Alfred Bader

Alfred Bader Fine Arts - Painting file

[various unknown paintings]

[19--].

33 x 27"

C. G. Boerner · Kunstantiquariat

ANKAUF UND VERKAUF VON GRAPHIK, DRUCKWERKEN UND HANDZEICHNUNGEN

TELEGRAMMADRESSE: BOERNERKUNST · FERNSPRECHER 12782

GEGRÜNDET 1826

INHABER:
DR. h. c. EDUARD TRAUTSCHOLDT
RUTH-MARIA MUTHMANN

4 DÜSSELDORF 1
KASERNENSTRASSE 13, I

22.9.1967

Herrn Dr. Alfred Bader
2961 North Shepard Ave.
Milwaukee / Wisconsin 53211
U.S.A.

Sehr geehrter Herr Dr. Bader,

Ihre Briefsendung vom 18. September mit den beiliegenden zwei Photos ist gestern hier eingegangen. Ich habe mich gleich am Abend mit den Bildern etwas beschäftigt und will Ihnen wenigstens in Kürze Nachricht geben, was ich vorläufig dazu feststellen kann. Das heisst nur für Vertumnus und Pomona kann ich immerhin eine Anregung geben:

Sieht nicht die Pomona wie ein Portrait in der Art von Caspar Netscher aus? Das fiel mir sofort auf, und ich habe im Hofstede- de Groot (Band V, 1912) nachgesucht. Tatsächlich hat Netscher das Thema ziemlich oft gegen Ende seiner Laufbahn behandelt.

Ich könnte mir denken, dass, wenn sich Ihr Exemplar als Original herausstellen würde, es eine der spätesten Fassungen wäre. Am besten passt die Beschreibung von HdG 32 zu Ihrem Bild. Der Grösse nach könnte es gleich HdG 36a sein.

Zu dem Halbfigurenbild mit der Gemüsefrau wage ich nach der Photographie keinen Vorschlag irgendwelcher Art zu machen. Ich kann mir schwer vorstellen, dass das Bild in den Niederlanden entstanden ist, weiss aber nicht, ob zum Beispiel ein italienischer oder spanischer Meister der Zeit ernsthaft dafür als Urheber in Frage käme. Dass die von Ihnen angegebene Monogrammierung mit dem Datum 1623 zu der Malerei passen kann, ist eigentlich einleuchtend.

Mit freundlichen Grüssen

Ihr

E. Trautscholdt

Bankverbindung: C. G. Trinkaus, Düsseldorf, Königsallee 17, Konto Nr. 11 445 · Postscheckkonto: Essen 214 46 · Erfüllungsort und ausschließlicher Gerichtsstand: Düsseldorf

THE HISPANIC SOCIETY OF AMERICA

BROADWAY BETWEEN 155th AND 156th STREETS

NEW YORK, N. Y. 10032

February 16, 1966

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211

Dear Dr. Bader:

Thank you for sending me the interesting photograph of a portrait of a man which we return. I am sorry that I cannot help you attribute it as I have seen nothing quite like it. As you say, it is not by Murillo. The collar is very odd indeed and I do not even understand what the artist intended!

Yours sincerely,

Elizabeth du Gué Trapier

Elizabeth du Gué Trapier
Curator of Paintings

Enc.
EDT/ksm

NEW YORK UNIVERSITY
INSTITUTE OF FINE ARTS
1 EAST 78TH STREET
NEW YORK, N.Y. 10021

AREA CODE 212 YU 8-5550

February 17, 1966

Dr. Alfred Bader
2961 North Shepard Ave.
Milwaukee, Wisconsin

Dear Dr. Bader:

I should like to acknowledge your letter of February 14th. I find it impossible to give any definite opinions on paintings known only from photographs. With this emphatic qualification, I would say that the still life is a 19th century painting, and that the portrait appears to be from the 17th century though not necessarily Spanish.

Sincerely yours,

Jose Lopez-Rey
Professor of Fine Arts

JL-R/bg

1907 1957
NON MVLTA SED MVLTVM

Galerie Fischer
Luzern
Haldenstrasse 19

Telephon 2 57 72 Postcheck VII 2930
Konto Schweiz. Kreditanstalt Luzern

Luzern, den 3. 12. 1966

Auktions-Rechnung

für

Herrn Dr. Bader
Malvaccia

2373	Gemälde	570	+				
1722	"	900	–				
1766	"	2200	–				
1792	"	2300	–				

Der Zuvielbezahlte Betrag wird die Galerie Fischer
Herrn Dr. Bader hier in Luzern gutschreiben.
Luzern, 3. Dezember 1966

GALERIE FISCHER

THE HISPANIC SOCIETY OF AMERICA

BROADWAY BETWEEN 155th AND 156th STREETS

NEW YORK, N. Y. 10032

November 12, 1965

Mrs. Alfred Bader
2961 North Shepard Avenue
Milwaukee 11
Wisconsin

Dear Mrs. Bader:

Thank you for sending a photograph of the interesting still life in your collection. We would like to place it in our reference files.

It well might be Spanish, 18th century, but I cannot tell you who the artist is at present. However, if we find any more information we will write to you. There are several still life paintings not unlike it in Cavestany's Floreros y bodegones en la pintura española, Madrid, 1936-1940.

Yours sincerely,

Elizabeth du Gué Trapier

Elizabeth du Gué Trapier
Curator of Paintings

EDT/ksm

April 20, 1967

Dr. Ralph Allen, Director
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario, Canada

Dear Dr. Allen:

I am happy to have your letter of April 12, and I would appreciate being able to have the funds in your hands by May 27, the date that I leave for Europe.

As I have written to you and mentioned to Dr. Finley, I would like to give to the Friends of Queen's, now, stock in Aldrich valued at about $10,000.00, and then have the funds transferred to Kingston so that, should I be able to purchase a painting of which you approve at an auction in Europe, payment could be made by Queen's promptly. In June I plan to attend the Fischer Auction in Lucerne; the Dorotheum Auction in Vienna, and one auction each at Christy's and Sotheby's in London.

If I really like a painting at one of these auctions, I would cable you sufficient information so that with a good art library you could check on the painting and I would also propose a maximum price beyond which I would not go. Thus, for instance, if I liked a Dutch Master, I would cable, as an example, "Steen H. de G. 200 $4000", which would mean that there is being offered a painting by Jan Steen, described by Hofstede de Groot, No. 200, and that I proposed spending no more than $4,000.00, subject to your approval. Before I leave for Europe I will also send you my exact itinerary so that you would know where to cable your reply, which would simply be "Yes" or "No."

I now look forward to hearing from Dr. Hammett whether I may now send him a stock certificate, transferred to the Friends of Queen's (so that we don't have the same difficulties we had before) with my suggestion of who would purchase this stock.

Lina Skopall had told me that the Palma was last cleaned and re-lined at the Academy in Vienna some 15 years ago, and I hope that it needs no more than

a very superficial cleaning and re-varnishing.

With best regards to you and Dr. Finley, I remain,

Yours sincerely,

Alfred Bader

AB:lh

cc: Dr. John E. Hammett, Friends of Queen's, 955 Park Avenue, New York

Art || Master Mystery

By Alexander Fried
Art Critic

IF YOU READ about such things in the headlines, it can seem a quite simple get-rich-quick process when a man buys an obscure painting for a song and promptly feels he has found a masterpiece worth a fortune.

But many a time the process isn't so fast or plain at all. It tangles itself into a puzzle, a mystery — an esthetic and commercial wrestle

Such is the case of a painting that has lately come to San Francisco in the possession of young Ger Brand Visser, a Dutch "small art dealer," as he calls himself, and his friend Juan Ripoll, an Argentinian portrait painter.

Right now, Visser and Ripoll are asking themselves and art scholars, "Exactly what do we have on our hands?" And what can they do about it, step by step?

Their statements in The Examiner office the other day were frank. They said they have discovered a work basically from the brush of Rembrandt. They did not cite any authority who so far flatly agrees with them

* * *

ACCORDING TO VISSER, he bought the picture from an art dealer's widow in The Hague. It seems identifiable as a likeness of Jacob Tripp, a merchant whom Rembrandt painted in another, well-known oil that is now in the London National Gallery, along with two Rembrandt portraits of Tripp's wife.

And whereas Visser paid only $80 for the picture, in response to a newspaper ad, he said he has had "many offers for it, including one of $50,000."

He would already have sold it, he added, except that the enthusiasm of Ripoll, whom he first met during a random search for finds in a McAllister Street junk shop, made him decide to hold out for $500,000!

But now comes a difficulty — or rather a network of difficulties.

The painting, agrees Visser, is in bad physical shape (he used the word "ruined"), due to age and neglect. Apparently it has been over-cleaned, and important restored passages of it are crude

Also Ripoll, by his own account, hasn't yet found a Rembrandt signature on it.

Since the two office visitors asked me my opinion, I can say that one quite striking part of the portrait is the prominent left side (as the viewer looks at it) of the sitter's face

Here one can well sense an expressive suggestion of Rembrandt style. The scarf hanging from the subject's neck is another point of potential quality. Other passages of the painting are plainly weak or spoiled

Now to carry the study of the painting further, one would have to examine the highly-reputed Tripp and wife portraits in London's National Gallery.

Obviously, what an owner has to do in such a case is to have his picture thoroughly cleared of every bit of dirt, stain and past restoration that doesn't originally belong to it. Also the cleaning will clarify facts about the real period of its paint and other materials, and thus of the art work as a whole.

Meantime X-ray and ultra-violet ray photos could show what lies below the painting's surface.

* * *

INCIDENTALLY, a proper cleaning and restoration of an old picture that is believed to have great value would include a minute written record of everything the conservator has done with it.

Once such a cleaning job was completed, what would come through to view? And, most important, what would remain of the entire original oil? Would what remains be enough to add up to an estimable work?

Further, to what extent can even a master restorer refresh and repaint worn details of a picture and still preserve it as an essentially true product of the original artist?

As to the question of money value or ultimate price: Who can guess in advance what price, sky-high or low, a particular collector might prove willing to pay for a painting once he was satisfied he was buying a work with an old master's hand in it?

That, in the end, would be the buyer's problem.

At present it is likewise the problem of the excited Ger Brand Visser and Juan Ripoll

Ger Brand Visser and Juan Ripoll with what they hope is a Rembrandt

Guy Wright

Cows on the Loose

DELHI — The other day I saw a Hindu with fire in his eye, chasing a cow out of his sugar cane field

The sacred cows of India? To that man at that moment that cow wasn't all that sacred.

And the sight punctured another of my pet myths about this misunderstood land.

There are lots of cows roaming loose, but they aren't sacred strays. And there's no rule that a man must stand by helplessly and let them chomp their way through his cabbage patch.

You can even buy beef in India The Muslims, whose religion won't let them eat pork, operate the slaughter houses for beef, while the Hindus sort of look the other way

★ ★ ★

LIKE MOST religious taboos, the Hindu hangup on cows is a sensible idea carried to extremes. The key to the whole thing is that a cow is a very useful animal

That's why there are no strays. Every cow you see belongs to someone. Harm one and you'll quickly meet the owner.

In the Hindu scheme of things, cows are far too useful to butcher and eat. Eat 'em and they're gone. Keep 'em alive and they will serve you for a lifetime.

The cows will provide rich milk for the endless succession of Indian babies. The bullocks will pull your cart, plow your land, turn your water wheel. And both supply precious dung.

In the Indian countryside you see women and children out in the fields collecting discs of dry cow dung. They take the discs home and stack them in artistic mounds in front of their houses, until they are needed for a fire

Cow dung is the universal fuel of India. It cooks the food, heats the water, and on those rare days when a man needs a fire to keep warm, he burns some dung.

Dung also is used for fertilizer, sometimes for poultices and in some regions the peasants use dung to floor their huts. Pounded down, it makes a smooth, unbroken floor, easy to sweep clean. It has a slight resiliency and is warm to bare feet

My first exposure to a cow dung floor was in Africa, when a Zulu invited me into his beehive hut. I haven't seen one in India yet, but when I told an Indian friend about the Zulus, he said, "Yes, our people do the same thing."

Westernized Indians seem embarrassed by cows wandering loose in big cities like Delhi and Bombay. They fear the bovine touch makes them look like hick towns.

★ ★ ★

JUST OUTSIDE Delhi Gate, where the crooked and cluttered streets of Old Delhi give way to the geometric boulevards of New Delhi, traffic came to a screeching halt while a cow ambled across the traffic circle

"The owners really should look after them," sniffed my Indian companion, fresh home from several years in London.

He went on to explain that the owner of a cow won't let it eat his own garden but feels no responsibility to keep it out of his neighbor's. The neighbor feels the same way about his cow. Either is free to chase out the other man's cow, but he mustn't harm it.

It's the psychology of the open range in a land of postage stamp fields.

But the carefree life of the cow may be coming to an end. I've seen barbed wire fences going up. And Bombay has adopted an anti-cow ordinance

"We seldom see cows in downtown Bombay anymore," a friend said. "When we do, the newspapers publish a reminder that unattended cows will be confiscated, and they disappear."

Indian motorists are more wary of cows than of pedestrians, but that may have less to do with the cow's sanctity than with its stupidity. A cow is a skittish and unpredictable critter, with no better sense than to bolt in front of your car, and if you hit one, sahib, you pay.

Sydney J. Harris

The Anarchy We Live With

The 20th Century world, with all its magnificient technology, is very much like a small Western town in the early days of our nation, before sheriffs and judges and courts turned the town into a genuine "community."

Everybody arms himself for what he claims is "defense"; but the line between "defense" and "aggression" is a thin one, which means that there is no law, and therefore there is no order. There is only anarchy masquerading as "national sovereignty." But there is no sovereignty, either, for nuclear weapons make "defense" meaningless and "victory" for any side impossible.

These are the plain facts of the case. They have always been the facts of the [illegible]

GRIN AND BEAR IT

"Of course, he's entitled to his opinion on foreign policy. . . . It just happens to be MY policy to hit people I disagree with!"

Bob Considine

From Vietnam To the Waldorf

PALM DESERT—Bob Hope has become a national resource, like our uranium deposits, let's say, Or Hoover Dam.

He is our West Coast's prime distributor of energy. At the moment, being fresh back from knocking his brains out entertaining troops in Vietnam, he is beaming his torrents of talent at the task of filling New York's Waldorf Astoria's grand ballroom Jan. 27 for a $1000 a plate dinner for the erection of the first buildings of the Eisenhower Memorial Research Center

Bob approached Jack Benny and asked him to take a table—$10,000.

"Hummmmm," Jack said. "And what is it a plate?"

"A thousand bucks."

"Let me think a bit," Benny said. "I'll tell you what, Bob. I'll come by for dessert."

Hope had a bit less trouble with Richard Scaife of Pittsburgh. Scaifes' foundation bought a table for $250,000

★ ★ ★

HOPE WORKS hardest when there's nothing in it for himself. He has flown a criss-cross pattern across the U.S. to make this dinner unique. He will m.c. the show but it will not be a walk-on job. Hope has been working on this project a long time

[illegible]

Dick Nolan

Our Good Guy Cops

The Police Department, incongruously enough, is one of the last realms of Old San Francisco. Which is one of the chief reasons why it is singularly unequipped to deal with the New San Francisco

Our police are the inheritors of an easy-going, small town tradition

They are, as their predecessors always have been, the least up-tight cops to be found anywhere. Long before anybody invented police publicity bureaus and community relations, San Francisco policemen handled these now formalized matters on a simple one-to-one basis

The typical San Francisco cop remains tolerant, friendly, a little sloppy looking. He does not consider himself as being apart from the community, but very much of it. He is, and he considers himself, one of the good guys.

In Old San Francisco, he co-operated good naturedly with his superiors' policy of keeping the more businesslike crimes both small and home operated.

★ ★ ★

BEFORE IT WAS discovered that the Mafia has the same civil rights as the D.A.R., our lads were accustomed to administering the unashamed roust to visiting hoodlums who might have an eye to organizing things here.

A bookie was tolerated, most of the time, so long as he did not aspire to become the owner & operator of all the bandbooks in town. When busted, he was busted apologetically, usually as a gesture to placate The Better Element.

In the bootleg days, as old timers tell it, the same criteria applied. Illegal booze could be sold quite freely — so long as the market was kept open and nobody got too big or muscular about it

So also with them fellies dee joy, whether free lancing or as inmates of a fancy house. So also with the backroom dice game, pai gow, the lotteries, and all the other little grifts and grafts.

The prime directive was, "No rough stuff allowed." The citizen's right to be secure in his person loomed very large in the considerations of both the people and their police.

This benign operation was, strictly speaking, neither good law nor textbook civics. But it worked fine, provoking just enough complaints from The Better Element to keep the newspapers lively.

Policemen inheriting the outlook of Old San Francisco find themselves today in a state bordering on shock. When somebody yells, "Pig!" at one of our guys he has a tendency to look around in back of him somewhere wondering where the hell the livestock is.

★ ★ ★

THE EARLIER patrolman had no trouble at all learning basic Cantonese in the Chinatown enclave. But communication in the new Negro enclave eludes him altogether. And when the student dissidents faddishly took up the black war cries, the policeman became both confused and embittered

Caught in a political situation not of his making, the San Francisco cop today knows not where to turn for leadership. He has been willing to accept the iron discipline required to stand impassively in the face of threat and insult. But he is increasingly unwilling to put his life on the line as a gesture to show that the politicians' hearts are in the right place.

His political chiefs and his command structure have not provided him with new tactics to meet new situations. He is left with the Mr. Good Guy image, in a world where the good guys get shot.

He is overworked, badly deployed, badly outnumbered. The guys in the lushly carpeted offices live more or less comfortably in 1893. He is in 1970, and his nerves are frazzled, and his temper's short, and he's inclined to think we've all abandoned him

Paul Elder's Book Forum

Plans Too Good for Society

Reviewed by Garrett Eckbo

American City Planning Since 1890, by Mel Scott (University of California Press, $17.50).

The remarkable thing about planning in the United States is its rate of growth in a society which is ideologically against it

Fortunately, it course, is no more than an American City Planning Institute (now the American Institute of Planners) in 1917; and the experience of large-scale planning during World War I.

Subsequently planning expanded and proliferated, through the age of business in the 20s, the new perspective on the urban community in national life of the 30s;

Process Separates Paintings

By PETER HOPKIRK
of the London Times

LONDON, England – A young Greek art restorer has achieved what many art historians and dealers previously believed to be impossible: The successful separation of two paintings executed one on top of the other.

Hitherto, where X-rays of a painting have disclosed a second work underneath, a critical choice has had to be made between leaving one hidden from sight forever, or destroying the upper painting in order to expose the one underneath.

Stavros Mihalarias, 27, who has been working on the technique for several years, has so far divided about 20 pairs of paintings, seven of them icons, in his London studio. He believes that, given the time he may ultimately be able to separate almost any pair in this way, although some present much greater problems than others.

At his Bayswater studio he showed an 18th century icon he has separated from a 16th century one.

The rescued icon, at present a mere film of pigment little more than a millimeter thick, is temporarily secured on a piece of silk.

Because it was somewhat damaged when brought to him, which made the operation even more difficult, it still has to be cleaned and restored. Transferring it to a piece of wood is then all that remains to be done.

The 16th century icon it once covered now belongs to a millionaire collector in London.

The technique is as critical in its way as brain surgery. It involves the minutely controlled use of special solvents which soften the upper paint surface while leaving the painting underneath unaffected.

Before these are applied a piece of silk is carefully glued to the upper paint surface. This enables the upper painting to be peeled off intact at the critical moment.

Mihalarias explained that this may last only a few seconds. Because of this he will sit up all night beside a painting he is working on, since to miss this precise moment could mean losing the upper painting and possibly the lower one too.

Far more time goes into preparing the operation than into carrying it out. The initial research, including microscopic and chemical tests, may take a month while the separation stage may last only a few days.

The potential value of the technique is shown by the growing number of paintings — some hidden for hundreds of years — that X-rays are discovering, almost daily, behind known works. Most icons, for example, have at least one other earlier work hidden behind them.

Times News Service

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

Mein lieber Herr Professor Beint:

Ihr so interessanter Brief vom 8. d. M. hat Fanny und mich sehr gefreut. Wir sind gerade vor einer Woche nach Hause zurückgekehrt, und der Einzige, der unserer Reise gefehlt hatte, war unser Besuch bei Ihnen. Ich freue mich schon auf unser Wiedersehen im November.

Wir waren zwei Wochen im Kontinentalen Europa – Fanny in Würzburg und Salzburg zur Musik – ich nach in Frankfurt zur Chemie – und fanden kein einziges Bild, und waren sehr unzufrieden. Dann in einer Woche in Amsterdam und da fanden wir mehr gute Bilder als wir je in so kurzer Zeit kaufen konnten.

Mindestens einer der Bilder kommen hier sicher: S. de Bray "Hagar wird Abraham Präsentiert", s. d. 1650, J. W. v. Moelke #1, aus der Sammlung Schagrin. Der schöne Schagrin Bild in der Bibelausstellung. Natürlich nicht jedermann's Sache, aber ich finde es sehr schön, und gründlich erhalten. Und klein – und uns fehlen die Wände!

Weiter einen Jan van Noordt – ganz wild – und ein Bild das ich für Jakob Backer taufte – und einen schönen grossen Eechhout. Alle sind noch in London. Wie sie hier sind, werde ich Ihnen natürlich Photos senden.

Ich habe zwei Bilder Hans de Jode's – ein grosses, dunkles, s. d. 1659, und ein ganz kleines, 1666. Sicher meinen

bei mir gewesen. Ich werde es morgen zum Photographen nehmen, um es so hell wie möglich photographieren zu lassen – und auch das Detail der Signatur aufzunehmen.

Auch ist es mir gut recht unbekannte Maler aufzuweisen machen, deren Werke in meiner Sammlung sind, und die vielleicht in Ihr Werk gehören wollen.

JAN VAN AKEN. Photo liegt bei. Signiert und 1650 datiert. Zuerst dachten wir an Jan Wouwerman, aber mein Restaurator (dessen Brief beiliegt) entdeckte die Signatur deren Detailphoto auch beiliegt. Niemandem war der Name, der zu Aken zugeschrieben – sein bestätigender Brief liegt bei.

JAN DE CORDUA. Siehe Gazette des Beaux-Arts 57, 161-74 (1976); mein Bild ist No. 4 – siehe auch den Katalog meiner Sammlung, No. 6. Ich gemeinsam dieses Photo haben Sie von mir. Auch da könnte ich schnell ein Lichtbild, mit Detailphoto der Signatur anfertigen lassen.

Ganz zufälligerweise gehen diese drei Bilder in eine Ausstellung im Mount Holyoke College, und gerade letzte Woche sandte ich meine Bemerkungen zu den Katalogeinträgen zum Kurator der Ausstellung. Kopien liegen bei – hoffentlich können Sie meine Handschrift lesen.

Ab heute Juli bis zum 17. August bin ich wieder in Deutschland – ich gehe wegen Chemotherapie, dies es wird so sein wenn nur [illegible] in [illegible]

Allerherzlichste Grüße von uns beiden

Ihr alter

Reginald Baker

P.S. Bitte als "Privatbesitz, Milwaukee" zu beschreiben – wie den Vanout und den Ficke.

15 Juli 79.

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

Dear Dr. Nieuwstraten:

Some years ago you told me that a landscape which I had bought to be by Jan Wauverman, is actually by Jan van Aken.

The painting has now been cleaned and I enclose photographs and detail of signature and date, 1650. Do you still think that it is by Jan Aken? When did he live and work, and are any of his paintings published? I note that Wurzbach states that no paintings are known by him.

Do you think that the figures are by a different hand? And did the artist think it significant that the people that have stopped to have their fortune read by gypsies are in the shade, while the travellers who pay no attention to the superstition move into the sun? Or am I reading too much into this?

The painting will be in an exhibition of 24 Dutch and Flemish paintings at Mount Holyoke College this

autum, and I will really appreciate your help to make certain that the catalogue entry is correct.

With many thanks and best regards,

Sincerely.

Alfred Bader

May 7 1979.

Dr. J. Nieuwstraten
R.K.D.
Korte Vijverberg 7
The Hague.

Foall.
1650

red spot is a small paint loss

CHARLES MUNCH
& JANE FURCHGOTT
ART RESTORERS
RT. 5, STURGEON BAY
WISCONSIN 54235
TEL. 414 · 743 9679

Jan. 3, 1979

Dear Alfred,

You'll be pleased to hear that Jane uncovered a very clear date on the Dutch landscape 1650, however the signature is still to unclear for us to decipher. The copy above is Jane's best interpretation of what's there. It looks like it might say van Aken, but looks nothing like the monograms in Benezit.

Both small paintings are now lined, but were cleaned & started retouching the landscape.

I hope these slides of the double portrait are useful to you. I'm sorry the music turned out so dark and illegible.

I'm visiting the west coast Feb. 15 to March 5.

Sincerely, Charles

D-8000 München 40, Mottlstrasse 13, am 13. August 1979

Lieber Herr Doktor Bader!

Über Ihren Brief haben wir uns besonders gefreut und dass bis jetzt keine Antwort kam, liegt nur an der viel zu vielen Arbeit, die Neuauflage der Bände würde allein reichen, aber die tägliche Fragerei, telefonisch, brieflich und mit vielen Besuchen, lässt uns am Tag keine Zeit, so bleibt für Persönlichesüberhaupt nichts mehr übrig. Waltherist gerade beschäftigt und ich bekam Ihren Brief in die Hand und möchte von ihm und mir herzlich danken.

Den Hans de Jode bringenwir, der kleinere in Ihrem Besitz ist wohl nicht photographiert?Haben Sie Dank, auch für die Photo der Bezeichnung.

Leider ist der erste Band schon im Druck, sonst hätten wir Ihre Anregungen gerne berücksichtigt, Dürfen wir die Photo von dem Aken behalten?

Wir gratulieren zu IhrenErwerbungen!"Hagar wird Abraham vorgeführt"war einige Zeit bei uns, Besitz: Graf Zubow-Paris. (Abb. in S.W. v. Moltke).

Sehr gefällt mir der Pynas auf der Titelseite Ihrer Zeitschrift.

Walther lässt SieBeide sehr herzlich grüssen, ich schliesse mich an!

Ellen u. Walther Bauer

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

Mein lieber Herr Nelson Bennett:

Ihr so interessanter Brief vom 8. d. M. hat Fanny und mich sehr gefreut. Wir sind gerade vor einer Woche nach Rom zurückgekehrt, und das Einzige, das unsere Reise gefehlt hatte, war unser Besuch bei Ihnen. Ich freue mich schon auf unser Wiedersehen im November.

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Mindestens einer der Bilder kennen Sie sicher: S. de Bray's "Hagar wird Abraham Präsentiert", s & d. 1650, f.w.o. Mecke #1, aus der Sammlung Schagrin. Ich schätze Schagrin's Bild in der Bibelausstellung. Natürlich nicht jedermann's Sache, aber ich finde es sehr schön, und gründlich erhalten. Und klein – und aus fehlen die Wände!

Weiter einen Jan van Noordt – ganz wild – und ein Bild das ich für Jakob Backer halte – und einen schönen großen Eechhout. Alle sind noch in London. Wie sie hier sind, werde ich Ihnen natürlich Photos senden.

Ich habe zwei Bilder Hans de Jode's – ein großes, dunkles, s & d 1659, und ein ganz kleines, 1666. Sicher meinen

bei mir gepreßt. Ich werde es morgen zum Photographen nehmen, um es so hell wie möglich photographieren zu lassen – und auch den Detail der Signatur aufzunehmen.

Darf ich Sie auf zwei recht unbekannte Maler aufmerksam machen, deren Werke in meiner Sammlung sind, und die vielleicht in Ihr Werk passen werden.

JAN JAN AKEN. Photo liegt bei. Signiert und 1650 datiert. Zuerst dachten wir an Jan Wouwerman, aber mein Restaurator (dessen Brief beiliegt,) entdeckte die Signatur, deren Detailphoto auch beiliegt. Niemandem war der Name, den er am Aken zuschreibt – sein bestätigender Brief liegt bei.

JAN DE CORDUA. Siehe Gazette des Beaux-Arts 97, 61-74 (1976); mein Bild ist No. 4 – siehe auch den Katalog meiner Sammlung, No. 6. Sein gemalt datiertes Photo haben Sie von mir. Auch da könnte ich schnell ein Lichtbild, mit Detailphoto der Signatur anfertigen lassen.

Ganz gefälligerweise gehen diese drei Bilder in eine Ausstellung im Mount Holyoke College, und gerade letzte Woche sandte ich meine Bemerkungen zu den Katalogeintragungen zum Kurator der Ausstellung. Kopien liegen bei – hoffentlich können Sie meine Handschrift lesen.

Ab Ende Juli bis zum 17. August bin ich wieder in Zürich – ich gehe wegen Chemo. hier, denn es gibt so viele neue Fälle in meinem [illegible]

Allerherzlichste Grüße von mir Ihnen

Ihr alter

Alfred Bader

P.S. Bitte als "Private Seattle, Milwaukee" zu beschreiben – wie den Verkauf und den Ticket.

15. Fr. 79.

STECHOW
325 WEST COLLEGE STREET
OBERLIN, OHIO 44074

9. XI. 67.

Lieber, verehrter Herr Dr. Baader,

ich war verreist und habe mir erst heute den hübschen Ausstellungskatalog Ihrer Sammlung näher ansehen können – vielen Dank, daß Sie mir ein Exemplar gestiftet haben! Es ist eine schöne Gruppe, und ich gratuliere.

Wegen des Christuskopfes schrieb ich Ihnen damals. Und heute nur noch <u>eine</u> Bemerkung: Die Zigeunerlandschaft scheint mir Byzanz herzustellen: sollte das Monogramm J. W. nicht auf Jacob Wunderman zu beziehen sein? Dem steht das Bild doch recht nahe!

Mit besten Grüßen Ihr

Wolfgang Stechow.

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE

NETHERLANDS INSTITUTE FOR ART HISTORY
KORTE VIJVERBERG 7 - THE HAGUE

23rd August 1961

Dr.Alfred Bader
2961 N.Shepard Ave.
Milwaukee 11, Wisconsin.

Dear Mr.Bader,

Thank you very much for your kind letter of August 9th. with the two photographs.

As to the landscape the initials JW point to Jan Wijnants. What astonishes me are the figures. They do not look like Wijnants figures and perhaps they are painted in by another hand.

As to the still-life I think the painting is of a much earlier period than anything which Willem van Aelst could have painted.

If I am not mistaken the same photographs were shown to me some weeks ago by an American colleague. I think your picture could be attributed to J.Soreau, a German painter who worked in the Flemish manner in the early 17th century. I am sending you herewith included a small photograph of another picture, attributed Jan Soreau, of which we happen to have a duplicate photograph, which you can keep. It seems to me, that both pictures are by the same hand. The only trouble is, that neither of these pictures are signed.

I remain,

Yours very sincerely,

H.Gerson

H.Gerson.

120306* - 29

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE
NETHERLANDS INSTITUTE FOR ART HISTORY
KORTE VIJVERBERG 7 - THE HAGUE

18th June 1979

Dr. Alfred R. Bader,
2961 North Shepard Avenue,
MILWAUKEE, Wisconsin 53211
U.S.A.

Dear Dr. Bader,

With apologies for the delay of this answer to your letter of May 7, received here on May 14, I do confirm my attribution of this landscape to Jan van Aken. I based this identification on the perfect correspondence with the signed painting in Rome, Galleria Nazionale, Palazzo Barberini and I am sure that it is still valid. Subsequently, I recognized a signed mountainous riverlandscape in the Muzeum Narodowe, Warsaw as by him; the signature had not been deciphered but the similarities with the artist's characteristic drawing style in such subjects afforded by itself the recognition. The Warsaw picture is signed and dated, 165(0).
Then I have 4 other attributions (besides your painting) of which I am quite certain and 4 more with some reservation.
As for the staffage figures, I am confident about the small figures in the lighted passages being by Van Aken, the figure group at left could be by a different hand. As for your question on the interpretation of figures in light and shadow in any moral sense, personally I would be afraid to suggest such a thing. In all the other pictures - and I think also in his drawings - there is absolutely no suggestion of any such intention.
Thieme-Becker and Wurzbach need obviously corrections in their entry on J.v.A. Of course, the nature of the artist's subject matter does not prove in any way that he visited Italy. I have not found more precise information on the dates of his birth or death. To me it seems unlikely that he made any work before the mid-forties.

By the same mail I am answering Prof. Varriano.

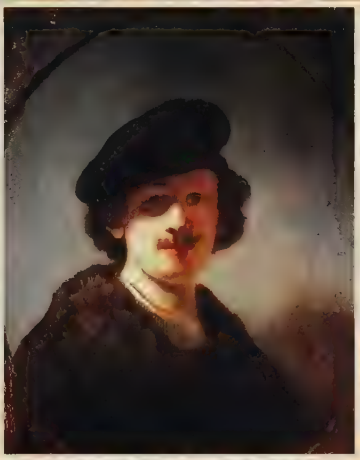
With best regards,

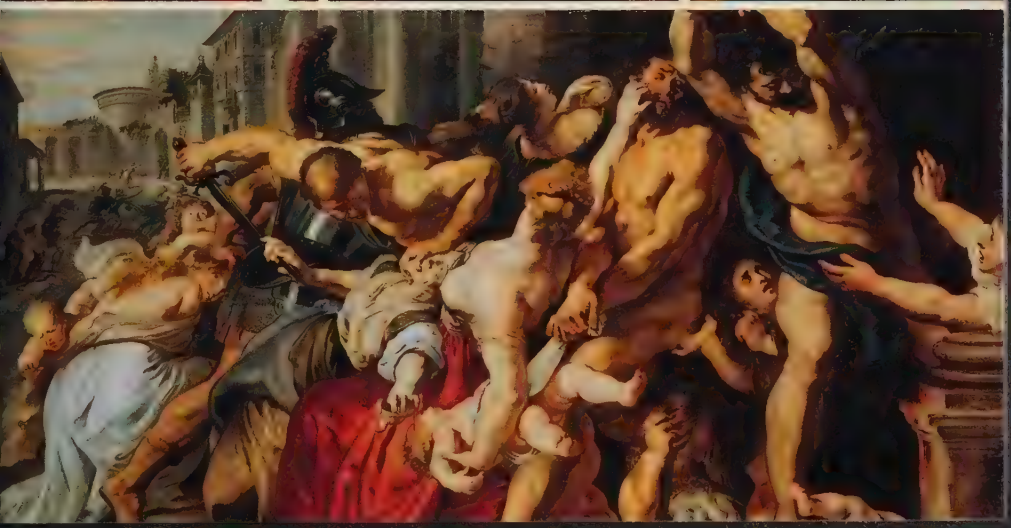
yours sincerely,

J. Nieuwstraten,
director.

Old Master Paintings

Sotheby's





Old Master Paintings

It has been a remarkable year for the Old Master Paintings market. In July 2002 Rubens' *Massacre of the Innocents* was sold in London for £49.5million ($76.7million), a world record price for an Old Master and the third highest price ever realised at auction by a work of art.

In New York in January 2003, Sotheby's sold Mantegna's *Descent into Limbo* – perhaps the greatest picture by the Renaissance master still in private hands - for $28.5million (£17.6million), the fourth highest price ever paid for an Old Master painting at auction.

During the same period as these two historic auction sales, Sotheby's negotiated the sale of Raphael's *Madonna of the Pinks*. The picture has been purchased, subject to the grant of an export license, by the J. Paul Getty Museum in California for an undisclosed price, believed to be a record for an Old Master painting sold by private treaty.

These results demonstrate the enormous strength of the market for exceptional works. In a depressed global economic environment, great works of art have proved to be more sought after than ever.

> "At Sotheby's George Wachter in the US and Alexander Bell in England have played a major role in the ascendancy of their company in Old Masters"
>
> *Art & Auction*, March 2000

These results also underline Sotheby's position as the dominant force in this field; a position that is a consequence of the experience, knowledge and expertise of our senior specialists. Not only has Sotheby's Old Masters department sold nearly three times as much in value as any other auctioneer in our two principal auction venues in London and New York over the last year, but the percentage of works sold in our major sales is also significantly higher than that of any competitor.

A Record Year London

Rubens' *Massacre of the Innocents* is one of the most dramatic and moving works by this great painter. Given its enormous visual impact and technical brilliance it seems strange that Rubens' authorship should ever have been doubted. The picture had been purchased by the Prince of Liechtenstein, one of Europe's greatest collectors, *circa* 1700, as an early work by Rubens. It was, however, misdescribed in an inventory taken later in the 18th Century and its new attribution to a minor Flemish follower of the great Master was not questioned until the picture was brought to Sotheby's attention a little over a year ago. The reappearance of this lost masterpiece in the saleroom was one of the most exciting moments in recent auction history. Five bidders competed at £25million and above before the picture was knocked down to the Canadian collector Lord Thomson for a record £49.5million.

"Rarely have there been so many beautiful paintings in a single sale. Sotheby's Old Master team – Alexander Bell, George Gordon and others – surpassed themselves."

International Herald Tribune, July 2002

Rubens

Sir Peter Paul Rubens 1577–1640
The Massacre of the Innocents
oil on panel
142 by 182 cm.; 56 by 71¾in.
Sold for £49,443,650 ($76,730,700)
in London, 10 July 2002

A Record Year New York

The subject of this stunning panel is one of great rarity in western art. It shows the moment between the Crucifixion and the Resurrection when Christ descends into Limbo, shattering the gates of hell itself, in order to liberate the righteous. In Mantegna's depiction of the eerie, barren setting, figures wait expectantly on either side of the mouth of hell, gusts of wind emanate from the abyss, billowing out Christ's robes and those of the patriarch he is reaching out to save. The scene is one of great dramatic intensity. It is also profoundly humanistic. By adopting the novel device of placing the figure of Christ with his back to the viewer the artist invites us to consider the relationship between ourselves and the Redeemer.

"A rare painting by the Italian Renaissance artist Andrea Mantegna has sold at auction for £17,6 million, making it one of the most expensive Old Masters in history."

Evening Standard, January 2003

Mantegna

Andrea Mantegna 1430–1506
Descent into limbo
tempera and gold on panel,
38.8 by 42.3cm.; 15½ by 16¼in.
Sold for $28,568,000 (£17,666,450
in New York, 23 January 2003

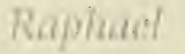
Private Treaty Sales

Sotheby's is best known as an auctioneer and it is perhaps less widely known that we transact numerous sales by private treaty on behalf of clients each year. In the last twelve months for example, we have negotiated sales to both museums and private collectors of pictures with a cumulative value in excess of £40million ($65million).

The experience of our senior specialists, based in Europe and North America, gives us an unrivalled knowledge of the international market and an ability to match potential purchasers with potential sellers. This form of sale can be particularly appealing to vendors who do not want their property to be exposed to a wide public audience, which a sale by auction necessarily involves.

The tax implications surrounding the sale of a work of art can be a major factor in determining the most beneficial form of sale, particularly for transactions within the United Kingdom. Our Tax & Heritage department, which frequently works in conjunction with the Old Master Paintings department on private sales, offers an unmatched level of expertise in this area. Our advice often enables vendors to generate significantly higher net returns than might otherwise be the case.

Tax & Heritage department:
+44 (0)20 7293 6421



detail: Raffaello Sanzio, called Raphael 1430–1506
The Madonna & Child (Madonna of the Pinks)
oil on panel (probably Cherrywood)
29 by 23cm.; 11¾ by 9in.
Sale negotiated to J. Paul Getty Museum, California; subject to the grant of an export licence.

Forthcoming Highlights

Rembrandt's face is perhaps the best known of any Old Master painter. We know today of about 40 painted self-portraits and there are almost as many images again in the form of drawings and etchings. This picture is of great significance not only because it is one of only a handful of pictures by the artist remaining in private hands but also because it sheds new light on the way such portraits were used within the artist's studio. Sometime after its completion the picture was overpainted by an artist in Rembrandt's workshop; the image transformed into a fantasy portrait (*tronje*) of a Russian with a tall hat, long flowing hair and coat with fur collar. Recent restoration, which has removed these additions, has revealed a finely preserved and striking portrait of perhaps the greatest master of north European art.

Rembrandt

Rembrandt Harmensz van Rijn 1606–1669
Self Portrait
signed and dated lower right: Rembrandt.f./1634
oil on panel, in a painted oval
70.8 by 55.2cm.; 27¾ by 21¾in.
Estimate: on request
To be sold in London, 10 July 2003

Annibale Carracci's celebrated *Montalto Madonna* has long been presumed lost and has been known to art historians only through engravings and numerous contemporary copies. Commissioned from the artist, *circa* 1598 by Cardinal Alessandro Peretti Montalto in Rome, the picture subsequently passed through a number of distinguished collections in Italy before being recorded in that of Sir Archibald Campbell in Scotland in the mid 19th Century. The picture came to light when it was brought to Sotheby's last year. Our initial belief that this was almost certainly Carracci's missing masterpiece was confirmed following a meticulous analysis of numerous old inventories and a reconstruction of its provenance from the time of its commission up until now. Its re-discovery will provide an opportunity for this jewel- like picture by one of the greatest early proponents of the Italian Baroque to be appreciated by a wider public.

Annibale Carracci 1560–1609
The Holy Family with the infant Saint John the Baptist (The Montalto Madonna)
501/Annibale Carracci
oil on copper
35 by 27.5cm.; 13¾ by 10¾in
Estimate: £300,000–500,000
To be sold in London, 10 July 2003

Eldest son of Jacopo Bellini and brother to the famous Giovanni Bellini, Gentile was the official painter of the Venetian Republic and a dominant figure in Venetian painting during the latter half of the 15th Century. This remarkably lifelike and imposing portrait of Doge Agostino Barbarigo (doge from 1486 to his death in 1501), a powerful political figure, is a testament to the artist's supremacy in the field of late Quattrocento portraiture. The picture is almost certainly to be identified with that mentioned in a document of 1493 in which Gentile speaks of a portrait of the doge being sent as a gift for Francesco II Gonzaga, 4th Duke of Mantua. The painting comes from an English private collection, where it has been since at least the early 19th Century.

Gentile Bellini circa 1429–1507
Portrait of Doge Agostino Barbarigo
oil on panel
66.5 by 51.7cm.; 26¼ by 10¼in
Estimate: £150,000–250,000
To be sold in London, 10 July 2003

Forthcoming Sales

London New Bond Street

- 10 April
- 10 July
- 11 December

London Olympia

- 8 April
- 8 July
- 30 October
- 9 December

New York

- 29 May
- 22 January 2004

Paris

- 25 June

Amsterdam

- 13 May
- 4 November

Milan

- 4 June

Exhibition of Highlights for July sale

- New York 1–13 May
- Paris 4–6 June

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34–35 New Bond Street
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- Alexander Bell
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- James Macdonald
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  +1 212 606 7230
- Andrea Kust
  +1 212 606 7230
- Clarissa Post
  +1 212 606 7546
- Stephanie Harovas
  +1 212 606 7230

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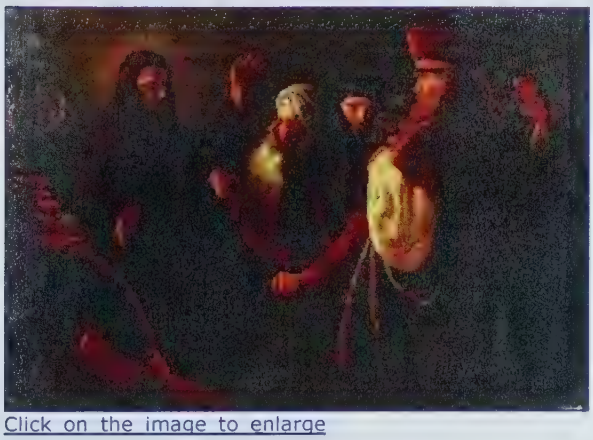
Sotheby's

Stora Kvalitén 2002-12-05



Click on the image to enlarge

2018 - SALOMON KONINCK
the Netherlands 1609-1656, attributed to
Jesus och köpmännen
Oil on canvas, 65 x 85 cm.
EXPERTISE: Cabinet Mauduit, Turquin, Etienne, Paris.
Estimate: 60 000-80 000

Contact our experts about this object

Close

DEPARTMENT OF ART

Queen's University
Kingston, Canada
K7L 3N6

February 14, 1991

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

Dear Alfred,

Here is the list of art periodicals which we get in the Art Library at Queen's. The librarian has written along the right-hand margin the volumes we lack.

I would be extremely grateful if you could give the list to Michael who may have the opportunity to fill some of our gaps. If so, send the invoices to me and I will try and get library funds to cover them.

Again, thanks to you and Isabel for a wonderful weekend,

As ever,

David

David McTavish

ART HISTORY

✓ = no gaps

* GAPS:

SA5

LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: AEL3291 FUND: 089PER3 - 0046 ART HISTORY
CALL NUMBER:
TITLE: ALBA: NATIONAL AND INTERNATIONAL CONTEMPORARY ART FROM SCOTLAND.
IMPRINT: EDINBURG : TALBOT RICE ART CENTRE.
LOCATIONS: AR

— all 1980's issues except 1989 #11. Spring

RECORD NUMBER: ADS7986 FUND: 089CONT3 - 0046
CALL NUMBER: N40 .A63 1983
TITLE: ALLGEMEINES KUENSTLERLEXIKON : DIE BILDENDEN KUENSTLER ALLER ZEITEN UND VOELKER / ERARBEITET, REDIGIERT UND HERAUSGEGEBEN VON GUENTER MEISSNER UND EINEM REDAKTIONSKOLLEKTIV UNDER INTERNATIONALER MITWIRKUNG.
IMPRINT: LEIPZIG : E.A. SEEMANN, 1983-.
LOCATIONS: AR

— all volumes after v.1 and v.2

RECORD NUMBER: AEL3481 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: AMERICAN CRAFTS COUNCIL. MEMBERSHIP RECORD ONLY.
IMPRINT: NEW YORK : AMERICAN CRAFTS COUNCIL.
LOCATIONS: AR

RECORD NUMBER: ADQ9075 FUND: 089CONT3 - 0046
CALL NUMBER: N910 .07 A195 T
AUTHOR: NATIONAL GALLERY OF CANADA.
TITLE: ANNUAL BULLETIN.
IMPRINT: OTTAWA, S.N. , 1977/78-9999.
LOCATIONS: AR

✓

RECORD NUMBER: ADQ9068 FUND: 089CONT3 - 0046
CALL NUMBER: N527 .A3
AUTHOR: HARVARD UNIVERSITY. FOGG ART MUSEUM.
TITLE: ANNUAL REPORT.
IMPRINT: CAMBRIDGE S.N. , 1898-19---9999.
LOCATIONS: AR

1898-1966 missing
1981 →

RECORD NUMBER: ADU9938 FUND: 089CONT3 - 0046
CALL NUMBER: N5220 .W28
AUTHOR: WALTERS ART GALLERY.
TITLE: ANNUAL REPORT OF THE TRUSTEES OF WALTERS ART GALLERY TO THE MAYOR AND CITY COUNCIL OF BALTIMORE.
IMPRINT: BALTIMORE, S.N. , 1933-9999.
LOCATIONS: AR

1933 — 1966 ?
1972.
1986.
missing

RECORD NUMBER: ADS1073 FUND: 089PER3 - 0046
CALL NUMBER: N4 .A6 T
TITLE: ANTICHITA VIVA.
IMPRINT: FIRENZE : EDAM, 1962-9999.
LOCATIONS: AR

1962 - 1980
missing

* missing issues, volumes, years

GAPS:

SA5

LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 — 23OCT89

RECORD NUMBER: ADS4471 FUND: 089PER3 - 0046
CALL NUMBER: N1 .A1 A57
TITLE: ANTOLOGIA DI BELLE ARTI.
IMPRINT: ROMA : F. APOLLONI E M. IAZZOLI, 1977-9999.
LOCATIONS: AR

1977-1979 (or #12).
1988 (or #33) →

RECORD NUMBER: ADR5497 FUND: 089PER3 - 0046
CALL NUMBER: N1 .A255
TITLE: APOLLO; A JOURNAL OF THE ARTS.
IMPRINT: LONDON, THE APOLLO PRESS LIMITED, 1925-9999.
LOCATIONS: AR

#1, 1925; 1928 — #82, 1965.
(have microfilm)

RECORD NUMBER: ADS6261 FUND: 089PER3 - 0046
CALL NUMBER: NA1 .A57T SCF
TITLE: ARCHITECTS FORUM.
IMPRINT: VANCOUVER, B.C. : THE FORUM GROUP, 1980-9999.
LOCATIONS: AR

vol., #1, 1980.
1985 →

RECORD NUMBER: ADQ9135 FUND: 089PER3 - 0046
CALL NUMBER: NA200 .A69
TITLE: ARCHITECTURA.
IMPRINT: MUENCHEN, DEUTSCHER KUNSTVERLAG, 1971-9999.
LOCATIONS: AR

1971-1974.
1988 →

RECORD NUMBER: ADR5206 FUND: 089PER3 - 0046
CALL NUMBER: NA1 .A68
TITLE: ARCHITECTURAL RECORD.
IMPRINT: NEW YORK, DODGE CORP., ETC., 1891-9999.
LOCATIONS: AR

1891-1912 (or #33).
#36, 1914.
#45, 1919.
1921-1927.
#66, 1929.
1931-1948.
1950-1959.
(have microfilm)

RECORD NUMBER: ADR5163 FUND: 089PER3 - 0046
CALL NUMBER: NA1 .A69
TITLE: ARCHITECTURAL REVIEW (LONDON).
IMPRINT: LONDON, ARCHITECTURAL PRESS, 1896-9999.
LOCATIONS: AR

1896-1931.
1940-1947.
1953.

RECORD NUMBER: AEL4912 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: ARCHIVES OF AMERICAN ART. MEMBERSHIP RECORD ONLY.
IMPRINT: NEW YORK : ARCHIVES OF AMERICAN ART.
LOCATIONS: AR

RECORD NUMBER: ADR6334 FUND: 089PER3 - 0046
CALL NUMBER: N7 .A68
TITLE: ARCHIVO ESPANOL DE ARTE.
IMPRINT: MADRID, S.N., 1940-9999.
LOCATIONS: AR

1940-1970.
1989.

GAPS:

RECORD NUMBER: ADR4846 FUND: 089PER3 - 0046 V.1, 1970
CALL NUMBER: Z5935 .L64
TITLE: ARTBIBLIOGRAPHIES MODERN.
IMPRINT: SANTA BARBARA, CALIF., AMERICAN BIBLIOGRAPHICAL CENTER, CLIO PRESS, 1970-1971.
LOCATIONS: AR

RECORD NUMBER: ADR9822 FUND: 089PER3 - 0046
CALL NUMBER: N7475 .A7T SCF
TITLE: ART CRITICISM.
IMPRINT: LONG ISLAND, N.Y., DEPT. OF ART, STATE UNIVERSITY AT STONY BROOK, 1979-9999.
LOCATIONS: AR

RECORD NUMBER: ADS5216 FUND: 089PER3 - 0046
CALL NUMBER: Z5937 .A19
TITLE: ART DOCUMENTATION.
IMPRINT: TUCSON, AZ. : ART LIBRARIES SOCIETY OF AMERICA, C1982- 9999.
LOCATIONS: AR

RECORD NUMBER: ADV0686 FUND: 089CONT3 - 0046
CALL NUMBER: N4 .A53
TITLE: ARTE LOMBARDA.
IMPRINT: MILANO : EDIZIONI LA RETE, 1955-9999.
LOCATIONS: AR

RECORD NUMBER: ADR7872 FUND: 089PER3 - 0046
CALL NUMBER: N1 .A788 V.1 (1963?).
TITLE: ARTFORUM.
IMPRINT: NEW YORK, ARTFORUM, 1963-9999.
LOCATIONS: AR

RECORD NUMBER: AEL1593 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: ART GALLERY OF ONTARIO. MEMBERSHIP RECORD ONLY.
IMPRINT: TORONTO: ART GALLERY OF ONTARIO.
LOCATIONS: AR

RECORD NUMBER: ADR5184 FUND: 089PER3 - 0046
CALL NUMBER: N1 .A42 T
AUTHOR: ASSOCIATION OF ART HISTORIANS.
TITLE: ART HISTORY.
IMPRINT: HENLEY-ON-THAMES, ENG., ROUTLEDGE & KEGAN PAUL, 1978- 9999.
LOCATIONS: AR ,AR

RECORD NUMBER: ADS5020 FUND: 089CONT3 - 0046
CALL NUMBER: NX1 .A1 A77
TITLE: ARTIBUS ET HISTORIAE.
(CONTINUED ON NEXT PAGE)

GAPS:

S43 LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

(CONTINUED FROM PREVIOUS PAGE)
IMPRINT: VENEZIA : IRSA ; FIRENZE : DISTRIBUZIONE LICOSA, 1980-9999.
LOCATIONS: AR

RECORD NUMBER: ADR7278 FUND: 089PER3 - 0046
CALL NUMBER: Z5937 .A78
TITLE: ART INDEX.
IMPRINT: NEW YORK : H.W. WILSON, 1929-9999.
LOCATIONS: AR

RECORD NUMBER: ADS6674 FUND: 089PER3 - 0046
CALL NUMBER: N81 .C45T SCF
TITLE: ART INSTITUTE OF CHICAGO MUSEUM STUDIES.
IMPRINT: CHICAGO : ART INSTITUTE OF CHICAGO, 1984-9999.
LOCATIONS: AR (* Continues: Museum Studies (#ADS0434))

RECORD NUMBER: ADQ9005 FUND: 089PER3 - 0046
CALL NUMBER: N1 .A44 T
TITLE: ART INTERNATIONAL.
IMPRINT: LUGANO, SWITZERLAND S.N. , 1977-.
LOCATIONS: AR *Continues: Art international, the art spectrum and Art Spectrum

- anything before 1975

RECORD NUMBER: ADS9811 FUND: 089PER3 - 0046 1931-1986
CALL NUMBER: N1 .A815
TITLE: THE ARTIST.
IMPRINT: LONDON : BILLBOARD, LTD. , 1931 -9999.
LOCATIONS: AR (* Absorbed: Art and artists)

RECORD NUMBER: ADS9271 FUND: 089PER3 - 0046 1976-1983 have micro-fiche
CALL NUMBER: Z675 .A85 A78
TITLE: ART LIBRARIES JOURNAL.
IMPRINT: PRESTON, ENG. : ARLIS , 1976-.
LOCATIONS: AR

RECORD NUMBER: AEL5545 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: ART LIBRARIES SOCIETY OF NORTH AMERICA. MEMBERSHIP RECORD ONLY.
IMPRINT: TUCSON, ARIZONA : ARLIS/NA PUBLICATION.
LOCATIONS: AR

RECORD NUMBER: ADS0968 FUND: 089CONT3 - 0046 1884-1914 (facsimile)
CALL NUMBER: NX555 .A78 T
AUTHOR: CENTRE INTERNATIONAL POUR L'ETUDE DU XIXE SIECLE.
TITLE: L'ART MODERNE.
IMPRINT: BRUXELLES : EDITIONS LEBEER HOSSMANN, 1981-9999.
LOCATIONS: AR

#ADR8555 1966-v.3, 1968/69
TITLE: Art and artists
London: Hanson, 1966-1980
(* Absorbed by: The artist)

GAPS:

SAS

LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: ADQ9008 FUND: 089PER3 - 0046 1902 - 1946
CALL NUMBER: N1 .A6 1950 - 1953
TITLE: ART NEWS. 1961 - 1965
IMPRINT: NEW YORK, ART FOUNDATION PRESS, ETC. , 1902-9999.
LOCATIONS: AR

RECORD NUMBER: ADS6262 FUND: 089PER3 - 0046 V.1, 1983
CALL NUMBER: N1 .A355T SCF
TITLE: THE ART POST.
IMPRINT: TORONTO : ART POST PRODUCTIONS, 1983-9999.
LOCATIONS: AR

RECORD NUMBER: AEL2581 FUND: 089PER3 - 0046
CALL NUMBER: NX513 .A3 M373 1977-1986
TITLE: ARTSATLANTIC.
IMPRINT: <CHARLOTTETOWN> : P.E.I. CONFEDERATION CENTRE ART GALLERY AND MUSEUM, 1977-
LOCATIONS: AR

RECORD NUMBER: ADS8037 FUND: 089PER3 - 0046
CALL NUMBER: N1 .A883 1976 (Artscribe).
TITLE: ARTSCRIBE INTERNATIONAL.
IMPRINT: LONDON : ARTSCRIBE LTD., 1985-.
LOCATIONS: AR

RECORD NUMBER: ADR7756 FUND: 089PER3 - 0046 V.35, 1961 - 1976
CALL NUMBER: N1 .A415 /M.MICROFILM
TITLE: ARTS MAGAZINE.
IMPRINT: NEW YORK ETC., S.N. , 1961-9999. (have microfilm)
LOCATIONS: AR Continues: Arts

RECORD NUMBER: AEL2575 FUND: 089PER3 - 0046 1981 - 1987
CALL NUMBER: NX8 .V57T
TITLE: ARTVIEWS (TORONTO, ONT.).
IMPRINT: <TORONTO, ONT. : VISUAL ARTS ONTARIO>, 1981-
LOCATIONS: AR Continues: Visual artviews

RECORD NUMBER: AEK6523 FUND: 089PER3 - 0046 1986 - 1987
CALL NUMBER: NA1 .A86
TITLE: ASSEMBLAGE.
IMPRINT: CAMBRIDGE, MASS. : MIT PRESS, 1986-
LOCATIONS: AR

RECORD NUMBER: ADT0493 FUND: 089PER3 - 0046
CALL NUMBER: P.PER. (SCF retained one yr only.
TITLE: AVISO.
IMPRINT: WASHINGTON, D.C. : AMERICAN ASSOCIATION OF MUSEUMS, 1975-.
LOCATIONS: AR

GAPS:

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: ADQ9111 FUND: 089CONT3 - 0046 v.1 - v.9
CALL NUMBER: N6931 .N46
AUTHOR: NETHERLANDS. RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE.
TITLE: BIBLIOGRAPHY OF THE NETHERLANDS INSTITUTE FOR ART HISTORY.
IMPRINT: THE HAGUE, S.N. , 1943/45-9999.
LOCATIONS: AR

RECORD NUMBER: ADV0244 FUND: 089PER3 - 0046 1907 - 1937, 1969, 1970, 1971, 1977.
CALL NUMBER: N4 .B69
TITLE: BOLLETTINO D'ARTE.
IMPRINT: ROMA, LA LIBRERIA DELLO STATO, 1907-9999. (Le Arti - 1938-43)
LOCATIONS: AR

RECORD NUMBER: AEK6518 FUND: 089PER3 - 0046 1985-1987
CALL NUMBER: NX1 .A77T
TITLE: BORDER CROSSINGS (WINNIPEG, MAN.).
IMPRINT: WINNIPEG, MAN. : ARTS MANITOBA PUBLICATIONS, 1985-
LOCATIONS: AR

RECORD NUMBER: ADS8493 FUND: 089CONT3 - 0046 ✓
CALL NUMBER: N3 .P3
TITLE: BRUCKMANNS PANTHEON.
IMPRINT: MEUNCHEN: VERLAG F. BRUCKMANN, 1980-9999.
LOCATIONS: AR

RECORD NUMBER: ADQ9056 FUND: 089CONT3 - 0046 1958 - 1965, 1969,
CALL NUMBER: N13 .B7
AUTHOR: BRUSSELS. INSTITUT ROYAL DU PATRIMOINE ARTISTIQUE.
TITLE: BULLETIN.
IMPRINT: BRUXELLES .
LOCATIONS: AR

RECORD NUMBER: ADQ9073 FUND: 089PER3 - 0046 1905 - 1965
CALL NUMBER: N610 .A4
AUTHOR: METROPOLITAN MUSEUM OF ART (NEW YORK, N.Y.)
TITLE: BULLETIN.
IMPRINT: NEW YORK.
LOCATIONS: AR

RECORD NUMBER: ADR4941 FUND: 089CONT3 - 0046 1815 - 1878 1907 - 1962
CALL NUMBER: N6841 .A93 T
AUTHOR: SOCIETE DE L'HISTOIRE DE L'ART FRANCAIS, PARIS.
TITLE: BULLETIN DE LA SOCIETE DE L'HISTOIRE DE L'ART FRANCAIS.
IMPRINT: PARIS, J. BAUR ETC. , 1878-9999.
LOCATIONS: AR

RECORD NUMBER: ADQ9032 FUND: 089PER3 - 0046
CALL NUMBER: N2 .B92 T
AUTHOR: ASSOCIATION DES AMIS DU MUSEE DE LYON.
(CONTINUED ON NEXT PAGE) next page →

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

GAPS:

(CONTINUED FROM PREVIOUS PAGE)
TITLE: BULLETIN DES MUSEES ET MONUMENTS LYONNAIS.
IMPRINT: LYON S.N. , 1960-9999.
LOCATIONS: AR
Cont: Bulletin des musees lyonnais.
1960 - 1968

RECORD NUMBER: ADS6496 FUND: 089PER3 - 0046
CALL NUMBER: N1830 .A3
AUTHOR: MUSEES ROYAUX DES BEAUX-ARTS DE BELGIQUE.
TITLE: BULLETIN(MUSEES ROYAUX DES BEAUX-ARTS DE BELGIQUE).
IMPRINT: BRUXELLES : MUSEES ROYAUX DES BEAUX-ARTS DE BELGIQUE, 1952-.
LOCATIONS: AR
1952 - 1969

RECORD NUMBER: ADS0651 FUND: 089CONT3 - 0046
CALL NUMBER: N330 .P73
AUTHOR: RHODE ISLAND SCHOOL OF DESIGN.
TITLE: BULLETIN. MUSEUM NOTES (RHODE ISLAND SCHOOL OF DESIGN).
IMPRINT: PROVIDENCE : RHODE ISLAND SCHOOL OF DESIGN, 1913-9999.
LOCATIONS: AR
1913 - 1968

RECORD NUMBER: ADR7314 FUND: 089PER3 - 0046
CALL NUMBER: N729 .A35
AUTHOR: SAINT LOUIS. CITY ART MUSEUM.
TITLE: BULLETIN. N.S.
IMPRINT: S.L. S.N. , 1965-9999.
LOCATIONS: AR
1965 - 1968

RECORD NUMBER: ADV0287 FUND: 089PER3 - 0046
CALL NUMBER: N552 .A3
AUTHOR: CLEVELAND MUSEUM OF ART.
TITLE: BULLETIN (OF THE CLEVELAND MUSEUM OF ART).
IMPRINT: CLEVELAND, OHIO S.N. , 1914-9999.
LOCATIONS: AR
1914 - 1968

RECORD NUMBER: ADS6997 FUND: 089PER3 - 0046
CALL NUMBER: N685 .A45
AUTHOR: PHILADELPHIA MUSEUM OF ART.
TITLE: BULLETIN (PHILADELPHIA MUSEUM OF ART).
IMPRINT: PHILADELPHIA, S.N. .
LOCATIONS: AR
1903 - 1968

RECORD NUMBER: ADR4977 FUND: 089PER3 - 0046
CALL NUMBER: N2460 .A3
AUTHOR: RIJKSMUSEUM (NETHERLANDS).
TITLE: BULLETIN RIJKSMUSEUM. BULLETIN MAURITSHUIS.
IMPRINT: AMSTERDAM, S.N. , 1953-9999.
LOCATIONS: AR
1953 - 1968

Bulletin van het Rijksmuseum

GAPS:

LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: ADS0930 FUND: 089PER3 - 0046
CALL NUMBER: N590 .A5
AUTHOR: YALE UNIVERSITY. ART GALLERY.
TITLE: BULLETIN [YALE UNIVERSITY. ART GALLERY].
IMPRINT: NEW HAVEN S.N. , 1926-9999.
LOCATIONS: AR

1926 - 1965

RECORD NUMBER: ADQ9016 FUND: 089PER3 - 0046
CALL NUMBER: N1 .B9 /N1 .B9 INDEX
TITLE: BURLINGTON MAGAZINE.
IMPRINT: LONDON, S.N. , 1903-9999.
LOCATIONS: AR

RECORD NUMBER: ADQ6598 FUND: 089CONT3 - 0046
CALL NUMBER: CC3 .C34
TITLE: CAHIERS ARCHEOLOGIQUES; FIN DE L'ANTIQUITE ET MOYEN AGE.
IMPRINT: PARIS, KLINCKSIECK, 1945-9999.
LOCATIONS: AR

RECORD NUMBER: ADS4243 FUND: 089PER3 - 0046
CALL NUMBER: N6490 .P27 A
AUTHOR: PARIS (FRANCE) MUSEE NATIONAL D'ART MODERNE.
TITLE: CAHIERS DU MUSE NATIONAL D'ART MODERNE.
IMPRINT: PARIS : CENTRE GEORGES POMPIDOU, 1979-9999.
LOCATIONS: AR

vol. 1 (1979)

RECORD NUMBER: ADR8691 FUND: 089PER3 - 0046
CALL NUMBER: NA1 .C21
TITLE: THE CANADIAN ARCHITECT.
IMPRINT: DON MILLS, ONT. S.N. , 19---9999.
LOCATIONS: AR

RECORD NUMBER: ADS7177 FUND: 089PER3 - 0046
CALL NUMBER: N1 .C23 T
TITLE: CANADIAN ART.
IMPRINT: TORONTO : MACLEAN-HUNTER.
LOCATIONS: AR

RECORD NUMBER: ADY9512 FUND: 089CONT3 - 0046
CALL NUMBER: N6540 .C23T
TITLE: THE CANADIAN ART SALES INDEX ...
IMPRINT: VANCOUVER : PUBLISHED FOR WESTBRIDGE FINE ART MARKETING SERVICES BY LEFT BANK, <1980>-
LOCATIONS: AR

1980 - '85

RECORD NUMBER: ADU9940 FUND: 089CONT3 - 0046
CALL NUMBER: NC27 .I8 F55
AUTHOR: GALLERIA DEGLI UFFIZI. GABINETTO DEI DISEGNI E DELLE STAMPE.
TITLE: CATALOGO CRITICO.
(CONTINUED ON NEXT PAGE)

Artscanada '43 → '82

Artsmagazine

gap: all

GAPS:

(CONTINUED FROM PREVIOUS PAGE)
IMPRINT: FIRENZE, L.S. OLSCHKI.
LOCATIONS: AR

RECORD NUMBER: ADQ9117 FUND: 089CONT3 - 0046
CALL NUMBER: N8660 .C55 C5
AUTHOR: CHRISTIE, MANSON & WOODS.
TITLE: CHRISTIE'S REVIEW OF THE SEASON.
IMPRINT: LONDON, HUTCHINSON, 1973-9999.
LOCATIONS: AR Continues: Christie's review of the year

RECORD NUMBER: AEQ6891 FUND: 089PER3 - 0046
CALL NUMBER: IONS !!!!!!!!
AUTHOR:Y LOCATCHRISTIE'S.!!
TITLE:NY LOCATCHRISTIE'S. SUBSCRIPTION. CATALOGUES.
IMPRINT: LOCATNEW YORK: CHRISTIE'S PUBLICATIONS.
LOCATIONS: ARN,AR!,AR!,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR

RECORD NUMBER: ADQ9020!!!!! FUND: 089PER3 - 0046
CALL NUMBER: N1 .C75!!!!!
TITLE:NY LOCATTHE CONNOISSEUR.
IMPRINT: LOCAT LONDON, NATIONAL MAGAZINE CO. LTD., ETC. , 1901-9999.
LOCATIONS: ARNS !!!!!!!!

RECORD NUMBER: ADS1600!!!!! FUND: 089CONT3 - 0046
CALL NUMBER: NA3760 .C67!!
AUTHOR:Y LOCATALEXANDER, MARGARET A.
TITLE:NY LOCATCORPUS DES MOSAIQUES DE TUNISIE.
IMPRINT: LOCATTUNIS : INSTITUTT NATIONAL D'ARCHEOLOGIE ET D'ARTS,
TOO MANY LOCAT 1973-9999 .!
LOCATIONS: AR

RECORD NUMBER: AEM3929 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: CORPUS RUBENIANUM LUDWIG BURCHARD.BILLING RECORD ONLY.
IMPRINT: LONDON, ENGLAND: PHAIDON PRESS.
LOCATIONS: AR

RECORD NUMBER: ADQ9039 FUND: 089PER3 - 0046 1954 - 1965
CALL NUMBER: N4 .C73
TITLE: CRITICA D'ARTE.
IMPRINT: FIRENZE, VALLECHI, 1954-9999.
LOCATIONS: AR

RECORD NUMBER: ADY8047 FUND: 089PER3 - 0046 1981 - 1987
CALL NUMBER: NA1 .A1 D34
TITLE: DAIDALOS.
IMPRINT: <BERLIN : BERTELSMANN, C1981>-
LOCATIONS: AR

Christie's review of the year 1928-1961, 1966-1971

GAPS:

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: AAX4203 FUND: 089CONT3 - 0046
CALL NUMBER: N6548 .M172
AUTHOR: MACDONALD, COLIN S., 1925-
TITLE: A DICTIONARY OF CANADIAN ARTISTS.
IMPRINT: OTTAWA, CANADIAN PAPERBACKS, 1967-9999.
LOCATIONS: AR ,DL ,SC

RECORD NUMBER: ADT1206 FUND: 089CONT3 - 0046
CALL NUMBER: CT283 .D55 /F5009 .D43
TITLE: DICTIONARY OF CANADIAN BIOGRAPHY.
IMPRINT: <TORONTO>, UNIVERSITY OF TORONTO PRESS, 1966-
LOCATIONS: SC ,DL ,SC ,HE ,AR

RECORD NUMBER: AEJ9122 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: DOSSIERS DU MUSEE D'ORSAY.
IMPRINT: PARIS : MUSEES NATIONAUX.
LOCATIONS: AR

RECORD NUMBER: ACE2868 FUND: 089CONT3 - 0046
CALL NUMBER: NC261 .S95
AUTHOR: SUMOWSKI, WERNER
TITLE: DRAWINGS OF THE REMBRANDT SCHOOL.
IMPRINT: NEW YORK : ABARIS BOOKS, C1979-9999.
LOCATIONS: AR

RECORD NUMBER: ADQ9100 FUND: 089CONT3 - 0046
CALL NUMBER: N5970 .D88
TITLE: DUMBARTON OAKS PAPERS.
IMPRINT: CAMBRIDGE, MASS., HARVARD UNIVERSITY PRESS, 1941-9999.
LOCATIONS: AR

RECORD NUMBER: AAY4288 FUND: 089CONT3 - 0046
CALL NUMBER: NE663 .H6
AUTHOR: HOLLSTEIN, F. W. H.
TITLE: DUTCH AND FLEMISH ETCHINGS, ENGRAVINGS AND WOODCUTS, CA. 1450-1700 / F.W.H. HOLLSTEIN.
IMPRINT: AMSTERDAM : HERTZBERGER, 1949-9999.
LOCATIONS: AR

vol. 25

RECORD NUMBER: AEM5611 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: EUROPEAN CULTURAL HERITAGE : NEWSLETTER ON RESEARCH.
IMPRINT: BRETIGNY, FRANCE : S.N.
LOCATIONS: AR

vol. 1 + vol. 2 +
vol. 3, #1,2,3 +
vol. 4, #1

RECORD NUMBER: AEM3976 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: FLAEMISCHE MALER IM UMKREIS DER GROSSEN MEISTER. BILLING RECORD ONLY.
(CONTINUED ON NEXT PAGE)

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

(CONTINUED FROM PREVIOUS PAGE)
IMPRINT: KLEINE GOERTE, GERMANY : LUCA-VERLAG DR. ERTZ & PARTNER.
LOCATIONS: AR

RECORD NUMBER: ADS7453 FUND: 089PER3 - 0046
CALL NUMBER: N1 .A1 F3
TITLE: FLASH ART.
IMPRINT: MILANO : S.N. ,
LOCATIONS: AR

1967 - 1984

RECORD NUMBER: ADU9833 FUND: 089CONT3 - 0046
CALL NUMBER: AM101 .B389
AUTHOR: STAATLICHE MUSEEN ZU BERLIN (GERMANY : EAST).
TITLE: FORSCHUNGEN UND BERICHTE.
IMPRINT: BERLIN, AKADEMIE-VERLAG, 1957-9999.
LOCATIONS: AR

1957-1969, 1975, 1979, 1981, 1986, 1988

RECORD NUMBER: AEM4185 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: FURNITURE HISTORY SOCIETY. MEMBERSHIP RECORD ONLY.
IMPRINT: LONDON : FURNITURE HISTORY SOCIETY.
LOCATIONS: AR

RECORD NUMBER: AEK9773 FUND: 089PER3 - 0046
CALL NUMBER: N1 .G35T
TITLE: GALLERIE.
IMPRINT: NORTH VANCOUVER, B.C. : GALLERIE PUBLICATIONS, 1988-
LOCATIONS: AR

RECORD NUMBER: ADR7725 FUND: 089PER3 - 0046
CALL NUMBER: N2 .G28
TITLE: GAZETTE DES BEAUX-ARTS.
IMPRINT: PARIS IMPR. DE J. CLAYE, ETC. , 1859-19---9999.
LOCATIONS: AR

Ser.2, v.1-6 (1873)
Ser.2, v. 9, 10
Ser.2, v.12-20
1883?
Ser.2, v.25-28

RECORD NUMBER: ADQ9191 FUND: 089CONT3 - 0046
CALL NUMBER: NE651 .H6
AUTHOR: HOLLSTEIN, F. W. H.
TITLE: GERMAN ENGRAVINGS, ETCHINGS, AND WOODCUTS, CA.1400-1700.
IMPRINT: AMSTERDAM : M. HERTZBERGER, <1954-9999>.
LOCATIONS: AR

RECORD NUMBER: ADR6416 FUND: 089PER3 - 0046
CALL NUMBER: N8 .G73
TITLE: GRAPHIS; INTERNATIONAL JOURNAL FOR GRAPHIC & APPLIED ART.
IMPRINT: ZURICH S.N. , 1944-9999.
LOCATIONS: AR

1944-1950
1952-1959

~~ADR7000~~
FURNITURE HISTORY
NK2528.F989

GAPS:

LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: AEM6223 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: HERMITAGE CATALOGUE OF WESTERN EUROPEAN PAINTING. BILLING RECORD ONLY.
IMPRINT: FLORENCE, ITALY : GIUNTI PUBLISHING GROUP.
LOCATIONS: AR

RECORD NUMBER: AEK0682 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: HOOGSTEDER-NAUMANN MERCURY.
IMPRINT: DOORNSPIJK, NETHERLANDS: DAVACO PUBLISHERS.
LOCATIONS: AR

1985-1988

RECORD NUMBER: AEL8485 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: HUNTINGTON. CALENDAR
IMPRINT: SAN MARINO, CALIFORNIA 91108: HUNTINGTON LIBRARY.
LOCATIONS: AR

up to + incl. 1979

RECORD NUMBER: AEK3162 FUND: 089CONT3 - 0046
CALL NUMBER: N1080 A33
AUTHOR: TATE GALLERY.
TITLE: ILLUSTRATED BIENNIAL REPORT (TATE GALLERY).
IMPRINT: LONDON : TATE GALLERY PUBLICATIONS, 1980-
LOCATIONS: AR

1980-1983

RECORD NUMBER: AEK2640 FUND: 089CONT3 - 0046
CALL NUMBER: ND47 .I5 1988
TITLE: THE INDEX OF PAINTINGS SOLD IN THE BRITISH ISLES DURING THE NINETEENTH CENTURY / EDITED BY BURTON B. FREDERICKSEN ; ASSISTED BY JULIA I. ARMSTRONG AND DORIS A. MENDENHALL.
IMPRINT: SANTA BARBARA, CALIF. : ABC-CLIO, C1988-
LOCATIONS: AR

RECORD NUMBER: AEM5296 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: INTERNATIONAL CENTER OF MEDIEVAL ART. MEMBERSHIP RECORD ONLY.
IMPRINT: NEW YORK : INTERNATIONAL CENTER OF MEDIEVAL ART.
LOCATIONS: AR

RECORD NUMBER: AEJ9123 FUND: 089CONT3 - 0046
CALL NUMBER: DG445 .T29
TITLE: I TATTI STUDIES.
IMPRINT: FLORENCE : VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES, C1985-
LOCATIONS: AR

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

GAPS:

RECORD NUMBER: ADU9935 FUND: 089CONT3 - 0046
CALL NUMBER: N9 .J18
AUTHOR: AUSTRO-HUNGARIAN MONARCHY. OBERSTKAEMMERER-AMT.
TITLE: JAHRBUCH DER KUNSTHISTORISCHEN SAMMLUNGEN IN WIEN.
IMPRINT: WIEN, A. SCHROLL, ETC. , 1883-1980.
LOCATIONS: AR

Neue Folge, Bd. 1-13, 15-29, 35, 41.

RECORD NUMBER: ADU9936 FUND: 089CONT3 - 0046
CALL NUMBER: N15 .F565
AUTHOR: FLORENCE. KUNSTHISTORISCHES INSTITUT.
TITLE: JAHRESBERICHT.
IMPRINT: FLORENZ ETC. S.N. , 1902-9999.
LOCATIONS: AR

1902-1968, 1977-1979, 1981, 1982.

RECORD NUMBER: ADR4053 FUND: 089PER3 - 0046
CALL NUMBER: TP934 .F44
TITLE: JCT.
IMPRINT: EASTON, PA., FEDERATION FOR SOCIETIES FOR COATINGS TECHNOLOGY, 1976-9999.
LOCATIONS: AR

RECORD NUMBER: ADR4055 FUND: 089PER3 - 0046
CALL NUMBER: TP934 .O5
AUTHOR: OIL AND COLOUR CHEMISTS' ASSOCIATION, LONDON.
TITLE: JOURNAL of the Oil and Colour Chemists' Association
IMPRINT: N.
LOCATIONS: AR

1918-1968

RECORD NUMBER: ADR7915 FUND: 089PER3 - 0046
CALL NUMBER: N1 .J6
TITLE: JOURNAL OF AESTHETICS AND ART CRITICISM.
IMPRINT: PHILADELPHIA, ETC. AMERICAN SOCIETY FOR AESTHETICS, 1941-9999.
LOCATIONS: AR

RECORD NUMBER: AEK4244 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: JOURNAL OF ART ~~(INTERNATIONAL EDITION)~~ (not cat.)
IMPRINT: NEW YORK : JOURNAL OF ART.
LOCATIONS: AR

RECORD NUMBER: ADQ9104 FUND: 089PER3 - 0046
CALL NUMBER: N6540 .J67
TITLE: JOURNAL OF CANADIAN ART HISTORY.
IMPRINT: MONTREAL, OWL'S HEAD PRESS, 1974-9999.
LOCATIONS: AR

RECORD NUMBER: ADR9451 FUND: 089PER3 - 0046
CALL NUMBER: SB403 .J6 T
TITLE: JOURNAL OF GARDEN HISTORY.
(CONTINUED ON NEXT PAGE)

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(CONTINUED FROM PREVIOUS PAGE)
IMPRINT: LONDON, RAYLOR & FRANCIS, 1981-9999.
LOCATIONS: AR

RECORD NUMBER: ADR7921 FUND: 089PER3 - 0046
CALL NUMBER: N1 .L8
AUTHOR: WARBURG INSTITUTE.
TITLE: JOURNAL OF THE WARBURG INSTITUTE AND COURTAULD INSTITUTES.
IMPRINT: LONDON S.N. , 1937-9999.
LOCATIONS: AR

RECORD NUMBER: ADR8308 FUND: 089CONT3 - 0046
CALL NUMBER: N870 .A413
AUTHOR: WORCESTER ART MUSEUM.
TITLE: JOURNAL / WORCESTER ART MUSEUM.
IMPRINT: WORCESTER, MASS., WORCESTER ART MUSEUM, C1979-9999.
LOCATIONS: AR

RECORD NUMBER: AEN4566 FUND: 089PER3 - 0046
CALL NUMBER:
AUTHOR: JOYNER FINE ART INC. AUCTIONEERS & APPRAISERS.
TITLE: JOYNER FINE ART CATALOGUES.
IMPRINT: TORONTO: JOYNER FINE ART INC. (not cat.)
LOCATIONS: AR

RECORD NUMBER: ACW1391 FUND: 089CONT3 - 0046
CALL NUMBER: NX556 .Z9 K362 1980
AUTHOR: KANDINSKY, WASSILY, 1866-1944.
TITLE: KANDINSKY, DIE GESAMMELTEN SCHRIFTEN / HERAUSGEGEBEN VON HANS K. ROETHEL UND JELENA HAHL-KOCH.
IMPRINT: BERN : BENTELI, C1980- .
LOCATIONS: AR

RECORD NUMBER: ADQ9188 FUND: 089CONT3 - 0046
CALL NUMBER: ND2950 .K6
AUTHOR: KOEHLER, WILHELM REINHOLD WALTER, 1884-
TITLE: DIE KAROLINGISCHEN MINIATUREN.
IMPRINT: BERLIN : DEUTSCHEN VEREIN FUER KUNSTWISSENSCHAFT V. IN : ILL. ; 27 CM. AND V. PORTFOLIO ; 49 CM. - (DEUTSCHER VEREIN FUER KUNSTWISSENSCHAFT BERLIN DENKMAELER DEUTSCHER KUNST, 1930-9999.
LOCATIONS: AR

RECORD NUMBER: ADR7996 FUND: 089PER3 - 0046
CALL NUMBER: N3 .K96
TITLE: KUNSTCHRONIK. NACHRICHTEN AUS KUNSTWISSENSCHAFT, MUSSSEUMSWESEN UND DENKMALPFLEGE.
IMPRINT: NUERNBERG S.N. , 1948-9999.
LOCATIONS: AR

1948-1963 (except 1957, #3)

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

GAPS:

RECORD NUMBER: ADQ9037 FUND: 089PER3 - 0046
CALL NUMBER: N3 .K95
TITLE: DAS KUNSTWERK.
IMPRINT: STUTTGART ETC. W. KOHLHAMMER ETC. , 1946-9999.
LOCATIONS: AR

1946-1967

RECORD NUMBER: ADQ9022 FUND: 089PER3 - 0046
CALL NUMBER: N1 .L4
TITLE: LEONARDO.
IMPRINT: OXFORD, ETC. PERGAMON PRESS ETC. , 1968-9999.
LOCATIONS: AR

RECORD NUMBER: AEM8859 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: LONDON UNIVERSITY. WARBURG INSTITUTE STUDIES.BILLING RECORD ONLY.
IMPRINT: LONDON : WARBURG INSTITUTE.
LOCATIONS: AR

RECORD NUMBER: AEM8867 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: LONGHI, ROBERT. 1890-1970. EDIZIONE DELLE OPERE COMPLETE DI ROBERT LONGHI.BILLING RECORD ONLY.
IMPRINT: FLORENCE, ITALY : G. C. SANSONI SPA.
LOCATIONS: AR

RECORD NUMBER: ADS9097 FUND: 089PER3 - 0046
CALL NUMBER: NK1125 .A3
TITLE: THE MAGAZINE ANTIQUES.
IMPRINT: NEW YORK : STRAIGHT ENTERPRISES.
LOCATIONS: AR
continues: Antiques

Antiques: V. 66-88 (except Dec. '52, Jul. '54, Apr. '60, May '61, Jun + Jul. '64)

RECORD NUMBER: ADV0409 FUND: 089CONT3 - 0046
CALL NUMBER: N9 .M37
AUTHOR: NEW YORK UNIVERSITY. INSTITUTE OF FINE ARTS.
TITLE: MARSYAS; STUDIES IN THE HISTORY OF ART.
IMPRINT: NEW YORK, S.N. , 1941-9999.
LOCATIONS: AR

V. 1-3, 10.

RECORD NUMBER: ADR6899 FUND: 089PER3 - 0046
CALL NUMBER: NC1 .M4
TITLE: MASTER DRAWINGS.
IMPRINT: NEW YORK MASTER DRAWINGS ASSOCIATION, 1963-9999.
LOCATIONS: AR

RECORD NUMBER: ADR6412 FUND: 089PER3 - 0046
CALL NUMBER: N14 .F5515
AUTHOR: FLORENCE. KUNSTHISTORISCHES INSTITUT.
TITLE: MITTEILUNGEN.
IMPRINT: FLORENZ, VEREIN ZUR ERHALTUNG DES KUNSTHISTORISCHEN
(CONTINUED ON NEXT PAGE)

1908-1968

A [illegible]

GAPS:

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

(CONTINUED FROM PREVIOUS PAGE)
INSTITUTES IN FLORENZ E V., ETC. , 19---9999.
LOCATIONS: AR

RECORD NUMBER: AEL8163 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: MODERN PAINTERS.
IMPRINT: LEVONIA, NJ: FRED STERN. (not yet cat.) V.1-3, 1988
LOCATIONS: AR

RECORD NUMBER: ADQ9050 FUND: 089CONT3 - 0046
CALL NUMBER: N9 .M8
AUTHOR: STAATLICHE KUNSTSAMMLUNGEN, MUNICH.
TITLE: MUENCHNER JAHRBUCH DER BILDENDEN KUNST.
IMPRINT: MUENCHEN, PRESTEL VERLAG, 1950-9999.
LOCATIONS: AR N9.M8

1906 - ?
1950 - 1969

RECORD NUMBER: ADQ9071 FUND: 089CONT3 - 0046
CALL NUMBER: N584 .M5 A3
TITLE: MUSE.
IMPRINT: COLUMBIA, MO., MUSEUM OF ART AND ARCHAEOLOGY, UNIVERSITY OF MISSOURI.
LOCATIONS: AR

RECORD NUMBER: ADR8032 FUND: 089PER3 - 0046
CALL NUMBER: AM1 .A55
TITLE: MUSEUM NEWS.
IMPRINT: WASHINGTON, D.C., NEW YORK CITY THE AMERICAN ASSOCIATION OF MUSEUMS, 1924-9999.
LOCATIONS: AR

V.1-37, 39-44, 48.

RECORD NUMBER: ADQ9083 FUND: 089CONT3 - 0046
CALL NUMBER: N1020 .M82
TITLE: MUSEUMS AND GALLERIES IN GREAT BRITAIN AND IRELAND.
IMPRINT: LONDON, INDEX PUBLISHERS , N.D. .
LOCATIONS: AR

1955-1965, 1968, 1969.

RECORD NUMBER: ADR8549 FUND: 089PER3 - 0046
CALL NUMBER: AM1 .M7
TITLE: MUSEUMS JOURNAL.
IMPRINT: LONDON, MUSEUMS ASSOCIATION ETC. , 1901-9999.
LOCATIONS: AR

1901-1968

RECORD NUMBER: ADQ9045 FUND: 089CONT3 - 0046
CALL NUMBER: N5 .N4
TITLE: NEDERLANDS KUNSTHISTORISCH JAARBOEK.
IMPRINT: BUSSUM ETC. C.A.J. VAN DISHOECK ETC. .
LOCATIONS: AR

GAPS:

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: ADS6008 FUND: 089PER3 - 0046
CALL NUMBER: NX503 .N48
TITLE: THE NEW CRITERION.
IMPRINT: NEW YORK : FOUNDATION FOR CULTURAL REVIEW, 1982-9999.
LOCATIONS: AR

RECORD NUMBER: AEL5061 FUND: 089CONT3 - 0046
CALL NUMBER:
AUTHOR: ART LIBRARIES SOCIETY OF NORTH AMERICA.
TITLE: OCCASIONAL PAPERS.(ART LIBRARIES SOCIETY OF NORTH AMERICA).
BILLING RECORD ONLY.
IMPRINT: TUCSON, AZ. 85749 ART LIBRARIES SOCIETY OF NORTH AMERICA.
LOCATIONS: AR

RECORD NUMBER: ADR8037 FUND: 089PER3 - 0046
CALL NUMBER: DJ1 .09
AUTHOR: NETHERLANDS. RIJKSBUREAU VOOR KUNSTHISTORISCHE DOKUMENTATIE.
TITLE: OUD-HOLLAND.
IMPRINT: LEIDEN, ETC., S.N. , 1883-9999.
LOCATIONS: AR

V.27-V.79

Another F serious

RECORD NUMBER: AEM1707 FUND: 089PER3 - 0046
CALL NUMBER: N1 .093T
TITLE: OXFORD ART JOURNAL.
IMPRINT: OXFORD, ENGLAND : WHITNEY PRESS, 1978-
LOCATIONS: AR

1978-1987

and Paragone

RECORD NUMBER: ADR8927 FUND: 089PER3 - 0046
CALL NUMBER: NX1 .P3 T
TITLE: PARACHUTE.
IMPRINT: MONTREAL, ARTDATA, ETC. , 1975-9999.
LOCATIONS: AR

V.1-17(1975-1979)

RECORD NUMBER: ADQ9040 FUND: 089PER3 - 0046
CALL NUMBER: N4 .P22
TITLE: PARAGONE: ARTE.
IMPRINT: FIRENZE, SANSONI, 1950-9999.
LOCATIONS: AR

1950-1963

1950-

RECORD NUMBER: AEN1640 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: PELICAN HISTORY OF ART.BILLING RECORD ONLY.
IMPRINT: HARMONDSWORTH, MIDDLESEX : PENGUIN BOOKS.
LOCATIONS: AR ,AR

RECORD NUMBER: ADS6242 FUND: 089PER3 - 0046
CALL NUMBER: TR1 .I62T
TITLE: PHOTO TECHNIQUE INTERNATIONAL.
IMPRINT: MUENICH : VERLAG PHOTOTECHNIK INTERNATIONAL GMBH ,
(CONTINUED ON NEXT PAGE)

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

(CONTINUED FROM PREVIOUS PAGE)
1984-9999.
LOCATIONS: AR

RECORD NUMBER: ADV1110 FUND: 089PER3 - 0046
CALL NUMBER: NA12 .R852 T
TITLE: PRACTICE.
IMPRINT: LONDON : PRACTICE DEPT., ROYAL INSTITUTE OF BRITISH ARCHITECTURE, 19--.
LOCATIONS: AR

NA12.R852t

RECORD NUMBER: ADR8710 FUND: 089CONT3 - 0046
CALL NUMBER: ND665 .P66
TITLE: LES PRIMITIFS FLAMANDS. I. CORPUS DE LA PEINTURE DES ANCIENS PAY-BAS MERIDIONAUX AU QUINZIEME SIECLE.
IMPRINT: <BRUXELLES, ETC.> : CENTRE NATIONAL DE RECHERCHES PRIMITIFS FLAMANDS' <ETC.>, 1952-9999.
LOCATIONS: AR

RECORD NUMBER: ADR8711 FUND: 089CONT3 - 0046
CALL NUMBER: ND665 .P664
AUTHOR: CENTRE NATIONAL DE RECHERCHES "PRIMITIFS FLAMANDS".
TITLE: LES PRIMITIFS FLAMANDS. III. CONTRIBUTIONS A L'ETUDE DES PRIMITIFS FLAMANDS.
IMPRINT: BRUXELLES, CENTRE NATIONAL DE RECHERCHES PRIMITIFS FLAMANDS 1952-.
LOCATIONS: AR

V.1

RECORD NUMBER: ADR8754 FUND: 089PER3 - 0046
CALL NUMBER: NE1 .P69
TITLE: PRINT COLLECTOR'S NEWSLETTER.
IMPRINT: NEW YORK, PRINT COLLECTOR'S NEWSLETTER, INC., 1970- 9999.
LOCATIONS: AR

V.1, 1970 - V.10, 1979

RECORD NUMBER: ADS5630 FUND: 089PER3 - 0046
CALL NUMBER: NE1 .P75 T
TITLE: PRINT QUARTERLY.
IMPRINT: LONDON : PRINT QUARTERLY LTD., C1984.
LOCATIONS: AR

RECORD NUMBER: ADR6561 FUND: 089PER3 - 0046
CALL NUMBER: NA1 .P7
TITLE: PROGRESSIVE ARCHITECTURE.
IMPRINT: STAMFORD, CONN. ETC. REINHOLD PUB. CO. ETC. , 1920- 9999.
LOCATIONS: AR

1920 - 1958

GAPS:

SA>

LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: ADS0711 FUND: 089PER3 - 0046
CALL NUMBER: N4 .P76
TITLE: PROSPETTIVA.
IMPRINT: FIRENZE : CENTO DI, 1975-9999.
LOCATIONS: AR

V.1, 1975 - 1980

RECORD NUMBER: ADQ9105 FUND: 089PER3 - 0046
CALL NUMBER: N6540 .R3 T
TITLE: RACAR; REVUE D'ART CANADIENNE. RACAR; CANADIAN ART REVIEW.
IMPRINT: QUEBEC, SOCIETE POUR PROMOUVOIR LA PUBLICATION EN HISTOIRE DE L'ART AU CANADA, 1974-9999.
LOCATIONS: AR

RECORD NUMBER: ADS5998 FUND: 089CONT3 - 0046
CALL NUMBER: N6250 .R288
AUTHOR: WESSEL, KLAUS
TITLE: REALLEXIKON ZUR BYZANTINISCHEN KUNST.
IMPRINT: STUTTGART, HIERSEMANN, 1963-9999.
LOCATIONS: AR

RECORD NUMBER: ADR6543 FUND: 089PER3 - 0046
CALL NUMBER: N1 .P83
AUTHOR: PRINCETON UNIVERSITY. ART MUSEUM.
TITLE: RECORD.
IMPRINT: PRINCETON S.N. , 1942-9999.
LOCATIONS: AR

V.1, 1942 - 1982

RECORD NUMBER: ADV0746 FUND: 089CONT3 - 0046
CALL NUMBER: N582 .L25 A35
AUTHOR: HELEN FORESMAN SPENCER MUSEUM OF ART.
TITLE: THE REGISTER OF THE SPENCER MUSEUM OF ART.
IMPRINT: LAWRENCE : UNIVERSITY OF KANSAS, 1978-9999.
LOCATIONS: AR

V.1 - 4
V.5, no.1-4

RECORD NUMBER: ADR4652 FUND: 089PER3 - 0046
CALL NUMBER: Z5937 .R43
AUTHOR: COMITE FRANCAIS D'HISTOIRE DE L'ART.
TITLE: REPERTOIRE D'ART ET D'ARCHEOLOGIE.
IMPRINT: PARIS, EDITIONS DU CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE, 1966-9999.
LOCATIONS: AR

RECORD NUMBER: ADQ9094 FUND: 089CONT3 - 0046
CALL NUMBER: N3830 .A3
AUTHOR: SOUTH AFRICAN NATIONAL GALLERY, CAPE TOWN.
TITLE: REPORT.
IMPRINT: CAPE TOWN, S.N. , 19---9999.
LOCATIONS: AR

? → 1966

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

GAPS:

RECORD NUMBER: ADR8378 FUND: 089CONT3 - 0046
CALL NUMBER: N1434 .A35
AUTHOR: WHITWORTH ART GALLERY.
TITLE: REPORT.
IMPRINT: MANCHESTER, S.N. , N.D. .
LOCATIONS: AR

? → 1967

RECORD NUMBER: ADS6885 FUND: 089CONT3 - 0046
CALL NUMBER: N12 .F7 A25
AUTHOR: FRIENDS OF THE TATE GALLERY.
TITLE: REPORT (FRIENDS OF THE TATE GALLERY).
IMPRINT: LONDON : FRIENDS OF THE TATE GALLERY .
LOCATIONS: AR

1959-1982

RECORD NUMBER: ADR6328 FUND: 089PER3 - 0046
CALL NUMBER: N2 .R4
AUTHOR: COMITE FRANCAIS D'HISTOIRE DE L'ART.
TITLE: REVUE DE L'ART.
IMPRINT: PARIS FLAMMARION, 1968-9999.
LOCATIONS: AR

✓

RECORD NUMBER: ADQ9089 FUND: 089PER3 - 0046
CALL NUMBER: N2030 .A1 R4
TITLE: REVUE DU LOUVRE ET DES MUSEES DE FRANCE.
IMPRINT: PARIS, CONSEIL DES MUSEES NATIONAUX, 1961-9999.
LOCATIONS: AR

1961-1965,

RECORD NUMBER: ADR4651 FUND: 089PER3 - 0046
CALL NUMBER: Z5937 .R22 T
TITLE: RILA : R EPERTOIRE INTERNATIONAL DE LA LITT ERATURE DE L'ART = INTERNATIONAL REPERTORY OF THE LITERATURE OF ART.
IMPRINT: WILLIAMSTOWN, MASS., STERLING AND FRANCINE CLARK ART INSTITUTE , 1975-9999.
LOCATIONS: AR

✓

RECORD NUMBER: AEN4615 FUND: 089CONT3 - 0046
CALL NUMBER: N611 .L43 M46 1987
AUTHOR: METROPOLITAN MUSEUM OF ART (NEW YORK, N.Y.)
TITLE: THE ROBERT LEHMAN COLLECTION.
IMPRINT: NEW YORK : THE MUSEUM ; PRINCETON : PRINCETON UNIVERSITY PRESS, C1987-
LOCATIONS: AR

V. 2-5
V. 7-9

RECORD NUMBER: ADV1066 FUND: 089PER3 - 0046
CALL NUMBER: NA12 .R58
TITLE: ROYAL INSTITUTE OF BRITISH ARCHITECTS JOURNAL.
IMPRINT: LONDON : RIBA MAGAZINES, 1987-.
LOCATIONS: AR

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: ADQ9041 FUND: 089CONT3 - 0046
CALL NUMBER: N4 .S2
TITLE: SAGGI E MEMORIE DI STORIA DELL'ARTE.
IMPRINT: VENEZIA, N. POZZA, 1957-.
LOCATIONS: AR

RECORD NUMBER: ADR8641 FUND: 089PER3 - 0046
CALL NUMBER: N5 .S5
TITLE: SIMIOLUS.
IMPRINT: GONINGEN, NETHERLANDS, ETC. H.D. TJEENK WILLINK BV ETC. , 1966-9999.
LOCATIONS: AR

RECORD NUMBER: ADS8089 FUND: 089PER3 - 0046
CALL NUMBER: N400 .S55 T
TITLE: SLATE : A TORONTO GALLERY GUIDE. ("retain 1 yr. only)
IMPRINT: TORONTO : SLATE, 1982-.
LOCATIONS: AR

RECORD NUMBER: AEL6613 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: SOCIETE FRANCAISE D'ARCHEOLOGIE. MEMBERSHIP RECORD ONLY.
IMPRINT: PARIS : SOCIETE FRANCAISE D'ARCHEOLOGIE.
LOCATIONS: AR

RECORD NUMBER: AEN5862 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: SOCIETY FOR THE STUDY OF ARCHITECTURE IN CANADA. MEMBERSHIP RECORD ONLY.
IMPRINT: OTTAWA, ONTARIO : SOCIETY FOR THE STUDY OF ARCHITECTURE IN CANADA.
LOCATIONS: AR

RECORD NUMBER: AEN5857 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: SOCIETY OF ARCHITECTURAL HISTORIANS.MEMBERSHIP RECORD ONLY.
IMPRINT: PHILADELPHIA, PA : SOCIETY OF ARCHITECTURAL HISTORIANS.
LOCATIONS: AR

RECORD NUMBER: ACN6213 FUND: 089CONT3 - 0046
CALL NUMBER: N8640 .S67 T
AUTHOR: UNIVERSITY MICROFILMS INTERNATIONAL.
TITLE: SOTHEBY & CO. CATALOGUES OF SALES : A GUIDE TO THE MICROFILM COLLECTION.
IMPRINT: ANN ARBOR, MICH. : XEROX UNIVERSITY MICROFILMS IN ASSOCIATION WITH SOTHEBY PARKE-BERNET PUBLICATIONS, 1973-9999.
LOCATIONS: AR

SA5

GAPS:

LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: AEN6844 FUND: 089PER3 - 0046
CALL NUMBER:
AUTHOR: SOTHEBY'S & CO. (U.K.).
TITLE: SOTHEBY'S & CO. (U.K.). LONDON SUBSCRIPTION. CATALOGUES.
IMPRINT: NEW YORK: SOTHEBY'S SUBSCRIPTION DEPT.
LOCATIONS: AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR ,AR

RECORD NUMBER: AEK4249 FUND: 089PER3 - 0046
CALL NUMBER:
AUTHOR: SOTHEBY PARKE BERNET & CO.
TITLE: SOTHEBY'S PREVIEW.
IMPRINT: LONDON: SOTHEBY PARKE BERNET & CO.
LOCATIONS: AR

? -> 1984

RECORD NUMBER: ADQ9051 FUND: 089CONT3 - 0046
CALL NUMBER: N9 .S7
AUTHOR: FRANKFURT AM MAIN. STAEDELSCHES KUNSTINSTITUT.
TITLE: STAEDEL-JAHRBUCH.
IMPRINT: FRANKFURT AM MAIN, FRANKFURTER BERLAGS-ANSTALT; MUENCHEN, PRESTEL, 1967-9999.
LOCATIONS: AR

RECORD NUMBER: ADR9672 FUND: 089PER3 - 0046
CALL NUMBER: N4 .S84
TITLE: STORIA DELL'ARTE.
IMPRINT: FIRENZE, LA NUOVA ITALIA, 1969-9999.
LOCATIONS: AR

1969-1980

A [illegible]

RECORD NUMBER: ADR6020 FUND: 089CONT3 - 0046
CALL NUMBER: N9 .S92
TITLE: THE STRUCTURIST.
IMPRINT: SASKATOON, S.N., 1960-9999.
LOCATIONS: AR

RECORD NUMBER: ACA2499 FUND: 089CONT3 - 0046
CALL NUMBER: N386 .U5 S78
TITLE: STUDIES IN THE HISTORY OF ART.
IMPRINT: WASHINGTON : NATIONAL GALLERY OF ART, 1971/72-9999.
LOCATIONS: AR

V.1('71)-V.9('82)

RECORD NUMBER: ADV0403 FUND: 089PER3 - 0046
CALL NUMBER: N1 .S9
TITLE: STUDIO INTERNATIONAL.
IMPRINT: LONDON, NATIONAL MAGAZINE CO., ETC., 1893-9999.
LOCATIONS: AR

V.62, V.88, V.120, V.122.

RECORD NUMBER: ADQ6775 FUND: 089CONT3 - 0046
CALL NUMBER: DA675 .J6
AUTHOR: JOINT PUBLISHING COMMITTEE REPRESENTING THE LONDON COUNTY COUNCIL AND THE LONDON SURVEY COMMITTEE.

(CONTINUED ON NEXT PAGE)

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

(CONTINUED FROM PREVIOUS PAGE)
TITLE: SURVEY OF LONDON.
IMPRINT: LONDON, COUNTY COUNCIL ETC. , 1900-9999.
LOCATIONS: AR

RECORD NUMBER: AEQ9217 FUND: 089CONT2 - 0046
CALL NUMBER:
TITLE: TATE GALLERY COLLECTIONS.
IMPRINT: LONDON : TATE GALLERY PUBLICATIONS.
LOCATIONS: DL

ON ORDER

RECORD NUMBER: AEN3826 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: THYSSEN-BORNEMISZA COLLECTION. BILLING RECORD ONLY.
IMPRINT: LONDON : PHILIP WILSON PUBLISHERS.
LOCATIONS: AR

RECORD NUMBER: AEN7234 FUND: 089PER3 - 0046
CALL NUMBER:
TITLE: TURNER SOCIETY. MEMBERSHIP RECORD ONLY.
IMPRINT: LONDON : TURNER SOCIETY.
LOCATIONS: AR

RECORD NUMBER: ADS0684 FUND: 089PER3 - 0046
CALL NUMBER: ND497 .T8 T8 T
TITLE: TURNER STUDIES.
IMPRINT: LONDON : MALLORD PRESS, 1980?-9999.
LOCATIONS: AR

RECORD NUMBER: AEN7694 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: VANCOUVER, B.C. ART GALLERY. EXHIBITION CATALOGUES.BILLING RECORD ONLY.
IMPRINT: VANCOUVER, B.C. : VANCOUVER ART GALLERY.
LOCATIONS: AR

RECORD NUMBER: ADR7909 FUND: 089PER3 - 0046
CALL NUMBER: N910 .V3 A4
TITLE: VANGUARD.
IMPRINT: VANCOUVER, B.C. VANCOUVER ART GALLERY, 1972-9999.
LOCATIONS: AR

RECORD NUMBER: ADR8607 FUND: 089PER3 - 0046
CALL NUMBER: N2 .V6
TITLE: VIE DES ARTS.
IMPRINT: MONTREAL, SOCIETE LA VIE DES ARTS ETC. , 1956-9999.
LOCATIONS: AR

NO. 5 (1956?);
V.28, no. 111-114 (1983/84)

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

RECORD NUMBER: AEN8070 FUND: 089CONT3 - 0046
CALL NUMBER:
TITLE: VOLUMEZERO.
IMPRINT: TROY, N.Y. : RENSSELAER POLYTECHNIC INSTITUTE SCHOOL OF ARCHITECTURE, C1985-86-
LOCATIONS: AR

RECORD NUMBER: ADQ9109 FUND: 089CONT3 - 0046
CALL NUMBER: N6879 .W3
TITLE: WALLRAF-RICHARTZ JAHRBUCH.
IMPRINT: KOELN, F. J. MARCAN, 1924-9999 .
LOCATIONS: AR
1924 - 1968

RECORD NUMBER: ADQ9061 FUND: 089CONT3 - 0046
CALL NUMBER: N40 .W6
TITLE: WHO'S WHO IN ART; BIOGRAPHIES OF LEADING MEN AND WOMEN IN THE WORLD OF ART TODAY - ARTISTS, DESIGNERS, CRAFTSMEN, CRITICS, WRITERS, TEACHERS, COLLECTORS AND CURATORS, WITH APPENDICES OF SIGNATURES.
IMPRINT: EASTBOURNE, SUSSEX, TRADE ART PRESS.
LOCATIONS: AR
no.1(1927) - no.10 (1960), no.18 (1976?)

RECORD NUMBER: ADR8653 FUND: 089CONT3 - 0046
CALL NUMBER: N9 .W5
TITLE: WIENER JAHRBUCH FUER KUNSTGESCHICHTE.
IMPRINT: WIEN, DR. B. FILSER VERLAG G.M.B.H. ETC. , 1923-.
LOCATIONS: AR
V.1 - V.13

RECORD NUMBER: ADQ9053 FUND: 089PER3 - 0046
CALL NUMBER: N9 .W52
TITLE: WINTERTHUR PORTFOLIO.
IMPRINT: WINTERTHUR, DEL., HENRY FRANCIS DU PONT WINTERTHUR MUSEUM , 1964-9999.
LOCATIONS: AR
#1(1964) - #8 (1973)

RECORD NUMBER: ADS5506 FUND: 089PER3 - 0046
CALL NUMBER: N72 .F45 W64
TITLE: WOMAN'S ART JOURNAL.
IMPRINT: KNOXVILLE, TENN. : WOMAN'S ART, 1980-9999.
LOCATIONS: AR

RECORD NUMBER: AEK7985 FUND: 089PER3 - 0046
CALL NUMBER: N6512 .W587
TITLE: WOMEN ARTISTS NEWS.
IMPRINT: <NEW YORK : MIDMARCH ASSOCIATES>, 1978-
LOCATIONS: AR
Cont: Women artists newsletter — V.1 - V.12

RECORD NUMBER: ADR8637 FUND: 089PER3 - 0046
CALL NUMBER: N3 .Z55
AUTHOR: DEUTSCHER VEREIIIN FUER KUNSTWISSENSCHAFT, BERLIN.
(CONTINUED ON NEXT PAGE)

SAS LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0046 23OCT89

1947 - V.19, 1965

(CONTINUED FROM PREVIOUS PAGE)
TITLE: ZEITSCHRIFT DES DEUTSCHEN VEREINS FUER KUNSTWISSENSCHAF.
IMPRINT: BERLIN, DEUTSCHER VEREINS FUER KUNTSWISSENSCHAFT, 1947-9999.
LOCATIONS: AR

cont: Zeitschrift für Kunstwissenschaft, Berlin.

V.28, V.29, V.32.

RECORD NUMBER: ADR7635 FUND: 089PER3 - 0046
CALL NUMBER: N3 .Z53
TITLE: ZEITSCHRIFT FUER KUNSTGESCHICHTE.
IMPRINT: MUENCHEN, BERLIN, DEUTSCHER KUNSVERLAG ETC., 1932-9999.
LOCATIONS: AR

ART CONSERVATION

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LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0047 23OCT89

GAPS:

RECORD NUMBER: ADR9463 FUND: 089PER3 - 0047 Art Conservation
CALL NUMBER: Z267 .A3 T
TITLE: THE ABBEY NEWSLETTER.
IMPRINT: NEW CARROLLTON, MD., S.N. , 1975-9999.
LOCATIONS: AR

V.1 – V.3

RECORD NUMBER: AEK6324 FUND: 089CONT3 - 0047
CALL NUMBER:
AUTHOR: AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS.
TITLE: AIC DIRECTORY.
IMPRINT: WASHINGTON, D.C.: AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS.
LOCATIONS: AR

RECORD NUMBER: AEL3005 FUND: 089PER3 - 0047
CALL NUMBER: TS1118 .A55T
TITLE: ALKALINE PAPER ADVOCATE.
IMPRINT: PROVO, UTAH : ABBEY PUBLICATIONS, 1988-
LOCATIONS: AR

TS 1118 .A55t

RECORD NUMBER: ADS6957 FUND: 089CONT3 - 0047
CALL NUMBER: N8555 .A7
TITLE: ARBEITSBLAETTER FUER RESTAURATOREN.
IMPRINT: MAINZ, VERLAG PHILIPP VON ZABERN.
LOCATIONS: AR

V.1, 1968-1973

RECORD NUMBER: ADR5184 FUND: 089PER3 - 0047
CALL NUMBER: N1 .A42 T
AUTHOR: ASSOCIATION OF ART HISTORIANS.
TITLE: ART HISTORY.
IMPRINT: HENLEY-ON-THAMES, ENG., ROUTLEDGE & KEGAN PAUL, 1978-9999.
LOCATIONS: AR ,AR

RECORD NUMBER: AEL5613 FUND: 089PER3 - 0047
CALL NUMBER:
TITLE: ASSOCIATION FOR PRESERVATION TECHNOLOGY. MEMBERSHIP RECORD ONLY.
IMPRINT: OTTAWA, ONTARIO : ASSOCIATION FOR PRESERVATION TECHNOLOGY.
LOCATIONS: AR

RECORD NUMBER: AEK1429 FUND: 089CONT3 - 0047
CALL NUMBER: Z700 .B66
TITLE: THE BOOK AND PAPER GROUP ANNUAL
IMPRINT: WASHINGTON, D.C. : BOOK AND PAPER GROUP, AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS, 1983-
LOCATIONS: AR

GAPS:

SA3 LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0047 23OCT89

RECORD NUMBER: ADR6121 FUND: 089PER3 - 0047
CALL NUMBER: N550 .A363
AUTHOR: CINCINNATI ART MUSEUM.
TITLE: BULLETIN.
IMPRINT: CINCINNATI, CINCINNATI MUSEUM ASSOCIATION , 1950-9999.
LOCATIONS: AR

1950 - 1970

RECORD NUMBER: ADS6211 FUND: 089PER3 - 0047
CALL NUMBER: TH3401 .A87A SCF /M.MICROFICHE
AUTHOR: ASSOCIATION FOR PRESERVATION TECHNOLOGY.
TITLE: BULLETIN - ASSOCIATION FOR PRESERVATION TECHNOLOGY.
IMPRINT: OTTAWA : ASSOCIATION FOR PRESERVATION TECHNOLOGY, 1969-9999.
LOCATIONS: AR

V.1, 1969

RECORD NUMBER: AEQ9987 FUND: 089PER3 - 0047
CALL NUMBER:
TITLE: COLLECTION FORUM.
IMPRINT: PITTSBURGH, PA : SOCIETY FOR THE PRESERVATION OF NATURAL HISTORY COLLECTIONS.
LOCATIONS: DL

ON ORDER

RECORD NUMBER: AER0062 FUND: 089PER3 - 0047
CALL NUMBER:
TITLE: COLLEGE ART ASSOCIATION OF AMERICA.
IMPRINT: NEW YORK : COLLEGE ART ASSOCIATION OF AMERICA. membership
LOCATIONS: AR

RECORD NUMBER: ADR7707 FUND: 089PER3 - 0047
CALL NUMBER: QC494 .C63
TITLE: COLOR RESEARCH AND APPLICATION.
IMPRINT: NEW YORK, WILEY, 1976-9999.
LOCATIONS: AR

RECORD NUMBER: ADS5017 FUND: 089PER3 - 0047
CALL NUMBER: Z701 .C55T SCF
TITLE: CONSERVATION ADMINISTRATION NEWS.
IMPRINT: LARAMIE : UNIVERSITY OF WYOMING LIBRARIES, 1979-9999.
LOCATIONS: AR

1979 - 1982

RECORD NUMBER: AEM6005 FUND: 089PER3 - 0047
CALL NUMBER:
TITLE: GUILD OF BOOK WORKERS, INC. MEMBERSHIP RECORD ONLY.
IMPRINT: NEW YORK : GUILD OF BOOK WORKERS, INC.
LOCATIONS: AR

RECORD NUMBER: AEM1675 FUND: 089PER3 - 0047
CALL NUMBER: TS1080 .H37T
TITLE: HAND PAPERMAKING.
IMPRINT: <WASHINGTON, D.C. : HAND PAPERMAKING INC.>, 1986-
LOCATIONS: AR

V.1, 1986 - V.2, 1987

GAPS:

RECORD NUMBER: AEM6518 FUND: 089PER3 - 0047
CALL NUMBER:
TITLE: INTERNATIONAL INSTITUTE FOR CONSERVATION - CANADIAN GROUP. MEMBERSHIP RECORD ONLY.
IMPRINT: OTTAWA, ONTARIO : INTERNATIONAL INSTITUTE FOR CONSERVATION - CANADIAN GROUP.
LOCATIONS: AR

RECORD NUMBER: AEL7103 FUND: 089PER3 - 0047
CALL NUMBER:
TITLE: INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS. MEMBERSHIP RECORD ONLY.
IMPRINT: LONDON : THE INSTITUTE.
LOCATIONS: AR

RECORD NUMBER: ADS8011 FUND: 089PER3 - 0047
CALL NUMBER: AM121 .I57
TITLE: THE INTERNATIONAL JOURNAL OF MUSEUM MANAGEMENT AND CURATORSHIP.
IMPRINT: GUILDFORD, ENG. : BUTTERWORTH SCIENTIFIC LTD., 1982-.
LOCATIONS: AR

RECORD NUMBER: ADU9934 FUND: 089CONT3 - 0047
CALL NUMBER: N3 .J16
TITLE: JAHRBUCH DER BERLINER MUSEEN.
IMPRINT: BERLIN, IM GEMEINSCHAFTSVERLAG G. GROTE'SCHE VERLAGSBUCHHANDLUNG, GEBR. MANN.
LOCATIONS: AR

V.1, 1959 - V.6, 1964

RECORD NUMBER: AEM9116 FUND: 089PER3 - 0047
CALL NUMBER: TD940 .L43T
TITLE: LEATHER CONSERVATION NEWS.
IMPRINT: COLUMBIA, S.C. : CONSERVATION LABORATORY, SOUTH CAROLINA STATE MUSEUM, 1984- V.1
LOCATIONS: AR

1984-1986 (?)

RECORD NUMBER: AEK3237 FUND: 089PER3 - 0047
CALL NUMBER: Z700 .L535T
TITLE: LIBRARY CONSERVATION NEWS.
IMPRINT: LONDON: <S.N.>, 1983-
LOCATIONS: AR ,SC

RECORD NUMBER: ADT2199 FUND: 089CONT3 - 0047
CALL NUMBER: ND1630 .L66 A
AUTHOR: GREAT BRITAIN. NATIONAL GALLERY.
TITLE: NATIONAL GALLERY TECHNICAL BULLETIN.
IMPRINT: LONDON, PUBLICATIONS DEPT. NATIONAL GALLERY , 1977- 9999.
LOCATIONS: AR

GAPS:

SAS

LIST OF SERIALS/CONTINUATIONS CURRENTLY RECEIVED FOR DIVISION 0047 23OCT89

RECORD NUMBER: ADW5927 FUND: 089PER3 - 0047
CALL NUMBER: Z267 .N48T
TITLE: THE NEW BOOKBINDER : JOURNAL OF DESIGNER BOOKBINDERS.
IMPRINT: LONDON : DESIGNER BOOKBINDERS, C1981-.
LOCATIONS: AR

RECORD NUMBER: ADR4078 FUND: 089PER3 - 0047
CALL NUMBER: TR1 .P2
TITLE: PHOTOMETHODS.
IMPRINT: NEW YORK, GELLERT PUB. CORP., 1974-9999.
LOCATIONS: AR
cont.: PMI

V.17, 1974
V.22, 1979

RECORD NUMBER: ADR9831 FUND: 089PER3 - 0047
CALL NUMBER: Z701 .R4
TITLE: RESTAURATOR.
IMPRINT: COPENHAGEN : MUNKSGAARD, 1969-9999.
LOCATIONS: AR

1958-1968
V.1-2

RECORD NUMBER: AEK3366 FUND: 089PER3 - 0047
CALL NUMBER: ND1259 .M3
TITLE: RESTAURO.
IMPRINT: MUENCHEN : G.W.D. CALLWEY, 1988-
LOCATIONS: AR

RECORD NUMBER: ADR8677 FUND: 089PER3 - 0047
CALL NUMBER: N8560 .S82
AUTHOR: INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS.
TITLE: STUDIES IN CONSERVATION.
IMPRINT: LONDON, <S.N.>, 1952-
LOCATIONS: AR ,AR

RECORD NUMBER: AEN7343 FUND: 089PER3 - 0047
CALL NUMBER:
TITLE: UNITED KINGDOM INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS, SUBSCRIBING MEMBERSHIP RECORD ONLY.
IMPRINT: BIRMINGHAM : UKIC.
LOCATIONS: AR

DAVID M. LENZ
2508 E. BELLEVIEW PL. #58
MILWAUKEE, WI 53211
414-332-4746

7-15-90

DR. & MRS BADER
2961 N. SHEPARD AVE.
MILWAUKEE, WI 53211

DEAR DR. & MRS. BADER,

SINCE YOU HAVE BEEN OUT OF THE COUNTRY FOR SO LONG, YOU MIGHT HAVE MISSED THE ENCLOSED ARTICLE.

I WOULD LIKE TO SHOW YOU MY RECENT WORK, PERHAPS WE CAN GET TOGETHER SOON.

WELCOME BACK TO AMERICA... I HOPE YOUR TRIP WAS SUCCESSFUL, ENJOYABLE!

SINCERELY,

Dave

GREEF-DE, Dieter Franez de:
attributed to

The Angel appearing to Anna

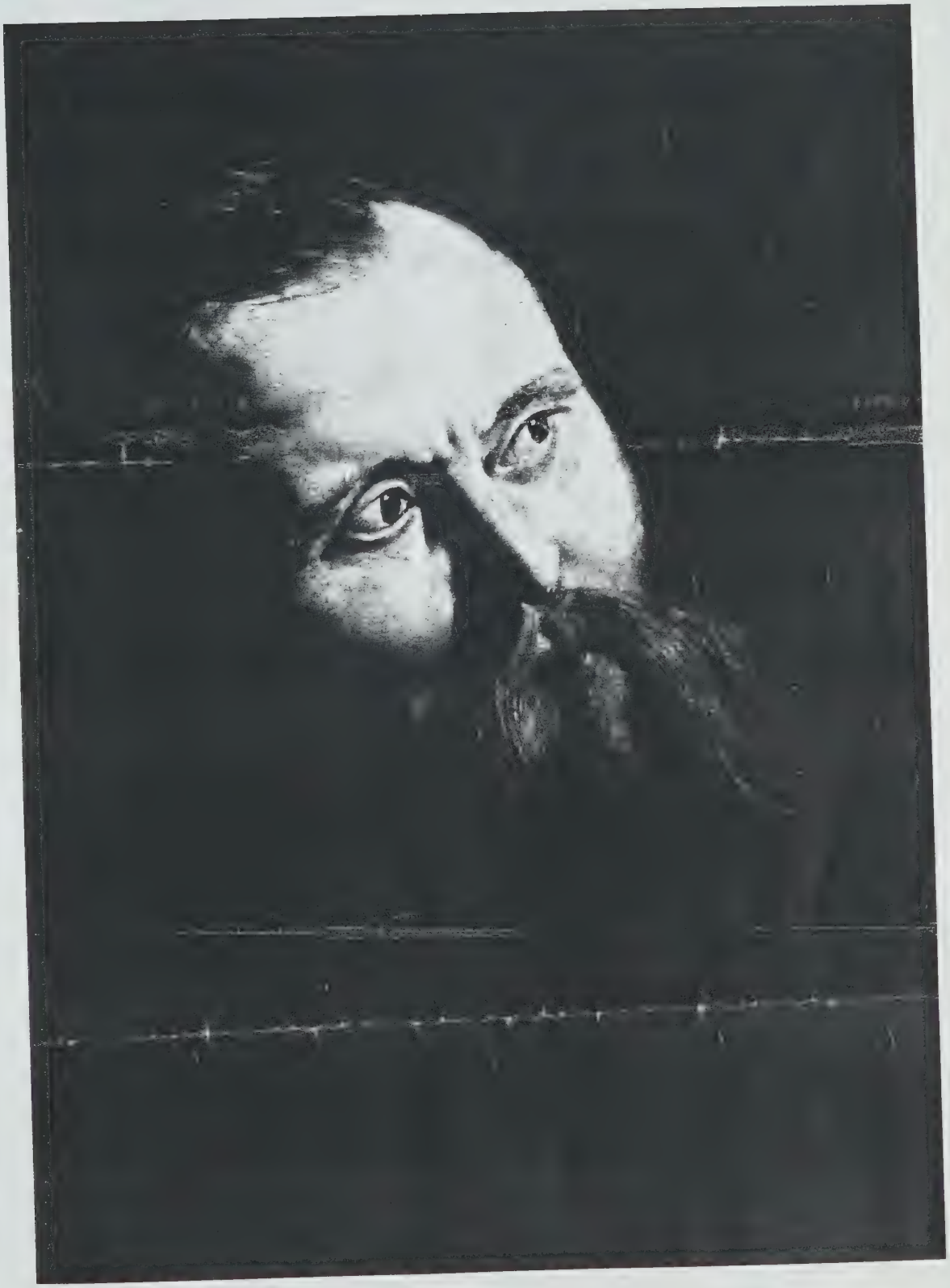
[illegible].7 x 29.8 cm.
15[illegible] x 11[illegible] in.

Oil on panel

XI.

CARNIS RESVRRECTIONEM.

433. *Two Studies of the Head of a Young Man* (Cat. No. 446). NEW YORK, COLL. H. SHICKMAN



425. *Head of a Bearded Man, Looking to the Right* (Cat. No. 437), ENGLAND, PRIVATE COLLECTION

429. *Study of the Head of a Young Warrior* (Cat. No. 443), DUISBURG, COLL. DR. G. HENLE

434. *Head of a Young Woman with Curly Hair* (Cat. No. 449). LOS ANGELES, COLL. DR. ARMAND HAMMER

~~Transcribe~~

Graybeam

ON 1PM

~~Van Nam~~

3HP

~~EHB~~

~~Gardner M~~

~~Molander~~

DKH

~~Transcribe~~ Beecher

Van Nam Dept