

Alfred Bader

Alfred Bader Fine Arts - Painting File

Pissarro

[1927-1997]

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	17
FOLD	23

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

August 8 37

Agreement between C. Janitz and
A. Bader

Janitz is taking on commission for
sale

- (1) Drawing, ca. 1600, after Mantegna,
price no less than \$5000. -
- (2) Chalk drawing, after Caracci,
price no less than \$1500. -
- (3) Bronze plaquette of Masat,
dated 1795, price no less than
\$1600. -
- (4) Oil painting, Steel in Rome,
after C. Pissarro, bears signature,
framed. price no less than
\$10000. -

-2.

When Jant sells the, he will keep twenty percent of pale price, and remit balance to Badi at once. If (i), the other of new drawing is sold, Jant will keep, besides the 20%, an additional fifteen hundred dollars.

Jant will insure at pale price, door to door.

J. A. Badi

~~C. Jant~~



SCHRAGER AUCTION GALLERIES

January 8, 1991

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

Dear Al,

We received your letter of December 31, 1990, yesterday.

We have been in contact with Phil Svalya almost daily, and he has had no success in having Messrs Curiel and Kaiser bring in either the goods or payment. They promised to be in his office with full payment for everything except the Pissaro, and earnest money as a deposit on the Pissaro. That was Wednesday, January 2. They did not show.

Phil suggested that we contact the Sacramento Police with a complaint of fraud to try to get them to stop their selling the goods. The Sacramento Police referred us back to Milwaukee, telling us that since the goods were purchased in Milwaukee they would need a police report from the Milwaukee department. After personal attempts to initiate a report from the Milwaukee police, we were told the ONLY procedure was for us to write a "five-day letter" to Kaiser, get a return signature, and then maybe they could file a report with California. We did so and are awaiting a response.

We also, with Phil Svalya's approval, have spoken to and written to the California Auctioneer Commission. Enclosed is a copy of the letter and everything that went with it. Phil may have stopped them from selling the goods on January 5. But we cannot be sure of anything.

However, I believe that we should not hold up the payment for your goods that did clear. Therefore, you will find enclosed a new accounting for everything except the Turner

SCHRAGER AUCTION GALLERIES, LTD.

2915 North Sherman Blvd • P.O. Box 10390 • Milwaukee, WI 53210 • (414) 873-3738
FAX (414) 873-5229



Dr. Alfred Bader, January 8, 1991 -page 2 of 2

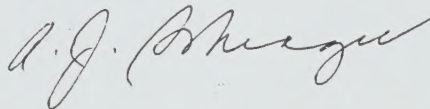
and the Pissaro, the two that Kaiser bought, along with our check for \$6,385.00. You may return the first check at your convenience to help our bookkeeper get the record straight.

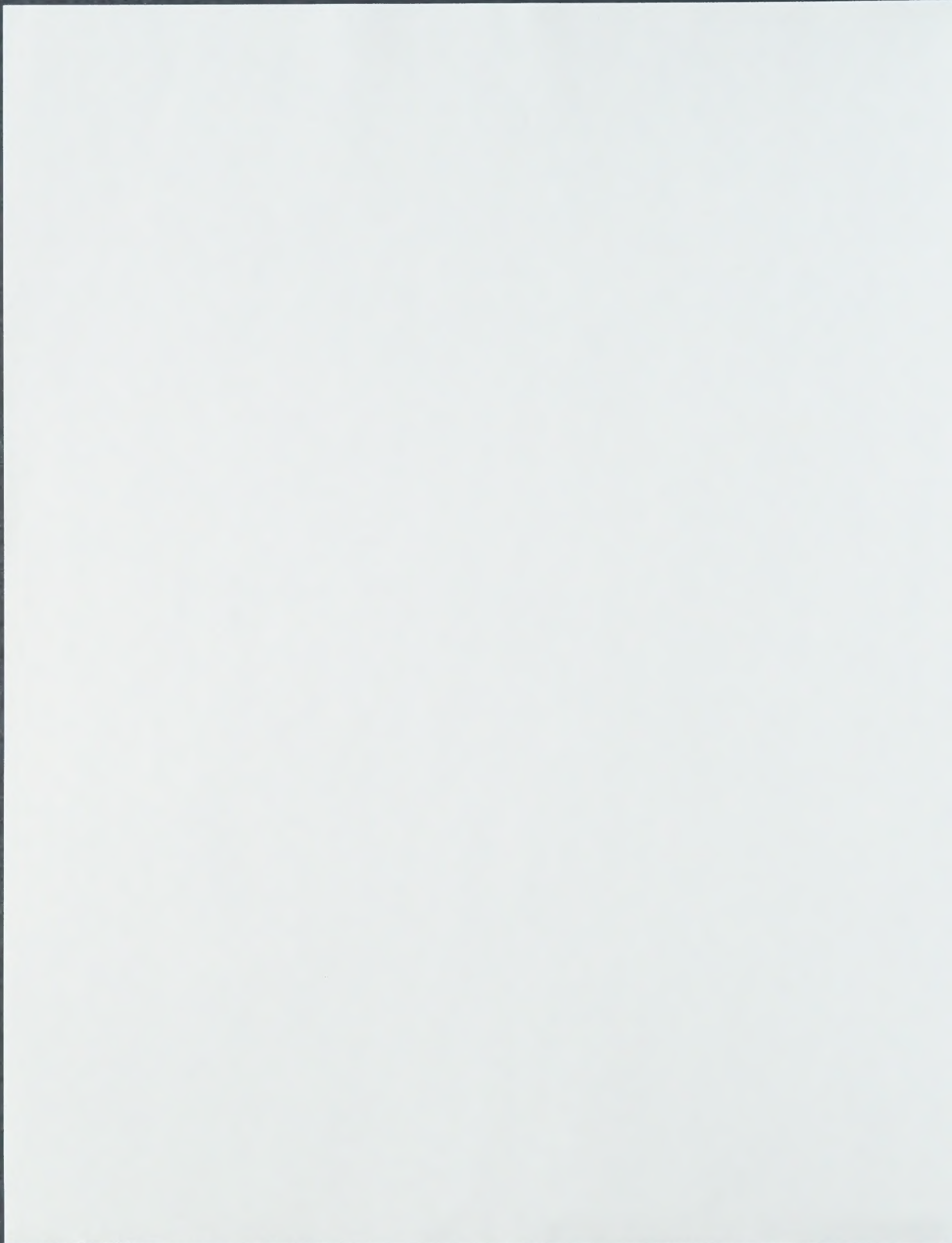
Let's hope that we can bring Kaiser and Curiel to their senses. If this goes to litigation, a criminal suit could, we believe, be filed and heard fairly quickly. But to recover for a loss in the civil courts may take a very long time since the California court calendars are clogged.

I personally feel that we are responsible for the entire mess, and that we will assume the loss however long it takes. If you will be patient, we will work through it.

Meantime, how about that dinner you missed on January 26? Call us when you have an evening free.

Sincerely,

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





ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

February 25, 1991

Mr. A. Schragger
Schragger & Associates Ltd.
2915 N. Sherman Blvd.
Milwaukee, Wisconsin 53210

Dear Al:

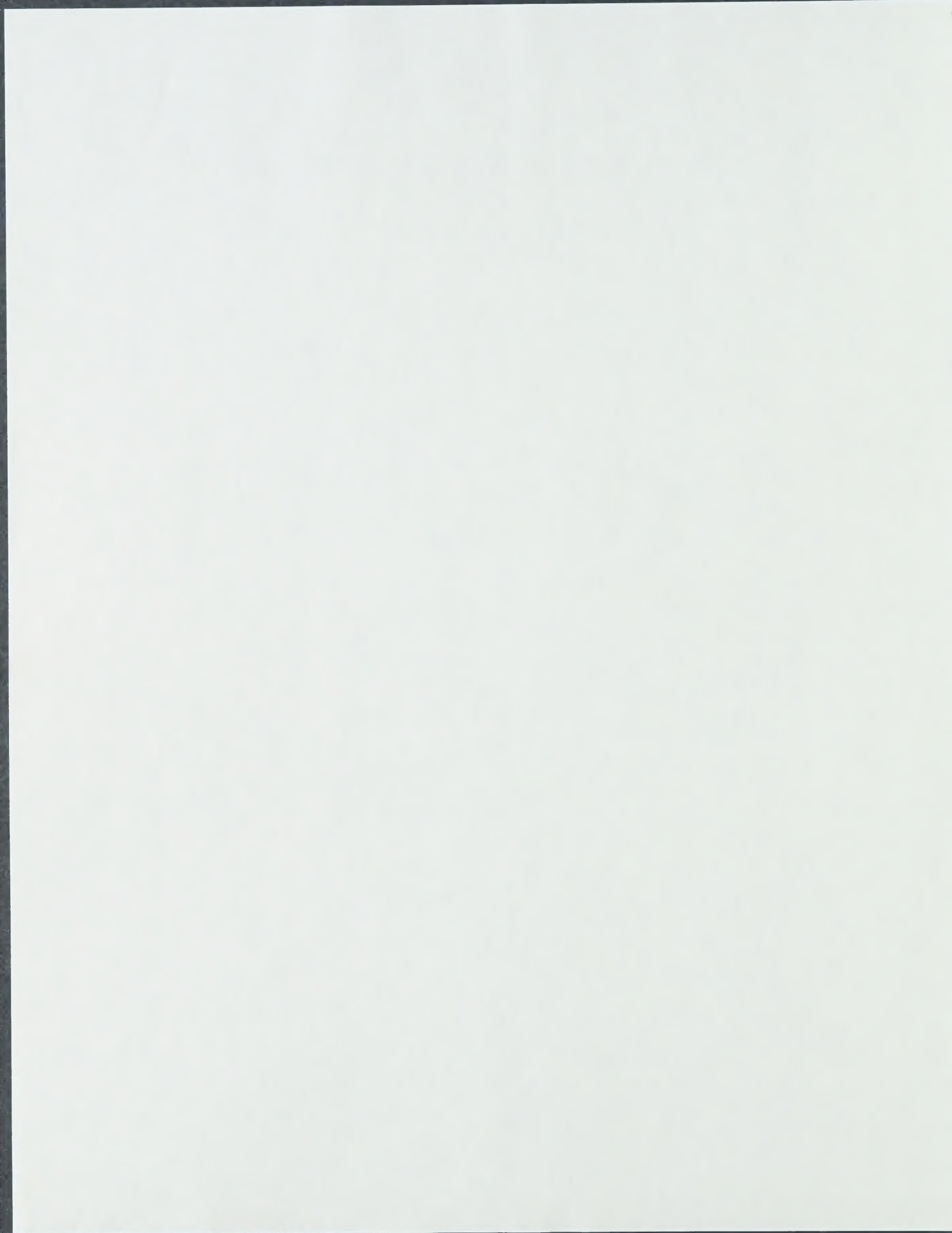
I am returning your check for \$38,430.00 in accordance with our understanding that you will compensate Alfred Bader Fine Arts for the painting attributed to Pissarro at \$36,000.00 hammer price less your commission, after you have had a chance to try to recover the loss from the buyer. As I previously indicated, I would be willing to reimburse you for our proportional share of legal costs out of the recovery if you are able to arrange for a reasonable contingent fee basis. However, whether or not you are able to recover, I understand that you recognize your obligation to Alfred Bader Fine Arts.

Marvin spoke with your attorney who will no doubt advise you of his view that you may be able to sue in Federal Court in Milwaukee and get a judgment, but that after doing so it may be more difficult to turn the judgment into money.

Best regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosure



Aug. 2, 1991

Dear Al:

Your letter came as a surprise and a shock.

After getting over the hurt and conquering the second automatic reaction, i.e. anger, I've been giving this situation serious thought.

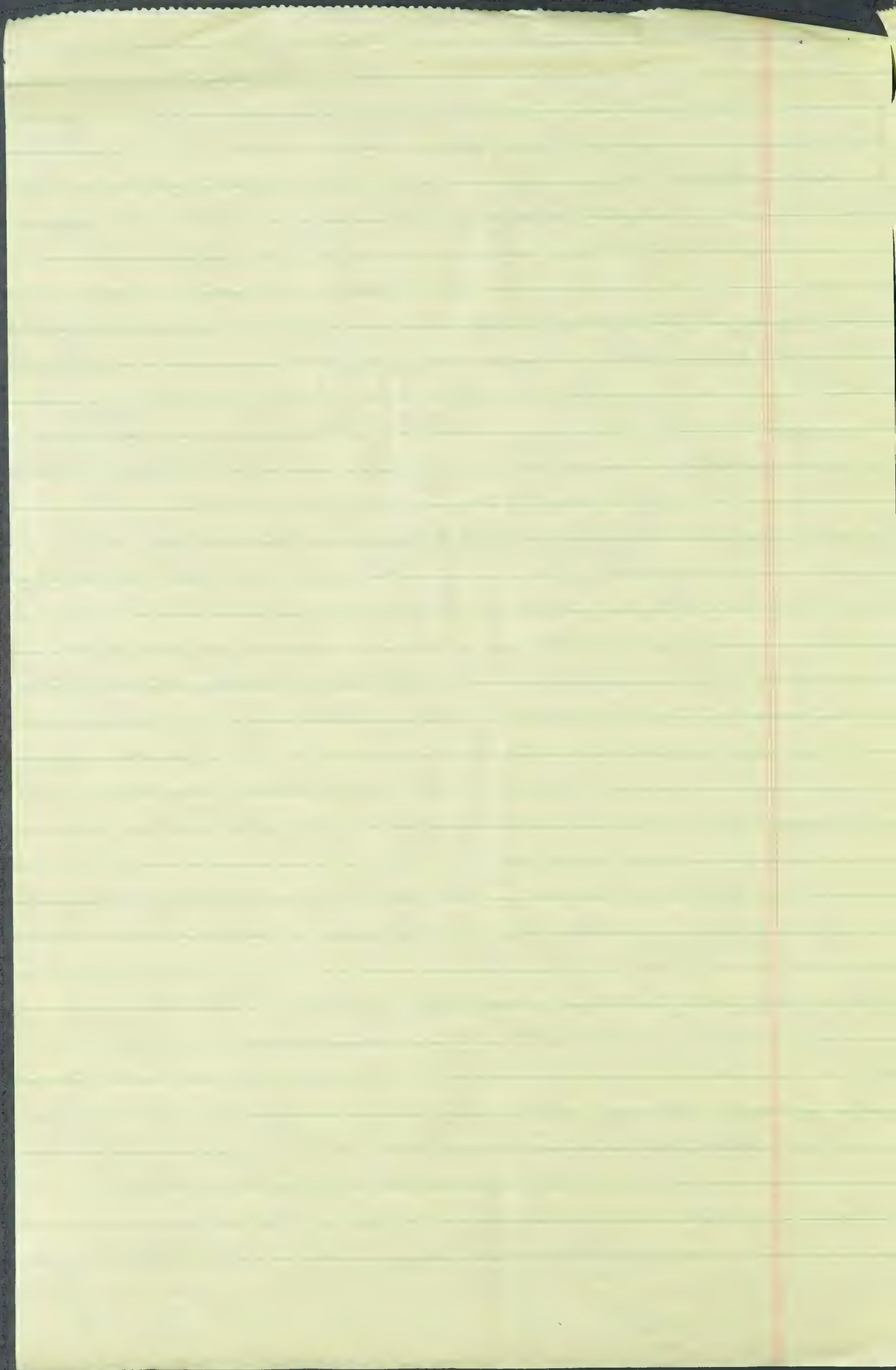
Since you wrote to me personally, I return to you in writing my estimate of the situation.

When first the awareness that a fraud had been perpetrated, we immediately set forth to try to secure payment for the items "purchased" by Messrs Kaiser & Curiel.

Working with an attorney, with authorities in Milwaukee & Sacramento, it became very evident that we did not have a completed transaction, nor were we having much success in recovering the goods. After a lot of effort, the Cassaro was recovered & eventually returned to the Gallene.

Along the way, you kept urging suit upon the perpetrators. At first you said that you would/should pick up 85% costs of suit & we pick up 15% costs (since our Commission was 15%). Later you switched, urging us to find an attorney to take the suit on a contingent basis for his fee.

Our experience in finding attorneys willing to do this in California was negative. If this was a personal

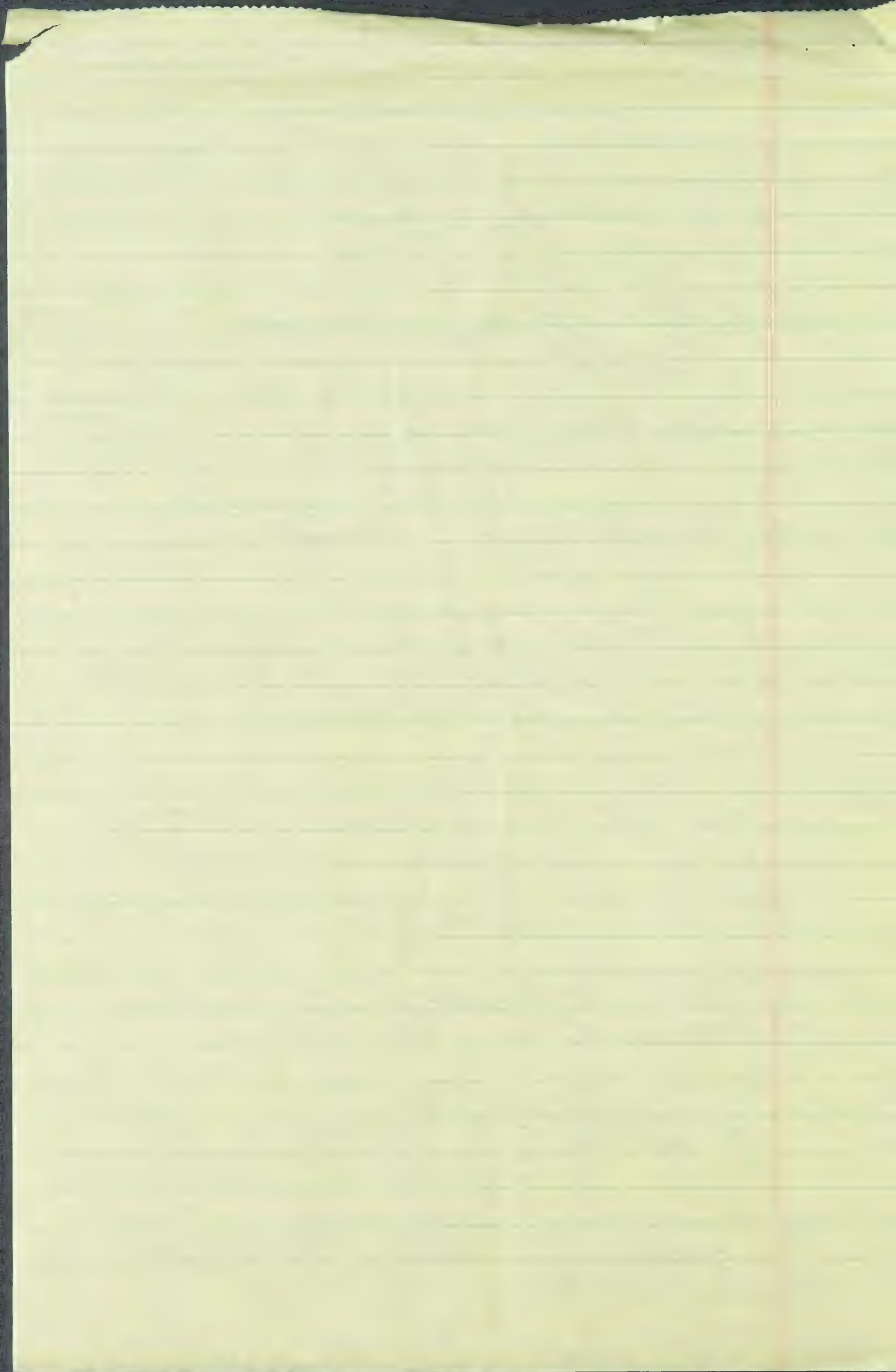


Injury case, there would be attorneys
willing to go for it since the party
that would be sued more likely would
be a responsible insurance carrier.
Since this seems to be a civil suit,
& the prospect of actually getting
satisfaction was small even if
we got judgements against them,
the costs would keep running &
I personally feel it would be throwing
good money (that I have little of)
after bad money already spent.

* Further, since we recovered the painting
& paid out for what was hypothecated,
we felt that we have kept up the
fact in this transaction.

By putting the painting up for
sale for your account in the August
sale, we felt that we would be
having a fair chance of reselling
same (in a well advertised sale) by
telling the whole truth so that former
bidders & possible future bidders
would have all the facts & not
have any suspicions cast on the painting.

Now then - When your letter
came - it brought to focus "another
situation" - And it is this
situation that I am addressing
this letter to.



The aspect arises now that if we put this picture up for sale we are placing ourselves in jeopardy.

As you have placed a claim that we would be responsible for the difference between what we would have received & what happened before.

This "situation" causes me concern for several reasons -

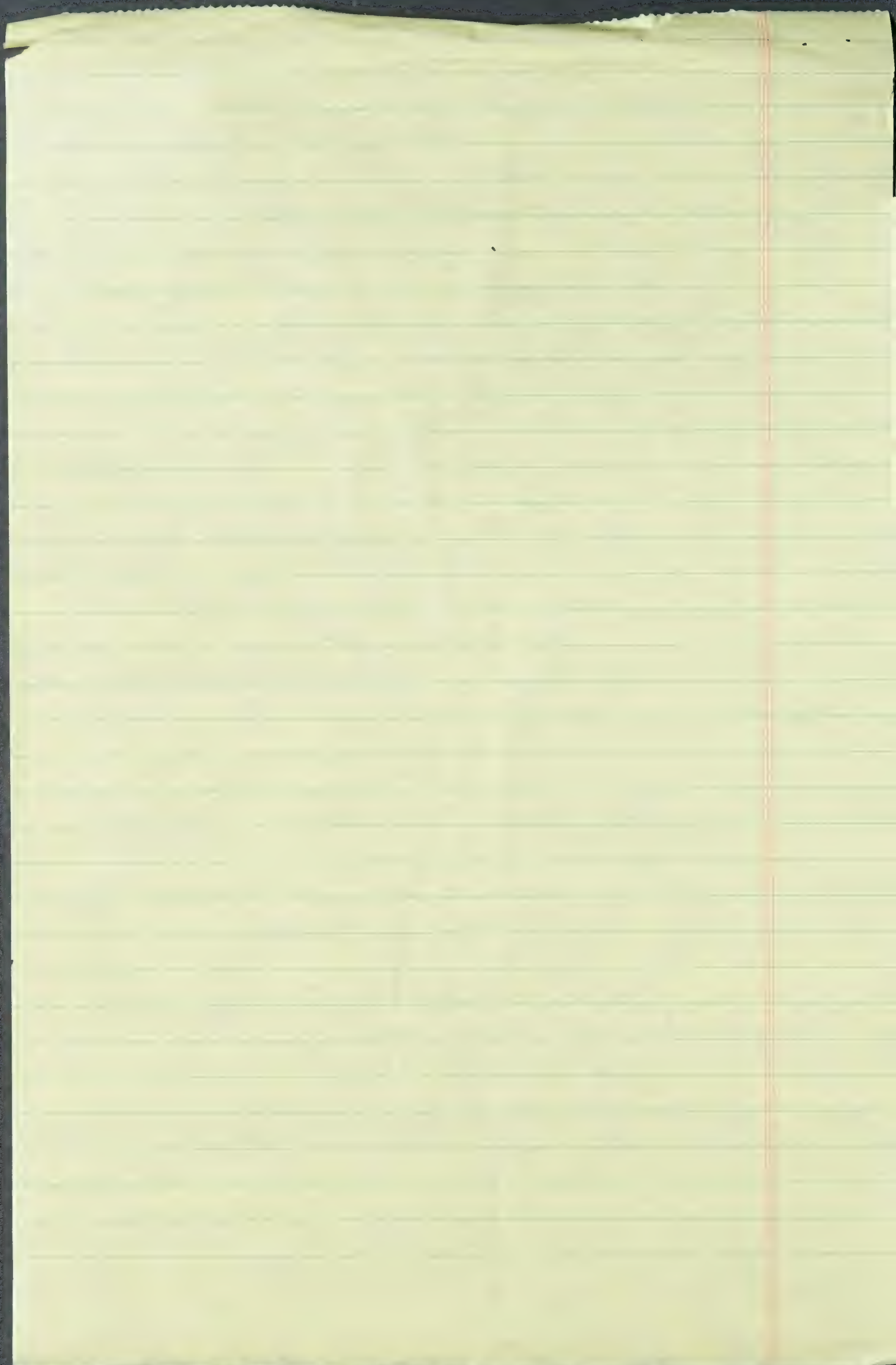
- (a) the injustice of such logic
- (b) points up the future peril we might have with any other picture that stumbles along the way to consummation
- (c) it has shaken the feeling of close association that I felt for you.

Therefore, I am going to withdraw the *St. Petersburg* from sale, along with your other three paintings. We can not allow ourselves to be put under such pressure.

You have had the most favored status of any consignee at all, to be able to consign at 15% with no buy back penalty.

As for *Fortunato*, we could not continue under such arrangement with such jeopardy involved.

Sincerely
Al P. Morgan



an AlMemo -X

9722 660 860

FROM DR. AL BADER

-1-

To Al Schrage:

You know how this concerns me, and I just hope the painting will sell well on August 14.

Al

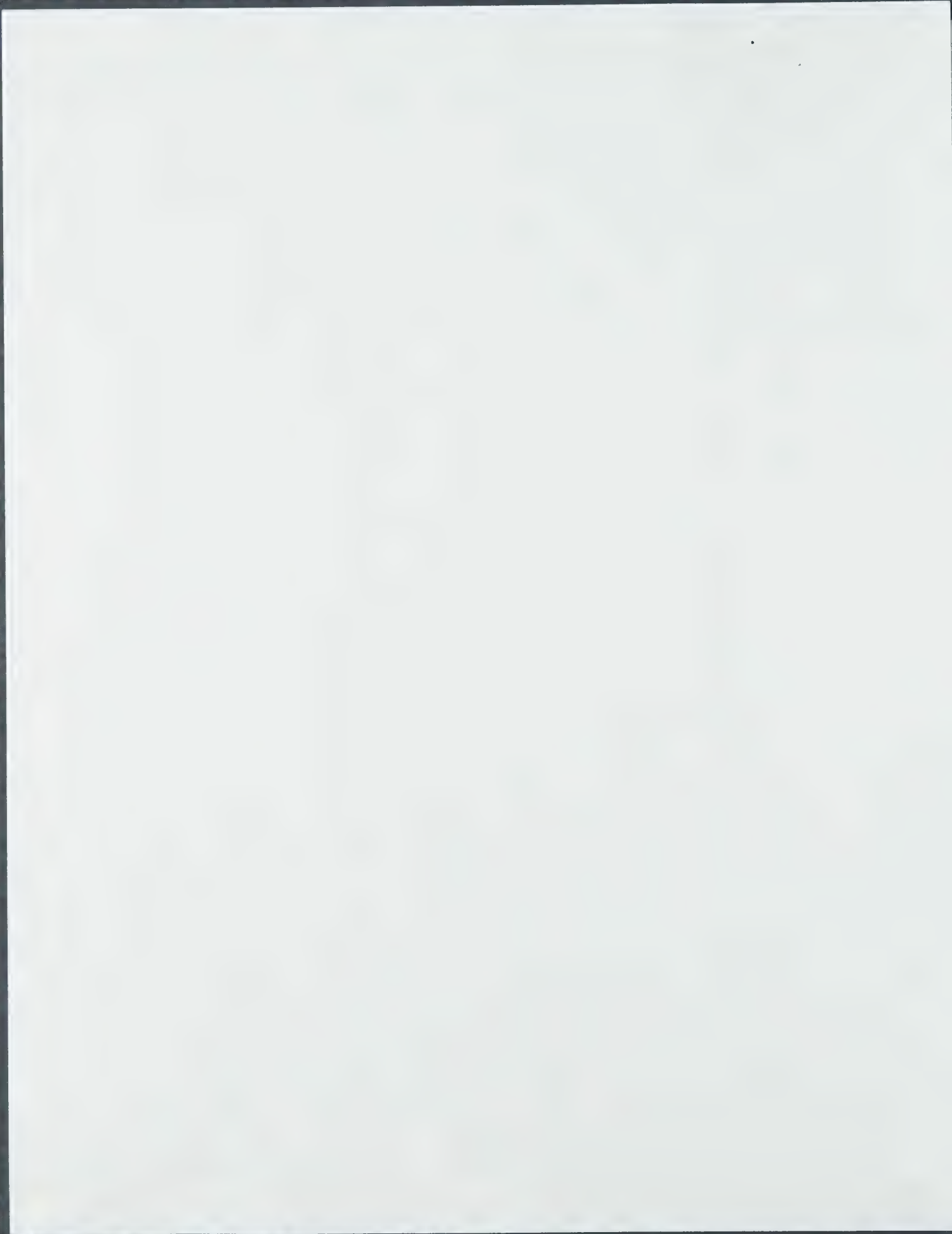
7/21

Modern Gallery

by Al Schrage's handling which was returned, quite California. Al had paid all stolen goods - in order not to flow, I returned his check, in the catalog (per envelope) "unpinned" the painting - which

purely is not correct - and with the painting shows copies of all my correspondence with the thief's accomplices.

of course when a buyer just does not pay, the item remains the property of the consignee. Here, however, the gallery paid all of the works (despite Isabel's and my repeated cautions not to do this) before the check had cleared! Thus, ownership purely is



MEMO

FAX

9727 660 860

To

Marvin Keitsnee

From

Alynda Bode

Date

July 30 91

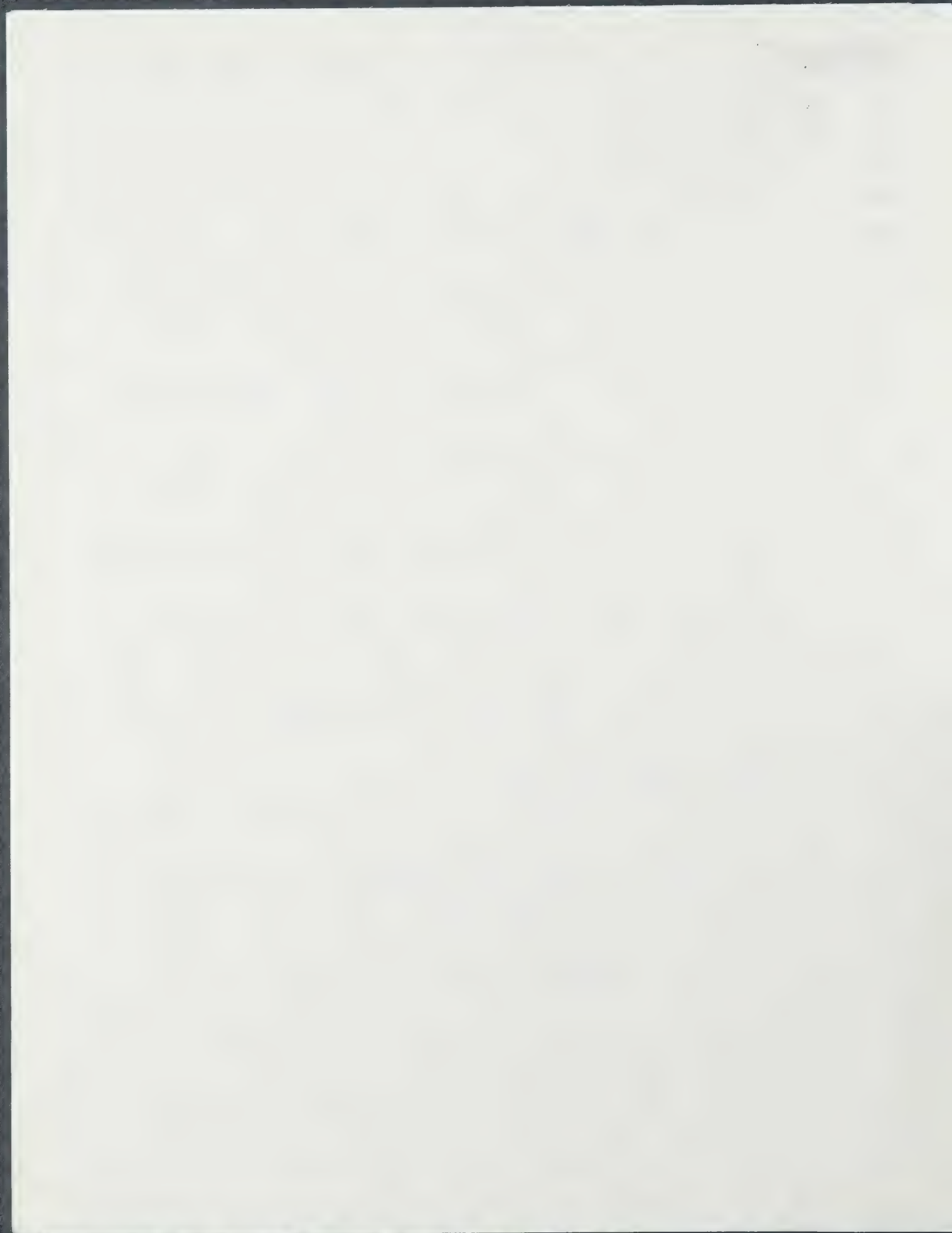
Subject

Schragers Auction Gallery

- 1 -

I am concerned by Al Schragers' handling of 'our' painting which was returned, quite messed, from California. Al had paid all consignors of the stolen goods - in order not to hurt his cash flow, I returned his check. But now Al says in the catalog (per envelope) that I have "reacquired" the painting - which surely is not correct - and with the painting shows copies of all my correspondence with the thief's accomplices.

of course when a buyer just does not pay, the item remains the property of the consignor. Here, however, the gallery paid all of the works (despite Isabel's and my repeated cautions not to do this) before the check had cleared! Thus, ownership surely is



MEMO

-2-

To

From

Date

Subject

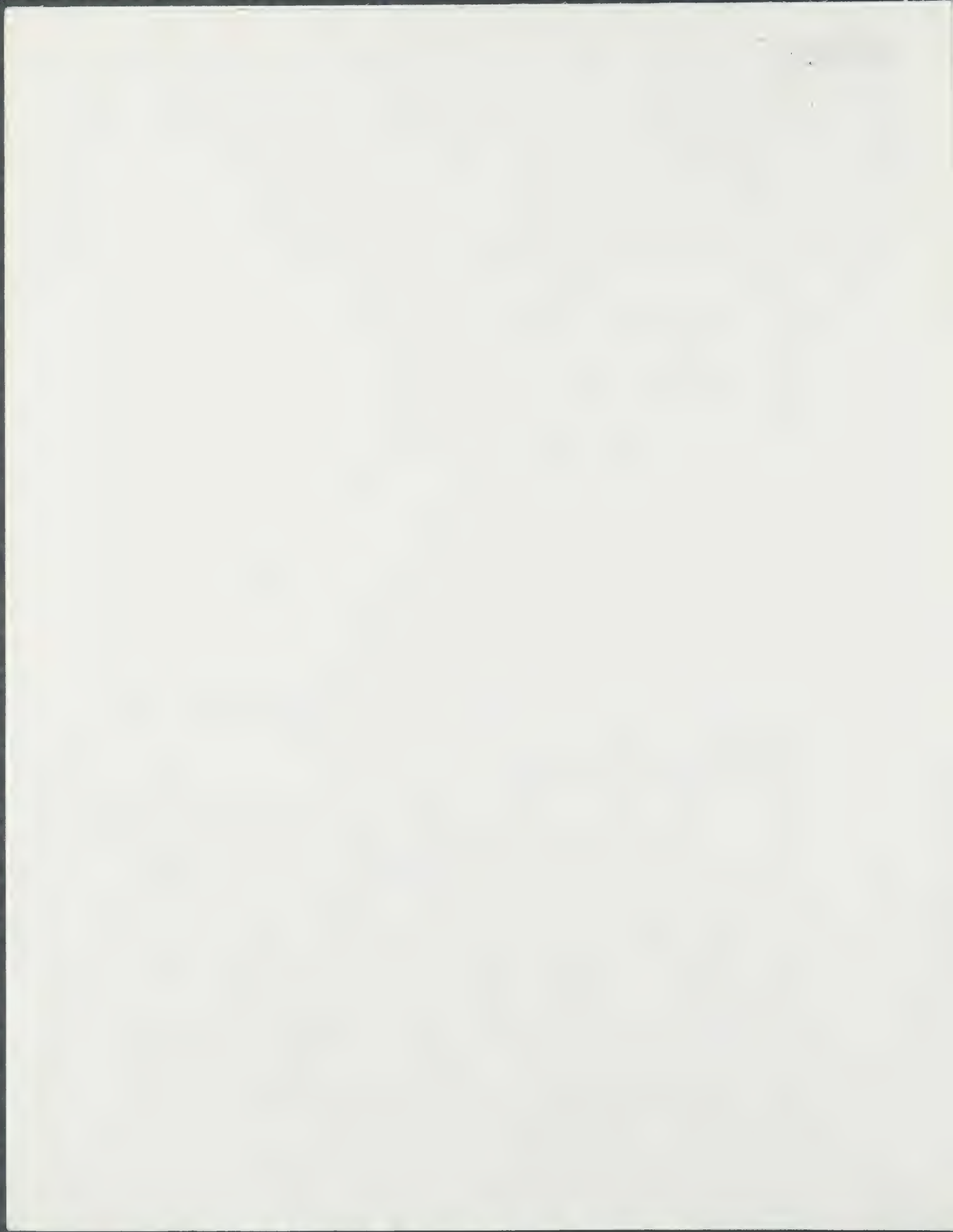
the gallery, and Al has acknowledged this by paying the consignors.

The painting will be auctioned on Wed. August 14, and it is my intention not to bid on this

Do you agree?

Fond regards

Jep-nd



Date July 30 '91

Memo to Alfred Bader

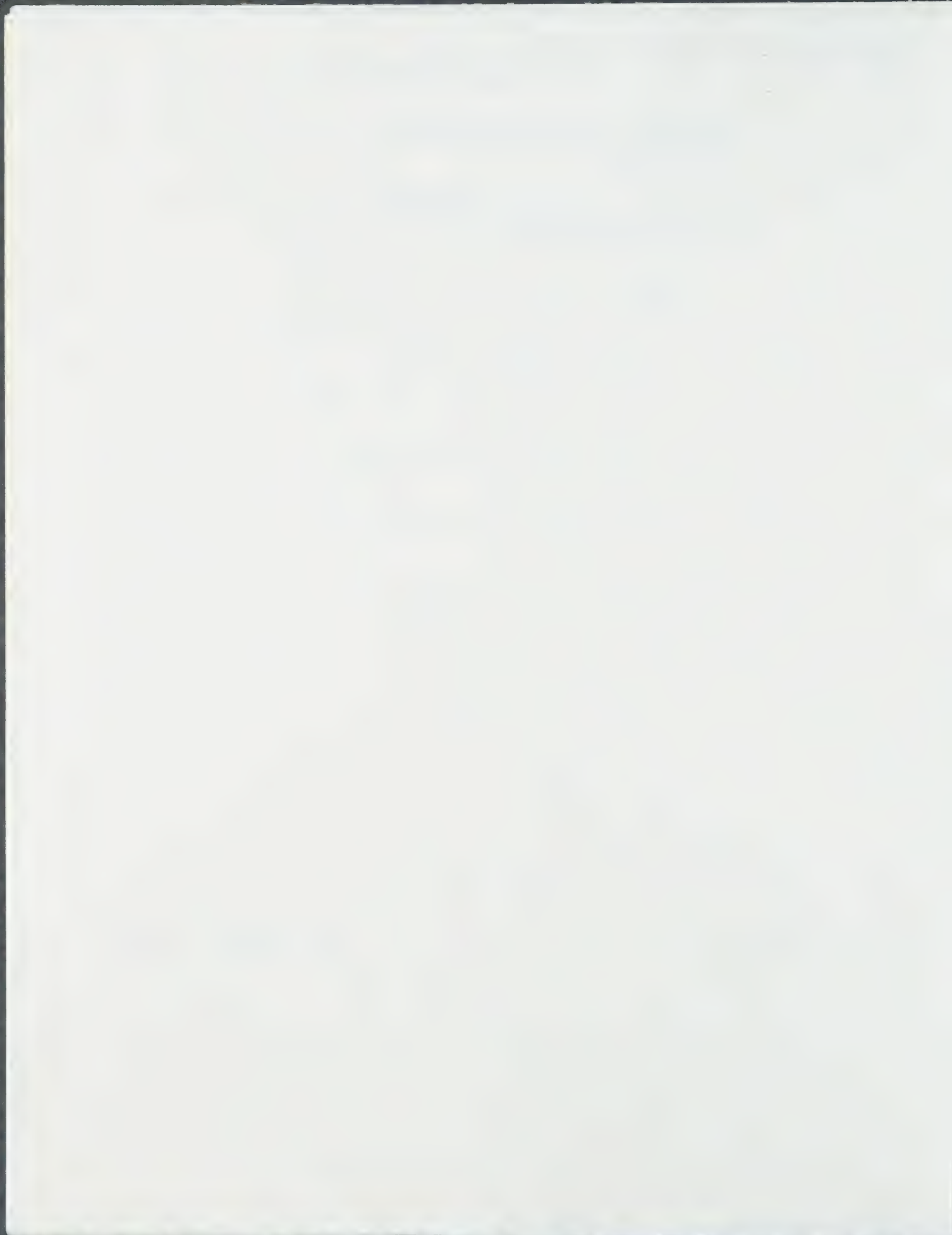
From the desk of

MARVIN E. KLITSNER

Re: AL S. I Agree.

AL Should MAKE Good
the Loss & IT'S O.K
to send him copy or
a note to same effect.

MARV



Maw:

This is a transcript of Al's handwritten letter. Surely he overreacts - but perhaps I should have talked to him rather than just send him copies of our faxes.

August 2, 1991
Dear Al:

What do you think?

Debra 8/5.

Your letter came as a surprise and a shock.

After getting over the hurt and conquering the second automatic reaction, i.e., anger, I've been giving this situation serious thought.

Since you wrote to me personally, I return to you in writing my estimate of the situation.

When first the awareness that a fraud had been perpetrated, we immediately set forth to try to secure payment for the items "purchased" by Messrs. Kaiser & Curiel.

Working with an attorney, with authorities in Milwaukee and Sacramento, it became very evident that we did not have a completed transaction, nor were we having much success in recouping the goods. After a lot of effort, the Pissaro was recovered and immediately returned to the galleries.

Along the way, you kept urging suit upon the perpetrators. At first you said that you would/should pick up 85% costs of suit and we pick up 15% costs (since our commission was 15%). Later you switched, urging us to find an attorney to take the suit on a contingent basis for his fee.

Our experience in finding attorneys willing to do this in California was negative. If this was a personal injury case, there would be attorneys willing to go for it since the party that would be sued more likely would be a responsible insurance carrier.

Since this seems to be a civil suit, and the prospects of actually getting satisfaction was small even if we got judgments against them, the costs would keep running and I personally feel it would be throwing good money (that I have little of) after bad money already spent.

Further, since we recovered the painting and for what was, we felt that we have kept up the faith in this transaction.

By putting the painting up for sale for your account in the August sale, we felt that we would be having a fair chance of reselling same (in a well advertised sale) by telling the whole truth so that former bidders and possible future bidders would have all the facts and not have aspersions cast on the painting.

Now then--when your letter came--it brought to focus "another situation" - and it is this situation that I am addressing this letter to.

The aspect arises now that if we put this picture up for sale we are placing ourselves in jeopardy.

As you have placed a claim that we would be responsible for the difference between what we would have received and what happened before.

This "situation" causes me concern for several reasons--

(a) the injustice of such logic

(b) points up the future peril we might have with any other pictures, that stumbles along the way to consummation

(c) it has shaken the feeling of close association that I felt for you.

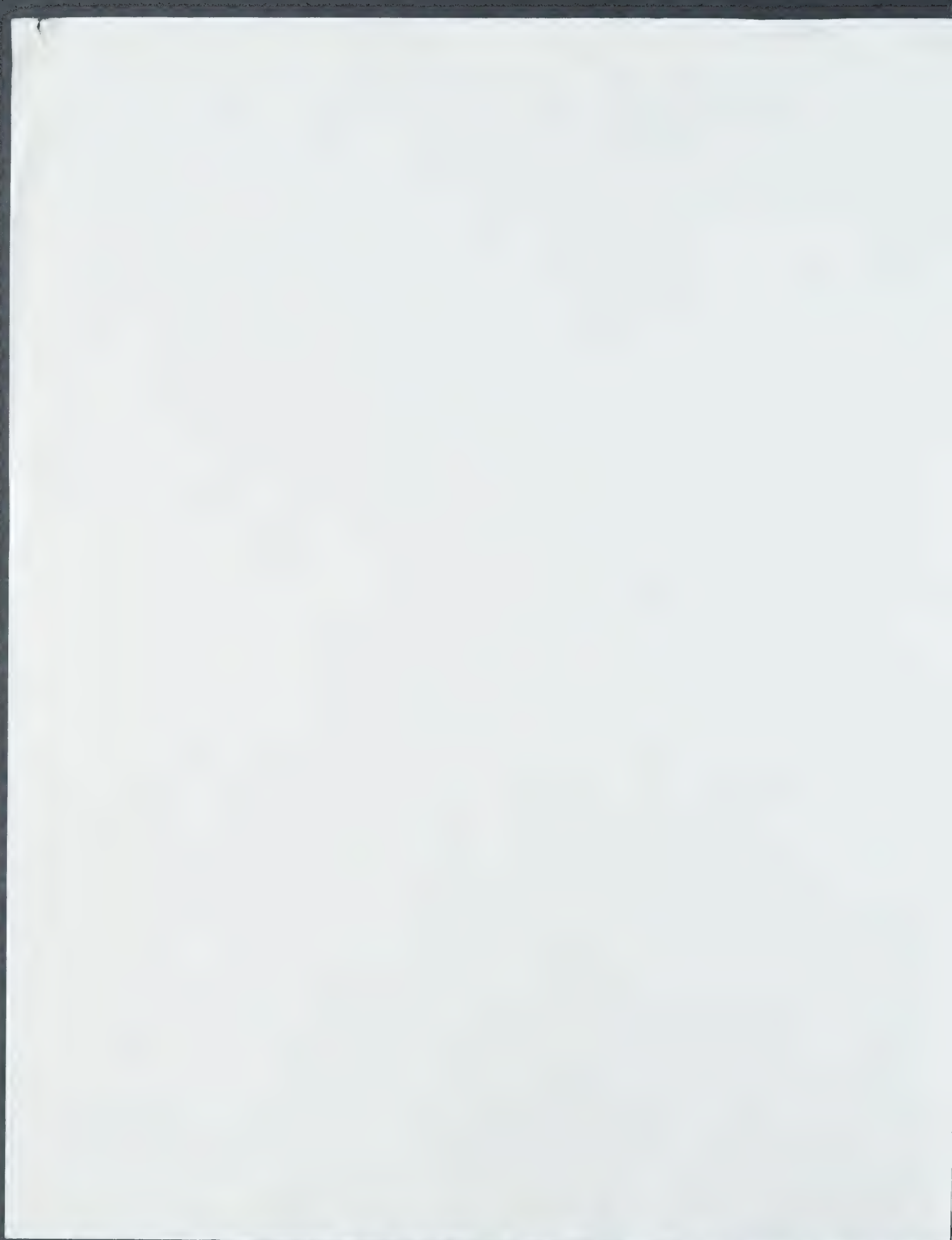
Therefore, I am going to withdraw the Pissaro from sale, along with your other three paintings. We cannot allow ourselves to be put under such pressure.

You have had the most favored status of any consignor Al, to be able to consign at 15% with no buy back penalty.

Unfortunately, we could not continue under such arrangement with such jeopardy involved.

Sincerely Al Schragar

hard
to
read.
see
Xerox.



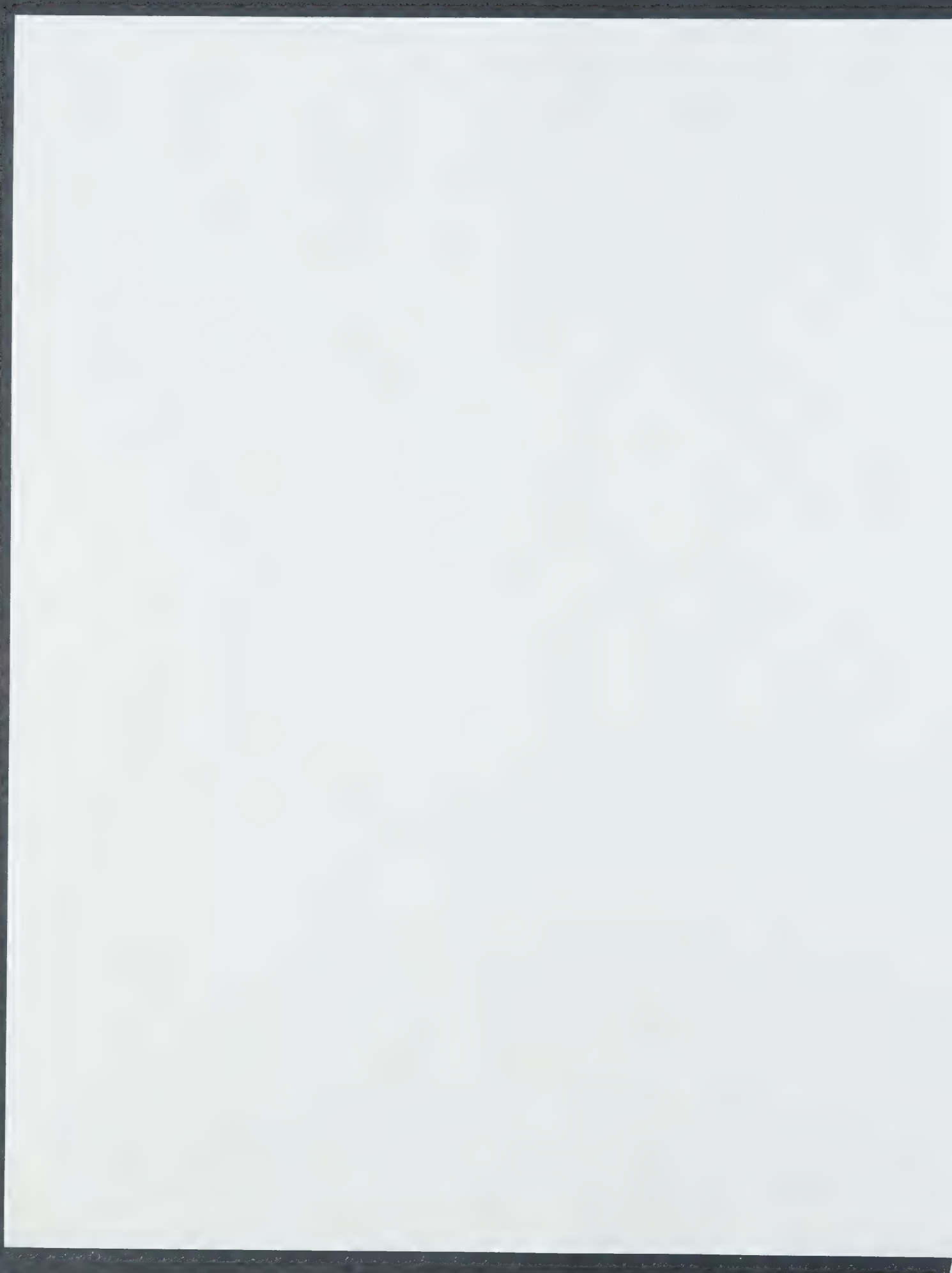
Date 5/8/91

Memo to Fixed Bader

From the desk of

MARVIN E. KLITSNER

Obviously this
Requires cooling off
and sitting down
with H.I. Perhaps
a general call, just
just saying we
have to sit down and
TALK -
MARV



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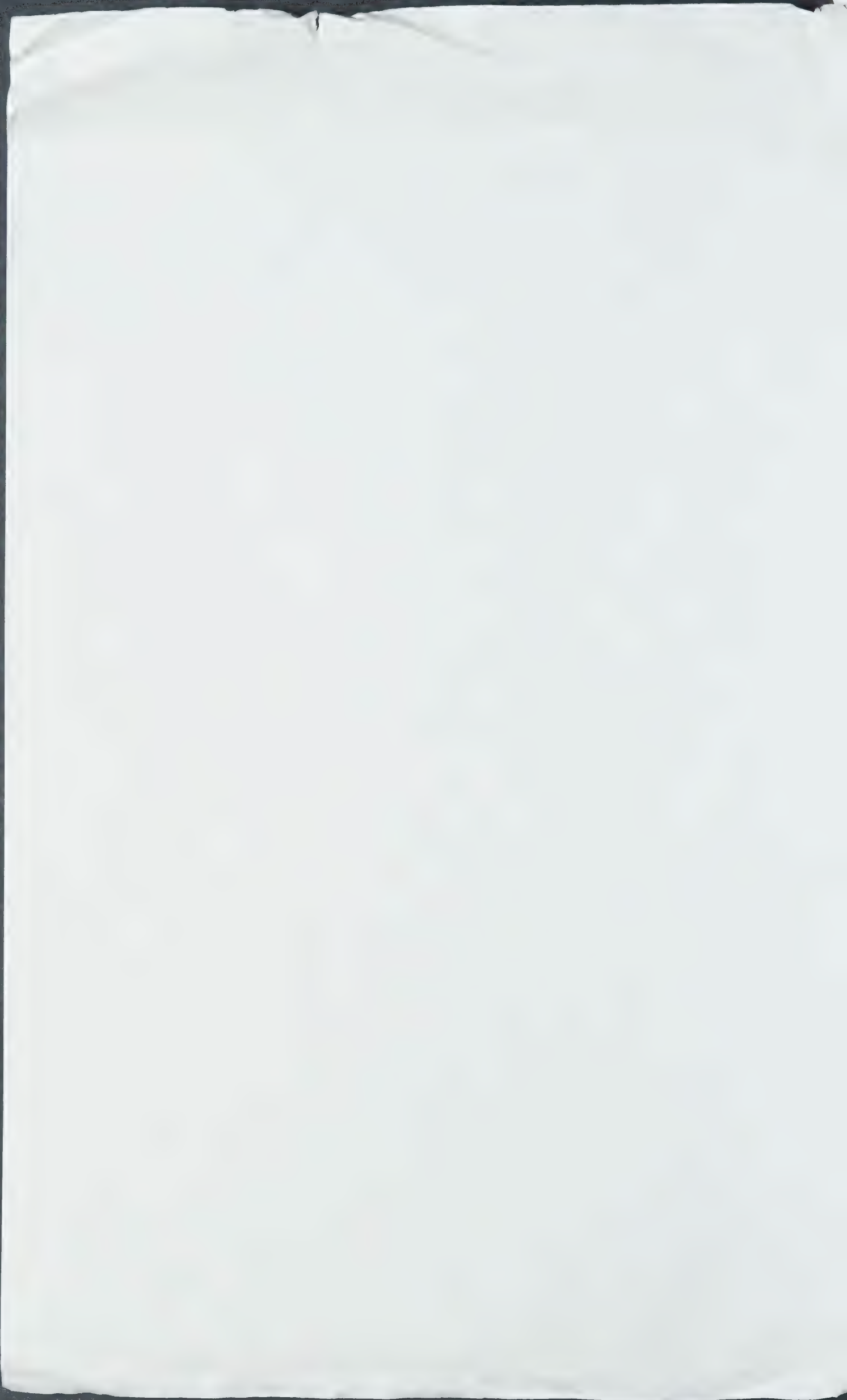
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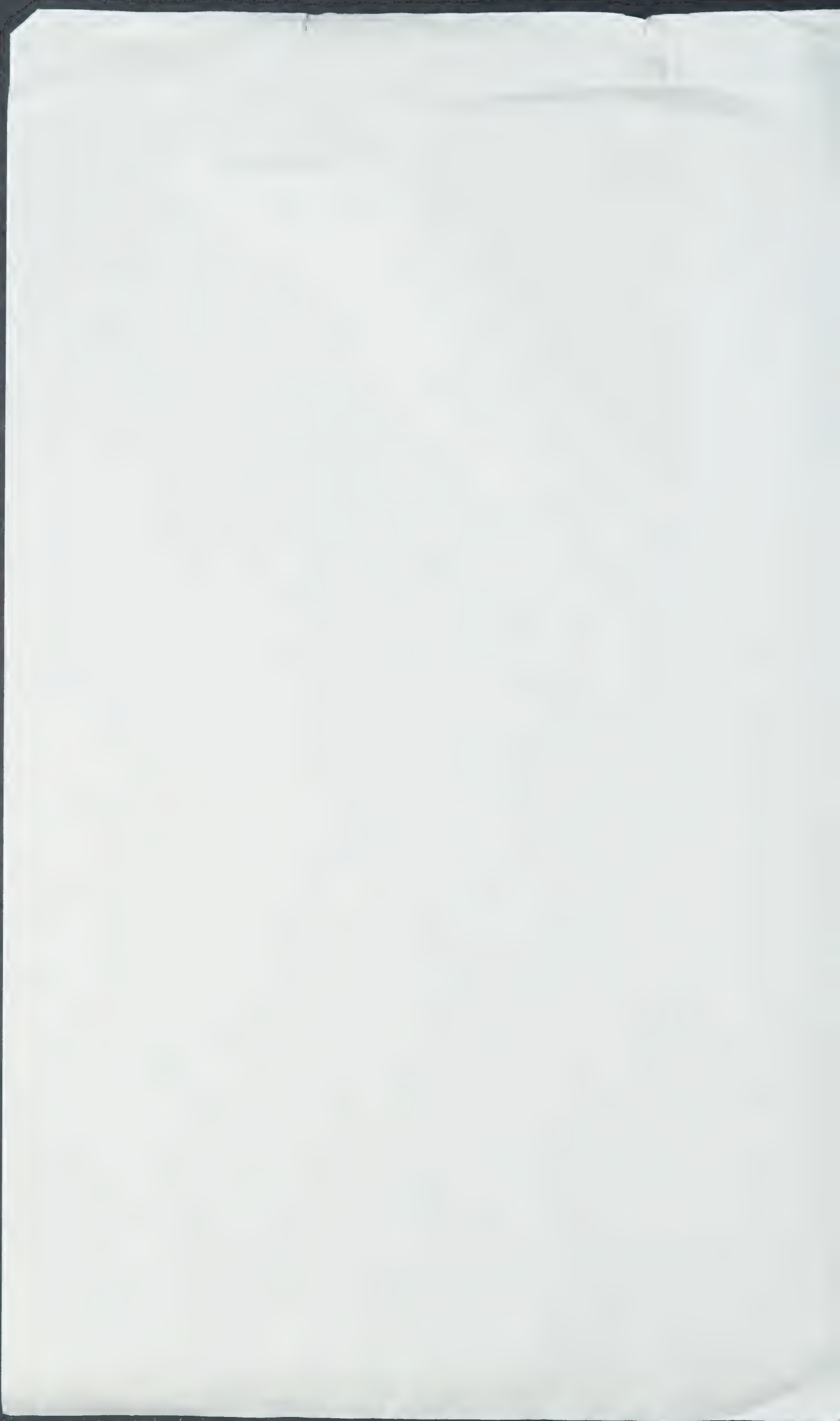
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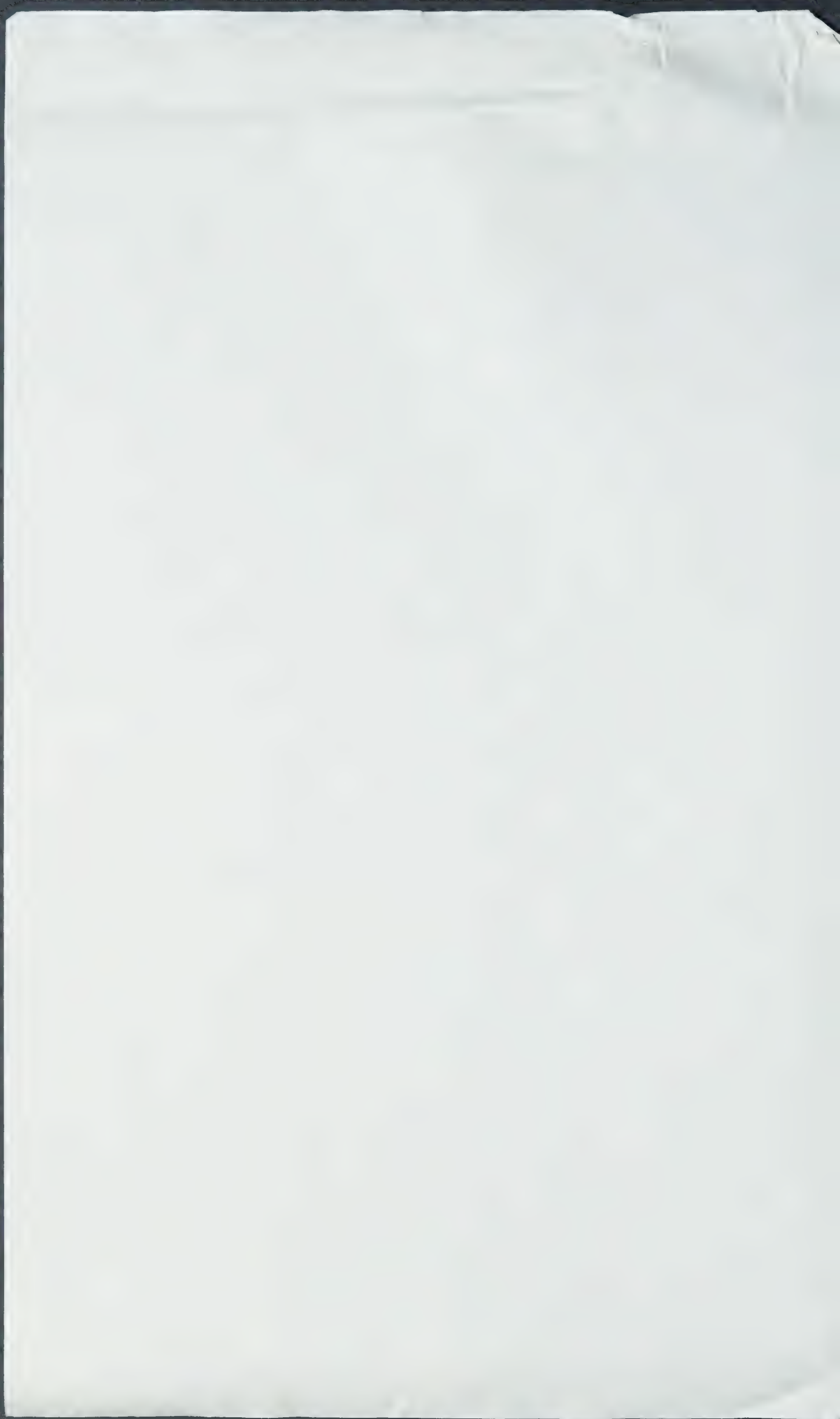
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You have had the most favored status of any consignee at, to be able to consign at 15% with no buy back penalty -

As for termination, we could not continue under such arrangements with such jeopardy involved.

Sincerely
Al Pomeroy



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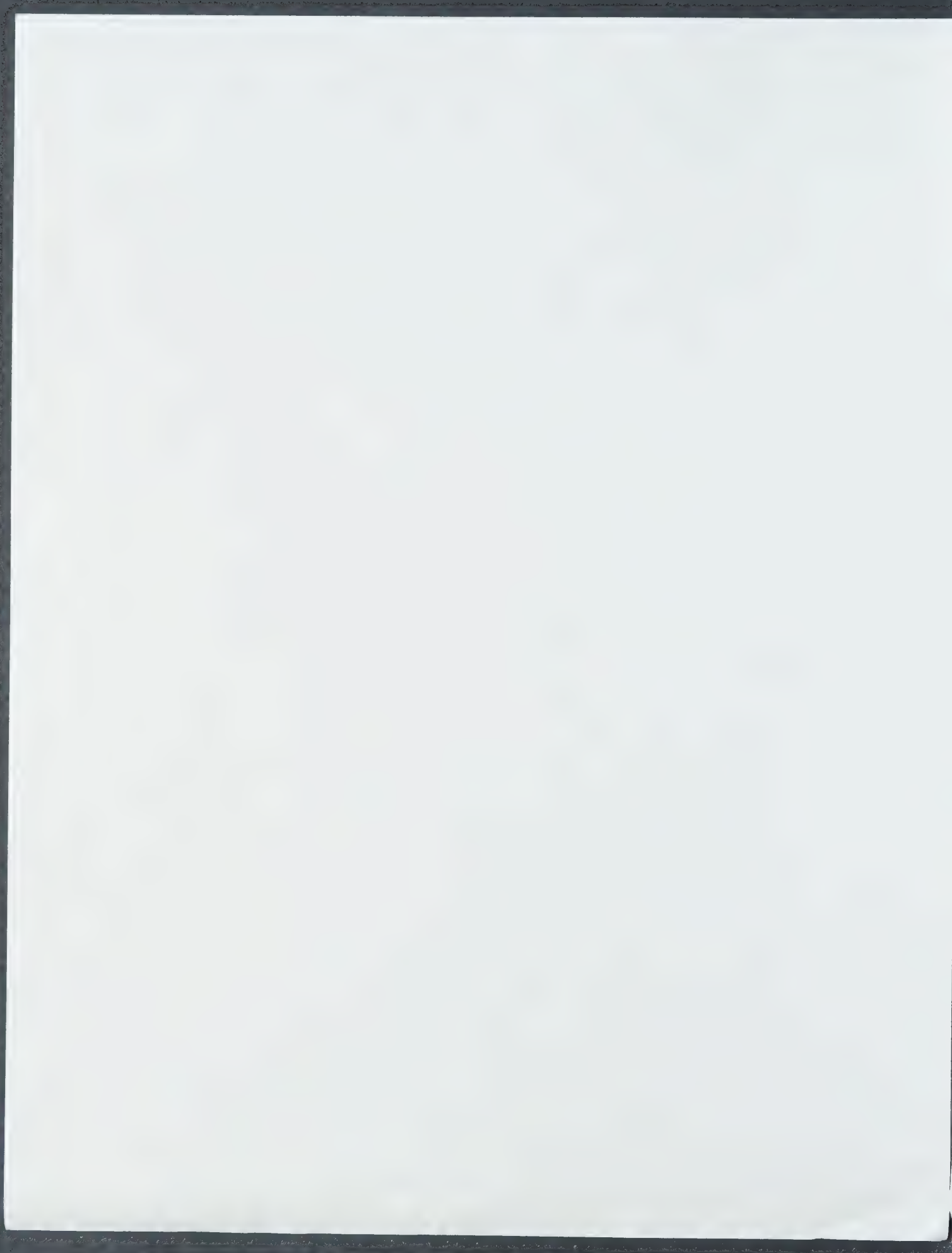
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Sincerely Al Schragar

hard to read. see Xerox.





ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

February 25, 1991

Mr. A. Schrager
Schrager & Associates Ltd.
2915 N. Sherman Blvd.
Milwaukee, Wisconsin 53210

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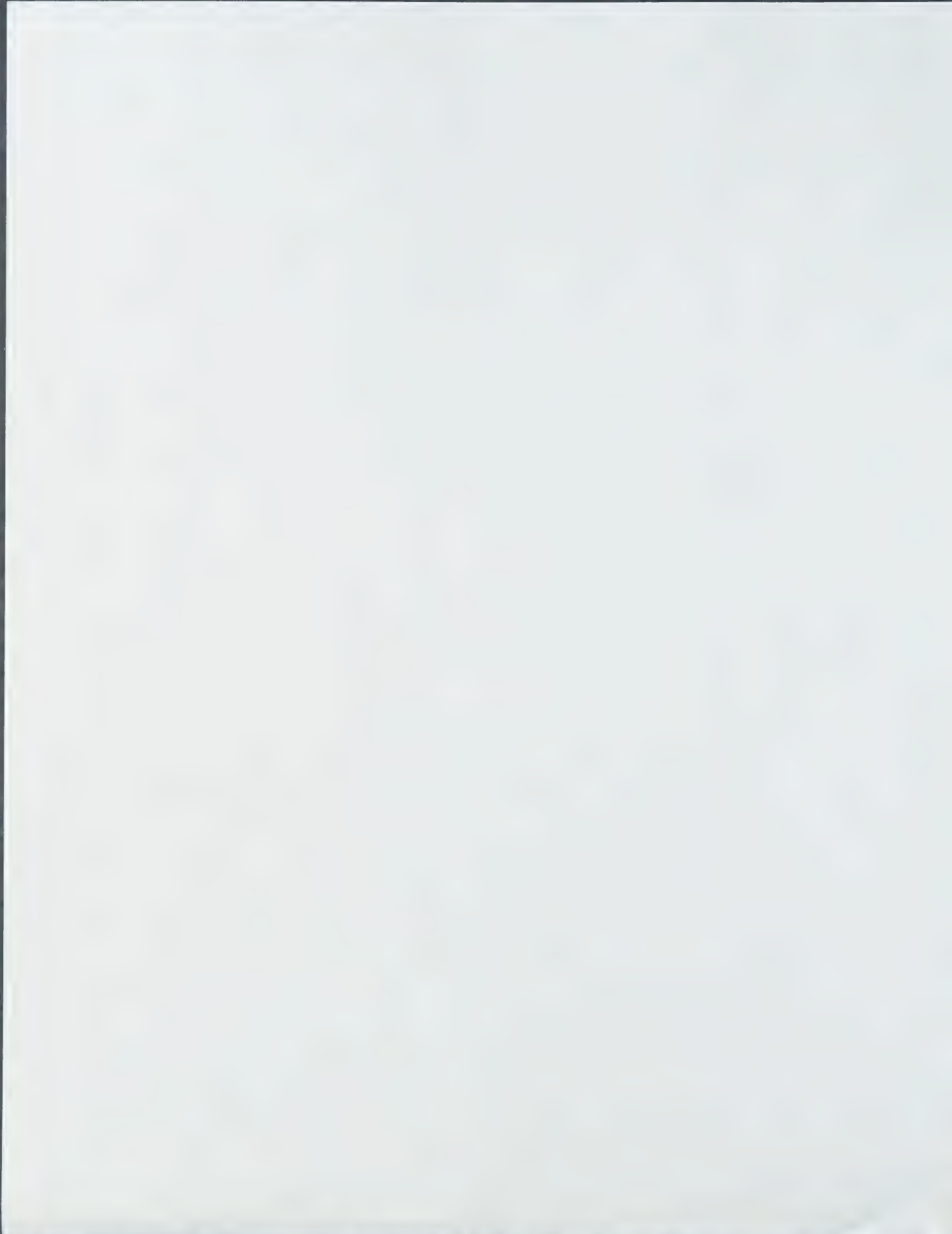
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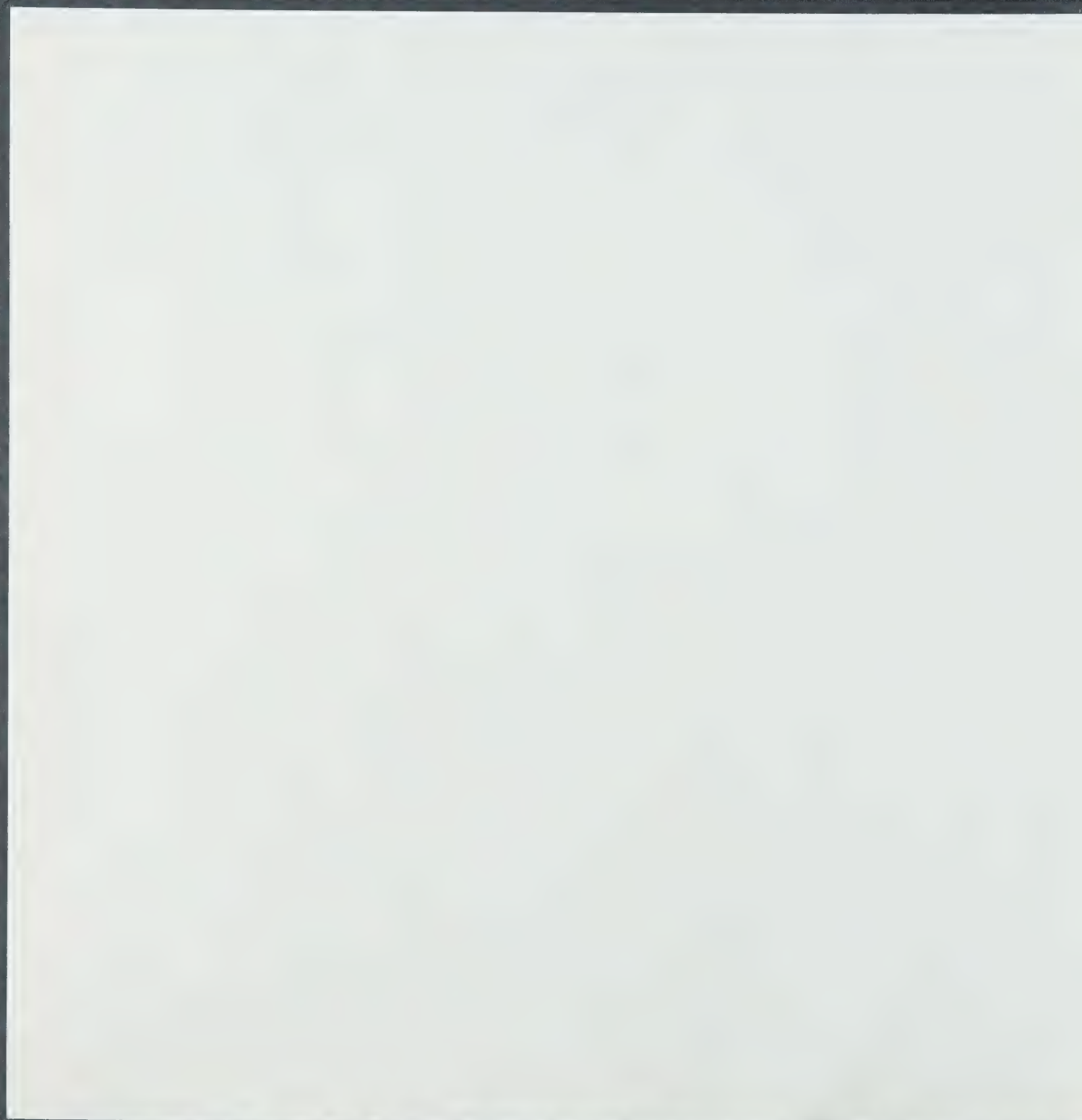
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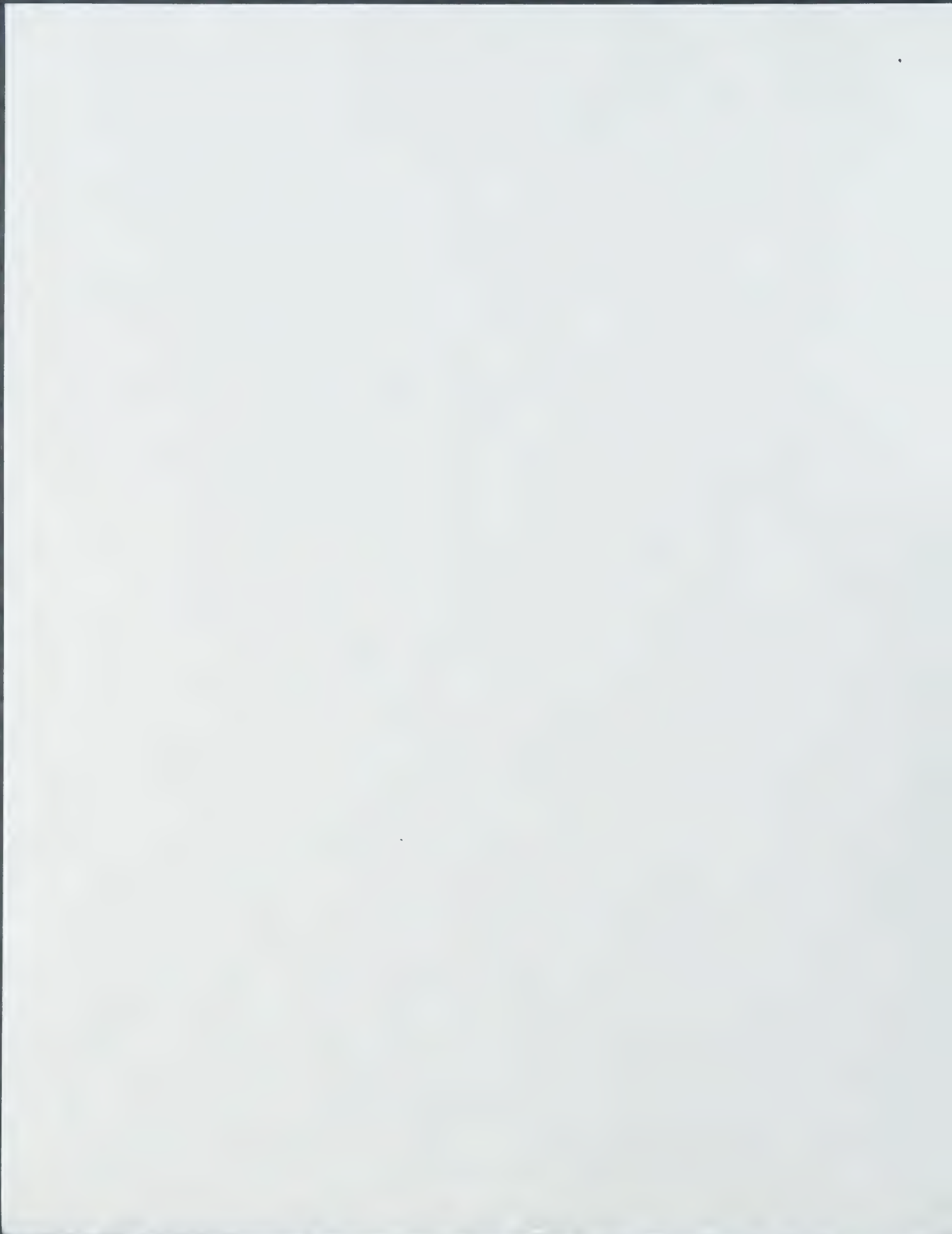
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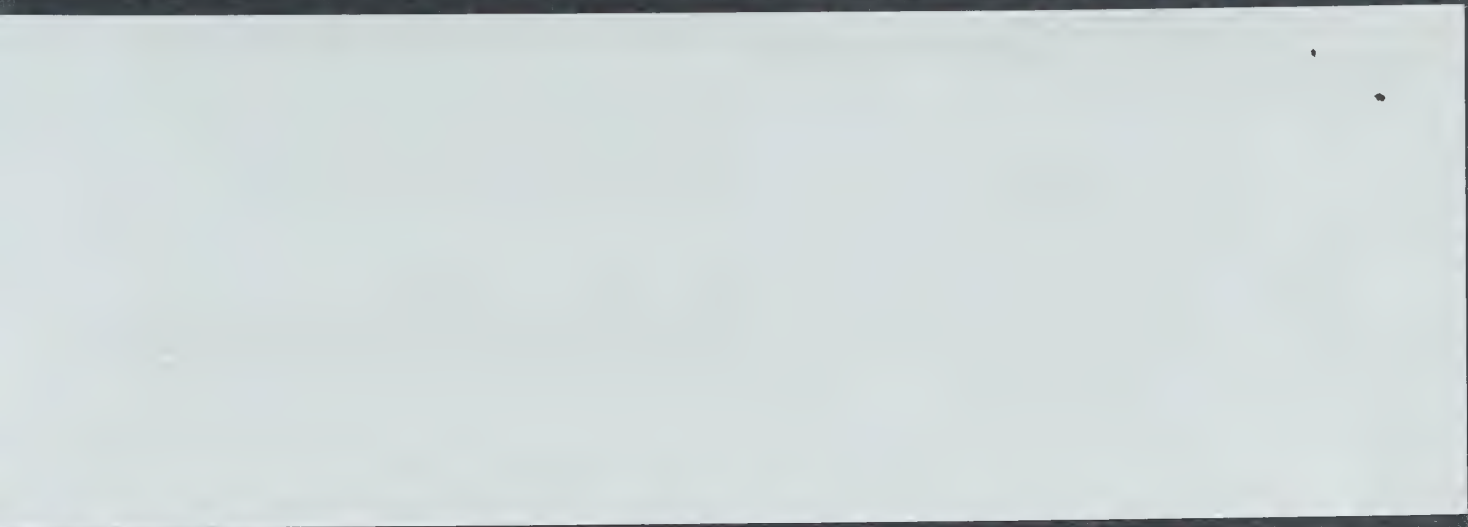
Sincerely Al Schragar

hard to read see Xerox



Further, since we recovered the printing
* & paid out for what was hypothecated,
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Print File[®]
ARCHIVAL PRESERVERS

DATE:

ASSIGNMENT:

WWW.PRINTFILE.COM

INSERT EMULSION SIDE DOWN

STYLE NO. 65-1

FILE NO.:





DUJF:

УСНИЦАТЪ БЪРЗАВЪРЗ
БЪИТ БИТ³

ВЪЗДИВИВЕИ:

МИМА'БЪИЦИЦЕ'С'У

І АРЕВІ ЕМЛГЮИ РІДЕ ДОМИ

БІРЕ А'С'

І АРЕВІ ЕМЛГЮИ РІДЕ ДОМИ



ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

February 25, 1991

Mr. A. Schragger
Schragger & Associates Ltd.
2915 N. Sherman Blvd.
Milwaukee, Wisconsin 53210

Dear Al:

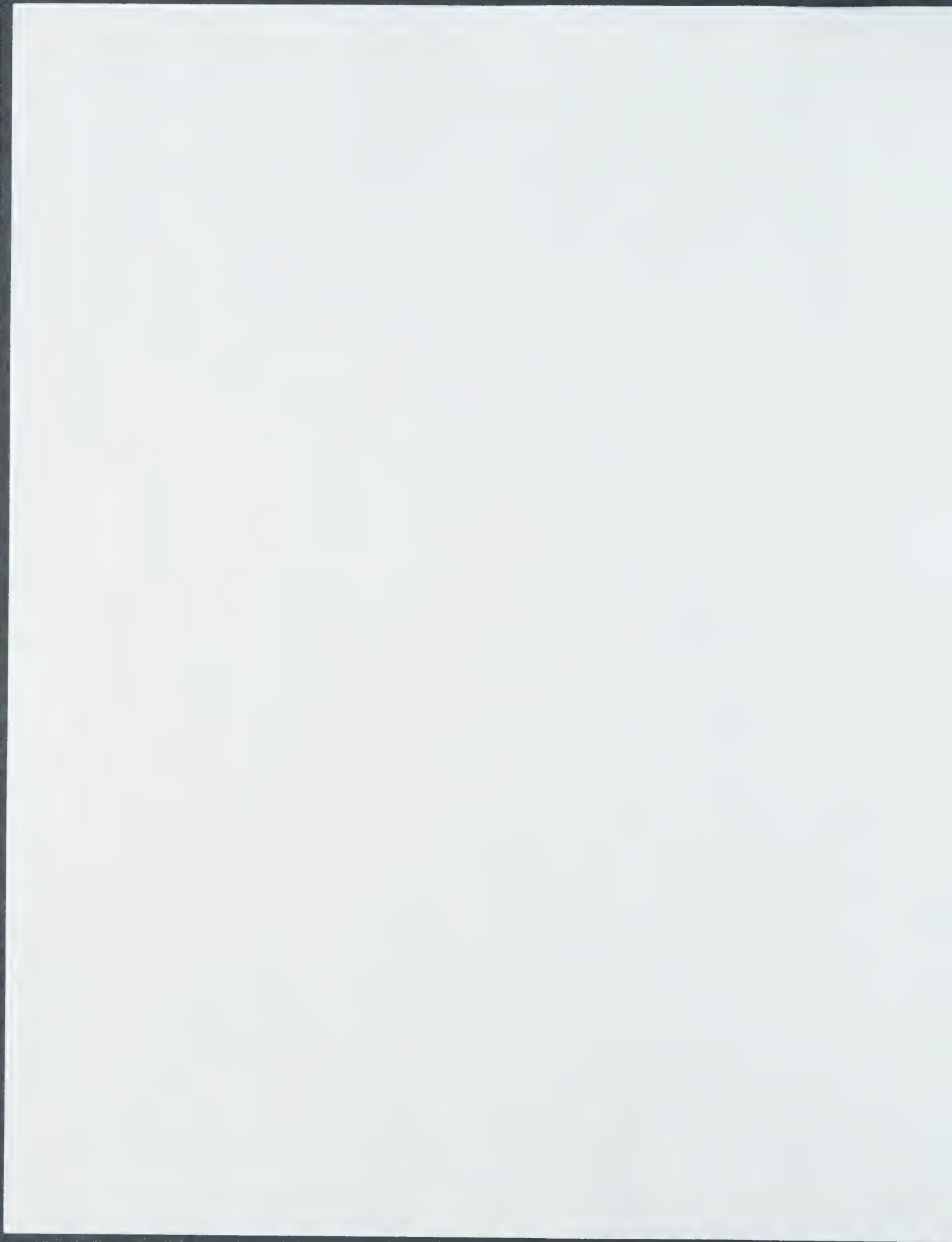
I am returning your check for \$38,430.00 in accordance with our understanding that you will compensate Alfred Bader Fine Arts for the painting attributed to Pissarro at \$36,000.00 hammer price less your commission, after you have had a chance to try to recover the loss from the buyer. As I previously indicated, I would be willing to reimburse you for our proportional share of legal costs out of the recovery if you are able to arrange for a reasonable contingent fee basis. However, whether or not you are able to recover, I understand that you recognize your obligation to Alfred Bader Fine Arts.

Marvin spoke with your attorney who will no doubt advise you of his view that you may be able to sue in Federal Court in Milwaukee and get a judgment, but that after doing so it may be more difficult to turn the judgment into money.

Best regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosure





ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

February 25, 1991

Mr. A. Schragger
Schragger & Associates Ltd.
2915 N. Sherman Blvd.
Milwaukee, Wisconsin 53210

Dear Al:

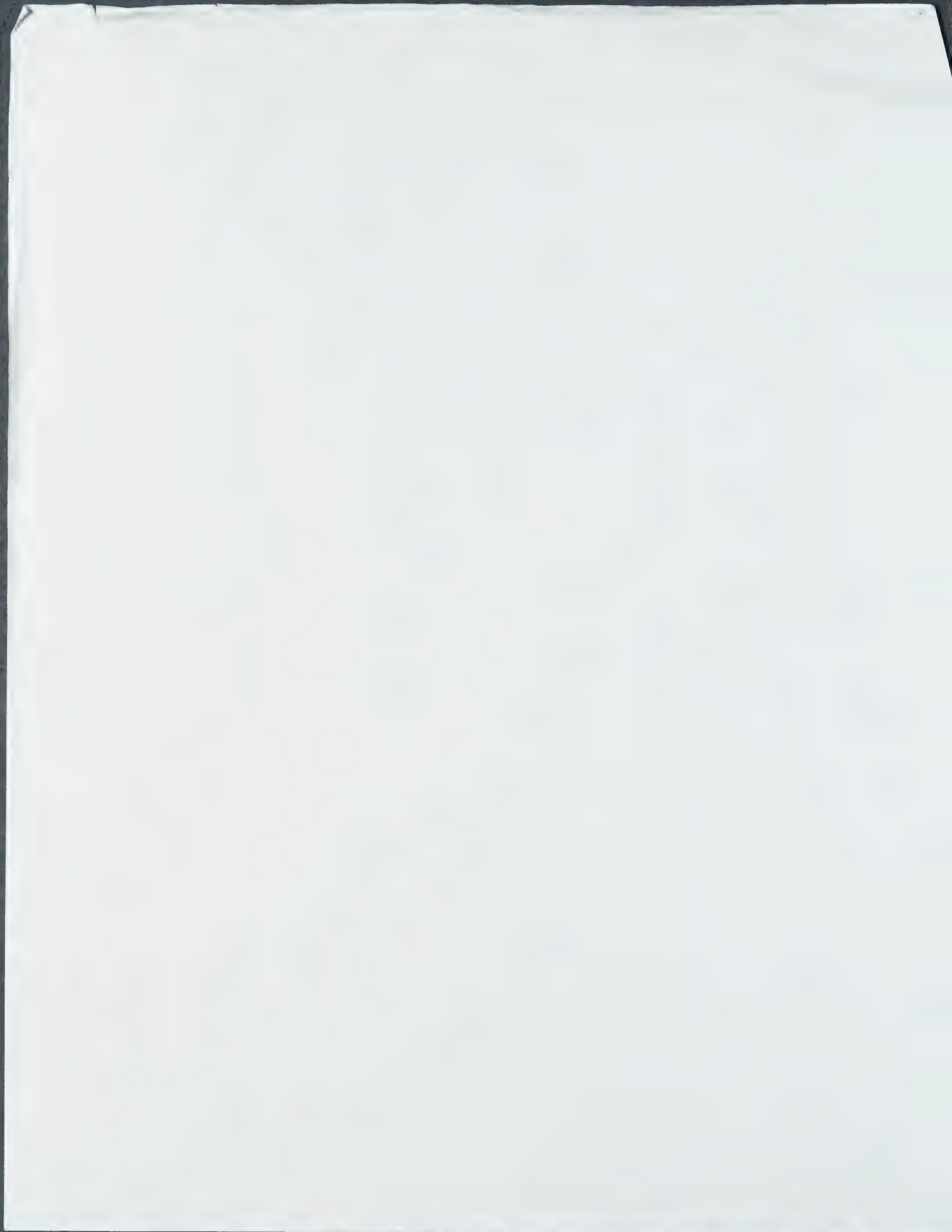
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AB:mmh
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ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

December 31, 1990

Mr. Al Schragger
Schragger & Associates, Ltd.
2915 N. Sherman Blvd.
Milwaukee, Wisconsin 53210

Dear Al:

What a can of worms the sale of the Pissarro has turned into.!

I would like to confirm my offer to you on Friday and Saturday, regarding legal help.

If you can get your attorney to take the case on a contingency basis, keeping, say, 20% or 30% of the proceeds, then I would be willing to share in the legal expenses on an 85:15 basis. The calculation will be somewhat complicated by the fact that Mr. Kaiser owes you not just \$36,000 for the Pissarro but about \$7,000 more for other paintings, but surely the intent is clear.

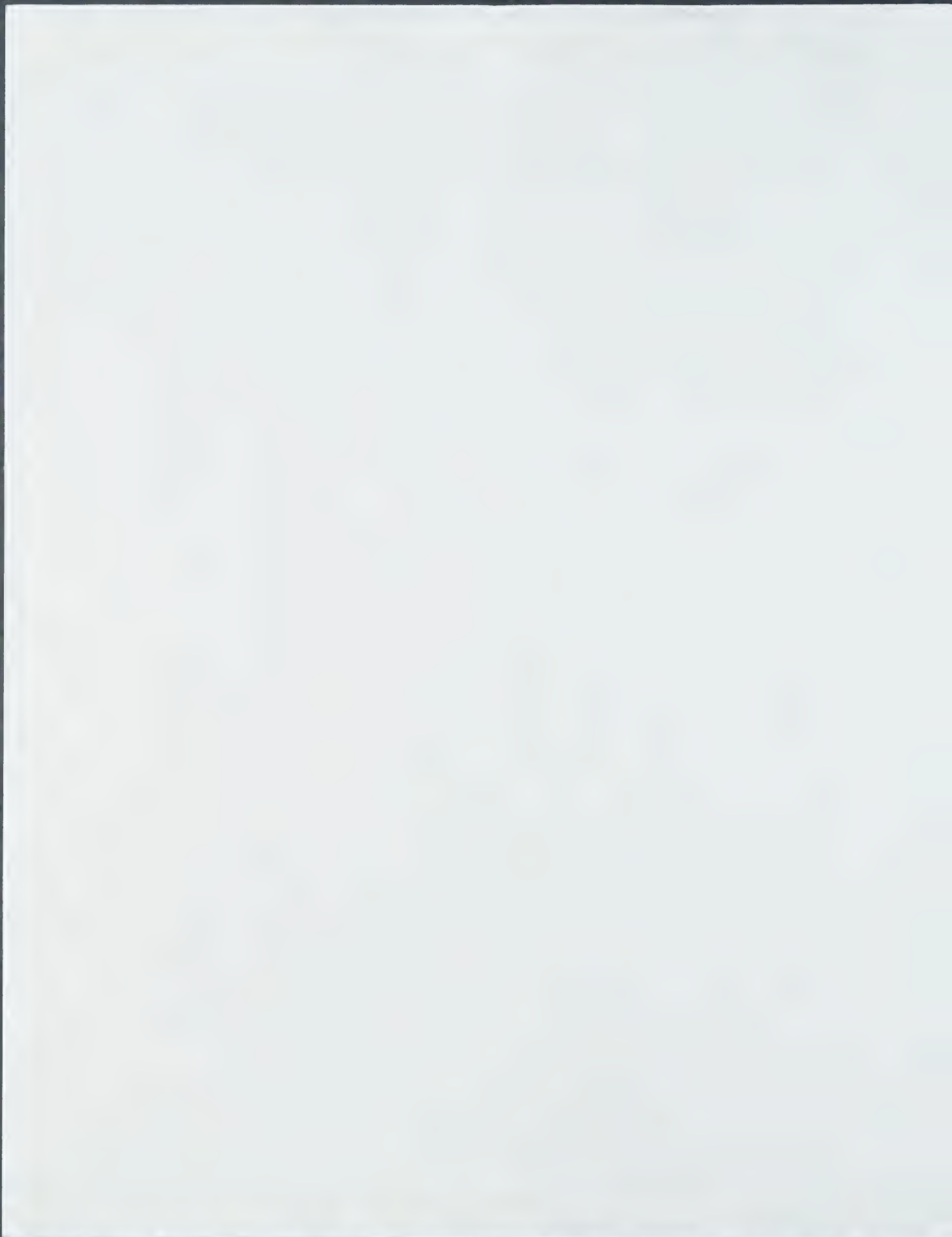
I do not want to be burdened with any legal expenses if your attorney in California does not obtain the \$36,000 less 15% due me.

If your attorney should now succeed only in having Mr. Kaiser return the painting without making payment, then I feel that I should not have to pay for any of the legal expenses.

Best regards.

Sincerely,

Alfred Bader
AB:mmh
cc: M. Klitsner





SCHRAGER AUCTION GALLERIES

January 8, 1991

Dr. Alfred Bader
2951 N. Shephard Avenue
Milwaukee, WI 53211

Dear Al,

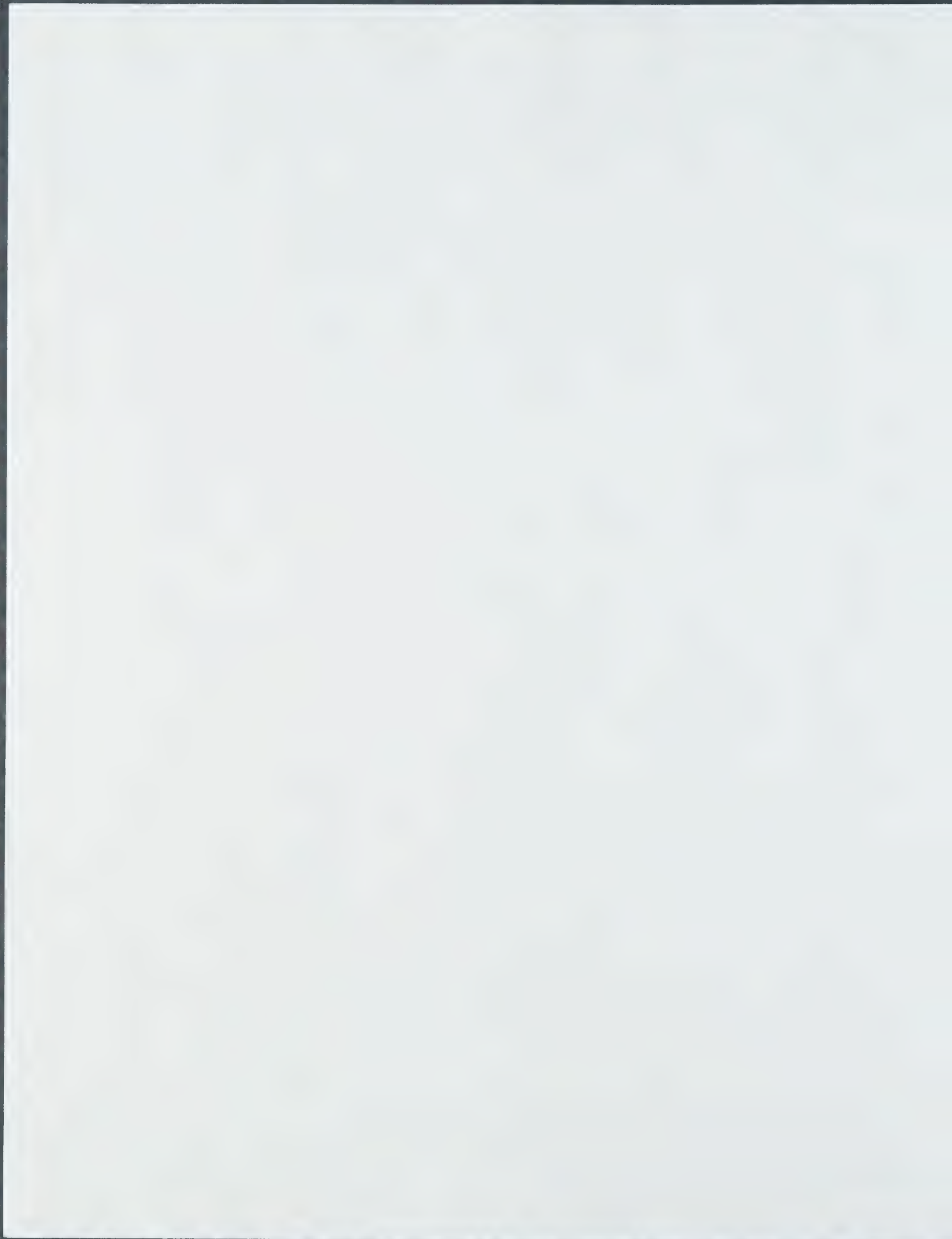
We received your letter of December 31, 1990, yesterday.

We have been in contact with Phil Svalya almost daily, and he has had no success in having Messrs Curiel and Kaiser bring in either the goods or payment. They promised to be in his office with full payment for everything except the Pissaro, and earnest money as a deposit on the Pissaro. That was Wednesday, January 2. They did not show.

Phil suggested that we contact the Sacramento Police with a complaint of fraud to try to get them to stop their selling the goods. The Sacramento Police referred us back to Milwaukee, telling us that since the goods were purchased in Milwaukee they would need a police report from the Milwaukee department. After personal attempts to initiate a report from the Milwaukee police, we were told the ONLY procedure was for us to write a "five-day letter" to Kaiser, get a return signature, and then maybe they could file a report with California. We did so and are awaiting a response.

We also, with Phil Svalya's approval, have spoken to and written to the California Auctioneer Commission. Enclosed is a copy of the letter and everything that went with it. Phil may have stopped them from selling the goods on January 5. But we cannot be sure of anything.

However, I believe that we should not hold up the payment for your goods that did clear. Therefore, you will find enclosed a new accounting for everything except the Turner



Dr. Alfred Bader, January 8, 1991 -page 2 of 2

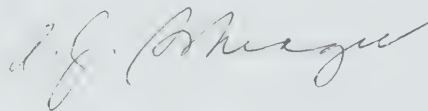
and the Pissaro, the two that Kaiser bought, along with our check for \$6,385.00. You may return the first check at your convenience to help our bookkeeper get the record straight.

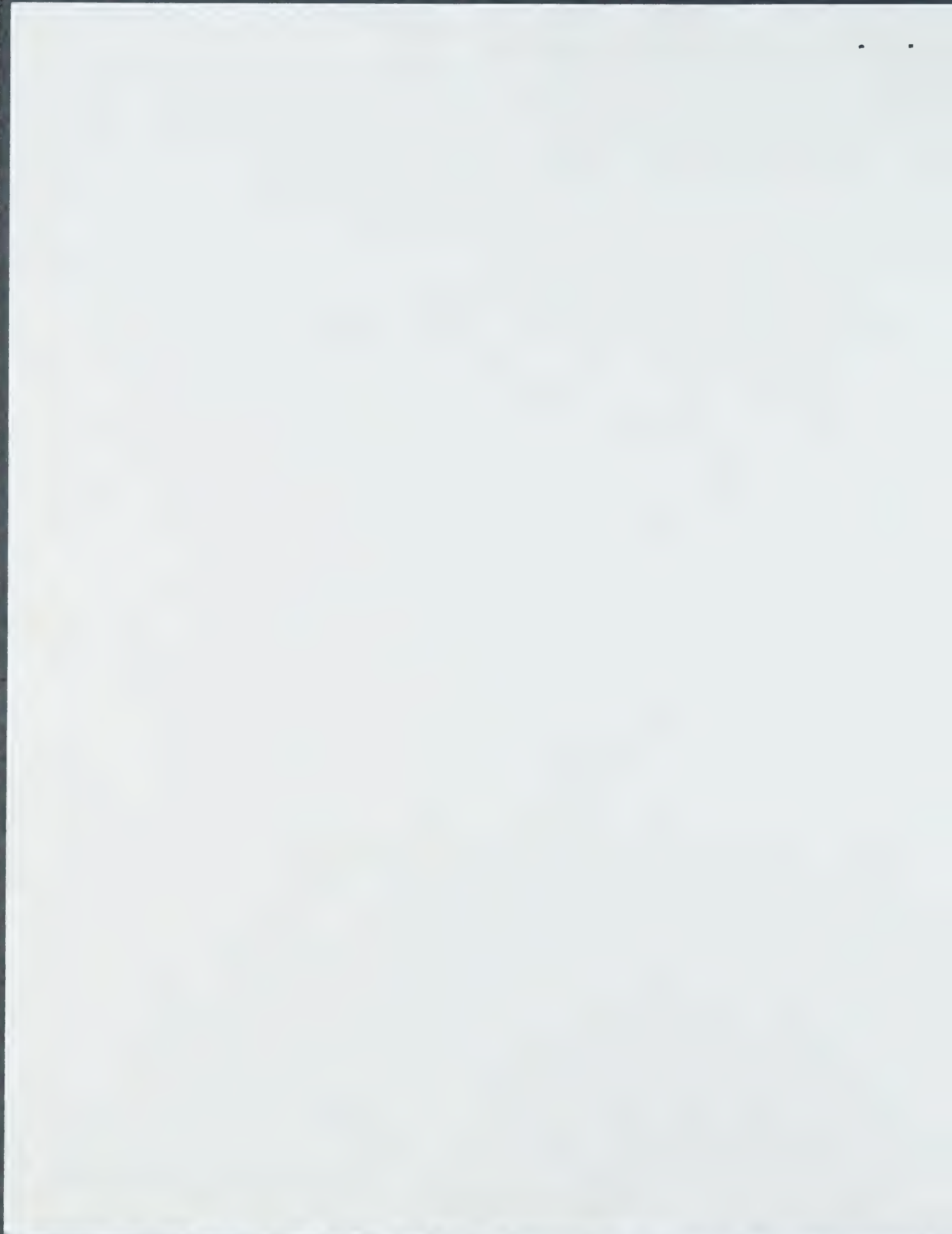
Let's hope that we can bring Kaiser and Curiel to their senses. If this goes to litigation, a criminal suit could, we believe, be filed and heard fairly quickly. But to recover for a loss in the civil courts may take a very long time since the California court calendars are clogged.

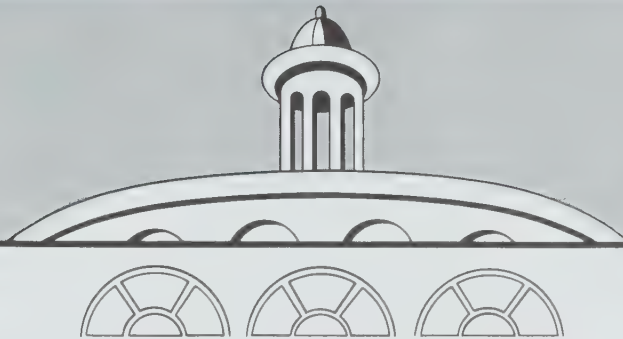
I personally feel that we are responsible for the entire mess, and that we will assume the loss however long it takes. If you will be patient, we will work through it.

Meantime, how about that dinner you missed on January 26? Call us when you have an evening free.

Sincerely,

A handwritten signature in cursive script, appearing to read "D. G. Bader".





SCHRAGER AUCTION GALLERIES

January 8, 1991

Dr. Alfred Bader
2951 N. Shephard Avenue
Milwaukee, WI 53211

Dear Al,

We received your letter of December 31, 1990, yesterday.

We have been in contact with Phil Svalya almost daily, and he has had no success in having Messrs Curiel and Kaiser bring in either the goods or payment. They promised to be in his office with full payment for everything except the Pissaro, and earnest money as a deposit on the Pissaro. That was Wednesday, January 2. They did not show.

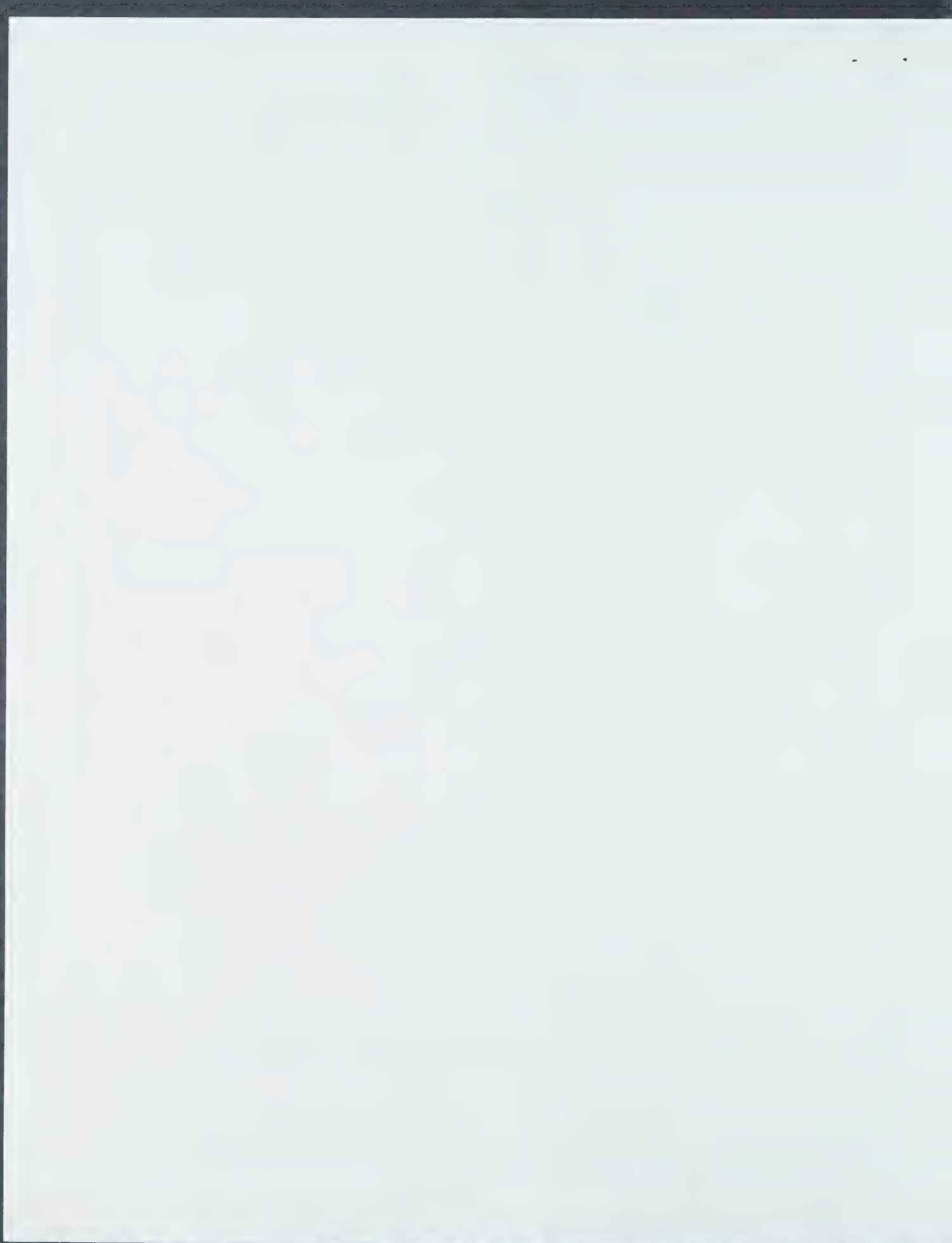
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SCHRAGER AUCTION GALLERIES, LTD.

2915 North Sherman Blvd • P.O. Box 10390 • Milwaukee, WI 53210 • (414) 873-3738
FAX (414) 873-5229



Dr. Alfred Bader, January 8, 1991 -page 2 of 2

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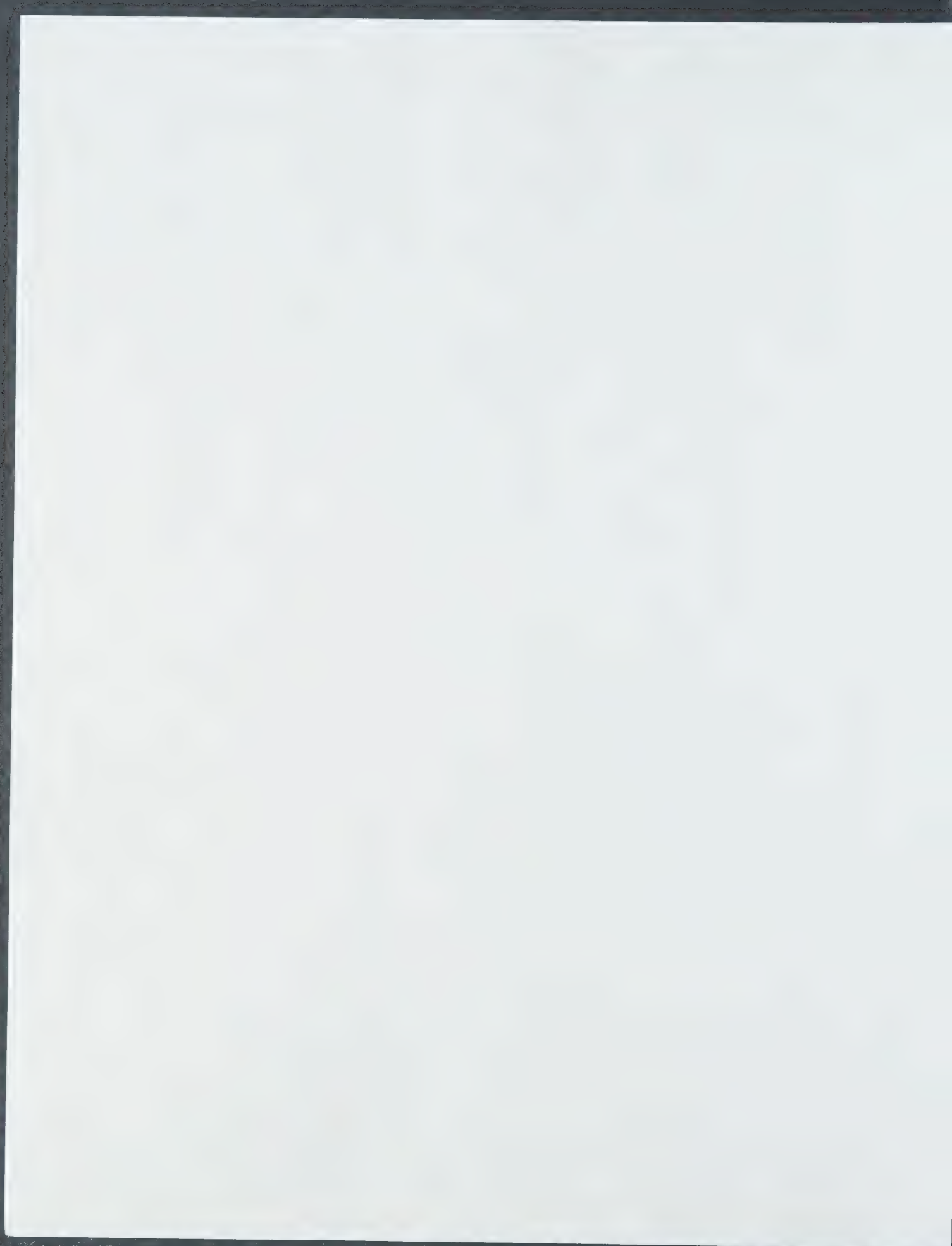
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Sincerely,

A handwritten signature in cursive script, appearing to read "D.J. Morgan".





ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

February 25, 1991

Mr. A. Schrager
Schrager & Associates Ltd.
2915 N. Sherman Blvd.
Milwaukee, Wisconsin 53210

Dear Al:

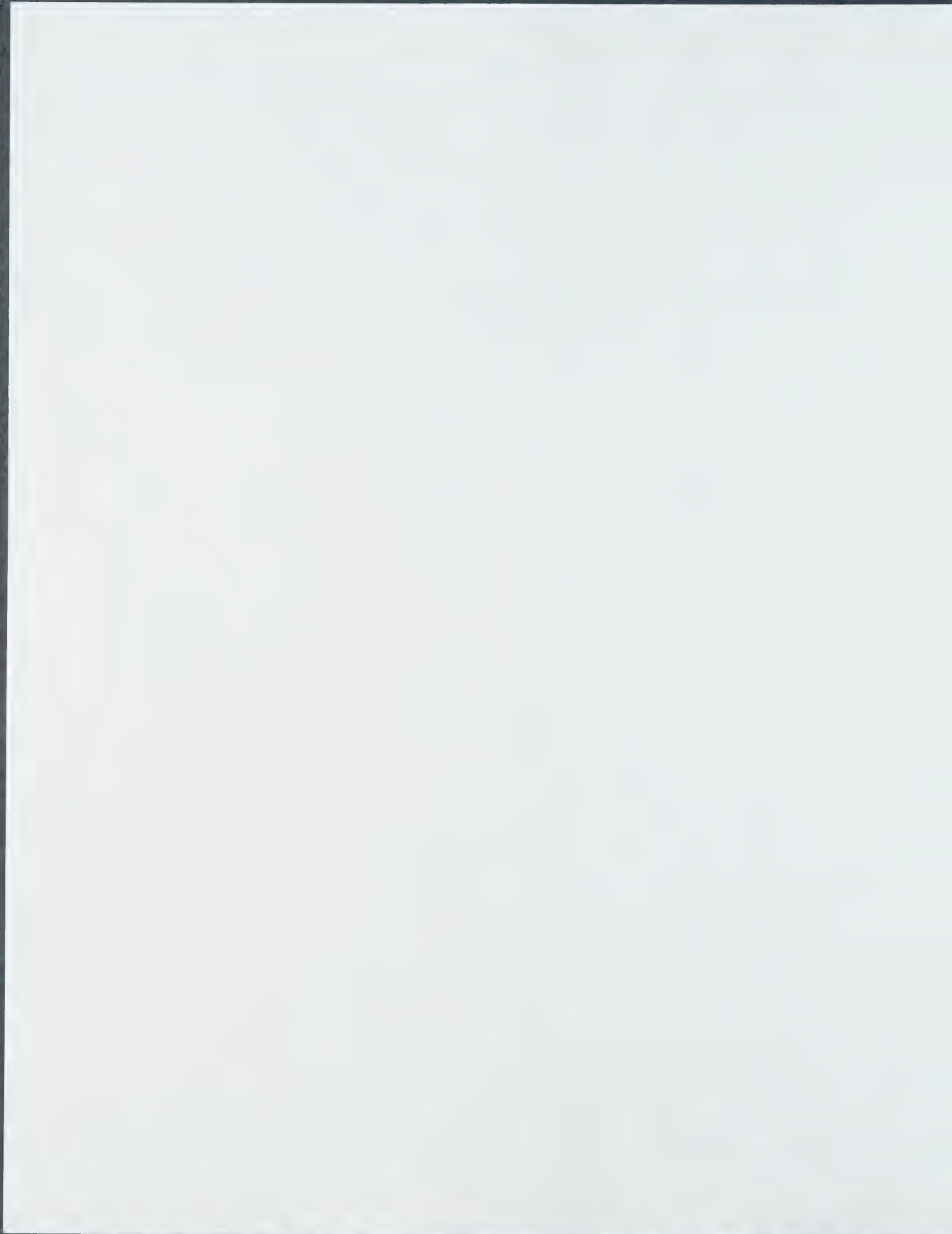
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Alfred Bader
AB:mmh
Enclosure





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2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

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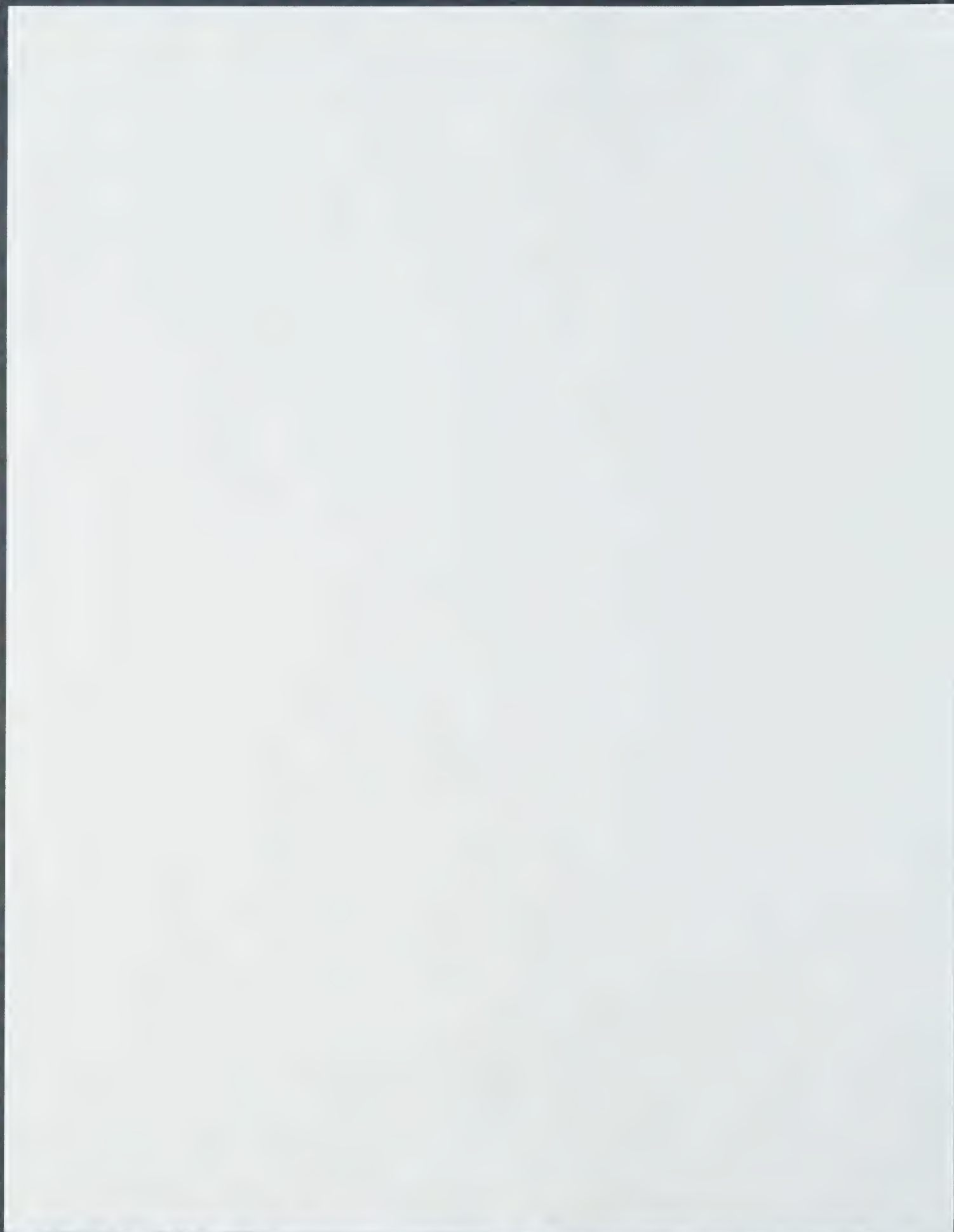
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Sincerely,

Alfred Bader
AB:mmh
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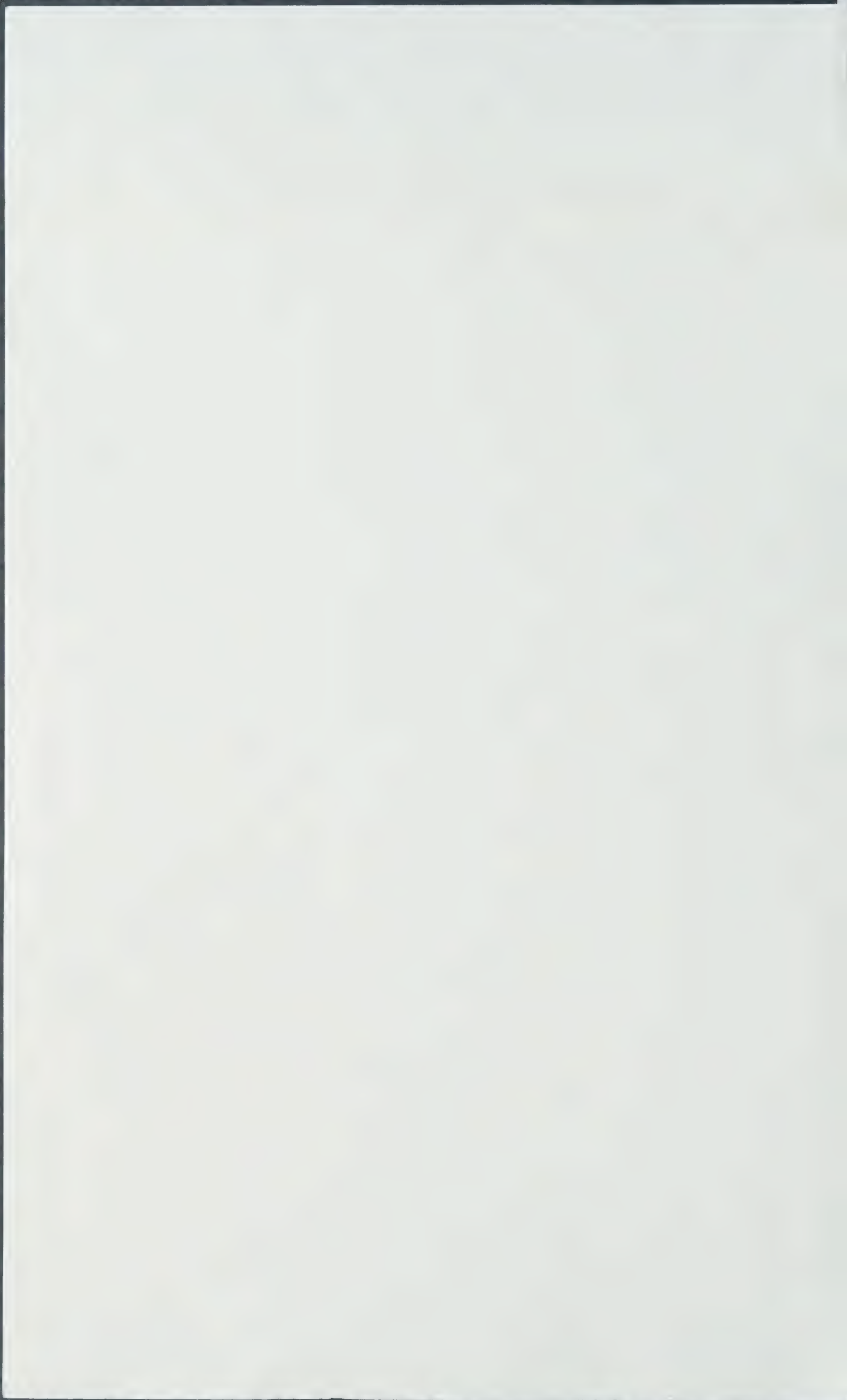
PISSARRO

Old Market at Rouen

WITT
LIBRARY 1974

Metropolitan Museum of Art
New York
Acc. No. 60.5(169902)

~~Abstract~~
P+V 1036



Met. N.Y. Catalogue

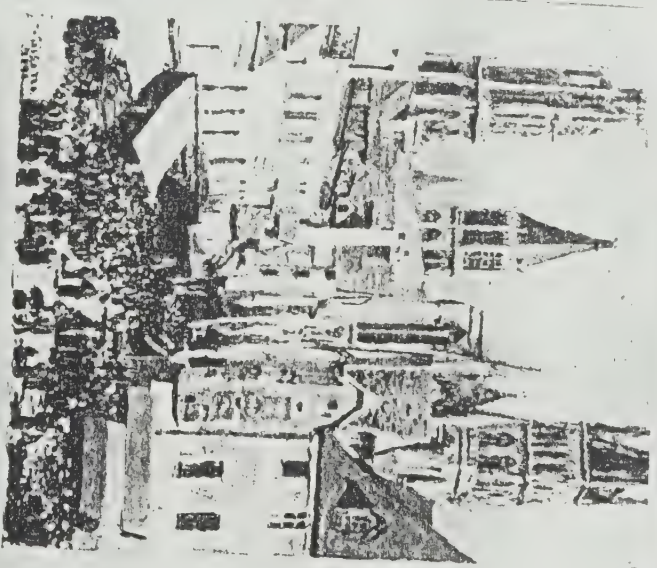
Par 1036

The Old Market at Rouen and the Rue de l'Épicerie

60-5

When Pissarro visited Rouen in 1898, he made three oil paintings of the point where the old market place (Ancienne Halles) joins the Rue de l'Épicerie, which leads to the south transept of the cathedral. This picture apparently records the activity there on Fridays, when the market was held; the other two show the marketplace without its stalls and with only a few figures in the street (Pissarro and Venturi, nos. 1037, 1038). Fifteen years before, in 1883, Pissarro had made a water color of the same subject, and he also did an etching with the same composition as the water color (*Masters of Modern Art*, exhib. cat., Marlborough Fine Art Limited, London, 1960, no. 24, ill., the water color; *British and French*, xiii, 1903, 1904, ill., p. 414, the etching). Claude Monet too recorded this site, viewed from the market square, in a picture in the collection of André Maus in Geneva, which Douglas Cooper dates tentatively about 1894 (ill. in *Claude Monet*, exhib. cat., Royal Scottish Academy and Tate Gallery, 1957, no. 97, pl. 21).

In our painting the buildings in the foreground are treated with many broad, simple areas of color, in contrast to the background, where the richly varied architecture of the cathedral towers is handled with a rough and



60-5

scintillant impressionistic technique. In 1924 at the Leclanché sale this picture brought a sum that exceeded any previously paid for a work by Pissarro.

Formerly called *La Rue de l'Épicerie à Rouen*. Signed and dated (at lower left): *C. Pissarro / 1898*.

Oil on canvas, H. 32. w. 25.5 in. (81.3 x 65.1 cm.).

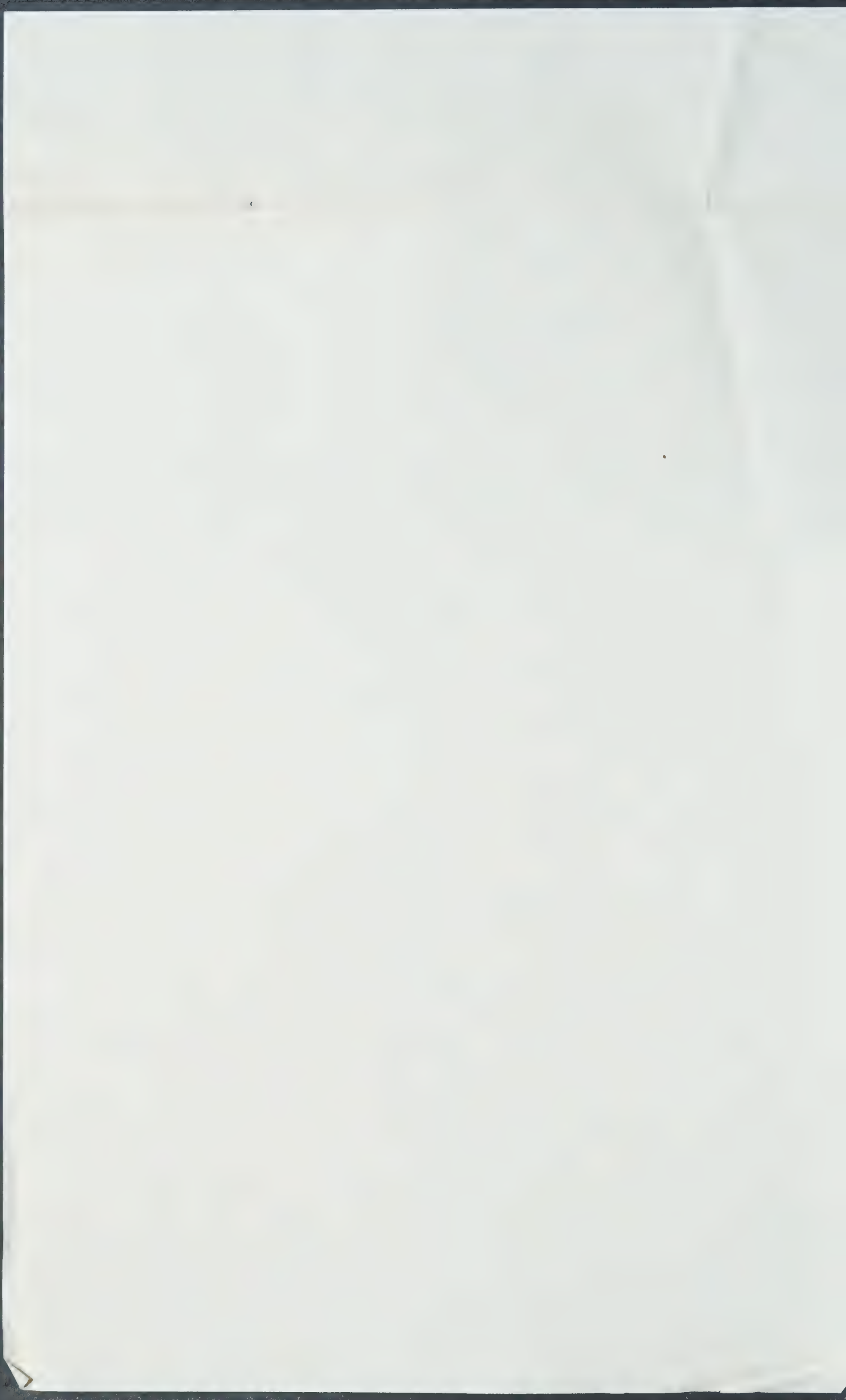
REFERENCES: C. Mauchant, *The French Impressionists* [1903], ill., p. 135; *Le Figaro artistique*

(Nov. 29, 1924), ill., *Le Bulletin de l'ancien et moderne* (Dec. 1924), p. 299, comments on the record sum of \$3,000 francs brought by this picture at the Leclanché sale; (Jan. 1925), ill., p. 27. S. de Ricci, *Beaux-arts*, II (1924), p. 320, ill., comments on the significance of the auction price. L. R. Pissarro and L. Venturi, *Camille Pissarro, son art et son oeuvre* (1939), I, p. 225, no. 1036, II, pl. 208, catalogue in C. Pissarro, *Letters to his Son Lucien* (edited by J. Rewald, 1943), p. 329, fig. 66 (photograph of the site), in a letter from Rouen, Aug. 19, 1898, writes of choosing this scene as a subject. A. Channson and E. Dauter, *Chefs-d'oeuvre français des collections suisses*, in *Art et Style* (1959), no. 50 (unnumbered plate), in color. J. Rewald, *The History of Impressionism* (revised and enlarged edition, 1961), ill., p. 570 (with a photograph of the site, which he states was destroyed during the second World War).

EXHIBITED: Kunstmuseum, Bern, 1957; *Camille Pissarro*, no. 98 (lent by a private collector, Geneva); Petit-Palais, Paris, 1959. *De Genève à Matisse. Chefs-d'oeuvre français des collections suisses*, no. 110 (lent by a private collector, Geneva); Wildenstein, New York, 1965; C. Pissarro, no. 68; Knoedler, New York, 1969, *Impressionist Treasures*, no. 24.

EX COLL.: Louis Bernard, Paris (until 1901); sale of Monsieur L. B., Hôtel Drouot, Paris, May 11, 1901, no. 47; Maurice Leclanché, Paris (1901-1924); sale, Hôtel Drouot, Nov. 6, 1924, no. 62; Auguste Savard, Paris (1924-1936/40); Roger Varenne, Geneva (1936/40-1960).

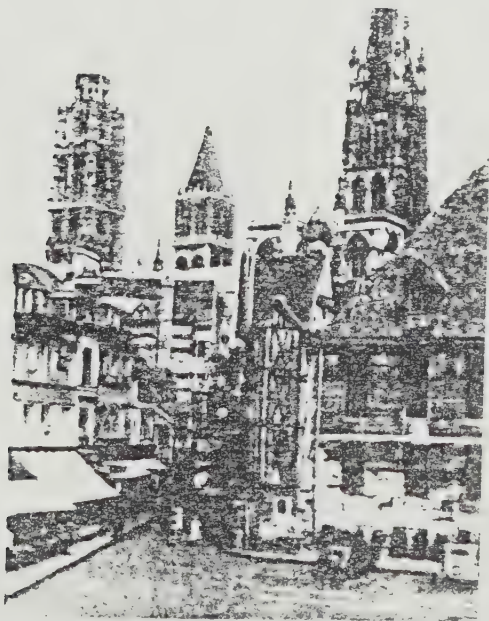
PURCHASER, MR. AND MRS. RICHARD I. BARR-HARD FURN, 1960.



Pissarro
lettres
à Marie (B)



65.—C. Pissarro: La
rue de l'Épicerie à
Rouen, 1898.



66.—Photograph of
the same Subject.



328

HOTEL D'ANGLETERRE
ROUEN, AUGUST 12, 1898

My dear Lucien,

I received your letter simultaneously with Rodolphe's card announcing his arrival in London. In regard to what you say in your letter, I am sorely perplexed as to how to advise you. Looking at the problem in the light of my experience, I see so many contradictions. Most often, restraint, instead of guarding one from harm, precipitates one into it. It is practically impossible to keep a young man from going where his passions lead him. Often the accident of an unlucky meeting is enough for ruin to follow. Do you imagine that education, the example of others, prevents anything? Just observe what happens in all societies, here as in other countries, the young are all the same; I recently had an opportunity to observe the extraordinary results of free education and of authoritarian education. You know as well as I what follows from the training given in the seminaries and what follows from that given in the English universities. One produces sodomists, the other, rakes. Which is to be preferred? The first is against nature, yet protects one from the accidents of which you speak, the other leaves one to the mercy of an unlucky encounter. . . . That is the truth of the matter, we have only one weapon, our own judgment. When I recall that as a young man I found myself free, absolutely free, left to my own resources in a foreign land, and when I consider that I had the luck never to fall into misfortune, I ask myself what counsel I could give? All I can suggest is judgment and a wise suspiciousness . . . and yet—I am waiting for news from Rodolphe the grumbler. . . .

Nota: the author of this letter had a powerful anodyne: Art!!

ROUEN, AUGUST 19, 1898

My dear Lucien,

I received your letter this morning, I am very happy that Rodo and you are on such good terms and that he has decided to stay

*Letter to Mr. Lucien,
Mr. Rodolphe!
30.8.1898*

been able to. Since I can't always work at Eragny, I am forced to go to places where I can find attractive and interesting motifs, and this is expensive, very expensive. Fortunately I am still able to work. Yesterday I discovered an excellent place, where I hope to paint the rue de l'Epicerie and even the market, a really interesting one, which is held there every Friday [1036-1038].¹ Unfortunately there was thunder and rain today. I shall put aside whatever I can and send you money for the press as soon as possible.

I do not doubt that Morris' books are as beautiful as Gothic art, but it must not be forgotten that the Gothic artists were *inventors* and that we have to perform, not better, which is impossible, but differently and following our own bent. The results will not be immediately evident. Yes, you are right, it is not necessary to be Gothic, but are you doing everything possible not to be? With this in view you would have to disregard friend Ricketts, who is of course a charming man, but who from the point of view of *art* seems to stray from the true direction, which is the return to *nature*. For we have to approach nature sincerely, with our own modern sensibilities; imitation or invention is something else again. We have today a general concept inherited from our great modern painters, hence we have a tradition of modern art, and I am for following this tradition while we inflect it in terms of our individual points of view. Look at Degas, Manet, Monet, who are close to us, and at our elders, David, Ingres, Delacroix, Courbet, Corot, the great Corot, did they leave us nothing? Observe that it is a grave error to believe that all mediums of art are not closely tied to their time. Well, then, is this the path of Ricketts? No. It has been my view for a long time that it is not a question of pretty *Italian elegance*, but of using our eyes a bit and disregarding what is in style. Reflect in all sincerity. . . .

ROUEN, SEPTEMBER 9, 1898

My dear Lucien,

Just a line to let you know that I just wrote Durand-Ruel to send you five hundred francs to buy the *printing press*.

Fishes, not because the engravings are in color, but because of the whole conception of the book. I also told you what I thought of your last engraving and I urged you to devote yourself resolutely to our art, meaning the art of the impressionists, who have nothing in common with the others. I fear only that you are yielding not to religious or mystical art, but to *sentimental* art. As I see it, mistakenly perhaps, the Pre-Raphaelites were somewhat sentimental and their descendants are much more so. . . . Sensation, yes, sentiment, too, damn it!

Yes, you are right, you must stick to your rough Eragny style, and I am glad Ricketts noticed that while you are not a decorator, your work is decorative. . . . But does Ricketts begin to understand that there is something besides the Greeks?

1. C. Pissarro,
Letter to his son Lucien. Ed. by John Rowald.
3rd Ed. 1972.

M. 328-29. Rouen, August 19, 1878.

Much quoted passage referring to une de
l'espérance, subject of the three well known
paintings (P+V, Nos 1036, 1037, 1038.).

Figs. 65, P+V No 1036.

66, Autograph c. 1935-40.

2. Xerox copies of the three paintings
P+V. 1036, 37, 38. with respective information
from different published works.

3. Part of M. 143, 144 of Catalogue of C. Pissarro,
Galerie, Wood Gallery Oct 1980 - Jan 11. 1981
Includes P+V. 1036, 1038.

4. This drawing is consistent in style with his
work of 1883 the earliest in which he used a line.
It is then of his visit 1885 at Paris
The most likely date is of at Paris
to be in 1885. Superiorly.
at Paris 1889
at Paris

NOTE

at Paris 1889

recognized pictures of that subject and date very closely.
The wording of the letter tends to suggest that
'rue de l'épicerie' was peculiar to that 2nd visit in 1898
in his recent memory having evidently forgotten
the earlier work of 1883.

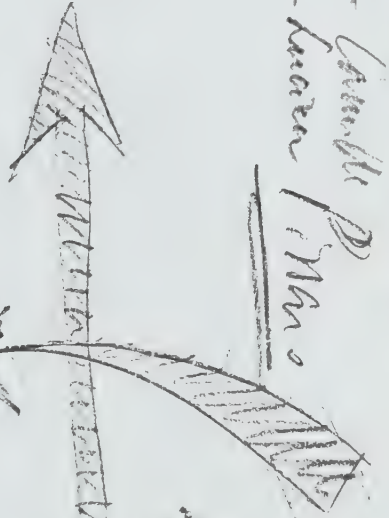
Doug's Plans

shop Shop w/ flat all day

229 2033 home 937 389/4



- Grand's P
- known P
- known P



1. Doug's plan
2. Medication
3. Food items

ROVER, 2/10/11

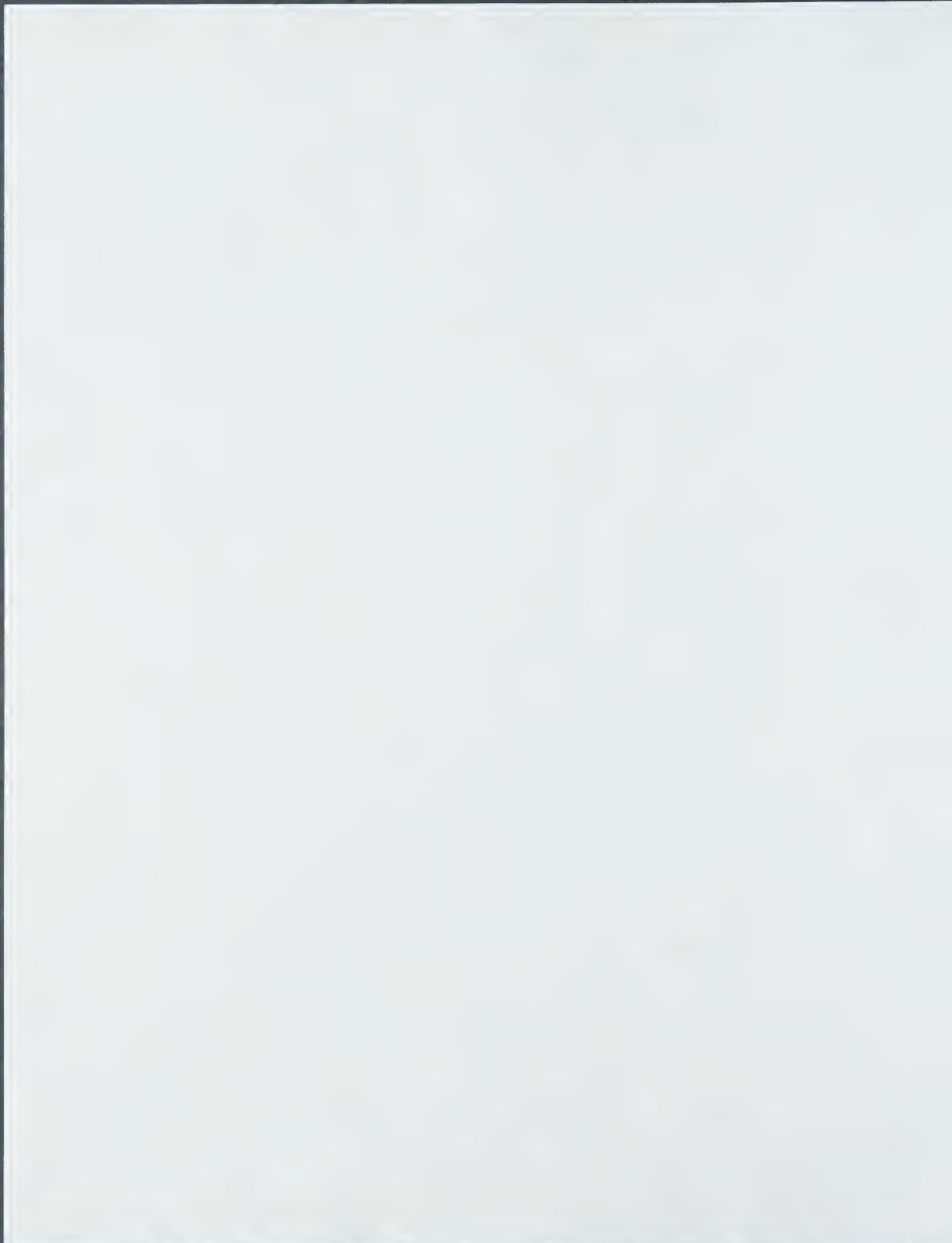
~~4. ...~~
~~5. ...~~
6. ...

6. Performance

7. Condition

From details

1. ...
2. ...
3. ...



Maybe 1980: Publication unknown?

PAINTINGS

PAINTINGS

PIS-PIT

188-1903	on panel, 23x33 cm (9x13 in)	1075 (\$ 5,520)	F	24,000
1911-1941	Still life, 1934	73.5x54 (29x21 1/4 in)		
	1164 (\$ 14,100)		£	6,000
	Still life with bottles, 1934	76x51 cm (30x20 in)		
	1232 (\$ 17,050)		L	15,500,000
	Still life with bottles, 1942	on canvas board,		
	60x45 cm (23 1/2x17 3/4 in)	1137 (\$ 14,300)	L	13,000,000
	Still life, 1943	35x53 cm (13 3/4x20 3/4 in)		
	1098 (\$ 12,650)		L	11,500,000
	Still life, 1947	on masonite,		
	40.5x46 cm (16x18 in)	1098 (\$ 13,640)	L	12,400,000
	Flowers and butterflies, 1948	73.4x58.5 cm (29x23 in)		
	445		\$	7,000
	A still life	41x30.5 cm (16 1/4x12 in)		
	191		\$	2,800
	Vase of flowers in an interior	on canvas board,		
	55x45 cm (21 1/2x17 3/4 in)	467 (\$ 7,150)	L	8,500,000
	Venezia, Piazza S. Marco	42x50 cm (16 1/2x19 5/8 in)		
	1098 (\$ 12,650)		L	11,500,000

PISSARRO Camille, 1830-1903

La charrette de bois, c. 1863	16.5x25 cm (6 1/2x9 3/4 in)	269 (\$ 28,200)	£	12,000
Une rue à Louveciennes en 1869	37x49.5 cm (14 1/2x19 1/2 in)	221 (\$ 31,050)	F	135,000
Vue de Pontoise, 1871 (or 1872)	38x35.3 cm (15x21 3/4 in)	695 (\$ 380,700)	£	162,000
Paysanne avec un âne, Pontoise, c. 1876	46x55 cm (18x21 1/2 in)	261 (\$ 89,300)	£	38,300
Poules et canards dans une cour, 1877	27x35 cm (10 1/2x13 3/4 in)	699 (\$ 44,650)	£	18,200
La route d'Auvers à Pontoise, 1881	54x90 cm (21 1/4x35 1/2 in)	(auctioned on November 19, 1958, in New York for \$ 62,500)		
914			\$	480,000
La route d'Eragny en hiver, 1885	54x65 cm (21 1/4x25 1/2 in)	444		\$ 160,000
Les gardiennes de vaches, 1890	on cradled panel,	16x24 cm (6 1/4x9 1/2 in)		
149 (\$ 25,300)			F	110,000
Un coin à Eragny, cour de ferme, 1891	38.3x46 cm (15 1/8x18 in)	695 (\$ 84,600)	£	36,000
La maison rose, Knocke-sur-Mer, 1894	55x46 cm (21 1/2x18 in)	1143 (\$ 122,200)	£	52,000
Maisons à Knocke, 1394	44.5x53.5 cm (17 1/2x21 in)	915		\$ 140,000

Paul écrivain, c. 1894
(L. R. Pissarro et L. Venturi, N° 866)

46.3x38.2 cm (18 1/4x15 in)	437		\$	36,000
Un clos à Eragny, 1895	(L. R. Pissarro et L. Venturi, N° 913)	60.3x73.7 cm (23 3/4x29 in)		
437			\$	140,000
Soleil couchant à Eragny, 1896	(L. R. Pissarro et L. Venturi, N° 974)	54.4x65.2 cm (21 1/4x25 3/4 in)		
437			\$	150,000
Deux femmes dans un paysage, crepuscule à Eragny, 1897	64x80 cm (25 1/4x31 1/2 in)	444		\$ 170,000
Temps de pluie, apres-midi, à Eragny, 1899	46x55 cm (18x21 1/2 in)	149 (\$ 50,830)	F	221,000
Le pont et l'imprimerie à Moret, 1902	33x41 cm (13x16 1/4 in)	698 (\$ 82,250)	L	35,000

PISSARRO Lucien, 1863-1944

Femme à la mandoline, 1893	73.5x60 cm (29x23 1/2 in)	448		\$ 4,200
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PISSARRO Ludovic-Rocío, 1873-1952

Piccadilly Circus	54x81 cm (21 1/4x32 in)	295 (\$ 760)	F	3,300
Quadrille à Tabarin	50x65 cm (19 5/8x25 1/2 in)	249 (\$ 805)	F	3,500
Nu au fauteuil	46x38 cm (18x15 in)	555 (\$ 103)	F	450

PISSARRO Orovius, 1875-1950

Tiger surprises black buck, 1960	127x102 cm (50x40 in)	592 (\$ 587)	£	250
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PISSARRO Paul-Emile, b. 1884

La vieille ville pres du fleuve	on paper laid down on canvas,	46x62 cm (18x24 1/2 in)		
1215 (\$ 460)			F	2,000
Bord de rivière au sautoir	on panel,	35.7x27 cm (14x10 1/2 in)		
208 (\$ 230)			F	1,000
Jeux de lumière	55x46 cm (21 1/2x18 in)	448		\$ 1,200
L'Orne à La Chaize	59.7x73 cm (23 1/2x28 1/2 in)	303		\$ 2,300

PISTOLETTO Michaelangelo, b. 1933

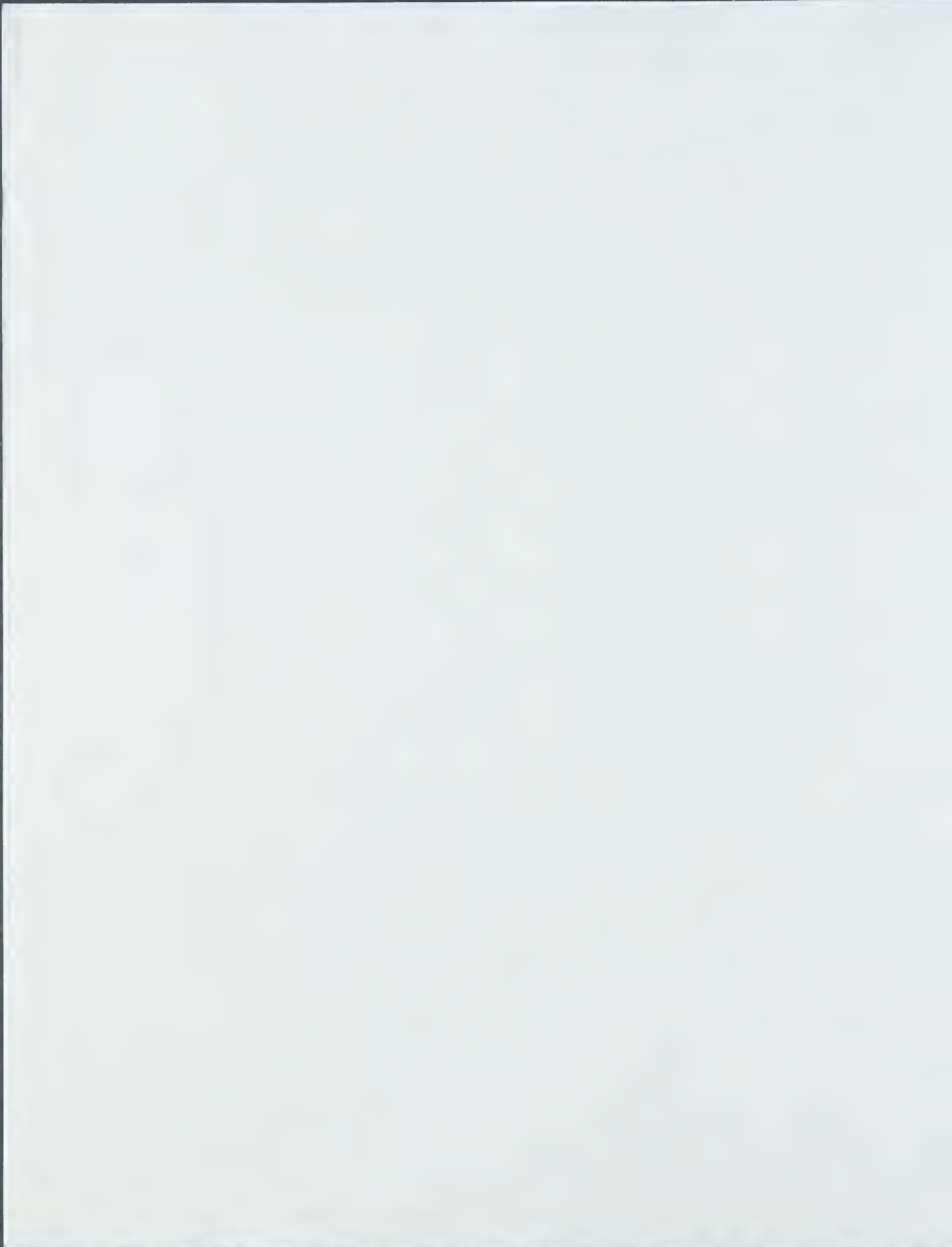
Seated nude on a white table, 1976	stainless steel,	230x120 cm (90x47 1/4 in)		
452			\$	20,000

PITT Chariss Peier, 20th Century

Une rue de Bruges, 1882	59x39 cm (23 1/4x15 3/8 in)	701 (\$ 940)		£ 400
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6/10/6-62

5



La cave de Léonore, Louen.

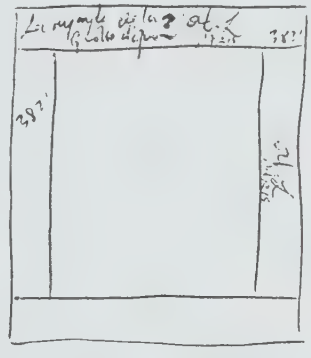
At the corner
 of the street (10' x 10' area)
 signed below by 'G. P. 1900'

NOTES.

i. Vitrines: original, 1900.

ii. Staircase: original

for relative positions of the hand written notes, either written in French, writing - backward.



Grotte d'origine.

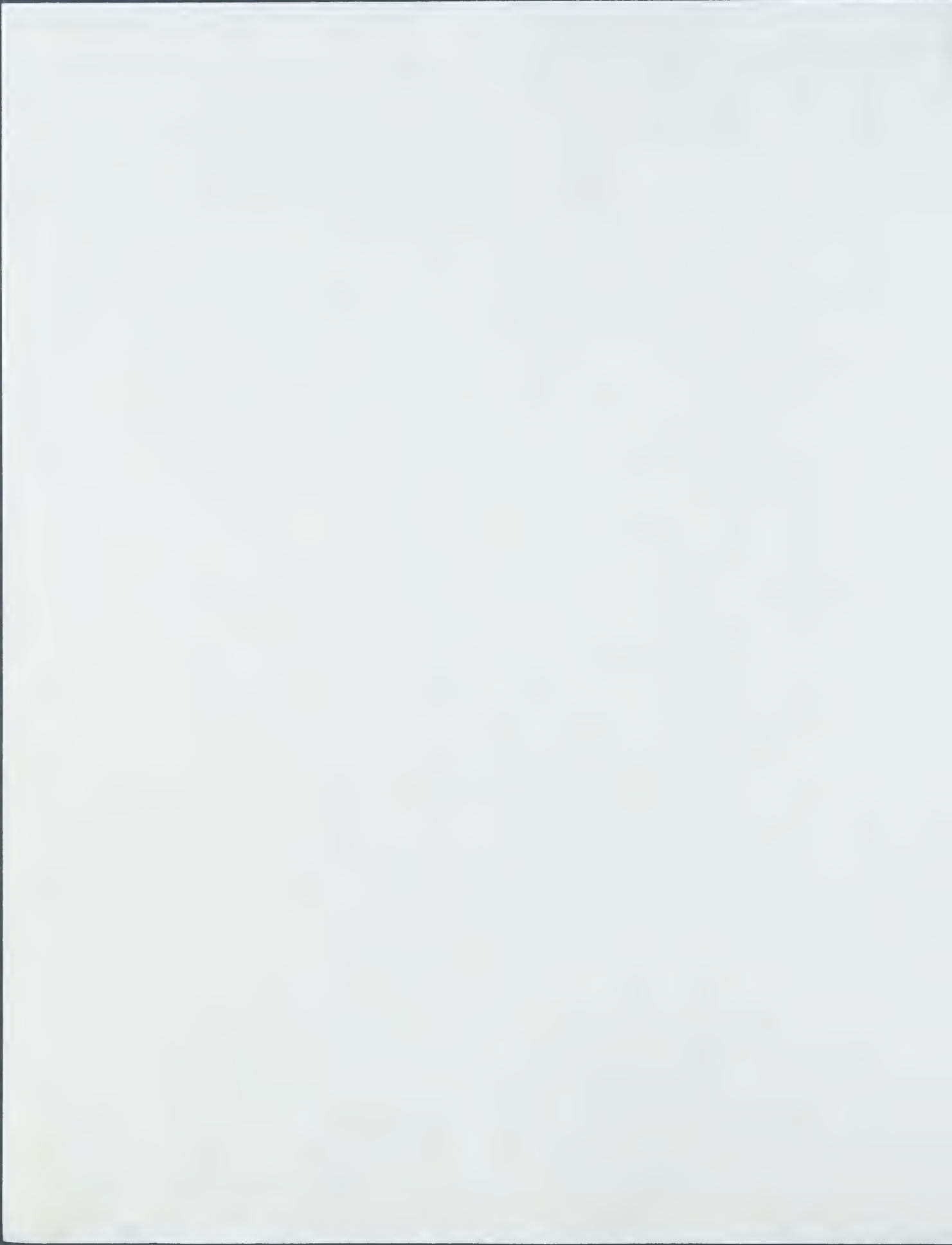
(The 'g' in Grotte is original)

iii. 'A.L.' Red ink
 PARIS

iv. '3' Black ink (flourish, connection, etc.)

v. '3821' Handwritten, 1900; possibly a late deposit of some sort (not a deposit in the cave)

4. Condition. Good. Clean and so on - Very excellent.



C. PISSARRO

Epicerie

POSSIBLE TITLE: La rue de L'Eprairie ? Rouen.

Oil on canvas. 27 x 22 cm

Signed bottom right C. Pissarro

Notes: varnish original, 'fresh'.
stretcher original

Markings on stretcher in diagram

The hand probably not Pissarro either

Camille or Lucian, sloping backwards -

"La Nympe de la Grotte d'azur"

(The 'G' in Grotte not entirely visible)

iii: 'A' Red slatery (Paris exhibition No.)

iv 3821 Handwriting possibly catalogue
number of some sort. Not C. P's.
studio sale.

*Stencil

4. Condition good. Canvas and paint..
Ref? excellent.

1. C. Pissarro

Letters to his son Lucien, ed. by John Rewald,
3rd edition 1972.

pp. 328-29 Rouen, August 19, 1898.

Much quoted passage referring to Rue de

L'Epicerie, subject of the three well known paintings.

(P&V Nos 1036, 1037, 1038.)

Figs. 65 P & V No 1036

66, Photograph c1935-40.

2. Xerox copies of the ? paintings.

3. of

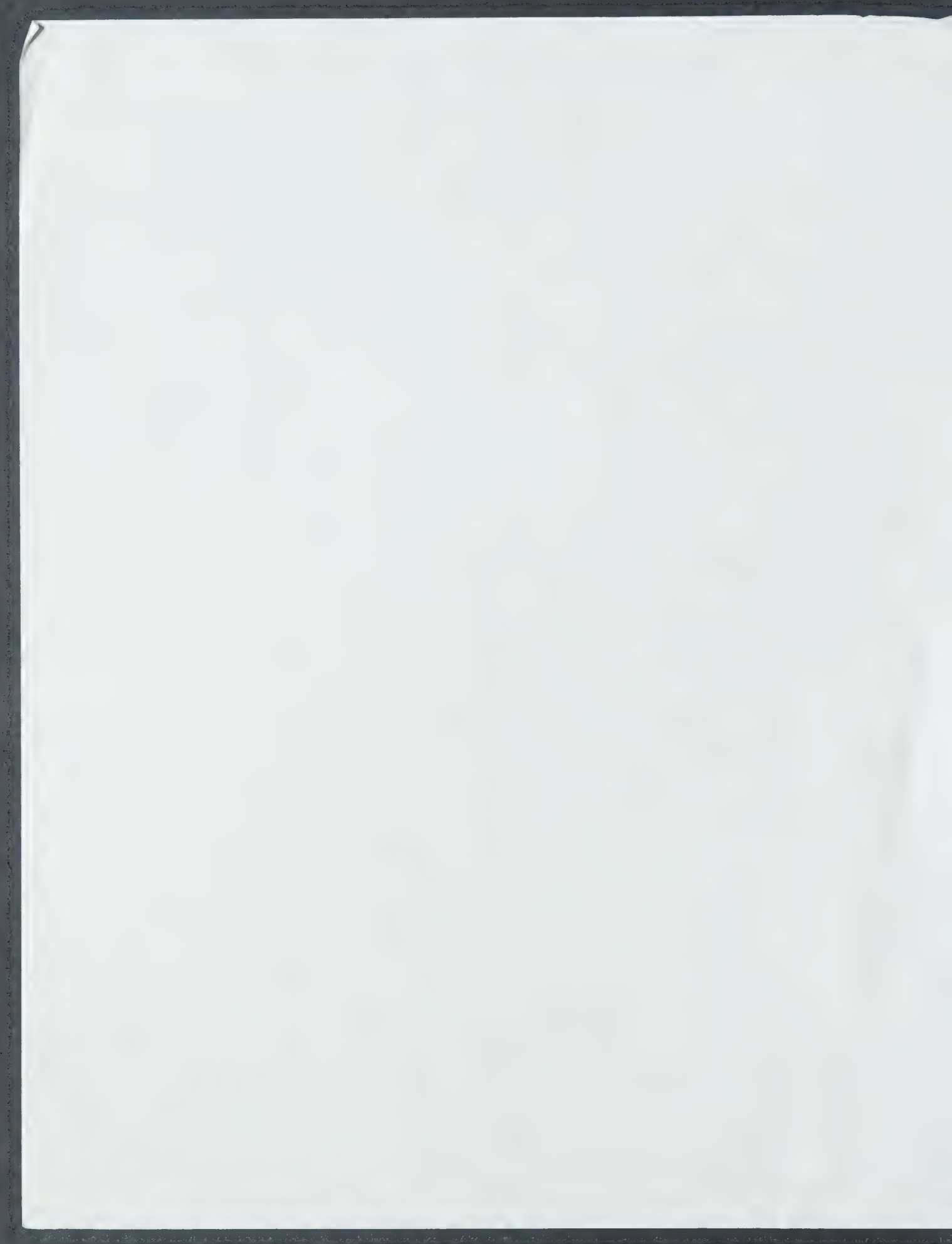
1. This painting is not consistent ^{in style} with P's work of
1883, the earliest date on which he visited Rouen.

It is then of his visit in 1895 or of the later

visit of 1898. The most likely date is of that visit

referred to in the above letter in 1898. Stylistically
it relates closely to _____.

NOTE: The Pissarro relates to pictures of that subject
and date very closely. The wording of the letter tends
to suggest that rue de l'epicierie was peculiar to
that 2nd visit in 1898 in his recent memory having
evidently forgotten the earlier visit of 1883.





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Stacy July 75

CAMILLE PISSARRO

6 Soleil, après-midi, la rue de l'Épicerie à Rouen

oil on canvas

signed and dated '98

32in by 25½in 81cm by 65cm

Pissarro was in Rouen during August, September and October 1898 and in a letter dated 19th August, to his son Lucien, he wrote "Yesterday I discovered an excellent place, where I hope to paint the rue de l'Épicerie and even the market, a really interesting one, which is held there every Friday."

He painted three canvases of this subject: this work, one in the Metropolitan Museum, New York (Venturi 1036), the other in the private collection of Charles Durand-Ruel (Venturi 1037). 1038

PROVENANCE:

Moch Collection, Paris.

LITERATURE:

William Thornley, *Album de 25 Lithographies d'après les Œuvres de C. Pissarro*, no date.

Theodore Duret, *Histoire des Peintres Impressionistes*, II. Flourey, Paris 1906 p.55 (reproduced).

L'Art Français de la Révolution à nos Jours, Librairie de France, no date.

L.-R. Pissarro and L. Venturi, *Camille Pissarro, Son Art - Son Œuvre*, Paul Rosenberg Editeur, Paris 1939, no.1038.

Camille Pissarro, *Letters to his son Lucien*, edited by John Rewald, Pantheon Books, New York 1913, p.329.



IN OIL COLOUR

Pl. 81
La rue de l'Épicerie, Rouen 1898

92 cm / 28 1/2 x 36 1/2 in. Signed and dated, lower right: 81

Museum of Art, Los Angeles, Mr. and Mrs. George Gardiner (inv. M. 46.3.2)

La rue de l'Épicerie belongs to the series of paintings begun in 1898 from the window of a room of the Grand Hôtel du Commerce (Cat. 79). As in P&V 1032 (Leningrad, Hermitage), the artist looks straight down on to the Place du Théâtre-Français (front of the hotel). The theatre itself is visible in the lower corner of the canvas, but the Avenue de l'Opéra, which winds roundabout at the upper left is only suggested. The horizontal lines created by the trees and the façade of the hotel are overwhelmed by the movement of carriages and the general direction of all this activity is towards the right. The point of view of the composition, which causes the spectator to look down from the lower to the upper edge, as in a street scene.

Paris, Durand-Ruel bought from the artist 2 May 1898; Paris, Durand-Ruel; New York, Durand-Ruel; Los Angeles, Mr. and Mrs. George Gardiner, by whom presented to Los Angeles County Museum of Art.

Philadelphia, 1904, repr. p. 434; Tabarant, 1924, repr. pl. 35; Ledlicka, 1925, repr. pl. 41; W. R. Valentiner, *The Mr. and Mrs. George Gardiner Collection of French Impressionist and Modern Paintings and Sculpture*, Los Angeles County Museum of Art, 1950, p. 37 repr.; R. Bernier, 'Les Impressionnistes et les collections de Los Angeles County Museum', *L'Œil* 30 repr.; Noehlin, 1965, pp. 24-7; Pool, 1967, p. 249 repr.; *Camille Pissarro and the Modern Tradition, Part II, Artforum* 5 (1967) Los Angeles County Museum of Art handbook, Los Angeles, 1977, p. 303 repr. col.; Slakes and Harper, 1980, p. 303 repr. col.; Durand-Ruel, 1898 (5); Paris, Durand-Ruel, 1921 (9); San Francisco, Museum of Art, *Modern French Paintings*, 18 Jan. - 3 Mar. 1915 (32 repr. col.); San Francisco Golden Gate International Exposition, *Art of the Twentieth Century*, 1939 (155); New York, Durand-Ruel, *Paintings of the Twentieth Century*, 1939 (19); New York, Knoedler and Boston, Institute of Art Studies, *Paintings of the Twentieth Century*, 1943; Los Angeles County Museum, *The Mr. and Mrs. George Gardiner Collection of French Impressionist and Modern Paintings and Sculpture*, 1950 (13); Raleigh, North Carolina Museum of Art, *Masterpieces of the Twentieth Century*, 25 Apr. - 1962 (repr.); New York City, Public Library, *Seven Decades 1895-1965*, 26 Apr. - 21 May 1966 (37); Hermitage Museum, and subsequently at Moscow, Kiev, Minsk, Paris, *American Museums*, 1976; Memphis, The Dixon Gallery and Gardens, *Camille Pissarro, The last years 1890-1903*, 18 May - 22 Jun. 1980 (13)

81 EXHIBITED IN BOSTON ONLY

La rue de l'Épicerie, Rouen 1898

P&V 1036

Canvas, 81.3 x 65.1 cm./32 x 25 1/2 in. Signed and dated, lower left: C. Pissarro/1898.

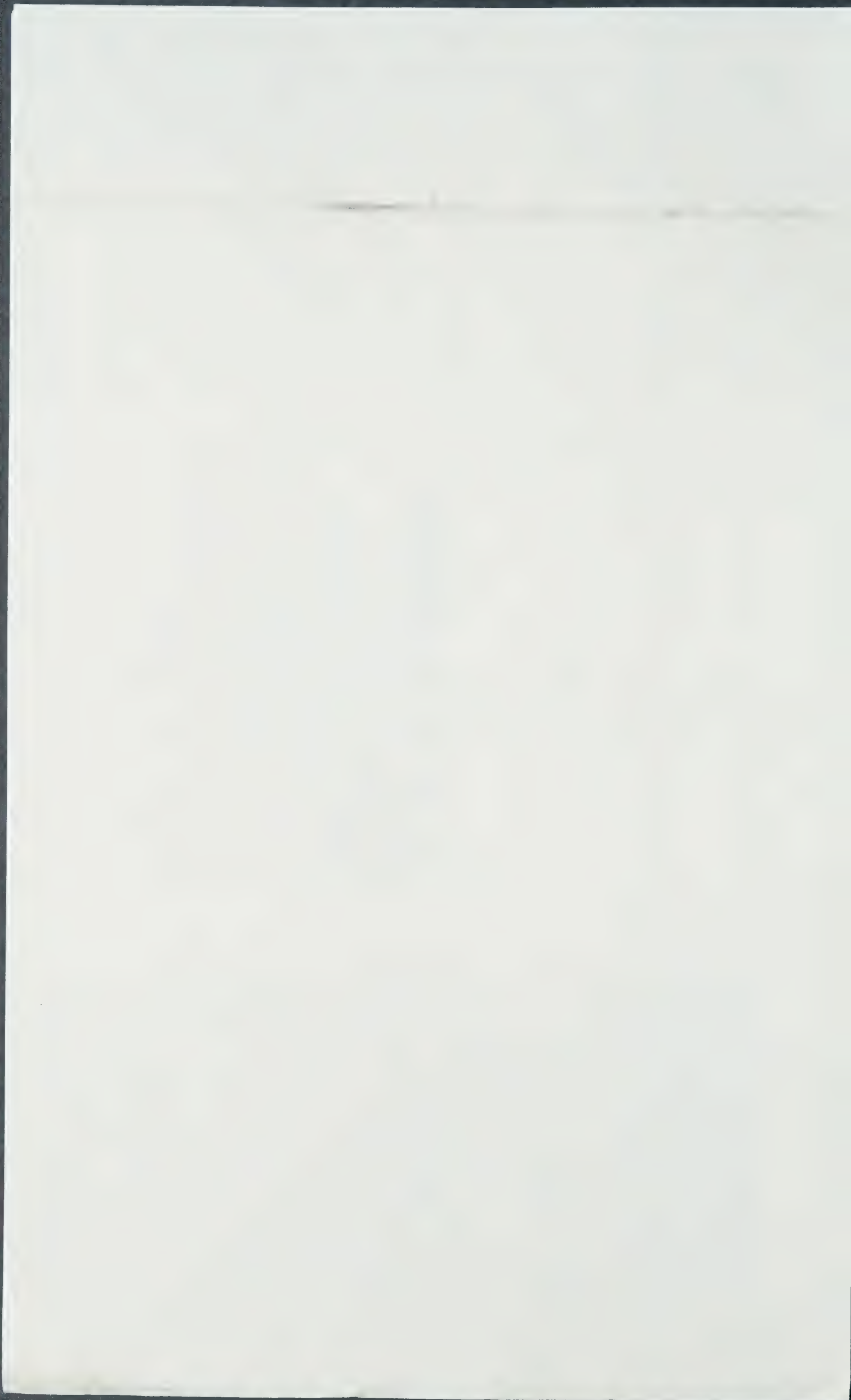
The Metropolitan Museum of Art, New York, Mr. and Mrs. Richard J. Bernhard Fund (inv. 60.5)

Camille Pissarro returned to Rouen for another painting campaign in the late summer of 1898 (*Lettres*, pp. 457-60, 12 August - 13 October 1898). During this period he painted nineteen canvases (P&V 1036-54). Three of these (P&V 1037 and Cat. 82) are of the rue de l'Épicerie, which he had first depicted in a watercolour in 1883 (London, Marlborough, *Masters of modern art from 1840-1960*, June-August 1960 (24 repr.)) and later used as the basis for an etching (D 64). Of the three paintings only the present picture shows the market stalls in position and the market in progress, thus prompting the expanded title *The Old Market at Rouen and the rue de l'Épicerie* favoured by the Metropolitan Museum of Art.

Pissarro first mentions his renewed interest in this motif in a letter dated 19 August 1898 (*Lettres*, p. 458). He probably observed the street from the Place de la Ferté where Samuel Prout (see Brettell and Lloyd, p. 35 repr.) and Monet (W 1316) had positioned



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PAINTINGS

themselves. The square in which the weekly market took place on each Friday is the Place de la Haute-Vicille-Tour. The rue de l'Épicerie extends southwards towards the Seine from the cathedral. For a modern photograph taken before the damage inflicted in this part of the city in the 1939-45 war see *Lettres*, pl. 52. The distinguishing features of the cathedral are as follows: the Tour de la Beurre and the Tour de St. Romain on the west façade, the south portal known as the Portail de la Calende, and the main tower over the crossing.

The painting, which was cleaned in 1979, is notable for the compression of a variety of architectural forms, which link the upper and lower halves of the composition together.

PROVINANCE: Paris, Louis Bernard collection (Paris, Hôtel Drouot, 11 May 1901, lot 17) bt. Leclanche; Paris, Maurice Leclanche collection (Paris, Hôtel Drouot, 6 November 1924, lot 62); Paris, Auguste Savard collection (until 1939/40); Geneva, Roger Varenne collection (1939/40 until 1960). Purchased by the Metropolitan Museum of Art, 1960.

LITERATURE: Maclair, 1903, repr. p. 135; Maclair, 1904, repr. p. 161; Maclair, 1923, repr. p. 192; E. Fels, 'Le retour à Lancelot. Impressionnistes', *ABC*, February, (1925), repr. p. 25; P&V, p. 65; A. Chamson and F. Daulte, 'Chefs d'oeuvres français des collections suisses', *Art et Style* 1 (1959) repr. col.; C. Sterling and M. Salinger, *The Metropolitan Museum of Art. A catalogue of the collection of French paintings* iii., New York, 1967, pp. 21-2 repr.; J. Rewald, 'The impressionist brush', *Metropolitan Museum of Art Bulletin* xxxii (1973-4), pp. 44-5 repr. col. det.; Iwasaki, 1978, repr. col. pl. 29; Lloyd, 1979, repr. col. pl. 40.

EXHIBITED: Berne, Kunstmuseum 1957 (98); Paris, Petit-Palais, *De Gérault à Matisse. Chefs d'oeuvres français des collections suisses*, 1959 (110); New York, Wildenstein, 1965 (68 repr.); New York, Knoedler, *Impressionist treasures*, 1966 (24); Boston, Museum of Fine Arts, *Masterpieces of painting in the Metropolitan Museum of Art*, 1970 (p. 85 repr. col.); Tokyo, National Museum of Western Art, and Kyoto, Municipal Museum, *Treasured masterpieces of the Metropolitan Museum of Art*, 10 Aug. 1 Oct. and 8 Oct. 26 Nov. 1972 (101); Leningrad, Hermitage Museum, and Moscow, Pushkin Museum, *100 Paintings from the Metropolitan Museum*, 1975 (69).

82 EXHIBITED IN LONDON AND PARIS ONLY

La rue de l'Épicerie, Rouen 1898

P&V 1038

Canvas, 81 x 65 cm./31 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in. Signed and dated, lower left: C. Pissarro. 98.

Private collection

Compared with the other two paintings of the rue de l'Épicerie dating from 1898 (see Cat. 81), the present work differs in that the artist has slightly altered his position by moving just to the left of the Place de la Fierté. This provides the spectator with a view right up to the steps of the south portal of the cathedral and gives the composition, aided by the empty foreground, a perspectival focus that neither of the other two canvases has. As a result, the emphasis on the architectural rhythms is less marked. Unlike the more vigorous style of Cat. 81, the surface here is closely worked with a mesh of small even brushstrokes reminiscent, as is the shadow in the foreground, of Pissarro's neo-impressionist canvases such as the *Dieppe railway* (Cat. 63). The palette, however, in its light tones of pink, red, yellow, beige, ochre, and green retains the buoyancy of the picture in the Metropolitan Museum of Art (Cat. 81).

PROVINANCE: Paris, F. Moch collection, sold anonymously Sotheby's, 1 July 1975, lot 6 repr. col.

LITERATURE: Thornley, [n.d.] repr.; Duret, 1906, repr. p. 54; A. Fontainas and L. Vauxcelles, *Histoire générale de l'art français de la Révolution à nos jours*, Paris, 1922, repr. p. 167.

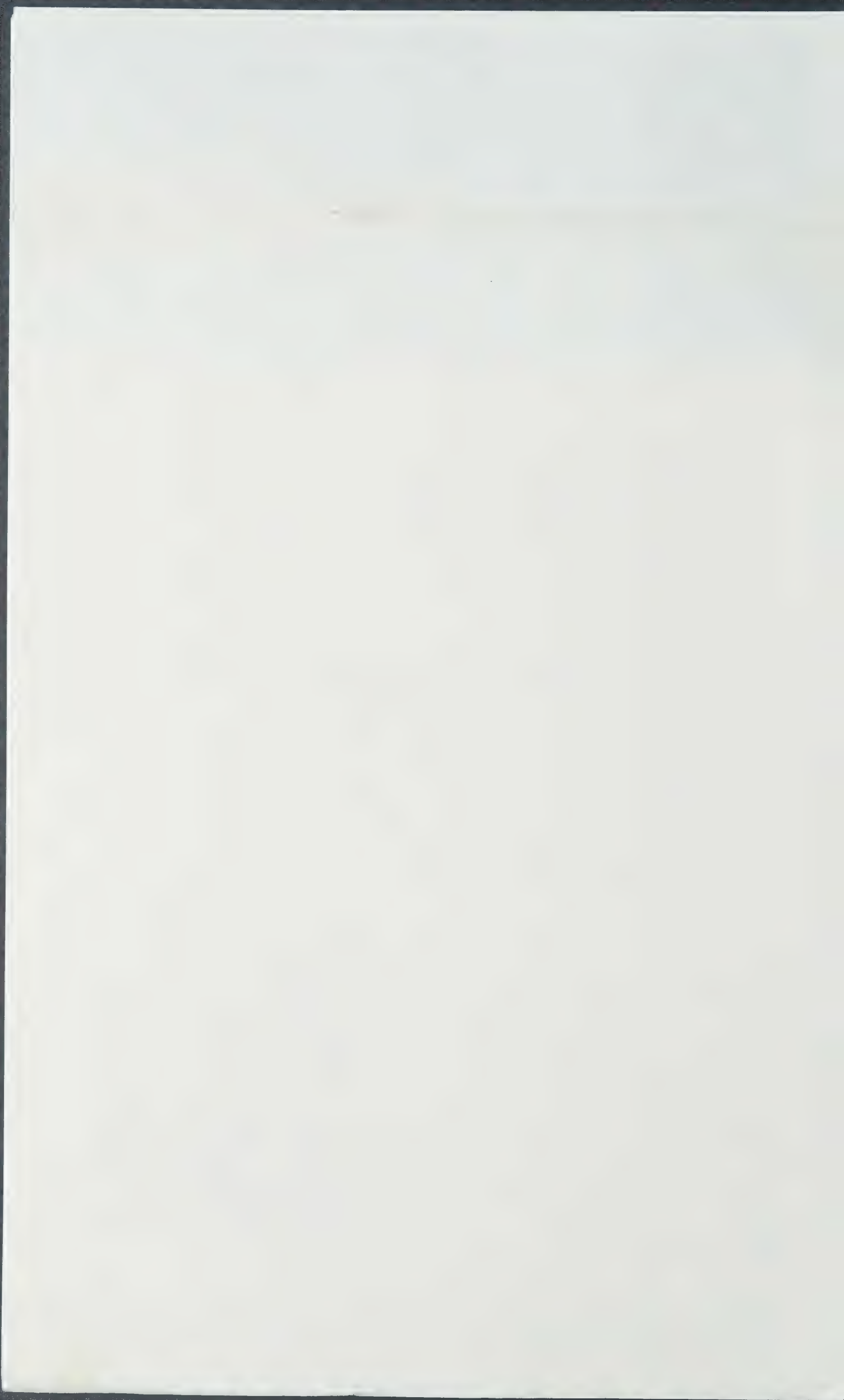


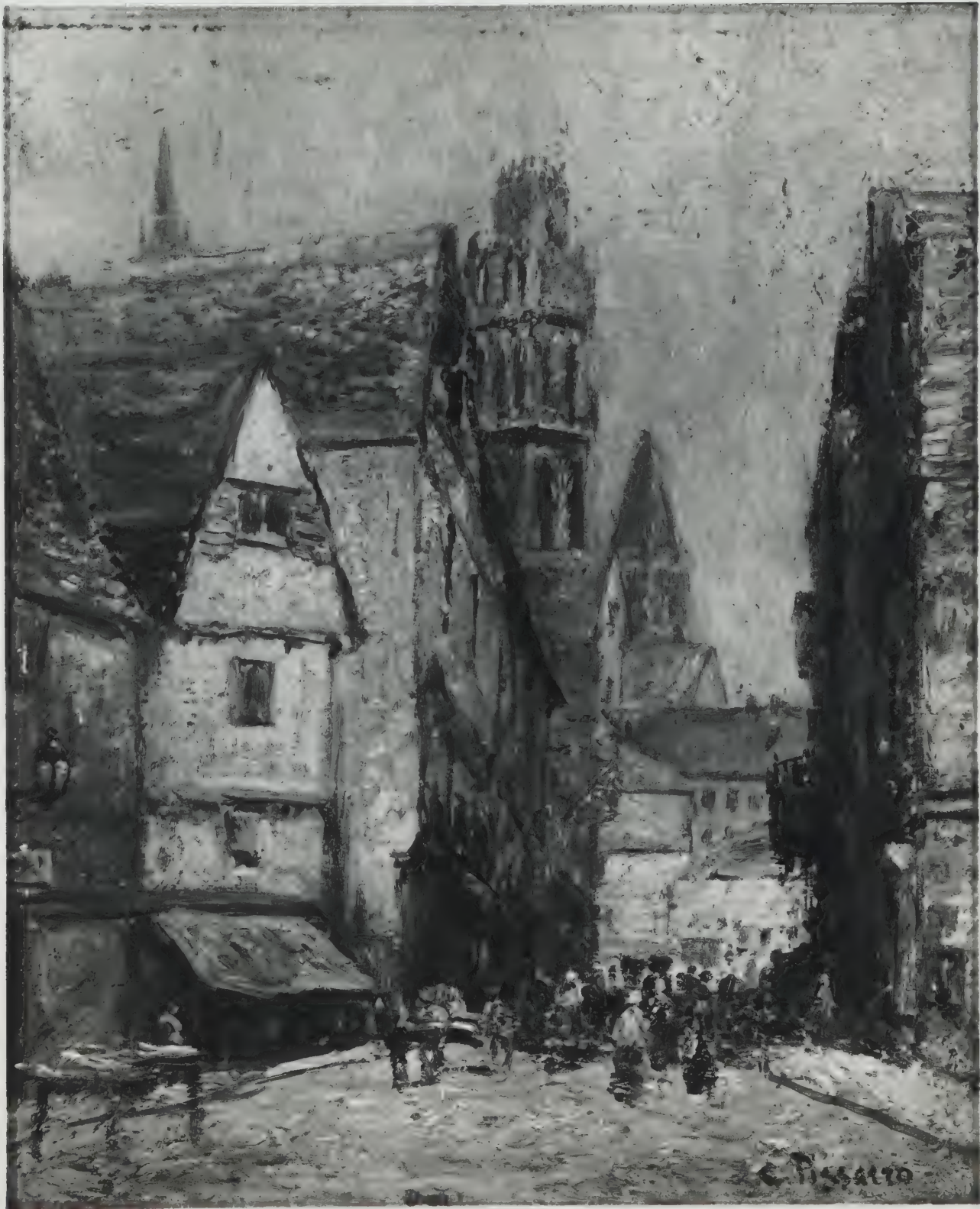
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C. Pissarro

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P.33

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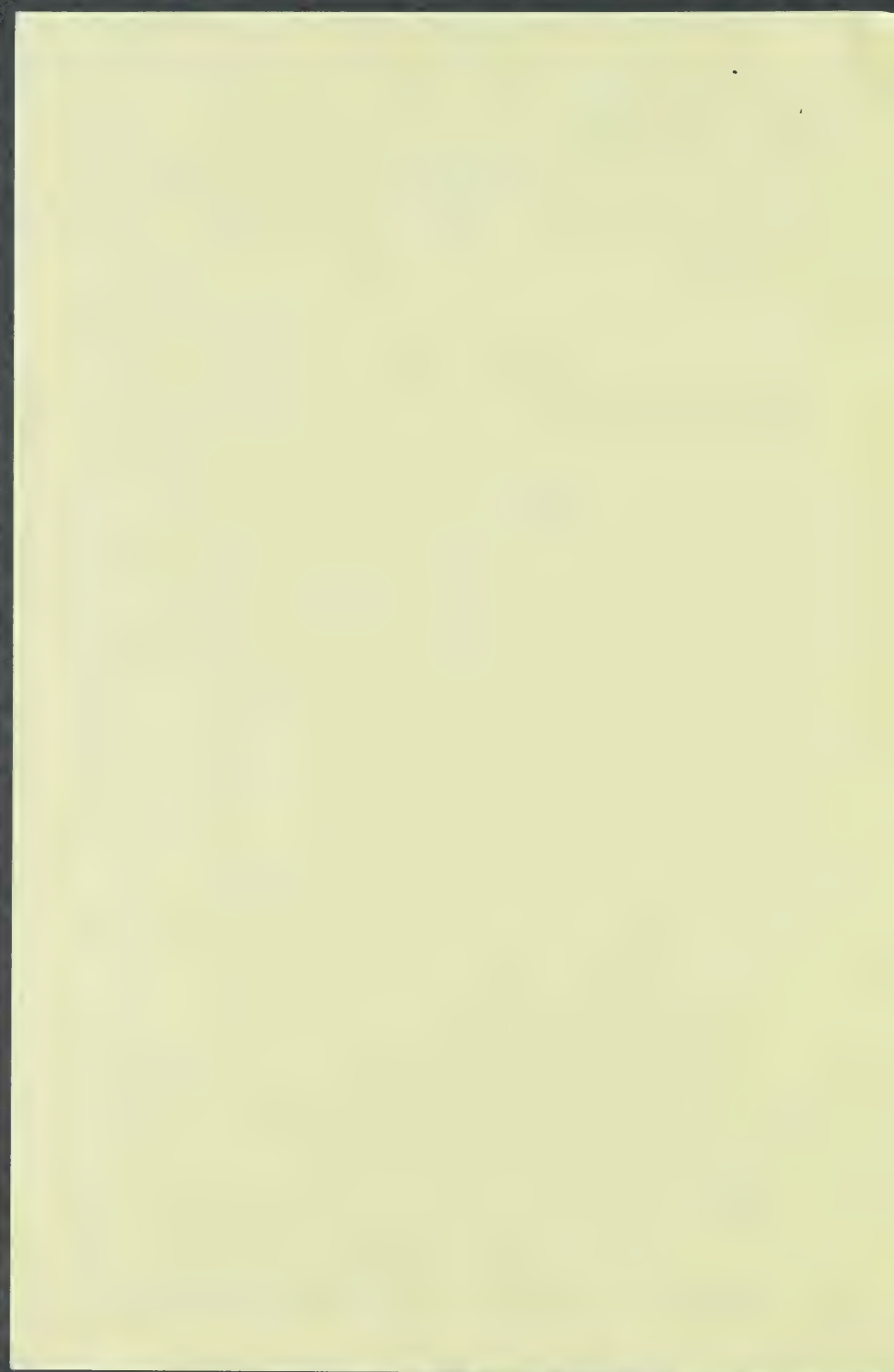
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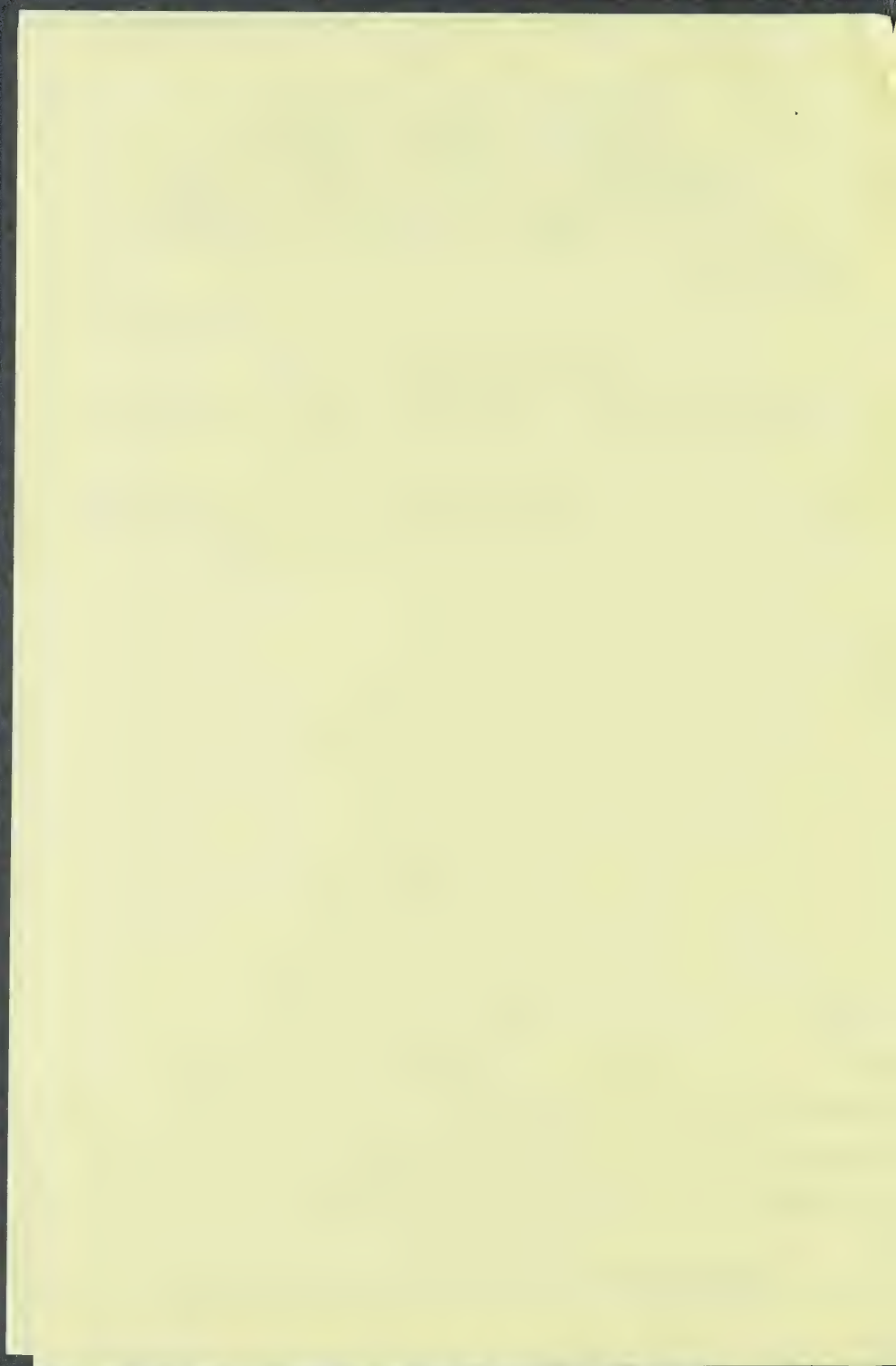
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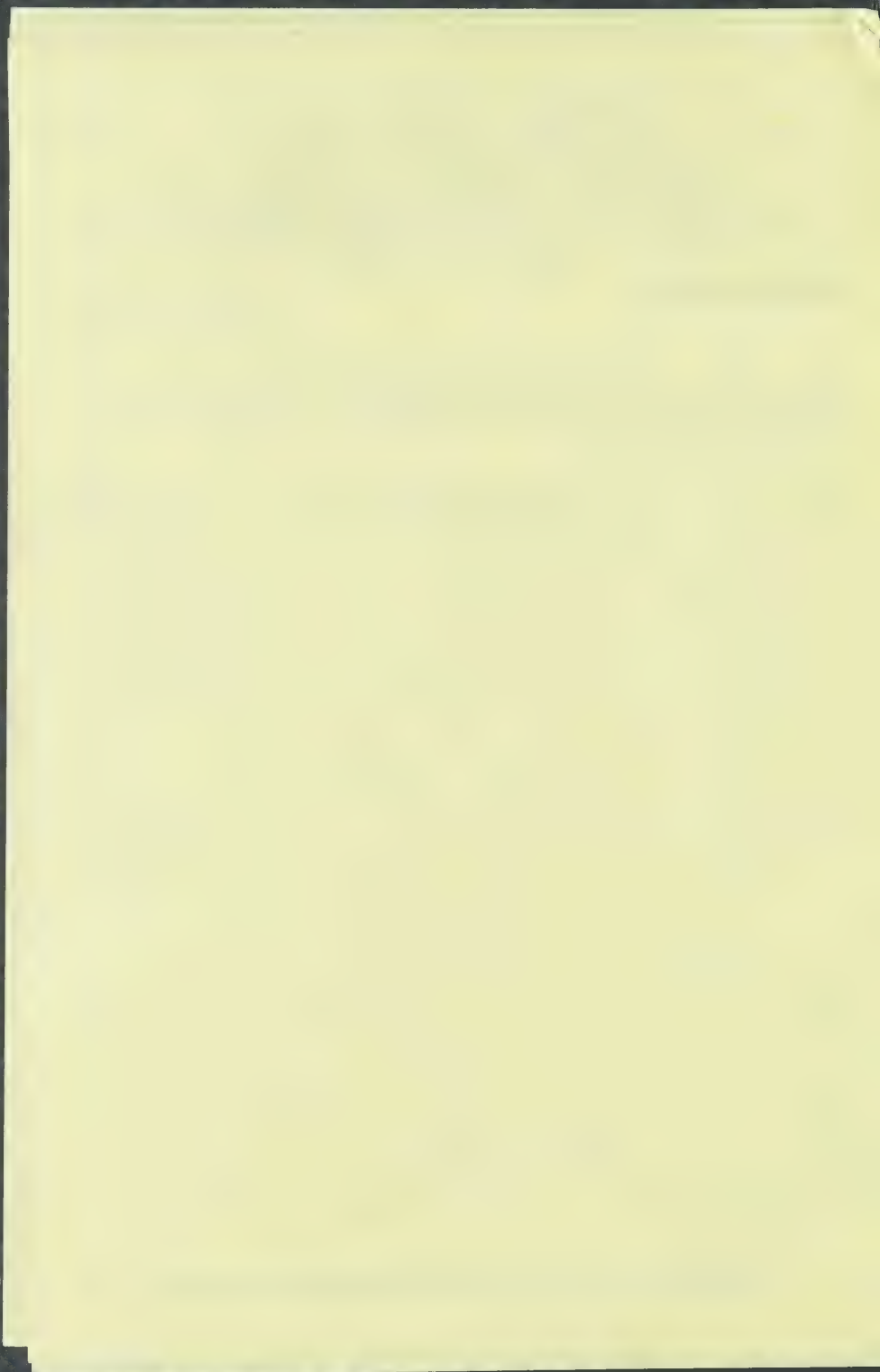
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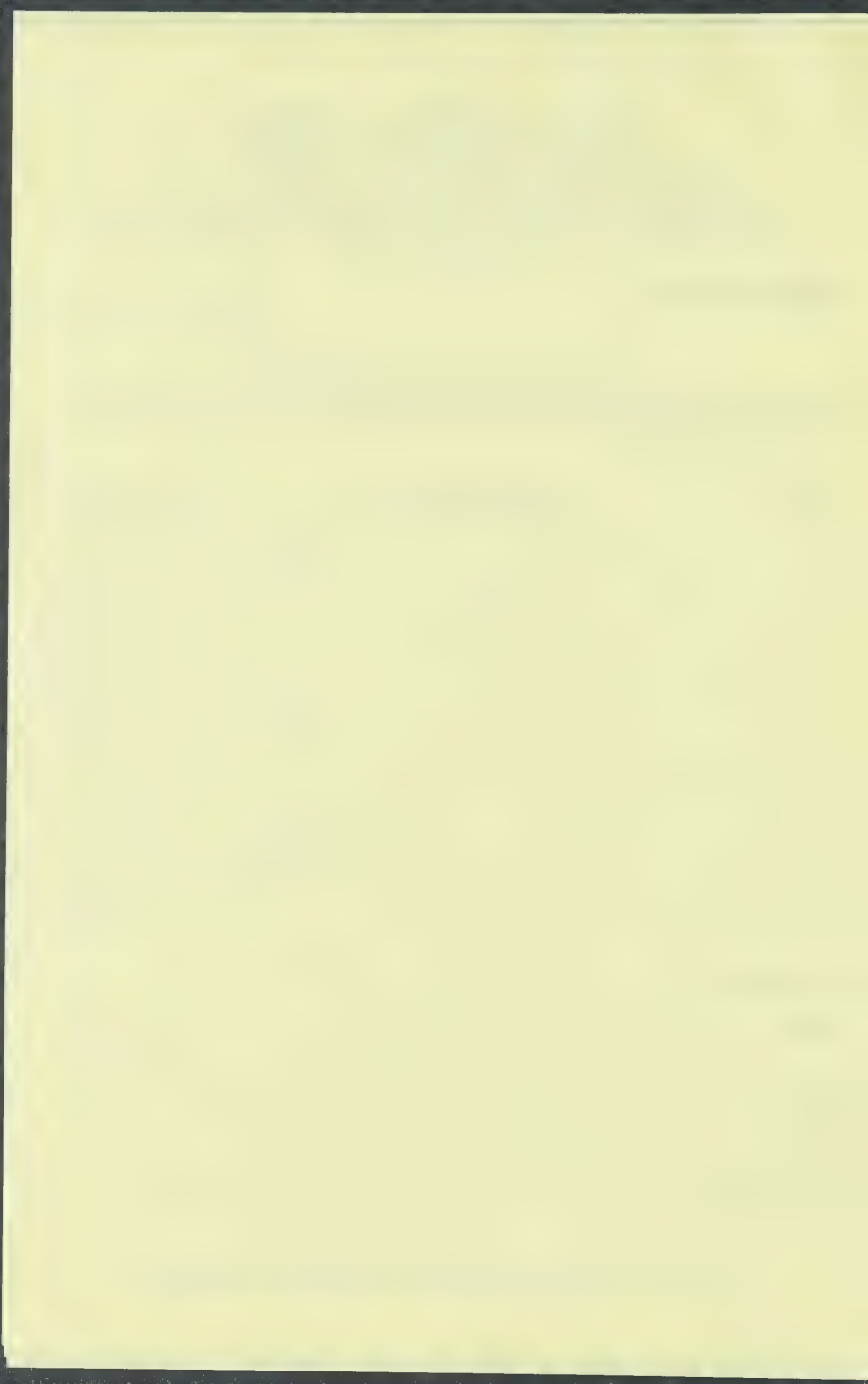
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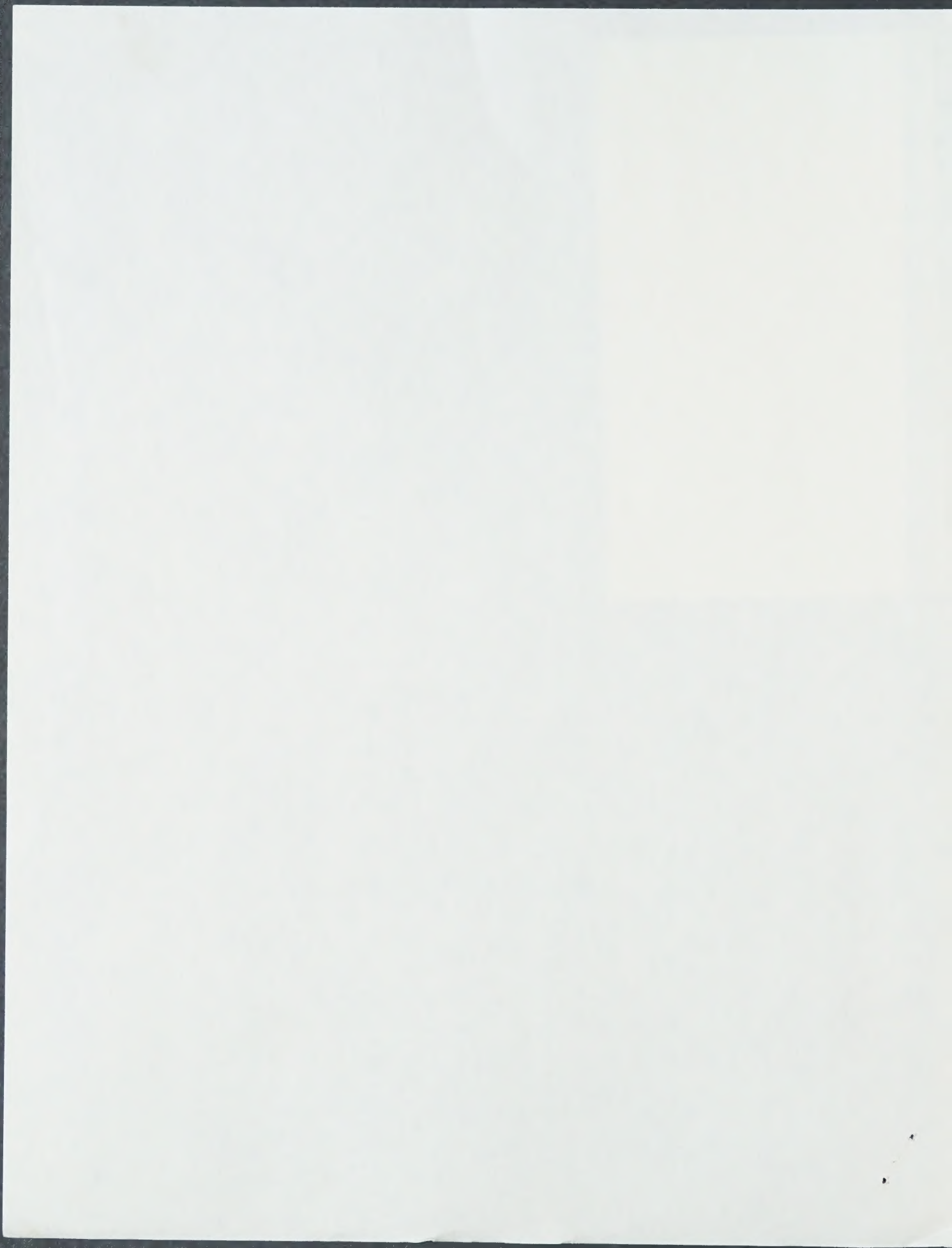
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1507. **FOLK ART CARVED WOODEN DOG**, seated, height 6 1/2", American, early/mid 19th C.
1508. **SMALL FRAMED FOLK ART PEN/INK/WATERCOLOR** of a Pennsylvania Dutch Woman with a flower, image 3 3/4" x 3", signed in three places: "Miss Sarah A. Snyder", c. early/mid 19th C.
1509. **FRAMED SMALL PENNSYLVANIA DUTCH FOLK ART PEN/INK/WATERCOLOR** of nine bulls, each with a small square, image 2 3/4" x 2 1/2", signed "Misses Sarah Amas Snyder", c. early/mid 19th C.
1510. **FRAMED FOLK ART PENNSYLVANIA DUTCH WATERCOLOR**, depicting two lions on crescent (arcs) with "Hex" (stars) and circles, image 5 5/8" x 6 7/8", signed lower and ascribed as follows: "James D. Brumbach, June the 2nd AD 1855, Oley Berks Co. PA"
1511. **FRAMED PENNSYLVANIA DUTCH FOLK ART PEN/INK/OIL ON PAPER "SAMPLER"** a rendering in the manner of cross stitch embroidery, all on hand ruled (ink) paper, depicting a basket of flowers and two "hexes" and the legend: "Sara Schultz, 1826", image 5 5/8" x 3 7/8"
1512. **FRAMED LATE 18TH/EARLY 19TH CENTURY WOODCUT** of "The Sword Swallower", image 5 7/8" x 2 7/8", ascribed to England (or America?)
1513. **ART DECO STYLED TABLE LAMP**, bronze patinated metal, depicting two nude figures upholding an oriental styled chest, height 14 3/4", c. 1930s

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