

Alfred Baber Fonds

Alfred Baber Fine Arts  
- Correspondence

1112-1114

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	31







Re: Ivan Lindsay

**Subject:** Re: Ivan Lindsay  
**From:** ivan lindsay <Ivan@oldmasters.net>  
**Date:** Mon, 24 Oct 2005 18:26:19 +0100  
**To:** baderfa <baderfa@execpc.com>

Dear Alfred,

Thank you for your prompt response which I will pass on.

I shall set up a viewing for you of the other 2 paintings in  
December  
if you still want to see them at that time.

yours sincerely

Ivan

On 10/24/05, baderfa <baderfa@execpc.com> wrote:

Dear Ivan,

Thank you for your e-mail of today.

I do not have any interest in the Sweerts portrait and I think  
that he  
would be wise to accept the offer of £ 50,000.

I am interested in the other two paintings and hope that we can  
arrange for  
me to look at them during the week of December 5th when I will be  
in London,  
of course for the old master sales.

With best regards to you and Warren Walker I remain

Yours sincerely,  
Alfred Bader

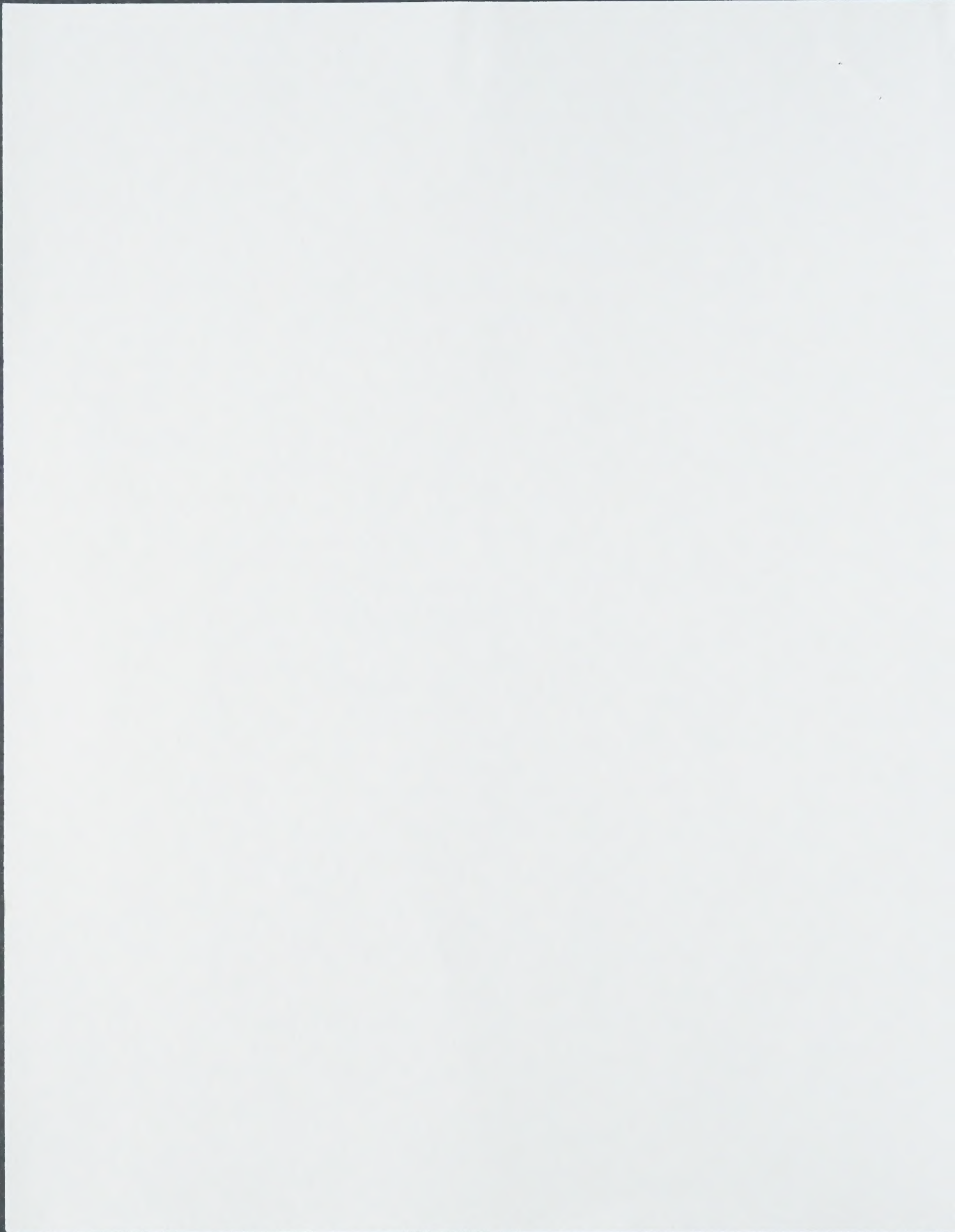
ivan lindsay wrote:

Dear Alfred,

I write from a wet London and I hope this message finds you well.

Warren Walker rang me recently to say he has had an offer of  
£50,000  
on his 'Sweerts' Portrait of a man which you saw in the summer.

In my opinion this is a fine but little known work by Sweerts  
that is





Re: Ivan Lindsay

working its way into the accepted canon of his oeuvre.

He said he is going to sell it at that and was just letting me know in case you had a stronger interest than that.

Otherwise all goes well and the market for the top end seems strong.

I tried sending this message to your other email but it got scrambled and couldn't get through so I try again on this address.

All the best.....Ivan

--

Ivan Lindsay  
Lindsay Fine Art Ltd  
405 Kings Rd  
London  
SW10 0BB  
Work: +442073767221  
Mobile: +447798500897  
[www.oldmasters.net](http://www.oldmasters.net)  
Swiss Mobile: +41792661060

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Ivan Lindsay  
Lindsay Fine Art Ltd  
405 Kings Rd  
London  
SW10 0BB  
Work: +442073767221  
Mobile: +447798500897  
[www.oldmasters.net](http://www.oldmasters.net)  
Swiss Mobile: +41792661060

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Re: SFU fax number

**Subject:** Re: SFU fax number  
**From:** Diane Luckow <dluckow@sfu.ca>  
**Date:** Tue, 27 Sep 2005 11:49:41 -0700  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>

This is fine. thanks very much. Diane.

Dear Ms. Luckow,

Thank you for your e-mails. Your write-up has some slight mistakes. I do not own Alfred Bader Fine Arts, though I am its president. Also, I do not myself restore paintings but leave that to competent conservators.

Attached please find a somewhat changed draft which I hope you will find satisfactory.

I will be faxing a description to you done by another university.

With best wishes I remain

Yours sincerely,  
Alfred Bader

Diane Luckow wrote:

Hello,  
Thank you for your phone call - please send the amended story to 604-291-3039. Thanks very much.

Diane.

Attachment converted: Macintosh HD:SFU convocation  
bio,#AEE59E.doc (WDBN/«IC») (00AEE59E)

--

Diane Luckow  
Assistant Director, Internal  
Co-editor, Simon Fraser University News  
Media and Public Relations  
Simon Fraser University  
Burnaby, BC V5A 1S6  
604-291-3219

---







**Subject:** RE: Your e-mail  
**From:** "Lahrmann, William" <William.Lahrmann@mercerc.com>  
**Date:** Tue, 23 Sep 2003 16:21:43 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Thanks. The really good ones are breathtaking, I agree.

Bill

-----Original Message-----  
From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]  
Sent: Tuesday, September 23, 2003 3:10 PM  
To: [william.lahrmann@mercerc.com](mailto:william.lahrmann@mercerc.com)  
Cc: Andy Van Dam  
Subject: Your e-mail

Dear Mr. Lahrmann,

Thank you for your e-mail of Sunday regarding that beautiful van Marcke, ABFA #2482. I sold this some time ago to a good friend, a very able dealer, Mr. Andy Van Dam in Columbia, SC. His address and telephone number follow:

Andries Van Dam Antiques & Fine Art  
914 Market Street  
Camden, SC 29020  
Ph: 803-432-0850  
Fax: 803-425-8818  
E: [lavand@charter.net](mailto:lavand@charter.net)

Unfortunately I do not have another van Marcke at the moment and I do not think that I will ever have one as beautiful as the one I just sold.

Some 30 years ago one of the great experts of Dutch paintings of all kinds, Professor Wolf Stechow at Oberlin told me that he had seen quite a few van Marckes in his lifetime but none as fine as this. Nor have I.

With all good wishes I remain

Yours sincerely,  
Alfred Bader

—

\*\*\*\*\*  
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\*\*\*\*\*

ec03/04

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**Subject:** Fw: Fw: Please see attached  
**From:** "Boedy Lilian" <lilian@xs4all.nl>  
**Date:** Thu, 2 Oct 2003 14:18:10 +0200  
**To:** <baderfa@execpc.com>

*E de lilt*  
*✓*  
*otto*

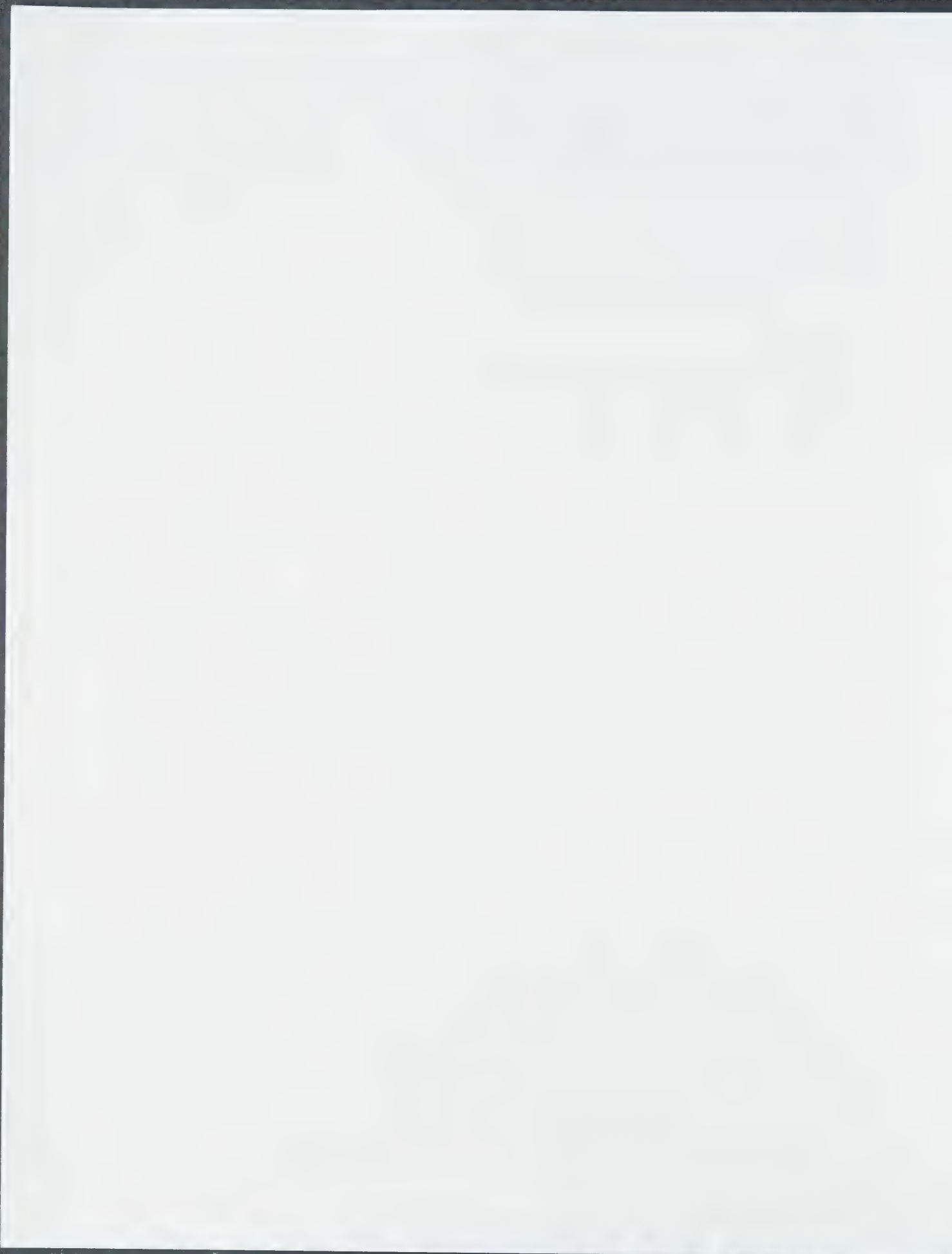
----- Original Message -----  
From: <SalomonLilian@aol.com>  
To: <lilian@xs4all.nl>  
Sent: Thursday, October 02, 2003 2:14 PM  
Subject: Re: Fw: Please see attached

Dear Alfred,  
You don't know that after 10 minutes they reopened the bidding.  
The auvtioneer said that someone wanted to reopen the bid and to bid mire.  
So they did. Very strange.  
The first time Johnny van Haeften bought the painting for Euro 650.000.  
Then they reopened the bidding and it was sold for 760.000 Euro. Johnny was  
now the underbidder. And Luca Baroni bought it. Very unprofessional. But now  
you can even sleep better.  
Gmar Chatima tova,  
  
Boedy

---

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**Subject:** Interesting item on eBay web site item#3555747003: -----THE  
ALCHEMIST-----DUTCH--OLD MASTER-----

**From:** critterdoc@ureach.com

**Date:** Tue, 07 Oct 2003 04:28:51 PDT

**To:** baderfa@execpc.com

Dear Alfrred

I just received this although it ends today. But for the panel seam which needs proper repair, it seems a fair work. Maybe of interest by subject only.

Happy New Year,

Lewis

PS You'd be proud of me. I went to Chabad Yom Kippur services. A bit much for me and I was disappointed in the poor presentation of Kol Nidrai. I am used to it being chanted with deep emotion and power. This was just done with no emphasis or beauty.

Perhaps my Conservative upbringing stressed more showmanship than the Chabad????

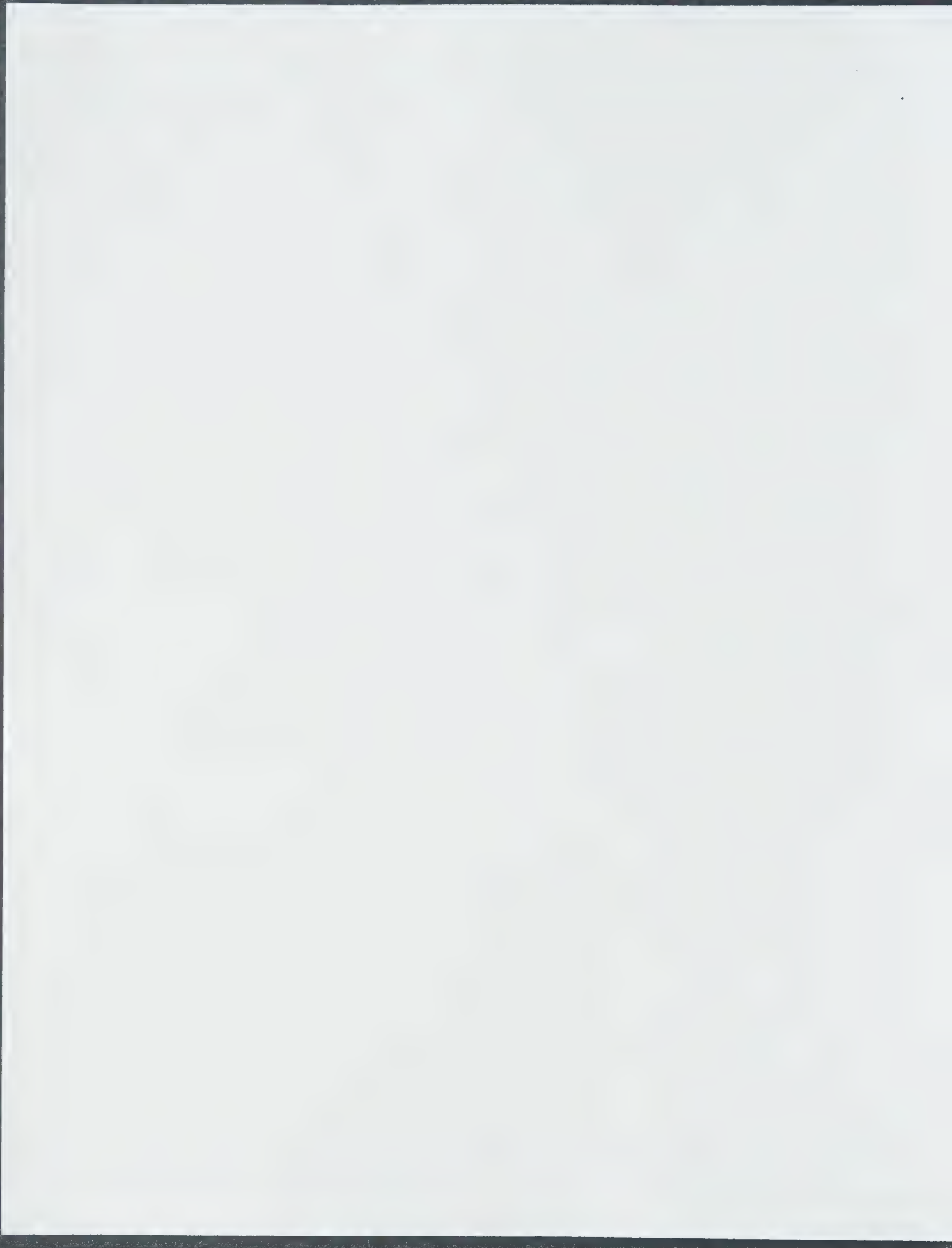
Title of item: -----THE ALCHEMIST-----DUTCH--OLD MASTER-----  
Seller: majestro22  
Starts: Sep-30-03 15:34:07 PDT  
Ends: Oct-07-03 15:34:07 PDT  
Price: Starts at \$3,750.00  
To bid on the item, go to:  
<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item-3555747003>

Item Description:

```
titledata {
font-family: verdana, sans-serif;
font-size:17px;
color:#ffffff;
font-weight : bold;
}
description {
font-family: verdana, sans-serif;
color:#336699;
background-color : #ffffff;
}
link {
font-family: verdana, sans-serif;
font-size:12px; underline;
}
HR { color: #336699; }
```

-----THE ALCHEMIST-----DUTCH--OLD MASTER-----









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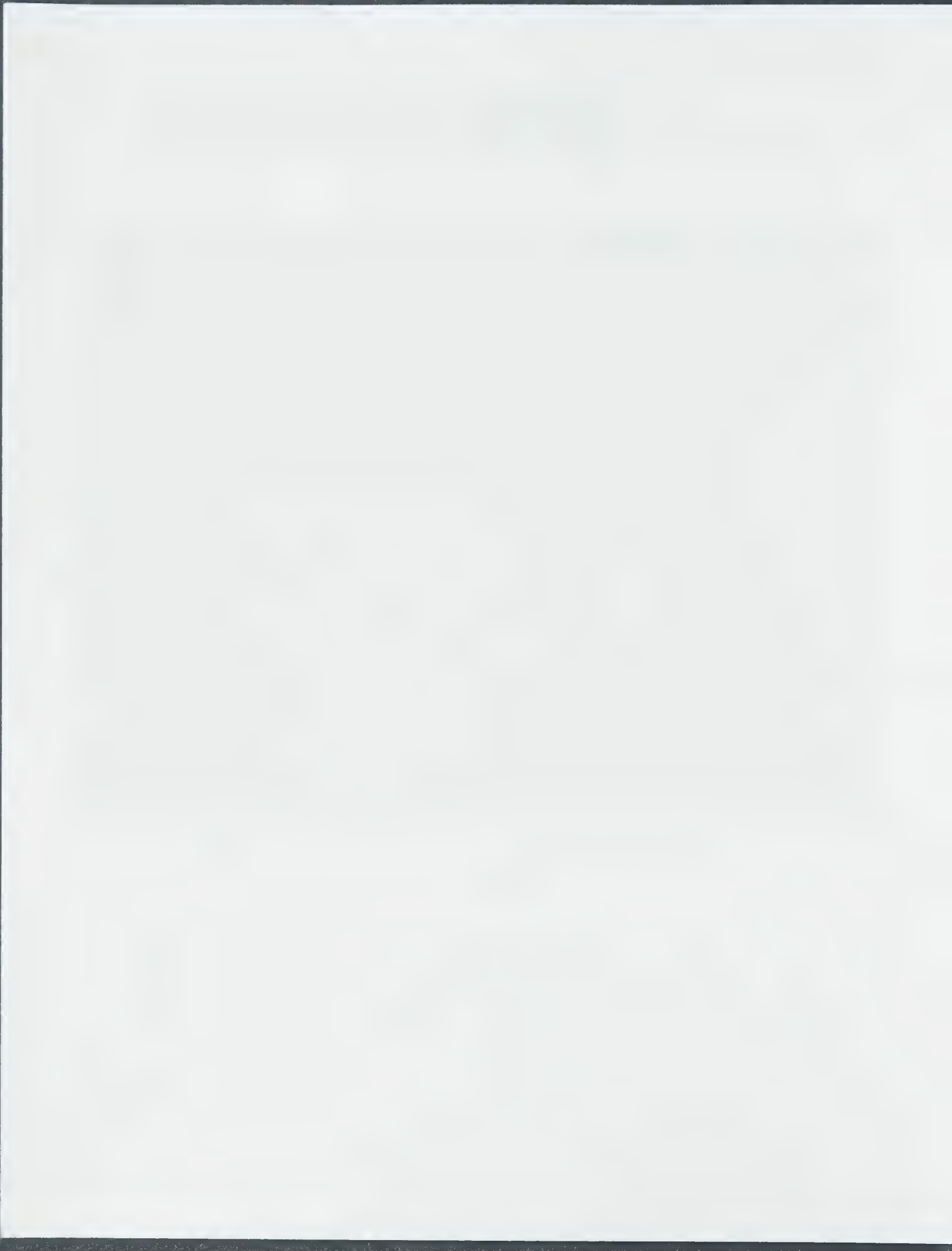


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Very rare and high interesting Oil on oak panel. It`s described at the front and at the backside with Thomas Wyk. Possible a work of the well known and high listed Dutch painter Thomas Wyck, 1616 - 1677, celebrated for his Alchemist paintings. We have no expertise to this painting so we offer it for a very low start price. It is very difficult to receive the authentication of such a magnificent picture of a so famous painter confirmed. I hope that there is with eBay a member which good contact with an expert who can confirm the authentication.

As you can see from the photos the panel has been split in half and repaired in the past by a professional restorer.

The frame is probably original. The piece is unsigned but there are many dark areas where a signature could be

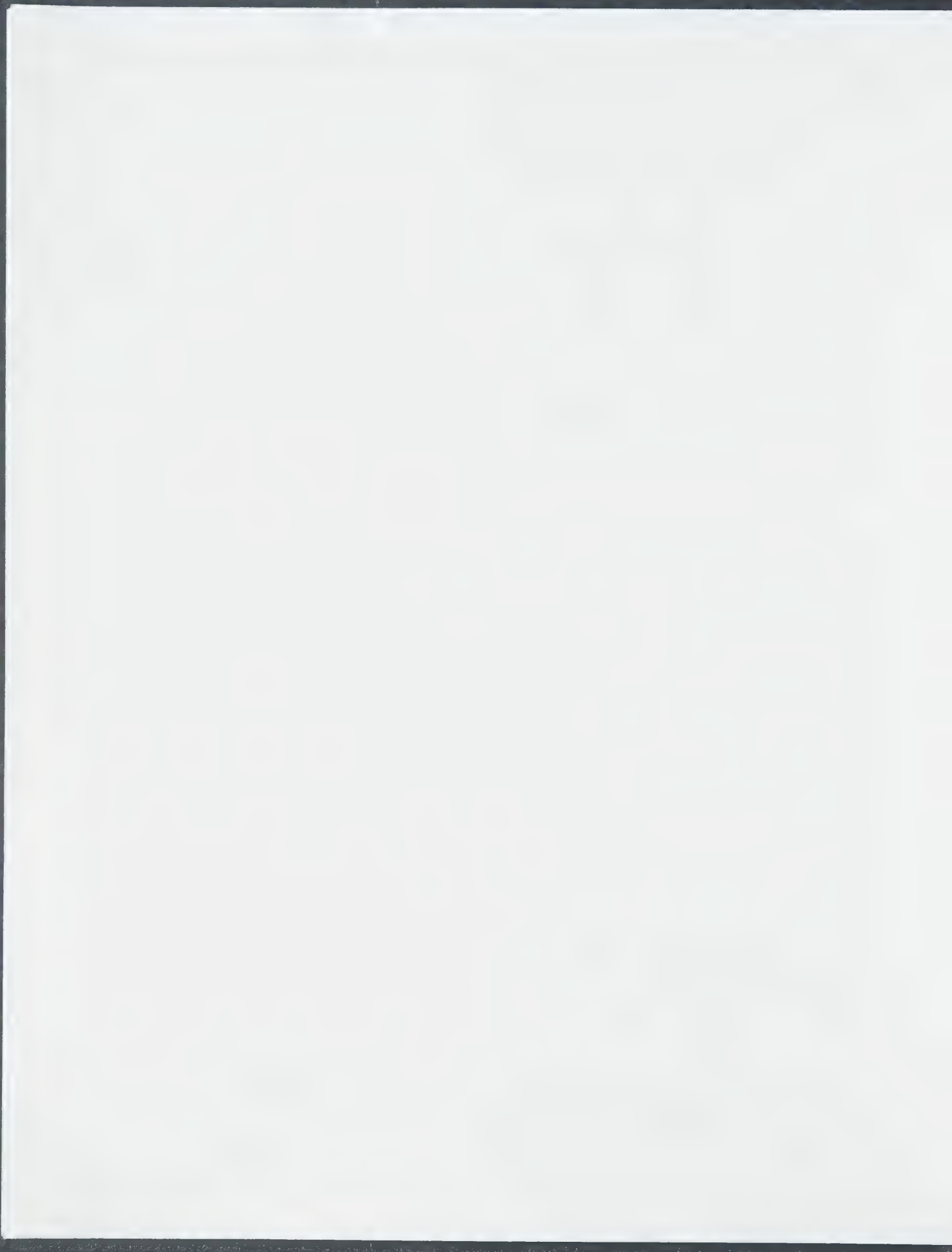
hidden. Condition of the painting is very good and ready to hang.

We have attached an image which show the painting before the restoration. The first both images where made outside without flashlight.

Object: The Alchemist  
Material: Oil on Oak Panel  
Age: 17/18th. century  
Provenance: Dutch  
Artist: Thomas Wyck, 1616 - 1677 ?????  
Size unframed (inches/cm): 13" x 18,5" (33 x 47 cm)  
Size framed (inches/cm): 18,9" x 24,4" (48 x 62 cm)  
Condition : very good  
Frame: original with some rubbed areas.

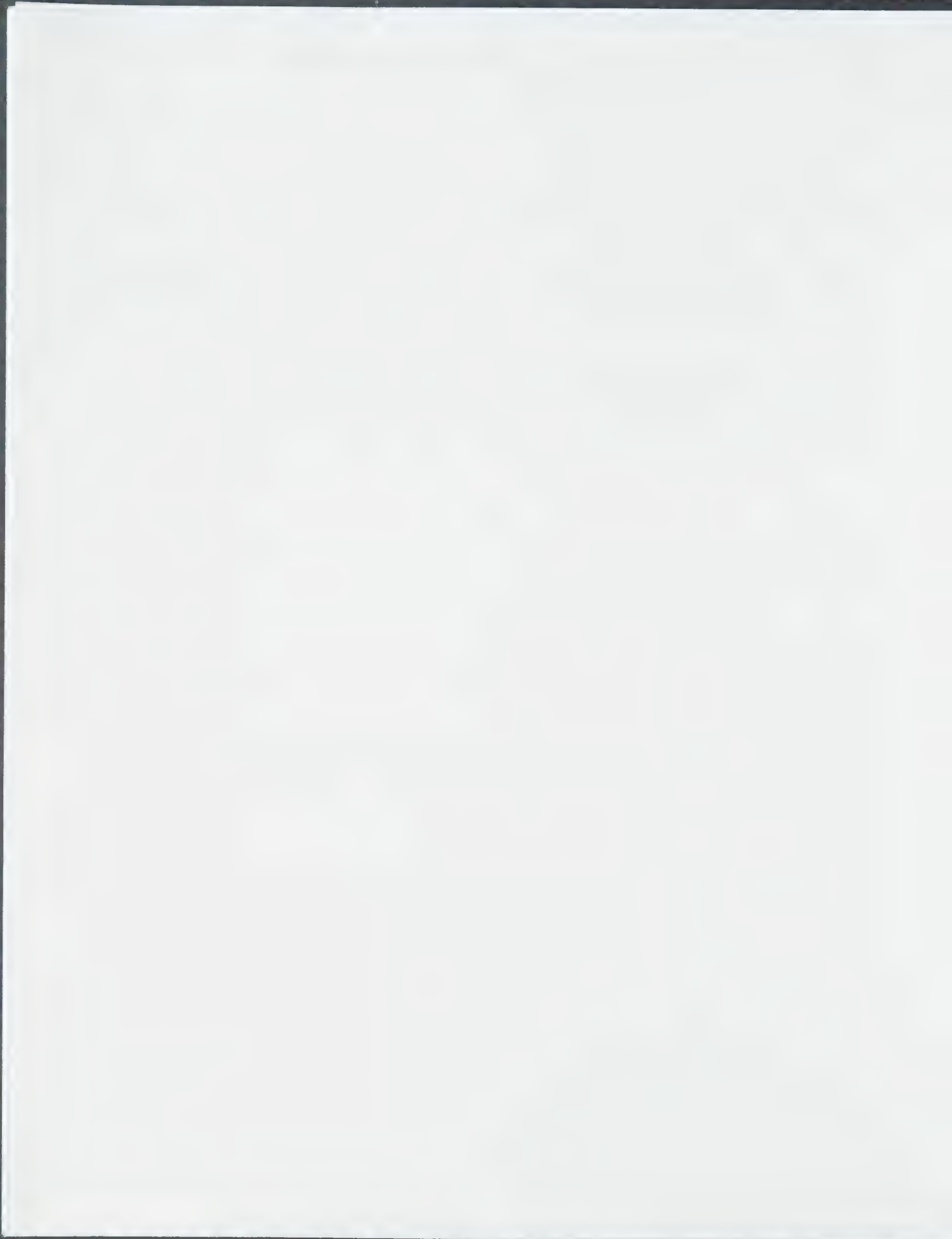
Authenticity guaranteed. This oil painting is an authentic artwork. It is not a print or reproduction of any kind. For any questions or comments please feel free to e-mail us at [karl@antiquesgermany.com](mailto:karl@antiquesgermany.com).

Please also visit my other auction which you can find a lots of surprised











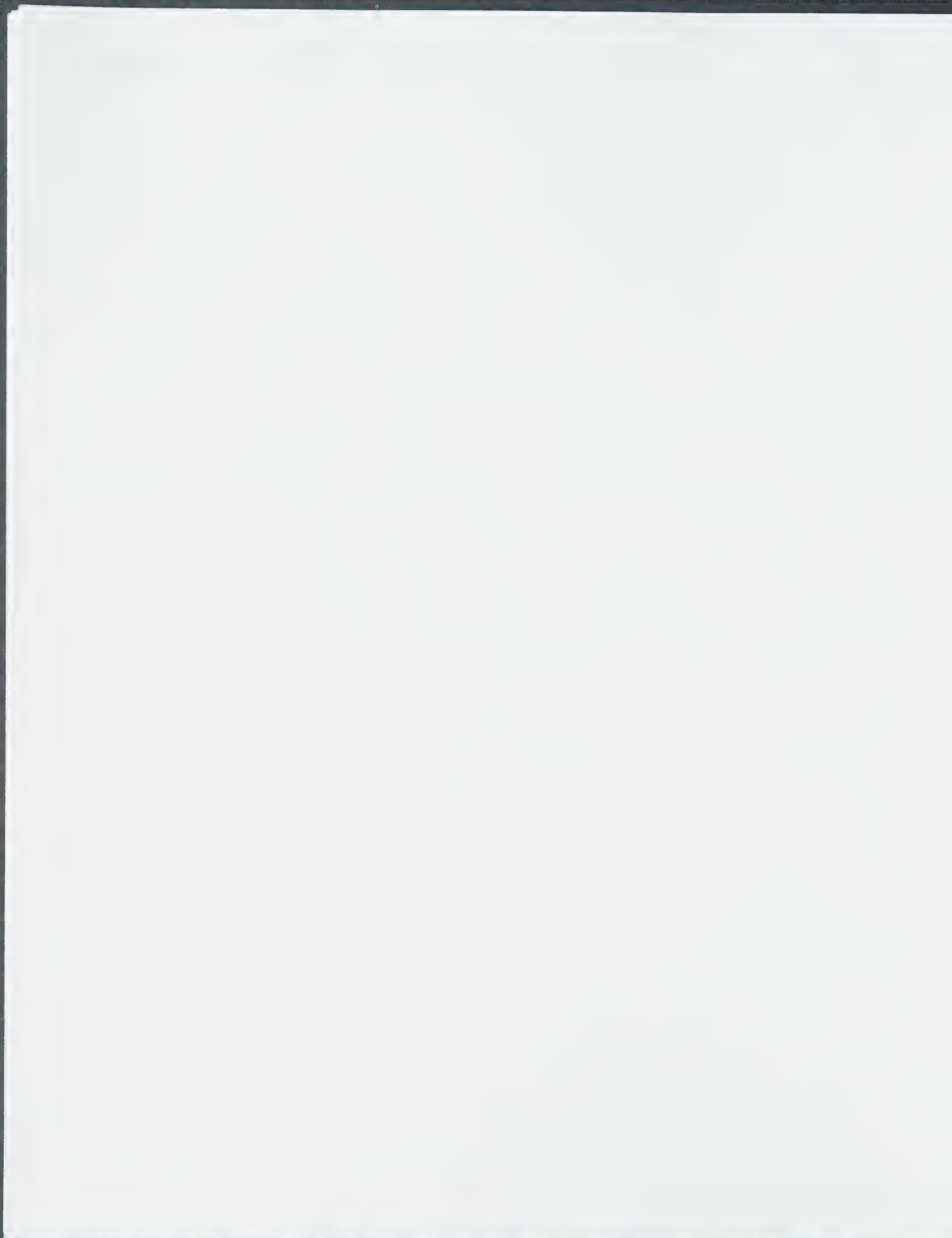
&nbsp;

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Thank You for explaining the Rembrandt situation

**Subject: Thank You for explaining the Rembrandt situation**

**Date: Mon, 14 May 2001 21:24:02 EDT**

**From: Edzlink@aol.com**

**To: baderfa@execpc.com**

Dear Dr. and Mrs, Bader,

I will continue to be appreciative towards your efforts in explaining the many nuances of Rembrandt and his inner circle of pupils. I especially am grateful for your showing me the concept of the RRP's rating system, Type "A" , "B", and "C".

Your taking the time to explain about the Rembrandt Research Project, helped me locate their very comprehensive "pavilion" website :

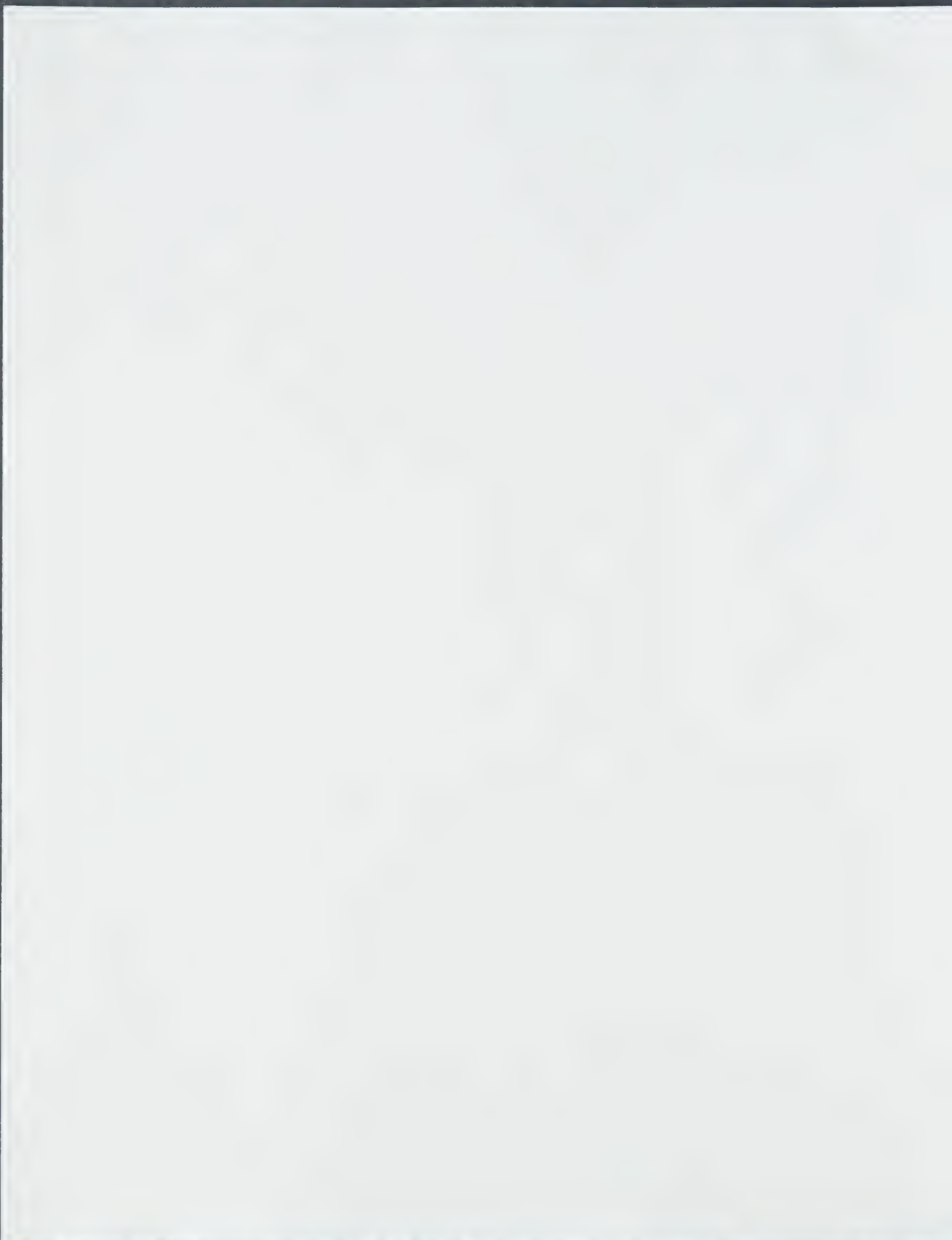
<http://parallel.park.org/Netherlands/pavilions/culture/rembrandt/>

I will contact Mr. Bernstein if either Irwin or Philippa wish more detailed authentication procedures done. Restoration cleaning is probably another costly procedure. It would have to be factored into the selling price when a buyer is located.

I hope to remain in contact with you . Both Philippa and I are involved with developmental learning for children. She is more involved with researching the infrastructure that would need to be developed to facilitate accelerated learning in inner-city educational system in U.K. I do the hands-on therapy protocol for early intervention in developmentally delayed birth- toddlers, We occasionally try innovations like videotaping facial expressions within the family to build Autistic childrens' awareness of emotion. ( That technique was initiated in U. K.)

Thank you again for all of your efforts in explaining the School of Rembrandt to me.

Sincere Kindnesses, Edinah





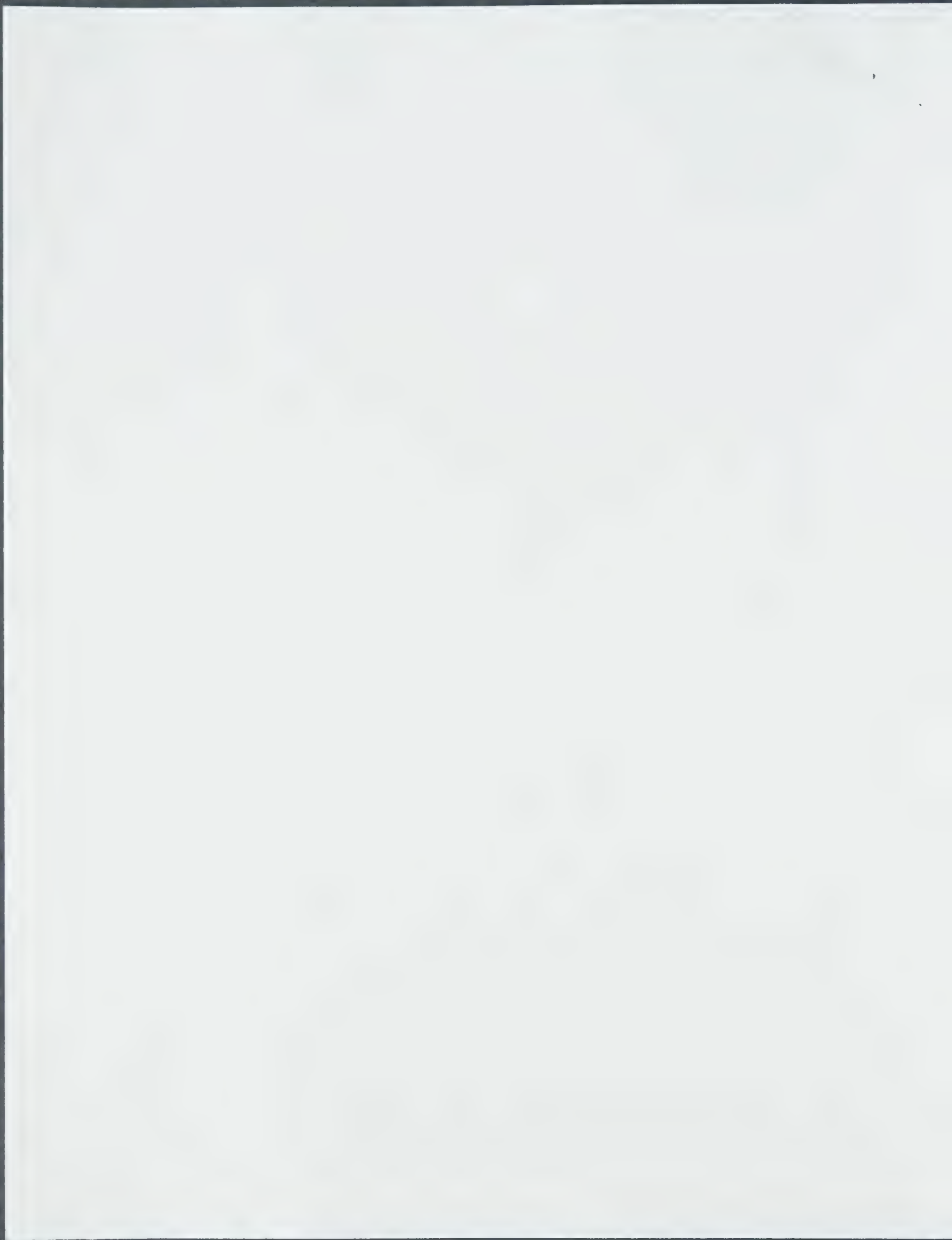
Dear Paul,

In response to your e-mail of yesterday, I find that large painting, probably of Mary and Elizabeth, not particularly attractive and I certainly could not sell it.

Best wishes,  
Alfred

"Paul A. Long" wrote:

Dear Alfred and Ann, The children and I send warm Holiday greetings to you both. Please find enclosed an image of an oil painting owned by client's of mine. They have owned this work since the 1920's along with three smaller works This canvas measures approximately 40 x 30 inches. I believe it to be by an Italian artist, yet to be determined. It has been examined under a black light and the condition is very good. There is no evidence of any restoration or inpainting. I have not found a signature, no markings verso, labels, etc. I would like your opinion as to authorship. If the value is sufficient, my clients would be interested in selling. Let me know your thoughts and if you wish to proceed. Hope all are well. With all best wishes, Paul A. Long





**Subject:**

**Date:** Wed, 11 Apr 2001 16:14:54 -0400

**From:** "Paul A. Long" <palco@javanet.com>

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

Dear Alfred and Ann,


The children and I send warm Holiday greetings to you both.

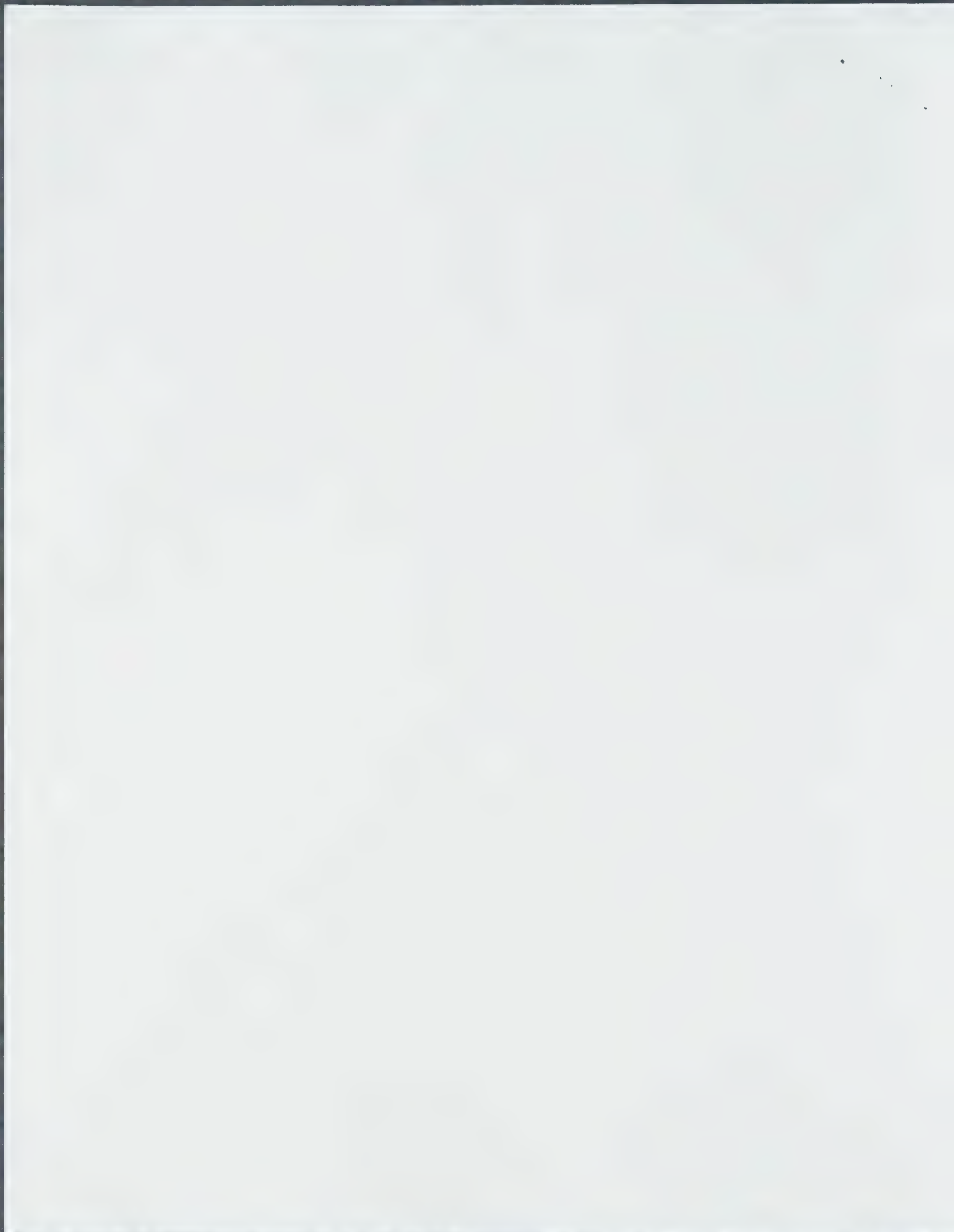
Please find enclosed an image of an oil painting owned by client's of mine. They have owned this work since the 1920's along with three smaller works This canvas measures approximately 40 x 30 inches. I believe it to be by an Italian artist, yet to be determined. It has been examined under a black light and the condition is very good. There is no evidence of any restoration or inpainting. I have not found a signature, no markings verso, labels, etc.

I would like your opinion as to authorship. If the value is sufficient, my clients would be interested in selling.

Let me know your thoughts and if you wish to proceed. Hope all are well.

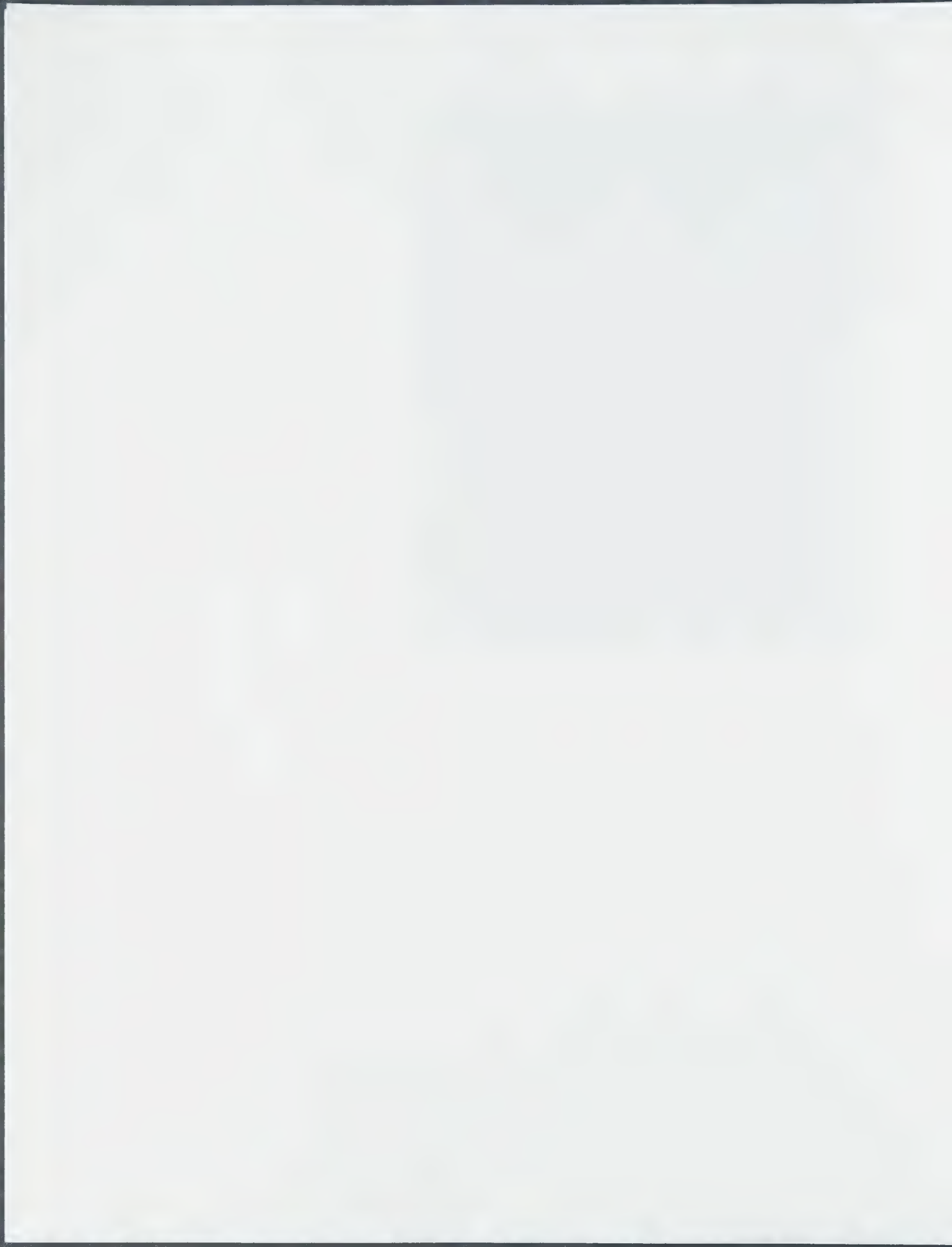
With all best wishes,  
Paul A. Long

 Old master ca 16th cen.jpg	<b>Name:</b> Old master ca 16th cen.jpg <b>Type:</b> JPEG Image (image/jpeg) <b>Encoding:</b> base64
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 16, 2000

Mr. Paul A. Long  
Paul A. Long & Co., Inc.  
253 Middle River Road  
Danbury, CT 06811-2735

Dear Paul,

Thank you for your letter of May 11<sup>th</sup> with the transparency of the painting by Pieter Brueghel.

This is, as you know, one of some forty versions. This particular one is a good one with an interesting provenance. But I just despair that I could purchase this and sell it at a profit.

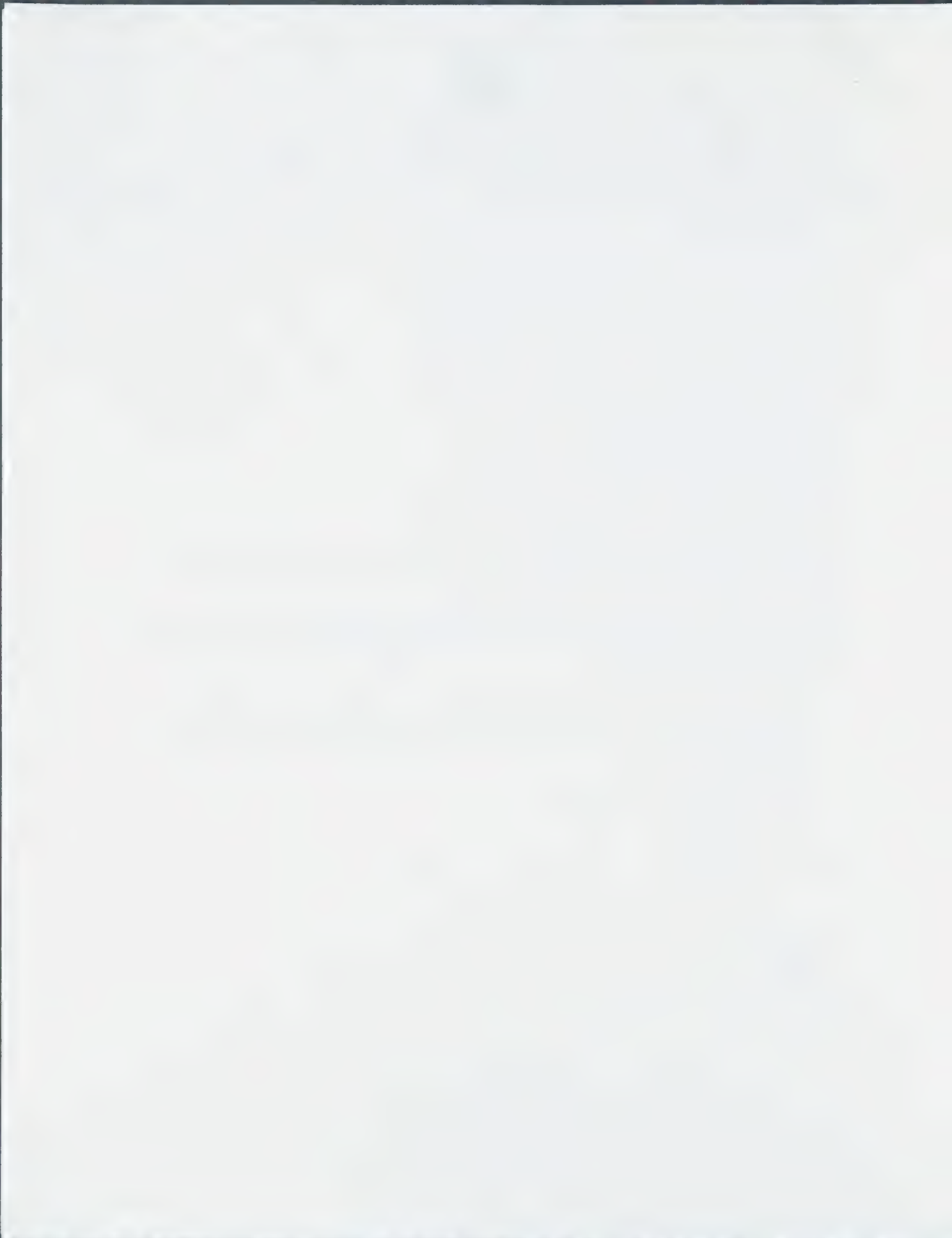
Probably the best way to sell such paintings is at auction. Last November there was a similar painting, same subject, but perhaps not quite as good, which really did well.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

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





PAUL A. LONG & CO., INC

May 11, 2000

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

To Otto  
One of 40 versions!  
What do you think?  
Anna  
15/5/00

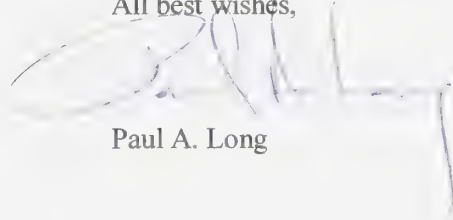
Re: Pieter Brueghel The Younger (1564/5-1637/8)

Dear Alfred,

My apologies for being late with this information. I only received it in today's mail. As discussed, this work is available for \$850,000, net to you. The price includes my commission. The work is presently in Europe and could be brought to New York for a viewing should there be interest. It is in a private collection, said to contain other works of similar quality.

Let me hear from you when you have had time to review the enclosed material. At your suggestion, I did call Otto Naumann to discuss this work. I did not hear back from him. Perhaps he was away. Please say hello to Ann for me.

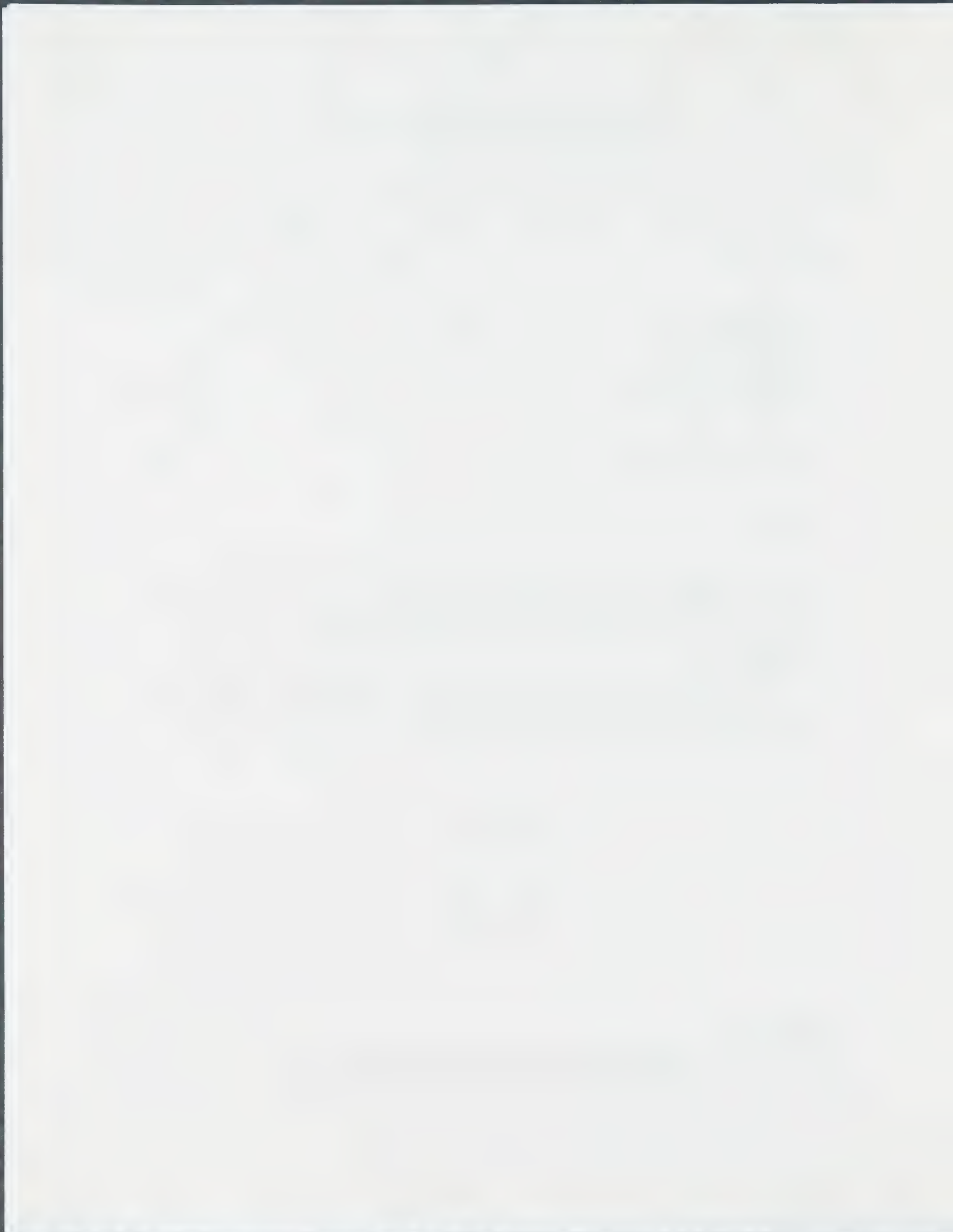
All best wishes,



Paul A. Long

PAL/kel  
Enclosures

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



## PAUL A. LONG & CO., INC

Pieter Brueghel The Younger (1564/5-1637/8)

A Winter Landscape with Bird Catchers

1607

Oil on panel

20 x 24 inches (51 x 61 cm)

Signed and dated lower right: P Brueghel 1607

### Provenance

Baron Wilhelm von Sickingen, Vienna, 1818

Marquise de la Caze, France, ca 1830

Le Roy, Brussels, 1870

Dr. S. Delporte, Brussels, 1900

Edmond Huybrechts, Antwerp

Collection Chapman, California, ca 1948

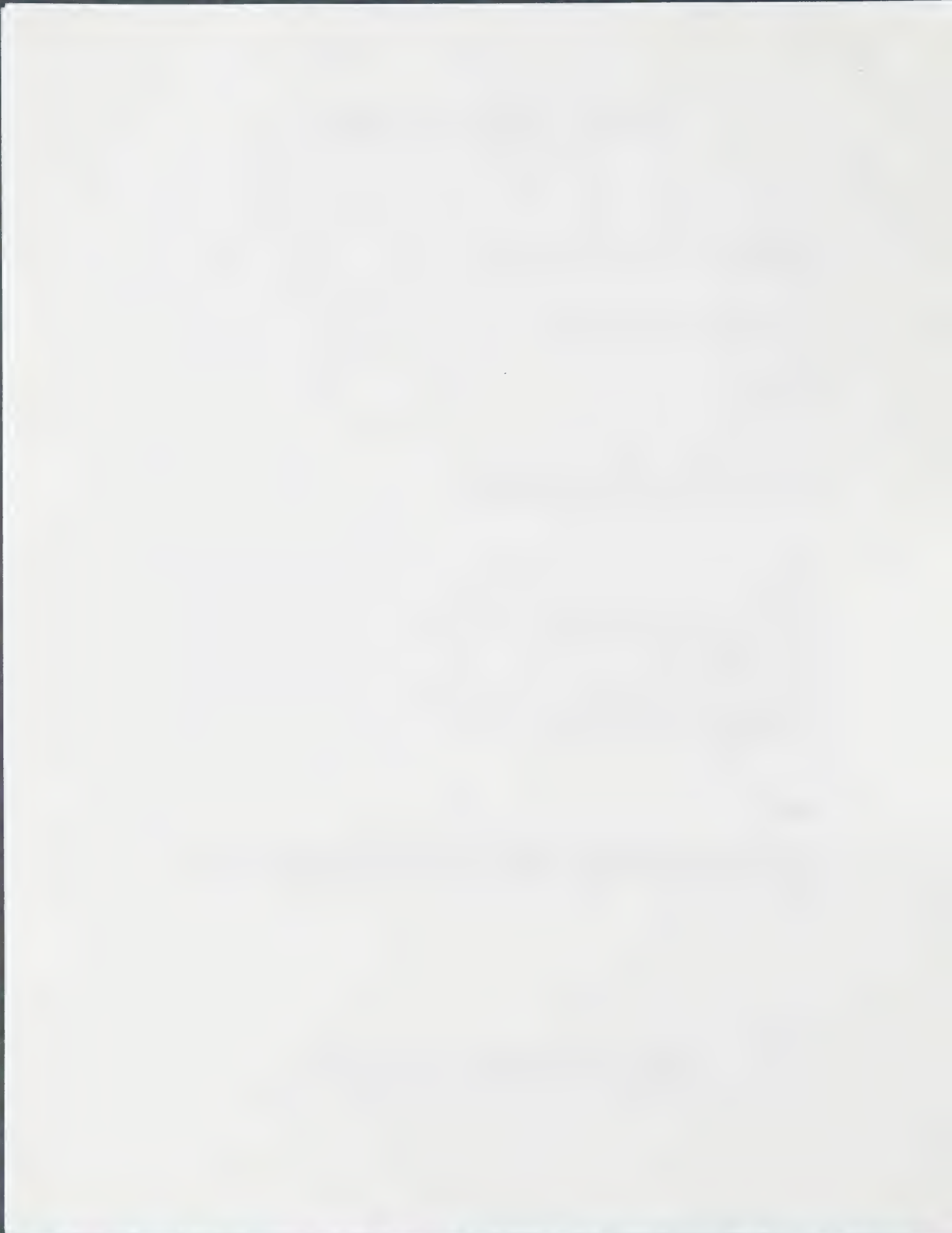
Private Collection

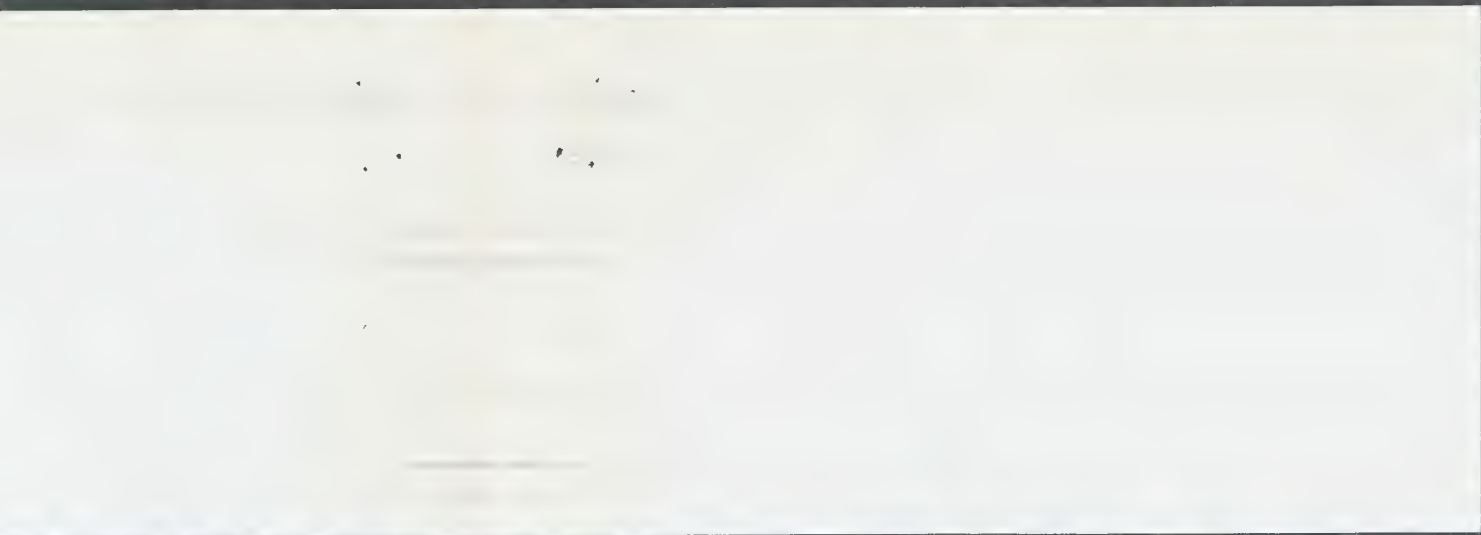
### Literature

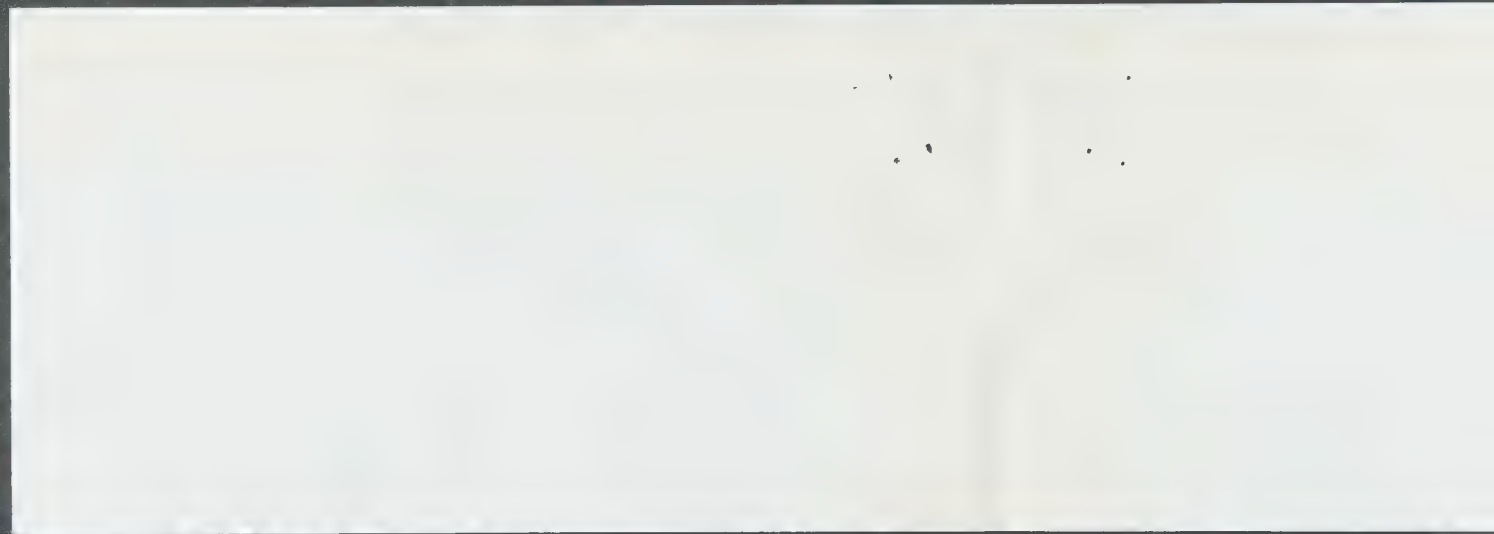
Georges Marlier, "Pierre Brueghel le Jeune", Edition Robert Finck, Brussels, 1969, p. 247, no. 46. Recorded as, "Bon Exemple", but with incorrect measurements. (38.3 x 55.8 cm)

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











1964 01 10

Dear Mr. [Name]

It is [unclear] [unclear] [unclear]

and [unclear] [unclear] [unclear] [unclear]

[unclear]

[unclear] [unclear] [unclear] [unclear] [unclear]  
[unclear] [unclear] [unclear] [unclear] [unclear]  
[unclear] [unclear] [unclear] [unclear] [unclear]

[unclear] [unclear] [unclear] [unclear] [unclear]

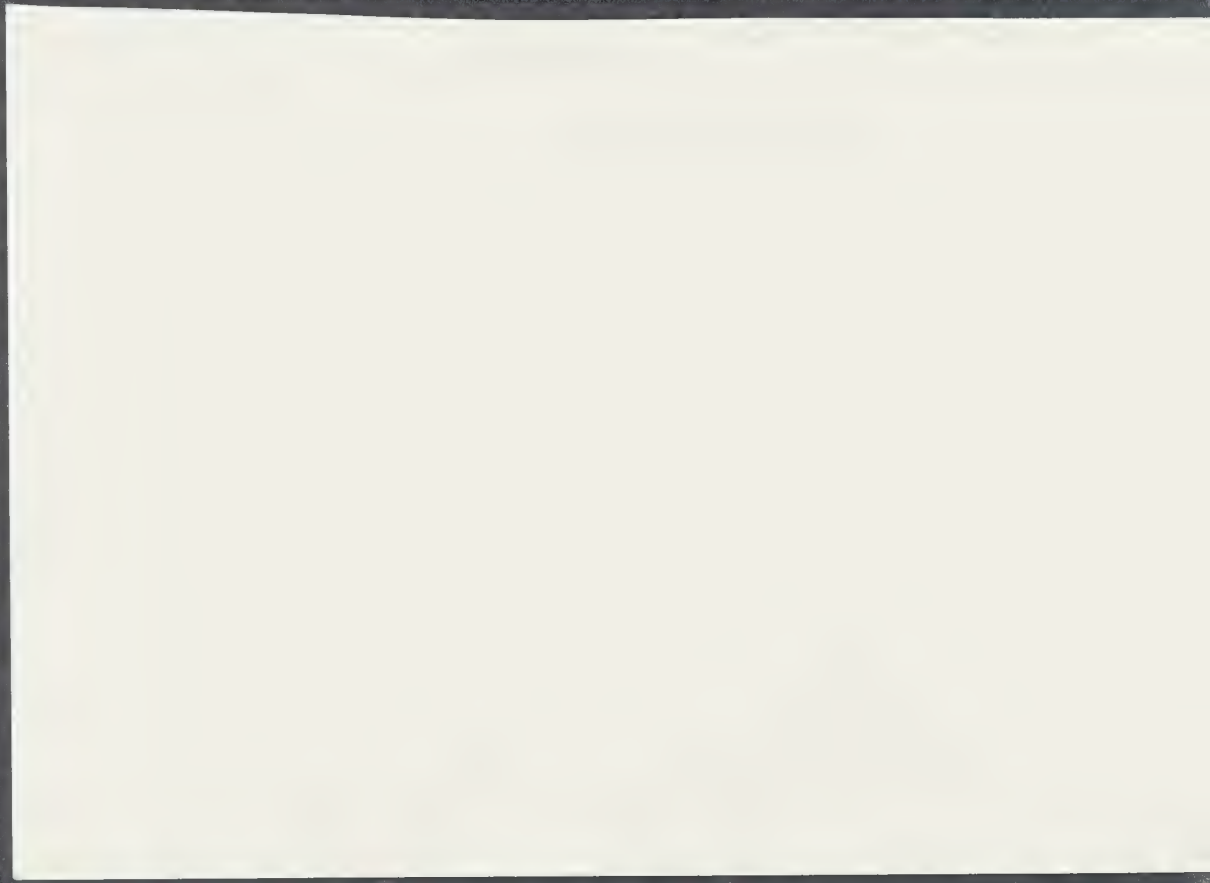
[unclear] [unclear] [unclear] [unclear] [unclear]

[unclear] [unclear] [unclear] [unclear] [unclear]

[unclear] [unclear] [unclear] [unclear] [unclear]

[unclear]

[unclear] [unclear] [unclear]



Dear Marvin,

I hope you arrived back home safely and not too tired.

Could you please e-mail me Mrs. David Shapiro's address and telephone number? The father-in-law of Rabbi Halpern would like to contact her.

Ann would like to get a company loan for \$12,000, described on the attached. I discussed this with Daniel yesterday evening and he thought it was fine, and so do I. This will allow Ann to pay off her credit card debts and pay only 8% instead of 18%.

With fond regards as always,  
Alfred

#### LOAN AGREEMENT

On May 31, 2000 Ann Zuehlke has requested that a \$12,000 employee loan be put into place with Alfred Bader Fine Arts.

The terms of this loan are to be as follow:

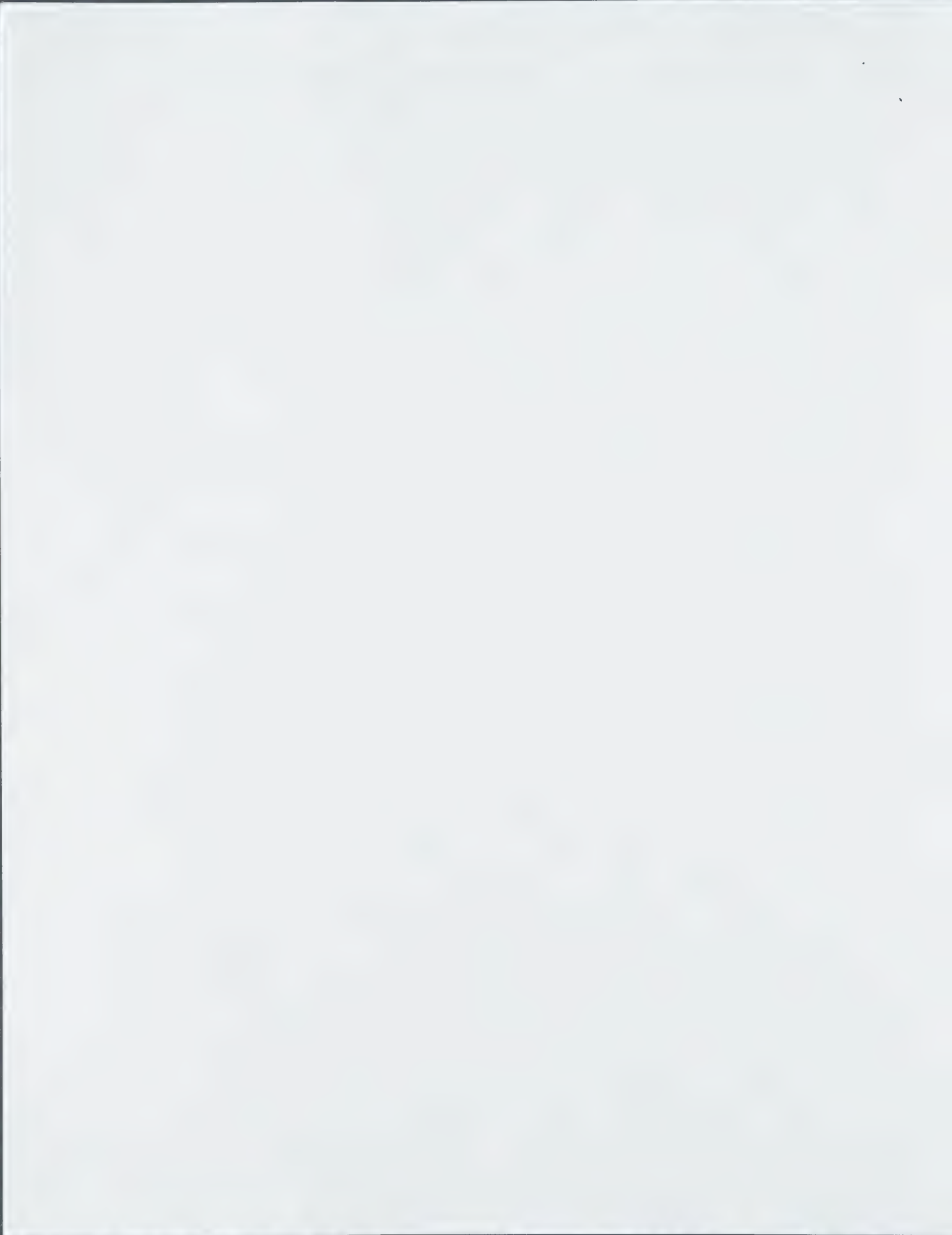
1. The amount of \$12,000 will be loaned to Ann Zuehlke for a 12 month period.
2. Interest payable to ABFA is 8% per annum.
3. Repayment of principal and interest is to be made through payroll deductions on the dates listed and in the amounts specified in the attached schedule.
4. The first payment of principal and interest is to be made on June 15, 2000. The last payment of principal and interest is to be made May 31, 2001.
5. The loan may be paid in full on any payroll date appearing on the attached schedule without incurring any penalty or any additional interest.
6. This is a legally binding Loan Agreement and Loan Repayment Agreement between Ann Zuehlke and Alfred Bader Fine Arts.

Agreed this \_\_\_\_\_ day of May, 2000.

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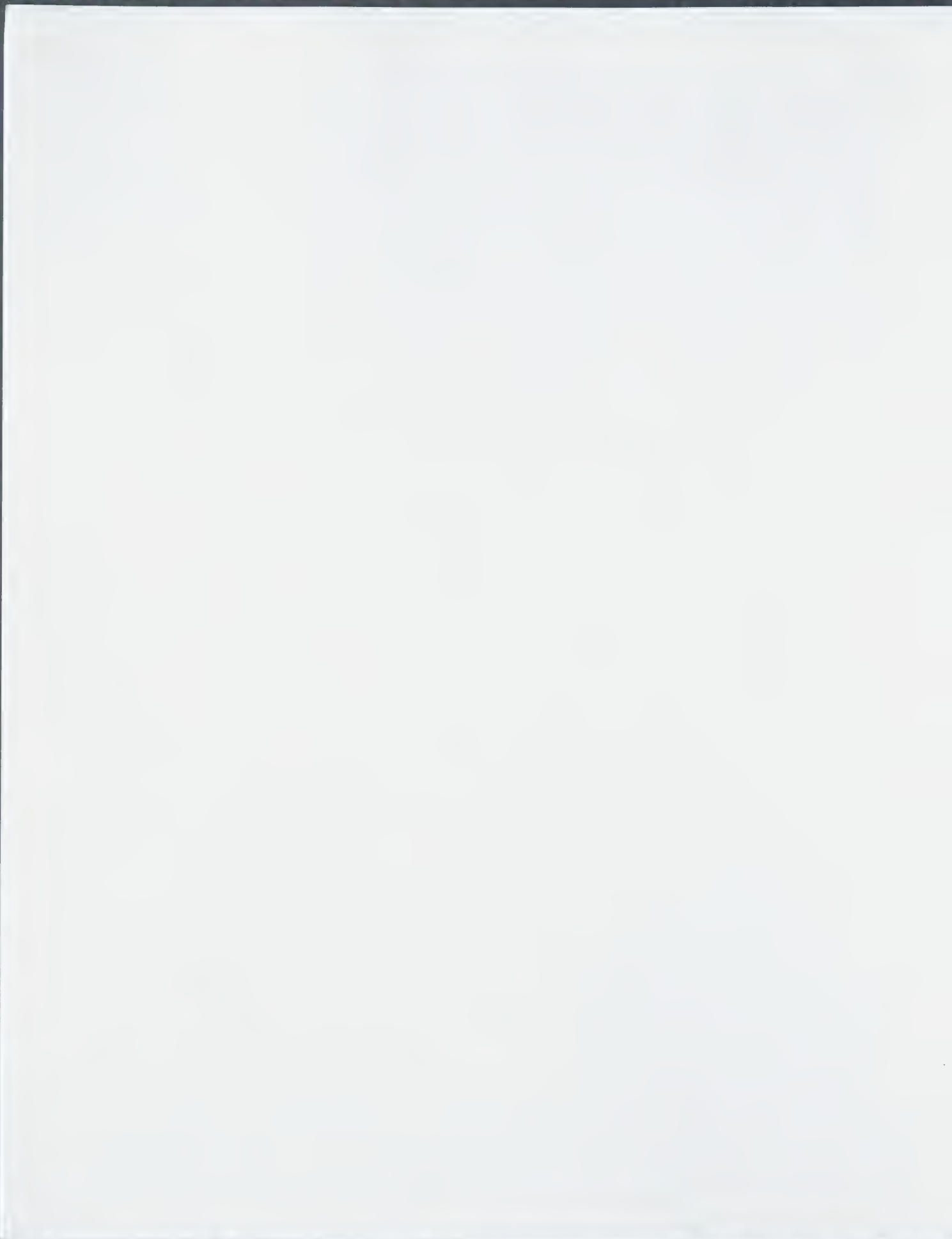
Ann Zuehlke, Employee    Alfred Bader, President





1836 North 71st Street Alfred Bader Fine Arts  
Wauwatosa, WI 53213 Astor Hotel, Suite 622  
414-774-6026 924 E. Juneau Avenue  
Milwaukee, WI 53202

Attachment





Re: Please see attached fax

**Subject: Re: Please see attached fax**

**Date:** Fri, 12 May 2000 10:03:40 -0700

**From:** L <laurent3@ix.netcom.com>

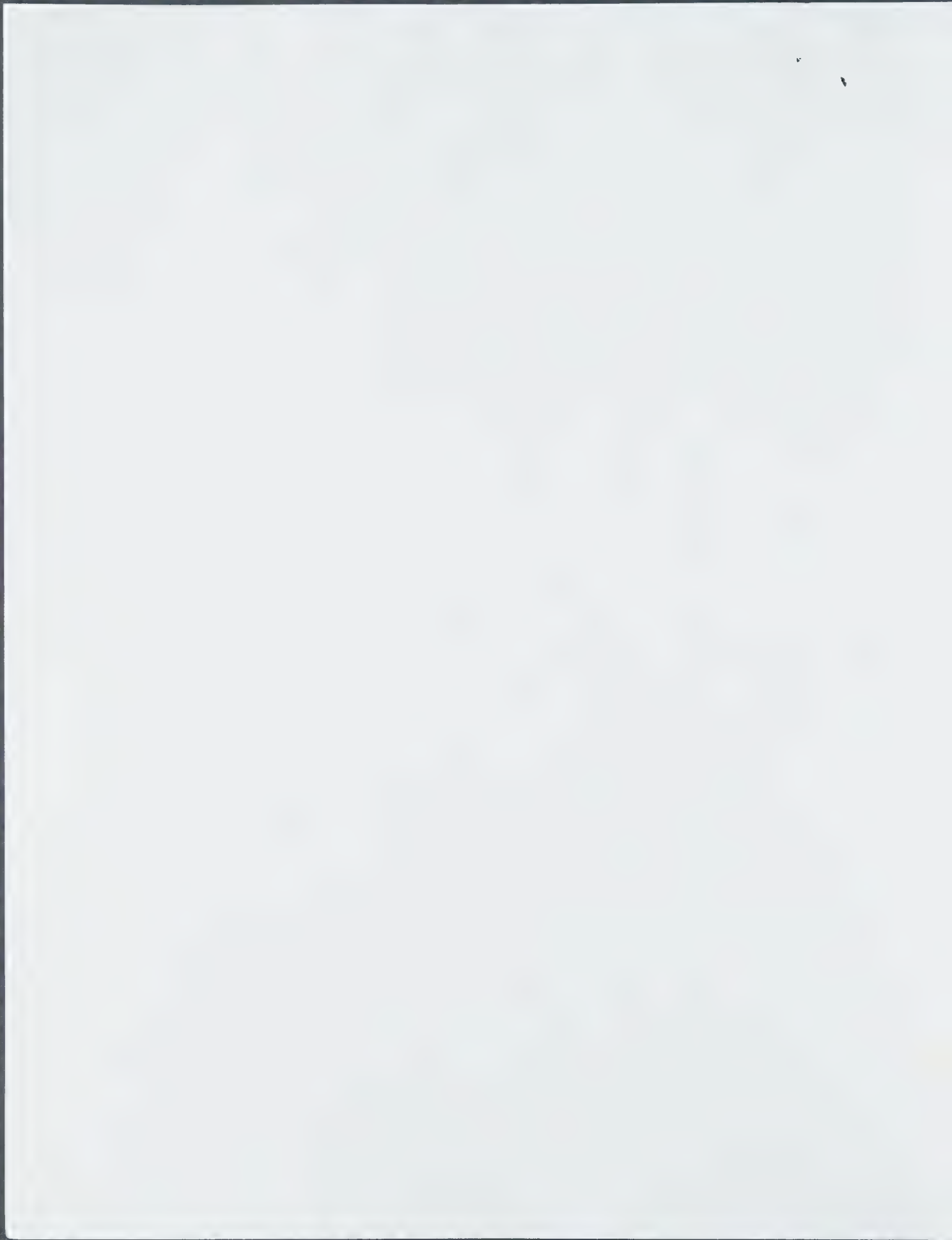
**To:** baderfa@execpc.com

dear Alfred

thank you for your answer. You know i don't lie but as i told you before that woman Birgitta something who looked at the transparency at the Zorn museum did said it was not by Zorn. She has my name and the transparency so how can i omit that????Don't you think the first thing he will do is write to her??? She might be wrong of course like when experts told you your rembrand is not rembrand and than years later it is.... but i doubt it will be that with the Zorn.

i'll write if heard from him and we can talk more.... what is that dealer specialize in?do you think any of my other painting would be of interest to him?

pS: only you could get 50K to 100K for it!!![and yes i agree with the 2 jews story...] i can't wait to come in august. i really mean that. i hope you have some time to spend with me .have a safe trip. my best to everyone. laurent



Re: Please see attached fax

**Subject: Re: Please see attached fax**

**Date:** Fri, 12 May 2000 11:25:43 -0500

**From:** Alfred Bader <baderfa@execpc.com>

**Organization:** Alfred Bader Fine Arts

**To:** L <laurent3@ix.netcom.com>

Dear Laurent,

My recommendation to you is the following: Don't lie, but you do not have to tell everything you know. For all you know, Sotheby's last opinion may be mistaken.

Just say that a number of people have looked at it, liked it very much and wondered if it might be a Zorn.

The dealer is reliable and will, I am sure, treat you fairly.

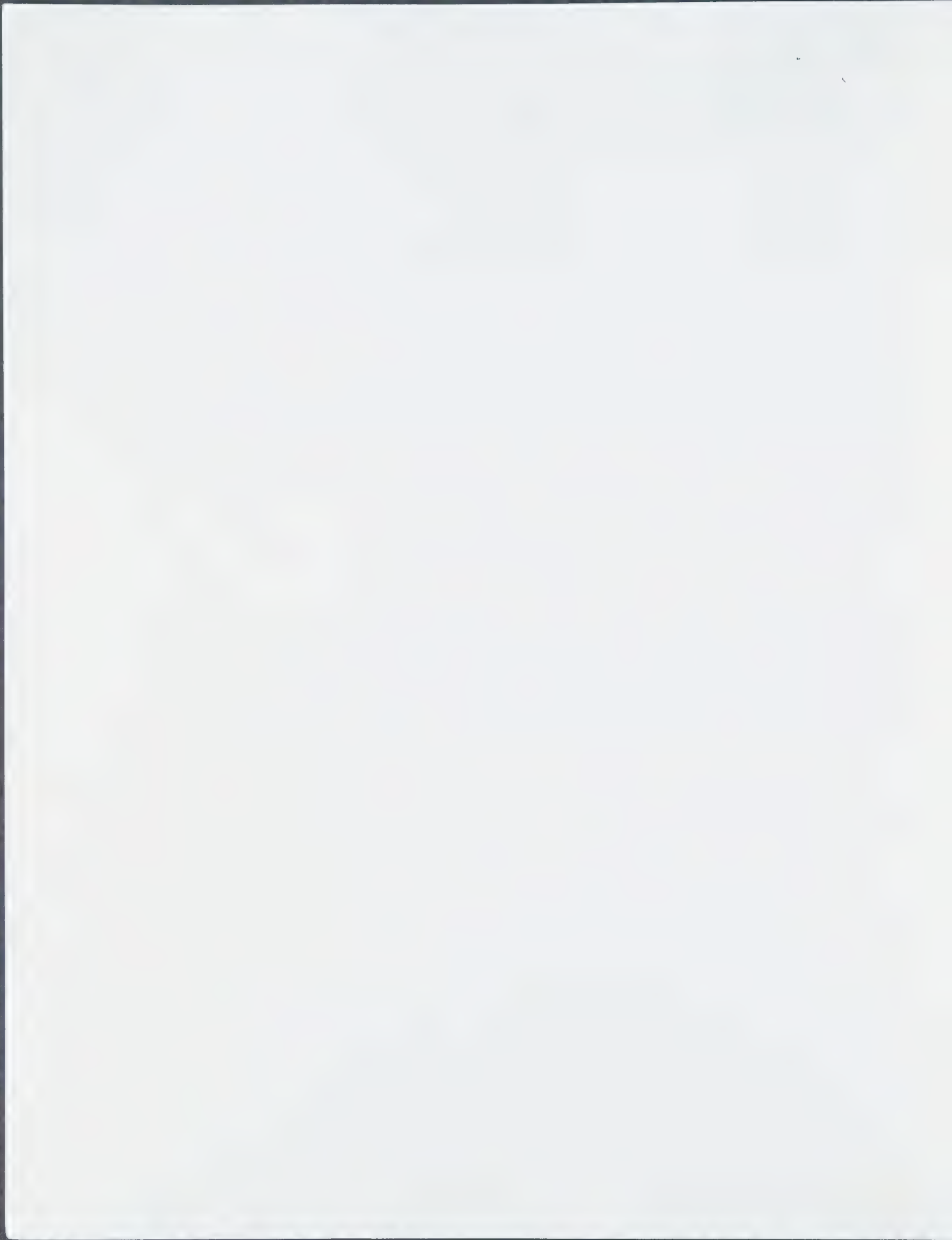
What should you charge him? Certainly not a \$million. You know the old saying that two Jews can always agree what a third should give to charity. You and I can agree what Mr. Norby should pay you. If I owned the painting I would ask for something between \$50,000 and \$100,000, but be flexible and hope for the best.

I am just leaving for a short trip and will return on Monday about noon.

Best wishes,  
Alfred

L wrote:

> dear Ann  
> that was so sweet of Alfred to write that but WHAT DO I SAY if he writes  
> and me about the Zorn??? i just say it's not right?the expert said it  
> was not right....why would he be interested in it? please Alfred needs  
> to tell me how to handle that and what does he think i could ask for  
> it.....[i would know all that if i had come and visit and took my art  
> dealing classes from alfred already!] I hope all is good for you and  
> that they are having a good time on their trip. a bientot. laurent





**Subject:**

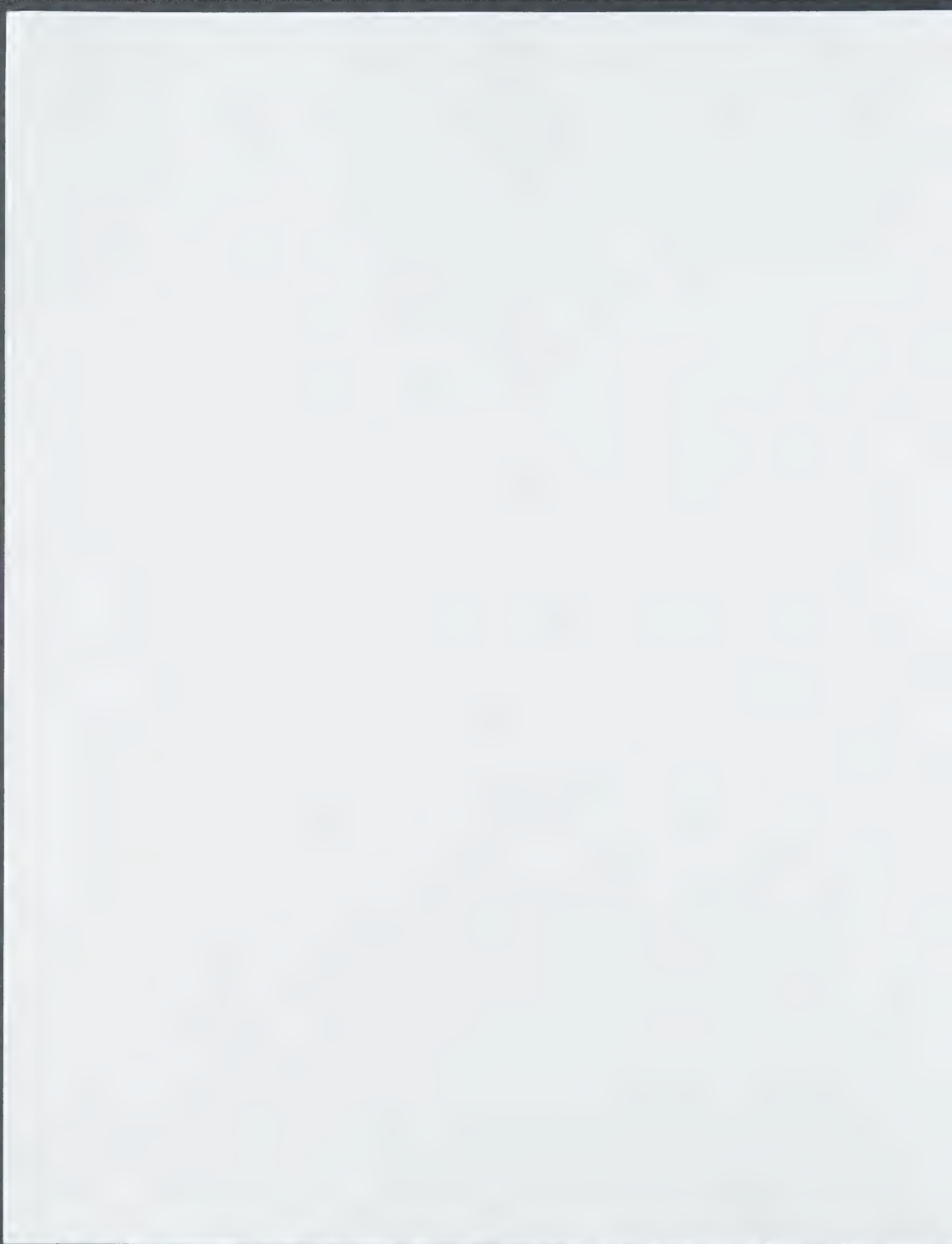
**Date:** Fri, 19 May 2000 10:04:57 -0700

**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

dear Alfred

i got the photo yesterday and yes you are right...she is all you said! i wish the the copy was lighter so i can see that signature. i will look this week end in my signature book if i see anything resembling. i know NOTHING about native american or western art so i'm not sure i can be of help... could it be south american????... you all have a great day !  
laurent



Re:

**Subject: Re:**

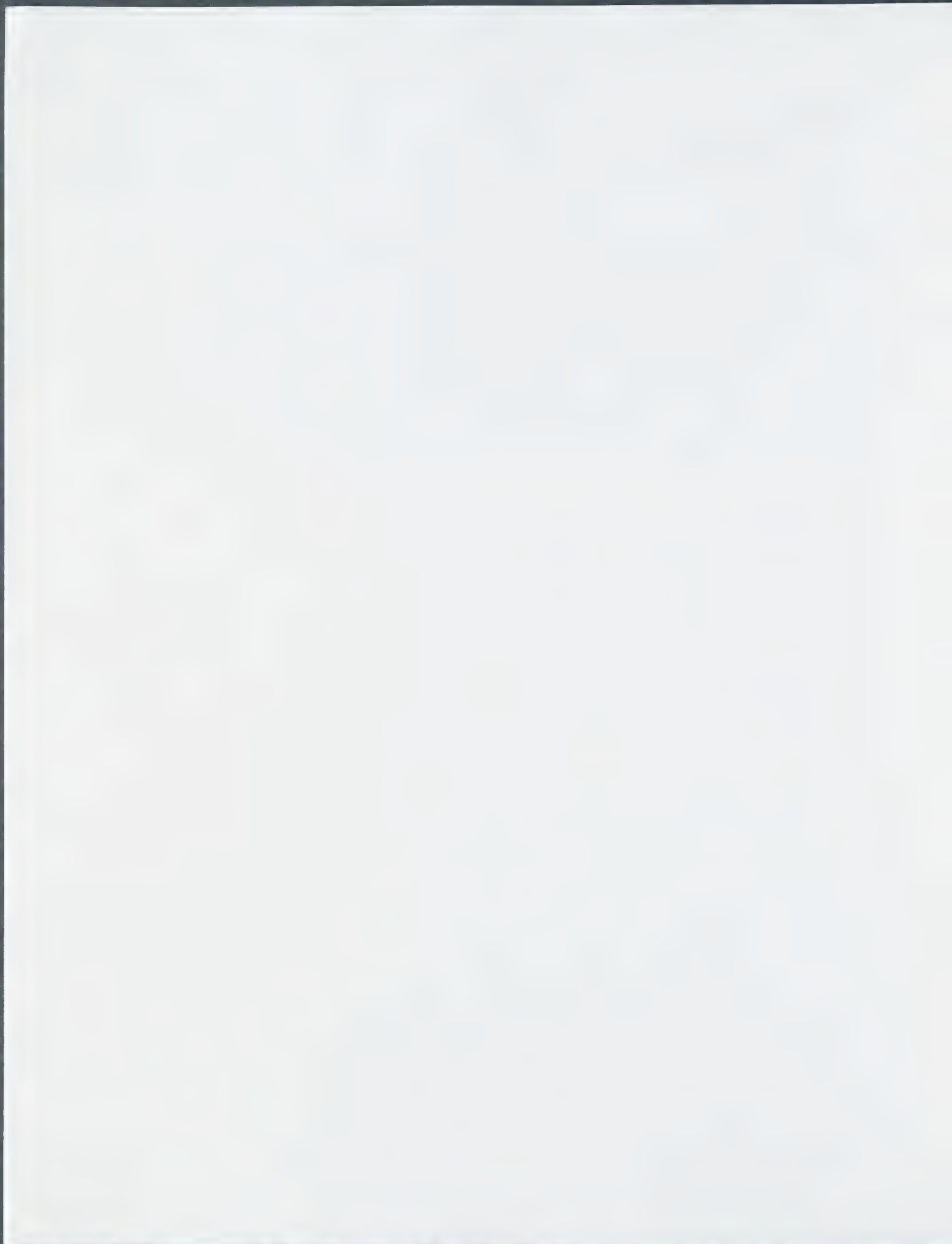
**Date:** Wed, 24 May 2000 09:42:11 -0700

**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

dear Alfred

thank you for the photo but it's still gives me no clues to who that artist is! i looked every combination of names possible in my signatures book and on artnet and benezit with no success. Last night i took the photo to a scottsdale gallery that deals a lot with native american painting and they all look like our painting...! the names didn't ring any bell for him either. oh well, that painter is another 'illustre inconnu'! one other option is i have a friend that is a tour guide in AZ and she goes to different tribes. i may be should give her the photo and may be someone could recognize the tribe by the look of the costume and may be the name is familiar.... i'll try to contact her. I hope when i bring you the photo of the greuze and boucher you will be more succesfull then me to find out who in their circle or studio painted that..... sorry that i flanked my assignment! you three have a great day!, it's hooter than hell in here[111degree!] laurent







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

*A Chemist Helping Chemists*

October 12, 2000

Dr. Jeff Levison  
56 Regal Way  
Kenton Middlesex HA3 0RY  
ENGLAND

Dear Jeff,

How nice to hear from you because of a set of coincidences.

I am asking Aldrich in Gillingham to cut down the catalogues they send you from 7 to 1.

I also like the painting on the cover, though I would like it even better if all of that beautiful painting in the National Gallery in Washington were shown.

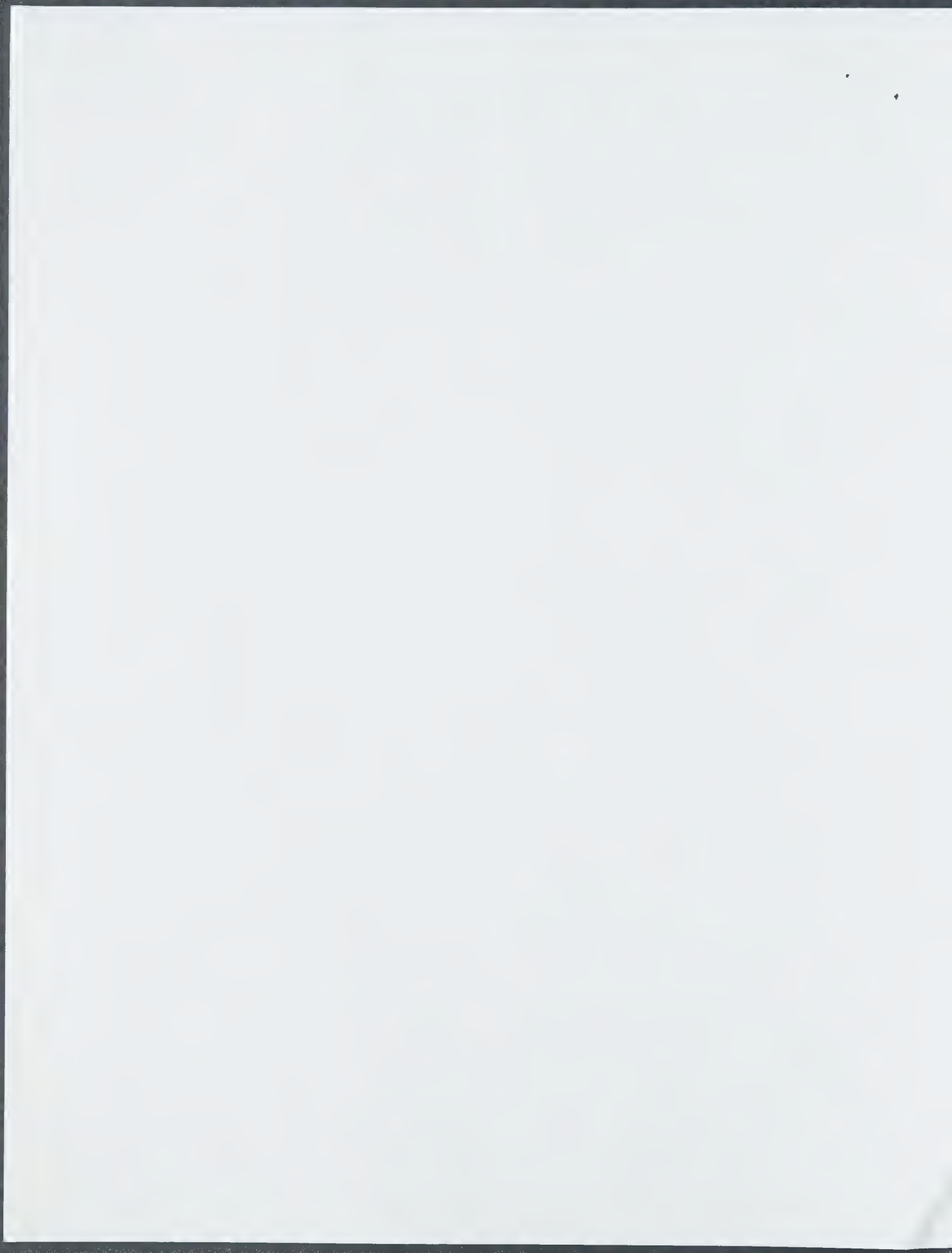
Perhaps someday you will be able to show me your painting by van Nieuwenhoven, or at least send me a snapshot.

Incidentally, we plan to be in Bexhill from November 12<sup>th</sup> to December 22<sup>nd</sup>, with intermediate stays in London and Cambridge.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
[www.alfredbader.com](http://www.alfredbader.com)  
AB/az



56 Regal Way Kenton Middx HA3 0RY UK

3<sup>rd</sup> October, 2000

Dear Alfred

Let me begin by wishing you a happy and healthy New Year.

It is hard to believe that it is now nearly five years since we last corresponded. However, three things have happened in the last fortnight which have brought you to mind and prompted this letter.

I'll deal with them in chronological order.

You may recall that I first wrote to you in 1993 in my quest for information on the Dutch artist Willem van Nieuwenhoven, my having just inherited one of his paintings. You pointed me in the direction of RKD in the Hague and I had a fruitful correspondence with them. However, I was thwarted in my first attempt to visit there when my car broke down in a snowstorm in a motorway service area outside Rotterdam. That was followed by five years of good intentions and poor excuses.

Two weeks ago, having concluded some business in Brussels, I caught the train to the Hague and finally made it to RKD. Most of van Nieuwenhoven's paintings are in private collections, so I have had to be content with photographs, often taken from auction catalogues. I don't suppose anybody will ever put on a retrospective exhibition of his work. Interestingly my painting of a scholar is one of a set of three (or possibly more), using the same model and location and many of the same props. The other two are of an apothecary and an alchemist.

Secondly, on my return to work, I could hardly get to my pigeonhole to collect my mail due to the pile of seven Sigma-Aldrich catalogues, which had just been delivered. To date only one has been claimed and six remain very much in the way. I note there's a painting back on the front cover, in this case Orazio Gentileschi's *The Lute Player*.

Finally, sitting down relaxing on Sunday evening after the hustle and bustle of Yomtov, I was watching a video of a documentary I had recorded the previous week on the Kindertransport. Whereupon I was delighted to see your good self towards the end of the programme. It occurred to me that, notwithstanding the good causes to which I had contributed on previous occasions, it was the first time I had ever seen you talking without having to pay an admission charge for the privilege!

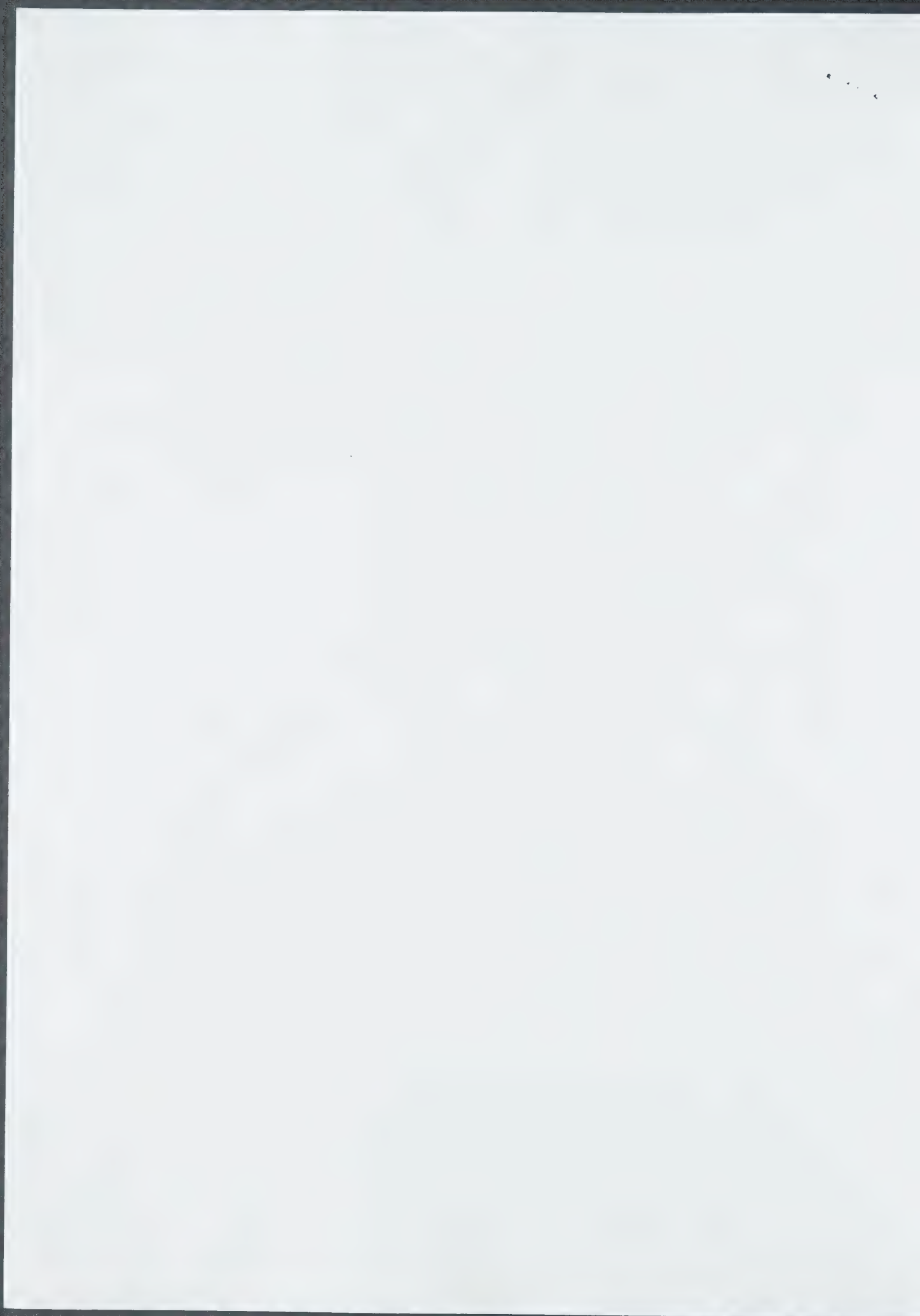
At the very least, I felt such a set of coincidences merited a letter.

I hope this letter finds you and Isabel in good health.

Yours sincerely



Jeff Levison





Re: Please see attached fax

**Subject: Re: Please see attached fax**

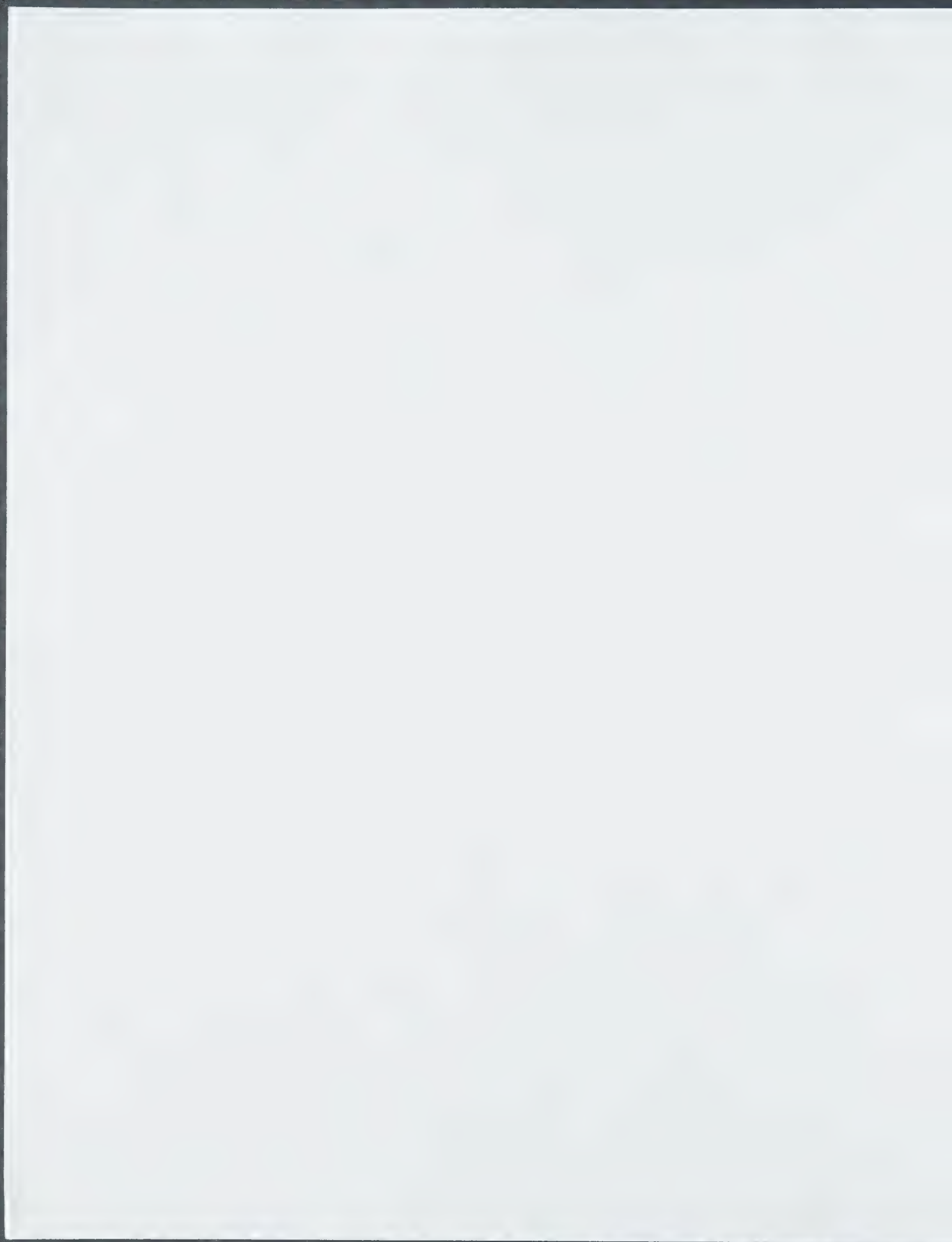
**Date:** Tue, 16 May 2000 13:53:20 -0700

**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

dear alfred

your 'old and shriveled' indian girl you sent me sound hot!!!hehe send me a beautiful one like in a rubens painting..... i will look at the signature the minute i get it. you have a great day. laurent.



Rubens "Portrait of a Cleric" Expertise

**Subject: Rubens "Portrait of a Cleric" Expertise**

**Date:** Fri, 8 Sep 2000 12:58:55 -0400

**From:** "Paul A. Long" <palco@javanet.com>

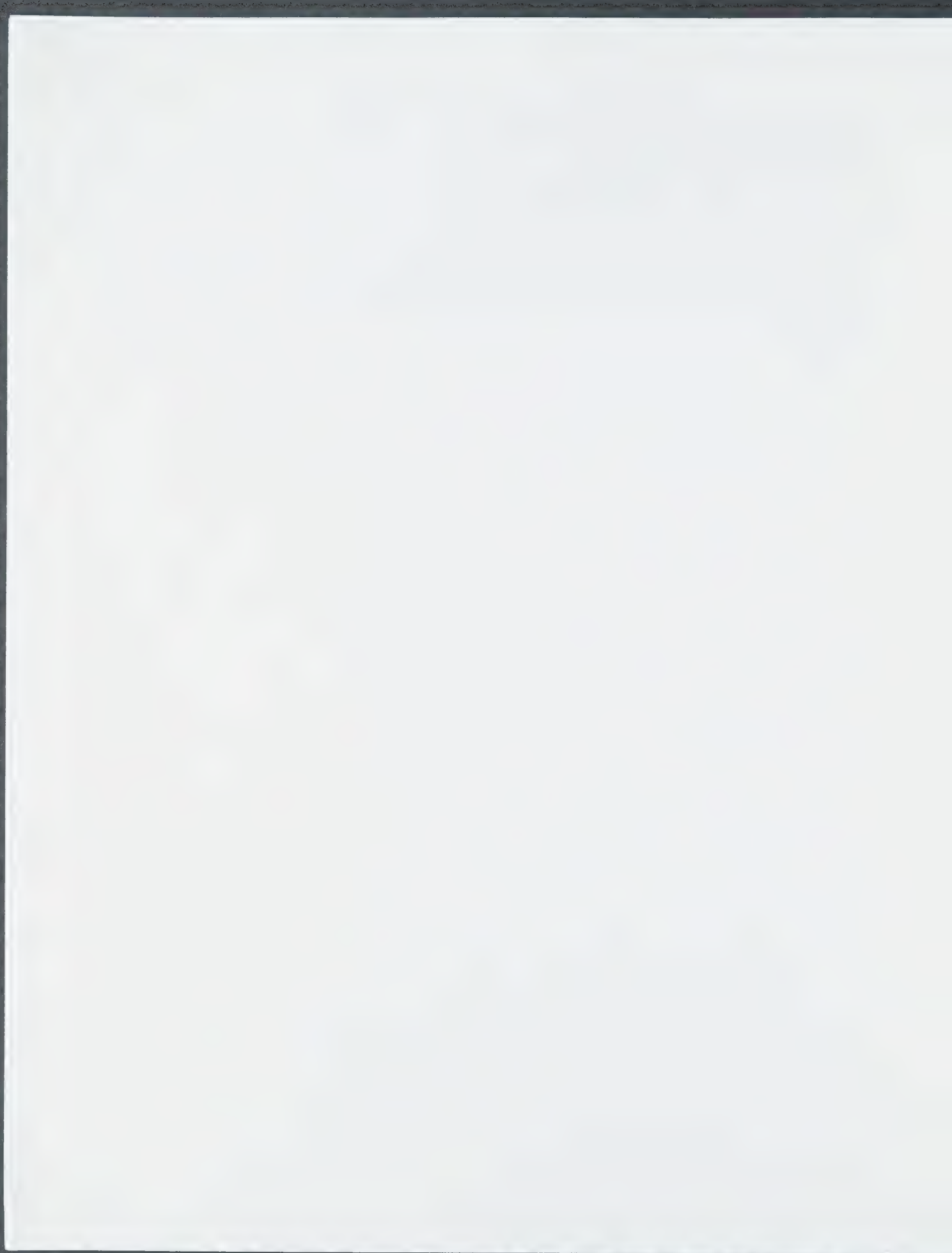
**To:** "Alfred Bader" <baderfa@execpc.com>

Dear Alfred and Ann,

Please be advised that the owner of the above mentioned work is going to have it looked at by the people in Belgium. I will let you know the outcome. Kindly pass this information onto Otto with my thanks to all of you.

All best wishes,

Paul A. Long





Fwd: caravaggio

**Subject: Fwd: caravaggio**

**Date:** Tue, 07 Aug 2001 15:04:31 -0400

**From:** "Ann @ ABFA" <ann@alfredbader.com>

**To:** <Baderfa@execpc.com>

**Subject: Fwd: caravaggio**

**Date:** Tue, 07 Aug 2001 15:04:31 -0400

**From:** "Gretchen Dossa" <Gretchen@thelab.net>

**To:** "Ann @ ABFA" <ann@alfredbader.com>

**Subject: Fwd: caravaggio**

**Date:** Thu, 12 Jul 2001 10:04:11 -0400

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

**Subject: caravaggio**

**Date:** Thu, 12 Jul 2001 15:52:29 +0200

**From:** "Lux&Lux" <lux.lux@aon.at>

**To:** <ordersfa@alfredbader.com>

Sehr geehrter Dr. Bader,

Ich habe mit grossem Interesse den Artikel über Sie in der österreichischen Zeitung "Der Standard" gelesen.

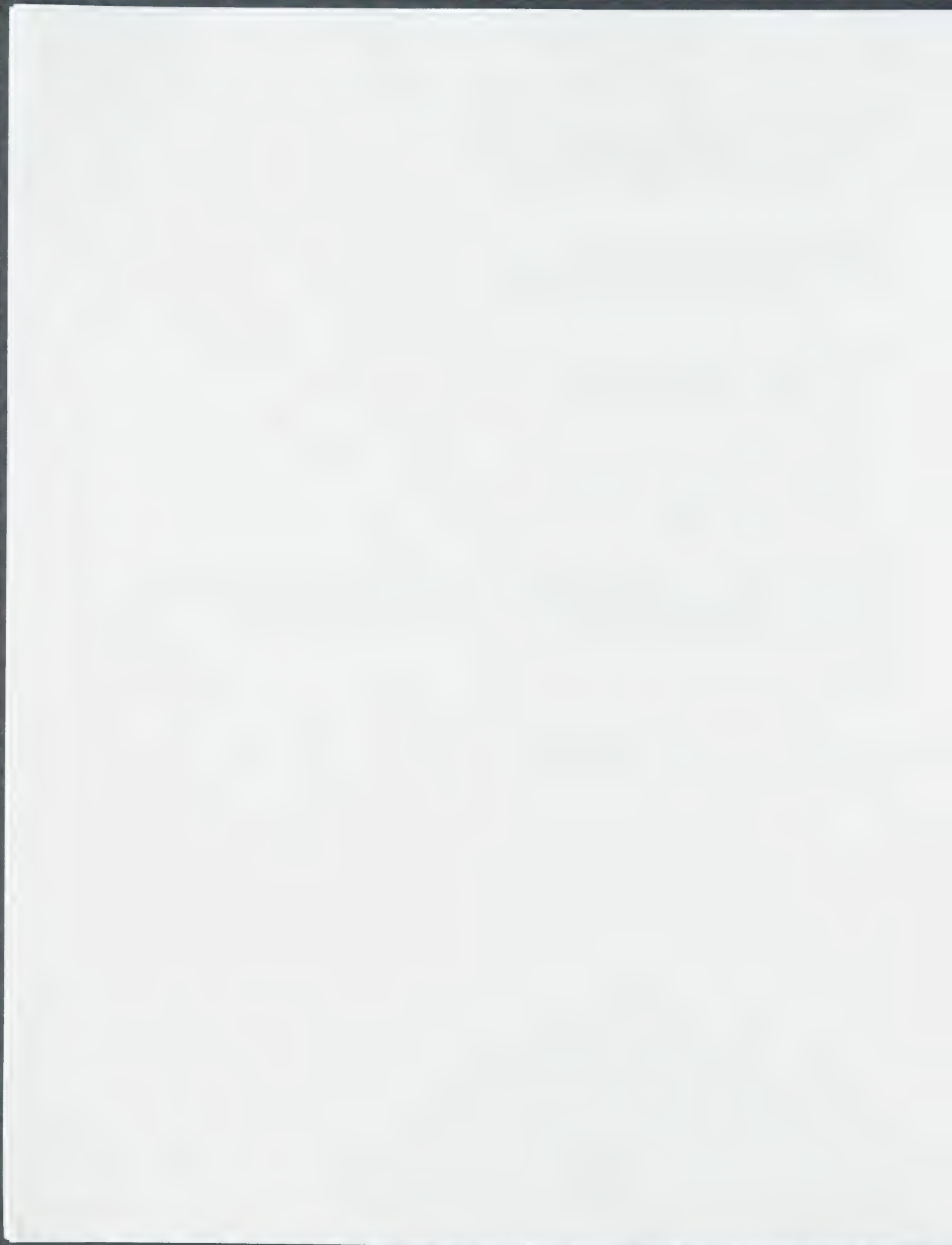
Mein Name ist Ernst Lux, ich bin Restaurator und möchte Ihnen - als der vom privaten Eigentümer autorisierter Kontaktmann - ein Gemälde anbieten: Jüngling (David), vermutlich Caravaggio (Selbstbildnis ?).

Ich würde mich sehr freuen von Ihnen zu hören

mit freundlichen Grüssen

Ernst Lux

✓ Britfield, sent photo





ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

October 27, 2000

Mrs. Ruth Levine  
P.O. Box 420  
Lynchburg, SC 29080-0420

Dear Mrs. Levine,

In response to your letter of October 22<sup>nd</sup>, I certainly could not value these etchings, etc. without seeing the originals.

However, they were purchased from competent galleries and so must have value.

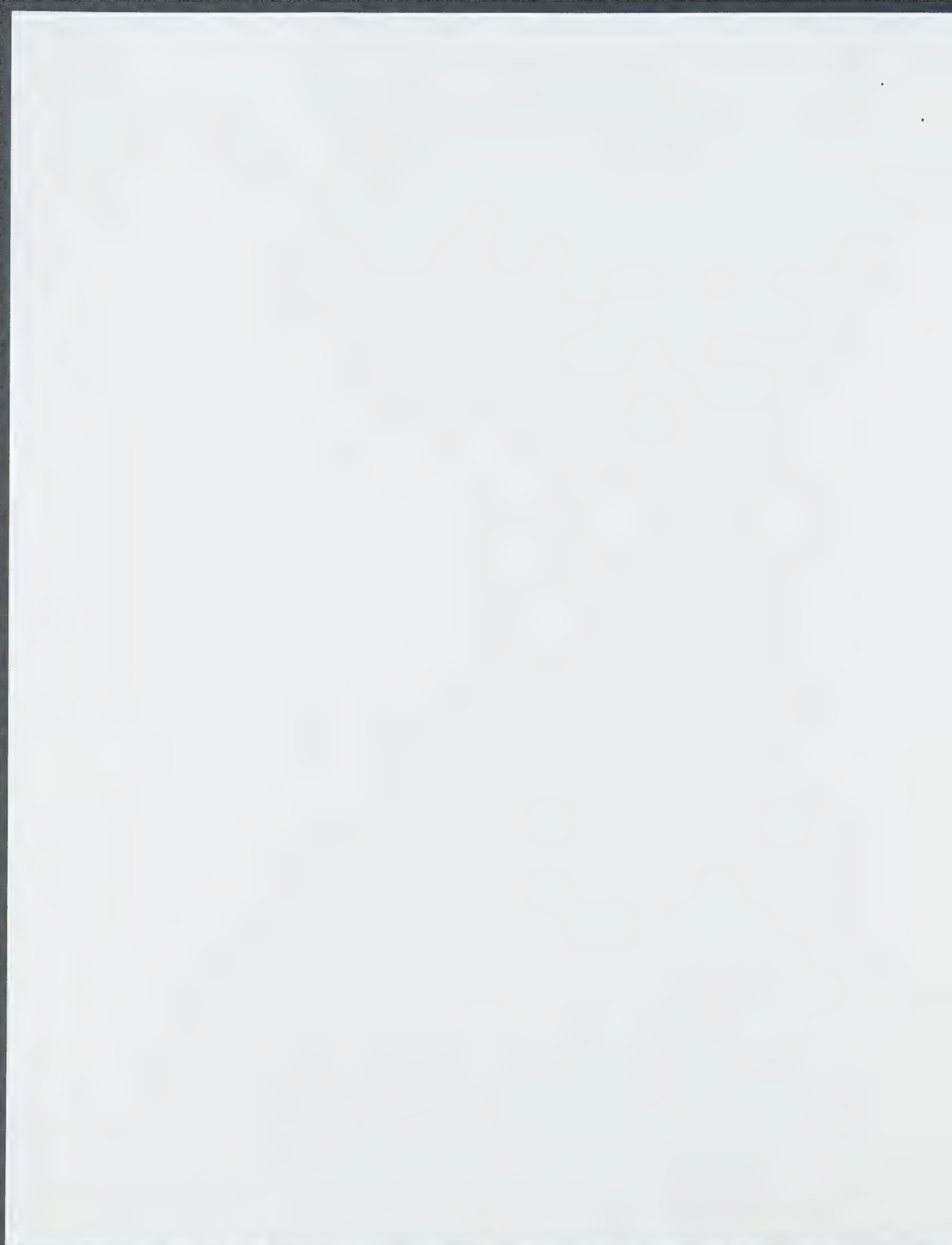
One of the world experts on etchings by Rembrandt and Ostade lives quite close to you in Athens, Georgia. He is Professor William Pelletier, who is not only a great chemist but has also published a good deal on Rembrandt's and Ostade's etchings. His office telephone number is 706-548-3681. I would suggest that you contact Professor Pelletier and inquire whether you could show these works to him.

With all good wishes and best regards, also to our mutual friend, Max Gergel, I remain

Yours sincerely,

Alfred Bader  
[www.alfredbader.com](http://www.alfredbader.com)  
AB/az

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





Ruth Levine  
PO Box 420  
Lynchburg SC 29080-0420  
(843) 659-2717

Dr. Alfred Bader  
Astor Hotel Ste. 622  
924 E Juneau Ave  
Milwaukee WI 53202

10-22-00

Dear Sir:

A dear friend from Columbia, SC, suggested I contact you RE: enclosed print list. (MAX GERGEL)

Nos. 1,3,5,8 were purchased in the mid-60's from Kennedy Galleries, NY and Peter Deitsch, NY. (The folk we dealt with at these galleries are all deceased.) These prints were either sold or traded off, in violation of my divorce agreement with my former husband.

Nos. 2,4,6,7,9 & 10 were turned over to my sons after their father died this year.

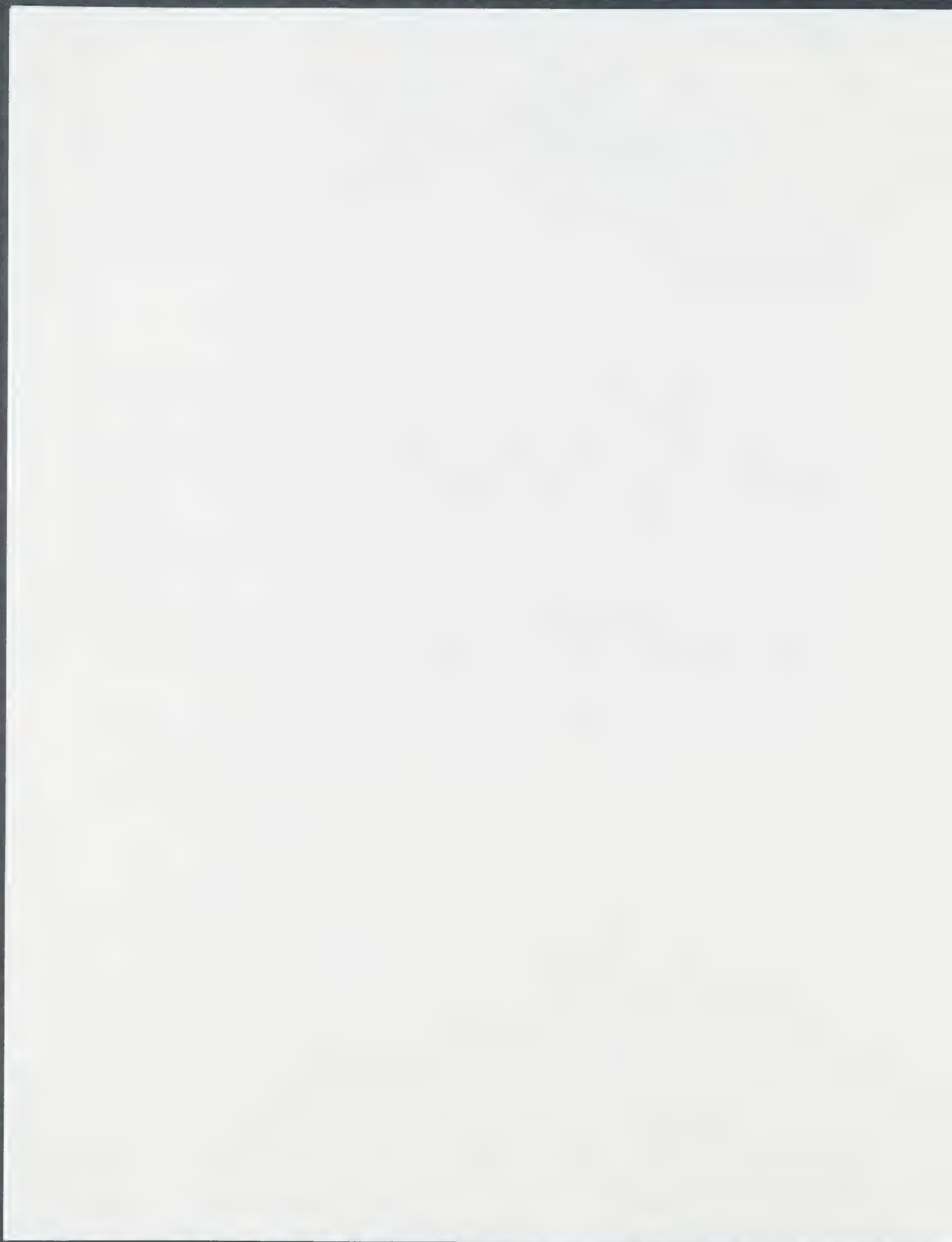
My interest herein is to determine the current value of all these prints.

I am trying to protect my sons' monetary interests herein, especially my younger son who suffers from Fibromyalgia and whose future work ability is nil.

Any help or direction you can advise on would be greatly appreciated.

Max said to send you his warmest regards. He speaks very highly of you.

Sincerely,  
*Ruth Levine*  
Ruth Levine

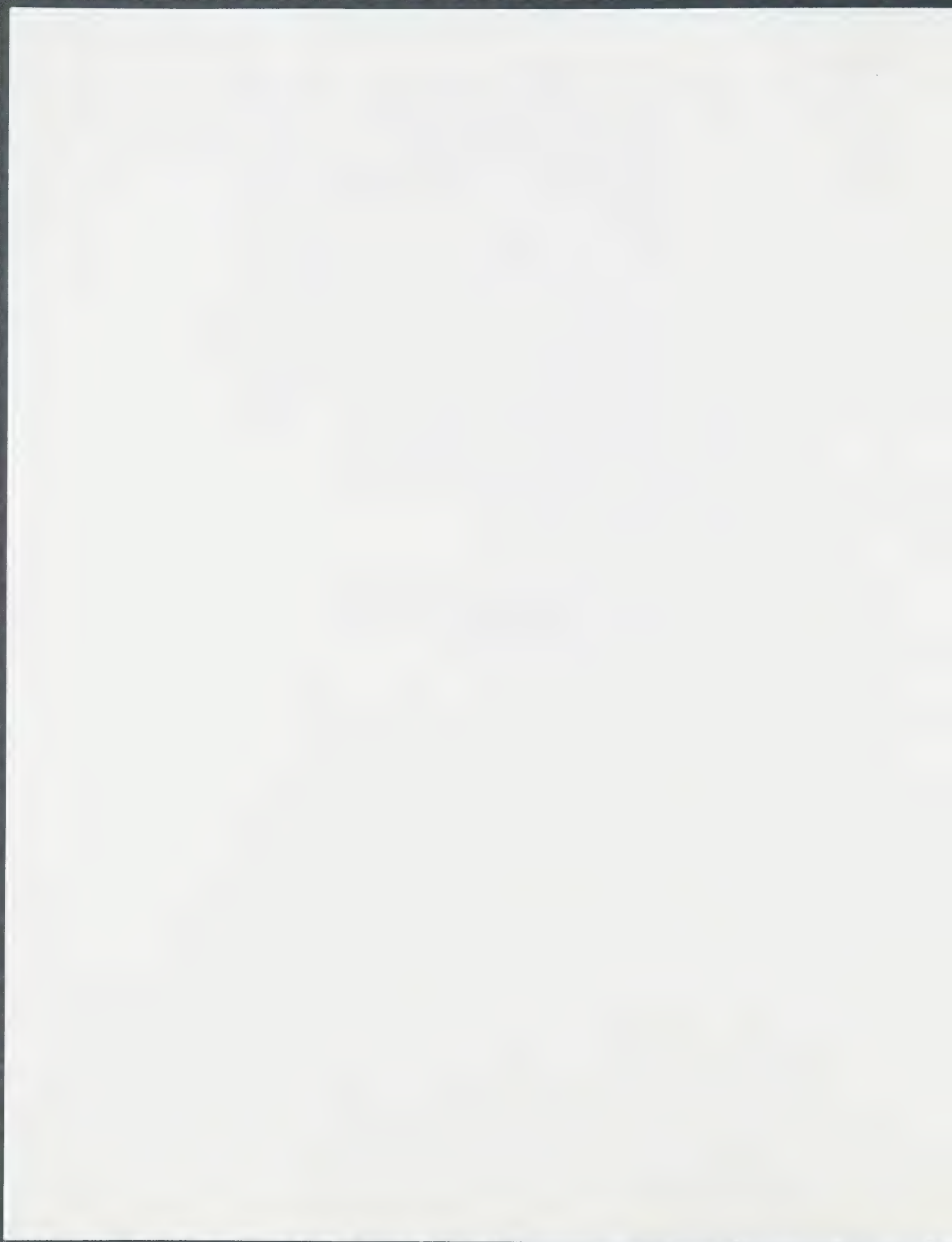


1. Rembrandt	Thomas Jacobaz Haaring	etching
2. Rembrandt	Man in Velvet cap(w/books)	etching
3. Renoir	Enfant au Biscuit (D.31)	color litho
4. Renoir	Femme au Cep de Vigne Varrento	etching
5. Matisse	Repos du Modele	Litho
6. Manet	Charles Baudelaing	etching
7. Manet	Les Gitanos	etching
8. Villon, J.	La Cigarette	Dry Point
9. Ostade	Saying Grace	Etching
10. Ostade	Man & Woman Conversing	Etching



Mrs. Ruth M. Levine  
P.O. Box 420  
Lynchburg, SC 29080

(843) 659-2717





Dear Laurent,

Thank you for sending me that very good book on Ryder so very carefully packed.

Is there any chance that I could purchase that book? If not, how long may I keep it? I would very much like to share it with my conservators who are working on my Ryder.

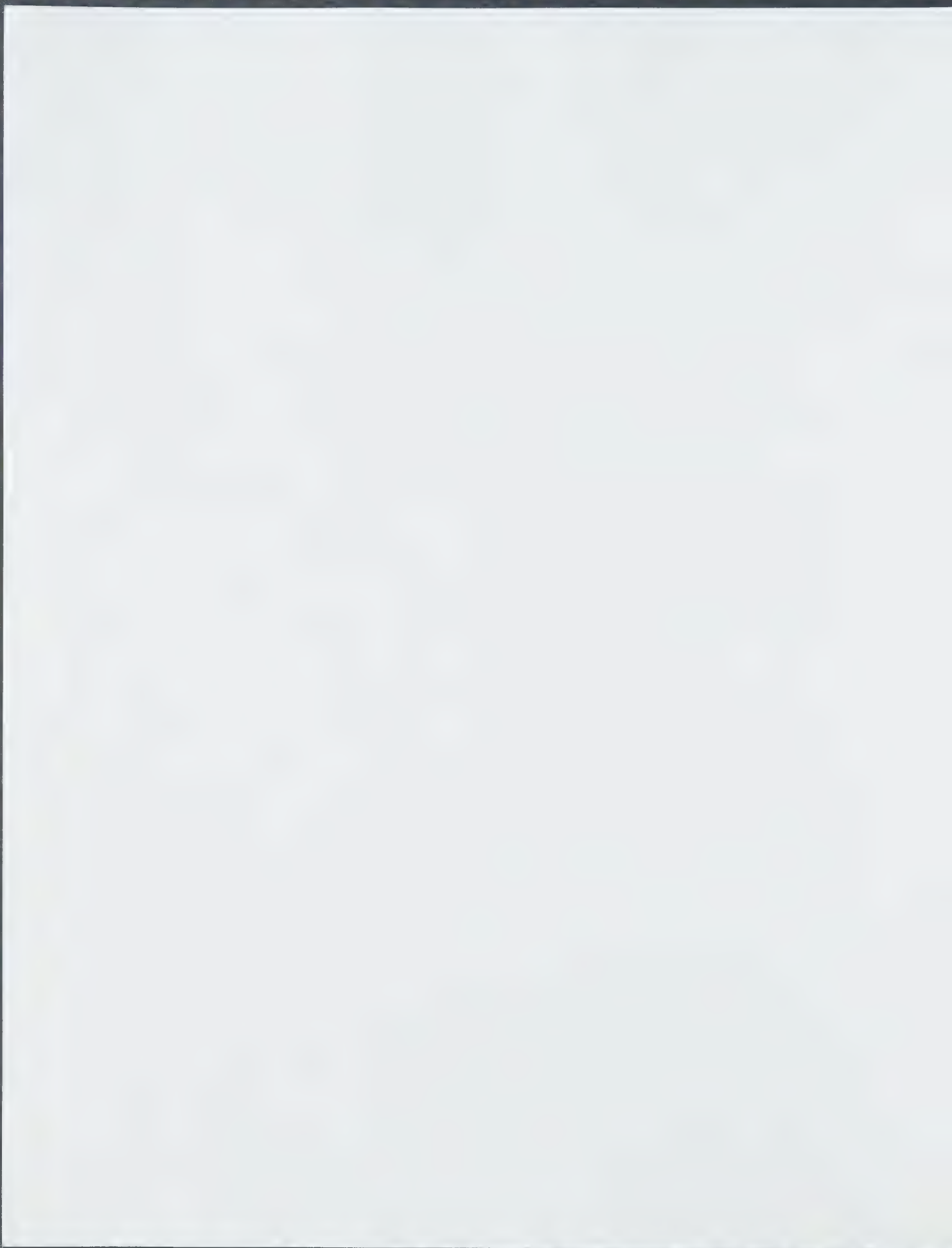
With many thanks and best wishes I remain

Yours sincerely,  
Alfred Bader

L wrote:

Dear Alfred

now it's my turn for an apology for being so late answering the E-mail but i was busy all last week for a hair show and extensive training. I decided to get a grip back on my business. for the last year i have been very depress about it. it's not new anymore and sue and i we felt that we were going no where. we gross almost 600K a year and barely makes 9% profit which is really crazy for so much work. i think i really have a management problem and i need to be more aware of it. we just go to work every morning and the shop is so busy but the end result is deceiving. my employes run me and that has to stop! i have to find a way to motivate them so they work harder and sue and i don't have to do it all alone.... also i need to control my product spending and waste. i feel like there is hope. You and i talked about my dad and sometime i 'm afraid i'm just like him in business... not innovative... i'm creative doing hair but not enough in the way i run the salon. The hair industry has really changed in the last years and i need to take it a step beyond or i feel like we won't have it in a few years. i will keep you posted on my progress.[i hope there will be progress!!!] also my little house/retreat in the desert is almost completed.i think at the beginning of the year . It has been a financial drain also but soon after 2 years of problem i will be able to start enjoying it. i will send you photo of it next month. it will be published in a scottsdale magazine. i called it my glorified tuff shed! it's only 500 sf and it's a metal cube sitting at the base of the mountain. as far as i look i can see the national preserve. i will make it my art and research sanctuary.i needed a place to escape and rejuvenate..... i think if i get my business on track and my head is at the right place i will find a way to deal art. i sent you today the book on Ryder as my friend from the bookstore could not locate another copy and the book is out of print. Please keep it as long as you need, i think you will find it very interesting . did you get the 3 Rembrandt? i hope you not doing too much and that you are taking care of yourself so you don't make Isabelle mad!! please send her my love and my best regard to Ann.  
laurent



Re: No subject was specified.

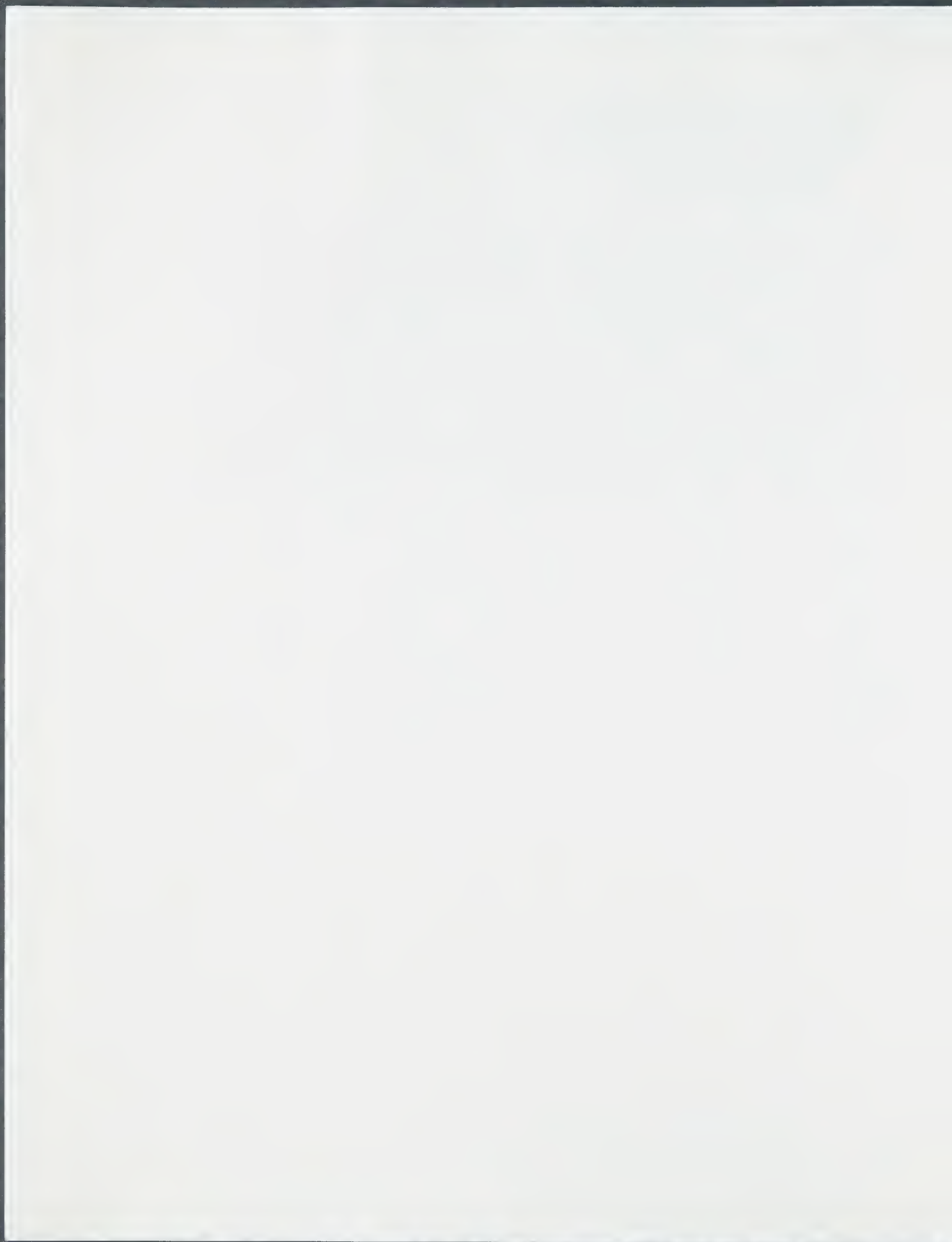
**Subject: Re: No subject was specified.**

**Date:** Wed, 01 Mar 2000 15:38:00 -0700

**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

you are so funny.... yes i know i should come and i want to! it's just so hard for me to leave the salon. i haven't gone anywhere in vacation in so long..... that would be a nice break. i 'll have to wait that the weather is warmer than i'll come. hopefully you will not get tired of me after one hour because you will be the only one i know in milwakee and you know us little jewish boys.... without our mother our wife we are lost!!!! what exciting thing you have bought lately? i met a really interesting gentleman that have access to lots of great collection in france. he works for an association that preserves the french patrimoine. kind of a joke because most of these rich poeple wants to sell their art but don't want anyone to know they need to sell.....so in fact they are not preserving anything but just discretly selling.... i should ask him about a rembrant or a rubens....! i have a client that has just arrived so i better go down.... but if you want to come anytime to az i can invite you for a few day, you can stay at my mom house and you can talk to me!!!!my best to isabell, take good care of yourself. a tres bientot. laurent the lonely jew in mesa.





Re: No subject was specified.

**Subject: Re: No subject was specified.**

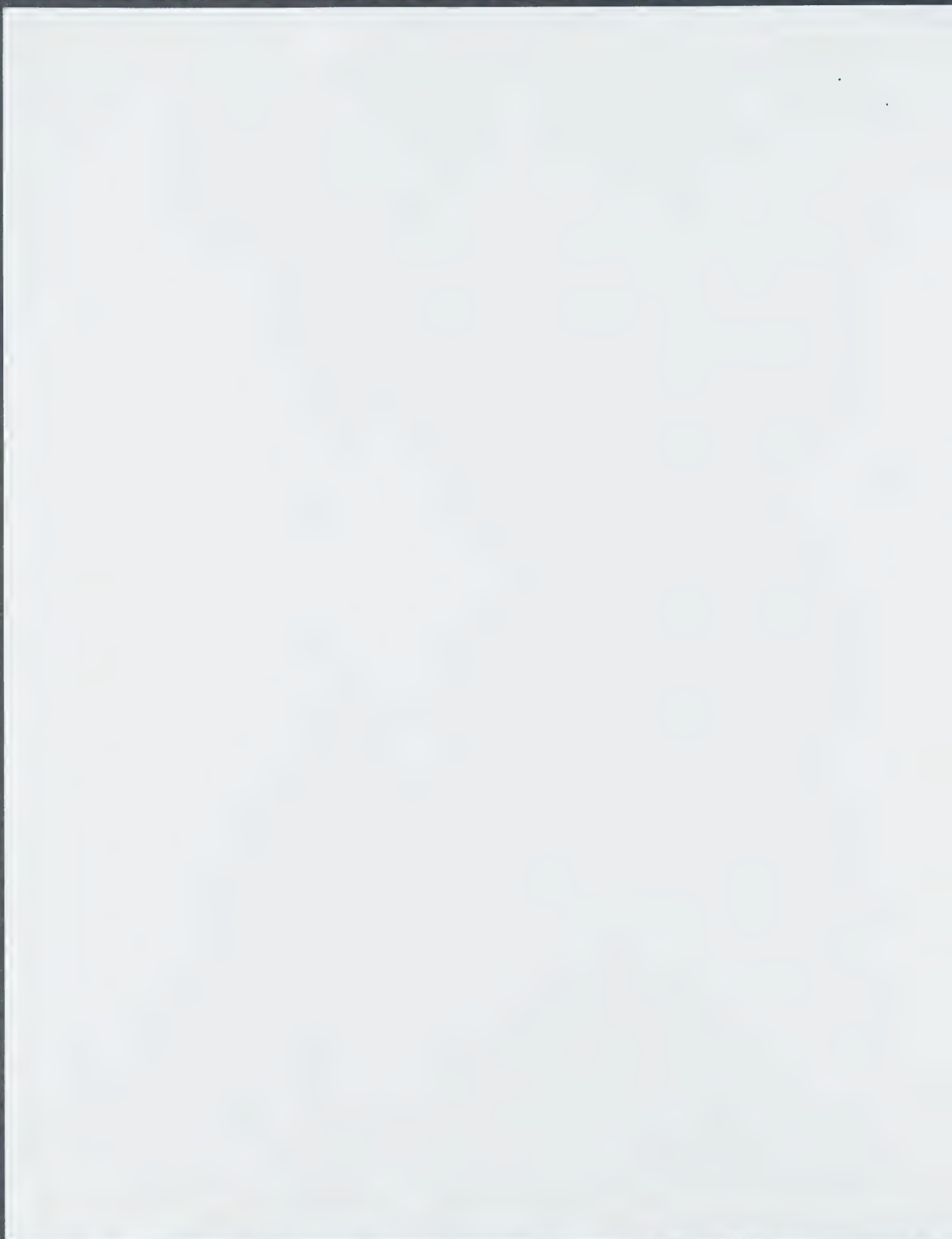
**Date:** Thu, 27 Apr 2000 23:33:41 -0700

**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

dear alfred

i'll try so you can have it by wenesday, i'm stuck at the salon all day tomorrow from 8 am to 7 pm and my lovely wife in in south beach florida so i have to watch the ship. here is some jpeg shot of it. i'll send them in separate e mail so you can open them easier. i'll try to send the receptionist to have it laser copied. I don't think it' right anyhow, the expert on zorn [mis birgitta something] looked at a transparency and say NO in one sec... so she must really sure!...you have a nice evening , my best to all of you. laurent



JPEG image 340x489 pixels

**Subject: Re: No subject was specified.**

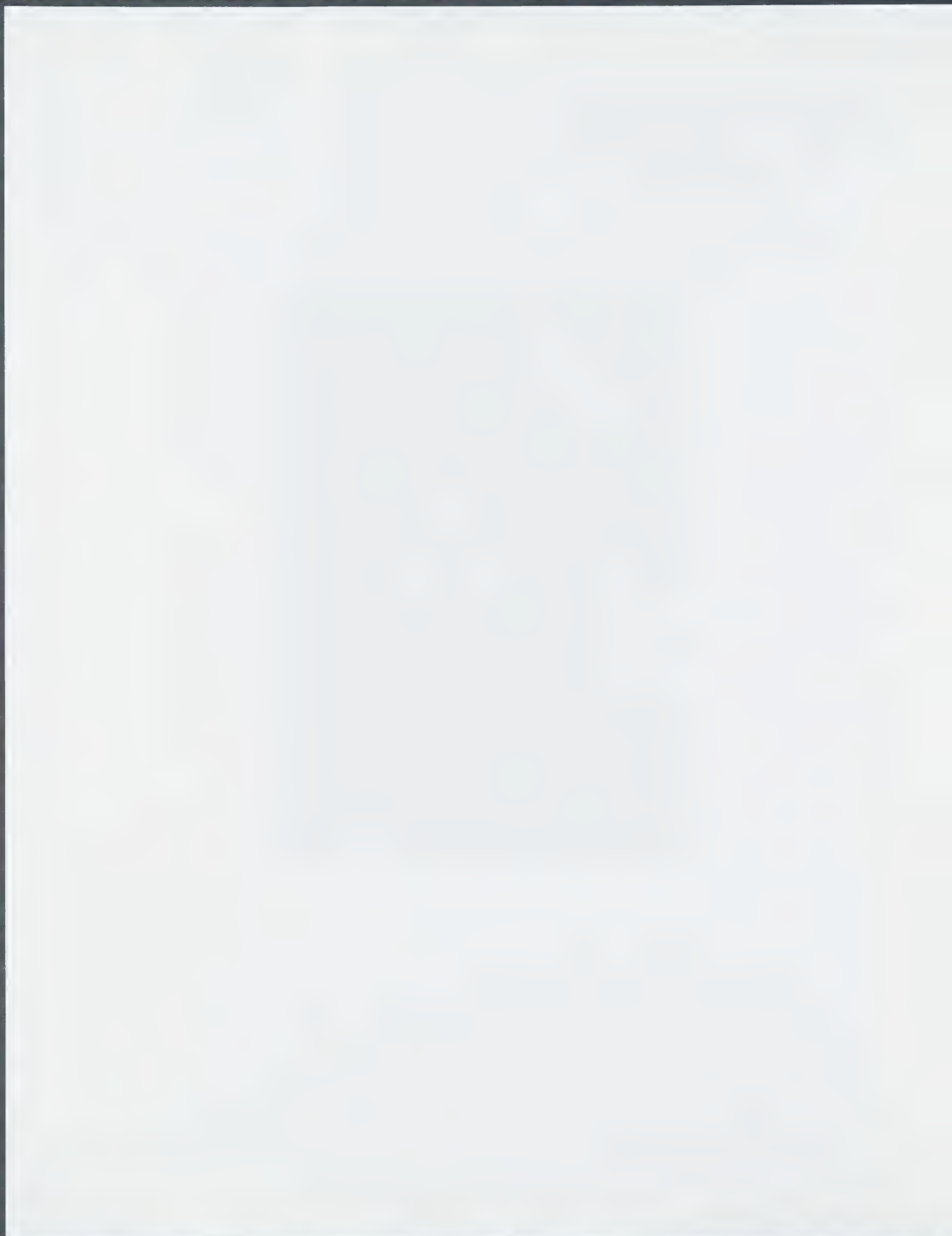
**Date:** Thu, 27 Apr 2000 23:36:43 -0700

**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

one







JPEG image 180x249 pixels

**Subject: Re: No subject was specified.**

**Date:** Thu, 27 Apr 2000 23:38:17 -0700

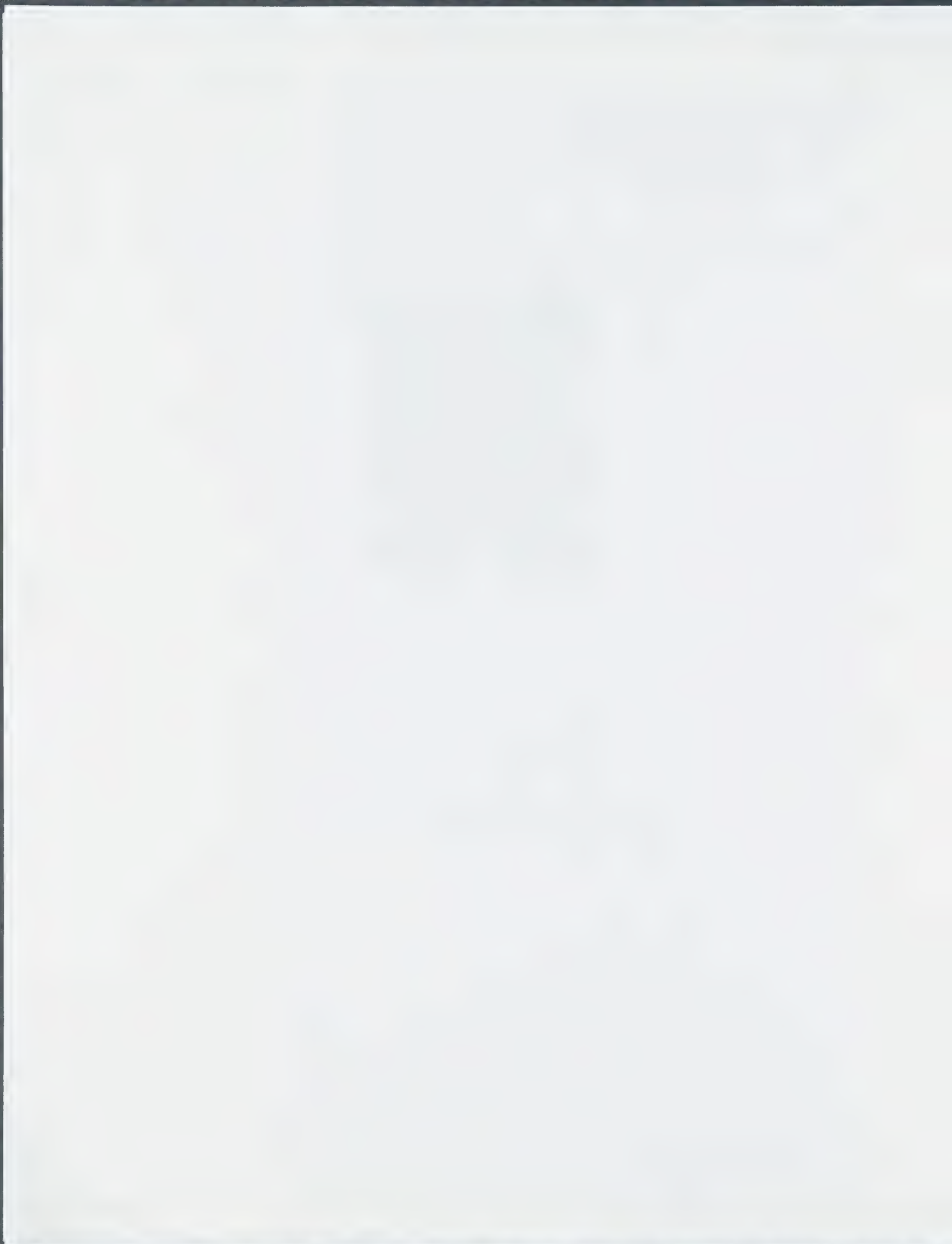
**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

three

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JPEG image 246x375 pixels

**Subject: Re: No subject was specified.**

**Date:** Thu, 27 Apr 2000 23:37:38 -0700

**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

two

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Re: No subject was specified.

**Subject: Re: No subject was specified.**

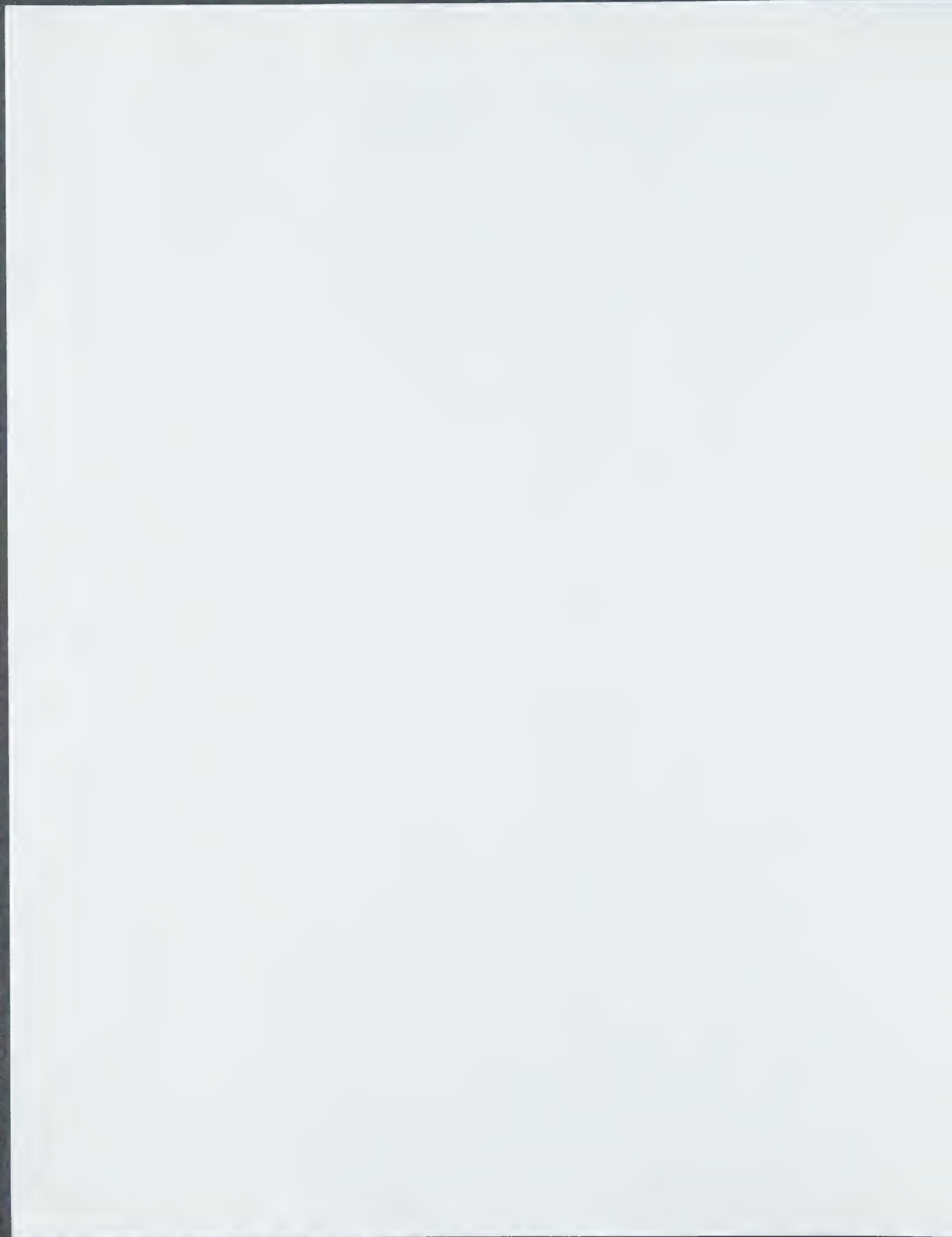
**Date:** Tue, 25 Apr 2000 14:17:55 -0700

**From:** L <laurent3@ix.netcom.com>

**To:** baderfa@execpc.com

dear alfred

yes i'm am the worst when he comes to organisation and i don't have Ann in my life..... hehe. August is great for me! that's how slowest time because it's so hot here. So FOR SURE i will come if that's ok with you. I just called the sheister [not sure how you spell that?]and told him about the painting. he just hang up on me in the middle of the conversation! i guess all that deal is finalt taking care off.... a tres bientot.thank you again. Sincerely. laurent  
ps: do you know anyone to authentified a gauguin???



**Subject: Re: Hi! Re: letter to Dr. van de Wetering**

**Date:** Sat, 1 Sep 2001 20:19:17 EDT

**From:** Edzlink@aol.com

**To:** baderfa@execpc.com

Dear Dr. and Mrs Bader,

Hi! Thank you again for providing me with Ernst's address. I sent a letter with a brief description and photos of the , "Of the School of Rembrandt, Saskia". I mentined that the book he authored, "Rembrandt The Painter at Work", is a most valuable resource. It is so comprehensive and flawlessly researched.

Such a unique understanding of how Rembrandt and Master painters of that time-frame approached their art.

Actually, I have just recently applied myself to reading a good part of his writing. The applied science diagnostic authentication work up using gas chromatography and mass spectrometry was intriguing. Also the formula mixes and 4-color palette that those artists used was insightful information. The Mexican cocheneal used in carmine red pigment of that time was a surprize!!

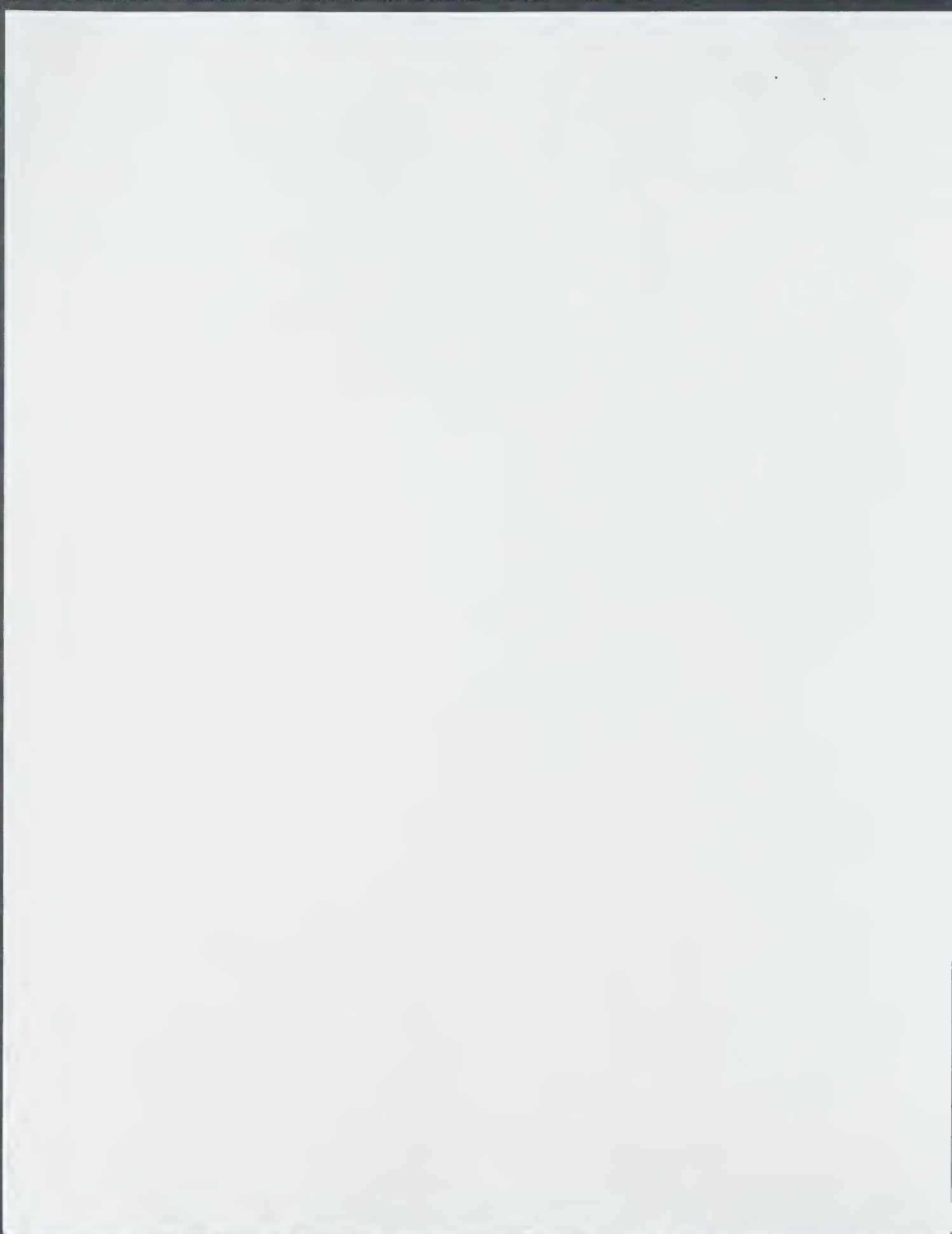
Hope that Dr. de Wetering finds the time to answer.

Your publication, "LifeScience Quarterly" by Sigma Aldrich very contemporary and respected. I sent the website address for it to OTR friend , Jianming ,whose husband , Jun, is a research scientist for Genentech in South San Francisco.

Enclosing photos of the house I purchased in Springfield (small , but 4 levels and large tree-filled yard.) Thought that you might like to see my attempts at decorating . Amethyst predominates because it is Zoe's birthstone.

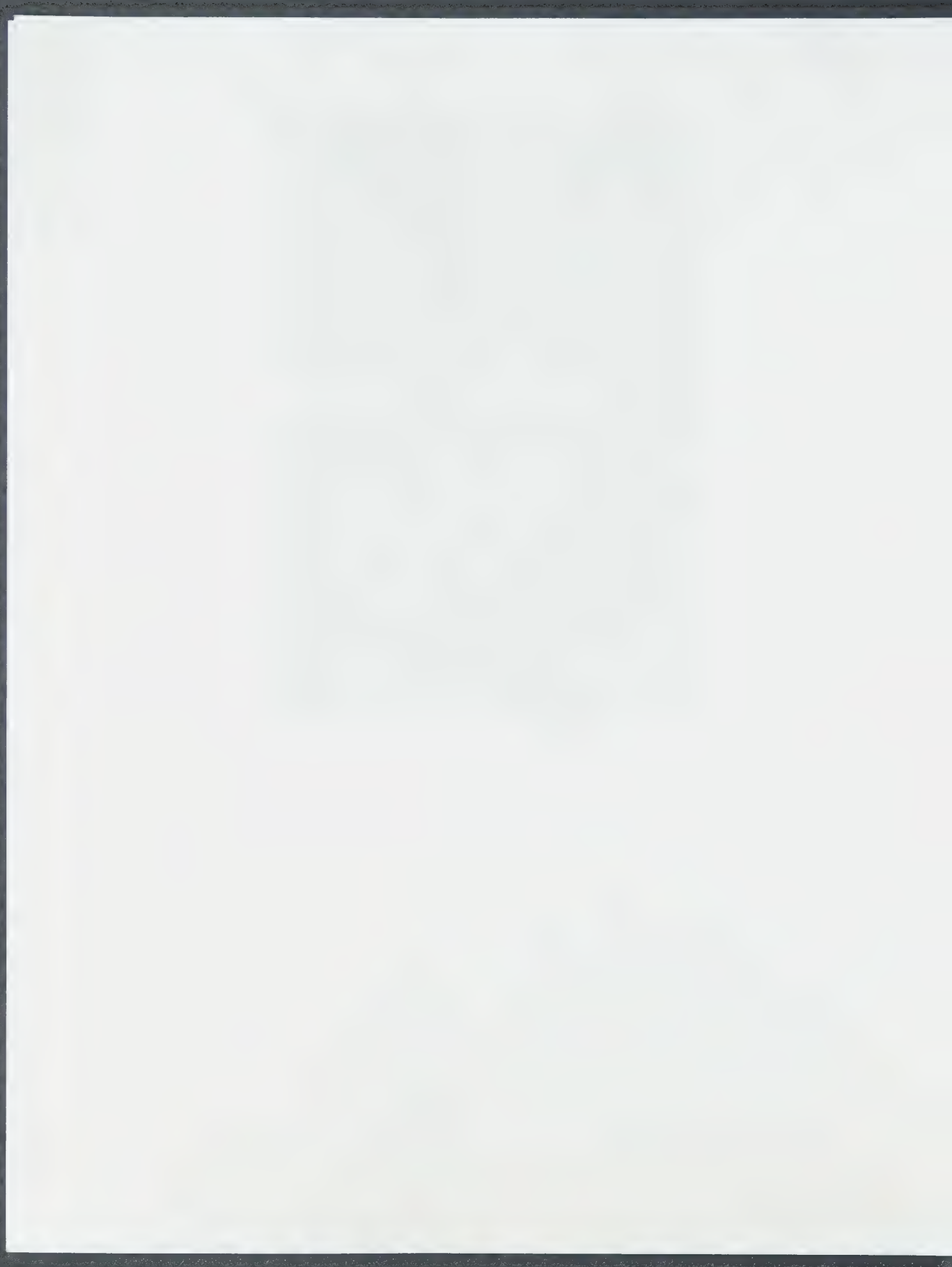
Kindnesses, Edinah

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Hi!! Rembrandt and Alchemy

**Subject: Hi!! Rembrandt and Alchemy**

**Date: Sun, 9 Sep 2001 19:09:25 EDT**

**From: Edzlink@aol.com**

**To: baderfa@execpc.com**

Dear Dr. and Mrs. Bader,

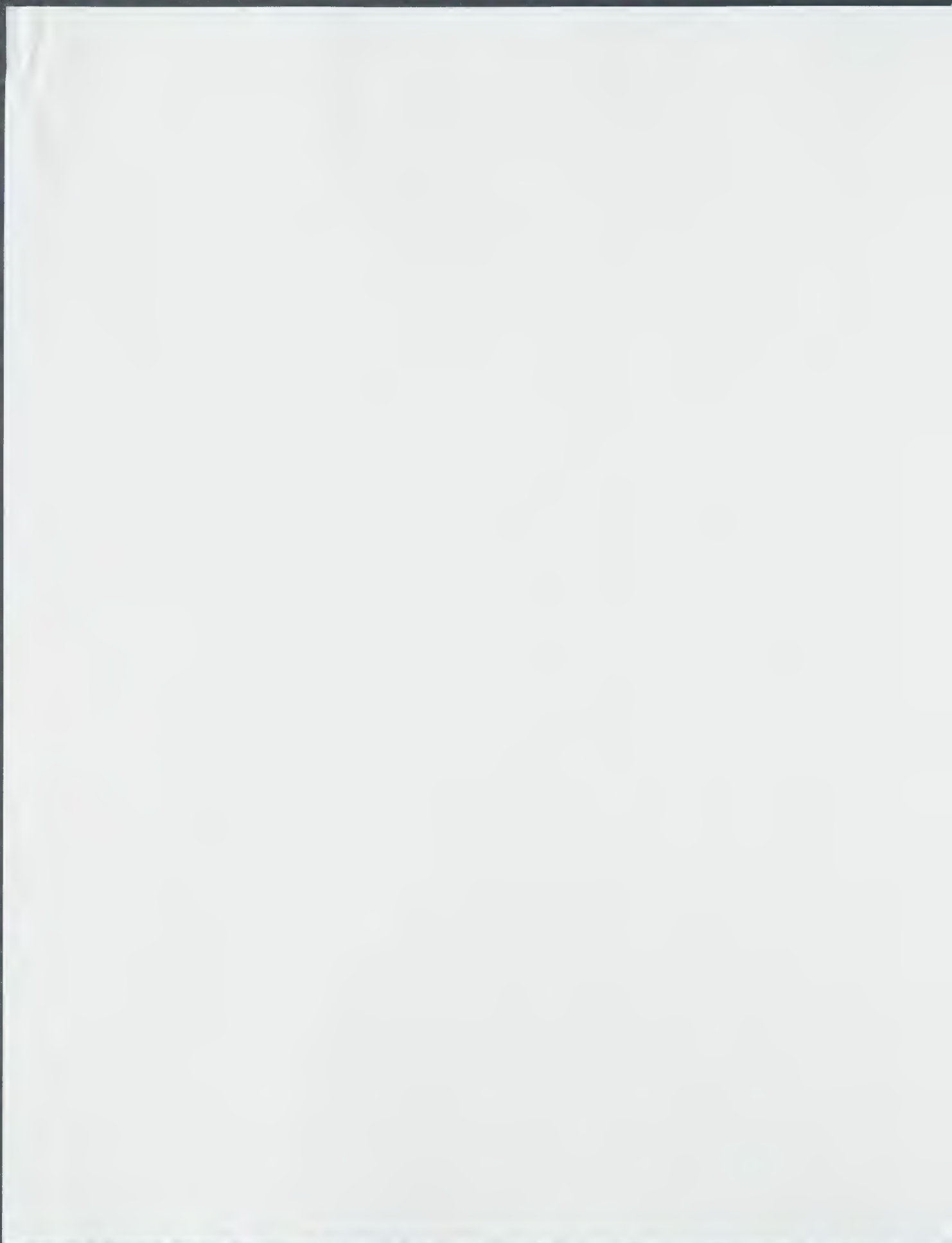
Hi! I am still waiting to hear from Professor Dr. Wetering. I have been reading his book very carefully; especially his passages on describing Rembrandt as an ALCHEMIST. Apparently, the translucency of oil paint increases over the course of time. This is described as the facilitation of change in the refractive index in the course of polymerization of oil paint. This process causes light to penetrate further into the layers of paint. Light absorption is caused by chemical bonds in the compound.

Rembrandt understood that emulsion chosen would thicken certain glazes, and the thicker emulsion would hold more pigment and yield a more saturated stronger color. Also, the underlayer of paint beneath the glaze reflects the light (photons) traveling through the glaze layer. So, the selection of color of the layer under the glaze was an important consideration for building luminosity into the passages of the painting.

Another book, "Invention of Art", also mentions that artists in the 17th Century were regarded as alchemists who were concerned with the special realm of transformation.

I will write to you if any further developments on the, "Saskia" painting.

Sincere Kindnesses, Edinah



Re: Hi!! R's"Jewish Bride"

**Subject: Re: Hi!! R's"Jewish Bride"**

**Date:** Fri, 11 May 2001 23:21:26 EDT

**From:** Edzlink@aol.com

**To:** baderfa@execpc.com

Dear Dr. Bader,

Hi! As I had briefly mentioned to you during our phone conversation, "Saskia" had been 'knifed' when in the care of a European fine art appraiser, Don Carr. (Blackwell Gallery, Sutter Street, San Francisco).

- I was in my 20's & Don and I would 'double date' with his friend who owned a restaurant in Green Street near Union Street in San Francisco. His friend would refer to Don, significantly as, "BIG Don". (This reference was meant to convey the concept of a Sicilian crime family, Don.)

-Some time later, the FBI, came to my home, wondering why I had written a letter of recommendation for Don Carr. He had asked me to, mentioning that he was in a bit of trouble. They told me that he was an active member in Mafia crime family. His mother carried the Italian side of the family, and sold 'stolen' rubies in her upscale store on Rodeo Drive, Beverly Hills.

-Don had mentioned to me how he once had damaged a rare Russian Icon with gemstones and precious metal surrounding painting of Mary and Jesus.

-Don had knifed my 'Saskia' painting across the mouth!

-Made me nervous! I had other friends in the intelligence business. Any symbolic damage to my 'Saskia's' mouth indicated something more significant; Don had a track record of damaging objects that he considered rare or desirable. I felt that it was a warning.

- The S. F. Fine Art Museum was his pick for 'state of the art' restoration and repair.

- He then had a colleague break into my home and steal an significant & large, Ivory-dressed in Bronze art deco dancer on a onyx base. He phoned me to say that a man had 'fensed' the piece to him at Blackwell Gallery. He recognized it as mine. Some of the value of this piece was applied to the restoration of the Rembrandt painting. He also paid me some to buy the statue.

- It was all a very uncomfortable experience.

The Restoration was done as defined in the report. There was no receipt given to me, Don Carr would have that.

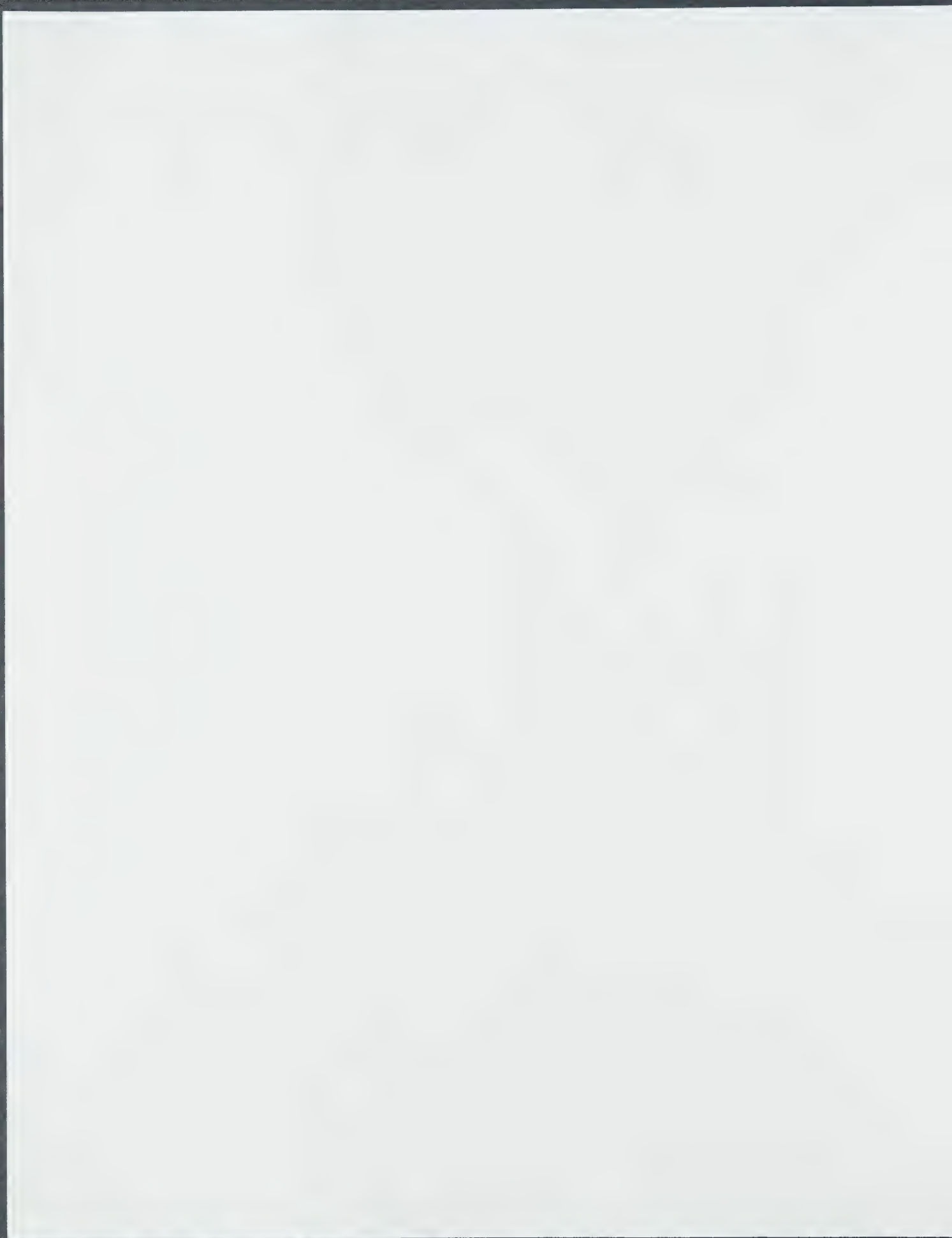
The Mafia is the least of my worries:

Stanford University insisted that Irwin Wunderman who was completing his Ph. D. in Physics there in the 1960's join with a group of productive Stanford scientists and take LSD in an experiment format. It was felt that L-acid would contribute to new insights in R. and D. problem solving.

LSD was also used in the 1970's to encourage people to be more conversational when asked specific questions. That is a situation to worry about. LSD bonds to human lipid cells. Whenever a person, who has been exposed to acid, diets and metabolizes such a lipid cell, the acid is reactivated.

Sincere Kindnesses, Edinah







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 14, 1996

Mr. Luciano Liparini  
823 Main Street  
Evanston, IL 60202

Dear Luciano:

I was happy to know from our telephone conversation that your health has stabilized.

I don't know what that unframed painting of a chemist in a shed is, nor really what he is doing. It is hard to pay \$1,000 for such a painting without seeing the original, and I suspect that if I did see it, I would tell you that the painting is worth about half that.

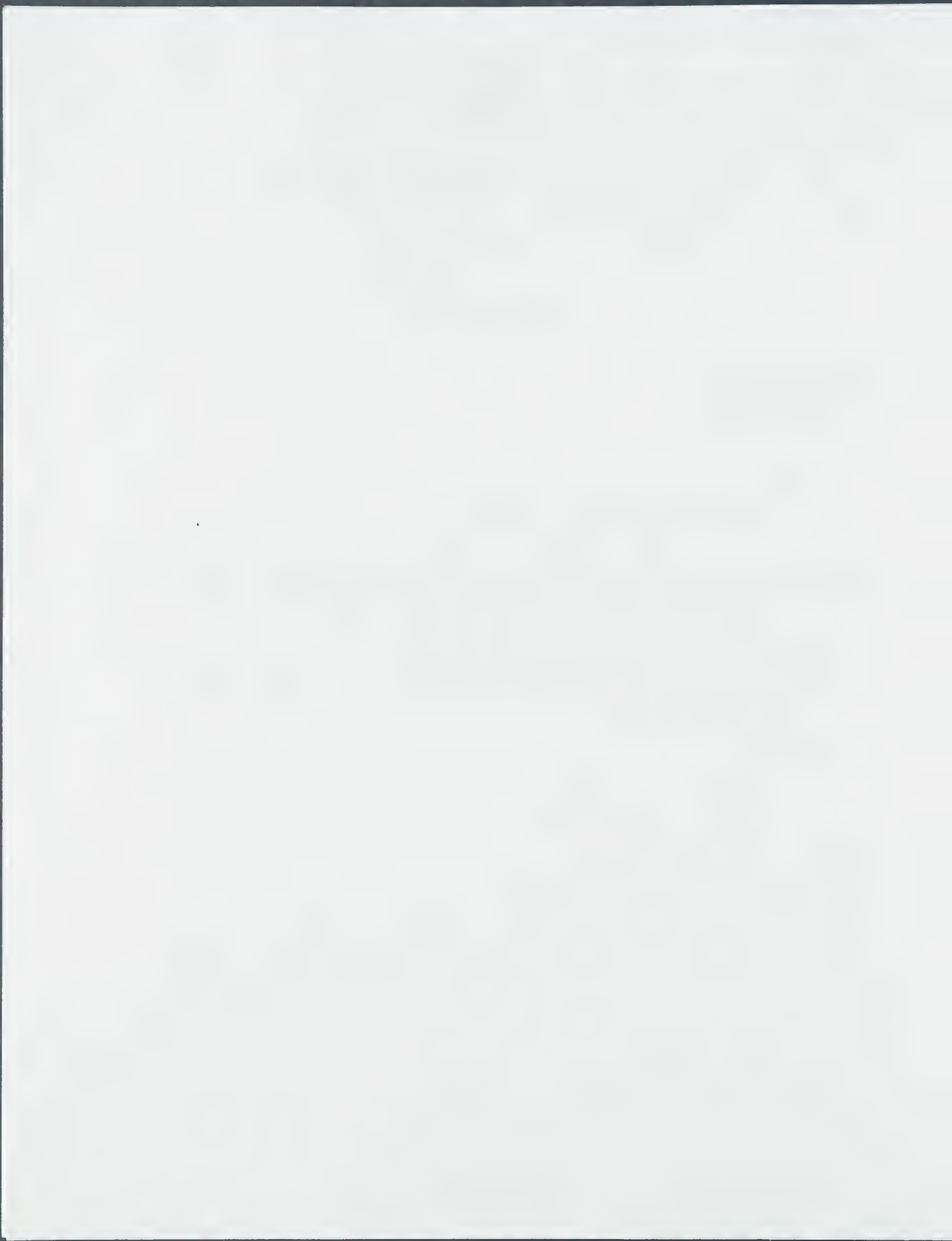
In any case, when next you come to Milwaukee, let me show you a collection of about a dozen Italian 17th century paintings I acquired and also let me look at that chemist in a shed.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 27, 1996

Mr. Harry Litwin  
Litwin Gallery  
P.O. Box 780166  
Wichita, KS 67278-0166

Dear Mr. Litwin:

I very much enjoyed meeting you in Wichita earlier this month and want to thank you for all the time you took with Isabel and me.

I have now had a chance to think about your *St. Sebastian* and to study the published literature carefully. I have come to the unhappy conclusion that despite what Julius Weitzner and Michael Jaffe wrote, I cannot believe that your painting is a study by the hand of Rubens. Please don't shoot the messenger.

Do think of me when other Old Master paintings come your way.

With all good wishes, I remain,

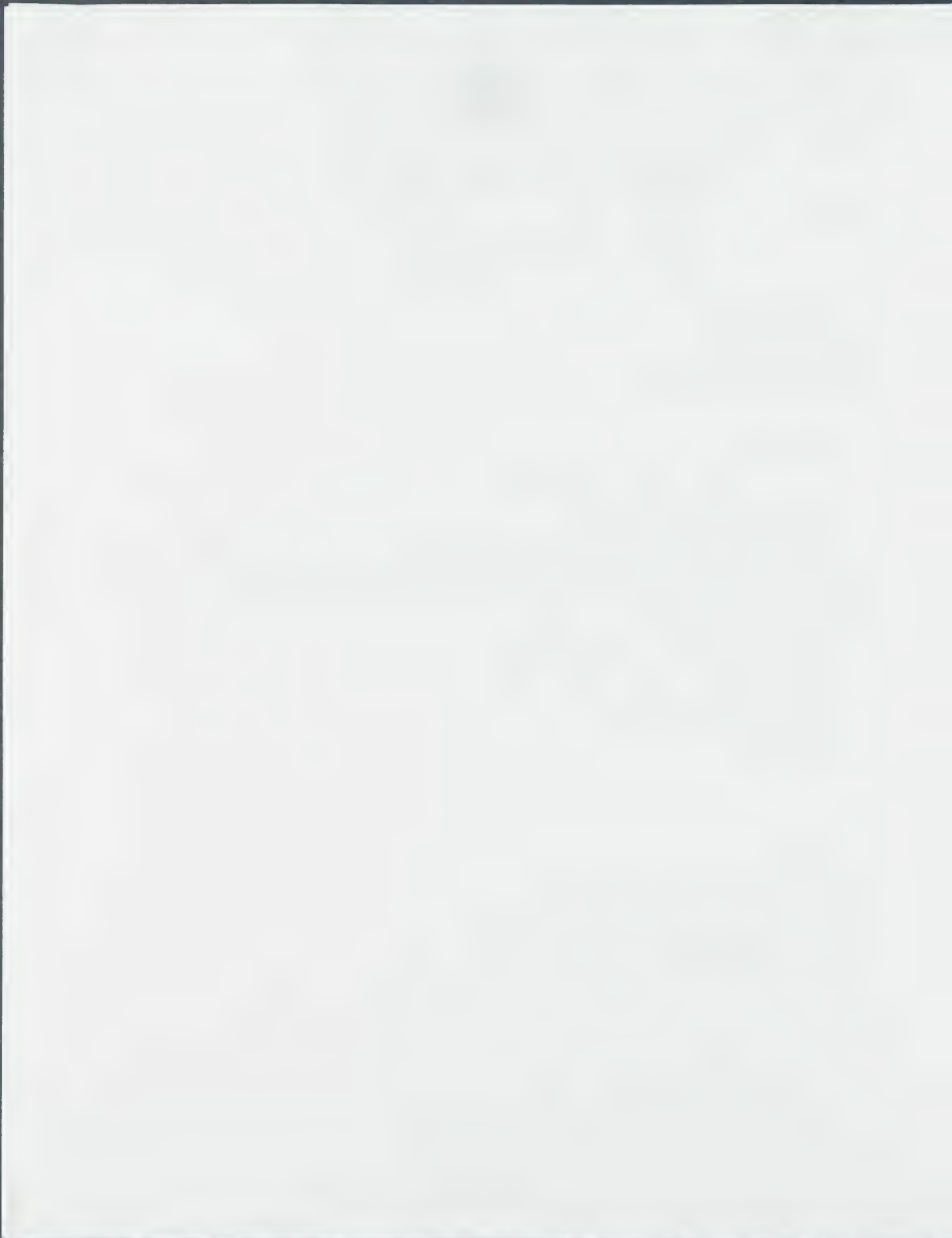
Yours sincerely,

AB/cw

Enclosure - return of materials

bc: Otto Naumann

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







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 27, 1996

Mr. David Lenz  
2508 E. Belleview Place  
Milwaukee, WI 53211

Dear David:

I am organizing an exhibition of paintings by three realistic artists, and you are one of these. I know from previous experiences that Purdue University does a good job with illustrated catalogs.

I have a number of your early landscapes, and Daniel is loaning me some of your latest works.

Could you please send me a copy of your CV?

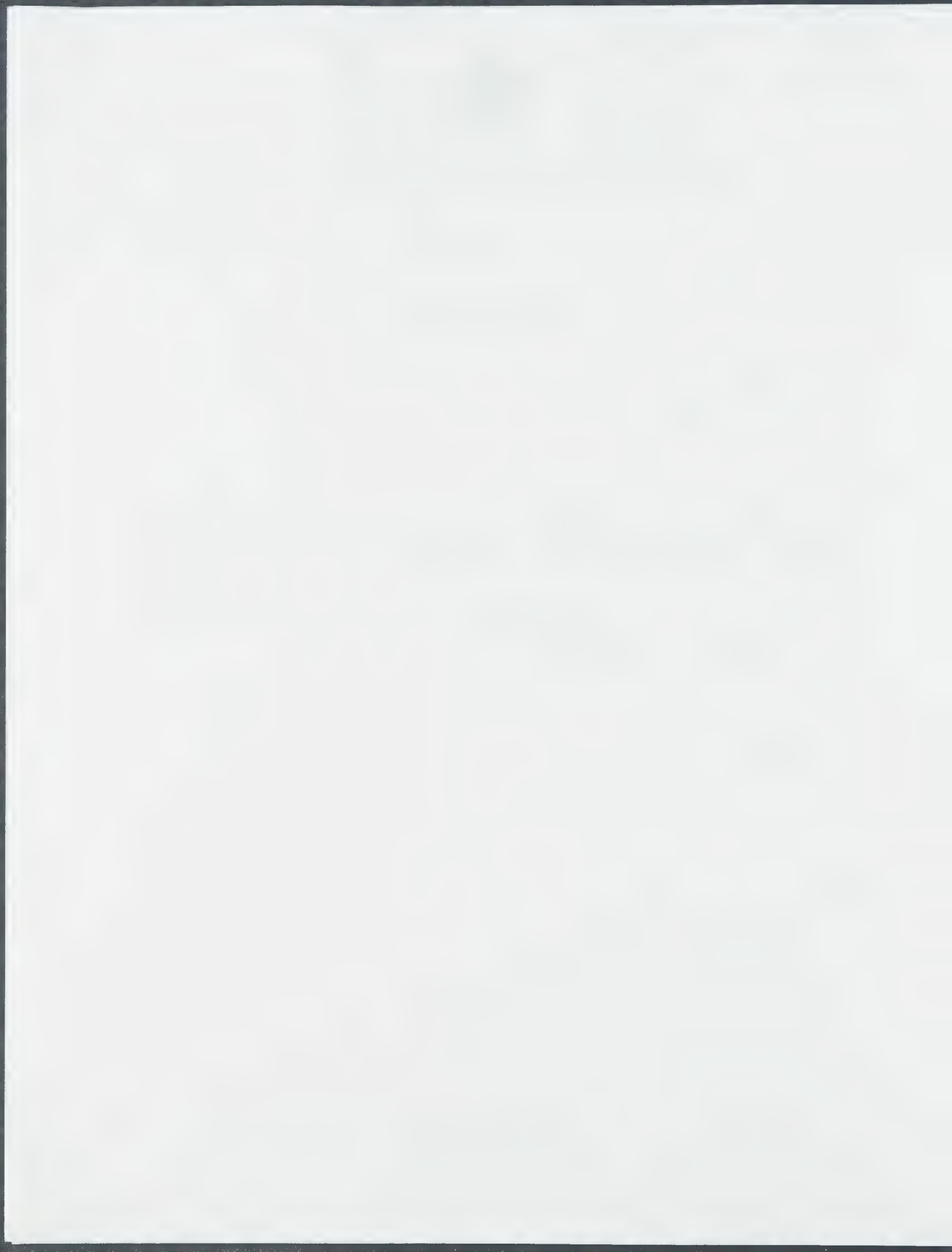
With best wishes, I remain,

Yours sincerely,

AB/cw

c: Daniel Bader

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 15, 1996

Mr. Lennart Lundh  
86 Rue de Sèvres  
75007 Paris  
France

Dear Mr. Lundh:

Thank you for sending me the photographs of Mrs. Potifar trying to entice Joseph.

My wife's first reaction was: "Alfred, surely you would not hang a painting like that in our house!" Perhaps you will have to find a bachelor collector.

I will be in London in July and would like to compare the photographs with related works at the Witt Library. May I keep the photographs until then, and if you are at the July sales, return them to you then?

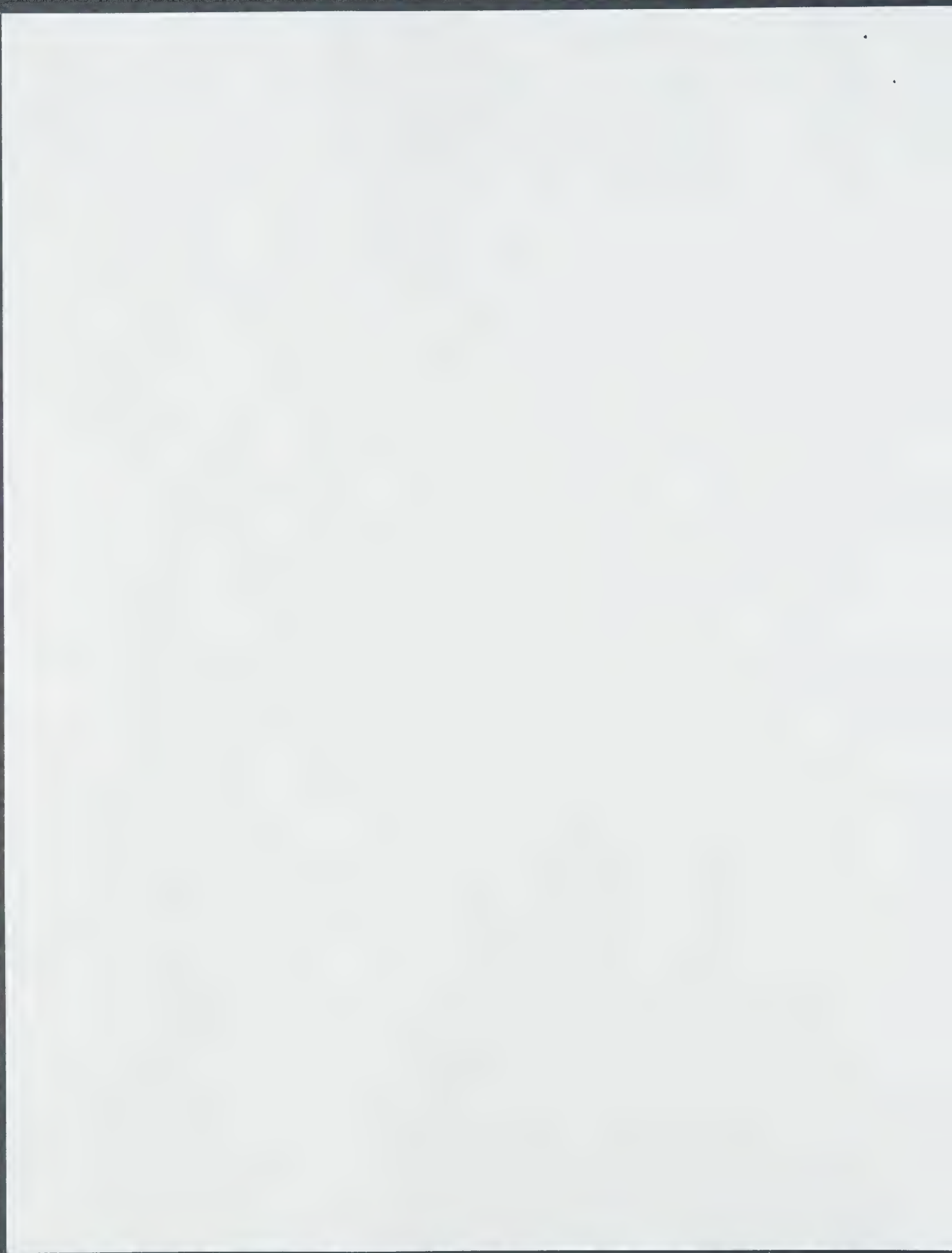
Thank you for thinking of me.

With all good wishes, I remain,

Yours sincerely,

AB/cw

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 532 2  
TEL 414 277-0730 FAX 414 277-0709





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 7, 1996

Mr. Lennart Lundh  
86 Rue de Sèvres  
75007 Paris  
France

Bu  
5/15

Dear Mr. Lundh:

Dr. Bader will be returning from viewing the Old Master sales in New York next week and will then reply to your letter of April 24th offering your Rembrandt School work.

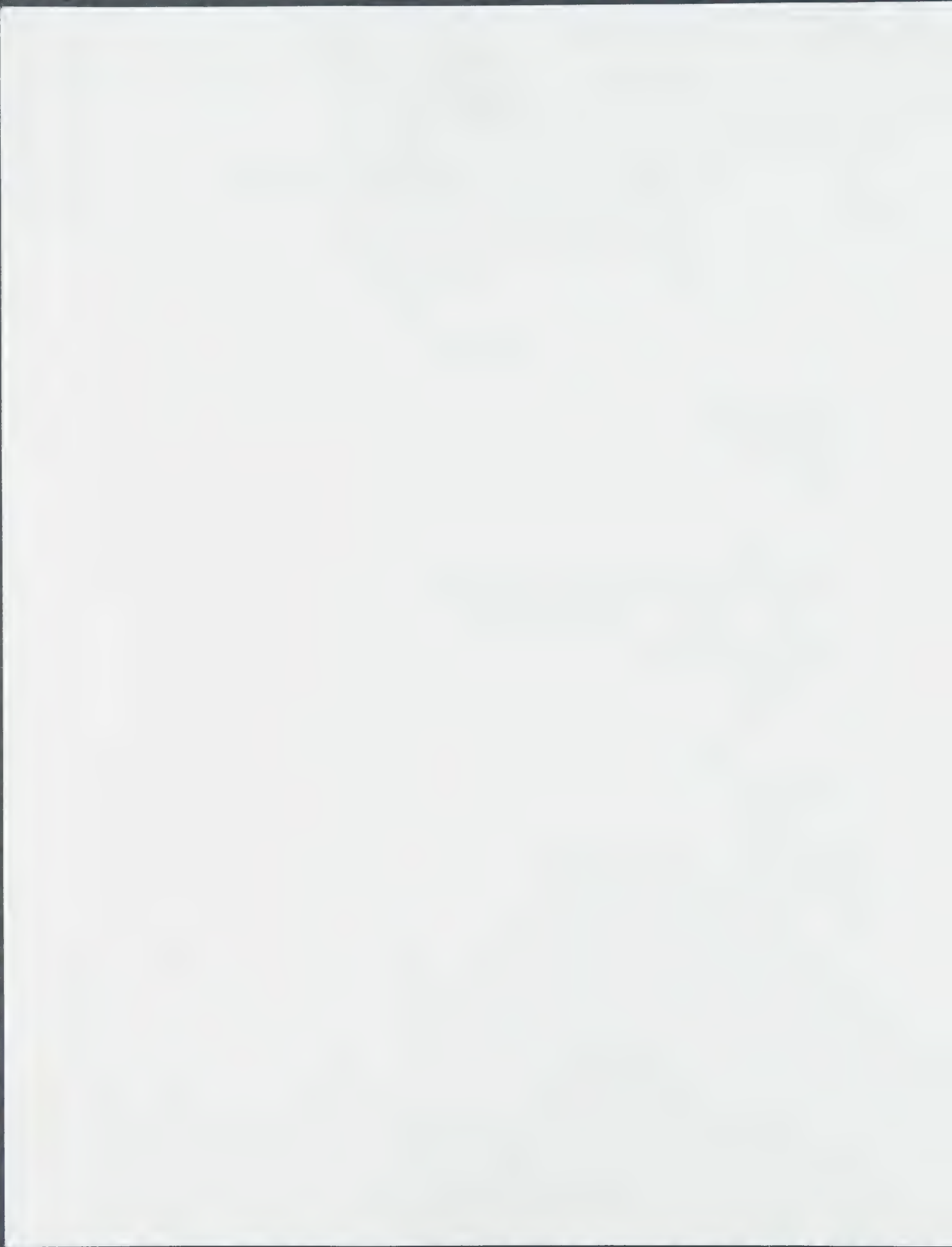
With best wishes, I remain,

Yours sincerely,

Cheryl Weiss  
Office Manager

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST LUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0700





Lennart C. Lundh

Châteauneuf de Grasse

24-04-96

Dear Dr Alfred Bader,

I have tried, but not managed to get any further information concerning the "David Goliat" picture you bought from me. I am sorry.

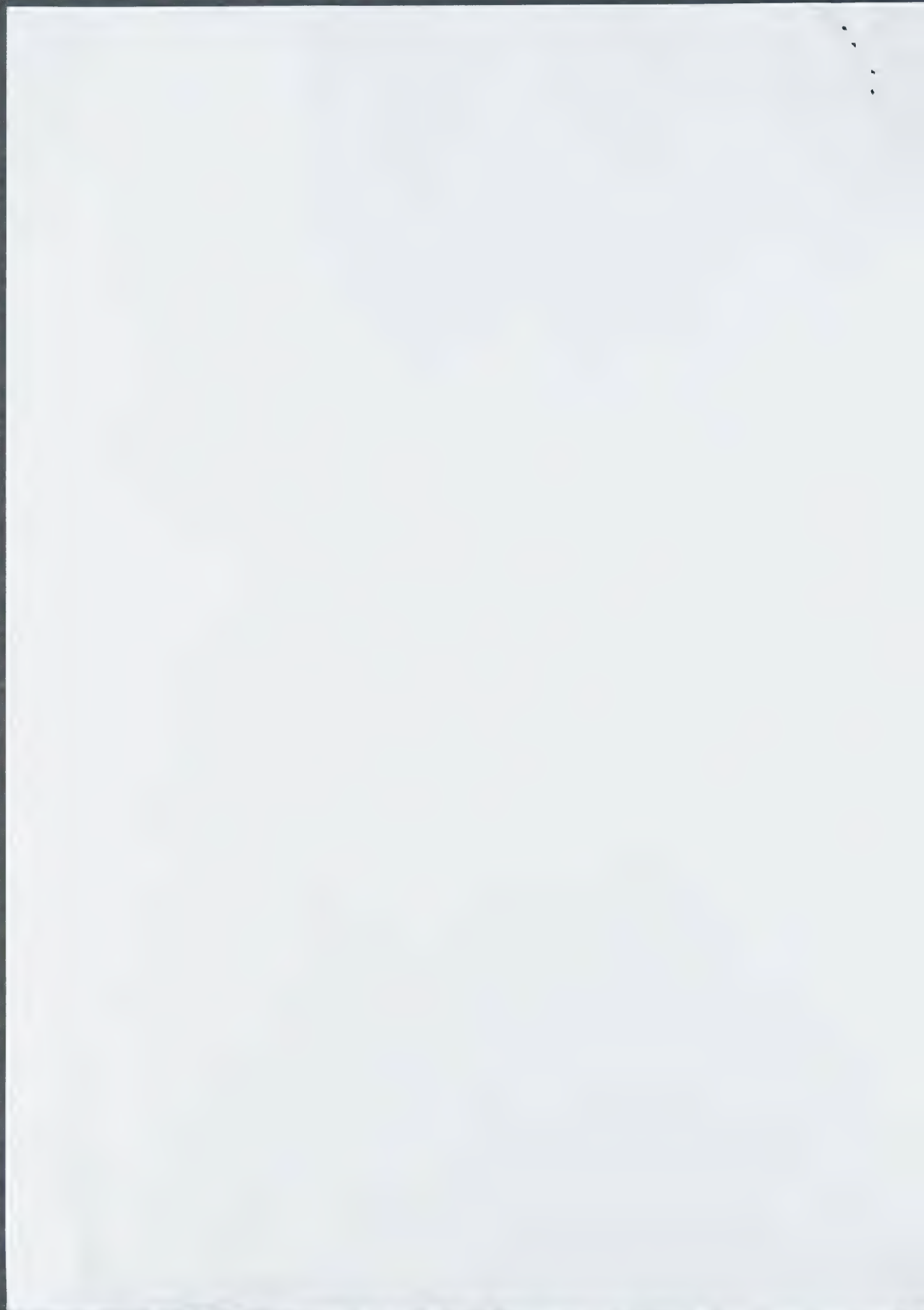
This very well done painting from the 1700th century after the famous engraving by Rembrandt from 1634 is at my disposal. It can be bought for a very modest price, if you like it. Fr.F. 90.000. I think the painting has artistic qualities and is in very good state.

On the stretcher is an old writing G. v. den Beckhont. I would be pleased as soon as possible, if you have interest. Best wishes to you and your wife.

86, rue de Sèvres  
75007 Paris  
Tel./Fax 47 34 16 93  
Bor. 40 47 64 92

*M. Lundh*

"La Roueyre"  
Chemin des Collès du Riou  
06740 Châteauneuf de Grasse  
Tel./Fax 93 42 10 66



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 9, 1996

Mr. Lennart Lundh  
86 Rue de Sèvres  
75007 Paris  
France

Dear Mr. Lundh:

Thank you for sending me the invoice and documents relating to the sketch after RRP-A9 which I purchased from you.

In all probability, the painting will go to a small museum, which will undoubtedly publish it in time. For them, the provenance will be important. Could you please tell at which auction you bought this and when, and if you have their catalog, please send me a Xerox copy of the entry description, lot number, and date.

Were you able to trace the provenance back any further than that auction? Also, I presume that you still have many photographs of the painting. I would appreciate your sending me at least some of these.

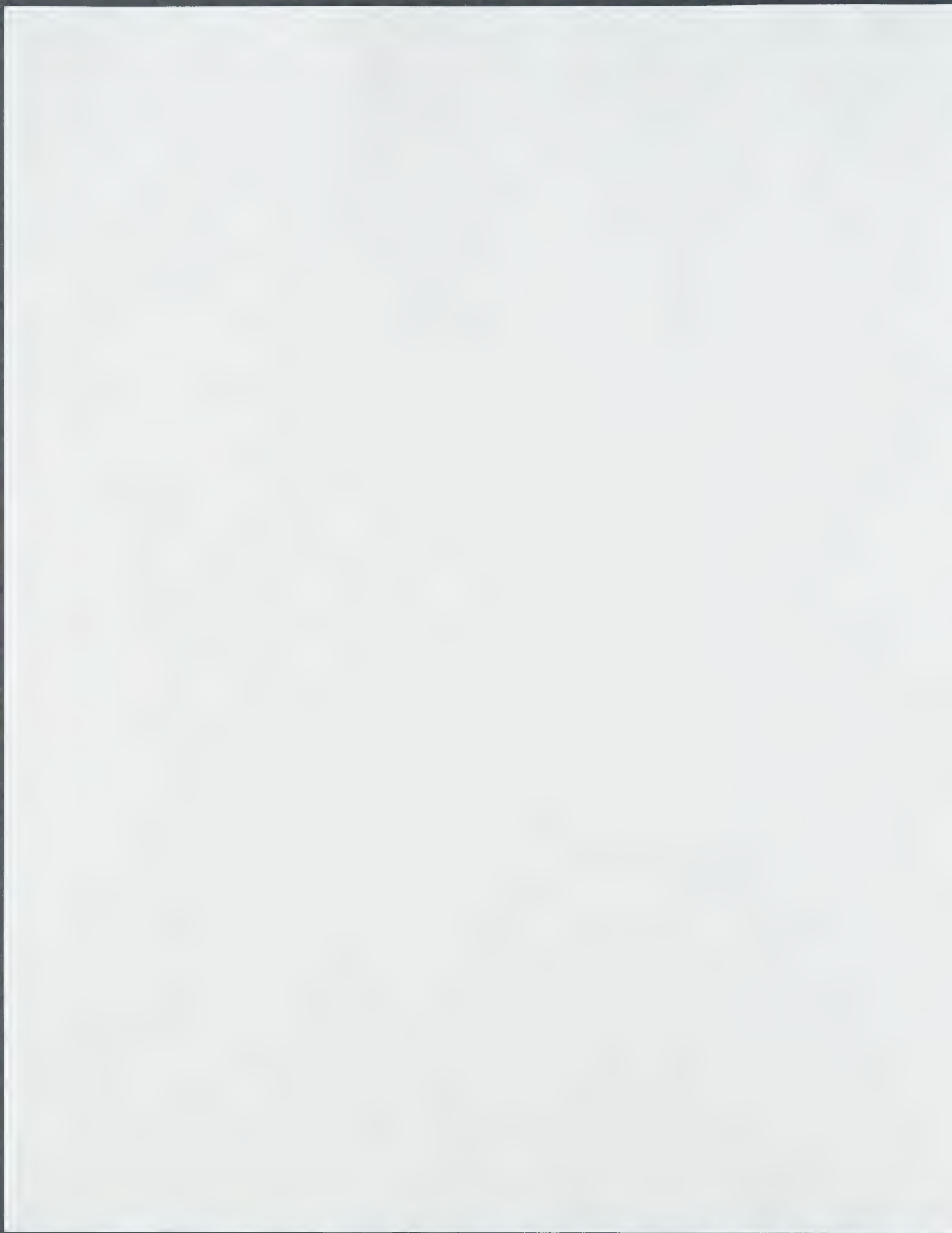
Of course, I hope that you will locate other Rembrandt School pictures for me.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 7, 1995

Dr. Clinton F. Lane  
4854 North Larkin Street  
Whitefish Bay, WI 53217

Dear Dr. Lane:

Dr. Bader has been in the Czech Republic and Vienna on a speaking tour and has only recently returned to his home in Bexhill. Thus, I have finally had the chance to discuss your request with him.

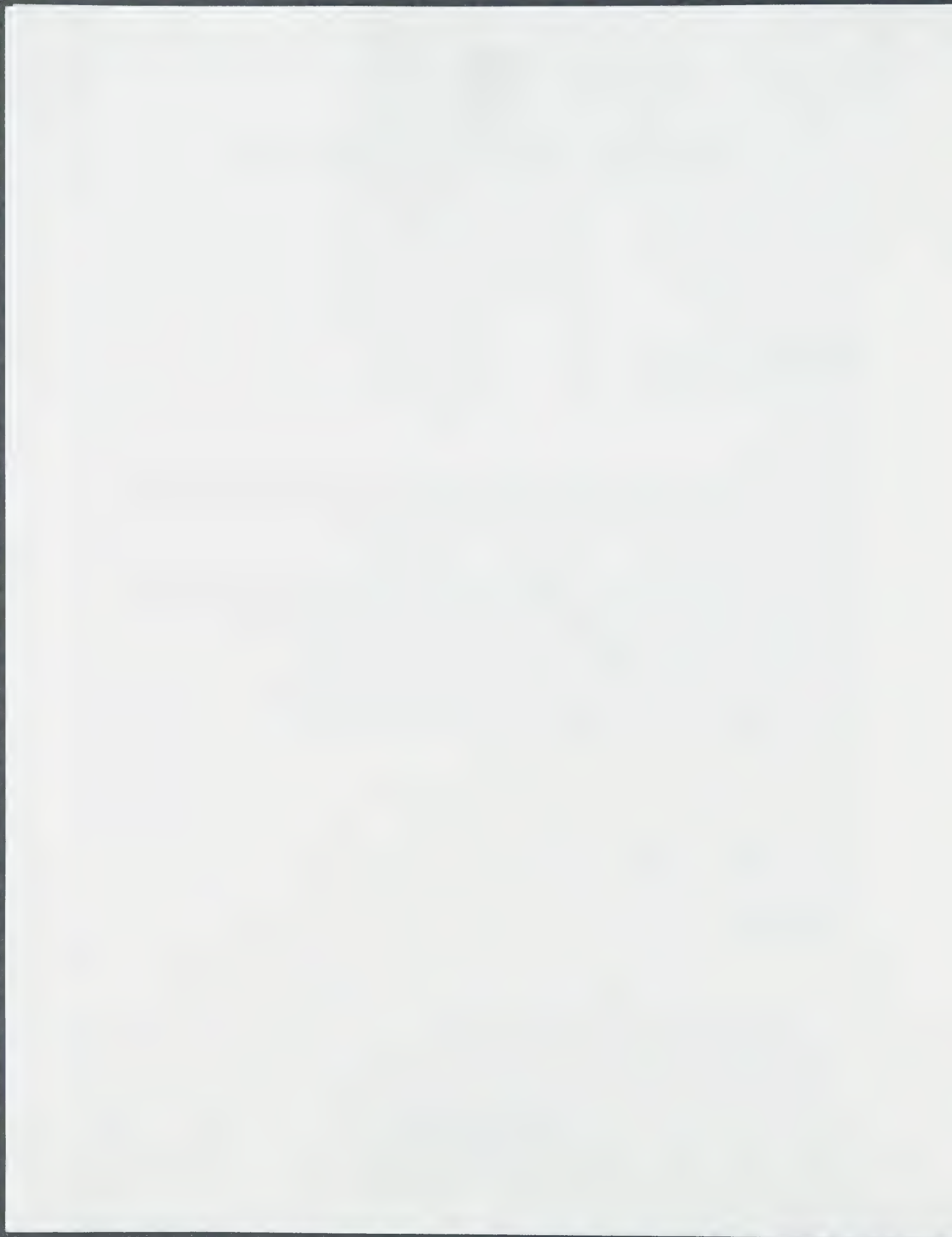
Dr. Bader apologizes, but his agreement with his agent only allows him to sell books personally in lots of 10. However, the book is available in Milwaukee from Harry W. Schwartz Bookshops (downtown and Shorewood branches), and of course, if you would like them autographed, Dr. Bader will be happy to do so upon his return to Milwaukee at the end of the month. Just give him a call the first week in August to arrange a mutually convenient time.

I will be happy to make up the shipping labels for you and pack the books for mailing after Alfred signs them. If I can be of further assistance, please let me know.

Best wishes,

Cheryl Weiss  
Office Manager

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 17, 1995

*Via Facsimile: 704/366-3396*

Mr. Kenneth Lawton  
Art Services International  
2915 Providence Road, Suite 300  
Charlotte, NC 28211-3229

Dear Mr. Lawton:

Looking at the color transparency of the Baburen, I am convinced that it is a fine work by Baburen. It has his usual tremendous bravado in composition as well as his clumsiness in the faces. It is probably one of Baburen's finest works, but the condition leaves something to be desired.

I am discouraged by the fact that it is owned by Agnew's. They have a tremendous overhead and so have to be very expensive.

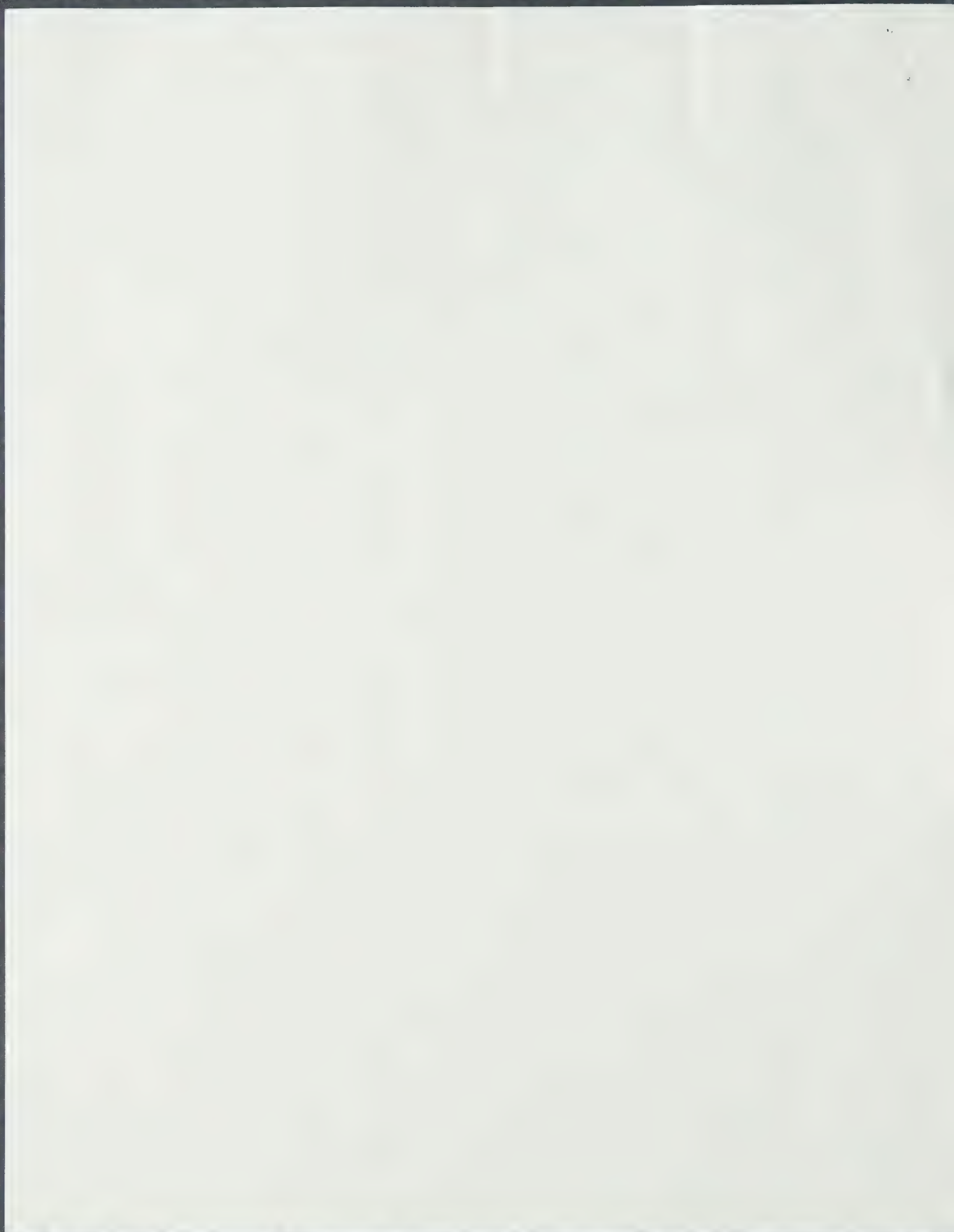
I will discuss this with Dr. Otto Naumann in New York a week from today and will then reply to you the following week.

With all good wishes, I remain,

Yours sincerely,

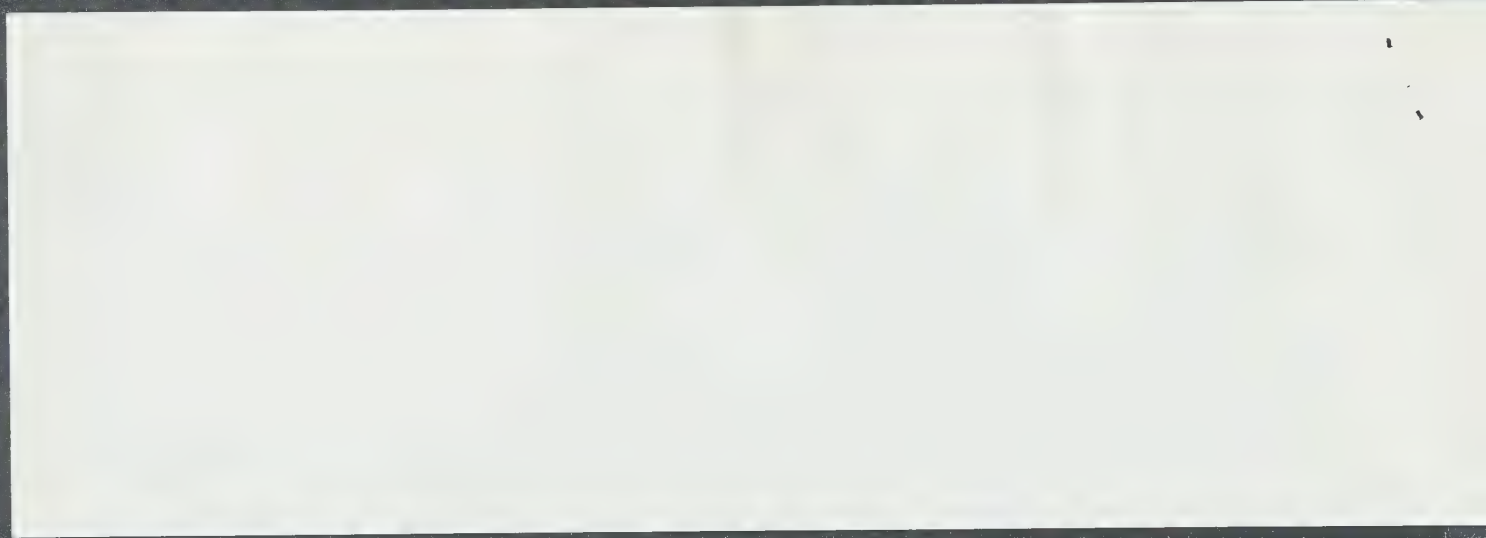
AB/cw

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924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709









THE S. F. M. T. C.

INTERNATIONAL

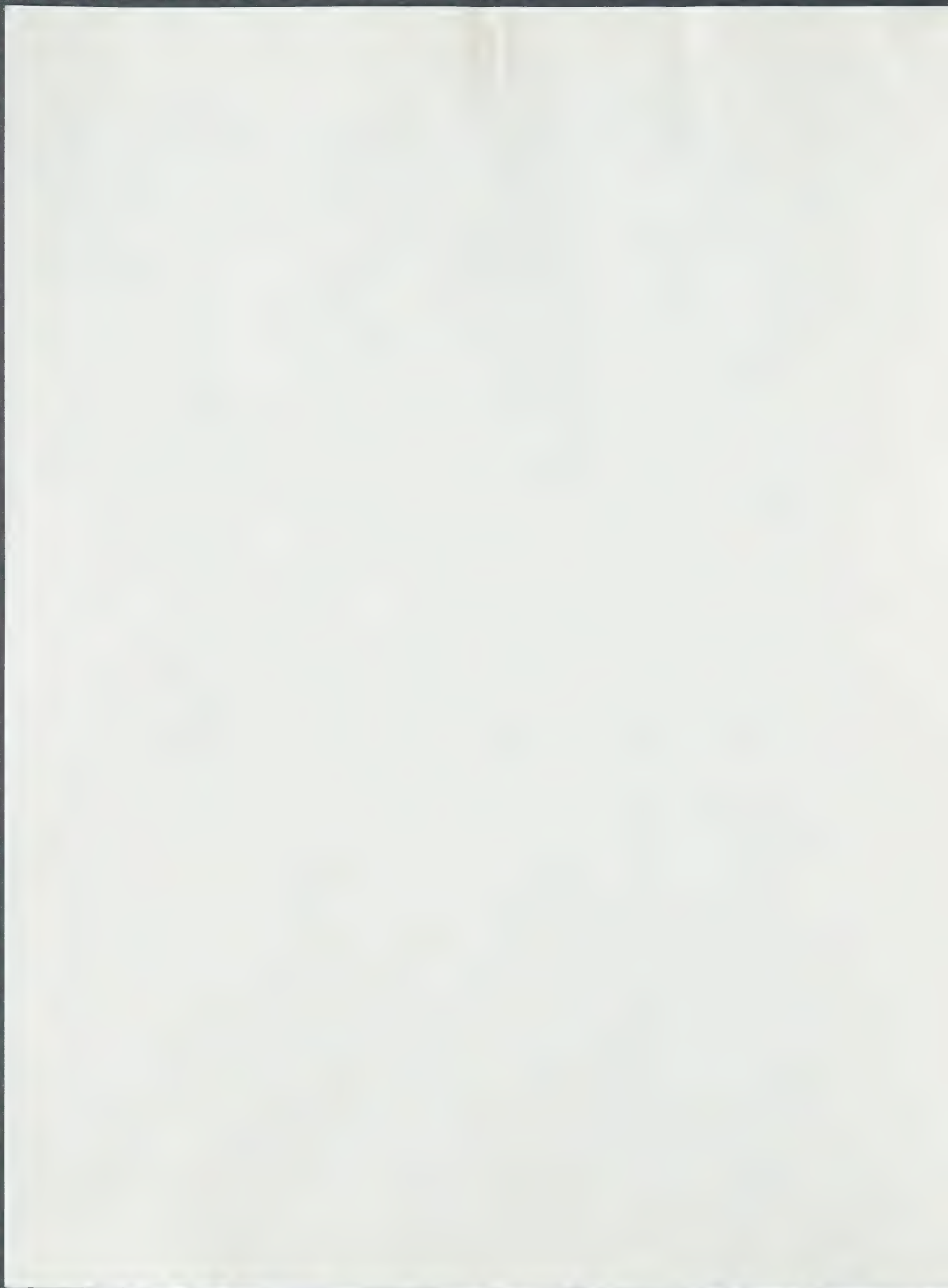


Dear Otto

You were right - it is  
at Agnew's. And purely too  
expensive - though a great  
walk as you will see next  
Friday

As always

Agnew





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 10, 1995

Mr. Kenneth Lawton  
Art Services International  
2915 Providence Road, Suite 300  
Charlotte, NC 28211-3229

Dear Mr. Lawton:

Thank you for your letter and the enclosures of March the 7th.

I have been offered the painting by Rubens a number of times, always at prices very much less than \$3 million. I was sufficiently interested to go and look at it about a year ago when it was in a dealer's gallery in New York City. It is an interesting painting, not in mint condition but not in bad condition either, and certainly by Rubens. The most important recommendation, of course, is the letter from Professor Held.

This would be a very difficult painting to sell and not one that I would like for my own collection. We are so far apart in what the owner would like and what I think reasonable that I return all the materials to you with thanks.

The transparency of a painting attributed to Baburen looks very interesting, and I really don't know why I thought that it could not be by this artist. This is a very interesting painting, but you give me neither size nor literature nor price. If your suggested price for the Rubens is any indication, your price will again be much too high, but hope springs eternal. Please do let me know.

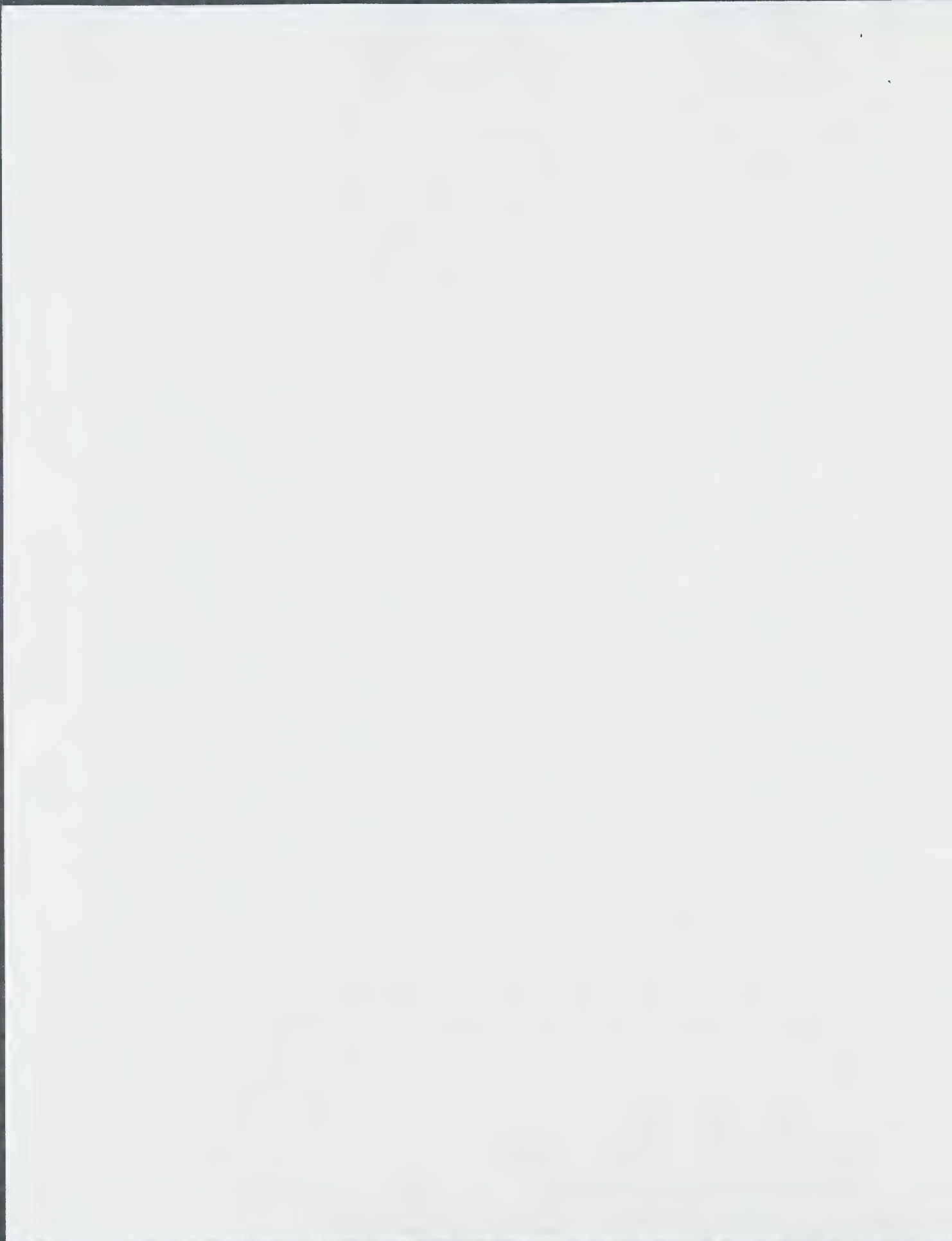
In the meantime, I have taken the liberty of keeping the transparency of that most interesting painting.

With all good wishes, I remain,

Yours sincerely,

AB/cw  
Enclosures

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





# Art Services

## INTERNATIONAL

Phone 704.366.0773



Fax 704.366.3396

March 7, 1995

Alfred Bader  
924 E. Juneau Avenue  
Astor Hotel Suite 622  
Milwaukee, WIS 53202

Dear Mr. Bader,

I corresponded with you by fax since the first of the year regarding a work by Dutch artist, Baburen. Having not heard from you, I rang your office and your secretary commented that you did not feel the work to have been accomplished by this artist. To this end I enclose the transparency, for your examination. Yours is the first comment that has questioned it's authorship, so I wanted you to see it.

More presently, I enclose an interesting work, and all documents by Rubens for your examination. Price is at \$3.25M. and I presume somewhat negotiable, though I have not tested it from the one private man who this was offered to before the first of the year.

To the best of my qualified knowledge, this painting has not been offered within the trade.

If I can assist you with any questions, feel free to contact me personally.

With Kind Regards.

Sincerely,

Kenneth Lawton  
Art Services International

*By Appointment Only*

2915 Providence Road Suite 300

Charlotte North Carolina 28211-3229





FAX FROM

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 12, 1995

To: Mr. Brent J. Luebke  
Lando Fine Art  
Fax: 403/457-9222

Dear Mr. Luebke:

In response to your fax dated yesterday, I am sending you quite a bit of information on Franz Biberstein under separate cover.

I am puzzled by your saying that you are aware that he painted "in what is now Canada". He painted the sketches in western Canada around 1910, and that was Canada ever since Confederation.

Most of his western Canadian sketches are unsigned, but I purchased all of them from his estate and so can guarantee their authenticity. Of course, they are all very inexpensive.

I would be happy to sell Old Masters to Edmonton, but I must tell you that in my business, the key is buying. I sell almost nothing in Milwaukee but a good deal to foreign dealers and museums. Read chapters 17 and 18 of my autobiography entitled *Adventures of a Chemist Collector*.

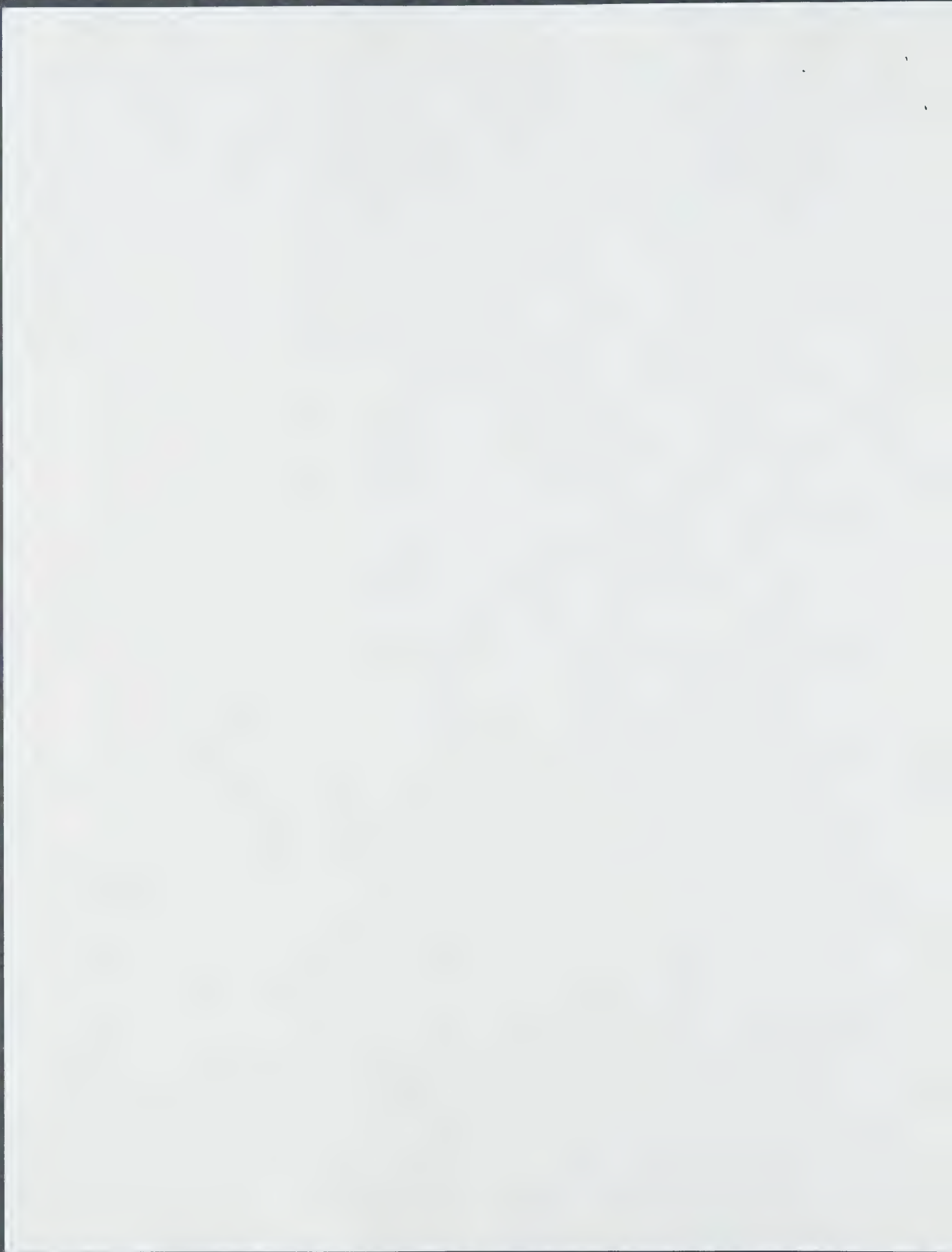
Hence, if you ever find good Old Masters for sale in Edmonton, please let me know.

With all good wishes, I remain,

Yours sincerely,

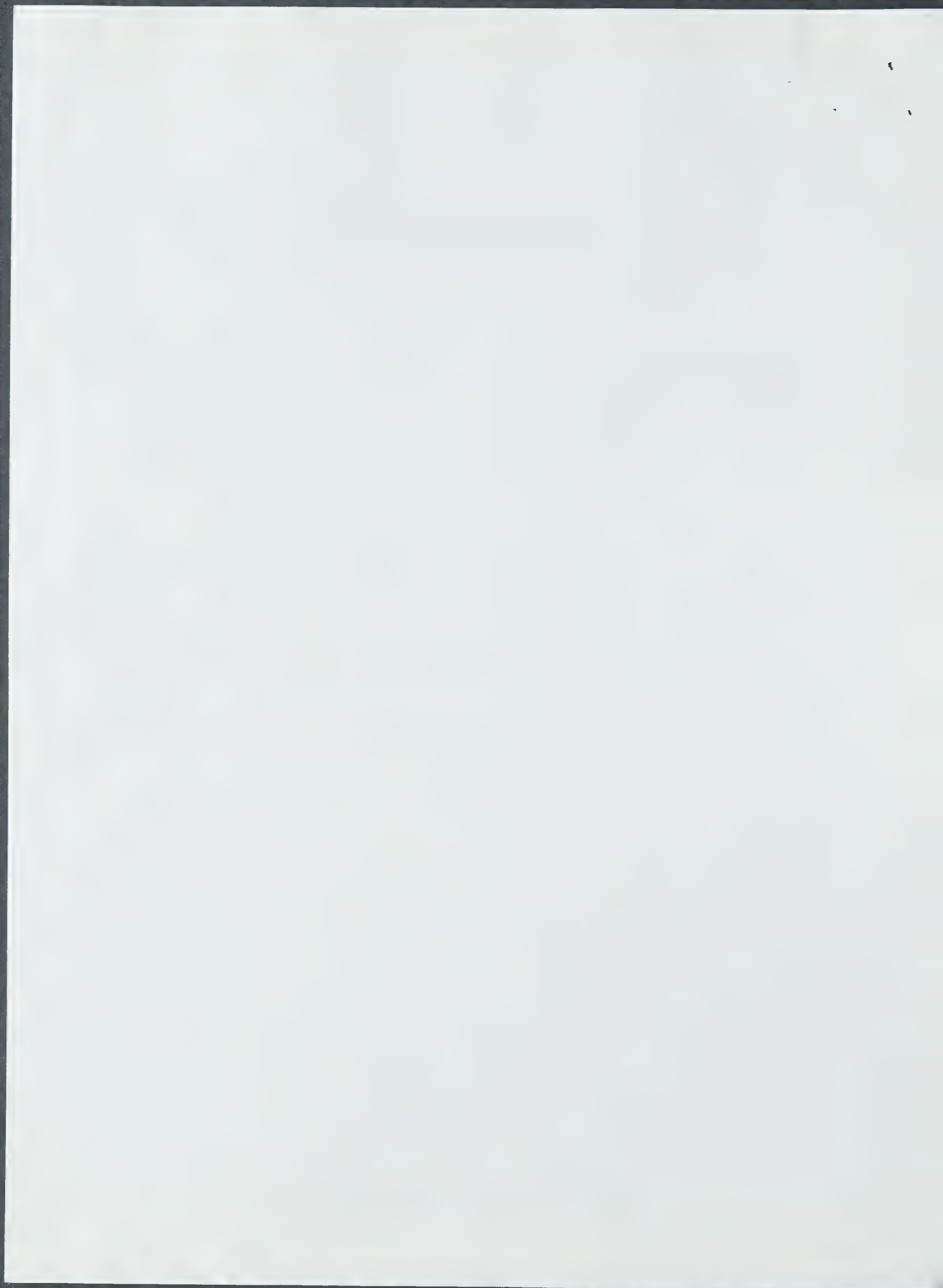
AB/cw

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

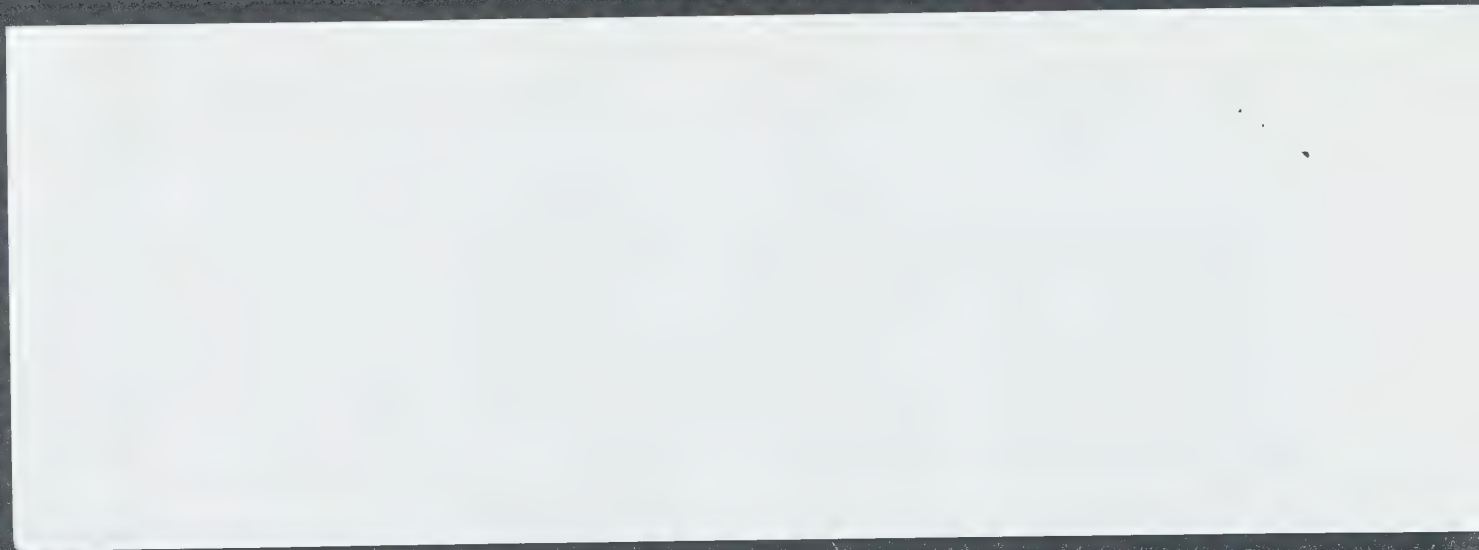














ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 9, 1995

Mr. J. Peter LeBrooy  
1805 Creelman Avenue  
Vancouver, BC V6J 1B7  
Canada

Dear Mr. LeBrooy:

Thank you for your letter of May 1 and the five black-and-white photographs.

Of these paintings, you know that I am most interested in the Van Dyck composition of which the accepted version is in Turin. I will certainly show both the color and the black-and-white photographs to Dr. Christopher Brown when I see him this July.

I am sending the other photographs to Professor David McTavish, who is the director of the Agnes Etherington Art Centre at Queen's. He will correspond with you directly, but don't expect a quick answer because he will be in Venice for the next couple of months.

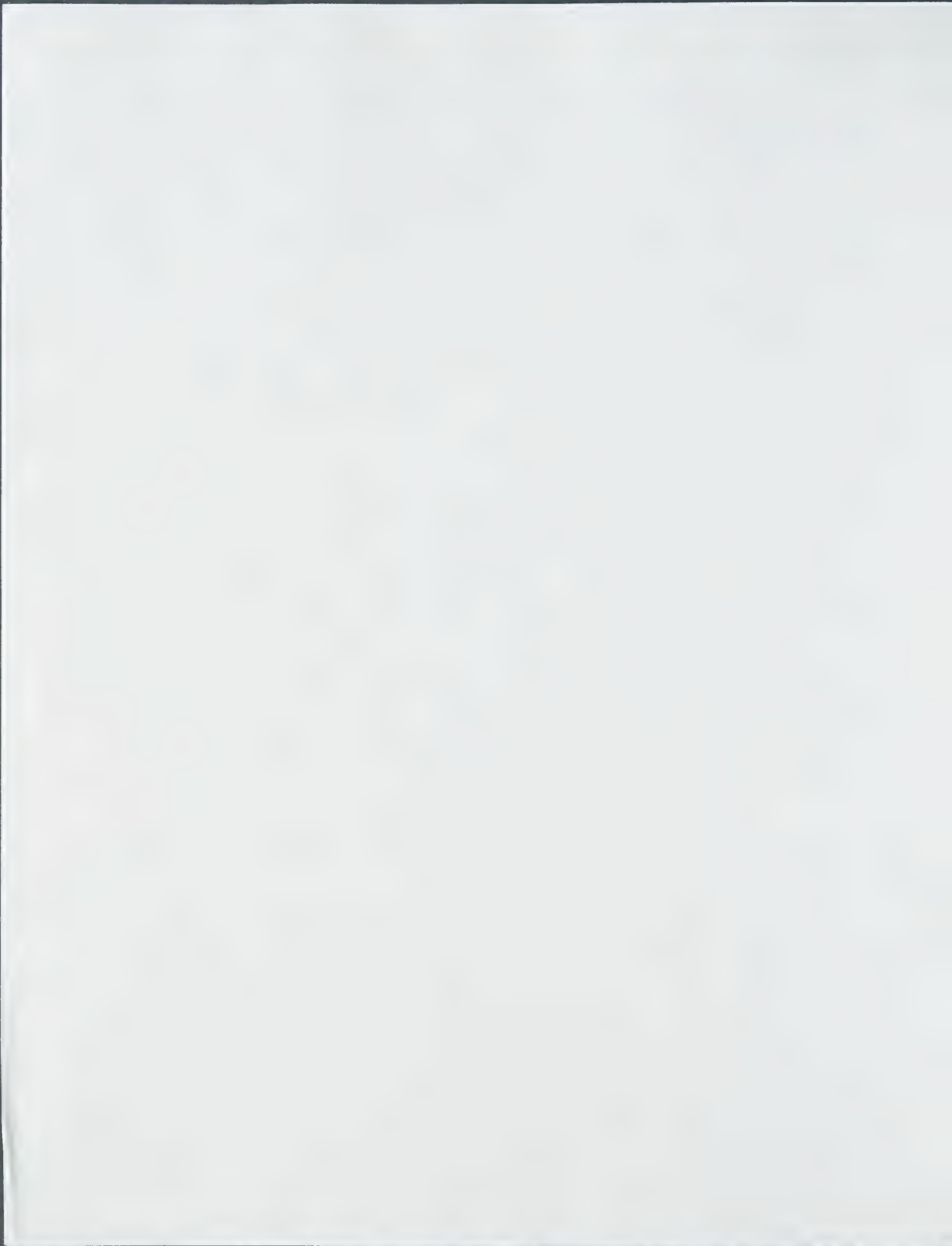
With all good wishes, I remain,

Yours sincerely,

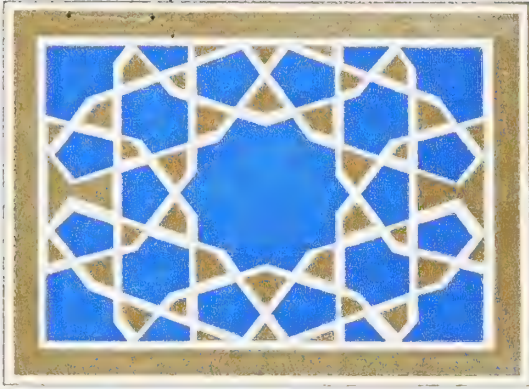
AB/cw

c: Professor David McTavish  
Director, Agnes Etherington Art Centre  
University Avenue at Queen's Crescent  
Queen's University  
Kingston, Ontario K7L 3N6  
Canada

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







**THE PORTRAIT PAINTER**

**R. O. Lenkiewicz**

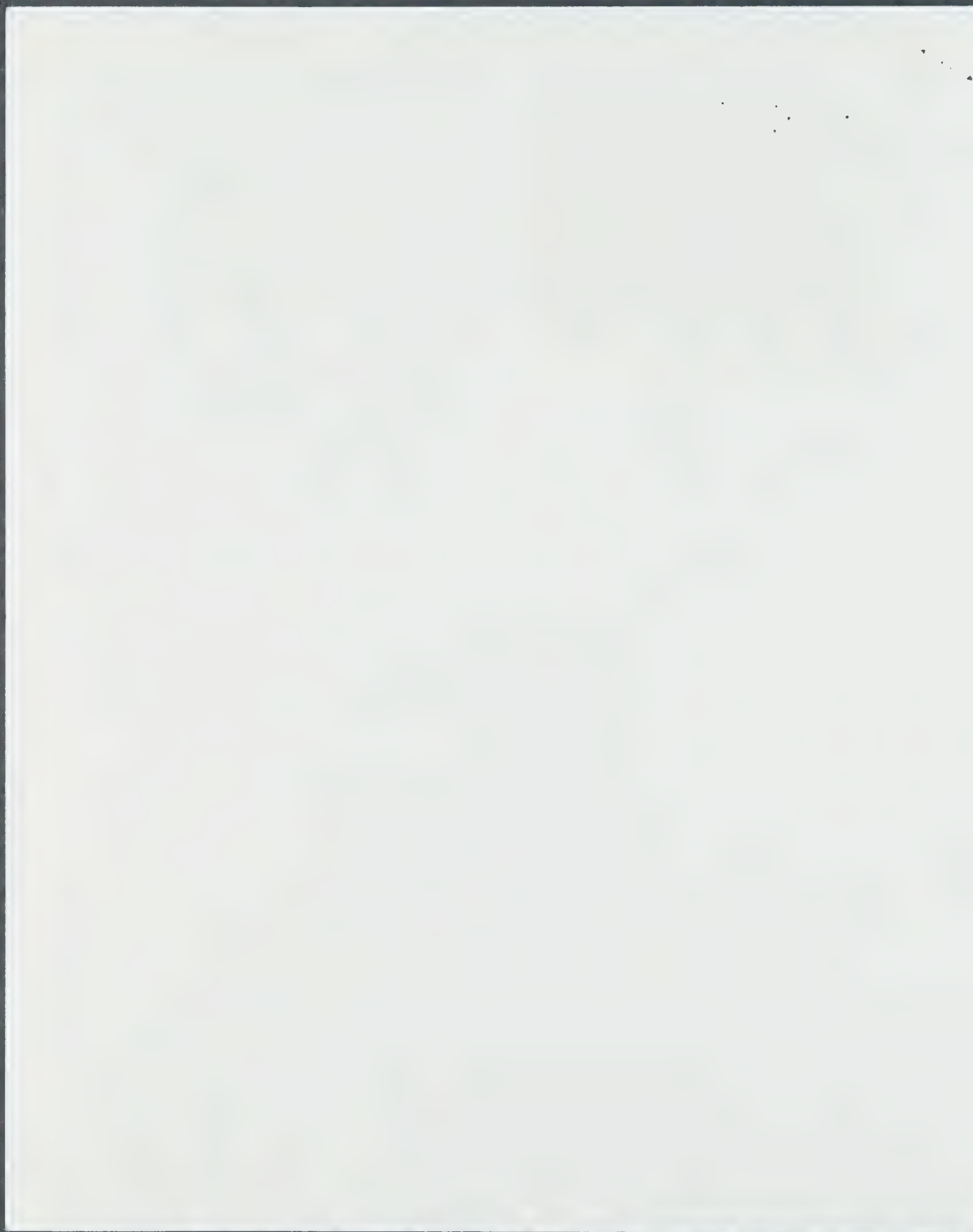
**25 The Parade**

**Barbican**

**Plymouth**

**PL1 2JN**

0752 260280





## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 26, 1995

Mr. and Mrs. Peter LeBrooy  
1805 Creelman Avenue  
Vancouver, BC V6J 1B7  
Canada

Dear Mr. and Mrs. LeBrooy:

Thank you so much for all the time which you spent with me in Vancouver.

Isabel and I found our visit to your home most interesting, and I enjoyed looking at your many paintings.

As you well know, it is a great mixture, ranging from period copies and also 19th Century copies after well-known Italian paintings, as well as some beautiful 19th and 20th Century works, including some fine Canadian works.

The painting that interests me the most is the painting which I believe is period and is close to that well-known Van Dyck in Turin. I would very much appreciate a good black-and-white photograph of that painting. Once I have the photograph, I will discuss this with a good friend, Dr. Christopher Brown who is the Chief Curator of the National Gallery in London and the world expert on Van Dyck.

Thank you for considering the possibility of giving some of your paintings to Queen's University.

I really don't know what the Agnes Etherington Art Centre's policy on acquisition is, and so I have sent the entire package which you so kindly gave me to Professor David McTavish, the Director of the Agnes Etherington Art Centre at Queen's University.

However, he is just leaving to teach at Venice for the next couple of months, and so you will not hear from him for some time.

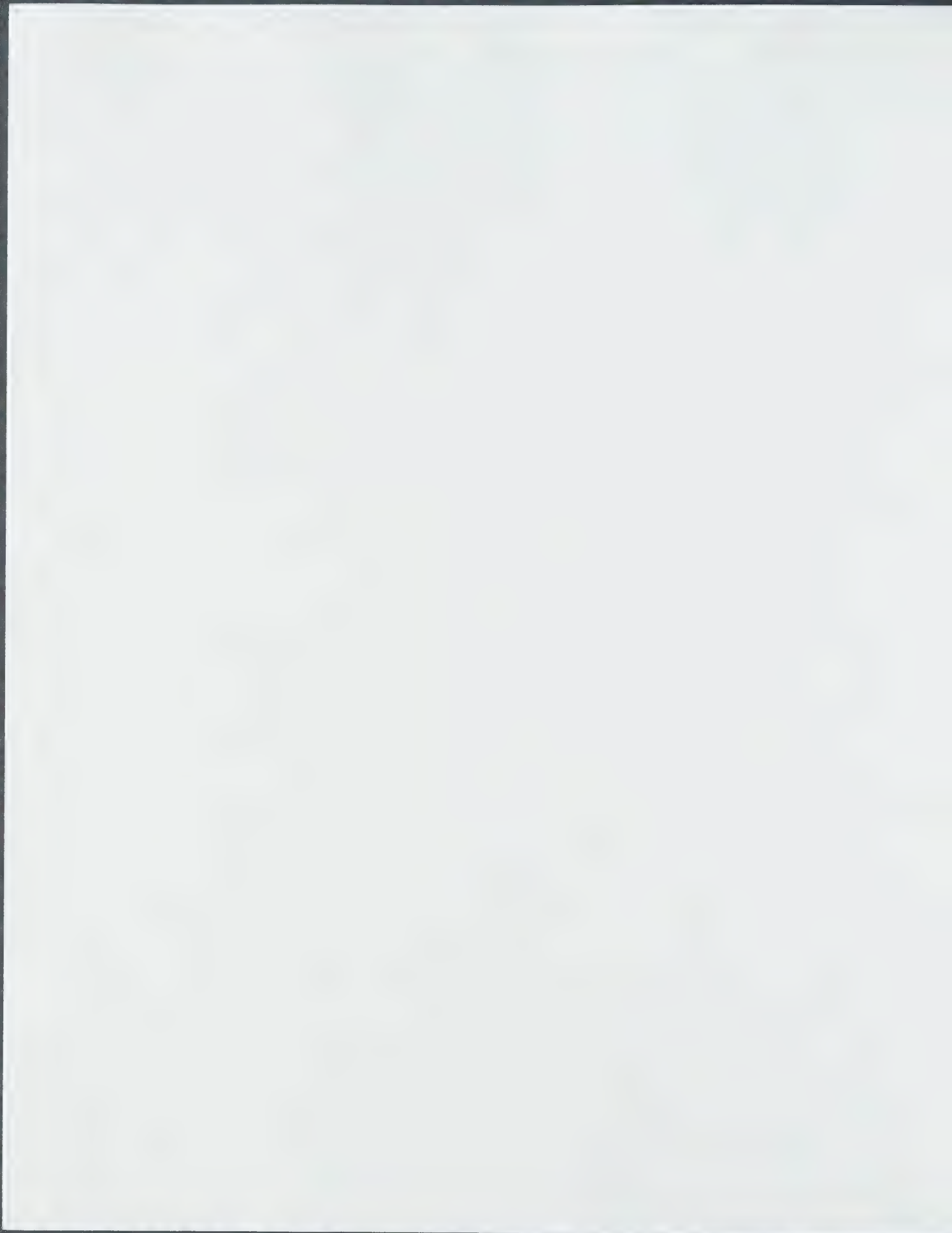
With all good wishes, I remain,

Yours sincerely,

AB/cw

cc: Professor David McTavish

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



01 May 1995

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

Dear Dr. Bader:

Enid and I were most pleased that during your very busy schedule here in Vancouver, you took time off to visit us to see our "Old Master" paintings. In accordance with your advice that I should acquire much better black and white photographs of the collection, I have done so, and I am pleased to forward to you five 8" x 10" photos of those in which, I believe, you showed the greatest interest. I understand that this coming June you intend to meet your friend Chris Brown of the National Gallery about our Van Dyke and then possibly going on to Turin to see if our painting is the original or a repetition of the similar one there.

As we will be in Vermont by mid June until September 8th, I am enclosing our address:

J. Peter LeBrooy  
Post Box #242  
Lake Road, R.R. #1  
Newport Center, Vermont  
USA 05857  
Tel: (802) 334-5468

We enjoyed your lecture at the Queen's Alumni meeting here and send you and your wife our best wishes for a very happy summer.

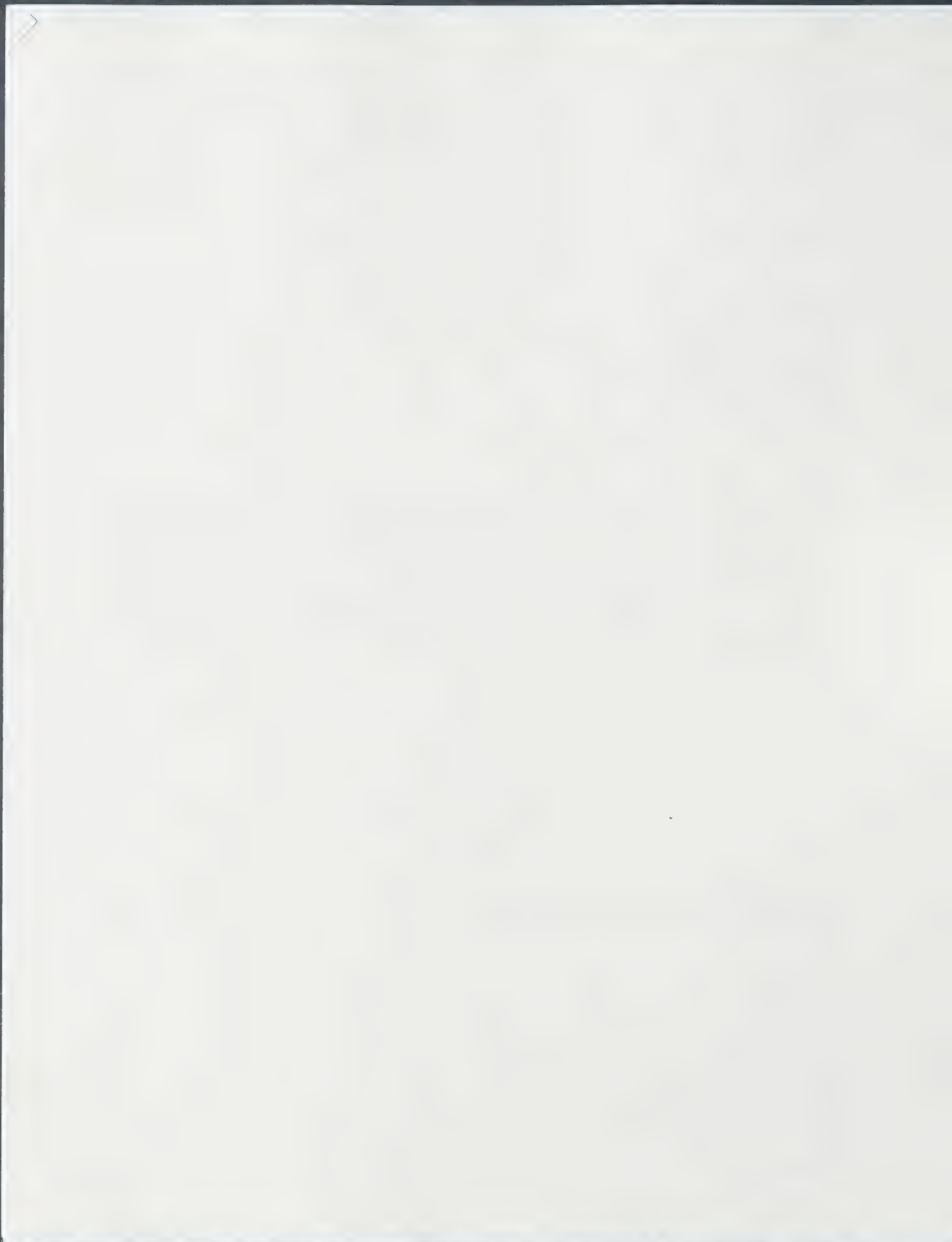
Yours faithfully,



J. Peter LeBrooy  
1805 Creelman Avenue  
Vancouver, BC  
V6J 1B7 Tel: (604) 731-1923

enclosures







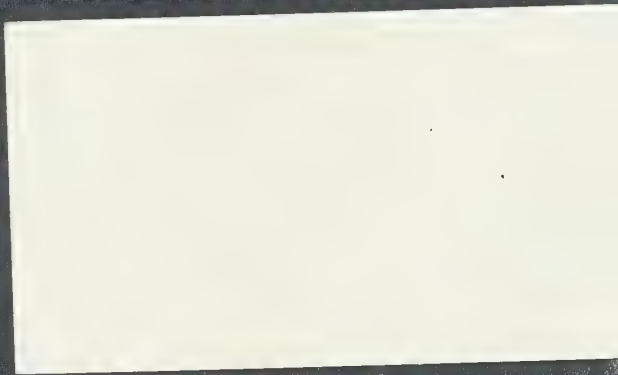
## **Lando Fine Art**

Brent J. Luebke  
Fine Art Consultant

Consultation • Appraisal • Brokerage

Edmonton, Alberta Canada

403 940 1143





## Lando Fine Art

May 8, 1995

**Dr. Alfred Bader  
Alfred Bader Fine Arts  
Astor Hotel  
924 East Juneau Avenue  
Milwaukee, WI USA  
53202**

Dear Dr. Bader:

I was fortunate enough to be present for the presentation you gave at the Edmonton Art Gallery, April 10, 1995. I enjoyed your discussion of your personal restoration and conservation experiences with Old Master paintings very much.

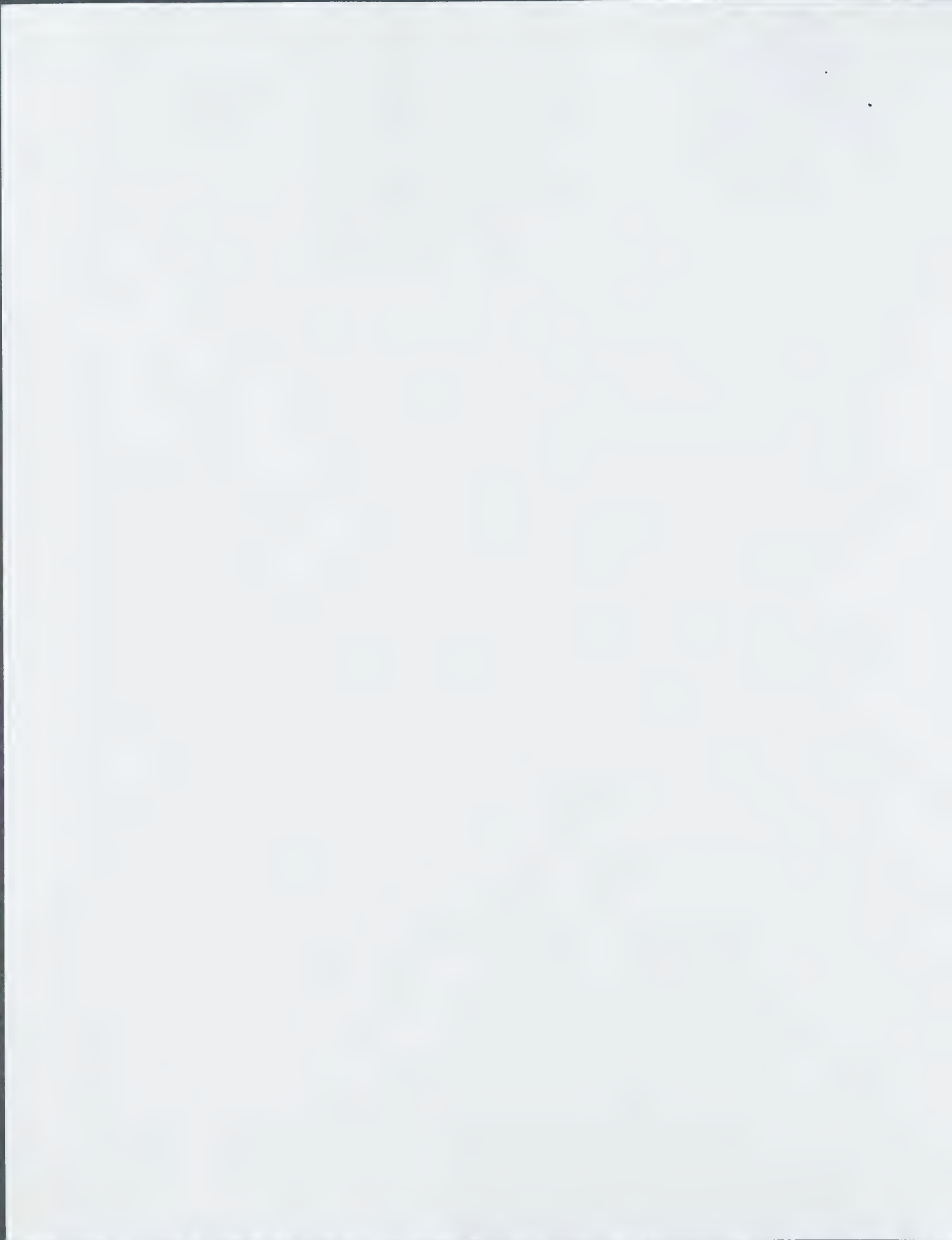
I am a private fine art dealer in Edmonton, AB. I wish to specialize in historical Canadian paintings but in order to continue business I also deal with American, British and European 19th to early 20th century art as well. Unfortunately the demand for 'classic' fine art in this part of Canada is not very great, due I feel, to the relative youth of this area. I do though have clients that have significant works of art from the 16th -20th centuries and I am requested from time to time to seek out new additions to their collections.

I am a strong supporter of The Edmonton Art Gallery; Mr. Alf Bogusky, the Executive Director, has brought a new focus to the gallery that was not evident with previous directors and staff. I have been working very closely with him in recent months directing donations from my client's collections to the Gallery's. I hope to continue this association for it provides the Gallery with works of art to fill the major holes it has in it's collection.

As you probably noticed the Edmonton Art Gallery has very little in the way of Old Master paintings. I hope to be able to help change this over the coming few months but as you are well aware, good, affordable examples are very difficult to come by and it is even more difficult to convince a collector to donate to a relatively unknown public institution like the Edmonton Art Gallery.

.../2

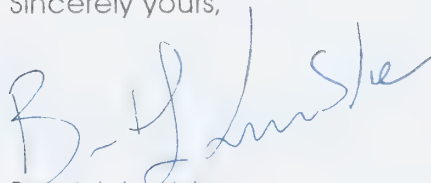
**12026-157 Avenue NW, Edmonton, Alberta Canada T5X 2R9  
Voice 403.940.1143 • Fax 403.457.9222**





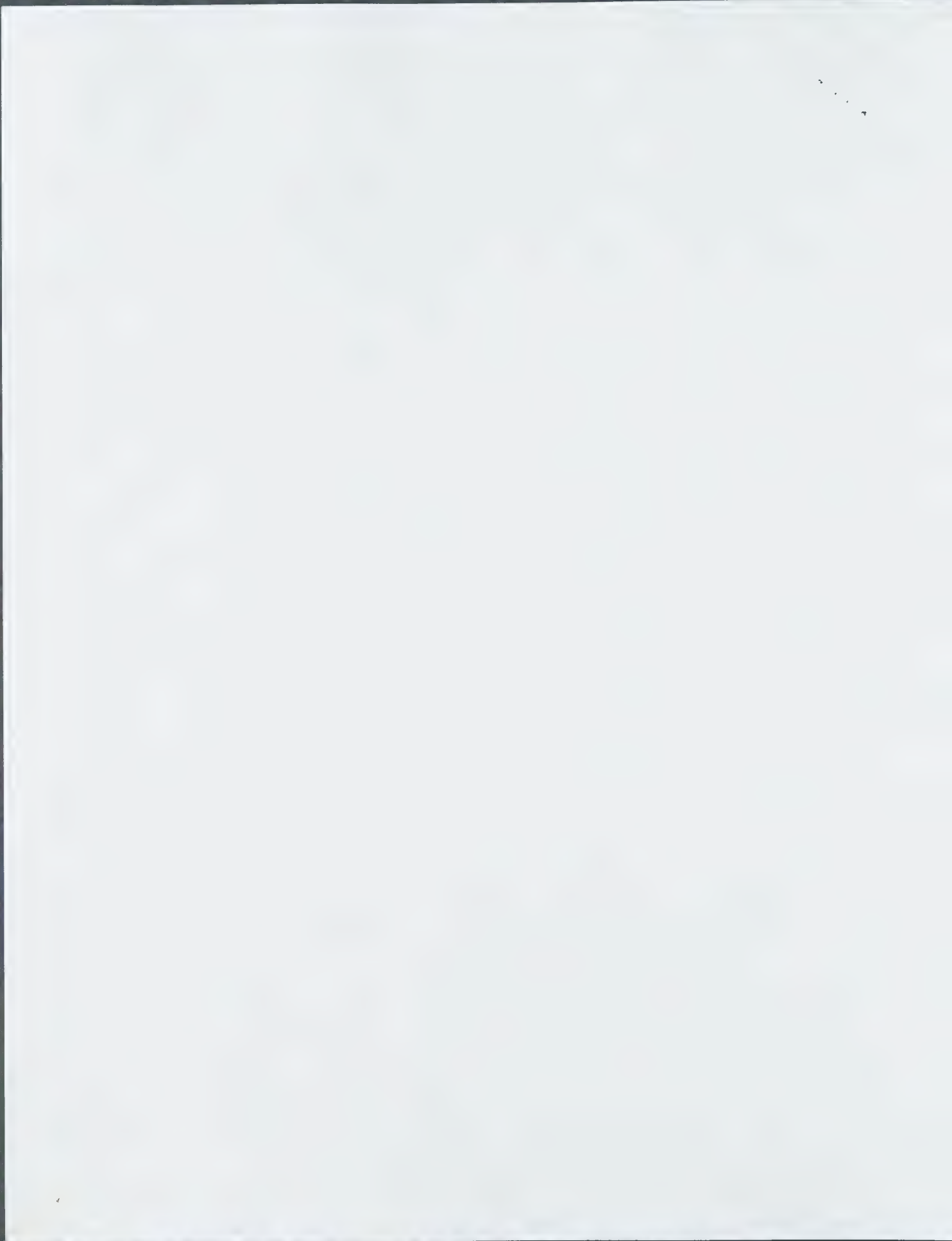
In closing, thank you very much for your presentation, it was a great pleasure to listen to an individual who is as respected in the trade as you are, share their experiences. I cannot speak for the Edmonton Art Gallery, but I feel that if you were willing to come back in the future I am sure they would be most interested in having you.

Sincerely yours,

A handwritten signature in blue ink that reads "Brent J. Luebke". The signature is written in a cursive style with a large initial "B" and a long, sweeping underline.

Brent J. Luebke  
Private Fine Art Dealer

BJL/mo





FAX FROM

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 11, 1995

To: Mr. Brent J. Luebke  
Lando Fine Art  
Fax: 403/457-9222

Dear Mr. Luebke:

Thank you for your letter of May 8th, which - considering the usual slowness of Canadian mails - came here remarkably quickly.

Isabel and I much enjoyed our stay in Edmonton and also meeting the Executive Director of the Edmonton Art Gallery.

As I explained to him, I handle a good many Old Master paintings and would be really delighted to be able to provide fine Old Master paintings at most reasonable prices.

Of course, I know that when serious collectors build collections, many of their works eventually find their way to their local museums. Thus, I would be happy to supply Edmonton collectors as best as I can also.

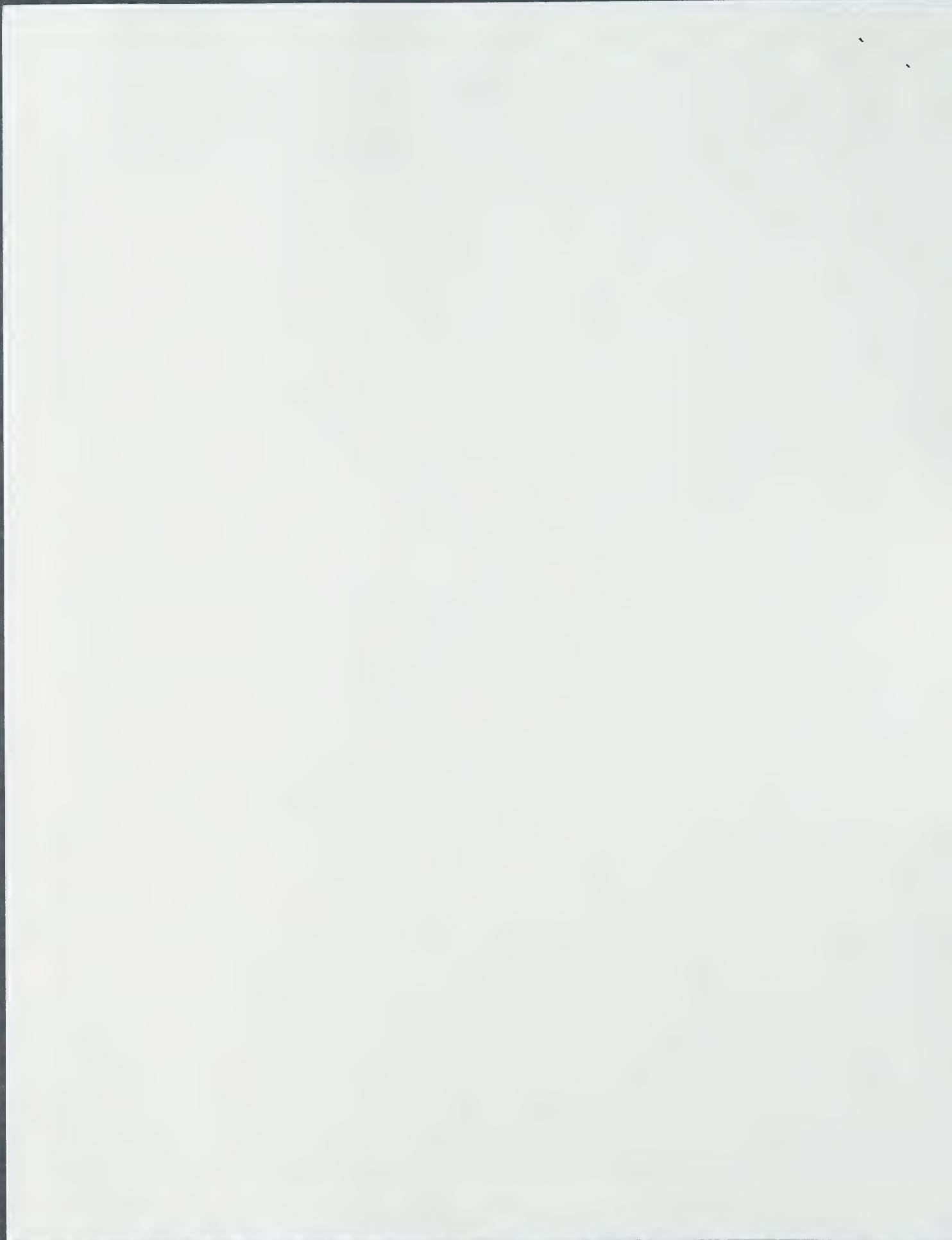
Incidentally, I own a number of small paintings done in western Canada by a Swiss-born artist, Franz Biberstein, who died in Milwaukee. If you should be interested, I would be happy to send you quite a bit of information about the artist who is also listed in Benezit.

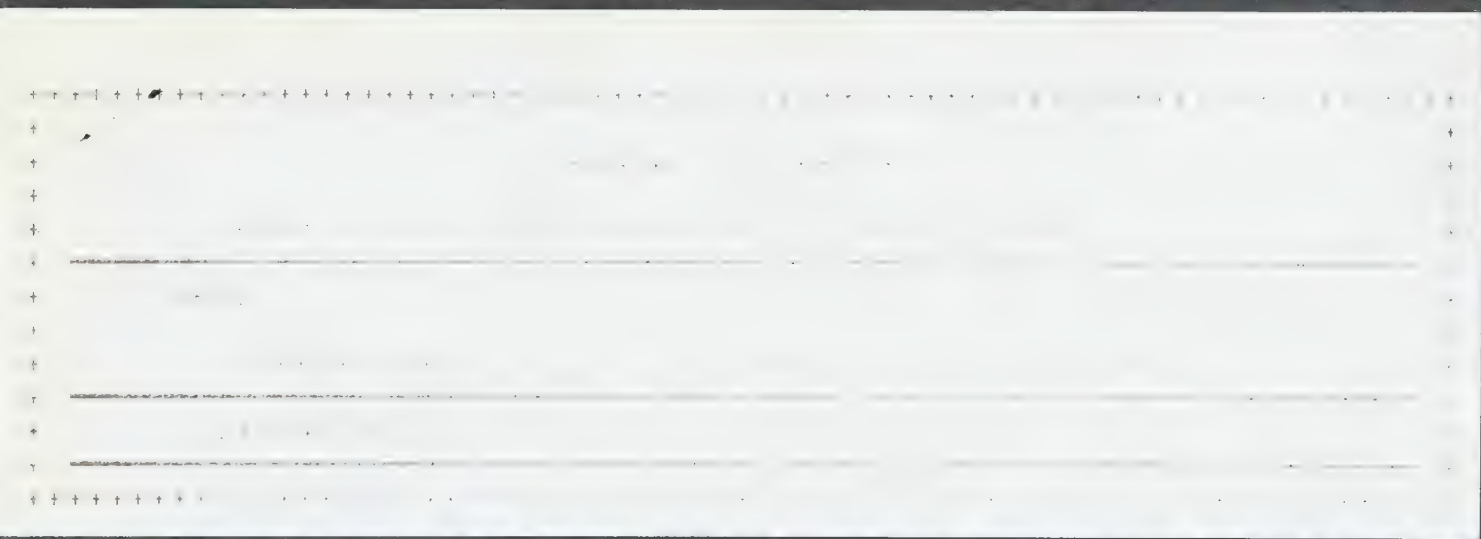
With best regards, I remain,

Yours sincerely,

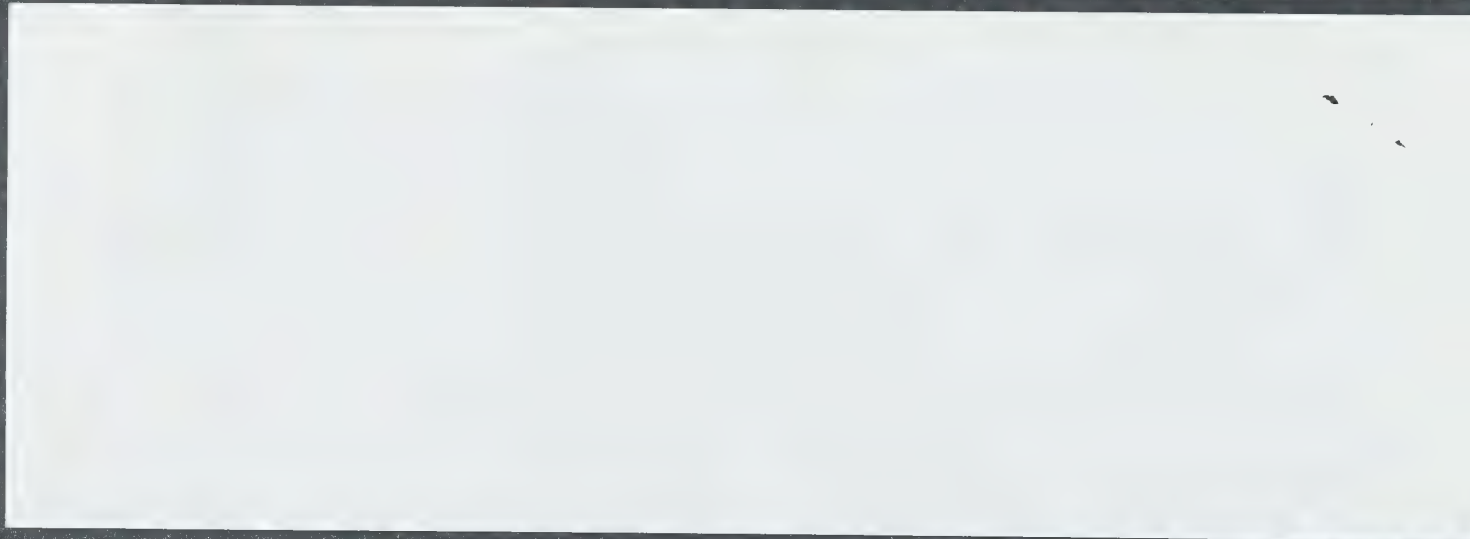
AB/cw

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











FAX FROM

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 12, 1995

To: Mr. Brent J. Luebke  
Lando Fine Art  
Fax: 403/457-9222

Dear Mr. Luebke:

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I am puzzled by your saying that you are aware that he painted "in what is now Canada". He painted the sketches in western Canada around 1910, and that was Canada ever since Confederation.

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I would be happy to sell Old Masters to Edmonton, but I must tell you that in my business, the key is buying. I sell almost nothing in Milwaukee but a good deal to foreign dealers and museums. Read chapters 17 and 18 of my autobiography entitled *Adventures of a Chemist Collector*.

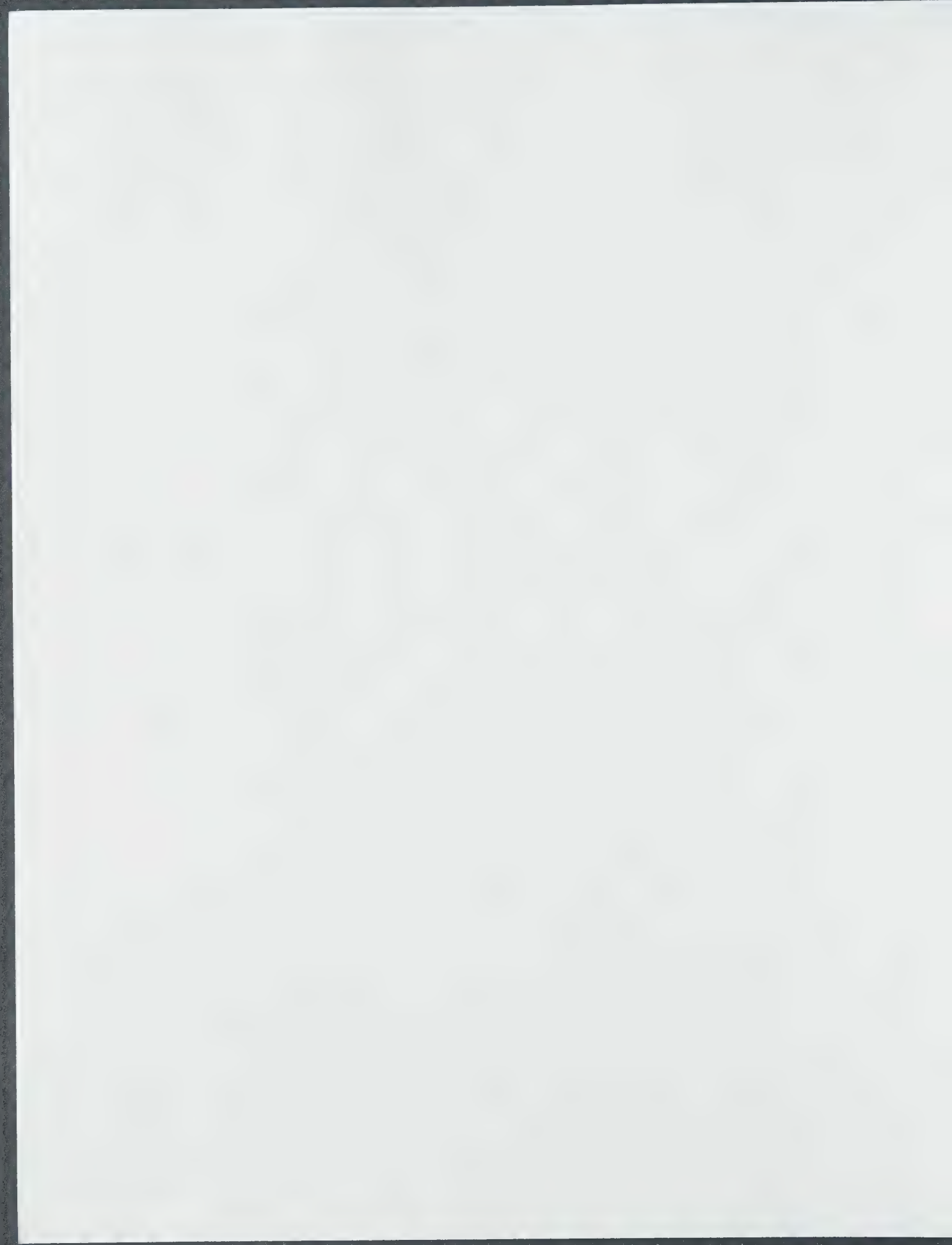
Hence, if you ever find good Old Masters for sale in Edmonton, please let me know.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709





THE WESTBURY HOTEL

11/1/88

Dear Alfred,

Thank you very much for your letter and for being  
the party interested in the  
I will be in touch with you and your family  
and we will be happy to see you.

Very truly yours,

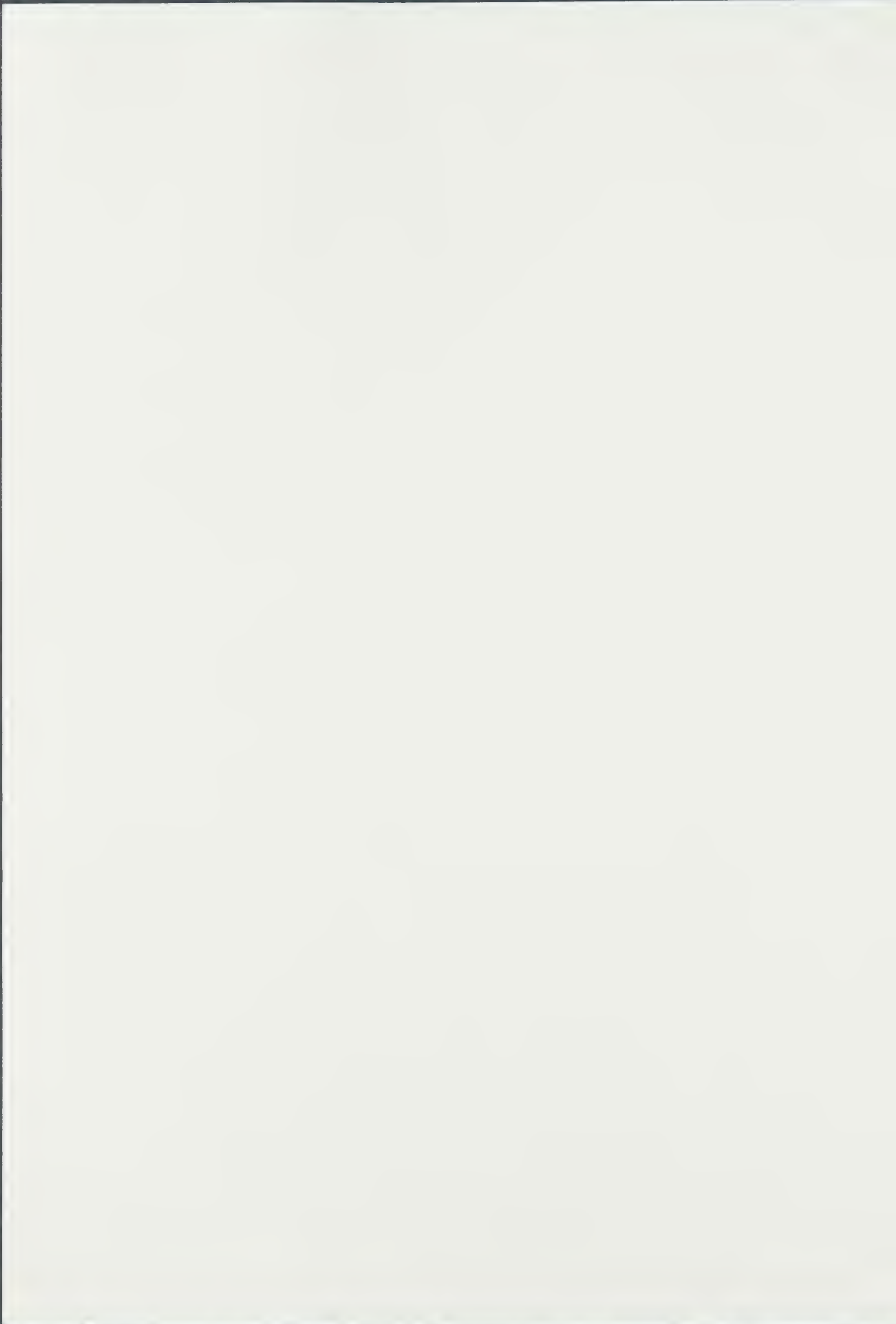
John D. Rockefeller

MADISON AVENUE AT 69TH STREET  
NEW YORK, NY 10021

TELEPHONE: 212 • 535 • 2000 TELEX: 497 • 6607  
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of the World

 FÖRTE





05/27-1995 06:30AM FROM Lando Fine Art

TO

14142770709

F...11



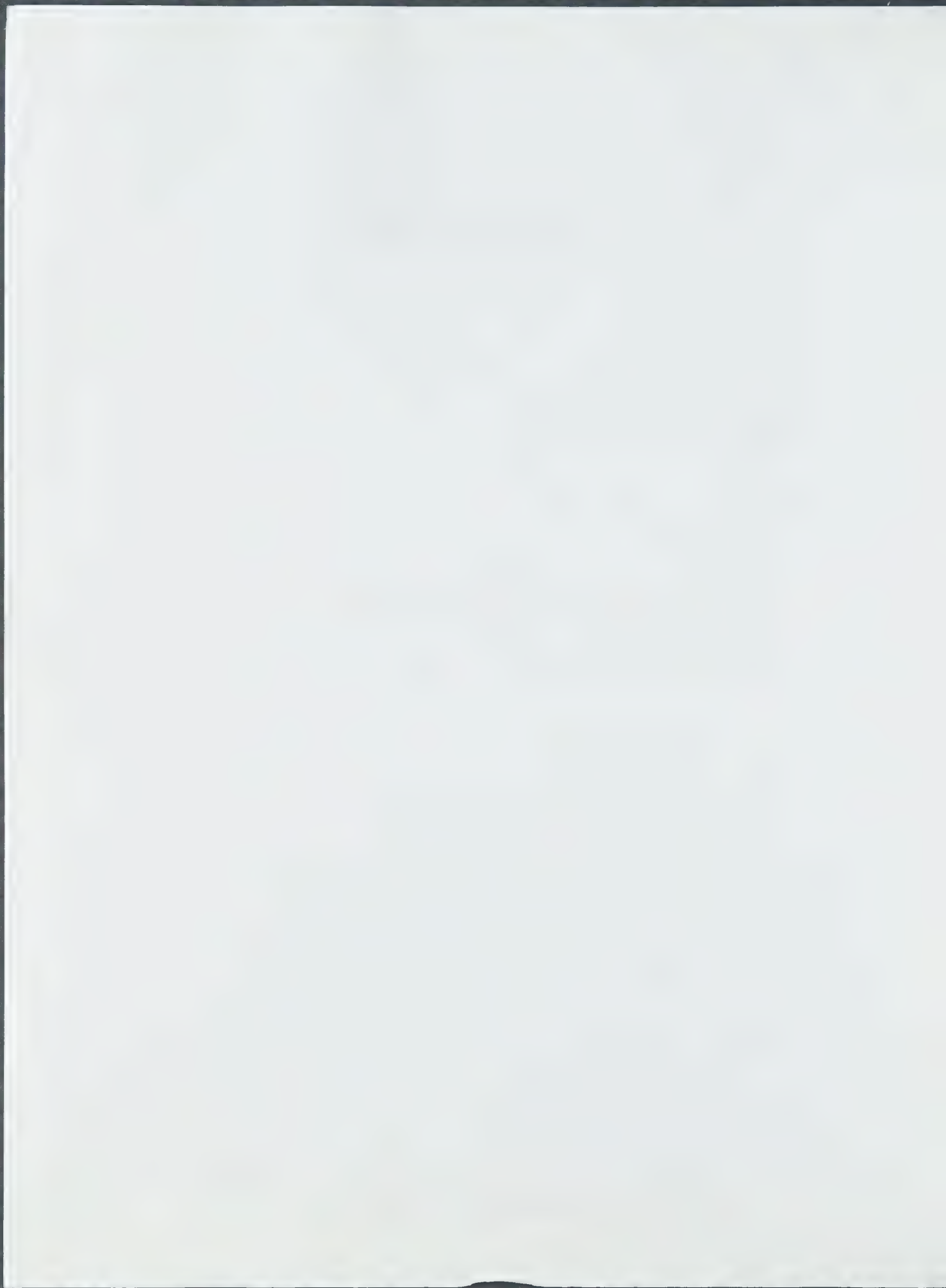
## Lando Fine Art

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

Thank you for your letter dated May 12, 1995. I appreciate you sending me the Franz Biberstein information and photographs. I will keep this information in file for future reference and future use if a client of mine so wishes.

I look forward to our next communication, until then please take care.

12026-157 Avenue NW, Edmonton, Alberta Canada T5X 2R9  
Voice 403.940.1143 • Fax 403.457.9222





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 29, 1995

Mr. Craig LeSage  
1504 W. 9th Avenue  
Oshkosh, WI 54901

Dear Mr. LeSage:

Thank you for sending me the snapshots of your two paintings.

When you talked to me about a portrait of a boy with a dog, I thought that the painting might be by the quite well-known American illustrator, Pruett Carter, whose description I enclose. However, looking at the photograph, I don't think that this painting is by him, but more likely by an English artist around 1900.

The still life looks attractive, but from such a dark photo, I really cannot tell much.

If you would like to sell these paintings, then I would suggest that you consign them to the Schragger Auction Galleries at 2915 North Sherman Blvd., Milwaukee, WI 53201. Mr. Al Schragger is totally honest, has been an auctioneer since the 1940's, and you can reach him by telephone at 414/873-3738.

With all good wishes, I remain,

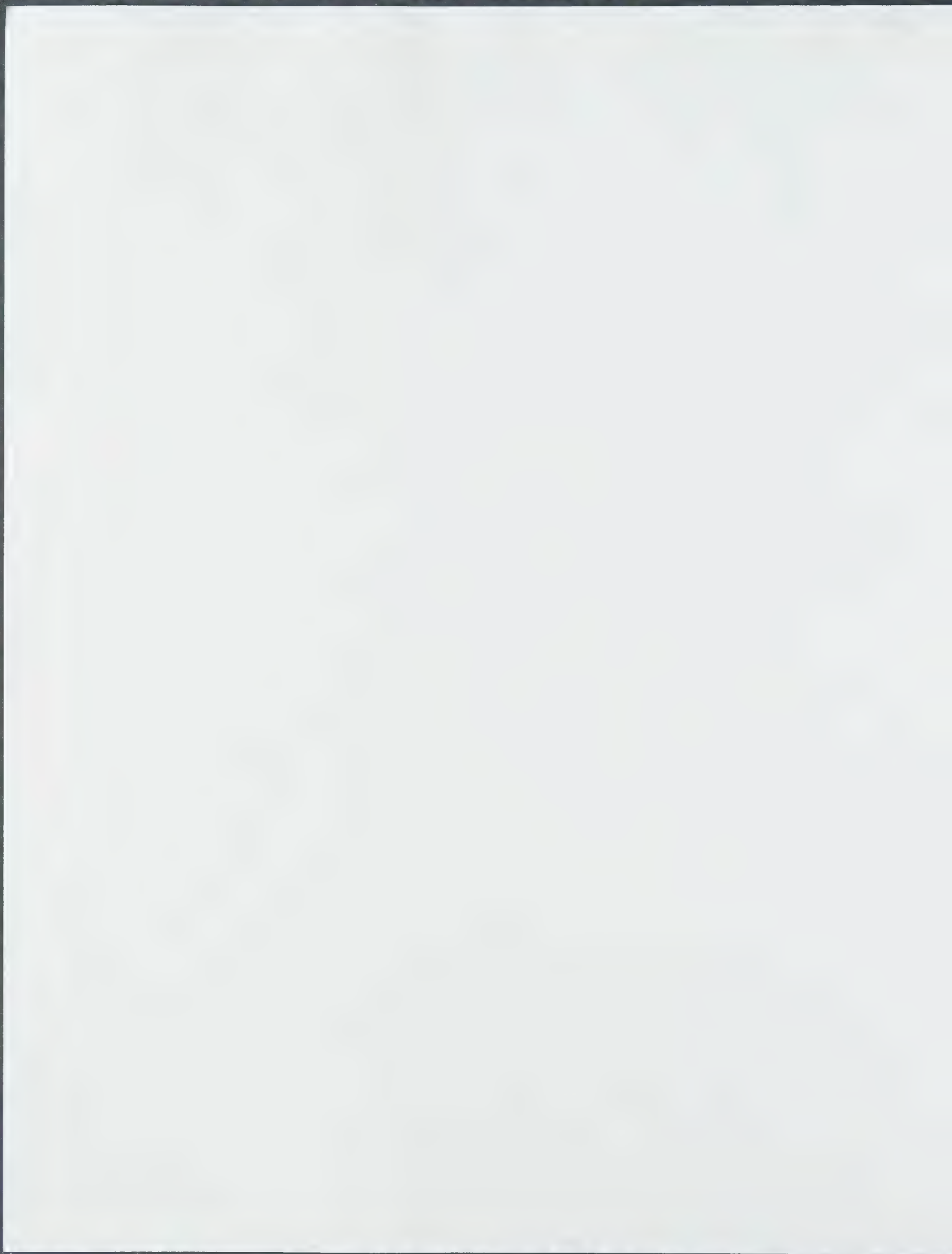
Yours sincerely,

AB/cw

Enclosures

*cc: Al Schragger*

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 1, 1995

Mrs. Simon Lake, III  
3167 Overbrook Drive  
Port St. Lucie, FL 34952

Dear Mrs. Lake:

Thank you for your gracious letter of February 14.

Unfortunately the portrait, while probably 17th century cannot be by Frans Hals and - more importantly is not a particularly good portrait.

Please do not shoot the messenger.

Enclosed please find the material which you sent me.

With all good wishes I remain yours,

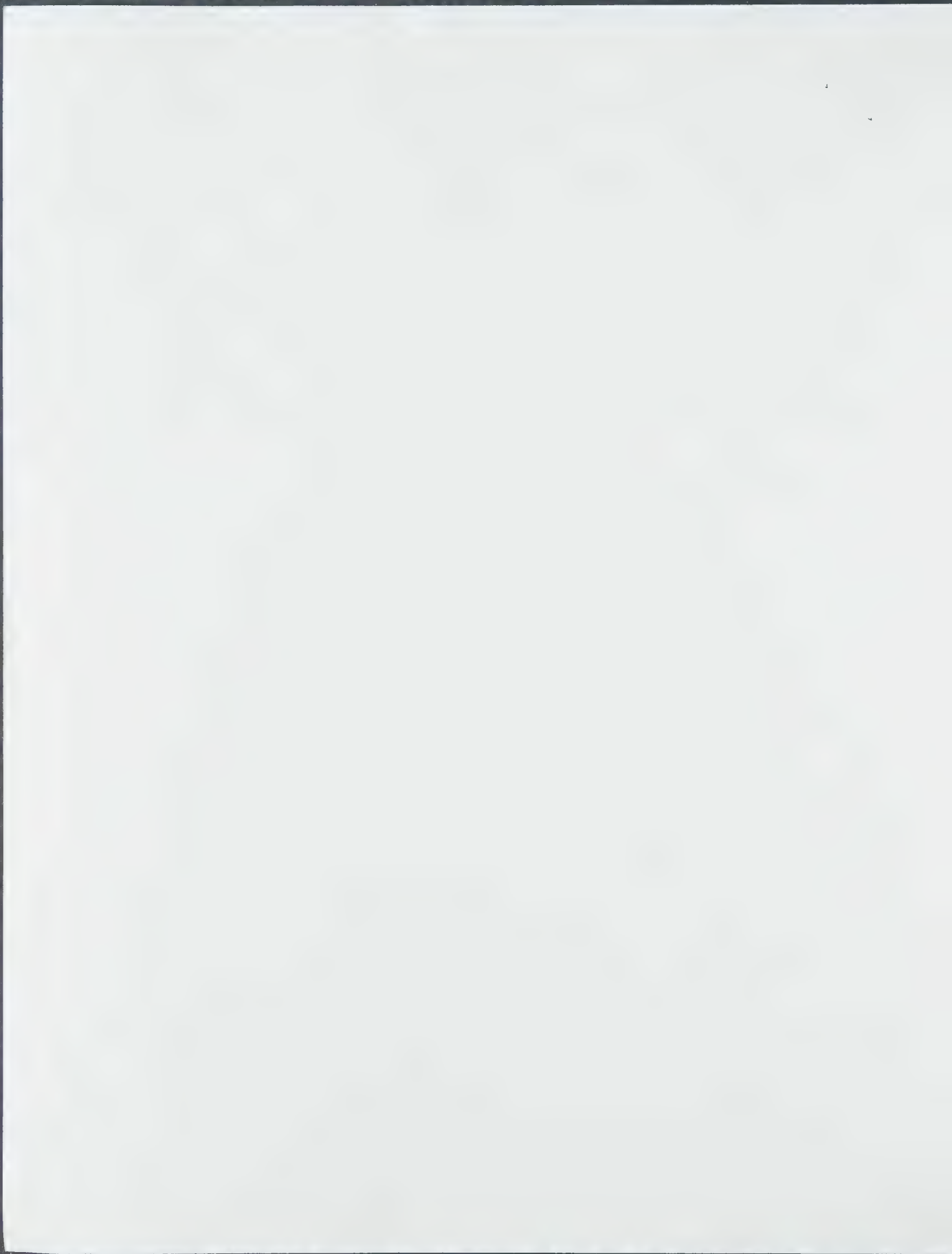
Sincerely,

Alfred Bader

AB/df  
Enclosure

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





Love me to the love  
close to your Beach, we  
will be happy to meet with  
the Pen Station whenever  
the service.

With sincerity,  
Blanca B. Lake  
(Mrs. James Lake etc.)

311 - Overlook Dr.  
P.O. & Lunch # 34452  
Tel. 417-335-4993

Feb 14 1995

Mr. Bader,

You were so gracious  
to talk with me on the phone  
this afternoon. Your plans  
sounded very good.

I have enclosed pictures  
and copies of letters written  
by Simon Lake regarding the  
provenance of the Busbymaster.  
These were put together by  
my son Jeffrey Lake, to whom  
I have turned over most all  
of the Simon Lake materials.  
I do have the painting  
however

WJL

To: Alferd Badger Fine Arts

924 E. Juneau Av.

Milwaukee WI 53202

From : Craig Le Sage

1504 W. 9th Av.

Oshkosh WI 54901

414 - 231 - 0065

As per our conversation of March 22, 1995, I have enclosed pictures of oil on canvas paintings. I wish to sell these paintings. One is signed by P. CARTER and the other is not signed. I'm looking forward to our next communication. I am willing to bring the paintings to your gallery any time, for your inspection. Thanks!!!







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 7, 1994

Mr. David Laker  
ARTWORKS  
21 Cherrystone Drive  
Willowdale, Ontario M2H 1R8  
Canada

Dear Mr. Laker:

As you perhaps know from my several phone calls, I tried to contact you and meet you in Toronto last week.

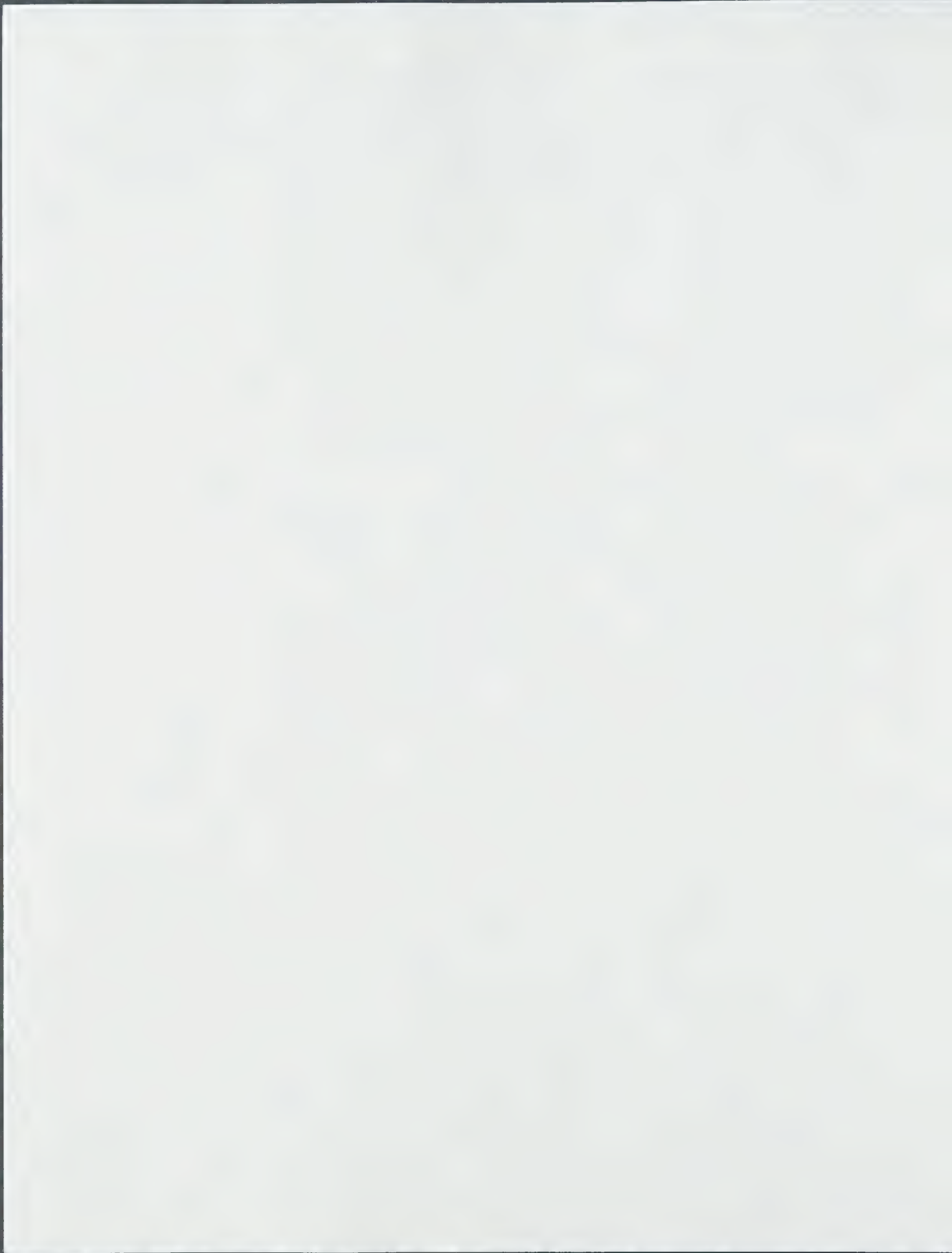
As your fax came from Benjamin Laker, Q.C., I presumed that Benjamin Laker is your father and I left messages both in your father's office and at his home, but to no avail. I would, of course, have liked to have picked up a copy of the Book of Ruth.

If you will send it to me, by insured book post and bill me for U.S.\$100.00 CIF Milwaukee, I will send you my check for \$100.00 by return mail.

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 1, 1994

Mr. David Laker  
ARTWORKS  
21 Cherrystone Drive  
Willowdale, Ontario M2H 1R8  
Canada

Dear Mr. Laker:

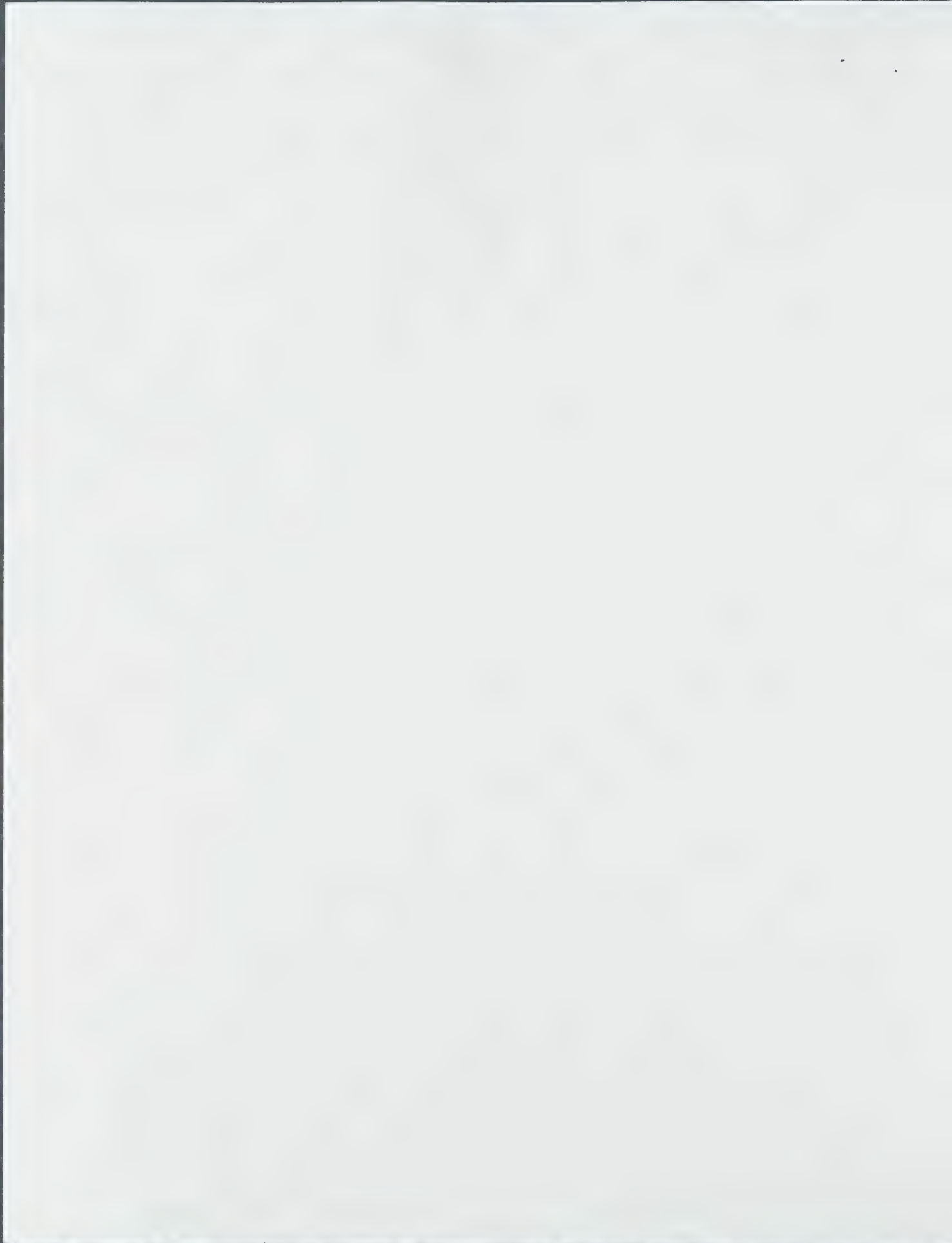
In response to your letter of March 25th, I am certain that I never received your letter of December 8, 1993, of which you have now sent me a copy.

As you feel that the sale of the collection of paintings must be conducted first, I have no interest in proceeding further at this point. Should you sell the collection, then I would be interested in discussing with the buyer if I might publish an essay on this interesting artist.

All good wishes.

Sincerely,

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



A R T W O R K S  
21 Cherrystone Drive  
Willowdale, Ontario  
M2H 1R8

Alfred Bader Fine Arts  
924 East Juneau Avenue  
Milwaukee, Wisconsin  
USA 53202

March 25, 1994

Dear Dr. Bader:

Re: Otto Schneid Correspondence  
-----

I trust that you and your wife are well. This is a follow up to the above reference.

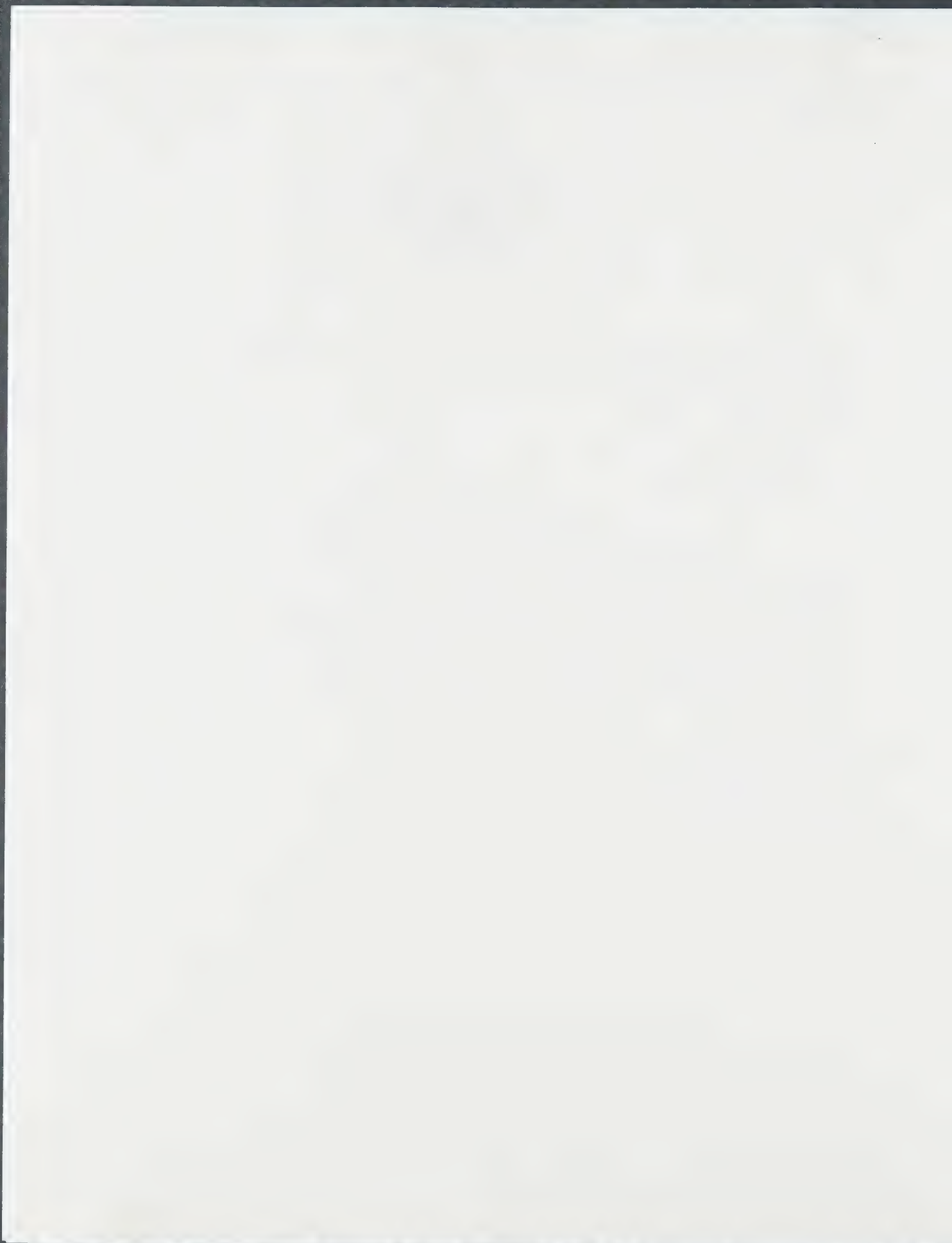
I've taken the liberty of enclosing a copy of my previous letter to you.

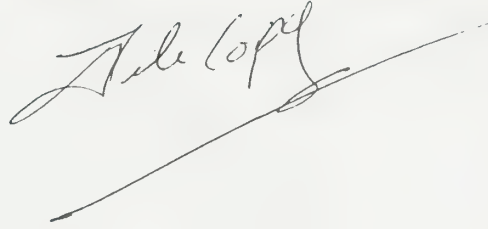
Best wishes to you and your family for a happy and kosher Passover.

Sincerely yours,

  
David J. Laker







ARTWORKS  
21 Cherrystone Drive  
Willowdale, Ontario  
M2H 1R8

Alfred Bader Fine Arts  
924 East Juneau Avenue  
Milwaukee, Wisconsin  
USA 53202

December 8, 1993

Dear Dr. Bader:

Re: Otto Schneid Collection

Thank you for your recent letter of Nov 10th. Sonia and I are pleased that you and your good wife had an opportunity to view a few of Dr. Schneid's paintings and a sampling of the correspondence.

As you are interested in publishing the correspondence the following is the proposed method to accomplish same.

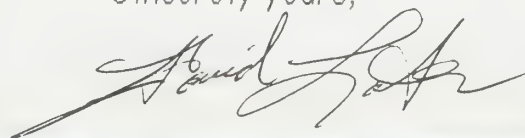
As the agent of record, the owner has vested with me the exclusive responsibility of presentation, discussion, negotiation and ultimate sale. Having said that, if you wish to proceed further I will be pleased to answer any questions you may have or arrange for further examination of the correspondence. We feel that publishing this material will fill a historical void. You are one of very few who recognizes this.

If you wish to publish this collection, the sale of said collection must be first conducted, not vice versa. If you wish to proceed then...

Upon your instruction to purchase this collection, I will have an agreement of purchase and sale drawn up and sent to you.

We await your response

Sincerely yours,



MH

1/2 use  
see 12/23/24  
11/12/24 ✓



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 10, 1993

Mr. David J. Laker  
21 Cherrystone Drive  
Willowdale, Ontario M2H 1R8  
Canada

Dear Mr. Laker:

Thank you so much for your and Ms. Halpern's taking the time to show me the Otto Schneid material.

As I explained, I could not be interested in his paintings. They must have been done late in his life and are very derivative of paintings such as those of Chagall. I would find them very difficult to sell.

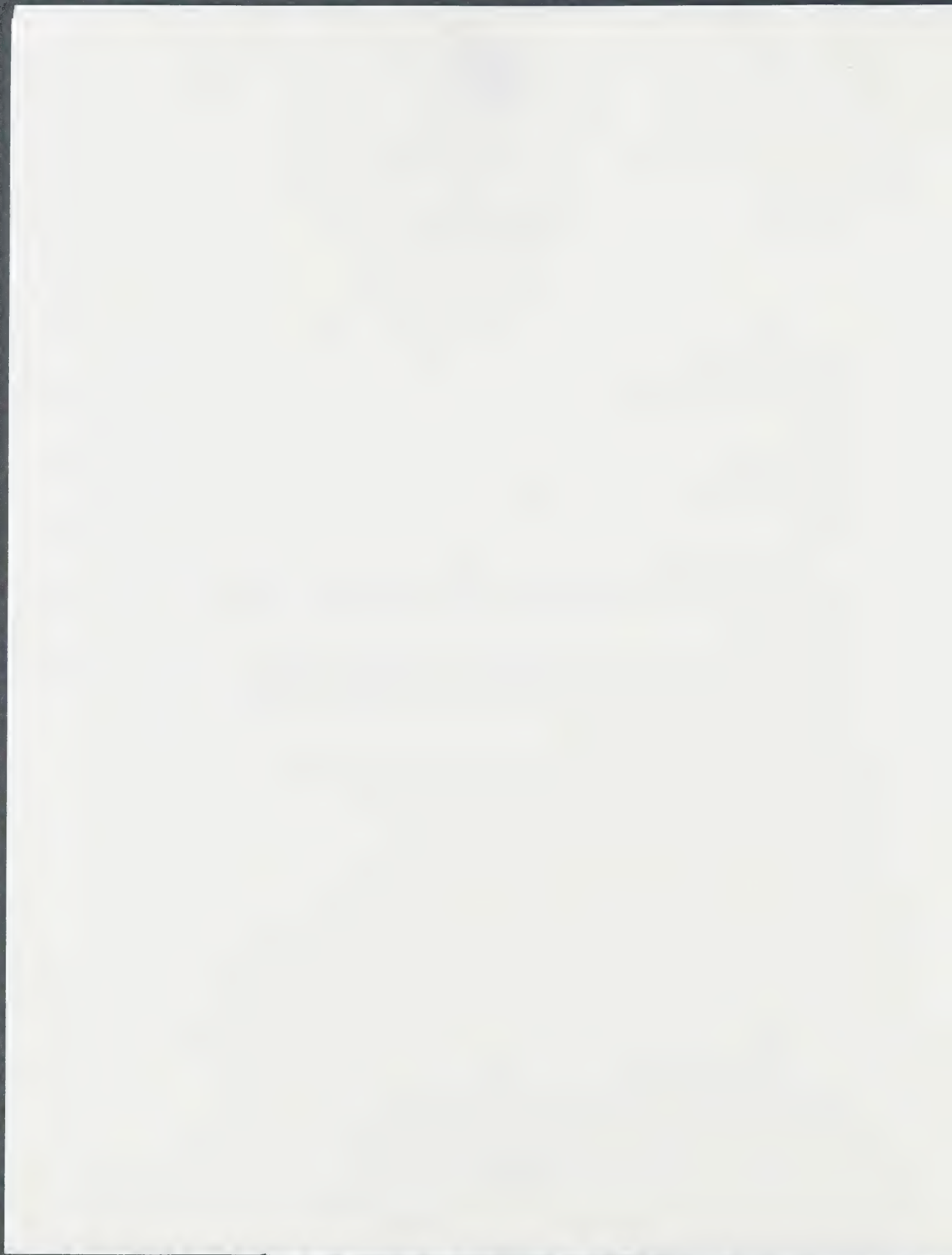
On the other hand, I found the correspondence, and particularly the almost encyclopedic work dealing with Jewish painters in Eastern Europe, most interesting. That should be published, preferably with illustrations of works by each of the artists. If possible, I would like to help in such a publication.

Please put me in touch with Dr. Schneid's widow, and I will talk to her by telephone and, if possible, visit with her when next I am in Florida early next year.

All good wishes to you and Ms. Halpern.

Sincerely,

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





File

**APHORISMS**  
by William Cole  
**Illustrated by Damon Lehrer**

Now available for purchase by selected libraries\*

We are pleased to offer *Aphorisms* to selected institutional members of the Rare Book Division of the American Library Association. *Aphorisms* is a limited-edition handmade book illustrated with original woodcuts.

This book is the result of close collaboration between Dr. William Cole, who teaches at Harvard University and has written several scholarly articles about prints and illustrated books, and Damon Lehrer, an artist who lives in Lexington, Massachusetts. Unlike most illustrated books, in which the relationship between word and picture is either overwhelmingly obvious or completely nonexistent, *Aphorisms* features images which relate to the text in enigmatic and indirect ways. Thus the brevity of the text does not prevent the reader/viewer from lingering to ponder the work as a whole.

*Aphorisms* is printed on loose sheets of fine, heavy Arches paper, protected by a stiff wrapper, in the style of the great French illustrated books of the first half of this century. The illustrations are nine original woodcuts (printed directly from the blocks), eight of which are signed and numbered. The blocks were canceled after printing, and thus no second edition is possible. The letterpress—set entirely by hand—is Garamond, a French renaissance font.

*Aphorisms* was hand-printed at The Bow & Arrow Press, located in Cambridge, Massachusetts. The Press, under the direction of Gino Lee and Jim Barondess, has been producing fine books and ephemera for over fifteen years.

Many notable institutions have already purchased *Aphorisms* for their permanent collections, including the New York Public Library, the Boston Public Library, the Houghton Rare Book Library of Harvard University, and the Dartmouth College Rare Book Library. The Fogg Art Museum bought an early proof of one of the illustrations.



The entire edition comprises 89 copies, printed on Arches Cover Buff paper:

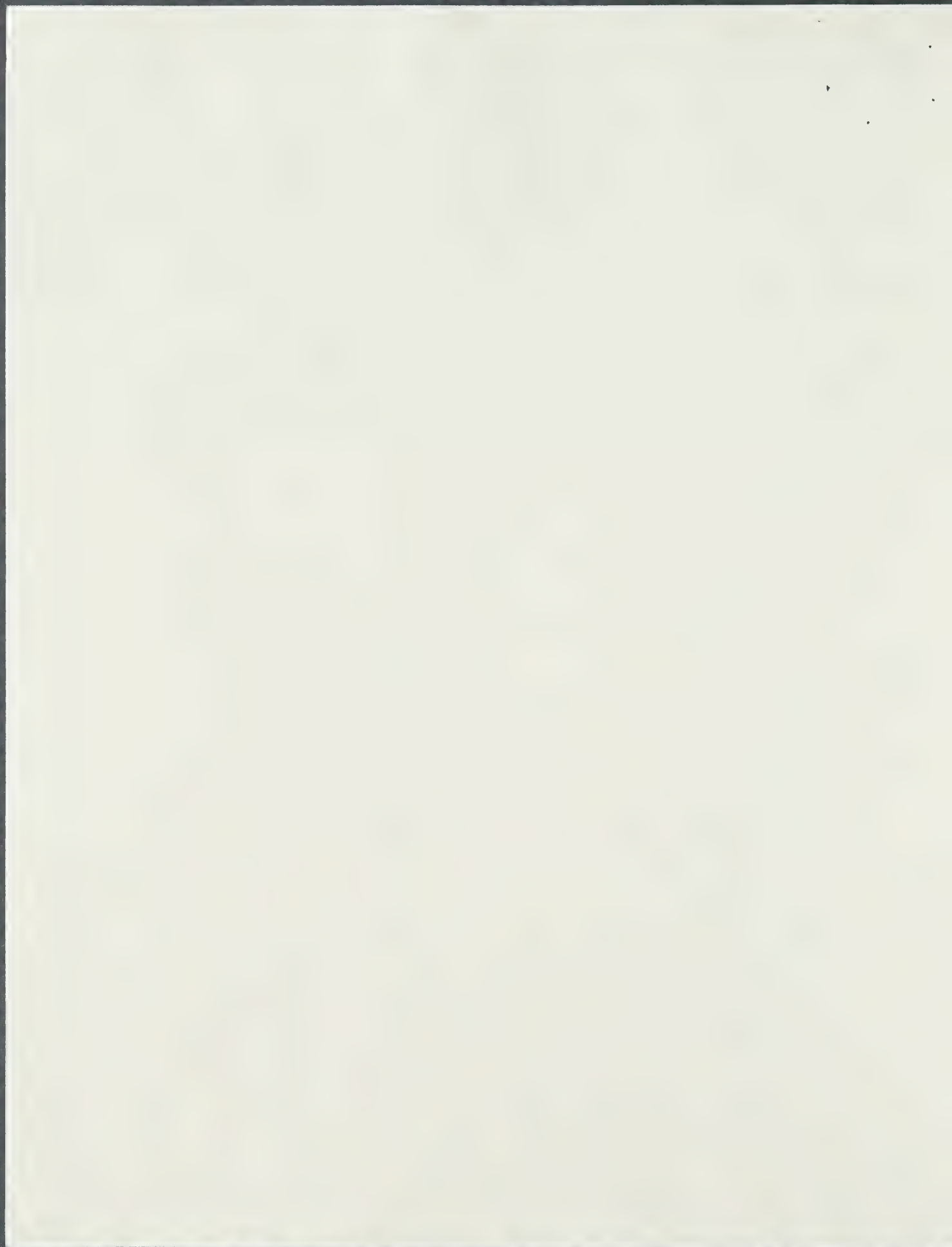
- Ten copies, numbered I-X, with an extra signed suite of the woodcuts in sanguine on Arches Cover Buff paper and an extra signed suite in black on Japanese kozo paper (\$1000);
- Twenty-five copies, numbered XI-XXXV, with an extra signed suite of the woodcuts in sanguine on Arches Cover Buff paper (\$700);
- Fifty copies, numbered 1-50 (\$500);
- An artist's copy, an author's copy, and two copies for the printers (not for sale).

The book measures 12" x 9". All prices include shipping and insurance. We offer a 20% discount to institutions.

Please address inquiries and orders to:

William Cole  
201 Boylston Hall  
Harvard University  
Cambridge, MA 02138

\*A number of copies are available for purchase by private collectors.





move into by early or  
mid September. He  
has an interesting  
commission for July to  
copy a Frank Benson  
turn-of-the-century portrait  
for a woman in Boston.

I tell people (in my  
grant-writing workshops)  
who complain about  
how hard times are for  
scientists, "If you think  
science is rough, try  
being an artist!"

Have a nice summer.

Sincerely,  
Waine Reil-Heider

6/17/94

Dear Dr. Bader -

I'm sending you a flyer  
about the book Damon  
illustrated - for your  
possible interest - or  
perhaps to pass on to  
collectors who might be  
interested.

Damon has decided to  
put off moving to NY for  
one year and has rented  
a studio in the south end  
of Boston which he will

over →  
to inside



I enjoyed reading the  
article about you in  
the May 9 C+E News.  
I was also born in  
Vienna and share some  
of that strange past (see  
enclosed article).

# MEMORY'S EDGE

*A survivor's story for the month in which we commemorate the victims of the Holocaust.*

**By Liane Reif-Lehrer**

ON FEBRUARY 14, 1934, THE DAY I IMAGINE I was conceived, a cold wave was giving way to warmer weather in Boston. But the headline in the *Boston Globe* was chilling: "Civil War Terror Grips Dozens of Cities of Austria." The article spoke of a "dark European picture." Perhaps my parents should have known that it was not a wise time to conceive a child, but my father very much wanted a daughter. Because of the depression, my parents had waited almost seven years after the birth of my brother. Things were already getting bad next door in Germany, but in Austria the Nazi party was still outlawed. Originally trained as a doctor, my father, who had switched to dentistry, had a thriving practice in Vienna.

I was born on November 14, 1934. The

*New York Times* reported that day that Germany was rearming. The previous July, Austrian chancellor Dolfuss had been murdered during an attempted Nazi coup, and on August 19 a German plebiscite had given sole executive power to Adolf Hitler as führer. Things were clearly getting worse, but on November 14 my mother was busy getting me born.

At first my parents tried to carry on normally. But by 1935 anti-Semitism was spreading throughout Europe. The swastika had been officially incorporated into the German flag. And close to 62,000 Jews left Europe that year to seek refuge in Palestine.

My father had a sister and a brother in New York. My parents must have talked often about these relatives who had moved to America years before. But at the age of 40,

how could my father leave his practice and start over in a country where he couldn't even speak the language?

IN 1938, I WAS THREE YEARS OLD AND, although largely unaware of the tensions around me, I must have been affected by them. On March 13 of that year, Hitler achieved his goal of *Anschluss*—the annexation of Austria. On April 27 the Nazi party newspaper announced: "Jews, abandon all hope! Our net is so fine that there is not a hole through which you can slip." Increasingly, Jews were harassed, beaten, and arrested. My father was forced to close his practice. He became very depressed. On the morning of September 30, 1938, he and my mother left the house to get our passports. After obtaining the documents, my father and mother parted to do other chores. But my father did not return. Later that day he was found dead at the bottom of a four-story stairwell.

My mother had found it difficult to cope with my father's increasing despair. Now she found herself alone with two small children in the midst of the nightmare engulfing Europe. On the evening of November 10, 1938, my mother and brother and I were alone in our apartment when there was a loud knock at the door. As my mother moved aside the metal cover of the peephole, the butt of a revolver struck the glass. My mother, with me in her arms and my 11-year-old brother holding on to her skirt, opened the door. Five or six men entered with the superintendent. They rummaged through the apartment and helped themselves to whatever they wanted, including our newly acquired passports.

I have always remembered that evening as clearly as if I had a photograph of it. To my childish mind, the greatest offense was their removal of an old pastille can in which the cook (while we still had one) had collected groschen (Austrian pennies). The can was somehow very precious to me—perhaps because I had liked the cook.

My mother was terrified. But we somehow got new passports, and visas to Cuba, and we had money—which we could spend on tickets for passage but not take out of the country. It was clear that we had to leave as quickly as possible.

One day a large moving van pulled up to the house. A friend came to help my mother



From the past: Liane Reif-Lehrer's parents (top right), her mother's passport, and a photo of her with her mother and brother.



## MEMOIR

pack. I do not remember the train ride from Vienna to Hamburg, but I do recall the sense of fear as my mother, brother, and I went through innumerable passport-control points; I remember especially my mother's anxiety at each of those barriers. In Hamburg harbor on May 13, 1939, my pale, frightened mother and my brother and I, along with 933 other passengers, almost all of them Jewish refugees, waited to board the luxury liner *St. Louis*, bound for Havana, Cuba. Havana was to be a temporary residence for us while we awaited entry to the United States.

**A**BOARD THE *ST. LOUIS*, THERE WAS good food, music, and a sense of freedom. The captain had ordered the crew to treat the passengers as they would any others. I doubt my mother's demeanor was much changed by the frivolity. Even 15 years later, when I was almost 20, she still wore only black or navy blue in mourning for my father. But in 1938, when things were getting very bleak, my father had told her, "You must be strong no matter what happens." And that she was determined to be. Being happy was not her mission. She felt that Hitler had ruined her life and that, were it not for her commitment to shepherd us to safety and adulthood, he might just as well have killed her and been done with it.

On May 27 the *St. Louis* docked in Havana, but, although all the passengers had entry permits, no one was allowed to get off. Eventually, 29 people who had both Cuban consular visas and Labor Department permits were allowed to disembark. We were among the 907 passengers who had to remain on the ship. The story of the *St. Louis* did not make the front page of the *Boston Globe* that day, or the next. But on June 2 a small article headlined "Refugee Liner Fails to Obey Cuban Decree" reported that the *St. Louis* had remained docked in Havana despite an order by Cuban president Federico Laredo Bru to leave at once or be towed to sea by a Cuban warship. The captain of the *St. Louis*, Gustav Shroeder, had requested that Cuba reconsider. Shroeder, the article said, was afraid of a "collective suicide pact" or a "mutiny" among the passengers.

The news that Cuba was not going to allow the *St. Louis's* passengers to land was a terrible blow. Guards leaving the ship said that many on board cried continuously. Several people attempted or committed suicide. On June 7 the *Boston Globe* reported, "Body of Woman in Ocean Believed from Refugee Ship."

Despite the efforts of the Joint Distribution Committee (JDC), headquartered in New York, and a telegram from the passengers of the *St. Louis* to President Franklin D. Roosevelt, which received no reply, the passengers could find no sanctuary. On June 6, shortly before midnight, the ship set sail for Europe. On June 8 the *Globe* report-

ed that the JDC had offered to post \$500 bond for each refugee aboard the *St. Louis* and had urged Cuba to recall the liner—but to no avail.

Meanwhile, the New York office of the JDC sent a cable to its European chairman, Morris Troper, in Paris. The telegram began, "Regard those passengers as doomed once they reach German soil." A follow-up message on June 10 said that immigration to the United States was definitely not a possibility. The result of Troper's efforts was that Belgium, Holland, Britain, and France each agreed to take in about a quarter of the passengers. Britain, however, announced that the action was not to be regarded as "a precedent. There is no room for any more refugees in this country—they become a burden and a grievance."

On June 17 the passengers of the *St. Louis* landed at Antwerp. Apparently, there was some choice in the matter of which country to go to. My mother picked France. In retrospect, it was a poor choice. Only about a quarter of the *St. Louis* refugees survived the war. For the most part, they were those who had gone to Britain.

On Sunday, June 18, my mother, brother, and I, along with 509 other passengers from the *St. Louis*, were transferred in Antwerp to the *Rhakotis*, a freighter with cabins for 52 people, which was to leave for Boulogne the next day. In Boulogne, 224 of us disembarked. We were shipped by train to Paris, and thence, as part of a smaller group, to Loudon, a small town in central France. It is here that my own memories begin in a more connected way.

**T**HE REFUGEES WERE PUT UP IN QUITE A nice hotel in Loudon's central square. My mother, brother, and I were assigned a small room that overlooked the side street. There were no bathing facilities in the hotel, but there was a public bath in town. My mother was horrified because the hotel mistress, who was always very perfumed, did not know where the public bath was, and also because the hotel cats routinely spent time on the food-preparation tables.

On September 1, 1939, the *Boston Globe's* headline read, "FDR Notified War On," and the front page was ablaze with international news: Germany had invaded Poland! Europe was at war! But for a time things were quiet in Loudon. My brother went to school; the headmaster took him under his wing. The children were given periodic exams and, after each, reassigned seats according to their standing in the class. By May 1940 my brother had worked his way up to the head of the class.

A year after leaving Vienna, we received notice that our visas for the United States had come through. We left for Paris to get the documents. Our quota, we were told, would come up the next month. But that week, on May 28, 1940, the Germans invaded Belgium. I recall air raids in Paris,

## MEMOIR

and the crowded and unpleasant condition of the shelters that, until then, had been frequented more by dogs than by humans. After a week we went back to Loudon, expecting to return in June to pick up the final papers. But on June 14, 1940, the Germans took Paris.

Hordes of refugees began to stream southward from Belgium, Holland, and other countries. They came by train, by car, by bicycle. Loudon began to fill up.

One morning we awoke to a great commotion. Soldiers were parading around our hotel. Tanks were rolling into the square. The Germans had taken over the town. My mother was terrified; my brother was frightened and pensive. I was cautioned repeatedly that no one must know that I spoke German. At breakfast in the café, the soldiers talked German to me and I dutiful-

---

*One morning we awoke to a great commotion. Tanks were rolling into the square. The Germans had taken over the town. My mother was terrified; my brother was frightened and pensive. I was cautioned repeatedly that no one must know that I spoke German. One of the soldiers gave me candy. My mother was sure it was poisoned. But I insisted on eating it.*

---

ly responded, "Je ne comprends pas." I remember feeling puzzled as, of course, I understood every word they said. One of the soldiers took a liking to me and on several occasions gave me candy. My mother was sure it was poisoned. But I insisted on eating it.

On June 22, about a week after the Germans took over Loudon, the French signed an armistice with Germany. Northern France went to the Germans, and southern France would be ruled by Marshal Philippe Pétain's newly formed Vichy government, which was friendly to the Germans. The refugees began to debate whether it was wiser to stay put or somehow to get into Vichy France.

It was obvious to my brother, then 13 years old, that we should leave Loudon. He told my mother in no uncertain terms that he was determined to go. In the end, most of the group of 20 refugees agreed that it



made more sense to go. One family decided to stay behind.

The demarcation line between the occupied and unoccupied zone was not very far from Loudon. Late one night, carrying only one suitcase and my brother's violin, we took a train to Poitiers with the others who had decided to leave. Poitiers was in occupied France, and the problem was to get across the border to Limoges, about 80 miles away and the first major city in the unoccupied zone. In Poitiers we found that although the *préfecture* (administrative headquarters) was under German control, at the lower echelons it was still staffed by the French. One of the women went to a French official and said that she wanted to join her husband, who was in Limoges, and asked if she could get a pass. The official gave her a *laissez-passer*. She then pointed to us and said, "The same is true for these people." Everyone in the group got a pass.

**L**IMOGES, NORMALLY A CITY OF 100,000, was bulging with refugees; the population had swollen to 600,000. The first night, we slept on straw mattresses on the floor of the city hall. The second day we were moved to the circus, where we slept on straw bags amid the concrete bleachers. We were served thin soup in kitchens set up in the stables. My brother remembers being very hungry. I only remember being black and blue.

Gradually, some of the refugees began to leave. As they left, we graduated to the lower bleachers. In the last couple of weeks in this strange home, we got to sleep in the hallways around the circus, where there were makeshift wooden beds that at least kept the straw mattresses off the floor.

After about six weeks, a group of us—some 30 men, and about the same number of women—found a small place to rent in the suburbs. It had once been a bistro. There were two rooms, one above the other. Each person slept on a burlap bag filled with straw. Sixty people slept in the two rooms.

My brother walked 45 minutes each way to the local lycée and got a scholarship to the conservatory, where he continued his violin lessons. And, for the first time, I went to school.

The worst part of school for me was the daily inspection for head lice. The teacher would go down each aisle with a long ruler that she used to separate our hair and inspect our scalps. It did not occur to her that the ruler may have been spreading the lice. Inevitably, I came home one day scratching my head. My mother was horrified. The other women, perhaps more practical, mercifully washed my head with kerosene, squashed louse eggs between their thumbnails, and combed my long hair fiercely with a fine-toothed comb day after day until they were convinced that nothing more lived in my curly locks.

Food was very scarce. Even the ration

coupons were often useless. Because I was young and cute, my job was to beg for bread at bake shops: "Please, Madame, I am so hungry. Please, may I have a piece of bread?" I was often successful, and the bread was shared by more than my family. Ration coupons allotted one egg per person per month, but eggs were generally unavailable. Once, we heard there were eggs at a distant farm. We walked for miles, finally carrying home our precious three eggs. At home we cooked them, only to find all three were rotten.

During our stay in Limoges, we made continual efforts to get to America. Our relatives in New York tried to help us. My father's sister, Lena Klinghoffer, had five grown children. One of them was married to a lawyer who was a New York State assemblyman. He supposedly had the right contacts to help us get visas. Finally, in the fall of 1941, we were notified by the American consulate in Lyons that our visa number had come up again. We went to Lyons and got our visas. As soon as we returned to Limoges, we packed our meager belongings and traveled to Marseilles. But there was still much to be done. We had to get exit visas from France and arrange passage. Because the only way out was via neutral Portugal, we also needed transit visas through Spain and transit visas into Portugal.

We spent the next six weeks trying to get all our documents. Although Marseilles was a fishing center, there was a severe food shortage. We had been pretty hungry in Limoges, but it was worse in Marseilles. There were long lines in the mornings to get fish, and people would come to blows. In the afternoons we stood in bread lines in the hopes of getting our 250-gram-per-person-per-day allotment of bread—bread that by law had to be at least one day old. It was forbidden to sell fresh bread because it was considered less filling.

Marseilles was a bureaucratic nightmare. Spain would not issue the visas until we had ones for Portugal, and Portugal would not give us visas until we had French exit visas, and so it went round and round. Daily, we stood in line at the various consulates, and daily we were told to come back. Bribes to expedite the process were routine. All these negotiations fell on the shoulders of my 14-year-old brother. By now he spoke French fairly well, whereas my mother, who was fluent in several other languages, spoke no French.

We finally managed to get on an overnight train through Spain bound for Portugal. The trip was long and uncomfortable, but there was a hint of hope in the stale and crowded air. We spent a day in Madrid before taking another train to Lisbon. At the Spanish-Portuguese border, we had to get off the train to go through customs, and had to submit to a body search. Perhaps they were looking for drugs or arms.

In Lisbon, there were open trolley cars and ample amounts of beautiful foods. Boat

tickets, purchased by the Klinghoffers in New York, had been sent to us in Lisbon, and now we had only to wait for the sailing. We walked around the city and breathed freely. For the first time in more than three years, we felt safe.

After about a week in Lisbon, we boarded an American steamship, the *SS Exeter*, for the last lap of our voyage. I remember dinner the first night on the ship. It was so elegant compared with what we had grown accustomed to in Limoges. But it was also the last meal we ate on the ship. My mother, my brother, and I were all seasick for the remainder of the 10-day voyage.

**O**N NOVEMBER 10, 1941, THE *BOSTON Globe* reported that the British had sunk 11 ships in Axis convoys south of Italy and that the Nazis had taken Yalta. The *New York Times* reported a British naval victory in the Mediterranean, Russian gains west of Moscow, and the execution of 20 Czechs near Vienna by the Nazis. There was no notice anywhere, I suspect, about the docking in Newark of the *SS Exeter*.

We had one more hurdle to cross. We knew that if we were not healthy, we might not be permitted to enter the United States. So it was with no small trepidation that we allowed a white-coated person to insert a small, alien-looking thermometer into our mouths. We were, all three, pale and thin, and though I was only four days short of my seventh birthday, I could easily have been taken for a three-year-old. I remember a whole roomful of people sitting in chairs with a little glass rod between their lips. After more customs inspections and passport-control checks, my bewildered mother, with us in tow, was finally waved onto the Newark shore to meet our waiting relatives.

The ride from the Newark docks to the Lower East Side of Manhattan, where Aunt Lena lived, seemed long and somber. It was not easy to be once again in a new place. My brother was the only one of us who knew any English. But he was probably too shy to say much. My aunt had left Poland years before, at the age of 16, and no longer spoke Polish. Her daughter and son-in-law, who had come with her to meet us, spoke only English. In addition to the language problem, I had another source of uneasiness to cope with. My mother, a lady of leisure in prewar Vienna, expected to find her husband's American relatives enjoying a similar lifestyle. As we drove into lower Manhattan and she saw the dirt, the poverty, and the pushcarts, I heard her whisper to herself in German, "Have I suffered so long just for this?" I think that my mother had not yet come to realize that now we were at least free from constant fear.

Less than a month later, Pearl Harbor brought the United States into the war. But we were no longer in the middle of it. We had left our home, and our family—most of

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whom were not to survive. We had finally made the voyage to America, a voyage that we should have made years before, when there were still four of us.

**T**HE YEARS HAVE DULLED THE EDGE OF memory, but the scars remain. Even now, almost 50 years later, I feel agitated at airport security checks, when crossing the border into Canada, and at the sight of a police car in my rearview mirror. Even renewing my driver's license engages that "will I pass this checkpoint?" fear. And what does it mean to a four-year-old child to be told that she will never see her father again? There is always an expectation of catastrophe that lies just beneath the surface and makes painful even the most trivial partings—there is always that nagging inner voice that asks, Is this the last time? And then I swallow hard and turn to go. In history books, wars start and end on well-defined dates. But in the lives of those who experience and survive the horrors and the nightmares, the fears live on—not only to the end of those persons' lives but also into the lives of their children, and perhaps even beyond that.

My trials were minor compared with the hardships experienced by those who remained in Europe, those who were interned in the death camps. By some odd roll of the dice, I have been able to live my life surrounded, for the most part, by reasonable tranquillity.

But as I open my *Boston Globe* each morning, I sometimes wonder whether much has really changed. There are new places now where children are forced to grow up as quickly as my brother and I did. There are new horrors now on this same small globe. People are starving, being tortured, and getting killed in ways and for reasons that seem not so very different from those that motivated the people who robbed me of my father and my childhood. It is a sad coincidence that in October 1985, almost 45 years after his family helped to bring us to the United States, Leon Klinghoffer, one of my aunt Lena's five children and one of the few remaining members of my family, was shot by terrorists during the *Achille Lauro* hijacking.

In my lifetime we have conquered many diseases, extended human longevity, learned to travel through space, and created powerful computers. But we have also created unthinkable weapons and we have not learned to live harmoniously on our shrinking earth. The only possible solace is that the next holocaust, if we allow it to happen, will be fast and final. □

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*Liane Reif-Lehrer is a scientist, a lecturer, and the author of numerous articles. Now president of Tech-Write Consultants/Erimon Associates, she is writing a book about her wartime experiences and their influence on her adult life. Much of this article is extracted from the book.*

# Boston

\$ 2.25

APRIL 1988

VOL. 80, NO. 4





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 16, 1994

Mrs. Rae Levin  
11127 Jardin Place  
Cincinnati, Ohio 45241 6629

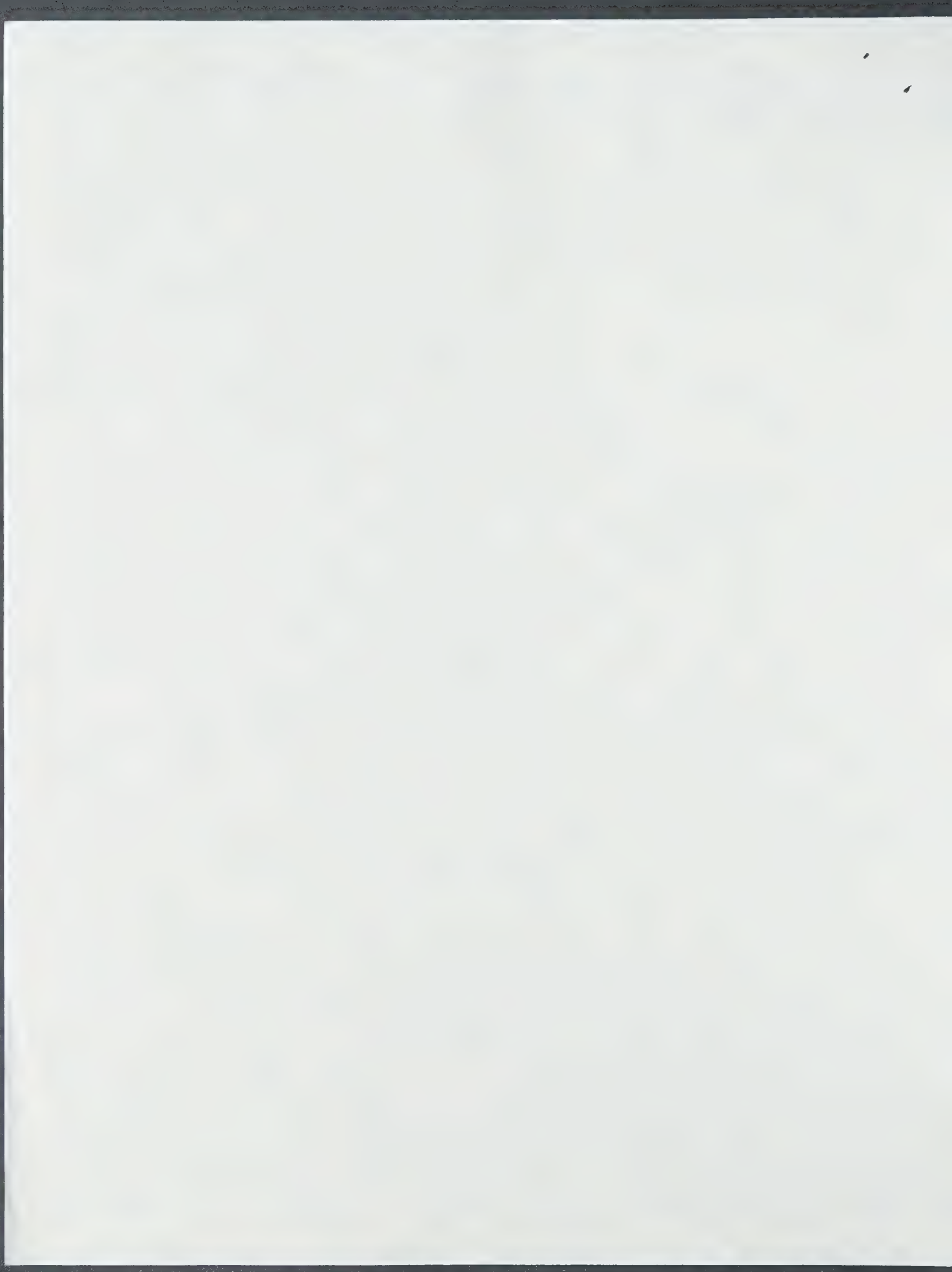
Dear Rae:

In response to your letter, the two works of Jews are by a well-known non-Jewish artist, Ferdinand Michl. He was born in Prague, but worked mainly in Vienna. The work with the four scholars is an original etching, and the single figure of a man studying a book, certainly not a Torah, may be a preparatory drawing for an etching.

I can't see the third work at all clearly in your Polaroid, but John L. Lewis's estate was indeed sold by auction in Milwaukee and so perhaps memory may be correct.

Sincerely,

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





A note from:

Rae Levin

5/9/94

Dear Dr. Bader,

The polarsoids are enclosed. The two chasidic paintings may have been purchased in Berlin. It's very difficult to read any of the signatures, etc. The one of the four Chasidim has some writing which looks like "Orig. Radiezina" On the lower right corner there is writing which appears to be "Michl". The second painting of the figure reading a book "Torah" (?) is a black and white pen and ink.

The third painting is of diffuse almost pastel colors with two figures with fishing poles and some Scot

of structures in the back-  
ground. Signature, "Vera  
Bassett" (?)

Any information you  
can provide would be much  
appreciated. Thanks again  
and L'Shona Tovah.

Sincerely,  
Fae

P.S. Bob seems to recollect  
that the pastel might have  
come from the estate of  
John L. Lewis



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SALE NO 2285





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 10, 1994

Drs Salomon Lilian  
Keizersgracht 642  
1017 ES Amsterdam  
The Netherlands

Dear Drs Lilian:

Thank you so much for sending me your 1994 old master paintings catalog which contains a number of paintings of interest for various reasons.

Until recently, I owned your No. 7 sold through Dr. Otto Naumann to Mr. Noortman.

I was the under bidder on your No. 9, the Salomon Koninck--once when Johnny van Haefen bought it at Sotheby's in London, and then when it came up again at Christie's in London.

Also, I had been bidding on the alchemical painting, your No. 12, which appears on your cover.

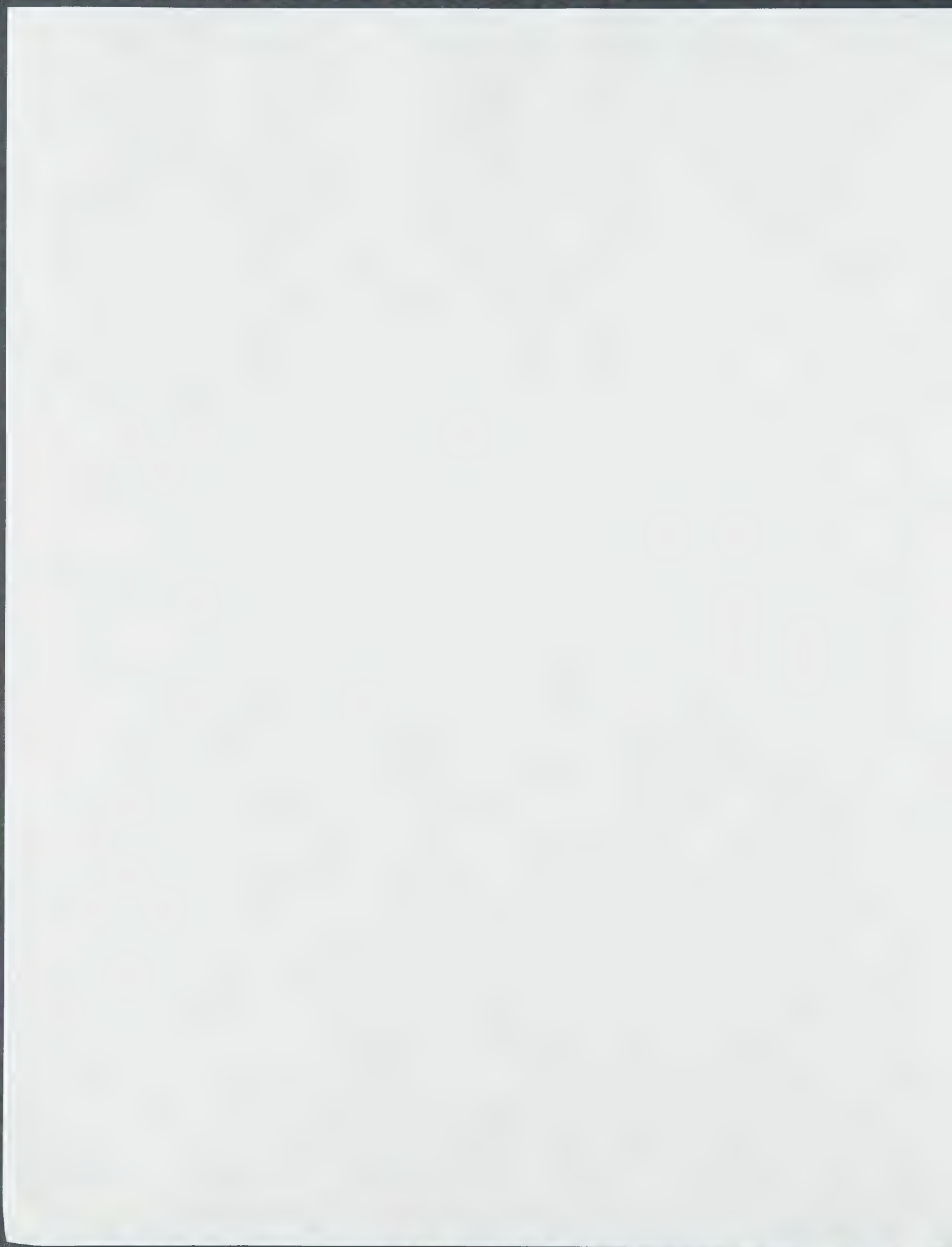
Clearly we have very similar tastes, and I would like to invite you to visit my gallery in Milwaukee at your convenience. I will then be happy to show you many dozens of Dutch 17th century paintings which might interest you.

All good wishes.

Sincerely,

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







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 16, 1994

Drs Salomon Lilian b.v.  
Kunsthandel  
Keizergracht 642  
1017 ES Amsterdam  
The Netherlands

Dear Buddy:

Thank you so much for your letter of August 24th and your good wishes. Buy why the formality of calling me Mr. Bader?

I like your Bramer; please let me know your best price.

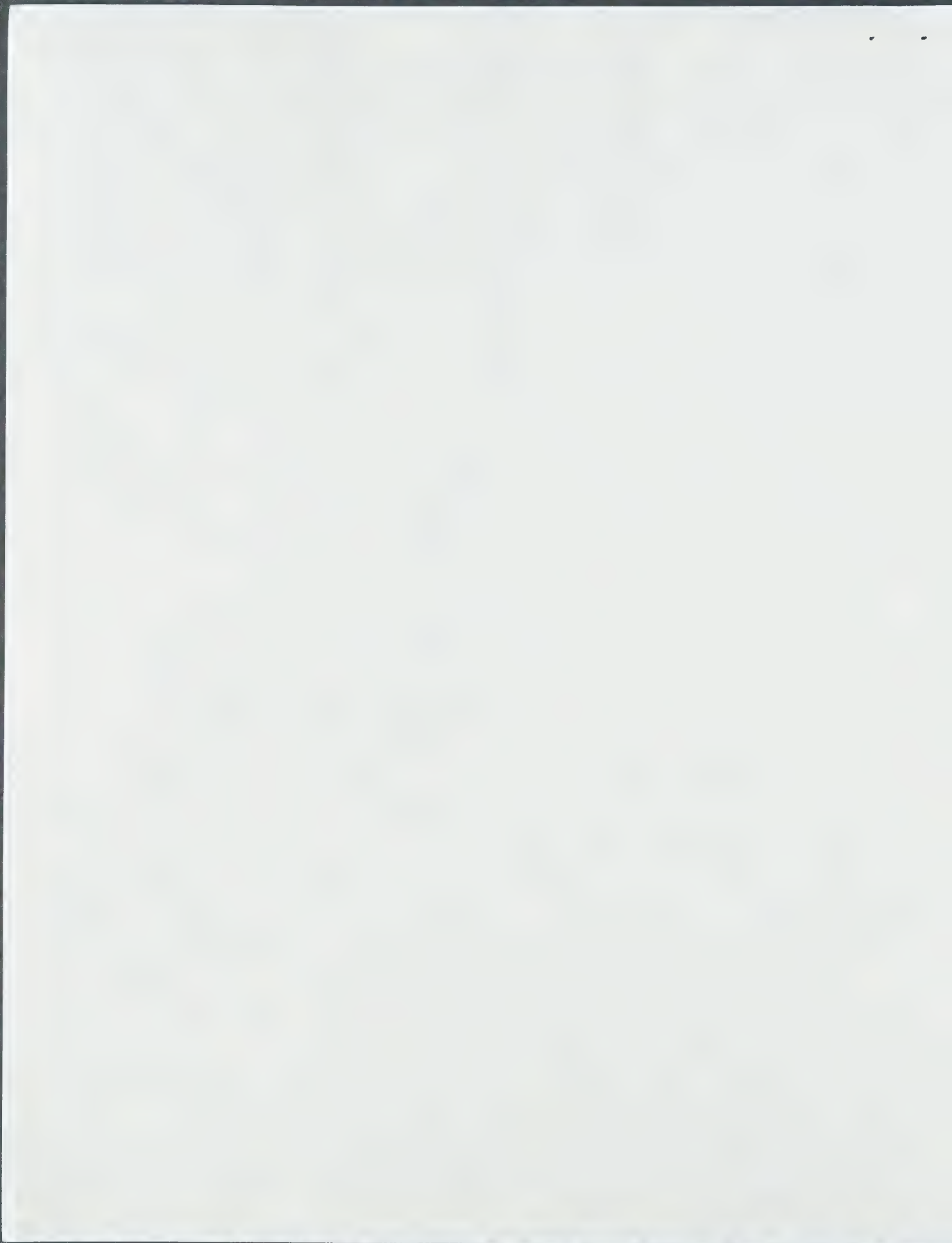
I was offered the van Campen in New York a few months ago, but I didn't really like it very much. Clearly, van Campen is important historically, but this work is very stiff.

Will I see you at the sales in Amsterdam in November and London in December? If so, could you then please return the color transparency of the Master of the Female Half Length if you are not interested. If you are, I could bring it with me.

All good wishes for the New Year.

Sincerely,

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



Drs Salomon Lilian b.v.  
Kunsthandel

Dr. Alfred Bader  
Astor Hotel Suite 6  
924 East Juneau Avenue  
53202 Wisconsin MILWAUKEE  
U.S.A.

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24 August 1994

Dear Mr. & Mrs. Bader,

Hereby I send you transparencies and some information of two paintings you might be interested in. One painting by Leonard Bramer. This painting is in an excellent condition. This painting will be exhibited in the exhibition of Bramer in Delft from september till november 1994, and is one of his best paintings on a small copper plate.

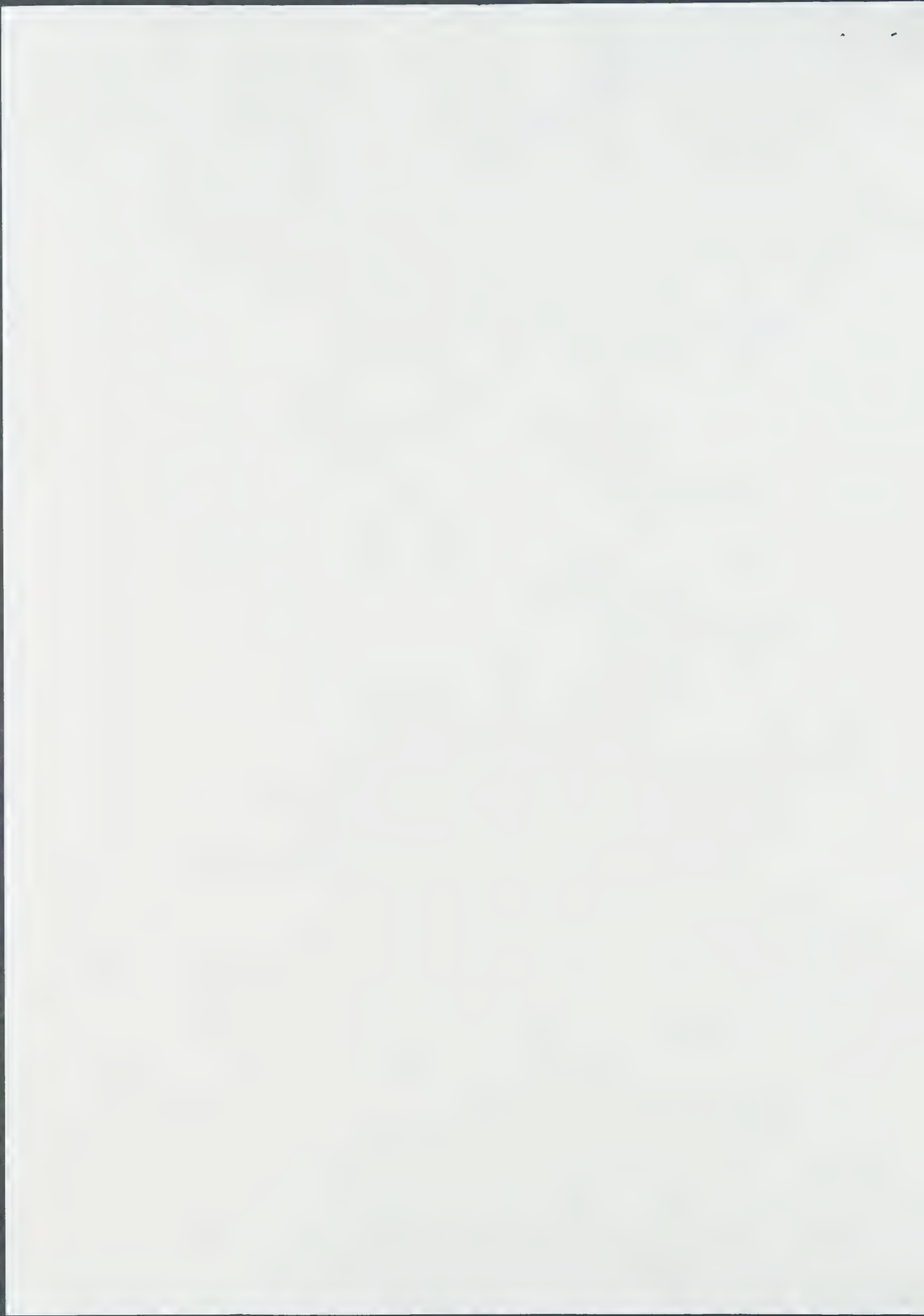
The other painting is by Jacob van Campen. It is a recently discovered painting by the artist. It was totally unknown until I discovered it in New York 8 month ago. There will be an exhibiton on the artist in June 1995 in Amsterdam, and this painitng will be there as a rediscovered painting by Jacob van Campen.

If you need some further information, please do not hesitate to contact.

I wish you and your wife SHANA TOVA and hope to hear from you soon.

With best regards and

  
Budy Lilian







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 19, 1994

Mr. David Loch  
Loch Mayberry Fine Art Inc.  
306 St. Marys Road  
Winnipeg, Manitoba R2H 1J8  
Canada

Dear Mr. Loch:

Thank you for your patience.

Isabel and I have really been working 'round the clock, finishing a very long, 24-chapter autobiography entitled *The Adventures of a Chemist-Collector*. That has pushed most of our other efforts aside.

Enclosed please find some snapshots of paintings by Biberstein. About half are of Canadian scenes, one is Swiss and the others are mainly California scenes.

I have become convinced that your Rubens-like study on panel is by one of his competent students, and it is certainly worthless, and also not worth a great deal. All sorts of schemes come to mind. You might like to sell it to me reasonably, or sell me a half interest, or trade most or all of my Biberstein's for your sketch.

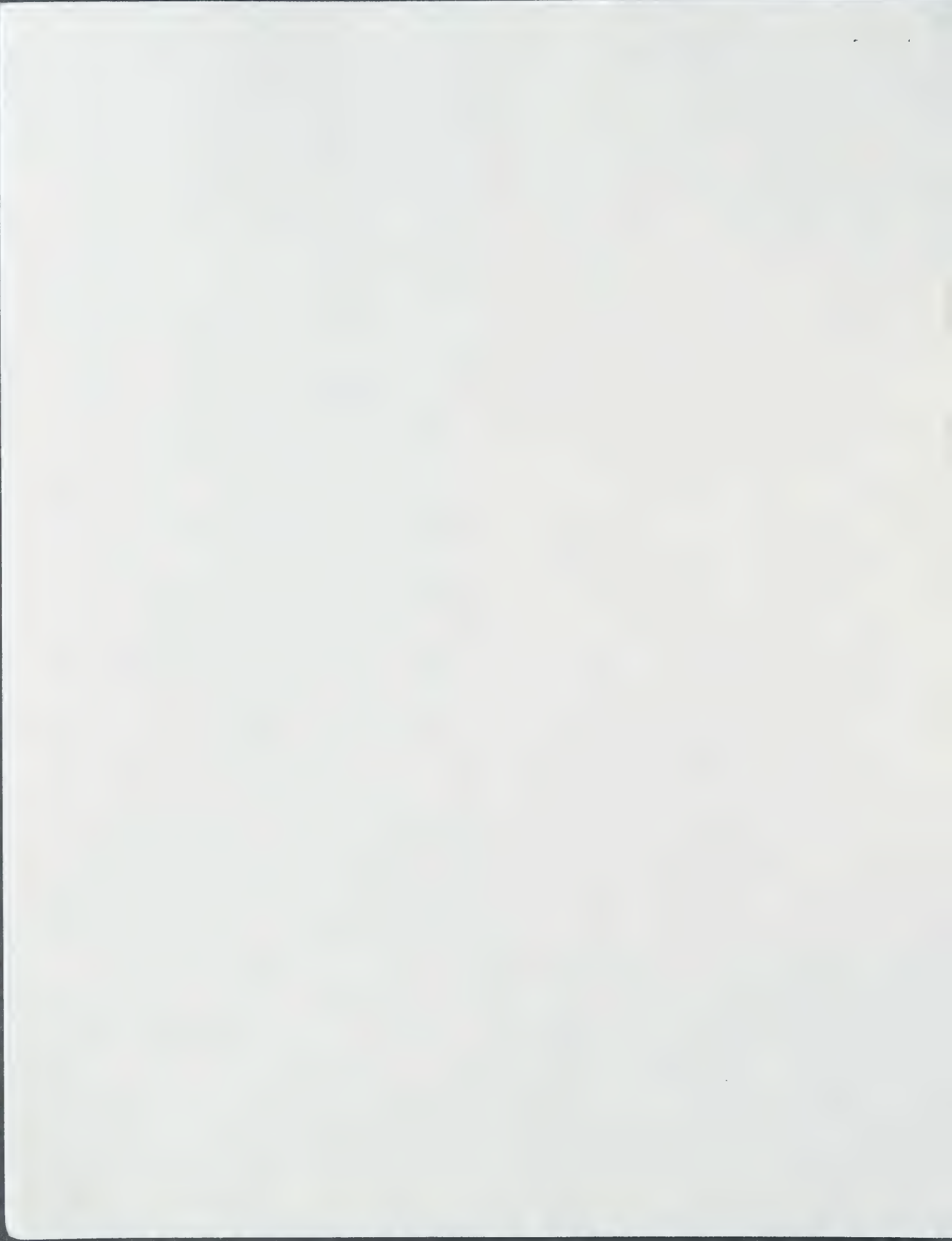
Is there any chance that you might travel through Milwaukee before long? It would be easy to stop here on your way to Chicago.

Best wishes.

Sincerely,

Enclosures

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



# IMPORTANT MESSAGE

FOR HB

DATE 9/15 TIME 1:30 P.M.

NAME David Lock

OF \_\_\_\_\_

PHONE 204 237 1622

AREA CODE                      NUMBER                      EXTENSION

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL	<input checked="" type="checkbox"/>
CAME TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	RUSH	<input type="checkbox"/>
RETURNED YOUR CALL	<input type="checkbox"/>	SPECIAL ATTENTION	<input type="checkbox"/>

MESSAGE Dearest +

Old man you are  
looking at the home  
report

See earlier message!

SIGNED Don't tell anybody

TOPS FORM 300PS & Alpert's others

he can present  
proposal for B show

**IMPORTANT MESSAGE**

FOR AB  
DATE 10/13 TIME 10:15 <sup>AM</sup> ~~P.M.~~  
M David Lock

OF \_\_\_\_\_

PHONE \_\_\_\_\_  
AREA CODE \_\_\_\_\_ NUMBER \_\_\_\_\_ EXTENSION \_\_\_\_\_

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL	<input checked="" type="checkbox"/>
CAME TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	RUSH	<input type="checkbox"/>
RETURNED YOUR CALL	<input type="checkbox"/>	SPECIAL ATTENTION	<input type="checkbox"/>

MESSAGE \_\_\_\_\_

Out 12-2 pm (11-1)  
their time

*called 10/13*

SIGNED \_\_\_\_\_  
LITHO IN U.S.A. DL



NETS

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Loch   
Mayberry

September 23, 1994

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

Dear Dr. Bader,

Thank you for your letter of September 19, th, 1994.

I have forwarded your photographs of the Biberstein paintings to Mr. Edward Hart, director of the Whyte Museum in Banff, Alberta. He will inform me if he is interested in acquiring them.

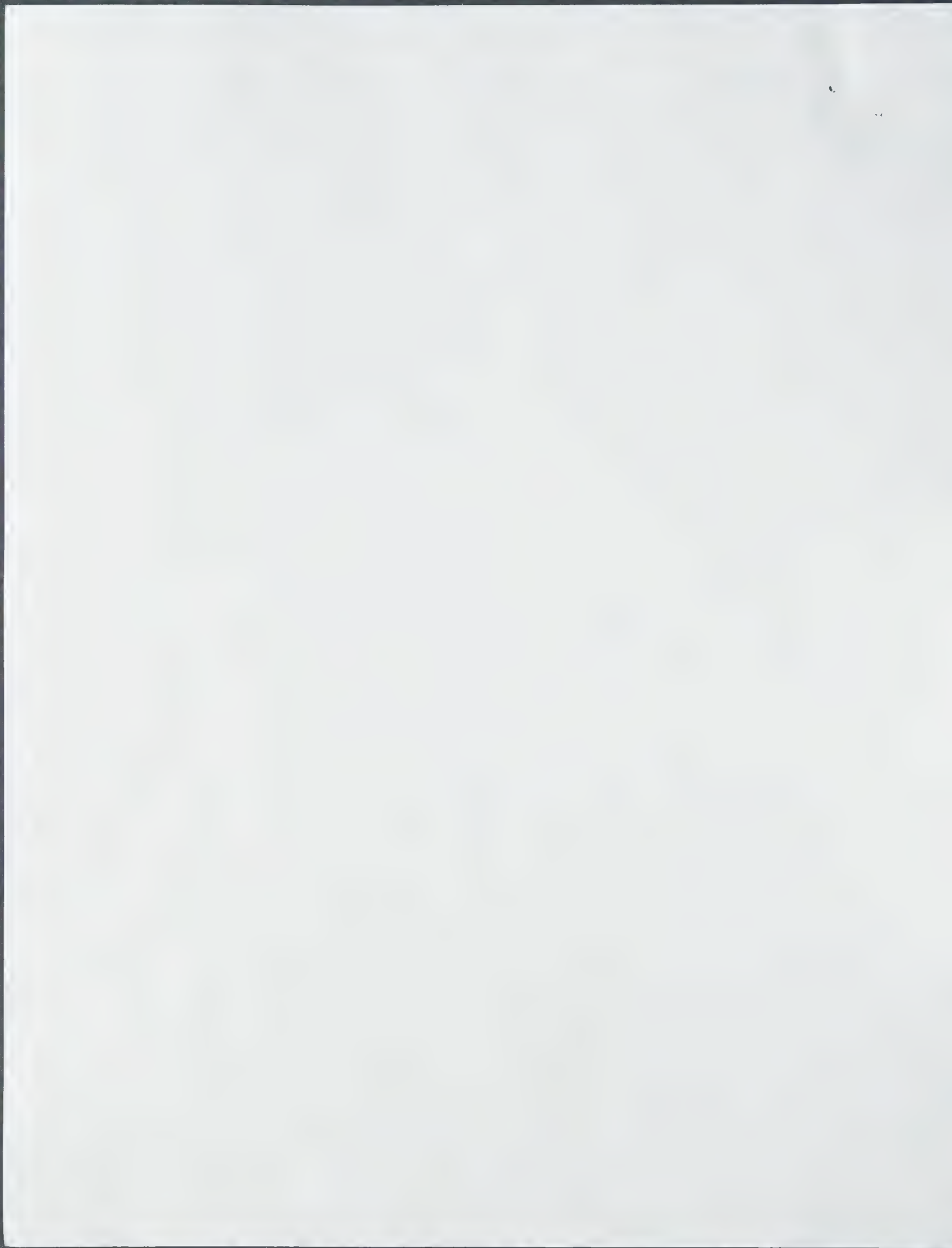
I am pleased to learn that you feel the panel I own is painted by one of Rubens' students. Should the painting, in your estimation, be worth only a few thousand, I would prefer to keep it.

If you are interested in making an offer for either outright or joint ownership, I would give it consideration. Thank you for your efforts on my behalf.

Yours Truly,

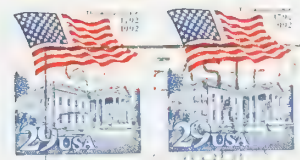


David Loch



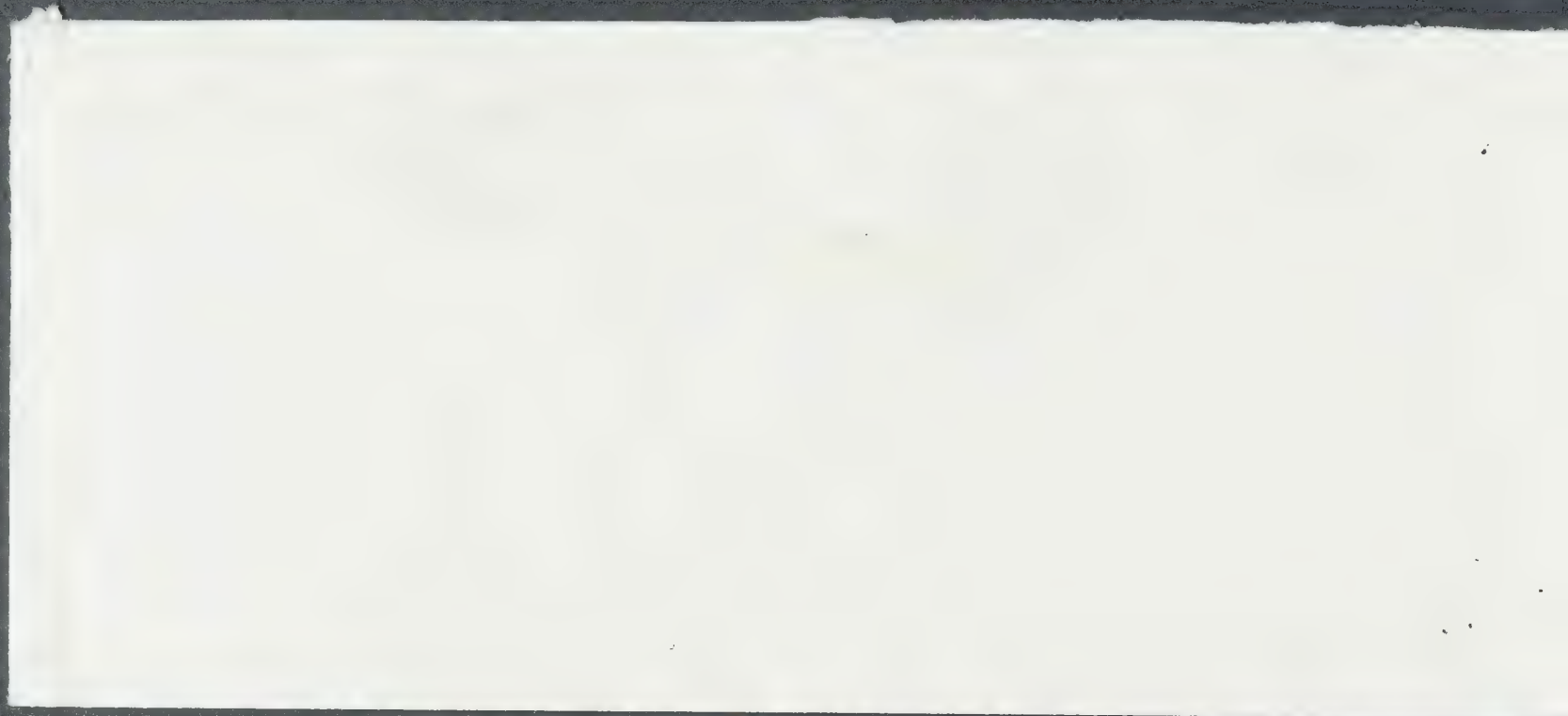
OOSTBURG MEDICAL CLINIC  
RONALD S. LIZIK, D.O.  
1205 WISCONSIN AVENUE  
OOSTBURG, WI 53070

ADDRESS CORRECTION REQUESTED



*Handwritten red ink:*  
J. Lizik  
J. Lizik

ALFRED BADER GALLERIES  
2961 N. SHEPARD  
MILWAUKEE, WISC  
53202

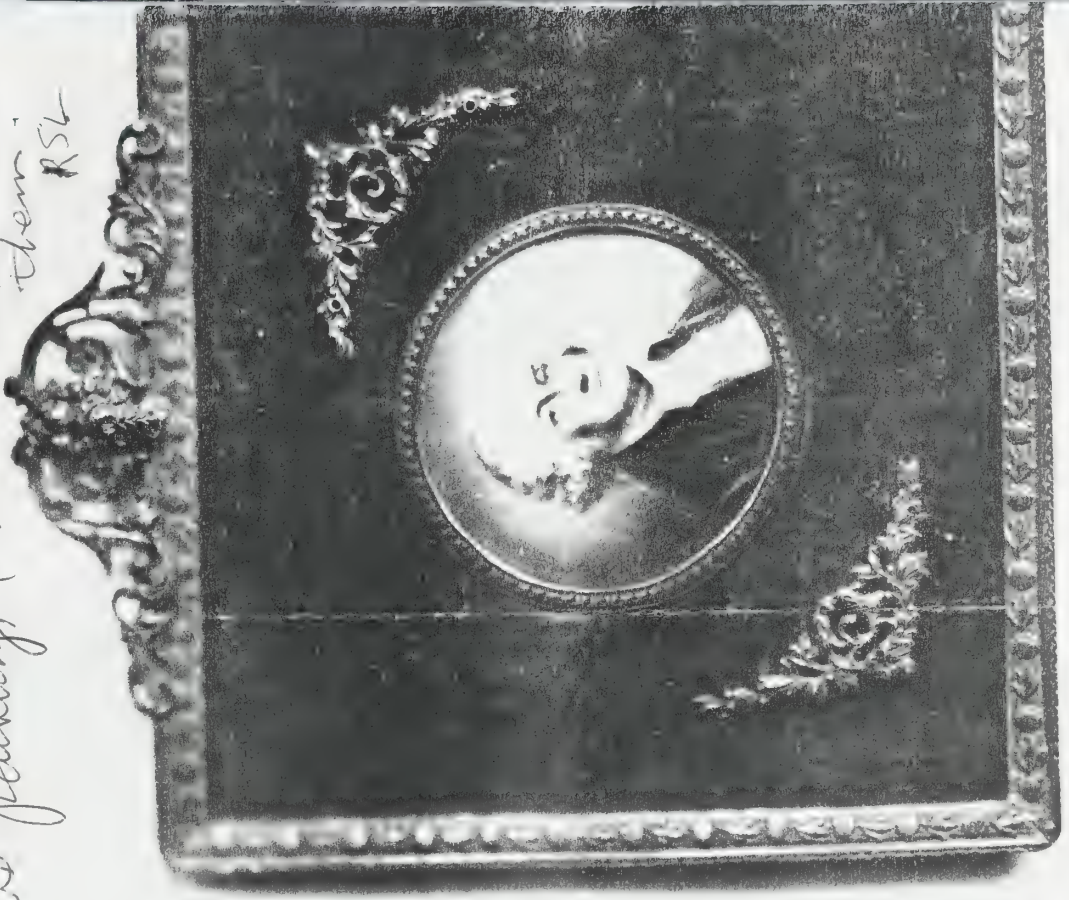
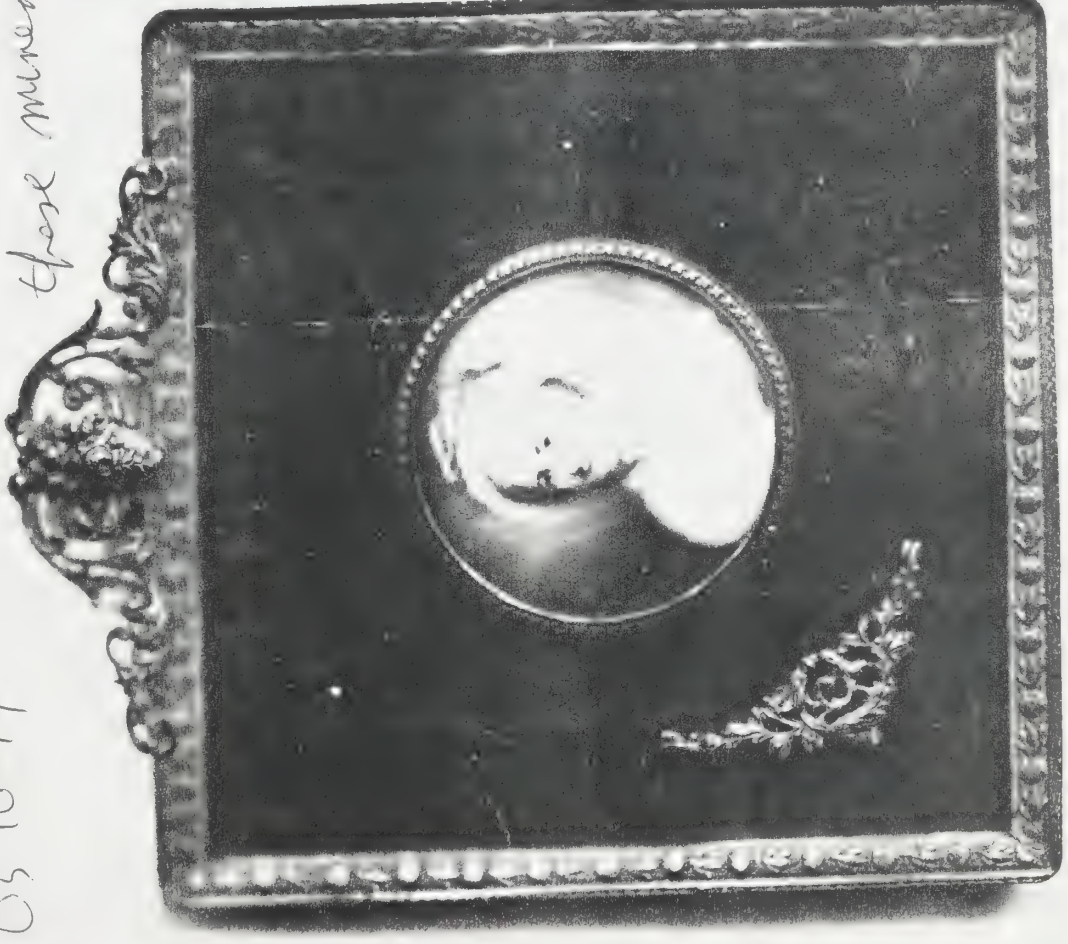




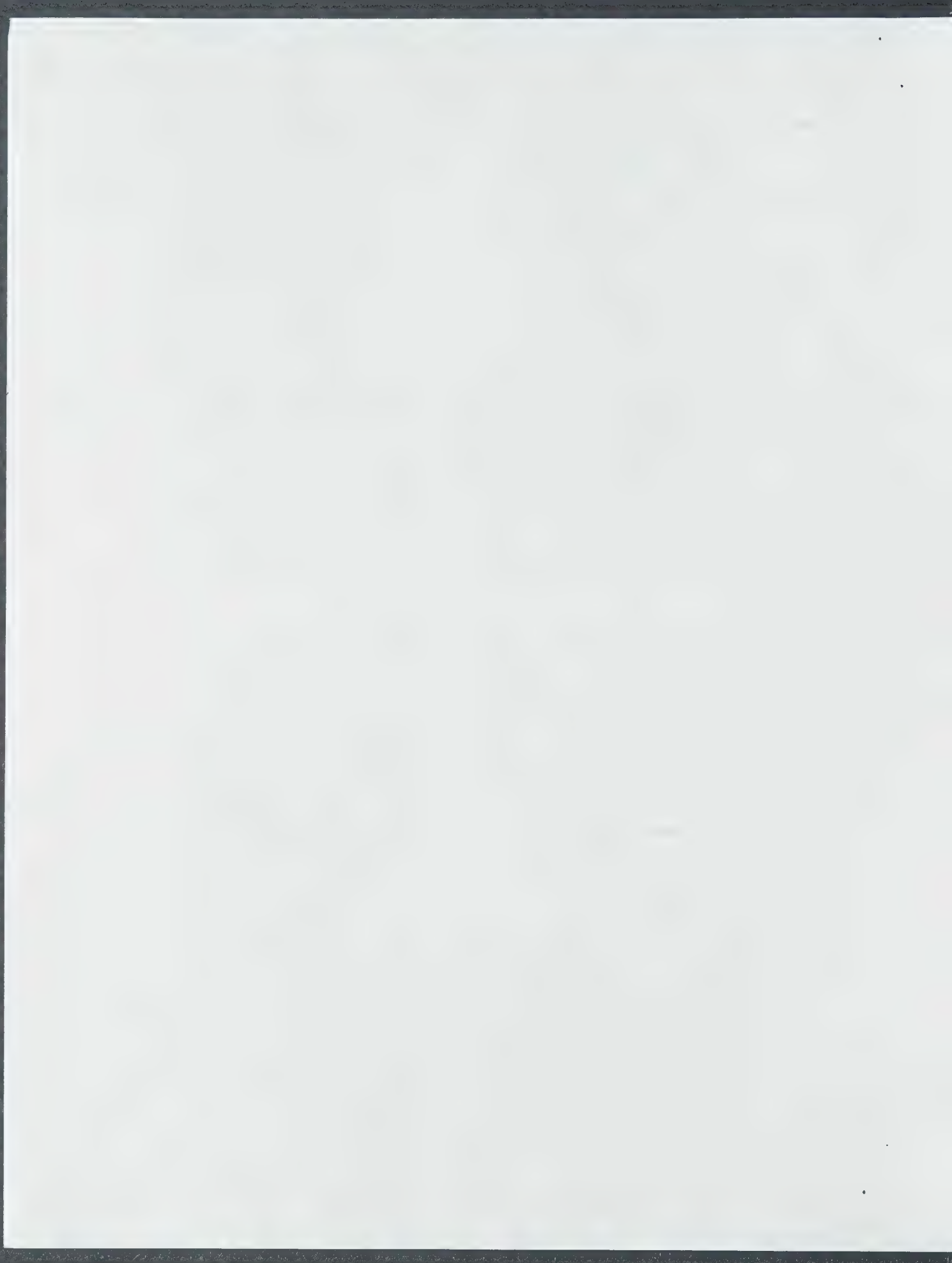
DEAR MR. BADER.

03-10-94

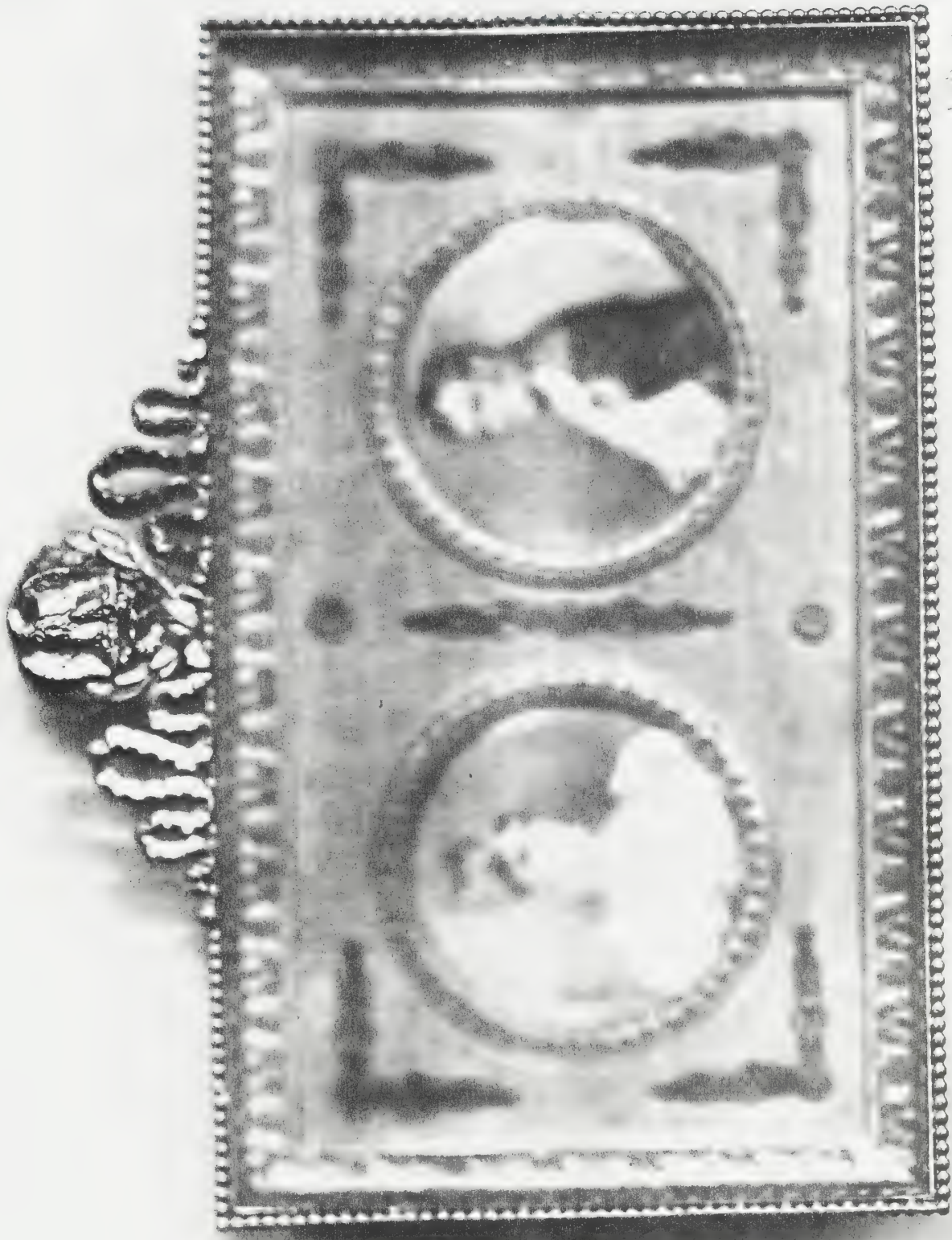
As per our telegraphic  
Conversation today - I am sending copies to  
those miniature paintings of base - Mr. Mendenhall  
them -  
RSL



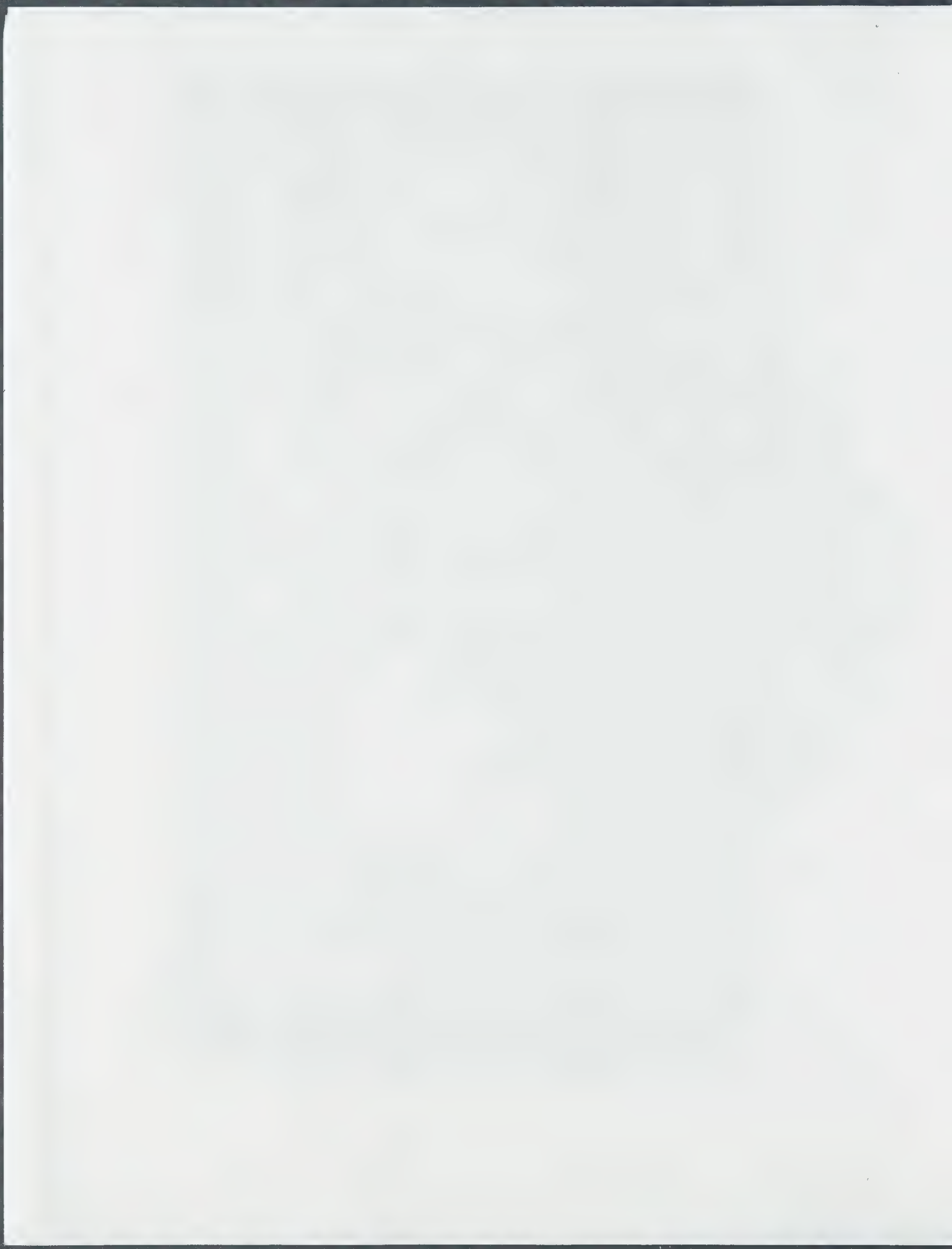
SMITH  
"GENE"  
5/16/95







SIGNED "DERVAL"





# WARTS AND ALL

## France celebrates the fall of the ancien régime

BY SCOTT SULLIVAN  
EUROPEAN REGIONAL EDITOR

**B**liss was it in that dawn to be alive," the English poet Wordsworth once wrote, recalling the euphoric first months of the French Revolution. Two centuries have passed since the fall of the Bastille signaled the eventual triumph of the first real modern revolution. Yet this July 14, as France's bicentennial fête reaches its height with a lavish parade to the Place de la Concorde in Paris, many of the expected 3 million spectators may wonder exactly what they are celebrating. According to opinion polls, French schoolchildren know next to nothing about the revolution. Their parents are hardly more informed, aware only that in some way the tumultuous events of 1789-1799 worked a fundamental change

on the Western world. That is the world's understanding, too. As Soviet leader Mikhail Gorbachev put it in his United Nations speech of December 1988, "Two great revolutions, the French in 1789 and the Russian in 1917, have exerted a powerful influence on the very character of the historic process."

Few events have been so mythologized:

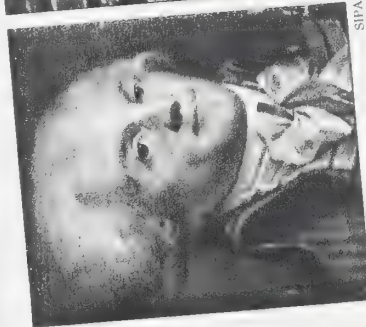
despite the embarrassing role of the guillotine and the Terror, he helped usher in. Marxists see it as an epic of the class struggle in which the feudal order was overthrown. Conservatives fasten on the dignity of the stout and stupid Louis XVI as he mounted the scaffold, and the mad courage of Charlotte Corday as she plunged the dagger into Marat's heart. They all are right.

No event in world history has been studied so carefully, or produced so many radically different interpretations. Members of the Estates-General, the Assemblée, the Convention and the Jacobin Club gave speeches running, all together, to millions of words. Although some important records have been lost, research has produced an unparalleled mass of firsthand documentation. Monographs have been written, for example, on the identity, profession and social class of nearly every one of the Paris mob that "conquered" the Bastille.

But for all the wealth of available information, there is no universally accepted interpretation of even how the revolution began. To the degree that there is any "standard" version of the French Revolution, it is



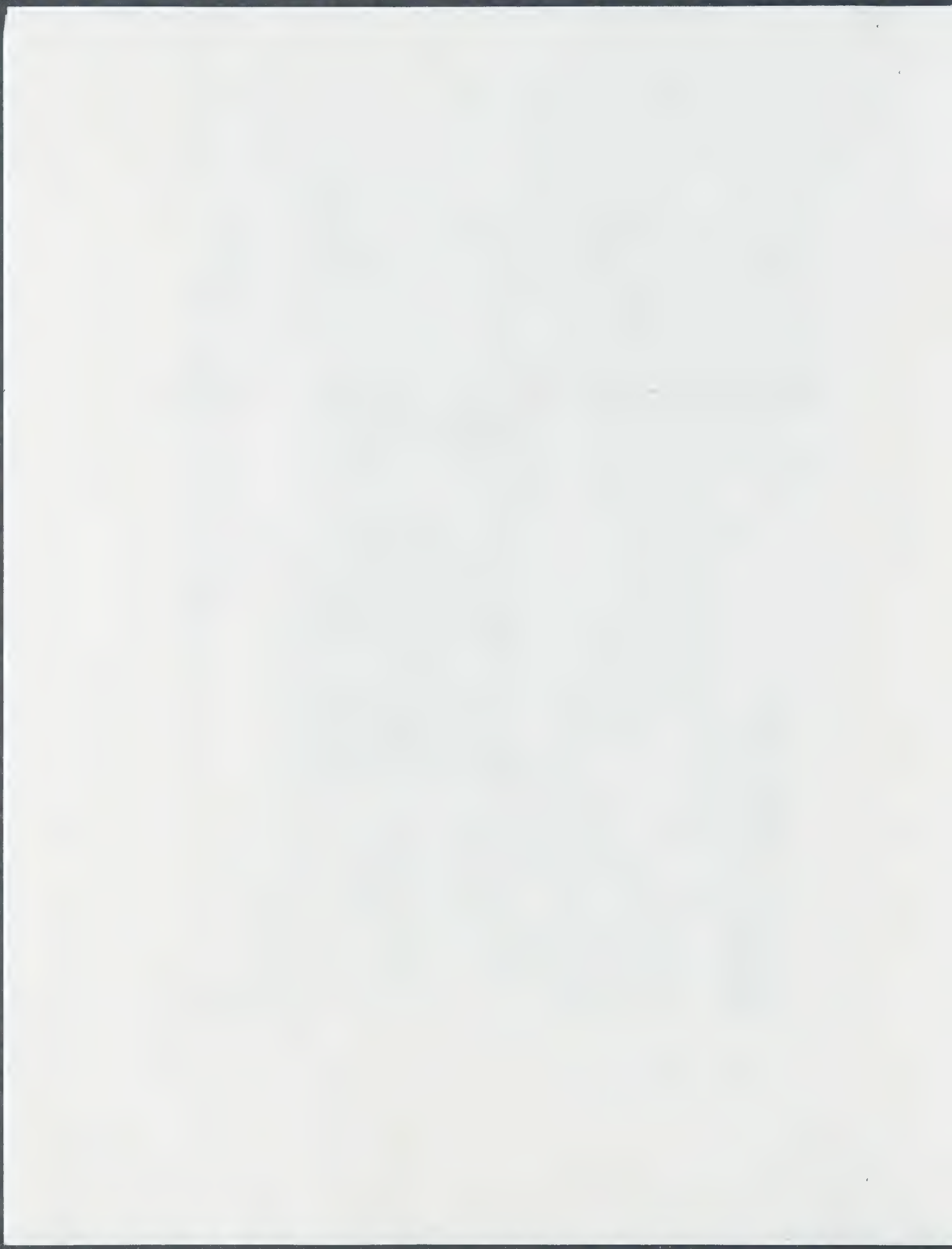
BETMANN ARCHIVE



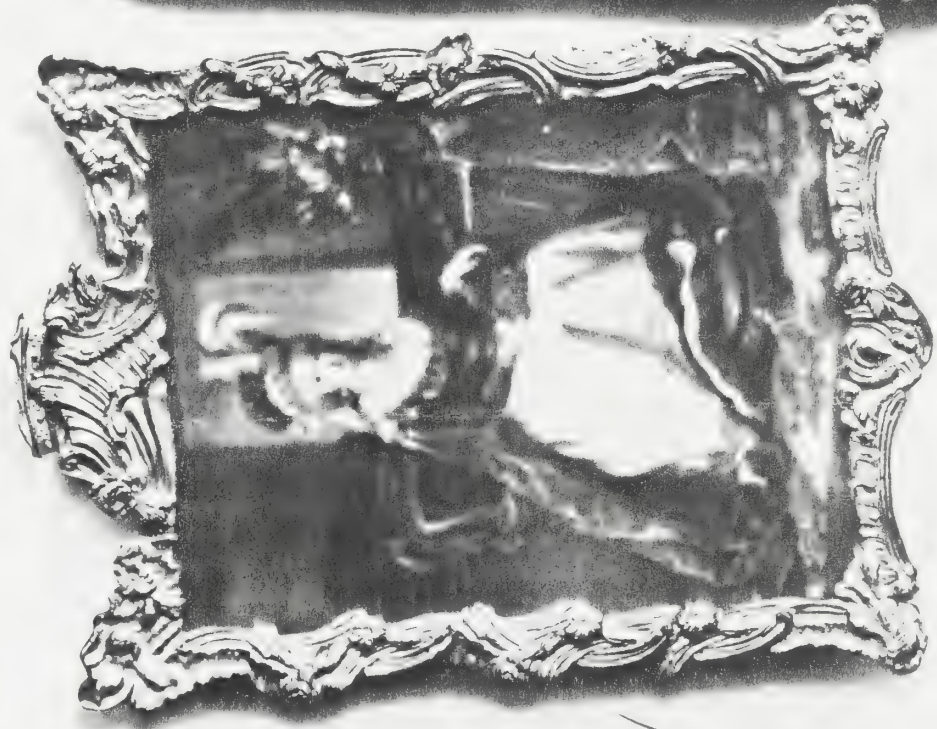
SIPA

The new and the old: Robespierre, Queen Marie Antoinette





RON LIZIK - 1931 N. 61<sup>ST</sup> STREET 53083  
SHEBOYGAN, WISCONSIN 414-458-6249

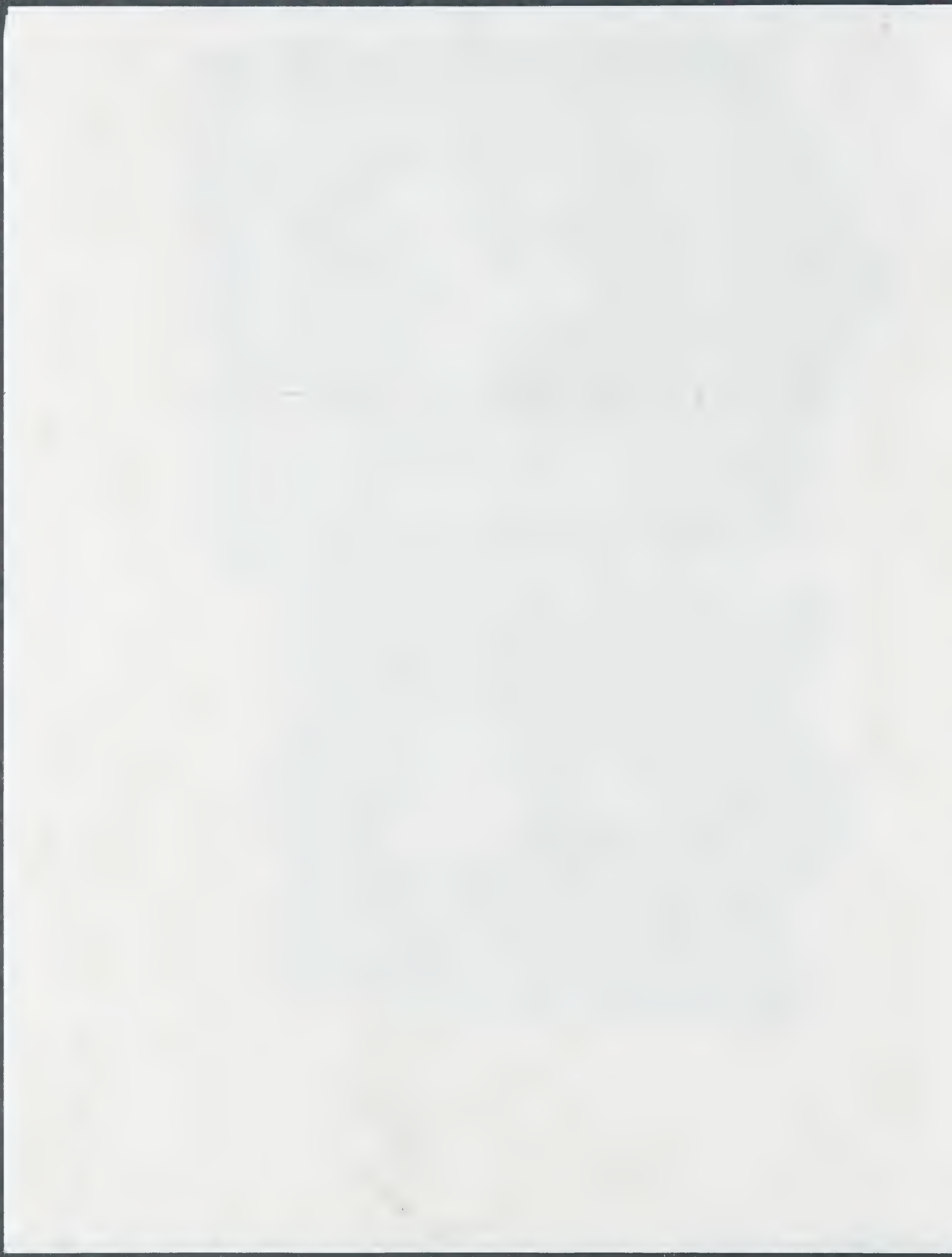


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ART MUSEUM  
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MARTINETTE  
DID THE

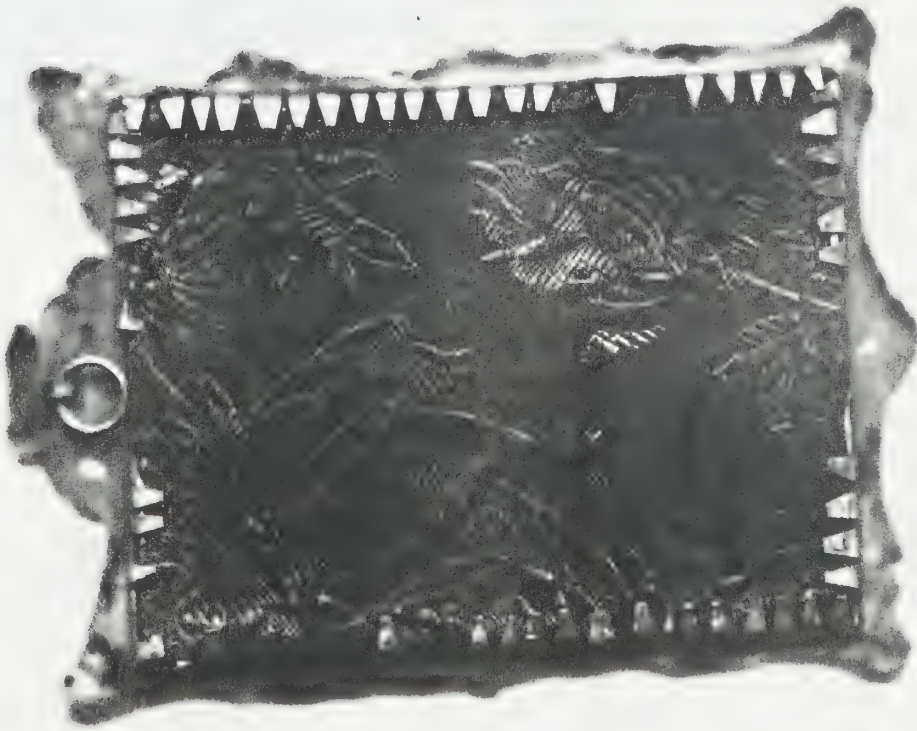
THIS IS SUPPOSED TO BE  
CATHERINE THE GREAT  
BUT WE GOT THIS VERSION



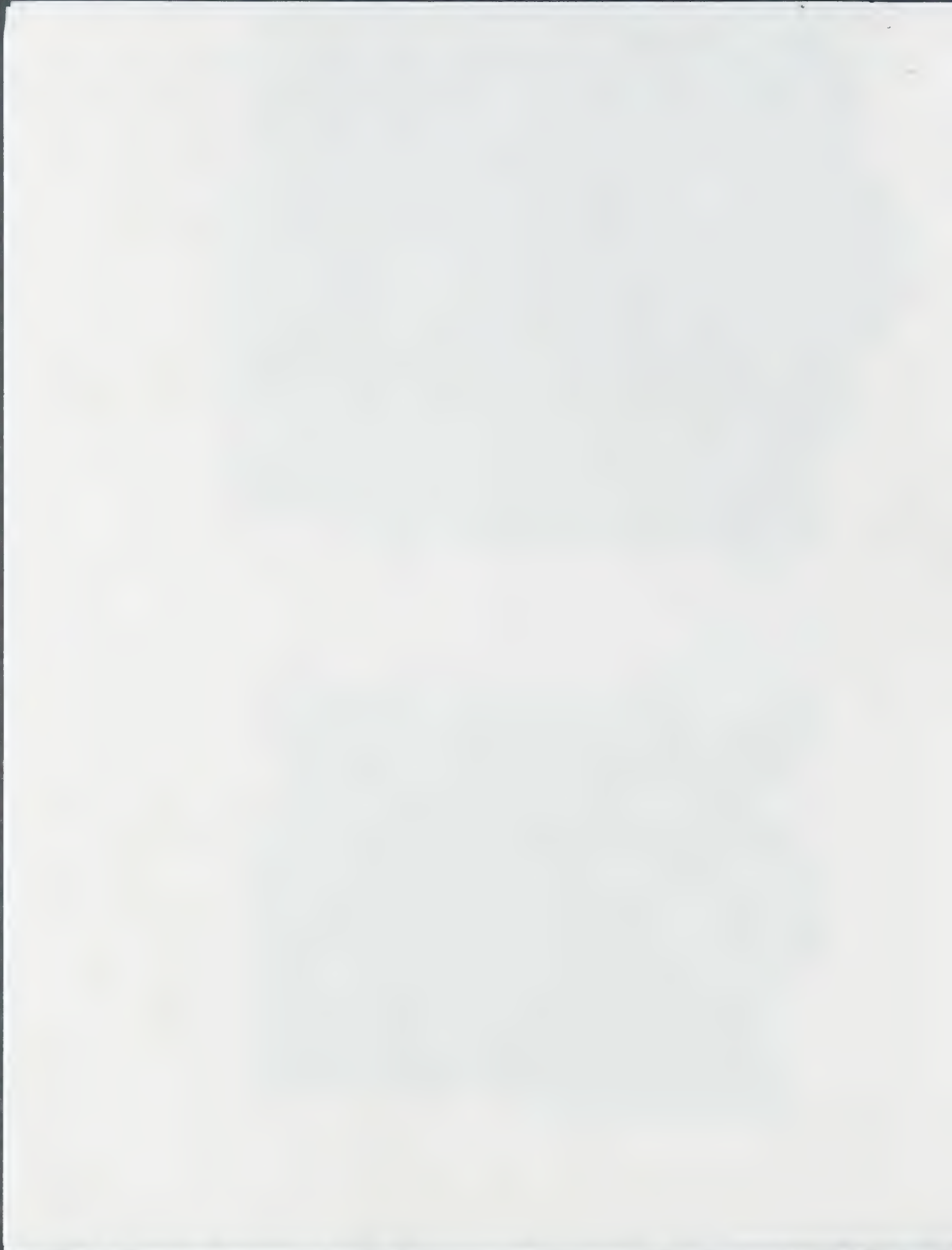




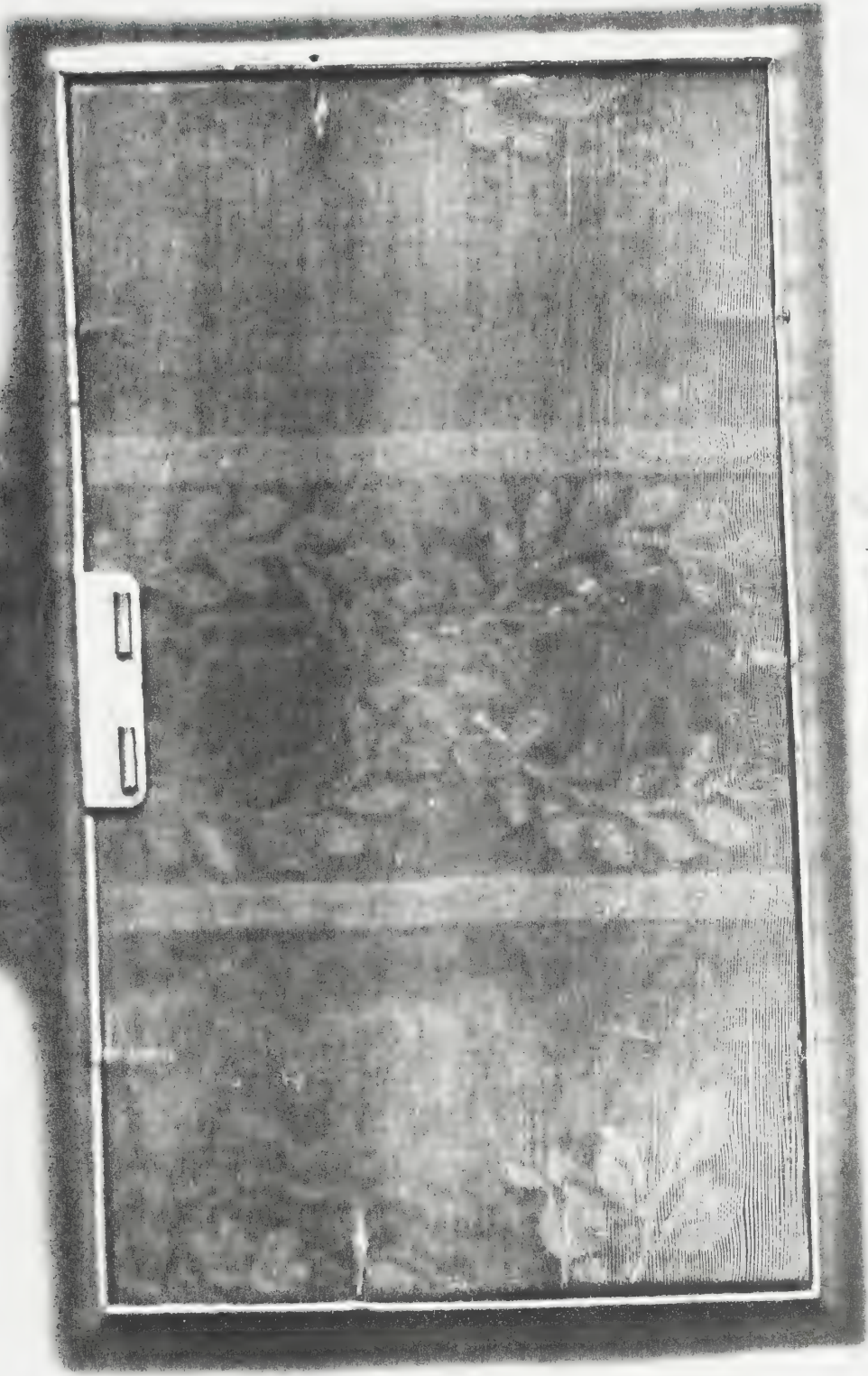
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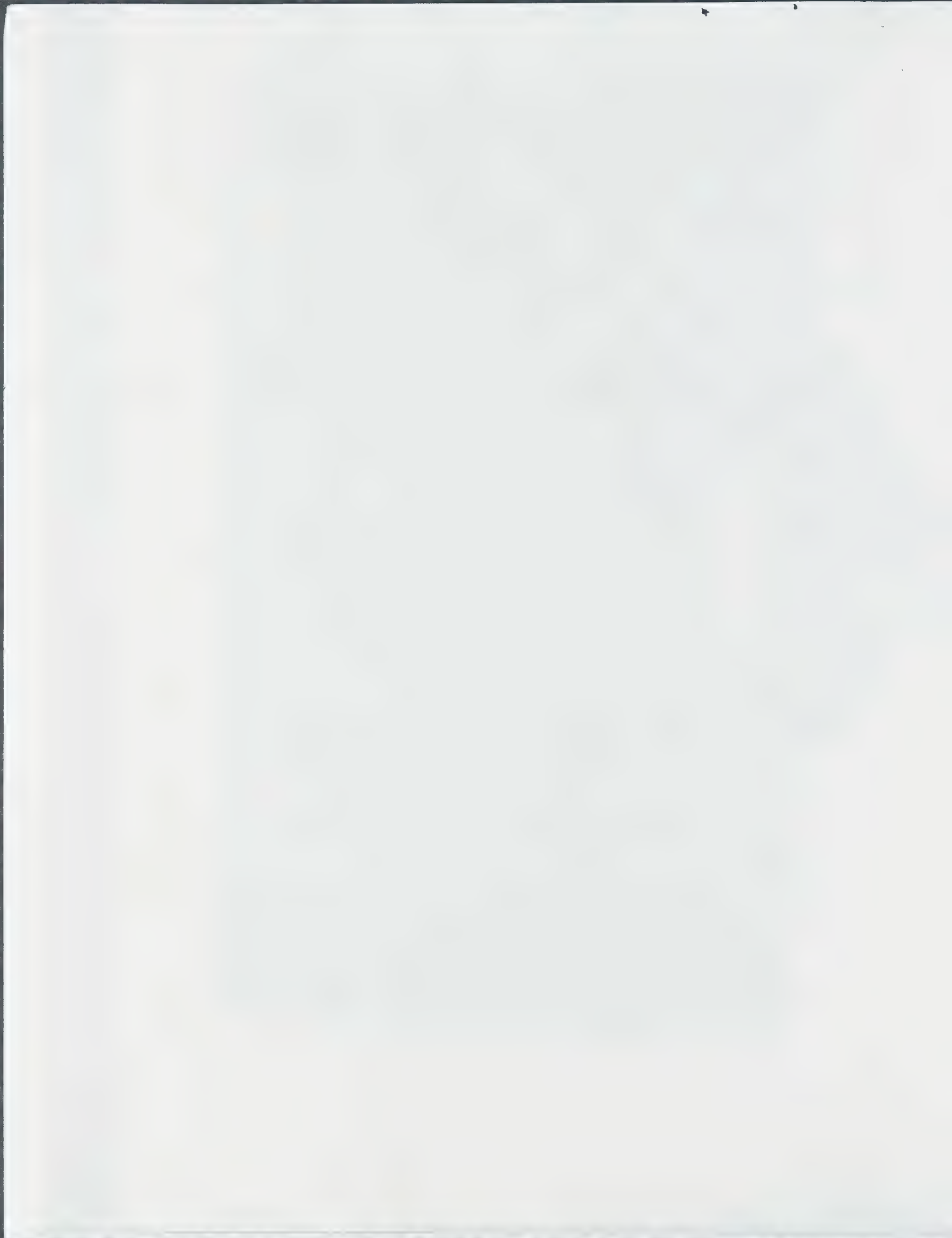
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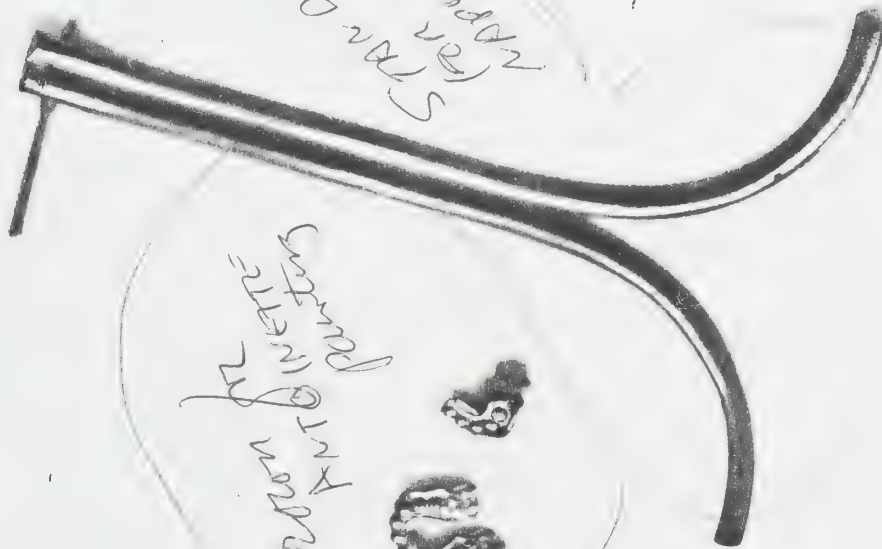
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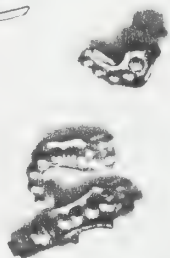
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WASHINGTON



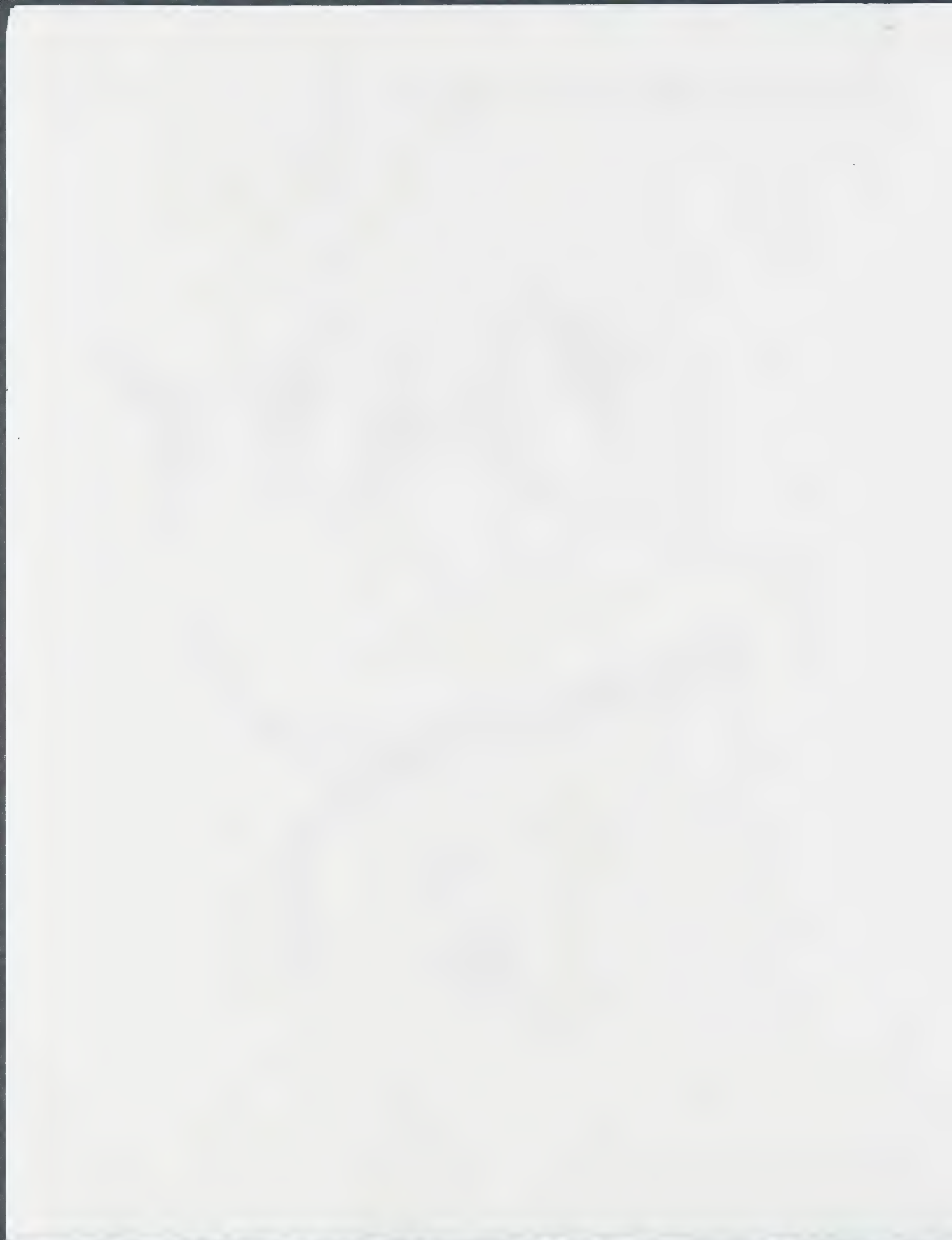
STAND  
FOR  
MAGAZINE



Carved  
Wood  
Painting







2 Hirschenberg Street  
Jerusalem, Israel  
February 24, 1994

Dear Dr. Bader,

The Klitzners have told me, to my embarrassment, that you, who don't even know me, have troubled to arrange accommodations for me. It's doubly embarrassing because I'm flying to Boston on Friday morning and thus must cancel the reservation for April 29 and 30. Please don't go to any more trouble, I've written to the hotel. I marvel at the graciousness of you Milwaukee people.

You're right, I am disappointed that you can give me very little time. But fortunately you told me so in time to rearrange my plans. In the hope of having some time with you on Friday, I was facing the gloomy prospect of Shabbat in a strange hotel, which the Klitzners' kind offer to share their table ameliorated only in part.

My letter to the Treuls was just returned unopened; it went to a former address. It's enclosed, if you see any reason to pass it on to them. I'm flying from Los Angeles to Chicago on Thursday, April 28, and to Milwaukee probably by limousine. After hours of traveling, I would like to rest, eat, and get over to the Marquette museum for a long, quiet look at the de Gelder. Obviously for me the best time to see you would be after 8 p.m. Would that be possible for you?

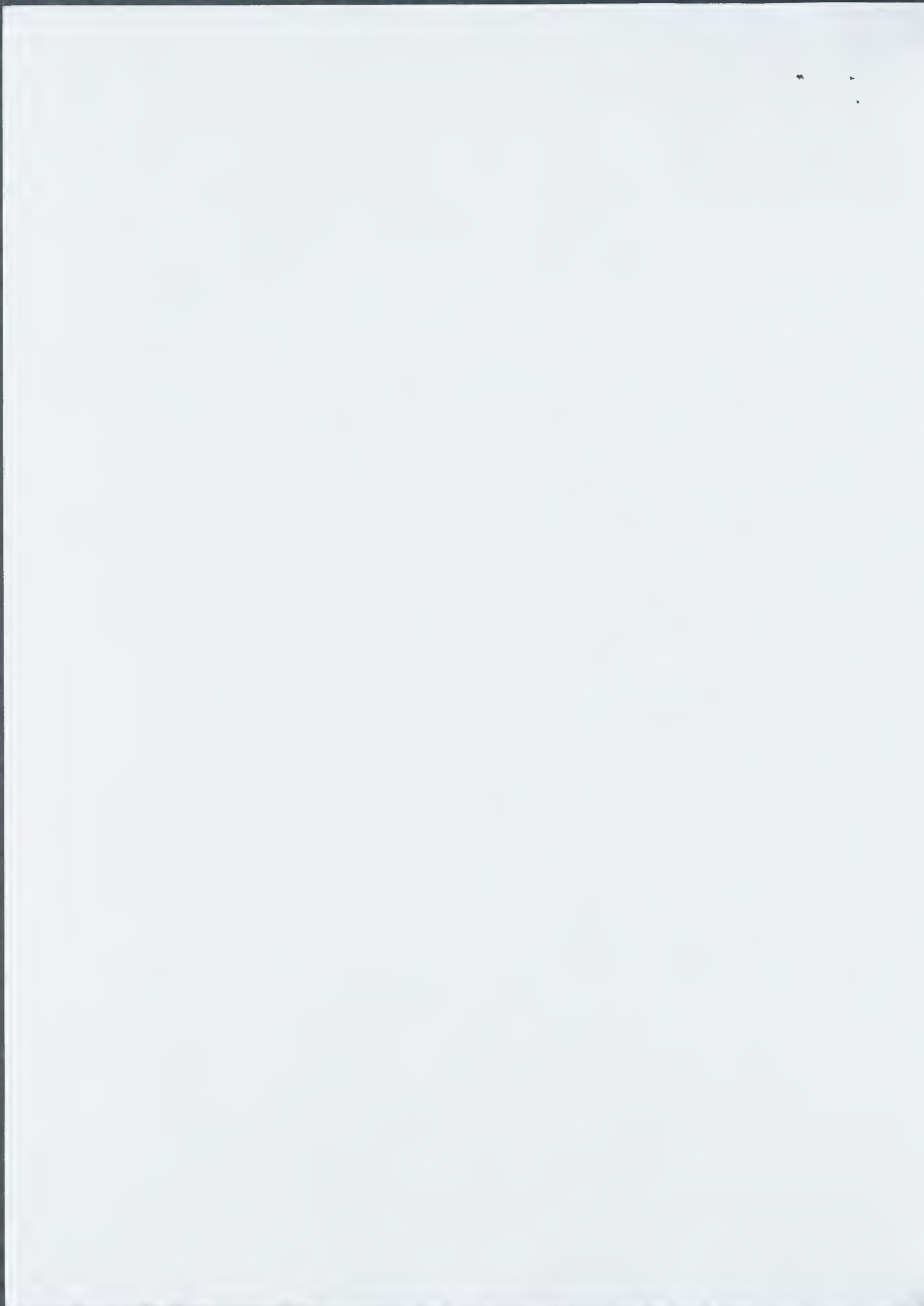
You cautioned me about reading too much into de Gelder's paintings; and you may be right. But as my poet says, "der Pfeil gehört nicht mehr dem Schützen, sobald er von der Sehne des Bogens fortfliegt, und das Wort gehört nicht mehr dem Sprecher, sobald es seiner Lippe entsprungen und gar durch die Presse vervielfältigt worden." And not only have de Gelder's pictures reached me, half way around the world, in a printed book, but so has a word of yours, on page 132 of your beautiful catalog. Whether or not they were so intended, they hit the mark, these arrows which have landed, to my surprise, on my doorstep.

Sincerely,

*Malka Lozowick*

Malka Lozowick





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

January 27, 1994

Mrs. Malka Lozowick  
2 Hirschenberg Street  
Jerusalem  
Israel

Dear Mrs. Lozowick:

In response to your interesting letter of January 20th, let me assure you that you don't really need a distant connection to be most welcome at my home to discuss biblical paintings. I do plan to be here between April 28th and May 1st, although on the evening of May 1st I have been invited to give a talk on Dutch biblical paintings at a temple in Kenosha, some 30 miles south of Milwaukee.

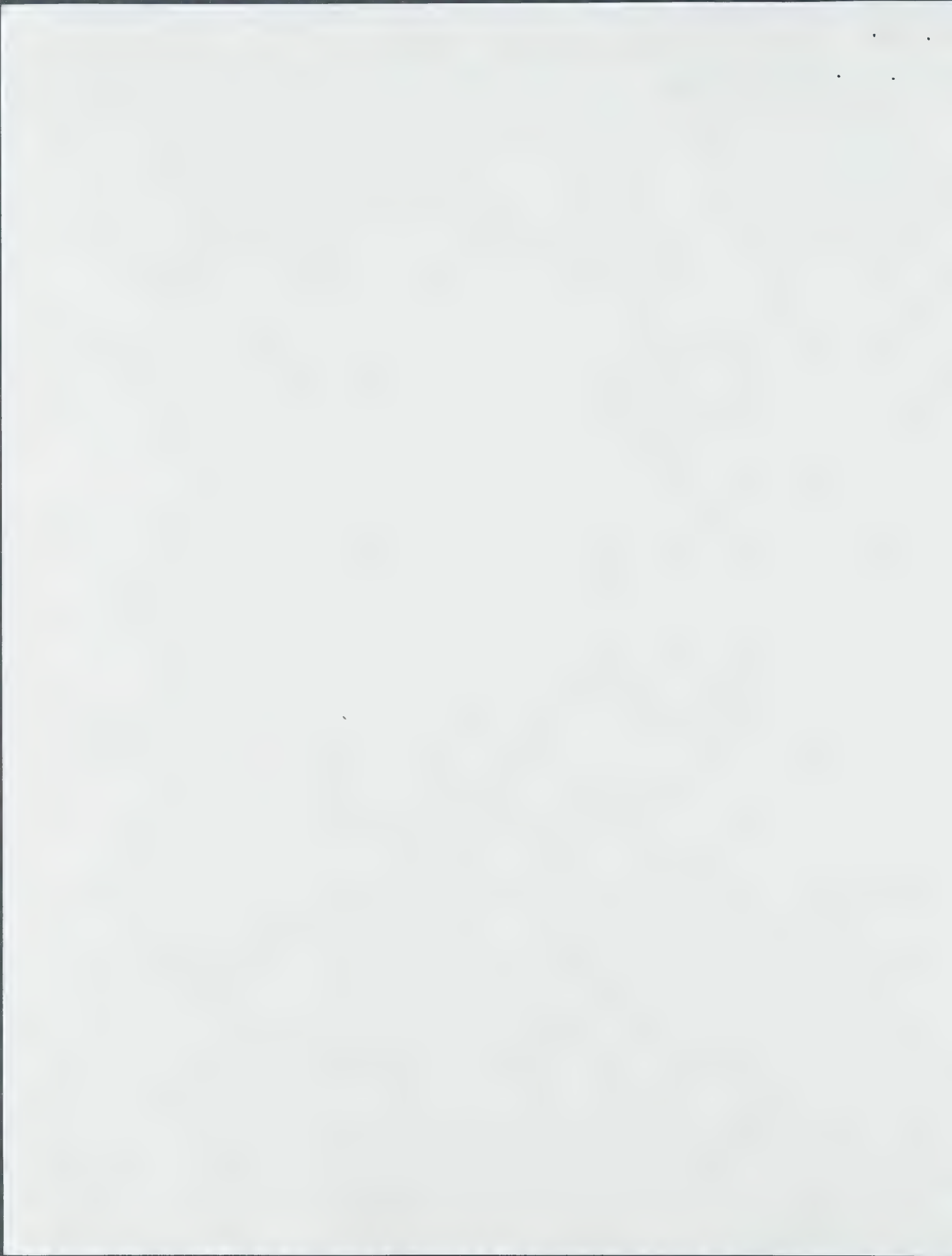
Marvin Klitsner is my best friend who lives 30 Jabotinsky Street in Jerusalem, telephone 2 660 860. He has a copy of the 1976 exhibition catalog, and I am confident that he would let you look at it.

To turn now to the various paintings referred to by you, using their Sumowski numbers:

I have not seen No. 2090 and the photograph is not good. However, one clearly can see the staff and this suggests that it really is Judah and Tamar, even though love, rather than lust, is shown on their faces. By contrast, I am convinced that the painting at the academy in Vienna, which there is called Judah and Tamar, is actually Boaz and Ruth. In the Vienna painting, none of the paraphernalia of Judah, that is, the staff, the ring and the cord, are shown.

I don't think that Professor Sumowski is uniformly correct in his biblical titles. Thus, for instance, he cannot be right in calling No. 740 The King Commanding Haman to Honor Mordecai, because in that scene Esther wasn't present. I believe No. 740 really represents Haman accused by Esther.

Regarding the question of Haman or Mordecai, do read H. van de Waal's important paper in Oud-Holland 84, 199--223 (1969), and you might also like to read my paper



Mrs. Malka Lozowick  
January 27, 1994  
Page Two

in The Burlington Magazine, enclosed. Subsequent to writing that article, I saw the Hermitage painting on view in Chicago and am now quite certain that this painting, usually called Haman Recognizing his Fate, is not really by Rembrandt, but by one of his students around 1660. Of course you know that de Gelder really loved the book of Esther, and as the artist grew older his Esthers became chubbier and older. The Treuls are good friends who now spend about half of their time in Milwaukee and the other half in Arizona. If they are here when you visit, we can certainly go and look at their Esther which is certainly half of a painting. As you know, de Gelder often painted large, two-figure works which lend themselves to being cut up. You must be careful not to read too much into de Gelder's paintings. I don't really believe that he was familiar with Rashi's commentary, which in turn is based on the Babylonian Talmud, Sotah 10B.

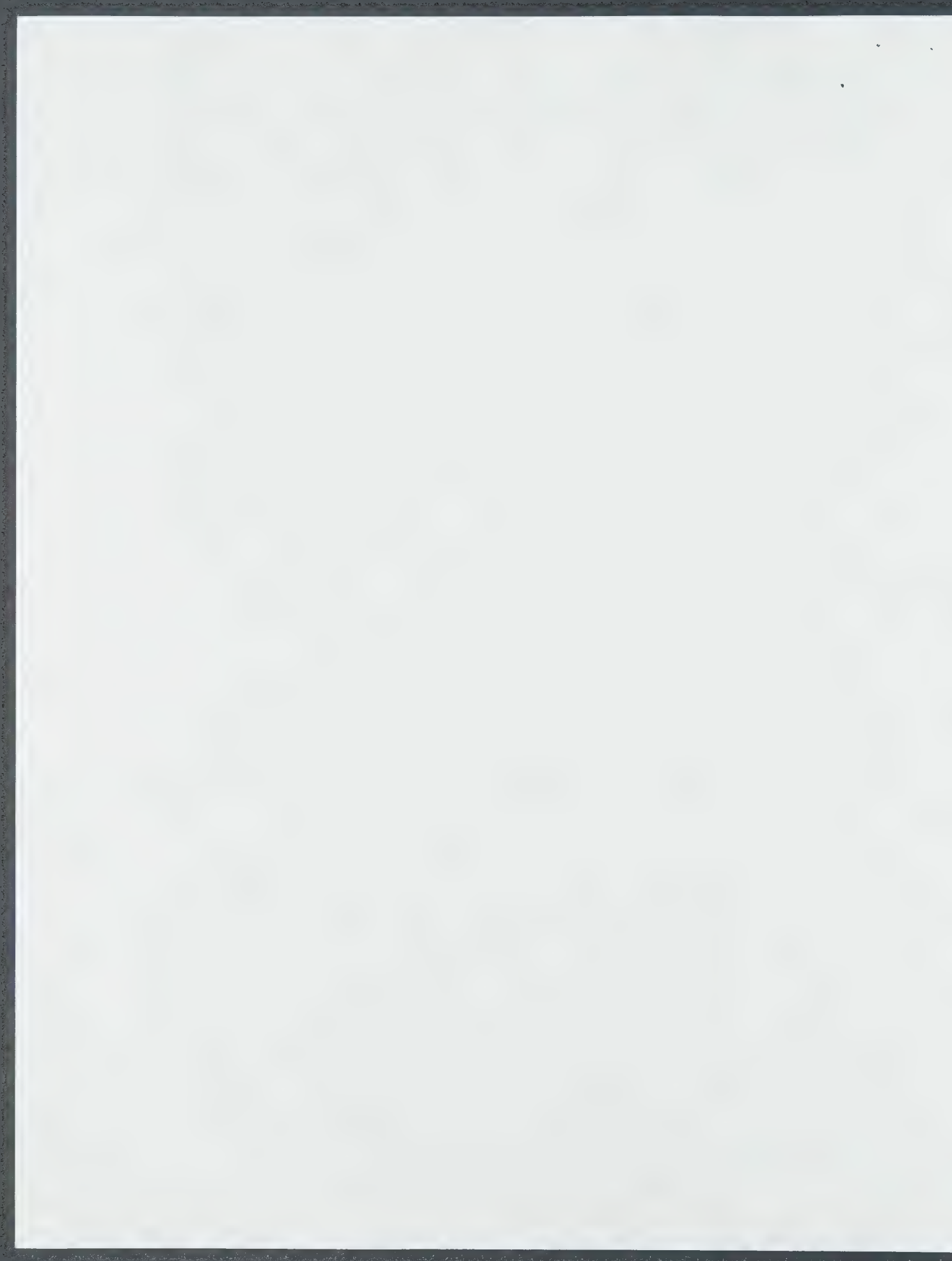
I understand that Dr. von Moltke's book on de Gelder will appear this year. When you visit, we can also look at David van Fossen's Harvard Ph.D. thesis on de Gelder. The two men who know the most about biblical paintings are Professor Christian Tümpel at the University of Nijmegen, whom you probably met at the Jerusalem exhibition. The other is Dr. Volker Manuth at Eschenstrasse 3, D1000 Berlin 41, Germany, telephone number 49 30 852 1984. In your quest you might like to take counsel with Dr. Manuth, who is a most helpful and kind human being.

You surely know that de Gelder was not the only Rembrandt student who painted wonderful big biblical paintings. When you visit, I will show you several such by Eeckhout, who was Rembrandt's close friend, and also by other Rembrandt students.

I look forward to your visit.

Best wishes,

Enclosures





2 Hirschenberg Street  
Jerusalem, Israel  
January 20, 1994

Dear Dr. Bader,

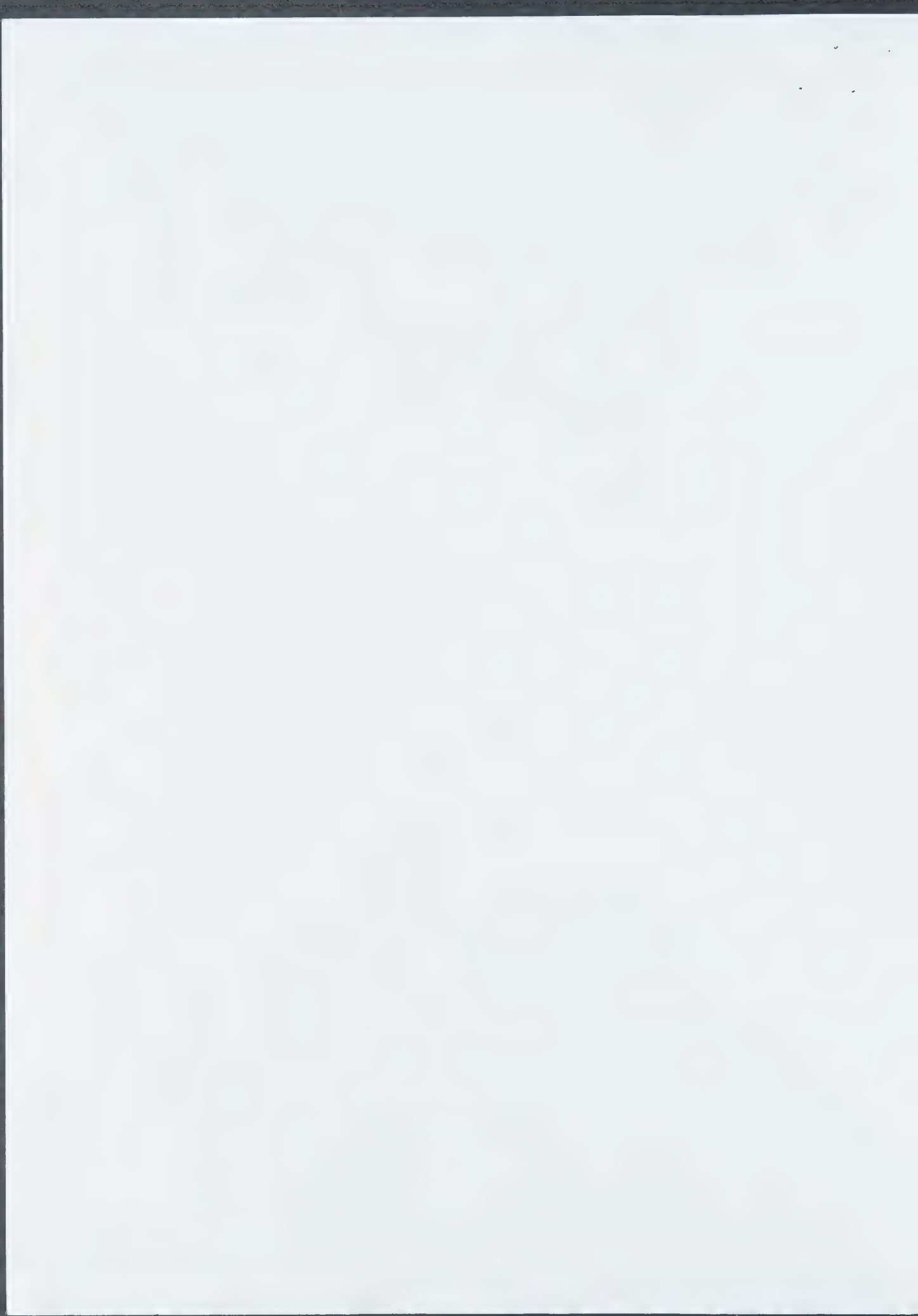
This is a request for your assistance in regard to the paintings of Aert de Gelder. You do not know me, but we do have a distant connection. I am a former Chicagoan who has lived many years in Israel. My late husband Avraham was a partner in the Tel Aviv law firm with which Mr. Klitzner's son-in-law Mendel Shapiro was associated, and they had a warm relationship.

I am writing a book about European literature. A famous writer of two hundred years ago, who is central to my study, makes a disguised reference to a painter whom he doesn't name; each picture that I see by de Gelder strengthens my feeling that it is he. Were I able to verify this, it would contribute to our understanding of both the poet and the painter.

In describing a portrait of one of his ancestors, the writer uses the phrase: "painted in the manner of Rembrandt", and writes of the portrait in terms which call to my mind the "Esther" owned by the Treuls. The writer, although having a different name, is the scion of a widely-branched family variously named de Gueldern, de Gaeldern, de Geldern, etc. The writer is Christian, but the family was once Jewish.

Aert de Gelder was Christian, but if one looks at his paintings from a viewpoint of Jewish sources, surprising things begin to suggest themselves. Let me give you a few of the numerous examples I have gathered. Tamar is described in the Bible as having covered her face, and thus Judah does not recognize her. Serious critics such as you and Professor Sumowski have given this title to scenes where the man gazes at the woman's uncovered face (Vol.II, 729; Vol.V, 2090), and you surely have reasons. But it is worth noting that the most widely-read Jewish commentator, Rashi, cites the midrash on the words "covered her face": "She covered her face in her father-in-law's house as a sign of modesty, and thus he did not suspect her." Since I have been unable to find your 1976 publication discussing the matter, I don't know if you mentioned this; but it would support your conclusion.

Another example is the man simpering before a monarch, who appears in a number of de Gelder's paintings and is variously identified. Professor Sumowski assigns #742 to Mordechai with a



dissenting view for Haman, and the reverse for #740. On the face of it, this is absurd; Haman and Mordechai are opposing forces, why should an artist make them look alike? But what is the rabbinic injunction to the Jews on Purim? "A man should drink until he no longer distinguishes between cursed be Haman and blessed be Mordechai."

In painting #731, "Esther's Feast", the two objects on the table are unmistakable hints to havdolah spiceboxes, the right-hand one being much too large but compensating for that by having the ubiquitous flag on top. The fact in itself doesn't explain anything. But a Jew of de Gelder's time would have called such a spicebox a "Hadas"; and as the Bible tells us, "Hadassah is Esther".

And de Gelder's Esther--is she the beautiful maid who captured the heart of Ahasverus? In several of the paintings perhaps yes; but in others she is unquestionably the woman described by the rabbis and Rashi at the beginning of the Book of Esther: Not Mordechai's virginal daughter but his wife.

What is the meaning of all this? That's what I'm trying to understand. My poet is a sly fox, and it seems your painter is also.

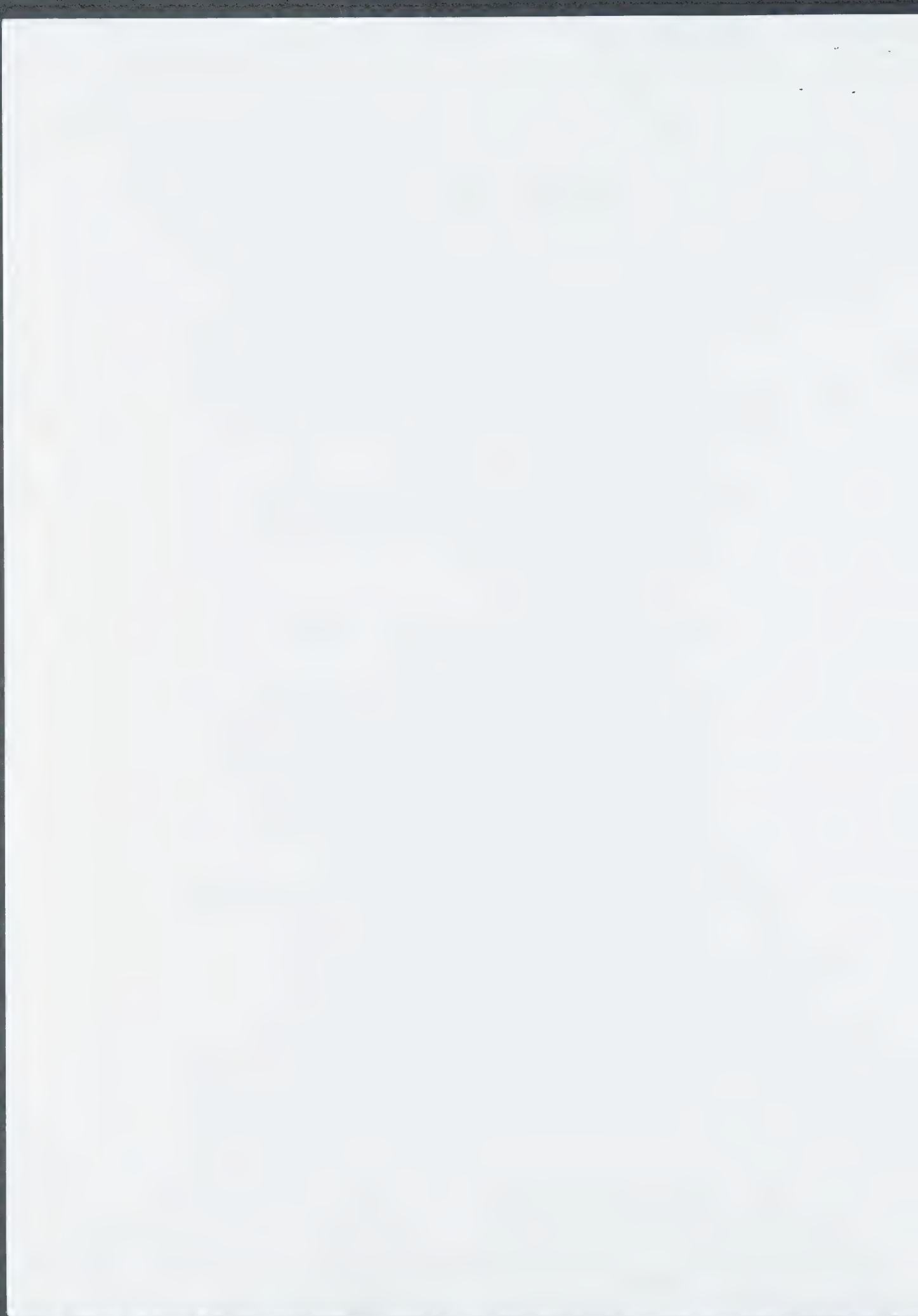
I'm planning to be in the United States in late April for my grandson's bar-mitzvah, and would very much appreciate the opportunity to hear your views and see your paintings by de Gelder. I could make a brief trip to Milwaukee between April 28 and May 1. Please let me know as soon as possible if we can arrange a meeting; I am trying to plan a complicated schedule. Mr. and Mrs. Treul have not yet answered my recent letter to them. If I recall correctly, Mr. Hoogsteder in the Hague told me you are friends, and I would hope, if I come to Milwaukee, to see their painting as well.

And thank you immensely for lending your "Judah and Tamar" to the Israel Museum last year. I did not guess from the reproduction that it is such a powerful painting.

Yours sincerely,

*Malka Lozowick*

Malka Lozowick



2 Hirschenberg Street  
Jerusalem, Israel  
December 21, 1993

Mr. and Mrs. William Treul  
W281 N 2302 Beach Circle Parkway  
Milwaukee, WIS 53216

Dear Mr. and Mrs. Treul,

You do not know me, but I am taking the liberty of writing to you in regard to your wonderful painting of "Esther" by Arent de Gelder.

The picture is known to me only in the black and white reproduction in Professor Sumowski's work on the students of Rembrandt. I am writing a book about European literature, and it seems possible to me that this painting is described in a famous book with no mention of the artist's name. Other works I have seen by de Gelder - in museums in Holland and Germany, Dr. Bader's recent loan to the Israel Museum, and several which Mr. Hoogsteder was so kind as to show me at his home in The Hague in preparation for his exhibit on Rembrandt's Academy - have strengthened my hunch.

I am planning to be in the United States next April and would be extremely grateful if you would let me see your painting. If you wish, I will be glad to ask several Milwaukee people who know me to give me a personal recommendation, since you may be reticent about inviting a stranger to your home.

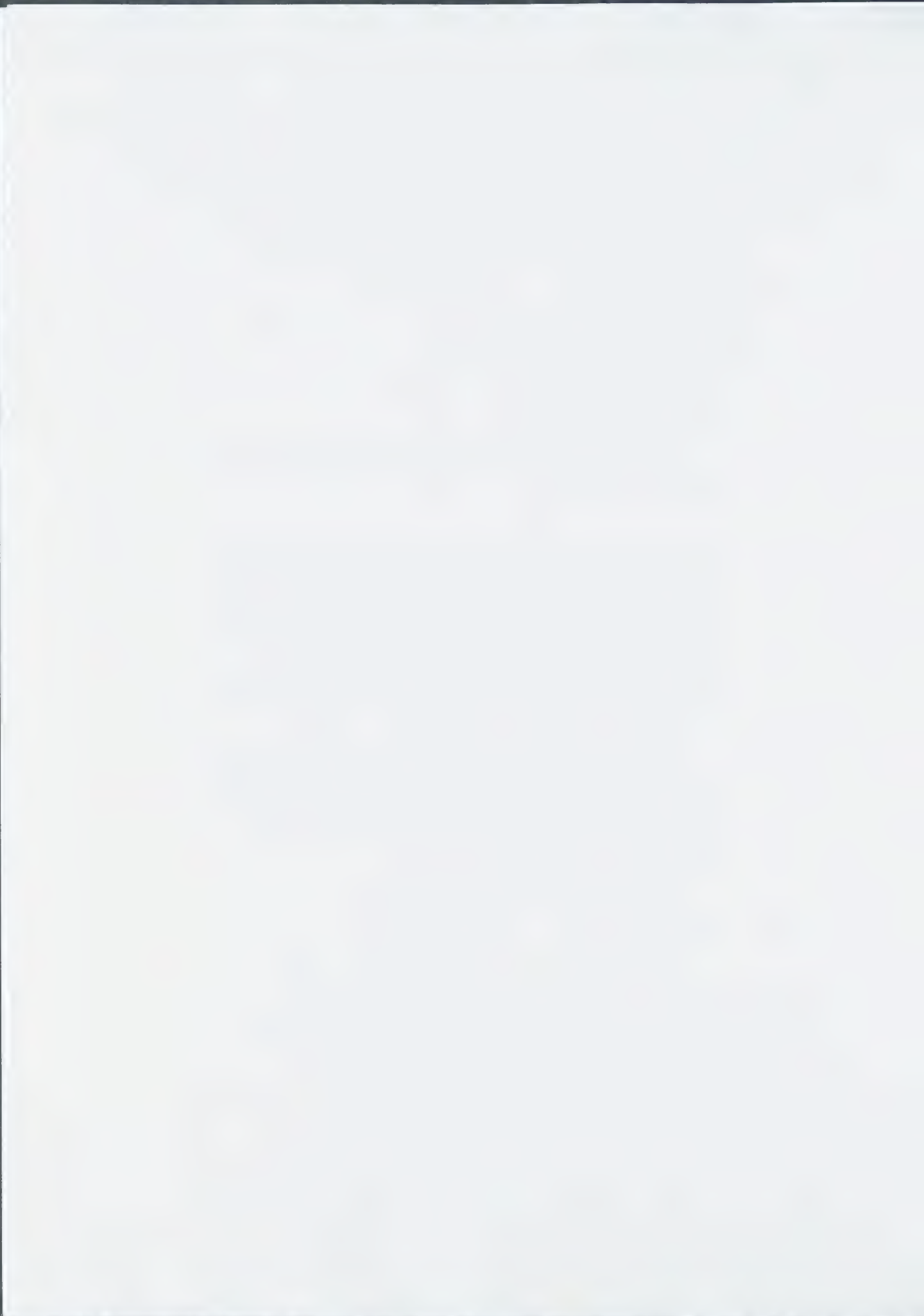
Waiting eagerly for your reply, I am,

Yours sincerely,



Malka (Mrs. Arnold) Lozowick







## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 15, 1994

Mrs. Malka Lozowick  
2 Hirschenberg Street  
Jerusalem  
Israel

Dear Mrs. Lozowick:

In response to your letter of February 5th, I fear that you may be disappointed when you come to Milwaukee, because I may only have an hour or so to talk to you.

I talked to Bill Treul by phone (he is in Las Vegas, Nevada, not Arizona, telephone 702 256 8882) and he told me that his Esther is in the Marquette University Museum, close to here, and you can see it there.

I am quite confident that the Treul's Esther is half a painting. Please look at Sumowski's Volume II, No. 792, page 1175, where Sumowski confirms my belief that it is half a painting. Also look at No. 731 in that same volume, the de Gelder in Amiens, which is a painting which at one time was cut apart and then put together again. The painting in Amiens depicts Esther, the King and Haman. Also look at 746 which depicts Esther and Mordecai, and 786 which again is half a painting.

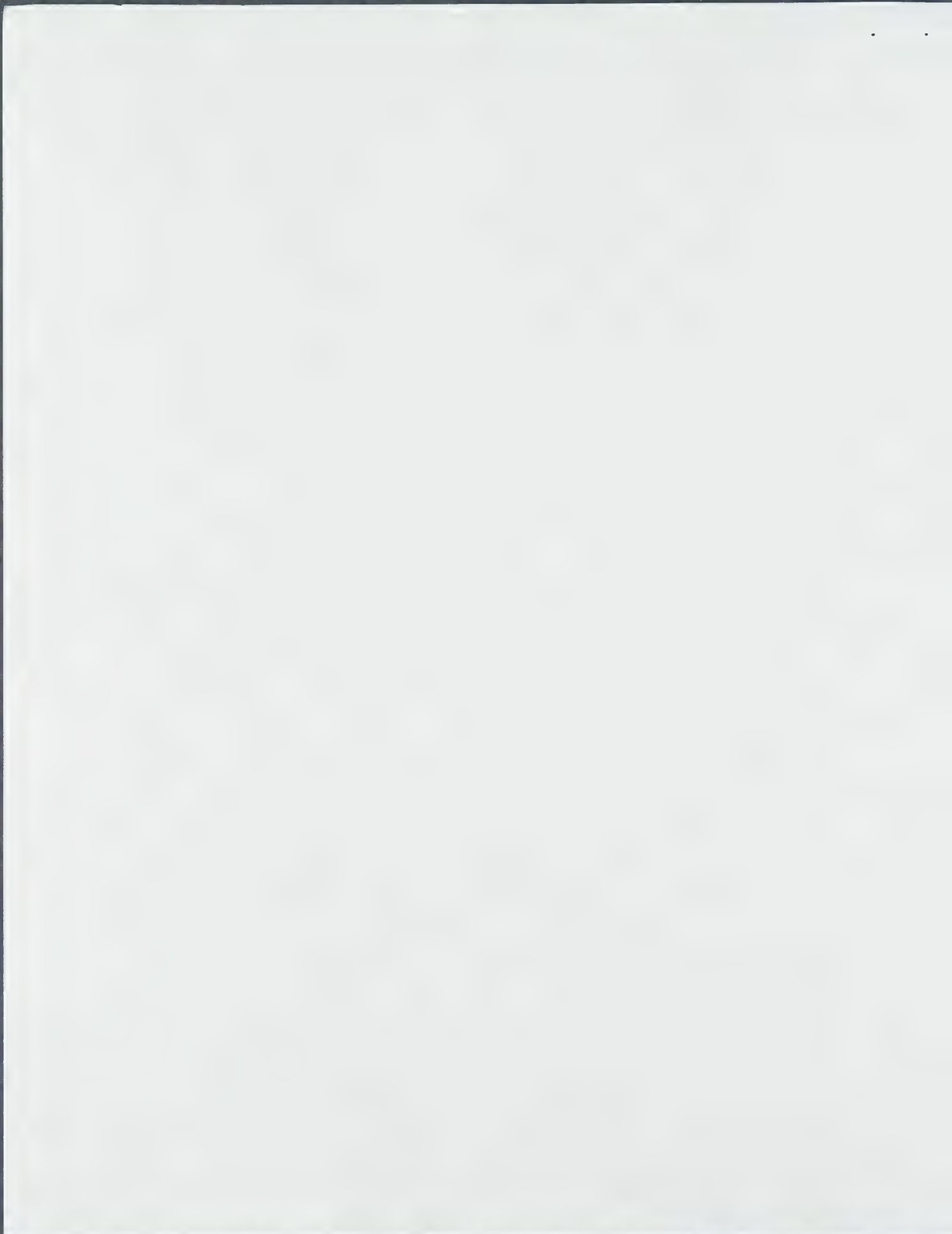
De Gelder's large figure paintings just invited their being cut, when dealers thought they could get more money for two figures apart, rather than two together.

Should you be in New York, visit Dr. Otto Naumann, Otto Naumann Ltd., 4 East 74th Street, New York, NY 10021, telephone 212 734 4443, fax 212 535 0617. He has a half de Gelder of a man, with de Gelder's signature taken from the other half! I believe the Metropolitan Museum is just considering buying that painting, and so you may have to look at the painting either at Dr. Naumann's or the Metropolitan Museum, which is just around the corner.

When your travel plans are firm, let me know exactly when you will be in Milwaukee.

Sincerely,

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



2 Hirschenberg Street  
Jerusalem, Israel  
February 5, 1994

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

Dear Dr. Bader,

Thank you immensely for your prompt, interesting, and most gracious answer. I went over to the Klitsners' this evening and borrowed the 1976 exhibition catalog. They were also kind enough to help me arrange a hotel room in Milwaukee.

But now I have a problem. The Treuls, to whom I wrote on December 21, have not answered my letter; now I understand from you that they are in Arizona. Their Esther is central to an entire chapter of my book. Could I impose on your kindness to find out if they will be in Milwaukee when I am, or if not, whether they would let you show me the painting without them?

I am fascinated by your theory that it is half a painting. What is the other half?

Your comments and references are much appreciated. I look forward to the privilege of meeting you.

Sincerely,

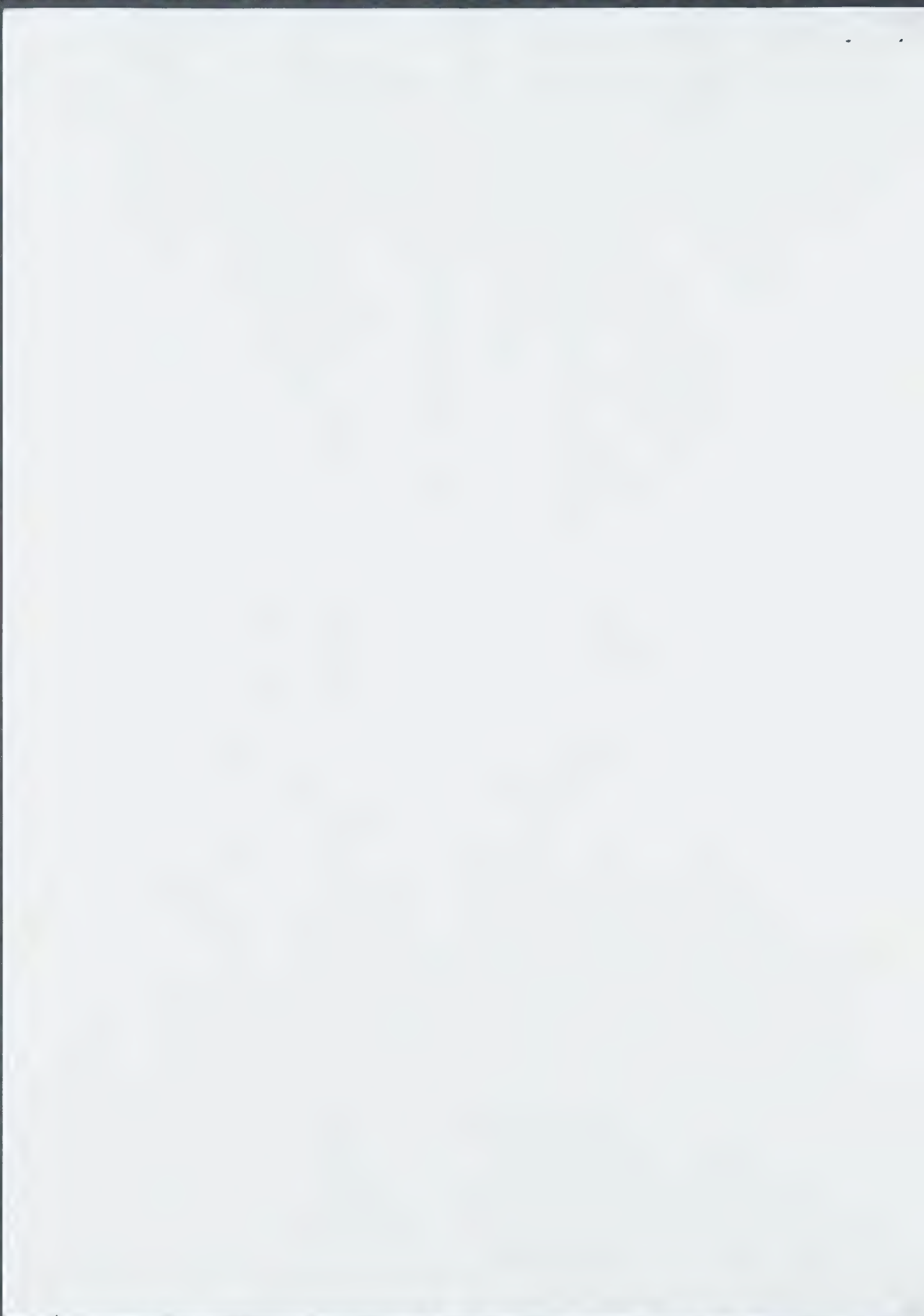
*Malka Lozowick*

Malka Lozowick

P.S. Please respond to the above address, not the one on the envelope.

de 9  
792  
8 1175

Amicus 746 E e M  
751 E e A e H  
L end report E part +  
746 E  
Los Angeles  
702 256 2882







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 7, 1994

Mr. David Loch  
Loch Mayberry Fine Art Inc.  
306 St. Marys Road  
Winnipeg, Manitoba R2H 1J8  
Canada

Dear Mr. Loch:

Isabel and I really enjoyed meeting you last week, and I am just sorry that our visit had to be so short.

Thank you so much for showing me that sketch related to the finished work by Rubens. I don't believe that your sketch is by Rubens, but it is not a copy and is surely 17th century and by an accomplished hand. I am just leaving for England from where I will return in July. I will spend some time at the Witt Library to see whether I can pinpoint the student of Rubens who painted your work.

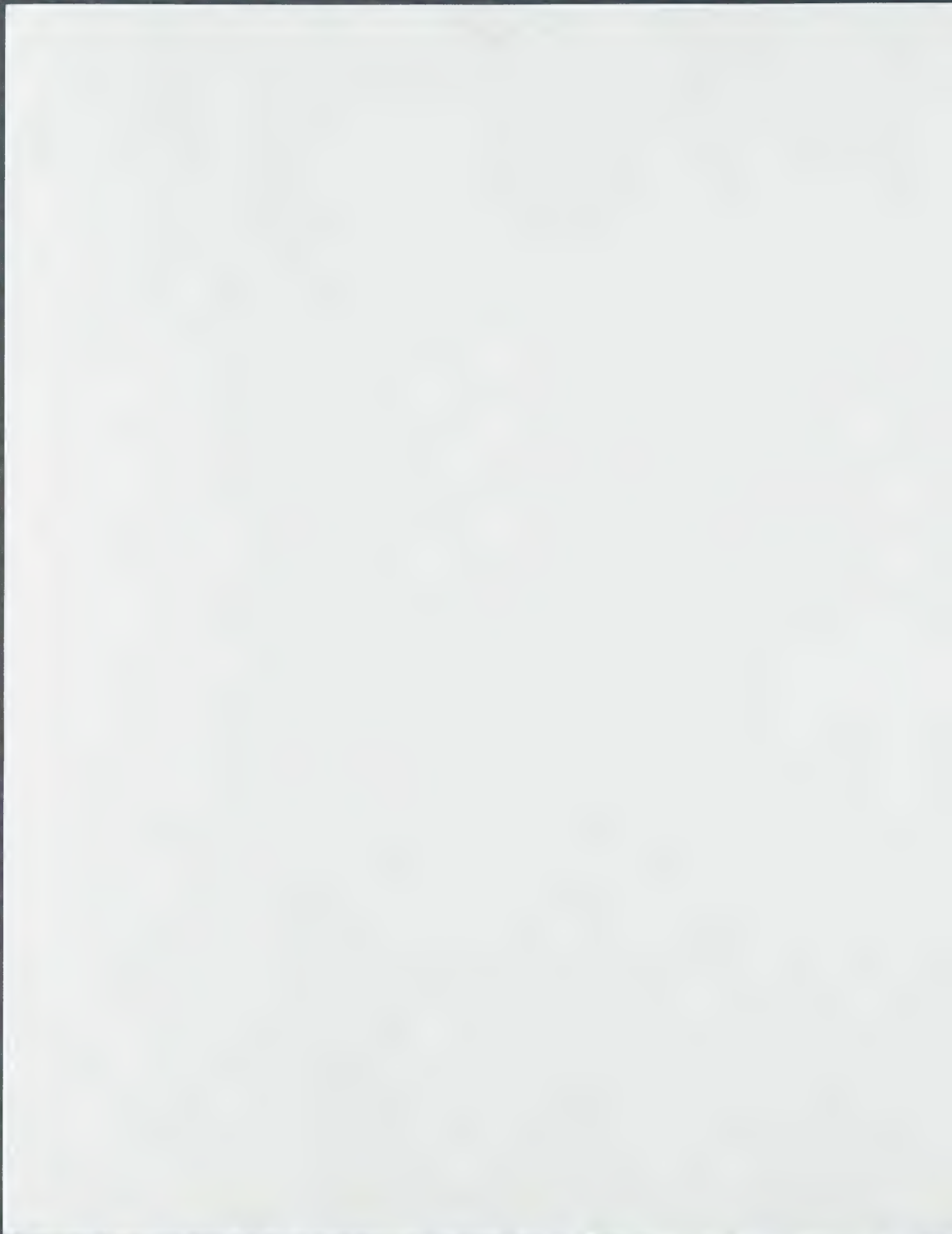
I don't think that it is of very great value, but on the other hand it is not by any means valueless, either. Once I know more about its authorship, I will discuss with you either purchasing it from you or marketing it jointly with you.

I have about a dozen sketches, all done in Western Canada, by a Swiss artist, Franz Biberstein, who worked in Western Canada early this century. Might you have any interest in these sketches? As all were painted in the Canadian Rockies, they are probably more easily sold in Canada than in Milwaukee.

All good wishes.

Sincerely,

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 23, 1994

Dr. Ann Roberts  
912 Michigan Avenue  
Evanston, Illinois 60212

Dear Dr. Roberts:

Dr. Martha Wolff has told me that you are interested in works by the Master of the *Lucy Legend*, and I enclose photograph of the painting which I acquired last year.

Please don't let the presence of the outer frame in the photograph distract you; the inner architectural frame was painted by the artist.

When I acquired the work, there were two haloes around the heads, but they were later additions. Do you think that these men are apostles or studies of contemporaries of the artist?

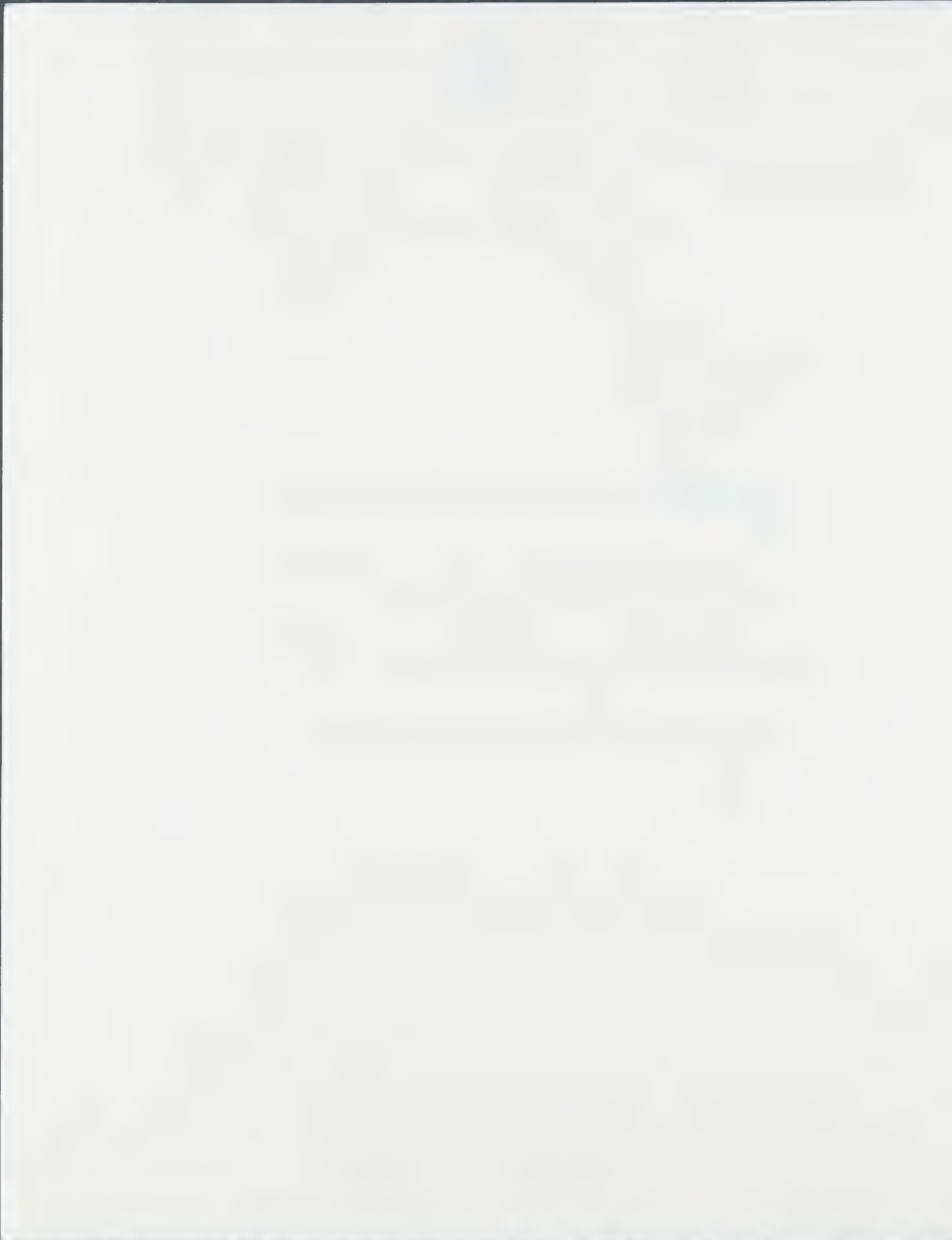
I would be happy to show you the original at your convenience.

Best regards.

Sincerely,

Enclosure

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



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

April 28, 1993

Edward W. Lyle, Esq.  
Suite 202  
1275 Pennsylvania Avenue N.W.  
Washington, D.C. 20004 2404

Dear Mr. Lyle:

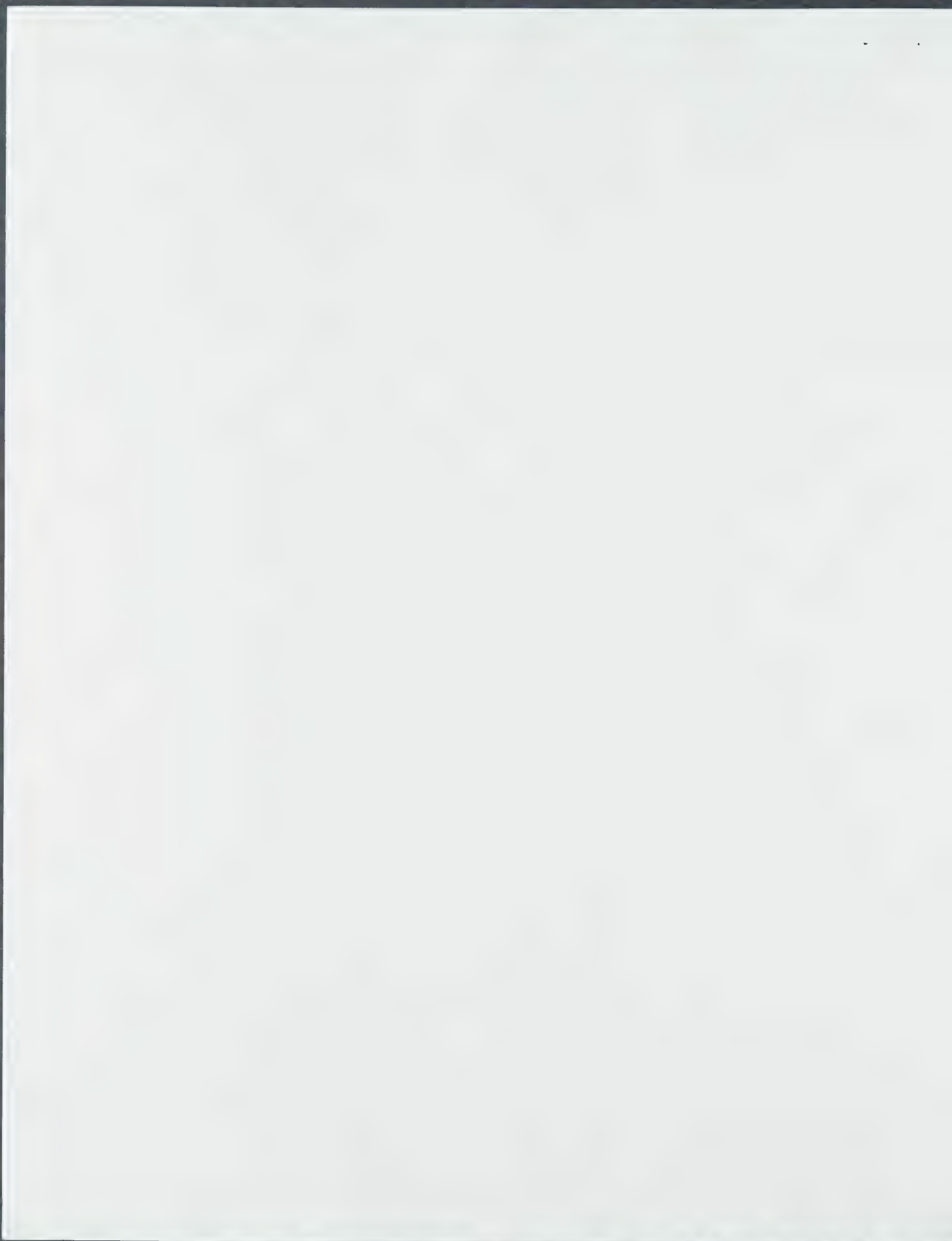
Thank you for your letter of March 29th, which finally reached me.

I am so glad that you like the portrait of a woman painted by a 17th century Haarlem artist. If you visit us in Milwaukee, I will show you the original in my home.

Best wishes.

Sincerely,





**Edward W. Lyle**  
ATTORNEY AT LAW

1275 PENNSYLVANIA AVENUE N.W., SUITE 202, WASHINGTON D.C. 20004-2404 USA  
TELEPHONE: 1 (202) 783-8716 FAX: 1 (202) 783-8730

March 29, 1993

Dr. Alfred Bader  
Post Office Box 93225  
Milwaukee, WI 53203


Dear Dr. Bader:

This is to thank you and your wife for taking time out of your schedules last week to meet with me in Columbia, South Carolina. I enjoyed our talk, and both Max Gergel and I appreciate your offer of assistance if and when needed.

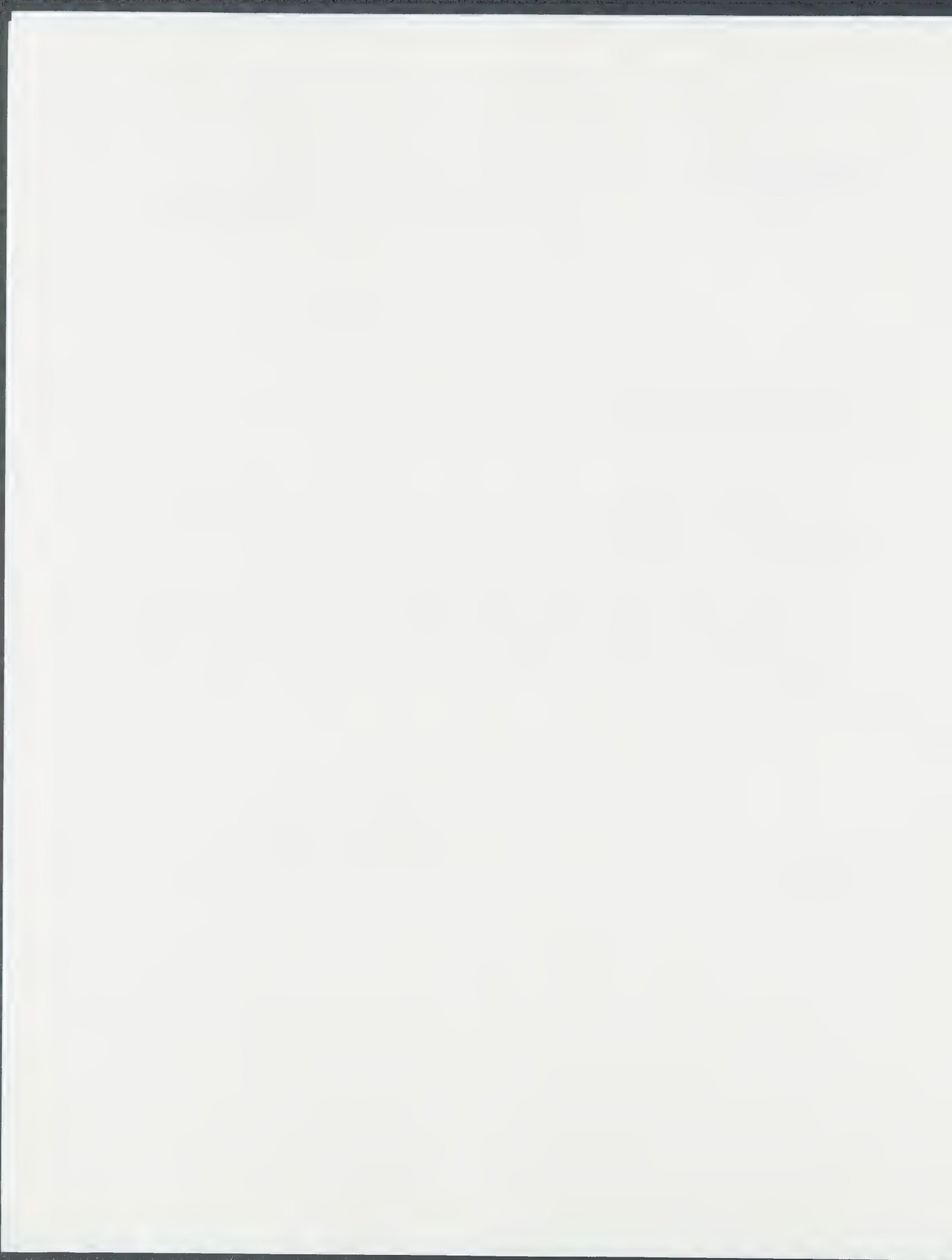
I also appreciate the reproduction that you gave me. Since we parted, I have looked more than once at the lady painted by the 17th-century Haarlem artist. Perhaps I will see her original likeness when I visit the Netherlands later this spring. I have no idea if the original is there, but I will think of you if I see it.

Best regards.

Sincerely,

  
Edward W. Lyle

EWL:bw



56 Regal Way Kenton Middx HA3 0RY

6th December, 1993

Dr Alfred Bader  
52 Wickham Avenue  
Bexhill-on-Sea  
East Sussex  
TN39 3ER

Dear Dr Bader,

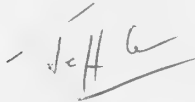
Further to our recent correspondence, I have now enclosed a photograph of the painting. Photographing paintings with an ordinary flash camera is not easy and this is probably the best of a number of attempts. The painting itself is significantly darker.

To my untrained eye, this work is evocative of the genre painting of the famous French artist Jean-Baptiste-Simeon Chardin (1699 - 1779). Interestingly, Michael Levey has described Chardin as the "culmination not of French but of Dutch painting".

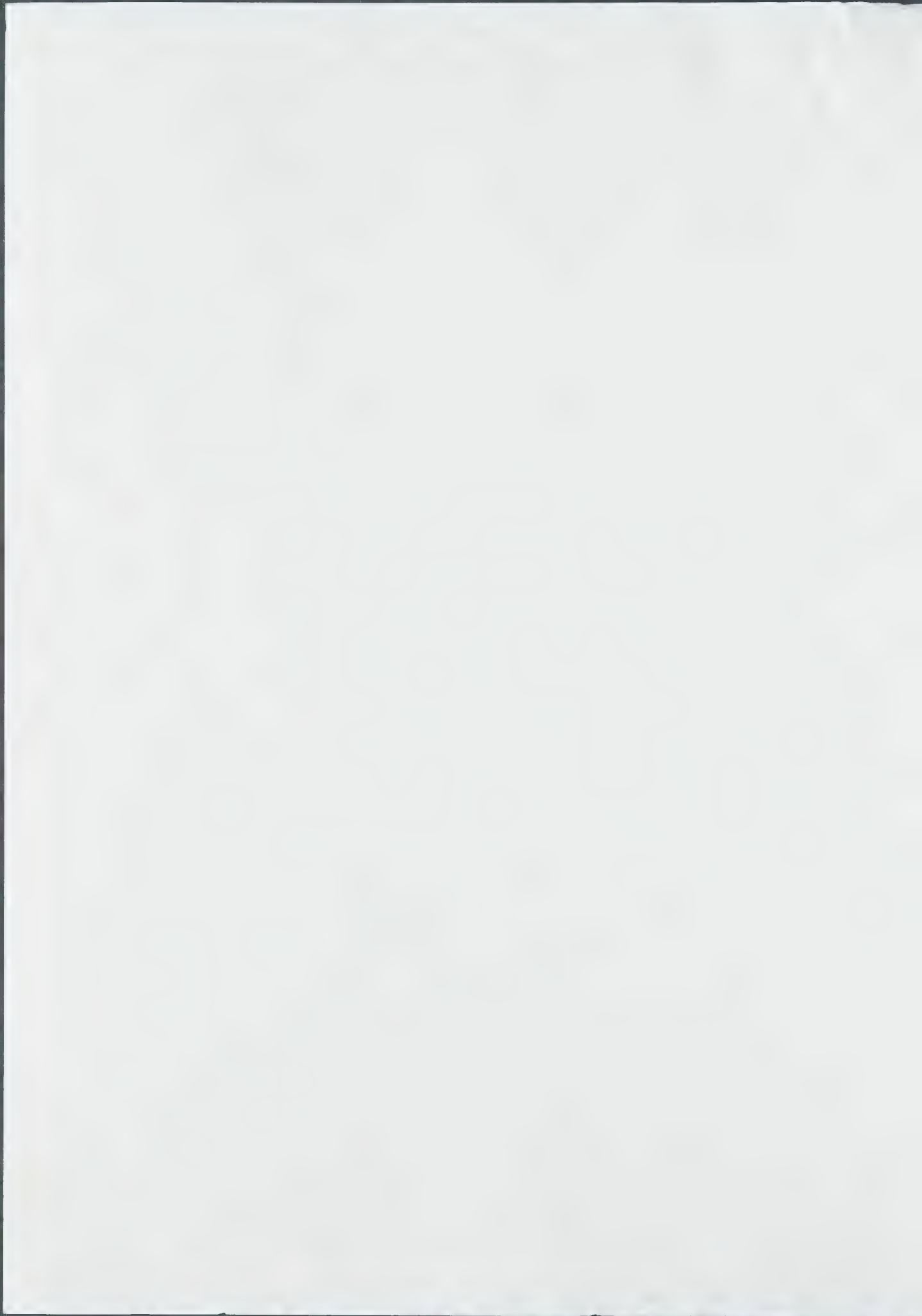
I would welcome your comments on the painting, the artist and how best I might learn more about the artist.

With kindest regards,

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Jeff Levison', with a horizontal line underneath.

Dr Jeff Levison





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

February 1, 1993

Mr. David Lyon  
293 Albert Street  
Kingston, Ontario K7L 3V7  
Canada

Dear Mr. Lyon:

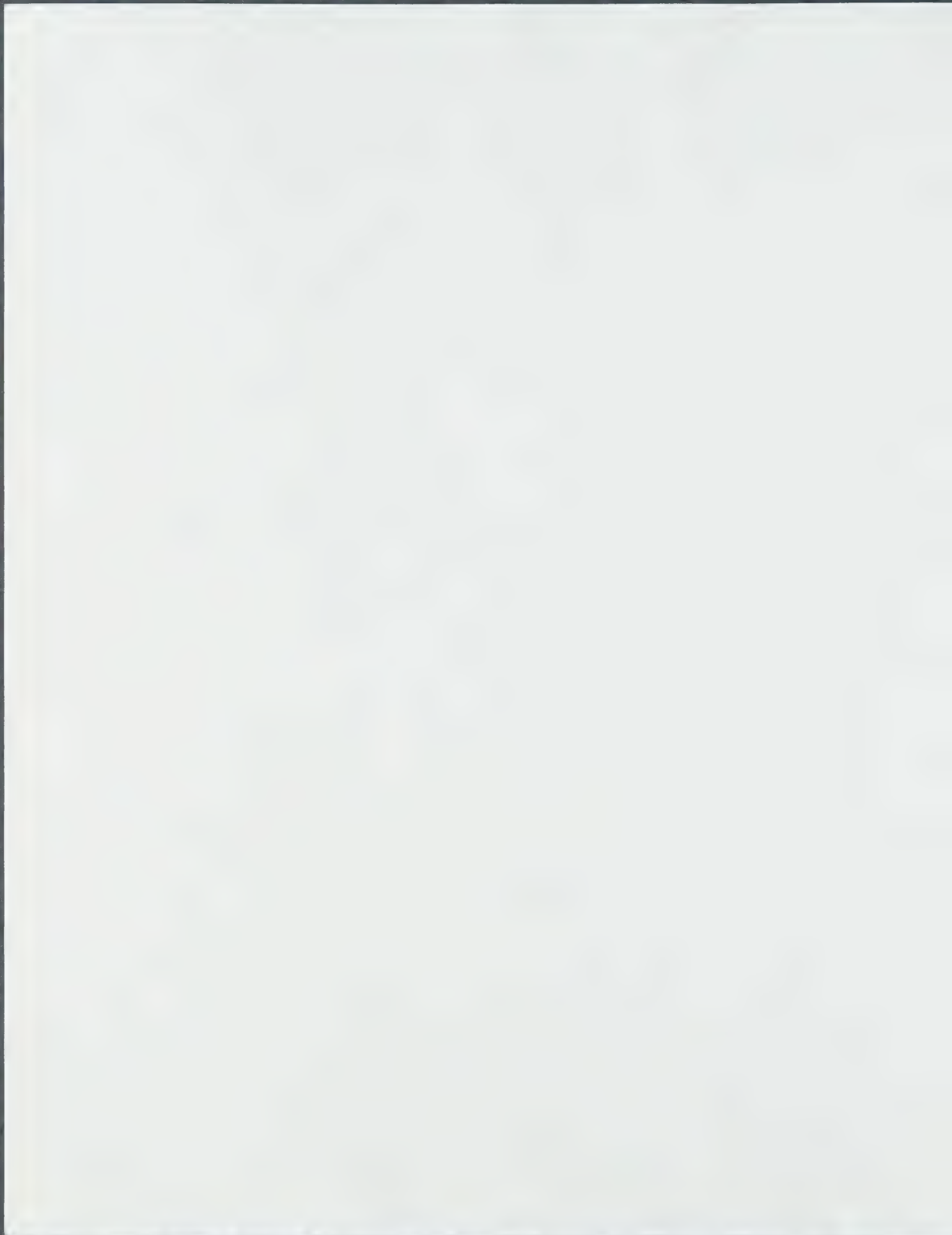
Thank you for your thoughtful letter of December 30, 1992.

When I bought that beautiful painting close to the work of Jan Victors, the previous owner, a distinguished London dealer, did, in fact, believe that the painting depicts the young Jesus arguing in the temple. I rather believe that it is Joseph telling his dreams to his father, both because of the colorful coat and the fact that the bystanders look to me like the angry brothers. I have taken counsel with two very knowledgeable art historians specializing in iconography, and both also believe that the painting depicts Joseph. But how can we ever be sure?

If the painting were by Jan Victors (which unfortunately it is not), then it could not possibly be of Jesus, because Victors was a very religious Calvinist and never, ever painted any New Testament subjects with Jesus. He must have thought that painting Jesus would come close to breaking the second commandment. But, then, this is not a valid argument, because the painting is not by Victors.

All good wishes.

Sincerely,





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 30, 1993

Mr. Richard E. Johnsen  
President  
Lutefisk  
110 Robbins Lane  
Syracuse, New York 13214

Dear Mr. Johnsen:

I enjoyed meeting you, and am sorry that the prices you quoted are very much too high. This often happens when works of art are offered through third parties. Not because you are too expensive, but because the owner is asking far more than the work is really worth.

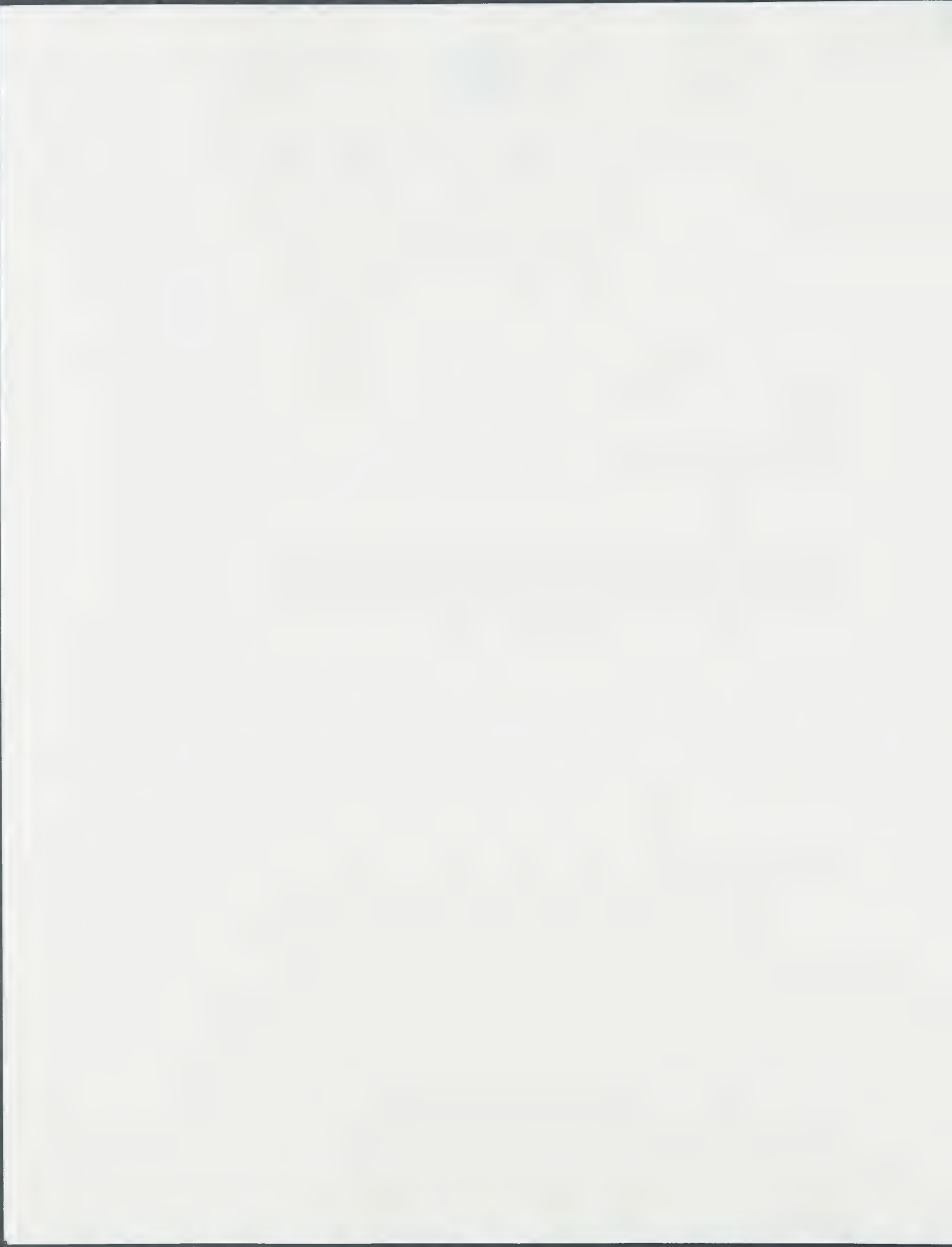
I enclose the folder on that small Rembrandt drawing.

Best wishes.

Sincerely,

Enclosure  
c: Mrs. Marilyn Karos

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 19, 1993

Mr. Richard E. Johnsen  
Lutefisk  
110 Robbins Lane  
Syracuse, New York 13214

Dear Mr. Johnsen:

I enjoyed your visit with Mrs. Karos.

All of the works of art you showed me are of very good quality, but unfortunately, all, even that small Rembrandt drawing, are far too expensive.

The prices you quoted are close to the prices which large New York galleries would quote retail to their wealthy customers. I am accustomed to buying privately and at auction, for resale.

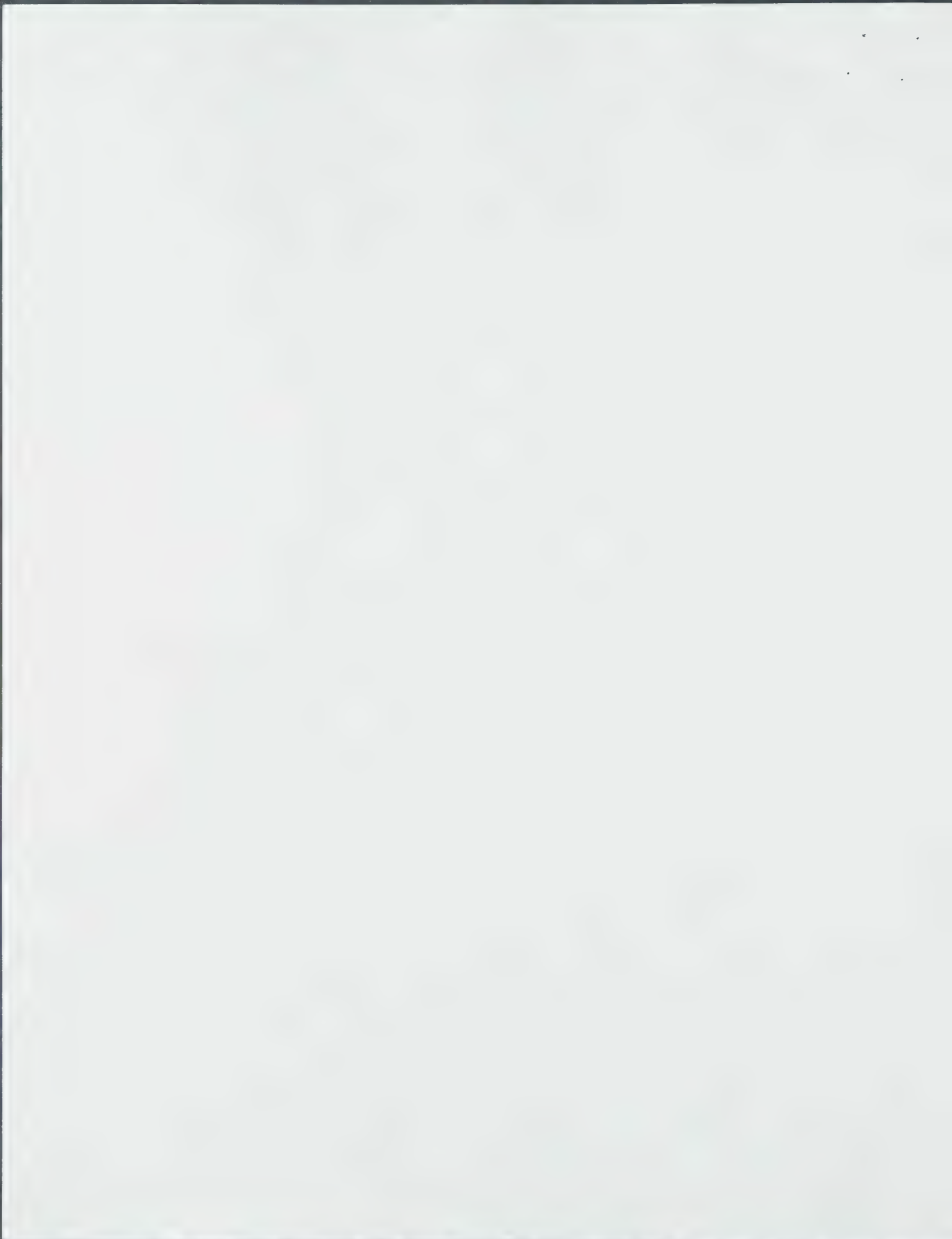
Best wishes.

Sincerely,

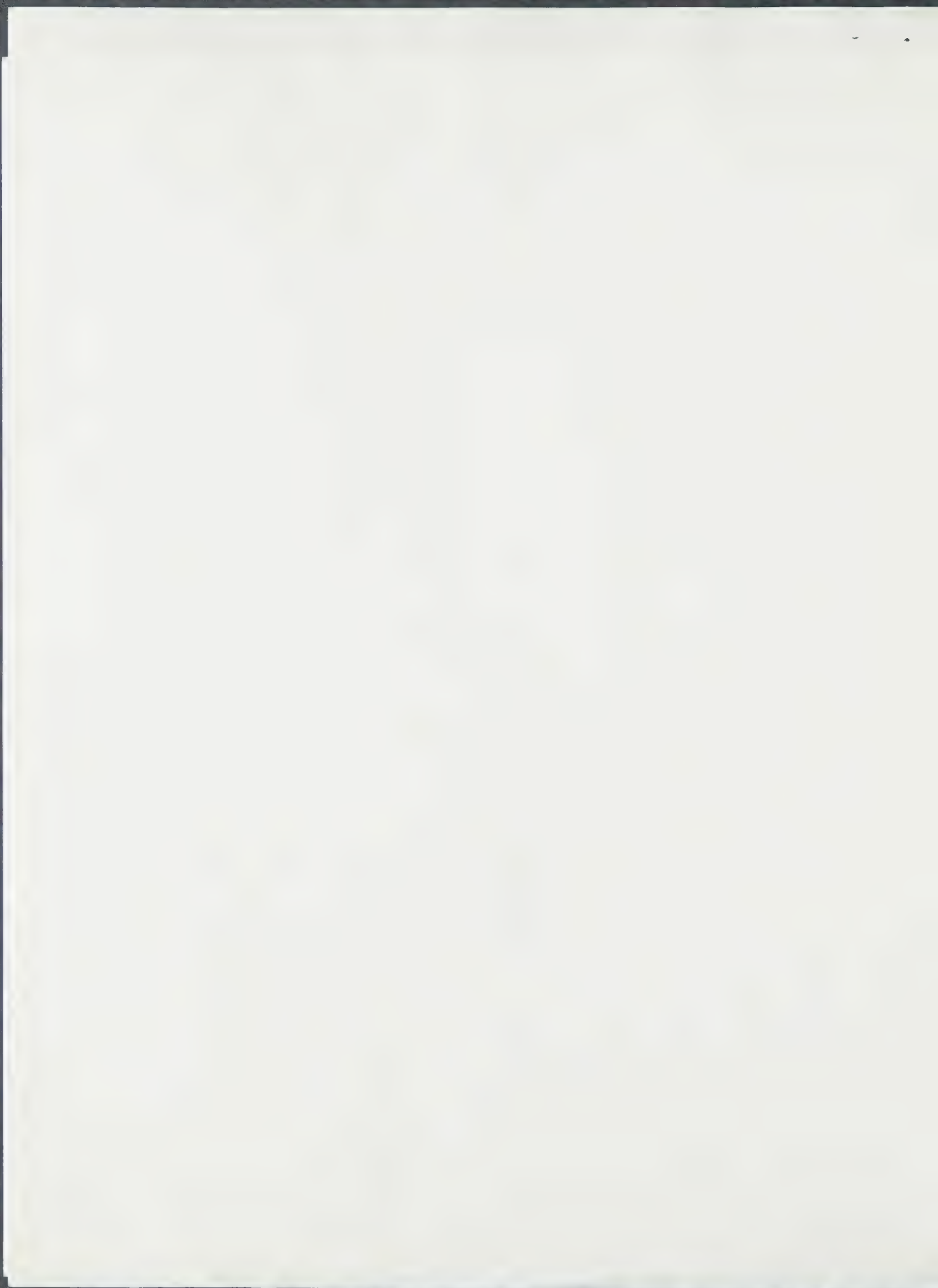
c: Mrs. Marilyn Karos

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





( \$ 290 000 —  
seems far too much



# LUTEFISK

110 Robbins Lane, Syracuse, New York 13214

Telephone: (315) 446-8484

Fax (315) 445-8962

March 18, 1993

FAX TO: Dr. Alfred Bader  
Alfred Bader Fine Arts  
Milwaukee, Wisconsin

FAX # (414) 277-0709

To Otto.  
How is the de Gelder?  
I'll be in the Carolinas.

Dear Dr. Bader:

c Georgia next week (1-Page) looking  
for paintings, speaking at the High Museum,  
We leave tomorrow 8 am. (Rouven Bader)

It was certainly very interesting visiting with you and your wife this week. Again, I thank you for allowing Marilyn and myself the unique opportunity to see your wonderful private collection.

As per the Rembrandt drawing you are presently considering, please be informed of the following additional reference which I have just obtained:

Said drawing is cited in the exhibition catalogue entitled REMBRANDT'S LANDSCAPES: DRAWINGS AND PRINTS. The exhibition was held at the National Gallery of Art, Washington during March 11 - May 20, 1990. The reference, a footnote, is found in the chapter "Along the Amstel and IJ Rivers," on page 199, no. 1 and is as follows: "A recently discovered drawing of the Omval was sold as a Rembrandt in 1983 (Christie's, Amsterdam, 15 November), no. 39."

I would imagine you have said catalogue, but should you not, please notify me, and I will send you a copy of the text.

Thank you.

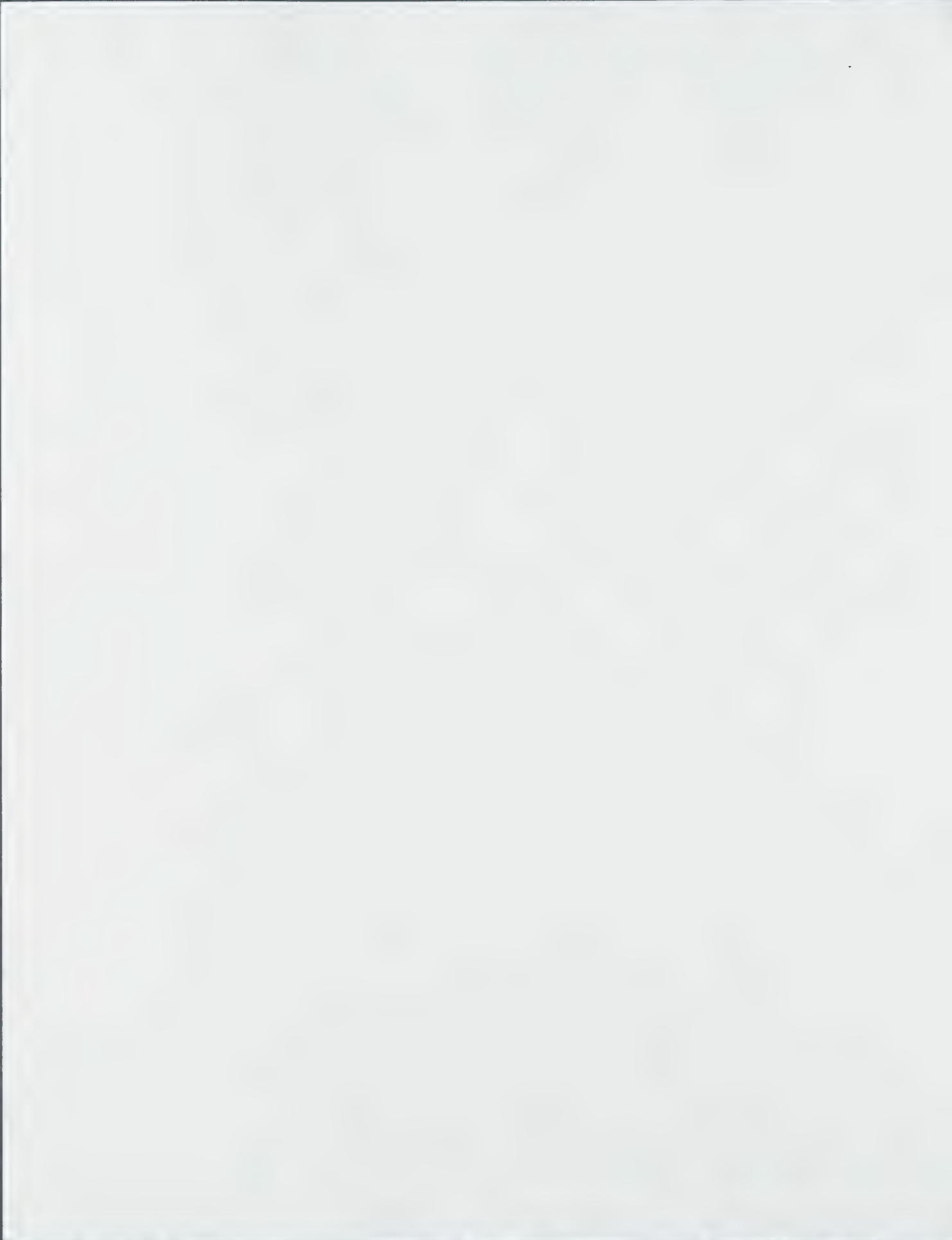
Best regards,  
LUTEFISK

  
Richard E. Johnsen

↳ of 290,000 is far too much  
Karen By Leyden School  
Postcard, do you mean

The old man with globe and carpet?  
I hope they did not pick wrong  
painting!  
Thanks for all your help  
Alfred (Bader)

3/19/93







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 29, 1993

Mrs. Susanne Lepsius  
The Summerhouse  
36C Linden Garden  
Nottinghill Gate  
London W2  
England

Dear Susanne,

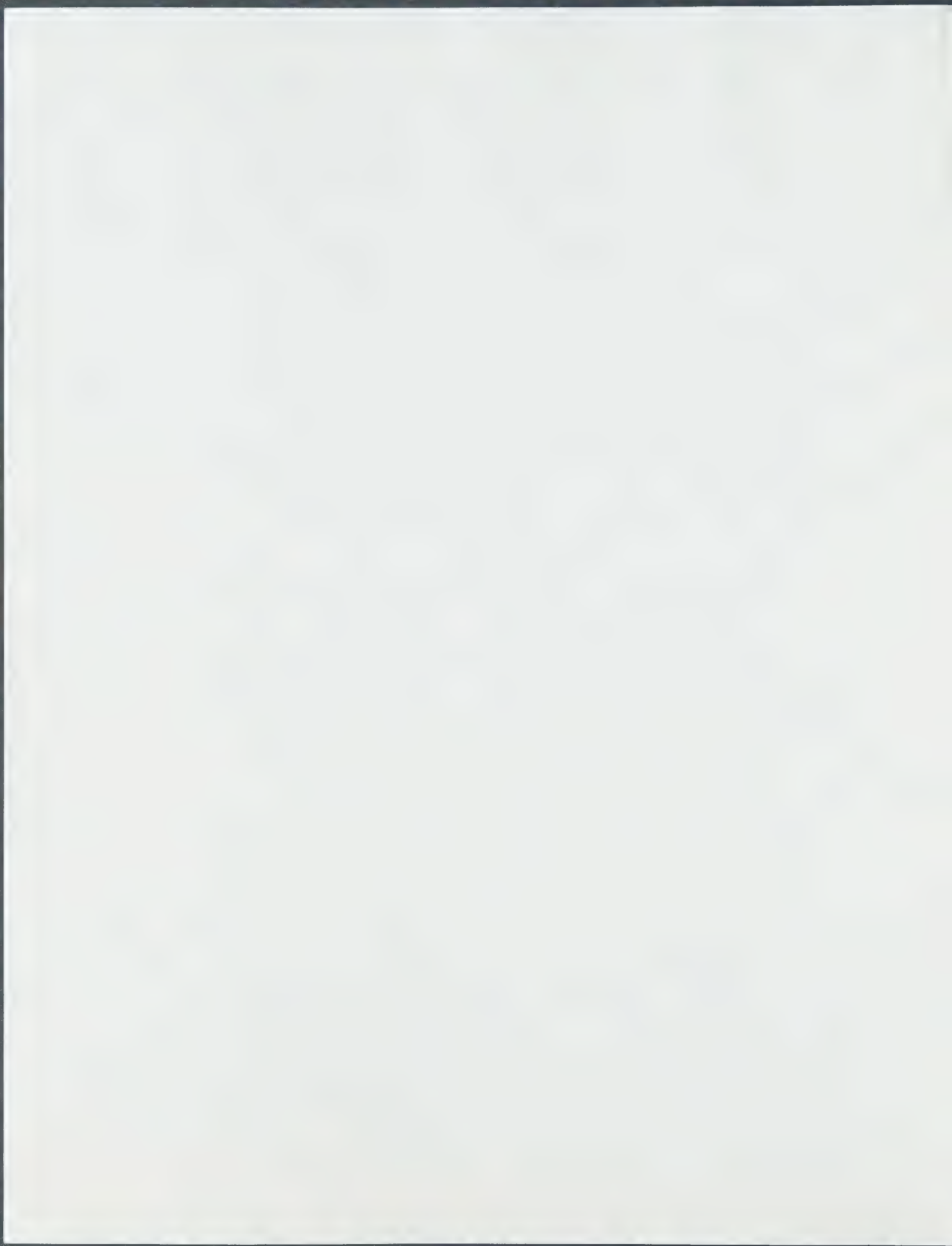
It is always such fun to chat with you, and I already look forward to visiting you again during my stay in England from November 12th to December 26th. Enclosed is a very rough draft of my essay on Efim Schapiro. I am certain that you and your friend will be able to fill in all sorts of missing information and also make corrections. I very much hope that you will not mind my writing so very personally.

All good wishes.

Sincerely,

Enclosure

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



7

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

December 30, 1992

Mrs. Suzanne Lepsius  
The Summerhouse  
36C Linden Gardens  
Nottinghill Gate  
London W2, England

Dear Mrs. Lepsius:

My hours spent with you this month were among the most interesting and--except for one occasion--among the most enjoyable of my entire trip.

Just be careful--if you continue to treat me as kindly as you did during my last two visits, I will try to bother you most every time I am in London. My next trip will be in May.

I promised to send you a chapter from my autobiography dealing with a fight with the Getty Trust. When my alma mater Queen's University gave me an honorary LLD some years ago, I said that I was particularly happy to have an LLD because I could always enjoy fights when I think I am right. In the Getty case, I am sure I was.

Apropos that autobiography, I would love to write an essay about Dr. Schapiro. For that essay it would be very helpful to have a copy of his complicated will, because that will explain why the collection had to be split up. If you or Mrs. Maison can locate a copy, I would appreciate your loaning it to me when next I am in London. Also, if your ex-husband and his wife decide that they could part with their sketch by Doomer, please let me know the price, and I could send you my check by return and pick up the painting during my visit.

I so enjoyed that one Stuttgart story which I have given to Mrs. Maison to read and then return to you. Also, I have ordered five more copies to send to my best Swabian friends.

All good wishes.

Sincerely,

Bill of sale

Land to Dr. H. E. ...

Amount 17.6 ...

Squint

... ..

perhaps ...

£ 3500.00

Paid by cheque

July 9 93

...

T.M.

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

December 23, 1992

Mr. Stanley Baron  
103 Bedford Crescent Mansions  
London WC1 B3AG  
England

Dear Mr. Baron:

I really enjoyed meeting you and tried to call you several times while still in England, but just could not reach you. My wife and I have just returned from England, and I hope you will not mind my sharing my concern with you. Mrs. Maison has told me about the brutal attack on Mrs. Lepsius, about her somewhat difficult financial position, and about the great help which you have given Mrs. Lepsius with so many things.

Dr. Efim Schapiro was one of my good friends in England, and I visited him and spent hours talking about paintings on each of my visits to London.

After his death, I bought a good many of his paintings, partly at auctions at Christie's and partly through Mrs. Maison and Mrs. Lepsius, directly. For many of the paintings bought in the late seventies, particularly for the ones bought at auction, I paid very much less than I would have in direct negotiation.

Under the circumstances, I would very much like to help Mrs. Lepsius financially, although, of course, without her knowing about it. I sense that she is a very proud woman and I know how tremendously easily upset and angry she can get. You will recall our last telephone conversation in which I related to you how angry Mrs. Lepsius was with me when I suggested that I should buy paintings from her only with Mrs. Maison present. After all, Mrs. Maison is a knowledgeable art dealer and Mrs. Lepsius's good friend.

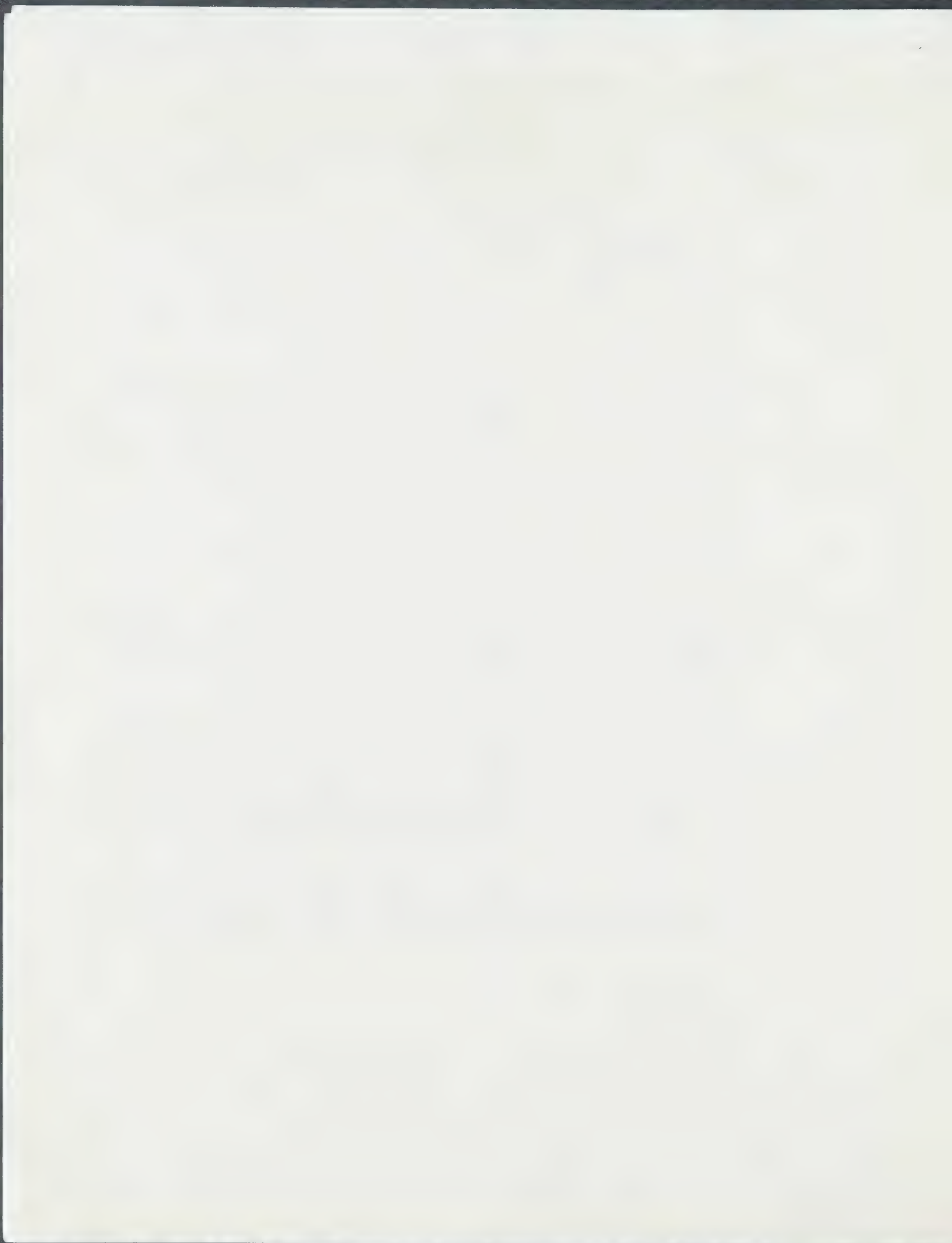
Anyway, I have set aside L15,000 sterling and anytime that you could use this to help Mrs. Lepsius, please let me know and to whom my check should be sent. By all means discuss this with Mrs. Maison if you wish, but not with Mrs. Lepsius.

All good wishes for 1993.

Sincerely,







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

December 29, 1992

Mr. Lef Lubett  
10 Ashley Court  
Frogmal Lane  
London NW3 7DX  
England

Dear Mr. Lubett:

Thank you so much for your detailed and thought-provoking letter of December 7th.

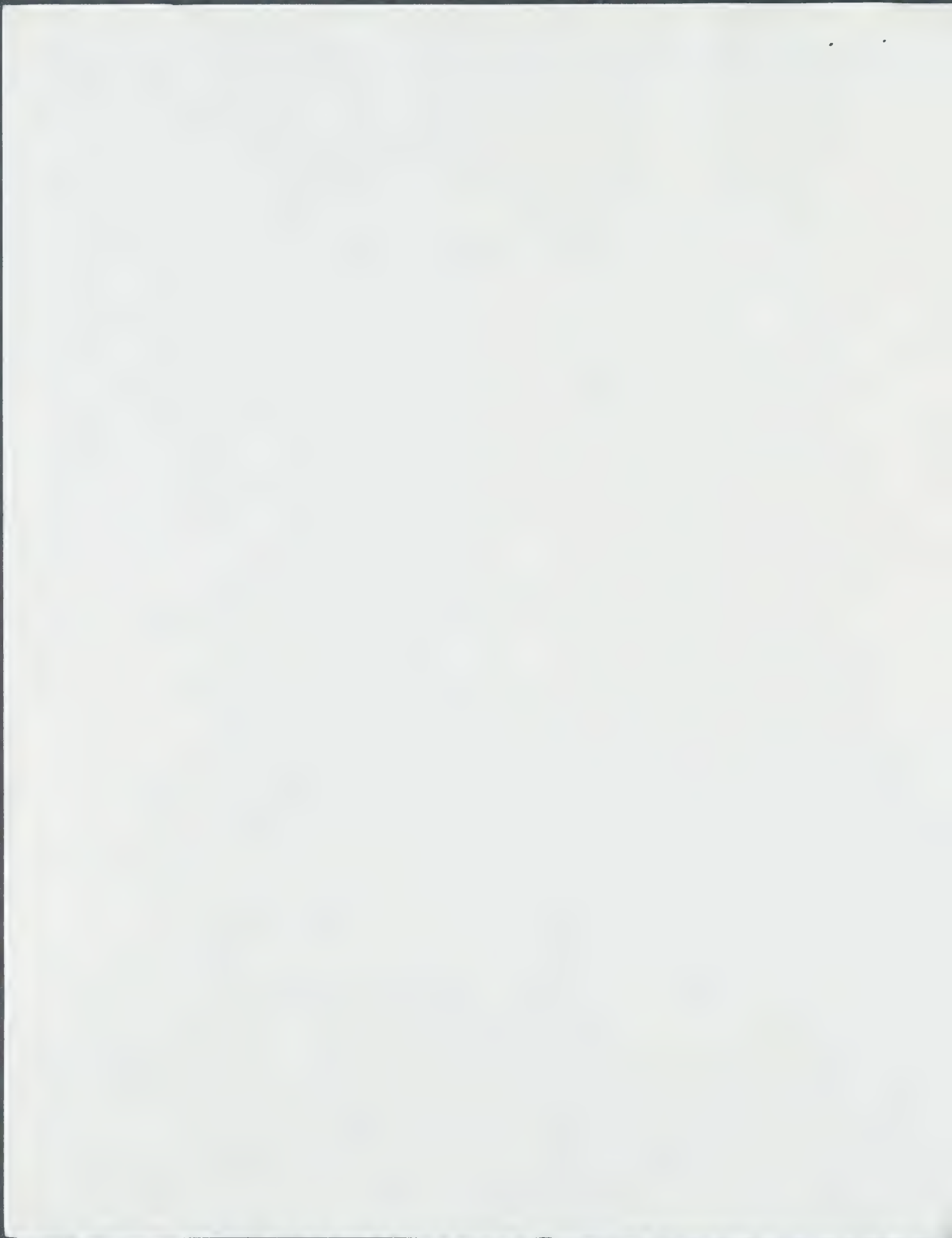
You may well be correct that the painting by Aert de Gelder which had been sold as The Wine Seller does not really depict Elisha and the Widow. The most convincing argument against that subject is that Elisha is usually depicted as being bald. Clearly, I will have to rethink that.

There is no certainty whatever that the portrait by Rembrandt said to be of the aged Manasseh ben Israel is, indeed, that. Also, there is a real question whether the etching I showed is really of Manasseh.

I already look forward to speaking again about paintings at the Spiro Institute the first Sunday in July, and perhaps we might then have a chance to discuss this further.

All good wishes.

Sincerely,



**L. LUBETT**  
A.R.S.M., M.I.M.M., F.C.I.Arb.  
Consultancy - Arbitration

10 Ashley Court  
Froggnal Lane  
London NW3 7DX  
Tel: 071-435 0499  
Fax: 071-431 7305

7th December 1992.

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

Dear Dr. Bader,

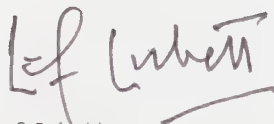
Yesterday, at the Spiro Institute, you gave us a unique insight into the beautiful relationship between the 17th century Dutch and the Tanach which produced such a treasure-house of great painting. As an Englishman I must regret that the even more passionate integration of the Puritans with our Bible was so coupled with iconoclasm that it produced no work of art at all - or none that I know of.

There was one point on which I will presume to persevere - the penultimate picture, 'The Wine Seller', which you contended might be of the story of Elisha and the widow's pot of oil. Having read this haftarah three weeks ago, it was fresh in my mind. Elisha told the widow to borrow pots, to go in and shut the door on herself and her sons, and to pour out the oil. When the oil stopped, she came and told the Man of God, and he said "Go, sell the oil and pay thy debt". The picture with the oil flowing and the woman with money in her hand, is a complete reversal of this Bible story - a charming painting, but surely not of this subject.

One question. The portrait by Rembrandt said to be of the aged Manasseh ben Israel shows an old weary disheartened man. Would it have been painted after he returned to Holland and was to die within the year, perhaps of that elusive complaint, a broken heart? But is the attribution sure? Is it certainly Manasseh?

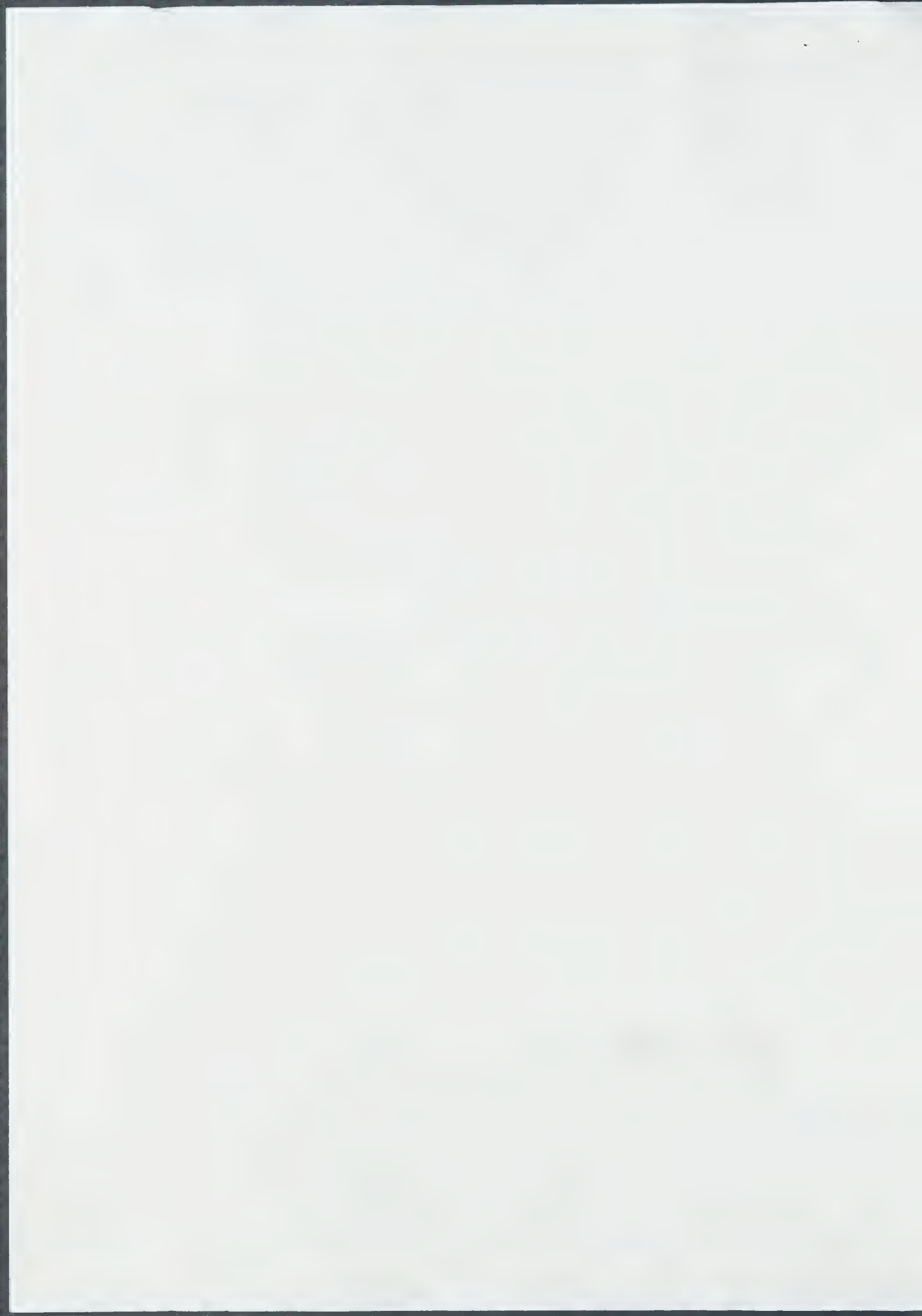
As one to whom our Bible is an ever fresh source of wisdom, morality and poetry, I am deeply grateful to you for bringing to so wide a public an appreciation of the noble expressions of art which it aroused in the Dutch of the 17th century.

Yours sincerely



Lef Lubett

P.S. The Rembrandt portrait to which I refer was not shown by you - but you will certainly know which one I mean.





*Sue and David Lyon  
293 Albert Street  
Kingston Ontario  
Canada K7L 3V7*

December 30 1992

Dear Dr Bader,

First of all I should thank you so much for the lecture you gave, about a year ago now, in the Agnes Etherington Centre. It was on "The Bible and Dutch Masters" (that's not quite the right title) and we attended with our children, who also enjoyed it immensely.

We have a question for you, however. On a recent visit to the "Bader Gift" gallery I was discussing with my 12 year old Joshua and my 15 year old Abigail the painting "Joseph explaining his dream to his brothers" by Jan Victors. We puzzled over this title, when it appeared to us, because of the Hebrew scroll and the light emanating from the face of the (?12 year old) boy that it could equally be Jesus discussing with the rabbis in the Jerusalem Temple when his parents lost him. I suppose the dog might not fit, but the woman, half-hidden by the curtain, would not necessarily be anomalous if the curtain was representing the division between the men's and women's courts. Is there evidence beyond the rich coat worn by the boy that he is Joseph and not Jesus?

If you could help us with this question we'd be very grateful. Also could you tell us if there is a published version of the lecture you gave here?

Thank you very much.

Yours sincerely,



David Lyon

# THE

THE

THE

THE

7th May 1994

Traded two 18. century  
gripailles against

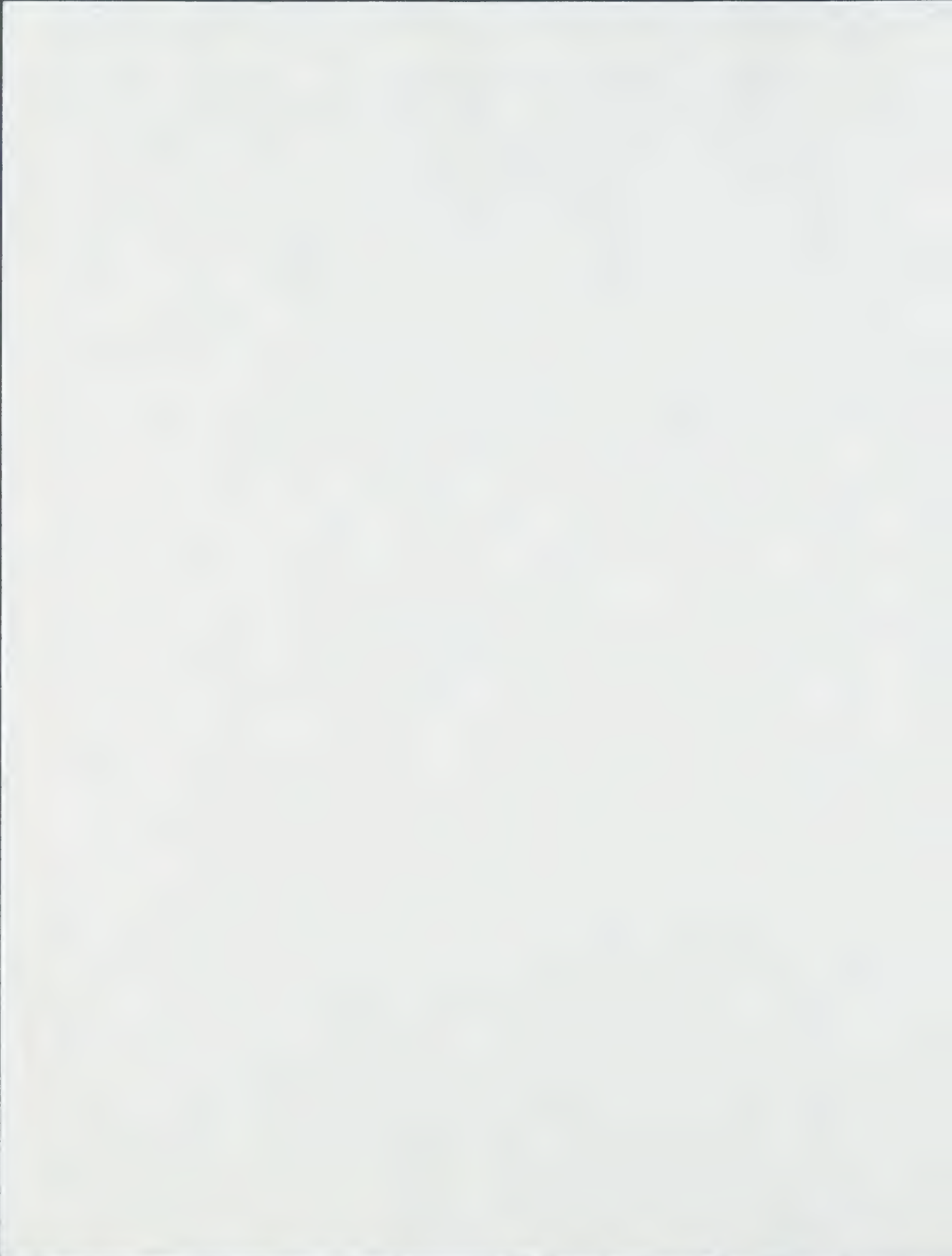
£1000. (one thousand pounds)  
and 3 architectural drawings, delivered  
and an oil painting of an Arab  
(to be plipped this week)

March 3 1994

S. Lepsius

→ 1458 £600 +

→ 1459 £400 +



June 27, 1996

Mr. Douglas Lion  
315 Back Bush Road  
Hemingford, Quebec J0L 1H0  
Canada

Dear Mr. Lion:

Dr. and Mrs. Bader are presently in England through the end of July, but he has asked me to let you know that your family portrait is finished and ready to be shipped back to you.

The expenses incurred are \$364.37 to Kenneth Joseph for shipping the painting to Milwaukee and Ned Hoffmann's restoration bill for \$350.00 for a total of U.S. \$714.37.

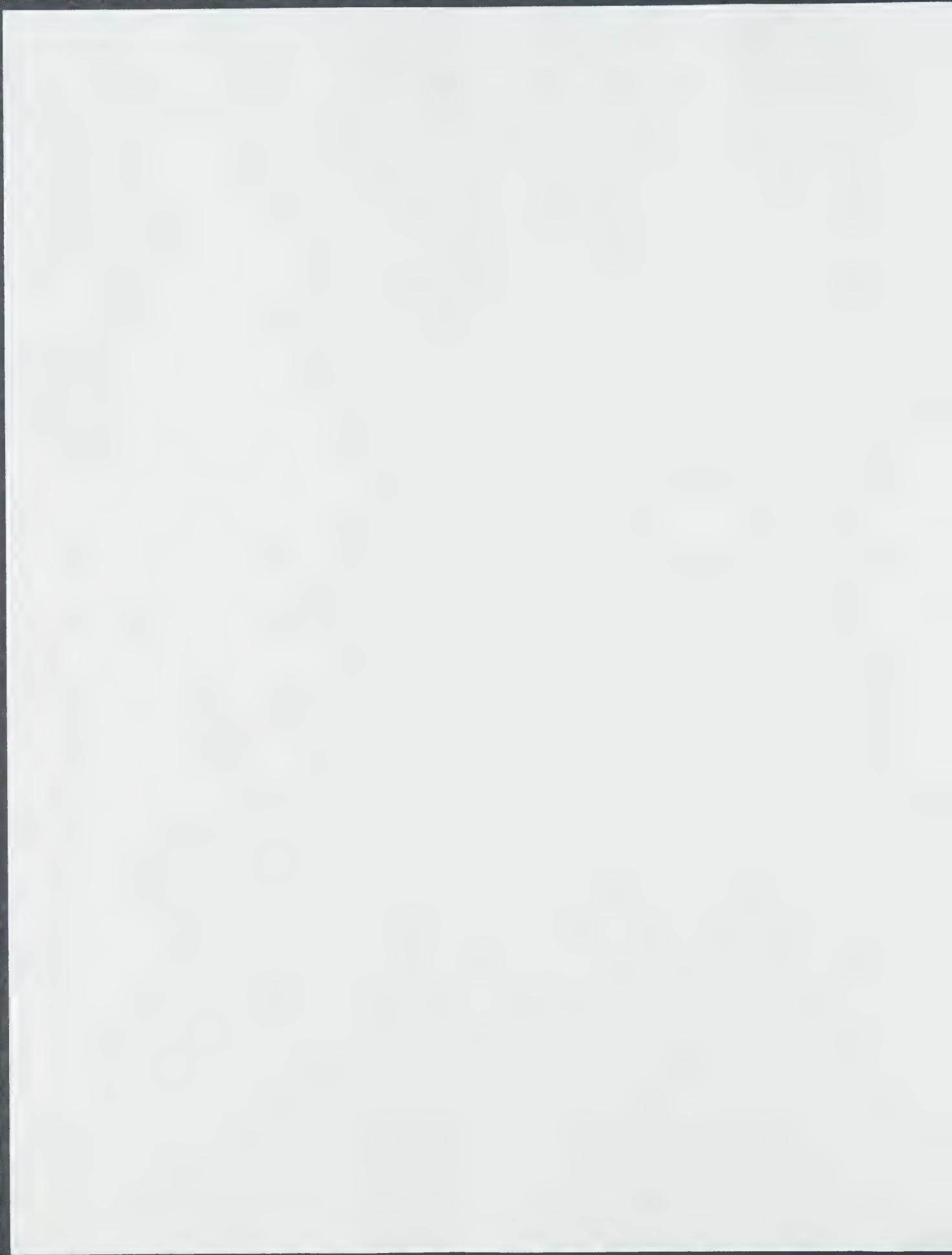
I understand from Dr. Bader that your wife will make the arrangements for shipment back to Canada. Hence, I look forward to hearing from you or your wife regarding the details.

Best wishes,

Cheryl Weiss  
Office Manager

Enclosure - Copy of restoration bill







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 31, 1996

Mr. Douglas Lion  
315 Back Bush Road  
Hemingford, Quebec J0L 1H0  
Canada

Dear Douglas:

Thank you for your letter of January 24th.

I was on a first-name basis with your mother, Felice, in 1941, and so maybe we should be on a first-name basis now.

I am so interested in your painting because it is an interesting painting, and I knew the little boy there depicted as a man in his 90's, Montefiore Joseph, who came to Dr. Edward Joseph's wedding in Westmount in the early 1940's.

I am relieved to know that your wife is a freight broker, because my only concern was how to get it least expensively from Milwaukee to Quebec.

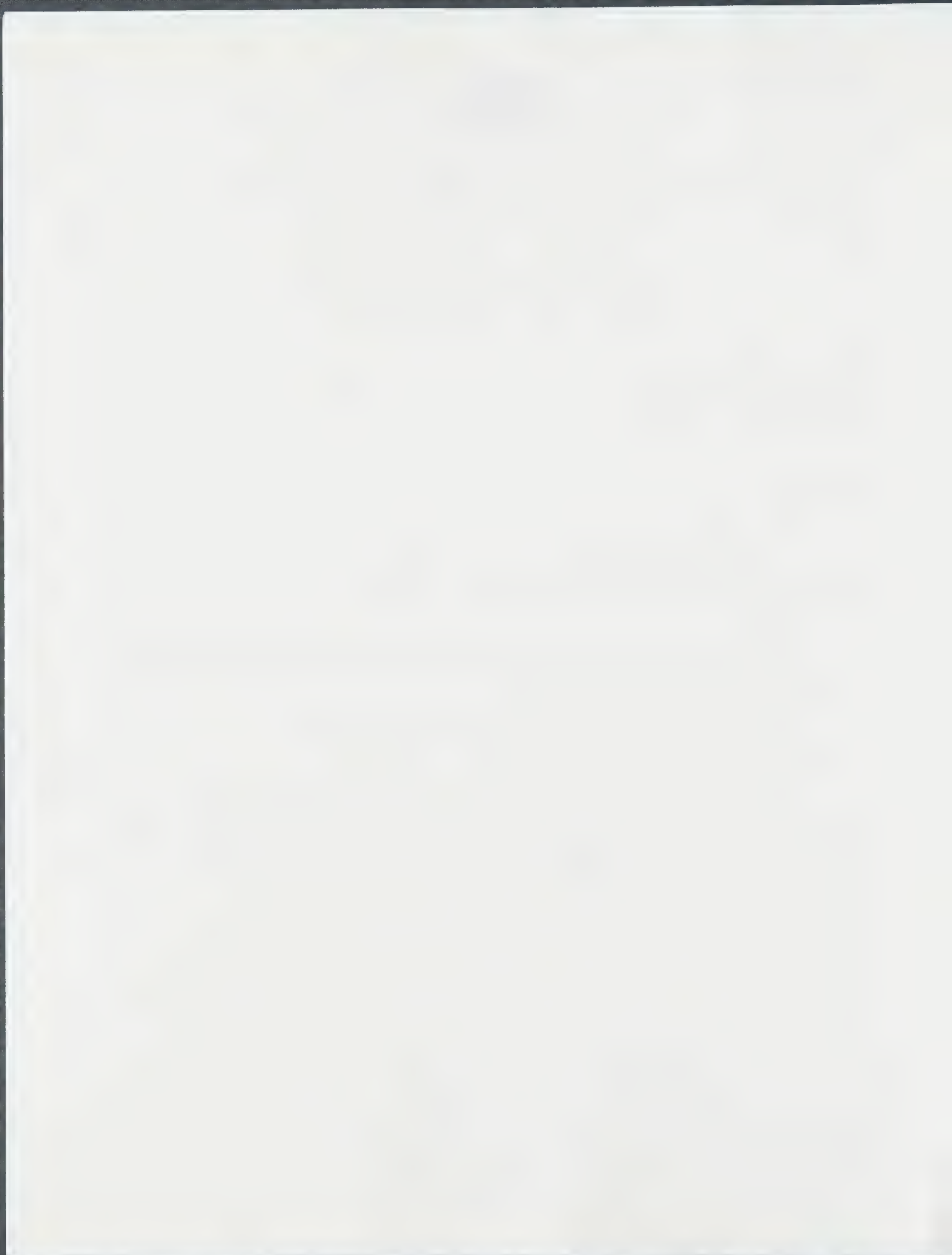
We have the good box in which the painting was packed in Pittsburgh, and I look forward to packing the painting in its frame and then having your wife guide me about what to do. Your cost will be what I paid to your cousin in Pittsburgh, that is, U.S. \$364.37 plus whatever Ned Hoffmann, the restorer here will charge, which will be about \$500. There is of course no need to pay me until the restoration is done.

With all good wishes to you and also to your parents, I remain,

Yours sincerely,

AB/cw

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0700



CITÉ DE  
CITY OF  
**CÔTE SAINT-LUC**

Prévention des incendies  
Fire Prevention  
Chef inspecteur / Chief Inspector  
Douglas R. Lion, T.P.I.



6815, chemin Côte Saint-Luc  
Côte Saint-Luc (QC) H4V 1H6  
Tél.: (514) 485-6995  
Fax: (514) 485-6986

January 24th, 1996

Dr. Alfred Bader  
Astor Hotel, suite #622  
924 East Juneau Avenue  
Milwaukee, Wisconsin  
U.S.A. 53202

Dear Dr. Bader,

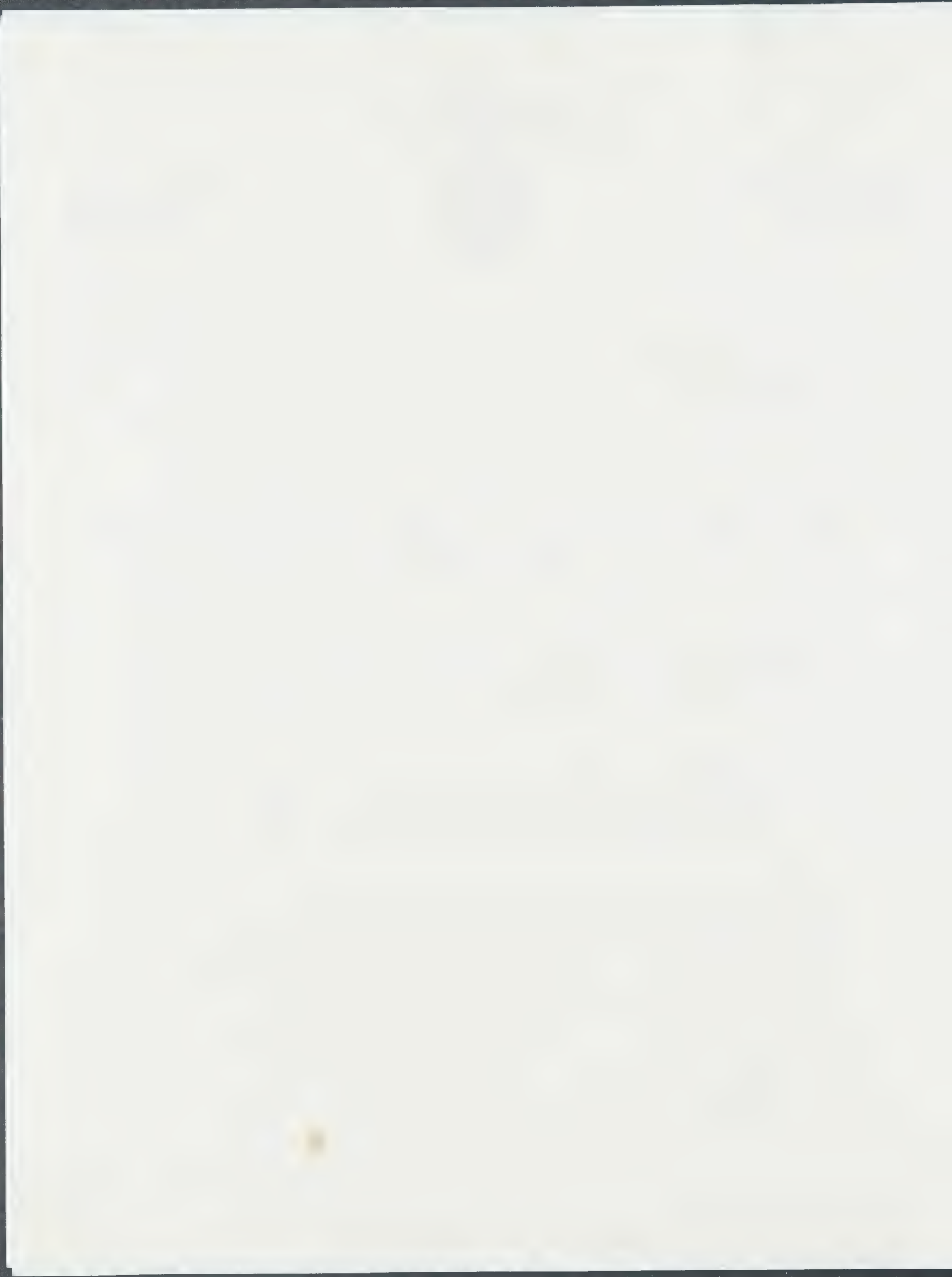
Let me first extend profuse apologies for the delay in the posting of this letter. It should be considered as a confirmation to the telephone call that was made on January 9th 1996, to a member of your staff, Esther. Therein I confirmed my desire to have you proceed with the restoration (cleaning) as per your letter of December 27th 1995.

The costs are well within reason, do advise when you would like the funds forwarded. As far as shipping is concerned, my wife, Connie, is a freight broker and thus should be able to coerce one of her transport companies to make suitable arrangements. If you would be kind enough to advise me at the point that a pick up date can be confirmed, then I can have Connie make the arrangements.

I very much appreciate the efforts that you have gone to on my behalf. While the painting itself may be of questionable monetary value, I have strong recollections of it from when it use to hang in the living-dining room at Aunty Rosetta's, in Quebec City. I am very much looking forward to its return and have a strong attachment to family history and "artifacts".

While Wisconsin is somewhat off the usual paths of travel, I hope that one day we shall meet. Yours is a name that I have heard quite often from among the members of the family. After the reunion that took place this last summer in Montreal, there is a renewed sense of interest in who we all are and how we are joined together.

Many many thanks again for your efforts on my behalf, I am eternally grateful,







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 1, 1996

Mr. Douglas Lion  
277 Brighton Drive  
Beaconsfield, Quebec  
Canada H9W 2L5

Dear Mr. Lion:

I am sorry that a trip to Kingston and Ottawa has delayed my thanking you for your letter of October 20th and check.

When the painting was received, it was filthy dirty with some missing paint around the edges and some fairly deep scratches. Ned Hoffmann cleaned the painting carefully with very mild solvents. He then applied a retouch varnish and filled in the missing paint with new paint on top of the varnish. Thus, if the repaint should ever change in color, it would be easily removed as it is on top of a layer of varnish. Then he varnished it carefully, and I was well satisfied with his work.

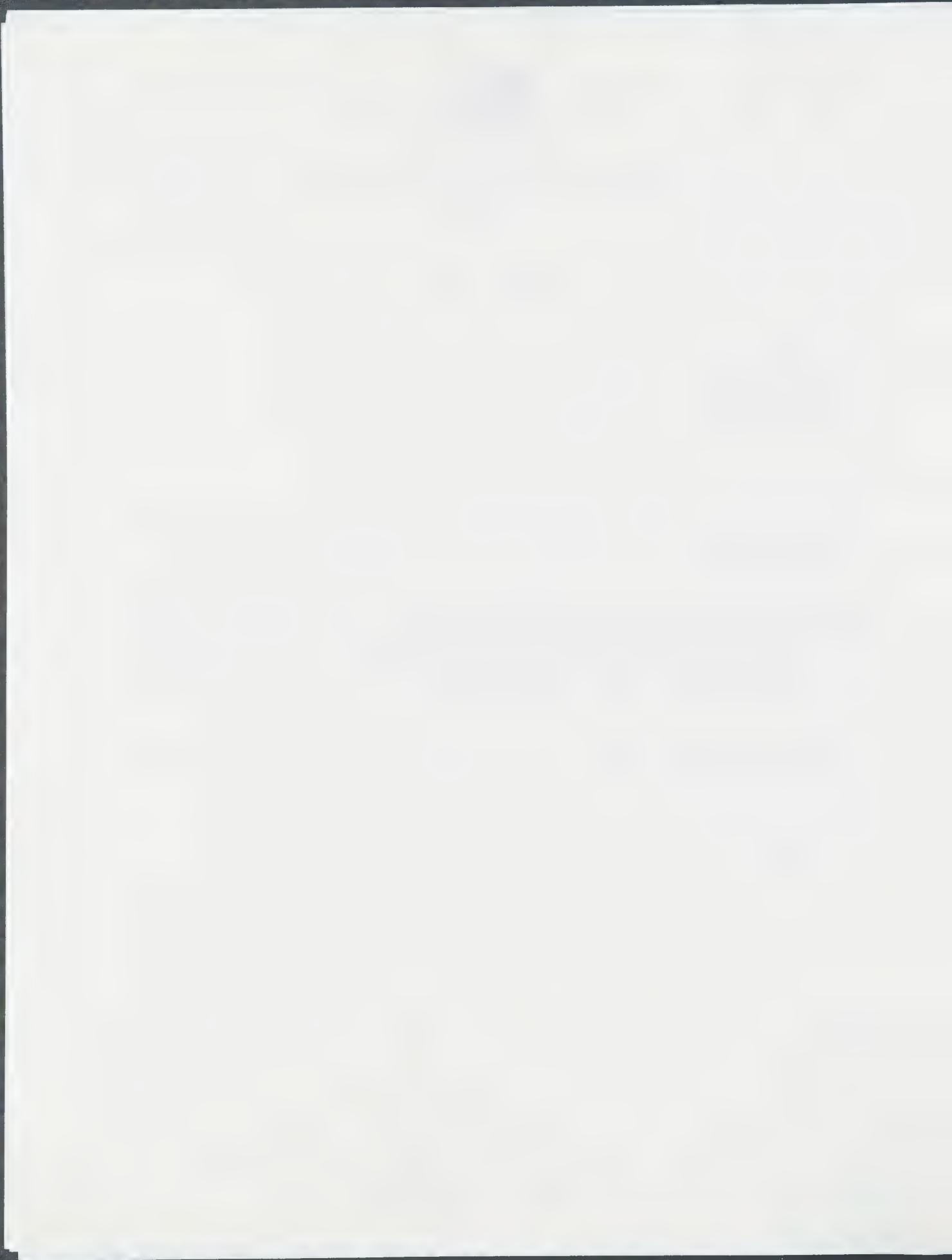
As you probably know, Sarah Orkin was in the hospital and will, I hope, be much better when we see her in a few days.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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



.....

Douglas R. Lion  
277 Brighton Drive  
Beaconsfield, Quebec  
Canada H9W 2L5  
(514) 428-1425

Douglas R. Lion

October 20, 1996

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

Dear Dr. Bader,

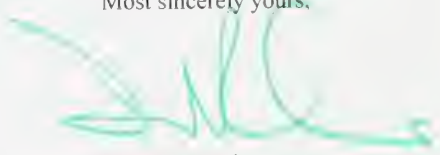
Enclosed please find a cheque in the amount of \$714.37, as per your instructions, to cover the cost of the restoration by Mr. Ned Hoffmann and the cost of shipping from Kenneth Joseph in Pittsburgh.

The painting has been received and is currently hanging in my house. It has probably been some 30 years since I last set eyes on that painting (when it hung in the parlour at Rosetta Joseph's on Grand Allee in Quebec City. I was given to understand that the painting had been either damaged or torn but cannot find any evidence of same. Of course, to my untrained eye, it wouldn't be hard to overlook a repair. For my own curiosity, what work was done by Mr. Hoffmann and how is it accomplished? When one refers to cleaning a painting, how is this done without damaging the finish, how would a tear, if there was one, be repaired and camouflaged?

I very much appreciate that you have made the arrangements to have this painting attended to. For reasons of sentimentality, I have always had a certain fondness and attachment to this painting, not just as a piece of family history but also as a reminder of our Quebec City roots. I consider myself fortunate to have obtained it and do intend to display and preserve it with pride.

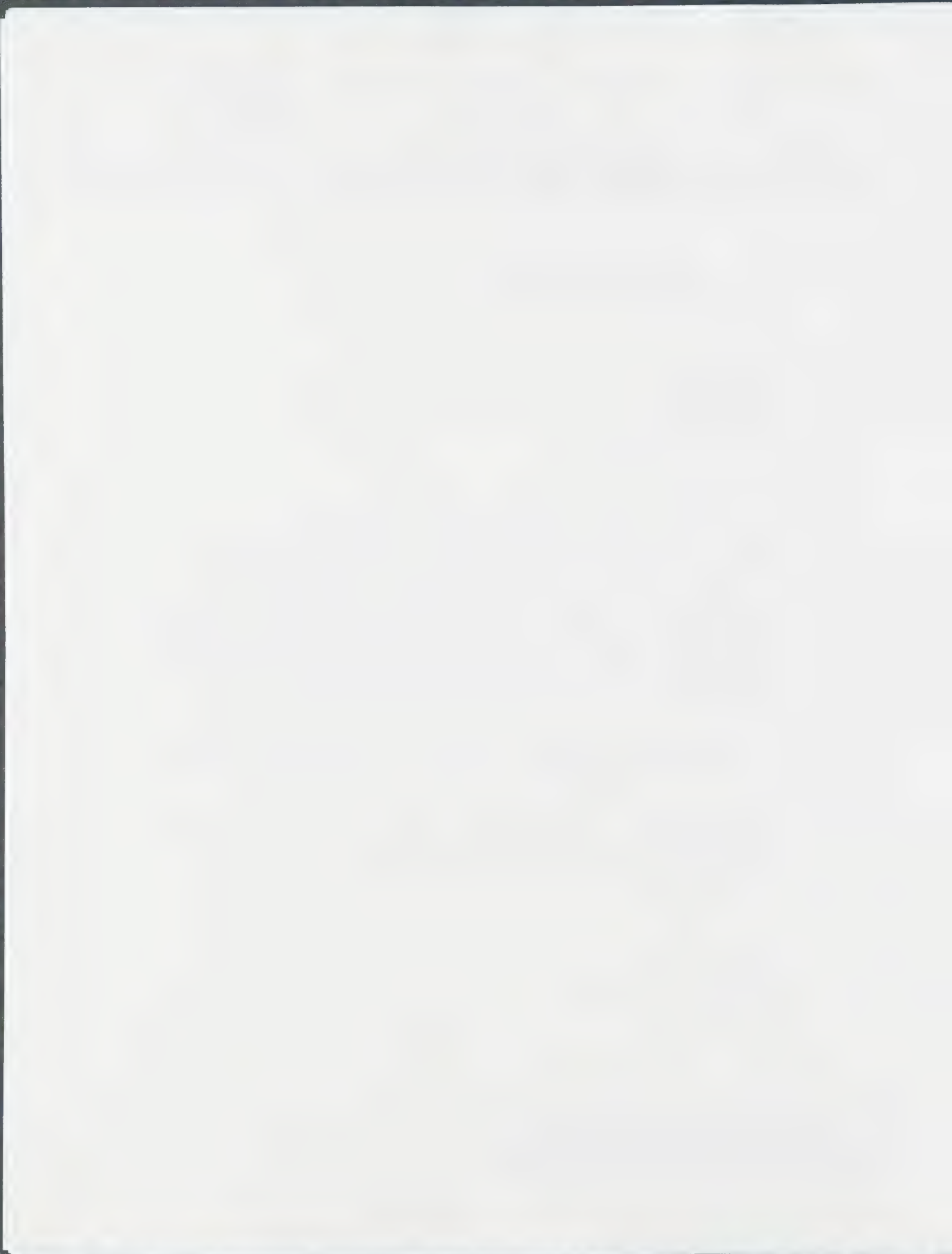
Again, please accept my sincere appreciation for your efforts on behalf of this painting. I do trust that at some future date, our paths will cross. Having heard your name mentioned frequently by many members of the family, it would be nice one day, to put a face to the name.

Most sincerely yours,



Douglas R. Lion

.....





## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 19, 1995

Mr. Douglas Lion  
315 Back Bush Road  
Hemingford, Quebec J0L 1H0  
Canada

Dear Mr. Lion:

I believe that Sarah Orkin will have told you that she has arranged for the portrait of two of your ancestors, Abraham and Montefiore Joseph.

My letter to Mr. Kenneth Joseph in Pittsburgh, copy enclosed, will be self-explanatory.

The painting is very large, 60" by 41-1/2" without the frame. It is very dirty and also has some serious scratches and lifting paint. I am just getting estimates from restorers.

If the painting were owned by a museum, it would probably have the painting lined and that alone would cost somewhere between \$1,000 and \$2,000. I think this can be avoided with the painting just being cleaned very carefully, the lifting paint put down and the losses inpainted, of course, in a totally reversible manner. It should be reversible so that if someone a century or two from now wants to have the restoration changed, that could be done easily.

I think that the less expensive restoration will cost somewhere between \$500 and \$1,000, and I will have estimates "not to exceed" shortly.

I would like to have your approval to proceed with the understanding that when the work is finished, you will reimburse me for the sum of the two transportation costs (i.e.: the \$364.37 from Pittsburgh to Milwaukee and the cost from Milwaukee to Montreal) and the cost of restoration. As we have the sturdy box made in Pittsburgh, the cost of transportation from here to Montreal alone should be less than the initial cost, though I don't know what taking the painting into Canada will involve.

If by any chance you do not wish to have that rather substantial expense, please do let me know now. The painting is an important Canadian painting, both artistically and because there are so few such portraits from Quebec. Thus, it should not be very difficult to sell, though that would take some time.

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





Mr. Douglas Lion  
September 19, 1995  
Page 2

Allow me to add that I am really happy to have the painting here for awhile because I remember that little boy, Montefiore Joseph, when I met him when he was a man in his 90's at the wedding of Dr. Edward Joseph in Westmount.

I look forward to hearing from you and remain, with best regards to you and also to your parents,

Yours sincerely,

AB/cw

Enclosure - copy of letter to Mr. Kenneth Joseph

cc: Mrs. Sarah Orkin (w/enclosure)

DATE: JANUARY TRIP

*File*

1) CALLER: Carol Barrett

MESSAGE: 613/544-8045

2) CALLER: Doug Lion in Montreal

MESSAGE: RE: Joseph family portrait - Definately authorized to proceed with cleaning. Also, his wife works for a shipping company and will be able to arrange transportation afterwards.

3) CALLER: S.W. Pelletier

MESSAGE: Will call next week

4) CALLER: Roy Eddleman

MESSAGE: Will try to reach you in New York

5) CALLER: John Bergman at Mt. Mary College - 258-4810

MESSAGE: He just returned from New York (after surviving the Blizzard of '96!) and found your messages. He will be in next week and would like you to call at your convenience to discuss your talk.

6) CALLER:

MESSAGE:

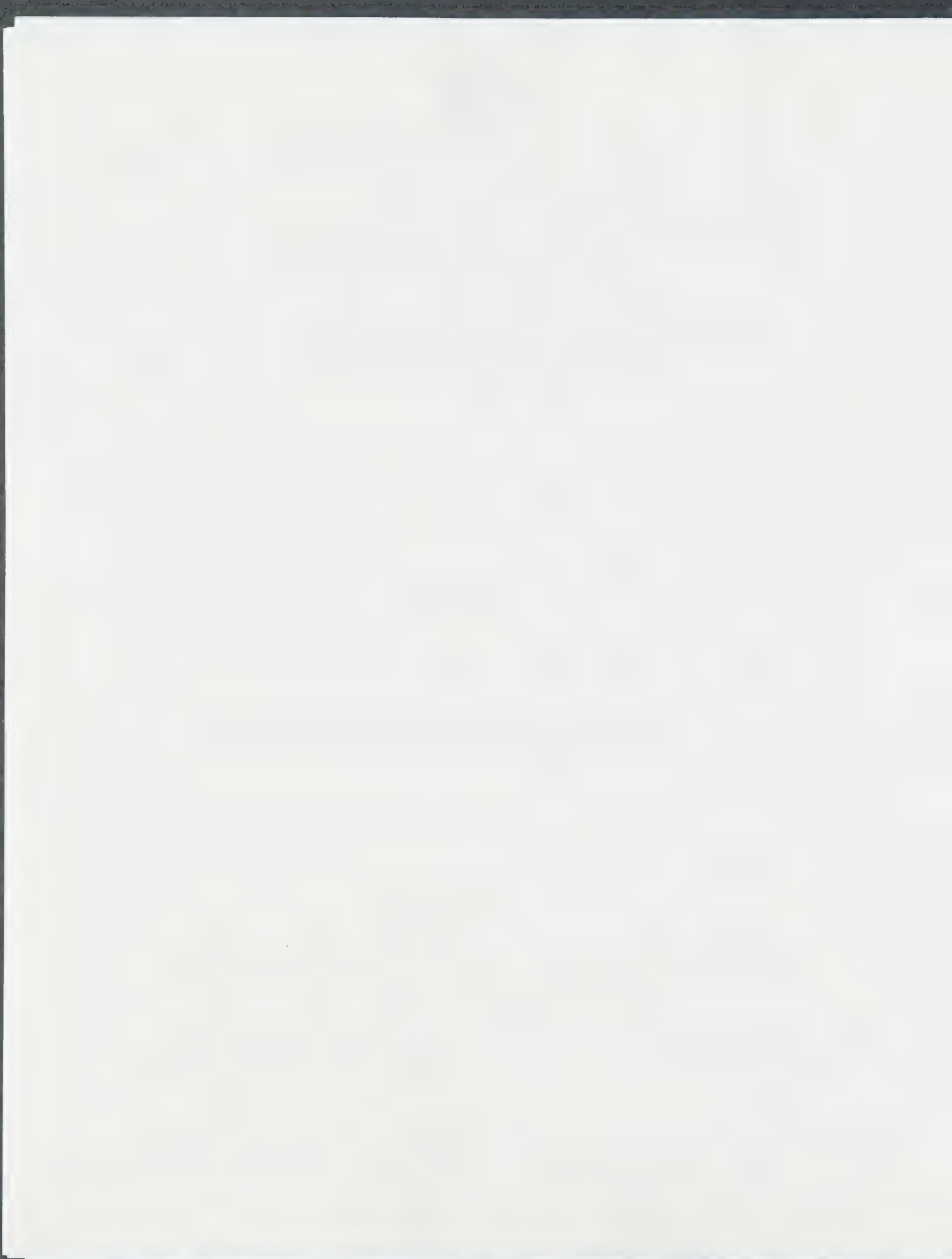
7) CALLER:

MESSAGE:

8) CALLER:

MESSAGE:

*Cleveland  
Mayhouse*



Re: Re: Please call us

**Subject:** Re: Re: Please call us

**From:** <lavand@charter.net>

**Date:** Tue, 13 Sep 2005 11:06:56 -0400

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

Hello,

We enjoyed talking with you the other day as well. The painting was shipped yesterday by ground. Talk to you soon.

Regards,

Andy and Linda

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

Date: 2005/09/12 Mon AM 11:19:53 EDT

To: lavand@charter.net

Subject: Re: Please call us

Dear Linda and Andy,

I enjoyed being able to chat with you on Saturday.

We agreed that you would ship us ABFA #2261. the seascape by Blankerhoff by slow FEDEX using our FEDEX account number 1693-9831-3..

Naturally I hope that you will be successful in selling some of our paintings during the next few months.

With best wishes as always,  
Alfred

lavand@charter.net wrote:

Hello,

We just returned yesterday from Hawaii--we were there for a much-needed rest. We just are going through our messages; Andy is planning on calling either tonight or tomorrow.

We hope that all is well with you.

Regards,

Linda

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

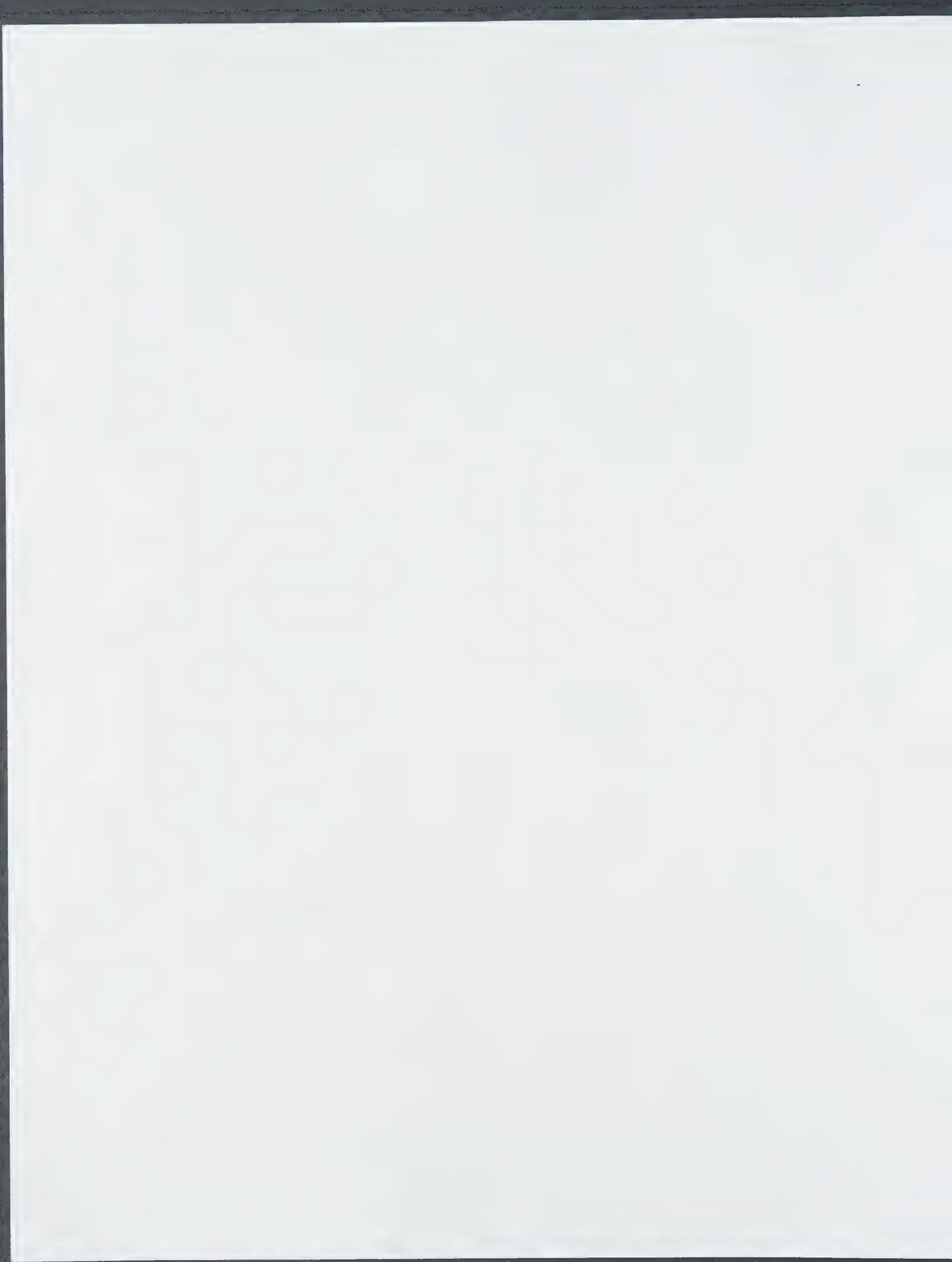
Date: 2005/09/09 Fri PM 04:10:09 EDT

To: Andy Van Dam <lavand@charter.net>

Subject: Please call us

Dear Andy,

Alfred has been trying to reach you and has been leaving





Re: Re: Please call us

messages. If  
you are traveling and receive this e-mail please let us know  
when you  
will return or call us at the gallery 414-277-0730.

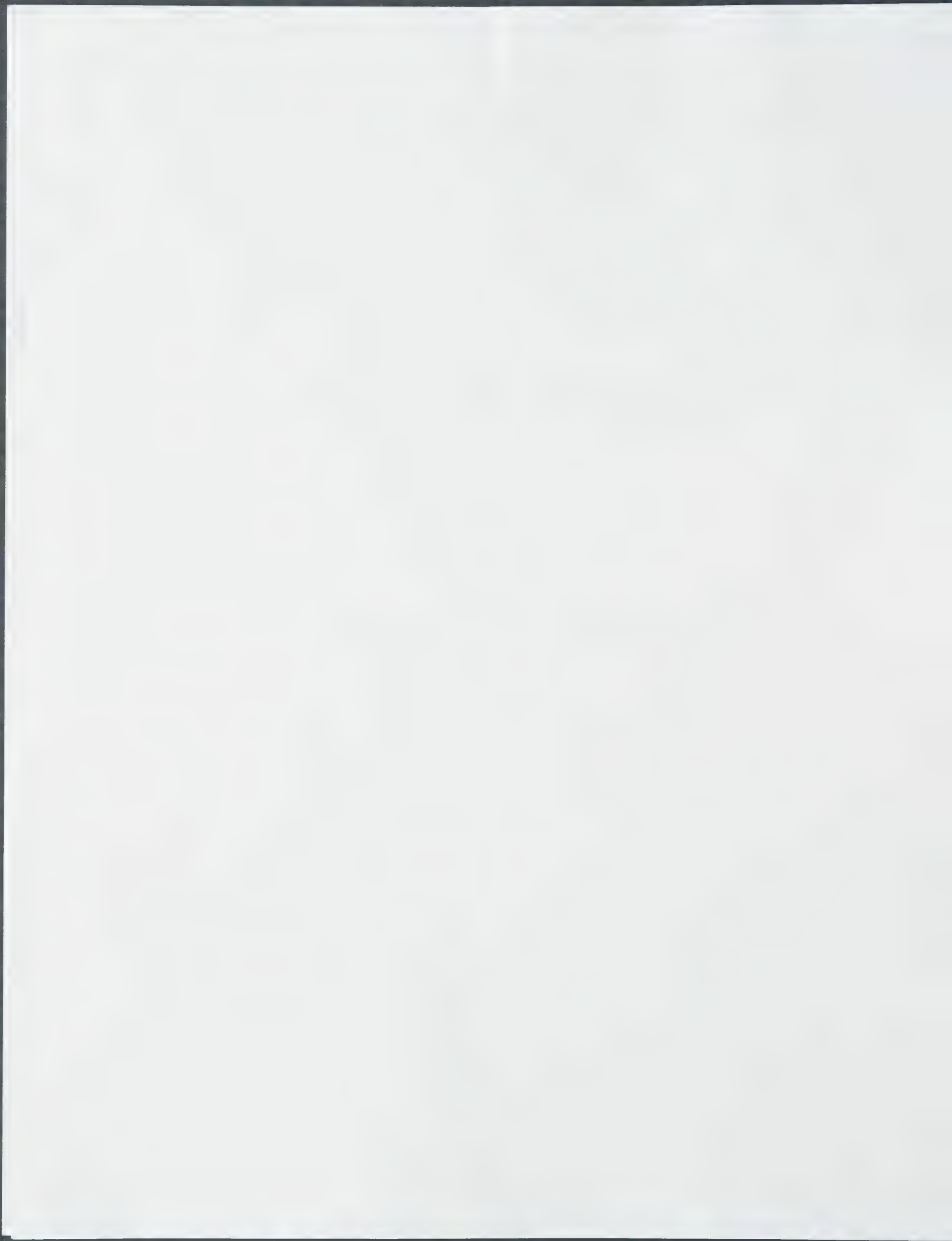
Many thanks and best regards,  
Ann

---

This message scanned for viruses by CoreComm

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This message scanned for viruses by CoreComm





PHARAONEN-  
DÄMMERUNG

Meiner Herr Guter Nach. Dank für  
Ihre links hin weg Schreiben ist große  
Mühe am. Die Karte ist die Repro  
duktion von Aquilone'sches  
„großes“ Ich dachte, es könnte  
Sie interessieren

Spiegel

Susanne Lepsius

► Karl-Richard Lepsius  
Denkmäler aus Aegypten und Aethiopen 1849/1859  
Ansicht des Tempels Sethos I bei Qurnah.  
Berlin, Agyptisches Museum, Photo Pittivaf Pictures



MR ALFRED BADER  
2961, NORTH SHEPARD AVENUE  
MILWAUKEE  
WISCONSIN 53211  
U.S.A.

By air mail  
Par avion



SUSANNE LEPSIUS  
THE SUMMERHOUSE  
36C LINDEN GARDENS  
LONDON W2 4ET  
Telephone: 229 1829

Dr. A. R. Bader,  
Aldrich Chemical Company, Inc.  
P. O. Box 355,  
Milwaukee, Wisconsin 53201,  
U.S.A.

27th March 1980

Dear Mr. Bader,

We have received your letter of the 20th March 1980 and, in reply, we again enclose the list we sent you on which you have marked ten pictures which might be of interest to you; we have marked our prices by each picture.

With regard to the suggestion that Dr. Christian Tuempel might want to buy the Johan de Wet on page 51, Dr. Tuempel is a very good friend of ours with whom we are in constant touch. Therefore we can deal directly with him in the matter. Thank you for your kindness in bringing it to our attention.

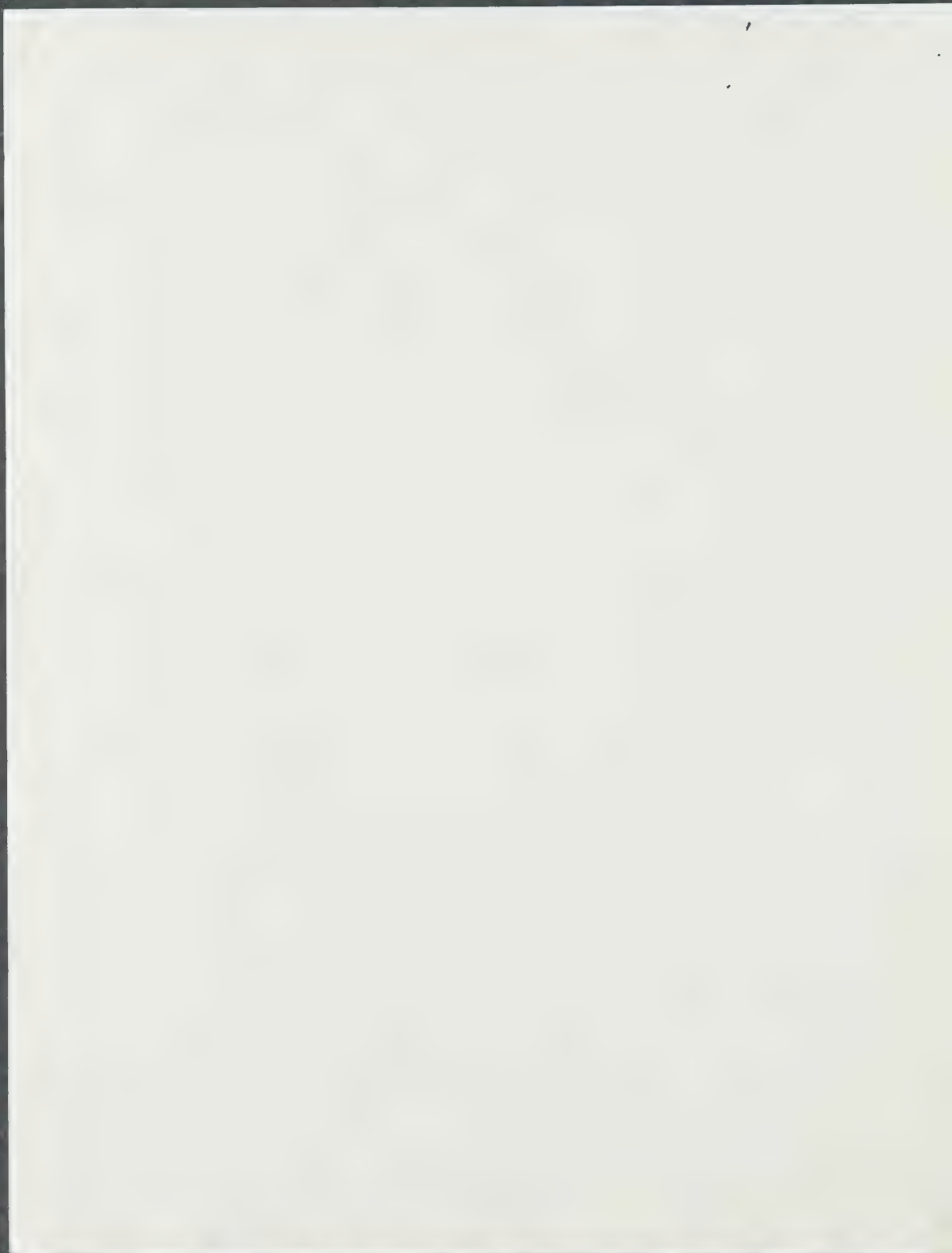
The list of paintings appended by you and mentioned in paragraph 4 of your letter as ones of particular interest to you are not, regrettably, for sale. As you are aware, Dr. Schapiro in his will expressed the wish that his pictures go to the Hermitage and it is the very ones listed by you which the Hermitage have declared that they would like to have. Thus, inasmuch as we are trying to realise Dr. Schapiro's wishes these pictures are not available to private buyers, not even to proven friends such as yourself.

As for the Doomer mentioned on page 50, we should like to discuss this with you in person during your sojourn in London.

Stefanie and I are greatly looking forward to your proposed visit in the summer. Best wishes from us both,

Yours very sincerely,

yours Susanne Lepsius



April 11, 1980

Mrs. Susanne Lepsius  
c/o Mrs. Stefanie Maison  
7 Bryanston Square  
London W1H 7FF, England

Dear Mrs. Lepsius,

Thank you so much for your kind letter of March 27. Please do not mind that I reply to you in care of Mrs. Maison, but I do not have your address at hand.

I am, of course, disappointed that none of the paintings, other than perhaps the Doomer, which were of special interest to me are not available. It had seemed to me that every one of these paintings is not of any great importance art historically, and I very consciously refrained from picking the most important and valuable of Dr. Schapiro's paintings. I am sure that if the situation should ever change and some of the paintings which I starred should become available, you will let me know.

Thank you for sending me the prices of those paintings which are available. I look at these during one of my next two visits, then to decide which I would like to purchase.

I plan to arrive in London on Thursday, May 29, and could look at the paintings either that afternoon or the following afternoon. My stay in London on that trip will be very brief and, if there is no hurry about disposing of these paintings, then it might be easier if I viewed them on my next trip which will extend for three weeks, the last week in July and the first two weeks in August. Please do let me know.

Please also consider what the total price would be if I were to purchase the entire package of the 38 paintings which are available.

I am happy to know that you are in touch with Dr. Tuempel directly. As you probably know, Dr. Astrid Tuempel is very sick and so you might find a delay to his reply. Best regards to you and Mrs. Maison.

Sincerely,

AB:mmh

Alfred Bader





# an AIMemo

FROM DR. AL BADER

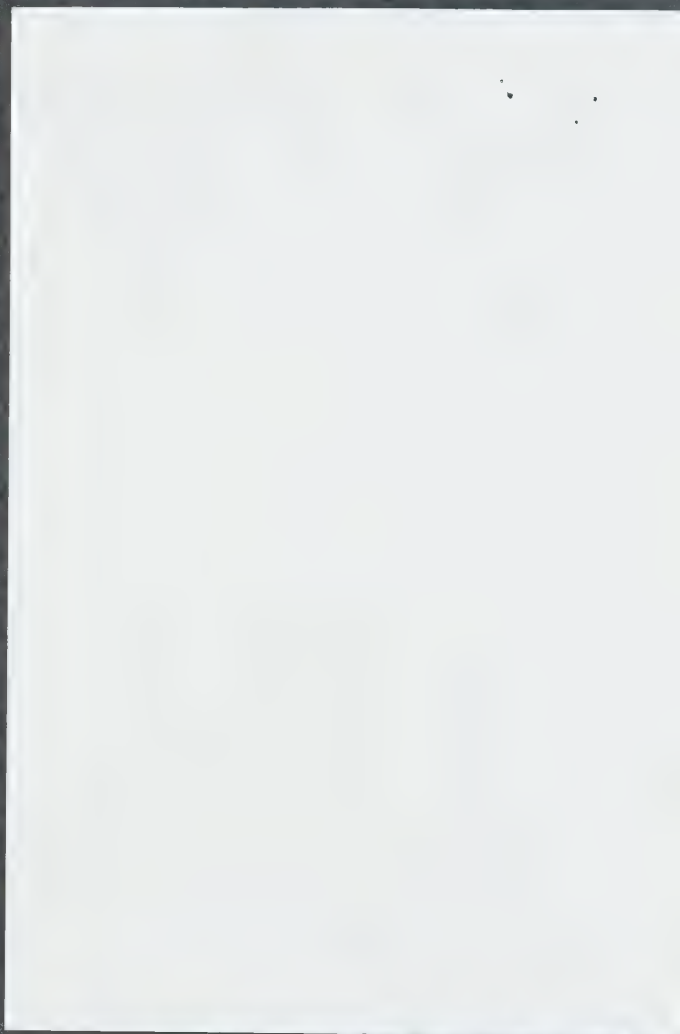
Ho:

v

Please return.

Thanks

d.



1000 Avenue of the Americas, Suite 1  
San Francisco, California 94102  
415: 863-8800

January 24, 1977

Ms. Edinah Lincoln  
3 Ridge Avenue  
Mill Valley, California 94941

Dear Ms. Lincoln:

Enclosed you will find the "Condition/Proposed  
Treatment Report" regarding Jewish Bride, aka [redacted].

If you wish treatment to proceed as outlined in the  
report, please sign, date and return one copy of the  
enclosed "Treatment Authorization" form to this office  
at your convenience.

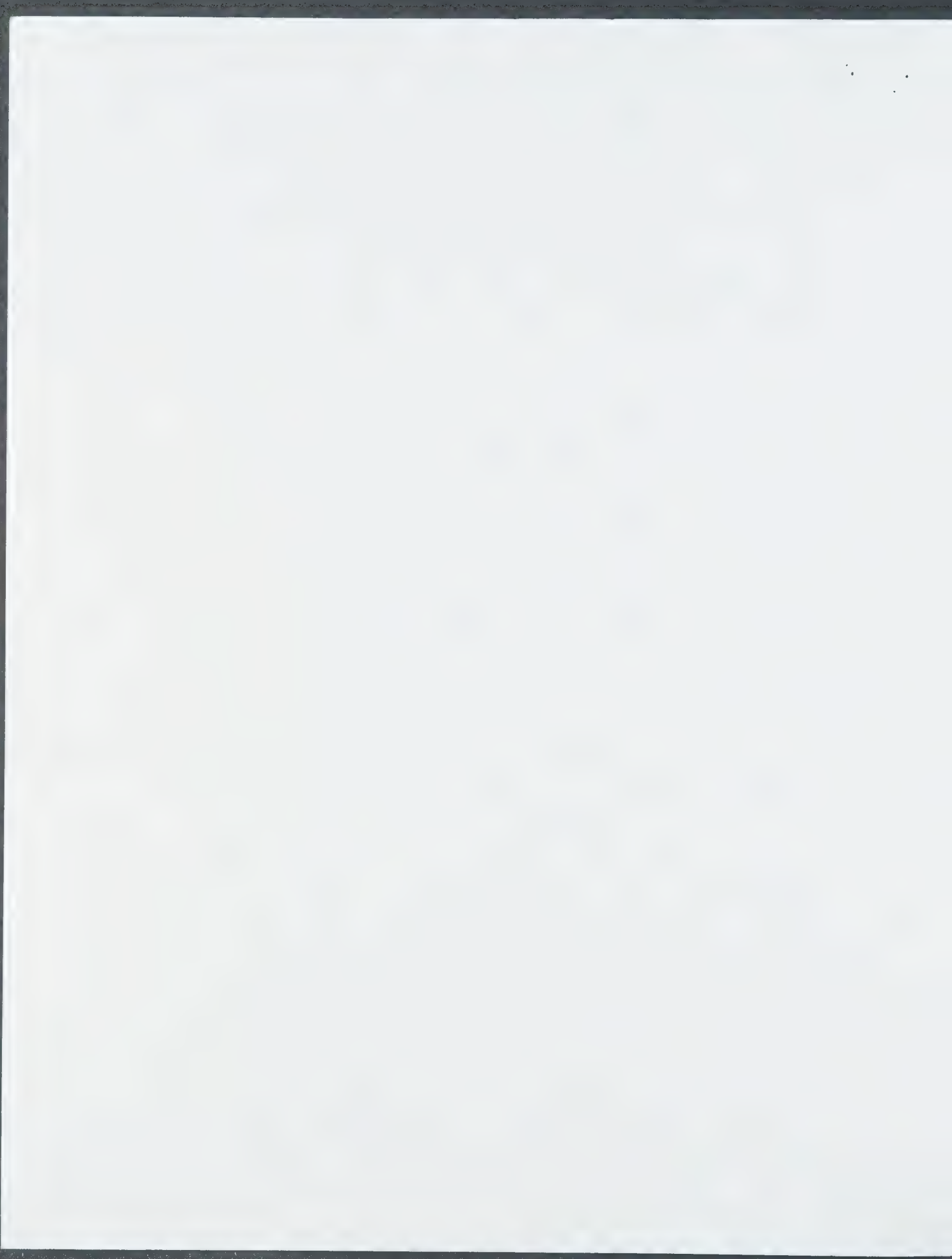
We have enjoyed the examination of this work and look  
forward to a fascinating treatment.

Sincerely,



Nancy Morrison  
Conservation Administrator

encl.



## PROPOSED TREATMENT

Photograph painting to document pre-treatment state.

Take microsamples of paint layers for further examination.

Remove overpaints and fillings from damaged area with appropriate organic solvent mixtures and surgical scalpels.

Remove discolored varnish and grime. Photograph painting during cleaning.

Apply protective tissue facing to face of painting.

Release painting from stretcher.

Remove lining canvas and adhesive from reverse of original.

Realign breaks in original fabric; fill losses with comparable pieces of linen. Mend breaks with mulberry tissue and appropriate thermoplastic adhesive.

Prepare new Belgian linen lining fabric: prestretch, wash, restretch, infuse with wax-resin adhesive.

Infuse reverse of original with wax-resin adhesive.

Remove tissue facing. Attach painting to lining canvas on vacuum hot table. Secure lined painting to custom made, expansion bolt stretcher.

Apply thin, isolating spray of non-yellowing, synthetic polymer varnish.

Fill losses with putty of calcium carbonate and polymer emulsion. Photograph.

Inpaint losses and disfigurations with pure pigments ground in Acryloid B-67.

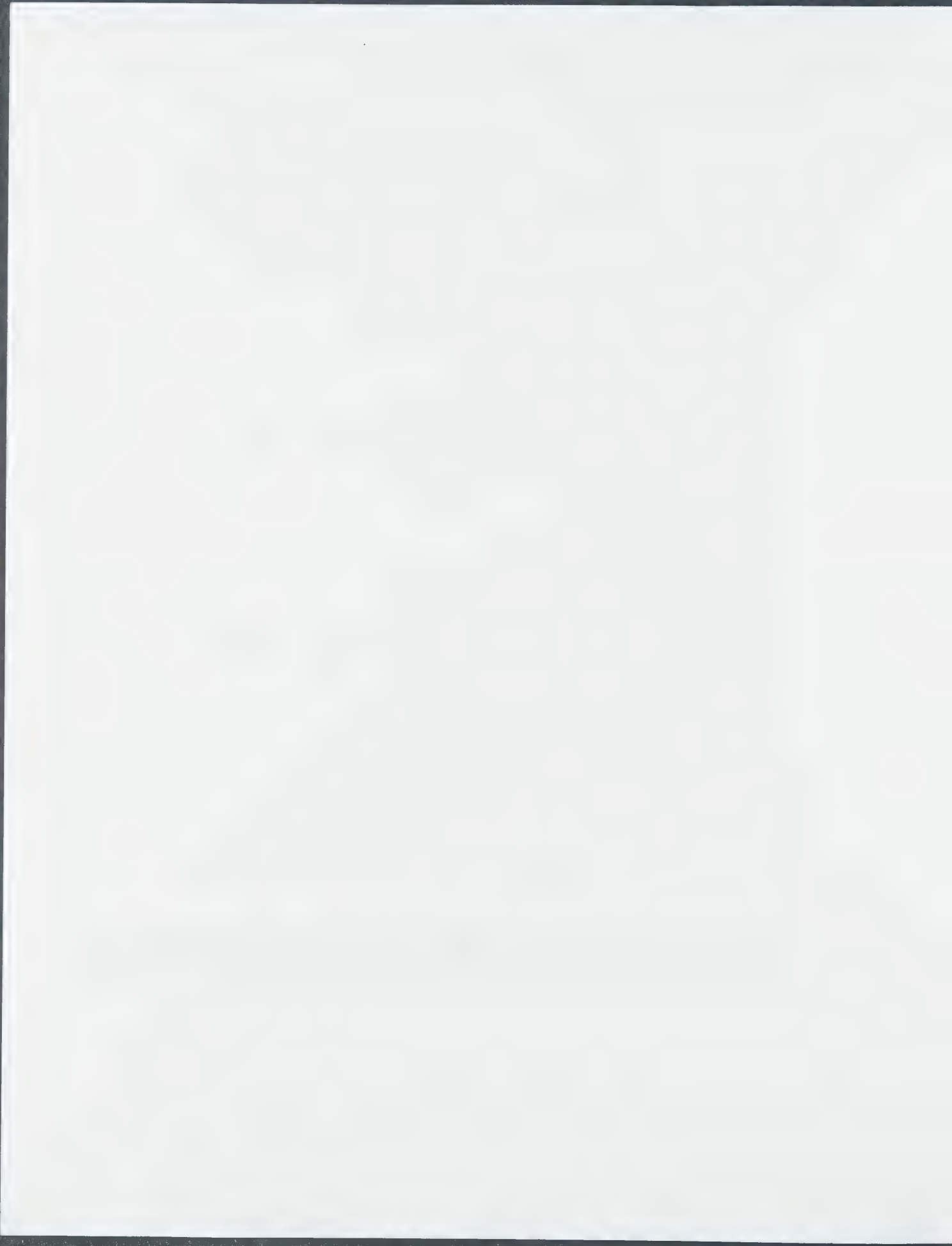
Apply final sprays of synthetic polymer varnish. Photograph after treatment.

Attach Fome Cor backing to stretcher reverse. Secure protective aluminum stripping to edges of painting.

---

# San Francisco Museum of Modern Art





CONSERVATION LABORATORY

Condition/Proposed Treatment Report

ARTIST: School of Rembrandt  
van Rijn

SUBJECT: Jewish Bride aka Saskia

SUPPORT: Stretched Canvas  
(18/cm X 18/cm)

DIMENSIONS: 25" X 20"  
63.5 cm X 50.8 cm

GROUND: Grey Ground

FRAME:

PAINT: Oil Type

DATE OF EXAMINATION: Jan., 19

OWNER: Mrs. Edinah Lincoln

SURFACE: Natural resin varnish

EXAMINER: James Bernstein

CONDITION

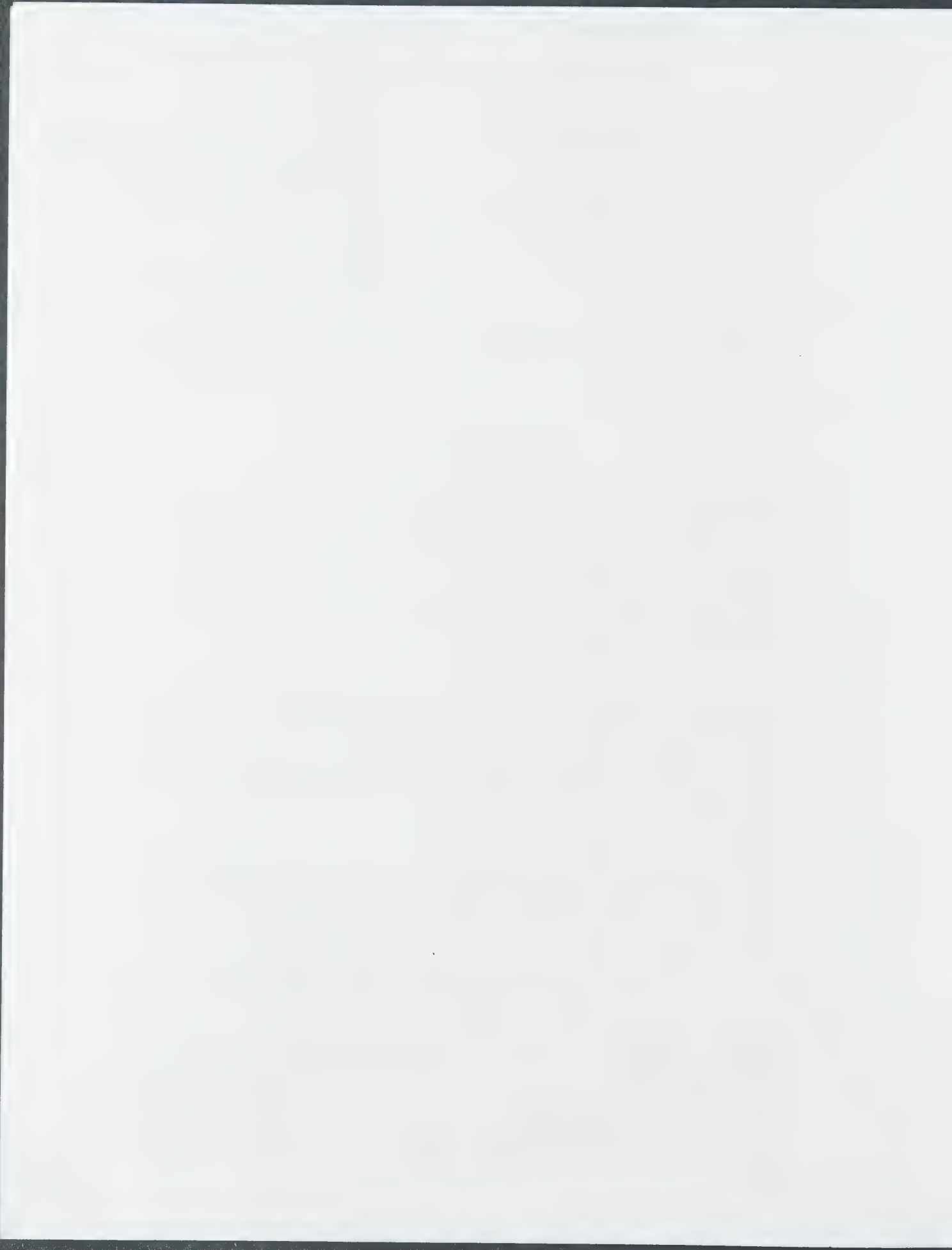
SUPPORT: The support is a moderately fine canvas woven from linen threads of varying thickness. The fabric has a simple weave (thread count 18 threads/cm X 18 threads/cm) with single threads in the warp and weft directions. The original canvas is lined to a second fabric with a slightly coarser weave. The lining adhesive between the fabrics appears to be an animal glue mixture. The reverse of the lining canvas has been splattered with brown paint. Inscriptions painted on the lining canvas read, "Jewish Bride Rembrandt" and "EKL".

The lining canvas is held to a wooden stretcher with glue and iron tacks. The stretcher consists of four members of coniferous wood, with mortise and tenon butt joints in the corners. The joints are fitted with wooden expansion keys. Iron plates are screwed over each joint, preventing movement of the stretcher. Brown paper tape covers the edges of the painting. The tacking margins of the original canvas have been cut off.

GROUND: The ground is a light grey layer containing lead white mixed with small amounts of bone black and a light brown iron oxide (i. e., raw sienna). The binder in the ground layer appears to be an aqueous adhesive.

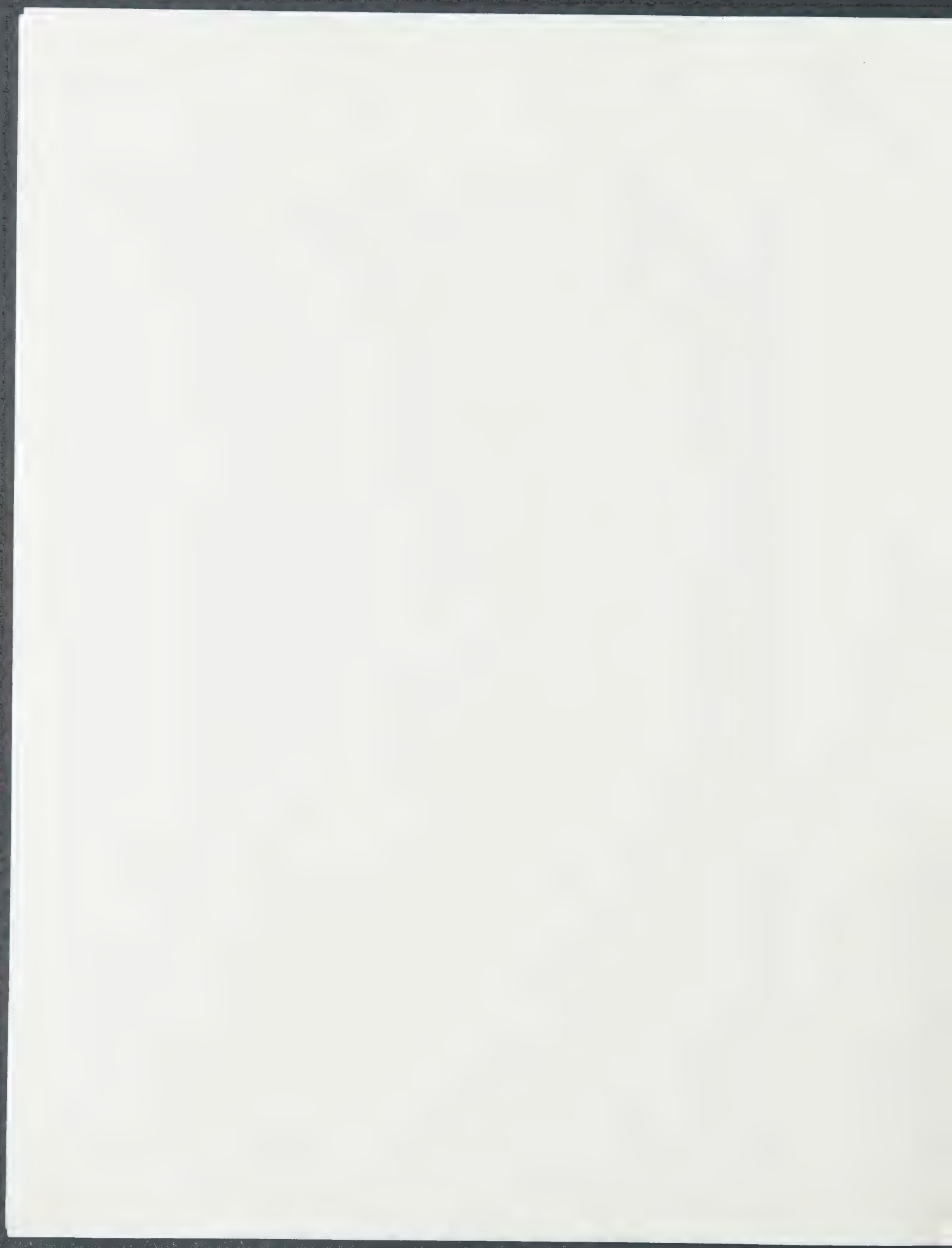
As the ground is closely related to the paint, the condition of the ground will be discussed with the condition of the paint.

PAINT: The painting is executed in an oil-type paint with a rich vehicular consistency. The paint is thickly applied in the central region, with pasty applications of white impasto and extensive brushmarking in the collar, headdress and face. Multiple layering of paint is noted in the rendering of the face. Elsewhere, the paint is thinly applied, with little or no modelling. The artist has employed a highly restricted palette consisting of black, browns, golden yellows, red and white. There appears to be no signature.



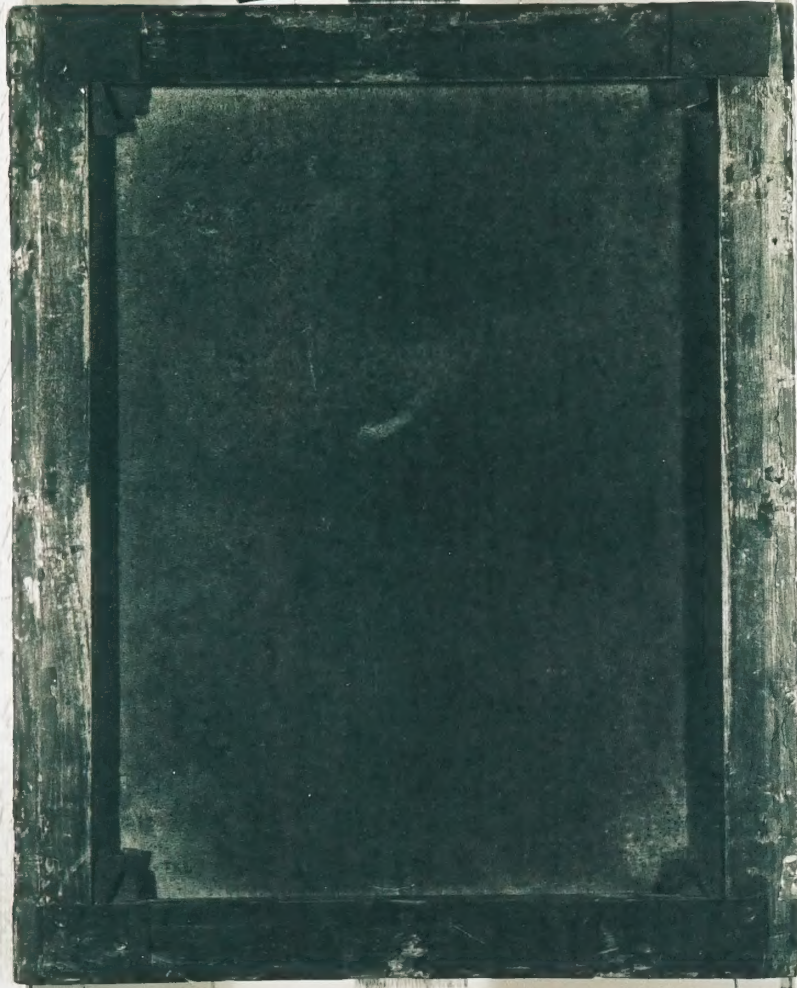
Said to be after  
treatment!







Cartridge  
191



Before Treatment

Reverse





