Alfred Sidler

Art Related Correspondence

[AB Fine Art Correspondence]

2750B

421190

2750A

16 11 2A

Subject: Rembrandt, Minerva
From: EPBowron@mfah.org
Date: Tue, 7 Jan 2003 15:30:52 -0600
To: baderfa@execpc.com
CC: otto@dutchpaintings.com

Dear Dr. Bader,

I expect you have heard the disappointing news from Otto that we simply can't raise the funds to acquire the magnificent Minerva. I cannot remember when a picture caused such a stir in the local community and received such an enthusiastic and universal response, from the art handlers to visitors to the galleries to the museum's trustees. Unfortunately, however, about the time the painting was unveiled at Maastricht the museum began pursuing an important and expensive collection of vintage photographs, and the donors we expected to help with this new purchase simply have not materialized. Our efforts to acquire the painting have not been helped, as you can imagine, by the collapse of Enron, the effects of which reverberate throughout Houston, and the turmoil of the financial markets during the past six months. Our failure is all the more disappointing because I cannot imagine that another opportunity to acquire such a great painting by Rembrandt will present itself.

I also want to thank you for the loan of the tremendous marine painting by Jan Van de Cappelle, which in time, if it remains available, I would like to pursue further. The museum has a small but choice group of 17th-century Dutch pictures but no marine painting.

I regret having to write such a disappointing letter, and I only wish the outcome of our efforts to acquire the Rembrandt were more successful.

With best wishes and gratitude,

Pete Bowron

Dr. Edgar Peters Bowron
The Audrey Jones Beck Curator of European Art
The Museum of Fine Arts, Houston
P.O. Box 6826
Houston, TX 77265-6826
(tel) 713 639 7343
(fax) 713 639 7399
e-mail: epbowron@mfah.org

Dorothea Hilke
Grüner Weg 20
35041 Marburg/ Germany

François Bocion
La promenade devant Chillon, 1868
huile sur panneau, 29.5 x 45 cm
Fondation de soutien à l'Hermitage
don du Dr Michel Bugnion, 2000
© photo Claude Huber, Lausanne

Sehr geehrter Herr Dr. Bader

mir ist es ein Anliegen, Ihnen noch aus unserem Feriaufenthalt, der in der Nähe von Chillon liegt, zu schreiben. Durch Ihren Ankauf des „Menards" ist es gelungen, ein großes Stück Gerechtigkeit wieder herzustellen. Aber tut es mir sehr leid, daß mein Vater, der unendlich viel während der Nazizeit gelitten hat, nicht in den Genuß des Erlöses kommt, daß aber das Bild in Dresden durch Ihre Darleihgabe vorläufig wieder hängen zu bleiben ist, so bin ich mir sicher, ganz in seinem Sinn! So bleibt nur noch, Ihnen für dann doch unsere gemeinsamen Aktivitäten – für das schnelle Verfahren nach so langen Abwarten jetzt sehr herzlich zu danken!

Es grüßt Sie und Ihre Gattin –
unbekannterweise Ihre Dorothea Hilke

Fondation de l'Hermitage
Exposition *Les collections de l'Hermitage*
du 24 janvier au 23 février 2003

FILE COPY

ALFRED BADER FINE ARTS

January 27, 2003

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

RE: ABFA #2588

Dear Clovis,

I am placing with you as non-exclusive agent of Alfred Bader Fine Arts ("ABFA") a painting entitled ***Jacob Blessing His Grandchildren*** by Mattia Preti, oil on canvas, 153 x 205 cms.

ABFA acquired this painting from Lawrence Steigrad in New York on January 27, 2003 .

The terms of the placement of this painting for sale by you on ABFA's behalf are as follow:

1. Today's cost of the painting is agreed to be U.S. $110,000.00.

2. You will have the right to sell the painting for a period of three (3) years from today's date.

3. The current annual cost of money is agreed at 10%.

4. You will not sell the painting at less than today's cost, increased by the pro rated annual cost of money, as appropriate.

5. You will insure the painting for its current cost, again increased from time to time as may be appropriate by the pro rated annual cost of money.

6. The painting will remain ABFA's property until sold in accordance with the terms of this letter.

Whitfield Fine Art Limited
Page Two
January 27, 2003

Re: ABFA #2588

Upon successful sale of the painting by you within the period referred to in 2. above, the net profit shall be calculated by deducting from the gross proceeds of sales:

i. Today's cost of the painting in U.S. Dollars increased by the cost of money calculated from today's date until the date of sale, and

ii. You will submit costs of restoration, etc. and ABFA will pay its half share promptly.

Whereupon you shall pay to ABFA the whole of the amount referred to in (i) U.S. Dollars together with fifty percent (50%) of the net profit. You shall be entitled to retain the remaining fifty percent (50%) of the net profit.

Please sign and return the enclosed copy of this Agreement confirming your acceptance of the above.

Sincerely,

Alfred Bader
For and On Behalf of Alfred Bader Fine Arts

AB/az
1/27/2003

I agree to the terms and conditions set out above.

C Whitfield

For and On Behalf of Clovis Whitfield Fine Art Limited

LAWRENCE STEIGRAD FINE ARTS
42 East 76th Street
New York, New York 10021
Tel.: (212) 517-3643 Website: steigrad.com Fax: (212) 517-3914

January 23, 2003

Alfred Bader Fine Arts
Astor Hotel
924 East Tuneau Ave.
Milwaukee, WI 53202

INVOICE NO.

2130

INVOICE

For the purchase of the following painting:

MATTIA PRETI (1613-1699)

JACOB BLESSING EPHRAIM
Oil on canvas
153 x 205 cm.

PROVENANCE
Probably Princess Assunta Palmieri di Monferrato
Salvatore Bufardi, Havana, ca. 1932
Severino Marrozoz y Andrade, 1935
Nicholas E. Meneses y Comas, Philadelphia, before 1939
James E. Meneses, his son, by inheritance

Total Amount Due: $110,000.

Please make check payable to Lawrence Steigrad Fine Arts. Thank you.

Rd check # 4457
Jan 24 03

A37A
2588

The property in the work(s) described above shall not pass to the buyer until payment in full has been received by us.

Republic of Cuba

NATIONAL MUSEUM

Havana

I, Antonio Rodriguez Morey, Director of the National Museum, - - - - - - - - - - CERTIFY:- that the paintings the "Dying Tobia" by Mattia Preti, known as "el Calabrese" 1613-1699, of the Napolitan School; the "Sketch of a Cupola" by Antonio Balestra, 1666-1740; "The Sleeping Beauty at the Forrest" by Sir William Beechey, 1743-1839; the "Bust of a Woman" by Francois Boucher, 1703-1770; a "Lanscape" pertaining to the French School of the 18th Century; "The Adoration of the Child Jesus" by Giabomo Farelli, 1624-1706; "Portrait of Queen Maria Carolina of Naples" by La Barbera, 19th Century; "Madonna and Christ" by Giovenoned, 1500, were part of the collection of paintings, sculptures, tapestries, furnitures and objects of art bought from Sr. Salvador Buffardi by the Government, for the National Museum, for the amount of $248,000.00, amongst which were paintings by such old masters as Ugolino Da Siena, Andrea Sabatino, Angelo Di Cosimo, Leandro Bassano, Balestra, Sebastiano Ricci, Licino, Salvator Rosa, Mattia Preti, Massimo Stanzioni, Tintoretto, Luca Giordano, Ruoppoli, Barbieri, A. Carraccio, Conca, De Caro, Domenico Feti, Van Thulden, Van Eeckout, Govaert Flink, Van de Meulen, Lawrence, David, Morelli, etc. Many of these paintings, as well as those above mentioned, were part of the well known collection of old paintings belonging to the House of Monferrato, known as one of the most famous in Europe, and said paintings were bought by Sr. Buffardi from one of the last heirs of said secular family, the Princess Assunta Palmieri de Monferrat.

The above mentioned paintings were not equally bought by the Government, for the National Museum, due to the fact that they arrived here too late.

Sworn in Havana, Cuba, this fifteenth day of May, 1935.

(Signed) A. Rodriguez Morey,
Director.

There is a Seal as follows:

Republic of Cuba
National Museum.

I, JOSE GARATE BRU, Clerk of the Southern Court of First Instance of this Capital.

CERTIFY:- That attached to proceedings relative to the suit instituted by Mr. Severino Marrozos y Andrade against Mr. Salvatore Buffardi, there is an appraisal of goods which reads as follows: -- Ignacio de Vega y Ramonteu, Appraiser, etc. - Sets forth: that so as to carry out the order received from the Southern Court of First Instance of this city, as a separate ruling so as to fulfil the decision made on the suit instituted by Severino Marrozos y Andrade against Salvatore Buffardi, to regain money loaned, proceedings of which are followed before the Clark of said Court, Mr. Jose Garate, I took the necessary action so as to appraise the goods attached, and in this regard I inform as follows: APPRAISAL: - Of the paintings, true works of art made by old masters, which were brought to this country by the defendant, as shown in the proceedings, and which are as follows: the "Dying Tobia" by Mattia Preti, known as the Cavaliere Calabrese, 1613-1669 (Napolitan School); "Sketch of a Cupola" by Antonio Balestra, 1666-1740; "Maddonna and Christ" by Jerome Givernone, XIV Century; "Bust of a Lady" by Francois Boucher, 1703-1770; a "Landscape" of the French School of the XVIII Century; "Adoration of the Child Jesus" by Giacomo Farelli, 1624-1706; "Portrait of Queen Maria Carolina of Naples" by La Barbera, XIX Century; "Sleeping Beauty at the Forrest" by Sir William Beechey, all of which are valued, in consideration of being works of art and for this reason should have a higher selling value, in the amount twenty thousand dollars ($20,000.00). The above mentioned paintings are, therefore, appraised in the said amount of twenty thousand dollars, currency, as stated. In fulfilment of the order received from said Court, I issue and sign this appraisal at Havana, this thirtieth day of January, 1935. - (Signed) - Ignacio de Vega. - - -

And, in accordance with order of this Counrt, this certificate is issued to Mr. Severino Marrozos y Andrade, at Havana, this eleventh day of May, 1935.

(Signed) Jose Garate Bru, Clerk.

JOHN T. SPIKE
PIAZZA DE' MOZZI, 5
50125 FIRENZE

7566

14.xii.02

Gentlemen:

I am pleased to confirm that I have examined the photograph of the painting representing *Jacob Blessing Ephraim* (oil on canvas, 153 x 205 cm), which I consider to be a fine and fully autograph work by Mattia Preti datable to the 1680s.

Mattia Preti (1613-1699), called Il Cavalier Calabrese, was one of the principal Italian painters of the seventeenth century. He began his career in Rome as the last great follower of Caravaggio; during the 1640s Preti broadened and enriched his style with travels to Emilia and Venice. During his seven years of activity in Naples, 1653-1660, Preti became the leader of that prestigious school of painting. His last four decades were dedicated to the service of the Knights of Malta. In addition to the vault and most of the altarpieces in the Conventual Church of St John, Valletta, Preti executed commissions for the most important noble families of Europe.

This unpublished *Jacob Blessing Ephraim* is an important rediscovery which I intend to include in the forthcoming *Supplement* to my *Catalogue Raisonné of the Paintings of Mattia Preti*. The subject is taken from the Book of Genesis (48:1-20): when Joseph learned that his father Jacob was ailing, he brought his two sons Manasseh and Ephraim to their grandfather's bedside in order to be blessed by him. Manasseh, Joseph's first-born, was placed at Jacob's right knee to receive the blessing from Jacob's right hand, but the aged patriarch deliberately crossed his hands so as to bestow the greater blessing on Ephraim, his younger brother.

Preti has captured the moment of highest drama in the story. Joseph, young, virile and richly attired in red cap and mantle, is shown as he speaks out to interrupt his father's gesture, but the old man stares him down. This is a most original departure from the customary depiction of Jacob as almost sightless, as indeed Preti portrayed him in his slightly earlier, less ambitious, treatment of this theme in a private collection in Paris (Spike cat. 155). I would also note that the two solemnly trusting boys, Manasseh and Ephraim, stand out as perhaps the finest portraits of children in all of Preti's extensive oeuvre.

This *Jacob Blessing Ephraim* can be securely dated to the 1680s on the basis of its many points of comparison with several of Preti's best paintings of that decade, such as the *Queen Tomyris receiving the Head of Cyrus* in the Musée du Louvre and the altarpieces of St Peter Martyr and St Sebastian in the church of San Domenico in Taverna.

Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 18 Jan 2005 12:14:11 EST
To: baderfa@execpc.com

Dear Alfred,
Unfortunately I received yesterday a telephone call from Stephen Wynn that the Bloemaert would not be for him and today a call from Herzig that he had a conference with the Lichtenstein people and that they also would not want to consider the Bloemaert (condition problems as they want something pristine according to Herzig). But I have two curators coming to see it in February and I am working on other possibilities, so I am full of hope.
Best,
Gui

I am sending you the pictures. They are all jpg's.
The history is long to make it short

He comes from a very rich Russian family. His grandfather was a "white" in Russia & had to run away when the Bolshevik Revolution came he escaped to Romania with these paintings.

If you want more details ask me

Sent to FD 7/28/03

Kendal 2/21/03 E-mail

Subject: FW: jpg of art
From: "lubavitch" <lubavitch@wi.rr.com>
Date: Fri, 21 Feb 2003 12:05:58 -0600
To: "'Dr. Alfred Bader'" <baderfa@execpc.com>

Rabbi Mendel Shmotkin
Lubavitch of Wisconsin
3109 N. Lake Dr.
Milwaukee, WI 53211
414-961-6100 x301
Cell 414-477-7717
Rabbimendel@milwaukeechabad.com

-----Original Message-----
From: Menachem Gurewitz [mailto:chabadoffenbach@yahoo.com]
Sent: Friday, February 21, 2003 9:17 AM
To: rabbimendel@milwaukeechabad.com
Subject: Fw: jpgs

Hi

I am sending you the pictures they are all jpg's
the history is long to make it short:

he comes from a very rich russian family his grandfather was a "white" in russia and had to run away when the bolchevik revolution came he escaped to Romania with these paintings
if you want more details ask me

Mendel

Subject: Re: Your letter of February 25th
From: Rochatoldmasters@aol.com
Date: Wed, 26 Feb 2003 19:11:13 EST
To: baderfa@execpc.com

Dear Mrs. Zuehlke,
Thank you for your kind message. I will be looking forward patiently to Dr. Bader's letter or he can email me entirely at his convenience.
Yours sincerely,
Gui Rochat

To Dr. Alfred Bader: Monday morning

Dear Alfred,

I hope that you are feeling better with your back this morning. I am writing this to you as I want to wander about town this morning and I do not know how easy it is to find a telephone.

I think that I will come to see you well before 4 p.m. this after noon as I do not expect I will stay a long time with Ms Winters or Mr. Gordon at the museum.

I also would like to take the small Pierre with me to New York as I can have a color transparency made there and it would be easier to study and do further research on it. It is a very nice little picture.

As you may have noticed I look with very much concentration and up close to paintings as I want to see (as a former artist) how the painter smeared his paint onto the canvas, which is a sure sign of his/her manner.

(Am I forgiven for failing the 'Boilly' test ? And is this not maybe a small portrait by the French artist Wicar ?)

I also forgot to ask you if you have had any scholarly opinions on your beautiful study for his 'Venus Endormi' (in the Louvre) by Boucher ?

I hope to see you this afternoon well before 4 p.m.

Kindest regards,

Gui Rochat

DR BADER

Subject: Re: French pictures
From: Rochatoldmasters@aol.com
Date: Thu, 27 Feb 2003 21:04:49 EST
To: baderfa@execpc.com

Dear Dr. Bader,

Is it not much easier to correspond by email ? In any case I hope that you will bear with me on my researches.

1. I frankly do not feel that your beautiful man's portrait is by Bourdon. It is too warm and serene. It is very close in fact to Philippe de Champaigne. Has it been checked against portraits by de Champaigne in Bernard Dorival ? If so and no connection could be found, then I would suggest a very close painter to Champaigne of considerable talent, Claude LeFebvre (Fontainebleau 1637-1675 Paris), who displays also traits of Bourdon. LeFebvre was a pupil of LeBrun and I can see the interest in expressions by LeBrun reflected in your portrait. It is really quite marvellous and very 'Flemish' in a way. There is a well-known portrait of Colbert, the minister of Louis XIV by LeFebvre in Versailles.

2. I am surprised that Sotheby's did not catalogue your Boucher with a full attribution, the quality of the figure is superb and entirely within his brush work. I would think it to be a 'premiere pensee' (a first sketch) for the lost work omitting the later addition of Cupid.

When I receive your photographs of the 'Panini' drawing I will write you again.

I was flattered that you told me that you had a good report on me from an auction house. In fact I am friends with Anthony Crichton Stuart and of course some of my former colleagues at Sotheby's as well, and with Ian Kennedy who is now a museum curator. A good friend is also Scott Schaefer at the Getty, who has been always very encouraging to me.

In fact I tried once to persuade you to inspect a small panel of a Man in a Turban in 1994 when I was an art consultant at Butterfields in San Francisco. This wonderful small panel had been given to Rembrandt by Valentiner and Bredius and had gone through the Schaeffer galleries in the 1950's, but was debunked by Bauch, Gerson, Schneider and Ekkart to be probably by Lievens. Sumowski gave an attribution to Jacques des Rousseaux. It was bought for fairly little by Solomon Lillian. Later I heard that Hans Cremer in The Hague was convinced that it was by Rembrandt and that Lillian sold it in America. I wonder if you might have thought better of it after all...
I always thought it to be of superb quality.

Kindest regards,
Gui Rochat

Gui Rochat, Old Masters
51 MacDougal Street, Suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 27, 2003

Mr. Gui Rochat
Old Master Paintings & Drawings
51 MacDougal Street, Suite 185
New York, NY 10012

Dear Mr. Rochat,

Thank you for your two faxes both dated February 25th.

It would be fun and interesting to get to know you personally. Plane tickets are very much less expensive if you fly over a weekend. I think from LaGuardia to Milwaukee and the return by Midwest Express (the best airline there is) is only about $250.00. The hotel where my gallery is gives special prices to visitors who tell them that they plan to visit Bader, somewhere well under $100 per night.

Isabel and I are leaving for London on March 17th, returning March 28th. The weekend before our trip will be exceedingly busy but the weekend of March 8th or the weekend of April 5th would be good.

If you came over a Saturday I could spend late Saturday afternoon, Saturday evening and most of Sunday with you.

To turn now to the paintings that you discussed:

I am glad that you like the little Pierre on copper. If you took the painting, either buying it outright or taking it on consignment, could you not write to Mr. Aaron? As you say, the painting really is charming and in very good condition. During the last 100 years it was called Berchem but in a Neapolitan collection of 1875 it was called Pierre, but the name was a bit mangled. I'll show you all the details when I see you.

To turn now to the portrait which you would refer to as circle of Perronneau, I am sending you by mail a copy of Roethlisberger's letter which shows his great admiration for this painting. But of course it is not saleable at a reasonable price unless we have a firm attribution and circle of Perronneau would not serve us well.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
T 414 277-0730 F 414 277-07
E-mail: baderfa@[illegible]

I am very interested in your comments about the painting which Rudi Ekkart firmly attributed to Bourdon. I am looking at this painting as I am dictating and I must tell you that I really love the painting. I very much like Rudi Ekkart and he certainly has published a great many well accepted attributions to many portraitists. But whoever buys this painting will almost certainly buy it because it is such a moving image rather than because of the attribution.

I have other French works which may interest you. One is a lovely pen and ink drawing which the previous owner called Pannini, which surely it is not. That same owner called the Pierre 'Berchem'. I am sending you a black/white photograph by mail and you will probably agree that it is French and may actually have a name.

Also, some years ago I bought a painting which Sotheby's in their May 19, 1995 catalogue, lot 104, described as 'attributed to Boucher'. Do look at the catalogue and then at the painting when you come here.

You may find other French paintings hiding under Flemish attributions.

I look forward to meeting you personally and remain with best regards

Yours sincerely,

Alfred Bader
AB/az
Enc.

Gui Rochat *Old Master Paintings and Drawings*

February 25, 2003

Dr. Alfred Bader
by fax

Re: **ABFA # 1445**

Dear Dr. Bader,

Please forgive me for bothering you once again with a fax.

I have looked up some images of possible painters for the portrait of a Young Man with powdered hair and with a white lace scarf and dressed in a fur lined jacket embroidered with gold curlicues and I came across a late 18th century *pastelliste* whom I am familiar with, named Jean-Baptiste Perronneau (1715-1783). He is a follower of Nattier and was not only known as a fine portrait painter in pastels but also made oil studies. The direct gaze, the finely wrought eyebrows, the pronounced nose and the pouting lips are often found in his works as well as the sketchy treatment of the clothing.

I would therefore propose the following attribution for this portrait: **Circle of Jean-Baptiste Perronneau (Paris 1715-1783 Amsterdam) Portrait of a Young Man, circa 1775.**

I hope that I may have been of some help to you. Of course when I see it in person I could refine my attribution.

I hope that you will forgive me but I am somewhat doubtful about the attribution of the portrait of a man given to Sebastian Bourdon. I have noticed that Dr. Ekkart sometimes is a bit rash in his attributions and I am not entirely convinced that he is correct here. I hope that I may have a chance to see this too some time.

Kindest regards, your

G Rochat

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

by appointment
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Dear Mr. Rochat,

Dr. Bader regrets that he has been unable to answer your letter properly. These past few days have been overwhelming with visitors, meetings and appointments. He does, however, intend to reply in the next day or two.

With best regards,
(Mrs.) Ann Zuehlke
Gallery Manager

Gui Rochat

Old Master Paintings and Drawings

February 25, 2003

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

Dear Dr. Bader,

Thank you for your very kind reply of February 17, 2003. I would be delighted to meet you in Milwaukee or elsewhere on your travels within the near future. There are actually several direct flights from New York to Milwaukee in mid-March and I could certainly come then to see you if that would be convenient to you.

I hope that you had the occasion to look at my website www.frencholdmasters.org which shows my level of scholarship and contact with European museums as well as with some American ones. My catalogue was intended to demonstrate that in print, despite the fact that I made a mistake in attribution on the Head of an Old Man, number 7. It was caused by misinformation from the Greuze expert Dr. Edgar Munhall, former curator at the Frick and a personal friend, who on seeing the painting told me that it could not be by Greuze (as the Spencer Samuels Gallery had it), but possibly by a painter called Aubry or Bachelier. This threw me off and so I decided on an attribution to Gabriel-Francois Doyen, which really did not satisfy me at all and so I started my research again at the Frick library. I discovered that this fine portrait study (horribly illustrated in my catalogue as the real tones are gray-pink and not brown) is by a foremost pupil of Greuze, named Pierre-Alexandre Wille (1748-1821), who made numerous drawings of old men directly relating to my painting. Munhall concurs, but a bit late. I quote this long story to demonstrate to you that even with scholars one has to be careful (I trust actually dealers' judgments more as their own funds are always involved).

I looked at your website and at ABFA # 1889 and # 1445. There seems to be no reason to doubt the attribution to Pierre on # 1889 as an early work from before 1740, though I am not familiar with small oils on copper by Pierre. The chiaroscuro and the highlights with the fine features of the figures as well as the colors would fall within Pierre's work. I am not surprised that you would not hear from Olivier Aaron as French scholars are notoriously quite difficult. Can he be reached maybe through the Louvre or Sorbonne ? It is indeed a very charming work and I wish I could buy it myself from you.

ABFA # 1445 is neither related to Fragonard nor influenced by Boucher, but it is a fairly late 18th century portrait with remarkably free brush work and a background scumbled in an almost 'Davidian' manner. The softness of the modeling reminds me of a *pastelliste* like Quentin de la

Tour and I feel one should look in that direction. I personally would look at a pupil or follower of Jean-Marc Nattier. Is it possibly oil on paper laid down to canvas ? I printed the color image from your website and will try to place it. If I do have the chance to visit you I could then possibly take a look at both pictures.

I find both paintings intriguing and would be delighted to try to sell them for you. But I should see them at first hand and do the required research first to make sure I can confidently offer them as attributed to the correct painter.

With kindest regards,

To Otto

Is this man trustworthy ?

Anna

25 II 03

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

by appointment
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

TRANSMISSION VERIFICATION REPORT

TIME : 02/26/2003 16:07

DATE,TIME	02/26 16:06
FAX NO./NAME	D NAUMANN
DURATION	00:01:04
PAGE(S)	02
RESULT	OK
MODE	STANDARD ECM

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 27, 2003

Post-it Fax Note R7673 | Date 2/27 | # of pages 2
To Mr. Gui Rochat
Fax# 425-955-3422
From Dr. Alfred Bader
Phone# 414-277-0730

Mr. Gui Rochat
Old Master Paintings & Drawings
51 MacDougal Street, Suite 185
New York, NY 10012

Dear Mr. Rochat,

Thank you for your two faxes both dated February 25th.

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it is on cardboard not paper.

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ASTOR HOTEL SUITE 622
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Mr. Gui Rochat
February 27, 2003
Page Two

I am very interested in your comments about the painting which Rudi Ekkart firmly attributed to Bourdon. I am looking at this painting as I am dictating and I must tell you that I really love the painting. I very much like Rudi Ekkart and he certainly has published a great many well accepted attributions to many portraitists. But whoever buys this painting will almost certainly buy it because it is such a moving image rather than because of the attribution.

I have other French works which may interest you. One is a lovely pen and ink drawing which the previous owner called Pannini, which surely it is not. That same owner called the Pierre 'Berchem'. I am sending you a black/white photograph by mail and you will probably agree that it is French and may actually have a name.

Also, some years ago I bought a painting which Sotheby's in their May 19, 1995 catalogue, lot 104, described as 'attributed to Boucher'. Do look at the catalogue and then at the painting when you come here.

You may find other French paintings hiding under Flemish attributions.

I look forward to meeting you personally and remain with best regards

Yours sincerely,

Alfred Bader
AB/az
Enc.

ALFRED BADER FINE ARTS

March 7, 2003

Mr. Gui Rochat
c/o
Astor Hotel – please hold for arrival on Saturday afternoon

Dear Mr. Rochat,

Welcome to Milwaukee.

Luckily, the weather promises to be pretty good.

My wife, Isabel, her sister Marion and I will pick you up at the hotel at about 5:30PM Saturday afternoon and take you to a very simple family restaurant to which we like to go. We go there often with good friends, though not with distinguished art historians. Of course, I hope to become your friend.

I have left Sunday morning free to look at paintings in the gallery and then go to lunch.

There are a number of trains and buses that could take you to Chicago on Sunday but perhaps you will want to stay a day longer in Milwaukee.

With all good wishes I am

Yours sincerely,

Alfred Bader
AB/az

GREYHOUND BUS SCHEDULE As of 10-12-2000

FROM **MILWAUKEE TO CHICAGO** DOWNTOWN:

Lv. Milwaukeee	8 a.m.	Arrive Chicago	10 a.m.
	10:45 a.m.		12:40 p.m.
	12:30 p.m.		3:40 p.m.
	2:00 p.m.	non-stop	3:45 p.m.
	3:00 p.m.		6:05 p.m.
	4:30 p.m.	non-stop	6:25 p.m.

FROM **CHICAGO TO MILWAUKEE**:

Lv. Chicago	12:01 p.m.	Arrive Milwaukee	2:00 p.m.
	1:00 p.m.		3:15 p.m.
	2:00 p.m.		3:45 p.m.
	4:00 p.m.		6:10 p.m.
	5:00 p.m.		7:25 p.m.
	6:00 p.m.		7:45 p.m.
	7:30 p.m.		10:30 p.m.
	10:00 p.m.		11:45 p.m.

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Normal Days of Operation ►				Mo-Sa	Daily	Daily	Daily	Daily	Daily
Will Not Operate ►				12/25, 1/1					
		Mile	Symbol						
Chicago, IL - Union Sta	(CT)	0	♿	Dp	8 25A	10 30A	12 33P	3 15P	5 08P	8 05P
Glenview, IL		18	○ ♿	↓	8 48A	10 53A	12 56P	3 38P	5 32P	8 28P
Sturtevant, WI (Racine)		62	●	↓	9 26A	11 31A	1 34P	4 16P	6 13P	9 06P
Milwaukee, WI	(CT)	86	○ ♿	Ar	9 57A	12 02P	2 05P	4 47P	6 45P	9 37P

Milwaukee . . . Sturtevant . . . Glenview . . . Chicago

Train Number ►				330	332	334	336	338	340
Normal Days of Operation ►				Mo-Sa	Daily	Daily	Daily	Daily	Daily
Will Not Operate ►				12/25, 1/1					
		Mile	Symbol						
Milwaukee, WI	(CT)	0	○ ♿	Dp	6 20A	8 00A	10 35A	12 [illegible]P	3 00P	5 40P
Sturtevant, WI (Racine)		24	●	↓	6 44A	8 24A	10 59A	1 04P	3 24P	6 04P
Glenview, IL		68	○ ♿	↓	7 25A	9 02A	11 37A	1 42P	4 02P	6 42P
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Milw.

Chic.

ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

February 28, 2003

Dr. Laurie Winters, Curator
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, WI 53202

Dear Laurie,

Next Saturday and Sunday a young and, I believe, very able dealer specializing in French paintings will be visiting us. His name is Gui Rochat, his website is www.frencholdmasters.org, his telephone number is 212-673-3484, fax number is 425-955-3422 and e-mail is rochatoldmasters@aol.com.

He will be arriving at the Astor Hotel around noon on Saturday, March 8th, and will wander over to the Art Museum to look at paintings.

If you have the time, I think you would enjoy meeting him. I have not met him yet, but inquiring about him I found that he is really a very able specialist, mainly in French 18th century paintings and also a very nice fellow.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
T 414 277-0710 F 414 277-0709
E-mail: baderfa@execpc.com

Dear Mr. Rochat,

Isabel and I much look forward to seeing you in Milwaukee late on Saturday afternoon, March 8th.

We have made a reservation for you at the Astor Hotel for that night. The room will cost $59.00 plus applicable taxes; please fax the hotel your credit card number, expiration date and specify March 8th and they will confirm directly with you. The hotel fax number is 414-271-6370

The hotel is within 4 blocks of the Milwaukee Art Museum and I am contacting the Curator, Dr. Laurie Winters, that you will be visiting the Museum that afternoon. Her specialty is French 18th century portraits and you may have a lot to talk about.

We will pick you up at the hotel at 5 PM, show you the gallery and take you to a simple supper. The next day, Sunday, I can spend a few hours with you in the morning, take you to lunch and perhaps look at a few paintings at home.

I will have the bus and train schedule ready for you. Either will take about two hours to take you to downtown Chicago.

Laurie Winters loves our French portrait and we agreed to sell it to the Milwaukee Art Museum with payment to be made over a period of a year. Then the new Director, David Gordon, arrived from the Royal Academy in London and found that he is faced with a $37 Million deficit. I like David Gordon very much and he explained kindly and reasonably that the Museum could not undertake the purchase of any painting, even when it is as beautiful and as inexpensive as this portrait. We will take the SOLD sign off our website.

With best regards I remain

Yours sincerely,
Alfred Bader

Rochatoldmasters@aol.com wrote:

> Dear Dr. Bader,
>
> Is it not much easier to correspond by email ? In any case I hope that you will bear with me on my researches.
>
> 1. I frankly do not feel that your beautiful man's portrait is by Bourdon. It is too warm and serene. It is very close in fact to Philippe de Champaigne. Has it been checked against portraits by de Champaigne in Bernard Dorival ? If so and no connection could be found, then I would suggest a very close painter to Champaigne of considerable talent, Claude LeFebvre (Fontainebleau 1637-1675 Paris), who displays also traits of Bourdon. LeFebvre was a pupil of LeBrun and I can see the interest in expressions by LeBrun reflected in your portrait. It is really quite marvellous and very 'Flemish' in a way. There is a well-known portrait of Colbert, the minister of Louis XIV by LeFebvre in Versailles.
>
> 2. I am surprised that Sotheby's did not catalogue your Boucher with a full attribution, the quality of the figure is superb and entirely within his brush work. I would think it to be a 'premiere pensee' (a first sketch) for the lost work omitting the later

addition of Cupid.

When I receive your photographs of the 'Panini' drawing I will write you again.

I was flattered that you told me that you had a good report on me from an auction house. In fact I am friends with Anthony Crichton Stuart and of course some of my former colleagues at Sotheby's as well, and with Ian Kennedy who is now a museum curator. A good friend is also Scott Schaefer at the Getty, who has been always very encouraging to me.

In fact I tried once to persuade you to inspect a small panel of a Man in a Turban in 1994 when I was an art consultant at Butterfields in San Francisco. This wonderful small panel had been given to Rembrandt by Valentiner and Bredius and had gone through the Schaeffer galleries in the 1950's, but was debunked by Bauch, Gerson, Schneider and Ekkart to be probably by Lievens. Sumowski gave an attribution to Jacques des Rousseaux. It was bought for fairly little by Solomon Lillian. Later I heard that Hans Cremer in The Hague was convinced that it was by Rembrandt and that Lillian sold it in America. I wonder if you might have thought better of it after all...
I always thought it to be of superb quality.

Kindest regards,
Gui Rochat

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With best regards I remain

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Alfred Bader

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Kindest regards,
Gui Rochat

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tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Gui Rochat

Old Master Paintings and Drawings

February 27, 2003

Dr. Alfred Bader
by fax

Dear Dr. Bader,

Thank you for your extremely kind fax. Following your instructions I booked a flight for Saturday March 8 and I will be arriving by Milwaukee Airlines at 12:40 p.m. I will get transportation into town and hope to meet you at your gallery about an hour and a half afterwards (hopefully the airport is not too far out of town and the flight is on schedule). My return flight is on Tuesday morning as that was the cheapest one available.

Please do not feel that you will have to entertain me as I am quite independent and there is much to see for me in Milwaukee because I have never been to Wisconsin and look forward to the Milwaukee Art Museum where I am sure I can spend several hours browsing. I may take a train or bus (or rent a car) on Sunday evening to Chicago and pick up my flight back from there as I have a stop-over in O'Hare at noon on Tuesday to United Airlines anyway, and it will give me a chance to have a day in Chicago too.

I would be very grateful if you would be so kind to book a simple single room for me at the Astor hotel for Saturday night March 8 only.

About your paintings: the portrait of a young man could also be a study by François-Hubert Drouais (Paris 1727-1775 Paris), so you see how difficult it is to say anything without seeing the picture itself. Prof. Marcel Roethlisberger is a very kind man but his greatest knowledge is more in 17th century art (and as you know in particular Claude). If I say cautiously Circle of...., it means that I feel we should look in that direction and it certainly does not indicate any pejorative judgment. Both Drouais and Perronneau would fall under the expertise of Jean-Pierre Cuzin at the Louvre but it may take a while to get any answer out of him. I noticed however that you list this portrait as 'Sold' on your website.

As for the Sebastian Bourdon, I hope that you do not think me terribly presumptive, but I am extremely interested in French 17th century pictures and have several now in French museums (as you can see on my website). My first impression of this indeed marvelous portrait was that it is a bit softer and less exuberant than Bourdon's portraits (reason why indeed it looks much like de Champaigne). I would have to think what options there might be and need to see it before I dare to state anything about it.

I love to look at photographs and I will try to help you determine what possible attributions might be applicable. I have a deep love for French old masters and frankly change opinion in some cases over time, as anyone does who realizes the difficulties always attached to any attributions. One has to be very careful and depend often on first impressions and one's feel for the hand of the artists. It is not easy.

Panini influenced many artists and even Vernet seems to have liked him. I look forward to the image of your drawing. Berchem for the Pierre is not such as strange idea as Dutch 17th century masters were very much 'en vogue' in France in the eighteenth century and the 'bambochade' of this charming small picture is certainly inspired by the Dutch. You know of course that the name comes from the 'Bamboccianti' in Rome in the 17th century, artists from Holland who were seduced by the Italian light and climate.

Looking at the 'Boucher' in the Sotheby's catalogue of May 19, 1995, I find it quite interesting. Have you had an opinion from J. Patrice Marandel at the Los Angeles County Museum or Alastair Laing at the National Trust in London on it ? It would be interesting to know what they would say. From the illustration it has all the earmarks of a work by Boucher, the colors, the modeling and the physiognomy. I will look through some Boucher books tonight to see what I can find.

Please forgive me this long letter. I will very much be looking forward to meet you.

Kindest regards, your

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

by appointment
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Dear Mr. Rochat,

Thank you for your two e-mails of Friday.

I just called Laurie Winters to tell her about your coming and learned that she will be away until Monday, March 10th. Thus you will have to look at the Art Museum on Saturday afternoon by yourself but if you do stay until Tuesday, meeting her on Monday ~~night would~~ might be possible.

With all good wishes I am

Yours sincerely,
Alfred Bader

Rochatoldmasters@aol.com wrote:

> Dear Dr. Bader,
> I just responded to your letter to Dr. Winter as I am struck by your generosity to someone you do not personally know. As I wrote I just hope that I will not disappoint on closer inspection... I will follow up with the Astor hotel and may stay after all till Tuesday morning in Milwaukee as I am sure there will be plenty to see and to rush off to Chicago may be a bit overhaste. In fact I want to visit antique shops in the Third Ward as I found on the internet that it may be quite interesting. Please do not feel that you need to entertain me as I love scouting around and especially in unfamiliar cities, but I am very grateful for your courteous plans next weekend. I am sure that I will have a wonderful and interesting time. I will do my best to discover who the painter is for the French portrait. It is a pity that the msueum felt it to be a burden to acquire it now, but under the circumstances with so many museums cutting down expenses, I can actually understand Mr. Gordon's hesitation. But with a firm attribution it can only become more desirable to a potential future client. I also plan to go on Monday to the Frick Library to look at the book on Philippe de Champaigne by Dorival if I can find any connection to the sitter or attribution on your beautiful 'Bourdon' portrait. I did not mean to imply any criticism of Dr. Ekkart, whom I admire and respect very much, just that I think it may be possible to refine the attribution on this interesting image. If anything come up I will advise you by email.
> With kindest regards, your
> Gui R.

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fax 425.955.3422
email: rochatoldmasters@aol.com

Subject: Re: French pictures
From: Rochatoldmasters@aol.com
Date: Fri, 28 Feb 2003 17:11:50 EST
To: baderfa@execpc.com

Dear Dr. Bader,
I just responded to your letter to Dr. Winter as I am struck by your generosity to someone you do not personally know. As I wrote I just hope that I will not disappoint on closer inspection... I will follow up with the Astor hotel and may stay after all till Tuesday morning in Milwaukee as I am sure there will be plenty to see and to rush off to Chicago may be a bit overhaste. In fact I want to visit antique shops in the Third Ward as I found on the internet that it may be quite interesting. Please do not feel that you need to entertain me as I love scouting around and especially in unfamiliar cities, but I am very grateful for your courteous plans next weekend. I am sure that I will have a wonderful and interesting time. I will do my best to discover who the painter is for the French portrait. It is a pity that the msueum felt it to be a burden to acquire it now, but under the circumstances with so many museums cutting down expenses, I can actually understand Mr. Gordon's hesitation. But with a firm attribution it can only become more desirable to a potential future client. I also plan to go on Monday to the Frick Library to look at the book on Philippe de Champaigne by Dorival if I can find any connection to the sitter or attribution on your beautiful 'Bourdon' portrait. I did not mean to imply any criticism of Dr. Ekkart, whom I admire and respect very much, just that I think it may be possible to refine the attribution on this interesting image. If anything come up I will advise you by email.
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tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 28 Feb 2003 16:56:52 EST
To: baderfa@execpc.com

Dear Dr. Bader,
I just received your fax of an exceptionally kind letter to Dr. Winters at the Milwaukee Museum. I frankly have never been treated with such extraordinary kindness and I feel almost embarrassed by your laudatory words. I better make sure that I will make a good impression and not appear to be much less than you indicate. In any case I am very excited to make this trip to meet you and see the museum and I am looking forward very much indeed to this weekend. With many thanks for this introduction.
Should I contact Dr. Winters myself to arrange a meeting with her next Saturday afternoon ?
Kindest regards, your
Gui R.

MAÎTRES FRANÇAIS
1550-1800

Dessins
de la donation Mathias Polakovits
à l'Ecole des Beaux-Arts

ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS

1989 PARIS

Louis CHAŸS ou CHAIX
Vue du Colisée à Rome

[illegible]

En dessinant à la pierre noire ces hautes arches du Colisée, à travers lesquelles on peut reconnaître à gauche la pente orientale du mont Coelius et l'abside de l'église de Saint Jean et Saint Paul, Chaÿs se montre un observateur attentif de l'état du monument en 1776 : un groupe de trois figures en costume à l'antique surprend au milieu de ces arcades précisément décrites, en partie ruinées et prises envahies par la végétation. Une autre vue du Colisée avec sur le côté l'arc de Constantin, dessinée aussi à la pierre noire, de dimensions semblables et datée aussi de 1776 (et non «1772» comme l'indiquait le catalogue) a figuré dans la vente de la collection de Th. A. Henrich (Londres, Christie's, 6 juillet 1967, n° 157 [illegible]).

J. F. M.

LOUIS CHAYS ou CHAIX
Marseille vers 1740 - Paris (?), 1811

L'artiste lui-même orthographia son nom différemment. Les premiers travaux en date, malheureusement non signés, le sont sous le nom Chays ou Chaix. Son première repise durant la Révolution [illegible] *Ouvrage de 36 feuilles tirées des Parties Sud du Citoyen S. Chays (sic)*, dans [illegible] sont produits en gravure quelques-uns de ses paysages. Dès son retour en France en 1776, il ne signa plus que Chaix, comme le montrent sa correspondance publiée et ses dessins de sites provençaux (Berlin, Kunstbibliothek, Paris [coll. part.]).

Reçu à l'Académie de Marseille, le jeune artiste fut remarqué par un riche amateur de cette ville, [illegible] de Boisgelin. [illegible] vers 1767 [illegible] d'abord un projet pour le château qu'il voulait faire construire. Peut-être [illegible] Marie-Joseph Peyre lui fournit de nouveaux plans pour ce qui est aujourd'hui le château Borély, l'un des musées de Marseille. Pour décorer la construction qu'il allait entreprendre, cet amateur choisit Chaix et lui offrit d'aller se former à Rome ; entretenu par ce mécène, il y séjourna de 1770 ou 1771 à 1776, y faisant des copies d'après Raphaël *(La Transfiguration)*, Titien, Rubens *(Bacchus et Romulus)*, Reni etc..., aujourd'hui conservées au Musée des Beaux-Arts, tandis que *L'Enlèvement des Sabines*, d'après le de Cortona, est toujours en [illegible] du Musée Borely. [illegible] avec plusieurs de ses contemporains dans [illegible] pensionnaires de l'Académie de France à Rome Bertrelemy, Le Bouteux et surtout Suvée, [illegible] lequel il est souvent confondu. Il continua de décorer le bâtiment entrepris par son protecteur toute l'année 1777. Signalons enfin qu'il réapparut à Paris en 1802 et 1804, exposant au Salon des «Dessins perspectives de différents points de vue qui donnent le développement de toutes les figures antiques du Musée [du Louvre], ainsi qu'une idée du local et de la décoration du palais».

MEMORANDUM OF UNDERSTANDING

BETWEEN

GUI ROCHAT & ALFRED BADER FINE ARTS

We have agreed to cooperate in the purchase and sale of French paintings.

One area will be the sale of paintings owned by Alfred Bader Fine Arts and the second will be the purchase of paintings by Alfred Bader Fine Arts.

Sales:

- Alfred Bader Fine Arts gives Gui Rochat the right to sell ABFA #1580, the painting which Rochat believes is by Boucher, and which ABFA bought as lot 104 at Sotheby's on May 19, 1995 for a hammer price of $16,000.

  Rochat has the exclusive right to sell this painting for any price above $20,000 and when ABFA will have been paid, Rochat will receive 50% of the sales price above $20,000. This exclusive agreement is valid until March 10, 2004.

- Rochat is taking ABFA #1889, the painting believed to be by Pierre, from the Chesrow collection, where it was called Berchem. Rochat has the exclusive right, again for one calendar year, to sell this painting at any price above $3,000 and again receive 50% of the sales price above that amount.

  Rochat is taking this painting with him to New York and will insure it against all risks for $5,000 until it is sold or returned to ABFA, whichever comes first. Rochat may have this painting restored, the expense (not to exceed $300) will be shared equally.

  If unsold, Rochat will return the painting at his expense on March 10, 2004.

- Rochat has the right to sell ABFA #1445, which Rochat believes is by Perronneau, for any price above $36,000, with ABFA receiving that amount and Rochat receiving any amount above $36,000.

  This offer, unlike the agreement on the Boucher and the Pierre, is not exclusive to Rochat.

- Applicable sales tax on New York State and New York City sales will be billed to the customer, collected, reported and transmitted timely by Gui Rochat.

Purchases:

- From time to time Rochat may bring paintings for sale, either at auction or privately, to the attention of Alfred Bader. If Alfred Bader Fine Arts purchases a painting brought to ABFA's attention by Rochat, ABFA will entrust the painting to Rochat under a standard agreement which ABFA has with a number of dealers – for instance, Otto Naumann, Clovis Whitfield and Philip Mould. Sample copy is attached.

AGREED this 10th day of March, 2003.

Alfred Bader
for Alfred Bader Fine Arts

Gui Rochat
for Gui Rochat, Old Masters

Att.

Subject: (no subject)
From: GuiRochat@aol.com
Date: Wed, 12 Mar 2003 13:58:20 EST
To: baderfa@execpc.com

Dear Alfred,
I am terribly sorry that you have problems with my fax. I cant help that because the only fax connection that works for me without blocking my regular telephone number is through my computer (or efax), # 1 425 955 3422. Please keep trying. Many thanks.
Bestest regards,
Gui

FAX FROM:

Alfred Bader Fine Arts
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

March 12, 2003

TO: Mr. Gui Rochat

FAX #: 1-425-955-3422

Dear Gui,

I hope that you arrived back home safely.

Isabel and I will be in England, leaving later next Monday, March 17th, and I would very much like to go to the Witt Library and look at works by Lepicie. Please send me the black/white photograph and the restoration report which your conservator gave you. (No hurry – I have your catalogue).

Yesterday I wrote to you about lot 91 in the Dorotheum sale on March 27th. In case you do not have easy access to the catalogue I sent you just a Xerox copy. Isabel asked me who I thought might buy the portrait of such a dour man, but I think it is really well painted. Of course it will be saleable only if you can figure out which French painter painted this.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

Thanks for your help with my Louis Chaix.

61 –

Französische Schule um 1800

[illegible]

[illegible] Leinwand, [illegible] vollständiger Bezeichnung. Öl auf Holz.

[illegible] 105 cm [illegible] vergoldeten Rahmen. Nr.

8.000 – 10.00[illegible]

Provenienz:

TRANSMISSION VERIFICATION REPORT

TIME : 03/13/2003 13:52

DATE,TIME	03/13 13:50
FAX NO./NAME	14259553422
DURATION	00:01:48
PAGE(S)	02
RESULT	OK
MODE	STANDARD ECM

Subject: lot 91 au Dorotheum
From: GuiRochat@aol.com
Date: Wed, 12 Mar 2003 16:34:51 EST
To: baderfa@execpc.com

Cher Monsieur,
Je ne crois pas que le beau portrait d'un homme grognant soit de la main du grand peintre Jacques-Louis David. En fait je pense plutot au brave peintre Jean-Baptiste Joseph Wicar (Lille 1762-1834 Rome), portraitiste et graveur, eleve de David. (*Not that I have now Wicar on my mind...).* L' image resemble bien ceux de Wicar. Et avec un estimation de 8 a 10.000 Euros ce ne serait pas un tellement bon occasion.
Cordialement,
Gui R.

Subject: RE: PIERRE
From: GuiRochat@aol.com
Date: Fri, 14 Mar 2003 07:58:14 EST
To: baderfa@execpc.com

Dear Alfred,
Today I will go to the Frick Library to see what I can find on the charming small copper by Pierre (I am convinced now that it is by him) and on Monday I hope to have my photographer make three color transparencies (one for you, one for Mr. Aaron and one for me). Later in the week I shall show it to my restorer for a possible cleaning job and a better half matte varnish so that it will look attractive and crisp. Can you be reached by email when in Europe ? I hope that the mail with the Lepicie photograph and restorer's report and the images of Chaix's work will reach you today.
Bestest regards,
Gui

1889

Subject: Re: PIERRE
From: GuiRochat@aol.com
Date: Fri, 14 Mar 2003 13:09:57 EST
To: baderfa@execpc.com

Dear Alfred,
You are right, I will have only two transparencies made of the Pierre, one for me and one for Aaron. I will keep Ann informed about what happens here. The Boucher is of course my main obejctive, but I am very methodical and I want to prepare for that beautiful painting carefully, while getting the smaller things taken care of first.
Bon voyage to you and Isabel,
Kindest regards,
Gui

Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 14 Mar 2003 12:22:12 EST
To: baderfa@execpc.com

Dear Alfred,
I have run around the whole week, but could spend an hour at the Frick library today.
First of all I think as I suspected that your wonderful large portrait of a family from the Directoire period is French and well a portrait of a Protestant family from the Alsace-Lorraine around the area Colmar/Strasbourg circa 1800. The Act S pointed at in the open Bible on the tabel in front of the father is according to me Act 5, which tells the story of Ananias who sold land in order to give to the Apostles for the greater glory of God, but who kept part of the money back, causing great anger from the Apostle Peter. The whole of Act 5 is meant to point out that we should support our chosen church and so it appears to me that your portrait is of a well-to-do pious family which is proud of having given much to the Lord. I will have to go to another library probably the fine arts section of the main New York Public Library to find images which will support my hypothesis, but seeing the Germanic character of this actually very well painted work, I think that I hit on the correct place and attribution.
As for the Pierre on copper, I find many characteristics in common with his work, such as the overhanging rock formation (seen in several of Pierre's paintings), the way the vegetation is painted with small strokes, the highlight on the rounded child's forehead (reflected in a drawing of the "Flight into Egypt", illustrated in Aaron's book on Pierre's drawings number 50, published by de Bayser in Paris) and the refined way the animals are painted. But the most convincing comparison I find in a drawing of a "Mother and Child" also from the book on Pierre's drawings by Aaron ("Mere et Enfant" 1740-1745, number 17, Louvre Collection R.F. 14.851), which shows the same form of head of an infant with a characteristic white highlight as in your painting. And the twist of the child's figure within the mother's arms is also similar. In fact I am not convinced that your painting should be so early and it could well date from the 1740's to the 1760's.
BTW I found that the portrait of three young men in the Milwaukee Art Museum could indeed well be of the three Valois sons of Henri II of France: Charles IX, Henri II (also elected King of Poland) and Francis, Duke d'Alencon. All three have the Valois face inherited from Francois I with the prominent nose and the Roman profile and all three look like their father Henri II (from portrait drawings by Clouet in the Howard Castle Collection).
Kindest regards,
Gui

Gui Rochat

Old Master Paintings and Drawings

New York, 17 March, 2003

Dear Alfred,

I am faxing this to you even though you are in England by now, but I wanted first of all to thank you for the card on the Salon du Dessin, which is extremely important, but then I cannot afford to fly off to France right now.

Yes, I know the Arnoldi-Livie from the Fine Arts Fair in New York and they bought a drawing on which I underbid once at Swann's auction house which was an early Boucher, done in Italy (and authenticated by the very clever Beverly Schreiber Jacoby PhD, with whom I have a good rapport).

Arnoldi-Livie are excellent and have an interesting stock, though they are expensive. I am completely aware that they could very well have sold for you easily your Kathe Kollwitz as she is an important German artist and it is exactly what Arnolid-Livie deal in.

I started full speed on the Boucher (I am sure you are happy to know) and I discovered a drawing which relates to your painting in the Matthias Polakovits collection in the Ecole Nationale des Beaux-Arts in Paris. The text discusses several studies for lying down nudes of Ceres, Venus and other goddesses and armed with that I want to spend days at the Frick Library to compare and research so that I can make a good case for your Boucher with the Louvre authorities. I will keep you informed of what I discover.

I hope that you are having a great time in England and that this coming war will not interrupt your holidays. Sorry about the portrait at the Dorotheum, but I do not think you should buy it.

Very best wishes for you and Mrs. Bader,

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

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INVOICE: 19 March 2003 **INV# 200106**

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

For expenses relating to the following painting:

Gerbrand Van Den Eeckhout
Judah and Hira the Adullamite

signed and dated 'G.V. Eeckhout.f./A 1671.' (lower right)
oil on canvas
24 x 28 ½ in. (61 x 72.4 cm.)

4502
4-7-03

Robert Lorenzson (transparency)	$167.50
Charles Duncan (prints)	$72
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	Fedex	=	-------
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Please remit payment to:

Charles Duncan
217 Barent Winne Rd.
Selkirk, NY 12158
SS # 040-70-6117

Thank you

Gui Rochat

Old Master Paintings and Drawings

A07A
1580

March 20, 2003

Dear Alfred,

I am sending to you a report of the beginnings of my Boucher research because I realize that you are very interested in the proceedings. It is just a start and it will take a lot more before I can present my findings to an expert with convincing evidence.

It was a very hectic ten days after my Milwaukee visit. I had to take care of my paintings too and arrange the sale of one painting (the Navez at the end of my catalogue) to the National Galleries of Scotland, which I hope is now arranged and will finalize before the end of this month. Then I wanted to bring several to auction, one to Christie's and two lesser ones and a drawing to Doyle's, while I consigned three to a good and decent dealer friend of mine (these 'rara aves' do exist in the art market....). So you see with the Pierre and the wonderful Alsace Empire family canvas, I wanted to get all this out of the way till I could devote myself entirely to your Boucher.

I found in the catalogue raisonné by Ananoff the description of *Venus sleeping with Amor,* which would be the final version of your painting, a picture he lists as being lost, but sold from a collection in 1745. I enclose a copy of the scanned page. Out of curiosity I looked at a rather rough copy listed by Ananoff and sold through The American Art Association in 1912 (number 10 under Copies). I enclose an image and description of that too. Please notice that the size is about half of the original *Venus and Amor* and much smaller also than your painting which corresponds in size to the original Boucher listed. In fact your painting is slightly wider than the original *Venus sleeping with Amor.* Sizes are quite important in determining authenticity (90.5 cm instead of 81 cm). In carefully looking at the two prints illustrated by Ananoff I found that your painting has more in common with the left one (figure 388) in fineness of the pleats in the materials and moreover the tassel is in the same place, which is not the case in the right print (number 389). None of these facts would of course make a case for your painting to be by Boucher, but it helps.

The reason why I looked so closely and in concentration at your painting was the curious 'hatching' of the paints on the body of the sleeping goddess. It is not at all what is generally known about Boucher who glazed his surfaces to an almost porcelain gloss. I went to look at the Bouchers again in the Metropolitan museum here and saw this technique in full flower. Except in the bodies of the small cherubs which displayed the same hatching of the white and pink glazes over a gray ground. I had remembered that Boucher had a great admiration for Castiglione, the Genovese painter, when he traveled in Italy circa 1730. I had a picture by Castiglione's fairly forgotten younger brother once and I recognized the technique in Milwaukee. In fact Boucher painted a *Moses before the Burning Bush* which aside from having more violent colors than your painting displays exactly the same technique. I enclose copies from an exhibition catalogue in 1986, which discusses the hatching and how startling it is to find this before the later refined manner of Boucher.

The *Moses* was painted before 1743, when it was described as hanging in a Parisian collection. That would also tie in with the *Venus sleeping with Amor* being sold in 1745 from a Parisian collection.

Thinking along those lines of an early date, before 1745 and a hatching technique borrowed from Castiglione, one could fit your painting into Boucher's work circa 1730-40 after his return from Italy. It remains to determine that Boucher would have made an oil study from the nude model for his *Venus sleeping with Amor*. For that I will have to go to Ananoff's catalogue raisonné of Boucher's drawings to see if he in fact first made a sketch in chalk or pencil before executing it in oils. And I need to see more exmaples of his work during 1730-1740. That will be the next step.

Kindest regards,

Membre Societe de l'Histoire de l'Art francais
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New York, NY 10012, USA
website: www.frencholdmasters.org

Kindly by appointment
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Fig. 286. — Détail [illegible] voyage (1905)

Fig. 287

96

[illegible] Bouchardon [illegible]
Richelieu [illegible]

Coll. Kleinberger, Paris-New York.
Coll. Arthur Pichler, Paris-Genève.

BIBLIOGRAPHIE
Michel, 1906, p. 143. — Nolhac, 1907, [illegible], p. 132. — Michel, 1908, [illegible], p. 165.

EXPOSITION
Favorite Masters, Kleinberger Galleries, Paris-New York, n° 147, [illegible] 1911.

DESSIN
1. — Dessin par Mme Boucher [illegible] le passe-tête [illegible]. National museum, Stockholm, n° 2959 1863.

OBSERVATION
Nous sommes personnellement [illegible] le catalogue de la vente Lemporeau comporte [illegible]. Le [illegible] le format indique 21 p. [illegible] 41 pouces de haut.

97

VÉNUS ENDORMIE SUR UN LIT DE REPOS

H. 0 m 648; L. 0 m 810.
Toile.

HISTORIQUE
Coll. du chevalier de La Roque, [illegible] 1745, n° 196.
« [illegible] Vénus [illegible] sur [illegible] dans le haut. »
Coll. Verrier, [illegible] anonyme, 18 novembre 1779, n° 39, où il est décrit :
« une naïveté touchante [illegible] moelleux [illegible] H. 24 p. L. 30 p. [illegible] traverse. »

Vente anonyme, 16 novembre 1780, n° 41, où il est décrit : « 2000 [illegible] Ce tableau est du meilleur [illegible] le Lorrain. On en trouvera [illegible] »
Coll. Pasteil, imprimeur du roi, [illegible] 1780, n° 14, où il est décrit.
Vente [illegible] 27 [illegible] 29 [illegible] 1781, [illegible] décrit.
Coll. de M. le chevalier de Chastellux, [illegible] 4 décembre 1786, n° 60, 1250 [illegible] :
« Vénus couchée sur un [illegible] et naturelle [illegible] d'elle. Les différences [illegible] sont étrangers [illegible] ment de la composition [illegible] »
[illegible] Lemoine [illegible] 24 p. L. 34 p. Paris.
Vente du Mte de Segur de Chastellux, Bouchard, [illegible] 1793, n° 86, où il est décrit [illegible].
Coll. [illegible] de Lavoine, [illegible] 21 [illegible] 1796, n° [illegible] tomaine], n° 129, où il est décrit :
« [illegible] »
Vente anonyme, 14 décembre 1839, n° 43, où il est décrit : « [illegible] Tableau gravé par Achen. »
Coll. John W. Wilson, [illegible] 16 [illegible] 1881, n° 11, 1850 [illegible] Russie.
« [illegible] »
« Fond [illegible] H. 0 m 62; L. 0 m 81. »
Vente anonyme, 9 décembre 1899, n° 2 :
« Ce tableau [illegible] H. 0 m 67; L. 0 m 84. »
Disparu.

BIBLIOGRAPHIE
Tableau chronologique, n° 15, 78. — Goncourt, 1880, [illegible] 1906, n° 262. — X. [illegible] 1925, p. 30.

[illegible] p. 228, n° 97

J. Boucher Pinx.

L'AMOUR DORMANT.

Rosenhaft Vol. 1, p. 327, # 97

No. 120

FRANÇOIS BOUCHER

FRENCH, 1703-1770

VENUS ET AMOUR ENDORMIS

Height, 19½ *inches; length,* 23½ *inches*

BENEATH a canopy curtain of ashy-lavender, relieved with a touch of blue, the nude figure of the goddess lies across the foreground toward the left; the rosy limbs and torso being displayed upon a white drapery, which is spread over a sapphire-blue couch. Her shoulders are raised by pillows, so that the head droops forward in the abandon of sleep, while the left arm parallels the curve of the back, and its hand, resting on the couch, turns its palm to the spectator. The head and shoulders of the rosy god, who is represented with blue wings, appear above the center of the goddess' figure. On the latter rests his left hand, while his right thumb is in his mouth.

From the De la Roque Sale, Paris, 1745. *"Venus Endormie avec un amour qui repose sur elle." Listed in the "Dictionnaire des Ventes d'Arts, faites en France et a l'Etranger," par Docteur H. Mireur.*

Purchased at the Stevens Sale (No. 294), 1847.

Owner, Guy R. Bolton.

ENGRAVING BY MICHEL AUBET, AFTER BOUCHER

VENUS ET AMOUR ENDORMIS

THIS is an engraving of the picture by Boucher above described, No. 120. Since, however, the engraver did not use a mirror, the composition appears reversed.

Owner, Guy R. Bolton.

indicating the existence of any original) "after N. Vleughels," but which Méjanès (exh. cat. 1983, Paris, p. 181, Ors. 827) correctly identifies as *Lucrèce et Tarquin*, and tentatively proposes as "a study done by the young F. Boucher in Rome between 1728 and 1730." The attribution is plausible, but hard to substantiate, since the drawing is a black chalk counterproof gone over in black chalk—and it is very possible that the original was by another hand (perhaps indeed that of Vleughels), making the end result difficult to read as that of a particular artistic personality. The similarities in the character of the scene and of its setting with those of the *Hercules and Omphale* are telling. Most striking of all, however, is the affinity between the head of Tarquin and that of Hercules. The face is a bizarre (and somewhat unappealing) one, whose use in both drawing and painting surely points to an identity of hand. It also indicates Boucher's difficulty in inventing convincing male physiognomies even at this early date. (It is worth noting here that the d'Orsay collection also contains an oval pen and wash drawing of *Hercules and Omphale* by Boucher, which, although in no way related compositionally, is similar in spirit and in date [fig. 94; see under Copy by Fragonard].)

Ultimately, however, it is the verve and intensity manifest throughout the *Hercules and Omphale* that tell over any deficiencies in detail. Benois thought that in enjoying this picture we should regret "that Boucher 'found himself' later, and that he did not remain for the rest of his life the vigorous, full-blooded sensualist that we have here" ("*que Boucher se soit 'retrouvé' plus tard, qu'il ne soit pas resté pendant toute sa vie ce sensuel fort et vigoureux*"). That would be to wish too much undone. Yet might not even Boucher have had his regrets by the 1760s, and even have feared invidious comparisons being drawn between his output then and such brilliant essays of his youth? Such at any rate is the implication behind Diderot's (more maliciously concluded) assessment of Boucher's works immediately after his return from Italy, which could have been applied to the *Hercules and Omphale* equally well: "His color was forthright and true; his composition was sound, yet full of verve; his handling was broad and grand. I know some of his earliest pieces, that he nowadays calls *croûtes*, which he would love to buy back so as to burn them." ("*Il avait une couleur forte et vraie; sa composition était sage, quoique pleine de chaleur; son faire large et grand. Je connais quelques-uns de ses premiers morceaux qu'il appelle aujourd'hui des* croûtes *et qu'il rachèterait volontiers pour les brûler*" [Diderot, 1975, p. 275].)

14 | *Moses before the Burning Bush*

Oil on canvas
46½ × 38¼ in. (118 × 97 cm)
Private collection, France

[illegible] Derbais, rue Poissonnière, *salle à manger (inventaire après décès* 2 Mar. 11. 1743, [illegible]). I owe the communication of this [illegible] to the kindness of its [illegible], Georges Brunel; Bragge's Sale of

The coarse vigor of this large painting will come as a shock to many after the delicate little pictures of Boucher's early years, even to those who have been somewhat prepared for it by the new scale and boldness (and the fiery glow of the sacrificial flame) of the *Sacrifice of Gideon* (cat. 6). For

Provenance: London, 1741 sale, 3rd day, lot 33: "Moses on the burning bush, Boucher." [illegible] Houlditch MSS, extracts of sales, [illegible] Victoria and Albert Museum Library, London; posthumous sale of Baron Lucien Lecomte, Galerie Jean Charpentier, Paris, 8 to 10 May, 1928, lot 25, as "Leore [illegible]"; [illegible], Paris; whence sold at the Petit Galleria, 24 June 1968, lot 17: "[illegible]", Paris; and acquired by the present owner.

Moses before the Burning Bush represents the furthest extreme to which Boucher ever went in his adoption of a rough facture and the inclusion of patches of violent color (already reduced to his preferred basic palette of red, blue, and yellow), for both of which he drew his inspiration from the paintings of Benedetto Castiglione.

Some might even go so far as to question Boucher's authorship of the picture, but of that there can be no doubt. The rough facture, with its hatched effects; the arbitrary yet wholly convincing folds of the drapery, which are the product of sheer dexterity with the brush rather than the result of laborious imitation; the gnarled and curving forms of the tree, and the seemingly invented form of leaves of the foreground plant: all these have parallels in Boucher's first pictures after his return from Rome—above all in the putti pictures, of which it has regrettably only been possible to show one in this exhibition (cat. 15), but also in *La marchande d'oeufs* (A & W 90), now in the Wadsworth Atheneum, Hartford. There are still echoes of all these things in the *Venus and Vulcan* of 1732 (cat. 17) and its pendant, *Aurora and Cephalus* of 1733 (cat. 18), but in these the brushwork is already less furious, and the *peintre des Grâces* is starting to emerge from these unlikely beginnings.

In detailing these correspondences, it must seem as if the character of the picture's sole protagonist, the young Moses, has been deliberately avoided. Not so; it is merely that the closest parallels for his vibrant form, with its sinewy limbs and knobbly extremities, are to be found in a previously unpublished picture whose state regrettably prevents its being shown here. This is *Le repos de Diane,* which should perhaps more properly be called *Jupiter and Antiope,* but was engraved by Pelletier under the former title (J-R 1454). The engraving was doubtless made after the picture's purchase by the painter-dealer Godefroy at the de Vassal de Saint-Hubert sale of 17 January ff. 1774, when it was sold, without any title, as lot 101, and said to be: "executed with verve and facility, much in the manner of Lemoine" ("*fait facilement & avec esprit, tient beaucoup de la maniere de* le Moine")—words that themselves suggest an early work.

Such is indeed the case, as can be seen from the wreck of this picture among the Troubat le Houx bequest in the Château de la Louvière at Montluçon, where it is awaiting eventual exhibition (fig. 95). Remarkably for this bizarre collection of hopefuls, it is under its proper name; the optimistic attributions of its companions no doubt account for the fact that this one does not seem to have found credit. It is visibly, however, the same picture as that engraved by Pelletier (who modestly reversed the position of the phallic-looking quiver), albeit badly damaged (by fire?), partially repainted, and truncated of its upper half. The bodies of both the nymph (who appears to have been studied from the same model as the exquisite red-chalk drawing of the *Diane endormie* in the Ecole des Beaux-Arts, Paris, exh. cat. 1981–82, no. 88) and the satyr have the same sinewy forms and knobbly extremities as the young Moses. More tellingly still, they, the quiver, and the drapery are all painted, like the present picture, with vigorous parallel strokes—"cette manière de peindre par hachures," as Chaussard described it (*Pausanias français,* 1806, p. 51), albeit miscrediting Carle Vanloo rather than the young Boucher with the technique, which was one of the things that the latter had acquired by studying Castiglione.

95. *Nymph and Satyr (Jupiter and Antiope?).* Château de la Louvière, Montluçon.

It is at first sight surprising that there appears to be no reference to the

present striking picture, and that—unlike most of Boucher's ambitious attempts at Italian old-master-like renderings of Old Testament subjects—it was not engraved. There are good reasons for this, however. First of all, it in fact represents a considerable advance over the latter. Boucher is here experimenting with new effects of painterliness, and on a larger scale than anything hitherto save the *Sacrifice of Gideon*. All of these effects would have been lost in engraving; Boucher's ambitions evidently lay in a different direction. We should remember Mariette's statement about: "a number of large pictures that he had painted for a marble mason called Dorbay, who had furnished his whole house with them, which was perfectly easy for him to do, since Boucher, not seeking to do anything but make a name for himself at that period, would, I believe, have done them for nothing rather than pass up the opportunity" (*"nombre de grands tableaux qu'il avoit fait pour un sculpteur marbrier nommé Dorbay qui en avoit garni toute sa maison, ce qui lui avoit été très-facile, car Boucher, ne cherchant alors [dans sa jeunesse] qu'à se faire connoître, les auroit, je crois, faits pour rien, plus tost que d'en laisser manquer l'occasion"* [Mariette, I, 1851–53, p. 165]).

Most of the "Dorbay" pictures that it has been possible to identify with any confidence, thanks to Georges Brunel's discovery of the *inventaire après décès* of the actual commissioner of them, the marble sculptor Jerôme Derbais's lawyer son, François (and in spite of the fact that this gives no artists' names), are mythological and were either on the staircase (cf. cat. 15, Analogy 1) or in the *salle de billard* (cat. 17, 18). Mariette, who may of course have been exaggerating, implies the presence of rather more than these; if his explanation of Boucher's motives was correct, one would certainly expect pictures of Old Testament subjects to have been among them, not least because the *Sacrifice of Gideon* suggests that immediately after Italy Boucher's ambition ran along such conventional lines.

Sure enough, the inventory contains a *Buisson ardent*, in the *salle a manger*. The valuation put upon it is admittedly low—ten livres—but that may do no more than reflect the discredit into which this kind of painting had fallen in a city avid for subjects and palettes more compatible with light Rococo interiors; Derbais had, on the other hand, placed the picture in an important room, along with such things as a large portrait of Louis XIII (itself only valued at twenty livres) and a pair of much more highly valued mythologies. The subject was not a common one in France, despite the distinguished precedents set by Poussin and Le Brun.

Perhaps most telling, however, is the one probable record of this picture in the eighteenth century, in a sale held in London between 1 January and 25 March 1744 (N. S.). This is only a year after the posthumous inventory taken of François Derbais's effects. It is unlikely that his sole heir, his niece Marguérite-Julie Langlois, née Derbais, should have wanted to retain her uncle's very miscellaneous-sounding collection of pictures; and if she was selling them, there was no better outlet for such an old-master-like subject than England, whose "prétendus connoisseurs" would pay absurd sums for what they regarded as old masters, while rejecting anything that looked as if it belonged to the modern French school (see Boyer d'Argens, 1752, p. 20)—something that would not have been thought of this picture in the 1740s, by which time Boucher himself had taken his style in a quite different direction.

Founded 1744

34-35 New Bond Street
London W1A 2AA
Telephone (General Enquiries) : +44 (0)20 7293 5000
Telephone (Cond. of Business) : +44 (0)20 7293 6152
Facsimile : +44 (0)20 7293 5989

Date of Receipt: 20 March 2003
Date: 20 March 2003

F
7-22

Deposit Receipt

To:

Alfred Bader Fine Arts
Dr Alfred Bader
2A Holmesdale Road
BEXHILL ON SEA
East Sussex
TN39 3QE

Business: 011 44 1424 222
Home: Not Disclosed
Mobile: Not Disclosed
Pager: Not Disclosed
Fax: Not Disclosed

Receipt Number: 20301560
Account Number: 14201955

Thank you for your instructions to provide you with auction estimates of the property listed below, which we will give in accordance with the Conditions of Deposit printed overleaf.

We acknowledge receipt of the property listed below, unless it is specified as: "Not delivered to Sotheby's". Please note, we can only accept property that has been exported and imported in compliance with legal requirements.

Once a member of the appropriate specialist department has estimated your property for a sale at auction, you will receive a Sale Agreement for signature, should you wish to sell.

If you have any enquiries, please telephone the number above. Your property is being forwarded to the following specialist departments.

OLD MASTER DRAWINGS 020 7293 6450

Comments:
For Research

Item	*Sub Item*	*Property Description*
0001		**Drawing of the Nativity by G. Hopfer u/f 123 by 156 mm. mounted on card** Provisional estimated value: £ Department: OLD MASTER DRAWINGS Comments: For Research Country of export: United Kingdom Item not imported into the EU. VAT symbol: none Eligible for margin scheme.

CLIENT COPY

Lower Lake
Battle
TN33 0AT

Telephone: 01424 772374 **Fax:** 01424 772302 **E-mail:** auctions@burstowandhewett.co.uk

Dr Bader
2a Holmesdale Road
Bexhill On Sea
East Sussex
TN39 3QE

Number: 14
Auction: 8004
Title: Picture Sale
Venue: Abbey Auction Galleries
Date: 24/07/02
Reference: BADER

Invoice

VAT Number: GB 191 1379 61

Lot		VAT	Wnl	Description	Hammer Price	Premium	VAT
2541	73	Margin	193.	SICKERT: Oil on canvas - Gentlemen at a pavement cafe	£110.00	£12.93	£0.00
2542	98	Margin	4357	H.J LEWIS: Oil on canvas board - Falklands war study with a battle ship on fire & troops on the beach, 12" X 26" Bexhill	£25.00	£2.94	£0.00
2543	135	Margin	114.24	PERCY JOWETT: Oil on board - Still life vase of lilies, 14" X 19" Bexhill	£65.00	£7.64	£0.00
2544	153	Margin	75 87	MAARTEN: Etching - Continental street scene, & a steel engraving of Beethoven Bexhill	£25.00	£2.94	£0.00
					225.00	£26.45	£0.00

Lots marked 'Margin' are included in the auctioneers VAT margin scheme, lots marked 'Yes' are vatable at the current rate, lots marked 'Inc' are VAT inclusive and lots marked 'Zero' are zero rated.

The 'Premium charge' on margin items includes VAT which must not be shown separately or reclaimed as input tax. Input tax has not been and will not be claimed by me in respect of the margin goods sold on this invoice.

Burstow & Hewett

Hammer	£225.00	
Premium	£26.45	Including VAT
Charges	£0.00	
Charges VAT	£0.00	251.45
Hammer VAT	£0.00	X 1.57
Total	£251.45	394.78
Cheque	£251.45	
Balance	£0.00	

TRANSMISSION VERIFICATION REPORT

TIME : 03/27/2003 16:18

DATE,TIME	03/27 16:15
FAX NO./NAME	BEXHILL
DURATION	00:02:52
PAGE(S)	06
RESULT	OK
MODE	STANDARD ECM

6 pages

Subject: trip to Milwaukee
From: "Francis M. Naumann" <LHOOQ@mindspring.com>
Date: Tue, 25 Mar 2003 17:15:59 -0500
To: "Alfred Bader" <baderfa@execpc.com>

US Air # 843

Dear Anne (is it with an "e"?),

When you next speak to Dr. Bader, could you please tell him that I have made my flight arrangements for Milwaukee.

On Saturday evening, March 29th, I will be arriving at the airport in Milwaukee at 6:05 PM (on a US Airways flight coming from Pittsburgh). Do I take a taxi cab to his home? I will be leaving the next day, Sunday, at 6:50 PM. I hope that is convenient for Alfred and his wife. Should take airport

I think the best time for me to meet Howard Schoenfeld would be sometime on Sunday. home or gallery

Sincerely,

Francis

Francis M. Naumann
Francis M. Naumann Fine Art, LLC
22 East 80th Street
New York, NY 10021

tel: (212) 472-6800
fax: (212) 472-6866

We will pick up - flight # meet @ baggage carousel
Bring Otto & Don by hand.

See Howard in Nepal until 4/6
936-588-3505 until Sat.
Can't help with Harnett painting 1861 Kurnich - not near his research materials.

SIAL	45.86
NZYH	1.20
AMRI	14.34
GLW	5.99
RPM	11.06
Dow - 50	

Lloyd de Witt w/c 3-31
Can he visit May 7, 8, 9 to see your collection? Won't work

to purchase tickets

TO MILWAUKEE WI.

BAGGAGE CHARGES

Up to two (2) bags or boxes and one (1) carry-on per adult fare. $5.00 per each additional piece. One (1) bag or box free per childfare/family fare. Golf clubs or skis are considered as one piece of baggage. $5.00 per trunk, foot locker, or extra heavy package. $5.00 per bike in a box and $10.00 per bike NOT in a box.

BAGGAGE LIABILITY

Carrier will not be liable for baggage lost, stolen, or damaged in excess of $250.00 per passenger.

FLIGHT TIMES

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E-mail for questions concerning PETS or items not covered above.

E-MAIL US

CHICAGO IL O'HARE Bus Shuttle Center Dr. #4	CHICAGO IL O'HARE International Teminal #5-E	MILWAUKEE WI. MITCHELL INTL. AIRPORT Bus Center	MILWAUKEE COACH USA LOT 4960 S. 13th St.	MILWAUKEE AMTRAK STATION 5th & St. Paul	MILWAUKEE MARQUETTE 1415 W. Wisconsin Avenue
		ARRIVE	ARRIVE	ARRIVE	ARRIVE
910 AM	920 AM	1100 AM	1110 AM	1125 AM	1135 AM
1010 AM	1020 AM	1200 PM	1210 PM	1225 PM	1235 PM
1110 AM	1120 AM	100 PM	110 PM	125 PM	135 PM
1210 PM	1220 PM	200 PM	210 PM	225 PM	235 PM
110 PM	120 PM	300 PM	310 PM	325 PM	335 PM
210 PM	220 PM	400 PM	410 PM	425 PM	435 PM
310 PM	320 PM	500 PM	510 PM	525 PM	535 PM
410 PM	420 PM	600 PM	610 PM	625 PM	635 PM
510 PM	520 PM	700 PM	710 PM	725 PM	735 PM
610 PM	620 PM	800 PM	810 PM	825 PM	835 PM
710 PM	720 PM	900 PM	910 PM	925 PM	935 PM
810 PM	820 PM	1000 PM	1010 PM	1025 PM	1035 PM
910 PM	920 PM	1100 PM	1110 PM	1125 PM	1135 PM
1010 PM	1020 PM	1200 AM	1210 AM	1225 AM	1235 AM

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262-542-8861 Ext. 138 or by clicking this symbol

United Limo bought by Wisconsin Coach recently
Fare CASH $21 each
Int'l Terminal Door #5-E
Leaves 20 mins. after the hour
Last bus 10:20

Subject: Fwd: Old Master's Painting
From: "abfa" <ordersfa@alfredbader.com>
Date: Wed, 26 Mar 2003 00:16:40 -0500
To: <Baderfa@execpc.com>, " David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

Subject: Old Master's Painting
From: ArtSellerIGC@aol.com
Date: Wed, 26 Mar 2003 00:47:37 EST
To: Ordersfa@alfredbader.com

Get Mr. Moreau, Simowski #, b/w photo
Interested - price?

My name is Ivan Chorney and I am Ms. Getty-Gaston's representative in pursuing the the best avenue for which to sell a painting in her posession. It is titled "Card Players" by Gerbrandt Van Den Eeckhout, 1652. J. Paul Getty, founder of the Getty Museum gave the painting to Ms. Getty.

Any guidance and/or interest in this painting you could relay to me, would be greatly appreciated.

Regards,

Ivan G. Chorney

Sent to Otto 3/26

Subject: RE: Your help
From: "mendel" <rabbimendel@milwaukeechabad.com>
Date: Wed, 26 Mar 2003 04:23:39 -0600
To: "'Alfred Bader Fine Arts'" <baderfa@execpc.com>

Reb Shimon Ben Moshe MiLidz Tzaddik V'yashar

Rabbi Shimon the son of Moshe From Lidz (? Leeds?) (A) Righteous and Upright (man)

Tell him when it was painted
& he'll research it for you.
1650 ± 20 17th cent
Belgium / Antwerp

Rabbi Mendel Shmotkin
Lubavitch of Wisconsin
3109 N. Lake Dr.
Milwaukee, WI 53211
414-961-6100 x301
Cell 414-477-7717
Rabbimendel@milwaukeechabad.com

-----Original Message-----
From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Wednesday, March 26, 2003 9:37 AM
To: Rabbi Mendel; Rabbi Mendel Shmotkin
Subject: Your help

Dear Rabbi Mendel,

This inscription is much clearer than the one we previously sent to you. Can you decipher it?

Many thanks again,
Ann for Dr. Alfred Bader

-------- Original Message --------
Date: Wed, 26 Mar 2003 12:11:18 -0000
From: "Baring, Tom" <tom.baring@sothebys.com>
To: "'baderfa@execpc.com'" <baderfa@execpc.com>

Dear Dr Bader,

I have asked one of our professional photographers to take a proper picture of the inscription. Which it seems has come out much better than my efforts. I will send the hard copy in post as soon as it is done. Until then I hope that this digital image is a little clearer

<<6326MI.JPG>>
If I can be of any further help then please do not hesitate to contact me.

Best Wishes

Tom Baring

Old Master Paintings
Sotheby's
34 - 35 New Bond Street
London
W1A 2AA
Tel: + 44 (0) 20 7293 5423

Dear Mr. Baring,

Thanks so much for trying again - this is a significant improvement!

Regards,
Alfred Bader

Baring, Tom wrote:

> Dear Dr Bader,
>
> I have asked one of our professional photographers to take a proper picture of the inscription. Which it seems has come out much better than my efforts. I will send the hard copy in post as soon as it is done. Until then I hope that this digital image is a little clearer
>
> <<6326MI.JPG>>
> If I can be of any further help then please do not hesitate to contact me.
>
> Best Wishes
>
> Tom Baring
>
> Old Master Paintings
> Sotheby's
> 34 - 35 New Bond Street
> London
> W1A 2AA
> Tel: + 44 (0) 20 7293 5423
> Fax: + 44 (0) 20 7293 5943
> Email: tom.baring@sothebys.com
>
>

Fax: + 44 (0) 20 7293 5943
Email: tom.baring@sothebys.com

Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
S10093A Bear Valley Rd. Lone Rock WI 53556
608 583·2431

March 31, 2003

Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee WI 53202

2575

BILL FOR PAINTING CONSERVATION SERVICES:

Mayr, Young Man in Blue with Cuirass, oil on lined canvas, 36" x 31": correcting old retouching, varnishing, and installing cardboard cover	$375.
Black Dutch frame for Weenix self-portrait on copper	210.
	$585.

Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
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Black Dutch frame for Weenix self-portrait on copper	210.
	$585.

#4500
4-1-03
AB per verbal

Dear Gui,

Thank you so much for your detailed and most interesting letter of March 20th, regarding ABFA #1580 which we hope is by Boucher.

My response has been delayed because I was in England for several weeks and as you will be able to imagine, there are mountains of work on my desk now.

It would certainly be great if you could prove that my painting is by Boucher. If you could sell this for, say, $100,000 you would earn $40,000, not to be sneezed at. But then you might do such a good job that you will do more than $100,000. In any case, the painting is reserved for you for one year and we will split any profit above $20,000.

Please keep me informed and also tell me when you have sold the little Pierre. That should be much less difficult than proving that 1580 is by Boucher and then selling it.

With all good wishes I remain

Yours sincerely,
Alfred Bader

FAX FROM:

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

April 9, 2003

TO: Anthony Lord Crichton-Stuart
Senior VP, Head of Old Master Paintings
Christie's New York

FAX #: 212-636-4925

Dear Anthony,

I would very much like to be in touch with the buyer of lot 108 in your Christie's East old master sale on May 29, 2001.

We have corresponded about this before and shared with you Wolf Stechow's opinion and the two page description of this painting in *The Detective's Eye* catalogue.

I have now found some more interesting material which I would like to share with the buyer. Would you please either give me his name or ask him to contact me.

With many thanks and best regards I remain

Yours sincerely,

Alfred Bader
AB/az

Any response?

Dear Gui,

I am always trying to adhere to Carlisle's famous saying "Do the duty which lies nearest." I say that to myself every morning when I come into the gallery at 8 AM and I would like to recommend this to you also.

The duty which lies nearest is proving that the Boucher really is an early Boucher. You will recall that Sotheby's sold it as "attributed to" and I thought so when I bought it, but then know so much less about French paintings than you do.

Also, please keep in mind that you will earn a good deal more proving and selling this.

I would not like to sell that enormous portrait for less than $100,000 and of course you would have to sell it for more to make a profit for yourself.

The Pierre will be much easier but also much less important.

All the best,
Alfred

GuiRochat@aol.com wrote:

Dear Alfred,

Thank you for your email. I proceeded to send Dr. Beverly Schreiber Jacoby in New York, the expert on early Boucher the color photograph and all my findings on your Francois Boucher "Venus Endormie" and I am waiting for her reaction. I think I have made a very good case for it being authentic and I am looking forward to a proftable sale (I will have of course to consult first another Boucher expert also).

I have written Mr. Olivier Aaron a letter with one of the color transparencies I had made of the Pierre together with the black and white photo I received from you and with an explanation why I am certain that it is an early Jean-Baptiste Pierre. Next week Friday I am bringing it to my restorer in White Plains, Michele Kay, who will take a look at where the varnish is a bit curdled and ask her how much she will charge (as we agreed upon) to beautify the copper for a future sale. If it falls below $ 300 I will leave it with her to that purpose.

The French Empire family portrait is of incomparable charm and should even at auction in New York do quite well as it appeals not only to a dealer but also to interior decorators, even though the faces are not smiling and the open bible is a bit stern (I wonder if this could be a non-French family, such as a foreign consul, but then how to prove that ?). Alternatively I would love to try to sell that for you also. I would think a price depends on what the market will bear, and I could start asking $ 100,000 for it as such large early canvases are relatively rare. For a museum it would be a crowd pleaser and you could possibly even ask the Milwaukee museum. I can approach New Orleans as it surely is French, but they always cry poverty to me. But there are always many other options.

Kindest regards,
Gui

Subject: Re: LARGE PORTRAIT OF PIOUS FAMILY WITH CAT & DOG
From: GuiRochat@aol.com
Date: Thu, 10 Apr 2003 17:24:55 EDT
To: baderfa@execpc.com

Dear Alfred,
I will be again at the Frick Library for the day on Monday and I may try to find some images of American consuls in Paris in circa 1800-1810. Who knows what I may be able to dig up and if I can pinpoint who they are, the large family portrait would be a lot more interesting. I will look on the internet to see if there is any information on who was in France at that time with his whole family. I will let you know what I may find.
Best,
G.

Gui Rochat

Old Master Paintings and Drawings

Boucher 2

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

Dear Alfred,

I have now been able to demonstrate that Boucher sometimes made compositions which copied other paintings of his but omitted details or figures, like in your painting. This is important because it shows that a sketch such as yours is entirely possible within Boucher's work.

Enclosed are again xerox copies from Ananoff's catalogue raisonné on Francois Boucher. Though much has been discredited about this catalogue raisonné, it still functions quite reasonably to determine certain characteristics of Boucher's paintings, their chronology and relations to drawings and other works by him.

As you can see on 21 June of 1784 in the sale of Baron de Saint-Julien, we find as number 68, a painting which is described in the contemporary sales catalogue as 'After Watteau': " a woman lying down and asleep seen from the back, at the other side of the bedding a child holding a curtain looking at her. The background is formed by a landscape". Ananaoff also reproduces a drawing, which repeats this composition: Ananoff Fig. 1796, signed and dated 1752 (see my other xerox).

Then down the page: 'Analogous' number 5: a painting representing a "woman lying down seen from the back "(without a child) in a sale of 27 November 1925, no. 61 reproduced and given to Boucher (collection Achillito Chiesa, sale "American Art Association", New York).

I found the Chiesa sales catalogue from 1925 in the Frick Library. The excellent illustration is indeed of a woman lying down without a child, signed and dated 1746 (not mentioned by Ananoff). Unfortunately I could not have a xerox made because of the condition of the sales catalogue. The attribution is correct (which Ananoff does not dispute) and it is exactly like the drawing mentioned above but without any child or Amor. This is unfortunately not your painting as it is quite different and shows a landscape, but it does indicate that Boucher omitted or added figures in his identical compositions.

Next I needed to prove that a sleeping or resting Venus was a thematic figure in Boucher's early work. For that I looked at the excellent thesis from 1989 by a friend of mine Dr. Beverly Schreiber Jacoby, " Francois Boucher's Early Development as a Draughtsman" (she published in the same thesis a pair of drawings which

were lost but which I re-discovered in the Sates. They are now in the great Musée Cardinal Fesch on Corsica). Dr. Jacoby describes and illustrates a Study of a Female Nude (III.A.10, page 269), which she compares with the next entry and illustration of a seated Female Nude, (III.A.11, page 270), both studies for a painting now in the Wallace collection in London (Ananoff, Vol. I, 1976, pages 236 and 237, Fig. 419, an engraving and Fig. 420, the painting) as well as for the lost painting for which I think yours is a study (Ananoff, Vol. I, 1976, pages 226 and 227, no. 97 and engraved as number 97/I bis, Fig. 389, which I already sent to you).

First of all if you look at the painting in the Wallace Collection of "Mercury Entrusting the Young Bacchus to the Nymphs" you will see the same figure as the Sleeping Venus on the left lower corner of the canvas. She is however partially draped. Ananoff mentions under 'Analogous' number 3, the print from the vanished painting (Ananoff no 97/I bis, Fig. 389). The painting was first attributed to François Lemoyne (Paris 1688-1737 Paris), a painter who influenced Boucher much in his youth and to whom several paintings by Boucher were originally attributed (see Ananoff Vol I, 1976, page 236 under 'Exposition: *Noaa*—the provisionary catalogue had it attributed to Lemoyne (Sale Petit 1800)' as translated).

Further, looking at Dr. Jacoby's illustrations of reclining female nudes, you can see the very close relationship of drawing III.A.10 to your painting as far as the body goes with the exception of the head. However illustration II.A.11, though in reverse appears closer to your painting (note the awkward right foot) as indeed Dr. Jacoby notices (she compares it of course to the print (Ananoff no 97/I bis, Fig. 389) and not to your canvas, which she does not know. She also mentions that the many compositions of the same thematic figure by Boucher point to this predilection for it in the early 1730's, right after his return from Italy circa 1731 (which has been proven by the drawings I found back and which are in Dr. Jacoby's thesis, because now we know from those that he was still in Venice in 1730). I do not agree with Dr. Jacoby that this drawing (III.A.10) is an autonomous work, because to me as a former artist they are obviously studies 'a la prima' (from life) of different poses (note also the long 'chignon' or trail of hair in the study upper right in this drawing, which is clearly reflected in your painting).

Having been able to prove that this reclining or sleeping female nude was a favorite theme for Boucher in his early years, that he used similar studies of nude women with or without addition of a cherub and that the manner of your painting is very close to a print of the vanished painting (showing the same unhappy right foot), I will have to write soon a very careful letter with all the data from both of these letters, which I will have to send to the experts. I also will show Dr. Jacoby now an image of your painting with all the information I have been able to discover about similar figures that crop up in Boucher's early work. What still needs to be established satisfactorily that the actual manner of applying the paint and the brushwork is Boucher's from his early years.

Kindest regards,

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

Kindly by appointment
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

à mi-corps, jouant de la vielle; il est peint sur toile.
ces; Larg., 1 pied 3 lignes (H. 0 m 405; L. 0 m 330).

(de La Borde)

nd chez Thétis, très belle esquisse. Toile.
rg., 0 m 513.

ujarry)

lequel on voit quatre figures, dont deux sont à table à
t, un autre remplit sa pipe, tandis que l'un d'eux parle
apporte de la bierre. Un jeune garçon fait boire sa
uelle est un mouton. La couleur de ce tableau est celle
s les ouvrages de ce Maître. Toile.
arg., 27 pouces (H. 0 m 594; L. 0 m 729).

de Senac), lecteur du Roi

ntée par une femme assise ayant des livres devant elle.

(Montullé)

site pittoresque et d'un effet piquant, peint par
manière de Lemoyne; il est orné de figures de genre
de ses productions recherchée des amateurs. Toile.
arg., 25 pouces (H. 0 m 810; L. 0 m 675).

ne vue de profil, les cheveux ornés de fleurs et d'une
ules couvertes d'une draperie bleue. Sur papier.
arg., 12 pouces (H. 0 m 378; L. 0 m 324).
s.

1784

Contribloud

s bien peints et du plus beau ton de couleur, représen-
ges d'enfants: dans l'un on remarque l'Amour couché,
dans une corbeille. Dans l'autre, des enfants qui jouent
le.
arg., 37 pouces (H. 0 m 702; L. 0 m 999).

rée, faite par le même, représentant le véritable Art
recevant Jupiter en pluie d'or.

ge, marchand

rs groupés sur des nuages, l'un tenant un flambeau,
t des flèches, forme ovale. Toile.
rg., 12 pouces (H. 0 m 432; L. 0 m 324).

au milieu duquel on voit une fontaine où des blan-
linge. On voit aussi sur la gauche un homme condui-

26 AVRIL Vente Le Roy de Senneville

N° 13

Un riche paysage et figures ajustées dans le genre pastoral. Ce tableau très agréable par la composition est d'un pinceau facile et moelleux. Toile.
Haut., 36 pouces; Larg., 26 pouces (H. 0 m 972; L. 0 m 702).
Prix: 399 – 19.

N° 14

Une marche de figures et animaux. Esquisse en grisaille, composée dans le genre de Benedette. Toile.
Haut., 15 pouces; Larg., 10 pouces (H. 0 m 405; L. 0 m 270).
Prix: 9 – 4.

21 JUIN Vente du Baron de Saint-Julien

N° 68 - D'après Watteau

Une femme couchée et endormie, vue par le dos: de l'autre côté du lit un enfant tenant un rideau, la regarde. Le fond est terminé par un paysage. Toile.
Haut., 17 p.; Larg., 23 p. (H. 0 m 460; L. 0 m 620).

Similaire.

1. Une toile représentant un sujet similaire, sans que nous puissions affirmer qu'il soit identique, a été présenté à la vente de Mme de V(ermeulez) le 6 mai 1909; sous le N° 1, reproduit (attribué) (H. 0 m 365; L. 0 m 450).

Acquis par M. Thiebaut-Sisson pour la somme de 5100 F. le même tableau est aujourd'hui dans la collection de M. H.L.G.... New York.

Dessin.

2. «Un dessin au crayon noir et blanc, sur papier bleu, représentant une femme couchée et vue de dos.» (H. 12 p.; L. 15 p.) Coll. Lebrun, 10 décembre 1778, N° 184.

3. Une étude préliminaire aux trois crayons sur papier bleu, est conservée au Wallraf-Richartz Museum de Cologne, inv. 1951/216 (H. 0 m 148; L. 0 m 296).

4. Un dessin identique au présent tableau fait partie de la collection de l'Ecole des Beaux-Arts, Paris.

Original.

Une toile par Antoine Watteau représentant une *femme nue et couchée*, a fait partie de la collection Crozat baron de Thiers.

Analogie.

5. Un tableau représentant une *femme couchée vue de dos* (sans l'enfant) (H. 13; L. 18 in.) faisait partie de la vente du 27 novembre 1925, n° 61, reproduit et donné à François Boucher (Coll. Achillito Chiesa, vente «American Art Association», New York). S. d. 17-16

Copie.

6. Il semble bien que le présent thème fut copié par Lajoue: «une figure de femme couchée sur un lit vue de dos» (H. 19 p.; L. 24 p.). Coll. Charpentier, architecte du Roi, sa vente après décès 14 mars 1774, n° 24.

Observ.

Nous avons tenu à citer les deux tableaux (vente 1909, et vente 1925) à titre purement indicatif, car en dépit de nos recherches nous n'avons pu découvrir les toiles et en effectuer l'étude.

23 SEPTEMBRE Vente de M. X...

p. 6

Etude de femme nue et couchée. Toile ovale.
Haut., 17 pouces 6 lignes; Larg., 21 pouces 6 lignes (H. 0 m 472; L. 0 m 580).

4 NOVEMBRE Vente anonyme

N° 131

Deux belles esquisses, terminées par Boucher, dans la couleur de Le Moine.

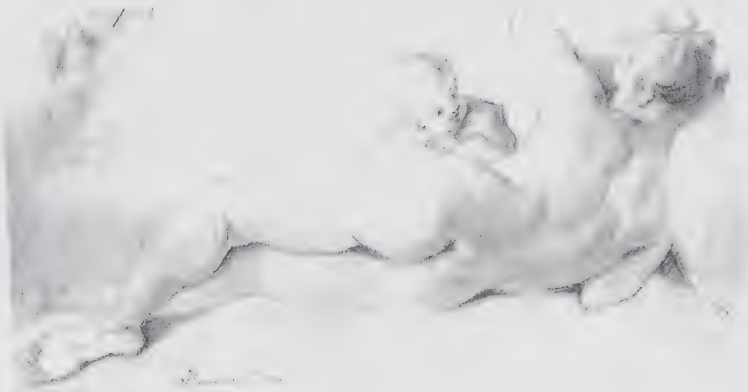
N° 132

Un tableau du même temps, gravé sous le titre de «La Clochette».

N° 133

Une belle esquisse du même sur toile.

V. P. II Anonyme



16 NOVEMBRE Vente de [illegible]

[illegible]

9 JANVIER Vente anonyme

[illegible]
Une esquisse de Boucher. Toile.
Haut. 15 pouces. Larg. 12 pouces (H. 0 m 405. L. 0 m 324).
Prix [illegible]

14 FÉVRIER Vente (Saint-Julien)

[illegible]
[illegible] et dans le fond le vieux Pont, se détachant [illegible]
[illegible] du milieu du temps de cet artiste.
Haut. [illegible] pouces. Larg. 13 pouces (H. 0 m 270. L. 0 m 351).

Un [illegible] et chaumières sur l'un [illegible] au vieux pont [illegible]

[illegible]

[illegible] 16 FÉVRIER Vente [illegible] des troupes de la [illegible]

[illegible]

25 FÉVRIER Vente [illegible]

[illegible]

10 MARS Vente de M. A.

[illegible]

[illegible] AVRIL Vente [illegible]

[illegible]

20 DÉCEMBRE Vente (Dubois, [illegible])

[illegible]

28 DÉCEMBRE Vente du Cabinet de M. [illegible]
N° 74

[illegible] tableaux représentant des [illegible]
temps de ce [illegible]
Toile.
Haut. 30 pouces [illegible]

[illegible]
Toile.
Haut. 21 pouces. Larg. 19 pouces (H. 0 m 648. L. 0 m 51[illegible]

[illegible]

6 FÉVRIER Vente de (Saint-M[illegible])

[illegible]

11 AVRIL Vente [illegible]

[illegible]

EXPOSITIONS

Nineteenth Century French Painting, Union League Club, New York 1931 [illegible]

European Paintings by Old and Modern Masters, Museum, Los Angeles 1934, n° 10

French Paintings of the Eighteenth Century, Junior League Gallery Clark Building, New York, 1934, n° 8

French Paintings of the Eighteenth Century, Wildenstein & Co., New York, 1948, n° 3, où il est reproduit

Masterpieces of Painting Through Six Centuries, Allied Arts Association, Houston, 1952, n° 37, où il est reproduit

Flight, Fantasy, Faith, Fact, Art Institute, Dayton, 1954, n° 27.

Important Paintings of the French XVIIIth Century, Wildenstein & Co Londres, 1956, n° 9

De Watteau à Prud'hon, «Gazette des Beaux-Arts», Paris, 1956, n° 13, où il est reproduit

Paintings by Rembrandt, Boucher, Cézanne, Hals, Guardi, Gauguin and Others, Wildenstein & Co., Londres, 1959, n° 2

La Douce France, National museum, Stockholm, 1964, n° 15

Français Boucher in North American Collections 19th Drawings, National Gallery of Art, Washington (additif), rep. cat. n° 65

DESSINS

1 — *Nymphe étendue* en bas à gauche; *Nymphe vue en buste* [illegible] à droite; *Nymphe recevant Bacchus* (vue de dos); *bras de la nymphe* [illegible] au centre de la composition. Feuille d'études ayant fait partie de la collection Jacques Doucet. Vte 5 juin 1912, n° 8. Legs Foulon-Devaux. Musée des Beaux-Arts, Tours.

2 — *Mercure*. Coll. David Daniels (v. *Drawings Collection of David Daniels*, Minneapolis Institute of Arts, 1968, n° 20)

ANALOGUE

3 — Dessin. *Tête de Mercure*. British Museum, Londres.

ESQUISSE

4 — Étude pour la composition conservée à la Wallace Collection de Londres (n° 106)

106

MERCURE CONFIANT LE JEUNE BACCHUS AUX NYMPHES

H. 2 m 34; L. 2 m 77

Toile.

Pendant: *l'Enlèvement d'Europe* (n° 104)

HISTORIQUE

Commandé en 1729

Coll. Watteau, conseiller du Roi, receveur général des Finances d'Orléans, sa vente après décès, 12 juin 1786, n° 13. 3424 livres avec son pendant:

«Mercure confiant le jeune Bacchus aux Naysades et aux Nymphes. Ce tableau offre la composition la plus riche et la plus agréable. Nous [illegible] assurer que cet habile Peintre n'a rien produit de plus [illegible] dessins gracieux et d'un coloris plus savant. Comme ils semblent tous deux [illegible] pour orner un salon, nous avons cru devoir observer de les [illegible] un seul article, à moins que quelques amateurs [illegible] deux. Le centième» (H. 6 pieds 6 p.; L. 8 pieds 9 p.)

Coll. Paul Périer, sa vente 16-17 mars 1843, n° 55: 2820 fr à lord Hertford (avec son pendant)

Coll. lord Hertford, Paris.

Coll. sir Richard Wallace, Paris.

Wallace Collection, Londres (P. 487)

BIBLIOGRAPHIE

Tableau chronologique, n° 335. — Le Fizelière, 1860, p. 61 «Burty restituait à Boucher quatre prétendus tableaux de F. Lemoyne et cela au grand contentement du propriétaire.» — Burger, 1860, pp. 342, 343 «Dans la naissance de Bacchus, il y a encore six nymphes et, en l'air, Mercure qui les surveille, toutes ces femmes nues, jusque de grandeur naturelle, ont sur la peau ces reflets de nacre particuliers à Boucher.» — Goncourt, 1880, pp. 190, 192. — Michel, 1889, p. 64 Michel, 1906, n° 204 (erreur de dimension), 102, où il est [illegible] Nolhac, 1907, pp. 2, 3, cat. p. 118. — Nolhac, 1925 [illegible] Vers 1953, p. 86, fig. 52. — Wallace, 1908, p. 40, où il est reproduit

EXPOSITION

Tableaux et dessins de l'école française au XVIII [illegible] Collections d'Amateurs, chez Martinet, bd des Italiens, Paris, 1860 n° 86 *bis*: (Collection d'un Amateur) lord Hertford

Nota. — Le catalogue mentionne [illegible] Paris [illegible]

[illegible]

GRAVURE

Gravé dans le même sens par Pierre Avelline sous le titre: *Naissance de Bacchus*. Six vers en latin y figurent avec en regard la traduction

Prima, Nymphes, venez recevoir de Mercure
Un enfant qui sourit d'un air si doux,
Vous aurez bien le plus du Souverain des Cieux
Quelque jour il saura payer sa nourriture
Il donne pour son lait un nectar préférable
Ch[illegible]

ESQUISSE

2 — Une esquisse préliminaire pour la présente composition se trouve dans une collection particulière de New York (n° 105)

ANALOGUES

3 — Peinture par Boucher. *Vénus étendue sur un lit de repos*. Gravé par Michel Aubert (n° 87)

4 — Peinture par Boucher. Attitude de la femme étendue dans *la Naissance d'Adonis* (n° 38

5 — Peinture par Boucher. Attitude de la femme étendue dans *Allégorie sur l'Education de Louis XV* (n° 30).

6 — Dessin. Naïade étendue (H. 0 m 26; L. 0 m 33). Coll. Daniel Wildenstein, Paris. (N° 301 G)

7 — Estampe. Gravé par Ressard, d'après un tableau disparu de Boucher. Anc. coll. du comte de Vence (n° 47

107

HERCULE ET OMPHALE

H. 0 m 90; L. 0 m 74

Toile.

HISTORIQUE

Coll. Randon de Boisset, sa vente 27 février-25 mars 1777, n° 192 3840 livres à Boullogne de Préminville

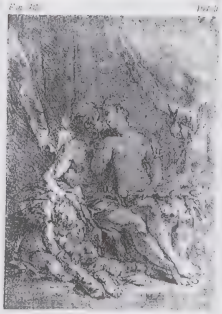
«Ils sont accompagnés de deux amours. L'un tient une quenouille l'autre une peau de lion. Ce tableau est dans le style de François Le Moyne [illegible] coloris et la touche sont admirables.» (H. 2 pieds 10 p.; L. [illegible] 3 p.)

Fig. 180.

Fig. 181. 7078

Fig. 182. 7071

Fig. 183. 166 7069



at the Académie in 1735 and professor
:o be an earlier exercise, possibly a stud
: of Boucher's figure studies from the mi
ensively stumped on the left side of th
ntrasts of light and dark and executed
tinuing or renewed influence of Franç
eakness, i.e. the bent left leg which
ndled in Catalogue no. III.A.7. whic
r introspective quality of no. III.A.6.
sture and mood of Catalogue no. III.A.7.

ed chalk, heightened with white on beig
535 x 382.

042 and Supplement). Collection of the
ure.

nventory Book, p. 85; 2e Recueil
et al. L'Institut de France, Paris, 1905
XVIIe siècle à l'Ecole des Beaux Arts
ghteenth Century French Life-Drawing
Polakovits, Princeton, 1977, p. 33-36

', François Boucher, p. 52, no. 116.

:t the Académie in June, 1735. A few
ominated to replace François Lemoyne
the month. (Ananoff, 1976, I, p. 9)
ession and aggressive in attitude, was
a replacement professor in the lile

htened with white on prepared paper

Comte d'Orsay (L. 2239); Orsay no.

Dessins, Les Collections du Comte
0, 170, no. 116.

male nude in the Ecole des Beaux-
greater plasticity and more elegant

contours represents a slight technical advance in Boucher's development. The d'Orsay provenance confirms the dating of both III.A.6 and III.A.8 to Boucher's Italian sojourn or immediately after, c. 1730.

III.A.9. Study of a Female Nude

Malibu, The J. Paul Getty Art Museum inv. 84.GA.21. Red chalk heightened with white on oatmeal paper inscribed in brown ink f. boucher 305 x 240.

Provenance: Margaret Singer, New York/ (Sale New York, William Doyle Galleries, January 25, 1984, lot 82).

This figure appears in the left foreground of Boucher's first monumental interpretation of The Birth of Venus theme. Wrongly dated c. 1740 by Ananoff (1976, I, no. 180) the painting, now lost, was in fact executed much earlier, c. 1732-33 (for a discussion of the revised dating of the painting see III.A.2). The argument to date The Birth of Venus in the early 1730's is given further strength by the recognition that the identical figure appears, with just the slightest change in the position of the left leg, as an attendent nymph at the extreme left of Boucher's celebrated Rape of Europa, London, Wallace collection, (Ananoff, 1976, I, p. 233, no. 104) which is probably the same painting praised by Mariette: "Il ne faut que voir ce qu'il a peint dans sa jeunesse, et en particulier cet enlevement d'Europe qu'a M. Watelet . . . J'admire ce tableau toutes le fois que je le considère." (See Appendix A, pp. 210-211.) Three figure studies and a preliminary sketch remain for The Birth of Venus, suggesting that Boucher gave exceptional thought to the preparation of this early mythological composition. The central figure of Venus (III.A.2), the reclining nymph in the British Museum (III.A.3) and the unpublished study in the Getty (III.A.9), discovered and identified by the author, document Boucher's traditional method of studying the individual figures for the whole composition while the preliminary sketch in Sacramento (III.C.1) records the artist's initial conception, to which he remained very faithful in the final painted composition.

III.A.10. Study of a Seated Female Nude

London, P. & D. Colnaghi and Co.

Red chalk heightened with white with touches in black chalk, on tan paper, laid down 250 x 339.

It is instructive to compare this sheet with another drawing, a sheet of figure studies which also includes the representation of a female nude in the identical pose but in the opposite direction as the one examined here (III.A.11). That sheet has been related to Mercury confiding Bacchus to the Numphs, London, Wallace Collection (Ananoff, 1976, I, p. 236-7, no. 106, fig. 420), pendant to the Rape of Europa in the same collection. The Colnaghi study may have been used in the preparation of Boucher's lost painting representing Sleeping Venus (Ananoff, 1976, I, pp-226-227, no. 97) engraved by Aubert in the opposite direction (Ibid., no. 97/1 bis, fig. 389). But, the figure of the sleeping goddess is naturally more relaxed and Venus' head is inclined downward. However, the figures otherwise correspond in

the pose and details, including the hand twisted at the wrist with the fingers bent, a motif Boucher appears to have favored because it appears in several instances in his compositions from the early 1730's (Study of a Female Nude (III.A.3); Sleeping Diana (III.A.4); Rinaldo and Armida (Ananoff, 1976, I p. 239, no. 108, fig. 425); and the Study of a Female Nude and figure studies (III.A.11). What is unusual about the Colnaghi sheet is the addition of the accessories, ambiguously both maritime and terrestrial, which confer upon the sheet the aura of an independent work of art. In contrast to III.A.11 where the artist was exploring pose and gesture in several figures the present drawing possesses a self-sufficiency which leads one to wonder if it does not represent, like The Sleeping Diana (III.A.4) a very early example of Boucher's lifelong practice of executing autonomous drawings.

III.A.11. Study of a Seated Female Nude and other Studies

Tours, Musée des Beaux-Arts

Red chalk heightened with white on buff paper 252 x 323.

Provenance: Jacques Doucet, (Sale, Paris, Galerie Georges Petit, June 5, 1912, lot 8 to Kleinberger (9300F). Foulon-Devaux, Bequeathed to the Musée des Beaux-Arts, Tours.

Literature: Ananoff, 1976, I, p. 235, no. 105/1, fig. 417.

A preparatory study for Mercury Confiding Bacchus to the Nymphs, London, Wallace Collection (Ananoff, 1976, I, p. 236-7, no. 106, fig. 420).

III.A.12. Study of a Male Nude (Mercury)

Paris, Galerie Cailleux.

Red chalk heightened with white on cream paper 335 x 355.

Provenance: H. Calmann, London; Cailleux, Paris; Slatkin Galleries, New York; David Daniels, New York (Sale, London, Sotheby's, April 25, 1978, lot 64.

Literature: R. Slatkin, Review of A. Ananoff, L'Oeuvre dessiné de François Boucher, 1966; Master Drawings, V, no. 1, 1967, p. 56, pl. 48 F.J.B. Watson, Wallace Collection Catalogue Pictures and Drawings, London, 1960, p. 40 (P. 487); A. Ananoff, 1976, I, p. 235, no. 105/2, fig. 418) P.J.R., 1978, no. 247.

Exhibitions: 1968, Minneapolis and elsewhere, Loan Exhibition Selections from the Drawing Collection of David Daniels, no. 20; 1973, Washington and elsewhere, François Boucher in North American Collection's no. 50; 1978, Paris, Galerie Cailleux, Sanguines Dessins Français du dix huitième siècle, p. 31, no. 7.

III.A.10 Seated Female Nude

HEA.11 Study of a Seated Female Nude and Other Studies

Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 18 Apr 2003 13:31:46 EDT
To: baderfa@execpc.com

Dear Alfred,
I am writing at present the careful letter to the Boucher expert to get his imprimatur on your "Venus Asleep". It should be done at the end of this weekend and I will fax you the ultimate product to get your input before I place it in the mail.
I was this morning at my restorer, Michele Kay in White Plains. She opened a small window in the sky upper left on the "Pierre" copper and showed me that the varnish had yellowed quiite a bit. The painting needs cleaning and some inpaint where previous attempts at the lower left center were not very successful. Her charge is $ 500 which I think to be reasonable. However if this is above what you planned to spend (as my contract with you indicates $ 300 top limit for cleaning), I would be willing at this point to buy the picture from you. Because I sold my painting to the National Gallery of Scotland, which allowed me to pay off some of my debts, I can afford again to go into debt to buy this small copper from you if you want. I have not had word from Mr. Aaron in Paris.
Kindest regards,
Gui

Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 18 Apr 2003 15:09:07 EDT
To: baderfa@execpc.com

Dear Alfred,
I just received your letter with the snapshot of the French late 18th century drawing. It is really quite charming and seems to be of good quality. I will wait for the black and white photograph because it is fairly hard to make a judgment on this image. Did you recognize the Goethe quote of 'Es schlug mein Herz' ? I love Goethe.
Kindest regards,
Gui (Struwel Peter)

Subject: BOUCHER
From: GuiRochat@aol.com
Date: Sun, 20 Apr 2003 22:05:49 EDT
To: baderfa@execpc.com

Dear Alfred,
I have sent you by fax my letter to the recognized Boucher expert in London as I would like your suggestions, if any on it before dispatching it. I think that I have covered as many points as possible and given him my first hand impression of the painting itself. I cannot mention the New York scholar Dr. Beverly Schreiber Jacoby as the two do not get along. I have not heard from her but will contact her next week again.
Kindest regards,
Gui

1580

Dear Gui,

Thank you for sending me the copy of your letter to Alastair Laing written on the worst day in the history of the world.

If you will be able to sell this painting for, say, $100,000, you will certainly have earned the $40,000 due you.

With all good wishes I remain

Yours sincerely,
lfred Bader

Gui Rochat

Old Master Paintings and Drawings

File w.A Boucher

New York, April 20, 2003

Mr. Alastair Laing
The National Trust
36 Queen Anne's Gate
LONDON SW1H 9AS
ENGLAND

Dear Mr. Laing,

I take the liberty of once again asking you for your very kind opinion on a painting, which I hope may be of interest to you.

It concerns a very fine and beautiful large 'Venus Endormie', sold at Sotheby's New York on May 19, 1995, lot 104, as Attributed to François Boucher, oil on canvas, size 64.5 by 90.5 cm (25 3/8 by 35 5/8 inches). I enclose a color and a black and white photograph as well as documentation even though I realize that you surely have all this in your archives. The painting belongs to a dealer/collector friend of mine and I had the opportunity of studying it for some time and from up close.

The hatched brush strokes are remarkably skillful and follow the outlines and movement of the body while their color varies from soft bluish gray to pink on a grayish pink base, which gives the flesh of the goddess texture, glow and volume of a quality that does not seem to belong to a follower or copyist of the artist. The colors are subtle with bright patches, while the model is seen entirely convincingly, resting amongst the elaborate heavy bedding and drapery.

The image is mentioned by Sotheby as a variant on the vanished 'Venus Endormie sur un Lit de Repos', Ananoff Volume I, number 97, pp 226/227, size 64.8 by 81 cm. And indeed it follows closely the composition as illustrated in prints figs 388 and 389, but without the figure of Cupid. In fact the rather too foreshortened right foot of Venus is clearly identical to the one in print fig. 388.

The Venus seems to be related to the early drawings of nude female models described and illustrated in Beverly Schreiber's thesis of 1986, numbers III.A.10 and III.A.11, in which she mentions also number 97 and 'Mercury confiding Bacchus to the Nymphs' Ananoff number 100, where the female nude is seen partially draped. She describes these studies as dating from early in Boucher's career. Boucher's characteristic red and white chalk hatching in drawings is visibly reflected in the brush strokes for the legs in the 'Venus Endormie', following the same direction with the same shadows to indicate muscle, folds of the skin at the inside knee joint and similarly with the left arm and the back of the figure.

A copy of Ananoff's number 97 was sold on February 19, 1912, lot 120, illustrated, from the collection of Guy Bolton at the American Art Association which is heavier and obviously of lesser quality. That catalogue is at the Frick Library.

I found that Boucher added or omitted figures from his works such as cherubs. In Ananoff Volume II pp. 322/323, under the listing of sales: " Vente du baron de Saint Julien", June 21, 1784, number 68 (d'après Watteau I), 46 cm by 62 cm. is described the same kind of composition of 'une femme endormie avec un enfant d'autre coté' and with the illustration of a drawing on page 323, fig. 1796, mentioned under 'Dessin', number 3 on page 322 for this composition, inscribed and dated 1752 (Wallraf-Richartz museum). Also however is listed under number 68 on page 322 as 'Analogous' number 5; *une femme couchée vue de dos* (sans enfant) H. 13, L 18 in (33 by 46 cm) sold on November 27, 1925, lot number 61 at the 'American Art Association' sale in New York, collection Achillito Chiesa, illustrated and 'given to François Boucher'. I found this catalogue at the Frick Library and it is quite fragile so I could not obtain unfortunately a reproduction of the entry for lot 61. In fact the illustration in the catalogue was excellent and it showed a beautiful painting, mentioning that it was in fact fully signed and dated 1746. The composition was different of course than that of the painting of the 'Venus Endormie' as it followed closely that of number 68 in Ananoff Volume II with a landscape in the left upper background and the woman's left arm held over her head, but there was no cherub.

I read very carefully the entry for number 14, pp. 123/126 in the catalogue for the Boucher exhibition at the Metropolitan Museum in 1986, 'Moses and the Burning Bush' in which is mentioned that a 'rough facture with hatched effects, with arbitrary yet wholly convincing folds of drapery' is very typical of Boucher in the period after his return from Italy and that it even echoes in his later work "cette manière de peindre par hachures" (Chaussard 1806), as a result of his admiration for Castiglione. That is quite evident in the 'Venus Endormie' where the brush strokes are like chalk marks, controlled but decisive. For a copyist the lines of the painting seem to be flowing too naturally and the manner of applying the paint is too direct. The convoluted drapery is as spontaneously painted as seen in the 'Moses and the Burning Bush'. Unfortunately my color photograph is not as good as the color illustration in the Sotheby 1995 catalogue. I also have no access to the Derbais inventory here, so I could not see if anything like a description of a 'Venus endormie sans Cupidon' or a 'femme couchée' was ever listed.

Could it be possible that the 'Venus Endormie' is either a study for the vanished number 97 in Ananoff or a variant autonomous work by the young Boucher himself, as the high quality of this painting seems to suggest ?

I would be very grateful indeed for your reaction and if you think that my proposal merits consideration.

With sincerest regards.

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

Kindly by appointment
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Subject: Re: Boucher
From: GuiRochat@aol.com
Date: Tue, 22 Apr 2003 14:10:22 EDT
To: baderfa@execpc.com

Dear Alfred,
I will give the Lepicie to my friend to take to the fair. It is quite beautiful and I thought the connection with the Sweerts in the Atheneum would have interested you. After all you do buy paintings from other countries. I will let you know what answers I will get from the Boucher experts.
Kindest best wishes,
Gui

Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 22 Apr 2003 21:32:41 EDT
To: baderfa@execpc.com

Dear Alfred,
Happily my Lepicie will be taken to the important May art fair in New York, where I am sure it will have a very good chance to sell. I would like to ask you that when you send me the black and white photograph on your French drawing, to return to me also the black and white photograph of the Lepicie as that is the only copy I have. Many thanks.
Kindest best wishes,
Gui

Subject: (no subject)
From: GuiRochat@aol.com
Date: Mon, 21 Apr 2003 14:30:03 EDT
To: baderfa@execpc.com

Dear Alfred,
If you are really interested in the Lepicie of the Young Boy, I could send it to you at my expense (and return) for approval. You will be amazed how beautiful the painting really is and how charming. In that case we maybe can make an arrangement with an exchange for the Pierre, which should make us both happy. Otherwise I may give it to a dealer friend here to take it to the big May Art Show here at the Armory on Park Avenue as I need to sell it. Please let me know.
Kindest regards,

Gui

Subject: Re: Boucher
From: GuiRochat@aol.com
Date: Mon, 21 Apr 2003 14:40:10 EDT
To: baderfa@execpc.com

In fact I will make you an offer that you cant refuse....$ 10K plus the Pierre for the Lepicie, and you will be well ahead and I can use the money to pay off debts....

Subject: (no subject)
From: GuiRochat@aol.com
Date: Mon, 21 Apr 2003 12:35:03 EDT
To: baderfa@execpc.com

Dear Alfred,
It was nice talking to you just now. My joke was that if you would think of selling a real Boucher for $ 3/40,000 then frankly I would be disappointed in your business acumen. Of course I trust you entirely. In any case I will send off the letter to Alastair Laing with all the documentation I have amassed on the Boucher in the hope that he will react favourably. As for the Pierre my conservator will clean it carefully and touch it up only when I am there to see what she is up to. As for Laing, let me pursue it at this moment and after he has reacted you can visit him, so that he has the time to think about the Boucher at his leisure.
Kindest best regards,
Gui

MICHELE S. KAY
PAINTINGS CONSERVATION

Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012

April 26, 2003

Idyllic Scene of a Nursing Mother and Child seated by Resting Goats
Jean Baptiste Marie Pierre (1713 – 1789)

H: 8 7/8" W: 6 ¾"
Oil on copper panel

Condition prior to restoration:

The painting had a moderate layer of soot and grime on the surface, and a yellowed, uneven film of natural resin varnish. Several areas had heavy overpaint over original paint to conceal smaller areas of paint loss. Much of this overpaint was different in color and not in keeping with the original paint film. This is most obvious in the backside of the goat and the dark rocky area above it.

Restoration Treatment:

Soot and grime were cleaned from the surface with water-dampened swabs. The discolored yellowed varnish was removed with a mild combination of solvents. Stronger solvents and gentle scraping were required to remove the thick discolored overpaint and various retouches throughout the picture. Losses were filled with B-72, a thermoplastic acrylic resin and calcium carbonate. Retouching was carried out with finely ground, dry pigments bound in a polyvinyl resin medium. Glazes were applied with Maimeri restoration colors. The painting received two thin-brushed layers of Rembrandt Retouching Varnish with a spray intermediary layer of Mowilith 20 in Ethanol. All materials used in this procedure are reversible in mild solvents.

Fee……$500.00

SIX OLD ROAD • ELMSFORD • NY • 10523 • 914-592-7172 • FAX 914-592-7782

Invoice

Ali Elai
CAMERARTS, Inc.
20 East 69th Street at Madison Avenue
New York, New York 10021
Tel: (212) 517-3982 Fax: (212) 249-9285

DATE	INVOICE #
3/19/2003	32067

BILL TO

Gui Rochat fine Art Ltd.
51 MacDougal Street, #185
New York, NY 10012
673-3484

P.O. NUMBER	TERMS	PROJECT

QUANTITY	DESCRIPTION	RATE	AMOUNT
	Pierre		
1	Original Photography & 4x5 Transparency	32.00	32.00
1	Additional Shot	13.00	13.00
1	4x5 Duplicate Transparency	22.00	22.00
2	Additional Dupe	13.00	26.00
	Pierre total $45.00		

TOTAL $93.00

A071
1849

Pay to Rochat

~~7521~~ 2 R 50 ~~¢45~~ for photo

~~4533~~ ¢ 250 for
1/4 of costs.

Send 2 checks.

4-18-03

1489

7594

NORTH CAROLINA
Museum of Art

28 April 2003

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

Dear Dr. Bader,

Thank you for the photographs and your letter of April 22. I certainly remember borrowing your wonderful Jacob van Campen, as well as visiting your collection in spite of the fact you were in London at the time.

I am always amazed when an unknown Molenaer comes to my attention. Based on the photographs, however, I would agree with you that the picture is a very early Jan Miense Molenaer, circa 1628. It represents another from a group of three-quarter length merrymaking children placed in the extreme foreground of the composition. Typical for the painter's juvenilia, the composition is crowded, the expressions forced, and the execution rather coarse. Within a year or two Molenaer would begin to overcome some of these early shortcomings. Compare, for example, The Dentist of 1629 (enclosed photograph; other comparisons appear in the enclosed catalogue).

I hope this information is useful to you. With your permission, I will keep the photographs for my files. All the best.

Sincerely yours,

Dennis P. Weller
Curator of Northern European Art

enclosures: Molenaer photo and catalogue

Subject: CONTRACT
From: GuiRochat@aol.com
Date: Wed, 30 Apr 2003 19:24:10 EDT
To: baderfa@execpc.com

Dear Alfred,
This is to confirm that I can offer the large French family portrait @ $ 175,000 with your revenue to be $ 100,000 net/net and all costs for packing and transport to be borne either by me or by my client.
With many thanks.
Best regards,
Gui Rochat

Gui Rochat, Old Masters
51 MacDougal Street, Suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Subject: (no subject)
From: GuiRochat@aol.com
Date: Wed, 30 Apr 2003 13:05:53 EDT
To: baderfa@execpc.com

Dear Alfred,
While we are waiting for the reactions on the Pierre and the Boucher, I would like to offer your large charming painting of a French family with your permission to two of the French wine makers in the Napa Valley in Northern California. They have very large tasting rooms for the public and collect art so this may be just what they would like. Asking price $175,000. I would be very happy to receive your check for half of the photography and cleaning costs on the Pierre @ $272.50 as my expenses are high (50 cent per copy of the many xeroxes for the Boucher that I had to make at the Frick library and mailing costs abroad from $3-5). I hope you are well and that Spring has come to Milwaukee. It is very beautiful here with sun and blossoms all-over town.
Kindest regards,
Gui

Gui Rochat, Old Masters
51 MacDougal Street, Suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Dear Gui,

By all means offer the family portrait for $175,000 and if you can get this you will get $75,000 from me. What I would like is $100,000 net/net, by which I mean I receive $100,000 and the buyer or you takes care of the packing and shipping.

In time you will get to know me better and then know that I pay very promptly, whether it is for paintings or photography. Two checks, one for photography and one for restoration, went out to you on April 28th. Sadly, I have no control over the mail.

Did you receive the two photographs I sent you last week? One, your black/white before conservation and the other the black/white of my charming drawing. If you would like to sell the drawing we could split everything above my cost of $750.

With best wishes,
Alfred

GuiRochat@aol.com wrote:

> Dear Alfred,
> While we are waiting for the reactions on the Pierre and the Boucher, I would like to offer your large charming painting of a French family with your permission to two of the French wine makers in the Napa Valley in Northern California. They have very large tasting rooms for the public and collect art so this may be just what they would like. Asking price $175,000. I would be very happy to receive your check for half of the photography and cleaning costs on the Pierre @ $272.50 as my expenses are high (50 cent per copy of the many xeroxes for the Boucher that I had to make at the Frick library and mailing costs abroad from $3-5). I hope you are well and that Spring has come to Milwaukee. It is very beautiful here with sun and blossoms all-over town.
> Kindest regards,
> Gui
>
> Gui Rochat, Old Masters
> 51 MacDougal Street, Suite 185
> New York, NY 10012, USA
> website: www.frencholdmasters.org
> tel 212.673.3484
> fax 425.955.3422
> email: rochatoldmasters@aol.com

Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 2 May 2003 09:44:11 EDT
To: baderfa@execpc.com

Dear Alfred,
I am writing about your large family portrait to two French wineries in the Napa valley who collect art and have very large tasting rooms in their former wine press spaces.
I also think that I may have found the artist for your charming drawing of the little girl. There is a painting in the San Francisco museum of young children by the well-known French 18th century painter Carle VanLoo and this may well fit into his work, as he was known for his depictions of children like this. I will have to check next week at the Frick, but I am sending to you by attachment an image of this painting and a preparatory drawing for it, which is in the Art Institute of Chicago.
Kindest best wishes,
Gui

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email: rochatoldmasters@aol.com

terhin geschichtliche Fresken in der Aula der Gemeindeschule in Brüssel-Ixelles.

Singer, Kstlerlex., Nachtr., 1906. — Hippert u. Linnig, Peintre-Graveur Holl. et Belg., 1879. — La Renaissance XIV (1832) 45. — Journ. d. B.-Arts 1887 p. 130. — Jahrb. d. Bilder- u. Kstblätterpreise, Wien 1911 ff., III.

Gérard, Lambert, belg. Goldschmied, fertigte 1616 die Silber-Gruppe der hl. Elisabeth zwischen zwei Bettlern an einem der Elisabethkirche in Mons gehörenden Amtsstab. — Wohl identisch mit dem Goldschmied Aubert Gérard, von dem sich ein silberner Hirtenstab von 1616 mit figürlich verzierter Krümme (Heilige, Almosen austeilend) im Ste Waudru in Mons befindet. (Oder gar Identität der beiden Arbeiten?!)

Marchal, La Sculpt. etc. belges, 1895. — Rosenberg, Goldschm. Merkzeichen, 1911.

Gérard, Louis Alph., s. *Gérard,* Alph.

Gérard, Louis Auguste, Landschafts- und Architekturmaler, Holzschneider und Lithograph, geb. am 5. 2. 1782 in Versailles, † 1862. Schüler von J. V. Bertin. Stellte 1819—43 im Salon Landschaften und Ansichten aus Paris und Umgegend, Rouen, Fontainebleau, Senlis, Nantes, Orléans usw. aus. Eine Ansicht des Schlosses Polignac im Mus. von Narbonne.

Gabet, Dict. d. Art., 1831. — Bellier-Auvray, Dict. gén. I (1882). — Marmottan, Ecole fr. de peint. 1789—1830, [1886].

Gérard, Louis G., s. *Gérard,* Gaston.

Gerard, Marc, = *Geeraerts,* Marcus.

Gérard, Marguerite, Malerin, Vignettenzeichnerin und Radiererin, geb. am 28. 1. 1761 in Grasse, † am 18. 5. 1837 in Paris, Schwester der Mme Marie-Anne Fragonard (s. d.), der Gattin Honoré Fragonard's, und des Stechers Henri Gérard. Kam 14 jährig nach Paris in das Haus ihres berühmten Schwagers, wo sie unter dessen Leitung zunächst das Zeichnen und Radieren erlernte. So entstanden ihre frühen graphischen Arbeiten, wie Le Chat emmaillotté, La Première leçon d'équitation, Au Génie de Franklin (1778) unter ausgedehnter Mitarbeit Fragonard's, ebenso das bekannte Blatt: Monsieur Fanfan. Bald griff sie auch zu Pinsel und Palette und malte honette Familienszenen in der genrehaften Auffassung ihrer Zeit, die in den Nachstichen Vidal's, ihres Bruders Henri Gérard und Nic. de Launay's sehr bekannt geworden sind. Stofflich steht im Mittelpunkt ihrer Malerei das Kind. Auch an ihren frühen Gemälden hat Fragonard tätigen Anteil. Ihre Anlehnung an die holländ. Gesellschaftsmaler des 17. Jahrh. zeigen besonders ihre ersten Bilder wie „Elève intéressante", „Triomphe de Minette", „L'Art d'aimer", „Dors, mon enfant" u. a., die ihr schon vor der großen Revolution Tagesberühmtheit verschafften. Nach 1789 nahm ihre Malerei die bürgerlichen Allüren der neuen Zeit an und pfropfte auf die alte Rokoko-Grazie das neue klassizistische Ideal: Bilder wie „Elan de la Nature", „Triomphe de Raton" zeigen das Äußerliche dieser Wandlung. Viel echter wirkt dieser Schritt aus dem Höfischen in das Kleinbürgerliche in ihren reizenden Vignetten für die Liaisons dangereuses (Ausg. von 1796) und die Amours du Chevalier de Faublas (Ausg. von 1793), die von Masquelier, Simonet u. a. gestochen wurden. Besondere Beachtung verdienen ihre Bildnisgemälde, darunter das Porträt der Mme Honoré Fragonard mit ihren 2 Enkeln (bei Marcel Fragonard) und das anmutige Doppelbildnis der Mme de Staël und ihres Töchterchens auf Schloß Coppet. Gelegentlich fertigte sie auch Miniaturen; 2 solche, aus den Sammlungen Alph. Kann und Baron de Schlichting, waren auf der Miniat.-Ausst. der Bibliot. Nat. 1906 ausgestellt (No 170 und 171). Man findet Bilder von ihr in den Museen zu Aix, Besançon, Bordeaux, Cherbourg, Lyon, Perpignan, Pontoise, im Louvre, in der Ermitage und im Pawlowsky-Palais in St. Petersburg, sowie im Petersburger (Fürst Youssupoff, 3 Bilder) und Pariser Privatbesitz (Mme Ph. Escudier, Mme Ch. Floquet, Marcel Fragonard usw.). 1799—1824 stellte sie im Salon aus. Ihr Bildnis, Sepiazeichnung von Fragonard, wird in der Bibliothek in Besançon (Legs Pâris) bewahrt.

Jeanne Doin, Marg. G., in Gaz. d. B.-Arts 1912, II 429—52. — Renouvier, Hist. de l'Art pend. la Révolut., 1883. — E. u. J. de Goncourt, L'Art du 18e siècle. 1882. II 342 f., 366, 374, 381. — Portalis, Les Dessinat. d'illustr. au 18e siècle, 1877. — Portalis u. Béraldi, Grav. du 18e siècle. 1880—82. II. — Bellier-Auvray, Dict. gén., 1882. I. — Gaz. d. B.-Arts 1900 I 448 f., 445 (Abb.); 1908. I 297, 299 (Bild d. Smlg. Escudier, Abb.). — Revue de l'Art anc. et mod. XIX (1906) 205 (Bildniszeichnung Fragonard's, Abb.), 214 f.; XXXII (1912) 431 (Abb.), 433, Anm. — L'Art et les Artistes XVII (1913) 171 (Bildnis d. Mme Staël, Abb.). — Les Arts 1908 No 76, p. 6, 7 (Abb.). — L'Art décoratif 1913, II 140 (Bild d. ehem. Smlg. Pischoff., Abb.). — Bull. de la Soc. de l'Hist. de l'Art franç. 1912 p. 130 f. — Die Kunst XXIII (1911) 194, 197 (Abb.). — Deville, Index du Mercure de France, 1910. — Mireur, Dict. d. Ventes d'Art, 1901—12. III. — Parthey, Deutscher Bildersaal, 1863/4. — Waagen, Gemäldesmlg. d. Ermitage zu St. Petersburg, 1864 p. 417. — Trésors d'Art en Russie 1903 p. 417; 1906 p. 202 f. u. Taf. 127, 9. — Graves, Cent. of Loan Exhib., 1913 ff., I. — Kat. d. angef. Ausst. u. Museen.

H. Vollmer.

Gerard, Michel, = *Michel,* Girard.

Gérard (oder Girard), Pierre, genannt *Castorès,* franz. Hofwerkmeister, wohl nur Bauunternehmer, Schwiegersohn Phil. de l'Orme's, arbeitete 1547—62 am Schloß Fon-

Subject: Re: (no subject)
From: GuiRochat@aol.com
Date: Fri, 2 May 2003 17:15:49 EDT
To: baderfa@execpc.com

Dear Alfred,

Re: the French family:

No burden is too great for me and if any of the two wineries are interested I will carry it myself on my back through to California.

Re; the Young Girl

You are a step ahead of me about the drawing of the young girl as I saw that Laurie Winters wrote the entry on VanLoo in the Art Encyclopaedia, but I was not going to tell you before I got all my ducks in a row, i.e. I do need a good color picture of it and to know what I want to ask for it, to convince Dr. Winters as she is a stubborn woman (aren't they all ?!)

Re: Pierre

I will get it next week and I will send you a good color photograph of it, which will show how wonderful it looks now it is clean !

Your
Sorcerer's Apprentice

Gui Rochat

Old Master Paintings and Drawings

5/5/03

KEEPING YOU INFORMED OF PROCEEDINGS

ONE OF TWO SENT TO NAPA WINERIES

BEST

GUI

New York, May 5, 2003

Mr. Donald Hess
The Hess Collection
Hess Winery
4411 Redwood Road
Napa, CA 94558

Dear Mr. Hess,

I take the liberty of presenting you with a color photograph of a remarkable and very charming large French family portrait dating from circa 1810 and possibly of a family from the Alsace Lorraine, which I thought might be of great interest to you. Large family portraits of this kind and date are extremely rare and are seldom found within the US. The size is 59 by 91 inches, oil on canvas, excellently conserved, cleaned and well framed. The artist sketched himself on a stretcher on the reverse. The painting is at present in a Mid-Western collection.

It would form a wonderful crowd attraction within a winery that by its very nature has links to French culture and taste. I hope that you may be interested in acquiring this wonderful image.

Very sincerely yours,

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

Kindly by appointment
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Subject: Re:
From: GuiRochat@aol.com
Date: Tue, 6 May 2003 13:32:51 EDT
To: baderfa@execpc.com

Dear Alfred,
Honestly I have the greatest respect for you and I knew instinctively from the first day that I met you that you are entirely ethical in your dealings, so please accept my sincerest admiration for you. Otherwise I would not myself have gone to the lengths I did, of trying to market your French holdings in pictures. And I very much enjoy having this contact with you, as well as loving the research, because I get more pleasure finding out about good pictures and drawings than just for the monetary results, even though I am in need of some cash inflow at the moment. But all that surely will change and 'Deo Volante' I can sell your beautiful Boucher soon. The fact that it takes time to hear from Laing is a very good sign, meaning that he is seriously considering my proposal about a full attribution. I do hope that you packed the drawing well and that you sent it on my account with FedEx as I myself requested that you send it. Thank you so much for entrusting me with it, so that I can be sure about it, because from photographs it is well nigh impossible to judge. I have this problem with a rare seventeenth century picture which I have in my catalogue as number 2,
but on which I disagree with the scholar and I now have contacted one of the most distinguished French scholars, who agrees with me and suggested a much more important name, but cannot give me a definite opinion without seeing it himself, so I have to wait till he comes here.... I just read that you will pay for the FedEx, so what I will do is pay for the color transparencies without which I cannot market the drawing. I promise to send you an email that it arrived safely and will also send to you a consignment agreement as outlined in your email. Many many thanks for the confidence you place in me. I am also careful to spend money, but unfortunately in order to sell, one needs to spend money...
All very best wishes, your
Gui

Gui Rochat

Old Master Paintings and Drawings

May 8, 2003

Dear Alfred,

I am faxing hereby the response from Alastair Laing on your Boucher. It is very hard to read, so I will translate some of the contents to you.

Mr. Laing writes that he is aware of several versions of the Boucher with or without the cherub and that he believes none of them are autograph.

However he has seen your Boucher before it was cleaned in England circa 1993 and he was as he writes impressed by the authenticity of the facture (i.e. manner), which is of Boucher's style of the late 1730's, but disappointed by its quality. He elaborates by saying that it seems an abandoned project by Boucher himself (and mentions that it would be interesting so see if there are traces of a cherub by x-ray or infra-red illumination-which would include under painting or the drawing of its outlines).

He concludes from my photograph and from his memory that your Boucher is possibly mainly autograph, by the hand of Boucher in the body and mainly in the head of Venus, but maybe later finished off by the studio especially in the drapery.

My conclusion is that he remains very careful as he has not seen your painting in the original since it was cleaned. I wish he would travel when in the US to Milwaukee to see it in person, but maybe there remain other possibilities. He is organizing an exhibition at the Frick museum of Boucher and though I do not know how soon that will take place, he certainly would come then again to the US.

We have come at least to be able to call your painting: "Francois Boucher and Studio", which is indeed a big step forwards. I want to pursue this further and speak to Beverly Schreiber Jacoby when I probably will see her at the opening of the big Art Fair tomorrow on Park Avenue.

Kindest regards,

Gui

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

Kindly by appointment
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

THE NATIONAL TRUST
for Places of Historic Interest or Natural Beauty
36 QUEEN ANNE'S GATE · LONDON SW1H 9AS
Telephone +44 (0)20 7222 9251 · Facsimile +44 (0)20 7222 5097 · Website www.nationaltrust.org.uk

To: M. G. Rochat
Company: Fax no: 001 425 955
From: Alastair Laing 3422
Company: Tel no:
Date: 8.5.03 No of pages: 2
No.187664 nicoday by Guilbert

Direct tel 020 7 447 6536/7
Direct fax 020 7 447 6540
E-mail
Your ref
Our ref B. v. 02

Dear Monsieur Rochat,

Thank you for your letter of April 20th, which arrived just before, as it happens, I was due to set off with the French Bronzes Study Group for Washington and New York (but with no time for anything else but the pursuits of the group), from which I am just back, so only able to respond now.

The <u>Sleeping Venus</u>, with or without Cupid (though the quiver clearly indicates that he should be there) is known to me in several versions, (including the Walton one, which was submitted to Sotheby's back

in 1989; and another in N.Y., which I had been asked to review, but had no time.) none of them, I believe, the lost original that was in the posthumous sale of La Roque and engraved and it is very difficult to establish the exact status of each of them.

I don't think that I saw your friend's Sleeping Venus when it came up at Sotheby's NY in 1995, but I had seen it, prior to restoration, with Guy Ladrière two years before. I was at once and the same time impressed by the authenticity of its facture — that of a Boucher of the early 1730s, but disappointed by its quality. It had the feeling of an abandoned (hence the absence of the (cupid)* replica of the lost original, possibly largely autograph in the body (but lacking finishing touches in the head), but finished off by the studio, esp. the copious drapery.

* it would be interesting to use X-rays and infra-red, to see if he was correct in what he said ...

Yours sincerely, Arthur Laing

P.S. I am conscious of also owing you a letter in reply to yours about your Head of a Woman in a Study, but I am so caught up in the cataloguing of the Fields exhibition, that I just have no time to get into the swing.

in 1989; and another in N.Y., which I had been asked to review, but had no time.) none of them, I believe, the lost original that was in the posthumous sale of La Rogue and engraved and it is very difficult to establish the exact status of each of them.

I don't think that I saw your friend's Sleeping Venus when it came up at Sotheby's NY in 1995, but I had seen it, prior to restoration, with Guy Ladriere two years before. I was at once and the same time impressed by the authenticity of its facture — that of a Boucher of the early 1730s, but disappointed by its quality. It had the feeling of an abandoned (hence the absence of the Cupid)* replica of the lost original, possibly largely autograph in the body (but lacking finishing touches in the head), but finished off by the studio, esp. the copiers — drapery.

Yours sincerely,

Alastair Laing

* it would be interesting to use X-rays and infra-red, to see if he ever put in the Cupid...

P.S. I was curious of also asking you a little in reply to yours about your Head of a Woman in a Sheep, but I am so caught up in the catalogue of the Frick exhibition, that I just have no time to get into the matter.

Gui Rochat *Old Master Paintings and Drawings*

NEW YORK MAY 8, 2003

RECEIVED FROM DR. ALFRED BADER FINE ARTS:

AN OVAL DRAWING *EN TROIS COULEURS* CHALKS OF A YOUNG GIRL, TENTATIVELY ATTRIBUTED TO CARLE VANLOO.

$ 750.-

TO BE INSURED FOR $ 2500 , RESEARCHED AND SOLD WITH ALL PROCEEDS ABOVE $ 750 TO BE DIVIDED EQUALLY BETWEEN DR. BADER AND GUI ROCHAT.

WITH THANKS,

Membre Societe de l' Histoire de l' Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

Kindly by appointment
tel 212.673.3484
fax 425.955.3422
email: rocharoldmasters@aol.com

Subject: Re: (no subject)
From: GuiRochat@aol.com
Date: Sat, 10 May 2003 09:10:30 EDT
To: baderfa@execpc.com

Dear Alfred.
I sent a fax with the agreement between you and me. The Newhouse label was on the back of the drawing. I will see what I can find at the Frick library next week on it. You are entirely correct, a lot of Newhouse stuff was misattributed, but not always and maybe it is recorded where he got the drawing from. I will do my best.
Kindest regards,
Gui

Dear Gui,

I am so glad that you like the drawing of a young girl, but I am puzzled by your e-mail of yesterday. You wrote, "I am sending you separately by fax a consignment agreement. It comes from Clyde Newhouse..."

Does the consignment agreement come from Newhouse or does perchance the drawing come from Newhouse. If the latter, that would be very good indeed, but how do you know? And if it does come from Newhouse can you find out what they called it? Not that their attributions were always correct. Otto and I looked at a collection of old master paintings which Newhouse sold to a family in San Antonio in the 1940's and almost all of the attributions were way off.

Best wishes,
Alfred

GuiRochat@aol.com wrote:

> Dear Alfed,
> I just received your drawing of a young girl in perfect condition so it was very well packed. Thank you. It is more lovely than I had expected but I need to rethink my attribution. I am sending to you seperately by fax a consignment agreement. It comes from Clyde Newhouse, a most important New York gallery which is now defunct (his daughter Jill Newhouse remains as a drawings dealer), and the frame is 18th century, but regilded. I will keep you informed about it as I go along.
> Please do not be discouraged by Mr. Laing's first reaction to the Boucher. I was surprised he even went so far as to admit that most of it is by Boucher. After all he saw it in London more than ten years ago when it was in a dirty condition and has not seen it cleaned. I am determined to pursue it further with him. At least we did the first step to make it Boucher and Studio !
> Kindest regards,
> Gui
>
> ---
>
> This message scanned for viruses by Corecomm

Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 20 May 2003 13:55:52 EDT
To: baderfa@execpc.com

Dear Alfred,
Excellent letter. I hope that Laing can see you and chat about your Boucher. He may be hedging his bets as he is very careful about attributions (wise man !), so please do not push him, but I hope he may be sufficiently intrigued to see your by now cleaned Boucher painting when he comes next to the US. It may intrigue him that you bought Herstmonceaux Castle for Queen's University as he is connected to the National Trust.
I also now think that the drawing of your small girl that you sent me is definitely by Henri-Pierre Danloux (French 1753-1809), who fled the French revolution in 1791 and worked in London till 1800 which explains why I have been thinking that this drawing could be British of a young English girl. Danloux formed an inspiration to many English painters. Now to sell it...
Once again Bon Voyage and best of luck !
Gui

Beat K. Scheuber
for famous art

To Clovis
Any interest?
E: No Anne
22 V

Alfred Bader Fine Arts
Astor Hotel. Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA

CH-6002 Luzern May 21th. 2003

Leonardo/Salai

Dear Mr. Bader

I do know your Person after the story from Claus Dreckmann -- last year -- about Rembranddts **Minerva** . There was Mr. Otto Naumann involved.

I like to offer you something special:

Since 3 Years I'm working directly with the owner of the following painting and I'm the authorized mandate to sell this oeuvre.

I'm also in the possession of the full documentation. (Ekta / 4 files)

Monna Vanna / Joconda nuda
Ca. 1510-15
Oil on panel
89 x 65,5 cm
(annex)

If any concret interest exist you can suggest your procedure you like for the further activitys.

About the price : I can offer a very special price -- represent a very profitable deal for you!

For further informations, please do not hesitate to contact me via fax or e-mail.

Yours Sincerely

Beat K. Scheuber

Widspühlmatte 16 CH-6043 Adligenswil
T/F ++41 41 340 00 94 malubrat@bluewin.ch

ACHADEMIA · LEONARDI · VINCI

Journal of Leonardo Studies & Bibliography of Vinciana

CARLO PEDRETTI, Editor

Firenze, 16 December 1991

Please forgive me for having taken so long to thank you for having made it possible for me to see the original of the so-called Monna Vanna, a painting which has intrigued me for a long time and which is now of even greater interest to me in view of the newly discovered documents concerning Leonardo in relation to his pupil Salai.

I am not surprised that the wealth of factual information provided by the scientific investigation conducted by Dr. Seracini, should present the painting in a new light, thus confirming the very positive opinion that I have always had of it. Indeed, I am well prepared to share David Brown's opinion that the Monna Vanna is Leonardo's "last great pictorial invention". I am in fact convinced, more than ever, that the work was carried out by Salai under Leonardo's guidance and active participation. It was common practice in Leonardo's time that the master should conceive his paintings and guide his pupils in their execution, personally completing their most relevant parts or those which did not satisfy him. A case in point is the London version of the Virgin of the Rocks, which is rightly labelled as being by Leonardo, and which is known from the documents to have been carried out with the extensive participation of an assistant. The Monna Vanna is a comparable case. My opinion is based not only on Dr. Seracini's scientific research, but also on a range of stylistic and philological considerations which may eventually be backed by documentary evidence. I have asked Dr. Seracini to prepare an English résumé of his report for publication in appendix to an essay on the painting that I am planning to publish in my journal of Leonardo Studies. I am sure that I can always count on your kind and generous cooperation, particularly in view of the reproductions that I am planning to include.

With all good wishes, in which my wife joins me,

Yours sincerely,

Carlo Pedretti

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8 July [redacted]

I should like to thank you very much for welcoming our request about the painting in your possession, The Monna Vanna by Leonardo da Vinci and Salai, also known as 'The Mackenzie Joconde nue' (oil and tempera on panel, 83 x 65 cm).

You were very kind, indeed, to let us have it on loan for the initial phase of the Leonardo travelling exhibition which we organized in Sweden in 1993 and 1994 under the high patronage of H.M. King Carl Gustaf XVI, and which was afterwards taken to Germany and Holland, and is now planned to move on the States and then to Japan.

We greatly appreciate your generosity in allowing the hosting museums to insure the painting on the basis of an evaluation far below its actual value, which, in our estimation, could well be in the order of US$ 15 to 20 million. Unfortunately, as you well know, even great museums run on a very tight budget, but of course they are in the position to ensure the maximum security as well as the greatest prestige.

With kindest regards,

Yours sincerely,

carlo pedretti

Prof. Dr. [redacted]
Director

CP:ng

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May 26, 2003

Dear Dr. and Mrs. Bader,

It was my great pleasure meeting you the other day, and I thank you for sharing your home and your collection with me. I must confess that I was rather breathless when I left. Please find the accompanying *dvar Torah* for your use. I hope you find it helpful. I would like to share the introduction and several chapters of my book with you for your observations and insights. Please let me know an appropriate mailing address. I am at 318 Stonington Road, Silver Spring, MD 20902.

Thank you again. Travel safely.

Sincerely,

Erica Brown

Received May 30

Into the Wild: *Bamidbar*/Numbers

by Erica Brown

There is a beautiful midrash that states that the Torah is acquired through three instruments: fire, water and wilderness. Fire conjures an image of passion, water conveys immersion and cool rationality. Wilderness evokes fear and chaos, a place of uncharted territory and expectation. This week, as we open a new book of the Torah, the book of Numbers, we prepare ourselves for this long journey into the wilderness, the *midbar*. The book is called Numbers because the first act in the sedra is the census, or the counting of the children of Israel. However, the Hebrew title conveys the scope of the entire book with all the phantasmagoric imagery conjured by the word "wilderness." How and why does one acquire knowledge through this crucible of landscape?

The word "*bamidbar*" is often translated as desert. This translation does not capture the landscape of the biblical region in its entirety. When we think of a desert, we generally think of flat, monotonous terrain broken up by dunes and shifting sands. Anyone, however, who has traveled in the south of Israel knows that the region is better captured by the word "wilderness." It is mountainous and cavernous, often struck by flash floods and hardly monochromatic in color. Images of nature created by our prophets, confirm both the danger and the unsettling sensations of being in the wilderness. Jeremiah describes the "scorched places" of the desert as a "salty land without inhabitation" (17:5-6). Hosea compares the wilderness to the erring Israelites: "I will make her like wilderness, render her parched land and let her die of thirst" (2:5). In Deuteronomy the wilderness is described as "an empty, howling wasteland" (32:10). Psalms repeatedly refers to the wilderness as a wasteland. It is not surprising that the children of Israel continually complain on their forty year journey: their physical surroundings presented constant challenges, from thirst to wild beasts, enemies to an inability to navigate correctly. Problems of navigation are a leitmotif in the book of Jeremiah, one of the prophets most familiar with desert environs. He continually uses the metaphor of lost sheep or deceiving paths that take the traveler in the wrong direction. Such paths created by grazing or wild animals, fallen trees, or strong rains served only to confuse the wayfarer from arriving at his destination. The reference to God as a shepherd can only truly be understood against the backdrop of these challenges. All of these biblical sources merely enhance the question as to how the wisdom of the Torah can be obtained in such insecure circumstances.

The same Jeremiah who warns of the dangers of the wasteland, also recalls the closeness shared by God and the Israelites in this place precisely because of their dependence on God for protection. In Jeremiah 9:1, the prophet exclaims, "Oh to be in the desert, at an encampment for wayfarers..." There is something about the expansiveness and simplicity of the environment that makes man contemplative and aware of his insignificance. The enormity of the terrain highlights the smallness of man and often, in place of fear, religious awe emerges. Wisdom, too, like a spring or sudden flood, rises where least expected. But it is not only this spiritual rawness which is possible in the vastness of the wilderness that leads to knowledge. It is the desire to put order in the chaos, to organize places and pockets of meaning, which leads to the acquisition of Torah. Precisely because man feels dominated by the landscape does he try to overcome this impotence by building structures of human intelligence. Some of the best examples of this phenomenon are present in this week's sedra.

Our Torah reading for this week begins with the census. Essentially in the act of counting, man asserts his place in contrast to the landscape which takes no notice, so to speak, of human habitation. Then, in chapter two, each tribe is commanded to organize its encampment and to raise a banner. Both the location of the tribe and its flag are two more means to assert man's presence

and create meaning out of chaos. We then turn to the organization of the Levites and the responsibilities posed by the Tabernacle. This is the center of the Israelite encampment, both geographically and spiritually. We created a center of meaning, a hierarchy of leadership, and attached to it responsibilities. Life in the wilderness, despite its dangers or maybe because of them, allowed us the gift of both contemplating nature and becoming, in some small way, a master over it by the creation of these new organizations. When we think of the acquisition of knowledge, it too, is prompted by both reflection and analysis of the way matter is and an attempt to categorize, file, figure and control that which seems beyond our initial comprehension. Returning to the midrash we better understand its message. Torah can be acquired through passion, through rational immersion and also through chaos. The landscape of the wilderness is no harder to master than the complex landscape of the mind.

Shabbat Shalom.

Gui Rochat

Old Master Paintings and Drawings

June 1, 2003

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

Dear Alfred,

I hope that your meeting with Alastair Laing went well and that it was helpful.

I am sending to you an image of the cleaned Pierre. Though I am a dreadful photographer, I hope you will be able to see the change which is considerable, It looks very nice now. Unfortunately I did not have the slightest response from Mr. Aaron on it. I will have to do more homework on this charming small painting. I still think that it is by Pierre.

The approach to the wineries on your large family portrait was not very productive, so I will have to think of other possibilities.

With kindest regards,

Gui

Membre Societe de l'Histoire de l'Art francais
51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

Kindly by appointment
tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com

Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 6 Jun 2003 11:21:07 EDT
To: baderfa@execpc.com

Dear Alfred,
I assume that you are back home and that you had a good trip to England. How did the conversation with Laing go ? I am very curious to know. The small copper by Pierre came out beautifully and looks a hundred times better. Unfortunately no response again from that Mr. Aaron in Paris, so I will have to approach someone else who is knowledgeable.
The drawing of the young girl that I identified as by Danloux is definitely by him. Following is the correct description. I am offering it now to three people in the hope there will be a response. It is, as you surely are well aware, very diffcult indeed to sell anything in this economic climate, but I will keep at it.
With all my kindest best regards to you, Ann and Mrs. Bader,
Gui

HENRI -PIERRE DANLOUX
(Paris 1753-1809 Paris)

TETE DE JEUNE FILLE AU FOULARD

Pastel, oval, sight size 20.7 by 18.2 cm , with mat 34.2 by 25.4 cm
In an original mat and framed in an antique English frame

Ex Newhouse Galleires, New York, with label *M. Newhouse, No. 873, 8 P.C. 5, Riviera Express, 11 rue du Congres, Nice*

Possibly a portrait of a young English girl from the time that Danloux was exiled in London during the French revolution from circa 1791-1800

Gui Rochat, Old Masters
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East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

A Chemist Helping Chemists

June 26, 2003

Mr. Alastair Laing
The National Trust
36 Queen Anne's Gate
London SW1H 9AS
ENGLAND

Dear Dr. Laing,

A good friend in New York, Gui Rochat, has been corresponding with you about a painting of *Venus Asleep in Her Bed* which I purchased when it was attributed to Boucher, in lot 104 in Sotheby's New York sale on May 19, 1995.

Gui has suggested that I meet you personally to discuss this painting which he believes is an early work by Boucher.

I am just leaving for three weeks on the continent but will return to England on June 24th and will return to my home in the United States on July 25th. During the week of July 7th I will be in London to attend the old master sales.

May I visit with you, perhaps best during the week of the sales, or if that is not convenient to you, before or after that week?

I much look forward to meeting you and remain with best regards

Yours sincerely,

Alfred Bader
AB/az

GUI ROCHAT
51 MACDOUGAL STREET, SUITE 185, NEW YORK, N Y 10012
TEL 212.673.3484, FAX 425 955.3422
EMAIL: ROCHATOLDMASTERS@AOL.

Dr. Alfred Bader
Alfred Bader Fine Arts
Milwaukee, Wisconsin

New York, June 26, 2003

by fax 414.277.0709

Dear Alfred,

It seems almost as if you have disappeared in the deepest darkest Europe. I hope that all is well and that you and Mrs. Bader are enjoying your stay in 'Old Europe' and are in excellent health.

I just received from Alastair Laing at the National Trust a fax saying that he is expecting you but that so far you have not contacted him. I hope you will do so as he is a very kind man indeed and he told me that he had met you once before at Clovis Whitfield's gallery. He is also quite impressed that you bought Herstmonceux for your 'alma mater' as apparently he identified some portraits of young women coming from Herstmonceux which are now in the National Trust at Clandon Park house. Hereby once again his address should you need it: Alastair Laing, The National Trust, 36 Queen Anne's Gate, London SW1H 9AS, tel. 44.207. 222. 9251.

I am still working on your fine art, even though it is hot and humid here. The charming drawing of the young female child which you bought while I was in Milwaukee and which I thought to be French was tentatively given to Henri-Pierre Danloux (1753-1809) by Christie's in Paris. I showed it to Margot Gordon of Aldega Gordon, major Old Master drawings dealers in New York and Rome and she did not agree. I myself had some doubts even though the technique was there. She also asked Cara Denison, chief drawings curator at the Morgan Library about it and she agreed with Margot that it could not be by Danloux even though there was a resemblance to his work. I had always thought it looked English, which could have some justification in the fact that Danloux lived in London from 1781-1790, escaping the French Revolution.

I now believe it must be British, which would make this drawing very interesting indeed, more saleable too. I have therefore written to David Moore-Gwyn at Sotheby's who is a clever man to ask if it could possibly be by Gainsborough Dupont or a similar British artist. I will write to you as soon as I have word from him.

About the "Pierre", I have again sent a letter to Mr. Olivier Aaron, who again did not reply, so I feel that we may as well abandon ever getting the courtesy of an opinion out of him. I showed it to Christie's here who said that it could well be by Pierre, but that it needed to be approved of by a French expert. Their auction estimates were $ 6/8,000. I will have to find out to whom in France I could send an image to and I shall work on that. No reactions from the California wineries on your large family portrait. Selling is very tough indeed at this time.

With all best wishes,

MEMBRE SOCIÉTÉ DE L'HISTOIRE DE L'ART FRANÇAIS
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for Places of Historic Interest or Natural Beauty

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To: Dr. Alfred Bader
Company: Fax no: 01424 777778
From: Aldstair Laing
Company: Tel no:
Date: 28.6.03 No of pages: 2
Message: Sending by Sandstone

Direct tel 020 7447 6536/7
Direct fax 020 7447 6540
E-mail alastair.laing@nationaltrust.org.uk
Your ref
Our ref 27. vi. 03

Tel July 4: May come to Milwaukee in Sept. Or plug Boulder to Mus. of Chicago Confirm.

Dear Dr. Bader,

Thank you for your letter of 26th June, which Gail Rockatt had told me to expect, and congratulations on your CBE, which I think you have been awarded since the one time that I met you, at Clovis Whitfield's gallery, some years ago.

Unfortunately, I am not in a very good position to meet you to discuss your Sleeping Venus at the moment, as I am up to my eyeballs, not only with work and visits for the National Trust, but also with preparing the catalogue and labels of my Bacon drawings exhibition for the Frick and the Kirkhill, and the decorating preparing things for my retirement period at the Gallery, to which I depart as soon as I can get a date, not showing until 13th Oct.

Could I perhaps suggest that we discuss your picture right away when from the Slides, or - better still - that we do so only then, with the picture ready to hand? Is it in Milwaukee? If so, it so happens that I am flying back from L.A. via Minneapolis, to see the owner there, so that you might be able to get it there for me to see? I am arriving at Minneapolis/St. Paul International on Sunday 28th September, FTA 17 27, and flying out again to Chicago on Tuesday 30th, at 17.00.

Yours sincerely,

Alastair Laing