

Alfred Baber Fonds

Alfred Baber Fine Arts
- Correspondence

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LOCATOR	5095.5
BOX	1
FILE	39

F
1992-2005

Mark Fisch

Subject: Mark Fisch

From: "Mark Fisch" <mfisch@ContinentalProperties.com>

Date: Tue, 6 Sep 2005 15:00:46 -0400

To: "alfred bader" <baderfa@execpc.com>

Dear Alfred; I am out of the office today, but got your message. The Rembrandt looks fantastic at the Met. I hope that you get a chance to see it. Abigail loved the book and sent you a postcard from Jerusalem a little more than a week ago...I am sure that you will get it shortly. I will call you when I get back to the office. All the best, Mark

This message scanned for viruses by CoreComm



Bader Fine Arts

From: "Dr.G.Fahl" <dr.g.fahl@t-online.de>
To: <baderfa@execpc.com>
Sent: Tuesday, May 01, 2001 7:18 AM
Subject: painting C.
Dear Dr. Bader,

let me thank you once again. I hope that you don't mind my decision. Please, be so kind to send me the three photos back without making copies, what is a question of courtesy. May I mention that in interpreting the painting I relied on the method of Hans Sedlmayr (Kunst und Wahrheit). I am sorry that we didn't meet.

Many thanks.
Yours sincerely
Dr. Fahl

Dear Clovis:
I'll call you shortly
to discuss

Best wishes

[Handwritten signature]

15/01



* * * * *

TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 4142719789

SEND

* * * * *

RECEIVER

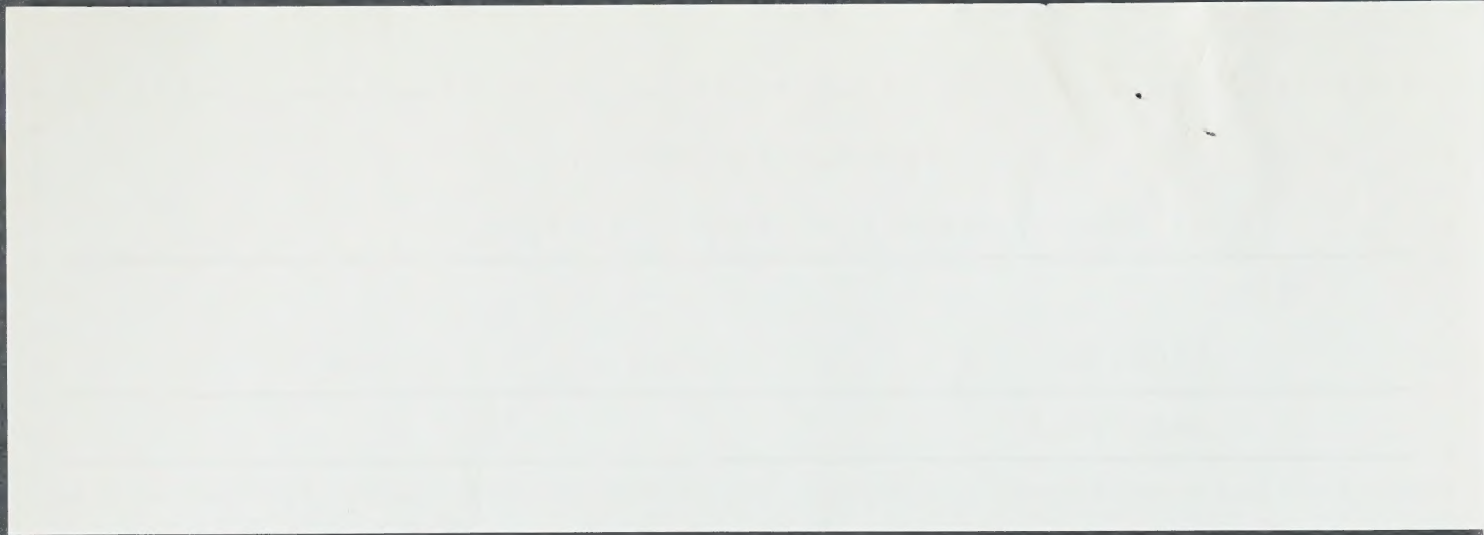
PAGES

NOTE

C WHITFIELD

1

OK



Dear Dr. Fahl,

I enjoyed talking with you this morning.

Please send some photographs of your painting and the information you have to my friend:

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
ENGLAND
Ph: 44-207-499-3592
Fax: 44-207-495-6488 (programmed)
E: fineart@whitfield.prestel.co.uk

After Clovis has received your material he will talk to me and I will be back to you.

Under separate cover I am sending you my CV and an article about me in the FA.

With best regards I remain

Yours sincerely,
Alfred Bader

"Dr.G.Fahl" wrote:

Dear Dr. Bader,

may I refer to my e-mail of yesterday and add two further points:

At the frame a dutch name can be detected, what means that it is extremely unlikely that it has some 'nazi origin'. It was simply sold in difficult times at a then not negligible price.

As to the price, please, permit the following remarks:

The point in art objects is whether you pay the quality of a painting or the name. I think we are on good terms in both. We agree on the quality of the painting and we agree that it has at least been done by a "good student" of Caravaggio, let us say in early 17th century. (I rely on the publications of Alfred Moir).

This means in my opinion that it would not be unfair to calculate about 20% of the value if it has been painted by Caravaggio what for C. could be about 15 to 20 Mio (million) US \$. (cf. 'Young boy peeling a fruit' offered at Philipps in 1996, attr. to C. withdrawn and sold privately, cat. no. 67 - in my opinion not by C., but a copy).

Let me on this behalf remind you of the large scale of diverting attributions by art historians in general - more reviewing than confirming eachother, sometimes



unfortunately for economic reasons.

I am sure that your clients are connoisseur and appreciate a painting that reveals itself in my opinion important in art history as it throws a new light on the so-called 'genre-scene'.

Very truly
yours
Dr. G. Fahl



Re: painting offered

Subject: Re: painting offered

Date: Thu, 26 Apr 2001 11:35:00 +0200

From: dr.g.fahl@t-online.de (Dr.G.Fahl)

To: baderfa@execpc.com

Dear Dr. Bader,

may I refer to my e-mail of yesterday and add two further points:

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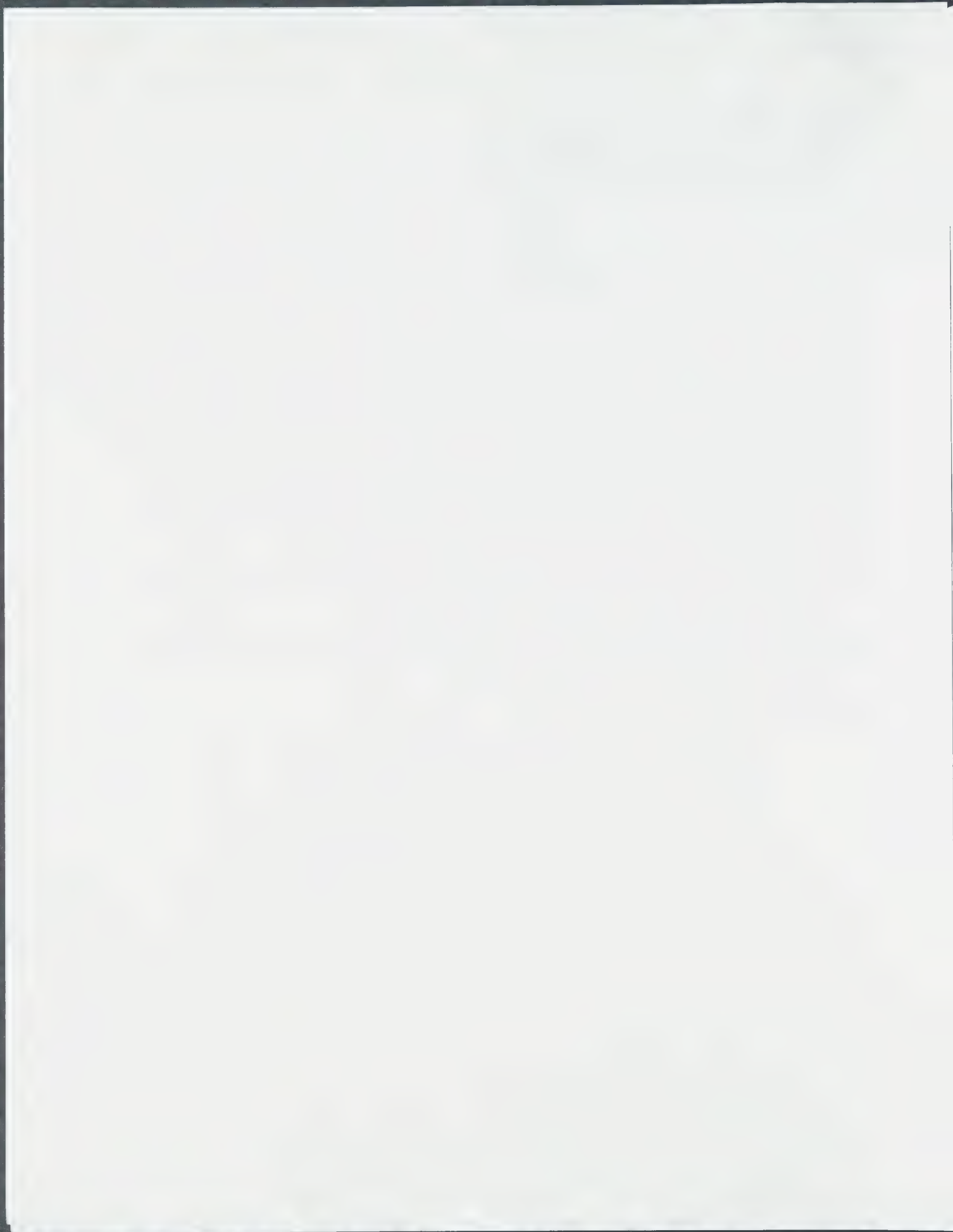
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Very truly
yours
Dr. G. Fahl

4/26/01 8:58 AM



Re: painting offered

Subject: Re: painting offered

Date: Thu, 26 Apr 2001 11:33:37 +0200

From: dr.g.fahl@t-online.de (Dr.G.Fahl)

To: baderfa@execpc.com

Dear Dr. Bader,

may I refer to my e-mail of yesterday and add two further points:

At the frame a dutch name can be detected, what means that it is extremely unlikely that it has some 'nazi origin'. It was simply sold in difficult times at a then not negligible price.

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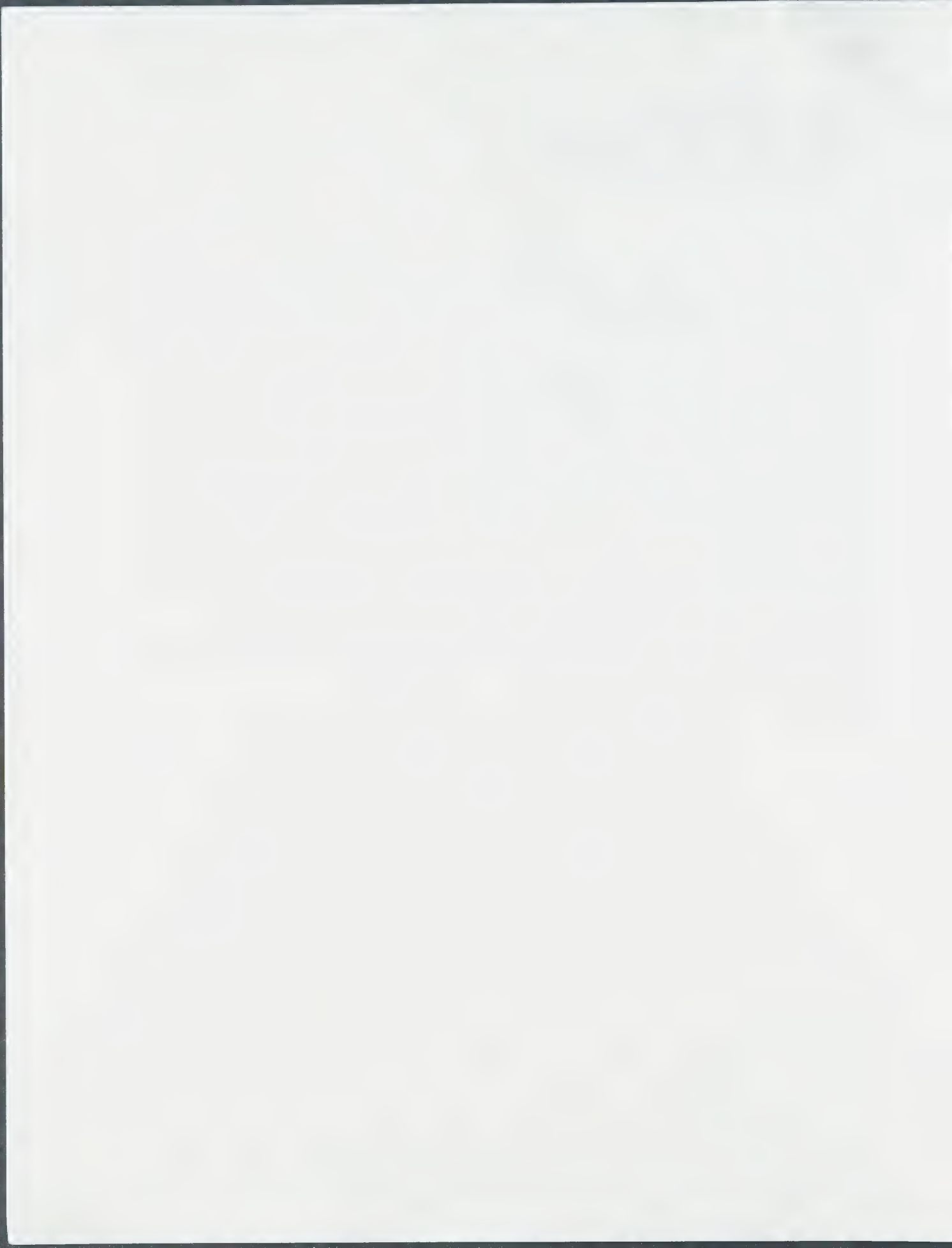
This means in my opinion that it would not be unfair to calculate about 20% of the value if it has been painted by Caravaggio what for C. could be about 15 to 20 Mio (million) US \$. (cf. 'Young boy peeling a fruit' offered at Philipps in 1996, attr. to C. withdrawn and sold privately, cat. no. 67 - in my opinion not by C., but a copy).

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Very truly
yours
Dr. G. Fahl

4/26/01 8:58 AM



Fwd: offer school/perhaps by caravaggio himself

Subject: Fwd: offer school/perhaps by caravaggio himself

Date: Fri, 13 Apr 2001 07:15:16 -0400

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

To: <Baderfa@execpc.com>

Subject: offer school/perhaps by caravaggio himself

Date: Fri, 13 Apr 2001 13:07:17 +0200

From: dr.g.fahl@t-online.de (Ihr Name)

To: ordersfa@alfredbader.com

Dear sir,

I would like to inform you on a painting that has not been published (always since in private collections) and which could be attributed to michelangelo merisi Caravaggio:

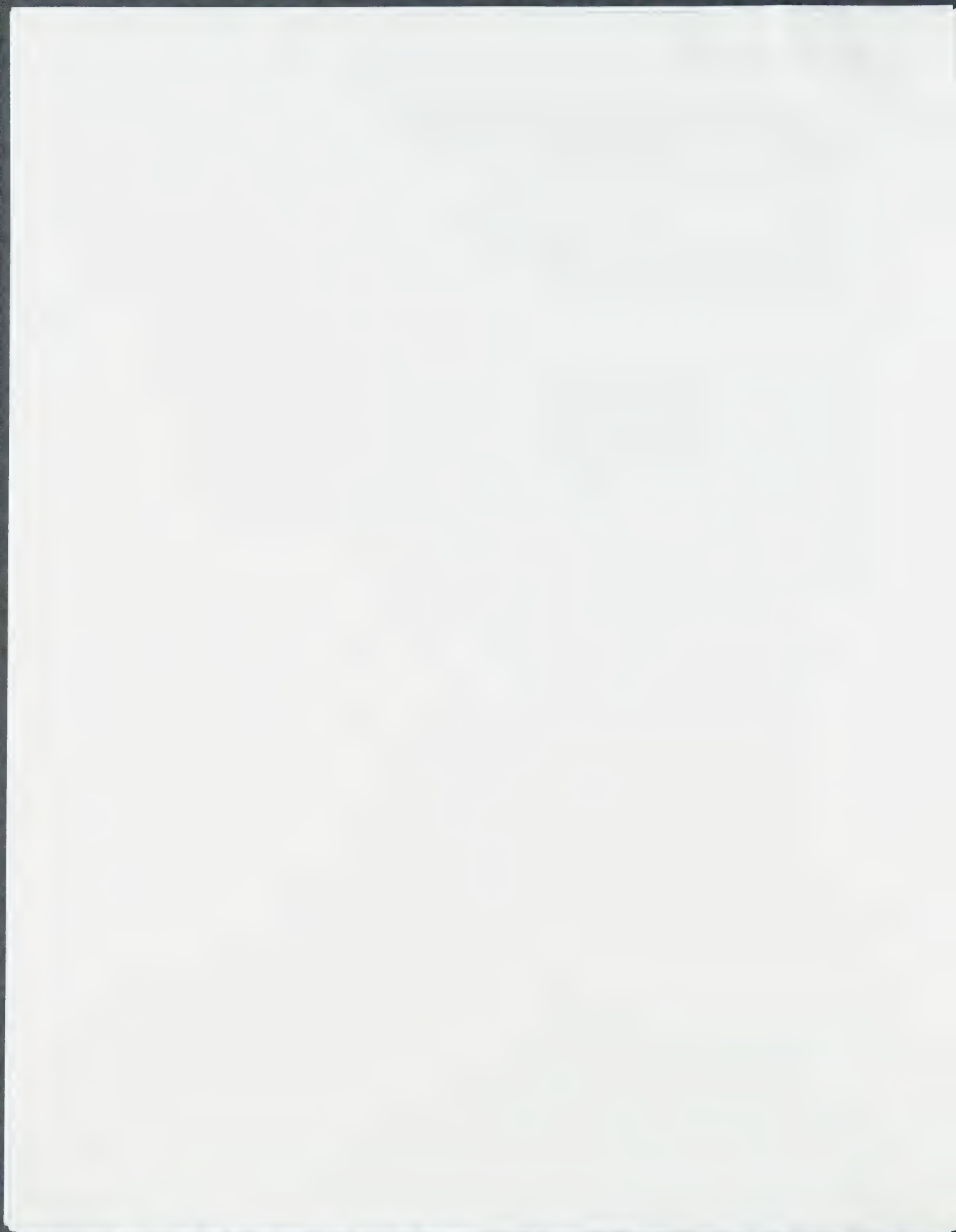
oil painting representing two draughts-players (size ca.90 x 76 cm).
A similar (copy?) was once in an american college (Vassar College, Poughkeepsie/NY) and the same scene has been in a painting lost in 1945 at Dresden (attributed to Caravaggio/Valentin dde Boulogne/ Manfredi). This scene is the same as the other copy mentioned. (cf. B. Nicolson no. 302 / 303)

If you you are interested in it, please, inform us. We could send you a briefing on the painting and a copy by fax.

Yours sincerely

Dr. G. Fahl. attorney at law (Rechtsanwalt)

4/25/01 1:03 PM



Re: painting offered

> > Dr. G. Fahl
>
>
>Dear Dr. Bader,

thank you very much for your e-mail of today.
I am thinking like you that it is an excellent and very expressive painting with much charme. Like you I rather suppose that it is not by Caravaggio himself, but it cannot be excluded that he painted the young man looking at the viewer. Furthermore, it is full of sense.

I would venture to say that even the photos don't give a full idea of the atmosphere.

As to the price we should talk on it when you have seen it (because - if you permit to say so - it is worth while viewing it) - I am of course enthusiastic about it (when I studied in Italy law - I rather went to the picture galleries...): when you view it you deem to be in a Florence Palazzo ...

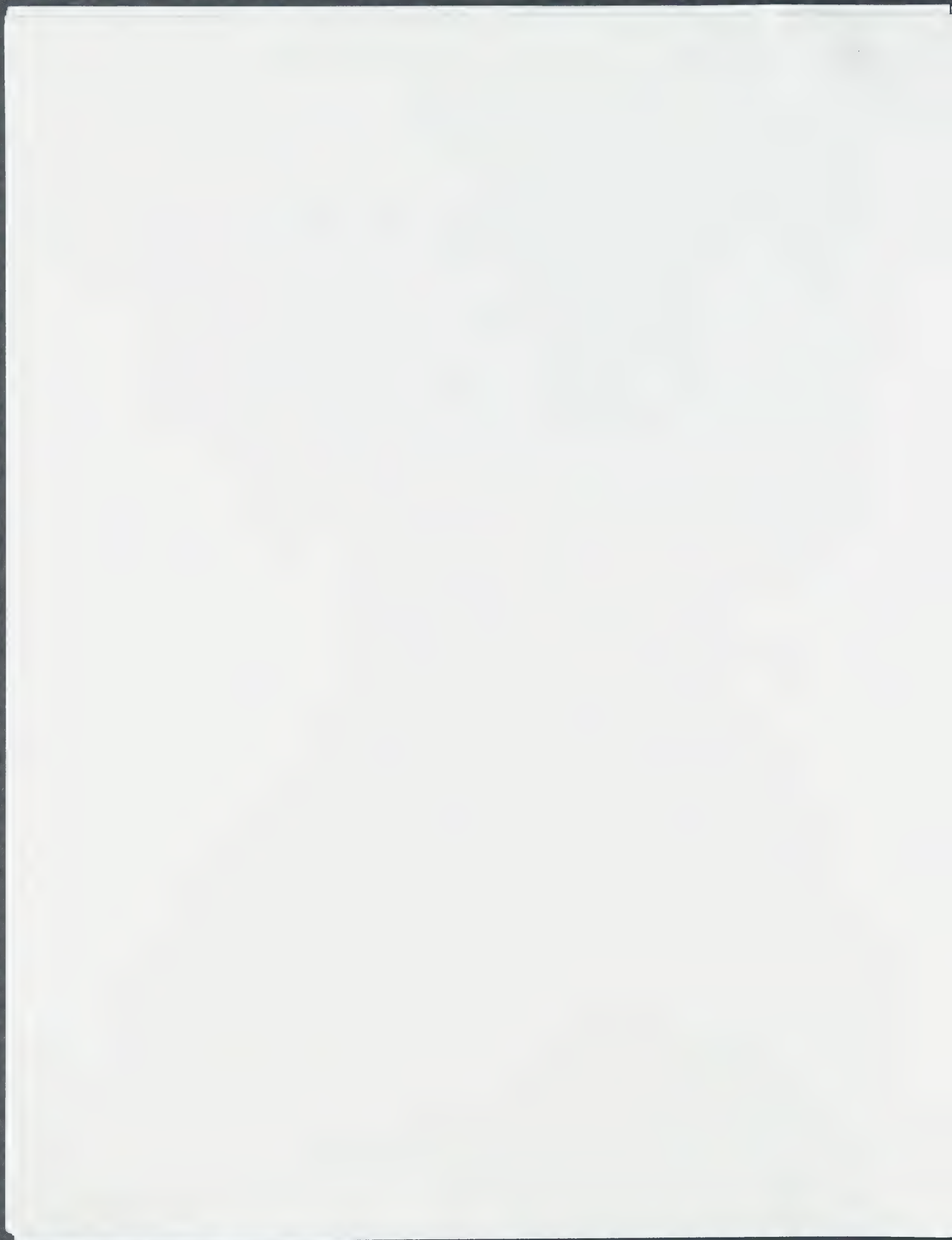
I - personally - don't think that it is of "nazi origin"; it has never been mentioned as that and it was in private property here since the fifties and was bought at an auction (as I was told) in Cologne at that time, i.e. not far from Amsterdam. As the firm (label on the frame) existed well before world war II (now no more) it may have been restored (or so) long ago.

I look forward to your phone call tomorrow.

Kind regards
yours soncerely

Dr. G. Fahl

4/25/01 4:24 PM



Re: painting offered

Subject: Re: painting offered

Date: Wed, 25 Apr 2001 23:06:02 +0200

From: dr.g.fahl@t-online.de (Dr.G.Fahl)

To: baderfa@execpc.com

Bader Fine Arts schrieb:

> Dear Dr. Fahl,

>

> I received the three photographs and the analysis of your painting today.

>

> I like this, though I do not believe that the painting is by Caravaggio.

> Rather, I think that it is by one of his good students, and certainly good
> quality and 17th century.

>

> I would like to telephone you tomorrow, Thursday, April 26th, at about 4:30
> PM your time to ask you what you consider a reasonable price for this
> painting. I will also ask you whether you are certain that the painting was
> not stolen during the Nazi period.

>

> Please forgive this inquisitive question, but today clear title is essential.

>

> With best regards I remain

>

> Yours sincerely,

> Alfred Bader

>

>

> "Dr.G.Fahl" wrote:

>

>> Bader Fine Arts schrieb:

>>> Dear Dr. Fahl,

>>>

>>> In response to your e-mail of last Friday, please Air Mail me a
>>> black/white photograph and a color snapshot of the painting.

>>>

>>> Please also let me know where the painting can be viewed. I usually
>>> come to Germany once a year and will be in the Munich-Augsburg area in
>>> June.

>>>

>>>

>>> I look forward to hearing from you and remain

>>>

>>> Yours sincerely,

>>> Dr. Alfred Bader

>>> Alfred Bader Fine Arts

>>> Astor Hotel - Suite 622

>>> 924 E. Juneau Avenue

>>> Milwaukee, WI 53202

>>>

>> answer:

>>

>> Dear Dr. Bader,

>>

>> on April 18, 2001 I have sent you tree photos and a short analysis of the
>> painting. It would be kind if you could acknowledge receipt.

>>

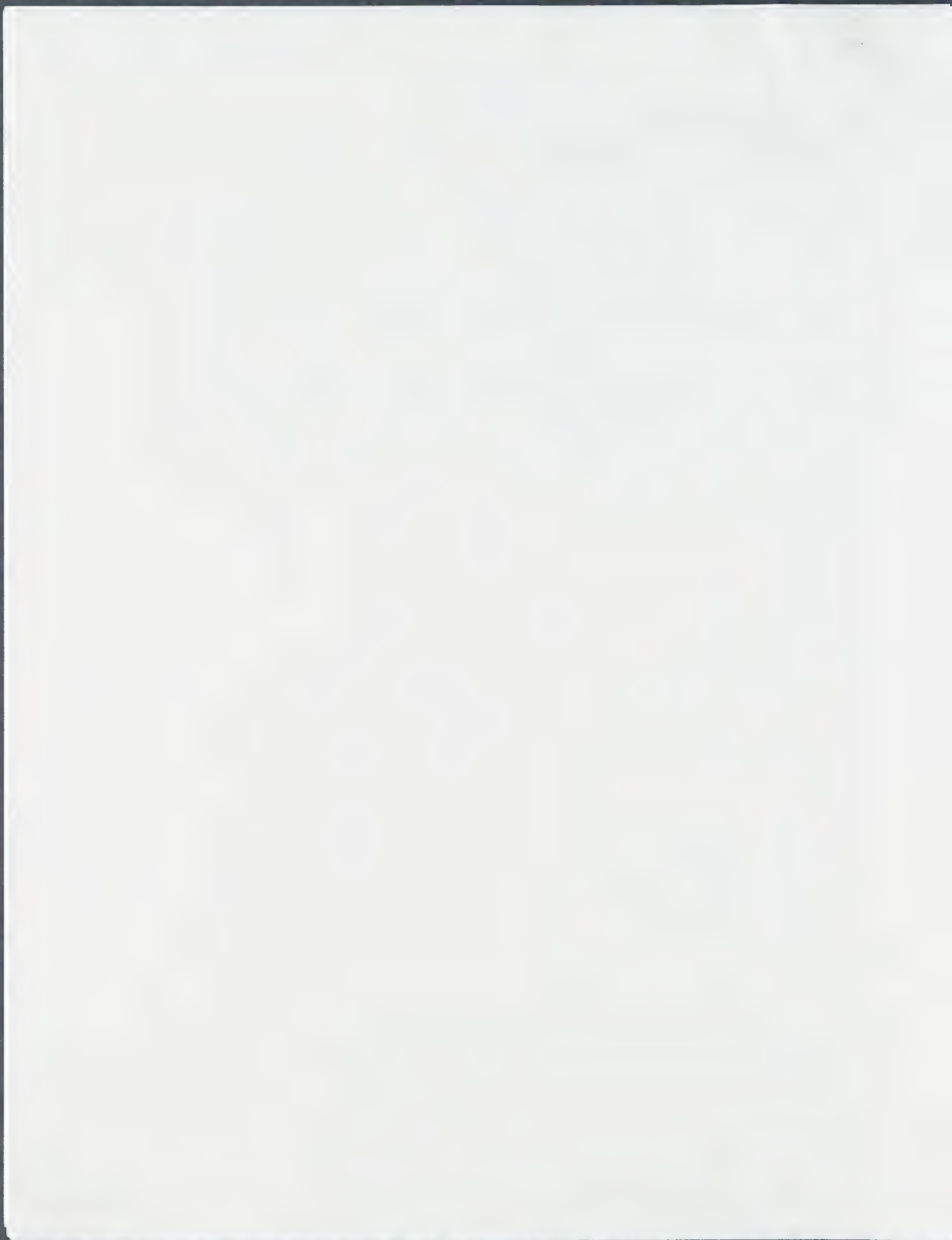
>> Hoping to hear from you.

>>

>> very kindly

>> yours

>>



Manfredi

Subject: Manfredi

Date: Thu, 26 Apr 2001 15:15:44 +0100

From: "Whitfield Fine Art Ltd." <fineart@whitfield.prestel.co.uk>

To: <baderfa@execpc.com>

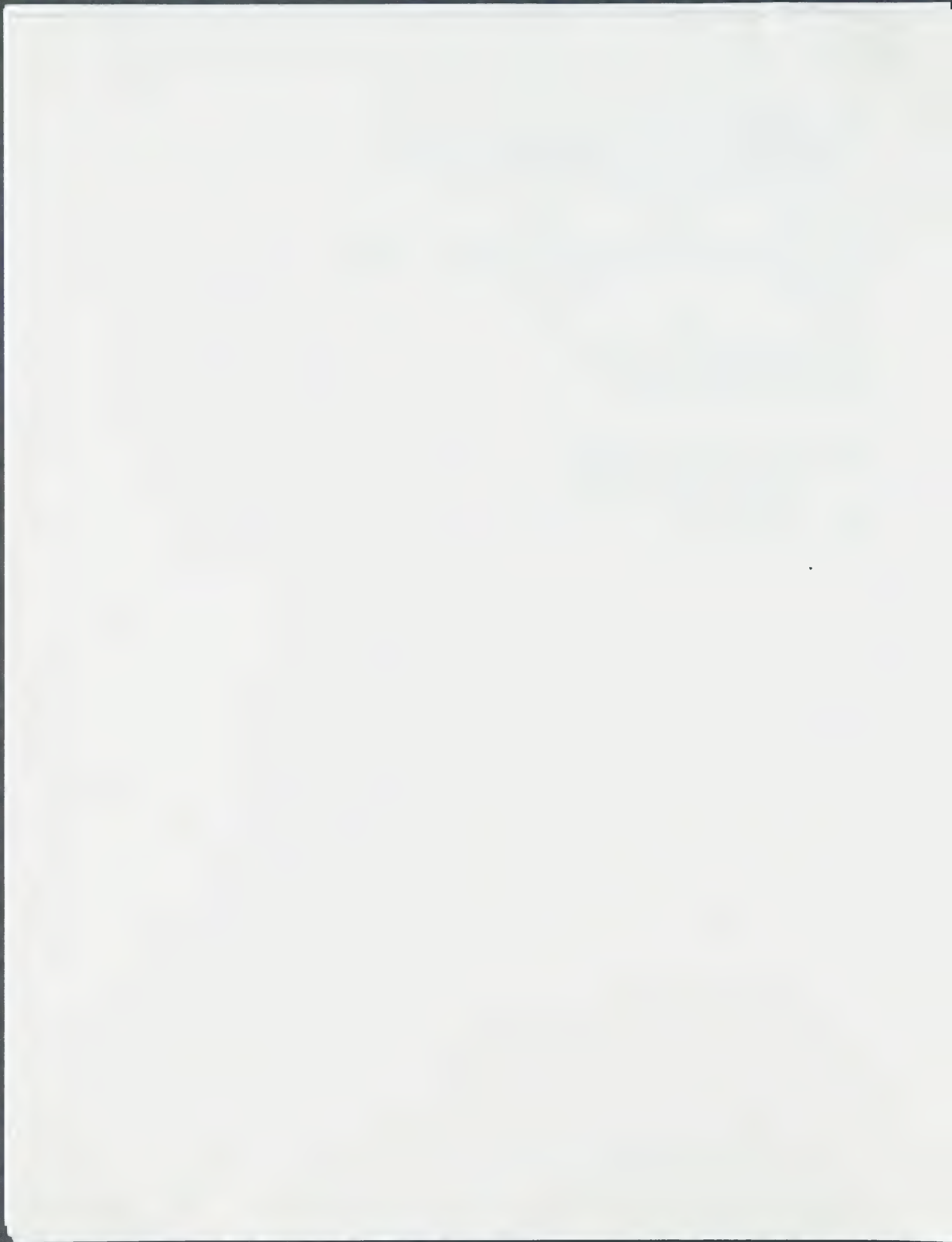
Dear Alfred,

It was the same composition as no.302 (Nicolson, Caravaggism in Europe, vol.II) which is from a destroyed painting in Dresden no. 303. Could it be the lost fragment to no.304 which is in Detroit?

yours Edward

Whitfield Fine Art Ltd.
180 New Bond Street, London W1S 4RL
Tel: +44 (0) 20 74 99 35 92
Fax: +44 (0) 20 74 95 64 88
www.whitfieldfineart.com

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May 20, 1999

Mr. Dieter Füssl
Füssl & Jakob GmbH
Odeonsplatz 15
80539 Munich
GERMANY

Dear Dieter,

I enjoyed chatting with you this morning, though I was sad to learn that once again we will miss seeing you when we visit the gallery early in the afternoon of July 1st.

We agreed that you would sell me the 18th century fragmented copy of the Dou illustrated in Sumowski Vol.VI, #2247, for US \$1,000. I will bring a company check and then take the painting along, provided only that the condition is not worse than that in which I saw it last year.

You know that it will need expensive restoration and even then can only be sold as an 18th century copy, albeit a nicely decorative one.

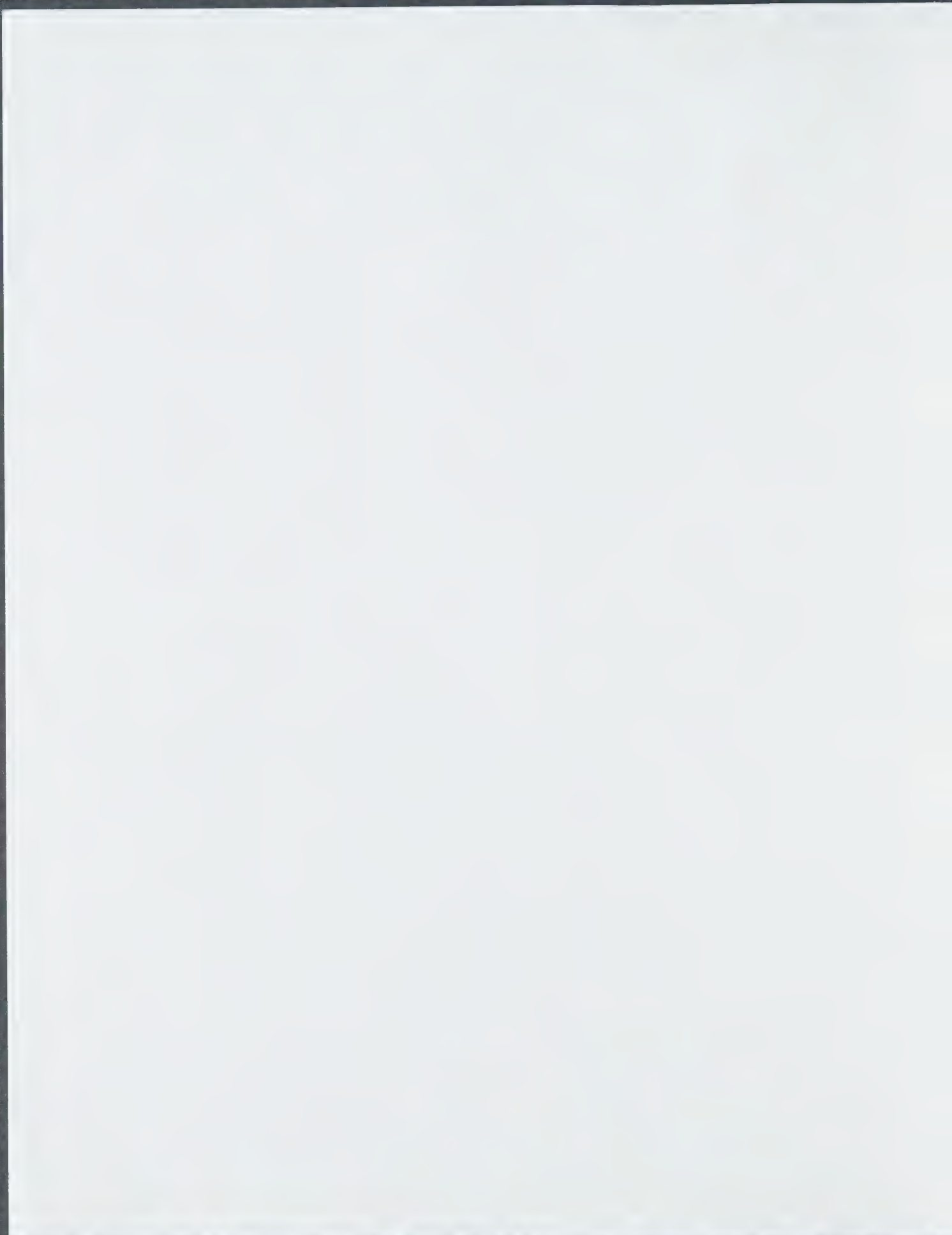
The large pre-Rembrandtist that you have had for many years is a different matter altogether. I think that it is an original with a great deal of the center overpainted and I just hope that a good deal is left underneath. I could never purchase that for Alfred Bader Fine Arts because it is unsaleable but I would buy it for myself personally, because I am so interested in out of the way Old Testament subjects. I am willing to pay US \$5,000 but you should point out to the owner that he had better act relatively quickly because I am 75 and none of us know how long I will be around.

I do hope that you will come to visit Milwaukee, both to visit Ekkart and Ischi Grohmann and also my gallery and home. Just keep in mind that I travel a good deal and am away four to five months every year. Hence, let me know well before your visit.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az



Woody & Carol Fischbach
204 Woodlands West
Columbia, SC 29229



Phone: 803-699-2351
Fax: 803-699-0781
e-mail: 74664.1762@compuserve.com

May 10, 2000

Dear Alfred:

We made a quick trip to Washington, DC this past weekend to meet some friends from Lancaster, England. Carol and I had a free afternoon and had an enjoyable visit to the National Gallery of Art. We also saw the temporary exhibition of Dou's works. I know he is not one of your favorite painters but thought you might like to see the exhibition brochure.

We are going to give The Theoretical Offer to my nephew. Are you able to translate the Hebrew from this photograph? I'm not surprised that Ilam Lemberg was not in any of my reference books. I have not had any luck finding any comprehensive data bases of artists' names on the Internet

We are looking forward to seeing you later this summer in Milwaukee.

Best regards,

Woy





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 25, 2000

Mr. Mark Flickinger
825 North 3rd Street
Arkansas City, KS 67005-1549

Dear Mark,

I was so happened to learn of the coming of Sarah Jane and also to see a reproduction of your painting entitled *Lightfall* which was exhibited at the Ruschman Art Gallery recently.

Do you have any plans to visit us in Milwaukee this autumn? Isabel and I will be in England and on the continent until July 28th but then back at home.

With all good wishes to you and all the family as always I remain

Yours sincerely,

Alfred Bader
AB/az
www.alfredbader.com
E: alfred@alfredbader.com

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





RUSCHMAN
ART
GALLERY

948 N. Alabama Street
Indianapolis, IN 46202
Telephone: (317) 634-3114
Hours: Tues - Sat 11 - 5pm

"LIGHTFALL"

Mark Flickinger

April 14 - May 13

Reception for The Artist
Friday, April 14, 2000
5:00 - 9:00 pm

Front: Lawrence County In April, 2000
oil on canvas, 41" x 46"

We thought that you should know,
Our family continues to grow.
For those who are keeping score,
We're announcing baby number four.

Sarah Jane Flickinger

"God is gracious"

Born: March 19, 2000 at: 8:58 P.M.

weight: 8 lbs. 14 oz. height: 20.5 inches

hair: blonde

eyes: blue

Proud family:

Mark, Dianne, Anna, Henry and Emily

She is one in a millennium!

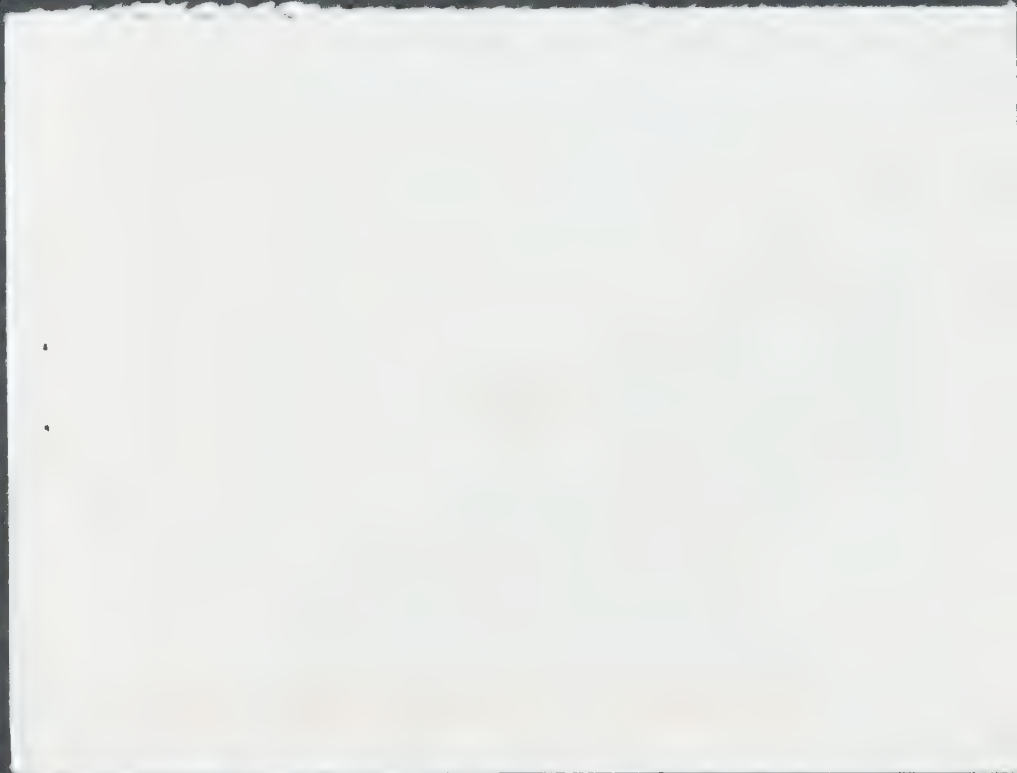


Our Family Is Growing...
Mark and Dianne Fickinger
825 N. 3rd
Arkansas City, KS 67005



Dr. + Mrs. Bader
Astor Hotel Suite 622
942 East Juneau Ave
Milwaukee, WI
53202





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John Whalley: An American Realist

S. William Pelletier

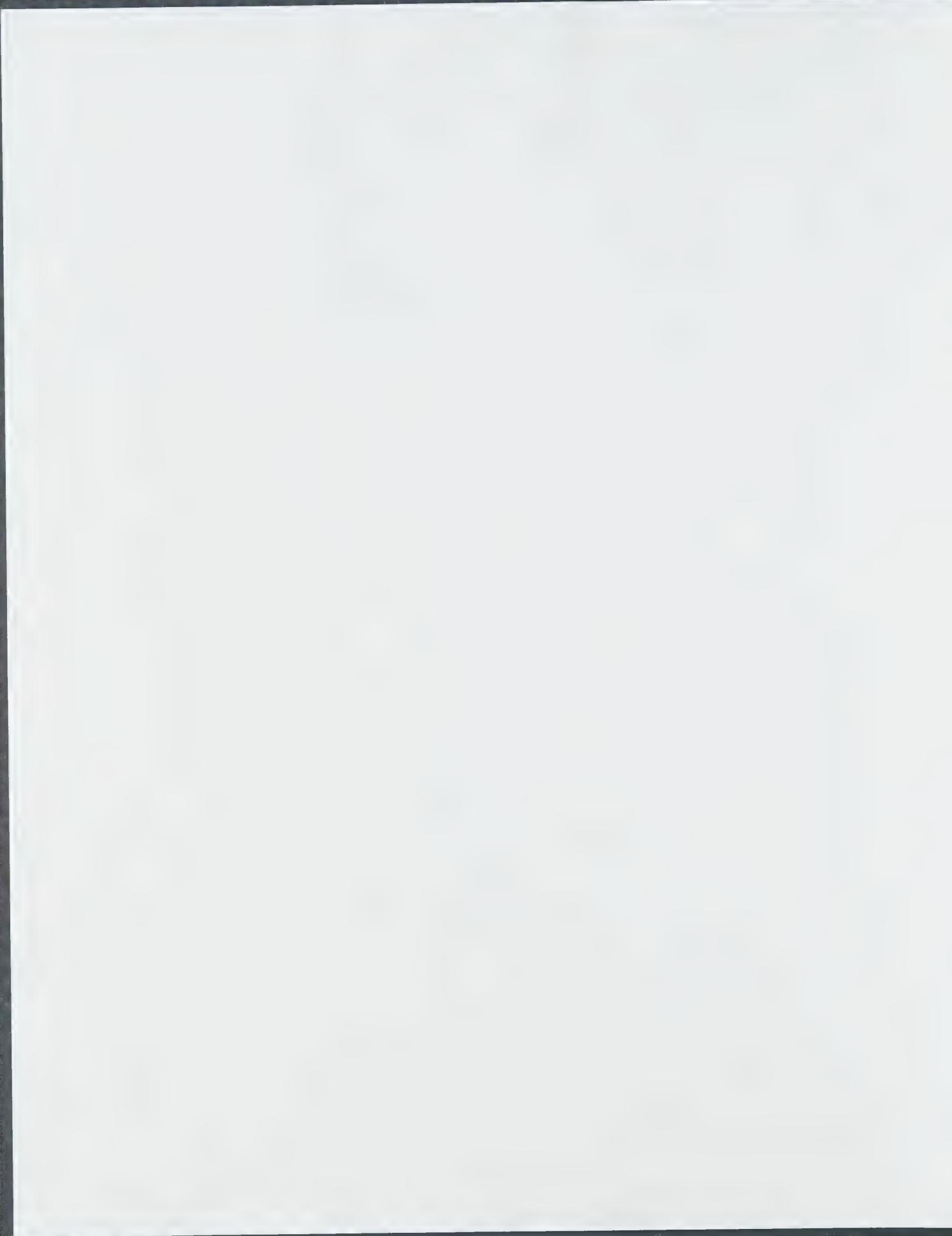
I find a more genuine joy in taking everyday "unbeautiful" things, placing them in a setting and painting them in as true a way as I can, so their real beauty can be discovered to the viewer. I prefer this to taking the obviously beautiful and painting it adequately. I am after the beauty that speaks softly, is often overlooked, and yet when discovered, is a source of great pleasure.¹

These words by John Whalley express his aesthetic philosophy and are a clue to his human, as well as his artistic personality. Whalley cites a number of artists who have influenced his work: Albrecht Dürer, Rembrandt van Rijn, Jan Vermeer, Jean-Baptiste Chardin, Winslow Homer, Thomas Eakins, and Andrew Wyeth.² His paintings display the same meticulous brushwork and attention to meaningful detail that are found in the old Dutch masters. He says, "The Dutch had a real love for everyday objects and very simple settings. I would think that a lot of my work has elements in it that are very similar".³ His paintings are a delight to the eyes, as well as subjects for contemplation and study.

A strong background in realism is a characteristic of much American Art, and realist paintings have been appreciated over the years for their beauty, detail, and picturesque qualities. Whalley is a new realist with consummate skill. As Edward R. Quick has written:

The still-life paintings, the portraits, the scenes which Whalley details are not mere imitations of unimproved nature. The artist infuses a new strength, quiet dignity, and beauty into a familiar setting. His focus on his subject elevates its importance, significance and depth. Colors, forms, textures and meanings all have strength as they are bonded into a single image where their graceful blend establishes appreciation from even the most casual of observers.⁴

Judi Hazlett in reviewing the exhibition of Whalley's works at the Sheldon Swope Museum in Terre Hante in 1988 in an article titled "Whalley's exhibit is flawless," commented:

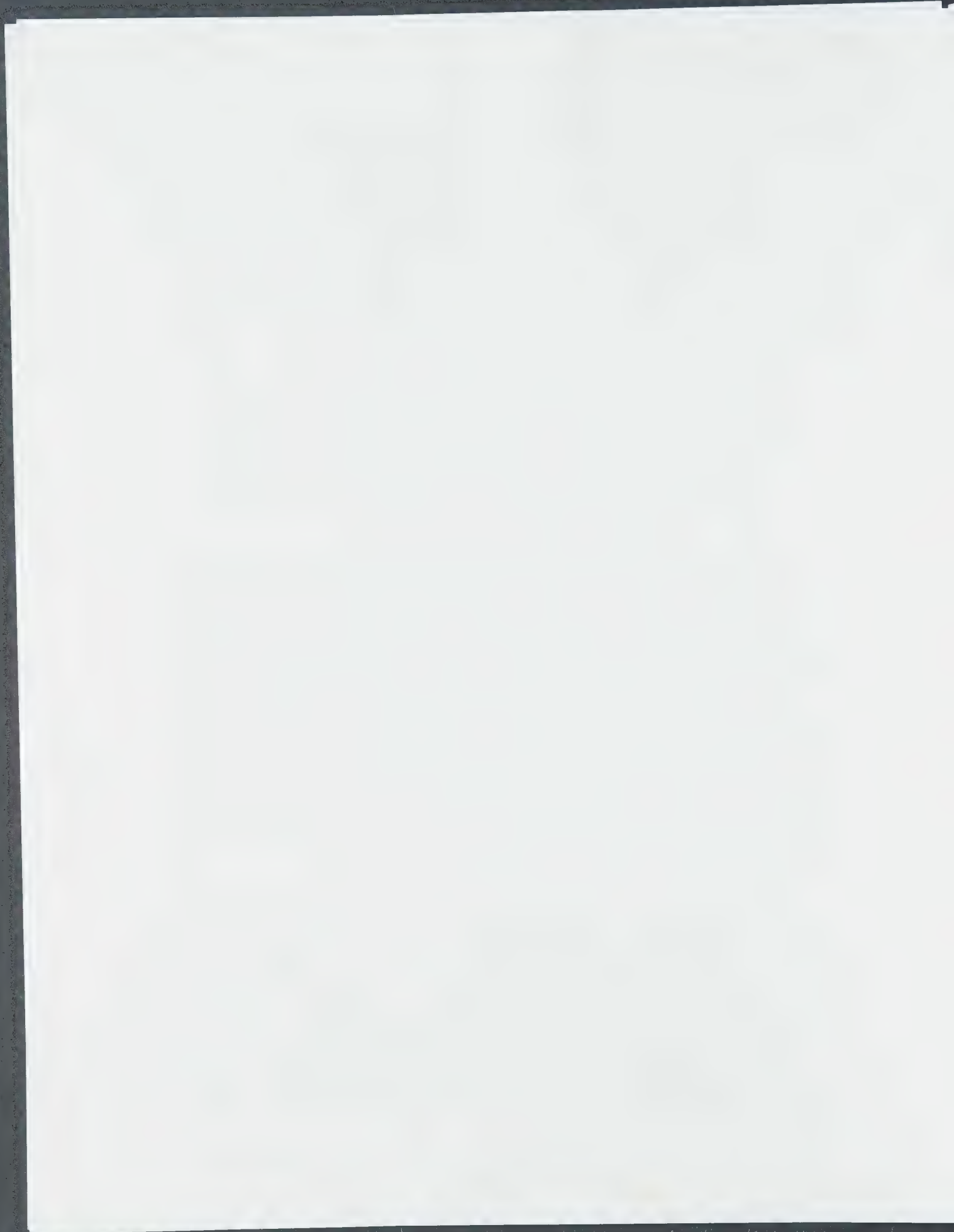


Whalley's work is more than just mechanically perfect, deadly photo-realism. It has tremendous warmth; dignity and charm. His subjects – cans, creamers, baskets, fruit, vegetables, landscapes and family portraits – are common, ordinary things which he sees as beautiful, and in their reality, he makes them so. He does it with a generous use of texture and warm light, whether in the detail of a fuzzy sweater or peach, the infinite shadows in piles of lumber, the light shining from inside a shell or the sunlight and shade on a watering can.

Whalley's portraits are elegant combinations of detail, value and line drawing, capturing the most important aspects of the subjects, but leaving some things to the imagination....Whalley's black-and-white drawings manage to make a strong statement among the many color works. They illustrate how such a simple medium as pencil creates such a variety of values, textures and moods.⁵

Whalley was born in Brooklyn, New York on May 21, 1954. Later his family moved to a rural part of New York. At an early age his mother, a graduate of Pratt Institute in Brooklyn, and a painter and art teacher, encouraged him to draw and paint. He completed his first oil painting when only eight years old. His childhood home was located deep in woods surrounding the reservoir system in upstate New York, and some of Whalley's earliest memories are of exploring the hills and lakeshore, and doing many studies in pencil and paint of the nature objects he would bring home. He even outfitted a small boat with drawing equipment and a microscope, and documented the microscopic plant and animal life of a small pond near his home. Thus, from a young age he developed his sense of close observation of detail and the subtleties of the created world.⁶

Whalley decided to pursue formal art training after deciding against a career in architecture after an initial architecture course at Pratt Institute. He studied at the Rhode Island School of Design from 1972-1976, majoring in illustration, with a strong minor in drawing and painting. He received a Bachelor of Fine Arts degree in 1976, and in the same year married a fellow graduate of the institution, Linda Hoffman, an accomplished photographer and an art teacher. The Whalley family lived first in Bridgewater, Massachusetts, where Whalley was a regular contributor of artwork to a number of New England magazines

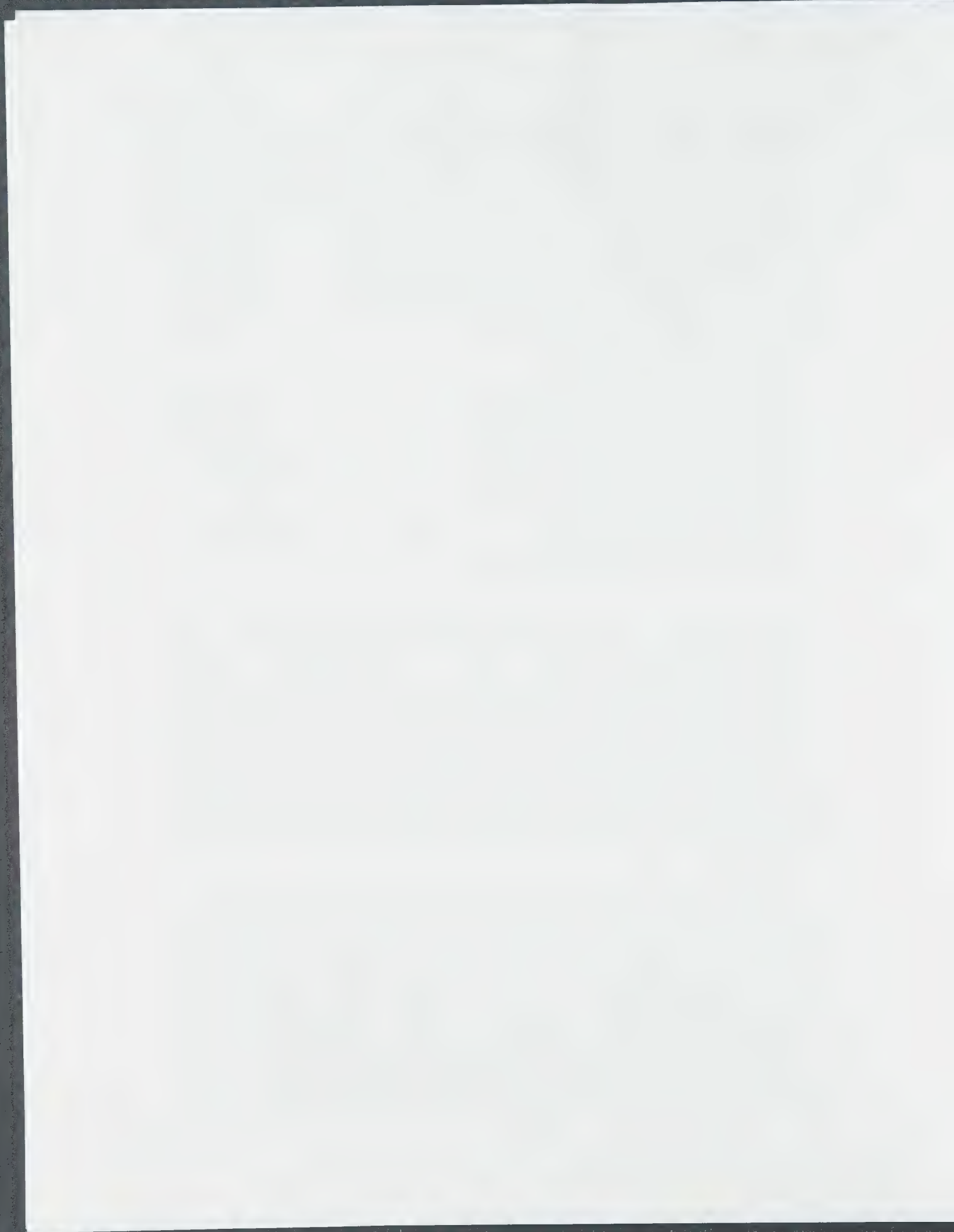


and publications, and he taught printing and illustration workshops at the Brockton Art Center. After three years they relocated to Lima, New York (1979), and then to Harrison Valley, Pennsylvania (1981), where the Whalley's developed a therapeutic art program for fifty abused and abandoned children at a private children's home set on a 300 acre farm. The rural setting of this home provided Whalley with a rich source of subject matter for many of his artworks of this period. After the birth of their two sons, Matthew and Benjamin, the Whalleys moved to the small, historic town of Standish, Maine and lived there from 1985 to 1987.⁷

During this period, Whalley completed a series of oil paintings and began working in a large format (4' x 5') on many of his graphite still-lives. He also became involved as an art consultant for Renaissance International, an "Assistance Organization For Children In Need" in Ft. Lauderdale, Florida. After John's initial visit to do research on the needs of homeless children in El Salvador, the Whalley's relocated to Ft. Lauderdale, where John continued to develop his series of large graphite still-lives.⁸

Since 1987, John and Linda have continued a unique blending of their work in the fine arts and teaching with their commitment to providing a home and a future for the "street children" of the U. S., Central, and South America. Their work with Renaissance International led them to open their home for extended periods to a number of teens in crisis, and to travel to Bogota, Columbia, the Amazon region, and to Sao Paulo, Brazil, where they spent five months in 1991 helping found the New Horizons Youth Home. In the summer of 1996, the Whalley's conducted workshops in the arts for the children in this program in Brazil.⁹ During 1998 - 1999 the Whalleys taught art and music in an orphanage in Goias, Brazil.

Whalley recently explained that "much of what has always drawn me to paint the worn, textured surfaces of objects and locations in New England and Pennsylvania has oddly enough drawn me to Latin America as well, with its rustic, functional forms, its use of color and the telltale signs of human labor and activity so evident in so much of what one sees there." He sees another parallel theme in his work as well. In his paintings and drawings, Whalley strives to direct attention and sympathies to the beautiful that can be found there in the "common" and often overlooked. In a similar way, Whalley finds great pleasure,



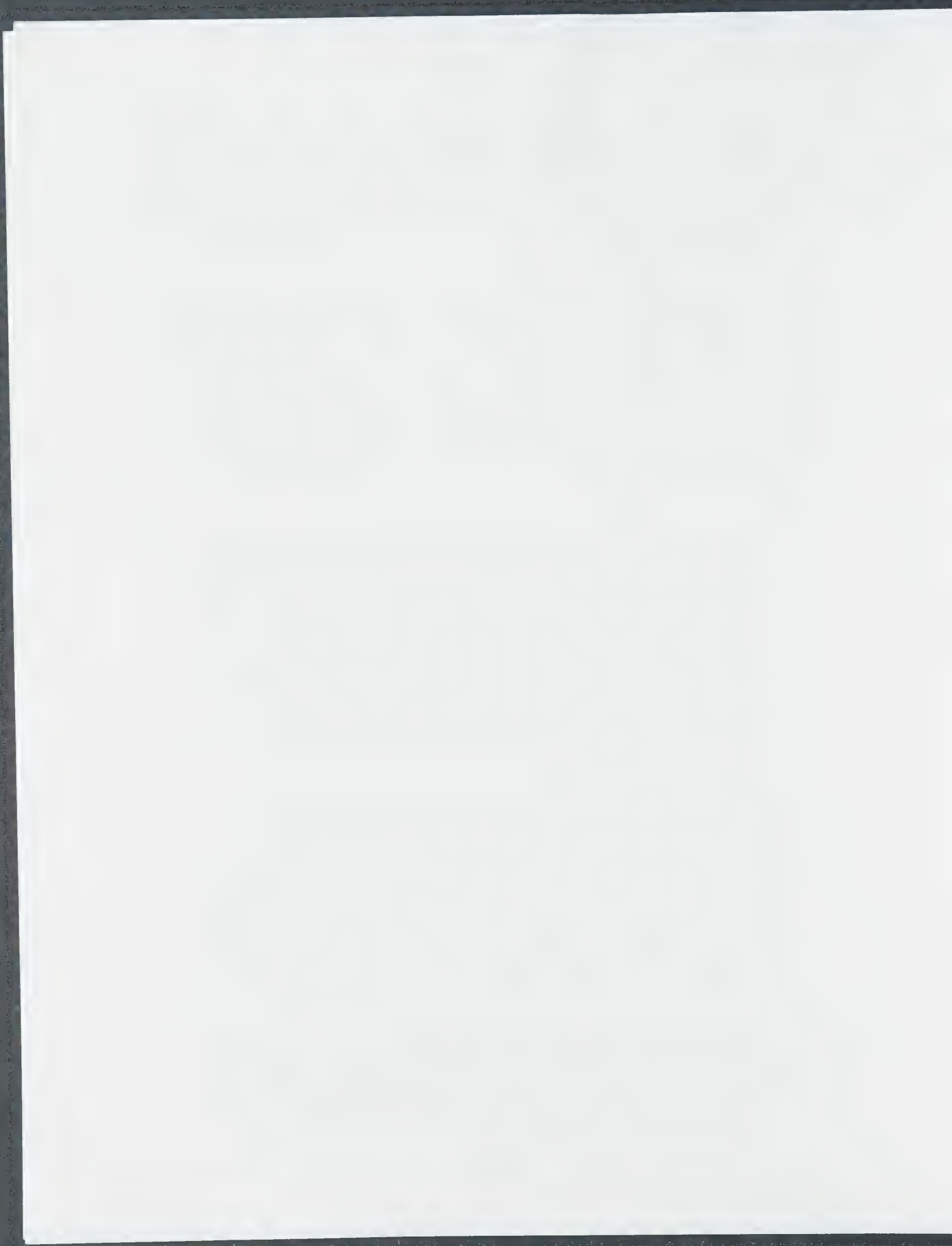
as he puts it, "in finding and giving value, one at a time, to some of the 100 million 'throwaway children' who struggle for survival on the streets of the world, half of whom can be found in Central and South America". In keeping with his interest, some of Whalley's recent works have included objects and locations he has encountered in Brazil.¹⁰

Dr. Bader recounts in his autobiography¹¹ visiting William J. Young, III in Lima, New York late one evening in March 1981 and seeing "a stunning tempera painting of an old woman. It was a masterpiece, and Bill told me it was the work of his neighbor John Whalley." This "old woman" was *Edith* (Figure 1; 1981), a friend of the artist. In her 80's, Edith still chopped and split all her own firewood. She spent the long winter months hand sewing calico cats of her own design, sending them to New York City to sell in exclusive shops. Whalley wrote:

One autumn day in the late 70's my wife Linda took me to meet an old family friend, Edith, who lived alone in a white clapboard house on Jarmany Hill Road in Sharon, New Hampshire. Well into her 80's, Edith was busy chopping wood when we arrived. She had us in for tea, and we sat next to her hot wood stove as she showed us her hand-crafted stuffed calico cats. I asked her if she would pose for me, and she agreed. When I returned the next day, she was out working in her garden with old red-handled shears, her hair loose and clothes worn and needing mending.¹²

On one visit I saw her out cutting wildflowers. She carried a pair of shears in her hand. Her hair was not "done up" and her clothes were tattered and worn. She paused to look out toward Mt. Monadnock in the distance and the fields that ran down the hill across the road from her house. It was in this pose that I decided to paint her. Egg tempera was my easy choice of medium, as it captured the dry worn clothing, the subtleties of her facial coloring, and her blue-white hair blowing in the breeze.

Later that day, when we returned to my mother-in-law's 200 year-old farmhouse a mile or two higher up the ridge, I decided to place the figure of Edith in front of the breezeway that connected the barn and tool-

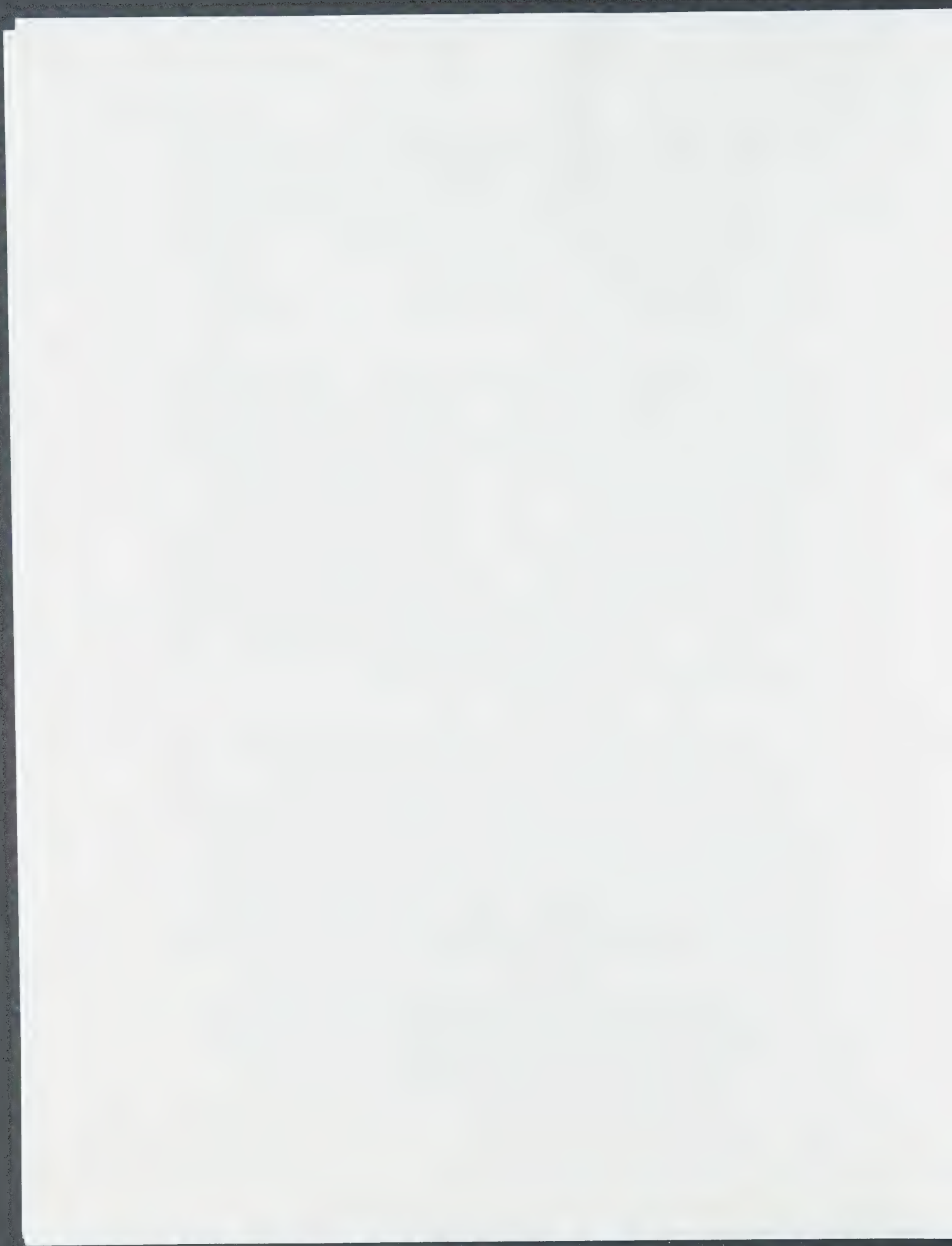


shed. It seemed a perfect backdrop to this old woman's stooped figure. Just as the barn buildings had taken on a rich character as they molded themselves with age into the graceful flow of the land, so had Edith's character deepened over the many decades of simple, hard labor there in the hills of New Hampshire.¹³For me, she is a symbol of the tough, independent New England spirit. I was glad for the opportunity to paint Edith, as within the next year she passed away.¹⁴

Another fine egg tempera is, *Sunday Afternoon, Upstairs* (Figure 2; finished in 1989), on which the artist worked off and on for about eleven years. This timeless painting is of a scene he saw during his honeymoon in October 1976 in an old, rustic house high in the White Mountains. The house, belonging to Edith and Russell Holmes, is on a steep dirt mountain road, far up on a mountain ridge, miles from the nearest neighbors and even further from the nearest village of Bridgewater, near Plymouth, New Hampshire. It had few normal comforts, with a double-seater outhouse and a hand-pump well in the yard, but Whalley said he loved the view of the mountains in autumn colors during the day and the glow of kerosene lanterns on the old wallpapers of the rooms by night. During the week there he explored the sealed-off upstairs rooms and came across this scene on a Sunday afternoon. "All was silent except for the slight rustle of the fall leaves outside".¹⁵

He did some pencil sketches and watercolor studies of this room in 1976 and 1977. A watercolor study, *Roses* (Figure 3; 1976), pictures four configurations of the rosettes that appear in the wallpaper. These studies led to this version in egg tempera which was exhibited at Brandeis University's *Art of the State Exhibition* in 1979. Especially noteworthy in this painting are the lacy curtains through which one can see the autumn foliage, the play of light on the tablecloth, the old, soiled wallpaper, and the crooked picture on the wall. He continued working on this tempera, seeking to capture the spirit and presence of that quiet place and the dry autumn coolness in color and tone. He stated:

*The beauty of this scene to me lay exactly in the fact that it was a room "put up", unused and still, filled with a quietness and a wonderful play of light on the common objects left there till the following spring.*¹⁶



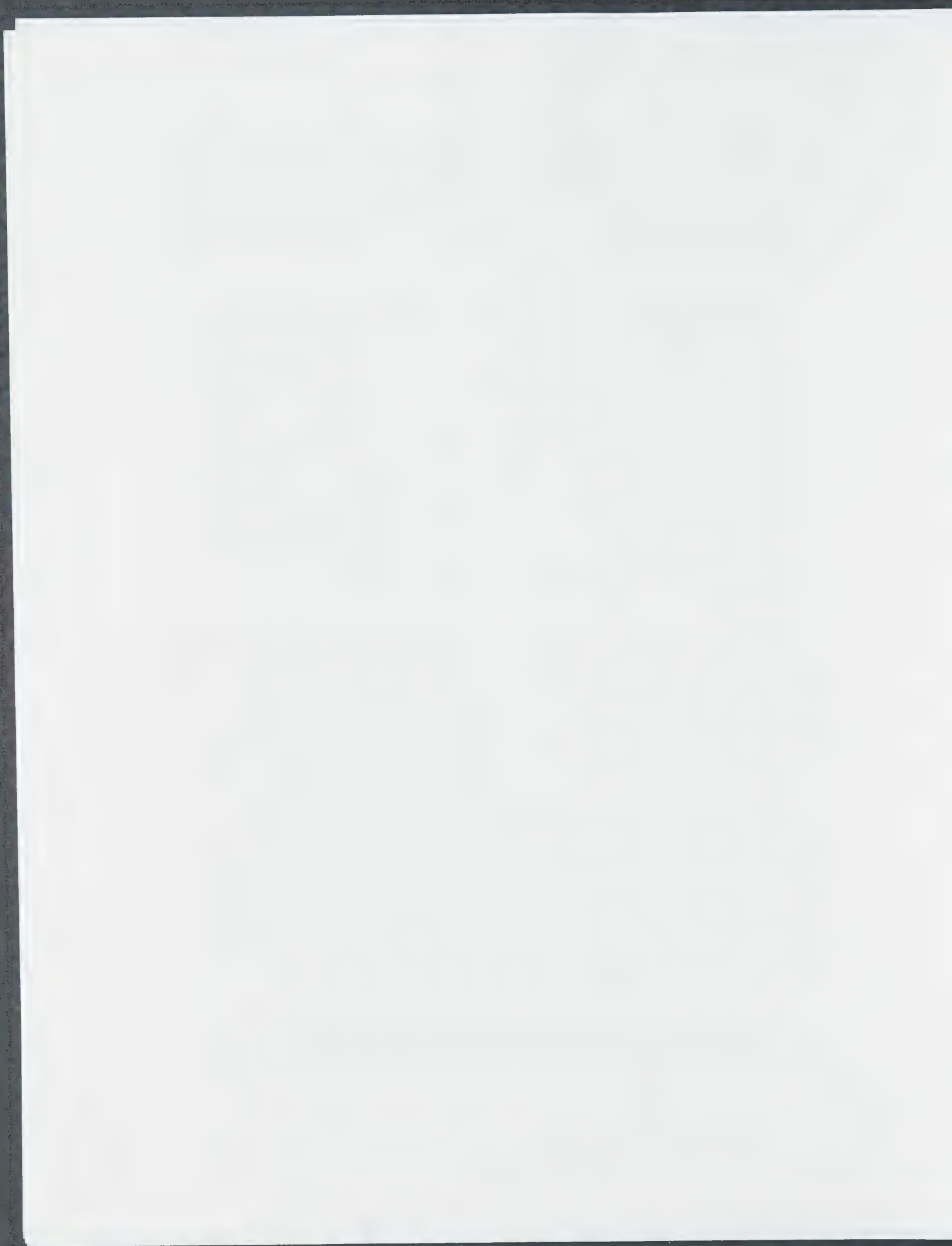
During a second visit to this rustic house in 1978, the artist spent the day doing some studies in a downstairs guest room of a gray dresser and chair, and a mirror with its reflections of dried flowers and softly lit wallpaper. Some years later he captured this day in a tempera titled, *The Guest Room*. Recently he decided to approach the same subject in a different manner:

Unlike the first version of the painting, it started out with a bright warm orange ground layer of color, with the more cool, dry colors built up over this base. The effect allowed the areas of wallpaper that were in shadow to have a rich glow about them in contrast to the cool lighted areas. It also helped the overall color tone of the painting to be unified. As in the painting "Upstairs, Sunday Afternoon", I wanted to bring the viewer into the atmosphere of stillness that I had encountered in that room during those first days of winter. The mirror, reflecting the dried flowers and bed, makes the viewer aware of the space behind them, prepared as it was for guests that will not be arriving until the "camp" is opened again the following spring.¹⁷

This second tempera, *Winter Guest Room* (Figure 4; 1994), is rich in detail and texture — the flowered wallpaper, the reflections in the mirror, the dried golden flowers, the glass knobs on the drawers of the gray dresser, the crystal candelabra and red candle sticks, the view of the dresser drawers through the cane bottom of the chair, the grain of the wood flooring, the old chest at the left, and the reflection of the small box in the polished surface of the dresser top.

Attic Corner (Figure 5; 1981) from the Daniel Bader collection in Milwaukee pictures a corner near the room featured in *Sunday Afternoon, Upstairs* (Figure 1) in the house of Whalley's friends, Edith and Russell Holmes. The colors in this painting are as dry and cool as the cracked leather of the trunks that are stacked in the corner. The artist stated he was fascinated by the subtle color changes in the faded, rosy-pink wallpaper, and the frail repeating pattern of the flowers there and added:

I love the wall corner, and the sense of mystery as I look into the shadows beyond. I think it is a very dramatic painting in this sense,



*though [it] has a sense of quiet as was the case when I first came upon the scene.*¹⁸

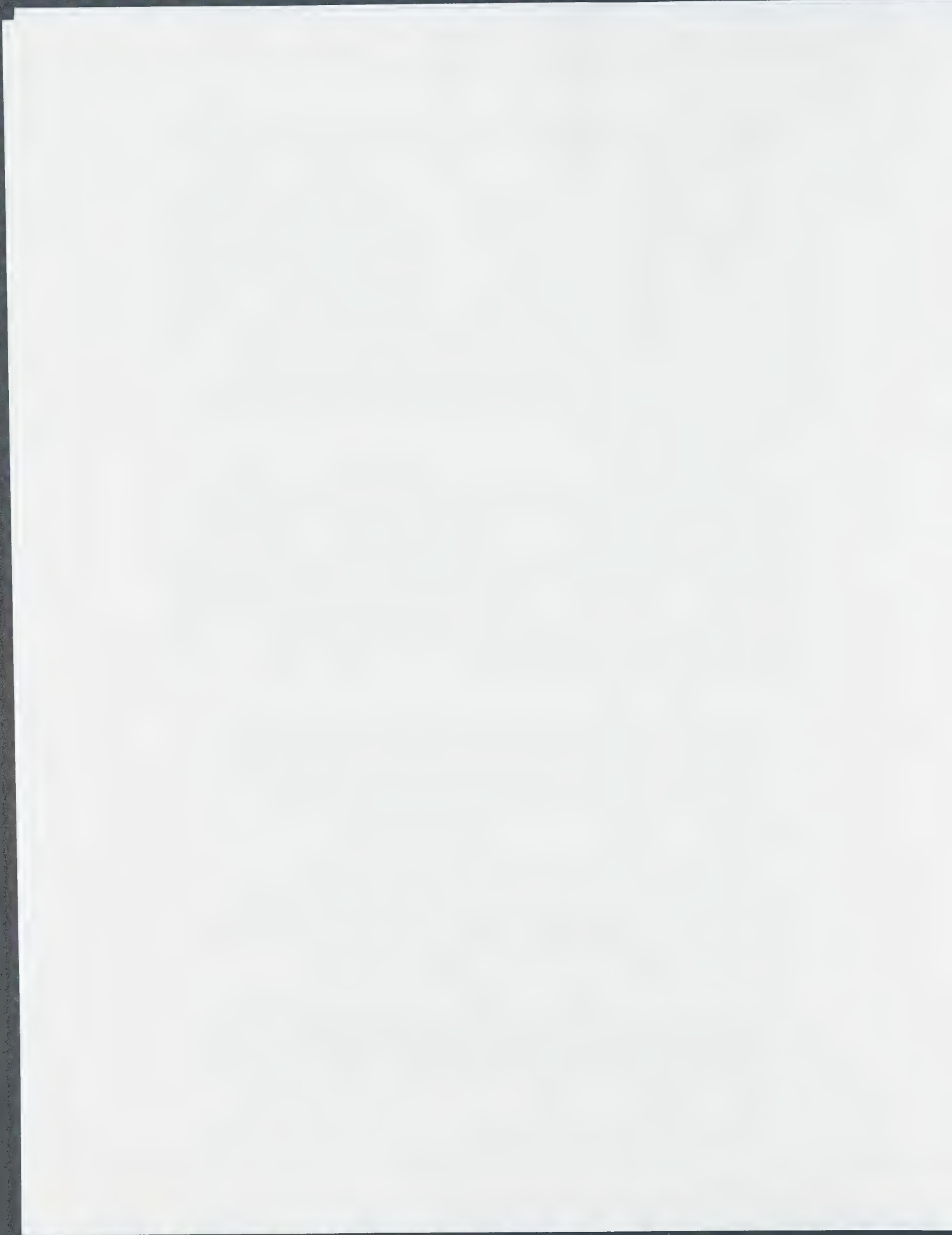
Another tempera painting, *Springwater* (Figure 6; 1980), resulted from hours spent in the attic of the Holmes house exploring the dusty items in storage there. Whalley said the light in the room was beautiful, and the many antiques collected in the stillness of that attic had a real attraction for him. One such composition was that of an old, heavy glass jug, used to bring water in from the well, and an enameled metal pot. He used both of these, and the corner of the old attic window, to make a simple arrangement with high contrast and subtle coloring. The crosshatched egg tempera beautifully describes the soft haze of the old dusty glass of the jug.¹⁹

One of Whalley's most successful egg tempera paintings is *The Loading Dock* (Figure 7; 1981), a scene he saw one morning while driving his wife from their home in Bridgewater to her school in Duxbury, Massachusetts. The route lay through the woods and cranberry bogs that make up the countryside in that part of the state. Along the route was an old warehouse and loading dock facing the road. Dr. Alfred Bader, a very knowledgeable connoisseur of paintings, has described this tempera as one of the artist's masterpieces. The artist commented about this particular morning:

One morning, however, there was a shaft of low sunlight, and the commonplace barrels and metal plates and objects glowed with wonderful textures and colors. The scene took on an incredible beauty, illuminating even the faded drapes hanging there behind the dirty windows.

As I stopped and looked at the scene, I noticed that there was an uncanny "theme" there of 2's and 3's. A grouping of three barrels next to a group of two, windows which were two wide by three high, three columns dividing the scene into two "panels" as such.

I fell in love with the colors of the rusted metal plates leaning up against the wall, and the blue of one such panel glowed beautifully. The entire scene was a study in texture, which I enjoyed painting very much.



*The completed egg tempera painting was even more successful than I had hoped in capturing that morning scene and helping the viewer discover a simple beauty in the commonplace. It remains one of my favorites as what I feel is one of my best paintings to date.*²⁰

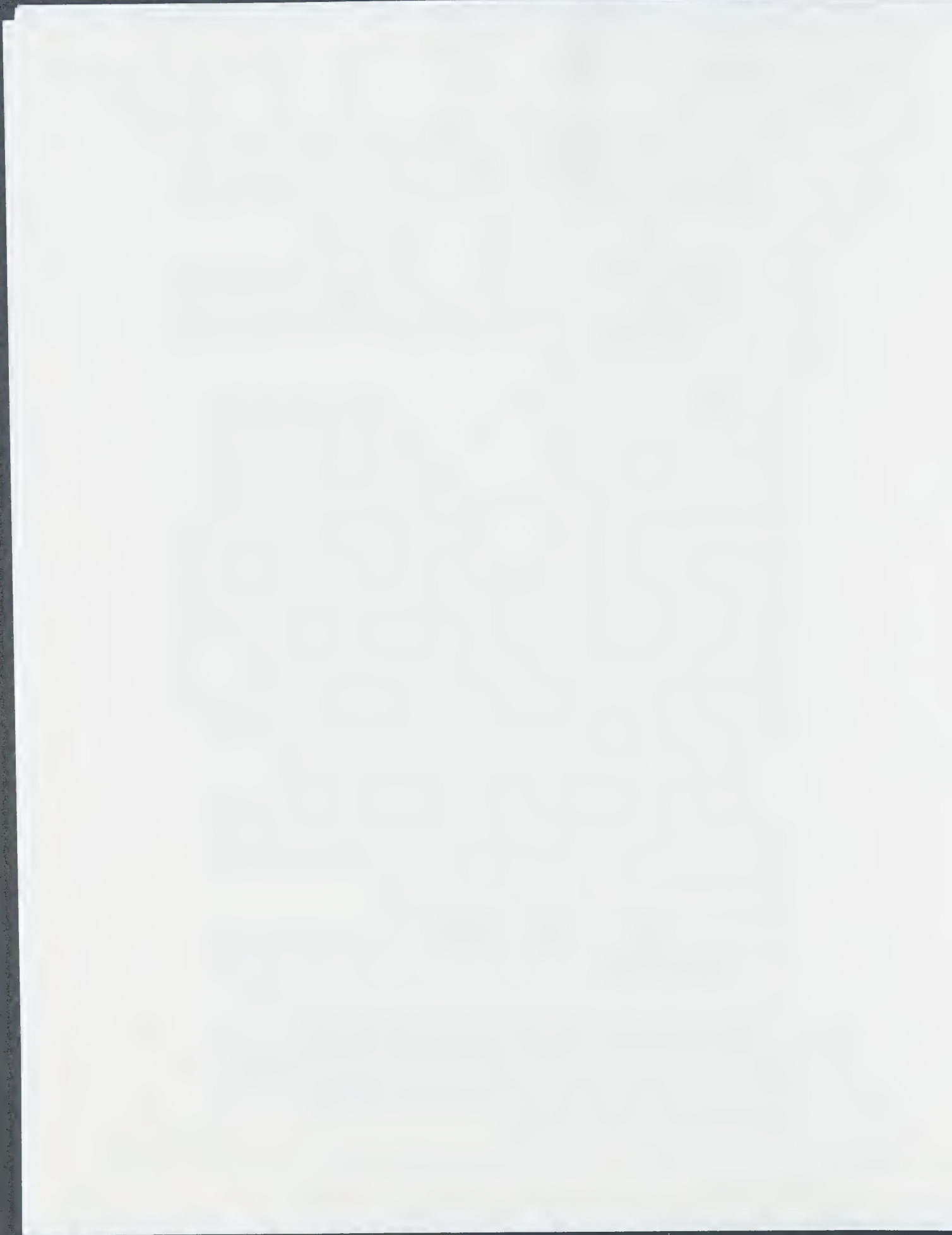
Another wonderfully expressive painting is the egg tempera *Farm Scale* (Figure 8; 1982) from the collection of Dr. and Mrs. Alfred Bader of Milwaukee. Dr. Bader was so impressed with this painting that he arranged to have 20,000 beautiful and faithful color reproductions prepared.²¹

During John & Linda Whalley's first years of married life, they lived in the small college town of Bridgewater, Massachusetts, located south of Boston in the rural lowlands that had once been nothing but forests, cranberry bogs and small family farms. One such farm, which had survived the slow advance of "modernization" stood at the side of the road one-half mile west of the Whalley home. The farm prided itself on an array of vegetables, such as pumpkin, potatoes, corn and beets, which family members sold from a roadside stand throughout the summer and fall. Late one November afternoon, when Whalley stopped to make a purchase, the low sunlight grazed the farm stand, bathing its contents in a honey-like glow. He was immediately moved to begin a painting of this scene, which captured so perfectly the last, waning activity of these industrious neighbors and of the ending year. In fact, the farm and stand were located just beyond the pond and woods shown in *The Carpenter* (Figure 12).

My favorite time of day to stop by the farm stand was in the late afternoon and early evening, when the long warm bands of low sunlight would bathe the fruit and vegetables in golden light. It was an absolutely beautiful spot, easy to drive right by in a blink, but a wonderful place to stop and look.

After some studies, the tempera was begun just as we discovered my wife was expecting our first son, and it was completed 6 months later when he was born.

I especially enjoyed the contrast between the warm yellows and oranges of the late sun and the cool violets and blues of the areas in shadow, where the fading evening sky to the east backlit the objects.



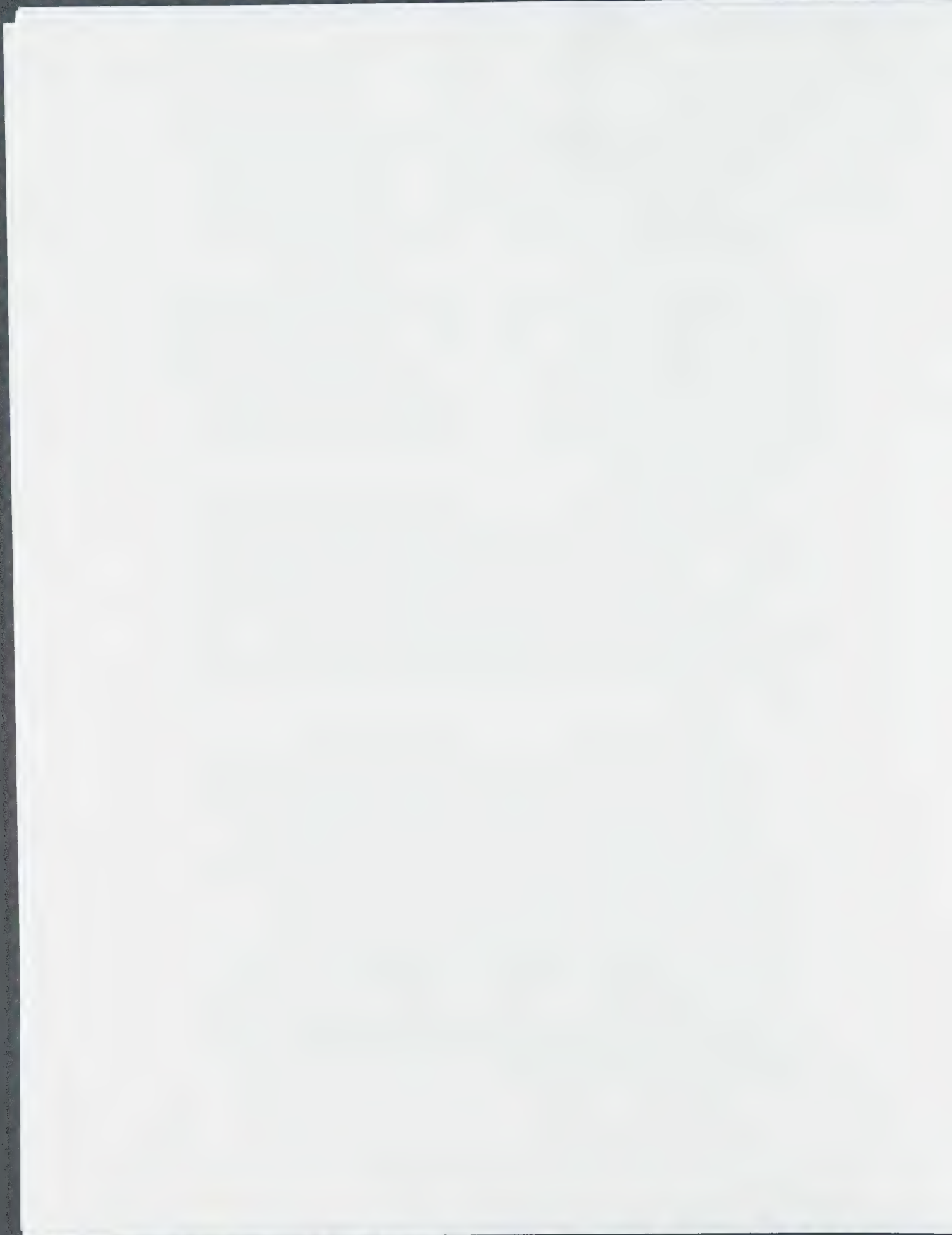
I wanted to capture some of the feel of those crisp autumn evenings when the harvest is in and the holidays are just around the corner. Since childhood I had always loved reproductions of "the Cornucopia", with fall fruit and vegetables, the plenty of the earth, spilling out of a basket toward you in yellow and oranges.²²

In preparation for the egg tempera painting of this scene, Whalley made a detailed pencil study (Figure 9) in 1981 of the worn-but-still-working "farm scale" that was to become a focal point of the painting. The scale held two pumpkins weighing 11 pounds, causing the pointer to register the number "one" as it began its second revolution around the rusted face. The artist used graphite in this tightly-drawn study to capture the oxidized galvanized metal of the scale's "scoop" and the detail of its three taut chains.²³

A brilliant egg tempera, *Chemical Still Life* (Figure 10; 1983), features three Aldrich Chemical Company catalogues, a rack of thirteen test tubes, and an old book. Atop one of the catalogues is a small mortar and pestle and atop the old book is a larger mortar and pestle. The cover of the standing catalogue reproduces the Rembrandt oil, *Rembrandt's Father*, from the collection of Dr. and Mrs. Alfred Bader. Whalley's painting reflects elegant composition, brilliant colors and meticulous detail. The artist related the circumstances leading to the creation of this piece:

Alfred Bader commissioned me to do a chemical-related still life, incorporating a few of the catalogues of the Aldrich Chemical Company which he founded. I have always enjoyed chemistry, and the test tubes in their rack and the mortars & pestles had been gifts to me from my chemist-uncle when I was 8 years old. For this reason, this commissioned piece had for me a special meaning and motivation, and I enjoyed doing it very much.

The one Aldrich Chemical Catalog featured a painting of Rembrandt's father, which had always been one of my favorites of his. I bathed the objects in warm light, and painted them against a golden-yellow background. It was a challenge to capture the reflection and shadows of the glassware in egg tempera.²⁴



John Whalley's portraits are dramatic and very satisfying. Edward Quick's comments on his portraits are instructive:

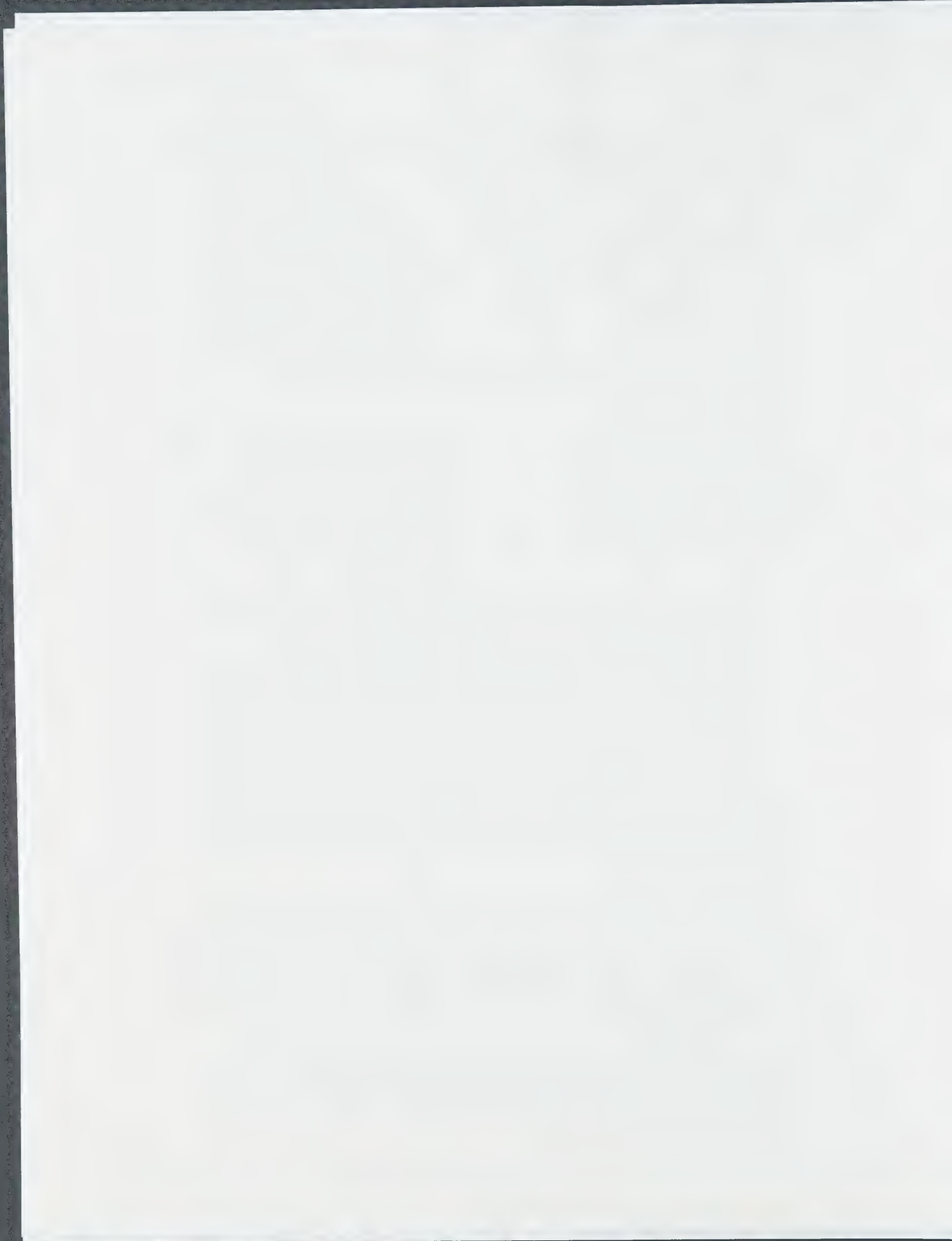
*There is a superb drama in the detachment of John Whalley's portraits. Every sitter is an individual who is alive and vibrant in her or his own world, silently involved in activity which is ennobled by the artist's concentration and accuracy of observation. This accuracy in moving portrayals is dazzling in its seemingly effortless artistic virtuosity and is pleasing psychologically. We **know** those people, somehow, and we feel involved with their lives.²⁵*

Whalley did the tempera portrait, *William J. Young, III* (Figure 11; 1985), while he and his wife were living in Harrison Valley, Pennsylvania. They became friends with Bill Young, himself an artist and director of his own successful design firm. Bill liked Whalley's work and purchased *Edith* (Figure 1), the first of a number of paintings by Whalley that he owns. Whalley commented:

Bill is a man with many interests and abilities. Expert gardener, baker of bread, wine connoisseur, and fisher of atlantic salmon who loves casting hand-made salmon flies off the coast of Iceland. While I was living in Harrison Valley, Pennsylvania, Bill asked me if I would be able to paint his portrait, which I was very excited to do. He posed by the pond behind his house where his two pet ducks idled by on the calm cold water of early winter. The landscape is sparse and ready for the first snows which arrived a few weeks later. I enjoyed lacing together with the delicate egg tempera the blues of Bill's jacket and the tones of his face and hands, there against the earth colors of the autumn landscape.²⁶

A splendid portrait in tempera is *The Carpenter* (Figure 12; 1981), depicting Whalley's friend of many years, Russell Meekings, who handcrafts musical instruments — guitars, harps, dulcimers, and flutes — in his workshop on the south shore of Massachusetts in Bridgewater. The artist describes the background of this painting:

One winter morning, as Russ and I sat speaking out by his woodshed, I had the idea for a painting of this person who had grown to mean so

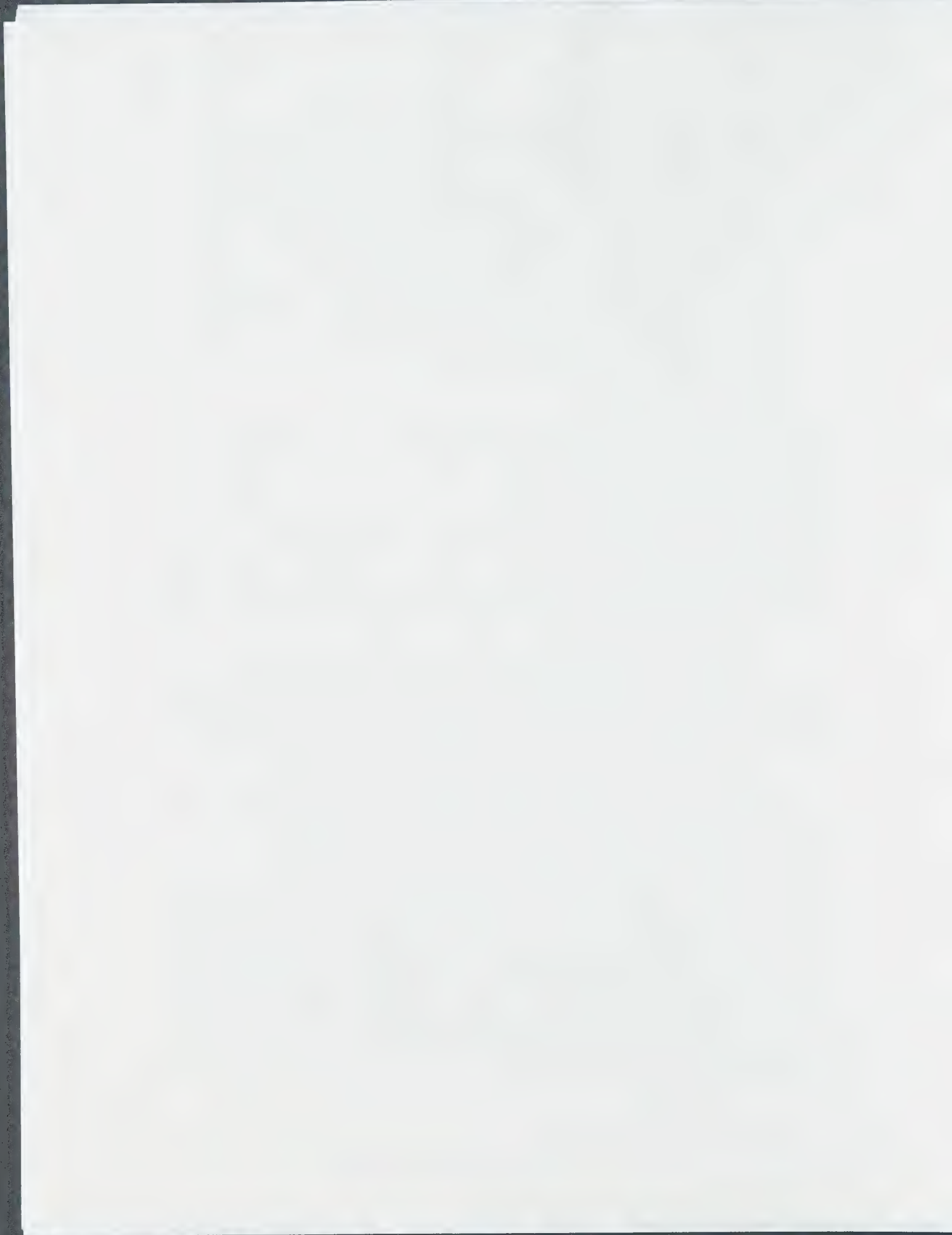


*much to me. The low sunlight was bringing out the textures of his woolen sweater and weathered face. He was standing in his usual relaxed pose, leaning as he was on the wood that he would use for his next carpentry project. As a backdrop, I decided to place the field near our home where a neighbor kept his herd of dairy cows. Large stones lay down near the watering hole, and the grass covered field was frosty and hard. The warm earth colors throughout this painting seemed best suited to capture the sentiments I have for this unique man whose hands are always at work with wood and soil there in the wood of Massachusetts.*²⁷

The painting is exceptional in its representation of the compositional elements of the picture — the bronzed features of Russ Meekings, the whitened knuckles of his hand grasping the timber, the cable stitch on the sweater, the pine boards with their golden reflection on the sweater, the fine wire fencing, and the grassy plain and pond in the background. It received an Award of Merit at an exhibition held February 3 - April 14, 1982, in the Galleries of the Society of Illustrators Museum of American Illustration, New York and was reproduced in *Illustrations 24. The 24th Annual of American Illustration* as no. 184.

A preliminary graphite study of the subject of this painting titled, *Russ Meekings* (Figure 13; 1981), was done from a different angle outside Meekings' workshop in the light that filtered down through the tall trees that cover his land. The overhead lighting adds drama to the strong features in this loose sketch.²⁸

Another exquisitely crafted portrait is *Lester* (Figure 14; 1995). The subject is the artist's friend, Lester Dougherty of Bridgewater, Massachusetts. When Whalley lived in Standish, Maine he asked Mr. Dougherty to pose for him in his barn. Whalley had always wanted to paint Lester's portrait, with his strong angular features, ruddy complexion and piercing eyes. A life-size graphite drawing was completed on January 9, 1988, but the intended tempera painting was not done until 1995. While working on the tempera, an artist friend in Jasper, Georgia sent Whalley a small bag of reddish-brown clay from a hillside near his home. Whalley says that he ground the clay, which had a beautiful red-ocher color, to a fine pigment and used it throughout much of the barn's background:



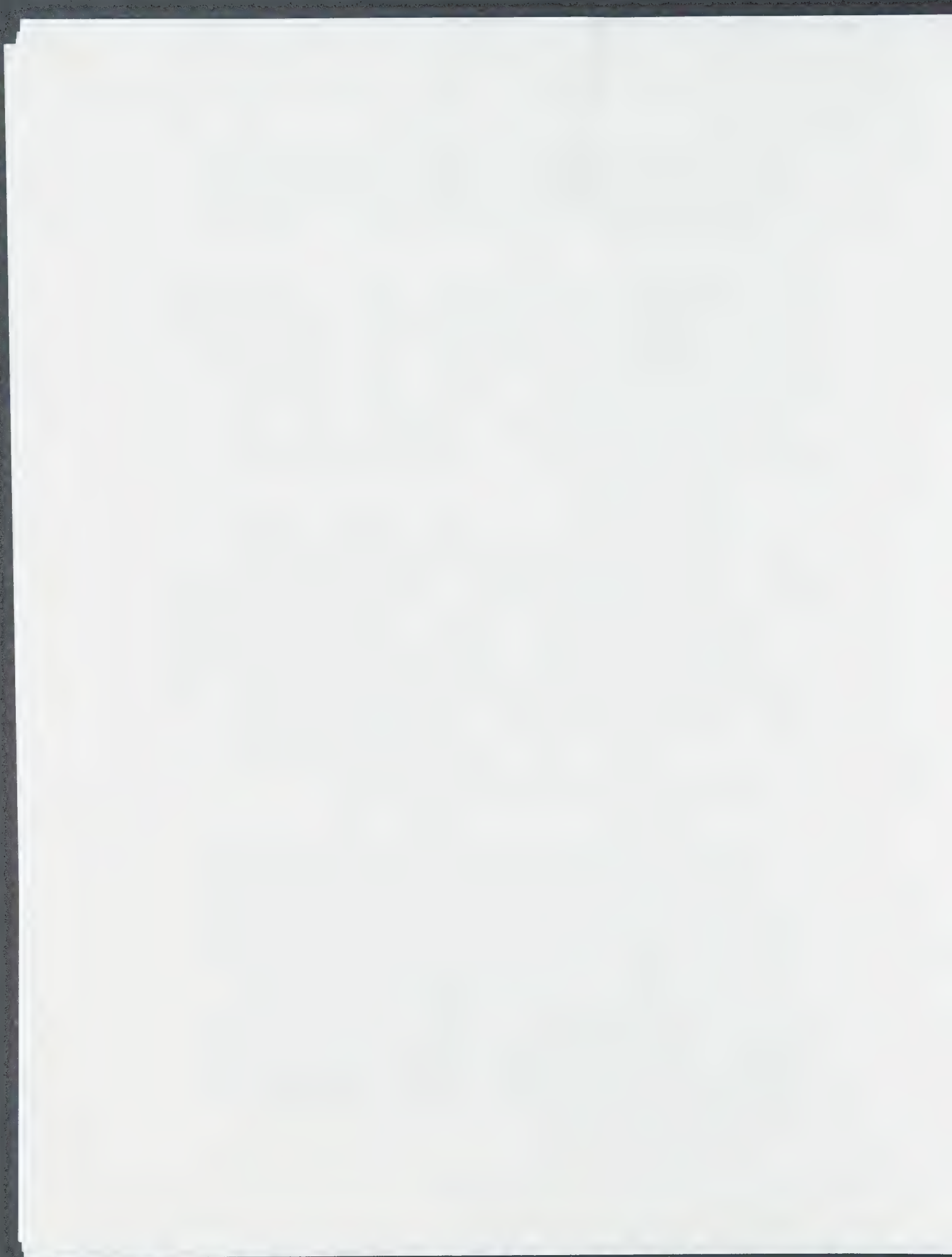
The painting closely follows the drawing, and in it I tried to capture Les, dressed in a casual denim work jacket and looking off intently with the same nobleness about him that has been so familiar to me through the years.²⁹

A preliminary crude study drawing in pencil (Figure 15; 1987) illustrates the artist's working methods. The drawing lays out the position of the major elements of the life-size drawing and painting. Evidently the artist changed his mind and decided to cut the figure off at the wrists, eliminating the hands. Also a ladder and stump replaced the ax at the left, and the spade and pitchfork at the right were removed in favor of the distressed pieces of wood planking. The remainder of the subject was carried out faithfully into the life-size graphite drawing and into the tempera painting.

A delightful, small tempera painting is *Seashell Study* (Figure 16; 1981). The shell pictured is one the artist found as a child at Montauk Point, at the eastern most tip of Long Island, New York. He says that he had always loved the arrangement of barnacles on the shell, the colors, and the broken side which permits one to see the shell from the inside as well as outside. This early egg tempera is a rendering of these features, as well as a study of the manner in which the light makes its way around and through the translucent shell. Whalley says that this tempera remains one of his favorite nature studies.³⁰

While living in Standish, Maine, the artist did the brilliant, colorful oil on panel, *Late Sun* (Figure 17; 1986), about which he wrote:

We occasionally visited the home of my wife's mother, which was a restored farmhouse dating back to the 1700's. Part of the complex of barn buildings was a small shed, which housed a large collection of old tools and baskets. One summer afternoon, I posed a basket of freshly picked apples, two watering cans and some flowers from the garden in the long yellow bands of light that came in the shed door. I loved the reflections of light on the tarnished metal and the pinholes of light that sparkled in the basket's shadow. It was a very peace-filled day, and I hoped that this luminous painting of these simple objects in the late sun would help to capture some of this feeling. At least for me, I think it did.³¹



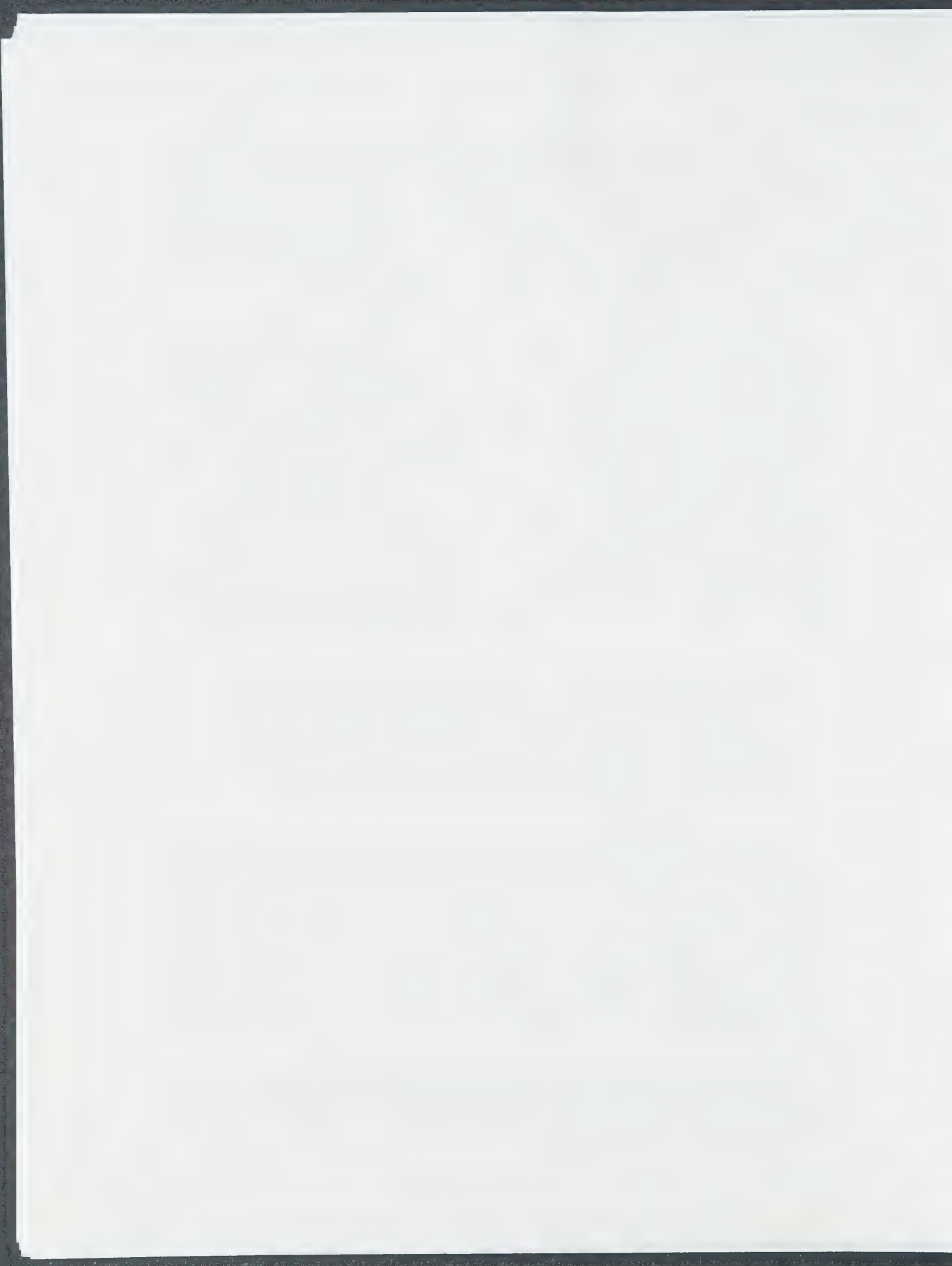
While he lived in Standish, Maine, he worked on a series of still lifes which included objects such as old cans, crockery, and utensils. He had accumulated a large collection of these items from small shops and yard sales across New England, New York, and Pennsylvania. He said that the textures and muted colors of these things fascinated him and he loved the way the light reflected off and throughout the arrangements of these objects.³²

Whalley used several of these objects in his *Still Life with Crock* (Figure 18; 1986), an exceptionally fine oil on panel. The arrangement of objects was made on the marble baking counter in the Whalley home. A paintbrush appears in a *Cottolene* can that Whalley picked up out of curiosity in a shop in Pennsylvania. The small soap can in the front center is of a peculiar blue color that the artist says, "I just love in and of itself". The simple arrangement of objects, the subtle grays and metallic colors, the wide range of darks to lights, all combine to form what the artist described as a "feast to the eyes". This is one of Whalley's earliest oil paintings that demonstrates that small and simple can also be beautiful. Whalley says that the eastern light entered the farmhouse window in the morning and bathed the translucent counter top in a beautiful light:

*This painting "happened" in a way few do. Especially in the painting of the marble, the colors and the spontaneous brushstrokes flowed out beautifully. I was very pleased at the result. The group of four containers each brings its own "personality", and the contrast in textures is very pleasing to me.*³³

Another still life of the same year, *Cans and Creamer* (Figure 19), was also done in the old, restored farmhouse in Standish, Maine. A marble counter in the kitchen was used for rolling out dough. Next to this counter was a small window which let in a shaft of light that penetrated the translucent surface of the marble and served as an ideal location for several still life paintings that Whalley did during this period. In this oil, the objects are used to study the reflected tones of warm and cool lights, and the atmosphere that existed here in this tiny scene.³⁴

Whalley especially likes to do graphite drawings of both portraits and still lifes. He considers a graphite study as a preliminary step in creating a painting.



"To imagine it into a painting, for me, it really helps to actually take it a step toward becoming a painting." The drawing process allows him to "feel the textures, the light, and the composition". But drawing is more than a method of study for Whalley; it is a thing of joy in itself. He loves the quality and subtle textures one can achieve with graphite. He once said, "I always love the look of a drawing emerging out of the paper".³⁵

A powerful graphite portrait is that of *Patrick* (Figure 20; 1982). While attending a college in upstate New York for training in youth work, Whalley came to know a young man and his wife who were "carnies" — workers in a traveling carnival. They had taken a year off from their cross-country wanderings and settled into a large, mostly empty farmhouse on a long ridge of cornfields. Whalley wrote:

*We spent many times together talking and one day Pat stood looking out of this tall farmhouse window, and I asked him if I could draw him there in the grey light of the snowstorm blowing outside. The one thing I remember about Pat was his eyes which were always brimming with life as he told story after story of his carnival travels and life setting up and running the midway shows.*³⁶

A sensitive and very charming pencil study of Linda Whalley and their first-born son, Matthew, is *Mother and Child* (Figure 21; 1983), done shortly after the baby's birth. This drawing focuses attention on the head, with the arms and bodies only faintly outlined. This kind of treatment recalls the magnificent first states of Van Dyck's engraved portraits of famous men of his time in his *Iconography* (1645). Whalley wrote, "The light pencil work was deepened in the areas that interested me most — Matthew's tiny head, the touch of Linda's hand, and her face looking off thoughtfully as she felt the joy of being a new mother."³⁷ This beautiful, pensive sketch greets the Baders every time they walk into their kitchen.

While living and working at the Northern Tier Children's Home in Harrison Valley, Pennsylvania, the Whalley home sat on a hill with a sweeping vista up and down a long river valley. Across the Cowanesque River at the foot of their steep drive, pastureland receded up to the high forested ridge that rose up steeply 700 feet or more. From the picture window in their living room, they



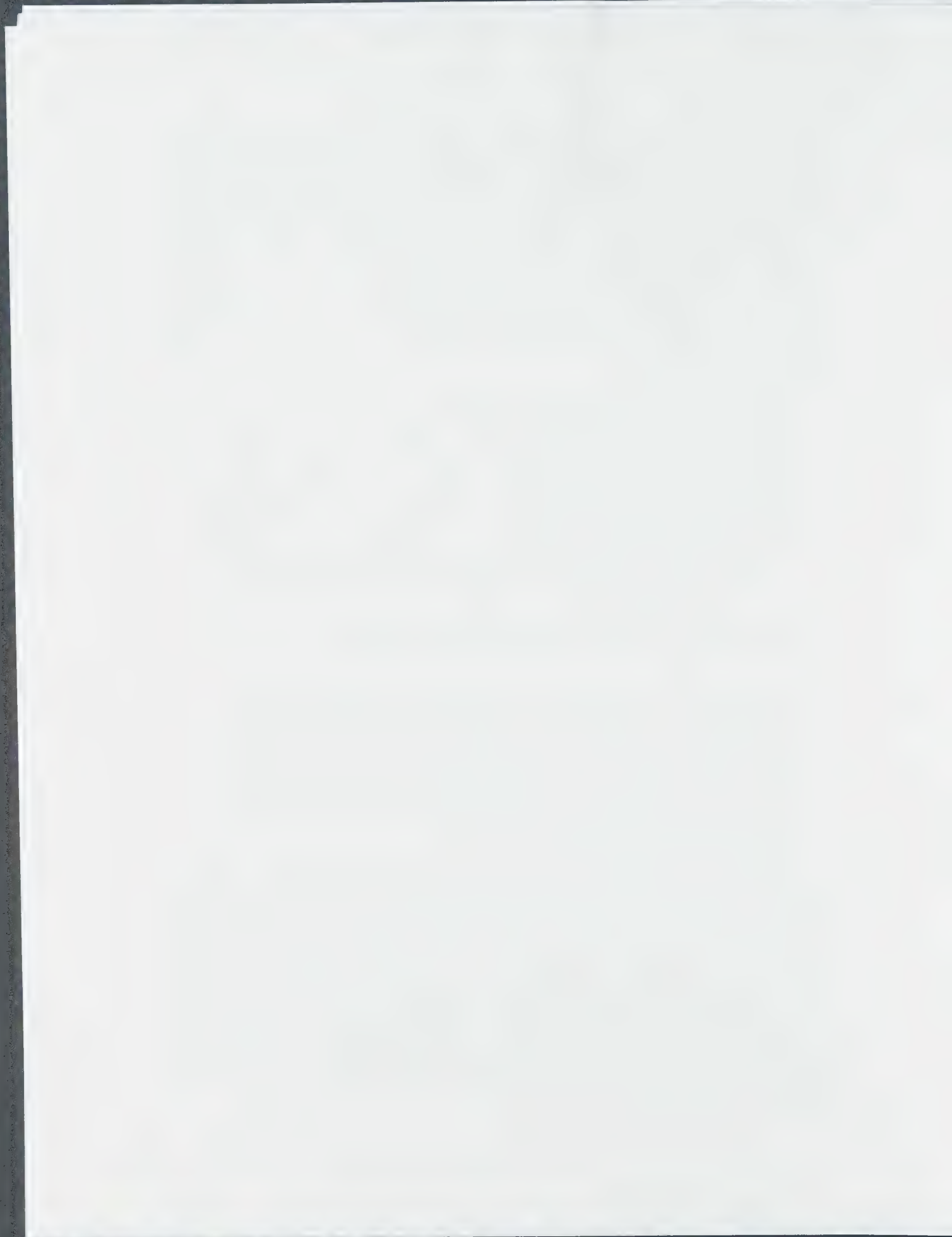
could sit and watch herds of deer roam the hills, bears with their cubs, and in the winter, bobcats as they hunted. The artist spent a good deal of his free time roaming the hills and farms of the area. High atop the corn and potato fields above the orphanage, a shed had been built years earlier to offer protection for the tractors, wagons, hay and an assortment of other things. Hens and wild birds would nest there, children would jump into the deep hay, and it became a location he enjoyed year-round to sit and view the long valley and mountain ridge below. Whalley pictures this shed in *The Pull Shed* (Figure 22; 1983) about which he wrote:

*On this particular day, I sat on the back of a nearby hay wagon and did this watercolor of The Pull Shed. The first signs of spring thaw had begun. The tiny spring house on the far hillside would soon be overflowing, and the wispy greys of the trees up on the far ridge would be turning red and then soft green with first growth. After a long winter, the hay supply was getting low. The shed would soon become a place of much activity as planting and the new season began.*³⁸

While living in Harrison Valley, Whalley executed a superb drawing of his first son, Matthew, in a rose-colored conte pastel. He writes:

*Matthew and I often sat together looking out to see what wildlife there may be there. Sometimes I would catch him by himself, leaning up on the sofa back, looking dreamily out to the hills, watching the farmer's field activities below, or the two orphanage horses grazing outside our house. I decided to draw Matthew in one such pose, using rust-colored conte pastel (Figure 23, 1985).*³⁹

Another very fine portrait is *Linda and Benjamin* (Figure 24; 1986). Benjamin was born in 1985 while the Whalleys were working on their final year at the children's home in Harrison Valley. During his first summer, Linda would often walk with Benjamin throughout the house as he drifted off to sleep. Sometimes he would see his father and his head would pop up and a big smile would fill his face. Whalley drew him in pencil as he looked over Linda's shoulder with a slightly more serious expression. The artist especially liked how the light surrounded him and his mom, and how it reflected off both of them.⁴⁰



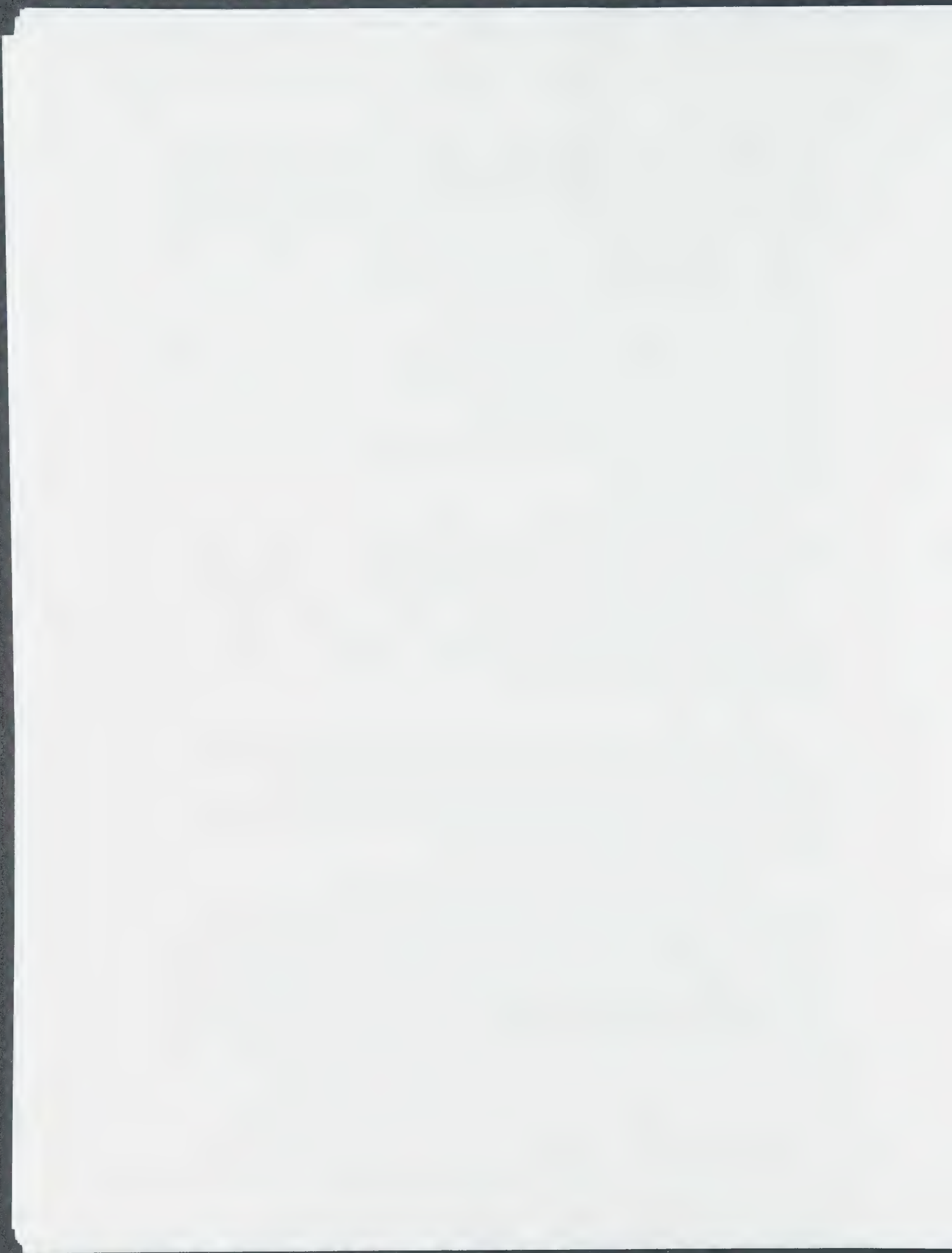
Whalley's only *Self-Portrait* (Figure 25; 1985) is a graphite drawing showing a face of serious mien with piercing eyes. It is both realistic and starkly introspective, and was done while the Whalleys lived and worked at a children's program in the hills of northern Pennsylvania. He commented, "I had constructed a beautiful rustic studio out in a pasture near our home, and one evening in the winter, drew one of the few self-portraits I have ever done."⁴¹

Isabel (Figure 26; 1986), is a pencil drawing of Isabel Bader done while the Baders were visiting the artist in Pennsylvania. It is a prestudy for the tempera portrait the artist later did of Mrs. Bader. The sketch meticulously elaborates the details of the sweater, the lace collar, and the coils of hair hanging loosely around the shoulders. The eyes of this very expressive portrait are wonderfully executed.

The artist's two sons appear in the graphite study, *Matthew and Benjamin* (Figure 27; 1990). This double portrait was done in pencil during a visit to *Hidden Hill*, the farm of Whalley's mother-in-law in Sharon. The boys had been out climbing the trails of Mt. Monadnock and at days end, as the air grew cool, they posed in their light sweaters and jackets. The artist said, "I was glad to capture them during that special time in their lives. They both appear quiet and pensive after a long and active day."⁴²

In 1991, the artist returned from Brazil after five months of helping establish an orphanage in Saõ Paulo. His older son, Matthew, remained in Brazil with friends for a month; John was thus able to spend extra time with his younger son, Benjamin. During this time he did the charming and endearing pencil drawing, *Benjamin Whalley* (Figure 28, 1991).⁴³

A detailed study in graphite is *Bowl of Pears—Sharon, New Hampshire* (Figure 29; 1985). The subject of this expressive drawing is the kitchen table at the *Hidden Hill* farmstead. The drawing was inspired by the texture of the table's worn grain, the reflections in its glossy surface, the basket of freshly-picked pears sitting in the morning light, and the antique chair back angled between the table and draperies. Whalley commented on the locale of this study:



When sitting at the chair pictured in the drawing, one can look out the window and see Mt. Monadnock on the horizon to the west and a variety of birds frequenting the feeder just outside the window. It has always been one of my favorite sitting spots Although I had always wanted to do a tempera of this domestic composition, it remained brought to its fullest in this pencil drawing.⁴⁴

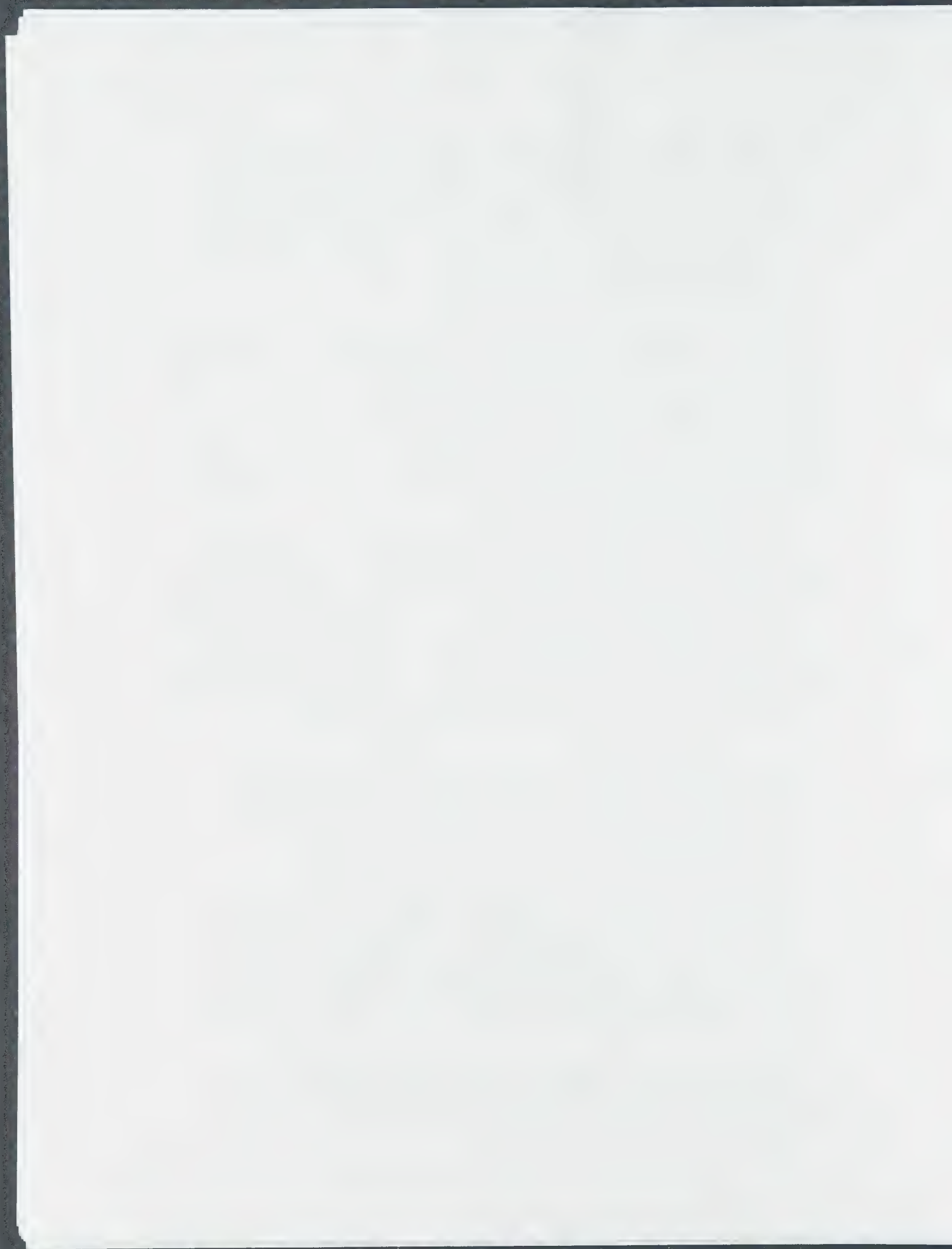
Shell on Cloth (Figure 30; 1986), a graphite drawing done as a study for the oil painting, *Shell with Mums* (Figure 31; 1986) and for the watercolor (Figure 32; 1986), was completed while the Whalleys lived in Maine. It was one of a series of still life's executed in the winter months when outdoor work was difficult. The focus of this fine drawing is a detailed study of the play of light on the seashell, an exquisite rendering of its pitted texture, and an elaboration of the surface of the wrinkled, unironed tablecloth.⁴⁵

The oil on masonite panel, *Shell with Mums* (Figure 31; 1986), is a skillful rendition picturing a shell in brown and blue-gray colors lying on a wrinkled table cloth of a variegated white and blue color. The vase with flowers provides a vertical thrust which balances the heavy shell. An air bubble that appears to be an eye, looks out from the base of the vase. The textual elements of cloth, shell, glass, and flowers are balanced within a shallow, vertical composition with bright and subdued light. About this painting the artist wrote:

During the long Maine winter of 1986, I took advantage of the snow-bound days to concentrate on a series of still lifes, which I arranged and painted in my studio. After a preliminary pencil study was done of a conch shell given to me by a friend, I went to work on the oil.

The objects had been set in the cool northern light which entered the studio, and I chose earth tones against which to paint the shell and flowers. As I recall, unlike in many of my oils where the paint is built up in fine layers, in "Shell & Mums" I applied the oil paint very generously. I especially enjoyed the manner in which the light reflected up on the forms of the shell.⁴⁶

The related watercolor (Figure 32), also of 1986, was completed after the pencil study but before the oil painting.⁴⁷ It concentrates on the dra-



matic effect of the still life against a dark background and allows the artist to loosen up the surface texture with brushstrokes.

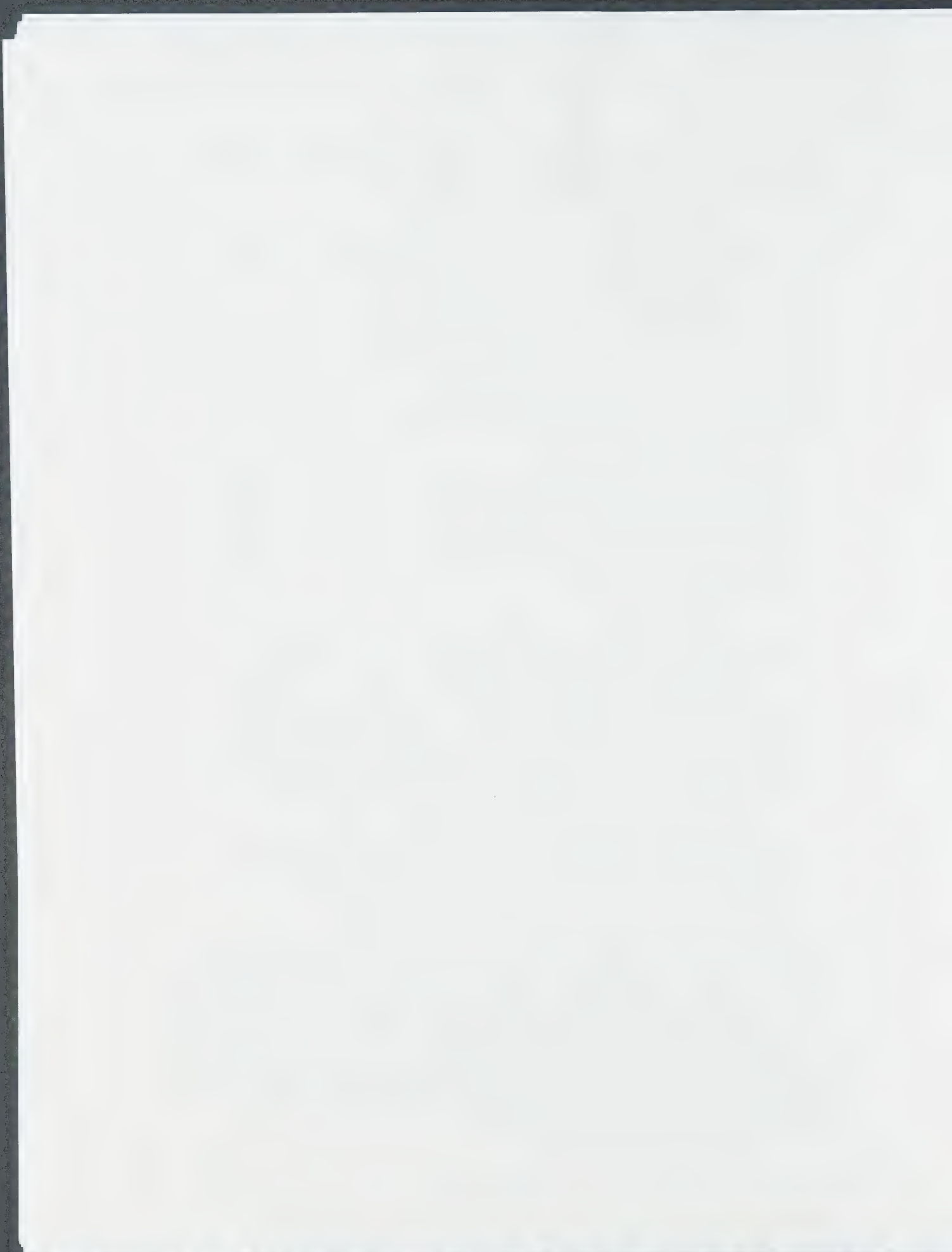
One of Whalley's most handsome still lifes is *Pears and Grapes*, done originally as a graphite study drawing (Figure 33; 1986), followed by a small oil on masonite panel (Figure 34; 1986). In this simple, but very beautiful painting, Whalley has depicted the dramatic qualities of fruit. Grapes are difficult to paint, especially the chalky blush that covers the deep blue of the grapes. The detailed surface textures of the pears and grapes and the play of light over these surfaces are vibrant with life. About this study drawing and the related oil painting Whalley wrote:

While living in Standish, Maine (1985-1987), I completed a series of large graphite still-life's which frequently included old, worn objects, highly textured surfaces and various kinds of fruit. I enjoyed the contrast this created, and found the earthy settings lent themselves well to the studies of ripe fruit.

Two of the works that encouraged me to begin this series were a small simple drawing and an oil, both entitled "Pears and Grapes". I had a faded blue wooden box used for holding tools, on which I arranged a group of grapes and pears. I was fascinated with the chalky "blush" that covered each grape, giving each a uniqueness, which I tried to capture -- one by one. The larger uneven shapes of the pears went nicely with the series of dark round shapes.

After completing the graphite, I decided to do a full-color painting of the same composition, as it was for me an exciting study in blues and purples, contrasted to the warmer yellows of the pears.⁴⁸

The Gehman Farm (Figure 35; 1994) is the only landscape in this exhibition. The Whalley's friends, Ivan and Ruth Gehman, directed the Northern Tier Children's Home in Harrison Valley, Pennsylvania, where the Whalley's developed an art therapy program in the early 1980's. The Gehmans are Mennonites, originally from Lancaster, and farming had been a very large part of their family's history. Their son David operated the sprawling family dairy farm in the neighboring town of Ulysses. Whalley wrote:



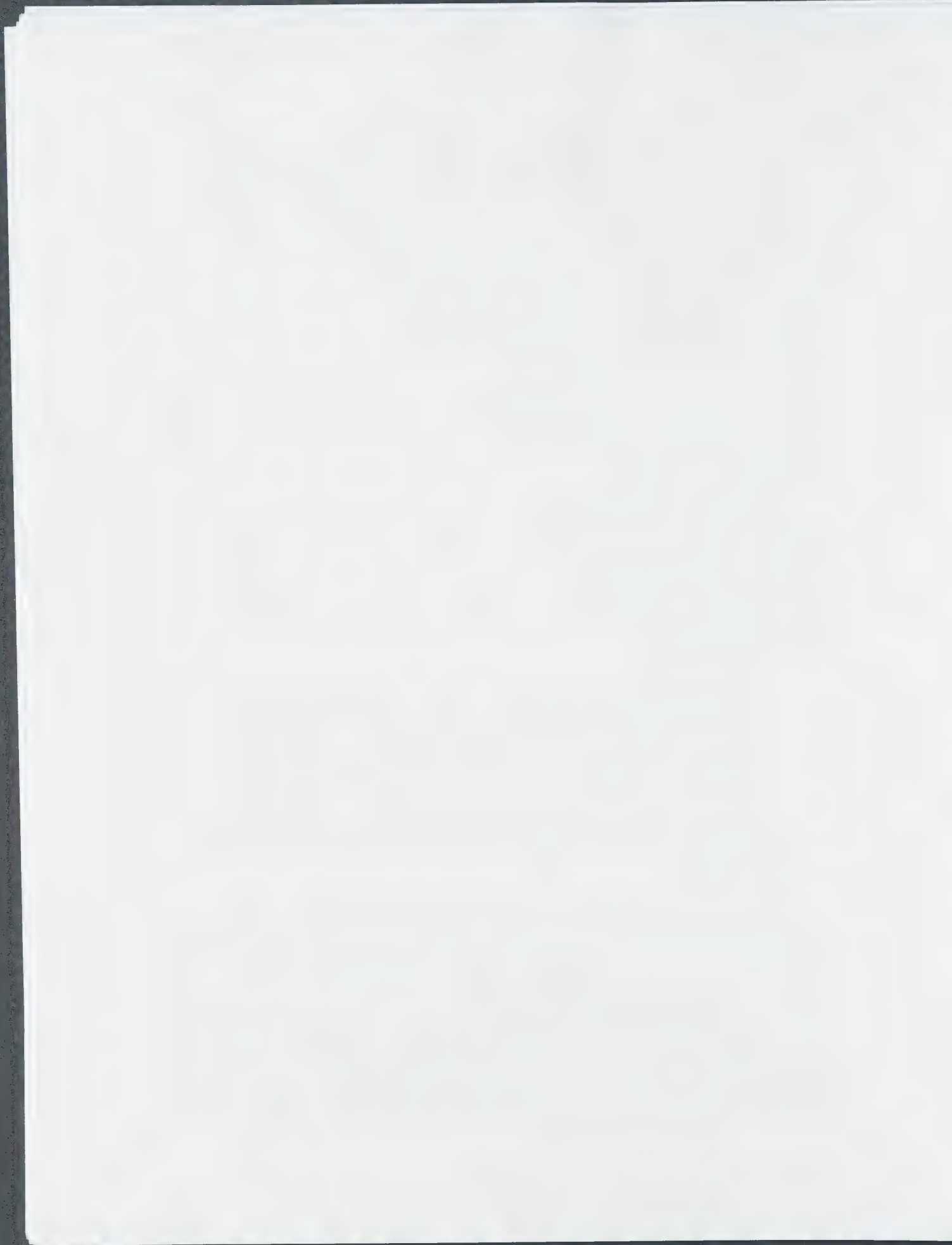
My sons and I had the opportunity to spend several days with the Gehmans some years ago, which included exploring the old, towering barn and bringing the cows in for milking. While walking the pastures high on the ridge above the farm, I came upon the watering hole in the afternoon sun. There among drying grasses and distant bands of fields and crops was this slash of blue sky reflected in the pond's waters. The day was clear, and I used oil paints to capture with quick movements the landscape's light and atmosphere.⁴⁹

This oil is more brisk and painterly than usual for Whalley. He had been studying some of the landscapes of Camille Pissarro when he did this painting and they evidently made an impression on the artist as he painted the landscape.⁵⁰

A charming watercolor, *Morning Chores* (Figure 36; 1984), was also done while the Whalley's were living in Harrison Valley. The artist would pass the old barn on his way to breakfast each morning. The older boys in the home had the responsibility for feeding the animals, gathering eggs, and cleaning the barn each morning. They frequently left tell-tale signs that they were about their work. The artist writes:

On one sunny morning, the milk can and grain scoop were sitting in a doorway. The door, battered as it was by countless passings of the wheelbarrow, stood ajar. I was taken by the lustre and coloring of the worn can and galvanized scoop with its chicken feed. This watercolor was done, and later the same composition was developed into an egg tempera of the same name. Shortly after, the barn was burned to the ground.⁵¹

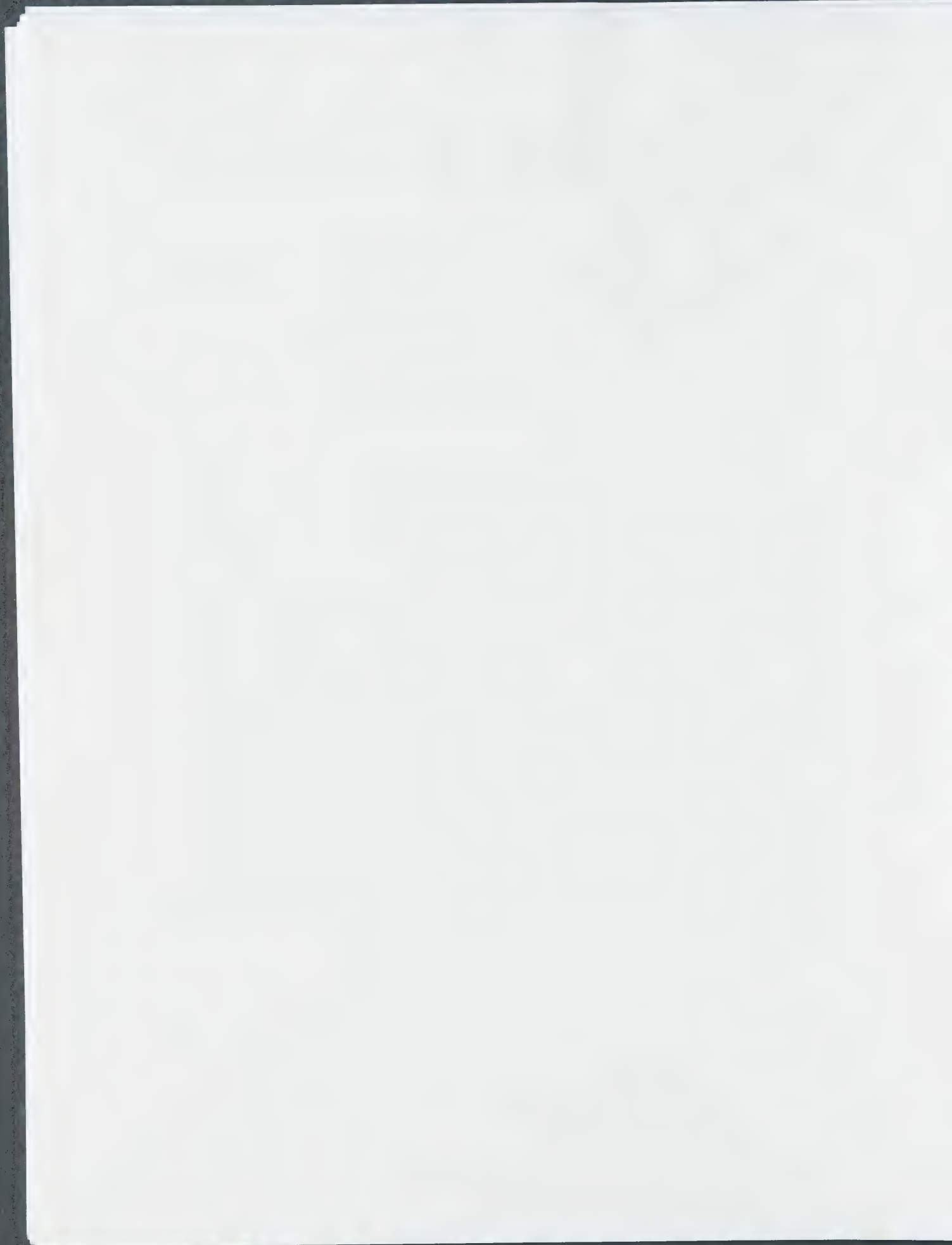
Hidden Hill, a restored farmhouse, dating from the 1700's, in Sharon, New Hampshire overlooks Mt. Monadnock to the west. Behind the house and past a breezeway and connecting sheds is a large two-story 200 year old barn. A great door slides open to the north, and is large enough to allow a tractor or team of horses to enter. Along the entrance wall of richly textured boards and beams are frequently placed various tools used in the day's labor. In this case a spade and hammer had been left leaning against the wall, cradled between two beams. The artist stated that he enjoyed how the northern light fell over the



wall and objects, revealing the textures in great detail. He chose egg tempera to capture the richness and subtleties of this simple farm scene called *Barn Tools* (Figure 37; 1995).⁵²

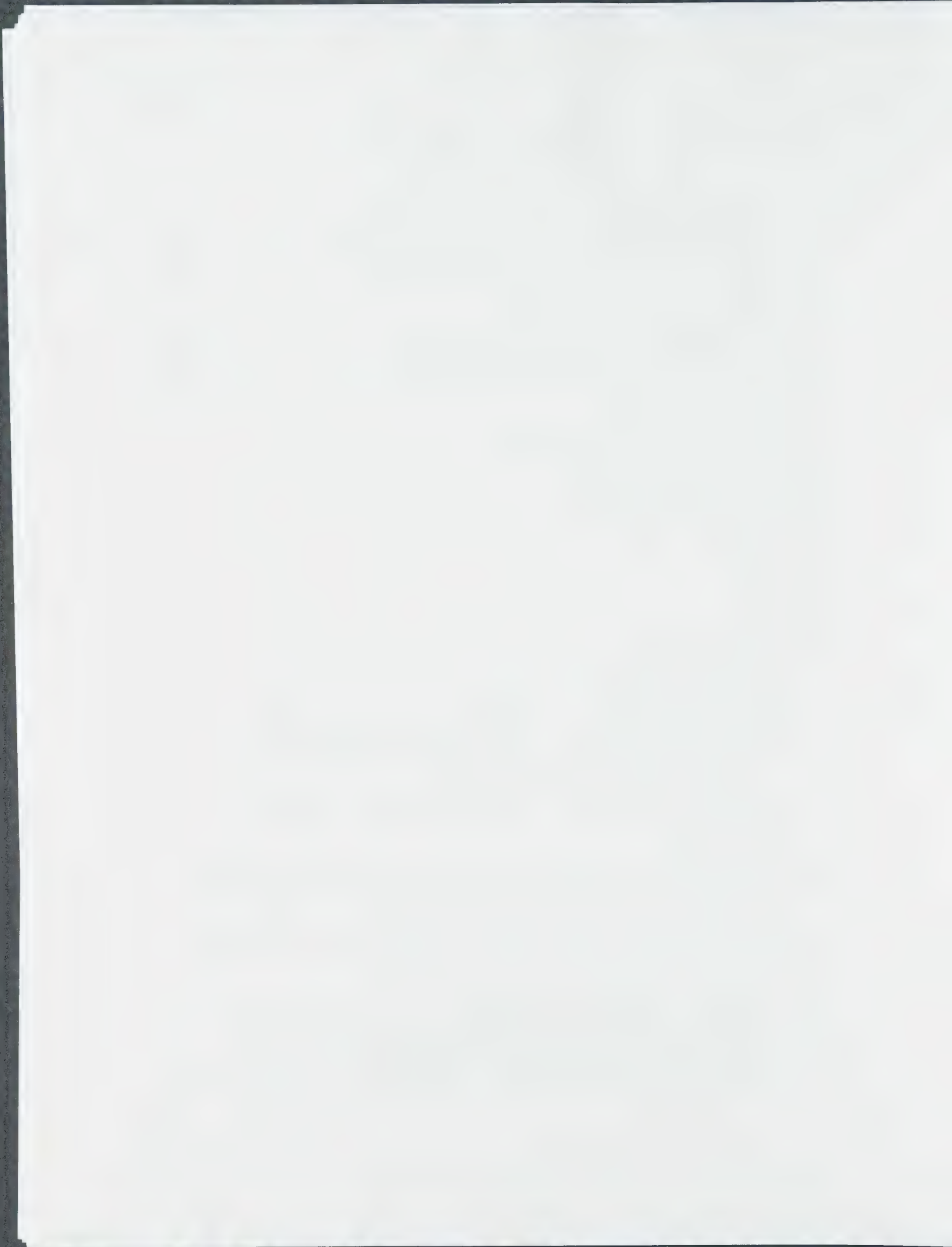
Many of the drawings and paintings the artist has done over the years were composed in this old barn. An impressive watercolor, *Axe and Spade* (Figure 38; 1996), pictures an old kerosene can sitting atop a group of bricks, grazed by light that sloped in from the north. One of the old shovels, with its symmetrical form cut by the arcs of the axe handle and head, completes the composition. The light, glancing the cool, dry metal surfaces and contrasting with the random textures of wood and brick, is very satisfying.⁵³

John Whalley's work exemplifies what is best within the realist tradition. His concern is with common, everyday things seen in unadorned, subtly composed settings. Whether it be a series of objects, a scene, or a portrait of a friend or loved one, Whalley demonstrates his unique ability for infusing these subjects with strength, dignity and beauty. His art makes one sense the essence of something, turning the ordinary, everyday object into a universal one. Whalley's works glow with a colorful opulence and a visual richness which simultaneously resonate quietly with power. Through close, caring study and refined technical skill, Whalley successfully describes the qualities of light, space, and "sense of place" that allow the viewer to share in the presence of the same quiet moment that has so delighted and captured him. Ogden Pleissner once wrote, "A fine painting is not just the subject, not just the article or the image on canvas. I think it is the feeling conveyed of form, bulk, space, dimensionality and sensitivity. The mood of the picture, that is most important".⁵⁴ Whalley's paintings embrace all these requirements for fine painting. They open the eyes of those unfamiliar with them, surprise the blasé, delight the enthusiast, and lead the lover of art to fresh levels of discovery and appreciation.



References and Notes

1. Letter from artist to author of September 21, 1996.
2. Edward R. Quick, *The Realism of John Whalley*, Exhib. cat. (Terre Haute, Indiana: The Sheldon Swope Art Museum. January 30 – February 28, 1988), 3.
3. Eugene Hood, *Dr. and Mrs. Alfred Bader Collection. Selected Drawings and Paintings*, Exhib. cat. (Eau Claire, Wisconsin: The Foster Gallery Fine Arts Center, University of Wisconsin – Eau Claire, April 9–30, 1987), 19.
4. Quick, *The Realism of John Whalley*, 3.
5. Judi Hazlett, "Whalley's exhibit is flawless," *Tribune Star*, Terre Haute, Indiana, January 29, 1988.
6. Letter from artist to author of September 21, 1996.
7. *Ibid.*
8. *Ibid.*
9. *Ibid.*
10. *Ibid.*
11. Bader, *Adventures of a Chemist Collector* (London: Weidenfeld and Nicolson, 1995), 250 (ISBN 0 297 83461 4).
12. Artist's description of *Edith* in a letter to author of May 13, 1999.
13. Artist's description of *Edith* in a letter to author of September 21, 1996.
14. Artist's letter to author of May 13, 1999
15. Artist's description of *Sunday Afternoon, Upstairs* in a letter to author of March 4, 1994.
16. *Ibid.*
17. Artist's description of *Winter Guest Room* in a letter to author of October 19, 1994.
18. Artist's description of *Attic Corner* in a letter to author of September 21, 1996.
19. Artist's letter to author of May 13, 1999.
20. Artist's description of *Loading Dock* in a letter to author of June 30, 1995.
21. Alfred Bader, *Adventures of a Chemist Collector*, 252.
22. Artist's description of *Farm Scale* in a letter to author of October 11, 1996.



23. Artist's description of the graphite drawing for *Farm Scale* in a letter to author of October 11, 1996.
24. Artist's description of *Chemical Still-Life* in a letter to author of April 28, 1999.
25. Quick, *The Realism of John Whalley*, 3.
26. Artist's letter to author of May 13, 1999.
27. Artist's description of *The Carpenter* in a letter to author of June 30, 1995.
28. Artist's description of *Russ Meekings* in a letter to author of September 21, 1996.
29. Artist's description of *Lester* in a letter to author of August 15, 1995.
30. Artist's comments on *Seashell Study* in a letter to author of January 18, 1996.
31. Letter from artist to author of April 28, 1999.
32. Letter from artist to author of September 21, 1996.
33. *Ibid.*
34. Letter of artist to author of May 28, 1999.
35. Hood, *Bader Collection*, 17.
36. Letter from artist to author of January 18, 1996.
37. Letter from artist to author of April 14, 1999.
38. Letter from the artist to author of October 14, 1999.
39. Letter from artist to author of September 1, 1999.
40. Letter from artist to author of September 1, 1999.
41. Letter from artist to author of April 28, 1999.
42. Letter from artist to author of April 28, 1999.
43. Letter from artist to author of December 16, 1999.
44. Artist's description of *Bowl of Pears – Sharon, New Hampshire* in a letter to author of January 18, 1996.
45. Artist's description of *Shell on Cloth* in a letter to author of January 18, 1996.
46. Artist's description of the oil, *Shell and Mums*, in a letter to author of October 22, 1998.
47. Letter of artist to author of April 14, 1999.
48. Artist's description of the pencil drawing and oil painting, *Pears and Grapes*, in a letter to author of March 14, 1999.
49. Letter of artist to author of May 28, 1999.
50. Letter from the artist to author of October 14, 1999.



51. Letter from artist to author of September 23, 1999.
52. Letter from artist to author of September 23, 1999.
53. Letter from artist to author of October 14, 1999.
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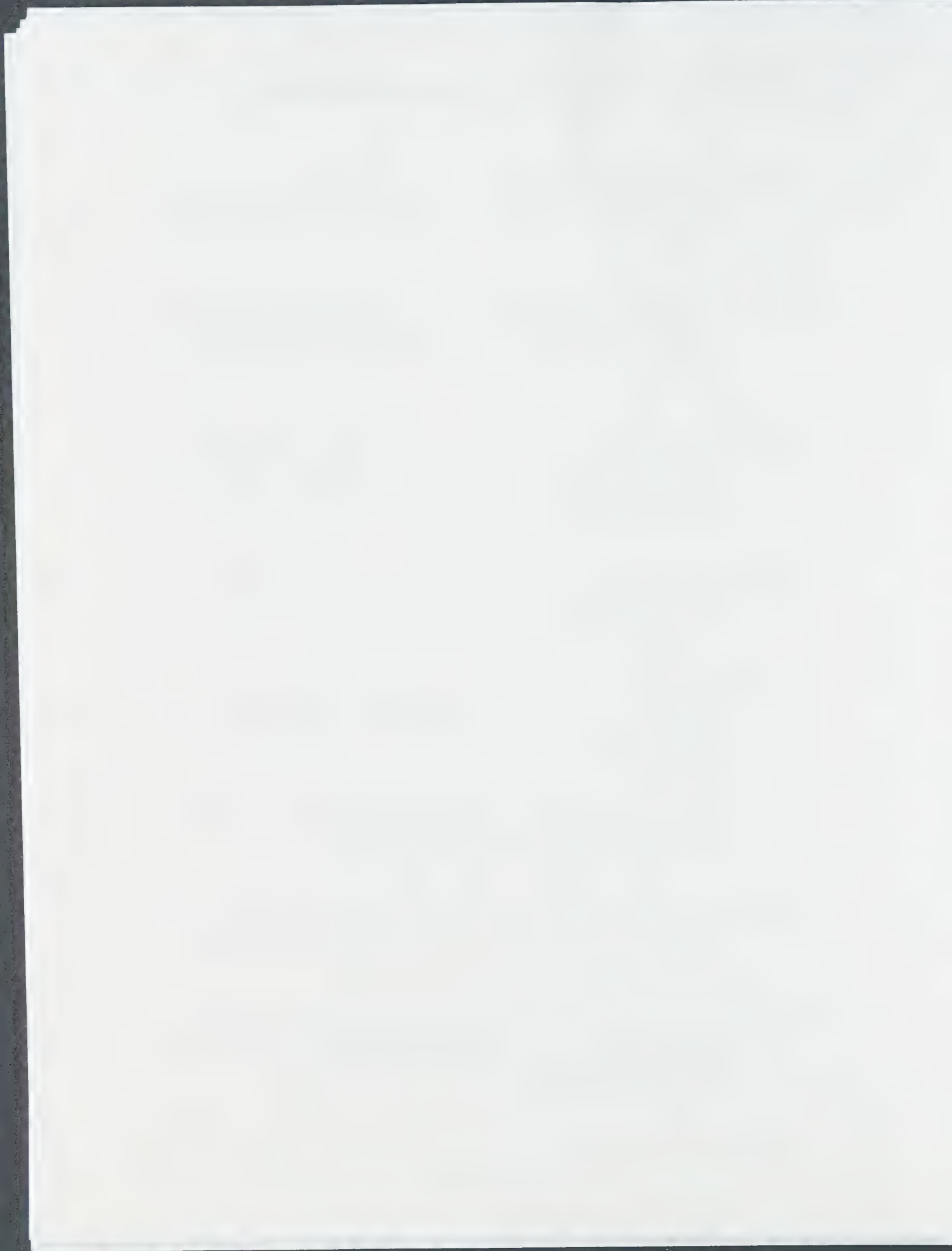
Legends for "John Whalley: An American Realist"

- Figure 1. John Whalley, *Edith*, 1981, egg tempera on Masonite Presdwood panel, 61.0 x 91.4 cm.; 24 x 36 inches; signed: *John Whalley* (collection of William J. Young, III, Canandaigue, NY).
- Figure 2. John Whalley, *Sunday Afternoon, Upstairs*, 1989, egg tempera on Masonite Presdwood panel, 61.0 x 91.4 cm.; 24 x 36 inches; signed: *John Whalley 1989* (collection of the author).
- Figure 3. John Whalley, *Roses*, 1976, watercolor, 15.2 x 19.7 cm.; 6 x 7 3/4 inches; signed: *John Whalley 1976* (collection of the author).
- Figure 4. John Whalley, *Winter Guest Room*, 1994, egg tempera on Masonite Presdwood panel, 71.1 x 50.8 cm.; 28 x 20 inches; signed: *John Whalley 1994* (collection of the author).
- Figure 5. John Whalley, *Attic Corner*, 1981, egg tempera on Masonite Presdwood panel, 61.0 x 45.7 cm.; 24 x 18 inches; signed: *John Whalley* (collection of Daniel Bader, Milwaukee).
- Figure 6. John Whalley, *Springwater*, 1980, egg tempera on Masonite Presdwood panel, 45.7 x 61.0 cm.; 18 x 24 inches; signed: *John Whalley 1980* (collection of William J. Young, III, Canandaigua, NY).
- Figure 7. John Whalley, *Loading Dock*, 1981, egg tempera on Masonite Presdwood panel, 45.7 x 76.2 cm.; 18 x 30 inches; signed: *John Whalley 81* (collection of the author).
- Figure 8. John Whalley, *Farm Scale*, 1982, egg tempera on Masonite Presdwood panel, 63.5 x 57.2 cm.; 25 x 22 1/2 inches; signed: *John Whalley 1982* (collection of Dr. and Mrs. Alfred Bader, Milwaukee).



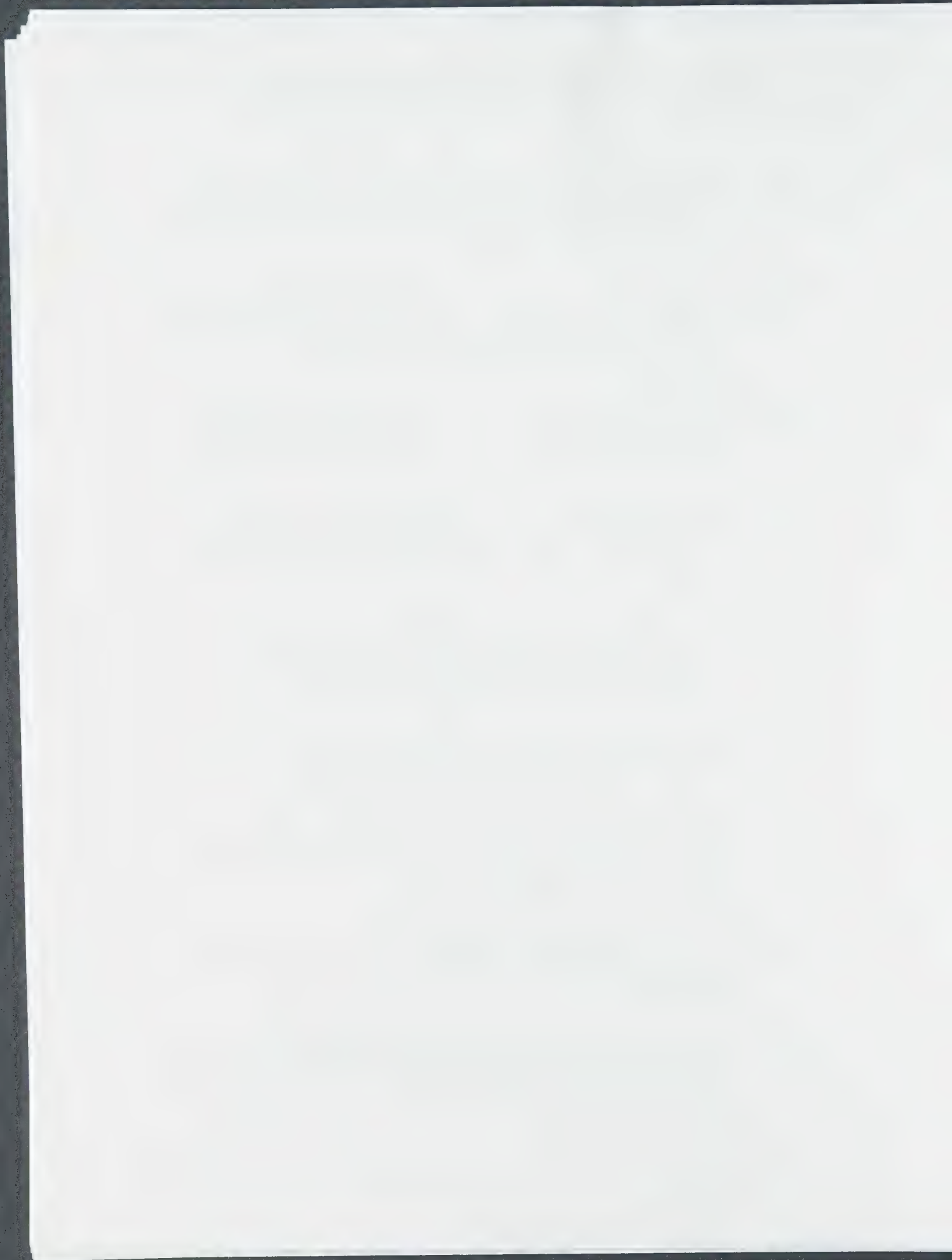
Legends for "John Whalley: An American Realist"

- Figure 9. John Whalley, *Farm Scale*, 1982, graphite drawing, 58.0 x 28.4 cm.; 22 27/32 x 11 3/16 inches; signed: *John Whalley* (collection of the author).
- Figure 10. John Whalley, *Chemical Still-Life*, 1983, egg tempera on Masonite Presdwood panel, 50.8 x 63.5 cm.; 20 x 25 inches; signed: *John Whalley 1983* (collection of the Daniel Bader, Milwaukee).
- Figure 11. John Whalley, *William J. Young, III*, 1985, egg tempera on Masonite Presdwood panel, 61.0 x 91.4 cm.; 24 x 36 inches; signed: *John Whalley 1985* (collection of William J. Young, III, Canandaigua, NY).
- Figure 12. John Whalley, *The Carpenter*, 1981, egg tempera on Masonite Presdwood panel, 50.8 x 76.2 cm.; 20 x 30 inches; signed: *1981 John Whalley* (collection of the author).
- Figure 13. John Whalley, *Russ Meekings*, 1981, graphite drawing, 42.0 x 25.2 cm.; 16 17/32 x 9 29/32 inches; signed: *John Whalley 1981* (collection of the author).
- Figure 14. John Whalley, *Lester*, 1995, egg tempera on Masonite Presdwood panel, 61.0 x 91.4 cm.; 24 x 36 inches; signed: *1995 John Whalley* (collection of the author).
- Figure 15. John Whalley, *Lester*, 1987, graphite drawing, 46.4 x 50.8 cm.; 18 1/4 x 20 inches; signed: *John Whalley 1987* (collection of the author).
- Figure 16. John Whalley, *Seashell Study*, 1981, egg tempera on cardboard, 30.5 x 17.8 cm.; 12 x 7 inches; signed: *John Whalley 1981* (collection of the author).



Legends for "John Whalley: An American Realist"

- Figure 17. John Whalley, *Late Sun*, 1986, oil on masonite panel, 61 x 91.4 cm.; 24 x 36 inches; signed: *John Whalley 1986* (collection of Woody Fischbach, Columbia, SC).
- Figure 18. John Whalley, *Still Life with Crock*, 1986, egg tempera on Masonite Presdwood panel, 45.7 x 61.0 cm.; 18 x 24 inches (collection of Dr. and Mrs. Alfred Bader, Milwaukee).
- Figure 19. John Whalley, *Cans and Creamer*, 1986, oil on Masonite Presdwood panel, 45 x 58.4 cm.; 17 3/4 x 23 inches (collection of Dr. and Mrs. Alfred Bader, Milwaukee).
- Figure 20. John Whalley, *Patrick*, 1982, graphite drawing, 76.2 x 55.9 cm.; 30 x 22 inches; signed: *John Whalley 1982* (collection of the author).
- Figure 21. John Whalley, *Mother and Child*, 1983, graphite drawing, 24.7 x 22.2 cm.; 9 23/32 x 8 3/4 inches; signed: *John Whalley 1983* (collection of Dr. and Mrs. Alfred Bader, Milwaukee).
- Figure 22. John Whalley, *The Pull Shed*, 1983, watercolor, 45.7 x 61.0 cm.; 18 x 24 inches (collection of Dr. and Mrs. Alfred Bader).
- Figure 23. John Whalley, *Matthew*, 1985, rust-colored conte pastel, 36.2 x 35.6 cm.; 14 1/4 x 14 inches; signed: *John Whalley 1985* (collection of Dr. and Mrs. Alfred Bader).
- Figure 24. *John Whalley, Linda and Benjamin*, 1986, graphite drawing, 46.4 x 37.5 cm.; 18 1/4 x 14 3/4 inches (collection of Dr. and Mrs. Alfred Bader).
- Figure 25. John Whalley, *Self-Portrait*, 1985, graphite drawing, 34.3 x 21.6 cm.; 13 1/2 x 8 1/2 inches (collection of Dr. and Mrs. Alfred Bader).



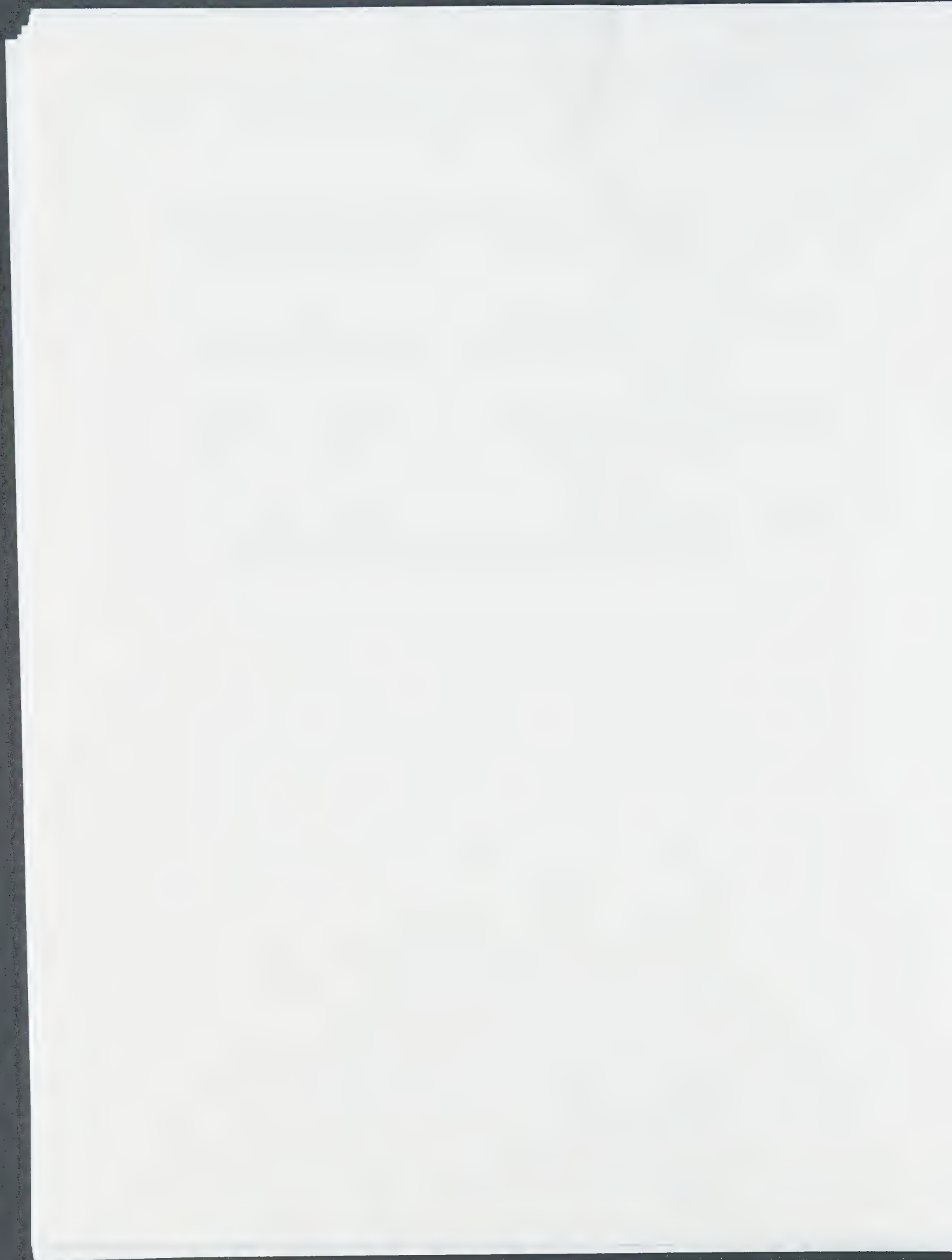
Legends for "John Whalley: An American Realist"

- Figure 26. John Whalley, *Isabel*, 1986, graphite drawing, 25.4 x 35.6 cm.; 10 x 14 inches; signed: *John Whalley 1986* (collection of Dr. and Mrs. Alfred Bader).
- Figure 27. John Whalley, *Matthew and Benjamin*, 1990, graphite drawing, 45.7 x 55.9 cm.; 18 x 22 inches (collection of Dr. and Mrs. Alfred Bader).
- Figure 28. John Whalley, *Benjamin Whalley*, 1991, graphite drawing, 45.7 x 37.5 cm; 18 x 14 3/4 inches; Signed: *John Whalley 1991* (collection of Dr. and Mrs. Alfred Bader).
- Figure 29. John Whalley, *Bowl of Pears – Sharon New Hampshire*, 1985, graphite drawing, 34.2 x 53.3 cm.; 13 1/2 x 21 inches; signed: *John Whalley 1985* (collection of the author).
- Figure 30. John Whalley, *Shell on Cloth*, 1986, graphite drawing, 47.0 x 48.3 cm.; 18 1/2 x 19 inches; signed: *John Whalley 1986* (collection of the author).
- Figure 31. John Whalley, *Shell with Mums*, 1986, oil on Masonite Presdwood panel, 76.2 x 50.8 cm.; 30 x 20 inches; signed: *John Whalley 1986* (collection of the author).
- Figure 32. John Whalley, *Shell with Mums*, 1986, watercolor, 54.5 x 40.2 cm.; 21 15/32 x 15 13/16 inches; signed: *John Whalley* (collection of the author).
- Figure 33. John Whalley, *Pears and Grapes*, 1986, graphite drawing, 25.7 x 42.5 cm.; 10 1/8 x 16 23/32 inches; signed: *John Whalley 1986* (collection of the author).
- Figure 34. John Whalley, *Pears and Grapes*, 1986, oil on Masonite Presdwood panel, 26.5 x 45.5 cm.; 10 7/16 x 17 29/32 inches; signed: *John Whalley 1986* (collection of the author).



Legends for "John Whalley: An American Realist"

- Figure 35. John Whalley, *The Gehman Farm*, 1994, oil on Masonite Presdwood panel, 50.8 x 71.1 cm.; 20 x 28 inches (collection of the author).
- Figure 36. John Whalley, *Morning Chores*, 1994, watercolor, 45.7 x 64.1 cm.; 18 x 25 1/4 inches (collection of Dr. and Mrs. Alfred Bader).
- Figure 37. John Whalley, *Barn Tools*, 1995, egg tempera on Masonite Presdwood panel, 49.5 x 70.5 cm.; 19 1/2 x 27 3/4 inches (collection of Dr. and Mrs. Alfred Bader).
- Figure 38. John Whalley, *Axe and Spade*, 1996, watercolor, 36.2 x 48.3 cm.; 14 1/4 x 19 inches (collection of Dr. and Mrs. Alfred Bader).



Illustrations for "John Whalley: An American Realist"

<u>Figure</u>	<u>Title</u>	<u>Date</u>
1	<i>Edith</i> (egg tempera on masonite panel)	1981
2	<i>Sunday Afternoon, Upstairs</i> (egg tempera on masonite panel)	1989
3	<i>Roses</i> (watercolor)	1976
4	<i>Winter Guest Room</i> (egg tempera on masonite panel)	1994
5	<i>Attic Corner</i> (egg tempera on masonite panel)	1981
6	<i>Springwater</i> (egg tempera on masonite panel)	1980
7	<i>The Loading Dock</i> (egg tempera on masonite panel)	1981
8	<i>Farm Scale</i> (egg tempera on masonite panel)	1982
9	<i>Farm Scale</i> (graphite drawing)	1981
10	<i>Chemical Still-Life</i> (egg tempera on masonite panel)	1983
11	<i>William J. Young, III</i> (egg tempera on masonite panel)	1985
12	<i>The Carpenter</i> (egg tempera on masonite panel)	1981
13	<i>Russ Meekings</i> (graphite drawing)	1981
14	<i>Lester</i> (egg tempera on masonite panel)	1995
15	<i>Lester</i> (preliminary graphite study)	1987
16	<i>Seashell Study</i> (egg tempera on cardboard)	1981
17	<i>Late Sun</i> (oil on masonite panel)	1986
18	<i>Still Life with Crock</i> (oil on masonite panel)	1986
19	<i>Cans and Creamer</i> (oil on masonite panel)	1986
20	<i>Patrick</i> (graphite drawing)	1982
21	<i>Mother and Child</i> (graphite drawing)	1983
22	<i>The Pull Shed</i> (watercolor)	1983
23	<i>Matthew</i> (rust-colored conte pastel)	1985
24	<i>Linda and Benjamin</i> (graphite drawing)	1986
25	<i>Self-Portrait</i> (graphite drawing)	1985
26	<i>Isabel</i> (graphite drawing)	1986
27	<i>Matthew and Benjamin</i> (graphite drawing)	1990
28	<i>Benjamin Whalley</i> (graphite drawing)	1991
29	<i>Bowl of Pears – Sharon, New Hampshire</i> (graphite drawing)	1985
30	<i>Shell on Cloth</i> (graphite drawing)	1986
31	<i>Shell with Mums</i> (oil on masonite panel)	1986
32	<i>Shell with Mums</i> (watercolor)	1986
33	<i>Pears and Grapes</i> (graphite drawing)	1986
34	<i>Pears and Grapes</i> (oil on masonite panel)	1986
35	<i>The Gehman Farm</i> (oil on masonite panel)	1994
36	<i>Morning Chores</i> (watercolor)	1994
37	<i>Barn Tools</i> (egg tempera on masonite panel)	1995

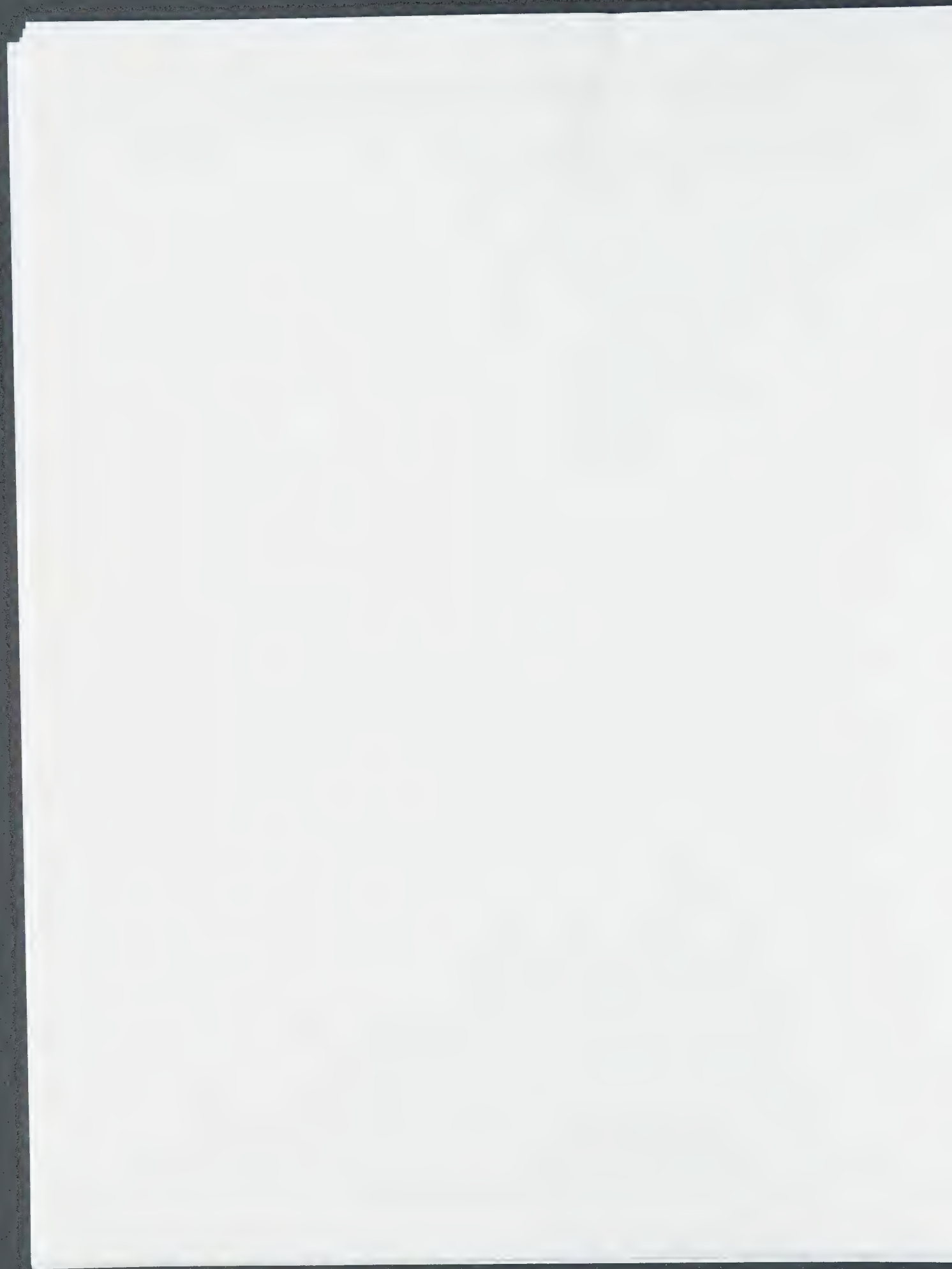


Illustrations for "John Whalley: An American Realist"

38

Axe and Spade (watercolor)

1996



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TO: Alfred Bader Fine Arts
ATTN: Ann Zuehlke
DATE: 10/02/00
FROM: Angie Dugan
FAX: 414.277.0709

Dear Ann,

Per your request, provided are our estimated charges for shipping one PBS soft packed framed oil on canvas painting 49x62x2" (20lbs) from Milwaukee, WI to Erwinna, PA.

Milwaukee, WI to Erwinna, PA

FAE/Shuttle Service: \$510.00

Available Dates:

Pick-Up: 10/19/00 (on, or about)—next available pick-up in Milwaukee, WI
Deliver: 10/31/00-11/02/00

This estimate includes air-ride, climate-controlled service with dual-driver operation.

FAE/Shuttle Service is based on a range of pick-up and delivery dates that are occasionally subject to change. Services listed are based on availability. This estimate is valid for thirty days.

NOTE: This estimate does not include packing, unpacking, installation, materials disposal or insurance.

Please contact me if you have any questions or if I may be of further assistance.

Thank you,

Angie Dugan
Angie Dugan

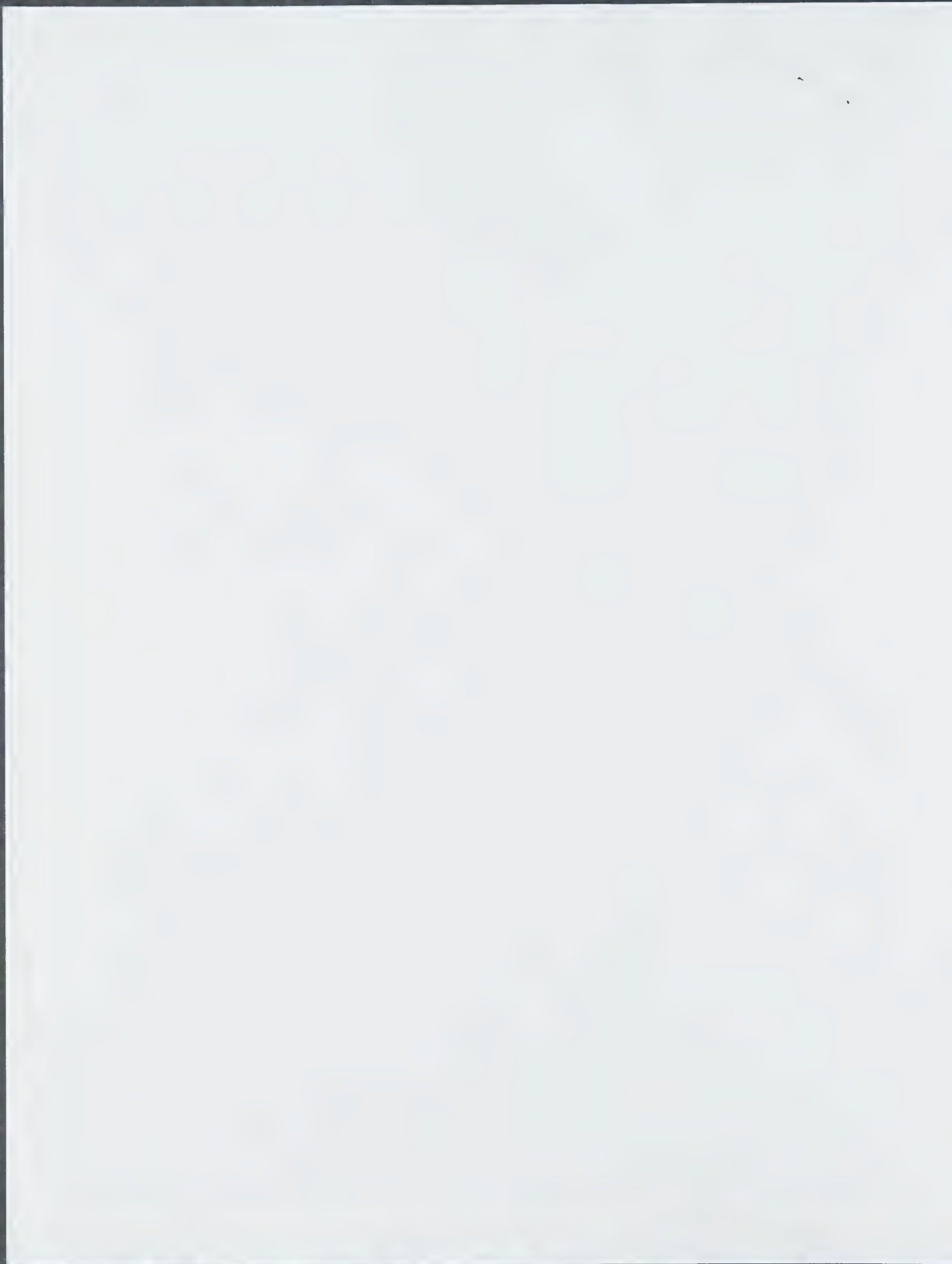
10/12
Dear David

Is this acceptable to you?

Ann

Yes David

Ann:
Please book
quick





is. Otto

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 31, 2000

Dr. Walter Liedtke
Curator of European Paintings
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

Dear Walter,

I really enjoyed chatting with you today and want to thank you for all your help.

I am sorry that your letter of July 25th was delayed so long. I am usually away for several months a year, and in fact am leaving for the Amsterdam auctions and then the London auctions the day after tomorrow. And you wouldn't believe how mail piles up!

Enclosed please find my gift, to be used for the Vermeer and Delft School exhibition, as you decide. The gift is from myself, not the company.

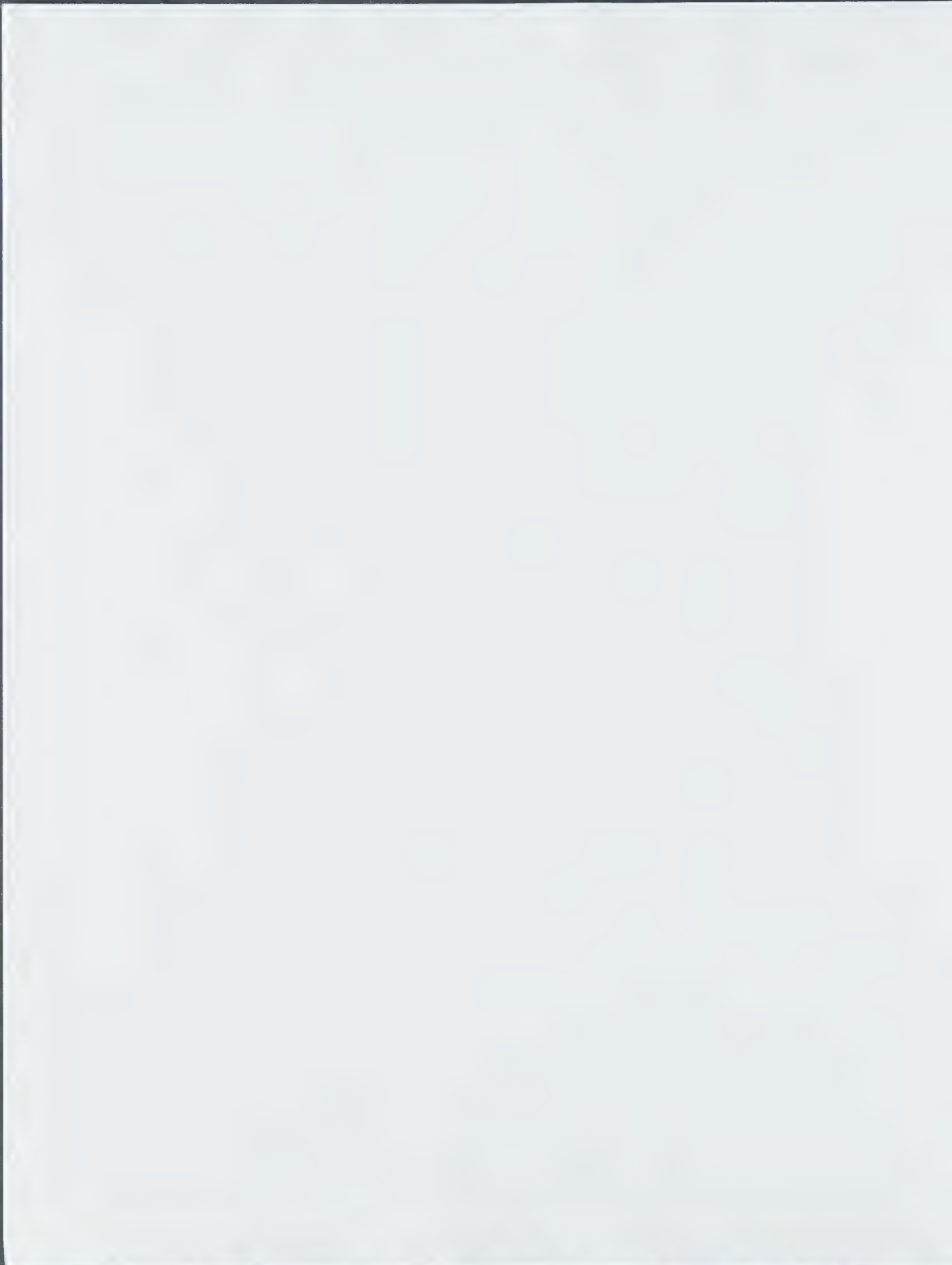
It would be great if you would come and visit us over a long weekend. I have many new paintings to show you.

With best wishes as always I remain

Yours sincerely,

Alfred Bader
www.alfredbader.com
AB/az
Enc. - Ck. \$1,000

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





To Meli, Rachel & Otto

Proam has an auction with drawings,
next Thursday. Lot 120 is called de
Helder! Go look at the Internet images.

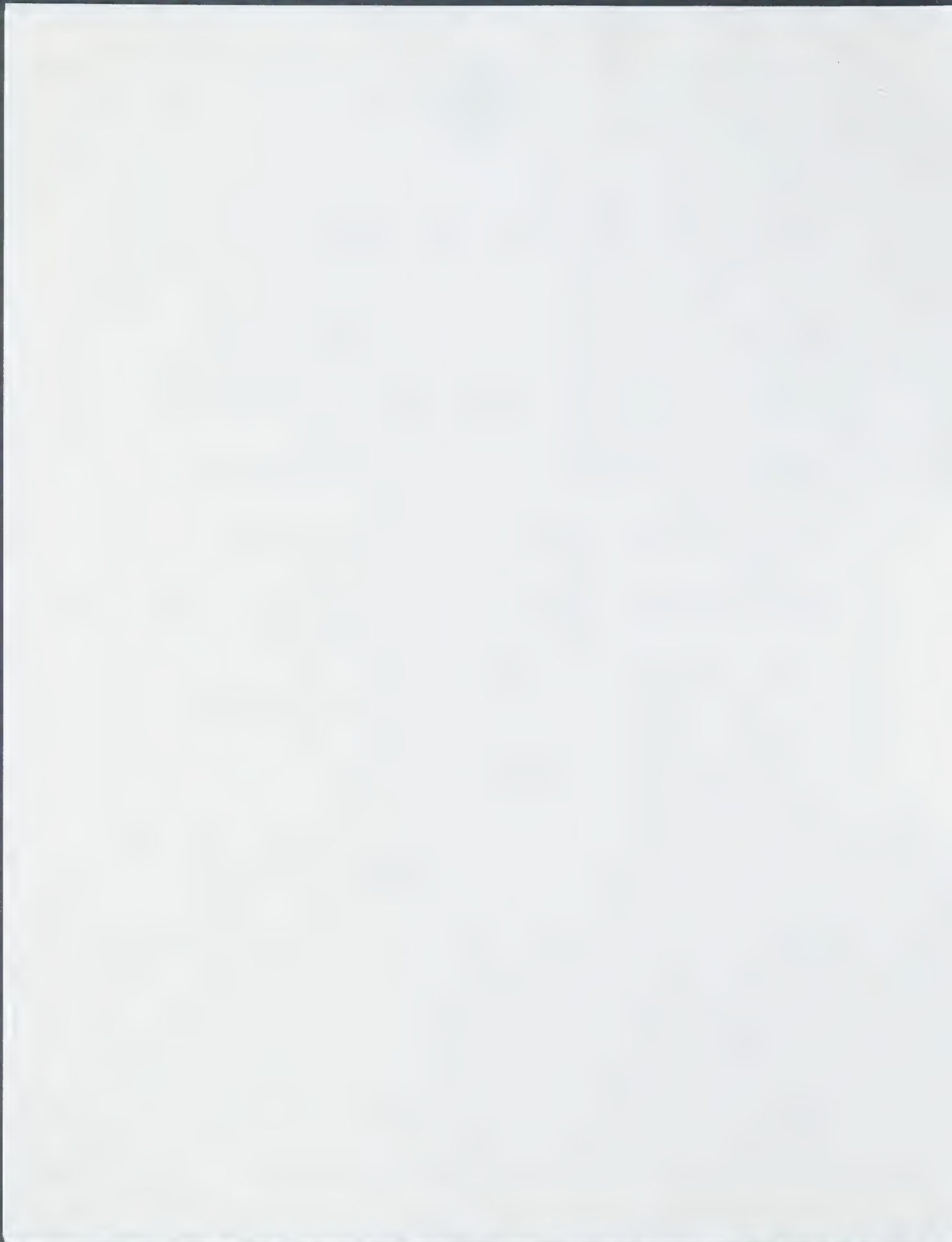
Meli: The ~~drawn~~ church interior we
cleaned partially on Friday is not 1630-1640
but 1770 George Gordon helped with
further cleaning & found date &
signature - STÖCKLEIN.

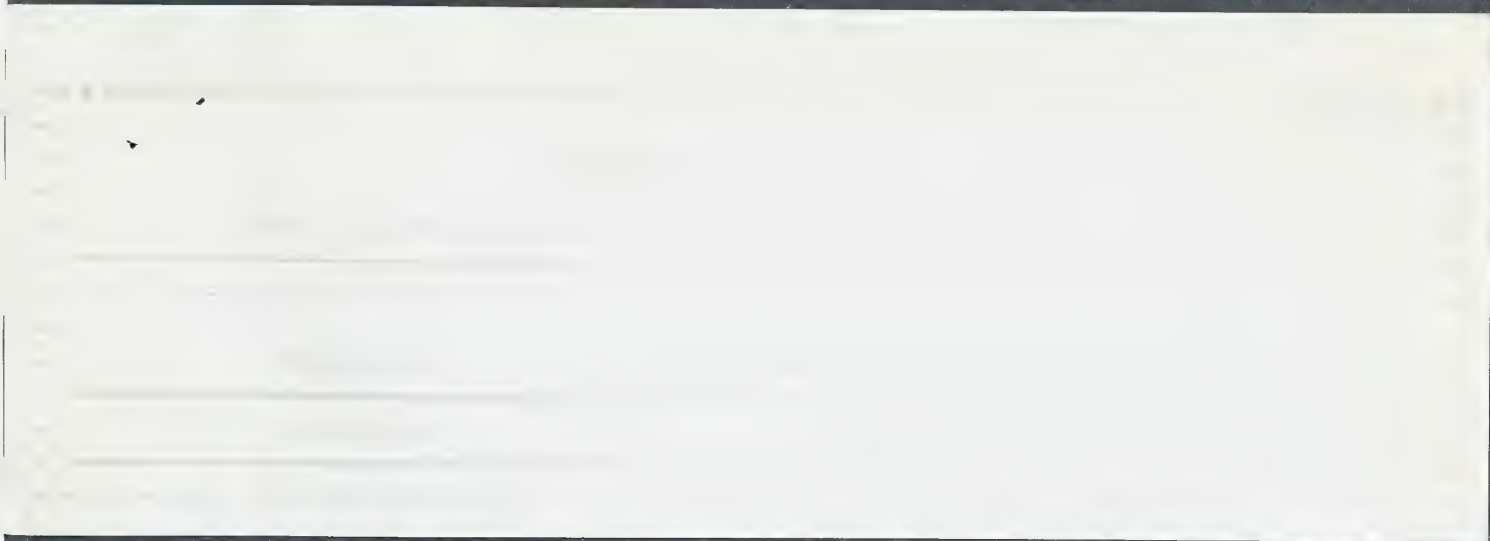
Bo Aarhu

Stuudley

Jana

1 || 2000 .







Advert

Subject: Advert

Date: Wed, 1 Nov 2000 09:02:30 -0500

From: Woody Fischbach <74664.1762@compuserve.com>

To: Alfred Bader <baderfa@execpc.com>

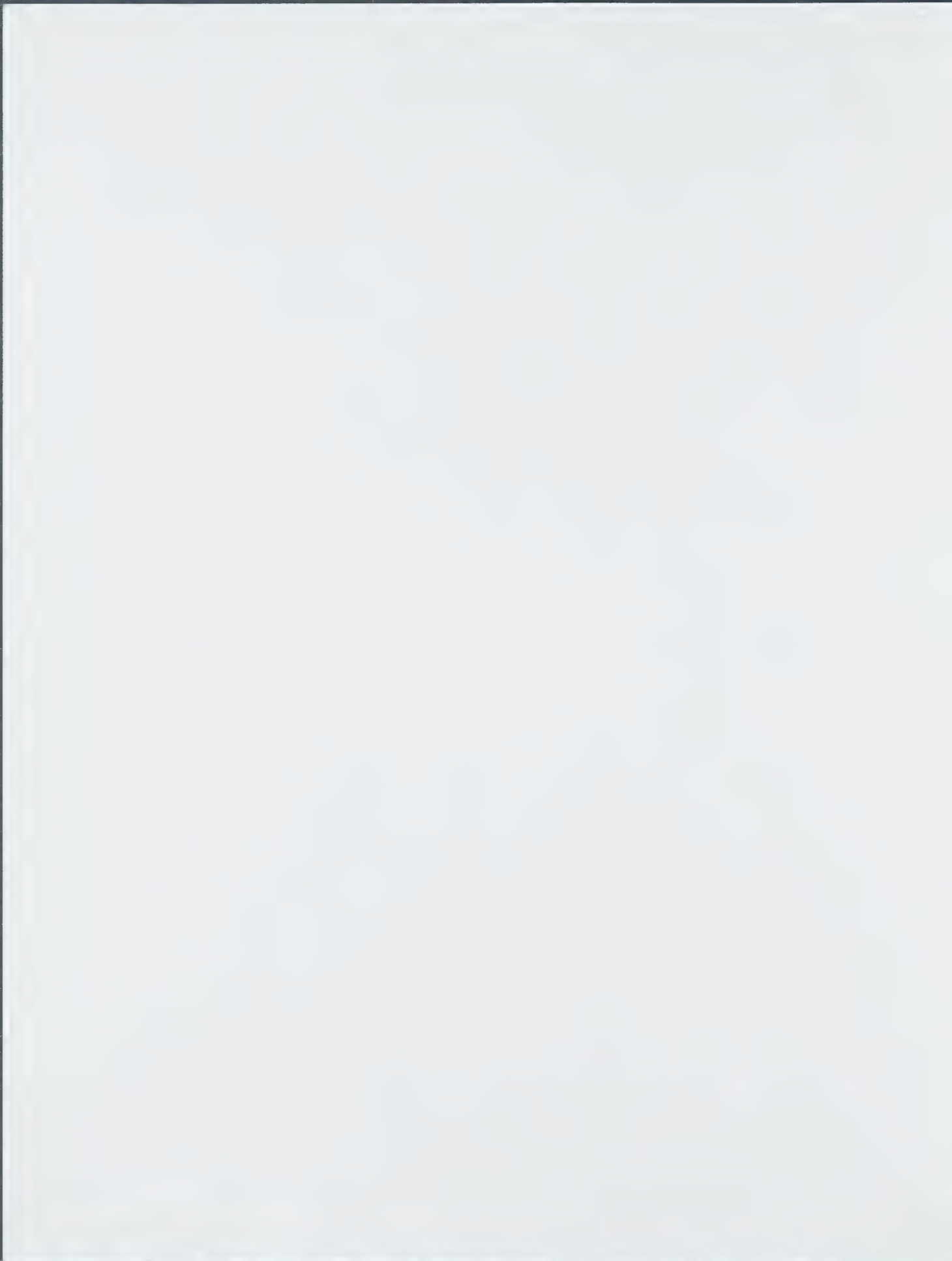
Dear Alfred:

I saw your ad in the November issue of The Art Newspaper. I hope you get several new visitors to your web site. Do you know of Lindsay Fine Art? They have an advertisement next to yours and a good web site.

Do you have a counter or other ways of capturing the number of people who visit your site? I believe some web pages are able to even capture the e-mail address of the visitors.

Regards,

Woody



van Dyck

Subject: van Dyck

Date: Mon, 30 Oct 2000 08:06:21 -0500

From: Woody Fischbach <74664.1762@compuserve.com>

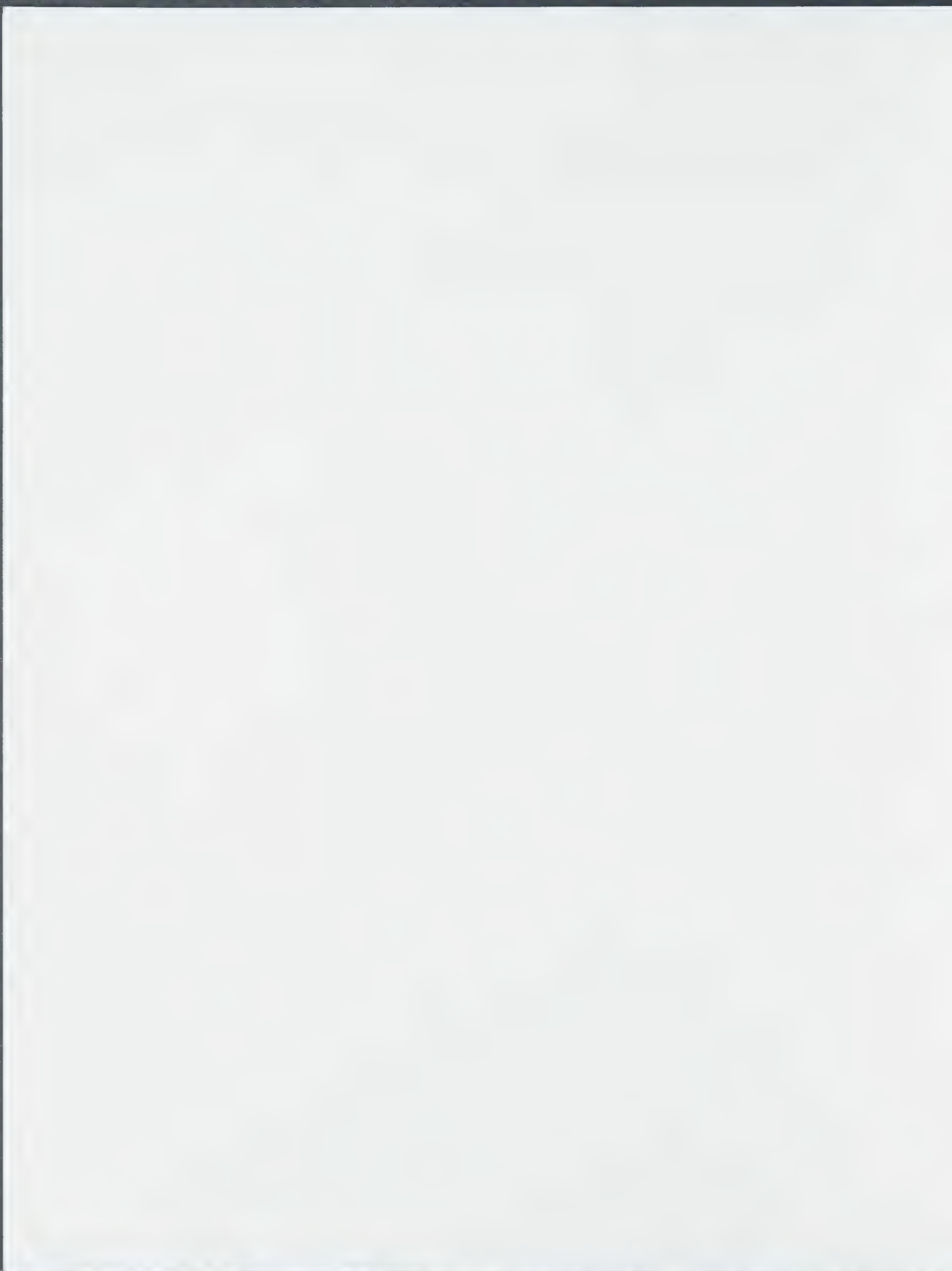
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred:

Just a brief note to let you know the painting arrived safely. I mailed you a letter over the weekend showing its location.

Best regards,

Woody



Woody & Carol Fischbach
204 Woodlands West
Columbia, SC 29229



Phone: 803-699-2351
Fax: 803-699-0781
e-mail: 74664.1762@compuserve.com

January 5, 2000

Dear Alfred and Isabel:

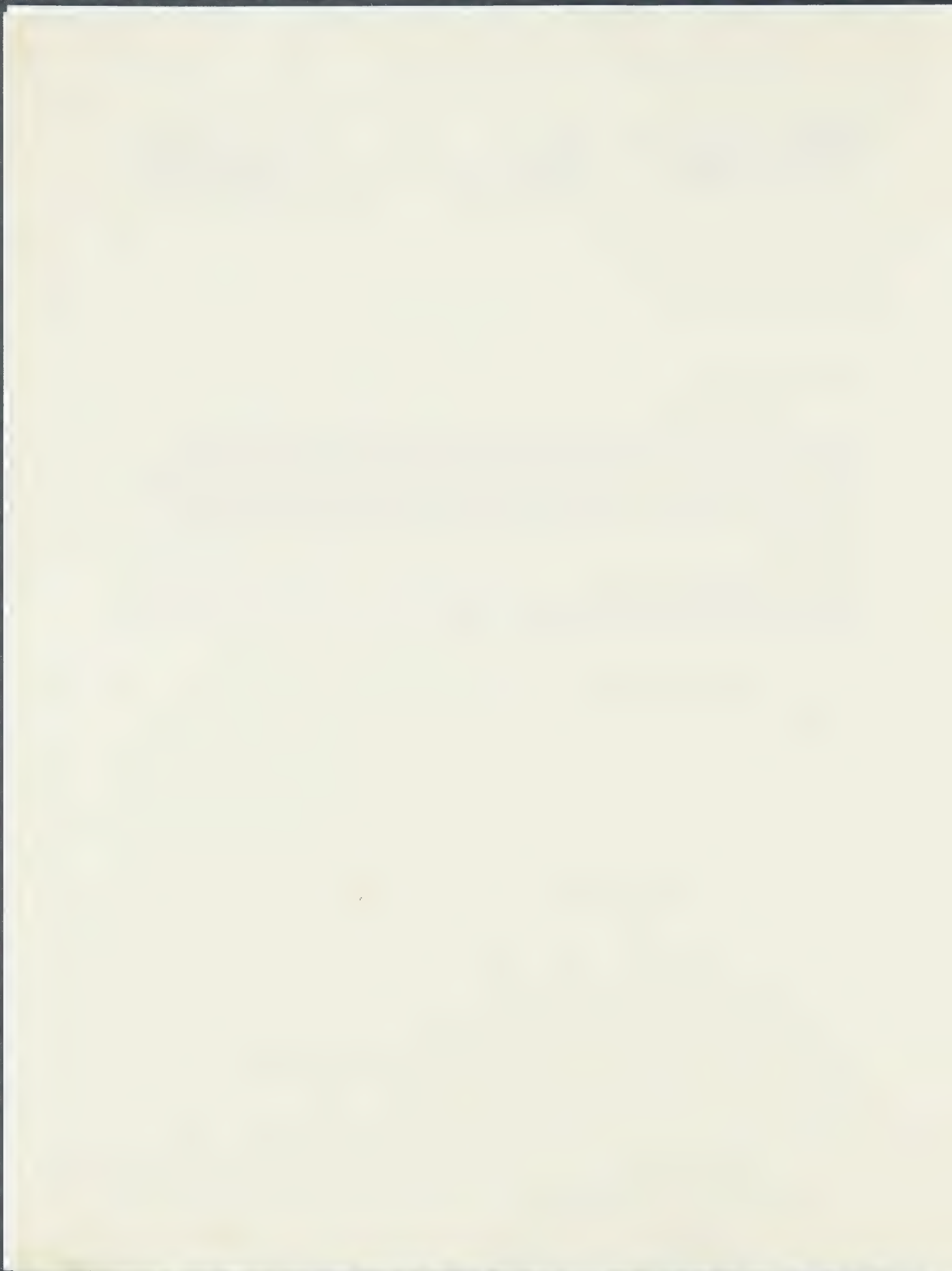
We are still floating pretty high as a result of David Rudolf's good news. Our prayers were certainly answered. I cringe when I think about how closely I came to buckling under and signing that final plea agreement. Your visit may have been untimely in regard to the hurricane season but was vital in helping me to think clearly about this terrible issue. Your caring and support were instrumental in our getting through this. Words cannot express how grateful we are for your encouragement.

I am now going to turn my attention to the development of the web page. I am still interested in adding some of your gallery selections that have never had any exposure. We may just be able to sell one or two this year.

Looking forward to seeing you in the near future.

Best wishes,

A handwritten signature in cursive script, appearing to read "Woody".



Fenner Achim

Von: Fenner Achim
Gesendet: Donnerstag, 8. März 2001 13:35
An: 'baderfa@execpc.com'
Betreff: Gemälde in Radolfzell

Sehr geehrter Herr Dr. Bader,
vielen Dank für Ihr Schreiben vom 1. März 2001. Damit habe ich nun Ihre Anschrift in Amerika und kann mich für Ihr Buch bedanken, das ich Anfang Januar nach dem Weihnachtsurlaub vorfand - Vielen Dank.
Das Gemälde, für das Sie sich interessieren, befindet sich weiterhin in Radolfzell. Es ist noch nicht entschieden, ob es 2001 in die Auktion geht oder in den Vorabverkauf. Ihrem Angebot über 100.000 DM schenken wir hohe Beachtung, 10.000 DM für entgangene Auktionsgebühr könnten akzeptiert werden.
Gerne werden wir Ihnen bei Ihrem Deutschlandbesuch das Gemälde zeigen und bitten Sie, uns Ihre Terminvorstellungen mitzuteilen.

Mit freundlichen Grüßen
Achim Fenner

Stadtarchiv/Stadtmuseum Radolfzell
Rathaus - Marktplatz 2
78315 Radolfzell am Bodensee
Germany

Große Kreisstadt
Radolfzell am Bodensee



Bürgermeisteramt · Postfach 1480 · 78304 Radolfzell am Bodensee

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

78315 Radolfzell am Bodensee
Marktplatz 2
Telefon 0 77 32 / 81-0
Telefax 0 77 32 / 81-400

STADTARCHIV, Löwengasse 12
Telefon 0 77 32 / 81-166

STADTMUSEUM, Teggingerstraße 16
Telefon 0 77 32 / 81-390

Hauptbereich	Zuständig	Unser Zeichen	☉	Datum
Stadtmuseum	Herr Fenner	Fe / stö		Fax 81411 20.04.2001 museum@radolfzell.de

Sehr geehrter Herr Bader,

auf Ihr Schreiben vom 1. März 2001 hatte ich am 08.03. per e-mail eine Antwort geschickt(vgl. Rückseite). Da ich mir nun nicht sicher bin, ob der Text auch wirklich bei Ihnen angekommen ist, bemühe ich jetzt die „Gelbe Schneckenpost“.

Bitte geben Sie Nachricht, ob Sie noch an dem Objekt Interesse haben.

Mit freundlichen Grüßen

Überweisungskonten
der Stadtkasse.

Sparkasse Radolfzell Nr. 4 043 410 BLZ 692 510 40
Volksbank eG, Radolfzell Nr. 2 11 400 BLZ 692 910 00

Deutsche Bank AG Radolfzell Nr. 05 / 02 500 BLZ 692 700 38
Postbank Karlsruhe Nr. 5013-750 BLZ 660 100 75

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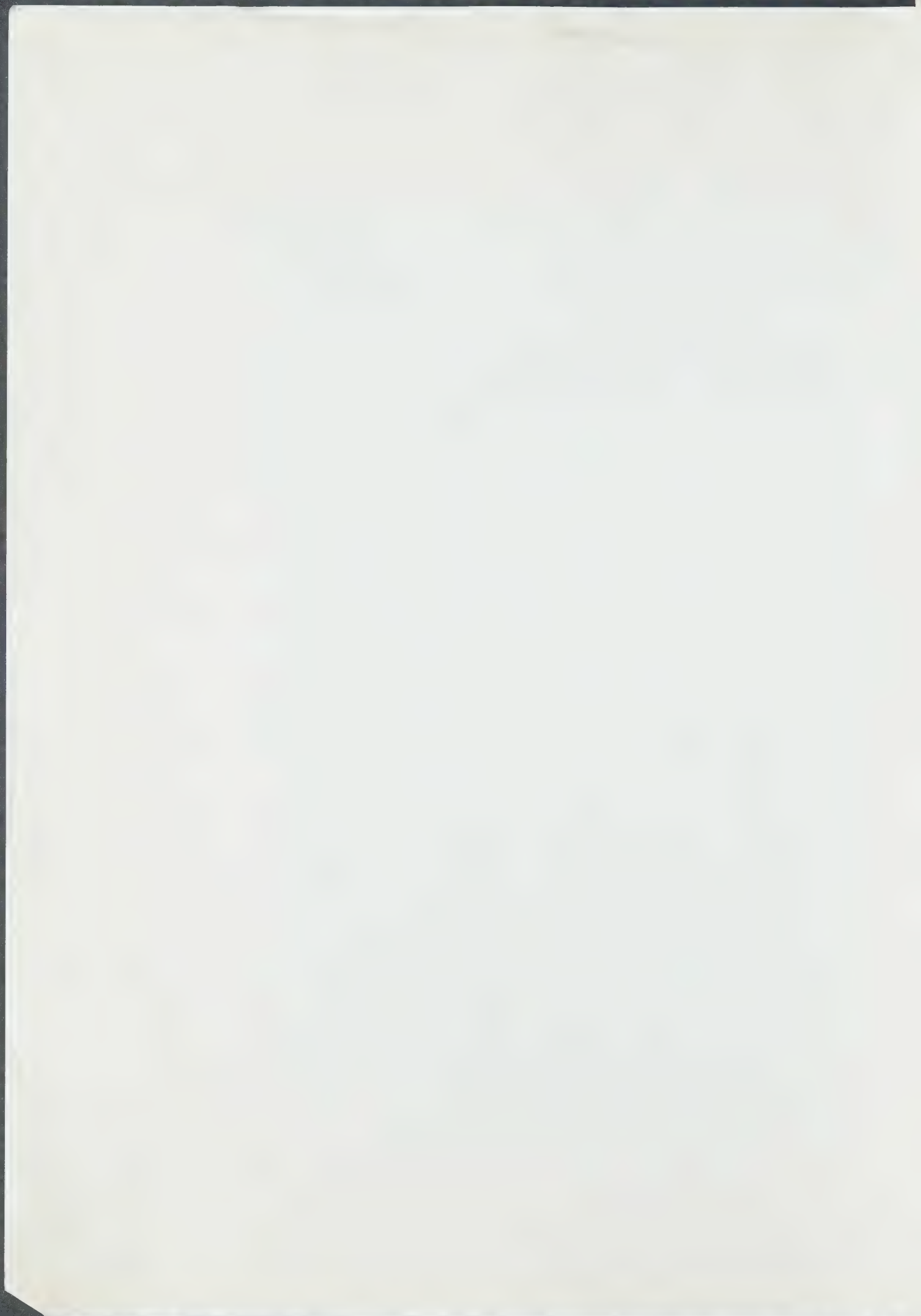
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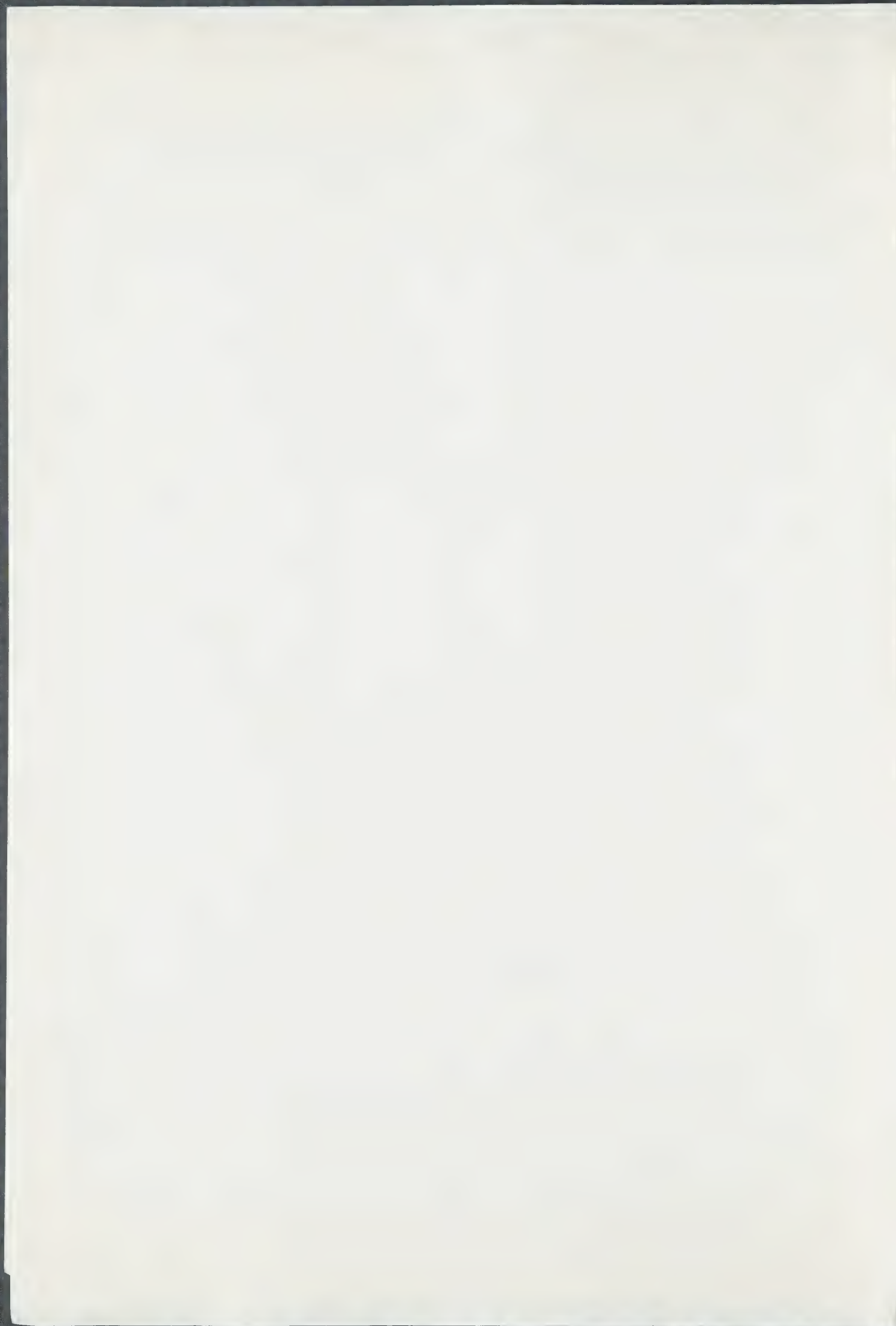
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III



THE *Friends* OF THE BARBER INSTITUTE OF FINE ARTS
THE UNIVERSITY OF BIRMINGHAM

Edgbaston
Birmingham B15 2TS
United Kingdom

Telephone: 021-472 0962
Fax: 021-414 3370

From: Dr Arnold Franks
Chairman

Dr Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
MILWAUKEE
WISCONSIN 53202
U.S.A.

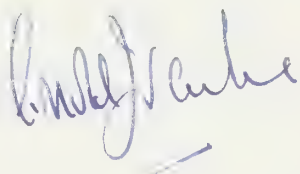
27th May 2000

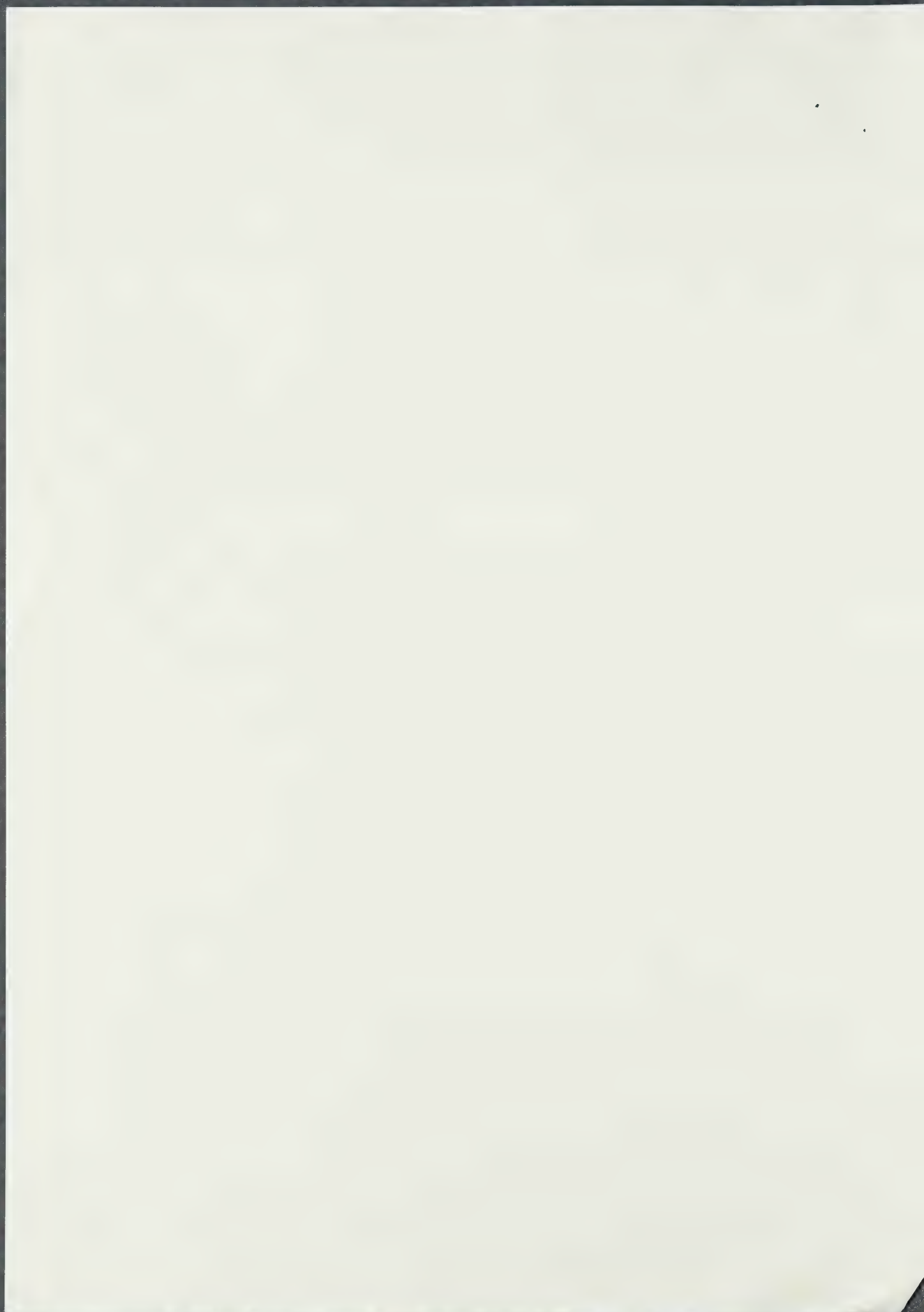
Dear Dr Bader

I have just received the Xerox copies you sent of extract from the catalogue "*The Bible Through Dutch Eyes*". The information is just what I wanted and your help has been invaluable.

With best wishes

Yours sincerely,

A handwritten signature in blue ink, appearing to read "Arnold Franks", with a horizontal line underneath.



Woody & Carol Fischbach
204 Woodlands West
Columbia, SC 29229



Phone: 803-699-2351
Fax: 803-699-0781
e-mail: woodyfischbach@cs.com

December 30, 2001

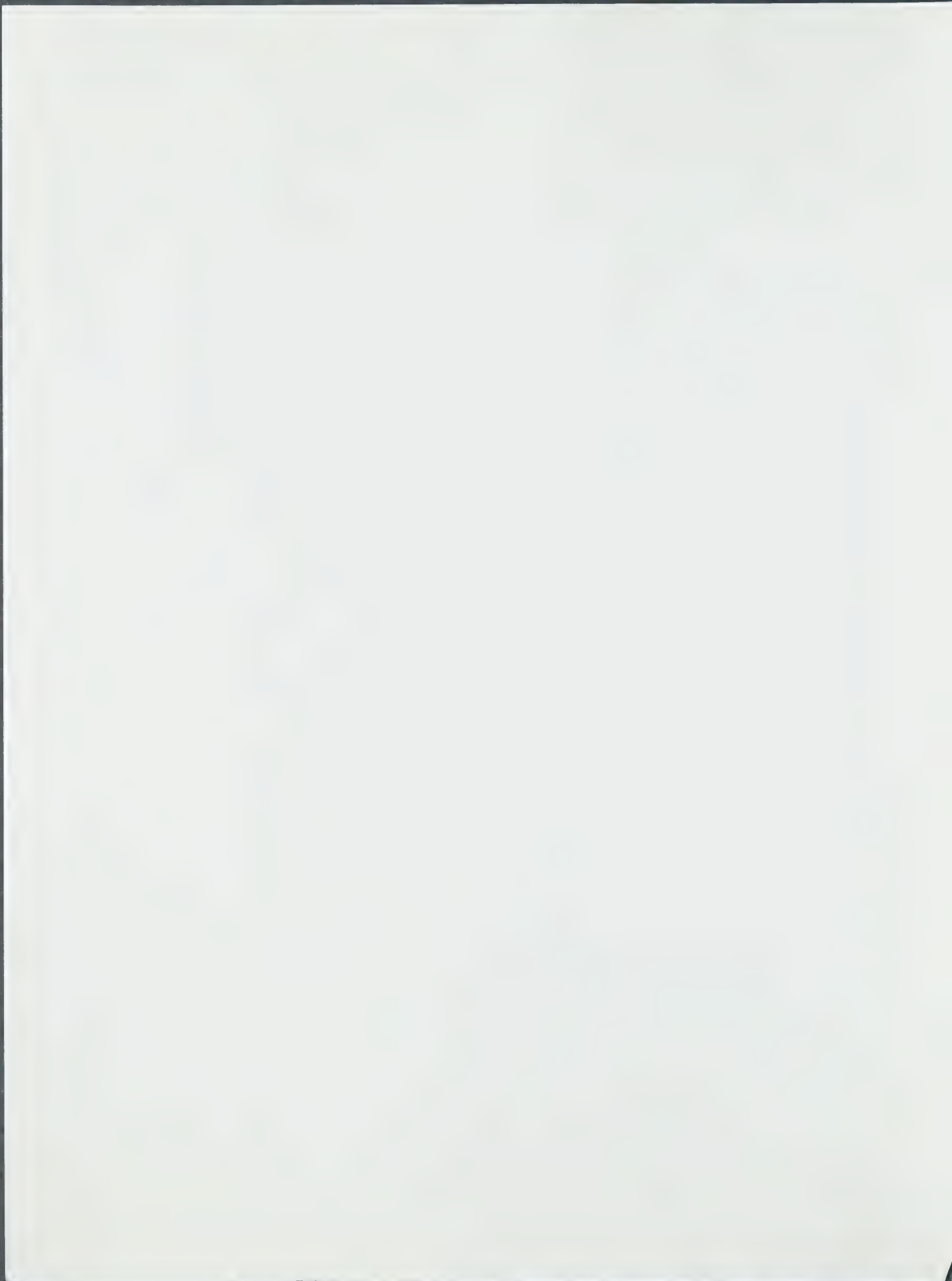
Dear [redacted]:

My database covers auction results from January 1987 to March 2000. There were auction results for 152 oil paintings during that period. I can fax you the entire listing (12 pages) but I think the attached is the painting you described on the phone.

I will give you a call tomorrow and see if this is the correct one.

Woody

A handwritten signature in cursive script, appearing to read "Woody".



Woody & Carol Fischbach
204 Woodlands West
Columbia, SC 29229



Phone: 803-699-2351
Fax: 803-699-0781
e-mail: woodyfischbach@cs.com

September 4, 2001

Dear Alfred:

I enjoyed visiting with you and was very sorry not to be able to see Isabel. I hope by now she has fully recovered from the flu.

I can't recall a time when you had so many beautiful paintings in your gallery. In addition to the Rubens like, I would also like to put my name to the scholar by Berckheyde. I am banking on the economy improving well before the end of next year.

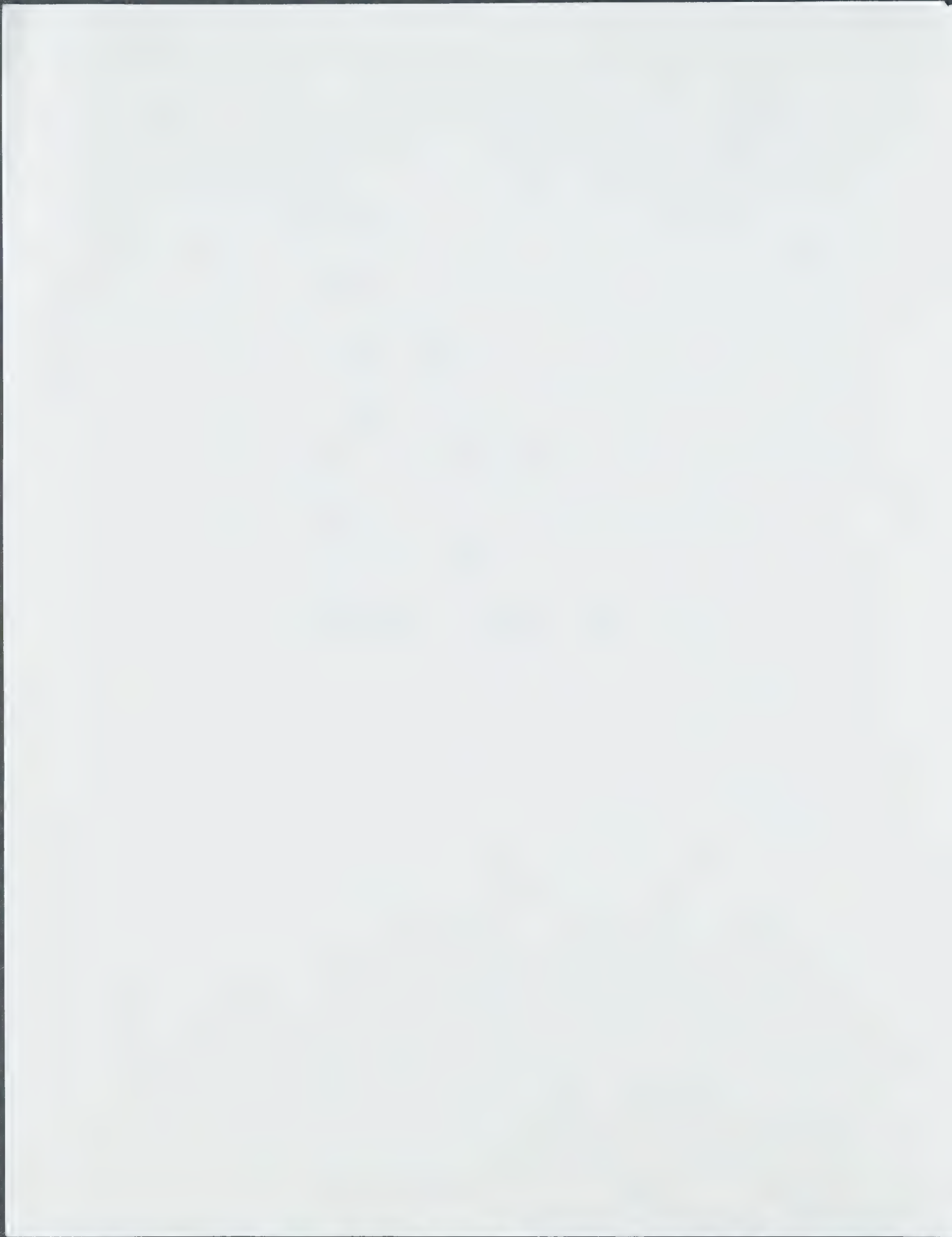
Anna did a marvelous job on the Lancaster booth and had a very successful show in Chicago. Thanks also for introducing me to Cedarburg Pharmaceuticals. I think we can be a reliable supplier to them.

I did a search for the French artist and I think his name was misspelled. I believe it is Paul Louise Narcisse Grolleron (11848 – 1901). Alfred, anytime you would like to search my art price database, just let me know.

I hope Carol and I can make a trip to Milwaukee before the end on this year.

Best wishes,

A handwritten signature in cursive script, appearing to be "Wwg".





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 17, 1997

Professor James Rogers
Department of Art History
Florida Southern College
Lakeland, FL 33850

Dear Professor Rogers:

Our visit to the Lakeland Section of the ACS was so enjoyable, in good part because of your very kind reception and help.

As I explained to you, I would be happy to try and help Florida Southern College with the sale of these three paintings: (1) *A Portrait of A Lady*, dated 1612, in an elaborate frame; (2) *A Portrait of A Man*, said to be by the well-known American artist Thomas Sully. This painting is in need of restoration; and (3) A Dutch late-Nineteenth Century beach scene in a massive frame.

My suggestion is that I purchase these three paintings on a delivered-at-my-gallery-in-Milwaukee basis under the following terms: (A) I pay you immediately on receipt \$10,000; (B) I will then have the paintings restored and will try to ascertain the artists; (C) I will then do my very best to sell these paintings either privately or at auction.

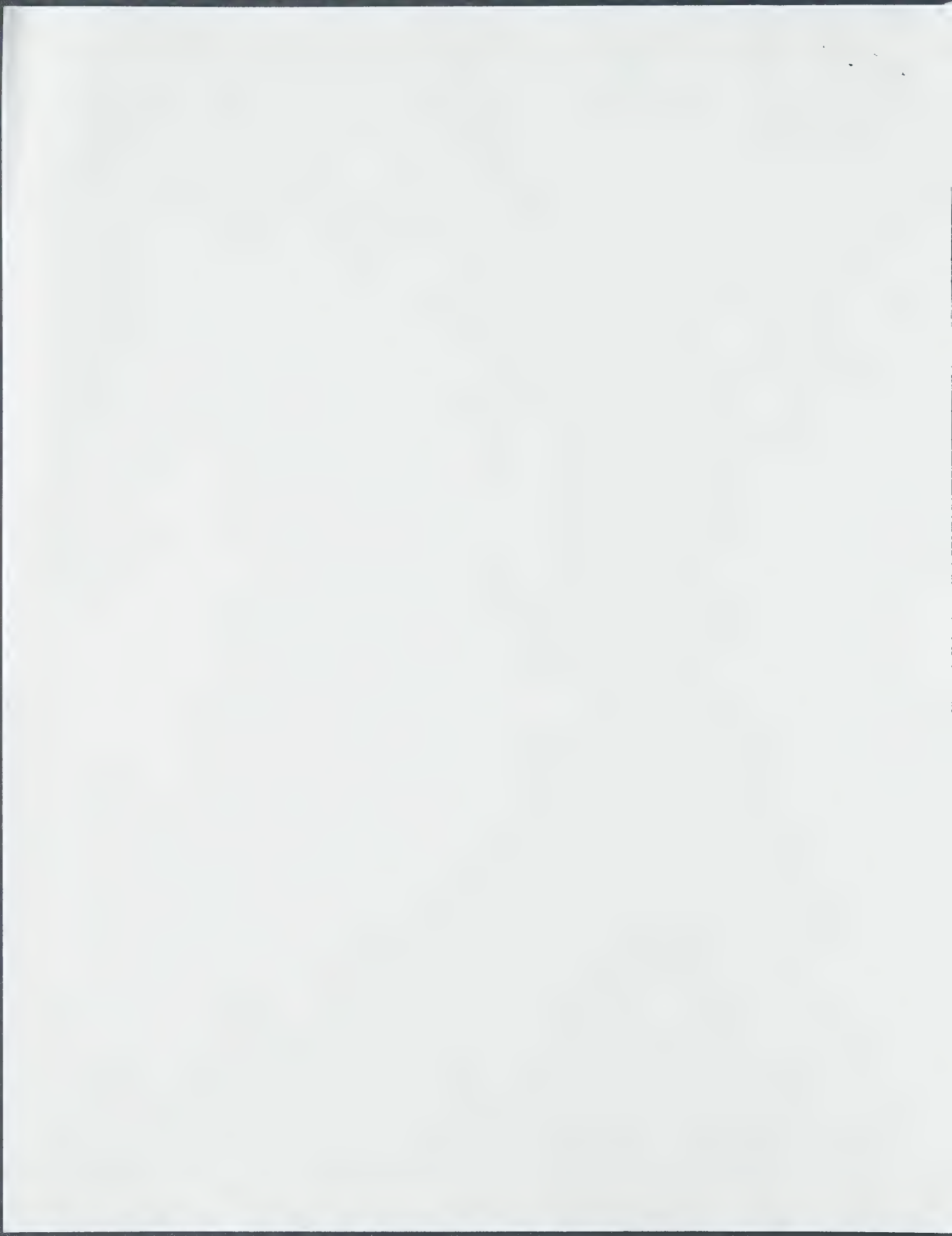
I will keep track of all the costs, that is the \$10,000 plus restoration, and if I receive more than that sum I will split it with you fifty/fifty.

If, on the other hand, I find that I cannot obtain \$10,000 plus costs for the three paintings, the loss will be mine.

I think these are fair terms but the fairness is, of course, dependent on our expertise. Enclosed please find a catalogue written by Isabel and myself, of an exhibition dealing with just such problems.

The one, hopefully, minor problem which we did not address was how best to get the paintings from Lakeland to Milwaukee. The ideal situation would be if you had some students or faculty

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





Professor James Rogers
February 17, 1997
Page two

who will be driving to the Middle West anyway and could take the paintings in a station wagon. To ship the paintings via commercial carrier would require very careful packing and, hence, a lot of work for you. Taken by car, by people you know, would simply involve getting some old blankets and cardboard and placing the paintings in the car securely.

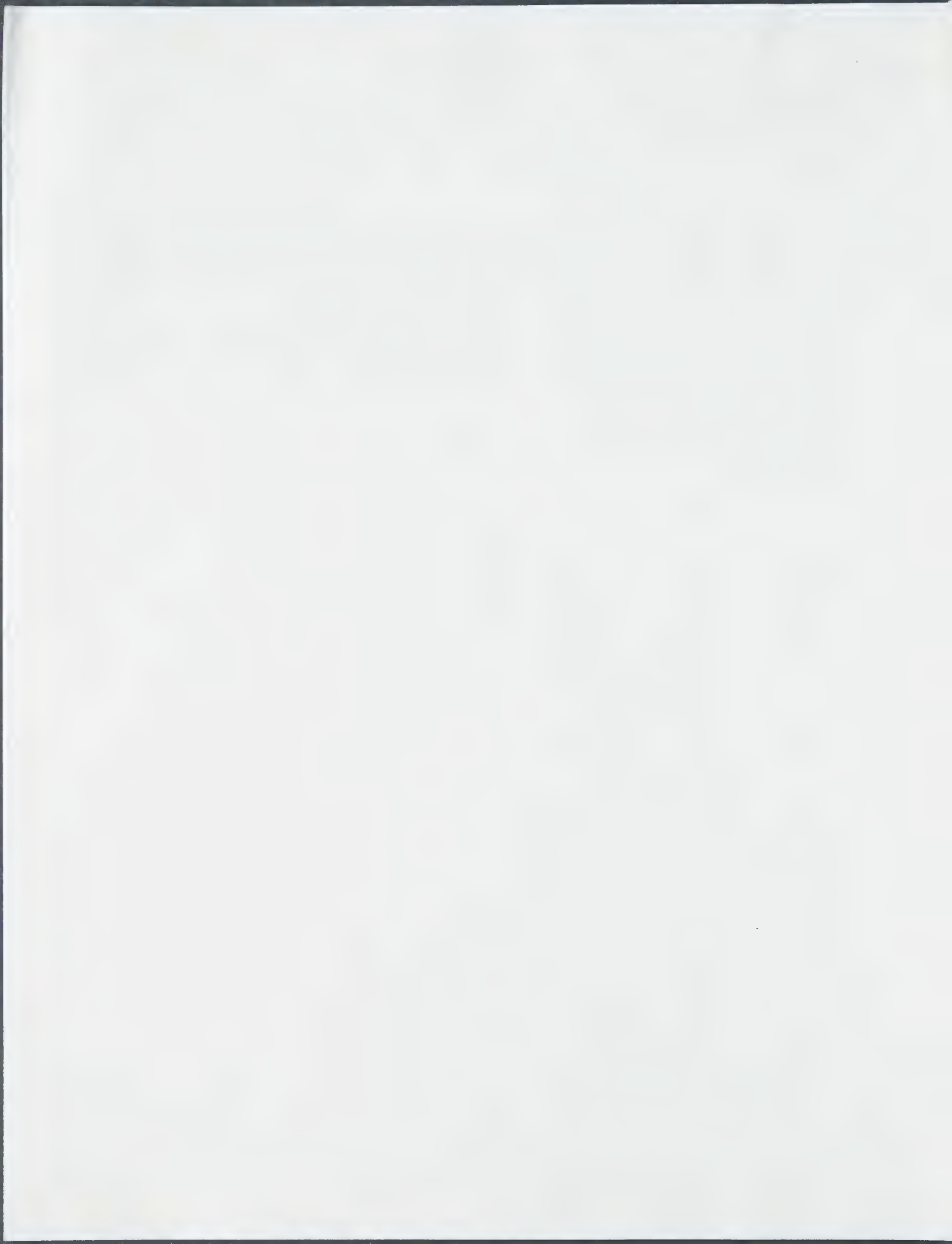
You will, of course, have to receive clearance from the College authorities, but if they look at the problem squarely, they will realize that the paintings serve no purpose in your storeroom and, in fact, gradually deteriorate.

With all good wishes, I remain,

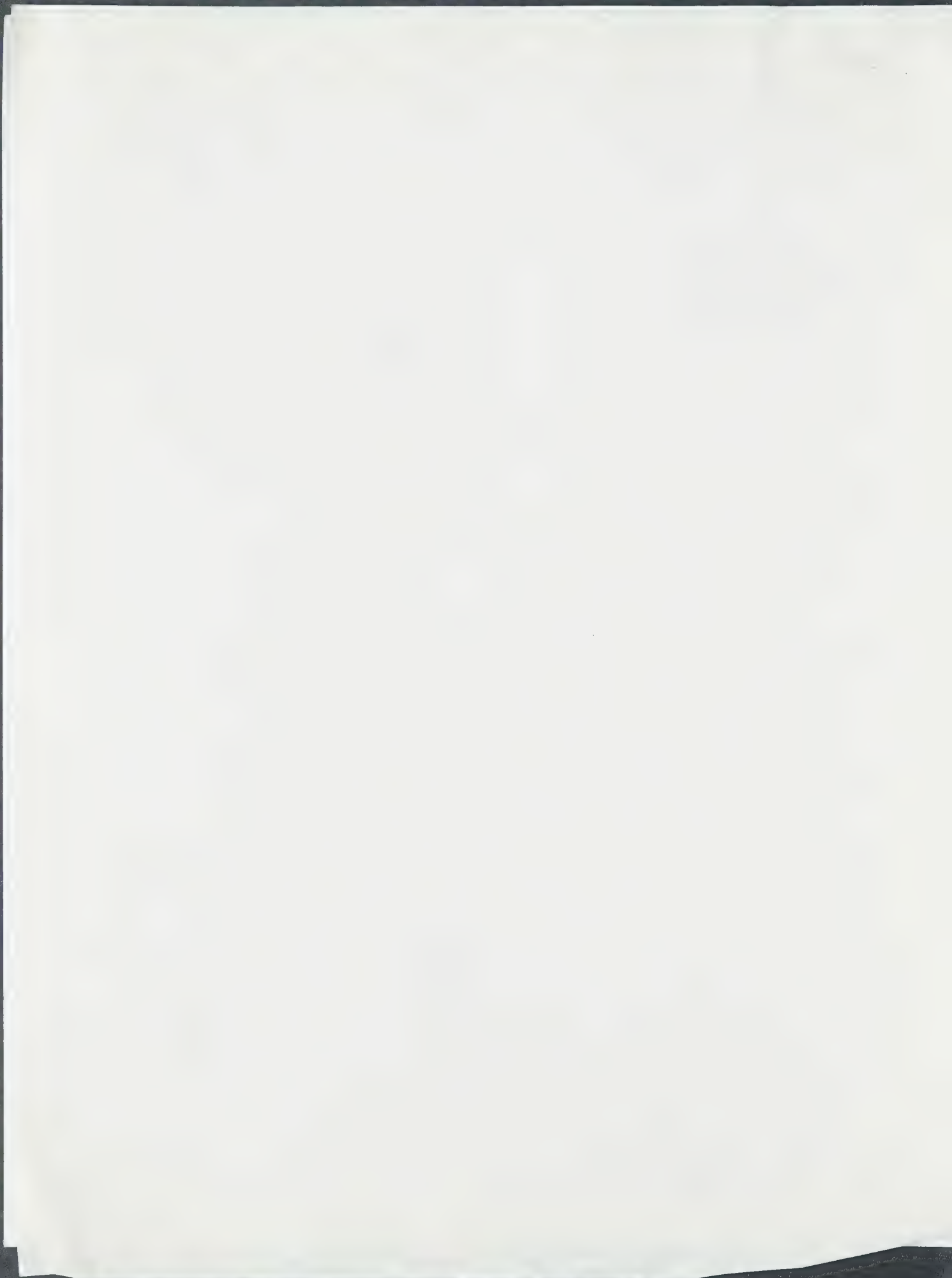
Yours sincerely,

AB/nik

Enclosure



I am
Be A W.





Frederick Galleries, Inc.

~~CORNER FLOWER AND EAST WHEEL STREET~~
MILWAUKEE, WISCONSIN 53202
414-271-1500

1234 East Juneau Avenue

May 10, 1996

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

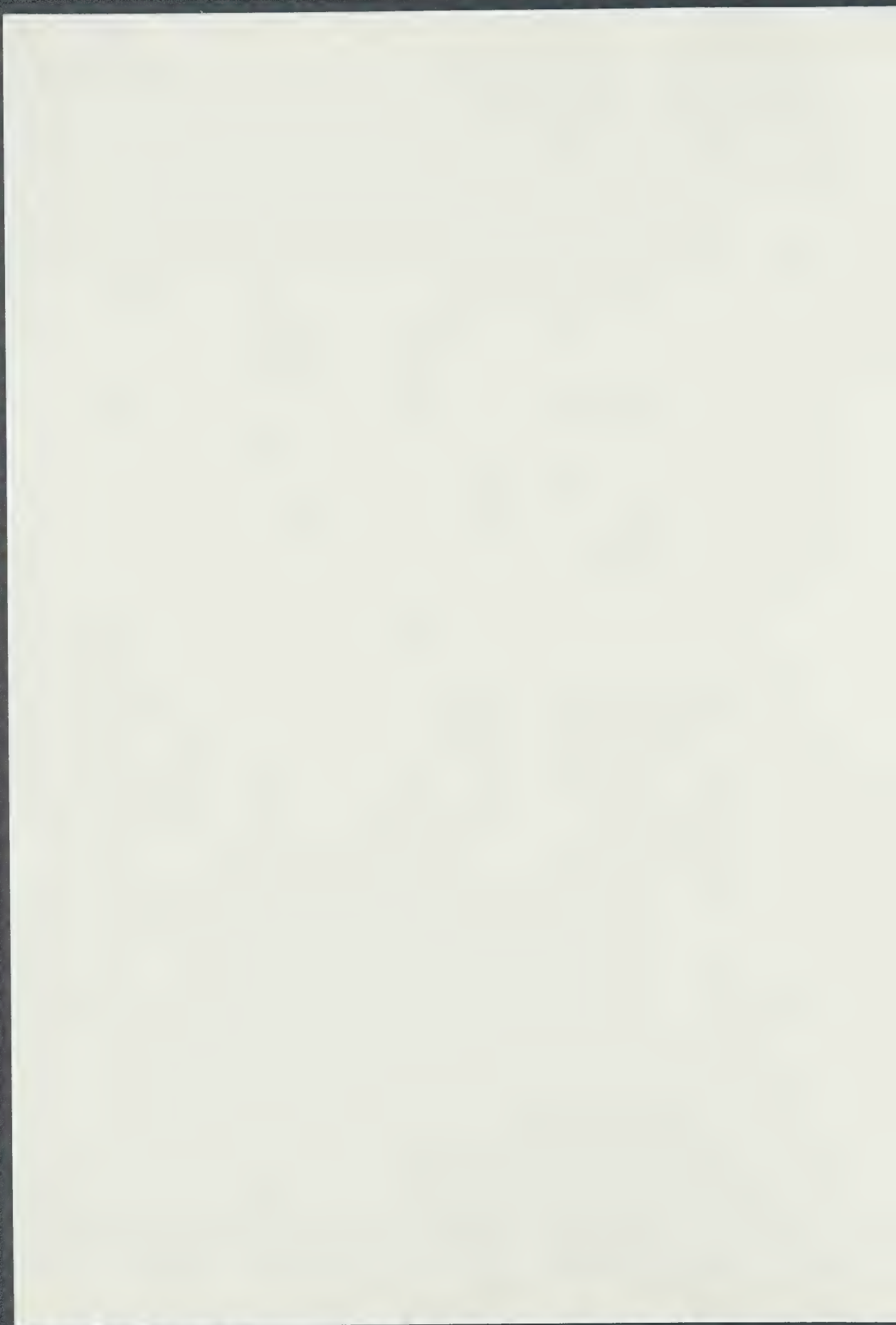
Dear Alfred:

*Last night I read page 152.
Now I understand.*

With sincere respect,

Paul A. Frederick

PAF/r





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 2, 1996

Mr. Sheldon Fish
Sheldon Fish Fine Art
4250 Sherbrooke Street W., #23
Westmount, Quebec H3Z 1C4
Canada

Dear Sheldon:

It was nice seeing you briefly in London, and I still hope that you will come and visit us in Milwaukee before long. Al Schragar will have a very large auction in the middle of September, but I don't know how many Old Master paintings it includes.

I return the color transparency of your attractive *Alexander the Great*. I have shown this to a number of Italian experts who have all agreed that it is close to Andrea Schiavone, though it might be a trifle later.

Unfortunately, with the collapse of the Italian market, such big machines are very difficult to sell.

With best regards from house to house, I remain,

Yours sincerely,

AB/cw

Enclosure

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



SHELDON FISH FINE ARTS

1009 PARK AVENUE, # 10B
NEW YORK, NEW YORK 10028
TEL: (212) 249-9649
FAX: (212) 327-3117

March 4, 1996

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

Dear Alfred,

It was very enjoyable having you and Isabel over for dinner in January. I am sorry it took me so long to get back to you, but we have been truly so over-loaded with work.

As promised, please find enclosed a transparency of the painting you expressed an interest in:

Alexander the Great cutting the Gordian knot
59" x 61"

Since your visit here in New York, I have continued my research on this painting, and have concluded it might be by Andrea Schiavone. Therefore, I have sent recently a letter to the expert, Mr. Richardson, and I am currently waiting for a reply

I would truly appreciate your comments on the matter

Hoping to hear from you soon, and hoping to visit you later on during the Spring, I remain,

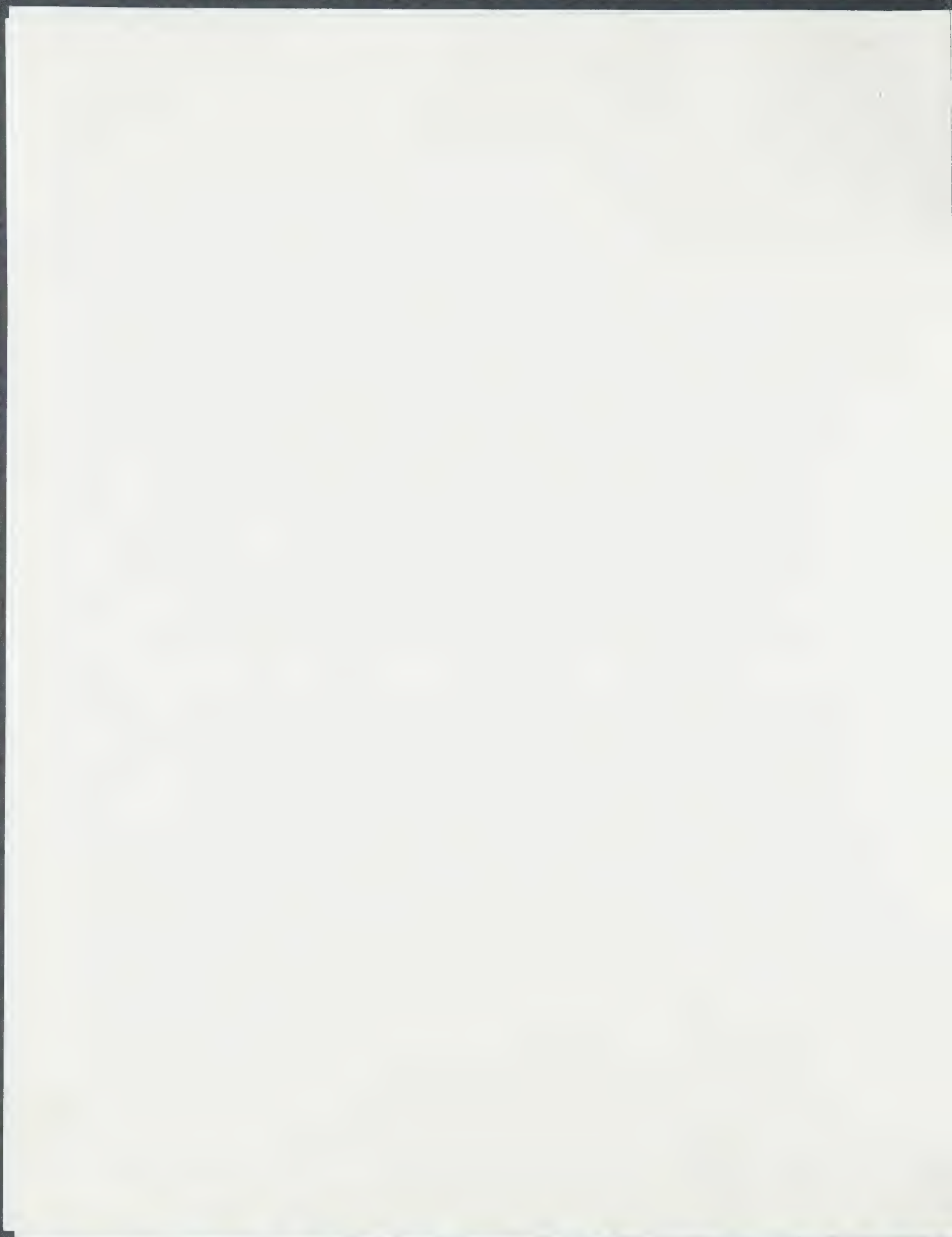
Yours sincerely,


Sheldon Fish

ref: c:\general\bader.doc

4937 Sherbrooke Street West
Westmount, Quebec
Canada, H3Z 1H2

Tel: (514) 484-3515
Tel: (514) 937-6233
Fax: (514) 484-0388



London 15/1/96

Dear Dr. & Mrs. Theodor:

There is just to thank you for your kind hospitality to us and the magnificent opportunity to see your superb collection of framed prints and illustrations. It was so many of the paintings I had intended this evening to keep thinking of the fact that I had to see you at the end of the year and I had a chance to see you at the end of the year "the Gallery".

Christopher and I went to lunch yesterday and of course I told him only the splendid opportunity. The true pleasure in coming today to see you every day and lunch with the National Gallery and then trying to see James and Cora up with Great Britain and the British Museum. There is so much to see to be very happy that. There is a splendid exhibition at the National Gallery of a 19th century artist's work. It is a very fine exhibition. I would you like to have the catalogue. Let me know and also if you need anything else.

Still I am here.
Thank you again
for a wonderful
tea and pictures
Yours
Clare

JAN BRUEGHEL II (1601–1678)
and HENDRICK VAN BALEN II (1623–1661)

A detail from *The Four Elements: Water*

Copper, 47.5 x 82.5 cm

Kingston Lacy, Dorset

Jan 'Velvet' Brueghel (1568–1625) painted a set of *The Four Elements* (Earth, Air, Fire and Water) for Cardinal Federico Borromeo in 1609–11. These were so successful that his son, Jan II, took up the theme, often working in collaboration with Hendrick van Balen II, who painted the figures. In the background of *Water*, a waterfall cascades down a wooded hillside.

NG
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GALLERY
LONDON



PRODUCED BY THE NATIONAL GALLERY
IN ASSOCIATION WITH THE NATIONAL TRUST
TO CELEBRATE ITS CENTENARY

Photograph: © National Trust Photographic Library/John Hammond

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By air mail
Par avion



Dr. and Mrs. Alfred Beckler,

2961 N Shepard Ave. Ill.,

Milwaukee

WI 53211

USA



(DORR)
CLARE FORD-WILLE
1A BOWERDEAN STREET
LONDON SW6 3TN
ENGLAND
071 731 6387



Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists
February 6, 1996

Mrs. Clare Ford-Wille
1A Bowerdean Street
London SW6 3TN
England

Dear Clare:

Thank you for your gracious letter of January 18th, but why the formality of addressing us as "Doctors Bader"?

We do hope that you will visit us again when you are in Milwaukee and also that we might get together in London.

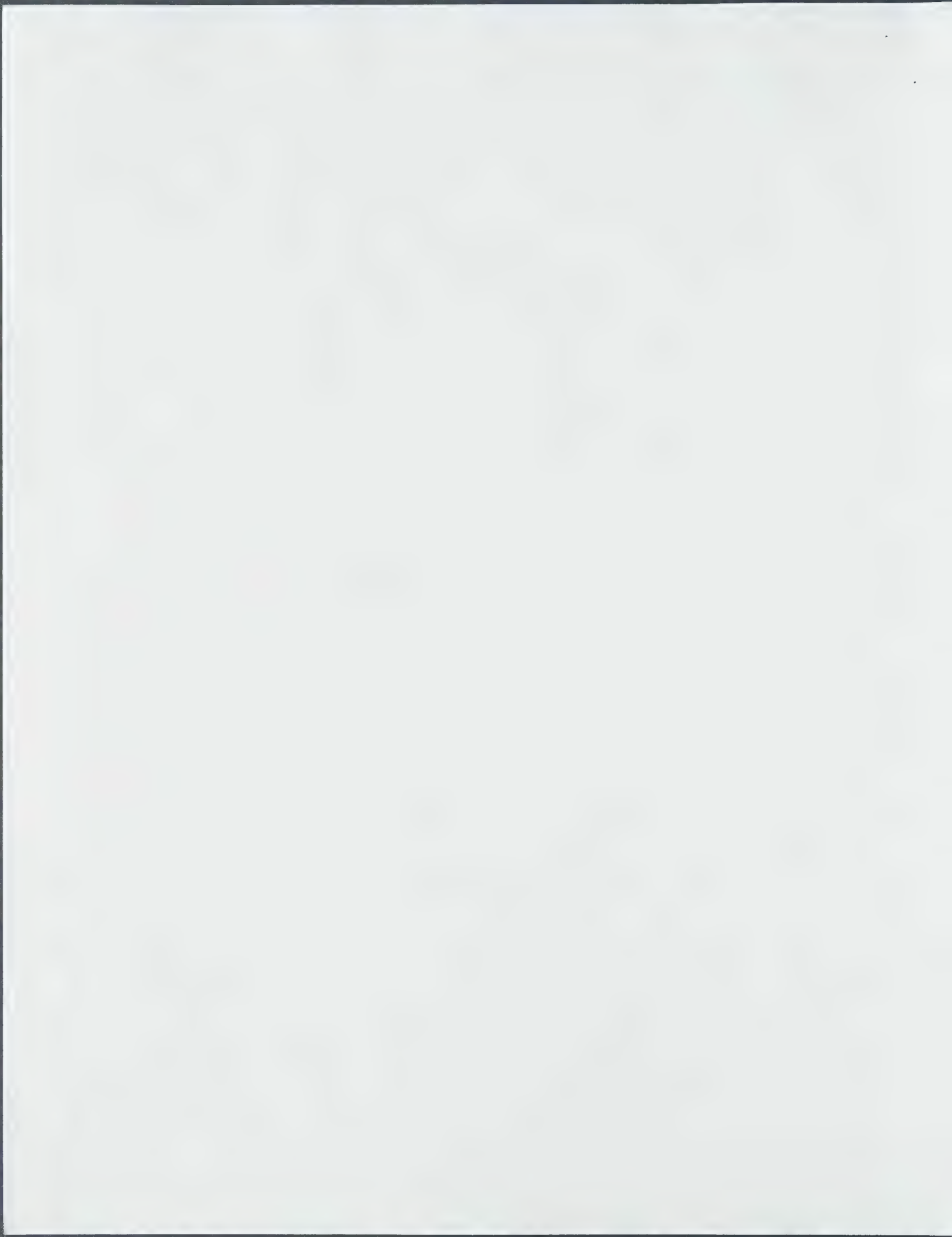
Of course, we plan to be in England in June and July and in London for the Old Master auctions the first week in July.

I would very much appreciate the National Trust Treasures catalog, but please don't send it to the United States, but to our Bexhill address, which is 2A Holmesdale Road, Bexhill-on-Sea, East Sussex TN39 3QE.

With many thanks and best regards from house to house, I remain,

Yours sincerely,

AB/cw





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 28, 1995

Ms. Clea Felien
1426 W. 31st Street, Apt. 3
Minneapolis, MN 55408

Dear Ms. Felien:

I am sorry that a long trip to England has delayed my thanking you for your letter of November 21st.

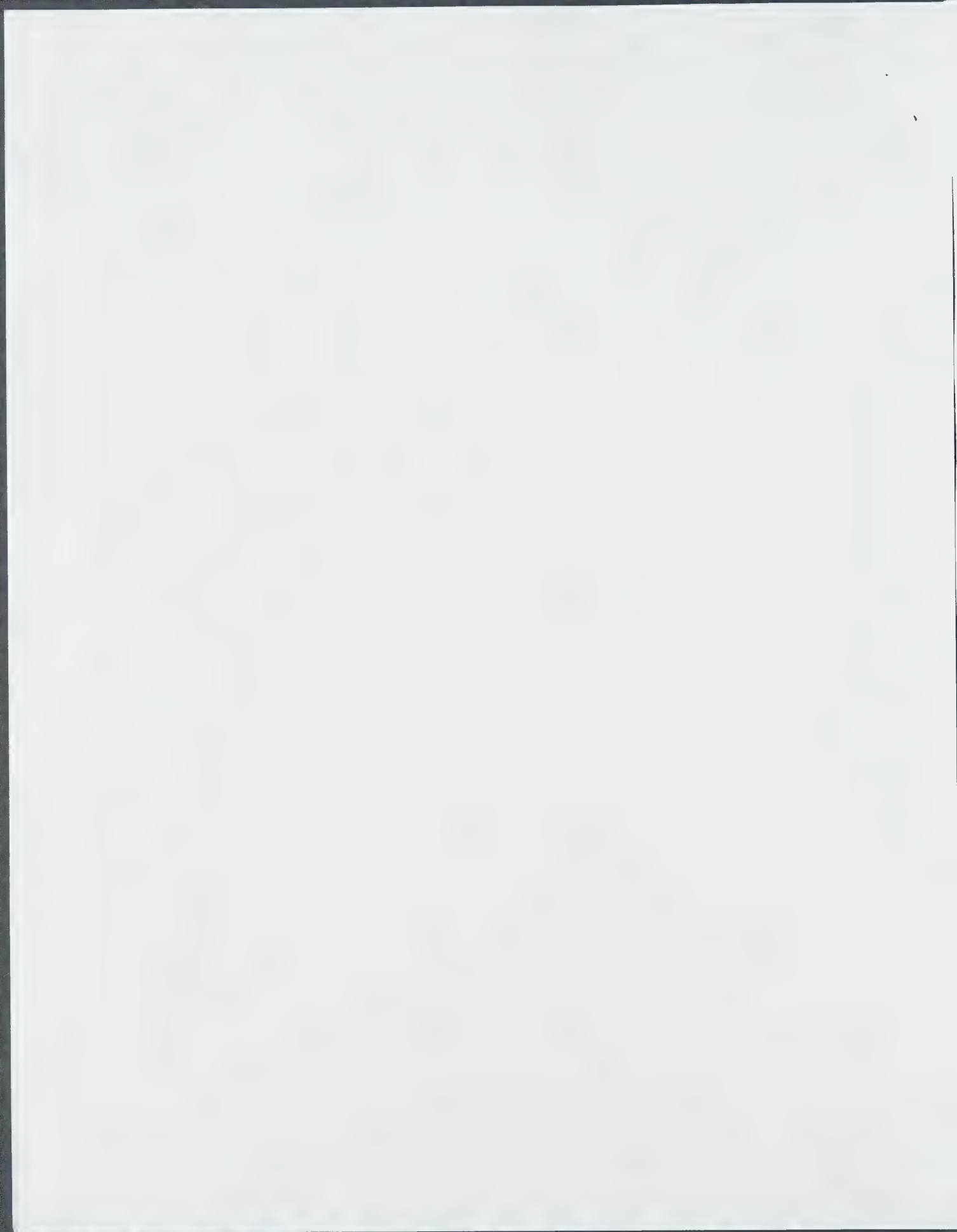
I don't think that much can be achieved talking about Rembrandt and his students by telephone, but if your travels ever bring you to Milwaukee, I would be happy to meet you personally and to show you my collection. Please do give me ample notice as I travel a great deal.

With all good wishes, I remain,

Yours sincerely,

AB/cw

By Appointment Only
SENIOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN 53202
TEL: 414-224-1111 FAX: 414-224-1112



CLEA FELIEN
1426 W 31ST STREET
APARTMENT 3
MINNEAPOLIS, MN 55408
(612) 823-0658

November 21, 1995

Dr. Alfred Bader
2961 Shepard Road
Milwaukee, WI 53211

Dear Dr. Bader;

I am a student at Atelier, an art school in Minneapolis. Atelier specializes in teaching traditional 16th and 17th century art style. I was speaking with Carol Keyes about my interests and aspirations and she mentioned your name. Apparently she is familiar with you through Sunday school at Temple Emanu-El in Milwaukee. She remarked that you are a leading expert on Rembrandt, who is my favorite artist.

I was wondering if it would be possible to speak by phone, or even to meet at some time. I would love to hear about your interest and converse about Rembrandt's style and to hear more about you and your interest in art.

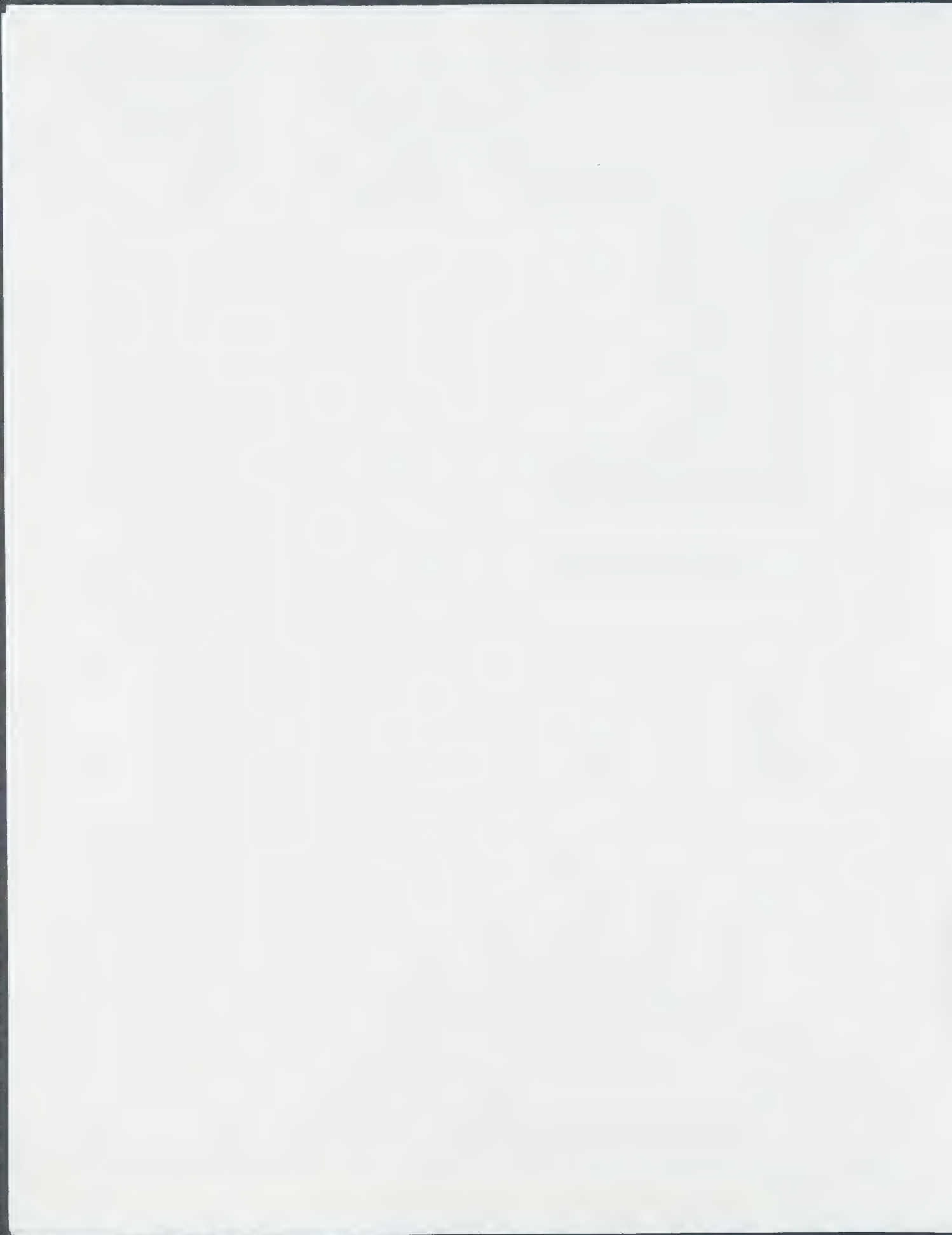
If you are willing to speak with me, please call or write to me at (612) 823-0658.

Thank you for your consideration.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Clea Felien', written in dark ink.

Clea Felien





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 2, 1996

Mrs. Clare Ford-Wille
1A Bowerdean Street
London SW6 3TN
England

Dear Clare:

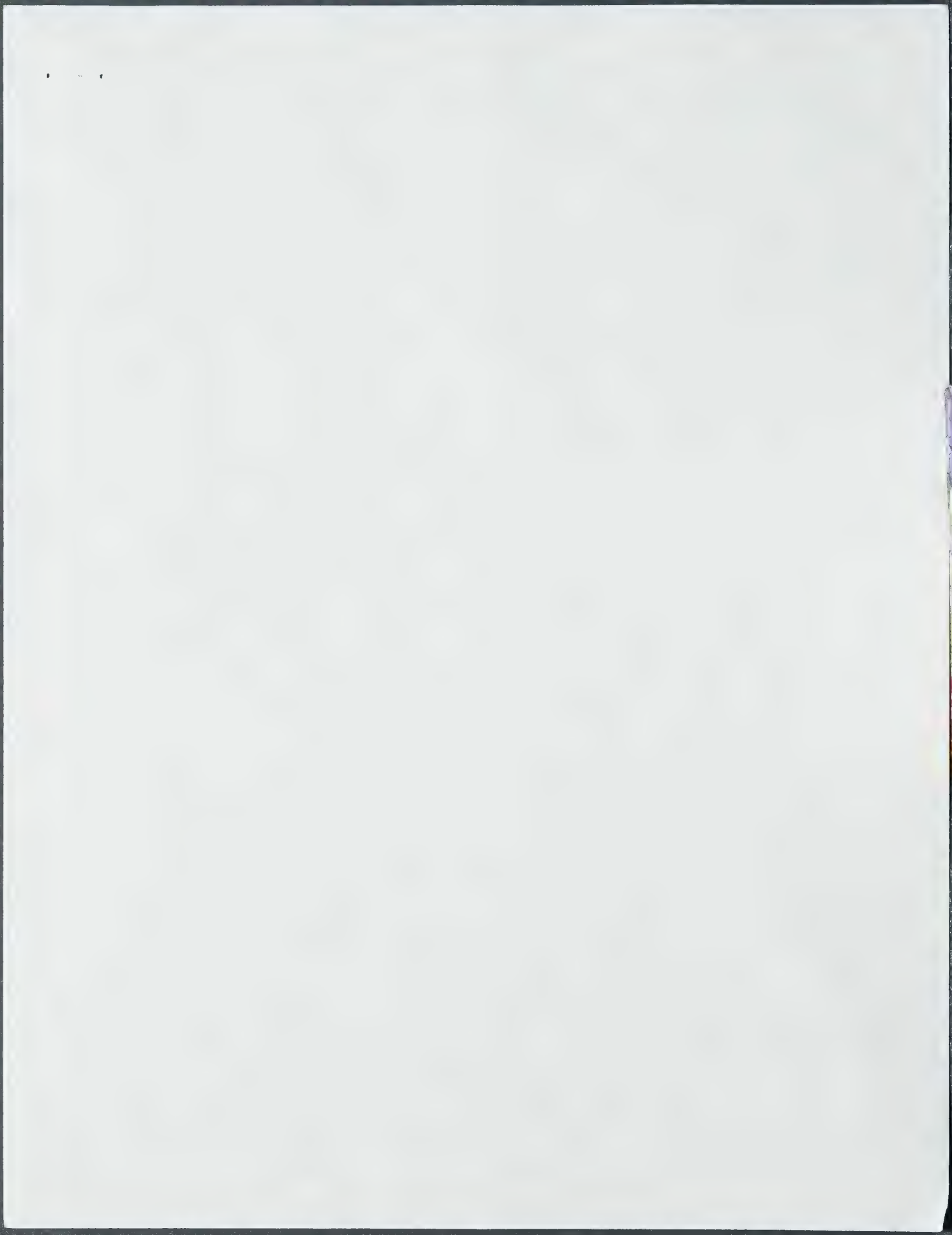
We had such a good time with you and already look forward to seeing you again in Milwaukee.

Don't forget to look carefully at the Christie's South Ken sales, and if perchance you can figure out the sitter of the Norman Hepple portrait, do let me know.

With fond regards from Isabel and me, as always,


AB/cw

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





Dear Mrs Alfred Knight,
Suite 655,
2A Holmwood Road
Boxhill-on-Sea,
East Sussex TN39 3HE



CLARE FORD-WILLE
1A BOWERDEAN STREET
LONDON SW6 3TN
ENGLAND
071 731 6387

19th July
Isle of Tair

Dear Isabel and Affie
Just to thank you so
much for a wonderful
day on Sunday.

It was wonderful to
be with you both and of
course a great treat to
see the castle and I
loved my "draw" with Affie
about the new paintings.

The tea was gentle and
charming and my sister
is delighted with her plant

and I with my hair slide.
I am still worried about
Isabel's handbag. I do
hope you find it at home.

My best love to you
both and renewed thanks.
See you in Milwaukee.

Clare

Fine Arts Express, Inc.

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The shipper certifies that he is familiar with all the terms and conditions of this contract and that he has read and agreed to by the shipper and accepted for him and his assigns.

*M. 1996
1996
1996*

Five Tech

FINTECH LTD
STATEMENT OF OPERATIONS

June 30, 1996

(In Index Linked Thousand Shekels)

	January 1 to June 30		April 1 to June 30		January 1, 1996 December 31, 1995
	1996 (Unaudited)	1995	1996 (Unaudited)	1995	(Audited)
	(New Israeli Shekels)		(New Israeli Shekels)		
	6,545	1,385	4,217		
	1,280	219	712	177	
	203				
	619	355	365	187	
Selling and Administrative	448	404	67	234	1
	1,060	739	432	421	
Income before Finance					
Income (Expenses)	4,198	347	3,073	219	(22)
Income (Expenses), Net	(118)	98	18	(22)	201
Income (Loss) before Income Tax	4,316	445	3,091	197	(21)
Income (Tax Benefit)	207	172	(5)	91	(121)
Income (Loss)	3,873	273	3,100	106	100

PHONE NO. : 4124 18347 241
 FAX NO. : 4124 18347 241
 JUL 25 1996 10:08PM PD
 E-mail : J. Lautman

96615277019
 27/01/96
 J. Lautman

FINANCIAL STATEMENTS
 (in thousands NIS)

	July 15, 1995 (Unaudited) NIS	December 31, 1995 (Audited) NIS
CURRENT ASSETS		
Cash and Cash Equivalents	5,496	7,203
Receivables and Debt Balances	359	152
Related Parties	1,800	
Inventories	509	352
Deferred Taxes	1	128
Total Current Assets	11,035	7,835
FIXED ASSETS		
Amortized Cost	1,558	639
OTHER ASSETS		
Deferred Taxes		30
	12,593	8,504

	July 15, 1995 (Unaudited) NIS	December 31, 1995 (Audited) NIS
CURRENT LIABILITIES		
Bank Credit		65
Payables and Credit Balances	332	459
Suppliers	36	181
Related Parties	209	181
Total Current Liabilities	577	887
LONG TERM LIABILITIES		
Severance Pay, Net	3	2
Capital Notes	892	950
	895	952
SHAREHOLDERS' EQUITY		
Share Capital	42	42
Premium on Shares	5,642	6,642
Retained Earnings	3,880	4,537
	9,564	11,221
	10,459	12,473

J. Lautman
 Director

FOGG

ART MUSEUM

UNIVERSITY OF WISCONSIN

MADISON, WISCONSIN

53706

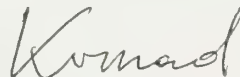
6 December, 1978

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

Dear Alfred,

In the absence of Seymour I was entrusted and honored by the request of the Museum to write you this letter. It is to inquire whether you are kindly willing to continue to give us the sum of money for the travel of assistant curators and assistant professors as you did last year. This is of major concern for us as the Museum and the Department have greatly benefited from the funds and our younger staff and faculty have taken full advantage of the possible trips and learned a great deal. As we have to plan our travel budget for the coming year, our financial office would like to know whether they can continue to count on your support also for the coming year.

All the best,



Konrad Oberhuber
Curator of Drawings
Professor of Fine Arts

P.S. Just as this was being written I received your kind lines of November 30 and the photographs of the Pynas and the Nolde. The Pynas looks absolutely wonderful and I most sincerely congratulate you on this acquisition which fits so beautifully into your collection. The Nolde does look convincing to me, but I am not an expert and will send the photograph on to my colleague Mark Haxthausen. I hope he will respond soon. It looks like an early work to me.

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY

REPORT OF THE
COMMISSIONERS OF THE BOARD OF CHEMISTRY

FOR THE YEAR 1900

CHICAGO, ILL., 1901

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 8, 1995

Mr. Sheldon Fish
Sheldon Fish Fine Art
4937 Sherbrooke Street W.
Westmount, Quebec H3Z 1H2
Canada

Dear Mr. Fish:

Thank you for your fax regarding your share of the Koninck.

The painting is now safely with Otto Naumann in New York and as Otto really loves it, he will, I hope, be able to sell it before long.

Unfortunately, Al Schragar has only three or four good auctions in Milwaukee and only very few of these ever have really good Old Master paintings. You bought one such, a still life, some years ago.

When next you come, please be sure to visit me, and I will certainly plan to visit you when next I come to Montreal. I used to live just around the corner from you, at 442 Argyle Avenue.

With all good wishes, I remain,

Yours sincerely,

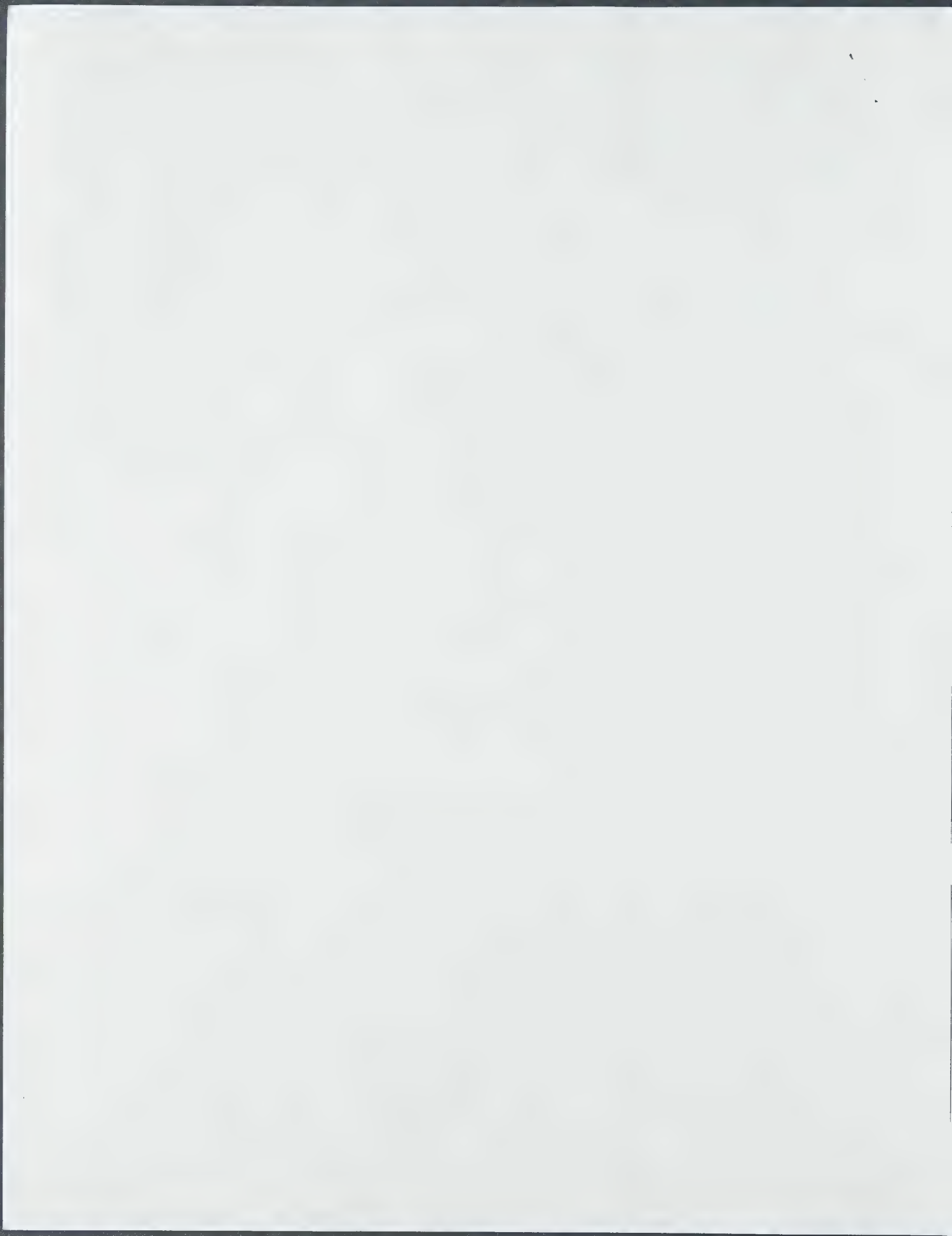
AB/cw

bc: Dr. Otto Naumann

Otto:

Did you discover the signature on the Koninck?

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



Sheldon Fish Fine Art

OLD MASTERS AND 19TH. CENTURY PAINTINGS

FAX TRANSMISSION

September 6, 1995

TO: MR. ALFRED BADER
FAX: 414-277-0709

Dear Dr. Bader:

It was a pleasure meeting you at Christie's this summer, and I'm very pleased to see that we bought the Konick for £60,000.. I trust you know by now that I wired you the money from my London bank, the Bank of Ireland, South Kensington branch, for my share of the painting. This was done on Aug. 11/95.

I have just recently returned from vacation in Portugal where I had a chance to read your most interesting book.

I am looking forward to seeing you again in the near future.

Yours truly,

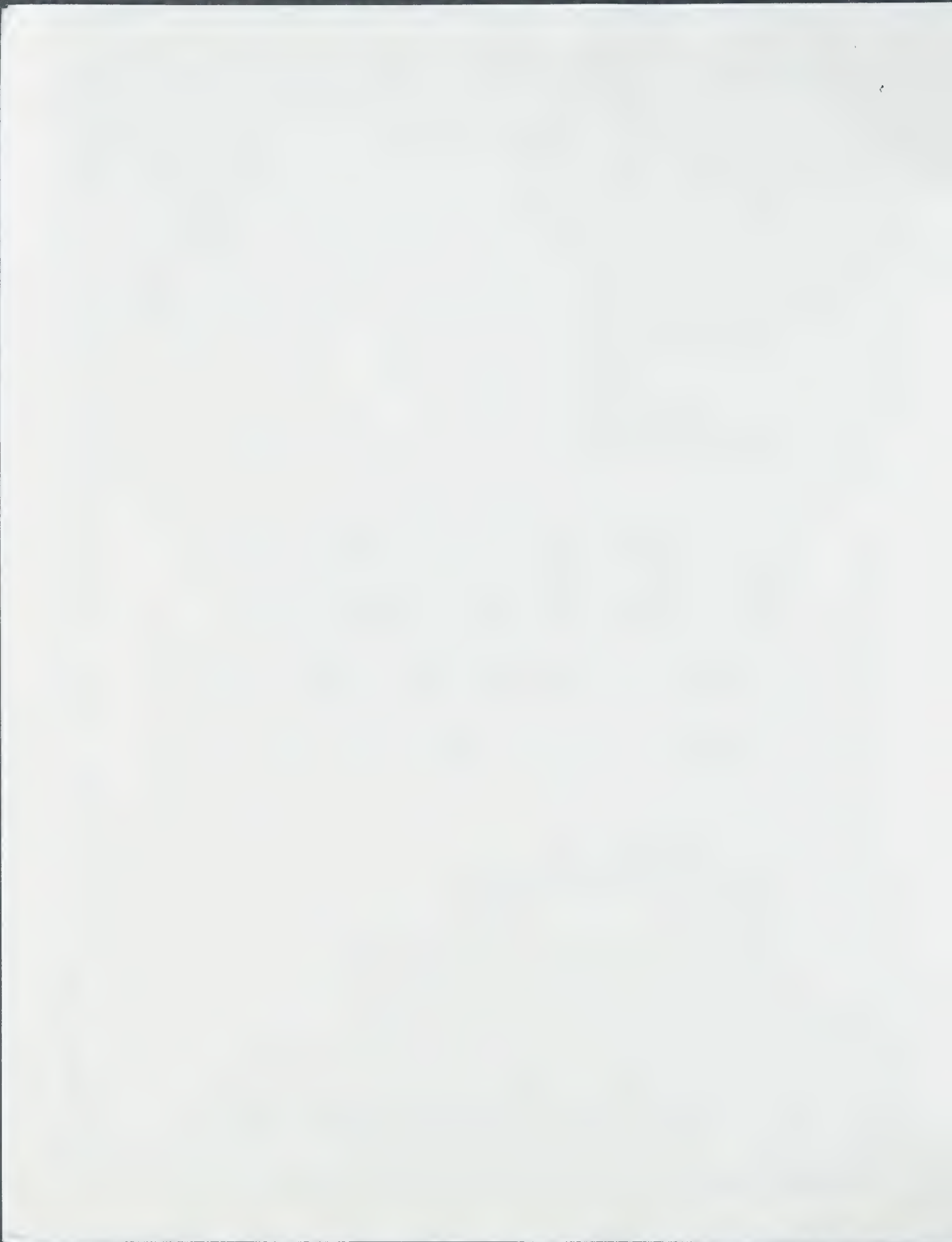


Sheldon Fish

4937 SHERBROOKE ST. W., WESTMOUNT, QUEBEC, CANADA H3Z 1H2

Tel.: (514) 937-6233 • Tel.: (514) 484-3515 • Fax: (514) 937-3417

N.Y. Tel.: (212) 644-5602



MEMO FROM THE DESK OF:

818

J.

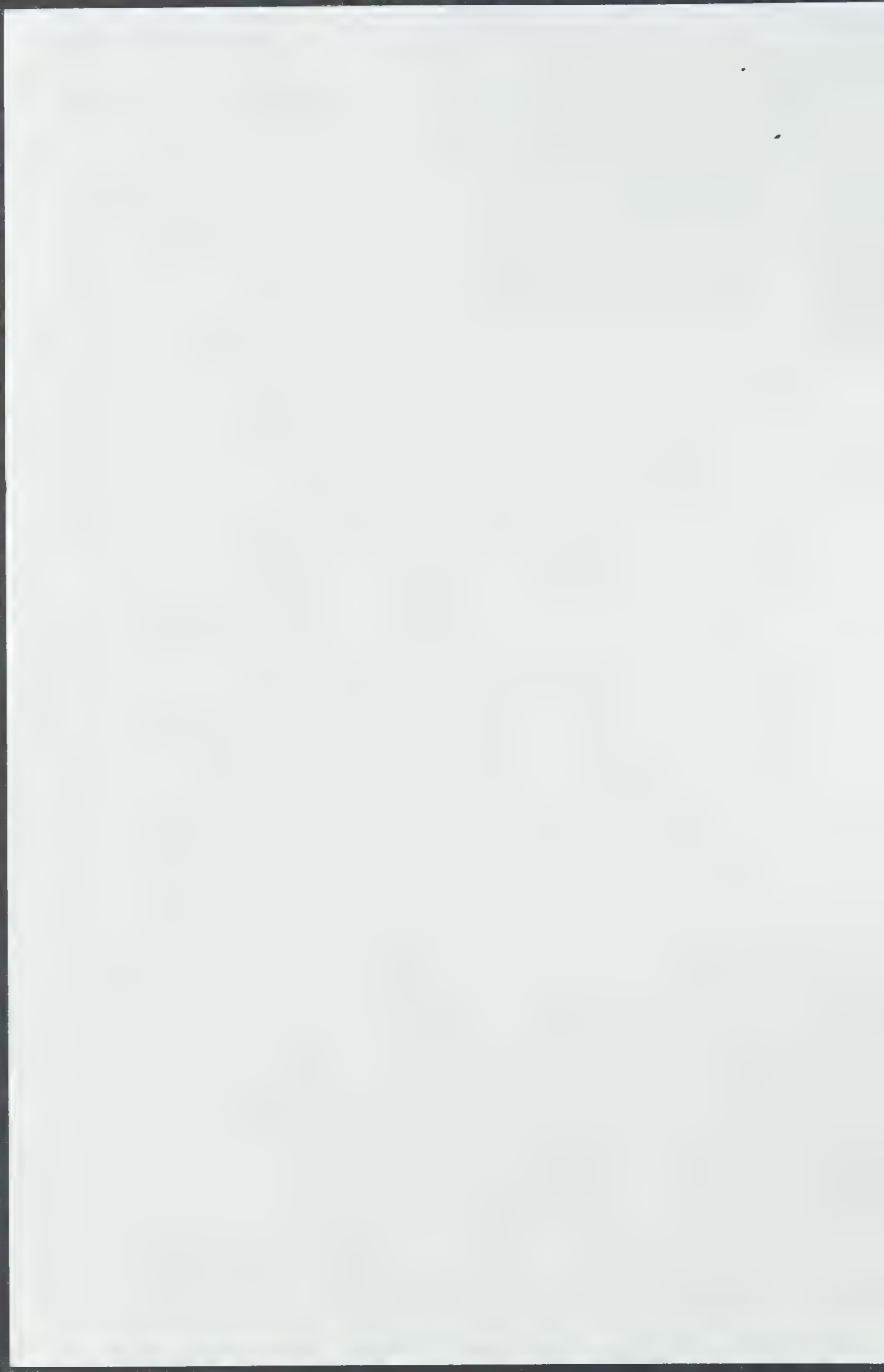
Rabbi Yaakov Friedman

Dear Mr. Bader,

Enclosed please
find several snapshots of what may
be a guya painting.

Best wishes,

Yaakov Friedman



176 West 17th



Mr Alfred
E/O Mrs
622 Astor Hotel
924 E. J Street Ave
Mil. Wis. 53202



Yonkers Post Office
3105 E. 300th St
Chgo Ill 60645



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 18, 1995

Mr. Sheldon Fish
Sheldon Fish Fine Art
4937 Sherbrooke Street W.
Westmount, Quebec H3Z 1H2
Canada

Dear Mr. Fish:

Thank you for your good wishes for the New Year, which I reciprocate.

As you probably know, the Koninck is now safely in Otto's gallery, and as he likes so very well, I hope that he will sell it soon.

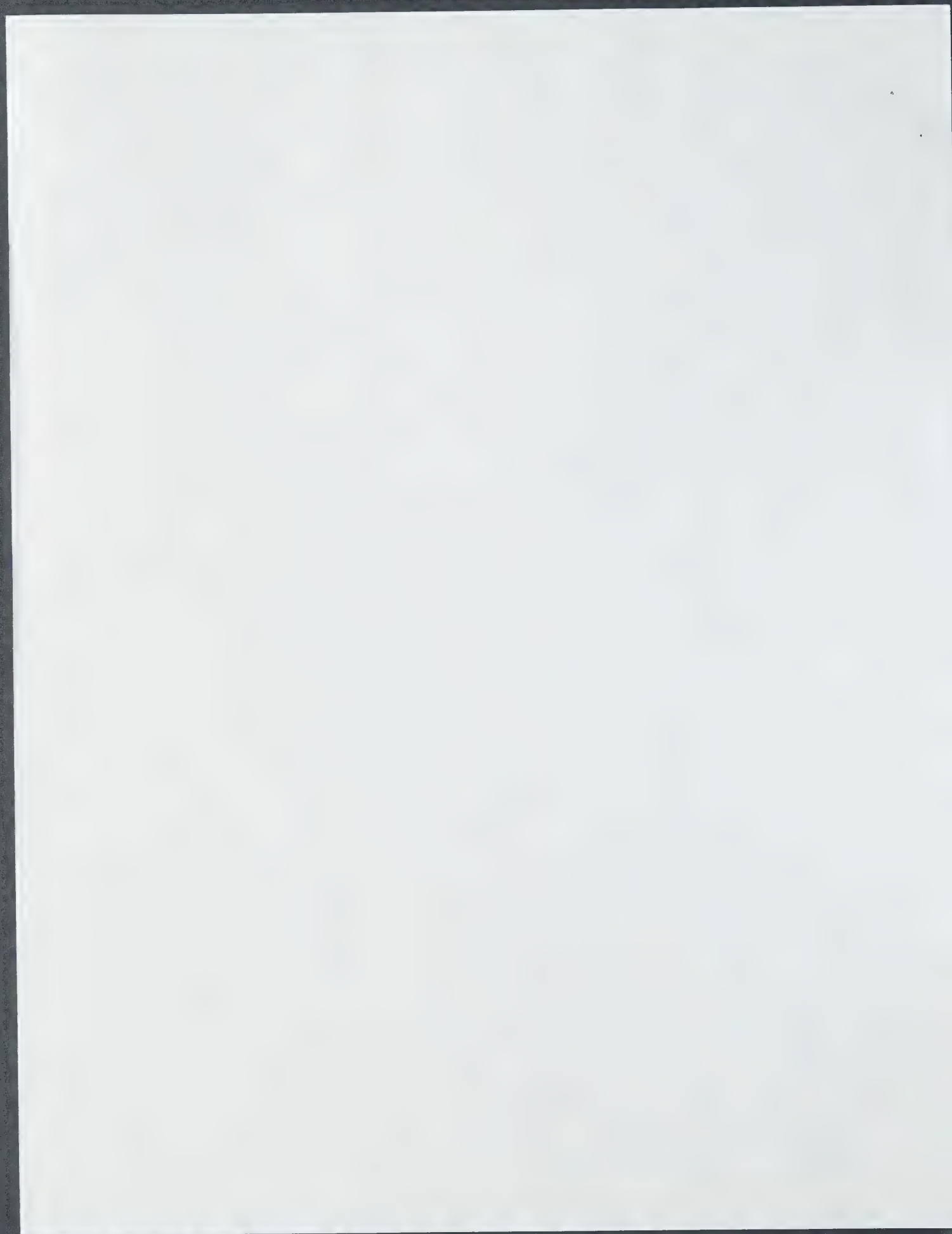
With all good wishes, I remain,

Yours sincerely,

AB/cw

bc: Otto

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

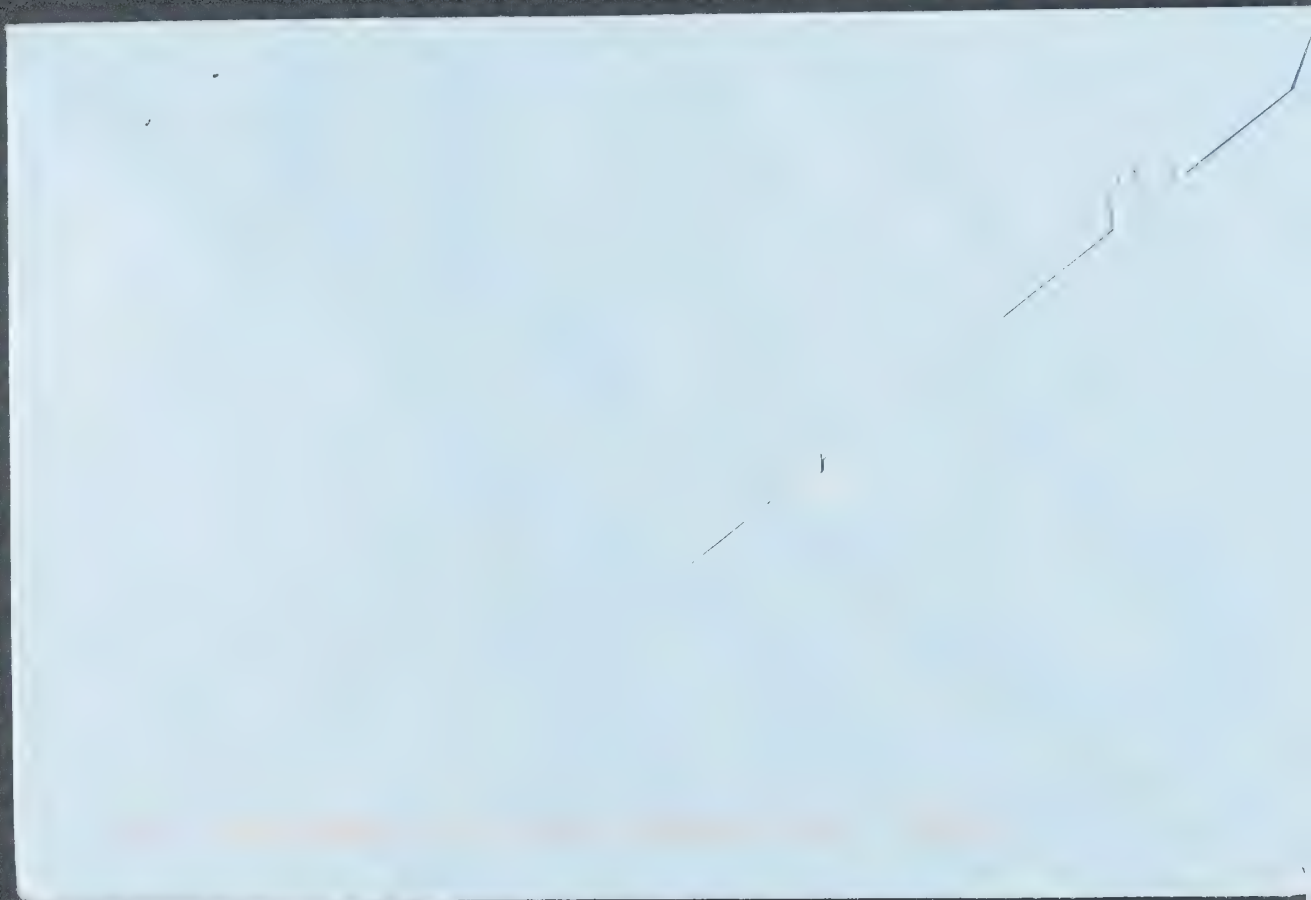


Sheldon fish
4937 Sherbrooke ST. W
Westmount, Montreal
CANADA H3Z1H2.



Dr. ALFRED BADER
ASTOR HOTEL suite 622
924 EAST JUNEAU Avenue
MILWAUKEE Wisconsin U.S.A.
53202







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 25, 1996

Mrs. Charles Flint
3515 North Lake Drive
Milwaukee, WI 53211

Dear Mrs. Flint:

I must tell you that since Alfred Bader Fine Arts was founded in 1961, I have never had a customer who was looking only for fine portraits and also treated me as kindly as you did.

As you know from looking around my gallery, I don't have many portraits, preferring instead historical paintings and landscapes.

But just last week, I acquired a beautiful portrait of an elegant young man, circa 1760, in a period, hand-carved frame with outside dimensions of 46" by 38".

I haven't yet done my homework to determine whether the portrait is English or American, and I will find out before long.

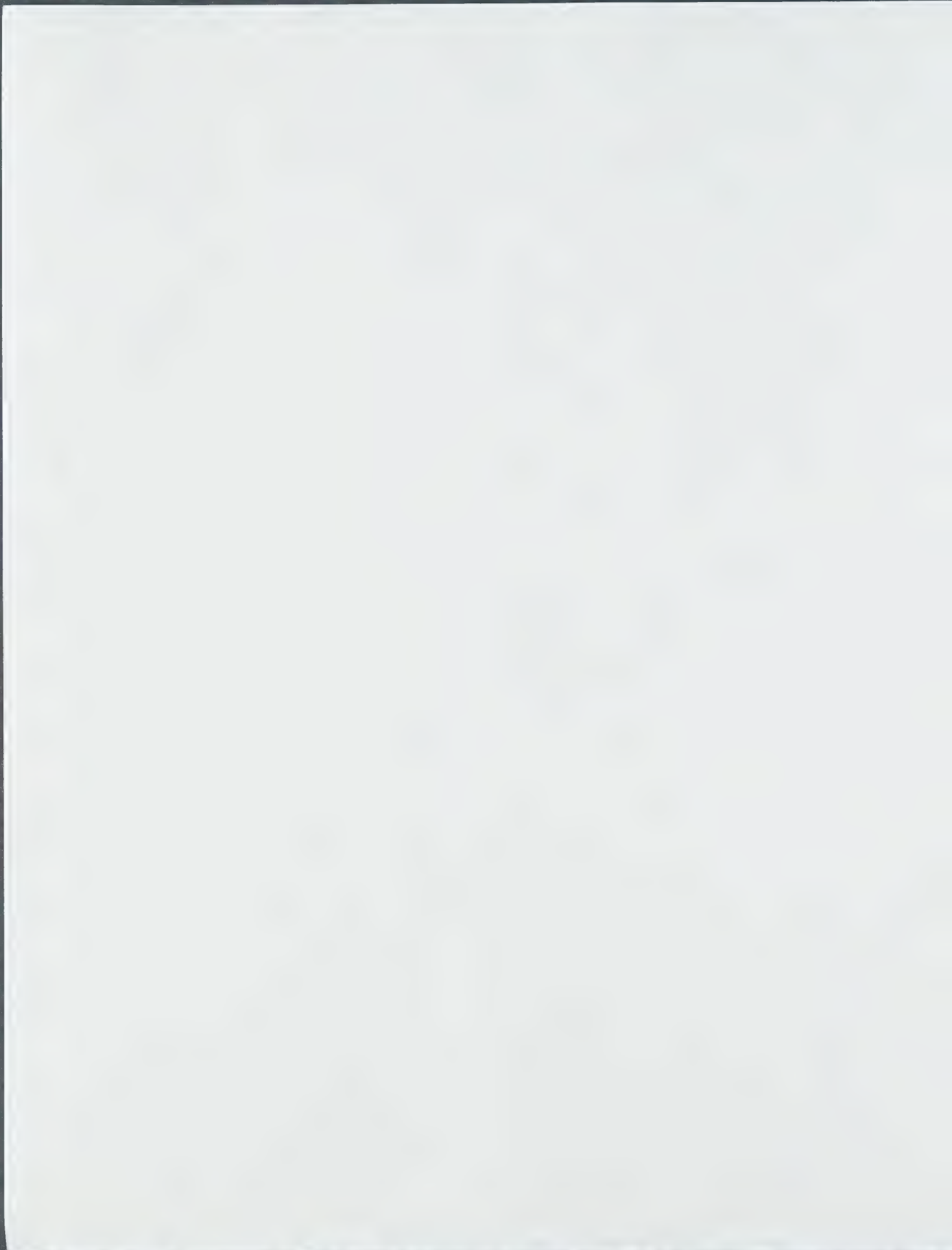
But before showing it to anyone else, I thought I would let you know, just in case you might like another fine portrait in your home.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1996

Mr. Sheldon Fish
Sheldon Fish Fine Art
4250 Sherbrooke Street W., #23
Westmount, Quebec H3Z 1C4
Canada

Dear Sheldon:

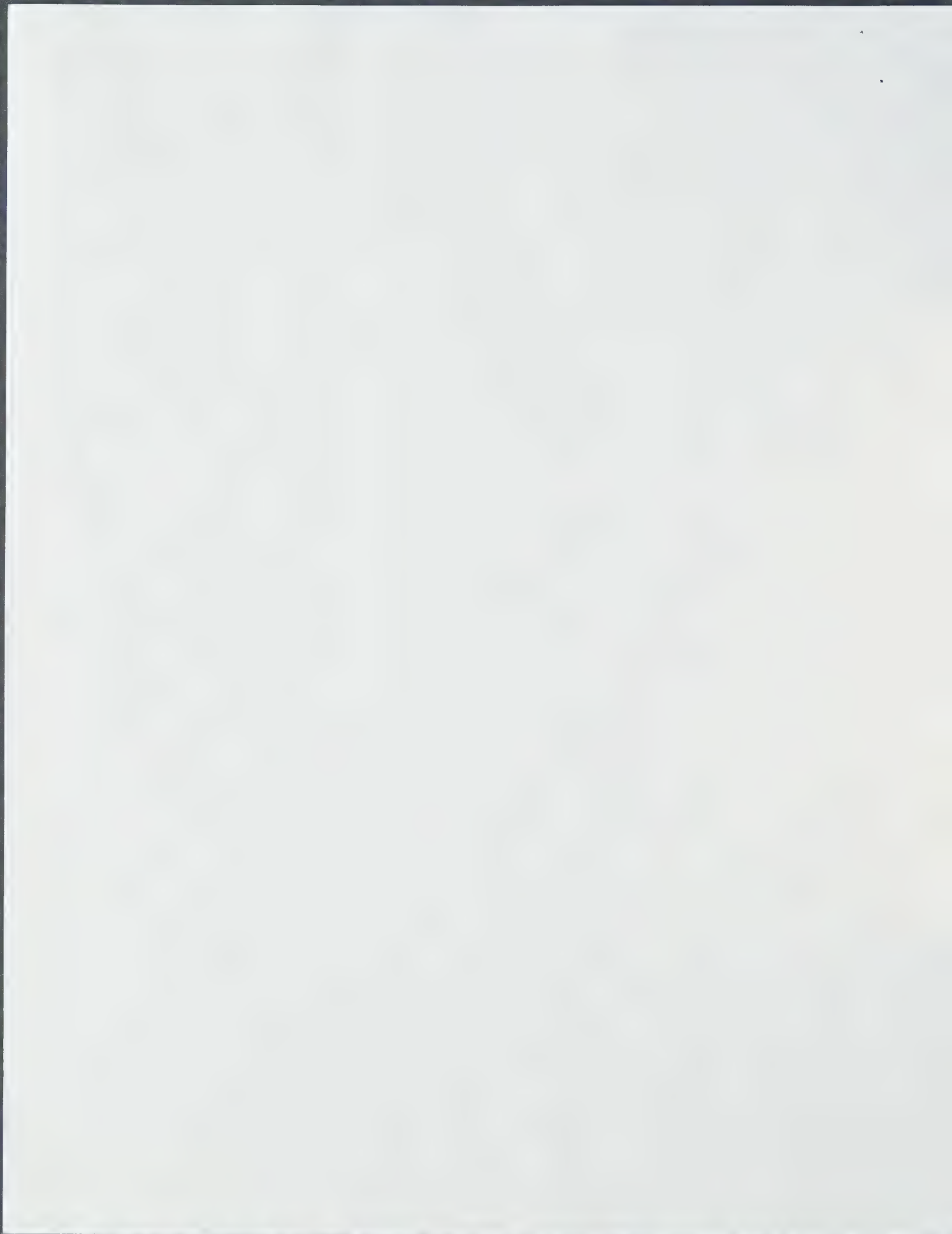
Perhaps you realized how very much Isabel and I enjoyed our two hours with you and Sonia and just hope that we will be able to reciprocate your hospitality here in Milwaukee soon.

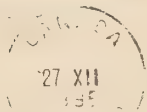
With all good wishes from house to house, I remain,

Yours sincerely,

AB/cw

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





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

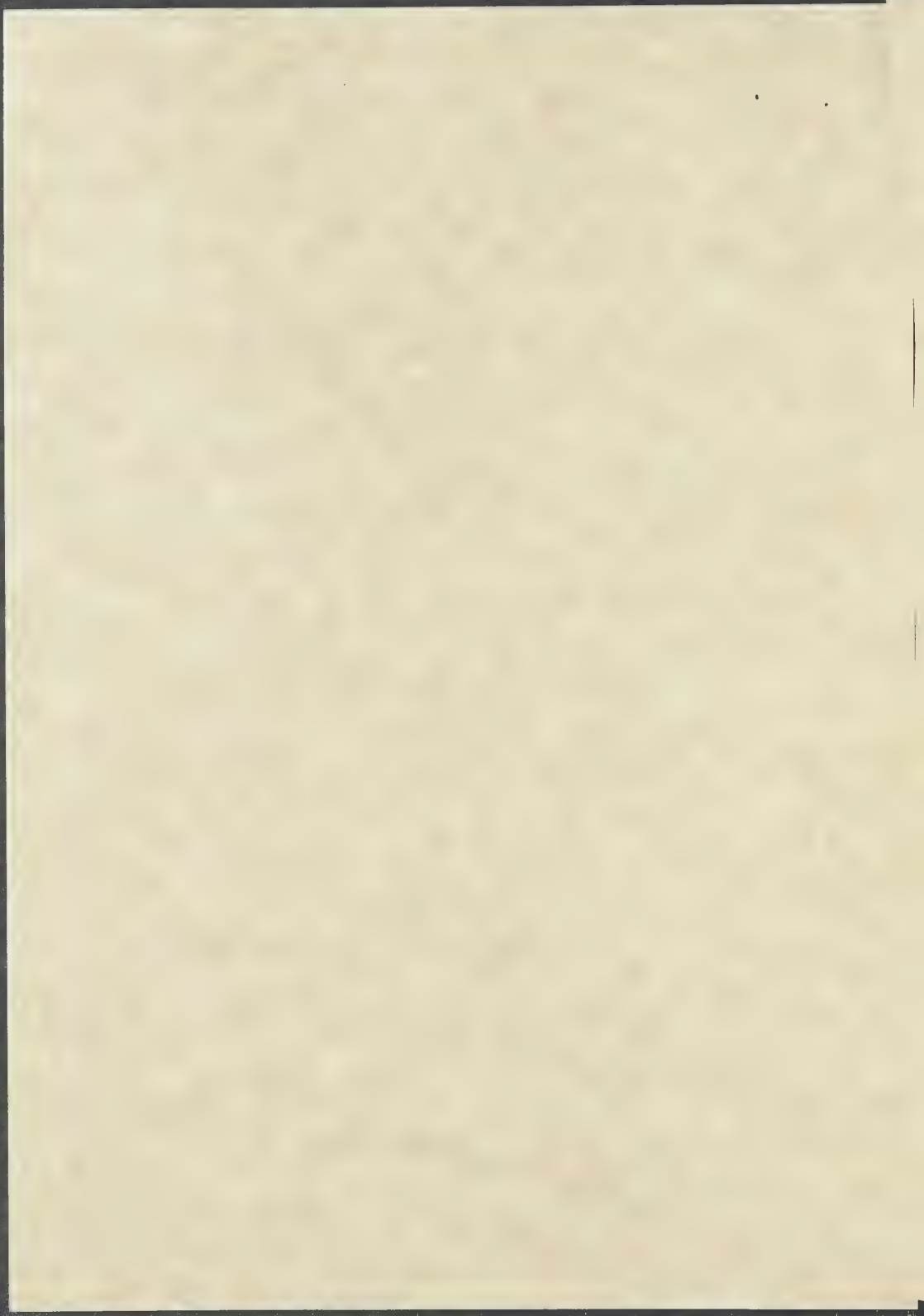


S. Fisk
4250 Sherbrooke W, #23
Westmount, Quebec H3Z1C4

March 10, '96

Dear Mr Bader,

Please. let me first apologize for taking so long to reply to your letter. I was very happy to hear that you are willing to meet with me, and very excited to see your collection of paintings. Since I recieved your letter I have been trying to arrange the trip to Milwaukee. I am still in school and without a car and I have had a difficult time organizing transportation and accomodations. All this is finally done, and I am hoping your offer is still open, and that I can bring a friend who is also excited to see your collection and talk with you about Rembrandt.



If you could just let me know when your schedule allows you time for visitors, and if we can arrange a time to me.

Again thank you for agreeing to meet with me. I eagerly await your reply.

Sincerely

Chia Felien

612-823-0658

1426 W. 31st St #3

Upls. MN. 55408





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 19, 1996

Ms. Clea Felien
1426 W. 31st Street, Apt. 3
Minneapolis, MN 55408

Dear Ms. Felien:

In response to your letter of March 10th, my schedule is as follows:

I'll be in Arizona on a lecture tour all of the last week of March, and almost all of April is booked with trips to Purdue, Southern Illinois University and San Diego.

May is relatively open, but we are leaving for England and the Continent on May 25th and returning on July 26th.

August is relatively open.

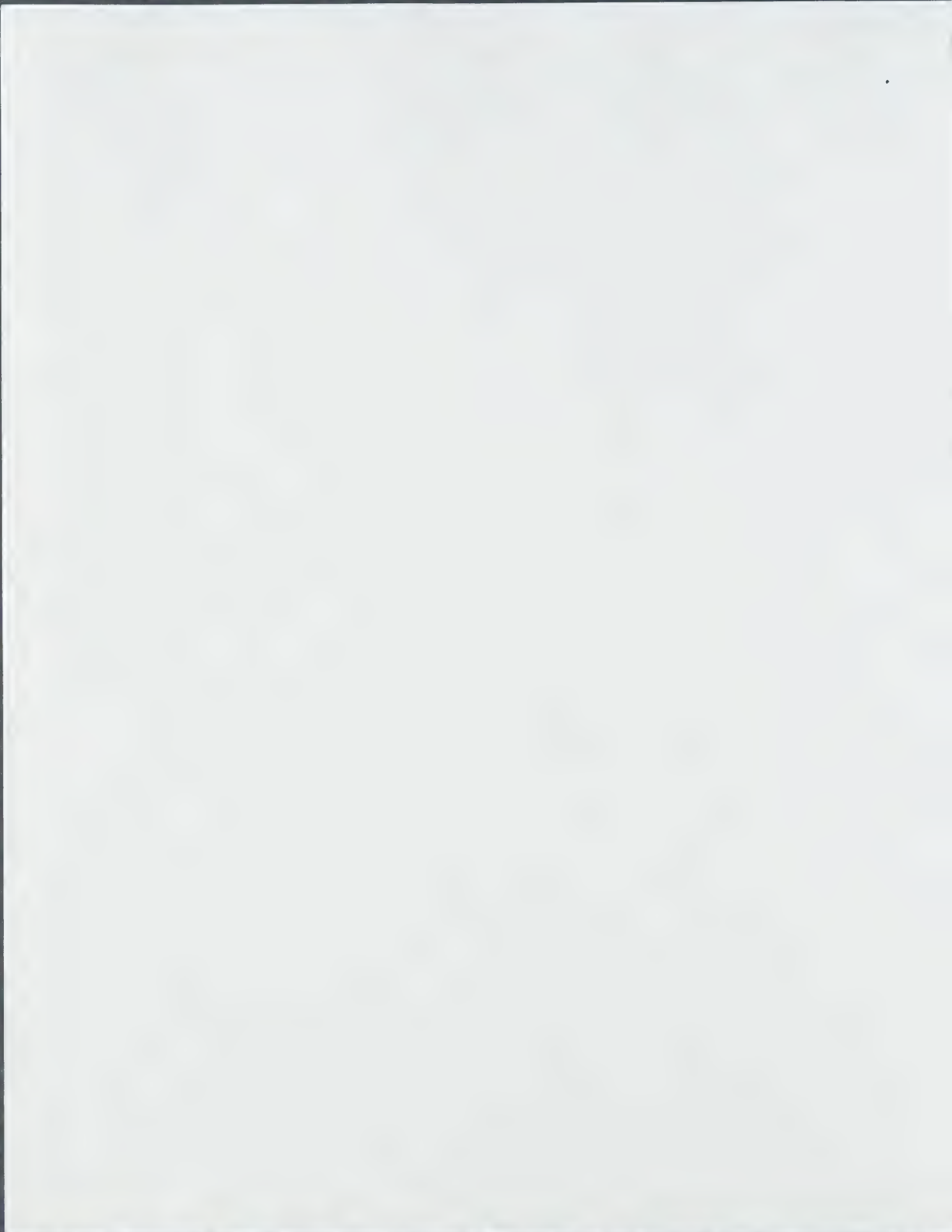
Please pick two or three days in May or August that would be convenient to you, and I will let you know immediately whether one or more of those days would be fine.

With best regards, I remain,

Yours sincerely,

AB/cw

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



December 28, 1995

Ms. Clea Felien
1426 W. 31st Street, Apt. 3
Minneapolis, MN 55408

Dear Ms. Felien:

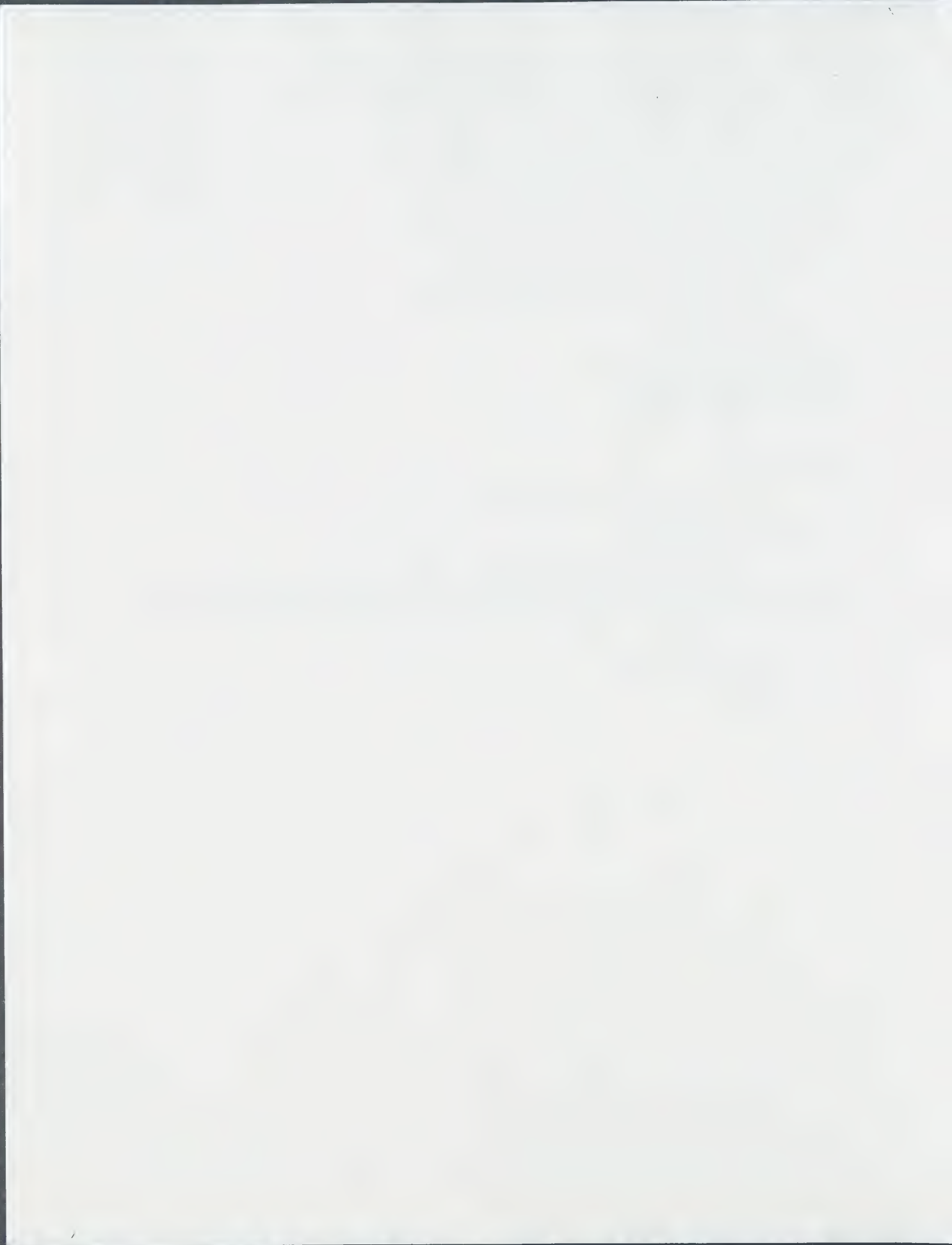
I am sorry that a long trip to England has delayed my thanking you for your letter of November 21st.

I don't think that much can be achieved talking about Rembrandt and his students by telephone, but if your travels ever bring you to Milwaukee, I would be happy to meet you personally and to show you my collection. Please do give me ample notice as I travel a great deal.

With all good wishes, I remain,

Yours sincerely,

AB/cw





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 19, 1996

Mrs. Inge Ferosie
829 East Manor Circle
River Hills, WI 53217

Dear Inge:

It was so nice to see you and the Bolgars here last week, and I hope that you are enjoying the little English landscape you purchased.

Following our discussion, I tried to find to find out more about József Monos.

I bought the painting in a house sale in Cleveland, where there is a large Hungarian community, and I was right in thinking that Monos is a Hungarian.

Actually, he is quite well-known, and his works bring fair prices in Budapest, though of course, not in Cleveland. I enclose some information which will be self-explanatory.

I did something with which you might disagree. I found a beautiful antique carved frame which seems to me really to bring out the beauty of the work. Of course, it was expensive, but I think worth it. Do come and look when next you have a little time.

With all good wishes, I remain,

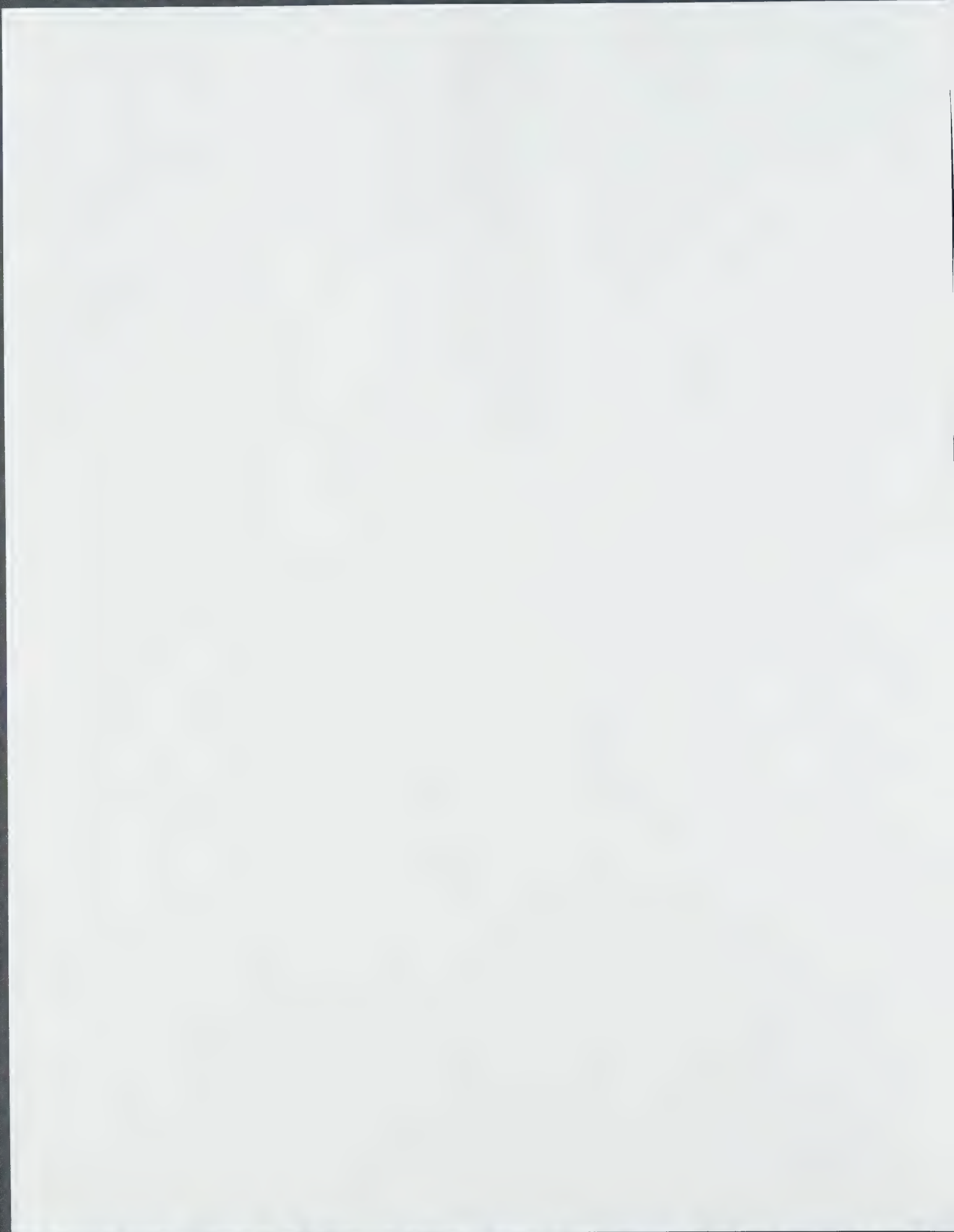
Yours sincerely,

AB/cw

Enclosures

ABFA #1642

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 11, 1995

Rabbi Yaakov Friedman
3105 West Serome
Chicago, IL 60645

Dear Rabbi Friedman:

The little sketch looks quite charming, but I doubt that this is really by Goya.

I return the snapshots.

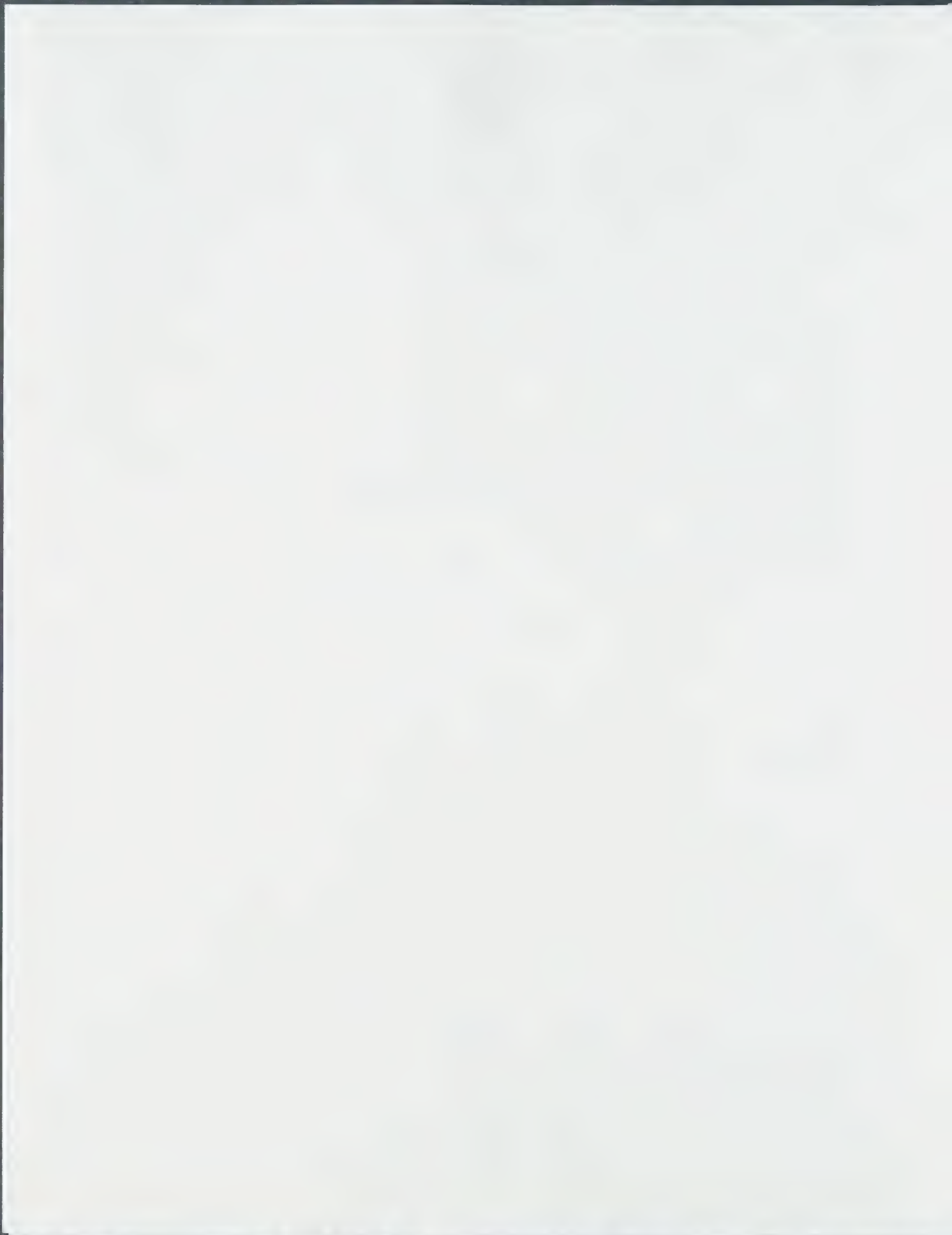
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 2, 1995

ESTABLISHED 1961

Mrs. Trude Fischer
Galerie Fischer Auktionen AG
Haldenstrasse 19
CH-6006 Luzern
Switzerland

Dear Mrs. Fischer:

You may remember that I have buying paintings at your gallery ever since the 1950's, and some of my very best works have come from you.

During the last few years, however, I have purchased relatively little and thinking about the reasons, I have come to the conclusion that this is almost entirely because I have not been able to come to your auctions.

In contrast, I have been buying a great deal from Christie's and Sotheby's in London simply because I know that their Old Master auctions are always in the first week of July and the first week of December, whereas I am not certain just when your Old Master auctions will be.

Could you please tell me when your next Old Master auction will be? If that should happen to be in the second half of November, then I could certainly plan to be in Lucerne for that. It is just so much easier to bid in person than to bid by telephone.

Also, a good friend and very serious collector of Old Master paintings, Mr. Bert van Deun, has recently moved to Zug, not very far from you, and I would like to ask you to put him on your mailing list for your Old Master catalogs. If you will check with Sumowski's 6-volume work, you will find him listed as a serious collector in Beerse, Belgium, but of course, now that he is in Zug, he will find it so much easier to bid in person.

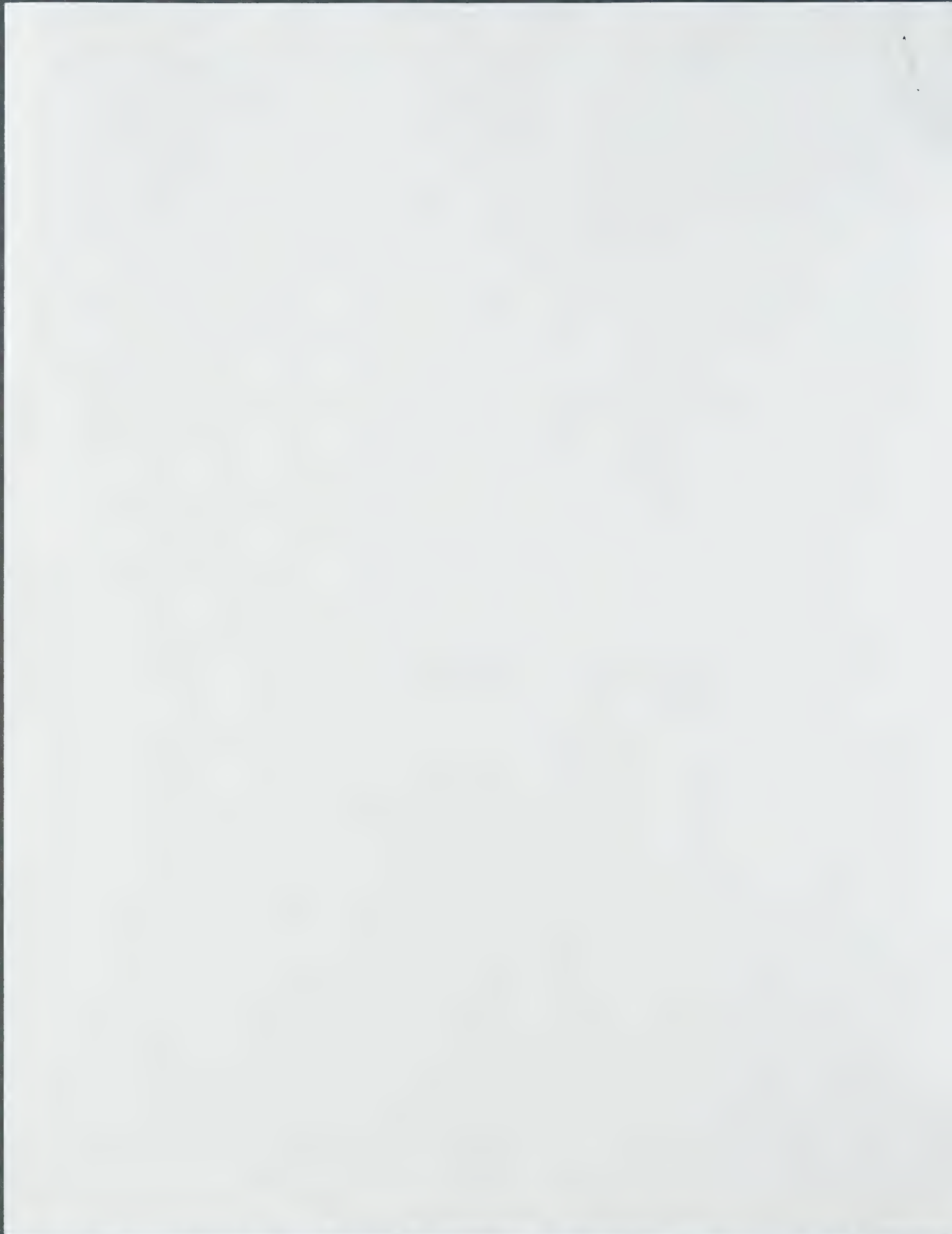
With many thanks for your help and best personal regards, I remain,

Yours sincerely,

AB/cw

cc: Mr. Bert van Deun
Schilfmattweg 7
CH 6300 Zug
Switzerland
Ph: 41-4223-4710

By Appointment Only
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924 EAST JUNEAU AVENUE
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TEL 414 277-0730 FAX 414 277-0700



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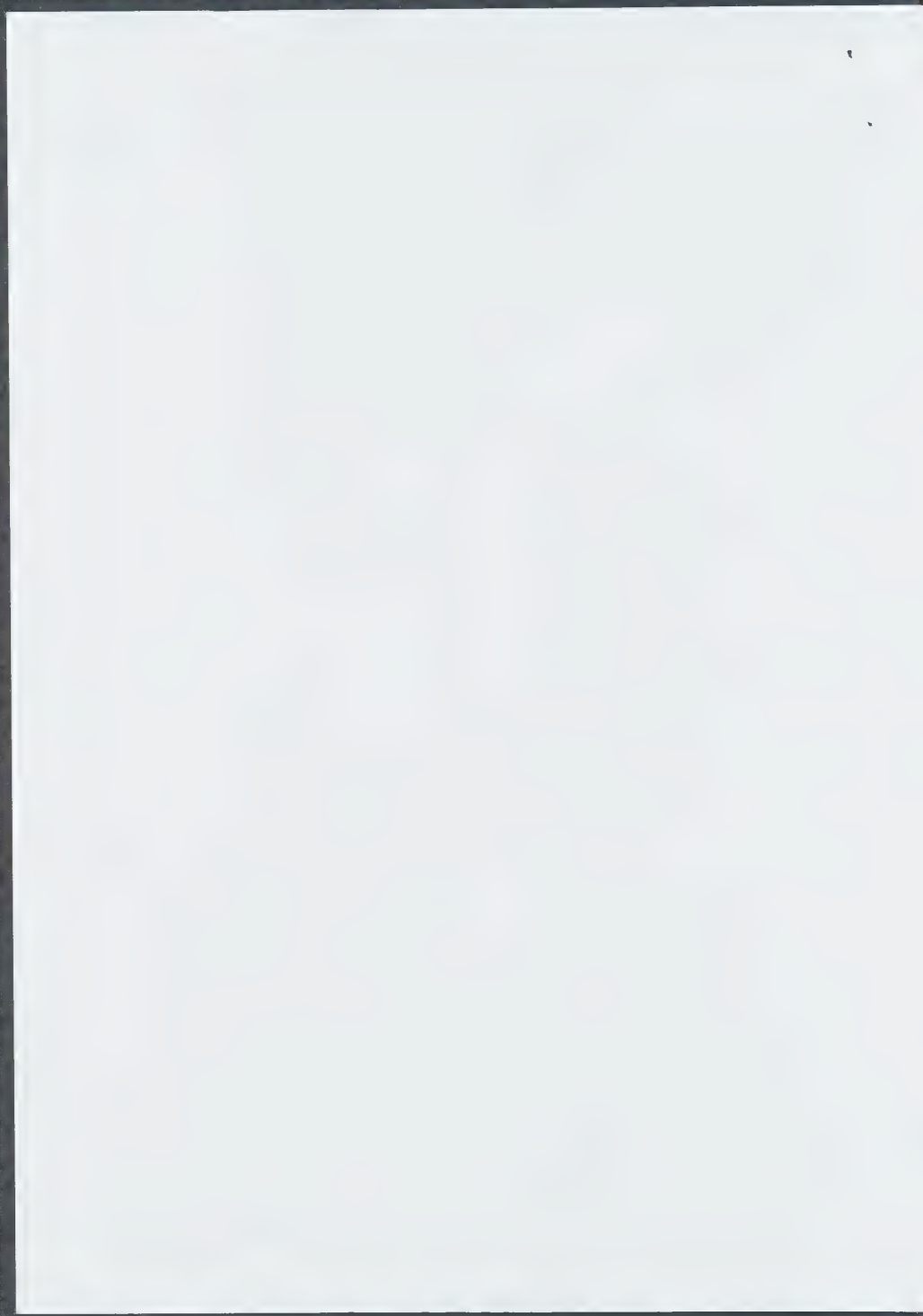
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Nom: _____ Prénom: _____

Unterschrift: _____ Datum: _____
Signature: _____ Date: _____

Bitte senden Sie mir in Zukunft / Je vous prie de m'envoyer:

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- Katalog Möbel, Kunstgewerbe / *catalogue des meubles et des objets d'arts*
- Katalog Grafik, Helvetica / *catalogue de la gravure et Helvetica*
- Katalog Antike Waffen und Rüstungen / *catalogue des armes et des armures anciennes*
- Keine Kataloge mehr / *plus des catalogues*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 8, 1995

Mr. Neal Force
498 Grant Avenue
Satellite Beach, FL 32937

Dear Neal:

I had hoped to receive photographs of your two most recent acquisitions, but you forgot to send them.

Believe me, Neal, I would respond very quickly and tell you what I think and if possible, come to visit you if really interested.

I return your snapshot of that copy after Correggio.

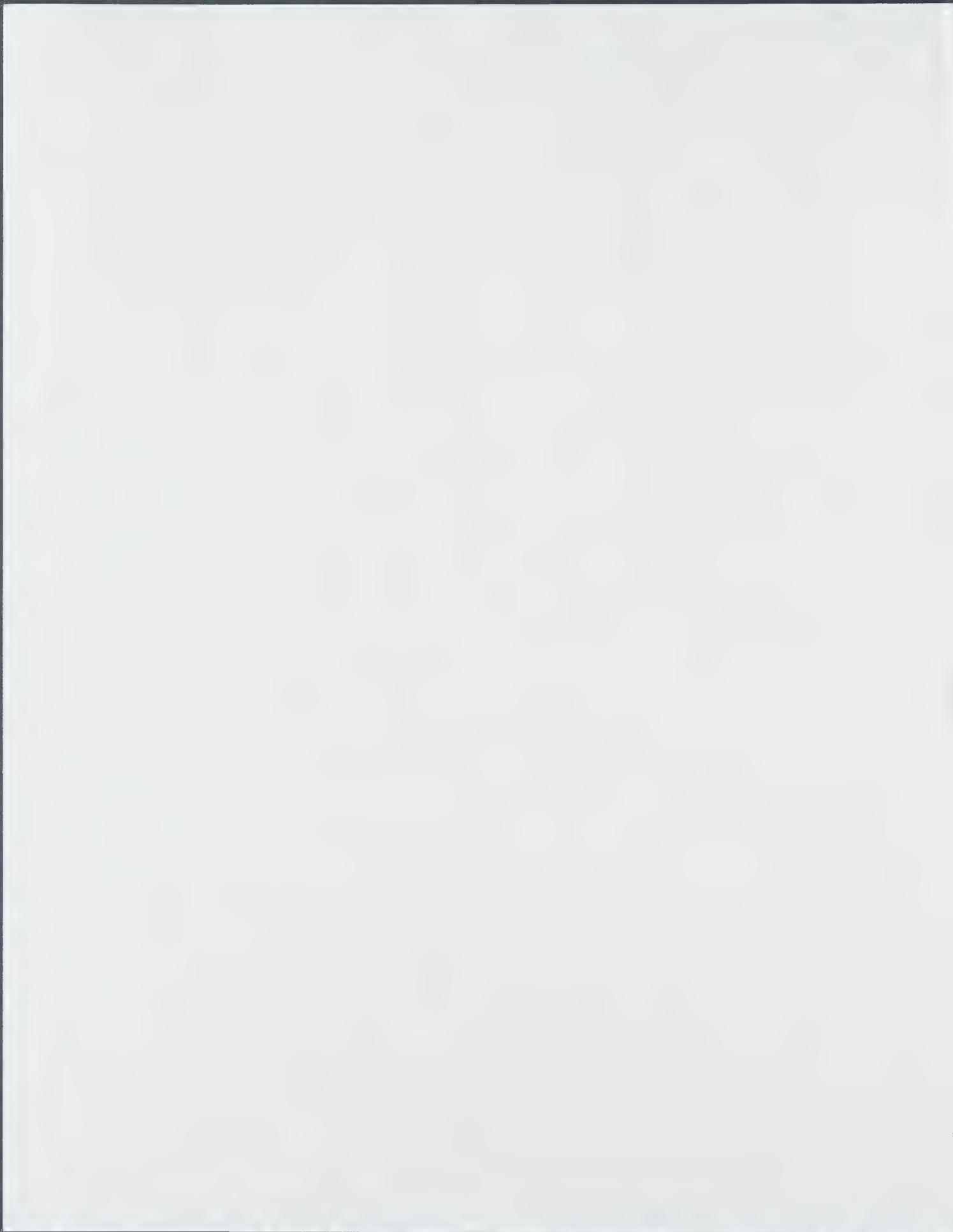
With best regards from house to house, I remain,

Yours sincerely,

AB/cw

Enclosure

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 27, 1993

Mrs. Joyce Furhman
157 Boulevard
Passaic, New Jersey 07055

Dear Mrs. Furhman:

In response to your note, it is difficult to judge paintings from Polaroids, but your picture looks to me like a very pleasant landscape of about 1900. I just can't tell whether it is American or European.

Often, such pictures are signed. Have you not been able to see a signature? If signed, much will depend on who the artist is.

Best wishes.

Sincerely,

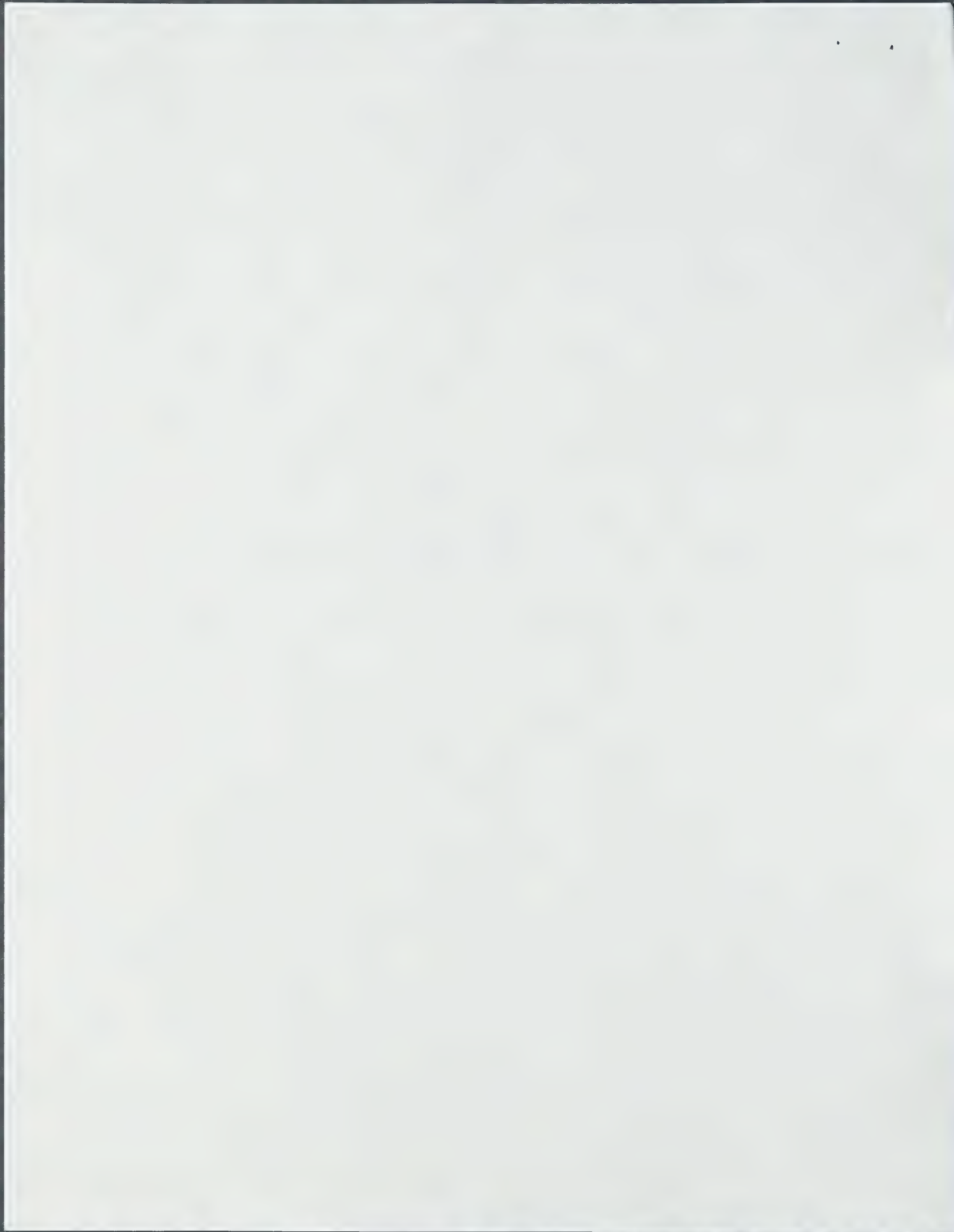
By Appointment Only

ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709



From the desk of ...

Soli Furhman

Dear Mr. Baker -

Thank you

to write - Blind & Blind

message - Please, if

you can, please

if you can, please

by a very early

Would you know of the

is a # 17 entry in the

the separate would be
appreciated. (over)

Please see photo -
Thank you -

John C. R. Fuhrman

157 Belmont

Worcester, Mass

1951

1-201-774-2703

would you have any idea
if...

SOLI FURHMAN
157 BOULEVARD
PASSAIC, N.J. 07055

NYKE 532 02:48 04/24/93 DCR111



157 Boulevard
Passaic, New Jersey 07055

79

(157)

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

January 6, 1994

Dr. Jacques Fryszman
15 Blvd. Anatole France
Boulogne-Billancourt
F92100 Paris, France

Dear Dr. Fryszman:

I so enjoyed being able to chat with you by telephone last month, and want to thank you most sincerely for your help.

You will note that I have used a good deal of the information which you gave me in my essay on Dr. Schapiro, copy enclosed. May I impose on you to look at it carefully and point out any mistakes I might have made.

In some areas, of course, I had to be vague. For instance, I don't know whether he joined the BBC shortly after arriving in London in 1940, or whether he didn't join it until after the war. Also, in his Ph.D. thesis, he said that his father was a merchant, yet Susanne Lepsius told me that his father was a medical man. Do you know anything about his father?

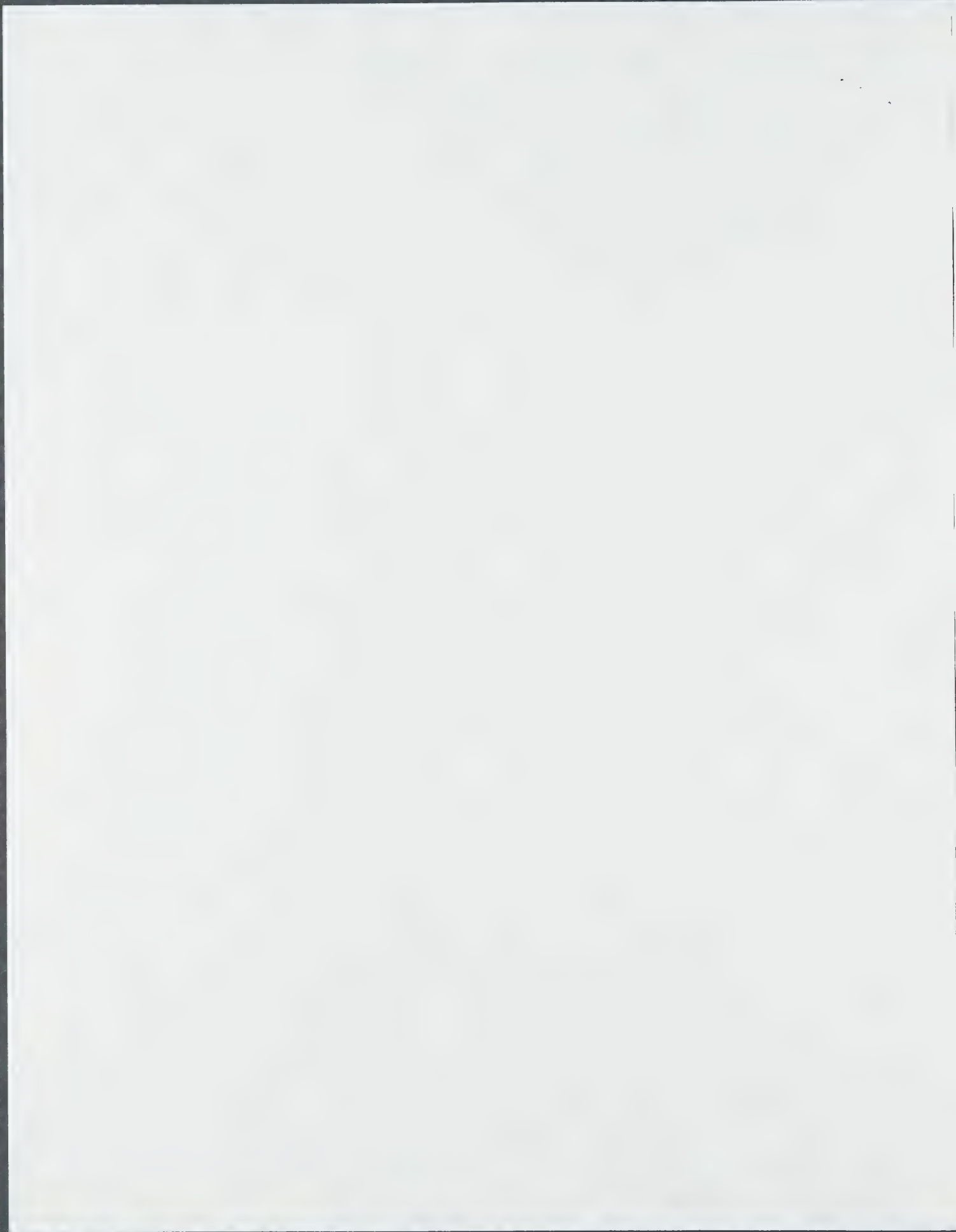
You will note that I have not stated that the drawing collection went to you, because I thought that you might prefer this not to be known generally. On the other hand, if you would like me to mention your name as the recipient, please let me know.

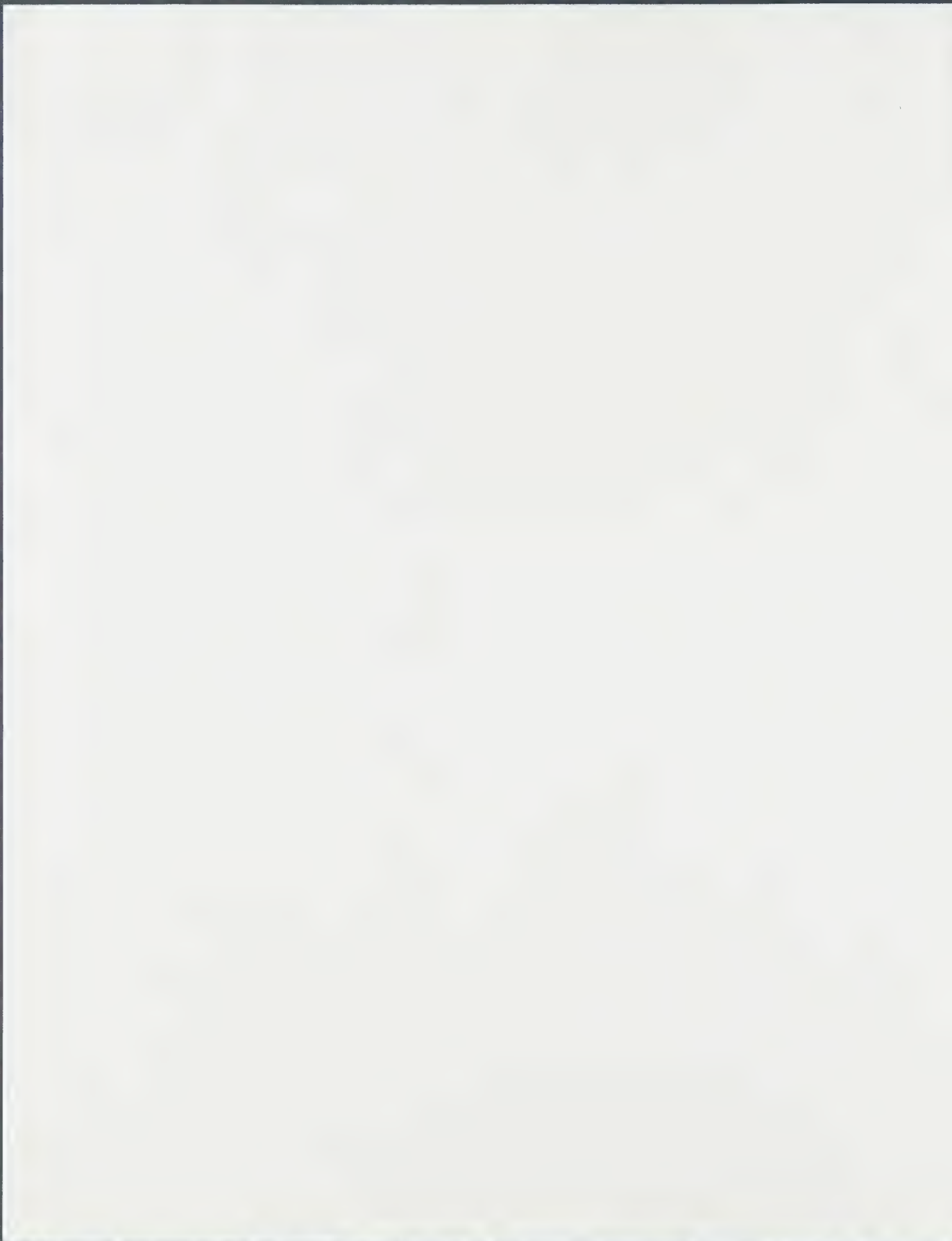
As you know, I am mainly interested in paintings, but I have become so attached to many of Schapiro's paintings which I purchased that I would be happy also to have some drawings. Should you ever consider selling some from Dr. Schapiro's collection, please let me know.

I thought you might be amused in seeing a copy of the card announcing your marriage to Madame Lange, which I have in my files. Shades of the past.

Isabel and I may well be in Paris briefly next summer, and if so would love to have a chance to get to know you personally.

Sincerely,





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

29.3.94

Dear Dr. Bader, Thank you very much for your interesting letter with the commemorative essay on our common friend. I should like to know if this essay is meant to appear in print. On the whole I find it correct and interesting.

I should indeed like to meet you in Paris this summer and to show you some drawings - please give me the date in good time.

Hereafter some small corrections:

- page 1, lines 13/14 "Mir Iskuntwa" = World of Art
 " 2, " 11 - instead of "... Jewish emigrés to Berlin, Jacques from Poland..." : of East Jewish origin, Jacques born in Berlin as son of an emigré from Poland...
 " 3, line 1 - "Susini"
 " 4, line 12 - "Bloemaert"
 " 8, line 9 ... here was no binding obligation... made an alteration of will to the effect that the collection of old master drawings was left unconditionally to Dr. Fryszman in Paris with whom it had almost entirely been preserved since ab. 1950 anyway.
 " 12, line 3 "Dr. Jacques Fryszman", not "Frieszman".

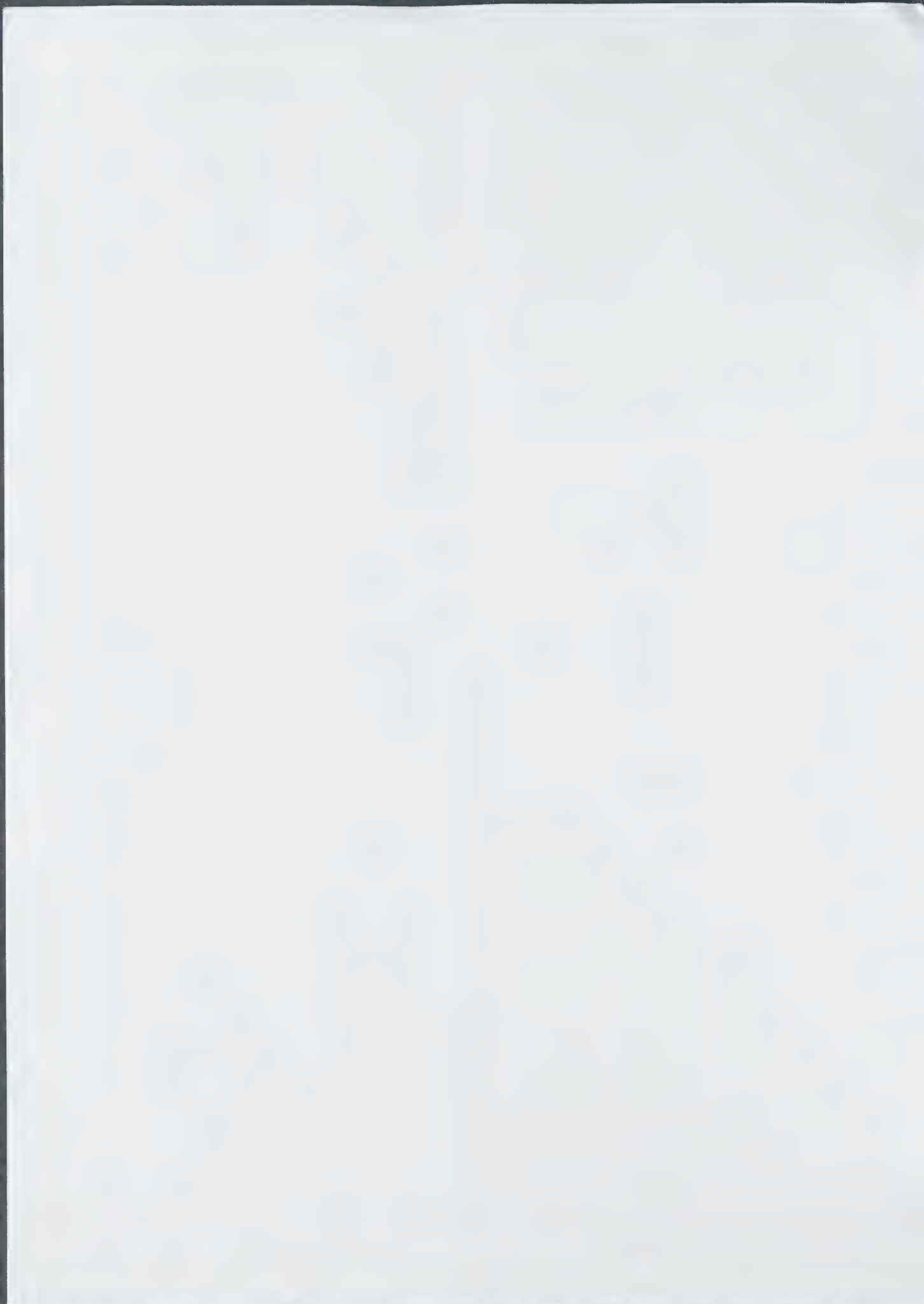
Please excuse the scribble - my old typewriter is broken and I can't get used to the modern electrical one...

hoping to make your acquaintance in person in the near future

With best regards also from Charlotte,

Yours sincerely

Jacques Fryszman



JACQUES FRYSZMAN

15, BOULEVARD ANATOLE FRANCE

92100 BOULOGNE BILLANCOURT

TÉL. ⁴ 605 76 43

May 14, 1994

Dear Dr. Bader:

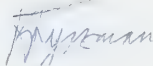
Thank you very much for your letter of May 2.

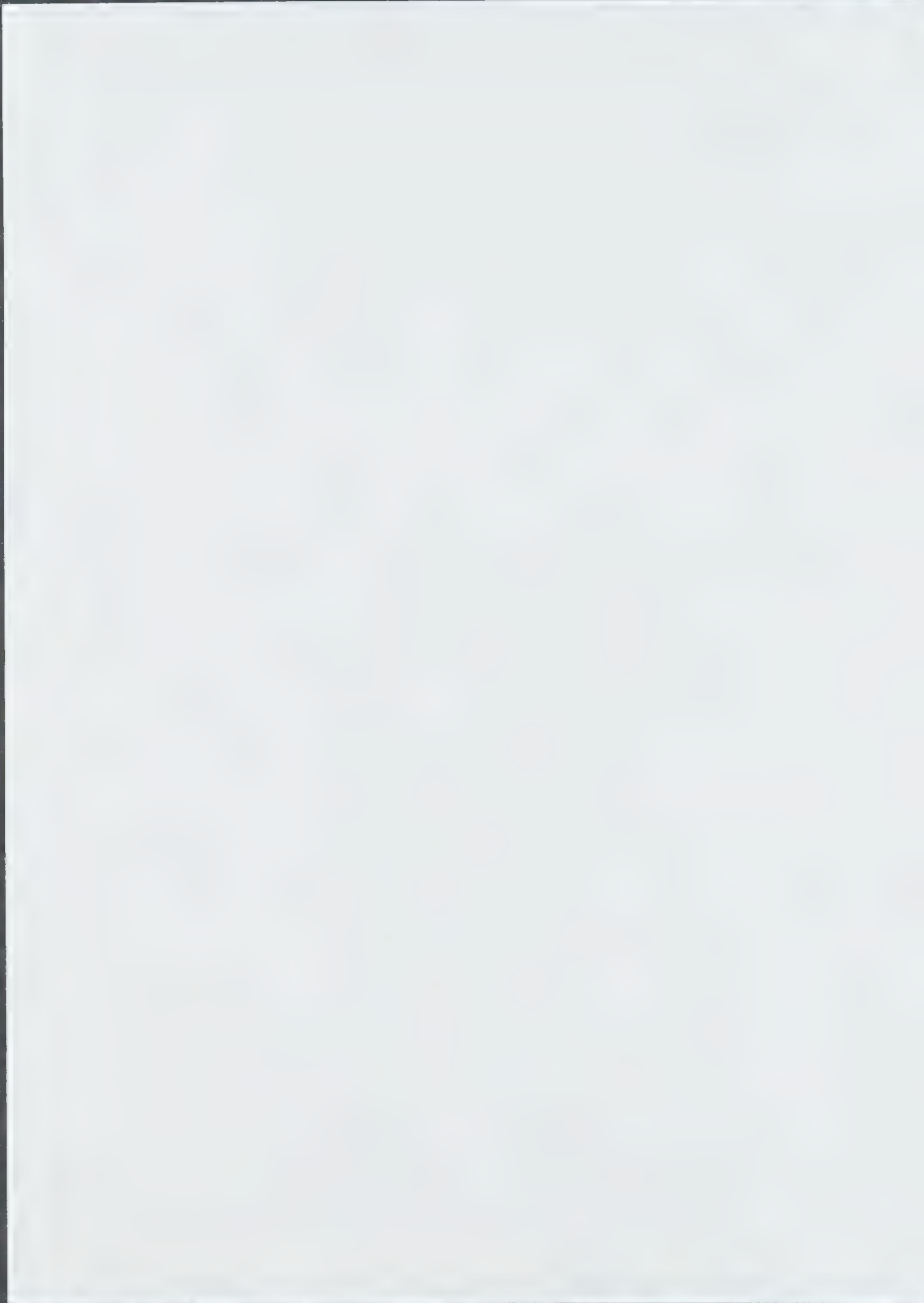
I am glad I could contribute to your memorial text concerning Dr. Schapiro. I should indeed prefer not to be mentioned by name. If you mention the drawings from Dr. Schapiro, please mention it with the formula I usually do, i.e. French private collection.

I do not think we shall come to London during the summer, but I hope you can manage to come to Paris so that we can have a good talk and also look at some drawings if you wish.

With best regards

Sincerely,





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

May 2, 1994

Dr. Jacques Fryszman
15 Blvd. Anatole France
Boulogne-Billancourt
F92100 Paris, France

Dear Dr. Fryszman:

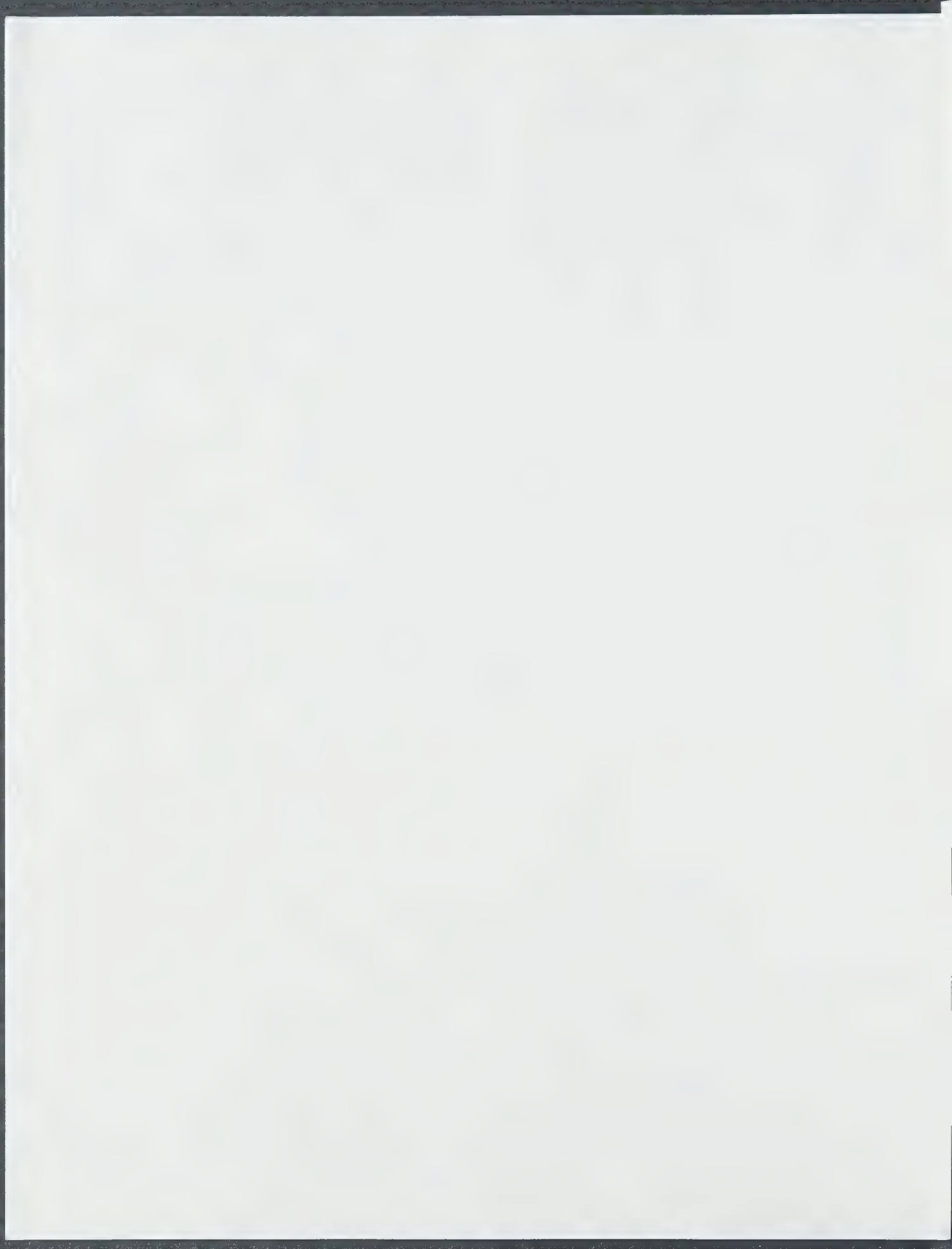
I am sorry that a long trip has delayed my thanking you for your letter of March 29th. All of your suggestions are clear and helpful.

When in Britain in June, I will take counsel with you and Mrs. Lepsius and Mrs. Maison about the details of the drawings which Dr. Schapiro left to you. If my memory serves me right--but it is quite awhile ago that I heard this--Mrs. Maison wanted that kept very simple, and it might also be safer for you not to be mentioned by name as the owner of the drawings. In any case, the book will not go to the printer until after this summer so we will have a chance to discuss it.

I very much look forward to meeting you in Paris, unless you come to London. I will be in London at the end of June and early in July, but my schedule is so hectic that I don't know yet when we can visit Paris.

All good wishes.

Sincerely,





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 28, 1994

Dr. Jacques Fryszman
15 Bld. Anatole France
92100 Boulogne Billancourt
France

Dear Dr. Fryszman:

Thank you so much for your kind note of May 14.

I hope it will be all right with you if I leave the reference to your collection of drawings as I have it on page 8 of my manuscript, enclosed. It would sound somewhat strained if I said that the trustee sent the fine collection of old master drawings "to a private French collection" and it is surely better not to mention your name.

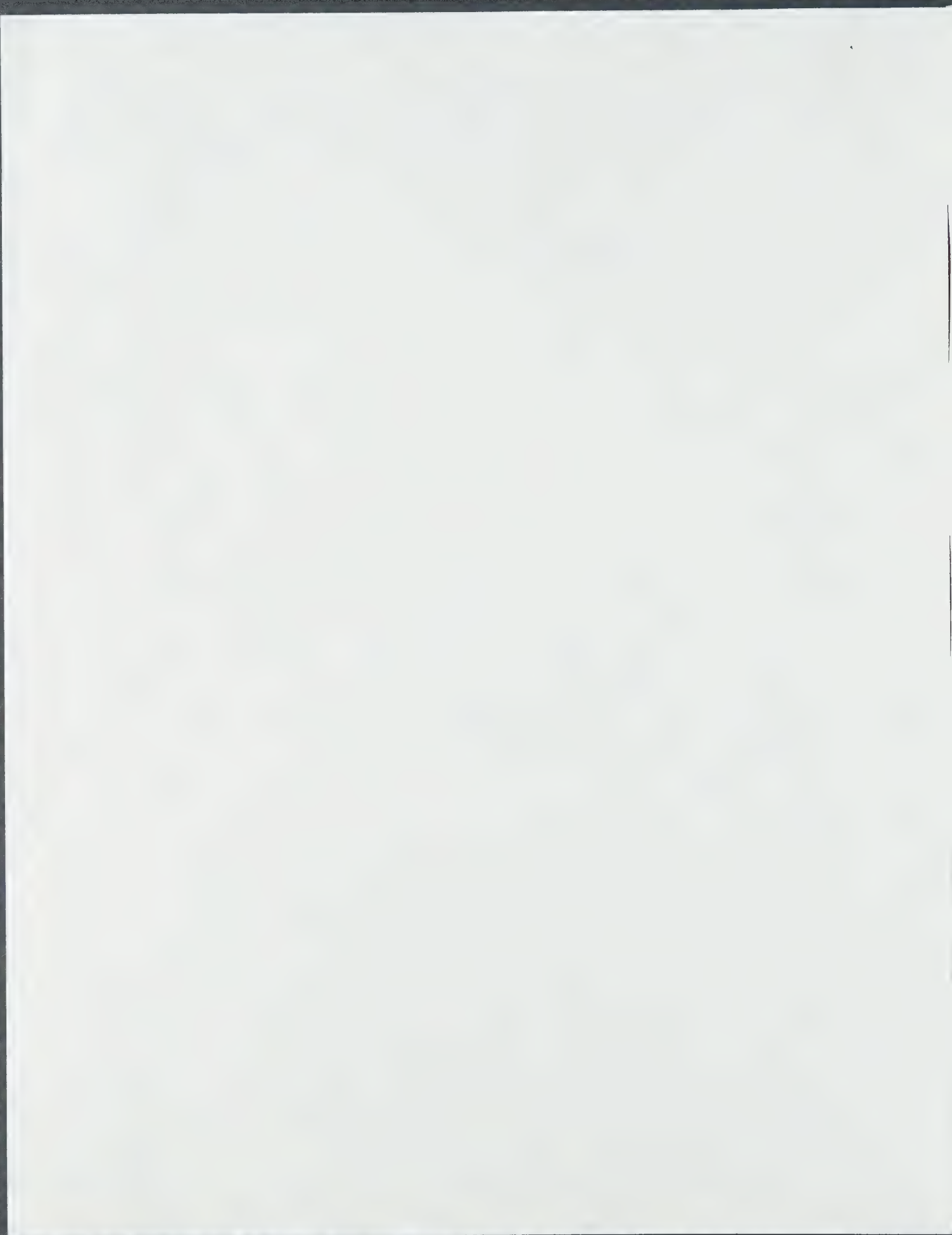
You have my promise that when next I am in Paris I will visit you, and give you ample notice. However, this summer my schedule is quite full, but I will try this autumn.

When I talked to Susanne Lepsius two weeks ago, she sounded just terrible, but last week she was again better. Of course, I look forward to seeing her in London whenever I can.

All good wishes.

Sincerely,

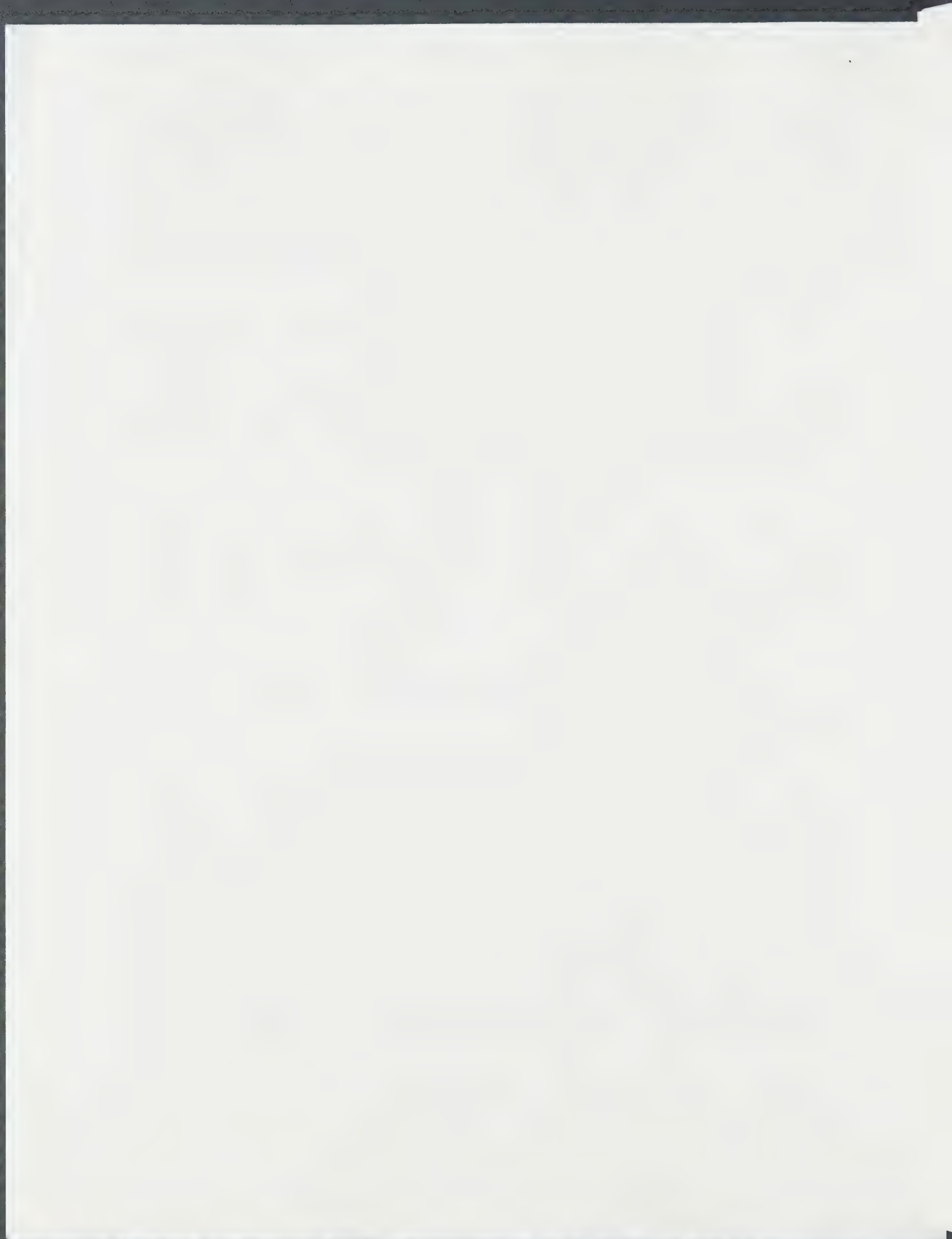
By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709



negotiation with Mrs. Maison, but that Mr. Reid of Christie's had only two hours to give me. I don't recall ever working as hard as during those two hours in 1980 when David Reid showed me the paintings. Luckily, it doesn't take me long to decide whether I like a painting or not, and yet after looking at 130 at the rate of about one a minute and selecting four that I liked, I was completely drenched with sweat when I left the warehouse.

Mrs. Maison and Mrs. Lepsius worked immensely hard to dispose of much of the collection through auction at Christie's. As many of the paintings had not been cleaned for years, many were unframed and some had been damaged by rain water, some had to be offered time and again before finally finding buyers, often at really bargain prices. At the end of the day, the Hermitage was given one painting as a token, a painting by Marco Palmezzano of the crucifixion, signed and dated 1531, which Dr. Schapiro had purchased at Christie's in July of 1946 for 32 guineas and which Christie's valued at £15,000. There was no binding obligation that the collection go to the Hermitage, and when the estate duties were finally paid, the trustees sent the fine collection of old master drawings to an old friend of Dr. Schapiro's, and also gave some paintings that remained, to friends.

When considering the Christie's evaluation of these 280 paintings, one must remember that the years during which the paintings had to be sold, from 1978 through the early 1980s, was a time of flux when most fine old master paintings were appreciating considerably in value. Still, studied with the aid of hindsight, it is clear how little meaning can be attached to such a valuation. Eeckhout's beautiful Jacob's Dream, Sumowski No. 481, signed and dated 1672, was valued at £3000. It was unsold in Christie's auction in July, 1979, and I was able to purchase it after the sale for £1300. One of the most important paintings in the collection was Mattia





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 12, 1993

Mr. Emanuel Freydkis
2582 Hilgard
Berkeley, California 94709

Dear Mr. Freydkis:

I have now had a chance to consider carefully the two paintings attributed to Rubens.

I am certain that the sketch with Larsen expertise cannot be right.

Whether the landscape really is the first version of the painting in St. Petersburg, only a comparison of the originals could show, but I am not very hopeful.

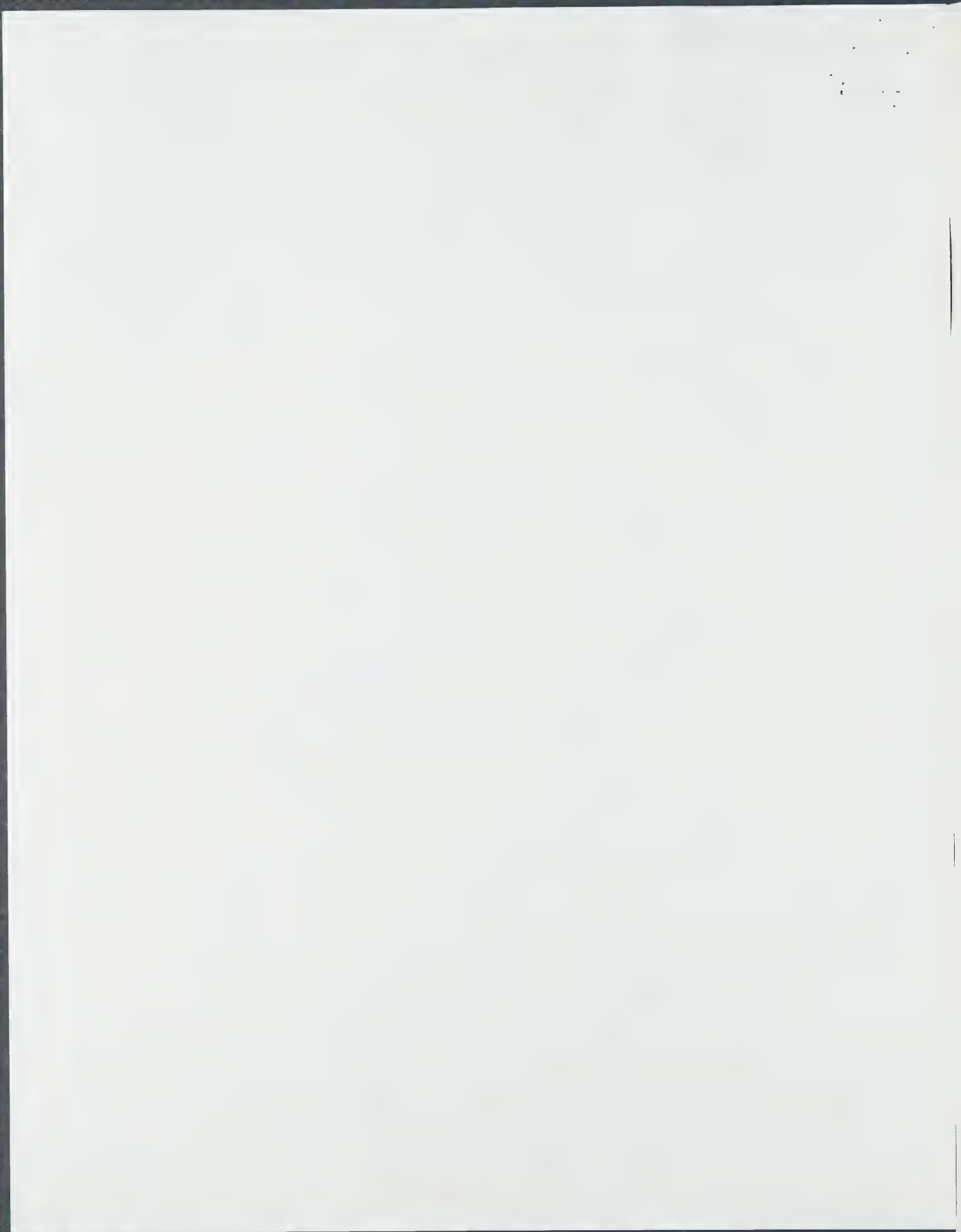
I do like the some works of Rubens very much, and as you perhaps know bought a Rubens work at Christie's in London in December. I very much prefer such works.

Thank you for thinking of me.

Sincerely,

(Dictated by Dr. Bader and
signed in his absence)

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



Emanuel Freydkis

Fine Art

2582 Hilgard
Berkeley, California 94709

Tel (510) 848-5454
Fax (510) 848-5656

March 30, 1993

Dr. Alfred Bader
Alfred Bader Fine Arts
Suite 622
Astor Hotel
Milwaukee, WI 53202

Dear Dr. Bader:

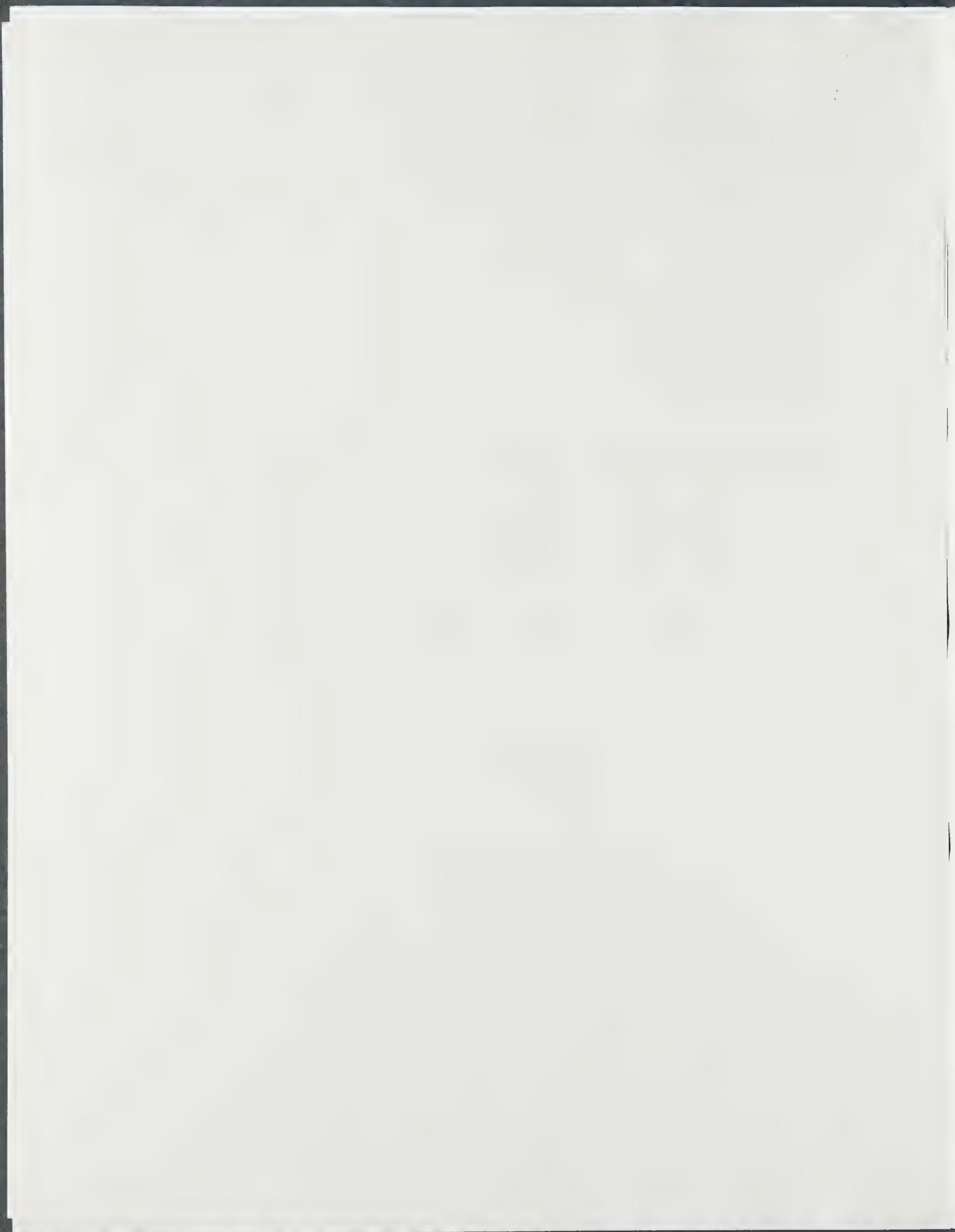
As per our telephone conversation yesterday, I am enclosing the information on the two paintings by Peter Paul Rubens which we discussed. At this time these photocopies are all that I have to show you, but if you are interested I can obtain transparencies or arrange a viewing. The asking prices are for: "Die Weihe des Decius Mus", 1,540,000 SFR; and for "Landschaft mit dem Regenbogen", 2,550,000 SFR. I am requesting a 7% commission in addition to the finally agreed upon price.

If you have any questions or comments about this material, please contact me at the above address and phone. I look forward to hearing from you.

Sincerely,



Emanuel Freydkis



PETER PAUL RUBENS, 1577-1640

"Die Weihe des Decius Mus"

Öl/Holz, 21,2 x 61,3 cm

Expertisen:

Prof. Dr. Justus Müller Hofstede, 1.Sept.1989

Dr.Erik Larsen, 19.Juni 1990

Publikation:

Erik Larsen in "Panthéon", Okt.-Nov.-Dez. 1981, S.361 ff., Abb.2 und 3

*Terrible
stayaway*

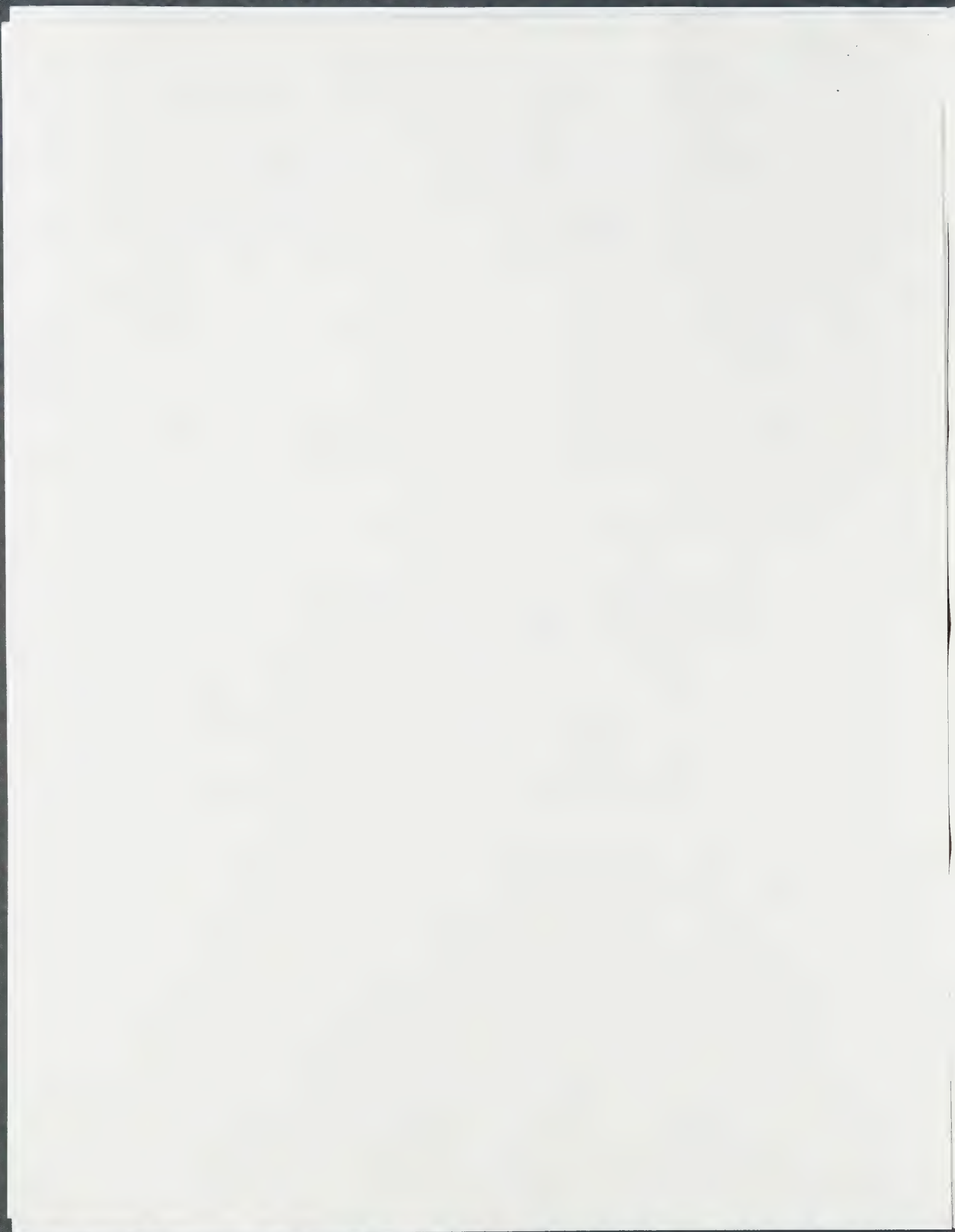
The consecration of Decius Mus by P.P.Rubens

oil on wood, 21.2 x 61.3 cm

first modello for the later version in the Vaduz-Collection

The painting was examined by Prof.Dr. Erik Larsen in 1981 and 1990 and by Prof.Dr. Justus Müller Hofstede in 1989 as an authentic painting by Rubens himself. The painting is published in the "Panthéon" in Oct.-Dec. 1981, p.361, plate no. 2 and 3.

It is a painting of high quality who shows the first impression to the later Vaduz painting. The painting is in perfect condition of preservation.





June 19, 1990.

The painting reproduced on the back of this photograph (cradled panel, 21.2 x 61.3 cm), representing the sketch-models for the "Consecration of Decius Mus" at the Livshenstein Galleries, Vaduz, which I have re-examined this day in the original, is identical with the one that I have published in 1961 in Pantheon, October/November/December, p. 316, ill. 2.

I have not changed, and adhere to my original opinion, that the painting is an original by Peter Paul Rubens.

Erik Larsen

DR. ERIK LARSEN
PROFESSOR EMERITUS OF ART HISTORY
3412 WILKINSON WOODS DRIVE
SARASOTA, FLORIDA 34231
PHONE: (813) 922-1371



1- X - 1989

Das von mir im Original ge-
prüfte Gemälde, in Ölfarben auf
Holz, stückseitig paraffiniert, 21,2 x
61,5 cm messend, darstellend
Die Weiche des Römischen Konsuls
Decius Mus durch den Hohen Priester
Marcus Valerius für den Opferstod
in der Schlacht.

ist nach meinem Urteil ein
originale Komposition des flämischen
Meisters Peter Paul Rubens (geb. 1577 -
gest. 1640).

Diese Komposition zeigt zahl-
reiche wichtige Abweichungen von den
endgültigen Gemälden des Peter Paul
Rubens. Die Geschichte des
Konsuls Decius Mus (Vaduz, Fürst-
Leichtensteinische Kunstsammlungen). In
festige Gemälde ist in einer guten
Farbtafel abgebildet bei Reinhold
Bühnemann & Walter Wachtel, Peter
Paul Rubens. The Decius Mus Cycle.
The Metropolitan Museum of Art, New
York 1985, S. 30.

Die mit vorliegende Komposition
zeigt im Unterschied zu dem festigen
Gemälde in Vaduz:

Blatt 2

- a) rechts bei den Begleitern des Decius
Mun mit dem Pferdeführer und
den Liktoren mit dem Faszien-
bündel. im Gemälde hat
ein dritter Mann hinzu;
- b) rechts eine stärker von Decius
Mun abgewandte Gruppe der Be-
gleiter, wodurch sich der heiligen
Handlung der Todesweihung eine
große Distanz eintritt. Im
Gemälde wurde diese Gruppe mehr
an den Konsul herangeschoben;
- c) bei dem Hohen Priester noch seinen
jungen Ministranten mit der
Fackel. im Gemälde wurde
der Ministrant hinzugefügt.

Mit der mit vorliegenden blattfor-
matischen Komposition ist eine frühe
Bildphase von Jakob Paul Rubens
zurückgewonnen, die weiteren
Aufschluß gibt über die Planung
des Zyklus mit der Geschichte des
Konsuls Decius Mun in Vadrin

Prof. Justus Müller Hofstede

Rubens' spontaneous creativity is best seen in his first drafts, the sketches which preceded the formulation of his final ideas. Some of these small panels are very loose in technique and sober in colorscheme. Others are colorful and virtually finished models, mostly for religious or mythological subjects that were submitted to prospective clients. If the latter were dissatisfied, Rubens changed the composition; and we have numerous instances where several models were made before final agreement was reached. Some of these models occur in duplicate – a fact which modern scholars are loath to admit, but which was satisfactorily established by such connoisseurs as Van Puyvelde. They served either the wishes of the patron or the needs of the workshop. Finally, there exist authentic reductions by the master of large paintings, in order to meet the requirements of amateurs for their "cabinets".

Erik Larsen

Apropos Some Rubens' Sketches

The purpose of this paper is to introduce some hitherto unpublished originals, as well as to rehabilitate two fine paintings which have unjustly – in my opinion – been relegated to the status of copies by some scholars, and more particularly by Julius S. Held in his recent "The Oil Sketches of Peter Rubens". This is by no means to be construed as a disparagement of his meritorious work, which essentially represents an effort to update and enlarge Leo van Puyvelde's basic treatment of the subject. However, I disagree with the author in many instances and the two modellos included here represent examples of my divergences in views. A good art historian and acquaintance of mine said many years ago that connoisseurship in the field of art was not a public opinion poll. But we all know that the judgement of an art work – the determination between good and bad, original or copy – remains an eminently personal and individual approach. Scientific aids can nowadays be relied upon to weed out later imitations or falsifications, but they are of relatively little help in determining the often awkward question of whether a painting is an original or contemporaneous copy. One has only to read the opposite pages in Max J. Friedlaender's still very pertinent volume, "Von Kunst und Kennerschaft", to realize the difficulties inherent in this area. Thus it is with this endeavor, where I am at variance with some late scholarship.

The series of eight compositions illustrating *The History of Decius Mus* was begun by Rubens in 1617. Although the cartoons for the tapestries were first mentioned by Rubens¹ in 1618, the execution of the six extant canvases now in the Liechtenstein collection at Vaduz is primarily by Van Dyck. A number of seventeenth-century documents attest to that fact, although some scholars still hesitate to accept the evidence⁴.

It is generally believed that the literary theme of the cycle was borrowed by Rubens from some passages in Livy³. However, the background is much more complex. To begin with, there were three men named Decius Mus who met their death in battle as the outcome of their devotion. The Publius Decius Mus the Elder, who is first mentioned by Livy⁵, fought with Manlius Torquatus against the Latins in c. 343 B.C. Both were Consuls and commanders, and both experienced a dream according to which the army which sacrificed its commander to the gods of the underworld and to Mother Earth would win the battle, while the opposing forces would be destroyed. Both Consuls consulted the soothsayers before the battle. During the combat, seeing his troops giving way to the enemy, Decius Mus dedicated himself. He threw himself into the center of the fray and was killed. The fortunes of the Romans were retrieved, they gained a complete victory, and Decius Mus was given a solemn funeral by Manlius, who found his body.

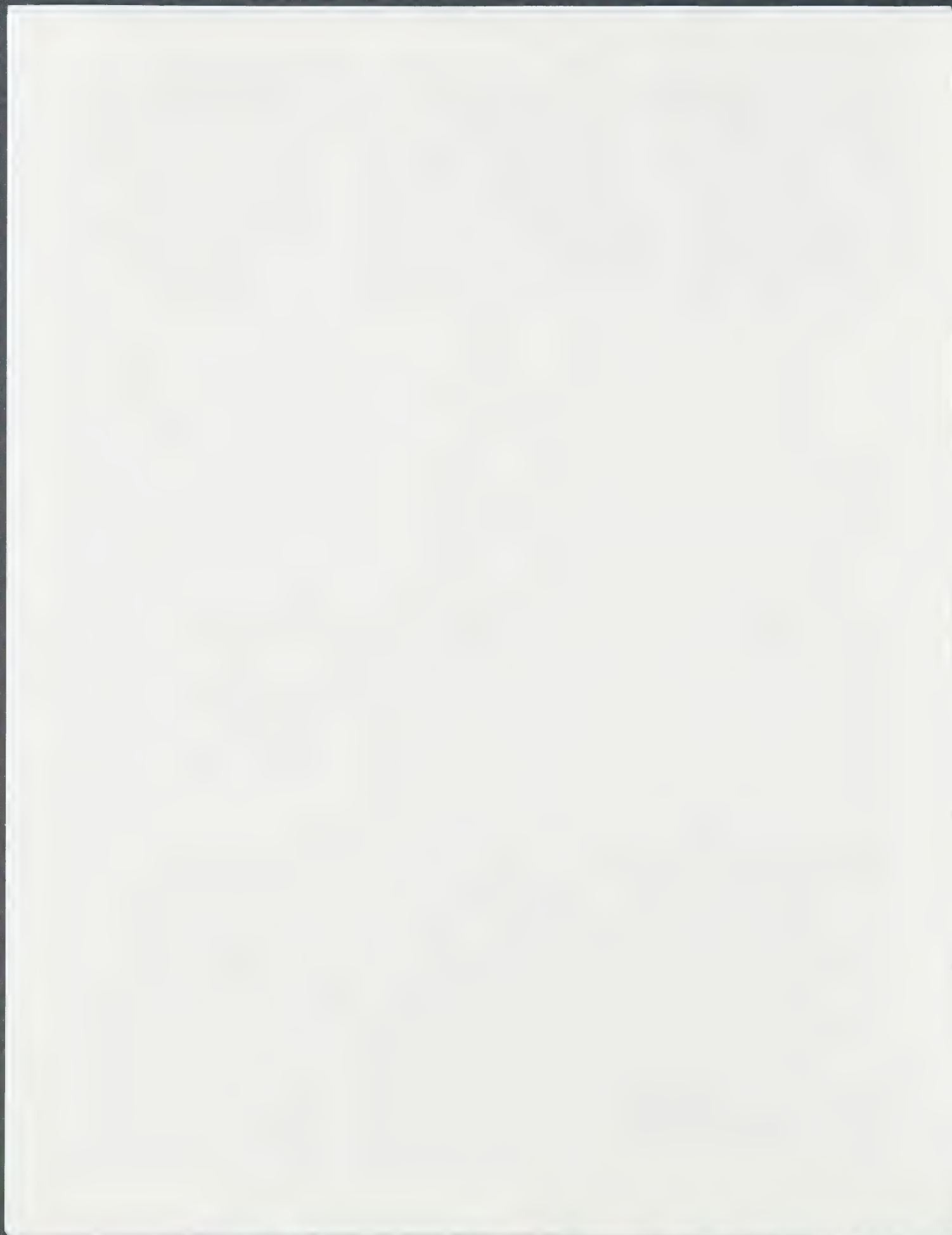
The second Decius was the son of the first. In another passage, Livy⁶ explains how he and Quintus Fabius were fighting the Gauls and the Samnites. When his troops yielded, he recalled his father's sacrifice, dedicated himself to a pontiff named Marcus Livius, sent his licitors to him and was granted a hero's death in the thick of the action. His body, too, was found after the victory and given impressive honors. The third Decius to meet a similar fate was the grandson of the first. His death took place in a battle fought c. 279 B.C. This event, however, was little known to most of the ancient writers and escaped mention in Livy's history⁷.

The complexity of the tale increases if one notes that Livy was not the only source. Although his is the most extensive version, another is due to Valerius Maximus; and the writings of many others, including Cicero, Plutarch, Diodorus Siculus and Cassiodorus, mention Decius and his fate⁸. A tragic poet, Accius, interpreted the theme of Decius in a drama with a dual title: "Decius and Aeneadae"⁹.

What this means is that we have to do with a tradition that has very distant roots. The main focus was on the devotion formula, with patriotism as its principal theme. The question whether devotion to one's country or deference to the gods was given the greater weight is in my opinion redundant. Each region, even each city state, had its own gods and goddesses, who were the voices speaking for the homeland. Thus faith and patriotism meshed, and he who loved his fatherland (in the narrowest sense of the term), obeyed ipso facto the mandates of his own particular divinities. Rubens may have spun out the essence of the theme according to belief in *Virtus* and *Pietas*, as Held suggests¹⁰, but the basic treatment of the ancient writers does not bear out this approach.

In the sources, the individual personalities of the various men called Decius are blurred, the events that led to their self-sacrifice are unclear, and last but not least, there is no agreement concerning the specific date of the happening. Consequently, modern art historians remain confused as to their interpretations of Rubens' *Decius Mus* cycle. Peter Paul himself referred repeatedly to such antique writers as Plutarch, Cicero, the Plinys and Valerius Maximus, who in turn had become involved with the dedication of Decius Mus¹¹. It is not clear, for instance, whether the foes of the Romans were the Gauls and the Samnites¹², as propounded by Smith and Stechow¹³; or the Latins¹⁴, as stated by Kronfeld, Rooses, Van Puyvelde and Held¹⁵.

Essentially, Rubens' invention in his six paintings comes closest to the history of the first Decius Mus. However, the artist departed



from the apposite passage in Livy by eliminating Manlius from the story¹⁷, and by placing Decius' vow before the beginning of the battle and immediately after his consultation with the soothsayers. Thus, Rubens' narrative follows Cicero, whose account credits only Decius with the dream and emphasizes the remoteness of the occurrence from the actual battle¹⁸.

Held lists four modelli for the series as autograph. The composition of a fifth (his No. 3) survives according to him in a copy at the Bayerische Staatsgemäldesammlungen in Munich, but the original has been rediscovered by this writer and is reproduced and discussed later in this paper. Finally, an early plastic idea for *The Death of Decius Mus* was first published by me¹⁹. Held²⁰ disagrees both with respect to its relationship to the story of Decius Mus and to its authorship, but the authenticity and interpretation have been upheld by Van Puyvelde (ms statement). I maintain the opinion that I first expressed almost thirty years ago.

Held's Catalog No. 2 features *The Interpretation of the Victim*, sometimes identified as *Decius Consulting the Soothsayers*. Both titles are correct, as can be ascertained from comparison with the corresponding large canvas now at Vaduz²¹. There exist two versions of the modello, with Held having accepted the one in the Oskar Reinhart Collection at Winterthur, Switzerland, and discarded as "no more than an old copy" the panel belonging to the Joslyn Art Museum in Omaha, Nebraska (fig. 1). Having carefully examined both paintings in the original, I intend to reestablish the standing of the latter panel, whose pictorial qualities speak for authenticity, and to reject the listing proposed by Held.

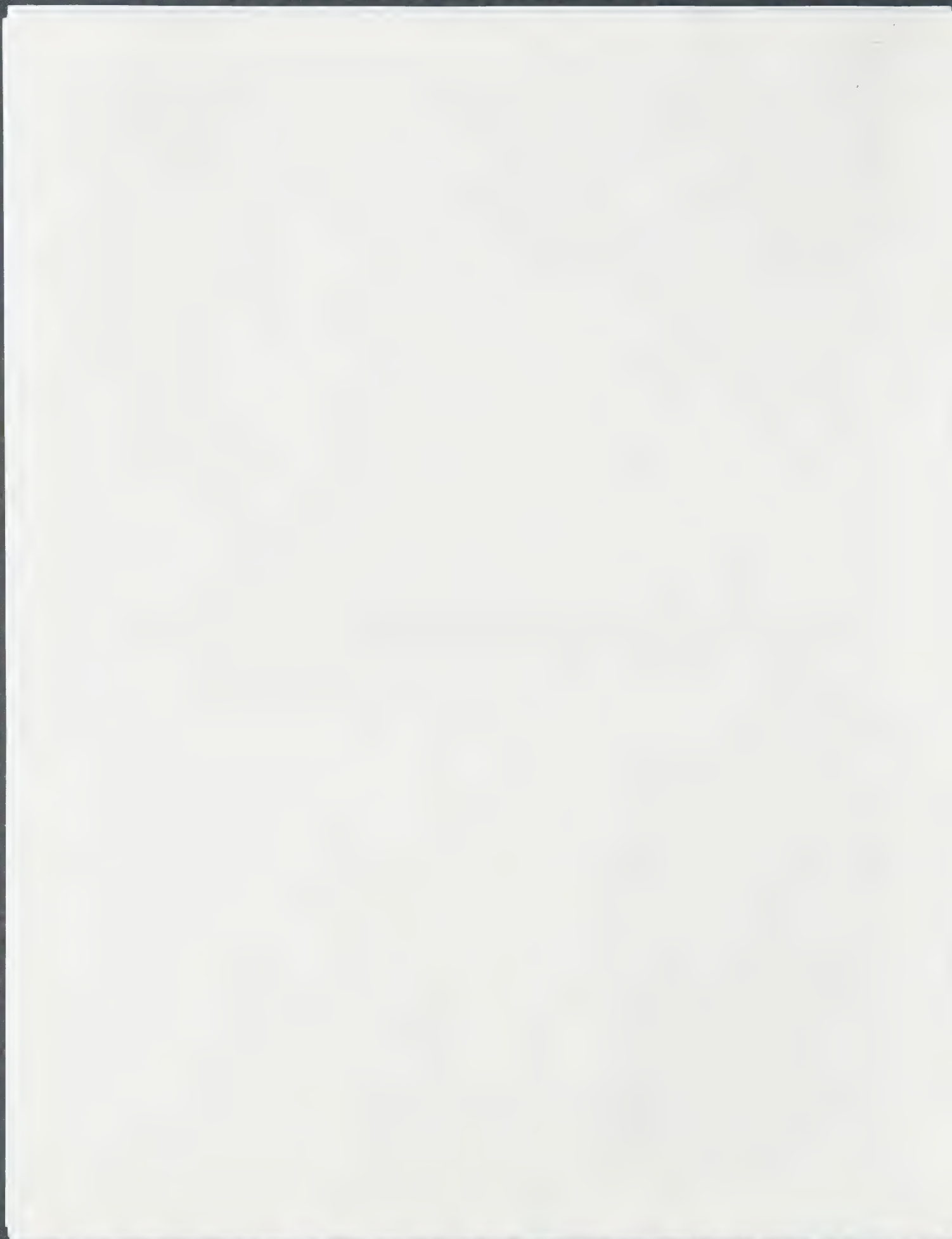
Both panels are of almost the same size: 74×104 cm for the Swiss example, 72×106 cm for the American version. Claims for their early provenance are identical: The Ellinger and Others sale at De Winter's, Amsterdam, July 26, 1775 (the Swiss version bases its assertion on an old label in the back, but the evidence should be taken with a grain of salt); Reverend J. Gurbell sale, London, 1833; Mr. Lane Davies, London (acquired in 1833 or 1835). Then the continuity is broken for the Swiss painting. There is a gap and it reappears only as late as the Oscar Huldschinsky collection (sale, Berlin, Cassirer & Helbing, May 10-11, 1928, No. 27, though catalogued earlier, first by Bode and then by Friedlaender). The Omaha modello, on the other hand, went to Lady Victoria Sackville, Knole House, Kent. The Swiss, formerly Huldschinsky version, then passed into the hands of Dr. Alexander von Frey, Paris; went to Geheimrat Wilhelm Kisskalt, Munich, in 1932; and from there to the New York art dealer Frederick Stern (not mentioned in Held's provenance). It was there that Van Puyvelde saw it and judged

it "of doubtful attribution". Oskar Reinhart acquired the painting in 1954, and eventually it became the property of the Schweizerische Eidgenossenschaft.

The American version came from the collection of Lady Victoria Sackville and entered the well-known "ensemble" of Marzeill von Nemes, Budapest; the collection of Fritz Thyssen, Mülheim; and finally ended up with the Schaeffler Galleries in New York, and was sold to the Omaha Museum in 1946.

Both variants have their defenders and detractors. We must rule out Smith and Rooses on account of the difficulty in identifying the precise exemplar with which they were dealing. There remains mainly Wilhelm von Bode in the first Huldschinsky Catalog 1908 - with certain mental reservations; and Max J. Friedlaender, who calls the Reinhart version "ganz von der Hand des Meisters". Evers²² publishes it, but does not rule out the second version, which he mentions without further commentary as "another sketch". In fact, at the time of his writing, only the former Huldschinsky variant, then in Munich, was available to him - the painting now in Omaha having been for years already in America. Van Puyvelde questions the authenticity of the Swiss version²³, while Held and Baudouin defend its originality. The American version relies primarily upon the publication of August L. Mayer²⁴ where the work is presented as the uncontested original. Two exhibition catalogs accept the at least part authenticity of the Omaha version²⁵. In the face of these discrepancies in the opinions of respectable authors and connoisseurs, it behooves us to go back to an examination of

style and technique. Both paintings are in good technical condition, and the question of disfigurement through overpaint does not arise. The Omaha version is cradled, the Winterthur one is not, but this detail does not contribute much to our investigation. We are primarily concerned with the pictorial surface, with the sweep of the brush, with the palette and its array of tonalities. The composition at Omaha shows minor but significant changes. It differs - as already pointed out by Mayer - in the fall of the drapery of the tent to the left, and in the treatment of the sky to the right. Also the position of the altar, especially its base, shows alterations. As to the execution, the Omaha panel more closely meets the criteria set by Van Puyvelde for a genuine Rubens sketch. The forms are better integrated, and rather than preoccupying himself with the conformity of each detail, the master makes each figure a constituent part of the general design. The treatment of costume, beard and hand of the soothsaying priest is broad in the Omaha panel, meticulous and fussy in the Swiss one. Thus, we have greater freedom in the conception, and the reality remains in concordance with the overall composition. The latter is precise and obeys a general rhythm and powerful ordonnance. This can be seen clearly in the cut-off of the upper part, which is more compact than the Swiss and Liechtenstein plan. In the colorscheme, we observe the use of monochromes, heightened by color accents, which indicate the ultimate palette without giving the impression of a reduction of the large canvas. Finally, the execution is fluid, broad and sketchy. The modelling is not heavy, but fol-

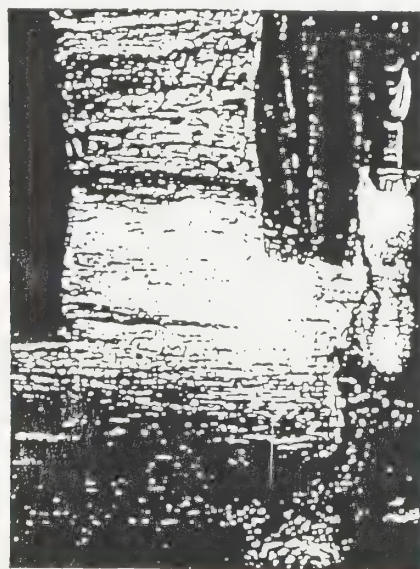




2 Peter Paul Rubens *The Consecration of Decius Mus*, modello (after restoration). Jersey, Private Collection

lows the driving stroke of the brush. In the entire modello, we see the immediacy of Rubens' thought and the zest and breeziness of the creative activity. In other words, in the Omaha panel, we are confronted with the "furor of the pennello" that the Italians observed as typical of Rubens' imaginative faculty and which is a hallmark of his style. In the Swiss panel, on the other hand, we are confronted with a very much more detailed version. The execution is extremely smooth. Each particular is done with great care, each segment painted with a view to minute rendition. One has only to look at the figure of the youthful victim, in the left foreground and seen from the back, to become instantly aware of the difference. At Omaha, it is a forceful evocation; in Winterthur, a tame representation. The same holds true for the colorscheme.

3 Detail of figure 2



Instead of being merely implied, as at Omaha, we find here a truthful modello of all the scales and values used by the weaver. In the American version, the expression of genius comes to the fore; in the other, artisanal qualities play the major part. I cannot see in the Swiss version the great Rubens' initial compositional idea. The panel at Omaha shows all the characteristics of an authentic Rubens sketch, and if the version preferred by Held et al. is by the master's hand, it can only be a replica done later for the convenience of workshop procedure, or as Mayer proposes: "offenbar eine flotte, verkleinerte Wiederholung des Wiener [now Vaduz] Bildes".

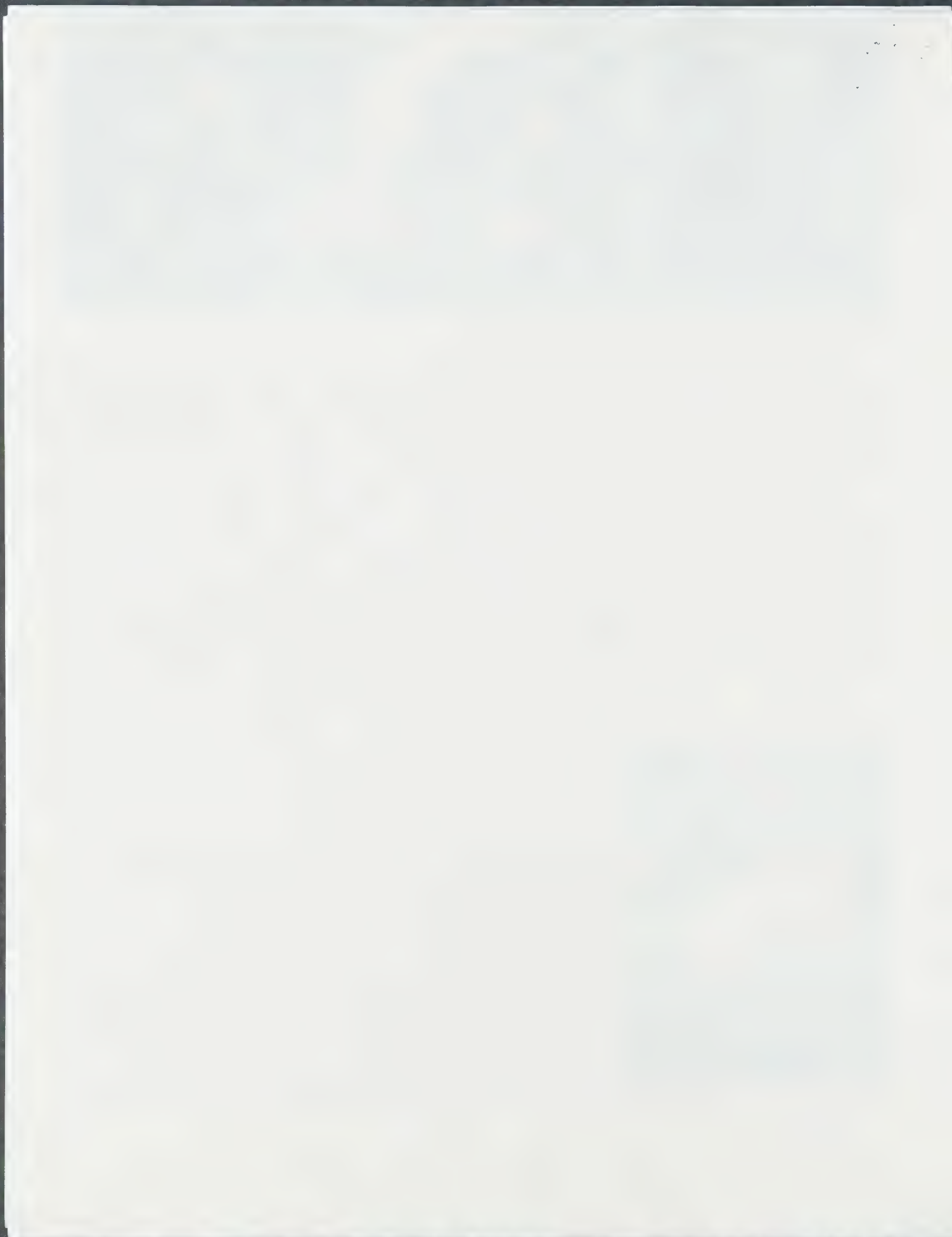
For *The Consecration of Decius Mus* Held²⁵ reproduces the copy at Munich, lacking acquaintance with the original. The Munich painting measures 74.7×90.5 cm on panel, and shows variations from the large canvas at Liechtenstein²⁶ which have quite correctly been interpreted as sufficient proof that the composition reflects a lost sketch. Primarily, the toga of the priest is undecorated, and the landscape varies from the large version. It has been my good fortune to become acquainted with what I consider to be the autograph modello, which appeared not too long ago in England, forthcoming from Dublin. Nothing else is known concerning its antecedents. The painting (fig. 2) is done on panel, and measures 21.2×61.3 cm. Quite obviously, the support was initially composed of more than the two boards now extant, and the uppermost strip has been lost. The composition here is closest to the Munich exemplar, but gives greater prominence to the setting and features a wider overall view. The licitor to the extreme right is lacking. The trees to the left, faithfully rendered in detail at Munich, remain here sketchy and barely indicated. After a recent cleaning, pentimenti appeared in the guise of outline drawings of five (perhaps six) soldiers

marching from left to right, placed between the figures of Decius Mus and the priest (fig. 3). This new element adds convincingly to the claim for authenticity of the sketch-modello. We have to do without any doubt with Rubens' plastic idea for the scene, executed with monumentality in the figures but only superficial notations for the secondary parts. Though truncated at the top, the painting remains a valuable contribution to visualizing the master's thought processes with respect to this particular segment of the Decius Mus series, and shows the full amplitude of his treatment.

The sixteen hundred twenties were the decade of the great series. Among them we count *The Triumph of the Eucharist*, which was commissioned by the Archduchess-Infanta Isabella probably in 1627–28. She intended to have Rubens execute the cartoons for a series of 15 tapestries for the Convent of the Barefoot Carmelite Nuns in Madrid, where the complete ensemble can still be found, as well as another set at the National Palace. Separate pieces belong to various collections. A contemporary document attests to the fact²⁷ that Rubens worked on the project in 1627, and that the undertaking was finished by 1628.

There exist a number of preliminary sketches, and in some instances sequences of modellos for the same subject, until Rubens had arrived at his final conception. Some of these were repeated by the master's own hand²⁸. My current concern is with the sketches for *Melchisedek Offering Bread and Wine to Abraham*. The large canvas of the subject belongs to the John and Mable Ringling Museum of Art in Sarasota, Florida²⁹ and was most probably the pattern for the corresponding tapestry. It was part of 15 large paintings and a number of sketches sent by order of the King of Spain from the Palace of Brussels to the Spanish Court³⁰ in 1648. The large paint-

from "Pantheon" 1981 (Prof. E. Larsen)



PETER PAUL RUBENS, 1577-1640

*Ugly -
don't touch it.*

"Landschaft mit musizierenden und lauschenden Hirten und Hirtinnen,"

auch bekannt als

"Landschaft mit dem Regenbogen."

Öl auf Holz, parkettiert, 54 x 75,4 cm

Expertisen:

Prof.Dr. Justus Müller Hofstede, 3.September 1985

Dr.J.E. Heinzle, 14.Juni 1986 (Schätzung)

Hinweise:

Bei diesem Gemälde handelt es sich um die erste Fassung des in Lenin-grad befindlichen und ebenfalls von Rubens eigenhändig ausgeführten Bildes.

Das im Louvre befindliche Gemälde gleicher Darstellung gilt als nicht von Rubens ausgeführte Version.

Der von Schelte a Bolswert gefertigte Kupferstich wurde nach dem hier vorliegenden Gemälde gefertigt.

SCHÄTZUNG

Für das Gemälde "Landschaft mit musizierenden und lauschenden Hirten", auch als "Landschaft mit dem Regenbogen" bekannt, Oel auf Holz, 54 x 75,4 cm, von Peter Paul Rubens, 1577-1640, (Expertise Prof.Dr.Justus Müller-Hofstede), halte ich einen derzeitigen Marktwert von US-\$ 2.000.000.- (zwei Millionen US-Dollar) für gerechtfertigt.

Feldkirch, am 14.Juni 1986

Dr. Joseph Erwin Heinzle

Kunstwissenschaftler

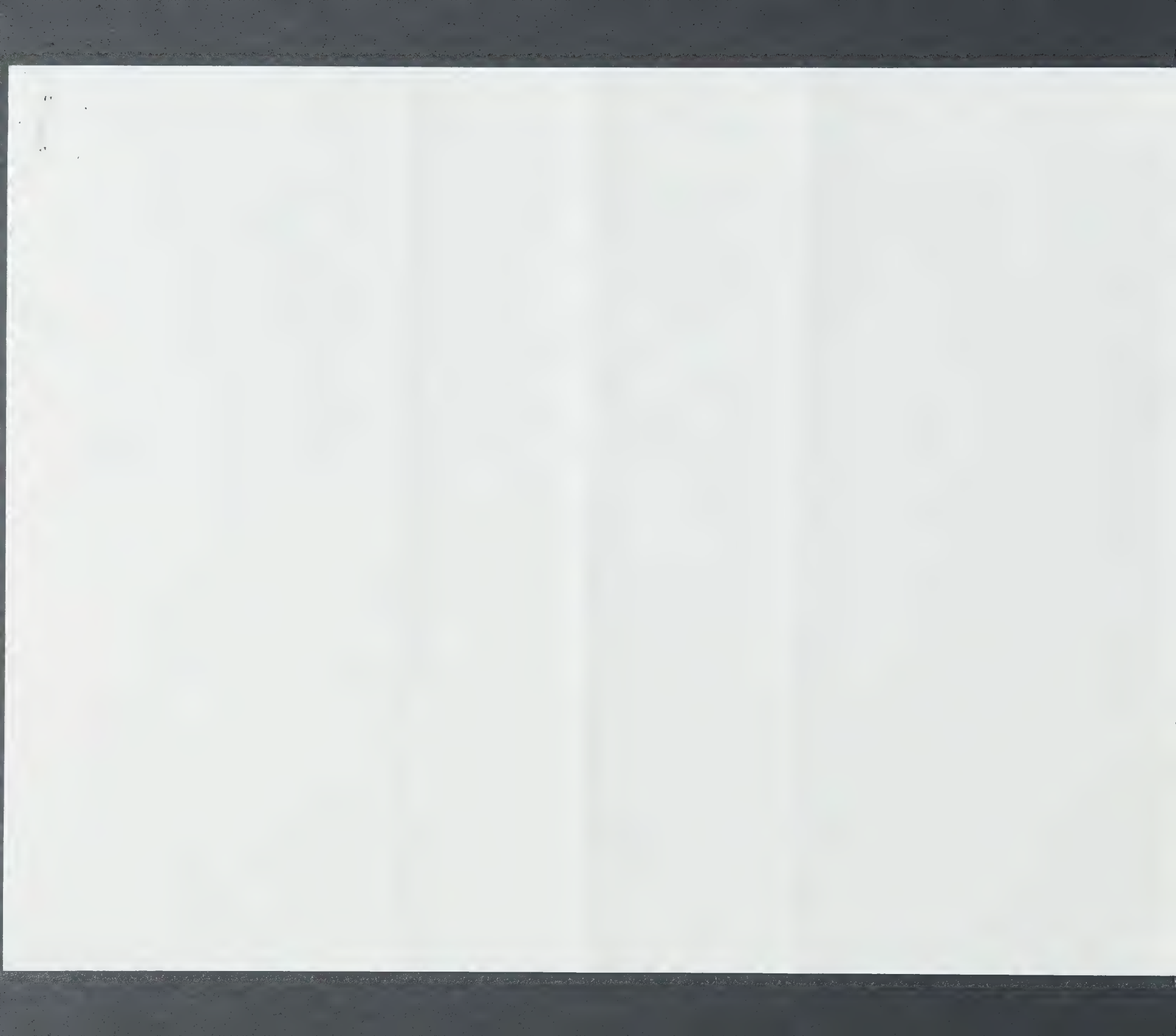
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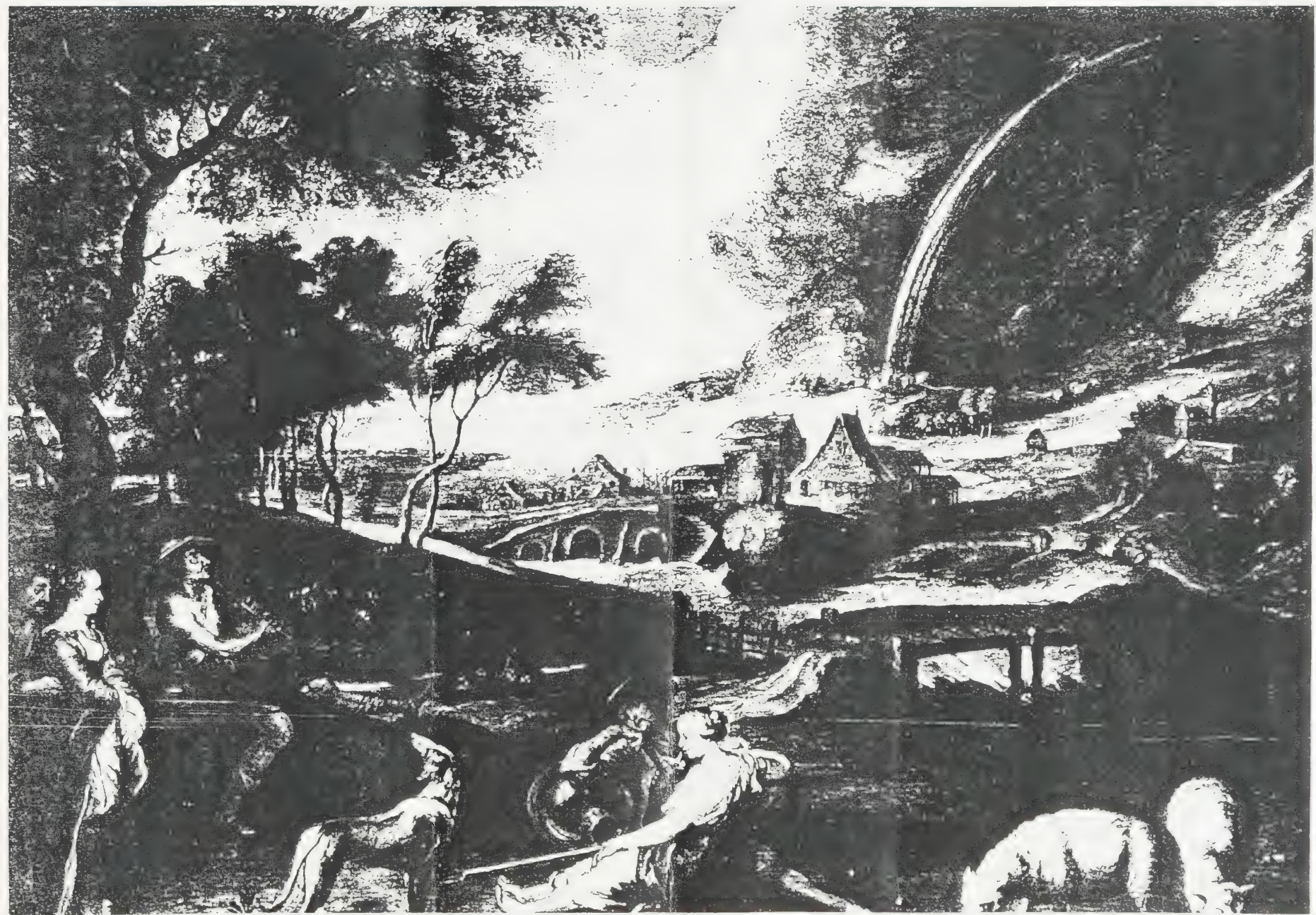
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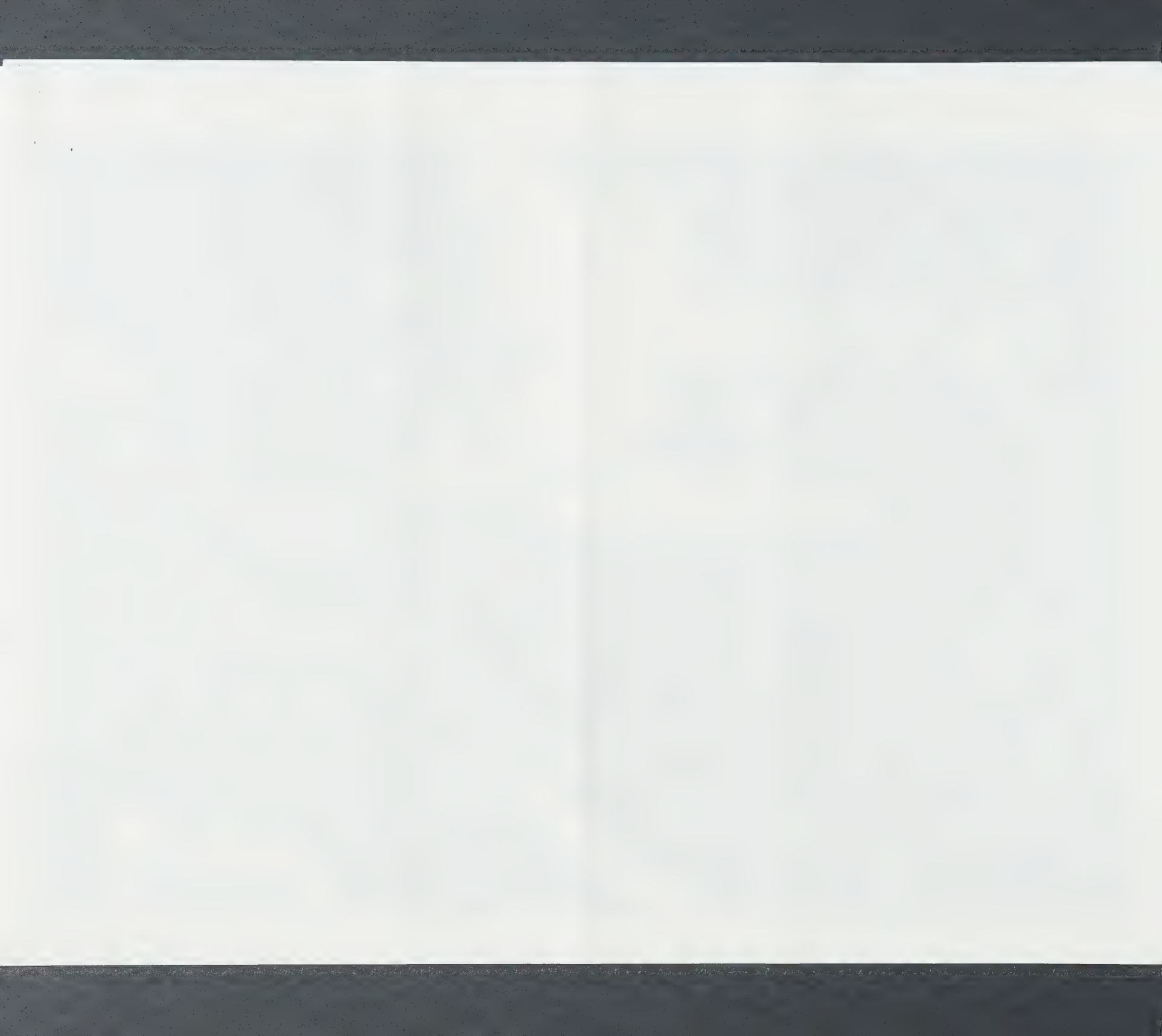
A-6800 Feldkirch P.O.X. 118



The Shepherdess and the Shepherd







Copy of the etching by Schelle a Bolswert,
similar to the Rubens-painting,





3 - IX - 1985

Das von mir im Original geprüfte Gemälde, auf Holz, parkettiert; auf der Rückseite ist bei der Parkettierung die alte Antwerpener Brandmarke der Hand stengelassen worden; 54 x 75,4 cm messend, darstellend eine Landschaft mit musizierenden und lauschenden Hirten und Hirtinnen;

unter einem Baum sitzt ein Hirte und erhebt seine Flöte zum Spiel, sein linkes Bein ruht ausgestreckt auf einer Erderhebung; links wird eine junge Hirtin von einem Schäfer herbeigeleitet, rechts ruht ein Hirtenpaar am Boden, zwischen den beiden Paaren steht ein Hund und lauscht der Musik; rechts grasen zwei Schafe, während im Hintergrund ein weiterer Schafhirt seine Tiere weidet; rechts in der Ferne wölbt sich ein Regenbogen über das Gebirge;

ist nach meinem Urteil eine Arbeit von der Hand des P e t e r P a u l R u b e n s (geb. in Siegen/Westfalen, 1577 - gest. in Antwerpen, 1640).

Die mir vorliegende Komposition entspricht in den wesentlichen Zügen der Hirtenlandschaft mit einem Regenbogen von Peter Paul Rubens in der Staatlichen Eremitage zu Leningrad; vgl. zu diesem Gemälde zuletzt

- a) Gustav Glück, Die Landschaften von Peter Paul Rubens. Wien 1945, S.69, Kat.No. 34, mit Abbildung
- b) Wolfgang Adler, Corpus Rubenianum Ludwig Burchard, Teil XVIII, Landscapes and Hunting Scenes. Bd.I, Kat. No. 39, Abb. 113.

Die mir vorliegende Komposition ist

Blatt 2

sowohl im Grade ihrer malerischen, skizzenhaften Ausführung wie auch in ihrem begrenzten Format als vorbereitende Modellskizze anzusprechen, die Rubens für sein heute in Leningrad befindliches Gemälde anlegte. Im endgültigen Gemälde in Leningrad sind einzelne Motive geändert, so etwa die Brücke im Hintergrund, der nach rechts geführte Regenbogen - der hier noch nicht die Farben des Spektrums zeigt; ferner rückte Rubens in seinem fertigen Gemälde in Leningrad die Figuren näher an den unteren Bildrand heran und verlieh ihnen so eine größere Nähe zum Betrachter.

Der von Schelte a Bolswert ausgeführte Kupferstich mit der Hirtenlandschaft mit einem Regenbogen entspricht - auch wenn er Rubens' Komposition im Gegensinn zeigt - dem mir vorliegenden Gemälde in allen Einzelheiten. Der Stich trägt als Adresse "Petrus P. Rubben pinxit" und weist somit seine Vorlage, also das mir vorliegende Gemälde, als Werk des Peter Paul Rubens aus; zu diesem Stich vgl.

- a) J.Müller Hofstede, Zwei Hirtenidyllen des späten Rubens. In: Pantheon, XXIV, 1966, S.31 ff., Abb.5 im Gegensinn, also im gleichen Sinn wie die mir vorliegende Modellskizze;
- b) Hella Robels, Katalog Ausstellung "Rubens und die Tradition der Niederländischen Landschaftskunst. Graphik von Hieronymus Cock bis Schelte a Bolswert". Siegen 1977, S.70, No. 68 mit Abbildung.

Prof. Justus Müller Hofstede

an AIMemo

FROM DR. AL BADER

3/31

Dear Otto
Most weeks, at least
one Rembrandt and
one Rubens!

I don't like the
sketch work. I have
expertise at all,
but what do you
think of the landscape?

We'll have dinner
with Julius & Ed on 5/18.

As always
Al



Emanuel Freydkis

Fine Art

2582 Hilgard
Berkeley, California 94709

Tel (510) 848-5454
Fax (510) 848-5656

March 30, 1993

Dr. Alfred Bader
Alfred Bader Fine Arts
Suite 622
Astor Hotel
Milwaukee, WI 53202

Dear Dr. Bader:

As per our telephone conversation yesterday, I am enclosing the information on the two paintings by Peter Paul Rubens which we discussed. At this time these photocopies are all that I have to show you, but if you are interested I can obtain transparencies or arrange a viewing. The asking prices are for: "Die Weihe des Decius Mus", 1,540,000 SFR; and for "Landschaft mit dem Regenbogen", 2,550,000 SFR. I am requesting a 7% comission in addition to the finally agreed upon price.

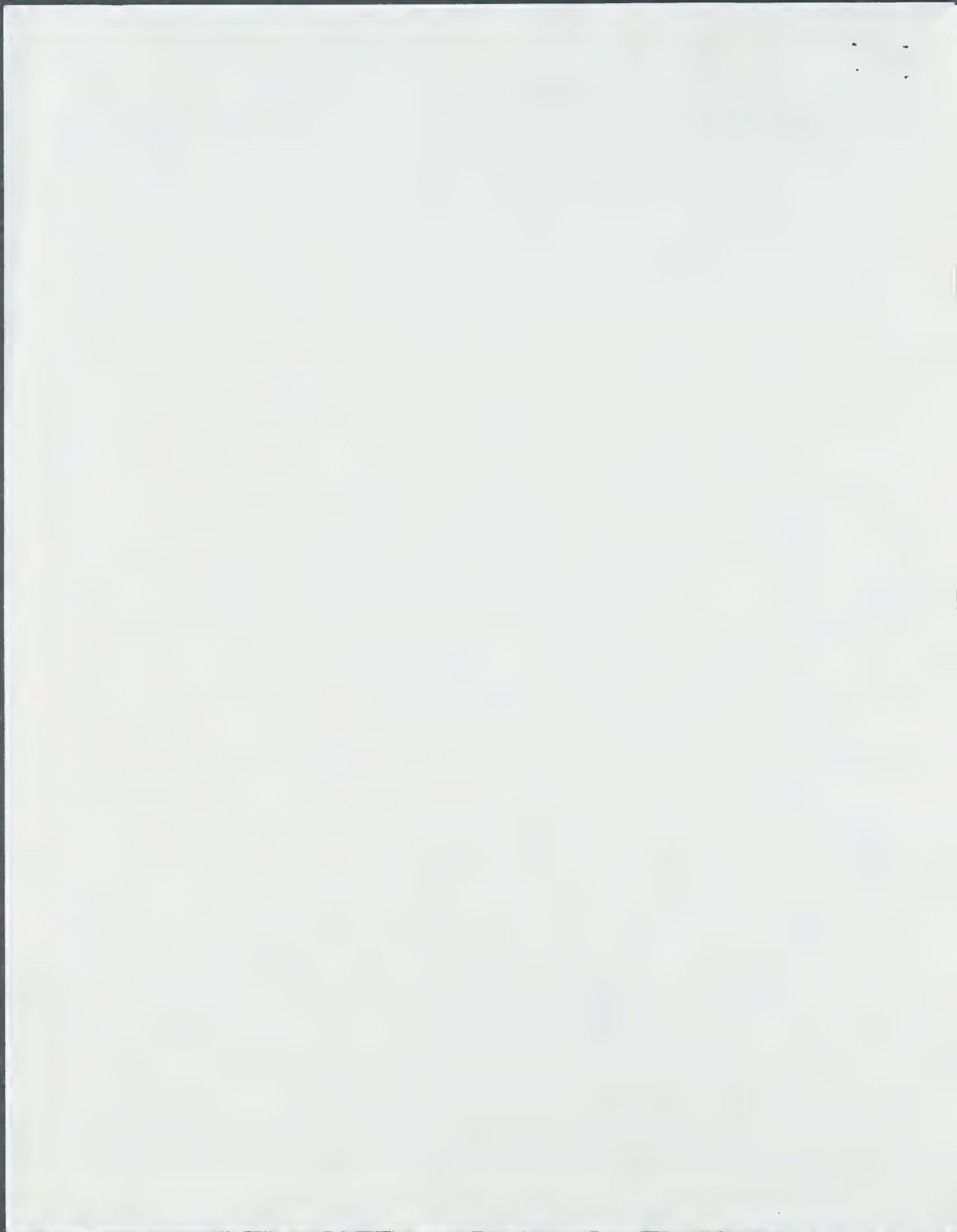
If you have any questions or comments about this material, please contact me at the above address and phone. I look forward to hearing from you.

Sincerely,

Emanuel Freydkis

Madness!

Emanuel Freydkis





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 2, 1992

Mr. Henry V. Zimet
Vice President
French & Company Inc.
17 East 65th Street
New York, New York 10021

Dear Mr. Zimet:

Thank you for your letter of September 17th, offering me your woodland landscape by Philips Koninck, with a color transparency which I return herewith.

When I first saw this painting some years ago at the London auction at which you purchased it with Mr. Speelman, I wasn't certain that the painting was really by Koninck. I then checked at the RKD and found that Koninck really did such woodland scenes and this painting is really by him.

However, I do not like it as well as the two long views which I own, and I despair of finding a customer who would give me a profit based on your price of \$850,000.

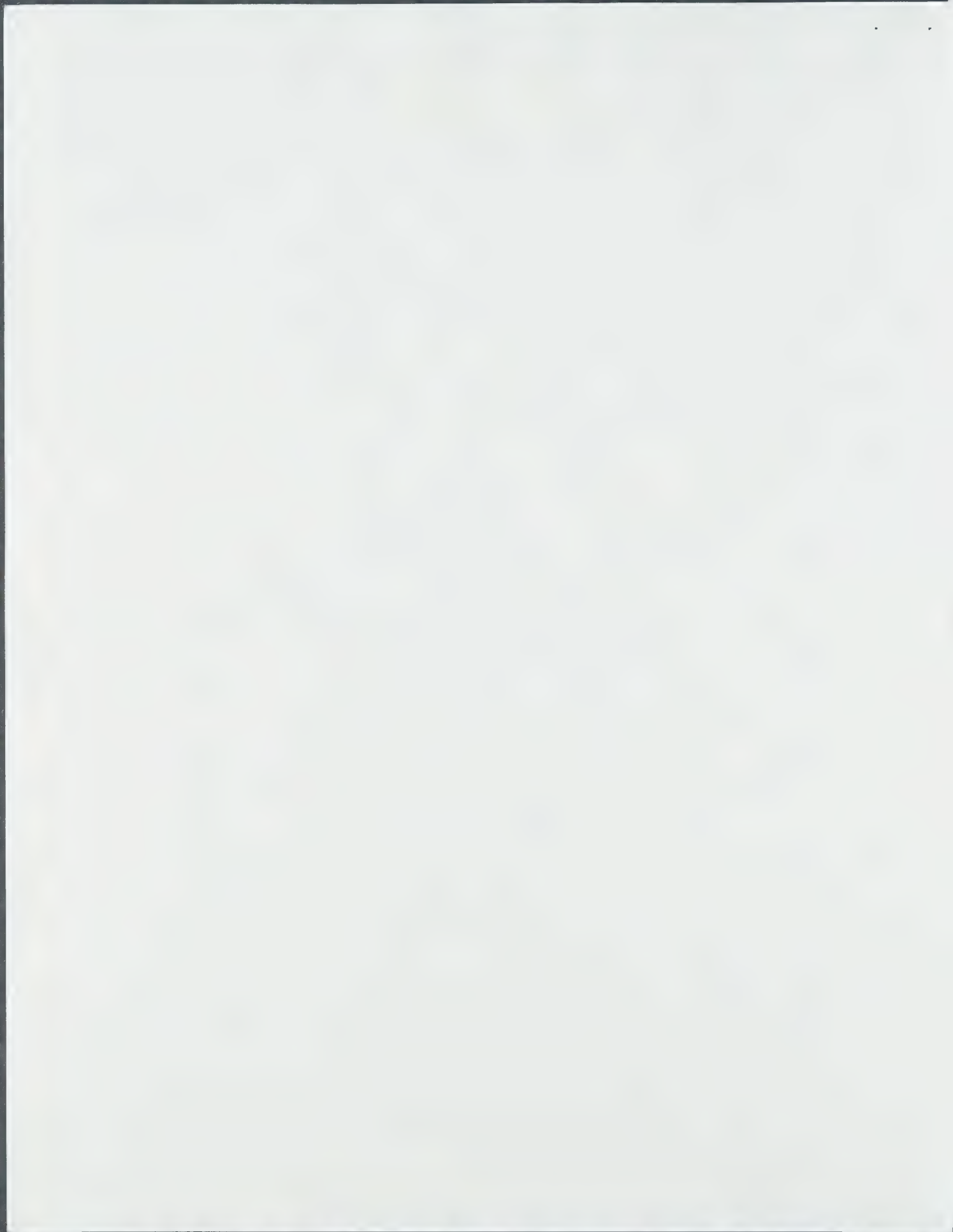
Please do let me know whenever other Rembrandt school paintings come your way.

Best regards.

Sincerely,

Enclosure

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



French & Company INC.

SEPTEMBER 17, 1992

DR. ALFRED BADER
SIGMA - ALDRICH
Box 355
MILWAUKEE, WISCONSIN 53201

DEAR DR. BADER:

I WOULD LIKE TO INVITE YOU TO VISIT OUR GALLERY ON YOUR NEXT VISIT TO NEW YORK CITY. WE HAVE AN EXCELLENT STOCK OF FINE DUTCH AND FLEMISH PAINTINGS, MOST OF WHICH ARE MUSEUM QUALITY.

TO LIST SOME OF THE ARTISTS:

JAN STEEN (2)
KONINCK
VAN DER HEYDEN
VAN HERP
TER BORCH


HOBBEMA
WOUWERMAN
JAN VAN HUYSUM
BERCKHEYDE

WHILE ONLY THE KONINCK IS OF THE REMBRANDT SCHOOL, I THINK YOU WOULD ENJOY THE VISIT, NONETHELESS.

I LOOK FORWARD TO MAKING YOUR ACQUAINTANCE. SHOULD I BE VISITING MILWAUKEE, I WILL RESPECTFULLY REQUEST AN OPPORTUNITY TO SEE YOUR WELL-KNOWN COLLECTION.

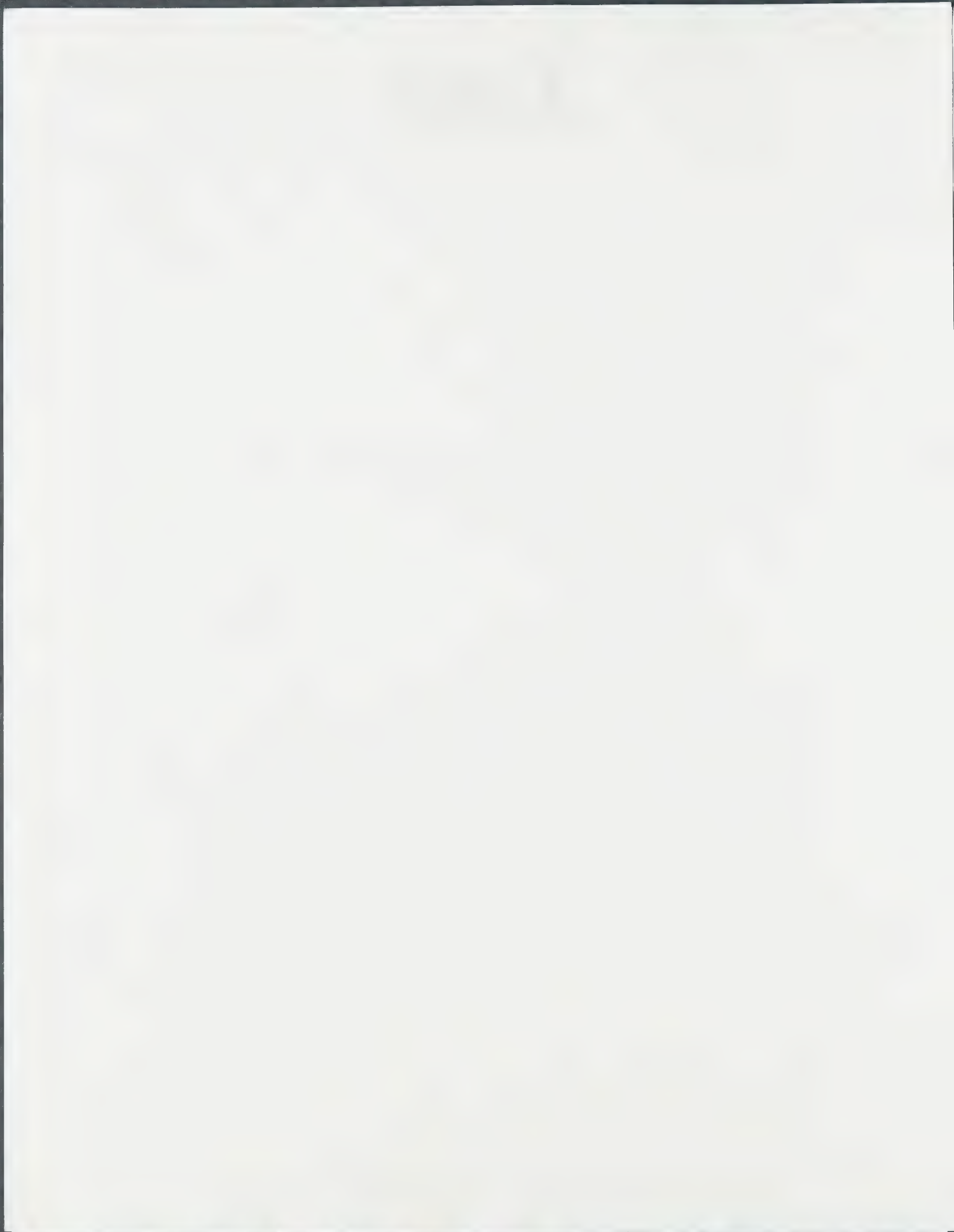
ENCLOSED IS A TRANSPARENCY OF THE KONINCK WHICH IS RARE AND MONUMENTAL. A CLOSELY RELATED DRAWING IS IN THE TEYLER MUSEUM IN HAARLEM.

VERY TRULY YOURS,



HENRY V. ZIMET
VICE PRESIDENT

HVZ/E
ENCLOSURES



French & Company INC.

PHILIPS KONINCK

AMSTERDAM 1619 — 1688

A WOODLAND LANDSCAPE WITH FIGURES BY A COTTAGE
IN A CLEARING

OIL ON CANVAS

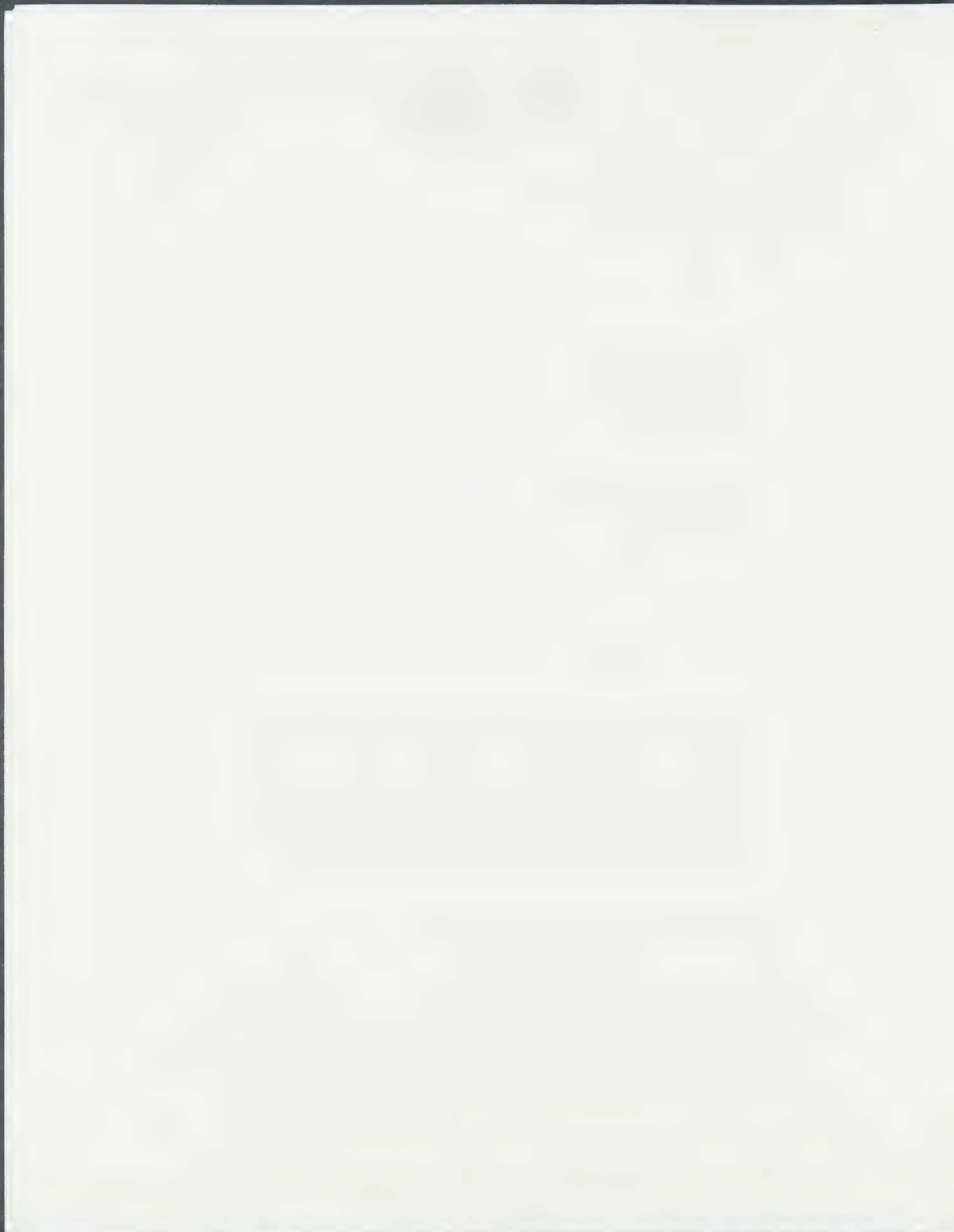
52 1/4 x 63 3/4 INCHES

PROVENANCE:

PRIVATE COLLECTION, ENGLAND

OUR PAINTING IS CLOSELY RELATED TO A SIGNED KONINCK DRAWING IN THE TEYLER MUSEUM, HAARLEM (SEE H. GERSON, PHILIPS KONINCK, P. 39, PL. 40). IN ADDITION, A PAINTING IN THE RIJKSMUSEUM, AMSTERDAM (ALL THE PAINTINGS IN THE RIJKSMUSEUM, P. 326, A 207), AND THE SIGNED KONINCK IN THE DE YOUNG MUSEUM, SAN FRANCISCO (EUROPEAN WORKS OF ART, 1966, P. 129) SHARE MANY SIMILAR ELEMENTS WITH OUR PICTURE.

\$ 850,000



French & Company INC.

OCTOBER 6, 1992

DR. ALFRED BADER
ALFRED BADER FINE ARTS
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE, WISCONSIN 53202

DEAR DR. BADER:

THANK YOU FOR REPLYING SO PROMPTLY TO MY LETTER OF SEPTEMBER 17. I WAS IN FACT THINKING OF TELEPHONING YOU IN THE HOPE OF SCHEDULING AN APPOINTMENT WITH YOU IN MILWAUKEE IN THE COMING WEEKS.

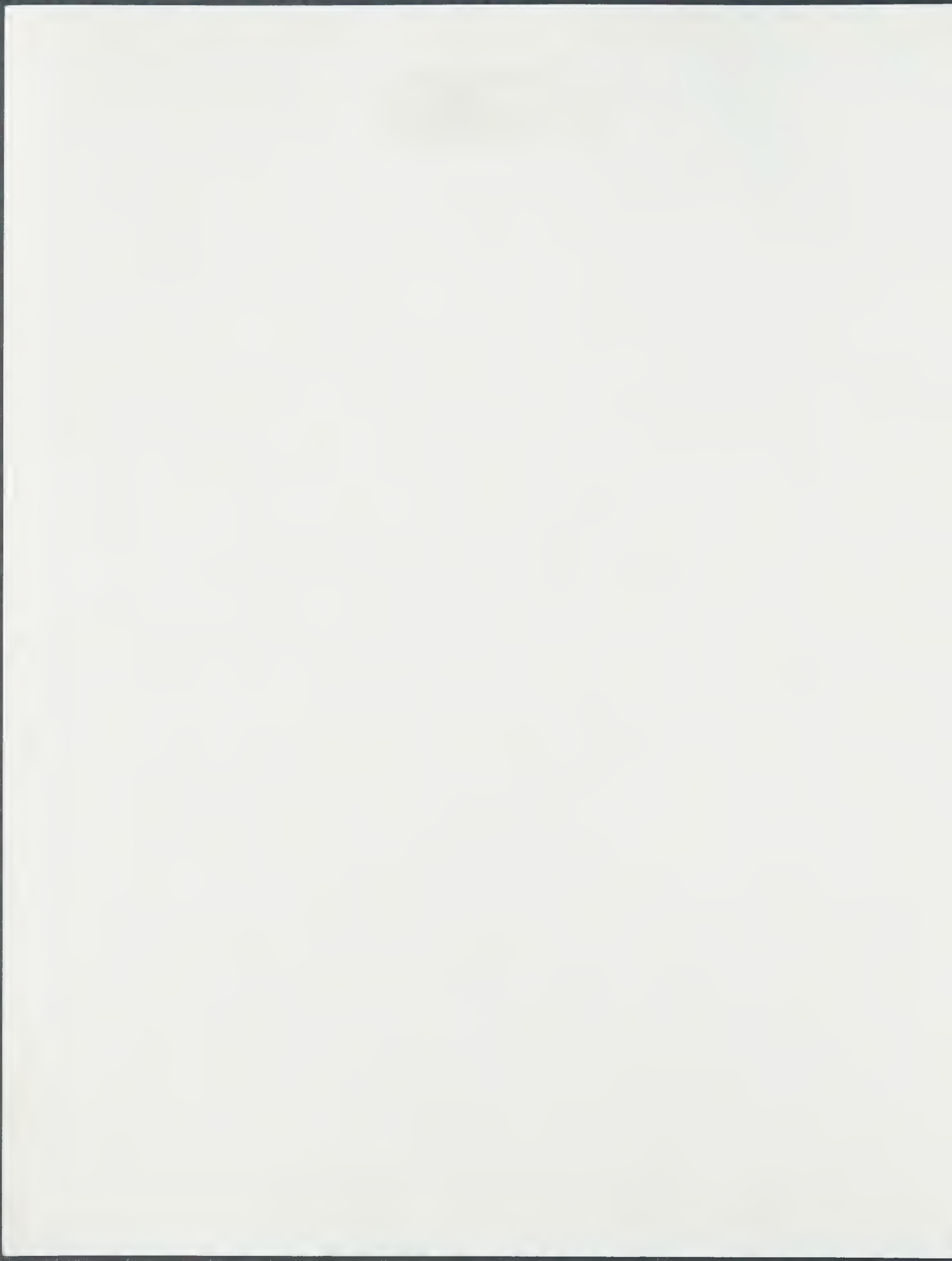
FOR YOUR INFORMATION WE DID NOT BUY THE KONINCK WITH THE SPEELMANS. UNFORTUNATELY, ANTHONY SPEELMAN SPOTTED THE MISATTRIBUTION AND UNDERBID THE PAINTING. INSTEAD OF BUYING IT FOR £ 12,000 WE HAD TO PAY QUITE A BIT MORE. UNTIL YOUR LETTER I DIDN'T KNOW ANY ONE ELSE BESIDES SPEELMAN AND MYSELF RECOGNIZED IT AT AUCTION.

VERY TRULY YOURS,



HENRY V. ZIMET
VICE PRESIDENT

HVZ/E



TELEPHONE CONVERSATION RECORD

DATE October 12, 1993

PERSON CALLING Paul Frederick

TELEPHONE NO. 271 1500

CONFIDENTIAL: He knows some people who have a Canaletto (sp) for sale, but it is not general knowledge and information should be kept CONFIDENTIAL.

Raisonee 1989 page 733

Embarkation at the Rialto Bridge, Prince of Saxony

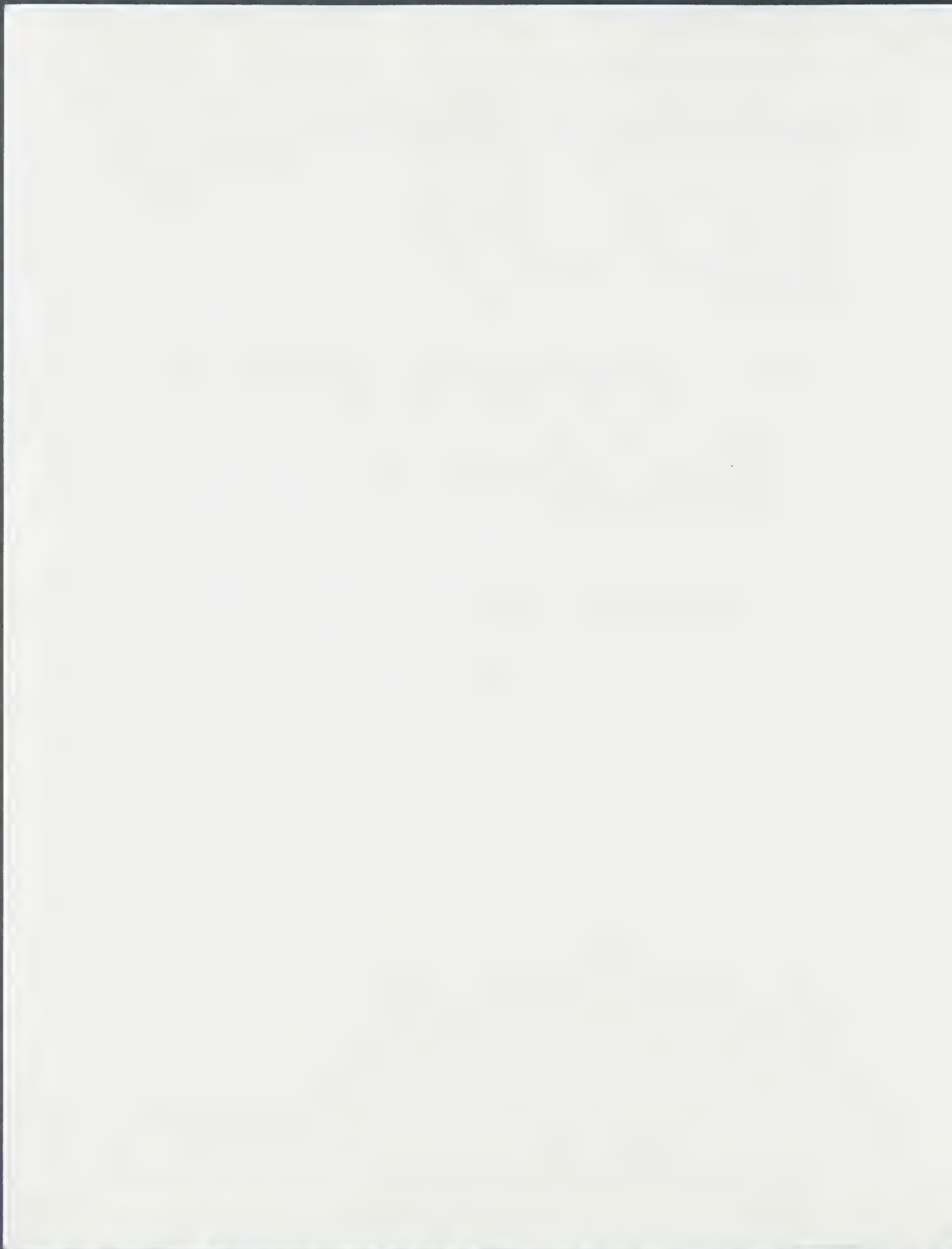
Was once in the collection of the Lord Mayor of London

Price around \$5 million

Sotheby's or Christie's thought it might bring \$6.5 million at auction

ALSO: Same people are looking for Bougerough (sp) - do you know of any which are available. Generally sell for \$100,000-\$200,000

ALL CONFIDENTIAL





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 24, 1994

Mr. Paul Frederick
Frederick & Co., Inc.
1234 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Paul:

I am glad that the saga of our early Ruisdael is finally ended.

I do believe that the picture is all right, but very hard to sell.

Harry Moore offered to trade it for a landscape by Schoeff which was lot 153 in Christie's New York sale on October 7, 1993, where it brought a hammer price of \$6000.

In addition, Harry paid me \$1500, from which I have deducted what we paid Charles Munch to restore the Ruisdael, \$1150. This leaves \$350 to be divided between us.

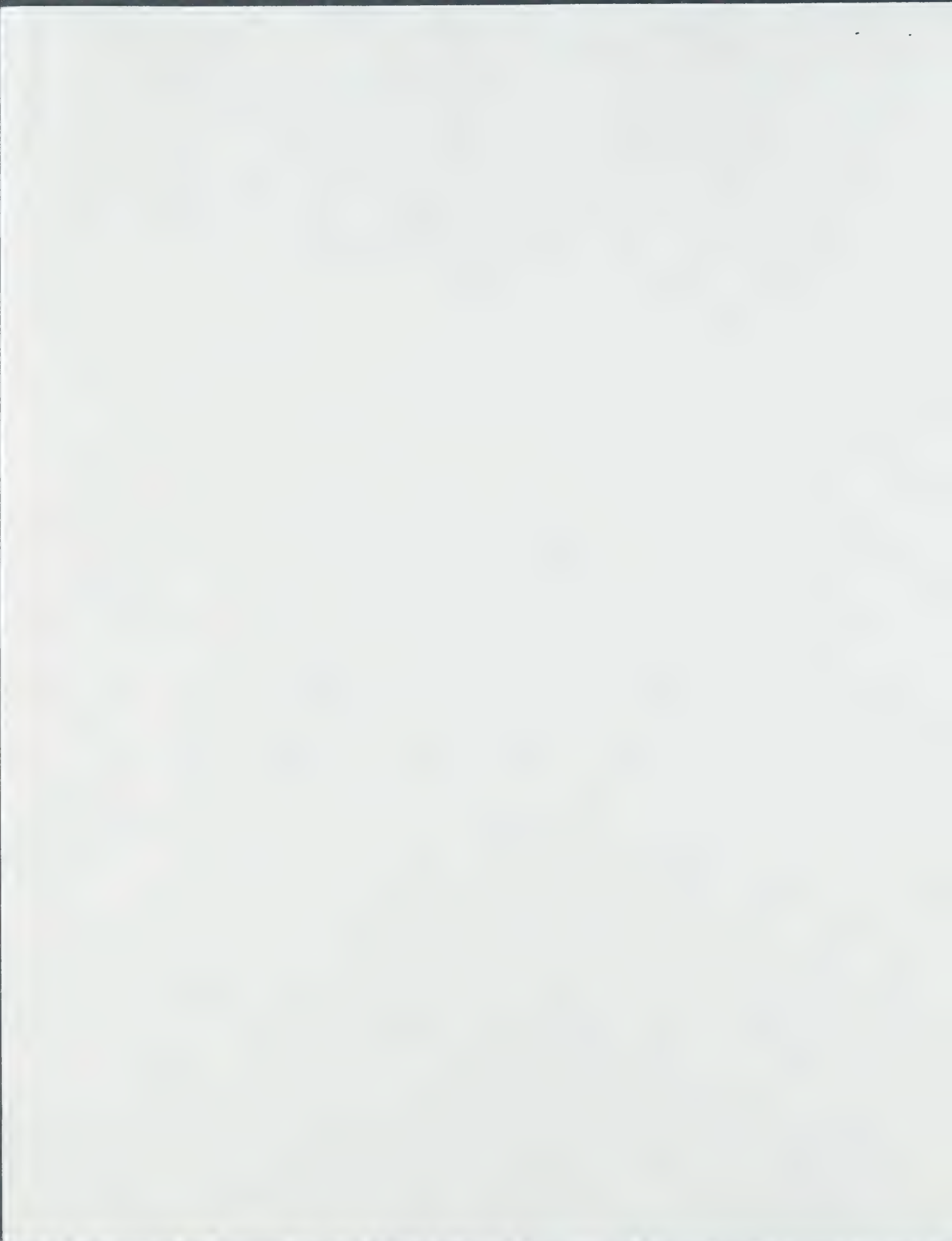
Hence, enclosed please find my check for \$3175 for your half of the Ruisdael. This, of course, is the sum of half of the hammer price plus half of what is left over from Harry's check.

Best wishes.

As always,

Enclosures

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



To Paul Frederick

Recd. from J Moore
Restn. paid C Munde

1500 -

1150 -

350 -

50% to you
1/2 of hammer price of \$6000

175. -

3000. -

3175. -

ALFRED BADER FINE ARTS

ASTOR HOTEL, SUITE 622
924 E. JUNEAU AVE.
MILWAUKEE, WI 53202

1292

PAY
TO THE
ORDER OF

Paul Frederick

Jan. 24 1994

12-5 143
750

\$ 3175.00

- Three thousand one hundred seventy five $\frac{xx}{100}$ DOLLARS

M&I Marshall & Isley Bank
Milwaukee, Wisconsin 53202

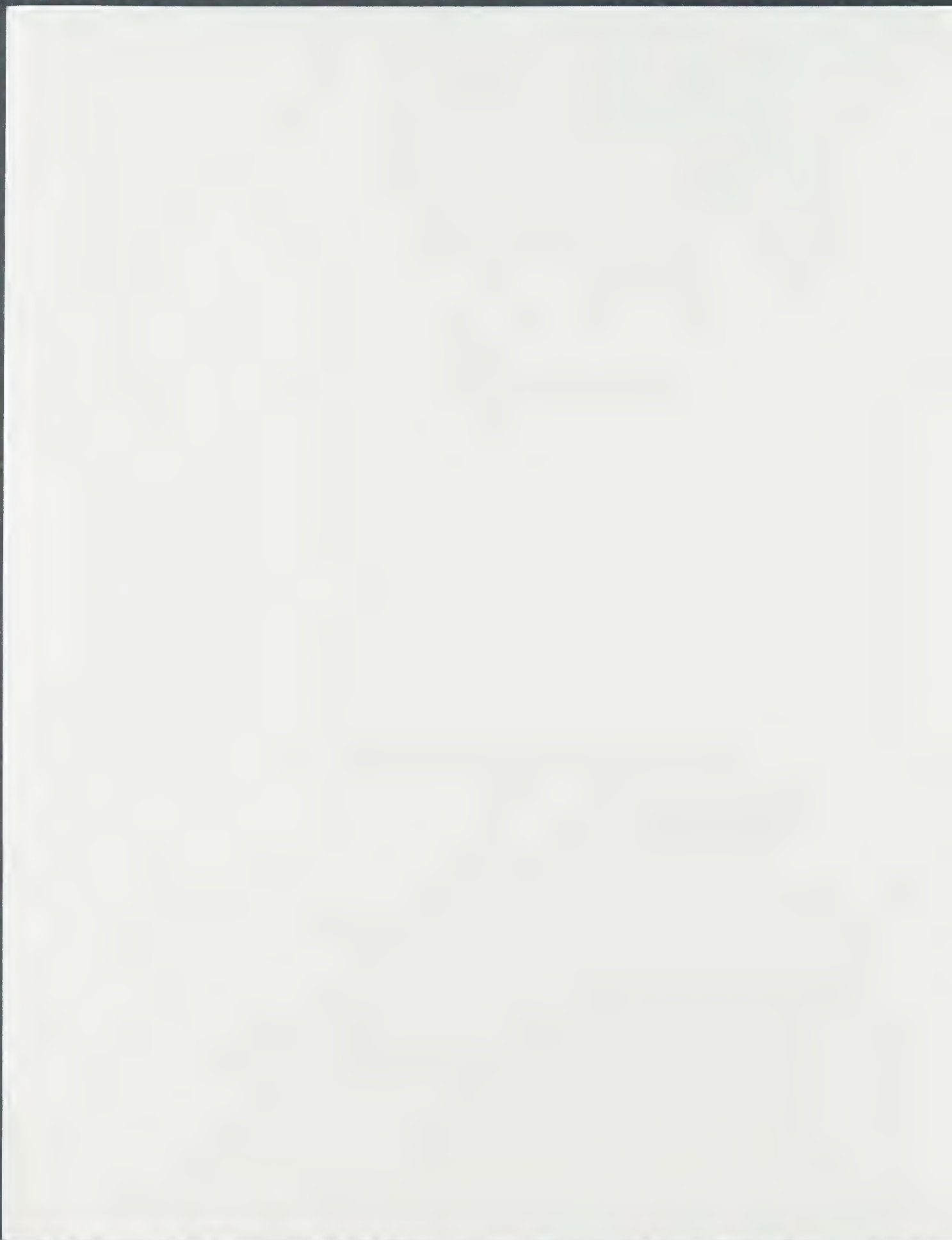
#1448

FOR

1/2 int. on J.R. J. Schoeff

Alfred R Bader

⑈001292⑈ ⑆07500005⑆ 000⑈36 8296⑈



HARRY JUDSON MOORE
ANN B. MOORE
114 RIVERSHIRE LN.
LINCOLNSHIRE, ILL. 60069

2918

Feb 10 1944

70-2395/719

Alfred Bodeaux Cert. \$1500 ^{xx}/₁₀₀
One thousand Five hundred ^{xx}/₁₀₀ Dollars

Success National Bank
One Marmont Drive • Lincolnshire, Illinois 60069-3703
TOR 634-4200 • 1 800 468 1100 • Member FDIC

1293

Harry Moore

⑆071923954⑆ ⑆0010⑆0458⑆ ⑆2918



152



153

Property from the Estate of
LOUISE HAUSS MILLER

- 152 Circle of JAN LOOTEN (1618-1681)
Sportsmen in a wood, 1671, 1681
Engraving, 14 1/2" x 12 1/2"
\$1,200.00

THE PROPERTY OF A PRIVATE COLLECTOR

- 153 Circle of JOHANNES PIETERSZ SCHOFF
1608'9-1662'66)
Landscape with a Farmer leading a Cow along a Path, c. 1653
Engraving, 11 1/2" x 8 1/2"
\$1,200.00

Ammerice \$6000



THE GERHART/FRANKL MEMORIAL TRUST

32 Westmoreland Place
London SW1V 4AE
Telephone 071 828-6177
Fax 071 821-0417

Mr. Alfred Bader,
52 Wickham Avenue,
Bexhill on Sea,
East Sussex. TN39 3WQ.

7th. December 1992.

Dear Mr. Bader,

I loved your discourse at The Spiro Institute and would have been extremely sorry if I had missed it. If and when you do another, and you care to, I wish you would inform me of the event in or near London.

I met Gerhart Frankl in 1954, developed a close friendship with him and, after his death in 1969, prepared the Oeuvre-catalogue with his widow, and looked after her until her death in 1985.

Since then I have published books and catalogues, arranged four retrospective and three mixed exhibitions. The next exhibition will open at The Rupertinum-Salzburg on the 20th. January 1993. In 1973, Fritz Kovotny wrote and published a book in German. I am now going to publish a fully illustrated oeuvre-catalogue of the 125 etchings he did in 1927-31 and I aim to have it come out concurrently with an exhibition of the etchings at The Albertina.

This has been a great love-affair in my life: Frankl has the rare qualities I value highly and I seek to achieve the recognition he deserves as an act of justice if nothing else.

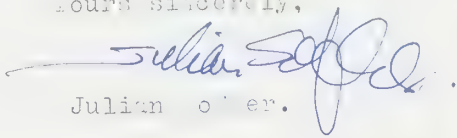
I enclose the catalogue of the Retrospective at The Hayward Gallery in 1970 which has Sir Ernst Gombrich's concise, accurate and revealing account of Frankl and his art. I also enclose a copy of my "Personal Recollections" which I contributed to the retrospective in 1987 at The City of Vienna Museum.

It is possible that this sort of show of art does not appeal to you in which case, with the demand on your time and attention, please do not hesitate to disregard it. If it does and you can spare the time, I would love to show you some of his works or literature on it. I would also relish the possibility of having a glimpse of your collection.

In any case, thank you again for last Sunday evening.

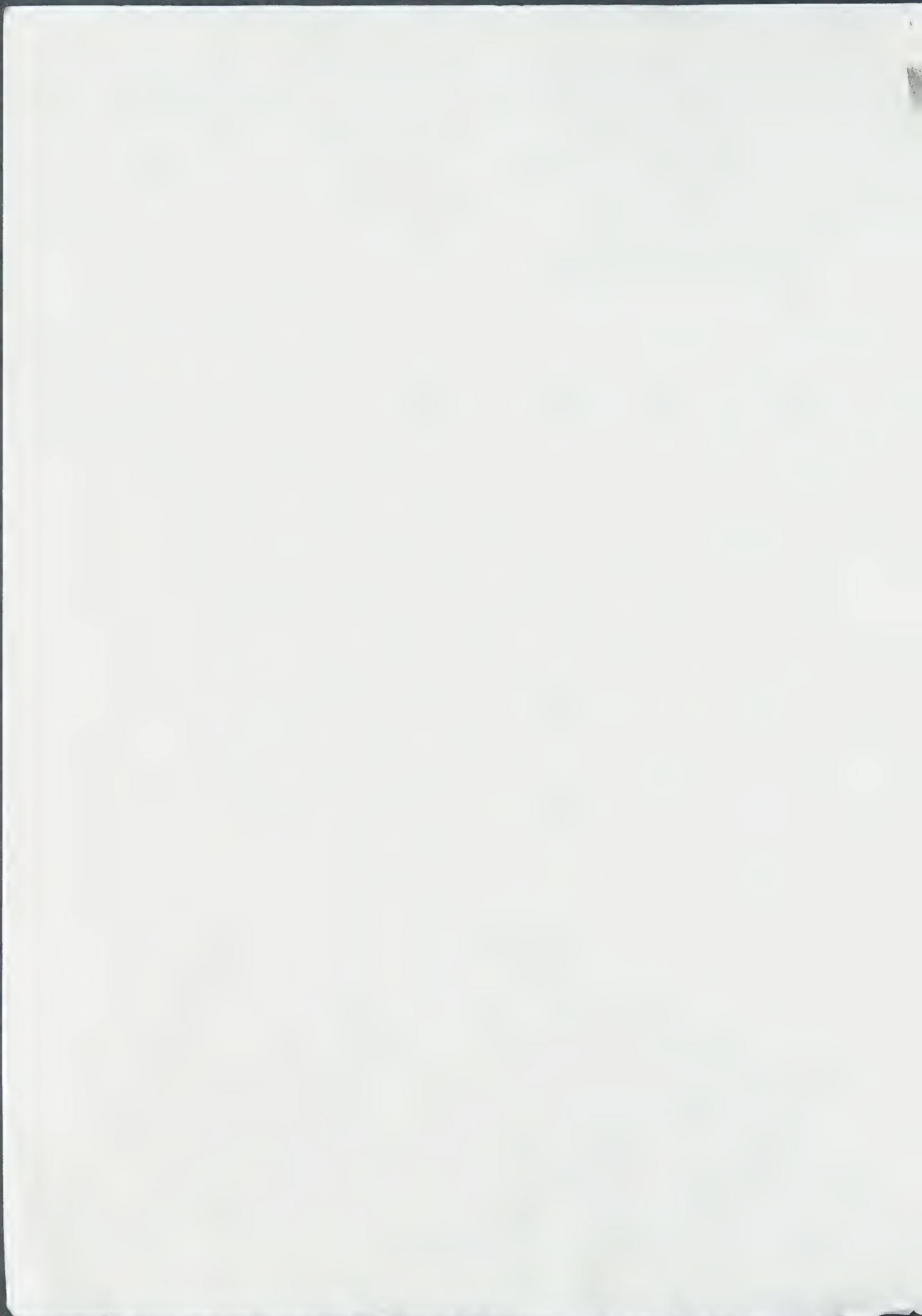
With kind regards,

Yours sincerely,


Julian Sofaer.

P.S. Do please return the catalogue to me unless you particularly like to keep it.

Trustee - Julian Sofaer



PERSONAL RECOLLECTIONS OF GERHART FRANKL

I was appointed Trustee of The Gerhart Frankl Memorial Trust because I was close to both Gerhart and Christine Frankl and also because I have been closely involved with his work for the past 32 years. I am not an Art Historian or Critic, and this should preferably be kept in mind while reading the account I have been asked to give.

I was introduced to Gerhart in 1954 by Mr. John and Mrs. Elizabeth Tannert. Mr. Tannert was an emigrant from Hungary and his wife was an English Doctor who specialised in treating spastic children. Both were deeply cultured, musical, and passionately interested in art. They got together a large circle of gifted young musicians and other artists, and sought to help them in every way they could.

At that time, Gerhart and Christine lived under conditions which only those who had no choice could have tolerated. They rented two extremely small rooms in the attic of a house in the north London suburb of Muswell Hill. They shared a bathroom with the owners and had primitive cooking facilities at the top of the stairs. The owners insisted on playing loud dance music past midnight and this caused so much distress and tension that neither of them found it easy to go to sleep after the music stopped.

The Tannerts attended Gerhart's talks at The Courtauld Institute, admired his work and sought to help him. They offered him the use of a room in their house as a studio and introduced him to their friends. They also launched me on my career as Architect by helping me obtain my very first commission. They introduced me to Gerhart and my first professional earnings were spent on one of his paintings.

I attended as many of his lectures as I could, watched the various stages of his work and, above all, enjoyed listening to what he had to say about art. Christine encouraged and contributed to the deep friendship which developed between us. Every Summer, the two of them went travelling and camping in Europe for three months and, amazingly, they did this on a little Vespa and managed to carry with them the clothing and the equipment they needed.

By 1960, friends helped them purchase a short lease of a house in Dulwich in south London. I helped carry out the necessary repairs and alterations and later designed and built a proper studio in the back garden. One

of the happiest recollections I have is of the great joy and delight they found in their new surroundings, and how this helped Gerhart achieve the vast output of the last five years of his life. It seemed that he had at long last resolved his personal difficulties, that he had come into his own, and that the future promised more wonderful and sustained creativity. His negotiations to return to Vienna, occupy a secure post, and continue his work there went on for some time. His ambivalence and hesitation must have been equally painful to those who negotiated with him. He told me, before his trip to Vienna in June 1965, that this visit would settle the matter one way or the other. His sudden death in Vienna during that visit was a stunning blow.

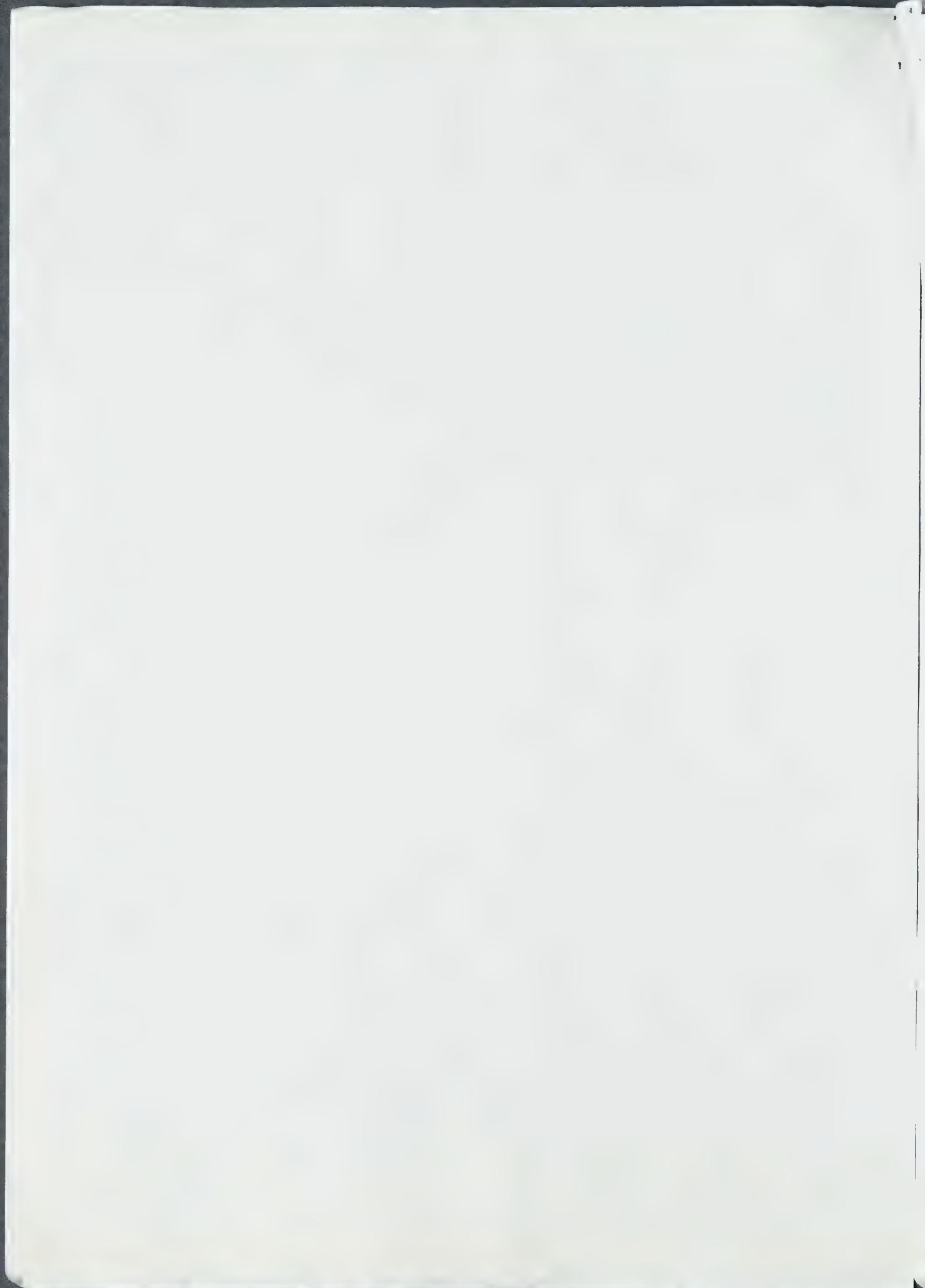
Christine was an uncompromisingly independent and proud person, and was four years older than her husband. She had devoted her life and subjugated her efforts and interests to one aim: to enable him to work and to prevent daily cares and problems from throwing him off balance. Her attitude was maternal and protective, and she felt completely rewarded when her efforts achieved the intended results.

Gerhart's death shattered her life, and I did not think that she would survive it. I was wrong — she faced this disaster as she had faced other previous disasters: She treated it as another cruel challenge. I worked with her on compiling the illustrated Oeuvre-Catalogue of Gerhart's works.

This enabled Dr. Fritz Novotny to undertake the writing of his book on Frankl. With the backing of Kenneth Clark and Basil Taylor, the Arts Council of Great Britain mounted a retrospective exhibition at The Hayward Gallery in 1970. As now, Sir Ernst Gombrich earned our gratitude by contributing the introduction to the catalogue. There were also other exhibitions.

These were the highlights in the last phase of Christine's life. She continued to work as long as her health permitted her. She loved her house and garden and stoically stood up to the loss as each of her friends died. She remained independent except for the last 2½ years when she was confined to bed. She died on 5th June, 1985, after she had been hospitalised for six months. She was 87 years old.

The strong attachment I formed to Gerhart and his work played a crucial role in my life. Inevitably, I have long tried to understand why this came



about. Because I belong to the generation of Jews whose early life was dominated by the upsurge of Nazi terror in Europe, it was natural for me to be drawn to a sensitive artist who was so obviously scarred by the crimes committed during the years when the most civilized and advanced continent in the world became the scene of unequalled barbarism and cruelty. But the circumstances and conditions of the time I met him played a more important role: the 1950's were ripe with clamour for abstract art and all the fashions which stemmed from it. Many artists owed their success to the ability to invent a recognisable idiom which dealers marketed and made popular. Paintings which imposed a powerful sensation on the beholder were successful, regardless of content, significance, or quality. Anonymity, mystification, and other negative qualities were considered avant-garde.

Gerhart's work was the antithesis of all this. He invested any amount of time and effort to follow the tortuous path from tentative beginnings, through trial and error, and arrived at results forged by disciplined growth. He knew and accepted that such results were unlikely to achieve commercial success. He was disdainful of styles and fashions, extremely suspicious of easy solutions and had a great horror of the »Gallery Artist« who was required to produce a bulk of work to meet specific demand. Dealers, who tried to win him over to this method of working, were treated with unrestrained hostility. I remember him explaining to me how easy it was for him to turn one of his beautifully coherent Still Life paintings into an abstract design and declare that this would be an abdication of what painting was all about. His love of the best in art was like a profound and serene religious belief — his two greatest loves were Titian and Cézanne and his talks on those two masters were particularly unforgettable.

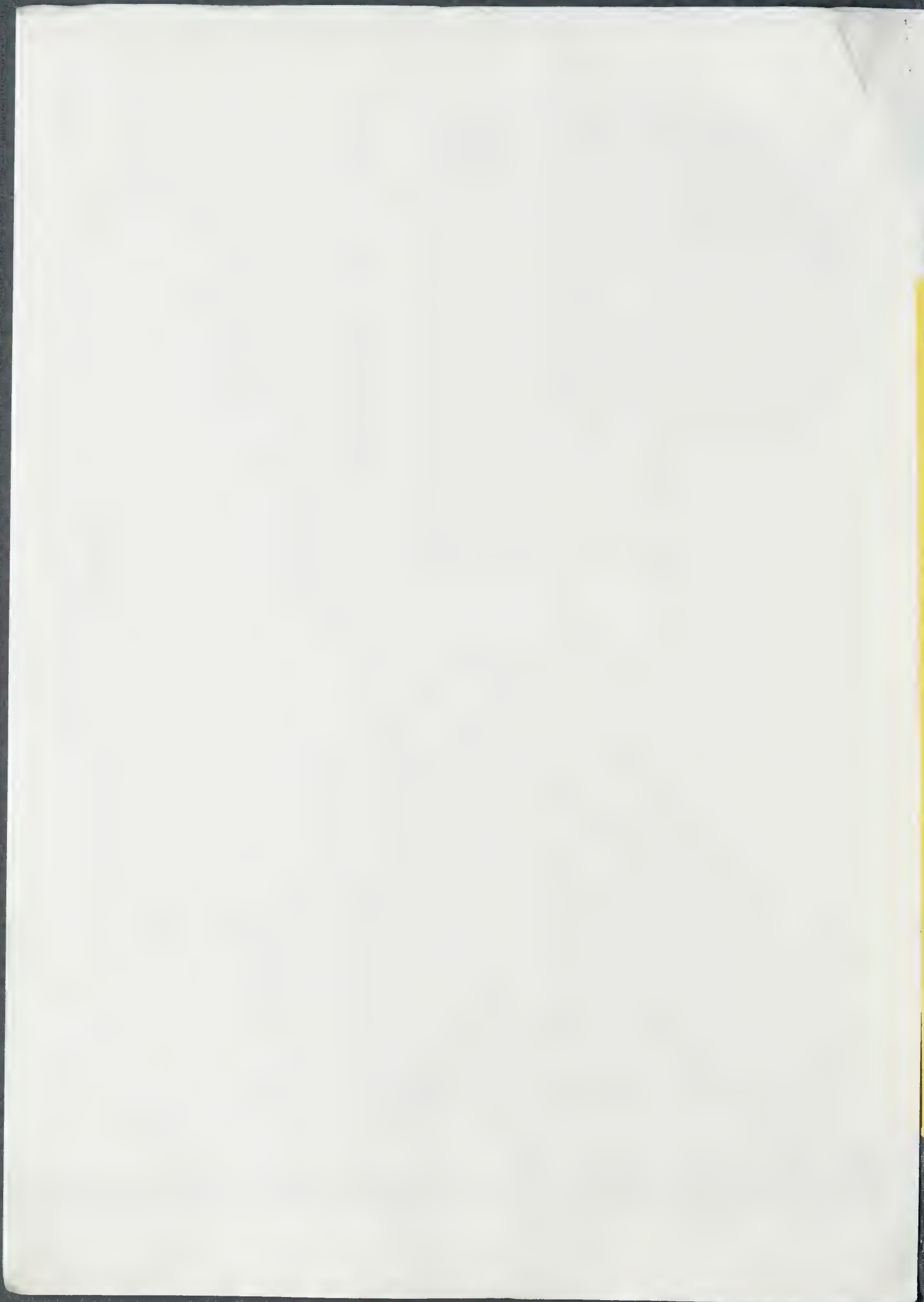
One can see from this exhibition that, as a highly gifted young artist at the beginning of his career, he had painted as a »prodigy« and there seemed to be no problems which he could not tackle with his inborn talent and ability. As he matured and the world he grew up in was shattered, he sought to relearn his craft as if the early years had not been. In his attempt to consciously recover the early facility, he reminds one of the violinist Yehudi Menuhin who, as an adult, had to teach himself the skill and ability which had come to him with natural ease when he was a child prodigy. Gerhart's struggle was long and arduous and the price he paid for his artistic development was high. The results reflect this faithfully and make his achievements all the more significant and worthwhile.

His works are, to me, chamber music turned into visual experience. There is little room in chamber music for the sensational, the overassertive, or originality for its own sake. Skill, ability and experience come to life only when at the service of sound and sincere artistic impulse. Deep love of the medium enhances it. When received with an open and unprejudiced mind, the reward is great.

I have found that his pictures grow on one, do not diminish, and continue to reveal more with the passage of time. Dr. Fritz Novotny summed it up beautifully when he said to Gerhart: »It took me several years to realise what harm your pictures do to others«.

I put a lot of my life into Gerhart's work, but it is not as great as what his work put into my life.

(This article was written for the Frankl Exhibition at the Historisches Museum der Stadt Wien in March 1987.)



GERHART FRANKL

GERHART FRANKL 1901–1965

paintings and works on paper

Hayward Gallery, London

10 December 1970 to 10 January 1971

Organised by the Arts Council
of Great Britain

Acknowledgements

The suggestion that the Arts Council mount an exhibition of the work of Gerhart Frankl came initially from Mr Basil Taylor and was supported by Lord Clark and Professor E. H. Gombrich. The idea was welcomed and we have been fortunate to have the full co-operation of Mrs Christine Frankl, the artist's widow. The majority of the works in our exhibition come from her collection and we greatly appreciate her advice and help in countless ways. We are also much indebted to Mr Julian Sofaer, a long standing admirer of Frankl, who has worked closely with us in the preparation of the exhibition. We are grateful to Professor E. H. Gombrich, who readily agreed to write the introduction to the catalogue, and also to the many lenders whose co-operation has enabled us to make the exhibition fully representative of Frankl's work.

Robin Campbell, *Director of Art*

In an age which pays much lip service to the ideal of a non-conformist art Gerhart Frankl was a real individualist who never joined any movement or pandered to any fashion. Born in Vienna in 1901 as the only son of very cultured parents, he briefly tried Chemistry, but soon turned to painting. The Art School, however, was not for him, and apart from a brief association with the Carinthian painter Anton Kolig he learned about the problems of his art by studying and paraphrasing the works of the masters (no.1).

His searching still lifes, landscapes and etchings did not go unnoticed and by the time he was 29 Vienna's leading art historian and critic Hans Tietze devoted a monograph to his work. Tietze had been a passionate champion of the expressionist revolution which had reached Vienna around 1910-11 and he did not quite conceal his puzzlement at an artist of Frankl's evident talents who so resolutely refused to swim with the tides. He tried to explain this abstention in terms of new attitudes he discerned among the young artists: 'Radicalism is finished for them. Those big and portentous slogans which had been debased into common currency, that dynamism it had become the need and the fashion to show off now demands to be restrained. The art of the young, indeed the young generation as such, submits to a stricter self-imposed discipline. Exaggeration and eccentricity are found suspect and repulsive.' Thus Tietze compared Frankl to a giant who had put himself in chains, but changing the image he paid tribute to a painter who consciously staked out the

limits of the plot in which he meant to dig deep. Both characterisations remained astonishingly apt. There can be few parallels in the history of art to Frankl's reaction to success. Shortly after the publication of Tietze's monograph the Director of the Munich *Pinakothek* bought one of his landscapes: Frankl was not so much elated as alarmed. Was this the beginning of the end? Would he be tempted to repeat his success rather than to continue the search? And so he imposed on himself the self-denying ordinance not to paint for a whole year, but rather to improve his mastery of drawing. Where earlier generations would have drawn after the antique he went back to his school, the kunsthistorische Museum of Vienna, and drew from masterpieces of medieval sculpture such as the Krumau Madonna (no.7).

Yet there was nothing morbid in Frankl's consistent refusal to follow the line of least resistance. Tall and of athletic build, he loved to travel across Europe on a fast motor-cycle or to climb in the Austrian Alps studying nature in all her moods though sparing in setting down his impressions. For painting meant more to Frankl than the quick response to a motif. Like other painters of his generation he had come to share Cézanne's distrust of impressionism. Indeed there is no better commentary on Frankl's own conception of painting than a brief broadcast he gave on 'How Cézanne Saw and Used Colour' (*The Listener*, 25 October 1951). In it he analysed the master's achievement in terms of physiological optics. The colour sensations experienced by the painter who long

and intently looks at his motif will be modified through the laws of colour contrast and colour induction. Cézanne must have used these very effects to achieve that coherence of form and pictorial solidity which has always been admired. From Cézanne, Frankl was led back to Titian and finally to the Ravenna mosaics as exemplifications of this interdependence of colour and form on which he relied to give his paintings what he came to call 'malerische Festigkeit' (painterly stability or firmness).

These researches in front of nature were tragically interrupted when Hitler took over Austria and Frankl only barely escaped arrest at the hands of the Gestapo. He and his wife had to flee to this country where he lived for many years under the most difficult conditions. For a long time he painted little, not only because he lacked a studio but also because he found it hard to adjust his vision to an unfamiliar scenery. Later he became a successful but reluctant extra mural lecturer for the Universities of Cambridge and London. A man of wide reading who was at ease in several languages he still liked to stress that he did not lecture on art as an art historian, but as a painter interested in the evolution of his craft.

It was in this capacity that I first made Gerhart Frankl's acquaintance in the collections of lantern slides where we both selected illustrations for our lectures. His conversation revealed the man of natural courtesy and breeding whose gaiety and charm had been dampened but not extinguished by the pressure of circumstances which so often kept him away from his art.

An artist of his outlook was bound to be a slow worker. Many of the paintings, particularly the portraits shown in this exhibition, present only the proverbial tip of the iceberg, the final phase of any number of tries. It was Frankl's conviction that the twentieth century artist has to learn to live without that guidance which tradition and workshop-practice had offered the old masters. He can no longer plan his work and construct it layer by layer according to well-trying rules. The new conception of painting had more in common with the art of water colour that demands a greater power of improvisation, of the exploitation of accidents and their skilful manipulation. Needless to say this approach demanded an even greater power of control, of quick perception and rapid reaction. I have heard Frankl compare the artist who follows the suggestions of form and colour that grow under his hands with his beloved sport of riding a motorcycle at top speed. If you are not in command you will come to grief.

Thus Frankl experimented with media more supple and more responsive than the conventional methods of oil painting and developed various mixed techniques of oil and tempera and of pastel and gouache which he employed in his luminous flower paintings, in his magnificent visions of mountain scenery which capture more truly than any topographical view the incommensurable grandeur of the high Alps, and in those visions of London in which he came to terms with the skies and the light of England which had at first given him much trouble.

It was Frankl's intention to use the results

of these technical experiments in a memorial for his relatives and friends who had died in the concentration camps. Apart from portraits in which he excelled he had done few figure subjects in his life and so he characteristically set to work once more to discipline his hand and his imagination in a series of pastel gouaches after Romanesque sculpture which reflect the expressiveness and the weight of these masterpieces of religious narrative. Only when he had absorbed this lesson did he begin the series of memorial paintings in which he let his imagination guide his brush and his brush arouse his imagination, to evoke that ultimate agony. What makes these images doubly moving is the artist's refusal to exploit the horror. These physiognomies and these scenes speak for themselves.

It would not need the testimony of this final work to tell us how deeply Frankl had been scarred by the breakdown of values he had experienced. He had tried to return to his native Vienna immediately after the war, but the visit only opened old wounds. His only expressionist landscape, the view of Vienna (no. 12) reflects this bitter experience.

Though he was frequently sounded whether he would return to Austria he hesitated. Public response in this country had been slow but he had a few staunch friends, and had come to love his studio and his garden in Dulwich. Our last conversation over boxes of slides was about this pressing dilemma. Soon afterwards I heard that he had gone for a short visit and had suddenly died in his native city on 25 June 1965. His work will live.

Catalogue

Measurements are given in both inches and centimetres, inches first.

1 Rubens fantasy 1922

Oil on canvas
39x55 100x140
Lent by Dr Count Antoine Seilern, London

2 Tessenberg church and mountains 1923

Pencil drawings on transparent paper
9x11 23x28
Lent by Mrs Christine Frankl, London

3 Montmartre, Paris 1926

Oil on canvas
20½x25 52.5x63.5
Lent by Mrs Christine Frankl, London

4 Marmolata 1928

Oil on canvas
17x24¾ 43x63
Lent by Mrs Christine Frankl, London



5 Quarry near Vienna 1928

Oil on canvas
19½x29½ 50x75
Lent by a private collector

6 Doeblinger landscape 1928

Oil on canvas
19½x24½ 50x63
Lent by Mr Julian Sofaer, London

7 The Krumauer Madonna 1932

Pencil drawing on paper
23x15¾ 58.5x40
Lent by Dr Count Antoine Seilern, London

8 View in Bristol 1943

Pencil and watercolour on paper
16x21 41x53.5
Lent by Mrs Christine Frankl, London



9 Bucklebury Avenue 1943

Brown ink, pen and brush on paper

14½x21 37x53.5

Lent by a private collector

10 London, Hampstead III 1945-46

Tempera and oil on canvas

17x20 43.5x51

Lent by Mrs Christine Frankl, London

11 London, Hampstead II started 1946,

reworked spring 1965

Tempera and oil on canvas

21¼x26¼ 54x68

Lent by Mrs Christine Frankl, London

12 Vienna revisited II 1947-48

Tempera and oil on canvas

53x71 135x180

Lent by Österreichische Galerie, Vienna

13 View in Vienna 1948

Indian ink and watercolour,

pen and brush on paper

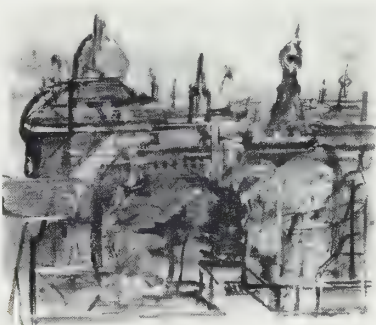
15½x17½ 39.5x44.25

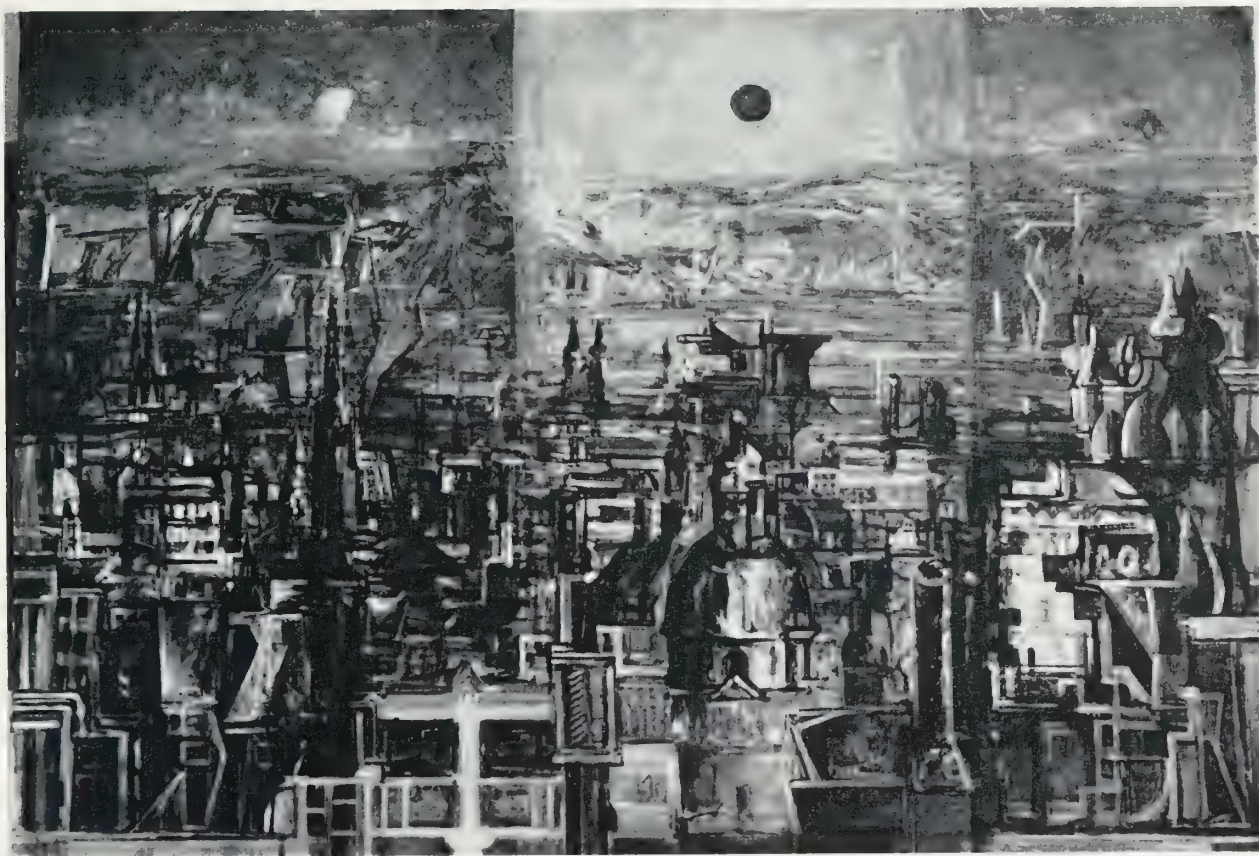
Lent by Mrs Christine Frankl, London

10



13





14 View of Vienna in spring 1948

Indian ink and watercolour on paper
 17¼x21½ 44x54.5
 Lent by Mrs Christine Frankl, London

15 Portrait of Dr Klaus Demus 1948

Tempera and oil on canvas
 28½x24½ 72.5x62
 Lent by Professor Dr Otto Demus, Vienna

16 Study for Vienna revisited 1948

Watercolour on paper
 15x20 38x51
 Lent by Dr Count Antoine Seilern, London

17 Landscape, Cumberland 1950

Charcoal and watercolour on paper
 15x21 38.5x53.5
 Lent by Mrs Christine Frankl, London

18 Hampstead 1950

Charcoal, pastel and gouache on paper
 16x19¼ 41x50.5
 Lent by Mr Julian Sofaer, London

19 Zemmvalley II 1951

Charcoal and watercolour on paper
 16x21¼ 41x54.5
 Lent by Mrs Christine Frankl, London

20 **Self portrait III** 1951

Tempera and oil on canvas

27x20 69x51

Lent by Mrs Christine Frankl, London

21 **Portrait of Mr Basil Taylor** 1952

Tempera and oil on canvas

30x24 76.2x61

Lent by Mr Basil Taylor, Kent

22 **Landscape, lower Innvalley** 1954

Charcoal and watercolour on paper

15x21 38.5x53.5

Lent by Mrs Christine Frankl, London

23 **View of London** 1954

Indian ink and watercolour on paper

15½x21½ 39x55

Lent by Mr and Mrs L. Wilson, Sussex

24 **Springflowers** 1955

Watercolour on paper

21½x15½ 55x39

Lent by Mrs Christine Frankl, London

25 **Still life with jug and mirror** 1956

Tempera and oil on canvas

21x29 53.5x74

Lent by Mrs Christine Frankl, London

26 **Still life with blue pot** 1956

Tempera and oil on canvas

32x25 81.5x64

Lent by Mr Julian Sofaer, London

27 **Landscape, South Tyrol** 1957

Charcoal and watercolour on paper

15½x21½ 39.5x54.5

Lent by Mrs Christine Frankl, London

20



28 View of Nuvolau 1957

Charcoal and watercolour on paper
15¼x20¼ 38.5x51.5
Lent by Mr Julian Sofaer, London

29 London in spring 1959

Charcoal, pastel and gouache on paper
14½x22 37x55.5
Lent by Mrs Christine Frankl, London

30 Mountain landscape in moonlight 1959

Pastel and gouache on paper
16x21¼ 41x54
Lent by Mrs Christine Frankl, London

31 Mountain fantasy V 1960

Pastel and gouache on paper
16x21¼ 41x54
Lent by Mrs Christine Frankl, London

32 Eastern Alps – two peaks 1960

Pastel and gouache on paper
16¼x21½ 41.5x54.5
Lent by Mrs Christine Frankl, London

33 London 1960

Pastel and gouache on paper
24½x18½ 61.5x47
Lent by Mr Basil Taylor, Kent

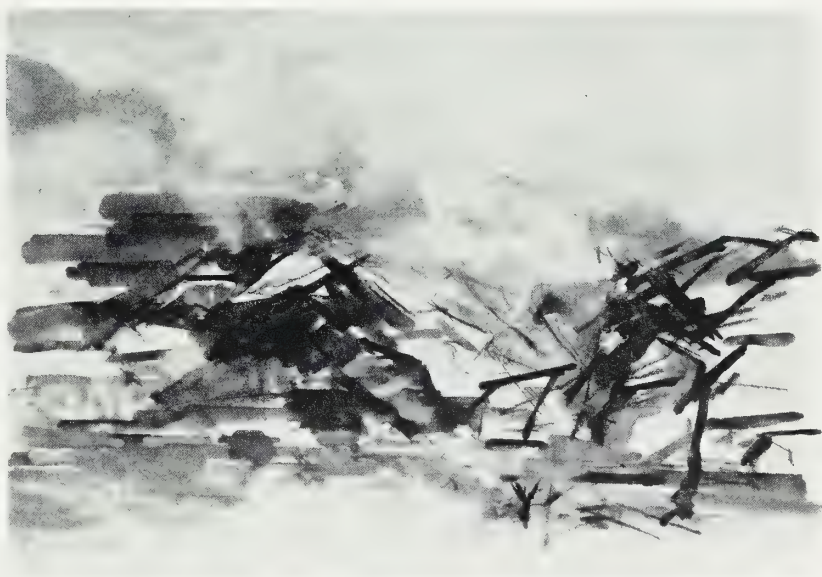
34 London 1960

Pastel and gouache on paper
15¾x24½ 40x62.5
Lent by Mr Julian Sofaer, London

35 Two figures (In Memoriam) 1961

Charcoal, pastel and gouache on paper
24¾x18¾ 63x47.5
Lent by Mrs Christine Frankl, London

27



35



36 The blind man and his guard

(In Memoriam) 1961

Charcoal, pastel and gouache on paper

24 $\frac{3}{4}$ x18 $\frac{3}{4}$ 63x47.5

Lent by Mrs Christine Frankl, London

37 Dolomites, landscape in spring 1961

Charcoal, pastel and gouache on paper

16x22 40.5x56

Lent by Mrs Christine Frankl, London

38 London 1961

Pastel and gouache on paper

12 $\frac{1}{2}$ x18 $\frac{1}{2}$ 32x47

Lent by a private collector

39 Western Alps 1961

Charcoal, pastel and gouache on paper

15 $\frac{1}{4}$ x20 $\frac{1}{2}$ 38.5x52

Lent by Mr Julian Sofaer, London

45



40 Portrait study of Miss A. S. 1961

Charcoal and pastel on paper

21x19 53x48

Lent by Mr Julian Sofaer, London

41 Anemones 1961

Charcoal, pastel and gouache on paper

25x19 63.5x48

Lent by Mrs Christine Frankl, London

42 Gasteiner Valley I 1962

Tempera and oil on canvas

19x24 $\frac{3}{4}$ 48x63

Lent by Mrs Christine Frankl, London

43 Still life with two pears and two lemons 1962

Tempera and oil on canvas

21 $\frac{1}{4}$ x26 $\frac{1}{4}$ 54x67

Lent by Mrs Christine Frankl, London

44 Rhone Valley III 1962

Tempera and oil on canvas

20 $\frac{1}{4}$ x26 $\frac{1}{4}$ 51.5x66.5

Lent by Mrs Christine Frankl, London

45 View of Salzburg 1962

Charcoal, pastel and gouache on paper

16 $\frac{3}{4}$ x22 $\frac{3}{4}$ 42.5x57.5

Lent by Mrs Christine Frankl, London

46 Salzburg Castle 1962

Indian ink, pastel and gouache on paper

19x25 $\frac{1}{2}$ 48.5x64.5

Lent by Mrs Christine Frankl, London



47 Self portrait II 1962

Charcoal, pastel and gouache on paper

20x14 51x36

Lent by Mrs Christine Frankl, London

48 Flight into Egypt 1962

Pastel and gouache on paper

24½x18½ 62x46

Lent by Lord Clark, Kent

49 Landscape, Dolomites 1962

Tempera and oil on canvas

25¼x32 64x81

Lent by Mr Julian Sofaer, London

50 Guard and one figure 1962

Charcoal, pastel and gouache on paper

25¼x19 64x48

Lent by Mr Julian Sofaer, London

51 King II 1962

Charcoal, pastel and gouache on paper

24¾x19 63x48.5

Lent by Mrs Christine Frankl, London

52 Landscape, Thusis 1963

Tempera and oil on canvas

25¼x32 64x81

Lent by Mrs Christine Frankl, London

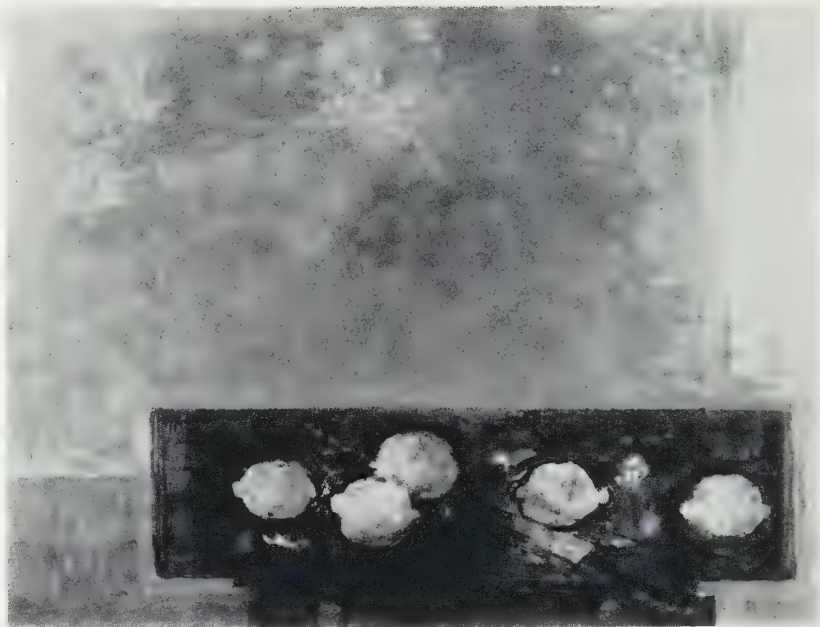
53 Still life with five lemons 1963

Tempera and oil on canvas

25¼x32 64x81.5

Lent by Mrs Christine Frankl, London

53



58



54 Presentation of church model I 1963

Pastel and gouache on paper

25x19 63.5x48.5

Lent by Mrs Christine Frankl, London

55 King and mask III 1963

Charcoal, pastel and gouache on paper

25½x19 64x48.5

Lent by Mrs Christine Frankl, London

56 Three young men in a furnace 1963

Pastel and gouache on paper

25x19 63.5x48.5

Lent by Mrs Christine Frankl, London

57 Madonna and Child I 1963

Pastel and gouache on paper

25x19 63.5x48.5

Lent by Mrs Christine Frankl, London

58 Last Judgement II 1963

Pastel and gouache on paper

25½x19 64x48.5

Lent by Mrs Christine Frankl, London

54



59 Arrest of Christ 1963

Pastel and gouache on paper

25x19 63.5x48.5

Lent by Mr Basil Taylor, Kent

60 Mountain landscape with sun 1963-64

Tempera and oil on canvas

38x45½ 96.5x116.5

Lent by Mrs Christine Frankl, London

61 London II 1963-64

Tempera and oil on canvas

40x50¼ 102x127.5

Lent by Mrs Christine Frankl, London

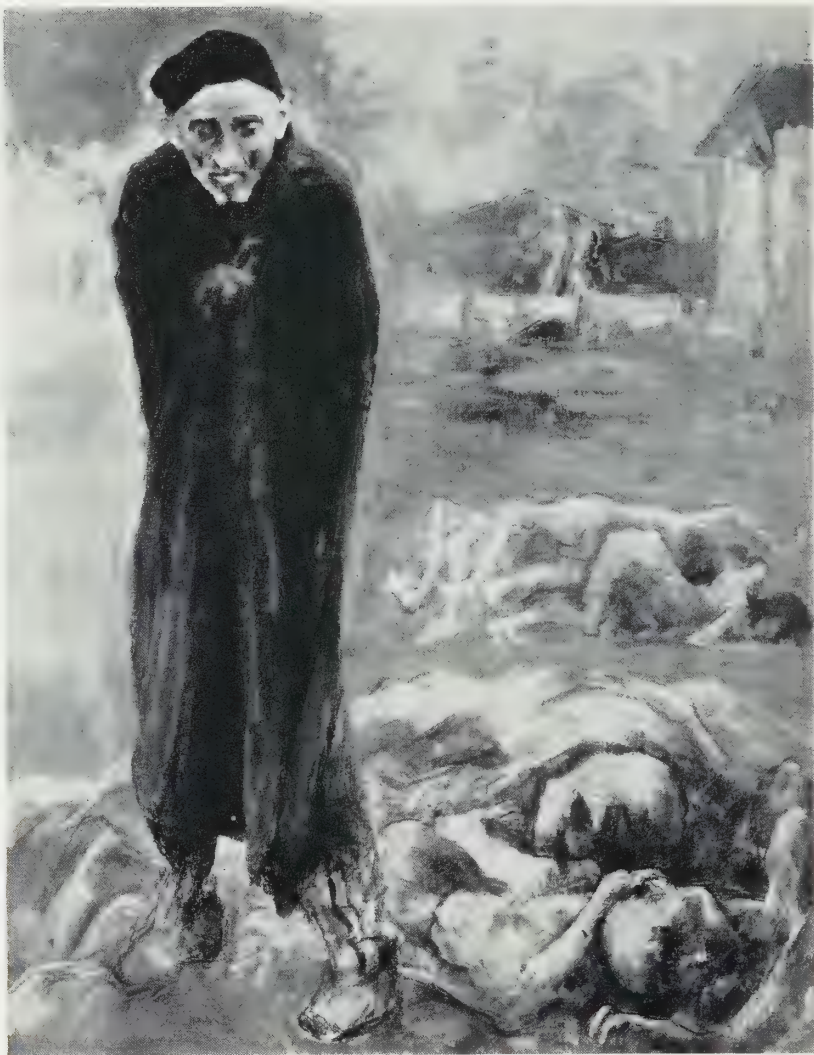
62 The watchtower (In Memoriam) 1964

Tempera and oil on canvas

45½x50½ 115x128

Lent by Mrs Christine Frankl, London

65



63 Sleeping berths (In Memoriam) 1964

Tempera and oil on canvas

40x58 $\frac{1}{4}$ 102x148

Lent by Mrs Christine Frankl, London

64 Border post (In Memoriam) 1964-65

Tempera and oil on canvas

67x55 $\frac{1}{4}$ 170x140

Lent by Mrs Christine Frankl, London

65 Survivor II (In Memoriam) 1964-65

Tempera and oil on canvas

50x40 127x102

Lent by Mrs Christine Frankl, London

66 The burial (In Memoriam) 1965

Tempera and oil on canvas

30x25 76x63.5

Lent by Mr Julian Sofaer, London

66



Etchings

Measurements are given in inches and millimetres, inches first. The monograph on the artist by Hans Tietze published in Vienna in 1930 contained a catalogue of etchings. The reference numbers given here, up to and including catalogue number 80, refer to that catalogue. The reference numbers given for catalogue numbers 81 to 88 are from Frankl's own list of his graphic work. All the etchings exhibited have been lent by Mrs Christine Frankl.

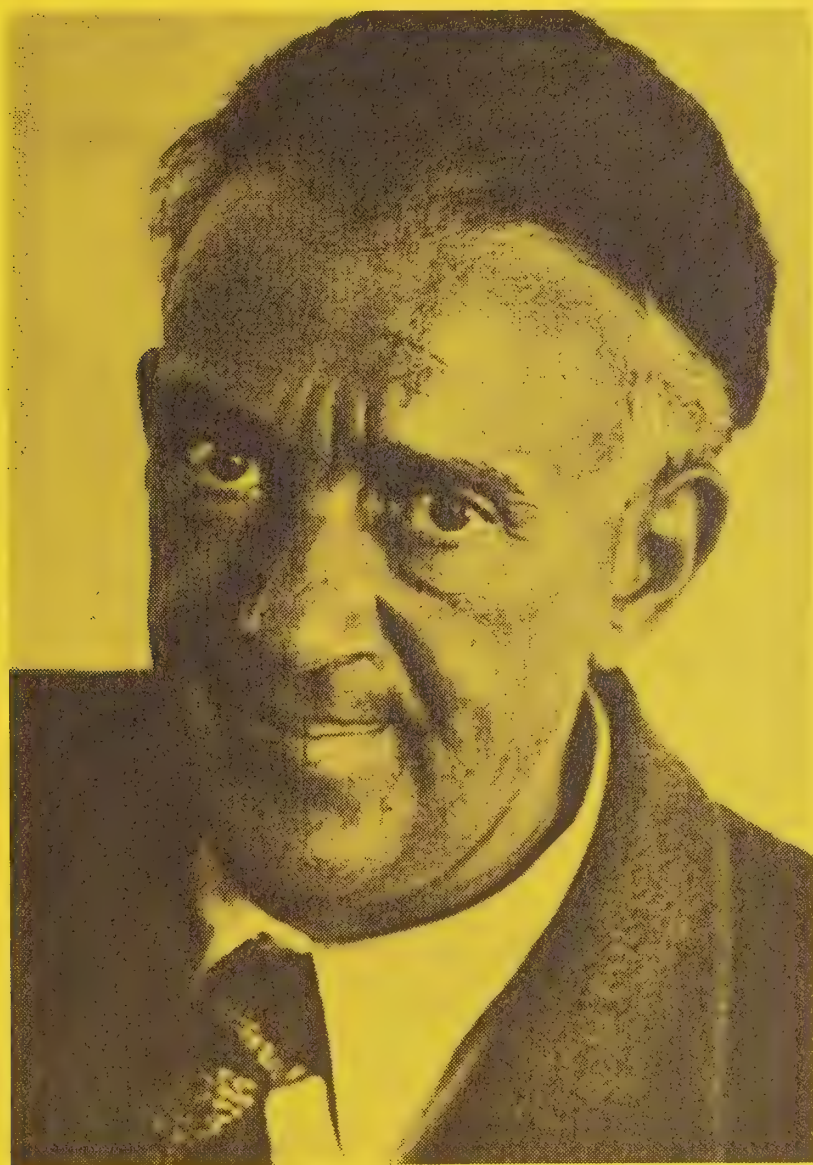
- 67 Landscape** 1927
5½x10⅝ 140x270
First state, drypoint, Tietze no.7
- 68 Church interior** 1927
6¼x7⅞ 160x200
First state, drypoint, Tietze no.11
- 69 Neulengbach** 1927
5½x9½ 140x240
Second state, drypoint, Tietze no.12
- 70 Hütteldorf** 1927
5⅝x8¼ 130x210
Second state, drypoint, Tietze no.15
- 71 Bathers** 1928
5⅝x9⅞ 130x250
First state, diamond, Tietze no.21
- 72 Still life** 1928
4⅝x8 117x204
Second state, diamond, Tietze no.26a
- 73 St Cassian** 1928
5⅞x7 150x178
Third state, diamond, Tietze no.27
- 74 Flowers I** 1928
7⅞x4½ 200x115
Second state, diamond, Tietze no.29
- 75 Sion I** 1928
6⅝x8½ 155x215
First state, etching and diamond,
Tietze no.30
- 76 Sion in the evening** 1928
4⅝x6¼ 121x171
Only version, etching and diamond,
Tietze no.32
- 77 St Gilles** 1928
5⅞x4⅞ 150x123
Only version, etching and diamond,
Tietze no.33 (mistitled by Tietze as
St Gilles. The subject is a relief in
St Troiphim, Arles)
- 78 Romanesque sculpture, St Foi,
Conques** 1929
8⅝x5⅝ 218x131
Only version, diamond, Tietze no.37
- 79 Marmolata** 1929
6¼x11⅞ 160x301
First state, diamond, Tietze no.42
- 80 Silvretta** 1929
5⅞x9⅞ 150x248
Only version, diamond, Tietze no.46
- 81 Four Romanesque figures, Vézelay** 1930
11x8⅝ 280x206
Third state, op. no.55
- 82 Aveyron landscape** 1930
12x8¼ 305x210
Only version, op. no.60
- 83 Figure of Isaiah, Souillac** 1931
10⅞x7⅞ 275x187
First state, op. no.61
- 84 The Arrest** 1931
12x8⅞ 305x213
First state, op. no.62
- 85 Café scene** 1931
10⅞x11 273x280
First state, op. no.64
- 86 'The whole again'** 1931
11⅝x14¼ 289x362
Second state, op. no.66
- 87 Die Reichsgründungsfeier** 1931
Celebration of the
founding of the Empire
9⅝x14⅝ 240x360
First state, op. no.67
- 88 'Justice has been done'** 1931
12½x9⅞ 317x230
First state, op. no.68
- 89 Portrait of Mr Eumorphopoulos,
London** 1938
11x8 280x203
Fourth state

Biographical Note

Gerhart Frankl was born in Vienna in 1901. After briefly studying chemistry, he devoted himself wholly to painting and, during the summer of 1920 and 1921, he studied for a few months in Noetsch with Anton Kolig. He was otherwise self-taught, chiefly at the Kunsthistorisches Museum in Vienna and other museums all over Europe. The attempt to study at art school remained unsuccessful. He travelled in North Africa in 1922 and, later, repeatedly in France, Italy, Holland, and to the Alps almost yearly. There were several exhibitions between 1924 and 1930 and, in 1930, the Munich Pinakothek purchased a landscape. Hans Tietze wrote a monograph in 1930 which included an oeuvre catalogue of etchings. He emigrated to England in 1938, where he lived until he died. There were several visits to Austria after the Second World War. He participated in the Biennale in Venice and São Paulo and the Triennale in Pittsburgh. In 1961 the Austrian President bestowed upon him the title of 'Professor'. There were exhibitions in London in 1939, 1945, 1960 and also in Vienna and Salzburg in 1962. He died during a visit to Vienna on 24 June 1965.

A list of Arts Council publications,
including all exhibition catalogues in print,
can be obtained from the Publications
Department, Arts Council of Great Britain
105 Piccadilly, London W1V 0AU

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Printed in England by Shenval







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 6, 1992

Rabbi Steven Foster
Congregation Emanuel
51 Grape Street
Denver, Colorado 80220

Dear Steven,

There should be a special blessing when a teacher meets a student after many years and then realizes what a fine human being and active community leader that man has become.

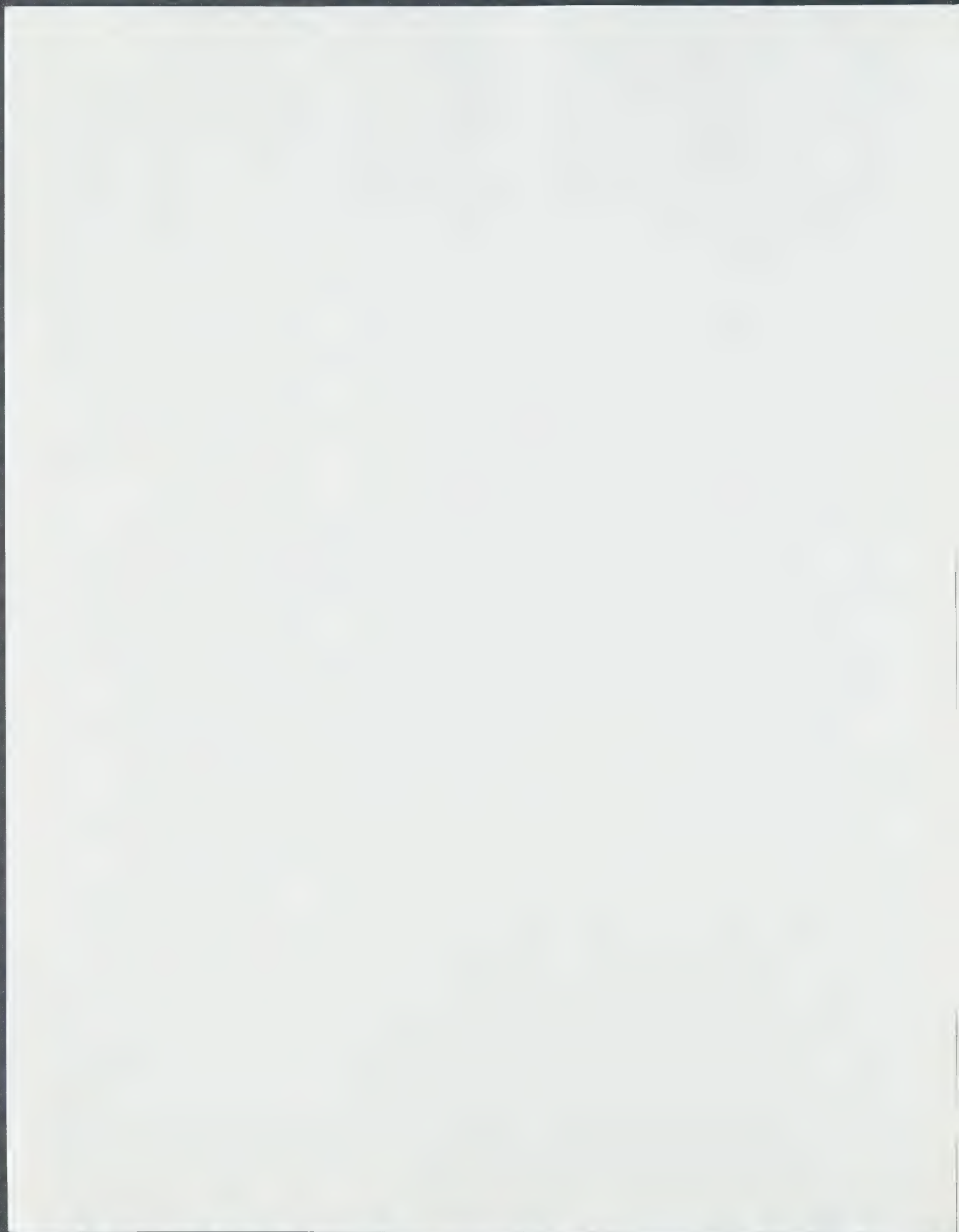
Isabel and I really enjoyed speaking to your Temple and then having some time with you.

We are just on our way to Europe for the art sales in London and Amsterdam. After we return at the end of December, I will send you a photograph and some detailed documentation of that painting of Moses done by an artist who was, I believe, a Marrano in Naples.

All good wishes.

Sincerely,

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 16, 1994

Ms. Myrta Fisher
Penny Haven
North Road
Newhaven.
East Sussex BN9 0BP
England

Dear Ms. Fisher:

Thank you for your kind letter of August 16th.

I do hope that Miss Thompson's exhibition was really appreciated. It is so rare to see so much of the life's work of an artist in one exhibition.

Enclosed, as agreed, please find my check for £100 made out to Manor Eagle Ltd. for the painting of an old man. Please leave the painting with Mrs. Betty Hardy. Isabel and I plan to visit her at the end of November or early December, and will then pick up the painting.

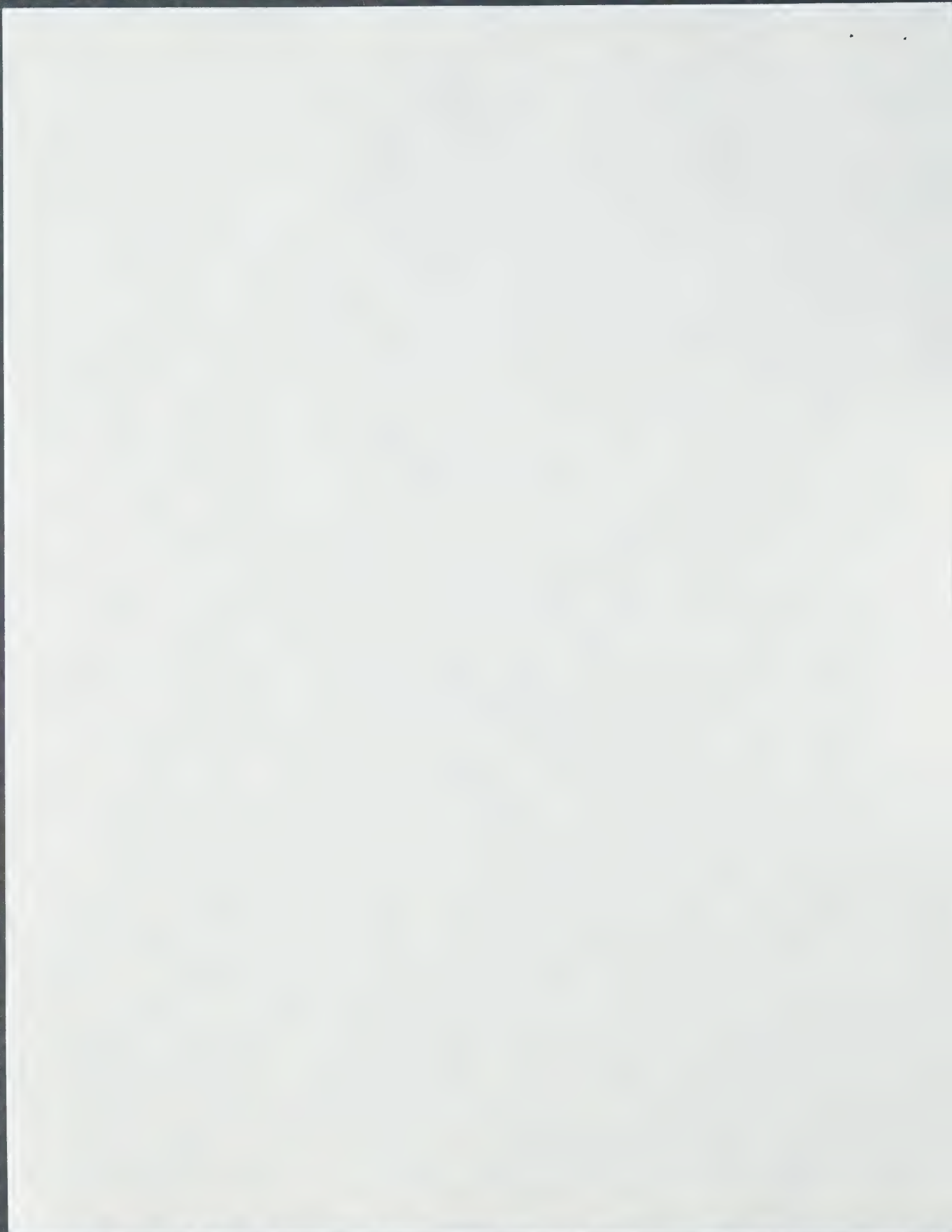
All good wishes, also to Miss Thompson and Mrs. Hardy.

Sincerely,

Enclosure

c: Mrs. Betty Hardy

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



MARGUERITE DOUGLAS THOMPSON

Invites you to the

PRIVATE VIEW

on Sunday, 11th September — 11am - 4pm

of her

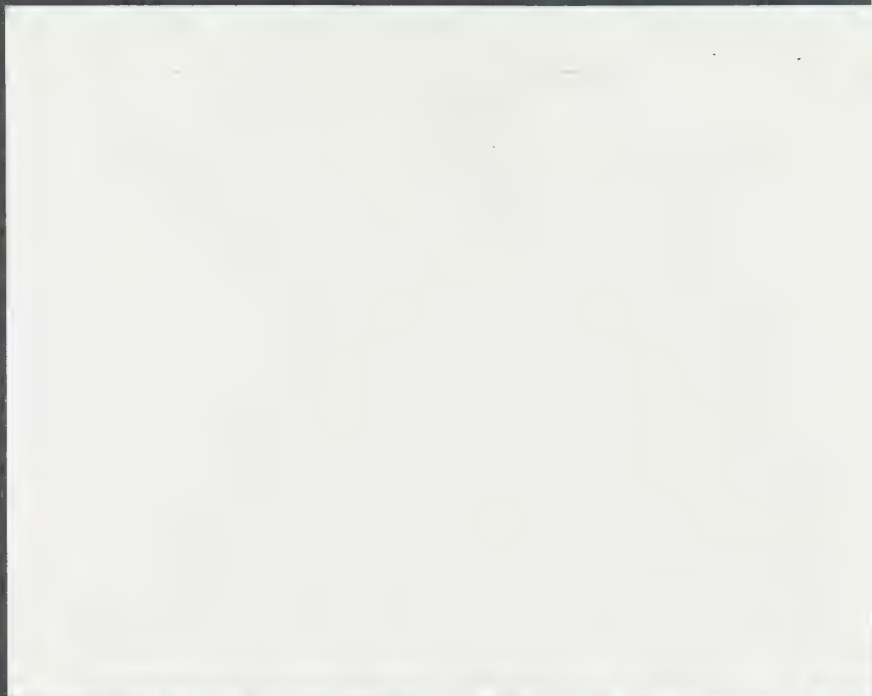
RETROSPECTIVE EXHIBITION

at the

STAR GALLERY

Castle Ditch Lane, Lewes, East Sussex

Exhibition open Friday, 9th September - Thursday
15th September, 10.30 am - 5.30 pm (except Sunday)



Tel.

0273 512344

Penny Haven,
Norton Road,
Newhaven.

E.8x BN9 0BT

August 16th 1994

Dear Dr. Bader,

I was very glad to
have the conversation with
you on the 'phone this evening.

Off the top of my head I
mentioned possible prices being
~~poss~~ between £75 and £175,
but it may be between £100
and £200 except for the very
large later ones in good condition.

In any case your painting
is agreed at £100. I am
very glad that such a good
little painting will be where
it is appreciated, and I
hope you will have one or
two more later if there are
some left that you like,
which are not claimed by
the family. Please would you
send the cheque to me at
the above address, but made
out to "Manor Eagle Ltd".
(ie. The Star Gallery)

Yours sincerely, Myrtle Fisher



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 22, 1994

Mrs. Ruth Watkins Fell
162 West Crestlyn Drive
York, Pennsylvania 17402

Dear Mrs. Fell:

Thank you for your thoughtful letter of April 14th.

I have shown the photograph of your painting to number of knowledgeable art lovers who, of course, have all said that it is not a typical Gauguin but could be a very early work by him. I am convinced that the painting is period and see no reason whatever to doubt the authenticity of the signature. As you know, there are other such early works by Gauguin which look much more like works by Jongkind than the typical Gauguin.

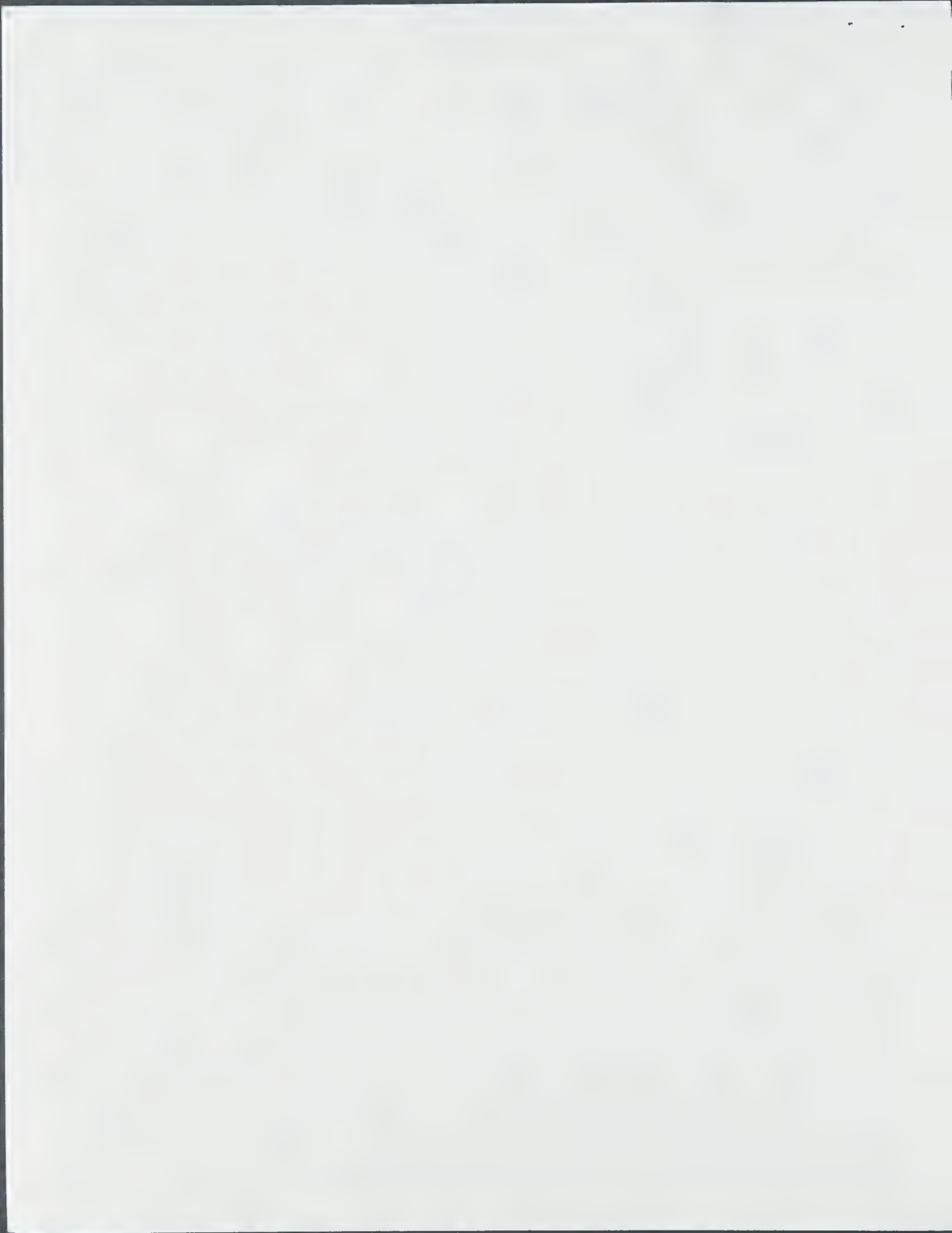
There are so many examples where the great experts on modern art want to limit the works of the artist they are studying, and so will not authenticate works they consider untypical. If I were in your position, I would try very hard to get to know the expert at Wildenstein personally, and then let him look at the painting, with the technical details.

I wouldn't stake my life on your being successful, but I am afraid I can suggest no better alternative.

All good wishes.

Sincerely,

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



RUTH WATKINS FELL
162 WEST CRESTLYN DRIVE
YORK, PA 17402
717-741-2510

April 14, 1994

Dr. Alfred Bader
Alfred Bader Fine Arts
924 E. Juneau Ave.
Milwaukee, WI 53233

Dear Dr. Bader:

This is a follow-up note to a visit my brother, Paul Watkins, and I had with you in your Gallery in September, 1993. We discussed the authentication of the painting we own, "Moonlight At Pont-Aven, Brittany," signed by Paul Gauguin. If I recall correctly, shortly after our visit you were planning to make a trip to Europe. I hope the trip was enjoyable and successful.

I'm wondering if you have any suggestions as to how we can authenticate the painting? We are looking for our next step in the authentication process. If you recall, nothing about this painting suggests that it was not painted by Paul Gauguin. In other words, we have strong reason to believe it is an original Gauguin.

Thanks for your time regarding this matter. We enjoyed visiting with you in September. I look forward to hearing your recommendations about this painting.

Please note I have also enclosed an article from the Wall Street Journal of April 11, 1994 and was thinking of you. It discusses the Grenoble Museum. With your extensive background in art I thought you might find it interesting and didn't know if you had seen the article.

Sincerely,



Ruth Watkins Fell





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 27, 1993

Mrs. Shirley L. Feldman
36 Char Del Way
Williamsville, New York 14221

Dear Mrs. Feldman:

Thank you for your interesting letter of August 25th.

The painting of Moses is a much later copy of the famous painting in Berlin. That has generally been called Moses Smashing the Ten Commandments, but I have argued, in lectures entitled "The Bible through Dutch Eyes" that it is really Moses showing the ten commandments when he returned the second time from Mount Sinai. The Bible describes that light emanated from Moses' face, and in some translations this was mistranslated as horns. Your copy doesn't show that at all.

Rembrandt probably got counsel about writing the ten commandments in Hebrew from his rabbi friend, Menasseh Ben Israel. The painter of your copy made a number of mistakes in the Hebrew.

I believe that quite a few Jews would be interested in having your painting in their home, but I don't believe that I can use it.

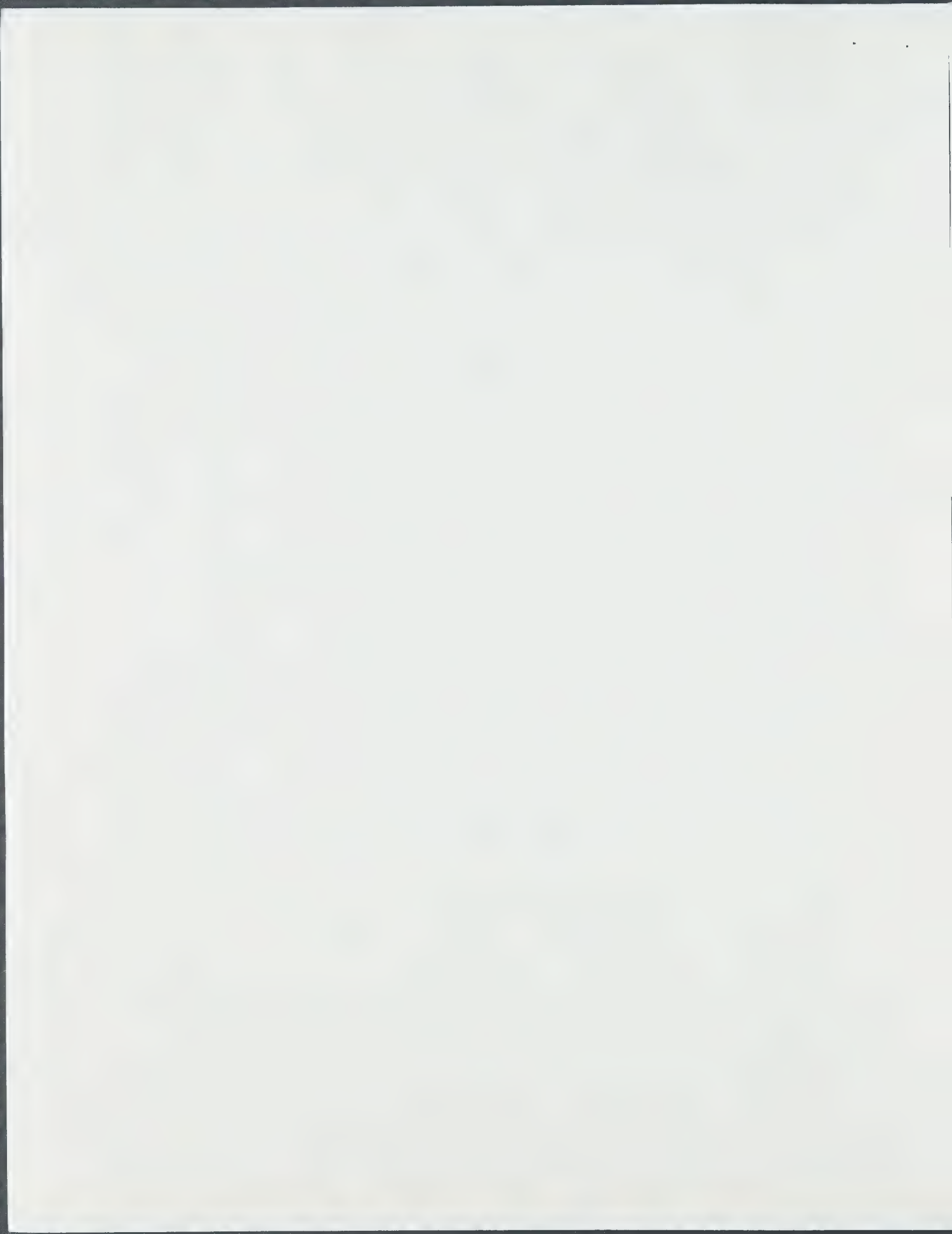
I looked at your portrait of a woman before the sale in May and wasn't very impressed. At a reserve of \$20,000 it would be hard to sell; however, it is a period painting and some people would be charmed by the elaborate dress. What are you asking for this work?

Best regards, also to your husband.

Sincerely,

Enclosures

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



The Feldman Collection
GALLERY # 40
1050 SECOND AVENUE
NEW YORK, NEW YORK 10022
212-308-5885
716-634-6655

36 Charlell Way
Williamsville, New York 14221
August 25, 1993

Alfred Bader Fine Arts
The Astor Hotel - Suite 622
924 East Junear Avenue
Milwaukee, Wisconsin 53202

Dear Mr. Bader,

As per my husband's Adrian Feldman telephone conversation a few weeks ago with you enclosed are the following photographs and information we thought would be of interest to you.

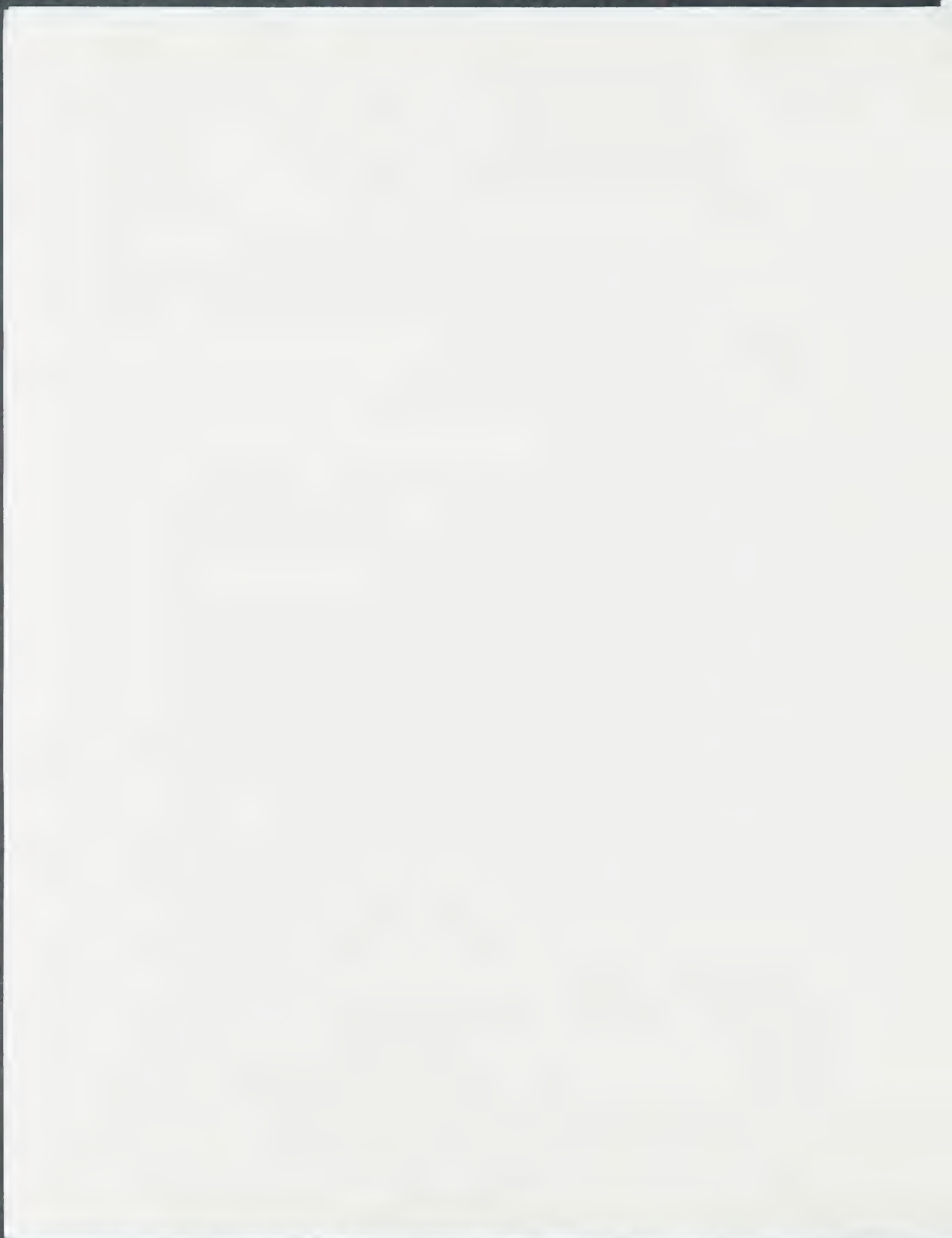
1. Portrait of an Elegant Lady Holding a Lap Klog which we had consigned to Sotheby's for the "Important Old Master Paintings" sale May 20, 1993. It did not reach the reserve. The estimate was 20,000 - 30,000.
2. Photographs of the oil painting "Moses with the Ten Commandments" signed Rembrandt bottom left of the painting. The size is 67 1/4" height x 53 1/4" width.

Please call us at 716-634-6655 and we can discuss the paintings with you if there is interest in either of them.

Please return the photographs when finished with them.

We look forward to hearing from you.

Very truly yours,
Shirley L. Feldman





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 5, 1992

Mr. Robert Feinberg
828 Abington Lane
Knoxville, Tennessee 37919

Dear Robert:

It has been years since we corresponded, but I still remember with great pleasure our communications in the middle 70's.

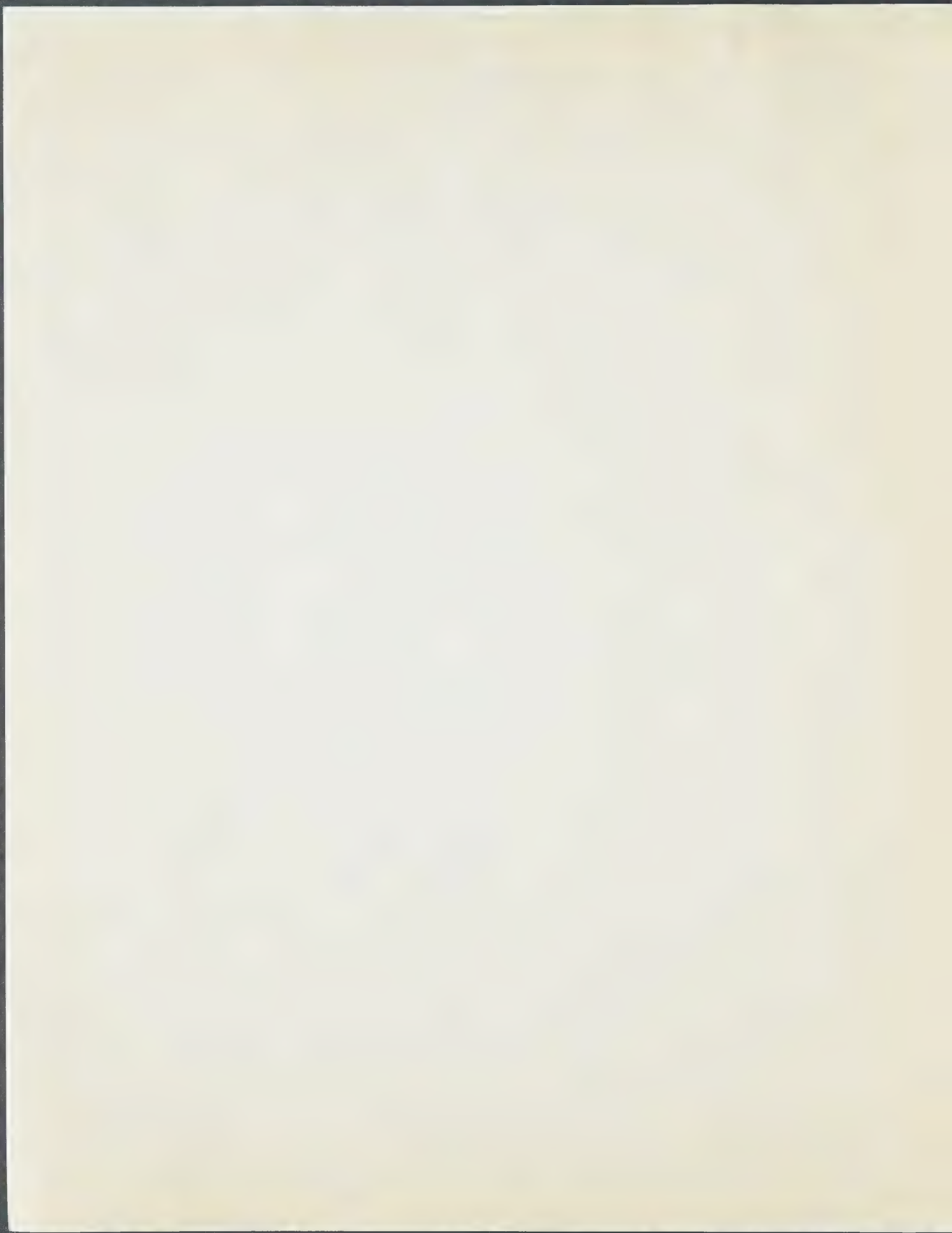
As you will see from the enclosed, I have been dismissed from Aldrich under very odd circumstances. I now divide my time three ways: continuing to try to help chemists, working on two books and dealing in art.

I have opened a gallery, and if your travels bring you to Milwaukee please do visit.

Best personal regards,

Enclosure

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



bc; Len

December 1, 1976

Dr. Robert Feinberg
828 Abington Lane
Knoxville, TN 37919

Dear Robert:

I am happy to be able to tell you that a collector of Old Master paintings, Albert Lang in Zurich, bought the still life which we had bought together some time ago. If you will remember, the painting needed extensive restoration and Mr. Lang agreed to pay for that. It is a very fine still life and cleaning showed that it is fully signed by a Hamburg artist who worked in Italy, Franz von Tamm.

I sold the painting for SF6000, for which we received \$2,421. My only out-of-pocket expense was \$55. for airfreight, because in view of the quality of the painting I was able to persuade Albert Lang to pay for the very expensive restoration. Despite that, he is really very justifiably exceedingly happy with the painting because it really is a very beautiful work. Thus all of us should be satisfied.

Deducting the \$55. from \$2,421. leaves \$2,366. to be split between us. I enclose my check for \$1183. This approximately quadruples our investment and we should only be able to find more such fine paintings!

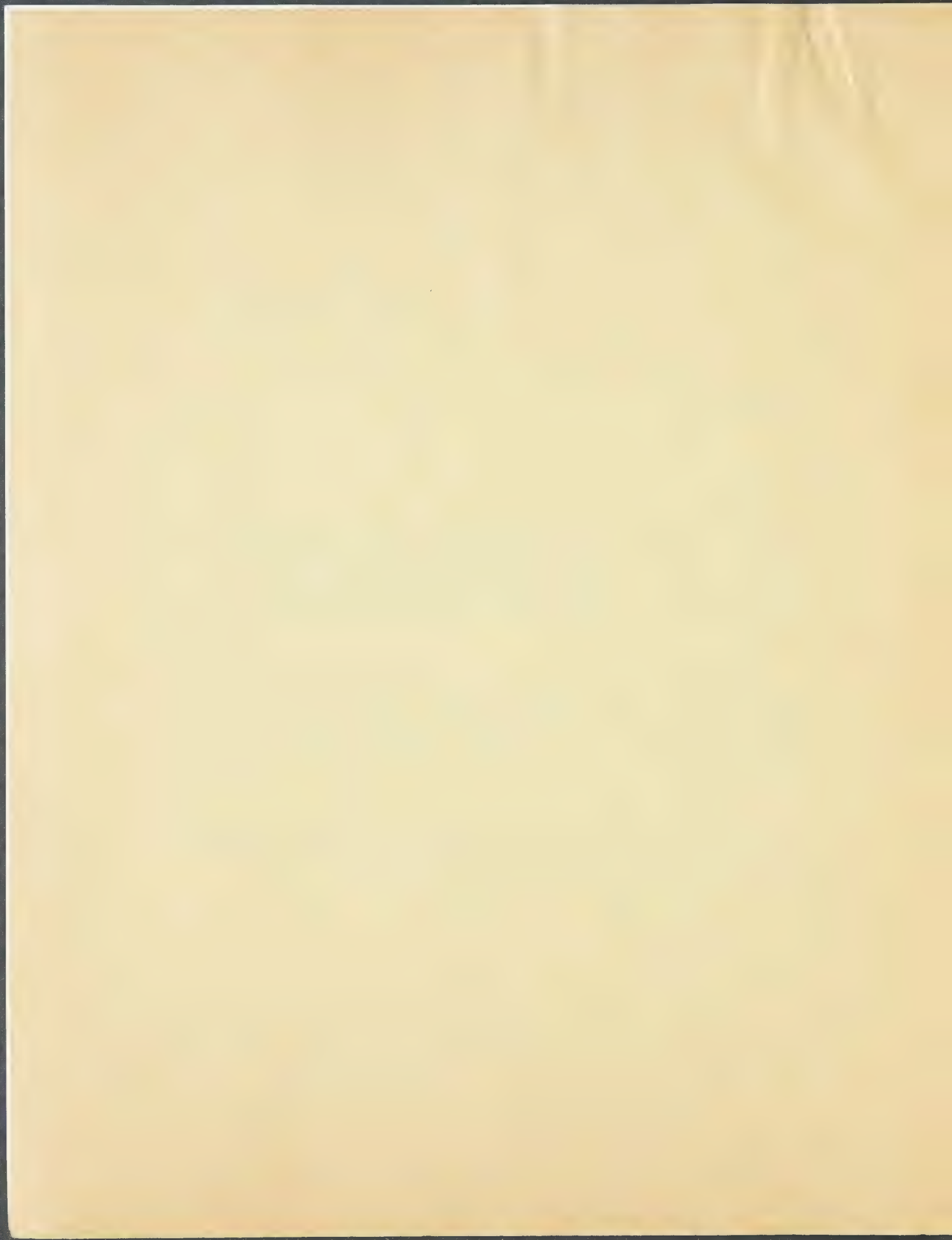
When will I see you again?

Best personal regards.

Sincerely,

Alfred Bader

Enck



January 13, 1976

Dr. Robert Feinberg
828 Abington Lane
Knoxville, TN 37919

Dear Bob:

Just a note to tell you that the Italian 18th century still-life arrived safely. The frame is all smashed up but that certainly is no loss. It is not a great painting but a nice one. Unfortunately it needs lining and I will have that done and in the end I am confident that it will come out alright, although it won't make us rich.

Very sincerely,

Alfred Bader

AB/ad



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TIME REC'D AFC

CONSIGNEE'S SIGNATURE

DATE REC'D.

TIME REC'D.

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T/S 1509999

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 400 W. W. Pine Ave
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 Milwaukee
 STATE
 WI
 ZIP CODE
 53255

 CONSIGNEE
 1214500000
 STREET
 400 W. W. Pine Ave
 CITY
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 STATE
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3. Declared Value for carriage and liability shall be the value stated in the governing tariffs for such period as shall be applicable, or the actual value of the goods declared on this bill, and applicable charges paid thereon.
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9. "Forwarder's wholly owned subsidiary, Airborne Forwarding Corporation, is an authorized surface freight forwarder, and the surface portion of the carriage may be made subject to its tariffs on file with the Interstate Commerce Commission".

Nov 17, 1975
828 Abington Ln
Knowlton T 837919

Dear Alfred

Just a note to let you know I'm thinking about you. I built a crate for the painting but it needs some modification which so far I haven't had time to do. I'll get it off soon however.

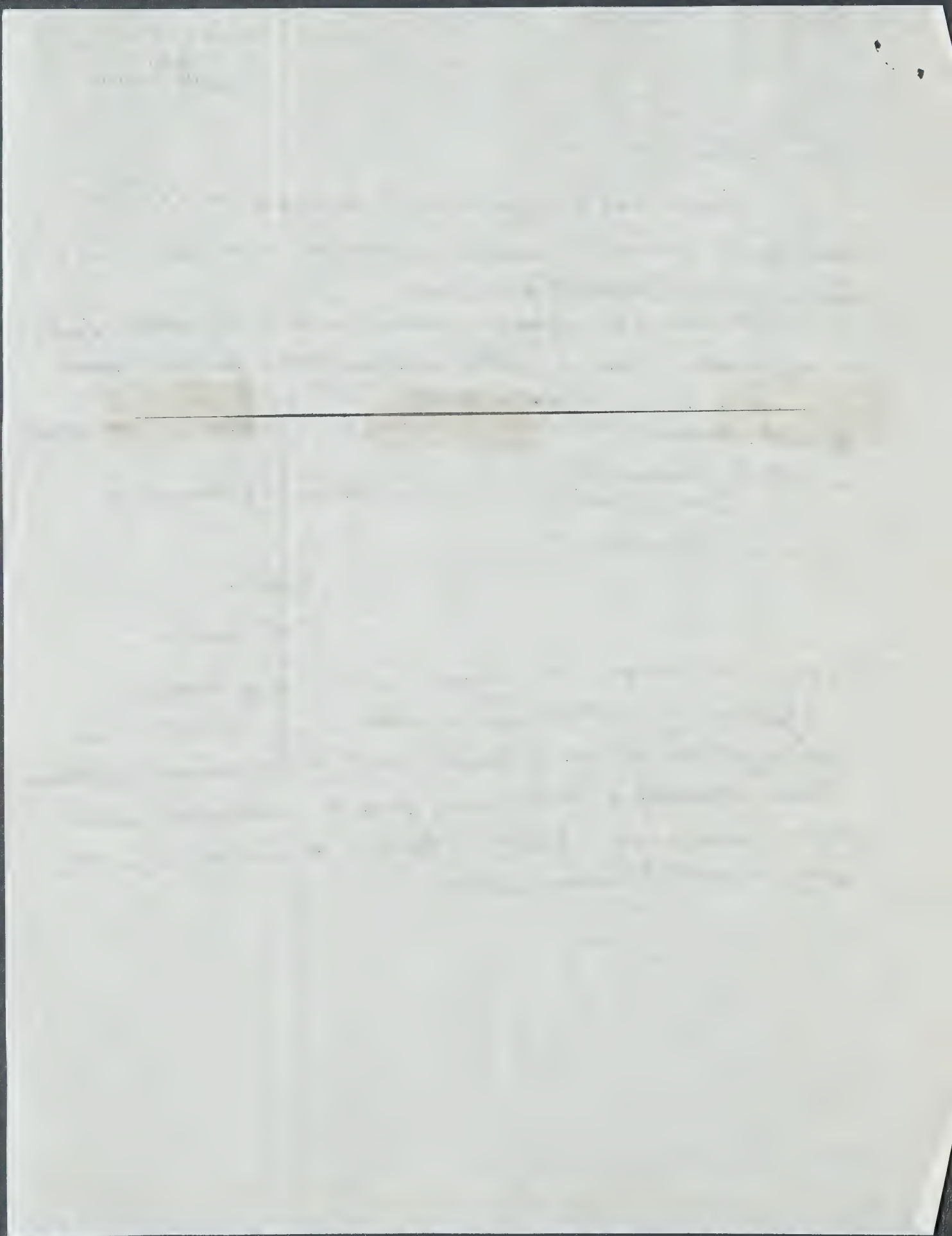
This seems to be a baroque or rococo fountain in the picture spouting an arc of water. I saw a picture in a Christened in Comenius or ~~other~~ ~~morel~~ with a similar spouting fountain. It was by Jean Baptist ~~morel~~. It seems an odd device for a still-life. I wondered if it were possibly an artists "trademark".

Sorry for the delay but my work has reached a crescendo of deadlines that must be met

Regards

Bob Feinberg

P.S. I don't think I showed you a photo of ~~of~~ the painting I got from you (after cleaning). I enclose a copy. A local art history prof suggests that it might be French, from the era of Genesault and Delacroix. I see a possibility of its being one of Genesault's portraits of patients in an insane asylum. It could be a depiction of hysteria. I put this down to wishful thinking however.



December 3, 1975

Professor Robert Feinberg
828 Abington Lane
Knoxville, TN 37919

Dear Bob:

I have just returned from a trip to Europe and want to thank you for your kind letter of November 17.

That head of a man shouting really looks stunning; if my memory serves me right I paid somewhere between \$200-300 for it, and I just wish I could find more such paintings.

I very much look forward to receiving the still-life, and I will then do my very best to sell it at a profit.

Best regards.

As always,

Alfred Bader

AB/ad



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2401 Calvert St. N.W. #403,
Washington, D.C. 20008

July 26, 1981.

Mr. Alfred Bader,
Chairman,
Aldrich Chemical Company,
P.O. Box -355-,
Milwaukee, Wisconsin.

Dear Mr. Bader:

One cannot be grateful enough for the very beautiful covers you have chosen for Aldrichimica Acta. This is unique among industrial publications. Inspiration to the higher values is vital, and, I believe, underestimated, in our busy, modern lives. Classical Art, especially preceding 1870, is an inexhaustible source of very necessary inspiration. A look at the cover of an Acta changes any routine day, adding nourishment to the soul, and permitting some hope to be felt.

My husband, Mr. Bert E. Fry, is a research chemist at the Food & Drug Administration. He knew of my particular fondness for Dutch and Flemish painting, and has brought me every issue of Aldrichimica Acta for fifteen years. We promptly requested a copy of the "Selections From The Bader Collection".

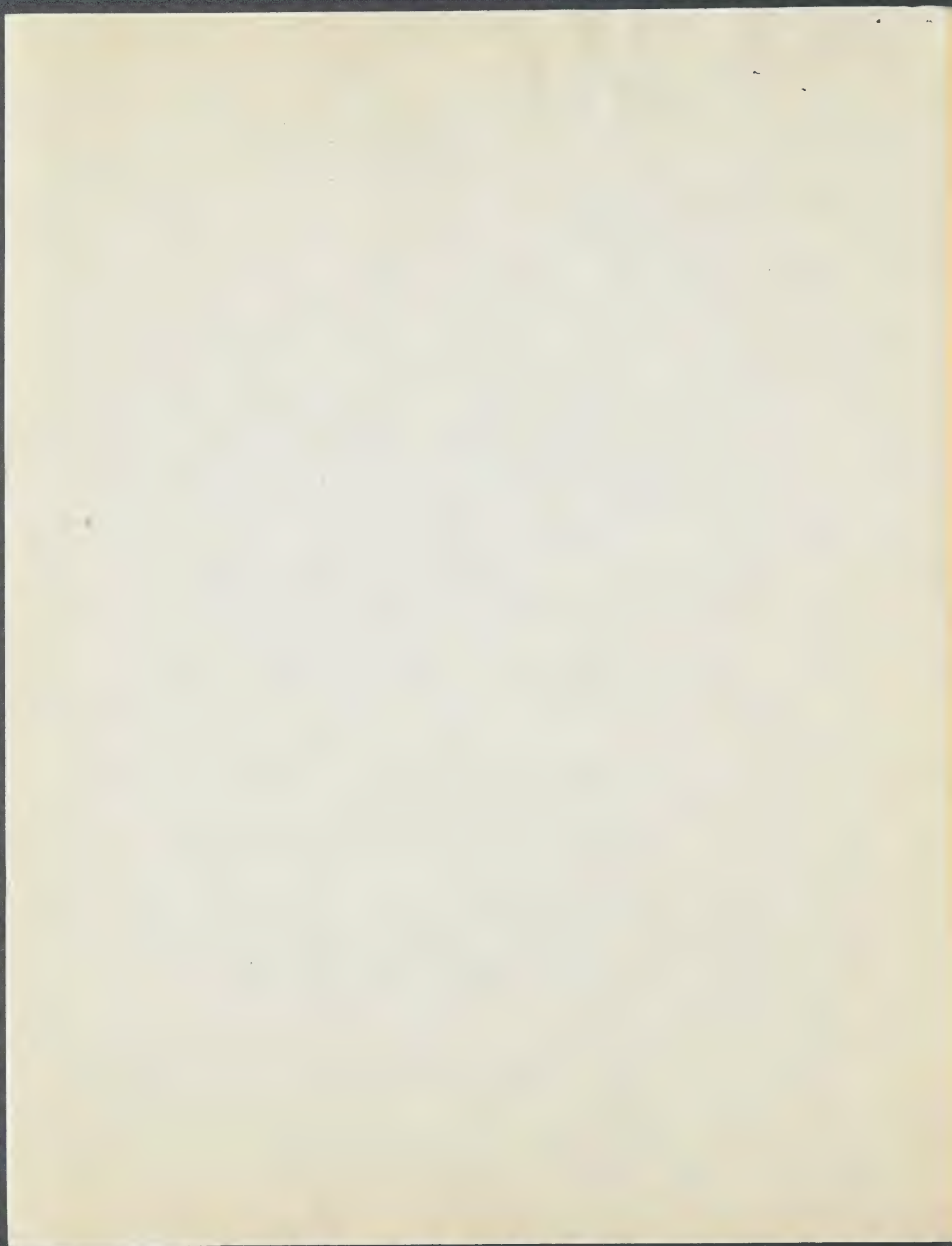
I am writing today with reference to a particular painting, "The Angel (Raphael) Healing Tobias", by Paul de Lesire. It appeared on the February, 1968, issue, and is featured in the collection volume.

For a while, I had framed this print cut from the Acta cover. Later I had a fresh copy of the review sent so that I could have the cover-print photographed and enlarged. I had this picture framed, but photography in this case has its limits. I have been wondering if there are prints of this painting in existence. If available, such a print would be more suitable for viewing.

I have been most happy to know of your great fondness for Dutch-Flemish painting, and I appreciate in no measurable way the use you have been able to make of your position to share the great beauty and value of this Art, for so many years. I am sure I speak for many. I wish you continued success in this, your wonderful hobby.



(Mrs.) Therese Fry



July 31, 1981

Mr. Therese Fry
2401 Clavert Street N.W.
Washington, D.C. 20008

Dear Mrs. Fry:

Your letter of July 26 has been received in Dr. Bader's absence from the office. When he returns from England at the end of August this matter will be brought to his attention.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader



bcc: C. Munch

August 20, 1981

Mrs. Therese Fry
2401 Clavert St. N.W. #403
Washington, D.C. 20008

Dear Mrs. Fry:

I have just returned from a trip to England and was so happy to read your thoughtful letter of July 26.

As you may have noted from the description of the painting in the catalog of my collections, the painting of "Tobias Healing his Father" is very large indeed. While it is in good condition, it is also quite dirty with a very old yellowed varnish. For that reason, we have not had color reproductions made.

I work closely with an able restorer who has become my good friend, but I buy so many paintings in need of restoration and he has been so busy with this that he just hasn't gotten around to cleaning the de Lesire. I do hope that you will understand.

Again, many thanks for your thoughtfulness.

Sincerely,

Alfred Bader

AB:mmh





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1960

October 5, 1993

Mr. Nicholas Fairrie
Fine Art Appraiser
2001 California Street, No.305
San Francisco, California 94109

Dear Mr. Fairrie:

Thank you for your detailed letter of September 27. I return both the color transparency and the black and white photographs.

Now that I have seen both the color transparency and the black and white photographs, I can tell you that I am reasonably certain that the painting is not by Paulos de Lisire, and in fact I have great doubts whether it is even Dutch. Do consider northern Italian artists, perhaps Venetian of around 1680.

I think you will find that Professor Werner Sumowski will reply, although I don't know what he will say. His address is:

Hessenwiesenstrasse 4
Stuttgart/Rohr
70565 Germany

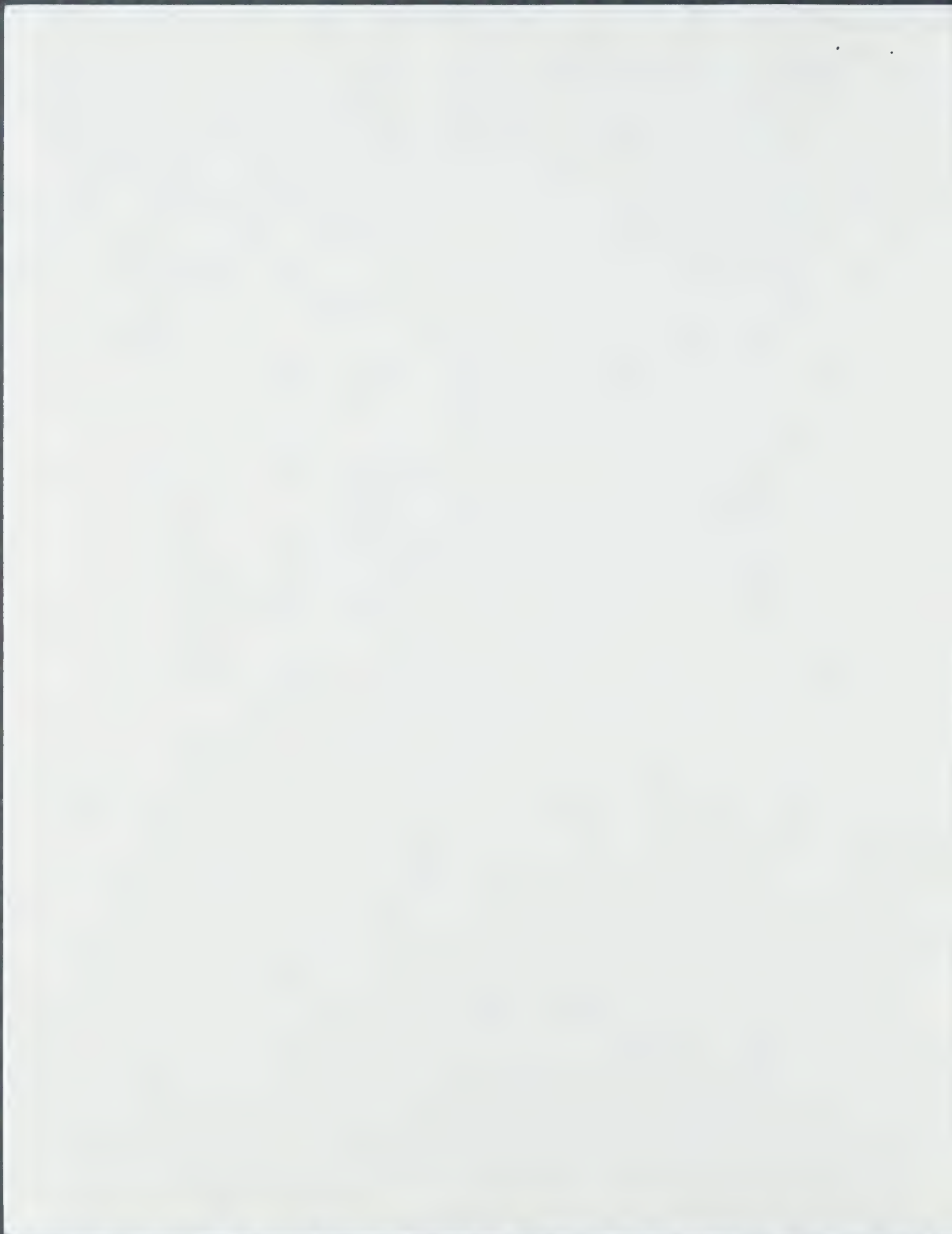
I have found him most helpful, but I have also disagreed with him quite often about attributions.

I very much look forward to meeting you one of these days.

Sincerely,

Enclosures

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



NICHOLAS FAIRRIE I.S.A.
FINE ART APPRAISER
2001 CALIFORNIA ST. #305
SAN FRANCISCO, CA 94109
TEL/FAX: (415) 441-4146/(415)441-1221

September 27, 1993

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

Dear Dr. Bader,

Thank you so much for your gracious and prompt reply to my last letter concerning the painting, "Christ and the Tribute Money". I am enclosing the black and white photographs that you requested and will be delighted if they lead you to a definitive opinion concerning the hand.

It is interesting that you should mention Sumowski in connection with this painting. I had originally thought to contact him but certain colleagues pointed me towards Rudi Ekkart at the RKD and Ernst van der Wetering to whom I wrote care of the Rijksmuseum. I have not received a reply from either of them to date. I'm not surprised, since a friend of mine who knows Ekkart a bit firmly predicted that I would never get him to reply, at least!

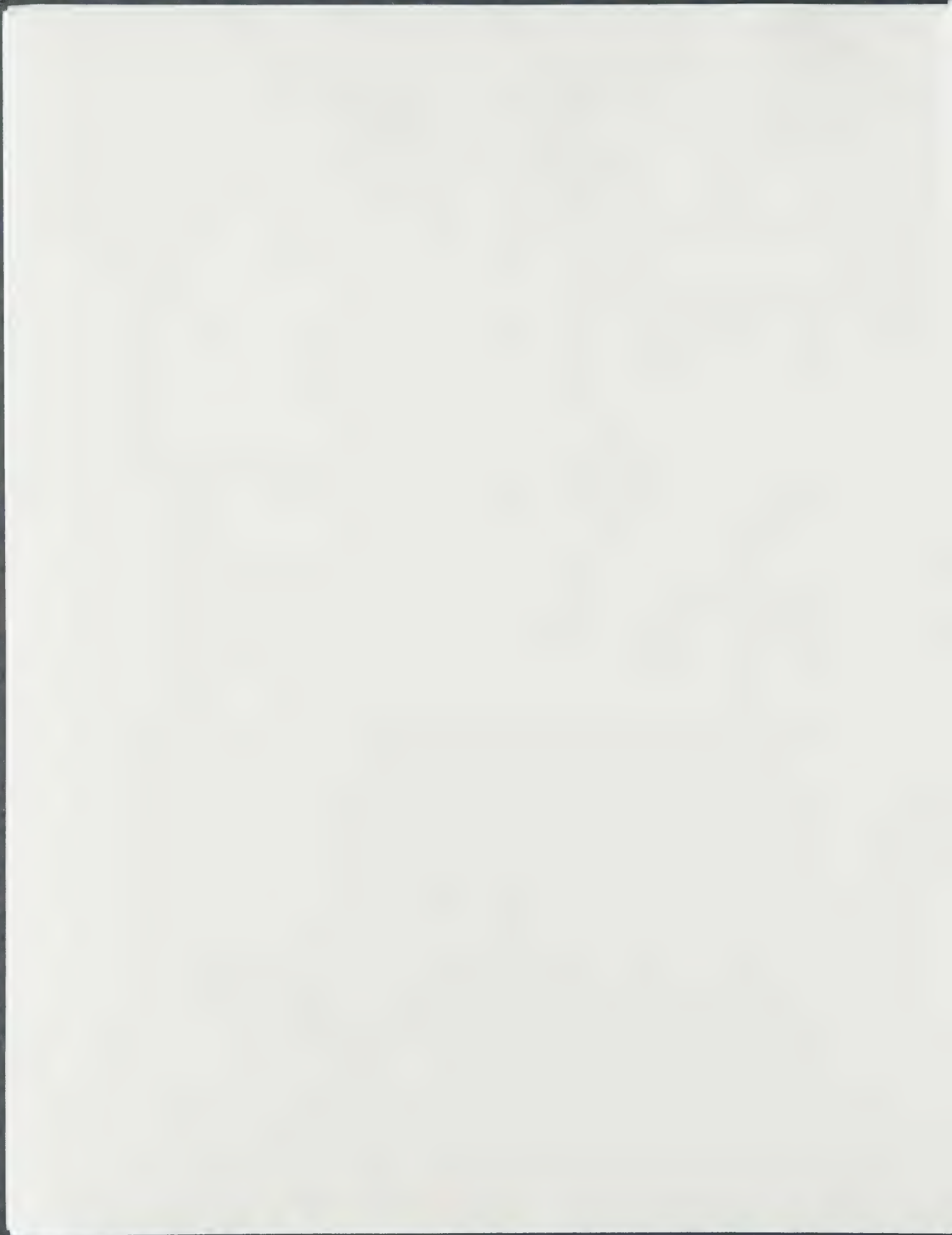
Rachel Kaminsky, with whom I have fairly close ties, pointed me mainly toward Professor Begemann, as did Lynn Orr, here at the De Young. I am finding more and more that scholars and art dealers alike seem to increasingly conceive of Sumowski as a very good generalist and therefore perhaps not to be relied on too much when it comes to difficult attributions to more secondary painters. You will remember, I am sure, the painting that was offered here, of Abraham and the Angels which was thought to be by Bol. Blankert said "No" and Sumowski said "Yes", but Blankert wrote the last definitive study specifically on that artist so he's the one that well advised potential buyers want to trust. In this case, though, I doubt, from what Professor Havercamp-Begemann said, that there is any universally accepted expert on Lesire, with the possible exception of yourself and, as you suggest, Sumowski.

I would be delighted to entertain you should you come to San Francisco and will be very much obliged to you if you are able to get back to me soon with some more ideas on this painting. Please feel free to keep the black and whites but I would be grateful for the return of the transparency since it is the only one I have left, assuming I never hear from van der Wetering and Ekkart. I look forward to your reply, then.

Yours sincerely,



Nicholas Fairrie



NICHOLAS FAIRRIE I.S.A.
FINE ART APPRAISER
2001 CALIFORNIA ST. #305
SAN FRANCISCO, CA 94109
TEL/FAX: (415) 441-4146/(414)441-1221

August 27, 1993

Professor Egbert Avercamp-Begemann
Loeb Professor Emeritus in the History of Art
Institute of Fine Arts
New York University
1, E. 78th St.
New York, N.Y. 10021

Dear Professor Avercamp-Begemann,

I am writing to you at the suggestion of Lynn Orr, at the De Young Museum, and Rachel Kaminsky at Christie's, New York both of whom lay great store by your opinion on Dutch paintings.

I hope you will forgive my presumptuousness in sending you the enclosed transparency and black and white prints of a painting which is beyond my personal capacity to accurately identify. Unfortunately, provenance, in this case, is superfluous - the painting was recently de-accessioned by a local convent to whom the painting was given as a gift in the 1930's. The donors died long ago and there is no documentation to reveal where they acquired the painting and to whom it was then attributed.

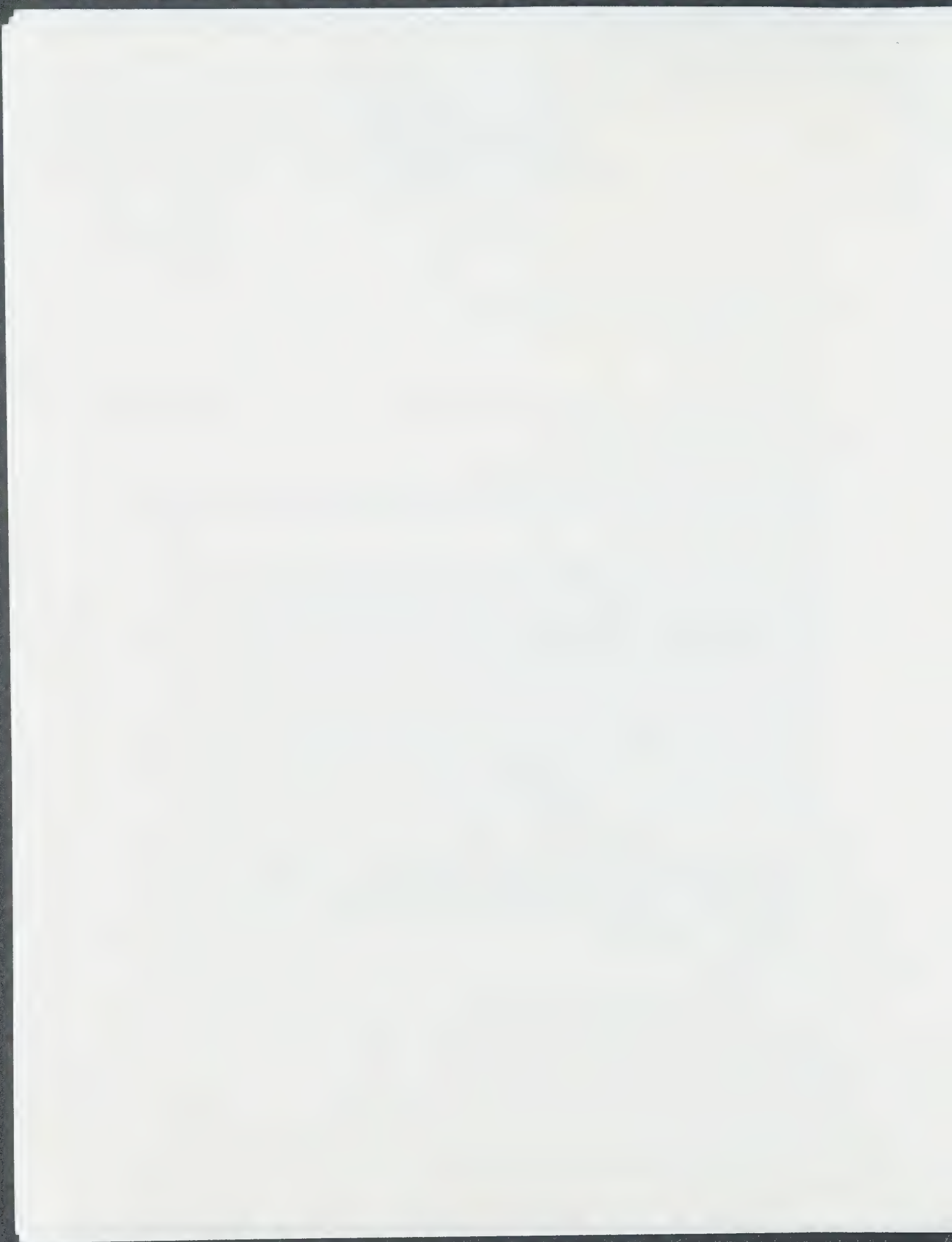
I rather thought it to be reminiscent of Jan Lievens most particularly because it bears some resemblance, stylistically and compositionally to his painting: "Pilatus Wascht Seine Hande in Unschuld" at the Stedelijk Museum. Perhaps I am way "off beam" with this notion and I do realise that the apparent quality of the present work is not overwhelming. Nonetheless, I felt a duty to my client to seek a learned opinion before attempting to catalog and evaluate this work for him.

I realise you must be very busy, but I would very much appreciate it if you would do me the kindness of offering an opinion as to an attribution for this work. Also, if it is not too much trouble, I would appreciate the return of the transparency with your reply. At the same time I would be happy for you to retain the black and white prints if you find the painting at all interesting.

Yours sincerely,



Nicholas Fairrie





Prof. E. Haverkamp - Beegmans

New York University
A private university in the public service

Institute of Fine Arts

1 East 78th Street
New York, N.Y. 10021
Telephone: (212) 772-5800

1. ix .93

Dear Mr. Fairrie,

Thanks for your letter of August 27
and the photo & transparency of The Tribute
Money.

According to the photo and transparency
the painting seems partly overpainted
(the figure of Christ).

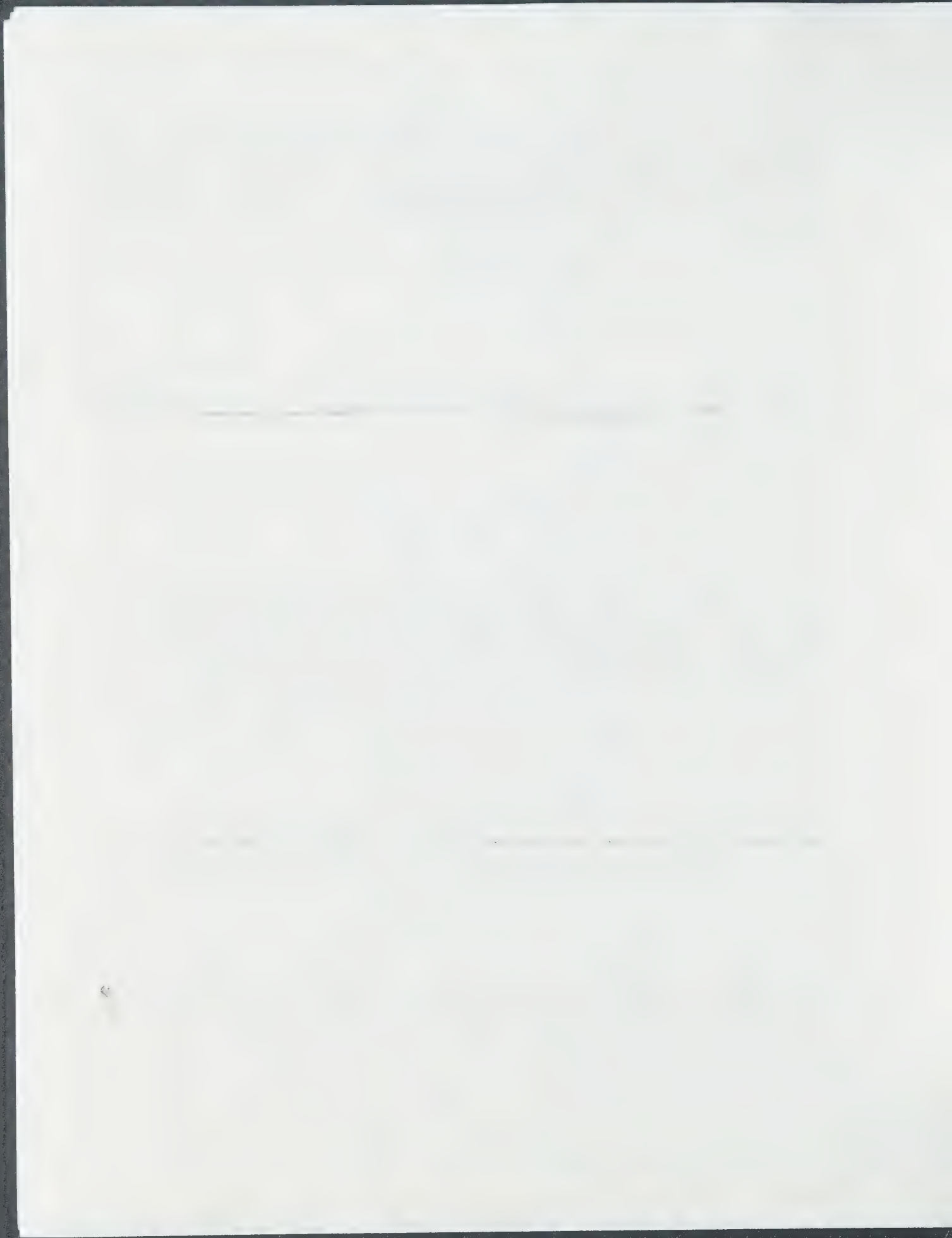
The composition reminds me of
Paulus Lesire without that I see enough
evidence to attribute the painting to him.

Dr. Alfred Bader (Astor Hotel, Suite
622-924, East 76th Ave. - MILWAUKEE,
WISCONSIN 53202) knows the artist best.
I suggest you write him.

I am returning your transparency,
but I keep the black/white photographs.

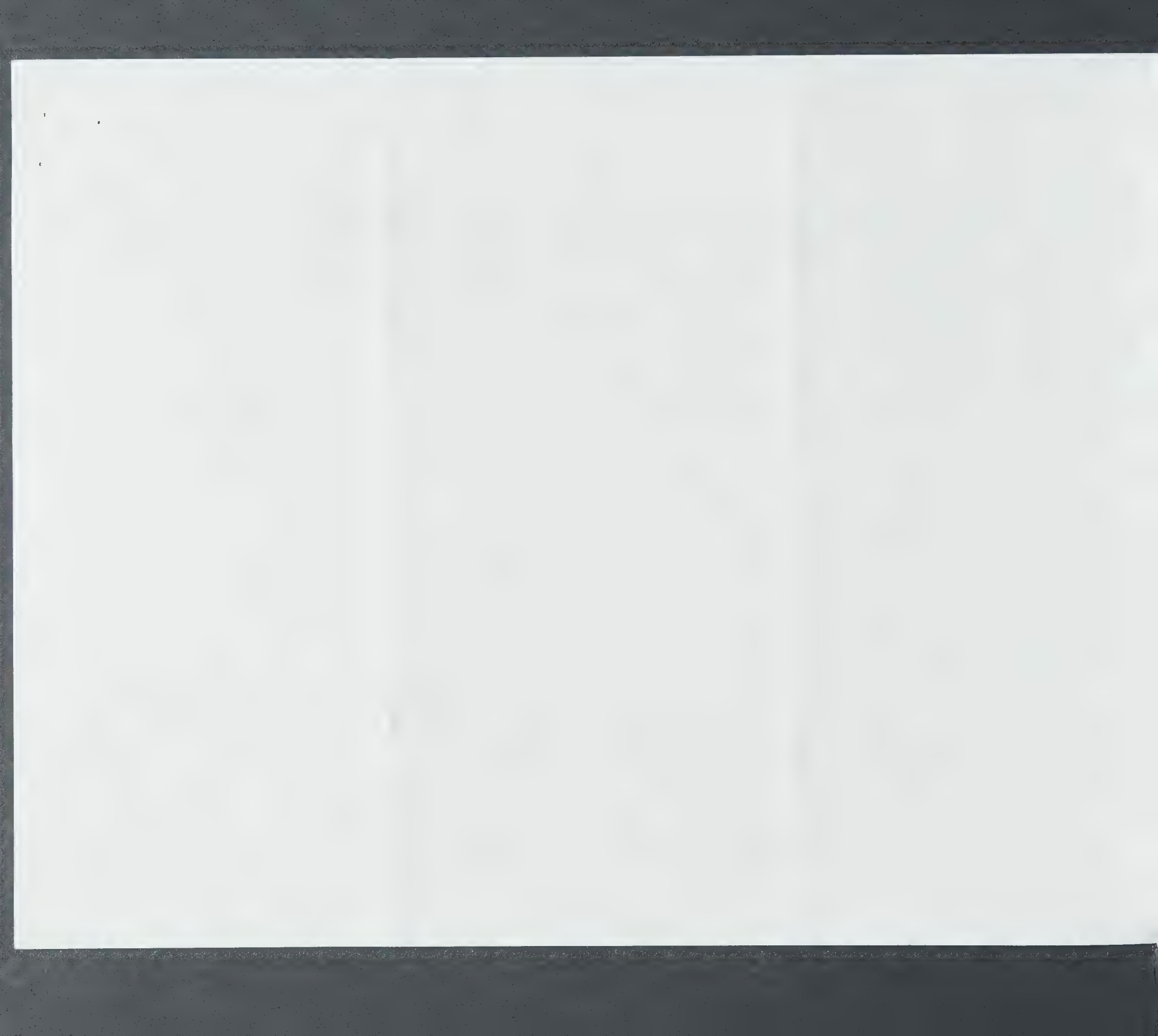
Sincerely yours,

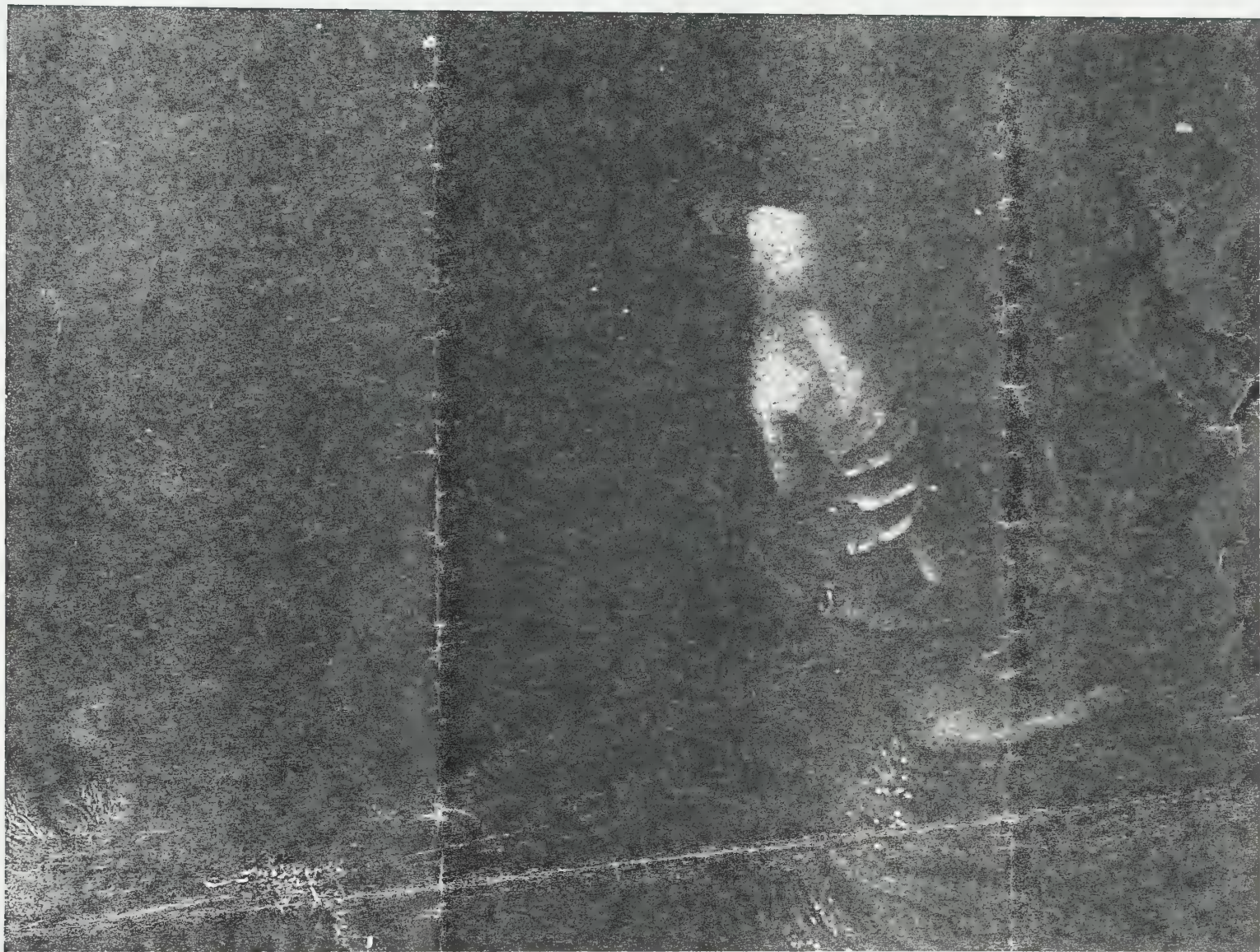
E. Haverkamp Beegmans

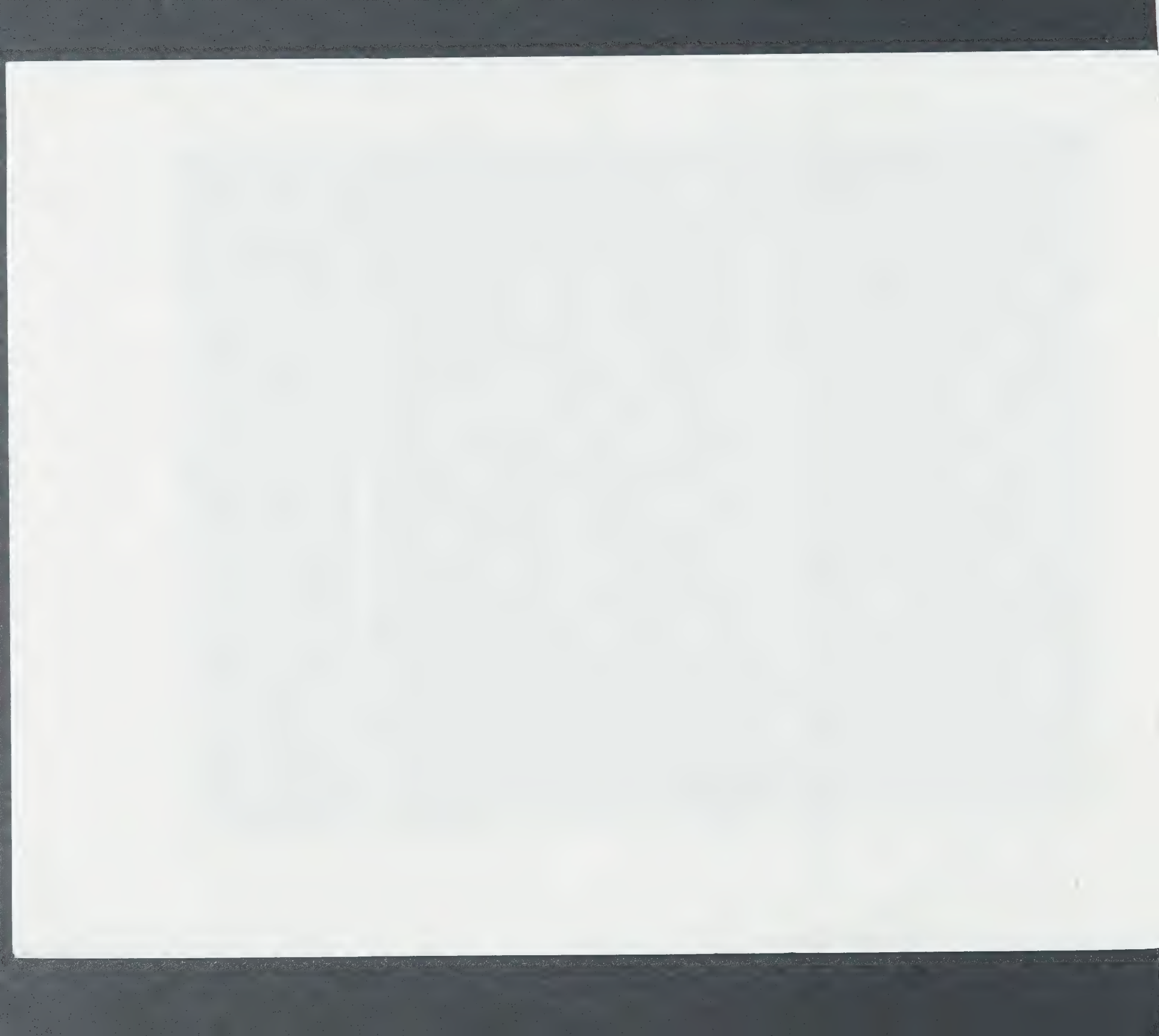




35 $\frac{1}{4}$ X 4 $\frac{1}{4}$









ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 20, 1993

Mr. Nicholas Fairrie
Fine Art Appraiser
2001 California Street, No.305
San Francisco, California 94109

Dear Mr. Fairrie:

In response to your interesting letter of September 14th, I understand why Professor Haverkamp-Begemann thought of Paulus de Lesire. There are indeed some early works by Paulus de Lesire which are not unlike this canvas. As you perhaps know, until some years ago, de Lesire was thought of only as a very competent portraitist, but recently a number of biblical paintings have appeared. Some are illustrated in Professor Sumowski's work, and some more will be illustrated in the last volume, VI in that series.

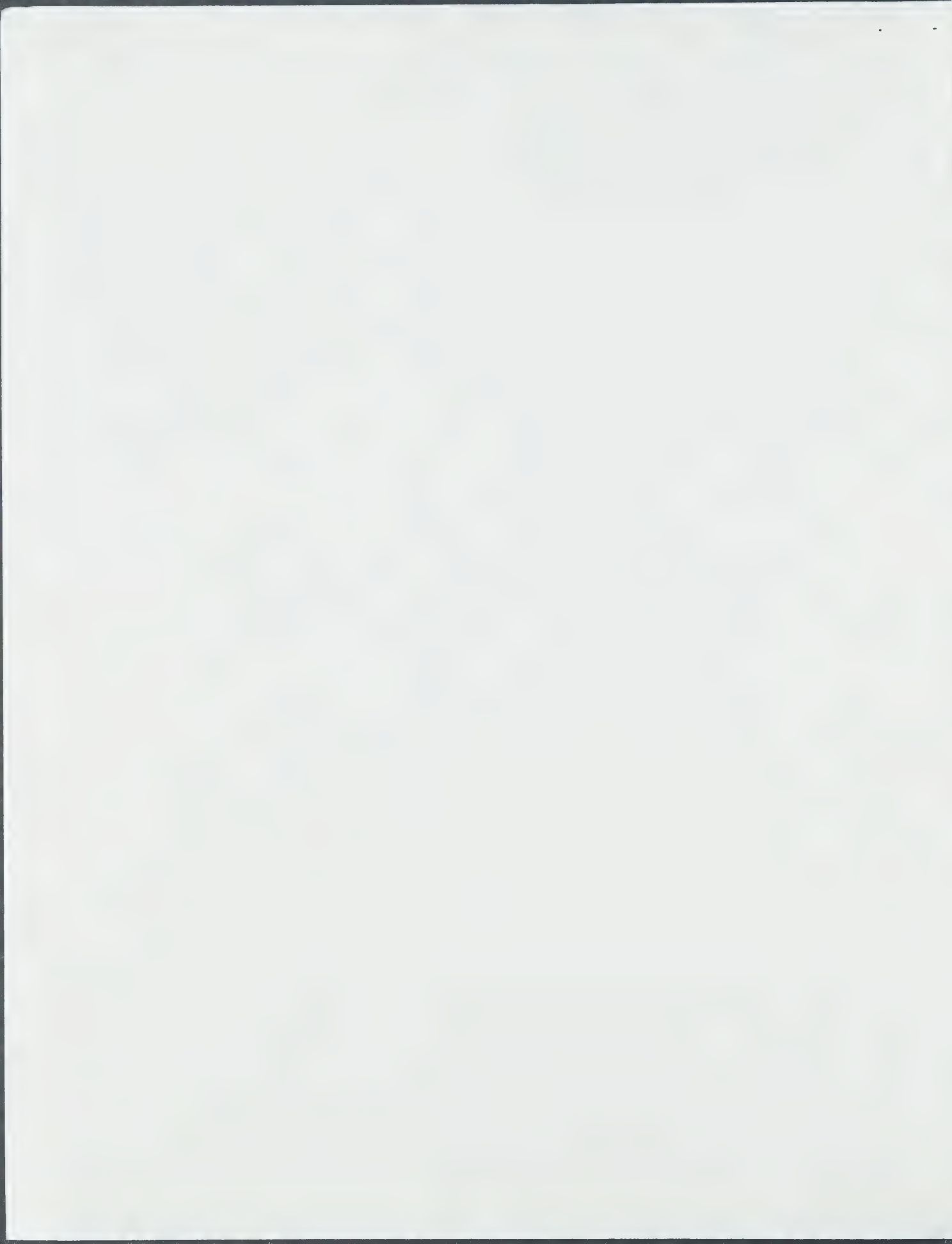
Would it perhaps be possible for you to send me a good black and white photograph?

I am sure that you and I are much in the same position: we are often asked to advise about such paintings. There are three possibilities, at least:

1. Send the painting to Christie's or Sotheby's in New York and hope for the best. My gut feeling is that it would bring somewhere between \$10,000 and \$20,000, and at the lower end I might well bid myself, after inspecting the original.
2. Sell it to a dealer, like me.
3. Go to the considerable expense of having the overpaint removed and the painting carefully restored. As you know, overpaint was usually applied for a good reason, namely, substantial paint losses underneath. But that is not always the case.

I suspect that I am carrying coals to Newcastle and that you know all this, but I would indeed be grateful for a good black and white photograph, after which I might be able to tell you a little more.

By Appointment Only
SUITE 622
124 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN 53202
TEL 414 277-0730 FAX 414 277-0709



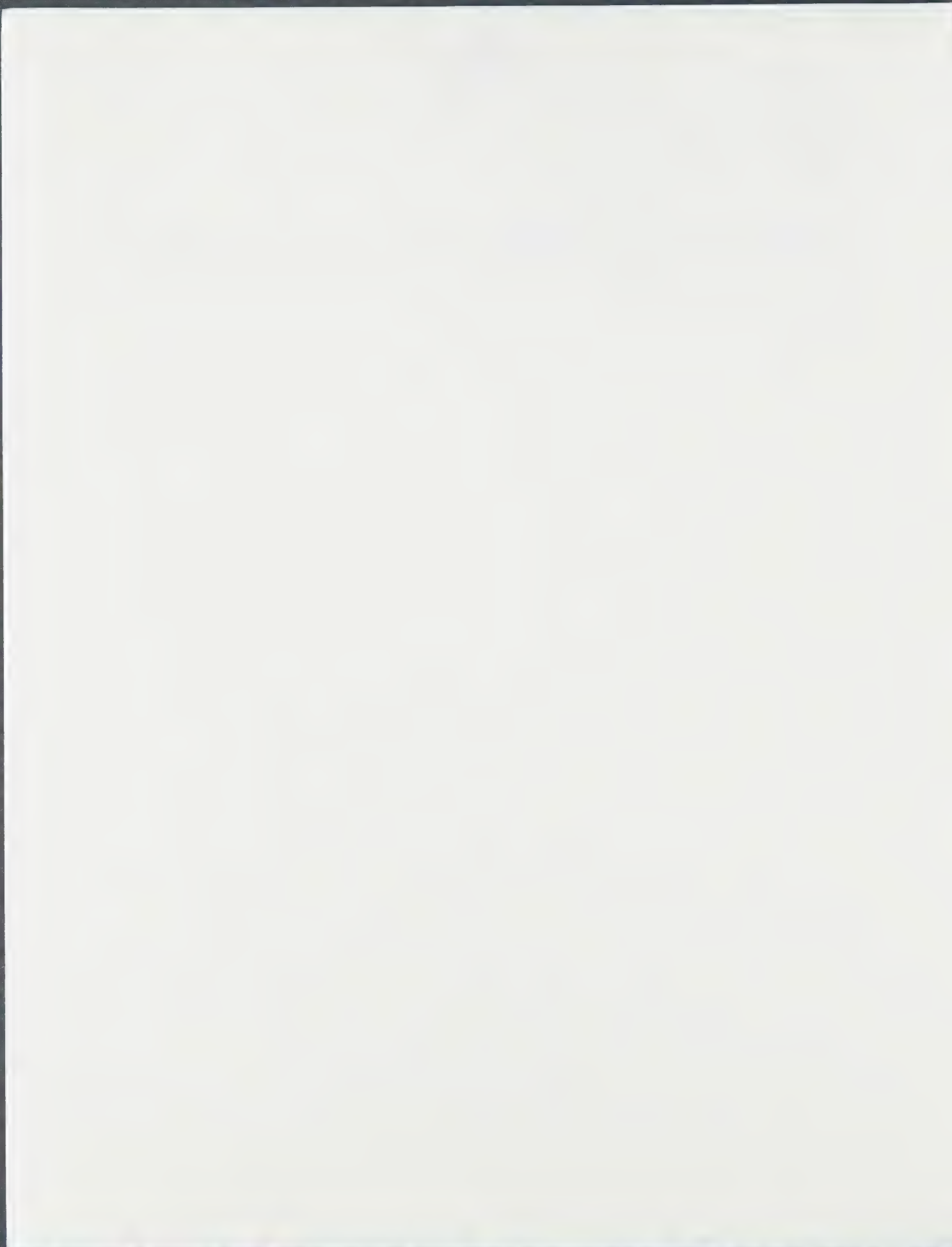


Mr. Nicholas Fairrie
September 20, 1993
Page Two

Incidentally please do think of me when good, anonymous Rembrandt school paintings come your way for sale. Next time I visit San Francisco I would like to meet you personally.

All good wishes.

Sincerely,



NICHOLAS FAIRRIE I.S.A.
FINE ART APPRAISER
2001 CALIFORNIA ST. #305
SAN FRANCISCO, CA 94109
TEL/FAX: (415) 441-4146/(415)441-1221

September 14, 1993

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee, WI 53202

Dear Dr. Bader,

I am taking the liberty of sending you the enclosed transparency contingent on the advice of Professor Havercamp-Begemann. He is of the opinion that you would be best qualified to venture an attribution for this painting, given that it reminds him of Paul Lesire, an artist that he feels you know best.

My task is to evaluate the painting for a client of mine for insurance purposes and possibly for re-sale. Obviously this task would be made considerably easier if I were able to determine the identity of the painter! It seems quite clear that the figure of Christ has been entirely overpainted at a later date. Black-lighting does not reveal any extensive recent in-painting, however - just minor touch up, mostly to the drapery, here and there.

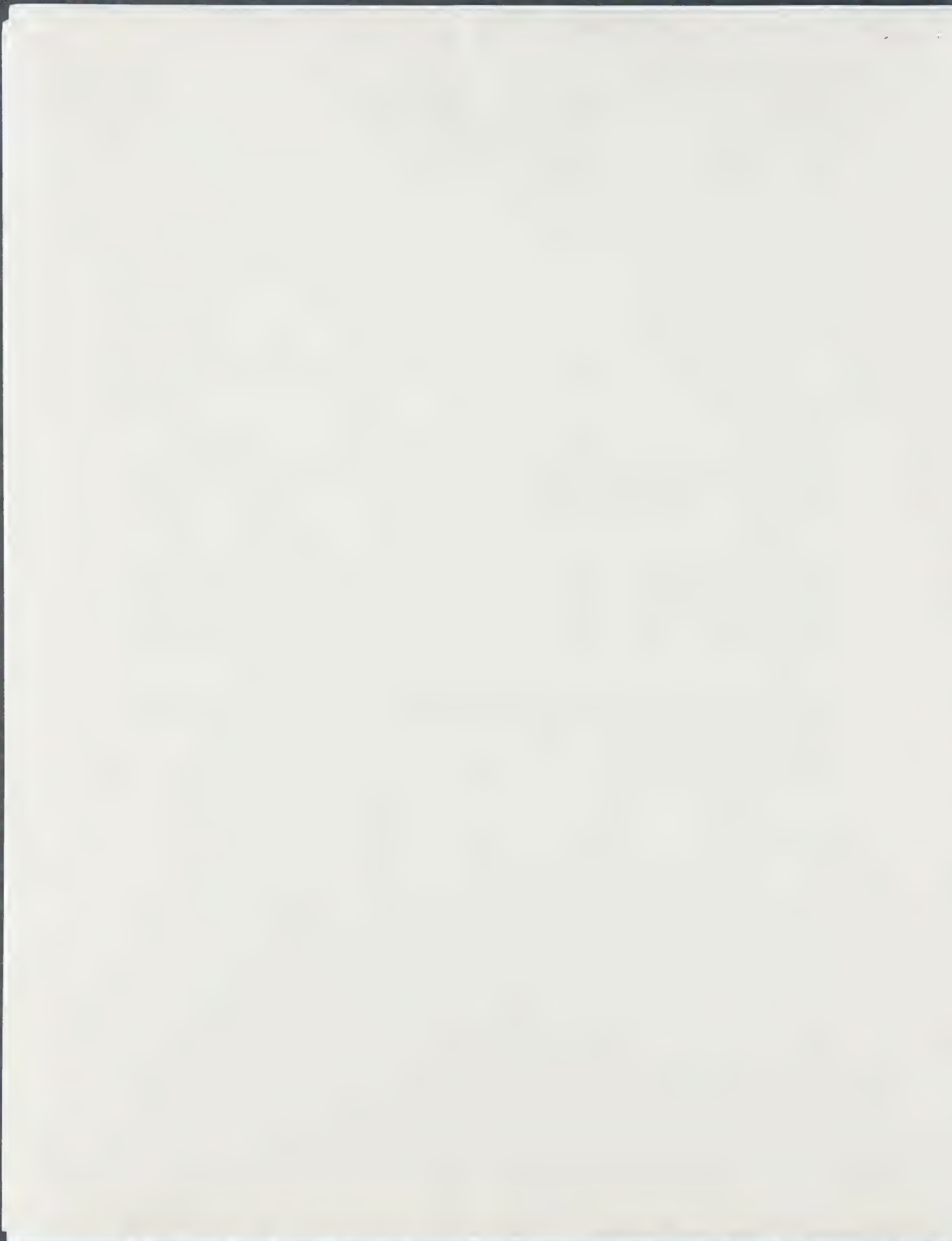
Would you be so kind as to honour me with a response expressing your thoughts on a likely attribution, whether Lesire or otherwise? I really would be most grateful to hear from you. I should, of course, mention that the canvas size is 35 1/4" x 47 1/4".

Looking forward, in anticipation, of your reply.

Yours sincerely,



Nicholas Fairrie





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 28, 1995

Mr. Keith E. Ferrazzi
Management Consulting
Deloitte & Touche LLP
180 North Stetson Avenue
18th Floor
Chicago, IL 60601

Dear Mr. Ferrazzi:

Thank you for your phone call yesterday.

Most paintings, when put under strong light, will show glare. What needs changing is not the varnish, but the lighting.

The painting was cleaned skillfully and recently, and while it does need a better frame, it needs nothing else.

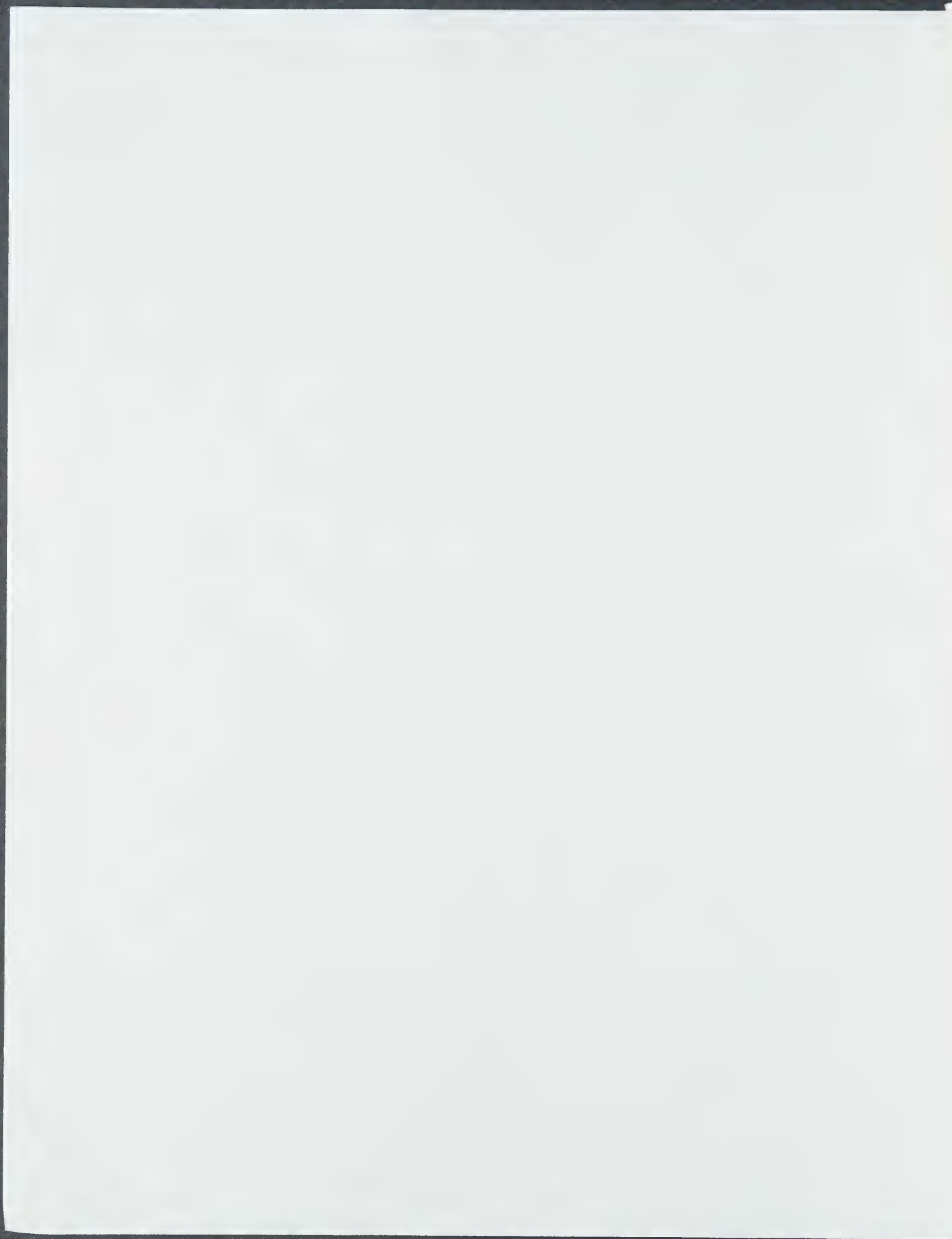
Naturally, if you cannot find a space in your home where it can be lit without glare, please do return it at your convenience.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 16, 1995

Via Facsimile: 718/937-9707

Fine Arts Express

Dear Sir:

I would like to ship paintings, framed, on canvas, in stable condition, from my gallery to Sotheby's in New York City.

The paintings measure 32 X 37 X 3 inches and 52 X 40 X 2 inches, and the frames are sturdy and not of substantial value.

Please let me know what it would cost to move these from my gallery to New York by your truck.

The paintings are now without packing. Do you supply blankets to protect them in shipment?

I understand that you have a truck coming through Milwaukee next week. If you can reply quickly with reasonable prices, please let me know what day your truck could stop by.

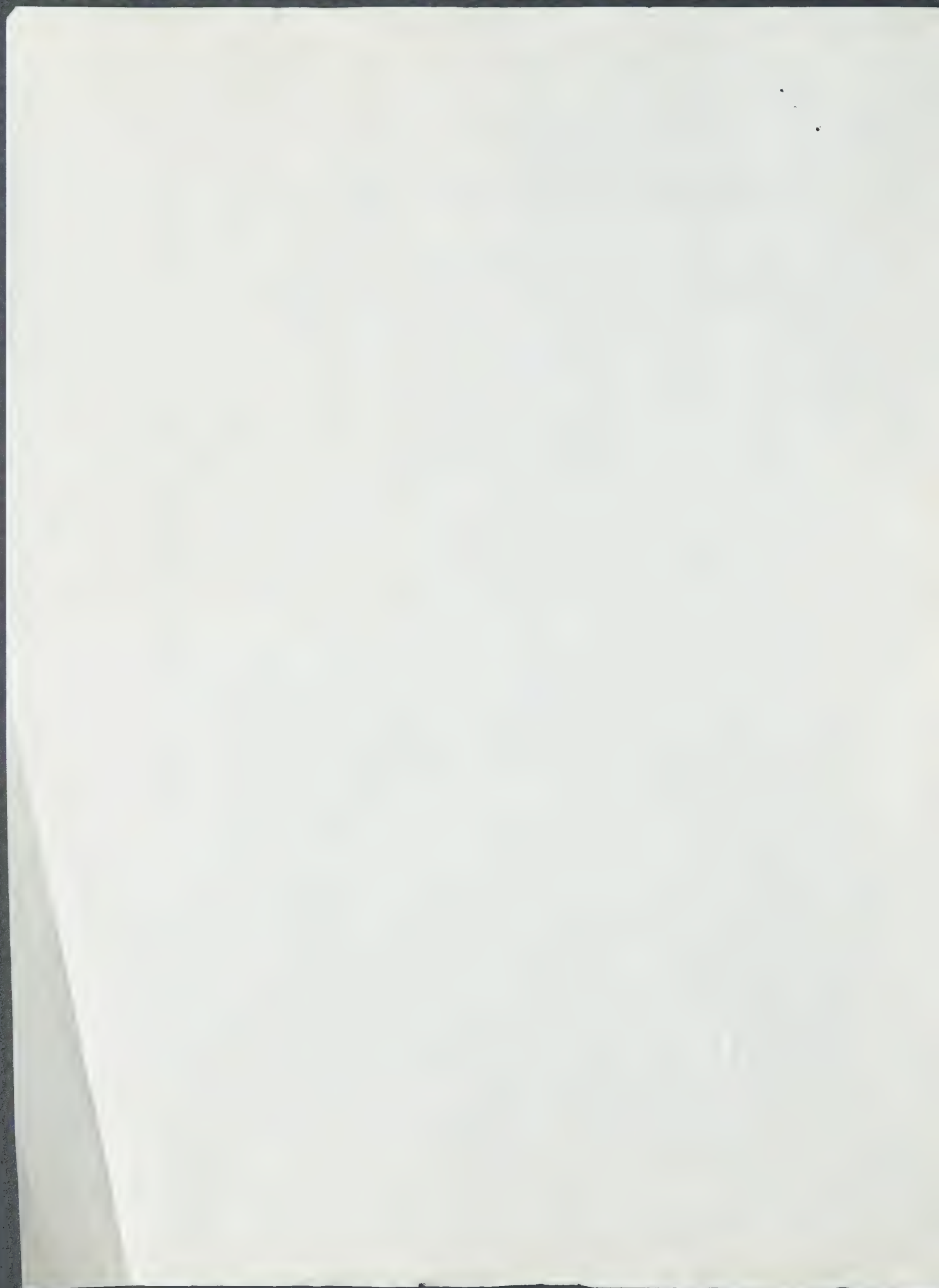
I anticipate having shipments from here to New York City quite regularly and would appreciate getting to know your service.

Many thanks.

Sincerely,

AB/cw

By Appointment Only
ASTOR HOTEL SUITE 622
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TEL 414 277-0730 FAX 414 277-0709



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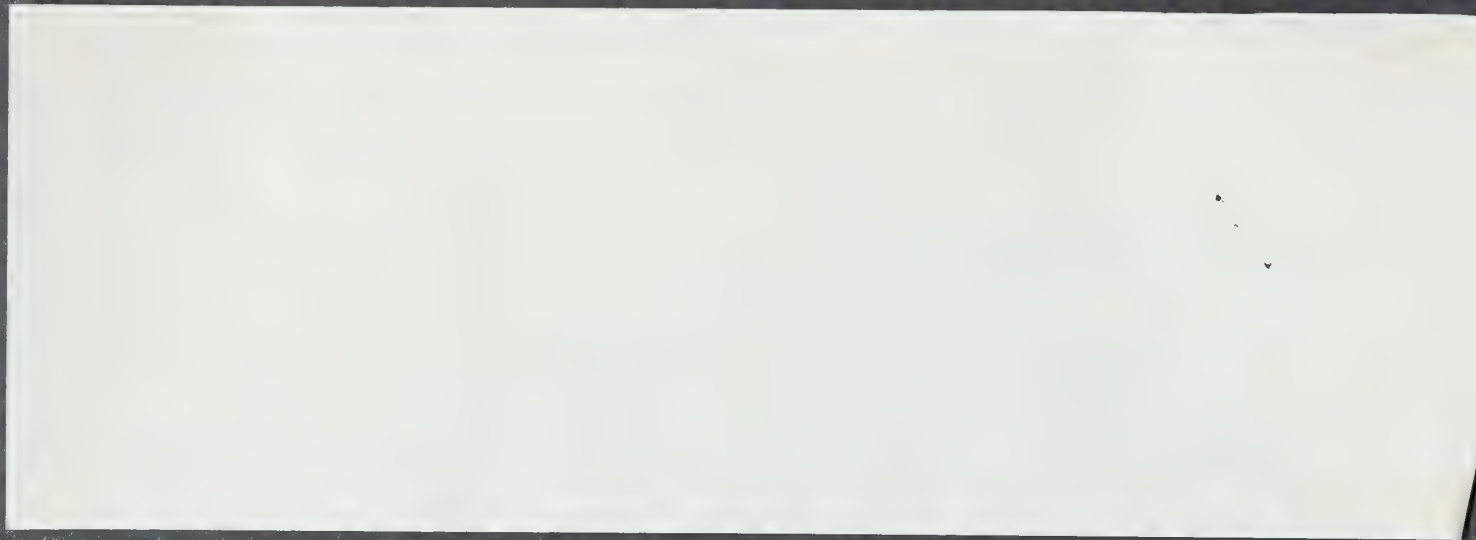
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1890-1900

1890

1890

UNIVERSITY OF CHICAGO LIBRARY

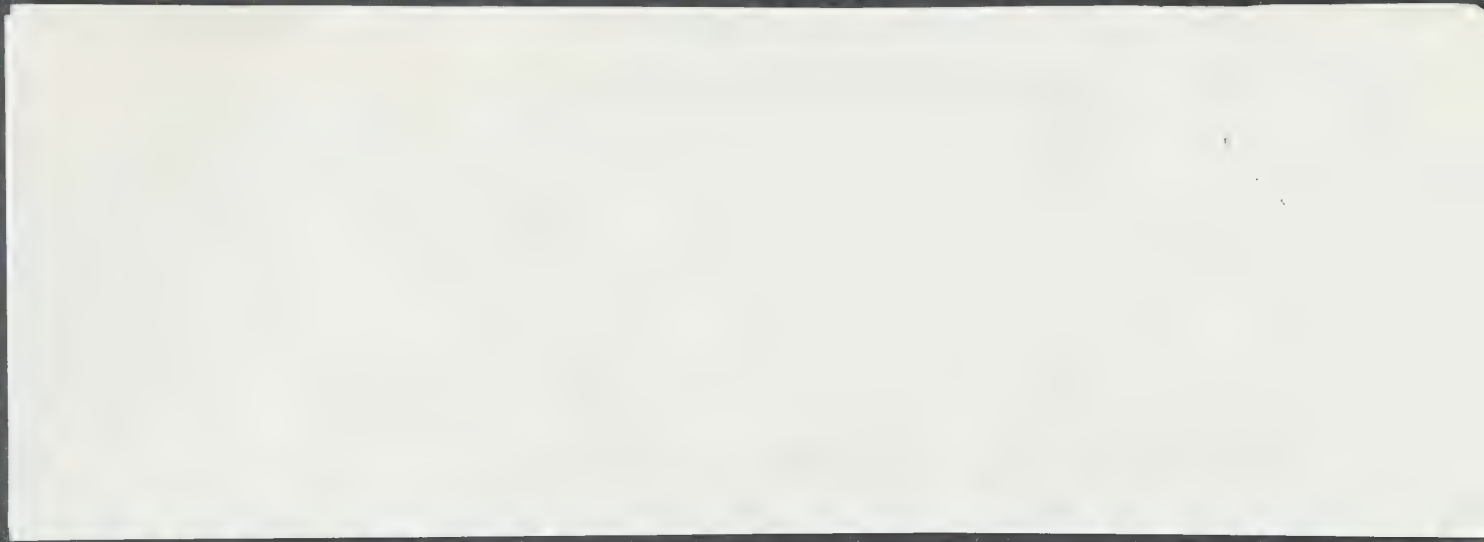


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LIBRARY REPORT

DATE: 10/15/54

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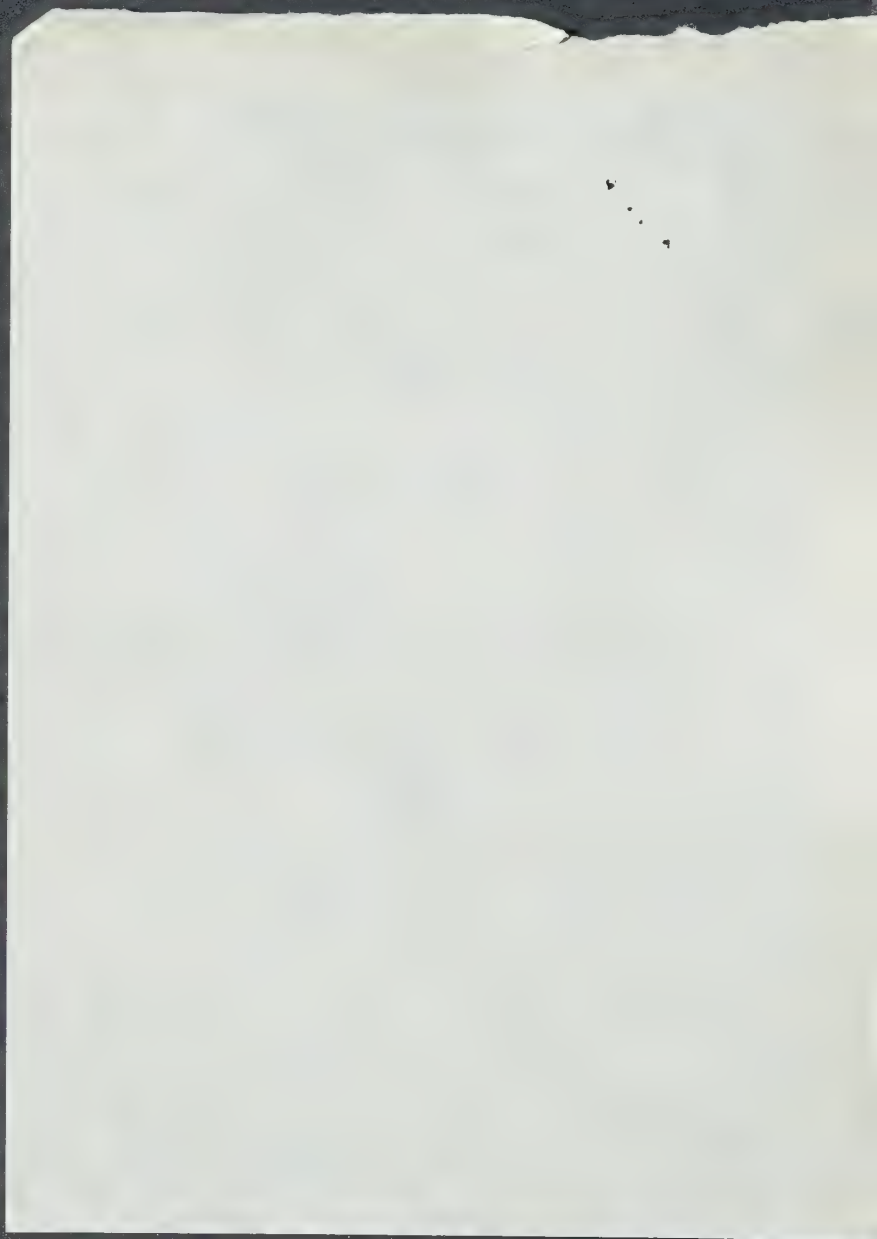


March 30

279

75

Tom Gildehaus



**Deloitte &
Touche LLP**

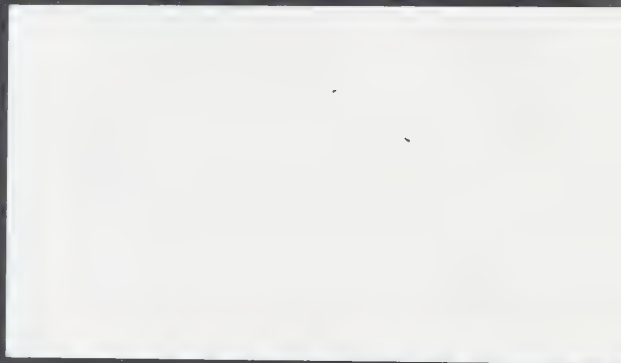


Management Consulting

180 North Stetson Avenue
18th Floor
Chicago, IL 60601
Telephone: (312) 946-3283
Facsimile: (312) 946-2600

**Deloitte Touche
Tohmatsu
International**

Keith Edward Ferrazzi



IMPORTANT MESSAGE

FOR AB
DATE 3/27 TIME 3:10 AM
M. Keith Ferrazzi
OF _____
PHONE 312/946-3283
AREA CODE NUMBER EXTENSION

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

MESSAGE friend of Kay E's

- re: painting he
took - He enjoys
but it has glare -

SIGNED Briefing a picture
light
LITHO IN U.S.A.
TOPS FORM 30025

NOTES
Do you have any
Suggestions for
eliminating glare?
(track lighting
on ceiling now)

Does it need
Cleaning?

28 IV 95 Took Victorian landscape

1864

¢ 12.00 -





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 6, 1995

Dr. Sabrina Förster
Galerie Sabrina Förster
Poststrasse 3
D40213 Düsseldorf
Germany

Dear Dr. Förster:

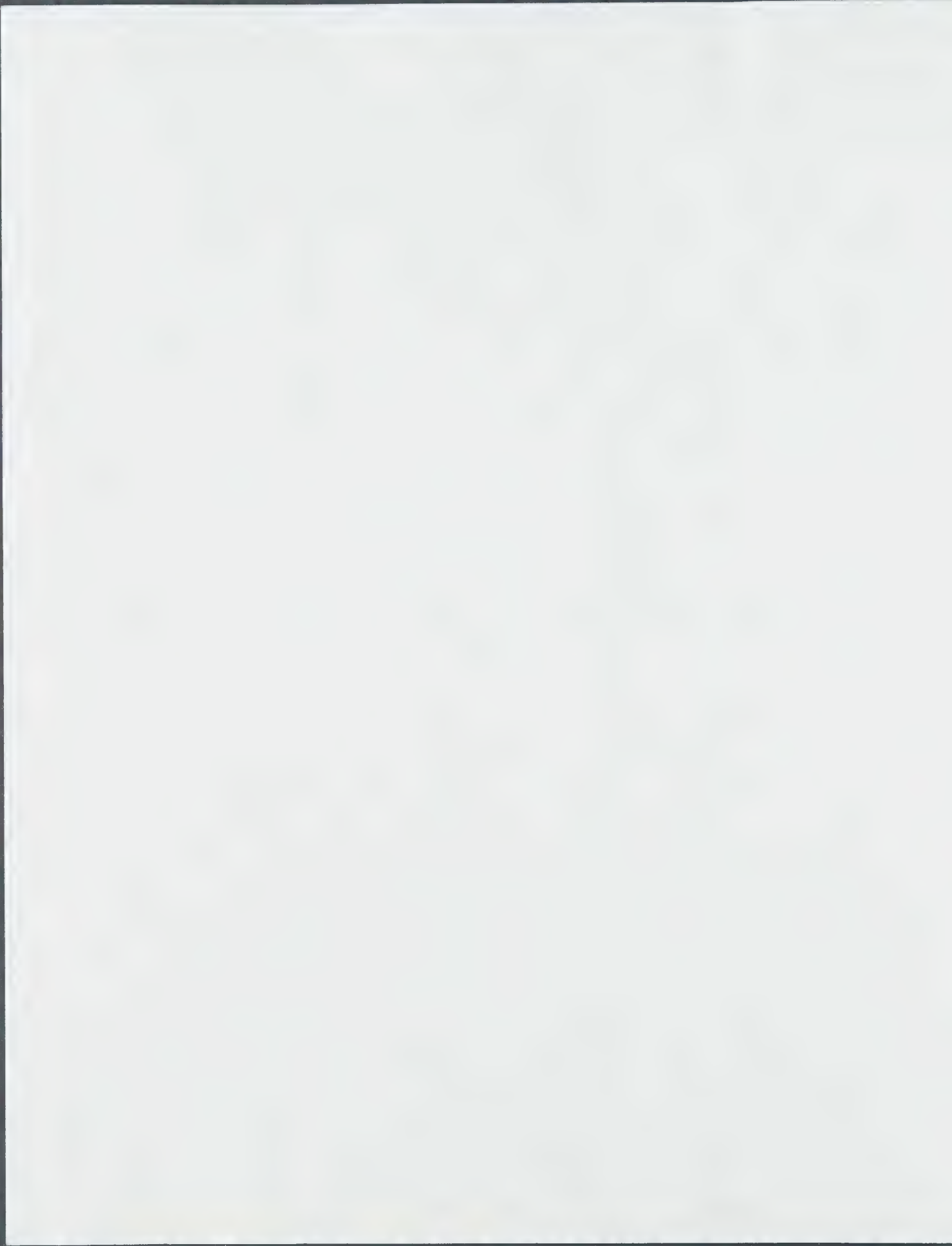
A long trip to Europe to attend the sales in Amsterdam and London has delayed my responding to your letter of November 18th.

I have not received your catalog No. 27. However, I must also tell you that I do not deal in drawings but only in paintings, mainly of the 17th century. If any good paintings come your way, please let me know. There is really no need to keep me on your mailing list for drawing exhibitions.

All good wishes for 1995.

Sincerely,

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



GALERIE SABRINA FÖRSTER

Poststraße 3 · 40213 Düsseldorf · Telefon 02 11/3234 13 · Telefax 02 11/3282 18

Nov. 18th 1994

Dear Mr. Bader,

we would very much appreciate to learn if you got our last catalogue no. 27 "Tischezeichnungen 1500 - 1900", because we had some trouble with the mailing.

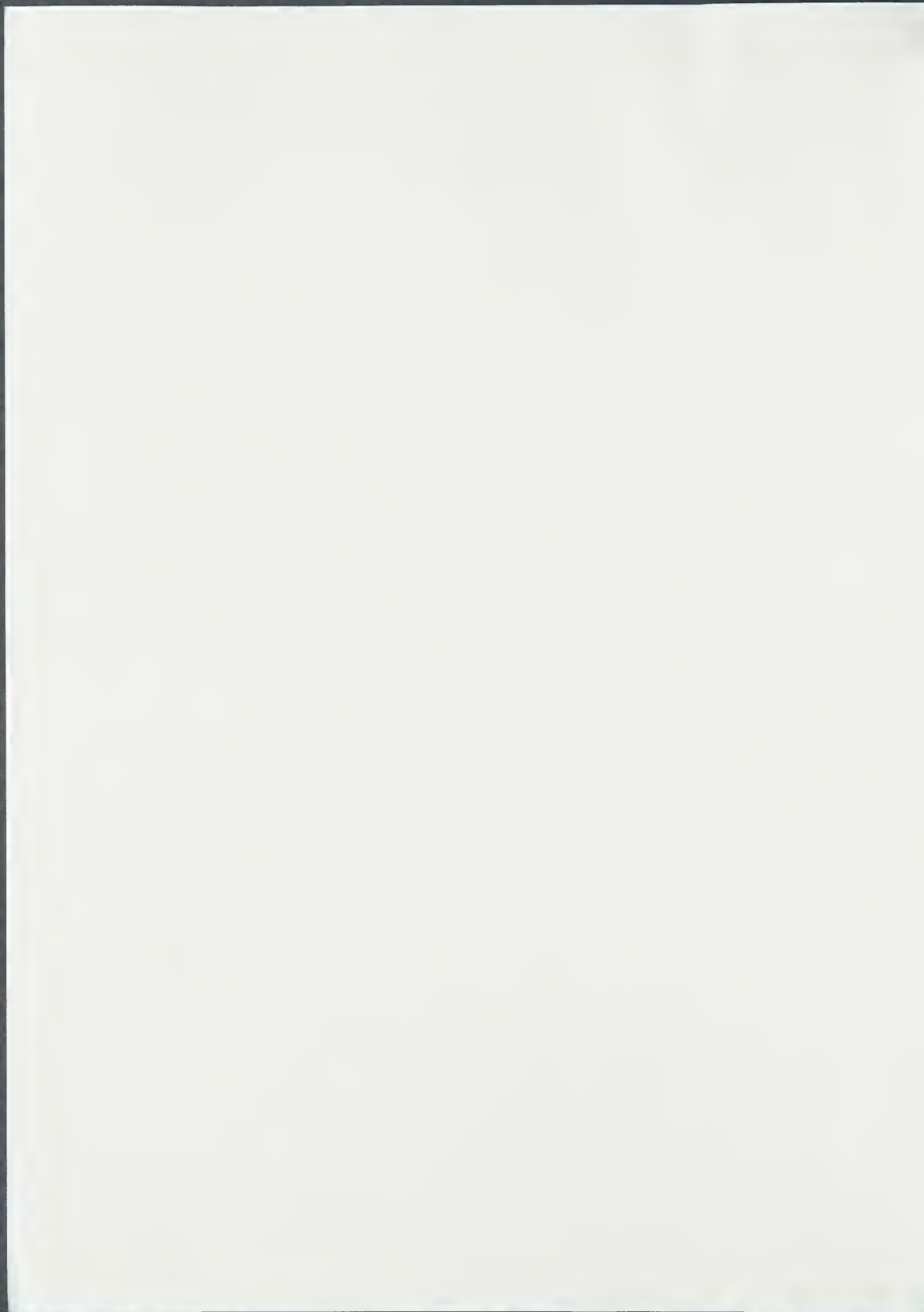
Furthermore we would like to know if you are still interested in our catalogue?

We would very much like to know what you are collecting - Italian, Netherlandish, French or German drawings and watercolors. Old Maps or 19th century - because we better could make special offers to you.

We have an exhibition "From Hans Brouwer to August Gaul, 1500-1920, Maps, drawings and watercolors" between January 17th - 31st 1995 in New York at Shepherd Gallery, 21 East 84th St. (at Madison)

The catalogue and the invitation you will get in time.

Sincerely yours
Sabrina Förster





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 20, 1994

Dr. Ingemar Forsblad
9414 East Shore Drive
Kalamazoo, Michigan 49002

Dear Dr. Forsblad:

Thank you for your thoughtful letter and kind wishes.

The photograph which you requested is enclosed.

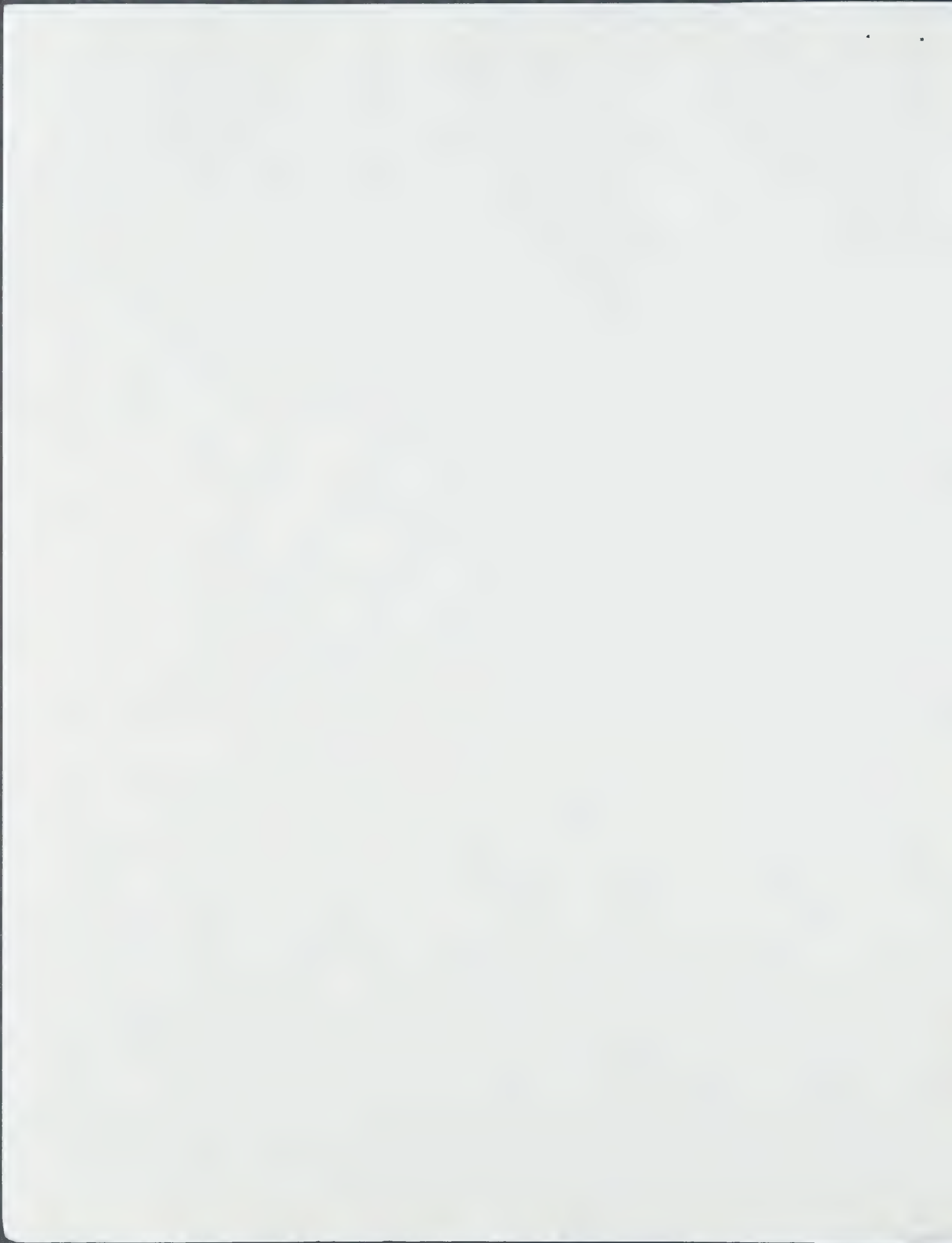
Please note that Aldrich is still selling the catalog entitled "The Detective's Eye" which was curated by Isabel and me. You can order it from Aldrich.

Aldrich also offers catalog covers, some of the paintings belonging to me. Four of them are enclosed with my best wishes.

Sincerely,

Enclosures

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



Dear Alfred Baden!

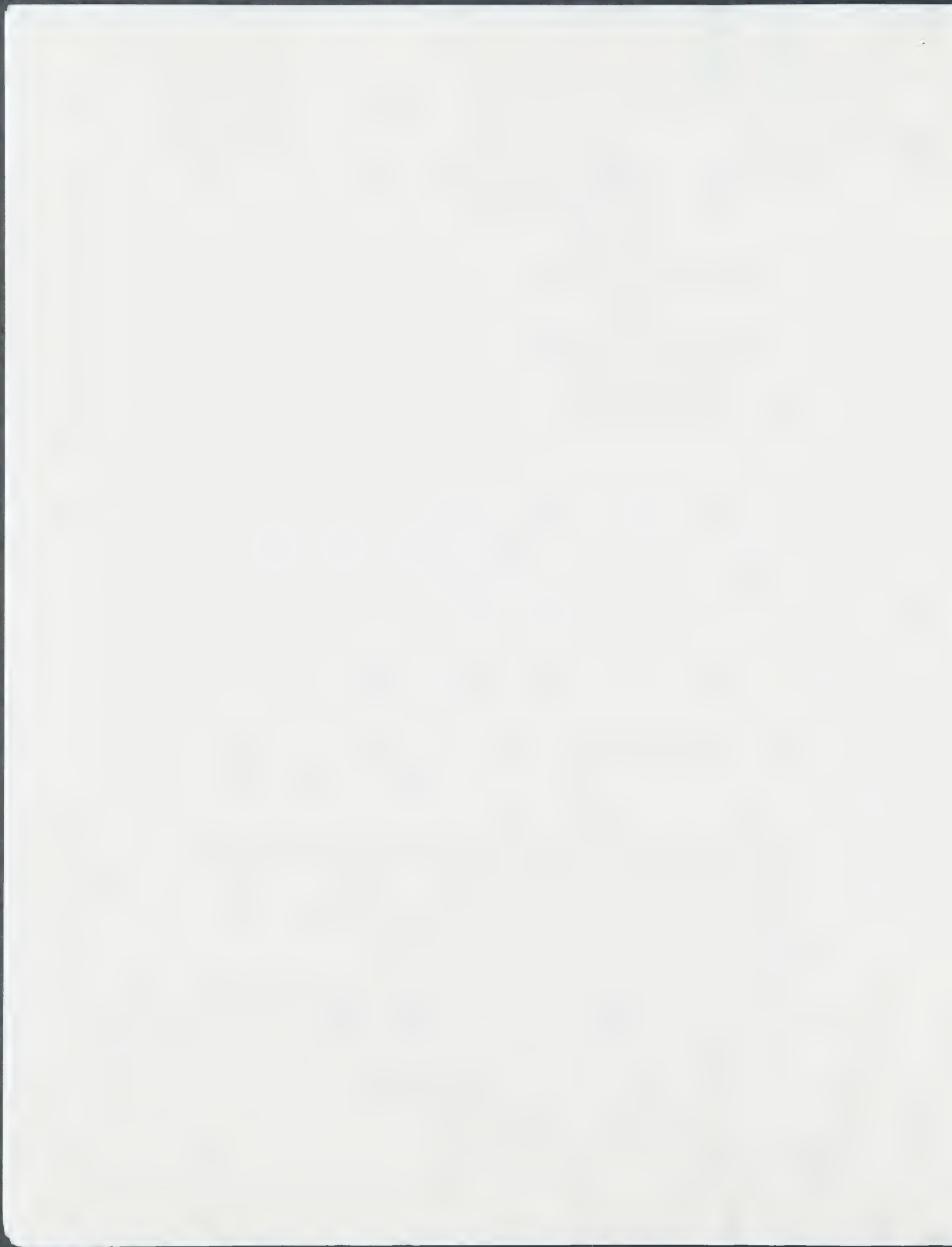
Congratulations to your Personal Award.
I wish more chemists could do what
you are doing.

I have a similar background as you, and
my service to the public is only a tiny museum
of 19th century lab equipment at Uppsala
University in Sweden.

I have a few copies from your collection
but wish to buy more - either original,
copies or books on old laboratories.
Pls send me a list what is available
and preferably, also a picture of yourself
dedicated to

Yours respectfully

Ingemar Forsblad



DRAFT

May 29, 1996

Ms. Annabelle P. Frutos
Chemistry Department - 0358
University of California-San Diego
LaJolla, CA 92093

Dear Ms. Frutos:

Please don't mind that I have taken so long to reply to your inquiry which you made during our visit to San Diego.

The best schools of art restoration are the Institute of Fine Arts and Columbia University, both in New York City; the Fogg Museum at Harvard; and Oberlin College in Ohio. There is only one really good school in Canada, at Queen's University in Kingston, Ontario.

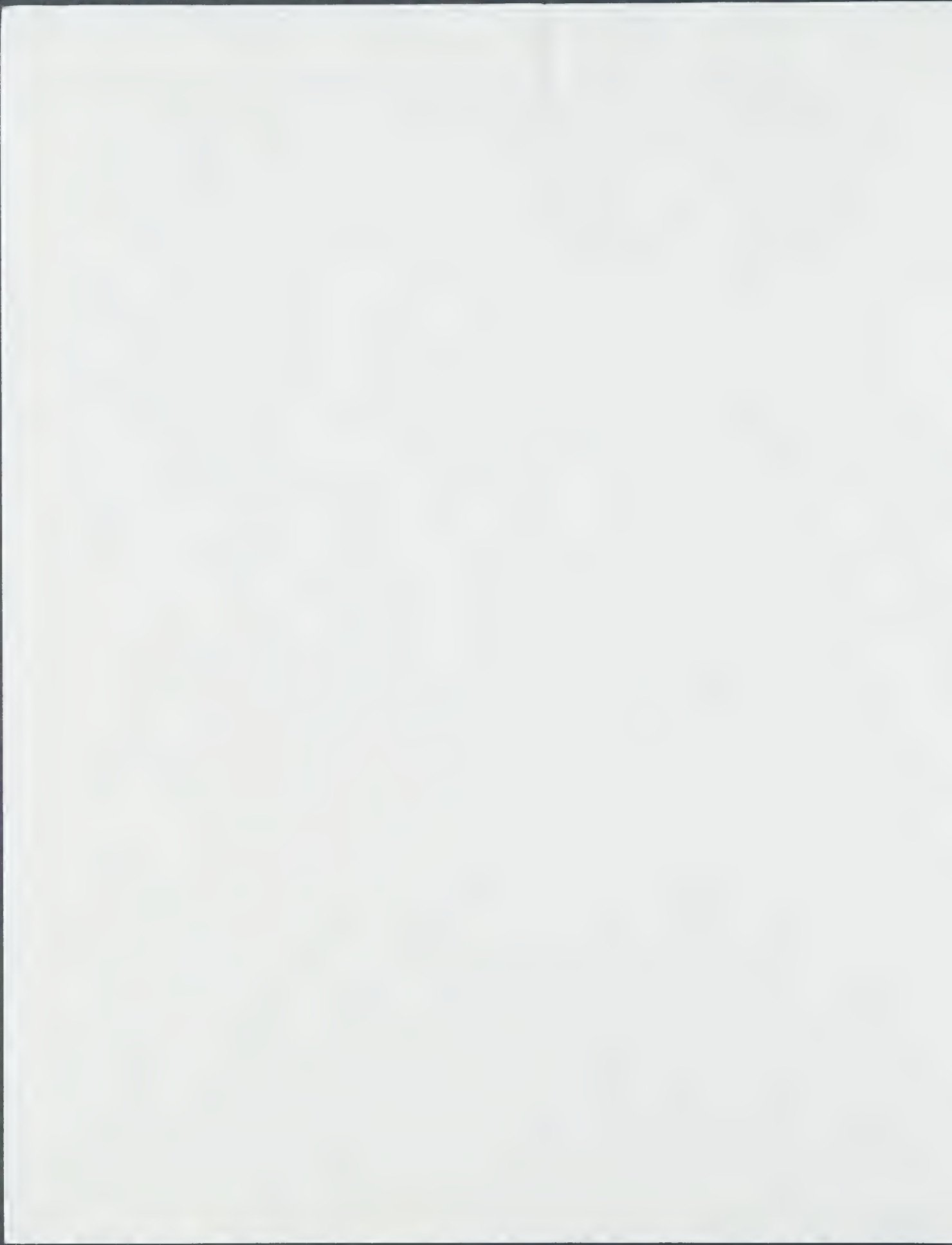
I have taken counsel with my best restorer friend, who recommends that you consider reading the following magazines on art restoration: (names from Charles)

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures



California Palace of the Legion of Honor
M.H. de Young Memorial Museum

August 20, 1997

Dear Lender:

Enclosed is a color proof of the following work or works you are lending to the exhibition
Masters of Light: Dutch Painters in Utrecht during the Golden Age:

Bloemaert - St. Jerome Studying The Bible

*Not perfect,
but satisfactory.*

Return

Best wishes

Amy Bady

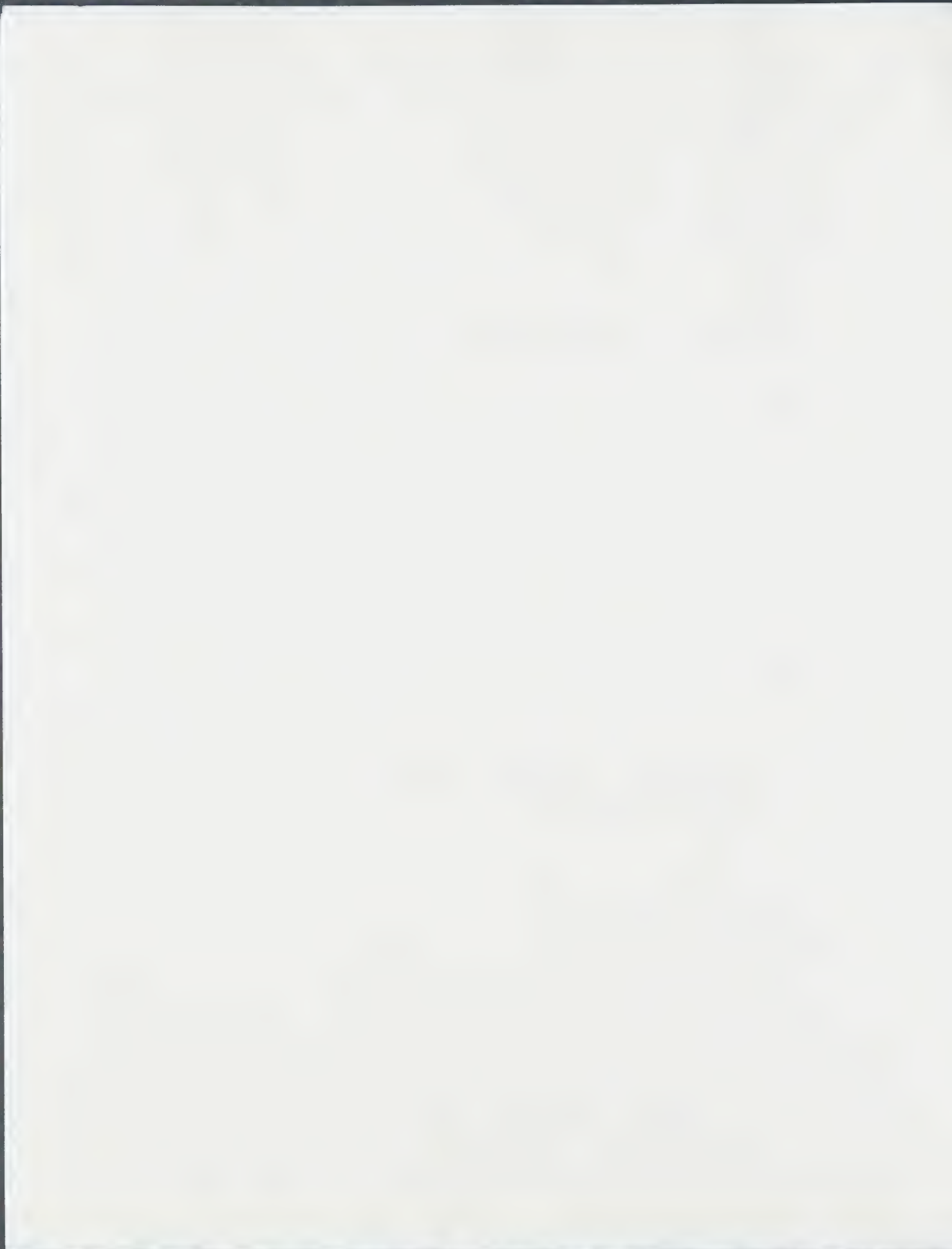
THIS IS ONLY A PROOF. Proofs made by this method of proofing appear somewhat flat. However, we are still making corrections, and your comments are welcome although we need to hear from you very soon.

9/10/97

With best wishes,

Karen Kevorkian

Karen Kevorkian
Publications Department



FAX FROM



ALFRED BADER FINE ARTS

Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

September 16, 1997

To: Andrew
Fine Arts Express - St. Louis
Fax: 314/534-2539

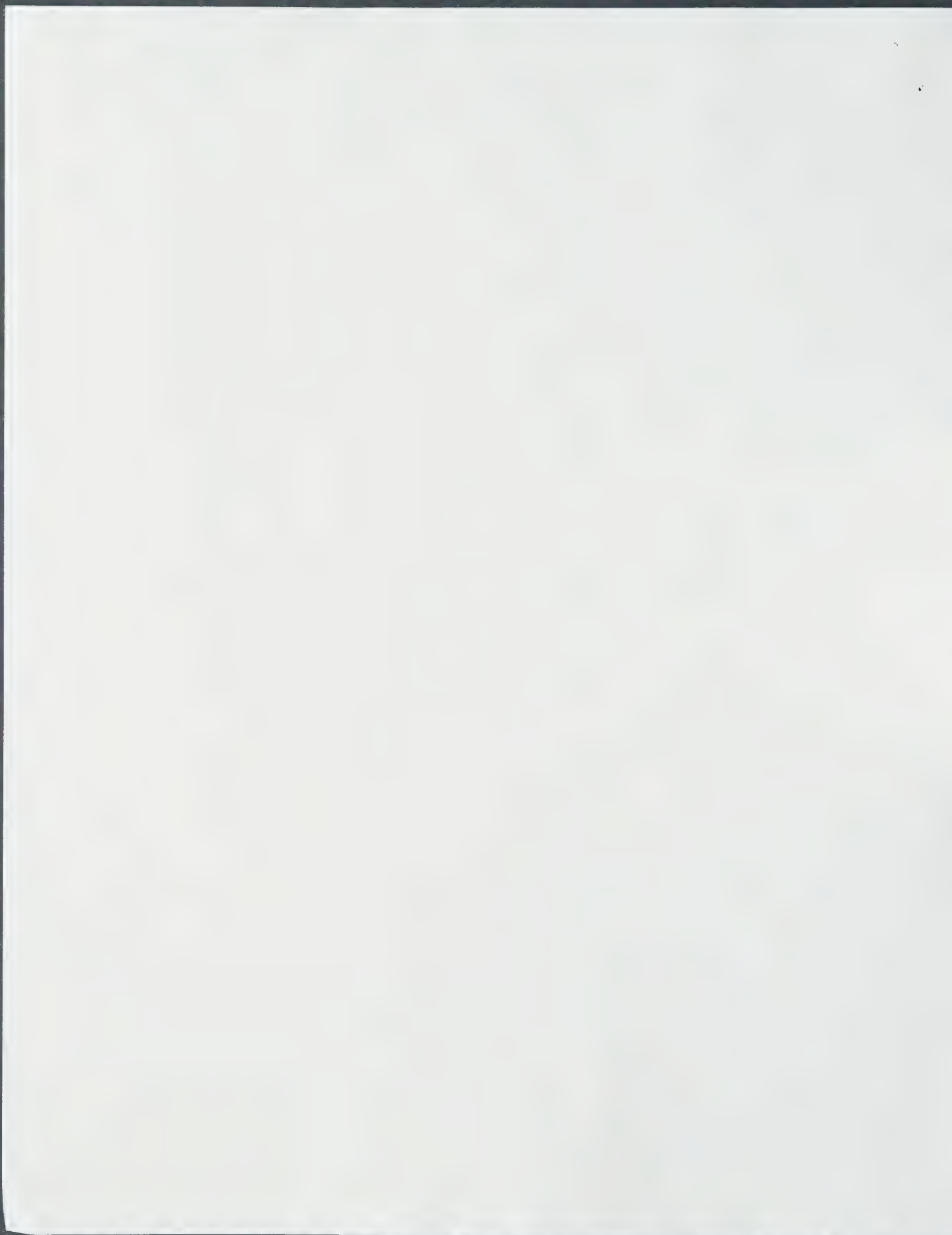
Dear Andrew:

We have three paintings which are presently at Sotheby's in New York. We would like a price quote from you for soft-packing and transporting back to Milwaukee, with no great urgency regarding arrival date. The three paintings are approximately 30" X 25" X 3", 14" X 19" X 2", and 12" X 11" X 2" (unpacked). All three are in sturdy frames.

Would you please advise regarding price and proposed schedule (just so we could coordinate with Sotheby's, etc.)? Thanks

Best regards,

Cheryl Weiss
Office Manager



UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION

REPORT OF INVESTIGATION OF THE ACTS AND OMISSIONS OF

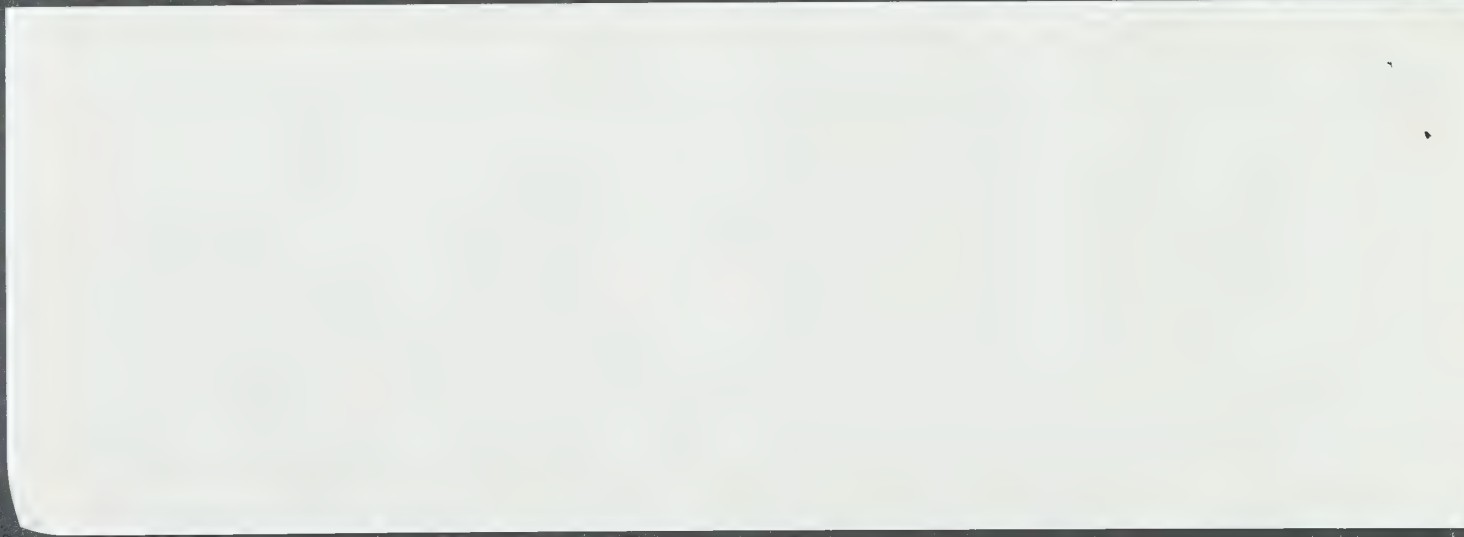
PERIOD

RECEIVED

DATE

BY

13147312515



Latheby

HHC



135

Tavella 25x19"

147

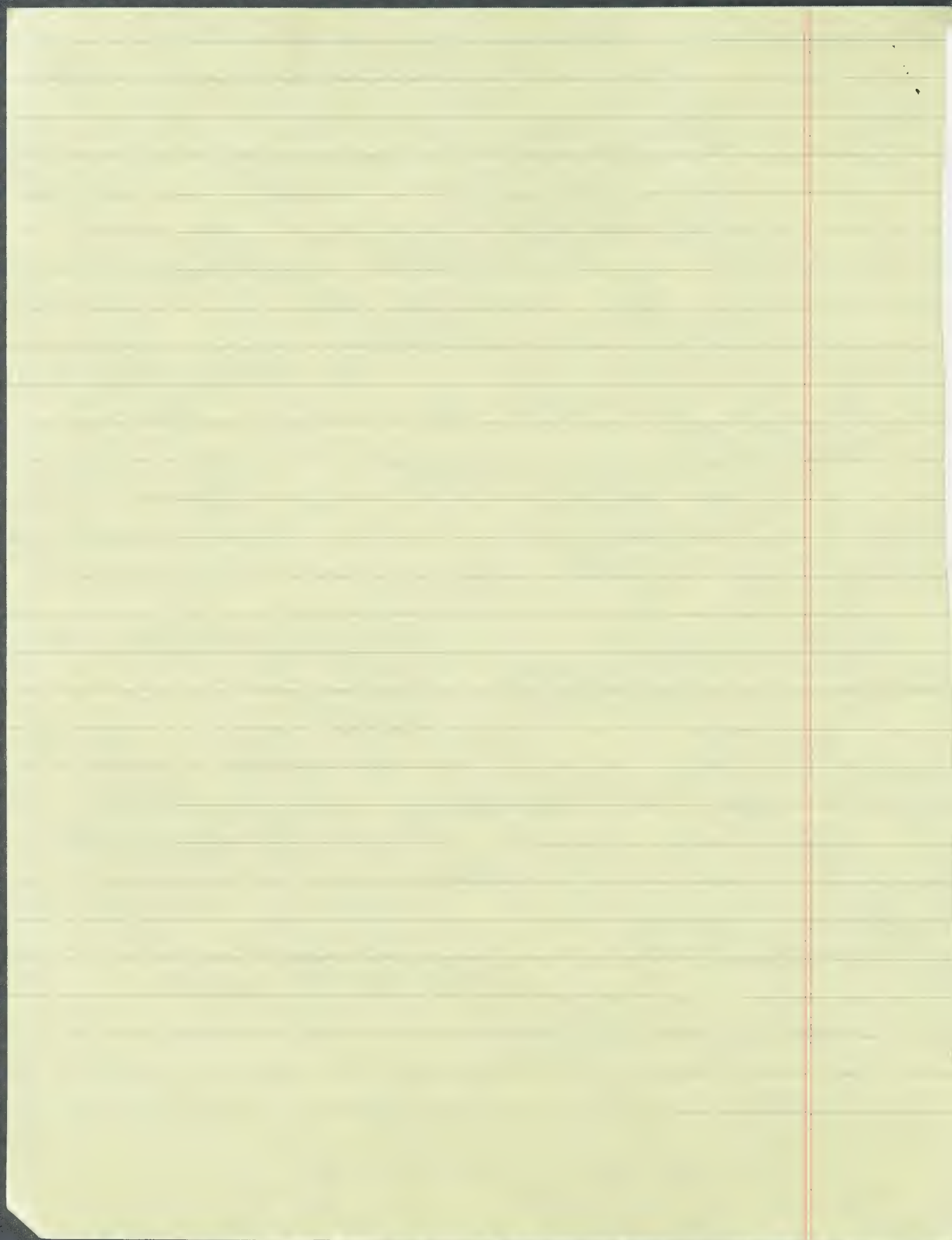
Wythebroeck 10x15 1/2"

115

Franch 8x7

all in study frames

~~HHC~~ soft back & ...
a release





ALFRED BADER FINE ARTS

ALFRED BADER

ESTABLISHED 1961

November 6, 1997

Mrs. Charles Flint
3515 North Lake Drive
Milwaukee, WI 53211

Dear Mrs. Flint:

Please don't think that I have forgotten about your looking for two fine, small paintings.

I have located such and would very much like to show these to you after my return from Europe on December 18th.

One is a beautiful French painting, circa 1800. This is an oil on copper, about 9" X 7", showing a mother suckling her child in a beautiful landscape.

The second, slightly smaller, is, I believe, Flemish, circa 1600, also on copper, by Salvatore Mundi.

I have also acquired a really impressive portrait, circa 1700. This is large, and yet of such quality that it might appeal to you. It belonged to the chief curator of the National Gallery in London, and I was able to acquire it only because he had so little wall space in his rather small home.

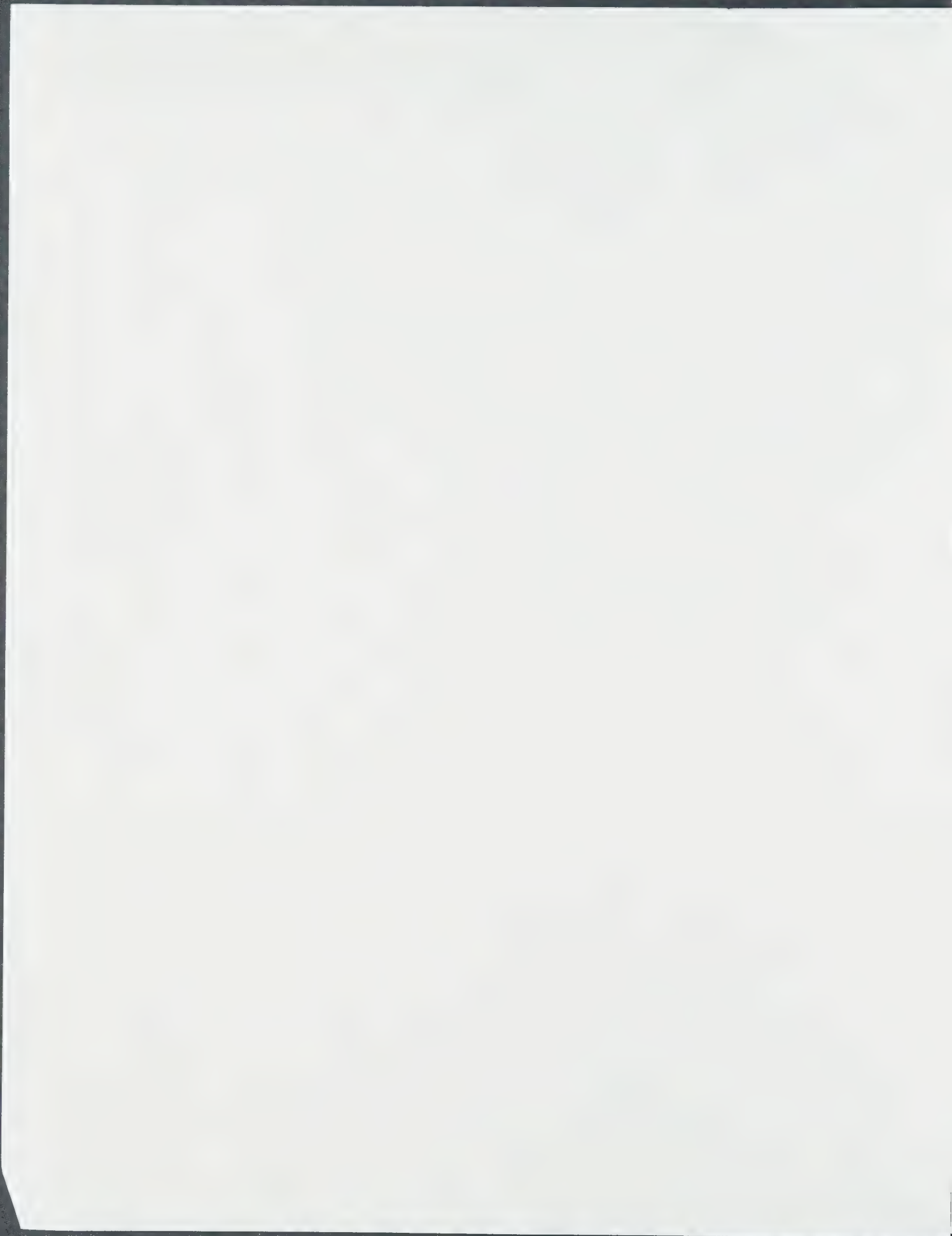
All three paintings are on their way here and will be ready to be shown to you after my return.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

May 24, 1995

ESTABLISHED 1961

Mr. Neal Force
498 Grant Avenue
Satellite Beach, FL 32937

Dear Neal:

I have studied quite carefully the snapshot of a Dutch portrait of a man which you sent me.

It is, of course, not far from Frans Hals, but I am convinced that it is not really by him. Just look at the genuine Hals portraits, and you will see that they have much more life.

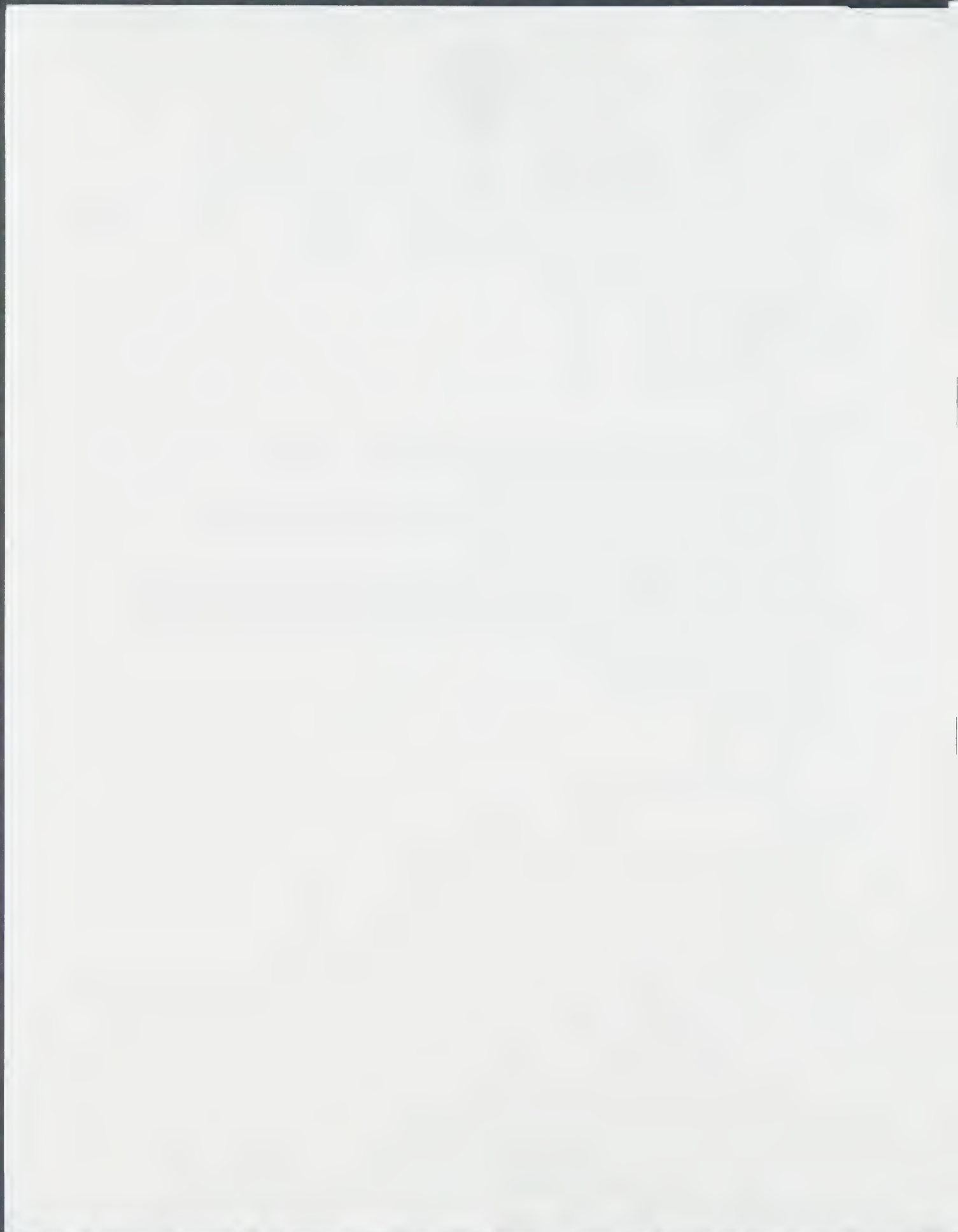
That said, there is no denying that you have a genuine and competent portrait. If I owned it, I would try to get the name of the artist, probably best with the help of the people at the RKD in the Hague. Then, with that name, I would hope to get somewhere between \$5,000 and \$10,000. Mr. Rennick probably could get more, but then, I am not the salesman that he is.

With all good wishes, I remain,

Yours sincerely,

AB/cw /

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924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 28, 1995

Mr. Keith E. Ferrazzi
450 W. Menomonee #2W
Chicago, IL 60614

Dear Mr. Ferrazzi:

Thank you so much for your check for \$1,200 in payment for that English Victorian river landscape which you took with you.

I am glad that you overcame the problem with lighting this and are now enjoying looking at this.

Just before your visit, I traded this landscape, which I like very much, but did not have the time to obtain a really good frame for it.

When next you come to Milwaukee, do visit my gallery again, and I hope I will be able to show you some paintings which are both attractive and well-framed.

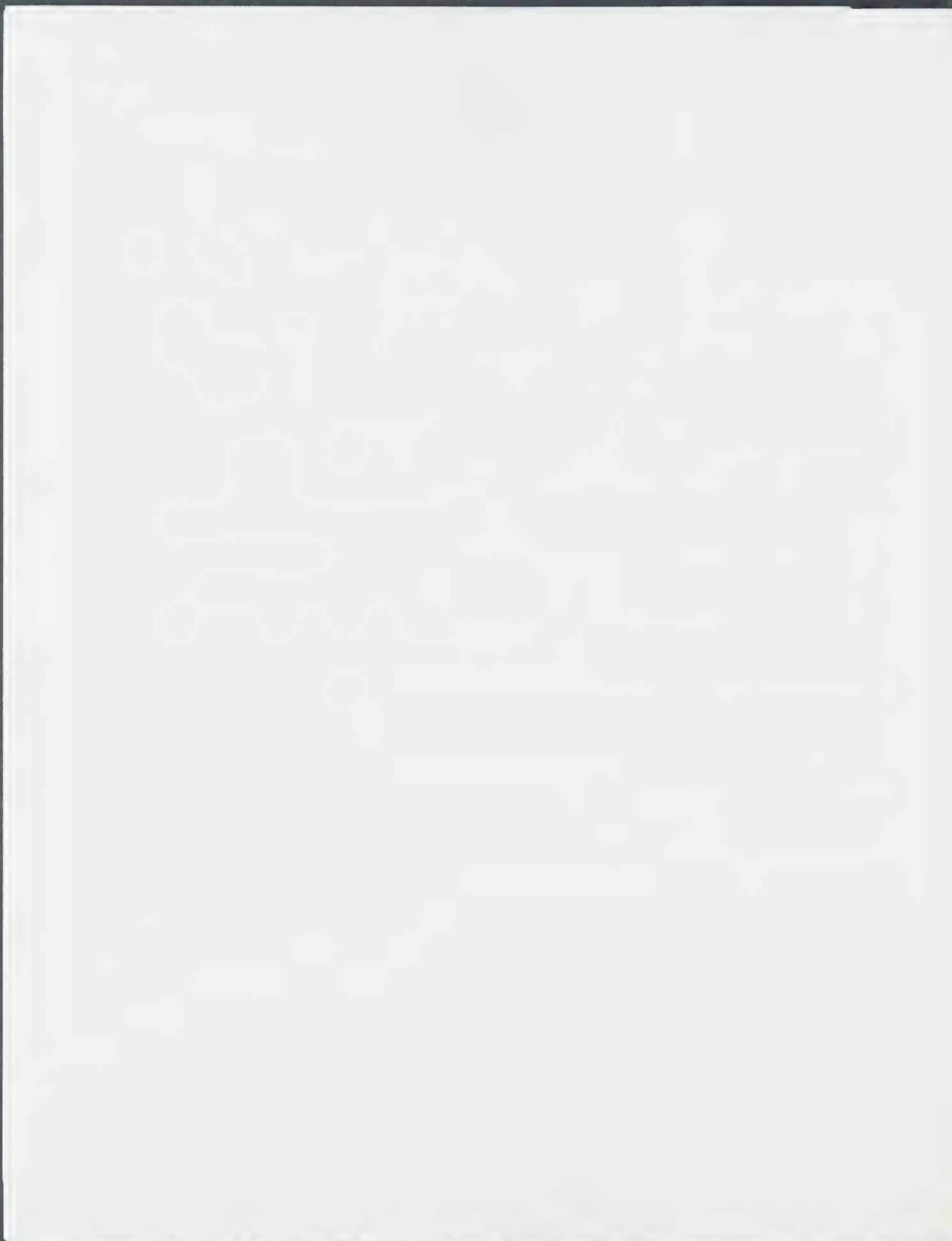
With all good wishes, I remain,

Yours sincerely,

AB/cw

bc: Roy Eddleman

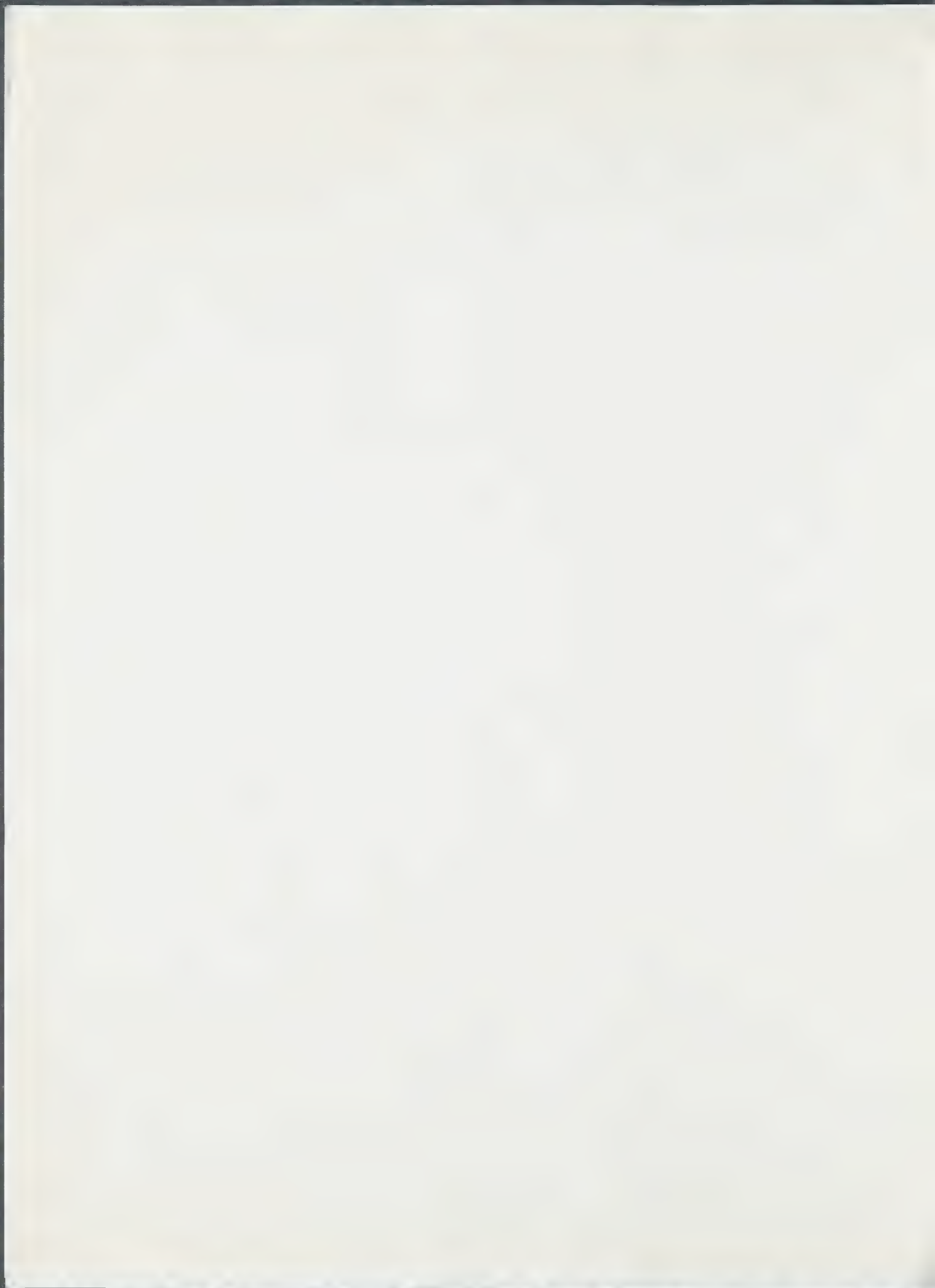
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TEL 414 277-0730 FAX 414 277-0700











2 April 1993



THE
FRANCES
LEHMAN
LOEB
ART
CENTER

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

Dear Alfred:

Thank you for your kind response to my letter. I was unaware that you had "set up shop" and developed that aspect of your life. Congratulations! At least this way Milwaukee will not forget entirely about art before 1900.

Your invitation was very kind indeed. Could we clarify the arrangements somewhat? A visit by only a portion of our group to Shepard Avenue might instill considerable envy in those left out. Would it be acceptable if the entire group came to call if we kept the number manageable? Would Saturday, 2 October at 3 P.M. be convenient?

It is certain that some of the group will wish to visit Alfred Bader Fine Arts yet I would like to avoid possible favoritism by having one gallery on the tour and the other Milwaukee dealers as recommended options. If it is all right with you, may we include your gallery as a recommended option?

I am very excited about the possibility of showing the group the results of collecting with genuine passion for decades. I hope this alteration of plans will suit your schedule. It would help to give them the total view of Milwaukee.

Again, with best greetings to you and Isabelle.

Yours sincerely,

A handwritten signature in cursive script that reads "James".

James Mundy
Director

Handwritten text, possibly a signature or name, centered on the page.

6E

TELEPHONE CONVERSATION SUMMARY

Aldrich Chemical Company, Inc.

Date 6/11/80

Aldrich employee placing call Marilyn
receiving

Person called Joel Freeman
calling

Company name and address: Freeman Industries

The next time you are in or near Albany, there are some old "Dutch" paintings which need identification: Schuyler Mansion and Fort Crailo. He gave the people at the Schuyler Mansion your name and they may

~~Telephone number~~

contact you about identifying these paintings.

Message:

Cherry Hill, south of Albany, Van Rensselaer (residence?) - Dutch paintings crying out for identification.

Perhaps when you go to upstate New York in fall (if you do) you can take these in.

Follow Up (Indicate Action):

Route to:

17. [Illegible text]

18. [Illegible text]

19. [Illegible text]

20. [Illegible text]

21. [Illegible text]

22. [Illegible text]

23. [Illegible text]

24. [Illegible text]

25. [Illegible text]

26. [Illegible text]

27. [Illegible text]