Alfred Bader

Alfred Bader Fine Arts-Painting Files

Sargent, John S.

[1969-1995]

Lee Howard
516 Howard Avenue
Rockville
Indiana 47872
USA

July 29, 1995

Dear Mr Howard,

Thank you for your letter and for the enclosed information about your oil portrait of a girl, known as *Portrait of Virginia*. We do have a colour transparency in our files and copies of letters about the picture, including correspondence with David McKibbin. It is a charming portrait but, based on the photograph and transparency and in the absence of provenance or supporting evidence, it would be difficult to sustain an attribution to Sargent and we will not be including it in the catalogue raisonné on which we are currently engaged.

I hope you will enjoy your visit to England in September: it can be a very pleasant time here.

Yours sincerely,

Elaine Kilmurray

Elain Kilmurray

Thank you also for the information about Curies. I sketch certain let you know if I come across anyth. pertinent myself.

N Maritime M
0208 318 6692
SE10 9NF

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57 Park Avenue South Northampton NN3 3AB England Tel: (0)604 36496 Fax: (0)604 26337
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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 "Organothallium" 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 zing. 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

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.

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. 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 (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. '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 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 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 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

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.

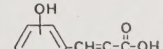
I bought this painting from a reputable Boston Art Gallery and have clear title to it. You have told me two completely contradictory stories — one that you and your sister had never known Mrs. Bloom; the other that your sister now remembers (though she did not remember during our dinner on April 27) 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*

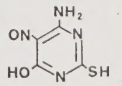
this does not impede operation of the breaker, the breaker can be used under full water pressure.

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

Organothallium Chemistry-New Horizons in Synthesis

PUBLISHED BY THE ALDRICH CHEMICAL COMPANY, INC.

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1970

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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.

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Thallium Chemistry: A Study in International Cooperation

Alfred R. Bader

Dr. Alexander McKillop and Professor Edward C. Taylor

It is not often that a chemist has the chance to witness in intimate detail the development of an important new field of chemistry. What would have been our thoughts if we could have been with Professor Grignard when he first worked with magnesium compounds? At first, perhaps, some doubt that many chemists could ever get very excited about chemistry as way-out as that of magnesium organics, then amazement, and finally the realization that he is dealing with a series of reactions so versatile that the Grignard Reaction would soon become a household word among chemists. Thus were my thoughts when I first heard about thallium chemistry.

Some two years ago, friends at the Smith Kline & French Laboratories in Philadelphia invited me to visit with them to discuss with Professor E. C. Taylor how one might market a series of thallium-organics developed with SK&F grants at Princeton and the University of East Anglia. At first I was skeptical; all I knew about thallium compounds was that they are highly toxic, and the fact that β-dicarbonyl compounds gave stable thallium salts was interesting, but hardly earth-shaking. But I knew Professor Taylor and of his brilliant work in heterocyclics, and I thought it unlikely that he would get excited over a mere curiosity. And at the meeting I was soon convinced. The work on thallium organics began with the discovery by Dr. Alexander McKillop—a puckish Scotsman and enthusiastic chemist, then a post-doctorate fellow with Professor Taylor at Princeton—that thallous ethoxide reacted cleanly with β-dicarbonyl compounds to form stable, crystalline salts. With other students of Professor Taylor, the reactions of thallous ethoxide were explored, and when Dr. McKillop returned to Britain to teach at the University of East Anglia, it was decided to continue this international cooperation in the studies of the "Taylor-McKillop Reaction." How effective this has been is witnessed eloquently by the adjoining review article and the twenty papers by Professor Taylor and Dr. McKillop there cited.

How could Aldrich help best? Offering the various thallium salts of β-dicarbonyl compounds was one, albeit minor contribution. Much more important was the availability of the key intermediates: thallous ethoxide, thallic acetate, and thallic trifluoroacetate. Thallous ethoxide presented a particular problem: the Princeton preparative procedure involved thallium metal, refluxing ethanol and gaseous oxygen, had been used only to make 500 gram quantities of thallous ethoxide and could not be used safely to make larger quantities. Dr. Walter Tschannen, the head of our "kilo lab," spent some time with Professor Taylor's group at Princeton and then came home to perfect a pilot plant method safely to make twenty to thirty kilo lots of thallous ethoxide—a method that could be scaled up to make tons if needed. Thus thallous ethoxide is now freely available and reasonably priced. Even its toxicity appears to be less of a problem: an effective and inexpensive antidote for thallium poisoning, the simple pigment Prussian Blue, has just been described [H. Heydlauf, *European J. Pharm.*, 6, 340 (1969)].

To exploit the commercial possibilities of thallium chemistry further, it was decided to set up a small company, Thallium Limited, specifically to make the products of thallium chemistry, allowing Aldrich to be this company's marketing arm. SK&F has filed patent applications on such key intermediates as thallic trifluoroacetate, and these patents might well become valuable; a small company specializing in thallium technology would be a flexible vehicle to make these inventions commercial realities. One of Dr. McKillop's students, Dr. Lionel Elsom, heads Thallium Limited which will soon be producing a good many compounds.

Princeton, Norwich, Philadelphia, Milwaukee—far apart, and yet working together closely and with a great deal of personal satisfaction to make thallium "one of the indispensable metals in synthetic organic chemical methodology."

Organothallium Chemistry-New Horizons in Synthesis

Edward C. Taylor,

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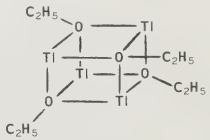
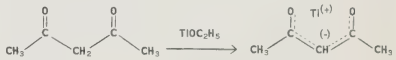
The last two decades have seen a tremendous upsurge of interest and activity in organometallic chemistry, with the result that there are now few metals the organochemistry of which has not been investigated in some detail. Prior to the initiation of our studies on organothallium chemistry in 1966, however, little was known of the organic chemistry of this group IIIB metal. This situation must be regarded as surprising, as not only is thallium abundant, inexpensive and readily available in a high state of purity, but sporadic reports during the past half century have clearly indicated that in certain reactions thallium derivatives are effective chemical intermediates. In this article we summarize the remarkable utility of thallium compounds in organic synthesis. We believe that the reactions discovered thus far presage a bright future for this versatile metal.

Our initial interest in thallium chemistry stemmed from curiosity about a statement made some years ago by Menzies and Wilkins[1] that the thallium(I) salt of ethyl acetonedicarboxylate was "readily soluble in cold ethyl or methyl iodide, thallous iodide being deposited on standing or heating". This startling statement about the apparent solubility of a β-dicarbonyl chelate in ethyl iodide (not a popular solvent for ionic compounds!) prompted the rash conclusion on our part that thallium(I) salts might be unusually covalent in character, thus raising exciting prospects of a wide spectrum of possible base-catalyzed reactions in homogeneous solution. A later report by Fear and Menzies[2] that reaction of the thallium(I) salt of ethyl acetoacetate with ethyl iodide resulted in apparent C-ethylation stimulated us to prepare some representative thallium(I) salts of β-dicarbonyl compounds and to investigate their physical and chemical properties.

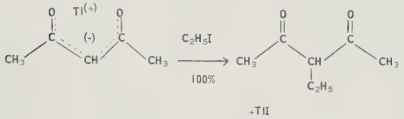
We found that the most effective reagent for the formation of thallium(I) salts of β-dicarbonyl compounds was thallium(I) ethoxide. This remarkable compound is a covalent tetramer[3] which is soluble in most organic solvents (including heptane and benzene) and thus possesses considerable advantages over sodium ethoxide and other alkali metal alkoxides in that homogeneous base-catalyzed reactions can be carried out in non-polar solvents. Treatment of a benzene or petroleum ether solution of a β-dicarbonyl compound (e.g., acetylacetone, (eq. 1)) with 1 equivalent of thallium(I) ethoxide resulted in the instantaneous separation in quantitative yield of its thallium(I) salt.





(eq. 1)

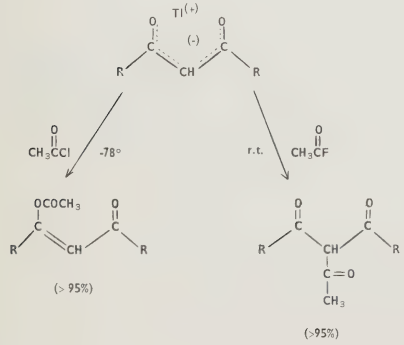
To our great surprise, and contrary to the previous report,[1] these salts were completely *insoluble* in cold ethyl iodide. Heating the suspension, however, resulted in the formation, *in quantitative yield*, of pure mono-C-ethylated product



(eq. 2)

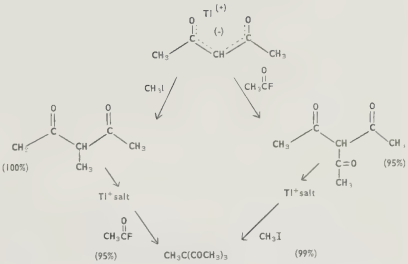
(eq. 2).[4] Ironically, the extreme insolubility of these thallium salts in alkyl iodides appears to be the key to the remarkable specificity of alkylation (and acylation) which we have observed upon treatment of these thallium(I) salts, in suspension, with alkylating and acylating agents.[4] It appears that reaction occurs at the crystal surface, literally "peeling away" the crystal until complete reaction has been achieved; retention of the geometry of the thallium(I) chelate in the transition state leads to regiospecificity rivalling that of an enzymatic reaction.

Not only are thallium(I) salts of β-dicarbonyl compounds alkylated regiospecifically, but they may also be acylated selectively on oxygen or on carbon, depending upon reaction conditions.[4] Thus, reaction with acid chlorides in ether suspension at $-78°$ leads to exclusive O-acylation, while treatment with acetyl fluoride in ether suspension at room temperature leads to exclusive C-acylation (eq. 3).



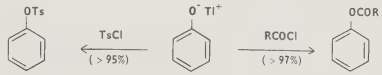
(eq. 3)

The remarkable effectiveness of this combination of regiospecific acylation and alkylation reactions is illustrated in eq. 4, which describes the synthesis of 1,1,1-triacetylethane.



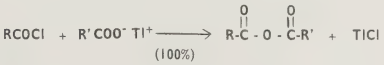
(eq. 4)

Thallium(I) ethoxide forms thallium(I) salts with a wide spectrum of acidic organic substrates, and the properties of the resulting thallium(I) salts resemble those of the above β-dicarbonyl salts: they are all highly crystalline, colorless, sharp-melting, light-insensitive and readily recrystallizable solids. They are also exceptionally useful intermediates in a wide diversity of synthetic reactions. Thus, treatment of an ether suspension of thallium(I) salts of phenols with an equimolar quantity of an acyl or aroyl halide at room temperature affords pure phenol esters in yields seldom lower than 97%. Phenol tosylates are prepared similarly (eq. 5).[5]



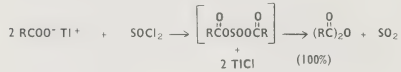
(eq. 5)

Treatment of thallium(I) carboxylates with a stoichiometric amount of an acyl or aroyl halide in ether suspension, followed by removal of thallium(I) chloride by filtration and evaporation of the ether, affords symmetrical or unsymmetrical carboxylic anhydrides (according to the choice of the acid chloride) in quantitative yield (eq. 6).[5]



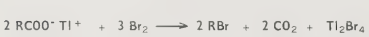
(eq. 6)

Symmetrical anhydrides are alternatively prepared by treatment of thallium(I) carboxylates with thionyl chloride in ether suspension at room temperature; the intermediate diacyl or diaroyl sulfites spontaneously lose sulfur dioxide (eq. 7).[5]



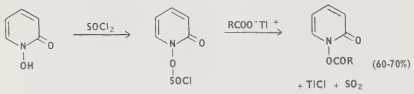
(eq. 7)

Thallium(I) carboxylates of *n*-alkanoic acids readily yield *n*-alkyl bromides upon treatment with bromine and carbon tetrachloride in a modification of the classical Hunsdiecker reaction (eq. 8).[6]



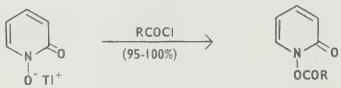
(eq. 8)

The utility of thallium(I) carboxylates in organic synthesis can be further illustrated by an improved preparation of Paquette's "active esters"[7] (eq. 9); this procedure



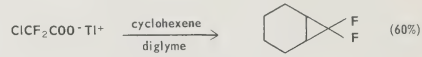
(eq. 9)

permits the direct conversion of an amino acid to a peptide without the necessity of intermediate formation of an acid chloride.[8] However, an even better route to these "active esters" involves treatment of the thallium(I) salt of 1-hydroxy-2(1*H*)-pyridone with acid chlorides; the reaction proceeds instantaneously at room temperature to give quantitative yields of products (eq. 10).[8]



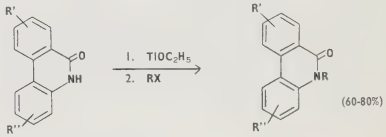
(eq. 10)

A common feature of all of the above metathetical reactions is the avidity of thallium for halide ion and the consequent separation of an insoluble thallium(I) halide from the organic reaction medium. As a result, facilitation of *intra*molecular halide abstraction by thallium(I) was to be anticipated. Thus, difluorocarbene is conveniently prepared by thermolysis of thallium(I) chlorodifluoroacetate (eq. 11).[9]



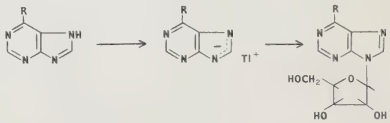
(eq. 11)

The physical properties of thallium(I) salts (solubility, crystallinity, stability) can also be used to advantage in the alkylation and acylation of a variety of heterocyclic compounds. For example, phenanthridones can be alkylated smoothly at room temperature via their thallium salts (eq. 12)[10]; previous procedures required formation of the



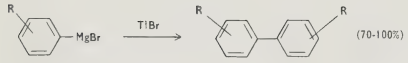
(eq. 12)

potassium salt by fusion with solid potassium hydroxide, followed by alkylation in a sealed tube at elevated temperatures.[11] A variety of purines readily form thallium(I) salts upon treatment in ethanol or DMF solution with thallium(I) ethoxide; in contrast to sodium or chloromercuri salts, these thallium(I) salts alkylate exclusively at position 9, and this reaction has been exploited for the preparation of nucleosides (eq. 13).[12]



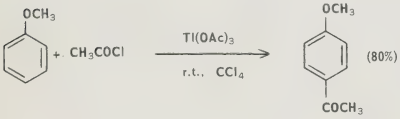
(eq. 13)

By-products of many of the above reactions are thallium(I) halides, and it is interesting to note that thallium(I) bromide is an extremely effective reagent for the synthesis of biaryls from aromatic Grignard reagents (eq. 14).[13]

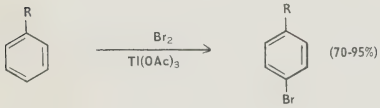


(eq. 14)

This superficially prosaic process has been shown to proceed via a complex series of redox reactions involving all three of the valence states of thallium (0, I and III). Facile interplay among these valence states is, in fact, a characteristic feature of much of thallium chemistry. It is somewhat surprising that the chemistry of thallium(III) has been generally neglected in view of the well-known position of its reduction potential between that of mercury (II) and lead (IV). Furthermore, thallium(III) compounds would be expected to be strong Lewis acids, and may be considered coordinatively unsaturated if the associated anion is considered as a monodentate ligand. We have found, for example, that thallium(III) acetate is an extremely effective Friedel-Crafts catalyst (eq. 15).[14] Furthermore, a combination of thallium(III) acetate and bromine has been found to effect exclusive *para* bromination; an ordered bromine-thallium(III) acetate-aromatic substrate complex appears to be involved in this highly specific electrophilic reaction (eq. 16).[15]

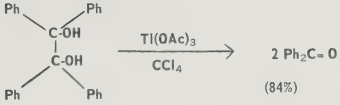


(eq. 15)



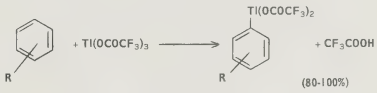
(eq. 16)

The mild, selective and non-radical oxidizing properties of thallium(III) acetate are illustrated by its utility in the cleavage of α-glycols (eq. 17).[16]

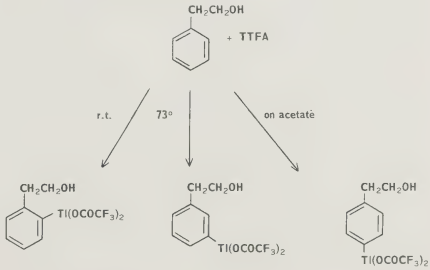


(eq. 17)

One of the most interesting and versatile thallium(III) reagents which we have discovered thus far is thallium(III) trifluoroacetate ($Tl(OCOCF_3)_3$,TTFA). Its extraordinary reactivity as an electrophilic metallating reagent is illustrated by its reaction with aromatic substrates, often at room temperature, to give arylthallium ditrifluoroacetates (eq. 18).[17] Kinetic investigations[18] have shown that thallation, like aromatic mercuration,[19] is one of the few examples of a freely reversible electrophilic substitution reaction. Thallation with TTFA of phenylethanol at room temperature (kinetic control) leads to *ortho* substitution, while thallation at 73° (thermodynamic control) gives predominant *meta* substitution. *Ortho* substitution, we believe, results from intramolecular delivery of the thallium electrophile from an intermediate Lewis acid-Lewis base complex between the TTFA and the side-chain hydroxyl group, and is thus subject to control by appropriate modification in the structure and size of the intermediate chelate. This is dramatically illustrated by the observation that thallation at room temperature (kinetic control) of the *acetate* of phenylethanol results in *para* substitution (eq. 19).[20]



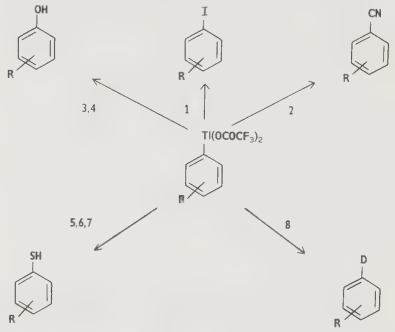
(eq. 18)



(eq. 19)

These arylthallium ditrifluoroacetates are versatile intermediates for the synthesis of a wide spectrum of substituted aromatic compounds. For example, treatment with aqueous potassium iodide at room temperature yields aromatic iodides.[21] Phenols are readily prepared by treatment with lead tetraacetate followed by triphenylphosphine.[22] It should be noted that it is not necessary to isolate the intermediate arylthallium ditrifluoroacetates in either of the above reactions; thallation can be carried out in trifluoroacetic acid solution and the appropriate reagents added directly to the reaction mixture.

Arylthallium ditrifluoroacetates may also be utilized as intermediates for the synthesis of aromatic nitriles[22] and thiophenols,[23] while reductive cleavage with lithium aluminum deuteride or aluminum amalgam in D_2O leads to specific deuteration of aromatic substrates.[24] These reactions are summarized in Scheme 1.

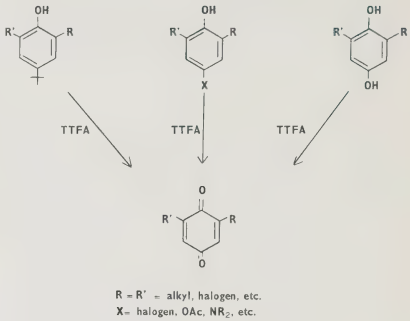


Reagents: 1. aq. KI 2. aq. KCN, $h\nu$ 3. $Pb(OAc)_4$ 4. PPh_3
5. $K^{+-}SCSN(CH_3)_2 \longrightarrow ArTl(SCSN(CH_3)_2)_2$
6. $h\nu$ in acetone gives mixture of ArSSAr and $ArSCSN(CH_3)_2$
7. [H] or H_3O^+ 8. $LiAlD_4$

SCHEME 1

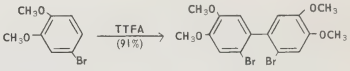
It should be noted that control over the orientation of thallation, as illustrated above (eq. 19) with phenylethanol, has as its consequence control over isomer orientation in the above syntheses of iodides, phenols, nitriles, thiophenols, and deuterated aromatics.

Just as lead tetratrifluoroacetate is a more powerful oxidizing agent then lead tetraacetate,[25] so TTFA is a more effective and versatile oxidizing agent than thallium(III) acetate. For example, we have found that a wide variety of *p*-*t*-butyl phenols are smoothly transformed into *p*-quinones upon treatment with TTFA in either TFA or carbon tetrachloride solution.[26] A variety of other *p*-substituted phenols are likewise converted to *p*-quinones upon treatment with TTFA. Hydroquinones can literally be titrated with TTFA and this reaction constitutes an extremely convenient procedure for their oxidation to *p*-quinones (eq. 20).[26]



(eq. 20)

Finally, the reactivity and selectivity of TTFA as an oxidizing or metallating agent can apparently be extensively modified by the addition of appropriate co-reagents. For example, treatment of 4-bromoveratrole with TTFA and boron trifluoride etherate results in a smooth Scholl reaction (eq. 21)[27] in which oxidative coupling rather than



(eq. 21)

thallation has taken place.

It is widely recognized that organometallic chemistry offers some of the greatest challenges and promises some of the richest rewards in synthetic organic chemistry. We suggest that thallium may well be regarded in the future as one of the indispensable metals in synthetic organic chemical methodology.

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Description and Constants

M.W. 64.13

Colorless liquid

n_D^{20} 1.3560

First batch assay: 99+% by v.p.c. analysis

Flash point 15° F

For use in NMR spectroscopy

Price 5 g. - $13.00 10 g. - $20.00 25 g. - $45.00

No. 15,266-8

Name 3-Amino-2,5-dichlorobenzoic acid, tech., 90+%

Description and Constants

M.W. 206.03

Tan solid

m.p. 194-197° (dec.)

Price 25 g. - $3.00 100 g. - $9.75 500 g. - $24.00

No. 15,304-4

Name 5-Amino-4-pyrazolecarbonitrile (5-amino-4-cyanopyrazole)

Description and Constants

M.W. 108.10

Light yellow crystals

m.p. 174.5-176.5°

Important intermediate in the synthesis of pyrazolopyrimidines.

Price 1 g. - $4.75 5 g. - $14.00

No. 15,180-7

Name Acetonitrile-d_3, 99%

Description and Constants

M.W. 44.08

Colorless liquid

n_D^{20} 1.3483

First batch assay: 99% by v.p.c. analysis

Flash point 42° F

For use in NMR spectroscopy

Price 5 g. - $17.75 10 g. - $28.25 25 g. - $60.00 50 g. - $115.00

No. 15,267-6

Name 3-Amino-2,5-dichlorobenzoic acid, sodium salt, tech., 90+%

Description and Constants

M.W. 228.01

Pink-red powder

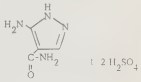
m.p. 250-253° (dec.)

Price 25 g. - $3.00 100 g. - $9.75 500 g. - $24.00

No. 15,305-2

Name 5-Amino-4-pyrazolecarboxamide hemisulfate

Description and Constants



M.W. 175.16

Off-white crystals

m.p. 231-233° (dec.)

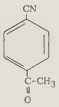
Important intermediate in the synthesis of pyrazolopyrimidines.

Price 1 g. - $5.50 5 g. - $16.00

No. 15,439-3

Name p-Acetylbenzonitrile (4'-cyanoacetophenone)

Description and Constants



M.W. 145.16

White crystals

m.p. 57-58°

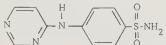
First batch assay: 99% by v.p.c.

Price 5 g. - $7.25 25 g. - $24.00

No. 15,237-4

Name N^4-(2-Aminopyrimidin-4-yl)-sulfanilamide monohydrochloride

Description and Constants



M.W. 301.76

White powder

m.p. 281-285° (dec.)

Price 25 g. - $6.00 100 g. - $19.00

No. 15,048-7

Name Amyl nitrite (pentyl nitrite)

Description and Constants

M.W. 117.15

Yellow liquid

n_D^{20} 1.3881

b.p. 105°

First batch assay: 95.5% by v.p.c. analysis

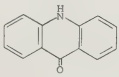
Flash point 50° F

Price 100 g. - $3.75 500 g. - $12.50

No. 15,021-5

Name 9(10H)-Acridone (9-acridanone)

Description and Constants



M.W. 195.22

Gold powder

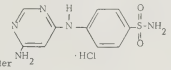
m.p. >300°

Price 25 g. - $7.00 100 g. - $25.75

No. 15,241-2

Name N^4-(6-Aminopyrimidin-4-yl)-sulfanilamide monohydrochloride

Description and Constants



M.W. 301.76

Light yellow powder

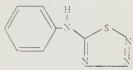
m.p. 297-300° (dec.)

Price 25 g. - $6.00 100 g. - $19.00

No. 15,240-4

Name 5-Anilino-1,2,3,4-thiatriazole

Description and Constants



M.W. 178.22

White powder

m.p. 146° (dec.)

First batch assay: 99.9% by S content

Price 100 g. - $9.00 500 g. - $36.00

No. 15,179-3

Name Acetone-d_6, 99.5%

Description and Constants

M.W. 64.13

Colorless liquid

n_D^{20} 1.3560

First batch assay: 99+% by v.p.c. analysis

Flash point 15° F

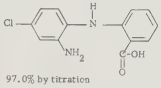
For use in NMR spectroscopy

Price 5 g. - $13.00 10 g. - $20.00 25 g. - $45.00

No. 15,323-0

Name N-(2-Amino-4-chlorophenyl)-anthranilic acid

Description and Constants



M.W. 262.70

Light gray powder

m.p. 202-204°

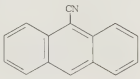
First batch assay: 97.0% by titration

Price 10 g. - $5.00 50 g. - $14.75

No. 15,276-5

Name 9-Anthracenecarbonitrile

Description and Constants



M.W. 203.25

Yellow powder

m.p. 173-177°

Price 25 g. - $10.75 100 g. - $35.00

No. 15,327-3

Name o-Anthranilo ylbenzoic acid

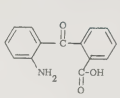
Description and Constants

M. W. 241.25

Yellow powder

m. p. 198-199°

First batch assay: 99.0% by titration



Price 25 g. - $7.25 100 g. - $21.00

No. 15,298-6

Name 1-Benzyl-4-hydroxypiperidine (1-benzyl-4-piperidinol)

Description and Constants

M. W. 191.27

Light yellow crystals

m.p. 41-44°

First batch assay: 99.6% by titration

Price 25 g. - $8.50 100 g. - $24.75

No. 15,429-6

Name 5-Bromo-o-anisaldehyde (5-bromo-2-methoxybenzaldehyde)

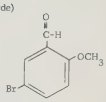
Description and Constants

M. W. 215.06

Off-white crystals

m.p. 116-119°

First batch assay: 99.8% by Br content



Price 25 g. - $8.25 100 g. - $25.00

No. 15,357-5

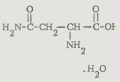
Name DL-Asparagine (DL-2-aminosuccinamic acid) monohydrate

Description and Constants

M. W. 150.14

White crystals

First batch assay: 97.9% by titration



Price 100 g. - $3.75 500 g. - $16.00

No. 15,151-3

Name 2-Bibenzylcarboxylic acid (o-phenethylbenzoic acid)

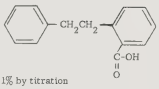
Description and Constants

M. W. 226.28

White powder

m.p. 128-131°

First batch assay: 97.1% by titration



Price 50 g. - $6.50 250 g. - $25.00 10 Kg. - $48.00/Kg.

No. 15,222-6

Name Bromomaleic acid

Description and Constants

M. W. 194.98

White powder

m. p. 125-128°

First batch assay: 99.9% by titration

Price 10 g. - $5.50 50 g. - $19.00

No. 15,256-0

Name BDPA (α, γ-bisdiphenylene-β-phenylallyl), free radical

Description and Constants

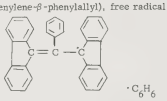
M. W. 495.65

Green crystals

m.p. 208-214°

Contains benzene of crystallization

One of the few stable free radicals containing only carbon and hydrogen.



Price 100 mg. - $16.00

No. 15,443-1

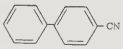
Name 4-Biphenylcarbonitrile (4-cyanobiphenyl)

Description and Constants

M. W. 179.22

Tan powder

m.p. 85-86°



Price 5 g. - $6.50 25 g. - $23.50

No. 15,426-1

Name 4-Bromo-3-methylaniline (4-bromo-m-toluidine)

Description and Constants

M. W. 186.07

Tan Powder

m. p. 79.5-81.5°

Price 10 g. - $5.50 50 g. - $18.75

No. 15,437-7

Name Benzofuran-2-yl methyl ketone (2-acetylbenzofuran)

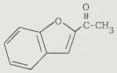
Description and Constants

M. W. 160.17

White crystals

m.p. 70-72°

First batch assay: 99% by v.p.c.



Price 25 g. - $8.25 100 g. - $24.50

No. 15,318-4

Name 1-Bromo-4-chloro-2-nitrobenzene

Description and Constants

M. W. 236.46

Yellow crystals

m. p. 67-69°

First batch assay: 98.8% by halogen content

Price 25 g. - $4.50 100 g. - $12.75

No. 15,295-1

Name 1-Bromooctane (octyl bromide)

Description and Constants

M. W. 193.13

Colorless liquid

n_D^{20} 1.4518

b.p. 201°

First batch assay: 99% by v.p.c.

$CH_3CH_2CH_2CH_2CH_2CH_2CH_2CH_2Br$

Price 100 g. - $2.75 500 g. - $8.75

No. 15,290-0

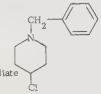
Name N-Benzyl-4-chloropiperidine hydrochloride, tech., 80+%

Description and Constants

M. W. 246.18

Tan powder

A pharmaceutical intermediate



Price 25 g. - $8.25 100 g. - $24.00 5 Kg. - $150/Kg.

No. 15,515-2

Name Bis-(p-chlorophenoxy)-acetic acid

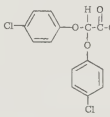
Description and Constants

M. W. 313.14

White powder

m. p. 140-142°

First batch assay: 100% by titration



Price 25 g. - $6.75 100 g. - $18.00 5 Kg. - $85/Kg.

No. 15,262-5

Name 5-Bromo-2-thiophenecarboxaldehyde

Description and Constants

M.W. 191.05

Brown liquid

n_D^{20} 1.6378

b.p. 105-107°/11 mm.

First batch assay: 99.0% by Br content

Price 25 g. - $8.75 100 g. - $25.50 5 Kg. - $135.00/Kg.

No. 15,174-2

Name 1-Butyl-4-piperidone

Description and Constants

M. W. 155.24

Light yellow liquid

n_D^{20} 1.4599

First batch assay: 99+% by v.p.c.

Price 100 g. - $9.75 500 g. - $42.00

No. 15,322-2

Name 5-Chloro-2-nitrodiphenylamine

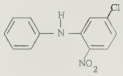
Description and Constants

M. W. 248.67

Red crystals

m. p. 108-111°

First batch assay: 98.6% by Cl content



Price 25 g. - $5.50 100 g. - $14.50

No. 15,286-2

Name 5-Diazouracil (Rabin's reagent) monohydrate

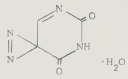
Description and Constants

M. W. 156.11

Tan powder

m.p. 213° (dec.)

Of interest in cancer research



Price 5 g. - $8.75

No. 15,274-9

Name 1-(Carboxymethyl)-pyridinium chloride

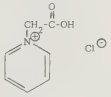
Description and Constants

M. W. 173.60

Tan crystals

m.p. 185° (dec.)

First batch assay: 98.5% by Cl content



Price 100 g. - $9.00 500 g. - $32.50

No. 15,316-8

Name p-Chlorophenoxyacetic acid

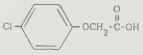
Description and Constants

M. W. 186.59

Off-white crystals

m.p. 157-159°

First batch assay: 99.3% by titration



Price 100 g. - $5.00 500 g. - $18.75

No. 15,189-0

Name Deuterium oxide, 100%

Description and Constants

M. W. 20.03

Colorless liquid

n_D^{20} 1.3280

First batch assay: 99+% by v.p.c. analysis

For use in NMR spectroscopy

Price 10 g. - $20.00 25 g. - $35.00 6 x 1 ml. - $15.00 12 x 1 ml. - $24.00

No. 15,160-2

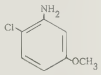
Name 6-Chloro-m-anisidine (2-chloro-5-methoxyaniline) hydrochloride

Description and Constants

M. W. 194.06

Light blue powder

m.p. 207° (dec.)



Price 5 g. - $6.50 25 g. - $22.75

No. 15,291-9

Name N-(3-Chloropropyl)-piperidine hydrochloride

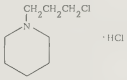
Description and Constants

M. W. 198.14

White powder

m.p. 218-220°

First batch assay: 99.1% by titration



Price 25 g. - $4.50 100 g. - $11.75 5 Kg. - $75.00/Kg.

No. 15,188-2

Name Deuterium oxide, 99.7%

Description and Constants

M. W. 20.03

Colorless liquid

n_D^{20} 1.3278

First batch assay: 99+% by v.p.c. analysis

For use in NMR spectroscopy

Price 100 g. - $17.00

No. 15,273-0

Name 2-Chloro-6-methoxypyridine

Description and Constants

M. W. 143.57

Colorless liquid

n_D^{20} 1.5263

b.p. 185-186°

Price 25 g. - $5.00 100 g. - $13.50

No. 15,283-8

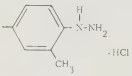
Name 4-Chloro-o-tolylhydrazine hydrochloride

Description and Constants

M. W. 193.08

White powder

m.p. 207° (dec.)



Price 25 g. - $9.75 100 g. - $30.00 5 Kg. - $150.00/Kg.

No. 15,350-8

Name 2,5-Diaminobenzenesulfonic acid, tech., 90%

Description and Constants

M. W. 188.21

Dark violet powder

m. p. 298-300° (dec.)

Price 100 g. - $5.25 500 g. - $16.00

No. 15,244-7

Name 5-Chloromethyl-2-iminooxazolidine

Description and Constants

M. W. 134.57

White powder

m.p. 137.5-140°

Price 10 g. - $9.00 50 g. - $29.50 1 Kg. - $295.00

No. 15,258-7

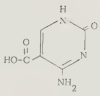
Name 5-Cytosinecarboxylic acid

Description and Constants

M. W. 155.11

White powder

m.p. 272° (dec.)



First batch assay: 99.3% by titration

Price 1 g. - $9.75 5 g. - $40.00

No. 15,433-4

Name 2,5-Diaminotoluene (2,5-toluenediamine) sulfate

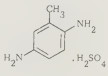
Description and Constants

M. W. 220.25

Light violet powder

m. p. > 300°

First batch assay: 98.9% by titration

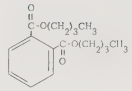


Price 100 g. - $3.25 500 g. - $12.50

No. 15,243-9

Name Dibutyl phthalate

Description and Constants



M.W. 278.35

Colorless liquid

n_D^{20} 1.4910

b.p. 340°

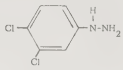
First batch assay: 99+% by v.p.c.

Price 1 Kg. - $3.00 3 Kg. - $5.75 (5 gal.) 19.5 Kg. - $29.75

No. 15,281-1

Name 3,4-Dichlorophenylhydrazine hydrochloride

Description and Constants



M.W. 213.50

White powder

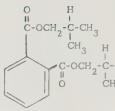
m.p. 230° (dec.)

Price 25 g. - $9.50 100 g. - $28.75 5 Kg. - $125.00/Kg.

No. 15,264-1

Name Diisobutyl phthalate

Description and Constants



M.W. 278.35

Colorless liquid

n_D^{20} 1.4888

b.p. 327°

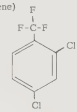
First batch assay: 99+% by v.p.c. analysis

Price 1 Kg. - $2.75 3 Kg. - $5.00

No. 15,225-0

Name 2,4-Dichlorobenzotrifluoride (2,4-dichloro-α,α,α-trifluorotoluene)

Description and Constants



M.W. 215.00

Colorless liquid

n_D^{20} 1.4802

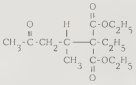
First batch assay: 99% by v.p.c. analysis

Price 100 g. - $5.00 500 g. - $19.50

No. 15,216-1

Name Diethyl ethyl(1-methyl-3-oxobutyl)malonate

Description and Constants



M.W. 272.34

Colorless liquid

n_D^{20} 1.4428

b.p. 102-103°/0.5 mm.

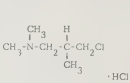
A precursor for tritiated barbituric acid derivatives which are prepared by the reduction of the keto group with tritium.

Price 10 g. - $5.50 50 g. - $18.75

No. 15,289-7

Name 3-Dimethylamino-2-methylpropyl chloride (3-chloro-N,N,2-trimethylpropylamine) hydrochloride

Description and Constants



M.W. 172.10

White powder

m.p. 167-170°

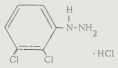
First batch assay: 98.1% by Cl content

Price 25 g. - $3.00 100 g. - $10.00 5 Kg. - $75.00/Kg.

No. 15,340-0

Name 2,3-Dichlorophenylhydrazine hydrochloride

Description and Constants



M.W. 213.50

Light tan powder

m.p. 234-235° (dec.)

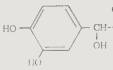
A starting material in the syntheses of indoles and other heterocyclic compounds, analgetic and anti-inflammatory drugs.

Price 10 g. - $5.75 50 g. - $18.50

No. 15,161-0

Name DL-3,4-Dihydroxymandelic acid

Description and Constants



M.W. 184.15

Off-white crystals

m.p. 136-137° (dec.)

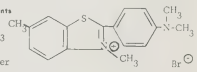
First batch assay: 97.7% by titration

Price 500 mg. - $9.75 5 g. - $56.00

No. 15,242-0

Name 3,6-Dimethyl-2-(p-dimethylaminophenyl)-benzothiazolium bromide

Description and Constants



M.W. 363.33

Yellow powder

m.p. 215° (dec.)

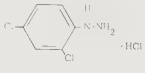
First batch assay: 99.5% by S content

Price 25 g. - $6.00 100 g. - $19.00

No. 15,280-3

Name 2,4-Dichlorophenylhydrazine hydrochloride

Description and Constants



M.W. 213.50

Light tan powder

m.p. 217-218° (dec.)

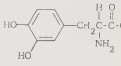
A starting material in the syntheses of indoles and other heterocyclic compounds, analgetic and anti-inflammatory drugs.

Price 25 g. - $9.75 100 g. - $30.00 5 Kg. - $150.00/Kg.

No. 15,431-8

Name L-3,4-Dihydroxyphenylalanine (L-dopa)

Description and Constants



M.W. 197.19

White powder

m.p. 295° (dec.)

$[\alpha]_D^{20}$ -117° (c = 5.3, 1N HCl)

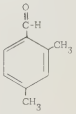
Used experimentally in treatment of Parkinsonism, manganism and dystonia; not offered for drug purposes without proper compliance with FDA regulations.

Price 1 g. - $7.50 5 g. - $28.75 25 g. - $95.00

No. 15,104-1

Name 2,4-Dimethylbenzaldehyde

Description and Constants



M.W. 134.18

Light yellow liquid

n_D^{20} 1.5492

b.p. 102.5-103°/14 mm.

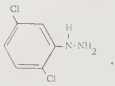
First batch assay: 99% by v.p.c.

Price 5 g. - $5.25 25 g. - $16.75 1 Kg. - $375.00

No. 15,278-1

Name 2,5-Dichlorophenylhydrazine hydrochloride

Description and Constants



M.W. 213.50

White powder

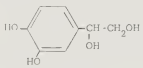
m.p. 208° (dec.)

Price 25 g. - $9.75 100 g. - $30.00 5 Kg. - $150.00/Kg.

No. 14,878-4

Name DL-3,4-Dihydroxyphenylglycol (DL-β,3,4-trihydroxyphenethyl alcohol)

Description and Constants



M.W. 170.17

Off-white crystals

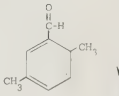
m.p. 116-117°

Price 100 mg. - $12.00 500 mg. - $40.00

No. 15,106-8

Name 2,5-Dimethylbenzaldehyde

Description and Constants



M.W. 134.18

Colorless liquid

n_D^{20} 1.5422

b.p. 104.5-106.5°/14 mm.

First batch assay: 99+% by v.p.c.

Price 5 g. - $5.25 25 g. - $16.75 1 Kg. - $375.00

No. 15,371-0

Name p-Dioxene

Description and Constants

M. W. 86.09

Light yellow liquid

n_D^{20} 1.4355

First batch assay: 98.9% by v.p.c.

Flash point 35° F

Price 10 g. - $10.00

No. 15,270-6

Name 5-Fluorosalicylic acid

Description and Constants

M.W. 156.11

White powder

m.p. 177-179°

First batch assay: 99.8% by titration

Price 5 g. - $7.50 25 g. - $29.75

No. 15,230-7

Name 3-Hydroxypicolinic acid

Description and Constants

M. W. 139.11

Tan crystals

m. p. 220-222° (dec.)

First batch assay: 99.3% by titration

Price 25 g. - $8.25 100 g.-$28.75 5 Kg. - $155/Kg.

No. 15,359-1

Name Diphenylcarbamyl chloride

Description and Constants

M.W. 231.68

White crystals

m.p. 82-84°

First batch assay: 97.7% by Cl content

Price 100 g. - $7.75 500 g. - $32.75

No. 15,056-8

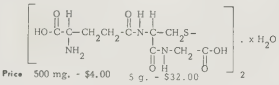
Name Glutathione, oxidized (GSSG) hydrate

Description and Constants

M. W. 612.64 (anhydrous)

White powder

m. p. 178-182° (dec.)



Price 500 mg. - $4.00 5 g. - $32.00

No. 15,065-7

Name 5-Iodocytosine

Description and Constants

M. W. 237.00

White fibers

m.p. 250° (dec.)

First batch assay: 99.9% by I content

Price 250 mg. - $7.50 1 g. - $22.00

No. 15,239-0

Name Ethyl N-benzyl-N-cyclopropylcarbamate

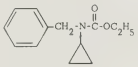
Description and Constants

M. W. 219.29

Colorless liquid

n_D^{20} 1.5104

First batch assay: 98.5% by v.p.c.



Price 25 g. - $6.00 100 g. - $19.00

No. 15,192-0

Name Hexafluoroacetone (hexafluoro-2-propanone) deuterate, 99.5%

Description and Constants

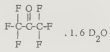
M. W. 198.07

Colorless liquid

n_D^{20} 1.3072

Contains 99.5 atom % D

For use in NMR spectroscopy



Price 10 g. - $20.00

No. 15,390-7

Name 2-Iodofluorene

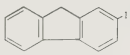
Description and Constants

M.W. 292.12

Light orange powder

m.p. 229-231°

First batch assay: 99.5% by I content



Price 1 g. - $5.50 5 g. - $18.75

No. 15,299-4

Name 3-Ethyl-3-methyldiaziridine

Description and Constants

M. W. 86.14

Colorless liquid

n_D^{20} 1.4390

b.p. 32°/17 mm.

First batch assay: 96.7% by v.p.c.

Price 10 g. - $4.00 50 g. - $11.75

No. 15,044-4

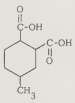
Name Hexahydro-4-methylphthalic acid (4-methyl-1,2-cyclohexanedicarboxylic acid)

Description and Constants

M. W. 186.21

White powder

m. p. 162-165°



Price 500 g. - $7.25 3 Kg. - $28.00

No. 15,049-5

Name Isoamyl nitrite (isopentyl nitrite)

Description and Constants

M.W. 117.15

Yellow liquid

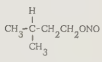
n_D^{20} 1.3860

b.p. 99°

First batch assay: 97.8% by v.p.c. analysis

Flash point 50° F

Caution: forms an explosive mixture with air and oxygen.



Price 100 g. - $3.75 500 g. - $12.50

No. 15,014-2

Name 2-Fluorenecarboxaldehyde

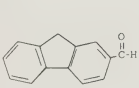
Description and Constants

M. W. 194.23

Light yellow powder

m.p. 85-86°

First batch assay: 99% by v.p.c.



Price 5 g. - $9.25 25 g. - $33.00

No. 14,879-2

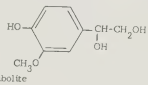
Name DL-4-Hydroxy-3-methoxyphenylglycol (DL-β,4-dihydroxy-3-methoxyphenethyl alcohol)

Description and Constants

M.W. 184.19

Viscous brown liquid

A catecholamine metabolite



Price 100 mg. - $8.00 1 g. - $48.00

No. 15,013-4

Name 1-Isoquinolinecarboxylic acid

Description and Constants

M. W. 173.17

Light yellow crystals

m.p. 164° (dec.)

First batch assay: 99.8% by titration

Price 5 g. - $9.75 25 g. - $37.00

No. 15,434-2

Name 1-Isoproterenol hydrochloride

Description and Constants

M. W. 247.72

White powder

m. p. 153-154°

$[\alpha]_D^{22}$ -37.8° (c = 1, H_2O)

First batch assay: 99.8% by titration

Price 1 g. - $8.00 5 g. - $32.00

No. 15,422-9

Name 4-Methoxy-1-naphthonitrile (1-cyano-4-methoxynaphthalene)

Description and Constants

M. W. 183.21

Off-white powder

m.p. 100-102°

Price 5 g. - $5.50 25 g. - $16.75

No. 15,309-5

Name 4-Methylcyclohexanol (mixture of cis and trans)

Description and Constants

M. W. 114.19

Colorless liquid

n_D^{20} 1.4559

b.p. 171-173°

Price 250 g. - $4.50 1 Kg. - $12.75

No. 15,351-6

Name Lactobionic acid

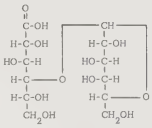
Description and Constants

M. W. 358.30

White powder

m.p. 113-118°

$[\alpha]_D^{22}$ + 23.3° (c=10.04, H_2O, 24 hr.)



Price 25 g. - $8.25 100 g. - $25.00

No. 15,193-9

Name Methyl alcohol-d (methanol-d), 99%

Description and Constants

M. W. 33.05

Colorless liquid

n_D^{20} 1.3262

First batch assay: 99% by v.p.c. analysis

Flash point 60° F

For use in NMR spectroscopy

Price 25 g. - $10.00 100 g. - $25.00

No. 15,223-4

Name 3-Methyl-4-nitroanisole

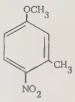
Description and Constants

M. W. 167.16

Light yellow crystals

m.p. 48-50°

First batch assay: 99% by v.p.c.



Price 25 g. - $6.50 100 g. - $19.00

No. 15,306-0

Name 4-Mercapto-1H-pyrazolo[3,4-d]pyrimidine (1H-pyrazolo[3,4-d]pyrimidine-4-thiol) hemihydrate

Description and Constants

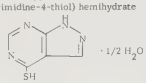
M. W. 161.19

Light yellow powder

m.p. > 300°

First batch assay: 99.7% by S content

Of special interest in cancer chemotherapy research as an anti-leukemia agent similar to 6-mercaptopurine.



Price 1 g. - $4.75 5 g. - $14.00

No. 15,440-7

Name Methyl 2-cyanobenzoate

Description and Constants

M. W. 161.16

White crystals

m.p. 49-51°

First batch assay: 99% by v.p.c.

Price 10 g. - $7.75 50 g. - $25.50

No. 15,367-2

Name Methyl 2-phenyl-4-quinolinecarboxylate

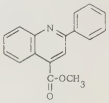
Description and Constants

M. W. 263.30

Light yellow powder

m. p. 57-60°

First batch assay: 98.5% by titration



Price 100 g. - $9.75 500 g. - $36.00

No. 15,250-1

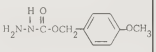
Name p-Methoxybenzyl hydrazinocarboxylate (p-methoxybenzyl carbazate)

Description and Constants

M. W. 196.21

White crystals

m.p. 75-76°



Price 10 g. - $6.50 50 g. - $23.75

No. 15,448-2

Name Methyl 5-cyanovalerate

Description and Constants

M. W. 141.17

Colorless liquid

n_D^{20} 1.4308

b. p. 119-120°/9 mm.

First batch assay: 98.5% by v.p.c.

Price 5 g. - $6.50 25 g. - $19.75

No. 15,294-3

Name α-Methyl-1-piperidineethanol [N-(2-hydroxypropyl)-piperidine]

Description and Constants

M. W. 143.23

Amber liquid

n_D^{20} 1.4608

First batch assay: 98.5% by titration

Price 25 g. - $4.50 100 g. - $11.75 5 Kg. - $75/Kg.

No. 15,277-3

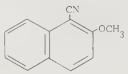
Name 2-Methoxy-1-naphthonitrile (1-cyano-2-methoxynaphthalene)

Description and Constants

M. W. 183.21

Light tan powder

m.p. 95-96°



Price 25 g. - $9.75 100 g. - $32.00

No. 15,308-7

Name 2-Methylcyclohexanol (mixture of cis and trans)

Description and Constants

M. W. 114.19

Colorless liquid

n_D^{20} 1.4610

b.p. 163-166°

First batch assay: 99% by v.p.c.

Price 250 g. - $6.00 1 Kg. - $18.75

No. 15,187-4

Name Methyl sulfoxide-d_6 (dimethyl sulfoxide-d_6), 99.5%

Description and Constants

M. W. 84.18

Colorless liquid

n_D^{20} 1.4751

First batch assay: 99+% by v.p.c. analysis

For use in NMR spectroscopy

Price 5 g. - $11.00 10 g. - $19.00 6 x 1 ml. - $16.25
25 g. - $40.00 50 g. - $69.50 12 x 1 ml. - $26.00

No. 15,379-6

Name Myristic acid, 99.5+%, "GOLD LABEL"

Description and Constants

M.W. 228.38

White crystals

m. p. 55.1°

First batch assay: 99+% by v.p.c.

$CH_3(CH_2)_{11}CH_2-\overset{O}{\overset{\|}{C}}-OH$

Price 100 g. - $4.00 500 g. - $16.25

No. 15,157-2

Name p-Nitrophenylacetonitrile

Description and Constants

M.W. 162.15

Light yellow powder

m.p. 115-116°

Price 100 g. - $5.00 500 g. - $21.25

No. 15,361-3

Name Pentamethylbenzene

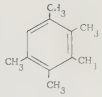
Description and Constants

M.W. 148.25

White crystals

m.p. 50-51.5°

First batch assay: 99+% by v.p.c.



Price 100 g. - $3.00 500 g. - $10.50

No. 15,275-7

Name 1,4-Naphthoquinone, tech., moist, 90+%

Description and Constants

M.W. 158.16

Green crystals

m.p. 121-122°

Price 100 g. - $3.50 500 g. - $12.75

No. 15,221-8

Name o-Nitro-α,α,α-trifluorotoluene (o-nitrobenzotrifluoride)

Description and Constants

M.W. 191.11

White crystals

m.p. 31-32°

First batch assay: 99+% by v.p.c.

Price 25 g. - $4.50 100 g. - $12.75 500 g. - $35.00

No. 15,133-5

Name Phenacyltriphenylphosphonium bromide

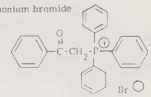
Description and Constants

M.W. 461.35

White crystals

m.p. 265-268° (dec.)

Intermediate in a one-step synthesis of α,β-unsaturated ketones via the Wittig reaction.



Price 25 g. - $9.75 100 g. - $28.00 5 Kg. - $165.00/Kg.

No. 15,195-5

Name Nitrobenzene-d_5, 99%

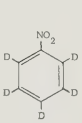
Description and Constants

M.W. 128.15

Light yellow liquid

n_D^{20} 1.5498

For use in NMR spectroscopy



Price 5 g. - $15.00 10 g. - $25.00

No. 15,307-9

Name m-Nitro-α,α,α-trifluorotoluene (m-nitrobenzotrifluoride)

Description and Constants

M.W. 191.11

Light yellow liquid

n_D^{20} 1.4715

b.p. 200-205°

First batch assay: 99% by v.p.c.

Price 100 g. - $4.25 500 g. - $15.50

No. 15,368-0

Name Phenothiazine-10-carbonyl chloride

Description and Constants

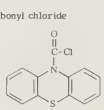
M.W. 261.73

Gray powder

m. p. 168-170°

First batch assay: 98.4% by Cl content

Used in the synthesis of substituted phenothiazines.



Price 100 g. - $6.25 500 g. - $24.00

No. 15,067-3

Name 5-Nitrocytosine

Description and Constants

M.W. 156.10

White powder

m.p. >300°

Price 250 mg. - $7.50 1 g. - $22.00

No. 15,197-1

Name Octane-d_{18}, 98%

Description and Constants

M.W. 132.38

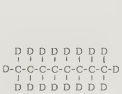
Colorless liquid

n_D^{20} 1.3927

First batch assay: 99+% by v.p.c. analysis

Flash point 72°F

For use in NMR spectroscopy



Price 5 g. - $85.00

No. 15,202-1

Name Phenoxy-2-propanone (phenoxyacetone), 95%

Description and Constants

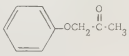
M.W. 150.18

Colorless liquid

n_D^{20} 1.5175

b.p. 120°/19 mm.

First batch assay: 95.1% by v.p.c.



Price 25 g. - $6.50 100 g. - $18.75 5 Kg. - $90.00/Kg.

No. 15,196-3

Name Nitromethane-d_3, 99%

Description and Constants

M.W. 64.07

Colorless liquid

n_D^{20} 1.3790

First batch assay: 99+% by v.p.c. analysis

For use in NMR spectroscopy

Price 10 g. - $25.00

No. 15,260-9

Name 3-Octanol

Description and Constants

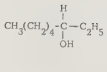
M.W. 130.23

Colorless liquid

n_D^{20} 1.4257

b. p. 174°

First batch assay: 99+% by v.p.c.



Price 10 g. - $4.00 50 g. - $12.75

No. 15,293-5

Name 1-Piperidinepropanol [N-(3-hydroxypropyl)-piperidine]

Description and Constants

M.W. 143.23

Amber liquid

n_D^{20} 1.4766

b.p. 93.5-95°/9 mm.

First batch assay: 99% by v.p.c.

Price 25 g. - $4.50 100 g. - $11.75 5 Kg. - $75.00/Kg.

No. 15,319-2

Name 3-Piperidino-1,2-propanediol

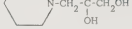
Description and Constants

M.W. 159.23

Light yellow powder

m.p. 76-79°

First batch assay: 97.5% by titration



Price 25 g. - $5.00 100 g. - $15.00

No. 15,348-6

Name 1,2,3,5-Tetrachlorobenzene

Description and Constants

M.W. 215.90

White crystals

m.p. 50-52.5°

First batch assay: 99+% by v.p.c.

Price 10 g. - $4.50 50 g. - $12.75

No. 15,200-5

Name Trifluoroacetic acid-d, 99%

Description and Constants

M.W. 115.03

Colorless liquid

Contains 99 atom %D

For use in NMR spectroscopy

Price 25 g. - $30.00

No. 15,232-3

Name Pyridine-d_5, 99%

Description and Constants

M.W. 84.14

Colorless liquid

n_D^{20} 1.5045

Contains 99 atom %D

For use in NMR spectroscopy

Price 5 g. - $20.00 10 g. - $35.00 25 g. - $83.00 6 x 1 ml. - $27.00 12 x 1 ml. - $43.25

No. 15,164-5

Name Thiazole

Description and Constants

M.W. 85.13

Colorless liquid

n_D^{20} 1.5375

b.p. 117-118°

First batch assay: 99+% by v.p.c.

Price 1 g. - $7.50 5 g. - $28.75

No. 15,053-3

Name Trifluoroacetic acid, thallium (III) salt (thallic trifluoroacetate)

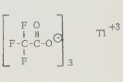
Description and Constants

M.W. 543.42

Off-white powder

m.p. 168-170° (dec.)

First batch assay: 99% by titration



Price 10 g. - $5.50 50 g. - $19.00 1 Kg. - $240.00

No. 15,436-9

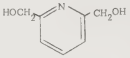
Name 2,6-Pyridinedimethanol

Description and Constants

M.W. 139.15

Off-white crystals

m.p. 111-114°



Price 5 g. - $7.00 25 g. - $28.00

No. 15,438-5

Name 2-Thiophenecarbonitrile (2-cyanothiophene)

Description and Constants

M.W. 109.15

Colorless liquid

n_D^{20} 1.5629

b.p. 75°/10 mm.

First batch assay: 99% by v.p.c.

Price 10 g. - $8.00 50 g. - $28.75

No. 15,423-7

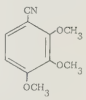
Name 2,3,4-Trimethoxybenzonitrile

Description and Constants

M.W. 193.20

White crystals

m.p. 56-57°



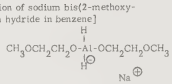
Price 5 g. - $7.75 25 g. - $28.75

No. 15,109-2

Name Red-al [70% solution of sodium bis(2-methoxyethoxy)aluminum hydride in benzene]

Description and Constants

M.W. 202.17 (solvent free)



Reducing agent for carbonyl group and unsaturated carboxylic acids and derivatives; of particular interest in the reduction of α,β-unsaturated systems.

Write for data sheet.

Price 250 g. - $9.75 1 Kg. - $32.00

No. 15,199-8

Name Toluene-d_8

Description and Constants

M.W. 100.21

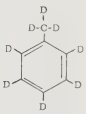
Colorless liquid

n_D^{20} 1.4926

First batch assay: 99+% by v.p.c. analysis

Flash point 50° F

For use in NMR spectroscopy



Price 5 g. - $20.00 10 g. - $34.00 25 g. - $70.00

No. 15,442-3

Name 2,4,6-Trimethylbenzonitrile

Description and Constants

M.W. 145.21

White crystals

m.p. 50-52°

First batch assay: 99+% by v.p.c.

Price 10 g. - $8.50 50 g. - $30.00

No. 15,147-5

Name Tetrabromo-o-benzoquinone (o-bromanil)

Description and Constants

M.W. 423.70

Brown powder

m.p. 148-151°

First batch assay: 99.1% by Br content

Price 10 g. - $11.75 500 g. - $275.00

No. 15,017-7

Name s-Triazolo[4,3-a]quinoline

Description and Constants

M.W. 169.19

White powder

m.p. 175-176°

Price 5 g. - $10.00 10 g. - $16.75

No. 15,366-4

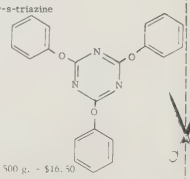
Name 2,4,6-Triphenoxy-s-triazine

Description and Constants

M.W. 357.37

White powder

m.p. 232-234°



Price 100 g. - $5.75 500 g. - $16.50

THE SHELDON SWOPE ART GALLERY

Gallery Notes

PORTRAITURE THROUGH THE AGES

Thomas Sully, *"Unknown Sitter"*, 1828.

1. *Joseph Blackburn,* (dates uncertain) English, "Morgan Graves," 1768, oil on canvas, 36 x 28 inches, signed lower left.
2. *Attr. Joseph Wright of Derby* (1734-1767) English, "W. Brown, I am 12," 1775, oil on canvas, oval, 29½ x 22-7/8 inches.
3. *Benjamin West* (1738-1820) American, "Mary Knowles," c. 1775, oil on panel, 18½ x 15¼ inches.
4. *Unknown* American, "Woman in Yellow Hat," c. 1820, oil on canvas, 15½ x 12½ inches.
5. *William Hodges R.A.* (1744-1797) English, "Warren Hastings," c. 1782, oil on vellum, 9¼ x 8 inches.
6. *Henry Harwood* (1803-1868) Scottish, "J. Moir Jr.," 1825, oil on canvas, 25 x 21½ inches.
7. *Attr. Eugene Delacroix* (1798-1863) French, "Unknown Man," c. 1840, oil on canvas, 20 x 17 inches.
8. *Thomas Sully* (1783-1872) American, "Unknown Sitter," 1828, oil on canvas, 18-3/8 x 14-3/4 inches, signed monogram lower right.
9. *Henry Inman* (1801-1846) American, "John Bishop Hall & Son," c. 1840, oil on canvas, 40 x 32 inches.
10. *Daniel Huntington* (1816-1906) American, "Mrs. Brownlie Brown of Philadelphia," c. 1860, oil on canvas, 23½ x 19-3/4 inches, signed lower left.
11. *John Phillip R.A.* (1817-1867) Scottish, "Boy With Guinea Pig," c. 1860, oil on canvas, 29 x 24½ inches.
12. *Henry Nelson O'Neal A.R.A.* (1817-1880) English, "Fanny Frith," 1870, oil on paper on board, oval, 13 x 10¼ inches, signed monogram lower left.
13. *Frank Duveneck* (1848-1916) American, "Bearded Man," c. 1875, oil on canvas, 29 x 23 inches.
14. *Otto Stark* (1859-1926) American, "The Ideal," c. 1886, oil on canvas, 21 x 17-1/8 inches.
15. *John S. Sargent R.A.* (1856-1925) American, "Virginia," c. 1880, oil on canvas, 17 x 14 inches.
16. *Otto Stark* (1859-1926) American, "Wide Awake," 1897, oil on canvas on board, 15½ x 18½ inches.
17. *Edgar Scutter Hamilton* (1869-1903) American, "Portrait of Miss M," 1896, oil on canvas, 24 x 19 inches, signed at top.
18. *Julius Segall* (1858 or 1860-1925) American, "My Daughter Rose," 1902, oil on canvas, 21 x 17½ inches, signed lower right.
19. *Charles F. DeKlyn* (dates unknown) American, "Unknown Girl," c. 1910, oil on canvas, 18 x 13 inches, signed lower right.
20. *Cecilia Beaux* (1863-1942) American, "Study of Ernesta," c. 1910, oil on canvas, 36 x 28 inches.
21. *Abbott H. Thayer* (1849-1921) American, "Study of Bessie Price," c. 1895, oil on canvas, 35½ x 26 inches.
22. *Augustus John R.A.* (1878-1961) English, "Alick Schepeler," c. 1912, oil on canvas, 12-7/8 x 9-1/8 inches.
23. *Gerrit A. Beneker* (1882-1934) American, "My Daughter Helen," 1927, oil on canvas, 30 x 25 inches, signed lower right.
24. *Robert Brackman N.A.* (1898-) American, "Jesus, Mary and John," c. 1930, oil on canvas, 32½ x 26 inches, signed lower right.

John Singer Sargent, R.A.
"Virginia," Circa 1880

25. *Adolphe Borie N.A.* (1877-1934) American, "Motherhood," c. 1920, oil on canvas, 28 x 21 inches, signed upper left.
26. *Wayman Adams N.A.* (1883-1959) American, "Bruce Crane," c. 1935, oil on canvas, 16½ x 12½ inches, signed lower left.
27. *Jules Christian Rehder* (1861-?) German, "Old Woman," c. 1885, oil on panel, 12-3/4 x 9-1/8 inches, inscribed verso.
28. *Sir David Wilkie R.A.* (1785-1841) Scottish, "Burns?," c. 1820, oil on panel, 38½ x 29½ inches.
29. *Elizabeth Nourse* (1859-1938) American, "Self Portrait?," c. 1890, oil on canvas, 16 x 12-7/8 inches.

The works of art are on loan from a local private collection, and from the permanent collection of The Sheldon Swope Art Gallery.

THE SHELDON SWOPE ART GALLERY
25 SOUTH SEVENTH STREET, TERRE HAUTE, INDIANA 47807 (812) 238-1676

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202
USA

May 4th, 1994

Dear Dr. Bader,

Thank you so much for your letter. The photograph I have is almost certainly the very one you gave to David McKibbin all those years ago. McKibbin bequeathed his archive to Richard Ormond and it is this archival material on which much of our research has been built. I would dearly love to find out where Sylvia Barrison is and I do hope you might be able to find it for us. I am at a loss to think of any other routes to pursue.

We are interested in the photograph of the portrait of a young girl which you sent us. Ideally, we would like to see the picture itself, but I shall write to the owner and ask if he has a transparency and any information about the picture's provenance. I shall explain that any information given to us will be held in the strictest confidence.

I am grateful to you for your help and interest. Do let me know if I can do anything for you here.

With best wishes,

Yours sincerely,

Elaine Kilmurray

Elaine Kilmurray

RICHARD ORMOND, Project Director ELAINE KILMURRAY, Research Director
57 Park Avenue South Northampton NN3 3AB England Tel: (0)604 36496 Fax: (0)604 26337

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 "Organometallism" 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 zing. From various papers in the trunk the Man's name was FRYE. Alice E. 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 died 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. Ender,

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 1850 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. '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 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 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 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 repain 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. Rider:

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.

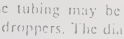
I bought this painting from a reputable Boston Art Gallery and have clear title to it. You have told me two completely contradictory stories — one that you and your sister had never known Mrs. Bloom; the other that your sister now remembers (though she did not remember during our dinner on April 27) 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*

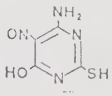
this does not impede operation of the breaker, the breaker can be used under full water pressure.

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.

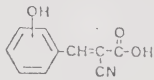
Any interesting shortcut or laboratory hint you'd like to share with ACTA readers? Send it to Aldrich (attn: Lab Notes) and if we publish it, you will receive a handsome red and white ceramic Aldrich coffee mug. All entries become the property of Aldrich Chemical Company, Inc., and cannot be returned.

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

M. KNOEDLER & CO., INC.
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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.

APR 3 1969

NATIONAL PORTRAIT GALLERY

LONDON WC2H OHE 01-930 1552

28 June 1982

Dear Mr Howard,

I don't think your portrait can possibly represent Bonington, as it dates on costume from circa 1840 - a decade after his death. I can't claim to know much about Delacroix's work but the handling seems altogether too restrained. The picture could be French or English, though I am inclined to think the latter. Sorry I can't do any better.

With regard to the other picture, I must say that I see no connection with Sargent's style, charming as it is. What is the evidence?

Yours sincerely,

Richard Ormond

Richard Ormond
Deputy Director

Mr Lee Howard
516 Howard Avenue
Rockville
Indiana 47872
USA

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

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

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10½ Beacon Street, Boston, Massachusetts 02108

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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

APR 22 1969

Art object of the week

THE TERRE HAUTE TRIBUNE STAR 8-3-86 P 6-5.

Subtle elements, transitions define John S. Sargent's work

By Edward R. Quick
Director, Swope Art Gallery

John Singer Sargent (1856-1925) was an internationally respected an renowned artist, and the leading portrait painter of his day. This portrait of "Virginia," painted circa 1880 and now part of the Swope's "Portraiture through the Ages" exhibition, shows the artistic capability and freedom which made Sargent famous.

Virginia is young and fresh, probably of a socially prominent family, with a half-youthful, half-adult gaze at the viewer. Her large eyes and her silent expression, surrounded and emphasized by beautiful dark, cascading hair, make her seem astonishingly alive to us. Yet Sargent was not an artist who worked for photographic reality. He sought and selected subtle elements which showed the salient character of the girl, and put onto canvas those which were indispensable.

When he was asked whether he delved into the psychology of his sitters, Sargent replied that he painted what he saw, using his brain and his feeling, going by his strong impressions one way or another.

The background and clothing are painted with loose brushstrokes. You can see the effects of the bristles on the canvas, as the brush was used to "work up" areas which might later be refined. This type of brushwork supports and enhances the finer artistic work on the face. The transition between facial and background painting is in the dress, which has some detailing worked out in loose strokes. The overall sensation is of freedom in handling of all the elements which make up the portrait, with beautiful and sensitive results.

Between 1874 and 1878, Sargent studied at the Ecole des Beaux-Arts in Paris and with the well-known portrait-painter, Charles Emile Carolus-Duran. He quickly established himself as a young major talent, winning much favorable critical attention with such work as "The Boit Children," submitted to the Salon in 1883. His career in Paris came to an abrupt end with his exhibition of "Portrait of Mme. X" in the Salon of 1884. Its daring realism shocked the French public, effectively discouraged clients, and obliged him to move to London, where he was highly honored and which became his permanent residence.

Today is the final day of the "Portraiture through the Ages" exhibition. The Swope Art Gallery hours are from noon to 4:50 p.m.

'Virginia': John S. Sargent's oil on canvas.

from coal oil lamps to electricity, wires were draped across ceilings and walls because the foot-thick brick walls defied concealment.

When this writer first inspected the property, she found a wet washing hung over these electric wires to dry, a fire hazard to say

drive for restoration expense was underway, and again time was wasted while money dribbled in. Eventually, the work was completed inside and out, and the house was dedicated and opened to the public.

It became a tourist attraction

man, however, and a new owner took over on Feb. 1, 1971.

From Sullivan the family moved on to Evansville and began to break up as the older children married and/or went out on their own. Paul Dresser is buried with his parents in a Chicago cemetery.

state fire marshal Ira Anderson; deputy fire marshal Jack Hayes; and Bert Westover, director of the State Administrative Buildings Council.

The men were concerned about fire hazards, electrical wiring, emergency exits and plumbing. The buildings were thoroughly examined from the ground floors to the attics.

☆ ☆ ☆

Indiana's most beautiful girl of 1961, Kathie Burke, was greeted by thousands of well-wishers and admirers as she toured downtown Terre Haute before an 8 a.m. flight to Atlantic City.

Kathie, who won the title of Miss Indiana State May 11 and then thrilled her hometown of Terre Haute by winning the Miss Indiana title at Michigan City on July 8, was ready to enter final competition. Lucien Meis Jr. and Lester Wolf, co-chairmen of the Downtown Business Association, which sponsored the day's events, accompanied Kathie on the tour of downtown.

Haysville, Kan. 67060.

☆ ☆ ☆

DYNASTY BBS — A new electronic bulletin board devoted exclusively to genealogy is now on line. At 916-685-8690, the board is on line 24 hours a day, seven days a week and runs at 300/1200/2400 baud rate, 8/N/1 parameters. Located in northern California, the board is operated by Henry Hoover, editor of the Hoover-Huber Newsletter. Computer genealogists who do not yet have a modem will now have added incentive to install one. Another incentive is that modems have become very inexpensive and programs that run them are among "freeware" and "shareware."

☆ ☆ ☆

Historical treasure

When only the rich had indoor plumbing...

By Susan J. Dehler
Vigo County Historical Society

Before the advent of indoor plumbing, hauling fresh water into the house and lugging dirty water and refuse out were standard household chores.

Although this task involved heavy lifting, most women carried all of the water that was needed. This meant several daily trips to the well, country stream or urban street hydrant for water for cleaning, cooking, laundry and bathing.

Although public waterworks developed as early as 1811 in Philadelphia, only a small percentage of city dwellers could afford to subscribe to the system. This pattern continued throughout much of the 19th century. As cities developed so did their waterworks systems, but indoor fixtures remained a luxury to families of the working class. Rural families continued to rely upon creek water or outdoor pumps.

Most 19th century housewives had to conserve water because of the back-breaking measures involved in getting it. Dishwater was reused. Clothes were changed less frequently. Baths were considered dispensable.

Domestic manuals of the period recommended frequent baths to preserve health and beauty. In "The Family and Householder's Guide" (1859), one "authority" remarks: "The indifference exhibited by the inhabitants of this country in respect to bathing, whether considered as a luxury, or as a means of prolonging life and preventing disease, is surprising." Yet, these manuals originated from the upper classes where availability of water was less of a hardship.

Most households were furnished with a washstand or commode, which was set in the bedroom or in an adjoining chamber. It held a pitcher and bowl and soap, brushes and towels. Although early examples (1820-50) of such furnishing were handmade by rural craftsmen, such as the Shakers, late 19th century washstands and commodes generally were made in large factories throughout the East and Midwest.

The commode and washing accessories on display in the Victorian bedroom in the Historical Museum of the Wabash Valley are typical of pieces used during the Victorian era. The oak cabinet of the commode includes a full-length drawer to store linens and soaps and a cupboard below to conceal the chamber pot. The flat top is backed by a splashboard and towel rack.

A seven-piece chamber set, which includes such items as the water pitcher, basin and soap dish, was donated by Helen Condit of Terre Haute. A variegated foral design appears on each piece of Royal Vitreous made by John Haddock and Sons of England. The set was used by the Condit family in the 1870s.

Although by 1897 Sears and Roebuck offered sinks and washbasins fitted for plumbing (but no bathtubs or toilets), matching pitchers and bowls were still popular items in the catalog. The "Saturday night bath" continued to be a luxury for many families and indoor plumbing remained a matter of class well into the 20th century.

By air mail
Par avion

Lee Howard
516 Howard Avenue
Rochville
Indiana 47872
USA.

John Singer Sargent Catalogue Raisonné
57 Park Avenue South Northampton NN3 3AB England

THE SHELDON SWOPE ART GALLERY

Gallery Notes

PORTRAITURE THROUGH THE AGES

Thomas Sully, *"Unknown Sitter"*, 1828.

1. *Joseph Blackburn,* (dates uncertain) English, "Morgan Graves," 1768, oil on canvas, 36 x 28 inches, signed lower left.
2. *Attr. Joseph Wright of Derby* (1734-1767) English, "W. Brown, I am 12," 1775, oil on canvas, oval, 29½ x 22-7/8 inches.
3. *Benjamin West* (1738-1820) American, "Mary Knowles," c. 1775, oil on panel, 18½ x 15¼ inches.
4. *Unknown* American, "Woman in Yellow Hat," c. 1820, oil on canvas, 15½ x 12½ inches.
5. *William Hodges R.A.* (1744-1797) English, "Warren Hastings," c. 1782, oil on vellum, 9¼ x 8 inches.
6. *Henry Harwood* (1803-1868) Scottish, "J. Moir Jr.," 1825, oil on canvas, 25 x 21½ inches.
7. *Attr. Eugene Delacroix* (1798-1863) French, "Unknown Man," c. 1840, oil on canvas, 20 x 17 inches.
8. *Thomas Sully* (1783-1872) American, "Unknown Sitter," 1828, oil on canvas, 18-3/8 x 14-3/4 inches, signed monogram lower right.
9. *Henry Inman* (1801-1846) American, "John Bishop Hall & Son," c. 1840, oil on canvas, 40 x 32 inches.
10. *Daniel Huntington* (1816-1906) American, "Mrs. Brownlie Brown of Philadelphia," c. 1860, oil on canvas, 23½ x 19-3/4 inches, signed lower left.
11. *John Phillip R.A.* (1817-1867) Scottish, "Boy With Guinea Pig," c. 1860, oil on canvas, 29 x 24½ inches.
12. *Henry Nelson O'Neal A.R.A.* (1817-1880) English, "Fanny Frith," 1870, oil on paper on board, oval, 13 x 10¼ inches, signed monogram lower left.
13. *Frank Duveneck* (1848-1916) American, "Bearded Man," c. 1875, oil on canvas, 29 x 23 inches.
14. *Otto Stark* (1859-1926) American, "The Ideal," c. 1886, oil on canvas, 21 x 17-1/8 inches.
15. *John S. Sargent R.A.* (1856-1925) American, "Virginia," c. 1880, oil on canvas, 17 x 14 inches.
16. *Otto Stark* (1859-1926) American, "Wide Awake," 1897, oil on canvas on board, 15½ x 18½ inches.
17. *Edgar Scutter Hamilton* (1869-1903) American, "Portrait of Miss M," 1896, oil on canvas, 24 x 19 inches, signed at top.
18. *Julius Segall* (1858 or 1860-1925) American, "My Daughter Rose," 1902, oil on canvas, 21 x 17½ inches, signed lower right.
19. *Charles F. DeKlyn* (dates unknown) American, "Unknown Girl," c. 1910, oil on canvas, 18 x 13 inches, signed lower right.
20. *Cecilia Beaux* (1863-1942) American, "Study of Ernesta," c. 1910, oil on canvas, 36 x 28 inches.
21. *Abbott H. Thayer* (1849-1921) American, "Study of Bessie Price," c. 1895, oil on canvas, 35½ x 26 inches.
22. *Augustus John R.A.* (1878-1961) English, "Alick Schepeler," c. 1912, oil on canvas, 12-7/8 x 9-1/8 inches.
23. *Gerrit A. Beneker* (1882-1934) American, "My Daughter Helen," 1927, oil on canvas, 30 x 25 inches, signed lower right.
24. *Robert Brackman N.A.* (1898-) American, "Jesus, Mary and John," c. 1930, oil on canvas, 32½ x 26 inches, signed lower right.

John Singer Sargent, R.A.
"Virginia," Circa 1880

25. *Adolphe Borie N.A.* (1877-1934) American, "Motherhood," c. 1920, oil on canvas, 28 x 21 inches, signed upper left.
26. *Wayman Adams N.A.* (1883-1959) American, "Bruce Crane," c. 1935, oil on canvas, 16½ x 12½ inches, signed lower left.
27. *Jules Christian Rehder* (1861-?) German, "Old Woman," c. 1885, oil on panel, 12-3/4 x 9-1/8 inches, inscribed verso.
28. *Sir David Wilkie R.A.* (1785-1841) Scottish, "Burns?," c. 1820, oil on panel, 38½ x 29½ inches.
29. *Elizabeth Nourse* (1859-1938) American, "Self Portrait?," c. 1890, oil on canvas, 16 x 12-7/8 inches.

The works of art are on loan from a local private collection, and from the permanent collection of The Sheldon Swope Art Gallery.

THE SHELDON SWOPE ART GALLERY
25 SOUTH SEVENTH STREET, TERRE HAUTE, INDIANA 47807 (812) 238-1676

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2. *Attr. Joseph Wright of Derby* (1734-1767) English, "W. Brown, I am 12," 1775, oil on canvas, oval, 29½ x 22-7/8 inches.
3. *Benjamin West* (1738-1820) American, "Mary Knowles," c. 1775, oil on panel, 18½ x 15¼ inches.
4. *Unknown* American, "Woman in Yellow Hat," c. 1820, oil on canvas, 15½ x 12½ inches.
5. *William Hodges R.A.* (1744-1797) English, "Warren Hastings," c. 1782, oil on vellum, 9¼ x 8 inches.
6. *Henry Harwood* (1803-1868) Scottish, "J. Moir Jr.," 1825, oil on canvas, 25 x 21½ inches.
7. *Attr. Eugene Delacroix* (1798-1863) French, "Unknown Man," c. 1840, oil on canvas, 20 x 17 inches.
8. *Thomas Sully* (1783-1872) American, "Unknown Sitter," 1828, oil on canvas, 18-3/8 x 14-3/4 inches, signed monogram lower right.
9. *Henry Inman* (1801-1846) American, "John Bishop Hall & Son," c. 1840, oil on canvas, 40 x 32 inches.
10. *Daniel Huntington* (1816-1906) American, "Mrs. Brownlie Brown of Philadelphia," c. 1860, oil on canvas, 23½ x 19-3/4 inches, signed lower left.
11. *John Phillip R.A.* (1817-1867) Scottish, "Boy With Guinea Pig," c. 1860, oil on canvas, 29 x 24½ inches.
12. *Henry Nelson O'Neal A.R.A.* (1817-1880) English, "Fanny Frith," 1870, oil on paper on board, oval, 13 x 10¼ inches, signed monogram lower left.
13. *Frank Duveneck* (1848-1916) American, "Bearded Man," c. 1875, oil on canvas, 29 x 23 inches.
14. *Otto Stark* (1859-1926) American, "The Ideal," c. 1886, oil on canvas, 21 x 17-1/8 inches.
15. *John S. Sargent R.A.* (1856-1925) American, "Virginia," c. 1880, oil on canvas, 17 x 14 inches.
16. *Otto Stark* (1859-1926) American, "Wide Awake," 1897, oil on canvas on board, 15½ x 18½ inches.
17. *Edgar Scutter Hamilton* (1869-1903) American, "Portrait of Miss M," 1896, oil on canvas, 24 x 19 inches, signed at top.
18. *Julius Segall* (1858 or 1860-1925) American, "My Daughter Rose," 1902, oil on canvas, 21 x 17½ inches, signed lower right.
19. *Charles F. DeKlyn* (dates unknown) American, "Unknown Girl," c. 1910, oil on canvas, 18 x 13 inches, signed lower right.
20. *Cecilia Beaux* (1863-1942) American, "Study of Ernesta," c. 1910, oil on canvas, 36 x 28 inches.
21. *Abbott H. Thayer* (1849-1921) American, "Study of Bessie Price," c. 1895, oil on canvas, 35½ x 26 inches.
22. *Augustus John R.A.* (1878-1961) English, "Alick Schepeler," c. 1912, oil on canvas, 12-7/8 x 9-1/8 inches.
23. *Gerrit A. Beneker* (1882-1934) American, "My Daughter Helen," 1927, oil on canvas, 30 x 25 inches, signed lower right.
24. *Robert Brackman N.A.* (1898-) American, "Jesus, Mary and John," c. 1930, oil on canvas, 32½ x 26 inches, signed lower right.

John Singer Sargent, R.A.
"Virginia," Circa 1880

25. *Adolphe Borie N.A.* (1877-1934) American, "Motherhood," c. 1920, oil on canvas, 28 x 21 inches, signed upper left.
26. *Wayman Adams N.A.* (1883-1959) American, "Bruce Crane," c. 1935, oil on canvas, 16½ x 12½ inches, signed lower left.
27. *Jules Christian Rehder* (1861-?) German, "Old Woman," c. 1885, oil on panel, 12-3/4 x 9-1/8 inches, inscribed verso.
28. *Sir David Wilkie R.A.* (1785-1841) Scottish, "Burns?," c. 1820, oil on panel, 38½ x 29½ inches.
29. *Elizabeth Nourse* (1859-1938) American, "Self Portrait?," c. 1890, oil on canvas, 16 x 12-7/8 inches.

The works of art are on loan from a local private collection, and from the permanent collection of The Sheldon Swope Art Gallery.

THE SHELDON SWOPE ART GALLERY
25 SOUTH SEVENTH STREET, TERRE HAUTE, INDIANA 47807 (812) 238-1676

Receipt Copy

INDIANAPOLIS MUSEUM OF ART
1200 WEST 38TH STREET INDIANAPOLIS 46208

№ 2739

OUTGOING MEMORANDUM

The following items are to be released to _____ Date: April 30, 1981

Name: Mr. Lee Howard LOT: RELEASED FROM PHOTOGRAPHY

Address: 516 Howard Ave., Rockville, IN 47872

TR# 4056

1. John Singer Sargent
   PORTRAIT OF VIRGINIA
   oil on canvas
   16 13/16 x 14 in.

V Wicker Burkhart

Vanessa Wicker Burkhart, Associate Registrar

The above was packed and shipped as follows:

Via Express: _____ Freight: _____ Mail: _____ Hand: _____
Express Valuation: _____ Collect: _____ Prepaid: _____
Insurance: _____ Marks: _____

Packed by _____ Received by _____

"DAKOTA U.R. FALLORY

NO ADDRESS - 1907

WINTER 1915

BY DUNCAN

THE STORE

JULY - 1963 P. 510

SARGENT FILE

[illegible]

LAURETTA MCLAUGHLIN

[illegible]

POOR HOUSE
CHILDS COURT
COUNTY -
DEAN [illegible]
TOWN COUNTY
- SHILLING
- CHILDREN [illegible]
- SIDE [illegible]
- OTHER [illegible]
SILVER - [illegible]
BY [illegible]
DAVID [illegible]
TEMPLE - [illegible]
DAVID AL KIRBY
[illegible]
JAMES [illegible]

Mr. Lee Howard
516 Howard Avenue
Rockville
Indiana 47872
USA

May 5th, 1994

Dear Mr. Howard,

I hope you will not mind my writing to you quite out of the blue. I have been in touch with Dr. Alfred Bader recently in connection with a particular portrait by John Singer Sargent which I have been trying to trace. In his reply, Dr. Bader mentioned your picture **Portrait of Virginia**, of which he enclosed a photograph. The portrait looks interesting and I wondered if, by any chance, you had a colour transparency of it and any further information about its provenance, the identity of the sitter or the circumstances of its being painted.

I would like to assure you that any information given to us will be held in the strictest confidence.

I look forward to hearing from you.

Yours sincerely,

Elaine Kilmurray

Elaine Kilmurray

RICHARD ORMOND, Project Director ELAINE KILMURRAY, Research Director
57 Park Avenue South Northampton NN3 3AB England Tel: (0)604 36496 Fax: (0)604 26337
American Associate: ADELSON GALLERIES, INC.
The Mark Hotel 25 East 77th Street 3rd Floor New York, NY 10021 Tel: (212) 439-6800 Fax: (212) 439-6870

By air mail
Par avion

Mr. Lee Howard
516 Howard Avenue
Rockville
INDIANA 47872
U.S.A.

John Singer Sargent Catalogue Raisonné
57 Park Avenue South Northampton NN3 3AB England

HARLAMOFF
CHARLAMOFF, ALEXEL ALEXEIEWITSCH
(1842 – 1915)

N/O

J. J. SHANNON ARA RA ANA
SIR JAMES JEBUSA SHANNON ANA
(1862–1923) AUBURN N.Y.
(23 – 80M) PUPIL OF E. POYNTER.
WORKED IN BOSTON RIVAL TO SARGENT

N/O

CONTRA-NAST
TRAVELER - AUG 09
DO I SEE A RESEMBLANCE?

I COULD NOT HELP THINKING THAT THE SAME PEOPLE WHO WERE POSING AS CONNOISSEURS OF RUSSIAN POETRY HAD EARLIER PERSECUTED DISSIDENT POETS

several times without even knocking. She wanted to socialize with a guest from America.

"I don't speak English," she shouted at me as if I were deaf, "but I know a few words in German, so we can talk. As woman to woman."

"I speak Russian, so language is not a problem, but I haven't seen Tonya for fifteen years and I want to talk with her. I would appreciate it if you gave us some privacy."

Actually, there is no exact equivalent to the word *privacy* in the Russian language. The concept, of course, exists, but it takes a while to describe it. It is not used often, and it does not command unqualified respect. Since I did not want to get into an argument, the word that I used meant something like solitude or loneliness.

"All right, all right," the woman said. "I don't see why you can't talk in my presence. I don't have any secrets from Tonya, and she doesn't have anything to hide."

Finally, something dawned on her.

Art present: Ruble-rich Russians try to buy up gold or exportable art, such as this painting by Moscow artist A. I. Tabenkin.

"Could it be that you are an American spy on a secret mission? Then I'd better leave you alone to keep myself out of trouble. I'll wait in the kitchen until you finish. I want to know how you live in America."

But I was more interested in finding out how my nanny lived in Russia. Her pension is seventy rubles a month. It is enough to buy two pairs of shoes, or a dress, or nine pounds of meat at a private market. Official Soviet statistics put the poverty line at seventy-eight rubles a month. There are some 43 million people in the Soviet Union below the poverty line.

Tonya does not have a telephone. She managed to get on the waiting list for one six years ago, but her turn has not yet come. The day I arrived in Moscow I asked a friend to go to Tonya's apartment and warn her that I was coming. I was afraid she would have a heart attack if I just rang the bell. So she knew about my visit and spent the entire day standing in line for a piece of meat to prepare a dinner for me. When I saw how proudly and regally she cut the roast, fat and tough, I did not have the heart to tell her that I had become a vegetarian.

After dinner, Tonya

Art scene: At the home of Aidan Salakhova, codirector of one of Moscow's first private art galleries, the First Gallery. It's a bull market.

Specializing in
19th & 20th Century
American Art
COE KERR
GALLERY
49 East 82 Street
New York 10028

Mr. Leland Howard
516 Howard Avenue
Rockville, Indiana 47872

Dear Mr. Howard:

I am sorry for taking so long to respond to your letter. I have been out of the country for the last ten days. Our bookkeeper will send you the check for 75.00. Thank you for arranging the photography, and I will let you know when I find out anything about the picture. By all means ask your friend to bring the picture he owns in for an opinion- if this does not get to you too late.

I am impressed by your Stark catalogue! Thank you so much.

Best wishes,

Meg Robertson

Meg Robertson

May 11, 1981

VIRGINIA, 1880 BY JOHN SINGER SARGENT

OIL ON CANVAS — AMERICAN, 1856-1925

17 X 14 INCHES — ANONYMOUS LOAN

JOHN SINGER SARGENT (1856-1925) WAS AN INTERNATIONALLY RESPECTED AND RENOWNED ARTIST, AND THE LEADING PORTRAIT PAINTER OF HIS DAY. THIS PORTRAIT OF VIRGINIA, PAINTED CIRCA 1880 AND NOW PART OF THE SWOPE'S "PORTRAITURE THROUGH THE AGES" EXHIBITION, SHOWS THE ARTISTIC CAPABILITY AND FREEDOM WHICH MADE SARGENT FAMOUS.

VIRGINIA IS YOUNG AND FRESH, PROBABLY OF A SOCIALLY PROMINENT FAMILY, WITH A HALF-YOUTHFUL, HALF-ADULT GAZE AT THE VIEWER. HER LARGE EYES AND HER SILENT EXPRESSION, SURROUNDED AND EMPHASIZED BY BEAUTIFUL DARK, CASCADING HAIR, MAKE HER SEEM ASTONISHINGLY ALIVE TO US. YET SARGENT WAS NOT AN ARTIST WHO WORKED FOR PHOTOGRAPHIC REALITY. HE SOUGHT AND SELECTED SUBTLE ELEMENTS WHICH SHOWED THE SALIENT CHARACTER OF THE GIRL, AND PUT ONTO CANVAS THOSE WHICH WERE INDISPENSABLE. WHEN HE WAS ASKED WHETHER HE DELVED INTO THE PSYCHOLOGY OF HIS SITTERS, SARGENT REPLIED THAT HE PAINTED WHAT HE SAW, USING HIS BRAIN AND HIS FEELING, GOING BY HIS STRONG IMPRESSIONS ONE WAY OR ANOTHER.

THE BACKGROUND AND CLOTHING ARE PAINTED WITH LOOSE BRUSHSTROKES. YOU CAN SEE THE EFFECTS OF THE BRISTLES ON THE CANVAS, AS THE BRUSH WAS USED TO "WORK UP" AREAS WHICH MIGHT LATER BE REFINED. THIS TYPE OF BRUSH WORK SUPPORTS AND ENHANCES THE FINER ARTISTIC WORK ON THE FACE. THE TRANSITION BETWEEN FACIAL AND BACKGROUND PAINTING IS IN THE DRESS, WHICH HAS SOME DETAILING WORKED OUT IN LOOSE STROKES. THE OVERALL SENSATION IS OF FREEDOM IN HANDLING OF ALL THE ELEMENTS WHICH MAKE UP THE PORTRAIT, WITH BEAUTIFUL AND SENSITIVE RESULTS.

BETWEEN 1874 AND 1878, SARGENT STUDIED AT THE ECOLE DES BEAUX-ARTS IN PARIS AND WITH THE WELL-KNOWN PORTRAIT-PAINTER, CHARLES EMILE CAROLUS-DURAN. HE QUICKLY ESTABLISHED HIMSELF AS A YOUNG MAJOR TALENT, WINNING MUCH FAVORABLE CRITICAL ATTENTION WITH SUCH WORK AS THE BOIT CHILDREN, SUBMITTED TO THE SALON IN 1883. HIS CAREER IN PARIS CAME TO AN ABRUPT END WITH HIS EXHIBITION OF PORTRAIT OF MME. X IN THE SALON OF 1884. ITS DARING REALISM SHOCKED THE FRENCH PUBLIC, EFFECTIVELY DISCOURAGED CLIENTS, AND OBLIGED HIM TO MOVE TO LONDON, WHERE HE WAS HIGHLY HONORED AND WHICH BACAME HIS PERMANENT RESIDENCE.

[illegible]

E. DUVENECK

EXHIBITED IN BOSTON
MAY — JULY and AUG — SEPT. 1875

SPRING EXHIB — BOSTON ART CLUB (5)
DOLL AND RICHARDS (3)

In Boston in 1881 where he painted portraits

Painted MARY WHEELWRIGHT ON H child X NO

DUVENECK Sm. portraits of young girls abstracted from various F.D. exhib. catalogues.

HD of a GIRL 16 1/2 X 14 1/2

Coll. Col. Howard Young Gallery NYC.

JULIA GREVE HEAD 17 X 13 MONO L/L.

Owner FD

FD - Painted Henry Bisbing JOHN F. BRAUN

YOUNG GIRL 19 3/4 X 16 3/4 MRS MERION PA.

" " 21 1/4 X 17 1/2 E.W. EDWARDS CINN.

Little girl in wheel. 20 X 14 FD.

G' 13 - 1107 97

RED, MAROON

CUTLASS CALAIS
OLDSMOBILE

2 DOOR

LITTLE GIRL 17X14 *
MRS. GEO R. BALCH
CINN.

16X13 MRS RUFUS B SMITH
CINN. O.

CRETCHEN
18X14 — BABCOCK

F.D OWNER GIRL 17 X 13 1/2 *
17X14, 16X13

20 1/4 16. MM GEO. HARPER

17 1/4 X 14 3/4 *
OURS

16 X 13 M/M HARRY HAKE
HEAD OF A YOUNG GIRL

* 17 1/4 X 14 3/8 MRS RUTH HARRISON
HEAD OF A GIRL

HD. OF GIRL & BANGS 21 1/4 X 16 1/4 C1885
Coll. EDWARD J. REISS
EX coll. GEO. HOPKINS, GUY CHAPEL CHICAGO.

1936 EXHIB. - CINN. M.A.

BARBARA MEYERS

~~LINDA HANNER~~

KATHY WEELS

MARGARET PITCHARD

WATER JUG LAPS

SIGN —

2 CHAIRS —

COFFEE

SAVE MONEY —

"OUR MODEL" ROLL-1151
F-0679

artists - 1933

A Portrait by an American Master

1 FRANK DUVENECK ROLL 1151 F-0679.

Duveneck portrait

Duveneck Papers Roll 1151 – F-0679

A Portrait by an American Master

Roll – 1151 – F 06941 F. Dev. copies

New York, at which he presided."

The last sentence of Sargent's tribute appears on the cover of the Duveneck book. When it was published I sent a copy of it to Sargent and received the following letter:

Hotel Copley Plaza,
Boston, Mass., Jan. 1, 1920.

My Dear Mr. Heermann:

Many thanks for sending me the book about Duveneck. I have not yet had time to read it but I must not delay any longer my acknowledgement of your kindness. I had the greatest admiration for Duveneck's talent and for his generous personality, but my fate was only to meet him rarely and at long intervals, so I have much to learn from your book. I envy you your summer in Glacier Park and wish I could have got there this time instead of staying in Boston.

With best wishes for a happy New Year, yours sincerely,

JOHN SINGER SARGENT

It was especially Duveneck's early series of Munich pictures which Sargent admired so much. While I was in Joseph De Camp's studio in Boston one day, standing in awe before that superb head of a woman by Duveneck he owned, De Camp said: "When Sargent comes up here he always first pays his respects to this picture, he considers it a masterpiece." As a matter of fact, many of Sargent's early works are similar to Duveneck's. They are in a higher key, but otherwise show that same fearless attack in the delineation of character, that same glow of youth and power.

Cincinnati is fortunate in owning two extremely fine works by Sargent. The Portrait of Stevenson in the Taft collection is a jewel; it is painted with all of Sargent's superb dash and esprit, owing to that extremely rare situation of artist and sitter being at perfect sympathy with each other. For charm, the canvas in the Cincinnati Museum would have stood out even among that great collection of his shown in New York last winter. That means that it is a most characteristic example because when Julius Rolshoven once asked Sargent which quality he valued most in painting, Sargent quickly replied, "Charm."

John Singer Sargent Catalogue Raisonné

New York

WARREN ADELSON, DIRECTOR
COE KERR GALLERY

MEG ROBERTSON, EDITOR AND COMPILER,
JOHN SINGER SARGENT CATALOGUE RAISONNÉ

49 EAST 82ND STREET
NEW YORK, N.Y. 10028
212-628-1340

London

RICHARD ORMOND, DEPUTY DIRECTOR
NATIONAL PORTRAIT GALLERY

8 HOLLY TERRACE
LONDON N6 6LX
ENGLAND
01-340-4684

July 12, 1982

Mr. Lee Howard
516 Howard Avenue
Rockville, Indiana 47872

Dear Mr. Howard:

In response to your letter of July 6, 1982, I'm afraid there is little I can tell you regarding your painting. When You brought it to our gallery, I thought it of some interest because it is by a good artist and was possibly a Sargent, although it is somewhat un usual for him. It is not uncommon for scholars working on the same artist to disagree from time to time, and it does not strike me as odd that Richard Ormond does not agree with McKibbin. Considering the large number of paintings sold as Sargents that are not by him, we have taken a strong line regarding provenance and other documentation. That is what Mr. Ormond has asked you for, and it seems rather clear that he will not consider your painting again without it. If he wanted to see it, he would have said so. I agree with you that bringing it to New York would be an unnecessary expense.

I'm sorry not to be more encouraging. Perhaps you will feel better if you know that there are others whose pictures were given a "yes" by McKibbin but which we are not inclined to include in our catalogue. He never came out with a book explaining his criterion for acceptance, and it has caused more than one disappointment.

Good luck to you.

Sincerely yours,

Meg Robertson

Meg Robertson

516 [illegible] HOUSE
ROCKVILLE, IN 47872
(317) 569-5181

November 17, 1990

Dear Michael:

[illegible] my copy yesterday in some after-
noon mail. I [illegible] Dedication page. I do not
[illegible] that some pencil corrections to the draft did not
[illegible] the Dedication date is correct. I'll write
copy - let the Dedication date is correct. I'll write
it a couple of more times and will go to press
I have [illegible] and Tuesday after-
noon, that we have had some [illegible] 15 pen-
[illegible] Dixie from a Dixie antique shop and [illegible]

Just like

[illegible] and Mr Kirkham (in the [illegible]) [illegible]
the [illegible] and felt that it was [illegible] I forgot [illegible] of the
[illegible] he would want to be by the [illegible]
[illegible] 55.
Sorry I have never been [illegible] that [illegible]
[illegible] Dixie [illegible] in 1983 and [illegible] Dixie [illegible]
[illegible] Dixie [illegible] (1940).
We had dinner last night with Carol [illegible]
[illegible] (1914) and she was [illegible] the
[illegible] that the painting might be by Howard.
She suggested that the painting [illegible] Howard
and [illegible] when [illegible] than [illegible]
do?

Do you think our painting could be [illegible] of the
[illegible] in the [illegible] 1982 by Howard?
[illegible] the photo and a copy [illegible]
Please return the photo and any [illegible]
might want to make in the dedicatory [illegible].

With thanks,

Lee Howard

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

BILL OF SALE

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

Oil painting on canvas, 17" x 14",
depicting a girl, identified as "Virginia"
by previous owners, by John Singer Sargent

Provenance: I have supplied you with a great deal of correspondence regarding the ownership of this painting. This correspondence traces the ownership to General James Albert Frye, a close friend of John Singer Sargent's brother, and to General Frye's sister, Alice Frye Leach.

$ 12,000.00

Payment received with thanks.

Museum
of
Fine Arts
Boston

465 Huntington Avenue
Boston
Massachusetts
02115
(617) 267-9300

November 9, 1984

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

Dear Mr. Howard,

I will be happy to see a photograph or slide of your Sargent. Do you know the name of the subject and the provenance of the painting? Perhaps you might also be willing to send a copy of Mr. McKibbin's correspondence.

Yours sincerely,

Trevor Fairbrother/mp

Trevor Fairbrother
Assistant Curator of American Paintings

Written by and signed in the absence of Dr. Fairbrother

TF: mp

See other side for Xerox, please (May 11, 1972).

Pen dry - so mailing pencil.

Dear Mr. Bader,

Never give letters to others to mail. I'm dismayed that the letter I wrote to you night after you telephoned - in which I mentioned you "sounded dry" (sound this just now!) our delightful roof-top dinner - never got into a post box! When your letter came "something told me" you had not received the Xerox which I should out to have made and put into my note - so I checked. My hunch was right. You must have thought I'd lost it!

Here, I keep my promise (the clean paper doesn't accept the ink!) - here is a Xerox containing the clippings. [illegible]

[illegible] paper [illegible] my no 2 —
[illegible] my [illegible]
night - you must have thought
us rude and promise - we offers, too.

[illegible] promise & I (Ondeau
paper doesn't accept the ink!) — here
a [illegible] containing [illegible] clipping
Cony - I'll tell stop before more
writing difficulties, I'll do it (?)
We are delighted to have
the essay and thank you for
sending it. I'm trusting to
our mail this so it will reach
you before the inquest and
I write in place of my sister
because it was she who said she
have the obituary copied.
Please believe that we did
enjoy ourselves as your guests.
Sincerely,
Catherine C. Leech

Please pardon the informality and
taste of this back-of-a-envelope communication
— but I am taking this to my [illegible] to be typed at home, of course. I thought I'd

Headline cut off here

Harrelson dons his finery for Fine Arts centennial

Boston Globe

By Gloria Negri, Globe Staff

Feb 6, 1970

The Hawk, a sartorial work of art himself in brown leather suit, suede shoes and ascot, was there on his first visit. "But, I visit museums when I'm on the road," he confessed.

Hippies, dowagers, young mothers, pushing babies in go-carts, art connoisseurs and people who never before had been in a museum, made the scene yesterday when the Boston Museum of Fine Arts opened its doors free of charge in honor of its 100th birthday.

Former Red Sox player Ken Harrelson, now with the Cleveland Indians, joined such VIPs as Gardner Museum Director George Stout; Bradford Washburn, director of the Boston Science Museum; radio announcer Gus Saunders; and Boston Globe Art Critic Edgar Driscoll to meet the public at a brief reception, with punch and birthday cake, in the museum rotunda.

Afterwards, the VIPs were taken on a conducted tour of the galleries in which the centennial's 130 new acquisitions are on exhibit by Museum Director Perry T. Rathbone.

Between stops to sign autographs, the Hawk got through the galleries as impressed as everyone else.

The portrait of Robert Hooper, Jr., a dandy in a Federal costume with lace at the wrists, prompted Rathbone to suggest the Hawk might adopt this attire.

Harrelson confided he was "very interested" in art, "especially archeology and in history." About the arty decor of his Boston pad, he said, "If it keeps going, we'll be able to take it over here and put it in a little section itself."

Elizabeth

The Misses F. Leach and Catherine C. Leach, to their pleasant surprise, found a very personal reason to be pleased with the exhibit. On a panel among other paintings of the museum when it was located in Copley sq., was one painted by their late mother, Alice Frye Leach.

Mrs. Leach, a portrait painter, was in the first class that graduated from the Museum School of Art, and was one of the early members of The Copley Society of Boston, which she helped organize with other members of the Boston Art Students League.

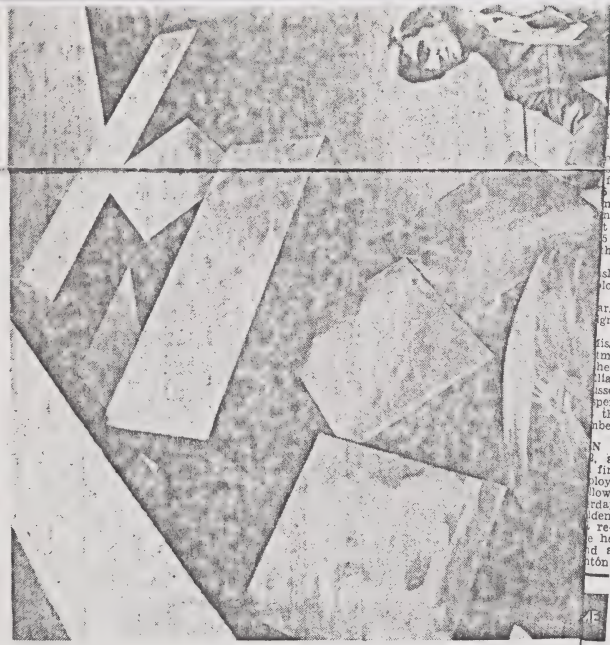
The museum has on hand a portrait painted of Mrs. Leach as a young woman by the late Lilla Cabot Perry, a famous local artist, who also exhibited abroad.

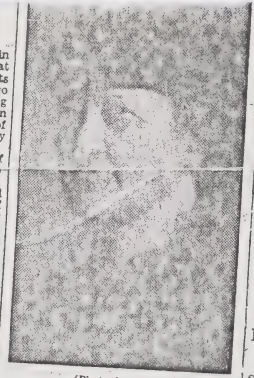
type-setter's omission

AFL

Boston Herald March 1, 1927

Painter-Author Dies





(Photo by Garo)
MRS. LILLA CABOT PERRY

MRS. LILLA C. PERRY DIES IN HANCOCK, N. H.

Author-Painter and Mother-in-Law Of Ambassador Grew

HANCOCK, N. H., Feb. 28—Mrs. Lilla Cabot Perry, well known painter and author of Boston, and the mother-in-law of Joseph Clark Grew, United States ambassador to Japan, died here today at the age of 85.

Mrs. Perry, who was born in Boston, maintained a residence there at 312 Marlboro street. She studied painting in Boston and Paris at Julian's and Colarossi's studios in 887, following her marriage in 1874 to Thomas Sergeant Perry, an author, who died in 1928.

Her first pictures were exhibited at the Paris salon in 1889, and three years later she took a silver medal for her canvases at the Massachusetts Mechanics' Exposition. Later she was awarded bronze medals at the St. Louis exposition in 904, and at the Panama exposition of 1915. She also was the author of several books of poetry, including "From the Garden of Hellas," "The Heart of the Weed," and others.

Mrs. Perry, who was the daughter of Dr. Samuel Cabot, noted Boston physician, leaves three daughters, Mrs. Grew, and Miss Margaret Perry, and Mrs. Edward Valentine of Hancock, N. H.

SEE OVER, PLEASE

A two-in-one xerox - Headline cropped from second item. See marked paragraphs for AFL.

Notices

HOWARD In Hingham, Feb. 28, ...

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 readily
can see by the en-
closed 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

Sept. 28, 1969

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 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 zing. 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 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

1391 So. Ocean Drive
Hallandale, Florida. 33009

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.

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.

April 10, 1969

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

Dear Mr. McKibben:

As you will see from the enclosed, 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 Knoedler 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, ~~March~~ 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 Bader

AB:ds

Enc.

bcc- Mr. Tracy Atkinson

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.

LIBRARY OF THE BOSTON ATHENÆUM

WALTER MUIR WHITEHILL, *Director and Librarian*

10½ Beacon Street, Boston, Massachusetts 02108

11 May 1970

Dear Dr. Bader,

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 T.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,

DAVID McKIBBIN

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 ? pat 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)

April 30, 1969

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 Aldrichimica acta, 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

acta

July 23, 1969

Mr. Paul Tracy
RECOLLECTIONS
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 Sargent 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

Sept. 22, 1960

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 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 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 investingtin 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 and [illegible] that when he sold it to me I [illegible] and he would keep 1/3 for commission. He told me that he sold it a gilt 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 or 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. Mel Bloom

1601 So. Ocean Drive
Hollywood, Florida. 33019

Feb. 12, 1970

Dear Dr. Bodine,

I received your nice letter and think you for it. As you wish it, I am enclosing the story. You already have a problem with an unsigned Sergeant masterpiece. Should this unsigned literary masterpiece create another problem for you, the nearest waste basket can take care of it. As always my very best wishes for your good health.

Mrs. Van Bloom

Marjorie J. Frye
21 Ocean Street - North Quincy, Mass. ~~02170~~ 02171

March 28, 1970

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

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 you in 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 JAF to KCF would have been those of Miss Elizabeth Leach's uncle and aunt, James Albert Frye and Kate Colony Frye. I would appreciate hearing from you as to further developments.

Sincerely yours,
(Miss) Marjorie J. Frye

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

INSTRUCTIONS TO DELIVERING EMPLOYEE
☐ Show to whom, date, and address where delivered ☐ Deliver ONLY to addressee
(Additional charges required for these services)

RECEIPT
Received the numbered article described below.

EGISTERED NO. 3383
RTIFIED NO.
RED NO.
DELIVERED 3/30/70

1 SIGNATURE OR NAME OF ADDRESSEE (Must always be filled in): J J Colony
2 SIGNATURE OF ADDRESSEE'S AGENT, IF ANY: Warren Singer
3 SHOW WHERE DELIVERED (only if requested)

c55—16—71548-10 GPO

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

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.

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.

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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 Magilla, 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 then 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 seperate 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. 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 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 Miami, a bit on the warm side, but beautiful as ever.

Sincerely

Dianna Bloom

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 In$tense 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

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

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 "Organothallium" 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 zing. 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. 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 (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. '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 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 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 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.

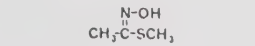
I bought this painting from a reputable Boston Art Gallery and have clear title to it. You have told me two completely contradictory stories — one that you and your sister had never known Mrs. Bloom; the other that your sister now remembers (though she did not remember during our dinner on April 27) 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*

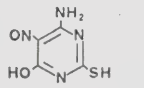
this does not impede operation of the breaker, the breaker can be used under full water pressure.

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.

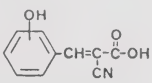
Any interesting shortcut or laboratory hint you'd like to share with ACTA readers? Send it to Aldrich (attn: Lab Notes) and if we publish it, you will receive a handsome red and white ceramic Aldrich coffee mug. All entries become the property of Aldrich Chemical Company, Inc., and cannot be returned.

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

Gray Herbarium

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
Charles R. Long, librarian

Harvard University

Otto T. Solbrig, professor of botany
Alice F. Tryon, assistant curator
Elizabeth A. Shaw, assistant curator
✓ 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, 1970

Dr. Alfred Bader, 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 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. '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 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.

Your salesman, Jack Sullivan, was by the Natick Labs ten days ago, just before my departure Mexicowards, and seemed to be pushing Aldrich with energy. The eclipse was great.

As ever,

Martin

Will look forward to seeing Chuck Lovichott

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 this day 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 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. 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 more, a lot could probably be learned hereabout by consulting 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

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

'Realism' returns to art market

By Peter Cowen
Globe Staff

In the lofty world of high-priced art, antiques and collectibles, 1982 is shaping up as The Year of the Buyer.

After two years of watching art "investors" dominate – and often disrupt – the market, collectors with cash should be able to return to most fields and find that prices have moderated.

Interviews last week with specialists in a variety of fields found agreement that the markets are strongest at the top, where collectors and investors, flush with cash and immune from recession, continue spending record sums.

However, in the middle-to-lower-priced ranges, where dealers often predominate, the market is weak, with items often failing to sell at auction and in galleries.

"I think the market's going to be off all the way across, but I think it's only temporary until people catch up" with recent price increases, observes Richard Withington, a New Hampshire auctioneer for 33 years.

"Whether you're a dealer who sells three paintings for $1 million apiece each year or 300 at $1000, the market is slow at the moment," says C. Hugh Hildesley, a senior vice president of Sotheby Parke Bernet Inc.

"But I think it is slow at the bottom level more than at the top because there are still buyers around for the million-dollar paintings," remarks Hildesley, chairman of the auction firm's appraisal branch.

Observers of the art and antiques market note that middle-priced works of art are selling relatively slowly because that segment of the market is dominated by dealers, who hold large inventories now and can't afford the high interest rates required to buy new stock.

Yet there are exceptions, and the exceptions are most evident in American art and antiques, two of the healthiest fields.

Despite some recent softness, "American painting is the outstanding performer on the market today," says Howard L. Katzander, editor of the International Art Market, a monthly newsletter on auction prices.

There is agreement among dealers and other specialists that the finest American paintings are having no trouble finding a home. "What recession?" jokes Stuart Feld at Hirschl & Adler Galleries in New York, a

ART, Page 44

"Dorothy," a John Singer Sargent painting recently sold for $286,000, illustrates strength of top American works. Preauction estimate was $100,000 to $125,000.

I like yours better Anna

...ness (of 1700 other) fast-cli...

AMERICAN GREETING	DU PONT
AMER. INT'L GROUP	EXXON CORP.
ATLANTIC RICHFIELD	GENERAL ELECTRIC
A.T.&T.	GENERAL MOTORS
BOEING	I.B.M.
DIGITAL EQUIPMENT	NAT'L SEMICONDUCTOR
DOW CHEMICAL	REVLON INC.

We've picked the 21 stocks above for illustration—from more than 1700 regularly covered by The Value Line Investment Survey—because each has recently been on the "most active" list and may therefore be of special interest.

The stock market, and the investment values therein, are now going through a great deal of rapid change. *This is no time to sit on your hands.* It is urgent, we think, that you check without delay every stock that interests or concerns you to see if it currently offers the investment credentials most important to you. To illustrate, let's look at the stocks listed above:

PERFORMANCE: Every one of these stocks—*at one time or another*—has offered the prospect of superior relative price performance. Right now, however, Value Line ratings suggest that 8 of these stocks should be avoided for the time being. On the other hand, we estimate that 6 of the stocks above will clearly outperform most other stocks in the next 12 months.

SAFETY: 12 of the stocks listed carry superior Value Line ratings for Safety, meaning they have typically demonstrated greater price stability than the majority of stocks. The other stocks on the list rate only average on this score.

YIELD: The dividend yields of these stocks estimated by Value Line for the 12 months ahead range all the way from Nil to 10.6%. Nine of the stocks offer yields below 6.0%. Only 9 stocks provide yields of 7% or higher.

APPRECIATION: Value Line's estimates of Appreciation Potential in the next 3 to 5 years for these stocks range all the way from 25% up to nearly 300%. Eight stocks offer long-term potentials of 150% or higher.

(The data above come from the issue of 12/4/81 The Value Line Survey. For actual investment decisions, be sure to see the *latest* weekly Value Line edition.)

WHERE ELSE CAN YOU GET ALL THIS?

Value Line gives you the key ratings outlined above, updated every week, for EACH of 1700 stocks—so you can make *coherent* comparisons of any stock against any others with respect to the investment attributes you care about. In addition, Value Line regularly presents comprehensive full-page Research Reports, with 15-year vital statistics, for each of 1700 stocks. We apply the same quality and comprehensiveness of research and evaluation not only to virtually every "big name" stock (like the ones listed above) but also to more than a thousand "lesser" stocks—which make up a significant part of a great many portfolios. We realize that when YOUR money is involved,

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John Singer Sargent, American, 1856-1925
Portrait of a Boy (Homer Saint- Gaudens), 1890. Oil on canvas
Museum of Art, Carnegie Institute, Pittsburgh
Patrons Art Fund

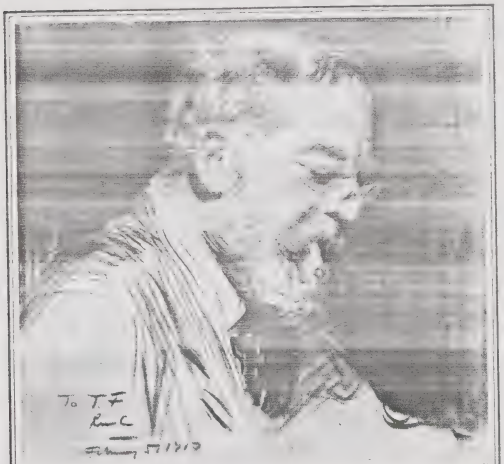
THE MENTOR

THE ART OF JOHN SINGER SARGENT

SIX MODERN AMERICAN PORTRAIT PAINTERS

JOHN SINGER SARGENT
MASTER PORTRAIT PAINTER

BY WILLIAM STARKWEATHER



JOHN S. SARGENT—Charcoal sketch from life by R. M. Crosby

"SARGENT *belongs among the great portrait painters of all time, his pictures revealing the mysterious but unmistakable stamp of genius. In fact, everything he does shows this quality, which makes his painting the envy of competitors, and the pride and glory of American art. He has no successful living rival, but is in a class by himself.*"

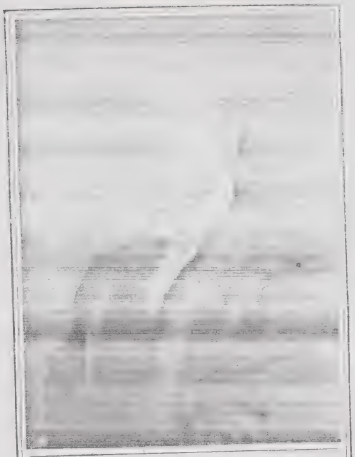
WILLIAM LYON PHELPS.

PORTRAIT GROUP, By John Singer Sargent
Lady Elcho, Mrs. Tennant, and Mrs. Adeane: "The Three Graces"

The MENTOR

Vol. 12 No. 9 SERIAL NO. [illegible]

OCTOBER, 1924



SELF-PORTRAIT OF JOHN SINGER SARGENT
In the Uffizi Gallery, Florence

THE ART OF JOHN S. SARGENT

By

WILLIAM STARKWEATHER
ARTIST AND ART CRITIC

John Sargent at sixty-eight recently did what many people considered a brave and very risky thing in exhibiting a large collection of his celebrated portraits in New York. The exhibition was really a challenge from his genius to the art world and to Time itself. It is now forty years since a first dazzling success made his work familiar. In exhibiting to-day, he was certain to meet a public calm, poised, and appraising. It is as a portrait painter that he has earned his enormous reputation; it was by his portraits that he was certain to be judged. Now, as he has not painted portraits in any number for many years, most of those shown were several decades old, the same pictures, indeed, that so excited the art world in the late eighties and during the nineties. Would they still enthrall us; would they sustain their maker's great reputation; would they, as the artist puts it, "hold up"?

Thirty years after a portrait is painted it is apt to appear at its worst. The art styles change constantly; in a few decades the general manner of a portrait, its technic, its color, even its drawing, are not likely to be quite in line with current art thought. Many of the personages represented are somewhat dimmed to the public eye, while the sitters' costumes are just out of style enough to appear a little amusing or grotesque, without having attained the age that lends the romantic glamour of historic costume. We delight in Grandmother's portrait done in 1845 in a tight satin bodice, voluminous skirt, and ringlets, but it will take another twenty years before we can tolerate Aunt Emma in the bustle and draped overskirt of the eighties, or Cousin Louise in the leg-of-mutton sleeves, bell skirt, and towering

A HAPPY CONCEPTION OF CHILDISH DIGNITY
Portrait of Miss Beatrice Goelet

pompadour of the early nineties.

For all the dangers that beset the Sargent show, it is fair to say that the painter escaped with unscathed reputation. He completely sustained his position as the greatest living practitioner of his own kind of art, as being indeed one of the foremost practitioners of the style that has ever lived. He will carry his great reputation to the grave with him, but it will not be interred with his bones. How many superb portrait painters have not succeeded in retaining to the end of their lives the contemporary fame they so dearly won; into what obscurity and poverty, for example, changing art tastes plunged the declining years of Rembrandt!

Cosmopolitanism has been one of the keynotes of Sargent's life. "An American, born in Italy, educated in France, who looks like a German, speaks like an Englishman, and paints like a Spaniard," is a phrase that largely sums him up. Born of American parents in Florence, January 12, 1856, Sargent's early career was smoothed by family means, if not large, at least ample. In 1874 he began his studies at Paris with Carolus-Duran, a teacher extraordinarily fitted by his smart worldliness of style, his realistic viewpoint, his direct painting and interest in manipulation to Sargent's own aptitudes. Through Carolus, Sargent learned much of Velasquez; an early trip to Spain increased the Spanish influence to be noted in much of his work, a notable example being the portrait of "The Lady with the Rose" (See page 9), which is very Velasquez in its general arrangement, its sobriety of color with a large use of black, its flatness of mass, subtlety of values, and bold silhouette. In Madrid, by the way, Sargent was the first boarder to come rapping at the door of the newly opened Carmona pension. Lucky himself, he brought fortune to Doña Dolores. Thousands of artists have swarmed there since, while the dear shrewd old lady has sold tons of fans and mantillas eagerly snapped up by her boarders, on the ground that they were "bought by my dear friend Sargent for his London

Courtesy Grand Central Art Galleries

PORTRAIT OF MRS. DAVE HENNEN MORRIS AS A GIRL

studio when he was last here, but just couldn't be got into his trunks."

On his return to Paris, Sargent [illegible] with a [illegible] Spanish dancers, and followed this by creating a [illegible] Salon of 1884 with his portrait of Madame Gautreau, painted at Houlgate in 1881 when he was but twenty-five. This portrait is now exhibited in the Metropolitan Museum under the title "Madame X." It is said not to have pleased the subject, whose Gallic spirit it so remarkably preserves. The celebrated beauty found it too severe. She was painted a number of times and was not always treated more tenderly. Courtois painted her some years later in white, and also in profile, making rather cruelly apparent her use of rouge on the ears. In the year of the uproar of praise and denunciation caused by this portrait, Sargent moved to London, where he has since passed the major part of his life. There he painted portrait after portrait; and was enormously successful. He was elected an associate of the Royal Academy in 1894, and a full member three years later.

He made occasional trips to America. It was during one of these trips that he painted in his Sherwood studio the famous picture of Carmencita, the Spanish dancer then appearing in New York. Carmencita was at the height of her beauty and success: she had a charming personality and was immensely popular with the art set of her day. Mrs. Jack Gardiner of Boston was anxious to see her dance, and proposed that Sargent give a studio party at which the dancer might appear. There were but two gas jets in Sargent's studio, so he arranged with Chase to give the party in Chase's studio on Tenth Street. It was the day of autograph albums—scores were left at her residence for her signature. When she became tired autographing albums herself she would get some of the younger artists to sign her name for her, a little joke on the public that caused a good deal of mirth in her circle. Sargent's portrait of Carmencita shows her at the moment of her entrance for dancing. It is

In the Luxembourg Museum, Paris

CARMENCITA

A dazzling example of Sargent's skill as a portraitist

Courtesy American Federation of Arts, Washington

PORTRAIT OF CAROLUS-DURAN, By Sargent

Mr. Sargent began his studies under the guidance of the celebrated French artist in 1874

one of his most famous pictures, being purchased by the French Government for the Luxembourg Museum. It is technically a very daring canvas; broad brush work could hardly be carried further than in this portrait.

If the stroke were made larger it would not be possible to turn the edges of the arms and legs so as to make them "go round," as an artist puts it. Carmencita's period of success was brief, and so indeed was her life. She died

Courtesy Grand Central Art Galleries

PORTRAIT OF MRS. ADRIAN ISELIN

popularity and opulent beauty.

At times Sargent broke his periods of portrait painting by sketching trips to Mediterranean countries. A bachelor, he was often accompanied by his sister. Through her interest in water color—she is an accomplished aquarellist—he took up that medium and made superb sketches in Portugal, in Morocco, in Spain, in Italy, in Palestine. In the great world Sargent's portraits were the fashion; a procession of celebrities passed before his easel. In our own country, he painted Roosevelt, Wilson, Rockefeller, Choate, Ada Rehan, Leonard Wood; in England, Lord Russell of Killowen,

Ellen Terry, Eleanora Duse, Caventry Patmore, the Duke and Duchess of Portland, the Duke and Duchess of Marlborough, Lord Ribblesdale, half the English notables, in short. He has painted a number of very large group portraits, a distinguished one being the "Lady Elcho, Mrs. Tennant, and Mrs. Adeane," a picture of three beautiful English women, that became known immediately upon exhibition as the "Three Graces;" and a somewhat similar canvas of three sisters, the Misses Hunter. Although extremely striking and adroit, Sargent's large group portraits are generally considered to lack the unity and style of his single figures, a common and

Courtesy Grand Central Art Galleries, N. Y.

THE LADY WITH THE ROSE

Painted by Mr. Sargent in 1882 when in his twenties

PORTRAIT OF JOSEPH PULITZER

[illegible] successful with [illegible] with [illegible] he exhibited [illegible] sider his greatest picture [illegible] likeness of Asher We[illegible] It is a superb char[illegible] marvelously painted [illegible] tones, almost the only [illegible] color being the pink tones [illegible] of the curly poodle that [illegible] shown beside his master. Following this came eleven other portraits of members [illegible] Wertheimer family, a splen[illegible] series in which the painter's genius appears to delight in the ab[illegible] vitality of the sitters.

Nine of these portraits have recently been left to the British nation [illegible] placed in the National Gallery, an unprecedented honor for a living painter.

During his busy years as a portrait painter, honors and medals of every description were showered upon him, and the money returns for his work were very great. During many years he received $5,000 a commission, and [illegible] had the curious habit of charging the one price for a portrait whether merely a bust, half length, or full length, instead of charging, as most artists [illegible] larger price for the larger sizes. During later years he was frequently paid very considerable sums. His solid reputation has held up the value of his work and made it, for those who are interested in that asp[illegible] art, a good investment. The portrait of Ellen Terry as Lady Ma[illegible] painted for Sir Henry Irving's collection, when sold, brought $6,000, [illegible] then only a comparatively short time after was resold for $15,000. [illegible] years ago the Chicago Art Institute paid about $30,000 for his splendid full-length portrait of Mrs. Swinton. The artist starving in his garret [illegible] stock figure of caricature greatly beloved by the public, which in general [illegible] let him starve and been extremely cheerful about it. But once in a while an artist is found of sufficient power and fortune to turn the joke against the p[illegible]

In the Pennsylvania Academy of Fine Arts, Philadelphia

PORTRAIT OF MR. AND MRS. FIELD

In the Art Museum, Worcester, Mass.

PORTRAIT OF THE COUNTESS OF WARWICK AND HER SON

lly by taking away large [illegible] more since cutting [illegible] poor in the [illegible] poor vault that he ha[illegible] in any cupbo[illegible] attic.

If the world has greatly rewarded Sargent, it has certainly worked him very hard; celebrity is a bitter taskmaster and, at the best, a doubtful blessing. During his great portrait-painting period in London he was one of the busiest men in the world. A series of appointments filled almost every moment of each day, and his engagements extended for weeks ahead. The first of a series of daily portrait sittings generally began at eleven o'clock, and often this was preceded by a number of important business appointments. Sargent is like most of the celebrated direct-style realistic painters, a man of robust physique and simple tastes. He has remained unmarried, giving his whole life to art. He is generous in his praise of contemporary artists and has written and published a paper dealing enthusiastically with the work of Zuloaga. He has met almost everybody in his day, but few people have really known him. Who has ever heard a Sargent story, and who has *not* heard scores of Whistler stories? At Florence on one of his sketching tours you could see him folding his stool and disappearing from the Piazza della Signoria just about the time the other artists were

[illegible] If during your [illegible] vacation you see a [illegible]
[illegible]
[illegible] not go up and tell you all about his paintings. He might be
[illegible] he was on one [illegible] the unknown artist [illegible] humbly
[illegible] that morning to large [illegible]
[illegible] painter of his [illegible]

Sargent is one of the very greate[illegible] gures of the realistic school of paint[illegible] developed during the last half of the nineteenth century. Genius for [illegible]nerization and phenomenal [illegible]nosity are the dominating characteristics of his work. There are really two great schools of painting. On the [illegible]oth, indirect meth[illegible] using flat underpainting and glazings, making no particular effort for brush work and generally concerned with beauty of surface, is the manner commonly used by most of the old masters, particularly the Italians. The other method is rougher and more direct. The effort is to put the paint down at once, at the first touch, and leave it, and to let the brush stroke remain apparent for its decorative value, its freshness, and its service in rendering the planes and construction in realistic painting. Raphael used the first method, Hals the latter; Rembrandt frequently combined both. Of the direct method Sargent is everywhere acknowledged as the

Courtesy Grand Central Art Galleries

PORTRAIT OF MRS. HENRY WHITE

Courtesy Grand Central Art Galleries

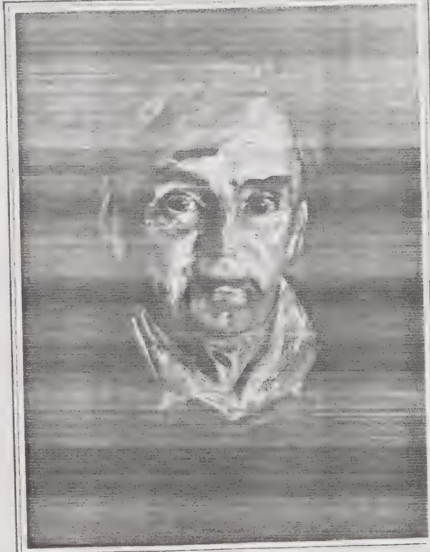
PORTRAIT OF MRS. AUGUSTUS HEMENWAY

supreme living exponent; his manual dexterity, his certainty, his brilliance, are unparalleled in our times. His range is very great; he has painted portraits of all sorts of people, nudes, indoor and outdoor scenes of every description in a dozen countries—everything, in short, that interested him,

[illegible] presented with bravura. [illegible] great contemporary [illegible] school [illegible] easel pictures [illegible].

[illegible] work of these men is [illegible] facility combined with almost [illegible] interminable incessant practice. In 1906, for example, Sorolla held a large exhibition of his work at the George Petit gallery in Paris, and, as a result, for six weeks was unable to work. Upon the conclusion of the exhibition he spent the summer at Biarritz, and there for some weeks questioned all those about him anxiously as to whether his technic had fallen off during his six weeks of inactivity.

Collier, in his book on portrait painting, states that Sargent, when asked to describe his process of work, replied: "As to describing my procedure, I find the greatest difficulty in making it clear to pupils even with the palette and brushes in hand and with the model before one; to serve it up in the abstract seems to me hopeless."


PORTRAIT OF JOSEPH JEFFERSON

An interesting light in Sargent's method has been given in a brief paper by Dr. William H. Welch, who, with Drs. Osler, Halstead, and Kelly, sat for the famous portrait group painted for Johns Hopkins University. The first sitting was taken up with trial groupings, then came sittings singly and by pairs. "We each averaged two sittings a week," he writes, "which, owing to the artist's press of work, frequently conflicted with the sittings of others, one of whom was Lord Roberts, who broke in on us several times. At one of our group sittings Sargent seemed in despair, saying, 'You all seem so much

[illegible] on a canvas. It is not a picture!" Suddenly he had an idea. "There is a big Venetian globe in my other studio; if there is [illegible] thousand pounds, I will use it [illegible] the [illegible] grouping with the globe, Sargent declared it was just [illegible] needed. My head he painted in a [illegible] Gold, [illegible] most lovable. The present portrait of him is the third attempt [illegible] artist did not attempt to niggle the first two into acceptability but rubbed them out each time. By this I am reminded of the following incident: I had expressed my delight at a certain picture of Gainsborough's. Sargent said: 'Now, there's a man; he did not attempt to tease a mistake into an acceptable picture as Reynolds did, but let it go honestly as a bad job.'" Chase, who placed much importance upon manual skill in art, and who posed for Sargent [illegible] for the familiar portrait in the Metropolitan Museum, never tired of praising the precision and beauty of Sargent's technic. He commented on the astonishing amount that Sargent accomplished at each sitting as a result of his extraordinary dexterity and surety. Only one thing about his portraits disturbed Chase, which was the mahlstick. Chase never used one and rather despised the implement. He realized that Sargent had introduced it for purposes of composition, but always considered it an uncomfortable note in an otherwise fine picture.

Courtesy Grand Central Art Galleries

"POINTY"

A dog portrait, vital and appealing, that betrays the touch of the master

The effect of Sargent's work upon painting in general has been enormous and healthy. Those interested in direct painting who have had the eye to see and the brain to understand have learned a great deal. Occasionally, of course, one sees artists or students entirely without natural manual ability throwing brush strokes madly about without realization that the strokes should express the drawing, that they should convey an almost scientific setting-forth of the planes of the figure. This kind of painting cannot be done, of course, without a mastery of drawing; in short,

Courtesy Grand Central Art Galleries, N. Y.

PORTRAIT OF MRS. FISKE WARREN AND DAUGHTER

if one insists upon taking the rabbit, the eggs, and the goldfish out of the silk hat, years of practice behind the scenes before a début is necessary—else hisses and a most sloppy omelette are a sure result.

Sargent's marvelous hand has been for a lifetime the servant of an eye that is a close and subtle observer. He has been content for the most part to see and to do, to see clearly and keenly, and then record with a sort of passion for splendid workmanship. Critics quarrel as to just how much psychology there may be under the brilliant exterior characterization of his portraits.

Painted for Johns Hopkins University, Baltimore

"THE FOUR DOCTORS"
Dr. Welsh, Dr. Halstead, Dr. Osler, Dr. Kelly

Is it psychology, or is it merely physiology? Certainly he does not brood over his portraits. There is no time for meditation, for long contemplative analysis with a technic so sudden, so fast. His portraits have a sort of instantaneous quality that lends them a restlessness very much of the age. Occasionally he has obviously tried for instantaneousness, as in his picture of Mrs. George Batten, shown singing the last note of one of Tosti's songs. This he probably did better than anyone else in the world could have done it.

In the John Herron Institute, Indianapolis

PORTRAIT OF JAMES WHITCOMB RILEY

but he apparently tried the impossible, and the picture has been widely criticized as giving the sitter the appearance of sneezing. He is not a person given to brooding mood or subtle analysis; he seems simply to put the sitter before us in a manner that is rather impersonal, and has sometimes been criticized as a trifle heartless. "Well, here's what they look like: do your own thinking," he appears to say. Sargent's technic is a marvelous slave; as with every slave, while serving, it somewhat limits the activities of the master. Direct painting is apt, like other forms of brilliance, to be somewhat

SKETCH OF JOHN BARRYMORE AS HAMLET

[illegible] critic. A technique so rapid and [illegible] of the human head, but this, after all, is but [illegible] that has ever lived, has the [illegible] quality.

How [illegible] qualities are is evident from even the most cursory examination of his work and is amply proved by the deep pleasure his superb pictures have given to artists, critics, and the great public during nearly half a century.

John C. Van Dyke, art critic, in considering the genius of Sargent, has this to say:

"If I apprehend Sargent rightly, such theory of art as he possesses is founded on observation. Some fifteen years ago, in Gibraltar, at the old Cecil Hotel, I was dining with him. That night, as a very unusual thing, Sargent talked about painting—talked of his own volition. He suggested his theory of art in a single sentence: 'You see things that way' (pointing slightly to the left) 'and I see them that way' (pointing slightly to the right). . . .

"A painter who has been looking at human heads for many years sees more than the man who casually looks up to recognize an acquaintance on the street. I do not mean that he sees more 'character,' . . . but merely that he sees the physical conformation more completely than others do. Everyone sooner or later molds his own face. It becomes marked or set or shaped in response to continued methods of thinking and acting. When that face comes under the portrait painter's eye, he does not see the scholar, the banker, the senator, the captain of industry; but he does see, perhaps, certain depressions of the cheek or lines about the eyes or mouth in contractions of the lips or protrusions of the brow or jaw that appeal to him strongly because they are cast in shadow or thrown up sharply in relief of light. These surface features he paints perhaps with more emphasis than they possess in the original because they appeal to him emphatically, and presently the peculiar look that indicates the character of the man appears. . . . If a painter sees and knows his subject thoroughly, he will have little trouble in telling what he sees and knows; and to say of Sargent that he observes rightly and records truly is to state the case in a sentence."

A proper Boston investment house

THE MONEY MANAGERS

By Robert Lenzner
Globe Staff

Imagine you're the treasurer of a large Midwestern corporation looking for the quintessential Boston investment manager to handle part of the company pension plan.

You want a firm that is synonymous with "prudence." Brahmin in image and damn successful at making money.

The chances are quite good you might pick the extremely low profile State Street Research & Management Co., probably the last remaining major investment management firm organized as a partnership.

Caterpillar Tractor, Exxon, Philip Morris, Raytheon, Shell Oil, Monsanto, IBM and International Paper, just to name a few American business giants, have already decided they like the State Street Research & Management Co. style and performance. In all, the firm manages $8 billion in assets.

George Bennett: Classic Hub investment manager.

The $400-million mutual fund called State Street Investment Corp., the only public investment vehicle managed by State Street Research, increased in value about 90 percent over the five-year period from 1976 to 1980 compared to the 51-percent gain turned in by the Standard & Poors 500 average. In 1981, a difficult year to make money, State Street did twice as well as the S & P 500 or the Dow Jones Industrial Average. It was off 4.6 percent, compared to the loss of 9.7 percent in the S & P, or 9.2 percent for the Dow 30.

George Bennett, the 69-year-old senior managing partner ascribes the firm's success to investing "in stocks that are moving. When they're not moving we get into something else. We don't waste time marketing. And we don't fool around with money market funds and index funds."

Even though the figures don't support it, Bennett, ever the optimist, claims that State Street is No 1 in the investment world. A former track star in his college days, Bennett likes to talk about his firm's investment coups, like the play in Dome Petroleum, as great athletic feats. A director of Ford Motor, John Hancock Mutual Life Insurance, Hewlett Packard and several other corporations, Bennett may well be the most establishment figure in the Boston money management world.

The research director of a competitor says, "They run highly diversified portfolios and then go big in a couple of situations where they think they have an edge. This was their luxury. They are very research oriented but no smarter than anyone else."

Critics could also carp that Bennett left too heavy a commitment in the sagging energy group, because it represented 31 percent of the fund's portfolio at the end of 1980. Moreover, the fund was not savvy enough to concentrate resources in the bank, utility and transportation stocks that outperformed the general market averages last week.

Nevertheless, the panache and compact size of a 25-member partnership supported by 16-member research and administrative staff is the formula for high performance, according to Duncan Smith, director of the pension consulting operation of the national accounting firm Peat Marwick. "State Street Research is a collective enterprise rather than the product of one person's thinking. Yet, it has performed as well or better than any of the investment

MONEY MANAGERS, Page 57

He is moving ahead despite chides from his competitors, despite warnings the Boston area already is oversaturated with theaters, despite steady declines nationwide in the number of operating theaters, despite the inroads [illegible] called conglomerates [illegible] lywood. With a few [illegible] remainder of the market, consisting of foreign films and Hollywood classics performed in repertory theaters, he left to the Orson Welles, Galleria, Harvard Square and Brattle in Cambridge; the Nickelodeon [illegible] [illegible] theaters in the [illegible] gives it: "All under one roof and more of it."

His plans raise concerns in the local theater industry that nine more screens will stretch the small supply of quality art films too far.

Even today, without Sack's new screens, there is a limited [illegible] [illegible] probably [illegible] [illegible] gain all the theaters [illegible] said "Whether they will survive is very questionable."

Friedberg is unmoved. After praising competition and the free-market system, he says: "I'm doing

SACK, Page 46

'Realism' returns to art market

By Peter Cowen
Globe Staff

In the lofty world of high-priced art, antiques and collectibles, 1982 is shaping up as The Year of the Buyer.

After two years of watching art "investors" dominate – and often disrupt – the market, collectors with cash should be able to return to most fields and find that prices have moderated.

Interviews last week with specialists in a variety of fields found agreement that the markets are strongest at the top, where collectors and investors, flush with cash and immune from recession, continue spending record sums.

However, in the middle-to-lower-priced ranges, where dealers often predominate, the market is weak, with items often falling to sell at auction and in galleries.

"I think the market's going to be off all the way across, but I think it's only temporary until people catch up" with recent price increases, observes Richard Withington, a New Hampshire auctioneer for 33 years.

"Whether you're a dealer who sells three paintings for $1 million apiece each year or 300 at $1000, the market is slow at the moment," says C. Hugh Hildesley, a senior vice president of Sotheby Parke Bernet Inc.

"But I think it is slow at the bottom level more than at the top because there are still buyers around for the million-dollar paintings," remarks Hildesley, chairman of the auction firm's appraisal branch.

Observers of the art and antiques market note that middle-priced works of art are selling relatively slowly because that segment of the market is dominated by dealers, who hold large inventories now and can't afford the high interest rates required to buy new stock.

Yet there are exceptions, and the exceptions are most evident in American art and antiques, two of the healthiest fields.

Despite some recent softness, "American painting is the outstanding performer on the market today," says Howard L. Katzander, editor of the International Art Market, a monthly newsletter on auction prices.

There is agreement among dealers and other specialists that the finest American paintings are having no trouble finding a home. "What recession?" jokes Stuart Feld at Hirschl & Adler Galleries in New York, a

ART, Page 44

"Dorothy," a John Singer Sargent painting recently sold for $286,000, illustrates strength of top American works. Preauction estimate was $100,000 to $125,000.

METALS
consensus for ... is distinctly negative ...

Silver market
Howard Ruff sounds a ... bh note: "The inflation fight ... be quickly abandoned. Inflation ...

cotton, su... are primed for an explosion

... markets are almost universally bearish

... real estate pundits ... At this point, residential real ...

... opinion, Tellings ... historically dampened real estate demand. The rationale: Declining ...

... contacted

Fond regards

DR. ALFRED BADER
President

SIGMA-ALDRICH CORPORATION
940 W. ST. PAUL AVENUE
MILWAUKEE, WISCONSIN 53233

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

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

COE KERR GALLERY INC.
49 EAST 82ND STREET
NEW YORK 10028

Catalogue Request

Date date

Sept. 11-1980

MLG ROBERTSON

~~DENNIS SELDEN~~

C.C. KERR GALLERY

10 E 82nd ST.

Sept 11/1

NY 10028

36 X 28 O/C

RED dress

Greenish background

CA 1910

red globe rt center

John Singer Sargent Catalogue Raisonné

New York

WARREN ADELSON, DIRECTOR
COE KERR GALLERY

MEG ROBERTSON, EDITOR AND COMPILER,
JOHN SINGER SARGENT CATALOGUE RAISONNÉ

49 EAST 82ND STREET
NEW YORK, N.Y. 10028
212-628-1340

London

RICHARD ORMOND, DEPUTY DIRECTOR
NATIONAL PORTRAIT GALLERY

8 HOLLY TERRACE
LONDON N6 6LX
ENGLAND
01-340-4684

July 12, 1982

Mr. Lee Howard
516 Howard Avenue
Rockville, Indiana 47872

Dear Mr. Howard:

In response to your letter of July 6, 1982, I'm afraid there is little I can tell you regarding your painting. When You brought it to our gallery, I thought it of some interest because it is by a good artist and was possibly a Sargent, although it is somewhat unusual for him. It is not uncommon for scholars working on the same artist to disagree from time to time, and it does not strike me as odd that Richard Ormond does not agree with McKibbin. Considering the large number of paintings sold as Sargents that are not by him, we have taken a strong line regarding provenance and other documentation. That is what Mr. Ormond has asked you for, and it seems rather clear that he will not consider your painting again without it. If he wanted to see it, he would have said so. I agree with you that bringing it to New York would be an unnecessary expense.

I'm sorry not to be more encouraging. Perhaps you will feel better if you know that there are others whose pictures were given a "yes" by McKibbin but which we are not inclined to include in our catalogue. He never came out with a book explaining his criterion for acceptance, and it has caused more than one disappointment.

Good luck to you.

Sincerely yours,

Meg Robertson

Meg Robertson

Specializing in
19th & 20th Century
American Art
COE KERR
GALLERY
49 East 82 Street
New York 10028

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

Feb. 17, 1981

Dear Mr. Howard,

By all means bring your pictures (both if possible) to New York when you come. As they are questionable, they must be seen by an authority. Richard Ormond will not be here at that time, but Warren Adelson, the Director of Coe Kerr, would like to see them. Also, as the major cataloguer, I would need to see them. Therefore, if you are able, please do bring the actual paintings by the gallery. Call in advance to make sure we are here. In the meantime, could you send me that list of previous owners? It would be helpful. I look forward to hearing from you. Thank you.

Sincerely yours,

Meg Rohlfson, Editor and Compiler, Sargent cat. raisonné

M KNOEDLER & CO., INC
14 EAST 57TH STREET
NEW YORK, N Y 10022
PLAZA 3-7742
PARIS 8583 FAUBOURG ST HONORE
LONDON, 14 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.

APR 8 1969

M. KNOEDLER & CO. INC
14 EAST 57TH STREET
NEW YORK, N.Y. 10022
PLAZA 3-9742
PARIS 8555 FAUBOURG ST HONORE
LONDON, 34 ST. JAMES'S STREET
CABLE ADDRESSES
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NEW YORK PARIS LONDON

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YOURS SINCERELY,

Elizabeth

ELIZABETH CLARE

EC:DDF
ENC.

APR 3 1969

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)

516 HOWARD AVENUE
ROCKVILLE, INDIANA 47872

April 29, 1981

Dear Ms. Robertson:

It was very nice meeting with you in Mont. As promised, I have enclosed a copy of my catalog on Otto Stark. It is hardly a monumental bit of prose but it was lots of fun to research.

The color transparency of the Sargent portrait is also enclosed. The photographer at the Indianapolis Museum of Art did the work. His charge for a 5X7 is $75.00. If this is satisfactory, kindly reimburse me since I have paid his invoice.

For your records the firm that made the frame for the Sargent portrait was: FOSTER BROTHERS, 4 PARK SQUARE, BOSTON, MASS. They have been out of business for many years I am told.

I have also enclosed a photograph of another painting owned by a good friend. It seems very close to Sargent. If you agree and would

like to see this work, it could be delivered to your gallery on May 20 since the owner will be in town on that day. If you would be interested in seeing this painting, please let me know.

All the best on your largest project. If I can be of further service please let me know.

With best wishes,

Lee Howard

COE KERR GALLERY INC.

49 EAST 82ND STREET
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Feb. 10, 1980

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516 Howard Avenue
Rockville, Indiana 47872

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Meg Robertson

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

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

July 22, 1981

Mr. Warren Adelson
Coe Kerr Gallery
49 East 82nd St.
New York, NY 10028

Dear Mr. Adelson:

Thank you so much for your help 10 days ago.

I appreciated your being able to tell me that my landscape is not by John Singer Sargent and that you really liked the sketch of the girl by Sargent, now owned by Mr. Lee Howard in Indiana.

You asked me about the provenance of the girl. It was sold in the late 60's by an antique store in Brookline, Massachusetts and before that had belonged to an old lady in Brookline and, going back, to a General James Albert Frye and then his sister and her daughters.

With the help of friends I was able to find out a good deal about General Frye who was a very close friend of John Singer Sargent's brother, James. Unfortunately I don't know whether General Frye acquired the painting from the artist himself, though I understand that in the family the sitter was always referred to as Virginia.

As you will see from the enclosed I had a good deal of correspondence with the late David McKibben. When I showed him my painting on Monday evening April 28, 1969 (I remember the date precisely because it is my birthday) he told me that he had been shown many thousands of paintings alleged to be by Sargent, and only in two cases had he been absolutely certain that they were by Sargent and this was one of them.

I do hope that you will enjoy the detective work described in the enclosed correspondence.

Best personal regards,

Alfred Bader

AB:cvp

P.O. Box 355, Milwaukee, Wisconsin 53201 USA Telephone (414) 273-3850. Cable Aldrichem TWX 910-262-3052. Telex 26-843

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 cangas'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, 1969

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

Dear Mr. McKibben:

As you will see from the enclosed, 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 Knoedler 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, ~~March~~ 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 Bader

AB:ds

Enc.

bcc- Mr. Tracy Atkinson

M. KNOEDLER & CO. INC
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PARIS, 85 BIS FAUBOURG ST HONORE
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CABLE ADDRESSES
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APRIL 1, 1969

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

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YOURS SINCERELY,

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ENC.

APR 3 1969

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BOSTON 8, MASSACHUSETTS

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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 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. 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 hereabout 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. McKillip to coordinate our efforts — thereafter proceed as leisure allows.

Reply at Once. Bearer waits.

Yrs.,

Martin

Gray Herbarium

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
Charles R. Long, librarian

Harvard University

Otto T. Solbrig, professor of botany
Alice F. Tryon, assistant curator
Elizabeth A. Shaw, assistant curator
✓ 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, 1970

Dr. Alfred Bader, 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 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 Bachelor Frye. An editor of the Crimson ("He was the wit of the Board, delighting particularly at festive meetings"); chairman of his Class Committee, '86-'96. 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 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 Whos, but I haven't checked.

Your salesman, Jack Sullivan, was by the Natick Labs ten days ago, just before my departure Monicovaris, and seemed to be pushing Aldrich with energy. The eclipse was great.

As ever,

Martin

Will look forward to seeing Chuck Bouchart.

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.,
Harrisville, N.H. 03450

JJC:dl

ASSOCIATED PRESS

McDonalds reopens restaurant near site of massacre

This was the scene at the counter of a new McDonalds restaurant in San Ysidro, Calif., Thursday, on the first day of operation. The new restaurant is on the same street as the former San Ysidro McDonalds, where last July 18 a lone gunman killed 21.

Ohio S&L depositors launch letter campaign

DAYTON, Ohio (AP) — Home State Savings Bank depositors have begun a letter-writing campaign to assure Chemical Bank they'll remain its customers if the New York financial institution takes over the closed thrift.

"We want to make it very, very clear to people at Chemical that there are a substantial number of depositors looking forward to doing business with Chemical," said Mark Stachler, a member of a Home State depositors group.

Earlier this week, the Home State Depositors Association presented a letter of support to Chemical officials. The letter-writing campaign by individual depositors is a follow-up to that effort, and Stachler said his group plans to lobby the Legislature to ensure the sale of Home State.

Home State, with 33 branches in central and southwest Ohio, had invested heavily in the failed ESM Government Securities Inc. of Florida, and has been closed since March 8 after a run by depositors.

The depositors have been unable to get their money, despite emergency regulations allowing resumption of full or limited access to deposits in 69 other thrifts closed March 15 by Gov. Richard Celeste.

Chemical Bank signed a letter of intent last week saying it planned to buy Cincinnati-based Home State.

Stachler and Home State depositors' representatives from Cincinnati and Columbus planned to meet today with a Chemical Bank senior vice president.

Judge cites refusal to wear makeup

TIMES

ASSOCIATED PRESS

Artists Paul Calle (left), James Boren (center) and sale sponsor Joe Marchman admire Sargent painting

In Texas, art, cattle go on block together

HOUSTON (AP) — Art dealers and ranchers are mingling with cattle and horses in a ballroom for the 10th annual Western Heritage Sale, an extravaganza where $6 million is expected to change hands.

Only in Texas could a London art expert admire a John Singer Sargent painting worth hundreds of thousands of dollars while prized cattle graze in stalls an arm's length away.

Only in Texas could 1,200 people in tuxedos and gowns sip cocktails in an elegant hotel ballroom and discuss art, cattle and horses while attendants in black ties quickly sweep away manure.

The event, which opened Thursday, has spawned several imitators, but "no one has done anything as audacious and outrageous," publicist Linda Wilson said. "This was absolutely the first."

The sale, which began in 1976 as a Bicentennial project to promote Western art, is the brainchild of former Gov. John Connally, now a Houston attorney, Dallas-area developer Joe Marchman and Louis Pearce, a Houston industrialist. Each of the three are ranchers, as well.

This year's show at the Shamrock Hilton Hotel marks the first time items other than those specifically linked to the American West are being sold.

"We're trying to make art buyers understand they can come to Houston to see and purchase some of the best art in the world," Marchman said.

David Messum, a London art dealer who was inspecting the sale items Thursday, said the three-day show was doing just that, drawing much interest and many bids from European buyers.

Last year, $3.4 million was spent over two days, and officials say $6 million could change hands this year.

Artists were selected by a panel of show officials in what has become a year-round job. This year, 44 states and six foreign countries are represented, Marchman said.

The sale is divided into three parts, one for each day of the affair, with specific items sold or auctioned each night.

The highlight of tonight's sale is "Portrait of Leonara Speyer," an oil by Sargent. The price is set at $750,000 — "a steal" according to Marchman, who owns several other Sargent works.

The painting could be worth more than $1 million, said Abbot Vose, whose Vose Gallery in Boston is selling the oil for an unnamed owner.

JOHN S. SARGENT R.A. (1856-1925) A . . . 15

"VIRGINIA" C.1880

O/C, 17X14".

John Singer Sargent, R.A. (1856-1925)
"Virginia", c. 1880
Oil on Canvas
Anonymous Loan

31%
E5

Lee Howard
516 Howard Avenue
Rockville
Indiana 47872
USA

July 29, 1995

Dear Mr Howard,

Thank you for your letter and for the enclosed information about your oil portrait of a girl, known as *Portrait of Virginia*. We do have a colour transparency in our files and copies of letters about the picture, including correspondence with David McKibbin. It is a charming portrait but, based on the photograph and transparency and in the absence of provenance or supporting evidence, it would be difficult to sustain an attribution to Sargent and we will not be including it in the catalogue raisonné on which we are currently engaged.

I hope you will enjoy your visit to England in September: it can be a very pleasant time here.

Yours sincerely,

Elaine Kilmurray

Elain Kilmurray

Thank you also for the information about Curries. I shall certainly let you know if I come across anything pertinent myself.

RICHARD ORMOND, Project Director ELAINE KILMURRAY, Research Director
57 Park Avenue South Northampton NN3 3AB England Tel: (0)604 36496 Fax: (0)604 26337
American Associate: ADELSON GALLERIES, INC.
The Mark Hotel 25 East 77th Street 3rd Floor New York, NY 10021 Tel: (212) 439-6800 Fax: (212) 439-6870

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202
USA

May 4th, 1994

Dear Dr. Bader,

Thank you so much for your letter. The photograph I have is almost certainly the very one you gave to David McKibbin all those years ago. McKibbin bequeathed his archive to Richard Ormond and it is this archival material on which much of our research has been built. I would dearly love to find out where Sylvia Harrison is and I do hope you might be able to find it for us. I am at a loss to think of any other routes to pursue.

We are interested in the photograph of the portrait of a young girl which you sent us. Ideally, we would like to see the picture itself, but I shall write to the owner and ask if he has a transparency and any information about the picture's provenance. I shall explain that any information given to us will be held in the strictest confidence.

I am grateful to you for your help and interest. Do let me know if I can do anything for you here.

With best wishes,

Yours sincerely,

Elaine Kilmurray

Elaine Kilmurray

RICHARD ORMOND, Project Director ELAINE KILMURRAY, Research Director
57 Park Avenue South Northampton NN3 3AB England Tel: (0)604 36496 Fax: (0)604 26337
American Associate: ADELSON GALLERIES, INC.
The Mark Hotel [illegible]

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202
USA

May 4th, 1994

Dear Dr. Bader,

Thank you so much for your letter. The photograph I have is almost certainly the very one you gave to David McKibbin all those years ago. McKibbin bequeathed his archive to Richard Ormond and it is this archival material on which much of our research has been built. I would dearly love to find out where Sylvia Barrison is and I do hope you might be able to find it for us. I am at a loss to think of any other routes to pursue.

We are interested in the photograph of the portrait of a young girl which you sent us. Ideally, we would like to see the picture itself, but I shall write to the owner and ask if he has a transparency and any information about the picture's provenance. I shall explain that any information given to us will be held in the strictest confidence.

I am grateful to you for your help and interest. Do let me know if I can do anything for you here.

With best wishes,

Yours sincerely,

Elaine Kilmurray

Elaine Kilmurray

RICHARD ORMOND, Project Director ELAINE KILMURRAY, Research Director
57 Park Avenue South Northampton NN3 3AB England Tel: (0)604 36496 Fax: (0)604 26337

Lee Howard
516 Howard Avenue
Rockville
Indiana 47872
USA

July 29, 1995

Dear Mr Howard,

Thank you for your letter and for the enclosed information about your oil portrait of a girl, known as *Portrait of Virginia*. We do have a colour transparency in our files and copies of letters about the picture, including correspondence with David McKibbin. It is a charming portrait but, based on the photograph and transparency and in the absence of provenance or supporting evidence, it would be difficult to sustain an attribution to Sargent and we will not be including it in the catalogue raisonné on which we are currently engaged.

I hope you will enjoy your visit to England in September: it can be a very pleasant time here.

Yours sincerely,

Elaine Kilmurray

Elain Kilmurray

Thank you also for the information about Curries. I shall certainly let you know if I come across anything pertinent myself.

RICHARD ORMOND, Project Director ELAINE KILMURRAY, Research Director
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Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

July 22, 1981

Mr. Warren Adelson
Coe Kerr Gallery
49 East 82nd St.
New York, NY 10028

Dear Mr. Adelson:

Thank you so much for your help 10 days ago.

I appreciated your being able to tell me that my landscape is not by John Singer Sargent and that you really liked the sketch of the girl by Sargent, now owned by Mr. Lee Howard in Indiana.

You asked me about the provenance of the girl. It was sold in the late 60's by an antique store in Brookline, Massachusetts and before that had belonged to an old lady in Brookline and, going back, to a General James Albert Frye and then his sister and her daughters.

With the help of friends I was able to find out a good deal about General Frye who was a very close friend of John Singer Sargent's brother, James. Unfortunately I don't know whether General Frye acquired the painting from the artist himself, though I understand that in the family the sitter was always referred to as Virginia.

As you will see from the enclosed I had a good deal of correspondence with the late David McKibben. When I showed him my painting on Monday evening April 28, 1969 (I remember the date precisely because it is my birthday) he told me that he had been shown many thousands of paintings alleged to be by Sargent, and only in two cases had he been absolutely certain that they were by Sargent and this was one of them.

I do hope that you will enjoy the detective work described in the enclosed correspondence.

Best personal regards,

Alfred Bader

AB:cvp

P.O. Box 355, Milwaukee, Wisconsin 53201 USA. Telephone (414) 273-3850. Cable Aldrichem TWX 910-262-3052, Telex 26-843

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

July 22, 1981

Professor Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stutgaard-Rohr
Germany

Dear Professor Dr. Sumowski:

Thank you for your recent note. The Milwaukee Art Museum is willing to send you transparencies of their two beautiful Victors at the out-of-pocket cost of about $50 per transparency.

I was in Boston last week to check with the Vose Galleries and Robert Vose told me what he had written and I enclose a copy of his letter.

I hope that my letter to Dr. Blankert, copy enclosed will be self-explanatory. I do not know how else to fight such silliness.

My newly acquired Maes was discovered by Dr. William Robinson who is working on a book on Maes. I am sure that you will recognize the painting from several drawings. One of these, the figure of Isaac is illustrated in Bernt. A drawing of the whole painting is in the Louvre; on the verso is a drawing of the angel. The head of the angel is of one of Maes' friends, Hoogstraten and that same head appears also in Maes' most beautiful work, on the far left, of "Jesus Blessing The Children" in London.

A slide of my painting before cleaning is enclosed. I am truly indebted to Dr. Robinson for this fascinating painting and all this information.

As soon as the painting is cleaned I will send you a transparency provided it isn't too late for your book.

Herzliche Grüsse

Best personal regards,

Alfred Bader

Alfred Bader

AB:cvp

Enclosures

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052, Telex 26-843

134) SARGENT

Sargent

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 "Organothallium" issue of Volume 3, Number 1 of the Aldrichimica acta described what I knew of the "Alfa-girl" two years ago. Since then I have learned a good deal about the history of the painting and yet the identity of the girl has remained elusive, and I am publishing this sequel in the hope that one of our readers will be able to help to identify this beautiful and intense girl.

When I visited Alfa again, I took this sketch with me to show to Mr. McKibbin and he 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 and, while I have never met Mrs. Bloom, I have 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 zing. 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 to 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. 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 water-color 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. . . . . .

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. '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 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"

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

"Dear Awlfred,

..... 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 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 two 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 you in 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 not 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 be their mother's 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 had not questioned my ownership of the painting, and 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 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 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 ever 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"

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. Her 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, and 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.

Sargent

IN SEARCH OF A GIRL

Alfred Bader

ABOUT THE COVER

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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 zing. 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 to 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. 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 water-color 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. . . . . .

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. '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 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"

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

"Dear Awlfred,

..... 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 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 two 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 you in 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 .. 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 not 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 be their mother's 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 had not questioned my ownership of the painting, and 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 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 Rd 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 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 ever 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"

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. Her 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, and 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.

Organothallium Chemistry-New Horizons in Synthesis

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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.

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Thallium Chemistry: A Study in International Cooperation

Alfred R. Bader

Dr. Alexander McKillop and Professor Edward C. Taylor

It is not often that a chemist has the chance to witness in intimate detail the development of an important new field of chemistry. What would have been our thoughts if we could have been with Professor Grignard when he first worked with magnesium compounds? At first, perhaps, some doubt that many chemists could ever get very excited about chemistry as way-out as that of magnesium organics, then amazement, and finally the realization that he is dealing with a series of reactions so versatile that the Grignard Reaction would soon become a household word among chemists. Thus were my thoughts when I first heard about thallium chemistry.

Some two years ago, friends at the Smith Kline & French Laboratories in Philadelphia invited me to visit with them to discuss with Professor E. C. Taylor how one might market a series of thallium-organics developed with SK&F grants at Princeton and the University of East Anglia. At first I was skeptical; all I knew about thallium compounds was that they are highly toxic, and the fact that β-dicarbonyl compounds gave stable thallium salts was interesting, but hardly earth-shaking. But I knew Professor Taylor and of his brilliant work in heterocyclics, and I thought it unlikely that he would get excited over a mere curiosity. And at the meeting I was soon convinced. The work on thallium organics began with the discovery by Dr. Alexander McKillop—a puckish Scotsman and enthusiastic chemist, then a post-doctorate fellow with Professor Taylor at Princeton—that thallous ethoxide reacted cleanly with β-dicarbonyl compounds to form stable, crystalline salts. With other students of Professor Taylor, the reactions of thallous ethoxide were explored, and when Dr. McKillop returned to Britain to teach at the University of East Anglia, it was decided to continue this international cooperation in the studies of the "Taylor-McKillop Reaction." How effective this has been is witnessed eloquently by the adjoining review article and the twenty papers by Professor Taylor and Dr. McKillop there cited.

How could Aldrich help best? Offering the various thallium salts of β-dicarbonyl compounds was one, albeit minor contribution. Much more important was the availability of the key intermediates: thallous ethoxide, thallic acetate, and thallic trifluoroacetate. Thallous ethoxide presented a particular problem: the Princeton preparative procedure involved thallium metal, refluxing ethanol and gaseous oxygen, had been used only to make 500 gram quantities of thallous ethoxide and could not be used safely to make larger quantities. Dr. Walter Tschannen, the head of our "kilo lab," spent some time with Professor Taylor's group at Princeton and then came home to perfect a pilot plant method safely to make twenty to thirty kilo lots of thallous ethoxide—a method that could be scaled up to make tons if needed. Thus thallous ethoxide is now freely available and reasonably priced. Even its toxicity appears to be less of a problem: an effective and inexpensive antidote for thallium poisoning, the simple pigment Prussian Blue, has just been described [H. Heydlauf, *European J. Pharm.*, **6**, 340 (1969)].

To exploit the commercial possibilities of thallium chemistry further, it was decided to set up a small company, Thallium Limited, specifically to make the products of thallium chemistry, allowing Aldrich to be this company's marketing arm. SK&F has filed patent applications on such key intermediates as thallic trifluoroacetate, and these patents might well become valuable; a small company specializing in thallium technology would be a flexible vehicle to make these inventions commercial realities. One of Dr. McKillop's students, Dr. Lionel Elsom, heads Thallium Limited which will soon be producing a good many compounds.

Princeton, Norwich, Philadelphia, Milwaukee—far apart, and yet working together closely and with a great deal of personal satisfaction to make thallium "one of the indispensable metals in synthetic organic chemical methodology."

Organothallium Chemistry-New Horizons in Synthesis

Edward C. Taylor,

Department of Chemistry, Princeton University,

Princeton, N. J. 08540

and

Alexander McKillop,

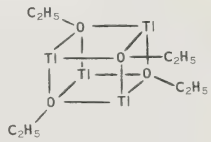
School of Chemical Sciences, University of East

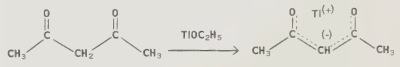
Anglia, Norwich, England

The last two decades have seen a tremendous upsurge of interest and activity in organometallic chemistry, with the result that there are now few metals the organochemistry of which has not been investigated in some detail. Prior to the initiation of our studies on organothallium chemistry in 1966, however, little was known of the organic chemistry of this group IIIB metal. This situation must be regarded as surprising, as not only is thallium abundant, inexpensive and readily available in a high state of purity, but sporadic reports during the past half century have clearly indicated that in certain reactions thallium derivatives are effective chemical intermediates. In this article we summarize the remarkable utility of thallium compounds in organic synthesis. We believe that the reactions discovered thus far presage a bright future for this versatile metal.

Our initial interest in thallium chemistry stemmed from curiosity about a statement made some years ago by Menzies and Wilkins[1] that the thallium(I) salt of ethyl acetonedicarboxylate was "readily soluble in cold ethyl or methyl iodide, thallous iodide being deposited on standing or heating". This startling statement about the apparent solubility of a β-dicarbonyl chelate in ethyl iodide (not a popular solvent for ionic compounds!) prompted the rash conclusion on our part that thallium(I) salts might be unusually covalent in character, thus raising exciting prospects of a wide spectrum of possible base-catalyzed reactions in homogeneous solution. A later report by Fear and Menzies[2] that reaction of the thallium(I) salt of ethyl acetoacetate with ethyl iodide resulted in apparent C-ethylation stimulated us to prepare some representative thallium(I) salts of β-dicarbonyl compounds and to investigate their physical and chemical properties.

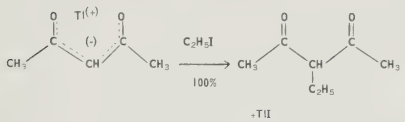
We found that the most effective reagent for the formation of thallium(I) salts of β-dicarbonyl compounds was thallium(I) ethoxide. This remarkable compound is a covalent tetramer[3] which is soluble in most organic solvents (including heptane and benzene) and thus possesses considerable advantages over sodium ethoxide and other alkali metal alkoxides in that homogeneous base-catalyzed reactions can be carried out in non-polar solvents. Treatment of a benzene or petroleum ether solution of a β-dicarbonyl compound (e.g., acetylacetone, (eq. 1)) with 1 equivalent of thallium(I) ethoxide resulted in the instantaneous separation in quantitative yield of its thallium(I) salt.





(eq. 1)

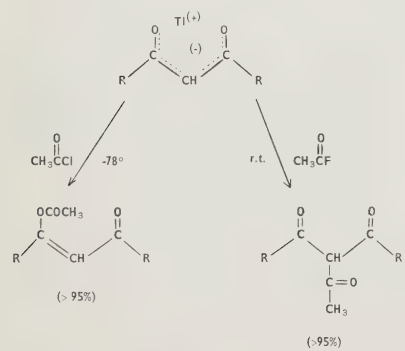
To our great surprise, and contrary to the previous report,[1] these salts were completely *insoluble* in cold ethyl iodide. Heating the suspension, however, resulted in the formation, *in quantitative yield*, of pure mono-C-ethylated product



(eq. 2)

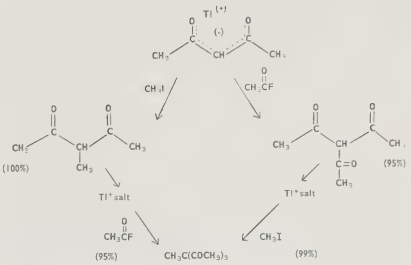
(eq. 2).[4] Ironically, the extreme insolubility of these thallium salts in alkyl iodides appears to be the key to the remarkable specificity of alkylation (and acylation) which we have observed upon treatment of these thallium(I) salts, in suspension, with alkylating and acylating agents.[4] It appears that reaction occurs at the crystal surface, literally "peeling away" the crystal until complete reaction has been achieved; retention of the geometry of the thallium(I) chelate in the transition state leads to regiospecificity rivalling that of an enzymatic reaction.

Not only are thallium(I) salts of β-dicarbonyl compounds alkylated regiospecifically, but they may also be acylated selectively on oxygen or on carbon, depending upon reaction conditions.[4] Thus, reaction with acid chlorides in ether suspension at $-78°$ leads to exclusive O-acylation, while treatment with acetyl fluoride in ether suspension at room temperature leads to exclusive C-acylation (eq. 3).



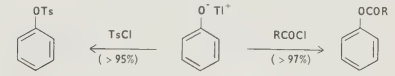
(eq. 3)

The remarkable effectiveness of this combination of regiospecific acylation and alkylation reactions is illustrated in eq. 4, which describes the synthesis of 1,1,1-triacetylethane.



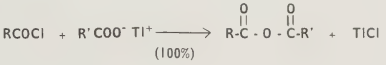
(eq. 4)

Thallium(I) ethoxide forms thallium(I) salts with a wide spectrum of acidic organic substrates, and the properties of the resulting thallium(I) salts resemble those of the above β-dicarbonyl salts: they are all highly crystalline, colorless, sharp-melting, light-insensitive and readily recrystallizable solids. They are also exceptionally useful intermediates in a wide diversity of synthetic reactions. Thus, treatment of an ether suspension of thallium(I) salts of phenols with an equimolar quantity of an acyl or aroyl halide at room temperature affords pure phenol esters in yields seldom lower than 97%. Phenol tosylates are prepared similarly (eq. 5).[5]



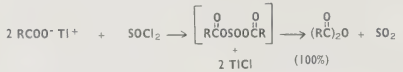
(eq. 5)

Treatment of thallium(I) carboxylates with a stoichiometric amount of an acyl or aroyl halide in ether suspension, followed by removal of thallium(I) chloride by filtration and evaporation of the ether, affords symmetrical or unsymmetrical carboxylic anhydrides (according to the choice of the acid chloride) in quantitative yield (eq. 6).[5]



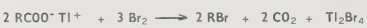
(eq. 6)

Symmetrical anhydrides are alternatively prepared by treatment of thallium(I) carboxylates with thionyl chloride in ether suspension at room temperature; the intermediate diacyl or diaroyl sulfites spontaneously lose sulfur dioxide (eq. 7).[5]



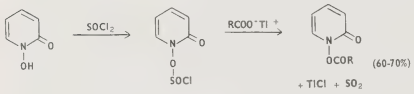
(eq. 7)

Thallium(I) carboxylates of *n*-alkanoic acids readily yield *n*-alkyl bromides upon treatment with bromine and carbon tetrachloride in a modification of the classical Hunsdiecker reaction (eq. 8).[6]



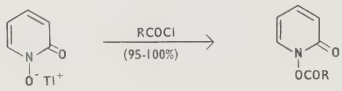
(eq. 8)

The utility of thallium(I) carboxylates in organic synthesis can be further illustrated by an improved preparation of Paquette's "active esters"[7] (eq. 9); this procedure



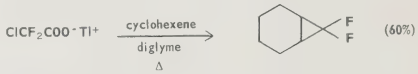
(eq. 9)

permits the direct conversion of an amino acid to a peptide without the necessity of intermediate formation of an acid chloride.[8] However, an even better route to these "active esters" involves treatment of the thallium(I) salt of 1-hydroxy-2(1*H*)-pyridone with acid chlorides; the reaction proceeds instantaneously at room temperature to give quantitative yields of products (eq. 10).[8]



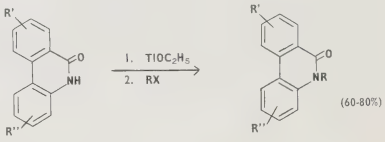
(eq. 10)

A common feature of all of the above metathetical reactions is the avidity of thallium for halide ion and the consequent separation of an insoluble thallium(I) halide from the organic reaction medium. As a result, facilitation of *intra*-molecular halide abstraction by thallium(I) was to be anticipated. Thus, difluorocarbene is conveniently prepared by thermolysis of thallium(I) chlorodifluoroacetate (eq. 11).[9]



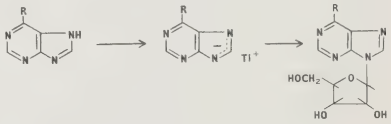
(eq. 11)

The physical properties of thallium(I) salts (solubility, crystallinity, stability) can also be used to advantage in the alkylation and acylation of a variety of heterocyclic compounds. For example, phenanthridones can be alkylated smoothly at room temperature via their thallium salts (eq. 12)[10]; previous procedures required formation of the



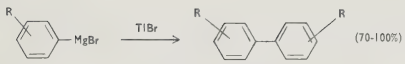
(eq. 12)

potassium salt by fusion with solid potassium hydroxide, followed by alkylation in a sealed tube at elevated temperatures.[11] A variety of purines readily form thallium(I) salts upon treatment in ethanol or DMF solution with thallium(I) ethoxide; in contrast to sodium or chloromercuri salts, these thallium(I) salts alkylate exclusively at position 9, and this reaction has been exploited for the preparation of nucleosides (eq. 13).[12]



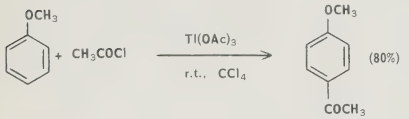
(eq. 13)

By-products of many of the above reactions are thallium(I) halides, and it is interesting to note that thallium(I) bromide is an extremely effective reagent for the synthesis of biaryls from aromatic Grignard reagents (eq. 14).[13]

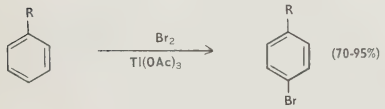


(eq. 14)

This superficially prosaic process has been shown to proceed via a complex series of redox reactions involving all three of the valence states of thallium (0, I and III). Facile interplay among these valence states is, in fact, a characteristic feature of much of thallium chemistry. It is somewhat surprising that the chemistry of thallium(III) has been generally neglected in view of the well-known position of its reduction potential between that of mercury (II) and lead (IV). Furthermore, thallium(III) compounds would be expected to be strong Lewis acids, and may be considered coordinatively unsaturated if the associated anion is considered as a monodentate ligand. We have found, for example, that thallium(III) acetate is an extremely effective Friedel-Crafts catalyst (eq. 15).[14] Furthermore, a combination of thallium(III) acetate and bromine has been found to effect exclusive *para* bromination; an ordered bromine-thallium(III) acetate-aromatic substrate complex appears to be involved in this highly specific electrophilic reaction (eq. 16).[15]

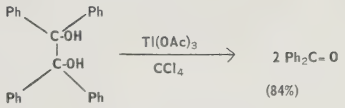


(eq. 15)



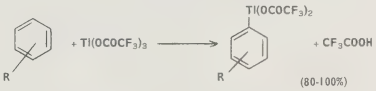
(eq. 16)

The mild, selective and non-radical oxidizing properties of thallium(III) acetate are illustrated by its utility in the cleavage of α-glycols (eq. 17).[16]

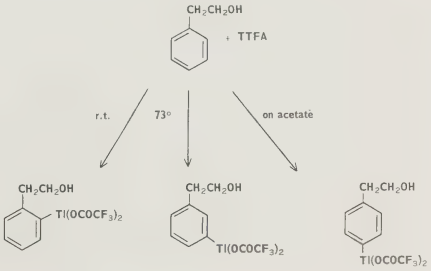


(eq. 17)

One of the most interesting and versatile thallium(III) reagents which we have discovered thus far is thallium(III) trifluoroacetate ($Tl(OCOCF_3)_3$,TTFA). Its extraordinary reactivity as an electrophilic metallating reagent is illustrated by its reaction with aromatic substrates, often at room temperature, to give arylthallium ditrifluoroacetates (eq. 18).[17] Kinetic investigations[18] have shown that thallation, like aromatic mercuration,[19] is one of the few examples of a freely reversible electrophilic substitution reaction. Thallation with TTFA of phenylethanol at room temperature (kinetic control) leads to *ortho* substitution, while thallation at 73° (thermodynamic control) gives predominant *meta* substitution. *Ortho* substitution, we believe, results from intramolecular delivery of the thallium electrophile from an intermediate Lewis acid-Lewis base complex between the TTFA and the side-chain hydroxyl group, and is thus subject to control by appropriate modification in the structure and size of the intermediate chelate. This is dramatically illustrated by the observation that thallation at room temperature (kinetic control) of the *acetate* of phenylethanol results in *para* substitution (eq. 19).[20]



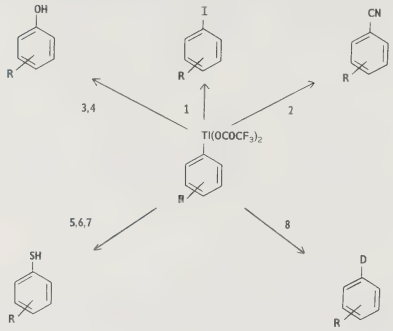
(eq. 18)



(eq. 19)

These arylthallium ditrifluoroacetates are versatile intermediates for the synthesis of a wide spectrum of substituted aromatic compounds. For example, treatment with aqueous potassium iodide at room temperature yields aromatic iodides.[21] Phenols are readily prepared by treatment with lead tetraacetate followed by triphenylphosphine.[22] It should be noted that it is not necessary to isolate the intermediate arylthallium ditrifluoroacetates in either of the above reactions; thallation can be carried out in trifluoroacetic acid solution and the appropriate reagents added directly to the reaction mixture.

Arylthallium ditrifluoroacetates may also be utilized as intermediates for the synthesis of aromatic nitriles[22] and thiophenols,[23] while reductive cleavage with lithium aluminum deuteride or aluminum amalgam in D_2O leads to specific deuteration of aromatic substrates.[24] These reactions are summarized in Scheme 1.

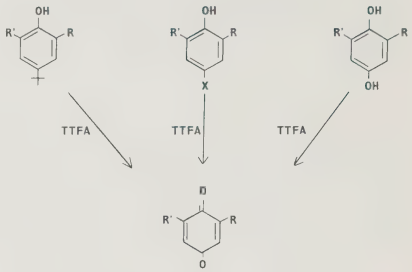


Reagents: 1. aq. KI 2. aq. KCN, $h\nu$ 3. $Pb(OAc)_4$ 4. PPh_3
5. $K^{+-}SCSN(CH_3)_2 \longrightarrow ArTl(SCSN(CH_3)_2)_2$
6. $h\nu$ in acetone gives mixture of ArSSAr and $ArSCSN(CH_3)_2$
7. [H] or H_3O^+ 8. $LiAlD_4$

SCHEME 1

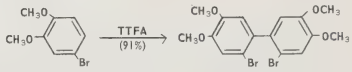
It should be noted that control over the orientation of thallation, as illustrated above (eq. 19) with phenylethanol, has as its consequence control over isomer orientation in the above syntheses of iodides, phenols, nitriles, thiophenols, and deuterated aromatics.

Just as lead tetratrifluoroacetate is a more powerful oxidizing agent then lead tetraacetate,[25] so TTFA is a more effective and versatile oxidizing agent than thallium(III) acetate. For example, we have found that a wide variety of *p*-*t*-butyl phenols are smoothly transformed into *p*-quinones upon treatment with TTFA in either TFA or carbon tetrachloride solution.[26] A variety of other *p*-substituted phenols are likewise converted to *p*-quinones upon treatment with TTFA. Hydroquinones can literally be titrated with TTFA and this reaction constitutes an extremely convenient procedure for their oxidation to *p*-quinones (eq. 20).[26]



(eq. 20)

Finally, the reactivity and selectivity of TTFA as an oxidizing or metallating agent can apparently be extensively modified by the addition of appropriate co-reagents. For example, treatment of 4-bromoveratrole with TTFA and boron trifluoride etherate results in a smooth Scholl reaction (eq. 21)[27] in which oxidative coupling rather than



(eq. 21)

thallation has taken place.

It is widely recognized that organometallic chemistry offers some of the greatest challenges and promises some of the richest rewards in synthetic organic chemistry. We suggest that thallium may well be regarded in the future as one of the indispensable metals in synthetic organic chemical methodology.

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No. 15,179-3

Name Acetone-d_6, 99.5%

Description and Constants

M.W. 64.13

Colorless liquid

n_D^{20} 1.3560

First batch assay: 99+% by v.p.c. analysis

Flash point 15° F

For use in NMR spectroscopy

Price 5 g. - $13.00 10 g. - $20.00 25 g. - $45.00

No. 15,266-8

Name 3-Amino-2,5-dichlorobenzoic acid, tech., 90+%

Description and Constants

M.W. 206.03

Tan solid

m.p. 194-197° (dec.)

Price 25 g. - $3.00 100 g. - $9.75 500 g. - $24.00

No. 15,304-4

Name 5-Amino-4-pyrazolecarbonitrile (5-amino-4-cyanopyrazole)

Description and Constants

M.W. 108.10

Light yellow crystals

m.p. 174.5-176.5°

Important intermediate in the synthesis of pyrazolopyrimidines.

Price 1 g. - $4.75 5 g. - $14.00

No. 15,180-7

Name Acetonitrile-d_3, 99%

Description and Constants

M.W. 44.08

Colorless liquid

n_D^{20} 1.3483

First batch assay: 99% by v.p.c. analysis

Flash point 42° F

For use in NMR spectroscopy

Price 5 g. - $17.75 10 g. - $28.25 25 g. - $60.00 50 g. - $115.00

No. 15,267-6

Name 3-Amino-2,5-dichlorobenzoic acid, sodium salt, tech., 90+%

Description and Constants

M.W. 228.01

Pink-red powder

m.p. 250-253° (dec.)

Price 25 g. - $3.00 100 g. - $9.75 500 g. - $24.00

No. 15,305-2

Name 5-Amino-4-pyrazolecarboxamide hemisulfate

Description and Constants

M.W. 175.16

Off-white crystals

m.p. 231-233° (dec.)

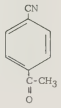
Important intermediate in the synthesis of pyrazolopyrimidines.

Price 1 g. - $5.50 5 g. - $16.00

No. 15,439-3

Name p-Acetylbenzonitrile (4'-cyanoacetophenone)

Description and Constants



M.W. 145.16

White crystals

m.p. 57-58°

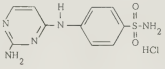
First batch assay: 99% by v.p.c.

Price 5 g. - $7.25 25 g. - $24.00

No. 15,237-4

Name N^4-(2-Aminopyrimidin-4-yl)-sulfanilamide monohydrochloride

Description and Constants



M.W. 301.76

White powder

m.p. 281-285° (dec.)

Price 25 g. - $6.00 100 g. - $19.00

No. 15,048-7

Name Amyl nitrite (pentyl nitrite)

Description and Constants

M.W. 117.15

Yellow liquid

n_D^{20} 1.3881

b.p. 105°

First batch assay: 95.5% by v.p.c. analysis

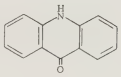
Flash point 50° F

Price 100 g. - $3.75 500 g. - $12.50

No. 15,021-5

Name 9(10H)-Acridone (9-acridanone)

Description and Constants



M.W. 195.22

Gold powder

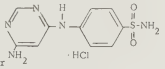
m.p. > 300°

Price 25 g. - $7.00 100 g. - $25.75

No. 15,241-2

Name N^4-(6-Aminopyrimidin-4-yl)-sulfanilamide monohydrochloride

Description and Constants



M.W. 301.76

Light yellow powder

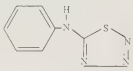
m.p. 297-300° (dec.)

Price 25 g. - $6.00 100 g. - $19.00

No. 15,240-4

Name 5-Anilino-1,2,3,4-thiatriazole

Description and Constants



M.W. 178.22

White powder

m.p. 146° (dec.)

First batch assay: 99.9% by S content

Price 100 g. - $9.00 500 g. - $36.00

No. 15,179-3

Name Acetone-d_6, 99.5%

Description and Constants

M.W. 64.13

Colorless liquid

n_D^{20} 1.3560

First batch assay: 99+% by v.p.c. analysis

Flash point 15° F

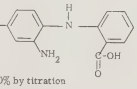
For use in NMR spectroscopy

Price 5 g. - $13.00 10 g. - $20.00 25 g. - $45.00

No. 15,323-0

Name N-(2-Amino-4-chlorophenyl)-anthranilic acid

Description and Constants



M.W. 262.70

Light gray powder

m.p. 202-204°

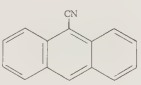
First batch assay: 97.0% by titration

Price 10 g. - $5.00 50 g. - $14.75

No. 15,276-5

Name 9-Anthracenecarbonitrile

Description and Constants



M.W. 203.25

Yellow powder

m.p. 173-177°

Price 25 g. - $10.75 100 g. - $35.00

No. 15,327-3

Name o-Anthraniloylbenzoic acid

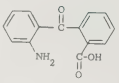
Description and Constants

M. W. 241.25

Yellow powder

m. p. 198-199°

First batch assay: 99.0% by titration



Price 25 g. - $7.25 100 g. - $21.00

No. 15,298-6

Name 1-Benzyl-4-hydroxypiperidine (1-benzyl-4-piperidinol)

Description and Constants

M.W. 191.27

Light yellow crystals

m.p. 41-44°

First batch assay: 99.6% by titration

Price 25 g. - $8.50 100 g. - $24.75

No. 15,429-6

Name 5-Bromo-o-anisaldehyde (5-bromo-2-methoxybenzaldehyde)

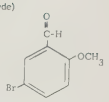
Description and Constants

M.W. 215.06

Off-white crystals

m.p. 116-119°

First batch assay: 99.8% by Br content



Price 25 g. - $8.25 100 g. - $25.00

No. 15,357-5

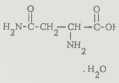
Name DL-Asparagine (DL-2-aminosuccinamic acid) monohydrate

Description and Constants

M.W. 150.14

White crystals

First batch assay: 97.9% by titration



Price 100 g. - $3.75 500 g. - $16.00

No. 15,151-3

Name 2-Bibenzylcarboxylic acid (o-phenethylbenzoic acid)

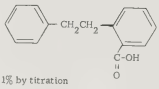
Description and Constants

M.W. 226.28

White powder

m.p. 128-131°

First batch assay: 97.1% by titration



Price 50 g. - $6.50 250 g. - $25.00 10 Kg. - $48.00/Kg.

No. 15,222-6

Name Bromomaleic acid

Description and Constants

M. W. 194.98

White powder

m.p. 125-128°

First batch assay: 99.9% by titration

Price 10 g. - $5.50 50 g. - $19.00

No. 15,256-0

Name BDPA (α, γ-bisdiphenylene-β-phenylallyl), free radical

Description and Constants

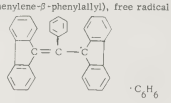
M.W. 495.65

Green crystals

m.p. 208-214°

Contains benzene of crystallization

One of the few stable free radicals containing only carbon and hydrogen.



Price 100 mg. - $16.00

No. 15,443-1

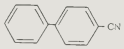
Name 4-Biphenylcarbonitrile (4-cyanobiphenyl)

Description and Constants

M.W. 179.22

Tan powder

m.p. 85-86°



Price 5 g. - $6.50 25 g. - $23.50

No. 15,426-1

Name 4-Bromo-3-methylaniline (4-bromo-m-toluidine)

Description and Constants

M. W. 186.07

Tan Powder

m. p. 79.5-81.5°

Price 10 g. - $5.50 50 g. - $18.75

No. 15,437-7

Name Benzofuran-2-yl methyl ketone (2-acetylbenzofuran)

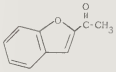
Description and Constants

M.W. 160.17

White crystals

m.p. 70-72°

First batch assay: 99% by v.p.c.



Price 25 g. - $8.25 100 g. - $24.50

No. 15,318-4

Name 1-Bromo-4-chloro-2-nitrobenzene

Description and Constants

M. W. 236.46

Yellow crystals

m. p. 67-69°

First batch assay: 98.8% by halogen content

Price 25 g. - $4.50 100 g. - $12.75

No. 15,295-1

Name 1-Bromooctane (octyl bromide)

Description and Constants

M.W. 193.13

Colorless liquid

n_D^{20} 1.4518

b.p. 201°

First batch assay: 99% by v.p.c.

$CH_3CH_2CH_2CH_2CH_2CH_2CH_2CH_2Br$

Price 100 g. - $2.75 500 g. - $8.75

No. 15,290-0

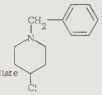
Name N-Benzyl-4-chloropiperidine hydrochloride, tech., 80+%

Description and Constants

M. W. 246.18

Tan powder

A pharmaceutical intermediate



Price 25 g. - $8.25 100 g. - $24.00 5 Kg. - $150/Kg.

No. 15,515-2

Name Bis-(p-chlorophenoxy)-acetic acid

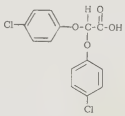
Description and Constants

M. W. 313.14

White powder

m. p. 140-142°

First batch assay: 100% by titration



Price 25 g. - $6.75 100 g. - $18.00 5 Kg. - $85/Kg.

No. 15,262-5

Name 5-Bromo-2-thiophenecarboxaldehyde

Description and Constants

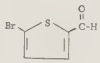
M.W. 191.05

Brown liquid

n_D^{20} 1.6378

b.p. 105-107°/11 mm.

First batch assay: 98.0% by Br content



Price 25 g. - $8.75 100 g. - $25.50 5 Kg. - $135.00/Kg.

No. 15,174-2

Name 1-Butyl-4-piperidone

Description and Constants

M. W. 155.24

Light yellow liquid

n_D^{20} 1.4599

First batch assay: 99+% by v.p.c.

Price 100 g. - $9.75 500 g. - $42.00

No. 15,322-2

Name 5-Chloro-2-nitrodiphenylamine

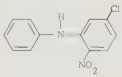
Description and Constants

M. W. 248.67

Red crystals

m. p. 108-111°

First batch assay: 98.6% by Cl content



Price 25 g. - $5.50 100 g. - $14.50

No. 15,286-2

Name 5-Diazouracil (Rabin's reagent) monohydrate

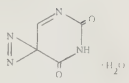
Description and Constants

M. W. 156.11

Tan powder

m. p. 213° (dec.)

Of interest in cancer research



Price 5 g. - $8.75

No. 15,274-9

Name 1-(Carboxymethyl)-pyridinium chloride

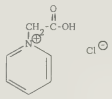
Description and Constants

M. W. 173.60

Tan crystals

m. p. 185° (dec.)

First batch assay: 98.5% by Cl content



Price 100 g. - $9.00 500 g. - $32.50

No. 15,316-8

Name p-Chlorophenoxyacetic acid

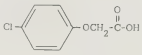
Description and Constants

M. W. 186.59

Off-white crystals

m. p. 157-159°

First batch assay: 99.3% by titration



Price 100 g. - $5.00 500 g. - $18.75

No. 15,189-0

Name Deuterium oxide, 100%

Description and Constants

M. W. 20.03

Colorless liquid

n_D^{20} 1.3280

First batch assay: 99+% by v.p.c. analysis

For use in NMR spectroscopy

Price 10 g. - $20.00 25 g. - $35.00 6 x 1 ml. - $15.00 12 x 1 ml. - $24.00

No. 15,160-2

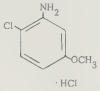
Name 6-Chloro-m-anisidine (2-chloro-5-methoxyaniline) hydrochloride

Description and Constants

M. W. 194.06

Light blue powder

m. p. 207° (dec.)



Price 5 g. - $6.50 25 g. - $22.75

No. 15,291-9

Name N-(3-Chloropropyl)-piperidine hydrochloride

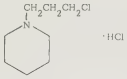
Description and Constants

M. W. 198.14

White powder

m. p. 218-220°

First batch assay: 99.1% by titration



Price 25 g. - $4.50 100 g. - $11.75 5 Kg. - $75.00/Kg.

No. 15,188-2

Name Deuterium oxide, 99.7%

Description and Constants

M. W. 20.03

Colorless liquid

n_D^{20} 1.3278

First batch assay: 99+% by v.p.c. analysis

For use in NMR spectroscopy

Price 100 g. - $17.00

No. 15,273-0

Name 2-Chloro-6-methoxypyridine

Description and Constants

M. W. 143.57

Colorless liquid

n_D^{20} 1.5263

b.p. 185-186°

Price 25 g. - $5.00 100 g. - $13.50

No. 15,283-8

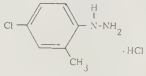
Name 4-Chloro-o-tolylhydrazine hydrochloride

Description and Constants

M. W. 193.08

White powder

m. p. 207° (dec.)



Price 25 g. - $9.75 100 g. - $30.00 5 Kg. - $150.00/Kg.

No. 15,350-8

Name 2,5-Diaminobenzenesulfonic acid, tech., 90%

Description and Constants

M. W. 188.21

Dark violet powder

m. p. 298-300° (dec.)

Price 100 g. - $5.25 500 g. - $16.00

No. 15,244-7

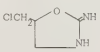
Name 5-Chloromethyl-2-iminooxazolidine

Description and Constants

M. W. 134.57

White powder

m. p. 137.5-140°



Price 10 g. - $9.00 50 g. - $29.50 1 Kg. - $295.00

No. 15,258-7

Name 5-Cytosinecarboxylic acid

Description and Constants

M. W. 155.11

White powder

m. p. 272° (dec.)

First batch assay: 99.3% by titration

Price 1 g. - $9.75 5 g. - $40.00

No. 15,433-4

Name 2,5-Diaminotoluene (2,5-toluenediamine) sulfate

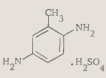
Description and Constants

M. W. 220.25

Light violet powder

m. p. > 300°

First batch assay: 98.9% by titration



Price 100 g. - $3.25 500 g. - $12.50

No. 15,243-9

Name Dibutyl phthalate

Description and Constants

M. W. 278.35

Colorless liquid

n_D^{20} 1.4910

b.p. 340°

First batch assay: 99+% by v.p.c.

Price 1 Kg. - $3.00 3 Kg. - $5.75 (5 gal.) 19.5 Kg. - $29.75

No. 15,281-1

Name 3,4-Dichlorophenylhydrazine hydrochloride

Description and Constants

M.W. 213.50

White powder

m.p. 230° (dec.)

Price 25 g. - $9.50 100 g. - $28.75 5 Kg. - $125.00/Kg.

No. 15,264-1

Name Diisobutyl phthalate

Description and Constants

M.W. 278.35

Colorless liquid

n_D^{20} 1.4888

b.p. 327°

First batch assay: 99+% by v.p.c. analysis

Price 1 Kg. - $2.75 3 Kg. - $5.00

No. 15,225-0

Name 2,4-Dichlorobenzotrifluoride
(2,4-dichloro-α,α,α-trifluorotoluene)

Description and Constants

M.W. 215.00

Colorless liquid

n_D^{20} 1.4802

First batch assay: 99% by v.p.c. analysis

Price 100 g. - $5.00 500 g. - $19.50

No. 15,216-1

Name Diethyl ethyl(1-methyl-3-oxobutyl) malonate

Description and Constants

M.W. 272.34

Colorless liquid

n_D^{20} 1.4428

b.p. 102-103°/0.5 mm.

A precursor for tritiated barbituric acid derivatives which are prepared by the reduction of the keto group with tritium.

Price 10 g. - $5.50 50 g. - $18.75

No. 15,289-7

Name 3-Dimethylamino-2-methylpropyl chloride
(3-chloro-N,N,2-trimethylpropylamine) hydrochloride

Description and Constants

M.W. 172.10

White powder

m.p. 167-170°

First batch assay: 98.1% by Cl content

Price 25 g. - $3.00 100 g. - $10.00 5 Kg. - $75.00/Kg.

No. 15,340-0

Name 2,3-Dichlorophenylhydrazine hydrochloride

Description and Constants

M.W. 213.50

Light tan powder

m.p. 234-235° (dec.)

A starting material in the syntheses of indoles and other heterocyclic compounds, analgetic and anti-inflammatory drugs.

Price 10 g. - $5.75 50 g. - $18.50

No. 15,161-0

Name DL-3,4-Dihydroxymandelic acid

Description and Constants

M.W. 184.15

Off-white crystals

m.p. 136-137° (dec.)

First batch assay: 97.7% by titration

Price 500 mg. - $9.75 5 g. - $56.00

No. 15,242-0

Name 3,6-Dimethyl-2-(p-dimethylaminophenyl)-benzothiazolium bromide

Description and Constants

M.W. 363.33

Yellow powder

m.p. 215° (dec.)

First batch assay: 99.5% by S content

Price 25 g. - $6.00 100 g. - $19.00

No. 15,280-3

Name 2,4-Dichlorophenylhydrazine hydrochloride

Description and Constants

M.W. 213.50

Light tan powder

m.p. 217-218° (dec.)

A starting material in the syntheses of indoles and other heterocyclic compounds, analgetic and anti-inflammatory drugs.

Price 25 g. - $9.75 100 g. - $30.00 5 Kg. - $150.00/Kg.

No. 15,431-8

Name L-3,4-Dihydroxyphenylalanine
(L-dopa)

Description and Constants

M. W. 197.19

White powder

m. p. 295° (dec.)

$[\alpha]_D^{20}$ -117° (c = 5.3, 1N HCl)

Used experimentally in treatment of Parkinsonism, manganism and dystonia; not offered for drug purposes without proper compliance with FDA regulations.

Price 1 g. - $7.50 5 g. - $28.75 25 g. - $95.00

No. 15,104-1

Name 2,4-Dimethylbenzaldehyde

Description and Constants

M.W. 134.18

Light yellow liquid

n_D^{20} 1.5492

b.p. 102.5-103°/14 mm.

First batch assay: 99% by v.p.c.

Price 5 g. - $5.25 25 g. - $16.75 1 Kg. - $375.00

No. 15,278-1

Name 2,5-Dichlorophenylhydrazine hydrochloride

Description and Constants

M.W. 213.50

White powder

m.p. 208° (dec.)

Price 25 g. - $9.75 100 g. - $30.00 5 Kg. - $150.00/Kg.

No. 14,8[illegible]4

Name DL-3,4-Dihydroxyphenylglycol
(DL-β,3,4-trihydroxyphenethyl alcohol)

Description and Constants

M.W. 170.17

Off-white crystals

m.p. 116-117°

Price 100 mg. - $12.00 500 mg. - $40.00

No. 15,106-8

Name 2,5-Dimethylbenzaldehyde

Description and Constants

M.W. 134.18

Colorless liquid

n_D^{20} 1.5422

b.p. 104.5-106.5°/14 mm.

First batch assay: 99+% by v.p.c

Price 5 g. - $5.25 25 g. - $16.75 1 Kg. - $375.00

No. 15,371-0

Name p-Dioxene

Description and Constants

M. W. 86.09

Light yellow liquid

n_D^{20} 1.4355

First batch assay: 98.9% by v.p.c.

Flash point 35° F

Price 10 g. - $10.00

No. 15,270-6

Name 5-Fluorosalicylic acid

Description and Constants

M.W. 156.11

White powder

m.p. 177-179°

First batch assay: 99.8% by titration

Price 5 g. - $7.50 25 g. - $29.75

No. 15,230-7

Name 3-Hydroxypicolinic acid

Description and Constants

M. W. 139.11

Tan crystals

m. p. 220-222° (dec.)

First batch assay: 99.3% by titration

Price 25 g. - $8.25 100 g.-$28.75 5 Kg. - $155/Kg.

No. 15,359-1

Name Diphenylcarbamyl chloride

Description and Constants

M.W. 231.68

White crystals

m.p. 82-84°

First batch assay: 97.7% by Cl content

Price 100 g. - $7.75 500 g. - $32.75

No. 15,056-8

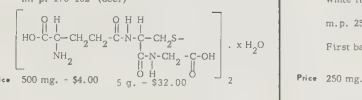
Name Glutathione, oxidized (GSSG) hydrate

Description and Constants

M. W. 612.64 (anhydrous)

White powder

m. p. 178-182° (dec.)



Price 500 mg. - $4.00 5 g. - $32.00

No. 15,065-7

Name 5-Iodocytosine

Description and Constants

M.W. 237.00

White fibers

m.p. 250° (dec.)

First batch assay: 99.9% by I content

Price 250 mg. - $7.50 1 g. - $22.00

No. 15,239-0

Name Ethyl N-benzyl-N-cyclopropylcarbamate

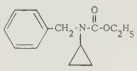
Description and Constants

M. W. 219.29

Colorless liquid

n_D^{20} 1.5104

First batch assay: 98.5% by v.p.c.



Price 25 g. - $6.00 100 g. - $19.00

No. 15,192-0

Name Hexafluoroacetone (hexafluoro-2-propanone) deuterate, 99.5%

Description and Constants

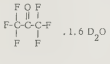
M. W. 198.07

Colorless liquid

n_D^{20} 1.3072

Contains 99.5 atom % D

For use in NMR spectroscopy



Price 10 g. - $20.00

No. 15,390-7

Name 2-Iodofluorene

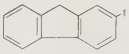
Description and Constants

M.W. 292.12

Light orange powder

m.p. 229-231°

First batch assay: 99.5% by I content



Price 1 g. - $5.50 5 g. - $18.75

No. 15,299-4

Name 3-Ethyl-3-methyldiaziridine

Description and Constants

M. W. 86.14

Colorless liquid

n_D^{20} 1.4390

b.p. 32°/17 mm.

First batch assay: 96.7% by v.p.c.

Price 10 g. - $4.00 50 g. - $11.75

No. 15,044-4

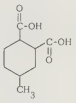
Name Hexahydro-4-methylphthalic acid (4-methyl-1,2-cyclohexanedicarboxylic acid)

Description and Constants

M. W. 186.21

White powder

m. p. 162-165°



Price 500 g. - $7.25 3 Kg. - $28.00

No. 15,049-5

Name Isoamyl nitrite (isopentyl nitrite)

Description and Constants

M.W. 117.15

Yellow liquid

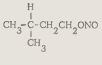
n_D^{20} 1.3860

b.p. 99°

First batch assay: 97.8% by v.p.c. analysis

Flash point 50° F

Caution: forms an explosive mixture with air and oxygen.



Price 100 g. - $3.75 500 g. - $12.50

No. 15,014-2

Name 2-Fluorenecarboxaldehyde

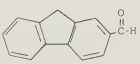
Description and Constants

M. W. 194.23

Light yellow powder

m.p. 85-86°

First batch assay: 99% by v.p.c.



Price 5 g. - $9.25 25 g. - $33.00

No. 14,879-2

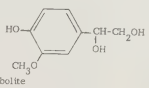
Name DL-4-Hydroxy-3-methoxyphenylglycol (DL-β,4-dihydroxy-3-methoxyphenethyl alcohol)

Description and Constants

M.W. 184.19

Viscous brown liquid

A catecholamine metabolite



Price 100 mg. - $8.00 1 g. - $48.00

No. 15,013-4

Name 1-Isoquinolinecarboxylic acid

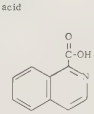
Description and Constants

M. W. 173.17

Light yellow crystals

m.p. 164° (dec.)

First batch assay: 99.8% by titration

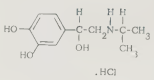


Price 5 g. - $9.75 25 g. - $37.00

No. 15,434-2

Name 1-Isoproterenol hydrochloride

Description and Constants



M. W. 247.72

White powder

m. p. 153-154°

$[\alpha]_D^{22}$ -37.8° (c = 1, H_2O)

First batch assay: 99.8% by titration

Price 1 g. - $8.00 5 g. - $32.00

No. 15,422-9

Name 4-Methoxy-1-naphthonitrile (1-cyano-4-methoxynaphthalene)

Description and Constants

M.W. 183.21

Off-white powder

m.p. 100-102°

Price 5 g. - $5.50 25 g. - $16.75

No. 15,309-5

Name 4-Methylcyclohexanol (mixture of cis and trans)

Description and Constants

M.W. 114.19

Colorless liquid

n_D^{20} 1.4559

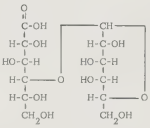
b.p. 171-173°

Price 250 g. - $4.50 1 Kg. - $12.75

No. 15,351-6

Name Lactobionic acid

Description and Constants



M.W. 358.30

White powder

m.p. 113-118°

$[\alpha]_D^{22}$ + 23.3° (c = 10.04, H_2O, 24 hr.)

Price 25 g. - $8.25 100 g. - $25.00

No. 15,193-9

Name Methyl alcohol-d (methanol-d), 99%

Description and Constants

M.W. 33.05

Colorless liquid

n_D^{20} 1.3262

First batch assay: 99% by v.p.c. analysis

Flash point 60° F

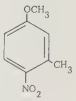
For use in NMR spectroscopy

Price 25 g. - $10.00 100 g. - $25.00

No. 15,223-4

Name 3-Methyl-4-nitroanisole

Description and Constants



M.W. 167.16

Light yellow crystals

m.p. 48-50°

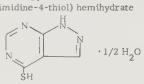
First batch assay: 99% by v.p.c.

Price 25 g. - $6.50 100 g. - $19.00

No. 15,306-0

Name 4-Mercapto-1H-pyrazolo[3,4-d]pyrimidine (1H-pyrazolo[3,4-d]pyrimidine-4-thiol) hemihydrate

Description and Constants



M.W. 161.19

Light yellow powder

m.p. > 300°

First batch assay: 99.7% by S content

Of special interest in cancer chemotherapy research as an anti-leukemia agent similar to 6-mercaptopurine.

Price 1 g. - $4.75 5 g. - $14.00

No. 15,440-7

Name Methyl 2-cyanobenzoate

Description and Constants

M.W. 161.16

White crystals

m.p. 49-51°

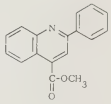
First batch assay: 99% by v.p.c.

Price 10 g. - $7.75 50 g. - $25.50

No. 15,367-2

Name Methyl 2-phenyl-4-quinolinecarboxylate

Description and Constants



M. W. 263.30

Light yellow powder

m. p. 57-60°

First batch assay: 98.5% by titration

Price 100 g. - $9.75 500 g. - $36.00

No. 15,250-1

Name p-Methoxybenzyl hydrazinocarboxylate (p-methoxybenzyl carbazate)

Description and Constants

M.W. 196.21

White crystals

m.p. 75-76°

Price 10 g. - $6.50 50 g. - $23.75

No. 15,448-2

Name Methyl 5-cyanovalerate

Description and Constants

M. W. 141.17

Colorless liquid

n_D^{20} 1.4308

b. p. 119-120°/9 mm.

First batch assay: 98.5% by v.p.c.

Price 5 g. - $6.50 25 g. - $19.75

No. 15,294-3

Name α-Methyl-1-piperidineethanol [N-(2-hydroxypropyl)-piperidine]

Description and Constants

M.W. 143.23

Amber liquid

n_D^{20} 1.4608

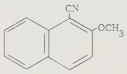
First batch assay: 98.5% by titration

Price 25 g. - $4.50 100 g. - $11.75 5 Kg. - $75/Kg.

No. 15,277-3

Name 2-Methoxy-1-naphthonitrile (1-cyano-2-methoxynaphthalene)

Description and Constants



M.W. 183.21

Light tan powder

m.p. 95-96°

Price 25 g. - $9.75 100 g. - $32.00

No. 15,308-7

Name 2-Methylcyclohexanol (mixture of cis and trans)

Description and Constants

M.W. 114.19

Colorless liquid

n_D^{20} 1.4610

b.p. 163-166°

First batch assay: 99% by v.p.c.

Price 250 g. - $6.00 1 Kg. - $18.75

No. 15,187-4

Name Methyl sulfoxide-d_6 (dimethyl sulfoxide-d_6), 99.5%

Description and Constants

M.W. 84.18

Colorless liquid

n_D^{20} 1.4751

First batch assay: 99+% by v.p.c. analysis

For use in NMR spectroscopy

Price 5 g. - $11.00 10 g. - $19.00 6 x 1 ml. - $16.25
25 g. - $40.00 50 g. - $69.50 12 x 1 ml. - $26.00

No. 15,379-6

Name Myristic acid, 99.5+%, "GOLD LABEL"

Description and Constants

M.W. 228.38

White crystals

m.p. 55.1°

First batch assay: 99+% by v.p.c.

$CH_3(CH_2)_{11}CH_2-\overset{O}{\overset{\|}{C}}-OH$

Price 100 g. - $4.00 500 g. - $16.25

No. 15,157-2

Name p-Nitrophenylacetonitrile

Description and Constants

M.W. 162.15

Light yellow powder

m.p. 115-116°

Price 100 g. - $5.00 500 g. - $21.25

No. 15,361-3

Name Pentamethylbenzene

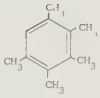
Description and Constants

M.W. 148.25

White crystals

m.p. 50-51.5°

First batch assay: 99+% by v.p.c.



Price 100 g. - $3.00 500 g. - $10.50

No. 15,275-7

Name 1,4-Naphthoquinone, tech., moist, 90+%

Description and Constants

M.W. 158.16

Green crystals

m.p. 121-122°

Price 100 g. - $3.50 500 g. - $12.75

No. 15,221-8

Name o-Nitro-α,α,α-trifluorotoluene (o-nitrobenzotrifluoride)

Description and Constants

M.W. 191.11

White crystals

m.p. 31-32°

First batch assay: 99+% by v.p.c.

Price 25 g. - $4.50 100 g. - $12.75 500 g. - $35.00

No. 15,133-5

Name Phenacyltriphenylphosphonium bromide

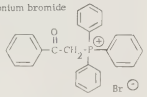
Description and Constants

M.W. 461.35

White crystals

m.p. 265-268° (dec.)

Intermediate in a one-step synthesis of α,β-unsaturated ketones via the Wittig reaction.



Price 25 g. - $9.75 100 g. - $28.00 5 Kg. - $165.00/Kg.

No. 15,195-5

Name Nitrobenzene-d_5, 99%

Description and Constants

M.W. 128.15

Light yellow liquid

n_D^{20} 1.5498

For use in NMR spectroscopy

Price 5 g. - $15.00 10 g. - $25.00

No. 15,307-9

Name m-Nitro-α,α,α-trifluorotoluene (m-nitrobenzotrifluoride)

Description and Constants

M.W. 191.11

Light yellow liquid

n_D^{20} 1.4715

b.p. 200-205°

First batch assay: 99% by v.p.c.

Price 100 g. - $4.25 500 g. - $15.50

No. 15,368-0

Name Phenothiazine-10-carbonyl chloride

Description and Constants

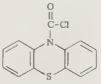
M.W. 261.73

Gray powder

m.p. 168-170°

First batch assay: 98.4% by Cl content

Used in the synthesis of substituted phenothiazines.



Price 100 g. - $6.25 500 g. - $24.00

No. 15,067-3

Name 5-Nitrocytosine

Description and Constants

M.W. 156.10

White powder

m.p. >300°

Price 250 mg. - $7.50 1 g. - $22.00

No. 15,197-1

Name Octane-d_{18}, 98%

Description and Constants

M.W. 132.38

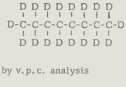
Colorless liquid

n_D^{20} 1.3927

First batch assay: 99+% by v.p.c. analysis

Flash point 72° F

For use in NMR spectroscopy



Price 5 g. - $85.00

No. 15,202-1

Name Phenoxy-2-propanone (phenoxyacetone), 95%

Description and Constants

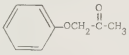
M.W. 150.18

Colorless liquid

n_D^{20} 1.5175

b.p. 120°/19 mm.

First batch assay: 95.1% by v.p.c.



Price 25 g. - $6.50 100 g. - $18.75 5 Kg. - $90.00/Kg

No. 15,196-3

Name Nitromethane-d_3, 99%

Description and Constants

M.W. 64.07

Colorless liquid

n_D^{20} 1.3790

First batch assay: 99+% by v.p.c. analysis

For use in NMR spectroscopy

Price 10 g. - $25.00

No. 15,260-9

Name 3-Octanol

Description and Constants

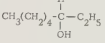
M.W. 130.23

Colorless liquid

n_D^{20} 1.4257

b.p. 174°

First batch assay: 99+% by v.p.c.



Price 10 g. - $4.00 50 g. - $12.75

No. 15,293-5

Name 1-Piperidinepropanol [N-(3-hydroxypropyl)-piperidine]

Description and Constants

M.W. 143.23

Amber liquid

n_D^{20} 1.4766

b.p. 93.5-95°/9 mm.

First batch assay: 99% by v.p.c.

Price 25 g. - $4.50 100 g. - $11.75 5 Kg. - $75.00/Kg.

No. 15,319-2

Name 3-Piperidino-1,2-propanediol

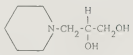
Description and Constants

M.W. 159.23

Light yellow powder

m.p. 76-79°

First batch assay: 97.5% by titration



Price 25 g. - $5.00 100 g. - $15.00

No. 15,348-6

Name 1,2,3,5-Tetrachlorobenzene

Description and Constants

M.W. 215.90

White crystals

m.p. 50-52.5°

First batch assay: 99+% by v.p.c.

Price 10 g. - $4.50 50 g. - $12.75

No. 15,200-5

Name Trifluoroacetic acid-d, D

Description and Constants

M.W. 115.03

Colorless liquid

Contains 99 atom %D

For use in NMR spectroscopy

Price 25 g. - $30.00

No. 15,232-3

Name Pyridine-d_5, 99%

Description and Constants

M.W. 84.14

Colorless liquid

n_D^{20} 1.5045

Contains 99 atom %D

For use in NMR spectroscopy 6 x 1 ml. - $27.00
12 x 1 ml. - $43.25

Price 5 g. - $20.00 10 g. - $35.00 25 g. - $83.00

No. 15,164-5

Name Thiazole

Description and Constants

M.W. 85.13

Colorless liquid

n_D^{20} 1.5375

b.p. 117-118°

First batch assay: 99+% by v.p.c.

Price 1 g. - $7.50 5 g. - $28.75

No. 15,053-3

Name Trifluoroacetic acid, thallium (III) salt (thallic trifluoroacetate)

Description and Constants

M.W. 543.42

Off-white powder

m.p. 168-170° (dec.)

First batch assay: 99% by titration

Price 10 g. - $5.50 50 g. - $19.00 1 Kg. - $240.00

No. 15,436-9

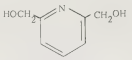
Name 2,6-Pyridinedimethanol

Description and Constants

M.W. 139.15

Off-white crystals

m.p. 111-114°



Price 5 g. - $7.00 25 g. - $28.00

No. 15,438-5

Name 2-Thiophenecarbonitrile (2-cyanothiophene)

Description and Constants

M.W. 109.15

Colorless liquid

n_D^{20} 1.5629

b.p. 73°/10 mm.

First batch assay: 99% by v.p.c.

Price 10 g. - $8.00 50 g. - $28.75

No. 15,423-7

Name 2,3,4-Trimethoxybenzonitrile

Description and Constants

M.W. 193.20

White crystals

m.p. 56-57°

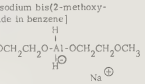
Price 5 g. - $7.75 25 g. - $28.75

No. 15,109-2

Name Red-al [70% solution of sodium bis(2-methoxyethoxy)aluminum hydride in benzene]

Description and Constants

M.W. 202.17 (solvent free)



Reducing agent for carbonyl group and unsaturated carboxylic acids and derivatives; of particular interest in the reduction of α,β-unsaturated systems.

Write for data sheet.

Price 250 g. - $9.75 1 Kg. - $32.00

No. 15,199-8

Name Toluene-d_8

Description and Constants

M.W. 100.21

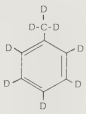
Colorless liquid

n_D^{20} 1.4926

First batch assay: 99+% by v.p.c. analysis

Flash point 50° F

For use in NMR spectroscopy



Price 5 g. - $20.00 10 g. - $34.00 25 g. - $70.00

No. 15,442-3

Name 2,4,6-Trimethylbenzonitrile

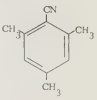
Description and Constants

M.W. 145.21

White crystals

m.p. 50-52°

First batch assay: 99+% by v.p.c.



Price 10 g. - $8.50 50 g. - $30.00

No. 15,147-5

Name Tetrabromo-o-benzoquinone (o-bromanil)

Description and Constants

M.W. 423.70

Brown powder

m.p. 148-151°

First batch assay: 99.1% by Br content

Price 10 g. - $11.75 500 g. - $275.00

No. 15,017-7

Name s-Triazolo[4,3-a]quinoline

Description and Constants

M.W. 169.19

White powder

m.p. 175-176°

Price 5 g. - $10.00 10 g. - $16.75

No. 15,366-4

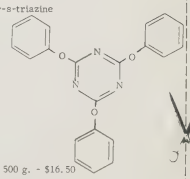
Name 2,4,6-Triphenoxy-s-triazine

Description and Constants

M.W. 357.37

White powder

m.p. 232-234°



Price 100 g. - $5.75 500 g. - $16.50

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Unique reagent for the controlled electrophilic bromination of aromatic compounds under very mild conditions. Other applications include the stereospecific cleavage of substituted cyclopropanes, conversion of enamines to α-acetoxyketones, and oxythallation of olefins.

No. 15,116-5
Thallic acetate
$9.75/25 g.
$32/100 g.
$190/kg. in 5 kg. lots

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New reagent for facile electrophilic metallation of aromatic compounds, leading to formation of arylthallium di-trifluoroacetates ($ArTl(OCOCF_3)_2$). These compounds are versatile intermediates for the synthesis of substituted aromatics. For example, treatment with aqueous KI leads directly to aromatic iodides in high yield.

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Thallic trifluoroacetate
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$19/50 g.
1 kg. $240

THALLOUS ETHOXIDE

Thallous ethoxide reacts instantly and quantitatively with a wide range of acidic organic compounds, to generate the corresponding salts. These salts can be used for:

1. Exclusive C-alkylation of β-dicarbonyl compounds.
2. Either O- or C-acylation of β-dicarbonyl compounds.
3. Acylation, aroylation and tosylation of phenols and carboxylic acids.
4. Conversion of carboxylic acids to alkyl bromides.
5. Alkylation and glycosidation of purines.
6. Acylation of heterocyclic amides.

No. 14,984-5 Thallous ethoxide
$6.75/25 g. $95/500 g.
$21/100 g. *$110/kg. in 10 kg. lots*

OTHER THALLIUM-ORGANICS AVAILABLE

No. 15,385-0	Ethyl acetoacetate, thallous salt	$5.75/10 g.	$21/50 g.	
No. 15,386-9	Diethyl malonate, thallous salt	$5.75/10 g.	$21/50 g.	
No. 15,387-7	Ethyl benzoylacetate, thallous salt	$5.75/10 g.	$21/50 g.	
No. 15,388-5	Acetylacetone, thallous salt	$5.75/10 g.	$21/50 g.	
No. 15,389-3	Thallous phenoxide	$5.75/10 g.	$21/50 g.	
No. 15,229-3	2(1H)-Pyridone, thallium(I) salt	$6.25/5 g.	$21/25 g.	*$375/1 kg.*
No. 15,534-9	Cyclopentadienylthallium	$5.75/10 g.	$21/50 g.	

Aldrich Chemical Company, Inc.

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