

Alfred Baker

Art Related Correspondence

Correspondence 1999

CLIBURN UNIVERSITY ARCHIVES	
LOCATION	5162
BOX	4
FILE	7 (212)



Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

June 9, 1999

Ambassador Cynthia P. Schneider
American Embassy The Hague
PSC 71 Box 001
APO AE 09715
THE NETHERLANDS

Dear Dr. Schneider,

Thank you for your fax of June 7th with a copy of Consul General Dianne Andruch's letter sent on April 27th. That has not yet arrived here.

The enclosed story, published in the *Milwaukee Journal-Sentinel* last Sunday is factually correct. And of course you will recognize that I was comparing the detailed photograph of my *Rembrandt's Mother* with that in the Mauritshuis, described in RRP Vol. I.

Thank you also for your comments about that so-called Rembrandt landscape. Until I see the original I won't be able to tell if it is by a student or a later fabrication. In any case, it is not worth \$7 million, the asking price nor, to me, 1/100th of that.

Isabel and I look forward to being in Holland next November and it would be an honor and a pleasure to be able to meet you personally.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.





FAX MESSAGE

EMBASSY OF THE UNITED STATES
OF AMERICA

Lange Voorhout 102
2514 EJ The Hague
The Netherlands

Executive Office

Fax (31) (70) 310-9322

Telephone (31) (70) 10-9318

DATE June 7 1999

No. of Pages: Cover - 1

TO Mr. Albert Buisson

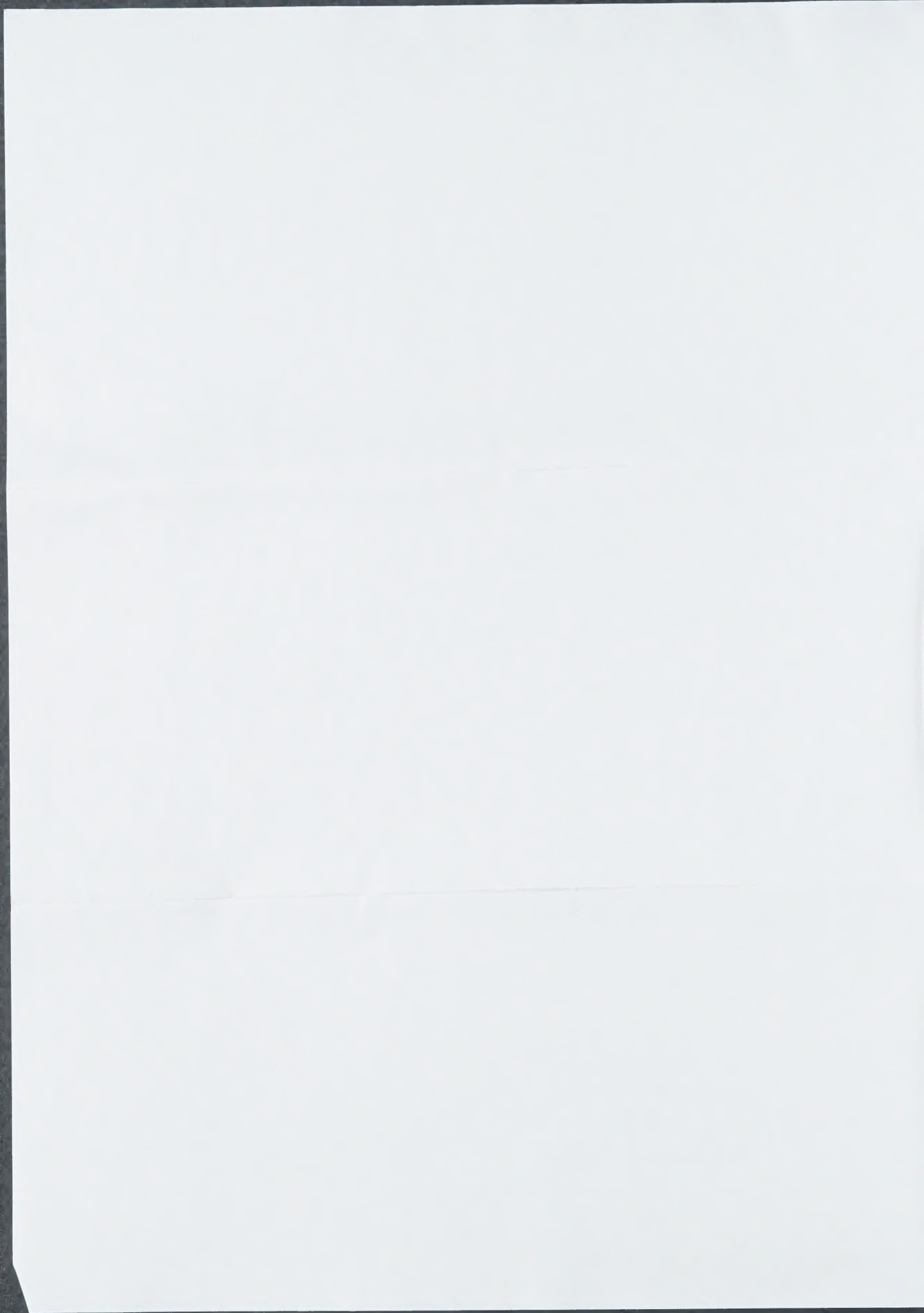
FAX NO. 31-70-310-9322

FROM Mr. Albert Buisson, Director of the Executive Office

At the end of the report on the... (text is very faint and partially illegible)

FOR MESSAGE
STATE DEPARTMENT

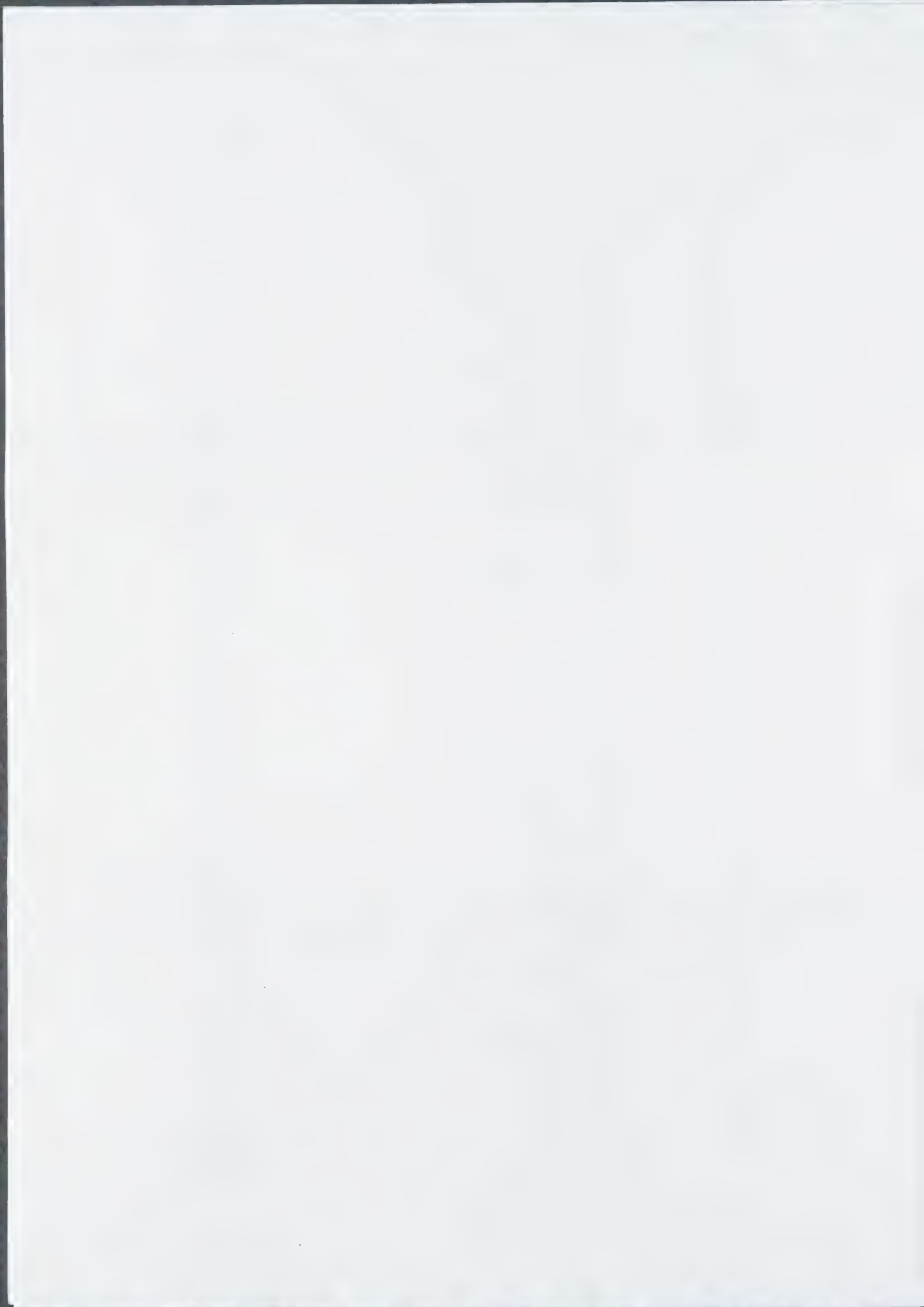
Alte Meister		Meistbot
1	Pieter Cornelisz Verbeeck	90.000
3	Pieter van Bloemen	60.000
4	Arnold Franz Rubens	90.000
5	Marten Ryckaert	55.000
6	Marten Ryckaert	40.000
7	Lucas Achtschellinck	60.000
8	Jan Brueghel d.J.	250.000
10	Meindert Hobbema	90.000
11	Roelof van Vries	150.000
12	Meister JT oder JF	30.000
16	Jacques Courtois gen. Bour-	70.000
17	August Querfurt	70.000
19	Jacob Jordaens	90.000
20	Pieter Casteels II.	250.000
21	Abraham Blomaert	40.000
29	Jan Baptist Lambrechts	40.000
42	David Teniers	50.000
45	Jean Honore Fragonard	40.000
48	Gerard van Honthorst	50.000
51	Gaspar Peeter Verbruggen	220.000
52	Jean-Baptiste Belin de Fon-	80.000
53	Abraham Brueghel	110.000
58	Jan van Goyen	80.000
61	Quentin Massys	100.000
63	Antwerpener Meister um 1520	120.000
64	Robert Griffier	55.000
67	David Vinckboons	500.000
69	Egbert Lievensz. van der Poel	100.000
70	David Teniers II	1.050.000
72	Sir Henry Raeburn	30.000
77	Frans Hals	50.000
84	Jean-Baptiste Monnoyer	90.000
85	Dirck Maas	200.000
88	Paolo Anesi	30.000
89	Scuola veneziana prima meta	22.000
93	Marco Liberi	15.000
97	Bolognesische Schule 17.	55.000
98	Domenico Feti	90.000
100	Charles D'Agar	40.000



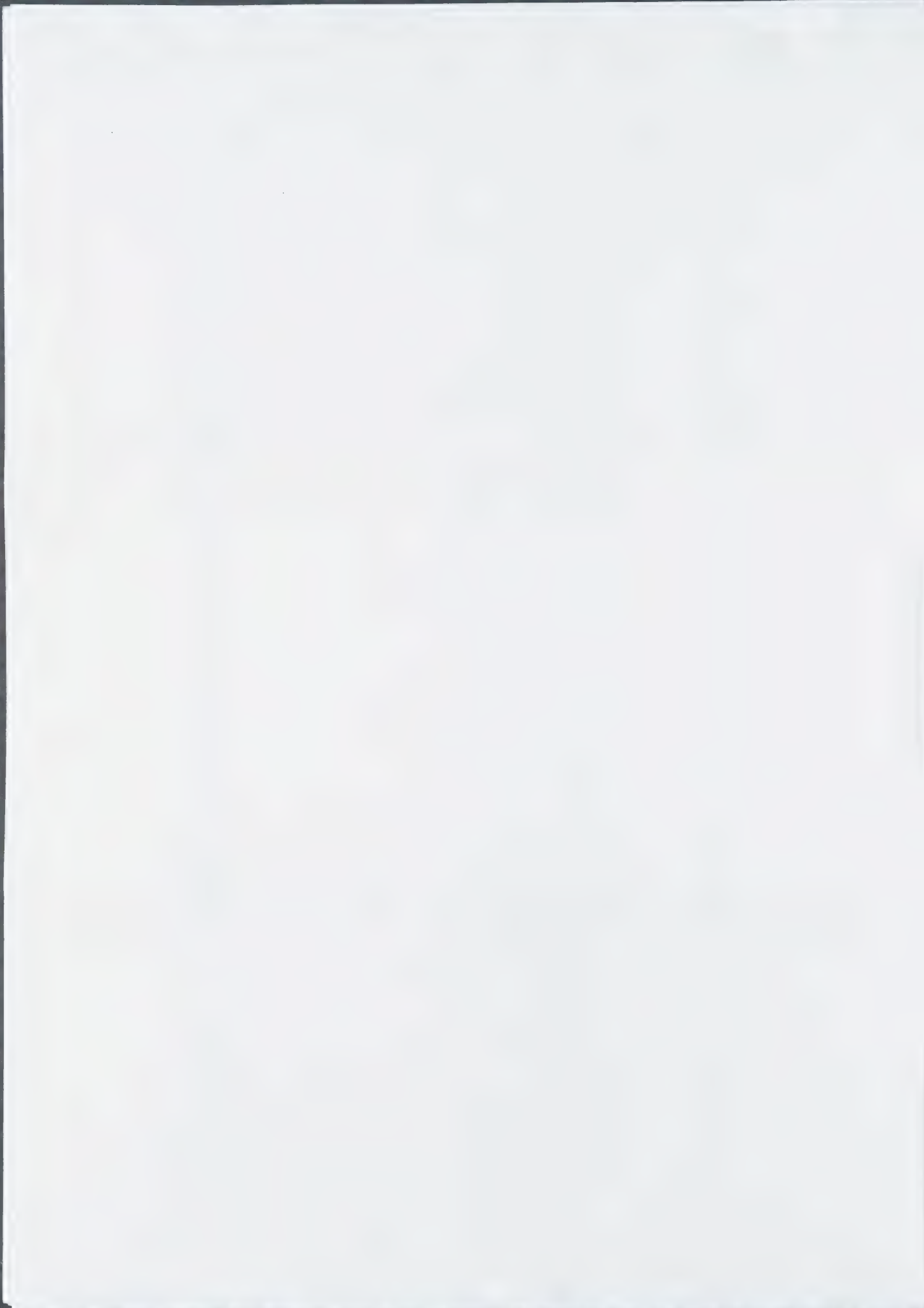
101	Ippolito Scarsella detto	70.000
102	Italienische Schule um 1700	35.000
103	Pauwels Franck detto Paolo	200.000
104	Antonio Allegri, Correggio	40.000
108	Annibale Carracci	4.000
110	Sir Joshua Reynolds	25.000
113	Antoine Vestier	80.000
114	Pietro Labruzzi	80.000
115	Italienischer Meister um	90.000
116	Antonio Pietro di Pietri	120.000
117	Genuesische Schule 17.Jhdt.	120.000
126	Florenz, 17.Jhdt.	50.000
128	Giacomo Francesco Cipper	60.000
129	Giacomo Francesco Cipper	30.000
130	Francesco Zuccarelli	38.000
132	Francesco Maggiotto	35.000
133	<I> Scuola Genovese del 600	50.000
134	Giovanni Battista Piazzetta	130.000
136	Franz Werner von Tamm	40.000
138	Maler des 19.Jhdts.	75.000
143	Johann Heinrich Tischbein d.	70.000
147	Christian Wilhelm Ernst Diet	20.000
148	Christian Wilhelm Ernst Diet	20.000
150	Lucas Cranach d.J.	80.000
152	Francois de Troy	18.000
155	Christian Hilfgott Brand	35.000
159	Claude-Joseph Vernet	22.000
160	Antoine Jean Baron Gros	28.000
163	Johann Christian Brand	75.000
164	Österreichischer Maler um	50.000
166	Josef Rebell	60.000
171	Albrecht Dürer	75.000
172	Albrecht Dürer	70.000
173	Karl Peter Goebel	38.000
175	Christian Wilhelm Ernst Diet	50.000
176	Peter Brandl	45.000
179	Balthasar Beschey	70.000
180	Frans Francken d. J.	16.000
181	Frans Francken d.J.	55.000
187	Nicolaes Berchem	25.000



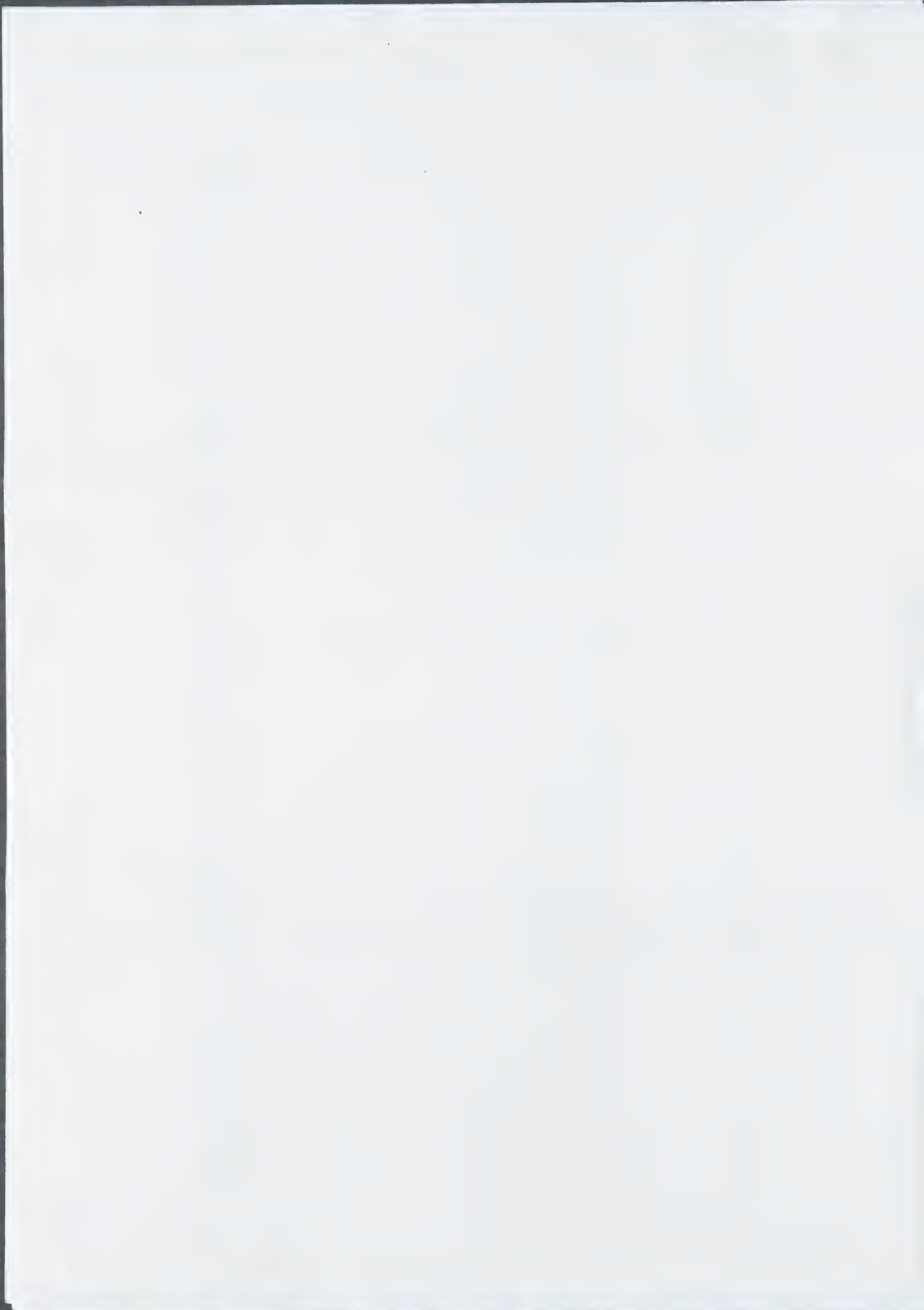
Katalognummer		Meistbot
191	Anthonis van Dyck	30.000
192	Peter Paul Rubens, Nachahmer	30.000
193	Peter Paul Rubens Nachahmer	14.000
194	Niederländischer Maler 17.	13.000
197	Niederländische Schule	28.000
198	Frans Francken d.J.	30.000
199	Michiel van Mierevelt	25.000
200	Niederländischer Maler	18.000
201	Anthonis van Dyck	12.000
202	Peter Paul Rubens	50.000
203	Rembrandt-Schule	8.000
205	Anthonis van Dyck	15.000
208	Peter Paul Rubens	32.000
210	Pieter Angillis	28.000
211	Anthonis van Dyck	16.000
213	Willem Reuter oder Ruyter	55.000
214	Jacob van Ruisdael	90.000
215	Jan van Goyen	18.000
216	Thomas Wyck	16.000
219	Alexander van Herssen	120.000
222	Jan Frans van Bloemen	32.000
223	Jan Frans van Bloemen	32.000
224	Johannes Philippus Spalthof	60.000
225	Anthonis van Dyck	25.000
226	Andreas (Andre) Martin	60.000
227	Maler des 19. Jahrhunderts	20.000
228	Antonio Marini	28.000
229	Francesco Guardi	45.000
234	Marco Marcola	60.000
235	Marco Marcola	60.000
238	Marco Ricci	55.000
239	Venezianische Schule um	20.000
245	Francesco Furini	28.000
246	Giuseppe Mazzolani	45.000
249	Raffael-Nachahmer des 19.	70.000
252	Scuola ferrarese verso	20.000
253	Scuola ferrarese	20.000
254	Scuola ferrarese	20.000
255	Tizian Vecellio	18.000
256	Toskanische Schule	25.000



258	Guido Reni	20.000
259	Florentiner Schule um 1600	12.000
260	Italienische Schule um 1700	11.000
261	Tizian Vecellio	32.000
262	Italienische Schule	40.000
264	Bernardo Cavallino	8.000
266	Toskanische Schule	14.000
268	Italienischer Maler 18.Jhdt.	22.000
269	Italienischer Maler des 18.	13.000
272	Carlo Dolci	40.000
273	Guido Reni	5.000
274	Italienische Schule 18.Jahr-	15.000
275	Italienische Schule 18.Jahr-	15.000
278	Römische Schule 17.Jhd.	25.000
279	Giovanni Battista Moroni	28.000
280	Maler 20.Jahrhundert	28.000
281	Giacomo Francesco Cipper gen.	8.000
284	Orazio Gentileschi	150.000
285	Giacomo Ceruti detto il	55.000
286	Gaetano Astolfini	25.000
287	Francesco Albani	25.000
288	Paolo Caliari detto Paolo	90.000
289	Italienische Schule um 1700	20.000
296	Philipp Ferdinand de	40.000
297	Maler des 20. Jhds.	50.000
299	Richard Handler	28.000
300	Österreichischer Maler des	22.000
301	Österreichischer Maler um	38.000
302	Karl Josef Aigen	35.000
303	Deutscher Maler um 1800	16.000
304	Johann Christian Dahl	30.000
307	Eduard Böhm (geb.1830 Wien)	22.000
308	Deutscher Maler 18.Jhdt.	14.000
309	Johann Christian Brand	10.000
310	August Querfurt	22.000
312	August Querfurt	18.000
313	August Querfurt	16.000
316	Norbert Joseph Grund	8.000
318	Philipp Ferdinand de	7.000
319	Johannes Lingelbach	35.000



Katalognummer		Meistbot
322	Österr.Maler um 1700	10.000
324	Deutscher Maler um 1700	5.000
329	Deutscher Maler 18.Jhdt.	9.000
330	Deutscher Maler 18.Jahr-	8.000
331	Österr.Maler d.18.Jhdts.	15.000
332	Maler d.19.Jhdts.	12.000
336	Matthias Mölk oder Mölkh	5.000
338	Deutscher Maler 17.Jhdt.	15.000
341	Johann Baptist Lampi d.J.	60.000
342	Österr.Maler des 18.Jhdts.	18.000
343	Österr.Maler des 18.Jhdts.	25.000
344	Österr.Maler des 18.Jhdts.	12.000
345	Österr.Maler des 18.Jhdts.	10.000
346	Johann Niedermann	20.000
347	Wiener Maler 19.Jhdt.	3.200
348	Deutscher Maler um 1800	8.000
351	Anton Wilhelm Tischbein	90.000
354	Christian Wilhelm Ernst Diet	32.000
355	Felix Ivo Leicher	20.000
356	Deutscher Maler um 1560	180.000
357	Daniel Hock	15.000
358	Österr.Maler d.18.Jhdts.	45.000
359	Österr.Maler d.18.Jhdts.	45.000
360	Albrecht Dürer	25.000
361	Österr.Maler um 1700	25.000
362	Deutsch,18.Jhdt.	28.000
363	Franz Karl Palko	20.000
364	Franz Karl Palko	20.000
365	Franz Karl Palko	20.000
366	Franz Karl Palko	20.000
367	Franz Karl Palko	20.000
369	Österr.Maler 18.Jhdt.	25.000
370	Benoit Coffre	20.000
371	Benoit Coffre	20.000
375	Französische Schule um 1700	6.000
377	Österreich um 1800	4.000
378	Jean-Baptiste Belinde de	200.000
382	Alexandre-Francois Desportes	180.000
383	Horatius de Hooch	45.000
384	Florentinische Schule	13.000

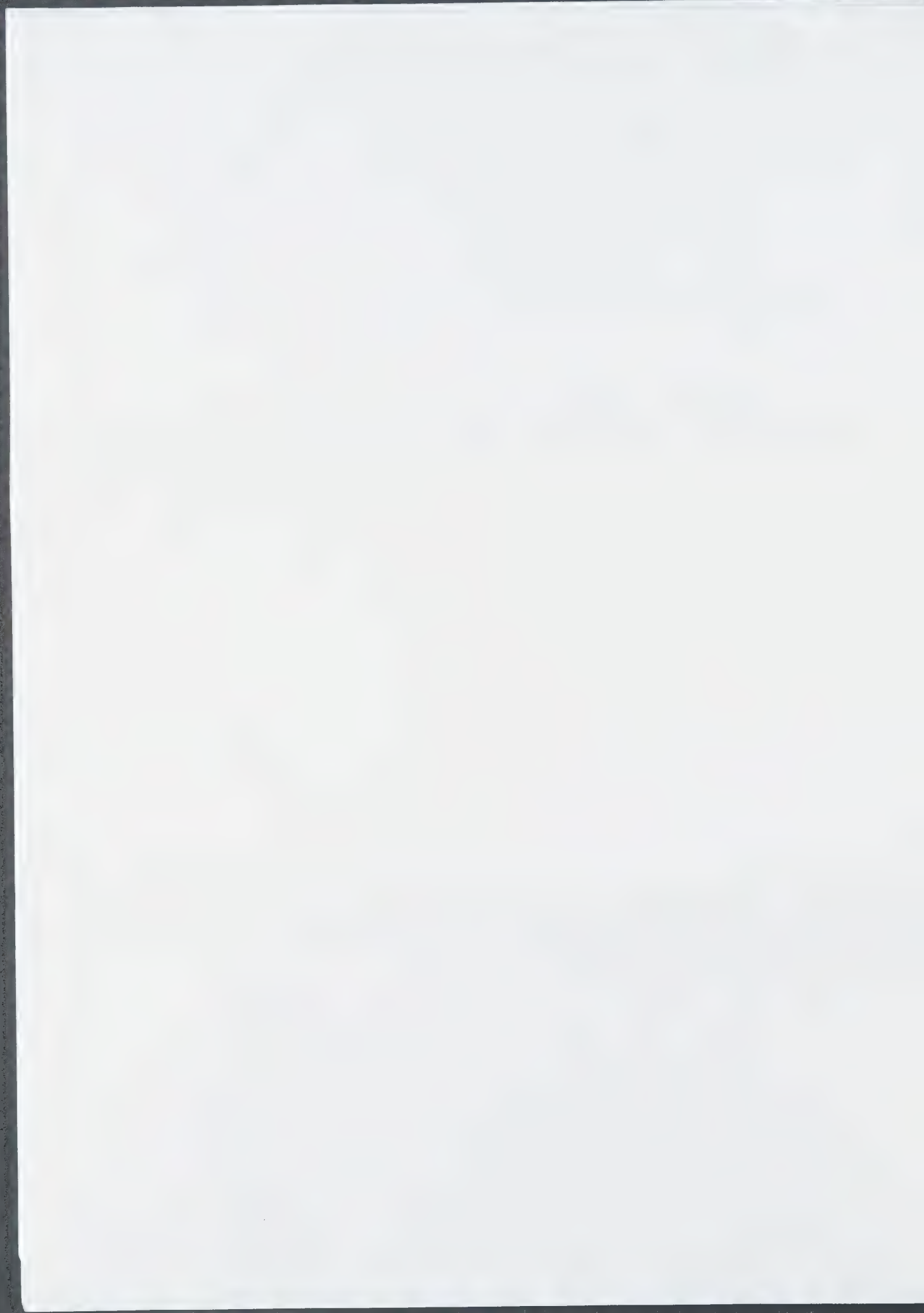


Ergebnisliste zu Auktion

38-A90609

09. Jun. 99

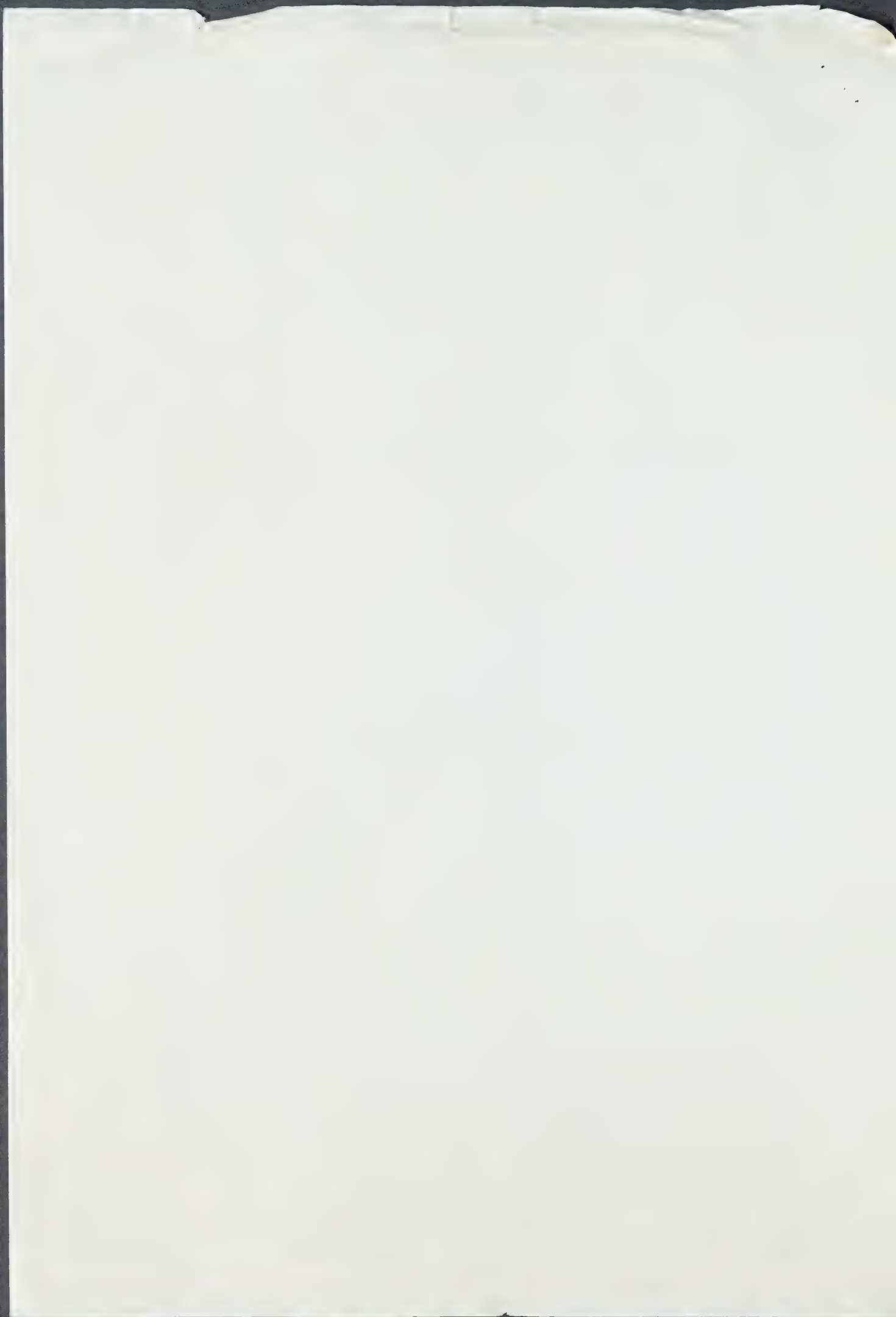
Katalognummer		Meistbot
386	Flämischer Maler des 17.	45.000
387	Flämische Schule des 17.	55.000
388	Österreichischer Maler d. 17.	16.000
389	Johann Melchior Roos	80.000
203 Posten	Endsumme	10.998.200



100-100000

100-100000

[Faint, illegible text in the center of the page]



Department of European Studies
Loughborough University Loughborough Leicestershire LE11 3TU UK
Department: +44 (0)1509 222981 Fax: +44 (0)1509 223917



14 June 1999

Dear Edward,

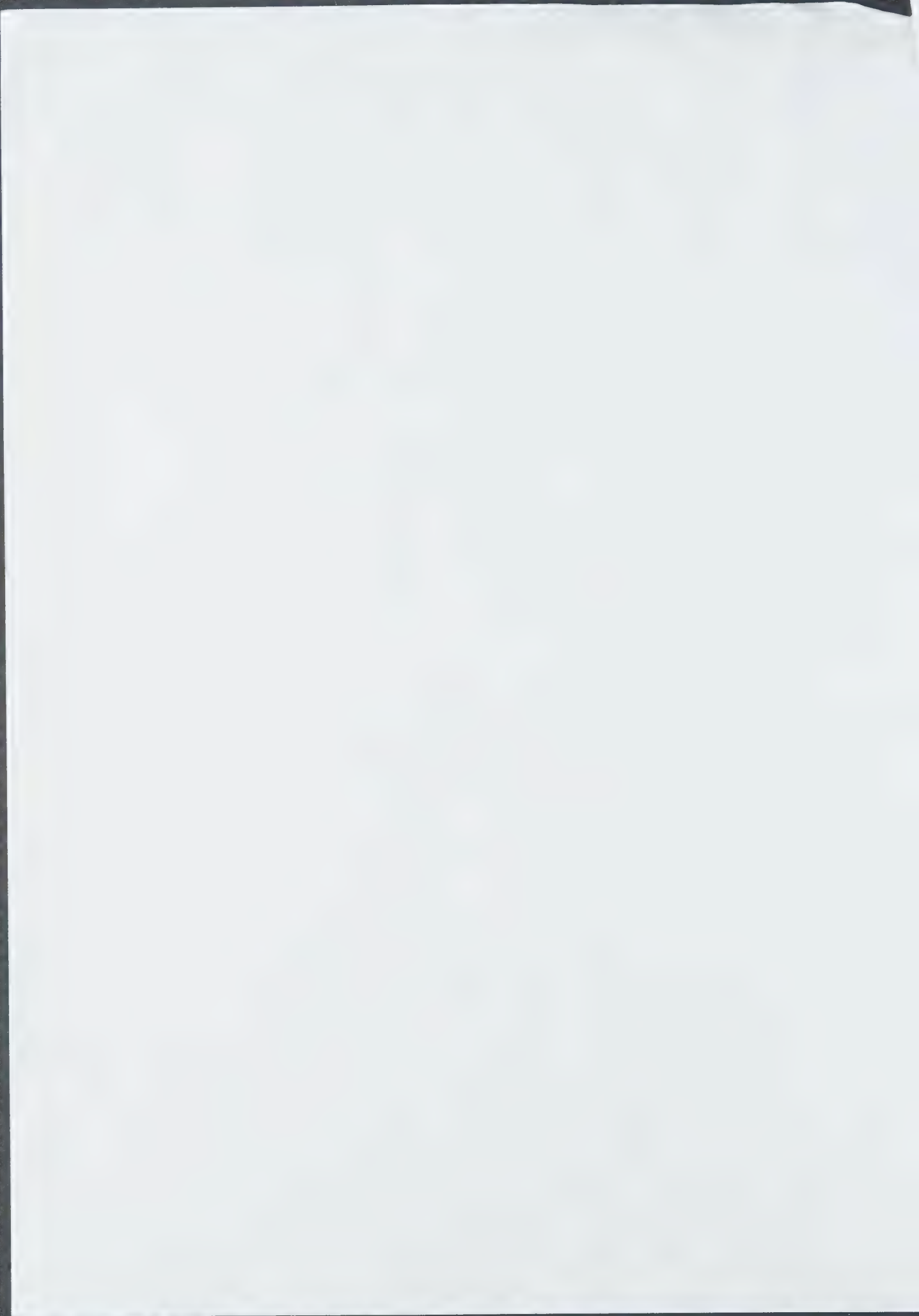
I attach details of research contracts being offered by the Austrian Historikerkommission, of which I am a member. I would be grateful if you could pass it on to anyone who may be interested (for example research students) and publicise it in any other way you think appropriate. It might be of particular interest to someone with relevant research experience at the Public Records Office.

Yours sincerely,

Robert

Dr Robert Knight

P.S. Have you received a copy of the
'Arbeitsprogramm'? If not would you
like one?



Dr. Wolfgang Fischer
Am Modenapark 6/14
1030 Wien

Bader Dr. Alfred
2a Holmesdale Rd.
BEXHILL ON SEA
EAST SUSSEX
TN39 3QE

Wien, 27. Juni 1999

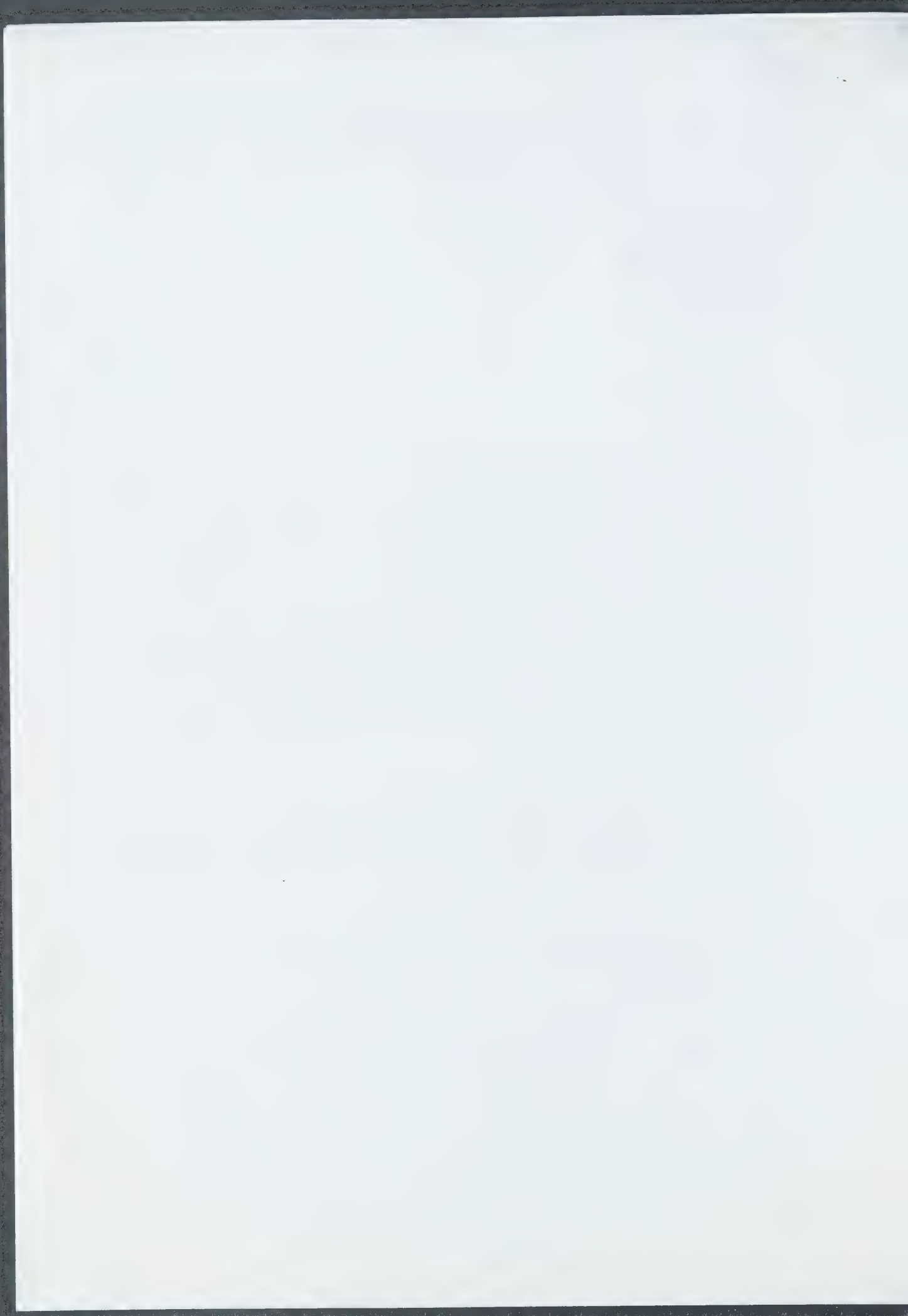
Lieber Alfred,

Wir hoffen, dass die Vortragsreise, aber auch der Besuch in Lomnitz ein großer Erfolg gewesen ist, und sind schon sehr gespannt auf den Bericht. Ich hoffe, dass wir gemeinsam die Lomnitz-Story weiterspinnen können, und ich habe nun Fotos von unserem Besuch in Lomnitz 94 herausgesucht und werde Dir in Kürze Kopien, die auch den völlig überwachsenen Friedhof zeigen, zuschicken. Die beim Mittagessen geborene Idee, dass wir beide als die wahrscheinlich letzten "jüdischen Jagdhunde von Lomnitz" das Städtel gemeinsam restaurieren könnten, und Deine Idee, die Akten aus dem mährischen Landesarchiv an die Stätte ihres Ursprunges zurückzubringen, begeistern mich ungemein. Sollte uns die Verwirklichung der Idee gelingen, könnte man diesen wieder lebendig gemachten Zeugen der jüdischen Geschichte Altösterreichs vielleicht als Außenstelle der Jüdischen Museen in Prag und in Wien führen, und auch, wenn alles fertig ist, Exkursionen anbieten.

Die Fotos, die nach Deinem Vortrag im Hörsaal des Instituts für Materialphysik geschossen wurden, sind sehr gut geworden, und ich lege zwei davon bei. Vielleicht komme ich zur Rothschild-Auktion nach London, aber ich bin noch nicht sicher. Wenn ich das tue, werde ich mich vorher per e-mail ansagen.

Mit vielen lieben Wünschen und Grüßen, auch von Jutta,
Dir und Deiner lieben Frau,
ganz herzlich Dein

Wolfgang



Kit Basquin
925 East Wells Street, #625
Milwaukee, WI 53202
Phone/Fax (414) 224-0437

7/1/99

Dear *Alfred and Isabel,*

Surprise! I am moving back to New York August 11. My recent high school reunion there convinced me to return. Also, for some time, I have wanted to work in art in New York. My first choice is an art museum. As you probably know, my father, aged 92, my brother, and my sister all have apartments in New York. I will return in time for my brother's 60th birthday, August 16th.

I have found an apartment with a view of the East River at 88th Street and York Avenue, 1675 York Avenue, Apartment 19A, New York, New York 10128. I plan to rejoin the family church, St. Bartholomew's, and to audition for their volunteer choir (the early service!). I also hope to become involved with the art and literature committee at The University Club in New York, of which I am a member.

Milwaukee friends who have heard my news have been so supportive! Many people are referring me to their friends or family in New York. These connections will help me to become part of that community. I will miss my Milwaukee friends. I hope that you will look me up when you are in New York. My New York friends and high school friends on the East Coast helped me find my apartment and have offered all kinds of suggestions, including a hair dresser!

My twenty years in Milwaukee have been some of the best years of my life. Working at the Haggerty Museum for six-and-a-half years, curating an exhibition and producing a catalogue for Ten Chimneys, volunteering at the Milwaukee Art Museum, running an art gallery, writing for The New Art Examiner, teaching in Gaza, and raising three children from the ages of four to twenty-eight have all been opportunities for growth and a lot of pleasure.

Best wishes and love,

Kit

Kit Basquin





ALFRED BADER FINE ARTS

Dr. Alfred Bader, CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Phone/Fax: 01424-222223

Mrs. Jane Fay
c/o Master
Christies

Fax 389 2709

Dear Mrs Fay

When we met last month, we discussed payment terms for the Rothchild paintings. I had hoped for 6 months to one year. You advised me that the worst scenario was 90 days.

Based on that assurance, Dr. Naumann and I purchased a substantial amount of painting for October.

Clearly the Rothchilds have changed their minds. So can we.

Sincerely

Alfred Bader

cc Dr. Otto Naumann
by hand.

6 VII 1999

389 2209

**Wolfson College
Cambridge
CB3 9BB**

**Telephone 44 1223 762537
Home 44 1763 208450
Fax 44 1223 335908**

Dr. Alfred Bader
Bader Fine Arts
Suite 622
Astor Hotel
924 E. Jumeau Avenue
Milwaukee
Wisconsin
USA

July 7th 1999

Dear Dr. Bader,

I hope you and Isobel are both well.

I write because I am hoping to visit Curtis Galleries in Minneapolis in September - a brief excursion on my way to a wedding in Princeton. The President of Curtis Galleries, Myron Kunin, has an interesting genre painting by Sweerts, of which another version exists in France and I am interested to try to work out how these two versions are related. I am wondering whether you will be in Milwaukee September 22/23, and whether there might be an opportunity to meet?

I realise it is quite likely that you will be travelling then, but if not, do please let me know.

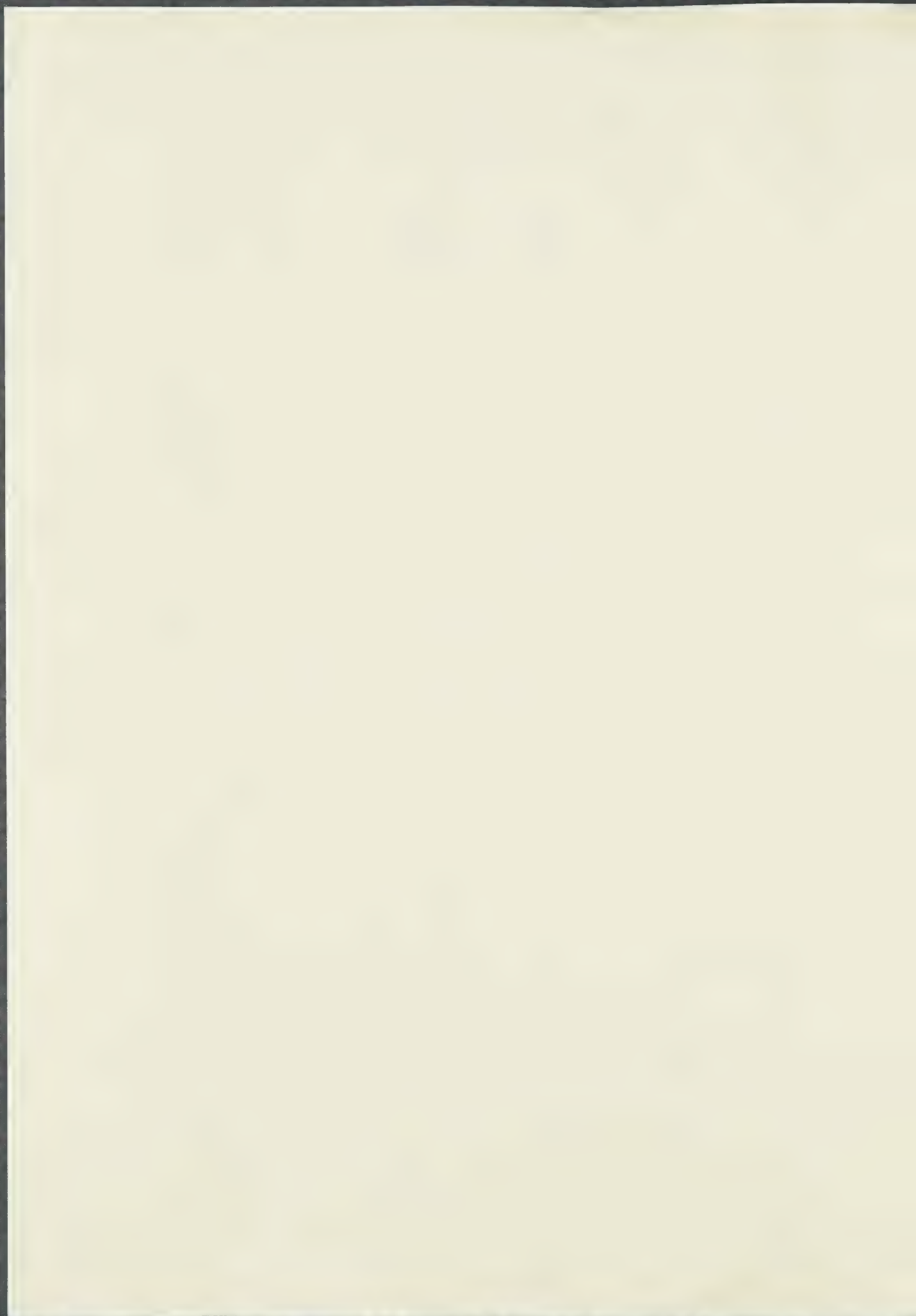
My kind regards to you both.

With good wishes.

Yours sincerely,

Lindsey

Lindsey Shaw-Miller
Edward Speelman Fellow





CHRISTIE'S

**THE COLLECTION OF
THE BARONS NATHANIEL AND ALBERT VON ROTHSCHILD**

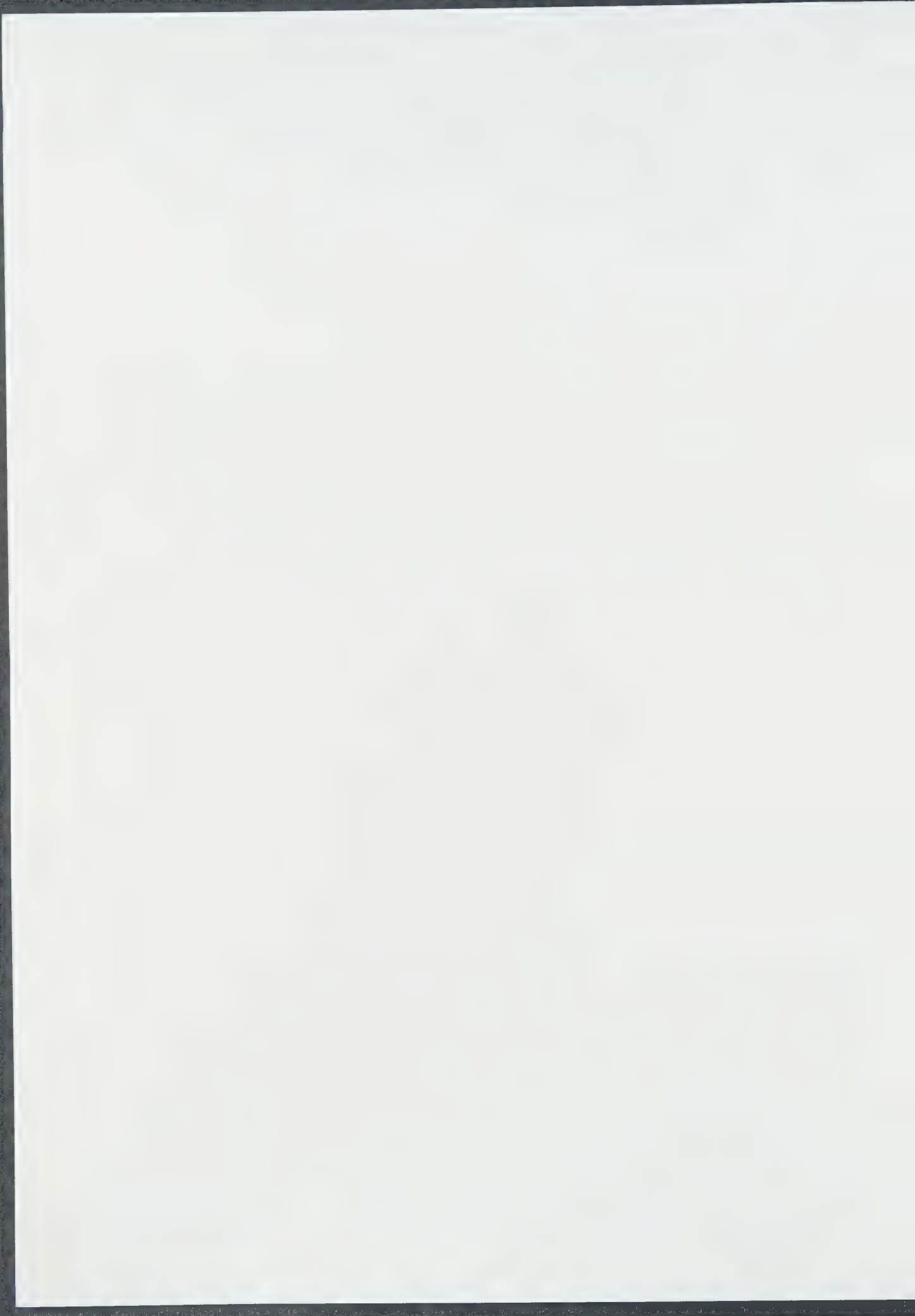
Thursday, 8 July 1999

CHRISTIE'S LONDON

**We have pleasure in sending you the enclosed auction results
and a copy of the post-sale press release for your records
with our compliments.**

CHRISTIE'S CATALOGUES

21-25 SOUTH LAMBETH ROAD, LONDON SW8 1SX TELEPHONE: (0171) 389 2820 FACSIMILE (0171) 389 2869
REGISTERED OFFICE 8 KING STREET, ST JAMES'S, LONDON SW1Y 6QT REGISTERED IN ENGLAND NO. 1153835 V A T REG NO. 503 306006





CHRISTIE'S

**THE ROTHSCHILD SALE IS THE HIGHEST EVER TOTALLING
SINGLE OWNER SALE IN EUROPE**

SALE TOTALS £57,716,497

TWENTY-THREE WORLD RECORDS

Frans Hals was tonight one of nine Old Master Paintings to make a record, breaking its pre-sale estimate by four times and selling for £8,581,500

The entire sale made £57,716,497, nearly three times its high pre-sale estimate, with 14 lots selling for over £1 million.

In a packed room, where 380 seats had been pre-booked, over 140 commission bids were left and more than seventy phones in use, prices soared above high estimates during the four-hour-long sale. Pre-sale interest had been intense all week with more than 1,000 visitors through Christie's doors each day

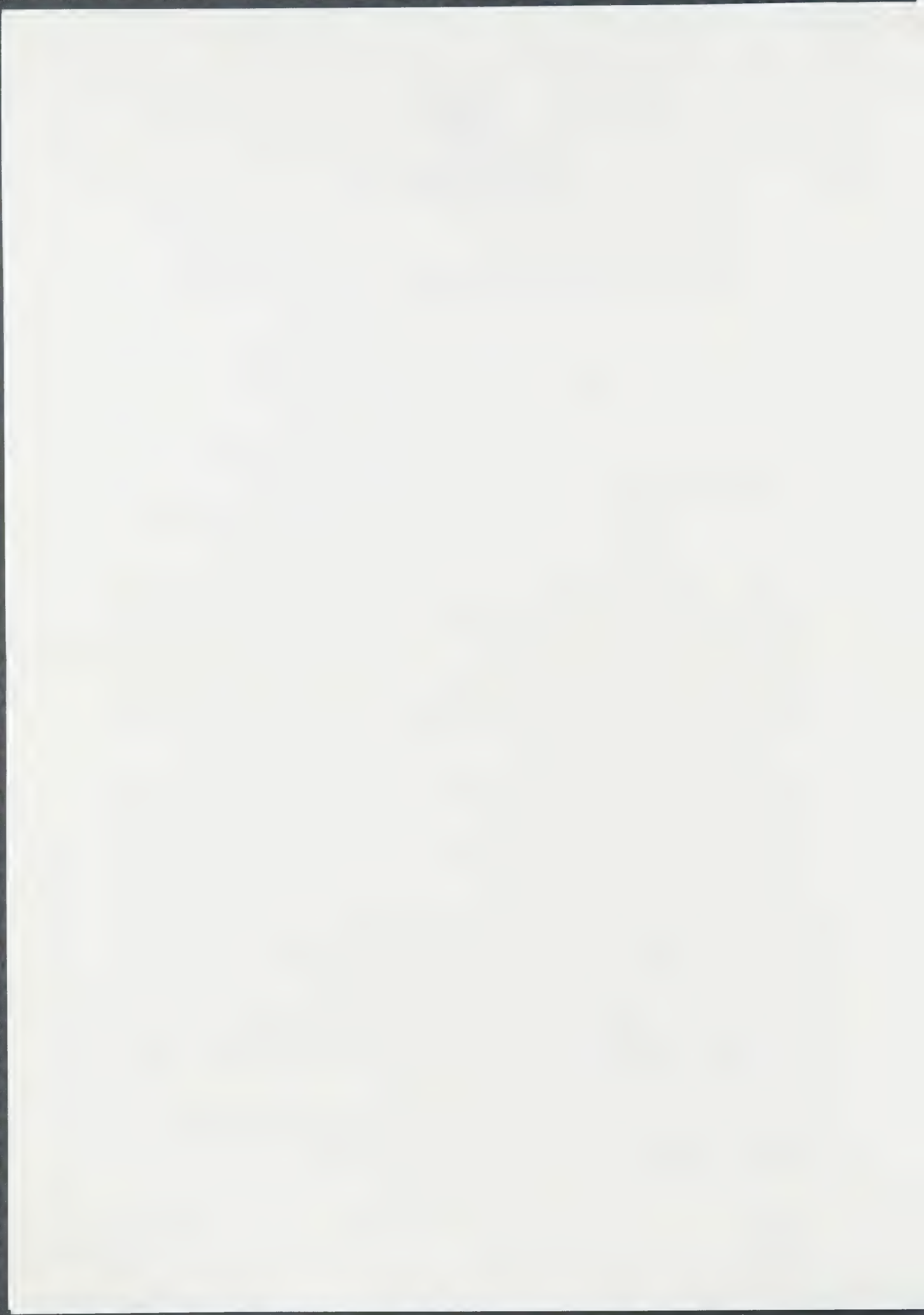
The top lot of the evening, the Rothschild Prayerbook, made a world record for any illuminated manuscript at £8,581,500, after an estimate of £2,000,000 to £3,000,000. The Cornaro Missale also made a world record at £2,861,500, for an Italian manuscript.

Felix de Marez Oyens, Senior Director of the International Book Department and Kay Sutton, Consultant for Illuminated Manuscripts, commented: "*The Rothschild Prayerbook brought a world record price at auction for any illuminated manuscript, a record that for a long time has seemed unreachable. At the same time there can be no doubt that its quality and richness, as well as rarity, easily justify the result.*"

"The Cornaro Missal fetched an auction record price for an Italian illuminated manuscript, perhaps an even more impressive result than the Prayerbook. Both were purchased by a private collector on the telephone. It was interesting to note that some of the strongest bidding was by collectors from outside the world of rare books."

The Louis XVI Commode sold for £7,041,500, breaking the world record for a piece of French furniture. The Commode returns to Versailles, thanks to the support of the French Government, la Société des Amis de Versailles, the Versailles Foundation and a donation from Madame François Pinault.

A world record was also achieved for a clock, with £1,926,500, which was paid for the Louis XVI Ormulu-Mounted Ebony Grande Sonnerie Astronomical Perpetual Calendar Regulateur De Parquet.





Eight artist's records for Old Masters were: David Teniers II's *Archduke Leopold Wilhelm and the artist in the archducal picture gallery*, £2,971,500; Gabriel Metsu's *An officer paying court to a young woman in an interior*, £1,013,500; Jan Wynants and Adriaen van de Velde's *A wooded evening landscape*, £2,311,500 (which made ten times the previous record); Friedrich von Amerling's *Portrait of the engraver Franz Xaver Stöber*, £73,000; Emil Jakob Schindler's *A View from Plankenberg*, £54,300; Joseph Hickel's *Portrait of the Emperor Josef II*, £28,750; Michelangelo Unterberger's *The Baptism of Christ*, £41,100; Johann Gottfried Auerbach's *Portrait of the Empress Maria Theresa*, £29,900.

Other records included a record for a Spanish coin with the Fernando and Isabel (1474-1504) gold 20-Excelentes which made £221,500

Louis XIV's Gilt-Mounted Red Leather Brush and an Italian Dark Tortoiseshell Dusting-Brush proved popular going for £6,900 – three times above its low estimate.

The record for Islamic glass was smashed twice tonight with both the Mamluk Enamelled and Gilded Glass Mosque lamp, which fetched £661,500, and the Mamluk Enamelled and Gilded Glass Mosque Lamp made for Sultan Barquq, which sold for £771,500.

A record for any carpet sold at auction was broken tonight with the sale of a Tabriz Medallion Carpet, from the 16th Century, which realized £1,596,500. And the record for any textile was also broken when £859,500 was achieved for a Safavid Silk and Metal Thread Kilim, also from the 16th Century.

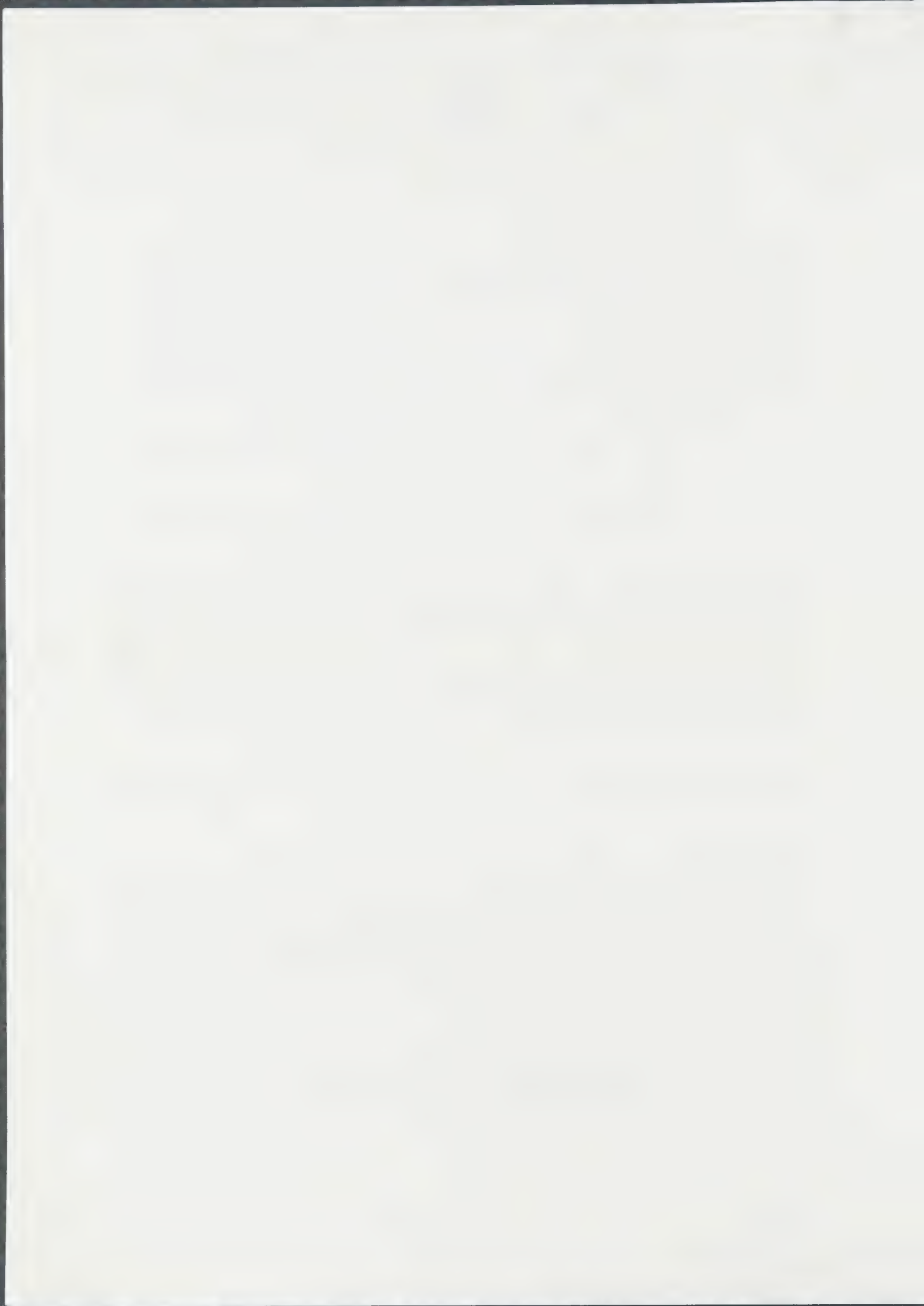
Six world records were made in the afternoon session including five for musical instruments and the other in the arms and armour section of the sale.

Buyers in the sale were 73% European, 22% American and 5% other

Lord Hindlip, Chairman of Christie's, said: *"We are absolutely thrilled with today's results, which broke twenty-three auction records, including world records for an illuminated manuscript, for a piece of French furniture, for any carpet and for paintings by Hals, Teniers and Wynants, to name but a few. Today's sale set a new record for the highest grossing single-owner European sale, and confirms London's continuing pre-eminence in today's international art market."*

Ends

For further information please contact Nikki Morgan at Christie's Press Office on 0171 389 2895 or fax on 0171 839 7026.





AUCTION RESULTS

The Collection of
The Barons Nathaniel and Albert von Rothschild

Thursday 8 July 1999

Sale No: 6179 Sale Code: ROTHSCHILD

CHRISTIE'S

8 King Street
St. James's
London SW1Y 6QT
Telephone: (0171) 839 9060

The following prices in sterling include the buyer's premium and are rounded to the nearest pound. Lots which did not sell are not shown.

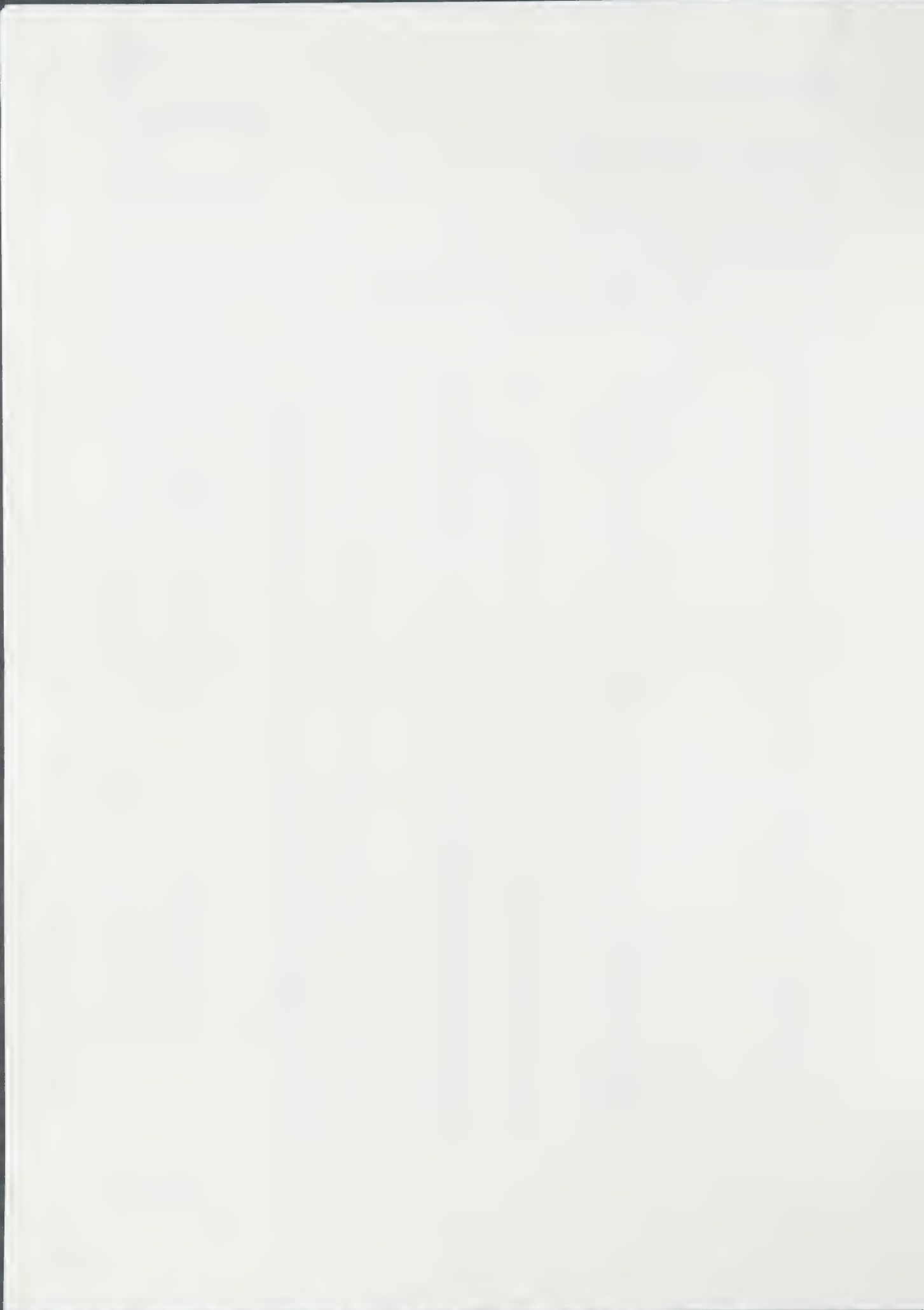
On the date of the sale, exchange rates were approximately as follows: £1 US\$1.56, DM2.98, SFr 2.44, FFr 10.00, Yen 190.39, Lira 2950.42

Christie's is not responsible for typographical errors or omissions.

Total sold: £57,716,497

Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price
1	4,830	46	9,200	92	78,500	144	150,000	189	859,500
2	6,900	47	54,300	93	55,500	145	194,000	190	1,156,500
3	10,925	48	27,600	101	2,861,500	146	43,300	191	17,250
4	18,400	49	18,400	102	8,581,500	147	5,175	192	9,200
5A	2,530	50	2,990	103	10,350	148	9,200	193	41,100
6	4,025	51	3,450	104	1,092	149	2,760	193A	27,600
7	43,300	52	4,600	105	747	150	4,600	193B	24,150
8	32,200	53	3,680	106	2,645	151	3,680	194	12,650
9	2,990	55	2,530	107	690	152	45,500	195	29,900
10	6,325	56	5,750	108	391	153	47,700	196	36,700
11	5,520	57	7,475	109	747	154	45,500	197	441,500
12	2,760	58	12,650	110	1,955	155	19,550	198	25,300
13	4,830	59	6,900	111	276	156	9,775	199	69,700
14	11,500	60	17,250	112	3,105	157	25,300	200	419,500
15	40,000	61	1,610	113	2,530	158	144,500	201	7,041,500
16	25,300	62	7,475	114	1,955	159	139,000	202	188,500
17	67,500	63	29,900	115	3,105	160	89,500	203	106,000
18	17,250	64	6,900	116	20,700	161	144,500	204	265,500
19	56,500	65	19,550	117	221,500	162	24,150	205	1,431,500
20	29,900	66	12,650	118	4,600	163	10,925	206	441,500
21	78,500	67	16,100	119	17,250	164	6,900	207	1,926,500
22	7,475	68	6,325	120	4,140	165	2,530	208	20,700
23	17,250	69	7,130	121	9,550	166	9,200	209	397,500
24	1,495	70	5,750	122	35,600	167	41,100	210	12,650
25	5,175	71	10,350	123	47,700	168	188,500	211	73,000
26	38,900	72	43,300	124	6,900	169	276,500	212	54,300
27	43,300	73	32,200	125	13,800	170	25,300	213	28,750
28	6,900	74	84,000	126	7,475	171	25,300	214	23,000
29	4,600	75	78,500	127	21,850	172	78,500	215	29,900
30	4,830	76	2,300	128	28,750	173	18,400	216	41,100
31	1,380	77	62,000	129	106,000	174	265,500	217	17,250
32	1,955	78	111,500	130	463,500	175	199,500	218	2,311,500
33	2,530	79	40,000	131	474,500	176	28,750	219	8,251,500
34	2,300	80	36,700	132	24,150	177	51,000	220	2,201,500
35	1,380	81	188,500	133	26,450	178	144,500	221	903,500
36	8,050	82	14,950	134	10,925	179	276,500	222	1,013,500
37	6,900	83	56,500	135	36,700	180	16,100	223	1,046,500
38	23,000	84	106,000	136	17,250	181	7,475	224	2,971,500
39	3,220	85	17,250	137	36,700	182	17,250		
40	3,680	86	56,500	138	188,500	183	95,000		
41	40,000	87	18,400	139	2,415	184	991,500		
42	36,700	88	14,950	140	287,500	185	661,500		
43	8,625	89	32,200	141	199,500	186	771,500		
44	862	90	20,700	142	25,300	187	441,500		
45	8,625	91	73,000	143	155,500	188	1,596,500		

Publication date:
09 July 1999



7/12/99

Dear Alfred,

While I've seen 2 or 3 reasonably interesting old master paintings in the last few weeks, I've been unable to buy any, what I do have — and what looks quite good, I think — is an early 19th cent. American landscape which I think quite likely by Thomas Doughty. Its composition is typical, and its foliage treatment consistent with a pair of Doughty ptes. I examined recently at the Worcester Art Mus.

Any interest? Price: \$5000
(I have a co-owner.) Can you use it?

It's also possible I might be able to obtain one or more of the recently encountered Dutch pictures — if you can provide →

the financing. One is a Judith
Leyster - like two boys with a
cat, but not a recorded compo-
sition (on a good-sized
cradled panel, c. 28" x 32" or so).
Another is a plausible Aert Van
Der Neer night ~~scene~~ - on a small
panel (with some titanium
craquelure in the trees) - is
that plausible, technically for
a 17th cent. Dutch picture?

I welcome your reactions.

Best wishes,

George

New phone;

413-587-0550

(same old address)

[The main body of the page contains several columns of text that are extremely faint and illegible due to the quality of the scan. The text appears to be a list or index of items, possibly related to medical journals or articles.]

[The bottom section of the page contains a few lines of text, including what appears to be a date and possibly a volume or issue number, but the text is too faint to transcribe accurately.]



2907 Robin Court
Madison, WI 53711
(608)271-5669
August 2, 1999

Mr. Alfred Bader
Astor Hotel Room 622
924 East Juneau
Milwaukee, WI 53202

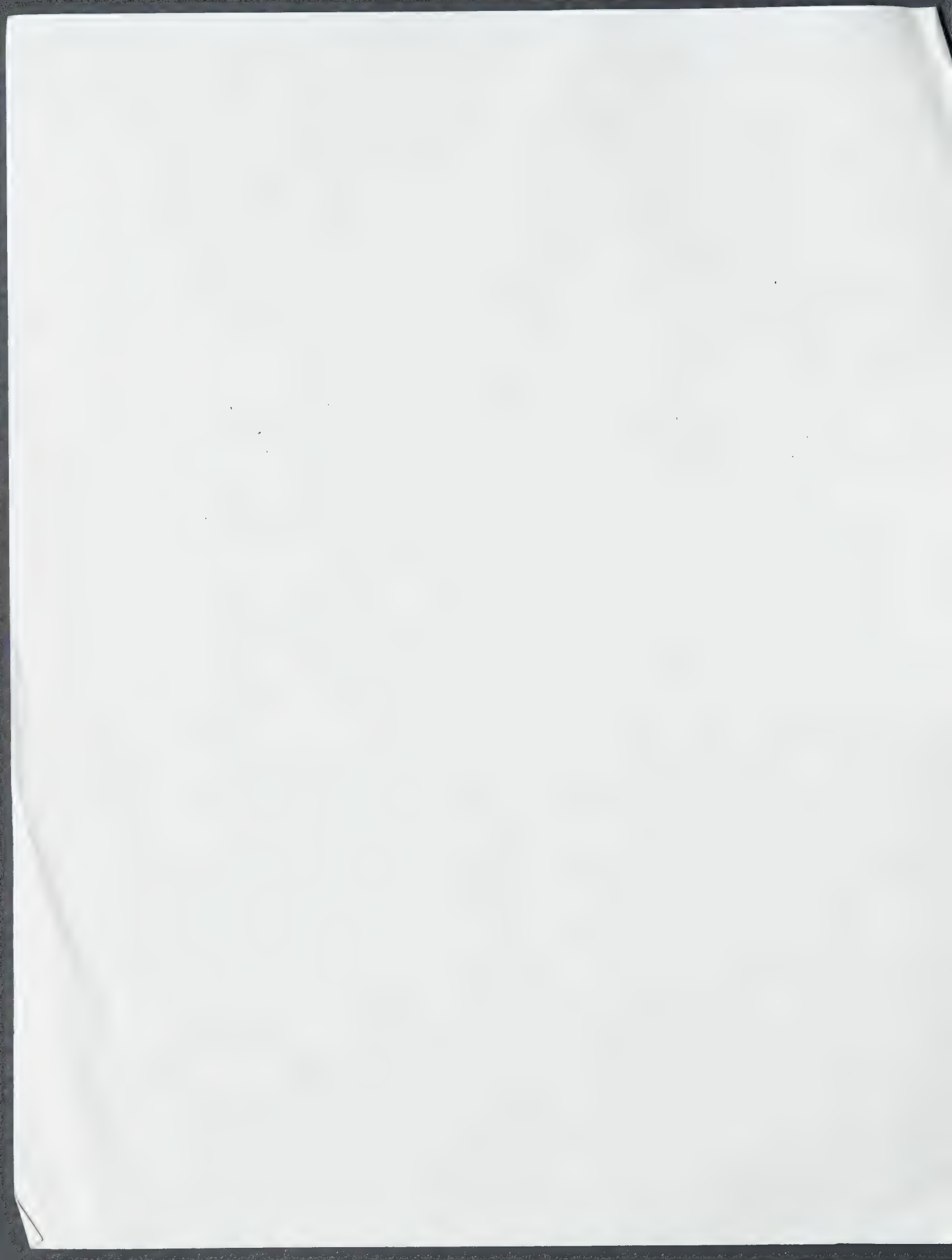
Dear Mr. Bader,

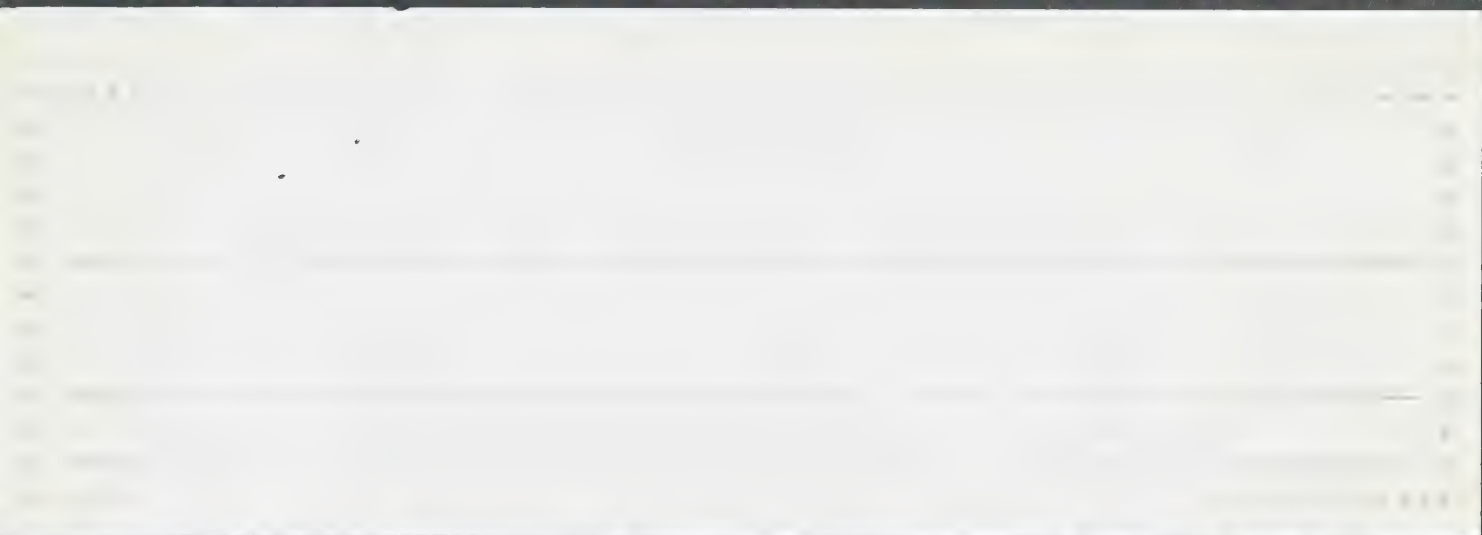
My husband and I were given these two paintings. Peter Lundberg at Janus Galleries here in Madison looked at the paintings and suggested I send these pictures to you to see if you think either or both have any value and whether it would be worth restoring them. The Venice painting measures 47" by 58" and has old repairs. Is it historically accurate? The Moneychanger (?) painting measures 60" by 75". Neither painting is signed and both are in poor condition. Would they be marketable before and/or after restoration? Thank you for your time spent evaluating these.

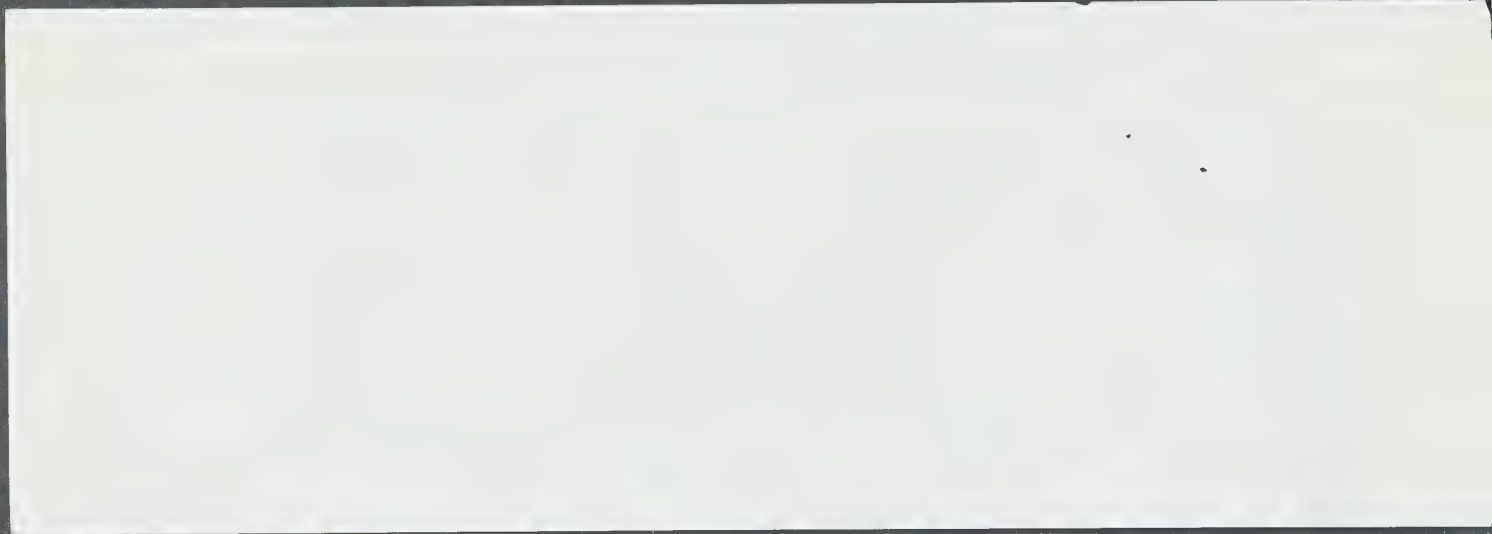
Sincerely,



Becky Frontiera









FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
e-mail: baderfa@execpc.com
August 2, 1999

TO: Richard Sica, Registrar
Hirschl & Adler Galleries, Inc.

Page 1 of __1__

FAX #: 212-772-7237

Dear Mr. Sica,

Thank you for your phone call today.

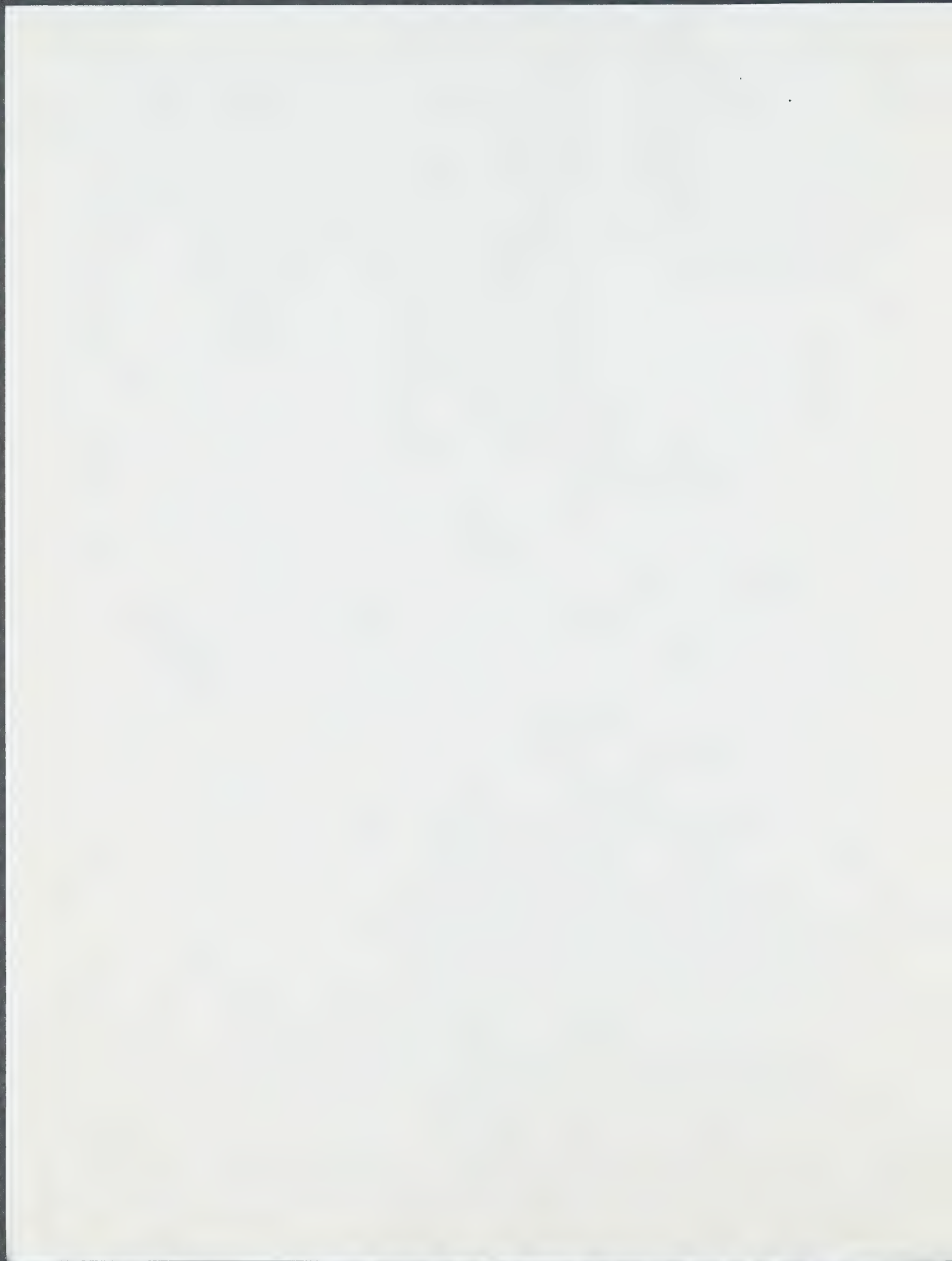
Please return the wooded landscape, packed as I sent it to you, using 2 day FEDEX service. Our account number is 1693-9831-3.

Please be sure that it is sent by 2 day delivery, which is much less expensive than overnight.

With thanks for your help and best regards to Dr. Gregory Hedberg, I remain

Yours sincerely,

Alfred Bader
AB/az





The University of Georgia

Institute for Natural Products Research

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.
Telephone (706) 542-5800
Fax (706) 542-5804

S. William Pelletier
Director

Dr. Alfred R. Bader
Alfred Bader Fine Arts
Aster Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Alfred:

I just returned from Amsterdam. While there I stopped in to see Gebr. Douwes Fine Art. They have a very beautiful Ostade painting, *The Old Fiddler* (H. de G. no. 437), priced at f. 345,000. (See attached description). It has nineteen figures and a dog in it. It is too dear for me, but I thought you might be interested. It has a fine provenance. They also have a very beautiful wooded landscape with waterfalls by Jacob van Ruisdael for f. 440,000.

I wrote the RKD in the Hague to see if they could provide any additional provenance data on my Ostade, *A Peasant Holding a Basket of Fish in a Market*. Their reply is enclosed. Apparently they regard it as "a rather mediocre copy".

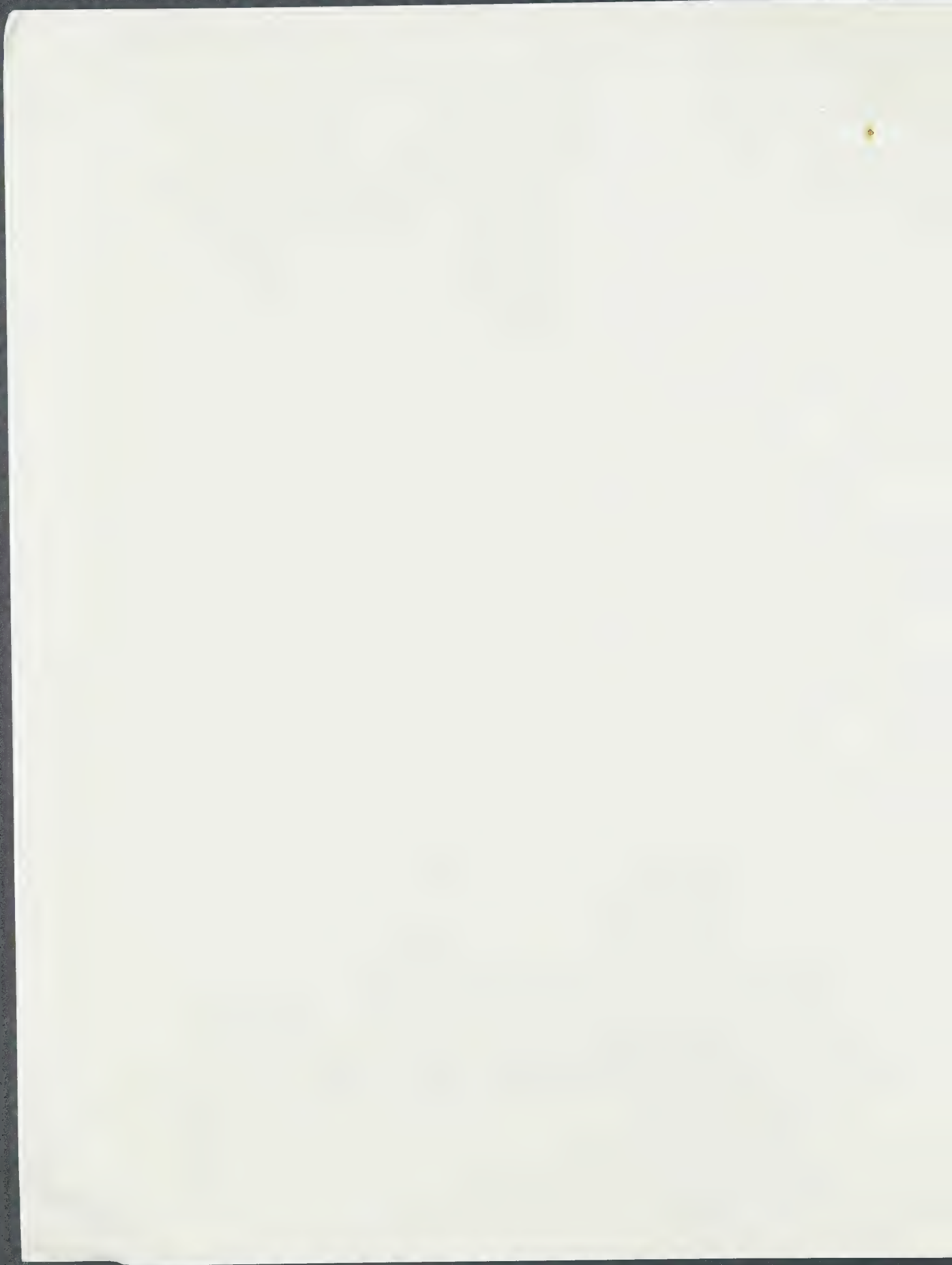
I will look forward to receiving photographs of the Whalley works I mentioned in my letter of 2 June 1999 when you return from Europe. I want to finish my essay as soon as possible. Incidentally, I have had no response to my letter to Dr. Eiland of 2 June 1999.

With best wishes.

Sincerely,

Bill

SWP:mem
August 03, 1999



GEBR. DOUWES FINE ART B.V.

ANNO 1805

STADHOUDERSKADE 40 • 1071 ZD AMSTERDAM • THE NETHERLANDS

TEL. 020-664 63 62

FAX 020-664 01 54

INTERNET www.artonline.nl/douwes • E-MAIL douwes@euronet.nl

ADRIAEN JANSz. van OSTADE
(1610-Haarlem-1685)

"The Old Fiddler"
on canvas: 68 x 85 cm;
signed 'AV Ostade' and 1641

Expertise: to be included in Dr. Hiltraud Doll's forthcoming catalogue raisonné.

Provenance:

Dansaert-Engels;

C.E.Weber von Treuenfels, Antwerp;

his deceased sale, Paris, Le Roy, 8 April 1867, lot 22;

The Metropolitan Museum of Art, New York in 1871, until sold, New York, Christie's, 18 January 1984, lot 157.

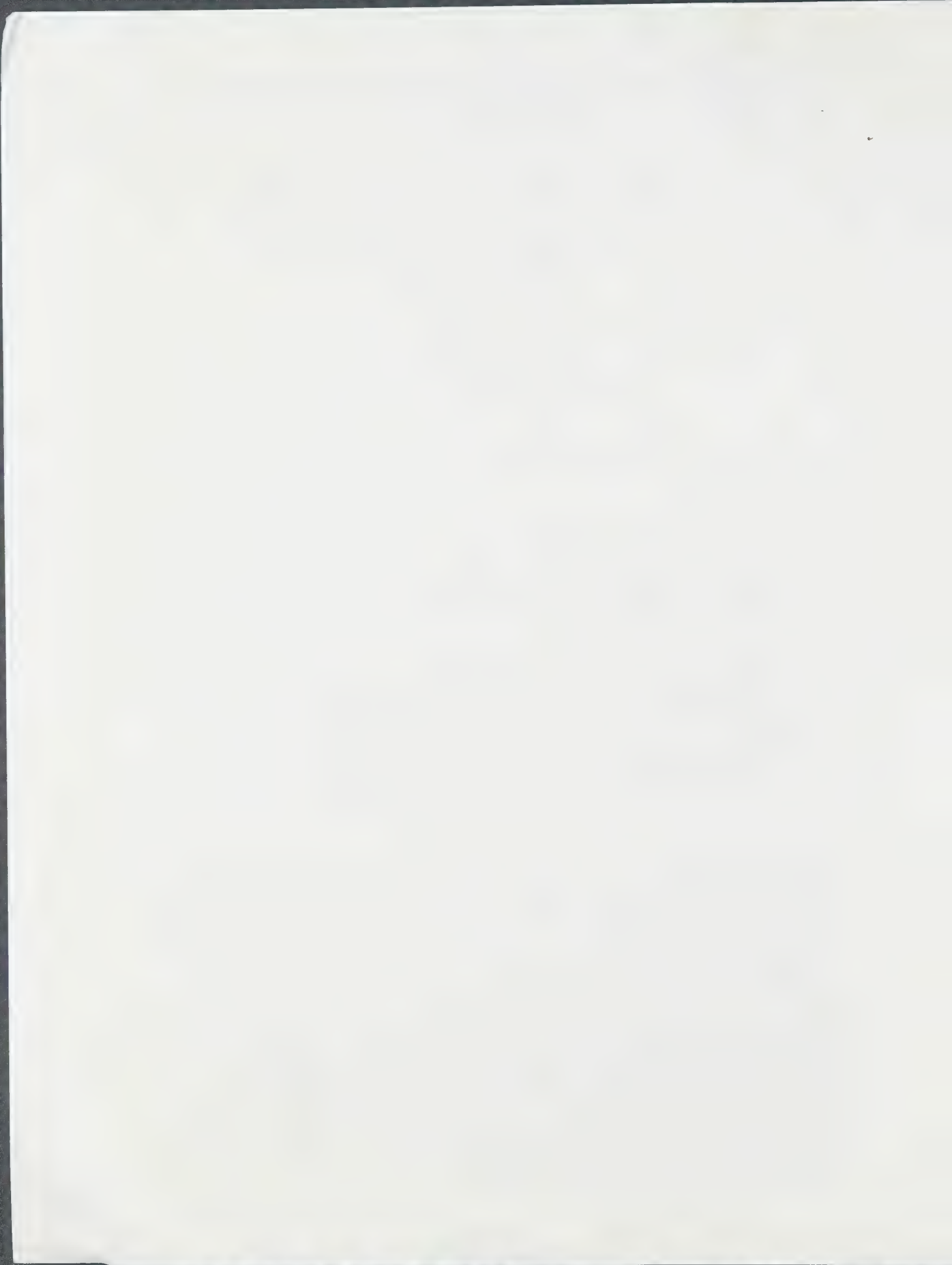
Exhibition:

- New York, Metropolitan Museum of Art, 'The Hudson-Fulton Celebration', 1909, cat.no.68 (by W.R.Valentiner, Vol.I, p.69, with ill.);
- Honolulu, 1950, Toronto, 1950, Fisk, 1951, Atlanta, 1951, Dillard, 1952;
- Indianapolis, John Herron Art Museum & San Diego, The Fine Arts Gallery: 'The Young Rembrandt and his Times', Feb-May 1958, cat.no.54, with ill.;
- On loan to the Koninklijk Schilderijenkabinet Het Mauritshuis, The Hague, 1993-8.

Literature:

- Harck, 'Berichte und Mitteilungen aus Sammlungen und Museen' in Repertorium für Kunstwissenschaft, Vol.XI, 1883, p.75;
- Catalogue of the Paintings in the Metropolitan Museum of Art, New York 1905, reprinted 1907, p.131, no.59;
- C.Hofstede de Groot, 'A Cat.Raisonné.....', Vol.III, London 1910, p.275, no.437;
- E.W.Moes, 'Rezensionen..', (review of Hofstede de Groot), in Monatshefte für Kunstwissenschaft, 1911, p.372;
- Errera, Répertoire des Peintures Datées, 1920, p.229; Catalogue of the Paintings in the Metropolitan Museum of Art, New York, 1921, p.267, no.0571-1;
- The Metropolitan Museum of Art Catalogue of European Paintings, 1954, p.74, cat.nos 71-74;
- K.Baetjer, European Paintings in the Metropolitan Museum of Art, vol.I New York 1980, p.137, no.71.74, with ill.Voll.III, p.423.





rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
The Netherlands
tel. 070-3471514

D

JUL 30 1999

From December 10, 1997
New numbers:
tel. (31) 70 3339777
fax (31) 70 3339789

S. William Pelletier
University of Georgia
Chemistry Building
Athens, Georgia 30602-2556
USA

subject
reference
your letter Painting
99-1257/1788
11th May 1999

21st July 1999

Dear Mr. Pelletier,

Excuse me for the delay in answering your letter, which is due to the extensive amount of correspondence we receive.

As additional provenance for your painting of a *Peasant holding a basket of fish*, I found in our files that it was with art dealer Victor Spark in New York in or before 1965.

Incidentally, I am sorry to have to inform you that in our opinion your painting is certainly not an autograph work by Adriaen van Ostade, but a rather mediocre copy of an Ostade composition of which the original appears to be lost, but of which at least four other old copies exist, among them one in the Kunsthalle, Karlsruhe (cat. 1966, No. 255), and the painting in the November 1981 sale in Vienna, which is not, as you state, identical with yours. The composition can not be identified with any of the pictures recorded in C. Hofstede de Groot's catalogue of van Ostade's works published in 1910.

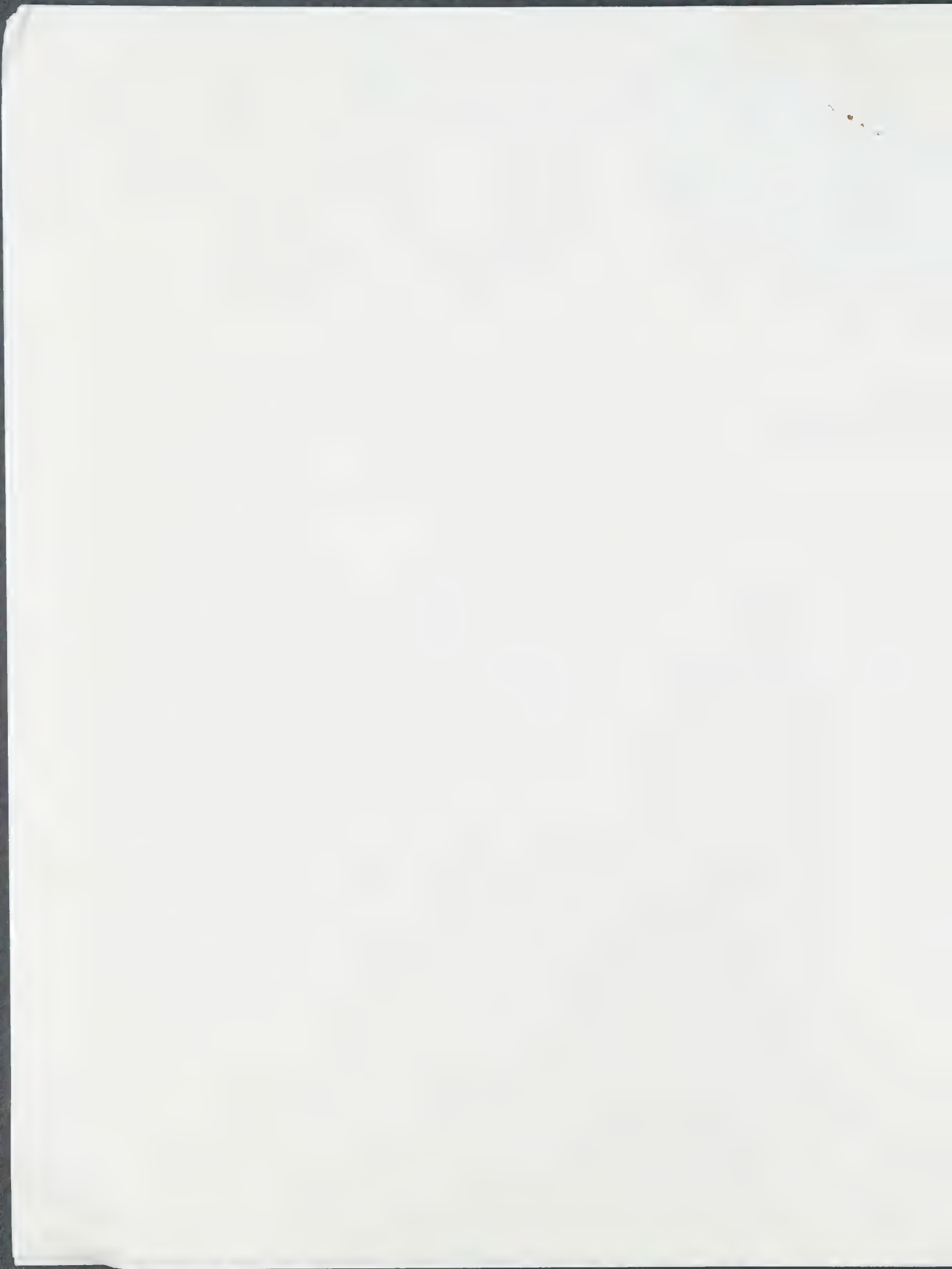
Yours sincerely,

CONDITIONS

All information and conclusions about art objects, provided upon the owner's request by the Rijksbureau, are the result of the particular art historian's investigation and the Rijksbureau's letter containing such information is not intended as an expertise.



Fred G. Meijer
Dept. of Old Netherlandish Painting



Air mail and e-mail

Subject: Air mail and e-mail

Date: Wed, 04 Aug 1999 15:40:31 -0500

From: Alfred Bader <baderfa@execpc.com>

Organization: Alfred Bader Fine Arts

To: k.declippel@planetinternet.be

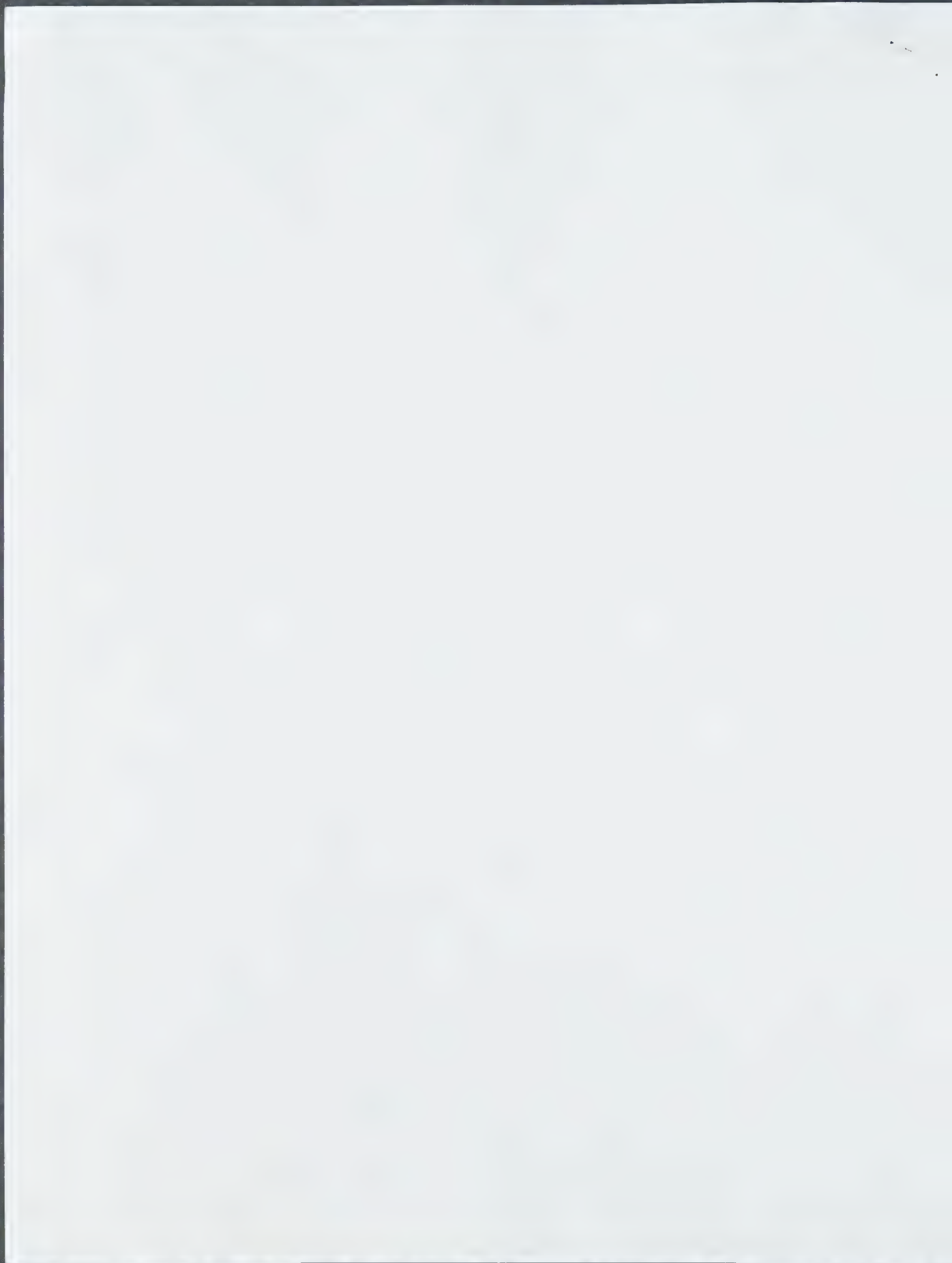
Please see attached. Original letter with attachments and information you requested will be sent Air Mail tomorrow.

With best wishes I am

Yours sincerely,
Alfred Bader

 [Craesbeck De Clippel 8-5-99L.doc](#)

Name: Craesbeck De Clippel 8-5-99L.doc
Type: Winword File (application/msword)
Encoding: base64



August 5, 1999

Ms. Karolien De Clippel
Nationaal Centrum Voor de Plastische Kunsten
Van de 16de en 17de Eeuw
Kolveniersstraat 20
B 2000 Antwerp
BELGIUM

Dear Ms. De Clippel,

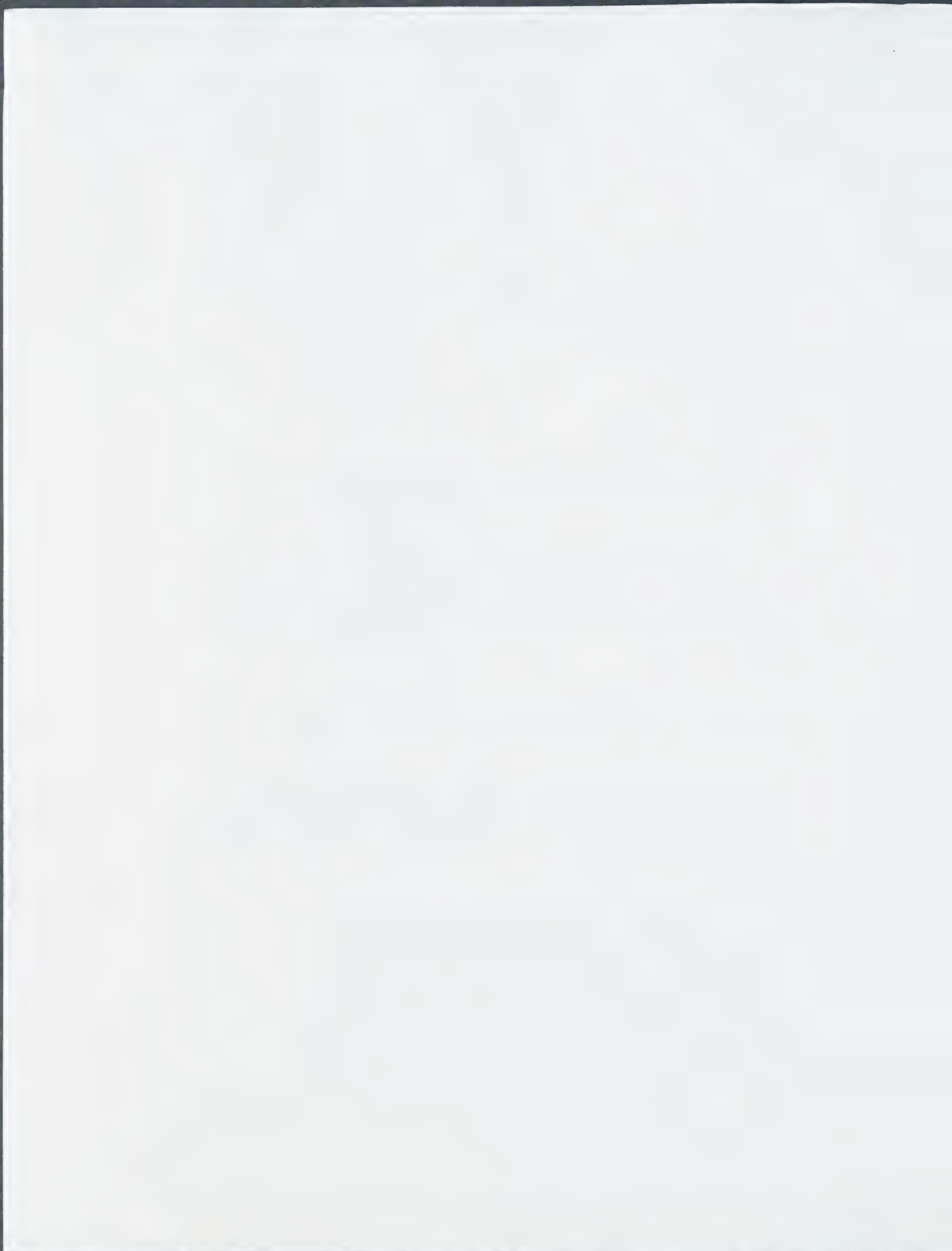
A long trip to Europe from which I have only just returned has delayed my responding to your most interesting letter of June 28.

The painting you refer to, of the Man Surprised, is the very first painting I ever purchased, from a very able dealer, Dr. Paul Drey in New York City. Sadly, I was able to purchase only two paintings from him because he died shortly after that sale. You will note from the correspondence that I am sending you, where it came from.

I enclose a black/white photograph and a good color reproduction. I also enclose a copy of the inscription on the back of the panel.

The painting has been attributed variously, sometimes to Craesbeeck and sometimes to Brouwer and sometimes to other students of Frans Hals. I don't really care because it has given me such great pleasure, in part of course because it was my first very satisfactory purchase.

There is a related version which went through auction, I believe in Monaco, and was then owned by two dealers, Solomon Lilian in Amsterdam and Dr. Otto Naumann in New York City. Dr. Naumann is one of the most knowledgeable and able dealers I know and he sold this painting to a good Flemish friend of mine now living in Switzerland. He is Mr. Bert Van Deun, whose address is Haglistrasse 15, CH-6315 Oberägeri,



SWITZERLAND. His phone number is 41-41-750-0757. Bert has a very fine collection of Old Master paintings and will, I am certain, be happy to send you a good photograph of his painting.

For your information I enclose copies of various letters about my painting written by very able art historians, Professors Wolfgang Stechow, Jakob Rosenberg and Ulrich Middeldorf.

As you are studying the works of Craesbeeck, you may be interested in another work, and I enclose a black/white photograph taken after cleaning and a snapshot taken before cleaning. This painting is oil on canvas, 16x23", and depicts a village "Bader" doing his work. The attribution to Craesbeeck comes from Mrs. Ellen Bernt.

I purchased this painting through a gallery in Vienna owned by Mr. Wolfdietrich Hassfurther, from the previous owner, Mr. Angelo Rathey, in June 1997.

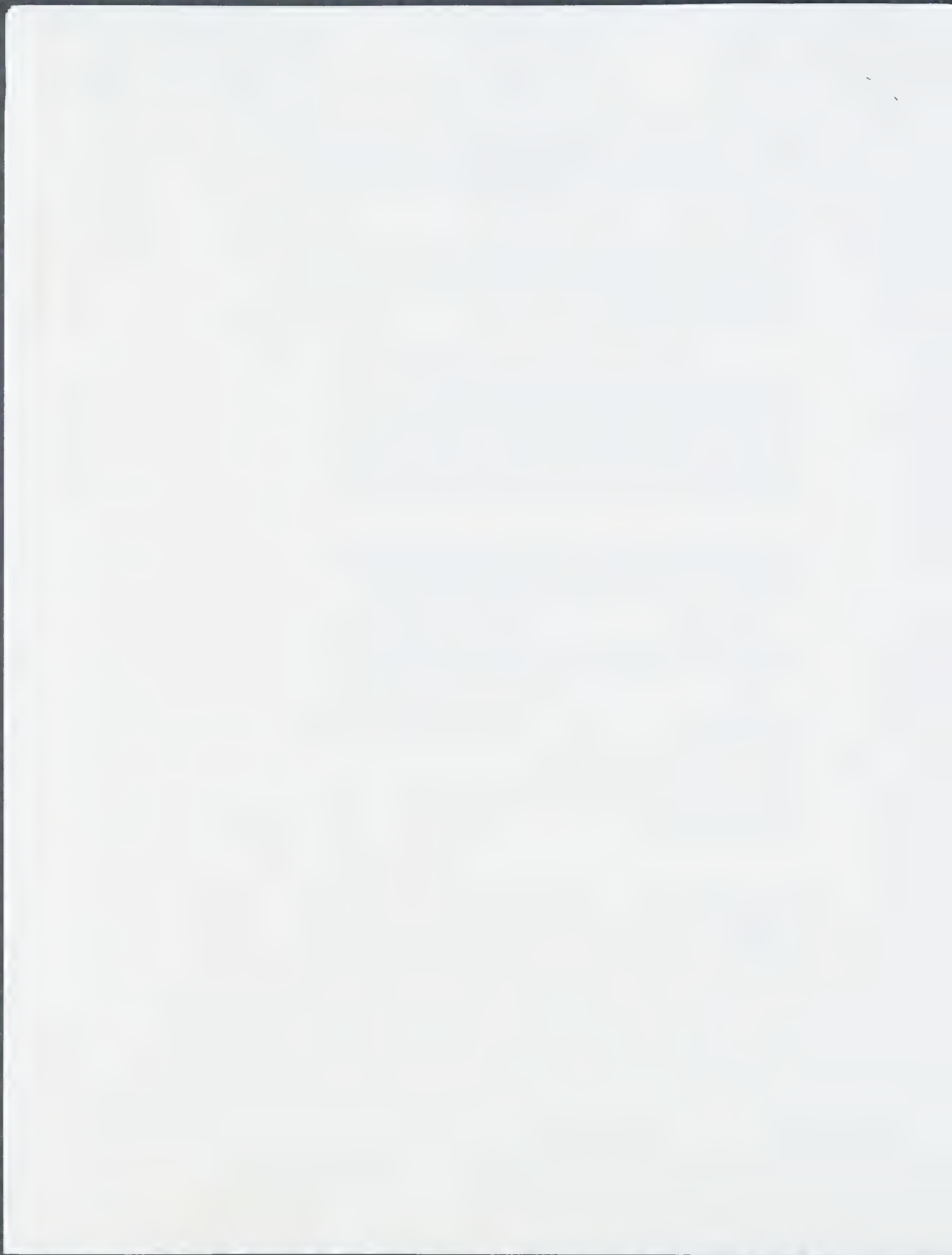
I will of course greatly appreciate your opinion whether either or both paintings are really by Craesbeeck.

Also, please let me know when your work is published, and where.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



NATIONAAL CENTRUM
VOOR DE PLASTISCHE KUNSTEN
VAN DE 16^{de} EN 17^{de} EEUW

RUBENIANUM

Kolveniersstraat 20 B 2000 Antwerpen (België)
Tel. : 03/232 39 20 Fax : 03/231 93 87

Alfred Bader
924 E Juneau Avenue
Milwaukee, WI 53202
U.S.A.

1999-06-28

Dear Sir,

I am currently preparing a Ph.D.-dissertation on the seventeenth-century Flemish painter Joos Van Craesbeeck. The supervisor of my study is Prof. dr. Hans Vlieghe of the K.U.Leuven. For this purpose I am collecting all the available material on Joos Van Craesbeeck. As I discovered that you also possessed a painting of the artist, I would be most grateful if you send me a photographic reproduction in black-and-white and the technical data of the concerning painting.

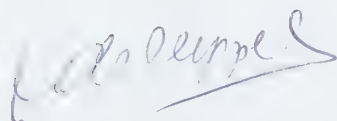
The picture represents a man with open mouth and is currently ascribed to A. Brouwer, Joos Van Craesbeeck's master. It was on display during the exhibition *Baroque painting in the Low Countries: Selections from the Bader Collection*, Mount Holyoke College Art Museum, South Hadley, Massachusetts, 1979. It is painted on panel, and measures 34 x 24,7 cm (Cfr. enclosed photocopy).

It would be a great help for me if you could mention the former or actual owners of the painting. Of course discretion is guaranteed.

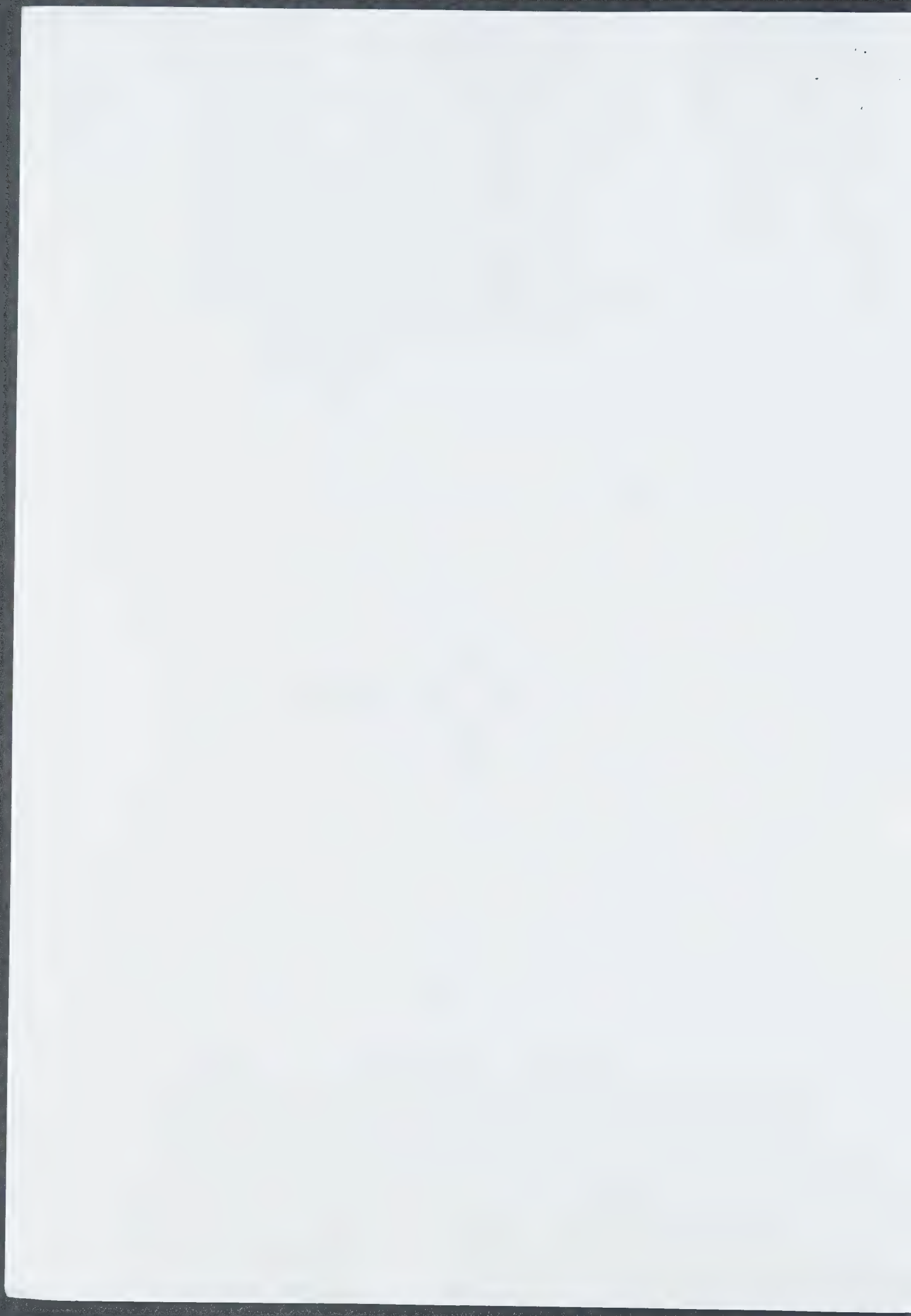
The material will be used for scientific purposes and to fill up the files of the Rubenianum, where I am working.

If you find in your files other references to Joos Van Craesbeeck or his environment, I would be most grateful if you send the information to me.
I thank you very much for your assistance and I am looking forward to receiving the material.

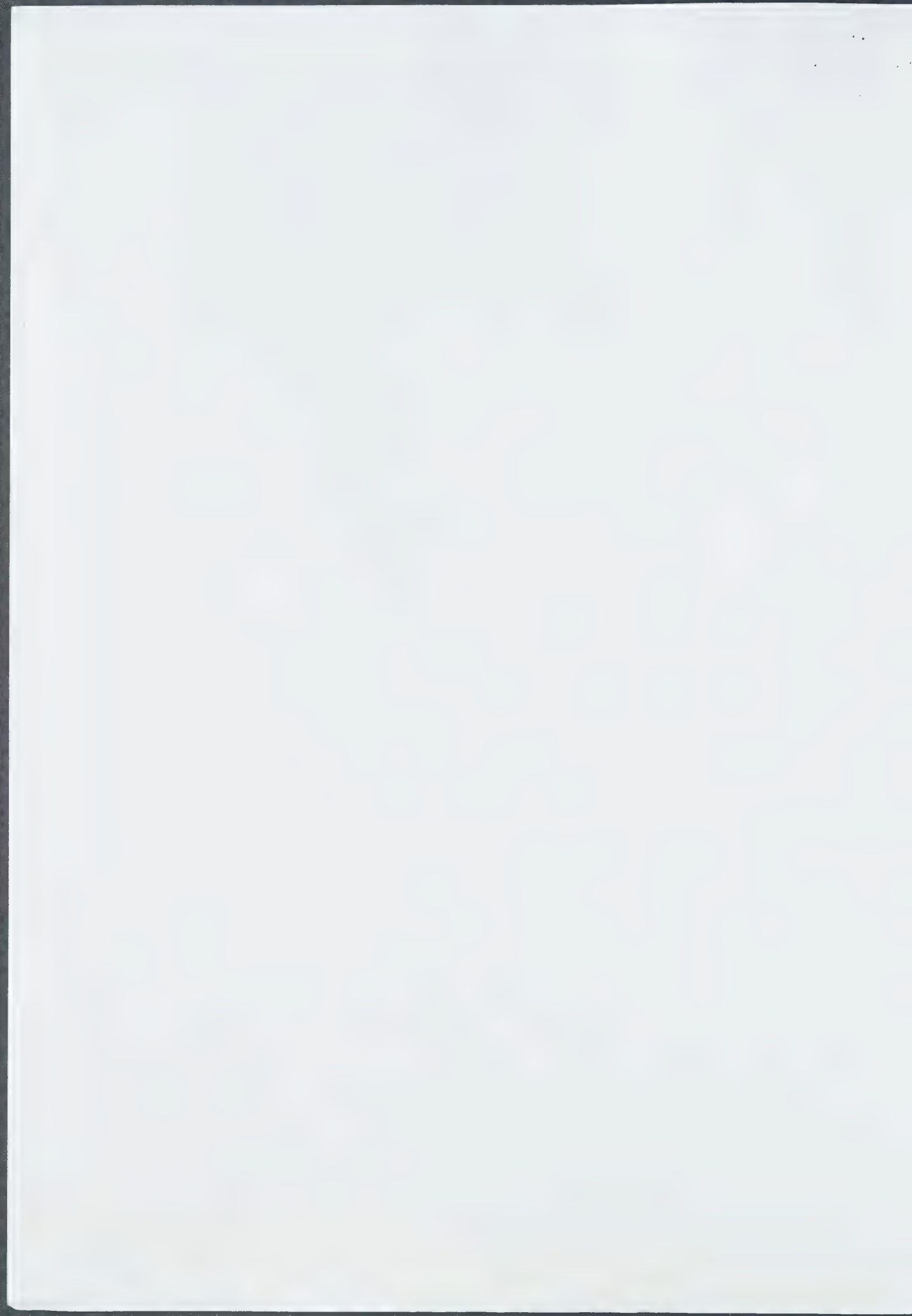
Yours sincerely,

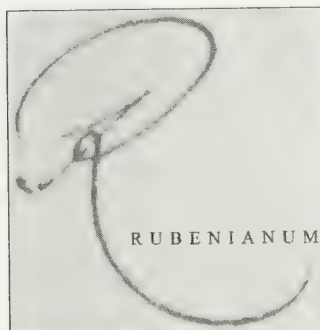


Karolien De Clippel
E-mail: k.declippel@planetinternet.be









Kunstabbibliotheek

Het **Rubenianum** is een gespecialiseerde bibliotheek met betrekking tot de kunst vanaf de late middeleeuwen tot de achttiende eeuw. De kunst van de oude Nederlanden staat hierbij centraal. Naar schatting 38.000 boeken, overdrukken, tentoonstellings- en veilingcatalogi en 129 lopende tijdschriften staan de bezoeker ter beschikking. Het bibliotheekbestand wordt bestendig aangevuld.

Het deels op computer gecatalogiseerde bestand is vanuit verschillende ingangen raadpleegbaar. De nog niet geïnformatiseerde oudere kunstliteratuur wordt ontsloten door middel van een kaartensysteem. Bezoekers kunnen het gewenste materiaal opvragen en in de leeszaal consulteren. De documentatie kan niet worden ontleend. Fotokopieën zijn ter plaatse verkrijgbaar.

Fototheek

Een fototheek, met als zwaartepunt de Vlaamse kunst uit de 16de en 17de eeuw, omvat circa 200.000 afbeeldingen.

Documentatie- en onderzoekscentrum

Het **Rubenianum** is ook een documentatie- en onderzoekscentrum dat intense contacten onderhoudt met de Vlaamse universiteiten, musea en soortgelijke instituten in het buitenland. Zijn wetenschappers verlenen wereldwijd medewerking aan grote tentoonstellingen over Vlaamse kunst en richten colloquia in. Het onderzoekscentrum wordt zowel bezocht door geïnteresseerde kunstliefhebbers als door een internationaal publiek van vorsers.

Historiek

Het **Rubenianum** is gegroeid vanuit de documentatie, die naar aanleiding van de opening van het Rubenshuis in 1947 werd aangelegd. In 1963 werd deze documentatie aanzienlijk verrijkt door de verwerving van het archief van de eminente Rubenskenner Dr. Ludwig Burchard (1886 - 1960). Deze verzameling omvat notities, foto's en boeken met betrekking tot de Vlaamse schilderkunst van de 16de en 17de eeuw met een unieke Rubens- en Van Dyckdocumentatie als zwaartepunt.

Corpus Rubenianum Ludwig Burchard

De stad Antwerpen heeft zich ertoe verbonden om op basis van de Rubensdocumentatie, die meer dan 2.500 werken betreft, een oeuvre-catalogus in 27 delen te publiceren: het 'Corpus Rubenianum Ludwig Burchard'. Tot op heden zijn er reeds 17 delen (22 volumes) verschenen (uitgever: Harvey Miller Publishers, Londen). De uitvoering van deze wetenschappelijke onderneming werd aan het **Nationaal Centrum voor de Plastische Kunsten van de 16de en 17de Eeuw vzw** toevertrouwd. De realisatie van deze prestigieuze reeks past in een lange Antwerpse traditie van Rubensonderzoek, dat in de tweede helft van de negentiende eeuw door Max Rooses werd aangevat.

Advies

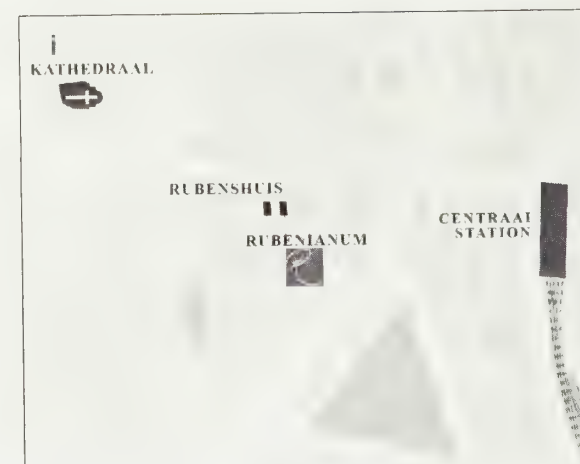
Het **Rubenianum** geeft belangeloos en vrijblijvend kunsthistorische adviezen over Vlaamse schilderijen en tekeningen uit de 16de en 17de eeuw. Schriftelijke verzoeken dienen vergezeld te gaan van een goede foto (18 x 24 cm) evenals gegevens over materiaal, afmetingen en herkomst. De foto wordt voor de documentatie behouden. Expertises of certificaten worden niet verstrekt.

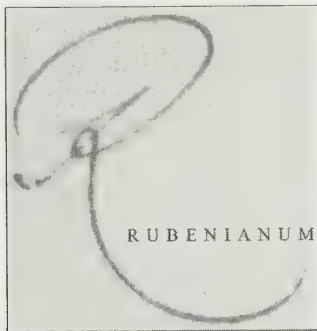
Adres

Kolveniersstraat 20, B-2000 Antwerpen
Tel. 32/(0)3/201 15 77 - Fax 32/(0)3/231 93 87

Openingsuren

Geopend van maandag t/m vrijdag
van 8.30 tot 12 en van 13 tot 16.20 uur.
Gesloten op Feestdagen.





Art Library

The **Rubenianum** is a library, specialised in the field of Fine Arts from the late Middle Ages to the Eighteenth Century, and more specifically focused on Netherlandish Art. Approximately 38,000 books, excerpts, exhibition and auction catalogues and 129 periodicals are available to the public. The library holdings are continuously enhanced through acquisitions.

The library catalogue is largely computerized and can be accessed through various search options. Older material can be retrieved via a card-index. Visitors can request and consult the material in the reading room. The documentation cannot be lent out, but photocopies are available.

Photo Documentation

A collection of photographs, mainly on Flemish Art in the 16th and 17th Centuries, counts about 200,000 reproductions.

Centre of Documentation and Research

As a Centre of Documentation and Research, the **Rubenianum** is in close contact with Flemish Universities, Museums and similar Institutes abroad. Worldwide, its scientific staff contributes to major Exhibitions on Flemish Art. Symposiums are also organized. The Research Centre is visited by the interested art-lover as well as by art historians, curators and academics from all over the world.

History

The present Centre grew from the documentation assembled at the occasion of the opening of the Rubens House in 1947. In 1963, this documentation was considerably enriched by the acquisition of the archives, assembled by the eminent Rubens scholar Dr. Ludwig Burchard (1886 - 1960). His collection contains notes, photographs and books on Flemish painting in the 16th and 17th Century, which form the nucleus of a unique documentation on Rubens and Van Dyck.

Corpus Rubenianum Ludwig Burchard

The City of Antwerp has engaged itself to publish the Rubens documentation of more than 2,500 works into a catalogue raisonné in 27 parts, the 'Corpus Rubenianum Ludwig Burchard'. Hitherto, 17 parts (22 volumes) have been published (Harvey Miller Publishers, London). The execution of this scientific undertaking was entrusted to the **Nationaal Centrum voor de Plastische Kunsten van de 16de en 17de Eeuw**. The editing of this prestigious series fits into a long Antwerp tradition of Rubens research, which began in the second half of the Nineteenth Century with Max Rooses.

Advice

Free of charge and under no obligation, the **Rubenianum** provides art-historical advice on Flemish paintings and drawings from the 16th and 17th Centuries. Written requests should be accompanied with a good black-and-white photograph (18 x 24 cm) and must contain information on material, dimensions and provenance. Photographs will be kept for the documentation. Expertises or certificates are not given.

Address

Kolveniersstraat 20, B-2000 Antwerp
Tel. 32/(0)3/201 15 77 - Fax 32/(0)3/231 93 87

Opening Hours

Opened from Monday to Friday
from 8.30 - 12.00 AM and from 1.00 - 4.20 PM.
Closed on holidays.



an AIMemo

FROM DR. AL BADER

Knight Laughborough
Ferry State. Article
mistakenly - referred to being
will read on Thursday a
hopefully so hold if you then.





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

A Chemist Helping Chemists

August 5, 1999

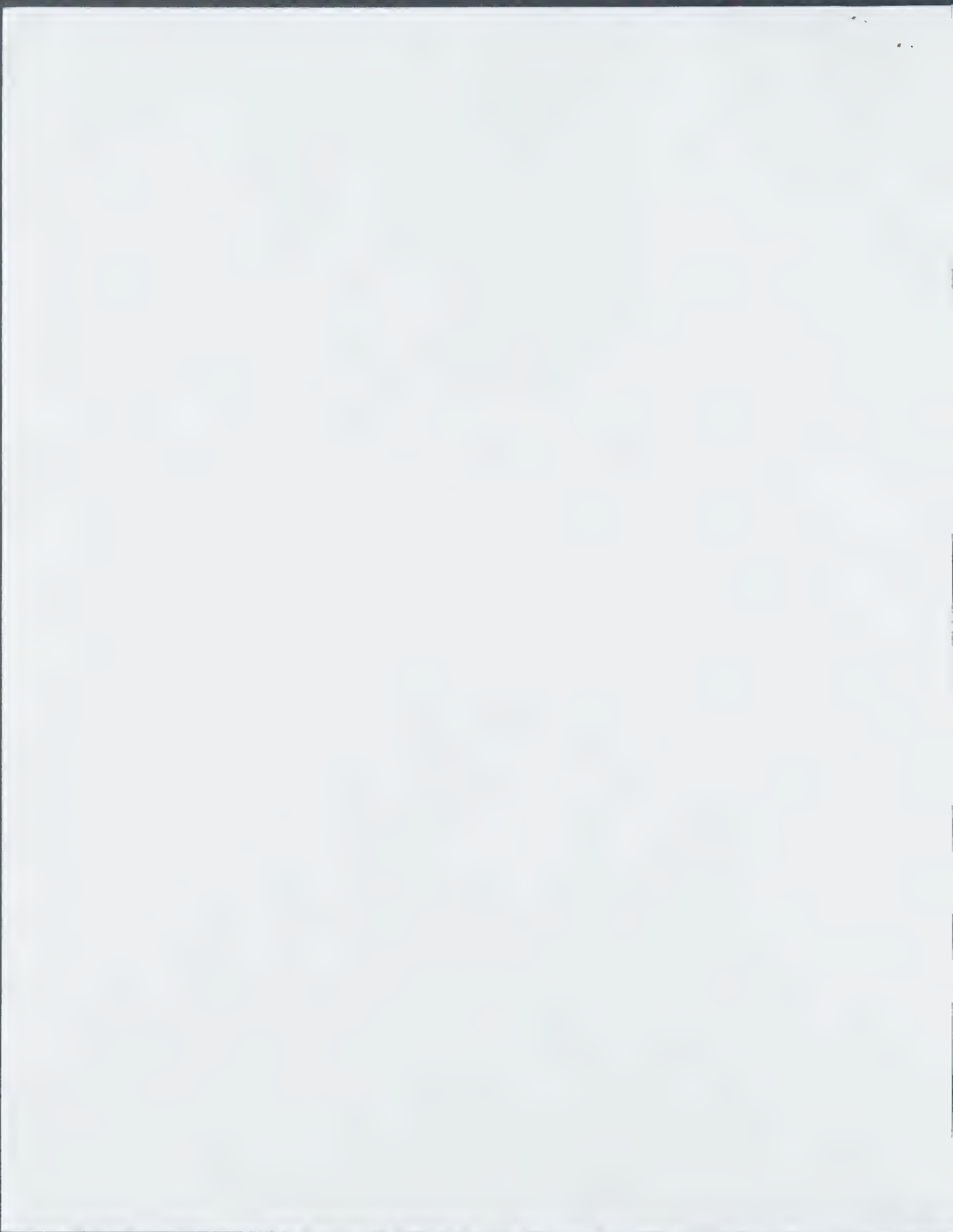
Dr. Richard Knight
Department of European Studies
Loughborough University
Loughborough, Leicestershire LE11 3TU
ENGLAND

Dear Dr. Knight,

I hope that you will have received my autobiography which I sent you from Bexhill and which describes in some detail what kind of a person Franz Sobek was.

As you know, I was taken aback when I read, on p. 298, of the "German Jewish Dilemma" that you had stated that "Sobek blithely suggested that Christian symbols should represent the universality of suffering..."

To me, that use of the word "blithely" means lightly, almost thoughtlessly. But I know that Dr. Franz Sobek was a truly believing Catholic and, hence, made his suggestion thoughtfully and seriously. Now I know that many Jews resent such a suggestion, just as they resent that Carmelite nuns want to erect crosses at Auschwitz. I understand the resentment, but I don't agree with it. I understand it because I know that for almost 2000 years the cross has been the symbol of Christianity and hence often has led to the persecution of Jews. Yet I am convinced that we have only one God and if Christians wish to pray with their symbol, so be it.





Dr. Richard Knight
August 5, 1999
Page Two

Much more important is the fact that Franz Sobek tried immensely hard – and often unsuccessfully so – to help Jews in Austria.

To prove this, I enclose a Xerox of the front page of the Bible given to Franz on his 60th birthday. Also, in 1960, the Jewish communities in Austria presented him with a 2" solid gold medal, one side of which is inscribed with the Star of David and the inscription "BUNDESVERBAND DER ISRAELITISCHEN KULTUSGEMEINDEN OSTERREICHS" and the other side of which is inscribed "DEN KÄMPFERN FÜR RECHT UND GERECHTIGKEIT FÜR VOLKERVERSÖHNUNG UND MENSCHENWÜRDE". Surely, these two speak for themselves and I am happy that Franz left them to my son, David Bader.

I hope you will have occasion to write about Franz Sobek again and will then remember these facts.

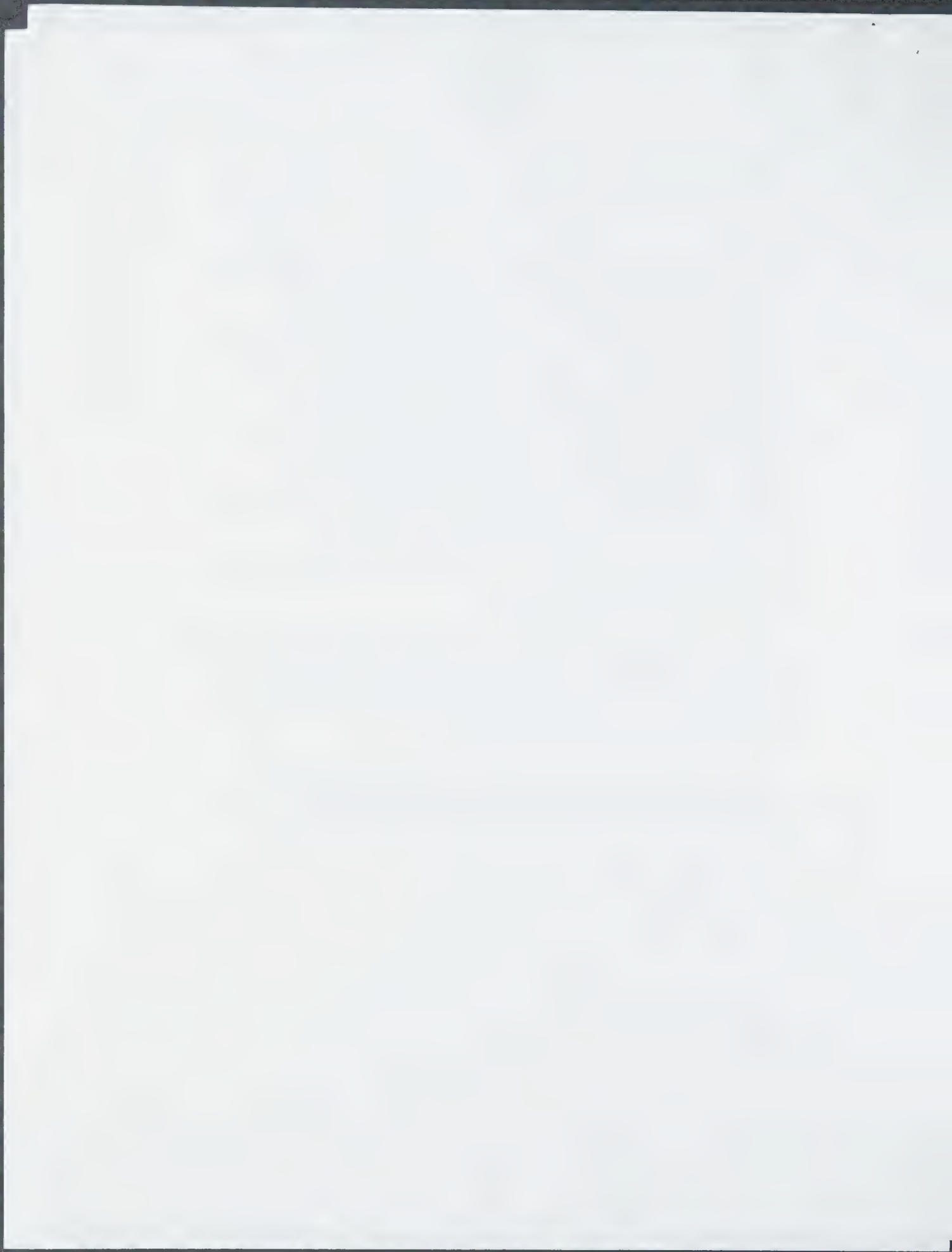
Of course I appreciate the importance of your studies. I resent most Austrians depicting themselves as the first victims of Nazism. In fact, the first victims of Nazism were the German people and there were probably more Nazis in Austria in 1938 than in Germany. But Franz certainly was not one of these.

When next you are in Vienna, take the opportunity to visit the Sobek Clock Museum which he left to the City of Vienna and you will realize what a great patriot and true Austrian he was.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



שלום וברכה לד"ר פרנץ סובק

Dedicated to

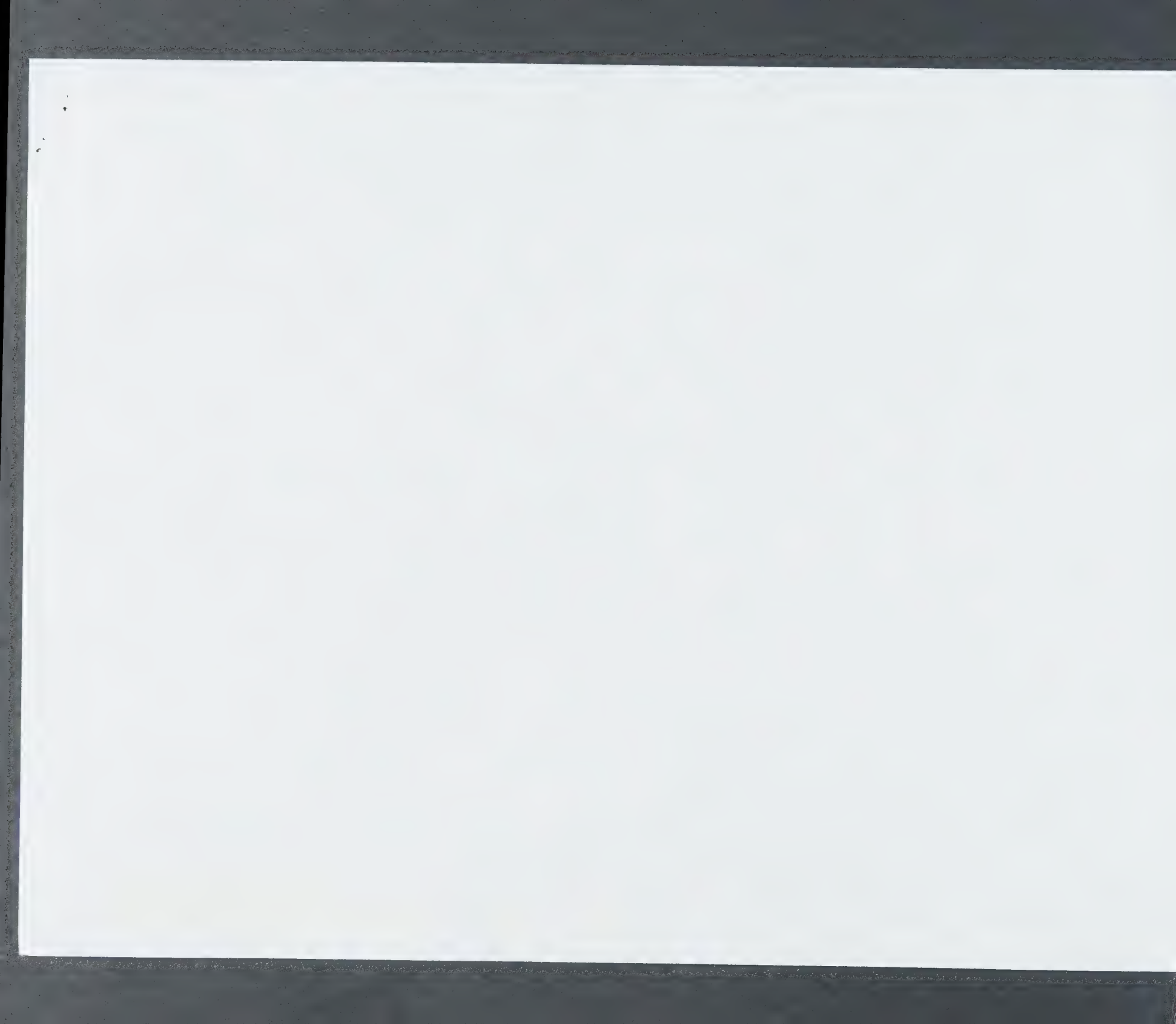
DR. FRANZ SOBEK

the fighter for Right and
freedom

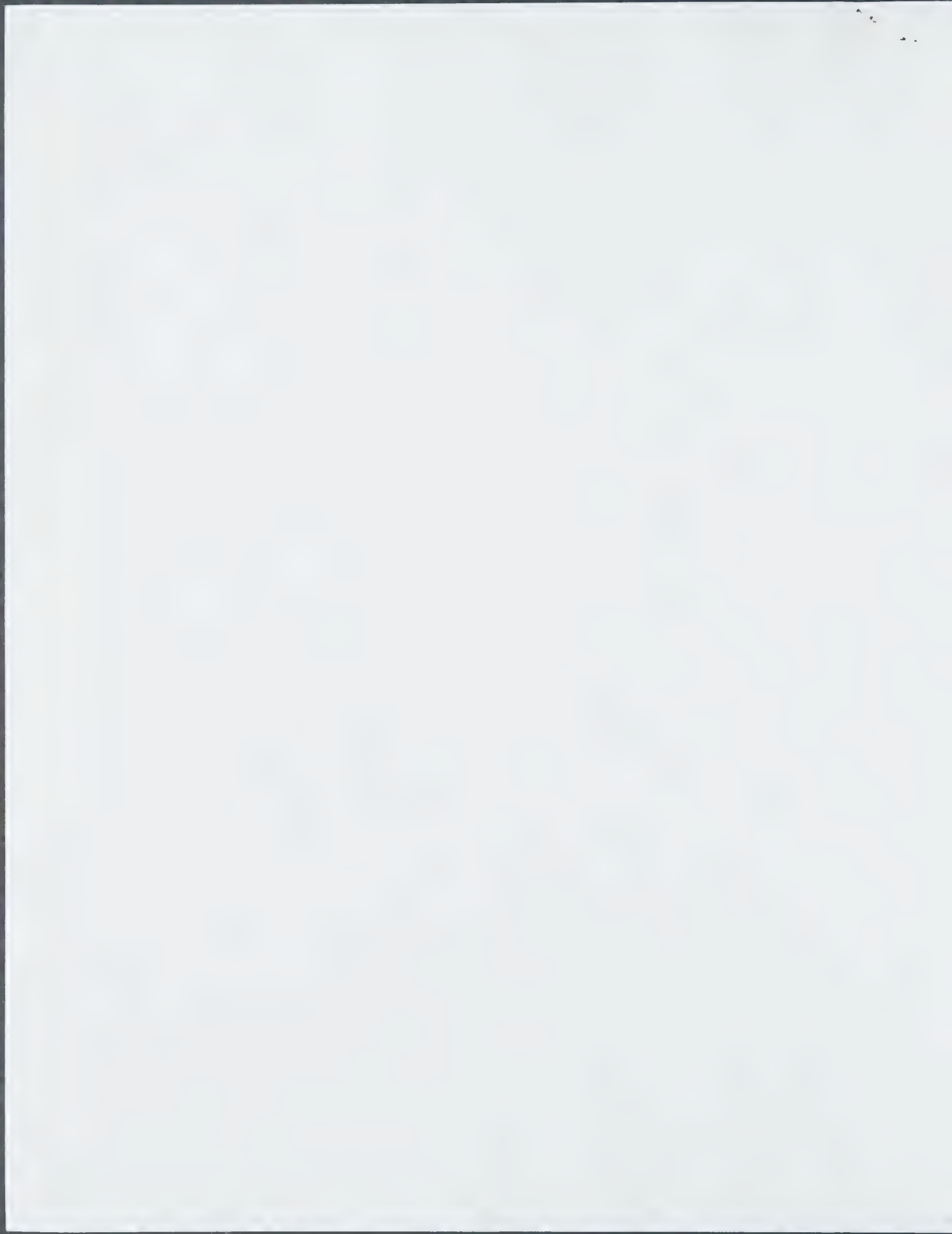
by the Committee for Jewish
Claims on Austria and the
World Council of Jews from
Austria

on the occasion of his 60th
Birthday.

JERUSALEM, MAY 29th, 1963









ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

August 5, 1999

Mr. Douglas G. Dean
#46473
Jefferson West
P.O. Box 900-1
Sturtevant, WI 53177-0900

Dear Mr. Dean,

A trip to Europe has delayed my responding to your interesting letter of July 17.

In my experience there are two kinds of people looking at art.

There are those very rich and often newly rich characters who acquire art in order to be able to show off. It is impressive to be able to say to your friends, casually and during a cocktail, "oh, yes, that Rembrandt which I acquired recently".

And then there are people who are truly affected by art. You clearly are one of these. I don't think that there is a clear correlation between education and intelligence and appreciation of art. I have known quite a few people, some not terribly bright and some with little education who are really turned on by some kinds of paintings. Seldom does this appreciation cover all schools.

I myself, for instance, have unfortunately never had a formal art historical education but I have looked at many thousands of paintings. I most appreciate Dutch 17th century works but also buy quite a few realistic modern works. I simply do not understand any abstract art and while I like the early works of Picasso, say of his blue period, I am quite aghast at his later works and cannot help wondering whether he did not just try to play jokes on the viewers. And yet, there must be something to it, as many intelligent art historians do appreciate and seem to understand abstract works and late Picassos.

By Appointment Only

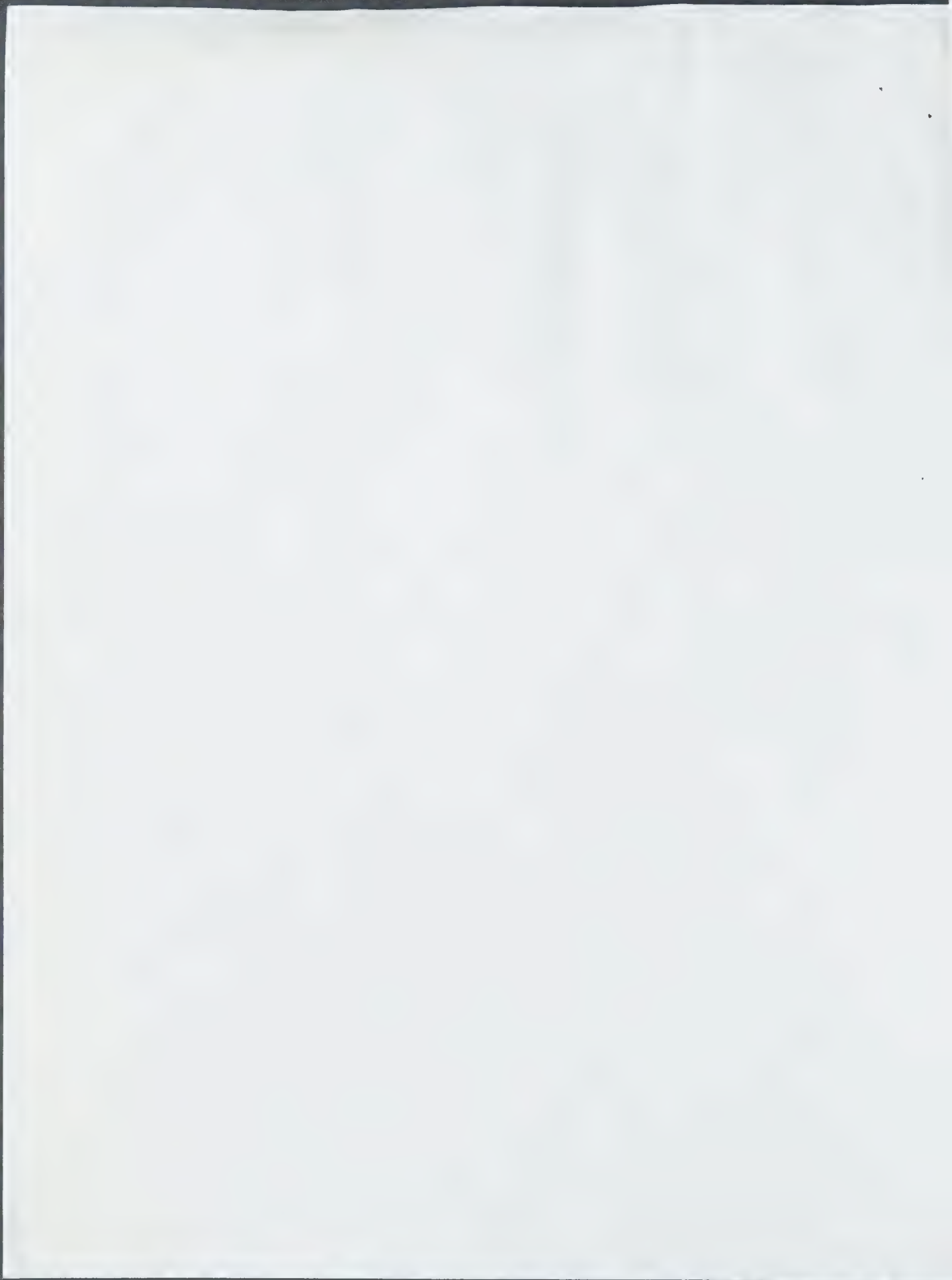
ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709

E-mail: baderfa@execpc.com





Douglas G. Dean
August 5, 1999
Page Two

I buy and sell about 200 paintings a year and like nothing better than to find a dirty old painting in an antique store and then discover, after having a conservator friend clean it, that it is a fine work.

My wife, Isabel, and I were the curators of an exhibition at the Milwaukee Art Museum entitled "The Detective's Eye" and I hope that you will find the enclosed catalogue of that exhibition of interest.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



WISCONSIN CORRECTIONAL FACILITY
RACINE CORRECTIONAL INSTITUTION

Name Donald E. ...

...

Unit ...

PO Box 900-1

STURTEVANT WI 53177-0900



[Faint, illegible return address text]

53802/274&



THIS LETTER HAS
BEEN MAILED FROM
THE WISCONSIN
PRISON SYSTEM.

14
19

... the ...
... the ...
... the ...

... the ...
... the ...
... the ...

... the ...
... the ...
... the ...

... the ...
... the ...
... the ...

... the ...
... the ...
... the ...

... the ...
... the ...
... the ...





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 5, 1999

Mr. Thomas D. Lidtke
Executive Director
West Bend Art Museum
300 South Sixth Avenue
West Bend, WI 53095

Dear Mr. Lidtke,

I am sorry that a long trip has delayed my thanking you for your invitation of July 12th, to attend the opening of your new acquisitions exhibition on August 13th. I would love to be able to come but my wife and I will be on our way to Ireland that very day.

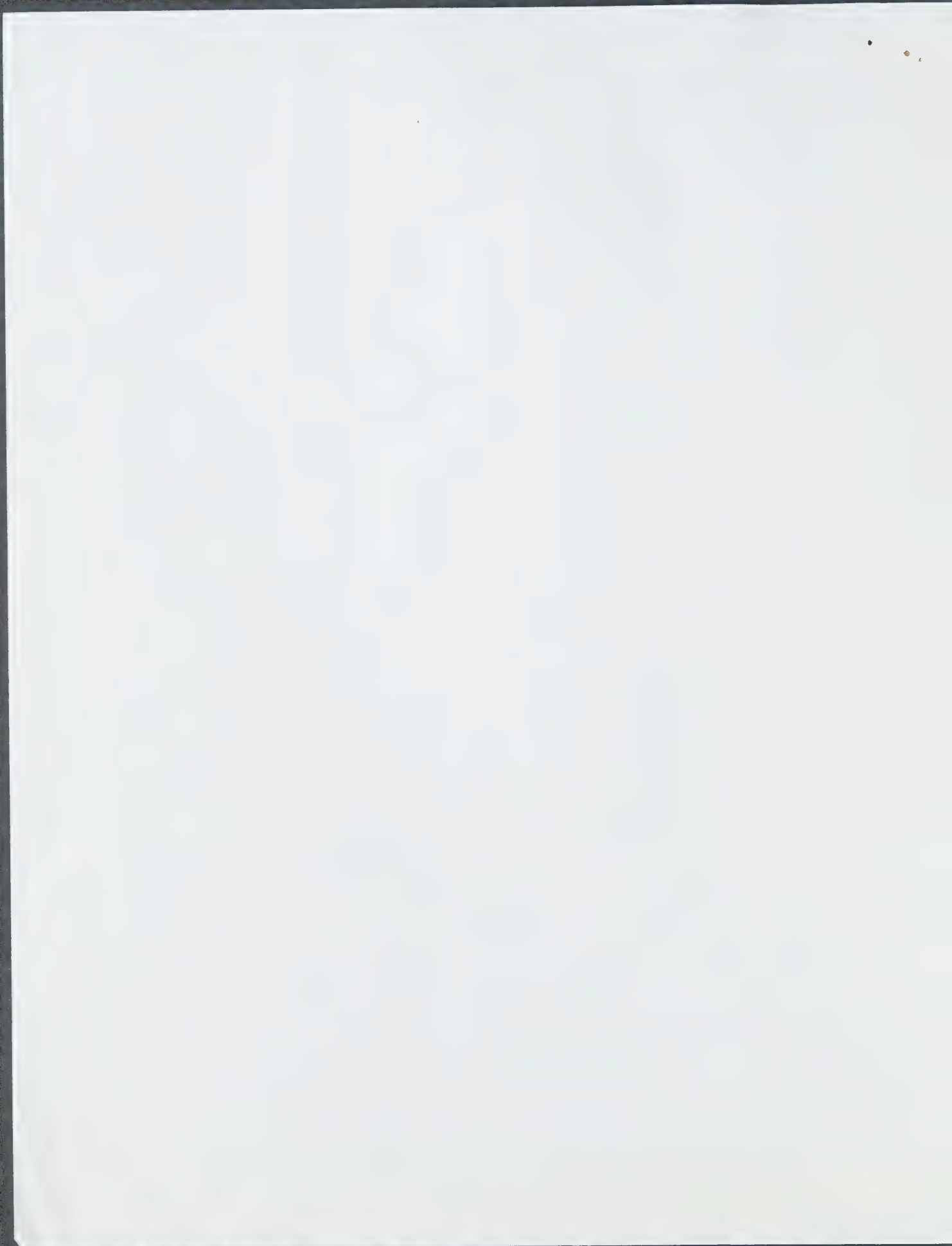
May I just remind you that I still have that beautiful portrait by Carl Holty, now carefully cleaned. This would fit so well into your museum.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

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



The West Bend Art Museum
cordially invites you to be
our guest at the
opening reception of

*The Paintings of
Denise Presnell-Weidner and
William Weidner*

*Carl von Marr Collection
Recent Acquisitions*

*Early Wisconsin Art Collection
Recent Acquisitions*
schedule of events listed on back

Friends of the West Bend Art Museum and Public Reception
Friday, August 13, 4:30 - 6:30 p.m.

Exhibition Gallery Talk - 5:15 p.m.
Denise Presnell-Weidner and William Weidner

*21st Century Development Campaign Reception and
Recent Acquisitions to the Museum Collection Unveiling*
6:00 - 6:30 p.m.

Campaign Co-chairs, John Dedrick and Roger Stephenson

Live music and gourmet foods

Gourmet tastings compliments of Ruth Anne's Gourmet Kitchen.
This reception was made possible by a generous contribution from
Glacier Hills Credit Union, West Bend

*The Paintings of
Denise Presnell-Weidner and William Weidner*

*Carl von Marr Collection
Recent Acquisitions*

*Early Wisconsin Art Collection
Recent Acquisitions*



A Wistful Moment - Oil on canvas, 1893 - Carl von Marr

Carl von Marr Collection



Left: QUARRY # 2, oil on canvas - Demse Presnell-Weidner
Right: SHEBOYGAN #14, oil on canvas - William Weidner



APHRODITE - bronze, 1912
Helen Farnsworth Mears
Early Wisconsin Art Collection



WEST • BEND
ART • MUSEUM
300 SOUTH SIXTH AVE
WEST BEND, WI 53095
PHONE (414) 334-9638
FAX (414) 334-8080

July 12, 1999

Alfred Bader
2961 North Shephard Avenue
Milwaukee, Wisconsin 53211

Dear Mr. Bader:

Recently the West Bend Art Museum added several significant and historic works of art to the museum's von Marr and Early Wisconsin Art Collections.

We would like to make sure that those interested in early Wisconsin art are among the first to see these recent acquisitions. To that end, we have enclosed an invitation for you to join us at the unveiling of these wonderful additions that are new to the collections.

To help us celebrate, we will have live music and delectable gourmet bites for you to try while you visit with friends and view the artwork on Friday evening, August 13th.

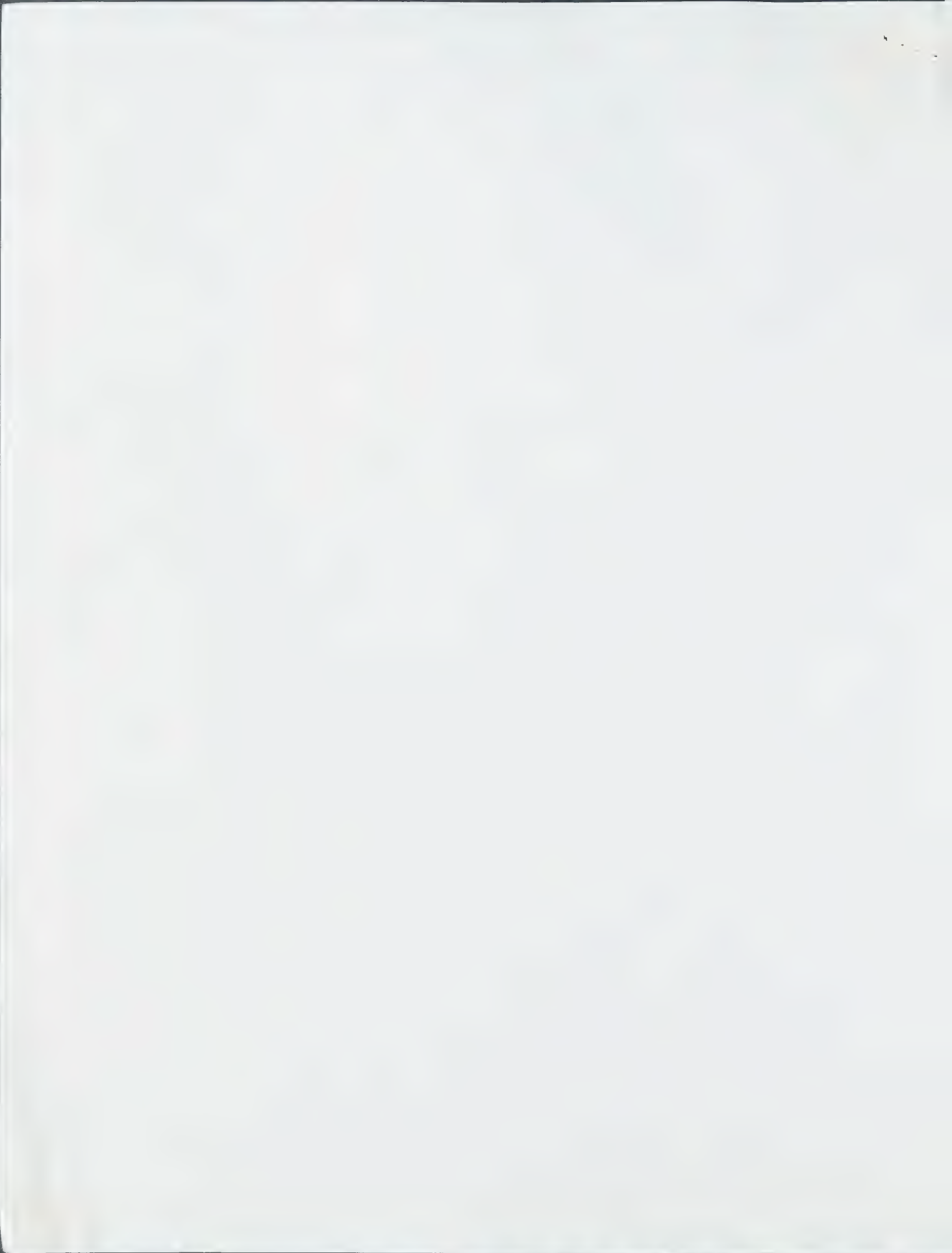
While the new acquisitions will be on view 10:00 a.m. - 6:30 p.m. on that day, our unveiling program runs from 6:00 - 6:30 p.m. I hope you can join us.

In early fall, many of these new acquisitions will be integrated into our permanent display.

Sincerely yours,

Thomas D. Lidtke
Executive Director

TDL/ns
Enclosure



Aide Memoire between Lee Howard & Alfred Bader

August 6, 1999

Lee Howard knows of a collection of American works of art acquired by the late artist, N.O. Griffith.

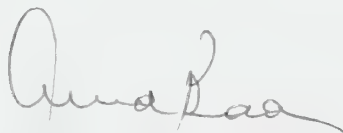
These works of art are now in New Mexico and may be for sale by members of the Griffith family. There may be as few as a dozen or two or as many as 200 works.

Lee Howard will travel to New Mexico to look at the works and to negotiate the purchase if possible and reasonable.

Alfred Bader is willing to purchase this collection on a 50/50 basis with Lee Howard and Alfred Bader Fine Arts each paying 50% of the purchase price, which will not exceed \$120,000.00, as well as sharing all expenses and/or profits.

Lee Howard may send paintings requiring restoration either to Jim Horns in Minneapolis or to restorers known to Lee Howard in Indiana.

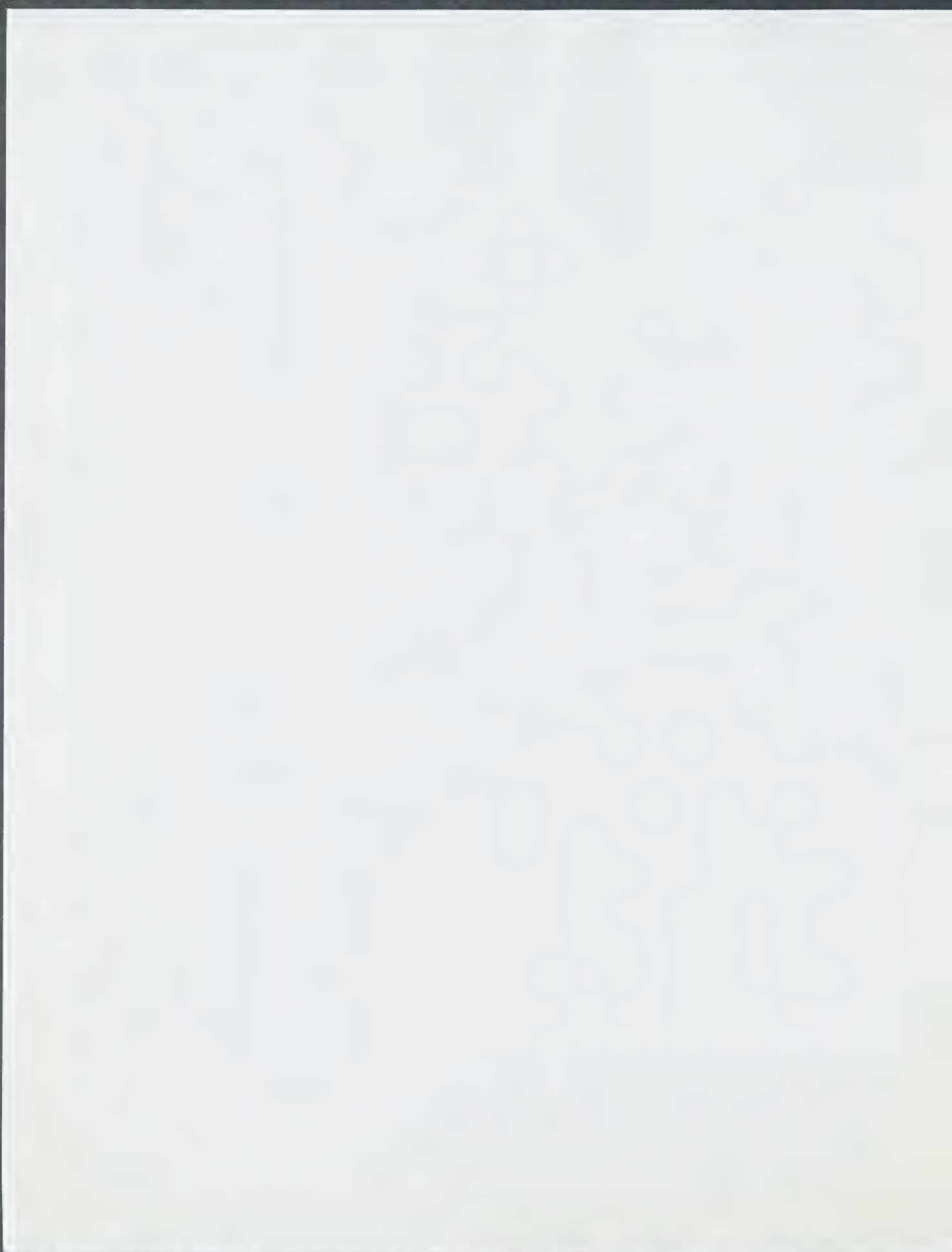
If it is important to the seller, Alfred Bader Fine Arts is willing to wire transfer the entire purchase price to the sellers, as directed by Lee Howard, who will then reimburse Alfred Bader Fine Arts for half of the funds sent within a month after the purchase.



Alfred Bader



Lee Howard



ALFRED -

1000

1000

1000

1000

1000



PAUL A. LONG & CO., INC

To Otto

August 9, 1999

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

Dear Dr. Bader,

I hope this letter finds you well, and that you, your family, and your staff are enjoying the summer. The children and I have been very busy with summer activities and of course, the art business. I cannot ever recall being this busy during the summer months. It seems that my clients did not take a holiday this year.

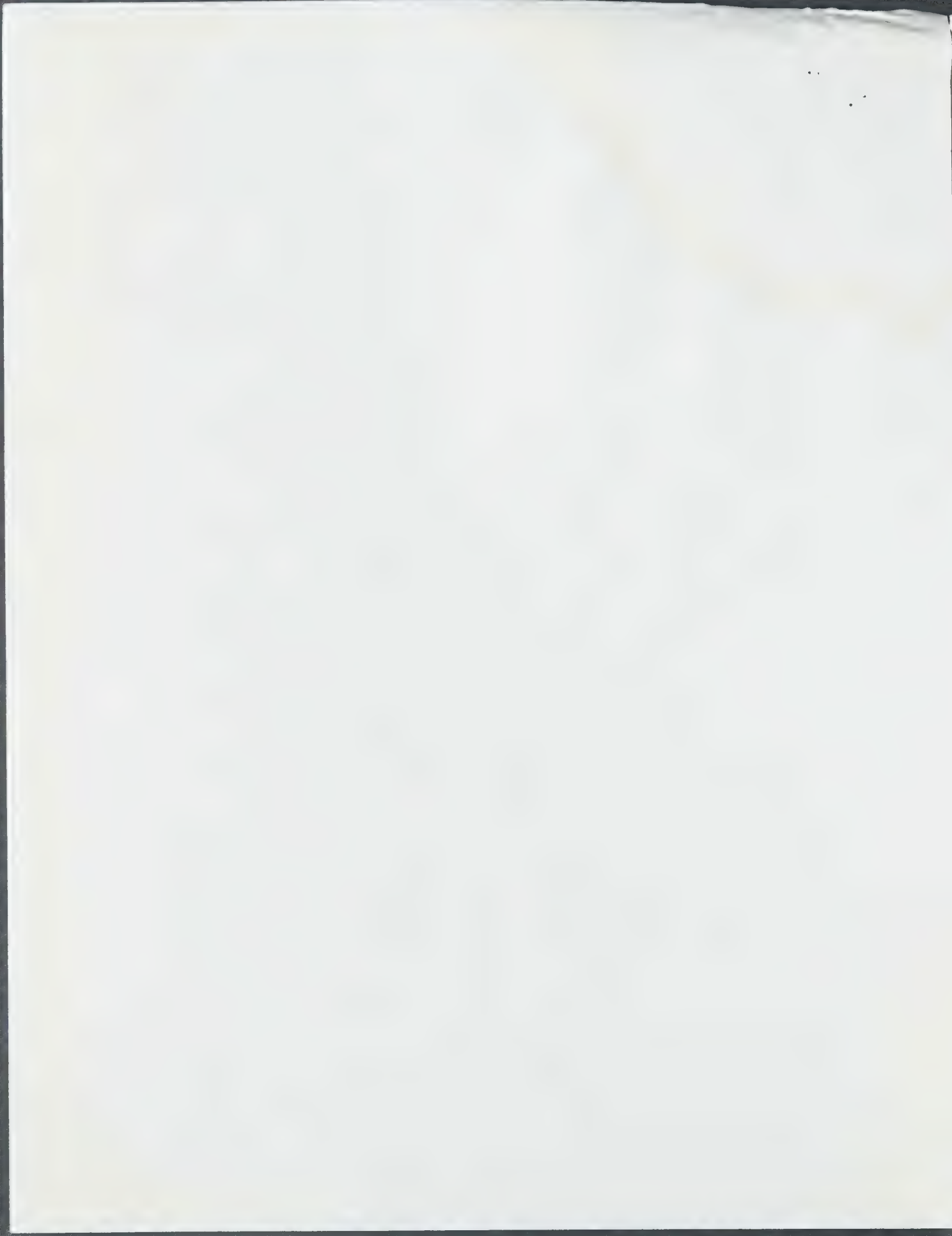
I am finding it very difficult to locate and present works to you that we could purchase and re-sell. It has been my experience that minor works by important artists are most difficult to sell. After almost seventeen years as a dealer, I have found that most of my clients only wish to acquire important examples by major artists.

You had suggested and I agreed that we should go slow and start small. I believe that in order to "get the ball rolling" we should make our first several purchases at auction. I have no intentions of setting any records at auction and would only purchase those works that "we" felt were a good value. This would allow you to see what type of art I am interested in and how I handle my clients and financial transactions.

I am sure you are aware that there are thousands of works of art in Japan. You and I have talked about Japan and you felt that it was not worth the effort. Ideally we would all like the art brought to our galleries and offices for consideration, but this is not possible. In other words, we have to go out and "pound the pavement". I have a dear friend and associate who splits his time between New York and Japan. He has tremendous relationships with top banking officials and those individuals who are selling art on behalf of major Japanese corporations. The Japanese are not interested in sending photos and paintings to the states, they are interested in those individuals who are willing to make the effort to come view the art and purchase on the spot. Needless to say, the pricing can be very favorable. Old Master, 19th and 20th century works abound. It would seem to me to be the most logical move. I would prefer to make the trip together, but would understand if you did not care to attend. All purchase decisions would be yours.

Cont'd...

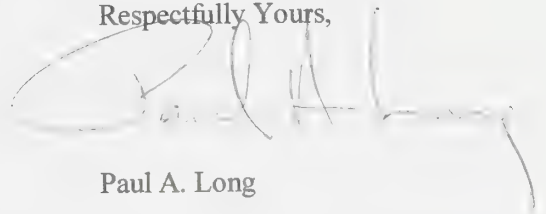
253 Middle River Road • Danbury, Connecticut 06811-2735
Tel: 203-748-6327 • Fax: 786-549-7775 • E-mail: palco@javanet.com



Dr. Alfred Bader
August 9, 1999
Page 2

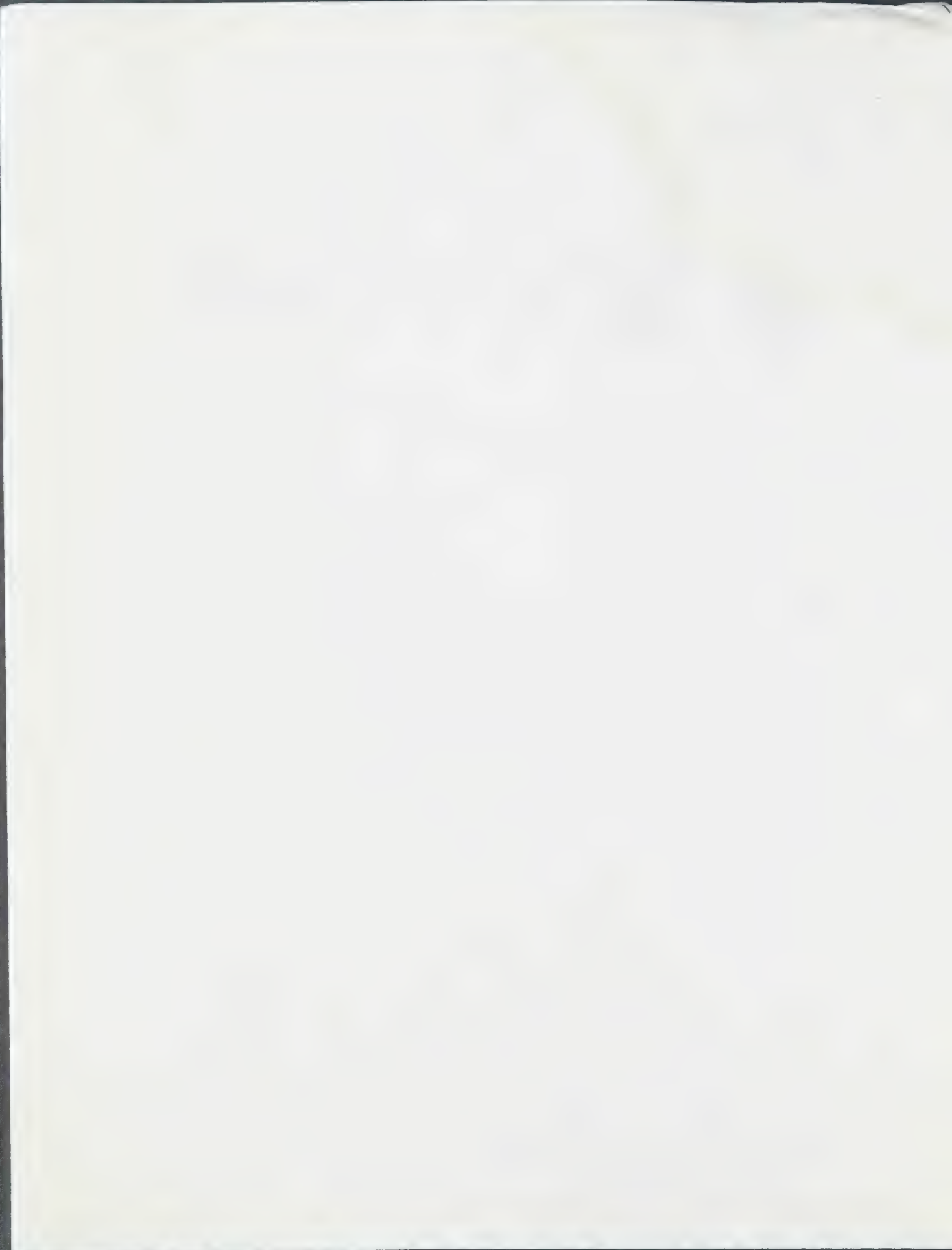
You have given my children and me an opportunity of a lifetime. I look forward to working with you on important projects very soon. Your thoughts and comments are very important to me. Lets plan on getting together soon, preferably in person. But if that's not possible, certainly by telephone.

Respectfully Yours,

A handwritten signature in cursive script, appearing to read "Paul A. Long". The signature is written in dark ink and is positioned above the printed name.

Paul A. Long

PAL/kel





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 10, 1999

Mr. & Mrs. John Lerch
N88 W23310 N. Lisbon Road
Sussex, WI 53089-1221

Dear John,

Your son, Matthew, told me that you have gone to Michigan and won't be back until next week.

When you come back, please come to my gallery, letting my secretary, Ann, know when you are coming, and please pick up your paintings and drawings as well as Harry Moore's appraisals, copies enclosed, and his invoices.

Please leave your checks totaling \$500.00 for Harry Moore with my secretary and she will mail these to Harry.

You will note that the appraisals are surely satisfactory, totaling \$41,100.00.

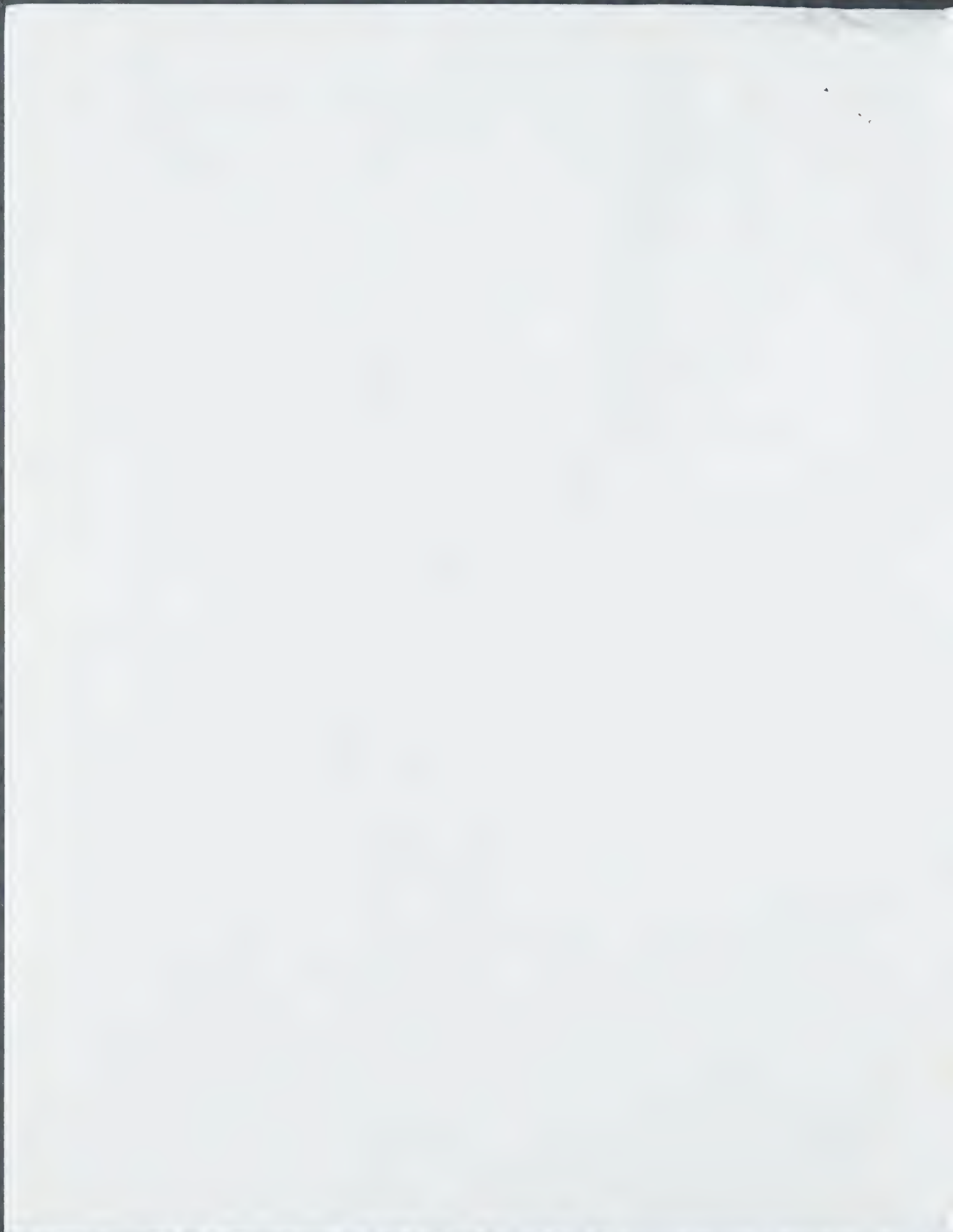
Please also leave your check for Alfred Bader Fine Arts when you pick up the paintings.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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



Harry Judson Moore
Judson's Old Master Galleries
Fine Oil Paintings
Specialist and Appraiser

August 9, 1999

LETTER OF APPRAISAL

Matthew and Mary Lerch
N. 88 W. 23462 N. Lisbon Rd.
Sussex, Wisconsin 53089-1221

In reference to your Oval oil painting on wood panel measuring 18"x 24" inches, this painting is by Giovan Gioseffo Dal Sole, (1654-1719). This has been confirmed by Clovis Whitfield in London, an authority on Italian paintings.

A similar painting is illustrated in the monograph of the artist, copy enclosed.

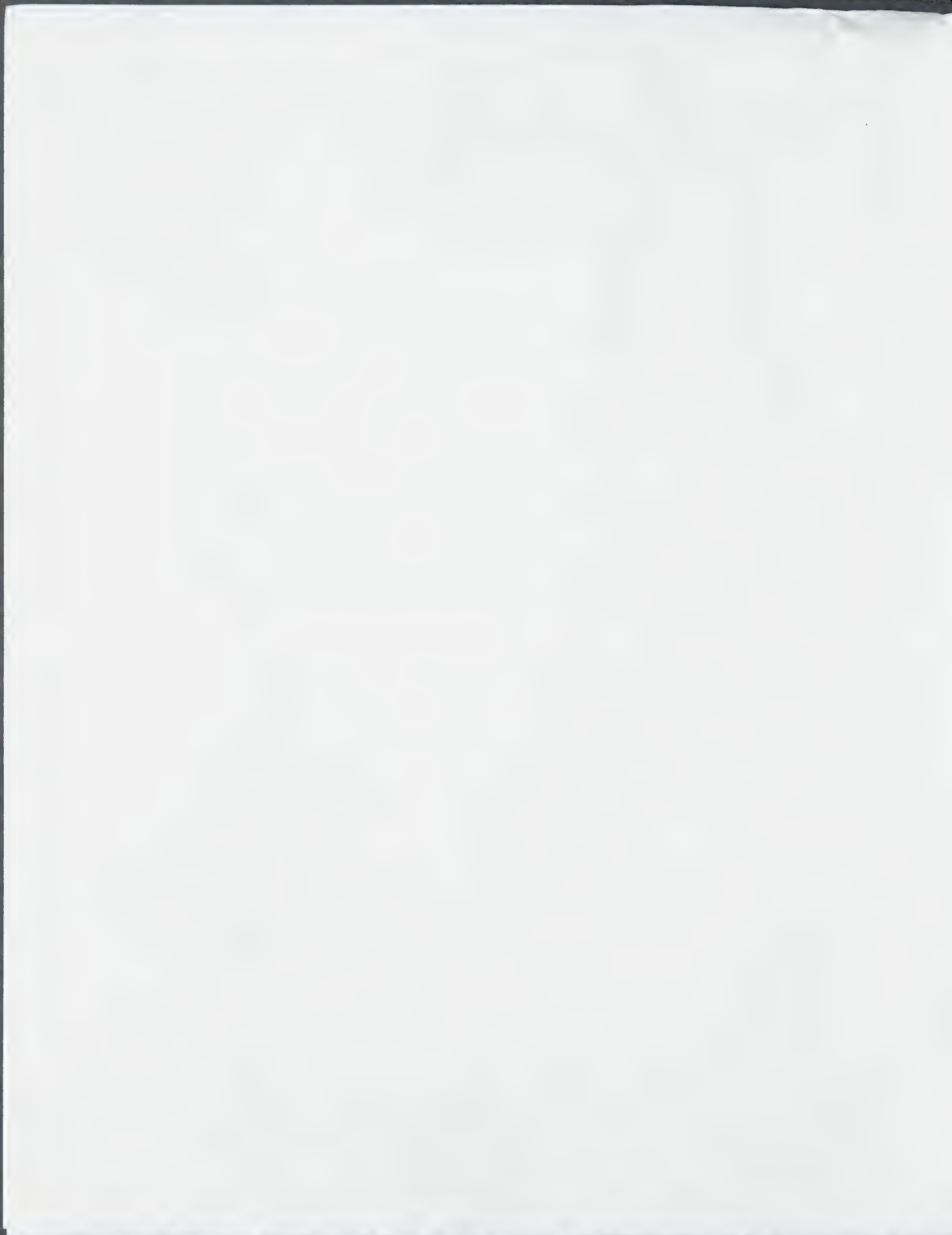
With this solid confirmation of the artist, I feel that a conservative evaluation of this painting is \$10,500.00.

Sincerely,

Harry Judson Moore
Harry Judson Moore

HJM/am





Harry Judson Moore
Judson's Old Master Galleries
Fine Oil Paintings
Specialist and Appraiser

August 9, 1999

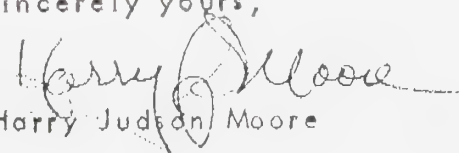
LETTER OF APPRAISAL

John and Priscilla Lerch
N88 W 23310 N. Lisbon Rd.
Sussex, Wisconsin 53089-1221

Your painting in oil on canvas, measuring 25 1/2" x 31" in a period frame, portrays Sir Cane James Bart (1656-1736) who was the High Sherriff of Essex from 1685-1686. The portrait was executed within 10 years of that date. Your painting here, as in the past, is attributed to Sir Godfried Kneller, (1646-1723), a German artist who was a Rembrandt student and became the most famous portrait artist in England.

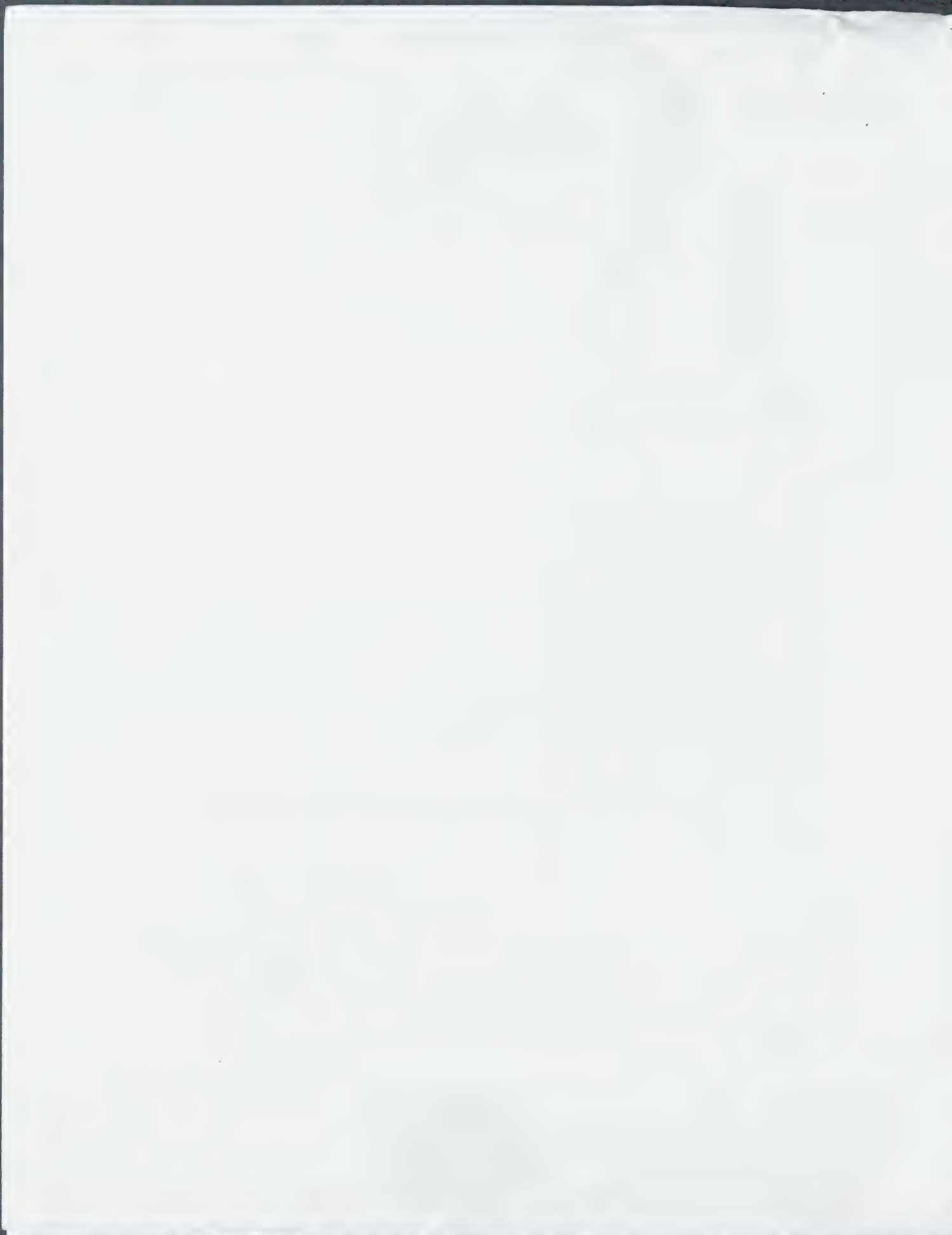
I place a fair market value of \$12,500.00 on your painting at this time.

Sincerely yours,


Harry Judson Moore

HJM/am





Harry Judson Moore
Judson's Old Master Galleries
Fine Oil Paintings
Specialist and Appraiser

LETTER OF APPRAISAL

August 9, 1999

John and Priscilla Lerch
N88 W 23310 No. Lisbon Rds.
Sussex, Wisconsin 53089-1221


Your two drawings measuring 6"x9" each are dated 1640-
and 1641 respectively.

They are Venetian, and they are signed with the artists
name, Girolamo.

Both drawings were probably done by the artist to be
used as illustrations.

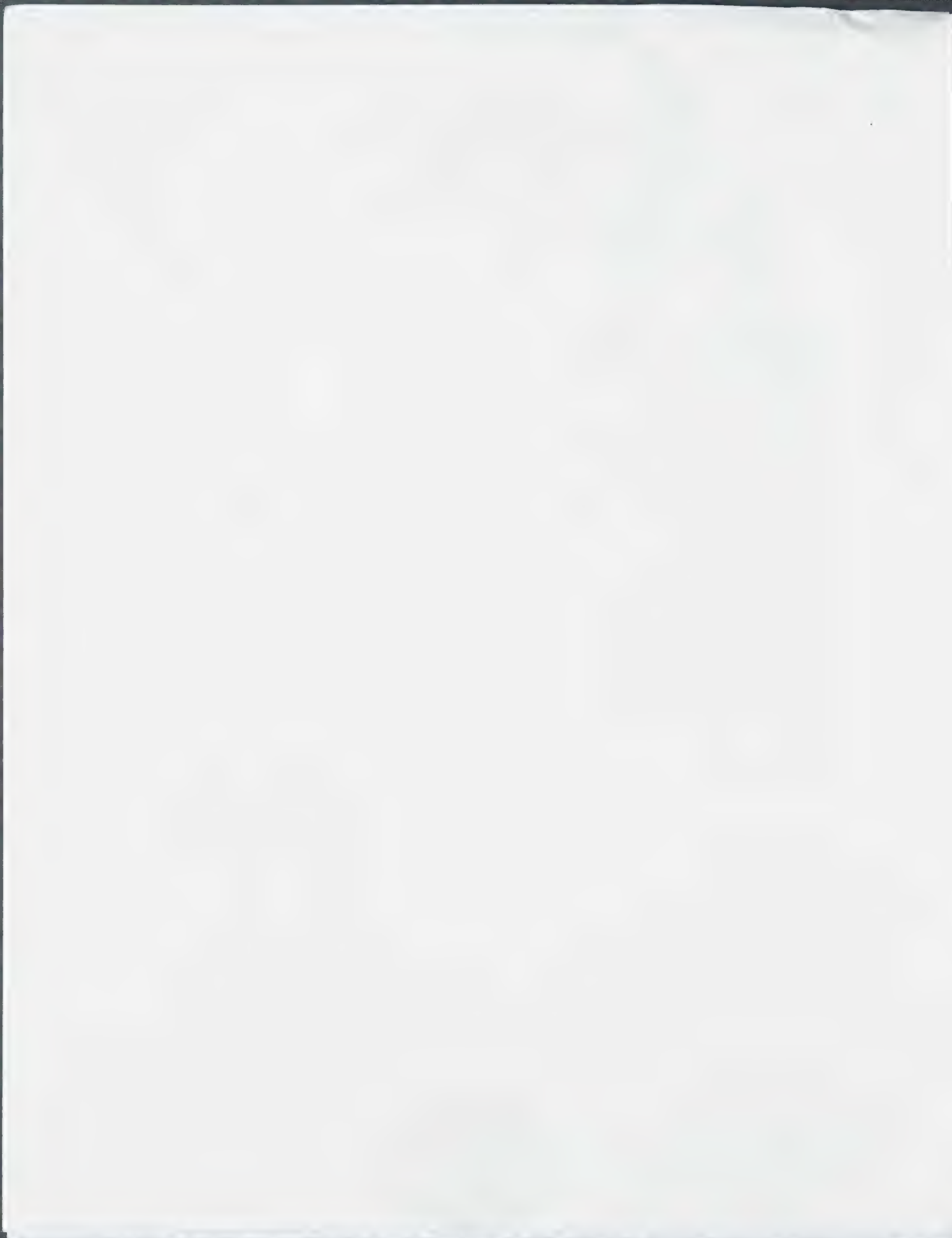
In evaluating them, I feel that \$7500.00 would be a
conservative estimate for the pair.

Sincerely,


Harry J. Moore

HJM/am





Harry Judson Moore
Judson's Old Master Galleries
Fine Oil Paintings
Specialist and Appraiser

August 9, 1999

LETTER OF APPRAISAL

Matthew and Mary Lerch
N. 88W, 23462 No. Lisbon Rd.
Sussex, Wisconsin 53089-1221

Your painting "Jesus with Crown of Thorns" measuring
14"x18" is an oil on canvas, Circa 1650.

There is evidence that the painting comes from Carlo
Dolci's workshop and is an associates work. Reference:
Francesca Baldassari, Carlo Dolci, Ecce Homo. Most
certainly under the influence of the Master.

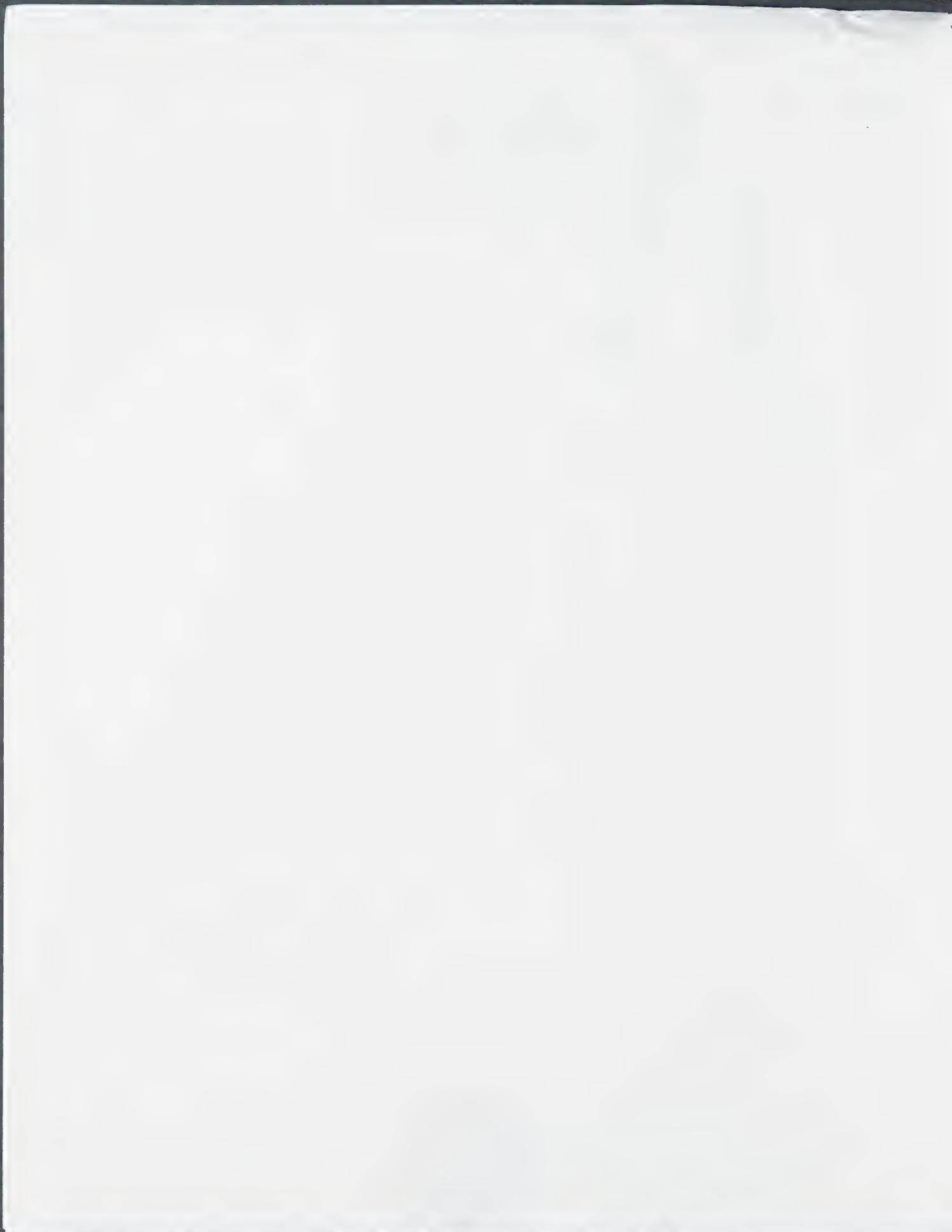
With due consideration I propose an evaluation of
\$4800.00 in the current marketplace.

Sincerely yours,

Harry Judson Moore
Harry Judson Moore

HJM/am





Harry Judson Moore
Judson's Old Master Galleries
Fine Oil Paintings
Specialist and Appraiser

August 9, 1999

LETTER OF APPRAISAL

Matthew and Mary Lerch
N. 88 W. 23462 N. Lisbon Rd.
Sussex, Wisconsin 53089-1221

Your 19th Century French painting, measuring 16 1/2" x 19 1/2" inches, is a copy of a famous Titian painting from the 1500's and is painted on canvas.

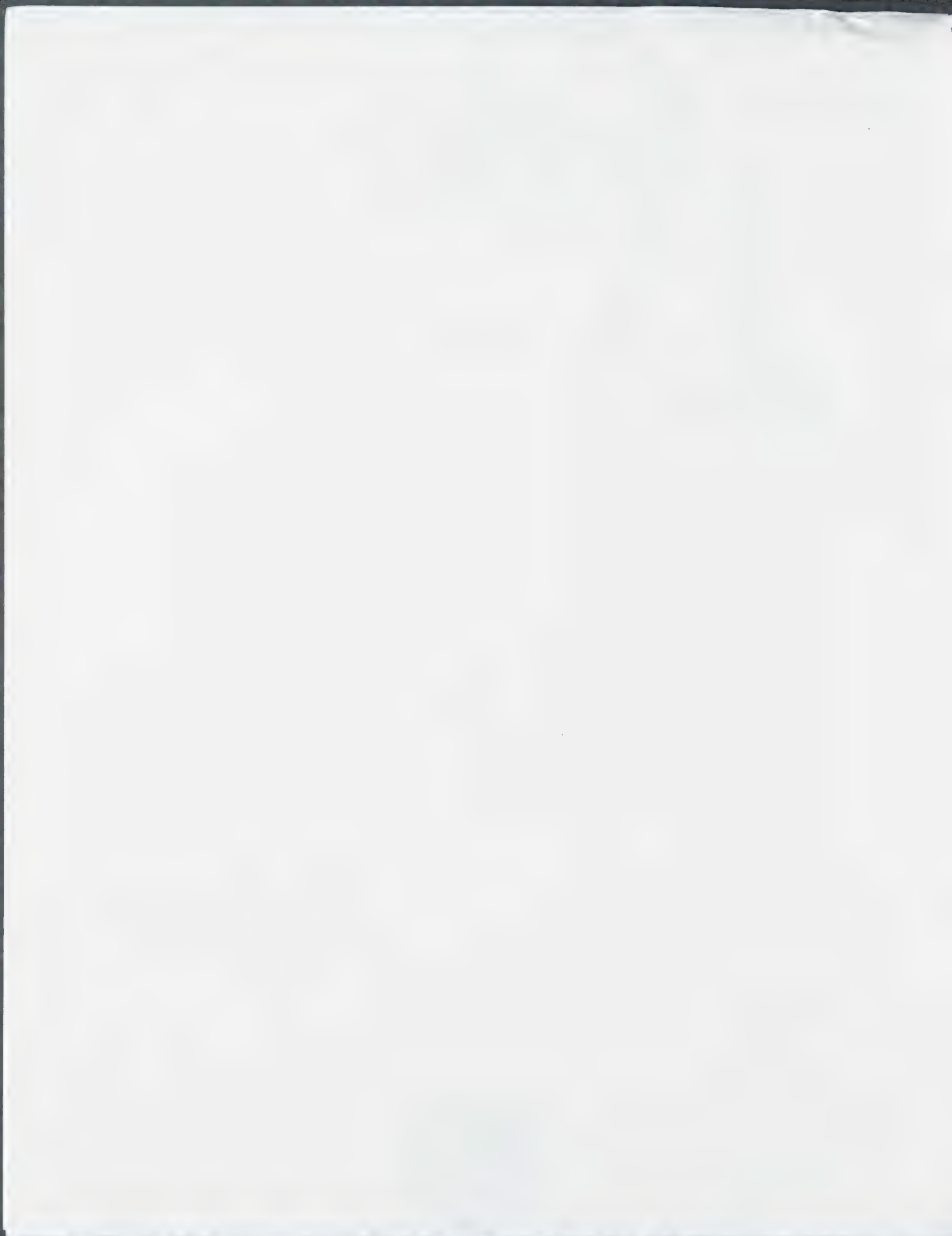
There are a comparatively few painters that this painting might be attributed to, and one of the most prominent is Delacroix. After a process of elimination, I will go with an attribution to Delacroix, as a sketch; carrying an appraisal value of \$5800.00. Incidentally, there appears to be a signature on the back "Delacroix".

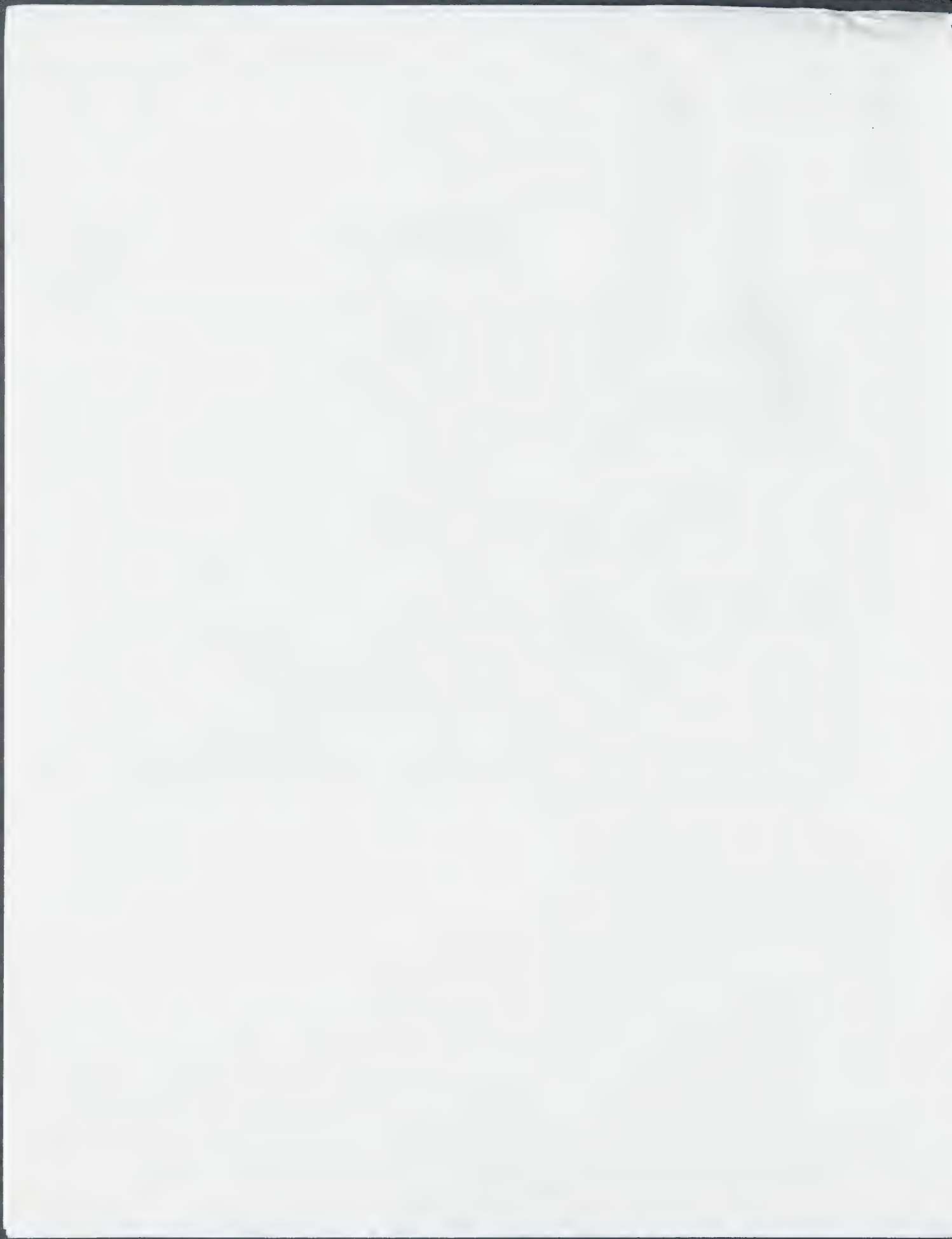
Sincerely,

Harry Judson Moore
Harry Judson Moore

HJM/am





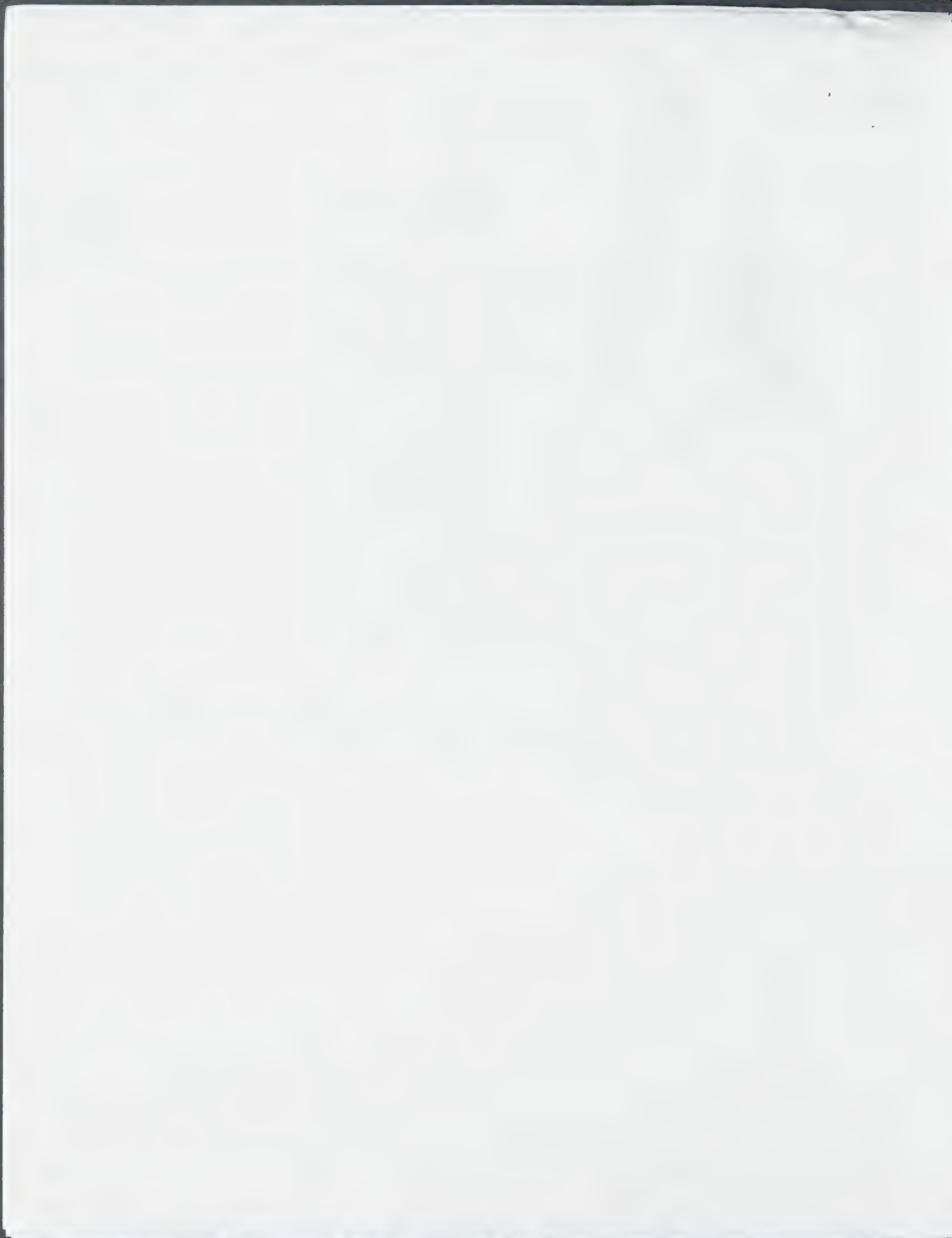


INVOICE

INVOICE NO.
39437

SOLD TO <i>Matthew & Mary Herak</i>		SHIPPED TO	
STREET & NO. <i>N. 88 W. 13467 N. Hubbard Rd.</i>		STREET & NO.	
CITY <i>Wausau, Wisconsin</i>	STATE <i>WI</i>	ZIP <i>53089-1221</i>	STATE <i>WI</i>

CUSTOMER'S ORDER	SALESMAN	TERMS	F.O.B.	DATE		
1				<i>8/9/99</i>		
					<i>Letter of Appraisal</i>	
					<i>Giulio Scioffo Dal Sole</i>	
					<i>1654-1719</i>	<i>100.00</i>
1					<i>Letter of appraisal</i>	
					<i>Attilio Delacroix</i>	<i>100.00</i>
1					<i>Letter of appraisal</i>	
					<i>Carlo Dolci Workshop</i>	<i>100.00</i>
					TOTAL	<i>300.00</i>





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 3, 1999

Mr. & Mrs. John Lerch
N88 W23310 N. Lisbon Road
Sussex, WI 53089-1221

Dear John,

You will recall that you purchased from me that oval Italian on panel which had previously been sold by Christie's in London. I thought that the painting dated to around 1800.

However, when I showed it to one of the experts on Italian paintings, Clovis Whitfield in London, he assured me that the painting was earlier and in fact by Giovan Gioseffo Dal Sole. Please note the enclosed, which illustrates a very similar oval work. The artist often did similar versions.

This of course increases the value of the painting and you might wish to share all this information with Marquette University.

With all good wishes I remain

Yours sincerely,

Alfred Bader

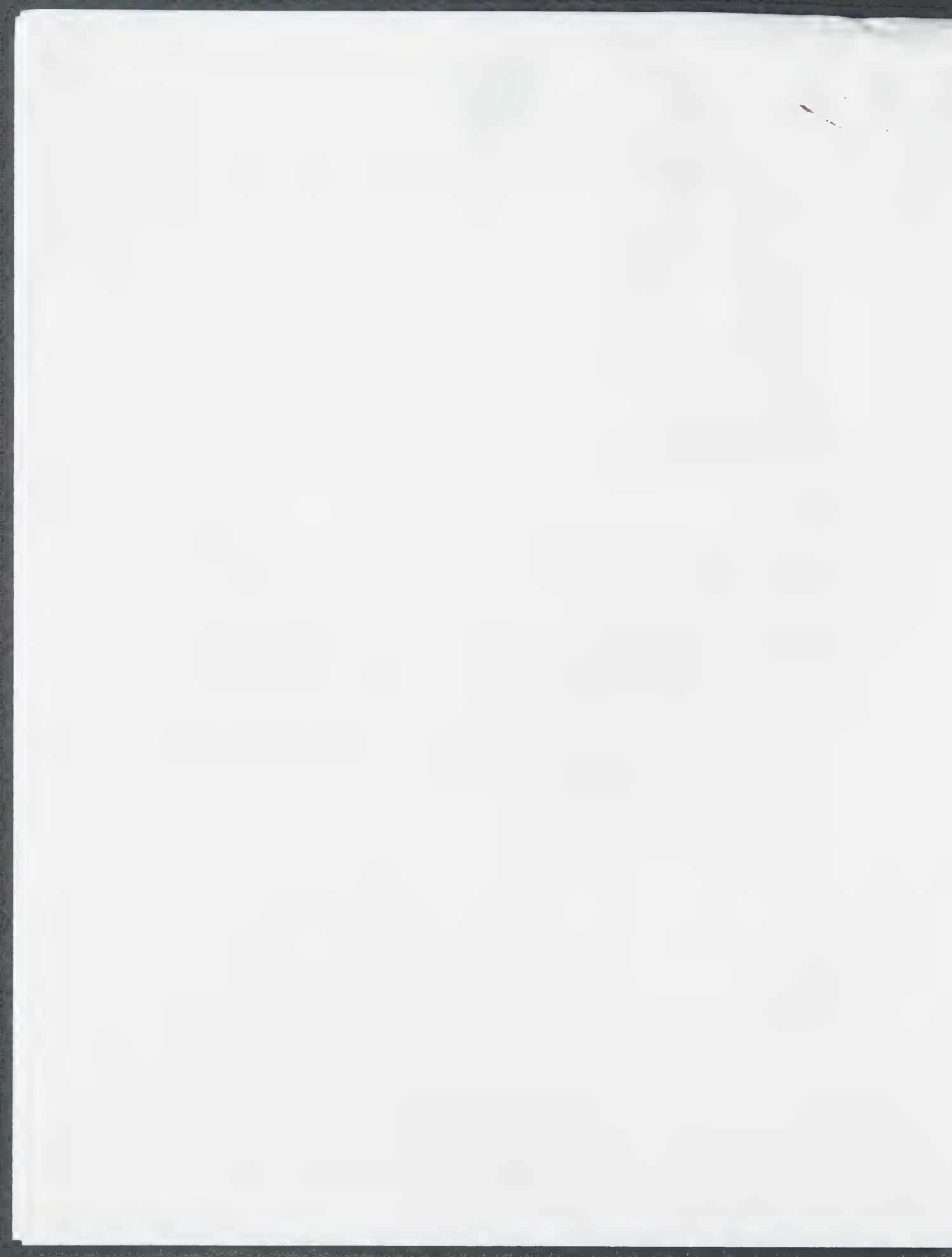
AB/az

Enc.

C: Harry Judson Moore w/enc.

* 1654-1719

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



Cost to John

5-15-99
John's list

2200 Kneller

\$12,000

Carlo Dolci

1000 ~~2138~~ wall paper of Carlo Dolci

\$4800

1400 Gisolano 1640

\$7500/pair

~~2142-2147~~ 610 1641

Venetian

1000 ~~2137~~ Macroix "

\$5800

1200 ~~2048~~ Italian ca 1800-1840

\$6,000 1050
4100 -

\$6500

Taken by John's list

5/15/99

10

Fanny Moore appraisals
5/17/99

Kneller

\$12500

Carlo Dolci

wallpaper of Carlo Dolci

\$4800

Nicolano 1640

G10 1641

Venetian

\$7500/pair

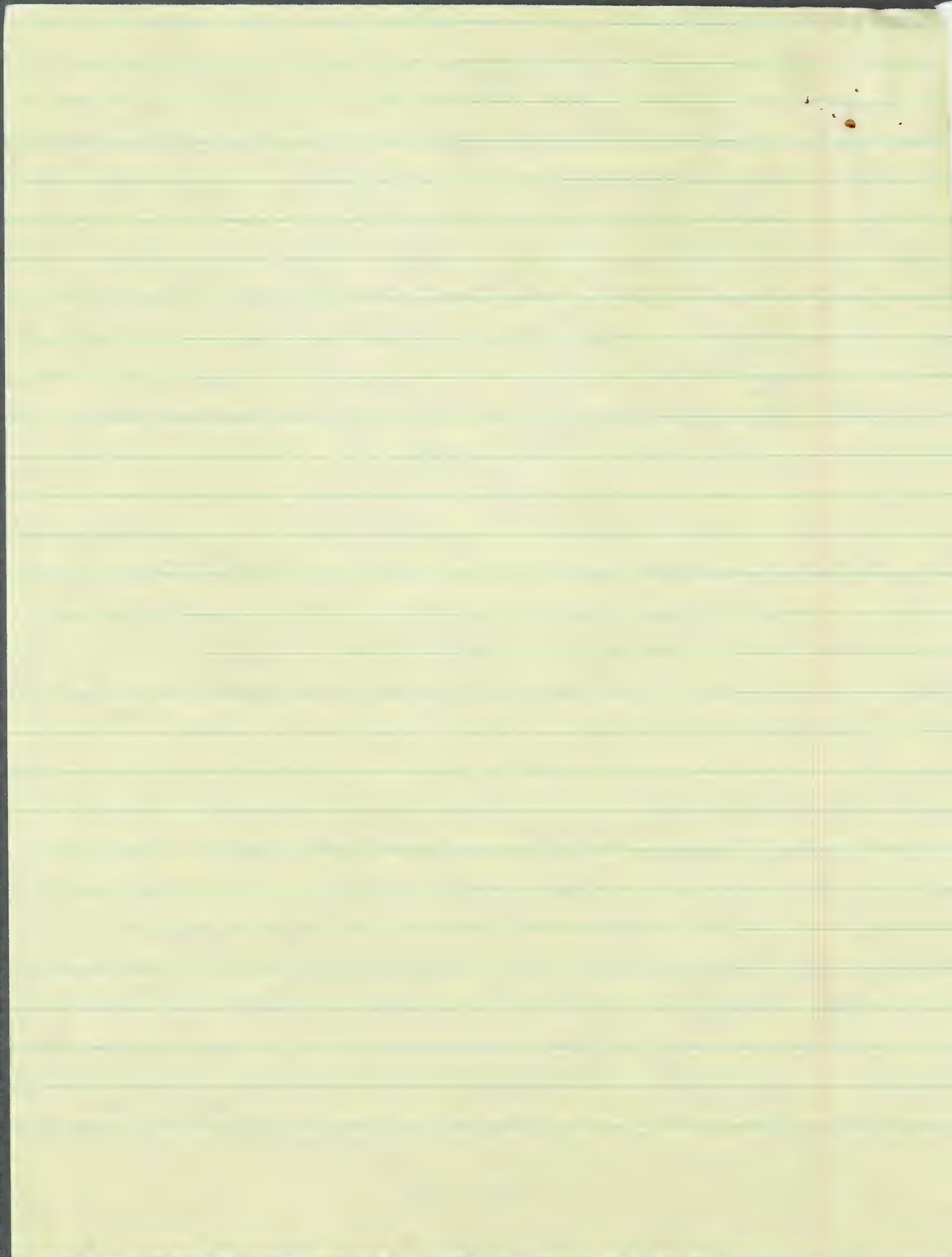
peracross ?

\$5800

Italian ca 1800-1840

~~\$10000~~

10500 -



Have Letter of Appraisal on Painting #1 #2 + #3 made out to
Matthew and Mary Jo Lerch

N. 88 W. 23462 N. Lisbon Rd.

Sussex, Wi. 53089-1221

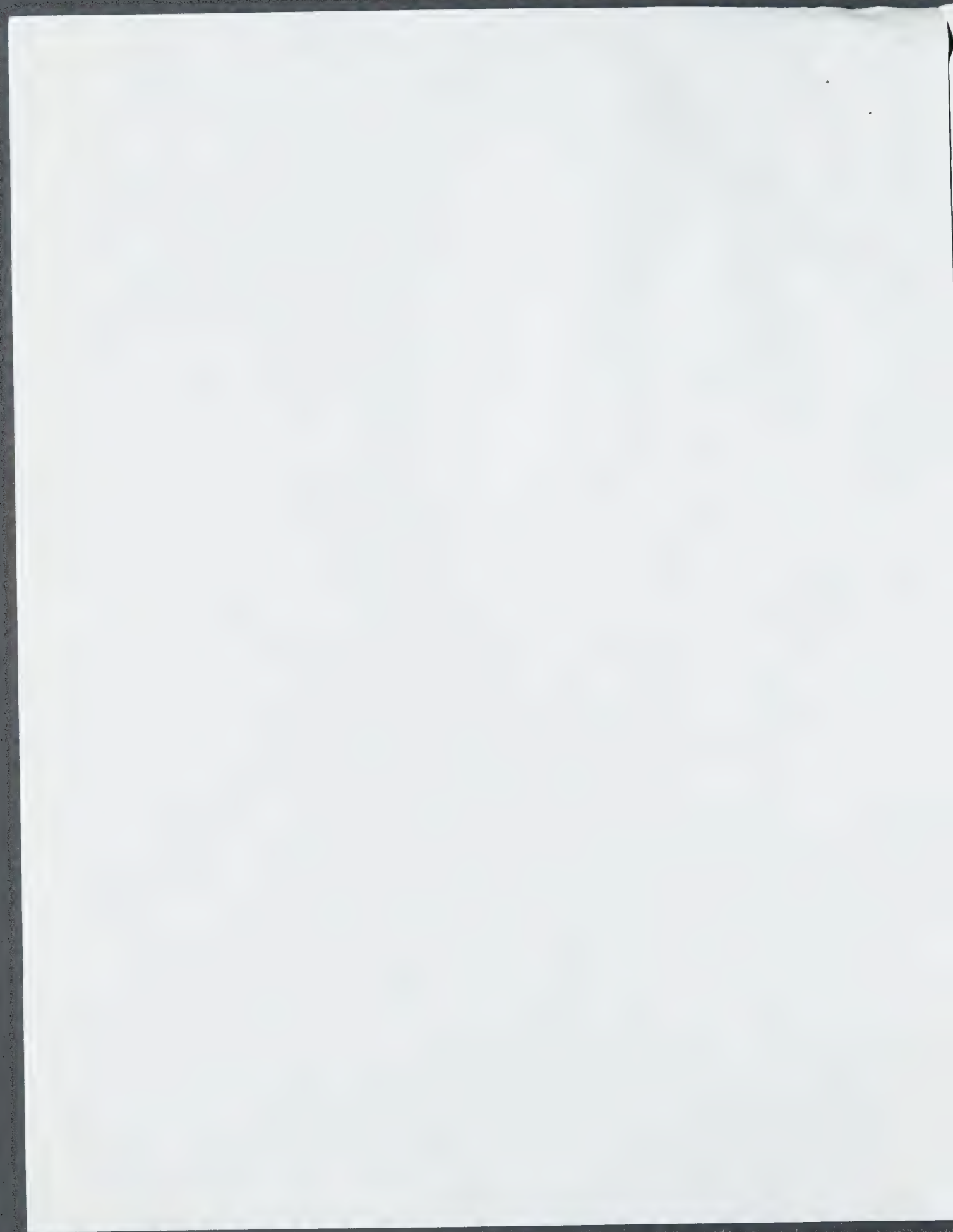
- #1 Carlo Dolci 14" X 18" Oil on Canvas Jesus with
Associates Workshop Ca. 1650 Crown of Thorns 4800-
- #2 Titian Copy 19th Century (Delacroix?) attributed to
16 1/2 X 19 1/2 inches 5800-
inscribed
- #3 Italian Ca. ~~1800-1840~~ Oval on Wood.
18 X 24 inches ~~inscribed~~ 10500-
(GROFFEN?)
-
- #4 Sir Gottfried Kneller German Artist 1646-1723
Rembrandt Student, most Famous Portrait
Artist in England.
Painting Ca. 1700 of Sir Cane James Bart
1656-1736 of Chesham, High Sheriff for
Essex 1685-1686 \$12500
Oil on Canvas 25 1/2 X 31 inches, Period Frame.
- #5 Original Pigned Girolamo -- & dacia
2 - Drawings, Venetian. 1640 and 1641
6 X 9 inches each. \$7500/pair

Have Letter of Appraisal on #4 + #5 made out to

John and Priscilla Lerch

N. 88 W. 23310 N. Lisbon Rd

Sussex, Wi. 53089-1221



Have Letter of Appraisal on Painting #1 #2 & #3 made out to
Matthew and Mary Jo Lerch

N. 88 W. 23462 N. Lisbon Rd.

Sussex, Wi. 53089-1221

- #1 Carlo Dolci 14"X18" Oil on Canvas Jesus with
Associates Workshop Ca. 1650 Crown of Thorns 4800-
- #2 Titian Copy 19th Century (Delacroix?) 5800-
16 1/2 X 19 1/2 inches
attributed to
inscribed
- #3 Italian Ca. ~~1800-1840~~ Oval on Wood 10500-
18 X 24 inches
~~reinscribed~~
(Goffren?)
-
- #4 Sir Gottfried Kneller German Artist 1646-1723
Rembrandt Student, most famous portrait
Artist in England.
Painting Ca. 1700 of Sir Cane James Bart
1656-1736 of Chesham, High Sherriff for
Essex 1685-1686 \$12500
Oil on Canvas 25 1/2 X 31 inches, Period Frame.
- #5 Original 2- Drawings, Venetian. 1640 and 1641 \$7500/pair
Pigned Girolamo - - & doria
6 X 9 inches each.

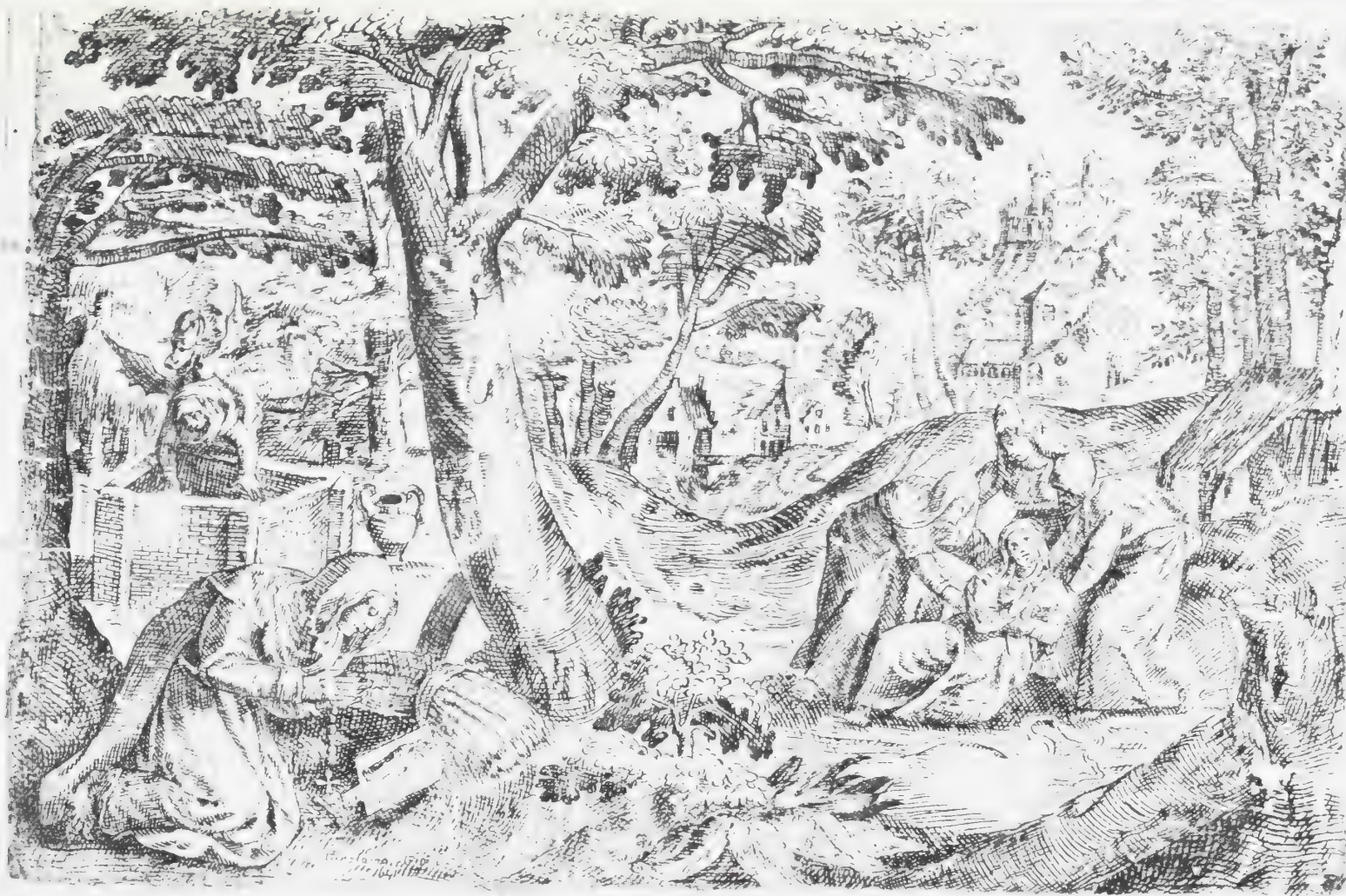
Have Letter of Appraisal on #4 & #5 made out to

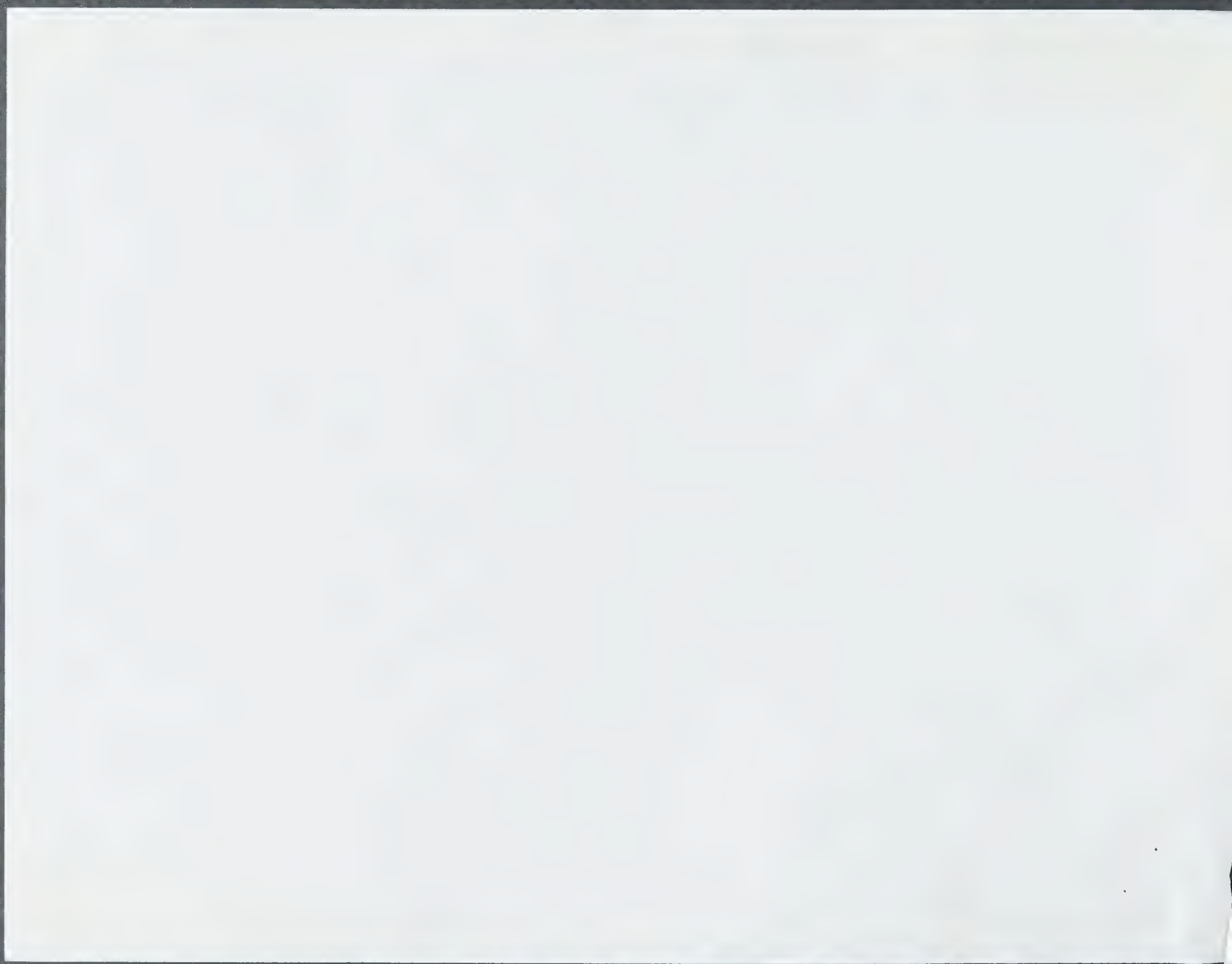
John and Priscilla Lerch

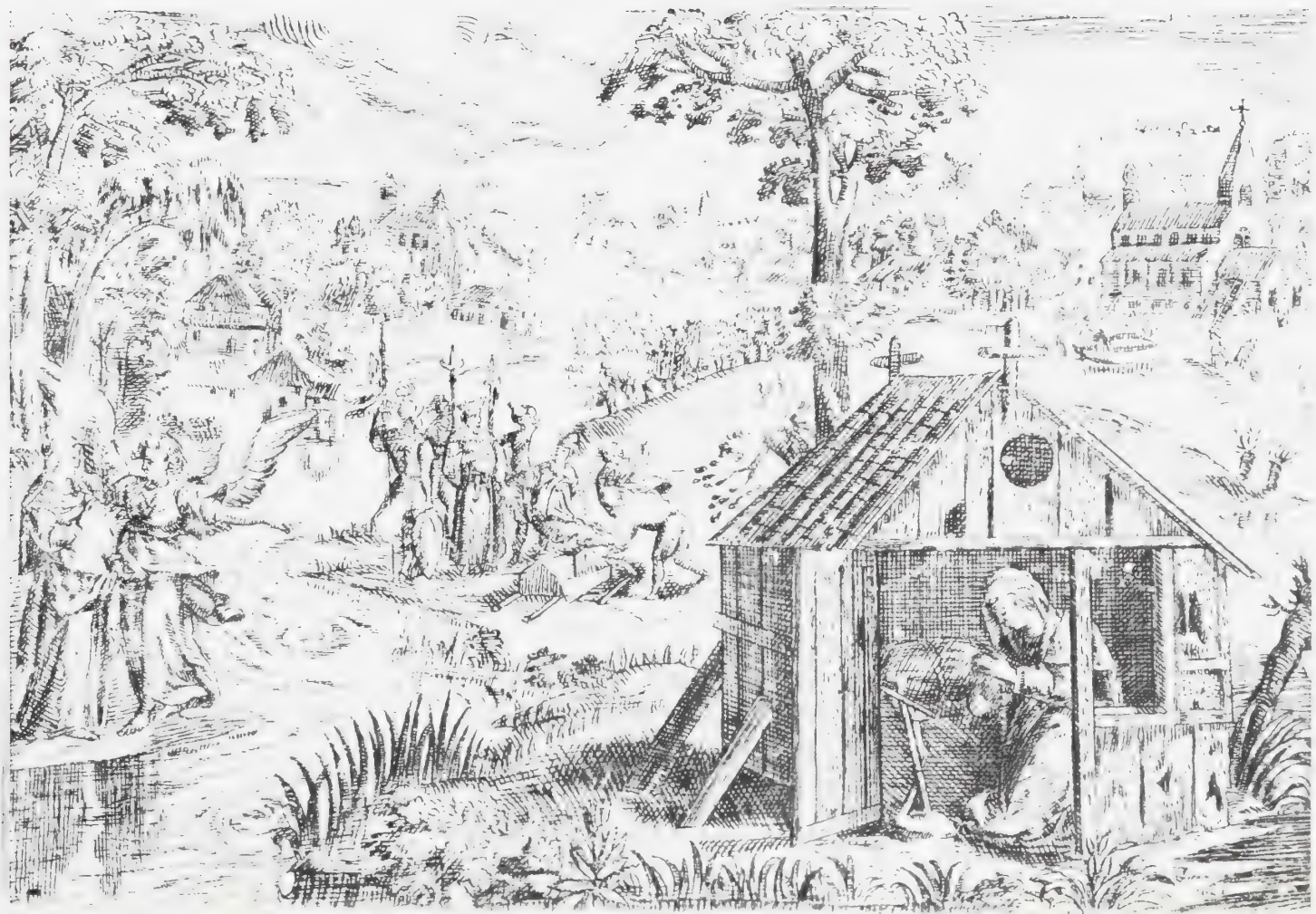
N. 88 W. 23310 N. Lisbon Rd

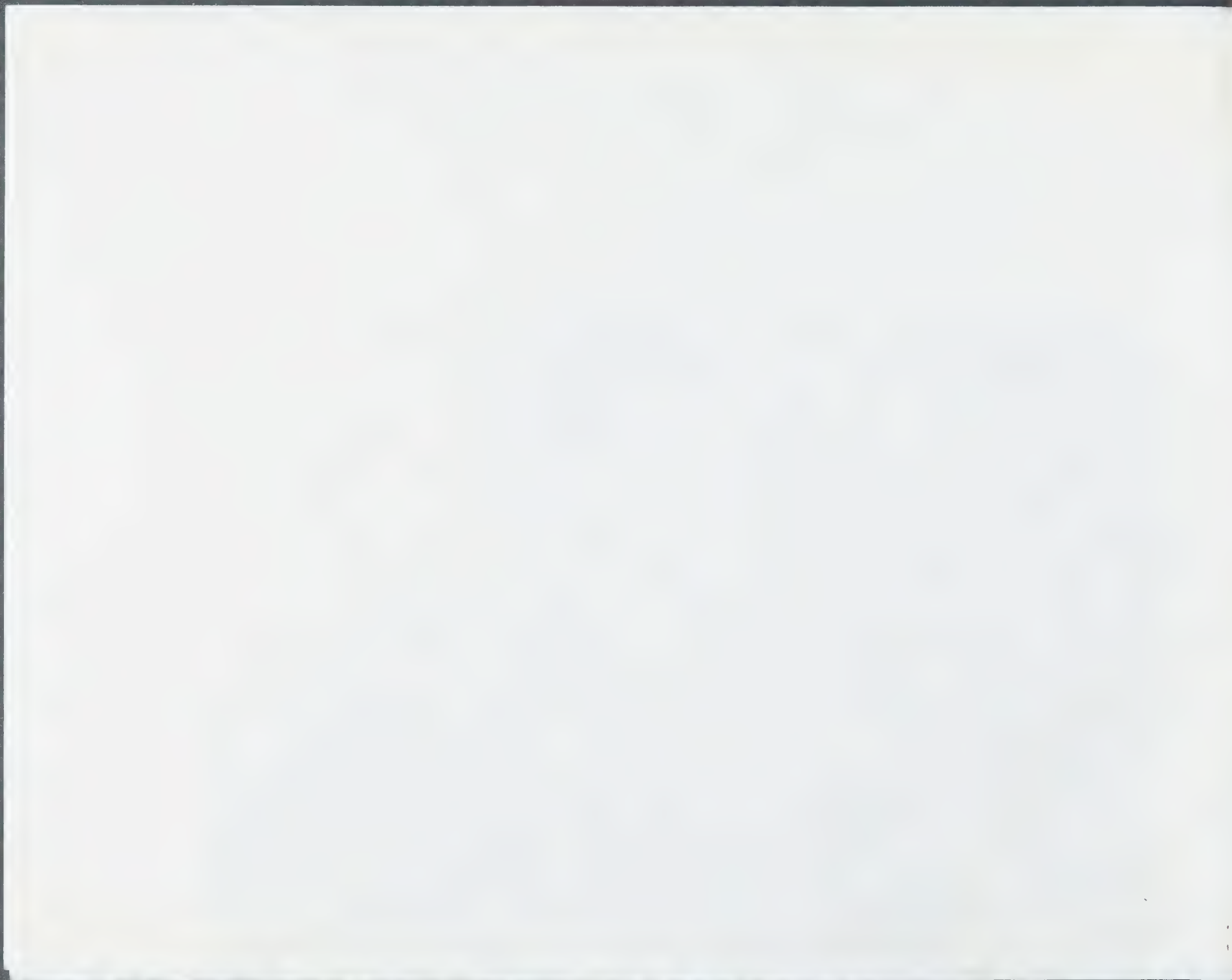
Sussex, Wi. 53089-1221











COST to John

2-11-11

2200

Kneller

1970

\$12,500

Carlo Dolci

1000

wallpaper of Carlo Dolci

\$4800

2138

1400

Nicolano

1640

610

1641

Venetian

2146-7

\$7500/pair

1000

Peracross

2139

\$5800

1200

Italian ca 1800-1840

\$6,500



1817
1818

ABFA #2128
Oil on canvas

ABFA #2139
Titian copy 19th century
16-1/2" x 19-1/2"

ABFA #2048
Italian oval on Wood ca. ~~1500-1600~~ ¹⁸²⁰
18" x 24" *Mythological scene*

~~\$ 1,000.00~~
1200-

ABFA #1970
Sir Godtfred Kneller, German artist (1646-1723)
Realistic subject, most famous portrait artist
in England.
Painting ca. 1700 of Sir Cane-James Holt (1656-
1736) of Chesham, High Sheriff for Essex 1682-1683.

Oil on canvas, 25-1/2" x 31", period frame

\$ 2,800.00

ABFA # 2110, 2111
Pair of Venetian drawings - 1640 and 1641
6" x 8" each

\$ 1,300.00
\$ 6,000.00

TOTAL DUE

8000

Notes in Arizona

6800-

Alfred will send
more detailed invoice
in August

Thank you

Co

Cost to John

5-18-99

John Lerch

2200 Kneller
1970

\$12⁵000

1000 2138 workshop of Carlo Polci

\$4800

1400 Girolamo 1640
2146-2147 1641
Venetian

\$7500/pair

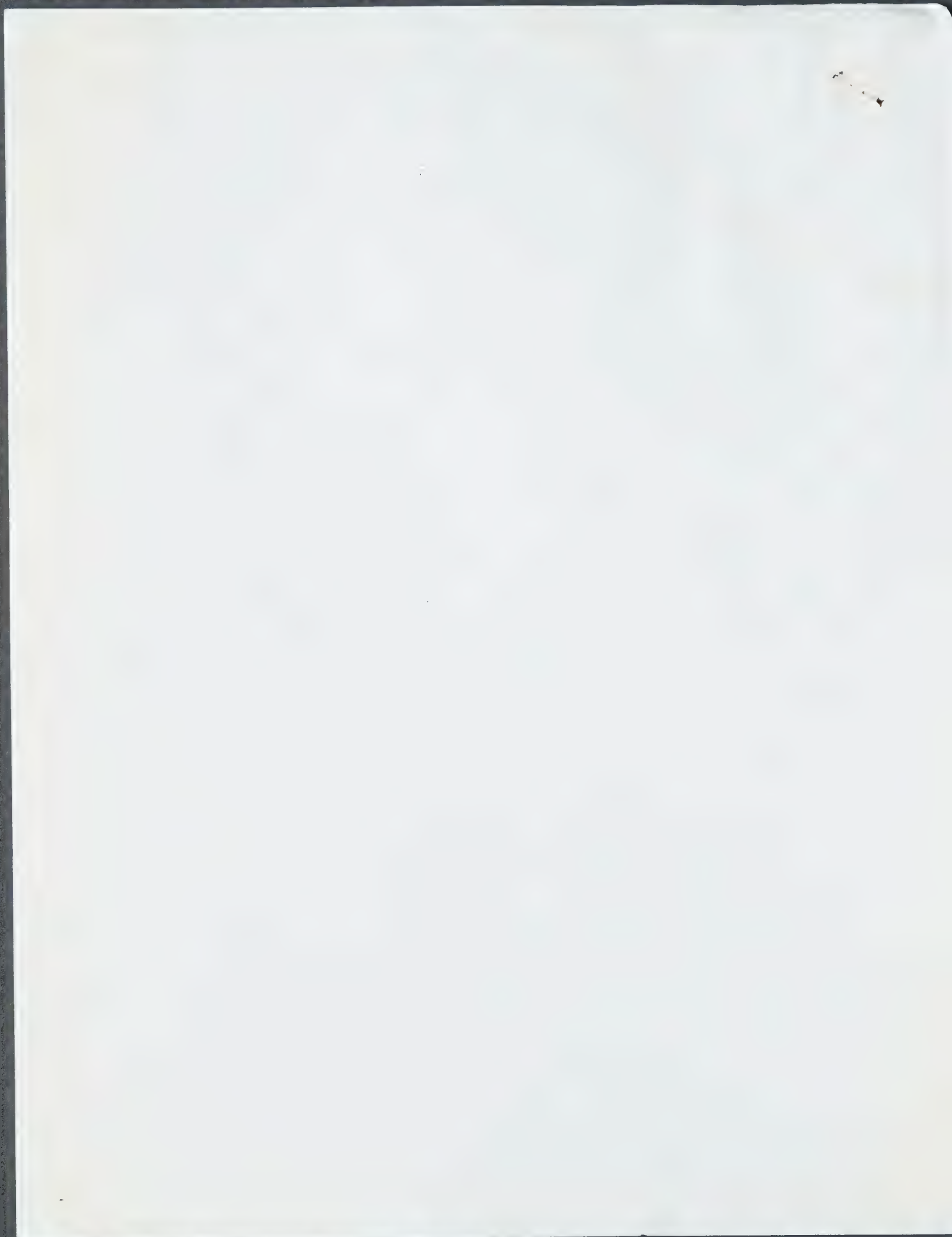
1000 2139 Peracchio ?

\$5800

1200 2048 Italian ca 1800-1840

\$6⁵000

Taken by John Lerch 5/18/99





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 13, 1999

To OK

Drs. Salomon Lilian
Kunsthandel
Keizersgracht 642
1017 ES Amsterdam
THE NETHERLANDS

Dear Buddie,

I see that thieves stole a number of good paintings from a collector in Bussum.

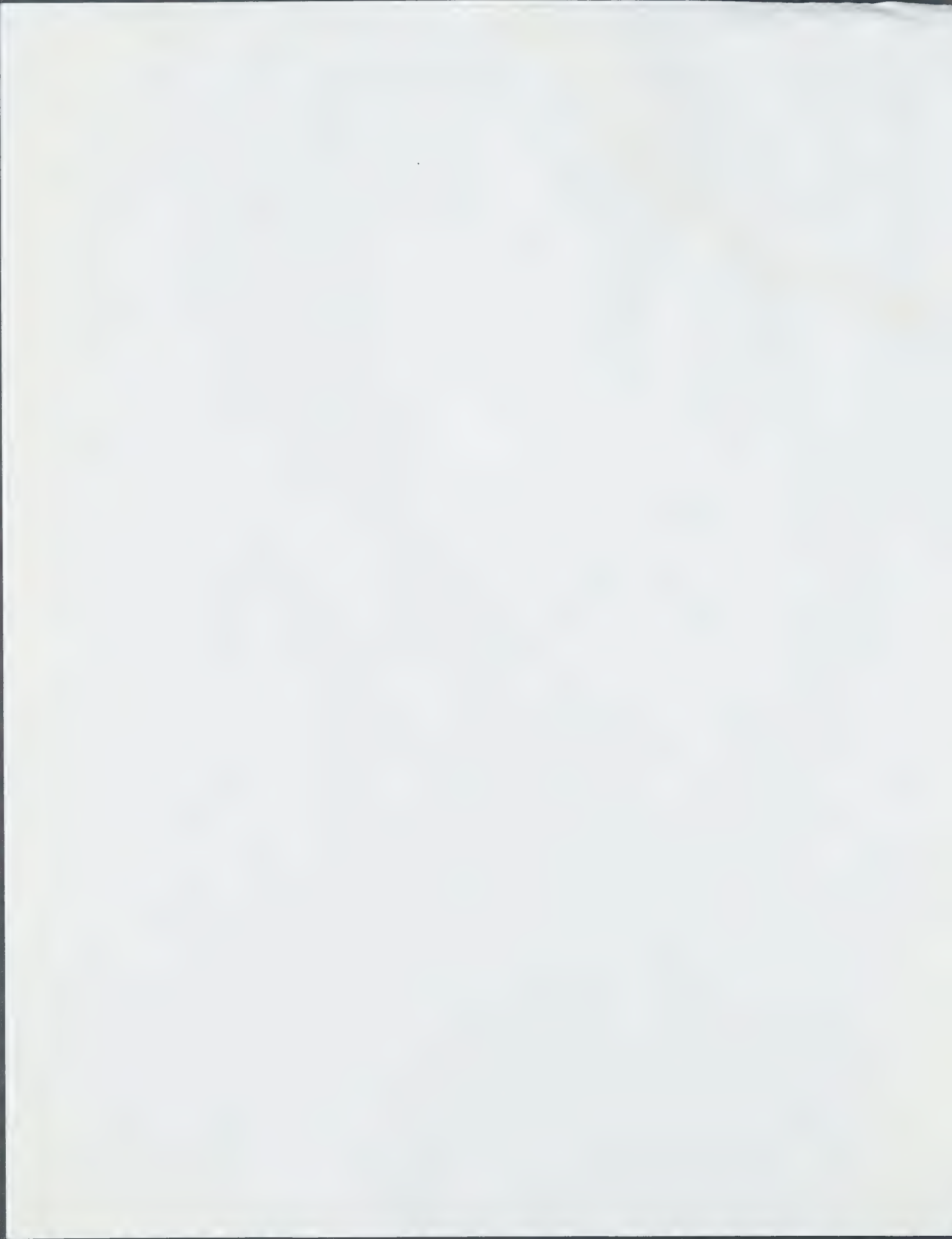
I enclose a copy of a story that appeared in the Milwaukee Journal describing the Amsterdam police's actions. Perhaps you could forward that to the collector so that he is aware of how some Dutch police act.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - 2

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 11, 1999

Dr. Ira Kukin
Chairman & Chief Executive Officer
Apollo Technologies International Corp.
5S Regent Street, Suite 526
Livingston, NJ 07039-1617

Dear Ira,

Your fax of June 24 arrived here while I was in Europe.

I know George and Maida Abrams quite well; the collection of drawings which they gave to Harvard is one of the finest in the world.

There have been a number of developments with the Hofstra story and the enclosed will explain.

With all good wishes as always I remain

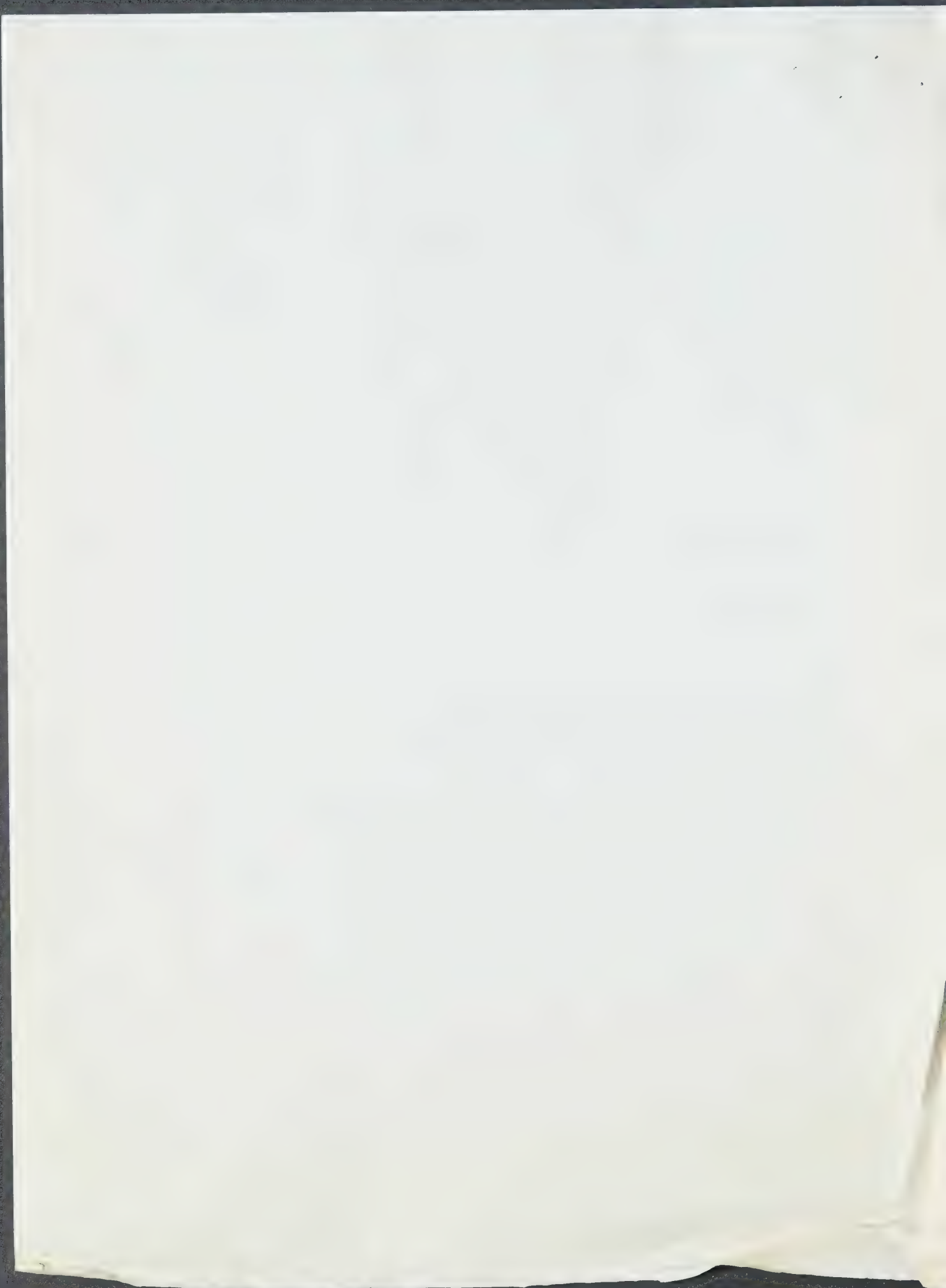
Yours sincerely,

Alfred Bader
AB/az
Enc.

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

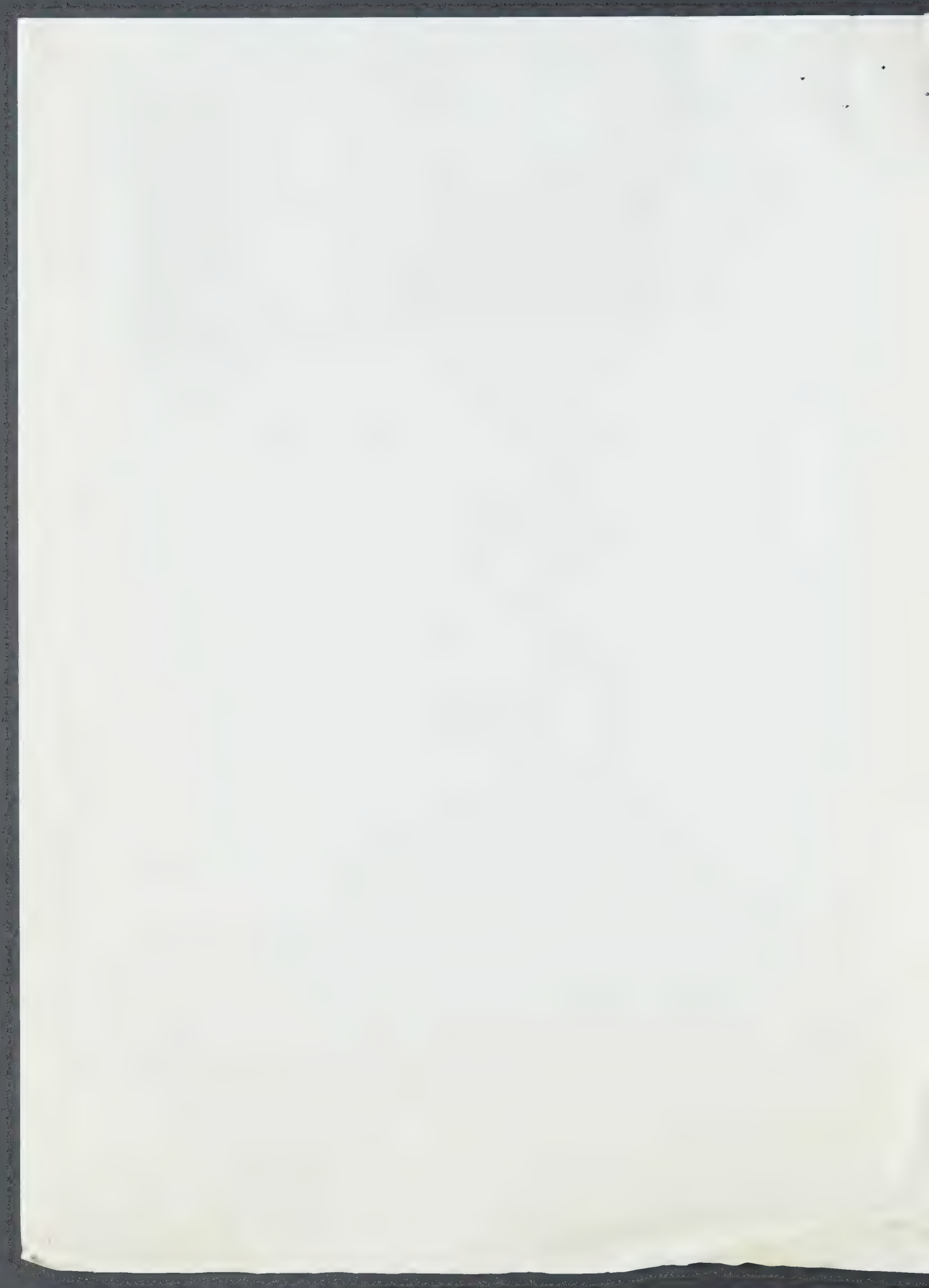






The first part of the report
 deals with the general
 conditions of the country
 and the progress of the
 work during the year.
 It is followed by a
 detailed account of the
 various expeditions
 and the results obtained.
 The report concludes
 with a summary of the
 work done and the
 prospects for the future.

The second part of the report
 deals with the specific
 results of the expeditions.
 It contains a list of the
 plants and animals
 collected, and a
 description of the
 various expeditions.
 The report concludes
 with a summary of the
 work done and the
 prospects for the future.



Re: Whalley

Subject: Re: Whalley

Date: Thu, 12 Aug 1999 13:44:39 -0500

From: Alfred Bader <baderfa@execpc.com>

Organization: Alfred Bader Fine Arts

To: Dr Pelletier <pelletier@sunchem.chem.uga.edu>

Dear Bill,

Thank you for your e-mail of today.

The *Study of Matthew in Red* has sight measurements of 14 1/4 x 14" and it is signed and dated in the lower right "John Whalley 1985".

All of us break the 10th Commandment sometimes and I certainly whenever I visited my friends, Pat and Lee Howard, in Rockville, Indiana. Sadly, Pat died recently of cancer and Lee spent a few days with us recently and will spend a couple of weeks with us in England in December. Knowing how much I appreciate that red study, he brought it along and sold it to me.

I thought that it was red chalk, but in the description of the Worcester catalogue, it says pastel.

I know how much you like one of the two best still lives of his, which I have seen; the third I have already sold to you. Let me just say that if I ever decide to sell your favorite, you will have first refusal.

An old friend, Dr. Mack Foster, called me from NC to inquire whether I would be willing to give some talks at his University on October 5 and 6. I said that I would, provided that his University would pay half of the travel expenses to NC and GA and provided we could fly relatively easily from Milwaukee to his place and then from there to Athens and then of course from Atlanta home. I gave him your telephone number and asked him to talk to you directly. I am sure you know a great deal more about the geography of the southeast than I do.

With all good wishes I remain

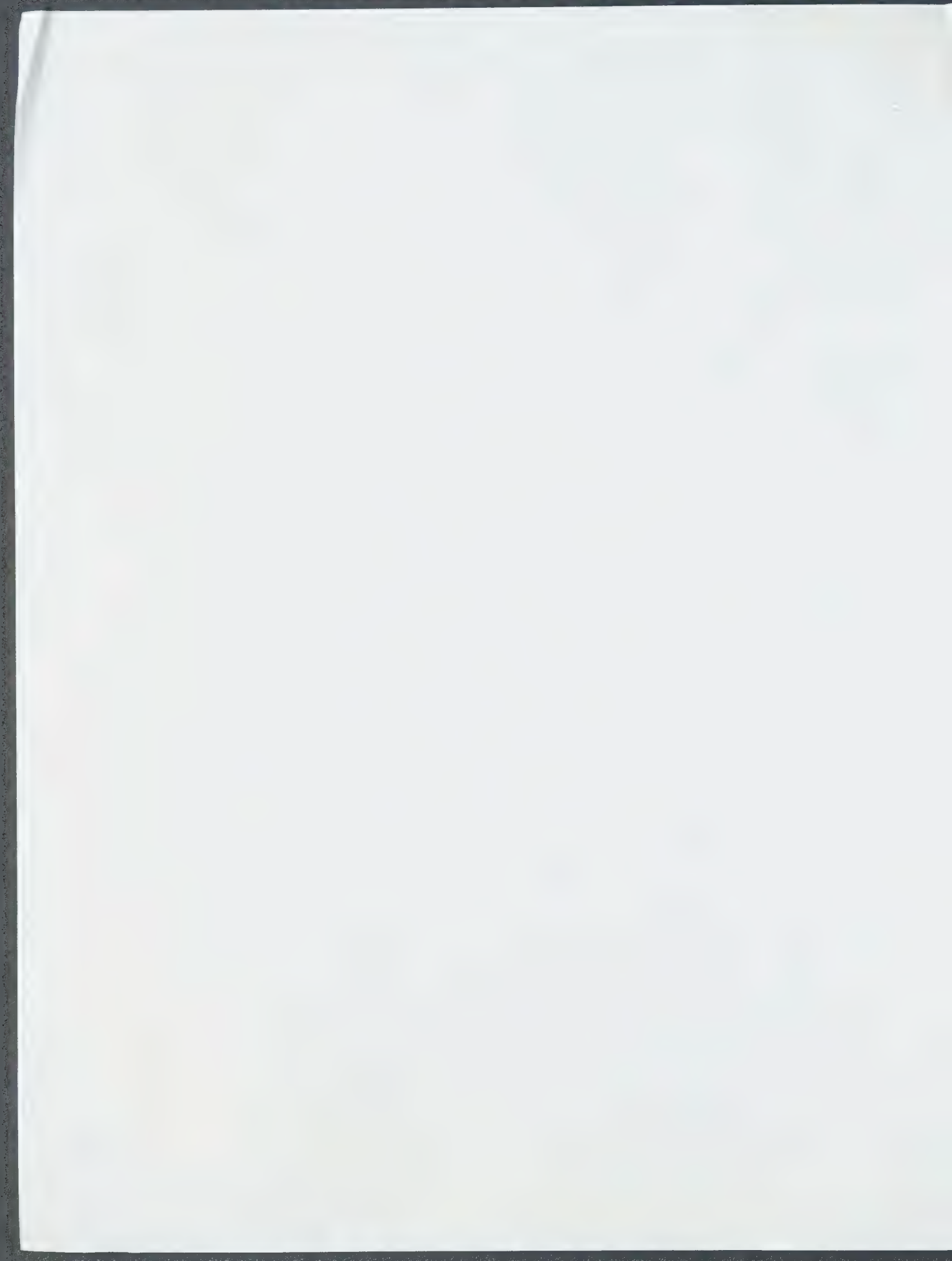
Yours sincerely,
Alfred Bader

Dr Pelletier wrote:

Dr. Alfred R. Bader
Alfred Bader Fine Arts
Aster Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Alfred:

This is to acknowledge receipt of your kind letter of 9 August 1999 and the enclosed photographs of Whalley's red chalk portrait of Matthew and his graphite portrait of Linda and Benjamin.



Re: Whalley

I like very much the red chalk drawing and think it should be in the Whalley exhibition since it is the only piece available in red chalk. I would appreciate receiving data on it - date, size, whether signed, etc.

Perhaps I did not make myself clear about the Whalley drawings. I would like to have 50 Whalley drawings, but with nine of his drawings in hand and with limited resources, I prefer now to get one or two more of his paintings. For balance in my Whalley collection, I need a fine still-life which I am lacking. Would you consider selling me his oil, "Still Life with Crock"? I really like that still-life and would treasure it.

I hope you and Isabel have a good visit in Ireland. I am looking forward very much to your visit in Athens in October.

With best wishes.

Sincerely,

Bill

SWP:mem
August 12, 1999

Institute for Natural Products Research
S. William Pelletier, Professor & Director
MaryEllen Baran-Murphy, Administrative Secretary
E-mail: pelletier@sunchem.chem.uga.edu
Phone: 706-542-5800
FAX: 706-542-5804



UNIVERSITY OF



SUSSEX
AT BRIGHTON

Centre for German-Jewish Studies

University of Sussex, Falmer, Brighton, BN1 9QN

Please reply to:

Professor Edward Timms
Tel/Fax 01273 678495
email: e.timms@sussex.ac.uk

2 Aug 1999

Dr Alfred Bader
2A Holmesdale Road
Bexhill-on-Sea
Sussex TN39 3QE

12 August 1999

Dear Dr Bader,

Thank you for copying to me your letter of 5th August to Dr Knight.*

I think you make your points about Dr Franz Sobek very clearly and I fully concur with your arguments on points of principle.

Your footnote saying that you will be at the University again on 23rd August is a pleasant surprise. I have spoken to David Walton and I don't wish to encroach on the time you are planning to spend in the Chemistry department with him and Jim Hanson. But I would be delighted to see you and Isabel again if you can spare the time.

I have a meeting in Brighton on the morning of 23rd April but expect to be on Campus from 12.30 onwards. Perhaps we could meet for lunch at 1 pm - or for tea at 4pm after your session with the chemists, if this suits you better?

Please let me know what you would prefer. My home telephone number is 01273 685629 if you need to contact me there.

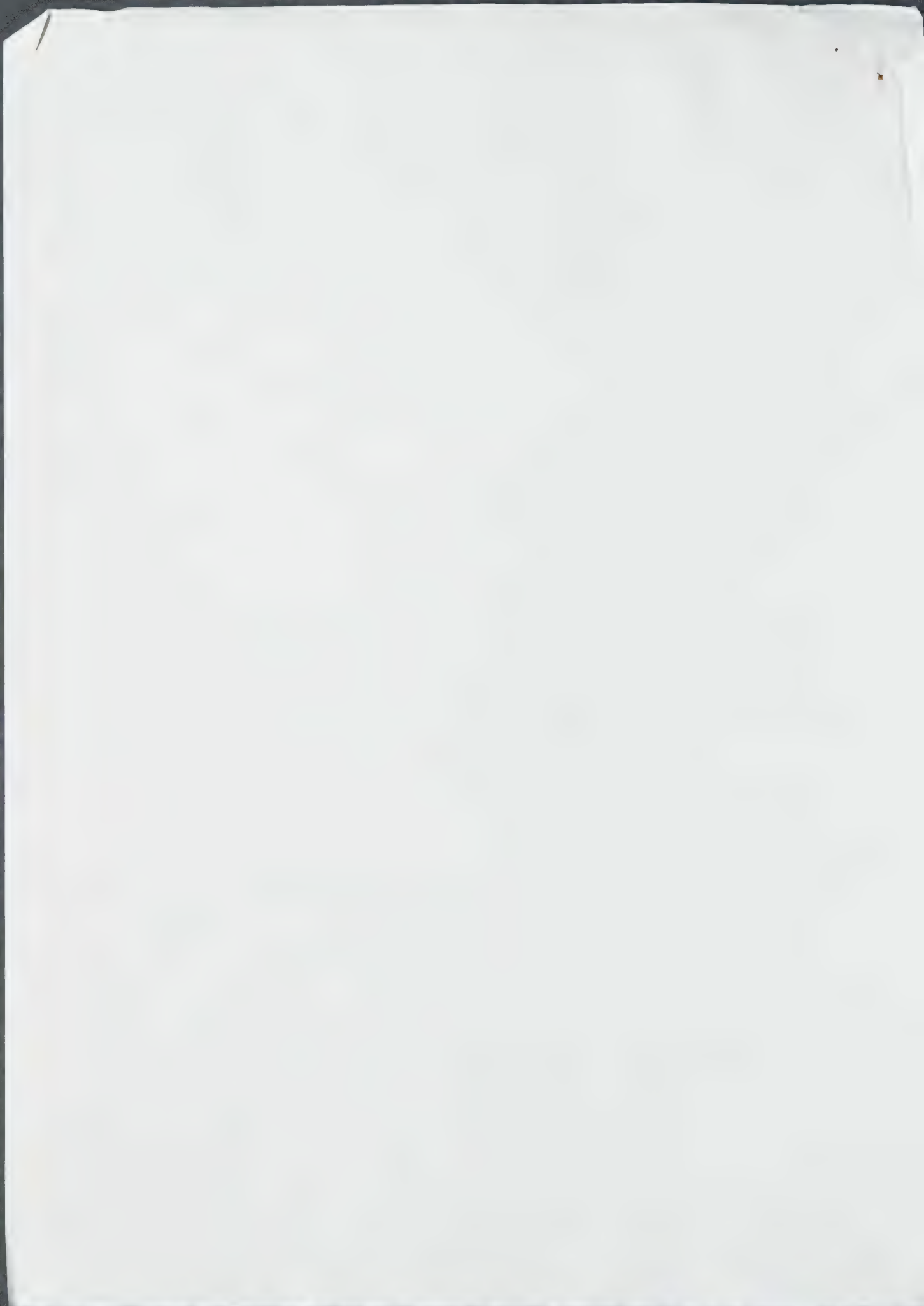
Following your suggestion, I have had a long telephone conversation with Dr Dorothea McEwan, the researcher at the Warburg Institute who has worked on the 'Stetl-Geschichte vom Lomnitz'. She is sending me both the articles she has written on this subject, and she has also agreed to visit the university in October to give a talk to our Research Colloquium about her work at the Warburg Institute. So you see how helpful your suggestions have proved ...

[Faint handwritten signature]

* PS: The name of our friend at Loughborough is Robert Knight (NOT Richard).

Director: Professor Edward Timms

The University of Sussex is a charity which exists to advance learning and knowledge through teaching and research



August 5, 1999

Dr. Richard Knight
Department of European Studies
Loughborough University
Loughborough, Leicestershire LE11 3TU
ENGLAND

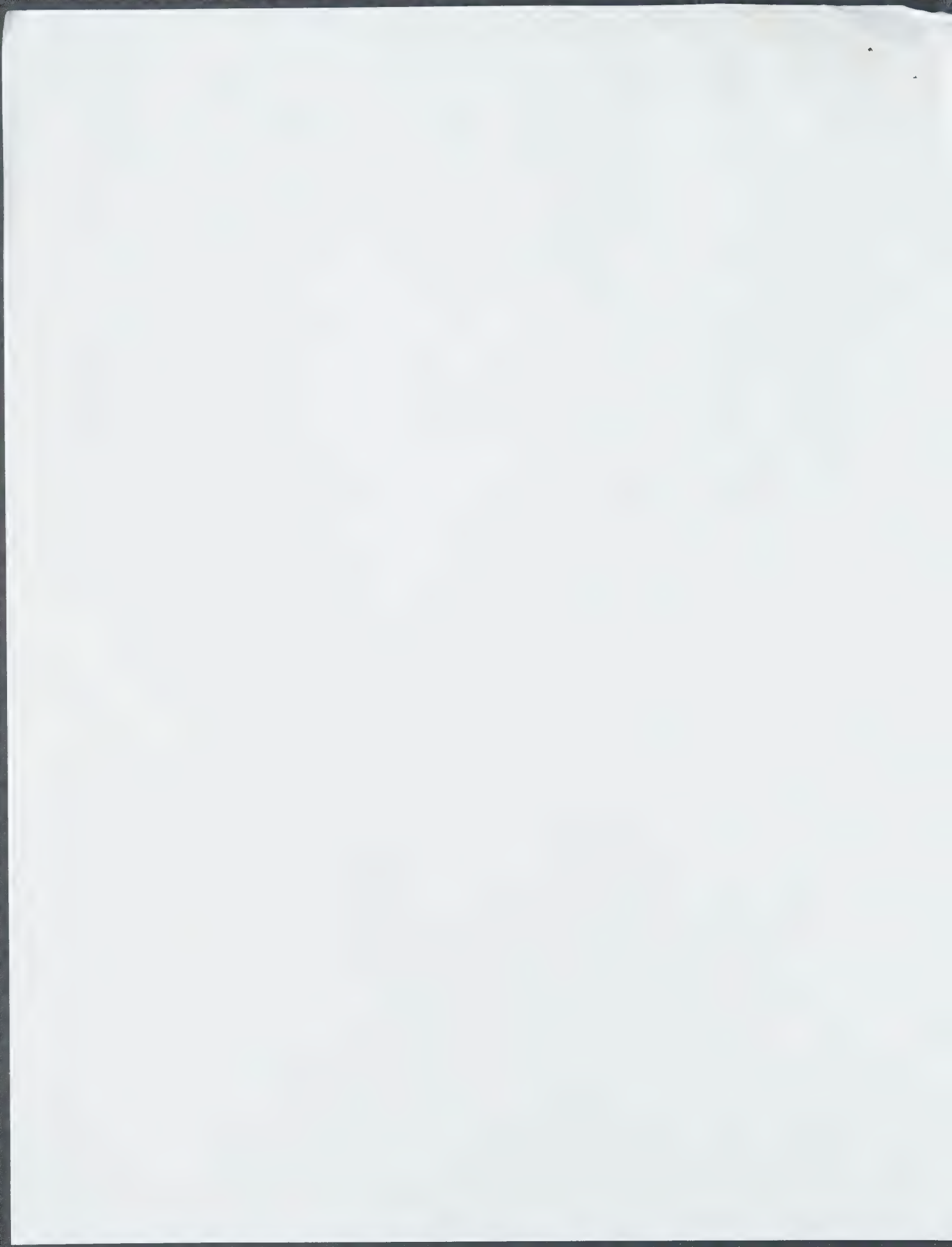
Dear Dr. Knight,

I hope that you will have received my autobiography which I sent you from Bexhill and which describes in some detail what kind of a person Franz Sobek was.

As you know, I was taken aback when I read, on p. 298, of the "German Jewish Dilemma" that you had stated that "Sobek blithely suggested that Christian symbols should represent the universality of suffering..."

To me, that use of the word "blithely" means lightly, almost thoughtlessly. But I know that Dr. Franz Sobek was a truly believing Catholic and, hence, made his suggestion thoughtfully and seriously. Now I know that many Jews resent such a suggestion, just as they resent that Carmelite nuns want to erect crosses at Auschwitz. I understand the resentment, but I don't agree with it. I understand it because I know that for almost 2000 years the cross has been the symbol of Christianity and hence often has led to the persecution of Jews. Yet I am convinced that we have only one God and if Christians wish to pray with their symbol, so be it.

Much more important is the fact that Franz Sobek tried immensely hard – and often unsuccessfully so – to help Jews in Austria.



Dr. Richard Knight
August 5, 1999
Page Two

To prove this, I enclose a Xerox of the front page of the Bible given to Franz on his 60th birthday. Also, in 1960, the Jewish communities in Austria presented him with a 2" solid gold medal, one side of which is inscribed with the Star of David and the inscription "BUNDESVERBAND DER ISRAELITISCHEN KULTUSGEMEINDEN OSTERREICHS" and the other side of which is inscribed "DEN KÄMPFERN FÜR RECHT UND GERECHTIGKEIT FÜR VOLKERVERSÖHNUNG UND MENSCHENWÜRDE". Surely, these two speak for themselves and I am happy that Franz left them to my son, David Bader.

I hope you will have occasion to write about Franz Sobek again and will then remember these facts.

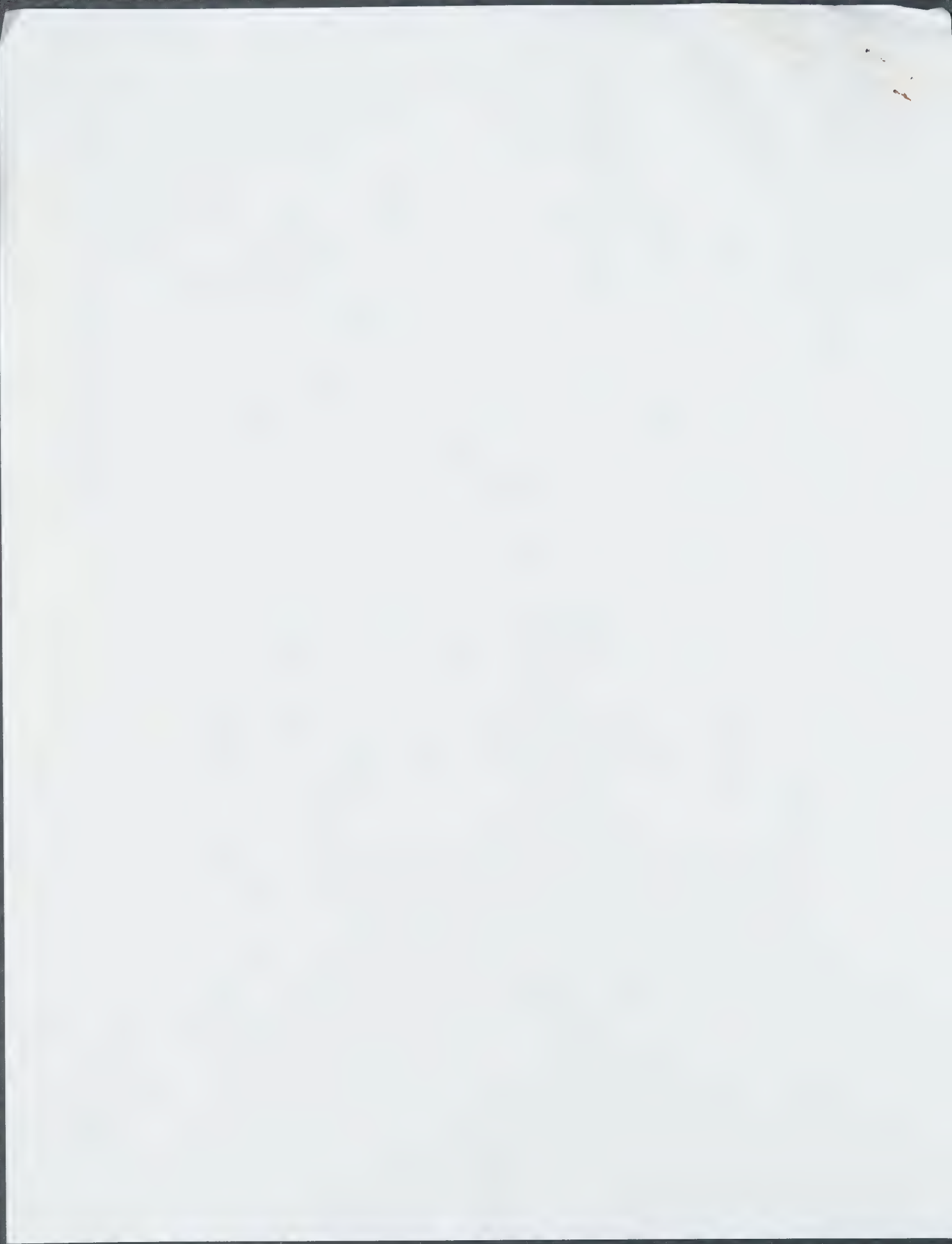
Of course I appreciate the importance of your studies. I resent most Austrians depicting themselves as the first victims of Nazism. In fact, the first victims of Nazism were the German people and there were probably more Nazis in Austria in 1938 than in Germany. But Franz certainly was not one of these.

When next you are in Vienna, take the opportunity to visit the Sobek Clock Museum which he left to the City of Vienna and you will realize what a great patriot and true Austrian he was.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



Martin Zacher

65193 Wiesbaden ,Tel.0611/51842
Sonnenberger Str. 54
24.August 1999

Herrn Dr.
Alfred Bader
2961 NShepard Ave
Milwaukee,Wi.53211

Sehr geehrter Herr Dr. Bader!

Vor vielen Jahren habe ich Ihnen im Laden Cramer Flory auf der Taunusstraße in Wiesbaden ein Gemälde "Die heilige Familie auf der Flucht nach Ägypten " von Lamberts verkauft.

Aus dem Erbe des Kunsthändlers Flory besitze ich ein Gemälde, von dem ich Ihnen ein Foto zusende. Der Kunsthistoriker und Sammler Sir Dennis Mahon hat mir laut beiliegendem Brief geschrieben, daß er dieses Bild in die 2. Hälfte des 17. Jahrhunderts, Bologna, einordnet.

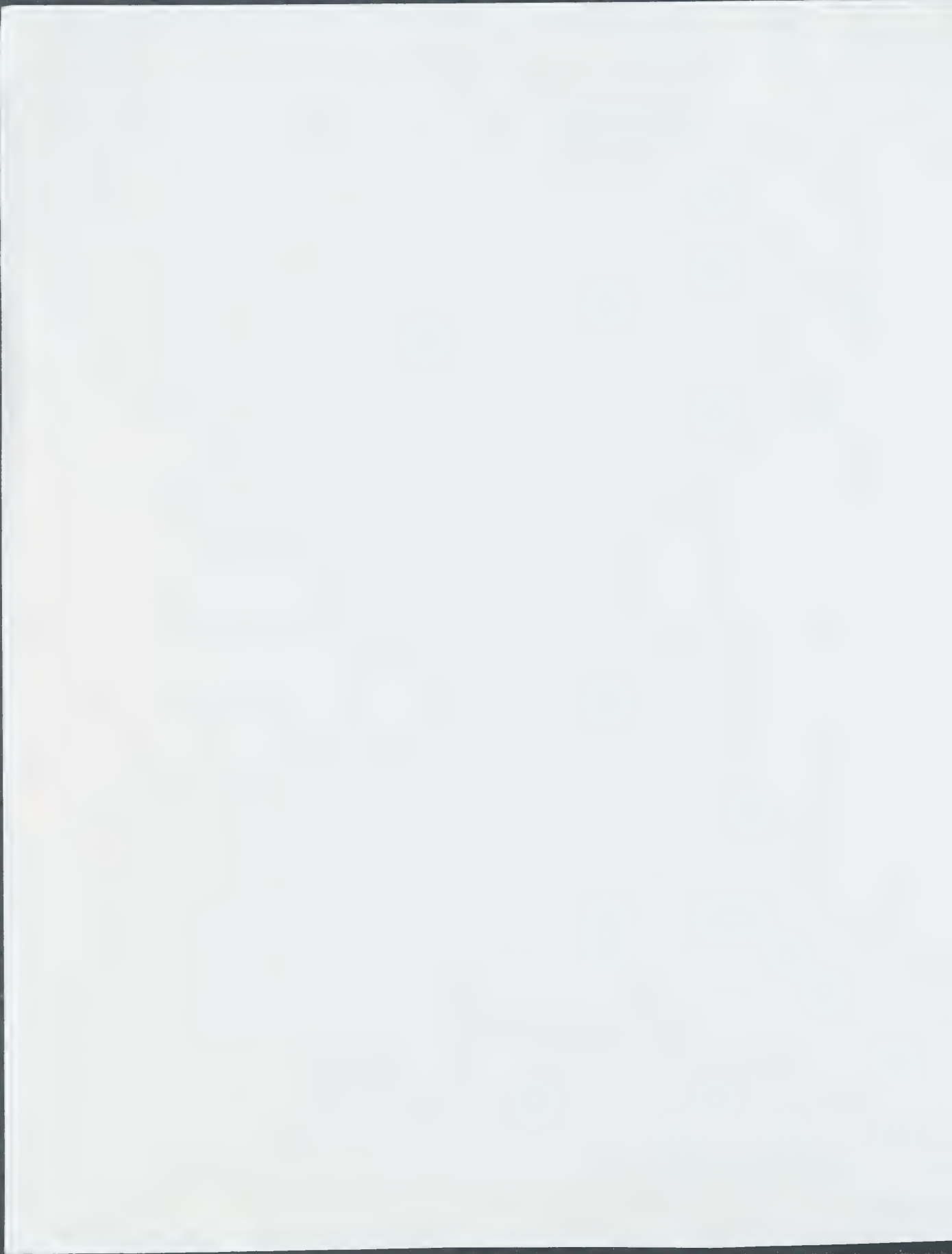
Das Gemälde ist in einem sehr guten Zustand und hat die Größe von 57 x 66 cm.

Ich würde bei einem Verkauf DM 20.000.- verlangen.

Für eine Rücksendung des Fotos wäre ich Ihnen dankbar, wenn Ihrerseits kein Interesse besteht.

Mit freundlichen Grüßen







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

A Chemist Helping Chemists

September 1, 1999

Dr. Robert Knight
Department of European Studies
Loughborough University
Loughborough, Leicestershire LE11 3TU
ENGLAND

Dear Dr. Knight,

What a curious mix-up in names we have been involved in.

You mixed up Dr. Sobek's first name, Professor Timms first thought that you were at the University of Leicester and now Professor Timms has pointed out to me that your name is Robert Knight, not Richard Knight. What can we make of all that?

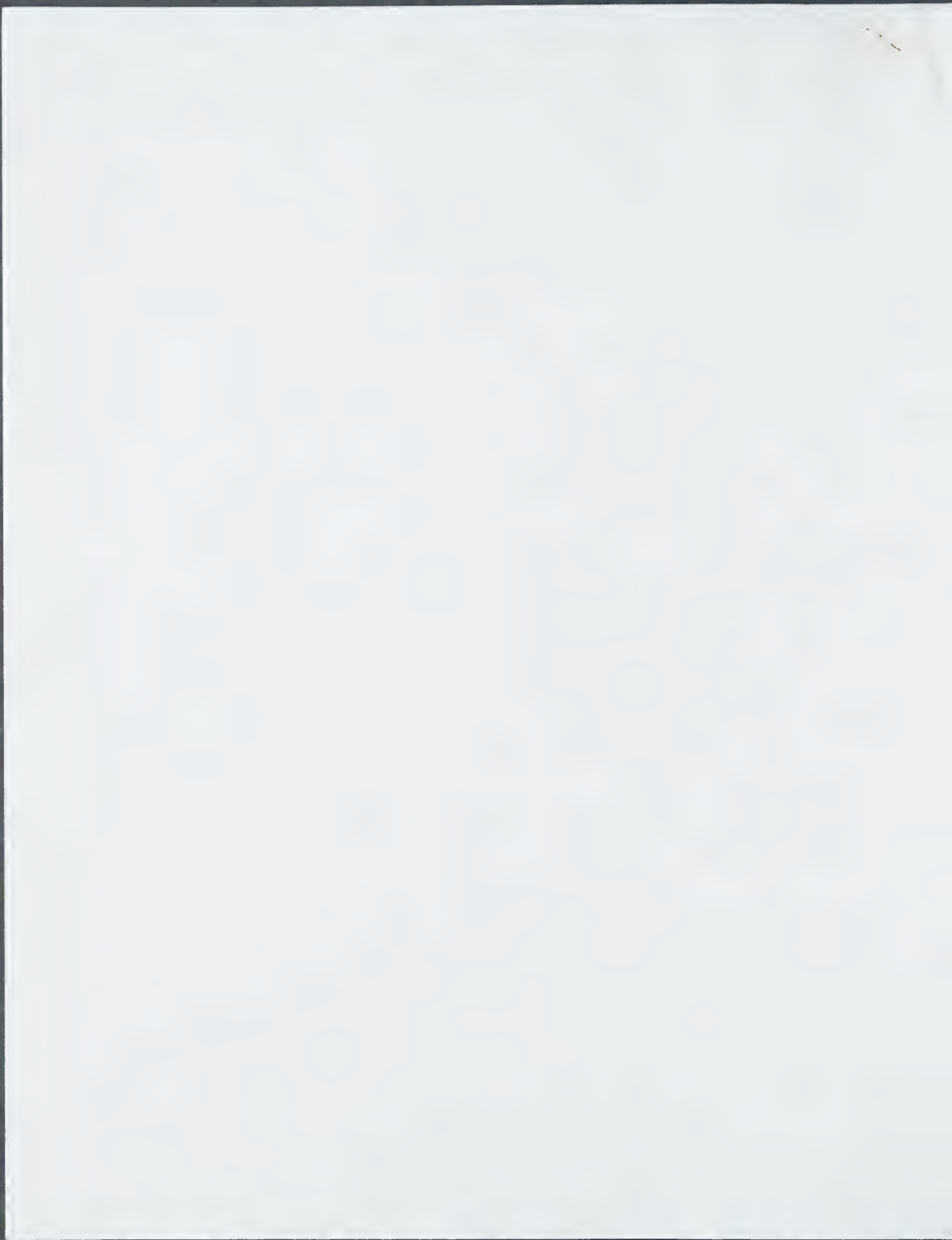
It may of course be that my letter of August 5 did not reach you and so I enclose a copy.

I much look forward to your response.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
c: Prof. Edward Timms





FAX FROM:

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

A Chemist Helping Chemists

September 3, 1999

TO: Dr. S. William Pelletier

Page 1 of _1_

FAX #: 706/542-5804

Dear Bill,

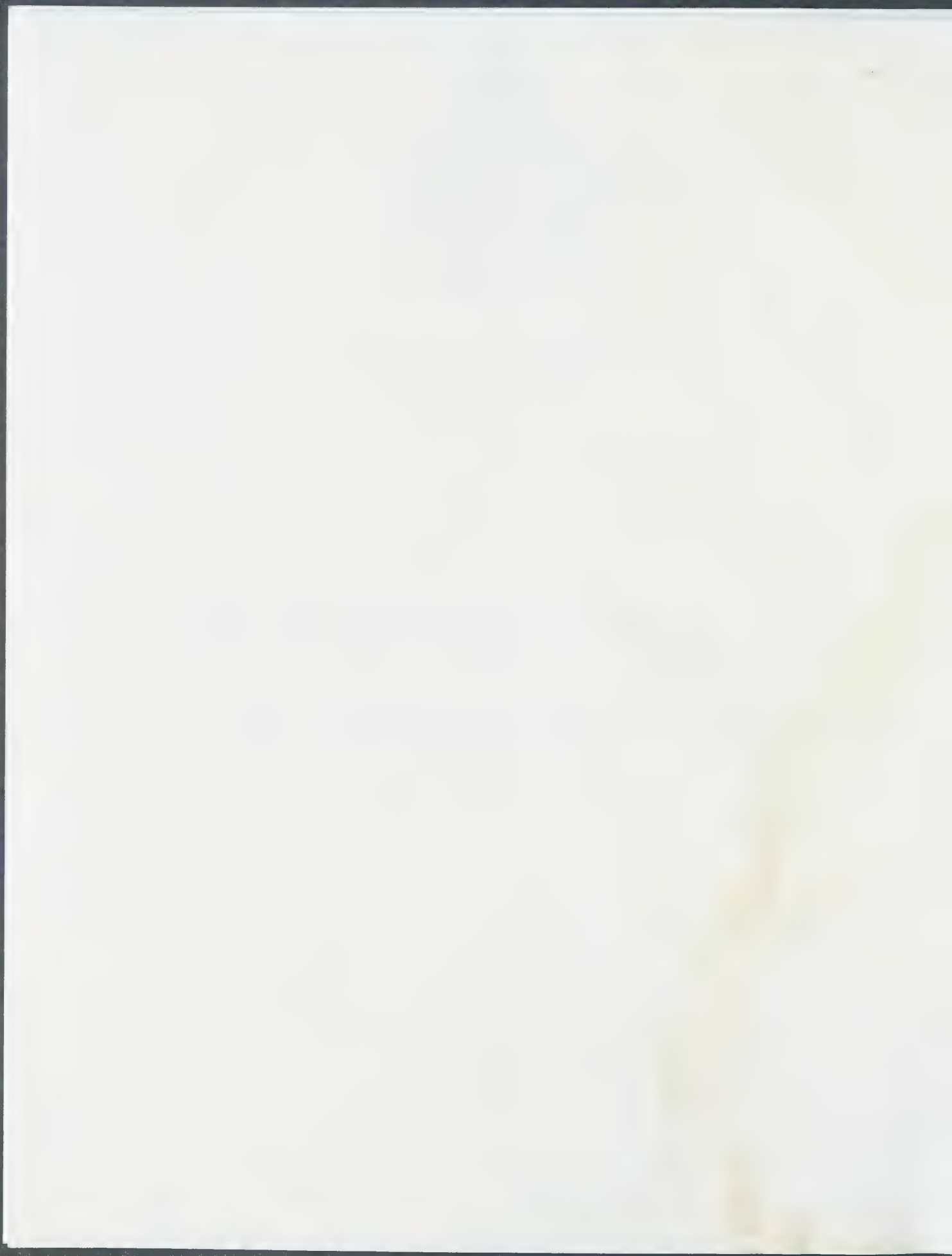
Last week I acquired in England a folio with many prints, largely after Ostade by David Deuchar, done in Edinburgh late in the 18th or early 19th century.

If perchance these might be of interest to you I could easily bring them along, of course without any obligation to you whatever.

With best personal regards as always I remain

Yours sincerely,

Alfred Bader
AB/az



FAX FROM:

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: 414 / 277-0730
Fax: 414 / 277-0709
e-mail: baderfa@execpc.com
September 3, 1999

TO: Professor Donna Barnes

Page 1 of _1_

FAX #: 718-857-4567

Dear Donna,

Please don't mind that my trip to Ireland and England has delayed my responding more quickly to your fax of August 31st.

We much look forward to meeting you at the Milwaukee airport on Friday afternoon, October 15th, but please do send me the flight number.

I enclose Christian Vogelaar's fax just received, and that will be self-explanatory. I do not really know what he has in mind about an exhibition in Leiden.

I very much enjoyed spending a couple of days at the National Gallery in Dublin, with quite a bit of time in the stacks. The most interesting painting is catalogue #48 in their 1986 catalogue. That describes this *Head of an Old Man* as a 19th century fake, but to me it is so close to the school of Rembrandt, and perhaps even Rembrandt himself, that I am not sure.

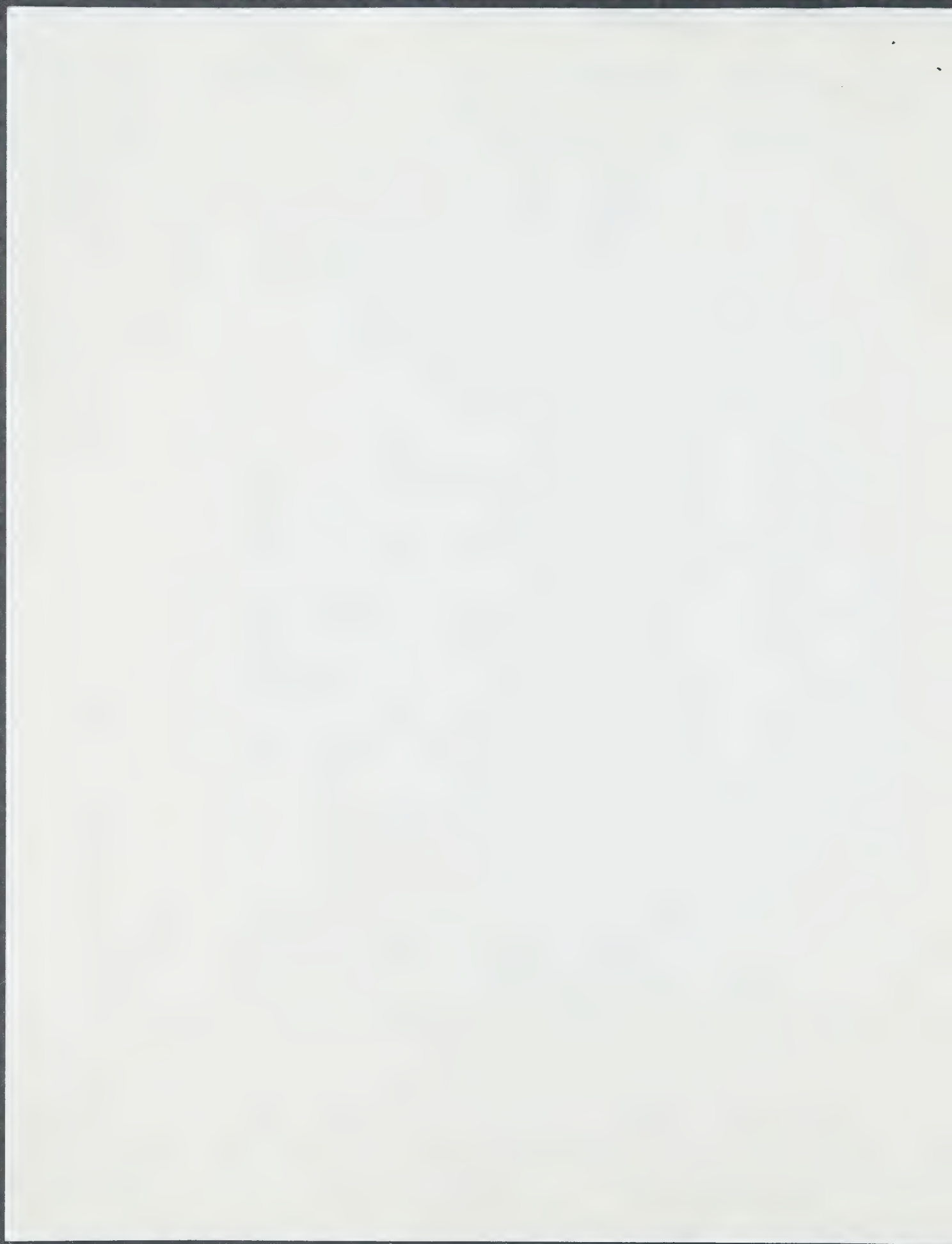
Here in Milwaukee the Haggarty Museum at Marquette University is pretty hopeless and I am not on speaking terms with its director, Dr. Curtis Carter. I gave them quite a few paintings many years ago but then he fired one curator after another, year by year, usually without any good reason whatever.

The Milwaukee Art Museum is not bad and probably will have some paintings of interest. The curator to talk to is Laurie Winters, who is very enthusiastic and straightforward but certainly does not know a great deal about Dutch paintings. But you will enjoy meeting her.

Isabel and I much look forward to October 15th. With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az



from the desk of Donna R. Barnes, Ed.D.
16 Sterling Place Brooklyn, New York 11217

21 August 1999

FAX: 414 277 0709

Dr. Alfred Bader
Milwaukee, Wisconsin 53202

Dear Alfred:

I trust that you and Isabel have thoroughly enjoyed your holiday in Ireland, and have been delighted with the charm of Irish wit. No doubt you visited the Dutch paintings section of the National Gallery of Ireland. What was your favorite?

My arrangements for coming to Milwaukee have been set. I will fly out of LaGuardia to Chicago on Thursday morning, October 14th, so that I can spend time at the Art Institute that day. I want to visit the Dutch paintings there and spend some time in the Prints and Drawings department.

My flight from Chicago to Milwaukee is via American Airlines. (American Eagle) on the afternoon of October 16th. The flight is scheduled to arrive at 3:29 P.M. (You had encouraged me to arrive for dinner, and I hope that arrival time is convenient for both of you.) Would it be best if I came to your home by taxi?

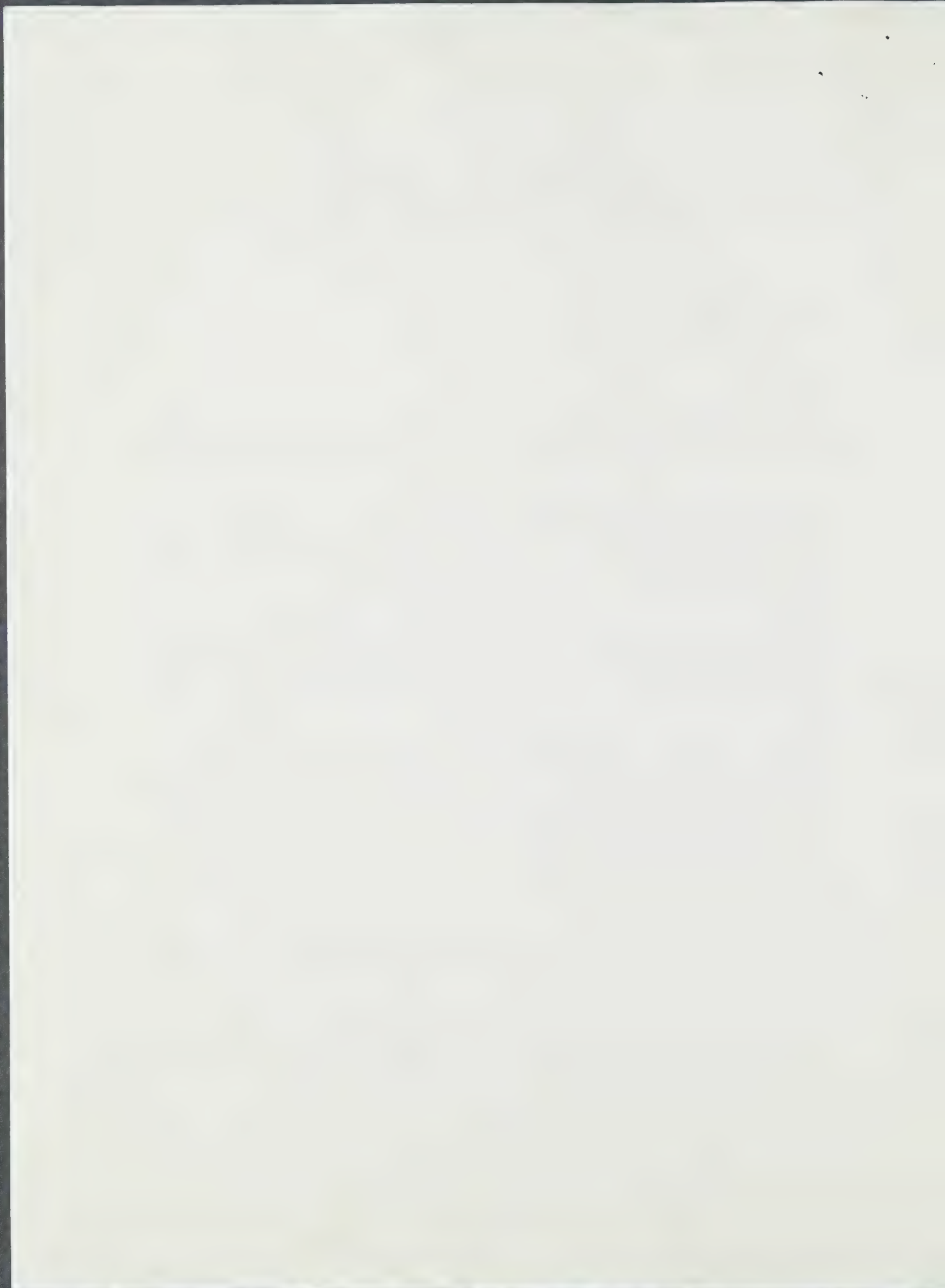
Because I know you will encourage me to visit your paintings while you are attending services at your temple, I have taken the liberty of staying a second evening with you in Milwaukee. That will give us a little more time to talk about the two exhibitions I am working on, and should also enable me to visit the collection at the Milwaukee Art Museum. You must also tell me more about the exhibition at De Lakenhal in Leiden for which my good friend Christian Vogelaar wants to borrow paintings from you. I would leave Milwaukee at 1:11 on Sunday, October 17th, and return to New York via a layover in Chicago.

I did not book on the airline you suggested, but have used American Airlines because I need to amass some additional frequent flyer miles towards a later trip to Europe.

Is there a chance that Christian will be visiting with you on the same weekend? That would be great fun for me, but you and Isabel might want the pleasure of his company all to yourselves. He is a charming person.

Warmest good wishes to you and Isabel.





P.S. Thank you for sending along a copy of your letter to Bill Robinson.

And a further issue, Alfred. I know from your autobiography that you do not hold the Milwaukee Art Museum in high regard with respect to its treatment of old master paintings. Do you think it better that I look there---or at the Haggerty Museum at Marquette University?

Which institution is more likely to have the particular kind of Dutch paintings -- winter landscapes, on the one hand, and breakfast and banquet still life works or tavern, kitchen, and market scenes for the Albany show -- I need to examine?

Could you suggest the name of the person with whom I should be in touch?

Again many thanks for your advice and guidance. It is appreciated.





FAX FROM:

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: 414 / 277-0730
Fax: 414 / 277-0709
e-mail: baderfa@execpc.com
September 3, 1999

TO: Professor Donna Barnes

Page 1 of 2

FAX #: 718-857-4567

Dear Donna,

Please don't mind that my trip to Ireland and England has delayed my responding more quickly to your fax of August 31st.

We much look forward to meeting you at the Milwaukee airport on Friday afternoon, October 15th, but please do send me the flight number.

I enclose Christian Vogelaar's fax just received, and that will be self-explanatory. I do not really know what he has in mind about an exhibition in Leiden.

I very much enjoyed spending a couple of days at the National Gallery in Dublin, with quite a bit of time in the stacks. The most interesting painting is catalogue #48 in their 1986 catalogue. That describes this *Head of an Old Man* as a 19th century fake, but to me it is so close to the school of Rembrandt, and perhaps even Rembrandt himself, that I am not sure.

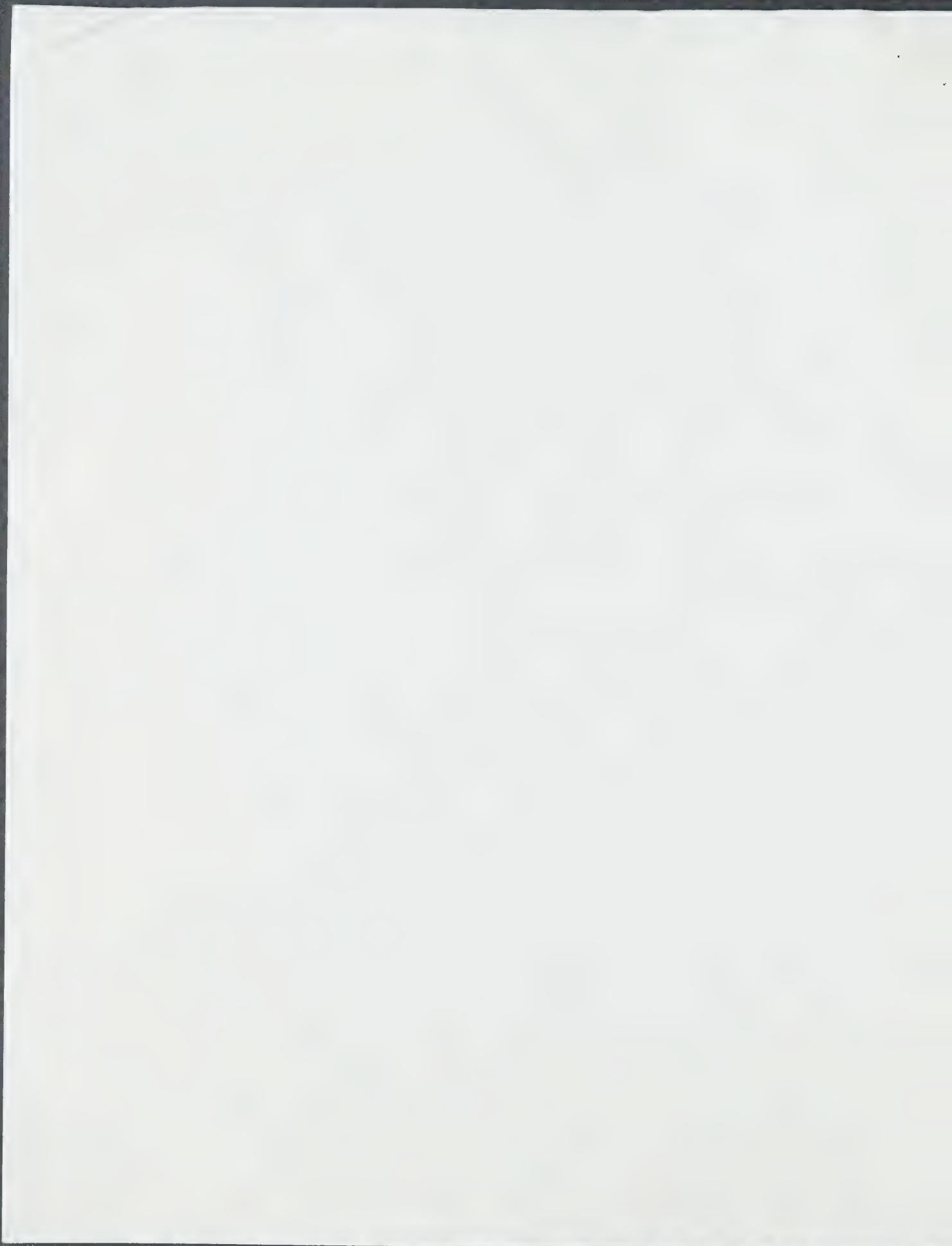
Here in Milwaukee the Haggarty Museum at Marquette University is pretty hopeless and I am not on speaking terms with its director, Dr. Curtis Carter. I gave them quite a few paintings many years ago but then he fired one curator after another, year by year, usually without any good reason whatever.

The Milwaukee Art Museum is not bad and probably will have some paintings of interest. The curator to talk to is Laurie Winters, who is very enthusiastic and straightforward but certainly does not know a great deal about Dutch paintings. But you will enjoy meeting her.

Isabel and I much look forward to October 15th. With best wishes I remain

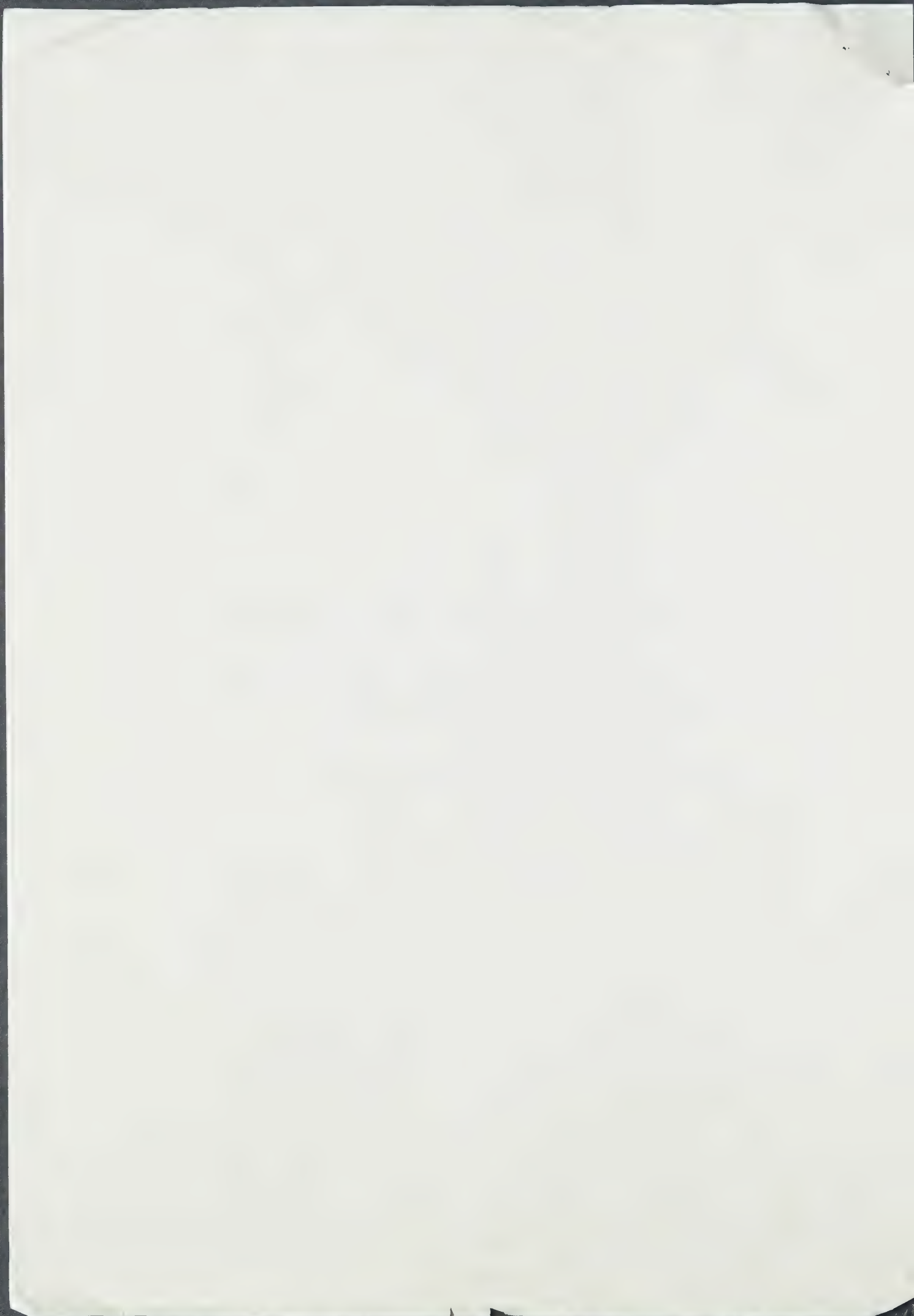
Yours sincerely,

Alfred Bader
AB/az



...

...



September 3, 1999

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

Dear Drs. Vogelaar,

Thank you so much for your fax of August 30th.

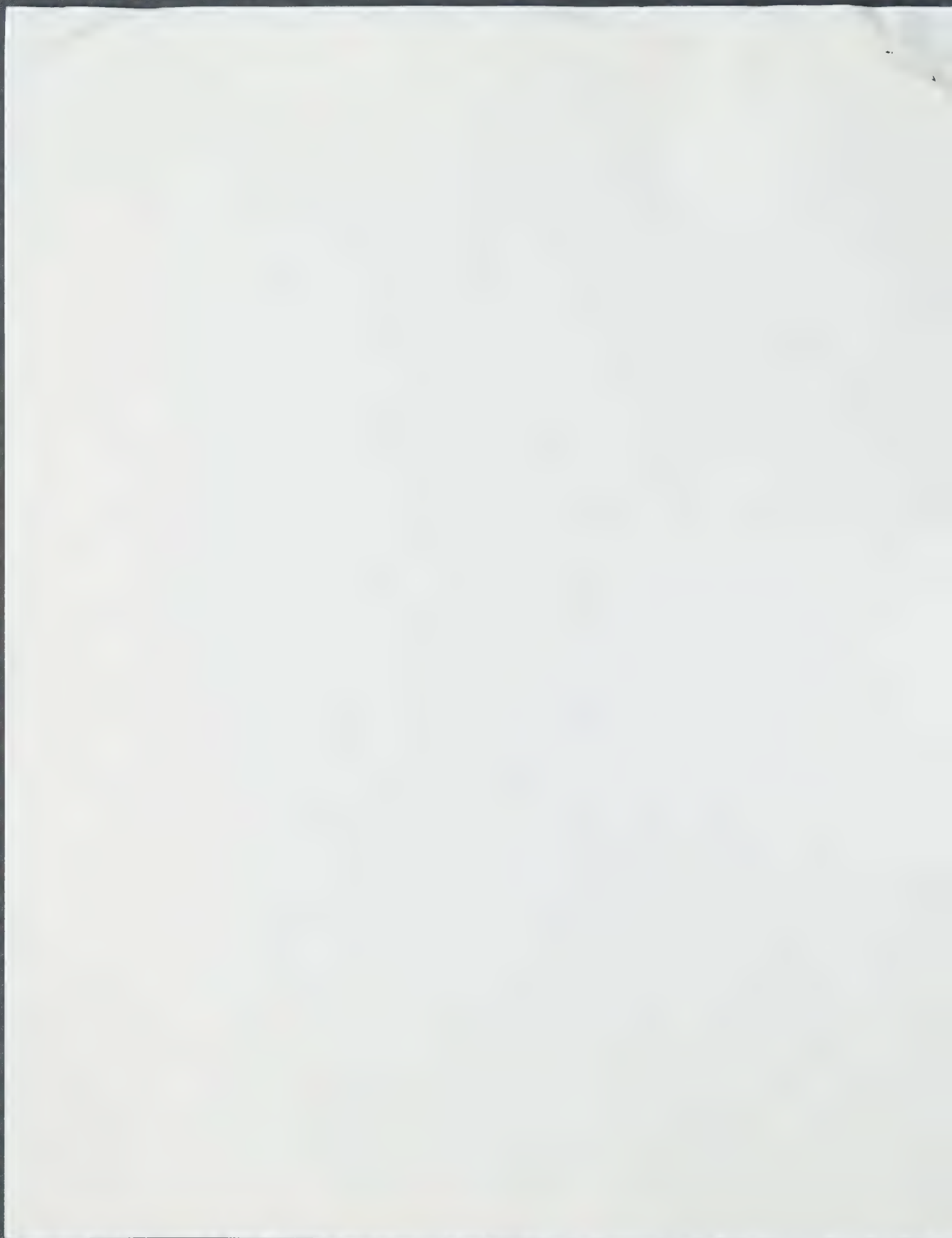
We look forward to seeing you on October 14th; please just let me know with what airline and the time you will be arriving in Milwaukee. If you are coming from New York, by far the best airline is Midwest Express and if you could stay over a Saturday the flight from New York to Milwaukee and back is only about \$200.00. That would also have the advantage of giving you some time to spend with Professor Donna Barnes who will be with us from Friday afternoon, October 15th, until October 17th. We have two guest rooms, so that both of you staying with us would present no problem.

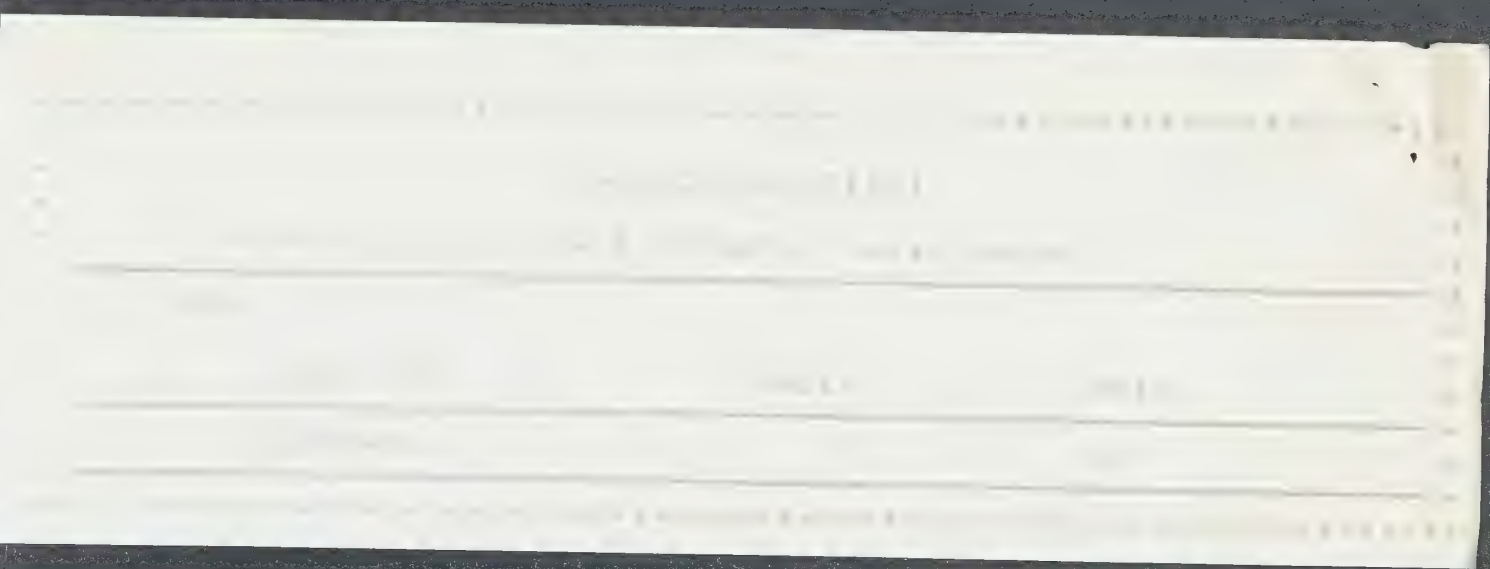
The enclosed article taken from the Milwaukee Journal regarding *Rembrandt's Mother* will interest you. I have now picked up the painting in London and will take it to a very competent conservator on Sunday to see whether it needs improvement. In any case, I will try to have it back by the time of your visit.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
C: Professor Donna Barnes









ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 3, 1999

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

Dear Clovis,

Yesterday I received a photograph of a not unattractive picture said to be "Mary with the Baby Jesus" and I enclose copies of the letters and the photograph.

I am rather puzzled that Sir Denis would call this "Virgin and Child" because the person looks more like a man.

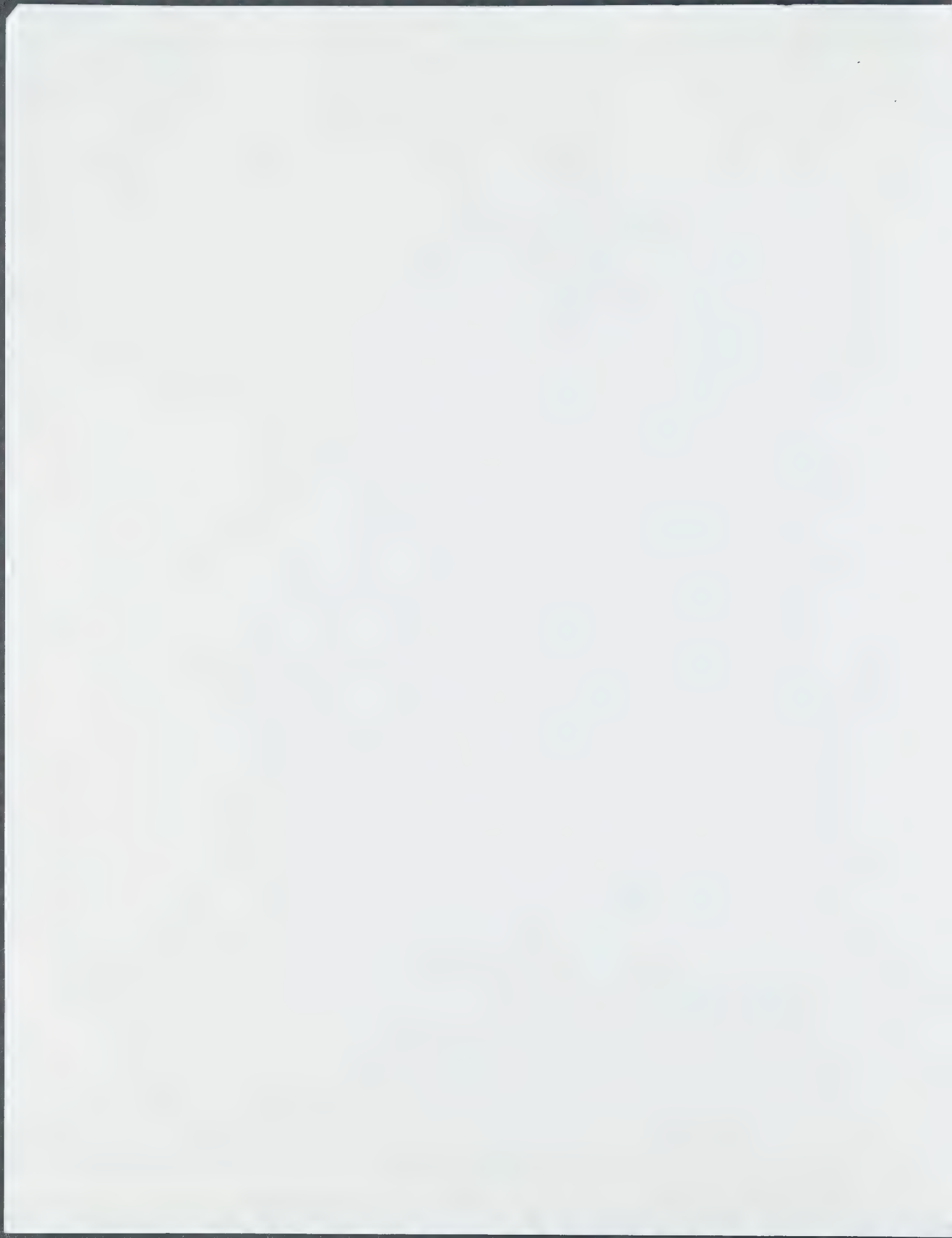
In any case, I called Mr. Zacher this morning to get his permission to send you the photograph and the correspondence. If it is of no interest, please return the photograph to Mr. Zacher. If it is of interest under our usual arrangement, please let me know and I will talk to Mr. Zacher.

With best wishes as always I remain

Yours sincerely,

Alfred Bader
AB/az
c: Mr. Martin Zacher
Sonnenberger Str.54
65193 Wiesbaden
GERMANY

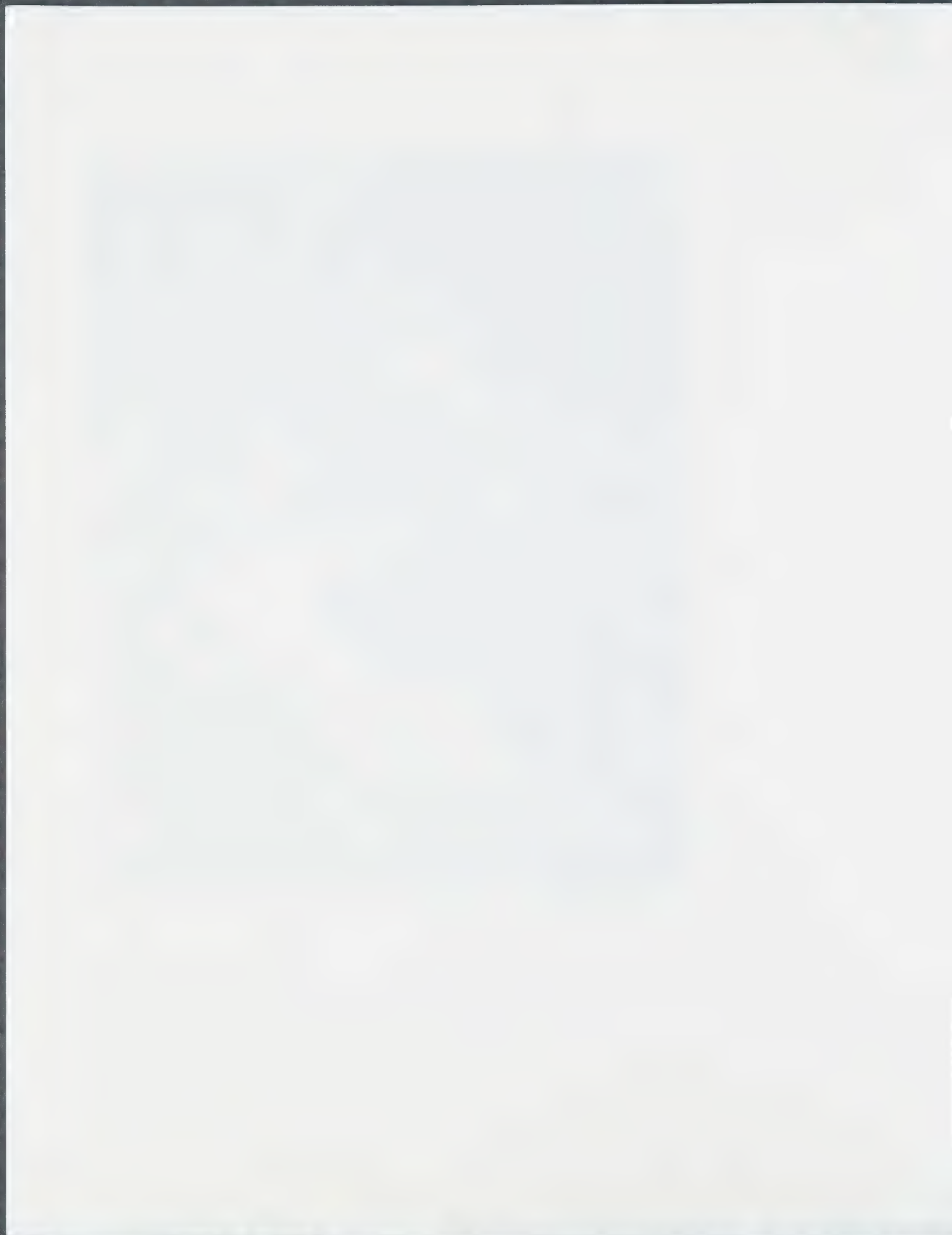
By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709











From Sir Denis Mahon,
33 Cadogan Square,
London SW1X 0HU.

28 March 1975,

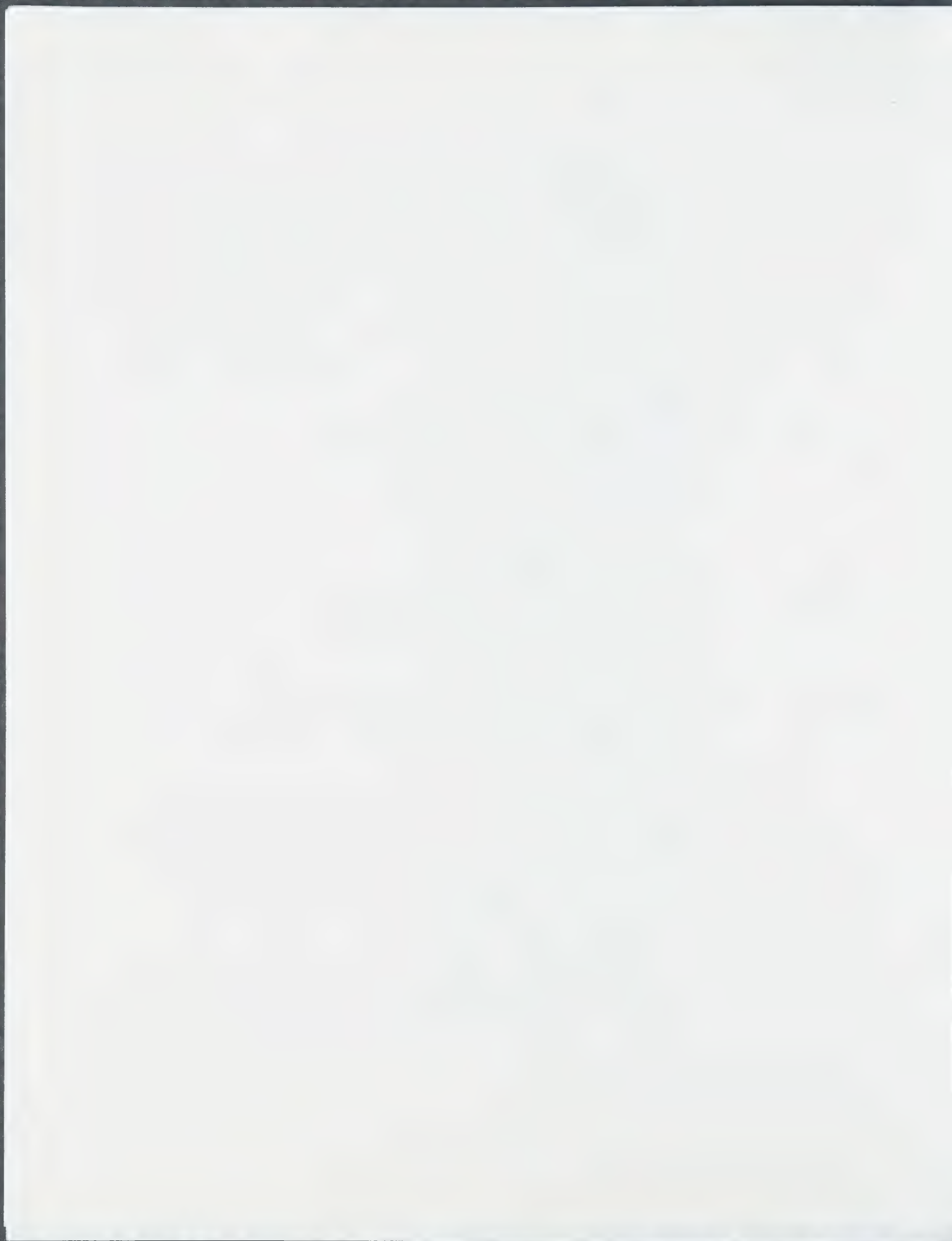
Herrn Martin Zacher,
Sonnenberger Strasse 54,
65193 Wiesbaden,
Germany.

Dear Herr Zacher,

I return the photograph of your
painting of "The Virgin and Child" which
was forwarded to me by Dr. Sybille
Ebert-Schifferer of Darmstadt,
together with your letter addressed
to me.

I am very sorry indeed to say
that I am not able to suggest ~~any~~
an artist for it. From the photograph
it would appear that it could be
Bolognese of the second half of the
seventeenth century.

With my apologies for not being in a
position to help you,
Yours truly, Denis Mahon



Martin Zacher

65193 Wiesbaden ,Tel.0611/51842

Sonnenberger Str. 54

24.August 1999

Herrn Dr.

Alfred Bader

2961 NShepard Ave

Milwaukee,Wi.53211

Sehr geehrter Herr Dr. Bader!

Vor vielen Jahren habe ich Ihnen im Laden Cramer Flory auf der Taunusstraße in Wiesbaden ein Gemälde "Die heilige Familie auf der Flucht nach Ägypten " von Lamberts verkauft.

Aus dem Erbe des Kunsthändlers Flory besitze ich ein Gemälde, von dem ich Ihnen ein Foto zusende. Der Kunsthistoriker und Sammler Sir Dennis Mahon hat mir laut beiliegendem Brief geschrieben, daß er dieses Bild in die 2. Hälfte des 17. Jahrhunderts, Bologna, einordnet.

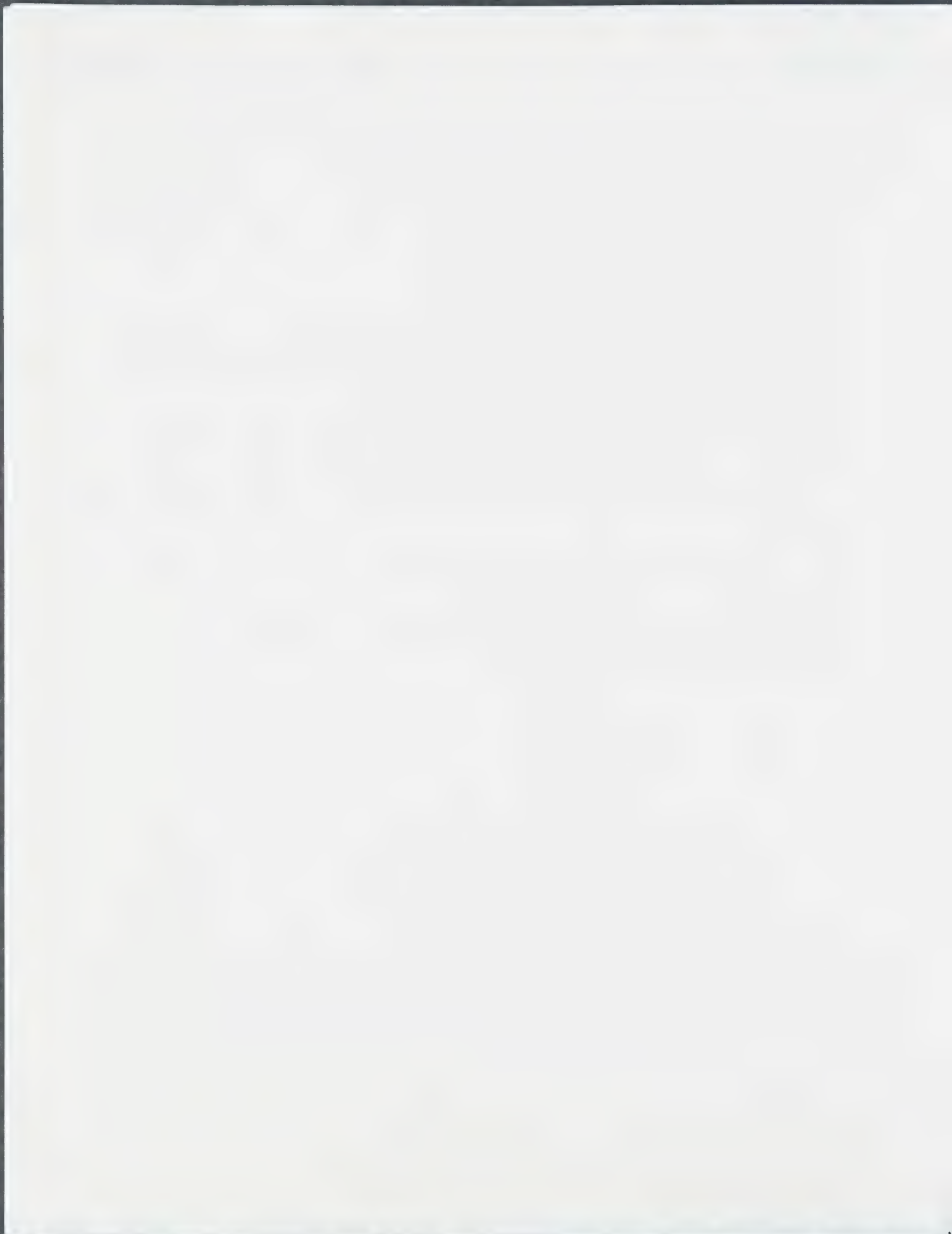
Das Gemälde ist in einem sehr guten Zustand und hat die Größe von 57 x 66 cm.

Ich würde bei einem Verkauf DM 20.000.- verlangen.

Für eine Rücksendung des Fotos wäre ich Ihnen dankbar, wenn Ihrerseits kein Interesse besteht.

Mit freundlichen Grüßen

Martin Zacher



From Sir Denis Mahon,
33 Cadogan Square,
London SW1X 0HU.

28 March 1995,

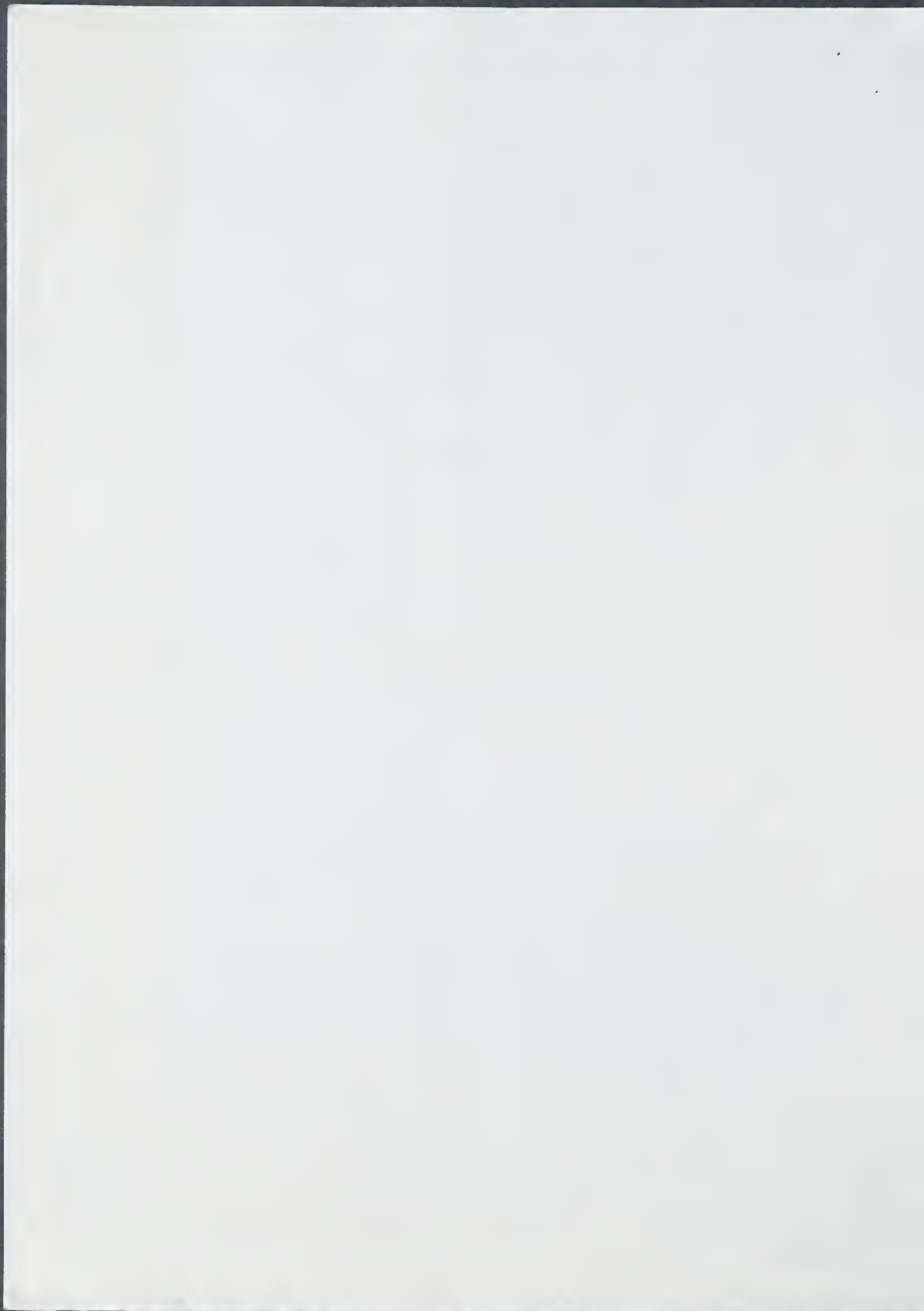
Herrn Martin ~~Zacher~~,
Sonnenberger Strasse 54,
65193 Wiesbaden,
Germany.

Dear Herr ~~Zacher~~,

I return the photograph of your
painting of "The Virgin and Child" which
was forwarded to me by Dr. Sybille
Ebert-Schifferer of Darmstadt,
together with your letter addressed
to me.

I am very sorry indeed to say
that I am not able to suggest ~~any~~
an artist for it. From the photograph
it would appear that it could be
Bolognese of the second half of the
seventeenth century.

With my apologies for not being in a
position to help you,
Yours truly, Denis Mahon



USA



Herrn
Dr. Alfred Bader
2961 Kshupara Ave
Milwaukee, Wi. 53211

02 3696 7377 8DE
Deutsche Post AG

02 3696 7377 8DE

GK 912-688-000

Einschreiben
 Einschreiben
 Nachnahme
 Einschreiben
 Einschreiben
 Einschreiben

LUFTPOST
PAR AVION
PRIORITAIRE

Martin Failer
05 193 Wiesbaden
Lorenzbergerstr. 54
Germany



SHELDON FISH FINE ARTS

1009 PARK AVENUE, 10B
NEW YORK, NEW YORK, 10028
TEL: (212) 249-9649
FAX: (212) 327-3117

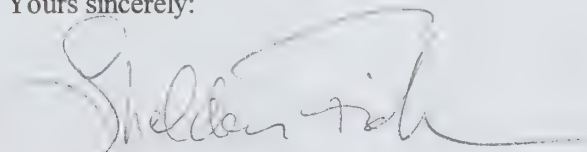
November 16, 1999

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

Dear Alfred:

I have been offered this painting which measures 12 by 16 inches. They are asking 10,000 pounds sterling. I would take a 1,500 pound profit, and sell it to you if you'd like. Let me know if this is of any interest to you. Best regards to you and Isabelle.

Yours sincerely:



Sheldon Fish

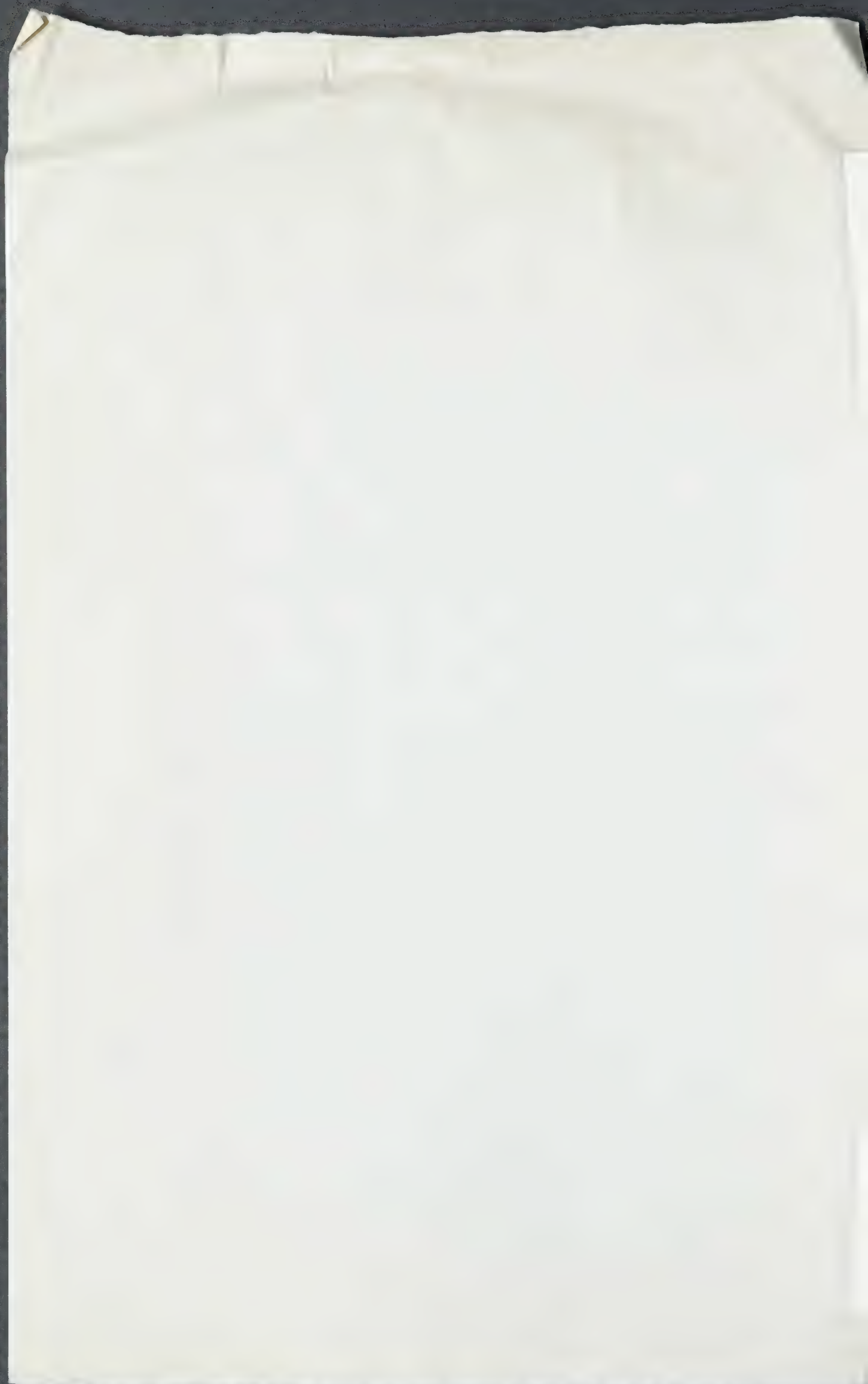
1/24
\$1,500 to Fish



FAX FROM : 4142178789

20/11/99

N





GEORGIA
MUSEUM
OF ART

November 23, 1999

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

Dear Dr. Bader:

Thank you for your letters. We have had this problem with the mail many times. The mail leaves my office and is taken downstairs where it is picked up by the university's mail service. From there, we have no control over it. I apologize for the time it takes, but we don't seem to be able to do anything about it except take urgent materials directly to the post office.

I wanted to respond to a couple of points in your letter. First I will certainly ask Patricia Phagan, as you suggest, to write the essay on Whalley and act as in-house curator, but for all practical purposes, she is my sole curator at the moment, and I need to respect her other obligations, which are, quite frankly, many.

Professor Ladis and I will make plans to visit you in the early Spring. At that time we will have more precise information about the Whalley exhibition. We can also work out the preliminary details about the Old Masters exhibition and get the permission of Queens University. Of course, I hope such permission will not be necessary: I would prefer that you and Mrs. Bader live to 100 years at least. I also understand your hesitancy in sending your paintings to Leiden although I am also sure they would take especial care of them. We find often that collectors are reticent to part with works they see almost like their children. I am glad that you will consider us for exhibitions of Whalley and Old Masters. I am also happy that you will contribute \$10,000 to the catalogue for the Whalley exhibition.

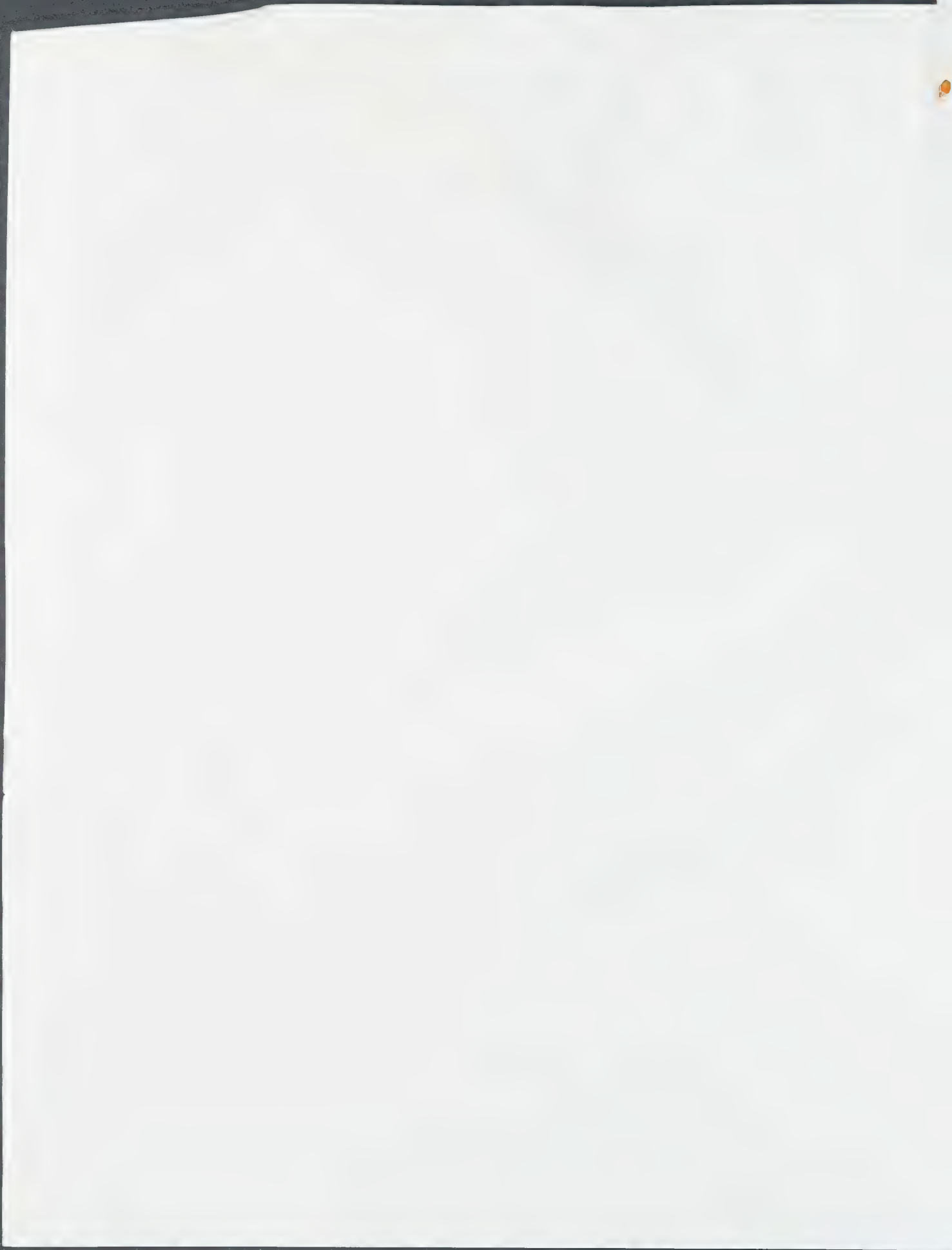
Between holidays I will discuss the exhibition with Patti and get back to you. In the meantime, she, Tom, Bonnie, and Andrew Ladis join me in sending best regards to you and Mrs. Bader.

Yours sincerely,

William U. Eiland
Director

WUE:ps

cc: Patti Phagan w/copy of attachments
Professor William F. Pelletier
Lynne Perdue, registrar



RAFAEL VALLS LIMITED

OLD MASTER PAINTINGS

11 DUKE STREET · LONDON SW1Y 6BN

TELEPHONE: 020-7930 1144 FACSIMILE: 020-7976 1596

<http://www.artnet.com/rvalls.html> E-mail: info@rafaelvalls.demon.co.uk

21st December 1999

Dr Alfred Bader
Alfred Bader Fine Arts
2961 N Shepherd Avenue
Milwaukee
Wisconsin 23211
USA

Dear Alfred

It was a pleasure to see you again over the sales week and to see you in such good form. It was certainly a very busy week and hope everything has calmed down ready for the Christmas break.

It was extremely kind of you not to bid on the Berchem painting at Christie's. It is now with Jack Kilgore in New York. It really is a most beautiful painting and I am very glad to own it. *I hope the restorer cleans well!*

When you were here you mentioned an essay you had done on the subject of the painting some time ago. I would be very grateful if you could send me a copy of the essay for my files. It would come if very useful.

I look forward to hearing from you soon and wish you a very happy Christmas and New Year,

Best Wishes

W
P.S. Did you have any further thoughts or if former friend

RAFAEL VALLS LIMITED
Reg. No: 2033812 Reg. Office: 12 York Gate, London, NW1Y 4QS Registered in England
VAT No: 241 042417

DIRECTORS: RAFAEL VALLS · CAROLINE VALLS



PURDUE UNIVERSITY



PURDUE UNIVERSITY GALLERIES

December 28, 1999

Dr. and Mrs. Alfred Bader
2961 N. Shepard
Milwaukee, WI 53211

Dear Alfred and Isabel:

I don't know if any of our mutual friends in the Chemistry Department have told you that I am retiring as director of Galleries at the end of this year. In fact, tomorrow is my last official day in the office. Before I go I wanted to tell you how much I have enjoyed our association over the years. It has been a great pleasure working with you and your wonderful collection and I am most grateful to have had your generous support.

I'm sure the search committee will appoint someone with energy and enthusiasm who will successfully lead the gallery programs into the next century and into the anticipated new facilities. I hope that your association with the Galleries will continue, just as I hope our friendship will continue.

Although David and I are leaving after the first of the year for a three-month rest in Florida, I plan to be back in Lafayette in early April and will continue to offer my services to the gallery on a volunteer basis. I am certainly counting on helping to develop another tribute exhibit for Herb Brown's birthday in 2002.

With all good wishes for the New Year.

Kind Regards,

A handwritten signature in cursive script that reads "Mona".

Mona Berg



PURDUE UNIVERSITY GALLERIES • SCHOOL OF LIBERAL ARTS • 1396 PHYSICS BUILDING, ROOM 205
WEST LAFAYETTE, IN 47907-1396 • (765) 494-3061
E-MAIL: galleries@sla.purdue.edu

