Alfred Bader fonds

Alfred Bader, Fine Arts
Correspondence

Friend, George
1988-2000

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 17, 2000

Mr. George M. Friend
Fine Arts
P.O. Box 271
Haydenville, MA 01039

Dear George,

I have been traveling a good deal and hence am so late returning the photograph of the copy of *Adam*. This is certainly not of interest.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709
E-mail: baderfa@execpc.com

P.O. Box 271
Haydenville, MA 01039

GEORGE M. FRIEND
Fine Arts

587-0550
(413) ~~268-9484~~

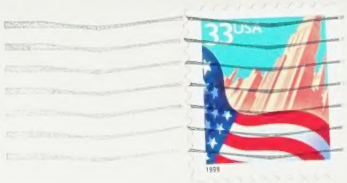
4/20/2000

Alfred,

Though this is Italian, not Dutch, perhaps the subject will interest you — Parmigianino's Adam, reversed. Geo.

G. Friend
P.O. Box 271
Haydenville
MA 01039

SPRINGFIELD MA 011
PM
21 MAR
2000



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

53202+2748

George Fiene

March 8, 1997

Dear Alfred,

Thanks for your latest note. It will be good to know what Foster thinks if and when she sees the two paintings together. My hope is that my theory that they were painted half an hour or forty-five minutes apart from the same point of view, on the same easel, though in somewhat different manners, may have some validity and support from her, of course.

The different angle of the cast shadow, slight but perceptible, and the differing highlights, all seem to me to make the case. The CAI painting, which I saw in person a year and a half ago, is darker and more vigorous (even turbulent) than ours, which is somehow sweeter, more Apolonian. I don't see why both can't be by Eakins, trying different modes. It makes sense, I think.

It still doesn't seem to me to make as much sense to believe that someone copied Eakins -- he wouldn't have encouraged that, I think, from what I've read about his teaching practices. Nor would Susan McDowell Eakins have wanted to do a nude female study, even in her own house, I surmise. She said something snippy about that model's "uncorseted figure."

As for the further consideration of commerce, I'M happy to leave that in your capable hands -- whether Sotheby's, if we are blessed, or the Florida dealer you mention and at the figure you suggest (if we are not so blessed). One has to be philosophical about such things.

Here is a clipping from last Sunday's Times; you'll recognize the sculpture, of course, here marble (probably the one from the auction catalogue of a few years ago).

Sincerely,

George

P.S. Thanks also for the encouraging words about the quality of the pastel portrait.

Yours, [illegible]

Dear [illegible]red,

Thanks for your latest note. It will be good to know what Cotter thinks if and when she sees the two paintings together. My hope is that my theory that they were painted half an hour or forty-five minutes apart from the same point of view, on the same easel, though in somewhat different environs, may have some validity and support from her, of course.

The different angle of the over shadow, slight but perceptible, and the differing hinnities, all seem to point to such the case. The DAT painting, which I saw in person a year and a half ago, is darker and more vigorous (even brutal) than ours, which is somehow softer, more diplomatic. I don't see why both can't be by the same artist model. It makes sense, I think.

It still doesn't seem to me to make as much sense to believe that someone copied Manine -- he wouldn't have encouraged that, I think. From what I've read about his teaching, who would have Rodowell Manine have wanted to do a nude female study, even in her own house, I wonder. She said something snippy about that model's "uncorrected figure."

As for the further consideration of commerce, I'm happy to leave that in your capable hands -- whether Sotheby's or we are blessed, or the Florida dealer you mention and at the figure you suggest (if we are not so blessed). One has to be philosophical about such things.

[illegible] is a clipping from last Sunday's Times; you'll recognize the equilibrium, of course, here much (probably too much) from the auction catalogue of a few years ago).

Sincerely,

George M. Friend
Fine Arts
P.O. Box 271
Haydenville, MA 01039

2/18/2000

Dear Alfred,

Here's a photo of a drawing -- not a very good drawing, I recognize, but perhaps 17th century -- which clearly has something to do with Rembrandt. I haven't yet gone to the books to see what's going on, but I suspect this to be a copy of something (though perhaps somewhere in the immediate circle). *

Maybe you'll find it of some passing interest. My guess is that you may not, but I thought I might as well try. I belongs to a friend in Connecticut. If you do want it, I think $1000, or even a bit less, would suffice to buy it.

The same man also has a set of twenty 17th century large folio engravings after Rubens -- S.a. Bolswerts sculpsit at l.l., Gilles Hendricx execudit at l.r., and, of course, Pet. Paul Rubens pinxit, at l.l. Any possible interest there?

That's all at present.

Best,

413-5870550

* Curiosity has led me to look at the etchings + some of the drawings — there are 2 of the former which relate, here enclosed.

134 OLD WOMAN WITH A STRING OF ONIONS

same as the head in the drawing short a "pirated" etching i.e. by someone other than Rembrandt

117. THE CAVALRY FIGHT
1632 *two states*

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 25, 1997

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

Thank you for your letter of August 19th and the three snapshots of a ship picture owned by a man you know in Connecticut.

That ship scene looks quite attractive, but certainly is not first class. I suspect that both auction houses in New York will offer to put up that painting with quite a good reserve and that we would not have a chance. Nor is the quality such that we should really go after it.

My son, David Bader who lives in Pennsylvania, was here last week and carefully looked at the *Sketch of a Nude* and also all of the correspondence. He was with us when we took it to the Art Museum in Philadelphia and heard Sewell's positive comments.

David thought about this carefully and is considering offering $18,000 but no more. Of course he realizes that, while very attractive, it also is somewhat of a gamble. What if our "friend" in Bloomington decides that it is not an original?

In any case I presume that you will turn down the offer because it would not realize any cash for you.

The calculation is simple: Our total cost including restoration, frame, etc., is $1,360. Thus our profit on a sale of $18,000 would be $16,640, but you owe me personally $2,000 and I have pre-paid you $8,000.

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

This will certainly teach me not to "pre-pay on profit."

I look forward to your comments.

It would be great if you would accept a position in Beloit; then we could meet much more often.

With all good wishes, I remain,

Yours sincerely,

AB/nik

Enclosures

c: Mr. David Bader

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 11, 1997

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

Thank you for your letter of August 8.

Please consider giving me as a reference, in your application to Beloit and of course I will do by best to recommend you, highly and sincerely.

My son, David, will be here next week and I will discuss the Eakins with him.

Best wishes, as always,

AB/nik

c: Mr. David Bader

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P.O. Box 271
Haydenville, MA 01039
August 8, 1997

Dear Alfred,

Thanks for your most recent letter. I fully agree that Kathy Foster may not wave the desired magic wand in this case, and evidently not do so soon. What to do?

I'd actually be happy to see someone who likes the painting, as you say your son does, become its owner. And I have no serious objections to his having it at a reasonable figure -- perhaps with the chance on my part to visit it someday on his wall. To state the obvious: life is too short and important to be anxious and grasping in such matters. As a geologist friend once said to me: "We're all just part of the fossil record."

Is it plausible for me to ask to cover all my outstanding indebtedness to you and still have five or six thousand dollars thereafter? I'd certainly be agreeable to that, if it sounds good to you and to David. If it is, I'll sign any more formal release and receipt you send me.

Beloit certainly looks attractive on paper. The idea is to get the college decision-makers to take a middle-aged man like me, with my variegated career, with some degree of seriousness. That seems to be a recurring theme in my life these days. It would be a great pleasure to in fact be able to visit you in Milwaukee, were it to come to pass.

Let me know what you and David may decide. Again, best wishes.

Sincerely,

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 4, 1997

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

In response to your letter of August 2, I think it will be relatively easy to sell our sketch if Kathy Foster approves. But between you and me, I am skeptical that she will.

During the last year I have had three potential customers - each of whom turned it down because of the doubt involved. My son, David, loves it and asked me what it would cost him. But frankly I am reluctant to sell it to him because there would be a nagging doubt in your mind - a very understandable doubt - whether it is really fair to sell such a painting to my own son.

It would be great if you could come to Beloit College, which is just an hours' drive from Milwaukee. I've spoken there a couple of times and know it to be a good school.

With all good wishes,

AB/nik

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TEL 414 277-0730 FAX 414 277-0709

P.O. Box 271
Haydenville, MA 01039
August 2, 1997

Dear Alfred,

Thanks for your latest information about the attempt to get Kathy Foster to actually view the two paintings side by side in Chicago. Maybe your impressive persistence will finally be successful. (It comes as news to me that I'd come close to crossing her path there myself, though many, many moons ago I'd suggested it in a general way.)

Didn't you have a potential buyer/ dealer from Florida? Is he still in the background? Or is anyone else?

On this front, I discover yet new ways to grow disenchanted with the authentification process: a perfectly plausible oil study by the American impressionist Willard Metcalf (which I showed to the author of the standard book on the artist, Elizabeth deVeer, getting her complete endorsement in writing) has been turned down by the self-appointed committe who are allegedly preparing a catalogue raisonne in NYC (two dealers and one art historian in the pay of the dominant dealer -- Ira Spanierman). Either these people are merely abrupt, arrogant, and authoritarian, or they are motivated by a more bothersome combination of market self-interest and dark psychological control issues. Or it could always be, in Shakespeare's eloquent phrase, describing Iago: "motiveless malignancy."

Yet another reason to find something else to pay my modest bills. I've even applied to do admissions work at Beloit College, not far from Milwaukee. Maybe I'll get to visit you there through coming to Beloit. Do you know the college, or anyone there?

I trust all is well. Best wishes.

Sincerely,

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 19, 1997

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

There are now two people mildly interested in our Eakins sketch.

What is the least amount that I could accept and still make you satisfied?

Keep in mind that both experts, in Philadelphia and Bloomington, have been so waffling and I have not been able to persuade Dr. Foster to view the painting with me in Chicago.

Also keep in mind that I have pre-paid you $8,000 in advance.

I look forward to hearing from you and remain,

Yours sincerely,

AB/nik

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 3, 1997

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

Shortly after I wrote to you, I got word that Ms. Foster in Bloomington may finally try to make arrangements to compare the two sketches, ours and the one at the Chicago Art Institute. If she does, there are three possibilities:

(1) that she agrees that ours is an original;
(2) that she thinks it a copy; or
(3) that she still cannot be certain.

If it is (1), then we are in very good position and should consider sending it to Sotheby's. But I fear that it will be (3) or, even worse, (2).

A dealer is coming in May from Florida who often buys promising but not certain paintings, and he is a much better salesman than I am. But I have never known him to spend more than $20,000. Would you consider allowing me to sell it for $18,000? Of course, I will begin much higher but don't want to sell it for less than you approve.

Your pastel portrait looks of very good quality, and of course you don't need my permission to show it to Bill Robinson. It isn't forme, and I return the material you sent me.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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P.O. Box 271
Haydenville, MA 01039
Feb. 26, 1997

Dear Alfred,

Thanks for your latest note. I think that the price for the Eakins study should be enough to cover all my remaining obligations to you (your records of which I'm sure are better than mine), plus, hopefully, a few thousand dollars more (which I could certainly use, if it comes to pass). Does that translate to something at least 25,000 or so?

We are, alas, at the mercy of the specialists, and if they don't or won't or can't dispose, we have less marketplace leverage -- as you must know from more experience than my own. We can be right, but it seems that the external blessing is what is being actually sold, not simply the art itself.

By way of a parallel instance, I enclose a small photo of a pastel portrait of the Duchess de Polignac (so indicated at the lower right), a friend of Marie Antionette's. There's an oil portrait just like this, only three-quarter length I believe, my Elizabeth Vigée-Lebrun, in London. This pastel is of some age and considerable quality, I think; it's also apparently on a thin piece of toothed vellum, itself mounted on an old French cardboard. I don't see why this could not be Vigée-Lebrun autograph, but I don't know who is the designated blesser. Perhaps Bill Robinson would know. Does this hold any interest for you? Maybe I should just send him an enlargement, barring any other suggestion.

Best wishes, again.

Sincerely,

P.O. Box 271
Haydenville, MA 01039
Feb. 26, 1997

Dear Alfred,

Thanks for your latest note. I think that the price for the Eakins study should be enough to cover all my remaining obligations to you (your records of which I'm sure are better than mine), plus, hopefully, a few thousand dollars more (which I could certainly use, if it comes to pass). Does that translate to something at least 25,000 or so?

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Best wishes, again.

Sincerely,

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 14, 1997

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

After all these years, I have finally been able to find a buyer for our Venetian scene, ABFA #1283, which you originally bought for $450. You will recall that we had it at Sotheby's once, where it was unsold at $12,000.

A very hard-bargaining German dealer came by, took the painting with him, and has now finally paid $12,000. A copy of my invoice to him is enclosed. The calculation of costs is as follows:

Original cost	$ 450.00
Restoration	1,500.00
Frame	650.00
Photography	30.60
Total:	$2,630.60

Deduct that from the price paid, and you arrive at an approximate profit of $9,370, of which your half is $4,685.

You will recall, however, that you asked me for an advance of profit of $5,000, which I sent you. Thus, at this point, you owe Alfred Bader Fine Arts $315, and I would appreciate your personal check.

I would also like to remind you that in April of 1992, I gave you a personal loan of $2,000 which has never been repaid and which you had hoped to be able to repay out of hoped-for profit on the Venetian painting. Unfortunately, that never materialized. Please repay that loan to me, not to the company.

That leaves as joint ownership only the sketch, which we hope is by Eakins. I will actively pursue selling that.

Best wishes, as always,

AB/cw
Enclosures

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 7, 1996

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear Mr. Friend:

Thank you for the photograph of your painting. Per your request, I have forwarded it to Dr. Bader in England.

However, please be advised that he is presently on the Continent through June 22nd and will not see it until his return to England at that time. I will promptly relay any comments or queries he sends to me regarding the painting,

Best wishes,

Cheryl Weiss
Office Manager

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

P.O. Box 271
Haydenville, MA 01039
1/16/96

Dear Alfred,

Thanks for the check for the Spanish portrait (I dare say it will be in my mail today or tomorrow).

Here are photos of what seems to me to be an Italian Renaissance plaque, early 16th century — bronze, cast relief. It's certainly Adam + Eve, either being expelled from Paradise or being cautioned by an angel (who looks more like an angel of the Annunciation, actually). I can't find this composition + treatment elsewhere.

It does fit with standard Christian typology that Adam's fall prefigures Christ's entire story — so the pre-echo, as it were, with the angel is appropriate + no doubt intentional. An interesting, very effective sculptural composition, I think.

Any interest?

Sincerely, George

413-268-9484

Partial — Indian + Tea

Reverse — [illegible]
[illegible]

[illegible]

Whitfield Fine Art Limited

180 New Bond Street
London W1Y 9PD
Tel: 0171-499 3592
Fax: 0171-495 6488

Dr Alfred R. Bader
Bader Fine Arts
Suite 622, 924 East Jueneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

No.CR96187

4th June 1996

CREDIT NOTE

To the proceeds of sale of your drawing at Sotheby's, lot 0183 Old Master Drawing Sale, 18th April 1996, by:

Follower of Claude Lorrain
Recto: A Landscape with Two Figures: Verso Studies of Boats
Pen and Brown Ink and brown grey wash over black chalk, 190 by 270 mms.

Hammer Price	£500.00
Sotheby Comm.	£ 58.75
Amount Owed	**£441.25**

Cheque Paid sent to:
Close Brothers Ltd
36 Great St. Helen's
London EC3A 6AP
Account no.20009464

GEORGE M. FRIEND
Fine Arts
~~Amherst,~~ Massachusetts

P.O. Box 271
Haydenville, MA
01039

8/4/95

Dear Otto,

The heat wave kept me far away from NYC last week, but I hope to get there to show you the actual painting after Labor Day.

Here are a photo of its support and Xeroxes of hand-loomed canvases from the Prado's Velasquez portraits.

More anon.

Sincerely,

George

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 14, 1996

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

In response to your letter of May 1st, I certainly admire your persistence and optimism, which in this case I believe is misplaced.

This may well be a period copy of the Glasgow painting, but the Glasgow portrait is so good that I couldn't be interested.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

By Appointment Only
PFISTER HOTEL SUITE 622
424 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
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P.O. Box 271
Haydenville, MA 01039
May 1, 1996

Dear Alfred,

Here are photographs and slides of the portrait which my friend, John Waldman, was involved with many years ago, in an attempt to have it authenticated as indeed by Rembrandt. Presumably, the painting is still in Switzerland and can be traced, though its then owner has deceased.

If you think it worth pursuing and either want further information (or perhaps want John to engage in some inquiries on your behalf -- he will be in Switzerland in August & September), let me know. Perhaps you have both time and inclination to try to track it down yourself earlier this summer. If you'd like John to do so, I think he'll need a bit of expense money for the effort, but I also think he is willing to pass on appropriate information to you for any researches you wish to undertake yourself.

To remind you of the general story as I have it -- John had the painting shipped to this country to be looked at by Jacob Rosenberg at the Fogg, inconclusively as it turned out, since apparently conservation -- cleaning -- was first called for (which John, then an impoverished medical student, couldn't afford). So back the painting went to its Swiss owner, an elderly antiquarian friend of his. (John is himslf a sophisticated collector of early old master prints and of medieval arms and armor.)

We'd be happy to learn your reaction -- and Otto's if you consult him. Obviously, the painting is a version of one in Glasgow, if I recall what I'd found a couple of months ago. Might it be autograph? Studio? Or what?

John did say he'd eventually like the slides back, and though they're thirty years or more old, perhaps better prints than these could be made of them in any case, which you should certainly do if you're so inclined.

I hope to talk with you soon.

Sincerely,

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 23, 1996

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

This being the 3,000th anniversary of Jerusalem, you should not have too much difficulty selling that woodcut, but alas, not to me.

I return your photograph and documentation.

I'll be in Europe from May 25th through July 26th.

With best wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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P.O. Box 271
Haydenville, MA 01039
5/18/96

Dear Alfred,

I am sorry the portrait didn't seem worth pursuing, but I do recognize its probable limitations (not myself having ever seen more than the photos).

Enclosed photo of 16th cent. woodcut — an imagined view of Jerusalem, rather like city views from the "Nuremberg Chronicle," but apparently not derived from that work. This may be unique, and I certainly can't find it in the standard literature on German 16th cent. woodcuts. I thought its Old Testament references might have some relevance for later Dutch cosmography & art generally.

Modest price: $375. Any interest?

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 28, 1996

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

Enclosed are the photographs which you sent me recently.

From now on, I would like to purchase from you only works of art which I myself understand. An example is the de Gelder.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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P.O. Box 271
Haydenville, MA 01039
Feb. 6, 1996

Dear Alfred,

It occurs to me to follow up our phone conversation with some additional photos, etc. And I expect to be able to send on a photo of the would-be Rembrandt self-portrait shortly.

I really hope you can do something with the small relief portraits -- I certainly think them lovely. Given their considerable signs of handling and wear, they make more sense to me as mid 16th century than later, and indeed portraits of two particular French aristocrats, perhaps even royalty. I think they were originally mounted on a piece of furniture, and now have their 19th cent. brass frames. A costume historian should be able to date them precisely, say, 1530-40.

As is often the case, alas, I'm quite in need of money. I work without resources and without access to bank loans -- no banker around here understands what I do, or cares to. (I'm very seriously trying to get back into academia, but that, too, is very problematic, even with my varied, extensive background. One job I want at a small college, teaching drama, English, and directing plays -- which is what I trained to do at Harvard and Toronto -- has two hundred applicants.)

On to another item: a large cast and finished bronze basin, which I believe is indeed 16th century Italian, probably Florentine. I enclose photos and xeroxes, by way of tracking my own visual reasoning and recent excursions into local art libraries.

The artist(s) and artisans responsible for this quite wonderful piece of relief sculpture were deeply imbued with Renaissance imagery and frames of literary-mythological reference. Again, it seems hard to imagine such elaborate an effort being generated beyond its proper early 16th century period, with all its visual details, allusions, and unusual story. (There's very little Amazonian imagery elsewhere, in fact, for comparison -- so the piece appears to be unique that way, as well as others.)

I know it to be a Battle of Greeks and Amazons, with the Capture of Hippolyta, in part because I know Shakespeare's A Midsummer Night's Dream as well as I do, from acting in it twice and teaching it several times to undergraduates years ago.

All the hand chasing, finishing, and the soldering of the rim to the body are consistent with what I have learned about Renaissance procedure. The work may come from a goldsmith's workshop, though bronze and other base metal survivals are rare to non-existent, apparently: "Owing to the almost complete destruction of Italian sixteenth century vessels, other than ewers and basins, it is fortunate that it is possible to find base metal versions of at least some of these main types.

(over)

Even these are few, as bronze and copper articles were also melted for the sake of the metal. Apart from a copper-gilt basin and ewer in Berlin, nearly all the surviving Italian gilt-metal vessels are bronze salts."

J.F. Hayward, p. 325

Virtuoso Goldsmiths and the Triumph of Mannerism, Rizzoli & Sotheby Parke Bernet, London, 1976.

I anticipate being able to show this piece this coming Friday to Leonard Baskin, who is a serious collector of Renaissance bronzes, among other things, and I'm consulting with a friend who knows and collects early European armor, for his knowledge about metal and its technology, etc.

Perhaps this is as wonderful a piece as I now think it to be. I'd welcome your own esthetic and related reactions.

Best wishes, as usual,

5/5/16

Hugh,

Here are a photo of other paintings I've seen, which are available — the same Leslie image, by a 19th cent. Boston artist, Samuel Collins, would be $300 or a bit less (if his statement).

The better painting is this Lexington copy, and to lists with a cost of $3000. It's quite good (the original is in the Yale Center for British Art, as well, Paul Mellon).

Best wishes,

George

413-268-9490

Richard Parks Bonington . . . Patrick Noon, Yale, 1991

155

CORSO SANT'ANASTASIA, VERONA 1828
Oil on wood panel, $23\frac{5}{8} \times 17\frac{3}{8}$ in. (60 × 44.2 cm.)

Provenance: Bonington sale 1829, lot 110, as *A highly finished view of the Palace of Count Maffei at Verona*, bought Marquess of Stafford; by descent to Lord R. Sutherland Gower (Christie's, 26 January 1911, lot 32, bought Gooden and Fox); D. C. Erskine, 1911 to 1922 (Sotheby's, 28 July 1922, lot 19, bought Leggatt); purchased in that year from Leggatt by "Mr. Perman" (P. M. Turner ?); Mrs. D. Turner (Christie's, 16 July 1965, lot 90, bought Paul Mellon).

References: Harding, *Works* (1829); Dubuisson and Hughes, 87, 202, 204; Shirley, 148, 152.

Yale Center for British Art, Paul Mellon Collection (B1981.25.58)

In a letter of 25 April 1829 to Samuel Prout outlining plans for the auction of his son's studio effects, Bonington's father advised his correspondent: "The picture of Verona I should wish you to keep until I have the pleasure of seeing you, when everything shall be done satisfactory to all parties, as it is my intention at all times as far as lies in my power to be governed in all my actions by that excellent moral of our divine law given 'Do unto others etc.'"[1] From this it is evident that the Yale panel had been commisioned but not paid for by the time of the artist's death. One of the few finished oils to be auctioned in 1829, it was acquired by the Marquess of Stafford, whose extraordinary collection of old masters Bonington might have seen in 1825. It may very well be the last painting that Bonington completed before the onset of his fatal illness in July.

Incorporating the processional motif and specific figures from his larger *View of the Ducal Palace* (Tate Gallery; fig. 46), the composition is an elaboration of that sketched in watercolor in Italy (no. 87) and essayed in a smaller oil version (Private Collection).[2] The latter had been forwarded to Domenic Colnaghi in October 1827 with the note:

Availing myself of the kind offer of Mr. Pickersgill, I have forwarded to you a small painting in the hope of completing the order you honor'd me with, when in England last. I must beg you to look with charitable eyes, at least till you may see it in a frame or varnished — the subject is a street in Verona, the building that advances is the Casa Maffei.[3]

Indulging in typical romantic pessimism over the decay of Italian civilization, Maria Callcott lamented the "neglected state" of Verona's public buildings in an essay accompanying Cooke's engraving after the watercolor version.[4] Closer in sentiment to Bonington's transcribed impressions, however, were those of William Hazlitt: "Its streets and squares are airy and spacious; but the buildings have a more modern and embellished look [than Ferrara], and there is the appearance of gaiety and fashion among the inhabitants."[5] In 1825 David Wilkie observed in a letter to the landscapist William Collins that in Italy "everything is seen clearer. . .the sky is bluer, the light is brighter, the shadows stronger and colours more vivid."[6] French critics as disparate in their allegiances as Stendhal and Delécluze repeatedly criticized artists returning from a sojourn at the academy in Rome for forgetting this fact and for lapsing almost immediately into a mode of depicting Italian sites as if tinted by the drab atmosphere, and under the leaden skies, of the Bois de Boulogne. In Bonington's last works, there is an opposite tendency toward an almost decorative intensification of color and chiaroscuro.

1. Dubuisson and Hughes, 87.
2. Christie's, 15 July 1983, lot 41, repr.
3. Dubuisson and Hughes, 78.
4. *The Gem* (London, 1830).
5. Hazlitt, *Notes*, 276–77.
6. Cunningham, *Wilkie* 2: 200–1.

P.O. Box 271
Haydenville, MA 01039
January 22, 1996

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

Dear Alfred,

This letter is by way of an invoice for the Spanish portrait. I look forward to receiving a check. Thanks.

Sold to Bader Fine Arts -- one portrait of a gentleman, Spanish school/school of Velasquez, ~~oc~~ on canvas, c. 25 by 19 inches: $1800.

Sincerely,

George M. Friend

P.S. If the check you sent from NYC actually gets here, I will, of course, let you know immediately. Otherwise, I would indeed most appreciate having another one by overnight mail to replace it. (If you use Fed Ex, it should come to my street address: 15 C North Main St., Williamsburg, MA 01096.) Thanks, again.

FAX

P. O. Box 271
Haydenville, MA 01039
November 8, 1995

Dear Alfred,

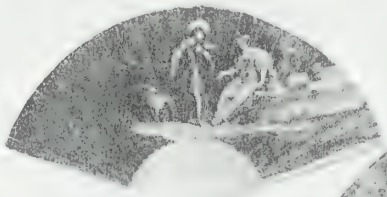
Here are photos of what I think a quite delightful 17th century Flemish painting -- gouache on fabric (or paper), mounted on a lady's fan. (Ivory.) The subject is clearly the finding of the infant Moses by Pharoh's daughter and entourage, watched by peasants, amid an extensive landscape. (By my count, 15 figures.)

It seems to me rather like landscapes with figures by H. van Balen, et. al., and I'd think it has to be immediately of the time period of its costumes. c. 1650-70.

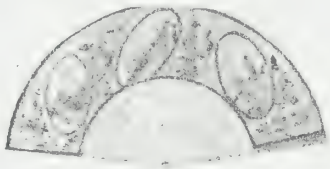
I'll try to enclose a xerox of similar decorated fans for comparison. My educated inference is that this has to be worth $2500 to $3500, or so. Can I sell it to you for $2000? I'll talk to you soon.

Best wishes,

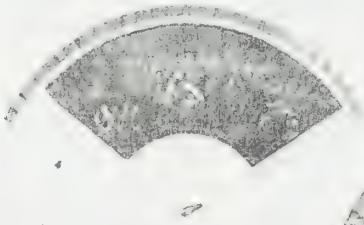
FANS



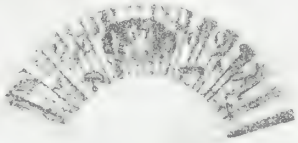
A fan, the leaf painted with a shepherd and shepherdess, the verso painted with sprigs of brightly coloured roses, carnations and tulips, the ivory sticks piqué with silver, possibly English, leaf slightly rubbed, c1690, 11in (29cm).
$4,000-5,000



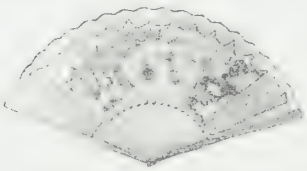
A fan, the leaf painted with a trompe l'oeil of 3 chinoiserie scenes against a pink and white striped ground strewn with flowers, the ivory sticks carved, pierced and painted, c1760, 10in (26cm).
$550-800



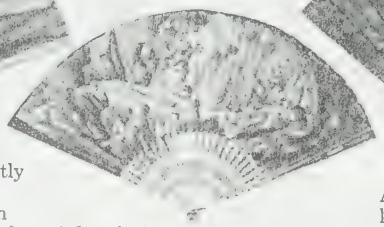
An ivory brisé fan, painted with Pan and Syrinx, the guardsticks carved with a portrait of a lady, early 18thC, 8½in (22cm).
$1,500-2,500



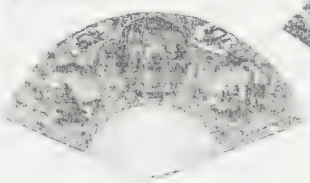
A fan, the leaf painted against a silver and green striped ground, the verso with a figure in a landscape, the ivory sticks gilt, worn and repaired, c1775, 10½in (27cm).
$650-800



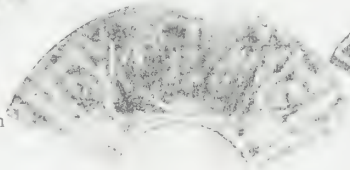
A printed fan, with allegorical map of the Track of Youth to the Land of Knowledge, the leaf a hand coloured etching engraved by V. Woodthorpe, 27 Fetter Lane, and published by John Wallis June 25, 1796, 36 Ludgate Street, with wooden sticks, c1796.
$2,000-2,500



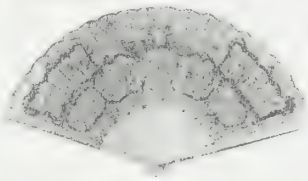
A fan, the leaf painted with Judith with the Head of Holofernes, the ivory sticks piqué with silver, the guardsticks clouté with tortoiseshell and mother-of-pearl, 2 pieces of mother-of-pearl missing, early 18thC, 10½in (28cm).
$2,500-3,000



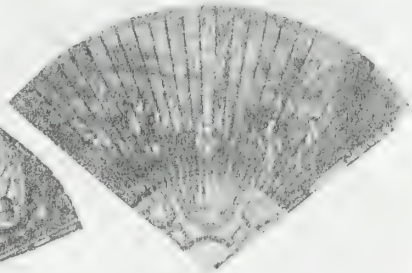
A fan, the leaf painted in tones of green with figures, the ivory sticks carved and pierced with figures, guardsticks damaged, mid-18thC, 11in (29cm), in contemporary box.
$1,400-2,000



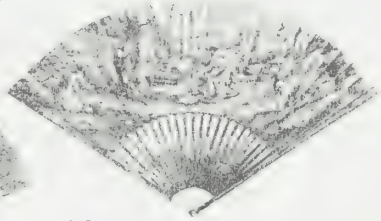
A fan, the ivory sticks clouté with mother-of-pearl, piqué with a trellis of silver and carved with a huntsman, c1770, the sticks c1730, 11½in (30cm).
$800-1,200



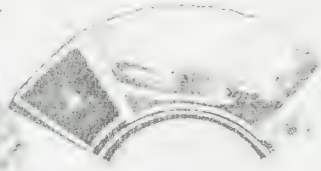
A printed fan, with bone sticks, the publication line overpainted but it is probably by John Cock, J. P. Crowder & Co., 21 Wood St., Cheapside, although in a contemporary fan box by Stunt, Fanmaker, 191 Strand, the old established shop late Sudlow, c1800, 9in (23cm).
$650-800



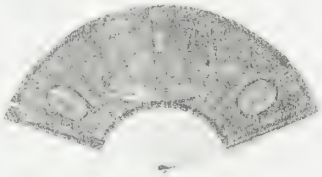
An ivory brisé fan, painted and lacquered with pastoral scenes, the verso with fishing scenes, stick repaired, ribbon replaced, c1720, 9in (23cm).
$2,000-2,500



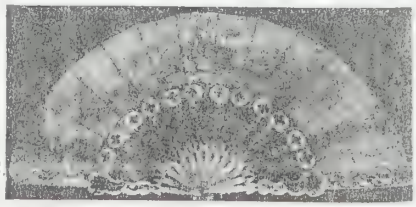
A fan, the chickenskin leaf painted with a classical scene, the sticks lacquered in red, green and gold, the guardsticks clouté with mother-of-pearl, early 18thC, 11½in (30cm).
$1,200-1,400



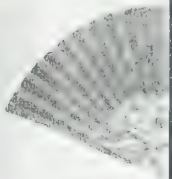
A fan, the chickenskin leaf painted with 3 views of Vesuvius, including the eruption of 1767, the ivory sticks pierced, leaf torn, c1770, 10½in (27cm).
$1,400-2,000



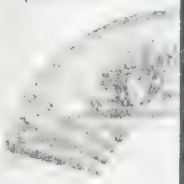
A fan, The trial of Warren Hastings, the leaf a hand coloured line engraving of Westminster Hall printed in brown and edged with sequins, with bone sticks, English, c1788.
$1,000-1,300



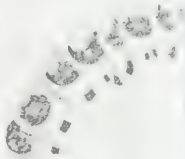
A pierced bone fan, early 19thC.
$300-400



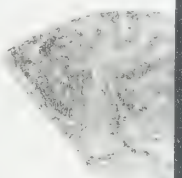
A fan the verso
the mother-of-pea
and pierced with
sunbursts, 3 stick
c1860, the sticks
fan case.
$300-500



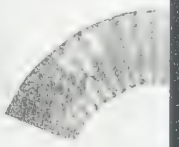
Rimmel's Cassole
coloured lithogr
sticks, 1 guardstic
metal pomander.
(29cm
$300-400



A card brisé fan, p
of London, c1870.
$200-250



A North Europ
painted with a
Moses striking
2 smaller vignet
the Tablets and
a Medieval castle
from the sea, the
and pierced, the
with red foil, c174
$1,000-1,400



A Swedish fan, the
a Court scene, the
pierced, the guard
a king, c1750, 10i
$1,000-1,300

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 28, 1996

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

I return of the portrait of a man which I believe is a copy after the painting in the Queen's collection. But by all means, do send it to Professor Seymour Slive; just don't be surprised if he answers quite sharply.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 30, 1996

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

As discussed, I am returning the photographs to you.

Best wishes,

AB/cw

Enclosures

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

OTTO NAUMANN, LTD.
Old Master Paintings and Drawings
25 EAST 50TH STREET
NEW YORK, N.Y. 10022

1/30/96

Alfred,

Sorry about all the comic to-do, when I achieve prosperity, perhaps it will all become easier. Thus, it's possibly in your own best interest to assist that hoped-for state of affairs. All best wishes, George

Thanks, again.

GEORGE M. FRIEND
P.O. BOX 271
HAYDENVILLE, MA 01039

ALFRED BADER FINE ARTS

Dr. Alfred Bader

Established 1961 *By Appointment Only*

ASTOR HOTEL SUITE 622 / 924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
Tel [illegible] *Fax* [illegible]

Please send
invoice to
[illegible]
[illegible]
[illegible]

1844

ALFRED BADER FINE ARTS
ASTOR HOTEL, SUITE 622
924 E. JUNEAU AVE
MILWAUKEE, WI 53202

DATE Jan 17 96

12-5 143
750

PAY TO THE ORDER OF George M Friend $ 1800.00

Eighteen hundred and xx DOLLARS

M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53202

FOR Unpaid Rent

⑈001844⑈ ⑆075000051⑆ 00

Fine Piece

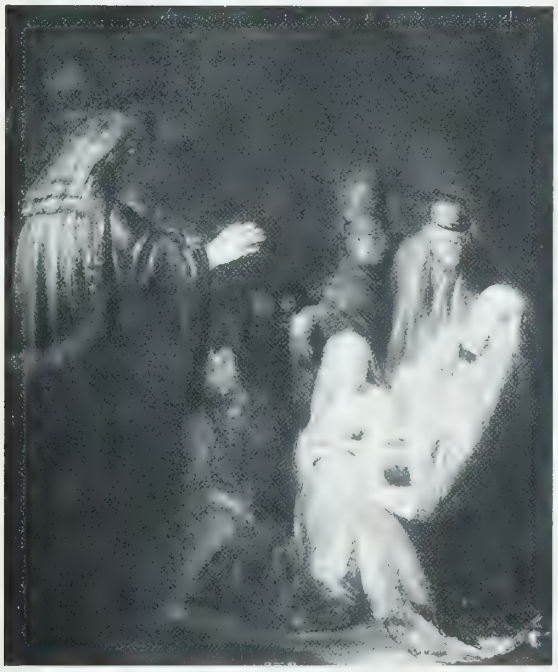
Closer to Knüpfer than Pynas

303

303.
School of Jacob Pynas
(Dutch, 1585-1648)

The Dance of Salome
Unsigned.
Oil on panel, 18 5/8 x 24 3/4 in. (47.3 x 62.9 cm.), framed.
Condition: Good, repaired horizontal split to panel, scattered retouch.

$5000-7000



304

304.
Manner of Rembrandt Harmensz van Rijn
(Dutch, 1606-1669)

Simeon in the Temple
Indistinctly signed l.r., identified and inscribed " ...de Gelder" on the reverse.
Oil on canvas, 10 5/8 x 8 7/8 in. (26.9 x 22.4 cm.), framed.
Condition: Good, mounted onto board, scattered retouch, craquelure.

$800-1200

Late 13th century

To Otto
From George Fiera — at Skinner, Boston
to-morrow
Best wishes
9/31

305

305

305.
Northern School, 17th Century Style

Lot of Two Formal Floral Still Lifes: Roses and Carnations in an Urn and **Tulips and Morning Glories in an Urn upon a Raised Sill**
Unsigned.
Oil on canvas, 25 x 19 1/4 in. (63.5 x 48.9 cm.), framed.
Condition: Good, lined, retouch, craquelure.
$2000-3000

306.
Northern School, 19th Century

Lute Player
Unsigned.
Oil on canvas, 38 x 33 1/2 in. (96.4 x 85.1 cm.), unframed.
Condition: Puncture u.l., lined, scattered retouch, flaking, losses, craquelure.
$1800-2200

306

Arent de Gelder

Karl Lilienfeld, Haag, 1914
(George Scott, Amsterdam)
erhalten!

NEUES TESTAMENT.

44. **MARIA** aus der Verkündigung. Sie kniet nach links vor einem Tisch, auf dem ein Buch liegt, und hält beide Hände über der Brust gekreuzt. — Der Hauptton ist van Dyck-Braun. — Nach Granberg das Fragment einer „Verkundigung". Vielleicht identisch mit einer der als „Reuige Magdalena" beschriebenen Darstellungen, unseren Nrn. 102, 103 und 104. Nach der Photographie ein charakteristisches Werk de Gelders, was H. d. G. bestätigt.

Leinw. h. 110, br. 110 cm.
Erwähnt bei Granberg, Inventaire Général etc., Nr. 261.
Versteigerung Chr. Hammer aus Stockholm in Cöln am 5. Okt. 1894 Nr. 177 (als Rembrandt).
Jetzt: Sammlung Graf von Hallwyl in Stockholm (als Rembrandt).

45. **Die Geburt Christi.**

Erwähnt von Weijerman (III S. 43), der es als eins der hervorragendsten Werke de Gelders rühmt (1729).
Das Bild ist verschollen.

46. **Anbetung der Hirten.**

h. 68, br. 83,7 cm.
Sammlung Hollandt in Braunschweig (1863; Parthey I 475).

47. **Die Anbetung der Könige bei der Geburt des Heilands.** — „Reiche Komposition und prächtiges Kolorit".

Leinw.
Versteigerung in Amsterdam am 10. Mai 1830 Nr. 37 (fl. 6 an Bakker).

48. **Die Beschneidung des Heilands.** Komposition von mehreren Figuren. — „In der Manier von Rembrandt und von grossem Effekt."

Leinw. h. 92,3; br. 113,1 cm.
Versteigerung D. de Jongh in Rotterdam am 26. März 1810 Nr. 56.

49. **Die Beschneidung Christi.** — „Hauptwerk".

Leinw. h. 196, br. 164 cm.
Versteigerung L. Stokbroo v. Hoog en Aartswoud in Hoorn am 3. Sept. 1876 Nr. 58.

50. **SIMEON MIT DEM CHRISTKIND AUF DEN ARMEN UND MARIA.** Simeon (links), ein vollbärtiger Alter mit einem Schleier über dem Kopf, schaut, nach rechts gewandt, gen Himmel und hält das Kind auf einem hellen Tuch. Rechts Maria mit einem gestreiften Tuch auf dem Kopf, im Profil nach links gewandt, faltet die Hände. Dreiviertel lebensgrosse Halbfiguren. — Nach der Photographie ein ganz charakteristisches Werk de Gelders.

Sammlung Ch. Robinson in London, 1895.
Jetzt: Sammlung Mr. Walker in Minneapolis. Mitt. H. d. G.

Now in Mauritshuis

51. **Simeon im Tempel.**

Erwähnt bei Hoet II S. 213.
Wohl identisch mit dem folgenden Bild.
Versteigerung Jaques de Roore im Haag am 4. Sept. 1747 Hoet II 213 Nr. 197 (fl. 42 an Frank).

52. **Simeon im Tempel.**

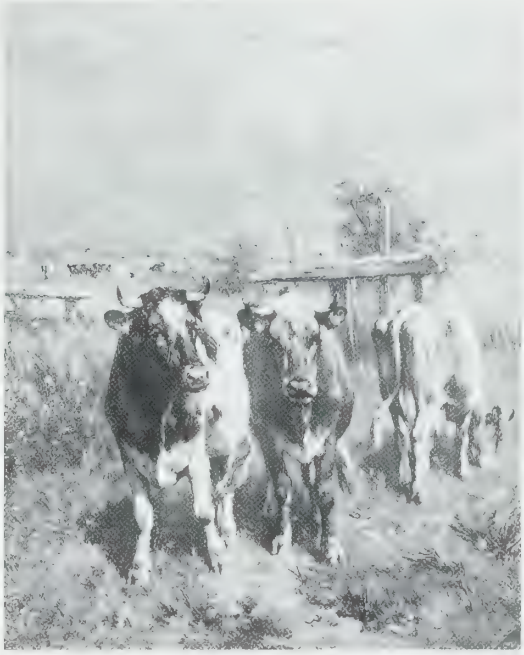
h. 85, br. 66,1 cm.
Erwähnt bei Terwesten S. 361.
Wohl identisch mit dem vorigen Bild.
Versteigerung Willem van Wouw u.a. im Haag am 29. Mai 1764 Terw. 361 Nr. 58 (fl. 43).

310

310.
Attributed to Claes Pietersz Berchem
(Dutch, c. 1620-1683)

Herders and Livestock by a Well
Unsigned.
Oil on panel, 22 x 30 1/2 in. (55.8 x 77.4 cm.), framed.
Condition: Good, cradled, repaired horizontal split to panel, retouched, craquelure.

$4000-6000



311

312

311.
Johannes Hubertus Leonardus de Haas
(Belgian, 1832-1880/1908)

Cattle in Summer Pastures
Signed "JHL de Haas" l.l.
Oil on panel, 24 x 18 1/4 in. (61.1 x 46.5 cm.), framed.
Condition: Good, subtle abrasions, minute cracks to edge of panel, scattered craquelure.

$4000-6000

312.
Joseph Antonio Hekking
(German/American, fl. 1859-1885)

Threatening Skies/A Coastal Scene with Figures along the Shore
Signed "J.A. Hekking" l.r.
Oil on canvas, 26 x 39 3/4 in. (66 x 100.8 cm.), framed.
Condition: Good, retouched, craquelure.

$3000-5000

313

313.
Louis Pierre Verwee
(Belgian, 1807-1877)

Sheep Grazing in a Summer Pasture.
Signed "L.P. Verwee" l.r.
Oil on panel, 8 1/2 x 12 1/2 in. (21.6 x 31.8 cm.), framed (under glass).
Condition: Good.

$1500-2500

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 3, 1995

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear Mr. Friend:

Dr. Bader has asked me to let you know that the portrait arrived safely today. Thank you for shipping it so promptly and well-packed.

Best wishes,

Cheryl Weiss

Cheryl Weiss
Office Manager

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

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 25, 1995

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

The sketch by Isaac Israels looks right, and today he is appreciated more highly than his father, Joseph. However, I don't think that this is the kind of work that I could sell profitably.

Best wishes, as always,

AB/cw

Enclosure - photo

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

P.O. Box 271
Haydenville, MA 01039
July 20, 1995

Dear Alfred,

I'm putting this in the mail so it will be on your desk when you return there on the 28th.

I recognize that while this is not your preferred period, it is at least from your familiar territory. Isaac Israels is not quite Van Gogh, but he can be rather lively, I think, and this watercolor fits well among the published ones which I've seen, and it is early in his work. I would think it's worth several thousand dollars in Holland, and I could sell it for $2500, ~~I think.~~

Please let me know if you're interested. Thanks. Best wishes.

Sincerely,

4/24/19

Dear Alfred,

Here are photos of a current project — a version of a 19th cent. Villanova-inspired pavilion for the Met. Yours also looks to me like the 19th cent., more so than the Met project.

I have say that [illegible]
Bremer at Princeton
would be the man he is
fact, initially, which I may
be shortly.
In the meantime,
might this interest you?

Best wishes,

George

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 3, 1995

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

It was nice to hear from you after so long a time.

In response to your note of April 24th, I don't really think that the portrait is 17th century, but it could be by a late 19th century French artist inspired by the Velasquez circle portrait.

Do let me know what Jonathan Brown or Bill Jordan say about this. The latter has moved, and his new address is 3601 Turtle Creek Blvd., Dallas, TX 75219; Ph: 214/855-5185 and Fax: 214/855-5016.

Best regards, as always,

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

May 11, 1995

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

You are one of the friendliest and most optimistic dealers I know. Sometimes I fear your optimism carries you too far and then at times, me also.

I certainly cannot judge your portrait in the manner of Velázquez just from the photograph. That, however, does look decidedly 19th Century.

If you own the painting and you would like to send it to me, I would have my very good friend and most competent restorer, Charles Munch, check the hardness of the paint film.

Best regards, as always

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

Mr. George M. Friend
P.O. Box 271
Haydenville, MA 01039

BLACK HERITAGE

Dr. Mildred Baker
Suite 622, Astor Hotel
924 East Juneau
Milwaukee
WI 53202

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 25, 1995

Mr. George Friend
P.O. Box 271
Haydenville, MA 01039

Dear George:

Thank you for sharing with me the two photographs which I return.

You are the eternal optimist. In this case, you may well be right that the painting is late 18th century French, but it is not in good condition, and I wouldn't spend anywhere near $3,750 for a half-interest.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures - photos

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

5/15/95

Dear Hilda,

Perhaps this (battlingsyou still life will be of some interest. I look forward to talking with you.

Best,

413-268-9484

Carter

12 5/5 x 17 image size
Aplt Peter Paul Rubens
Pencil by Bolswert
(Holl: Bolswert
305-3247
The Small Lustrage

12 x 8 1/2" inscribed
after the last line does
[illegible] Blom
Bakhuizen (1) and
Bakhuizen 30 [illegible]
The Small Landscape

11 3/4" x 8 1/2" panel
"Signed
Matheus Blom"
and monogrammed
on [illegible] MB"
with faint date
"16 - -"

Panel 8 7/8 x [illegible]
"Signature"

P.O. Box 271
Haydenville, MA 01039
August 30, 1994

8 + #

Dear Alfred,

I send the enclosed photos to be on your desk when you return in about a week. The still life and the engravings after Rubens are in private hands and can be, presumably, bought near term -- I gather that Mathajs Bloem (Matheus Blom, as per a recent transcription claim on a recent label on the painting's reverse) is a rather rare painter of game still life pictures, so this, if by him, would be unusual.

I recognize that engravings may not be your cup of tea, but perhaps the contemporaneous Rubens connection might appeal to you, even to the point of seeing them going to Queens or to another institution for further educational purposes. There are a group of 20 or more, whatever teh complete set is, and they are in generally fine condition, having been given professional conservation, all rag matting, etc.

The small Brouwer-like genre painting will be in an auction in Connecticut in early October. I like its feel and subject a good deal -- an archery contest outside a tavern it appears, unusual, I think. So, it can be bid on by me at that point, given your support.

I hope you find the " Kaufmann" even more interesting and promising at first hand now that it's there, and I'd welcome hearing your reaction.

Welcome back. I envy you the pleasures of international travel, having fond memories of my own time, all too brief, in England, twenty years ago.

Sincerely,

Otto:
looks rather good
certainly not Brouwer

Please speak to
George Hirst directly

Thanks
Alfred

Dear Alison,
Photos are a few days prior. Didn't get figure negatives done. I'm excited to see them, however. The steam-like aline[illegible] lens looks promising.

11/3/93

TELEPHONE CONVERSATION RECORD

DATE November 3, 1994 - 9:05 a.m.

PERSON CALLING George Friend

TELEPHONE NO. 7-9000

There is a painting by Raphael Peal at Skinner's in Boston, auction is November 11th. Estimated at $79,000 which George thinks is too low. Perhaps it is estimated ~~so low~~ because it isn't the usual "shiny" fruit usually painted. It is a still life asparagus, cabbage and a side of beef, 18 x 24", signed and dated 1816, in excellent condition but needs a cleaning. Last Peal sold at auction in New York (glittery fruit ----and wine glass for $500,000.

George doesn't think Skinner knows what it has. He is having Skinner send you photo and hopes it will be here by Monday.

He thinks it is 6-figure painting in the correct market!

Edward Dwight was mentioned as a mutual friend/acquaintance of you and George. Dwight formerly at Milwaukee Art Museum, and authority of Peal Family.

Otto:
Are you interested?
I'll be in England.
Best wishes
Jenna

10/7

* This is truly an exquisite cire perdue castings

7/16/93

Dear Alfred,

Here are photos of a bronze statuette*, I believe 16th/17th century — allegorical "PAX" (peace blows a mighty trumpet, hopefully). Any interest? Welcome back. Best,

George

7/9

413-268-9484

Sale Total: $5000. 10/17/93
Sold to Alfred Bader:

1. Drawing of Venice in ink + brown wash (a la Guardi)
2. landscape drawing in ink + grey + brown wash (17th cent. French)
3. bronze statuette, PAX, poss. 17th cent. Dutch (I will retain a 50% interest above selling price of $15,000.) [illegible]

(Cont. on Back)

P.S. Eakens transparency??

P.O. Box 271
Haydenville, MA 01039
10/18/93

Dear Alfred,

Here's a xerox of our agreement/receipt — I'll dig out what negatives I can find, as well.

It would also be delightful if either drawing proves very fruitful, to be remembered. Good luck with all three items. I have continuing + considerable faith in the bronze.

More anon. Thanks. Best, George

413-268-9484

G. Friend
P.O. Box 271
Haydenville
MA 01039

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

MAHA NE 681
OCT 22
1993
PM

10/25/93

Dear Alfred,

Here are more photos of the statuette which have just come back with the letter on the reverse of this sheet. Which demonstrates how hard it is to make date judgements from mere photos.

Here, also, are a clipping re Eakins in London and a poloroid of an amusing 18th cent. painting about music (Austrian or German?). The painting is available in western Massachusetts at a moderate price, I think — exactly what still to be determined by discussion.

Someone also has promised me some photos of some Dutch 17th cent paintings. I'm still waiting for them.

I hope to talk to you before you leave.

Warmly,

George

413-268-9484

THE J. PAUL GETTY MUSEUM

October 18, 1993

Mr. George M. Friend
P.O. Box 271
Haydenville, MA 01039

Dear Mr. Friend;

Thank you for your letter of October 7. Enclosed I am returning the snapshots you sent me, since the Getty Museum is not interested in acquiring your bronze.

From the snapshots, it does seem that your bronze may be German, but I don't see any particular similarities to the documented works of Gerhardt, and I am uncertain about the date of the object.

I am sorry not to be of more help.

Thank you for taking the trouble of letting me know about the bronze.

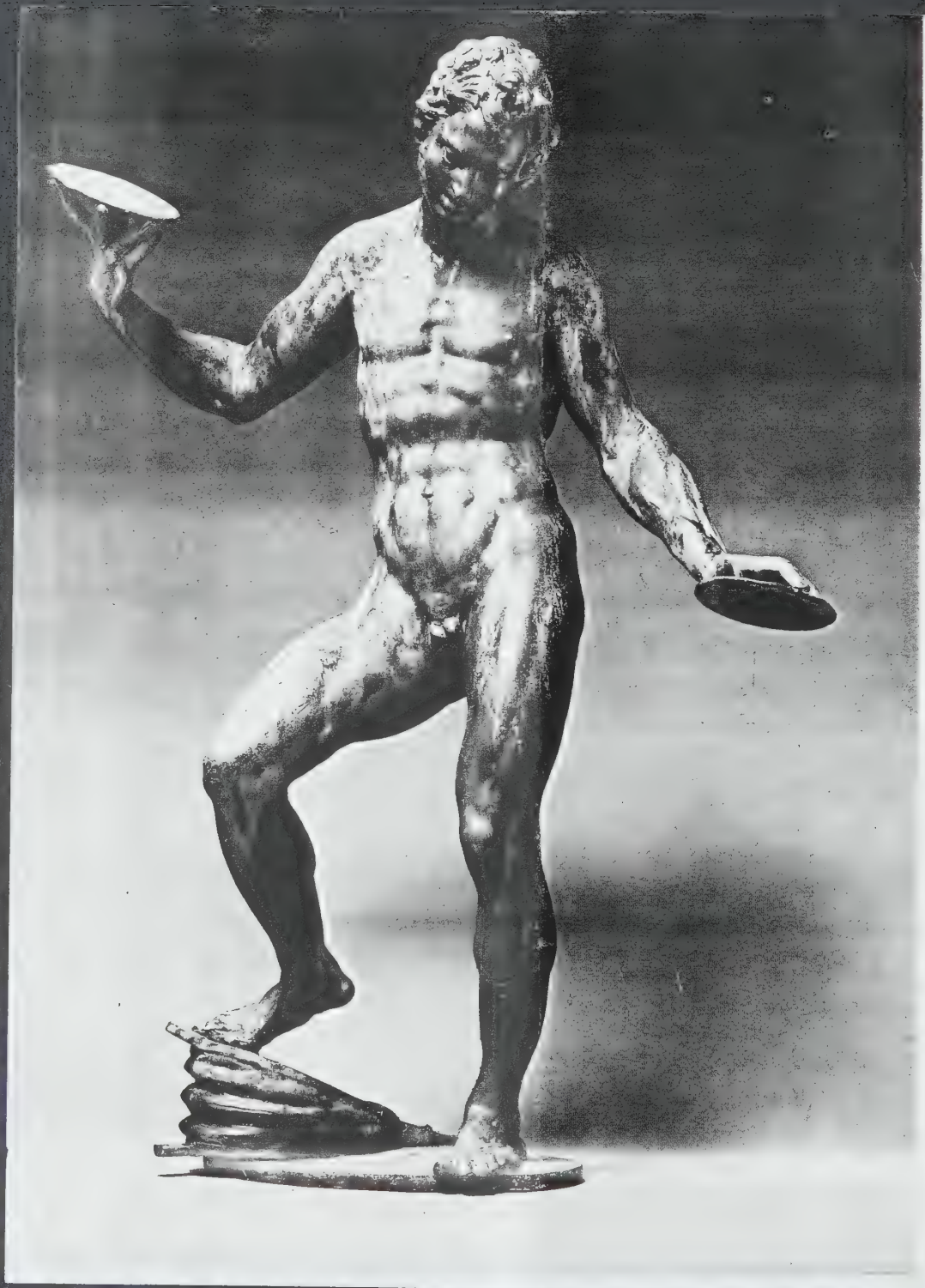
Sincerely yours,

Peter Fusco

Peter Fusco
Curator of European Sculpture
and Works of Art

PF/eb

17985 Pacific Coast Highway Malibu, California 90265-5799 Telephone 310 459-7611 Telex: 820268
Mailing Address: P.O. Box 2112 Santa Monica, California 90407-2112



Adrien de Vries and Rudolfean court sculpture

Lars O. Larsson

When Adrien de Vries died in 1626 in Prague, the great age of Central Europe bronze sculpture came to an end. His most important competitor, Hubert Gerha mainly active in Munich and Augsburg, had already died in 1622. The reason w these exceptional artists had no notable successors can be found in the politi situation of Europe at the time. The Thirty Years War had broken out in 1618, a against that background, it seems understandable that the garden sculptures of t grand palace built by General Albrecht von Waldstein at the *Kleinseite* of Prag should have been de Vries's last major commission. The sculptures were the la major artistic project to get underway in Bohemia and, for that matter, in a Central Europe, before the same war through which von Waldstein had risen power and prosperity rendered any further, similar schemes impossible. The gr war brought a sudden end to the splendour of imperial Prague. In 1648 the to was seized and looted by Swedish troops; most of the imperial *Kunstkammer* and the bronze garden sculpture of the Waldstein palace were carried off as trophi This is why only a few works by Adrien de Vries can still be seen in Prague, and w by far the greater part of his oeuvre is to be found in Stockholm today.

Adrien de Vries was born in The Hague around 1545. He died at about 80 ye of age – a long life for his time. The most convincing corroboration of this is portrait medal (Vienna, Kunsthistorisches Museum) which, according to its inscripti shows Adrien de Vries at 81. Perhaps surprisingly, de Vries seems to have remain remarkably active right up to his death. Among the works of his last ten to fift years are a large tomb monument for Count Ernst von Schaumburg-Lippe, Stadthagen, near Hanover; a large fountain with sixteen figures, some of them li size, for Frederiksborg Castle in Denmark (now in Stockholm); and the gard sculptures for the Waldstein palace in Prague (now also in Stockholm). This po several questions. Is it possible that a man in his seventies could have laboured produce works on this scale? How much can we attribute to the hands of his wo shop assistants? Perhaps we are wrong about his presumed date of birth, after a Definite answers are difficult to provide.

We do not know where Adrien de Vries was trained, but in 1581 he appears i Florentine document as working with Giambologna, a position he held up to t end of the 1580s. How long he worked under Giambologna is unclear, but the gr bravura sculptor of the late Renaissance was de Vries's most formative influence.

g. 1
A bronze statue of the *Dancing Faun* by Adrien de Vries, Prague, *circa* 1610–15, height 30¼in (77cm) London £6,820,000 ($11,321,200). 7.XII.89

The *Dancing Faun* is now in the J. Paul Getty Museum, Malibu, California.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 15, 1994

Mr. George Friend
P.O. Box 271
Haydenville, Massachusetts 01039

Dear Mr. Friend:

As discussed on the telephone a short while ago, enclosed is check from Alfred Bader Fine Arts in the sum of $2500.00, per your discussion with Dr. Bader.

You will send the painting Federal Express, two-day. You might be able to get it out this afternoon; alternately, you will send tomorrow.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

ALFRED BADER FINE ARTS
ASTOR HOTEL, SUITE 622
924 E. JUNEAU AVE.
MILWAUKEE, WI 53202

1445

Aug. 15, 1994

12-5 750 143

PAY TO THE ORDER OF George Friend $2500.00

Two thousand five hundred and 00/100 DOLLARS

M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53202

FOR Painting

Marilyn M. Hassmann

⑈001445⑈ ⑆075000051⑆ 000⑈36 8296⑈

P.O. Box 271
Haydenville, MA 01039
August 18, 1994

Ms. Marilyn Hasemann
Alfred Bader Fine Arts
Suite 622, Astor Hotel
924 East Juno Ave.
Milwaukee, WI 53202

Dear Marilyn:

Thanks very much for the check, which arrived today. I trust that the painting arrived in good order yesterday or today, as well. I've tried to phone to check, but had no answer. The receipt statement follows.

> Received from Alfred Bader Fine Arts $2500, in payment for a portrait of a Rabbi with the Torah, signed " I. Kaufmann," lower right,* oil on canvas c. 20 by 15 inches, either a copy after or in fact by Isidor Kaufmann.
>
> If this painting proves to be by Isidor Kaufmann, it is my understanding that I will share in its eventual re-sale on a 50% basis after Alfred Bader has recovered his costs (i.e. $2500, plus whatever other costs may be involved).
>
> George K. Friend
> August 18, 1994

Best wishes.

* A further inscription at the l.r. may be the subject's name or the painting's title or place of origin — it's not now clear.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 16, 1994

Mr. George Friend
P.O. Box 271
Haydenville, Massachusetts 01039

Dear George:

This is to confirm our telephone conversation in which I authorized you to bid up to $2500 for that painting related to Kaufmann. I would suggest that you offer $1800, and if the owner is a Jew he will understand the significance of 18--life in Hebrew.

If you can acquire the painting, please send it by two-day Fedex to the gallery. My secretary will send you a check to reimburse you for the cost of the painting and the transportation.

We agreed that if the painting is a copy, it is still so attractive that my son would buy it at cost plus $100 and I will just send you $100. If it is by Kaufmann, then we have a real winner, and we would share the profit equally.

Please try to find an interested party for the Eakins.

Isabel and I will be back in Milwaukee on Labor Day.

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

FAX FROM

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

Aug 15-94

To:

Alfred

Geo Friend got the painting for $2500.

I am sending check this PM via Priority Mail. He will send work Fedex 2-day.

Marilyn

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 16, 1994

Mr. George Friend
P.O. Box 271
Haydenville, Massachusetts 01039

Dear George:

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Please try to find an interested party for the Eakins.

Isabel and I will be back in Milwaukee on Labor Day.

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

(608) 266-2772
ADDRESS MAIL TO:
REVENUE AUDIT BUREAU
POST OFFICE BOX 8906
MADISON WI 53708-8906

August 17, 1994

ALFRED AND ISABEL BADER
2961 N SHEPARD AVE
MILWAUKEE WI 53211

SS# 398-28-8664
SS# 393-88-6020

Dear Alfred and Isabel Bader:

I have reviewed the information submitted in reply to our letter dated June 9, 1994.

I agree with your conclusions as to what securities are double-exempt with one exception. The non-Wisconsin housing authority bonds must (1) be issued pre-January 28, 1987 and (2) be federally tax-exempt for some reason other than sec. 103 IRC. The copies of the bonds themselves do not verify the second condition thereby making it necessary to review the related bond prospectus for each security to verify that they are tax-exempt for Wisconsin.

Hopefully, this will help you to gather your records for 1991 and 1992 as well as complete the necessary verification for 1990.

Thank you for your cooperation.

Sincerely,

D. H. Johnson, Auditor
(608) 266-6685

DHJ:kfh5067

P.O. Box 371
Haydenville, MA 01039
3/7/94

Dear Alfred,

Here's a photo of a miniature, a presumably 17th cent. Dutch church interior scene — a momento of a particular place, I suppose, a la Saenredam et. al.

I found this recently — would you like to see it? And how are things?

Warmly,

George

413-268-9484

George Friend

Alto:
Any interest?
Looks quite good, but not for me personally.
Gerina
3/10/94

Emil Glasberg
2325 W. Bernard Lane
Milwaukee, WI 53209
352 8788

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 24, 1993

Mr. George Friend
P.O. Box 271
Haydenville, Massachusetts 01039

Dear George,

Thank you for your letter of August 16th with your new address, but without your new telephone number.

It's too bad that the pair of genre paintings has one, the man with the jug, which is obviously in poor condition.

I do hope that you write in thinking that the man taking a plaster off his knee is in good condition, although such very small paintings are not easy to sell, and it is probably 18th rather than 17th century. Still, we haven't done anything together for quite a while, so please go ahead and buy the man removing the plaster and send it to me by UPS. Clearly, a dealer asking $1200 for a pair will, in today's market, accept less, and I hope that you can buy the single painting for around $500. The cheaper you buy it the bigger your half share of the profit when it comes. I think it would be better if you bought the painting, because I have had so much publicity recently that I fear that if a dealer heard I was buying it, he might think, quite mistakenly, that it must be a masterpiece. Fax me the moment you have the painting, and I will send you my check immediately.

Regarding the painting attributed to Wheatley, when did Mr. Partridge purchase this at Christie's and for how much? A friend of mine, very knowledgeable about such paintings, will spend the first weekend in September with us, and I will then pick his brains.

Generally, I am reluctant to spend eight or nine thousand dollars on a painting of which I know little, in part to provide an entree into a collection of paintings. Of course, I would be very interested in their 17th century paintings and know much more about such.

All good wishes.

Sincerely,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0780 FAX 414 277-0709

P.O. Box 271
Haydenville, MA 01039
August 16, 1993

Dear Alfred,

In my travels in the past week I've encoutered paintings in (1) Connecticut -- the two little portraits, presumably 17th cent. Dutch/Flemish, and (2) the English 18th cent. genre scene by Francis Wheatley, which Jack Partridge, the Maine long-time dealer bought, apparently, at Christie's, London, some years ago.

The dealer with the portraits wants $1200 for the pair, or $700 each. I would not advise taking on the left one, which has too much loss and in-paint, but the right one is quite acceptable in condition, and rather unusual in subject, I think, as well as being by a reasonably good hand. Perhaps just the sort of painting a doctor would want (why this bearded gent would have a wounded knee is beyond my ken -- is an allegory?)

The Wheatley is not cheap, at $9600, less dealer's discount of 10%, but I think it may well be a 25/30,000 painting in London, unless that market has been terribly hard hit. You would know sooner than I. It has charm.

One possible further advantage of trying to buy the Wheatley is that it could help provide entree to the collection of 17th century Dutch paintings which Mr. and Mrs. Partridge have personnaly. Jack is 91 and failing in both mind and body -- in fact, has someone watching him to keep him from getting into trouble and selling off anything from the house. His wife, whom I do not know at all, apparently has all legal authority. I left your name as a serious buyer of old master paintings. Whether anything will immediately come of that, I don't know. Perhaps they will contact you.

But it might well be worth while to try to visit them when you are in the East come October. They are in North Edgecomb, Maine, as I recall, just north of Wiscassett -- about two hours or a bit more from Boston. If you have the time, interest, and necessary (I believe) patience, it might be worth while.

More anon.

Best,

ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 4, 1993

ESTABLISHED 1961

Mr. George M. Friend
P.O. Box 271
Haydenville
Massachusetts 01039

Dear George:

Please do not mind that my long trip to Europe has delayed my responding to your letter of July the 18th.

I really do not know much about bronzes, but yours looks interesting. Do you own it? I won't ask you what you would like for it because that is bound to be too high, but what is the least you will accept?

As you know, I have invested something like $20,000 in paintings owned with you, and I really don't think that I want to increase that amount. As always, I will be happy to consider paintings, case by case.

Best wishes,

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

GEORGE M. FRIEND
Fine Arts
Amherst, Massachusetts

P.O. Box 271
Haydenville, MA 01039
July 18, 1993

Dear Alfred,

Perhaps by the time you have a chance to read this we will already have talked about my bronze, photos of which I sent to you a couple of days ago. This note is about other things.

For instance the two spearate incidents on which I encountered very good paintings -- each an 18th cent. flower pieee (one Dutch, one Italian, both very good hands) and was frustratingly unable to buy the from lack of funds and inability to contact you while you were out of the country. Are there ways to perhaps counter that loss or apportunity for us both?

Relatedly, I'm hoping to take a two to three week trip through northern New England and the Canadian Maritimes, perhaps ending up with a swing back into NY State for the huge antique flea market there on the 20-21 August weekend. But, as usual, I'm broke. Would your funding my trip with an understanding of being able to buy any and all paintings I turn up (with my taking a less than half interest therein) be an attractive idea to you? If you could underwrite my searching trip (say, $500 to $800), I'd be delighted to try very hard to uncover one or more decent pictures which I'd then phone you immediately about, and/or photograph, and/or buy (if purchase funds were forthcoming, as well).

What do you think? It's a further way of putting my eyes to work for both our benefits, I hope.

Sincerely,

413-268-9484

GEORGE M. FRIEND
Fine Arts
Amherst, Massachusetts

P.O. Box 271
Haydenville, MA 01039
April 26, 1993

Dear Alfred,

Here's a painting coming up at local auction in the next ten days or so. It looks to me Flemish 15th century, with perhaps more recent gilding. I don't think it's too far gone, but I'd have to look closer at it, probably with a conservator friend. I'd like to think it could be brought back to reasonable life, and it does strike me as worth saving and by a good hand -- not Van der Weyden, or Van Eyck, or Memling, but still good (beneath the rouge and lipstick and dirt, of course).

What is your reaction? — Not for me

And it is on an old panel, apparently a fruit-wood, not oak, with the remains of a label or two.

Best.

George

I'll be working at setting up something with Leonard Baskin. — Please advise.

And what do you think of my little oak panel of the low life fiddler?

Not for me

Me: 413-268-7896 (temperamental answering machine)

Suzanne: 413-268-3125

Best regards
Anna

5/2

file to Fina

Cornelis Janssens 1593-1664 (possibly)

Portrait of Sir Thomas Rawson

oil on canvas, relined, 43-3/4 x 36 inches

inscribed upper left:

:AETATIS: SUAE 79;
:ANO. 1648:

inscribed on old relining canvas:

SIR THOMAS RAWSON

Lord Mayor of LONDON
GOVERNOR of the EAST INDIA COMPANY &
MERCHANT TAYLOR'S SCHOOL

By JANSEN

on center stretcher bar in faint chalk: Schweitzer
x
Christies

piece cut out from old auction catalog pasted on bottom stetcher bar:

Jansen 60 A fine original Portrait of Sir Thomas Rawson, Lord Mayor of London, Governor of the East India Company, and Merchant Taylor's School. in a curious carved and gilt frame

(frame now missing)

ALFRED BADER FINE ARTS

February 8, 1993

DR. ALFRED BADER

ESTABLISHED 1961

Mr. George Friend
c/o Ms. Suzanne Jonas
P.O. Box 68
Haydenville, Massachusetts 01039

Dear George:

Enclosed please find my check for $500 for your half interest in the Peter Eykens.

As if to teach me not to lose my cool, a fellow stopped by the house yesterday and liked your little French landscape, although only enough to offer $1,000. Let me keep it for another day or two in case he changes his mind. I do not want any commission whatever, but would love to be able to help you. Tell me what your rock bottom price would be.

The painting may really be by Rousseau, bit is certainly not monogrammed and needs cleaning and a really good frame.

Best wishes.

Sincerely,

ALFRED BADER FINE ARTS
940 W. ST. PAUL AVE.
MILWAUKEE, WI 53233

1055

Feb 9 1993

12-5/750 143

PAY TO THE ORDER OF George Friend $ 500.00

- five hundred and xx/100 DOLLARS

M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53202

FOR Your share in Eykens

Alfred R Bader

#1288 ⑈001055⑈ ⑆075000051⑆ 000⑈36 8296⑈

c/o Suzanne Jonas
P.O. Box 68
Haydenville, MA 01039
1/27/93

Dear Alfred,

Here's a photo of the only old master ptg. I've seen recently — it belongs to a Northampton conservator friend. 18th cent. Italian, clearly. Any interest?

And any developments on our mutual pictures?

I'm getting more & more broke — will you buy my Rousseau or ...? Part of the would-be Picasso?

Best,

Suzanne's # is 413-268-3125

P.S. I sent Eakins photos to contact in Boston — no reply yet. (a collector's private curator)

GEORGE M. FRIEND
Fine Arts
Amherst, Massachusetts

c/o Suzanne Jonas
P.O. Box 68
Haydenville, MA 01039

Dear Alfred,

The above address indicates my Amherst faculty friend's return to town & his house, so I stay temporarily with Suzanne (413-268-3125), and look for an apartment.

The de Gelder situation is obscure — no clear price yet established, it being owned by amateur speculators in East Providence, R.I., who had approached my dealer acquaintance, Ms. Lepore. I've told her that a clear asking price & better photos are crucial — or at least some price idea & ready access to see the painting (which is not in her own hands). It looks like the owners are engaged in a fishing attempt, don't really know what they're about, and have grandiose ideas of value (Sandy Lepore quotes them as talking a quarter of a million dollars!)

I'll let you know what develops, if anything.

Is there room on your gallery wall for my Rousseau (at $5/6000)? It would be a great help in the present winter of my discontent.

Best wishes,

P.S. Did you get the Guardi back in time to show my visiting dealers? And how will our panel portrait have done today in the arcade sale?

157 Mill Lane
Amherst, MA 01002
January 7, 1993

Dear Alfred,

Here are a photograph of the Picasso drawing and a number of related xeroxes. As you can see, many of his drawings are unsigned, and not all have been published in the Picasso catalogue raisonné, "Zervos." This one of mine is the same size module of a number of known drawings, 35 + by 27+ cm., is on a good quality laid paper, presently laid down on card. Any watermark, which will be helpful, will have to await the removal of the backing, which is one reason the drawing is at the Fogg to begin with, but when this conservation will take place is unclear.

The media of my drawing are consistent with known Picasso drawings of the period, c. 1905-06, ink and colored pencil. Apparently, according to the biography I've been reading, Picasso did a great number of drawings at the time, many of which were dispersed immediately. The former owner of this drawing, George W. Pierson, clearly had a professional interest in French views of America, so must have spent time himself in France, so I hypothesize that he bought this drawing in Paris, probably unidentified. (Thirty years ago I knew his daughter, then an art student at the Boston Museum School, so I'd guess it was an art-sensitive family.)

It is not impossible for this drawing to be worth a great deal of money. And it certainly seems to me to be a masterful piece of work. It has a remarkably eloquent sense of descriptive line and human pathos, both. What one admires in early Picasso.

Please feel free to discuss it with Bill Robinson frankly.

I hope to get to NYC for the auction on the 15th, both to see the result first hand and to talk to you. I really do have to come up with a few thousand dollars in the next two weeks, one way or another, by way of the Rousseau preferrably. (I'm in the process of hunting for a new place to live, since my faculty friend returns from sabbitical to reclaim his house on the 15th. Which new place I'm still in search of, planning to stay with my lady-love, Suzanne, for the 2nd half of January. If she can get free, she will join me at the auction, something she's never done, and you will neet her.)

More anon.

Best,

LOAN RECEIPT

HARVARD UNIVERSITY ART MUSEUMS

32 QUINCY ST., CAMBRIDGE, MA 02138

BUSCH-REISINGER MUSEUM FOGG ART MUSEUM ARTHUR M. SACKLER MUSEUM

NAME [illegible] ("the Depositor")

ADDRESS [illegible]

Pittsfield MA 01005

TELEPHONE 413-253-3583 HARVARD I.D. #

THE OBJECTS LISTED BELOW HAVE BEEN RECEIVED SUBJECT TO THE CONDITIONS PRINTED ON THE BACK OF THIS RECEIPT AND AGREEMENT.

Please Print

1. unframed ink + colored pencil drawing of mother + child, 37.5 x 56.7 cm — Framed or unframed

2. [illegible] Picasso — Framed or unframed

3. — Framed or unframed

4. — Framed or unframed

5. — Framed or unframed

6. — Framed or unframed

REASON: (please check)

FOR OPINIONS ____ FOR CONSERVATION X OTHER ____

Receipt is acknowledged of the above listed 1 objects.

HARVARD UNIVERSITY ART MUSEUMS RECEIPT NUMBER [illegible]

BY [illegible] DATE [illegible]

see reverse

Archit Historians; Col Art Asn. *Res:* Modern art and architecture. *Publ:* Auth, From Abacus to Zeus: A Handbook of Art History, Prentice-Hall, 68; Design and expression in minimal art, 68 & Contemplating parallax, 68, Art Int; Architectural drawings and the intent of the architect, Art J, 76; Paul Klee and Primitive Art, Garland, 76; The windmill on the road to Calvary, New Lugano Rev, 76; Paul Klee and Baron Welz, Arts Mag, 77; Paul Klee and Karl Brendel, Art Int, 78. *Mailing Add:* Dept of Art Fine Arts Bldg Univ of Ky Lexington KY 40506

PIERCE, RICHARD AUSTIN, b Ripon, Calif, July 26, 18; m 55; c 1. RUSSIAN HISTORY. *Educ:* Univ Calif, Berkeley, BA, 40, MA, 51, PhD(hist), 56. *Prof Exp:* From lectr to assoc prof, 59-68, PROF HIST, QUEEN'S UNIV, ONT, 68- *Concurrent Pos:* Guggenheim fel, 65-66. *Mem:* Am Asn Advan Slavic Studies; Can Asn Slavists. *Res:* Russian eastward expansion; Siberia; Central Asia and Russian America. *Publ:* Auth, Source materials on a project for Russian colonization in South America (1735-1737), Calif Slavic Studies, 60; Russian Central Asia, 1867-1917: A Study in Colonial Rule, Univ Calif, 60; coauth, Cities of Central Asia, Cent Asian Res Ctr, London, 61; auth, Soviet Central Asia: A Bibliography, Univ Calif Ctr Slavic Studies, 65; Russia's Hawaiian Adventure, 1815-1817, Univ Calif, 65; Prince D P Maksutov: last governor of Russian America, J West, 7/67; New light on Ivan Petroff, historian of Alaska, Pac Northwest Quart, 1/68; ed, Alaska History Series, Limestone Press, Kingston, ON, Vols 1-21, 72; coauth, Eastward to Empire: Exploration and Conquest of the Russian Open Frontier, to 1750, McGill-Queen's Univ, 73. *Mailing Add:* Dept of Hist Queen's Univ Kingston ON K7L 3N6 Can

PIERSON, GEORGE WILSON, b New York, NY, Oct 22, 04; m 36; c 2. HISTORY. *Educ:* Yale Univ, BA, 26, PhD(hist), 33 Hon Degree: DH, Merrimack Col, 74. *Prof Exp:* Instr English, 26-27, instr hist, 29-30 & 33-36, from asst prof to prof, 36-46, Larned prof, 46-73, chmn dept, 56-62, dir div humanities, 64-70, FEL, DAVENPORT COL, YALE UNIV, 33-, EMER LARNED PROF HIST & HISTORIAN, UNIV, 73- *Concurrent Pos:* Guggenheim fel, 55-56; AHA deleg, Am Coun Learned Soc, 63-72. *Mem:* AHA; Orgn Am Historians; Am Studies Asn; Soc Fr Hist Studies; Am Acad Arts & Sci. *Res:* American culture, especially character, mobility, frontier, and relations to Europe; history of Yale and higher education; Alexis de Tocqueville. *Publ:* Auth, Yale College, an educational history, 1871-1921, 52 & Yale: The University College, 1921-1937, 55, Yale Univ; Tocqueville and Beaumont in French, Oxford, 58; The Education of American Leaders: Comparative Contributions of US Colleges and Universities, Praeger, 69; The Moving American, Knopf, 73; coed, Gustava de Beaumont: Lettres d'Amerique, 1831-1832, Presses Univs de France, 73; auth, Yale: A Short History, Yale Univ, 76; The shaping of a people: The United States of America, Cults, UNESCO, 76. *Mailing Add:* 176 Ives St Mt Carmel CT 06518

PIERSON, PETER O'MALLEY, b Indianapolis, Ind, Oct 4, 32. EARLY MODERN EUROPEAN HISTORY. *Educ:* Univ Calif, Los Angeles, BA, 54, MA, 63, PhD(hist), 66. *Prof Exp:* From instr to asst prof, 66-77, ASSOC PROF HIST, UNIV SANTA CLARA, 77- *Concurrent Pos:* Nat Endowment for Humanities fel, 74. *Mem:* Soc Span & Port Hist Studies; Historians Early Mod Europe. *Res:* Spanish government and nobility of the period of Philip II. *Publ:* Auth, A commander for the Armada, Mariner's Mirror, 11/69; Philip II of Spain, Thames & Hudson, 75. *Mailing Add:* Dept of Hist Univ of Santa Clara Santa Clara CA 95053

PIERSON, STANLEY A, b Jan 1, 25; m 53; c 3. HISTORY. *Educ:* Univ Ore, BA, 50; Harvard Univ, AM, 51, PhD, 57. *Prof Exp:* Instr hist, Wesleyan Univ, 54-57; from asst prof to assoc prof, 57-70, chmn dept, 69-71, PROF HIST, UNIV ORE, 70- *Concurrent Pos:* Fulbright sr res fel, Ger, 79-80. *Mem:* AHA. *Res:* Nineteenth century England and Europe; European cultural and intellectual history. *Publ:* Auth, Marxism and the Origins of British Socialism, Cornell Univ, 73; British Socialists, Harvard Univ Press, 79. *Mailing Add:* Dept of Hist Univ of Ore Eugene OR 97403

PIKE, DAVID ALAN WINGEATE, b Kent, England, Oct 2, 30; m 72; c 1. CONTEMPORARY HISTORY, LATIN AMERICAN STUDIES. *Educ:* McGill Univ, BA, 60; InterAm Univ, Mex, MA, 61; Univ Toulouse, DUniv, 66; Stanford Univ, PhD, 68. *Prof Exp:* Instr Hisp Am & Luso-Brazilian studies, Stanford Univ, 63-64; asst prof mod Europ lang, Calif State Col Hayward, 66; assoc prof hist, Chapman Col, 67, assoc prof hist & Span, 67-68; lectr, 68-77, chmn div soc sci, 71-77, PROF HIST & POLIT SCI, AM COL PARIS, 77- *Concurrent Pos:* Hist consult, Larousse, Paris, 69-; ed, Latin Am Yearly Rev, 73- *Mem:* Soc Span & Port Hist Studies; Soc Hist Mod France; Soc Gens Lett France; Asn la Presse Anglo-Am Paris. *Res:* Europe, especially Spain, 1933-1953; extreme left and right in European politics; contemporary Latin America. *Publ:* Auth, Vae Victis! los republicanos espanoles en Francia, 1939-1944, Ruedo iberico, Paris, 69; Aspects nouveaux du role de l'Espagne dans la Seconde Guerre mondiale, Rev Hist Mod Contemporaire, 7-9/72; les Francais et la Guerra d'Espagne, Sorbonne, Paris, 75; Les communistes et la IV Republique, Tel Quel, 9-78; La defense nationale de la France et l'Espagne a la veille de la Deuxieme Guerre mondiale, Rev Hist 2 Guerre Mondiale, 10/81; ed, Latin America in Nixon's Second Term, Am Col in Paris Publ, 82; auth, Franco and the Axis Stigma, J Contemp hist, 7-82; Jours de gloire, jours de honte, Fayard, 82. *Mailing Add:* Div of Soc Sci Am Col in Paris 31 Avenue Bosquet Paris 75007 France

PIKE, FREDRICK BRAUN, b Los Angeles, Calif, Dec 23, 24; m 49; c 3. HISTORY. *Educ:* Loyola Univ, Los Angeles, BA, 49; Univ Tex, MA, 51, PhD, 56. *Prof Exp:* From asst prof to assoc prof, 53-69, PROF HIST, UNIV NOTRE DAME, 69- *Concurrent Pos:* Grants, Doherty Found, Chile, 59-60 & Soc Sci Res Coun, Peru, 63- *Res:* Colonial Latin American institutions; United States-Latin American relations. *Publ:* Auth, Chile and the United States, 1880-1962, 62 & ed, Freedom and Reform in Latin America, 59, Univ Notre Dame. *Mailing Add:* Dept of Hist Univ of Notre Dame Notre Dame IN 46556

PIKE, RUTH, b New York, NY, July 26, 31. MODERN EUROP HISTORY. *Educ:* Columbia Univ, BS, 53, MA, 54, PhD(Span hist), 59 *Exp:* Lectr, Brooklyn Col, 55-56; instr, Douglass Col, Rutgers Univ, 5 lectr Europ hist, Hunter Col, 57-58 & 59-60; instr Europ & Latin Am Rutgers Univ, 60-61; from asst prof to assoc prof, 61-71, PROF EUR SPAN HIST, HUNTER COL, 72- *Concurrent Pos:* Am Coun Learne grant-in-aid, 63-64; mem PhD prog in hist, City Univ NY, 67-; vis asso hist, Johns Hopkins Univ, 69-; City Univ NY Res Found fac res award, & 79-80. *Honors & Awards:* John A Krout Prize Hist, Columbia Un Newcomen Award Bus Hist, 65. *Mem:* AHA; Econ Hist Asn; Conf Lat Hist; Am Asn Teachers Span & Port; Soc Span & Port Hist Studies. *Publ:* Auth, Enterprise and Adventure: The Genoese in Seville and the Oper the New World, Cornell Univ, 66; The Converso family of Baltas Alcazar, Ky Romance Quart, 69; Slavery in Seville at the time of Col In: From Reconquest to Empire: The Iberian Background of Latin Am History, Knopf, 70; An urban minority: The Moriscos of Seville, Int E Studies, 71; Aristocrats and Traders: Sevillian Society in the Six Century, Cornell Univ, 72; Penal labor in sixteenth-century Spain: The of Almaden, Societas-Rev Soc Hist, 73; Crime and punishment in six century Spain, J Europ Econ Hist, 76; Penal servitude in the Spanish E Presidio labor in the eighteenth century, Hisp Am Hist Rev, 78. *Mailin* Dept of Hist Hunter Col 695 Park Ave New York NY 10021

PILAPIL, VICENTE RAMAS, b Cebu City, Philippines, Apr MODERN EUROPEAN HISTORY. *Educ:* Univ San Carlos, Phi BA, 59; Cath Univ Am, MA, 61, PhD(hist), 64. *Prof Exp:* Lectr Georgetown Univ, 61-62; from instr to asst prof hist, Loyola Col, 62- prof, State Univ NY, Cortland, 65-67; vis asst prof, Univ Calif, Los A 67-68; ASSOC PROF HIST, CALIF STATE UNIV, LOS ANGEL *Concurrent Pos:* Del Amo Found fel, 72-73. *Mem:* AHA. *Res:* Tw century Spain; European diplomatic history since 1870; colonial Phil *Publ:* Auth, Nineteenth century Philippines--the friar problem, Ameri The causes of the Philippine Revolution, Pac Hist Rev, 65; Alfons Twayne, 69. *Mailing Add:* Dept of Hist Calif State Univ Los Ange 90032

PILCHER, GEORGE WILLIAM, b Chillicothe, Ohio, Sept 30, 35; m EARLY AMERICAN HISTORY. *Educ:* Univ Dayton, AB, 57; Ok Univ, MA, 59; Univ Ill, PhD(hist), 63. *Prof Exp:* Asst prof hist, Ok Univ 63-65; from asst prof to assoc prof, 65-73, chmn dept, 75-81, HIST, UNIV COLO, BOULDER, 73- *Concurrent Pos:* Bk rev ed, H 66-73; Am Philos Soc grant-in-aid, 69; Fulbright-Hays prof, Univ B III, 73-74. *Mem:* Orgn Am Historians; AHA. *Res:* Eighteenth American and British religion, historiography and science; American *Publ:* Auth, Pamphlet war on proposed Virginia Anglican Episcopat 1775, Hist Mag Protestant Episcopal Church, 12/61; Samuel Davies instruction of Negroes, Va Mag Hist, 7/66; Samuel Davies Abroad, U 67; Samuel Davies: Apostle of Dissent in Colonial Virginia, Univ T William Gordon and the history of the American Revolution, Histo 72; Power, the presidency, the founding fathers, Colo Quart, 3/77 *Add:* Dept of Hist Univ of Colo Boulder CO 80302

PILLAR, JAMES J, b St Paul, Minn, Apr 26, 28. CHURCH HI AMERICAN HISTORY. *Educ:* Cath Univ Am, STL, 55; Gregor PhD(hist), 64. *Prof Exp:* Chmn dept, 68-72 & 77-80, assoc prof, 77-8 HIST LOYOLA UNIV, LA, 80- *Concurrent Pos:* Am Philos Soc *Mem:* AHA; Orgn Am Historians; Am Cath Hist Asn. *Res:* Catholic in Mississippi from 1837 to the present. *Publ:* Auth, The Catholic C Mississippi, 1837-1865, Hauser, 64; Catholic opposition to the Movement in Mississippi, J Miss Hist, 8/69; Catholicism in the low Proc Gulf Coast Hist & Humanities Conf, 72; contribr, A H Mississippi, Miss Dept Arch & Hist, 73. *Mailing Add:* Dept of His Univ Box 168 New Orleans LA 70118

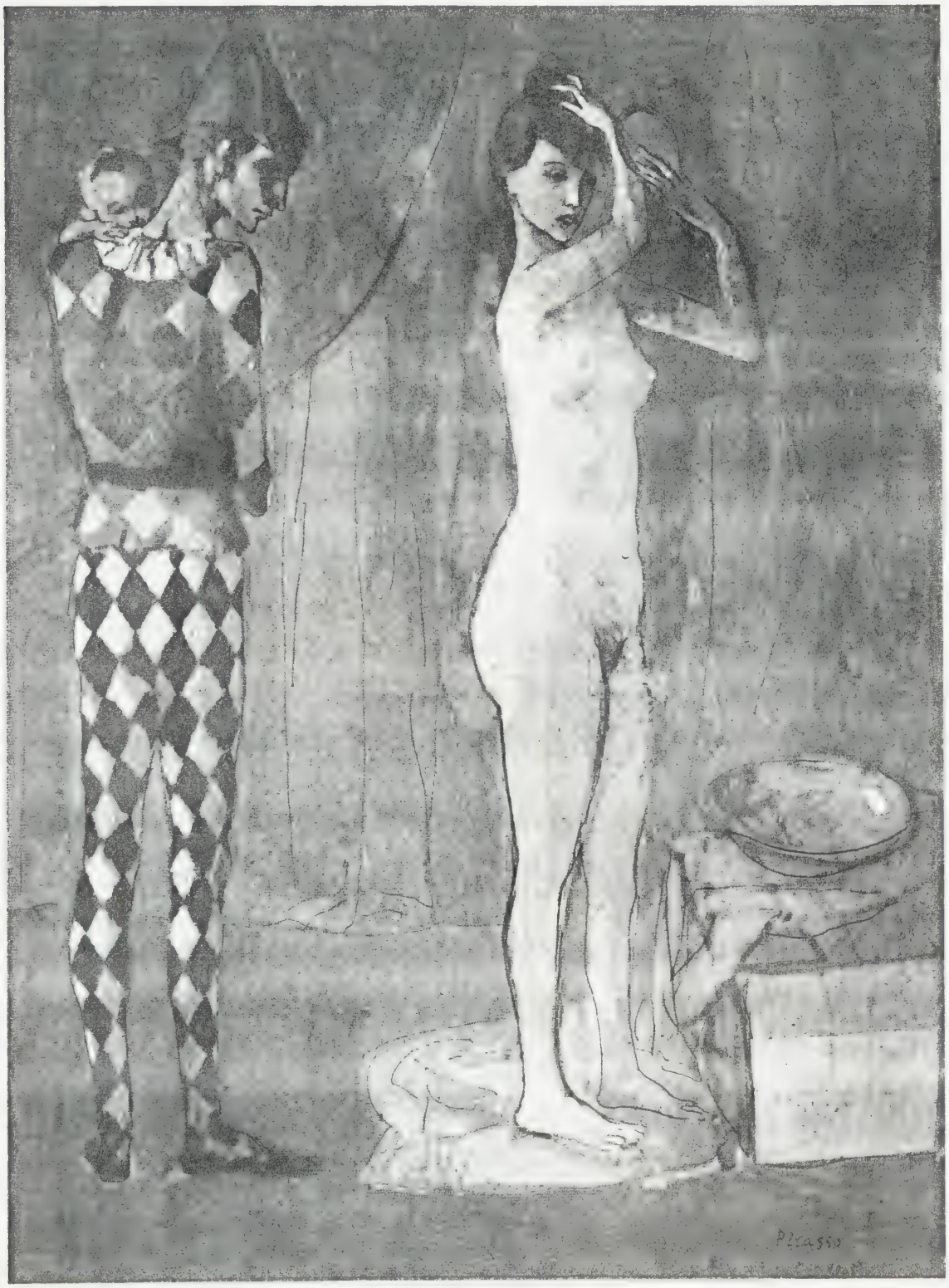
PILLING, ARNOLD REMINGTON, b Berkeley, Calif, Oct 23, 26 4. HISTORY OF ANTHROPOLOGY & AMERICAN INDIAN Univ Calif, Berkeley, AB, 47, PhD(anthrop), 58. *Prof Exp:* Asst arch Univ Calif, Berkeley, 49-50, asst preparator, Mus Anthrop, 52-53; to assoc prof, 57-70, PROF ANTHROP, WAYNE STATE UNIV. Royal Anthrop Inst Gt Brit & Ireland; Am Anthrop Asn; Soc Am Soc Hist Archaeol(secy-treas, 67-68). *Res:* Ethnohistory of Indians; Australian aborigines; history of photography. *Publ:* Co Tiwi of North Austalia, Holt, 60; auth, Aborigine Culture Histor State Univ, 62; Southeastern Australia: Level of social organization the Hunter, Univ Chicago, 68; A use of historical sources in archae Indian earthworks near Mt Clemens, Mich, Ethnohistory, 68; co clothes, hose, and bows: Non-sedentary merchants among the northwestern California, Proc Meeting Am Ethnol Soc. Diprotodon to Detribalization: Studies of Change Among Aborigines, Mich State Univ, 70. *Mailing Add:* Dept of Anthrop W Univ Detroit MI 48202

PINCKNEY, PAUL JAN, b Jacksonville, Tex, Sept 12, 32; m MODERN HISTORY. *Educ:* Davidson Col, BS, 54; Vanderbilt U 59, PhD(hist), 62. *Prof Exp:* Instr hist, Univ NC, Chapel Hill, 61-62 63-69; ASSOC PROF HIST, UNIV TENN, KNOXVILLE, 69- *Pos:* Folger Libr fel, 65. *Mem:* Conf Brit Studies; Hist Asn Eng. English history in the 17th century; modern European intellect *Publ:* Auth, Bradshaw and Cromwell in 1656, Huntington Libr Q Cheshire Election of 1656, Bull John Rylands Libr, 67; Th Representation in the Cromwellian Parliament of 1656, Scottish Hi co-auth, Index of Speakers and Biographical Notes, an Addition Thomas Burton Esq, Member in the Parliaments of Oliver a Cromwell, (4 vols, 1828), Johnson Reprint, 74. *Mailing Add:* D Univ of Tenn Knoxville TN 37916

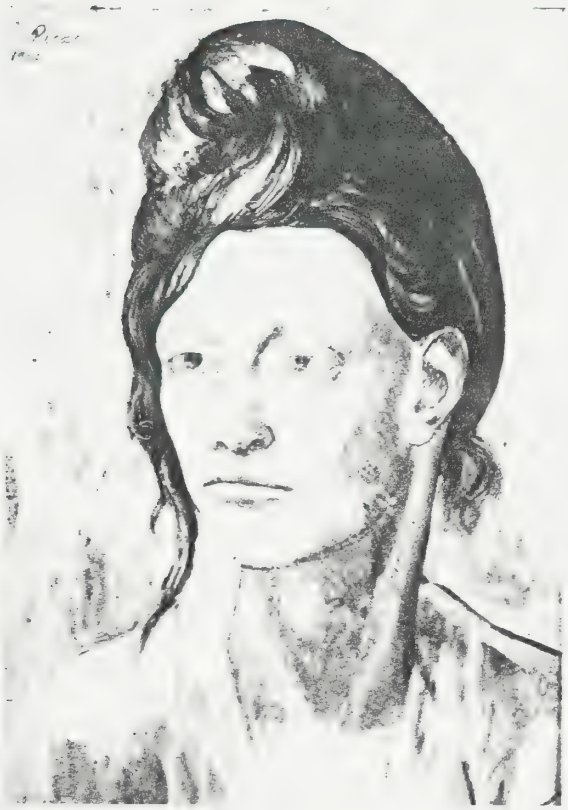
The Acrobat's Family with a Monkey. Paris. Spring 1905
Gouache, watercolor, pastel, and India ink on cardboard.
41 x 29½" (104 x 75 cm)
Zervos I, 299. D.B. XII, 7. Göteborgs Konstmuseum, Göteborg, Sweden

Two Acrobats with a Dog. Paris. Spring 1905
Gouache on cardboard, 41½ x 29½" (105.5 x 75 cm)
Zervos I, 300. D.B. XII, 17. Collection Mr. and Mrs. William A. M. Burden, New York

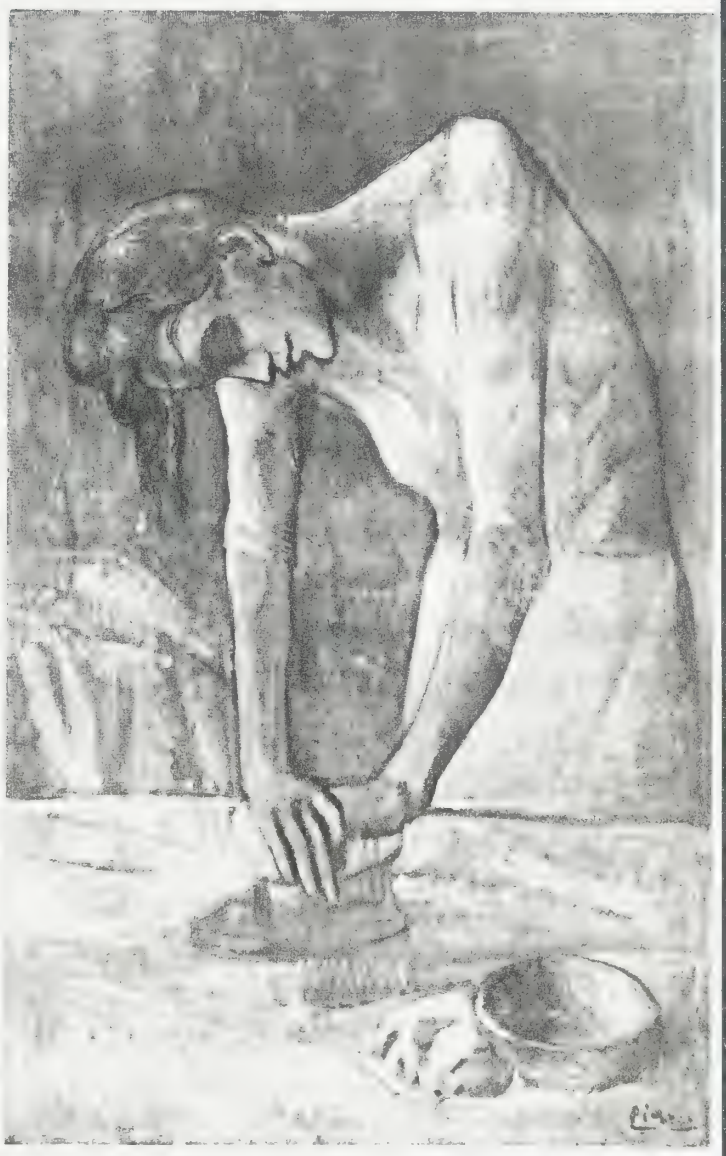
Mother and Child. Paris. 1904
Black crayon on cream-colored paper, 13½ x 10½" (34.2 x 26.6 cm)
Zervos I, 220. D.B. D. XI. 26. Fogg Art Museum, Harvard University, Cambridge, Massachusetts. Bequest of Meta and Paul J. Sachs



The Harlequin's Family. Paris, Spring 1905
Gouache and India ink, 22⅝ x 17" (57.5 x 43 cm)
Zervos I. 298. D.B. XII. 6. Private collection, from the Sam A. Lewisohn Collection



Woman with Helmet of Hair. Paris, Summer 1904
Gouache on board, 16⅞ x 12¼" (42.8 x 31 cm)
Zervos I, 233. D.B. XI, 7. The Art Institute of Chicago.
Gift of Kate L. Brewster



Woman Ironing. Paris, Spring 1904
Oil on canvas, 45¾ x 28¾" (116.2 x 73 cm)
Zervos I, 247. D.B. XI, 6. The Solomon R. Guggenheim Museum, New York. Gift of Justin K. Thannhauser

Woman with a Crow. Paris, 1904
Charcoal, pastel, and watercolor on paper.
25½ x 19½" (64.6 x 49.5 cm)
Zervos I, 240. D.B. XI, 10. The Toledo Museum of Art.
Gift of Edward Drummond Libbey

Study for Woman Ironing. Paris, Spring 1904
Pen and India ink, 14¾ x 10⅝" (37.3 x 27 cm)
Zervos XXII, 48. Musée Picasso, Paris

Meditation (Contemplation). Paris, late 1904
Watercolor and pen, 13⅝ x 10⅛" (34.6 x 25.7 cm)
Zervos I, 235. D.B. XI, 12. Collection Mrs. Bertram Smith, New York

Sleeping Nude. Paris, late 1904
Watercolor and pen, 14⅛ x 10¼" (36 x 26 cm)
Zervos I, 234. D.B. XI, 11. Collection Mr. and Mrs. Jacques Helft, Paris

89 The Family of Saltimbanques

89
Famille de saltimbanques
The Family of Saltimbanques
1905
Paris
Pencil and black chalk with highlights in brown crayon
37.2 × 26.7
Z. XXII, 154; P.i.F., 1023
M.P. 500

90
Saltimbanques: conversation, toilette et répétition du cheval
Saltimbanques: the Conversation, the Toilette and Rehearsing with a Horse
1905
Paris
Pen and black ink on pencil outlines
17.7 × 25.4
Inscr.a.l.: *J. Picasso* (after the drawing was done)
Z. XXII, 212; P.i.F., 1099
M.P. 505

91
Saltimban
conversati
Saltimbanq
Conversatio
1905
Paris
Pen and bla
25 × 32.5
Z. VI, 693. F
M.P. 506

92
Saltimbanques au repos et cheval cabré
Saltimbanques Relaxing and Horse Rearing
1905
Paris
Pen and Indian ink
21 × 20
Z. VI, 707
M.P. 507

93
Saltimbanques: femmes se coiffant
Saltimbanques: Women Doing their Hair
1905
Paris
Pen and black ink
25.5 × 17.6
Z. XXII, 437; P.i.F., 1146
M.P. 512

94
Saltimbanq
Saltimbanq
1905
Paris
Pen and blac
18 × 11.5
Z. XXII, 208
M.P. 499

11

Unsigned

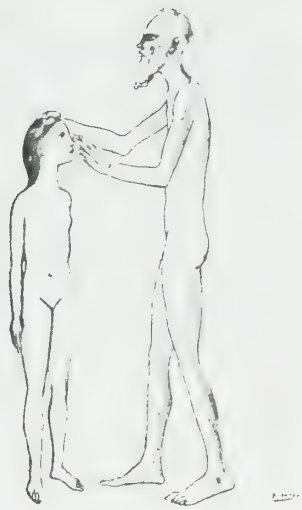
. 19
THER AND DAUGHTER Paris, 1904.
crayon with touches of red and yellow on
e paper. Size : 35 x 26.5 cm.
ed bottom left : Picasso.

Fogg Art Museum, summer, 1946, cat. p. 69.
bec, summer, 1949 : *Maurice Wertheim Collec-*
No. 30. Washington, D.C., summer, 1953.
adelphia, summer, 1957. Minneapolis, summer,
3. North Carolina, 1960 : *Manet to Picasso,* cat.
. Houston, 1962 : *Maurice Wertheim Collection,*
7.

Z. I. 239. Helen Kay, 1965, p. 81.

Pierre Matisse, New York ; Mr. and Mrs. Mau-
Wertheim, New York ;

g Art Museum, Harvard University, Bequest of
rice Wertheim.



D. XI. 20
OLD MAN AND LITTLE GIRL (The Blind Man)
Paris, 1904.
India ink and watercolor.
Size : 46 x 31 cm.
Signed bottom right : Picasso.

Exh. Lausanne, 1964 : *Chefs-d'œuvre des collections suisses,* No. 227, repr. in cat.

Bibl. Z. VI. 631. Maurice Gieure, 1951, No. 116. Ponge and Chessex, 1960, p. 8.

Coll. G. and L. Bollag, Zurich ; Galerie Bollag, Zurich, Sale, April, 1925, No. 153, repr. pl. 22 (entitled *L'Aveugle*) ;

Collection Curt Burgauer, Küsnacht.

D. XI. 21
KNEELING NUDE
Paris, 1904.
Watercolor and blue crayon on paper.
Size : 34 x 24 cm.
Signed bottom right : Picasso.

Exh. Traveling exhibition of the G. David Thompson Collection : Kunsthaus, Zurich, October 15–November 27, 1960 ; Düsseldorf and The Hague, 1960–1961 ; Galleria Civica d'Arte Moderna, Turin, 1961.

Bibl. Z. VI. 632.

Coll. Bernard Poissonnier, Paris ; G. David Thompson, Pittsburgh ;

Collection Fernand C. Graindorge, Liège.

I. 22
DY OF SEATED MAN
s, 1904–1905.
drawing in bistre on paper.
: 34 x 23 cm.
ned bottom left : Picasso.

Frankfurt and Hamburg, 1965, No. 17, repr. in
Galerie Knoedler, Paris, November–December
6 : *Picasso, dessins et aquarelles, 1889–1965,*
27, repr. in cat.

. Not in Z.

lection Lionel Prejger, Paris.

D. XI. 23
SEATED WOMAN IN PROFILE
Paris, 1904.
Pen drawing.
Size : 32.5 x 24.8 cm.
Signed bottom right: Picasso.

Bibl. Not in Z.

Coll. Léo Bollag, Zurich ; Wurmser, Zurich ; Galerie Obere Zäune, Zurich ; Acquired in 1965 by :

Collection Roland, Browse and Delbanco, London.

This drawing has a statement of authenticity signed by D. H. Kahnweiler.

D. XI. 24
STANDING MALE NUDE
1903–1904 (see note).
Ink on paper. Size : 34.3 x 26.6 cm.
Unsigned. *Verso : Mother and Child* (D. XI. 26).

Bibl. Not in Z. Mongan and Sachs, 1940, No. 741.

Coll. Charles Vignier, Paris ; Paul J. Sachs (bought in Paris, December 10, 1929);

Fogg Art Museum, Harvard University, Meta and Paul J. Sachs Collection.

The Fogg Art Museum dates this drawing 1904 because it is on the back of *Mother and Child* (signed and dated 1904). Actually *Standing Male Nude* is probably earlier by several months. The face of the man is the same as the *Self-Portrait* (repr. p. 55). In 1904 Picasso no longer wore a moustache (cf. the two self-portraits with a pipe, D. XI. 28 and 29).

ITH A MILK CAN
904.
e on paper.
ons not known.
ed (see note).

I. 227 (dated 1905). Sutton, epr. No. 45.

ertrude Stein, Paris ;

Collection of the Heirs of Miss Gertrude Stein.

Our photograph comes from the Kahnweiler archives. It was taken before the work bore a signature, but it could have been signed later.

XI. 2
THREE CHILDREN
(Petits Gueux)
Paris, 1904.
Watercolor and ink.
Dimensions not known.
Signed and dated, top left : Picasso 1904.

Bibl. Z. I. 219.

Coll. Vömel, Düsseldorf (according to Zervos, but M. Alex Vömel informs us that he does not know this work) ;

Present location unknown.

This is a work contemporary with the following one (XI. 3). It is impossible to say which is earlier.

CHILDREN
Gueux)
904.
olor on paper.
6.8 x 27 cm.
bottom left : Picasso
Brooding Woman (XI. 4).

luseum of Modern Art, New anuary 29–February 24, 1957 : *gs recently acquired for the m's collections* (recto only : *Three Children*).

Bibl. Z. I. 218. André Level, 1928, p. 15 (entitled *Enfants*). The Museum of Modern Art Bulletin, vol. XXIV, No. 4 : *Painting and Sculpture Acquisitions,* p. 11. Helen Kay. 1965, p. 21.

Coll. See *Brooding Woman* (XI. 4) ;

The Museum of Modern Art, New York, Gift of Mr. and Mrs. Werner E. Josten.

XI. 4
BROODING WOMAN
Paris, 1904.
Blue watercolor on paper.
Size : 27 x 36.8 cm.
Unsigned (signed on recto).
Recto : Three Children (XI. 3).

Exh. Museum of Modern Art, New York, November 28, 1956–January 20, 1957 : *Recent European Acquisitions* (verso shown). Museum of Modern Art, New York, The Art Institute of Chicago and Philadelphia Museum of Art, 1957–1958 : *Picasso, 75th Anniversary Exhibition,* repr. in cat. p. 19. Museum of Modern Art, New York 1962 : *Picasso, 80th Birthday Exhibition*

Bibl. Z. I. 231. André Level, 1928, p. 16. Barr, *75th Anniversary,* p. 19.

Coll. André Level, Paris ; Leperrier, Paris ; M. Pellequer, Paris ; George Eumorphopoulos, London ; Sotheby & Co., London, 1940, Sale of the Eumorphopoulos Collection, sold for £210 (recto and verso) ; Justin K. Thannhauser, New York ; Knoedler & Co., New York (1944) ; Mr. and Mrs. Werner E. Josten, New York ;

The Museum of Modern Art, New York, Gift of Mr. and Mrs. Werner E. Josten.

1902 o/c 83 x 60 cm.

D. XI. 1
STREET URCHINS
Barcelona or Paris, 1904.
Colored crayons.
Size : 36 x 26.5 cm.
Signed bottom right : Picasso.

Exh. Kunsthaus, Zurich, 1932 : *Picasso,* No. 269. Museum of Modern Art, New York, and The Art Institute of Chicago, 1939–1940 : *Picasso, Forty Years of his Art,* No. 21 (not reproduced in cat.)

Bibl. Z. I. 185. Helen Kay, 1965, p. 37.

Coll. Galerie Thannhauser, Lucerne ;

Thannhauser Foundation, New York.

D. XI. 2
SOLITUDE
Barcelona or Paris, 1904.
Watercolor. Size : 36 x 26 cm.
Signed bottom right : Picasso.

Exh. Perls Galleries, New York, September-October 1938 : *The School of Paris,* No. 2. Arts Club of Chicago. January 3–27, 1939 : *Drawings by Picasso loaned by Walter P. Chrysler, Jr.,* No. 25. Perls Galleries, New York, March, 1939 : *Picasso before 1910.* Virginia Museum of Fine Arts, January 16–March 4, and Philadelphia Museum of Art, March 29–May 11, 1941 : *Collection Walter P. Chrysler, Jr.,* No. 199, repr. cat.

Bibl. Not in Z.

Coll. Perls Galleries, New York ;

Collection Walter P. Chrysler, Jr., New York.

D. XI. 3
OLD MAN WITH A CHILD *(Le Mendiant)*
Paris, 1904.
Watercolor.
Size : 36 x 26 cm.
Signed and dated, bottom left : Picasso 1904.

Exh. Musée National d'Art Moderne, Paris, March–April 1964 : *Collection André Lefèvre,* No. 243

Bibl. Z. I. 237. Ponge and Chessex, 1960, p. 11

Coll. André Lefèvre, Paris ; Sale of the André Lefèvre collection (Part 3 : watercolors and drawings), Palais Galliera, Paris, November 29, 1966, No. 40, repr. in cat., sold for 126,000 F. ;

Private collection, Paris.

D. XI. 4
MATERNITY (Couple with a Child)
Paris, 1904.
Pen drawing and watercolor.
Size : 34.5 x 23.5 cm.
Signed top left : Picasso.

Exh. Musée National d'Art Moderne, Paris, March–April 1964 : *Collection André Lefèvre,* No. 242.

Bibl. Z. I. 238.

Coll. André Lefèvre, Paris ; Sale of the André Lefèvre collection (Part 3 : watercolors and drawings), Palais Galliera, Paris, November 29, 1966, No. 39, repr. in cat., sold for 80,000 F. ;

Private collection.

D. XI. 5
COUPLE WITH A CHILD
Paris, 1904.
Pen drawing and watercolor.
Size : 37 x 26 cm.
Signed and dated, top left : Picasso 1904.

Bibl. Z. VI. 615.

Formerly Roger Dutilleul collection, Paris.

D. XI. 6
FAMILY WITH A CHILD
Paris, 1904.
Crayon and watercolor on paper.
Size : 35.5 x 26 cm.
Signed bottom right : Picasso.

Exh. Musée Cantini, Marseilles, May 11–July 31, 1959 : *Picasso,* No. 5, repr. in cat.

Bibl. Z. VI. 704.

Private collection, Marseilles.

2 NU AUX JAMBES CROISÉES

1905
Paris
Crayon et fusain sur toile
H.100 ; L.81,5
MP 1990-5

apparemment inachevé

Grand dessin au fusain sur une toile apprêtée, ce portrait d'une femme nue assise était-il destiné à être mis en peinture ? On peut en douter. Car si le cerne linéaire qui définit le corps a la simplicité de l'ébauche, le visage en revanche a été traité avec la certitude d'un dessin achevé : l'ombrage de l'oreille[1] lui donne la somptuosité des draperies aux plis cassés dans les dessins de la Renaissance, le modelé fait saillir la lèvre inférieure, plus charnue que la supérieure, sous la ligne serpentine et sensuelle qui joint les commissures de la bouche. Le maniérisme du dessin est celui qui caractérise les figures de la période bleue et les saltimbanques : corps graciles, membres allongés, doigts démesurément étirés. La jeune femme qui pose ici, fragile arlequine qui s'est, comme dira Apollinaire, « mise nue »[2], évoque d'autres figures : la *Femme au casque de cheveux* de 1904, la *Femme à la chemise*, mais plus sûrement encore le *Nu assis* de 1905[3]. Doit-on y reconnaître celle qui fut l'amie de Picasso, dont il existe un portrait de profil que Zervos nomme : Madeleine[4] ?

H.S.

Nu assis, 1905
Z.I.,257
Paris, Musée National d'art moderne
en dépôt au Musée Picasso

1. L'oreille est un détail anatomique à quoi Picasso a généralement attaché de l'importance. La chose est manifeste, notamment, dans les études pour *Les Demoiselles d'Avignon* en 1907. Voir, dans ce catalogue, la *Tête* sculptée de 1907 (n° 48) mais aussi la toile *Buste d'homme au chapeau* de 1972 (n° 44).

2. G. Apollinaire, « Crépuscule », dans *Alcools*, Paris, Gallimard, collection Poésie, 1966, p. 37.

3. Successivement Z.I,233 , Z.I,307 ; Z.I,257 ; (ce dernier déposé par le Musée national d'art moderne au Musée Picasso).

4. Voir, dans ce catalogue, le n° 51. Pierre Daix propose de reconnaître Madeleine dans les trois œuvres citées dans la note précédente, mais aussi dans *Mère et enfant* de 1905 (Z.XXII,141), les études qui l'accompagnent et dans les deux gouaches des *Deux amies* de 1904 (Z.VI,652 et Z.XXII,63), comme dans la gravure *Tête de femme de profil* (B. 6) (voir dans *Picasso créateur*, Paris, Seuil, 1987, pp. 52 et 55, et notes 2 et 9 p. 397. Sur le même sujet et pour le rassemblement iconographique, voir ce que pense Palau i Fabre, dans *Picasso vivant*, Paris, Albin Michel, 1981, p. 381, 388 et 404).

The Monkey Paris, 1905

(Singe assis)

Pen and black ink over brush and watercolor on off-white wove paper

19¾ x 12¾ inches (501 x 323 mm.)

Unsigned

Exhibitions: 1957, New York and Chicago, "Picasso: 75th Anniversary," repro. p. 24; 1958-59, New York, Rotterdam, and Paris, "French Drawings from American Collections," cat. no. 212, pl. 197; 1958, Philadelphia, "Picasso," cat. no. 25, repro.

Bibliography: Zervos, XXII.162; Daix-Boudaille, D.XII.1; Breeskin, 1949, "Picasso's 'Saltimbanques' in the Cone Collection," pp. 3-4; Breeskin, 1952, "Early Picasso Drawings in the Cone Collection," repro. p. 107 and on cover; *Cone Collection*, 1934, pl. 60; *Cone Collection*, 1967, no. 82, repro. p. 38; Sutton and Lecaldano, 1971, *Complete Paintings of Picasso: Blue and Rose Periods*, no. 163, repro.

Cone Collection 50.271

Although the present watercolor is unmistakably connected with the seated monkey in the lower right corner of Picasso's 1905 *Acrobat's Family with a Monkey* (fig. 4, p. 94), the seated primate is seen in reverse, the positions of his arms and fingers differ in all respects, and his head is no longer tilted upwards as in the gouache. The two studies for the monkey, which are part of the reconstructed sheet including *Circus Family with Violinist* (see cat. no. 5 and fig. 6, p. 97), are more closely related to the Göteborg work.

The animal as it appears in a 1905 drypoint *Family of Saltimbanques with Monkey* (fig. 11, p. 100; Geiser 13; Bloch 11) is much closer to the watercolor in details such as the placement of the monkey's feet. Although on the copperplate Picasso would have had to draw the figure in reverse to the Baltimore Museum's watercolor and thus repeat the general outlines of the figure in the Göteborg gouache, when actually printed, the resultant mirror image would correspond to the watercolor. Because of the closer correspond- watercolor should be considered an elaboration of Picasso's fascination with the monkey as he occurs in the drypoint rather than the painting.

A careful examination of the artist's working procedure in this sheet reveals an entirely different approach than is commonly found in Picasso's preparatory studies in gouache or watercolor, where these media are used as additions to his main designs. By proceeding from a preliminary drawing to the incorporation of color, as seen in the composition study for the Göteborg work (*Circus Family with Violinist*, cat. no. 5), the artist has great flexibility to experiment and test alternatives; this same approach is seen in other examples (see cat. nos. 13, 14 & 20). But here the sheet was first covered to the edges with hastily scumbled watercolor, using pale gray for the monkey's body and a dark blue, with some admixture of gray, for the background. A faint sketch in charcoal or black chalk originally defined the outline of the seated figure, thus serving as a

faint traces can be found along the outer edge of the monkey's right arm. The work was then completed with a pen and black ink drawing, executed with the utmost assurance and resolution. Consequently, the method for the artist at this period implies a foreknowledge of the desired result. This would reinforce the conclusion that the sheet is a further development of the artist's

Head of Woman in Profile Paris, 1905

(Tête de femme de profil)

Pen and black ink, brush and gray wash on off-white wove paper

7 3/16 x 5 3/8 inches (182 x 138 mm.)

Unsigned

Exhibitions: 1970-71, New York, "Four Americans in Paris," p. 165 (as Collection of Michael and Sarah Stein)

Bibliography: Zervos, XXII.126; Daix-Boudaille, D.XIII.9; Beucler, 1931, "Precubism of Picasso," repro. between pp. 58 and 59; *Cone Collection*, 1934, pl. 102d; *Cone Collection*, 1967, no 303; Sutton and Lecaldano, 1971, *Complete Paintings of Picasso: Blue and Rose Periods*, no. 209, repro.

Provenance: Collection of Leo and Gertrude Stein

Cone Collection 50.12.494

The rapid study of a woman with sensually pouting lips is drawn with the same inks and is on paper identical to that of the reconstructed sketch sheets (see cat. nos. 5-9). No doubt this drawing originally was part of a similar study page, drawn about the same period, although the artist's view of his model reflects the emotional duality of the representations of women in his early 1905 work. At times these figures are tenderly solicitous, completely absorbed by their maternal obligations, while other representations show the mother figure as a self-centered, vain creature who turns her back toward the family group to primp and otherwise adorn herself (fig. 8, p. 98; Geiser 15; Bloch 13).

Mother Kissing Child Paris, 1905

(Mère et enfant)

Pen and black ink, brush and gray wash, and watercolor on off-white wove paper

5 7/16 x 5 1/2 inches (137 x 139 mm.)

Unsigned

Bibliography: Zervos, XXII.150; Daix-Boudaille, repro. p. 72; *Cone Collection*, 1934, pl. 102a; *Cone Collection*, 1967, no. 302

Cone Collection 50.12.497

The cropped fragments of wash along the left border indicate that once this drawing was part of a larger sketch page elaborated with wash and/or watercolor. As the drawing is identical in style and medium, as well as similar in scale to cat. nos. 7, 8, and 9, it might once have been a part of that study sheet. Zervos reproduces two other pen and ink sketches which stylistically belong to this group of drawings (Zervos, VI.635 & VI.637).

7

Seated Mother Kissing Child Paris, 1905

(Mère et enfant)

Pen and black ink, brush and gray wash on off-white wove paper
5 13/16 x 4 11/16 inches (147 x 119 mm.)
Unsigned
Bibliography: Zervos, XXII.155; Daix-Boudaille, D.XIII.8; *Cone Collection*, 1934, pl. 102b; *Cone Collection*, 1967, no. 299
Cone Collection 50.12.505

8

Mother Kissing Standing Child Paris, 1905

(Mère et enfant)

Pen and black ink, brush and gray wash, and watercolor on off-white wove paper
6 7/16 x 4 inches (164 x 102 mm.)
Unsigned
Bibliography: Zervos, XXII.156; *Cone Collection*, 1967, no. 298
Cone Collection 50.12.496

9

Seated Mother Kissing Child Paris, 1905

Pen and black ink, brush and gray wash, and watercolor on off-white wove paper
5 1/16 x 3 5/8 inches (128 x 92 mm.)
Unsigned
Bibliography: Not in Zervos; *Cone Collection*, 1967, no. 300
Cone Collection 50.12.506

The three watercolors join together to form a single sheet of studies (fig. 7, p. 98). Originally, the page must have been considerably larger since above and below the right portion of the composite are fragments of other sketches which cannot be located. Although Zervos reproduces numerous

it doubly unfortunate that the works were not preserved in their original format. Through their stylistic kinship with cat. no. 6, as well as the use of identical paper and ink, these three watercolors are firmly anchored to Picasso's masterful 1905 gouache *Acrobat's Family with a Monkey* (fig. 4, p. 94),

Mother Kissing Child with Standing Woman Paris, 1905

Verso: Sheet of Studies Including Monkey, Composition Sketch, Skull, and Paw

Recto: Pen and black ink on off-white wove paper

Verso: Pen and black ink with watercolor

7 13/16 x 5 7/8 inches (198 x 149 mm.)

Unsigned

Exhibitions: 1970-71, New York, "Four Americans in Paris," p. 165 (as Collection of Michael and Sarah Stein)

Bibliography: Not in Zervos; *Cone Collection*, 1967, no. 301

Cone Collection 50.12.466

Together with two other drawings, this sketch was once part of a larger sheet of studies (fig. 5, p. 96) for the 1905 Göteborg gouache, *Acrobat's Family with a Monkey* (for discussion, see cat. no. 5). Stylistically, the pen drawing is akin to another incompletely reconstructed sketch sheet (cat. nos. 7-9).

5

Circus Family with Violinist

Paris, 1905

(FAMILLE DE SALTIMBANQUES AU SINGE)

VERSO: FRAGMENT OF PRELIMINARY STUDY

Recto: watercolor over pen and black ink on off-white wove paper

Verso: pen and black ink

7 1/16 x 6 3/16 inches (181 x 158 mm.)

Unsigned

Exhibitions: 1930, Baltimore, "Cone Collection," cat. no. 44 (?); 1970-71, New York, "Four Americans in Paris," p. 165 (as Collection of Michael and Sarah Stein)

Bibliography: Zervos, XXII.161; Daix-Boudaille, D.XIII.7; Breeskin, 1949, "Picasso's 'Saltimbanques' in the Cone Collection," p. 3; Breeskin, 1952, "Early Picasso Drawings in the Cone Collection," p. 106, repro.; *Cone Collection*, 1934, pl. 98, bottom; *Cone Collection*, 1967, no. 84; Sutton and Lecaldano, 1971, *Complete Paintings of Picasso: Blue and Rose Periods*, no. 164, repro.

Cone Collection 50.12.475

The watercolor is an early study for the famous 1905 gouache *The Acrobat's Family with a Monkey* in the Göteborgs Konstmuseum, Göteborg, Sweden (fig. 4, p. 94; Zervos, I.299; Daix-Boudaille, XII.7). In the final work, the somewhat diffuse composition of the watercolor is tightened and solidified into a cohesive pyramidal group by eliminating the standing violinist, as well as the figure behind the mother and child. In the final painting, a seated male acrobat is added to complete the group of circus figures, now bearing an unmistakable resemblance to a conventional representation of the Holy Family; even the presence of the monkey can be found in Albrecht Dürer's circa 1498 engraving (Meder 30; see Blunt-Pool, figs. 130-131).

The hasty, cropped pen drawing on the verso of this watercolor, together with cat. no. 6 and fragmentary sketches on the reverse of *Study of a Monkey* (on loan to the Baltimore Museum from Grace McCann Morley), can be fitted together to reconstruct the original appearance of a once larger study for the Göteborg composition (see fig. 5, p. 96). If the reconstruction of the sketch sheet is turned over (see fig. 6, p. 97), the present watercolor can be seen in its original relation to the two other preparatory drawings.

3

Standing Nude Woman

Barcelona, 1903

Steel pen and brown ink on white laid paper
13 5/16 x 9 1/8 inches (339 x 233 mm.)
Signed in pencil, upper right: *Picasso*
Dated on verso in pen and brown ink: *3Jno3*
Bibliography: Zervos, VI.568
Bequest of Philip B. Perlman 60.183.20

If the drawing were not dated on the reverse, one would not immediately suspect its early position in Picasso's chronology. However, the Spanish watermark on the paper corroborates the reliability of the inscription which places the drawing among the works executed in Barcelona. Poverty stricken, the artist left Paris in mid-January 1903 and remained in the Spanish city until the first months of 1904 (Daix-Boudaille, p. 218). During this period, the nude became an important theme in Picasso's work. His famous *La Vie* (The Cleveland Museum of Art; Zervos, I.179; Daix-Boudaille, IX.13) is, at this time, the fullest statement of Picasso's interest in the nude figure, which was also expressed in numerous drawings, gouaches, and pastels. Some are related to the painting (for example, Zervos, I.161, I.162, VI.534 & XXII.44; Daix-Boudaille, IX.11 & IX.12), while others are independent of any known project (for example, Zervos, VI.535-VI.538, VI.547, VI.549-VI.555).

Stylistically, the drawing is exceptional among Picasso's early work by virtue of the artist's use of pure outline to define form. A handful of figure studies in outline from the same period is known, all more spontaneously drawn than the Baltimore Museum's sheet (for example, Zervos, VI.518, VI.535, XXII.45 & XXII.47). Here the artist's pen has a cautious, premeditated quality which makes one think of a tracing or study after a work of art. However, nothing in the artist's published oeuvre repeats the figure, nor would the weight and dense texture of the paper have permitted him to make a tracing from another source.

Picasso's figure stands with the right leg slightly flexed, while the left limb supports the body's weight, a time honored pose. The outline study is a surprising anticipation of drawings from 1906, such as *Standing Girl Combing Her Hair* (cat. no. 32).

3

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157 Mill Lane
Amherst, MA 01002
December 15, 1992

Dear Alfred,

My plans have changed, and I will not be in the Chicago area as I'd thought and written to you a few days ago, so you need not anticipate being either phoned or descended upon immediately on your return. Though, of course, I look forward to a chance to visit you there before too long. Perhaps come spring.

I trust that the time in Europe has been pleasant and productive. I gather that you've placed the Rembrandt in a new home. Congratulations. Perhaps you'd like to take a very small piece of the funds generated and buy my Rousseau landscape. I'd be happy to send it there for your inspection, naturally.

I look forward to talking with you soon. Welcome back to the snows of the season, to the standard American holidays and so on. Best wishes.

Sincerely,

see Xerox on reverse

157 Mill Lane
Amherst, MA 01002
December 8, 1992

Dear Alfred,

Following further discussions with George Wachter, and since the concensus of the restorers to whom he'd showed our Guardi was that it was later (c. 1840, say), I agreed to let him catalogue it as he saw fit -- i.e. "manner of..." He assured me that the estimate would stay the same, etc., and that it would not bring a nickel less one way or another, which is what I thought likely. The Italian dealers will make up their own minds, which means probably buy it as "manner of" and then upgrade it as much as possible, along with its price.

I'll be trying to get the word to you over the phone one way or another, but I will be not too far away from Milwaukee come two weeks from today, just when you've gotten back there yourself. I'll be just outside Chicago with my lady love in Hammond, Indiana. We'd be pleased to come see you on the 23rd, if the weather is decent, and if that is not impossible for you, which it may well be, of course. I will telephone.

More soon. Best wishes.

Sincerely,

George

See letter on reverse

GEORGE M. FRIEND
Fine Arts
Amherst, Massachusetts

157 Mill Lane
Amherst, MA 01002
November 22, 1992

Mr. George Wachter
Old Master Paintings
Sotheby's
1334 York Ave.
NYC 10021

Dear Mr. Wachter:

Aftet talking with Alfred Bader last night about our painting of the Rialto Bridge, it seems to me a good idea to share with you this photograph of the painting as I found it before its expert conservation. I hope you find it useful.

The painting's materials (hand-loomed, relatively heavy linen, hand-made strainer), condition and evident age, and general facture seemed to me eighteenth century. And, of course, it fits in well with the known and published Guardi views of this subject, without being a copy or replica of any of them precisely.

Like anyone in the business, of course, I'm fallible, but I have been dealing with and handling paintings for twenty years and have been looking seriously at art since my youth, and this painting seems to me genuinely period, which is Alfred's and his conservator's view, as well, as you know. The fine distinctions of cataloguing are not my forte here, but attributing this to Francesco Guardi seems to make sense to me, since how much is known about how and how much his workshop in fact contributed to individual veduti? Presumably, it is his drawing contributing to this particular painting, with perhaps one, two or more hands actually executing the finished work. Why not his own hand?

I'm also very wary about advice you may get from some quarters, advice which may be disingenuous or less than currently competent and focused. This art identification business is so full of mischance, fear, self-interest, and error.

I do not envy you the task of adjudicating among, or balancing, divergent views of particular paintings, but I do hope you give the present case careful consideration and an appropriate catalogue text, one which both Alfred and I can live with happily. I have confidence in the painting.

Thanks for your attention, and best wishes.

Sincerely,

George Friend

George Friend

157 Mill Lane
Amherst, MA 01002
October 6, 1992

Dear Alfred,

Hopefully, by the time you see this we will have talked about the oil sketch of Moses, the photos of the Sommer landscape and the still life, etc. But I thought it might be a good idea to send you these photos of what I think a lovely French landscape by Theodore Rousseau.

A dealer in NYC seems eager to get his hands on this, but reluctant to put out any money in the process -- an understandable vexation for me -- but it does reinforce my own estimate of the painting's considerable quality. As far as I can tell from auction catalogues, Rousseaus of comparable quality bring 20/30,000. If I could get a fair percentage of that in hand, I'd be happy. Among other things, it would allow me to get a new car -- my car is getting old and tired, with 140,000 miles, etc. It's always one outgo or another.

Anyway, maybe you'll appreciate this picture, too.

More anon. Best wishes. (And thanks for the check for the Ready marine.)

Sincerely,

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 2, 1992

Mr. George Friend
157 Mill Lane
Amherst
Massachusetts 01002

Dear George:

I always feel that there is really no harm in selling fair paintings at a small profit, quickly, although I would not do that with superb works.

Your share of the profit on the seascape is enclosed.

Best 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

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 15, 1992

Mr. George Friend
157 Mill Lane
Amhurst
Massachusetts 01002

Dear George:

I am happy that you bought the seascape, my inventory No. 1326, and I enclose my check for $365.00. Please send it well packed by the slowest and least expensive UPS, addressed to my new gallery. We will be in Spain from September 17--28, but my secretary will receive it.

Best 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

GEORGE M. FRUENO

[illegible]

413 253 3583

157 Mill Lane
Amherst, MA 01002
August 6, 1992

Dear Alfred,

Probably I'll have spoken to you before you get this, but it seems a good idea to put my thoughts down here for clarity.

I have to sell a painting or two, or an equivalent arrangement. It's difficult to impossible for me to follow through on an impulse to find more paintings when my cash situation is so untenable. I wish it were otherwise, naturally. It was a major blow to my expectations and plans that Sewell failed to come up with what I had thought would be a complete endorsement in his letter. (Is it too strong to say that he'd lied to us in his oral responses?)

So here I am, with a few thousand dollars of debts and obligations, and a few hundred dollars in the bank. * Plus a modest inventory -- some of which has good potential. And the now four paintings we own jointly.

Can you sell one right away? Or buy me out on the pattern of the Velasquez? (Incidentally, Baskin's response to photos of the panel portrait of the young man was to be certain it was 17th century and to volunteer the name de Bray -- which had been your own initial response, as I recall. He asked if I'd sent a photo to Julius Held, whom he evidently knows, and I said you'd be so doing.)

What do we do with the Eakins? Consign it to Sotheby's?

Another possibility for my awkward cashlessness is for your new gallery to put me on a monthly retainer as an agent and picture finder. We could try that for six months or a year and see what comes of it. I think it might pay off well for you, as well as alleviate my current difficulties. The terms would be, of course, that anything I'd find you would have rights to -- the first refusal rights, as the saying goes.

I'm open to suggestions, but it is very hard for me to function and find paintings without better cash flow.

Sincerely,

* P.S. On the subject of my inventory, I still have no word from Douglas Druick at Chicago on my would-be Manet, despite your indication that Martha Wolf would prod him. A dealer friend in NYC takes the case of the picture quite seriously, has written to another scholar, who may also be afraid. (Are all scholars afraid these days?)

7/31/92

Dear Alfred,

Thanks for the check for $450. which arrived yesterday while I was out looking at the very disappointing marine painting at auction. It was a semi-wreck with obvious over-painted sky. Alas. Which is why I didn't bother phoning from the auction.

But I have leads on a couple of other potentially interesting paintings. And a lead on what may well be a genuine Rembrandt drawing owned by an elderly emigre from Europe, who evidently has always had wealth and art. I'm pursuing all these.

As well as moving. As of tomorrow, August first, my new address is 157 Mill Lane, Amherst, MA 01002. New phone becomes: 413-253-3583.

Perhaps I'll have a chance to talk with you before this arrives in any case.

The Baskin situation in relation to the Eakins is that (1) he's got contractural obligations for his present output to one or more galleries which may make it impossible for him to trade current work, (2) he's a tough and wiley negotiator, (3) his wife may be even more tough-minded -- she's much younger and perhaps thinking of further scenarios, (4) he has struck a posture of doubting the painting, which he earlier had been unequivocally enthusiastic about -- perhaps because, under questioning, close questioning, I sketchily described Dewell's somewhat confused and timid letter.

All this said, Baskin would very much like to meet and talk with you. He knows of and admires your collection, had picked up on the fact of your recent purchase in London (he reads the NY Times, of course). He particularly likes your Michael Sweerts, he says, and made a point of showing me a Sweerts etching the other day. Perhaps his motive is just to talk, or perhaps to turn you into a client for Baskin work, or just possibly to make a deal for the Eakins. He's a complex man, very interesting, but not easy to read. I like him, but can easily imagine him to be a frustrating friend.

I'd be happy to bring you to his lair anytime, of course, and predict you'll have a great good time, if the experience itself is sufficient reward. Or possibly something further could be effected.

More soon. And I'm still broke. Would you like to buy me out of the Guardi? Or ...?

Best,

SHEPHERD GALLERY Associates

21 East 84th Street (at Madison Avenue) • New York City 10028 • (212) 861-4050 • Fax (212) 772-1314

#2, 256 N. Pleasant St.
Amherst, MA 01002
7/23/92

Dear Alfred,

Just after speaking with you it occurs to me to send on these xeroxes of Rubens oil sketch portraits, by way of my thoughts about the panel portrait,* which does seem to me 17th century. (These are from Julius Held's 1980 two volume publication, Princeton Univ. Press, P.P. Rubens, Oil Sketches.)

My financial situation is very precarious, incidentally. I simply have to come up with between five and ten thousand dollars for the fall generally. And I have to have at least a portion of that by the end of this month (i.e. a week from now).

What can I do with you in regard to either this portrait or the Guardi? I welcome any creative suggestions.

Thanks.

Sincerely,

P.S. Part of my situation involves a move to other quarters and a bit more rent coming August 1.

New address will be 157 Mill Lane Amherst.
New phone: 413-253-3583

* Note its Roman numeral XX on reverse; an inventory #?

#2, 256 N. Pleasant St.
Amherst, MA 01002
July 16, 1992

Dear Alfred,

It looks like Sewell's letter, with its timidity and equivocation, leaves John Norton with little interest, though he does say that a further letter from Kathy Foster, hopefully positive, might be an antidote. Norton will be discussing the possibility of offering the painting on our behalf (with the complexities of the letter laid forth) to an institution, when his friend the gallery principal, Gerald Peters, is back in Santa Fe shortly. I'd spoke at length with Norton this morning. It's likely the money would be less, too.

I left a phone message with Kathy Foster's secretary asking whether she could write to you or contact me with any further intellectual position now that she's seen again the Chicago oil sketch for comparison (which I gather from past conversation with Sewell that she had). Perhaps you can talk to her. She's due back in her office on the 20th, I'm told. Her phone there is: 812-855-1038.

I'm also trying hard to dig up anything from the unknown consignor at the aution of last July 21, via the auction gallery. I mentioned the possibility of fee for information (which I hope you think worth doing). So, we'll see. Maybe a lead will turn up which will provide Sewell information to give him somewhat more intellectual courage. Etc.

I take it, or so imagine your reaction will be when you in fact read his whole discourse, that he's as much of a surprise and disappointment to you as he is to me.

Further possibilities: (1) a swap of the painting to Leonard Baskin, who likes and admires it, thinks it implicitly authentic, for perhaps Baskin work on the Washington, DC. Roosevelt memorial, if I could manage that; (2) consignment to auction, where the painting might have a deadly "attributed to" put on it; (3) gift to a worthy institution; (4) loan to an institution and hopes for longer term clarification of the issue.

I look forward to talking with you, and particularly some possible alleviation of my present poverty, perhaps through a full or partial sale of the panel portrait, a photo of which should be there in your accumlated mail already.

The night of the 21st I should be at dinner at friends' house (Sorenson residence, 413-253-3583).

Best,

Jeff

FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO: TO: George Friend

FAX: Kinko's

413 253 7906

2 pages

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EB235212967

Customer: Jorge Fuentes

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GEORGE M. FRIEND
Fine Arts
Amherst, Massachusetts

Agreed.
Cost of restoration etc.
will be split 50:50, in accounting after sale.
I am sending the two checks, for $8000 + $450
by express mail to-day.

Best wishes

Alfred Brady

March 18 92

kinko's

fax cover sheet

Date: 3/18/92

To: Dr. Alfred Bader

Company:

FAX: 414-962-8322

Phone: 414-962-5164

From: George M. Friend

Company:

Phone: 413-256-8283

FAX: c/o Kinko's 413-253-7906

Pages: 2
(including cover sheet)

Comments:

3/11/92

Dear Alfred,

This looks <u>very</u> promising to me, and I now own it.

I welcome your reaction.

Obviously, conservation is required to continue — it already has a beva lining of good, recent quality. It retains its original <u>strainer</u> (hand-made, sans keys).

Geo.

o/c 35" x 34"

Thomas Doughty

c. 1828

GEORGE M. FRIEND
Fine Arts
Amherst, Massachusetts

#2, 256 N. Pleasant St.
Jan. 25, 1992

Dear Alfred,

My thought last week was to drop Sewell a note telling him quite frankly that the only way I have to pay my daughter's overdue college bill (the truth) was to borrow on the basis of the authenticated Eakins. So, if the man has any understanding, I would think he'll respond. It has been two months now since he examined the painting in NYC. Maybe he lives in a dream world.

It would be great, of course, if my own words on professional letterhead would sufficiently support the painting's status. My citing his telephone conversation(s) with me are, I suppose, what gets called in courtroom dramas "hearsay evidence." But he did say the painting was certainly by Eakins. (Which only makes sense, given the general evidence anyway.)

I repeatedly detect in the world more than a sufficient dose of sceptism -- more than what's needed to make one have healthy antibodies to simple-midedness, but rather a kind of epidemic of doubt to the point of cynicism. So the world goes, including, apparently, the art business world.

If at any point you yourself have enough faith in the painting to advance me funds against it, I'll be grateful. Perhaps you could send on your black and white 8 by 10 directly to Sewell. Or even reach him yourself on the phone. I'm running out of initiatives, I think.

On a different subject, I enclose a photo of a lovely American romantic landscape which I've been working on for some time, and had back a couple of months ago from conservation. I'm convinced that this is an early work bv Thomas Doughty, c. 1828. It's clearly based on the compositions of the English 18th cent. Richard Wilson, but its feel for foliage and topography are, I'm sure, American. Its touch is provincial, but its charm and lovliness genuine. And it's on an American pine stretcher, comes from the Boston area (Doughty exhibited ~~fr~~ frequently in Boston, as well as Philadelphia and NYC.) Maybe it's something you would have a use for.

Anyway, here I am, reasonably hard at work, and unreasonably broke and pressed.

Sincerely,

1/21/92

Dear Alfred,

I've been sent another photo of the Locatelli landscape, here enclosed for your further contemplation.

Here also are some xeroxes of a bit of the relevant Eakins literature which perhaps your conservator friend might find interesting. I wonder if his so freely voiced opinion might be a little premature, not to say rash, particularly if he doen't know the whole story. Yes?

Best,

Roy

Alfred
Here's a xerox of my recent note to Sewell. Maybe it will speed the process.
G.

#2, 256 N. Pleasant St.
Amherst, MA 01002
January 8, 1992

Mr. Darrel Sewell
Curator of American Paintings
Philadelphia Museum of Art

Dear Mr. Sewell:

It looks like the B & W,8 by 10 which I promised you of my Eakins oil study of the nude for William Rush ... will have to wait the painting's cleaning, just about to begin with my co-owner's conservator in Madison, Wisconsin. Dr. Bader, who should know, speaks highly of his work.

I hope that delay will not hinder anything for you, and I'd be happy to fill in and sign the museum form you had mentioned to me when we spoke several weeks ago. It will, naturally, be delightful to receive your letter when you have the chance to send it on. Thanks, again.

Best wishes.

Sincerely,

George Friend

George Friend
(413-256-8582)

FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO:

NAME: Mr. George FRIENT

COMPANY: c/o KINKO'S

PHONE:

FAX: 413 253 7906

COMMENTS: Here are

(1) Copy of my letter, mailed yesterday

(2) Copy of Dr. Foster's letter faxed to-day.

Best wishes

Alfred

THE NUMBER OF PAGES IN THIS TRANSMITTAL INCLUDING THIS SHEET IS: 4

PLEASE CALL 962-5169 IF YOU DID NOT RECEIVE THE CORRECT NUMBER OF PAGES, OR IF YOU ARE UNABLE TO READ ANY PART OF THE FAX.

Guardi – details

o/c 13½" x 17"
attr. Francesco Guardi
Ponte di Rialto ...

cf. Morassi #513, 514

Antonio Morassi, Guardi, 1973

513. Francesco Guardi, *Ponte di Rialto con la Riva del Vin*, tela, cm. 30x45, zurigo, coll. E. Bührle. (Cat. n. 530).

514. Francesco Guardi, *Ponte di Rialto con la Riva del Vin*, tavola, cm. 21x33, bergamo, gall. Lorenzelli. (Cat. n. 527).

515. Francesco Guardi, *Ponte di Rialto con la Riva del Vin*, tela, cm. 35.5.x49.5, milano, coll. A. (Cat. n. 535).

516. Francesco Guardi, *Ponte di Rialto con la Riva del Vin*, tela, cm. 43.3x60, new york, Knoedler. (Cat. n. 531).

517. Francesco Guardi, *Ponte di Rialto con la Riva del Vin*, tavola, cm. 22.8x34.8, ginevra, coll. privata. (Cat. n. 532).

518. Francesco Guardi. *Ponte di Rialto con la Riva del* carta su tavola, cm. 19.5x33, monaco di baviera, S. Lodi. (Cat. n. 526).

511. Francesco Guardi, *Ponte di Rialto con la Riva del Vin*, tela, cm. 68x90, Londra, Wallace Collection. (Cat. n. 528).

512. Francesco Guardi, *Ponte di Rialto con la Riva del Vin*, tela, cm. 68.5x91.5, Washington, National Gallery of Art. (Cat. n. 529).

12/4/91

12-9-91

Dear Alfred,

I want this to be in your mail on your return.

As you see, I had a most pleasing telephone conversation with the Philadelphia curator. He thinks the Eakins genuine, not a copy, but by Eakins. I have his direct words copied down.

So, this is the letter I've sent him as of today.

I've also written to Hirschl and Adler to organize a formal consignment agreement and a specified price and commission. Hopefully, I'll be able to have this soon to also send on to you.

I look forward to talking with you in due time.

Sincerely,

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

October 24, 1991

BY HAND

Mr. George Friend
256 N. Pleasant Street, No. 2
Amherst, Massachusetts 01002

Dear George:

Recently, we purchased a sketch of a nude which is either by Thomas Eakins or after him. As you know, I paid $450.00 to you, and we agreed that any profit that will be made will be split 50/50 by us. Since then, I have loaned the painting to the Chicago Art Institute who determined that the white pigment is lead white, and not titanium oxide. Martha Wolff rather liked the painting without being able to decide whether it is by Eakins or after him.

I am turning the painting over to you today with the understanding that if you can sell it at a price agreeable to both of us, you will first reimburse me for my out-of-pocket cost of $450.00 and then split the profit 50/50.

Please acknowledge safe receipt of the painting by signing below.

Best regards,

Alfred Bader
AB:mmh

Received by

_____
George Friend

October ___, 1991

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

October 1, 1991

VIA FEDERAL EXPRESS - Standard Overnight Letter

Mr. George Friend
256 North Pleasant Street
No. 2
Amherst, MA 01002

Dear Mr. Friend:

Enclosed herewith is Dr. Bader's check in the sum of $1,700.00 in payment for a pair of floral paintings sent by you via UPS on Friday, September 27.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

Enclosure: Check No. 879

879

ALFRED BADER FINE ARTS
940 W. ST. PAUL AVE.
MILWAUKEE, WI 53233

12-5/750 143

September 30 1991

PAY TO THE ORDER OF George Friend $ 1,700.00

One thousand Seven hundred and 00/100 DOLLARS

M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53202

Alfred R Bader

FOR 1754, pair florals

⑈000879⑈ ⑆075000051⑆ 000⑈36 8296⑈

FAX 414-273-3215

#3, 15 Hallock St.
Amherst, MA 01002
May 1, 1991

Dr. Alfred Bader
Aldrich Chemical Co.
940 West St. Paul Ave.
Milwaukee, Wisconsin

Dear Alfred:

This letter is to confirm our oral agreement on the phone this morning. I am selling you my half interest in the portrait of an artist, after Velasquez, which you have recently purchased through me (bought from the Art & Antiques Gallery, Worcester, MA).

For this half interest you will pay me $3500. Please send a check overnight mail care of my friend and neighbor, Fred Marks, "Book Marks," 1 East Pleasant Street, Amherst, MA 01002 (this is because I will be out of town most of the day tomorrow and not able to sign for the letter delivery myself).

Thanks very much. Best wishes.

Sincerely,

George N. Friend

P.S. I am sending you photos of the boxwood Byzantine pyx, which you should have shortly, and we can then discuss next week.

3386

DR. ALFRED BADER
2961 N. SHEPARD AVE.
MILWAUKEE, WI 53211

May 1 1991

12-17
750

PAY TO THE ORDER OF George Friend $ 3500.00

Thirty five hundred and xx/100 DOLLARS

Marine Bank, N.A.
Milwaukee, Wisconsin 53201

MEMO 1/2 int. in "Velazquez" Portr

Alfred R Bader

#3, 15 Hallock St.
Amherst, MA 01002
Feb. 24, 1991

Dear Alfred,

In my own somewhat convoluted thought pattern, in which my serious interest in art search, my personal life, and economics intersect, it occurs to me to ask you the following.

Might you be interested in having my services as a painting-finder on some sort of continuing basis? Does the idea of a monthly retainer strike you as worth trying? (I did do this for a year with a major dealer in American art, for whom I found at least one major American impressionist picture at a bargain price.)

In short, I'm suggesting something that might creatively build on the working relationship we've had so far and which, I hope, will be more than justified in the current case of the portrait of Velasquez. I have great faith in the quality of that painting, and I think my own eye for quality is, after seventeen years of doing this, pretty good. My eye has always been better than my pocket. (If a full professional resumé is in order, I can send you one.)

Here is another example of what I can find, though I recognize that American paintings are not your primary interest -- a variant portrait of the 18th century silversmith, Nathaniel Hurd, by John Singleton Copley, which belongs to someone I know in N.Y. State. This picture is recorded in the standard literature, but has never been seen in person by the present Copley authority, Jules Prown, at Yale. It's a project waiting to happen, and the painting, I think, can be bought, since its owner is in ill-health.

What do you think? Would some sort of six month trial basis make sense, for instance?

I will talk with you soon. Best wishes,

Sincerely,

5 Autumn Lane, Hampshire Village
Amherst, Mass. 01002
June 7, 1988

Dear Dr. Bader,

My apologies for not writing sooner, but I've been very busy and involved in a move -- hence the new address above.

The Dutch painting with the white horse has been sold. Perhaps I should indeed have pursued it with you, though I did follow your disinterested advice and put it in auction, where it astounded no one, unfortunately. I will learn better, I hope.

The only northern old master painting on hand is a Flemish one, photo enclosed. Plus I have a 16th century French tournament book page drawing, photo also enclosed. The painting is, I'd imagine, late 16th or early 17th century, perhaps near Frans Franken II. What do you think?

The painting you could have for $1600; the drawing for $500. Let me know if either interests you.

Best wishes.

Sincerely,

George Friend

P.S. My phone here is 413-253-2931.

5 3/4" X 4"

oil on copper
9" x 6 3/4"