

Alfred Bader

Alfred Bader Fine Arts - Painting File

J. Vrel - Woman Darning

1986-1999

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	20
FILE	6



from studio of KEN BROWN

N^o B76 72

The Metropolitan Museum of Art

Department of European Paintings

June 21 1999

Dr. Alfred Bader
Suite 622
Astor Hotel
924 East Juneau Avenue
Milwaukee WI 53202
fax 414-277-0709

Dear Alfred,

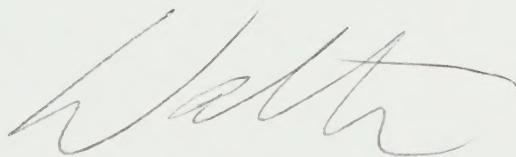
Many thanks for your letter of June 8 and the Vrel photo, which I'm returning for now. It's a very nice example, but Vrel is surely not from Delft, despite his frequent association with De Hooch. There were four Vrels in the 1996 "Delft Masters" show in Delft, which is precisely the kind of fuzzy thinking I want to avoid in my event. Vrel's town is unknown but I suspect the "Northern Quarter," i.e. West Friesland around Enkhuizen or Hoorn.

As for your portrait of a man, I'm sure it's not Dutch or Flemish, and my astute colleague Keith Christiansen says "I'm inclined to Rome, 2nd half 17th century, but I would not exclude Spain."

Above all I'm grateful for the Oberlin Bulletin, a treasure for a library like mine, but too much trouble to order. Thanks very much for this kindness.

I will keep a keen eye out for excuses to visit Milwaukee, confined though I am to New York for the immediate future. With all best regards,

Yours sincerely,



Walter Liedtke
Curator of
European Paintings

100% Recycled
Fiberglass Cotton
Fiberglass Cotton



Panel

11 1/2 x 9 3/4 inches

421031

avandam avandam

to Isabel Bader

Mon, Feb 2 9:15 AM

Greetings from south Carolina!

Dear Isabel and Alfred,

Here is the email address and our home address: 1318 Sunnyhill Drive; Camden, SC 29020. It was so good to hear your voices yesterday! I had heard from Woody Fischbach that Alfred had had a stroke but I did not know that he had fallen three times. And I am glad to hear that he is doing better. My business is very slow. I have discovered a couple of "sleepers".

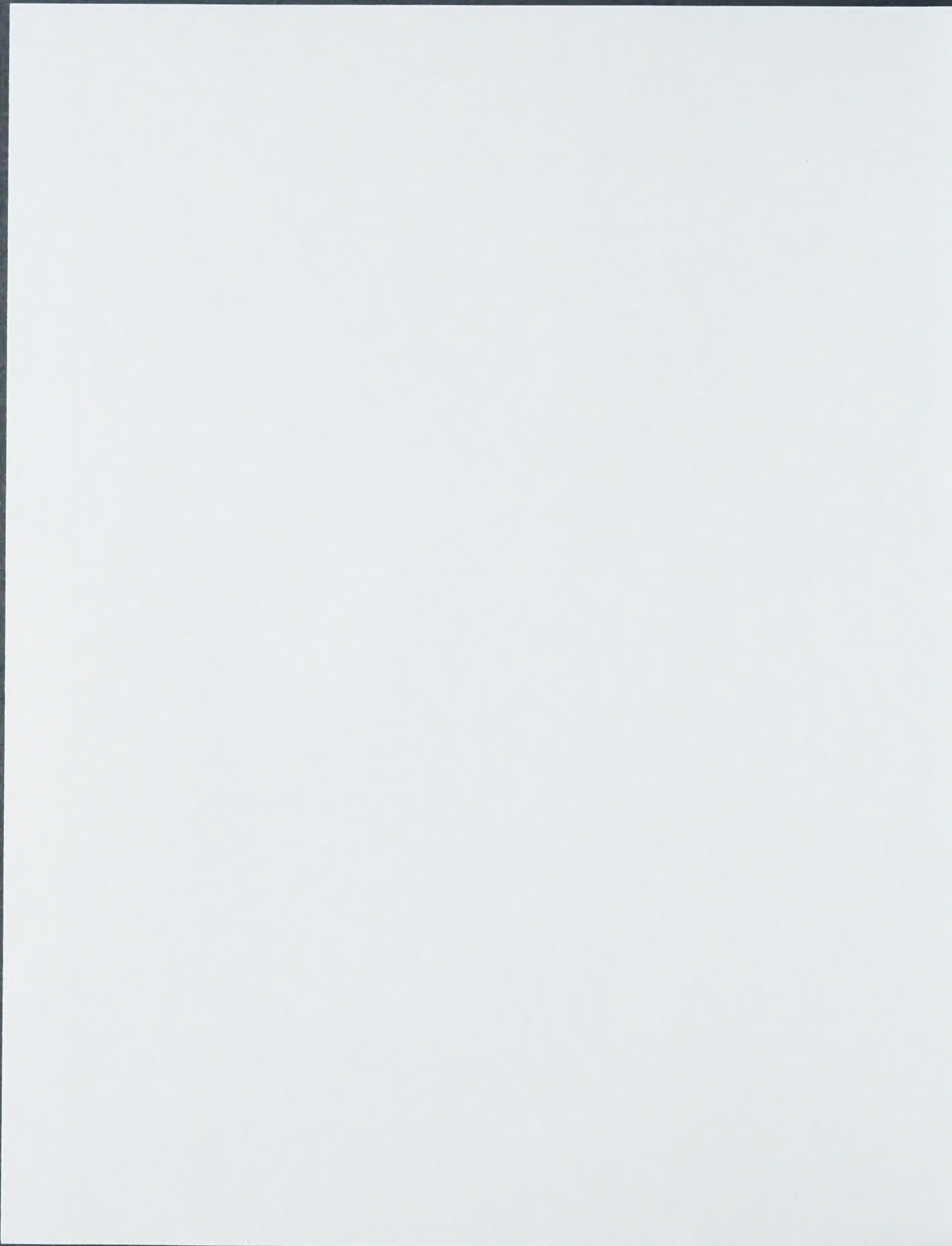
Spiritually speaking, I feel very much at home for the first time in my life. I am continually studying my Hebrew and participate in activities at the synagogue, including the services and also visiting the home-bound and/or ill members. I try as much as possible to stay kosher, which is not always easy! (South Carolina loves bacon and cheese on everything!).

I am glad that we are in touch again and I will promise to keep you updated on happenings at the van Dam house.

Kind regards,

Andy

P.S. I am going to send you a separate email with my photo.



Marna Broida

to Isabel Bader; Alfred Bader Fine Arts

Hello!

Hi, Baders,

It's been awhile. How are you? I've been thinking about you both. Everyone well?

We just got back from 4 months in Rome. Kids went to an American school. It was a spectacular family adventure.

Now we're in Tahoe. No snow. No winter to speak of. (I'm fine with it, believe me!)

Send news when you can.

Warm wishes,

/Marna

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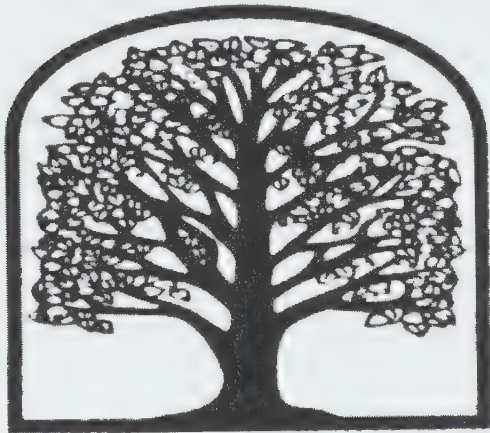
Lake Park Synagogue | 3207 N Hackett Ave | Milwaukee | WI | 53211

Lake Park Synagogue

to Isabel Bader

Sun, 8 Feb 2015, 10:51 AM

Lake Park Synagogue Community Seder



LAKE
PARK
SYNAGOGUE

Lake Park Synagogue

י"ט שבט תשע"ה-8/February/2015

Dear Isabel,

We need your input regarding the Lake Park Synagogue Community Passover Seder.

Lake Park Synagogue

This year's dilemma:

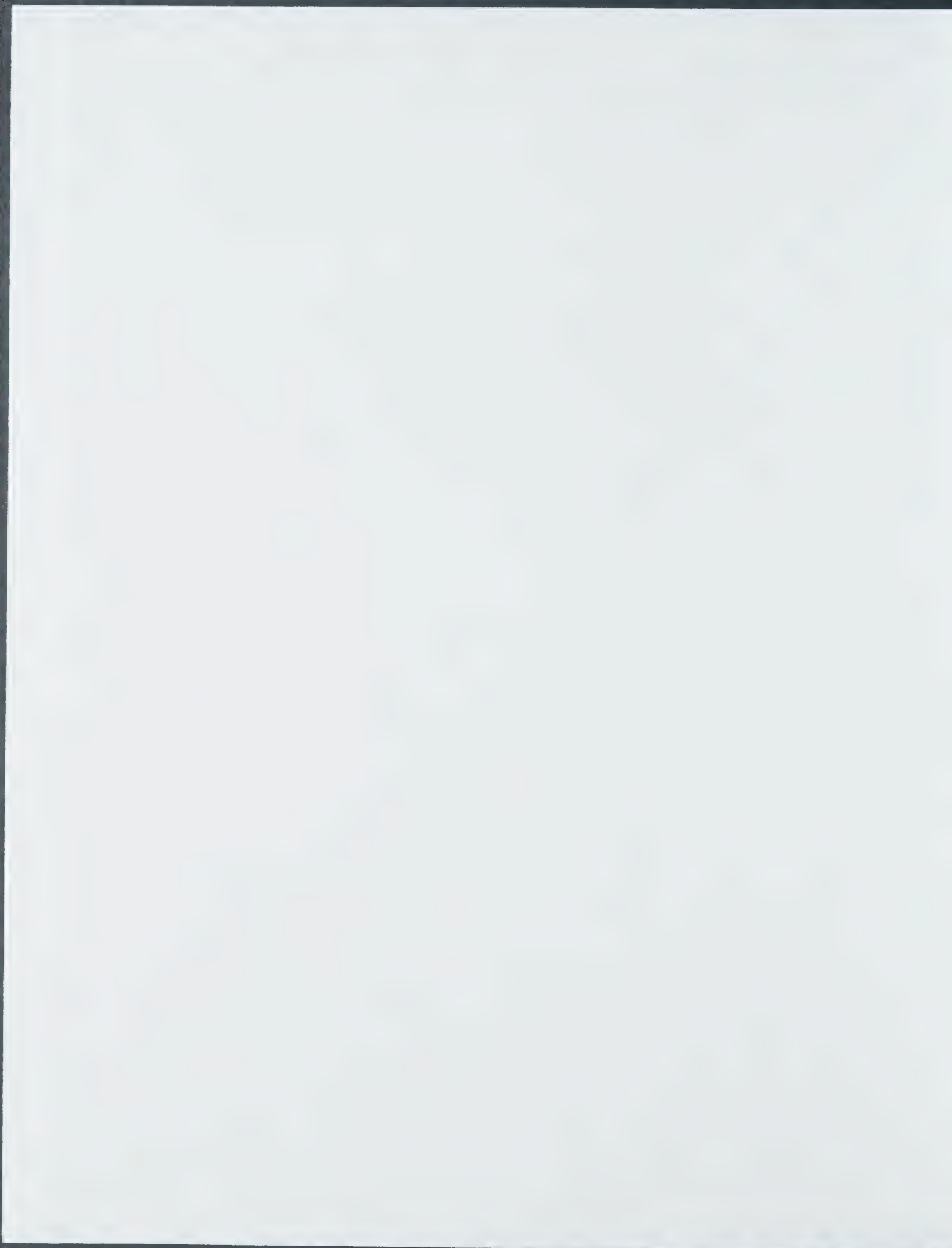
At the Lake Park Synagogue, we are debating scheduling the community Pessach Seder on the first night of due to complications with Shabbat. The drawback with a seder on the second night would be that, due to Shabbat, we would not be able to hold it until past 8:03 pm. Our reservation, however, is that this would depart from our regular scheduling.

Your input would be welcome. Please contact Shirley at the Lake Park office (Tuesday-Friday, 12:30-5:00 PM) at (414) 962-5508 or send her an email.

Forward this email

✓ Safe email

This email was sent to isabel@baderfamily.com by info@lakeparksynagogue.org |



Alfred Bader Fine Arts

to Isabel Bader

FW: harry wassserman

From: Victor Snieckus [mailto:Victor.Snieckus@chem.queensu.ca]
Sent: Sunday, February 08, 2015 9:27 AM
To: baderfa@execpc.com
Cc: Krista Voigt
Subject: FW: harry wassserman

Ann, good morning to you,

I know that Harry Wasserman was a dear friend of Alfred's and I would expect that he would be interested in commentaries on his life. There is a gin and tonic routine in front of a whole class of undergraduates that is priceless. Is it possible, would you make this available to Alfred and Isabel so that they may view it? Thank you.

From: fziegler [mailto:frederick.ziegler@yale.edu]
Sent: Saturday, January 24, 2015 1:33 PM
To: Victor Snieckus
Subject: Re: harry wassserman

Vic:

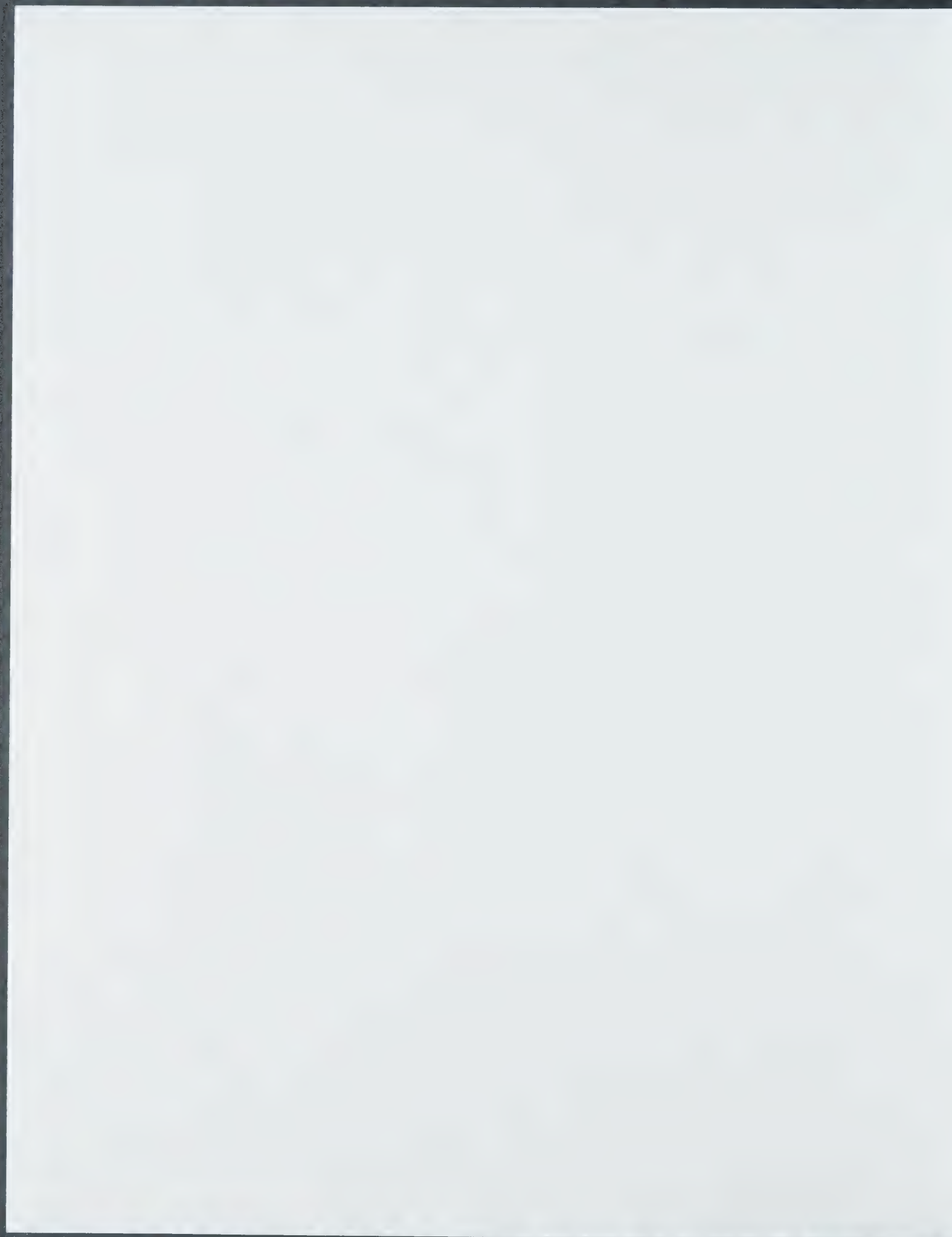
Good to hear from you. I did a number of chalk (magic marker) talks. Can't remember when and where. Have you always been at Queen's. I couldn't find it on my resume. It saddens me to tell you that Harry passed away in late 2013. He moved to Lexington MA several years before to be closer to his 3 children and grandchildren. He had Alzheimer's disease for several years. We had a memorial symposium in his honor in September of 2014. The event was produced and recorded by my colleague Mike McBride. You can view the lectures and and commentaries on Harry's life at <http://www.chem.yale.edu/IIIW>. Fred

PS: obit. <http://www.legacy.com/obituaries/nytimes/obituary.aspx?pid=168878423>

On Jan 24, 2015, at 12:34 PM, Victor Snieckus <Victor.Snieckus@chem.queensu.ca> wrote:

A voice from the distant past, Fred. You are looking fine on your webpage ☺. Flashed before me at this moment is your Waterloo lecture a couple of centuries ago which you did all in chalk – we had chalk and we had **blackboards**

My mind has turned to Harry recently because when he was TL editor, he was a most fair editor. I understand that he is not well. Can I send him an email or his family?



Thanks , Fred, very much.

Victor Snieckus
Bader Chair Emeritus
90 Bader Lane
Dept. of Chemistry
Queen's University
Kingston, ON K7L 3N6
CANADA

tel: 613 533 2239

fax: 613 533 6089

EDITOR: *Synlett*, *Synfacts*, *Canadian Journal of Chemistry*,
Polycyclic Aromatic Compounds

SNIECKUS INNOVATIONS: www.snieckusinnovations.ca
BALTIUM ORGANICUM SYNTHETICUM (BOS) www.boschem.eu

WINTER CONF MED BIOORG CHEM www.mbcfoundation.org

<http://www.chem.queensu.ca/people/faculty/Snieckus/index.html>



DATE:

ASSIGNMENT:

FILE NO.:



DATE:

ASSIGNMENT:

FILE NO:

	<p>VREL</p> 	<p>VREL</p> 	<p>VREL</p> 
<p>VREL</p> 			

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FILE NO:



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INSERTE EMULSION SIDE TOWARD



Small, illegible text at the bottom of the page, possibly a footer or a page number.

86 Crestwood Blvd.
Farmingdale, N.Y. 11735
October 11, 1984

RECEIVED

6-1-15
Aldrich Chemical Co., Inc.

Dr. Alfred Bader
Sigma-Aldrich Corporation
P. O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader,

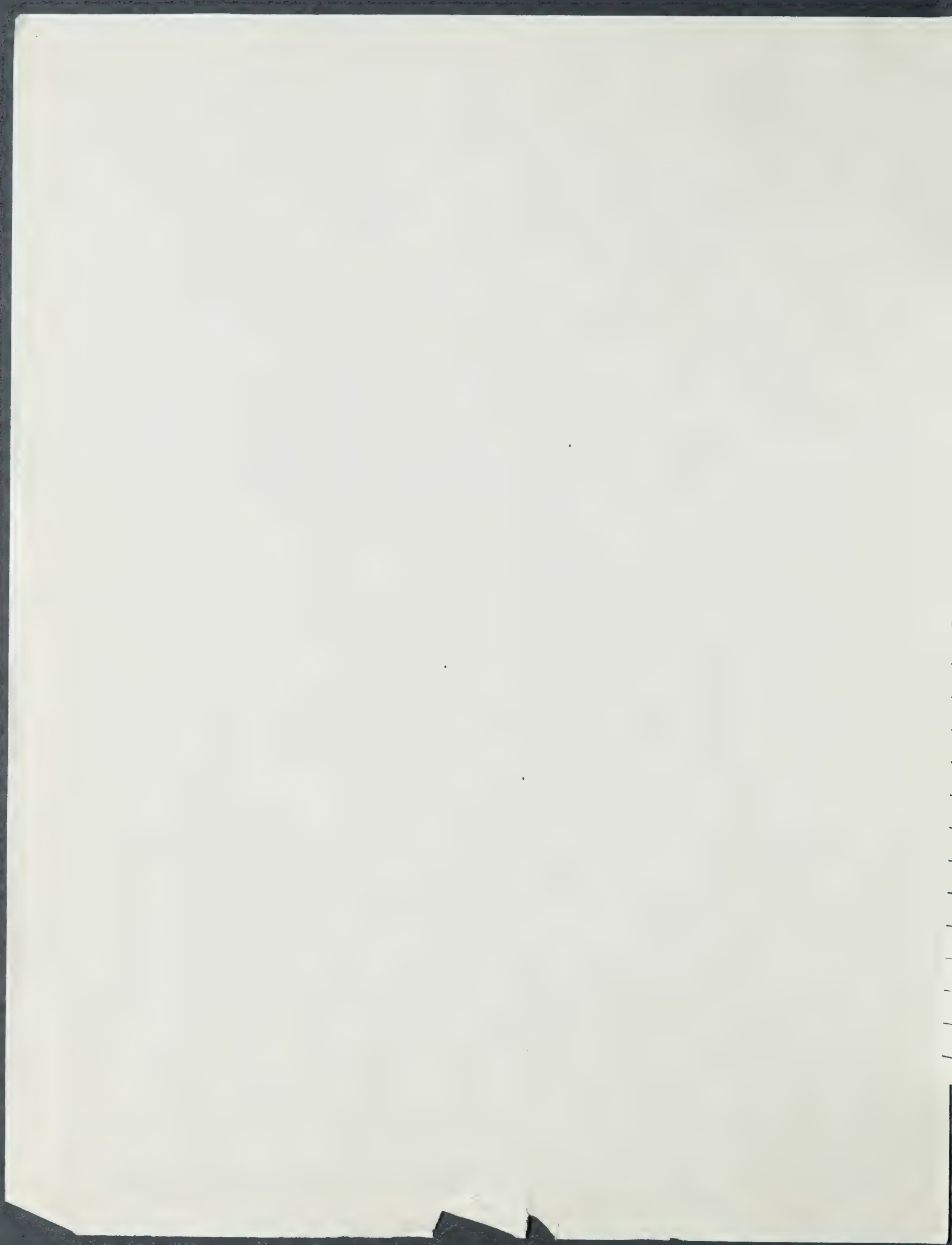
Thank you for your kind letter and the information about your company as well as the photograph of your Vrel painting.

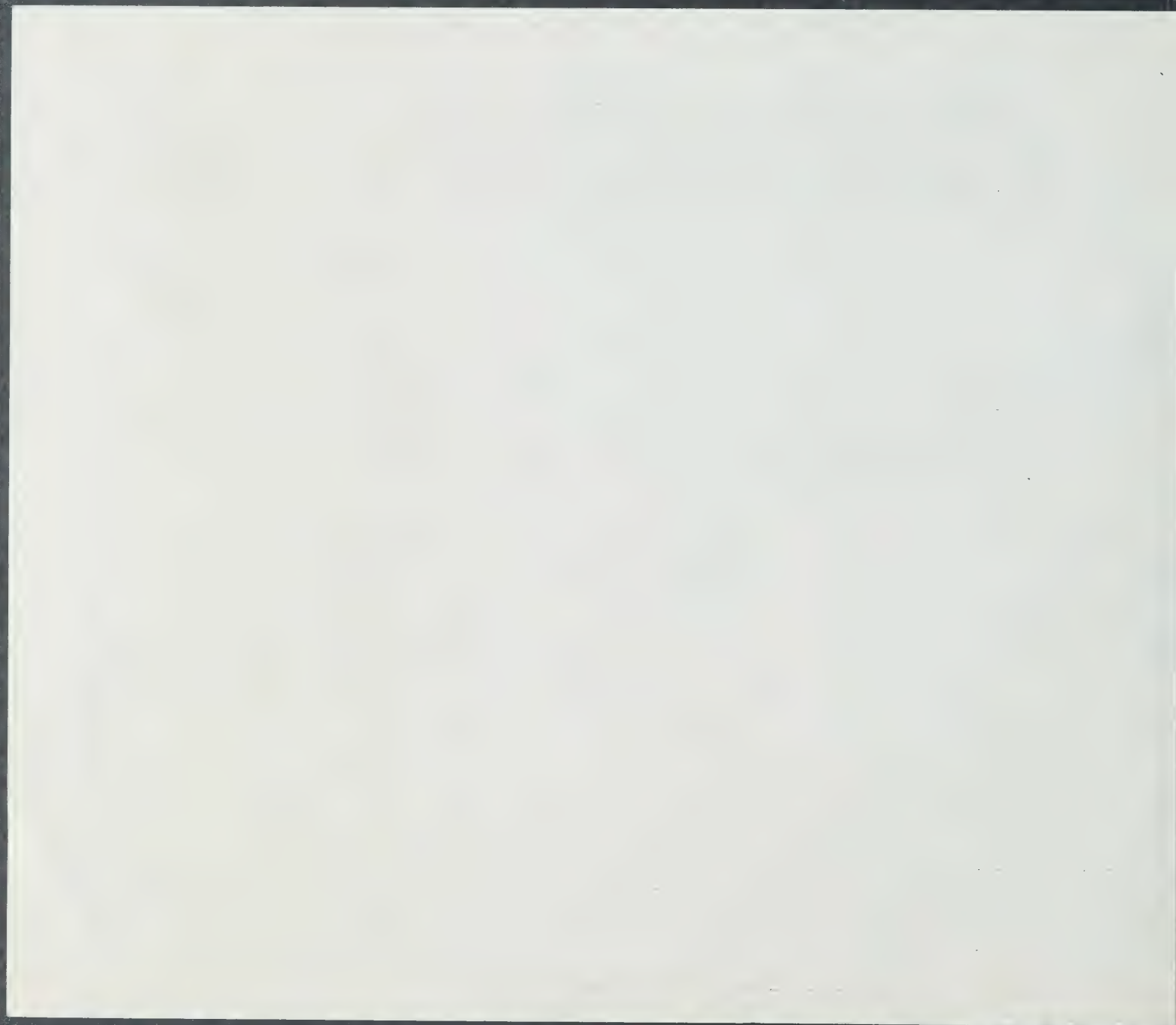
I had forgotten that the painting was in your collection. I have a strong interest in Dutch seventeenth-century religious art (I wrote my M. A. thesis on Rembrandt's etchings of the Old Testament) and am more familiar with your outstanding collection of Dutch paintings from the Bible. If my memory serves me correctly, I saw many of them illustrated in an exhibition catalogue entitled "The Bible Through Dutch Eyes."

Thanks again.

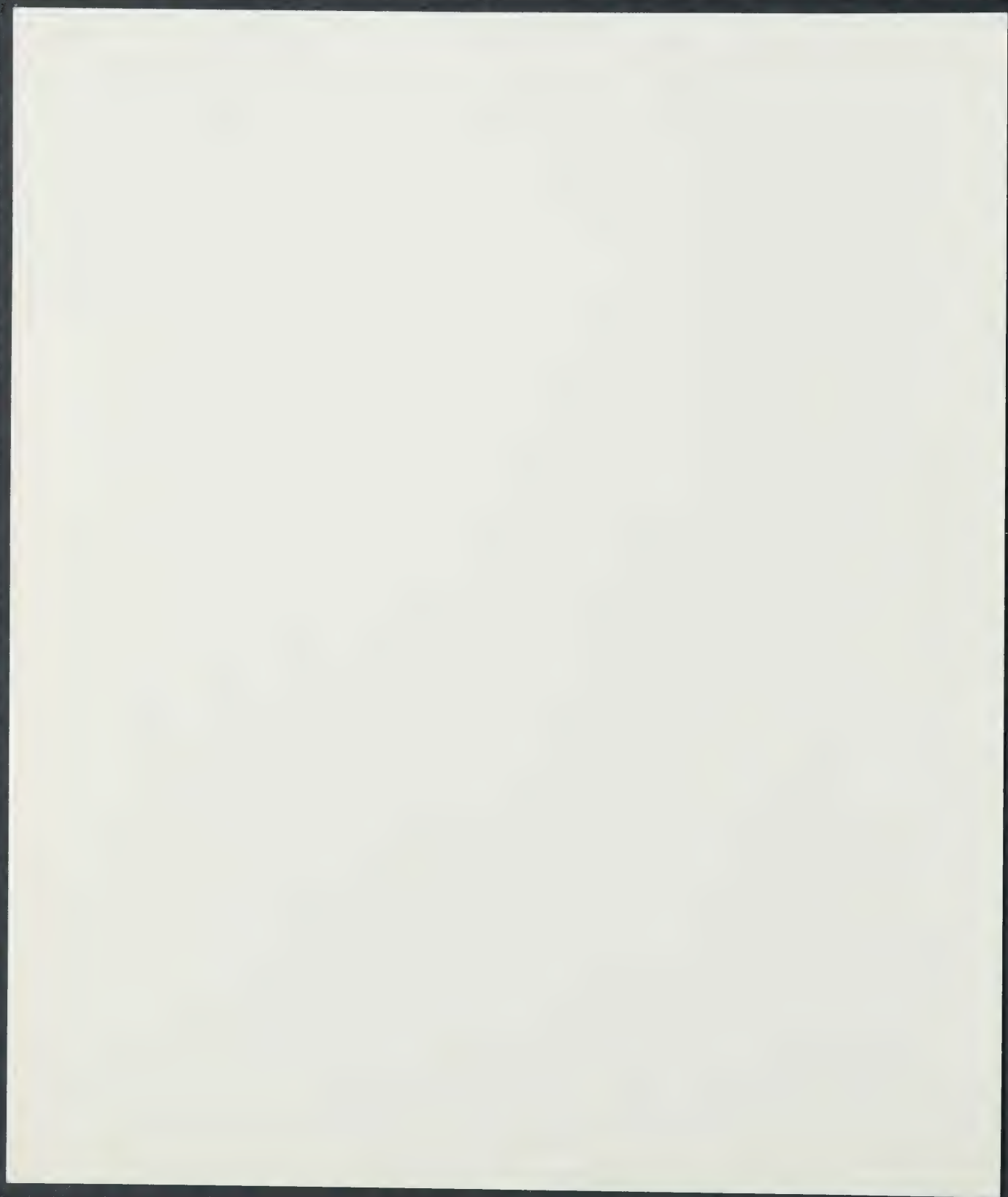
Sincerely yours,

Wayne Franits
Wayne Franits









1.—ORIGINAL

International Forwarding Company

Deliver to 400 W. Kinzie St.

Remit to 431 So. Dearborn St.

Received from _____

Date _____

Address _____

NO.	CONSIGNEE	DESTINATION	Weight	Class	Zone	Charge
		Chicago, 28. April 1927.				
	Herrn August Gontoux	Chicago.				
	<p>Ich bestätige Ihnen unsere Vereinbarung, wann ich Ihnen ein Gemälde H. Dapertine von St. Cecilia - Jacobine, verkaufte zum Preis von \$ 2500.-. Zweckmässig sollte dermassen dass ich neben diesem Kaufpreis noch mit 50% am Uberschuss beim Verkauf beteiligt bleibe. Herr Gontoux ist verpflichtet das Bild zu verkaufen, wenn ich einen Preis von \$ 10000.- erziele d.h. nachweise die Zahlung des Kaufpreises 10.000.- gegen die Zeterung erfolgt in monatl. Raten von \$ 200.- ab 1. Oktober 1927 ab.</p>					
	Accepted August Gontoux 4/27/27	Hochachtung L. H. Kienbusch				
		Erledigt durch Zahlung und Tergleich				
		J. F. ...				

Total _____

(This is Your Receipt—Retain it for Your Records)

Stemmerle
1855

International Forwarding Company

Deliver to 400 W. Kinzie St.

Remit to 431 So. Dearborn St.

Received from _____

Date _____

Address _____

NO.	CONSIGNEE	DESTINATION	Weight	Class	Zone	Charge
		Chicago New York, 28. April 1937				
	Herrn August Gantoux New York Chicago.					
<p>Ich bestätige Ihnen unsere Vereinbarung, wonach ich Ihnen ein Gemälde St. Sapertho von Dr. Albert Thier-Jacob Kral, veräußerte zum Preise von \$1000.00. Einbehalten soll das demnach, dass ich neben diesem Kaufpreis noch mit 50% am Uberschuss kein Verkauf beteiligt bleibe. Herr Gantoux ist verpflichtet das Bild zu verkaufen, wenn ich einen Preis von \$1000.00 erziele. Ich erwarte die Zahlung des Kaufpreises v. \$2000.00 bezw. der Beteiligung erfolgt in monatl. Raten von \$200.00 ab 1. Oktober 1937 ab.</p> <p>Hochachtungsvoll Dr. J. Schreier</p> <p>Z. Konektoren J. Schreier</p>						

Total _____

1870

...

...

...

DR. J. SCHOENEMANN
AMSTERDAM, HOLLAND NEW YORK

224 SOUTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

den 12. Sept. 1938.

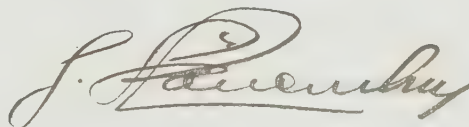
Herrn A. Bontoux
Chicago

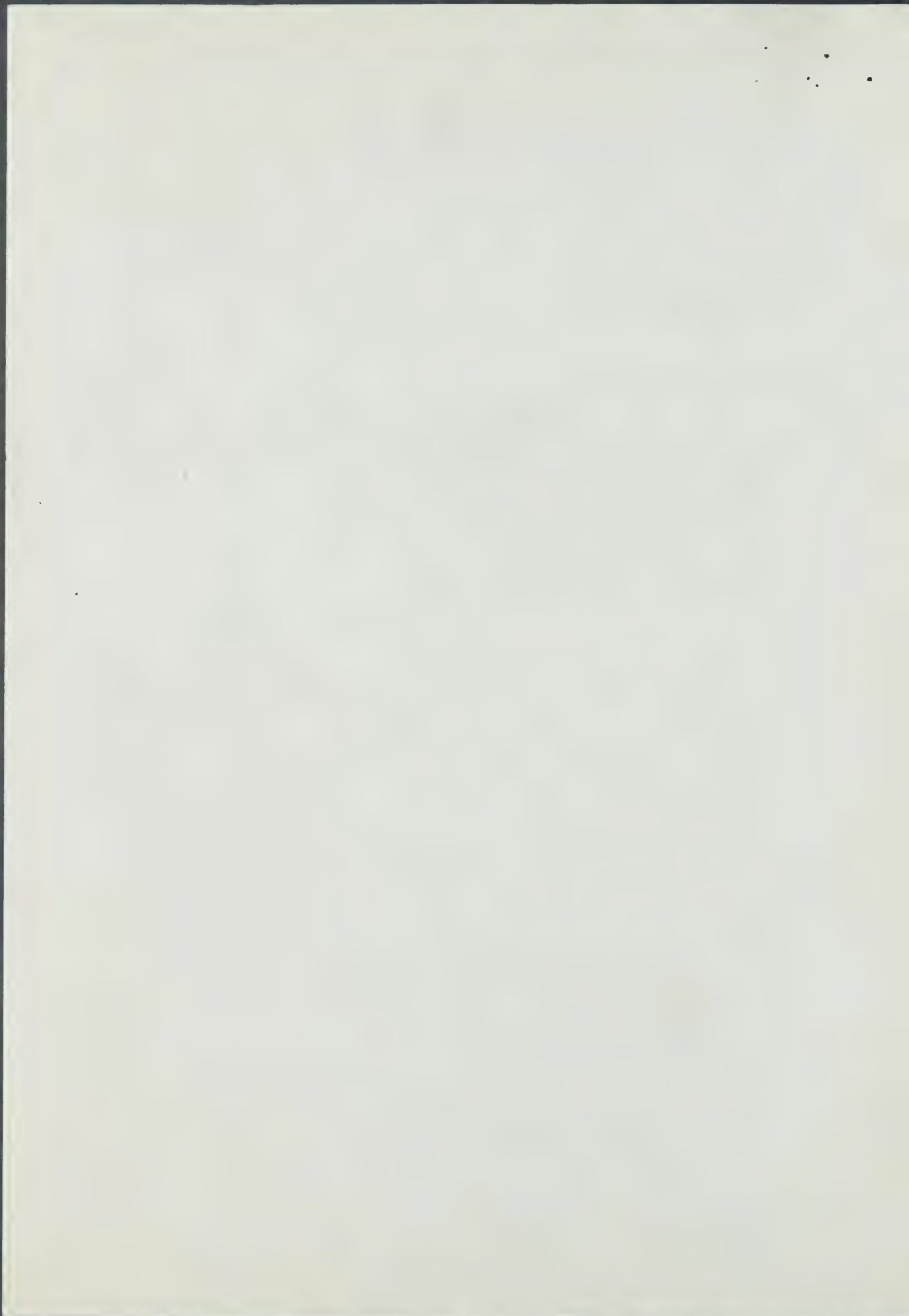
Sehr geehrter Herr Bontoux,

Die erste Arbeit nach meiner Rückkehr ist, Ihnen den Vertrag zu übermitteln. Ich hoffe, dass Ihnen keine Gewissensbisse entstanden sind. Ich nahm wirklich an, Sie würden mich besser verstehen und höher einschätzen. Für mich bleibt ein Wort eine Verpflichtung. Ich würde mich freuen, Sie wieder einmal zu sehen, möchte aber Ihre Zeit nicht ohne Ihre Zustimmung in Anspruch nehmen.

Ich hoffe und wünsche, dass es Ihnen in jeder Hinsicht recht gut geht und begrüße Sie bestens

Ihr sehr ergebener





DR. J. SCHOENEMANN
AMSTERDAM, HOLLAND NEW YORK

224 SOUTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

July, 2. 1938.

Check 7/15/38
with Fundenschutt
Chunre

Mrs. Bontoux
Chicago

Sehr geehrter Herr Bontoux.

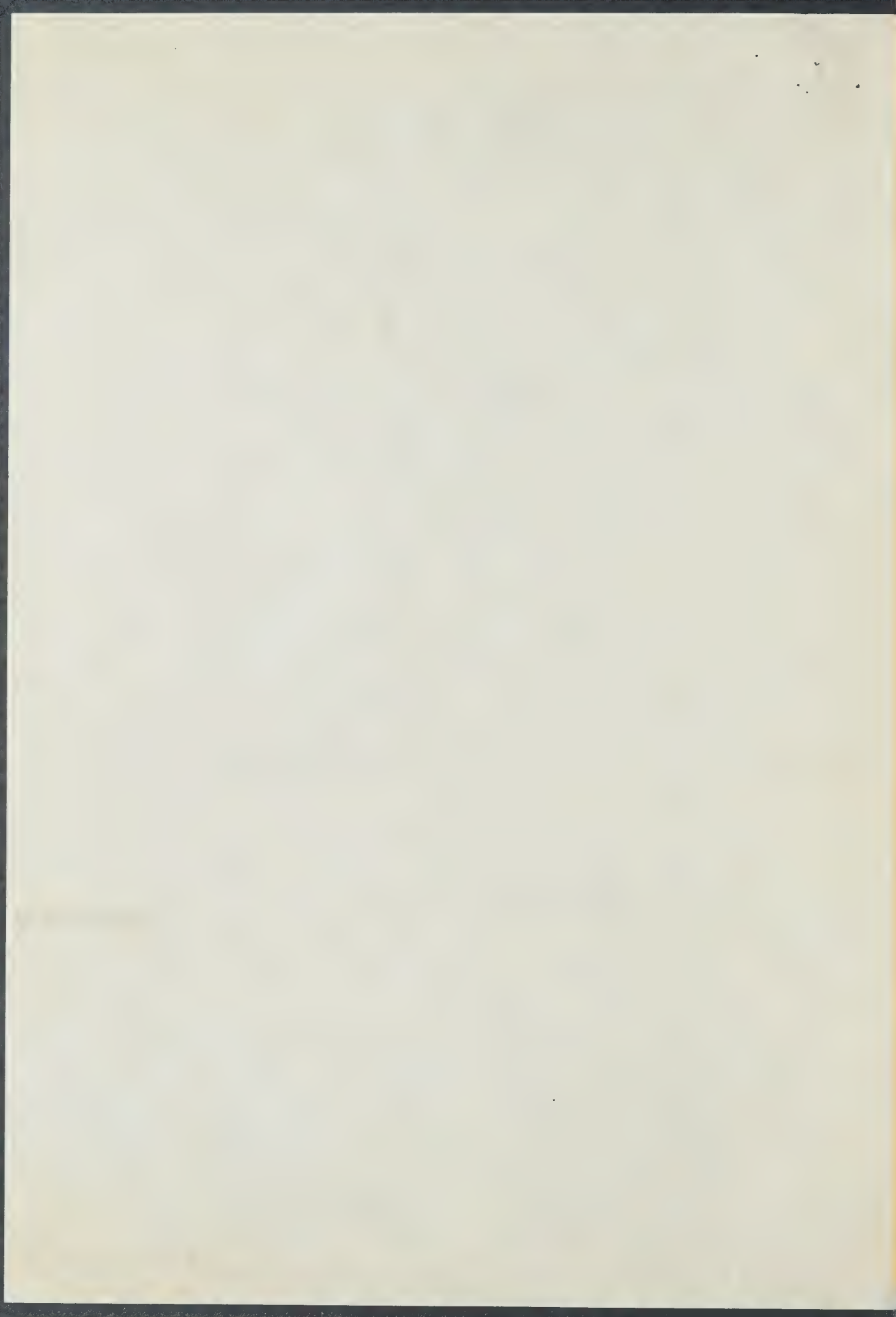
Ich beantworte Ihr Schreiben vom 30. Juni in der mir einstweilen noch geläufigeren Sprache, um keine Unklarheit entstehen zu lassen. Die Wertschätzung, die ich für Ihre Person habe, heisst mich, Ihnen offen meine Meinung mitzuteilen. Ich bin wirklich über den Inhalt Ihrer Briefe einigermaßen erstaunt. Ich habe mit Ihnen einen Vertrag geschlossen, der meine Beteiligung an dem fraglichen Bild bei einem Weiterverkauf einschliesst. Ihnen war dieser Passus nicht angenehm, weshalb ich mich immer zu einer Aussprache zwecks Erledigung dieses Punktes bereit erklärte. Eine andere irgendwie substantiierte Erklärung habe ich nicht abzugeben. Auf Grund Ihres Schreibens vom 24. Juni³⁸ habe ich erklärt, auf diese Beteiligung vertraglich zu verzichten, indem ich schrieb, dass mit Zahlung des Betrages von 2000.-- Doll. das Bild ohne irgendwelche Einschränkungen überreicht. Da ich eine nicht unwichtige, geldliche Konzession mache, nahm ich logischerweise an, dass Sie Ihrerseits auch an eine Entschädigung dachten. Ich habe das aber Ihrer Grosszügigkeit überlassen. Ihren Vorschlag, das Bild zurückzunehmen, verstehe ich nicht. Einmal besteht dazu gar kein Grund und dann wissen Sie doch, dass meine Finanzen mir keine freien Willensregungen erlauben. Ich rechne mit der Zuverlässigkeit Ihrer Versprechungen und hoffe, dass ich nicht zu kurz komme, wenn ich das Bild ^{später für Sie} verkaufe. Ich erkläre also nochmals, dass ich aus dem Vertrag, der meine Beteiligung bei einem Verkauf des Bildes von J. Vrel vorsieht, keinerlei Rechte ableite, d. h. auf alle anderen Rechte als die der monatlichen Zahlungen verzichte. Nach Eingang der letzten Rate erlischt also der Vertrag. Ich hätte Ihnen auch den Originalvertrag "cancelled" uebergesandt, wenn ich ihn hier hätte. Ich verspreche Ihnen den Vertrag bei meiner Rückkehr nach Chicago zu übersenden, und ich hoffe, dass Sie meine Zusicherungen Vertägen gleichsetzen. Ich glaube, dass ich mir diese uralte Rechtsaufklärung weiter zu eigen mache.

Inzwischen begrüsse ich Sie bestens

ergebenst

J. Schoenmann

auf Sie →



June 30, 1938.

Dr. J. Schoenemann,
Park Crescent Hotel,
150 Riverside Drive,
New York, New York.

Dear Dr. Schoenemann:

I have yours of June 27th, the contents of which letter do not seem to strike me quite right this morning.

I have at my home a letter from you, dated some time in October, 1936, in which you promised to adjust this matter.

Before writing my first letter I had occasion to speak to my friend Mr. Steffen.

As stated previously, upon return of the original contract I will pay you the balance of \$200.00, but if this is not agreeable, upon repayment of \$1,800.00, plus interest, I am perfectly willing to return the painting to you.

Yours very truly,

WJ:WJ



DR. J. SCHOENEMANN
AMSTERDAM, HOLLAND NEW YORK

224 SOUTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

den 27. Juni 1938.

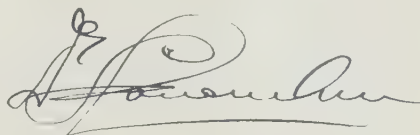
Herrn August Bontoux
481 South Dearborn Street
Chicago

Sehr geehrter Herr Bontoux:

Ich erhielt Ihr Schreiben hierher nachgesandt. Ich möchte dazu folgendes bemerken. Ich erfuhr durch ein mit Ihnen geführtes Telefon Gespräch, dass der fragliche Passus in dem Vertrag, Ihnen nicht angenehm sei. Ich sagte Ihnen, dass ich glaube, wir würden diesen Passus in fünf Minuten besprechen und zu einer Einigung kommen könnten. Meine Absicht war, Ihnen noch ein gutes Bild zu verkaufen und in dem Abschluss eine Entschädigung zu sehen. Sie lehnten indes jeden Kauf ab, sodass meine Absicht nicht durchführbar war. Ich habe inzwischen das kleine Bild verkauft. Um Ihnen zu beweisen, dass ich nicht an Buchstaben hänge, bin ich bereit den betreffenden Passus als nicht gültig und erloschen zu erklären. Das Bild von J. Vrel geht also mit Zahlung des Restbetrages ohne Einschränkung in Ihr Eigentum über. Ich überlasse es Ihnen, mir eine entsprechende Vergütung in bar zu übersenden, d. h. den Scheck auf eine entsprechende Summe zu erhöhen. Ich werde mir den Verkauf angelegen sein lassen und bin sicher, dass ein guter Gewinn erzielt werden wird. Ich fahre von hier aus nach Europa und kann Geld sehr notwendig gebrauchen. Ich rechne damit, dass Sie meine Grosszügigkeit anerkennen und auch Ihrerseits Grosszügigkeit zeigen.

Ich begrüße Sie inzwischen bestens und bitte Sie, mich Ihre Frau Gemahlin zu empfehlen.

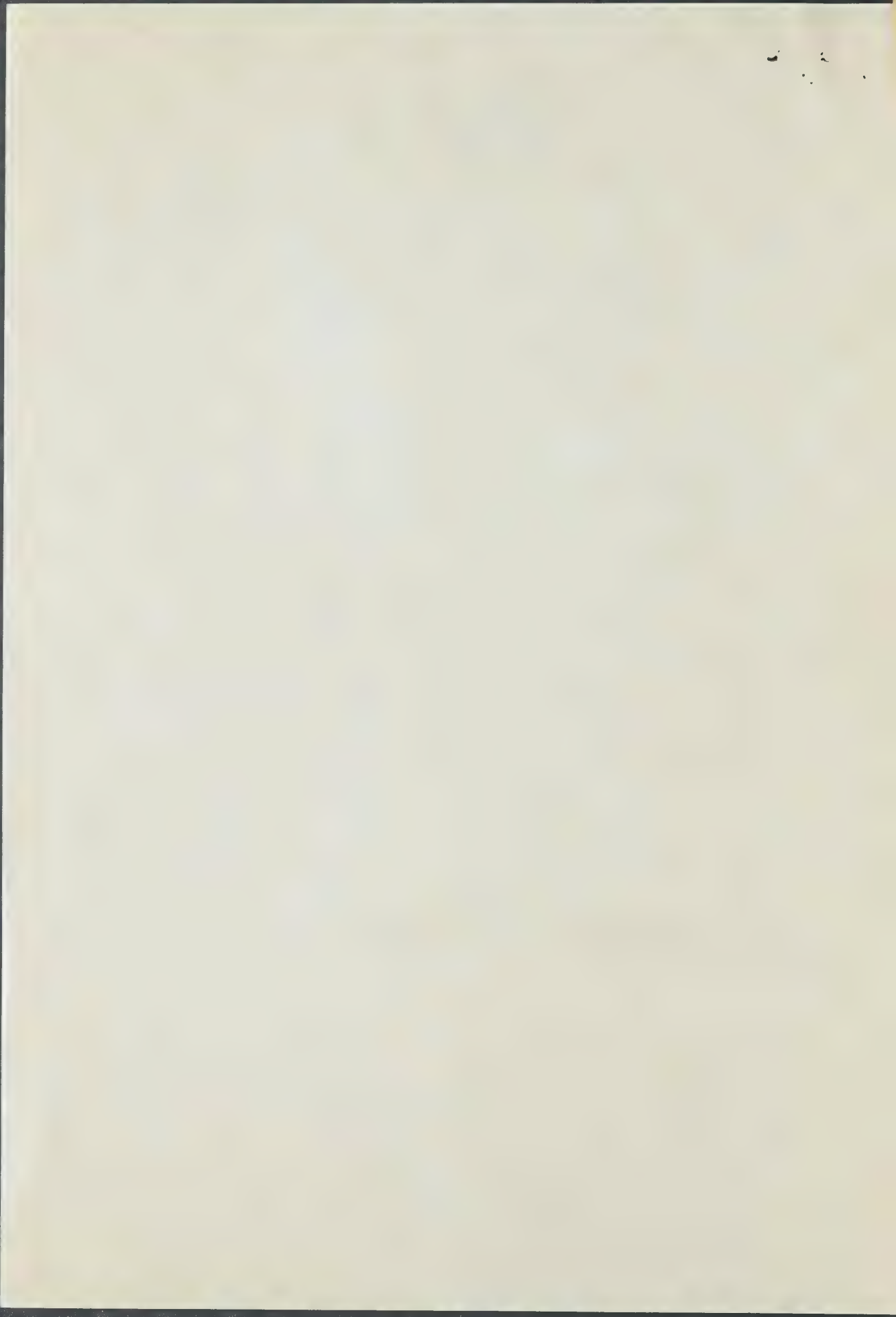
Ihr sehr ergebener



Ich bitte Ihre Antwort an meine augenblickliche hiesige Adresse:

150 Riverside Drive
New-York, N.Y.
(Park Crescent Hotel)

zu richten.



June 24, 1938.

Dr. Joseph Schoenemann,
224 S. Michigan Ave.,
Chicago, Illinois

Dear Sir:

A few months ago I first mentioned to you the clause in the sales contract of the painting by Jacobus Vrell. As I explained, the clause is objectionable to me and since no time limit is stated, the clause is void from a legal point of view.

Several months ago you remarked over the telephone it would only take a few minutes to adjust this objectionable clause. Since then no further mention has been made of the matter.

You may return the original contract with notation "Cancelled" thereon, and duly signed, and I will gladly give you my check for the remaining 1000.00. However, if you are not agreeable to it, I would be willing to return the picture and you can refund the money paid, but the latter I do not really care to have happen.

It is the unlimited clause that is objectionable to me.

If at any time you have a buyer for the painting, which leaves a fair profit, I would be very glad to entertain such a proposition.

With kindest regards,

Sincerely yours,

AB:RJ



Dr. Schünewann
123 West 57th Street
New - York

October 6, 1937.

Herrn
August Pontoux
431 South Dearborn Street
Chicago Ill.

Sehr geehrter Herr Pontoux:

Ich bestätige Ihnen bestens dankend den Eingang Ihres Schecks, beige-
legt Ihren Briefe vom l.d.l.

Über Ihre Bemerkung betreffend meine Beteiligung an Ihrem Bilde werden
wir uns persönlich unterhalten und uns schnell einigen können.

Ich danke in 14 Tagen in Chicago zu sein und

begrüße Sie in der Zwischenzeit

Ihr ergebener

Dr. Schünewann



Dr. J. Schaeffgen
115 West 57th Street
New York

September 20, 1937.

Mrs.
August Fontana
215 Kenmore Ave.
Chicago Ill.

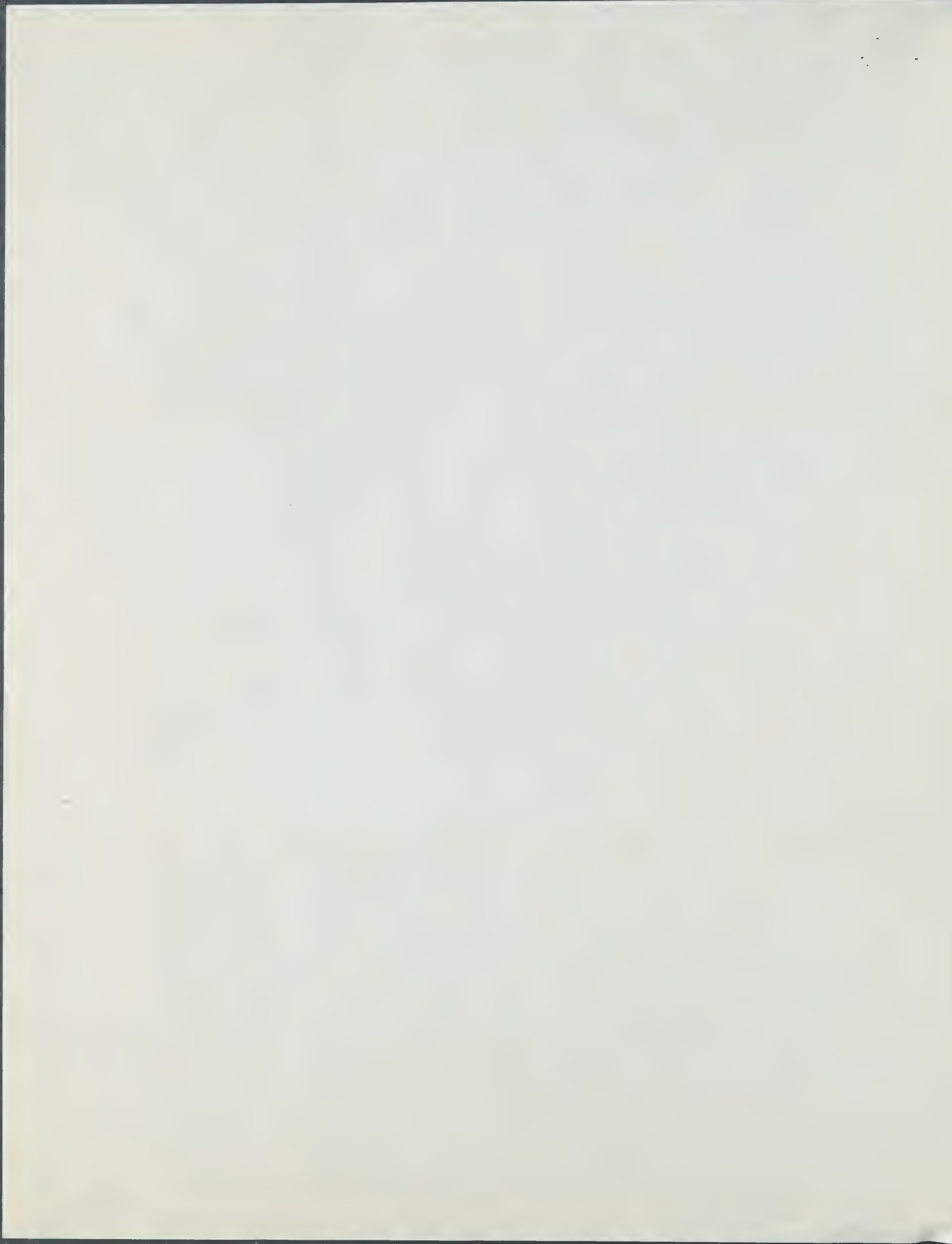
Sehr geehrter Herr Fontana:

Ich hoffe, dass Sie sich meiner noch erinnern werden.
Ich war zur ärztlichen Abie lung meiner Angehörigen in Europa.
Meine Karte aus Paris werden Sie erhalten haben. Zinnscheine bleibe
ich hier. Vielleicht haben Sie die Karte von 1. Oktober 1937 über
den Betrag von \$ 200.- auf mein Konto bei Herrn

New-York Trust Company, 115 Avenue du Grand Canal, Street
in New York. Diese Karte enthält die Summe des Betrages
in Schweizerfranken. Ich bin sehr dankbar, wenn Sie die Karte
überprüfen könnten. Ich hoffe bald wieder einmal in Chicago zu sein und
mit Ihnen mich wieder unterhalten zu können.

Wagfehlen Sie sich, Herr Fontana, wenn Sie mich nicht antworten.
Mit freundlichen Grüßen
Dr. J. Schaeffgen

Handwritten notes:
10/1/37
check # 73
end. check for 200. - \$
I was in a position to make a survey
→ The clause in the Sales Agreement - perhaps less
proceeds in case of sale is more than
Schaeffgen
Schaeffgen



ARTS COMMISSION
ESEL B. FORD, PRESIDENT
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
DIRECTOR
EDGAR P. RICHARDSON
ASSISTANT DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

June 23, 1937.

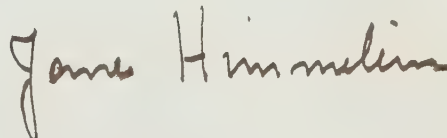
My dear Mr. Bontoux:

I am sorry for the delay in replying to your letter of April 29 to Dr. Valentiner.

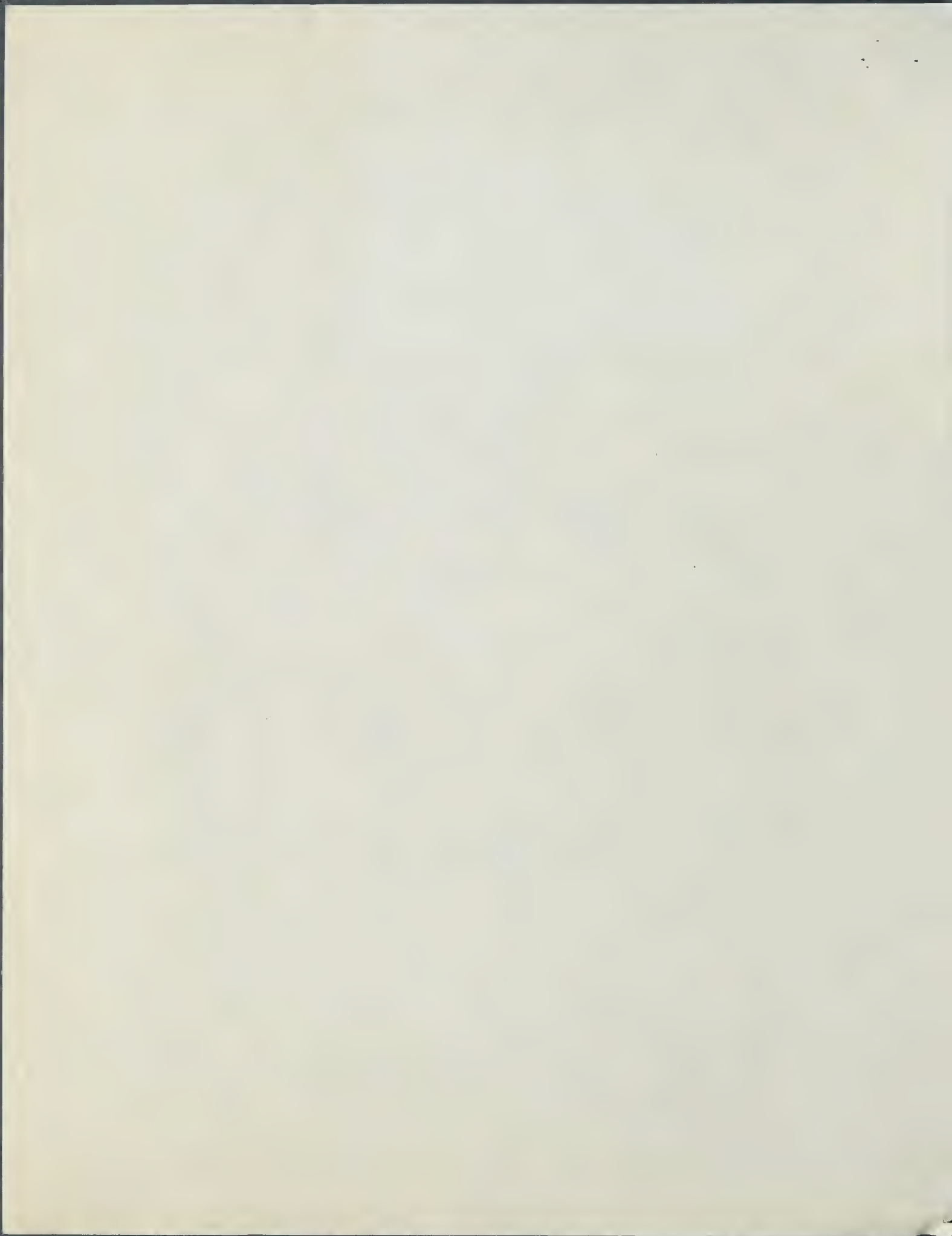
Dr. Valentiner is at present in Europe, but in his absence I can answer your question regarding the literature on Jacobus Vrel.

You will find articles on this artist by Clotilde Briere-Misme in the November and December numbers (1935) of the Revue de l'Art, and in the English edition of Dr. Valentiner's book on Pieter de Hooch, which you can obtain from Westerman in New York.

Sincerely yours,



Jane Himmelein,
Secretary to Dr. Valentiner



BOOKS ON THE FINE AND APPLIED ARTS.
RARE BOOKS, MODERN PRINTS, DRAWINGS
WATERCOLORS, PAINTINGS, SCULPTURE

794 LEXINGTON AVENUE

E. WEYHE

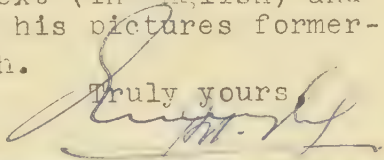
NEW YORK CITY, U. S. A.

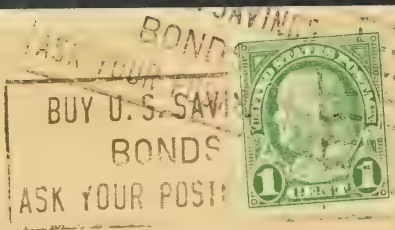
BETWEEN 61st AND 62nd STREETS · CABLE:
"BOOKWEYHE" N. Y. TELEPHONE: BOOKS,
REgent 4-0757; GALLERY, REgent 4-1916

May 5, 1937

012
5/30/37
Dear Sir:

There is very little written on
Jacobus Vrel. The only book we have with
anything concerning him is Valentiner's book
on Pieter De Hooch in the **Klassiker der Kunst**
Series. The price of this is \$8.50. It con-
tains a page or two of text (in English) and
has six reproductions of his pictures former-
ly attributed to De Hooch.

Truly yours




Mr. A. Bontoux,
% International Forwarding Co.,
Manhattan Building,
431 S. Dearborn St.,
Chicago,
Illinois

April 29, 1937.

Mr. W. R. Valentiner,
Detroit Museum of Arts,
Detroit, Michigan.

Subject: Jacobus Vrel
"Woman Darning"
Size - 11" x 9-5/8"

Dear Sir:

From Dr. J. Schoeneman I have acquired a painting as above, the photograph of which shows on the reverse side your expertized reading as follows:

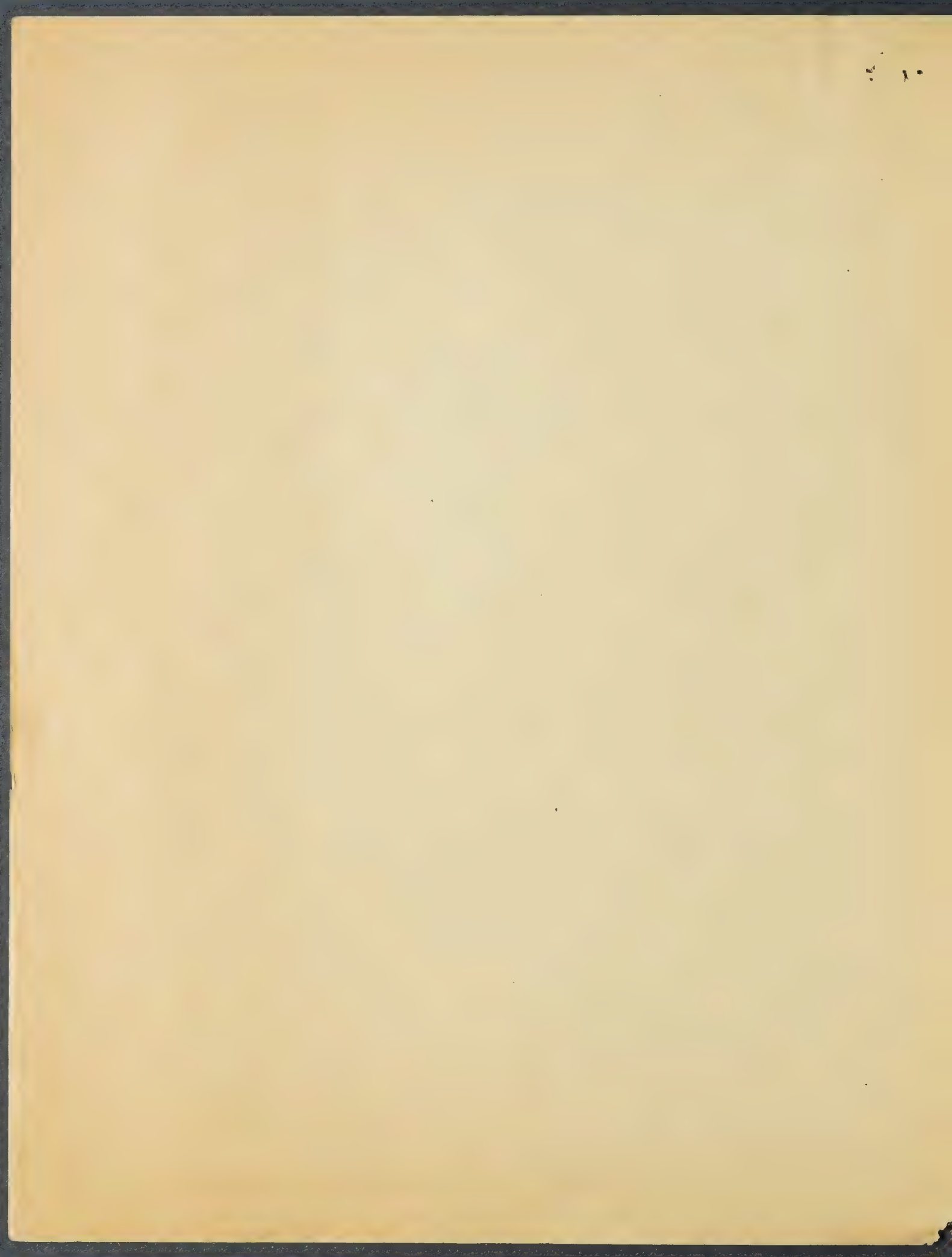
"The painting reproduced in this photo is in my opinion a characteristic work by Jacobus Vrel, the "intimiste hollandais" of the XVII cent., about whom several articles have been written lately (see. arriere - Sigaro - (not quite readable to me) in "Revue de l'art" 1935, Valentiner in "Fictor de l'art" No. 2.X.) The bluish green and terracotta colored red of the costume are characteristic for his color scheme (compare the Detroit picture), while the white of the cap and head-dress and the finely lighted face are reminding one of Vermeer. The painting is in a fine state of preservation.
March 25, -37 (signed) W. R. Valentiner "

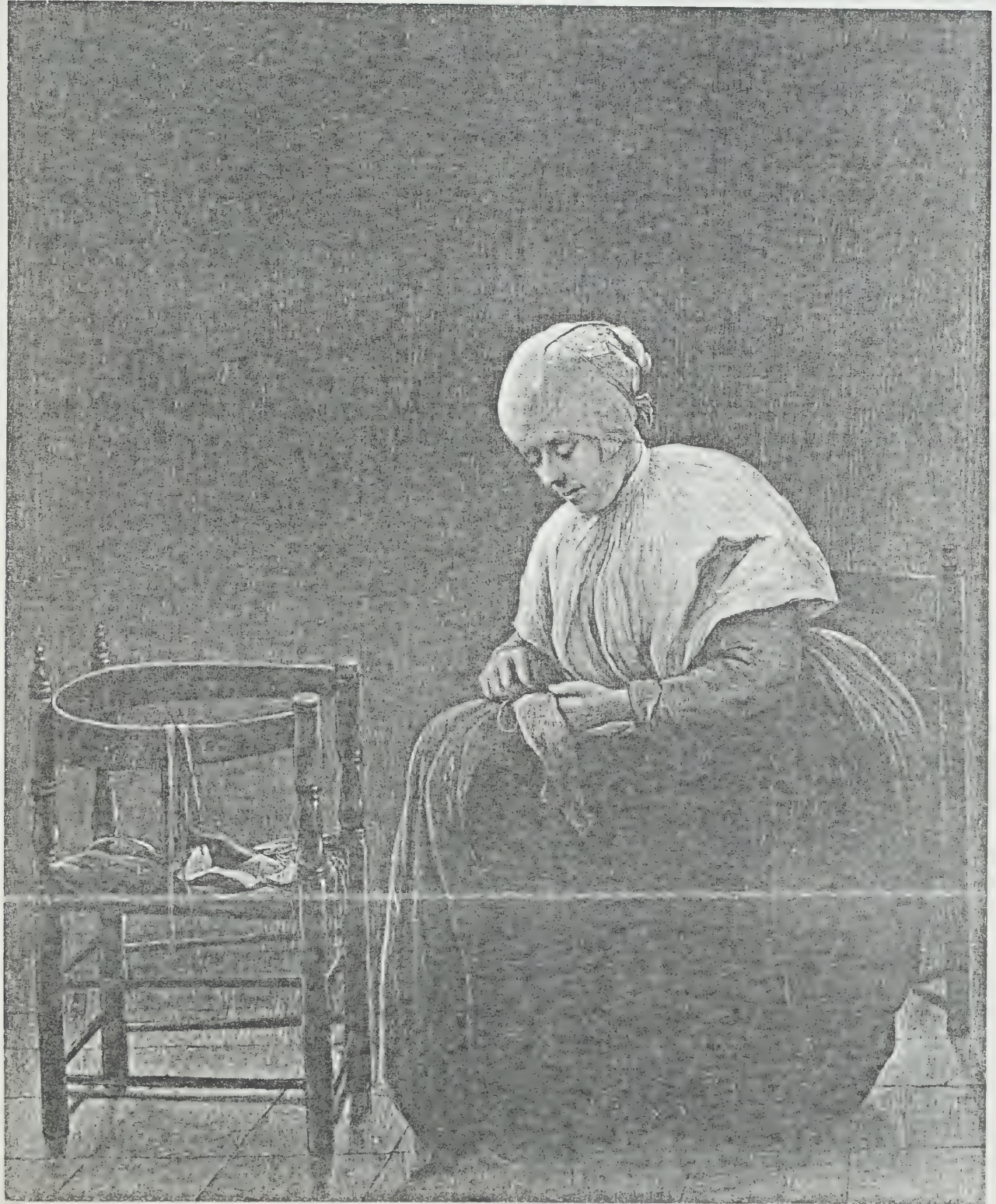
You will very greatly oblige me if you will let me know where I may be able to obtain literature as indicated in your expertizement, or if you will cause same to be sent to me at my expense.

While awaiting to hear from you at your pleasure, I remain

Yours very truly,

AB:J

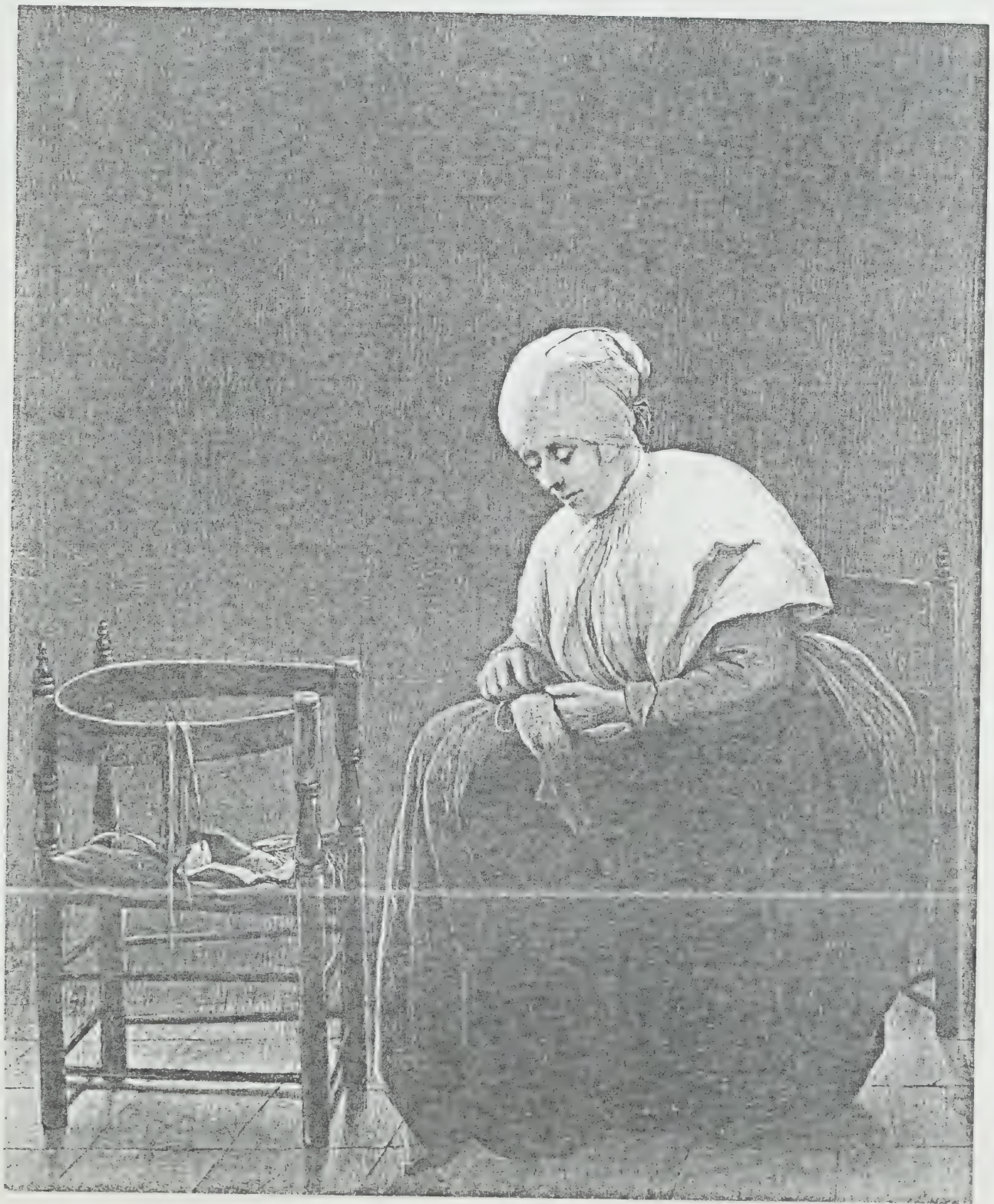




The painting reproduced in this photo
is in my opinion a characteristic
work by Jacobus Vrel the "inimitable"
"hollander" of the XVIIth cent., about whom
several articles have been written lately
(cf. Briere-Misane in "Revue de l'art"
1935 - Valentini in "Pictor S. Hercul' de
S. K.). The bluish green and terracotta colored
red of the costume are characteristic for his
work here (unlike the Detroit picture), while
the white of the cap and headress and the finely
lighted face are reminding me of Vermeer.
The painting is in a fine state of preservation.

March 23. 37

L. A. Valentini



The painting reproduced in this photo
is in my opinion a characteristic
work by Jacobus Vrel the "intimiste"
hollandais of the xv^e cent., about whom
several articles have been written lately
(cf. Briere-Misere in "Revue de l'art"
1935, Valentinus in "Pictor. S. Hercul. K.
S. K."). The bluish green and terracotta colors
red of the column are characteristic for his
columnarism (compare the Detroit picture), while
the white of the cap and headstren and the finely
lighted face are reminding me of Vermeer.
The painting is in a fine state of preservation.

March 23. 37

L. A. Valentinus



The painting reproduced in this photo
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work by Jacobus Vrel the "intimiste"
hollandais of the XVIIth cent., about whom
several articles have been written lately
(cf. Briere-Misane in "Revue de l'art"
1935, Valentini in "Picasso et Henri"
S. K.). The bluish green and terracotta colors
red of the costume are characteristic for his
color scheme (compare the Detroit picture), while
the white of the cap and headress and the finely
light face are reminding one of Vermeer.
The painting is in a fine state of preservation.

mark L.S. 37

L. A. Valentini



WADE PARK MANOR
CLEVELAND

November 1, 1907.

Dear Mr. [Name]:
[Faded text]

[Faded body text]

Very truly yours,
[Faded name]

[Handwritten signature]

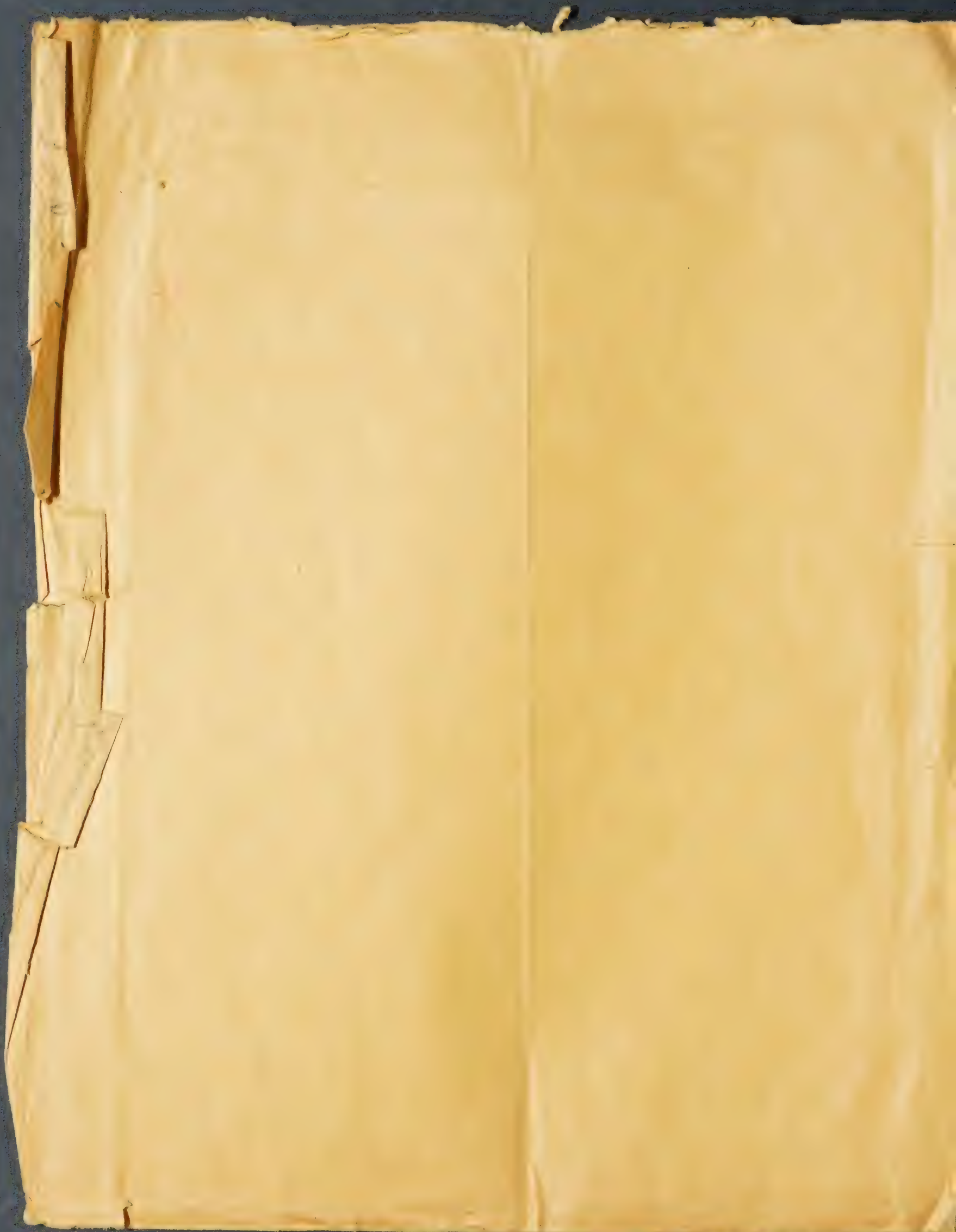
[Faded text]



1850

Wells & Lewis's Creek

Paul C. 1854 X 9/7/4



Otto Ebner
3655 McLean ave.
Chicago, 47. Ill.

May 2. 1953.

Mr. Alfred Bader
c/o Pittsburg Plate & Glass Co.
Millwaukee, Wisc.

Dear Sir:

Re our meeting at the auction sale at the Hanzel auction house, I wish to thank you for making it possible for me to get aquanted with you.

I apologize to you, if it was too impertinent on my part to talk to you that evening, but my reason was I wanted to talk to the person, who bought that Vrel painting, As I told you, I know that painting for about 20 years, when a friend of mine brought it over from Hollad, he appraised it very highly and when he showed it to Dr. Valentin, who took one look and said: a Vrel "and if I remember right, he said, there are only about six paintings known by Vrel.

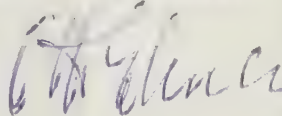
I wish to say, that I have the highest respect for Dr. Valentin not only that I consider him as the greatest art expert on Dutch paintings, but as one of the few Experts, who cannot be bribed. He is a honest and sincere man.

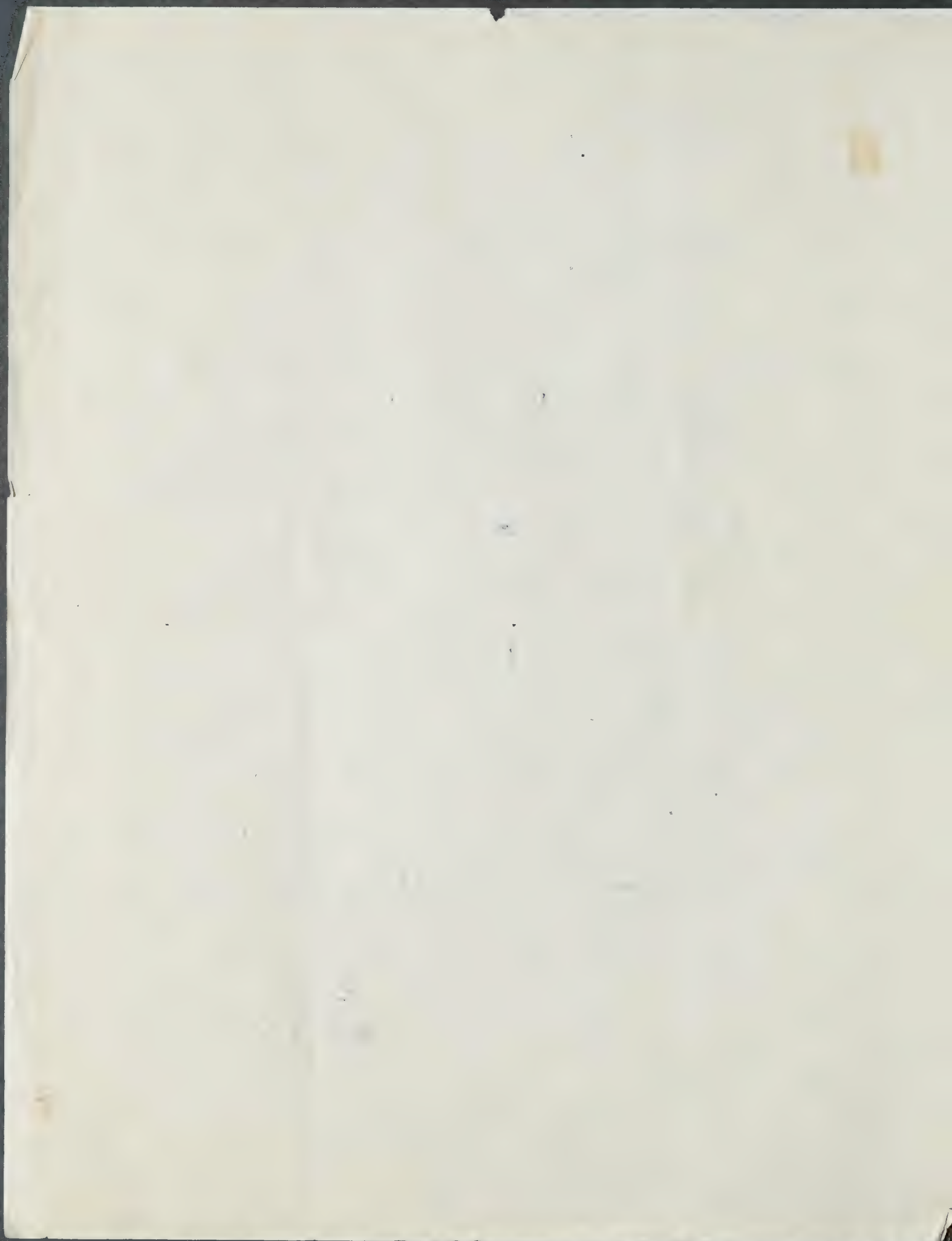
I do not like to disagree with him on any definition, but I studied the tecnic of " V E R M E E R " and I am inclined to the belief that your painting might be a Vermeer, if I should met you again, I shall explain to you my contention.

I may add, that you have a most beautifull painting there I wanted to buy it myself, I watened the bitting, although I did not bat on it, but it might interest you, that Dr. Golblatt was your unerbitter, he drove it up too high for me.

The reason why I asked for your name is, I did not want to pass on my definition of that painting, to anyone I do not know, now may I ask you for, one thing to be kind enough to ~~to~~ send me just one ^{acknowledging} the receipt of this letter, so I know you received it, and oblige

Respectfully yours:





April 29, 1937.

Mr. W. R. Valentiner,
Detroit Museum of Arts,
Detroit, Michigan.

Subject: Jacobus Vrel
"Woman Darning"
Size - 11 $\frac{1}{2}$ " x 9- $\frac{3}{4}$ "

Dear Sir:

From Dr. J. Schoeneman I have acquired a painting as above, the photograph of which shows on the reverse side your expertizement reading as follows:

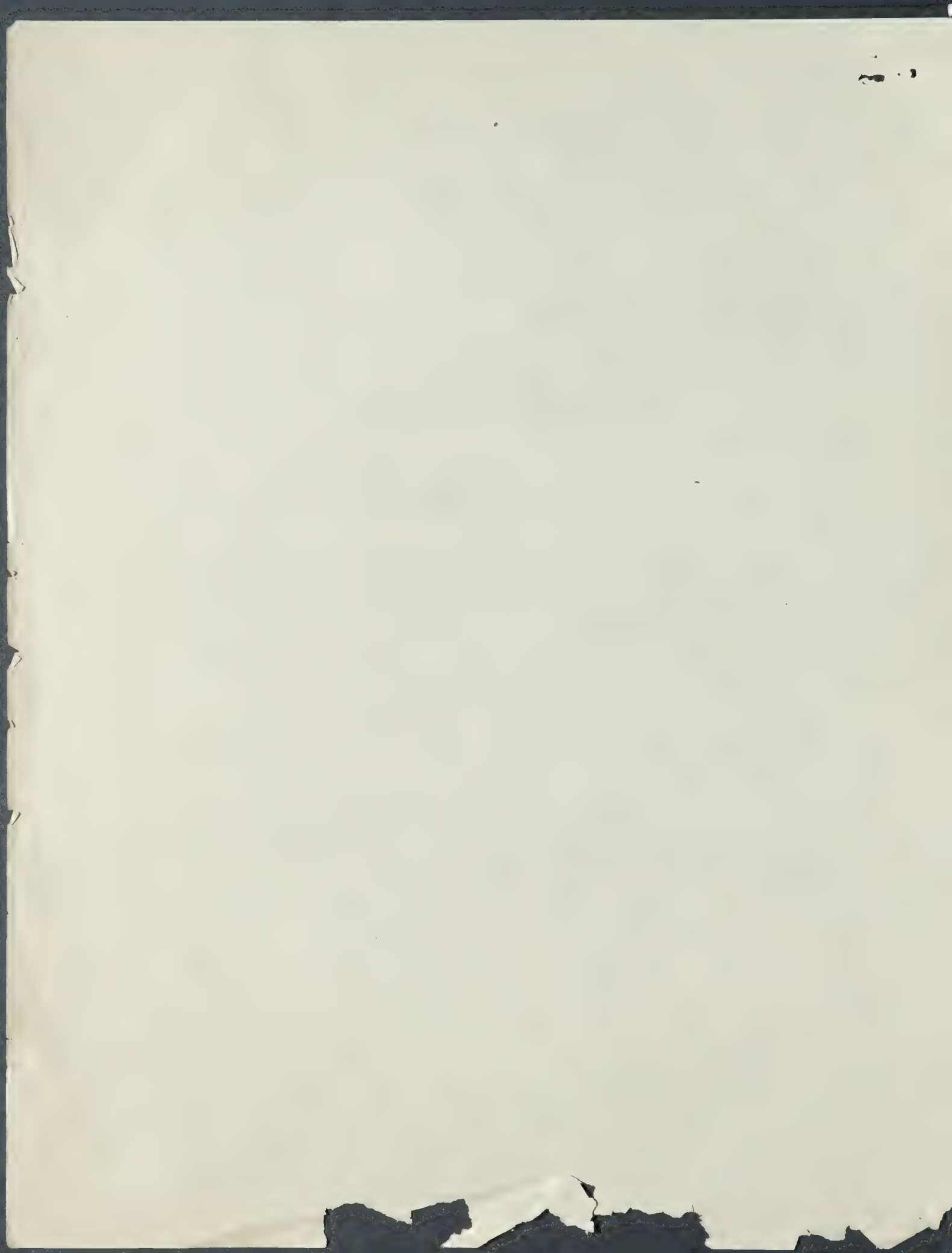
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March 25, -37 (signed) W. R. Valentiner "

You will very greatly oblige me if you will let me know where I may be able to obtain literature as indicated in your expertizement, or if you will cause same to be sent to me at my expense.

While awaiting to hear from you at your pleasure, I remain

Yours very truly,

AB:J



Arrived in Germany at Freudenstadt in 1932 with my
dear Yolanda & only £ 4 each

HUNDERT
SELTENE

in der **HOLLÄNDER**

97. aus der Sammlung, Rotofotografien von Ward

aus der **Ausstellung**

April--Mai 1932

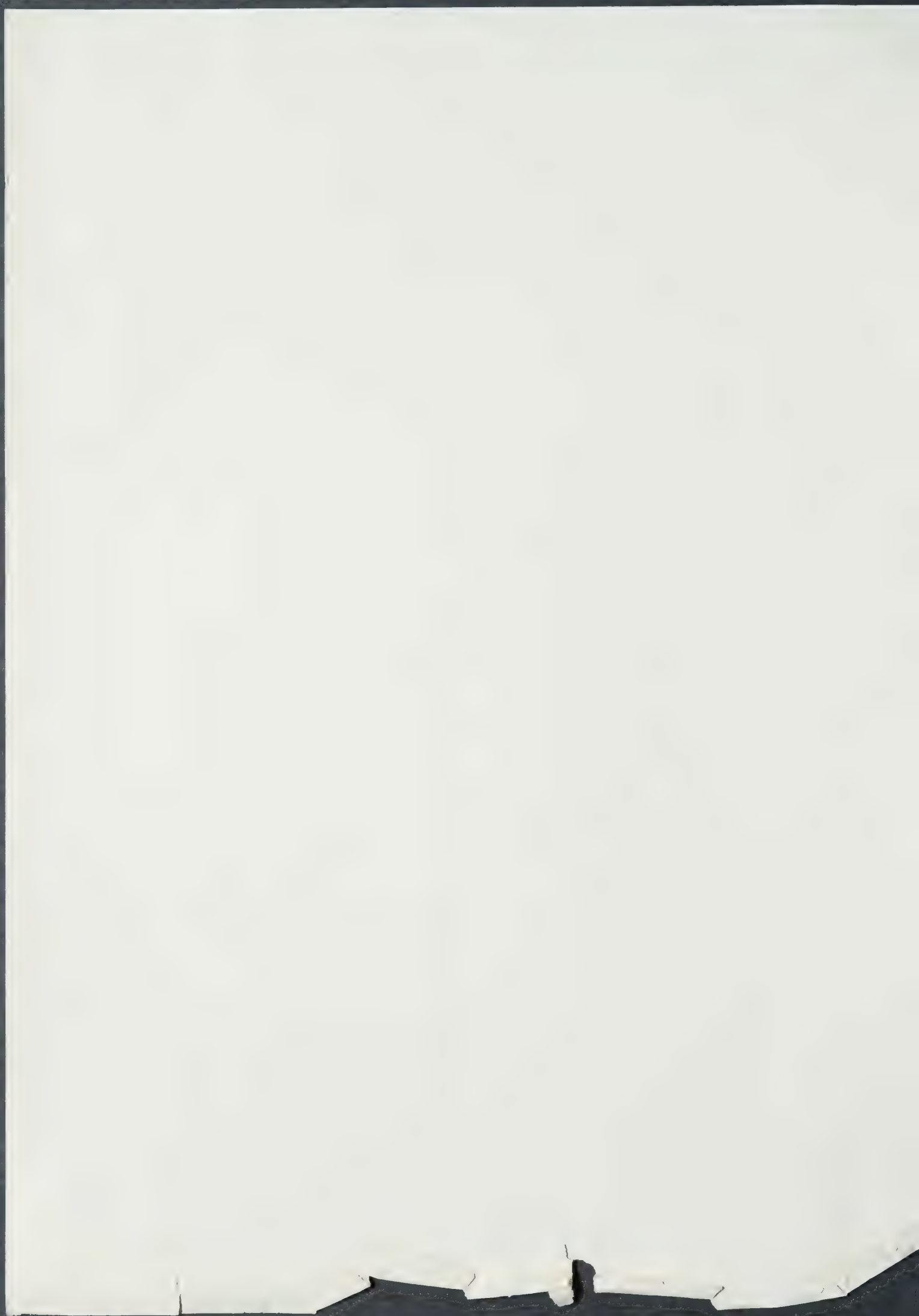
Unter

Mitwirkung von

Herrn R. H. Ward

London

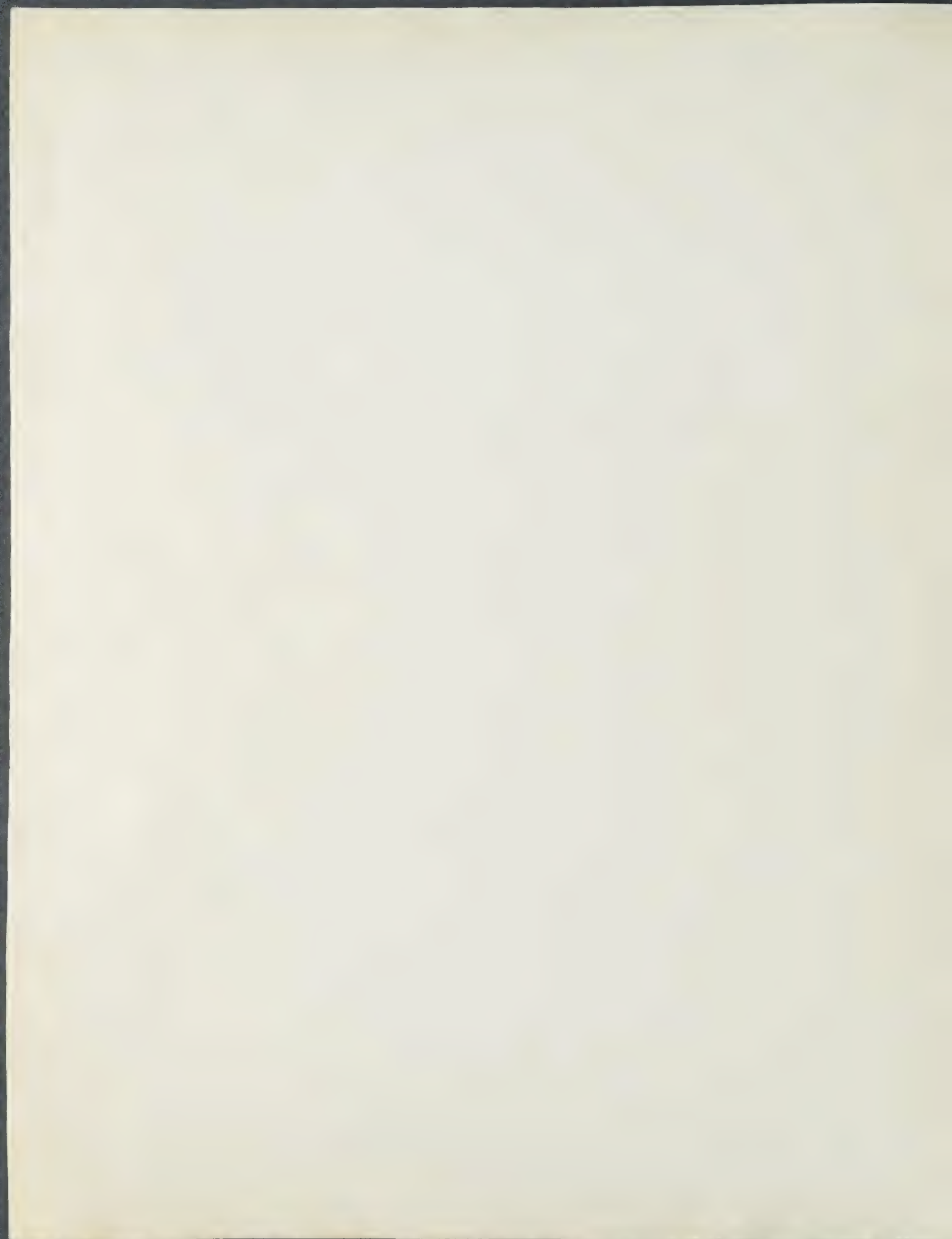
GALERIE DR. SCHÄFFER
BERLIN W 9 / BELLEVUESTRASSE 9



The painting reproduced in this plate
is in my opinion a characteristic
work of Jacobus Vell the "inventor"
of the "Vell" style. Some of the
several articles have been written lately
(C. B. Miller - Science in, "The Vell"
1935 - "The Vell" in "The Vell"
S. K.). The bluish green and brownish
red of the interior are characteristic. In
columns (anyway in "The Vell") with
the white of the top and bottom and the
Cylindrical face are resembling in of "The Vell"
The painting is in a fine state of preservation.

mark 25.33

L. H. Vell



VERWER, Justus van (Sohn des 1600 + 1650 in Amsterdam lebenden Marinemalers Abraham van Verwer)

115. Segelschiffe bei mäßig bewegtem Wasser. — Bez. auf einer Planke: J. D. V. Holz 42 × 60.

VIRULY, Willem IV (Rotterdam, 2. Hälfte des 17. Jahrhunderts)

116. Gehöft mit Blick über bergige Landschaft. — Bez. r. u.: W. Viruly. Holz 37,8 × 48,7 cm.

VLAEMISCHER MEISTER

117. Bildnis eines stehenden Felsherrn in ganzer Figur. — Holz 57 × 24,5 cm.

VOET, Carel Borchaert (Zwolle 1676 — 1743)

118. Blumenstrauch in einer Steinvase. — Bez. r. u.: C. B. VOET. Leinwand 66 × 53 cm.

VOS, Simon de (Antwerpen 1603 — 1676)

119. Lustige Gesellschaft. — Bez. r. u.: S DEVOS. Kupfer auf Holz 48,5 × 65,5 cm.

VREL, J. (Delft 17. Jahrhundert)

120. Frau vor einem Stuhl beim Stopfen von roten Strümpfen. — Holz 29,1 × 24,8 cm.

293

VRIES, Roelof van (Haarlem um 1631 — Antwerpen nach 1681)

121. Eingang zum Walde. — Bez. r. u. neben der Frauenfigur: R. V. Holz 32 × 24,4 cm.

VROOM, Cornelis Hendrickz (Rotterdam — Haag 1648 (?))

122. Waldlandschaft mit Hochwilde an einem Weiher. — Leinwand 40,5 × 51,6 cm.

WIERINGEN, Cornelis Claesz van (Haarlem um 1580 — 1633 (?))

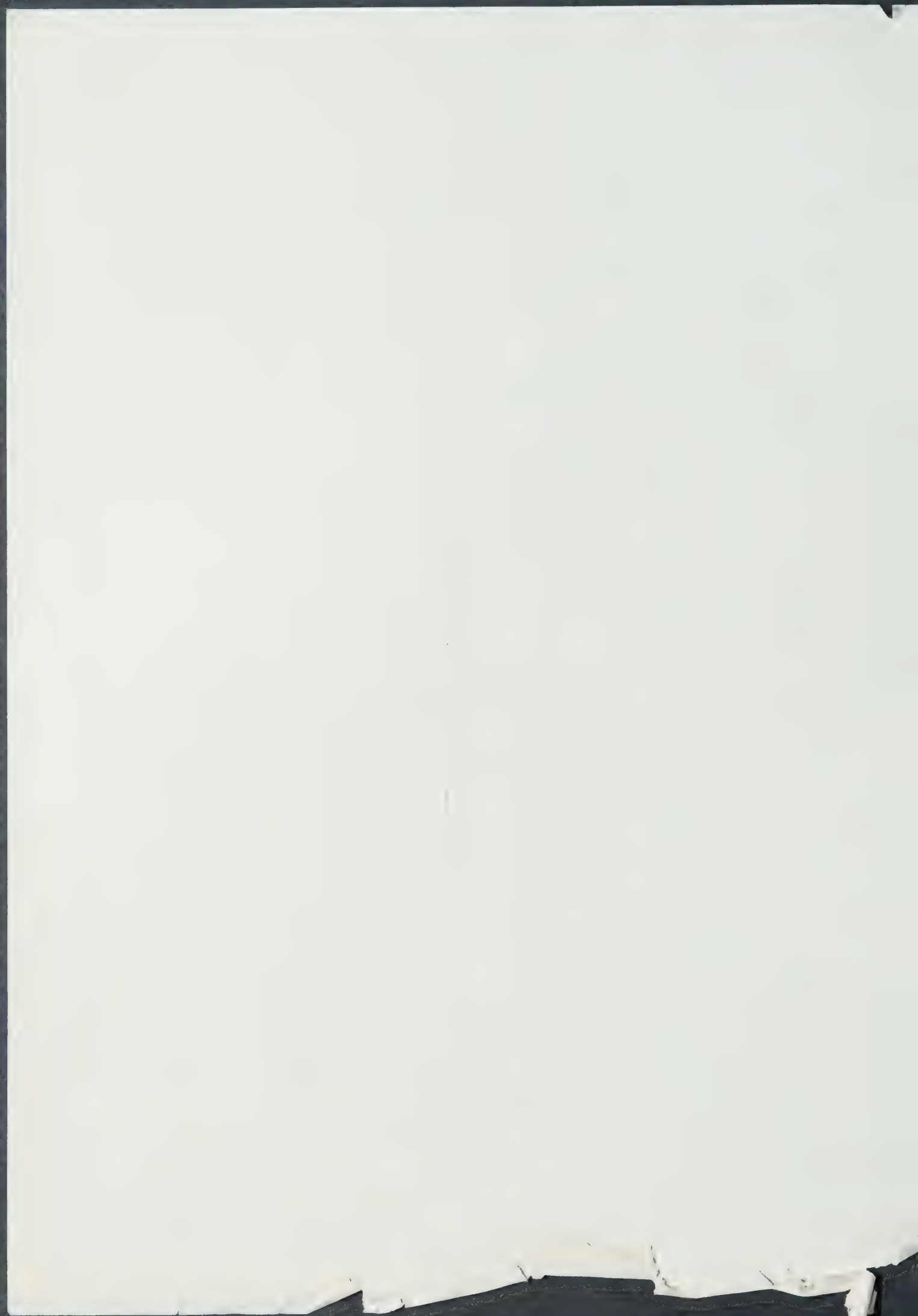
123. Stürmische See mit einem Schiff, das die Segel bis auf eins gereift hat. — Bez. r. u. an einem Pfahl: C W. Holz 12,5 × 15,5 cm.

284

WOUVERMANS, Philips (Haarlem 1619 — 1668)

124. Fluß in hügeliger Landschaft. — Leinwand 19 × 17,3 cm.

Schaeffer, Berlin





94. 15A

+

40. 27A

from studies of BEN BROWN

III B7672

Not to be sold!

KUNSTVEREIN
FÜR DIE RHEINLANDE UND WESTFALEN

HUNDERT
SELTENE HOLLÄNDER

... ..
LEIHAUSSTELLUNG

DER

GALERIE DR. SCHÄFFER, BERLIN

... ..
... ..
*
... ..

ALTE PLASTIK
AUS RHEINISCH-WESTFÄLISCHEM
PRIVATBESITZ

AUSSTELLUNG DI S

KUNSTVEREINS FÜR DIE RHEINLANDE
UND WESTFALEN

UND DER

GALERIE HANS BAMMANN
DÜSSELDORF

DÜSSELDORF · HINDENBURGWALL 42

JANUAR 1933



VERSCHURING, Hendrick (Gorkum 1627—1690)

93. Reiterkampf. — Bez. in der Mitte u.: H. verschuring fecit Ao 1663. Holz
41,5×58,5 cm.

VERWER, Justus van (Sohn des 1600—1650 in Amsterdam lebenden
Marinemalers Abraham van Verwer)

94. Segelschiffe bei mäßig bewegtem Wasser. — Bez. auf einer Planke: J.D.V.
Holz 42×60 cm.

VIRULY, Willem IV (Rotterdam, zweite Hälfte des 17. Jahrhunderts)

95. Gehöft mit Blick über bergige Landschaft. — Bez. r. u.: W. Viruly.
Holz 37,8×48,7 cm.

VLÄMISCHER MEISTER

96. Bildnis eines stehenden Feldherrn in ganzer Figur. — Holz 37×24,5 cm.

VOET, Carel Borchart (Zwolle 1676—1743)

97. Blumenstrauß in einer Steinvasen. — Bez. r. u.: C. B. VOET. Leinwand
66×53 cm.

VREL, J. . . (Delft 17. Jahrhundert)

98. Frau vor einem Stuhl beim Stopfen von roten Strümpfen. — Holz
29,1×24,8 cm.

VRIES, Roelof van (Haarlem um 1631 — Antwerpen nach 1681)

99. Eingang zum Walde. — Bez. l. u. neben der Frauenfigur: R. V. . . .
Holz 32×24,4 cm.

VROOM, Cornelis Hendricksz (Rotterdam — Haag 1648[?])

100. Waldlandschaft mit Hochwild an einem Weiher. — Leinwand
40,5×51,6 cm.

WET, Jacob de (Haarlem 1610—1671)

101. Landschaft. Holz oval 39×53 cm.

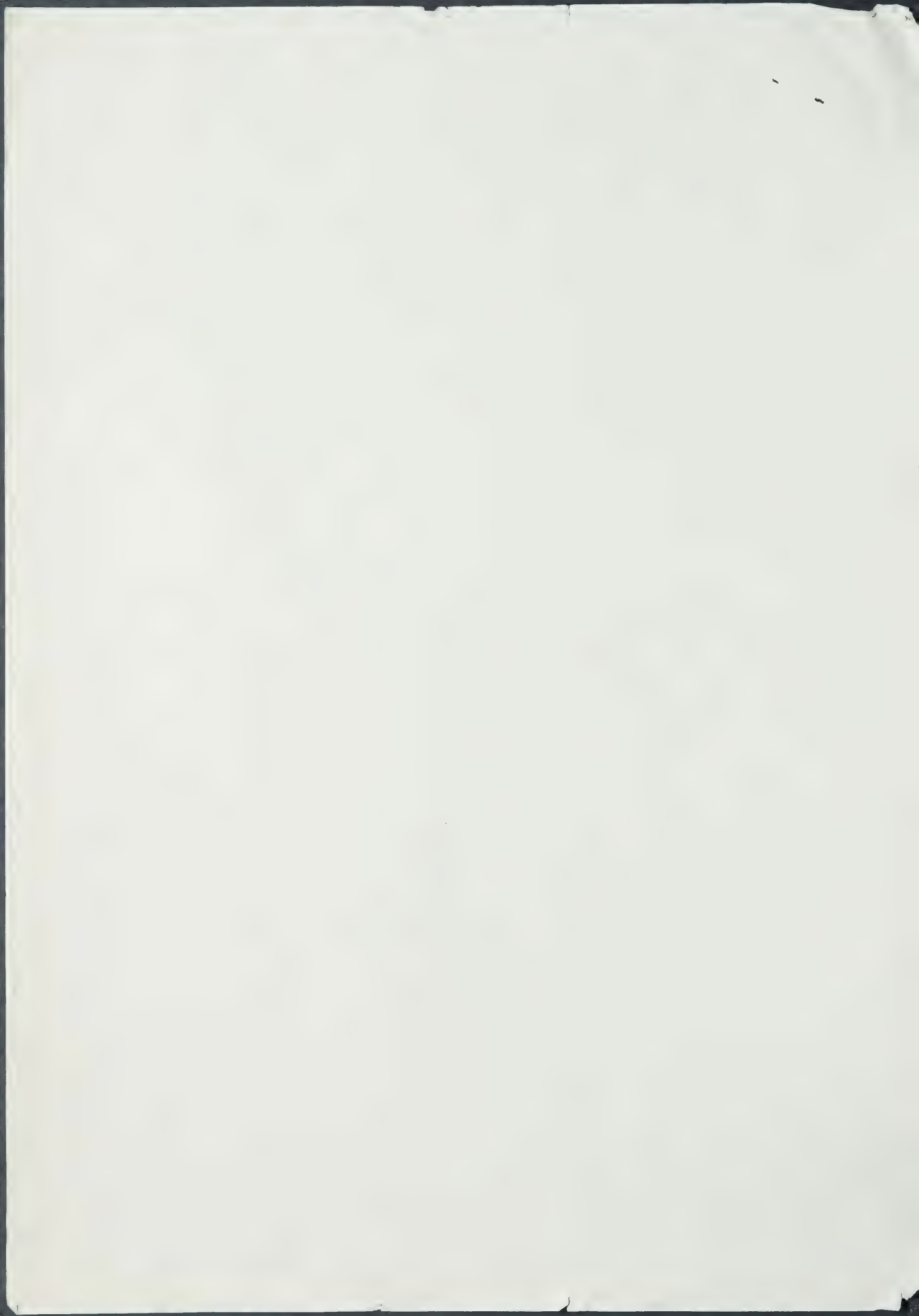
WOUVERMAN, Philips (Haarlem 1619—1663)

102. Fluß in hügeliger Landschaft. — Leinwand 19×17,5 cm.

WYCK, Thomas (Beverwyck 1616 — Haarlem 1677)

103. Der Alchimist. — Holz 48×41 cm.

Düsseldorf
Kunstverein



Simon *Slive*
Seymour

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2. The Galleries has endeavored to catalogue and describe correctly the property to be sold but it does not warrant or represent and it shall not be responsible for the correctness of description, genuineness, authenticity, authorship, provenience or condition of said property and no statement contained in the catalogue or made orally at the sale or elsewhere shall be deemed to be such warranty, representation or assumption of liability.
3. The highest bidder accepted by the auctioneer shall be the buyer. In the event any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder; and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
4. Any bid which is not commensurate with the value of the article offered, or which is merely a normal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
5. Terms of sale are cash. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.
6. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
7. Articles sold and not paid for in full and not taken by noon the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

The attributions appended to the various paintings comprising this collection were obtained from records and references found among the late Mr. Bontoux's effects. Such memoranda indicates that considerable research was done on the various pictures. With some, opinions or authentications by expertisers are available. Notwithstanding any of the foregoing this collection will be on Public View for one week prior to sale to permit interested parties to effect their own research and opinions where so desired. (See paragraph 2 of Conditions of Sale).



ELLIOTT DAINGERFIELD

AMERICAN: 1859-1932

1. *"DANCERS: RED AND GOLD"*

Signed lower left.

Board, 12 x 10 inches

Purchased from the artist.

RALPH ALBERT BLAKELOCK, N. A.

AMERICAN: 1847-1919

2. *"THE CANOE: LATE AFTERNOON"*

Signed lower right.

Board, 8½ x 10½ inches

Purchased American Art Association, Knight Collection, 1925.

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

3. *"THE POOL IN THE FOREST"*

Signed lower right.

Panel, 9 x 12 inches

✓ GEORGE INNESS, N. A.

AMERICAN, 1825-1894

45 4. *"PASTORAL LANDSCAPE"*

Signed lower right.

5¾ x 7¾ inches



JULIEN DUPRE

FRENCH: 19th CENTURY

5. *"THE MILK MAID"*

Signed lower right.

17¾ x 14½ inches

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

6. *"MOONLIGHT ON THE MARSHES"*

Signed lower left.

Panel, 6 x 9 inches

Purchased from Ackermann Galleries, Chicago, 1925.

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

7. *"AUTUMN TWILIGHT"*

Signed lower left.

Pastel, 7½ x 11¼ inches

Purchased from Ackermann Galleries, Chicago, 1925.

ALEXANDER H. WYANT, N. A.

AMERICAN: 1836-1892

8. *"KEENE VALLEY"*

Signed lower left.

Panel, 9½ x 14½ inches

Exhibited South Carolina Interstate Exhibition, Charleston, 1901.



JEAN BERAUD

FRENCH, CONTEMPORARY

9. "LA PARTIE DE BILLIARD"

Signed lower right.

Panel, 13 $\frac{1}{2}$ x 17 $\frac{3}{4}$ inches

Cercle De L'Union Artistique, Exposition Annuelle, 1926.

BOHEMA DE SANTARELLI

FRENCH, CONTEMPORARY

10. "BOULEVARD MADELAINE"

Signed lower right.

13 x 17 inches

JACQUES MARTIN-FERRIERES

FRENCH, CONTEMPORARY

11. "PAYSAGE"

Signed lower left.

45 $\frac{1}{4}$ x 34 $\frac{1}{2}$ inches

Purchased Paris Salon, 1926.

STARK DAVIS

AMERICAN, CONTEMPORARY

12. "PLUMED EGRETS"

Signed lower left.

39 $\frac{1}{2}$ x 39 $\frac{1}{2}$ inches



100 ADOLPHE MONTICELLI

FRENCH: 1824-1886

13. "THE SWING"

Signed lower left.

Panel, 13 x 18¾ inches

From: A La Comete, Algiers.

ADOLPHE MONTICELLI

FRENCH: 1824-1886

60 14. "THE JESTER"

Signed lower left.

Panel, 15 x 10 inches

From: A La Comete, Algiers.

ROSA BONHEUR

FRENCH: 1822-1899

110 15. "CALFS-HEAD"

Signed lower left.

Panel, 12½ x 11 inches

N. BRIGANTI

16. "VENICE"

30 Signed lower right.

21½ x 27½ inches



ADOLF SCHREYER

GERMAN: 1828-1899

260 17. "*ARAB HORSEMAN*"

Signed lower right.

7 $\frac{1}{4}$ x 9 $\frac{1}{2}$ inches

Collection of Prof. Fritz Neuhaus, Dusseldorf.
Purchased from G. A. Pohl, Hamburg, 1923.

ADOLF SCHREYER

GERMAN: 1828-1899

110 18. "*CARAVAN*"

Signed lower right.

Tempera, 9 $\frac{1}{4}$ x 10 $\frac{3}{4}$ inches

EMIL CARLSEN

AMERICAN: 1853-1932

? 19. "*THE CALM SEA*"

Signed lower right.

29 $\frac{1}{2}$ x 24 $\frac{1}{2}$ inches

From the artists studio.

EMIL CARLSEN

AMERICAN: 1853-1932

60 20. "*SEASCAPE*"

Signed lower left.

13 $\frac{1}{2}$ x 19 $\frac{1}{2}$ inches

From the artists studio.



- 200 JULES BRETON FRENCH: 1827-1906
21. "BLOSSOM TIME"
Signed lower left. 17½ x 14½ inches
American Art Association, Knight Collection, 1925.
- R JAMES McNEIL WHISTLER AMERICAN: 1834-1903
22. "THE BLIND GIRL"
Signed center left with the Butterfly. Oval, 17 x 14 inches
- P EUGENE HIGGINS AMERICAN, CONTEMPORARY
23. "THE DESPERADO" 19½ x 23½ inches
Collection of George S. Hellman.
- GARDEN SYMONS AMERICAN, CONTEMPORARY
75 24. "POPPY FIELDS"
Signed lower right. 29½ x 39¾ inches



GABRIEL MAX

GERMAN: 1840-1915

166 25. "THE LEISURE HOUR"

Signed lower left.

43½ x 34 inches

J. M. W. TURNER

ENGLISH: 1775-1851

90 26. "LANDSCAPE WITH STREAM"

Signed lower right.

Watercolour, 9½ x 13 inches

J. M. W. TURNER

ENGLISH: 1775-1851

70 27. "VENETIAN BOATS IN FOG"

Signed, Monogram, J M W T.

Board, 9¼ x 16 inches

— ELIHU VEDDER

AMERICAN: 1836-1923

28. "LANDSCAPE"

Signed lower right, Monogram V.

9 x 16⅝ inches

Collection of Samuel C. Scotten, 1927.



CLAUDE BUCK

AMERICAN, CONTEMPORARY

150
29. "GIRL READING"

Signed upper right.

Panel, 31 x 42 inches

Logan Award, 36th Annual Exhibition Chicago Artists, 1932, Art Institute of Chicago. Also Chosen to illustrate the cover of "Sanity in Art".

—
CLAUDE BUCK

AMERICAN, CONTEMPORARY

30. "THE TOILERS"

Signed lower right.

44¼ x 39¼ inches

CLAUDE BUCK

AMERICAN, CONTEMPORARY

31. "THE ARTIST AND HIS FAMILY"

Signed lower right.

39¼ x 46 inches

FRANK DUVENECK

AMERICAN: 1848-1919

7
32. "INTERIOR"

Signed lower right.

21½ x 17¾ inches.



JAMES McNEIL WHISTLER

AMERICAN: 1834-1903

220

33. "LANDSCAPE"

Signed lower right.

Watercolour, 14 x 10½ inches



— MATTHIAS MARIS

DUTCH: 1839-1917

34. "CHILDREN WITH DOG"

Signed lower right, "M M"

Panel, 6½ x 9½ inches

70



J. P. MESLE

FRENCH: 1855-1929

35. "TWO GIRLS"

Signed center right.

58½ x 47 inches

175



ANTON MAUVE

DUTCH: 1838-1888

36. "HORSES WATERING"

Signed lower left.

47½ x 53 inches

110



Number 37

ANNIBALE CARRACCI

"PIETA"

50 x 59½ inches

Born 1560 in Bologna; died 1609 in Rome; pupil of Lodavico Carraci; studied the work of Correggio in Parma, in Venice the Work of Titan, Tintoretto and Palma Vecchio and later in Rome the work of Raphael and Michelangelo.

Exhibited Exhibition of Italian Painting of the Sei- and Settecento, Wadsworth Atheneum, Hartford, 1930.

300

[Page 13]



Number 38

300

FRANCESCO SOLIMENA

ITALIAN: 1657-1743

"ERMINA AND THE SHEPERDS"

38¾ x 49½ inches

Exhibited:

Art Institute of Chicago, Century Progress, 1933.

Palace of the Legion of Honor, San Francisco, 1941.

[Page 14]



Number 39

MASTER OF THE PRODIGAL SON

Antwerp, First half of the 16th Century

"THE SEVEN WORKS OF MERCY"

Panel, 28¾ x 40½ inches

Information in the Bontoux files indicate the source of the above attribution to have been Professor Herman Voss of Berlin.

Little is known of the personality and life of this master. He received his name from a painting of the Prodigal Son parable, hanging in the Vienna State Museum.



CARLO MARATTA

ITALIAN: 1625-1713

40. "MADONNA AND CHILD WITH JOSEPH"

200

29½ x 39¾ inches

GIOVANNI BATTISTA PIAZZETTA

ITALIAN: 1682-1754

80 41. "WOMAN DIPPING BREAD"

25¼ x 19¼ inches

KARL VAN MANDER

FLEMISH: 1548-1606

42. "THE FEAST OF AHASVERUS"

17½ x 18 inches



LO SPAGNA
(Giovanni Di Pietro)

ITALIAN: 1450-1528

43. "AGONY IN THE GARDEN"

22½ x 26 inches

¹⁵⁰ For another version of this painting attributed to the same artist, see catalogue of the National Gallery, London, Painting number 1032.

FRANCESCO PRIMATTICO

ITALIAN: 1504-1570

44. "THE HANDWRITING ON THE WALL"

13¼ x 16¾ inches

FRANS SNYDERS

FLEMISH: 1579-1657

45. "THE FESTIVE TABLE"

Tin Panel, 9½ x 12¼ inches



HUGO VAN DER GOES

DUTCH: 1440-1528

46. "DESCENT FROM THE CROSS"

Panel, $32\frac{3}{4} \times 24\frac{3}{4}$ inches



GIOVANNI BATTISTA PITTONI

ITALIAN: 1687-1767

47. "ESTHER AT THE COURT OF AHASUERUS"

$33\frac{3}{4} \times 38\frac{3}{4}$ inches

Pittoni formed his study on the Venetian Masters, especially Veronese. He travelled through Europe painting diverse subjects, religious, Biblical and mythological; in 1758 he succeeded Tiepolo as president of the Venetian Academy.



HENRI MET DE BLES

48. "CRUCIFIXION"

FLEMISH: 1480-1550

Arched Panel, 14 x 10 $\frac{1}{4}$ inches



175.

STUDIO OF RUBENS

49. "THE QUEEN OF SHEBA BEFORE SOLOMON"

25 $\frac{1}{4}$ x 33 $\frac{3}{4}$ inches



CARLO DOLCI

ITALIAN: 1616-1686

50. "MAGDALENE"

38 x 31 inches

90

Dolci was born in Florence, 1616; pupil of Jacopo Vignali; imitated Mateo Rosselli; became in 1648 a member of the Florentine Academy; his subjects were limited mostly to pictures of Madonnas and Saints in which he showed a sweet and sentimental interest.



100

BYZANTINE PRIMITIVE

51. "MADONNA WITH CHILD"

Panel, 14¼ x 12½ inches

180



GERRIT LUNDENS
52. "COURTSHIP"

chestnut

DUTCH: 1622-1683
Panel, 11¾ x 10½ inches

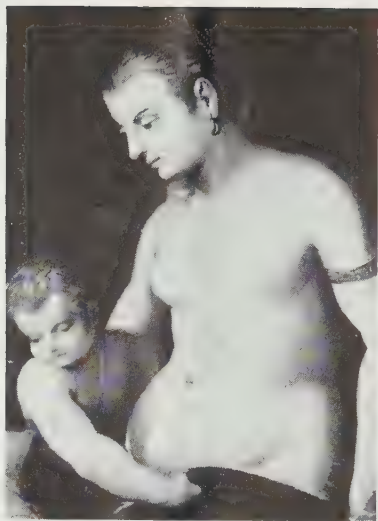
15.



DAVID TENIERS, THE ELDER
53. "THE MONKEY'S TAVERN"

FLEMISH: 1582-1649
27½ x 34 inches

Purchased from R. Coup, Brussels, 1926.



SCHOOL OF TITIAN

54. "PSYCHE AND AMOR"

26½ x 20½ inches



220
DAVID TENIERS, THE ELDER

FLEMISH: 1582-1649

55. "TAVERN SCENE"

Signed Monogram, "DT"

12 x 15¼ inches

With an expertised opinion by Professor Alfred Chatain, Chicago, 1922.

Chatain



ALESSANDRO MAGNASCO

ITALIAN: 1667-1747

56. "ARCHITECTURAL LANDSCAPE"

30 $\frac{3}{4}$ x 37 $\frac{3}{4}$ inches

105
Magnasco was born in Genoa, the son of painter Stefano Magnasco; in 1677 he went to Milan where he studied with Abbiati; in 1703 at Genoa and later in Florence; in 1711 he returned to Milan where he did sketches for the triumphal cars for the progress of Emperor Charles VI. He is noted as a painter of genre scenes, Cloister pictures, landscapes and seascapes.

From S. Seligsberger, Wurzburg.



105
ALESSANDRO MAGNASCO

57. Companion to the preceding picture.



FRANCESCO ALBANI

ITALIAN: 1578-1660

58. "THE SLEEPING VENUS"

29½ x 25¾ inches

175 Albani was a pupil of Calvaert and Lodovico Carrucci. He worked from 1612 to 1616 in Rome and then returned to Bologna; painted numerous altar pieces and many landscapes with mythological figures.

GERMAN PRIMITIVE

59. "HE WITHOUT SIN SHOULD CAST THE FIRST STONE"

50

38¾ x 27¾ inches

GASPARO TRAVERSI

ITALIAN: 18th CENTURY

60. "GLYRE"

29¼ x 40 inches

80

u.M

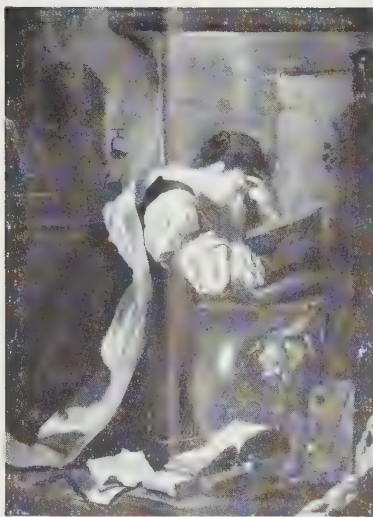
FREDERICK, LORD LEIGHTON, P.R.A.

ENGLISH: 1830-1896

61. "PORTRAIT OF A WOMAN"

27½ x 19½ inches

35



DOMENICO FETI

ITALIAN: 1589-1624

62. "GIRL READING"

29 $\frac{3}{4}$ x 18 $\frac{3}{4}$ inches

A Painting of similar composition titled "La Melancolia" is in the Louvre (#1599).

DUTCH SCHOOL

63. "WOMAN DIPPING BREAD"

25 $\frac{1}{2}$ x 19 $\frac{1}{4}$ inches

— GERMAN PRIMITIVES

64. TWO PANELS

9 x 8 $\frac{1}{4}$ inches

One Panel portrays an Astronomer, the other a Scholar; in the manner of Holbein.

DOMENICO TINTORETTO

ITALIAN: 1562-1637

160 65. "SIMON WITH CHRIST CHILD"

30 $\frac{3}{4}$ x 24 $\frac{1}{2}$ inches



HENRY JEAN AUGUSTIN LEYS

BELGIAN: 1815-1869

66. "THE VILLAGE TAVERN"

Signed lower right.

Panel, $8\frac{3}{4} \times 7\frac{1}{2}$ inches

190

From G. Adolf Pohl, Hamburg.

✓

MATHIAS SCHEITZ

GERMAN: 1645-1700

67. "GENRE SCENES"

Signed lower right, "MS"

Two Oval Panels, $8\frac{1}{2} \times 10\frac{3}{4}$ inches

235

Purchased from G. A. Pohl, Hamburg, 1922.

ANGELO TREVASANI

ITALIAN: 1669-1753

68. "GENRE"

$28\frac{1}{2} \times 23\frac{1}{2}$ inches

35.

GEORG PHILLIP RUGENDAS

GERMAN: 1666-1743

69. "BATTLE SCENE"

$13\frac{3}{4} \times 17\frac{1}{2}$ inches

35

Cherrow



NICOLAS VROOMANS

DUTCH: 1660-1717

70. "STILL LIFE"
Signed left, NV.

26½ x 19 inches

60

JAN FYT

FLEMISH: 1611-1661

71. "THE LARDER INVADED"

17½ x 21½ inches

P

SEBASTIAN BOURDON

FRENCH: 1616-1671

72. "ALLEGORY"
Califano Collection.

Diameter 19½ inches

35

PIETER LASTMAN

DUTCH: 1583-1633

73. "REST FROM THE MARCH"

28¼ x 45½ inches

50



213 425.

✓ JACOBUS VREL

DUTCH: 17th CENTURY

74. "WOMAN DARNING"

Panel, 11¼ x 9¾ inches

With an expertised opinion by Dr. W. R. Valentiner.

J. S. H. KEVER

DUTCH: 1854-1922

75. "DUTCH INTERIOR"

Signed lower right.

13¼ x 17¾ inches

A. STOCKS

76. "PENSIVE MOTHER"

Signed lower left, A S.

19¾ x 15¾ inches

A. GARTMANN

GERMAN, CONTEMPORARY

77. "WOMAN KNITTING"

Signed center left.

13 x 11½ inches



HENDRIK VAN VLIET

DUTCH: 1611-1675

78. *"INTERIOR WITH FIGURES"*

16 $\frac{3}{4}$ x 21 $\frac{1}{2}$ inches

RICHARD WILSON

ENGLISH: 1714-1782

79. *"LANDSCAPE"*

23 $\frac{1}{4}$ x 35 $\frac{1}{4}$ inches

ELLIOTT DAINGERFIELD

AMERICAN: 1859-1932

80. *"STILL LIFE"*

Signed lower right.

23 $\frac{1}{4}$ x 33 $\frac{1}{4}$ inches

H. VANDERBERG

81. *"TAVERN SCENE"*

Signed lower left.

14 x 11 $\frac{1}{2}$ inches



JAN WYNANTS

DUTCH: 1600-1677

82. "*LANDSCAPE*"

24 $\frac{1}{4}$ x 31 $\frac{3}{4}$ inches

CHRISTIAN SELL

GERMAN: 1831-1883

83. "*ON THE MARCH*"

Signed lower left.

14 $\frac{1}{2}$ x 19 $\frac{1}{4}$ inches

SALVATOR ROSA

ITALIAN: 1615-1673

84. "*ROMAN LANDSCAPE*"

32 x 38 $\frac{1}{4}$ inches

RICHARD PARKES BONNINGTON

ENGLISH: 1801-1828

85. "*PARISIAN CANAL*"

Panel, 8 $\frac{1}{2}$ x 13 $\frac{3}{4}$ inches

Couchard Collection, Paris.

- ISAAC VAN OSTADE DUTCH: 1612-1645
86. "*FISHERMAN*"
Signed lower left. Panel, 10 x 7¼ inches
- SCHOOL OF COLOGNE
87. "*LORETTA MADONNA*" Enamel, 6 x 4½ inches
88. "*ADORATION*"
A painting on onyx. Repaired.
- FREDERIC REMINGTON AMERICAN: 1861-1909
89. "*THE SENTINEL*"
Signed lower right. Watercolour, 11½ x 8 inches
- FREDERIC REMINGTON AMERICAN: 1861-1909
90. "*INDIAN SCOUT*"
Signed lower right. Wash Drawing, 20 x 10 inches
- ANTON MAUVE DUTCH: 1838-1888
91. "*ON THE WINDMILL ROAD*"
From the Messdag Collection, 1920. Black Crayon Sketch
- JEAN LOUIS FORAIN FRENCH, 1852-1931
92. *PEN DRAWING*
- WARREN DAVIS AMERICAN: 1865-1928
93. *12 ETCHINGS*
- WARREN DAVIS AMERICAN: 1865-1928
94. *6 DRYPOINT ETCHINGS*
- JOSEPH STEINER GERMAN, CONTEMPORARY
95. *8 ETCHINGS*

JOSEPH STEINER
96. 9 *ETCHINGS*

GERMAN, CONTEMPORARY

ALBERT GARTMANN
97. 11 *VARIOUS DRAWINGS*

GERMAN, CONTEMPORARY

ANDO HIROSHIGE
98. "*RAPIDS OF NARUTO*"
Collection of Louis Gouse.

JAPANESE: 1797-7858

TOYOKUNI I
99. *COLOUR PRINT*

JAPANESE: 1769-1825
9 $\frac{5}{8}$ x 14 $\frac{3}{4}$ inches

HOKUSAI
100. *COLOUR PRINT*

JAPANESE: 1760-1849
6 $\frac{3}{4}$ x 7 $\frac{1}{2}$ inches

HOKKEI
101. *COLOUR PRINT*

JAPANESE: 1780-1850
7 x 7 $\frac{5}{8}$ inches

HOKUSAI
102. *COLOUR PRINT*

JAPANESE: 1760-1849
6 $\frac{3}{4}$ x 7 $\frac{1}{2}$ inches

ELIZABETH GUILLARD
103. *MEZZOTINT IN COLOUR*

ENGLISH, CONTEMPORARY

LOUIS BUSIERE
104. "*MRS. HOME-DRUMMOND*"
Mezzotint in colour after Sir Henry Raeburn.

FRENCH, CONTEMPORARY

E. WARDLE
105. *MEZZOTINT IN COLOUR*

ENGLISH, CONTEMPORARY

H. CASSIERS
106. 2 *COLOUR ETCHINGS*

DUTCH, CONTEMPORARY

111 2 good Aclerman. [Page 32]

Sale at Public Auction

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XVth to XXth Century

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August Bontoux

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the HANZEL GALLERIES.
2. The Galleries has endeavored to catalogue and describe correctly the property to be sold but it does not warrant or represent and it shall not be responsible for the correctness of description, genuineness, authenticity, authorship, provenience or condition of said property and no statement contained in the catalogue or made orally at the sale or elsewhere shall be deemed to be such warranty, representation or assumption of liability.
3. The highest bidder accepted by the auctioneer shall be the buyer. In the event any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder; and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
4. Any bid which is not commensurate with the value of the article offered, or which is merely a normal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
5. Terms of sale are cash. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.
6. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
7. Articles sold and not paid for in full and not taken by noon the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

The attributions appended to the various paintings comprising this collection were obtained from records and references found among the late Mr. Bontoux's effects. Such memoranda indicates that considerable research was done on the various pictures. With some, opinions or authentications by expertisers are available. Notwithstanding any of the foregoing this collection will be on Public View for one week prior to sale to permit interested parties to effect their own research and opinions where so desired. (See paragraph 2 of Conditions of Sale).



ELLIOTT DAINGERFIELD

AMERICAN: 1859-1932

1. *"DANCERS: RED AND GOLD"*

Signed lower left.

Board, 12 x 10 inches

Purchased from the artist.

RALPH ALBERT BLAKELOCK, N. A.

AMERICAN: 1847-1919

2. *"THE CANOE: LATE AFTERNOON"*

Signed lower right.

Board, 8½ x 10½ inches

Purchased American Art Association, Knight Collection, 1925.

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

3. *"THE POOL IN THE FOREST"*

Signed lower right.

Panel, 9 x 12 inches

GEORGE INNESS, N. A.

AMERICAN, 1825-1894

4. *"PASTORAL LANDSCAPE"*

Signed lower right.

5¾ x 7¾ inches



JULIEN DUPRE

FRENCH: 19th CENTURY

5. "*THE MILK MAID*"

Signed lower right.

17¾ x 14½ inches

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

6. "*MOONLIGHT ON THE MARSHES*"

Signed lower left.

Panel, 6 x 9 inches

Purchased from Ackermann Galleries, Chicago, 1925.

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

7. "*AUTUMN TWILIGHT*"

Signed lower left.

Pastel, 7½ x 11¼ inches

Purchased from Ackermann Galleries, Chicago, 1925.

ALEXANDER H. WYANT, N. A.

AMERICAN: 1836-1892

8. "*KEENE VALLEY*"

Signed lower left.

Panel, 9½ x 14½ inches

Exhibited South Carolina Interstate Exhibition, Charleston, 1901.



JEAN BERAUD

FRENCH, CONTEMPORARY

9. *"LA PARTIE DE BILLIARD"*

Signed lower right.

Panel, 13½ x 17¾ inches

Cercle De L'Union Artistique, Exposition Annuelle, 1926.

BOHEMA DE SANTARELLI

FRENCH, CONTEMPORARY

10. *"BOULEVARD MADELAINE"*

Signed lower right.

13 x 17 inches

JACQUES MARTIN-FERRIERES

FRENCH, CONTEMPORARY

11. *"PAYSAGE"*

Signed lower left.

45¼ x 34½ inches

Purchased Paris Salon, 1926.

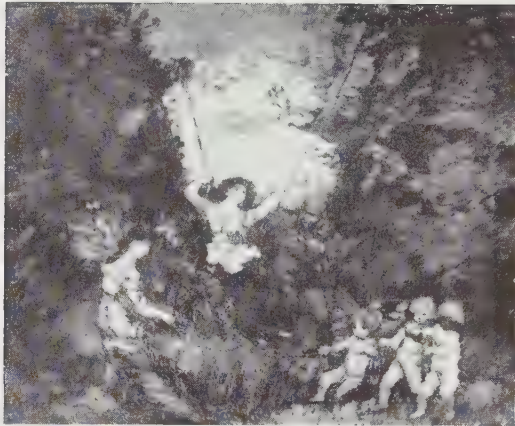
STARK DAVIS

AMERICAN, CONTEMPORARY

12. *"PLUMED EGRETS"*

Signed lower left.

39½ x 39½ inches



ADOLPHE MONTICELLI

FRENCH: 1824-1886

13. "THE SWING"

Signed lower left.

Panel, 13 x 18 $\frac{3}{4}$ inches

From: A La Comete, Algiers.

ADOLPHE MONTICELLI

FRENCH: 1824-1886

14. "THE JESTER"

Signed lower left.

Panel, 15 x 10 inches

From: A La Comete, Algiers.

60

ROSA BONHEUR

FRENCH: 1822-1899

15. "CALFS-HEAD"

Signed lower left.

Panel, 12 $\frac{1}{2}$ x 11 inches

N. BRIGANTI

16. "VENICE"

Signed lower right.

21 $\frac{1}{2}$ x 27 $\frac{1}{2}$ inches



ADOLF SCHREYER

GERMAN: 1828-1899

17. "*ARAB HORSEMAN*"

Signed lower right.

7¼ x 9½ inches

Collection of Prof. Fritz Neuhaus, Dusseldorf.
Purchased from G. A. Pohl, Hamburg, 1923.

ADOLF SCHREYER

GERMAN: 1828-1899

18. "*CARAVAN*"

Signed lower right.

Tempera, 9¼ x 10¾ inches

EMIL CARLSEN

AMERICAN: 1853-1932

19. "*THE CALM SEA*"

Signed lower right.

29½ x 24½ inches

From the artists studio.

EMIL CARLSEN

AMERICAN: 1853-1932

20. "*SEASCAPE*"

Signed lower left.

13½ x 19½ inches

From the artists studio.



JULES BRETON

FRENCH: 1827-1906

21. "*BLOSSOM TIME*"

Signed lower left.

17½ x 14½ inches

American Art Association, Knight Collection, 1925.

JAMES McNEIL WHISTLER

AMERICAN: 1834-1903

22. "*THE BLIND GIRL*"

Signed center left with the Butterfly.

Oval, 17 x 14 inches

EUGENE HIGGINS

AMERICAN, CONTEMPORARY

23. "*THE DESPERADO*"

19½ x 23½ inches

Collection of George S. Hellman.

GARDEN SYMONS

AMERICAN, CONTEMPORARY

24. "*POPPY FIELDS*"

Signed lower right.

29½ x 39¾ inches



GABRIEL MAX

GERMAN: 1840-1915

25. *"THE LEISURE HOUR"*

Signed lower left.

13½ x 34 inches

J. M. W. TURNER

ENGLISH: 1775-1851

26. *"LANDSCAPE WITH STREAM"*

Signed lower right.

Watercolour, 9½ x 13 inches

J. M. W. TURNER

ENGLISH: 1775-1851

27. *"VENETIAN BOATS IN FOG"*

Signed, Monogram, J M W T.

Board, 9¼ x 16 inches

ELIHU VEDDER

AMERICAN: 1836-1923

28. *"LANDSCAPE"*

Signed lower right, Monogram V.

9 x 16⅝ inches

Collection of Samuel C. Scotten, 1927.



CLAUDE BUCK

AMERICAN, CONTEMPORARY

29. *"GIRL READING"*

Signed upper right.

Panel, 31 x 42 inches

Logan Award, 36th Annual Exhibition Chicago Artists, 1932, Art Institute of Chicago. Also Chosen to illustrate the cover of "Sanity in Art".

CLAUDE BUCK

AMERICAN, CONTEMPORARY

30. *"THE TOILERS"*

Signed lower right.

44 $\frac{1}{4}$ x 39 $\frac{1}{4}$ inches

CLAUDE BUCK

AMERICAN, CONTEMPORARY

31. *"THE ARTIST AND HIS FAMILY"*

Signed lower right.

39 $\frac{1}{4}$ x 46 inches

FRANK DUVEINECK

AMERICAN: 1848-1919

32. *"INTERIOR"*

Signed lower right.

21 $\frac{1}{2}$ x 17 $\frac{3}{4}$ inches



JAMES McNEIL WHISTLER

AMERICAN: 1834-1903

33. "LANDSCAPE"

Signed lower right.

Watercolour, 14 x 10½ inches



MATTHIAS MARIS

DUTCH: 1839-1917

34. "CHILDREN WITH DOG"

Signed lower right, "M M"

Panel, 6½ x 9½ inches



J. P. MESLE

FRENCH: 1855-1929

35. "TWO GIRLS"

Signed center right.

58½ x 47 inches



ANTON MAUVE

DUTCH: 1838-1888

36. "HORSES WATERING"

Signed lower left.

47½ x 53 inches



Number 37

ANNIBALE CARRACCI

"PIETA"

50 x 59½ inches

Born 1560 in Bologna; died 1609 in Rome; pupil of Lodavico Carracci; studied the work of Correggio in Parma, in Venice the Work of Titan, Tintoretto and Palma Vecchio and later in Rome the work of Raphael and Michelangelo.

Exhibited Exhibition of Italian Painting of the Sei- and Settecento, Wadsworth Atheneum, Hartford, 1930.

[Page 13]



Number 38

FRANCESCO SOLIMENA

ITALIAN: 1657-1743

"ERMINA AND THE SHEPERDS"

38 $\frac{3}{4}$ x 49 $\frac{1}{2}$ inches

Exhibited:

Art Institute of Chicago, Century Progress, 1933.

Palace of the Legion of Honor, San Francisco, 1941.

[Page 14]



Number 39

MASTER OF THE PRODIGAL SON

Antwerp, First half of the 16th Century

"THE SEVEN WORKS OF MERCY"

Panel, 28¾ x 40½ inches

Information in the Bontoux files indicate the source of the above attribution to have been Professor Herman Voss of Berlin.

Little is known of the personality and life of this master. He received his name from a painting of the Prodigal Son parable, hanging in the Vienna State Museum.



CARLO MARATTA

ITALIAN: 1625-1713

40. *"MADONNA AND CHILD WITH JOSEPH"*

29½ x 39¾ inches

GIOVANNI BATTISTA PIAZZETTA

ITALIAN: 1682-1754

11. *"WOMAN DIPPING BREAD"*

25¼ x 19¼ inches

KARL VAN MANDER

FLEMISH: 1548-1606

12. *"THE FEAST OF AHASVERUS"*

17½ x 18 inches



LO SPAGNA
(Giovanni Di Pietro)

ITALIAN: 1450-1528

43. *"AGONY IN THE GARDEN"*

22½ x 26 inches

For another version of this painting attributed to the same artist, see catalogue of the National Gallery, London, Painting number 1032.

FRANCESCO PRIMATTICO

ITALIAN: 1504-1570

44. *"THE HANDWRITING ON THE WALL"*

13¼ x 16¾ inches

FRANS SNYDERS

FLEMISH: 1579-1657

45. *"THE FESTIVE TABLE"*

Tin Panel, 9½ x 12¼ inches



HUGO VAN DER GOES

DUTCH: 1440-1528

46. "DESCENT FROM THE CROSS"

Panel, $32\frac{3}{4} \times 24\frac{3}{4}$ inches



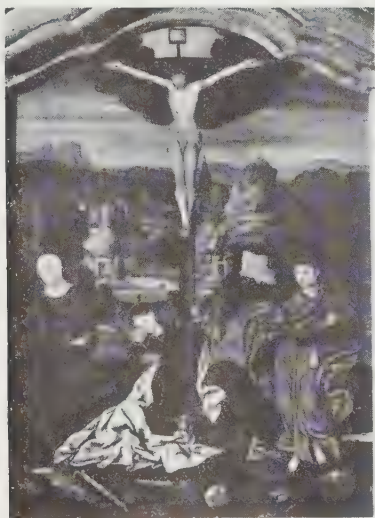
GIOVANNI BATTISTA PITTONI

ITALIAN: 1687-1767

47. "ESTHER AT THE COURT OF AHASVERUS"

$33\frac{3}{4} \times 38\frac{3}{4}$ inches

Pittoni formed his study on the Venetian Masters, especially Veronese. He travelled through Europe painting diverse subjects, religious, Biblical and mythological; in 1758 he succeeded Tiepolo as president of the Venetian Academy.



HENRI MET DE BLES

48. "CRUCIFIXION"

FLEMISH: 1480-1550

Arched Panel, 14 x 10 $\frac{1}{4}$ inches



STUDIO OF RUBENS

19. "THE QUEEN OF SHEBA BEFORE SOLOMON"

25 $\frac{1}{4}$ x 33 $\frac{3}{4}$ inches



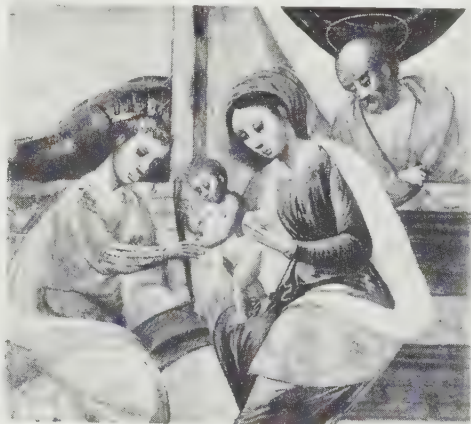
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38 x 31 inches

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BYZANTINE PRIMITIVE

51. "MADONNA WITH CHILD"

Panel, 14 $\frac{1}{4}$ x 12 $\frac{1}{2}$ inches



GERRIT LUNDENS

52. *"COURTSHIP"*

DUTCH: 1622-1683

Panel, 11¾ x 10½ inches



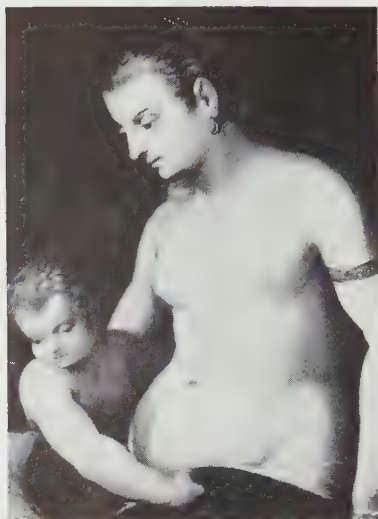
DAVID TENIERS, THE ELDER

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FLEMISH: 1582-1649

27½ x 34 inches

Purchased from R. Coup, Brussels, 1926.



SCHOOL OF TITIAN

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26½ x 20½ inches



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FLEMISH: 1582-1649

55. "TAVERN SCENE"

Signed Monogram, "DT"

12 x 15¼ inches

With an expertised opinion by Professor Alfred Chatain, Chicago, 1922.



ALESSANDRO MAGNASCO

ITALIAN: 1667-1747

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30¾ x 37¾ inches

Magnasco was born in Genoa, the son of painter Stefano Magnasco; in 1677 he went to Milan where he studied with Abbiati; in 1703 at Genoa and later in Florence; in 1711 he returned to Milan where he did sketches for the triumphal cars for the progress of Emperor Charles VI. He is noted as a painter of genre scenes, Cloister pictures, landscapes and seascapes.

From S. Seligsberger, Wurzburg.



ALESSANDRO MAGNASCO

57. Companion to the preceding picture.



FRANCESCO ALBANI

ITALIAN: 1578-1660

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29½ x 25¾ inches

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GERMAN PRIMITIVE

59. *"HE WITHOUT SIN SHOULD CAST THE FIRST STONE"*

38¾ x 27¾ inches

GASPARO TRAVERSI

ITALIAN: 18th CENTURY

60. *"GENRE"*

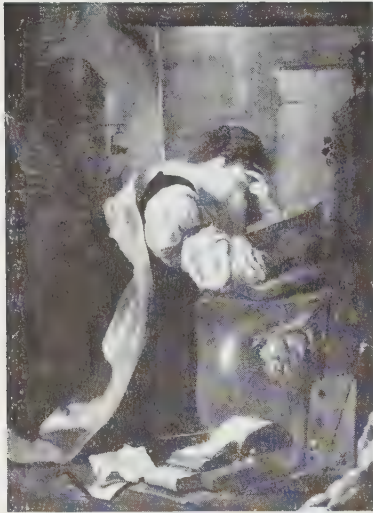
29¼ x 40 inches

FREDERICK, LORD LEIGHTON, P.R.A.

ENGLISH: 1830-1896

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27½ x 19½ inches



DOMENICO FETI

ITALIAN: 1589-1624

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A Painting of similar composition titled "La Melancolia" is in the Louvre (#1599).

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GERMAN PRIMITIVES

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9 x 8 $\frac{1}{4}$ inches

One Panel portrays an Astronomer, the other a Scholar; in the manner of Holbein.

DOMENICO TINTORETTO

ITALIAN: 1562-1637

65. "SIMON WITH CHRIST CHILD"

30 $\frac{3}{4}$ x 24 $\frac{1}{2}$ inches



HENRY JEAN AUGUSTIN LEYS

BELGIAN: 1815-1869

66. "THE VILLAGE TAVERN"

Signed lower right.

Panel, 8¾ x 7½ inches

From G. Adolf Pohl, Hamburg.

MATHIAS SCHEITZ

GERMAN: 1645-1700

67. "GENRE SCENES"

Signed lower right, "MS"

Two Oval Panels, 8½ x 10¾ inches

Purchased from G. A. Pohl, Hamburg, 1922.

ANGELO TREVASANI

ITALIAN: 1669-1753

68. "GENRE"

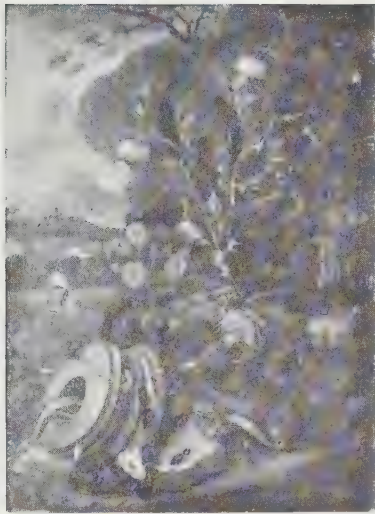
28½ x 23½ inches

GEORG PHILLIP RUGENDAS

GERMAN: 1666-1743

69. "BATTLE SCENE"

13¾ x 17½ inches



NICOLAS VROOMANS

DUTCH: 1660-1717

70. *"STILL LIFE"*
Signed left, NV.

26½ x 19 inches

JAN FYT

FLEMISH: 1611-1661

71. *"THE LARDER INVADED"*

17½ x 21½ inches

SEBASTIAN BOURDON

FRENCH: 1616-1671

72. *"ALLEGORY"*
Califano Collection.

Diameter 19½ inches

PIETER LASTMAN

DUTCH: 1583-1633

73. *"REST FROM THE MARCH"*

28¼ x 45½ inches



JACOBUS VREL

DUTCH: 17th CENTURY

74. "WOMAN DARNING"

Panel, $11\frac{1}{4} \times 9\frac{3}{4}$ inches

With an expertised opinion by Dr. W. R. Valentiner.

J. S. H. KEVER

DUTCH: 1854-1922

75. "DUTCH INTERIOR"

Signed lower right.

$13\frac{1}{4} \times 17\frac{3}{4}$ inches

A. STOCKS

76. "PENSIVE MOTHER"

Signed lower left, A S.

$19\frac{3}{4} \times 15\frac{3}{4}$ inches

A. GARTMANN

GERMAN, CONTEMPORARY

77. "WOMAN KNITTING"

Signed center left.

$13 \times 11\frac{1}{2}$ inches



HENDRIK VAN VLIET

78. *"INTERIOR WITH FIGURES"*

DUTCH: 1611-1675

16¾ x 21½ inches

RICHARD WILSON

79. *"LANDSCAPE"*

ENGLISH: 1714-1782

23¼ x 35¼ inches

ELLIOTT DAINGERFIELD

80. *"STILL LIFE"*

Signed lower right.

AMERICAN: 1859-1932

23¼ x 33¼ inches

H. VANDERBERG

81. *"TAVERN SCENE"*

Signed lower left.

14 x 11½ inches



JAN WYNANTS

82. *"LANDSCAPE"*

DUTCH: 1600-1677

24¼ x 31¾ inches

CHRISTIAN SELL

83. *"ON THE MARCH"*

Signed lower left.

GERMAN: 1831-1883

14½ x 19¼ inches

SALVATOR ROSA

84. *"ROMAN LANDSCAPE"*

ITALIAN: 1615-1673

32 x 38¼ inches

RICHARD PARKES BONNINGTON

85. *"PARISIAN CANAL"*

Couchard Collection. Paris.

ENGLISH: 1801-1828

Panel, 8½ x 13¾ inches

- | | |
|--|------------------------------|
| ISAAC VAN OSTADE | DUTCH: 1612-1645 |
| 86. "FISHERMAN"
Signed lower left. | Panel, 10 x 7¼ inches |
| SCHOOL OF COLOGNE | |
| 87. "LORETTA MADONNA" | Enamel, 6 x 4½ inches |
| 88. "ADORATION"
A painting on onyx. Repaired. | |
| FREDERIC REMINGTON | AMERICAN: 1861-1909 |
| 89. "THE SENTINEL"
Signed lower right. | Watercolour, 11½ x 8 inches |
| FREDERIC REMINGTON | AMERICAN: 1861-1909 |
| 90. "INDIAN SCOUT"
Signed lower right. | Wash Drawing, 20 x 10 inches |
| ANTON MAUVE | DUTCH: 1838-1888 |
| 91. "ON THE WINDMILL ROAD"
From the Messdag Collection, 1920. | Black Crayon Sketch |
| JEAN LOUIS FORAIN | FRENCH, 1852-1931 |
| 92. PEN DRAWING | |
| WARREN DAVIS | AMERICAN: 1865-1928 |
| 93. 12 ETCHINGS | |
| WARREN DAVIS | AMERICAN: 1865-1928 |
| 94. 6 DRYPOINT ETCHINGS | |
| JOSEPH STEINER | GERMAN, CONTEMPORARY |
| 95. 8 ETCHINGS | |

- JOSEPH STEINER
96. 9 *ETCHINGS* GERMAN, CONTEMPORARY
- ALBERT GARTMANN
97. 11 *VARIOUS DRAWINGS* GERMAN, CONTEMPORARY
- ANDO HIROSHIGE
98. "*RAPIDS OF NARUTO*" JAPANESE: 1797-7858
Collection of Louis Gouse.
- TOYOKUNI I
99. *COLOUR PRINT* JAPANESE: 1769-1825
9 $\frac{5}{8}$ x 14 $\frac{3}{4}$ inches
- HOKUSAI
100. *COLOUR PRINT* JAPANESE: 1760-1849
6 $\frac{3}{4}$ x 7 $\frac{1}{2}$ inches
- HOKKEI
101. *COLOUR PRINT* JAPANESE: 1780-1850
7 x 7 $\frac{5}{8}$ inches
- HOKUSAI
102. *COLOUR PRINT* JAPANESE: 1760-1849
6 $\frac{3}{4}$ x 7 $\frac{1}{2}$ inches
- ELIZABETH GUILLARD
103. *MEZZOTINT IN COLOUR* ENGLISH, CONTEMPORARY
- LOUIS BUSIERE
104. "*MRS. HOME-DRUMMOND*" FRENCH, CONTEMPORARY
Mezzotint in colour after Sir Henry Raeburn.
- E. WARDLE
105. *MEZZOTINT IN COLOUR* ENGLISH, CONTEMPORARY
- H. CASSIERS
106. 2 *COLOUR ETCHINGS* DUTCH, CONTEMPORARY





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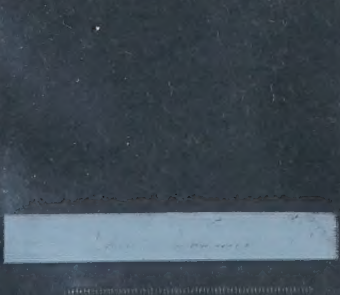
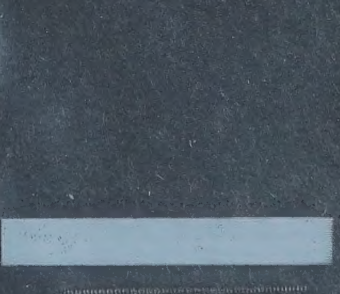
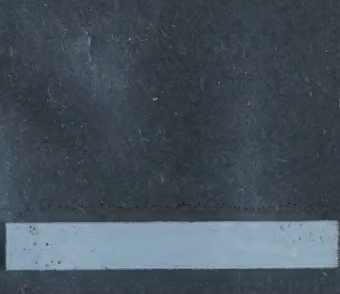
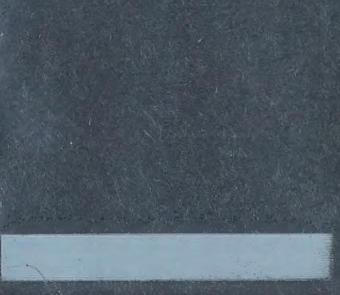
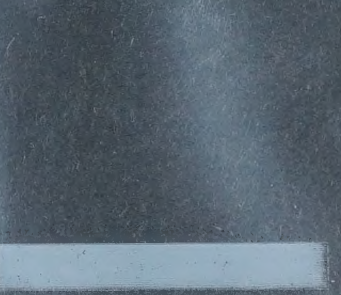
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David de Witt 6 August 2002

J. V. REEL
WOODS GARDENS.

