Alfred Bader

Alfred Bader Fine Arts - Painting File

John S. Sargent

1943-2001

28 Irving Street
Boston, Mass.
July 24, 1971

Dr. Alfred R. Bader
President
Aldrich Chemical Company Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

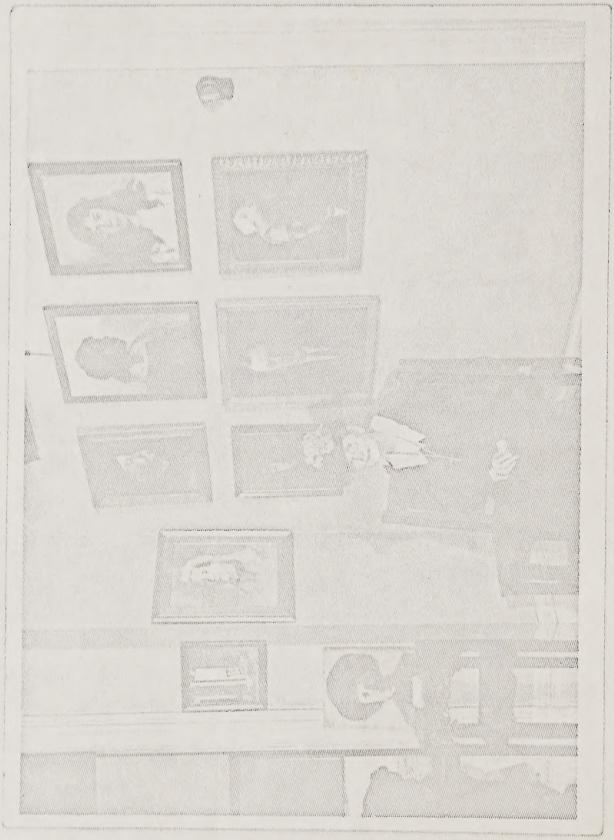
Dear Dr. Bader;

In your letter of June 24, 1971, you assert that, "... I would like to assure you once again that there is absolutely no doubt in my mind that the painting of 'Virginia' is mine both legally and morally, ... and

that it was painted not by your mother but by John Singer Sargent." It is unfortunate that you have closed your mind on the matter because the simple facts are that the painting "Virginia" belongs to my sister and me, having been painted by our mother as you really can see by the enclosed xerox copy of a photograph of our mother at the time of an exhibition of her work.

We have always been willing to discuss the situation with you after you have done the right thing and returned our property to us.

Sincerely yours,
Elizabeth F. Leach



July 23, 1970

Mr. John J. Colony, Jr.
President
Cheshire Mills
Harrisville, New Hampshire 03450

Dear Mr. Colony:

I am deeply indebted to you for your kind and most informative letter of June 4. Please forgive my not answering earlier, but I have been in Europe.

I had sent a copy of our Aldrichimica acta to every Frye in the Boston area, and one young lady who is unrelated to General Frye knows Miss Elizabeth Leach and wrote to me about her. I spent a most pleasant evening having dinner and talking about their mother with the Misses Elizabeth and Catherine Leach in April. They remembered the painting, but unfortunately did not know who the girl was. The only possibility which they could suggest was that it might have been one of the daughters of Professor Thomas S. Perry, one of whose daughters married Mr. Grew, our late ambassador to Japan. Unfortunately, I have not yet been able to find anyone who knew Professor Perry's family well, and I am wondering whether perchance you might help.

In any case what you told me was indeed most helpful, as of course your information suggests the probable answer of how General Frye acquired the painting from John Singer Sargent. Perhaps we will never know just who the girl was, but I certainly would like to keep trying.

Again, with many thanks, I remain

Yours sincerely,

Alfred Bader

AB/ds

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J J Colony

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Warren Frazier Opg Mgr.

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A. Bade, Aldrich Chemical Co

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Milwaukee, Wisconsin 53233

March 27, 1970

Mr. John J. Colony, Jr.
Cheshire Mills
Harrisville, New Hampshire 03450

Dear Mr. Colony:

May I ask you for your help in identifying the sitter of a portrait by John Singer Sargent which belonged to your uncle, the late Mr. James Albert Frye.

The portrait is illustrated on the cover of our enclosed Aldrichimica acta, and the description of this painting on the inside front cover and Mrs. Max Bloom's letters will be self-explanatory. You will note that Mrs. Bloom remembered that Mr. Frye was a Harvard graduate, and your uncle was the only Frye who was a regular student at Harvard in the last quarter of the last century. Proof that Mr. James Albert Frye was indeed the owner of Mrs. Bloom's paintings is further provided by the notation on Mrs. Bloom's water color, "J A F to K C F, May, 1904." Surely, this must mean James Albert Frye to Kate Colony Frye.

There are three possibilities: this intense girl could be a relative of Mr. Frye or of your aunt, Kate Colony Frye, the daughter of the Hon. Horatio Colony, or simply a painting that Mr. Frye bought casually, perhaps depicting an acquaintance. My search would be completed if you could identify the girl. If not, could you suggest the names of other members of your family who might know about this painting. Also, you will note that Mrs. Bloom has forgotten the names of the two maiden ladies who must have inherited Mr. Frye's trunk. Could you tell me who these ladies were, to complete the chain of ownership.

With many thanks for your help, I remain

Yours sincerely,

Alfred Bader

AB/ds

Enc.

CERTIFIED MAIL - Return receipt requested

bc - Dr. Martin Ettlinger

JOHN J. COLONY, JR., PRES. CHARLES COLONY, TREAS. RUTH D. COLONY, CLERK

CHESHIRE MILLS
HARRISVILLE, N. H.

June 4, 1970

Dr. Alfred R. Bader, President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

Sorry to have taken so long responding to your letter of March 27, 1970 concerning the Sargent painting, but I did want to get as much information as possible from my cousin Horatio Colony who had been off on a cruise until recently.

The portrait interested me immediately and I feel that I must have seen it long ago when it was in General Frye's possession. However my cousin and I agree that the subject is definitely not our aunt Kate Colony Frye nor any other member of our family.

Your detective work so far has been excellent and for any help it may be to you we offer the following bits of information: -

James Albert Frye graduated from Harvard 1886, knew my father there and married the latter's sister Kate Colony. He was a major general in the regular U. S. Army.

General and Mrs. Frye lived in Cambridge, Massachusetts winters after his retirement and spent their summers in the "Noah Cooke" house in Keene, N. H., an old colonial house belonging to my father. After Kate Frye's death about 1928 General Frye lived the year around in Keene and all his possessions were there when he died about eight years later.

Alice Frye Leach was General Frye's sister, a fair painter in her own right, and was the mother of the two unmarried sisters, Catherine and Elizabeth Leach. When General Frye died

the Leaches took over his personal belongings and from there on you have traced the route of the painting via Mrs. Bloom to yourself.

Incidentally the Leach sisters were not as old as your correspondent supposed; they are both still living we understand and although Catherine is in an institution of some sort, Elizabeth F. Leach was listed in the Boston phone book (1968) at 28 Irving St., Boston, Massachusetts. This would be your most interesting lead to pick up.

Other information from my cousin: - General Frye knew John Singer Sargent fairly well personally, and was a very close friend of the artist's brother James, who was a fellow club member in Boston's old St. Botolph Club.

The above is about all we can supply you with for the moment. Let me know if there is any other information we can help you with, and we'd be very curious to hear from you if you come to any definite conclusions.

Very truly yours,

John J. Colony, Jr.

John J. Colony, Jr.,
Harrisville, N.H. 03450

JJC:dl

Gray Herbarium **Harvard University**

REED C. ROLLINS, DIRECTOR
ROLLA M. TRYON, CURATOR
AND CURATOR OF FERNS
LORIN I. NEVLING, JR., CURATOR
AND SUPERVISOR OF THE HERBARIUM
ROBERT C. FOSTER, BOTANIST AND BIBLIOGRAPHER
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OTTO T. SOLBRIG, PROFESSOR OF BOTANY
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✓ MARTIN G. ETTLINGER, HONORARY RESEARCH ASSOCIATE
MICHAEL A. CANOSO, SENIOR CURATORIAL ASSISTANT
WILLIAM E. GRIME, CURATORIAL ASSISTANT

22 DIVINITY AVENUE
CAMBRIDGE, MASSACHUSETTS 02138

March 12, 1979

Mr. Alfred Baier, President
Aldrich Chemical Company
Milwaukee, Wisconsin

Dear Alfredo,

As I told you on the phone, it was only yesterday I had a moment to go by the Harvard Archives. Only two Fryes were at Harvard between 1850 and 1900, or even, I think, between 1850 and 1900. One, Alexis Everett Frye, did not attend the College (i. e., as an undergraduate); LL. B. 1890, A. M. '97. Since he did not belong to a College Class, the only information about him comes from newspaper clippings of around 1900. He owned an orange grove in California; was superintendent of schools for the whole of Cuba in 1900 (during the U. S. occupation after the Spanish-American War); married a Cuban girl (at least one child, a daughter, Pearl, born 1901); and settled in Cambridge about 1900. I guessed his to be the less likely candidate, but you can judge of the matter better than I. The other is James Albert Frye, A. B. 1896, born Boston 1863, son of James Nichols and Sabina Rachelas Frye. An editor of the Crimson ("He was the wit of the Board, delighting particularly at festive meetings"); chairman of his Class Committee, '96-'06. Special student at the Law School, '96-'99; in business with his father, '90-'91. Married 1891 to Kate Colony, "daughter of Hon. Horatio Colony," at Keene, N. H., apparently her home. Presumably no children. An author, publishing 5 books, including a history of the Spanish-American War, and numerous articles. Socially prominent; a volunteer officer of coast artillery, spending much time and energy as a gentleman soldier. Rose to be Adjutant-General of Massachusetts, '06-'07; retired from militia in 1907 with rank of major-general. Thereafter seems to have lived mainly at Keene. Boston addresses in 1911 (25th Class Report): Hotel Westminster, St. Botolph Club, and 236 Berkeley St. (business). Business in 1911: "Writing and management of estate." Died at Keene 1933. Possibly one or both of these Fryes are in standard sources like the Dictionary of National Biography or old Who's Who, but I haven't checked.

Your salesman, Jack Sullivan, was by the Natick Lab two days ago, just before my departure Saturday, and seemed to be making Aldrich with energy. The college was great.

As ever,

Martin

Will look forward to seeing Chuck Rouckert.

Bite art

September 24, 1969

Mrs. Bloom
1891 South Ocean Drive
Hallandale, Florida 33009

Dear Mrs. Bloom:

Some time ago I purchased from a Boston art gallery a small study of a young girl which has been identified as a painting by John Singer Sargent.

I would very much like to ascertain the identity of the girl, and in tracing the ownership, I have found that the Boston gallery had purchased the painting from an antique store in Brookline and the owner of that antique store, Mr. Paul Tracy, has kindly now given me your name and address, which I believe he obtained from your sister. I understand from Mr. Tracy that you once took this painting in payment of unpaid rent, and I would very much appreciate your help in giving me the name of the previous owner so that I could follow up further.

We plan to publish this painting in our Aldrichimica acta, and I hope that the facts given in the enclosed brief essay accompanying the reproduction are correct.

With many thanks for your help, I remain,

Yours sincerely,

Alfred Bader

AB/ds

Enc.

bcc - Mr. Paul Tracy
Mr. David McKibben

RECOLLECTIONS
700 WASHINGTON ST., BROOKLINE 232-5505
241 WASHINGTON ST., BROOKLINE VILLAGE
ANTIQUES
ETCETERA
WE BUY AND SELL ANTIQUES

Sept 19, 1969

Dear Dr. Bader,
Re: your letter dated July 23, 1969.

The name & address of the lady who consigned the picture to me is as follows:

Mrs. Bloom
1891 So. Ocean Drive
Hallandale, Florida
33009

Sincerely,
Paul Tracy

Art

April 22, 1969

Mr. David McKibbin
Library of the Boston Athenaeum
10 1/2 Beacon Street
Boston, Massachusetts 02108

Dear Mr. McKibbin:

Thank you so much for your kind note of April 16

I acquired the sketch of the little girl in a Boston gallery last year and thought it was by Sargent when I bought it. The director of the gallery told me that he had bought the painting in a private home in the vicinity of Boston, and as I know him quite well personally and have bought many paintings from him, I will try to find out more on April 29.

If convenient to you and of course subject to my flight being on time, may I visit with you on Monday evening, April 28, around 9:30 p. m. to show you the sketch. If so, where shall I bring it? Unfortunately, my schedule for the next day is exceedingly tight, and I may not have time to come to the Athenaeum and will have to fly back to Milwaukee on Tuesday evening.

With many thanks for your help, I remain,

Yours sincerely,

Alfred Bader

AB:ds

LIBRARY OF THE BOSTON ATHENÆUM

WALTER MUIR WHITEHILL, *Director and Librarian*

10½ Beacon Street, Boston, Massachusetts 02108

16 April 1969

Dear Dr. Bader,

I can tell you nothing more about your Sargent sketch than I have written to Miss Clare at Knoedler's; but perhaps you can tell me something which would enable me to trace it. I know of no Boston subject and because the little girl is so attractive it seems unlikely had she lived here that it would not have been recorded or seen by any one who would have recorded it. Of course Sargent might have taken a prepared canvas with him to some place outside Boston such as Newport or Worcester, but I cannot think who this child might be. If you will tell me what you know of the canvas's provenance there may be a clue which I could interpret.

I should very much like to see the picture when you will be in Boston if you care to show it.

Yours very sincerely,

David McKibbin

DAVID McKIBBIN

April 10, 1[illegible]

Mr. David McKibben
The Boston Athenaeum
10 1/2 Beacon Street
Boston 8, Massachusetts

Dear Mr. McKibben:

As you will see from the enclosure, the librarian of the Frick Library has suggested that I write to you about a small painting in my collection, about which I understand you have also corresponded with Miss Elizabeth Clare of Lincoller and Company, who had obtained a photograph from the Director of the Milwaukee Art Center, Mr Tracy Atkinson.

Photograph of this painting is enclosed; it is oil on canvas, 17" x 14", and the painting has not been relined and is on a Boston stretcher.

I plan to be in Boston, staying at the Hotel Lenox, the evening of Monday, April 28, and if you would like to see the original, I could easily bring it along in my brief case

With many thanks for your help, I remain,

Yours sincerely,

Alfred Baker

AB:ds

Enc.

bcc- Mr. Tracy Atkinson

M. KNOEDLER & CO. INC
14 EAST 57TH STREET
NEW YORK, N.Y. 10022
PLAZA 3-9742
PARIS 8 BIS FAUBOURG ST HONORE
LONDON, 34 ST. JAMES'S STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

APRIL 1, 1969

MR. TRACY ATKINSON
DIRECTOR
MILWAUKEE ART CENTER
750 N. LINCOLN MEMORIAL DRIVE
MILWAUKEE, WISCONSIN 53202

DEAR TRACY,

THANK YOU FOR YOUR LETTER AND THE EXTRA CATALOGUES OF "THE INNER CIRCLE," WHICH ARRIVED HERE PROMPTLY. I AM ENCLOSING HEREWITH A COPY OF A LETTER I HAVE JUST RECEIVED FROM DAVID MCKIBBEN, WHO IS DOING EXHAUSTIVE RESEARCH ON SARGENT. WILL YOU PLEASE SEND ME ANOTHER PHOTOGRAPH FOR HIS FILES?

IT IS MY UNDERSTANDING THAT YOU HAVE BEEN OFFERED THIS PAINTING FOR THE COLLECTION, AND WOULD LIKE A CURRENT EVALUATION FOR TAX PURPOSES; OR IS IT A PAINTING THAT MAY BE OFFERED FOR SALE?

YOURS SINCERELY,

ELIZABETH CLARE

EC:DDF
ENC.

COPY

LIBRARY OF THE BOSTON ATHENAEUM

WALTER MUIR WHITEHILL, DIRECTOR AND LIBRARIAN

10 1/2 BEACON STREET
BOSTON 8, MASSACHUSETTS

26 MARCH, 1969

DEAR MISS CLARE,

YOUR HEAD OF A GIRL IS STUNNING. I WISH I KNEW WHO SHE IS. IT SUGGESTS LITTLE MISS ELSIE PALMER, WHO IS WEARING A SIMILAR SMOCK (1890), THOUGH HER HAIR IS LIGHTER AND PERHAPS SOFTER.

DO TRY TO FIND OUT MORE ABOUT HER!

I HAVE NEVER BEEN MORE SURE OF AN UNKNOWN AND I'D LIKE TO IDENTIFY HER. THE "BOSTON" ANGLE MAY JUST BE A BLINDING _____? pt OF SAND. BUT I DON'T KNOW OF ANY MISSING LOCAL PORTRAITS TO IDENTIFY HER WITH. WILL YOU TRY TO GET ME A PHOTO?

DAVID MCKIBBEN
(SIGNED)

DEPARTMENT OF THE ARMY
U S ARMY NATICK LABORATORIES
NATICK, MASSACHUSETTS 01760

IN REPLY REFER TO

Antiquarian Intelligence
Agency

March 21, 1970

Dear Awlfred,

Most thoughtful of you in these days when Milwaukee is cut off from the written word out of the Hub of Civilization (and vice versa), to send Chuck with your message of triumph. Though J, A, K, and C are relatively common initials and I would have preferred coincidence on a few Q's, X's, and Z's (e.g., Quentin-Xantus Zephaniah Frye), I agree that we have probably found your Sargent ex-proprietor whose

successor you expropriated.

The hopeful hypothesis is that the painting is of a member of the Fryc or Colony families, and if McKibbin is right that the painting was done out of Boston, being unrecorded, it is to Keene and the Colonys or Colonies we must turn. If his attributed date is approximately right, it's unlikely she (the sitter) was old enough to be married (barring scandals such as you undoubtedly are imagining) in '91. On the other hand, the painting could well be of a younger sister of Kate's. Your idea of seeking publicity being abhorrent to a scholar, I called

the Mass. Historical Society this morning and unexpectedly (it's Saturday) got hold of a kindly editor (named Malcolm Freiberg). His attitude was that while the Keene Public Library, for example, might have information, and the New Hampshire Hist. Soc. at Concord ~~[illegible]~~ more, a lot could probably be learned hereabouts by combing genealogies and local histories in the libraries of the Mass. Hist. Soc., the New England Historical Genealogical Soc. (also Boston), and the American Antiquarian Soc. at Worcester. The first thing I'll do is call Mr. McKibbin to coordinate our efforts — thereafter proceed as leisure allows.

Reply at Once. Bearer waits.

Yrs.,

Martin

Reprinted from

THE BROOKLYN MUSEUM ANNUAL VII 1965-1966

John S. Sargent: The Worcestershire Interlude, 1885-89

DONELSON F. HOOPES

Paul Helleu Sketching, with his Wife[1] (Plate IV), in the collection of The Brooklyn Museum, is one of Sargent's most completely realized impressionist pictures from a brief but important phase of his development as an artist. Sargent (1856—1925) is widely known as a painter of portraits cast in the grand manner of late nineteenth-century realism and notable for their brilliant, facile brushwork. During a brief period in the late 1880's, however, he focused his energies on the creation of a series of paintings in the impressionist idiom that had its inspiration in the work of Claude Monet. This experiment occured not at Giverny or Argenteuil, as might be expected, but in the pastoral west country of Worcestershire, England, in the villages of Broadway, Calcot, and Fladbury, on the River Avon. Not only was this a remarkable break with the academic realism of

[1] Acc. no. 20.640; oil on canvas, $25^{5}/_{8} \times 31^{13}/_{16}$ in., signed lower right "John S. Sargent." Purchased December 1920, from Paul Helleu, Paris. The painting was given to Helleu by Sargent, perhaps as a wedding present.
Helleu was born at Vannes, Brittany, in 1859 and as a young art student gravitated to Paris, where he came under the influence of Impressionism. Like Monet he found subject material for his art in the French cathedrals; however, he chose to paint the effects of light streaming through the stained glass windows rather than the exterior views as Monet did. Largely under the influence of Sargent, he turned to portraiture. In England he painted the Duchess of Marlborough and the Countess of Warwick, among other prominent members of Edwardian society. It has been suggested that Sargent was responsible for introducing him to this circle. Helleu is known also for his drawings in sanguine crayon of stylishly beautiful women, and it was for this penchant that he earned the name "Watteau à vapeur." He was an accomplished etcher, and some of his finest works are in this medium. He was made an honorary member of the International Society of Sculptors, Painters and Gravers in London. The French government honored him with the Order of the Legion of Honor in 1904. Helleu died in Paris on March 24, 1927.

Plate IV. Sargent, "Paul Helleu Sketching, with his Wife," 1889. The Brooklyn Museum. (20.640)

Sargent's earlier Paris training, but it represents the first time that Impressionism flourished on English soil.[2]

Sargent first met Paul César Helleu (1859—1927) in Paris when both men were in the circle of the celebrated portrait painter and teacher Charles Auguste Emile Durand (1837—1917), known as "Carolus-Duran." The date of their meeting remains uncertain, but was sometime between 1876 and 1882.[3] Helleu, who was desperately poor, was struggling to keep a small studio high up in a building in the rue de la Grande Chaumiere. Sargent's biographer, Evan Charteris, recounts that Sargent, deeply concerned about his friend's poverty and despair, bought a pastel drawing from Helleu for one thousand francs, an astonishingly large sum for such a work. Since Sargent did not realize his first portrait commissions until 1879, this act of rescue must have occurred on or after this date. Contrary to popular belief, Sargent was not affluent; although his expatriate parents had reared him in Europe, theirs had been a precarious existence. Henry James, a lifelong friend, characterized them as living like ambassadors one year and paupers the next. During the years that Sargent remained in Paris, Helleu was a frequent

[2] The influential French dealer Paul Durand-Ruel fled to London at the outbreak of the Franco-Prussian War in 1870, taking with him his stock of Barbizon and impressionist paintings. His gallery in New Bond Street became the center of French painting in England. In 1872, he showed at one time fourteen canvases by Edouard Manet, seven by Camille Pissarro, and four by Alfred Sisley. However, the English critics, collectors, and public alike tended to regard Impressionism as a temporary, foreign extremist craze and generally ignored it. This attitude prevailed at the time Sargent spent his first summer at Broadway. It was not until the following year that a group of dissident young English painters, whose common bond was their admiration for the Barbizon School, formed The New English Art Club.

[3] The first biography of Sargent, by Evan Charteris, states unequivocally that Sargent met Helleu when the former was twenty-two and the latter eighteen years old. Charteris had full access to Sargent's papers and interviewed Helleu in preparation for the biography, but how he established this piece of information is uncertain. Clearly, there was only a three-year difference in their ages, not four as he suggests. By Charteris's reckoning, the date of their meeting is placed in 1877 or 1878. Charles M. Mount *(John Singer Sargent, A Biography* [New York, 1955]), advances the date to 1876 and links the two student artists' meeting with Monet to April of that year. In a more recent statement ("Carolus-Duran and the Development of Sargent," *The Art Quarterly,* XXVI, no. 4 [1963], p. 396), Mount retracts this assertion, citing as his authority Jean Adhémar and Jean Vallery-Radot *(Paul Helleu,* Bibliothèque Nationale [Paris, 1957]), and on this basis, moves the date of the meeting of Sargent and Helleu to 1882. In

companion. The two often breakfasted together at a popular student restaurant in Montparnasse in the company of the older Auguste Rodin. Together, they made a pilgrimage to Holland in the spring of 1880, where they sought out the great banqueting-group paintings of Frans Hals in Haarlem. Helleu was probably included also in the dinner party that Sargent gave for Claude Monet at the Café Helder on the Boulevard des Italiens.[4]

In April 1874, the year that Sargent arrived in Paris to begin his studies with Carolus-Duran, there occurred the first group exhibition of a revolutionary body of painters who had been dubbed "Impressionists" by an outraged critic.[5] Monet exhibited twelve canvases, including one that provided the critic's inspiration, *Impression-Sunrise*. The impact on Sargent was profound — more than thirty years later Sargent wrote his friend Frederick Jameson that Monet had "bowled me over."[6] As early as the summer of 1875, when he was nineteen years old, Sargent painted one of his first oil studies, a view of the sundappled veranda of the house his parents rented at St. Enogat on the Brittany coast.[7] The painting is charged with impressionist light and bears little resemblance to the hard studio realism of the Carolus-Duran atelier. As Sargent's student years in Paris passed into a period of independence as a professional, he emerged as the leading contender, with Carolus-Duran, in the por-

conversation with Helleu's daughter, Mrs. C. D. Howard-Johnston (June 8, 1965), I learned that Helleu was often heard to recount his meeting with Monet at Durand-Ruel's gallery in 1876 and that Sargent had been present also.

[4] Again, the date of this event seems uncertain. In the Mount biography *(op. cit.* [Note 3], pp. 43-44), the date was put at April 1876, which would correspond with the information given me by Mrs. Howard-Johnston. However, in *The Art Quarterly* (Note 3), Mount again changes the date to 1882, but does not mention the month.

[5] The first group exhibition was held at Nadar's studio, 35, Boulevard des Capucines, April 15 — May 15, and included the work of thirty artists.

[6] Evan Charteris, *John Sargent* (New York, 1927), pp. 123-124. Contained in the text of a letter dated March 20 (1911 or 1912) which Charteris published in full.

[7] *Wineglasses*, in the collection of Mrs. David Gubbay, Trent Park, England. Charteris *(op. cit.* [Note 6], p. 280) lists this as 1874; however, there is no evidence to show that Sargent painted in oils before entering the Carolus-Duran atelier in October 1874, and the setting described in the painting suggests summer. In point of style, it is related to other examples of his work dating from 1875.

trait field. Impressionism, if it continued to interest him, does not manifest itself in the portraits and genre subjects painted from 1880 through 1884. His fateful *envoi* in the Salon of 1884, *Portrait de Mme. . . .*, better known as *Madame X* (The Metropolitan Museum of Art, New York) has more references to Carolus-Duran's orientation in Velazquez and Manet than to the new art expression. In *Madame X*, Sargent created an image which at one stroke became a canon of worldly elegance while remaining an objective representation of a notorious professional beauty. It proved too forthright a statement even for a Paris audience; the great outburst of public indignation and derision that attended the viewing of *Madame X* on the opening day of the Salon of 1884 served to destroy his reputation in the eyes of the very people who might have commissioned portraits from him. Within a year, Sargent had decided to quit Paris and to seek a career in London. As if recoiling from the disaster that *Madame X* created, Sargent turned again to Impressionism.

When Sargent arrived in London in the spring of 1885, he established himself in The Arts Club while seeking a proper studio in which to begin his career anew. By chance, Edwin Austin Abbey (1852—1911), a young American artist preparing for a career in mural decoration, was also at the Club. Abbey persuaded Sargent to join him on a summer trip in the country, and by September they arrived at Broadway, Worcestershire, situated some twelve miles south of Stratford-Upon-Avon in verdant, rolling country. Here, Abbey introduced Sargent to a group of painters and writers who had made Broadway an artists' colony. Among them were Francis Davis Millet (1846—1912) and his family, Edwin Howland Blashfield (1845 — 1936), another American painter, and two Englishmen, the landscape painter Alfred William Parsons (1847—1920) and the poet Edmund Gosse (1849—1928). Henry James frequently traveled from London for a weekend with this enclave at Broadway and enthusiastically described its charms in one of his critical essays.[8] Here, Sargent returned to the kind of *plein air* painting he had practiced as a student on holiday on the Brittany coast. He became engaged with

[8] ". . . a wide, long, grass bordered vista of brownish gray cottages, thatched, mottled, ivied, immemorial . . . this is the great recommendation of Broadway—everything in it is convertable . . . there is portraiture in the air and compositions in the very accidents. Everything is a subject or an effect . . ." (Henry James, *Picture and Text* [New York, 1893], pp. 5-6).

painting in a way that characterized a true impressionist's concern for light and color.[9] Subject matter, formerly dominant in his work, was now rendered secondary, and the element of the human figure was eliminated completely from the first of these landscape studies. He could not remain so detached for long, however, and before the season was over, he had embarked upon an enormous composition which he referred to as "the garden picture"[10] (Figure 1). The painting was stored away at the end of the summer, and when Sargent returned to Broadway the following year it was brought out of the Millet's barn and attacked anew. Working swiftly and often with great dissatisfaction during the brief half-hour of the late afternoon when the effects of nature gave him the particular lavendar light he sought, Sargent struggled to maintain the *plein air* character of his scene of two girls lighting Japanese lanterns amid a garden of carnation and lily plants. When, late in the season, the flowers faded and dropped to the ground, artificial ones were substituted; and his models, the daughters of a neighbor, Frederick Barnard, were obliged to wear extra clothing under their light summer pinafores to withstand the numbing cold. All of these measures must have given Sargent a sense of extreme artificiality; and yet, in spite of this, the garden picture evokes a mood of rare serenity. At summer's end, the "garden picture" still lacked a title, but by general acclaim from the colony at Broadway it became known as *Carnation, Lily, Lily, Rose.*[11]

[9] Charteris published a letter from Edmund Gosse describing the method Sargent employed which bears this out: "He was accustomed to emerge [from his house] carrying a large easel, to advance a little way into the open, and then suddenly to plant himself down nowhere in particular, behind a barn, opposite a wall, in the middle of a field . . . his object was to acquire the habit of reproducing precisely whatever met his vision." Charteris, *op. cit.* [Note 6,] p. 77.

[10] In a letter to Charteris written in late September: "I am still here and likely to be for some time, for I am launched into my garden picture . . . fearful difficult subject. Impossible brilliant colours of flowers, and lamps and brightest green lawn background. Paints are not bright enough and the effect [of the twilight] only lasts a few minutes." *(Op. cit.* [Note 6], p. 76, excerpt from letter published in facsimile.)

[11] In the collection of The Tate Gallery, London; purchased from the Royal Academy exhibition of 1887. The title of the painting derives from a verse of a popular song entitled "The Wreath," by Joseph Mazzinghi: "Have you seen my Flora pass this way? / (refrain) Carnation, lily, lily, rose," *(Modern British Paintings, Drawings and Sculptures* ed. Mary Chamot, Dennis Farr, and Martin Butlin, The Tate Gallery [London, 1964], II, pp. 587-88).

Figure 1. Sargent, "Carnation, Lily, Lily, Rose," 1885-86. The Tate Gallery, London.

Between the time he departed Broadway in October 1886 and his return to Worcestershire the following summer, Sargent concentrated on securing portrait commissions which would justify his new studio in the Chelsea section of London. He was active also in the exhibitions of the Royal Academy and the New English Art Club. Few portrait commissions came to him that winter, but just when he seemed plunged into discouragement, a letter arrived from America which immediately altered his prospects. The letter was from Henry

Marquand of Newport, Rhode Island, who had seen a few of Sargent's portraits in the United States. These were the products of his Paris years, when a few Americans had patronized his studio. Marquand liked what he saw well enough to invite Sargent to come to Newport in the late summer of 1887 to paint a portrait of Mrs. Marquand. From the scant number of works which can be assigned to the time he spent in Worcestershire that summer, it may be concluded that the vision of success in America and plans for the trip dominated his thinking at this moment in his career.

Sargent returned triumphant from America in the spring of 1888. The Marquand commission had been only a start—during the few months of his stay in Newport, New York, and Boston, he had completed nearly two dozen portraits. His record in London for the balance of the year was hardly so impressive. During the summer, he leased a cottage at Calcot near Reading, presumably for the benefit of his father, who had suffered a stroke the previous winter. His mother and two sisters were there also, and Sargent divided his time between the Chelsea studio and the cottage at Calcot. Perhaps because of the continuing problem of finding portrait commissions in London, Sargent returned with ardor to Impressionism that summer. Perhaps no other single work from this impressionist interlude is so permeated with the spirit of Monet as is *Walk by a Stream* (Figure 2). In this picture, his young sister Violet is painted in the brightest palette Sargent had employed to date. Significant, also, is the fact that in 1887 Sargent bought Monet's painting *Rocher à Tréport* and wrote a veritable panegyric to Monet who was busy painting at Antibes.[12]

The summer of 1889 saw the full flowering of this potent influence. One feels that Sargent had created an homage to Monet in *Walk by a Stream,* complete as it is with the blonde palette of Impressionism, its cool reflections, and radiant light (Figures 2 and

[12] Sargent wrote to Monet in 1887. Charteris published the letter in his biography, reproducing it in French as Sargent had written it, but wrongly dating it to 1888. The first paragraph of the letter concerns Sargent's new acquisition: "My dear Monet, It is only with great difficulty that I am able to tear myself away from your delightful painting for which 'you do not share my admiration,' (what nonsense!) in order to tell you again how much I admire it. I have remained there before it for whole hours at a time in a state of voluptuous stupefaction, or enchantment, if you will. I am overcome to have in my house such a source of pleasure." (Translation mine, D.F.H.—Charteris, *op. cit.* [Note 6], p. 97.)

Figure 2. Sargent, "Walk by a Stream," about 1887. Collection Jean-Louis Ormond.

Figure 3. Claude Monet, "Camille Monet with Parasol," about 1887. Collection Paul Mellon.

3). Even the figure dressed in white under a parasol seems borrowed intact from Monet. In 1889, however, a transformation took place. The greater part of Sargent's production that summer deals not with the full, golden light that he achieved in the parasol picture, but reverts to his underlying interest in the effects of light observed as indirect or reflected illumination such as he achieved in *Carnation, Lily, Lily, Rose* (Figure 1). In August 1889, he rejoined his family which had taken a cottage at Fladbury Rectory, near Broadway, on the River Avon. As was their custom, the Sargents received a continuous procession of summer visitors. To Fladbury that summer came Paul Helleu and his bride, the beautiful, red-haired Alice Guérin. Helleu had won her hand over the general disapproval of her conservative parents who considered him a poor match. Although he attained a respected, if not distinguished reputation during his career, at age thirty Helleu was still emerging out of the poverty-haunted days of his student experience. He had actually laid siege to the Guérin house in Paris and, failing to gain entry, took up a day-and-night vigil that threatened his health and sanity. Stirred by the ardor that such a demonstration revealed, Alice eloped with the romantic young artist.[13]

Alice and Paul Helleu occupy a portion of the composition of *A Boating Party* (Figure 4), where Helleu is seen reclining in a canoe, one leg thrown over and into the larger punt in which Alice is resting. In the middle distance, Violet Sargent balances in another punt while an unidentified figure steadies her progress. In the far distance, the Sargent cottage is barely glimpsed through the feathery leaves of the trees. The painting is dominated by a flickering brushwork, and the rippled surface of the river relates closely to Monet's treatment of similar subjects. The figures in the foreground are curiously at variance with the rest of the painting, however. This tendency persisted throughout Sargent's career. Whenever he placed figures in a composition dominated by the landscape, they do not seem to fit easily. Indeed, it is this tendency to think of the figures as personalities rather than as objects that tends to disrupt the unity of many of his later works in the genre vein.

[13]The facts surrounding the courtship related to me in conversation (June 8, 1965) with Helleu's daughter, Mrs. C. D. Howard-Johnston.

Figure 4. Sargent, "A Boating Party," 1889. Collection Mrs. Houghton Metcalf.

Figure 5. Giovanni Boldini, "Helleu Painting Madame X," 1884. Collection Mrs. C. D. Howard-Johnston.

Helleu seems to have followed Sargent's lead since the time of their meeting. In the little portrait of him painted on a plate by Boldini (Figure 5), Helleu is seen at work on a profile portrait of Virginie Avegno Gautreau, the subject of the celebrated Sargent portrait, *Madame X*. With its profile pose, it seems a direct borrowing from Sargent's work. Helleu's *Girl in a Punt: Fladbury* (Figure 6), so full of Monet and Sargent, tends to show how derivative his art could become under the influence of stronger talents than his own. *Madame X* was the source of inspiration for many of the artists in Sargent's circle, and for Boldini as well as Helleu she was a phantom they never could quite capture. Their careers were marked by successions of chic and beautiful ladies who posed for portraits that now seem parodies of the elegance their creators sought to immortalize.

Of all of the paintings that come to us from Sargent's Worcestershire interlude, the one that comes closer to the ideal of pictorial harmony and balance between subject matter and technique is *Paul Helleu Sketching, with his Wife* (Plate IV and Figure 7). The charming Alice, just turned eighteen, did not paint but insisted upon accompanying Helleu on all of his sketching trips. Here Sargent paints the two seated side by side, bathed in that vague, indirect light of which he was so fond. He employs a staccato brush stroke in the surrounding rushes and thereby creates a foil for the minutely adjusted color relationships that take place in the painting of the two heads and the flatly rendered hats. Far more attention is given to the unity of the color and to the quality of the light than to the subjects; yet Sargent's eye could not fail to register the differences in characterization between the almost emaciated figure of his friend and the calm, doe-like form of Alice.

Figure 6. Paul Helleu, "Girl in a Punt: Fladbury," 1889. Collection Mrs. C. D. Howard-Johnston.

Figure 7. Photograph of Alice and Paul Helleu, 1889. Collection Mrs. C. D. Howard-Johnston.

All of them, including Monet, were together again at the Paris Exposition of 1889, where they had a group photograph taken, like any people on holiday (Figure 8). Sargent was represented in the United States section of the Exposition by six portraits, and the next year would see him off to America again for an even greater triumphal tour than before. The Worcestershire summers had served to enrich his command of color, which he combined with his own broad, incisive style to create a new plateau in his development.

Figure 8. Photograph of Alice and Paul Helleu, Claude Monet, and John S. Sargent. Paris 1889. Collection Mrs. C. D. Howard-Johnston.

As the years passed, Sargent drew far away from those idyllic summers on the Avon. From that time forward, he created his own trenchant style; yet echoes of Monet are to be found even in his last works.

In the preparation of this article, I am indebted to Shorewood Publishers, Inc., for permission to use illustrations and partial text material from my forthcoming book, *The Private World of John S. Sargent.*

Oct. 9, 1962

Dear Dr. Dader,

I received your letter and thank you for your good wishes. I wish I did know Mr. Frye's first name, but I just don't remember it. If I recall correctly, the date on most of the letters was around the 1880's. I have just one slender clue, on the back of the watercolor painting that I have which was framed by Foster Brothers, 4 Park Sq. Boston, order #12351, on the upper left hand corner, written with a marking pencil, is a notation (J A F to K C F May, 1904). One set of those initials may belong to Mr. Frye. I very much doubt, if the little girl in the painting could have been a member of the Leach or Frye family as I remember the sisters, they were nondescript in both their coloring and features and the girl in the picture is anything but. I can't seem to figure out why the identity of Mr. Sargent's model is important, but if it is, I wish you success in locating this will of the wisp.

The mystery as to who painted the watercolor is now solved. I decided that perhaps I ought to use my eyeglasses for occasions other than bridge, so, I took the painting off the wall and the signature is G Noyes. I looked it up in Mallets directory and part of his background was in Boston. While he has a very impressive background, I do not have any idea as to the value of his paintings. If it's value is nominal, then it will hang on my living room wall and become my claim to fame. I am sorry for all concerned that I do not possess another Sargent, but, c'est la vie.

Under these circumstances if you still wish me to send you the painting, I shall be gald to do so if you let me know which way to ship it, P.O. or Am. express and what to insure it for.

Thank you, and I hope you enjoy good health.

Mrs Max Bloom

Letter
art

September 24, 1971

Mrs. Bloom
1881 South Ocean Drive
Hallandale, Florida 33009

Dear Mrs. Bloom:

Some time ago I purchased from a Boston art gallery a small study of a young girl which has been identified as a painting by John Singer Sargent.

I would very much like to ascertain the identity of the girl, and in tracing the ownership, I have found that the Boston gallery had purchased the painting from an antique store in Brookline and the owner of that antique store, Mr. Paul Tracy, has kindly now given me your name and address, which I believe he obtained from your sister. I understand from Mr. Tracy that you once took this painting in payment of unpaid rent, and I would very much appreciate your help in giving me the name of the previous owner so that I could follow up further.

We plan to publish this painting in our Aldrichiana series, and I hope that the facts given in the enclosed brief essay accompanying the reproduction are correct.

With many thanks for your help, I remain,

Yours sincerely,

Alfred Bader

AB/as

Enc.

bcc - Mr. Paul Tracy
Mr. David McKibben

RECOLLECTIONS
700 WASHINGTON ST., BROOKLINE 232-5505
241 WASHINGTON ST., BROOKLINE VILLAGE
ANTIQUES
ETCETERA
WE BUY AND SELL ANTIQUES

Sept 19, 1969

Dear Dr. Bader,
Re: your letter dated July 23, 1969.

The name & address of the lady who consigned the picture to me is as follows:

Mrs. Bloom
1891 So. Ocean Drive
Hallandale, Florida
33009

Sincerely,
Paul Troey

June 8, 1970

Mr. John J. Colony, Jr.
Cheshire Mills
Harrisville, New Hampshire 03450

Dear Mr. Colony:

In Dr. Bader's absence I am taking the liberty of acknowledging receipt of your detailed and most interesting letter of June 4.

Dr. Bader is presently in Europe, and I am forwarding a copy of your letter to him as I know he will be so pleased to have the information you have so kindly furnished. I do thank you on his behalf, and he will be in touch with you when he returns to Milwaukee in July.

I remain,

Yours sincerely,

(Mrs.) Dorothy Soucek
Secretary to Dr. Bader

May 24, 1970

Dear Dr. Bader,

It was most interesting to read about your visit with the Misses Leach. I appreciate your frustration, but at least the visit wasn't a dull one. Cheer up, Dr. Bader, the last mile is always the longest. The reason the Leach sisters think that their mother painted your picture may be that there was a painting of a little girl with a yellow ribbon in her hair signed by Alice Leach, but that painting had the exact coloring of almost all her paintings. Mr. Tracy sold that one. As yet neither of the sisters have written to me. When they do I will be most happy to give them any information that I am able to give.

I am sorry to say that I do not remember the names of the sisters that left the trunk with me. I hardly knew them. I think the approximate time was in the early 1940's. I only remember that my lovely daughter was then a very little girl anywhere from three to five years old. She is now thirty four years old, married and has three delightful children.

I hope your Art Festival is a huge success.

As always my best wishes for your good health.

Sincerely,

Mrs. Max Bloom.

July 27, 1970

Dear Dr. Bader,

I just received your most interesting letter and hope that you are enjoying good health. Before I start this Saga, let me assure you that the manner in which I received the trunk makes that painting your property and you won't ever have to give it up. I acquired the trunk just as I told you I did and my story can easily be checked at the town hall of Brookline that they never at any time lived in my house. I lived at 47 University Rd from 1938 to 1950. These two ladies lived on Winthrop Road in a large apartment house and the two back yards faced each other. I barely knew them, I would greet them when I went out to check on the children in the yard. They would sometimes sit on their back porch and watch the children at play in the yard.I assume I am not too good at guessing ages. If the two Leach sisters are the two ladies in question, and they were not sixtyish at the time then they surely were fiftyish, perhaps it was their mode of dress that made them look older, However, I don't do any better at the races. As I wrote you before the only way I have of judging how long ago it was that I got the trunk is by my daughter's age. One day one of the ladies came to see me and she had asked my little girl to take her into the house as she wanted to speak to her mommey, she was holding my little girls hand and at the time I am sure my little girl was anywhere from 3 to 5 years old, maybe a couple of years older, but certainly not more than that and now she is 34 years old. The lady said and I quote 'Mrs. Bloom, I know you have a cellar and I would appreciate if my sister and I could leave a trunk with you. We have always lived together, but now we are going our separate ways and intend to live at the Cape. If we still want the trunk we will send for it within a year and if you do not hear from us in a year just discard the trunk in any way that you are able.' end of quote. We sold that house in 1950 and moved to a house that we had on Tappan St. in Brookline. I had told the mover not to both moving the trunk but it seems that he forgot and moved the trunk to the cellar on Tappan St. In

1967 when we decided to move to Miami, we sold the house on Tappan St. and the buyer asked me to immediately clear the cellar as he was going to store some things there before he occupied the house. When we went down to see what to get rid of I noticed the trunk and that was the first time I had ever opened it. What I had expected to find was a fortune in Confederate money, and not what was there, some old books, a very ornate sword, a box of paints, a christening dress and the paintings, also a heap of correspondence to and from General Frye, which was very interesting, also that story, 'His Aunt's Idol'. Not being an art lover, I have to confess that I was going to throw away the paintings, all but the one I liked signed by G. Reyes, but I happened to be in Mr. Tracy's store that day and noticed he had so many paintings around, so I told him about the paintings in the trunk. He told me to bring them in as he sold quite a few to people that like to give a painting for a house gift and if the paintings are not by a well known painter they don't bring much but he can always get $25.00 or $35.00 for them and he will take them on consignment and give me 2/3 and keep 1/3 for commission. I thought it was a good deal. Mr. Tracy can corroborate my story. This was in 1967. Their story that I stole the trunk would be funny if it wasn't so stupid. Anybody that is intelligent enough to steal a trunk should certainly have enough intelligence to open it first and see if there is anything in it worth stealing. The trunk had no lock on it. If I stole it for art's sake, I wouldn't be apt to wait 25 or 30 years to sell the paintings and also I wouldn't be apt to give them to Mr. Tracy to sell for $25.00 or $35.00. a painting. They really will have to dream up a better story then that if they want you to give them your painting. I can back up every word in this letter and I will do anything I possibly can to help you establish your right to that painting. I have only to tell the truth. It really is very funny, but I resent having them say I stole a trunk I never was a delicate girl, and have always enjoyed good health, but I would think twice before I would carry a trunk down two or three flights of stairs.

Now that they think you have a valuable painting they will try by fair means or foul to get it back. They will have as much chance as a snow ball in h--l.

I found Mr. John Colony's letter very interesting.

Greetings from Hawaii, a bit on the warm side, but beautiful as ever.

Sincerely

Diamna Bloom

acta

July 28, 1969

Mr. Paul Tracy
AUCOLLECTION
700 Washington Street
Brookline, Massachusetts

Dear Mr. Tracy:

Thank you so much for your kind letter of July 18.

I enclose the revised copy which will accompany the Harper sketch.

Could you please send me the name and address of the lady who sent you the sketch?

I plan to send a copy of that issue of the Aldrichimica acta to everyone named Frye in the Boston area telephone directories.

Many thanks for your help.

Very sincerely,

Alfred Bader

AB/ds

Enc.

bcc - Mr. David McKibbin

April 30, 1960

Mr. Paul Tracy
Harlequin Shop
700 Washington Street
Brookline, Massachusetts

Dear Mr. Tracy:

I very much appreciated the kindness with which you received me yesterday afternoon. You will have realized how very interested I am in learning the identity of the little girl of the Sargent sketch, and I will appreciate your finding out for me the name and address of the seller in Florida.

I enclose a copy of our Aldrichanics acts, on which we usually feature a painting. On one of our next issues we plan to use the Sargent sketch, and I hope that you will have no objection of my using the copy attached, which mentions that the painting came from you.

With many thanks for your help, I remain,

Yours sincerely,

Alfred Bader

AB:ds

Enc.

CC: Mr. David McKibben

May 24, 1970

Dear Dr. Bader,

It was most interesting to read about your visit with the Misses Leach. I appreciate your frustration, but at least the visit wasn't a dull one. Cheer up, Dr. Bader, the last mile is always the longest. The reason the Leach sisters think that their mother painted your picture may be that there was a painting of a little girl with a yellow ribbon in her hair signed by Alice Leach, but that painting had the exact coloring of almost all her paintings. Mr. Tracy sold that one. As yet neither of the sisters have written to me. When they do I will be most happy to give them any information that I am able to give.

I am sorry to say that I do not remember the names of the sisters that left the trunk with me. I hardly knew them. I think the approximate time was in the early 1940's. I only remember that my lovely daughter was then a very little girl anywhere from three to five years old. She is now thirty four years old, married and has three delightful children.

I hope your Art Festival is a huge success.

As always my best wishes for your good health.

Sincerely,

Mrs. Max Bloom.

FRICK ART REFERENCE LIBRARY
10 EAST 71ST STREET
NEW YORK, N.Y. 10021

MISS HELEN C. FRICK, DIRECTOR
MISS ETHELWYN MANNING
HONORARY LIBRARIAN

MRS. HENRY W. HOWELL, JR., LIBRARIAN

November 22, 1968

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

Dear Dr. Bader:

We suggest that you send a photograph of your head of a girl attributed to J.S. Sargent to Mr. David McKibbin, Boston Athenaeum, 10½ Beacon Street, Boston, Massachusetts - 02108. He has made a special study of Sargent's work and can give you a much more informed opinion than our research workers, who have compared your photograph with reproductions of other works by Sargent in our files and have found no very close comparisons.

The Library already has photographs of the following Netherlandish paintings in your collection, which are described in the Kalamazoo exhibition catalogue of 1967.

Brouwer, A. (att. to)	- Man with open mouth
Collier, E.	- Still Life
Pluym, C. van der	- Quill Cutter - Old woman with glasses
Rembrandt	- Scholar by candlelight
Verhout	- Portrait of C.A. Graswinckel
Vrel	- Woman darning

If additional photographs are available of paintings shown in the Kalamazoo exhibition, we shall be happy to have you send them for our study files.

Please let us know what Mr. McKibbin has to say about your painting, so that we may add the information to the photograph which you have sent us.

Sincerely yours,
Hannah J. Howell
Mrs. Henry W. Howell, Jr.

Research: M. Steinbach
HJH:KOB

Art

March 17, 1969

Mr. Charles M. Mount
42 Ailesbury Road
Dublin, Ireland

Dear Mr. Mount:

Responding to the note published in the January issue of THE BURLINGTON MAGAZINE, I would like to tell you that I own an early portrait of a girl by J. S. Sargent, and I enclose photo. It is oil on canvas, 17" x 14".

I remain,

Yours sincerely,

Alfred Bader

AB:ds

Enc.

Kosberg

Winnebago Hosp

Rau Lifschutz

April 30, 1969

Mr. David McKibbin
Library of the Boston Athenaeum
10 1/2 Beacon Street
Boston, Massachusetts 02108

Dear Mr. McKibbin:

I so enjoyed being able to spend Monday evening with you, and I want to thank you sincerely for your help. Hopefully, Mr. Tracy of the Harlequin Shop will be able to determine the name and address of the seller, and we may discover the identity of the girl yet.

Best personal regards.

Sincerely,

Alfred Bader

AB:ds

Enc.

August 25, 1970

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin
Dear Dr. Bader,

The only bright moment of a recent trip I made to Florida was reading over your delightful letters to my mother, who is indeed the nicest person in all of Florida.

My mother asked that I write you as she may not be able to for a month or two. My father died earlier this month, and while Mama has plenty of "zing" and more resiliancy than most, she is understandably taking it easy for a few months.

One of the many things I do with my time is write stories, and I've had a number of them published here and there. Yes, "The Intense Girl" interests me as story material. If you have my mother's letters still, could you send me photocopies so I can read the other side of the story.

My mother is great fan of yours, and follows your sleuthing with wonder and admiration. Good hunting, and if ever you are on this side of the Atlantic please don't hesitate to get in touch with me.

Best wishes,

Ted Bloom

Ted Bloom
"La Vigie"
1181 Bugnaux/Rolle
Switzerland

Oct. 9, 1962

Dear Dr. Bader,

I received your letter and thank you for your good wishes. I wish I did know Mr. Frye's first name, but I just don't remember it. If I recall correctly, the date on most of the letters was around the 1880's. I have just one slender clue, on the back of the watercolor painting that I have which was framed by Foster Brothers, 4 Park Sq. Boston, order #12351, on the upper left hand corner, written with a marking pencil, is a notation (J A F to K C F May, 1904). One set of these initials may belong to Mr. Frye. I very much doubt, if the little girl in the painting could have been a member of the Lowell or Frye family as I remember the sisters, they were nondescript in both their coloring and features and the girl in the picture is anything but. I can't seem to figure out why the identity of Mr. Sargent's model is important, but if it is, I wish you success in locating this will of the wisp.

The mystery as to who painted the watercolor is very solved. I decided that perhaps I might be use my eyeglasses for occasions when there bridge, so, took the painting off the wall and the signature is G Hayes. I looked it up in Mallett's dictionary and part of his background was in Boston. While he has a very impressive background, I do not have any idea as to the value of his paintings. If this value is nominal, then it will keep on my living room wall and become my claim to fame. I am sorry for all concerned that I do not possess another Sargent, but, alas! I do not.

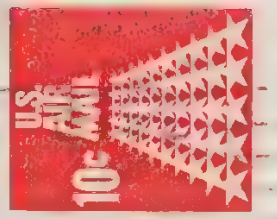
Under these circumstances if you still wish me to send you the painting, I shall be glad to do so if you let me know which way to ship it, P.O. or by express had what to insure it for.

Thank you, and I hope you enjoy good health.

Mrs Max Bloom

AIR MAIL

PAR AVION



[illegible] Chemical Company, Inc.

[illegible] 20th Street

Minneapolis, Minnesota, [illegible]

[illegible]

Telephone 694132

42 Ailesbury Road,
Dublin, Ireland.

March 26, 1989

Dr. Alfred R. Bader
Aldrich Chemical Company, Inc.
2371 North 30th Street
Milwaukee Wisconsin 53210

Dear Dr. Bader,

On my retyrn from a short trip to America I find your kind letter of March 17th, enclosing a photograph of your picture. I am most grateful, and especially thankful that you have had the good sense to enclose this photo. Generally I must write to ask for one and this is a very time-consuming task!

Your picture is one that I know nothing about and for which I seem to have no previous record. Possibly it is recorded under some other designation, or by the name of the sbbject (?). To avoid any possibility that I may be confusing it may I ask you for the history of the picture, the names of any previous owners, and where you acquired it or from whom? A man in my position attempts to keep complete records on index cards for handy reference.

Again, with many thanks for your kindness in writing,

Sincerely,

Charles M. Mount

P.S. I have also written books on GILBERT STUART, MONET, and am at work on one on RUBENS. If you have any works by these artists I would be equally interested.

Sept. 27, 1969

Dear Dr. [illegible],

I received your letter and kind of doubt if I can be of any great help to you in tracing the subject of the painting. I received a trunk in payment of friendliness to two maiden ladies, about thirty years ago. When we decided to move to Miami two years ago, it became necessary to part with my relics stored in the cellar. When I opened the trunck it contained some things that were interesting because of their age, such as books, and papers and nine paintings. The painter of most of the pictures was Alice Leach. I am neither an artist nor am I an authority on art, but the ones she painted certainly didn't make me sing. From various papers in the trunk the Man's name was FREE. Alice F. Leach, may have been Mrs. Frye, and signed her paintings with her maiden name. Or Mr. Frye, may have been her Father. The only thing about Mr. Frye that I know is that he went to Harvard University, so maybe you can trace him from there. The two maiden ladies 30 years ago were then 60 and maybe better, so unless they have located the fountain of youth, it sort of seems that they are by now in the happy hunting ground. Also I am not sure if Alice Leach was their sister, or their mother as I really can't recall their ages. I did keep two of the paintings, one of which is a painting of a house on lower Beacon St. and is so typically of the early homes of the Beacon St. Aristocracy that I enjoy having it hang on the wall to remind me of Boston. Also that may very well be the house they lived in. From the various papers, I gathered that they were very cultured and that Mr. Frye did quite a bit of investing in the stock market, which incidentally didn't always put wood in the fireplace. When I gave Mr. Tracy the paintings to sell it was with

the understanding that when he sold them I would get 2/3 and he would keep 1/3 for commission. He told me that he sold the girl in the frame for $75.00 and sent me a check for $50. You can just imagine how I feel knowing that I had a painting by John Singer Sargent and got $50.00 for it. I blame no one but myself, don't think too badly of me, but it sure does hurt. Now we come to the other painting that I kept. As I said they were not all painted by Alice Leach. This one about 10 by 12, framed in a gold leaf frame it is sort of a water color mostly pastels the subject is huts on a mountain side, the place could be southern Italy or sothern Spain. It was so nice that even I appreciated it. A friend of mine from Boston came to visit me last year and when she saw the painting she asked me where I got it, as she does quite a bit of painting, although ' A grandma Moses she is not' she does by now at least recognize art when she sees it, she immediately said , that looks like a 'Cazanne'. At that time, frankly I thought she was out in space, but now being as Alice Leach had a Sargent, she very well may have had a Cazanne, and maybe my friend wasn't out in space after all. I was going to take the painting to the Bass Museum here in Miami, but right now the Bass Museum has enough problems without worrying as to whether my painting is a Cazanne, and I will wait until I go to Boston next Summer on a visit and take it to the Boston Museum and ascertain if I do or do not own a Cazanne. I hope that the little information that I did give you may be of some help. I wish you good health and good living,

Sincerely,

Mrs Leanna Bloom

Mrs. Max Bloom

1891 So. Ocean Drive
Hallandale, Florida. 33009

August 26, 1970

Miss Elizabeth Frye Leach
28 Irving Street
Boston, Massachusetts 02114

Dear Miss Leach:

Your singular letter of August 24, received on Woman's Liberation Day, would seem funny, if I did not realize that you must mean your demand quite seriously.

I bought this painting from a reputable Boston Art Gallery and have clear title to it. You have told me two completely contradictory stories - one that you and your sister had never known Mrs. Bloom; the other that your sister now remembers ('though she did not remember during our dinner on April 27) that she did stay with Mrs. Bloom who allegedly stole the trunk. I understand your reluctance to put this in writing, as it would make you guilty of libel, if untrue. But unless you put the facts in writing, I shall not consider the matter further until you take legal action, 'though no doubt your attorney has advised you, that you have as much chance of recovering the painting as a snowball in hell, and would be open to a suit for libel.

Let me just caution you that I plan to publish all this correspondence about the painting; it will be one of the most hilarious stories I have every written. I am all for Woman's Liberation but that does not mean to me that a woman can take by force what she cannot get by reason or law.

Sincerely,

Alfred Bader

AB/ds

bc Mrs. Max Bloom
Marvin Klitsner

LIBRARY OF THE BOSTON ATHENÆUM

WALTER MUIR WHITEHILL, *Director and Librarian*

10½ Beacon Street, Boston, Massachusetts 02108

11 May 197[illegible]

Dear Mr. [illegible],

The introduction of the Perrys into the general view interests me very much: that was a very cultural atmosphere and artistic, as well. Lilla Cabot Perry, wife of L.S. and mother of the girls was herself an artist of some note, who studied here in Boston in the 'nineties with Dennis Bunker and with Robert Vonnoh (who was once said to have been a threat to Sargent himself!). The Perrys lived in France where she being a neighbor of Monet at Giverny got to know and admire his style of painting. It does not seem likely that your head of girl would have been painted by her, but she was in the thick of the artistic circles of her day.

Ambassador Grew's wife was Alice; Edith married Edward Ballantine, head of the Music Dept. at Harvard, but had later to be put away (the divorce of such a person was an almost unheard of thing but Ballantine was able to do so and married Mrs Brewster, mother of the President of Yale, after the Massachusetts laws were changed).

Good luck-

Yours very sincerely,

[illegible]

DAVID McKIBBEN

Sept. 20, 19[illegible]

Dear Dr. Ryder,

I received your letter and kind of doubt if I can be of any great help to you in tracing the subject of the painting. I received a trunk in payment of friendliness to two maiden ladies, about thirty years ago. When we decided to move to Miami two years ago, it became necessary to part with my relics stored in the cellar. When I opened the trunck it contained some things that were interesting because of their age, such as books, and papers and nine paintings. The painter of most of the pictures was Alice Leach. I am neither an artist nor am I an authority on art, but the ones she painted certainly didn't make me sing. From various papers in the trunk the Man's name was FRYE. Alice F. Leach, may have been Mrs. Frye, and signed her paintings with her maiden name. Or Mr. Frye, may have been her Father. The only thing about Mr. Frye that I know is that he went to Harvard University, so maybe you can trace him from there. The two maiden ladies 30 years ago were then 60 and maybe better, so unless they have located the fountain of youth, it sort of seems that they are by now in the happy hunting ground. Also I am not sure if Alice Leach was their sister, or their mother as I really can't recall their names. I did keep two of the paintings, one of which is a painting of a house on Lower Beacon St. and is so typically of the early homes of the Beacon St. Aristocracy that I enjoy having it hang on the wall to remind me of Boston. Also that may very well be the house they lived in. From the various papers, I gathered that they were very cultured and that Mr. Frye did quite a bit of investing in the stock market, which incidently didn't always put wood in the fireplace. When I gave Mr. Tracy the paintings to sell it was with

the [illegible] [illegible] I [illegible]
would [illegible] 1/3 for [illegible]. [illegible]
in the frame for $75.00 and sent me a check for $[illegible]. [illegible]
[illegible] how I felt knowing that I had a painting, [illegible]
Sargent and got $50.00 for it. I blame no one but myself, don't
think too badly of me, but it sure does hurt. Now we come to the
other painting that I kept. As I said they were not all signed
by Alice Leach. This one about 10 by 12, framed in a gold leaf
frame it is sort of a water color mostly pastel the subject is
huts on a mountain side, the place could be southern Italy or
southern Spain. It was so nice that even I appreciated it. A friend
of mine from Boston came to visit me last year and when she saw
the painting she asked me where I got it, as she does quite a
bit of painting, although ' A grandma Moses she is not' she does
by now at least recognize art when she sees it, she immediately
said , that looks like a 'Cazanne'. At that time, frankly I thought
she was out in space, but now being as Alice Leach had Sargent,
she very well may have had a Cazanne, and maybe my friend wasn't out
in space after all. I was going to take the painting to the
Bass Museum here in Miami, but right now the Bass Museum has enough
problems without worrying as to whether my painting is a Cazanne,
and I will wait until I go to Boston next Summer on a visit and
take it to the Boston Museum and ascertain if I do or do not own
a Cazanne. I hope that the little information that I did give you
may be of some help. I wish you good health and good living,

Sincerely,

Mrs. Mae Thom

[illegible] So. Ocean Drive
Ft. Lauderdale, Florida 33009

(1)

Unfortunately Mrs. Bloom's watercolor turned out not to be a Cezanne, ~~the~~ nor could she remember Mr. Frye's first name, and the framers, Foster Brothers in Boston - who had also framed the Sargent - had closed their doors many years ago, ~~however~~

(2)

However, Mrs. ~~Alper~~ Bloom's information ~~and my mailing a copy of our Organ Rabbiner issue to every Frye in New England~~ led me a step further - Mrs. Bloom had ~~said~~ mentioned that Mr. Frye had been a Harvard man, and as my old friend, Martin Rettinger, was just ~~pending~~ a year at Natick, I enlisted his help

(3)

This of course clearly identified Mr. Frye as James Albert Frye, the JAF ~~of the initials~~ of Mrs. Bloom's painting, who had given ~~it~~ to his wife, KCF, Kate Colony Frye. As Martin succinctly put it in a subsequent letter: "Though J,A,K and C...

(4)

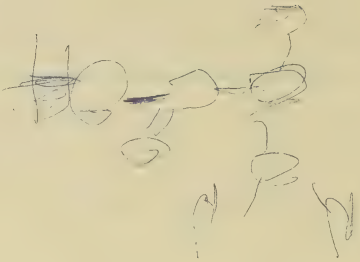
While Martin was helping at Harvard, I had sent a copy of our Acta to every Frye in New England, and Miss Marjorie J. Frye of North Quincy pointed to the name James Albert Frye that Martin had uncovered:

(5)

Martin's work suggested a search in and around Keene, N.H., the home of the late James Albert Frye and of many of Mr. Frye's family. His new nephew, Mr. John J. Colony provided the link between J.A. Frye and John Quincy Sargent, and also pointed to Miss Elizabeth Frye Leach in Boston.

(6)

Naturally I could hardly wait till my next trip to Boston, and from Logan airport telephoned Miss Leach to inquire whether she and her sister might not join me for dinner the next evening. She graciously accepted



34 44 19

Créations
14 Ave du Cliff
Annemasse 74
France

THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 339-7661 Cable address: Minnart

Office of the Director

November 18, 1968

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

Dear Alfred:

Thank you very much for your letter of the 14th.

I will try to discover what the Musicians picture is and also what the lovely Head of a Girl from Boston is.

With fond wishes,

Yours ever,

Anthony M. Clark
Director

AMC:ehm

FRICK ART REFERENCE LIBRARY
10 EAST 71ST STREET
NEW YORK, N.Y. 10021

MISS HELEN C. FRICK, DIRECTOR
MISS ETHELWYN MANNING
HONORARY LIBRARIAN

MRS. HENRY W. HOWELL, JR., LIBRARIAN

November 22, 1968

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

Dear Dr. Bader:

We suggest that you send a photograph of your head of a girl attributed to J.S. Sargent to Mr. David McKibbin, Boston Athenaeum, 10½ Beacon Street, Boston, Massachusetts - 02108. He has made a special study of Sargent's work and can give you a much more informed opinion than our research workers, who have compared your photograph with reproductions of other works by Sargent in our files and have found no very close comparisons.

The Library already has photographs of the following Netherlandish paintings in your collection, which are described in the Kalamazoo exhibition catalogue of 1967.

Brouwer, A. (att. to)	- Man with open mouth
Collier, E.	- Still Life
Pluym, C. van der	- Quill Cutter - Old woman with glasses
Rembrandt	- Scholar by candlelight
Verhout	- Portrait of C.A. Graswinckel
Vrel	- Woman darning

If additional photographs are available of paintings shown in the Kalamazoo exhibition, we shall be happy to have you send them for our study files.

Please let us know what Mr. McKibbin has to say about your painting, so that we may add the information to the photograph which you have sent us.

Sincerely yours,

Hannah J. Howell

Mrs. Henry W. Howell, Jr.

Research: M. Steinbach
HJH:KOB

27 Irving St.
Boston, Mass.
August 24, 1970

Dear Dr. Baden;

Receipt is acknowledged of your letter of August 14, 1970.

From the tone of your recent letters it is clear that our request that you return our picture, "Virginia" to us was not strong enough. We hereby demand that you return it to us immediately. Once we have had

possession of the picture for a few weeks, possibly the situation will cool down to where we can grant you the courtesy of your request that we discuss the possibility of your purchasing some of the pictures painted by your mother.

Sincerely yours,

Elizabeth F. Loch

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK 13502
MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

February 17, 1969

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

Dear Alfred:

Enclosed is a copy of a letter I just received about the portrait of Miss Frye. I'll check it at the Frick Library. I return the photograph of the blacksmith. I have no idea who could have painted it.

Under separate cover, I'm sending you, with my compliments, a Rembrandt exhibition catalogue.

I talked with Stuart Feld at Hirschl & Adler Galleries and have the definite impression that they think the Washington painting is theirs. They are not interested in giving it to us.

It was a good idea and most kind of you to think of us, but for the time being, I'm certain they will not go along.

Best to you and your family.

Sincerely,

Edward

Edward H. Dwight, Director

EHD/awh
enclosure

THE BROOKLYN MUSEUM
EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

DEPARTMENT OF PAINTINGS AND SCULPTURE
DONELSON F. HOOPES, CURATOR

February 11, 1969

Mr. Edward H. Dwight, Director
Munson Williams Proctor Institute
310 Genesee Street
Utica, New York 13502

Dear Edward:

I am sorry to have been so slow about replying to your letter in which you have asked me about a portrait of a young girl. I know what you are getting at, and I wish I could say with certainty that it is a Sargent for it certainly has remarkable characteristics of an early one. I am thinking specifically of a group of portraits done in Paris around 1878 to 1879 of the Pailleron family. Of course with this kind of portrait one could also say Henner or Carolus - Duran. You can see illustrations of the Pailleron portraits in Charles Mount's article in the Art Quarterly. You will find all of these references on page 76 of the enclosed reprint of an article I did a couple of years ago. THE BROOKLYN MUSEUM ANNUAL, VII, 1965-1966.

What can you tell me about the Whittredge exhibition? Is there any new development?

With kindest regards,

Sincerely,

Donelson

Donelson F. Hoopes
Curator

DFH: mad
Enclosures: 2

portrait of Miss FRYE of Boston

oil on canvas

14" x 17"

purchased in Brookline, Mass.

in BOSTON sketch

1969 coll DR ALFRED BADER

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK 13502
MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

December 26, 1968

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

Dear Alfred:

I'll check into the Dutch portrait, but it may take some time as I do not yet know the name of the owner.

Please let me know the price of the portrait of the girl and the blacksmith - photos of which you kindly sent me.

Best to you and your family.

As ever,

Edward

EHD/awh

Edward H. Dwight, Director

RECOLLECTIONS
700 WASHINGTON ST., BROOKLINE 232-5505
241 WASHINGTON ST., BROOKLINE VILLAGE
ANTIQUES
ETCETERA
WE BUY AND SELL ANTIQUES

July 18/1969

Dear Dr. Bader -

Thank you for your letter of April 30, 1969.

I have since learned the address of the lady who consigned the sketch to me, however she can't add anything more than I told you.

I have made a few important corrections to your copy for a future Aldrichimica ata, which is attached.

RECOLLECTIONS
700 WASHINGTON ST., BROOKLINE 232-5505
241 WASHINGTON ST., BROOKLINE VILLAGE
ANTIQUES
ETCETERA
WE BUY AND SELL ANTIQUES

I would very much appreciate receiving a copy featuring the sketch.

Please don't hesitate to write if I can be of any further help to you.

Sincerely,
Paul Tracy

Sept,II,1970

Dr. Bader,
Aldrich Chemical Co, Inc.,
940 West St, Paul Ave.,
Milwaukee, Wis. 53233.

Dear Sir:---Since you have written again,we will tell you that with your friends here, we could not let you know the changes and the negotiations regarding our wills and inheritance that was going on. It certainly was not the day, nor the time. As only acquaintances, neither you nor your wife, need even be concerned now.

As it now stands,'The Robert and Frances Cole Art Collection'is to remain intact, complete in its entirety and within the family, for posterity and in this home. At least always remaining in the state of California; since all twelve of them are native sons, or, daughters, who inherit!

With those two paintings sold to you,we will have no other business dealings. Needless to say, we wish you success in collecting in other places, until you come to the place in life, as we have,in simply enjoying what we have, and considering any money received in exchange of any of our paintings a sort of sacrilege. And perhaps, to the same place,in wanting only dear and cherished friends,and one's own family only around. A private life versus commercial(even when its done for charitable org.)

Just the little time spent that Sunday gave Mr. Cole a relapse, and his doctor has made this very plain to me that he does not want this to happen again. I find him better today, and have, as always, a faith in at least improvement. If I want to see this happen, ~~I will have to be a~~ very good nurse. As the doctor said. And so, as a good nurse, I am asking you not to answer this letter, nor phone next year. A man who has become so successful in a lifetime of business, should give up all busines dealings. Especially, when it is so upsetting to him.

Mr. Cole has read through what I was prepared to tell you. He joins me in sending greetings of health and happiness to your wife and you. Expecting you, through sympathy, to accept the closing of our relationship, as it is cordially meant,

I remain, Frances Cole. For Robert and Frances Cole.

Frances B Cole

art

September 3, 1970

Mr. and Mrs. Robert Cole
231 Pacific Avenue
Piedmont, California

Dear Mr. and Mrs. Cole:

Please allow me to thank you sincerely for your hospitality to Mr. and Mrs. Howard, Danny and myself during our stay in California. The four hours spent with you were the most enjoyable of our trip.

During the last years I feel that I have gotten to know you well enough that you will permit me to write to you very frankly about something that bothers me a great deal. You must know by now that I really love pictures, spend a good deal of money on them, but of course want to buy them realistically, much in the manner in which you purchased paintings. Sometimes I am just aghast at the high prices which you initially ask for paintings and often sufficiently discouraged, not to pursue that painting further.

Take, for instance, the beautiful still life with the rug which you sold me last year for $2000., but for which you originally asked $20,000. Surely, I paid you a little more than you paid for the painting, and both of us know that $20,000. is so outlandish not to deserve discussion.

I would very much like to visit with you and possibly buy a large number of your paintings, but I would like to ask you to treat me as a man who knows enough about paintings to merit the discussion being on a realistic level.

This is to confirm that I am interested in all of the old master paintings of which I took photographs, as well as the portrait by Sargent.

While there are innumerable Sargent copies, I know the artist well enough to believe that this is a perfectly authentic portrait painted quite late in the artist's life. The facts that it is not Lady Cavendish, that it sold for very little at Christie's in 1947 and that you surely paid less than the valuation of £500 - which is today quite unrealistically low - do not diminish my liking of the painting, and I would like to consider giving it to the Milwaukee Art Center. There seems to have been some restoration on the painting, particularly on the lady's bosom, but perhaps this can be improved. In any case, please

(Cont'd)

Mr. and Mrs. Robert Cole
Piedmont, California

September 3, 1970

let me know what you are really asking for the painting and help me in purchasing a good many of your pictures with this one.

Best personal regards.

Sincerely,

Alfred Bader

AB/ds

bc - Mr. Lee Howard

RECEIVED FEB 2 4 1975 MUSEUM

Charles Merrill Mount

135 Beach 145 Street
Neponsit, New York, 11694

MALICE IN WONDERLAND

III

THE NATIONAL GALLERY OF ART, at Washington, has had the courtesy to inform me by letter that it has cancelled its contract with David McKibbin, art librarian of The Boston Athenaeum, for a book on John Singer Sargent. The National Gallery thus honorably has severed a connection improvidently made with an unqualified person, to whom it proved immensely destructive. Untrained in history and unable to distinguish genuine paintings, overwhelmed by his own inadequacies, McKibbin became a walking compendium of rueful malice. For nine years after signing the contract in 1966 he stumbled from one deceit to another, incompetent to deliver a manuscript, filled with amiable half-crazed megalomania, making portentious claim around the world to a scholarship he never possessed. In a grotesque, calculated assault upon scholarship, decorum, and law, to maintain his own position he ceaselessly employed

the name of The National Gallery to publish anonymous criminal libels in newspapers, magazines, and books.

The National Gallery has thus ended, in suitable ignominy, the unique adventure of David McKibbin, whose only contribution to art history has been to demonstrate definitively that no one becomes scholar or expert by plagiary and libel alone. If for so long David McKibbin seemed to have inherited Stan Laurel's capacity for causing disasters without catching the full force of them, his extraordinary efflorescence of libels at last led him directly into the courts and this final cancellation of his pretense.

The considerable litigation surrounding David McKibbin and his co-conspirator Richard Ormond, arising from libel and copyright infringements, now seems likely to be rapidly resolved. In no proceeding has a defendant been able to plead to the facts. In each court they stand mute. The only end product thereafter surviving the biggest defamation operation of all time is the large numbers of worthless pictures this pair conspired to attribute to John Singer Sargent. Many of these are by Ralph Curtis (1854-1922). Others are lesser works by obscure nineteenth century artists, some contemporary fakes. The undersigned, who over the years so constantly warned dealers and collectors against such acquisitions, will make honorable effort to undo the vast

damage by publication of a cleansed and definitive catalogue of the works of John Singer Sargent.

By sheer shameless caddishness David McKibbin attempted to build his name on a pile of revolted and wrecked sensibilities. Among genuine scholars he leaves behind a massive and oppressive feeling of human villainy.

CHARLES MERRILL MOUNT

February 19, 1975

March 19, 1976

Ms. Ilona von Karolyi
749 Hale Street
Beverly Farms, MA 01915

Dear Ilona:

Thank you so much for your kind and interesting letter of March 15. I much look forward to bringing the entire file with me, to share its contents with you.

The Harvard Overseers Committee on Chemistry meets on Thursday, May 6. I don't know exactly what my schedule will be, and I am wondering whether we could tentatively plan to have dinner with your mother on Wednesday, May 5. We can then discuss all the problems you raised.

Best personal regards.

Very sincerely,

Alfred Bader

AB/ad

749 Hale Street, Beverly Farms Mass
3/15/76

Dear Alfred -

Apologies for the long silence - work etc as usual. I have visited the ladies, but can't say I've leanred anything ~~xxxxx~~ enlightening - yet. But Miss Catherine and I are excellent friends, and I will be seeing more of them as soon as I can make the time. I only saw Miss Elizabeth briefly, as she had a meeting. But I found Miss C charming, a real dear, and she was so pleased at my interest... I do feel a little guilty to have made her acquaintance under false pretenses - or not quite false, but incomplete.

I decided that I would plan an article on women artists, their lives and careers compared as they are now and as they were at the turn of the century - I will in fact try to write such an article if I can find (again, and always!) the time to dig out enough material- the idea coming out of a party conversation, where the Leach name was also mentioned, and stuck in my mind because its the name of my dentist, also the fact that there were daughters still living in Boston. You have no idea how dangerous it seems to construct these fictions to someone who has led a life as innocent of subterfuge as mine! - I felt as much at risk as if I were working for or against the CIA. The ladies have the cover of your magaize in a folder with some other material, but during our first conversation I did not want to seem too curious about that, an d barely looked at it. Next time I will try and push it a little harder in that direction. I did see a phot of Alice's last studio in Brookline, where that picture and two of her own appear on the wall.

Two biographies (rather poor ones) of Sargent that I have read fail to mention a brother - how do you suppose that JA Frye ~~got xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ might have been a friend of Sargent's himslef? Accroding to Miss C, the brother was sickly, and a bit of a snob. He told Alice, when to her great delgight she had sold a painting to the parents of a sitter for some vast sum like $100 that she must now consider herself"a professional" - and he meant it pejoratively, gentelfolk presumably limiting themselves to a loftyand idealistic amateur status. However, it appears the strong minded Alice didn't give much of a fig for his opinion. Did you know that Alice acted as architect for her own house?

The ladies did not seem to have very many paintings - apparently a lot got burned in a warehouse fire. Do you really want some, if they are willing to sell? And you simply have to tell me how much to offer, I am no judge of these things at all. By the way I saw some paintings by Noyes, I take it the same one as your mrs. Bloom's- very pale and poor, I thought. Oh, I do wish I had more time! I would love to be a hunter after obscure information. I'm absolutely swamped with work and can hardly find time to keep my house in relative order and my bills paid. My mother is looking forward to your next visit - I've forgotten when you said you were coming again. I am going to Holland and Austria for three weeks at the middle of May, I hope I shan't miss your visit.

I'l pay the ladies another call as soon as I possibly can, I promise! Please excuse my appalling typing, I go very fast but get the letter backwards much of the time. I'm sure you can decipher it, all the same - at least its preferable to my handwriting.

My best regards,

Ella

In Search of a Girl

Alfred Bader

ABOUT THE COVER

Our collector-chemist calls the painting of the intense little girl depicted on the cover his "Alfa-girl" because he bought it in a small Boston gallery after a day's discussion with our friends at Alfa. The gallery owner smiled at the suggestion that it looked like a sketch by John Singer Sargent, but the art-historian most knowledgeable about Sargent, Mr. David McKibbin at the Boston Athenaeum wrote: "Your head of a girl is stunning. . . . I have never been more sure of an unknown and I'd like to identify her." The canvas is on a Boston stretcher but, wrote Mr. McKibbin, "I know of no Boston subject and because the little girl is so attractive it seems unlikely had she lived here that it would not have been recorded or seen by any one who would have recorded it. Of course Sargent might have taken a prepared canvas with him to some place outside Boston such as Newport or Worcester, but I cannot think who this child might be. If you will tell me what you know of the canvas's provenance there may be a clue which I could interpret." Thereby hangs a tale of as yet uncompleted art-historical sleuthing: The gallery-owner told our chemist that he had bought the canvas from an antique store, "Recollections" in Brookline, Mass. The owner of that store well remembered the painting but the seller, a lady whose name he had forgotten, had moved to Florida; she had, he believed, once taken the sketch in payment of rent. The lady's sister still lived in Boston, and occasionally came to "Recollections"; next time she came in, he would ask her about her sister's name and address, and perhaps we shall discover our girl's identity yet.

The back of the canvas bears the name FRYE, perhaps the sitter's name, or that of a previous owner. We would appreciate hearing from any reader who knows the identity of this girl.

The above description of the cover of our "Organetballium" issue, Volume 3, Number 1 of the *Aldrichimica Acta* told what I knew of the "Alfa-girl" some years ago. Since then I have learned a great deal about the history of the painting; yet the identity of the girl remains elusive, and I am publishing this sequel in the hope that one of our readers might be able to help identify this beautiful and intense girl.

When I visited Alfa again, I took this sketch with me to show to Mr. McKibbin, who told me that over the years he had been shown a great many unknown so-called Sargents, and of only two had he been absolutely certain. This was one of the two. He urged me, of course, to try and determine who this haunting girl was — not that I really needed urging.

Luckily the owner of the antique store, "Recollections," was able to send me the name and address of the lady who had moved to Florida. I have since become convinced that she must be one of the most delightful people in the world.

She replied to my query:

Dear Dr. Bader,

I received your letter and kind of doubt if I can be of any great help to you in tracing the subject of the painting. I received a trunk in payment of friendliness to two maiden ladies, about thirty years ago. When we decided to move to Miami two years ago, it became necessary to part with my relics stored in the cellar. When I opened the trunk it contained some things that were interesting because of their age, such as books, and papers and nine paintings. The painter of most of the pictures was Alice Leach. I am neither an artist nor am I an authority on art, but the ones she painted certainly didn't make me sing. From various papers in the trunk the Man's name was FRYE. Alice F. Leach, may have been Mrs. Frye, and signed her paintings with her maiden name. Or Mr. Frye, may have been her Father. The only thing about Mr. Frye that I know is that he went to Harvard University, so maybe you can trace him from there. The two maiden ladies 30 years

ago were then 60 and maybe better, so unless they have located the fountain of youth, it sort of seems that they are by now in the happy hunting ground. Also I am not sure if Alice Leach was their sister, or their mother as I really can't recall their names. I did keep two of the paintings, one of which is a painting of a house on lower Beacon St. and is so typical of the early homes of the Beacon St. Aristocracy that I enjoy having it hang on the wall to remind me of Boston. Also that may very well be the house they lived in. From the various papers, I gathered that they were very cultured and that Mr. Frye did quite a bit of investing in the stock market, which incidently didn't always put wood in the fireplace. When I gave Mr. Tracy the paintings to sell it was with the understanding that when he sold them I would get 2/3 and he would keep 1/3 for commission. He told me that he sold the girl in the frame for $75.00 and sent me a check for $50. You can just imagine how I feel knowing that I had a painting by John Singer Sargent and got $50.00 for it. I blame no one but myself, don't think too badly of me, but it sure does hurt. Now we come to the other painting that I kept. As I said they were not all painted by Alice Leach. This one about 10 by 12, framed in a gold leaf frame, it is sort of a water color mostly pastels, the subject is huts on a mountain side, the place could be southern Italy or southern Spain. It was so nice that even I appreciated it. A friend of mine from Boston came to visit me last year and when she saw the painting she asked me where I got it, as she does quite a bit of painting, although 'A grandma Moses she is not' she does by now at least recognize art when she sees it, she immediately said, that looks like a 'Cezanne'. At that time, frankly I thought she was out in space, but now being as Alice Leach had a Sargent, she very well may have had a Cezanne, and maybe my friend wasn't out in space after all. I was going to take the painting to the Bass Museum here in Miami, but right now the Bass Museum has enough problems without worrying as to whether my painting is a Cezanne, and I will wait until I go to Boston next summer on a visit and take it to the Boston Museum and ascertain if I do or do not own a Cezanne. I hope that the little information that I did give you may be of some help. I wish you good health and good living.

Sincerely,
Mrs. Max Bloom

Unfortunately, Mrs. Bloom's water color turned out not to be a Cezanne:

Dear Dr. Rider,

I received your letter and thank you for your good wishes. I wish I did know Mr. Frye's first name, but I just don't remember it. If I recall correctly, the date on most of the letters was around the 1880's. I have just one slender clue, on the back of the watercolor painting that I have which was framed by Foster Brothers, 4 Park Sq. Boston, order #12351, on the upper left hand corner, written with a marking pencil, is a notation (JAF to KCF May, 1904). One set of those initials may belong to Mr. Frye. I very much doubt, if the little girl in the painting could have been a member of the Leach or Frye family as I remember the sisters, they were nondescript in both their coloring and features and the girl in the picture is anything but. I can't seem to figure out why the identity of Mr. Sargent's model is important, but if it is, I wish you success in locating this will of the wisp.

The mystery as to who painted the watercolor is now solved. I decided that perhaps I ought to use my eyeglasses for occasions other than bridge, so I took the painting off the wall and the signature is G Noyes. I looked it up in Mallets directory and part of his background was in Boston. While he has a very impressive background, I do not have any idea as to the value of his paintings. If its value is nominal, then it will hang on my living room wall and become my claim to fame. I am sorry for all concerned that I do not possess another Sargent, but, c'est la vie. . . . . .

Mrs. Max Bloom

The framers, Foster Brothers in Boston — whom I tried to find as they had also framed the Sargent — had closed their doors many years ago. However, Mrs. Bloom's information led me a step further: she had mentioned that Mr. Frye had been a Harvard man, and as my old friend Martin Ettlinger was just spending a year at Natick, I enlisted his help:

Dear Alfredo,

As I told you on the phone, it was only yesterday I had a moment to go by the Harvard Archives. Only two Fryes were at Harvard between 1880 and 1890, or even, I think, between 1850 and 1900. One, Alexis Everett Frye, did not attend the College (i.e., as an undergraduate): LL. B. 1890, A.M. '87. Since he did not belong to a College Class, the only information about him comes from newspaper clippings of around 1900. He owned an orange grove in California; was superintendent of schools for the whole of Cuba in 1900 (during the U.S. occupation after the Spanish-American War); married a Cuban girl (at least one child, a daughter, Pearl, born 1901); and settled in Cambridge about 1902. I guessed him to be the less likely candidate, but you can judge of the matter better than I. The other is James Albert Frye, A. B. 1886. Born Boston 1863, son of James Nichols and Sabina Bacheler Frye. An editor of the Crimson ("He was the wit of the Board, delighting particularly at festive meetings"); chairman of his Class Committee, '86-'06. Special student at the Law School, '86-'89; in business with his father, '90-'91. Married 1891 to Kate Colony, "daughter of Hon. Horatio Colony," at Keene, N. H., apparently her home. Presumably no children. An author, publishing 5 books, including a history of the Spanish-American War, and numerous articles. Socially prominent; a volunteer officer of coast artillery, spending much time and energy as a gentleman soldier. Rose to be Adjutant-General of Massachusetts, '06-'07; retired from militia in 1907 with rank of major-general. Thereafter seems to have lived mainly at Keene. Boston addresses in 1911 (25th Class Report): Hotel Westminster, St. Botolph Club, and 336 Boylston St. (business). Business in 1911: "Writing and management of estate." Died at Keene 1933. Possibly one or both of these Fryes are in standard sources like the Dictionary of National Biography or old Who's Whos, but I haven't checked. . . . . .

As ever,
Martin

Thus, Mr. Frye was clearly identified as James Albert Frye, The JAF of Mrs. Bloom's painting, who had given it to his wife, KCF, Kate Colony Frye. As Martin succinctly put it in a subsequent letter:

Dear Awlfred,

. . . . . Though J, A, K, and Care relatively common initials and I would have preferred coincidence on a few Q's, X's, and Z's (e.g., Quentin Xantus Zephaniah Frye), I agree that we have probably found your Sargent ex-proprietor whose successor you expropriated.

The hopeful hypothesis is that the painting is of a member of the Frye or Colony families, and if McKibbin is right that the painting was done out of Boston, being unrecorded, it is to Keene and the Colonys or Colonies we must turn. If his attributed date is approximately right, it's unlikely she (the sitter) was old enough to be married (barring scandals such as you undoubtedly are imagining) in '91. On the other hand, the painting could well be of a younger sister of Kate's. . . . . .

Yrs.,
Martin

Martin's work suggested a search in and around Keene, New Hampshire, the home of the late James Albert Frye and of many of Mrs. Frye's family. Their nephew, Mr. John J. Colony, provided the link between J.A. Frye and John Singer Sargent, and also pointed to the ladies who had owned the painting before Mrs. Bloom.

Dear Dr. Bader:

Sorry to have taken so long responding to your letter of March 27, 1970 concerning the Sargent painting, but I did want to get as much information as possible from my cousin Horatio Colony who had been off on a cruise until recently.

The portrait interested me immediately and I feel that I must have seen it long ago when it was in General Frye's possession. However my cousin and I agree that the subject is definitely not our aunt Kate Colony Frye nor any other member of our family.

Your detective work so far has been excellent and for any help it may be to you we offer the following bits of information:—

James Albert Frye graduated from Harvard 1886, knew my father there and married the latter's sister Kate Colony. He was a major general in the regular U.S. Army.

General and Mrs. Frye lived in Cambridge, Massachusetts winters after his retirement and spent their summers in the "Noah Cooke" house in Keene, N.H., an old colonial house belonging to my father. After Kate Frye's death about 1928 General Frye lived the year around in Keene and all his possessions were there when he died about eight years later.

Alice Frye Leach was General Frye's sister, a fair painter in her own right, and was the mother of the two unmarried sisters, Catherine and Elizabeth Leach. When General Frye died the Leaches took over his personal belongings and from there on you have traced the route of the painting via Mrs. Bloom to yourself.

Incidentally the Leach sisters were not as old as your correspondent supposed; they are both still living we understand and although Catherine is in an institution of some sort, Elizabeth F. Leach was listed in the Boston phone book (1968) at 28 Irving St., Boston, Massachusetts. This would be your most interesting lead to pick up.

Other information from my cousin:—General Frye knew John Singer Sargent fairly well personally, and was a very close friend of the artist's brother James, who was a fellow club member in Boston's old St. Botolph Club. . . . . .

Very truly yours,
John J. Colony, Jr.

While Martin was helping at Harvard, I had sent a copy of our *Acta* to every Frye in and around Boston, and Miss Marjorie J. Frye of North Quincy pointed to the same James Albert Frye that Martin had uncovered:

Dear Dr. Bader:

Regarding your letter of March 20, 1970, addressed to my father, Walter C. Frye, I have some information which might be of much help to your search for the identity of the girl painted by John Singer Sargent. I suggest that you contact

Miss Elizabeth Frye Leach
28 Irving Street
Boston, Massachusetts.

(Miss Leach is not our relative, but I happened to know of her and contacted her.) She has given me permission to send you her name and address. After describing briefly to her your search, I learned that Alice F. Leach was her mother, Mrs. Alice Frye Leach, an artist. The initials J.A.F. to K.C.F. would have been those of Miss Elizabeth Leach's uncle and aunt, James Albert Frye and Kate Colony Frye. . . . . .

Sincerely yours,
(Miss) Marjorie J. Frye

Naturally, I could hardly wait till my next trip to Boston, and from Logan airport telephoned Miss Elizabeth F. Leach to inquire whether she and her sister might join me for dinner the next evening. She graciously accepted, and I spent a delightful evening with the sisters, looking at some of their mother's colorful paintings in their Victorian apartment and discussing their mother and her brother, General Frye. They seemed curiously evasive about the Alfa girl. They remembered it to have belonged to their mother, who had called the girl Virginia, but they were not sure whether the sitter had just been a model or one of the three daughters of Lilla Cabot Perry (a painter and author) and Professor Thomas S. Perry of Harvard. When I asked the sisters how Mrs. Bloom had obtained the painting, they denied ever knowing Mrs. Bloom and just did not know how she might have gotten the painting. All in all, it was a delightful and yet frustrating evening -- I seemed so close and yet so far. Throughout the evening the sisters did not question my ownership of the painting, so I was surprised when some weeks later I was contacted by a Milwaukee attorney who had been requested by the Misses Leach's Boston attorney to attempt to regain possession of the painting. I talked to Miss Catherine Leach on my next trip to Boston, and she told me rather sheepishly that her sister had remembered later that she had stayed with Mrs. Bloom who had stolen her trunk, and that they wanted "Virginia" returned.

Mrs. Bloom's reply to my request for details was as clear as could be:

Dear Dr. Bader,

I just received your most interesting letter and hope that you are enjoying good health. Before I start this Megilla, let me assure you that the manner in which I received the trunk makes that painting your property and you won't ever have to give it up. I acquired the trunk just as I told you I did and my story can easily be checked at the town hall of Brookline that they never at any time lived in my house. I lived at 47 University Rd from 1938 to 1950. These two ladies lived on Winthrop Road in a large apartment house and the two back yards faced each other. I barely knew them, I would greet them when I went out to check on the children in the yard. They would sometimes sit on their back porch and watch the children at play in the yard. I assume I am not too good at guessing ages. If the two Leach sisters are the two ladies in question, and they were not sixtyish at the time then they surely were fiftyish, perhaps it was their mode of dress that made them look older, however, I don't do any better at the races. As I wrote you before the only way I have of judging how long ago it was that I got the trunk is by my daughter's age. One day one of the ladies came to see me and she had asked my little girl to take her into the house as she wanted to speak to her mommy, she was holding my little girl's hand and at the time I am sure my little girl was anywhere from 3 to 5 years old, maybe a couple of years older, but certainly not more than that and now she is 34 years old. The lady said and I quote 'Mrs. Bloom, I know you have a cellar and I would appreciate if my sister and I could leave a trunk with you. We have always lived together, but now we are going our separate ways and intend to live at the Cape. If we still want the trunk we will send for it within a year and if you do not hear from us in a year just discard the trunk in any way that you are able.' end of quote. We sold that house in 1950 and moved to a house that we had on Tappan St. in Brookline. I had told the mover not to bother moving the trunk but it seems that he forgot and moved the trunk to the cellar on Tappan St. In 1967 we decided to move to Miami, we sold the house on Tappan St.

and the buyer asked me to immediately clear the cellar as he was going to store some things there before he occupied the house. When we went down to see what to get rid of I noticed the trunk and that was the first time I had ever opened it. What I had expected to find was a fortune in Confederate money, and not what was there, some old books, a very ornate sword, a box of paints, a christening dress and the paintings, also a heap of correspondence to and from General Frye, which was very interesting, also that story, 'His Aunt's Idol.' Not being an art lover, I have to confess that I was going to throw away the paintings, all but the one I liked signed by G. Noyes, but I happened to be in Mr. Tracy's store that day and noticed he had so many paintings around, so I told him about the paintings in the trunk. He told me to bring them in as he sold quite a few to people that like to give a painting for a house gift and if the paintings are not by a well known painter they don't bring much but he can always get $25.00 or $35.00 for them and he will take them on consignment and give me 2/3 and keep 1/3 for commission. I thought it was a good deal. Mr. Tracy can corroborate my story. This was in 1967. Their story that I stole the trunk would be funny if it wasn't so stupid. Anybody that is intelligent enough to steal a trunk should certainly have enough intelligence to open it first and see if there is anything in it worth stealing. The trunk had no lock on it. If I stole it for art's sake, I wouldn't be apt to wait 25 or 30 years to sell the paintings and also I wouldn't be apt to give them to Mr. Tracy to sell for $25.00 or $35.00 a painting. They really will have to dream up a better story than that if they want you to give them your painting. I can back up every word in this letter and I will do anything I possibly can to help you establish your right to that painting. I have only to tell the truth. It really is very funny, but I resent having them say I stole a trunk. I never was a delicate girl, and have always enjoyed good health, but I would think twice before I would carry a trunk down two or three flights of stairs. Now that they think you have a valuable painting they will try by fair means or foul to get it back.....

Sincerely
Dianna Bloom

There followed increasingly belligerent notes from Miss Elizabeth Leach, who finally wrote:

Dear Dr. Bader:

From the tone of your recent letters it is clear that our request that you return our picture, "Virginia" to us was not strong enough. We hereby demand that you return it to us immediately.....

Sincerely yours,
Elizabeth F. Leach

To which I replied:

Dear Miss Leach:

Your singular letter of August 24, received on Woman's Liberation Day, would seem funny, if I did not realize that you must mean your demand quite seriously.

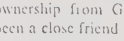
I bought this painting from a reputable Boston Art Gallery and have clear title to it. You have told me two completely contradictory stories — one that you and your sister had never known Mrs. Bloom; the other that your sister now remembers (though she did not remember during our dinner on April 27) that she did stay with Mrs. Bloom who allegedly stole the trunk. I understand your reluctance to put this in writing, as it would make you guilty of libel, if untrue. But unless you put the facts in writing, I shall not consider the matter further.....

Sincerely,
Alfred Bader

My altercation with Miss Leach did not, of course, diminish my desire to identify the intense girl. Mrs. Lilla Cabot Perry who had died in 1933, had three daughters, Mrs. Joseph Clark Grew, wife of the U.S. Ambassador to Japan, Mrs. Edward Valentine of Hancock, N.H. and Miss Margaret Perry who died in Hancock last summer. Miss Perry's adopted niece, Miss Patricia C. Holsaert, wrote to me that "the only thing I can feel definite about is that the charming young girl, about which you are seeking information is not one of the three daughters of Lilla Cabot and Thomas Sergeant Perry."

I still feel so close and yet so far. The chain of ownership from General Frye (who had been a close friend of Sargent's brother) through Mrs. Leach and her daughters to Mrs. Bloom is clear, but Mrs. Alice Frye Leach had called the girl "Virginia" without telling her daughters who Virginia was. I will be deeply indebted to any reader who could identify this beautiful girl.

Important Heterocyclic Intermediate



18,986-3
Methyl thioacetohydroxamate
100g $12.00

Lab Notes ... *cont'd from page 26*

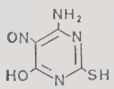
this does not impede operation of the breaker, the breaker can be used under full water pressure.

A very simple device for restricting the flow at the hose fitting is a plastic dropper. Polyethylene tubing may be heated and drawn into droppers. The diameter of the tubing should be selected to fit snugly into the back of the hose fitting adapter. The water flow is determined by the size of the opening at the tip of the plastic dropper. Cutting the dropper so the opening at the tip is the size of a pencil lead or toothpick allows a moderate flow. The plastic dropper is inserted into the hose fitting adapter and the fitting is replaced. The water valve can then be completely opened, yet only a slow flow is obtained through the condenser.

Harvey Hopps
Aldrich-Boranes, Inc.

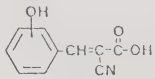
Any interesting shortcut or laboratory hint you'd like to share with ACTA readers? Send it to Aldrich (attn: Lab Notes) and if we publish it, you will receive a handsome red and white ceramic Aldrich coffee mug. All entries become the property of Aldrich Chemical Company, Inc., and cannot be returned.

Palladium Reagent



86,055-7
6-Amino-5-nitroso-2-thiouracil
Used for the colorimetric determination of palladium. *Chem. Abstr.*, 66, 34552j (1967).
5g $20.00

Inhibitors of Pyruvate Transport



α-Cyano-3-hydroxycinnamic acid and α-cyano-4-hydroxycinnamic acid are potent specific inhibitors of mitochondrial pyruvate transport. *Biochem. J.*, 138, 313 (1974); *ibid.*, 148, 85 (1975).

14,463-0
α-Cyano-3-hydroxycinnamic acid
25g $13.50 100g $36.00

14,550-5
α-Cyano-4-hydroxycinnamic acid
25g $7.00

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211

8 Jan. 2001

Dear Dr Bader

The person to contact at Adelson Galleries is Elizabeth Oustinoff (212-439-6800). I shall be in New York and reviewing works attributed to Sargent on 22 January. I don't suppose there is any chance you could get your picture there by that date.
A happy new year!

Yours sincerely

Richard Ormond

Richard Ormond

RICHARD ORMOND, Project Director ELAINE KILMURRAY, Research Director
Crusader House Pall Mall London SW1Y 5LU England Tel: (020) 7839 3125 Fax: (020) 7930 2615

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January 4, 2001

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee WI 53211

Black Dutch-finish frame to enclose and enlarge the original frame for Portrait of a Girl by Sargent $445.

24077

PROVENANCE — "PORTRAIT OF A GIRL"

1975-85 L. G. HOWARD

1968-75 DR. ALFRED BADER — FIRST SUGGESTED JS SARGENT AS ARTIST

" — BOSTON GALLERY —"

~1968/8 (HARLEQUIN SHOP - BOSTON)

~1967 "RECOLLECTIONS" BROOKLINE, MASS.

1938-1967 MRS. MAX BLOOM - ~~BOSTON~~ BROOKLINE MASS / HALLAN DALE, FLA.

1933-1938 FRYE

~~BEFORE 1929~~ MRS. ALICE LEACH — BOSTON PAINTER - SISTER OF JAMES ALBERT FRYE AND FOR HER TWO DAUGHTERS

FIRST CLASS GRAD FROM MUSEUM SCHOOL OF ART.

MRS LEACHES PORTRAIT HAD BEEN PAINTED BY LILLIA CABOT PERRY (BOSTON GLOBE 2-6-1970)

~1928-1933 JAME ALBERT FRYE - UNTIL

AFTER 1891 - KATE COLONY FRYE - UNTIL HER DEATH ~1928

GIFT FROM HER HUSBAND JAF.

BEFORE 1891 JAMES ALBERT FRYE A.B. HARVARD 1886

HARVARD LAW SCHOOL 1886-89

MARRIED KATE COLONY FRYE 1891

DAUGHTER OF HON. HORATIO COLONY ~~KEENE, N.H.~~

BECAME ADJUTANT GENERAL MASS. 1906/7

RETIRED FROM MALITIA AS MAJOR GENERAL 1907

LIVED ST BOTOLPH CLUB - BOSTON 1911.

DIED KEENE N.H. 1933

WAS THOUGHT TO HAVE KNOWN SARGENT

BACK OF CANVAS bears the name FRYE

CANVAS ON A BOSTON STRETCHER

FRAME BEARS: JAF to KCF

James Albert Frye to Kate Colony Frye

Frame from FOSTER BROTHERS - BOSTON.

FIRM NO LONGER EXISTS.

PORTRAIT NOT A MEMBER OF COLONY FAMILY

NOT " " " LEACH "

NOT " " " PERRY "

Dr. Bader took his part to DMCK, who told him over the years he had seen a great many so called targets and of only 2 had he been absolutely certain. This was one of the two.

COE KERR GALLERY INC.

49 EAST 82ND STREET
NEW YORK 10028

TELEPHONE
212 628-1340

CABLE
COEKERR

Feb. 10, 1980

Mr. Leland G. Howard
516 Howard Avenue
Rockville, Indiana 47872

Dear Mr. Howard:

I have given Richard Ormond the photographs of the paintings that you sent me. There is really not much I can tell you except that we will look into them. I personally would like to see both of them in the flesh. When you say that the head of the girl has been traced back to J.A. Frye of Boston, does this mean that you know the provenance after it left his possession and before you received it? Where did you get it? Any information you could give me would be confidential, but it would be very important in tracing the picture. We are forced to take a conservative line with Sargent due to problems with numerous incorrect attributions and fakes. But I do like to research all reasonable looking pictures as much as I can. I am sure that there are occasionally authentic pictures that do lack documentation. In the meantime, I would like to keep the material you sent me.

Thank you for your cooperation.

Sincerely yours,

Meg Robertson

Meg Robertson, Editor and
Compiler, John Singer Sargent
catalogue raisonne

COE KERR GALLERY 49 East 82 New York (212) 628-1340

10028

Send Sargent

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WARREN ADELSON Vice President and Director

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Photo B11683

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&

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