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Alfred Bader Fine Arts
- Correspondence

Israel- Israel Museum
Exhibition etc.
1992-94

ISRAEL - Israel Museum Exhibition

ETC.

RICKI BERKOWITZ

(Above) A reader's stand at the Istanbuli Synagogue; the inside of the Middle Synagogue.

RICKI BERKOWITZ

often held in this religious center or in the outdoor courtyard. But attendance at services is low, even though the service is very colorful.

The Middle Synagogue has been made into a museum.

The largest Sephardi synagogue, the Istanbuli, is used only once a month and on holidays by the tiny Spanish-Portuguese community, whose members come from all over Jerusalem to pray here. It contains an imported Italian ark, which is a genuine work of art, and a unique reader's stand.

• **Zur HaDvash.** This little-known architectural jewel, tucked away in an obscure lane at the northern end of the Jewish Quarter, was founded in 1856 by a Moroccan rabbi whose initials form the synagogue's name, Rabbi David Ben-Shimon. The synagogue, though small, has some unusual features. Unlike most congregations, it faces south rather than east – a custom among the North African immigrants of the time.

It has a lovely peaked dome surrounded by tiny windows, and a women's section overlooking the central pulpit around which, in Sephardi fashion, stand the carved wood benches. Over the entrance are multi-shaped windows, some resembling the clubs and diamonds of a card set. The Moroccan immigrants were among the poorest residents in the Old City during the last century. It was Rabbi David Ben-Shimon who set the community on its feet and led it for over four decades.

Today, a small number of residents of Moroccan descent pray in the synagogue, and it is the site of many family celebrations. But it is off the tourist track and few visitors, and even few worshippers, know about it.

• **Or Hahaim.** This synagogue, too, is named for its Moroccan founder, Rabbi Haim Ben-Atar, better known as the Or Hahaim, after a book he had written, and who came to Israel in 1742. His influence is much wider than the Moroccan community, and his writings are revered to this day by Ashkenazi hassidim and kabbalists of many persuasions. Perhaps the Or Hahaim chose this spot for his synagogue and yeshiva because Rabbi Yitzhak Luria of Safed, the renowned kabbalist, was said to have lived there. The location also housed other religious leaders such as Rabbi Emanuel Hai Riki, who died in Italy three centuries ago while collecting funds for his yeshiva.

The synagogue is the size of a small living room. The women's section is relegated to an even smaller room over a mikva. It is said that the Or Hahaim used to purify himself in this mikva before leading the prayers. The first Ashkenazi Jews who returned to live in Jerusalem clandestinely, in the mid-19th century, used the premises as their temporary synagogue until the Hurva was rebuilt.

Today it is part of the Old Yishuv Court Museum, established by Rivka Weingarten. The Weingartens lived in this house for several centuries and before the War of Independence, Rivka's father was called the *mukhtar* of the Jewish community.

Rivka has renovated the synagogue, on the second floor, which is used by a small congregation of worshipers from the Jewish Quarter on Shabbat. Many local teenagers like the service here, because "it is quick and unembellished," says Gilad Rotem, a member of the congregation.

On the ground floor, Rivka has established a museum which displays a rich collection of implements, furniture, clothing and artifacts used in households during the previous centuries to teach the younger generation what life was once like in old Jerusalem.

There are many more restored synagogues in the Jewish Quarter, such as Beit El, established by the famous Yemenite kabbalist and poet, Rabbi Shalom Sharabi; and the synagogue in Beit Habad, the first institution renovated and restored to use after the Six Day War.

Neither synagogue caters exclusively to its original clientele. Beit El now has a French-speaking congregation, whose Sephardi liturgy is far removed from that of the Yemenites. The Habad synagogue is noted for the quickest daily prayers and the longest Sabbath service, but according to one worshipper, "The *schnapps* afterwards makes it all worthwhile."

There are also many synagogues which have not been rebuilt, such as the Tiferet Yisrael Synagogue, which once rivaled the Hurva in size and scope. It stands as a ruin because the hassidic group which is its trustee could not raise the funds for renovation. But for the residents, its ruins add some welcomed open space in the crowded Jewish Quarter.

At a recent seminar organized by the Jerusalem Institute for Israel Studies, the fate of these unrestored synagogues was discussed by leading historians, architects and municipal leaders. Some of the experts considered it a shame that these most historic monuments have remained in ruins for 26 years.

Others, such as architect David Kroyanker, called the whole issue of renovating the famous synagogues a "political matter [created by] some politician wanting to make a statement." He maintains that the subject is raised periodically by public leaders with vested interests, although there are many half-empty synagogues already operating in the Jewish Quarter.

In addition to the synagogues, there are also many yeshivot where prayers are held, for example Porat Yosef, the largest Sephardi yeshiva in Israel, which has a commanding view of the Temple Mount. It has been beautifully reconstructed by the internationally acclaimed architect, Moshe Safdie.

Next door stands the imposing structure of Yeshivat Hakotel, where *hesder yeshiva* students – whose extended IDF service includes study – worship and learn together with many local residents. "Yeshivat Hakotel gets the biggest minyan, particularly during the High Holy Days when even [laymen] want an inspirational service," says Rafi Peretz, a former student.

RICKI BERKOWITZ

(Above) A stone arch shows the height of the original dome of the Hurva Synagogue; once a magnificent structure, the Hurva was reduced to ruins by the Jordanians.

EMMANUEL PRATT

Renovations have not been confined to the Jewish Quarter. Synagogues and institutions in the Moslem Quarter are again being used by Jewish worshipers. The former Georgian Synagogue has been restored by Rabbi Nahman Kahana, and is called Hazon Yehezkel – nicknamed by wags "Young Israel of the Via Dolorosa." Despite the intifada, 15 to 20 families from the Jewish Quarter continue to enter the predominantly Arab section to attend services there regularly.

The Torat Haim Yeshiva, which was the largest academy in the area in the first half of this century, is again the site of talmudic studies. On Shabbat soldiers who liberated the Old City in 1967 return to worship. They walk from all over Jerusalem to keep up the new tradition.

All the renovated synagogues in the Old City, with their many tales and colorful histories, are part of the nation's heritage. Even though many of them barely support a minyan, they answer the specific needs of different worshipers, and continue to link them to the ancient chain of worship in Jerusalem. ◇

Jerusalem In Amsterdam

Visit an exhibition of the Golden Age of biblical painting in Holland, now at the Israel Museum.

By Meir Ronnen

The winter of our increasing discontent with conceptual claptrap is now made glorious summer by "Painting the Bible in Rembrandt's Holland," a collection of some 50 pictures, five of them splendid Rembrandt oils, now at the Israel Museum (until August 25).

Like Rembrandt's technique of mixing direct painting and scumbling with underpainting and glazing, this show is a multi-level affair, demonstrating above all the Dutch people's identification with Israelite heroes and heroines, as well as reminding us of Holland's unprecedented humanity in its absorption of Jewish refugees.

The show also demonstrates, *inter alia*, the abrupt change from Italianate painting to a distinct Dutch humanist style, in which the protagonists of allegorical painting suddenly become real everyday people.

Most of the pictures on view are devoted to biblical themes and the rest to paintings of Jews or Jewish venues. The paintings are on loan from the great museums of the Netherlands, Germany, the US and Britain, while several are from the Tel Aviv Museum and Israel Museum. It is a revelation that a Rembrandt portrait, never previously seen here in public, comes from a very private collection in Tel Aviv.

The show is the result of an extraordinary seven-year struggle by the Israel Museum's indefatigable Dutch-born director, Dr. Martin Weyl (aided by his assistant curator Rivka Weiss-Blok), to obtain the loans and commission the scholarly research, which is set out in exemplary and readable wall texts (a Hebrew only catalog-cum-book will soon accompany the show, but there is an excellent English leaflet with a lucid extract of Weyl's text which covers every aspect of the show).

Weyl was originally interested in the idea that some Dutch 17th century painting had been influenced by the writings of Josephus. When he broached the notion to Simon Levie, then director of Amsterdam's Rijksmuseum, Levie suggested a research project to be headed by Dr. Christian Tumpel, a renowned Rembrandt scholar at the University of Nijmegen, which would look into the whole spectrum of the influence of the Old Testament and early Dutch-Jewish cultural relations on Dutch painting.

Lambert Doomer (1622-1700): 'The Child Moses Treading on Pharoah's Crown'

The findings of Tumpel and his students resulted in an exhibition mounted in Holland last year in conjunction with the Jewish Historical Museum of Amsterdam. One of the fascinating conclusions to emerge (and again pointed up by Tumpel at a lecture at the Israel Museum last week) was that the *Antiquities of the Jews* by Josephus was not only widely read and admired in Holland, but served many artists as a source rather than the Old Testament itself. There was a copy of the *Antiquities* in Rembrandt's library and in many of those of his contemporaries. Artists who did not have a copy of their own borrowed one from their friends.

THAT ARCH-turncoat and opportunist, the Hellenized Josephus Flavius (as he styled himself in Rome), once *Alaf Fikud Hazafon*, (a commander of the Jewish rebels in Galilee before he went over to the Romans, needs no introduction to Jewish audiences. In his history of the Jews, written in Rome after he had successfully ingratiated himself with Vespasian, Josephus no doubt felt the need to go one better than his source and he embellished and dramatized a number of biblical incidents with details furnished both by his vivid imagination and knowledge of apocrypha. This made him not only eminently readable, but wonderful to illustrate.

That a number of Dutch paintings of biblical events were based on *Antiquities* rather than the Bible, is made very clear here. Take for instance an undated picture by a pupil of Rembrandt's, Lambert Doomer (1622-1700). His "The Child Moses Treading on Pharoah's Crown" is based on an incident recounted by Josephus that does not appear in the Bible. Then again, see Metsu's "Sacrifice of Isaac." Gabriel Metsu (1629-1667) – a pupil of Dou, who was also a pupil of Rembrandt – preferred, like many followers of Rembrandt, the Josephus version of the Sacrifice in which God directly addresses Abraham and not, as the Bible has it, through an Angel.

Look too, at "The Lamentation on the Death of Abel," an oil painted in 1623 by Pieter Lastman (1583-1633), a rather mediocre history painter famous chiefly as the teacher of Lievens and Rembrandt. There is no mention of this mourning by Adam and Eve in the Bible; it occurs only in the *Antiquities*.

NEVERTHELESS, THE Old Testament was paramount in Protestant Holland, sharing an equal place with the New Testament. The embattled Dutch, newly liberated from Spain, battered by England at sea but now allied with her against Catholic France and Spain, saw themselves as a tiny nation of fighters cast in the Israelite mould, liberating their own Canaan as part of a Divine Plan. Biblical parallels were part of the cement of a new national unity. Contemporary Israelis will understand this very well.

A large commemorative picture here, commissioned in 1629-1630 from Jacob Gerritz Cuyp to mark the victory of Prince Frederik Hendrik of Orange over the Spaniards at den Bosch, depicts the prince as David with the head of Goliath (the seven ladies in the picture represent the provinces of Holland and den Bosch can be seen in the distance).

When the Spaniards were about to capture Leiden, the Dutch turned the tables on them by opening their dikes and flooding the polders. This was at once compared to the way that the Israelites were saved at the Red Sea. The Spaniards were often likened to Pharoah and Haman.

The keynote of this show is a line from a 1668 poem by Jacobus Lydius: *Above all I thank Him who made Holland Jerusalem.* The new Town Hall of Amsterdam was compared to Solomon's temple and the city was called the New Jerusalem. Both institutions and private homes were named after Israelite sites. The Bible was everywhere. A cradle, spoon and plate on view here are all decorated with biblical figures. At the opening of Parliament in 1651, its members were addressed as Sons of Israel.

The Old Testament, read at home as well as in Church, was also an educational instrument, warning against temptation and sin, though paintings of biblical *femmes fatale* like Abigail and Bathsheba were often an excuse to sell a little juicy eroticism.

Rembrandt van Rijn (1606-1669): 'Bearded Man in a Cap,' 1650

IN THIS philo-Israelite climate, small numbers of Jewish refugees began to trickle into Amsterdam. The first group, Marrano families, arrived from Antwerp when it was taken by the Spaniards in 1585. They were followed by Jews from Portugal, Spain and the Levant and then by Ashkenazic Jews fleeing persecution in the east. There were 500 Jews in Amsterdam by 1612; and 5,000, half of them Ashkenazim, by 1672.

Though they were still barred from certain professions, in Amsterdam Jews could worship and dress as they pleased. They tended to live together for communal reasons, not because they were confined to a ghetto. They developed a flourishing mercantile and cultural life and were cultivated by Protestant intellectuals and students of Hebrew. A knowledge of Hebrew was considered essential for students of theology. The first Jewish printing press was opened in Amsterdam in 1627 by famed scholar-printer Manasseh Ben-Israel, publishing works for both Jews and Christians.

The opening picture in this show, made in 1665 by Cornelis Janssens van Coulen the Second (the first Janssens, who died a few years earlier, was an English-born Dutchman named Johnson), is a portrait of a famous preacher and renowned biblical scholar, Vicar Gualtherus Boudaan, who chose to have himself depicted holding and pointing to a Hebrew Bible printed by Manasseh. Rather wonderfully, a volume of the very same 1635 edition is on view in front of the painting, open at the same title page.

IT IS not surprising therefore to find Hebrew

Rembrandt van Rijn: 'Dr. Ephraim Bueno,' 1647

inscriptions in Dutch paintings. An oil by Jacob van Ruisdael from 1653-1655 on view here depicts Hebrew inscriptions on Jewish tombstones at Ouderkerk. Hebrew was taught at Leiden long before Rembrandt was born there in 1606 and it is clearly written on the tablets in his "Moses With the Tablets of the Law, 1659," the centerpiece of this show. Art historians are still exercised as to whether Moses is about to smash the tablets or not; and whether this bold picture therefore depicts his first or second descent from the mount.

Rembrandt, who loved biblical subjects more than any other and brought to them his fascination with the face, always avoided the obvious or the overstating of a narrative case. The expressions on the faces in his narrative paintings are often hard to read. That of an aging and tired Moses betrays little here.

I believe Moses is holding the second set of tablets but there are far more important questions to be asked about this extraordinary picture, painted after more than a decade of troubles which began with the death of Rembrandt's wife in 1642. His fortunes declined and were followed by his eventual bankruptcy in 1656.

Why for instance, is the bottom of the top tablet out of perspective? Why do the tablets not look like stone? Why is the head too small for the body? Why doesn't the head sit properly on the shoulders? Why are the critically lit folds of drapery at the elbows so ineptly rendered?

Although signed, perhaps for financial reasons, this picture has an interesting finished-unfinished look to it. Parts of it were painted quite rapidly and perhaps even impatiently. The ground is a warm sienna-like wash, barely covered, with the broad masses of the rock and parts of the body indicated with a few bold strokes of sketchy underpainting. Parts of the wash background are knocked back by some boldly applied grayish scumbling, left unresolved in shape. Nothing is worked up except the face and the carefully delineated Hebrew tablets.

One can only guess at the reasons for these contradictions. The wonderful face may have gone so well that Rembrandt may have been disinclined to adjust it to the rest of the work. The other details might have been helped out by an assistant, though Rembrandt probably worked alone at this period. By then too, Rembrandt had abandoned his earlier, precise style, the one that made him famous as a fairly young man. In "Moses," the way was set for his late great self-portraits with their dual preoccupation with both insight into aging and the use of bold brushstrokes, paint for paint's sake.

It is useful to compare this dramatic, exciting, yet problematic painting with the great masterpiece hanging next to it, painted by Rembrandt four years earlier. "Bearded Man in a Cap"–1655, is on loan from the National Gallery of London. The subject is clearly one of Rembrandt's Jewish friends. This is a beautifully finished painting in which everything has gone absolutely right: subtle color, tonal values, intriguing composition (with the face looking out of the picture), broad but subtle

Clockwise from left: Rembrandt van Rijn: 'Moses,' 1659; Jacob Gerritš Cuyp: 'Frederik Hendrik as the Victorious David,' 1630; Gabriel Metsu: 'The Expulsion of Hagar,' 1650-1655; Aert de Gelder: 'David,' 1683; Gerrit Claesz Bleker: 'Balaam and his Ass,' 1634 (Israel Museum)

handling, perfect realization of drawing via dabs of paint; and a deeply moving facial expression. A picture for all time, it is to my mind the greatest by far of any picture in the show and one of the master's very best.

A beautiful portrait of a 62-year-old woman, painted in 1632, from a private collection here, is a dazzling example of the young Rembrandt's earlier precise style.

Nearby hangs the famous "Joseph Accused by Potiphar's Wife," painted by Rembrandt in 1655, the same year as "Bearded Man in a Cap" and employing the same softened hues, which resulted from careful admixtures of complementary colors combined on the palette, offsetting the brilliant glazed highlights of the impasto underpainting of the sheets. These sheets are the center of interest in the painting, setting off the accusing finger which points not to Joseph but to the marriage bed he allegedly tried to defile.

This reference to the bed also stems from Josephus. Compared to the bed, the protagonists depicted are secondary and in the case of Potiphar himself, tertiary. Potiphar and Joseph remain in the background, the latter unprotesting, while the former, shrouded in shadow and leaning awkwardly on his wife's chair, appears strangely unmoved. Potiphar's wife is a homely Dutch harridan, far removed from the glamorous Moslem depictions of the young and ardent Zuleika. All in all, this picture, one of two versions and both thought by some experts to be studio efforts touched up by the master, is a good example of Rembrandt's restraint, one not always observed by his followers. It is on loan from the Mellon Collection in the National Gallery of Art in Washington.

The fifth Rembrandt on view is a miniature portrait of Dr. Ephraim Bueno, 1647, a prominent Amsterdam Jewish physician and writer. Painted on a panel with remarkable breadth despite its small size, this small painting, an unfinished sketch for a larger work, is a little gem.

THE FOUR main Rembrandts here are surrounded by a few of the master's sometime pupils, notably Ferdinand Bol (1616-1680), who studied with Rembrandt between 1632-1635 and continued to learn from him until 1640. Bol was a superb technician, as can be seen from his painting here of David and Jonathan. Some of Rembrandt's pupils were expert at aping his approach and style, but none of the pictures by them in this show could be mistaken for a Rembrandt; each has found his own style, even while remaining true to the master's use of light.

Altogether, 32 successful Dutch painters studied with Rembrandt, chiefly before 1650. Notable here, in addition to those mentioned above, are Govaert Flinck (1616-1660) with "Isaac Blessing Jacob"; Aert de Gelder (1645-1727), "Judith and Tamar"; and Jan Victors (1620, lost at sea 1676), "Abraham and Isaac."

Many of the pictures on view are far from being truly great paintings, even the one of "Laban Seeking the Idols" by the famous Jan Steen (1626-1679), a sometime tavern keeper of humorous touch who often painted peasants with their mouths open, as though caught in mid-speech. With over 700 paintings to his credit in a short life, Steen was even more productive than the obsessively busy Rembrandt, but many of his works are pot-boilers.

Incidentally, Rembrandt, once credited with over 650 oils, not to mention thousands of drawings and hundreds of etchings, has recently had his fully attributed work cut to nearly half this figure.

THOUGH THE Rembrandts dwarf all the other paintings in this show, every picture is of interest in one way or another. A number dress up biblical characters in ridiculous turbans, derived from fashionable depictions of Venetians and Turks. Technically, many pictures make use of deep interlocking triangles as the geometric base of their compositions. Above all, I was struck by a link between Rembrandt and that master of dramatic lighting and figure foreshortening, the swashbuckling Caravaggio.

Rembrandt, who was to make lighting and defined areas of light the fulcrum of his compositions, never left Holland, but his teacher, Pieter Lastman, studied under Caravaggio in Italy. In one of the curiously brightly colored neo-classical paintings by Lastman here, the use of Caravaggiesque foreshortening is obvious, even if it is reduced to the level of a cartoon. The link is there, even if Lastman himself lacked the capability to exploit the lessons he learned in Italy.

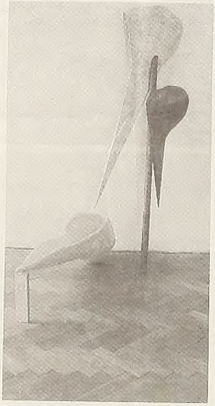
A fascinating show, one which will require many visits. ◇

Wrong Concept

By Gil Goldfine

While roaming a two-artist exhibit at the Helena Rubinstein Pavilion for Contemporary Art, in an attempt to comprehend the meaning of the works before me, I couldn't help but recall the recent words of my colleague, Meir Ronnen, who, after viewing an exhibit of esoteric conceptual installations at the Israel Museum, wrote "...I find this type of art self-indulgent in the extreme, if not puerile and, worst of all, downright tedious."

This statement couldn't be more appropriate when applied to a variety of large, computer-generated photographic panels and a banal light show by Paris-based **Daviv Boeno** (b. Brest, 1955) and mixed-media sculptural installations and drawings titled "Analogous Constructions," by **Marek Chlanda** (b. Cracow, 1954).



Marek Chlanda: mixed-media installation (Helena Rubinstein Pavilion, Tel Aviv)

Based on texts and geometric cyphers culled from the *Iliad*, Socrates' *Republic*, the Twelve Tribes of Israel and Kepler's *l'Harmonie du Monde*, Boeno lays out page after page of utterly simplistic, overly repetitive designs, some in color, most in black and white. Even for the interested gallery-goer, these works have little to offer artistically, fail to stimulate one's elementary curiosity and project nothing more than intellectual muddle.

Although the formal qualities found in Chlanda's sculptures and graphic works are linked to tradition, their *raison d'etre* lies deep in a philosophical gridlock; see guest curator Jaromir Jedlinski's scholarly, yet obtusely opaque catalog essay. Accordingly, Chlanda synthesizes people-oriented memories and sensations in coarse wooden frames supporting an enigmatic form suggesting a beaked helmet or hemispheric gourd stabilized by supporting floor and walls.

With scores of talented Israeli artists crying out for exhibition space, the Tel Aviv Museum of Art maintains a stubborn patrician stance which insists on paying homage to lesser figures from abroad. If this display is an indication of things to come, things look grim. The TAMA should strongly reconsider the Pavilion's charter and open its doors to deserving local painters and sculptors. (Helena Rubinstein Pavilion for Contemporary Art, 6 Tarsat, Tel Aviv). Through June.

ORIGINAL GRAPHICS by nine contemporary British artists form a refreshing display of images and techniques. Amidst a series of colorful, *angst*-filled abstractions by **Joe Tilson** and **John Walker** and **Alan Davie**'s neo-expressionist pop signs and symbols, several superb representational etchings by **Peter Blake** illustrate vignettes from the life and times of James Joyce. Each plate is perfectly composed and carefully rendered in limited gray tones achieved by methodical cross-hatching, set against white fields.

Satirical black and white etchings with aquatint washes by **Richard Hamilton** are contrasted by **David Hockney**'s sensitive lithographic portrait with linear flowers entitled "Gregory." The show also includes works by **Howard Hodgkin**, **Albert Irvin** and the sculptor **Barry Flanagan**. (Bineth Gallery, 15 Frishman, Tel Aviv). Till May 28.

VARDA ROTEM (b. Zagreb) shows a score of cliche-ridden figurative bronzes in rich green and honey-toned patinas. By harnessing geometrically composed plinths and scaffolding to small, expressionist forms, Rotem paraphrases the adage of "man walking a tightrope." Her contorted forms and generalizations of anatomical gestures are garbled statements about troubled people both frustrated and burdened with a need to achieve or survive. Although one has to admire her industriousness, Rotem adds very little to the pantheon of expressionist sculpture. (Ephrat Gallery, 21 Gordon, Tel Aviv). Till May 26. ◇

Back to Nature

By Angela Levine

Sophisticated artists appear increasingly disinterested in working directly from nature; of seeing, sensing and feeling their subject matter. Second-hand images are in vogue. Locally, one thinks of Moshe Nimio, who takes his motifs directly off the TV screen; or Deganit Brest and David Reeb whose paintings often derive from photography; as well as a host of others for whom post-modernism has meant a license to quote freely from past works and styles.

Against this background, a group exhibition "Landscapes through the Naive Eye" comes across as a breath of fresh air. Its four participants, born and/or living in kibbutzim or moshavim, deal in art which extols the beauty of nature; even their nightmares are bound up in this romantic vision.

Photographer **Ami Wallach** and painters **Amnon Berkowitz**, **Reuven Levav** and **Shulamit Israeli** are not traditional naives. The late Shalom of Safed painted in a naive manner because he was ignorant of the laws of scale, perspective and anatomy. This group knows better, but has opted for a naive strategy as the surest means of expressing their emotional ties with their subject matter.

Wallach's black and white photographs were taken within the pastoral surroundings of Kibbutz Mishmar Ha'Emek. Idyllic fragments become the background for sinister compositions in which children's toys are employed as militaristic metaphors. A toy soldier photographed face down in a drum of mud or a dozen building blocks, each stamped with a child's name or number, scattered on the ground, are images which bring to mind land mine or grave markers.

Amnon Berkowitz: acrylic on canvas (Museum of Art, Ein Harod)

Tamar Dubrovsky: oil on canvas (Ein Harod)

Amnon Berkowitz (b. Kibbutz Einat, a one-time student of Streichman) paints broad, singing vistas of green fields and blue skies. But the enigmatic motifs (a bearded man in a cot, a stone with a human face) introduced into these paintings are poorly sketched and conceived. For this reason, one prefers Berkowitz's small dreamy watercolors of country scenes which are devoid of fantasy elements, paintings which are composed of colorful layers of small forked brushstrokes. Among Berkowitz's best efforts is a painting of a child resting with her bicycle against a tree, her figure merging with the surrounding foliage in an autumnal flurry of pinks, browns and blues.

Reuven Levav (born in Alonei Abba) has a fairy-tale vision of nature. His sparkling canvases take us on a magical journey across rolling seas to mythical jungles. The overall impression is captivating, but Levav's animal figures and small village scenes are not sufficiently delineated. Since Levav's paintings are actually illustrations to children's stories, it might have been rewarding to place quotes from the narrative alongside them.

Employing a mixture of watercolors, gouache and chalks, octogenarian **Shulamit Israeli** paints the hilly landscape around Kfar Giladi with touching sincerity. She gives a bird's eye view of her kibbutz, or else focuses on a single feature, like a clump of bushes. At best, her soft veiled finish reveals the influence of her mentor Jan Rauchwarger, one of a handful of first-rank local artists who still follow John Ruskin's exhortation to "Go out in Nature in all singleness of heart... see something, and tell what one sees in a plain way."

AT THE same venue, **Tamar Dubrovsky** once again reveals herself as an abstract expressionist painter of exceptional verve. She has an intuitive feel for color, each large square painting comprising alternating units of smooth and thickly textured paint applied as large curves, irregular blobs or stalk-like bundles.

Dubrovsky's saturated palette and choice and configuration of forms, recall elements in the paintings of the European CoBrA group. But the impulsive gesture is absent in Dubrovsky's work. Her compositions are a mite too decorative and mannered, giving the impression of a predetermined plan which involves recycling the same half-dozen lines and shapes again and again. (Museum of Art, Ein Harod.) Both shows till May 30. ◇

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

May 3, 1993

Via Fax 9722 631~~8~~ 940
Confirmation by air mail with photographs

Dr. Martin Weyl, Director
The Israel Museum
P.O. Box 71117
91710 Jerusalem, Israel

Dear Dr. Weyl:

I am of course concerned by your fax regarding the Lastman splitting in two.

When the painting was picked up from my home by Mr. Larry Stadler of the Milwaukee Art Museum, there was no split whatever, and I am air mailing you snapshots including detail, to document this. Mr. Stadler counselled against the painting leaving in a tortoise shell frame, and so I agreed to have a new, suitable frame made at my expense. Surely you will have seen how very carefully the painting was packed.

Please inform your insurance company right away, as the break must have happened in transit.

I just talked to my restorer, a man of great competence, and he counselled that you put the two panels together as carefully as you can and well lined up, but without gluing the pieces together, and show them like that. Can you do that? If you glue them together now, they may well come apart again on the return journey. For that journey, please consider whether it might be safer to pack the two pieces separately.

Should the insurance adjustor examine the work in Jerusalem, here after its return, or both?

I hope that you will find that the beauty of the Lastman justifies all this trouble.

Did the Juda and Tamar arrive safely from Dordrecht?

Best wishes,

Alfred Bader

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

August 9, 1993

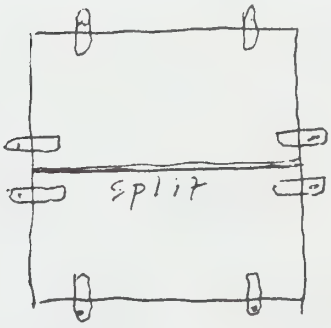
To: Mrs. Rivka Weiss-Blok
The Israel Museum FAX 9722 638 940

Dear Mrs. Weiss-Blok:

My restorer, Mr. Charles Munch, asks:

Re the Lastman:

Please do not put wax in the split. I'm afraid it would make the glue ~~more~~ less likely to hold well later on. Just add 2 metal brackets on each side-grain edge of the panel, making a total of 8 brackets.



Best regards

Alfred Bader

המוזיאון לישראל, ירושלים
the israel museum, jerusalem
[illegible]

January 14, 1993

FAX: 001/818/982 [illegible]

Dr. Alfred Bader
Milwaukee

Dear Dr. Bader:

Thank you very much for your fax of January 6th. We are delighted and extremely grateful that you have agreed to lend us your beautiful van den Eeckhout: Jacob's Dream, and for agreeing with my suggestion to have the Judah and Tamar by Arent de Gelder brought from Dordrecht.

Insurance does not seem such a problem, and I am sure that a feasible solution might be reached. However, we seem to have a problem of communication with Dordrecht since for some strange reason, not one of our letters to them was ever acknowledged. However, with your permission, I will write to them about the transportation of the Judah and Tamar and hopefully we will receive an answer since your name might work wonders.

Arent de Gelder will also be represented in our exhibition with the very fine painting of King David from the Rijksmuseum. Unfortunately, I tried earlier to get the Judah and Tamar from the Mauritshuis but it was pledged to the National Gallery in London and could not be lent to us for the period we require. You will understand therefore how much we want to include this painting from your collection, especially as de Gelder is such a good example of Rembrandt's later style influence.

The Dordrecht catalogue has not yet reached our library and thus I have not had the chance to see it, much to my regret. However, as I mentioned, we are resistant to request loans from Queen's at the moment.

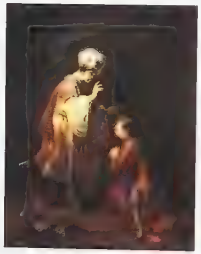
We were very disappointed that you cannot be here for the opening, nor does your letter indicate any definite date afterwards. Please bear in mind that we are very eager to have you lecture our public, and we are prepared to organize such a lecture the moment you let us know that you and Mrs. Bader are planning to come to Jerusalem. I could then contact the Chemistry Department at the University as well and make plans for your lecturing there. Although Harvard has beaten us this time, we share your joy and congratulate you for the honor of "Bader Day" at that distinguished institution.

With cordial thanks for your generosity and goodwill,

Kindest regards,

Mirka Rosin-Rick

The Israel Museum, Jerusalem



Ferdinand Bol
David and Jonatha[illegible]
The Israel Museum
[illegible]

Painting the Bible in Rembrandt's Holland
May [illegible] August [illegible]
Spain [illegible]

The exhibition [illegible] The Israel Museum [illegible]

The exhibition comprises some fifty works, the majority on biblical themes. They were lent by museums [illegible] Amsterdam [illegible] Art Museum [illegible] Museum [illegible]

For [illegible] Rembrandt van Rijn [illegible] Peter Lastman [illegible] the influence of the Dutch painter [illegible]

Together with the 17th-century art works are displayed [illegible] period [illegible]

The exhibition is accompanied by a magnificent, copiously illustrated book in Hebrew, *Rembrandt's Holland*, available at the Museum [illegible]

From the Edith and Ferdinand Porjes Charitable Trust Publication Series

Painting the Bible in Rembrandt's Holland

Rembrandt van Rijn
[illegible] Prophet's Wife [illegible]
Museum [illegible] of Art, Kansas City [illegible]
Andrew W. Mellon Collection

Holland as Jerusalem

"Above all else, thank Him who made Holland Jerusalem"
From a poem by Jacobus Cats, 1664

Israel has kept a warm place in their hearts for the Dutch people. That positive perception is the result not only of the image of Holland as a small Old Testament nation fighting for its freedom in both the distant and the more recent past, it derives also from the unique relationship Dutch have formed with the Jewish people. Their tolerant absorption of the exiles from Spain and later of Eastern European Jews, the fact that Holland was never infected with the extreme anti-semitism that plagued so many other countries in Europe and even the remarkable incorporation of numerous Hebrew words into the Dutch language. By and large, moreover, the Israeli attitude is reciprocated to this day. The Dutch identified with Israel's war of independence – another small nation waging a fierce battle against a host of enemies.

The roots of this special attitude lay in the Jews' centrality in religious and national events during the sixteenth and seventeenth centuries. Just after the Dutch adopted the Protestant faith and following twenty years of bitter confrontation, they threw off the shackles of Spanish-Catholic domination. Contemporary preachers sanctioning the nation's right to struggle for its independence saw an analogy between the Dutch freedom fighters and the Israelites who rejoiced the Egyptian Pharaoh. Challenged to a altogether different battle – the meeting with waged against the seas – inundation of the lowlands – the Dutch again evoked ancient Jewish tradition. The Dutch, like the Israelites, saw themselves as the chosen people, at Noah and Jonah's sons in a world of the Flood. When the Spanish were on the brink of capturing the city of Leiden, the valiant defenders saved the day by flooding the polders, causing the enemy to flee. To them, the Jews Dane, Israelites, belonged to the way the Children of Israel were saved at the Red Sea. In kind, the Netherlanders saw their entire national revival in terms of a Divine Plan analogous to the history of the biblical Promised Land. The new town hall of Amsterdam was designed to Solomon's Temple in Jerusalem. The city itself was called the "New Jerusalem." Public institutions and private homes were named after sites in ancient Israel and when a Dutch statesman opened the session of Parliament for the year 1651 he addressing his colleagues as "Sons of Israel."

True, we find this orientation throughout the Protestant world, with greater emphasis in Calvinist lands, but in Holland it was even more pronounced, given the country's particular circumstances. The deep emotional

[illegible]

The Golden Age of Amsterdam Jewry

[illegible]

Dutch Painting in the Golden Age

[illegible]

Rembrandt van Rijn
Bearded Man in a Cap, c. 1655
The National Gallery, London

Biblical Painting in the Golden Age

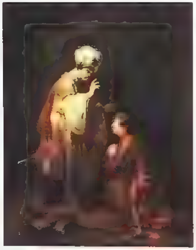
[illegible]

Rembrandt van Rijn
Moses with the Tablets, 1659
Staatliche Museen zu Berlin, Gemäldegalerie, Berlin

Rembrandt van Rijn (1606-1669)

[illegible]

The Israel Museum, Jerusalem



Ferdinand Bol
[illegible]
The Israel Museum
[illegible]

Painting the Bible in Rembrandt's Holland

May [illegible] August [illegible]
[illegible] Hall

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

From the Edith and Ferdinand Porjes Charitable Trust Publication Series

Painting the Bible in Rembrandt's Holland

Rembrandt van Rijn
Joseph Accused by Potiphar's Wife [illegible]
National Gallery of Art, Washington
Andrew W. Mellon [illegible]

Holland as Jerusalem

[illegible]

[illegible] keeps a warm place in the hearts of the Dutch people. That positive perception is the result not only of the image of Holland as a small [illegible] nation fighting for its freedom in both the distant and the more recent past. It derives also from the unique ties the Dutch have formed with the Jewish people: their successful absorption of the exiles from Spain and later of Eastern European Jews, the fact that Holland was never infected with the extreme antisemitism that plagued so many other countries in Europe, and even the remarkable incorporation of numerous Hebrew words into the Dutch language. By and large, moreover, the Israeli attitude [illegible] this day the Dutch identified with Israel's war of independence – another small nation waging a [illegible] battle against a host of enemies.

The roots of this special attitude toward the Jews [illegible] religious and [illegible] during the [illegible] centuries, when the Dutch adopted the Protestant faith and [illegible] eighty years of bitter [illegible] threw off the shackles of Spanish-Catholic domination. Contemporary preachers, sanctioning the nation's right to struggle for its independence, drew an analogy between the Dutch freedom fighters and the Israelites who conquered the Land of Canaan. Challenged to an altogether different battle – the relentless war waged against the sea, inundation of the lowlands – the Dutch [illegible] Jewish tradition. The builders of the dikes and canals saw themselves as the successors of Noah and [illegible] survivors of the Flood. When the Spanish were on the brink of capturing the city of Leiden, its valiant defenders saved the day by flooding the polders, causing the enemy to flee. To them this was Divine intervention, [illegible] the way the children of Israel were saved at the Red Sea. Indeed, the Netherlanders saw their [illegible] in terms of a Divine plan [illegible] the history of the biblical Promised Land. The new town hall of Amsterdam was compared to Solomon's Temple in Jerusalem, and the city itself was called the "New Jerusalem." Public institutions and private homes were [illegible] and when a Dutch statesman opened the [illegible] of Parliament for the year 1651 he addressed the [illegible] as "Sons of Israel."

[illegible] we find this orientation throughout the Protestant world, with greater emphasis in Calvinist lands, but in Holland it was even more pronounced [illegible] the country's particular circumstances. The deep [illegible]

[illegible]

The Golden Age of Amsterdam Jewry

[illegible]

As the [illegible] teaching methods and [illegible] were fluent in Hebrew language and grammar. [illegible]

The inaugural [illegible] Amsterdam was the center for the publication of [illegible] in Hebrew that were [illegible] the [illegible].

Amsterdam [illegible] preeminence in the [illegible] the republic. Among the [illegible] Mikveh Israel Congregation [illegible]

Dutch Painting in the Golden Age

[illegible] generations [illegible]

[illegible] Calvinist Holland, with its prohibition of [illegible] for ritual purposes, the Church [illegible]

[illegible]

Rembrandt van Rijn
Bearded Man in a Cap, c. 1655
The National Gallery, [illegible]

[illegible]

Biblical Painting in the Golden Age

[illegible]

[illegible] the Bible. They saw themselves as the chosen people, the "New Israel," equating their country with the land of [illegible] Spain [illegible] Mordecai, Haman and Nebuchadnezzar [illegible]

[illegible]

Rembrandt van Rijn
Moses with the Tablets of the Law, 1659
Staatliche Museen [illegible]

[illegible]

Rembrandt had many friend[illegible] Amsterdam and its burghers, preacher[illegible] [illegible] many studies of the Jews among whom he [illegible] "Bearded Man [illegible]

[illegible] profound humanity, whether in [illegible] paintings, or biblical and mythological [illegible]

Rembrandt van Rijn (1606-1669)

[illegible]

[illegible] the enlightened humanism of [illegible] Holland, yet was well [illegible]

[illegible]

THE ISRAEL PHOENIX
Assurance Company Limited

HEAD OFFICE: 30, LEVONTIN STREET, P.O.B. 2070, TEL-AVIV
TEL. 620111, CABLES: ISPHOENIX, TELEX: 341199 ISPHX
JERUSALEM BRANCH: TEL. 227131

CERTIFICATE OF INSURANCE № 3017

Exhibition "Painting the Bible in Rembrandt's Holland"

NAMED INSURED

The Israel Museum, Jerusalem, Israel and/or
Dr. Alfred Bader, 924 East Juneau Ave.(Sutie 622) Milwaukee, Wisconsin, U.S.A

TYPE OF INSURANCE

Insurer **The Israel Phoenix Assurance Co. Ltd.**

Effective Date April 15th. 1993

Policy Number 07-08-00443-2

Expiration Date September 1st. 1993
or until returned to the lenders

COVERING

Amount/Limit 1. Gerbrand van den Eeckhout "Jacob's Dream", Oil on canvas
Value: $ 150,000.-
2. P. Lastman "The Angel Appearing to Manoah and his wife", Oil on panel
Value: $ [illegible],000.-

PERILS INSURED

Usual "All Risk" fine arts insurance including transit to Israel Museum, while on exhibition and until returned.

The Israel Phoenix Assurance Co. Ltd. Jerusalem Branch

ISSUED FOR

The Israel Museum, Jerusalem, Israel and/or
Dr. Alfred Bader, 924 East Juneau Ave.(Suite 622), Milwaukee, Wisconsin, U.S.A

Dated April 21st, 1993

By Paula Jascourt
Authorized Representative

THE ISRAEL PHOENIX
Assurance Company Limited

HEAD OFFICE: 30, LEVONTIN STREET, P.O.B. 2070, TEL-AVIV
TEL. 620111, CABLES: ISPHOENIX, TELEX: 341199 ISPHX
JERUSALEM BRANCH: TEL. 227131

CERTIFICATE OF INSURANCE № 3016

Exhibition "Painting the Bible in Rembrandt's Holland"

NAMED INSURED

The Israel Museum, Jerusalem, Israel and/or
Dr. Alfred Bader, 924 East Juneau Ave (Suite 622), Milwaukee, Wisconsin, U.S.A

TYPE OF INSURANCE

Insurer The Israel Phoenix Assurance Co. Ltd.

Effective Date April 1st. 1993

Policy Number 07-08-00443-2

Expiration Date September 1st. 1993
or until returned to the lenders

COVERING

Amount/Limit Aert De Gelder, "Judah and Tamar", Oil on canvas
Value for insurance: $ 200,000.-
(includes transit from Amsterdam to Israel)

PERILS INSURED

Usual "All Risk" fine arts insurance including transit to Israel Museum, while on exhibition and until returned

The Israel Phoenix Assurance Co. Ltd. Jerusalem Branch

ISSUED FOR

The Israel Museum, Jerusalem, Israel and/or
Dr. Alfred Bader, 924 East Juneau Ave. (Suite 622), Milwaukee, Wisconsin, U.S..

Dated 21 April, 1993

By Paula Jascourt
Aythorized Representative

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

Dr. Alfred Bader
924 East Juneau Ave (Apt 4A)
Milwaukee, Wisconsin
USA

דואר אוויר
AIR MAIL

ירושלים 91710, ת"ד 71117, טל' 02-708811, פקסימיליה 02-631833
91710 jerusalem, p.o.b. 71117, tel 02-708811, fax 02-631833

My wife and I plan to
be in Amsterdam and London
for the sales of paintings,
from November 9 to December 23.

Regards

Olga Brady

October 6 94

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

January 26, 1994

Mrs. Rivka Weiss-Blok
The Israel Museum
P.O. Box 71117
91710 Jerusalem
Israel

Dear Mrs. Weiss-Blok:

Thank you for sending me the additional copies of your book.

Mr. Charles Munch, the restorer who did such an excellent and surely inexpensive job on the Lastman, told me yesterday that he has still not been paid. Please help.

Best regards.

Sincerely,

c: Mr. Charles Munch

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

December 28, 1993

Mrs. Rivka Weiss-Blok
The Israel Museum
P.O. Box 71117
91710 Jerusalem
Israel

Dear Mrs. Weiss-Blok:

I am sorry that a long trip to England has delayed my responding to your letter of November 10th.

In the meantime, I am happy to report that the restorers near Madison have done an excellent job on the Lastman, and it is now safely back at home. I trust that their invoice, copy enclosed, has been paid by your museum or its insurance carrier.

You know how I felt about the lack of a catalog, unprecedented in my experience. I would appreciate two more copies of your book, Rembrandt's Holland, which is certainly most interesting, but not a substitute for a catalog.

All good wishes.

Sincerely,

Enclosure

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

Ç

December 16, 1993

Dr. A. Bader
Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA

Dear Dr. Bader

I would like to share my good news with you. It pleases me to announce that as of December 1, 1993, I have been appointed Curator of European Art (works by Old Masters until the 19th century) at the Israel Museum, Jerusalem.

It is my hope that in my new role we shall be cooperating in future endeavors.

With many greetings for the holidays and the new year,

Yours,

Rivka Weiss-Blok

Rivka Weiss-Blok
Curator of European Art

4:RWB/dm

91710 jerusalem, p.o.b 71117, tel. 02-708811, fax. 02-631833

[illegible]

TO: [illegible]

DATE: [illegible]

TEL: [illegible]

FROM: [illegible]
THE ISRAEL MUSEUM, JERUSALEM
FAX [illegible]

PAGE 1 OF 1 PAGE(S)

Dear [illegible]

Thank you very much for fax of November [illegible] we believe it does seem that the Lastman/Van[illegible] [illegible] exhibition, [illegible] [illegible] will write to you separately [illegible] to your request concerning payment.

Please let me know if you are interested in more copies of our new Rembrandt a Nursing which, though not a catalogue, [illegible] well and what is more important for us, it contains [illegible] recommendations in the media even after the exhibition has closed.

Best [illegible]

[illegible]

[illegible]

[illegible]

[illegible]
[illegible]

FAX TRANSMITTAL SHEET

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone 414 962 5169
FAX 414 962 8322

November 8, 1993

TO: Mrs. Rivka Weiss-Blok
The Israel Museum, Jerusalem
FAX 9722 631 833

Dear Mrs. Weiss-Blok:

I am sorry that a trip to Canada from which I have returned only this weekend has delayed my thanking you for your fax of October 27th.

I have no claim against the insurance company other than the cost of restoration. However, please do not ask the insurance company to send $500 just yet, because it may well be that the restoration will cost a little less than that.

I always ask the very competent restorers, Jane Furchgott and Charles Munch, who do the work, to give me an estimate of the sum which will not be exceeded.

I have taken your fax as authorization for the restorers to do the work, and they hope to have it completed in December. I am asking them to bill you then, and payment should then go directly to them.

A long time ago I had asked you for three copies of the catalog, one for each of the paintings loaned. But as the book sadly is not a catalog, I may not deserve three.

Best regards,

c: Ms. J. Furchgott and Mr. C. Munch

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، بالقدس

Dear Mr. Alfred Bader

October 21, 1991

Dr. Alfred Bader
Suite 611
700 East Juneau Avenue
Milwaukee, WI 53202
USA

akil. 10/28

Dear Dr. Bader

Dr. Weyl, who is current on the matter, has asked me to answer his letter on his behalf. I, indeed, have just returned from a long trip, hence the delay in my writing.

We are relieved to hear that you recently have received legal opinion concerning the Lucian painting and have been told that the damage to the painting can and will be repaired in a satisfactory way.

Our restorer thought that the two patches the panels were separated because of changes from a normally conditioned area to an air conditioned one, or that the glue was a bit too thick.

All the items in our registration have been returned in good condition to the lenders and it is gratifying that this one painting which you were so kind to lend us was slightly damaged. We have notified our insurance company to reimburse you for the cost of the repairs to your painting which amounted to $[illegible].

Please confirm this in writing so that we can pay you that sum. And at the same time confirm that you have no other claims which will enable us to close the file.

With best wishes,

Sincerely yours,

Rivka Weissberger

cc: The Israel Museum Insurance Committee

Encl.

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

October 28, 1993

To: Mrs. Rivka Weiss-Blok
The Israel Museum 9722 631 833

Dear Mrs. Weiss-Blok:

Your fax to Dr. Bader of October 27th has been received while he is out of the office until November 8th. This matter will be brought to his attention when he returns.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

Fax # 001-414-277-0709

October 27, 1993

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

Dear Dr. Bader:

Dr. Weyl, who is abroad at the moment, has asked me to answer you on his behalf. I, myself, have just returned from a long trip, hence the delay in my writing.

We are relieved to hear that your experts have expressed their opinion concerning the Lastman painting and have found that the damage to the painting can and will be repaired in a satisfactory way.

Our restorer thought that the two parts or two panels were separated because of changes from a non-air conditioned area to an air conditioned one, or that the new frame was a bit too tight.

All the loans to our exhibition have been returned in good condition to the lenders and it is regrettable that this one painting, which you were so kind to lend us, was slightly damaged. We have notified our insurance company to reimburse you for the costs of the repairs to your painting which amounted to $500.00.

Please confirm this in writing so that we can pay you that sum and at the same time confirm that you have no other claims, which will enable us to close the file.

With best wishes,

Rivka Weiss-Blok.

Rivka Weiss-Blok

cc: The Israeli Phoenix Insurance Company

RWB/dm
6:27-10

91710 jerusalem, p.o.b 71117, tel.02-708811, fax 02-631833

FAX TRANSMITTAL SHEET

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone 414 962 5169
FAX 414 962 8322

November 8, 1993

TO: Mrs. Rivka Weiss-Blok
The Israel Museum, Jerusalem
FAX 9722 631 833

Dear Mrs. Weiss-Blok:

I am sorry that a trip to Canada from which I have returned only this weekend has delayed my thanking you for your fax of October 27th.

I have no claim against the insurance company other than the cost of restoration. However, please do not ask the insurance company to send $500 just yet, because it may well be that the restoration will cost a little less than that.

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I have taken your fax as authorization for the restorers to do the work, and they hope to have it completed in December. I am asking them to bill you then, and payment should then go directly to them.

A long time ago I had asked you for three copies of the catalog, one for each of the paintings loaned. But as the book sadly is not a catalog, I may not deserve three.

Best regards,

c: Ms. J. Furchgott and Mr. C. Munch

יהודים, מלאכים, נשים

המלאך מחלץ את הציור מכלל ההיסטוריה המקרא והאמנות. בהופיעו כיצור בוהק ומ־ קלם לעינים מוזרות, מסמיר בשעת הדיפה. גובה האנושית להופעת המלאך נעה בין הוקה היווקעות. ראייה המלאך עלולה לג־ ה אז לעיוורון, ועיוורון הוא נושא מרכזי של רמבראנדט. מתוך כך ניתן לראות את לית מסולב של האלהות ישל אמנות הציור מנהה לעצם באלוהי. המלאך הוא גוף האור סיכך הוא מעין אריאה עליונה של מסאפ־ ת. ככזה הוא מבטא את מסגת הספיריטואלי־ האור. זו מעודנות הטיא של האיטות שהאמן ודד עימה, ולפסל תתוכה את דמיוניו. במע־ שאת את סכנותיו של כישוף הציור, העלול הדיר כשם שהוא עלול לעוור את - עיני לעינים גם לטוב אותו.

החלוצי בציור של המאה ה־17 שייך לפרשת כלעם בציורי של לאסטמן. חתיכים מרכזי ל מלאך ראשוני זה מתוך הסוראתו לעירתו ל רמבראנדט, שבה נראה הטליה האלוהי מן השמים, להבדיל מן המלאך הנעצב על יצרתו של לאסטמן. לעניות דעתי, הציור ש ביותר בפרשה הוא אותנו של בלעם חרים קלאם בדיבר. הסוסה, המתנגר בכר נוחה, חוגם שם באלוהו אינר שתמונת כ־ אר מנעיר בגנבו חרב מעוטרת, ובאמצע שמת נוגבת בחיות התמונה את ההבנר.

מלאך המתגלה לפנות ולוונתו (לאסטמן) מלאכים הבאים לאברהם ולהדיוסן, שהמרכזי אר באור יקרות, בתוהם לפרשנות יסת המזהה את יהוה. כאדר משלושת בתמונת העקידה של פיסר. לאסטמן נראה מן בחיות משמים, בשהוא מאחוז בידיו על חיטה כביטוי למהפך שחל בנחמיתו של ה של רמבראנדט על אותו נושא אחוז ו של אברהם הנשמט את המאכלת, ואילו ם של גבריאל מסמו ודוד־חלדר המלאך מתקשר יחידות עם אחר. הפעם המרכזי ב־ ד־יקול ומן קרינה המגיחה מתוך הענגים ולת המלאך, שבה מסמנת התערבות האל ה, מבוססת על המיקוש של קרמוניות ויהוד ה, והיא ממילאלבת בתיאולוגיה ההומניסטית וקופה.

גבורות מפתות

יהודים, נהנו הנשים בחברה הטלנדית ותר של הבדיות בתשוואה לפרטנות אחרות שים נשלו חלק חשוב בסאגת השחרור של ־ הספרדים, ובעקבות נ'נרים אחרים של מאות. זמן מנרמות המאבק להנצחה נשות מופת תנ"ביות.

משת. איש יהודי עייף בגלימה. מניף שני לוחות ברית לא מחוברים

המשיפים הכנסייתיים לעומת זאת לא הלהבו מן הערמומיות הנקבה, גם כשזו מנצלת לסמיות של היהדאיות לאומית. יעל המפתה את סיסרא, יהודית הכורתת את ראש הגלופרנס לאחר שהשקיתה אותו לשוכרה ומשרר כמי שלמרות אומץ לבן, נשלות חלק בחטא חות. גלריית הנשים המפתות מגלות את אסתר, בת־שבע, בנות לוט, נשות שלמה, אשת פוטיפאר ודלילה. הציירים השתמשו בסמר ־ה־כי הסוסרני כדי להנגיב שמץ עירום, אך הדרשנים תפסו אותם בקלקלתם, והרו מפני סכנת הזדוות העכירה, העלולה להשחית את נפש הנעור.

נספר הדרכה לחיי משפחה מאת הרופא יוהאנס האך ביכרייק מוהדים הקוראים מפני תאוות הבשרים. צע־ רים הנוטים להתייחסות פרועה מתבקשים להימנע מלהצין בתמונות מערות יצרים. המחבר הדניבו הקפיד להחזיק מצרו ב־שושנה החיקנים" לרובנם, בסתירה להגנות המוסר שבספרו.

תערוכת ציורי התנ"ך בפוחאון מוסכת קהל עשמי מגוון, בכלל זה אחוז גדול של משפחות רחיות. במהלך סיבוב מדגמי ליד הקמונות מתברר כי התנ"ך הוא ספר קשה להורים, מורים ומרפסים מעבר לבעיות מבחיות הדמויות וכולן נראות כמו אחיו ודודניו האומים של השולטן, והמדריכים המגוברים מתבלבלים קשות בין האמות לפלכים, מובלים המלוים מקשים ענוריא־ ליים. יוסף בציור מנירוסיסי של אברהם בלומאדט נראה כמרגמוסטיס, ואילו אצל בנימין קוף הוא מחם שיבור כמרי וקרטינאלי.

ליד תמונת דוד ויתונתן פלטים המבוגרים: "יוכבן, הם הזו חברים מעכים, ועל יהודה וחסר מאה ארוס דה חלדר הם מרלגים בחברות. יהודה בראה בתאסאה נוקפ ריר ומצוענע, כיסוי הראש האוריינטאלי שלו מצטיינ מהלאה של שביט וקוקו. תמר, היא כבר אינה בתולה פרח בשערה, שושנים בחיקה. היא מראם בלי ביתי נושה. ומי מסוגל בנסיבות המראנויות הללו להכביר לקטנים שרחב לא דחתה מרכת מזון, אז לבאר להם את המסוקים הבעיתים מפרשה "ויעיבר", שבל מירה להגיד ידע להמנע מהם: "ויראה יהודה ויחשבה לזונה, כי כיסתה פניה. ויט אליה אל הדרך, ויאמר, הבה נא אבוא אליך" (בראשית", ל"ח, ט"ז).

אי־נעימות פרשנית דומה כרוכה בפרשת יוסף ואשת פוטיפאר. הצדיק הקרמון בהבעה מלאכית, הבעל הנבגר כבור הרמון, זונתו הבגיעה שילחת אצבע מאשימה, בתוך המיטה בוהקת באור רמבראנדט. זאת המיטה בסמל לטורדת המשפחה, שבן "דאיש הזה", צעקה האשה על־פני "קרמוניות ההתדיקי", "צבה לטמא את משכבך". יוספוס, לפי המחקר האחרון, הוא הפפתח לפרשנות המקרא של רמבראנדט. דעם זאת, מעניין לא מחות להשוות את תאורת כלי המיטה בתמונה הזאת לקרינת הבר אצל חובראנט פלינק ב"צחק הנוסם מברך אי יעקב", ואת פצנה הכיוס הזאת לייעקב מברך את בני יוסף" מאת רמבראנדט כרוכה תמונת המכילות צירוף נדיר של נסיסת, ברכה וקרינת מצבי מיטה.

מתוך הייצגנים הנעיים של התערוכה, הנה אסתר המתקשטת, בתשבע הרוחצת של פיסר ודהדיבר ודלילה של בריסטאן ארקאונבנרג אינן מרשימות כמי יוהר. תפתות, לקחים בלבנטיות, הן מבטיירות כמסרוניות של ארצות הספלה בתחפשת תנ"כית. מבע אמתי מרשים מצוי בתנוחתה של תרמוחים בת פרעה המאמצת את משה הפעוט, הדוחף על כתר הדרבר ציור של לאמברט רוסר: הנשים הבלומות ביותר הן יעל של סולומון דהדרבי והגר של יאן ויקטורס. הראה שונה אחתון את גורלה בצורת פסיס, השנייה נדרסת לגורלה בכלכל. שחיתן מבינות אדם יפי מעיי וקשה מאיר, דניבס מתוך מזוגגות סרוקה כמו לכה שעונות כמולה שבאישוני עיניהן. הדוגלנרים האנושים הדהדים מאוד הדהד עם הגר כנציגה המגורשים. כדאי באמת לבדוק בשלב הדרכה המוסמכת בתערוכה, כיצד בדיוק עיצבו ציירי ארצות הספלה את האישון הנשי המסוים.

"יהודה ותמר". הוא אשמאי נטוף ריר, היא מדאגם בלי בית־בושת

ם ואתונו". מלאך חלוצי הנגיב על חקרקע

אכיפ, ים

להנהגות המוסר שבספרו.

תערוכת ציורי התנ"ך במוזיאון מושכת קהל עממי מגוון, בכלל זה אחוז גדול של משפחות דתיות. במהלך סיבוב מדגמי ליד התמונות מתברר כי התנ"ך הוא ספר קשה להורים, מורים ושמרטפים. מעבר לבעיות שבזיהוי הרמויות (כולן נראות כמו אחיו ודודניו התאומים של השולטן, והמדריכים המבוגרים מתבלבלים קשות בין האבות למלכים), סובלים המלווים מקשיים צנזוריא־ליים. יוסף בציור מניירסטי של אברהם בלומארט נראה כטרנסווסטיט, ואילו אצל בנימין קופ הוא סתם שיכור כפרי וקרימינאלי.

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File Jerusalem Museum

CONDITION REPORT

EXHIBITION: Painting the Bible in Rembrandt's Holland 6.5.1993 – 25.8.1993

1. Artist, Title Aert de Gelder, Judah and Tamar Log. No.

☒ Painting ☐ Drawing ☐ Object

Lender (Amsterdam) Dr. Alfred Bader, Milwaukee, Wisconsin

2. Packing Small chips pieces of Gesso and Gilding in Box (on foam)

Case No. 22 ☐ Climatized Frame Remarks

Face ☒ Up ☐ Down frame knocked all over, corners opening. gesso and gilding peeling

Glassine paper ☐ No Glassine, No Nylon / some damages look fairly new.

Other material

☐ Glass ☐ Plexiglass

3. Incoming

☐ Received in good condition

☐ Remarks Painting moved in its frame scratches around edges

→ when repacking – tissue paper on frame of box – so that future chips will be visible.

" Scratch

" Bulge small white dots all over – under the varnish

Date 3.5.93

Signature Lieffer

	A	B	C	D	E	F
1						
2						
3						
4						
5						
6						

4. Outgoing

☐ Same condition as incoming N.C. Date 26.8.93

Signature L.C.

☐ Remarks

CONDITION REPORT

EXHIBITION: Painting the Bible in Rembrandt's Holland 6.5.1993 – 25.8.1993

1. Artist, Title G. van der Eeckhout, "Jacobs Dream" Log. No.

☒ Painting ☐ Drawing ☐ Object

Lender Dr. Alfred Bader, 924 East Juneau Ave Milwaukee, Wisconsin, 53211

2. Packing

Case No. 16/93 #4 ☐ Climatized

Face ☐ Up ☒ Down

Glassine paper ☒

Other material NYLON, Glassine

☐ Glass ☐ Plexiglass

Corners opening

Frame

Remarks

Gold already

with inner side

3. Incoming

☐ Received in good condition

☐ Remarks painting in good condition, all damages under varnish. Backed with cardboard

Date 2-5-93

Signature L. Ofer

	A	B	C	D	E	F
1						
2						
3						
5						
6						

4. Outgoing

☐ Same condition as incoming N.C.

☐ Remarks

Date 26.8.93

Signature K.O.

CONDITION REPORT

EXHIBITION: Painting the Bible in Rembrandt's Holland 6.5.1993 – 25.8.1993

1. Artist, Title P. Lastman "The Angel Appearing to Manoah" Log. No.

☒ Painting (Panel) ☐ Drawing ☐ Object

Lender Dr. Alfred Bader, 924 East Juneau Ave Milwaukee, Wisconsin

2. Packing

Case No. 16/93 #3 ☐ Climatized

Face ☐ Up ☒ Down

Glassine paper ☒

Other material NILON, GLASSINE IN ~~FOAMED~~ BOX

☐ Glass ☐ Plexiglass

Frame

Remarks Good Condition

3. Incoming

☐ Received in good condition

☐ Remarks

Split between the panels - (see photo)

	A	B	C	D	E	F
1						
2						
3						
4						
5						
6						

Date 25.5.93

Signature L. Oper

4. Outgoing

☐ Same condition as incoming See overleaf

☐ Remarks

Date 26.8.93

Signature L. O.

The backing was removed.

The 2 small pieces of foam rubber which were inserted between painting and frame to keep painting in place were obviously too thin to do their job properly. We inserted 2 additional slightly thicker pieces of foam rubber and hope that they will hold the painting in place, and put back the backing.

L.O.

Lender: Dr. Alfred Bader
Milwaukee, Wisconsin

Packed by L. R.Stadler
Milwaukee, WI 53202

414 224 3866

THE ISRAEL PHOENIX
Assurance Company Limited

HEAD OFFICE: 30, LEVONTIN STREET, P.O.B. 2070, TEL-AVIV
TEL. 620111, CABLES: ISPHOENIX, TELEX: 341199 ISPHX
JERUSALEM BRANCH: TEL. 227131

CERTIFICATE OF INSURANCE № 3016

Exhibition "Painting the Bible in Rembrandt's Holland"

NAMED INSURED

The Israel Museum, Jerusalem, Israel and/or
Dr. Alfred Bader, 924 East Juneau Ave (Suite 622), Milwaukee, Wisconsin, U.S.A

TYPE OF INSURANCE

Insurer **The Israel Phoenix Assurance Co. Ltd.**

Effective Date April 1st. 1993

Policy Number 07-08-00443-2

Expiration Date September 1st. 1993
or until returned to the lenders

COVERING

Amount/Limit Aert De Gelder, "Judah and Tamar", Oil on canvas
Value for insurance: $ 200,000.-
(includes transit from Amsterdam, to Israel)

PERILS INSURED

Usual "All Risk" fine arts insurance including transit to Israel Museum, while on exhibition and until returned.

The Israel Phoenix Assurance Co. Ltd. Jerusalem Branch

ISSUED FOR

The Israel Museum, Jerusalem, Israel and/or
Dr. Alfred Bader, 924 East Juneau Ave. (Suite 622), Milwaukee, Wisconsin, U.S.A

Dated 21 April, 1993

By Paula Jascourt, Paula Jascourt
Authorized Representative

Assurance Company Limited

HEAD OFFICE: 30, LEVONTIN STREET, P.O.B. 2070, TEL-AVIV
TEL. 620111, CABLES: ISPHOENIX, TELEX: 341199 ISPHX
JERUSALEM BRANCH: TEL. 227131

CERTIFICATE OF INSURANCE № 3017

Exhibition "Painting the Bible in Rembrandt's Holland"

NAMED INSURED

The Israel Museum, Jerusalem, Israel
Dr. Alfred Bader, 924 East Juneau Ave.(Sutie 622) Milwaukee, Wisconsin, and/or U.S.A

TYPE OF INSURANCE

Insurer **The Israel Phoenix Assurance Co. Ltd.**

Effective Date April 15th. 1993

Policy Number 07-08-00443-2

Expiration Date September 1st. 1993
or until returned to the lenders

COVERING

Amount/Limit
1. Gerbrand van den Eeckhout "Jacob's Dream", Oil on canvas
Value: $ 150,000.-
2. P. Lastman "The Angel Appearing to Manoah and his Wife", Oil on panel
Value: $ 80,000.-

PERILS INSURED

Usual "All Risk" fine arts insurance including transit to Israel, Museum, while on exhibition and until returned.

The Israel Phoenix Assurance Co. Ltd. Jerusalem Branch

ISSUED FOR

The Israel Museum, Jerusalem, Israel
Dr. Alfred Bader, 924 East Juneau Ave.(Suite 622), Milwaukee, Wisconsin, and/or U.S.A

Dated April 21st, 1993

By Paula Jasqourt
Authorized Representative

FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO: Dr. Martin Weyl, Director
The Israel Museum, Jerusalem
FAX: 9722 631 833

DATE: August 4, 1993

Dear Dr. Weyl:

Many thanks to you and Ms. Weiss-Blok for sending me the book on Rembrandt in Hebrew. However, I have not yet received the catalogs of the exhibition and very much look forward to seeing them.

Best wishes.

Sincerely,

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

October 19, 1993

To: Dr. Martin Weyl, Director
The Israel Museum, Jerusalem
FAX 9722 638 940

3 pages

Dear Dr. Weyl:

I do hope my fax of October 8th, copy enclosed, did not get lost.

I look forward to your reply.

Sincerely,

Alfred Bader

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

October 8, 1993

To: Dr. Martin Weyl, Director
The Israel Museum
Jerusalem
FAX 9722 63 8 940

Dear Dr. Weyl:

The Peter Lastman has now come back and is with very competent restorers, Charles Munch and Jane Furchgott.

I was so relieved to see that there was very little paint loss. Most importantly, Charles Munch pointed out to me that the painting was at one time, and perhaps from the very beginning, on two panels and so there is no intrinsic loss of value.

You may have seen the very sturdy and well constructed box weighing 59 pounds in which this small painting was packed. That box must really have been dropped from some height to cause the break.

I have been loaning paintings to museums for the last 40 years, and this is the first time that such an accident has happened to one of my paintings. I am not familiar with the formalities required, but presume that the insurance company must approve the cost of the work. As the painting was insured by you, I would appreciate you or the insurance company faxing me the approval.

Best wishes,

Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
S10093A Bear Valley Rd. Lone Rock WI 53556
608 583·2431

2/2

October 4, 1993

The Jersulem Museum
%Alfred Bader Fine Arts
Astor Hotel Suite 622
924 E. Juneau Ave
Milwaukee WI 53202

PAINTING CONSERVATION TREATMENT PROPOSAL & ESTIMATE:

Pieter Lastman, Angel Appearing to Manoah & His Wife 1617, oil on oak panel, 13 7/8" x 11 15/16": glue broken panel, fill and retouch losses along crack, and revarnish Maximum cost: $500.--

Charles Munch

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

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The Israel Museum
Jerusalem
FAX 9722 63~~1~~8 940

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Best wishes,

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 29, 1993

Miss Dalia Angel
Assistant Treasurer
The Israel Museum
P.O. Box 71117
Jerusalem
91710 Israel

Dear Miss Angel:

In response to your letter of September 14th, I would like to tell you that my three paintings from your exhibition arrived yesterday. The de Gelder and the Eeckhout are fine. The Lastman came in that very study box built by the Milwaukee Art Museum, and it is still a mystery out the painting split. However, the paint loss is minor. The painting will be with the restorers Jane Furchgott and Charles Munch this coming Sunday, and they will then give me a cost estimate which their work will not exceed. I will then forward the estimate to you.

Best regards.

Sincerely,

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

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

September 14th, 1993

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

Telefax: 001 414 277 0709

Dear Dr. Bader,

Re: Painting by P. Lastman
"Manoah and His Wife"

Mrs. Rivka Weiss-Blok has informed me that your loan to the Dutch Biblical Exhibition has been returned to you today.

In my capacity as insurance manager at the Israel Museum, I would very much appreciate it if you could let us know as soon as possible your claim concerning the damage to the painting.

It is in both your and our interest that this matter be settled in a satisfactory manner.

Shana Tova!

Sincerely yours,

Dalia Angel

Dalia Angel
Assistant Treasurer

cc: Dr. Martin Weyl
Dr. Ehud Loeb
Mrs. Rivka Weiss-Blok

91710 jerusalem, p.o.b 71117, tel.02-708811, fax 02-631833

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

September 14, 1993

Miss Dalia Angel
Assistant Treasurer
The Israel Museum
P.O. Box 71117
Jerusalem
91710 Israel

Dear Miss Angel:

In response to your fax of today, I will try hard to give you the amount of my claim for the break in the Lastman painting.

As soon as the painting is returned to the Milwaukee Art Museum, I will have Charles Munch, my restorer who will do the restoration, examine the painting and give his estimate.

Also, I look forward to a response from Mrs. Rivka Weiss-Blok to my fax of July 28, 1993, copy enclosed.

Sincerely,

Enclosure

FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO: Mrs. Rivka Weiss-Blok
The Israel Museum
FAX 9722 638 940

DATE: July 28, 1993

Dear Mrs. Weiss-Blok:

In response to your fax of July 22nd, I understand from Dr. Christopher Brown that there is practically no paint loss and from Dr. Weyl that the break actually is not complete.

I discussed this with my restorer who thought that the painting should be sent in the frame, but because of the break, fastened much better so that there is not chance of the whole or half of the painting falling out.

Surely you will have seen how sturdy the box is, made by the people at the Milwaukee Art Museum. I personally did not see it, but I know from long experience how professionally they pack.

The three paintings should be returned to the Milwaukee Art Museum,and I will ask my restorer, Mr. Charles Munch, to pick up the Lastman for repairs.

Of course, a painting which has been broken like this has depreciated in value, but I really cannot say by how much, and I certainly do not want to gouge the insurance company. I valued the painting most reasonably at $80,000, probably less than it would have brought in good condition at auction. What do you think a fair claim for loss in value would be?

Best wishes.

Sincerely,

91710 jerusalem, p.o.b 71117 tel.02-708011, fax.02-631833

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

25 August, 1993

Dr. A. Bader
Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202
USA

Dear Dr. Bader:

Your letter dated August 10 reached me today. When we called you last week I was there with Mrs. Lea Ofer, our restorer, who wanted to discuss with you the way the Lastman should be handled on its way back to Milwaukee, as she was not sure that she wanted to put in the special hinges as you suggested. However, the conversation took on a different direction and there was not chance to discuss this.

Allow me to clarify a few points....From the start we had decided to produce a book rather than a standard catalog. Such a book was missing from the bookshelf of the educated Israeli: a popular, general non-scholarly publication, rather than a catalog for specialists.

The over 200,000 visitors who came especially to see this exhibition, among them many young people, are proof enough that we did have the right concept of presenting the subject to the Israelis. The numerous media reports and discussions both of the show and the book testify that this has become a very special cultural event in this country.

I am happy that you participated in it, but in retrospect, had I known that the issue of the catalog was crucial to you, we should, perhaps, not have asked you for loans. We tried to include most of the paintings that were to be in the exhibition in the book, and to refer to those in the text.

It was never our intention to hurt your feelings. All the other lenders, and there were many, were happy with the way we conceived our project. If, despite our efforts, there was a misunderstanding between you and us, and you feel that you were misinformed, we apologize sincerely.

Please know that your loans were very significant to us and we are very grateful for your generosity.

Sincerely,

Rivka Weiss-Blok

RWB/dm
6:25aq:1

Copy: Mr. Herman Shickman

91710 jerusalem, p.o.b 71117, tel. 02-708811, fax. 02-631833

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 10, 1993

Mrs. Rivka Weiss-Blok, Curator
Dr. Martin Weyl, Director
The Israel Museum
P.O. Box 71117
91710 Jerusalem, Israel

Dear Mrs. Weiss-Blok and Dr. Weyl:

During the last forty years, I have loaned a great many old master paintings to many museums and I have never been treated as The Israel Museum has treated me. This has nothing whatever to do with the break in the Lastman, which might well not have been the fault of your museum.

Collectors loan paintings to museums sometimes as ego trips, sometimes to enhance the exhibitions, but often, and certainly in my case, also to make the paintings exhibited well known to other scholars. For that, a catalog is essential.

You wrote to me on November 2, 1992, that you, Mrs. Weiss-Blok, were working on the catalog, and again on March 25, 1993, that you would send me your catalog, although it would be written in Hebrew.

I doubted whether it was a wise decision to publish a catalog in Hebrew because few scholars worldwide understand Hebrew, and yet I could understand your decision to publish in Hebrew because the catalog would then serve to educate many people in Israel who do not speak English. After all, the Dordrecht Museum, for instance, published its major catalog in Dutch even though international scholars would have preferred it in English.

It never occurred to me, however, that you would have no catalog listing the paintings and that if I loaned you paintings they would not be reproduced or even listed anywhere! Had you told me that the paintings which you wanted to borrow would not be included in a catalog, I would not have made the loan, and I feel very strongly <u>that you misled me</u>. What you have done is to use much of the Amsterdam catalog without adding the paintings you borrowed only for the

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

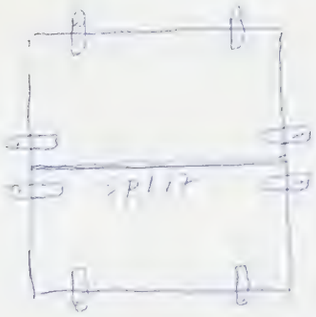
exhibition in Jerusalem. Had you told this to me in advance I would have been happy to loan you the Eeckhout which is illustrated in both the Amsterdam and Jerusalem books, but not the other two paintings.

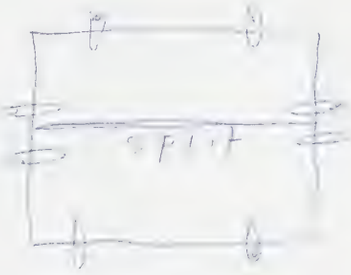
Just a couple of weeks ago, Mr. Herman Shickman, the well known dealer in New York took me aside in London and talked to me earnestly about donating some major Biblical works to your museum. Naturally, I considered it carefully. He cannot have known in how unprofessional a manner you act. Just three weeks ago Dr. Christopher Brown told me in London how graciously you treated him. I wish I had been a guest, not a lender.

Sincerely,

c: Mr. Herman Shickman

Please do not put wax in the split I'm afraid it would make the glue ~~[illegible]~~ less likely to hold well later on. Just add 2 metal brackets on each side-grain edge of the panel, making a total of 8 brackets





FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO: Mrs. Rivka Weiss-Blok
The Israel Museum
FAX 9722 638 940

DATE: July 28, 1993

Dear Mrs. Weiss-Blok:

In response to your fax of July 22nd, I understand from Dr. Christopher Brown that there is practically no paint loss and from Dr. Weyl that the break actually is not complete.

I discussed this with my restorer who thought that the painting should be sent in the frame, but because of the break, fastened much better so that there is not chance of the whole or half of the painting falling out.

Surely you will have seen how sturdy the box is, made by the people at the Milwaukee Art Museum. I personally did not see it, but I know from long experience how professionally they pack.

The three paintings should be returned to the Milwaukee Art Museum,and I will ask my restorer, Mr. Charles Munch, to pick up the Lastman for repairs, there.

Of course, a painting which has been broken like this has depreciated in value, but I really cannot say by how much, and I certainly do not want to gouge the insurance company. I valued the painting most reasonably at $80,000, probably less than it would have brought in good condition at auction. What do you think a fair claim for loss in value would be?

Best wishes.

Sincerely,

Alfred Bader

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

July 22, 1993

9722 6 38 940

To: Mrs. Rivka Weiss-Blok
The Israel Museum

Dr. Bader returns to the office on Tuesday, the 27th. I will be sure to call your message to his attention regarding the packing of the damaged Lastman.

Cordially,

M. Hassmann

M. Hassmann

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

June 16, 1993

638 940

To: Mrs. Rivka Weiss-Blok
Israel Museum, Jerusalem FAX 011 972 2 631 833

Re the Lastman and your fax of today:

I spoke to Dr. Bader this morning (he is in Vienna), and you have his permission to open the back of the painting for inspection by Mr. Stern, and close it again.

Dr. Bader wants restoration done by his restorer here in Wisconsin.

Please confirm that you will open the back of the painting for inspection and close it again so that restoration may be done when it is returned to Dr. Bader.

Thank you.

Cordially,

M. Hassmann

Marilyn Hassmann

9722 631833

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

May 31, 1993

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

Dear Dr. Bader:

I am delighted to tell you that our Dutch Biblical exhibition is a great success and has been received enthusiastically by our public and the local media. It has been covered in all major newspapers as well as on television and radio, and the gallery is filled with visitors each day. I enclose a copy of The Jerusalem Post review as well as a review from a Hebrew newspaper which includes your Jacob and Tamar in its photo coverage. Unfortunately, the catalogue is not yet ready but we expect to have it shortly at which time we will be sending it to you immediately.

The Lastman is constantly being observed by our restorers and I am happy to say that there has been no further splitting evidenced in the painting. We have also been in touch with our insurance company and I shall keep you informed as to developments. Meantime, the painting continues to attract attention as does the wonderful Eeckhout and the Judah and Tamar. We are extremely grateful to you for providing these excellent paintings for our show.

The preview and opening were accompanied by lectures delivered by Christopher Brown, Prof. Christian Tumpel and Prof. Henk van Os. They were all well attended and received with much enjoyment by our guests, including your friends the Klitfners.

I still hope it will be possible for you to come to Jerusalem to see the exhibition for yourself. It is a major achievement for the Museum as well as for the country itself, and we are extremely proud to be able to present it.

Allow me to thank you again for your wonderful generosity and goodwill in contributing so significantly to this major exhibition.

With kind regards,

Martin Weyl

Dr. Martin Weyl
Director

encl.

91710 jerusalem, p.o.b 71117, tel. 02-708811, fax 02-631833

the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

17.05.93

via fax no CC: 414 2770709

Dr A Bader
Milwaukee, USA

7/4

Dear Dr Bader

I have been [illegible] a [illegible] for you for some time now but haven't got to finish it in the appropriate manner. Life [illegible] [illegible] with the [illegible] and Bader painting and all seems [illegible] [illegible].

[illegible] [illegible] is a recommendation [illegible] [illegible] [illegible] of [illegible] with many [illegible] [illegible] like Dr (Brown from [illegible] [illegible] Temple from Holland and Prof. [illegible] [illegible] still [illegible] [illegible] [illegible], [illegible] in the exhibition your [illegible] painting [illegible] must on the [illegible] or anything at the [illegible] [illegible] - on the right [illegible] [illegible] [illegible] keep an eye on it [illegible] not to touch it [illegible] especially when conditions in the gallery [illegible] stable (air condition and humidity [illegible])

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

via fax 972 2 7707 9
Dr Bo

[illegible]

[illegible] strong, has been [illegible]
[illegible] and the Board. We support [illegible]
[illegible] we [illegible] [illegible] the [illegible]
[illegible] the work, and that [illegible]
[illegible] which [illegible] what [illegible]
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The Yitzhak-Tamara day has the Spirit that [illegible]
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[illegible] [illegible] [illegible] [illegible]

FX
HWD

Lamy:

Frame was in
good shape when
it left, & in Nordrecht

Anna

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

May 3, 1993

Via Fax 9722 6318 940
Confirmation by air mail with photographs

Dr. Martin Weyl, Director
The Israel Museum
P.O. Box 71117
91710 Jerusalem, Israel

Dear Dr. Weyl:

I am of course concerned by your fax regarding the Lastman splitting in two.

When the painting was picked up from my home by Mr. Larry Stadler of the Milwaukee Art Museum, there was no split whatever, and I am air mailing you snapshots including detail, to document this. Mr. Stadler counselled against the painting leaving in a tortoise shell frame, and so I agreed to have a new, suitable frame made at my expense. Surely you will have seen how very carefully the painting was packed.

Please inform your insurance company right away, as the break must have happened in transit.

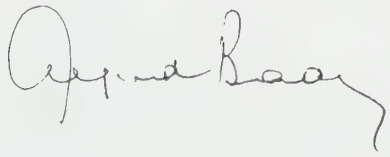
I just talked to my restorer, a man of great competence, and he counselled that you put the two panels together as carefully as you can and well lined up, but without gluing the pieces together, and show them like that. Can you do that? If you glue them together now, they may well come apart again on the return journey. For that journey, please consider whether it might be safer to pack the two pieces separately.

Should the insurance adjustor examine the work in Jerusalem, here after its return, or both?

I hope that you will find that the beauty of the Lastman justifies all this trouble.

Did the Juda and Tamar arrive safely from Dordrecht?

Best wishes,



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

December 28, 1992

Via fax 011 972 631 833
Confirmation via air mail

Dr. Rivka Weiss-Blok
Guest Curator
The Israel Museum
P.O. Box 71117
91710 Jerusalem
Israel

Dear Dr. Weiss-Blok:

I am really saddened by your letter of November 2nd, received only today because of the great lack of communication involved between us.

I was dismissed from Sigma-Aldrich early this year, and Dr. Weyl has my home address, as he visited me there. Had your letter been sent on November 2nd to my home, you would have had a prompt response.

Also, I am taken aback by your choice of paintings. In our earlier discussions, it was agreed that you would take only very good, but also very small paintings, and now you have chosen three of my largest paintings! To turn now to your choices:

I am happy to loan you No. 1, Eeckhout's Jacob's Dream, even though it is so large. Please note that it is dated 1672, not 1652 as stated in the earlier literature.

I cannot loan No. 2, Aert de Gelder's Judah and Tamar because it is presently in an exhibition of Rembrandt students in Dordrecht.

No. 3 is, of all my paintings, by far my favorite, and I would be reluctant to loan it. Incidentally, it certainly is not by J. U. Mayr.

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

Of your second choice, the Bramer of the Queen of Sheba has been promised to the Bramer Exhibition next year. It is, incidentally, very fragile and will have to be treated very specially.

The de Poorter is a beautiful painting, recently published by Dr. Manuth, and I will be happy to loan it to you.

If you would consider further small paintings, may I suggest you consider two paintings which were in "The Bible through Dutch Eyes" exhibition. These are No. 5, the Hagar by Salomon de Bray and No. 34, the Lastman of Manoah. Dr. Weyl did not see that painting as I have only just acquired it, but it is a beautiful little gem in lively color. Of course, you should have at least one Lastman in your exhibition.

I assume that your museum will take care of packing, shipping and insurance wall-to-wall. Please ask Mr. Larry Stadler at the Milwaukee Art Museum to arrange for the packing, which he has always done very professionally. The address of the Milwaukee Art Museum is 750 N. Lincoln Memorial Drive, Milwaukee, WI 53202.

Had I received your letter earlier in November, I would have been so happy to make plans to visit in April, but since then I have accepted several invitations to speak, which I really cannot cancel.

In order to expedite communication, please reply by fax.

I immediately called Professor David McTavish at the Queen's University art center, and I am happy to tell you that he will be happy to loan you the Flinck. It will make a fine juxtaposition with the Lastman.

Best personal regards.

Sincerely,

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

November 2, 1992

Dr. Alfred Bader
Chairman Emeritus
Sigma Aldrich
PO Box 355
Milwaukee, WI 53201

Dear Dr. Bader:

It has been a long time since I last wrote to you. I have been quite busy compiling our catalogue and writing some articles, and the time just flew. The summer is over and we are already in a new Jewish year, but I hope you will accept my best wishes to you and your family for a happy and healthy new year even now.

Martin Weyl told me all about your collection which he very much enjoyed viewing. He was very sorry that he did not have the chance to meet you personally and make your acquaintance. Hopefully, we will have the pleasure of seeing you here for the opening of the exhibition which is scheduled for the last week in April. We also hope that you will give a talk here as well.

Based on our needs and your useful suggestions, we have been giving a great deal of thought to which paintings from your collection we should ask for on loan. Thus, we would like to request the following:

1) Gerbrand van den Eeckhout: "Jacob's Dream"
2) Aert de Gelder: "Judah and Tamar"
3) Rembrand't School (J.U. Mayr?): "Joseph and the Baker"

Should any of the above not be available for loan, I would like to request the following two alternatives:

1) L. Bramer: "The Queen of Sheba before Solomon"
2) W. de Poorter: "The Amalekite Bringing Saul's Crown to David"

We are also very much interested in the painting by G. Flinck: "The Angel leaving Manoah and his Wife" which is in the Agnes Etherington Art Center, Queens University. We may consider its loan in addition to the three paintings from your collection. Could you negotiate for us in this regard, or do you suggest we turn directly to the director, Mr. David McTavish?

...../2

91710 jerusalem, p.o.b 71117, tel. 02-708811, fax. 02-631833

Once the loan requests have been agreed upon, we shall be sending you our loan forms. I am enclosing a separate letter concerning insurance as well as an information sheet regarding insurance.

I hope that my letter finds you in good health, and would like to reiterate our gratitude for your willingess to assist us with this important exhibition.

Sincerely yours,

Rivka Weiss-Blok

Rivka Weiss-Blok
Guest Curator

encl.

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

TO: Lenders to the exhibition of THE BIBLE IN 17TH CENTURY DUTCH ART

FROM: The Israel Museum, Jerusalem

RE: Insurance of loans

We are very concerned to have the works insured the safest possible way and suggest to use our Fine Arts All Risks Policy, a copy of which is herewith enclosed. This Policy meets with all requirements and covers both the lender, the borrower, and all parties involved in handling your loan.

If you prefer to insure the works with your own insurance policy, we kindly request that the stipulations detailed in our "Guidelines Governing Insurance Maintained by Borrower or Lender," a copy of which is herewith enclosed, be included in your policy, and that a copy of this policy be sent to us.

////////

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

Guidelines Governing Insurance Maintained by Borrower or Lender

The work(s) or object(s) - hereafter the "Property" - will be insured under an All Risks - Fine Arts Policy by the Organizers, to include the following:

1.
The Israel Museum will be named as Additional Insured.
2.
The Property covered will be from nail to nail, from the time the Property is removed from its original location, while in transit, on exhibit, in storage, or otherwise anywhere within the world, and until it is returned to its normal repository, or to any other place designated by the Israel Museum and/or by the Borrower or Lender.
3.
The Policy will be made according to the All Risks Policy subject to I.L.U. (Institute of London Underwriters) conditions, including war and strikes during transit, Institute Strikes Clauses during stay at the exhibition, and including depreciation.
4.
The Property will be insured for agreed value.
5.
The Policy will include Waive of Subrogation against the customs and transport agents, the packers, forwarders, and the transportation companies on land, air and sea.
6.
For disputes that may arise out of Contract of Insurance, the Insurer accepts the jurisdiction of any court, both abroad and in the State of Israel.
7.
In case the Property will be airshipped by El Al Israel Airlines the Insurance Policy will be extended (a) to include airline's legal liability towards cargo interest and (b) further to include El Al Israel Airlines as an additional assured as far as airline's liability coverage is concerned.
A confirmation of these stipulations must be sent by telecopier to the Registrar, the Israel Museum, Jerusalem, so that he may inform El Al's Head Office in Tel Aviv, Israel, and in order to have El Al consent to airship the Property.

ירושלים 91710, ת"ד 71117, טל. 02-708811, פקסימיליה 02-631833

הפניקס הישראלי חברה לביטוח בע"מ
סניף ירושלים: רח' בן-יהודה 4 מיקוד 94622, ב.אלמנטרי: 02-257131-2-3, ב.חיים: 02-256131-0.

THE ISRAEL MUSEUM "FINE ARTS POLICY"

POLICY NUMBER

1) 910701004447
2) 910701004463
3) 910701004432

NAME OF INSURED

THE ISRAEL MUSEUM AND/OR I.E. OF ISRAEL, AS THE LIMITED AND/OR THE VARIOUS LENDERS AND/OR OTHER PARTIES AND/OR PERSONS ALL AS THEIR INTEREST MAY APPEAR.

PROPERTY INSURED

OBJECTS OF ART AND ANTIQUES, HISTORICAL OR ARTISTIC INTEREST OF EVERY NATURE AND DESCRIPTION, INCLUDING THEIR FRAMES, GLASSES, SHADOW BOXES AND SIMILAR PROPERTY BEING THE PROPERTY OF THE INSURED OR HELD BY THEM IN TRUST, OR IN MEMORANDUM, OR ON CONSIGNMENT OR ON LOAN OR EXHIBITION, OR SOLD, OR BELONGING TO OTHERS AND FOR WHICH THE INSURED MAY BE LIABLE OR WHICH THE INSURED HAS ASSUMED LIABILITY PRIOR TO LOSS.

PERIOD OF INSURANCE

COMMENCING 1.6.91 AND ENDING THE 31.5.92, BOTH DAYS INCLUSIVE AND FURTHER FOR 12 MONTHS CONTINUOUSLY.

THE PERIOD OF INSURANCE WILL BE EXTENDED UNTIL FIRM AND SAFE DELIVERY TO CONSIGNEE BUT NOT LATER THAN 60 DAYS AFTER THE LAST DAY OF THE EXHIBITION OR HELD COVERED UNTIL UNPACKING BY THE FORWARDING AGENTS AT THE CONSIGNEE PREMISES WHICHEVER IS EARLIER.

TERRITORIAL LIMITS

THE PROPERTY INSURED IS COVERED WHILST ON THE PREMISES OF THE INSURED AND/OR WHILST IN TRANSIT AND/OR ON EXHIBITION AND/OR OTHERWISE ANYWHERE WITHIN THE WORLD.
PROPERTY ON LOAN IS COVERED ON A "WALL TO WALL" OR "NAIL TO NAIL" BASIS FROM THE TIME IT IS REMOVED FROM THE PREMISES WHERE LOCATED INCLUDING ANY SUBSEQUENT TRANSITS, WHILE ON EXHIBITION, STORAGE OR INSTALLATION, REPACKING OR OTHERWISE, AND UNTIL RETURNED TO THE PREMISES DESIGNATED BY THE ISRAEL MUSEUM AND OR THE OWNER OR OWNERS.
COVER INCLUDES LOSS OF AND/OR DAMAGE TO OBJECTS INSURED DURING THE MAKING OF FILMS, VIDEO-RECORDING, TELERECORDING AND/OR SCANNING.

הפניקס הישראלי חברה לבטוח בע"מ
סניף ירושלים: רח' בן-יהודה 4 מיקוד 94622, ב. אלמנטרי: 02-257131-2-3, ב. חיים: 02-256131-0.

LIMITS OF LIABILITY

PERMANENT EXHIBITIONS (INCLUDING STORES)	$ 2,713,139
TEMPORARY EXHIBITIONS	$ 13,000,000
FOREIGN/SPECIAL EXHIBITIONS	$ 45,000,000

DEDUCTIBLE

$ 100 ANY CASE

EXCLUSIONS

THIS POLICY DOES NOT INSURE AGAINST LOSS OR DAMAGE OCCASIONED BY:

A) WEAR AND TEAR, GRADUAL DETERIORATION, MOTHS, VERMIN, INHERENT VICE.

B) DAMAGE SUSTAINED DUE TO AND DIRECTLY RESULTING FROM ANY REPAIRING, RESTORATION OR RETOUCHING PROCESS.

C) LOSS OR DAMAGE CAUSED BY OR RESULTING FROM:

1) HOSTILE OR WARLIKE ACTION IN TIME OF PEACE OR WAR: INCLUDING ACTION IN HINDERING, COMBATING OR DEFENDING AGAINST AN ACTUAL, IMPENDING OR EXPECTED ATTACK, (A) BY ANY GOVERNMENT OR SOVEREIGN POWER (DE JURE OR DE FACTO) OR BY ANY AUTHORITY MAINTAINING OR USING MILITARY, NAVAL OR AIR FORCES OR: (B) BY MILITARY, NAVAL OR AIR FORCES: (C) BY AN AGENT OF ANY SUCH GOVERNMENT, POWER, AUTHORITY OR FORCES:

2) ANY WEAPON OF WAR EMPLOYING ATOMIC FISSION OR RADIOACTIVE FORCE WHETHER IN TIME OF PEACE OR WAR:

3) INSURRECTION, REBELLION, CIVIL WAR, USURPED POWER, OR ACTION TAKEN BY GOVERNMENTAL AUTHORITY IN HINDERING, COMBATING OR DEFENDING AGAINST SUCH AN OCCURRENCE, SEIZURE OR DESTRUCTION UNDER QUARANTINE OR CUSTOMS REGULATIONS, CONFISCATION BY ORDER OF ANY GOVERNMENT OR PUBLIC AUTHORITY, OR RISKS OF CONTRABAND OR ILLEGAL TRANSPORTATION OR TRADE.

D) NUCLEAR REACTION OR NUCLEAR RADIATION OR RADIOACTIVE CONTAMINATION, ALL WHETHER CONTROLLED OR UNCONTROLLED, AND WHETHER SUCH LOSS BE DIRECT OR INDIRECT, PROXIMATE OR REMOTE, OR BE IN WHOLE OR IN PART CAUSED BY, CONTRIBUTED TO, OR AGGRAVATED BY THE PERIL(S) INSURED AGAINST IN THIS POLICY HOWEVER, SUBJECT TO THE FOREGOING AND ALL PROVISIONS OF THIS POLICY, DIRECT LOSS BY FIRE RESULTING FROM NUCLEAR RADIATION OR RADIOACTIVE CONTAMINATION IS INSURED AGAINST BY THIS POLICY.

הפניקס הישראלי חברה לבטוח בע"מ
סניף ירושלים: רח' בן-יהודה 4 מיקוד 94622, ב.אלמנטרי: 02-257131-2-3, ב.ח"ים: 02-256131-0.

BASIS OF VALUATION

THE PROPERTY COVERED SHALL BE INSURED AT THOSE VALUES AGREED UPON BETWEEN THE INSURED AND THE OWNER AND/OR OWNERS OR THOSE WITH POWER OF ATTORNEY.

SUBROGATION CLAUSE

THE COMPANY AGREES TO WAIVE ALL THE RIGHTS OF SUBROGATION AGAINST THE CUSTOMS AND TRANSPORT AGENTS, THE PACKERS, FORWARDERS TRANSPORTATIONS COMPANIES ON LAND, AIR AND SEA.

JURISDICTION

ANY ACTION AGAINST THE INSURER'S SHOULD IT BECOME NECESSARY BY OWNERS OR BY ISRAEL MUSEUM SHOULD BE MADE:

1) IN ISRAEL.
2) AT THE OWNER'S COUNTRY OF RESIDENCE.
3) IN PLACE WHERE THE INSURER'S HEAD OFFICE IS SITUATED.

CONDITIONS

1) POLICY SUBJECT TO I.C.C. CONDITIONS, INCLUDING WAR AND STRIKES DURING TRANSIT.

2) INSTITUTE STRIKES LABORS' RIOTS STAY AT EXHIBITION INCLUDED.

3) DEPRECIATION AND COST OF RESTORATION INCLUDED.

4) AGREED BILL OF LADING TO READ "ON VALUE DECLARED".

5) THE LENDER WILL RECEIVE A CERTIFICATE OF INSURANCE FOR HIS PROPERTY. SUCH CERTIFICATE WILL BE ISSUED BY THE INSURER OR BY ISRAEL MUSEUM. THE LENDER'S SIGNATURE ON A LOAN FORM INDICATES HIS AGREEMENT TO THE AGREED VALUE STATED ON THE FORM.

6) THIS INSURANCE SHALL REMAIN IN FORCE DURING DELAY BEYOND THE CONTROL OF THE ASSURED, ANY DEVIATION, FORCED DISCHARGE, RESHIPMENT OR TRANSHIPMENT AND DURING ANY VARIANCE OF THE VOYAGE DECLARED HEREUNDER ARISING FROM THE EXERCISE OF A LIBERTY GRANTED TO SHIPOWNER OR CHARTERERS UNDER THE CONTRACT OF AFFREIGHTMENT.

CANCELLATION

THIS POLICY MAY BE CANCELLED BY WRITTEN NOTICE EITHER BY THE COMPANY OR BY THE INSURER AND NOT LESS THAN 90 DAYS THEREAFTER SUCH CANCELLATION SHALL BE EFFECTIVE. IF EITHER THE COMPANY OR INSURED CANCELS THE POLICY EARNED PREMIUMS SHALL BE COMPUTED PRO-RATA.

הפניקס הישראלי חברה לבטוח בע"מ
סניף ירושלים: רח' בן-יהודה 4 מיקוד 94622, ב. אלמנטרי: 02-257131-2-3, ב. חיים: 02-256131-0.

ADDITIONAL CLAUSES AND CONDITIONS

1) SHIPPING EXPENSES CLAUSE

WHEN THE SUBJECT MATTER INSURED IS NOT DELIVERED TO THE DESTINATION CONTEMPLATED DUE TO CIRCUMSTANCES BEYOND THE CONTROL OF THE ASSURED FOLLOWING AN INSURED PERIL, THIS INSURANCE WILL ALSO PAY ANY CHARGES INCIDENTAL TO SHIPPING WHICH HAVE BEEN OR MAY BE INCURRED BY THE ASSURED.

2) LOSS BUY BACK CLAUSE

THE ASSURED SHALL HAVE THE RIGHT TO REPURCHASE FROM INSURERS ANY ITEM PREVIOUSLY BROUGHT LOST, FOR THE AMOUNT PAID TO THE ASSURED IN RESPECT OF SUCH LOSS. IN RESPECT OF DAMAGED ITEMS, FOR WHICH A TOTAL OR CONSTRUCTIVE TOTAL LOSS HAS BEEN PAID, THE ASSURED MAY REPURCHASE SUCH ITEMS AT THE FAIR MARKET OF SUCH DAMAGED ITEMS.

3) LOSS PAYEE CLAUSE

IT IS AGREED THAT, WHEN WRITTEN PERMISSION FROM EXHIBITION ORGANISERS HAS BEEN OBTAINED, UNDERWRITERS WILL ALLOW PAYMENTS TO BE MADE DIRECTLY TO LENDERS ADVICE THEIR RIGHTS IN THE CURRENCY STATED IN THE LOAN AGREEMENT BETWEEN EXHIBITION ORGANISERS AND THE LENDER.

4) LEGAL LIABILITY

THIS POLICY IS EXTENDED TO COVER ALL LEGAL LIABILITY OF EL-AL ISRAEL AIRLINES TOWARDS THE CARGO INTEREST.

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

ATTENTION: Photographic Services Department

Dear Sir or Madam:

The Israel Museum, Jerusalem is preparing a major catalogue to accompany our forthcoming exhibition on 17th century Dutch art which will open here in Spring 1993. The exhibition will be based on the show that was held in Winter 1992 at the Joods Historisch Museum in Amsterdam.

Towards the realization of this exhibition, we initiated, together with the J.H.M., a research project headed by Prof. Christiaan Tumpel and his students at Nijmegen University, Holland. We are therefore in possession of photographs of the relevant works from your museum (per attached list), and we would like to obtain your permission to reproduce them in our catalogue.

As we are rather pressed for time, we would appreciate it if you could kindly attend to our request at your earliest convenience.

Sincerely yours,

Rivka Weiss-Blok
Guest Curator

91710 jerusalem, p.o.b 71117, tel. 02-708811, fax. 02-631833

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

RE: Biblical Paintings in Rembrandt's Holland (working title)

Permission is requested to reproduce the following:

inv. nr.	artist	title	b/w	color transp.

Permission is granted for the reproduction of the above photograph(s) in Biblical Paintings in Rembrandt's Holland (working title), with full credit to the source.

Approved by: Date:

Permissions Credit Line should read:

91710 jerusalem, p.o.b 71117, tel 02-708811, fax. 02-631833

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

ATTENTION: Photographic Services Department

Dear Sir or Madam:

The Israel Museum, Jerusalem is preparing a major catalogue to accompany our forthcoming exhibition on 17th century Dutch art which will open here in Spring 1993. The exhibition will be based on the show that was held in Winter 1992 at the Joods Historisch Museum in Amsterdam.

In this context, we would like to request permission to reproduce in our catalogue, which will be published in Hebrew only, the relevant works from your collection (per attached list), and to receive from you black and white photos or color transparencies (as indicated) of the works, together with your invoice.

As we are rather pressed for time, we would appreciate it if you could kindly attend to our request at your earliest convenience.

Sincerely yours,

Rivka Weiss-Blok
Guest Curator

91710 jerusalem, p.o.b 71117, tel.02-708811, fax 02-631833

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

RE: Biblical Paintings in Rembrandt's Holland (working title)

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			*	
			*	

Permission is granted for the reproduction of the above photograph(s) in Biblical Paintings in Rembrandt's Holland (working title), with full credit to the source.

Approved by: Date:

Permissions Credit Line should read:

91710 jerusalem, p.o.b 71117, tel. 02-708811, fax. 02-631833

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

April 29, 1993

To: Dr. Ehud Loeb, Registrar
The Israel Museum, Jerusalem

Via Fax 011 972 2 638 940

Dear Dr. Loeb:

Thank you for your fax of today advising me that two of my paintings have arrived safely in Jerusalem. I presume that these are the Eeckhout and the Lastman.

However, I am also loaning you a third, very large painting, a Judah and Tamar, by Aert de Gelder, and this painting was to be shipped to your directly from an exhibition in Dordrecht, Holland to Jerusalem.

Please confirm when that painting has arrived safely.

Best wishes.

Sincerely,

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

March 31, 1993

To: Mrs. R. Weiss-Blok
The Israel Museum FAX 972 2 638 940

Dear Mrs. Weiss-Blok:

Thank you for your fax of yesterday and the copy of your fax to Dordrecht.

Surely the best thing to do is for the Israel Museum to cover my painting immediately, both while it is with Gerlach and then in transit. Hence, please do arrange for that insurance.

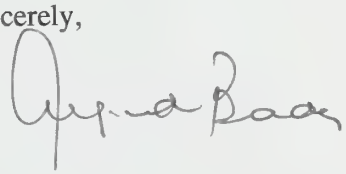
Incidentally, as Dordrecht received the painting in that very sturdy box, could you not arrange for the shipment sooner?

In any case, I am relying on the Israel Museum to arrange for full insurance.

You will be able to imagine that I worry about this and would appreciate a fax from you when this painting and the two paintings from Milwaukee have arrived with you, safely.

Best wishes.

Sincerely,



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

March 8, 1993

To: M. Joann Aronowitz
Office of the Jerusalem Museum
FAX 212 683 3187

Dear Ms. Aronowitz:

The Eeckhout, Jacob's Dream, and the Lastman, The Angel with Manoah and his Wife, are ready for shipment. Please ask Mr. Larry Stadler at the Milwaukee Art Museum, 750 N. Lincoln Memorial Drive, Milwaukee, WI 53202, Telephone 414 224 3200, Fax 414 271 7588, to arrange for the pick up from my house and the packing, which he has done many times most competently. For the large Jacob I have the create made by Mr. Stadler for an exhibition in Japan.

Of course the paintings cannot leave until I have assurance of satisfactory insurance for these two paintings and for the third painting which is to go from Dordrecht directly to Jerusalem, and then come back to Milwaukee.

Best regards.

Sincerely,

FAX MESSAGE

TO: COMPANY: _____ DATE: _____

FAX NUMBER: _____ FROM: _____

ATTENTION: _____

Jerusalem

aldrich chemical company, inc.
P.O. Box 355, Milwaukee, Wisconsin 53201 USA
FAX Number 414-273-4979

T 212 683 5190

FAX 212 683 3187

~~John~~ JOANN

~~N~~ NOWITZ

ARO

64138

[illegible]

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

December 28, 1992

Via fax 011 972 631 833
Confirmation via air mail

Dr. Rivka Weiss-Blok
Guest Curator
The Israel Museum
P.O. Box 71117
91710 Jerusalem
Israel

Dear Dr. Weiss-Blok:

I am really saddened by your letter of November 2nd, received only today because of the great lack of communication involved between us.

I was dismissed from Sigma-Aldrich early this year, and Dr. Weyl has my home address, as he visited me there. Had your letter been sent on November 2nd to my home, you would have had a prompt response.

Also, I am taken aback by your choice of paintings. In our earlier discussions, it was agreed that you would take only very good, but also very small paintings, and now you have chosen three of my largest paintings! To turn now to your choices:

I am happy to loan you No. 1, Eeckhout's Jacob's Dream, even though it is so large. Please note that it is dated 1672, not 1652 as stated in the earlier literature.

I cannot loan No. 2, Aert de Gelder's Judah and Tamar because it is presently in an exhibition of Rembrandt students in Dordrecht.

No. 3 is, of all my paintings, by far my favorite, and I would be reluctant to loan it. Incidentally, it certainly is not by J. U. Mayr.

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

Of your second choice, the Bramer of the Queen of Sheba has been promised to the Bramer Exhibition next year. It is, incidentally, very fragile and will have to be treated very specially.

The de Poorter is a beautiful painting, recently published by Dr. Manuth, and I will be happy to loan it to you.

If you would consider further small paintings, may I suggest you consider two paintings which were in "The Bible through Dutch Eyes" exhibition. These are No. 5, the Hagar by Salomon de Bray and No. 34, the Lastman of Manoah. Dr. Weyl did not see that painting as I have only just acquired it, but it is a beautiful little gem in lively color. Of course, you should have at least one Lastman in your exhibition.

I assume that your museum will take care of packing, shipping and insurance wall-to-wall. Please ask Mr. Larry Stadler at the Milwaukee Art Museum to arrange for the packing, which he has always done very professionally. The address of the Milwaukee Art Museum is 750 N. Lincoln Memorial Drive, Milwaukee, WI 53202.

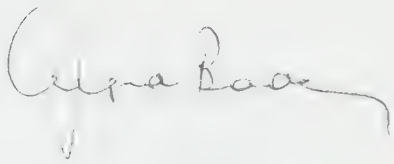
Had I received your letter earlier in November, I would have been so happy to make plans to visit in April, but since then I have accepted several invitations to speak, which I really cannot cancel.

In order to expedite communication, please reply by fax.

I immediately called Professor David McTavish at the Queen's University art center, and I am happy to tell you that he will be happy to loan you the Flinck. It will make a fine juxtaposition with the Lastman.

Best personal regards.

Sincerely,



FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO: Dr. Rivka Weiss-Blok
The Israel Museum
972 2 631 833

DATE: January 6, 1993

5 pgs

Dear Dr. Weiss-Blok:

Thank you for your gracious fax of yesterday.

What a pity that neither you nor Dr. Weyl has gotten to know me better; I could have learned so much from you.

The Jacob's Dream by Eeckhout should be insured for $150,000. All the 15 biblical paintings which I loaned to the Japanese exhibition were packed in very sturdy boxes built by Larry Stadler, and so packing will be very inexpensive as I still have the boxes. The same applies to the Flinck at Queen's which was in the same exhibition.

Considering moving the Judah and Tamar from Dordrecht to Jerusalem is a very good idea, provided that I have your and the Dordrecht Museum's assurance that the painting will be fully insured from Dordrecht to Jerusalem, and then, of course, from Jerusalem back to Milwaukee. I would hate to have anything happen to it under any circumstances, but particularly if there is a chance that something might happen between Dordrecht and Jerusalem and Dordrecht could then say that this was Jerusalem's responsibility and vice versa. Incidentally, that large and very heavy painting is in a Japanese box, also.

Have you seen the catalog of the current Dordrecht exhibition? One of the masterpieces in the exhibition is the recently cleaned Tobias Healing His Father by Paulus de Lesire, which was given by me to Queen's and loaned by Queen's to Dordrecht. In a way this enormous painting in a slightly sturdy frame is more surprising than my de Gelder, and I am confident that Queen's would loan you that painting, also.

My Lastman is small, in fine condition, and very different from the two Lastmans you already have. My restorer just picked it up for surface cleaning and will return it in about 4 weeks.

The details of my loan of the de Gelder to Dordrecht are on the enclosed fax, and you will note that the insurance is for $200,000.

The insurance for the Lastman should be $80,000.

All of our paintings should be described as coming from the collection of Isabel and Alfred Bader.

I would love to be with you on May 17th, but as you will see from the enclosed, I have agreed to be at Harvard University and before and after that date I have accepted all sorts of obligations to speak, here and abroad, between early May and July.

Isabel and I very much hope to visit Jerusalem before long, and perhaps you will allow me to speak at your museum, even after this fine exhibition has closed.

All good wishes,

Alfred Bader

HARVARD UNIVERSITY

PROF. E. J. COREY

DEPARTMENT OF CHEMISTRY · 12 Oxford Street · Cambridge · Massachusetts 02138

Phone (617) 495-4033

Facsimile (617) 495-0376

July 8, 1992

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

Dear Alfred:

This letter follows up on our telephone conversation of last week.

The Faculty of the Department of Chemistry at Harvard has been impressed by the growing number of Harvard chemists who have gone on to very distinguished careers and has long desired to recognize their achievements in some way. Recently, we have decided to institute a program to honor two of our most distinguished alumni each year by means of a special scientific symposium in the Department of Chemistry.

We have chosen you and George Hitchings of Burroughs-Wellcome to be the first alumni be so honored. We would like to designate Monday, May 15, 1993, as Alfred Bader Day in the Department and to hold a Bader Symposium that afternoon. We are honoring you specifically for your accomplishments as Founder and Leader of the Aldrich Chemical Company and for your vigorous efforts on behalf of the chemical research community over many years. You have combined science and business with unique dedication and success to the great benefit of mankind. We believe that all Harvard Chemists take pride in your success.

I hope that Monday, May 17, 1993, is still a good date for you, if not Monday May 24, would also be available. I would appreciate having your approval of one of these dates so that our planning may go forward. We are planning to have the symposium itself in the early afternoon. It will start with an introduction and a presentation to you. You are cordially invited to respond with an informal talk to our students and faculty on a subject of your choice. The topic is totally up to you, but the suggestion that you mentioned to me of a lecture on Louschmidt's scientific work would be very interesting to us. Your talk would be followed by two research lectures in the field of organic chemistry, which I think you will find most interesting. We shall hold a luncheon for you and Isabel before the Symposium and a dinner in the evening. Of course, there can be informal meetings with your friends here during the day.

Travel expenses between Boston and your home and all local expenses for you and your wife will be provided by the Department. I do hope that you can confirm that these arrangements are satisfactory and that you and Isabel can be with us next May on Alfred Bader Day.

We are looking forward to having you here. With all good wishes.

Cordially,

E. J. Corey
Professor of Chemistry

EJC/pbg

P.S. We would be happy to welcome your sons or any other members of your family who would like to attend the Bader Day events.

FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO: Dr. Rivka Weiss-Blok
The Israel Museum
Fax No. 972 2 631 833

DATE: February 15, 1993

Dear Dr. Weiss-Blok:

In response to your fax of today, a good black and white photograph of my Jan Pynas is going out to you by air mail, today.

I know that you will be happy with my Lastman.

Best wishes.

Sincerely,

FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO:
Ms. Rivka WEiss-Blok
The Israel Museum
Fax No. 972 2 631 833

DATE: January 18, 1993

Dear Ms. Weiss-Blok:

Thank you for your fax of January 14th.

You are not alone in not hearing from the museum in Dordrecht. We also received no reply to our many inquiries, and I finally had to impose on Dr. Volker Manuth at the Rembrandt Research Project to call them on our behalf.

As you have a good rapport with the Mauritshuis, do ask Frits Du Parc to call Dordrecht. He is a most helpful man and Jew.

Will you want to borrow my Lastman? I have just seen it after having it cleaned, and its colors are stunning--almost Venetian.

Of course, I very much would like to speak at your museum, but my schedule is such that this will have to wait until 1994. Surely even after an exhibition, friends of your museum will be interested in hearing about biblical paintings.

All good wishes.

Sincerely,

Alfred Bader

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

January 14, 1993

VIA FAX: 001/414/962 8322

Dr. Alfred Bader
Milwaukee

Dear Dr. Bader:

Thank you very much for your fax of January 6th. We are delighted and extremely grateful that you have agreed to lend us your beautiful van den Eeckhout: Jacob's Dream, and for agreeing with my suggestion to have the Judah and Tamar by Arent de Gelder brought from Dordrecht.

Insurance does not seem such a problem, and I am sure that a feasible solution might be reached. However, we seem to have a problem of communication with Dordrecht since for some strange reason, not one of our letters to them was ever acknowledged. However, with your permission, I will write to them about the transportation of the Judah and Tamar and hopefully we will receive an answer since your name might work wonders.

Arent de Gelder will also be represented in our exhibition with the very fine painting of King David from the Rijksmuseum, Amsterdam. I tried earlier to get the Judah and Tamar from the Mauritshuis but it was pledged to the National Gallery in London and could not be lent to us for the period we require. You will understand therefore how much we want to include this painting from your collection, especially as de Gelder is such a good example of Rembrandt's later style influence.

The Dordrecht catalogue has not yet reached our library and thus I have not had the chance to see it, much to my regret. However, as I mentioned, we are hesistant to request loans from Queen's at the moment.

We were very disappointed that you cannot be here for the opening, nor does your letter indicate any definite date afterwards. Please do keep in mind that we are very eager to have you lecture our public, and we are prepared to organize such a lecture the moment you let us know that you and Mrs. Bader are planning to come to Jerusalem. I could then contact the Chemistry Department at the university as well and make plans for your lecturing there. Although Harvard has beaten us this time, we share your joy and congratulate you for the honor of "Bader Day" at that distinguised institution.

With reiterated thanks for your generosity and goodwill,

Kindest regards,

Rivka Weiss-Blok

Rivka Weiss-Blok

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

March 11, 1993

Via Fax 9722 631 833
Confirmation by air mail with agreements

Dr. Rivka Weiss-Blok
The Israel Museum
P.O. Box 71117
91710 Jerusalem, Israel

Dear Dr. Weiss-Blok:

Thank you for your express letter of March 1st and the loan forms, only just received.

I am returning the loan forms by air mail.

Regarding insurance, I prefer your handling all of the insurance.

Regarding the painting in Dordrecht, I would prefer the museum there keeping the painting on exhibit and of course insured by the museum there until you require packing and you arrange for insurance from the moment the packer picks up the painting at the museum.

I do have the very sturdy box used to transport the Jacob's Dream to Japan and as you will see a similar sturdy box comes with the painting in Dordrecht. Thus Mr. Stadler will not charge for those two boxes, but only for the small box which has to be made for the Lastman.

I would very much appreciate receiving your advice when the three paintings have arrived safely at your museum.

May I also have three copies of the catalog, one for each of my files of these paintings.

All good wishes for a great exhibit.

Sincerely,

Enclosures

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

March 1, 1993 VIA EXPRESS MAIL

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

Dear Dr. Bader:

Thank you again for the speedy response concerning the photograph of the J. Pynaes "Joseph." The book promises to become very nice indeed.

I realize that I never sent you any loan forms to sign, and hasten to do so at this time. I would appreciate it if you could kindly fill in the forms, sign them and return the copies as indicated. Concerning the shipment of the two works from Milwaukee, I'll ask JoAnn Arnowitz of the AFIM office in New York to get in touch with you. I know that she has already been in touch with the shippers, Racine Berkov (address on loan forms) in this regard.

Could you please let me know if you prefer to insure through your own agency, or with ours (see policy enclosed). If you prefer your own, please take into account our Guidelines (enclosed), and note that stipulation no. 7 holds only if the works will be coming via El Al.

Concerning the de Gelder from Dordrecht, we will certainly cover insurance depending of course on what you and they decide - whether to keep it in storage or on display until the time of shipment. Both possibilities were suggested by Mr. Schweitzer. If they continue keeping it on display, I assume that we will have to insure from the moment of packing and on its way to Israel. If in storage, we will ask the insurance company how to handle it. In any event, we will act according to your satisfaction and shall consult you on each step. Our registrar, Dr. Ehud Loeb, is dealing with this matter and shall keep me abreast of the developments.

Regarding the "Jacob's Dream," has it been sent to Japan and therefore does it already have a case for shipment?

I look forward to hearing from you and to receiving the signed loan forms at your earliest convenience.

With reiterated thanks for all your help,

Kindest regards,

Rivka Weiss-Blok

Rivka Weiss-Blok
Guest Curator

encl.

91710 jerusalem, p.o.b 71117, tel. 02-708811, fax. 02-631833

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

Guidelines Governing Insurance Maintained by Borrower or Lender

The work(s) or object(s) - hereafter the "Property" - will be insured under an All Risks - Fine Arts Policy by the Organizers, to include the following:

1.
The Israel Museum will be named as Additional Insured.
2.
The Property covered will be from nail to nail, from the time the Property is removed from its original location, while in transit, on exhibit, in storage, or otherwise anywhere within the world, and until it is returned to its normal repository, or to any other place designated by the Israel Museum and/or by the Borrower or Lender.
3.
The Policy will be made according to the All Risks Policy subject to I.L.U. (Institute of London Underwriters) conditions, including war and strikes during transit, Institute Strikes Clauses during stay at the exhibition, and including depreciation.
4.
The Property will be insured for agreed value.
5.
The Policy will include Waive of Subrogation against the customs and transport agents, the packers, forwarders, and the transportation companies on land, air and sea.
6.
For disputes that may arise out of Contract of Insurance, the Insurer accepts the jurisdiction of any court, both abroad and in the State of Israel.
7.
In case the Property will be airshipped by El Al Israel Airlines the Insurance Policy will be extended (a) to include airline's legal liability towards cargo interest and (b) further to include El Al Israel Airlines as an additional assured as far as airline's liability coverage is concerned.
A confirmation of these stipulations must be sent by telecopier to the Registrar, the Israel Museum, Jerusalem, so that he may inform El Al's Head Office in Tel Aviv, Israel, and in order to have El Al consent to airship the Property.

ירושלים 91710, ת"ד 71117, טל' 02-708811, כקסימיליה 11833

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

Address
Our exact address is: The Israel Museum, Jerusalem
Hakirya, P.O.B. 71117, Jerusalem 91710, Israel
Tel. 972-2-708811; telefax 972-2-631833

Condition Reports
The curator in charge and a member of our laboratory staff will prepare the condition reports. If a courier from the lending institution accompanies the works, the condition report will be prepared in his presence.

Photographing
Photographing in the exhibition halls is strictly forbidden. Only the Photographic Service Department of our Museum can issue the special permit required: a member of this department will accompany the photographer.

Additional information
Addition information you may require will be supplied upon request.

ירושלים 91710, ת"ד 71117, טל' 02-708811, פקסימיליה 02-631833

מוזיאון ישראל, ירושלים

the israel museum, jerusalem

متحف اسرائيل ، اورشليم - القدس

loan agreement

Name and address of lender: Tel:

How does the lender wish to be named in the catalogue?

Name of artist:

Title and date of work: Inventory number:

Material and technique:
(for example, canvas or panel)

Size, dimensions: Without frame: With frame:
height × width × depth

State of preservation/defects:
(please send condition report, if available)

Can you supply one colour transparency and two black and white photographs for use in the catalogue and for publicity purposes?

Permission to reproduce

Do you agree to the reproduction of the work:

in the catalogue?	☐ Yes	☐ No
for publicity purposes relating to the exhibition: a) posters, leaflets, etc.?	☐ Yes	☐ No
b) press?	☐ Yes	☐ No
c) television?	☐ Yes	☐ No
for educational and cultural purposes (e.g. slides for lectures and/or research)?	☐ Yes	☐ No

Value for insurance:

Address for collection of the work: Person to contact: Tel:
(if different from above)

Address to which the work must be returned: Person to contact: Tel:
(if different from above)

If the exhibition requires it, may we re-frame the work?

The work will be shipped by air by the following forwarding and customs agents:

Handled in Israel by:

The costs for packing and transportation (both ways) and for insurance (from nail to nail) will be covered by:

I am willing to lend the above work on the conditions here stated:

Signature of lender Date:

Please complete, sign and return the 3 top copies to The Registrar, Israel Museum, P.O.B. 1299, Jerusalem 91012, Israel
Cables: Isramuseum, telephone (02) 698202

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل ، اورشليم - القدس

loan agreement

PAINTING THE BIBLE IN REMBRANDT'S HOLLAND

Name and address of lender: Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211 USA
Tel: 414 962 5169

How does the lender wish to be named in the catalogue? Collection of Isabel and Alfred BAder

Name of artist: Aert de Gelder

Title and date of work: Judas and Tamar, 1681
Inventory number:

Material and technique:
(for example, canvas or panel) oil on canvas

Size, dimensions:
height × width × depth 41 x 59 in.
Without frame:
With frame:

State of preservation/defects:
(please send condition report, if available) Excellent

Can you supply one colour transparency and two black and white photographs for use in the catalogue and for publicity purposes? NO

Permission to reproduce

Do you agree to the reproduction of the work:

in the catalogue?	☐ Yes	☐ No
for publicity purposes relating to the exhibition: a) posters, leaflets, etc.?	☐ Yes	☐ No
b) press?	☐ Yes	☐ No
c) television?	☐ Yes	☐ No
for educational and cultural purposes (e.g. slides for lectures and/or research)?	☐ Yes	☐ No

Value for insurance:

Address for collection of the work:
(if different from above) SAME AS ABOVE
Person to contact:
Tel:

Address to which the work must be returned:
(if different from above) SAME AS ABOVE
Person to contact:
Tel:

If the exhibition requires it, may we re-frame the work? Yes--but only if essential.

The work will be shipped by air by the following forwarding and customs agents:
Gerlach Art Packers & Shippers
POB 7554, 1180ZH Luchth, Schiphol, Holland
to be collected from:
Dordrechts Museum, Museumstraat 40
TEL: 020/648 4171
FAX: 020/648 4913

Handled in Israel by: Baumer & Model
Old Tel Aviv Port, Building 11
TEL: 03/546 7147
FAX: 03/546 7166

The costs for packing and transportation (both ways) and for insurance (from nail to nail) will be covered by:
The Israel Museum, Jerusalem

I am willing to lend the above work on the conditions here stated:

Signature of lender
Date: March 11 93

Please complete, sign and return the 3 top copies to The Registrar, Israel Museum, P.O.B. 1299, Jerusalem 91012, Israel
Cables: Isramuseum, telephone (02) 698202

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل ، اورشليم - القدس

loan agreement

PAINTING THE BIBLE IN REMBRANDT'S HOLLAND

Name and address of lender: Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211 USA
Tel: 962 5169

How does the lender wish to be named in the catalogue? Collection of Isabel and Alfred Bader

Name of artist: Gerbrand van den Eeckhout

Title and date of work: Jacob's Dream, 1672
Inventory number:

Material and technique:
(for example, canvas or panel) oil on canvas

Size, dimensions:
height × width × depth 117 x 100
Without frame:
With frame:

State of preservation/defects:
(please send condition report, if available)
Excellent

Can you supply one colour transparency and two black and white photographs for use in the catalogue and for publicity purposes? NO

Permission to reproduce

Do you agree to the reproduction of the work:

in the catalogue?	☒ Yes	☐ No
for publicity purposes relating to the exhibition: a) posters, leaflets, etc.?	☒ Yes	☐ No
b) press?	☒ Yes	☐ No
c) television?	☒ Yes	☐ No
for educational and cultural purposes (e.g. slides for lectures and/or research)?	☒ Yes	☐ No

Value for insurance: $150 000—

Address for collection of the work:
(if different from above)
Person to contact: SAME AS ABOVE
Tel:

Address to which the work must be returned:
(if different from above)
Person to contact: SAME AS ABOVE
Tel:

If the exhibition requires it, may we re-frame the work? Yes--but only if essential.

The work will be shipped by air by the following forwarding and customs agents:
Racine Berkov Association
19 Hudson St., New YOrk City 10013
TEL: 212/226 2411
FAX: 212/966 6954

Handled in Israel by: Baumer & Model
Old Tel Aviv Port, Building 11
TEL: 03/546 7147
FAX: 03/546 7166

The costs for packing and transportation (both ways) and for insurance (from nail to nail) will be covered by:

The Israel Museum, Jerusalem

I am willing to lend the above work on the conditions here stated:

Signature of lender Alfred Bader
Date: March 11 93.

Please complete, sign and return the 3 top copies to The Registrar, Israel Museum, P.O.B. 1299, Jerusalem 91012, Israel
Cables: Isramuseum, telephone (02) 698202