

Alfred Bader

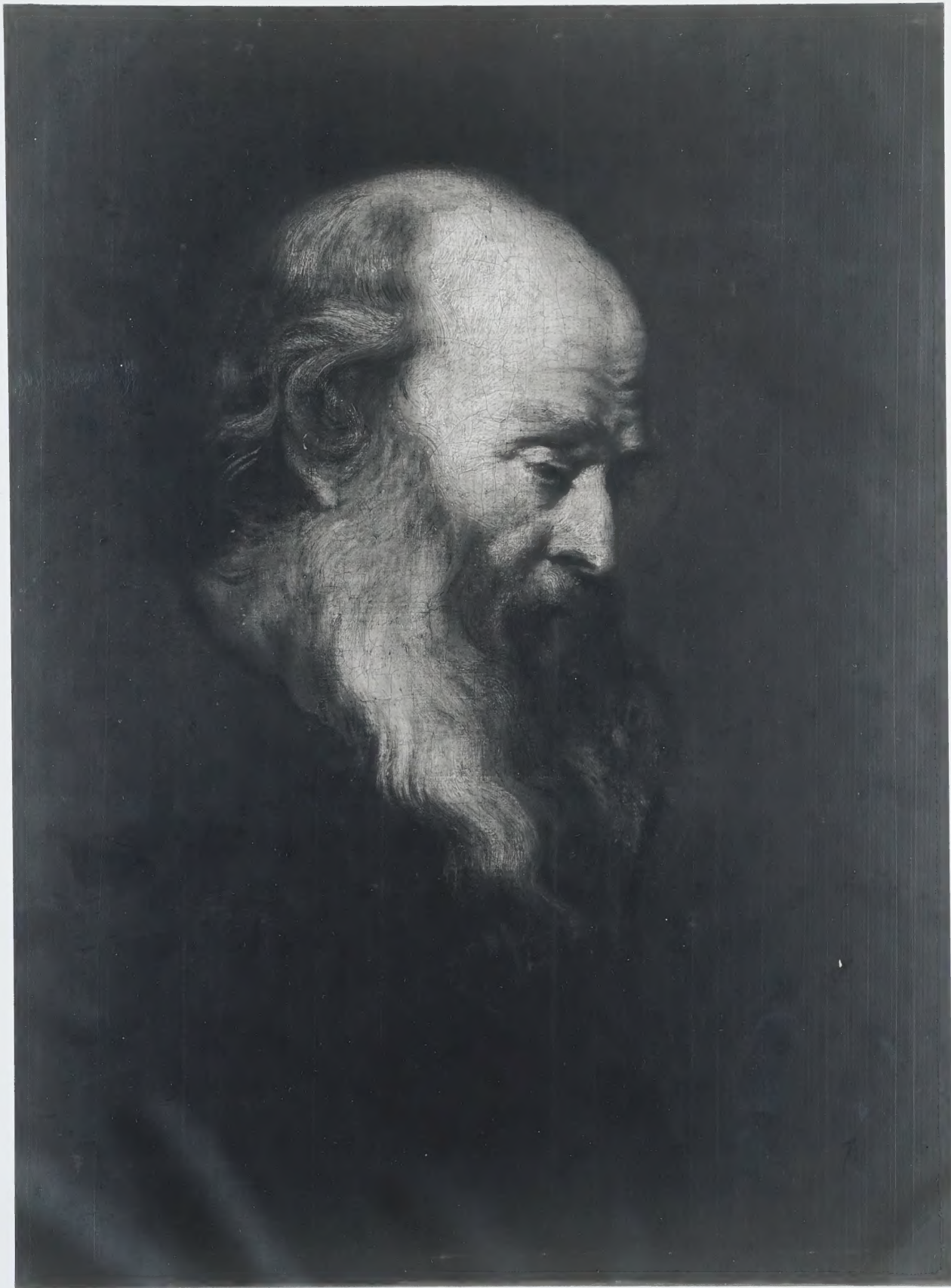
Alfred Bader Fine Arts - Painting File.

Levans  
[not Levans]

1946-1961

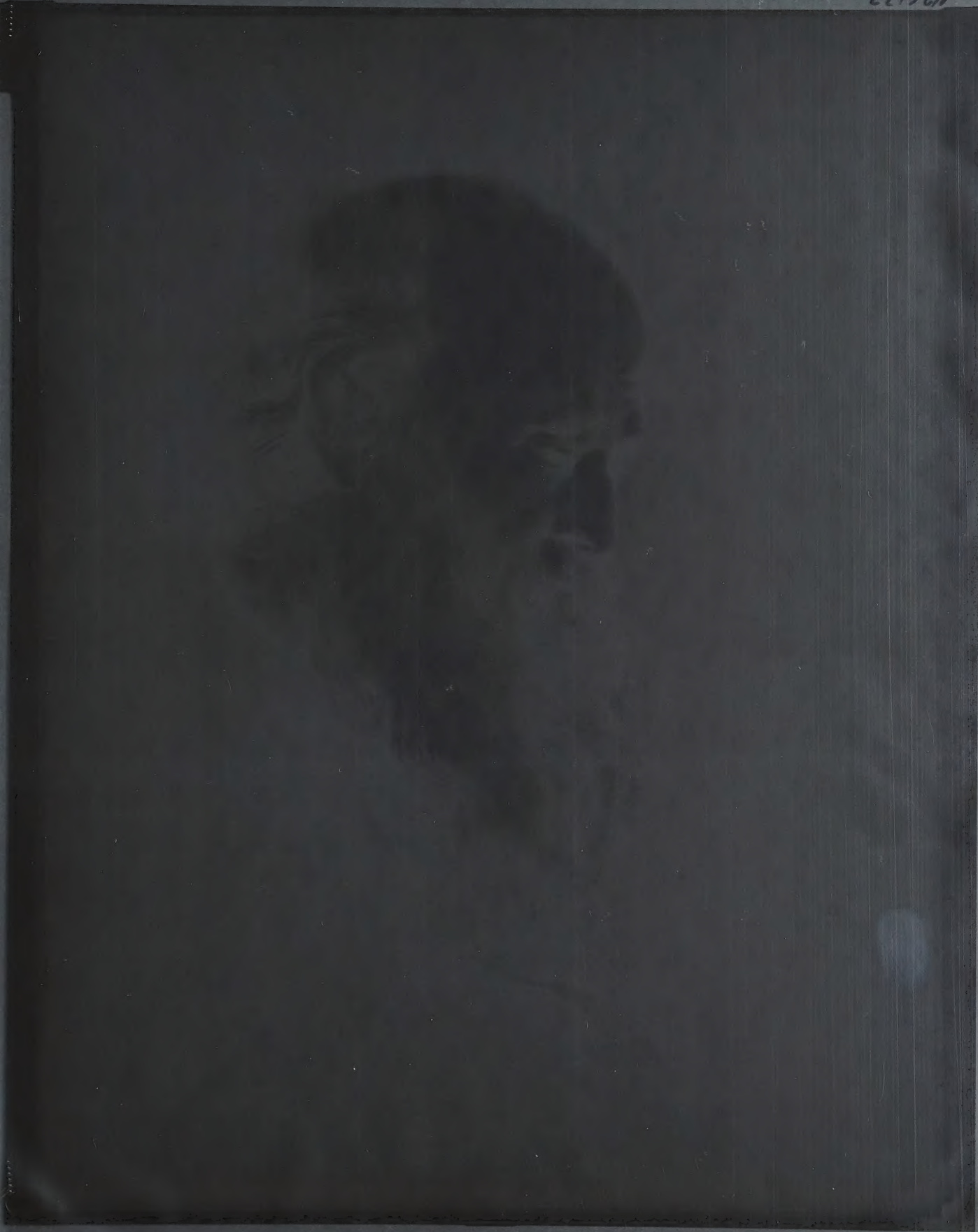
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DR. ALFRED BADER  
WHITE GABLES  
2A HOLMESDALE ROAD  
BEXHILL-ON-SEA  
EAST SUSSEX TN39 3QE  
TEL: 01424 222223

Dear Gloria & Leonard

Just two quick notes about paintings

you are considering:

(1) Finding of Mopes: As you will see

from Prof. Puzoski's letter of Nov. 15,

he agrees that this is by Jacob de Wit.

As I may have shown you, it was

exhibited as Rembrandt (!) in several  
exhibitions.

(2) I showed good photographs, also in

color, to Malcolm Waddingham,

who knows and has published a lot

about Pre-Rembrandtists, including

of course, Jacob Pynas. He told me

that he is convinced that our work

on copper is by Jacob Pynas. He

occasionally did two versions, with

differences as we see here.

There are some good water coming up  
next week - and more in New York at  
the end of January. We'll be back  
on Jan. 6.

Happy New Year (1)

From house to house

Jan. 6. (1)

(1)

of course, for the year.

of course, for the year.

of course, for the year.

of course, for the year.

of course, for the year.

To Gloria & Leonard  
Parley

70565 Stuttgart  
Hessenwiesenstrasse 4

15.11.1996

Lieber Alfred,

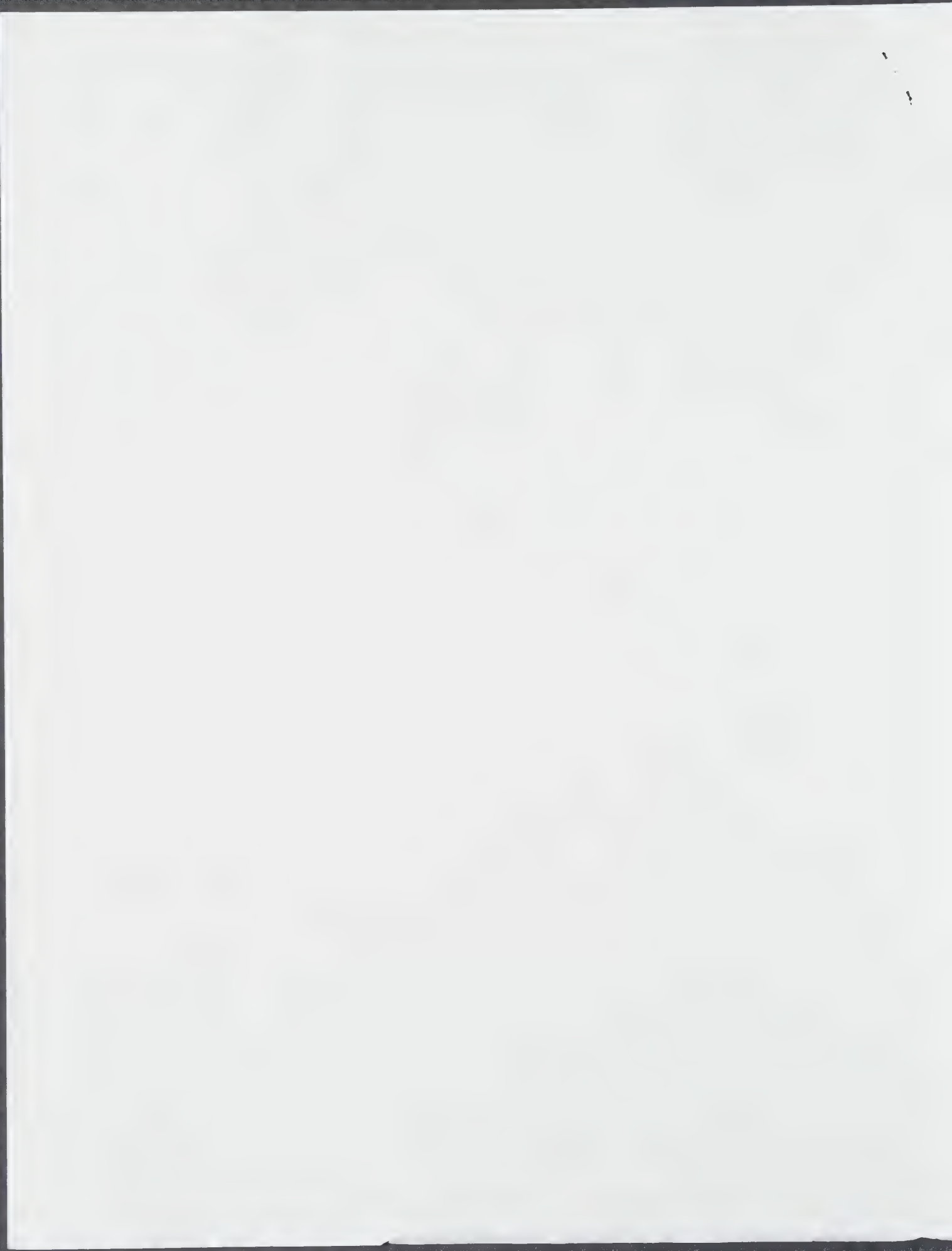
vielen Dank für die Briefe aus Milwaukee und Bexhill. Dass Du den alten müden Esel auf Trapp zu bringen versuchst, finde ich rührend. Leider ist die Aussicht auf Erfolg gering. Doch zu den gewünschten Meinungen reicht es noch:

1.  
Das Profilporträt von Lievens datiere ich wie Du; ein Selbstbildnis erkenne ich nicht.
2.  
Den Bartgreis von Lievens zähle auch ich zu den späteren Tronies. Ob das Bild aber um 1635 in England entstanden ist, weiss ich nicht.
3.  
"Abraham und Isaak vor der Opferung" halte ich für ein Original von Dietricy. Die Adresse von Petra Michel kenne ich nicht. Sicher können Dir die Londoner Auktionshäuser helfen, die manchmal Auskunft bei ihr einholen.
4.  
Beim "Schreiber neben Büchern" hatte ich Sotheby's von der Zuschreibung an Heerschop abgeraten. Doch neuerdings ist dort jemand, der alles besser weiss als ich. Als Teilkopie von Bredius 588 (den Zusammenhang hatte ich aus Senilität nicht bemerkt) nicht zu bestimmen; wohl vom Ende der dreissiger Jahre.
5.  
Die "Mosesfindung", ehemals von Rembrandt, halte ich mit Dir für ein Werk von Jacob de Wet.

Schöne Wochen in England und viele glückliche Erwerbungen in dieser Zeit!

Mit herzlichen Grüssen  
Dein

*Hemer*



rK

D

Prins Willem Alexanderhof 5

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

P.O. Box 90418

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From December 10, 1997

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Dr. Alfred Bader

Astor Hotel Suite 622

924 East Juneau Avenue

Milwaukee Wisconsin

USA 53202

subject Attribution of paintings  
reference JKO/sv/98-2355  
your letter d.d. 29-9-1998

*English (?)*  
*Lieven*

The Hague, 15 January 1999

Dear Dr. Bader,

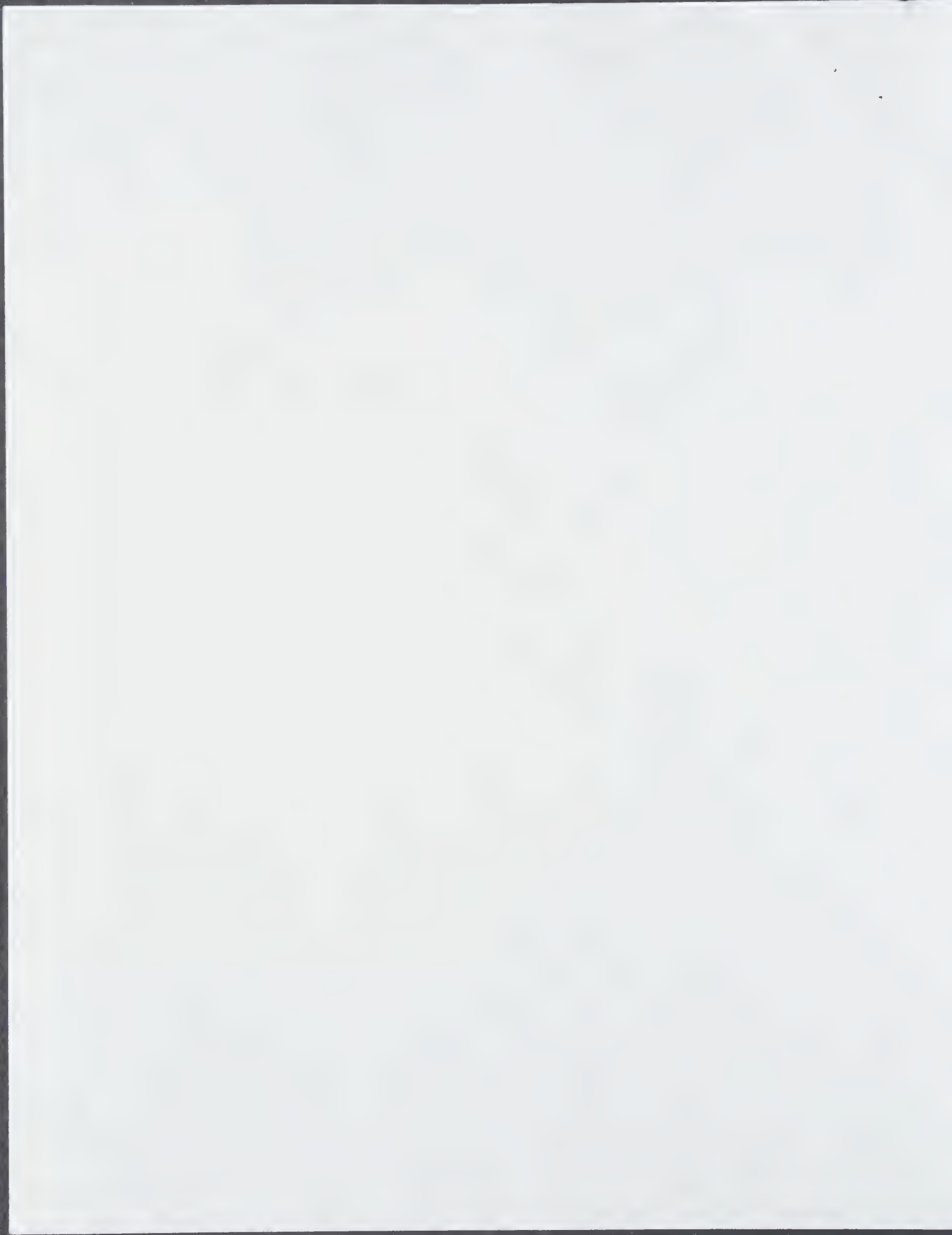
After all the commotion stirred up by Rembrandt's mother I can at last set myself to answering your letter. As I already told you in one of our telephone conversations we - my colleagues and I - will answer you in installments, the first of which you will have received by now from Mrs. De Kinkelder. As my duties in the department include among other things Rembrandt and his school, I will only deal with your paintings that belong to that category. Furthermore I am planning to do your paintings in the order of your lists A, B & C. In this letter I propose to discuss your A list, the ones you know.

The first two paintings I encounter there (C & D) you both classify as by Lievens. Judging by the photograph the portrait of the young man under D certainly could be a Lievens, although one would have to see the painting in person to be able to give a definitive judgement. It is a well known type of which Sumowski lists a few (e.g. Sumowski III, p. 1897 nr 1258 from Copenhagen). The use of light is very much in accordance with that of the master, the face having been given structure with contrasting areas of light and dark with smooth, soft overflowing edges. It is exactly the different use of light in the old man's portrait C that makes the attribution of this painting to Lievens much more problematic. Dr. Ekkart is inclined to speak of a more southern use of light and structure in this pleasing painting. The light here forms the face in almost undulating

**CONDITIONS**

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

./.



# rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

# D

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JKO/sv/98-2355  
15 January 1999

- page 2 -

surfaces which is unlike Lievens. I can not find the right words to describe why I am reluctant to follow the Lievens attribution, but my doubts become even greater when I compare this painting to other old men by Lievens like e.g. your own Lievens painting 'Simeon in the temple' (Sumowski VI, nr. 2355). On the other hand I do not have a better suggestion. ]

With picture E: Dullaert I have much less difficulty, although I find Sumowski's argument (Sumowski V, nr 2041) about the similarity between the chair in Dullaert's painting in Groningen (Sumowski I, nr. 343) and the one in your collection as corroborative evidence a wee bit weak: painters freely lent each other's props and the same (kind of) chair can also be seen in paintings by e.g. Abraham van Dyck or Gerard Dou.

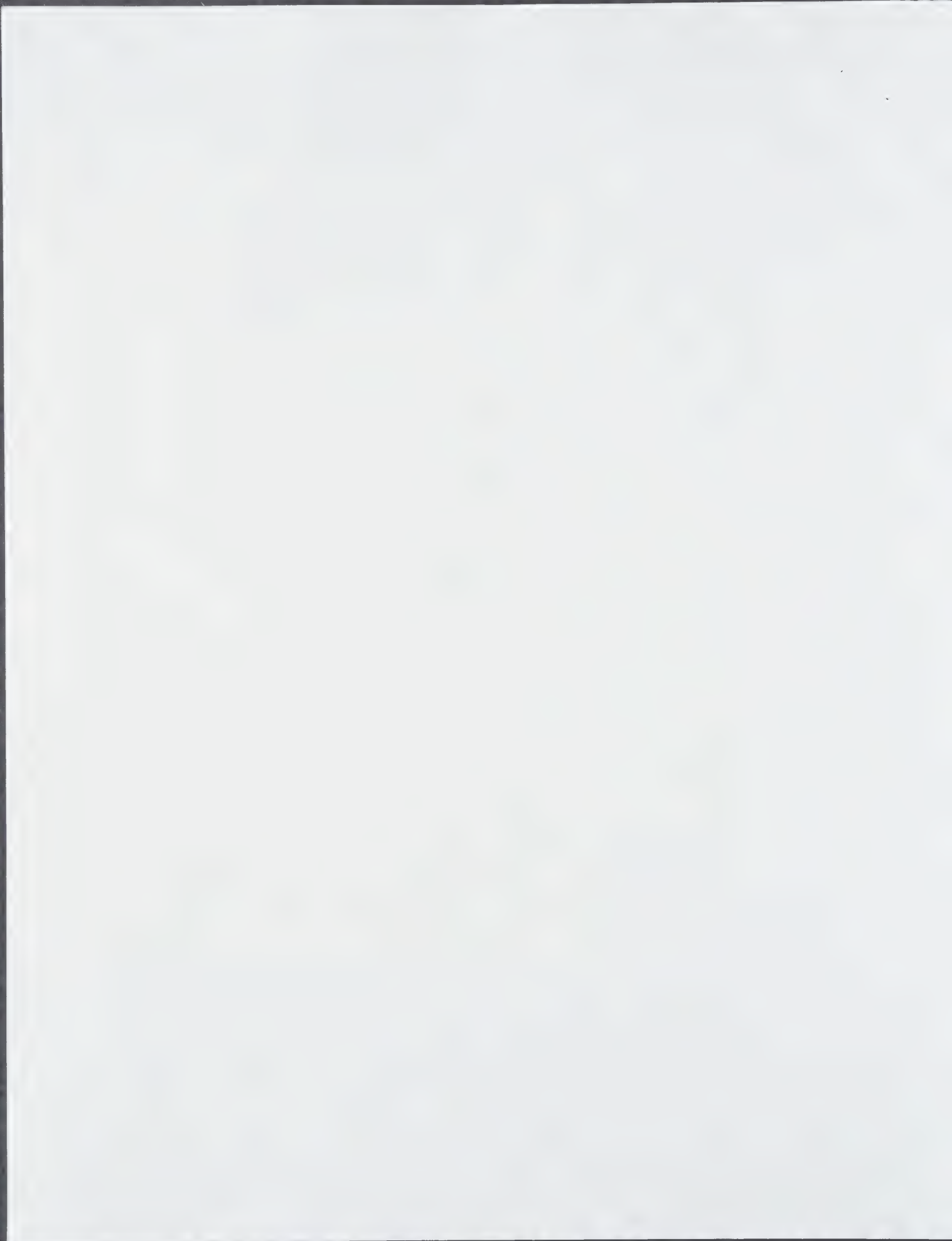
Sumowski's arguments to attribute painting L to Jacobus Levecq instead of Nicolaes Maes are on the other hand very strong and convincing. There is a curious interest here that I would like to ask you about. The head and the hat seem to be painted over an other previous composition (alterations by Levecq himself?), the pentimenti of which shine through. Did you ever have these overpaintings/alterations investigated or photographed with infrared? Or am I mistaken ?

Your Master IS painting of the old woman also does not pose any problem. A very fine example of this master's intimate artistry. A very daring composition I would say, almost Whistler's Portrait of my mother 'avant la lettre' with the empty background. In the little Aldrichimica Acta article you enclosed it is suggested that it is the artist's mother or the prophetess Hannah

./.

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# rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

# D

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JKO/sv/98-2355  
15 January 1999

- page 3 -

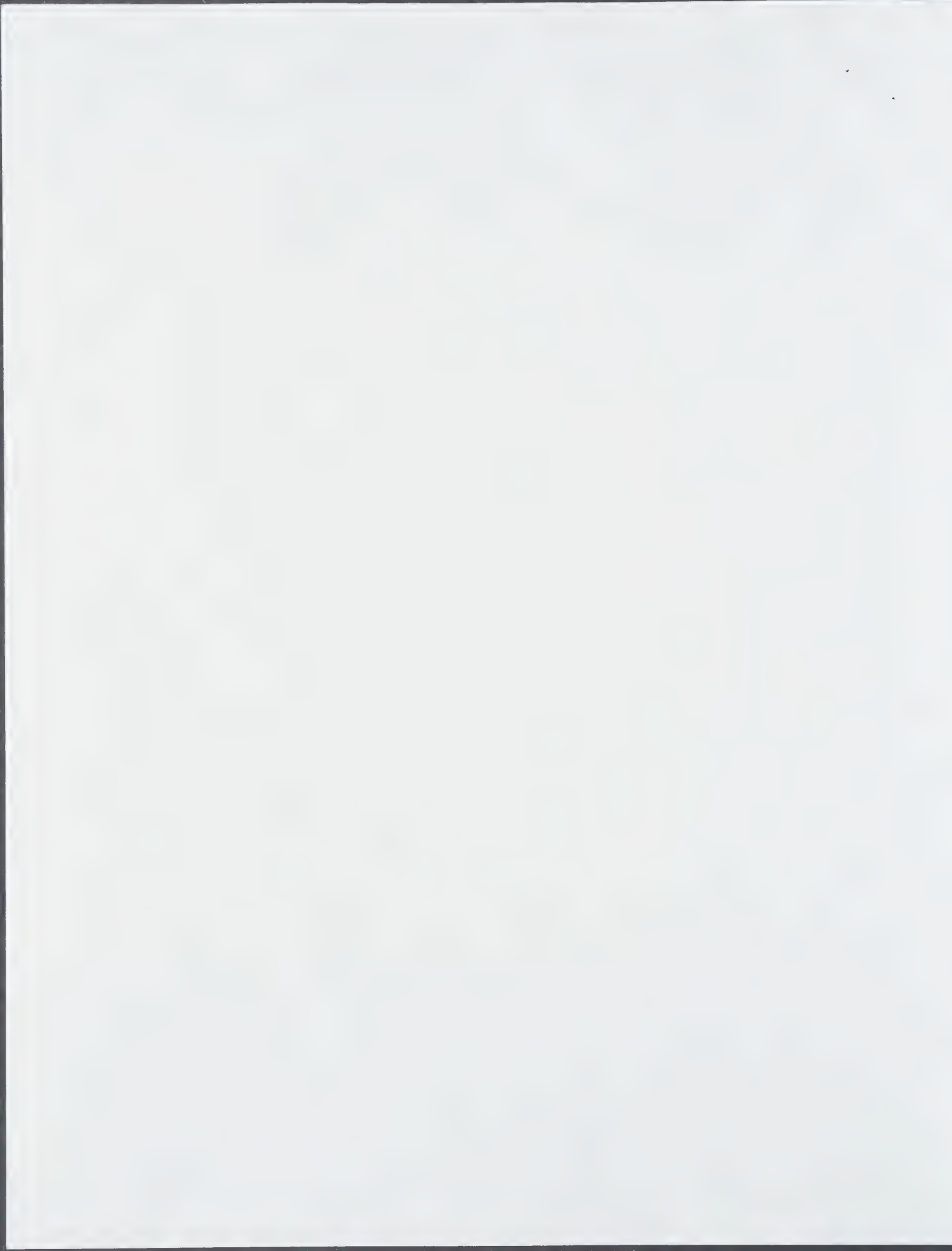
that is depicted, which is of course a possibility. But what to my mind is much more interesting is the fact that she seems to be singing. It appears to have been an uncontrollable urge of our Dutch 16th & 17th century ancestors to sing, mostly the so-called 'Souterkensliedekens'. These selfmade songs departed from a single sentence from one of the psalms [souter in old Dutch] of David on which the singer improvised in an associative way sequences based on biblical stories. Melodies seem to have been taken from popular songs and/or favourite psalm-melodies. Especially old folk were urged to sing all day, the purpose being that the aged would think all day of religious subjects so as to be prepared to the optimum on Death at any moment. Singing was also considered a good antidote to succumbing to (idle) sleep as was of course reading the bible. Your lady seems to be doing both things almost at the same time, a very good example for all to see and to follow. It also says something about Master IS' religious affiliation, because the singing was very popular in the lower strata of society and especially in Mennonite circles and for that very same reason frowned upon by ultra-orthodox calvinists: the free interpretation of the bible of the followers of Menno Simons was of course not to the liking of the calvinistic pastors.

In your A-list there only remains the Old Scholar by G. Kneller, painting M. Compared with other scholars by his hand this would appear to be his earliest and most Dutch scholar. The one in Lübeck seems to be already somewhat more flowing and elegant, while your Rabbi is much more

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D

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15 January 1999

- page 4 -

sobre. Although my colleague of the Department of Foreign Art - under whom the painting actually resorts, Kneller being a German Englishman-, is doubtful of the contribution, I on the other hand have much less trouble with it. It would be an early Kneller reminiscent of the mature Bol, his teacher. Sumowski furthermore speaks about 'early virtuosity' in the young Kneller of which this is a good example. The attribution to 'Follower of Carel van der Pluym' in the salesrooms of Sotheby's New York in 1987 & 1988 I would reject without hesitation: Van der Pluym is much more the Rembrandt pupil and definitively a 'Kleinmeister'. And anyway, the person who attributed your painting to a follower of a minor master almost confesses, by doing so, to not having studied the picture at all: a typical rash, offhand auction decision.

Next week I plan to tackle and discuss your much more challenging B-list in a separate letter. I hope you appreciate that all my comments are of course my personal opinion and very much open to discussion.

I include in this letter as you requested a copy of the painting Rembrandt's Mother that was stolen from you. I trust it is a better copy than the initial one you have from Whitfield & C°.

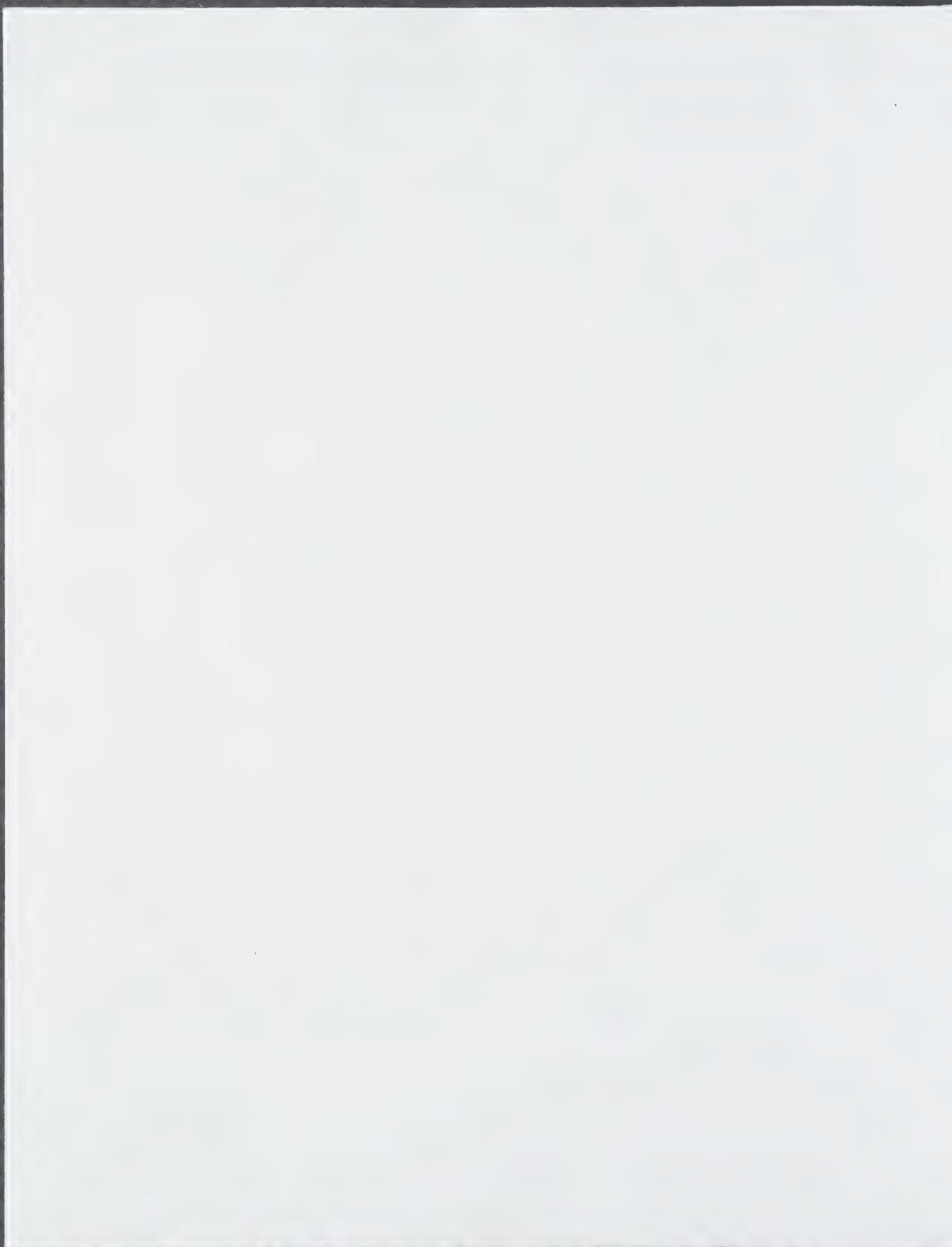
In the meantime I remain, with best personal regards,

Yours sincerely,

  
Jan Kosten,  
Dept. of Old Netherlandish Art

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All liability for



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

February 8, 1999

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Dept. of Old Netherlandish Art  
RKD  
Prins Willem Alexanderhof 5  
P.O. Box 90418  
2509 LK's-Gravenhage  
THE NETHERLANDS

Dear Dr. Kosten,

The last time that I received a four page letter of such great art historical interest was in the early 1970's, from the greatest art historian I have ever known personally, Wolfgang Stechow.

Thank you so much for your four page letter of January 15<sup>th</sup> to which I would now like to reply leisurely. Don't mind that I keep telephoning you, but saying important things over the phone is easier than writing letters.

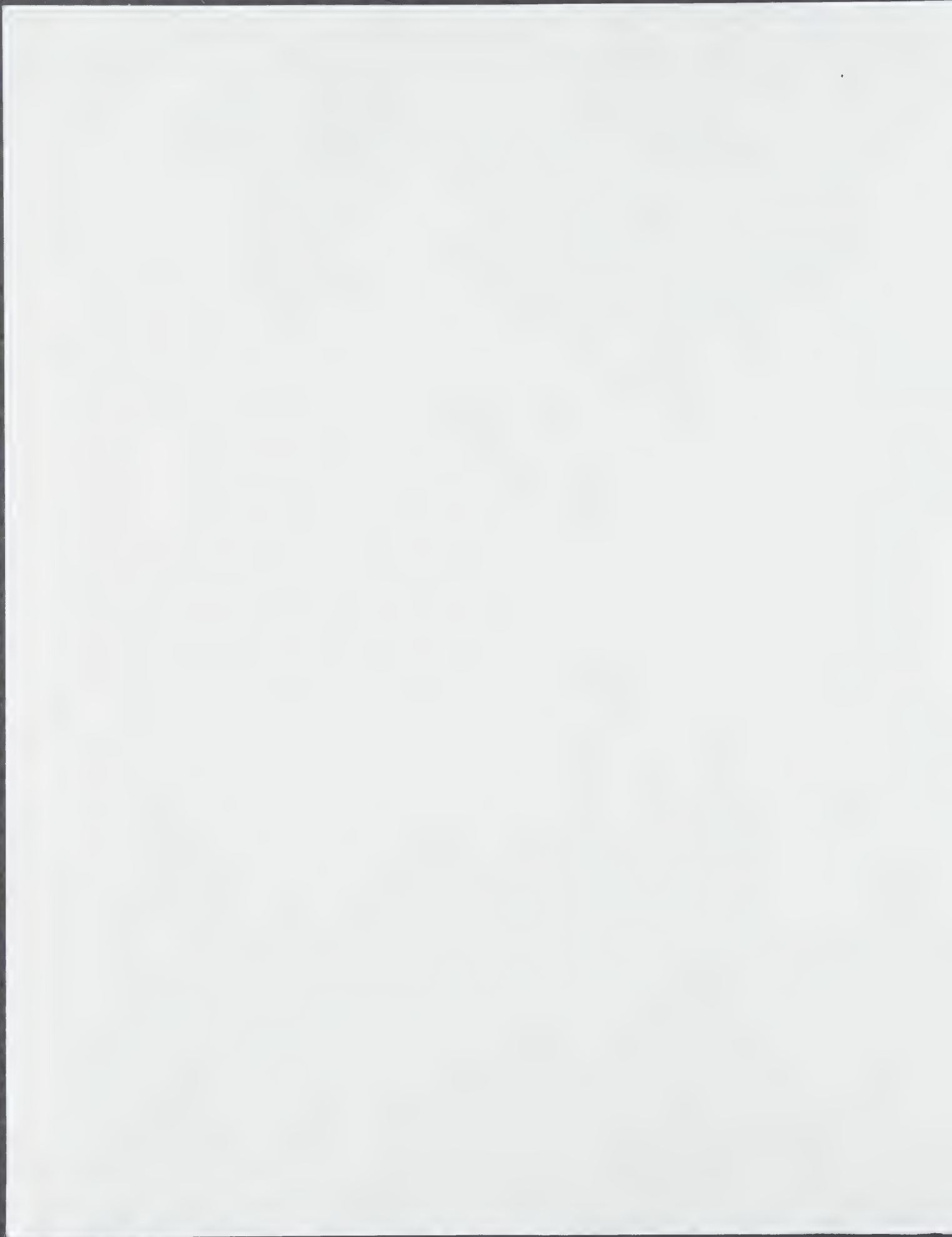
Allow me to reply to your letter paragraph by paragraph. Of my "A" list, all paintings have been referred to except A, F, G, J and K.

Of course I most look forward to your comments about the paintings 1 – 19, of which numbers 5, 7, 8, 13 and 19 have been dealt with, and I will respond to the writers directly.

Of the two paintings given by me to Lievens, I really like both and you will see from Prof. Sumowski's letter of November 15, 1996, he concurs. Also you know that we all make mistakes occasionally.

I very much like the painting in question, #C, and the fact that it is in an English 17<sup>th</sup> century frame is even less evidence for the painting coming from Lievens in England than the presence of the chair in the Dullaert.

Until I have a clearer and different attribution, I will keep it under Lievens.



Of course I know that the world expert on Lievens is Dr. Ekkart, from whom I have just received a very kind, hand-written note. Please do mention to him that of my several works by Lievens my favorite is not *Rembrandt's Mother*, but the *Portrait of an Old Man, Jacob Junius*, illustrated in Sumowski. That painting demolishes the idea that Lievens was really first class only while under the direct influence of Rembrandt.

I very much like the portrait by Levecq, #L, and I will ask my conservators, Charles Munch and Jane Furchgott, to examine it carefully and if advisable, have it x-rayed.

I am so glad that you like my little *Master IS*, #N, to which you have given that wonderful title which I will use: *Portrait of My Mother 'avant la lettre'*.

I must confess that I had not thought of her as singing. As you know, the *Master IS* was not Dutch but your argument certainly suggests that the artist and his mother were Protestants.

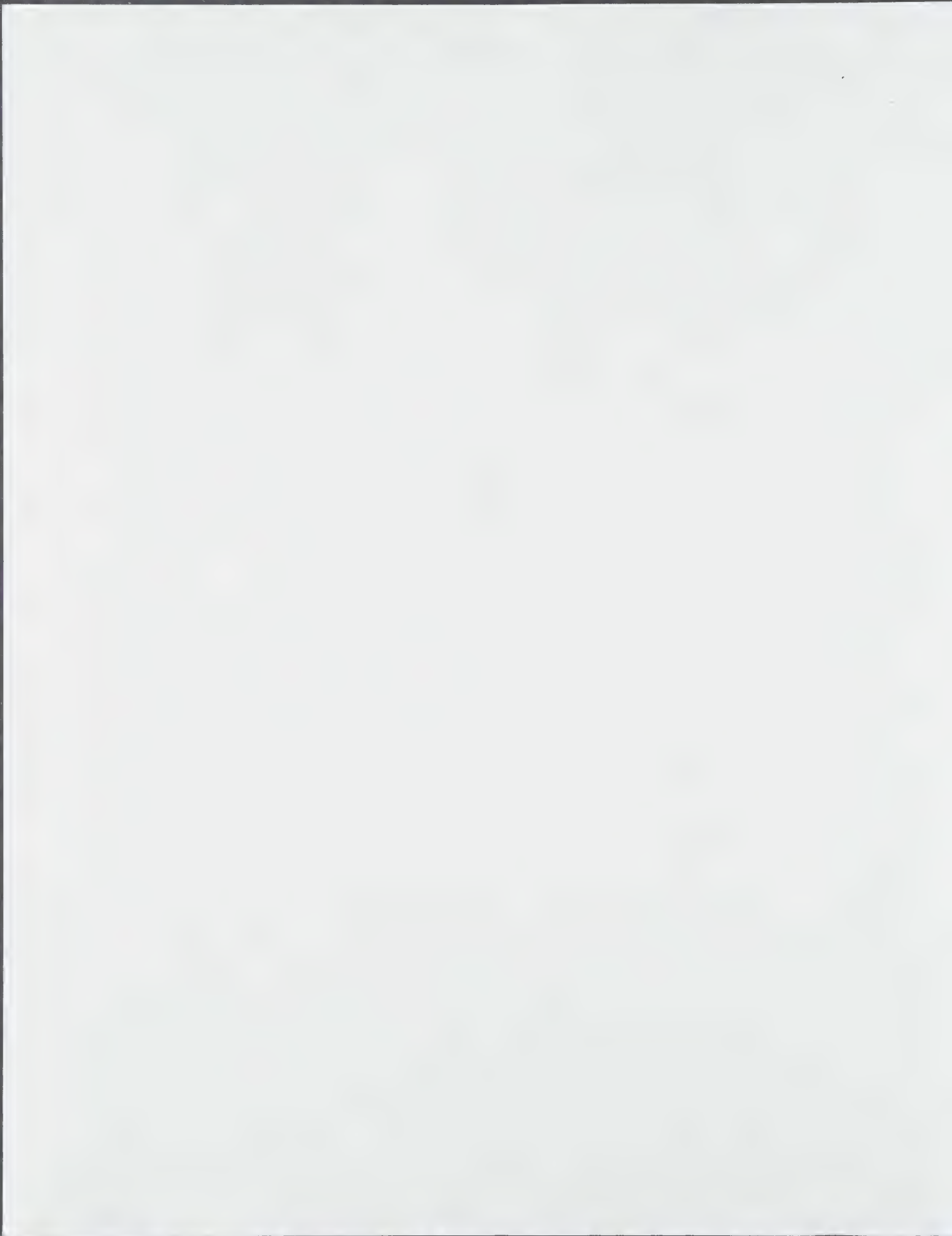
I very much like #M, and have no problem with the attribution to the early Kneller. Nor does Douglas Stewart at Queen's.

Thank you so much for sending me a black and white photograph of my stolen *Rembrandt's Mother*. I now also have good color photographs which Prof. Sumowski received from Dr. Schilder.

Last week I had occasion to chat with the owner of the best version of this composition which I know, Mr. Benoit Wesley, who lives in Maastricht, telephone number 43-3258125. I also showed photographs of his painting and of mine to Prof. Haverkamp-Begemann and Dr. Otto Naumann and both agreed that Mr. Wesley's version is somewhat better. This doesn't mean that I wouldn't like to have my version back, but that's another matter.

Both paintings stolen from me were sold at the same auction last summer and perhaps someday the owner of the second painting by G. Coques will come in to you for an identification. If you don't have a good photograph, I can send you one, of which I now enclose just a Xerox. That is exactly the size of the painting.

I was happy to be able to tell you that the *Portrait of a Man*, which I thought could not be by Maes because I had never seen an unsigned Maes, has now been cleaned by my conservators, who have found the





signature and the date 1673 in the lower right hand corner. Naturally, I will send you a good photograph of the fully cleaned painting.

Also, turning now to the other photograph that I sent you, *The Man with the Turban*, I think that we are now all agreed that this is a work by Rousseau. Prof. Sumowski wrote to me that he was undecided between Rousseau and Lievens and of course I really like the Rousseau alternative, because I have no other Rousseau in my collection.

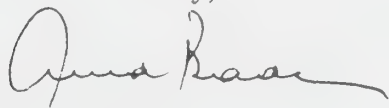
I very much hope that before long you will be able to visit us and look at the paintings in the original. Our guest room is in the attic, but the bed is comfortable and the paintings are good.

From now on I will not send you thirty or so photographs all at once, but just ones of paintings I have acquired, and gradually a few photographs of paintings of which you may not have photographs.

Please share my thanks with all of your associates.

With all good wishes, I remain

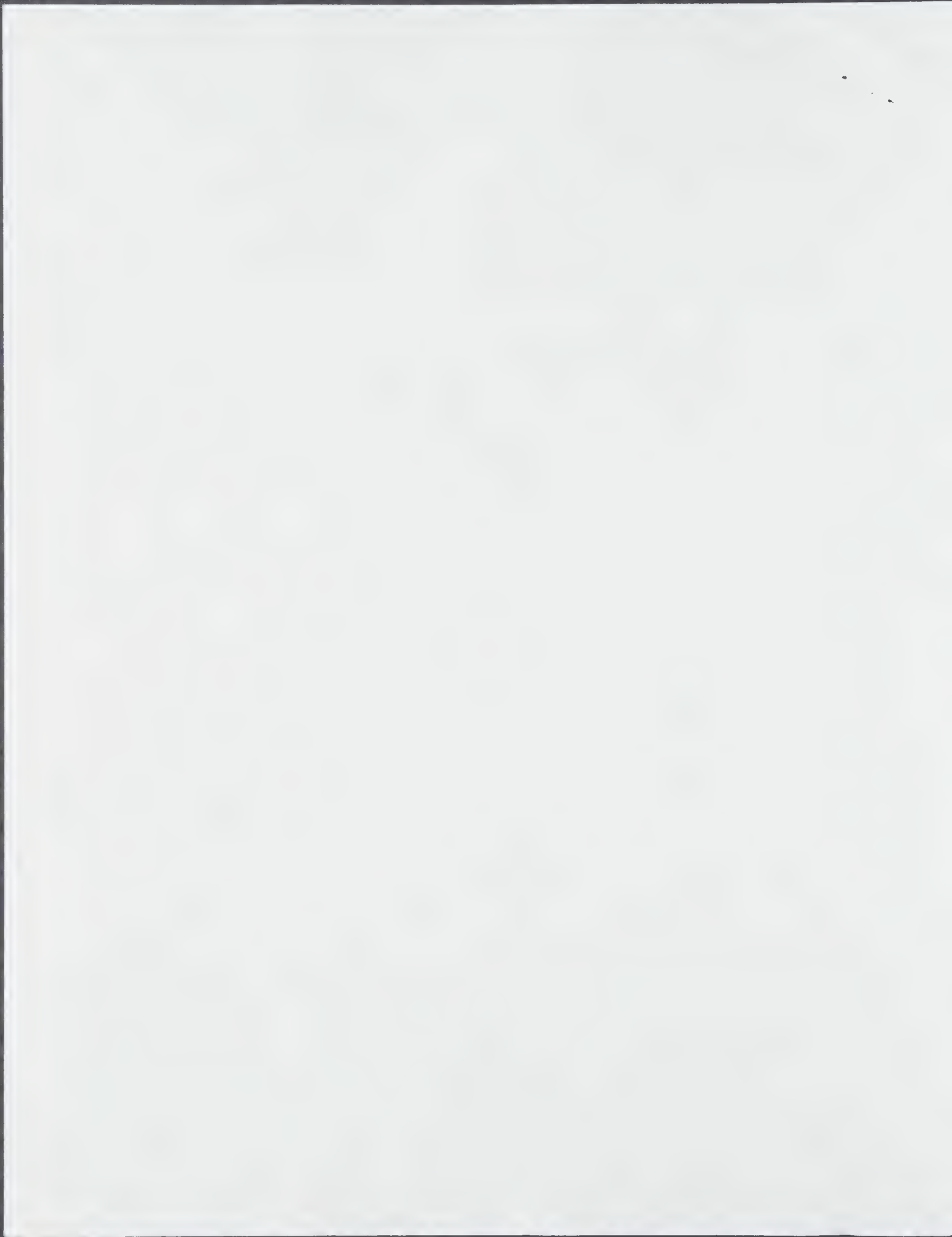
Yours sincerely,



Alfred Bader

AB/az

Enc.

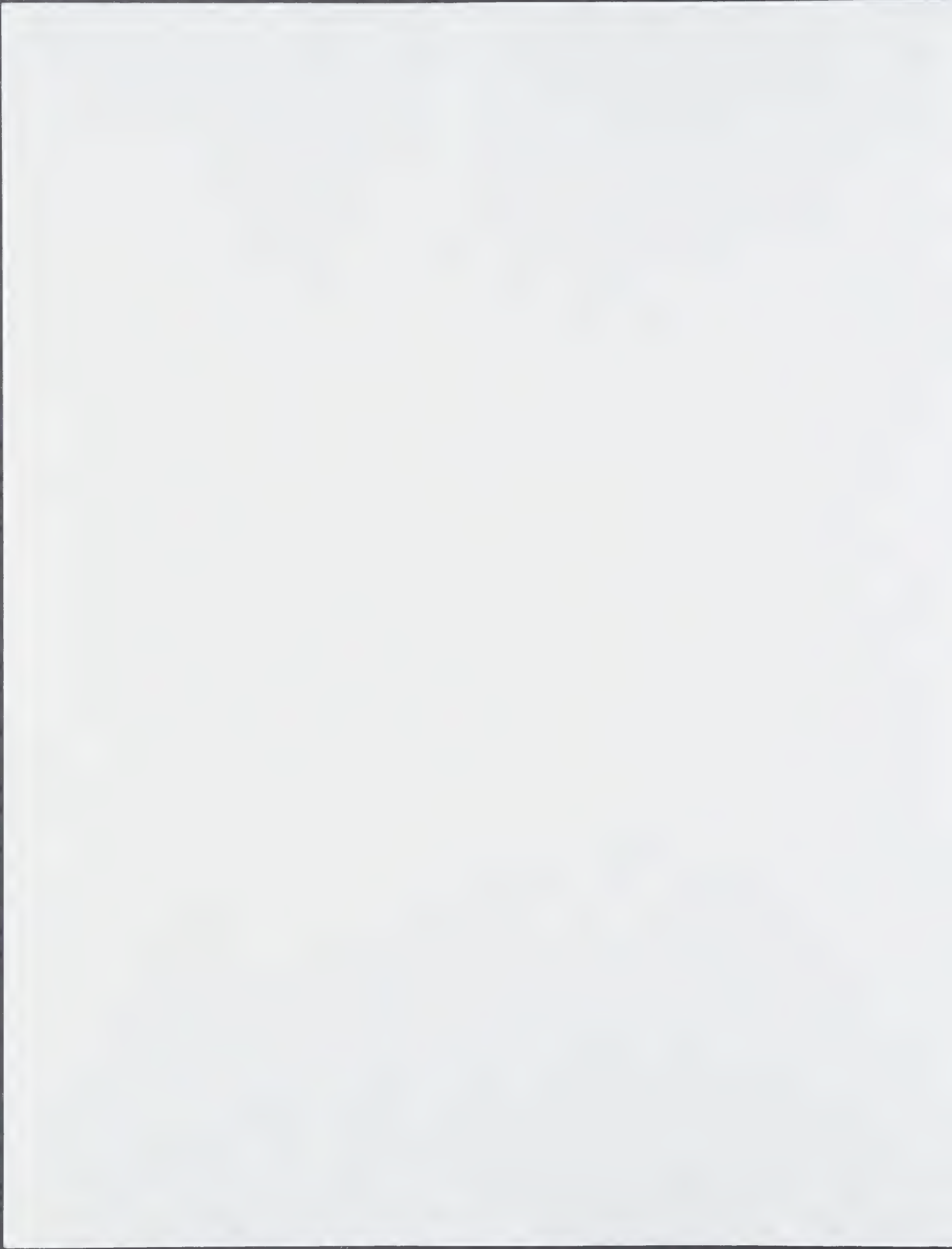


frühe Liebens gut. Beiliegend kleines Farbfoto,  
nicht pfeilhaft, weil aus einem "slide" gemacht.  
Habe ich recht, dass dies nicht ein Selbstporträt  
(wie das Bild in Kopenhagen) ist, und  
um 1628 (oder früher ~) zu datieren ist ~



Beiliegend auch Foto des Kohlen,  
bärtigen Mannes, das ich Dir in Stuttgart  
zeigte. Mir gefällt das besonders gut. Habe  
ich Recht, dass es sich um ein Werk  
Liebens aus seiner englischen Zeit - um 1635 -  
handelt ~ Dass es in einem englischen Holz-  
rahmen aus dem 17. Jahrhundert ist,  
beweist nichts - aber könnte doch ein  
Spurzeig sein.

Beiliegend auch Foto eines Abraham  
und Isaak nach der Rembrandt Radierung,  
das ich vor Jahren bei Christie's London  
als Jannarius' Werk zugeschrieben wurde.



p. 2.

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

30. x 96

*A Chemist Helping Chemists*

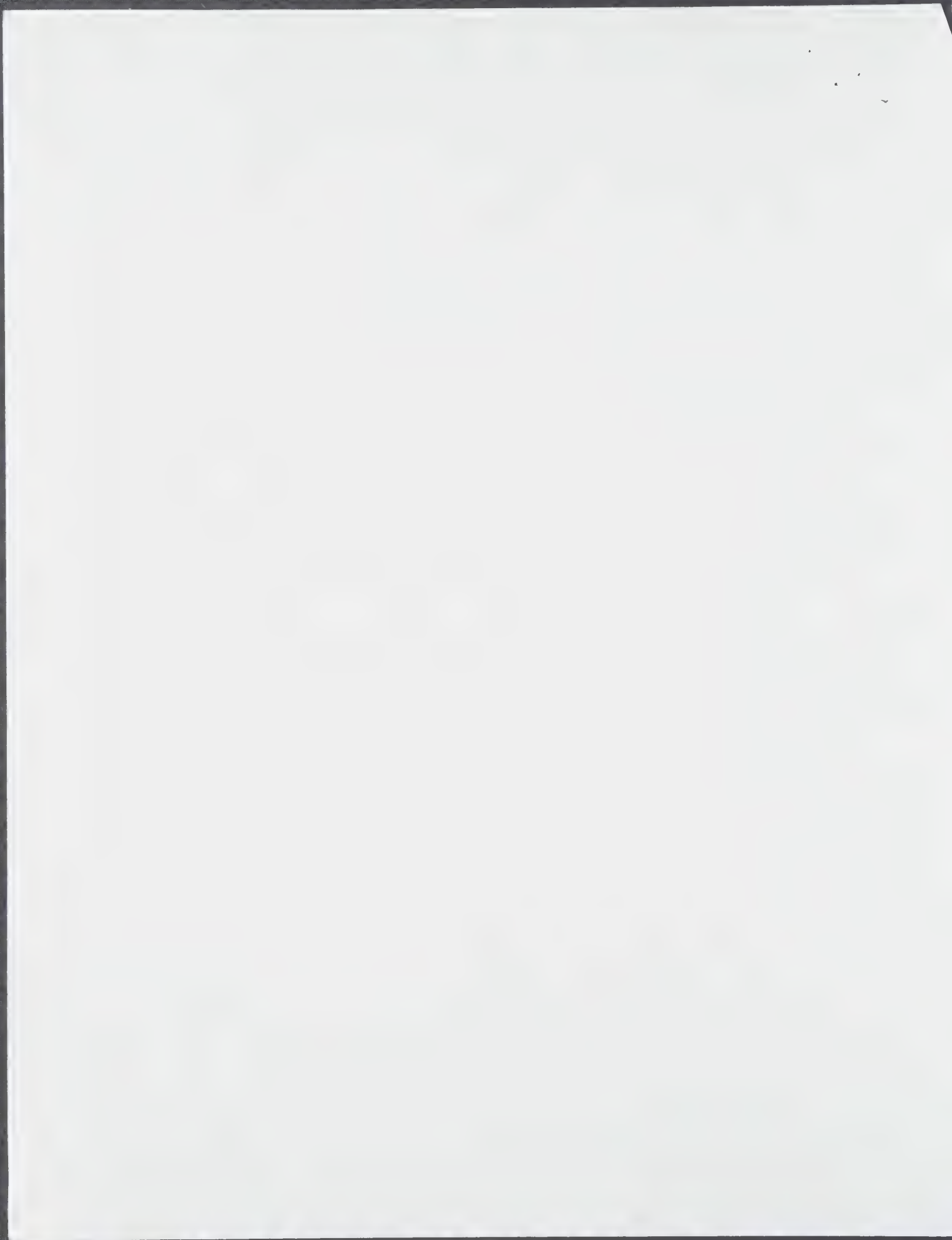
Mein lieber Werner:

Herzlichen Dank für Ihren Brief,  
aber warum bist Sie so betübt und  
persimptisch? Wieviele andere Kunsthistoriker  
haben das gleiche, was Sie gekostet hat?  
Durch Jahre durch, blättere ich 1-2 Stunden  
jede Woche durch Ihre Bücher: was für  
Funde Sie mit und so vielen anderen Kunst-  
liebhabern kauft.

Letzten war die Spannbach Auktion  
in Wien mit unglaublich hohen Preisen  
Ein niederer Mann mit spielenden Kindern -  
nicht mein Geschmack - und ein anderer alter  
Mann im Profil, der Paradies - haben mein  
Geschmack, aber es ging wohl höher als  
mein Gebot. (AS 28000 + 15%)

Mir geht's um mein kürzlich gekauften

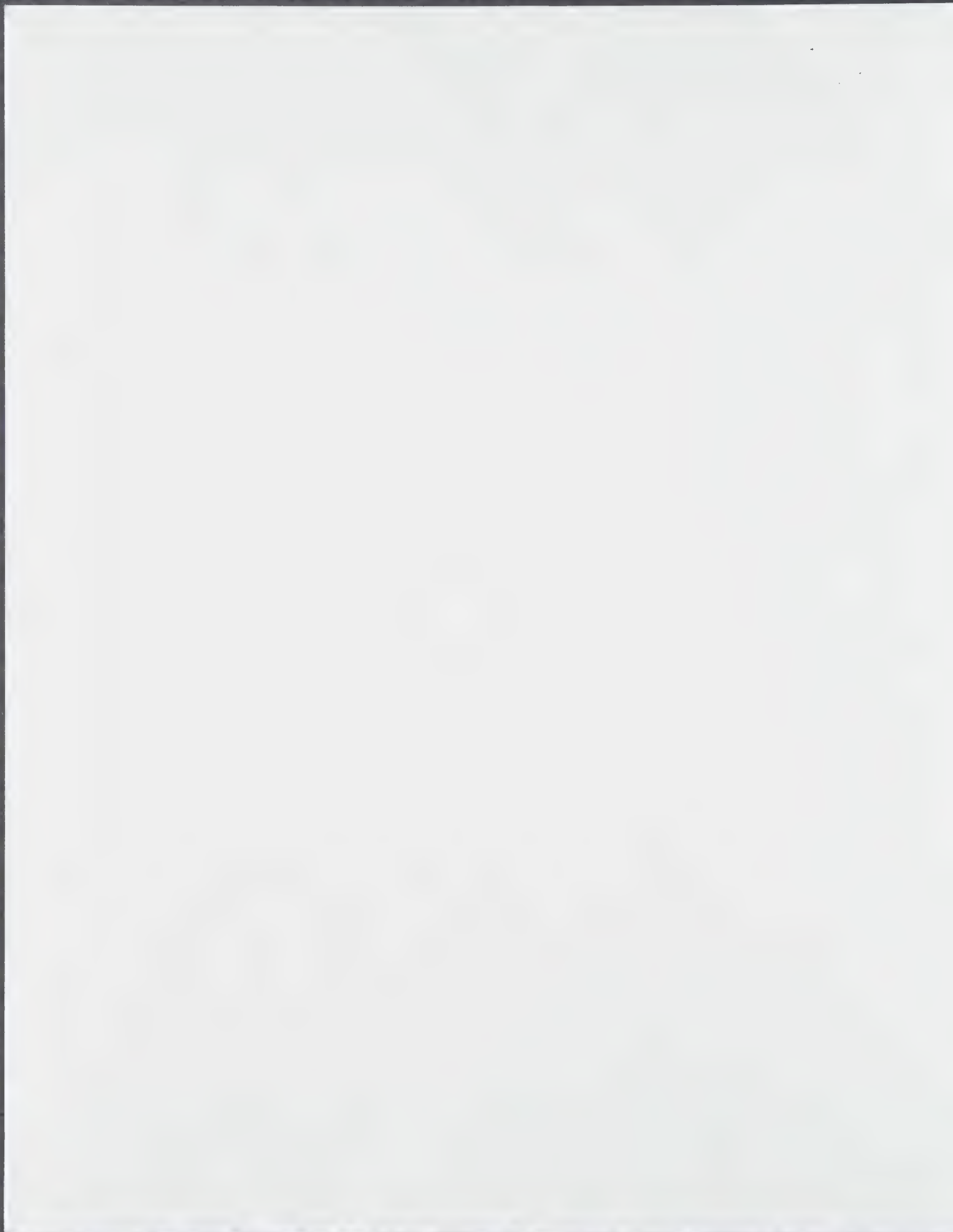




frühe Lievens gem. Beiliegend kleiner Farb foto,  
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Beiliegend auch Foto eines 'Abraham  
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Milwaukee, Wisconsin 53211

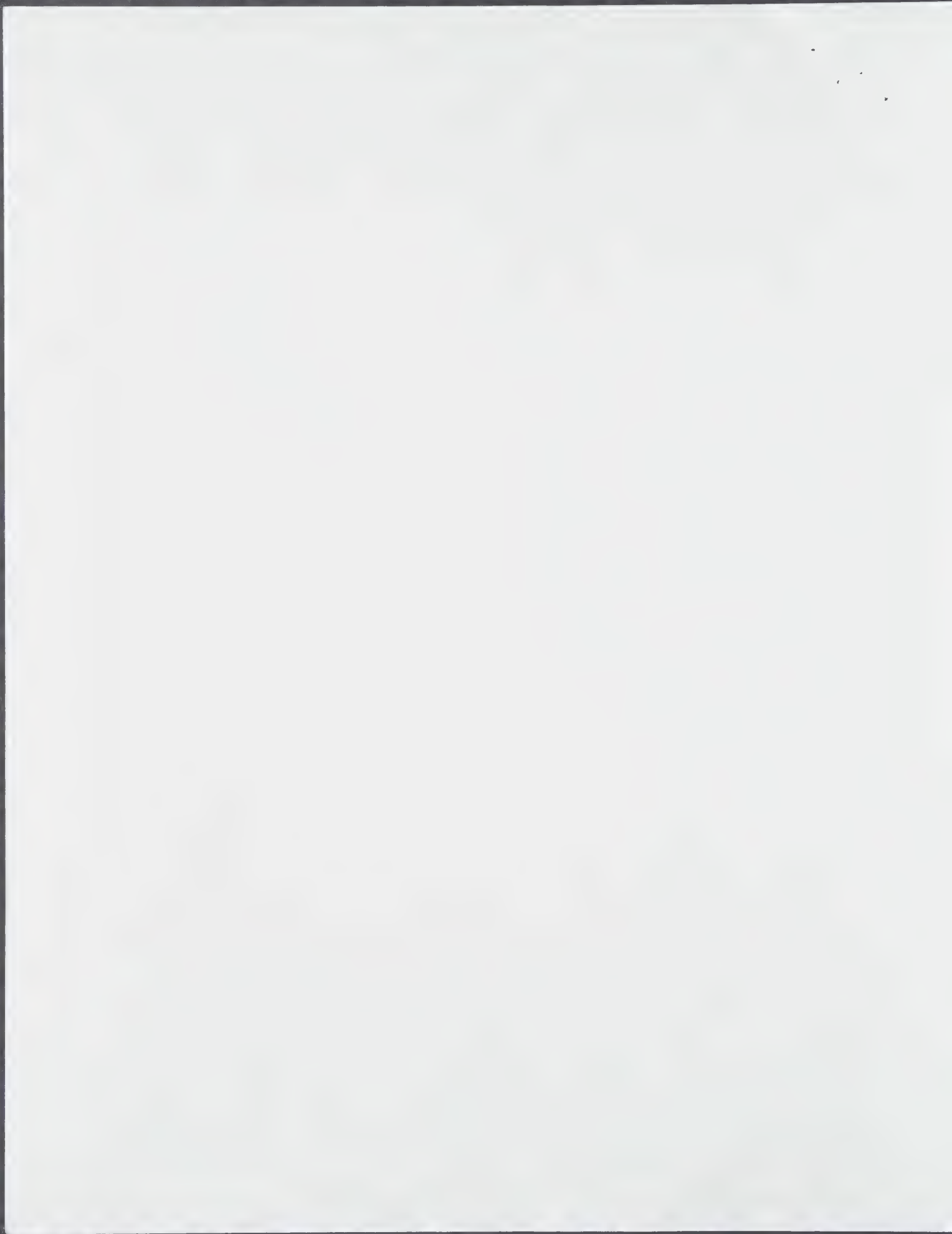
*A Chemist Helping Chemists*

- 3 -

Kürzlich sandte mir ein alter Chemiker-Freund, der Urenkel des J. Zick ist, die Adresse von Dr. Perrasse, der das Buch über Zick geschrieben hat. Als ich ihm das Foto dieses Bildes sandte, schrieb er mir, dass es keinesfalls Zick sein kann, aber vielleicht Friedrich. Köpcke Dr. Stassen's netten Briefes liest bei

Meinst Du, dass es Friedrich oder Köpcke ist, und kennst Du die Adresse von Dr. Petra Michel?

Beiliegend auch Foto eines kleinen bei Potbury's London Geschäft zugehörigen Bildes. Als ich es Christopher Brown zeigte, sagte er mir, dass es von demselben Herrn



-4.

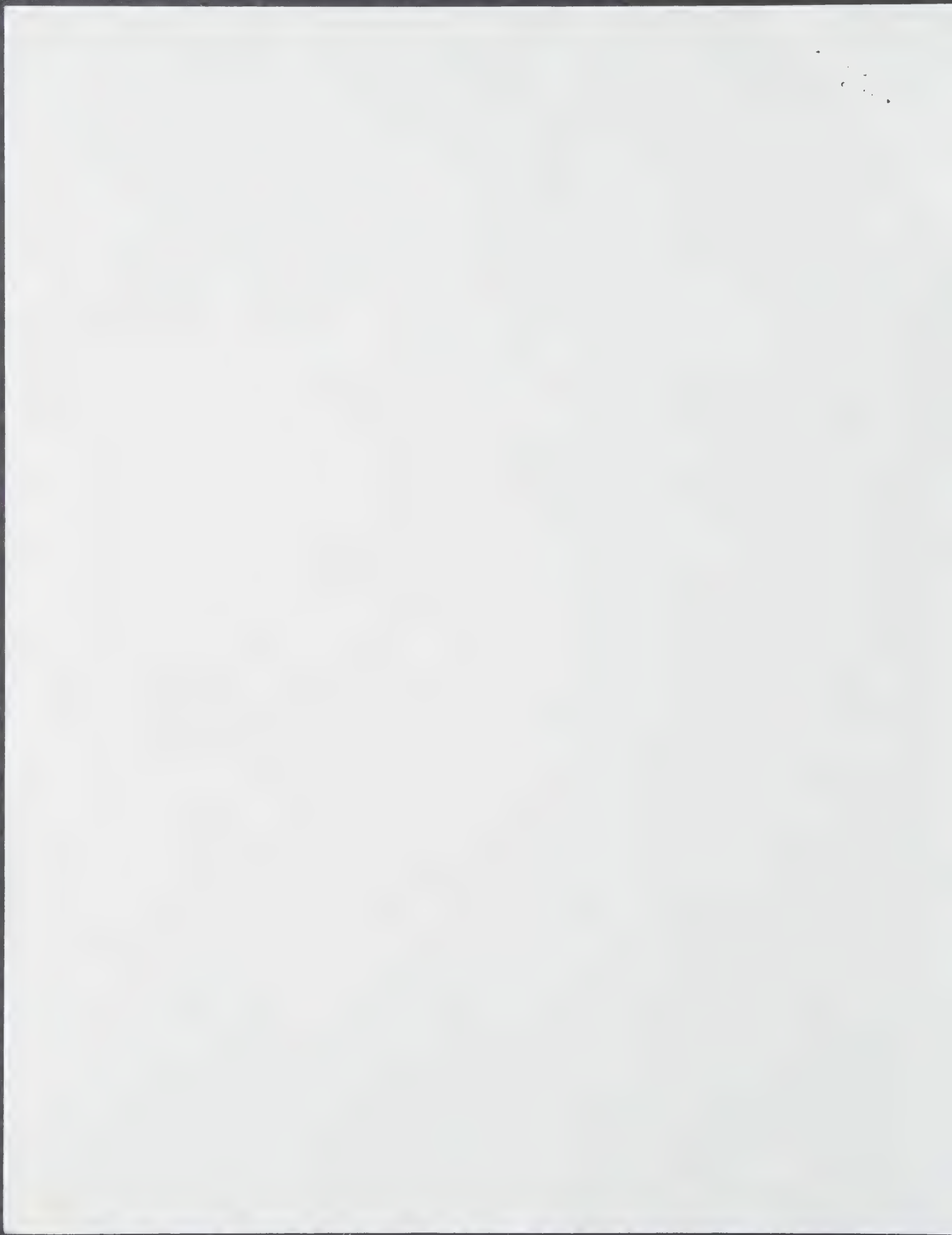
wie Beckins 427 in der National Gallery hält -  
also nicht, wie bei RRPC 14 genannt, flämisch  
und später, sondern Leiden um 1630. Erst  
später sagte mir Volker Spanf, dass es ~~ist~~  
~~ein~~ eine Teilkoje der linken Hälfte der  
RRPC 88/ie <sup>(Beckins 558)</sup> Teekanting ist. Gefäßer es Die,  
und ist es flämisch oder Leiden -  
so viele Fragen!

Wie fliegen am 8. IX nach England -  
Adresse: 2A Holmerdale Rd, Beith, on - see,  
E. James, TID 39 32E - und ich  
freue mich schon auf James Antwort  
Gutenherzliche Grüße

P.S. 1 Wir bleiben  
bis b. I. 97 in  
England

P.S. 2: Ganz vergessen habe ich, Mir über  
eine Mopes-Findung auf Holz zu schreiben. Photo  
liegt bei. Hier, in einer alten Milchwanne  
Sammlung hier es Reinbrandt!! Mir kommt  
es wie ein Jakob de Weert vor.

James





Before treatment



Cleaned

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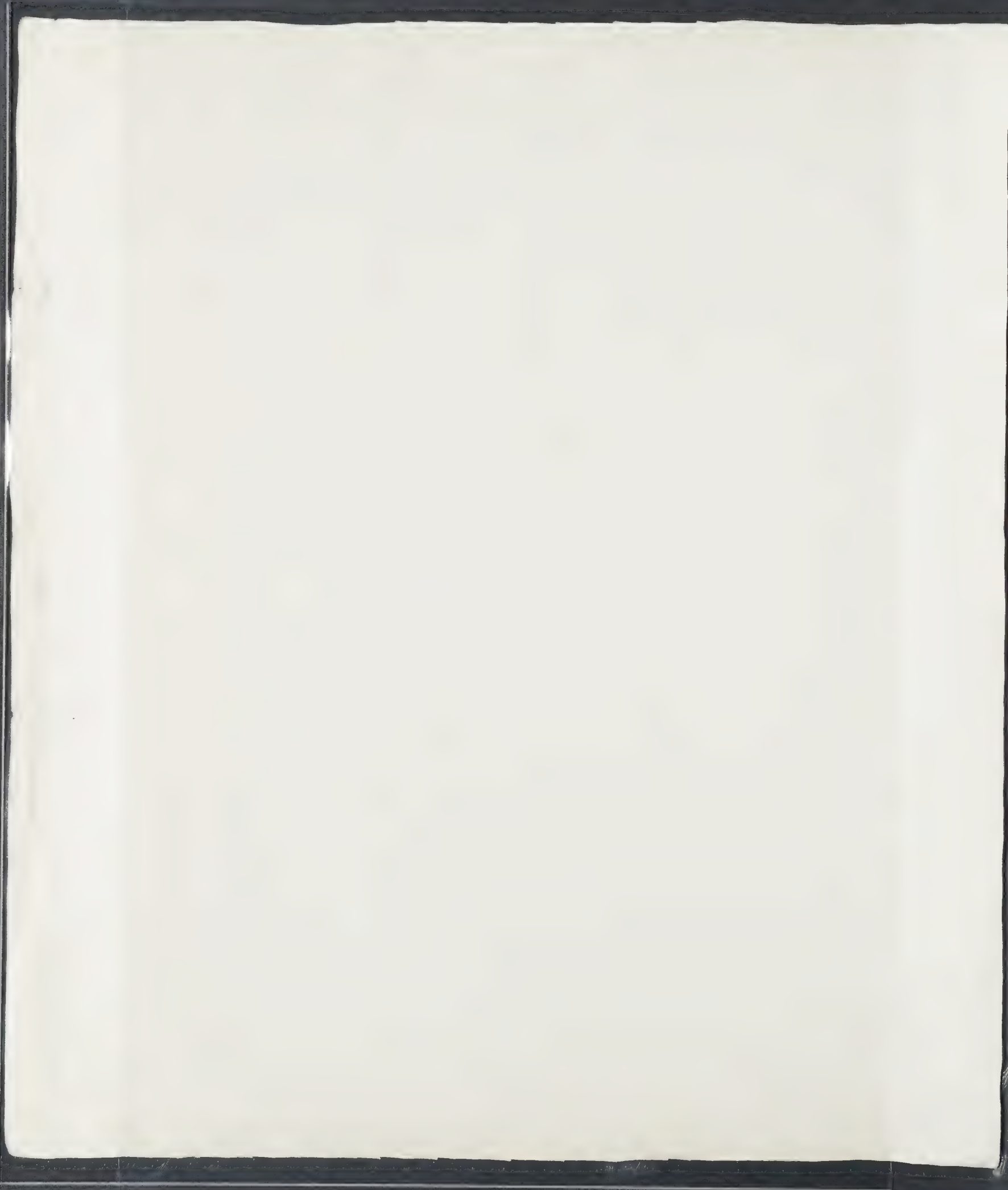
STYLE NO. 57-1

FILE NO.









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2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211

Drs. Jan Kosten  
RKD  
Prins Willem Alexanderhof 5  
P.O. Box 90418  
2509 LK's Gravenhage  
THE NETHERLANDS

May 2001

Dear Jan,

I am so happy to have your letter of May 21<sup>st</sup>, particularly because of what you write about 2000-19.

I had dated my picture to somewhere in the middle 30s because of that very beautiful oval painting in Budapest. I assumed, perhaps wrongly, that this was painted in England, or just shortly after he left England. Sumowski confirmed that my painting was by Lievens but was not certain whether it was from his English period. The fact that what appears to be the original frame is certainly English is one slight bit of further evidence.

Clearly I have too many works by Lievens, but luckily I did not send this one, but an early work to auction at Sotheby's in New York last week. It sold after the sale for \$40,000.

I also saw the Master IS in London, but while it is what Volker Manuth calls "a most important painting", I didn't like it and neither Isabel nor I would like it in our house. Perhaps senility is setting in.

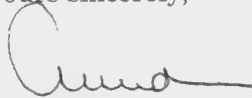
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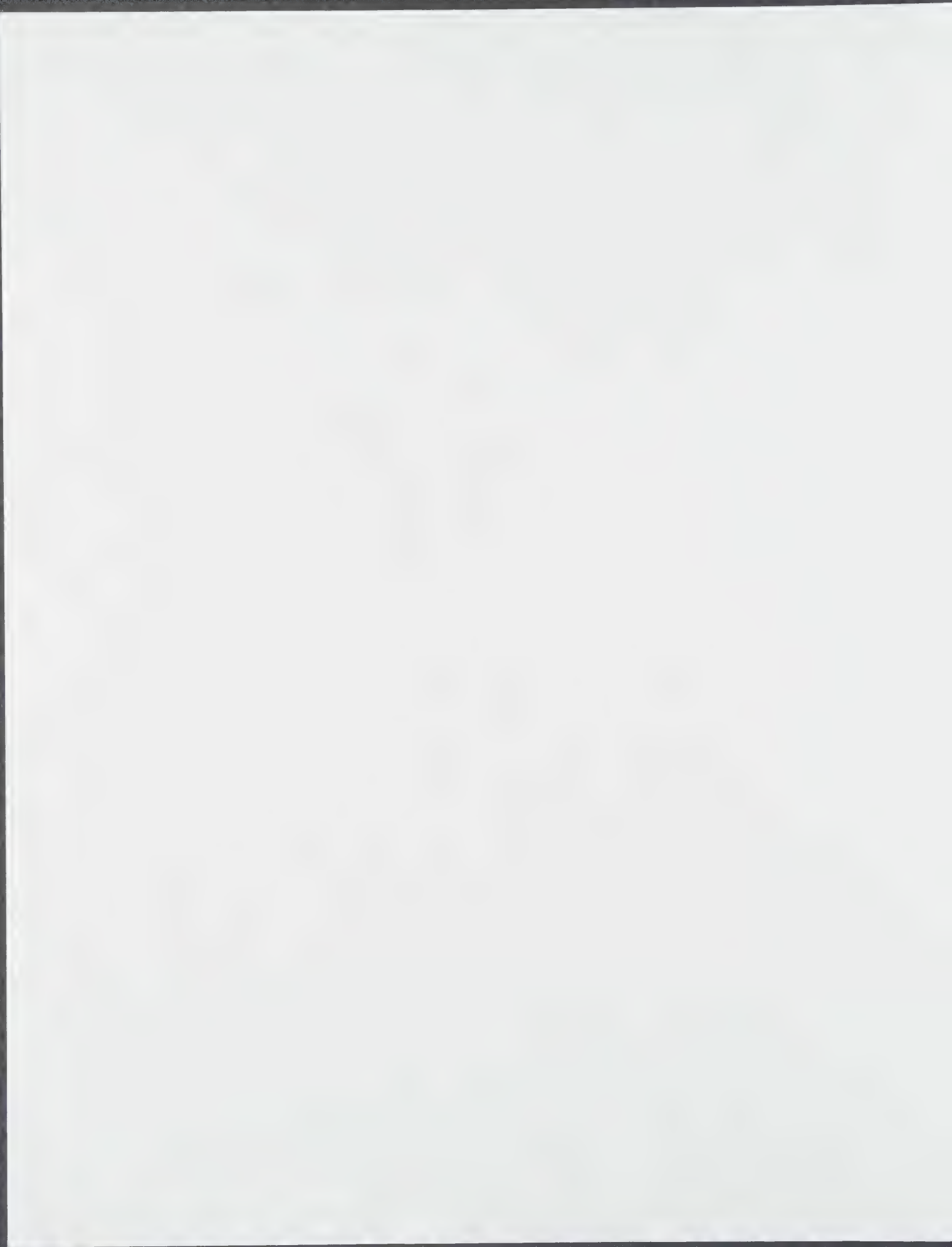
With many thanks and all good wishes I remain

Yours sincerely,

Alfred Bader



Alfred Bader  
AB/az





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 12, 1996

Dr. William W. Robinson  
Curator of Drawings  
Harvard University Art Museums  
32 Quincy Street  
Cambridge, MA 02138

Dear Bill:

You earned and deserved your Ph.D. so long ago that you must chuckle when people congratulate you now.

Thank you for your phone call on September 1st, and only a lecture tour to Kansas has delayed my thanking you.

I so enjoyed talking to you because I now no longer have to worry that I have done something to offend you and that that caused your silence.

I enclose a snapshot of my picture by Lievens, which probably dates to his English period. The fact that it is in a 17th century English frame is not proof, but suggestive.

I also enclose a photograph of the painting depicting half of the painting in St. Petersburg which the RRP considers a copy. Perhaps the original, which probably still existed in the early 19th century, will turn up somewhere.

When I showed my original to Christopher Brown, he thought that it is by the same hand as *The Man in a High Room* at the National Gallery in London. Mine is beveled on all four sides and looks, of course, more like a scholar than a bookkeeper at work.

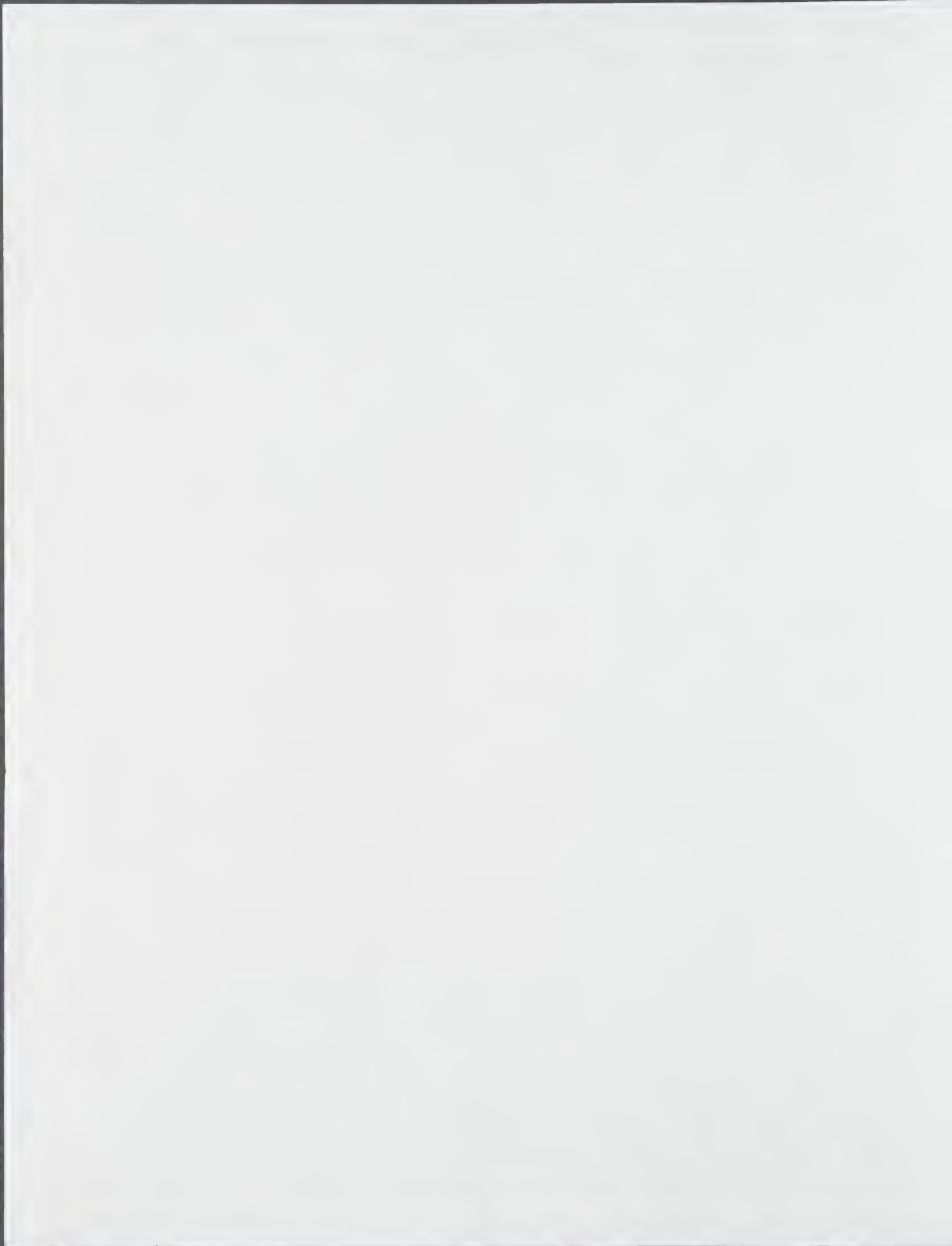
We so hope that you will have a chance to visit us before long.

With all good wishes from house to house, I remain,

Yours sincerely,

AB/cw /  
Enclosures

*By Appointment Only*  
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MILWAUKEE WISCONSIN USA 53202  
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Dr. Alfred Bader  
2961 N. Shepard Avenue  
Milwaukee, WI 53211  
USA

subject Paintings  
your letter d.d. 11-4-2001  
our reference JK/evo/01-525/01-968  
direct number +31 70 3339725

The Hague, 21 May 2001

Dear Alfred,

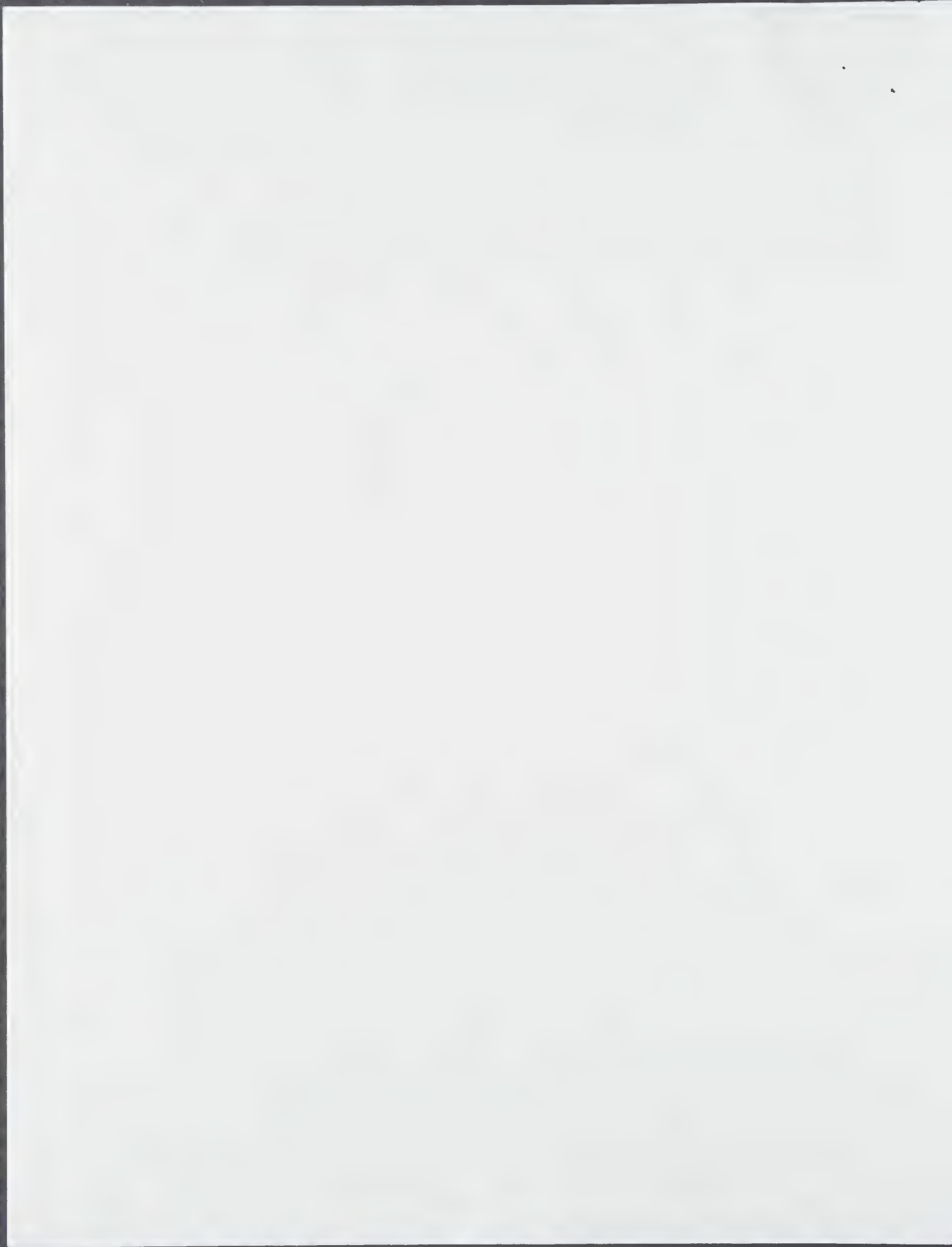
Shameful neglect on my part, sorry for my late replying. A slight problem of course is that you have few questions about the photographs you sent us. Your main question concerns #01-3, the Flemish or Dutch self-portrait. Fred Meijer, Rudi Ekkart and also myself are all inclined to follow Julius Held: Flemish. For a Dutch portrait the painting the modelé is too soft. We only see something like this in the portraiture of Wallerant Vaillant (1623-1677), but your painting is not by him (Ekkart). With the solution Flemish we are right in the middle of the soup of course: an irritating idiosyncrasy of those Flemish portrait painters from the south is, that they hardly if ever signed their works. We therefore have too few signed works to make valid comparisons. There is of course a trendy fashion to dub everything 'J. van Oost I', but that is like Drost or Horst in the Northern Netherlands. Net result: you have a nice self-portrait, with enough qualities but alas without a name. Maybe, one day we'll think of one.

Your Van den Eeckhout is certainly a nice picture. It will make an interesting comparison with Rembrandt's version. A field day therefore for Volker. As far as I am concerned I could not find any information over it, other than the reference that Van den Eeckhout must have painted the subject (Auction Amsterdam 19 December 1770 lot 175 (?): De blinde Tobias verzeld van syn huisvrouw zittende in een binnenhuis, waar in men ziet eenig Huisraad: krachtig en fraai op Doek geschildert. Hoog 26 breed 31 ½ duim. aan: K. Winter, Fl. 10.5.: If this is your painting is of course doubtful.)

#### CONDITIONS

All information and conclusions about art objects, provided upon the owner's request by the RKD, are the result of the particular art historian's investigation and the RKD's letter containing such information is not intended as an expertise. All liability for consequences of this free service is excluded.

We studied your #01-6 portrait, but none of us three can confirm the Coques attribution. Ekkart thought it more to be in the manner of Van Mierevelt. That is what we think in (equally provincial) Holland at the moment. Hopefully we are all of us both in Holland and in Milwaukee right again as usual!





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

Jk/evo/01-525/01-968  
21 May 2001

-Page 2-

One thing I would like to rectify, as I have come to a totally different view. This concerns the picture 2000-19 (Portrait of an Old Man, presumably by Lievens according to you), on which I commented in my letter of August 20, 2000 (page 2). I very pertinently dismissed the attribution to Lievens and sent you searching in Germany and Guido Reni's Italy. Wrong, wrong: The other day I was in Budapest in the Szépművészeti Múzeum and there, awkwardly above a window (much too high) hangs a beautifully sensitive portrait by Jan Lievens of a man called Petrus Egidius de Morillon, aged 116 (!) in 1637. (Schneider/Ekkart N° 249) Apart from the beauty I was struck by the likeness, at least in feeling, between this painting and yours. Maybe you know the painting yourself and then you may remember, that the painting even share a similarity in colouring, both being rather monochrome. So yes, why not Lievens? Even given the fact that the Budapest painting is presumably a realistic portrait and your man an idealised prophet they could well be brothers. I include a photocopy.

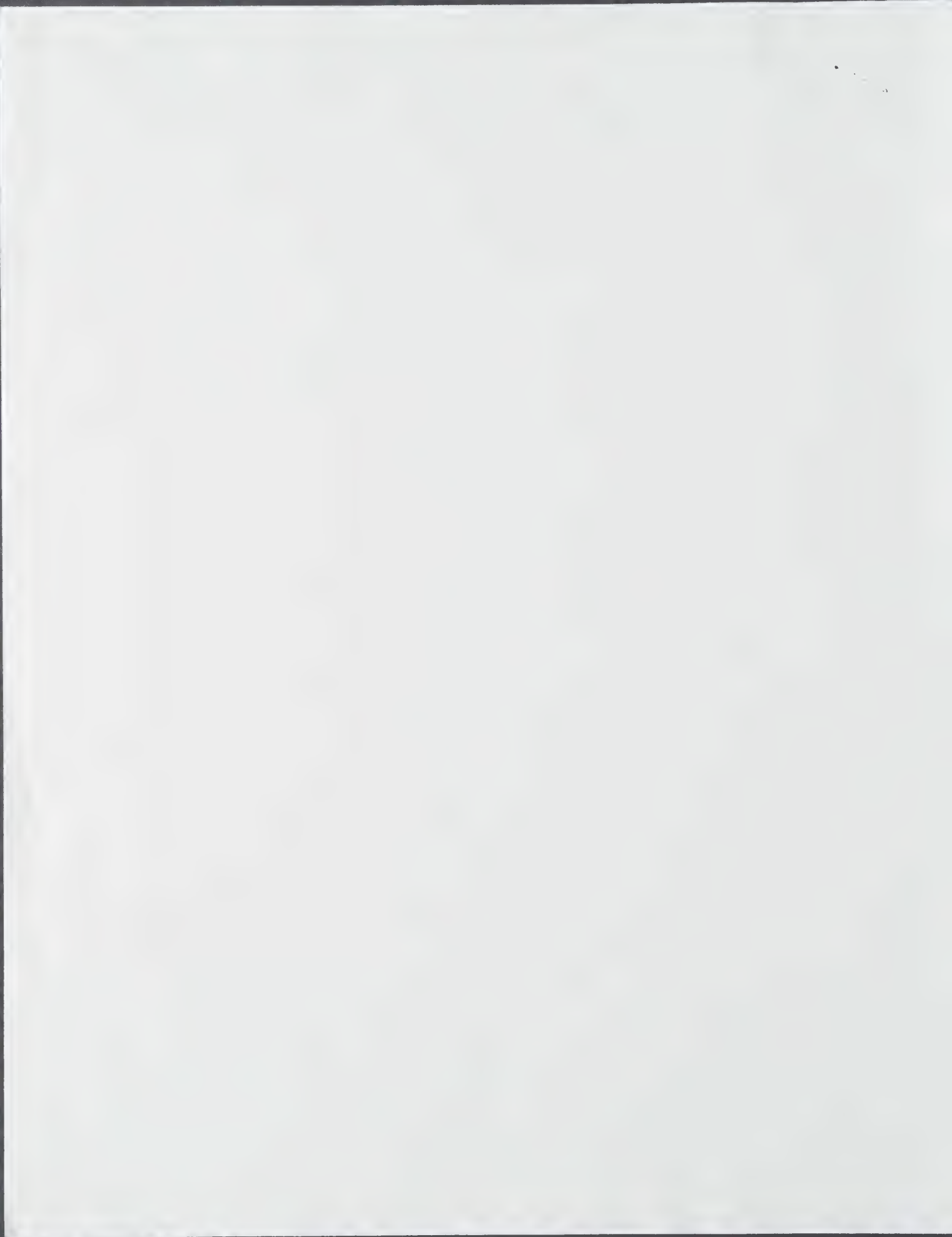
Did you buy anything recently in New York or London? Some of the auctions had rather interesting paintings. I especially liked the Master IS in London (Sotheby's, 26 April 2001, lot 48). Someone told me on the other hand, that it fetched a record price and then despite its interest and appeal, it is still no Rembrandt.

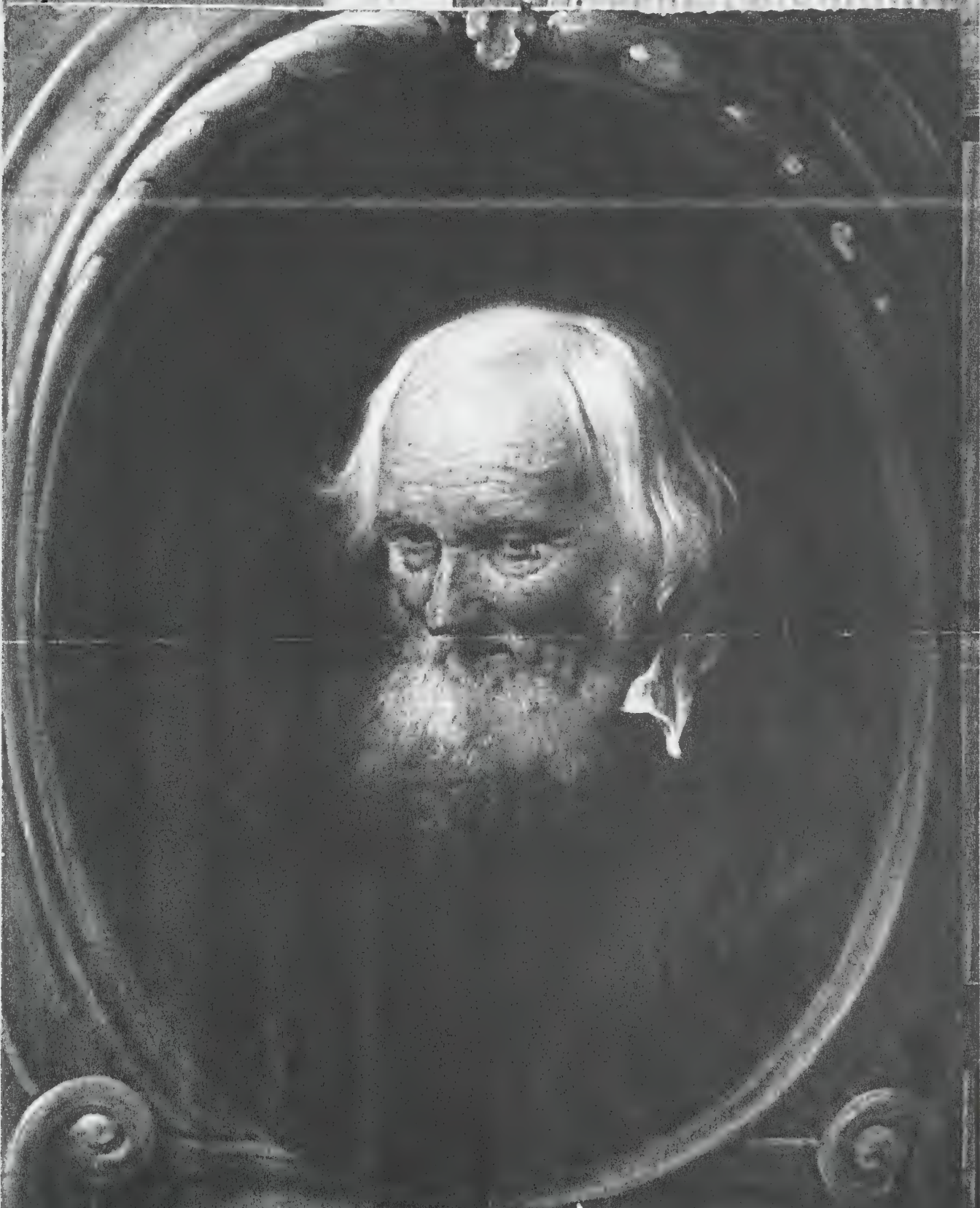
Please give my love and greetings to Isabel, also on behalf of Christopher (I told him I was writing to you) and till next time, with all my best regards,

  
Jan Kosten

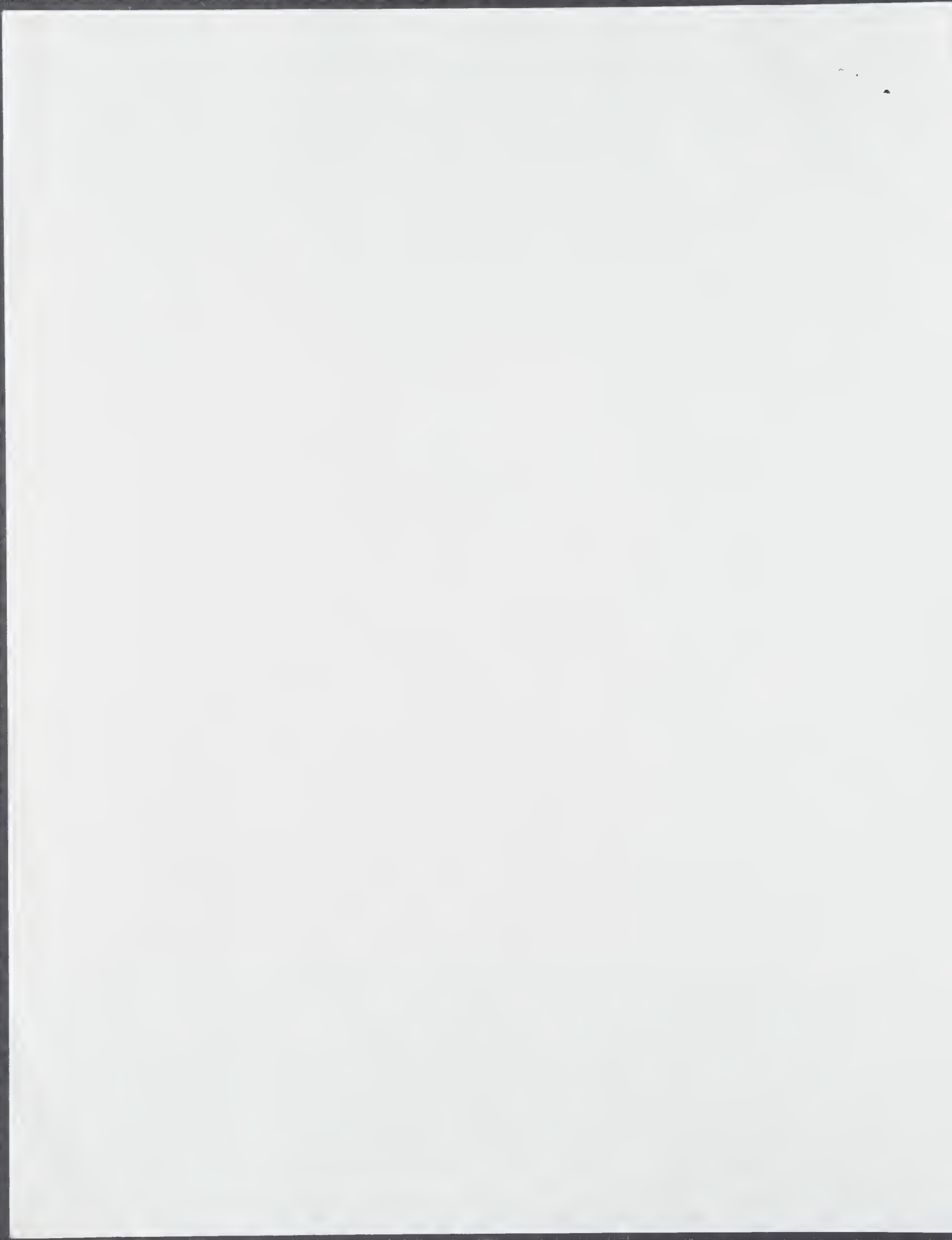
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*Petrus...  
1715...  
liberatus...  
...*



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

Drs. Jan Kosten  
RKD  
Prins Willem Alexanderhof 5  
P.O. Box 90418  
2509 LK's Gravenhage  
THE NETHERLANDS

May 2001

Dear Jan,

I am so happy to have your letter of May 21<sup>st</sup>, particularly because of what you write about 2000-19.

I had dated my picture to somewhere in the middle 30s because of that very beautiful oval painting in Budapest. I assumed, perhaps wrongly, that this was painted in England, or just shortly after he left England. Sumowski confirmed that my painting was by Lievens but was not certain whether it was from his English period. The fact that what appears to be the original frame is certainly English is one slight bit of further evidence.

Clearly I have too many works by Lievens, but luckily I did not send this one, but an early work to auction at Sotheby's in New York last week. It sold after the sale for \$40,000.

I also saw the Master IS in London, but while it is what Volker Manuth calls "a most important painting", I didn't like it and neither Isabel nor I would like it in our house. Perhaps senility is setting in.

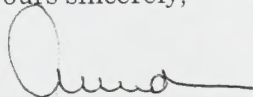
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With many thanks and all good wishes I remain

Yours sincerely,

Alfred Bader



Alfred Bader  
AB/az



ENGLISH  
LIEVEN'S

photo 420 316

Lloya de Witt



de/candor  
box 45 ems

A27A  
2690

David de Witt, 21 August 2001 "Npt Lieders"  
12 February 2003

