

Alfred Butler

General

Correspondence

1903

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	8
FILE	9

Facsimile Transmittal

To: Isabel Bader
Fax no.: 1 414 962 8322
Re: titles
Date: 15 January 2004
Pages: 1

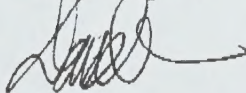
Dear Isabel,

The titles are:

Bader Professor of Northern Baroque Art

Professor Doctor Volker Manuth, Chair of Art History of the Early Modern Period

All best wishes,



David

From the desk of:

David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca



Dear Isabel,

As you suggested, I am responding via email to your letter and phone message. Everything, that is to say your letter, the photos of Alfred and your foreword have arrived safely. Thank you very much for your prompt response and for providing this material. The photos of Alfred seem perfectly suitable. I have not yet seen the one from Queen's that David has sent, but I am sure that we will be able to use one of them. I have also forwarded your foreword to Volker for his comments. It seems perfectly fine - the only thing that may have to be changed (apart from "honored" to "honoured") may be the precise title of Volker's university affiliation at Nijmegen.

Of course, Volker and I would also like to thank you very much for initiating the transfer of the funds for the book. This allows us to proceed as planned. We are hoping to finalise the design of the book either this week or next and to have proofs ready for the individual authors by 16 February. At that time we will send you a proof of your foreword and would be happy to provide you with sample pages so that you can get an idea about look and scope of the book.

Please let me know if you have any further question. Once again, many thanks for all your help. I hope that you and Alfred are well and that we will see each other before long.

With kind regards,

Axel

Axel Ruger
Curator of Dutch Paintings
The National Gallery
Trafalgar Square
London WC2N 5DN
United Kingdom

T: +44-20-7747-2893

F: +44-20-7747-2472

e: axel.ruger@ng-london.org.uk

Coming soon:

EL GRECO

1/23/2004

Dear John,

As you suggested, I am responding via email to your letter and phone message. I very thing that is to say your letter, the photos of Alfred and your forward have arrived safely. I thank you very much for your prompt response and for providing the material. The photos of Alfred seem perfectly suitable. I have not yet seen the caption from Quentin that you sent, but I am sure that we will be able to use one of them. I have also forwarded your word to Volker for his comment. It seems perfectly fine - the only thing that may have to be changed comes from "honoured" as "honoured" may be the precise title of Volker's university affiliation in Nymegen.

Of course, Volker and I would also like to thank you very much for obtaining the transfer of the funds for the book. This allows us to proceed as planned. We are hoping to finalise the design of the book either this week or next and to have printed copies for the individual authors by 10 February. At that time we will send you a proof of your forward and would be happy to provide you with sample pages so that you can get an idea about look and scope of the book.

Please let me know if you have any further questions. Once again, many thanks for all your help. I hope that you and Alfred are well and that we will see each other before long.

With kind regards,

Alex

Alex King
Curator Dutch Paintings
The National Gallery
Trafalgar Square
London WC2N 5DN
United Kingdom

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www.nationalgallery.org.uk

Country code:

EU GREGU

THE NATIONAL GALLERY

Dr Isabel Bader
2961 N Shepard Avenue
Shorewood, Wisconsin 53211
U.S.A.

23 May 2003

Dear Isabel

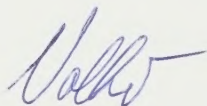
Time is running, time is fleeting. Now it will be less than a year that Alfred will be celebrating his 80th birthday. As you may remember, we have been organising a publication in honour of Alfred to mark the occasion. Upon our invitation 22 art-historical friends and colleagues from around the world have warmly agreed to contribute short essays on topics related to Netherlandish art of the 16th and 17th centuries. This book is meant to be a celebration and lasting reminder of Alfred's enduring passion for Old Master paintings and his immense sympathy for the discipline of art history.

The publication will probably be about 300 pages long and will contain about 100 illustrations, many of which will hopefully be in colour. It will be published here in England by Paul Holberton Publishing. For your information we are including a list of contributors and their topics as well as a copy of the publisher's proposal.

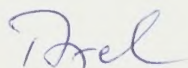
You may imagine that the production of such a book is a costly undertaking. From the enclosed proposal you can see that the estimated total cost will be around £42,000 (ca. USD 68,000). The academic nature of such a book makes it unfortunately necessary to fund its publication beforehand in full. Therefore, following the earlier discussions you have had with Volker, we were hoping that you, and perhaps Daniel and David, would be willing to lend financial support to this project.

We very much hope that you agree that this is a worthwhile project and are looking forward to hearing from you soon.

With warm regards,



Volker Manuth
Stieltjesstraat 111
6511 AK Nijmegen
The Netherlands
Tel. +31-24-323 4574



Axel Rüger
The National Gallery
Trafalgar Square
London WC2N 5DN
United Kingdom
Tel. +44-7747-2893

Enclosures

*P.S. I am sending this to your home in Milwaukee as well - just in case the letter to
Bethell did not reach. With best wishes, Axel*



Proposal

Festschrift (*Album Amicorum*) for Dr Alfred Bader on the occasion of his 80th birthday in 2004

On 28th April 2004 the collector and philanthropist Dr Alfred Bader of Milwaukee will celebrate his 80th birthday. Dr Bader has dedicated more than half of his life to the study and collecting of Dutch Old Master paintings. His remarkable collection of paintings, mostly by Rembrandt and his pupils, is a result of his tireless search of sale rooms and dealers' premises on both sides of the Atlantic. At the same time Dr Bader has been equally interested in, and greatly supportive of, the academic aspects of the history of art. Many young art historians, museums and research institutions have benefitted from his and his wife Isabel's considerable generosity.

Given Dr Bader's close relationship with the world of academic art history, we would like to propose the publication of a Festschrift in the form of an *album amicorum* with essays from his friends and colleagues to celebrate the occasion and to honour his contributions to the discipline.

22 authors have been invited to contribute essays to this publication. It is envisaged that the contributions are no longer than 5,000 words (including footnotes) each and will have no more than 4 illustrations each. The literature will be cited in the footnotes in full as there will not be a bibliography. It would be desirable, however, to add an index to the book.

The topics of the essays involve Netherlandish paintings and works on paper of the 16th and 17th centuries. The book will be edited by Professor Volker Manuth of the University of Nijmegen and Axel Rüger, Curator of Dutch Paintings at the National Gallery, London.

Below please find a list of authors and the (working-)titles of their essays:

Dr Ronni Baer, Museum of Fine Arts, Boston
A Dou for Boston

Dr Jonathan Bikker, Rijksmuseum, Amsterdam
Balthasar Coymans's Italian Paintings and Annibale's Melancholy

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business or organization. The text outlines various methods for collecting and organizing data, including the use of spreadsheets and databases. It also highlights the need for regular audits and reviews to ensure the integrity and accuracy of the information.

In addition, the document provides a detailed overview of the financial aspects of the project. It includes a breakdown of the budget, showing the allocation of funds across different categories. The text also discusses the expected revenue and the potential risks associated with the project. The author stresses the importance of having a clear understanding of the financial situation at all times to make informed decisions.

The second part of the document focuses on the operational aspects of the project. It describes the various tasks and responsibilities that need to be completed. The text outlines a timeline for the project, identifying key milestones and deadlines. It also discusses the resources required for the project, including personnel, equipment, and materials. The author provides a detailed plan for how these resources will be managed and utilized throughout the project.

Finally, the document concludes with a summary of the key findings and recommendations. It reiterates the importance of maintaining accurate records and provides a final overview of the project's goals and objectives. The author expresses confidence in the project's success and offers advice on how to handle any challenges that may arise.

Dr Christopher Brown, Ashmolean Museum, Oxford
[Rembrandt and Oxford – working title]

Dr George S. Keyes, Detroit Institute of Arts, Detroit
Reflections on Three Landscapes by Jacob van Ruisdael

Dr Rüdiger Klessmann, Augsburg
Adam Elsheimer. Zur Rezeption seiner Kunst im Norden

Dr Walter Liedtke, Metropolitan Museum of Art, New York
The Meaning of Rembrandt's "Aristotle with a Bust of Homer"

Dr David McTavish, Queen's University, Kingston, Ontario
[A newly discovered drawing by Jacques de Gheyn – working title]

Mr Gregory Martin, Christie's, London
An Early Work by Willem van Herp

Dr Pierre de la Ruffinière du Prey, Queen's University, Kingston, Ontario
Temple of Jerusalem Etchings by Wenceslaus Hollar for the Bible

Dr William Robinson, Fogg Art Museum, Harvard University Art Museums,
Cambridge, Massachusetts
[Three/Two Drawings by Jan Muller – working title]

Ms Jane Russell-Corbett, Queen's University, Kingston, Ontario
[Aspects of Alchemy in 17th-century Netherlandish Painting – working title]

Professor Seymour Slive, Fogg Art Museum, Harvard University Art Museums,
Cambridge, Massachusetts
Jacob van Ruisdael's Clientele

Dr Douglas Stewart, Queen's University, Kingston, Ontario
*Crossing the "North-South Divide": The Young Lievens, Van Dyck, Rubens and Rembrandt;
Connections and Influences*

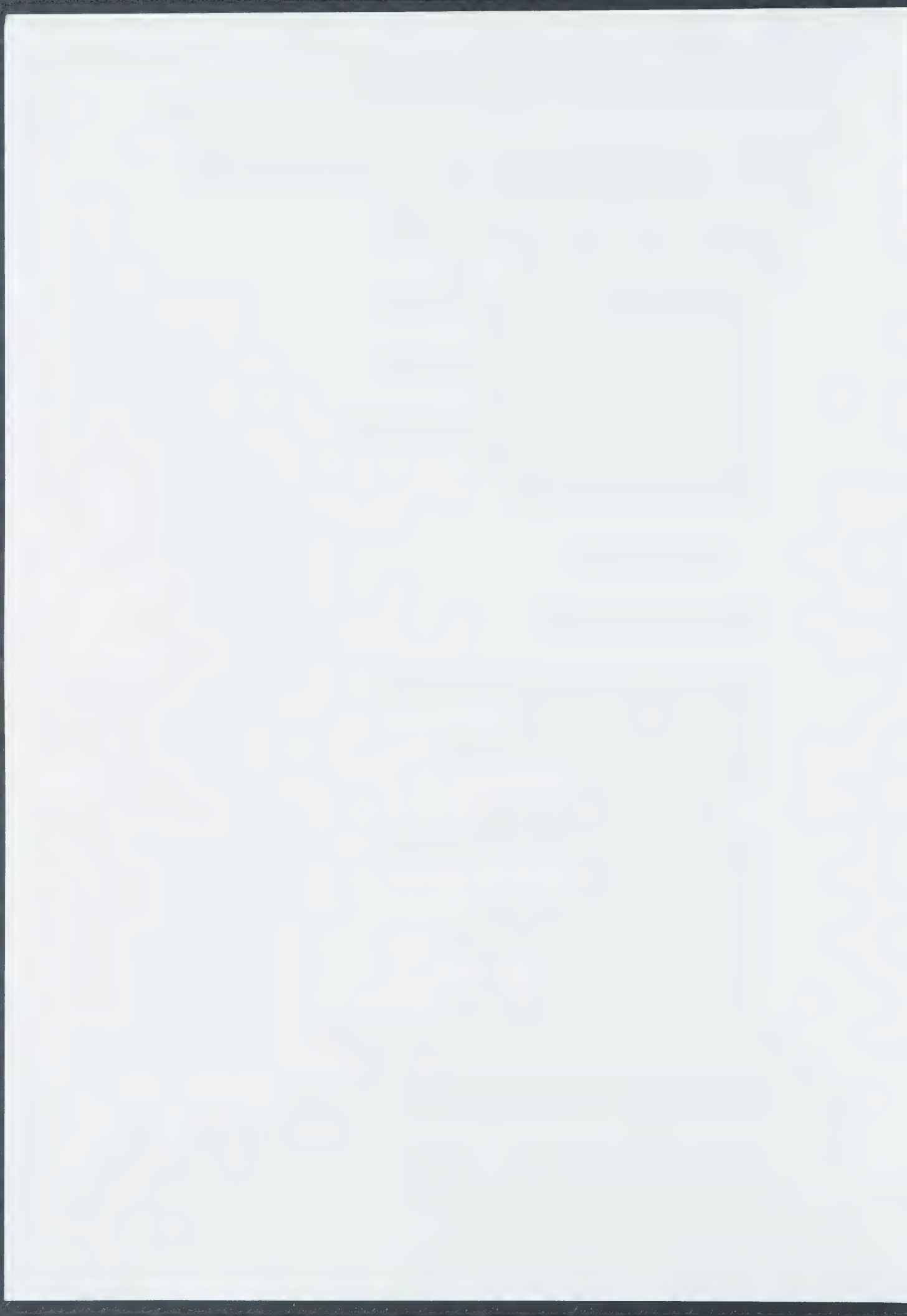
Professor Christian Tümpel, Hamburg
[Rembrandt und Aert de Gelder – working title]

Dr Astrid Tümpel, Hamburg
"Jerusalem, Du Schöne"

Drs Christiaan Vogelaar, Stedelijk Museum De Lakenhal, Leiden
No topic yet.

Dr Marjorie E. Wieseman, Cincinnati Art Museum, Cincinnati
Paper Trails: Drawings in the Work of Caspar Netscher and his Studio

Drs Marieke de Winkel, Nijmegen
Hanging on Rembrandt's sleeve! - His Pupils and the Origin of Historic Sleeve Designs



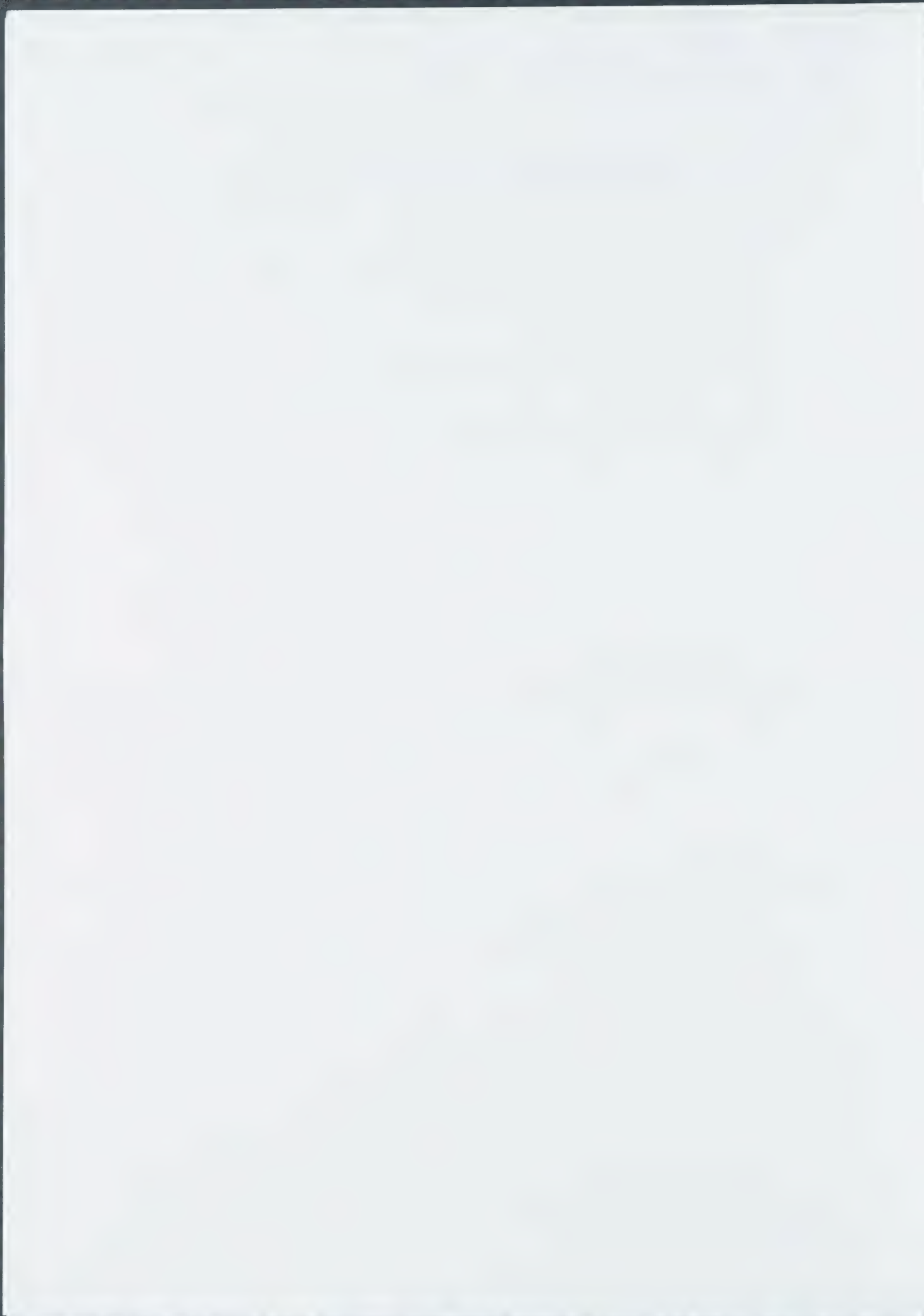
Dr Arthur K. Wheelock, Jr., National Gallery of Art, Washington, D.C.
[an essay on modes of presentation of Gerard Dou's paintings – title to be submitted]

Dr David de Witt, Agnes Etherington Art Centre, Queen's University, Kingston,
Ontario
[Rembrandt's "Scholar by Candlelight" in the Bader Collection – working title]

Dr Martha Wolff, Art Institute of Chicago, Chicago
Antwerp Mannerists and Hebrew Kingship

Dr Volker Manuth, University of Nijmegen, Nijmegen
[Gerbrand van den Eeckhout's "Tobit and Anna" in the Bader Collection – working title]

Mr Axel Rüger, The National Gallery, London
[The Self-Portraits of Rembrandt's Pupils – working title]



Paul Holberton publishing

37 SNOWFIELDS, LONDON SE1 3SU TEL 020 7407 0809 FAX 020 7407 4615
BOOKS@PAUL-HOLBERTON.NET WWW.PAUL-HOLBERTON.NET

Axel Rüger
Curator
The National Gallery
Trafalgar Square
London WC2N 5DN

13th May 2003

Dear Axel

ALBUM AMICORUM IN HONOUR OF ALFRED BADER

The following is a proposal serving as a draft memorandum of agreement for the production of an Album Amicorum in honour of Alfred Bader between the editors, Axel Rüger and Volker Manuth, and Paul Holberton publishing (PHp).

The Book

The book is to have the format 280 x 225 mm and an extent of up to 320 pages, to be printed in four colours on a matt coated art paper of 150 gsm or similar.

As a minimum specification the binding will be in sewn sections between 3mm boards, round back, head and tail bands, 140 gsm colour endpapers, imitation cloth with blocking on front and spine. Further refinements can be discussed.

The jacket will be 200 gsm, printed 4/0 and matt laminated.

The book will contain up to 22 essays at 5000 words with illustrations integrated, up to about five illustrations per essay, in colour or in black and white as provided (but the black and whites printed in four colour).

Quantity: 1000 copies (+/- 5%)

Procedure

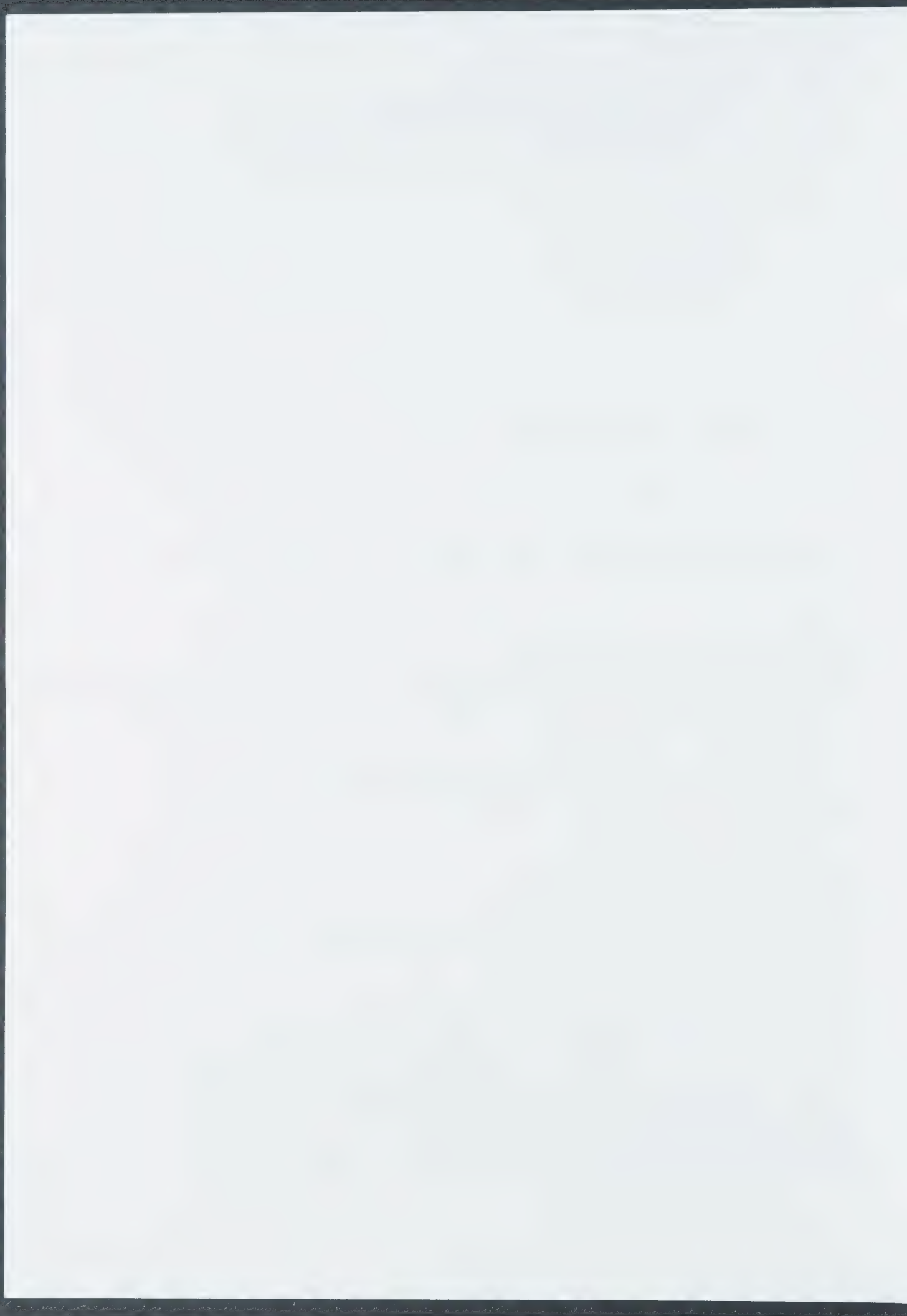
Text to be provided in electronic file in compatible format together with a hard copy. Images to be provided as black and white prints or as transparencies of minimum 4 x 5 in. (other formats may be acceptable but please discuss with the publisher).

Where agreed to be necessary, PHp will arrange translation.

Paul Holberton will read and indicate deficiencies and suggest improvements and iron out into good art-historical English any translations; he will subedit and copy-edit all texts into a consistent usage.

Where appropriate, suggestions for improvements or indications of deficiencies will be made to the editors (envisaging that the editors might invite the author to act on them); if there is no need for this, PHp will in due course provide to the editors or directly to the authors (as required) a proof with images in position, for approval or correction. This process to continue until the editors are satisfied.

Design samples and a dummy book will be submitted to the editors at an early stage for their approval or emendation until satisfied. Colour proofs will be submitted to the editors and corrected to their satisfaction



or to the highest standard possible; all subsequent proofs will also be submitted to the editors. Without relying on submission of proofs to the editors PHp undertakes to produce the book to a high standard both of origination and printing and of textual correctness.

Schedule

The book is to be ready and delivered by early April 2004 at the latest. Editing and sample designs (including jacket) can start immediately on conclusion of this agreement.

A provisional schedule might run like this:

All texts read and approved for typesetting by end July 2003; design and book format questions to have been decided by this date, too.

Transparencies can be proofed once design and format questions have been resolved. Other things being equal, the book can be 'laid out' and the layouts approved in August and September. Once this has been completed to the editors' satisfaction proofs can be sent to authors for final approval.

Final proofs can be seen in October and printing and binding could take place as early as November.

Allow four weeks shipping time to the United States. Books could be available for sale or distribution in January 2004.

Financial arrangements

The cost of making the book can be broken down as follows:

1. Translating; editing, copy-editing and proof-reading; book design; colour correction and proof checking; project management;
2. Copyright and image procurement charges;
3. Origination; paper; printing and binding;
4. Extras arising as a result of changes of mind, additional requirements, etc;
5. Miscellaneous expenses, especially couriers and press pass expenses;
6. Delivery of finished copies, including possible individual despatch.

Here the major element, no. 3, is most easily quantifiable: approximately £18,500. Nos. 5 and 6 add another possible £3000. No. 1 involves the work of the editor and the designer, which might amount to £13,000, or £14,200 with translation. One might calculate a maximum expenditure of £100 x 60 images for no. 2, i.e. £6000. Total: £41,700.

PHp can undertake to produce the book (including image procurement costs, but not the actual procurement) for £42,000. Actual expenditure or requirement may well not be so high.

PHp will break down the final accounts under these headings.

The editors undertake to make arrangements for a sum up to £42,000 to be available. Apart from the image procurement (which the editors will handle) and any translation (which should be payable on completion), the costs should be payable [if the editors are agreeable] in two instalments: £12,000 on submission of first paginated proofs for correction, and the balance on delivery of finished books to their destination.

Sales and distribution

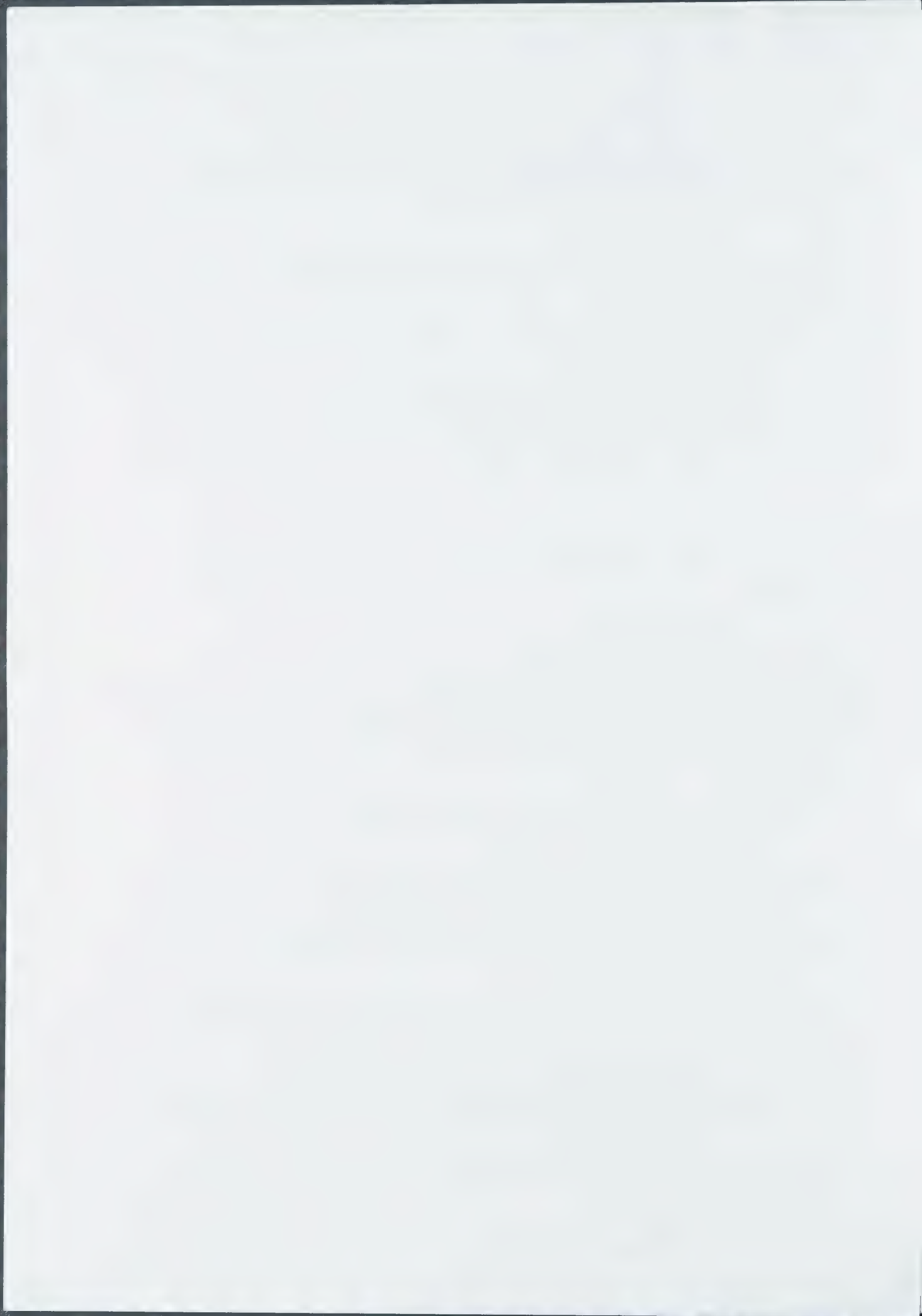
PHp through agents operating through warehouses both in the UK (Abingdon) and in the USA (Seattle) will make the book available for sale throughout the world. The book will appear in the sales catalogues of PHp and of University of Washington Press, Seattle.

PHp will sound out distributors but a possible price for the book would be £50.00 (\$75).

PHp will remit 50% of receipts (after booksellers' discounts, which are usually 40%) to an appointed recipient in January and August: expected revenue would be £15.00 per book.

I look forward to a production with which we can all be pleased.

Yours really
RJ Wood



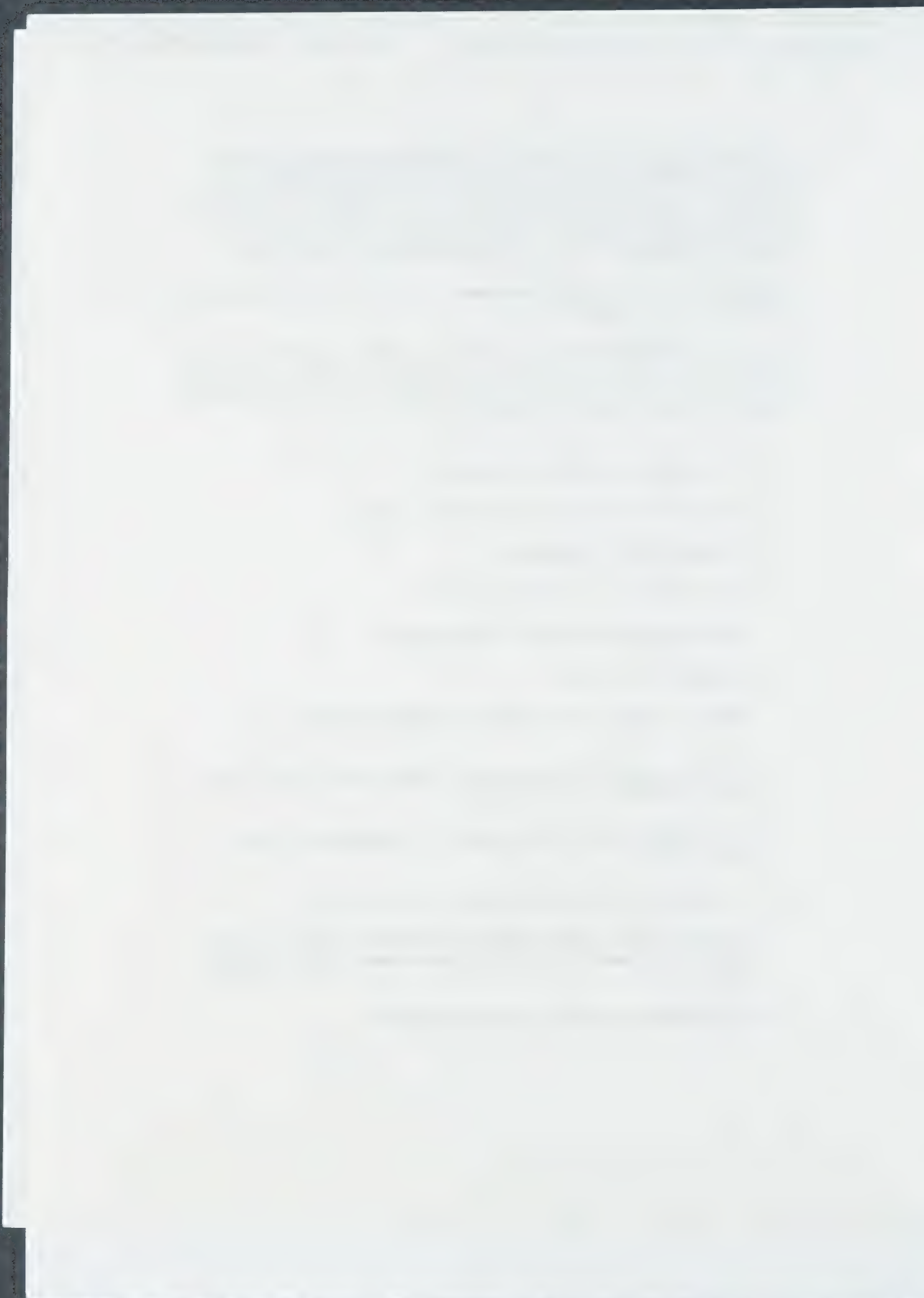
We are pleased to honor our fathers eightieth birthday by joining some of the worlds finest art historians in this tribute to a remarkable man. Our father is a man of many talents and skills. But more than anything, our father is a man of passion. His passion for art, chemistry and bible (the ABC's of life) has driven many others to share his passion in equal measure. The articles in this book reflect his passion for baroque art. We are grateful to all those that have put so much work into making this tribute a reality.

If you are wondering what its like to be the son of a man who is so very passionatc about art, let us give you some insight.

There was no switching subject with him the way you would with most fathers, to, say, a ball game or a great new car. He wouldn't let us stray from the arena of art no matter how badly we wanted to. As soon as we could speak intelligently -- maybe by age five -- our conversations with our father went something like this:

- Could you help me hang some paintings please?
- Would you like to help me clean and varnish this painting?
- What is the subject of this painting?
- Would you please pack this painting for me?
- What century and what country is this painting from?
- Do you like this painting?
- What is the condition of the painting? Is it a fragment? Is it a copy?

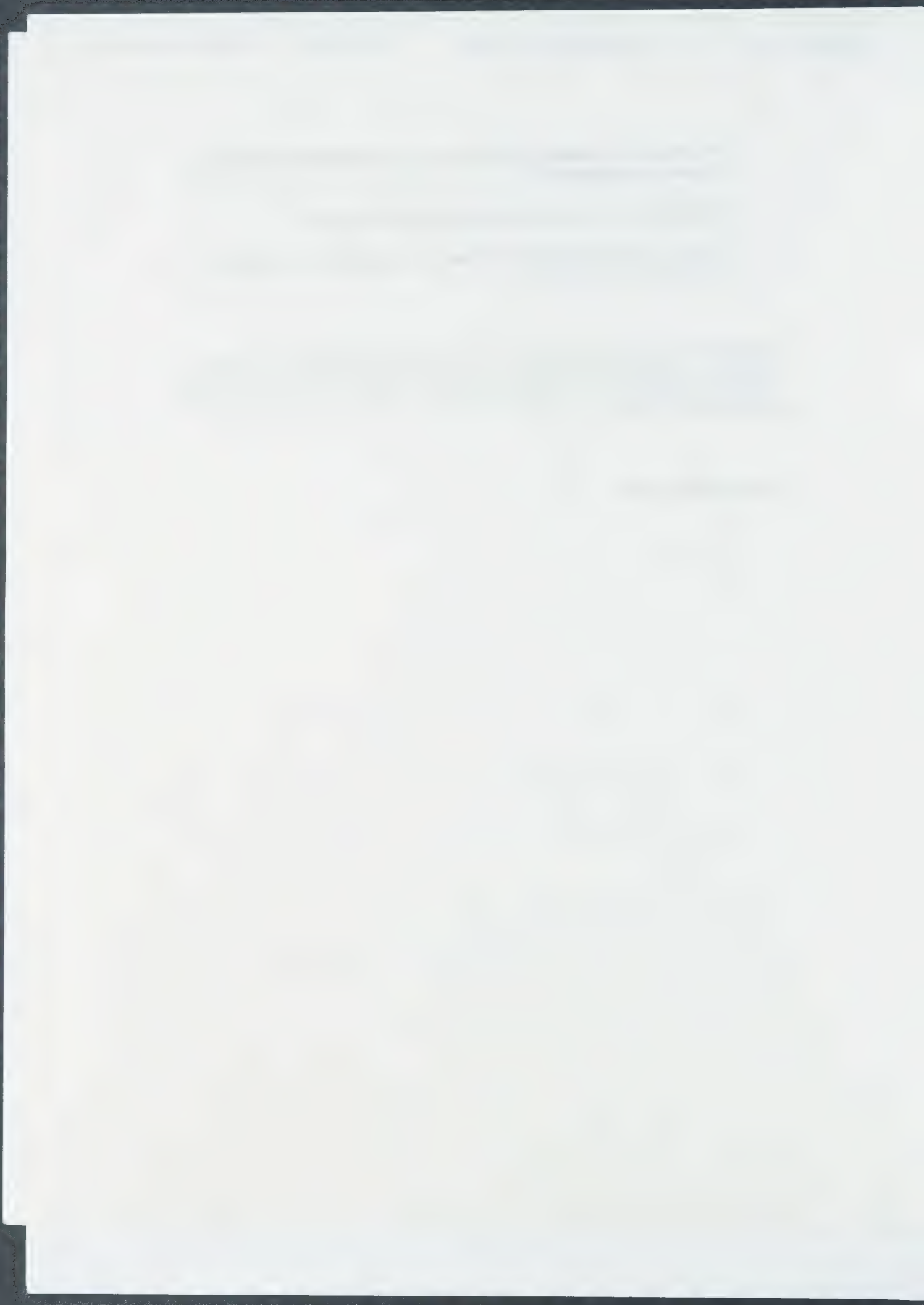
- How much would you pay for this painting? After a reply he would always say, "How much? You've got to be kidding."
- Go to the auction and bid on these paintings. Don't let anyone know you are bidding for me.
- This gentleman is always intersted in these sorts of paintings.
- The painting is at the restorer, and he/she has cleaned it. All the over-paint and dirt has come off and it is most beautifully painted and in excellent condition, as well.
- Can you find the signature or a monogram? Is it dated?



- Does this painting remind you of anything? The paint handling is very similar to this other painting by this artist.
- Would you please be quiet, I am concentrating on this painting.
- You want to eat lunch. What for? We have to go look at that auction preview. Don't take a taxi -- take the tube.

It took us many years to appreciate this particular set of questions. Our father was not simply trying to drive us crazy, but was persistently teaching us how to look at paintings, judge their condition, and with luck, learn when they were of good value. "Don't pay too much," he would always say.

David and Daniel Bader



Facsimile Transmittal

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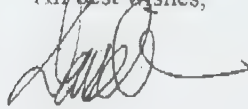
Dear Isabel,

The titles are:

Bader Professor of Northern Baroque Art

Professor Doctor Volker Manuth, Chair of Art History of the Early Modern Period

All best wishes,

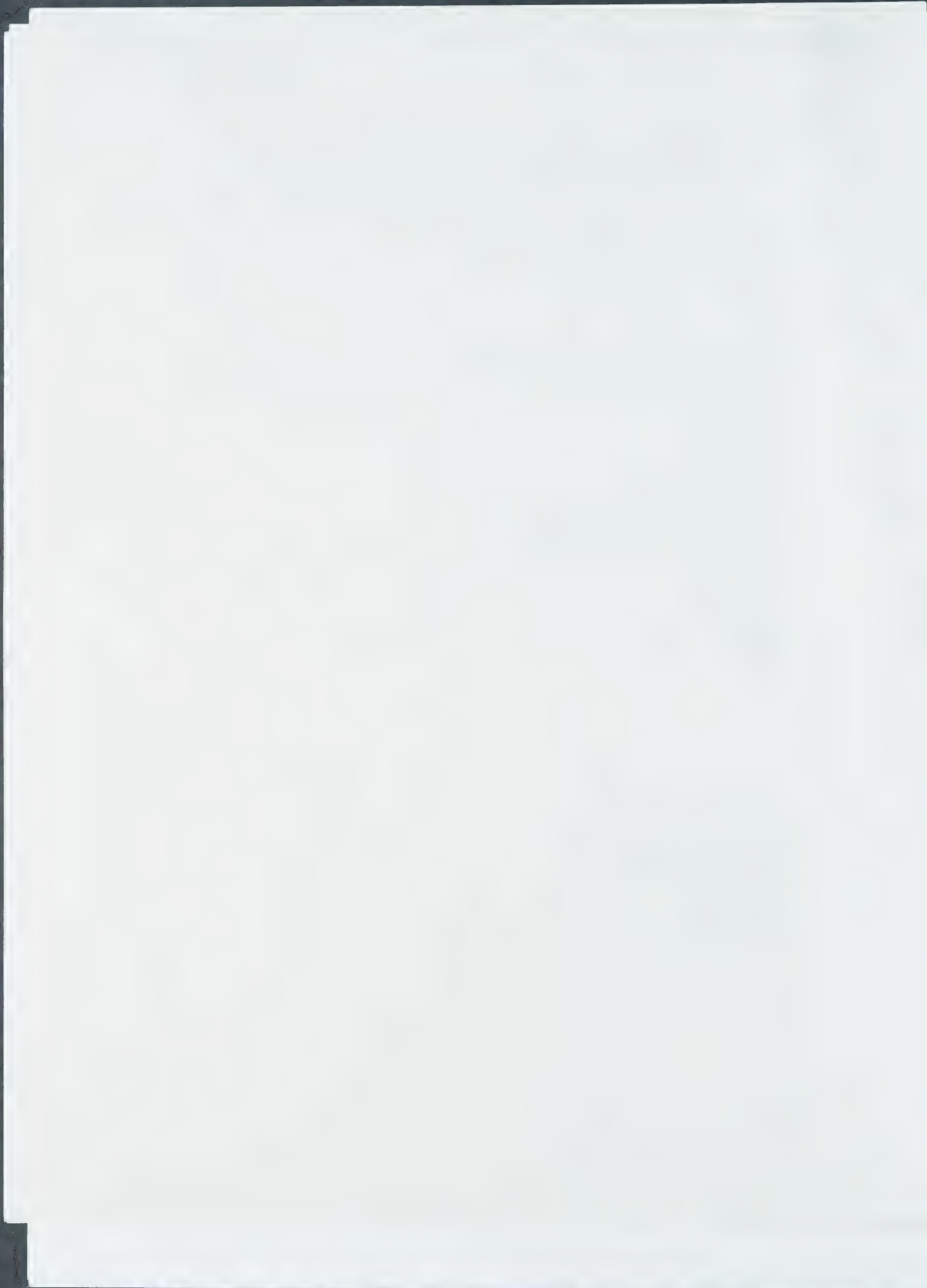


David

Nijmegen

From the desk of:

David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca



A few years ago, while still the Bader Professor of Northern Baroque Art at Queen's University in Kingston, Ontario, Volker Manuth mentioned that he was planning to prepare a *Festschrift* for Alfred's birthday. I was delighted. The love of paintings has played a central role in my husband's life. It is impossible to imagine Alfred without paintings. His tireless engagement in the lives of students and friends of art has been a deep source of encouragement to many over the years. I know that Alfred will be deeply touched and honored by this expression of appreciation for his contribution to art history.

The mere mention of a good painting, the arrival of an Old Masters catalogue or a letter from a fellow art lover still generate in Alfred a rush of adrenalin. He is a man who finds great joy in paintings. The hours he has spent with art historians whether in person, on the telephone, through letters or pouring over their publications have truly informed and enriched his life. He clearly misses the great scholars who have gone, but yet he is still eager to work with a new generation of scholars and with those who share his enthusiasm and love for paintings.

I am most grateful to Volker, the current Chair of Art History of the Early Modern period at the Catholic University of Nijmegen, who conceived this project, and to Axel Rüger, Curator at the National Gallery in London, for their commitment of time and energy. To them and to those who have

A few years ago, while at the Ecole Polytechnique de Montreal, I was
at Queen's University in Kingston, Ontario, where I met
him. He was planning to spend a few months in Montreal, I was
delighted. The love of painting had been a constant in his life.
His husband's life is impossible to imagine without painting. His
entire engagement in the life of students and teachers is not just a
formal source of encouragement to many over the years. I know that Alfred
will be deeply touched and honored by this expression of appreciation for
his contribution to the history.

The mere mention of a good painting, the arrival of an Old Master
catalogue or a letter from a friend are never forgotten by Alfred. A man
of character. He is a man who finds great joy in painting. The hours he
has spent with art historians, whether in person or in the classroom,
through letters or through their publications have truly enriched
and enriched his life. He always makes the great scholars who have
gone, but he is still eager to work with a new generation of scholars
and with those who share his enthusiasm and love for painting.

I am most grateful to Father, the current Chair of Art History at the Ecole
Polytechnique at the Catholic University of Wignacourt, who conceived this
project, and to Axel Rieger, Curator of the National Gallery in London, for
their commitment of time and energy. It has been and will be an honor to have

Yours truly,
Alfred

generously contributed to this Librum Amicorum on the occasion of
Alfred's 80th birthday, my sincere thanks.

generously contributed to this Library Acquisition on the occasion of

Alfred's 80th birthday, my sincere thanks.

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