ALFRED BADGER

Art Related Correspondence

2001

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

(414) 962-5169
October 24, 2001

Dr. Gert-Rudolf Flick
Park House
7-11 Onslow Square
London SW7 3NJ
ENGLAND

Dear Dr. Flick,

You will have realized how very much I enjoyed talking to you about *The Siege of Gibraltar* yesterday morning. The Curator of the Milwaukee Art Museum has kindly given me copies of all of its correspondence about this painting, and there I found your letter of June 10, 1996, copy enclosed.

Naturally I was curious to know why you were interested and really appreciate your explanation. Your book about some 20 lost masterpieces sounds fascinating and I very much hope that I will be able to study this book when it appears next year.

Now of course I understand why you would have been interested in including Joseph Wright's *Siege of Gibraltar* if that painting were indeed lost. But, as you concluded, I believe correctly, the Milwaukee painting is really by Wright of Derby and so the painting is not lost and cannot be included in your book.

I have seen Mrs. Egerton's comment that the Milwaukee painting "is now widely thought not to be by Wright", but I do not know how she came to that statement. Also, she stated that this painting is untraced since 1857, but in fact it is described in considerable detail in the Overstone catalogue of 1877, and that description tallies with the Milwaukee painting.

Unfortunately for Milwaukee, the Art Museum de-accessioned this painting and sent it to Christie's East, where it was sold as "by a follower of Joseph Wright of Derby", without any reference to Benedict Nicholson's opinion or to the very persuasive paper in the *Burlington Magazine*. To me, the connection between the two drawings in Derby and the painting is so clear, as was the case when Benedict Nicholson saw the original painting and accepted it as the badly damaged original by Joseph Wright.

Some 15 years ago I was able to acquire 7 landscapes by Wright of Derby for my University, Queen's University in Kingston, Ontario. I was delighted to be able to acquire *The Siege of Gibraltar* for Queen's, and it is now on its way to Canada.

Thank you for your kind permission to visit you late in November or early in December and then sharing with me your information on this painting.

With best personal regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 11, 2001

Anthony Lord Crichton-Stuart, Head
Old Master Paintings
Christie's – New York
20 Rockefeller Plaza
New York City, NY 10022

Dear Anthony,

Otto's secretary kindly helped me yesterday to purchase Lot 46 in your Christie's East sale. This is my gift to Queen's University in Kingston, Ontario and Dr. David de Witt, the Curator there, is arranging to send the payment for US $11,750. Please allow Queen's University to arrange for shipping and please do not mind that I bother you with such details.

Could you please also let me know the final destination of the Rotari *Curtain*. That is, is it staying in New York City or New York State, or is it being shipped outside of New York State.

I look forward to being at your November 2nd sale in London, at your sale in Amsterdam, and then of course at your December sale in London.

With thanks for all your help and with best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
c: Dr. David de Witt

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

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

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

August 16, 2001

Andrew Lord Stone of Blackheath
House of Lords
London SW1A 0PW
ENGLAND

Dear Andrew,

Thank you so much for your letter of August 3rd with that very interesting information about *Sound Heritage* and the Isaac Newton Institute for Mathematical Studies.

I do not quite know how the Isaac Newton Arts Trust could work with the Isaac Newton Institute for Mathematical Studies, but I have taken the liberty of sending a copy of your letter to Stephen Phillips.

Also, I am sending that interesting booklet, *Sound Heritage*, to the Musicians-in-Residence at Herstmonceux Castle, Dr. & Mrs. Shelley Katz. Shelley is a brilliant pianist and composer and Diana Gilchrist Katz has a world-class voice. Together they have presented wonderful concerts at Herstmonceux Castle.

Isabel and I have been saying to each other that we should probably not have gone to that R. I. reception for two reasons: Firstly, it was so boring until we met you and that certainly will lead to our working together, but secondly, I have now received a Registered letter, also from the House of Lords, from the Baroness Greenfield, requesting that I give £2 million to the Royal Institution.

I have always liked the R.I., sleepy though it is, I have been a life member for years and I really enjoyed giving one of the Friday evening lectures

We pledged £1 million to the Isaac Newton Arts Trust and if I really wanted to give another £2 million in Britain, I would give it to that. Actually, fundraising in Britain is very much more difficult than in the United States and Canada, as we are realizing through the efforts of the INAT.

Isabel and I look forward to discussing all that with you on Tuesday afternoon, November 20th.

With best regards I remain

Yours sincerely,

Alfred Bader, CBE
AB/az
C: Stephen Phillips
Dr. Shelly & Diana Gilchrist Katz

LORD STONE OF BLACKHEATH

House of Lords

LONDON SW1A 0PW

TEL: 020 7219 4556
FAX: 020 7219 5979

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

3rd August 2001

Dear Alfred

SOUND HERITAGE

I look forward to our meeting again in the Autumn.

Meantime, having described roughly my interest in the unused resource of 1000 years of English music in the British Library I thought you would be interested in seeing the brochure we have produced to try and kick off our new organisation called *Sound Heritage*.

Incidentally, by total coincidence, I visited the Isaac Newton Institute for Mathematical Studies in Cambridge and met the Director,
Prof. H K Moffat FRS.

It was at a seminar on 'Managing Uncertainty'!

In 4 sentences I told him of the Isaac Newton Arts Trust and your new project and he was most interested.
Maybe joint forces would be mutually beneficial?

We could pursue this in the autumn if you like.

Have a good summer/fall

As ever

Enc.

Email: stonea@parliament.uk

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On behalf of the entire Marquis editorial staff, I'd like to wish you continued success, and I'm pleased to have you join us as we celebrate over 100 years of biographical publishing.

Sincerely,

Fred M. Marks

Fred M. Marks
Editorial Director

WA/gn

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Alfred Robert Bader
2961 N Shepard Ave
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BADER, ALFRED ROBERT, chemist; b. Vienna, Austria, Apr. 28, 1924; came to U.S., 1947, naturalized, 1964; s. Alfred and Elizabeth Maria (Serenyi) B.; m. Isabel Overton, Jan. 26, 1982; children from previous marriage: David, Daniel. BS in Engring. Chemistry, Queens U., Can., 1945, BA in History, 1946, MS in Organic Chemistry, 1947, LLD (hon.), 1986; MA, Harvard U., 1948, PhD, 1949; DS (hon.), U. Wis.-Milw., 1980, Purdue U., 1984, U. Wis.-Madison, 1984, Northwestern U., 1990; D.Univ. (hon.), U. Sussex, Eng., 1989. Rsch. chemist PPG Co., Milw., 1950-54, group leader, 1953-54; chief chemist Aldrich Chem. Co., Milw., 1954-55, pres., 1955-81, chmn., 1981-91; pres. Sigma-Aldrich Corp., 1975-80, chmn., 1980-91, chmn. emeritus, 1991-92; pres. Alfred Bader Fine Arts, Milw., 1991—. Author: Adventures of a Chemist Collector, 1995. Guest curator Milw. Art Mus., 1976, 89—. Recipient Winthrop-Sears medal Chem. Industry Assn., 1980, J.E. Purkyne medal Acad. Scis., Czech Republic, 1994, Gold medal Am. Inst. Chemists, 1997, Boron USA award, 1997; named Entrepreneur of Year Research Dirs. Assn., 1980, Hon. Citizen, U. Vienna, 1995, Comdr.

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Alfred Robert Bader

02183961/N/265/950/2660/1924/M/NNNNNN----/A

MEM of the Brit. Empire, 1998. Fellow Royal Soc. Arts, Royal Soc. Chemistry (hon.); mem. Am. Chem. Soc. (award Milw. sect. 1971, Parsons' award, 1995, named one of the top 75 disting. contbrs. to the chem. enterprise in the last 75 years 1998), Chem. Soc. London,
POL Coll. Art Assn. Jewish. Club: University
ACH (Milw.). Patentee in field.
ADR 010 Home: 2961 N Shepard Ave Milwaukee
020 WI 53211-3435 Office: Alfred Bader Fine Arts 924 E Juneau Ave Milwaukee WI 53202-2748 (414) 277-0730

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Alfred Bader Fine Arts

924 E. Juneau Avenue
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DATE	INVOICE #
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Christie's NY Auction

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DESCRIPTION	QTY	RATE	AMOUNT
1/2 interest Allegory	1	16,660.00	16,660.00T
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NYC buyers

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IMPERIAL HOTEL

KATZEN

To Otto: I saw this when Julius Weitzner owned it. A fine work — probably/perhaps Carel Fabritius

29 I 01

Gina

Karvin

CHRISTIE'S

March 7, 2001

Dr. Alfred Bader
Alfred Bader Fine Arts
924 Juneau Avenue
Astor Hotel
Suite 622
Milwaukee
WI 53202

VIA FACSIMILE and mail (414) 277 0709

Dear Alfred,

It was a pleasure to talk to you on the telephone regarding your marvelous, newly discovered trompe-l'oeil by Pietro Rotari of The Wedding of Alexander the Great and Roxana (Lucian, *Herodotus* 4 – 6). Otto has once again shown that his talents lie not only in Dutch and Flemish paintings of the Golden Age, but in all Old Masters, whenever there is quality to be seen!

Christie's would be delighted to offer this painting on your behalf, and I hope that this letter conveys not only my enthusiasm for the picture, but also why I believe that we have the best marketing strategy for it, which will result in the highest possible price being achieved.

Let me commence by letting you know that we have made the important decision to move our May Old Master Paintings sale to October 3, 2001. This is something that has been under consideration for quite a while, and is in part because the May sale had decreased so much in importance compared to the January sales that it can no longer be considered to be truly "Important". By moving the sale to October, we will ensure that there really is a viable option to the January Old Master Paintings auction that does not conflict with other sales schedules, and will once again genuinely have a claim to being labeled "Important". Coinciding with this new sale date will be our annual "Arts of France" theme sale and the October International Fine Arts Fair at the Armory in New York.

Christie's
20 Rockefeller Plaza, New York, NY 10020
212.636.2000
www.christies.com

CHRISTIE'S

I propose entering your Rotari in this auction with a pre-sale estimate of $100,000 – 150,000, but with the belief that it will likely sell for an amount in excess of this figure. The world record price for a Rotari at auction is $134,500 for a pair of portraits of a boy and a girl that were estimated at $50,000- 70,000 and sold at Sotheby's New York on January 11, 1996, lot 132. The next highest price is for a single portrait of girl that fetched $84,500 against an estimate $25,000 – 35,000 and which sold at Christie's London on December 11, 1992, lot 19. It is true to say that no Rotari of the quality or the subject matter of yours has come up in recent history, so these comparisons are only partially valid. But, you know better than I that where conservative estimate encourage people to bid, overly aggressive estimate only dissuade potential buyers, so it would, in my opinion, be a mistake to estimate your painting at a significantly higher figure.

By placing the painting in the October 2001 sale (as opposed to May 2001) you will also gain the following important advantages:

- The October sale will be a genuinely "Important" Old Master Paintings sale whereas the May sales, at either house, will offer the usual secondary fare, suffering, as is now the case, from following hard on the heels of the January Important Old Master sales, which allows for a very limited collecting period.

- By placing the Rotari in the October sale this will allow for Christie's to advertise the painting in the Important Old Master Paintings sale in London in July, generally the most important Old Master auction of the year.

- We will take the painting to Christie's London and view it at the same time as the July Important Old Master Paintings sale, thereby significantly increasing its exposure.

- We plan to produce a "postcard" with which to introduce our new sales schedule, and I propose that we use the image of the Rotari for this purpose. This will be mailed to our Old Master Paintings subscribers as well as a special targeted audience, further increasing the exposure that we will give the painting, and underlying its importance.

- I propose placing the painting in Christie's monthly International Magazine, which is mailed to all buyers and sellers of over $50,000 at Christie's worldwide. In my opinion, bar the catalogue itself, this is the single most powerful marketing tool we have, as it is seen by so many different groups of buyers. It is particularly useful for highly commercial paintings such as the Rotari, as there is a very real likelihood of finding a buyer outside of the Old Masters field.

- I will place the Rotari on either the front or back cover of the catalogue.

Christie's
20 Rockefeller Plaza, New York, NY 10020
212.636.2000
www.christies.com

CHRISTIE'S

Last, and by no means least, as you are no doubt aware, you currently enjoy a very favorable selling commission rate of 2% at Christie's. As a further mark of my interest in this painting we would also waive any illustration costs, as a result of which you would only pay for the shipping of the painting to Christie's. I know that you have your own insurance policy.

I hope that the above conveys my enthusiasm for this painting, and how much I would like Christie's to sell it on your behalf. I strongly believe that this sale strategy will result in the highest possible price being achieved for it at auction. This is, without doubt, the most important painting by Rotari to appear on the market in recent years, and it will undoubtedly cause a great deal of excitement. Even the subject is an enormously attractive one: Plutarch (33:47) notes that Alexander married Roxana, the daughter of the chieftain of Sogdiana, one of the conquered territories of Asia. "The only passion" notes Plutarch "which he, the most temperate of men, was overcome by". Rotari has turned the subject into a picture within a picture and makes it an allegory of greater significance to all of us, as viewers of the action partly hidden by a curtain.

Please do not hesitate to call me if you have any further questions, and I hope very much that we may do business together in this matter.

Yours sincerely,

Anthony

Anthony Crichton-Stuart
Senior Vice President and Head of Department
Old Master Paintings

Christie's
20 Rockefeller Plaza, New York, NY 10020
212.636.2000
www.christies.com

CHRISTIE'S

Hans Sales

March 22, 2001

Dr. Alfred R Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Mr. Bader,

As you may or may not be aware, Christie's released your purchase (sale 9042, lot 14) listed on the attached invoice on February 2, 1999 without collecting the required sales tax. By law we are required to collect applicable sales tax if a buyer takes delivery in any of the following states: Alabama, California, Connecticut, Florida, Illinois, Massachusetts, New Jersey, New York, Pennsylvania, Rhode Island, Texas or Washington D.C.

Based on the delivery of your purchase in New York City your tax amount for this invoice (J009001) equals $81,881.25. This tax amount was calculated based on your total purchase price of $992,500 multiplied by NYC sales tax rate of 8.25%. **We have on file a NY OSR Resale # that had expired at the time of release (Aug 31, 1997). You may submit a copy of the OSR certificate covering the time of release or you may fill out a new ST-120 form with a current resale from Wisconsin. I have included a copy of this form with this letter. Either of these forms would satisfy the tax liability.**

Please arrange payment as soon as possible via one of the following methods:

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Credit Card: Please call (212) 636-2495 or email dgoldberg@christies.com

If you have any questions please do not hesitate to call. Thank you in advance for your prompt attention to this matter.

Sincerely,
Douglas Goldberg

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20 Rockefeller Plaza, New York, NY 10020
phone 212.636.2495 *fax* 212.636.4939
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 10, 2001

Ms. Judy Jepson, Editor
Exclusively Yours
740 N. Plankinton Avenue
Milwaukee, WI 53203

Dear Ms. Jepson,

I read the article *From the Eye of the Experts* by Bea Bourgeois in your April 2001 issue with great anticipation and then disappointment. Alfred Bader Fine Arts was not mentioned.

We undoubtedly have the largest inventory of any gallery in Wisconsin and, in fact, we believe that we are the largest old master gallery in the entire Midwest. As you can see from our letterhead, this is our 40th year. We have been located in the historic Astor Hotel since 1991. So, why are we such a secret?

Dr. Bader and I would like to extend a personal invitation to yourself, Ms. Bourgeois and Ms. Julia Knoespel, your Arts Editor, to visit the gallery when most convenient for you. We deal in original works, each carefully chosen by Dr. Bader from all over the world. For about the same price as a well-framed, matted print, you can leave Alfred Bader Fine Arts with an original.

Please do visit us and see for yourselves.

Sincerely,

(Mrs.) Ann Zuehlke
Gallery Manager

By Appointment Only
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Wenzel
Kunsthandel Bamberg

– Mitglied im Deutschen Kunsthandelsverband e.V. –

An
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin USA 53202
Tel.: (--) 414 277 – 0730
Fax: (--) 414 277 – 0709

Bamberg, 04.12.2001

Sehr verehrte Frau Dr. Bader,
sehr geehrter Herr Dr. Bader,

ich weiß nicht, ob Sie beide sich noch an mich erinnern können, ich lernte Sie freundlicherweise vor einigen Wochen in Den Haag im Archiv des RDK kennen Wir kamen kurz ins Gespräch, Sie gaben mir Ihre Karte und Sie erzählten, dass Sie vorzugsweise mit Gemälden von Rembrandt bzw. auch mit Gemälden von Rembrandt Schülern handeln. Sollte ich einmal solches haben, dann könne ich mich selbstverständlich gerne an Sie wenden.
Auf dieses freundliche Angebot möchte ich hiermit zurückkommen, denn vor einiger Zeit konnten wir aus einem süddeutschen Industriellennachlaß ein sehr qualitätsvolles wie auch sehr gut erhaltenes Gemälde des Rembrandt Schülers Jacob de Wet erwerben, welches ich Ihnen anbei kurz vorstellen darf:

Jacob Willemsz. De Wet d.Ä.
(1616 – Haarlem – 1671/72)

„Der 12-jährige Jesus im Tempel beim Disput mit den Schriftgelehrten"

Öl auf Kupfer
33,9 x 40,7 cm
bezeichnet rechts unten auf der Schriftrolle: *„J. d. Wet"*
Expertise von Walter Bernt, München 1976

Bei Interesse bzw. bei etwaigen Rückfragen stehe ich Ihnen selbstverständlich gerne zur Verfügung.
Mir bleibt zu hoffen, dass es Ihnen beiden gut geht und Sie sich bester Gesundheit erfreuen.

Ich freue mich von Ihnen zu hören
und verbleibe bis dahin mit herzlichen Bamberger Grüßen

Matthias Wenzel
Dipl.-Kfm./Univ., M.A.

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FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
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Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

December 26, 2001

TO: Mr. Matthias Wenzel

FAX #: 011 49 951 59455

Dear Mr. Wenzel,

Thank you so much for your letter of December 4th, which reminded me of our meeting at the RKD.

Your painting is interesting and undoubtedly by De Wet. However, such religious paintings are not easily sold and much depends on price. What are you asking for this? Also, could you please send me a Xerox copy of Dr. Bernt's expertise?

With all good wishes for a happy and healthy New Year I remain

Yours sincerely, Freundliche Grüße

Alfred Bader
AB/az

Consignor: Alfred Bader Fine Arts
924 E. Juneau Avenue #622
Milwaukee WI 53202
USA

Consignor Reference: ABFA # 1863

Sotheby's Reference: M234431 . 1

Description: "Study of a Dog" -
Attributed to Diego Velazquez
Framed oil on canvas
18 by 14 1/4 in

We, Alfred Bader Fine Arts irrevocably agree to accept the [illegible] US$ [illegible] hundred and fifty thousand U.S. dollars) in full [illegible] we have made regarding the above painting ("the Painting").

In consideration of the payment of the [illegible] Painting shall pass to Sotheby's absolutely [illegible] in the event that the Painting is recovered after the date of this agreement they may sell or otherwise deal with the Painting in whatever manner they deem appropriate. However, in the event that the Painting is recovered within five years of the date of this agreement, we shall have the right to repurchase it from Sotheby's for the sum of US$150,000 (one hundred and fifty thousand U.S. dollars). Further, if the Painting is recovered after the expiry of the above five year period, Sotheby's will take all reasonable steps to give us a first option to purchase the painting for the sum of US$150,000 (one hundred and fifty thousand U.S. dollars) in addition to a reasonable sum of [illegible] relating to recovery. In addition Sotheby's will take all reasonable steps to inform us if they are notified that the Painting has been recovered within 28 days of such notification.

In further consideration of the above terms, we agree forever to release and [illegible] Sotheby's, its subsidiaries, its affiliates, its parent company and each of their agents, directors, servants, officers and employees from all and any claims, demands, causes of action and obligations of any nature whatsoever [illegible] relating to the Painting. In addition, we agree that there are no further disputes between us and Sotheby's relating to the Painting and that this agreement is in full and final settlement of all claims against Sotheby's in respect of the Painting.

We agree that nothing in this Form of Acceptance and Discharge shall affect Sotheby's' rights to pursue a third party in respect of any loss suffered with regard to this matter and also agree to assist in such proceedings in any form that Sotheby's may require, any relative costs so incurred to be borne by Sotheby's.

2.

Sotheby's Reference: M234431 / 1

This Form of Acceptance and Discharge shall be governed by and construed in accordance with English law. In addition, the Courts of England are to have exclusive jurisdiction to settle any dispute which may arise in connection with the validity, effect, performance or interpretation of it.

We agree that the above terms, and the negotiations relating to them, are strictly confidential and will not be released to any third party without Sotheby's and Alfred Bader Fine Arts' prior written consent, except to solicitors, bankers or accountants on an "as needed" basis, or as a result of a valid legal process compelling the release.

Accepted and Agreed by Alfred Bader Fine Arts

Signed .....

Name: .....ALFRED BADER

For and on behalf of Alfred Bader Fine Arts

Dated .....June 6 2001

To Mr. Richard Prechare

MEMORANDUM OF UNDERSTANDING
BY AND BETWEEN
ALFRED BADER FINE ARTS
AND
SOTHEBY'S, LONDON

Alfred Bader Fine Arts (ABFA) owns a painting (ABFA #1863) described as a *Study of a Dog* (the painting), which both Alfred Bader of ABFA and George Gordon of Sotheby's, London believe has a reasonable chance of being identified as a Velazquez.

ABFA will ship the painting by FEDEX from Milwaukee to Sotheby's New York and Sotheby's will then transport the painting to Madrid for examination by Velazquez experts.

If the painting is properly identified as Velazquez, Sotheby's will offer it for sale at auction in New York with a mutually agreed upon reserve.

Sotheby's agrees to pay all expenses, unless otherwise agreed in advance, including insurance for $ 150,000.00, and the costs involved in such examination. Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding.

If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve, ~~of no less than $100,000.~~ subject to agreement.

Either the sale or the return of the painting is to take place within eighteen months of the date of this Agreement.

ABFA and Sotheby's agree to the above in consideration of each other's undertaking as herein set forth.

AGREED this 25th day of April, 2000.

ALFRED BADER FINE ARTS

Alfred R Bader

By Alfred R. Bader, President

SOTHEBY'S

By George Gordon, Sr. Director, Old Master Paintings

Taken by Jane Kleo. ane
Cochrane

✓ 2454				Auction
~~[illegible]~~ 54		Nasmyth	£ 235	
✓ 245 ✓			£ 134	
✓ 2448		Gray	£ 615	
✓ 2472	EP	New Zealand	$ 200	— ? $ £281
✓ 2473	Franz	Eybe	$ 200	✓ $ £320 8/2
Send in copy	2393		$370	~~[illegible]~~
✓	2451	[illegible]	£84	
✓ 2474	(T)	J H White (what does he want?)	£34	
2475	(T)	Harry Furniss (Punch)	$125	
2471	(T)	Etty pola £100	✓	✓ Rd. 8/27
2476	(T)	Wood? Drawing	£45	
2477	Croxon (T)	Croxon Nude	£67	

27.7.01

Dear Alfred and Isabel

Just to say that I hope you both had a peaceful and pleasant journey home to the States.

Thanks again, Alfred, for lunch on Wednesday 25th.

With best wishes from us both,

Tony and Jane

Young Woman with a Water Pitcher, c.1662
Johannes Vermeer, 1632–1675
Oil on canvas, 45.7 x 40.6 cm
Marquand Collection, Gift of Henry G. Marquand, 1889
© The Metropolitan Museum of Art, New York. Photography 1993

SHOP TO SUPPORT THE NATIONAL GALLERY, LONDON

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Thorpe House
Long Melford.

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Long Melford
Suffolk
CO10 9HZ

01787 377759

Tuesday, July 17th 2001

Dear Alfred,

I shall be coming down to Battle for the picture sale next week and would be delighted to see you.

The news on the B. Aris watercolour and the A. L. Burelot sketch, both of which I took to Australia recently, is not particularly promising.

Re: The Burelot...

Sally Hardy at Lawson's (Sydney's most respected auction house) refused to accept it as a Burelot and suggested consigning it to their "household" picture sale.

Further investigation at the Art Gallery of New South Wales with Heinrich Holenberg re-inforced the opinion of Lawson's that the sketch was not Burelot's style and also suggested that the scene was not Australian. My own research shows that Burelot was in Rio de Janeiro for a time and I wondered if this might be the location of the image.

Ever hopeful, I took the work to Goodman (Brooks) who are having a big picture sale in Sydney on 31.7.01

Their opinion was: 1. The work is definitely not

Australian, and

2. Not competent enough to be by A.L. Burelot.

So, as the work does not have enough "Character" to stand out by itself and as I am unable to assure you of a return on your US$100 outlay, I have brought it back to the U.K. and will bring it down to you next week.

The B. Aris watercolour was also a challenge! The New Zealander, B. Aris, worked in the 50's in a very different style to that shown in your charming work.

Heinrich Holenberg "drew a blank" with the artist and with the style. His suggestion was: "an amateur artists copy of a photograph".

Goodmans (Brooks) thought more highly of it and although we have not located a B. Aris working around the 1917 period — a photocopy image was faxed through to the Art Gallery in New Zealand — I have left it for sale with them on 31 July '01 with a reserve of A$800 which they considered "optimistic" but which I hope will at least cover your costs.

It is a delightful work so I am hopeful it may do better given the tenuous N.Z. connection.

I hope you have been enjoying summer in Europe and have had a good buying season. I had a frustrating day at Phillips yesterday where, against an estimate of £1,500 – 2,000, a couple of Henry Redmore maritime oils

went flying up to £12,500 (+ 15%) and all three S. D. Colkett's doubled estimate... But then he is a local painter.

Tony is well — we have been rather snowed under with family committments this summer.

Would you like me to pick you up in Beckhill next Wednesday and drive you to the viewing/sale in Battle? It would be a pleasure.

With best wishes, as always, to you and Isabel,

Jane Khurana Cochrane

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 19, 2001

Mrs. Jane Khurana Cochrane
Thorpe House
Hall Street
Long Melford
Suffolk CO10 9HZ
ENGLAND

Dear Jane,

Thank you for your kind letter and the satisfactory check in settlement of the sale of that little watercolor.

We plan to attend three Battle sales, on May 30th, June 27th and July 25th. I will bring from Milwaukee to Bexhill one or two Australian works and that little New Zealand watercolor. Also, you will of course be welcome to come to the house and take a few paintings on consignment.

By now you will have realized my sole problem: I love buying paintings, there is no cash flow problem, but I do not have sufficient customers. Thus I will really appreciate your help.

With all good wishes from house to house I remain

Yours sincerely,

Alfred Bader
AB/az

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

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

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

July 30, 2001

Martin Hayman, Development Manager
University of Edinburgh
Development & Alumni Services
Old College, South Bridge
Edinburgh EH8 9YL
SCOTLAND

Dear Mr. Hayman,

Thank you for your letter of July 23rd, following our discussion.

Isabel and I much look forward to meeting you next November, but I fear that we will not be able to assist you locating potential donors for music scholarships.

I did not know that Professor Osborne will take over as Dean of the Faculty of Music. He is truly a great person, involved in so many different efforts and we were so attracted to his work through his efforts in Bosnia.

Queen's University, my alma mater in Kingston, Ontario, was founded by academics from Edinburgh and I very much hoped that Professor Osborne might be able to build a link between the University of Edinburgh and Queen's University through music at Herstmonceux Castle. Unfortunately he has been so very busy that he could not develop a program.

Now, becoming Dean of the Faculty of Music, he will be even busier, yet we still hope to have a chance to greet him during our stay in Edinburgh.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 17, 2001

Mr. Helge Herd
Ruggerstraße 47
70569 Stuttgart (Kaltental)
GERMANY

BILL OF SALE

ABFA # 2382

Framed 19th century drawing £ 220.00

£ 352

Just pay me when we meet next.

Thank You!

352
51
1061
1459

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

Thorpe House
Hall Street
Long Melford
Suffolk
CO10 9HZ

01787 377759

August 22nd 2001

Dear Alfred,

Thank you for the bill of sale for the Etty and for the information regarding the purchase 20 yrs ago from Bill Dunphy. Thank you also for the information regarding "Skaters" #2393. It has received some favourable interest!

Regarding the Etty, I have been trying to get a positive attribution myself but will have to wait for the holiday season to end. I have satisfied myself, however.

I paid into your account on Monday 20th August an amount of £1220 being £900 for the work attributed to Etty #2471 and £320 for the portrait of a Young Man, attributed to Franz Eybl. I sold the latter for £500, minus purchase cost to you of £140 (rate 1.44). Total profit £360 to be divided between us: £180 each. I hope this is satisfactory.

I shall shortly be banking a cheque for around £281 for the B. Aris watercolour which was sold recently in Sydney.

I shall await the paperwork and Aus $ cheque before making the final deposit calculation but I fear we made no money on it at all which was disappointing.

London is wilting in temperatures of around 80°C and there is not much serious "purchase" activity except at the highest level.

Tony is returning from Sussex tonight and I think we may well have supper in the garden as the weather is so good.

I hope this finds you well and ever-enjoying your beautiful pictures!

With very best wishes to you and Isabel,

Tom Jane

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

August 27, 2001

Ms. Sharon Flescher, Executive Director
IFAR – International Foundation for Art Research
500 Fifth Avenue, Suite 1234
New York, NY 10110

Dear Sharon,

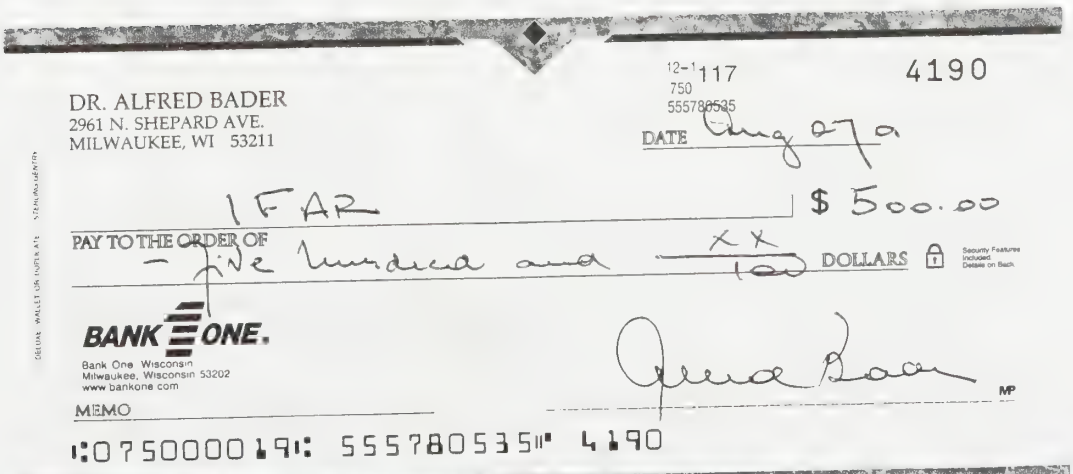
Thank you so much for your letter of July 2nd which arrived here while we were in England.

My check is enclosed.

As you will see from the enclosed, I am still fighting windmills, specifically the Amsterdam police. Can you think of anything else I can do?

With all good wishes I remain

Yours sincerely,


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

12-1 117 4190
750
555780535

DATE Aug 27 01

PAY TO THE ORDER OF IFAR $ 500.00

five hundred and xx/100 DOLLARS

Security Features Included. Details on Back.

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Bank One, Wisconsin
Milwaukee, Wisconsin 53202
www.bankone.com

MEMO

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IFAR – International Foundation for Art Research
500 Fifth Avenue, Suite 1234
New York, NY 10110
Ph: 212/391-6234
F: 212/391-8794
www.ifar.org

for peach 212 297 0941

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 19, 2001

Dr. Dieter Füssl
Galerie Füssl & Jakob GmbH
Odeonsplatz 15
80539 München
GERMANY

Dear Dieter,

The horrible events of September 11th have affected all of us and have delayed my sending you the photographs of the painting by de Wet.

I think that it certainly is by de Wet, and of course I like the subject, *The Finding of Moses*, but it is not one of his very best paintings and at the moment I rather hesitate to add such paintings to my inventory. If you could visit us you would see how much I have here.

If the painting will still be for sale next June, then I hope that you will allow me to look at it and perhaps to re-consider.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
www.alfredbader.com

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

GALERIE
FÜSSL & JAKOB GMBH

Herrn
Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue

Milwaukee – Wisconsin 53202

U. S. A.

München, den 25. August 2001

Lieber Alfred,

beigefügt sende ich Dir zwei Fotos der Signatur zu dem Gemälde von

Jakob Willemsz. de Wet
(Haarlem um 1610 – nach 1671)
-Landschaft mit der Auffindung Moses-

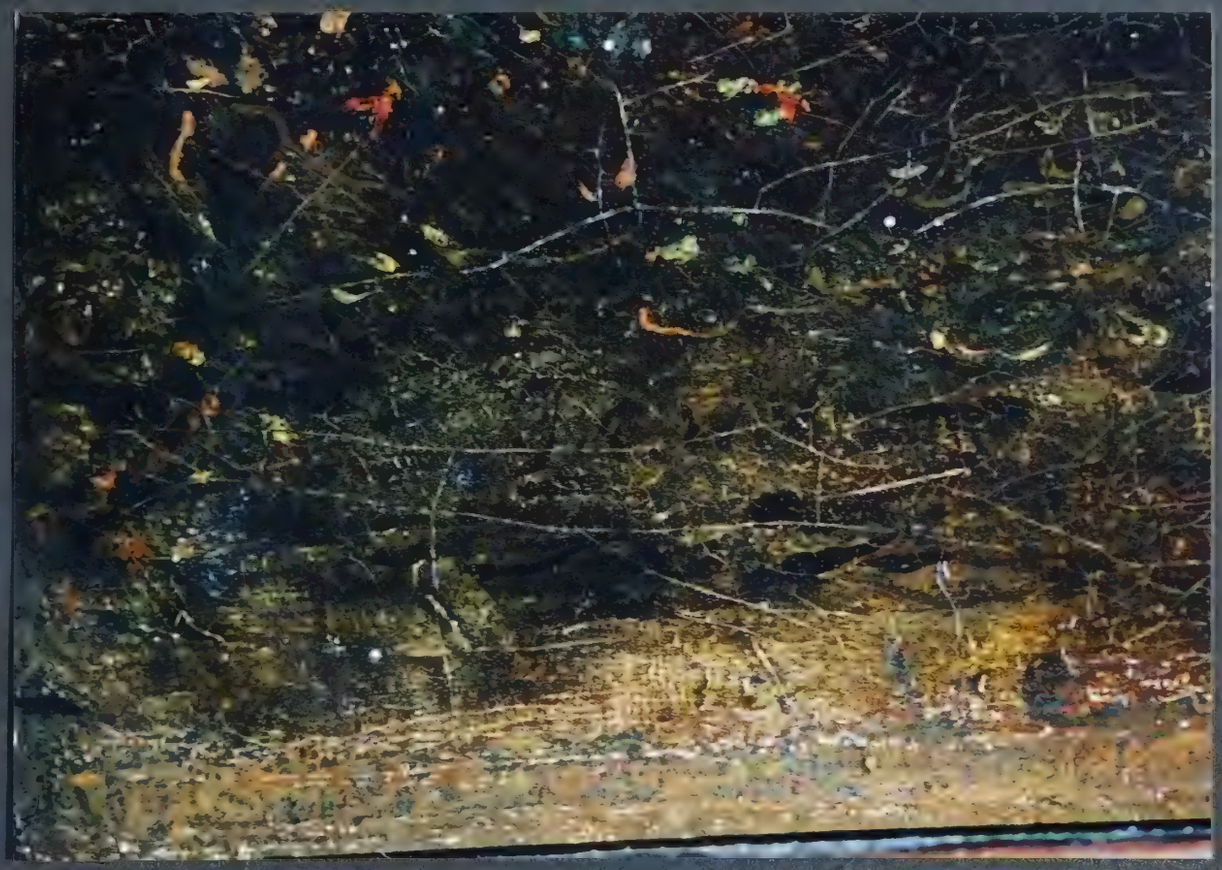
Ich hoffe sehr, daß es Dir und Deiner lieben Frau gut geht und verbleibe für heute

mit herzlichen Grüßen,

Anlage: 2 Fotos

GALERIESTRASSE 2 A · 1. ETAGE (ÜBER DEN HOFGARTENARKADEN) · 80539 MÜNCHEN
TEL.: 0 89/22 70 08 · FAX: 0 89/2 90 42 78 · HRB MÜNCHEN NR. 62613

BANKHAUS REUSCHEL & CO MÜNCHEN · KONTO 1 021 060 · BLZ 700 303 00
HYPO VEREINSBANK MÜNCHEN · KONTO 6 688 241 · BLZ 700 202 70



September 19, 2001

Dr. Dieter Füssl
Galerie Füssl & Jakob GmbH
Odeonsplatz 15
80539 München
GERMANY

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If the painting will still be for sale next June, then I hope that you will allow me to look at it and perhaps to re-consider.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
www.alfredbader.com

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 11, 2001

Ms. Emily Matulay
c/o Shri Punitachariji
Girnar Sadhana Ashram
Bhavnath Taleti
Junagadh – 362004
Gujarat - INDIA

Dear Emily,

Thank you so much for your most interesting letter of September 19th which arrived here this week.

I think that things are going quite well with our plans for the exhibition. Dr. Steinman has sent nine of his paintings and four of his sister's, all very late works. I have some thirty works, some which you gave to David and some which are mine, just being framed. Most of these are earlier works and the little sketches that date to your father's time during the war. Thus, I believe that we really have enough works for this show.

Please keep in mind that I consider this just a "shoehorn" kind of effort which will be a help to Mr. Faro, planning for a much larger exhibit.

I have really thoroughly enjoyed thinking about your father's work. I have spent many hours on the telephone with Leo Gluckselig and Richard Erdoes. Dr. Steinman visited us at David's home and I have also spent a good deal of time talking to his sister.

Surely you understand that the real hero, rather, the real heroine of the story, was your mother. Obviously your father was a caring father, but hardly a faithful husband and yet your mother stuck with him through all these enormous difficulties, particularly towards the end of his life. I just wish that I could have gotten to know both personally.

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

T.: 414 277-0730 Fax 414 277-0709
E-mail: baderfa@execpc.com

To turn now to your letter: Of course I am aware that your father illustrated some famous books and we plan to exhibit a number of these at Purdue. I am very fond of Art Buchwald and will acquire some of the books Laci illustrated.

You will be interested in a drawing by Picasso, illustrated in the *New Yorker*. If I didn't know that this is by Picasso I would have thought of your father. Dr. Steinman offered to loan a number of these erotic works to the show, but I do not think that they are suitable for Purdue. We plan, however, to have *Then and Now* open to the most beautiful sex act in Chapter 8, to be viewed.

Please understand why I would like to include a reference to your brother's death. First of all, the story is well known: see Leo Gluckselig's account, enclosed.

Secondly, I feel very strongly that many people discriminate against gays and lesbians – see p. 30 of my autobiography, enclosed. And, most importantly, the world's scientific community has really been dragging its feet; look at the enclosed review of the book *Shots in the Dark* by Jon Cohen. Many millions of people are dying of AIDS but a great many onlookers prefer to forget, saying that this only happens to nasty characters, largely in Africa. But it does happen to truly good people, like your brother. I hope that you will understand.

What do your teachers think about the happenings on September 11th? The world will never be the same, and I find it so shattering that millions of people side with the terrorists.

With fond regards, also from Isabel, I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

October 13, 2001

Dear Cliff,

Thank you for sending the expanded bio. It is better than the first ... more interesting information. I hope that you are enjoying this project as much as you [illegible] ... I had no idea that Jean was so fond of sweet candy. He used to call my brother (interestingly, one of his [illegible]) favorites. This little tidbit became a key an important point:

I hope that the reason why my brother's having died of AIDS was not alluded from the second edition of the bio is because you did not receive my letter or had not received it at the time of the writing of the second edition ... I hope that you received the letter!

My father was almost phobic about sexually transmitted disease. He was traumatized by the effect of syphilis on the population of Europe. My brother's loss was one of the greatest tragedies that my family had ever had to cope with. Even publicly with this would be part of

to all the good that the show represents, I cannot let you put this foot upon the masses. The love, respect, and sympathy that Joel had for his son was, as I already mentioned in the previous letter, a testament to good parenting and even the cream of human sensibility.

I understand well your intention in offering this fact as a part of the picture, but the media stands strong without it, and there are many other illuminating points to choose from.

My brother himself was not proud of his condition and was adamant about keeping it as quiet as possible.

Thank you for your consideration.

Ce

In the previous letter which I sent you I addressed the statement about my daughter turned to Buddhism with a very complicated attitude. I will repeat this in more detail if necessary, in case the referee read one is truly fair.

This community is very orthodox and very pious in a fine way. It is not an easy thing for me to fit in, but somehow it is nourishing in a way, very need. There is a heart

here, a type of respect and felicity that is rare in any culture and I am a mere beginner here. As mentioned, the core of this is Hindu. I am a practicing yogi for all practical purposes, undergoing an ancient but profoundly effective process of purification and eventual transformation...

By the way, Julius Matulay became a Zen Buddhist later in life, but before coming to America.

One of the Kimpsa portraits, large size, in David's guest house basement was of him, if not both. Green background...

Did Bev Fleming get in touch? I asked her to contact you regarding another fine work of Lee's: perhaps his finest!

Again, I thank you, wish you the best (hope that the coming winter is mild).

Please be in touch... (as mentioned in previous letter - e mail is fine for impersonal stuff)

Yours always,

Emily

FROM:
Emily Matulay
C/O GIRNAR SIDHANTA ASHRAM
BHALNATHI TALETI
J. NAGADH (GUJARAT)
INDIA 362004

AIR MAIL

DR. ALFRED BADER
ALFRED BADER FINE ARTS
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVE.
MILWAUKEE, WISCONSIN
U.S.A. (53202)

Subject: FW: Portrait
From: "Ernest Eliel" <eliel@email.unc.edu>
Date: Mon, 14 Oct 2002 17:50:39 -0400
To: <baderfa@execpc.com>

Dear Alfred,
For your information. I shall keep you posted of further news.
Regards,
Ernest

-----Original Message-----
From: alberto nunez [mailto:nunez500412@hotmail.com]
Sent: Friday, October 04, 2002 7:38 PM
To: eliel@email.unc.edu
Subject: Re: Portrait

Dear Ernest:
Thanks for the news about Rizette (John hasn't send me nothing yet). I'll handle your query about portrait from Sir Joshua Watson. I think I know the right person to give that information and I'll deliver to you as soon as I can get it.
Best regards
Alberto

From: "Ernest Eliel" <eliel@email.unc.edu>
To: "Alberto Nunez" <nunez500412@hotmail.com>
Subject: Portrait
Date: Fri, 4 Oct 2002 13:36:03 -0400

Dear Alberto,
I just received a surprising inquiry, but since it comes
>from the very person who gave the $25,000 for half the cost of the 2000/2001 CA, I thought I should pass it on to you in the hope that you can give me some information. I should add that the same donor is probably willing to provide funds again for 2002/2003, if the ACS matches them, which, as I explained to you, depends on whether the Board of Directors replenishes the now empty matching fund when they meet in December.
Our donor is a friend of Cambridge University and the original inquiry, which he passed on to me, comes from Mary Archer of the Department of Chemistry, Cambridge University, UK. They are apparently interested to get information, and if possible photos or paintings, of all the Chemistry professors at Cambridge, from the beginning. This inquiry relates to a painting of the 5th Professor of Chemistry at the University of Cambridge, Richard Watson (1737-1816). It appears that this painting (by none less than Sir Joshua Reynolds) is in the National Museum in Havana.
What the donor (and, through him, Ms. Archer) would like to know is whether the painting is indeed still at the National Museum (or perhaps somewhere else in Havana). If it is still there, they would also like to have the name of the director of that museum and his address, e-mail address and fax number so that they could contact him for further details.
Any information you can give me about this painting would be much appreciated by the people involved as well as by me.
I was good to see you and chat with you in Cancun. John Malin and I have agreed to approve the travel grant for Rizette Avila; I hope John has already informed you and/or her of that decision.
Best regards,

DOROTHEUM

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel – Suite 622
Milwaukee, WI 53202

Fax: 001 414 277 0709

Vienna, 24 October 2001

Dear Mr. Dr. Bader,

thank you for your Fax. There is no problem to withdraw the two unsold paintings of 138 – 11836. I would only need the „Consignment-registration – receipt-slip". Please be so kind as to fax it to me first (0043/1/515 60-461) and send it by mail afterwards.

For administrative correctness I would also need a fax from Whitfield Fine Art, in which Whitfield orders to withdraw the two paintings, because „Whitfield Fine Art" is named as consigneur of 138 – 11836. There should also be written on it that Whitfield authorizes his transport service (name) to pick up the paintings.

I want to add that I'm on vacation from 25. October until 5. November. If I get the faxes today, I can prepare the withdrawing of the paintings so that they can be picked up from my colleague. Fr. Kirschner (Tel: 0043/1/515 60-354). On 2. November, we are out of the office. If you send the faxes tomorrow or next week, Fr. Kirschner will look after it.

Yours sincerely

Sonja Traar

Mag. Sonja Traar
Old Master Paintings
Tel: 0043/1/515 60 – 403
Fax. 0043/1/515 60-461

Geena Bady
EBRdesk

CHRYSLER MUSEUM *of* ART

William J. Hennessey
President and Director

245 West Olney Road
Norfolk, Virginia 23510-1587
757 333-6231, Fax 757 664-6201
whennessey@chrysler.org

CHRYSLER MUSEUM of ART

245 West Olney Road
Norfolk, Virginia
23510-1587
757 664-6200
757 664-6201 Fax
www.chrysler.org

October 29, 2001

Drs. Isabel and Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Isabel and Alfred,

This is a short note to let you know what a pleasure it was to meet you during your recent visit to Norfolk. I enjoyed our time together tremendously and Leslie is still raving about your remarkable success in engaging the students at Old Dominion with serious art historical issues. I found our time in the Museum's store room particularly rewarding and hope that you will find the enclosed photograph of the mystery "Van Gogh" an enjoyable challenge.

Looking forward to seeing you very soon and with all best wishes,

Sincerely,

Bill

William J. Hennessey
Director

WJH:dp

CHRYSLER MUSEUM OF ART

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169

October 30, 2001

Mr. Craig Martin, Director
Purdue University Galleries
School of Liberal Arts
1396 Physics Building, Room 205
West Lafayette, IN 47907-1396

Dear Craig,

I really enjoyed talking to you yesterday and am happy to know that the exhibition planning is well in hand.

We look forward to seeing you in Milwaukee in January and you will just have to try and pick a couple of days when the weather is reasonable. A station wagon should suffice to take all of the Matulay paintings which you will choose with you.

Matulay's daughter, Emily, who lives in India has asked me very strongly to delete the reference to her brother and herself on p. 5 of my essay, and I enclose copy of that page with the deletion.

I do not think that this deletion really diminishes the substance of the essay.

I do not think that it matters that the exhibition will open two months before the H.C. Brown Symposium, particularly if the exhibition can be open during the Symposium.

I think that Isabel and I will try to come to the opening, rather than to the Symposium, and then spend a little time with our old friends, Herbert and Sarah Brown, without the turmoil of the Symposium.

I have a number of books which Matulay illustrated and I will acquire some of Buchwald's works illustrated by Matulay.

Also, we will write a brief introduction dedicating this exhibition to H.C. Brown and mentioning what pleasure it has given us to work on this and all the previous exhibitions.

We will be in England and Holland between now and December 21st, and soon after our return we will be in touch with you to arrange for your visit.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

(414) 962-5168

October 30, 2001

Ms. Emily Matulay
c/o Shri Punitachariji
Girnar Sadhana Ashram
Bhavnath Taleti
Junagadh – 362004
Gujarat - INDIA

Dear Emily,

Thank you for your long letter of October 13th.

I wonder whether you received my previous long letter in which I explained why I wanted to include mentioning the cause of your brother's death, and sending you one page from my autobiography. Did you receive that?

In any case, as you feel so strongly, we will simply delete the one sentence about your brother and yourself, as marked on the enclosed.

Hertha must have been quite a woman. She survived jail in Romania, re-married, was active in all sorts of things well into the 1980s. I found out so much about her, but there seems little point in including it in the essay about your father.

I am looking at an upright portrait of a girl in white, sitting on a green chair, a painting signed and dated 37. Might that be of Hertha, painted by your father after he left Vienna? I will get a photograph to you and ask you to confirm whether this really is of Hertha.

I have not heard anything from Bev Fleming and we really do not need more paintings because we have 13 large, late paintings that Dr. Steinman sent, and then the works here.

Isabel and I are just leaving for England and will return at the end of December.

The catalogue is scheduled to go to the printer in February and of course you will get one of the first copies.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

(414) 962-5169

October 30, 2001

Ms. Emily Matulay
c/o Shri Punitachariji
Girnar Sadhana Ashram
Bhavnath Taleti
Junagadh – 362004
Gujarat - INDIA

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In any case, as you feel so strongly, we will simply delete the one sentence about your brother and yourself, as marked on the enclosed.

Hertha must have been quite a woman. She survived jail in Romania, re-married, was active in all sorts of things well into the 1980s. I found out so much about her, but there seems little point in including it in the essay about your father.

I am looking at an upright portrait of a girl in white, sitting on a green chair, a painting signed and dated 37. Might that be of Hertha, painted by your father after he left Vienna? I will get a photograph to you and ask you to confirm whether this really is of Hertha.

I have not heard anything from Bev Fleming and we really do not need more paintings because we have 13 large, late paintings that Dr. Steinman sent, and then the works here.

Isabel and I are just leaving for England and will return at the end of December.

The catalogue is scheduled to go to the printer in February and of course you will get one of the first copies.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

(414) 962-5169

October 31, 2001

Ms. Emily Matulay
c/o Shri Punitachariji
Girnar Sadhana Ashram
Bhavnath Taleti
Junagadh – 362004
Gujarat - INDIA

Dear Emily,

My son, David, will photograph two paintings of your father, to send to you with this letter.

One is the painting of your mother, which we plan to use on the cover of the catalogue. Am I correct in thinking that this is ca. 1950?

The other is of a girl, dated 1937, which may be Hertha. Could you please confirm this?

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

P.S. I dictated this letter just before leaving for England on October 31st, but it will take David a little while to get the photographs. Hence the delay.

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Vladimir Tismaneanu wrote:

Hello: Lucretiu Patrascanu was Minister of Justice and CC member in Romania (Romanian Communist Party) between 1944-48. Charged with nationalism, Titoism, and espionage, he was rrested and finally executed in April 1954. His wife, Hertha Schwammer, a theater costume designer, was known as Elena Patrascanu. After 1945, she was director of the marionette theter in Bucharest, until she got arrested. She was arrested with her husband, then condemned to jail. released from prison in the late 1950s, she got remarried to Yannis Veakis, a Greek communist refugee and theater diredctor. After 1960, she appeared on theter posters with the name Elena Veakis, and after her first husband's rehabilitation in April 1968 by Nicolae Ceausescu, she signed as Elena Patrascanu-Veakis. Abt the Patrascanu trial there is a great book in English, by Lena Constante, The Silent Escape (Univ of California Press). Also, I recommend George Hodos, Show Trials, and books by Dennis deletant (Gheorghiu-dej and the Scuritate). I think Hertha died in the late 1980s in Bucharest. You can get the books I mentioned in good libraries. With best wishes, VT

>>> Bader Fine Arts <baderfa@execpc.com> 09/17/01 02:43PM >>>
Dear Professor Tismaneanu,

Our mutual friend, Dr. Robert Rosner in Vienna, has told me that you are the expert on Romanian politics in the last century.

I am writing an essay about an artist, Laszlo Matulay, whose first love in Vienna was a fellow student by the name of Herta Schwammer. He came to the US in 1935; she wanted to stay in Europe, later married Patrascanu (whose first name I do not know), who I believe became Prime Minister of Romania while she became Minister of Culture. Later I understand the Stalinists in Romania had both executed.

May I impose on you to give me Patrascanu's first name and also tell me when they became ministers in the Romanian government and when they were executed?

With many thanks for your help I remain

Yours sincerely,
Dr. Alfred Bader

Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA
414-277-0730
414-277-0709 Fax

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Dr. Alfred Bader

Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA
414-277-0730
414-277-0709 Fax

Dear Laura,

Dr. Bader and his wife left for two months just yesterday and will not return until the very end of the year.

I will, however, forward the photographs (received yesterday), Mr. Nierman's letter and your e-mail to him by Air Mail this Friday. You can expect a reply by the end of November...they will be in Holland until the10th and I will be gone from the gallery until the 20th.

Timing was off by a day, but we'll certainly get back to you.

Regards,
Ann Zuehlke, Gallery Manager
Alfred Bader Fine Arts
924 E. Juneau Avenue, #622
Milwaukee, WI 53202

called 12/7 L.M. & G. Friend no interest

"MacKay, Laura" wrote:

> Mr. Bader,
>
> I hope by now you have received photographs of a Meyer von Bremen painting
> sent to you by George Friend, along with a letter. However, mail delivery
> being a fraught business these days ("These days"!! Have you seen "On the
> Beach," with Gregory Peck? Or perhaps you, like George, would be more
> likely to recall Ava Gardner), I thought I'd e-mail the images just in
> case. I own the painting, and George is helping me sell it. In this
> economy, I fear it may be a few years before I can get a good price for
> it, which delays other plans—or should I say pipe dreams... Still, we are
> trying. If you yourself are not interested, George tells me you may have
> contacts in Germany who would be. Any interest or advice would be welcome.
> Feel free to contact me or George any time, but note that George is the
> one who knows what he's talking about!
>
> Best,
>
> Laura MacKay
>
> 413-582-9247 (day)
> 413-536-5940 (nights, weekends)
>
> P.S. I don't think you can see it in the pictures, so I'll tell you that
> small figures of the Virgin Mary and baby Jesus can be faintly seen in the
> upper left of the stone shrine. Faintly, because the conservator was wary
> of thoroughly cleaning that particular area.
>
>
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> <<Bremen5.jpeg>>
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Bremen5.jpeg Type: JPEG Image (image/jpeg)
Encoding: base64

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

October 27, 2001

Dear Alfred,

Enclosed are photos of a mid 19th century German genre painting of superior quality, I think, by Johann Georg Meyer Von Bremen, which is owned by a very good friend, Laura MacKay, for whom I'm hoping to sell it. Though I recognize that it's not your own primary interest area, I'd guess that you could appreciate its fine painting technique, learned from earlier, old master painting.

This subject is serious, of course -- the mother has stopped with her four, perhaps homeless and orphaned, kinder at a roadside shrine. (The statuette of the Virgin and Child are not here visible in the photo, but can be seen in a niche in the building in the actual painting.)

Condition: the painting has been largely cleaned, and some small areas consolidated to forestall flaking and loss, but virtually no in-painting has been done. Some restrained fill and in-painting of some of the distracting craquelure in the sky would be reasonable, and would make for a considerable difference.

The frame is plain and new, and requires replacement by something more appropriate.

In the recent past this would have been arguably a more valuable painting than it may be under today's economic conditions, but it still should be worth somewhere near thirty thousand dollars* I'd like to believe. I welcome your thoughts.

And, of course, it's quite likely that Laura would be willing to sell it to you, were you interested.

Best wishes.

Sincerely,

413-5[illegible]0650

* Could it be even more?
I don't know either the full range of his paintings or the market in Germany.

Dec. 4, 2001

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

Dear Sir;

I received your name from Jane O'meara of the Milwaukee Art Museum. I would like to get an appraisal of the value of a 24"x 36" Pastel Landscape Painting by Henry Vianden.

Yours truly

Edith K. Mehlhorn

Edith K. Mehlhorn
P. O. Box 93, Hiway 183C
Argyle, FL 32422

Phone 850-892-2026

Called 12/23
She will send
photo.

oil on oak panel
18" x 23½"

Johann Georg Meyer Von Bremen
mid 19th cent.
signed on steps l.l

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 22, 2001

Dr. S. William Pelletier
Director, Institute for Natural Products Research
Chemistry Building
University of Georgia
Athens, GA 30602-2556

APPRAISAL INVOICE

Appraisal of drawing, *Can & Shell,* by John Whalley.

$ 100.00

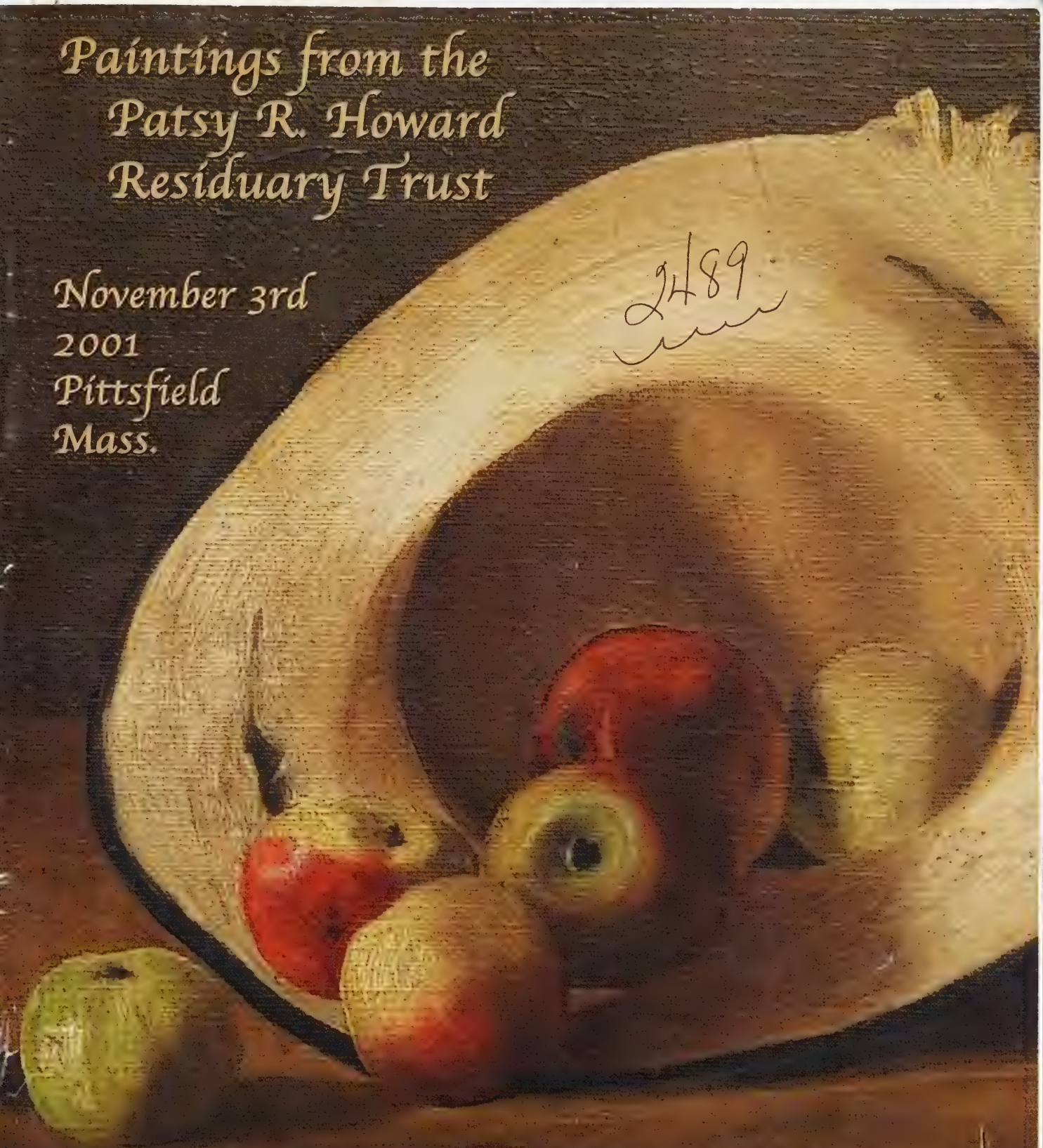
Thank You!

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

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

Paintings from the Patsy R. Howard Residuary Trust

November 3rd
2001
Pittsfield
Mass.



COHEN-FONTAINE

fine art auctions

Sale #103

November 3rd, 2001 Starts Approximately 5 pm

This sale to follow Fontaine's Victorian Sale

Victorian sale begins at 11 am and Includes the Fine Art pictured on pages 28 & 29 of this catalog

Location:	Fontaine's Auction Gallery 1485 West Housatonic Street, Pittsfield, MA 01201 (413) 448-8922
Previews:	Thursday & Friday November 1st and 2nd, 10 am to 5 pm Saturday November 3rd, 8am until sale, Other Times by Appointment
Absentee Bid Form:	Catalog Centerfold **Phone Bid Form:** Catalog Centerfold
Condition Reports:	Call the Gallery 413-448-8922.
Consignments:	Friendly Service and Excellent Terms. Call Jerry Cohen at (800) 448-7828 or Van Stedman at (212) 327-2616.
Buyer's Premium:	All lots in this sale are subject to a 15% buyer's premium.
Terms of Sale:	See Catalog Centerfold
Directions:	See Page 29
Web Site:	www.cohen-fontaine.com
Catalog Orders:	(800) 448-7828 $12 single issue or $24 for next four issues
Accounting:	(413) 448-8922, Fontaine's Auction Gallery

**** IMPORTANT ADDENDUM INFORMATION ****

Special Uncatalogued Session November 3rd

Uncataloged late addition to be sold Saturday November 3rd immediately preceding this session. Thirty lot collection of oil paintings; Dutch, Italian & British Old Master 18th and 19th century from a European collection, consigned by descendants of a Dutch titled family, the majority assembled in Europe and brought to the North American continent just after WWII. Many have been in this family's hands since the 18th century. Including works by and in the manner of Hippolyte-Lucas, Charles Leickert, Albert Cuyp, Eugene Joseph Verboeckhoven, Francisco de Ribalta, Claes P Nicolas Berchem, Sustermans, Gerard Dou, Palus Potter, James Hamilton Mortimer, Canaletto, Jan Steen plus others. Most works retain period elaborate frames. Selling immediately after Victorian session.

View these lots online at www.fontaineauction.com

cohen-fontaine.com

Catalog Descriptions by Fine Arts Specialist R VanGorden Stedman

Catalog Layout and Design by Jerry Cohen

Photography, Editing, and Office Management by Suzanne Sliker

Cohen-Fontaine is Pleased to Offer at Auction The Howard Collection:

This is a single owner collection offered in it's entirety

When reserves are present, no reserve exceeds 50% of the low estimate

Most of this collection was assembled in the 1960's and 1970's

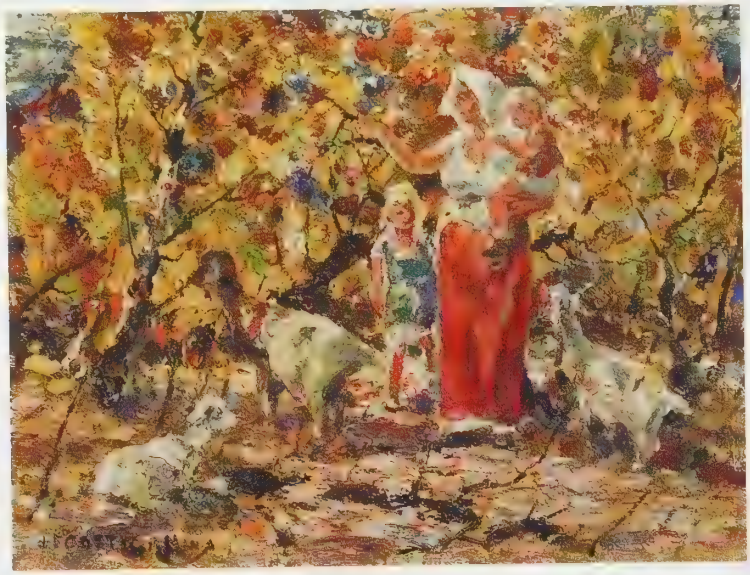
This material is all fresh to the market, consigned directly by the family

01 COSTIGAN, N.A., John Edward

American, 1888-1972. "Jack, Ida & Danny", o/c, 40" x 45", signed at extreme l.r. (also bears later signature l.r.), tit./ink/original artist's label verso. Later carved gilt washed molding w/ linen liner. Exhibited: National Academy of Design, 1930; Costigan Retrospective, Nyack, NY, 1973. 6000-9000

02 COSTIGAN, N.A., John Edward
American, 1888-1972. Autumn Wood Interior, o/c, 24 1/4" x 30", signed l.l., inscr. w/ tit. & "Painted about 1946". Heavy exhibition-grade gilt frame w/ linen liner. Provenance: Christie's, NY.
2000-4000

03 COSTIGAN, N.A., John Edward
American, 1888-1972. Woman with Goats", o/c, 12" x 16", signed l.l., inscr. w/ artist's name & tit./pencil/stretcher verso. Original heavy broad gesso washed frame w/ painted liner. Exhibited: Babcock Galleries, NY. Literature: Wastson, Ernest W., "Twenty Painters and How They Work", NY, 1950, color illustration p. 144.
1500-2500



04 COSTIGAN, N.A., John Edward
American, 1888-1972. "Springtime", o/b, 12" x 16", signed l.l.,inscr. w/tit. together w/ artist's Orangeburg, NY address/ink verso. Gilt frame w/ linen liner. 1200-1800

05 COSTIGAN, N.A., John Edward
American, 1888-1972.
"Group of Bathers",
o/pressboard, 23" x 29
3/4", signed l.r., tit./labels
verso. Original 5" gesso-
washed gilt carved-corner
Impressionist frame w/
linen liner. Exhibited:
National Academy of
Design 122nd Annual
Exhibition, 1948.
Provenance: Babcock
Galleries, NY.
5000-7000

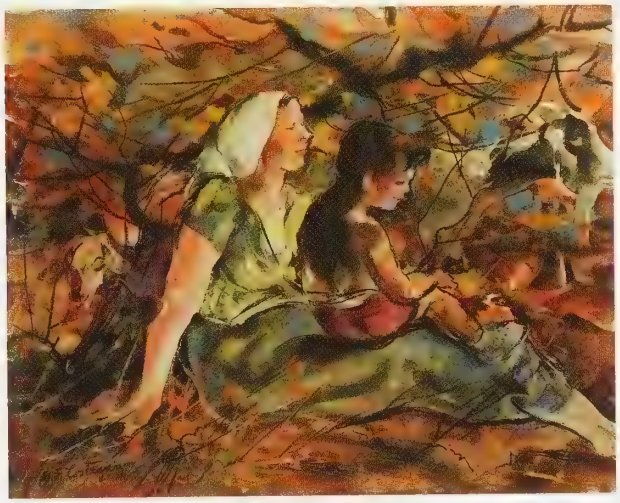
06 COSTIGAN, N.A., John
Edward
American, 1888-1972.
"Carnival", o/c, 28" x 35",
signed l.r., tit./later label
together w/ gallery, auction
& Cirkers' Warehouses labels
& exhibition #14 verso.
Later heavy gilt frame w/
linen liner & later frame
plaque. Provenance: Prairie
Art ******, Oshkosh, WI;
Christie's, NY.
5000-7000

07 COSTIGAN, N.A., John Edward
American, 1888-1972. "Early Morning", o/c, 40" x 45", signed l.r., partial remnants of period Babcock Galleries inventory label, period tacks from another exhibition label & Belgian canvas supplier's stamp together w/ artist's name & "Orangeburg, N.Y." inscribed verso. Contemporary molding. Exhibited: National Academy of Design, 1931; Peurto Rico, 1931; Albright Art Gallery, Buffalo, NY, 1931; College Art Association, 1931-1932; Sheldon Swope Art Museum, Terre Haute, IN, 2000.
5000-7000

08 COSTIGAN, N.A., John Edward
American, 1888-1972. Mother Ida and Danny", ink/paper, 20 1/4" x 14 1/2" (sight), signed l.r./pencil. Later wooden molding. Note: The present work depicts the artist's son.
300-500

09 COSTIGAN, N.A., John Edward
American, 1888-1972. Figures in a Woodland Interior, ink/paper or illustration board, 18 3/4" x 23 1/2" (sight), signed l.l., inscr. "Allen Stuart/E. 77th St., NY"/pencil/backing together w/ A.P.F. framing label verso. Gilt molding w/ broad linen liner. 500-700

10 COSTIGAN, N.A., John Edward
American, 1888-1972. Woman in a Forest Interior, w/c, 18" x 21", signed l.r. Contemporary frame w/ older mat.
600-900



11 COSTIGAN, N.A., John Edward
American, 1888-1972. Mother and Child in a Forest Interior (w/ Family Farming in a Field, charcoal, verso), w/c, 15 1/2" x 18 3/4", signed l.l. Contemporary molding.
600-900

12 COSTIGAN, N.A., John Edward
American, 1888-1972. Father and Son Fishing (Sketch for Cover Design: "American Legion" Magazine, May, 1937), oil/board, 8 1/4" x 10 1/2", signed l.r., old label with issue citation, artist's name & "Orangeburg, N.Y."/ink affixed verso. Framed w/ color photocopy of cover of magazine illus. final design in contemporary mat and molding. 800-1200

13 COSTIGAN, N.A., John Edward
American, 1888-1972. Mother and Child in a Farmyard, w/c, 14 1/2" x 20 1/2", signed l.r. Contemporary molding w/ linen liner. Note: The artist etched a Christmas card of this image.
600-900

14 INMAN, Henry
American, 1802-1846. "John Bishop Hall and Son", o/c, 40" x 32", unsigned. Framed in period, possibly original, wooden liner (outer frame absent). Note: Hall was president of the North River Insurance Company, hence the billowing smoke motif. Portraits of Hall and his wife are in the collection of the New York Historical Society. 2000-4000

15 American School, 19C
River Landscape (Probably the Hudson River from the Palisades), o/b, 18 1/2" x 24 1/2", no visible signature. Period gilt gesso frame. 400-600

16 HUNTINGTON, N.A., Daniel P.
American, 1816-1906. "Portrait of Mrs. Brownley Brown of Philadelphia", o/c, 24" x 19 7/8", signed l.l., tit. & s. or inscr. w. artist's name/pencil/stretcher & on labels verso. Original gilt cove-style frame w/ gilt liner. Provenance: Judge Nathaniel C. Sears, 1924; The Laura Davidson Sears Academy of Fine Arts, Elgin Academy, Elgin, Illinois, n.d.; Greater Lafayette Museum of Art, 199s (illus.); Sheldon Swope Art Gallery, Terre Haute, IN, 1982, 1986. Scholarship: Albert Rosenthal, 10/17/24 (no publication citation). 2000-4000

17 HAMILTON, Edgar Scudder
American, 1869-1903. Nude Reclining in a Landscape, o/c (mtd./masonite), 6 1/2" x 14 1/2", signed l.c., exhibition label verso. Older gilt carved-corner Arts & Crafts style frame. Exhibited: "The Nude in Art", The New York Cultural Center (in association w/ Farleigh Dickinson University), n.d., as "Nude Reclining" & Sheldon Swope Art Gallery, Terre Haute, IN, 1982. 1000-2000

18 Attibuted to CARLSEN, N.A., Soren-Emil
American, 1853-1932. Still Life with Chinese Bowl, o/c, 17 1/4" x 14 1/8", unsigned.
Contemporary gilt molding.
4000-6000

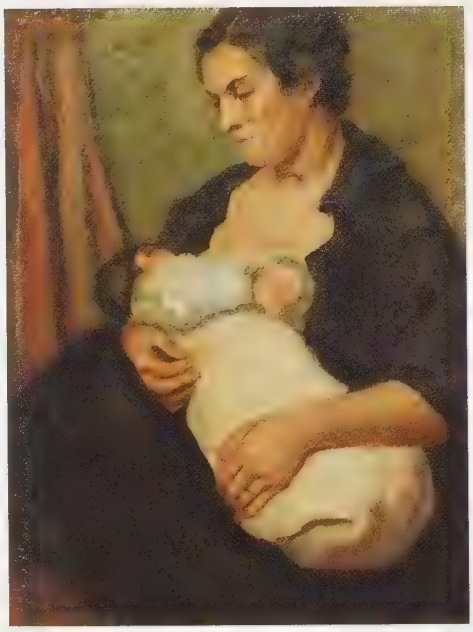
19 FREER, A.N.A., Frederick Warren
American, 1849-1908. Munich Interior,
o/c (mtd./b), 15 3/8" x 22", unsigned.
Framed. 1800-2200

20 FREER, A.N.A., Frederick Warren
American, 1849-1908. Munich
Kitchen, oil (mtd./m), 15 3/8" x 22
1/4", unsigned, inscr. w/ artist's name
& tit./pencil/masoniteverso. Period,
possibly original, carved frame.
1800-2200

21 ABBEY, N.A., Edwin Austin
American, 1852-1911. Original Illustration for
"Mrs. Flint's Married Experience" by Rose Terry
Cooke, "Harper's New Monthly Magazine", Dec.
1880, pp. 79-101, gouache en grisaille/illustra-
tion board or paper mtd./paper), 8 1/2" x 11",
signed & d. "May 1880" l.l., photocopy of publi-
cation page affixed verso. Gilt molding.
1200-1800

22 Attributed to CROPSEY, N.A., Jasper Francis
American, 1823-1900.
View from Richmond Hill, o/c (mtd./masonite), 15" x 18 1/2", bears partially legible monogram l.l. Late gilt molding.
3000-5000

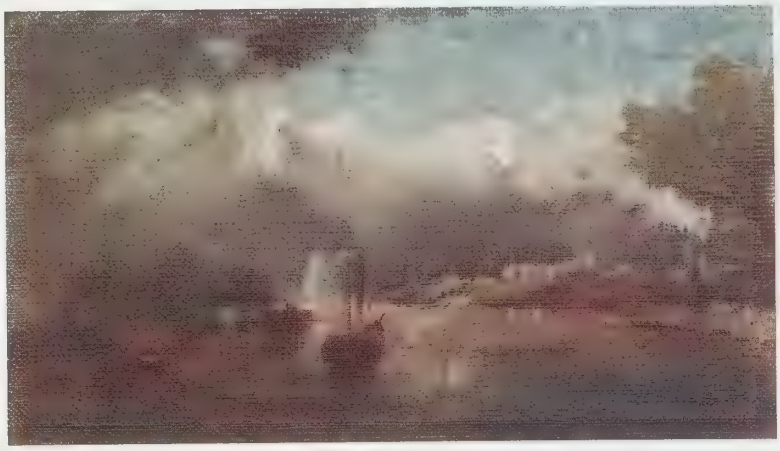
23 Attibuted to WEIR, N.A., Julian Alden
American, 1852-1919. Tabletop Floral Still Life, o/c, 15 1/4" x 11 1/8", bears signature l.l. Period carved Beaux Arts frame.
2000-4000



24 BORIE, Adolph
American, 1877-1934.
Mother Nursing a Baby,
o/c, 28" x 21", possibly
partially reinforced signa-
ture u.l., inscribed twice
w/ artist's name by later
hands/pencil/frame verso.
Contemporary gilt and
varnished woodgrain
frame stamped Northern
Ireland. 1500-2500

25 Manner of BLAKELOCK, N.A., Ralph Albert
American, 1847-1919. River Sunset, o/b, 7" x 12", unsigned.
Early 20C carved molding. 1000-2000

26 Follower of LAMBDIN, N.A., George Cochran
American, 1830-1896. Butterflies and Blossoms,
o/c, 20 3/4" x 10 1/2", bears signature l.c. Gilt
molding. 400-600



27 Follower of WHISTLER, James Abbott MacNeil
American or British School, 19/20C.
Atmospheric Riverscape, o/c (unstretched), 6" x
10", unsigned. Framed. 300-500

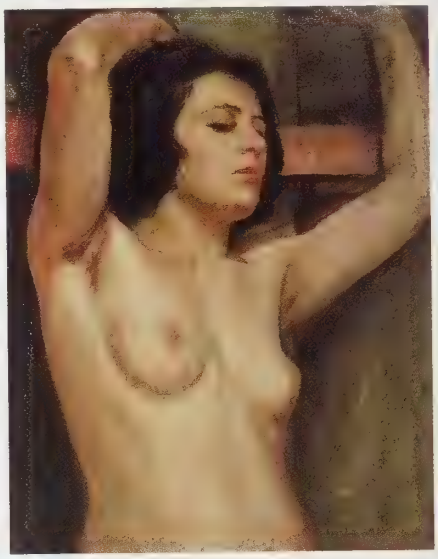
28 BELLOWS, Albert Fitch
American, 1829-1883. "Windsor Castle", o/c, 18" x 30 1/4", partially reinforced signature l.l.
Contemporary gilt molding. 4500-5500

29 Attributed to STEWARD, Joseph
American, 1853-1922. Portrait of a Woman Wearing an Elaborate Bonnett, o/c, 15 1/2" x 12 1/2", unsigned. 19C gilt molding. 1200-1800

30 BEAUX, Cecilia
American, 1863-1942. Study of Ernesta, (Ernesta was the artist's favorite niece), o/c, 36 1/8" x 28 1/8", unsigned. Period broad bronzed Beaux Arts frame. 3000-5000

31 Attributed to SMITH, Lewis
Canadian, active 1st quarter 20C. "Marshland Scene, the Avon River, Nova Scotia", 1922", o/c, 10 1/4" x 12 1/8", bears artist's name, tit. & d./ink verso. Framed. Note: Research conducted by the consignor has suggested that the work, on 19C stretchers, noticably predates the inscription's date. Compositionally the painting is suggestive of William Merritt Chase's Shinnecock works and the suggestion has been made that either Smith may have studied with Chase or that the oil has been misidentified and may in fact be by an earlier, potentially more important artist. 600-900

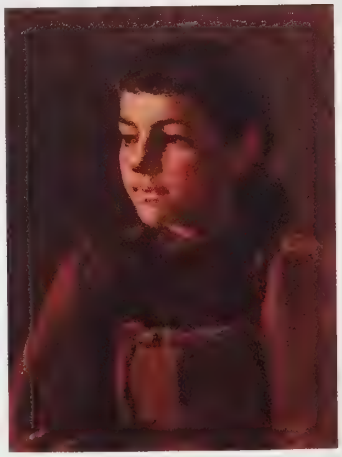
32 SHOEMAKER, Edna Rogerson Cooke
American, b. 1890. Still Life with Apples, o/c, 19 1/8" x 24 3/8", signed "Shoemaker" l.l. Later silver-tone molding. 500-700



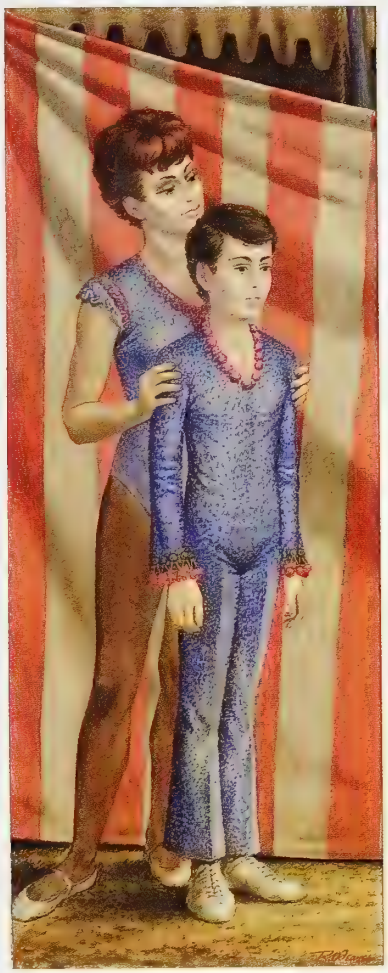
33 BEWLEY, Murray Percival
American, 1884-1964. "Silvery Nude" o/c, 23" x 18", signed l.r., inscr. w/ tit./pencil verso. Framed. 1000-2000

35 BRACKEN, Mrs. Clio Hinton Huneker
American, 1870-1925. Figure in a French Village Landscape, o/c, 12 1/8" x 15", monogrammed l.l. Contemporary gilt molding. 800-1200

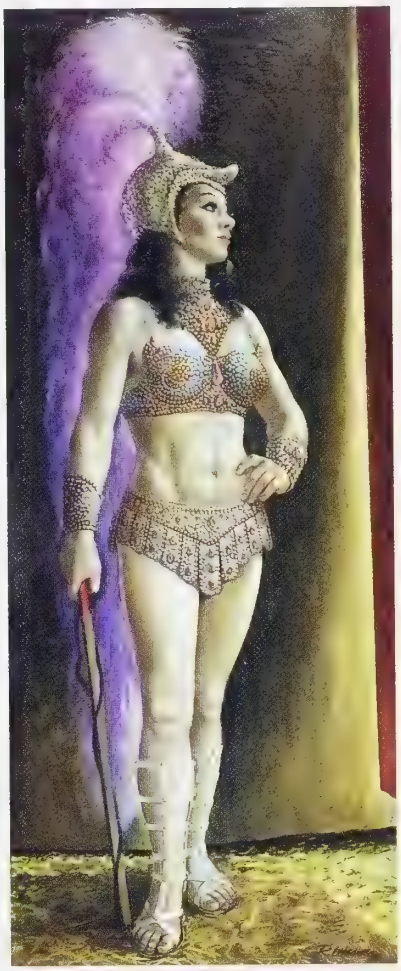
34 LAWS, Arthur J.
American, 1894-1960. "Good Neighbors", o/c, 30" x 25", signed l.r., tit./exhibition label together w/ another citation verso. Period, possibly original, carved-corner Impressionist frame. Exhibited: Salmagundi Club, NY, n.d. & MacGill University Library, n.d. (by Maude F. Laws). Vixseboxse Art Galleries retrospective exhibition brochure attached/backing. 1000-2000



36 Manner of EAKINS, A.N.A., Thomas Cowperthwaite
American, 1844-1916. Portrait of a Girl in a Ruffled Dress, o/c (mtd./b), 20" x 15", unsigned. Contemporary gilt molding. 400-600



37 WEAVER, Robert Edward
American, b. 1913. Circus Children,
tempera/m, 40" x 16", signed l.r.
Original wooden frame w/ painted
wooden liner. 2000-4000



38 WEAVER, Robert Edward
American, b. 1913. Female Circus
Performer in an Elaborate Costume,
o/m, 60 5/8" x 24 7/8", signed l.r.
Original wooden frame w/ washed
paint decoration and painted wooden
liner. 2000-4000

39 POOLE, Fredick Vincent
American, 1865-1936. "The Disciples",
o/c, 31 1/8" x 38", signed l.r.
Contemporary gilt molding.
Exhibited: Art Institute of Chicago,
1931, #159; Miller Art center, Sturgeon
Bay, WI, 1979.
2000-4000

40 Manner of CALYO, Niccolino Vicomte
American, 1799-1884. Romantic River Landscape, gouache/paper, 8 1/8" x 13", unsigned, bears attribution & tit. "Palisades of the Hudson" by a contemporary hand/ink verso. Framed. 400-600

41 GRATHWOL, Ray Anthony
American, 1900-1992. "Dusk at the River (Summer)", o/p, 24" x 30", signed l.r., oil landscape sketch verso, tit./posthumous label affixed to frame verso. Broad contemporary paint-decorated molding. 800-1200

42 POOLE, Fredick Vincent
American, 1865-1936. Barn Interior Still Life with Horse Skulls, 27" x 35", signed l.l. Later gessoed molding. 600-900

43 POOLE, Fredick Vincent
American, 1865-1936. Cloaked Figures in a Japanese Interior, o/p, 36" x 26 1/2", s.u.r. Later pewter-tone molding. 600-900

44 Attributed to BURBANK, Elbrige Ayer
American, 1858-1949. "Broken Arm, Souix", w/c, 8" x 5 1/8" (sight), no visible signature, tit. u.l. Later molding. 300-500

45 TUFTS, B.
American, 20C. Portrait of a Woman, charcoal/paper, 24 1/4" x 17 3/8" (sight), signed l.l. Earlier molding. 100-300

46 TUFTS, B.
American, 20C. Portrait of a Young Woman, charcoal/paper, 23 1/8" x 18 1/2" (sight), signed l.r. Ebonized molding. 100-300

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1. By bidding in our auctions by phone, absentee bid, online, or in person you are agreeing to our "Terms of Sale."
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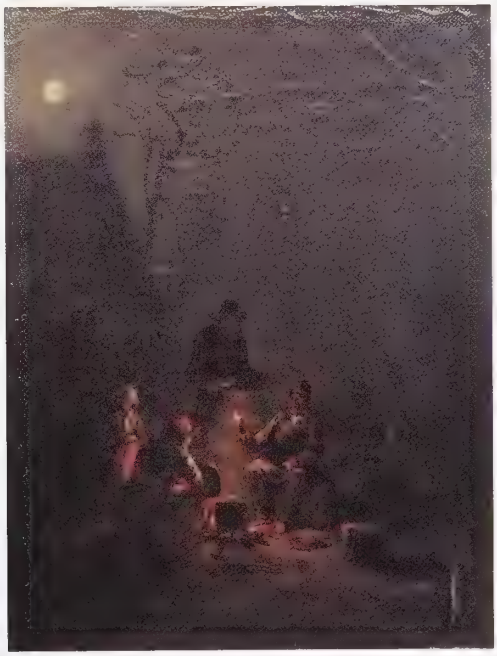
6. However, should within 21 calender days from the auction date the purchaser return the lot to our office in exactly the same condition as when sold and demonstrate to our satisfaction proof of the following cited instance, we will refund the purchase price: A) The work was advertised as having been created before 1900 or by an artist born prior to 1850 and was actually created after 1950. B) The work was advertised as by a particular artist and is a counterfeit. This does not apply to works created before1870 or to artists born before 1800. C) The work was advertised as an original and is a multiple print or cast. D) The work was advertised as being a fine print variety and is a photoreproduction. This does not apply to works termed simply "print", posters, or works issued or authorized by the artists as photoreproductions. The above instances "A" through "D" do not apply to signatures, exact dates, titles, identified locations or subjects, inscriptions or labels in of themselves. Lots denoted by a "?" in the artist identification portion of the description or other inference of uncertainty i.e. "Attributed to", "Manner of", School of", "After" etc. also are excluded from refund consideration.
7. Proof of inauthencity must be obtained from a recognized expert on the particular artist to secure a refund.
8. It is the prospective bidder's responsibility to examine the items in advance of the sale in regards to all of the aforementioned elements. Preview times are well advertised. Once the auction begins, supervised preview of specific items is gladly offered as our staff becomes available.
9. All lots should be deemed offered with a reserve unless stated otherwise.
10. The auctioneer may reject opening bids or advance increments deemed insufficient or inappropriate.
11. In case of a bidding dispute or other confusion during the sale, the principal auctioneer's decision is final. The auctioneer reserves the right to re-open disputed, confused or defaulted bids between two or more than two bidders.
12. In case of a dispute after the sale, our sales record shall be conclusive.
13. Our firm reserves the right to withdraw any lot(s) at any time without notice.
14. We are not responsible for works in the custody of shippers or agents for the buyer.
15. Those acting as purchasing agents for others are considered the same as any other bidder or purchaser in regards to liability and other obligations unless their client is pre-qualified and registered and the responsibilities of each party are defined and agreed to by our firm prior to the sale.
16. If the purchaser is present at the time of sale pronouncement, they must pay the full purchase price at that time (prior to possession) unless prior arrangements have been made with the management. Those making prior arrangements along with successful absentee and phone bidders must pay their balance in full within 72 hours.

17. It is the ultimate responsibility of absentee and phone bidders to determine whether they are successful and meet the payment deadline regardless of our firm's ability or lack thereof in notifying such bidders after the sale.
18. All purchasers not taking possession of items at the time of the auction are responsible for all shipping and packing charges. A variety of shipping options are available, including limited in-house shipping and outside firms including franchised mailing stores and professional art transporters. Prospective bidders are encouraged to familiarize themselves with the time parameters, costs and liability coverages of shipping contractors prior to bidding. Please be advised that the auction house does not grant extentions to refund considerations based on authenticity due to shipping delays.
19. Purchasers allowing items to remain unpaid after the specified payment deadline, whether due to any party's action or inaction, will be termed in default and, in addition to the terms described elsewhere, are subject to the following: A) a late charge of 1 1/2% interest per month. B) removal of items to a public warehouse at their transportation and storage expense. C) liability for full purchase price and /or commission (including buyer's premium) due even if delivery is not taken. D) Cancellation of sale and retention of any monies on account with our firm related or unrelated to the lot as liquidated damages as may be permissible by law. E) the resale of the lot(s) without reserve, holding the defaulted purchaser liable for the difference, including both sets of sales commissions and all expenses. Defaulting bidders grant our firm security interest in any of the bidder's property in our possession also as is permissible by law and that in addition to retaining that property as collateral we shall retain rights available to our firm as a secured party.
20. Funds are not deemed collected and hence title not deemed passed until funds have irrevocably cleared our accounts.
21. All sales are final subject to these conditions of sale.
22. If our firm is prevented by fire, theft, act of God or any other reason whatsoever from delivering any purchased property, the maximum liability of our firm shall be the sum actually paid until that time by the purchaser and shall in no event include compensatory, incidental and/or consequential damages or specific performance.
23. All statements of description both included in the catalogue and advertised as well as verbal statements, published addendum, receipts, invoices or any other documentation are opinions only and not representations, warranties and/ or guarantees. No member of our firm is permitted to make any formal or informal representation, warranty or guarantee on our firm's behalf and/ or our consignor's behalf on any property.
24. Should the situation arise whereby it has been more than 21 days after the auction when a purchaser should qualify for a refund, be it as per these conditions or by later civil or legal determination or judgement, the buyer agrees that our firm shall be limited in any present and future compensitory or other damages due the buyer to the amount of our commission earned as agent for the seller on said lot(s). No rights of the purchaser may be transferred to a third party either in conjunction with or independent of a subsequent transfer or attempted transfer of title.
25. All bidders certify that they are 18 years of age and of sound mind and capable of accepting the title of said goods at the total bid and/or purchase price. It is understood that in the event of a bid placed by a party deemed incompetent or a minor that their parent, guardian and/or estate shall be held liable for all bids and purchases as is permissible under Massachusetts law. Furthermore, any party placing a bid(s) without completing a sale or the intention of completing a sale will be prosecuted to the fullest extent of the law available both civilly and legally.
26. Auction dates, times and/or locations are subject to change without notice.

47 Attributed to BOULTBEE, John. British, 1753-1812. Dogs in an Extensive Landscape, o/p, 6" x 7 1/4", unsigned. Ornate period gilt gesso frame. 1500-2500

48 CROME, John Bernay
British, 1793-1842. "St. Benedict's Abbey", o/p, 17 1/8" x 15", no visible signature, inscribed w/ artist's name/pencil together w/ early ink exhibition label incl. tit., "No14" & name of likely the lender "P.B. Scott" together w/ various older inventory #'s verso. 19C gilt cove-style frame w/ decorated gilt liner & old gilt plaque incl. artist's name & tit. 2000-4000

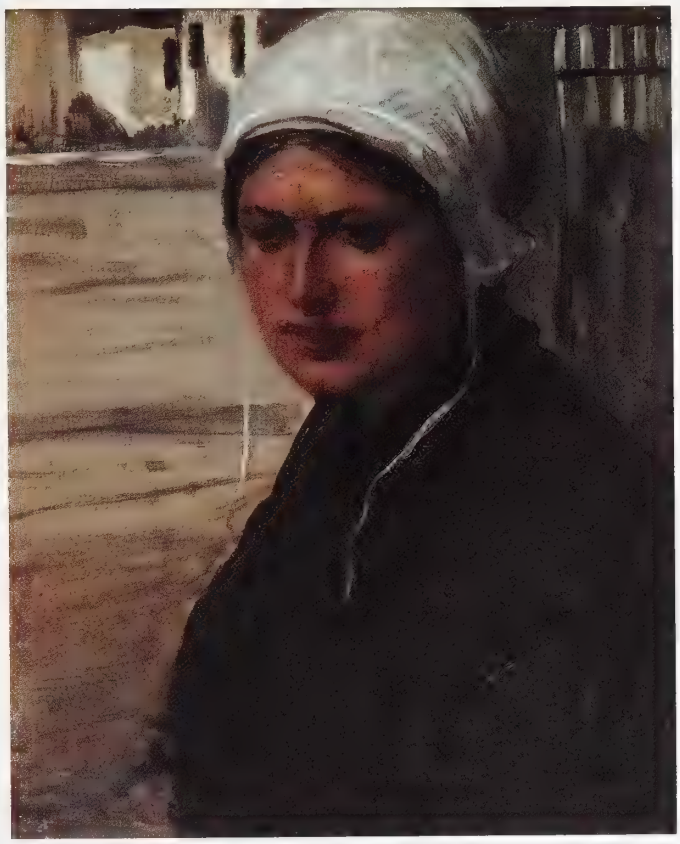


49 DOREN, Charles
French, 1830-1893 (?). Figures Cooking by a Luminous Campfire, o/c, 9 1/2" x 7 1/2", signed & d. partially illegibly l.r. Heavy contemporary European style frame w/ gilt liner. 2000-4000

50 COLE, Violet Vicat
British , 20C. "Little Venice, London", o/c, 19 7/8" x 23 3/4", signed l.l. Contemporary silver-tone molding. 800-1200

51 Attibuted to CROME, John the Elder (Old Crome)
British, 1768-1821. On the Yare, o/c, 12 1/8" x 16 3/4", monogram l.l.. Much later broad varnished wooden frame. 2000-4000

52 BUTLER, N.B.A., Charles Ernest
British, 1864-1918. "A Shower at Sunset, Tintagel", o/b, 6" x 9 1/8", signed & d. '07 l.l., tit. & inscr. slightly illegibly "To Little Kath with very good wishes from Pa & Gra Butler"/ink/old label verso. Old or original oak frame w/ later gilt liner. 600-900



53 Attibuted to ZORN, Anders
American, 1859-1938. Portrait of a French Peasant, o/c (French stretchers), 16" x 12 7/8", unsigned. Heavy gilt contemporay museum-grade frame.
3000-5000

54 Attributed to PRITCHETT, Edward
British, d. 1864. Church Interior, o/b, 7 1/8" x 6 3/8", unsigned. Period ornate gilt gesso exhibition-grade frame w/ artist's name stenciled/gilt liner. 1500-2500

55 FRITH, William Powell
British, 1819-1909. Portrait of a Young Woman with a Gold Locket, o/c, 12" x 14", bears partially legible signature l.l., illegible London-stlye canvas stencil verso. Contemporary gilt molding. 800-1200

56 School of BERCHEM, Nicolaes (Claes Pietersz)
Dutch, 1620-1683. Cattle Resting, o/c, 10 1/8" x 13 1/2", unsigned. Framed.
1000-2000

57 Attributed to COOPER, R.A.,Thomas Sydney
British, 1803-1902. Sheep Studies, o/p, 5 3/4" x 10 1/2", unsigned. Framed.
600-900

58 Attributed to BARKER, Benjamin
British, 1739-1793. Horse in a Romantic Landscape, o/c (mtd./p), 15 1/2" x 10 1/4", unsigned.
Contemporary carved gilt molding.
600-900

59 CROME, John Bernay

British, 1793-1842. "On the Thames, Westminster Bridge, Lambeth Palace and Bethlam", o/p, 8 3/4" x 12 1/2", unsigned, tit. on early/mid-19C label together w/ early/mid-20C British exhibtion label & late 20C American exhibition labels together w/ 20C Holzapfel Collection sticker affixed verso. Early carved gilt frame. Provenance: J. R. Crookson, Highgate, Kendal; Sheldon Swope Art Gallery, Indiana. 2000-4000

60 STANFIELD, R.A., William Clarkson

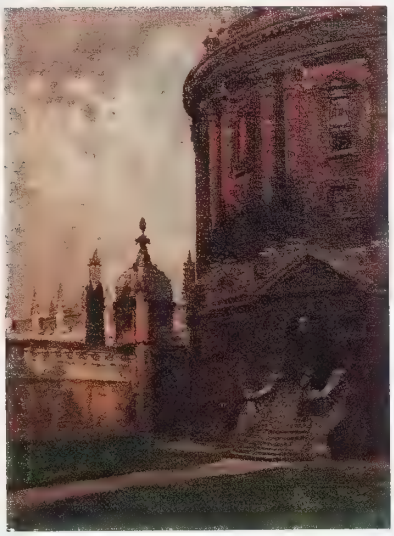
British, 1793-1867. "Roverado - **** the Italian Side of the Tyrol" (?)/"Study for Roverado", o/c, 8 1/8" x 13 3/4", signed "C. Stanfield" partially legibly l.r. Contemporary gilt molding. According to research conducted by the consignor, this is a study for one of the artist's major works. 2000-4000

61 Attributed to HOEN, Cornelius Petrus
Dutch, 1814-1880. Harbor Village with Boats and Figures, o/p, 8" x 11", no visible signature, inscribed & dated indistinctly/ink verso, #'d 351/ink/period backing paper remnant affixed to frame. Period, possibly original, gilt decorated frame. 500-700

62 British School 18/19C.
Traveller Resting Along a Path, pencil/paper, 13 1/2" x 10 1/4", unsigned, identified as Thomas Gainsborough/mat and as John Linnell/ink by a contemporary hand/backing verso. Framed. 100-300

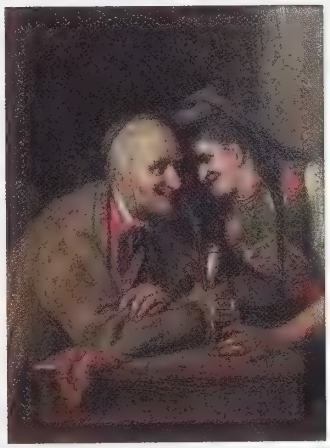
63 STANFIELD, George Clarkson
British, 1828-1878. Courtyard with Figures, o/p, 10 1/8" x 10 1/8", signed l.l., older label inscr. "Bordighera(?) verso. Framed. 800-1200

64 School of REYNOLDS, P.R.A., Sir Joshua
British, 1723-1792. "Portrait of Admiral Rodney", o/vellum, 9 1/4" x 8", unsigned, tit. on older printed label identifying the work as by Reynolds affixed verso. Old gilt gesso molding. Note: The present work has alternately been identified as a portrait of Warren Hastings, Governor of India by William Hodges, a British artist who enjoyed the Governor's patronage, though this has yet to be confirmed. 1000-2000



65 KING, John W.
Probably British, 19/20C. View of Oxford, o/c (mtd./p), 11 7/8" x 8 3/4", signed l.l. Framed. 500-700

66 MILLS, Edward
British, 19C. Home of Brig. General the Earl of Athlerle, o/p, 7 3/4" x 12 1/2", signed l.l., label inscr. "This picture is the property of Brig. General the Earl of Ath****(?)" affixed verso. Framed. 300-500



67 MICHAELIS, Heinrich
German, 1837-1898. Couple in a Tavern Interior, o/b, 9 3/8" x 7", signed l.r. Contemporary molding. 800-1200

68 Attributed to DUNCAN, A.R.A., Thomas
Scottish, 1807-1845. Portrait of a Woman in Elaborate Lace Attire, o/p, 10 5/8" x 7 1/4", unsigned, exhibition label verso. Late 19C frame. Provenance: Royal Academy Winter Exhibition, 1912 (as "Ascribed to Duncan"). 2000-4000

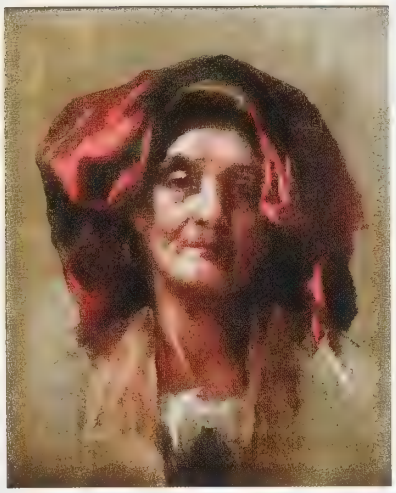
69 Attibuted to CROME, John the Elder (Old Crome)
British, 1768-1821. Footbridge with Castle Beyond, o/b, 8" x 10 1/2", no visible signature. Period, likely original gilt gesso frame w/ period name plaque. 2000-4000

70 RAYNER, Louise J.
British, 1829-1924. Hastings Old Town, 6 3/4" x 10", signed l.r. Contemporary frame. 1500-2500

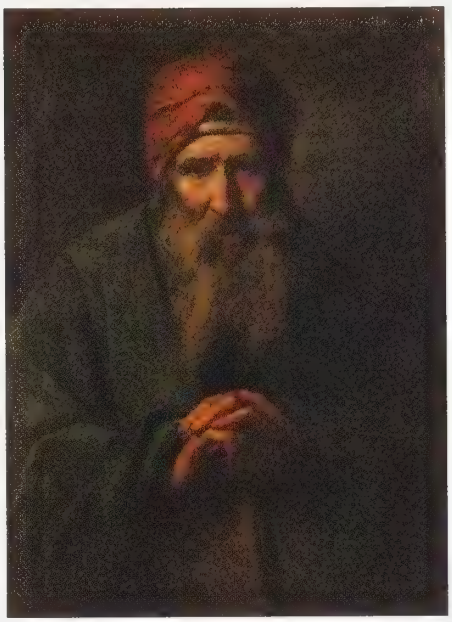
71 DANCE, George II
British, 1741-1825. Two Portraits of Gentlemen, pencil & wash en grisaille/paper (mtd./paper), each 2 7/8" x 2 1/2" (oval), each signed m.r. Framed in a double mat. 500-700

72 PATON, Frank
British, 1856-1909. Gentleman Smoking a Pipe, o/p, 10" x 7 7/8", signed & d. 1879 l.l. Period gilt cove frame w/ gilt liner. 1500-2500

73 GAILLARD, H. de
European, 19/20C. Napoleon's Retreat from Russia, w/c & gouache/paper, 6 7/8" x 10 1/2", signed l.l. Framed w/ period interior double mat. 800-1200



74 Attributed to DUVENECK, N.A., Frank.. American, 1848-1919. Head of an Italian Woman, o/c, 20" x 16", monogram indistinct l.l. Contemporary gilt molding. Note: The present piece is a study for a work of the same subject submitted by the artist for membership to the National Academy, circa 1887. 1500-2500

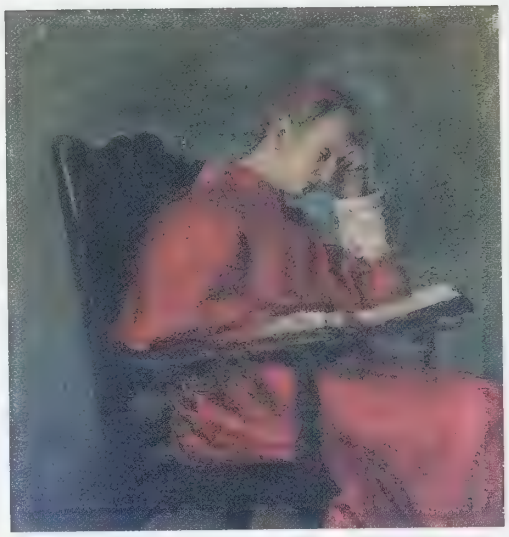


75 CREIFELDS, Richard American, 1853-1939. Sultan, o/c (mtd./m), 32" x 23", signed l.l. Painted while the artist was a student in Munich, Germany. Contemporary gilt molding. 800-1200

76 FALCONER, John M. American, 1820-1903. Self Portrait in the Artist's Studio, w/c/paper (laid down/paper), 11 3/8" x 8 3/8", signed, d. 18** (1847?) & inscr. "Never dull or lonely with a sketch book & a pencil"/pencil/margin, Christie's labels & Bonfoy/Cleveland framing label verso. Early 20C molding. 1000-2000

78 Manner of LaFarge, John American, 1835-1910, Christ in the Temple, o/c, 31 1/2" x 23 3/4", unsigned. Contemporary washed molding. 1500-2500

77 Possibly FUDOR, H. American, 1821-1896. The Soldier's Return, o/c, 12" x 16", no visible signature. Framed. 600-900



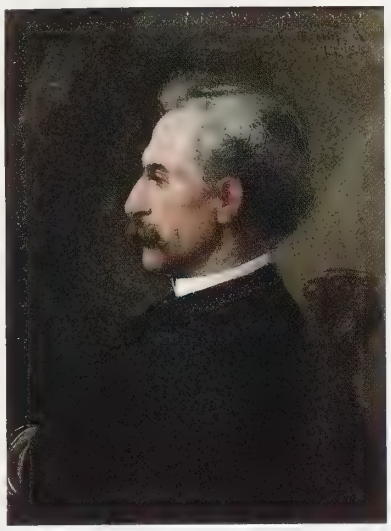
79 After WATTS, George Frederick
British, 1817-1904. Seated Cardinal, o/c (mtd./b), 12 3/8" x 11 1/8", unsigned. Period gilt Aesthetic Movement frame w/ panel backing. 800-1200

80 ITALIAN SCHOOL, 18C
Adoration of the Magi, o/copper, 13 1/4" x 16 1/4", unsigned. Contemporary gilt frame. 1200-1800

81 SCHONCHEN, Leopold
German, active mid-19C. Atmospheric Landscape, o/b (mtd./m), 9" x 12", signed partially legibly l.r., tit./period label affixed to later backing verso. 20C gilt & ebonized molding. 600-900

82 SMITH (BELL-SMITH), Frederick Marlette (Bell)
Canadian, 1846-1923. Figures at the Edge of a Clearing, charcoal heightened w/ gouache/paper(?), 11 1/2" x 17 1/4" (sight), signed l.r. "Smith", inscribed "F. M. Bell Smith"/ink by a contemporary hand/backing verso. Contemporary molding w/ older mat. 400-600

83 BOYLE, George A.
British, d. 1899. Streamside Nocturne, o/p, 10" x 13", monogram l.l., extensive partially legible pencil notation d. 1894 under an oil landscape sketch verso. Framed. 500-700

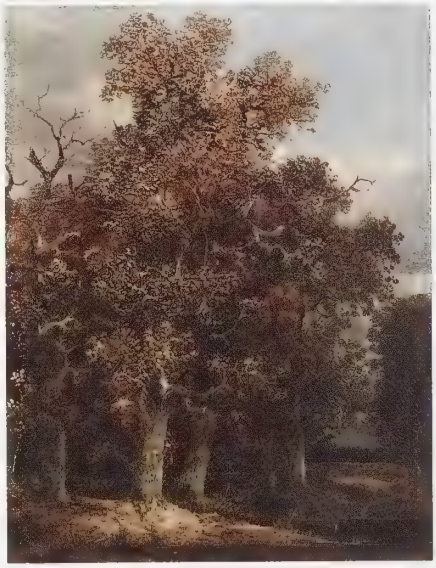


84 ENCKE, Fedor
German, 1851-1926. Portrait of a Gentleman, o/p, 10 5/8" x 8", signed, inscr. "Berlin" & d. "1.1. 1884" u.r. Contemporary gilt molding. 800-1200

85 BANCROFT, Elias Mollineaux
American, 1846-1924. Portrait of James Platt, Esq., o/c (unstretched), 21" x 18 1/8", monogram & d. 1886 l.r. Contemporary molding. 600-900

86 Attributed to JOHN, R.A., Augustus Edwin
British, 1878-1961. Woman Wearing a Lace Shawl (Possibly "Alick Schepeller in a Red Dress"), o/c, 13" x 9 1/4", unsigned. Contemporary carved molding. 400-600

87 School of NASMYTH, Patrick (Peter)
British or European School, 18/19C. Figures Along a Winding River, o/p, 9" x 11 1/4", unsigned, old illegible label together w/ later pencil inscription attributing work to Robert Dixon (1780-1815) verso. Heavy, late, Dutch style frame. 1000-2000



89 Attributed to STARK, James
British, 1794-1859. Sunlit Clearing, o/c, 10 1/4" x 8", unsigned. Period partially gilt wooden frame. 800-1200

88 Attributed to VINCENT, George
British, 1796-1831. Figures Along a Country Path, o/unidentified medium (mtd./b), 11 1/4" x 11 3/4", no visible signature. Contemporary gilt molding w/ linen liner. 1200-1800

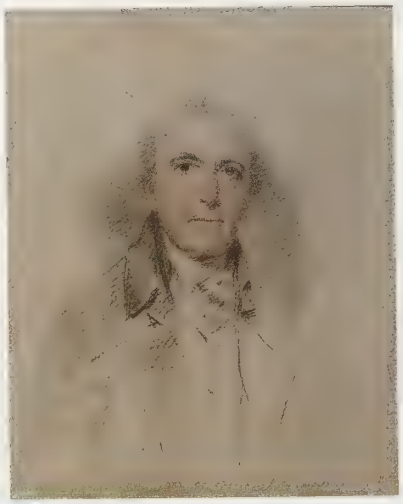
90 Attributed to FAED, Thomas
Scottish, 1826-1900. Young Woman
in a Garden Setting, w/c, 6" x 3 1/2",
no visible signature. Framed.
600-900

91 Manner of le NAIN (Brothers)
French, 17C. Figues Conversing By a
Roadside Dwelling, wash en grisaille,
9 1/4" x 12", signed indistinctly l.r.
Contemporary museum-style gilt
molding w/ linen & gilt liners.
400-600

92 BURGESS, John Cart
British, 1798-1863. Figures Near a
Village Well, pencil/paper, 8 5/8" x 11",
signed & d. 1828 m.l. Framed.
100-300

93 Attributed to NATTES, Jean Claude
British, 1765-1822. "Grenoble", ink,
pencil & wash en grisaille/paper, 6" x 10
3/4", tit. & d. 1821 l.r. Framed.
100-300

94 DOWNMAN, A.R.A., John
British, 1750-1824. "Portrait of Mr.
Dibboms", pencil & colored pencil/paper,
8" x 6 1/4", no visible signature, bears tit.
& provenance/ink by a contemporary
hand/ backing verso. Framed.
Provenance: John F. Woodthrope,
England. Illus.: "The Antique Collector,
June, 1964,
p. 118. 800-1200



95 RAEBURN, R.A., Sir Henry
Scottish, 1756-1823. Portrait of
Benjamin Burnell, pencil & colored pen-
cil/paper,
9" x 7 1/4", signed, d. August 1812 & tit.
"Benj. - Burnell - August - 1812 - H.
Raeburn - pinxt."/pencil/lower margin.
Framed. 800-1200

96 Attributed to CROTCH, Dr. William
British, 1775-1847. "Hampstead Hill", mixed
media/paper, 9" x 5 1/4", unsigned, 20th C. label bear-
ing tit. verso. Framed. 100-300

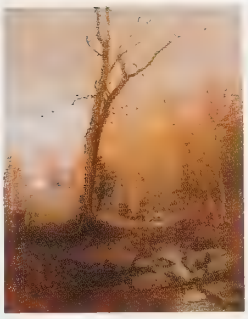
Highlights of Paintings to be sold in our Victorian Session Starting at 11:00 a.m. November 3rd

INGHAM, Charles Cromwell

Manner of MONNOYER, Antoine

NICHOLS, Burr H.

GRUPPE, Emile Albert



HASBROUCK, DuBois Fenelon

BRANDEIS, Antoinetta

SCHULTZE, Max

HENRICI, John H.

MERLE (HUGUES-MERLE), Georges (H.)

VIAU, Lewis

PUY, Jean

de GRAVE (DEGRAVE), Jules Alexander (Patrouillard)

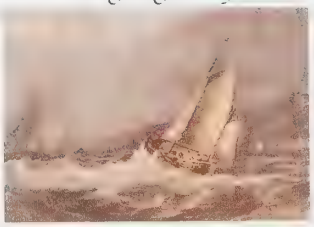
SCOTT, A.N.A., Julian

COOPER, Emma Lampert

GENTILE, P.

EGGLESTON, Benjamin Osio

Highlights of Paintings to be sold in our Victorian Session Starting at 11:00 a.m. November 3rd



de HAAS, N.A., Mauritz Frederik Hendrik

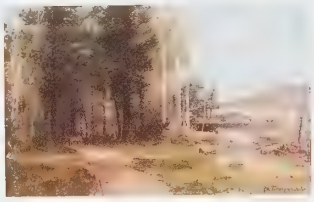
SCHMID, Richard Allen

American School, 19C

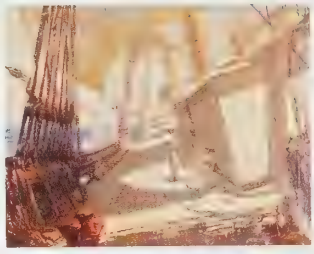
THOM, James Crawford

MOELLER, N.A., Louis Charles

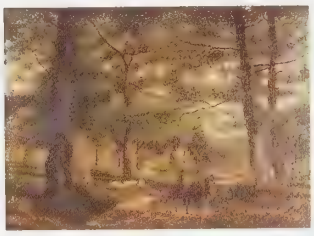
CHAMPNEY, Benjamin



HASBROUCK, DuBois Fenelon



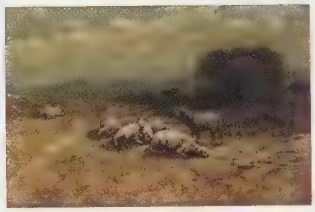
SMITH, Frank Vining



LOVERIDGE, Clinton

SOMMER, Charles A.

Attributed to WATTS, Frederick Waters William



SMILLIE, N.A., George Henry

TEED, Douglas Arthur

CARLSEN, Dines

CARLSEN, Dines

CARLSEN, Dines

Directions:

Fontaine's Auction Gallery is located on Route 20 approximately 20 miles east of Albany, NY and 3 miles West of Downtown Pittsfield. Coming from the East: Take Mass Turnpike exit 2, follow Route 20 15 miles West (at downtown Pittsfield there will be a left turn to stay on Route 20, the gallery is approx. 3 miles from that turn) From New York: Take 87 North (Thruway) to exit 21-A (Berkshire Spur) to exit B2, follow sign that says "All Commercial Traffic Must Exit", go to Stop sign, take a left, go to end and take a left on 295 East, go to end, take a left on Rt. 41, go to end, turn right on Route 20, the building is one mile on the right. From Taconic State Parkway: exit Route 295 (sign says last exit before toll), go 200' to Stop sign, turn left, at next Stop sign turn right onto 295, go to end, turn left onto Rt. 41, go to end, turn right on Route 20, follow one mile to building on right.

Alphabetical Artist Listing By Lot - Items Marked Sale 1 are in the Victorian Session Starting at 11 am (separate catalog)

21 ABBEY, N.A., Edwin Austin
15 American School, 19C
sale 1 American School, 19C
85 BANCROFT, Elias Mollineaux
58 BARKER, Benjamin Attibuted to
30 BEAUX, Cecilia
28 BELLOWS, Albert Fitch
56 BERCHEM, Nicolaes (Claes Pietersz), School of
33 BEWLEY, Murray Percival
sale 1 BIGGS
25 BLAKELOCK, N.A., Ralph Albert, Manner of
24 BORIE, Adolph
47 BOULTBEE, John Attibuted to
83 BOYLE, George A.
35 BRACKEN, Mrs. Clio Hinton Huneker
sale 1 BRANDEIS, Antoinetta
62 British School 18/19C.
44 BURBANK, Elbrige Ayer Attibuted to
92 BURGESS, John Cart
52 BUTLER, N.B.A., Charles Ernest
40 CALYO, Niccolino Vicomte, Manner of
sale 1 CARLSEN, Dines
sale 1 CARLSEN, Dines
sale 1 CARLSEN, Dines
18 CARLSEN, N.A., Soren-Emil Attibuted to
sale 1 CHAMPNEY, Benjamin
50 COLE, Violet Vicat
sale 1 COOPER, Emma Lampert
57 COOPER, R.A.,Thomas Sydney Attibuted to
02 COSTIGAN, N.A., John Edward
09 COSTIGAN, N.A., John Edward
10 COSTIGAN, N.A., John Edward
11 COSTIGAN, N.A., John Edward
08 COSTIGAN, N.A., John Edward
12 COSTIGAN, N.A., John Edward
07 COSTIGAN, N.A., John Edward
01 COSTIGAN, N.A., John Edward
05 COSTIGAN, N.A., John Edward
06 COSTIGAN, N.A., John Edward
04 COSTIGAN, N.A., John Edward
03 COSTIGAN, N.A., John Edward
13 COSTIGAN, N.A., John Edward
75 CREIFELDS, Richard
59 CROME, John Bernay
48 CROME, John Bernay
51 CROME, John the Elder (Old Crome) Attibuted to
69 CROME, John the Elder (Old Crome) Attibuted to
22 CROPSEY, N.A., Jasper Francis Attibuted to
96 CROTCH, Dr. William Attibuted to
71 DANCE, George II
sale 1 de GRAVE (DEGRAVE), Jules Alexander (Patrouillard)
sale 1 de HAAS, N.A., Mauritz Frederik Hendrik
49 DOREN, Charles
94 DOWNMAN, A.R.A., John
68 DUNCAN, A.R.A., Thomas Attibuted to
74 DUVENECK, N.A., Frank Attibuted to
36 EAKINS, A.N.A., Thomas Cowperthwaite, Manner of
sale 1 EGGLESTON, Benjamin Osro
84 ENCKE, Fedor
90 FAED, Thomas Attibuted to
76 FALCONER, John M.
26 Follower of LAMBDIN, N.A., George Cochran
27 Follower of WHISTLER, James Abbott MacNeil
19 FREER, A.N.A., Frederick Warren
20 FREER, A.N.A., Frederick Warren
55 FRITH, William Powell
73 GAILLARD, H. de
sale 1 GENTILE, P.
41 GRATHWOL, Ray Anthony
sale 1 GRUPPE, Emile Albert
17 HAMILTON, Edgar Scudder
sale 1 HASBROUCK, DuBois Fenelon
sale 1 HASBROUCK, DuBois Fenelon
sale 1 HENRICI, John H.
61 HOEN, Cornelius Petrus Attibuted to
16 HUNTINGTON, N.A., Daniel P.
sale 1 INGHAM, Charles Cromwell
14 INMAN, Henry
80 ITALIAN SCHOOL, 18C
86 JOHN, R.A., Augustus Edwin Attibuted to
65 KING, John W.
78 LaFarge, John, Manner of
sale 1 LANCKOW, Ludwid
34 LAWS, Arthur J.
91 le NAIN (Brothers), Manner of
sale 1 LOVERIDGE, Clinton
sale 1 MERLE (HUGUES-MERLE), Georges (H.)
67 MICHAELIS, Heinrich
66 MILLS, Edward
sale 1 MOELLER, N.A., Louis Charles
sale 1 MONNOYER, Antoine, Manner of
87 NASMYTH, Patrick (Peter), School of
93 NATTES, Jean Claude Attibuted to
sale 1 NICHOLS, Burr H.
72 PATON, Frank
42 POOLE, Fredick Vincent
39 POOLE, Fredick Vincent
43 POOLE, Fredick Vincent
77 Possibly FUDOR, H.
54 PRITCHETT, Edward Attibuted to
sale 1 PUY, Jean
95 RAEBURN, R.A., Sir Henry
70 RAYNER, Louise J.
64 REYNOLDS, P.R.A., Sir Joshua, School of
sale 1 SCHMID, Richard Allen
81 SCHONCHEN , Leopold
sale 1 SCHULTZE, Max
sale 1 SCOTT, A.N.A., Julian
32 SHOEMAKER, Edna Rogerson Cooke
sale 1 SMILLIE, N.A., George Henry
82 SMITH (BELL-SMITH), Frederick Marlette (Bell)
sale 1 SMITH, Frank Vining
31 SMITH, Lewis Attibuted to
sale 1 SOMMER, Charles A.
63 STANFIELD, George Clarkson
60 STANFIELD, R.A., William Clarkson
89 STARK, James Attibuted to
29 STEWARD, Joseph Attibuted to
sale 1 TEED, Douglas Arthur
sale 1 THOM, James Crawford
45 TUFTS, B.
46 TUFTS, B.
sale 1 VIAU, Lewis
88 VINCENT, George Attibuted to
sale 1 WATTS, Frederick Waters William Attibuted to
79 WATTS, George Frederick, After
38 WEAVER, Robert Edward
37 WEAVER, Robert Edward
23 WEIR, N.A., Julian Alden Attibuted to
53 ZORN, Anders Attibuted to

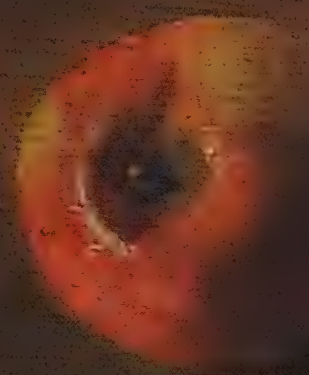
Cohen-Fontaine Fine Arts

Auction Gallery:
John Fontaine
1485 West Housatonic
Pittsfield, MA 01201
(413) 448-8922

Catalog & Subscription Office:
Jerry Cohen
50 Bull Hill Road
Woodstock, CT 06281
(800) 448-7828

www.cohen-fontaine.com

Consignments are now being accepted for our January, 2002 Fine Art, Lighting, and Arts & Crafts Auctions



Lee wants you to consider:

×55	[illegible]
57	96
58	Erskine Nicol
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67	4/12
68	
69	Call him
×72 Pear	today or he'll
77	
78	call around
79	4 PM
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90	
91	
95	

Date 11/06/2001

Fontaine's Auction Sales

1485 West Housatonic Street
Pittsfield, Massachusetts 01201

Antique & Estate Auctioneers

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Auction: 110301
Sold To: 513

BADER FINE ARTS
ALFRED BADER
924 E JUNEAU AVE 3622
MILWAUKEE WI 53202

414-277-0730 Fax:

Ship To:

BADER FINE ARTS
ALFRED BADER
924 E JUNEAU AVE 3622
MILWAUKEE WI 53202

Via:

ID #	Catalog #	Description		Price
0	16	D HUNTINGTON BROWNLEY BROWN	.....	1000.00

2489

Messages:

BALANCE DUE - Ship to Customer

Total of Items	$1000.00
Buyers Premium	$150.00
Tax	$0.00
Misc/Shipping	$150.00
Total	**$1300.00**
Paid	**$0.00**
Balance	**$1300.00**

Thank You for buying at Fontaine's

4135

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

DATE 11-6-2001

12-5 / 750 157

PAY TO THE ORDER OF Cohen-Fontaine $ 1300.00

Thirteen hundred & no/100 ths DOLLARS

Security Features Included Details on Back

M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53202

FOR Lot 16 $1000, Prem. $150, P/S $150

Ayda Bader

MP

⑈004135⑈ ⑆075000051⑆ 00241⑈55967⑈

Sent 11-6
Will be shipped 7-10 days
after they receive

1847

WHILE YOU WERE OUT

TO Ingrid — DATE Tues — TIME

M Bill Howard — OF

PHONE (812) 331-8677 — FAX

REMARKS

Call not too well -
COSTIGANS next week
AUCTION (ERSKIN E. NIKOL
Expected 2 ptgs.
as overpainted prints

SIGNED

- [ ] CALLED TO SEE YOU
- [ ] TELEPHONED
- [ ] WILL CALL AGAIN
- [ ] PLEASE PHONE

Adams
8603

TRANSACTION REPORT

FOR ALFRED [illegible] FINE ARTS [illegible]

SEND

RECEIVER	PAGES	[illegible]
14121421550	1	[illegible]

COHEN-FONTAINE
fine art auctions

Absentee Bid Form

fax to: (413) 442-1550
by Friday, November 2nd, 9 PM

Sues 8:30-4:30 or web

	Lot #	Description	Sold for (include 15% prem.)	Top Bid
1	14	Inman	$162.	1000.00
2	16	Huntington	1150. *	1000.00 *
3	32	Shoemaker	920.	300.00
4	50	Cole	1322.	400.00
5	55	Fish	1035.	500.00
6				
7				
8				
9				
10				
11		S/P chgs. = $ 1150. + 150 crated on wood		
12		$1300		
13				
14		Do not accept credit cards!		
15				

Initial Here If You Wish To Go To Next Increment in Case of Tie Bid ____

Name ALFRED BADER FINE ARTS

Kim (413) 448-8422 Acctg.

Address 924 E. Juneau Ave., #622

City Milwaukee State WI Zip 53202

Daytime Phone Number 414-277-0730 Fax # if desired for billing _____

I have read the terms of the sale and I agree to abide by them. If I am a successful bidder I will send payment in full, by check, on or before Wednesday, November 7th.

Q: _____ _____

Credit Card No. check one __ VISA __ Mastercard Signature Alfred Bader Date 30 X 01

① Packing & shipping can be arranged reasonably?

② Is there an add'l charge for using credit card?

COHEN-FONTAINE
fine art auctions

Phone Bid Form

fax to: (413) 442-1550
by Friday, November 2nd, 9 PM

	Lot #	Description
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

YOUR PHONE NUMBER ON THE DAY OF THE AUCTION _____

Confirmation Phone Number for the day before the auction _____

Please Note: We will open all lots to the Phone Bidder at 50% of low estimate. Leave an absentee bid if you do not agree to these terms. Thank you.

Name _____

Address _____

City _____ State _____ Zip _____

Daytime Phone Number _____ Fax # if desired for billing _____

I have read the terms of the sale and I agree to abide by them. If I am a successful bidder I will send payment in full, by check, on or before Wednesday, November 7th.

_____ _____

Credit Card No. check one __ VISA __ Mastercard Signature Date

Hirschl & Adler Galleries, Inc.
21 East 70th Street, New York, N.Y. 10021
Telephone: (212) 535-8810
FAX: (212) 772-7237
www.HirschlAndAdler.com

November 3, 2001

Dr. Alfred Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Alfred,

Do you still have that wonderful large group family portrait we keep corresponding about? Stuart Feld says that from the photo he will not be able to determine whether it is provincial French or American, but either way he thinks it is very attractive and decorative painting that we might be able to use in the Winter Antiques Show.

When you are next in New York, let me know and we can discuss.

Cheers,

Gregory Hedberg

AGNEW'S

43 OLD BOND STREET LONDON W1S 4BA

TEL 0207-290 9250·FAX 0207-629 4359

email: agnews@agnewsgallery.co.uk

website: www.agnewsgallery.com

FACSIMILE TRANSMITTAL SHEET

TO: Alfred Bader	FROM: Christopher Kingzett
FAX NUMBER: 001 414 277 0709	FAX NUMBER 020 7629 4359
TOTAL NO. OF PAGES INCLUDING COVER: 1	DATE: 11/06/01

Dear Alfred

I have now had the chance to look at your site on the internet and I congratulate you. Even a computer illiterate such as myself found it easy to get around and I wish you the best of success with it. There are various things on the site which could be of interest to us but I am afraid that we are not in the habit of making decisions via the net.

If you think the swap idea with our biblical picture is still a possibility do come in when you are here for the Old Master Sales and we can see what we can do.

With best wishes

Yours sincerely

Christopher Kingzett

FAX FROM

DR. ALFRED R. BADER
White Gables
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Telephone/Fax: 0424-22-22-23

A Chemist Helping Chemists

Date:

To: Ann
Fax:

Hope you had a good holiday.
First the bad news: The buyer of 1366 has reneged, and CW does not know what to do.
The large envelope with many stamps was postmarked.

Please airmail 2 photographs of 2373. Please fax me phone and fax # and e-mail (if we have it) of Prof. Roald Hoffmann at Cornell U.

Here are first purchases

11/2 2489 Portrait of Woman, from Cohen Fontaine, $1150–
11/2 90 Military Portrait, C. Netcher, Christies, London, lot 50, £ 2411.25
11/6 91 Alchemist, A.v. Ostade, Sotheby's Amsterdam, lot 8
hammer Hfl. 60000–
" 92 Peasants, A.v. Ostade, Sotheby's lot 32
hammer Hfl. 150000 – Otto will take to NY
11/7 2493 Circumcision, R-School, Christie's A'dam, lot 10
hammer ← 1500– (in euros!)

11/8 · 2494 Girl with dog, Ruef, lot 949
DM 36600-, payment via M&I (see fax* to M&I)

11/10 2495 Artist's Studio, from Lewis Nierman,
$2000-. He will ship fedex on 11/19.
Please send him check for $2000.- signed
by Daniel.

Did Christies pay ($78400-) and John Leech ($10000)?

Philip Mould gave me a check for $25000- for 2480.
Daniel will give you.

---

* I asked George Mort to take this out of my personal account, because I did not know whether ABTA has enough.

Please remind Ned to touch up the varnish of 2449 and prepare a sketch for a rack for paintings.

How is Mr. Reiland doing?

---

* How much is in our M. fund account?

Daniel arrived safely; is flying back on Tuesday. We'll be in London on Tues., at Battle on Wed. Please call at 3 pm. on Wed., but fax what is important on Tuesday (I may call Tues.)

All the best

Gina

16 XI 01.

FAX FROM

Gyula Rado Dec. 2 01

1785
The University of Georgia

S. William Pelletier
Director

Institute for Natural Products Research

Chemistry Building
Athens, Georgia 30602-2556,U.S.A.
Telephone (706) 542-5800
Fax (706) 542-5804

Dr. Alfred R. Bader
Alfred Bader Fine Arts
Aster Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Alfred:

At our semi-annual Museum Board of Advisors meeting, I picked up several publications of the GMOA for you and enclose them.

I hope you and Isabel are having a good time in Europe.

I am enjoying very much *Barn Tools* (cat. no. 43) and *Matthew* (cat. no. 27). They are wonderful examples of John's work.

Bill Young told me today that the art museum in his city liked the Whalley catalogue and want to do an exhibition of his work. Unfortunately, their exhibition schedule is fixed for the next ten years, so John's exhibition would have to be after that date.

With best wishes,

Sincerely,
Bill
S.W. Pelletier

SWP:sdj
Nov. 28, 2001

GEORGIA
MUSEUM
OF · ART

November 29, 2001

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

Dear Dr. Bader:

Thanks to supporters like you, the exhibition, *John Whalley: American Realist*, was a wonderful success for the Georgia Museum of Art. The accompanying exhibition catalogue has been selling well, and we anticipate even more sales with the upcoming holiday season.

Dr. Pelletier indicated that you might be interested in purchasing a large number of exhibition catalogues. These books have been set aside on reserve for you. Donors and contributors to the exhibition are given a special reduced price of $20 for the exhibition catalogue (retail $36). If you are still interested in purchasing the books, please let me know how many, and I will ship them to you.

Thank you for your continued support of the Georgia Museum of Art.

Regards,

Rebecca Yates

Rebecca Yates
Editor

GEORGIA MUSEUM OF ART • 90 CARLTON STREET • THE UNIVERSITY OF GEORGIA
ATHENS, GEORGIA 30602-6719 • TELEPHONE 706/542-GMOA (4662) • FAX 706/542-1051

FAX FROM:

Dr. Alfred Bader CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Tel./Fax: 01424-222223

To: Ann
Fax #:

J Leach

Date: Dec 2 01.

Dr: Ann:

Thanks for faxes.

Lewis Nierman has not yet recd. our £2000 — check for ABTA 7495. Please do send.

Re Elan £193 — charge of 10/26 — some rental — I have no idea what this is. Please enquire.

Have we been paid the VAT refunds we applied for?

I'll be in London tomorrow, but back for your 9.30 pm call.

Did not buy anything in Scotland.

Mendel Shapiro plans to see Kohl. It would be great if Daniel could go along.

Does Jane Keitzner like the Ganda?

Give the best

Gunda

Dr. Alfred Bader
Astor Hotel – Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
(414) 277-0730
Fax (414) 277-0709
E-mail: baderfa@execpc.com

December 21, 2001

To: Dr. Bernhard Schnackenburg
Chief Curator

Fax: 011 49 561-9377-666

Dear ~~Dr. Schnackenburg,~~ Bernhard

Thank you for your telephone call to England and for your fax of December 21st.

Immediately on returning home I called the owner * of the painting attributed to Sandrart, sent him a copy of your fax to me so that he would have your exact address, and he promised to send you photographs and the measurements of his painting.

This painting was shown in a traveling exhibition, but only in Milwaukee, and was not included in the catalogue.

Mr. Murn's telephone number is 262-392-3946.

I never thought that I would buy paintings by Ostade, but in the Sotheby's sale in Amsterdam, bought two, Lots 8 and 32. When I have photographs, I will of course send them to you but you have already given your positive opinion for Lot 32.

I have not yet received either the German or the English version of your catalogue sent to Milwaukee. These days mail can be very slow.

With all good wishes for a happy and healthy New Year I remain

Yours sincerely, Herzliche Grüße, in Eile

Alfred

Alfred Bader
AB/az

* Frank Murn, ein sehr netter Mann

Dr. Alfred Bader
Astor Hotel – Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
(414) 277-0730
Fax (414) 277-0709
E-mail: baderfa@execpc.com

Post-it Fax Note R7673 | Date 12/21 | # of pages 1
To FRANK MURN
Fax# 1-262-392-3946
From ALFRED BADER
Phone# 414-277-0730

December 21, 2001

To: Dr. Bernhard Schnackenburg
Chief Curator

Fax: 011 49 561-9377-666

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With all good wishes for a happy and healthy New Year I remain

Yours sincerely,

Alfred Bader
AB/az

STAATLICHE MUSEEN KASSEL

GEMÄLDEGALERIE
ALTE MEISTER

STAATLICHE MUSEEN KASSEL · POSTFACH 410420 · 340[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Bernhard [illegible]

Schloß Wilhelmshöhe
34131 Kassel
Telefon 0561 - 9377-7
Telefax 0561 - 9377-666

Hessisches Landesmuseum
Brüder - Grimm - Platz 5
34117 Kassel
Telefon 0561 - 7846-0
Telefax 0561 - 7846-222

Neue Galerie
Schöne Aussicht 1
34117 Kassel
Telefon 0561 - 70963-0
Telefax 0561 - 70963-45

Orangerie
An der Karlsaue 20c
34121 Kassel
Telefon 0561 - 71543
Telefax 0561 - 7846-222

Schloß Friedrichstein
34537 Bad Wildungen
Telefon 05621 - 6577
Telefax 0561 - 7846-222

****

TRANSP

FOR: ALFRED UNDER FIRE

END

RECEIVER

RADER HOME

****

TRA

FOR: ALFRED BA

RECEIVER

17659962817

FAX FROM: *Dr. Alfred Bader*
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

A Chemist Helping Chemists

December 26, 2001

TO: **Mr. Craig Martin**
Purdue University Galleries

FAX #: **765/496-2817**

Dear Craig,

We are just back from England and I would like to touch base with you about several matters related to the Matulay exhibition.

Can you tell me when you plan to come to Milwaukee in a station wagon, to pick up the Matulays? These are all ready for you now, but of course the exact timing would have to depend on reasonable weather.

Also, we would like to plan to come to Lafayette before the opening to look at the layout of the exhibition and of course to visit with our old friends, Sarah and Herbert Brown.

Is there any chance that you might change the opening of the exhibition from Monday, the 25th, to two or three days earlier?

Our problem is that we have to be in Jerusalem for Passover, which begins on Wednesday evening, March 27th.

Of course it is not essential, though it would be very nice, to be at the opening, provided only that if the opening cannot be put back, we could view the exhibition a few days earlier.

Have you had a chance to read my biographical essay about the artist? If so, will you leave it as it is?

If all is in good order, I would like to mail you my check for $3,000 for the Purdue Foundation immediately upon hearing from you.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

Dear Craig,

How do you like the Matulay paintings which you received from his family?

Yesterday I mailed you the short stories illustrated by Matulay.

Did you receive a check from Dr. Clint Lane?

Best wishes as always,
Alfred Bader

November, 2001

Dear Alfred,

I received your letter of October 11 last week. Thank you again for your consideration; yes it means a lot to me in many ways that you are a man of such largesse; a rare bird as they say. I am also happy at the connections and associations brought about by this event; that's the beauty of well-intended communication: that's what art is all about. That's what life is all about. What's interesting is that everyone starts out with an equal shot at it, but due to the infinitely complex system of natural events (including outcomes which take solid form, as in atoms, molecules, etc.) the chances develop topsidedly, accruing different patterns etc. torque, of shape, etc. Some wind up as Picassos. Some wind up as terrorists. Some wind up as Davids, Joshas, Dthus and everyone else in this world come in the worlds beyond.

As long as the differences are fixated upon, there is hell to pay. When the Great Common Denominator is recognized, there is bliss.

The man of God has gone beyond the differences and constantly remembers, recognizes & acknowledges the First Commandment, thereby bypassing all the rest which is superfluous, but basically redundant & artificial. Pure intended. The greatest art to me is being happy & making others happy merely through my own joy.

But... the joy of a Picasso, or a Matisse or a Rembrandt or even a cheap commercial painter is this holy element every bit as much, if not more. How much power to move us in a still-life of Van Rijsh or Georges

de la Tour (my personal favorite)!

One of Laci's sayings (he had a few) was, "Put sex back in bed!" He referred to the outbreak of rampant sexuality during the 60's which bentered every arena of our society; not to the explicit side of perennial joy of life, as depicted by liberal artists for a long long time. He was sensitive and discrete; he was careful as was possible (being naturally bent towards honesty). And his weakness was not really any kind of addiction or wantonness. He was truly a man fascinated by life; not a saint. It's true; you and he would have been very close, and are, as far as I am concerned.

...If I repeat myself, please forgive me...

You asked about my teacher, Sri Punitacharij's views on the tragedy... Bapu (same name as Gandhi, meaning "father" is) his familiar name which I will use...

Bapu wrote a letter to his constituency in London which I had the pleasure of editing and re translating (or transliterating) concerning the whole thing. Briefly, he pointed out the fact that the terrorists will be punished, as they have committed terrible deeds. There is no doubt. As human beings, however, it is important to remember that the ultimate goal of life is the upliftment of each & every soul, not just some. Therefore there must be a progressive bent to this punishment; it should not remain low or reactionary.

Secondly he stressed the importance of involvement on the part of each and every

one to take some action to help, whether it is in the form of donations of money, clothing, and the like, or in the form of counsel and comfort to the victimized & disturbed; each one according to his or her own capacity. Babu himself donates all the gifts he is given, and he does receive a lot from people who, upon meeting him are moved to acknowledge the deep peace, self-confidence, inspiration and humility that his presence inspires. The card that this letter comes to you in is a Diwali card from last year. Diwali is the equivalent of Hanukkah, coming up very soon!... Perhaps you can see from its tone the entire story, quite pure and beautiful. By the way, I'd like in one of the little pink houses, the one closest to the great mountain in the background, Mt. Girnar, perhaps the Hindu Mt. Sinai.

However, in this letter he did not dwell upon the subject, but quickly turned to some talk about the technique which he offers to any & all who are interested, the first maha-mantra or great Sanskrit word-formula of empowerment to be used since the time of the Rishis (or Prophets) which combines the opposites mind & serenity, man & woman, day & night, left & right etc. etc., thus balancing the life system of the individual. It is a self-intensified yoga. The balancing process is neither extreme but the center, the Middle Path of the Buddhists; the Single Eye of Christianity...

HARI OM TATSAT / JAI GURU DATTA is the mantra, to be uttered internally for ten minutes and then relaxed into a meditative state until further notice. It is pronounced according to the spelling, (easy Sanskrit). This mantra is the seed of all learning; it is not a doctrine or an invocation, but a great tool to ignite and develop the universal spiritual potential with.

in each and everyone. It was "designed" to augment the prayers of all religions, also the personal spiritual activities and rituals of anyone receptive to it.

In my case, I was deeply moved to the bottom of my soul upon chanting it for the first time. I knew that Bapu was my spiritual benefactor and my guru. I knew that my life would be transformed from personal contact with him. The very night I first chanted (the mantra (accidentally, or so it would seem) at the home of some Indian people whose dinner had been my main interest, that and the company of my friend's friend who had just returned from a somewhat remote ashram in India....

So moved was I, Alfred, that I gave up my marriage to a really successful composer & musician & went to work in an Indian sari store to collect enough money to get over to Bapu's. There were no children and no property, and my ex-husband was a strong and dedicated man who I knew would get over the loss of Emily OK.

But enough for now. Next letter I will tell you of the "Baden miracle," and more about this Hindu philosophy & technique, if you are interested.

Blessings on all your endeavors, your wife and your training, your collecting and most of all, yourself.

Thank you again.

Oh yes, Herta (the name unfamiliar to me but interesting). All during my time with Jack he seemed to believe that she had been executed. Hannie [illegible] seemed [illegible], and had so much respect for Herta, she

Harriette had lots of respect for Saci. I will do my best to correctly identify whatever you might send. Saci used to say that Hetta would have been too much for him to sustain a relationship with over the years. He said this in a neutral way; you could tell that it was speculative. He did love her deeply and Harriette acknowledged the love, realizing that it had enriched Saci; the Saci she was married to was in part Hetta's creation.

Yes, I am lucky to have had such fine parents; lucky that they are appreciated by you and many others.

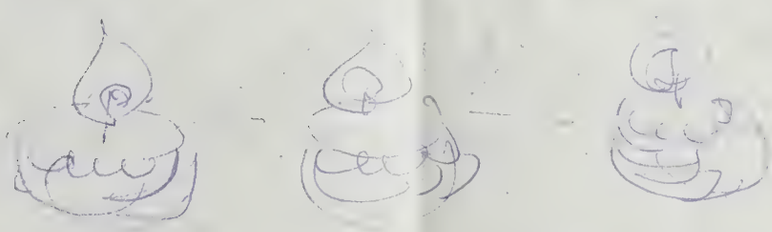
Enjoy the card — I will send you this year's as soon as it comes off the press!

In the enclosure (roughly translated by a loving devotee) is the word BHAKTI. This is the word for the individual who adores; the adoration of holiness. It is a key word in this business; I suppose it could be linked to the carrying of the Torah, to the feeling of davening.

I will be sure to tell Bapu about your Maccabee & the light.

Best to all,

Emily



Subject: Isaack Luttichuys
Date: Tue, 13 Nov 2001 17:48:50 +0100
From: artis-gratia@t-online.de (Bernd Ebert)
To: <baderfa@execpc.com>
CC: "Kosten, J" <Kosten@RKD.NL>

Dear Dr. Bader,

I hope you don't mind me using this rather informal medium of communication but from my experience in the past email is the quickest and nowadays most reliable way of corresponding.

It's a pitty that I was not able to come to the Hague last week in order to meet you and your wife in person. Jan Kosten whom you have met at the RKD just informed me that he had mentioned my name and had told you that I am in the process of writing the Catalogue Raisonné of the two Amsterdam painters and brothers Simon and Isaack Luttichuys.

Due to the fact that most of the works are mainly in private collections to which access in many cases is rather difficult, I very much rely on owners who are kindly disposed towards a project like this. I was therefore very happy to hear that you had offered to Jan Kotsen that I would be able to see your painting at some stage of my dissertation. From my research I know that there are also a few other paintings in the US and I am hoping to find a way to finance visiting at least a few collections.

It would be a great honor to me to meet you and your family in the near future.

With kind regards,

Bernd Ebert

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Email: bernd.ebert@bigfoot.com

हरि ॐ तत्सत् जय गुरुदत्त।

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भगवन सारे जहान मे मंगलमई दिवाली हो।
अन्तर तिमिर सबके हटें, हर दिल भरी खुशियाली हो॥
जो चल रहे परमार्थ पथ, लाखों तुफान झेलते।
तेरा सहारा हर घड़ी, सब शूल पथ के फूल हों॥
हर दिल में ज्योति दे जला, निज रूप सब पहचान लें।
सारे विवादों को मिटा, सब एक ही हैं मान लें॥
पैसा प्रतिष्ठा स्वार्थ हित, जो छल से जीवन जी रहे।
उनको जरा समझा प्रभु, हीरा समय क्यों खो रहे॥
हर दिल में प्रेम की ज्योति हो, हर नयन प्रेम से छल छलें।
करुणा निधि करुणा करो, सब एक रस में बह चलें॥
कहते हैं कुछ करते हैं कुछ, इस कुटिलता को छोड़ दें।
पुनीत अपना सहज दिल फिर सहजता में जोड़ दें॥

शुभेच्छु
पुनीत

HAPPY DIPAWALI AND A PEACEFUL NEW YEAR

May the blessings of Sadguru
be showered upon you.

May they inspire the growth of true knowledge,
Bhakti, compassion, kindness and empathy inside
you enabling you to know your innermost self
as well as the reality of those around you.

With all best wishes

Punit

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 31, 2001

Dr. Adelheid M. Gealt, Director
Indiana University Art Museum
Bloomington, IN 47405

Dear Heidi,

Isabel and I have just returned from two months in Holland and Britain, to find your beautiful letter of November 19th with various really interesting German catalogues. Many thanks.

Just a couple of days ago I talked to a chemist friend living near Florence who told me that Gloria is really doing quite well. I have not had a chance to speak to Jan or Helene, but hope to do so soon.

It would be great if you and Barry would visit us in Milwaukee. Right now I believe that I have a better inventory in my gallery than I have ever had before and I am sure that you will find some fine paintings for your art museum.

With all good wishes for a happy and healthy 2002 I remain

Yours sincerely,

Alfred Bader
\AB/az

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INDIANA UNIVERSITY

ART MUSEUM

11/19/01

Dr. & Mrs. Alfred Bader
2961 North Shepherd Avenue
Milwaukee, WI 53211

Dear Alfred & Isabelle:

It has been much too long since we have been in touch. I hope that you are both well. I think of you so often. Enclosed is a copy of a catalogue that I thought you would enjoy seeing. It was published to coincide with Barry's first exhibition in Germany, which took place in Cologne a few weeks ago. We managed to fly over for the opening despite my concerns and had a great time. I was glad to get home and, of course, immediately got ill. Now I am on the road to recovery and wanted to be sure that you had a copy of the catalogue. You will notice that you are in the acknowledgements. Barry and I both still remember your generous support of his work when you bought several of his drawings during one of your visits to Bloomington. That meant a lot to us then and still means a lot to us now.

We are both doing well, though, as you can imagine, we have been shocked, as all Americans have been, by the recent events. The world seems to be changing rapidly around and I hope for the best for all of humanity in these strange and difficult times.

I do hope that we get a chance to see you. We keep promising to come up to Milwaukee but now you'll know one of the reasons why Barry's been stuck in his study. I am swamped in a large project involving 320 unpublished ***New Testament*** drawings by Domenico Tiepolo, which will open in an exhibition in 2004. George Knox and I are working on the book and my essay is the last item to be completed. I hope to have the final draft done by the end of December or early January. It has been inspiring project, very complicated, and very interesting. The next step would be for George and me to write a book on the history of ***New Testament*** illustration. I think we know a lot about the subject now. At any rate, I also had a nice visit with Jan Middeldorf and his wife, Helene, some weeks ago, just before September 11th. We really had a great time and discovered our mutual love of standard poodles. But I haven't heard anything from them since and hope that they are both all right. I see Lee Howard every now and again. He seems happily remarried, although it must have been a terrible blow to lose Pat.

Bloomington, Indiana
47405

812-855-5445
Fax: 812-855-1023

Barry and I see you and Isabelle warmest wishes for Thanksgiving and the Holidays. Much affection to you both,

Fondly,

Heidi

Adelheid M. Gealt
Director

Enclosure: ***Barry Gealt: Amerikanische Landschaften***

AMG/rh