, though in a new way. The innovation consists in Bak's creation of a consciousness for a people, its expulsion, and the attempt to exterminate it. This consciousness does not constitute an accusation, but calls for a new way of being human – for genuine humanity. If you recognize this in Bak's paintings, then you understand their nature and worth and the hope that emanates from them.



Pucker • Gallery

Boston • Established 1967

A Lamentation of Hope

I am not competent or confident enough to speak on the work of Sam Bak as others have done.

And this is not a symposium on the art of Samuel Bak anyway, but an opportunity to celebrate a great artist and human being who happens also to be a much-loved friend and colleague in our midst.

(also, how many crockery makers get to talk about a painter)

I do appreciate this opportunity that Bernie and Sue provide to share my personal reflections of a friend, to a friend in the midst of friends

I met the paintings of Samuel Bak before I met the person, Sam.

When the two came together, I had a bit of a problem reconciling what I found in the man and what I experienced in the art: the troubling images of the paintings with a man obviously in love with life.

I came to realize that this problem was not in the man or the art, but in me.

I presumed a dichotomy that was not there. Since for me art and life are intimately braided together, I had to find a new way of looking at those paintings and it was not just *looking*, but *listening* with the ear of the heart.

These beautiful paintings about sad things, for some reason, or no reason, or something beyond reason, fell on my inner ear like the lamentations of Jeremiah:

Alph: Oh, how lonely she sits, that city once thronged with people, as if suddenly widowed

Beth: The sons of Zion, as precious as finest gold now reckoned no better than earthenware pots made by the potter...
(That got my attention)

Those lamentations of Jeremiah were beautiful poetry about the heart-rending suffering of a whole people. He was telling it like it is, but also telling it, how it ought not to be.

Those lamentations were also prophecy – a prophecy of hope.

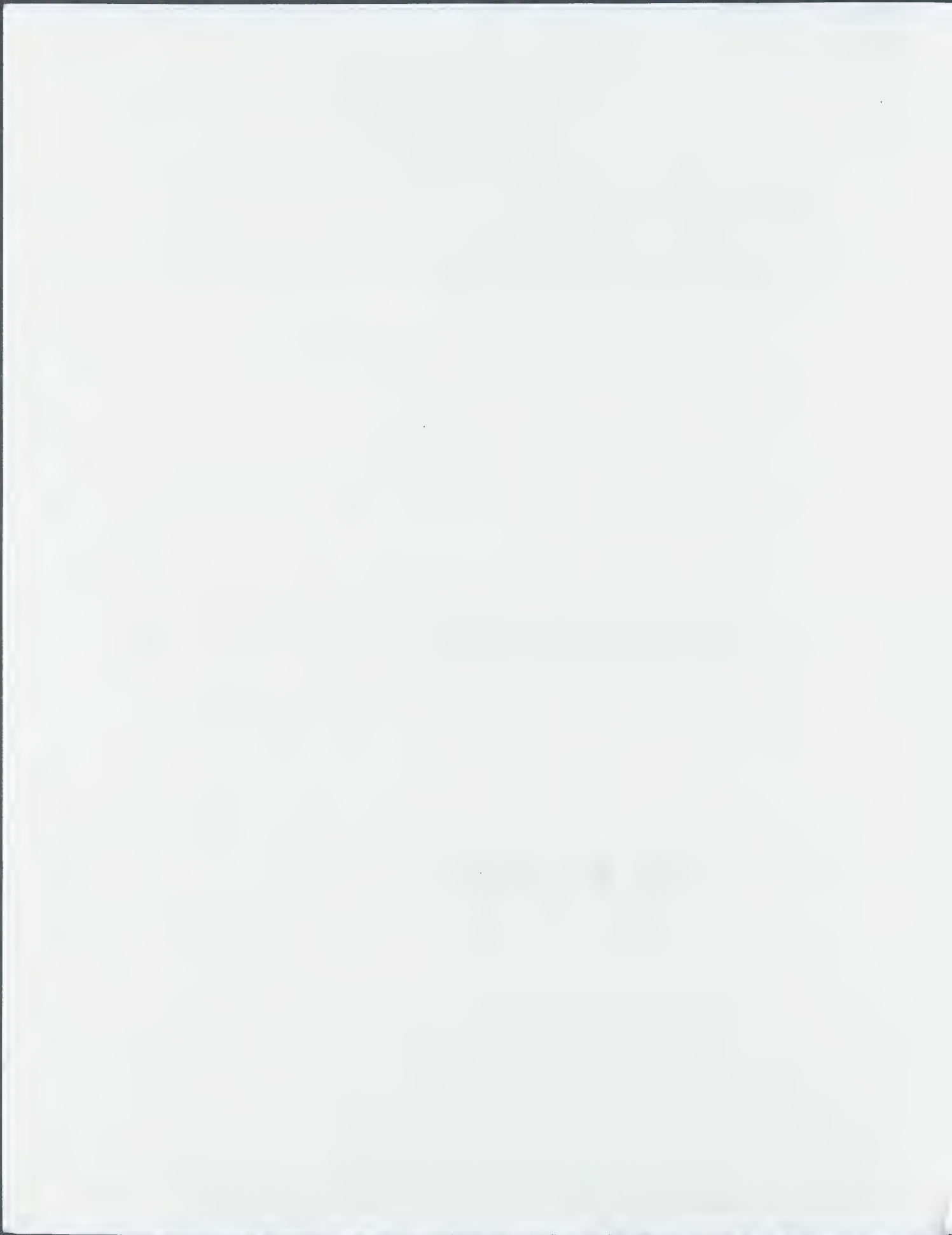
Can you mean to forget us forever? He asks, can you mean to abandon us for good?

With, a note of *hope*, Jeremiah ends those lamentations.

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*



Pucker • Gallery

Boston • Established 1967

If Sam's Memoir is titled: *Painted in Words*, his art should be subtitled: *Spoken in Paint*.

If I only look with my outer eyes and don't listen with my inner ears, I will miss this important message in his art – hope.

His paintings, are for me, lamentations of hope. No – that is not an oxymoron. Like “airplane food”, “military intelligence”, “religious tolerance” – those are oxymorons.

There is always a paradox in prophecy and hope in the face of hopelessness is surely one of them. Hope is the only antidote to hopelessness.

In lamenting what has been, prophecy tells it like it is, but also makes us aware what can be, ought to be and must be, or we won't be at all.

What this world hungers for now is a new generation of prophets, not a resurrection of the old ones. It must be a new kind of prophecy, one that comes through the human spirit itself, transforming itself.

We are a species, the only one which is gifted with the power of choice, the power of self-evolution – the only species, in quantum language, with the power of *possibility*.

And “the new hope” is not a matter of waiting for what is going on outside of us to get better. It's about getting better inside about what is going on outside of us. Some doors only open from the inside, and hope for a better world is one of them.

I find these things in Sam himself; I see them and hear them in his work. He witnesses to the “Tikkun Olam” out of his experience, into his art and in his steadfast will to choose life.

An ancient people tell the story of the elder, who was talking to a disciple about tragedy, the elder said:

“I feel as if I have two wolves fighting in my hear.
One wolf is the vengeful, angry despairing one.
The other wolf is the strong and hopeful one.
“Oy veh”! the disciple asked, “but which wolf will win this fight in your heart, the despairing one or the hopeful one?”
and the holy one answered, “it depends on which one I feed.”

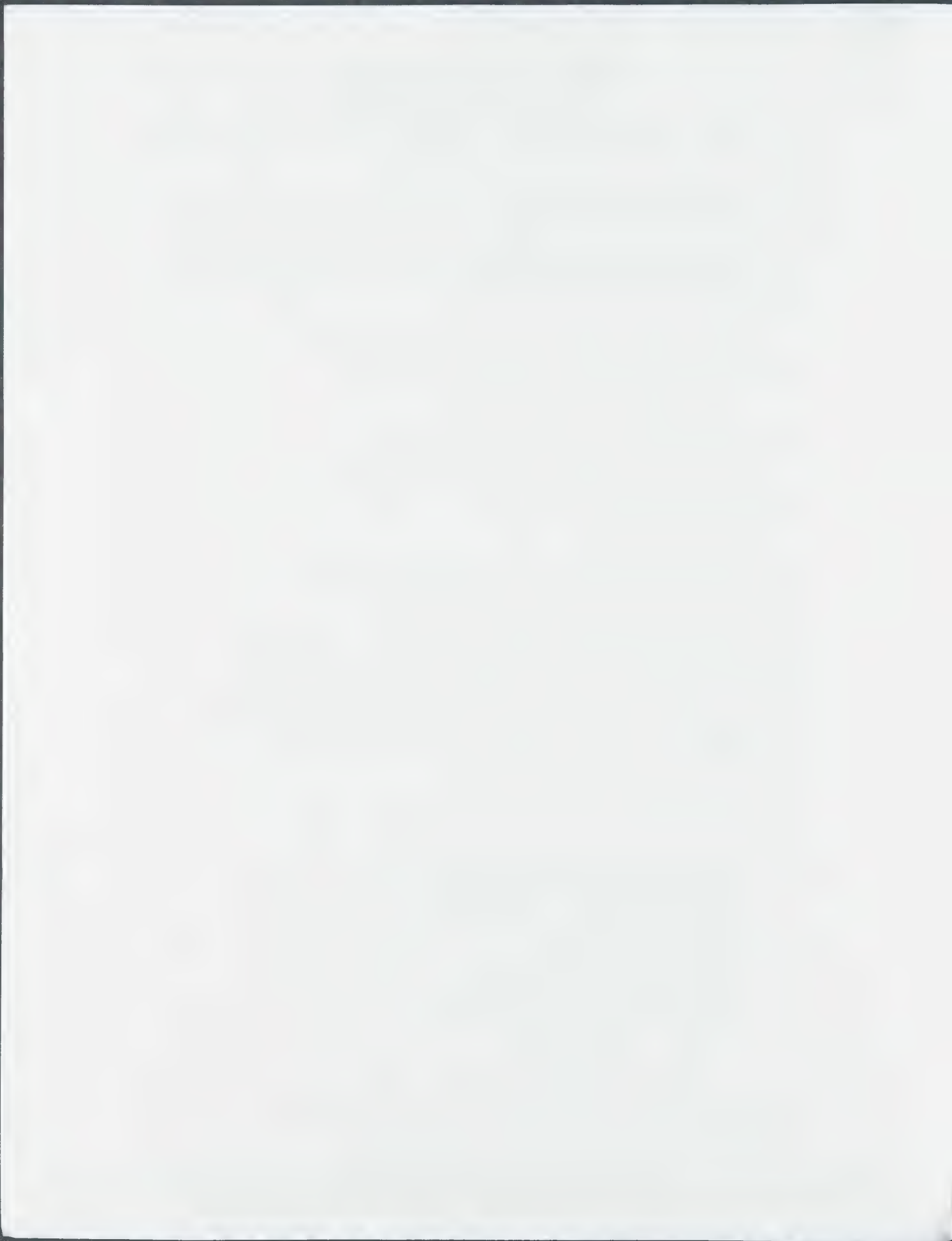
Thank you, Sam for the light you bring into the world.

- dayenu

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*



RETURN TO VILNIUS
RETURN TO BOSTON

I am not an active Catholic. However, at times I act as if I were a strong believer. When I went for my summer vacation to a small Lithuanian village I took with me a picture I consider sacred. I did it for the second year in a row. It is entitled "The Three Pears," and it is gift I have received from Samuel Bak. Along with it I took my special "bible," his book entitled "Painted in Words".

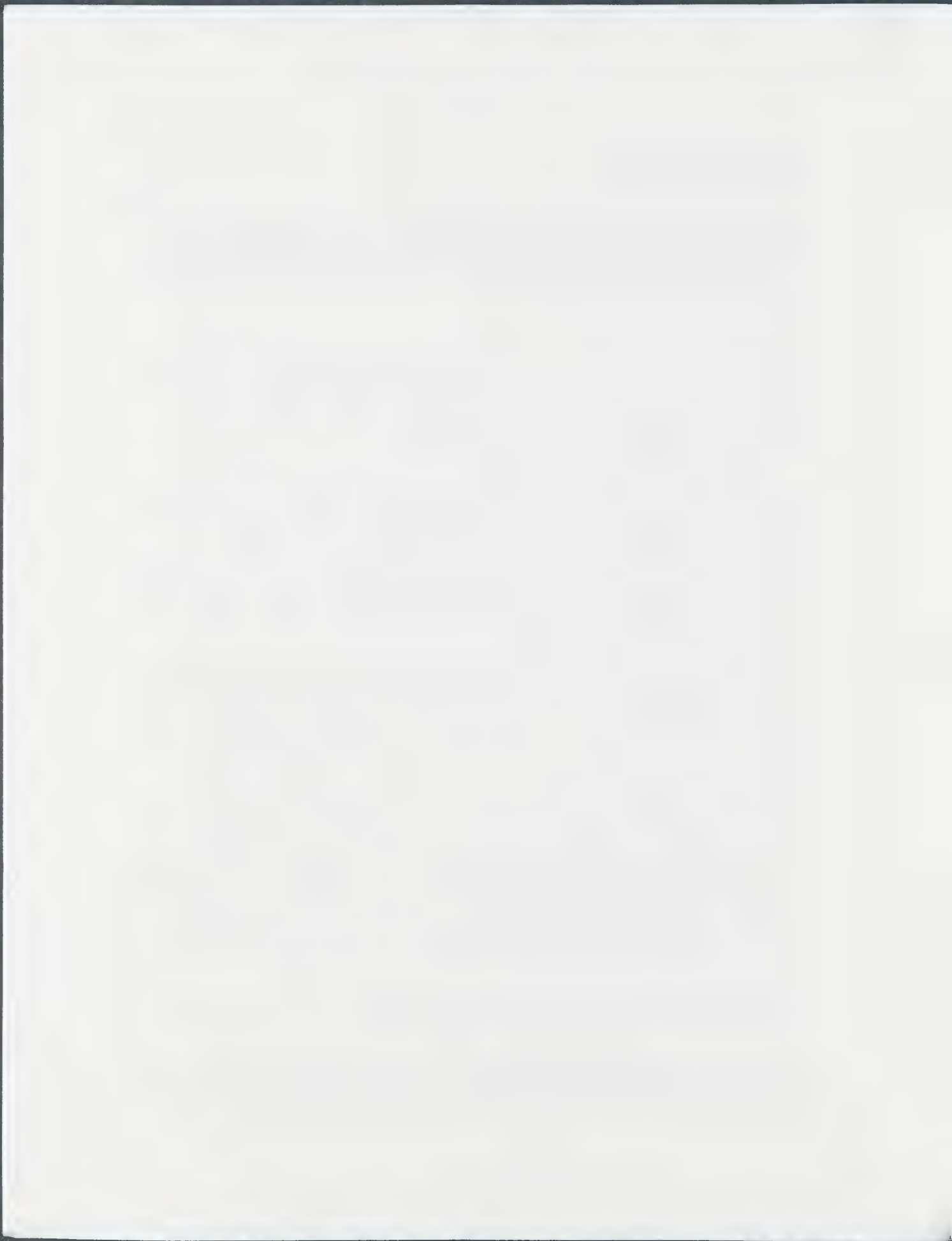
When on his return to Vilnius after an absence of 57 years, in May 2001, Samuel gave me his picture he told me that in his creation pears symbolized the fruit of wisdom, our human wisdom. Therefore, on every day of my vacation, when looking at his work of art, my thoughts frequently wander to the day of our first meeting, and I think about the mysterious and profound things of life and of creation.

Our first meeting happened when I arrived to Boston in the summer of 2000. And we forged a friendship that has brought us to today's event. From the very start I felt as if I had already been sucked in by a deep and powerful whirl of a very moving story. It all began with my reading in a Lithuanian paper an article called "The Guardian Angel" published on September 26 of 1997 in a Lithuanian newspaper section called "Seven Days of Art ". The article spoke of the destiny of a small boy and his mother in Vilnius during the war. It was written by Samuel Bak. You may know this text, it is in his memoir, and the chapter is entitled "From the Bridge."

I was very strongly impressed by the story, and this for several reasons. At that time I had been investigating the courageous attempts of Lithuanians who during the war saved Jewish lives. I had also written about the catholic priest Juozas Stakauskas, one of these heroic saviors. Two of the twelve people, who were in a hiding place arranged by this priest, in a space of the former archives of St Ignatas Street, a space filled with books, were the young Samuel and his mother. What in their story especially attracted my attention was the fact that that it had happened in places well known to me. Like my schoolyard, where I used to play soccer and basketball, it once was the garden that Samuel saw from the top window of his hideout. Moreover, on my way home from school I could see the house where Samuel used to live. The towers of the nearby Church of St Catherine and its convent, about which he wrote, were integral parts of my school landscape. And the bridge, where his mother, a woman devastated by the nightmarish war stood with her son and thought about jumping into "the rushing waters of the river" -- as he wrote was the very same bridge that is distanced only a few steps from my office.

For that reason the chunks of ice that stream in the River Neris at v_rynas Bridge stand out to me, first and foremost, as an eternal reminder of this story.

Furthermore, what grabbed my attention was not only the familiarity of the places. I knew a man who helped hiding of the group in the archives. At times he fired for them a stove to keep them warm and to allow them to heat their food. He and Samuel met. This



man was the teacher Vladas Zemaitis who taught at my school. I remember him as a silent and somewhat mysterious person. And the former convent nuns, who at times used to cross our school garden, or even work in it, must have been part of Samuel's story.

The article entitled "The Guardian Angel" spoke of a mother and son. And that reminded me of my mother and me, when back in nineteen fifty-six we settled in the Old Town of Vilnius, precisely in St Jonas Street, just a short distance away from Samuel's home.

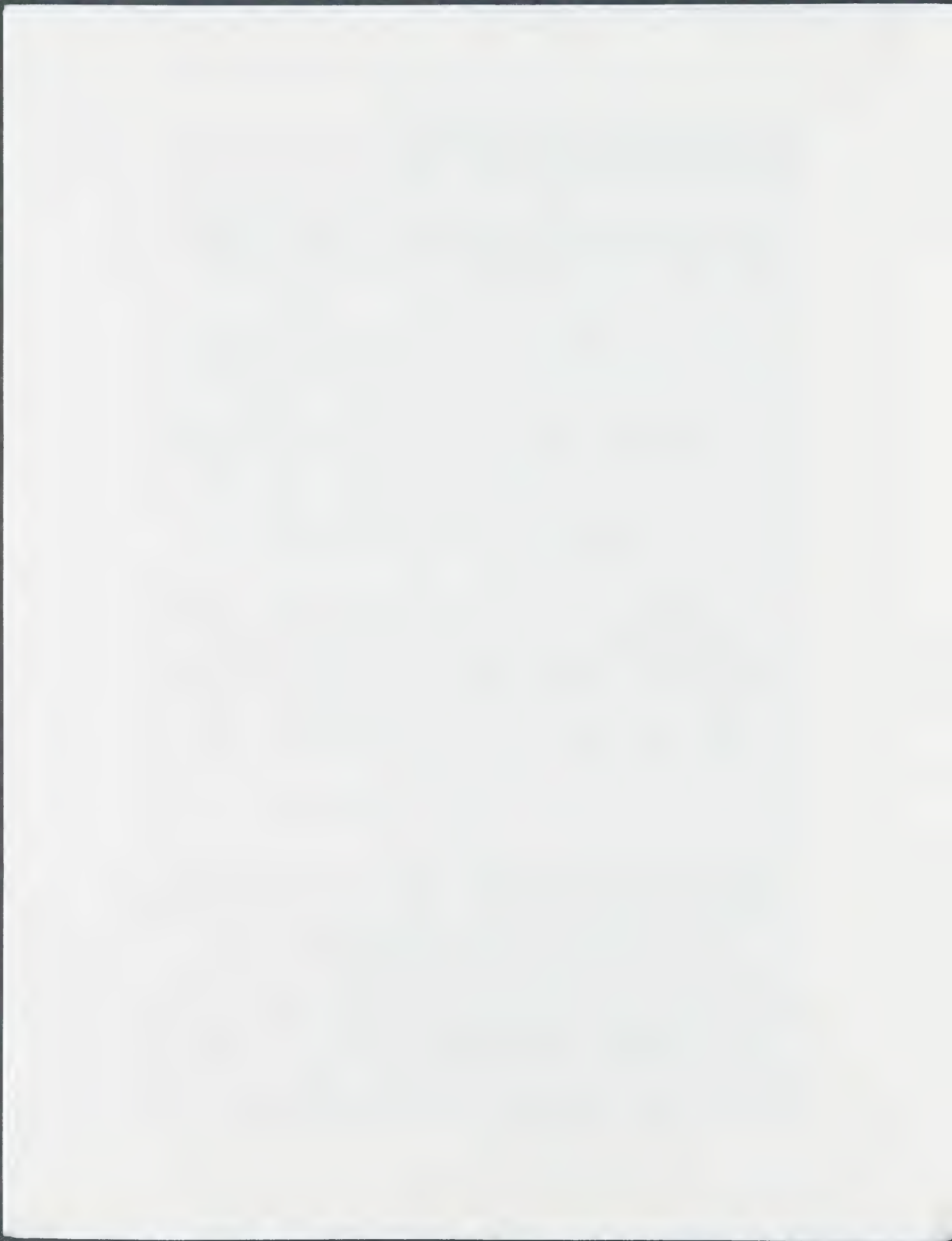
When I first set my eyes on the houses of the Old Town that were destroyed during the war, the view was not very different from what young Samuel could have seen before leaving Vilnius. And sometimes, when I walked along the dim streets of the city, just the way Samuel did, not such a long time before me -- I would press my mother's hand. The ruins in Vokie i Street, and the people standing in darkness in a line for fuel might have resembled the ones of the war period. In winter, we kids liked to toboggan at a site where the debris of the Great Synagogue had formed a small hill. We had no knowledge that once this had been the holiest monument of the great Jewish community. Nor did we know about the tragic fate of the residents of the houses that stood in our vicinity. The buildings have remained but their inhabitants did not survive. For us, kids, the debris was a very good setting for playing war. Sometimes, when playing, we would find objects from the war period, a testimony of the Ghetto's irreparable tragedy. But what had happened only a few hundred feet from my own home, I learned at a much later date.

This was the emotional background that a few years ago had provoked in me my interest for the person of Samuel Bak. Although his writing suggested that in terms of age he could have been my father, his story seemed to be directed to a friend with an open heart, a person of my own age. Having found out that the author of the article had become an internationally known painter, I started to look for material that related to his work. And in the reading room of the Open Society Fund of Lithuania I came across Prof. Langer's book "Preempting the Holocaust". That was the first time I saw a color reproduction of a Bak painting. And Langer's text was very eloquent and convincing.

Imagine, not even in my wildest dreams could I foresee that in a couple of years I would meet both authors in Boston!

I searched for examples of Bak's work but the libraries of Vilnius were not able to offer me anything more, except some extracts of books that had mentioned Vilnius as the birthplace of this outstanding artist. Nothing, except the cover of Arad's book "Ghetto in Flames." My next step was to order the book "The Past Continues". I understood that it was available through an American company specialized in the trade of older publications, but the company replied that it could not deliver the book to Lithuania. Tricks of fortune. When last year I brought Samuel Bak's "Painted in Words" to our library, I was told that the book I had ordered has finally arrived to Vilnius. After almost two years, in which Samuel had already been twice to my city, and the book itself was part of my own library since the summer of 2000.

When I met with Samuel in July 2000, in his home in Weston, and we came to the



conclusion of our first talk I asked him: "are you going to visit Vilnius?" It was a natural question to ask. After a seemingly long pause followed the answer: "I really don't know. I must say I have very mixed feelings about it. I really don't know, I really don't know. Perhaps, if there was an event: an exhibition or a presentation of a Lithuanian version of my book -- perhaps. . ." It was quite evident that the painter was not very passionate about coming to Vilnius, to put it mildly. Although the iron curtain of years bygone, which once prevented the western world to travel to Lithuania freely had already disappeared, barriers, invisible but equally strong still persisted.

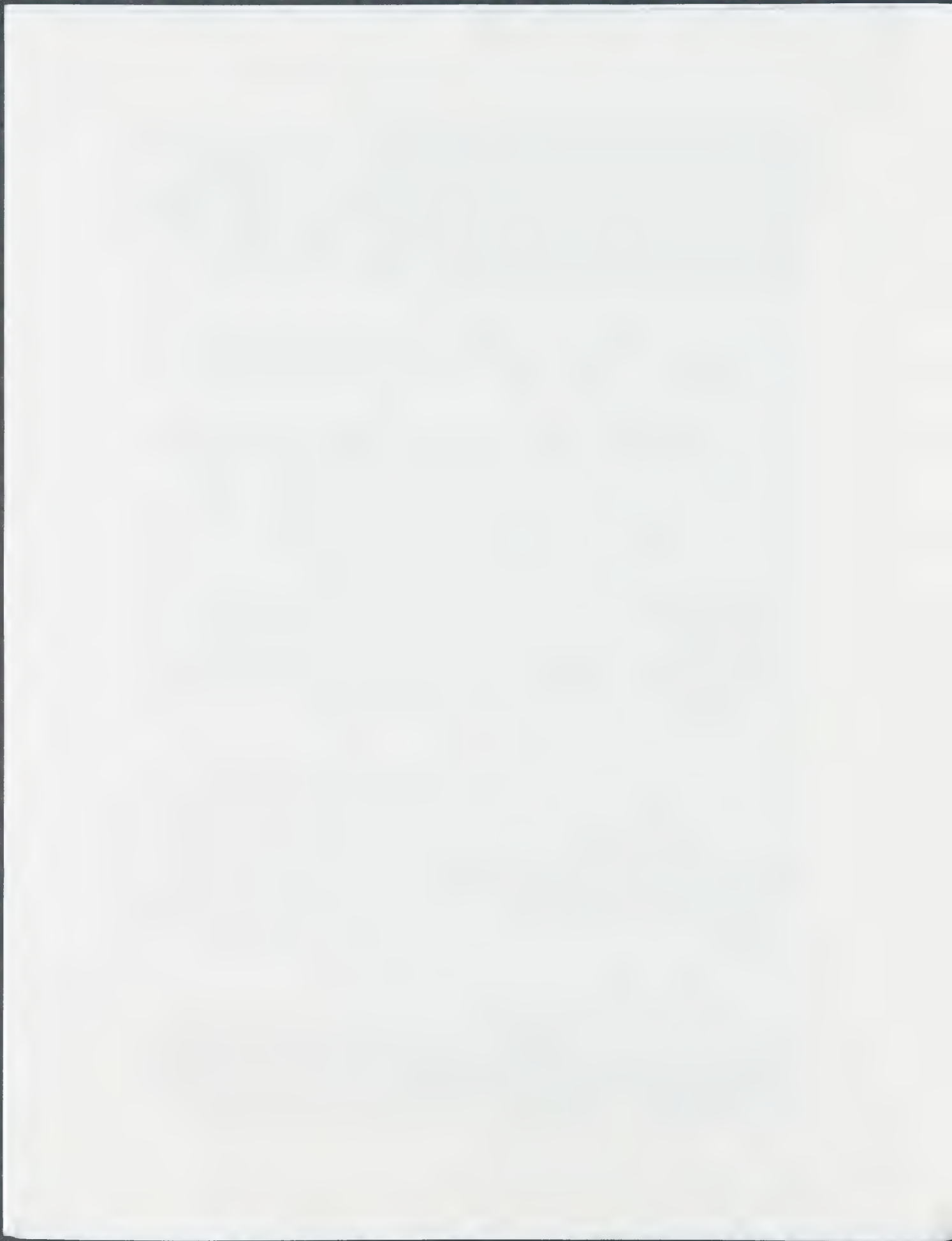
Though today's event demonstrates that things, which only a short time ago seemed hardly possible, have already happened. And Samuel, as well as an impressive exhibition of his works have visited Vilnius. And the outcome of these happenings is the present exhibition of his recent paintings. I believe all these events are a string of miracles.

When I received the ample catalogue of "Return to Vilna" (thanks to Bernard Pucker) I was quickly seized by a series of contradicting feelings. Firstly, I felt joy: Samuel's visit to Vilnius had generated a creative impulse, and had led him to a series of new and extraordinary works. Besides, the series was dedicated to me. I am among those blessed people to whom the author has dedicated his works. I have to admit that I was quite happy my education by Benjamin Buchhalter, my Jewish spiritual father, was so fruitful. He, Benjamin would have been very satisfied. Of course, one can't be but touched by all that. And indeed, I was very grateful! But then, looking through the pages of the catalog, and scrutinizing the reproductions I was overtaken by a sadness that did not want to leave me. In recent years, I have become accustomed to a very different image of my beloved city. Beautiful in its natural setting and impressive in the gay colors of its ancient architectures. I had already forgotten the state that I described at the beginning of my contribution. In Samuel's catalogue, the city was different. Where was the other beauty of Vilnius, sung in the poetry of Kulbak, of Suckever, and of Milosz.

Something else continued to sadden me. I thought I knew well Samuel's works and understood the sources of their grief. There was in me a hidden hope, surely an illusion that this source of sadness and tragedy that permeated his paintings might have originated elsewhere. After all they were painted in Israel, Italy, France, or Switzerland, and not in Vilnius. Rationally, I realized that what had happened during the war to the community of Jerusalem of Lithuania was an integral part of his art. But my emotions had prompted in me a desire for a different interpretation. It didn't work. I looked at the reproductions of Samuel's recent paintings, born after a visit to which I was an eyewitness, and I had to accept that their evident source of sadness was here in Vilnius. My earlier reflection was a mere illusion.

But that was predestined. What else should I have expected?

I remember how anxiously I awaited Samuel's first visit to Vilnius, and how concerned I was about its outcome. I worried that the memories of the past, the pain of the loss, could have on him the effect of a landmine. But everything seemed to be calm. Yet the beauty of modern Vilnius in the beautiful days of May 2001 didn't carry the painter away. He



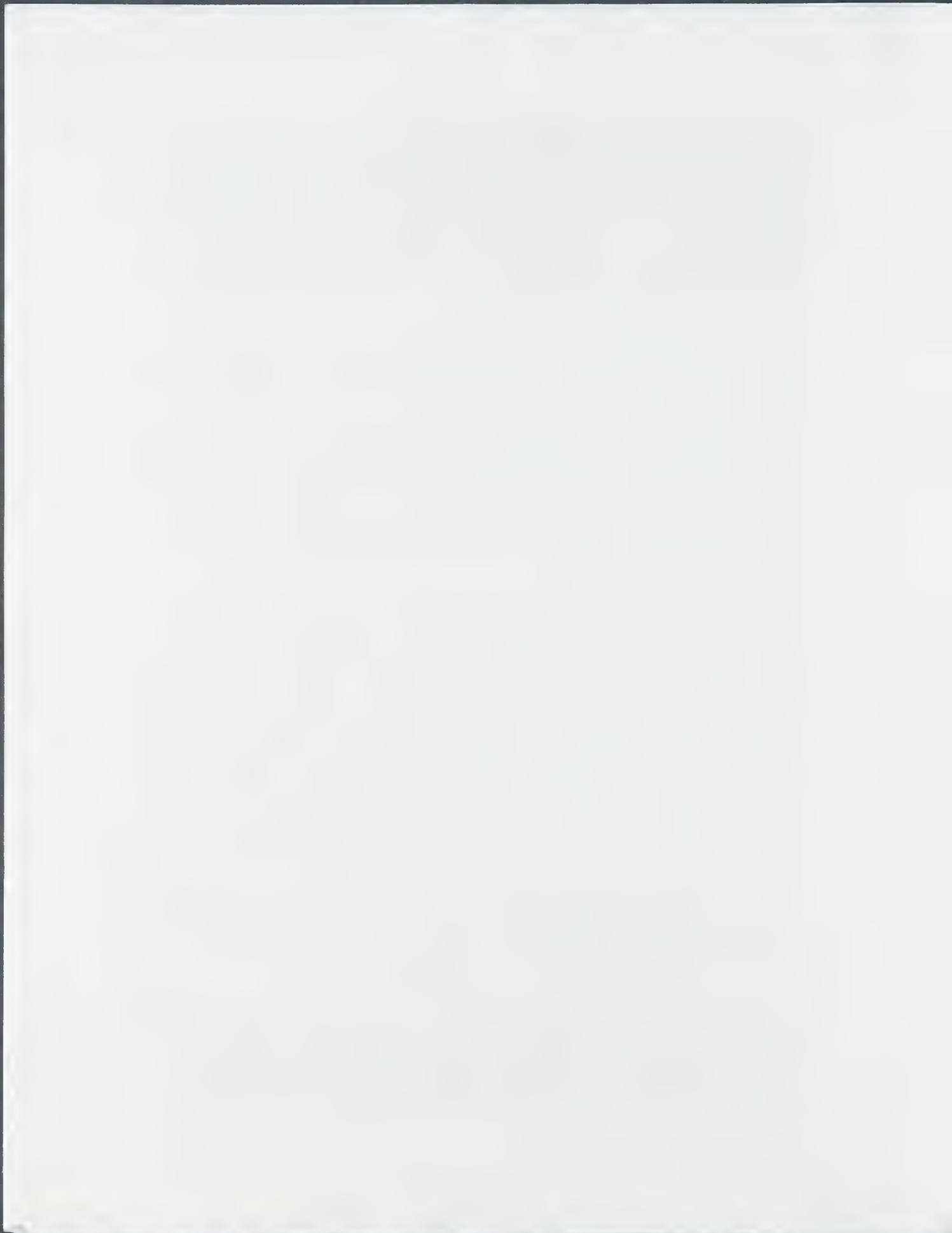
transformed the candles of blossoming chestnut trees into candles that you all see: stone candles in memory of the people dear to him. So when I looked at the works of the present exhibition I perceived a feeling of guilt, and I kept wondering why. Well, the effect of Samuel's latest works on me was the effect of an exploding landmine. And the pain was inevitable. Thus, after being deeply affected by a prolonged observation of the present catalogue, I started to perceive in the new images meanings that I knew from Samuel's earlier paintings. I was familiar with the ones of the large show in the museum of Vilnius. I have read his memoir more than once. And Prof. Langer's writing had greatly enriched my understanding of Samuel's art.

Once when interviewed in Vilnius, Samuel spoke vividly about himself: I am a real wandering Jew. A Jew who puts his roots into a small bag and wherever he goes they are always with him. This description reminds me of Marc Chagall's painting that I saw in Israel. It pictures a perpetually wandering Jew. Little does it matter that Chagall's figure does not resemble this artist. What matters is the need to understand the nature of Samuel as a wandering Jew. His life has shown us again and again that he can pack his roots into a bag. But to what do the wanderer's soul and memory connect? The answer could be that his soul and memory may travel with him wherever he goes, but when we look at the recent paintings we realize that his soul and memory go always back to Vilnius. Vilnius is the hidden presence of his canvases, irrespective of where he created them. Be it Tel Aviv, Paris, Rome, Zurich or Boston.

The pen that created "Painted in Words" has announced the works that he painted with his brush. Let us read Samuel's memoir and we will find the story of toys that is illustrated in this exhibition. Let us read the memoir, and we will find a hideout in the archives, and we will understand those huge piles of books that have found their way to these new canvases. Let us read the memoir, and we will understand what the inscription of the name Jonas stands for, who is meant by Hayim, Rachel, Shifra, Khone, and what is the meaning of the objects that the paintings depict. But by understanding and by knowing, I as well as any other visitor must share sadness and grief. We share it in the belief that it will comfort the pain and the sadness of the artist. Perhaps he will feel a little relief. The exhibition of today may be called "Return" to Vilnius", but the paintings do not have to return, they possess a memory that has never left Vilnius, they carry Vilnius in them because Vilnius is solidly anchored to the experience of the artist's life.

This is a message to you who have gathered for the opening of the exhibition "Return to Vilnius" from a person who returned to Boston from Vilnius after two years. A message to you, dear Bernard Pucker with whom we had the opportunity to see Samuel's exhibition in Vilnius, we are grateful. And we are also grateful to you, dear Professor Langer, for assisting your readers in a better understanding of Samuel's art.

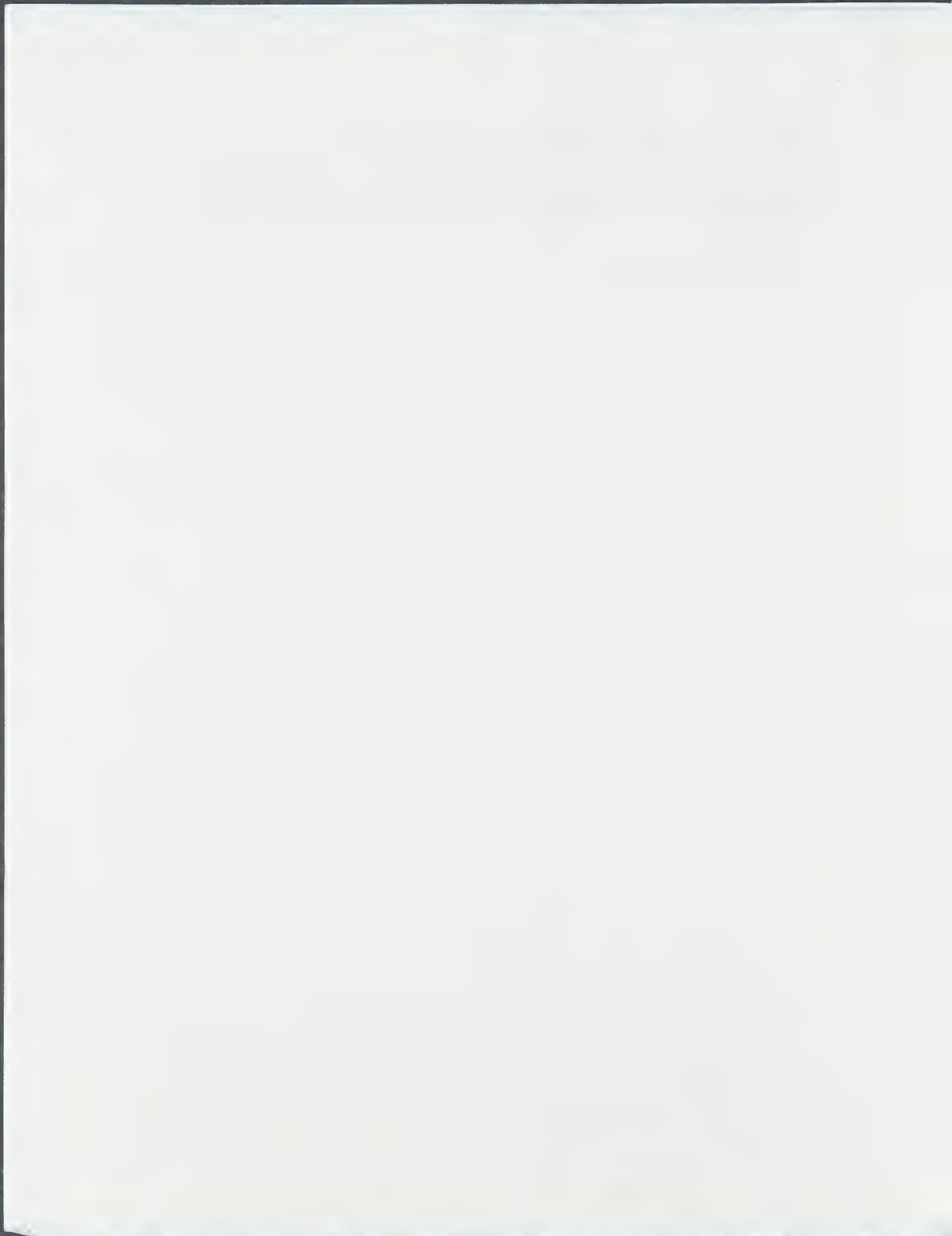
I would be happy to know that this Return to Vilnius¹ will not be limited to what has been achieved so far. I do believe that after his memoir is published in his first language, Polish, the language of his childhood, it will become available to the Lithuanian readers too. Besides, I would love to see books on Samuel Bak's art on the same shelves of Vilnius bookstores as those on other world famous painters. The latest monograph



"Between Two Worlds" will offer us a wonderful opportunity.

Samuel Bak must be present in Vilnius. He must be able to say to his new friends, as well as to the ones who are gone, and to his kin, "Look what your promising boy has delivered"

Rimantas Stankevicius



Subject: Good luck charm?????
From: Inierman <Inierman@bellsouth.net>
Date: Tue, 08 Oct 2002 10:40:53 -0400
To: Alfred Bader <baderfa@execpc.com>
CC: <niermanfineart@ureach.com>

Dear Alfred

Perhaps you are my good luck charm. I have with me for possible purchase and photography the attached very fine painting. I am sending 6 photos of the painting in this email along with more photos of literature I found so that you can read right from my book.

Sometimes my memory doesn't fail me. There was something about the painting that was familiar and I went right to this book, "Venetian Painted Ceilings of the Renaissance" by Juergen Schulz which I bought 25 years ago in NYC. The pages included in the following email give the explanation of the historical significance of this painting I believe. From my examination today, I feel sure it is not by Veronese himself but it is possibly a studio Ricordo or more probably no less than a 17th century copy which is a true record of the entire original composition. You will note in the text that much of the original work was destroyed in the early 19th century and the only known information as to its nature is a small drawing in Haarlem...Until now.

The quality and condition are wonderful as the photos testify. I'd love to buy this and pursue it with you if possible. There were many good artists who did copy Veronese in the 17th century and whose work this is close to. I can think of two right now; Valentin Lefebvre 1642-1680 and Michel Corneille the Elder 1642-1708. But, in addition to quality and attribution, I think it has significance as a document.

Please contact me when you get this and absorb all. I cannot afford to purchase it outright but don't want to miss any good opportunity. I don't think it will be expensive compared to the interest. I will narrow the amount down this morning.

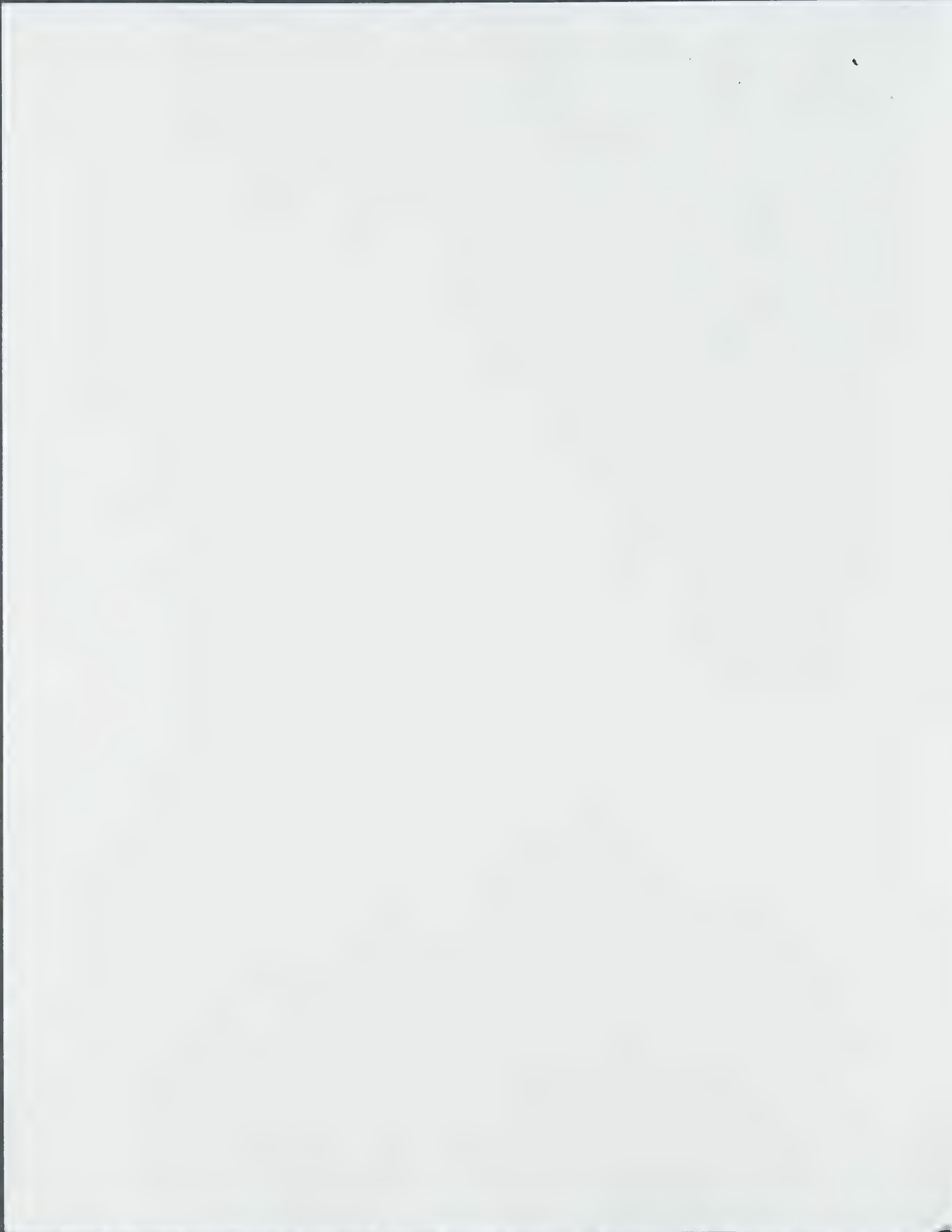
The size is a nice 26" X 38". It has a good old wax lining, an old stretcher, the collector's seal pictured and is unframed. Condition is excellent and rich. It is coming from a small picture dealer to me, a slightly bigger one.

Another email with text to follow.

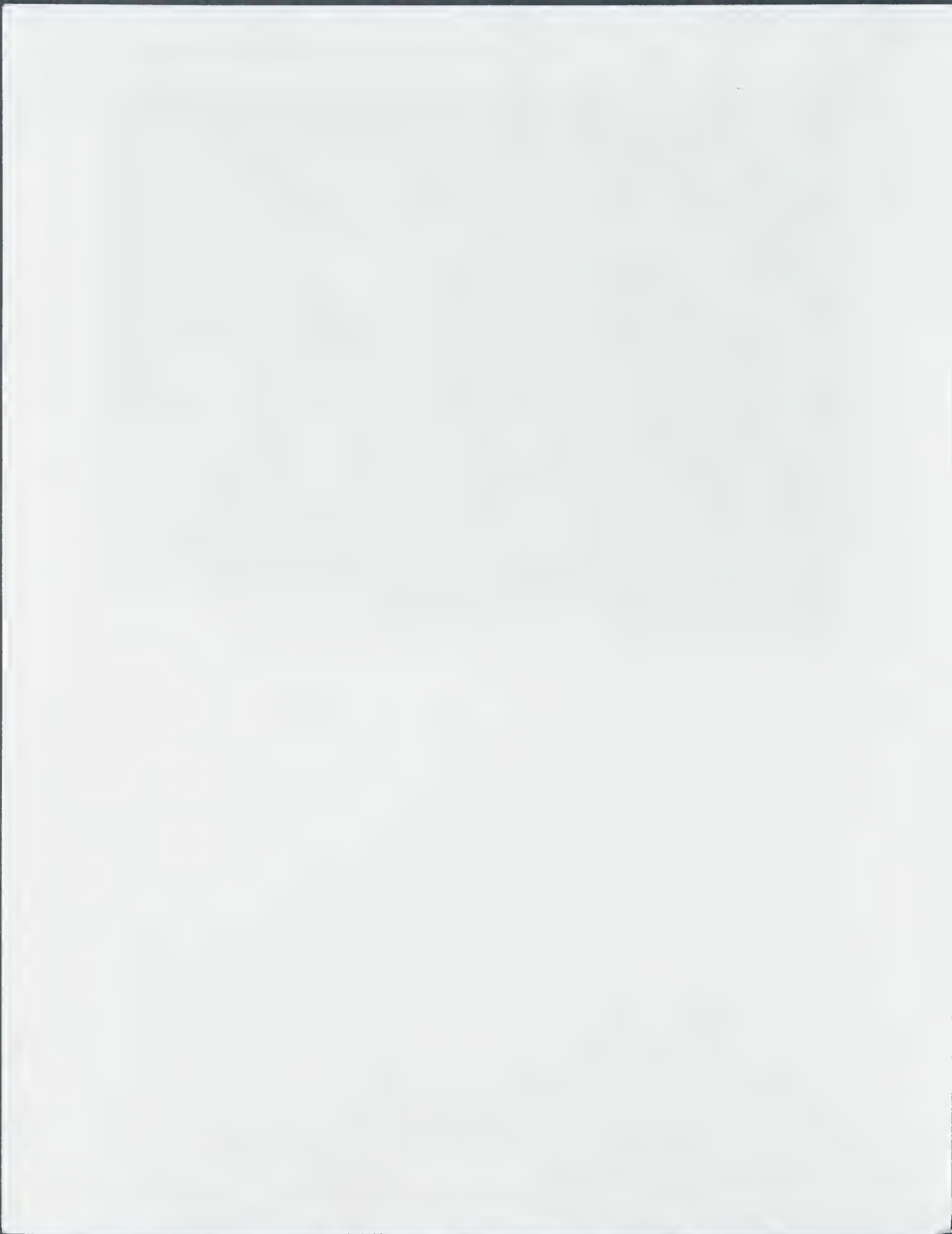
Your busy friend,

Lewis

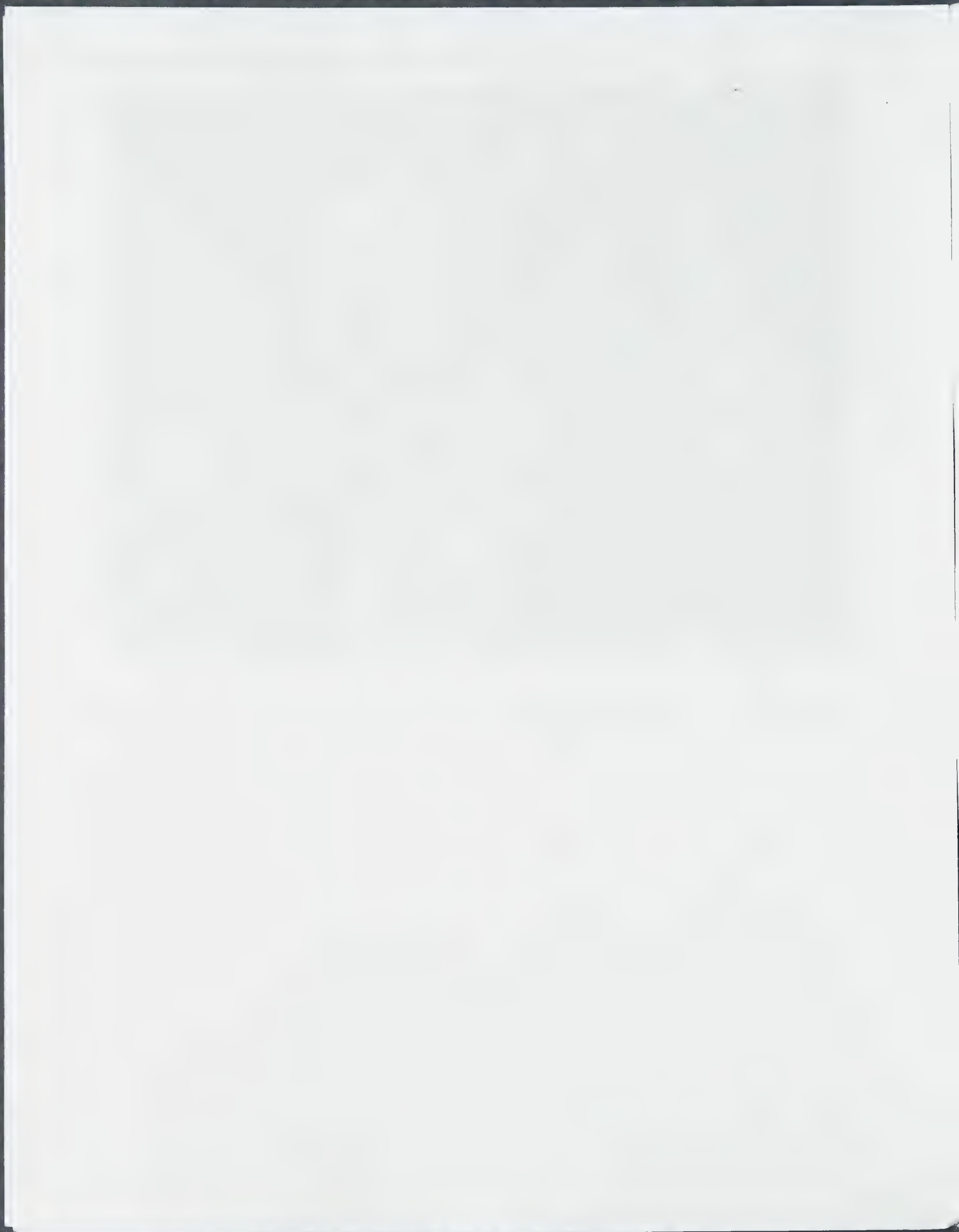
PS I send myself a copy to my website email address to make sure it is going through.



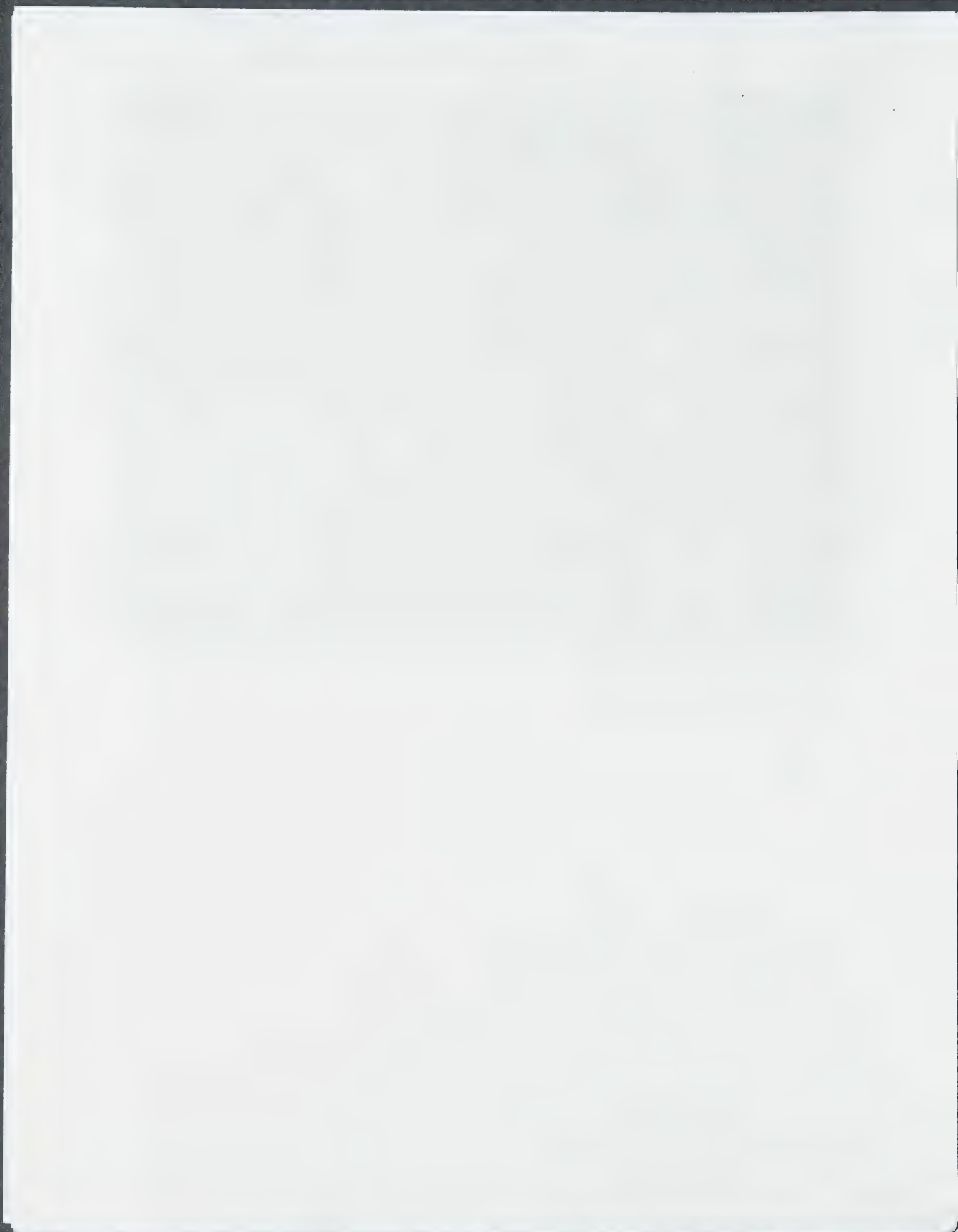




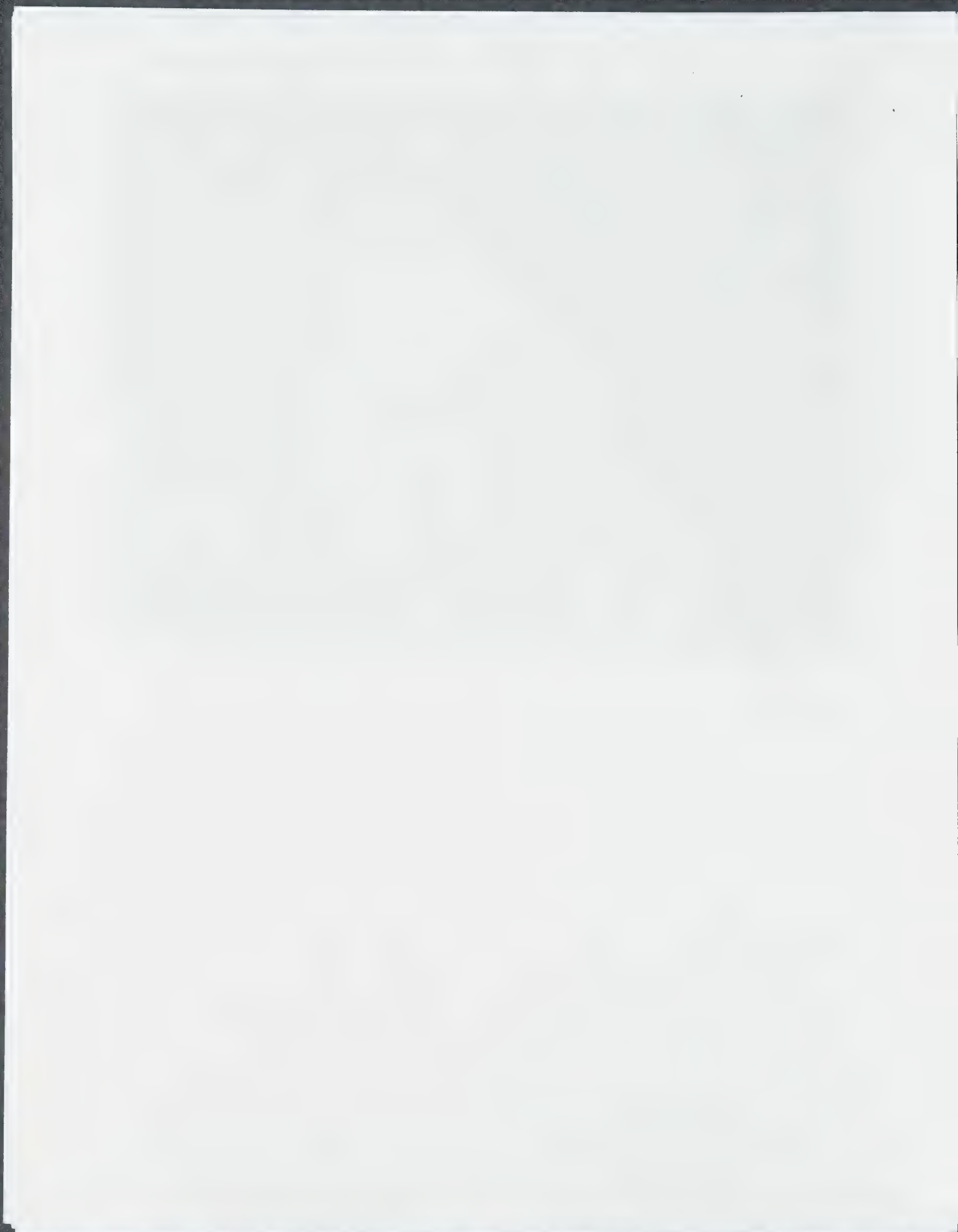


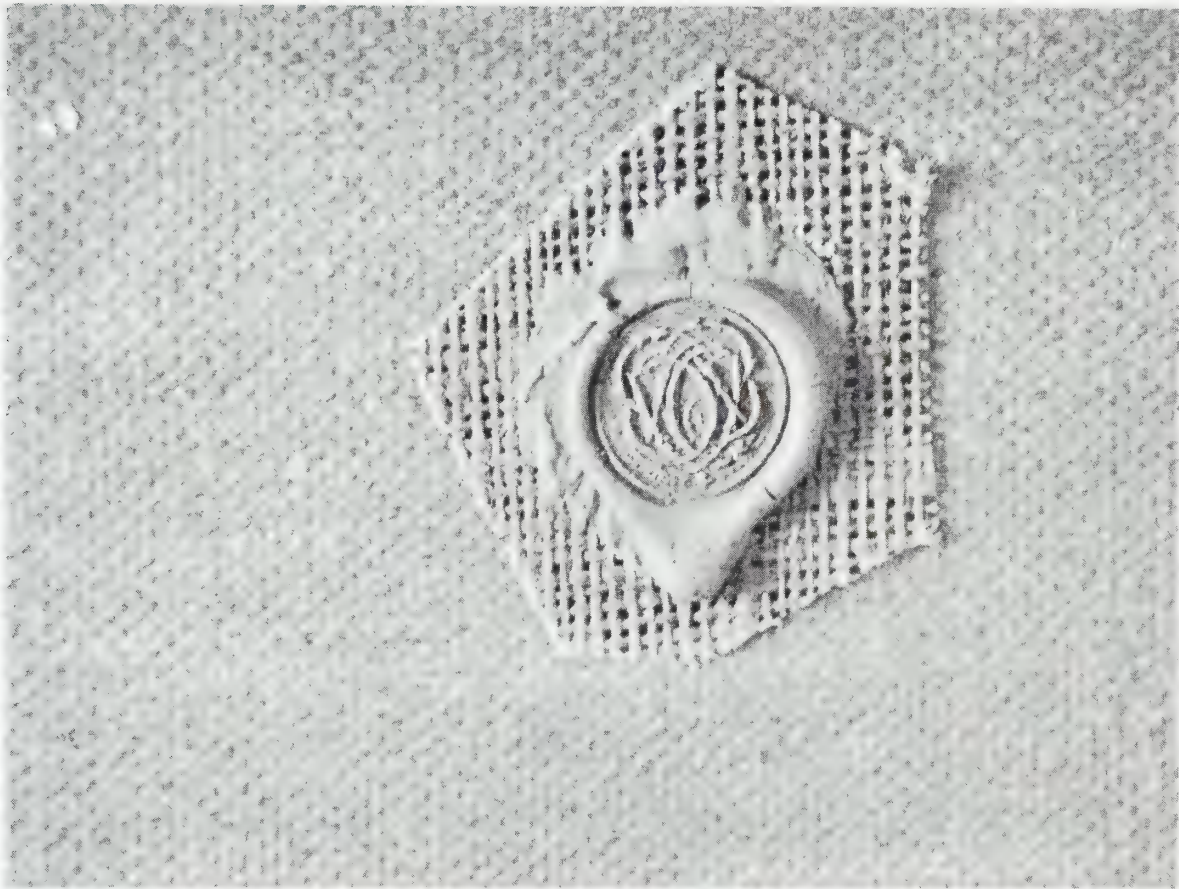


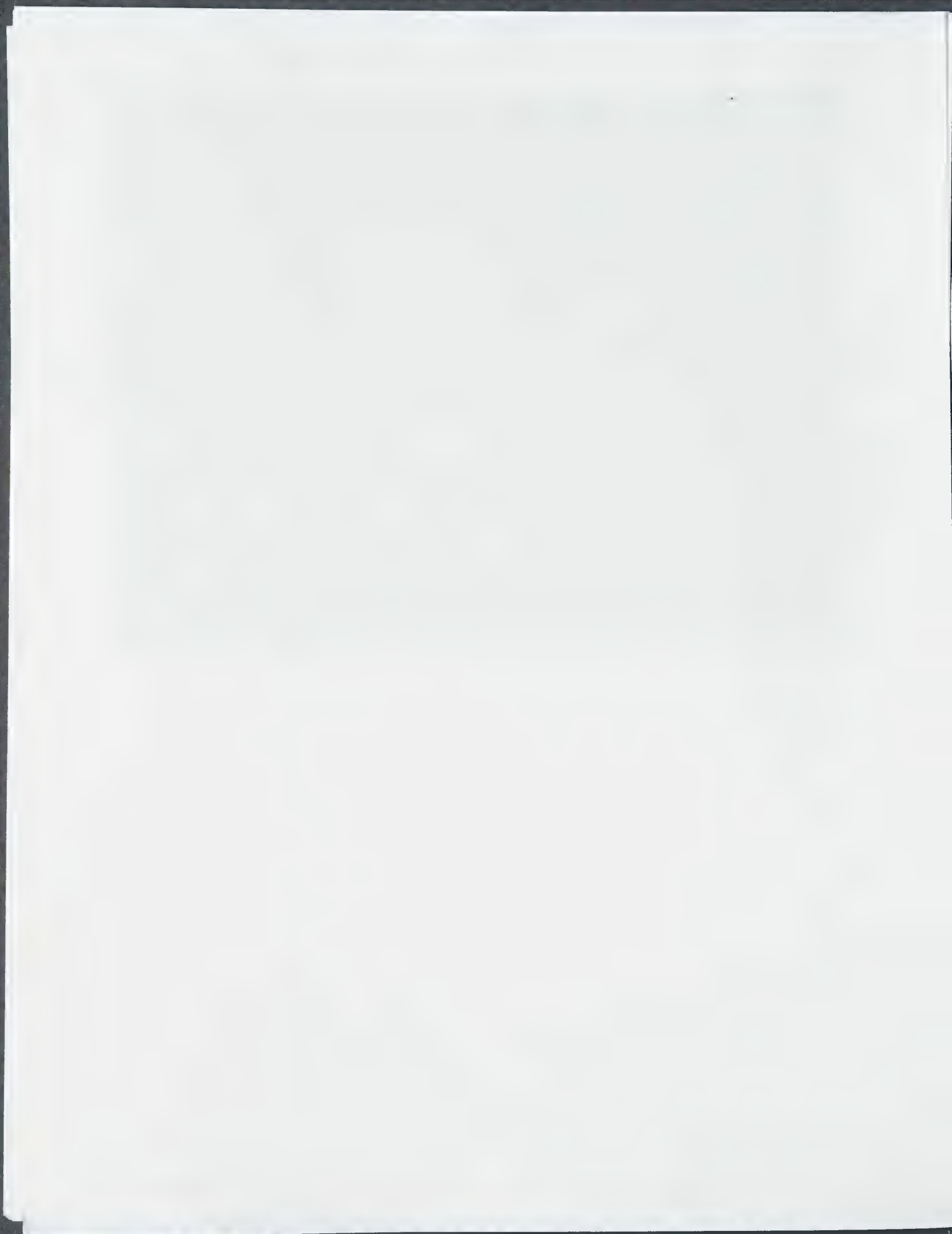




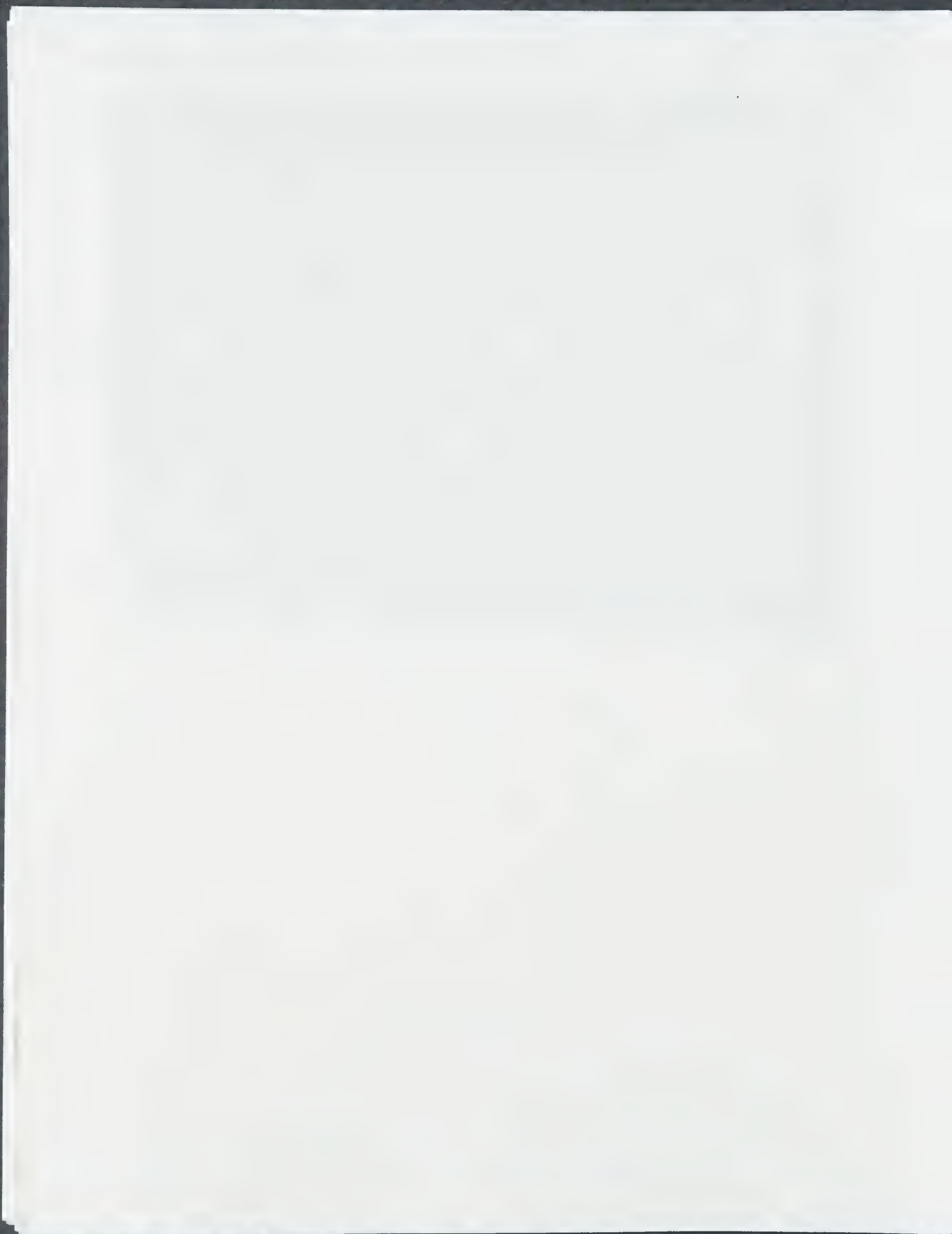










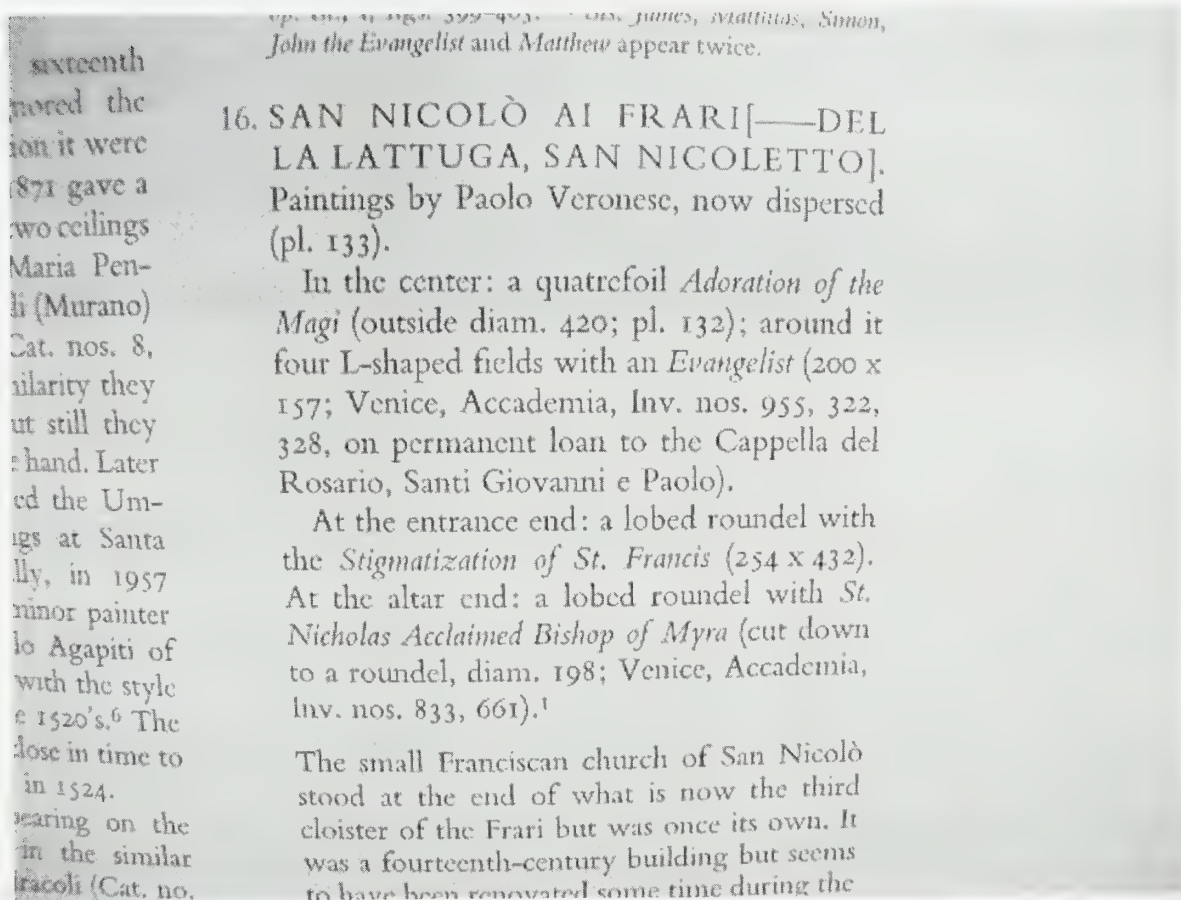


Subject: Text for Veronese painting
From: Inierman <Inierman@bellsouth.net>
Date: Tue, 08 Oct 2002 10:46:55 -0400
To: Alfred Bader <baderfa@execpc.com>
CC: lewis <niermanfineart@ureach.com>

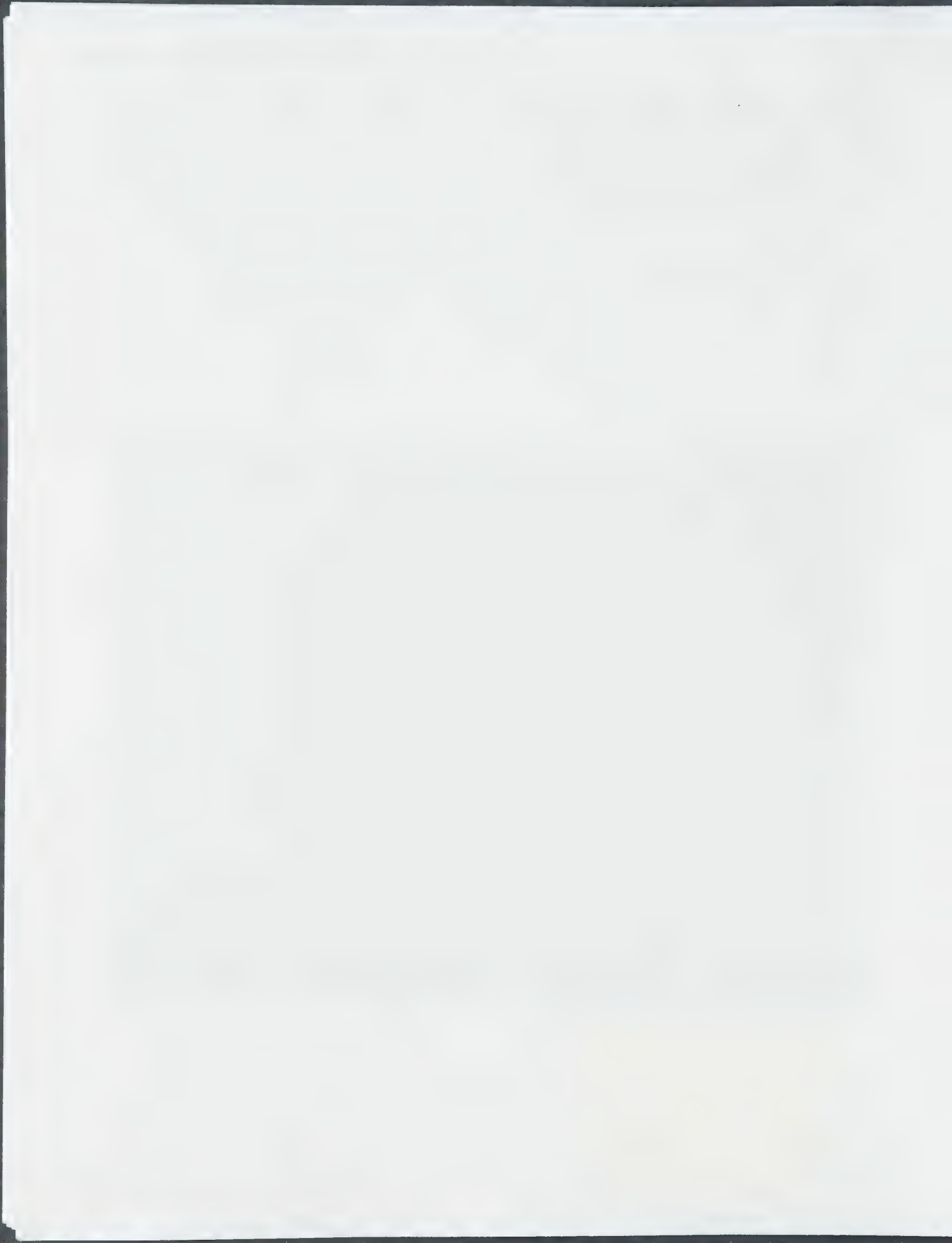
Dear Alfred

Attached are photos of book pages with explanations for previously sent photos of Veronese painting. I hope you can read on computer and see quality and color of previous photos on screen.

Lewis



10:10 Call
Lewis after
you review



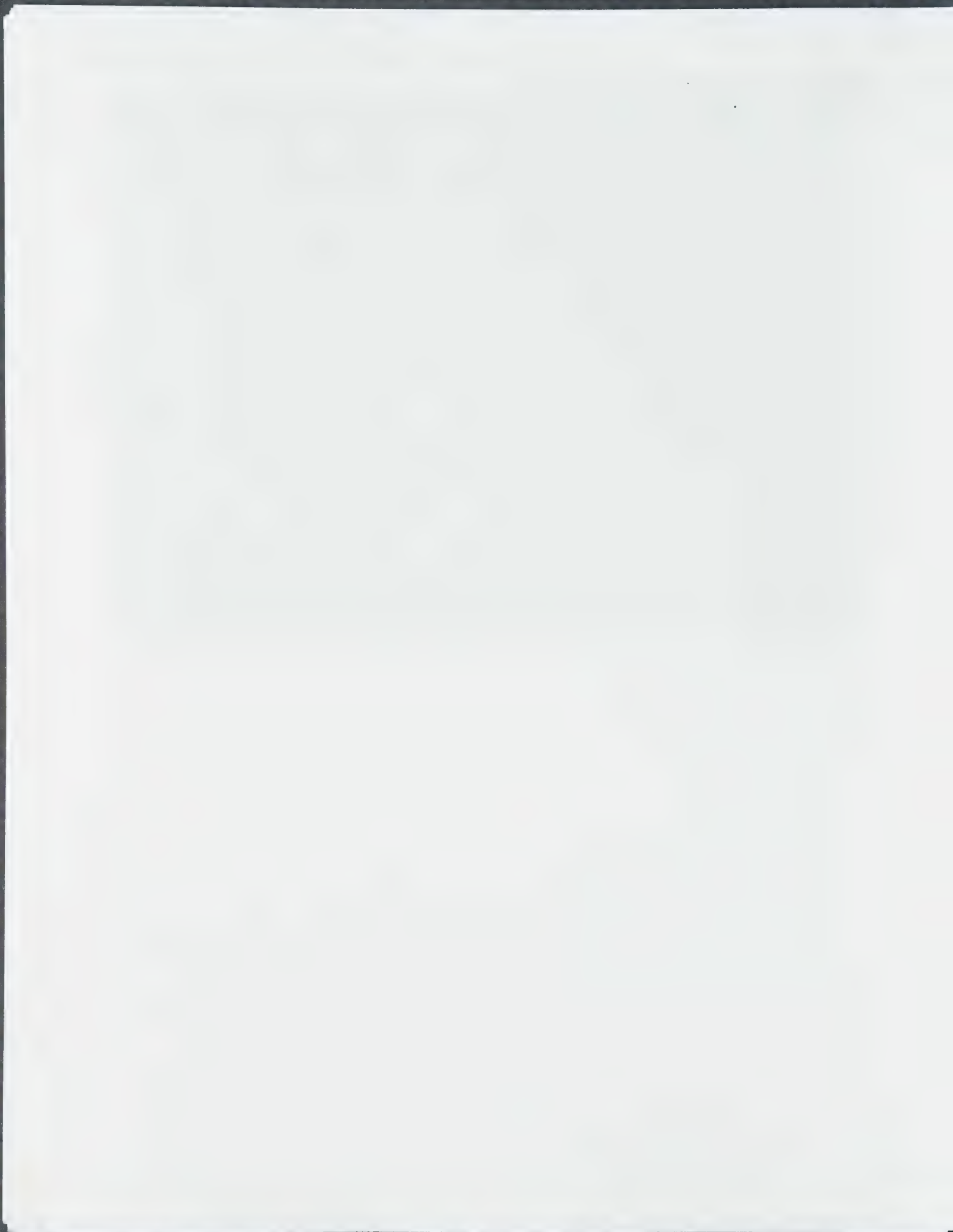
...piti or
...ie style
...s. The
...time to
...
...on the
...similar
...Cat. no.
...for the
...middle
...in the
...pini was
...and was
...epertoire
...g figures
...nor all of
...categories
...tions.⁷

...izie Storiche,
...Because of its

to a roundel, diam. 198; Venice, Accademia, Inv. nos. 833, 661).¹

The small Franciscan church of San Nicolò stood at the end of what is now the third cloister of the Frari but was once its own. It was a fourteenth-century building but seems to have been renovated some time during the later sixteenth century, for it was reconsecrated in 1582.²

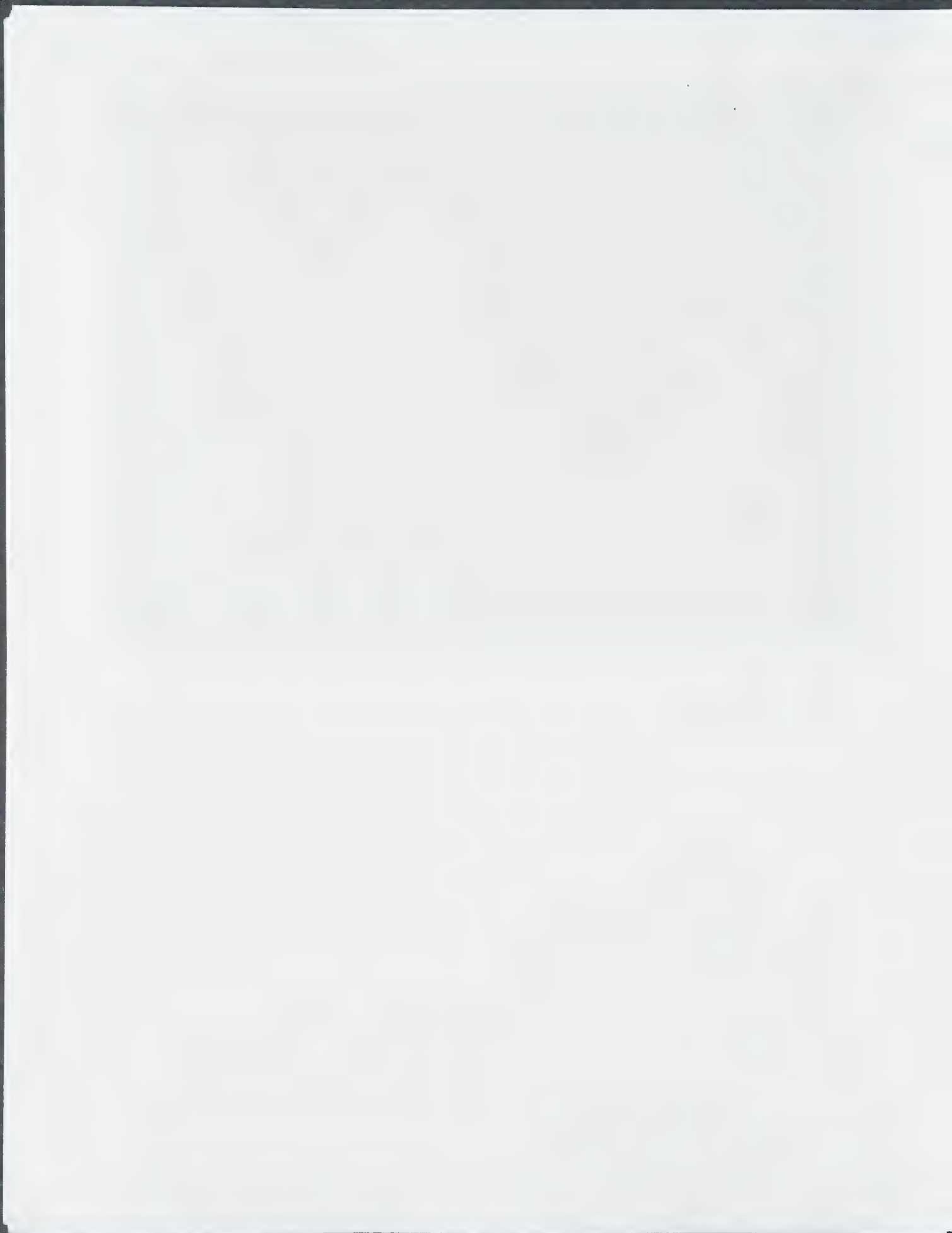
Ridolfi was the first to mention the picture cycles by Veronese that once adorned San Nicolò's walls and ceiling, and that must have been executed as part of this renovation.³ Their exact dates are unknown, but two considerations suggest they were begun not earlier than 1581. To begin with, from 1579 through 1580 or 1581 the artist was busy with paintings for the Sala del Maggior Consiglio in the Ducal Palace (Cat. no. 42). It seems



pire
ares
l of
ries

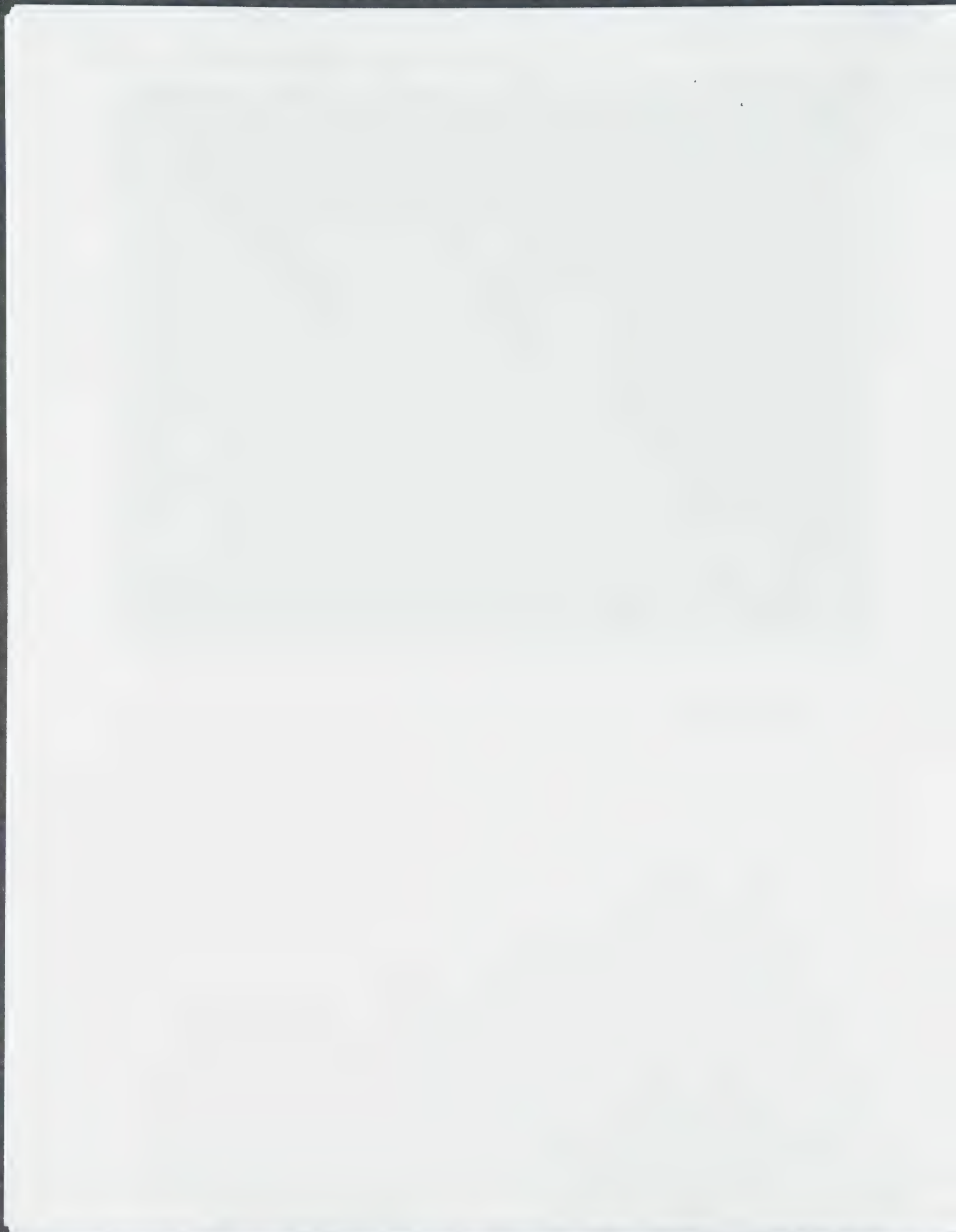
iche,
of its
nes:
uati,
tere,
and
taly,
the
their
+ G.
Mira-
zetti,

been executed as part of this renovation.³ Their exact dates are unknown, but two considerations suggest they were begun not earlier than 1581. To begin with, from 1579 through 1580 or 1581 the artist was busy with paintings for the Sala del Maggior Consiglio in the Ducal Palace (Cat. no. 42). It seems unlikely that he would have taken on another extensive decorative cycle at the same time. Furthermore, the paintings go unmentioned in Sansovino's *Venetia* of 1581.⁴ It is normally unwise to argue *ex silentio*, especially with as careless a writer as Sansovino, but the lack of mention of a decoration as extensive, sumptuous, and recent as this is perhaps significant.



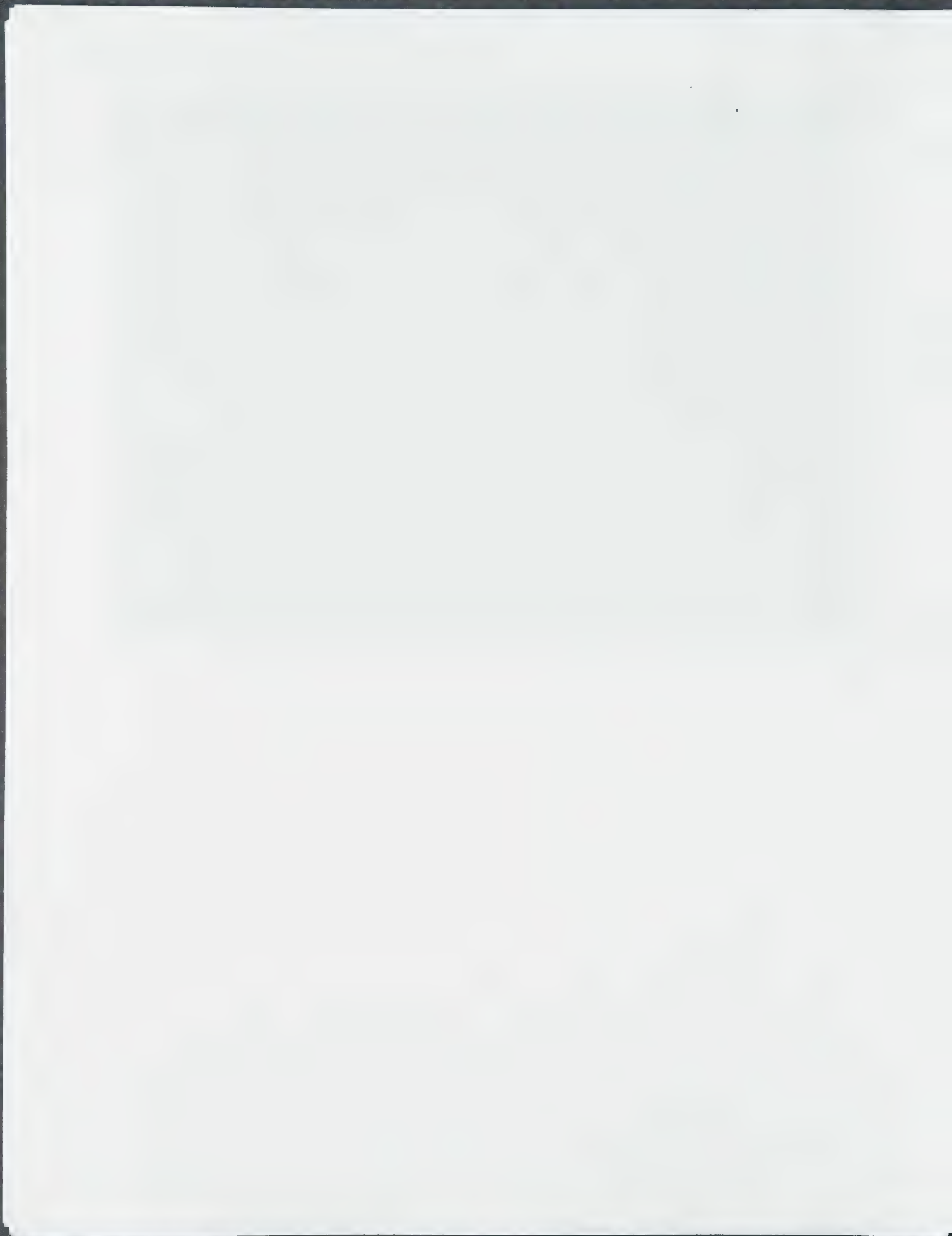
8
17

With the suppression of the Franciscans in 1806, the church became the property of the state. Transformed into a tenement in 1823, it was later demolished. The cloister was joined in 1875 to the cloisters of the Frari, for use of the Archivio di Stato.⁵ The paintings, meanwhile, had entered the domanial magazines. From there they were dispersed piecemeal to the Accademia, the Ducal Palace, and the Imperial Gallery of Vienna. Reunited briefly at the Accademia after the Austrian restitutions of 1919, the group was once more divided in 1929 when the *Adoration*



and the *Evangelists* were given on permanent loan to the Cappella del Rosario at Santi Giovanni e Paolo.⁶ By then, unfortunately, one of them had been mutilated. Shortly before 1817 the *St. Nicholas* was cut down to fit the central roundel in the ceiling of the first gallery of the Accademia. A small eighteenth-century drawing at Haarlem records the full composition.⁷

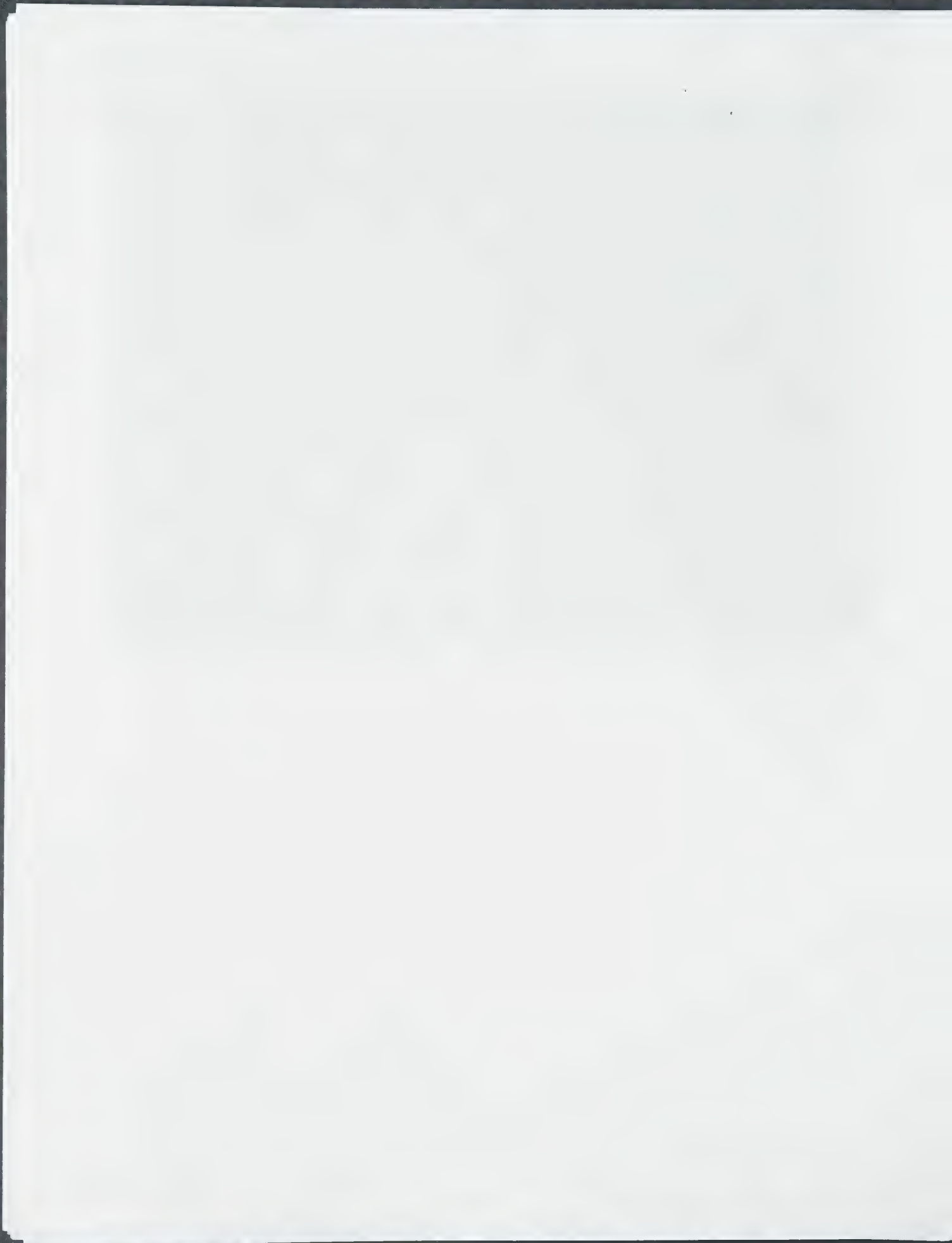
The order of the paintings in their original setting is reported in the guidebooks.⁸ The line of sight from the entrance of the church was probably too short for a full view or a proper angle of vision of the *Stigmatization of St. Francis*. Hence it must have been hung inside down so as to appear upright from

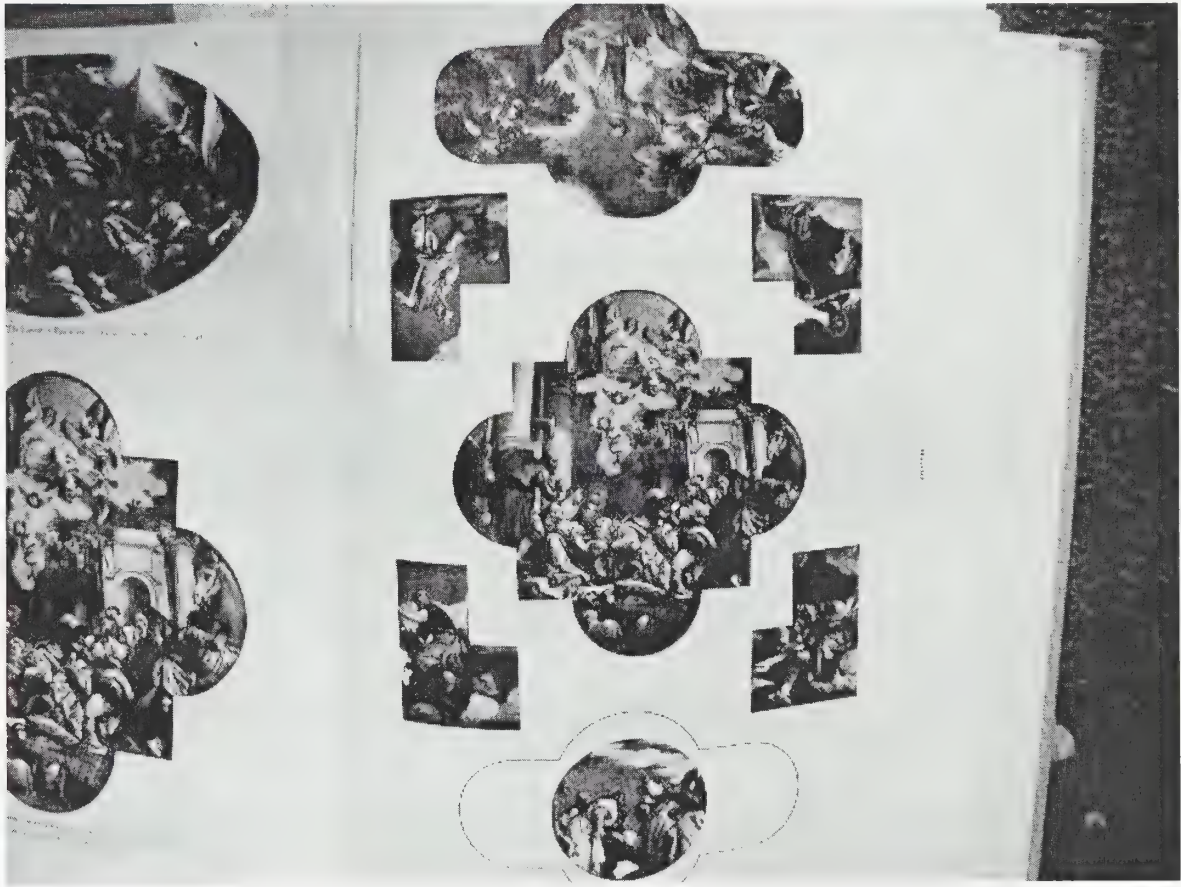


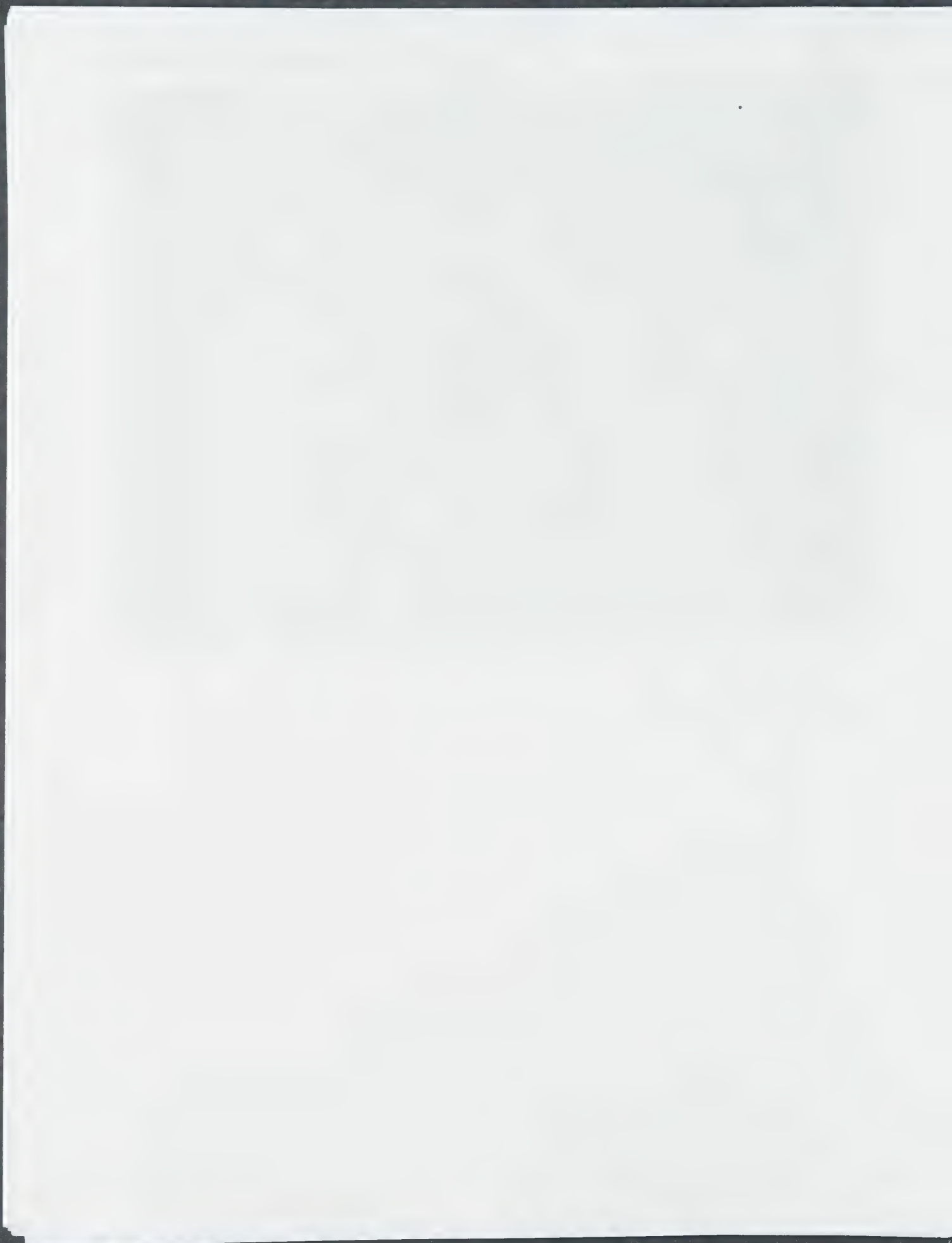
eighteenth-century drawing at Haarlem records the full composition.⁷

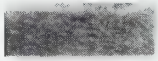
The order of the paintings in their original setting is reported in the guidebooks.⁸ The line of sight from the entrance of the church was probably too short for a full view or a proper angle of vision of the *Stigmatization of St. Francis*. Hence it must have been hung upside down, so as to appear upright from the middle of the nave, as are the initial paintings of the ceilings in San Sebastiano and the Hall of the Scuola di San Rocco (Cat. nos. 19, 29).

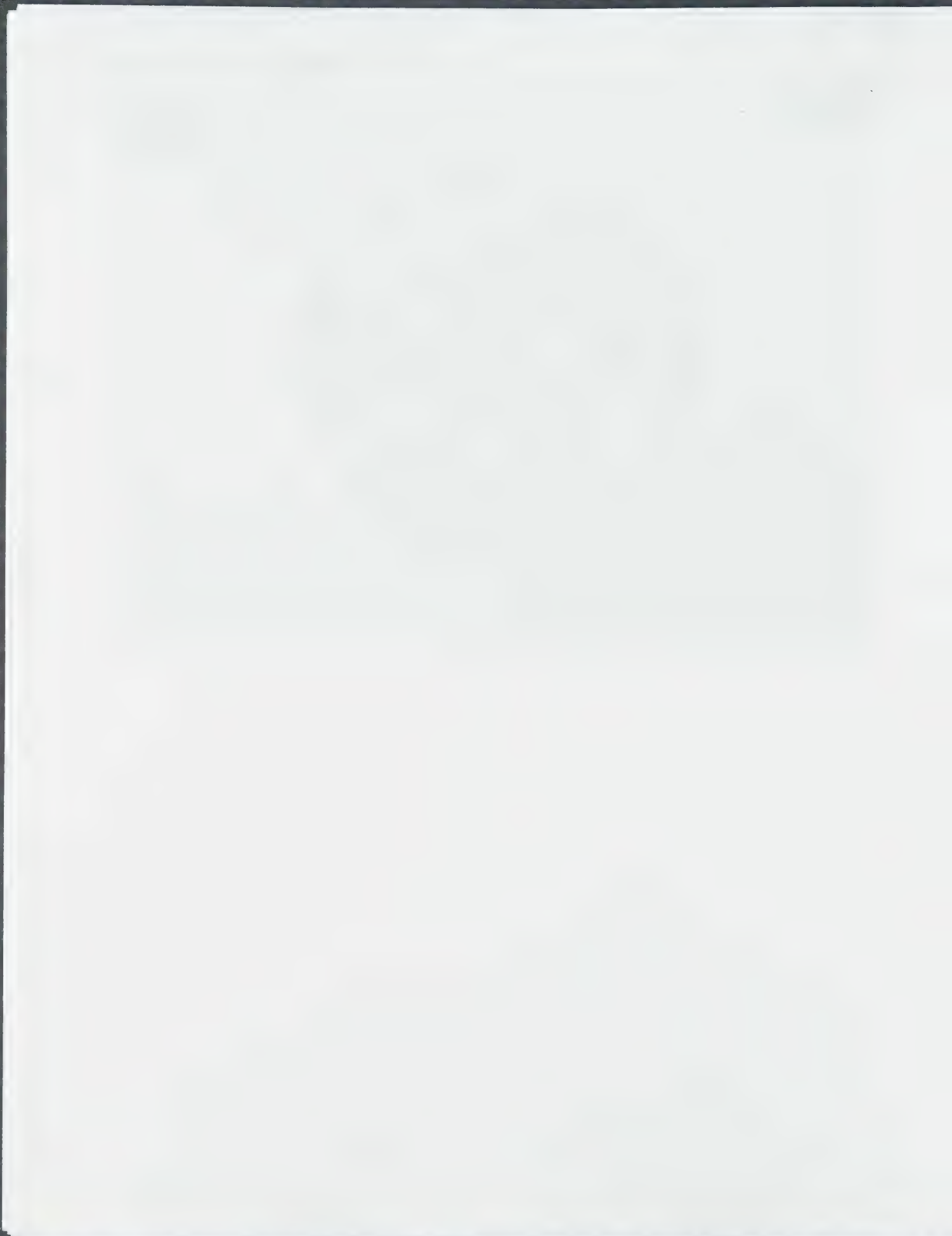
⁷ Illus. Moschini Marconi, *Accademia: Opere del ses.*











Subject: Fwd: Question from eBay Member
From: Lewis Nierman <critterdoc@ureach.com>
Date: Wed, 9 Oct 2002 18:08:42 -0400
To: baderfa@execpc.com

Dear Alfred,

As expected, I just got this message from the seller of the "Berchem". Would you be interested in my making a counter offer? Please let me know so I can follow up.

Lewis

----- forwarded message attached -----

Yes
No

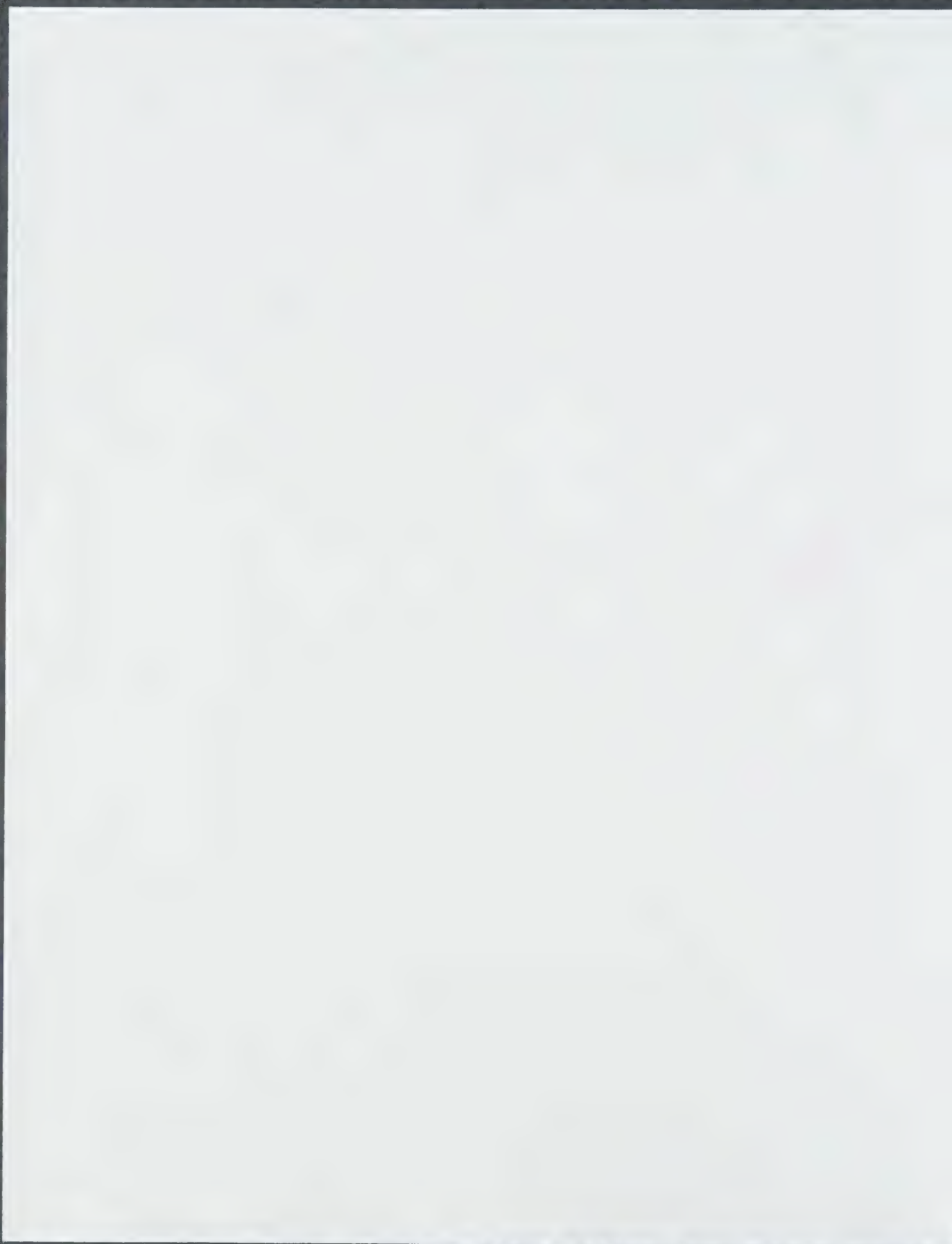
Subject: Question from eBay Member
From: artlookout@msn.com
Date: Wed, 09 Oct 2002 14:47:46 PDT
To: critterdoc@ureach.com

To member: critter-doc
>From member: yourthebest

Thank you for bidding on the painting by Berchem. Would you be interested in it at your bid of \$2500.00. Please let me know. Thank you

This email was sent by an eBay member via eBay's email forwarding system. If you reply to the email, your response will go directly to the member and not through eBay.

eBay does not tolerate spam (i.e., unsolicited commercial email) and is taking steps to protect members from this abuse. In addition, solicitations to buy or sell items outside of eBay violate eBay rules and are not covered by services that protect members such as feedback, insurance, escrow, and dispute resolution. If this is an offer to buy/sell items outside of eBay, please do not participate. Enter the following link into your browser to learn more. Link: http://pages.ebay.com/help/new/stopping_spam.html



FRANZ D. AMANDI
bieblicher Allee 33
65187 WIESBADEN
Tel/Fax 49-611-843 243

Dr. Alfred Bader
Fine Arts

924 East Juneau Ave.
Astor Hotel

Milwaukee, WI 53202

FAX 001 414 277 0709

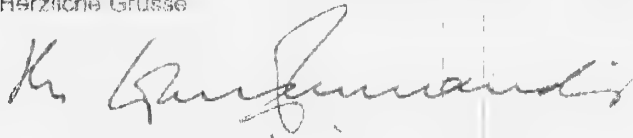
10 Oct. 02

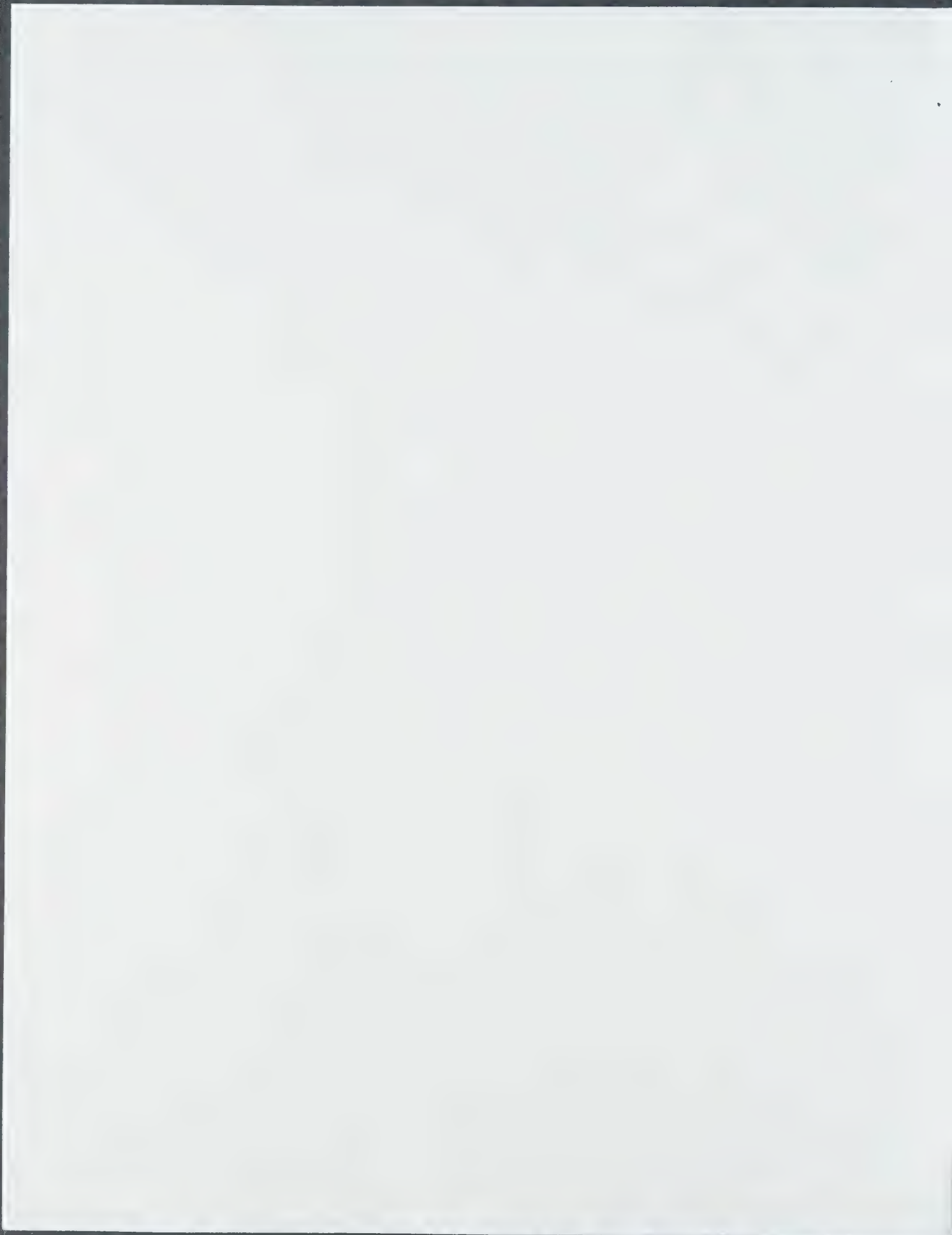
Dear Dr. Bader,

finally the black and white is ready and will be mailed to you tomorrow.
In the meantime I am faxing it to you, hoping you will be able to see/guess
what it looks like. Also a statement by the Gemeinde Musea Deff.

Until then

Herzliche Grusse







Gemeente Musea Delft

Christie's Amsterdam B.V.
t.a.v. Mevr. drs. M. Aarts
Cornelis Schuytstraat 57
1071 JG AMSTERDAM

Directie en administratie
St. Agatheplein 1 2611 HR Delft
Telefoon 015 - 632358/602963

Factuuradres:
Postbus 2804, 2601 CV Delft

1 JULI 1994

Uw kenmerk

Uw brief van

Ons kenmerk

Delft,

Bijlagen

31101.0/940329

29 juli 1994

Zeer geachte mevrouw Aarts,

In aansluiting op onze telefoongesprekken, zouden wij gaarne het schilderij "De doop van de Kamerling" door Leonaert Bramer (1596-1574) in bruikleen willen vragen voor de overzichtstentoonstelling "Leonaert Bramer (1596-1674) Schilderijen en Tekeningen". Deze tentoonstelling zal in Stedelijk Museum Het Prinsenhof plaatsvinden in de periode 9 september tot en met 13 november 1994. Op de tentoonstelling zullen een vijftiengigtal schilderij en een veertigtal tekeningen van de Delftse kunstenaar te zien zijn. Het schilderij zal in catalogus Leonaert Bramer (1596-1674) Ingenious Painter in Rome and Delft afgebeeld worden in kleur (full page).

Ingesloten vindt u twee exemplaren van de bruikleenovereenkomst. Wilt U zo vriendelijk zijn deze overeenkomst door te lezen? Indien u met de voorwaarden kunt instemmen, dan verzoek ik u deze voor accoord te ondertekenen en één overeenkomst naar de Gemeente Musea Delft terug te zenden.

Graag wil ik u hartelijk danken voor uw moeite en hulp.

Met hoogachtting en een vriendelijke groet,



Michiel C.C. Kersten,
Hoofdconservator Gemeente Musea Delft.

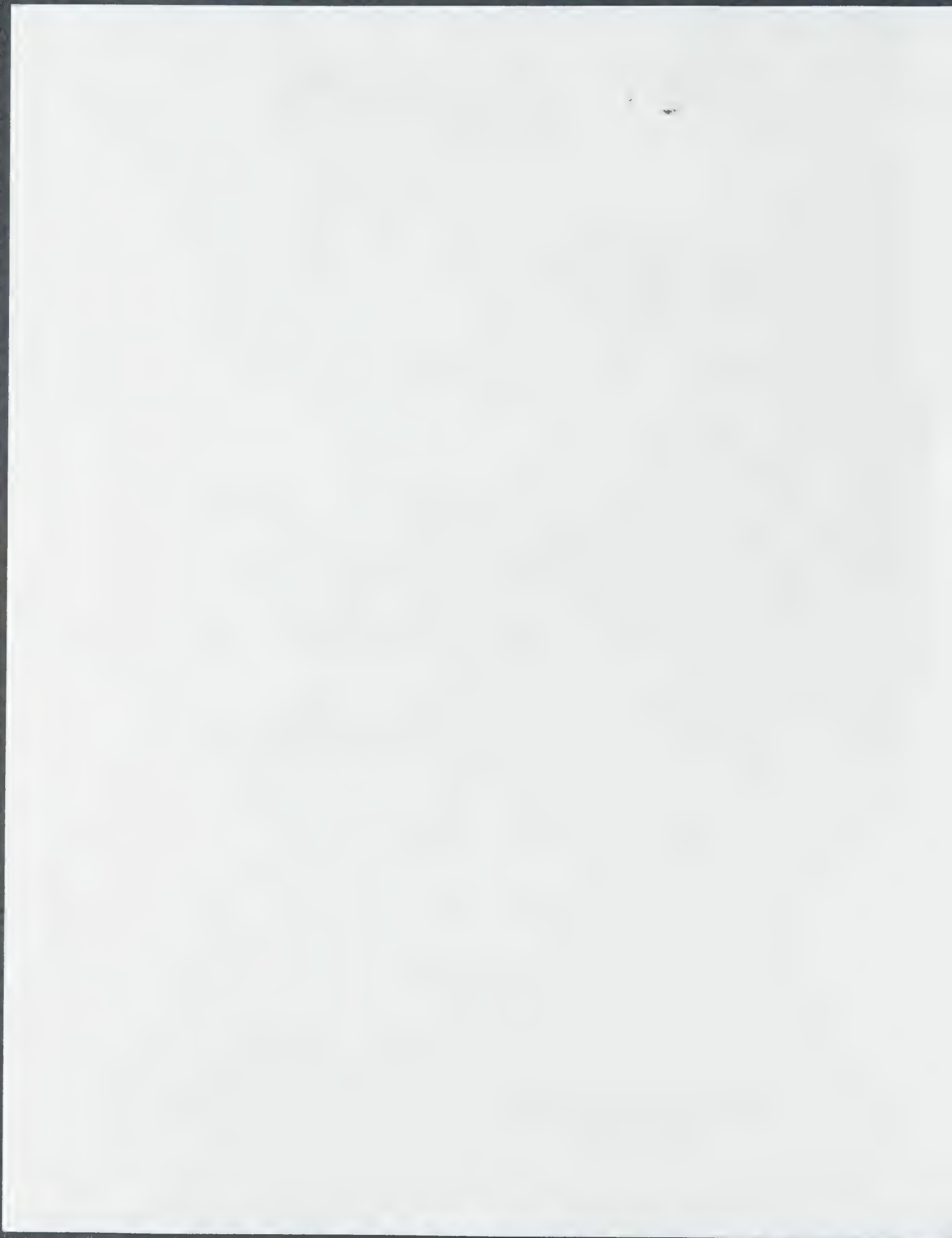
1. Bijlage: Bruikleencontract in tweevoud

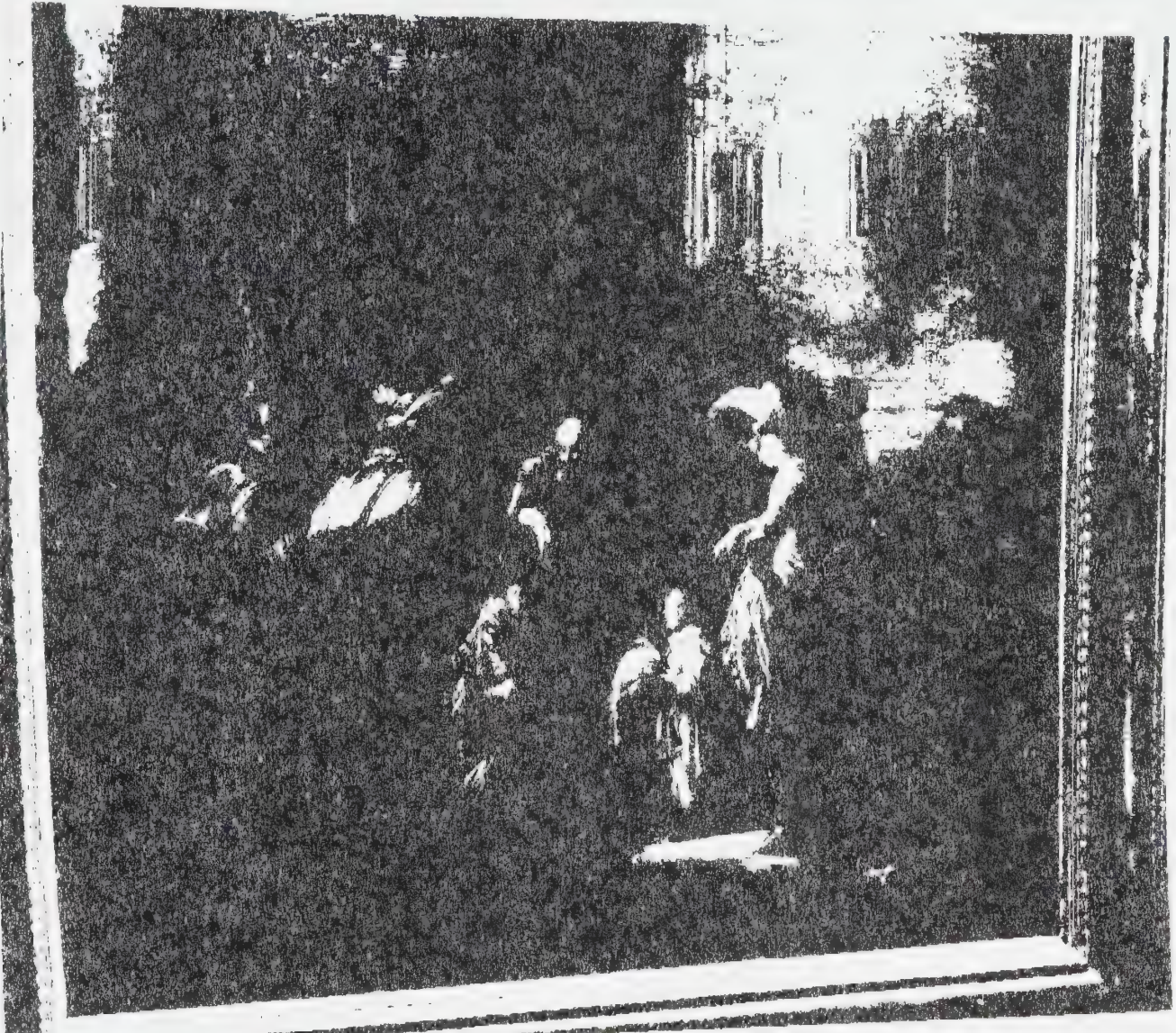
Behandeld door

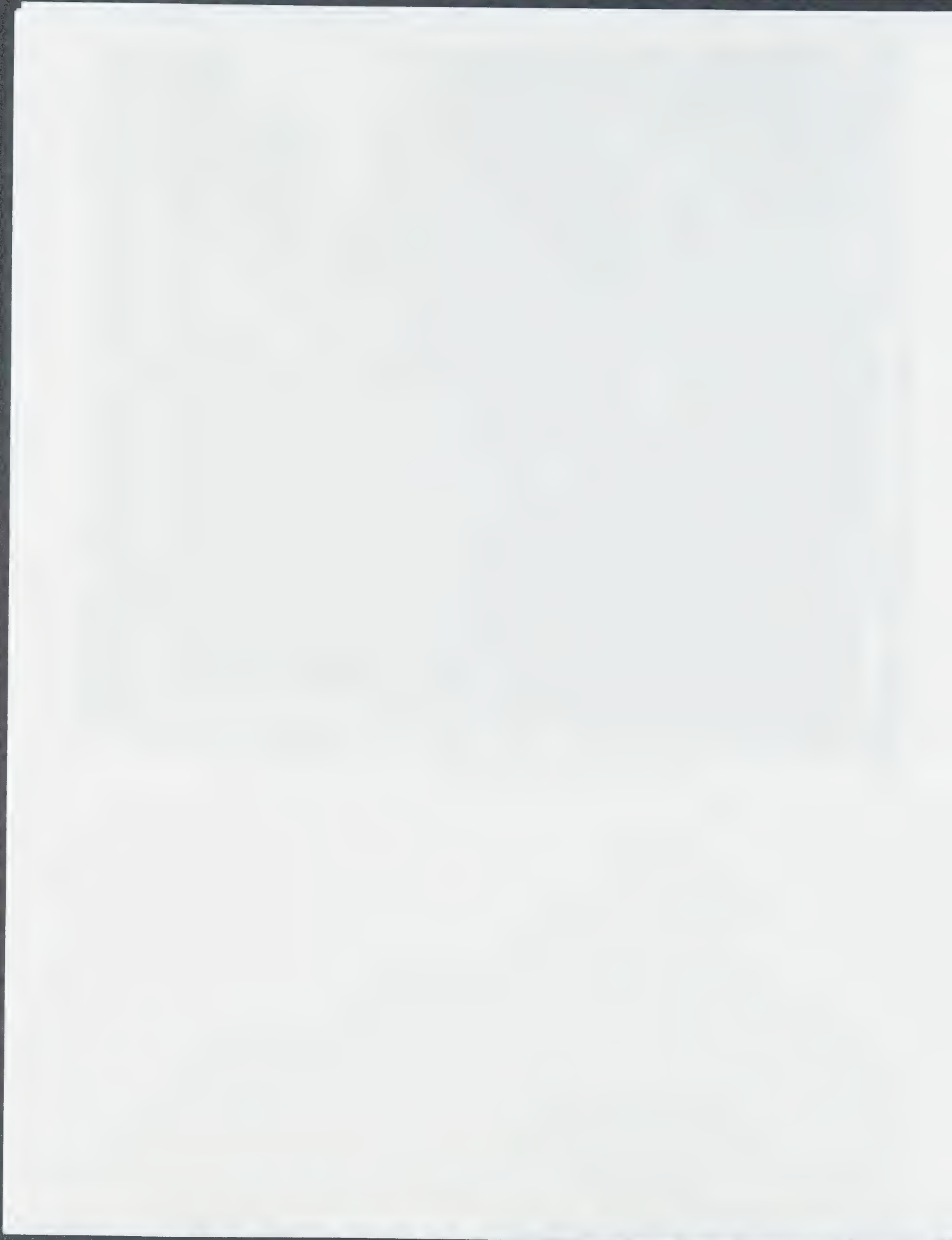
Doorkiesnummer

Openingsdagen museum: dinsdag t/m zaterdag van 10.00 tot 17.00 uur.
zon- en feestdagen van 13.00 tot 17.00 uur, 25/12 en 1/1 gesloten

Stedelijk Museum Het Prinsenhof,
Volkenkundig Museum Nusanars en
Museum Lambert van Meerten
maken deel uit van de dienst Wet en
Onderwijs en Cultuur
Dit is minder milieubelastend papier







Subject: Copy of letter to Rita
From: Inierman <Inierman@bellsouth.net>
Date: Thu, 10 Oct 2002 10:36:52 -0400
To: Alfred Bader <baderfa@execpc.com>

COPY OF LETTER TO SELLER OF "BERCHEM"

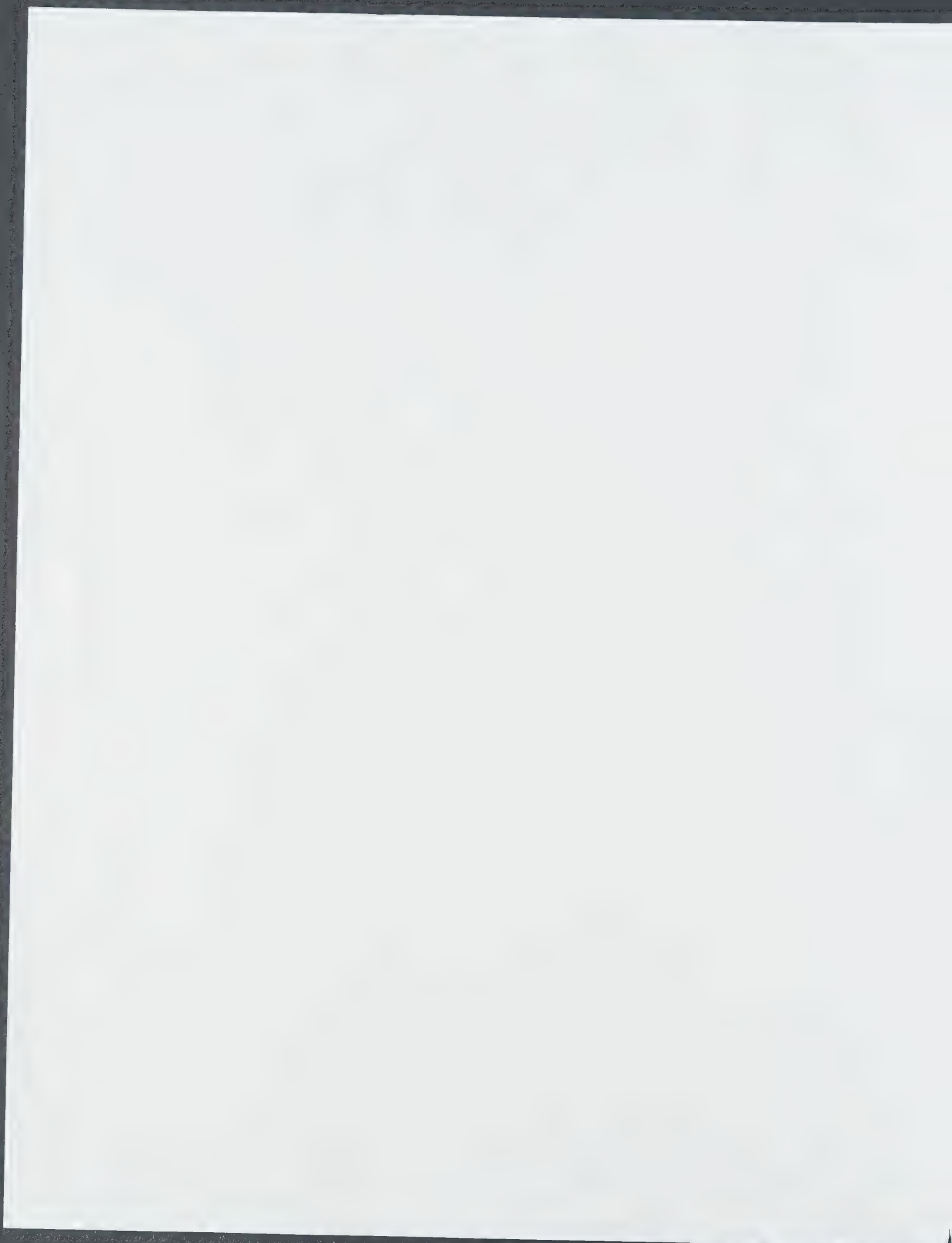
Date Thu, 10 Oct 2002 10:34:11am
From Lewis Nierman <critterdoc@ureach.com> Add to address book
To "artlookout@msn.com" <artlookout@msn.com>
Subject Re: Question from eBay Member

Dear Rita

Thank you for your courtesy in getting back to me regarding the painting mentioned below. As I mentioned in my earlier email, it is impossible to make wise decisions regarding old masters, their condition and attributions on the internet. I truly appreciated your willingness and promptness in providing additional photos which helped somewhat in determining that the painting, in my opinion, is not by Berchem but possibly by a later imitator. I did wish to return your kindness by helping the bidding to reach your reserve even though I could not buy it myself. We almost achieved that and I'm sorry we failed. You did have an underbidder at close to the price you now seek and I would ask that you contact that ebayer with the same kind offer you made to me. I personally would not be able to purchase the painting, restore it and resell it after buying it for a price approaching that amount. My bidding on your behalf did accomplish something in that it provided you with some indication of other bidders' willingness to purchase the work. If I felt more comfortable with attribution etc. I would be a client at a much greater price. Thank you again for all the assistance and this additional opportunity. I hope that in the future we can work with a more definite attribution and even more expensive old master.

Sincerely,

Lewis (critter-doc)



14th October, 2002

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53221
USA



Dear Dr. Bader

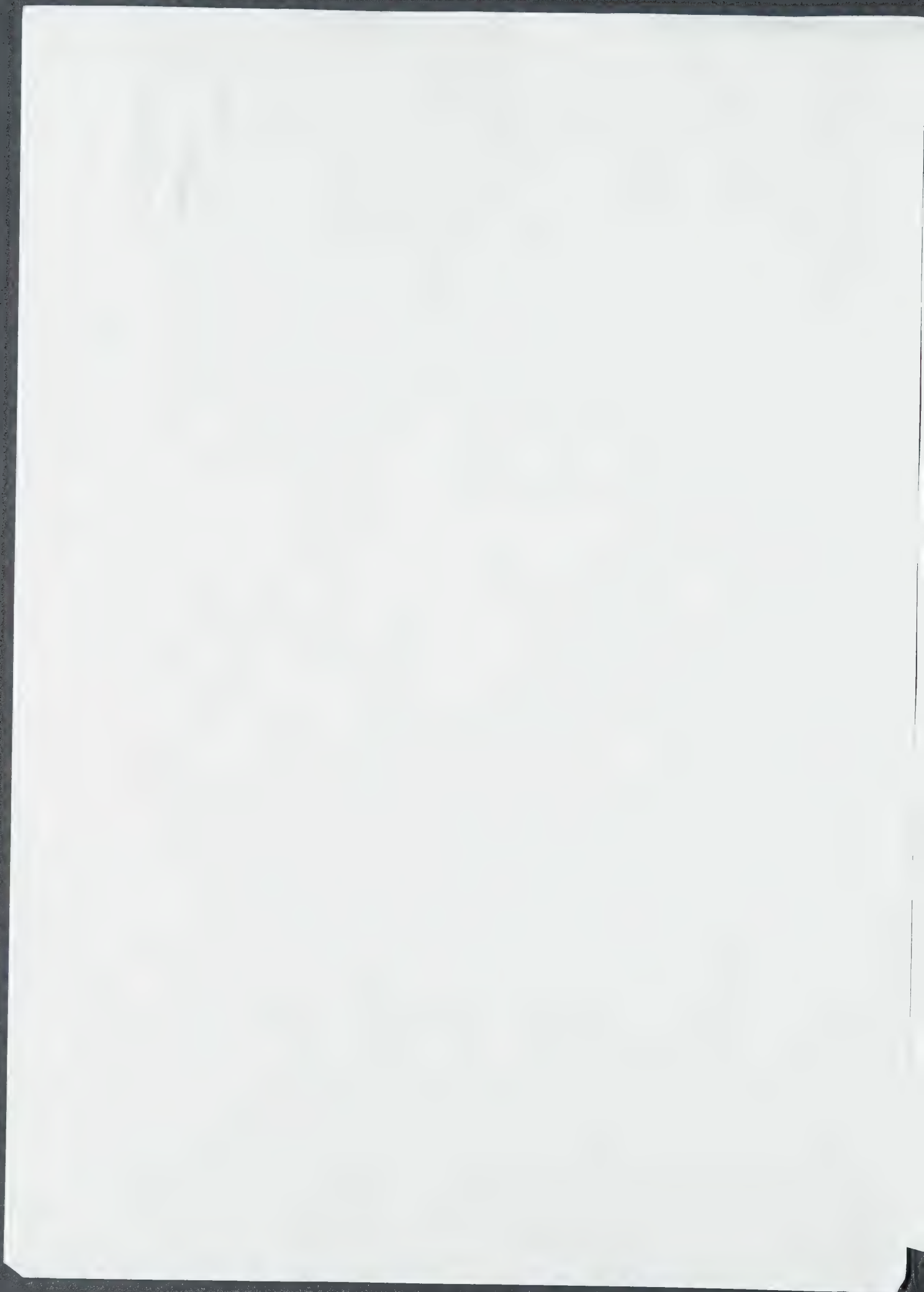
Thank you for your letter of September 17. Your proof-reading offer sounds very attractive - one can get a great deal done in 89 days! I thought that I would write to you as soon as possible to let you know what the outcome of our meeting in Frankfurt was in connection with the Elsheimer exhibition for 2006. It was unanimously decided that we should limit the show to Elsheimer's paintings only, though there will be a section in the catalogue which will discuss his influence upon other artists. The reason for this is mainly one of scale - to show his paintings then followed by much larger works by others may give a rather unbalanced impression for the general visitor. We will certainly be requesting your picture and would hang it next to the Madrid painting for the purposes of comparison. The simple aim of the show is to display his painted oeuvre. With all of the Städel paintings and our own two works here we do, at least, have a good starting point!

With all best wishes and many thanks for your interest in the project.

Yours sincerely

Julia Lloyd Williams
Chief Curator

P.S. I was happy to meet David de Witt at the HNA Conference in Belgium earlier this year.



Subject: London sales

From: David A de Witt <3dad5@post.queensu.ca>

Date: Wed, 16 Oct 2002 13:37:19 -0400 (EDT)

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

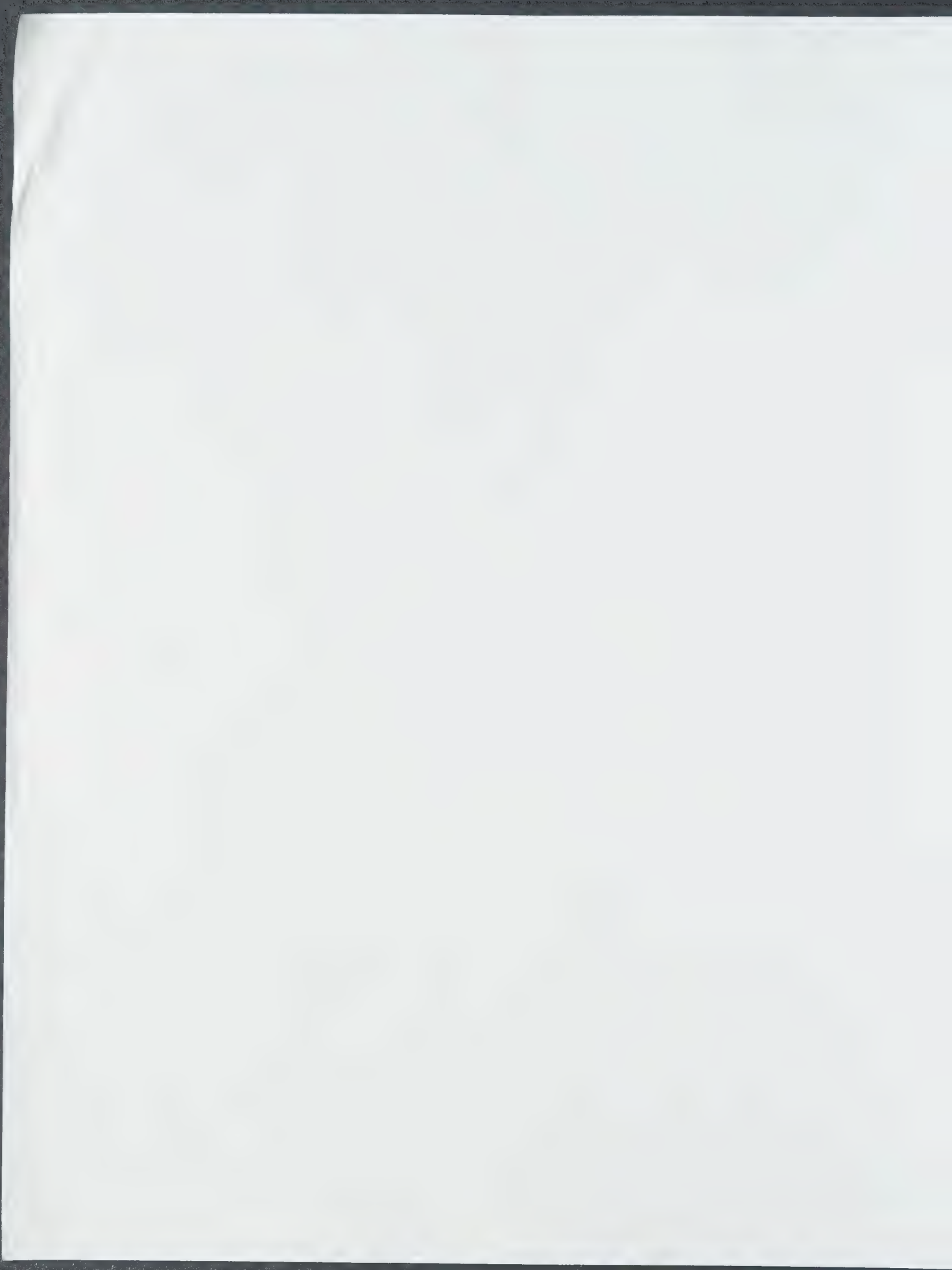
Dear Alfred,

>From your travel itinerary, it looks like you will not be attending the London sales (29-31 October). I presume that you will have people looking at the works you are interested in, for you. I plan to be in London during this period, but it does not look like we have any overlap (I am leaving at 7pm on the evening of the 31st.) Of course we will have plenty of time to meet in Amsterdam.

I tried again with the Six Collection, and they again pleaded that they would not be able to accommodate a visit. I had contacted them a month in advance, but it seems that even more time is needed. Volker has offered to help us next try to secure a visit for the next time we are in Amsterdam. I hope it works then.

With best wishes,
David

David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca



Subject: RE: Olympia sale
From: "Clovis Whitfield" <clovis@whitfieldfineart.com>
Date: Thu, 17 Oct 2002 17:21:16 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Can't work up much enthusiasm for the pictures at Olympia or South Kensington, nor even at Amsterdam
I have looked at the illustration of No 14, looks cut and very worn in the shoulders, otherwise could be quite nice, more Lottesque than Titian or Tintoretto. Shall have to look at it in person later
The Van der Ast on the cover of the Sotheby Amsterdam looks to have had the signature altered from I. van Ast with the addition of the B, but unless the condition is deceptive, it doesn't look quite as good as the one I have and you know. I'm off to Rome again tomorrow, will be back on Tuesday, and will go and see the sales here after.

Talk soon,
CLOVIS

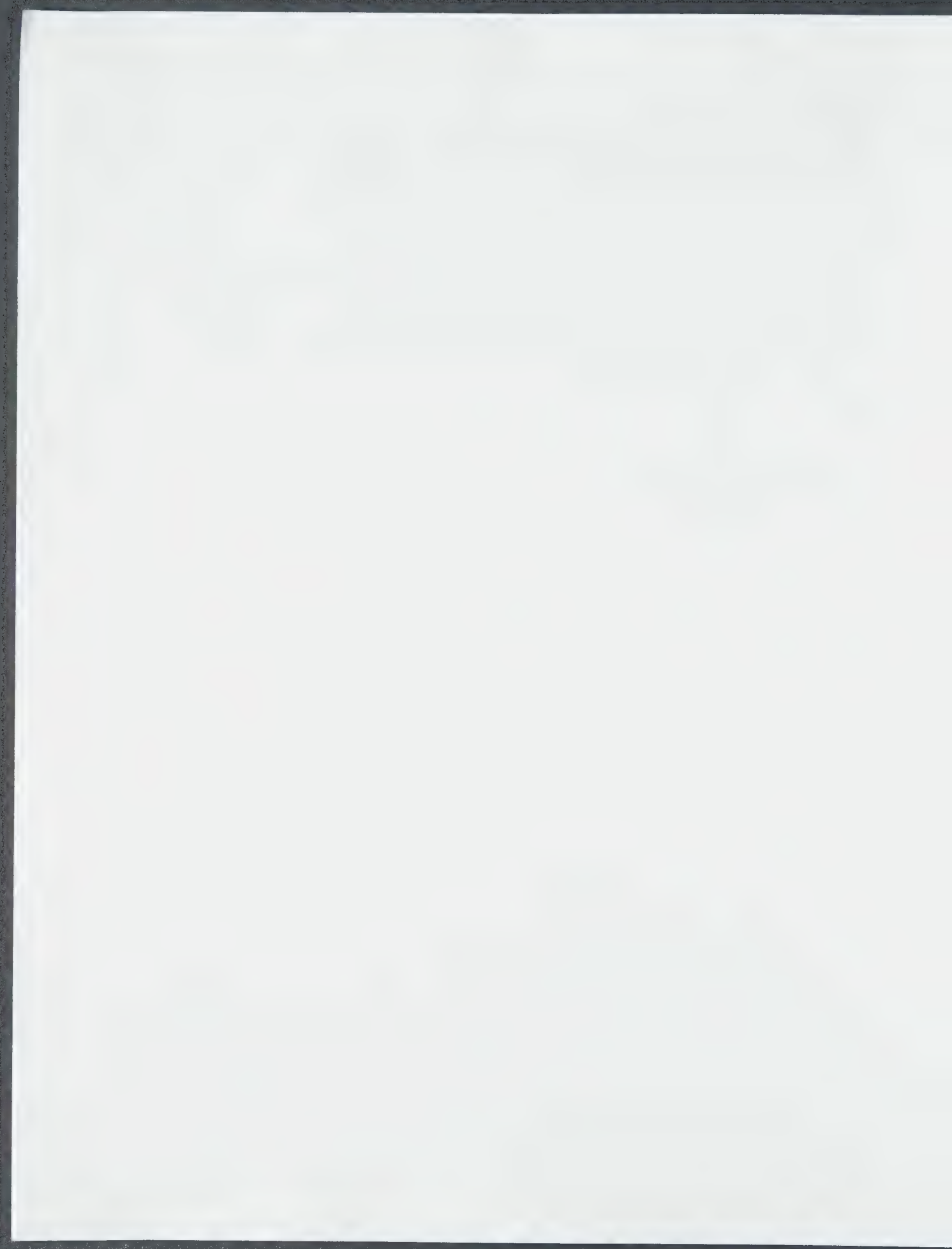
-----Original Message-----

From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]
Sent: 11 October 2002 17:26
To: Clovis Whitfield new
Subject: Olympia sale

Dear Clovis,

What do you think of lot 14 in the Olympia sale on October 31st?

Best regards,
Alfred



Subject: RE: [Fwd: Fwd: Re: Question for seller -- Item #913715866]
From: "Clovis Whitfield" <clovis@whitfieldfineart.com>
Date: Fri, 18 Oct 2002 13:26:42 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

I have looked hard at the picture and at the whole thing on ebay, it looks to be more of the generation of James Barry and Benjamin West, and perhaps it was really painted in Georgia (Russia) where it is located. It is of St Andrew, his X cross behind him, but I don't think I can really recommend it - it is too late to be interesting.
Yours ever CLOVIS

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

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: 17 October 2002 16:59
To: Clovis Whitfield new
Subject: [Fwd: Fwd: Re: Question for seller -- Item #913715866]

Clovis, what do you think? Alfred

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

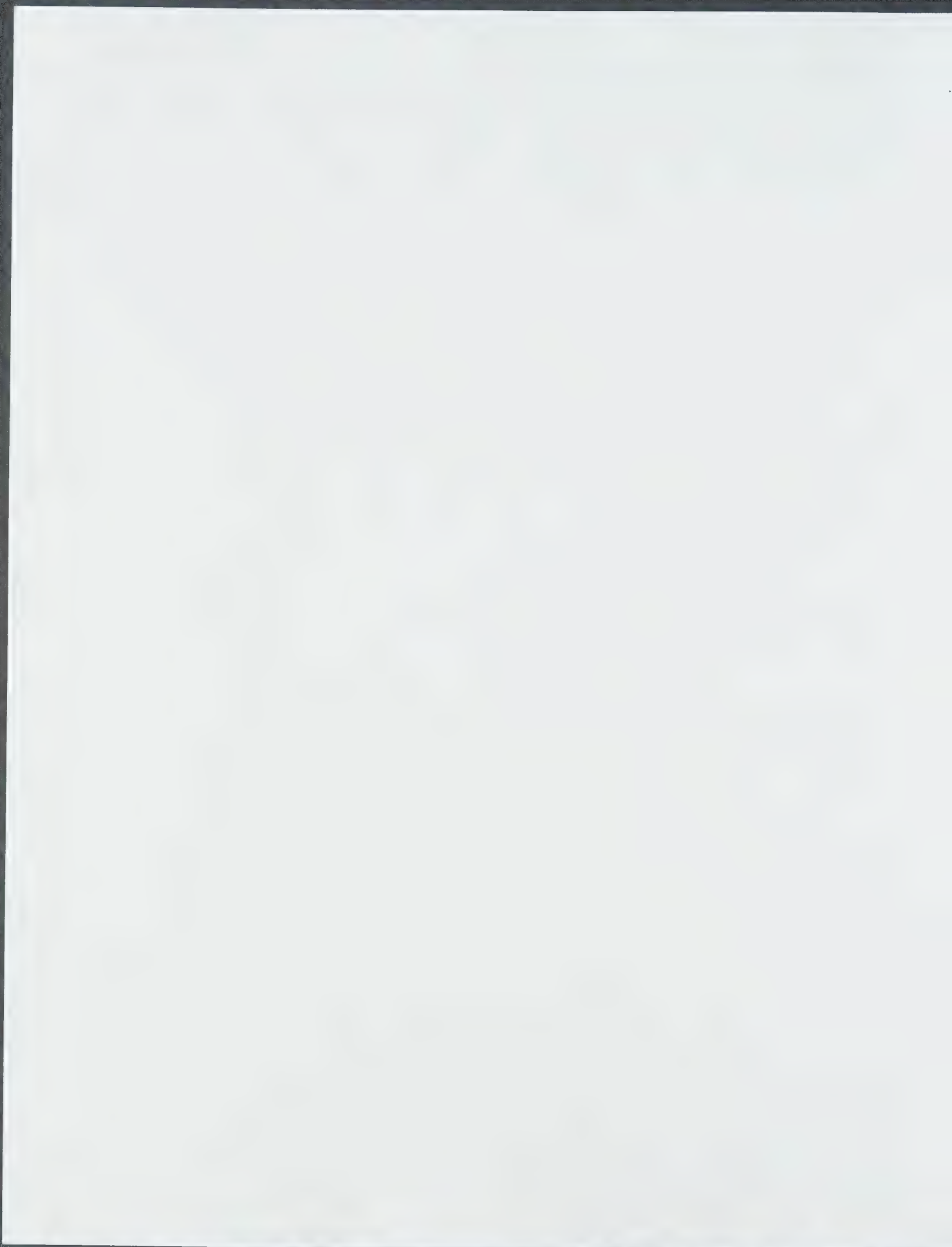
Subject:Fwd: Re: Question for seller -- Item #913715866
Date:Thu, 17 Oct 2002 11:18:52 -0400
From:Lewis Nierman <critterdoc@ureach.com>
Reply-To:<critterdoc@ureach.com>
To:baderfa@execpc.com

Dear Alfred and Ann

Attached are my original request to seller along with her answer and more photos in support of the previous ebay entry. I hope you can get all opened.

Lewis The "Critterdoc"

---- forwarded message attached ---



Subject: Fwd: Re: Question for seller -- Item #913715866
From: Lewis Nierman <critterdoc@ureach.com>
Date: Thu, 17 Oct 2002 11:18:52 -0400
To: baderfa@execpc.com

Dear Alfred and Ann

Attached are my original request to seller along with her answer and more photos in support of the previous ebay entry. I hope you can get all opened.

Lewis The "Critterdoc"

---- forwarded message attached ----

Subject: Re: Question for seller -- Item #913715866
From: "maia Ivaniadze" <aisi@posta.ge>
Date: Thu, 17 Oct 2002 19:59:25 +0500
To: critterdoc@ureach.com

Hello

Picture is not restored. In good condition.
Maia

Can you send photographs of canvas back and very close detail of face and other details? What is condition? Is canvas lined (doubled)? Any overpaint? Restoration?

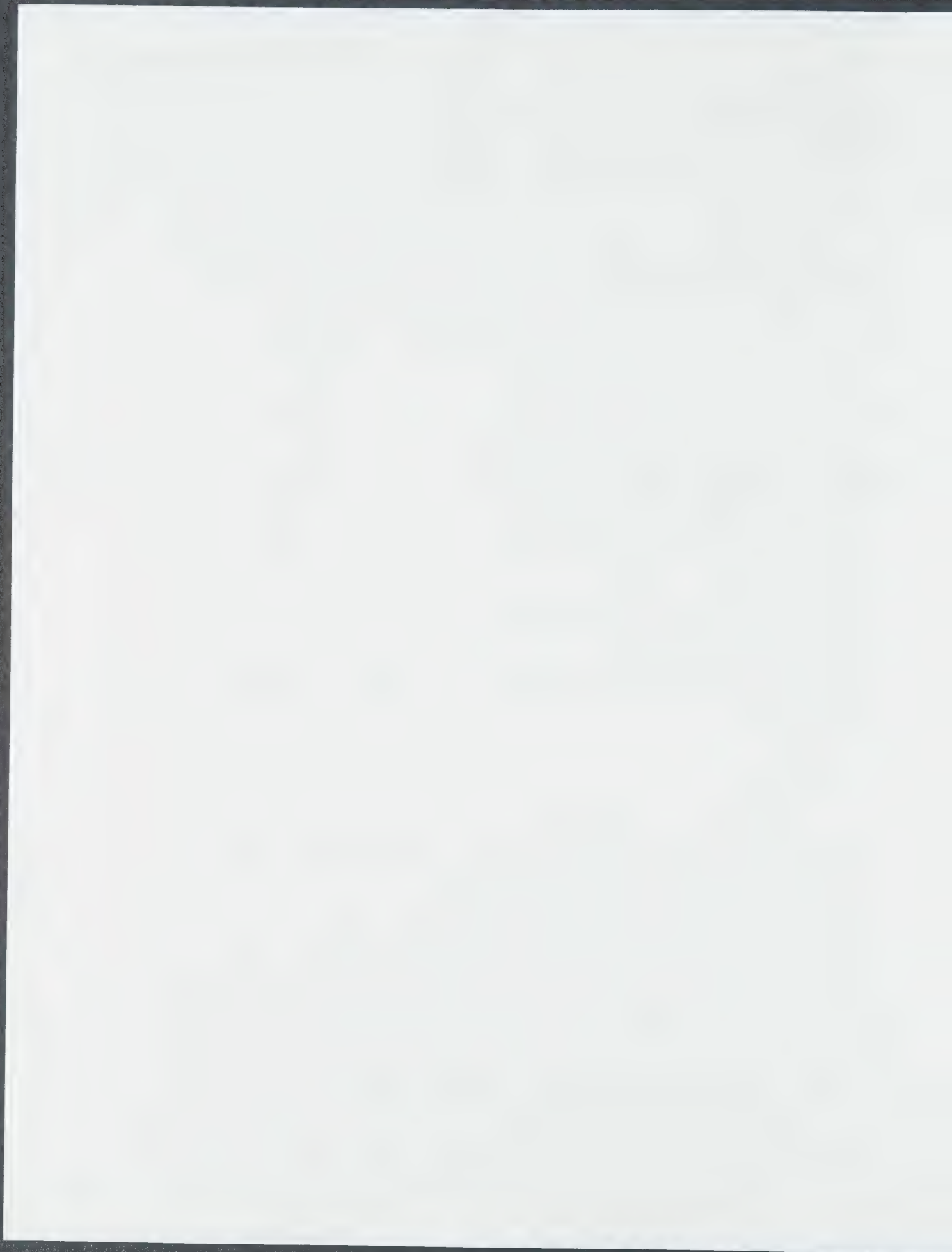
Thank you

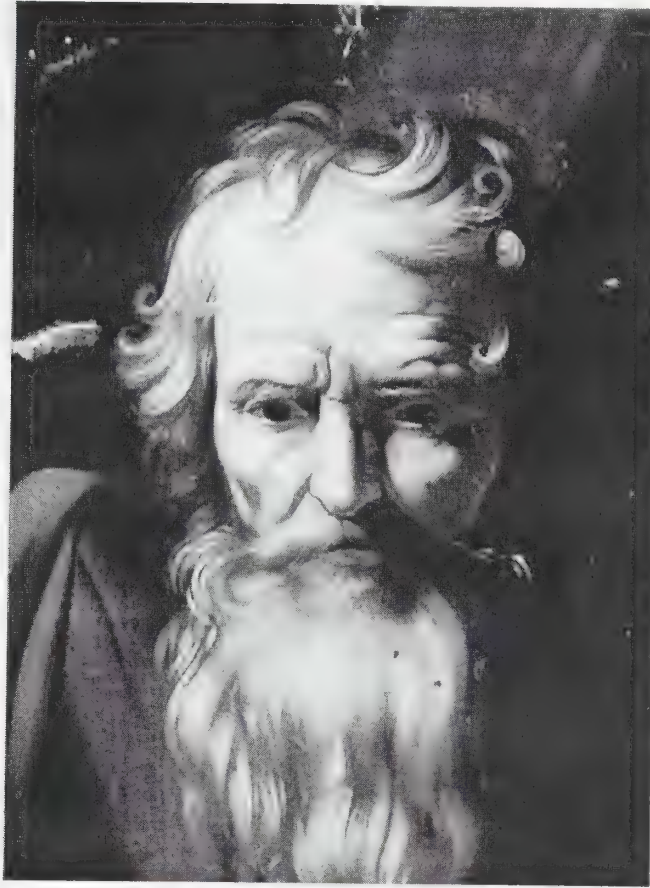
critter-doc

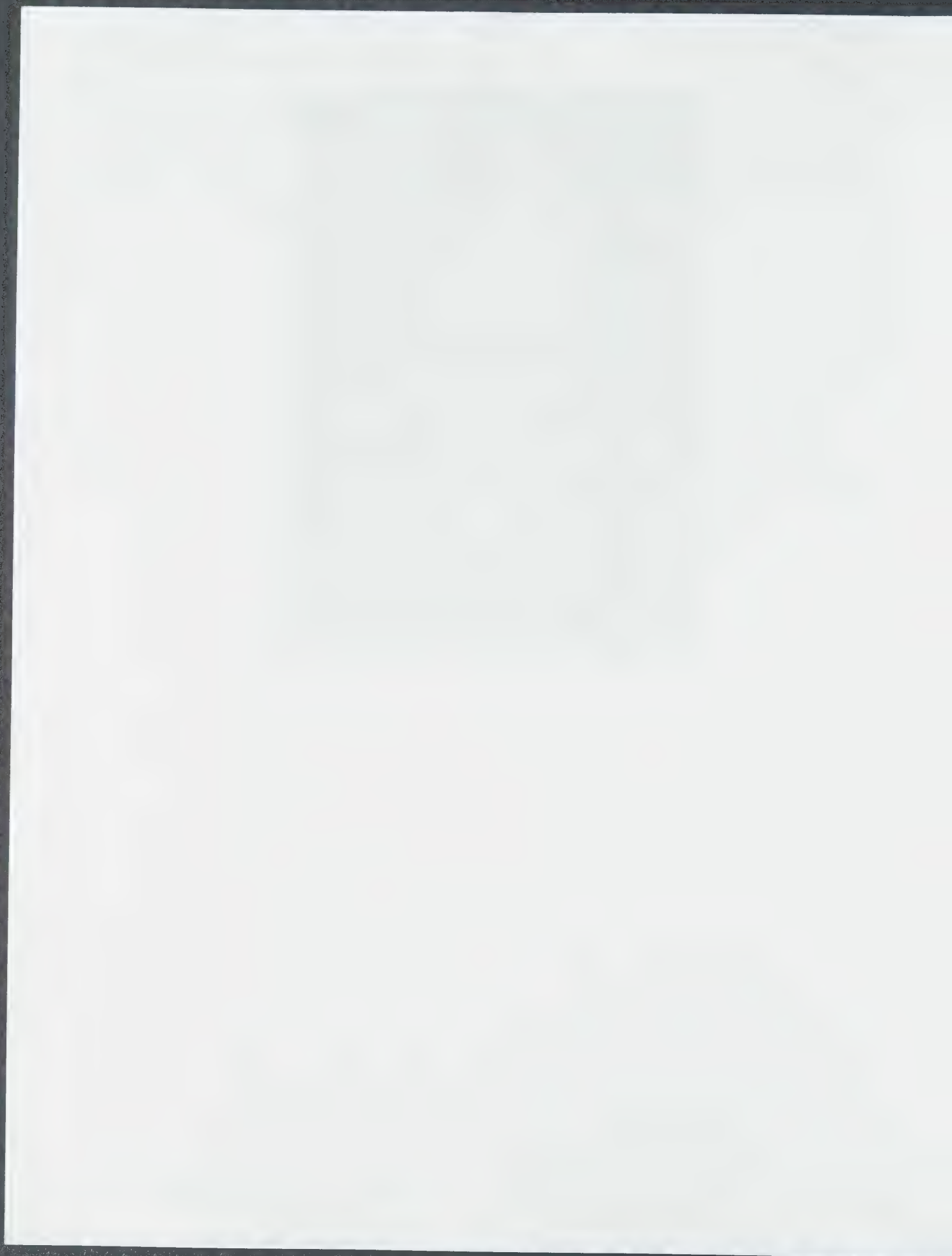
Question from: critter-doc
Title of item: Oil on canvas.Excellent picture XVIII century
Seller: art_anique
Starts: Oct-15-02 09:12:29 PDT
Ends: Oct-22-02 09:12:28 PDT
Price: Currently \$9.50
To view the item, go to:
<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=913715866>

Visit eBay, The World's Online Marketplace TM at <http://www.ebay.com>

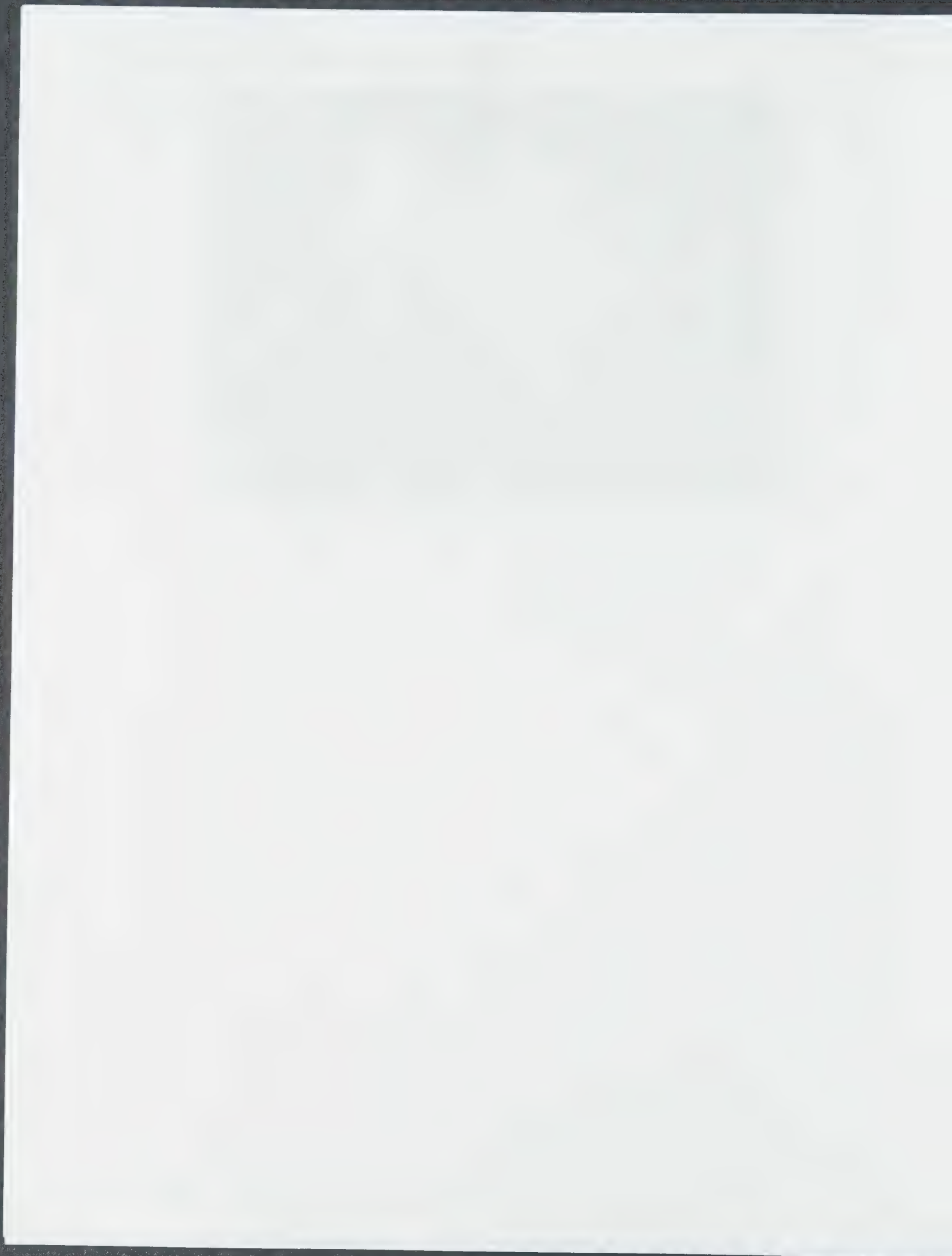
Get your free e-mail from @POSTA.GE at <http://www.posta.ge>

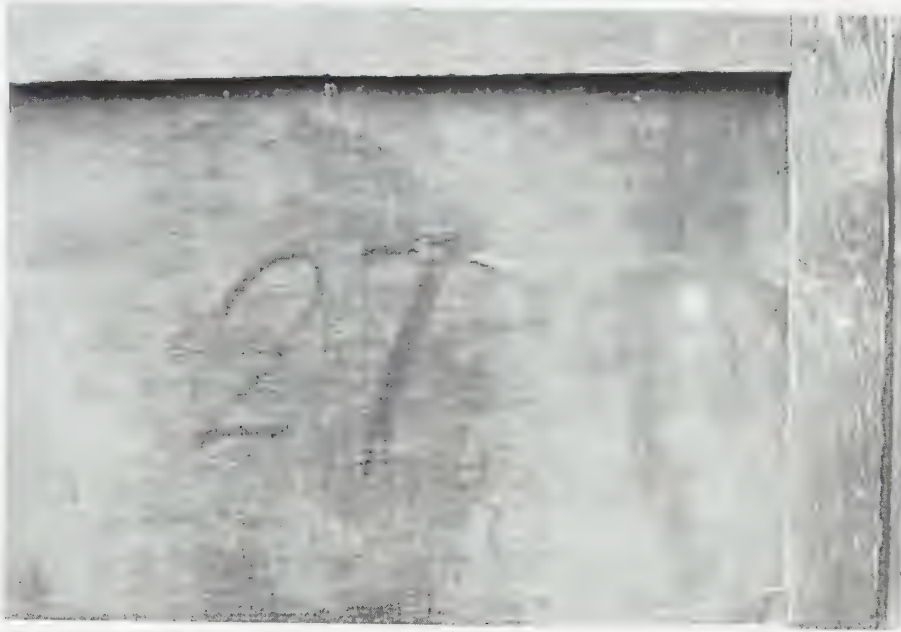


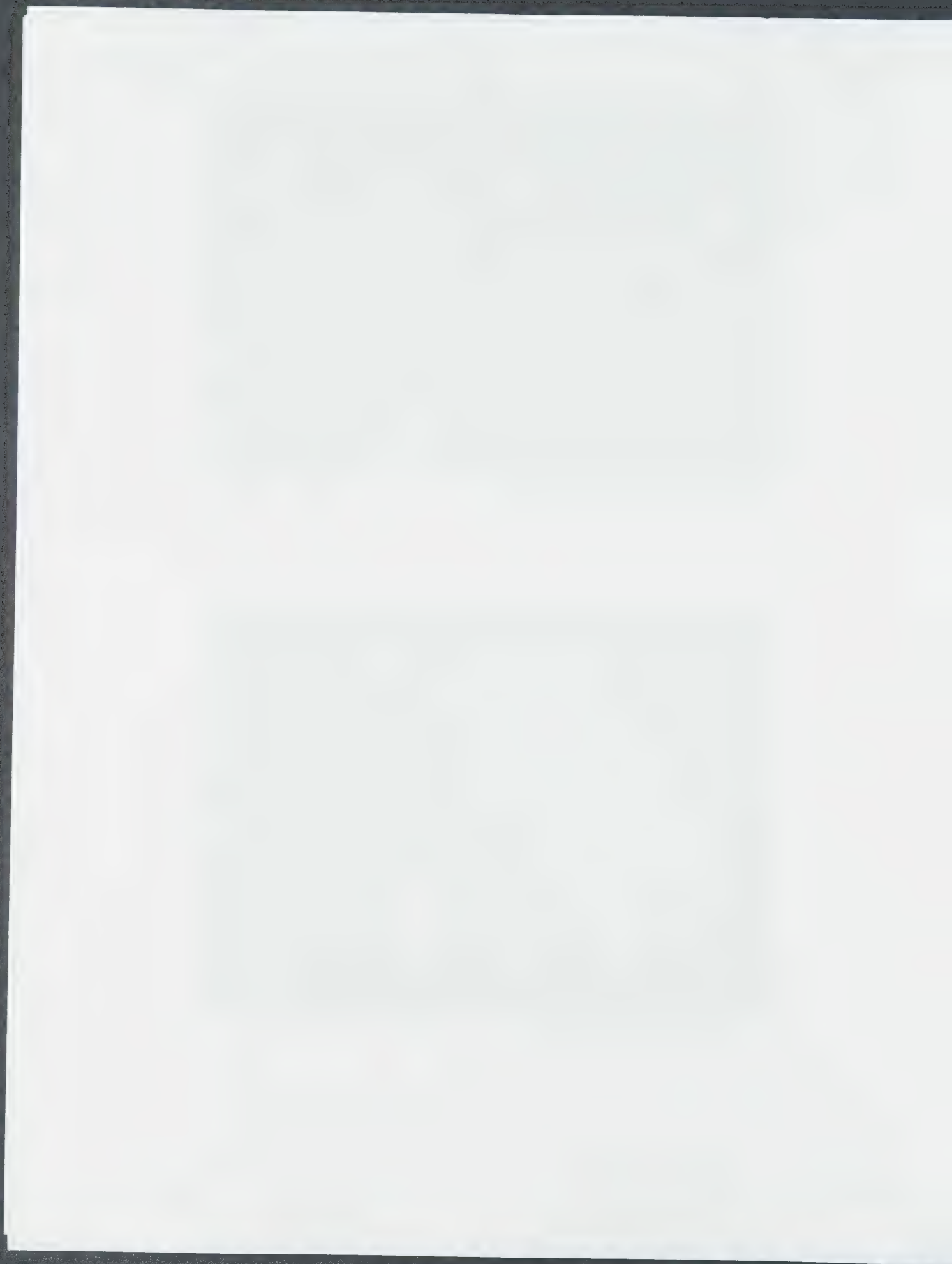


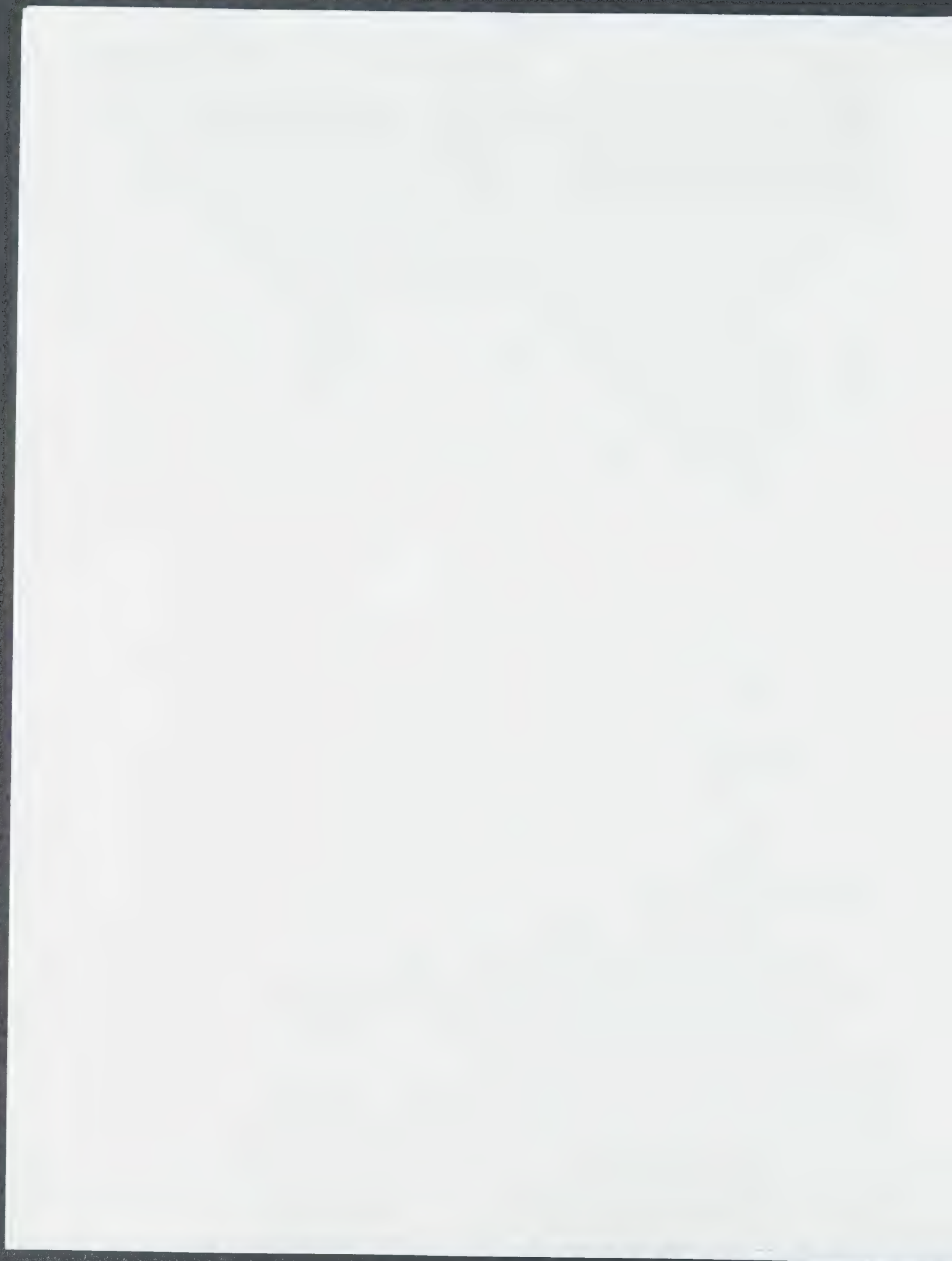


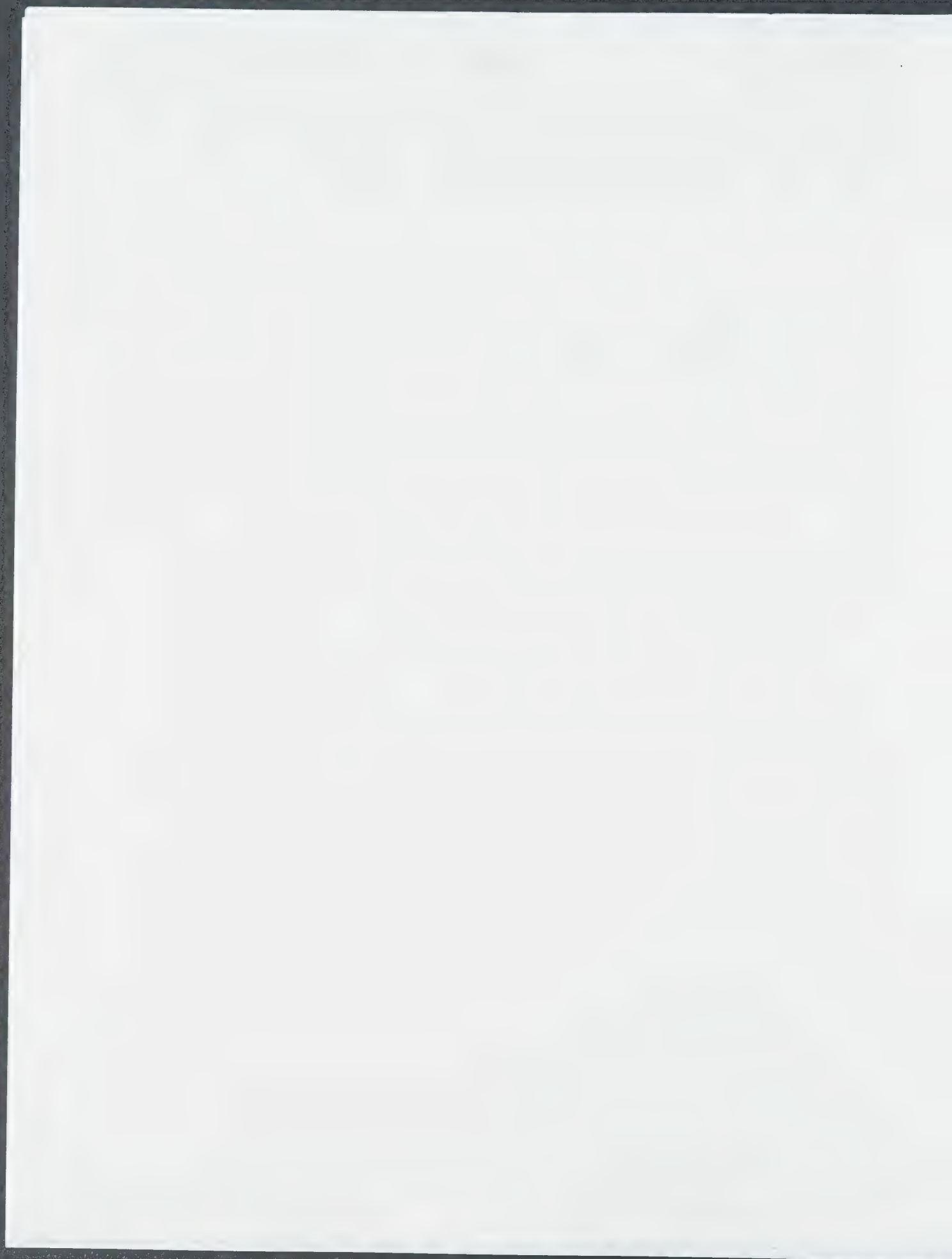












Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

(414) 962-5169

October 18, 2002

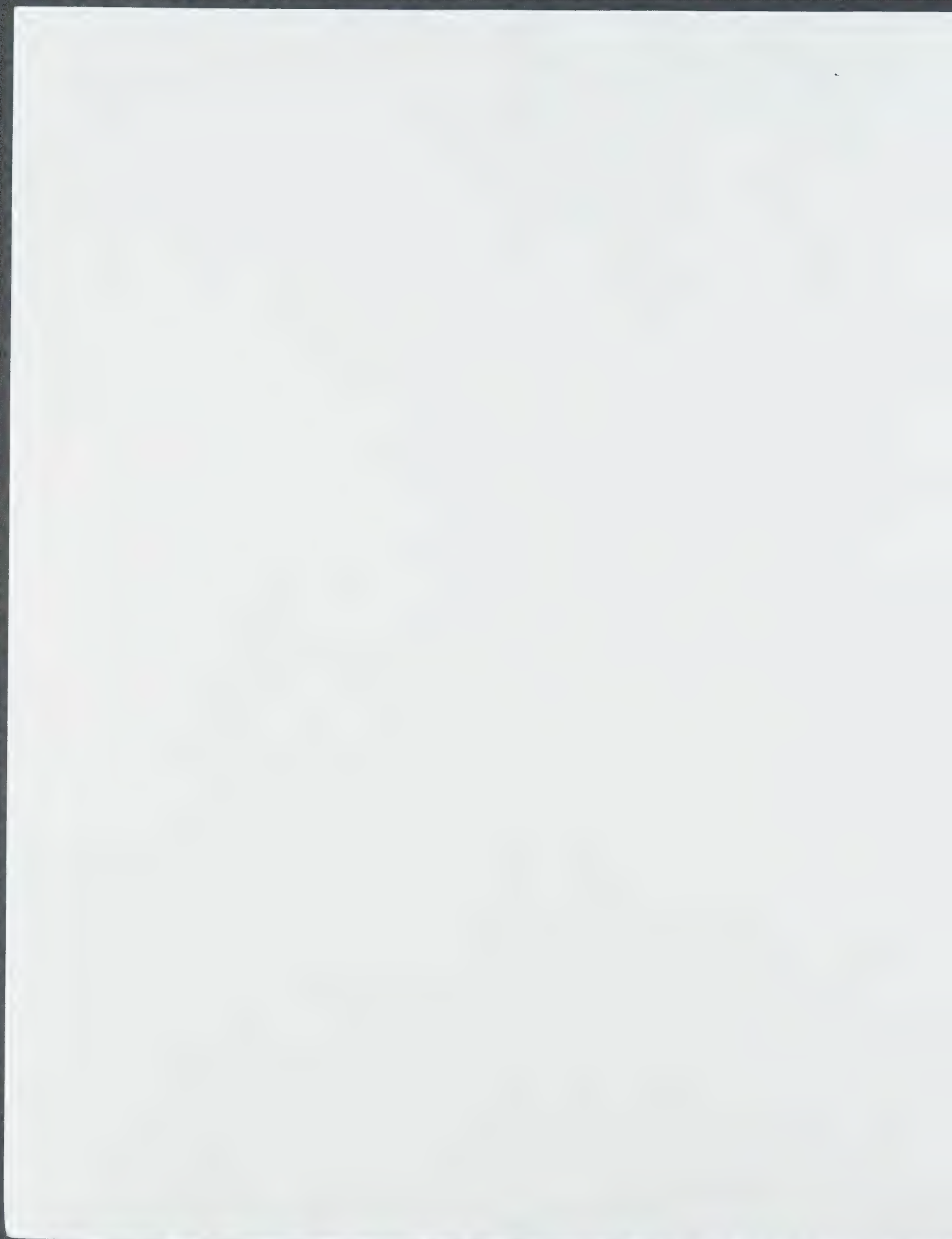
Dr. Christiaan Vogelaar, Keeper
Stedelijk Museum De Lakenhal
Oude Singel 28-32
Postbus 2044
2301 CA Leiden
HOLLAND

Dear Dr. Vogelaar,

Were it not for Dr. David de Witt assuring me that you still want to have an exhibition of my paintings late next year I would have come to the conclusion that you have simply lost interest and hence haven't been in touch with me for so very many months.

We agreed during our last meeting that you and your Director would be sending me an agreement, but I have not received that.

Isabel and I plan to be in Holland for the Amsterdam sales. We will be in Amsterdam from Sunday, November 3rd, until Wednesday afternoon, November 6th, staying at the Hotel des Arts, Rokin 154-156, telephone 31 20 620 1558. Then we will travel to The Hague to work at the RKD, staying there until Friday noon, November 8th. There will be staying at the Novotel Den Haag Centrum, Hofweg 5-7, telephone 31 70 364 8846.

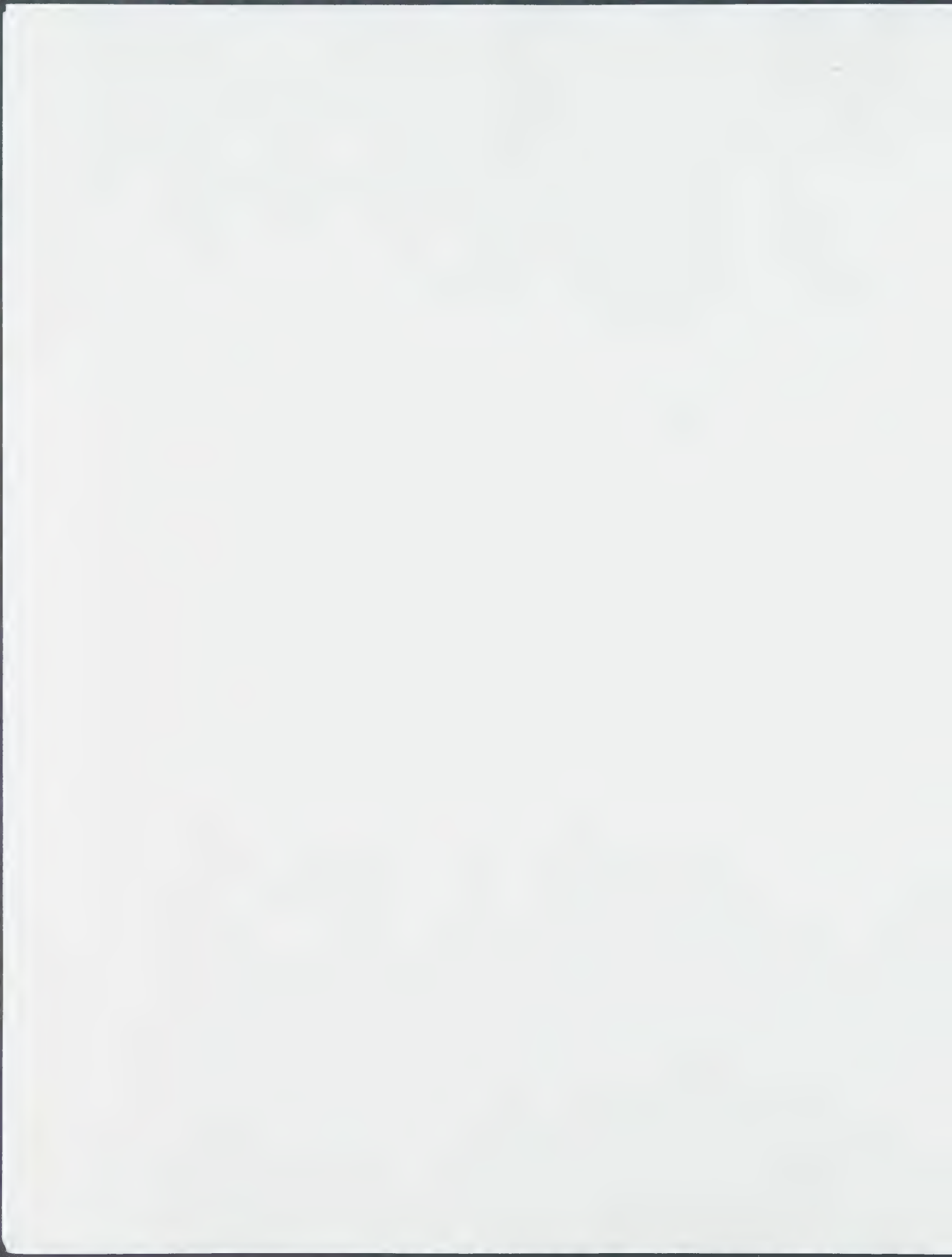


Perhaps you might like to meet us in Amsterdam or in
The Hague.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az





ALFRED BADER FINE ARTS

ALFRED BADER FINE ARTS

ALFRED BADER FINE ARTS

ESTABLISHED 1961

October 20, 2002

Ad
12-30-02

Mr. Lee Howard
3764 Bainbridge Drive
Bloomington, Indiana 47401

APPRAISAL INVOICE

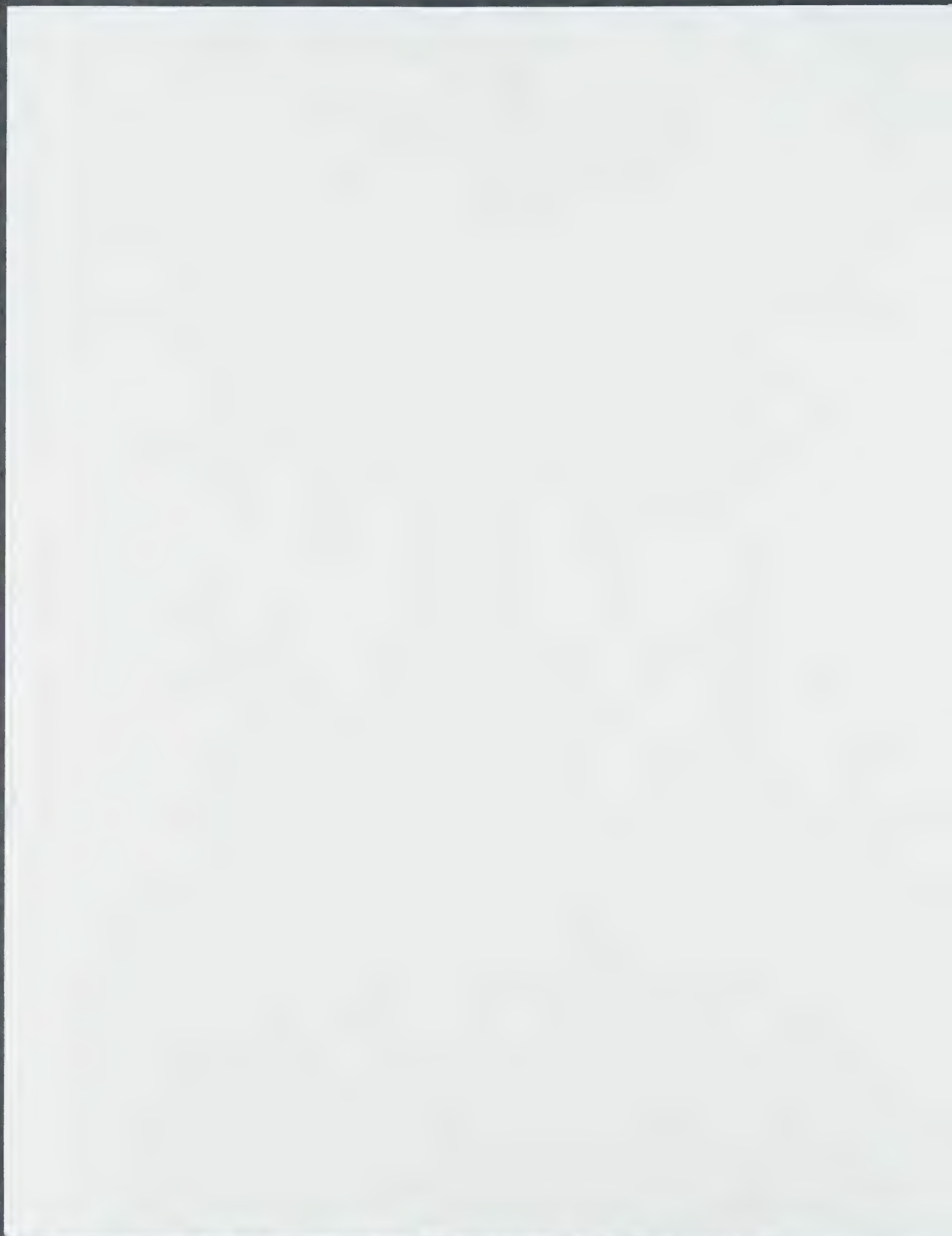
Appraisal of 14 paintings at your request

\$450.00

Original and one copy enclosed.

Thank You!

By Appointment Only
ALFRED BADER FINE ARTS
914 EAST HENRY AVENUE
BLOOMINGTON, INDIANA 47402
TEL: 317-377-0711 FAX: 317-377-7110
E-mail: info@alfredbader.com



Subject: Amsterdam address
From: Inierman <Inierman@bellsouth.net>
Date: Mon, 21 Oct 2002 11:26:50 -0400
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred

The gentleman's name is Harold Reitz. His address is:

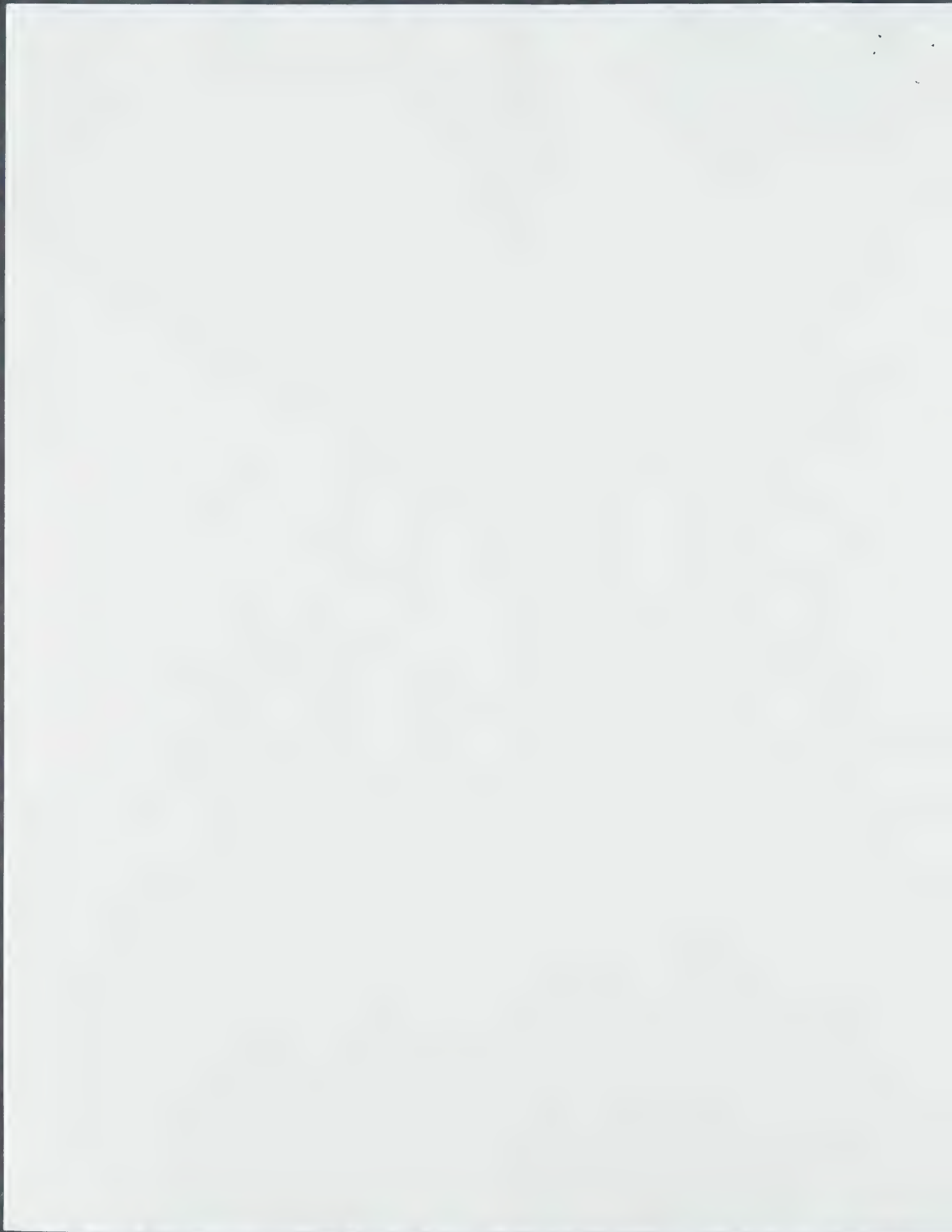
Harold Reitz
Geleenstraat 14, First Floor
1078 LE Amsterdam
The Netherlands

The phone number is: 020 6792101

I will email about your upcoming visit along with my "highest praise" of course.

All the best,

Lewis



Subject: visiting Amsterdam
From: Lewis Nierman <critterdoc@ureach.com>
Date: Mon, 21 Oct 2002 11:40:07 -0400
To: baderfa@execpc.com, kunsthandel@haroldreitz.demon.nl

Dear Harold

Hello and how was your summer of searching the countryside. I would like to let you know about my very dear friend who would wish to visit you and your gallery in Amsterdam. He will be there from 3-5 November and I have given him your contact information.

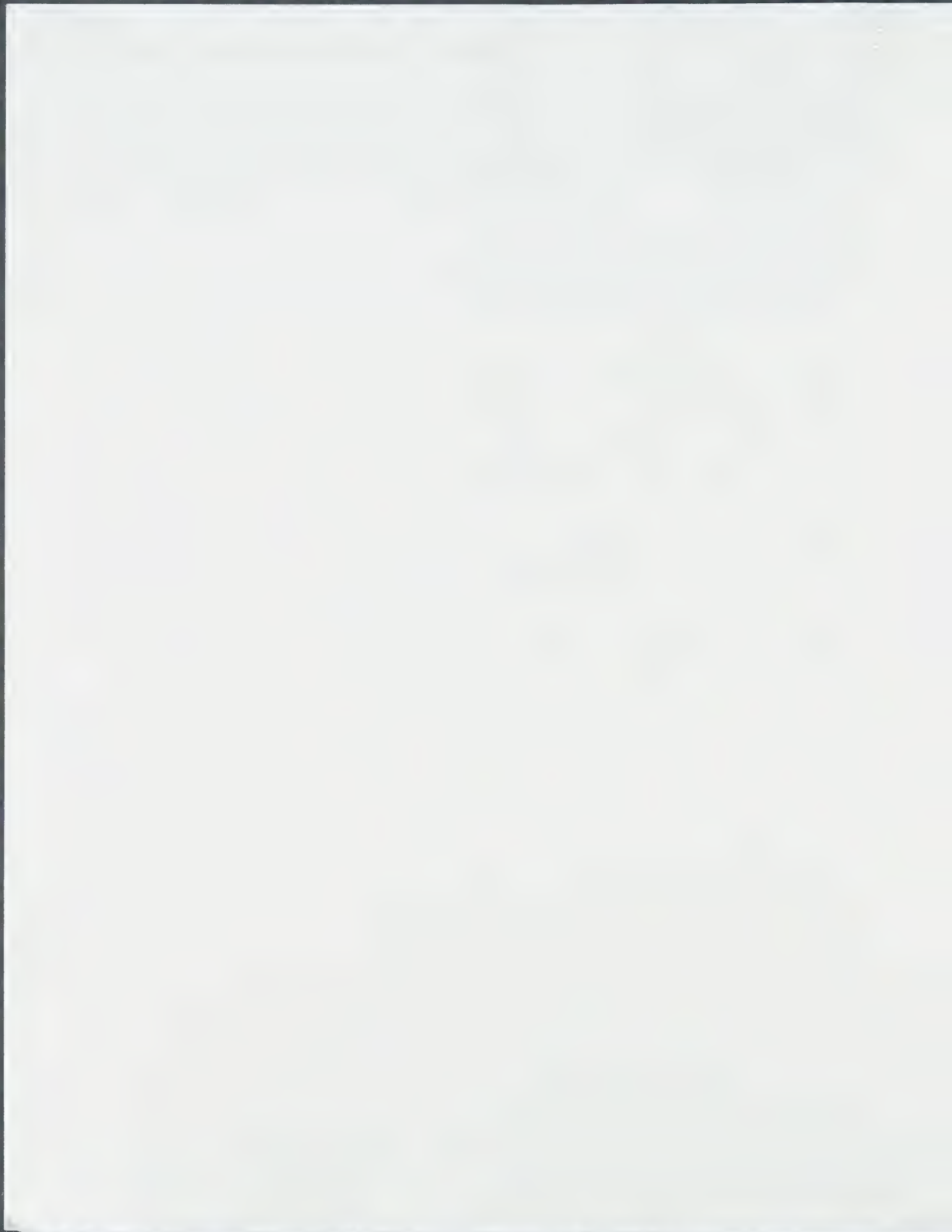
His name is Dr. Alfred Bader, certainly one of the world's leading experts and collectors of old master paintings, especially Dutch and Flemish 17th century which I know you have found on occasion. I have told him about you and your ability to find fresh pictures of quality. He would be most happy to view some of your finest works that are available now and in the coming few weeks when he visits.

He will call you upon his arrival and rest assured he is most knowledgeable, courteous and impeccably honest. I have passed the same type of character reference about you on to him. I believe I am right about both of you.

I hope you will be available to make a good connection for now and in the future. I have known Dr. Bader for many many years and he has always been most fair.

Kind Regards,

Lewis





Subject: Interesting item on eBay web site item #914913158: 17th c OLD MASTER interiorscene NICOLAAS MAES

From: critterdoc@ureach.com

Date: Mon, 21 Oct 2002 05:12:17 PDT

To: baderfa@execpc.com

Dear Alfred

The latest from my scout. I know of this dealer and he is very honest and reliable. I have seen a few nice but minor works come from him to ebay and he has a good ebay reputation. I don't know about the attribution to Maes here but it looks like the kind of fresh picture he told me he looks for in the countryside of Europe. Nice subject anyway and well done.

Lewis

Title of item: 17th c OLD MASTER interiorscene NICOLAAS MAES
Seller: kunsthandel@haroldreitz.demon.nl
Starts: Oct-20-02 16:37:06 PDT
Ends: Oct-30-02 15:37:06 PST
Price: Currently \$410.00
To bid on the item, go to:
<http://cgi.ebay.com/ws/EBayISAPI.dll?ViewItem&item=914913158>

Item Description:

This oilpainting depicting a woman with her maid preparing a meal is done on canvas around 1680. The painting is signed at the bottom right NMaesthe NM is linked. I did some research on the signature and discovered that this indeed might be the signature by the highly listed Dutch old master painter Nicolaas Maes (or Maas) 1634 - 1693 but I can not give any guarantee regarding the artist's name. The reserve is accordingly. I do guarantee that the painting is done in the 17th century as stated before.

The condition of the painting is excellent. There has been an old relining which probably took place in the 19th century keeping the original stretcherbars. Blacklightinspection does not show any inpaintings or restorations -that means the painting has been untouched for the last 150-200 years, at least- and proofs that the signature belongs to the painting. There has been no cleaning or varnishing for a very long time. Fine craquelures due to age are all over the painting. The artwork comes in a high quality frame from the internationally well known framemaker Heydenrijk who marks his frames on the back. (see pic) The frame is also in very good condition with minor rubbed off areas and imperfection due to age which do not detract. The total looks excellent. The size of the canvas is 24.4 x 20 inches the size of the frame is 32 x 28 inches. Please don't hesitate asking questions before bidding. You can bid with confidence this old master painting is of a very good quality and w!

ill be an exciting purchase for the serious collector. Surrounded by the beautiful heavy ornate frame the painting will also be a very decorative addition to any collection. Satisfaction is guaranteed !!

Buyer pays shipment (international)-seller pays H+I. Payment: fundtransfer by wire, international moneyorders, cashier cheques.

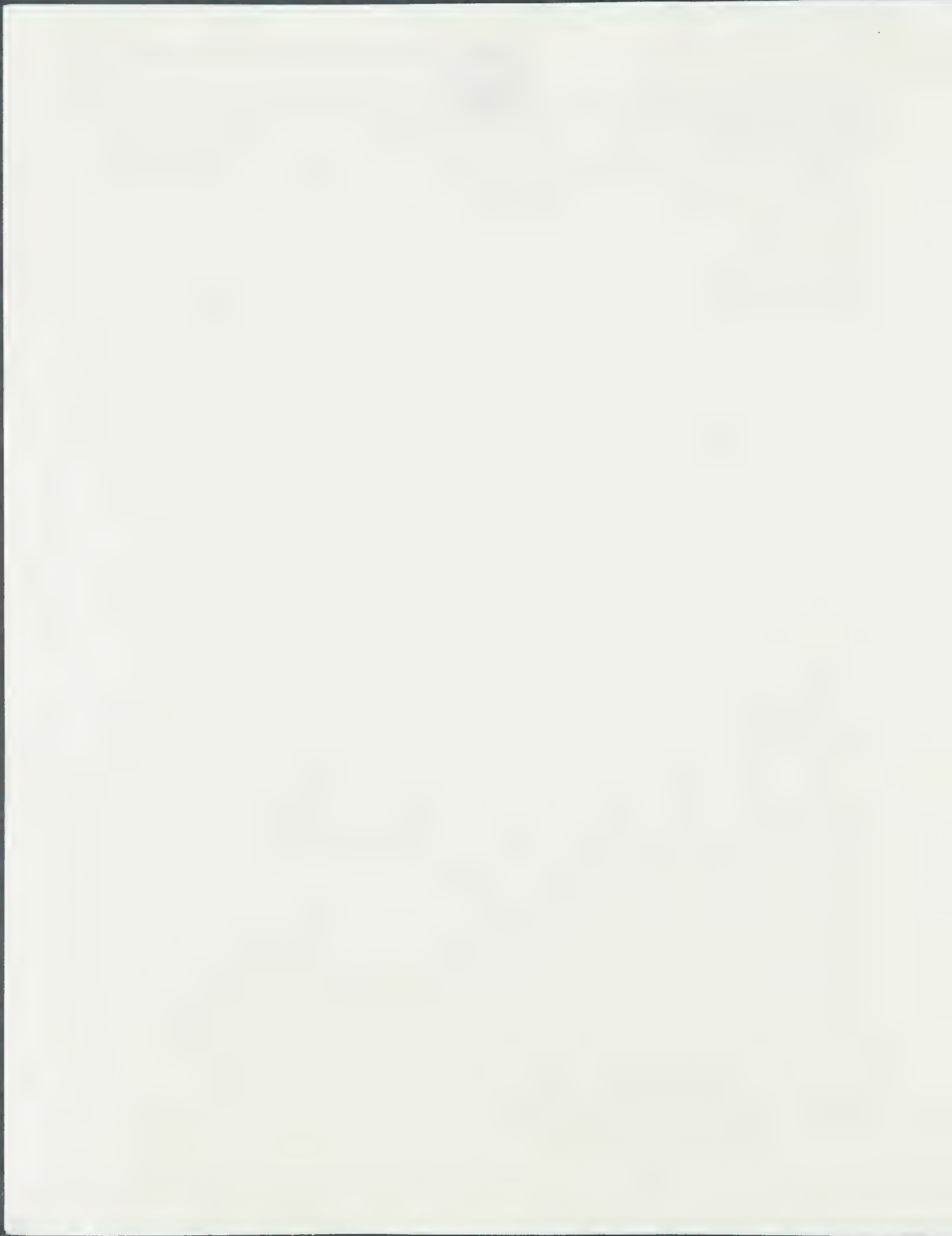
Unfortunately I had some very bad experiences lately with several non paying bidders therefore

1) The winning bidder has to react within 3 workdays after the end of the auction and

2) the payment must have been done within 10 days after the auction otherwise I am not obliged to deliver the item .

Sorry for that announcement.

All sales are final unless I have made a grievous error in my description which was NOT corrected during the course of the auction





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

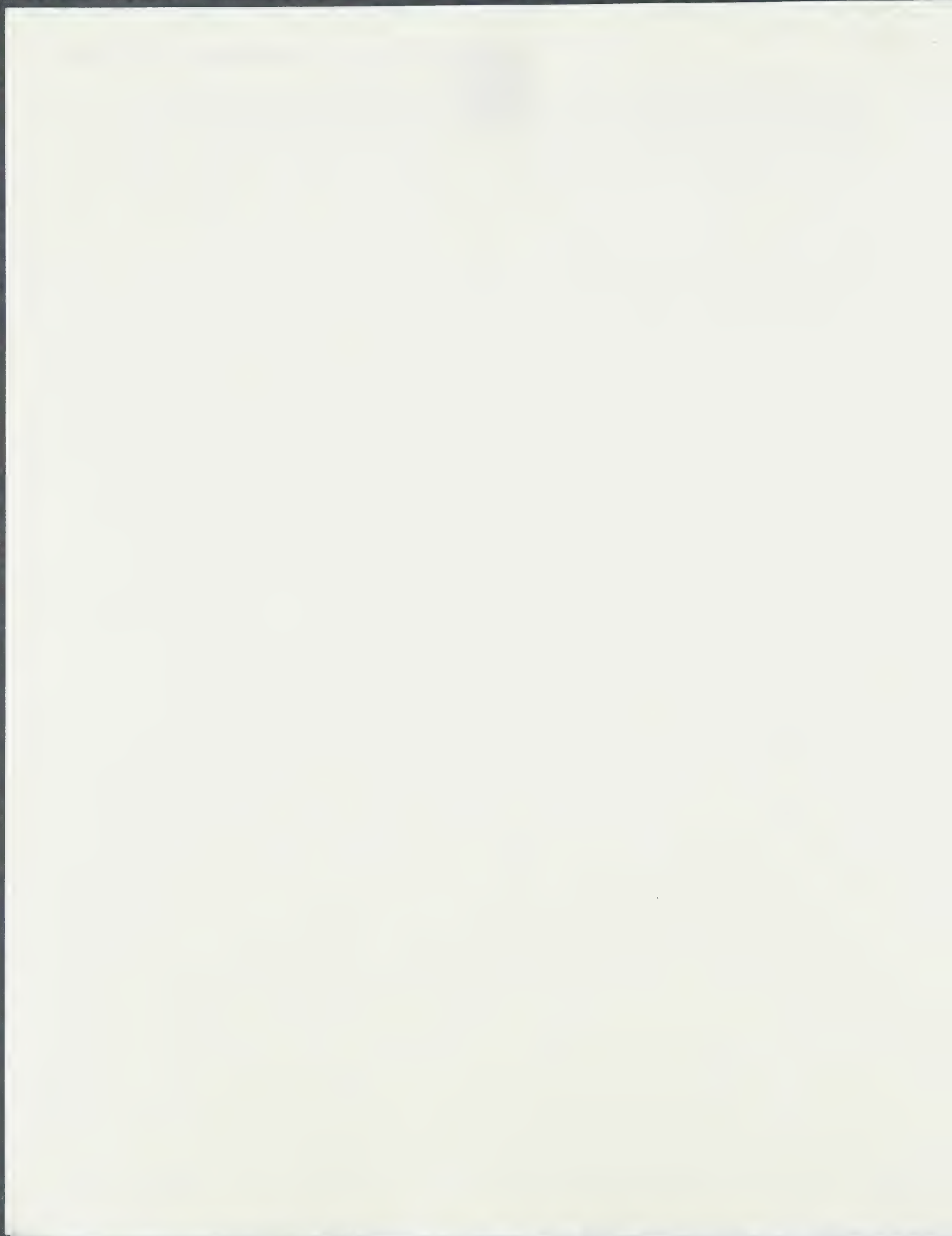
GUARANTEE. As with all the art I sell, unless explicitly stated otherwise, this work is guaranteed to be as described and may be returned within one week of receipt for a full refund of purchase price (exclusive of shipping and handling) if judged by a qualified expert to be substantially not as described.

PLEASE HAVE A LOOK AT MY OTHER AUCTIONS !

Click image to view larger version

Click image to view larger version

Visit eBay, The World's Online Marketplace TM at <http://www.ebay.com>





ALFRED BADER FINE ARTS

October 21, 2002

Benjamin Hall, Sr. Vice President
Old Masters Department
Sotheby's New York
1334 York Avenue
New York, NY 10021

Dear Ben,

Thank you for your handwritten note about that portrait of a man with a floppy hat by a follower of Carel Fabritius.

Ben, maybe I am just getting old, but I don't think that this painting is 17th century and I don't really like it. But if you have it in the January sale maybe I will like it better in the original. Of course I will come to New York only if you have some really fine works.

The Puvis sketch should be ready by the time I return from the London sales at the **end of December** and I will then send you a photograph and discuss with you.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only

ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

T 414 277-0730 F 414 277-0700

E mail: alfred@alfredbader.com



12. X. 2002

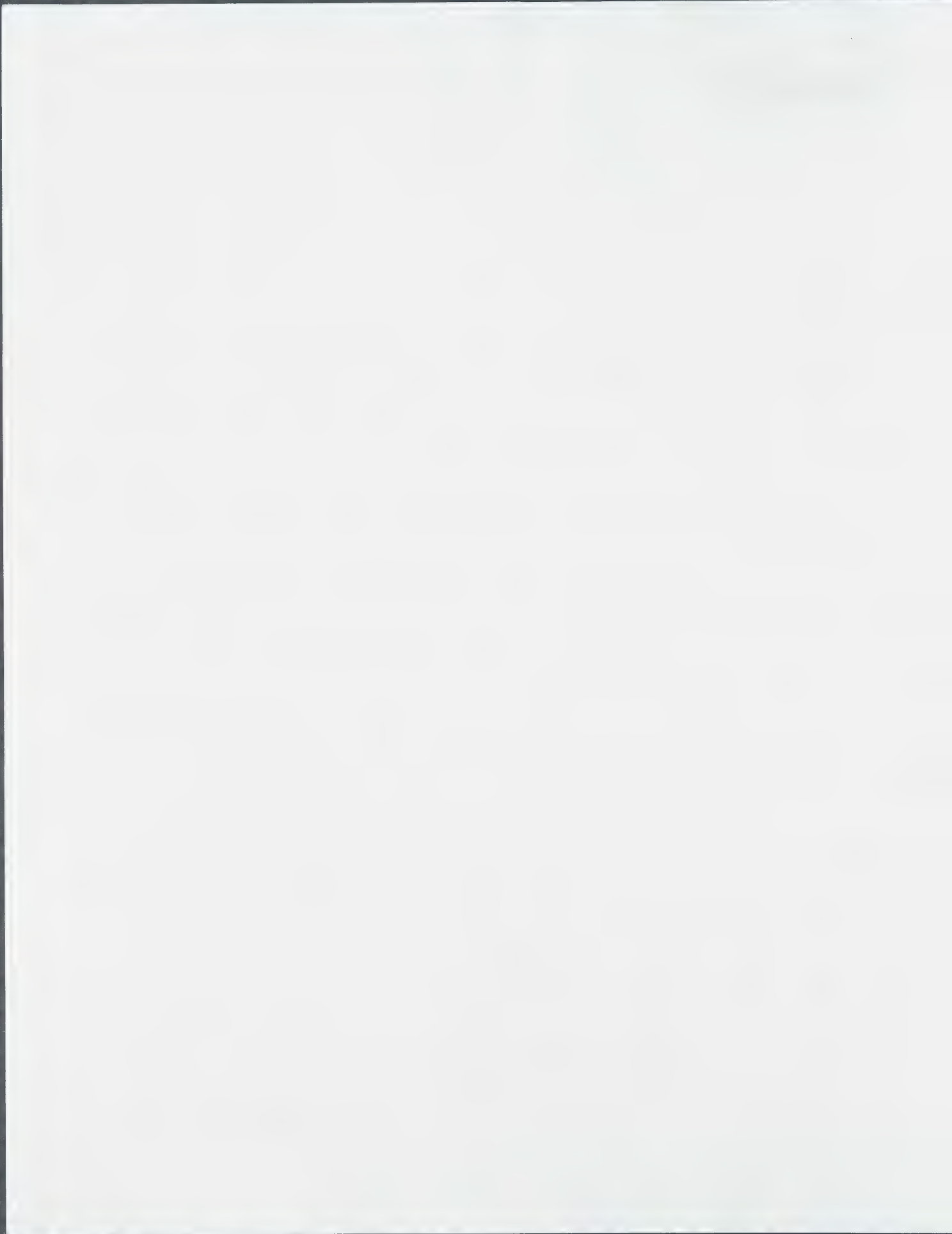
Dear Albert,

Please find attached the photographs of the 'Head of Youth' which seems to us to be by a follower of Carol Fabritius. I have sent another set of photographs to Professor Sumowski, and will let you know his thoughts. I believe that the owner may include it in the January auction.

I look forward to discussing the Paris sketch once it has been restored.

Yours ever,
S.

P.S. We are not having an autumnal sale of Old Masters in New York.



Subject: Fwd: Re: visiting Amsterdam
From: Lewis Nierman <critterdoc@ureach.com>
Date: Tue, 22 Oct 2002 10:00:59 -0400
To: baderfa@execpc.com

Dear Alfred

I just got this respectful message from Harold Reitz and am passing it on to you with my apologies. I do understand his position since I too am very private. Sorry to have misled you. I still believe him to be a sincere gentleman to deal with.

All Best

Lewis

----- forwarded message attached -----

Subject: Re: visiting Amsterdam
From: "Harold Reitz Kunsthandel" <kunsthandel@haroldreitz.demon.nl>
Date: Tue, 22 Oct 2002 01:22:26 +0200
To: <critterdoc@ureach.com>

Dear Lewis-
thanks for your message which certainly was supposed to be helpful and friendly but you must know that I do not have an open gallery where people come in and go out so to speak.
It is more a private place for well known customers and friends. Because of privacy- and also security reasons I do not welcome people which I "met" via the Internet.
I hope you and your friend won't take this personal because it is not, of course, just a matter of choice.
regards and thanks again for your kind words, Harold

=====

website address:

www.haroldreitz.demon.nl

=====

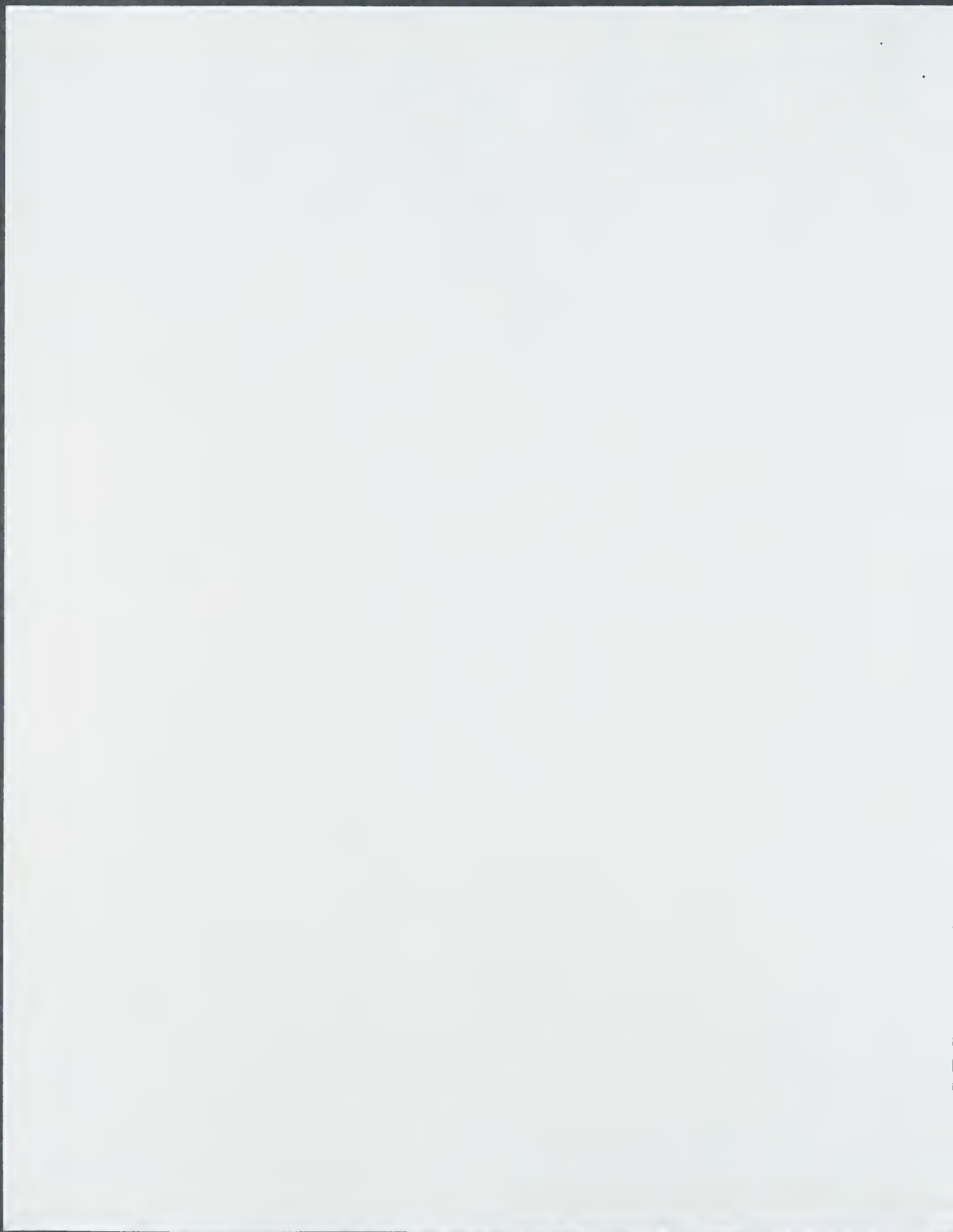
----- Original Message -----

From: "Lewis Nierman" <critterdoc@ureach.com>
To: <baderfa@execpc.com>; <kunsthandel@haroldreitz.demon.nl>
Sent: Monday, October 21, 2002 5:40 PM
Subject: visiting Amsterdam

Dear Harold

Hello and how was your summer of searching the countryside. I would like to let you know about my very dear friend who would wish to visit you and your gallery in Amsterdam. He will be there from 3-5 November and I have given him your contact information.

His name is Dr. Alfred Bader, certainly one of the world's leading experts and collectors



of old master paintings, especially Dutch and Flemish 17th century which I know you have found on occasion. I have told him about you and your ability to find fresh pictures of quality. He would be most happy to view some of your finest works that are available now and in the coming few weeks when he visits.

He will call you upon his arrival and rest assured he is most knowledgeable, courteous and impeccably honest. I have passed the same type of character reference about you on to him. I believe I am right about both of you.

I hope you will be available to make a good connection for now and in the future. I have known Dr. Bader for many many years and he has always been most fair.

Kind Regards,

Lewis



Subject: RE: [Fwd: Interesting item on eBay web site item#914913158: 17th c OLD MASTER interiorscene NICOLAAS MAES]
From: Otto Naumann <Otto@DutchPaintings.com>
Date: Mon, 21 Oct 2002 15:01:00 -0400
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Looks 19th century to me. If 17th century, would be closer to Slingelandt than Maes. Still, too grainy and sloppy for Slingelandt. Dangerous waters.

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

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Monday, October 21, 2002 10:52 AM
To: Otto Naumann
Subject: [Fwd: Interesting item on eBay web site item#914913158: 17th c OLD MASTER interiorscene NICOLAAS MAES]

Otto, what do you think? Alfred

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

Subject: Interesting item on eBay web site item#914913158: 17th c OLD MASTER interiorscene NICOLAAS MAES
Date: Mon, 21 Oct 2002 05:12:17 PDT
From: critterdoc@ureach.com
To: baderfa@execpc.com

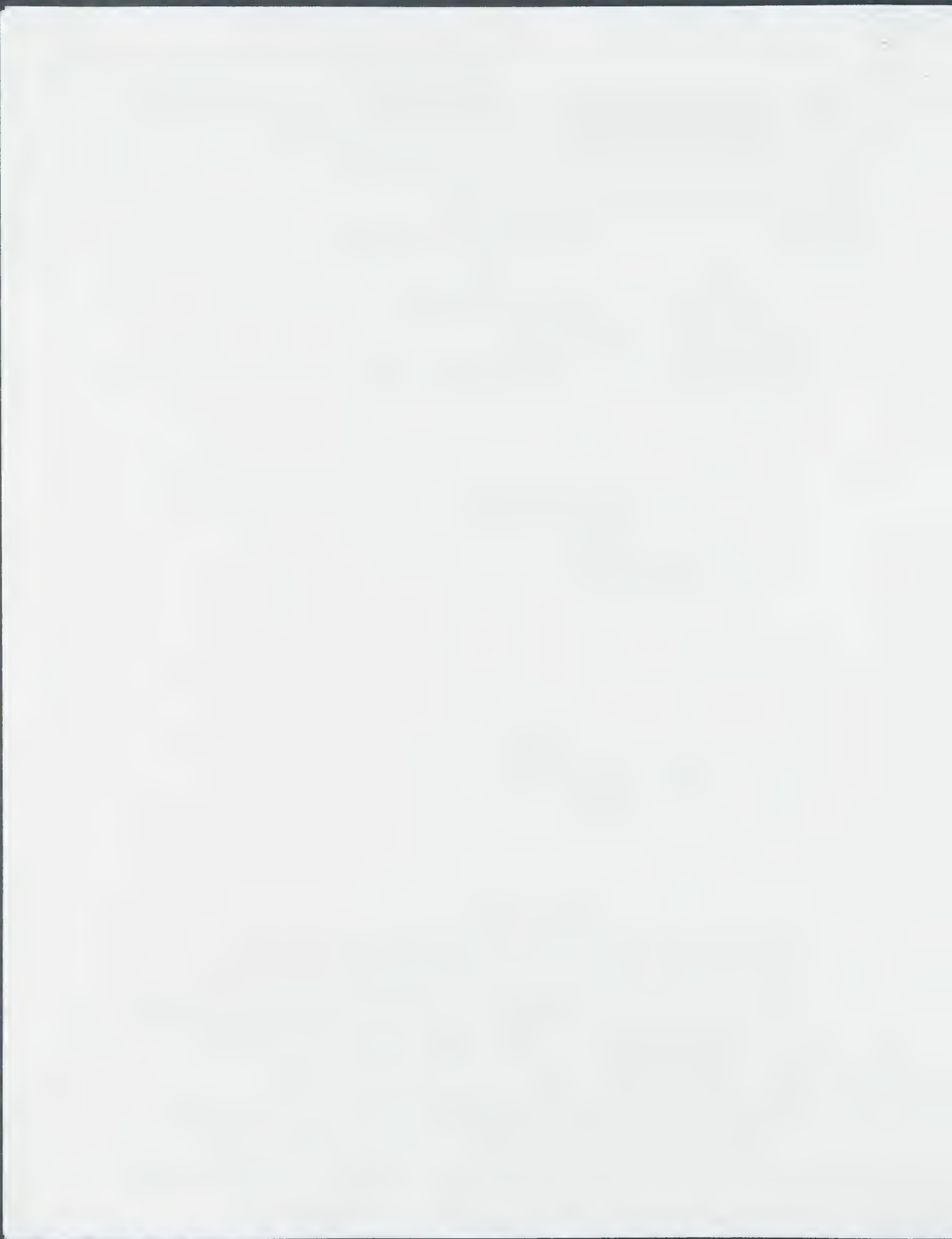
Dear Alfred

The latest from my scout. I know of this dealer and he is very honest and re
Lewis

Title of item: 17th c OLD MASTER interiorscene NICOLAAS MAES
Seller: kunsthandel@haroldreitz.demon.nl
Starts: Oct-20-02 16:37:06 PDT
Ends: Oct-30-02 15:37:06 PST
Price: Currently \$410.00
To bid on the item, go to: <http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem>

Item Description:

This oilpainting depicting a woman with her maid preparing a meal is done on a painting is signed at the bottom right NMaesthe NM is linked. I did some research. The condition of the painting is excellent. There has been an old relining which his frames on the back. (see pic) The frame is also in very good condition which will be an exciting purchase for the serious collector. Surrounded by the beautiful Buyer pays shipment (international)-seller pays H+I. Payment: fundtransfer by wire. Unfortunately I had some very bad experiences lately with several non paying buyers. 1) The winning bidder has to react within 3 workdays after the end of the auction. 2) the payment must have been done within 10 days after the auction. otherwise I am not obliged to deliver the item. Sorry for that announcement. All sales are final unless I have made a grievous error in my description which



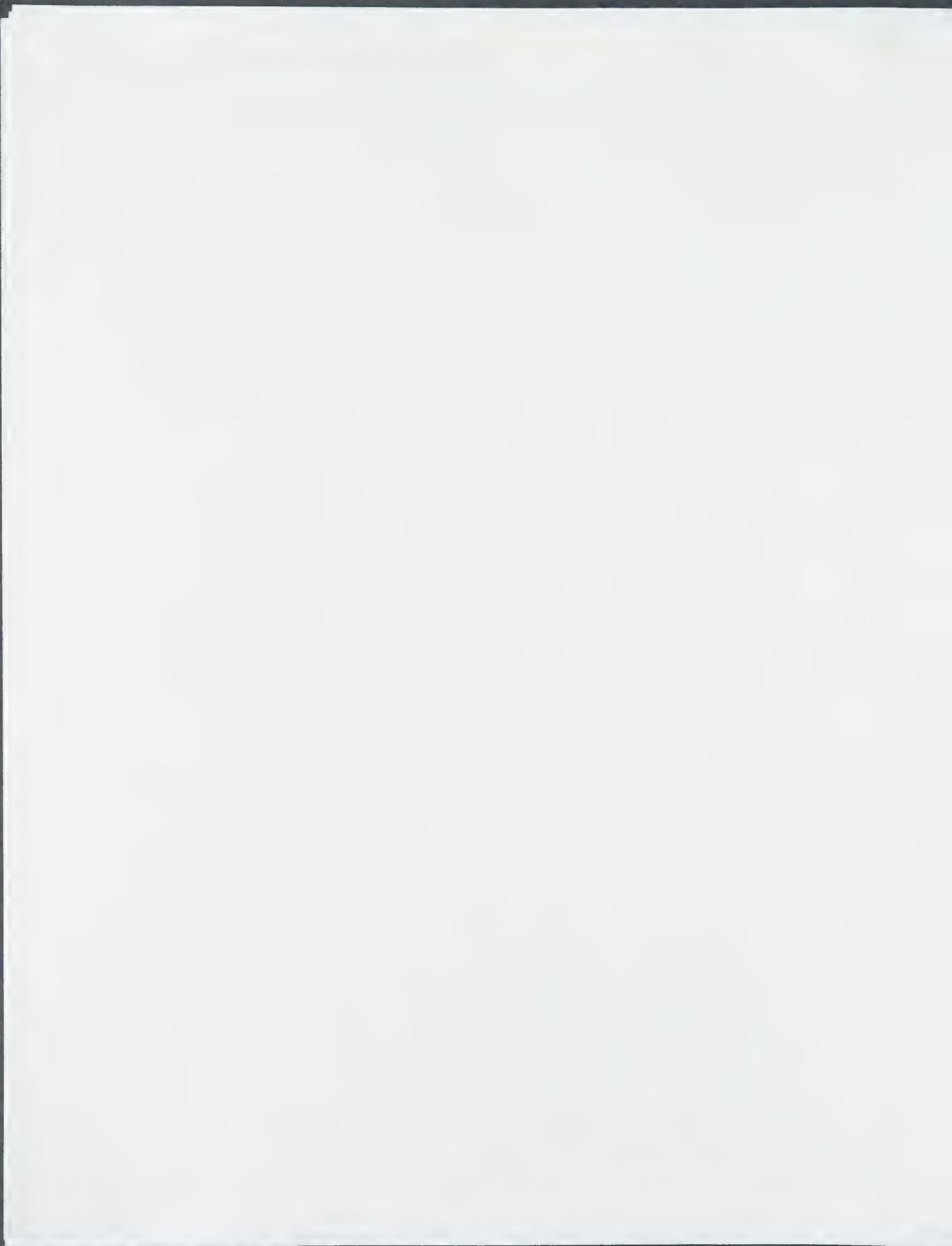
mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

GUARANTEE. As with all the art I sell, unless explicitly stated otherwise, th
PLEASE HAVE A LOOK AT MY OTHER AUCTIONS !

Click image to view larger version

Click image to view larger version

Visit eBay, The World's Online Marketplace TM at <http://www.ebay.com>



Subject: RE: Travel plans
From: Otto Naumann <Otto@DutchPaintings.com>
Date: Thu, 24 Oct 2002 15:14:39 -0400
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

I'm glad the Master IS arrived safely.

George Wachter said I had a "good chance" with the Rubens. He will see it this week in the apartment in New York, so he can best advise the Taubmans. He is for the sale at this point. I only hope he doesn't try to take it for auction now. I wouldn't put it past him, but there is no way to stop him either. You might have heard that Sotheby's New York just signed the fabulous Mantegna, Christ descending into Limbo, for \$20 to. \$30 million. This is the painting I tried to sell to Steve Wynn. It's owned by Barbara Johnson.

Otto

Otto Naumann
22 East 80th Street
New York, NY 10021
Tel. 1 (212) 734-7773
Fax. 1 (212) 535-0617

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

From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]
Sent: Thursday, October 24, 2002 2:04 PM
To: Otto Naumann
Subject: Travel plans

Dear Otto,

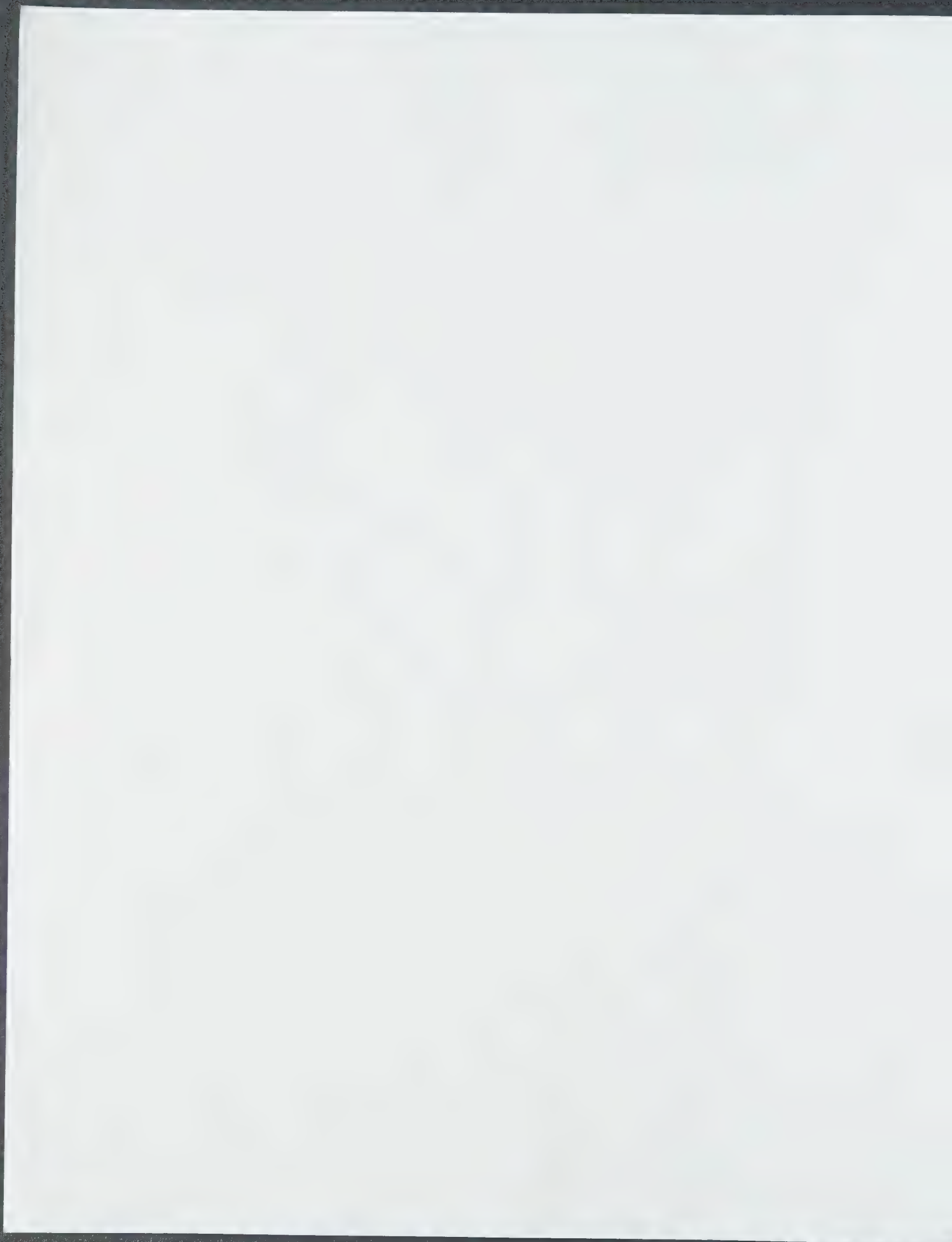
Thank you for the safe return of the artist's mother by the Master IS. I like that painting very much and I am glad to have it back.

What is happening to our Rubens offer?

Isabel and I are leaving for England next Wednesday and then flying to Amsterdam on Sunday, returning to England on Friday, November 8th.

I am thinking hard about your two beautiful still lives and will have made my decision by November 8th. Is that okay with you?

All the best,
Alfred





ALFRED BADER FINE ARTS

ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

October 28, 2002

Dr. Axel Rüger, Curator of Dutch Paintings
The National Gallery
Trafalgar Square
London WC2N 5DN
ENGLAND

Dear Axel,

Isabel and I so enjoyed your visit to Milwaukee and now I have to thank you for your kind letter of October 22nd.

We are leaving for England the day after tomorrow and then flying to Amsterdam on November 3rd. There we will attend the two old master auctions and then spend Thursday working at the RKD and return to England on Friday, November 8th.

Of course we plan to come to the old master auctions in London and it would be great if we could visit with you during that week.

Enclosed is a small snapshot for a larger photograph which will appear in a news article. This will remind you of that beautiful *Tobias* by Aert de Gelder which would, I believe, look great at The National Gallery.

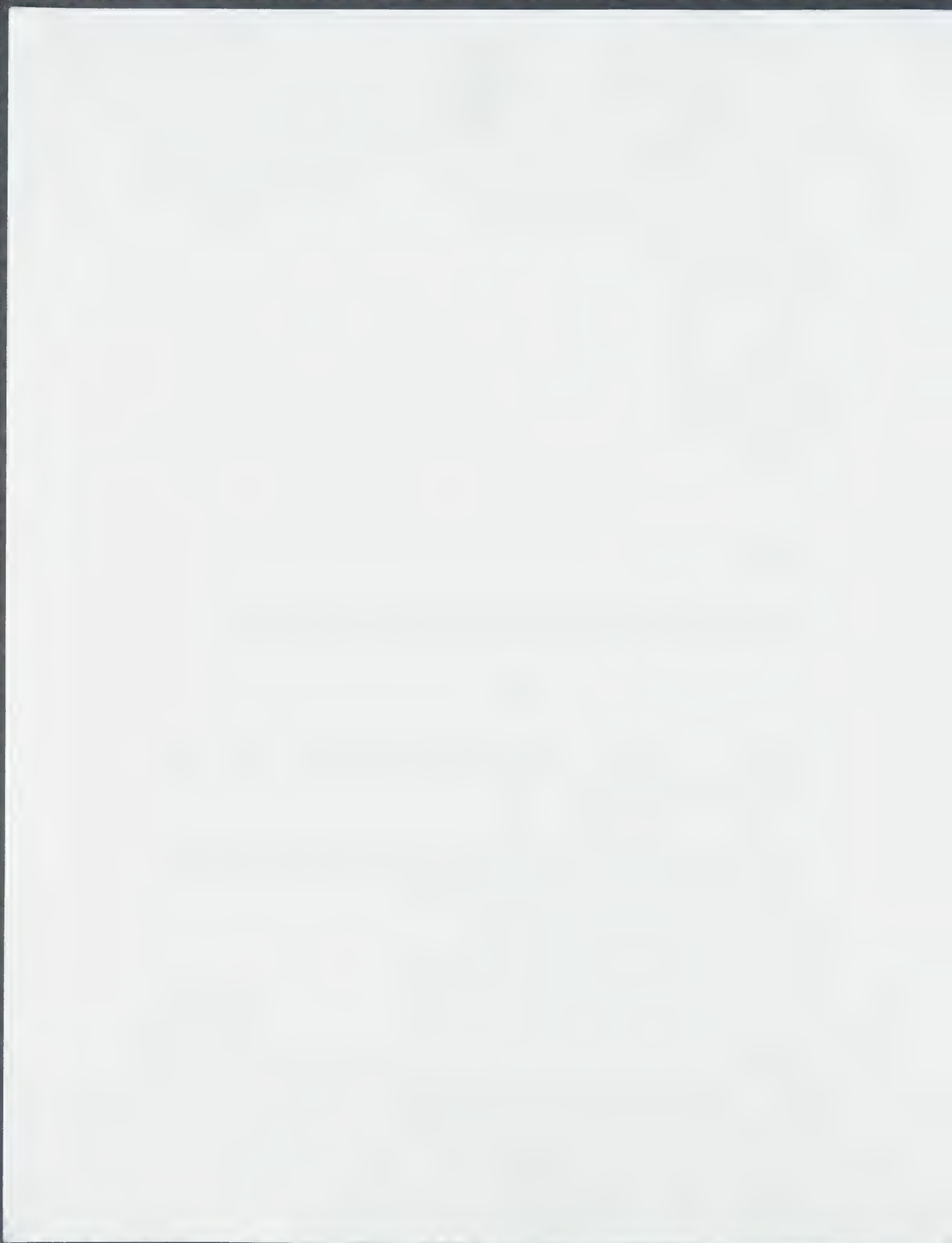
If you might be really interested, please talk to Otto and we will do our very best to offer this at a really attractive price. I am certain that I do not have to remind you that The National Gallery really does need a fine Aert de Gelder.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 022
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
T 414 277-0730 F 414 277-0700
E-mail: alfred@alfredbader.com





OFFICE OF INTERNATIONAL PROGRAMS
DRAGAS INTERNATIONAL CENTER
NORFOLK, VIRGINIA 23529 USA

29 October 2002

Executive Director
757-683-5195
Fax 757-683-5196

English Language
Center, BAL 300
757-683-4424
Fax 757-683-4640

International
Admissions
757-683-3701
Fax 757-683-5196

International
Student & Scholar
Services
757-683-4756
Fax 757-683-5196

Study Abroad
757-683-5378
Fax 757-683-5196

President Roseann Runte
200 Koch Hall
Campus

Dear President Runte,

Two students have been selected to be recipients of Bader scholarships for study at the International Study Centre at Herstmonceux for the upcoming semester (Spring 2003):

Gina DeBrew is an international studies major in her junior year and has a 3.55 g.p.a. In her application she writes of her goal of working for an international organization and states "I would truly cherish the opportunity of being the first African American in my family to attend college abroad."

Rachael Haworth is a junior English major with a 3.48 g.p.a. She writes in her application, "I have never left my home town alone," and, "I can only imagine how studying Shakespeare in a castle in England compares to studying the same plays in a classroom in Norfolk, Virginia. Perhaps I could even visit Stratford-upon-Avon and the Royal Shakespeare Theatre."

The current scholarship recipient studying at Herstmonceaux, Michael Powles is sending us enthusiastic reports of his experiences this Fall.

We are so very pleased to be able to offer this wonderful assistance to deserving Old Dominion students and extend our best wishes and thanks to the Baders for their continuing support.

Sincerely,

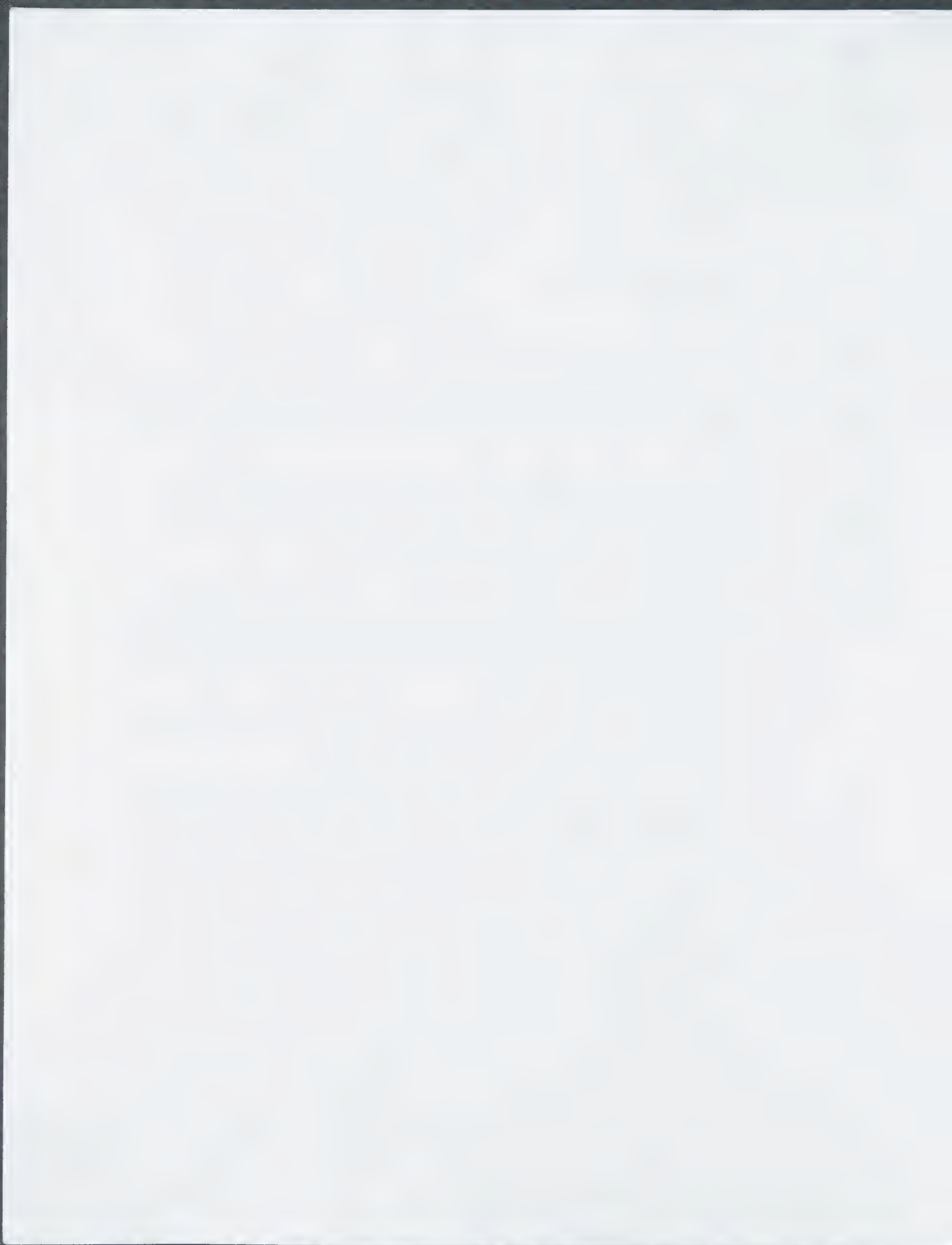
Stephen Johnson
Director of Study Abroad

cc: John Heyl

*please send to
Alfred + Isabel Bader*

Dear Alfred + Isabel -

*Here is the news I had on
file. I am asking what
happened re: the other student.
If it is possible we will send
another either
Thanks, in Jan
Roseann or Sept!*



Subject: FW: Duchess of Richmond by Vandyck
From: "Philip Mould" <philip@historicalportraits.com>
Date: Tue, 29 Oct 2002 10:29:25 -0000
To: "Bader Alfred (E-mail)" <baderfa@execpc.com>

Dear Alfred,

I am now back in the gallery (leaving at 3.30 pm). Attached is a copy of my recent correspondence with Virginia.

Dear Michael,

Thank you for your email.

I can tell you that your picture does not in fact represent the Duchess of Richmond. The identification was never certain, and without provenance, and has now been firmly ruled out with the emergence of this picture and its accompanying inscription that dates it to 1636-37 - the only years yours could possibly represent her. The facial comparison now makes the asserted untenable.

Although I have no doubt that judicious restoration could improve the general appearance of your picture, the paint abrasion appears very serious. As you appreciate, condition, and indeed provenance, are amongst the key deciding factors for the status of these type of works - factors that help render ours, as the King's privately owned picture of his adopted daughter, in such a fine state of preservation, so significant. These attributes would help make it a very newsworthy item within the American museum establishment if you were to acquire it.

I hope this goes some way to giving you the assurances you are seeking.

Kind regards,

Philip

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

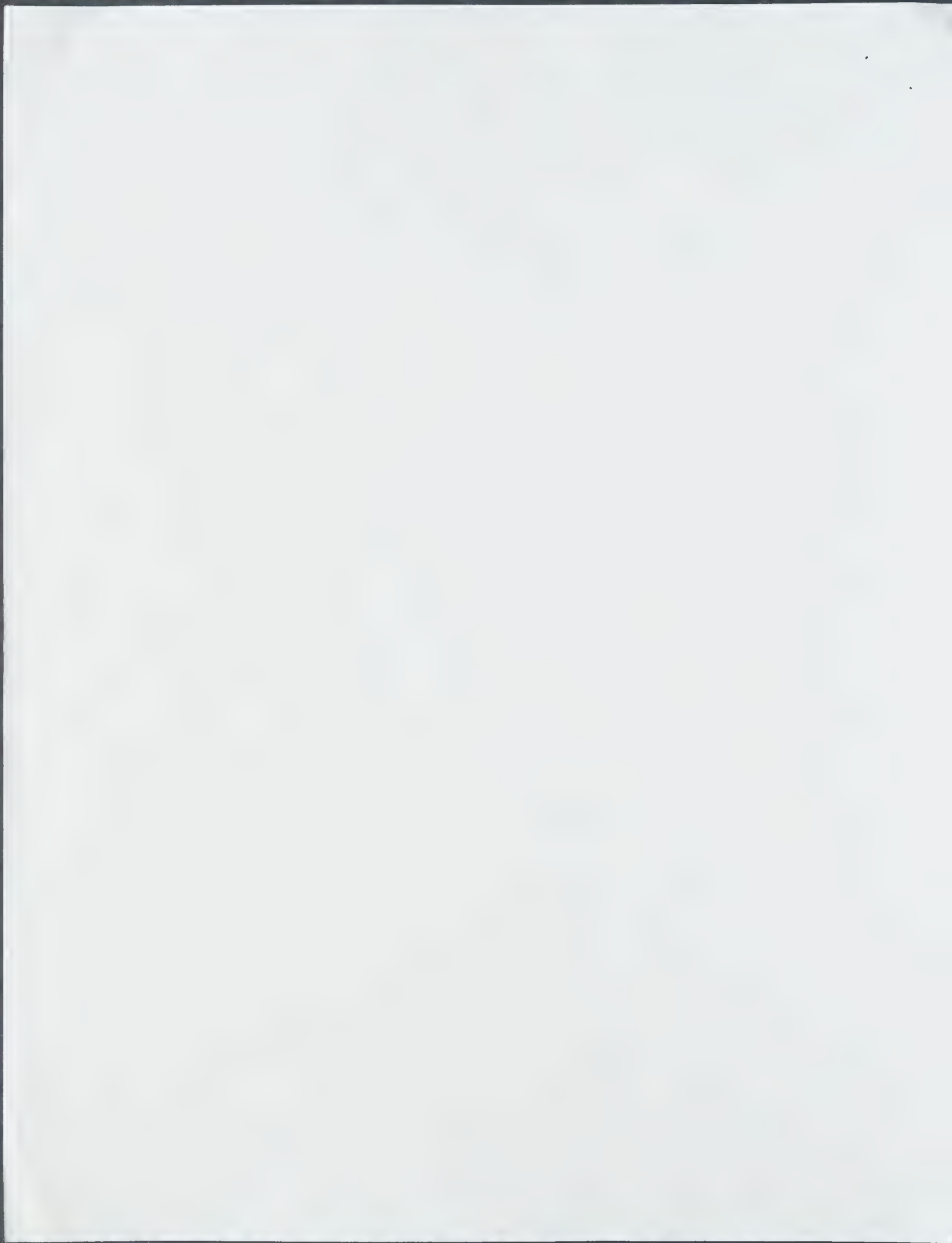
From: Michael Brand [mailto:Mbrand@vmfa.state.va.us]
Sent: 25 October 2002 18:44
To: 'philip@historicalportraits.com'
Cc: Joseph Dye; Malcolm Cormack; Candy Banks
Subject: RE: Duchess of Richmond by Vandyck

Dear Philip,

Please accept my apologies for not responding to your email sooner. I very much enjoyed meeting you in London, and looking at some wonderful paintings.

The difficulty I have encountered with respect to your wonderful portrait of the Duchess of Richmond by Van Dyck is that I had not been reminded before I visited you in London that we already have a Van Dyck of the same subject in our collection in storage. I feel we must resolve our intentions with that painting before we can consider another. I have asked Malcolm to discuss the matter with his colleagues here and I await his report. While our Van Dyck is the lesser of the two it would certainly benefit from a cleaning.

I very much appreciate your patience with us but I fully understand that we do not have a reserve on this painting and, as you mentioned to me in London, you do have an exhibition coming up next month.



With best wishes,

Michael

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

From: Philip Mould [mailto:philip@historicalportraits.com]

Sent: Thursday, October 10, 2002 10:50 AM

To: mbrand@vmfa.state.va.us

Subject: Duchess of Richmond by Vandyck

Dear Michael,

It was a pleasure to meet you and to hear first hand about all the museum's projects. I trust your conversations with the architects made good progress. We are sending off all the material for our annual exhibition catalogue tomorrow for which Duchess of Richmond is the front cover item, and I was wondering whether there had been any development of interest in it from your quarter. If there were, it would be useful to note at this stage.

With thanks,
Philip

For an up to date catalogue of our portraits view our website at www.historicalportraits.com

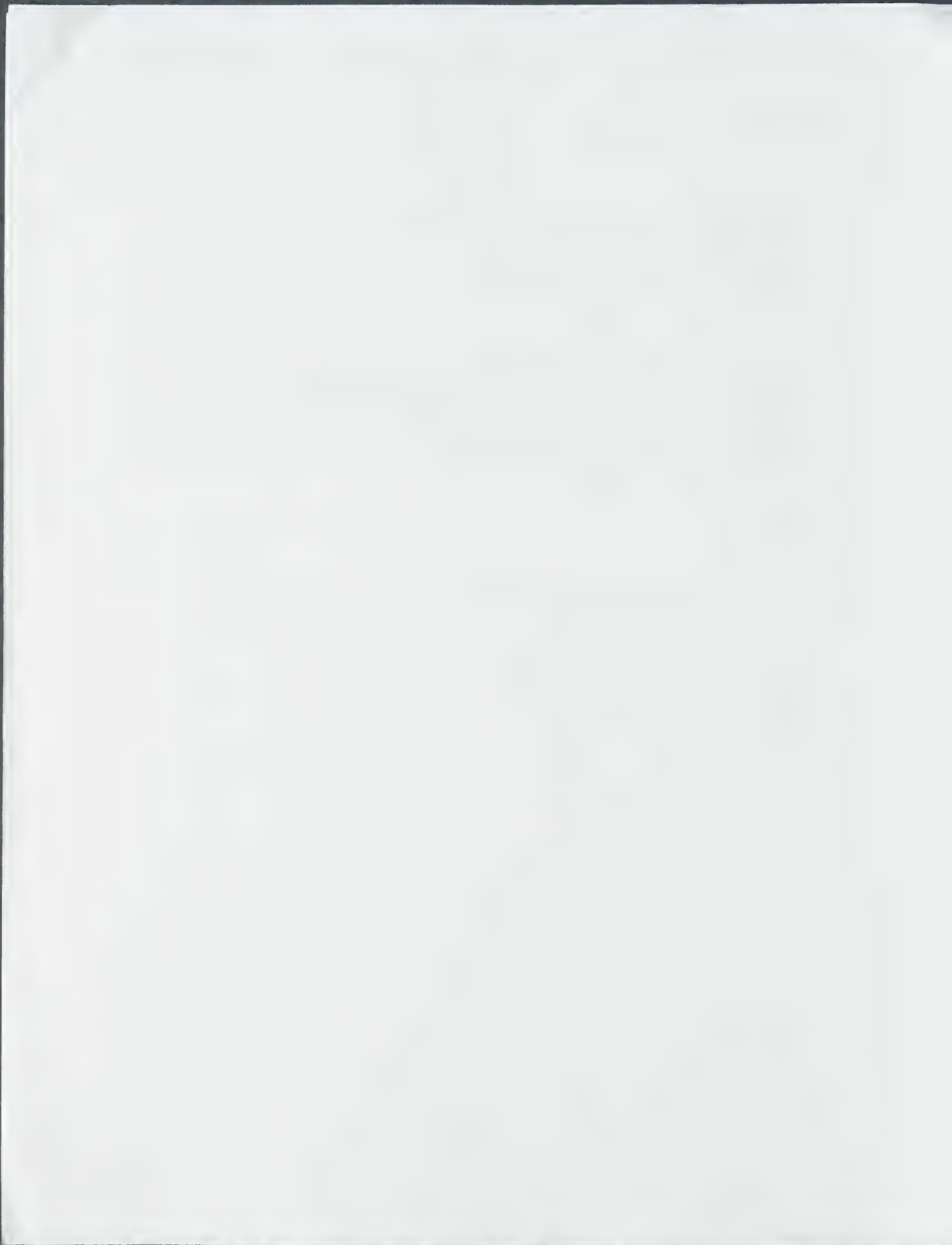
HISTORICAL PORTRAITS

31 DOVER ST LONDON W1S 4ND

T 020 7499 6818 F 020 7495 0793

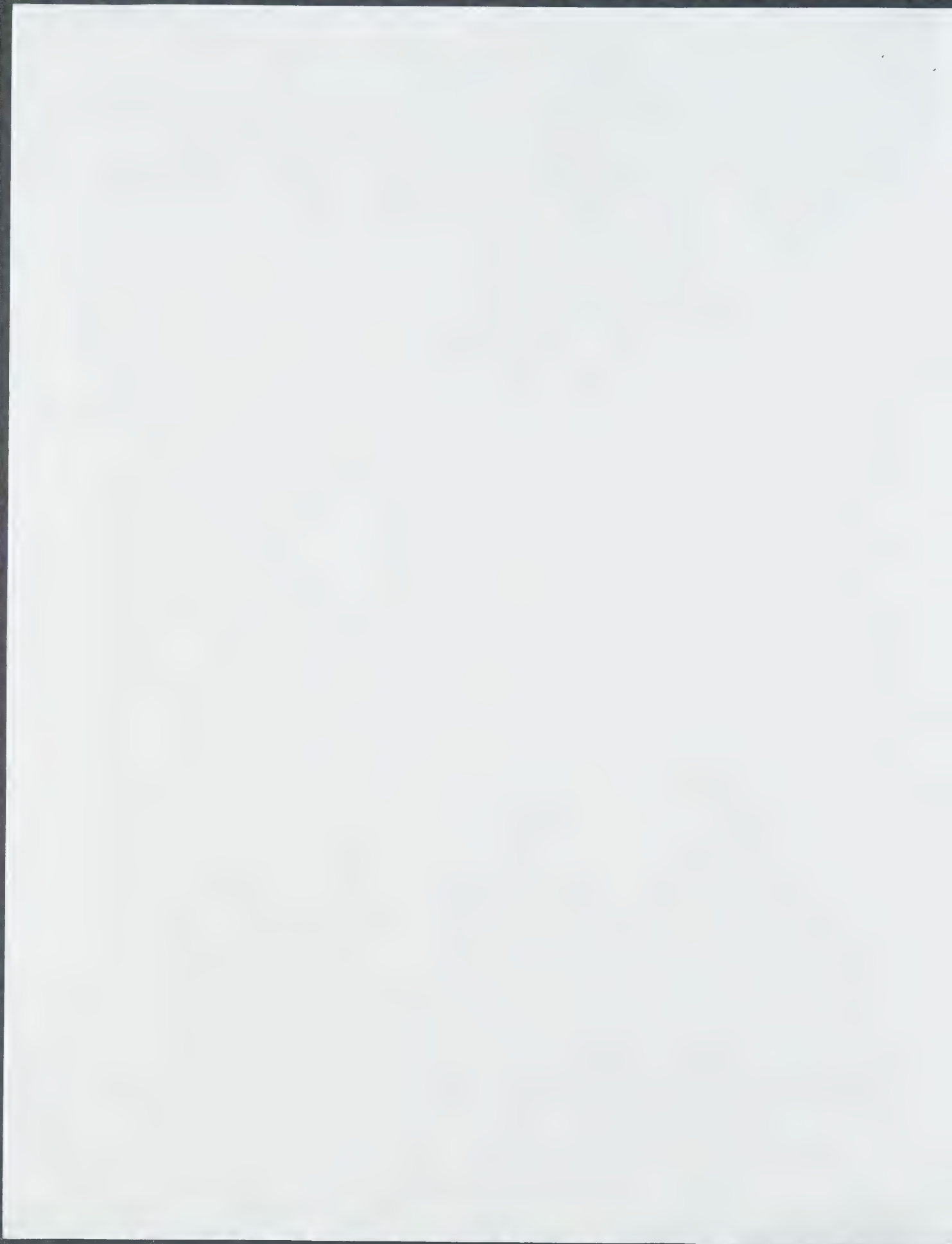
WWW.HISTORICALPORTRAITS.COM

PHILIP MOULD



File: whited





Subject: Jacob Adriaensz de Backer
From: "Clovis Whitfield" <clovis@whitfieldfineart.com>
Date: Wed, 30 Oct 2002 13:50:43 -0000
To: "Alfred Bader" <baderfa@execpc.com>

Dear Alfred,

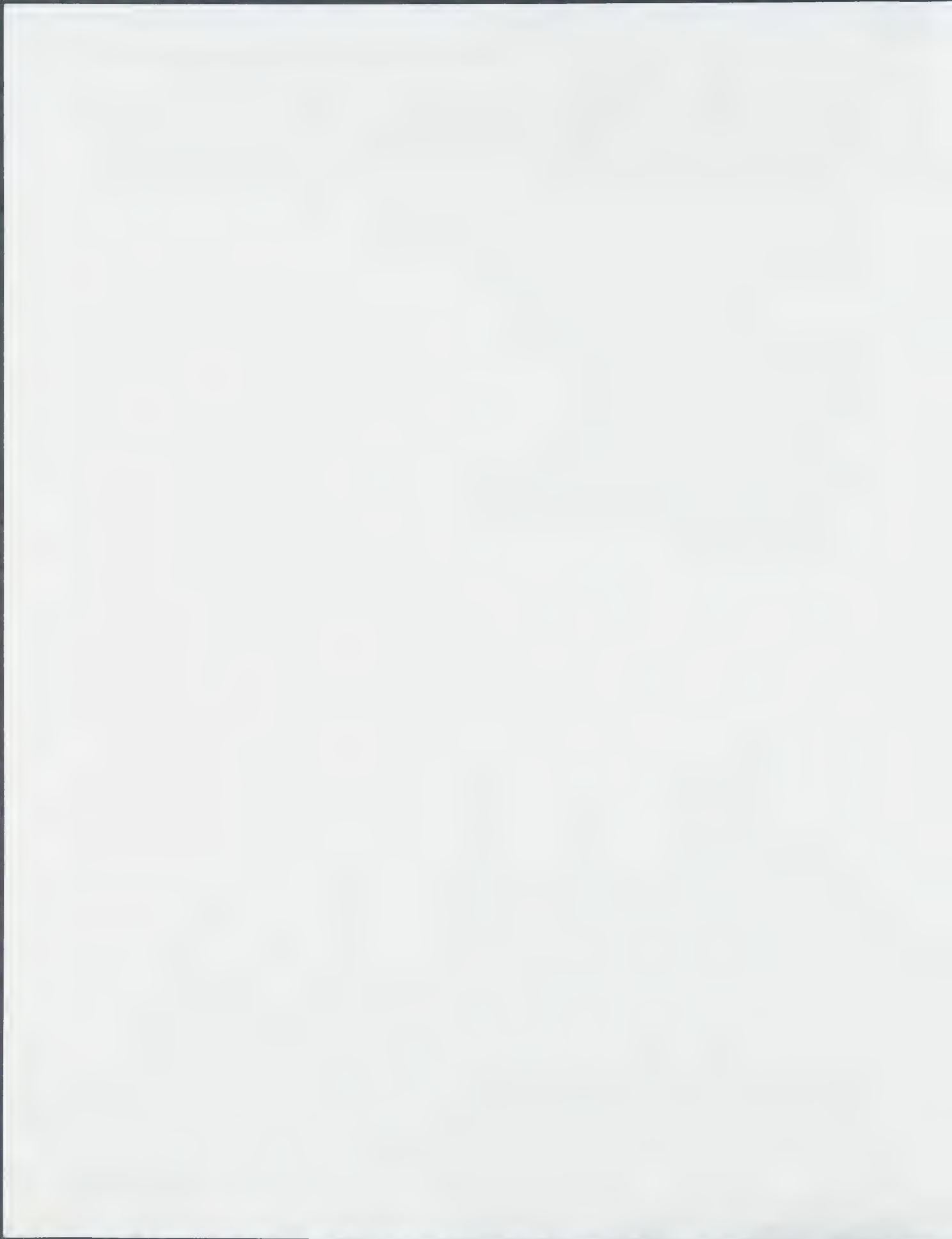
I have been offered this picture which is signed - I think it is the best Backer I have ever seen.

Clovis

\$750,000!

Whitfield Fine Art Ltd.
180 New Bond Street, London W1S 4RL
Tel: +44 (0) 20 74 99 35 92
Fax: +44 (0) 20 74 95 64 88
www.whitfieldfineart.com

This message is intended only for the use of the individual to whom it is addressed and may contain information which is privileged and confidential, the disclosure of which is prohibited by law. If you are not the intended recipient of this message please note any dissemination, distribution or copying of this message is strictly prohibited. Please notify the sender immediately by e-mail if you have received this e-mail by mistake and delete it from your system.



DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

A Chemist Helping Chemists

November 1, 2002

Mr. A. A. Smit
Commissioner of Police
Amsterdam Politie District 3
Postbus 2287
1000 CG Amsterdam
THE NETHERLANDS

Dear Mr. Smit,

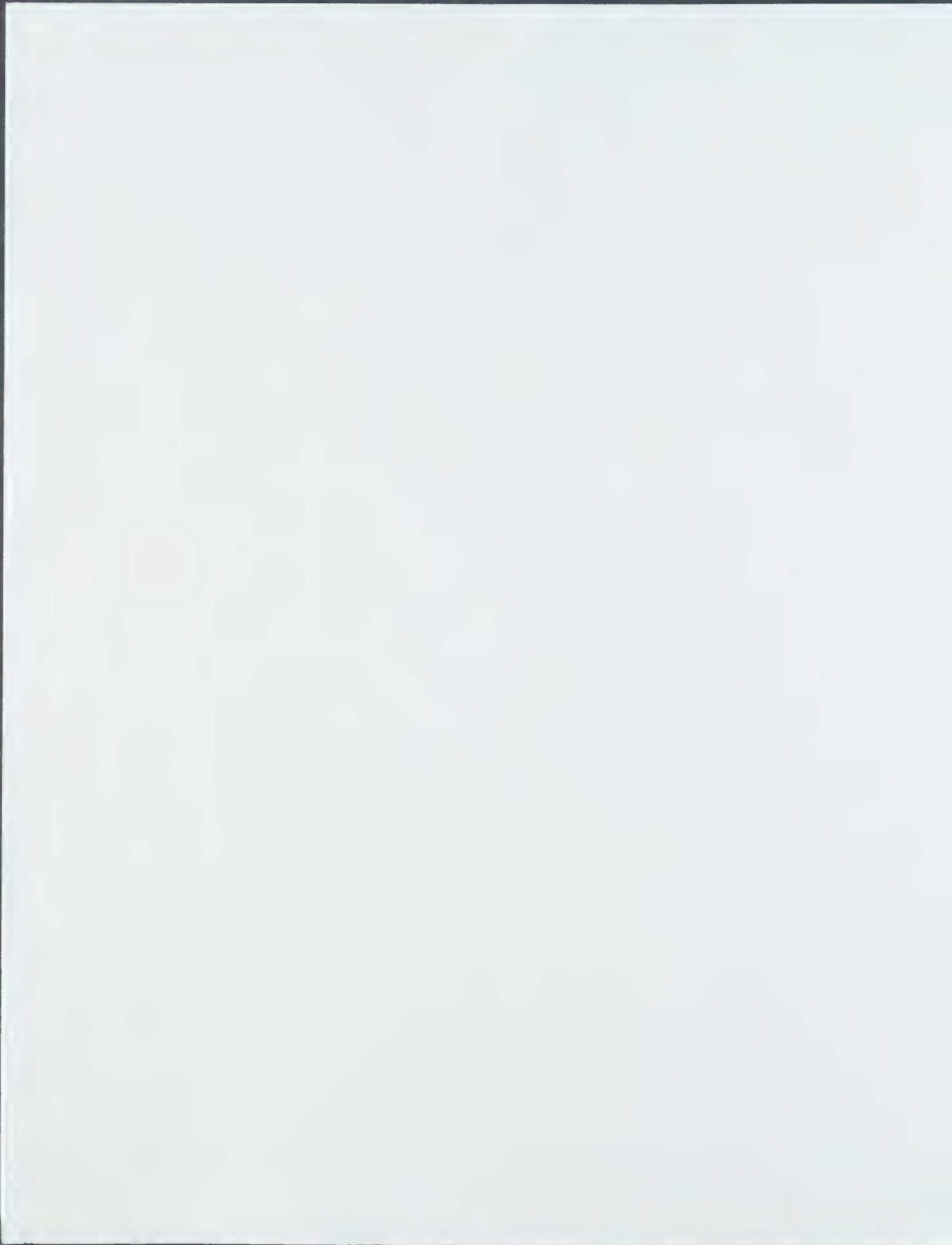
The enclosed essay will be published as part of an anthology.

As it refers specifically to you please let me know whether it contains any factual mistakes.

The actions of the Amsterdam Police seem to me so close to dishonest that I cannot tell the difference.

Sincerely,

Alfred Bader
AB/az
Enc.



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

20th November 2002

Rembrandt Rembrandt

Dear Dr. Bader,

the exhibition „**Rembrandt Rembrandt**“, shown at the Kyoto National Museum, is a great success. The Japanese venue will close on January 13th, 2003. In order to avoid a too long break between the two exhibition venues, we have decided to start the presentation in Frankfurt earlier. The exhibition at the Städel will now be opened on Friday the 31st January 2003.

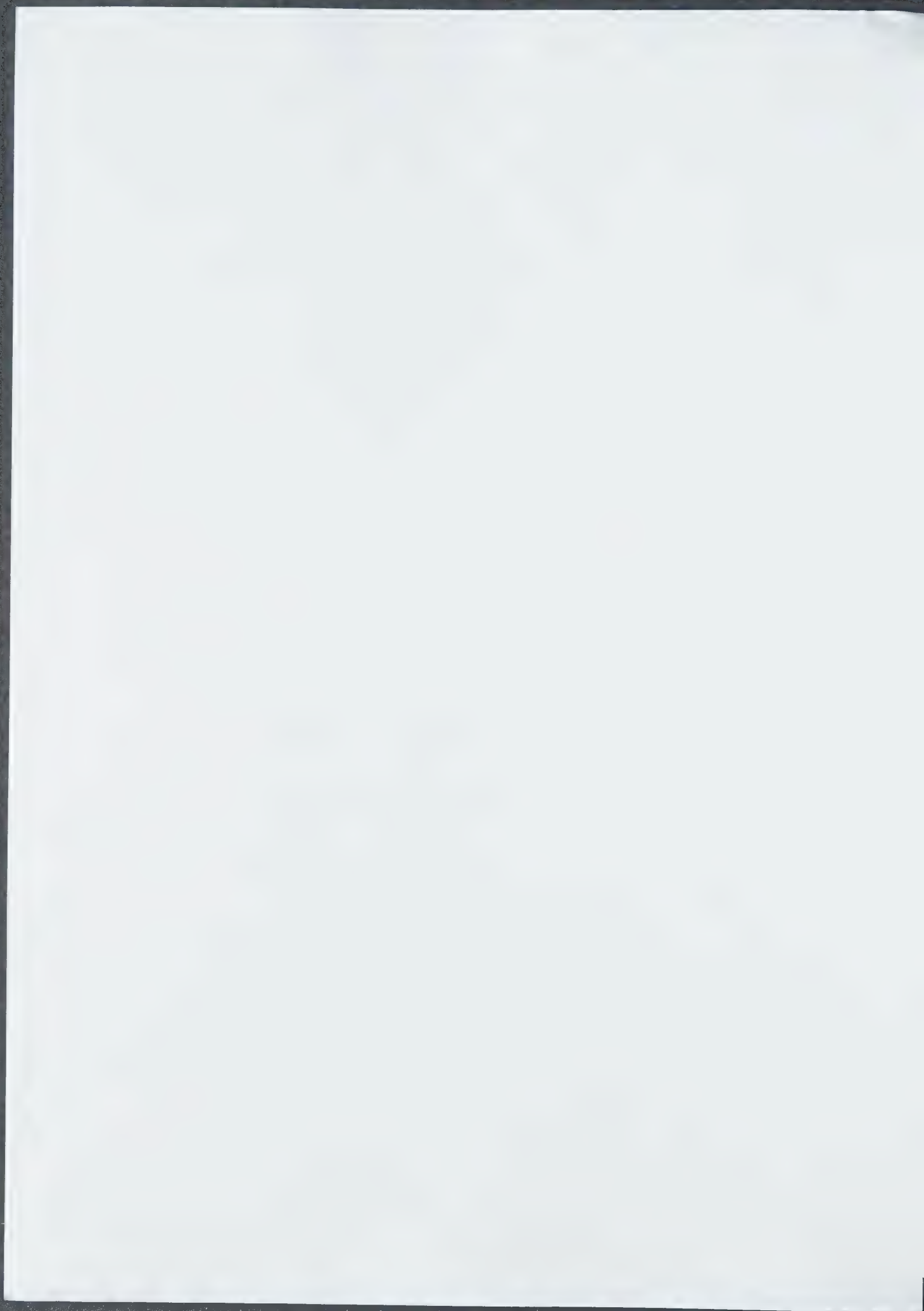
We are looking forward to receive the wonderful loans and are delighted to host this ambitious exhibition project at the Städel.

We apologize for any inconvenience concerning this change.

Sincerely,

Michael Maek-Gérard

Dr. Michael Maek-Gérard
Curator of Baroque Paintings



Subject: FW: Painting
From: "Ernest Eliel" <eliel@email.unc.edu>
Date: Fri, 24 Jan 2003 14:50:38 -0500
To: <baderfa@execpc.com>

Dear Alfred,

I believe this message was sent to you while you were away.
I hope and trust it did not get lost.
Best regards and best wishes for 2003.
Ernest

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

From: Ernest Eliel [mailto:eliel@email.unc.edu]
Sent: Thursday, November 21, 2002 2:20 PM
To: baderfa@execpc.com
Subject: FW: Paint

Dear Alfred,

I hope the information below is helpful.
Best regards,
Ernest

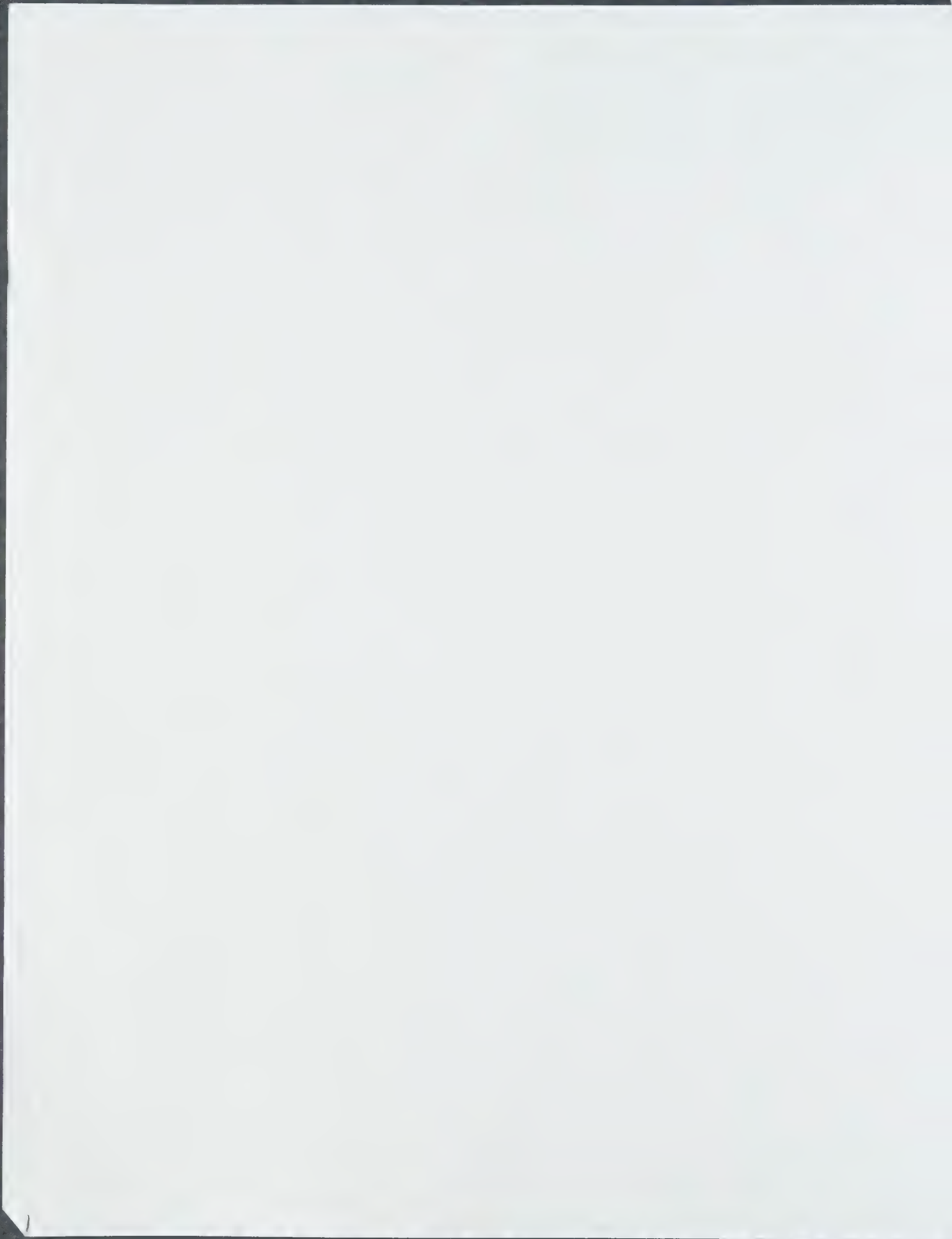
-----Original Message-----

From: alberto@cqf.co.cu [mailto:alberto@cqf.co.cu]
Sent: Thursday, November 21, 2002 4:32 AM
To: Ernest Eliel
Subject: Paint

Dear Ernest:

Sorry for the delay for your query about the painting. A colleague of mine followed your query up to the Museo Nacional de Bellas Artes where effectively is located the painting "Sir Joshua Reynolds (Plympton 1723-1792). Rev. Richard Watson, Obispo de Llandaff" Oleotela 27 x 101 cm, which is included in the Catalogue "Pinturas Britanicas y Norteamericanas. Siglos XVII al XIX" on page 67. That Catalogue may be bought by USD 10,00 at the Museum. For further information, the person of contact is Dra. Maria de los A. Hernandez, Directora de Relaciones Publicas, MNBA, mail <rrpp@mnba.cult.cu>. I hope this information will fulfill the request of the people from Cambridge.
best regards

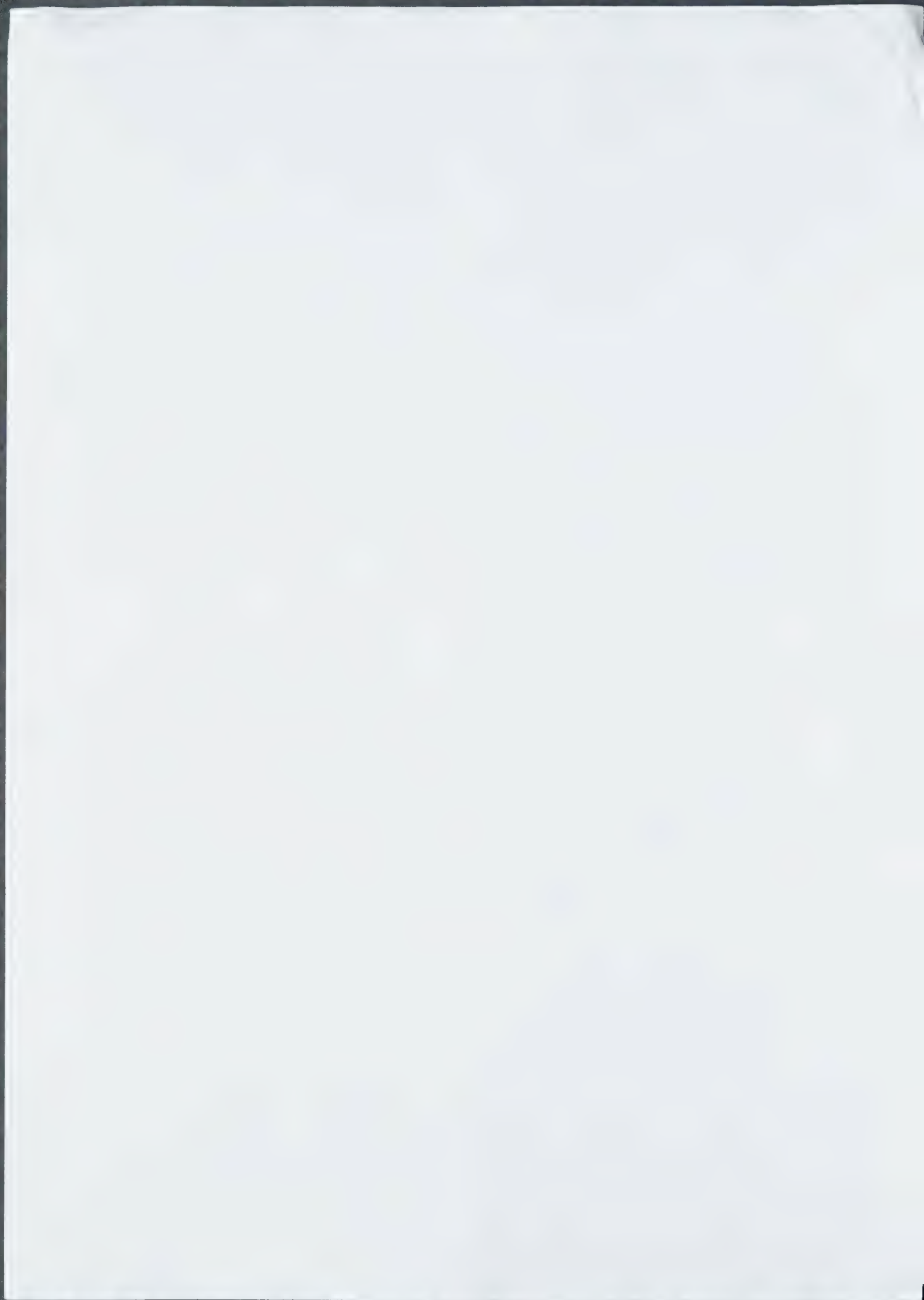
Alberto



Herbert

41

10 115 77 3 25



Subject: Re: Your e-mail
From: dr.schleipen@t-online.de
Date: 17 Dec 2002 10:07 GMT
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Sehr geehrte Frau Zuehlke,

bitte entschuldigen Sie, dass ich mich erst heute bei Ihnen melde, ich war fuer zwei Wochen verreist.

Zwischenzeitlich habe ich meinen in NY lebenden Vetter Achim Moeller getroffen, der die zeitgenössische und moderne Kunstrichtung vertritt. Er will mir bei Verkaufsverhandlungen in den USA als vertrauensvoller Freund und Verwandter und ohne Kommission zur Seite stehen. Momentan bin ich dabei, den Verkaufswert zu ermitteln.

Das Gemälde wurde bisher nicht auf dem Kunstmarkt angeboten. Aufgrund der Expertisen, die es *Rembrandt* (de Bode, Hofstede de Groot und Dr. Wiese), *Jacques des Rousseaux* (Dr.de Vries) und *Jacob van Spreeuwen* (Prof.Dr.Sumowski) zuordneten, wurden neue Ektachrome und Schwarz-weiß-Aufnahmen in Köln angefertigt und im November dem holländischen Experten Dr.J.Kosten vom RKD vorgelegt. Seiner Meinung nach handelt es sich um den *MEISTER IS*.

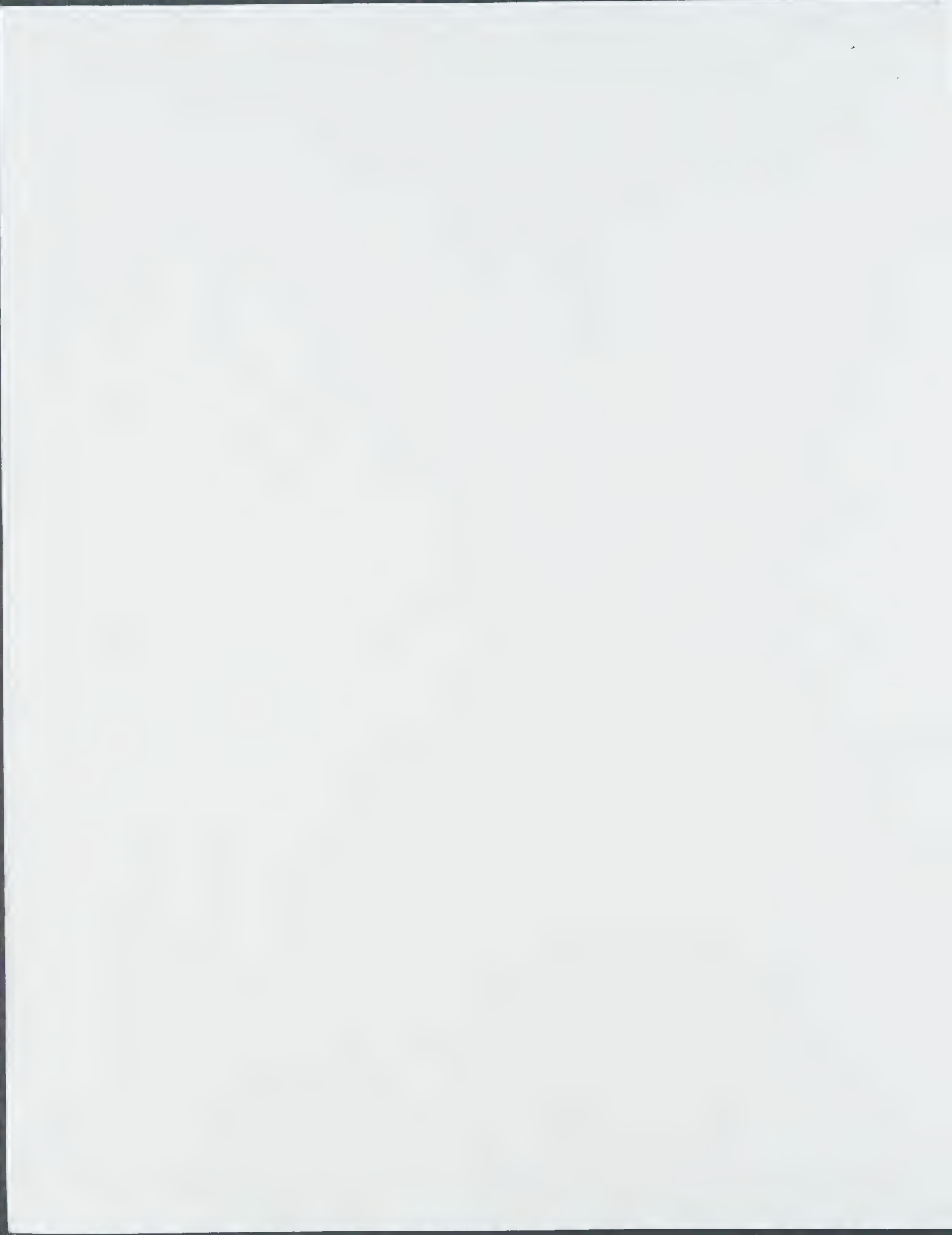
Sie avisierten mir die Rückkehr von Herrn Dr. Bader ab 20. Dezember; vielleicht dürfte ich Herrn Dr.Bader bitten, sich mit Herrn Moeller direkt in Verbindung zu setzen. Ektachrom und signifikante Aufnahmen liegen ihm vor.

Achim Moeller, Fine Art, New York

Tel. (212) 988-4500
Fax (212) 988-5400
cellphone 917-294 2332
e-mail: info@moellerart.com
www.moellerart.com

Mein private Telefonnummer: (49) 6181-990610
cellphone: 0171-2703890

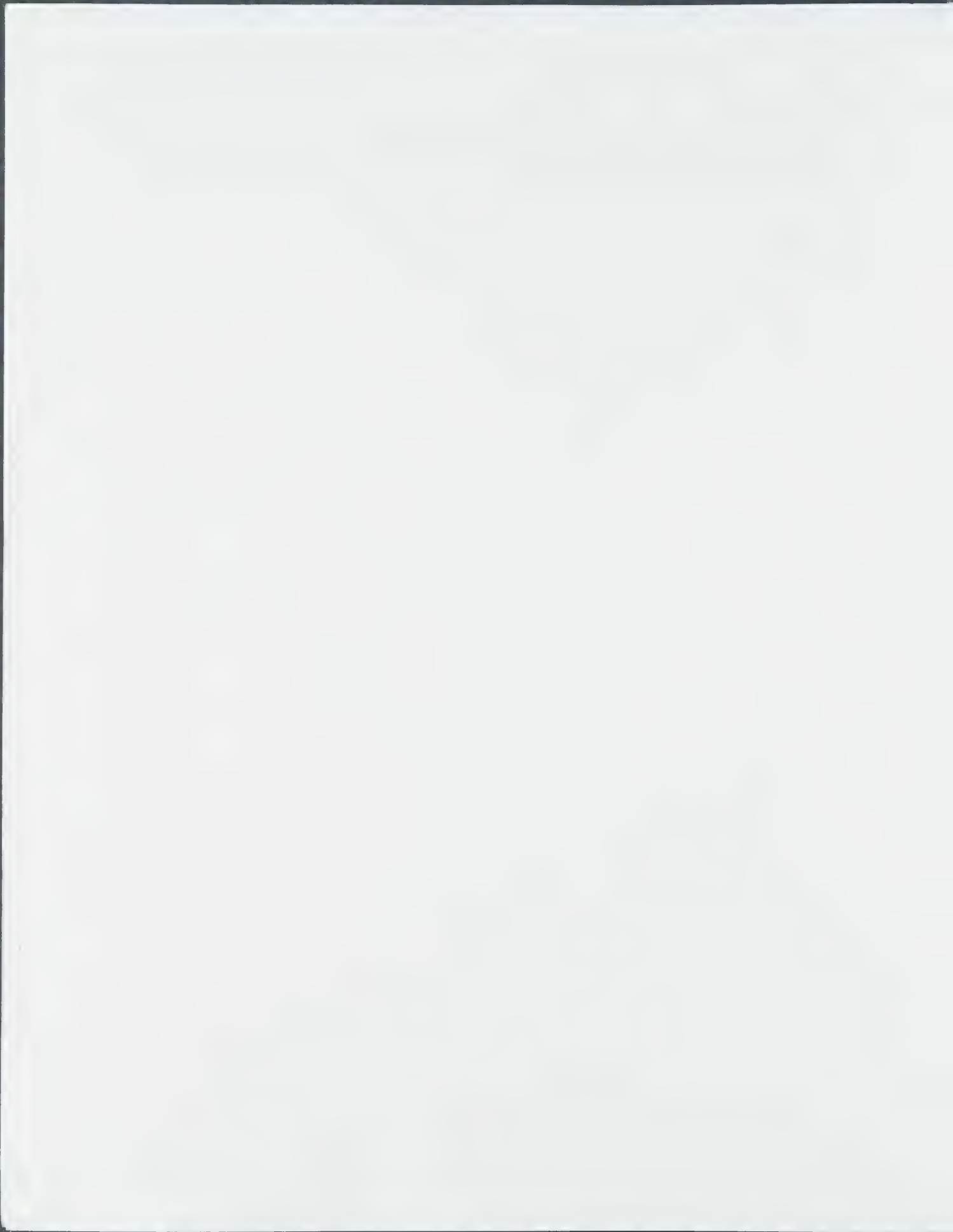
Mit freundlichen Grüßen,
Ihr Dr.Thorwald Schleipen



Dear Dr. Schleipen,

Dr. Bader is interested in the painting. He will be returning to Milwaukee on December 20th and will call you between Christmas and New Year if you would be kind enough to provide us with your telephone number.

Best regards,
Ann Zuehlke, Gallery Manager



Subject: Fwd: Alter Meister Rembrandt - Schüler
From: "abfa" <ordersfa@alfredbader.com>
Date: Sat, 30 Nov 2002 07:14:40 -0500
To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

Subject: Alter Meister Rembrandt - Schüler
From: dr.schleipen@t-online.de
Date: 30 Nov 2002 12:30 GMT
To: "Alfred Dr. Bader" <Ordersfa@alfredbader.com>

Sehr geehrte Damen und Herren,
wären Sie an dem Gemälde interessiert, das ich
in den USA anbieten möchte.

1912/13 nach Gutachten Hofstede de Groot und Bode: Gemälde des jungen
Rembrandt um 1630

1982 Prof.Dr.Werner Sumowski: *Gemälde der Rembrandt-Schüler 1983*, Vol. IV, p.
1706 ff, als
Van Speeuwen ganzseitig abgebildet

November 2002 RKD - Den Haag, Drs.J.Kosten:
Master IS, siehe beigegefügtes Gutachten

Das Gemälde befindet sich in meinem Besitz.
Falls Sie Interesse haben sollten, geben Sie mir bitte Bescheid.

Mit freundlichen Grüßen

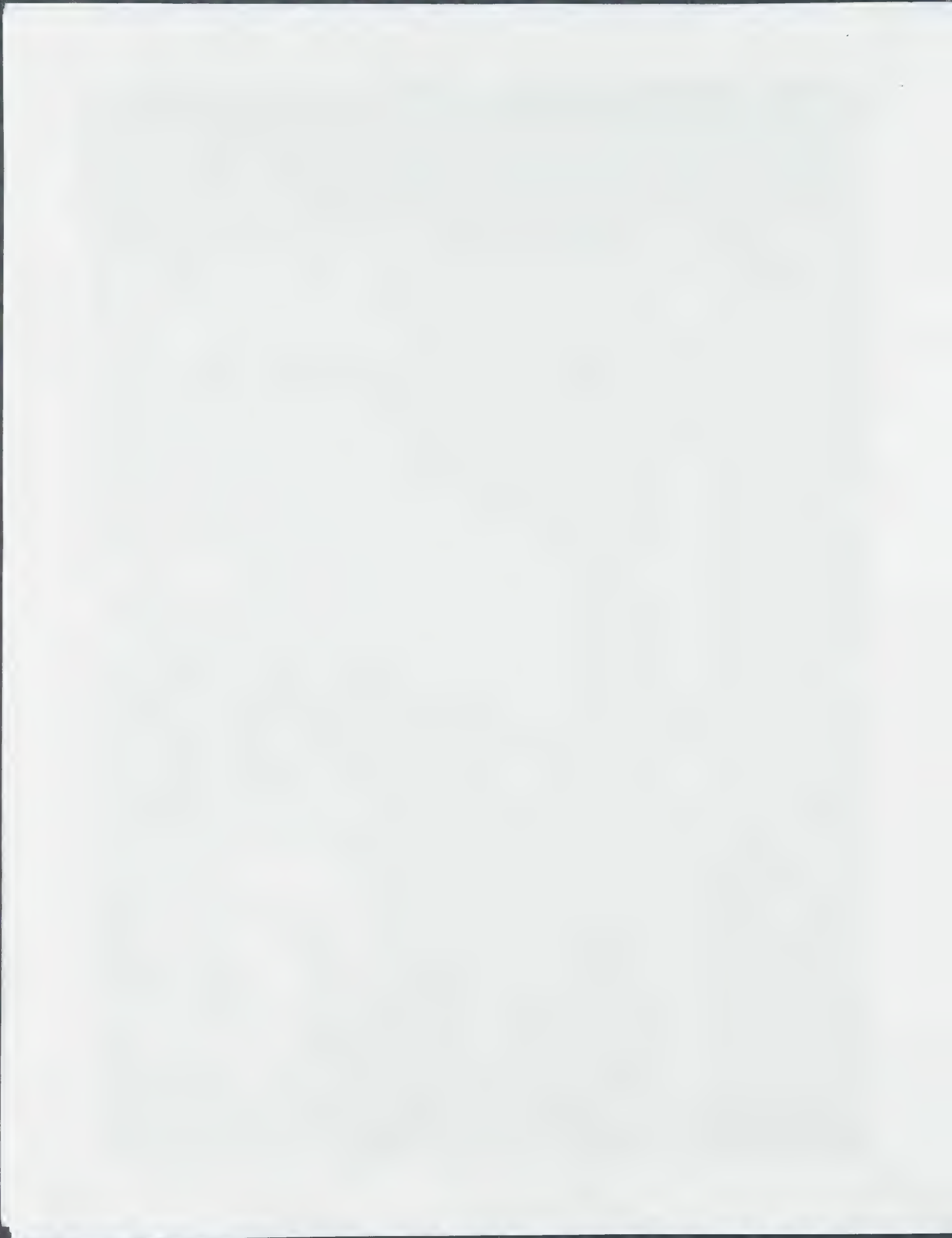
Dr.med. Thorwald Schleipen
Facharzt für Radiologie
Mendelssohnstrasse 22
D-63452 Hanau (Frankfurt/Main)
dr.schleipen@t-online.de

*Reply 20th of Dec.
Christmas & New Years*

*Interested,
Saw in Sumowski
Need phone #*







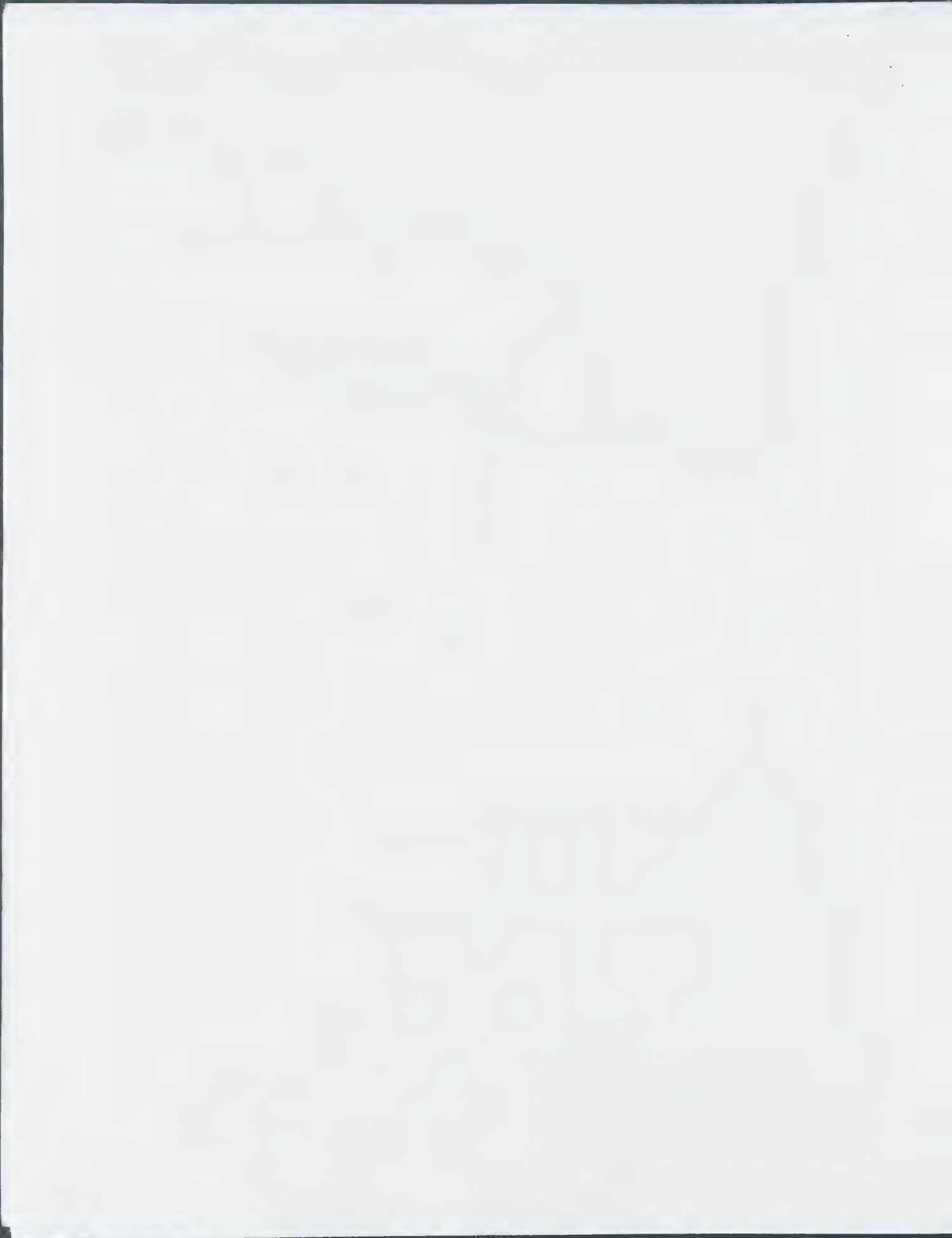
Handwritten initials: HV

Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
The Netherlands
tel. (31) 70-3339777
fax (31) 70-3339789
www.rkd.nl

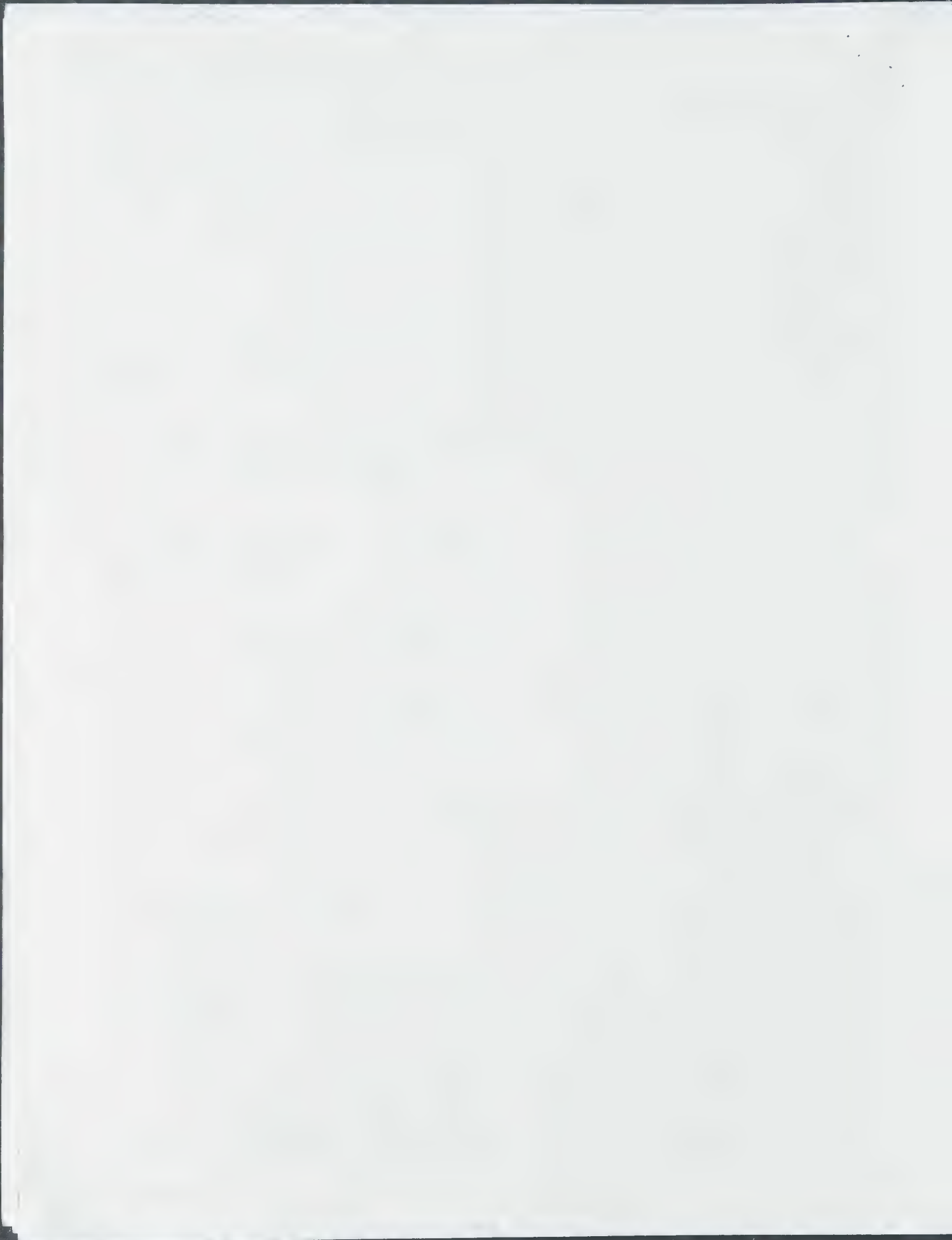
RIJKSBUROU VOOR

Eingegangen
29. Nov. 2002
Erledigt.....

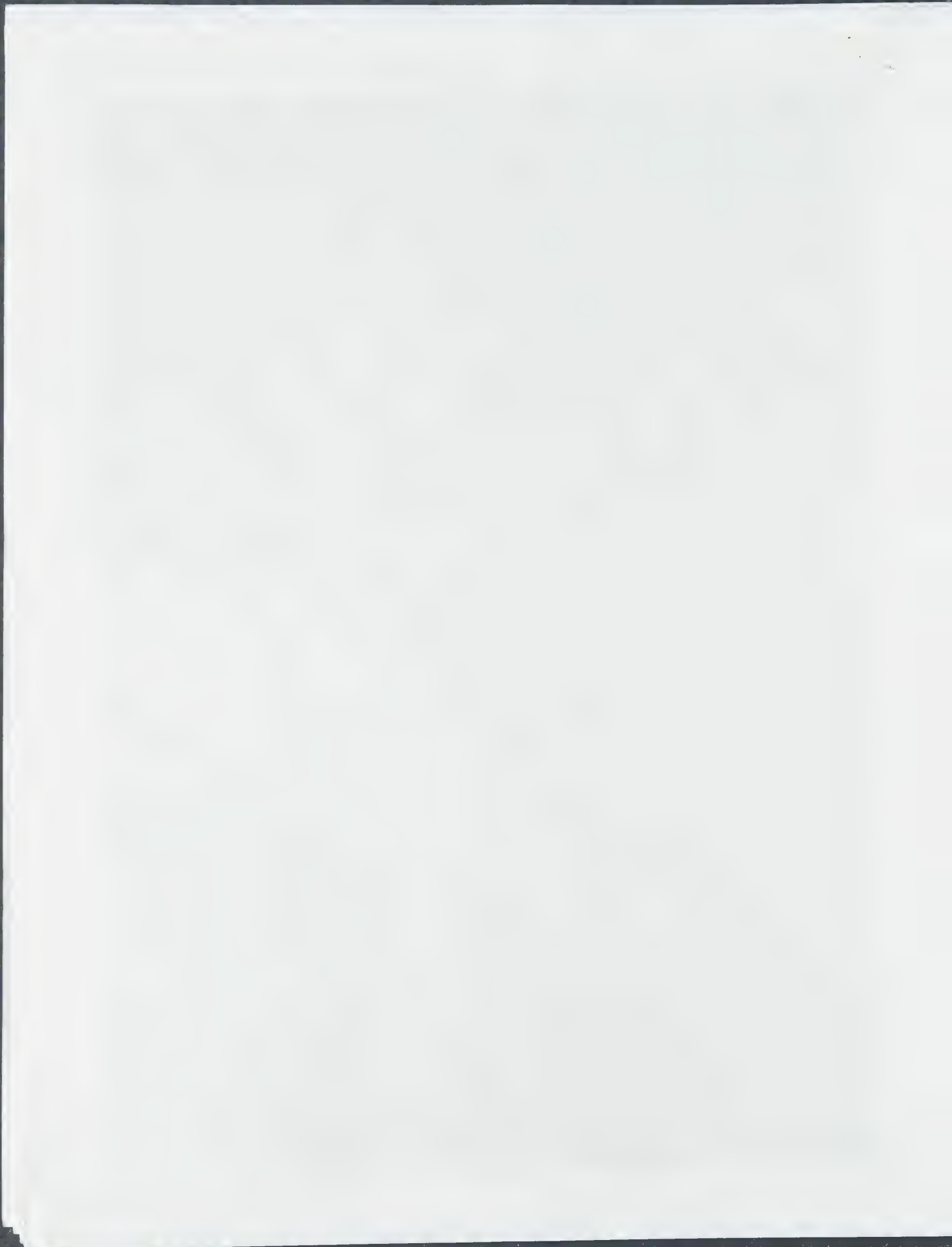
| | |
|---------------|-----------------|
| subject | painting |
| your letter | d.d. 22-10-2002 |
| our reference | 02-1757 |
| direct number | +31 703339725 |



Das was
vorgedachte,
om. messen
für ein e
Arbeit des
den Teil in
Es hat
etwa weise
17
11/11 13.-







Subject: Fwd: Dutch painting auction

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

Date: Fri, 20 Dec 2002 14:19:23 -0500

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

Subject: Dutch painting auction

From: "Mary Beth Williams" <scottsdalestyles@earthlink.net>

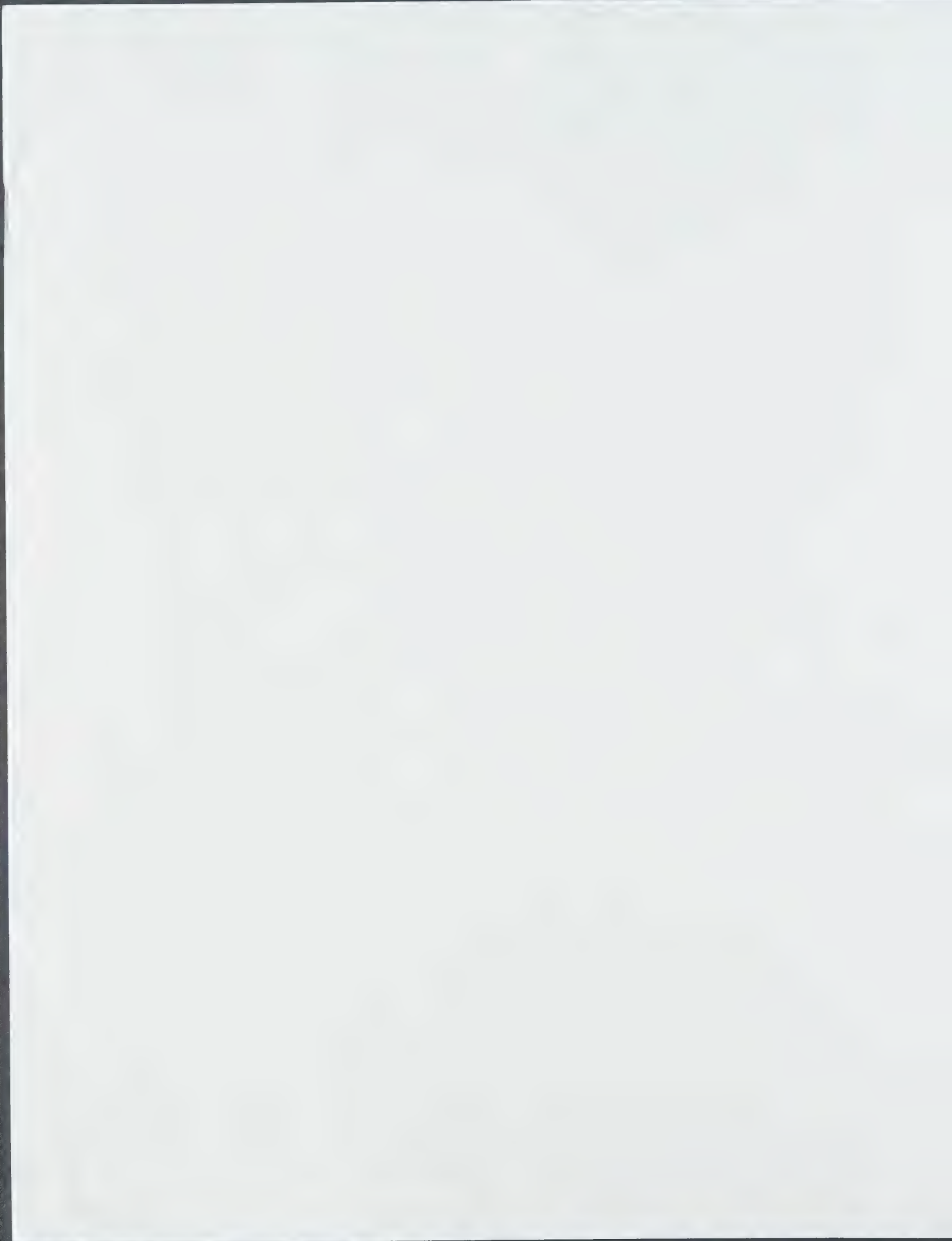
Date: Fri, 20 Dec 2002 12:42:13 -0700

To: <Ordersfa@alfredbader.com>

Good morning:

We have a Jan Zoetelief Tromp painting and a William Keith painting coming to our Jan. 5 live auction in Scottsdale. If you're interested in this piece, we have an absentee bid form available on our website at www.caboodle.biz. You may also contact Robert at 602-909-2691 or email at gaigeandco@aol.com for any inquiries as to condition.

Thank you in advance,
Noel Winters



From: "Chernow, Bob" <Bob.Chernow@rbcdain.com>

Date: Sun, 22 Dec 2002 14:29:28 -0600

To: <baderfa@execpc.com>

The two museums that I had gotten from the Mil Public Library are:

RIJKSMUSEUM AMSTERDAM HISTORISCH MUSEUM

and

NEDERLANDS SCHEEPVAART

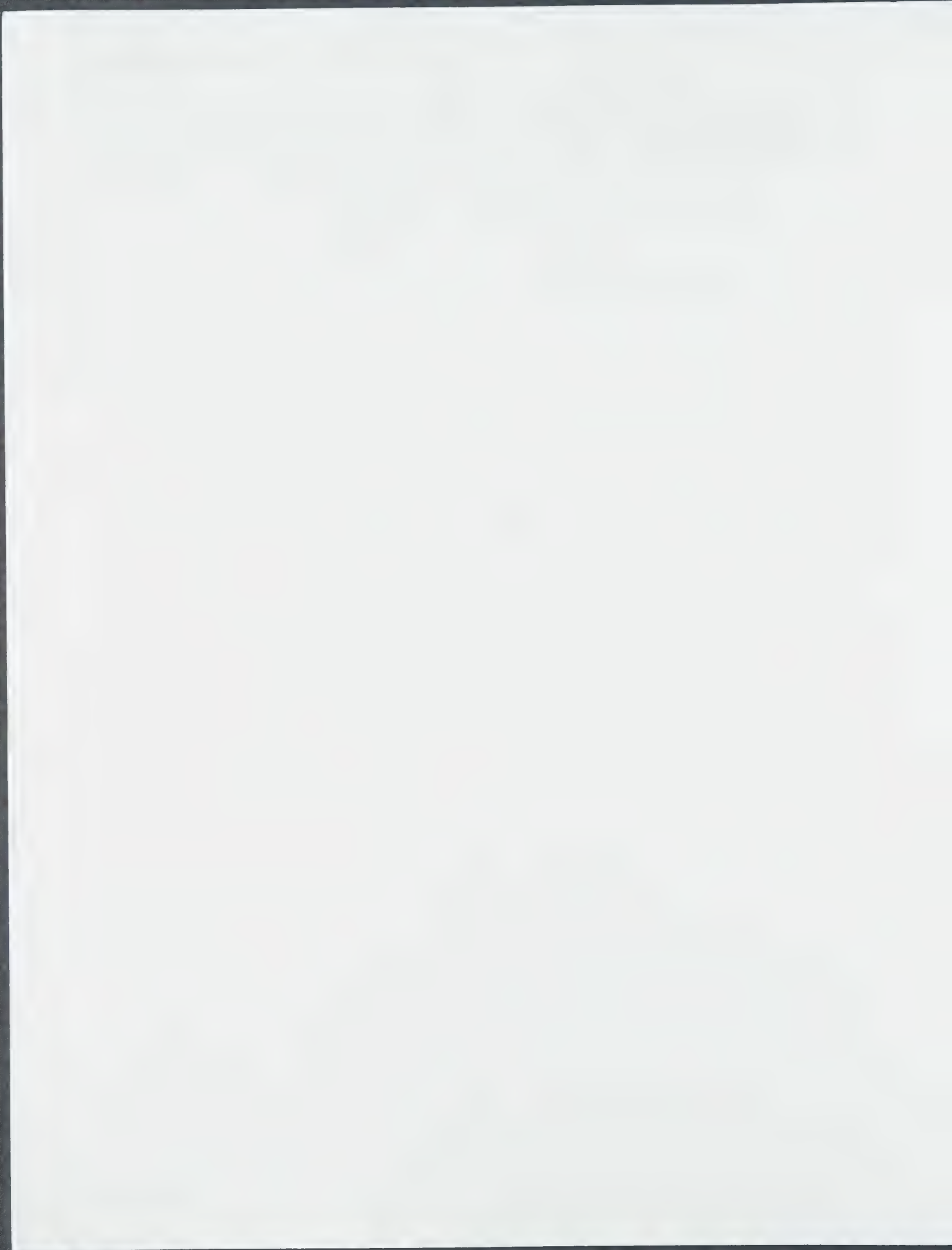
My guess is that the Ravensteyn portrait is of a naval officer (as the armor is light). I do need to make one more visit to the library to see if I can identify his "dress" in their Dutch costume books.

Again, thanks for your discovery and for sending me the materials

I will be discussing the nature of terrorism & the future of combating it on WHAD (90.7) this Monday at 5:00PM. You or Alfred might enjoy it.

Best for Christmas

Bob Chernow



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

(414) 962-5169

December 23, 2002

Dr. David A. de Witt
Bader Curator
Queen's University
Kingston, Ontario K7L 3N6
CANADA

Dear David,

Here is a package of interesting problems.

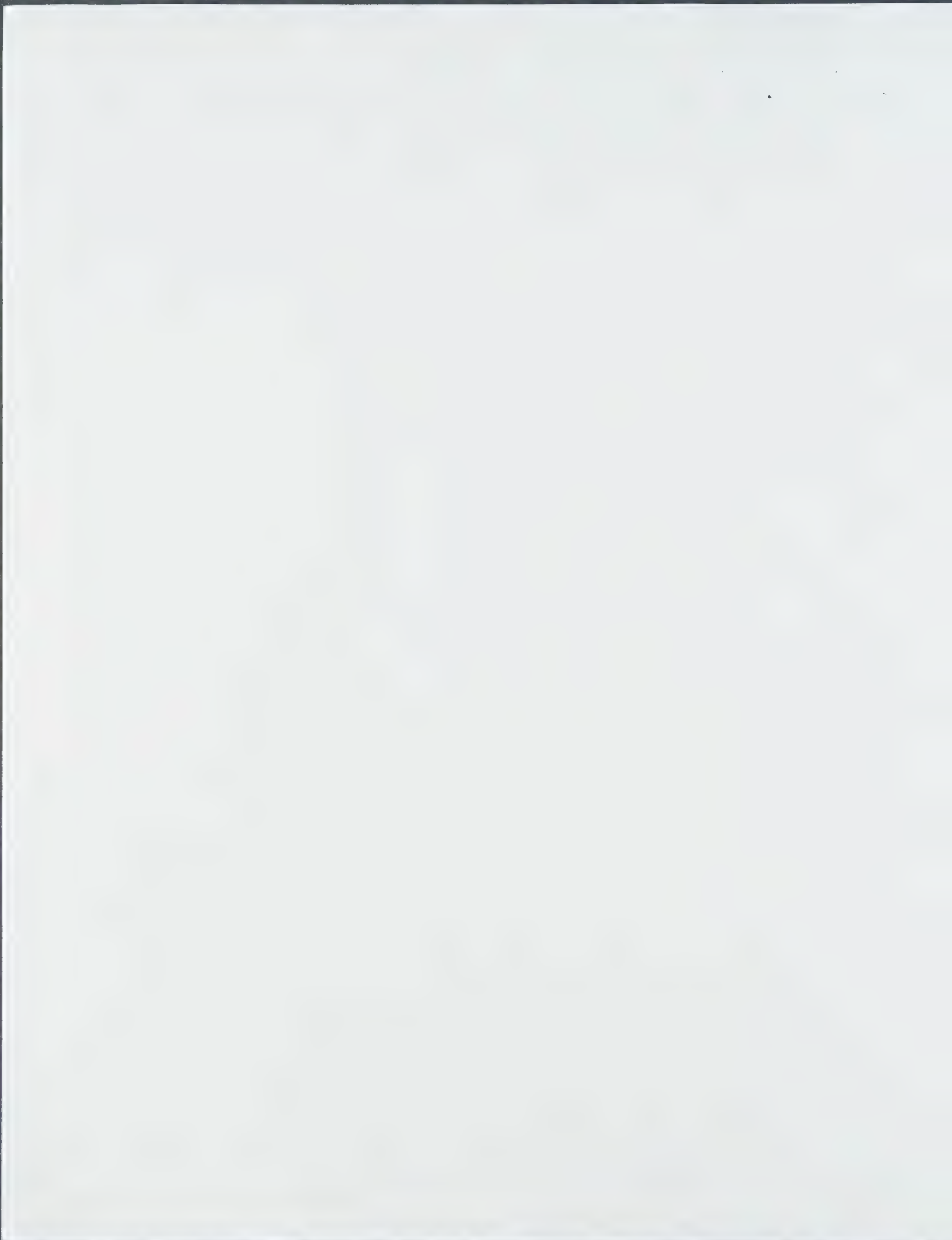
First of all, I acquired a small silverpoint drawing and I enclose a Xerox and an enlarged Xerox. I am not at all certain that the artist is really G. Hopper, though the monogram is certainly GH.

Next, I was offered by Christie's to buy privately a painting of which I enclose a black/white photograph and a small color transparency. Neither Sumowski nor Otto Naumann nor I know the artist nor the subject. I wondered whether it could be Tobias asking to marry the girl whose six suitors had been killed. But it might also be related to the Prodigal Son.

Anyway, I liked it very much, offered £ 10,000 and the owner decided to take a chance and offer it at Christie's in April.

The next is a portrait of a man with a beautiful lace collar which I judge to be somewhere in between Flinck and Bol. Again, that painting will come up in April.

Then I am sending you a small color transparency of a man holding his face in his hand. It is Flinck-like but I suspect that it is an 18th century pastiche.



Then I am sending you a black/white of a beautiful oval portrait of a woman by Flinck for which Clovis Whitfield would like £ 120,000. It is signed and dated 1648 and as beautiful as Flinck portraits go.

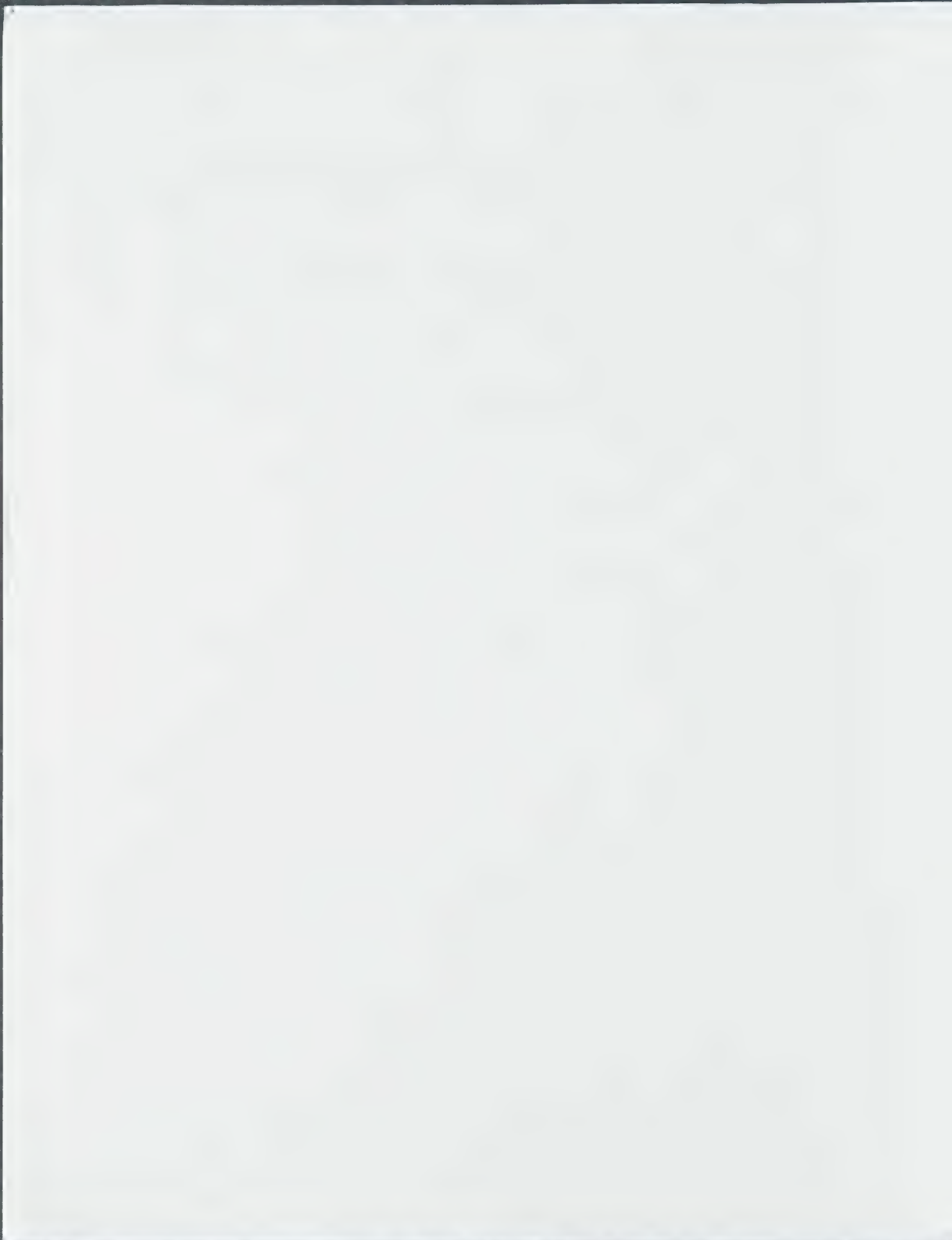
Also, another dealer in London, Raphael Valls, offered me a painting which was obviously sold in Stockholm called Solomon Koninck, which it isn't. I like the painting but don't yet know what Valls is asking.

Could you please let me know what you think of all these and return the photographs when you visit in February.

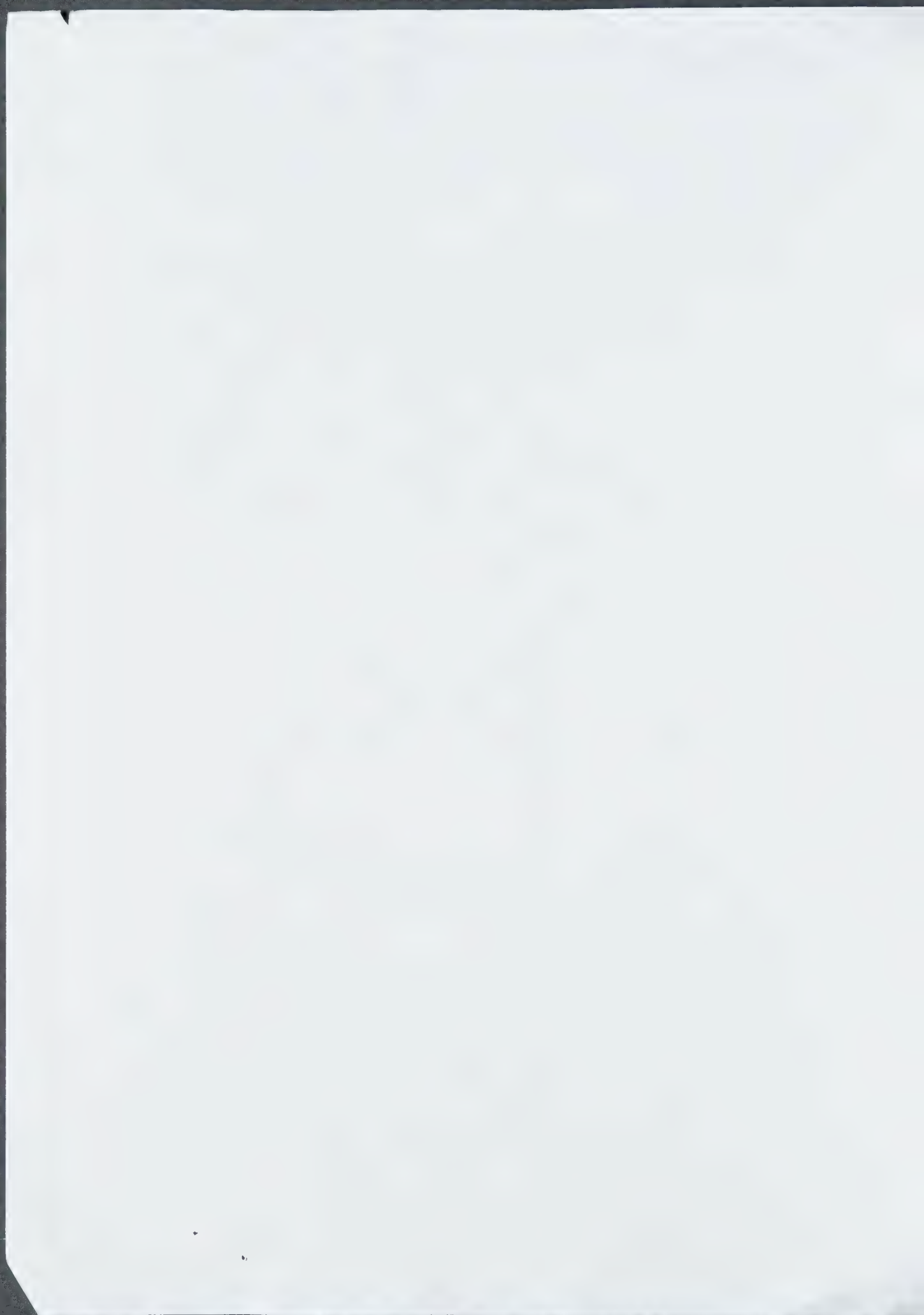
With all best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.







Subject: Your letter

Date: Wed, 26 Dec 2001 13:10:27 -0600

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

To: csellin@ucla.edu

BCC: David A Dewitt <3dad5@post.queensu.ca>

Dear Ms. Sellin,

I am sorry that a trip to Holland and Britain from which I have only just returned delayed my responding to your most interesting letter of November 29th.

The art historians at the RKD have told me that the landscape of that large *Hagar with the Angel* in our living room is by a Dutch artist working in Italy, Jan Linsen. We still don't know who painted those beautiful figures.

We had another *Hagar with the Angel*, by Jan van Noordt, from the Chrysler collection, and have given that work to Queen's University. The curator at the Agnes Etherington Art Centre there, Dr. David de Witt, wrote his thesis on van Noordt, and that painting is of course included.

Naturally we plan to give you permission to publish our paintings, though we would like to know where the publications will appear.

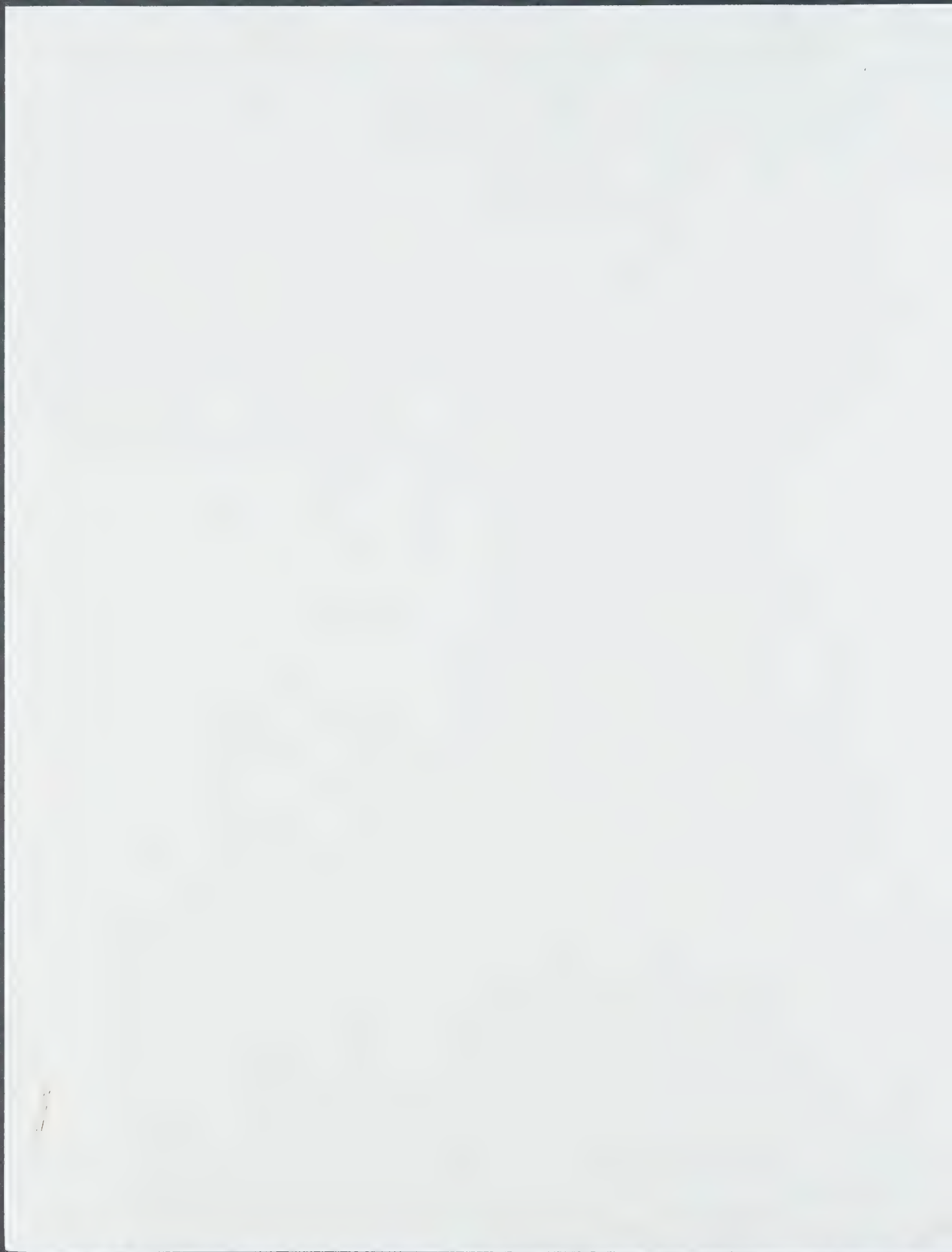
Solomon de Bray's *Sarah Leading Hagar to Abraham's Bed* is described in detail as No. 5 in *The Bible Through Dutch Eyes* exhibition catalogue of the Milwaukee Art Museum of 1976. There you will see quite a good black/white reproduction.

I do have one quite old color transparency and you know how color transparencies change over the years. If you will find that helpful, I could loan it to you.

If you would like to correspond with Dr. David de Witt, his e-mail is: 3dad5@post.queensu.ca.

With all good wishes I remain

Yours sincerely,
Alfred Bader





Dr. Alfred Bader
ALFRED BADER FINE ARTS
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

DEPARTMENT OF ART HISTORY
DODD #100 • BOX 951417
LOS ANGELES, CALIFORNIA 90095-1417
(310) 206-6905
FAX (310) 206-1903

November 29, 2001

Re: Salomon de Bray's Painting of Sarah leading Hagar to Abraham's Bed

Dear Dr. Bader:

You may not remember me, but I certainly remember the wonderful afternoon spent with you and Mrs. Bader at your home in Milwaukee. I was with a group of Dutch art historians at a conference at the University of Wisconsin, including Barbara Haeger, and you were kind enough to permit us to view your outstanding collection there (May 1998). In addition to talking about the art, we discussed Wolfgang Stechow and why you admired his art historical approach and scholarship so much. I learned so much in the short hours spent with you. (I was the tall one who felt very honored to reach up and pull a Rembrandt from high up on one of your walls to hand to you, merely because I could more easily reach it.)

At the time, I was working on my M.A. Thesis on the 17th c. paintings of the expulsion of Hagar and Ishmael. I am now beginning my dissertation that covers all the painted Hagar and Ishmael themes in Dutch seventeenth century painting, some 130 works. You gave me a slide then of the beautiful "Hagar at the Well with the Angel" painting (anonymous, probably Flemish, you thought). I wish to include this in my chapter on the rescue/wilderness scenes of Hagar and Ishmael. Of course, in the event that I plan to publish, I will write to you for publication permission before doing so.

I am writing now to ask about a striking painting I saw that day in your collection: Salomon de Bray's Sarah leading Hagar to Abraham's Bed. I have come to think it a remarkable, important painting for several reasons I plan to develop in a chapter devoted to this scene. I believe my argument will add to our sense of de Bray's creative powers and the visual politics of the painting. I think you will like it. I am wondering if I can obtain a slide of this image, as well as a black-and-white photograph, if available, for better aesthetic review? Again, this is for research purposes only, and not for publication. (Before I planned to publish, I would first write to obtain your permission for this). I would be very willing to pay for any costs associated with the slide and/or print.

Pg. 1 of 2



UNIVERSITY OF CALIFORNIA, LOS ANGELES
Department of Art History

CHRISTINE PETRA SELLIN, Ph.D. Candidate
(310) 394-1118 • e-mail: csellin@ucla.edu

In the Netherlands: Universiteit Utrecht
Onderzoeksinstituut voor Geschiedenis en Cultuur
e-mail: christine.sellin@let.uu.nl

1
1

November 29, 2001
Pg. 2 of 2

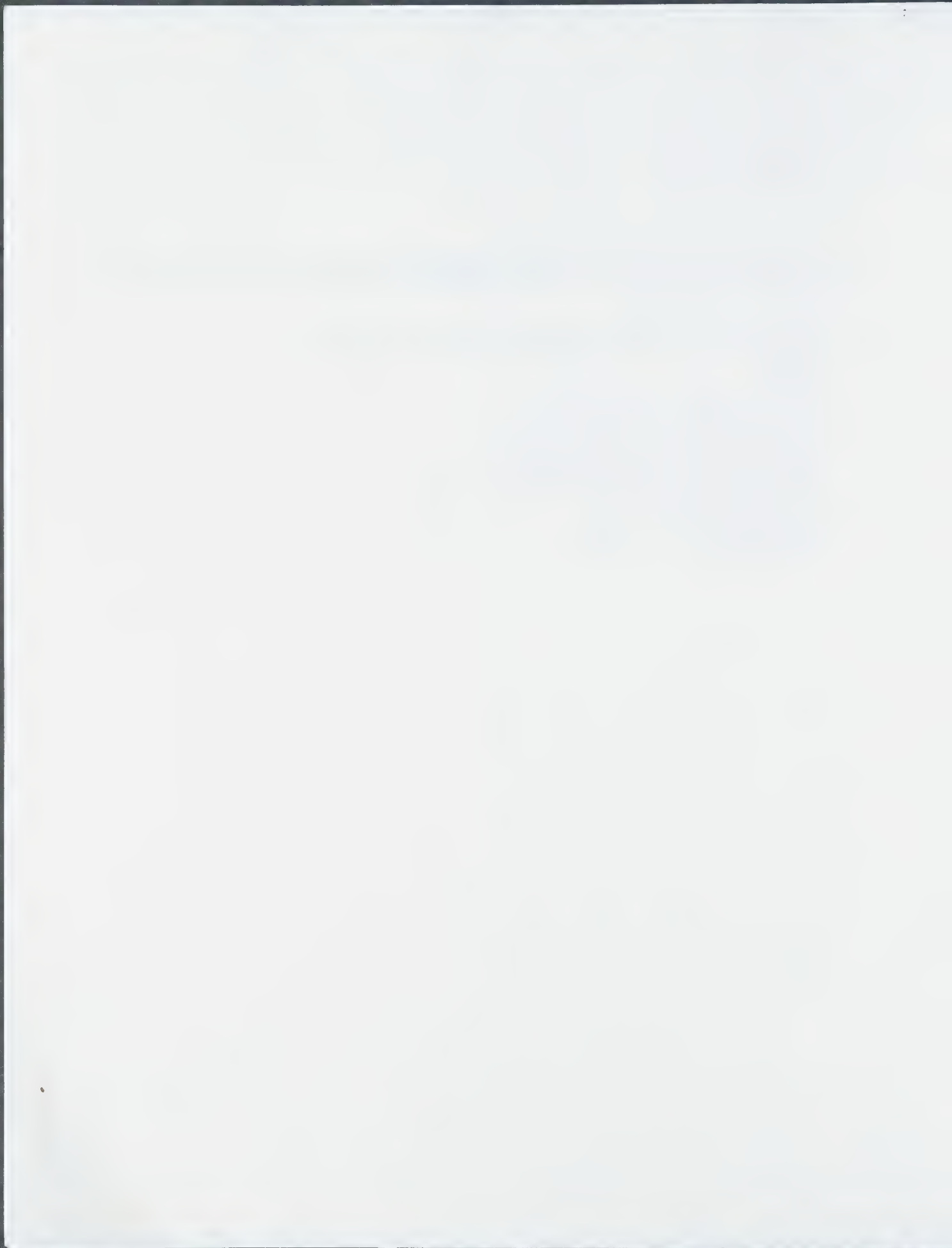
I am most easily reached by e-mail: csellin@ucla.edu, but telephone or mail is of course fine as well.

Please accept my best wishes and greetings to you and Mrs. Bader.

Sincerely,

A handwritten signature in blue ink that reads "Christine Sellin". The signature is written in a cursive, flowing style.

Christine Petra Sellin, csellin@ucla.edu
Doctoral candidate, UCLA Department of Art History
911 Lincoln Blvd. #2
Santa Monica, CA. 90403, USA
(310) 394-1118



Subject: RE: Cuba Painting
From: "Ernest Eliel" <eliel@email.unc.edu>
Date: Fri, 27 Dec 2002 16:26:31 -0500
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

I hope you got the message below which I had forwarded to you while you were away.

Best wishes for 2003!

Ernest

Dear Ernest:

Sorry for the delay for your query about the paint. A colleague of mine followed your query up to the Museo Nacional de Bellas Artes where effectively is located

the paint "Sir Joshua Reynolds (Plympton 1723-1792). Rev. Richard Watson, Obispo de Llandaff" Oleotela 27 x 101 cm, which is included in the Catalogue "Pinturas Britanicas y Norteamericanas. Siglos XVII al XIX" on page 67.

That

Catalogue may be bought by USD 10,00 at the Museum. For further information,

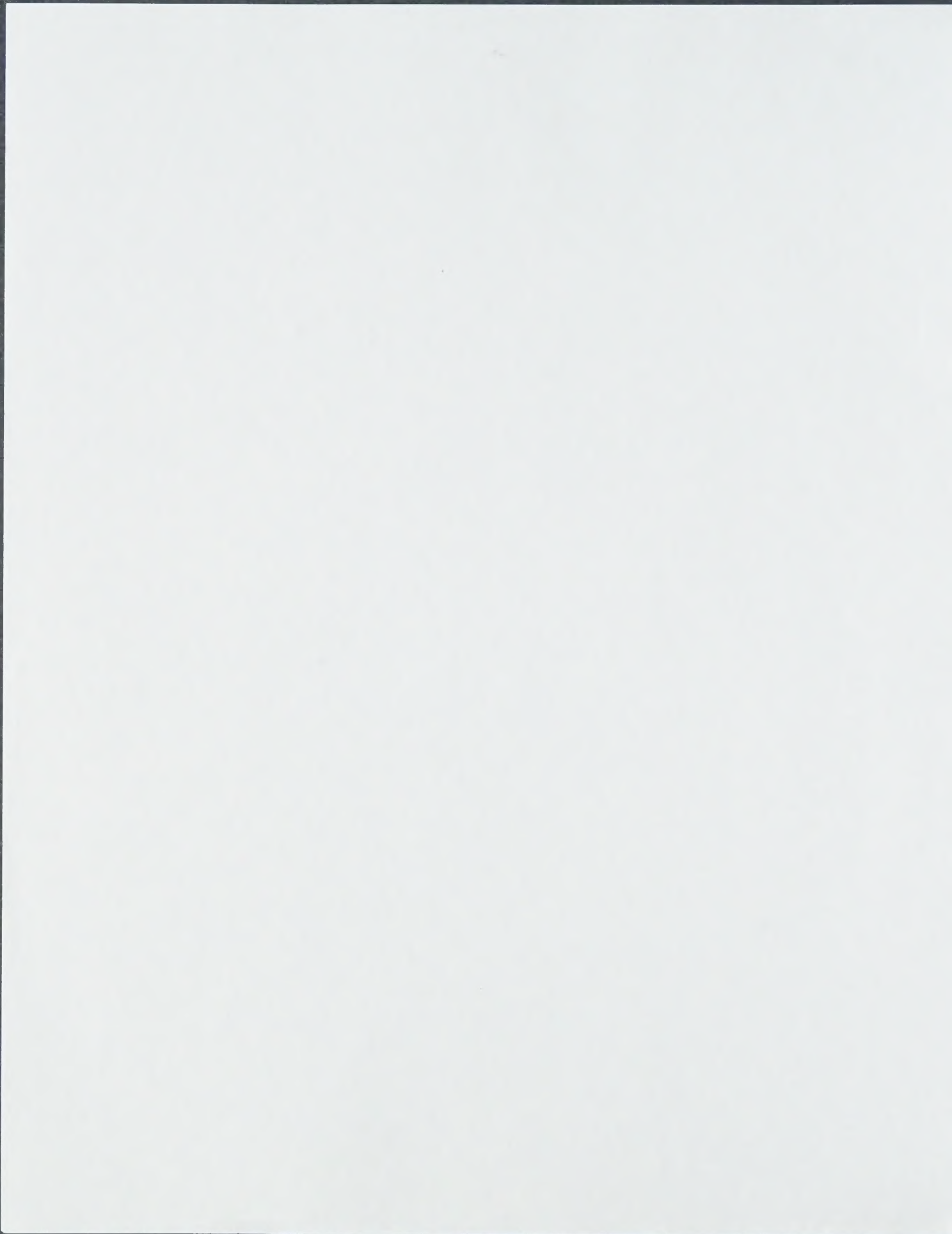
the person of contact is Dra. Maria de los A. Hernandez, Directora de Relaciones

Publicas, MNBA, mail <rrpp@mnba.cult.cu>. I hope this information will fulfill the

request of the people from Cambridge.

best regards

Alberto



Subject: INO
From: "Jane Whistler" <jwhistler@zoom.co.uk>
Date: Sat, 28 Dec 2002 12:28:44 -0000
To: "Alfred Bader" <baderfa@execpc.com>

Dear Alfred

I am house and dog sitting for Lucy and family for the next week so not too accessible by phone. You can send things to London as per usual and I hope to move in Sussex during January. As nothing is signed yet I don't like to tempt fate by giving you my new address, although I do hope I will soon leave this limbo land.

I am keeping my ear to the ground regarding Toby Peters I have some qualms but can imagine a good team of Steve Pizzey with his own board and good track record and an extended lease on the one he already has, with Stephen Phillips and Toby Peters in more secondary roles. Anyhow there is a year to go before much can be done unless S Phillips relinquishes power, so time will tell.

I'll try calling you later.

Best wishes for 2003 to you both

Jane

