

Alfred Barber

Art Related Correspondence

[The Fine Art Correspondence]

2004

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
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ART LIST OF CHICAGO

HOOSIER SALON - INDpls.

- REITZEL, Marques E. (1896-)
 1923 Address: 211 E. Ontario St., Chicago
 180. High Point
 1923-C Address: 216 E. Ontario St., Chicago
 218. Blackberry Time
 1925-C Address: No Address Listed
 162. Five O'Clock
 163. Foothills
 164. Zero
 1926-C Address: No Address Listed
 185. The Trail
 1927 Address: No Address Listed
 175. Road Builders
 176. The Detour
 1927-C Address: No Address Listed
 186. Across the Bridge
 187. The Morning Route
 1928 Address: No Address Listed
 132. Changing Pastures
 1928-C Address: No Address Listed
 200. ★His First Circus
 201. Showers
 202. Trouble Shooters
 1929-C Address: No Address Listed
 140. Harvest Lands
 1930-C Address: No Address Listed
 166. Colorado Mountains
 167. Coon Hunters
 1932 Address: No Address Listed
 161. Whoopee Ride
 1936-C Address: No Address Listed
 152. P.W.A. Project
 1938-C Address: No Address Listed
 167. The Great Spring Flood

REITZEL, MARQUES E.

Painter, etcher, lecturer, and teacher. Born in Fulton, IN, March 13, 1896. Pupil of Seyffert; J. A. St. John; Kroll; Norton; Carl Buehr; Foster. Member: Chicago Society of Artists; Painters and Sculptors of Chicago; Chicago Galleries Association; Hoosier Salon; College Art Association; American Artists Professional League; American College Society of Print Collectors; Cliff Dwellers. Awards: purchase prize, Art Institute of Chicago, 19 1928; Logan prize and medal, Art Instit Chicago, 1927; Muncie Star prize, Hoosier 1929. Work: "Queen Anne's Lace," Chicago M Collection for public schools; "Morning Route First Circus," Chicago Public Schools Art S "Six o'Clock," Hobart (IN) High School, Ro IL; "July Afternoon," Rockford College; "TI Cover," Dakota Boys Sch., Dakota, IL; "Swim Rockford Public Schools Collection. Professor Arts, Rockford College. Director, Rockfor Museum. Address in 1933, Rockford College ford, IL.

MANTLE FIELDING'S - DICTION
 ---- REVISED ED. 1986, P.

- REITZEL, MARQUES E.
 1925 171. High Point
 1927 251. Foothills
 252. Spring Clouds
 253. Moose Ear Creek
 1928 215. The Morning Shift
 1929 230. Across the Bridge
 231. The Six-Fifteen*
 1930 186. Loch Vale
 187. On the Road to Milner Pass
 188. In the Calumet District
 1932 174. Sawtooth Mountain
 1934 151. Before the Storm
 152. Presque Isle, Marquette, Michigan
 1935 140. Whistling Boy
 1936 179. Winter Evening
 180. Behind the Loaf
 1937 157. The River Road
 158. Autumnal Showers
 1938 168. The Burning Barn
 169. Railroad Siding
 1940 161. Blue Shadows
 162. Pigeon Point Light House*
 1943 255. Rocky Shore
 256. Swamp Shadows
 1954 155. Winter, Pescadero, Cal.

REITZEL, MARQUES E. [P, Print, T, I] San Jose, CA b. 13 Mar 1896, Fulton, IN. Studied: ASL, Ohio State U; AIC; Cleveland Col, Western Reserve U. Teachers: C. Buehr; Foster; Leopold Seyffert; G. Bellows; J. A. St John; Leon Kroll; James R. Hopkins. Exhibited: CI, 1929; CGA, 1929; PAFA, 1928, 29, 31; AIC, 1929, 31, 34; CMA, 1931; All-Calif. Exh, 1940, 41, 44; Oakland A Gal, 1941-43; CGE, 1939. Prizes: AIC, 1927, 28; HS, 1929, 40; Century of Progress, Chicago, 1934; San Jose AL, 1940, 41; Chicago Gal Assn, 1937, 43. Collections: Chicago Mun Coll for public schs; Chicago Public Schs; Hobart (Ind.) H.S.; Rockford Col; Dakota Boys' Sch; H.S. Rockford, IL; Belvidere Women's Col; Colo. State TC. Note: T, Rockford Col, Rockford, IL; Dir, Rockford AM; T, San Jose State Col.

MARQUES E. REITZEL, B. F. A., M. A.
 San Jose State College
 SAN JOSE, CALIFORNIA

Marques E. Reitzel (born—Fulton) attended the Art Institute of Chicago: Art Students' League: Ohio State: Church School of Art: Cleveland College of Western Reserve University. Instructors, Leon Kroll: Leopold Seyffert: James R. Hopkins: George Bellows: F. V. Poole: John Norton: William B. Owen, Jr. Member, Indiana Society of Chicago: Chicago Society of Artists: National Chairman, American College Society of Print Collectors; Honorary Member, Delta Phi Delta and Alpha Gamma Phi. Winner of the Frank Logan Medal, Edward B. Butler, Muncie Star Prize, and others. At present Marques Reitzel is working for the degree of Doctor of Philosophy, the title of the paper is "Landscape Painting in America."

REF: ACTIVE INDIANA ARTISTS 1940
 BY FLORA LAUTER, P. 132.

2. SIR ANTHONY VAN DYCK (1599-1641)

Mary Villiers Lady Herbert of Shurland Duchess of Lennox and Richmond (1622-1685) c.1636

Oil on canvas

Canvas size 42 x 33 inches

101.5 x 83.8 cm

Inscribed:

Maria Filia Georgij Ducis Buckinghamiæ relicta Spouſa Philippi Herberti Primogen[iti] Comitis Pembrocæ [E]t M[on]igome[ri]æ

Trans:

Mary Daughter of George Duke of Buckingham

Widow of Philip Herbert First-born of

The Earl of Pembroke [and] Montgomery

Provenance:

The Collection of King Charles I (1600-1649);

by the King's gift? pre 1642 to Lady Mary Villiers (1622-1685);

by inheritance to George Legge (1648-1691) 1st Baron Dartmouth;

William Legge (1730-1801) 2nd Earl of Dartmouth, Sandwell Hall, Staffordshire;

William Legge (1881-1958) 7th Earl of Dartmouth, Patshull Park, Staffordshire;

by descent to Lady Elizabeth Basset nee Legge.

Literature:

Walpole Society 1958-1960 vol. XXXVII Sir Oliver Millar *Abraham van der Doort's Catalogue of the*

Collections of Charles I p227 no.46

Stebbing Shaw *The History and Antiquities of Staffordshire* London 1801 Vol.III pp.128-132

This painting is to be included in Sir Oliver Millar's forthcoming monograph on the work of Sir Anthony van Dyck

The significance and striking quality of this forgotten royal commission has only emerged following recent conservation and relining. Cleaning has revealed a work of highly sensitive characterisation and poise, on a par with the most affecting of Van Dyck's more intimate portraits, and the discovery of van der Doort's royal brand (see *illustration*), on the reverse on the original lining, has reaffirmed the historical status of a young sitter who enjoyed many of the advantages of the royal children, including the services of the court painter. The painting itself - and a double portrait of the sitter's two young brothers- dates to one of the most fruitful periods of Van Dyck's work for King Charles I, the years 1635-37, during which he produced some of his most memorable -and personal- works for the King, including his groups of the Royal children.

Lady Mary Villiers was one of the three children of George Duke of Buckingham, 'Sweet Steenie', the consummate intriguer who had been the Favourite of King James I and then of his son, and of his wife Lady Catherine Manners daughter of the Earl of Rutland. When the Duke was murdered in 1628 few mourned him, and his death was seen as the removal of a pernicious influence on the government of the country and of an impediment in the King's relations with his wife, whom Buckingham had hated. The King, however, remained devoted to his friend's memory, and to his children, who were raised in the Royal Household almost as part of the King's own family. As a result, the eldest boy, George 2nd Duke of Buckingham, was from earliest years a boon companion of Charles Prince of Wales, and was his closest friend through the Civil Wars, a shared exile and finally government, until the latter's death in 1685.

Lady Mary too enjoyed a status little removed from that of Princess, and was recognised, both by her family's wealth and their closeness to the Royal family, as a highly desirable prize in a Court marriage. It must also have been apparent as she approached her teens that she would be a woman of some beauty. In 1634 negotiations were concluded for the marriage of Lady Mary, then aged twelve, to Charles Lord Herbert of Shurland, eldest son and heir of Philip Herbert Earl of Pembroke. Pembroke, himself a former favourite of James I, was the King's Lord Chamberlain, a magnate of considerable wealth and power, and a very natural sponsor of such a profitable alliance. Lord Herbert and Lady Mary were married on January 8th or 18th 1634/5 in the Royal Closet at Whitehall. The employment of the King's private chapel is a sufficient demonstration of the affection in which both were held by King Charles.



Dear Andy,

My friend who paid me
for Simon Gilliffe post this
to me - I think he is right
and you or I will be able to
see it - it's so amazing.

See the best
please

I have also received your letter copy to Mr. Van Dam and am relieved with the knowledge that this conservator knows little or nothing about what to expect from a work in the circle of van Dael. 17th or 18th century???? That's enough to reinforce my original opinion that the work is just what it should be, on fine canvas, unlined, on a correct style stretcher (no keys!), with appropriate craquelure and super quality. There are some conservators who know what they are doing and others who merely like to posture. I hope you share my feelings and are not hurt by this purchase.



(Feb. 1954), 127, repro. More recently, see Marlor, *History of the the Brooklyn Art Association*.

CHAPMAN, Frederick [Painter] 20th c. Exhibited: AIC, 1931. Sources: Falk, AIC.

CHAPMAN, Frederick A. [Auctioneer] b.1870, Brooklyn / d.1933, NY.

Addresses: Brooklyn, NY. Comments: During his career as auctioneer he had sold \$28,000,000 worth of paintings, books and objects d'art. From 1906-30 he was auctioneer for the Anderson Galleries; in 1931 and 1932 he was with the National Gallery.

CHAPMAN, Frederick Trench [Illustrator]

b.1887, Windsor, CA / d.1983.

Addresses: Mahwah, NJ. Studied: ASL, with George Bridgman. Member: SI; Fel., Military Collectors & Hist. Work: Smithsonian Inst.; dioramas of battle scenes, West Point Military Acad. Mus. Comments: Illustrations for national magazines, adult and children's books, and textbooks for leading publishers; illus. for History of Virginia, for Virginia State Board of Educ., 1957. Sources: WW59; WW47.

CHAPMAN, Gilbert W. (Mrs.) [Collector, patron] 20th c.; b.Evanston, IL.

Addresses: New York, NY. Studied: Atelier Julien, Paris, France; Art Inst Chicago; also with Fernand Leger. Member: Int Council, MOMA; fel, Metrop Mus Art, New York; fel, Pierpont Morgan Libr, WMAA; Mus Primitive Art. Comments: Positions: Pres, Art Club Chicago, 1931-1940. Collection: Modern art; Polynesian art; pre-Columbian art. Sources: WW73.

CHAPMAN, Helen P. [Sculptor] 20th c.

Addresses: Bennington, VT, 1944. Exhibited: S.Indp.A., 1944. Comments: (Mrs. John J. Hucker) Sources: Marlor, S.Indp.A.

CHAPMAN, Howard Eugene [Designer, cartoonist, painter] b.1913, Martinsburg, WV / d.1977.

Addresses: Arlington, VA, 1947; Alexandria, VA, 1973. Studied: Corcoran Sch Art, with Richard Lahay; George Washington Univ, BS; Tiffany Found, with Hobart Nichols. Awards: Tiffany Found scholar. Member: Ldscp. Cl., Wash. Exhibited: Wash. Country Mus. FA, Hagerstown, Md., 1939 (prize); Corcoran Gal, 1937; Soc. Wash. A., 1936-46; Ldscp. Cl., Wash. A., 1936-46, 1948 (bronze med.); Ldscp. Cl., Wash., 1946. Work: Corcoran Gallery Art. Comments: Positions: A. Dir., Visual Information Specialist, Dept. Agriculture, Wash., D.C., 1943-46; Art dir, *Congressional Quarterly*; creator & dir, Assn Art Aids, Alexandria, VA; creator of a self-syndicated daily comic panel, "Federal Fidgets," also designer, publ, graphics editor of book covers, direct mail promotion, ed cartoons & caricatures. Sources: WW73; WW47.

CHAPMAN, John Gadsby

[Landscape, historical and portrait painter; wood engraver; etcher; illustrator;

writer] b.1808, Alexandria, VA / d.1889, Brooklyn, NY.

Addresses: Wash., DC and NYC (1831-48); Italy (c.1848-77); NYC (1877-on). Studied: George Cooke and Charles Bird King in Wash., DC; PAFA (briefly, c.1827); Rome and Florence, Italy (c.1827-31). Member: NA, 1836; Apollo Gallery (a founder, 1838). Exhibited: Brooklyn AA, 1864-85, 1869, 1872; NAD, 1868, 1878; Boston Athenaeum; PAFA; American Academy; Apollo Gallery; American Art-Union; Artists' Fund Society; Maryland Hist. Soc.; Brooklyn AA. Work: U.S Capitol (Rotunda: "Baptism of Pocahontas"); BMFA; NAD (self-portrait); Virginia State Library, Richmond (his scrapbook of designs on wood); MMA; Cleveland MA; Boston Athenaeum; Butler IA; George Wash. Univ.; NY Hist. Soc.; U.S. Military Acad., West Point; Gadsby's Tavern, Alexandria. Comments: An important portrait and historical painter, from 1837-42 he undertook his most significant and well-known American work — "The Baptism of Pocahontas" — for the Rotunda in the U.S. Capitol building. Later, his 1,400 illustrations for the *Harper's Family Bible* (1846) and his "do it yourself" *American Drawing Book* (1847) were also

extremely popular. Chapman returned to Rome in 1848, and remained there for several decades, achieving still more success with his many painted views of the Roman campagna which were frequently exhibited in the U.S. In 1877, he returned to the U.S., but was unable to resume his career, and he died poor. His sons Conrad Wise Chapman and John Linton Chapman were both landscape painters (see entries). Sources: G&W; DAB; Stauffer; Clement and Hutton; Dunlap, *History*, II, 436-38; Dunlap, *Diary*; Fairman, *Art and Artists of the Capitol*; Cowdrey, NAD; Swan, BA; Rutledge, PA; Cowdrey, AA & AAU; Rutledge, MHS. More recently, see Baigell, Dictionary; Wright, *Artists in Virginia Before 1900*; McMahan, *Artists of Washington, D.C.* Chapman's own writings include the previously mentioned *American Drawing Book* (N.Y., 1847); as well as *Elements of Art* (London, 1848); and *Elementary Drawing Book* (N.Y. and Chicago, 1872); *300 Years of American Art*, vol. 1, 144; BAJ, courtesy Dr. Clark S. Marlor.

CHAPMAN, John Linton [Painter] b.1839, Washington, DC / d.1905, Westchester, NY.

Addresses: Rome, Italy (1848-78); NYC (1878-on). Studied: his father, John Gadsby Chapman. Exhibited: NAD, 1881-83; Boston AC, 1875, 1882; Brooklyn AA, 1875. Work: Brooklyn Mus. ("The Applan Way"); Butler Inst of Amer. Art, Youngstown, Oh.; Hecksher Mus., Huntington, NY. Comments: Best known for his luminous, detailed scenes of Roman ruins and landscapes. In 1848, he moved to Italy with his family as a child and remained there until 1878 when he returned to NYC. (He was listed as living in Brooklyn, 1883-90.) Despite his skills, his exhibition record was brief and he died penniless. His brother was Conrad Wise Chapman (see entry). Illustrator: *Diomed; the Life, Travels and Observations of a Dog*, written by John Wise, 1897. Sources: *300 Years of American Art*, vol. 1: 300.

CHAPMAN, Josephine E. [Painter] early 20th c.

Addresses: Active in Alameda, CA, c.1908. Comments: Probably Miverva J. Chapman (see entry). Sources: WW10; Petseys, *Dictionary of Women Artists*.

CHAPMAN, Kenneth M(ilton) [Educator, writer, illustrator, lecturer, painter] b.1875, Ligonier, IN / d.1968.

Addresses: Santa Fe, NM, 1909. Studied: AIC; ASL; Hon. deg., Univ. Arizona, 1951; L. H. D., Univ. New Mexico, 1952; D.F.A., Art Inst. Chicago, 1953. Member: Am. Assn. for Advancement of Sc.; Archaeological Inst. Am.; Am. Anthropological Assn.; Soc. for Am. Archaeology. Work: murals, St. Francis auditorium, Mus. of New Mexico, Santa Fe. Comments: A member of the first field school conducted by the Mus. and Sch. Am. Research in New Mexico and the second artist in Santa Fe. He was the discoverer of the pictographs in Frijoles Canyon and studied lost Indian handicrafts. Author/illustrator: "Pueblo Indian Pottery" (Vol. 1, 1993; Vol. 2, 1936), "The Pottery of Santo Domingo Pueblo," 1936. Contributor: Art and Archaeology, School Arts, & other magazines. Lectures: Arts of the American Indians. Positions: secretary, curator, assistant dir., Mus. New Mexico, 1909-29; secretary, curator, acting director, director, research assoc., Laboratory of Anthropology, Santa Fe, NM, 1929-; instructor, prof., prof. emeritus, Indian Art, Univ. New Mexico, Santa Fe, 1926-. Sources: WW59; WW47; Peggy and Harold Samuels, 91.

CHAPMAN, M. A. [Painter] 20th c.

Addresses: Baltimore, MD. Exhibited: Virginia MFA Biennial, 1938; P&S Ann., PAFA, 1939. Sources: WW40.

CHAPMAN, Mary Berri [Figure and landscape painter] late 19th c.

Comments: Active c.1894 Sources: Petseys, *Dictionary of Women Artists*.

CHAPMAN, Minerva Josephine

[Painter] b.1858, Altmar, NY / d.1947, Palo Alto, CA.

Addresses: Chicago (1860-87 and 1897-1902); Paris (1887-1925); Palo Alto, CA (1925-47). Studied: Univ. of Chicago, 1875; Mt. Holyoke College, MA, 1876-78; pri-



cf AB7A 2168



37

37

SCHOOL OF UTRECHT, CIRCA 1630

Esau selling his Birthright: The Mess of Pottage

oil on canvas

30 7/8 x 39 1/2 in. (78.4 x 99.4 cm.)

PROVENANCE:

National Westminster Bank, London.

LITERATURE:

B. Nicholson, *The International Caravaggesque Movement*, Oxford, 1979, p. 39, pl. 181, as Caravaggesque Unknown (North Netherlandish).

B. Nicholson, *Caravaggio in Europe*, ed. L. Vertova, Turin, 1990, I, p. 93, and III, fig. 112.

£4,000-6,000

US\$6,300-9,400

38

MANNER OF MARCELLUS COFFERMANS

The Nativity in a Surround made up of rejoicing Angels and Saints John the Evangelist, Angustus, Catherine of Siena and Mary Magdalen

oil on panel, unframed

12 1/4 x 8 1/2 in. (31.2 x 21.6 cm.)

£6,000-8,000

US\$9,400-12,000



38

36

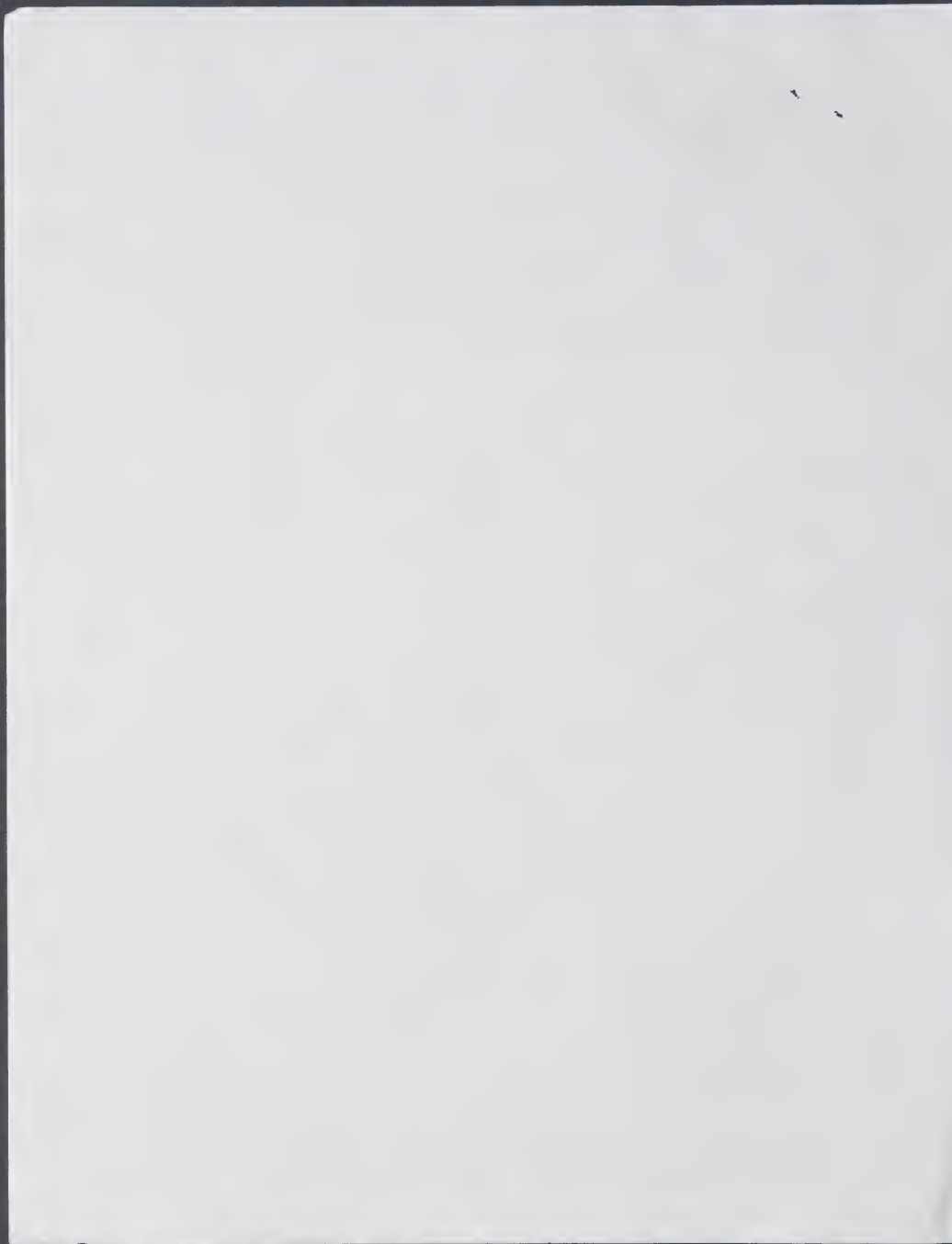


CHRISTIE'S

Old Master Pictures

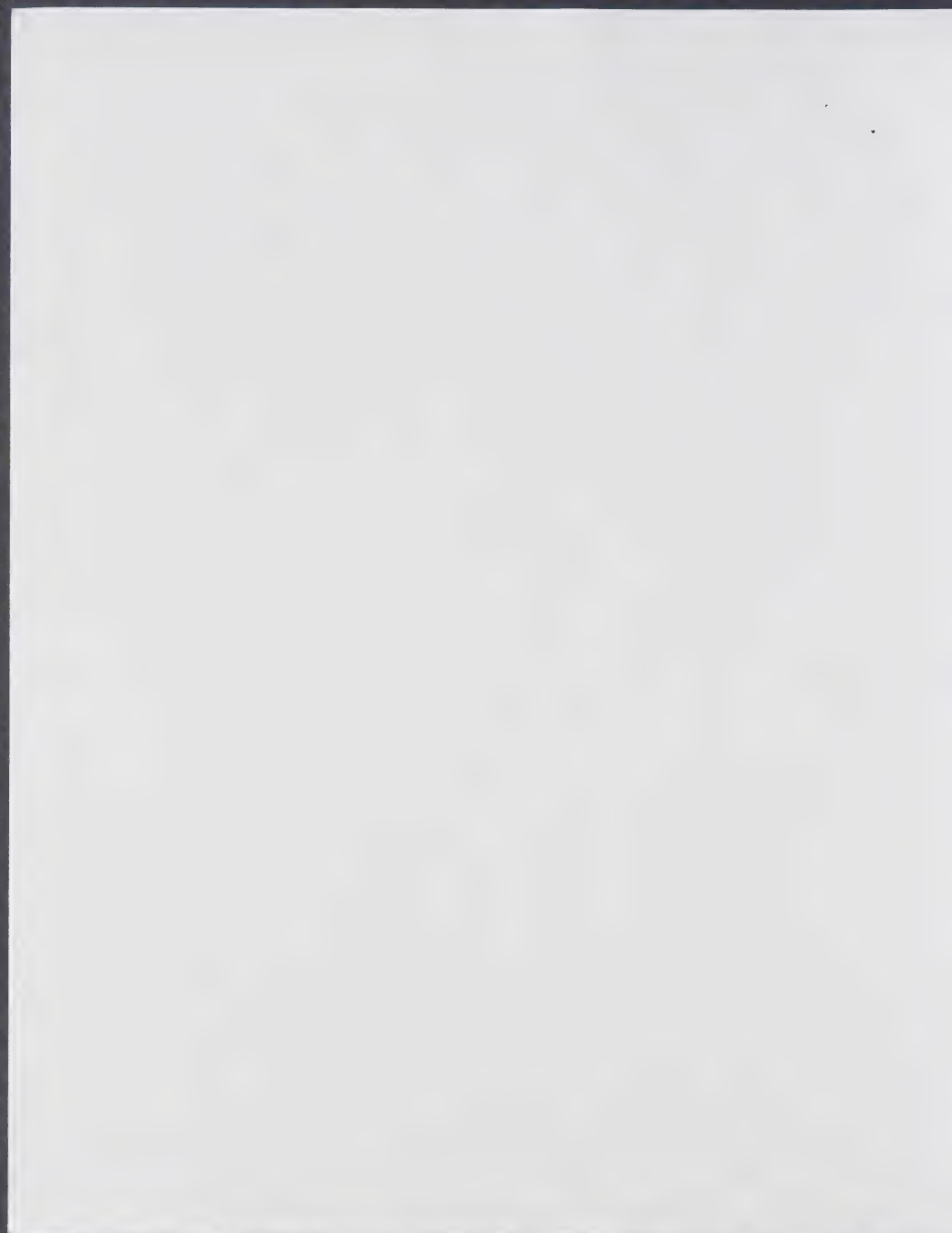
London, Friday 1 November 1996 at 11.00 a.m.





et Oude Testament *in de Schilderkunst*
van de Gouden Eeuw





kwamen voorstellingen voor van het voetenwassen, een gebeurtenis die aan de maaltijd voorafgaat, en 'Abrahams voorspraak voor Sodom en Gomorra', een verhaal dat volgt na de maaltijd. De in de loop van de zestiende eeuw in de Nederlanden ontwikkelde voorkeur voor 'de maaltijd', bleef in de zeventiende eeuw behouden.²⁰

Pieter Lastman schilderde de maaltijdscène tweemaal. Alleen het werk uit 1616 is bewaard gebleven (afb. 21).²¹ Het tweede schilderij is slechts bekend via een anonieme natekening en een mezzotint van Jan van Somer.²² Geheel volgens de traditie heeft Lastman in de versie van 1616, Abrahams bezoekers als drie gelijke engelen weergegeven. Zij zitten onder de boom voor zijn huis, terwijl een van hen zich tot Abraham richt met de goddelijke boodschap. Overeenkomstig het bijbelverhaal schildert Lastman de aartsvader af als een gastheer die zijn bezoekers uitnodigt het klaargemaakte voedsel te nuttigen. Sara is, zoals gebruikelijk, luisterend in de deuropening van het huis weergegeven. Het is opvallend dat Lastman de drie engelen niet aan een tafel, maar zittend op de grond op een gedecoreerd kleed heeft weergegeven. Op deze wijze plaatste hij de scène in een historisch kader, blijkgevend van zijn belangstelling voor de antieke en oosterse gebruiken.²³ Het tafereeltje links op de achtergrond van de mezzotint van Van Somer is een toevoeging waarmee Lastman de samenhang van de historie duidelijk maakt. De twee runderen verwijzen naar Abrahams kudde, waaruit een mals en vet kalf werd genomen om de gasten voor te zetten. De twee figuurtjes naast de dieren kunnen als Hagar en Ismaël worden geïdentificeerd. Zij leefden ten tijde van de verschijning in het huis van Abraham. Een houtsnede van Tobias Stimmer laat een soortgelijke achtergrondscène zien en kan Lastman tot voorbeeld hebben gediend.²⁴ Op de mezzotint is boven de deur van het woonhuis een zonnenuurwerk zichtbaar. Lastman verwees hiermee wederom naar Abrahams kwaliteiten als geleerde die zijn wijsheid baseerde op waarnemingen van de hemellichamen.

In het tweede kwart van de zeventiende eeuw treedt er een verandering op in de iconografie van het thema: een van de bezoekers wordt nu duidelijk benadrukt. Deze iconografische vernieuwing komt vooral voor bij Rembrandt en zijn leerlingen. Rembrandt schilderde in 1646 het kleine paneeltje met de maaltijd van Abraham met de engelen (afb. 22).²⁵ De nadruk op de engel onder de boom is opmerkelijk. Deze bezoeker onderscheidt zich niet alleen qua formaat van de anderen, maar is in alle opzichten het lichtend middelpunt. De engel vormt de enige lichtbron in de verder donkere voorstelling. Het licht dat van hem uitstraalt valt op de andere aanwezigen. Door deze weergave wordt de indruk gewekt van een echte goddelijke verschijning. Voorgesteld is het moment waarop een van de bezoekers als individu optreedt en het woord richt tot Abraham met de boodschap van de te verwachten zoon. De bezoekers zijn niet langer gelijk, want een van hen heeft zich als God geopenbaard. Het accent verschuift hiermee van Abraham als gastheer naar de goddelijke verschijning en voorspelling.

Mogelijk is de afwijkende iconografie van Rembrandt terug te voeren op de calvinistische exegese. Het naar voren halen van een van de bezoekers komt namelijk overeen met het

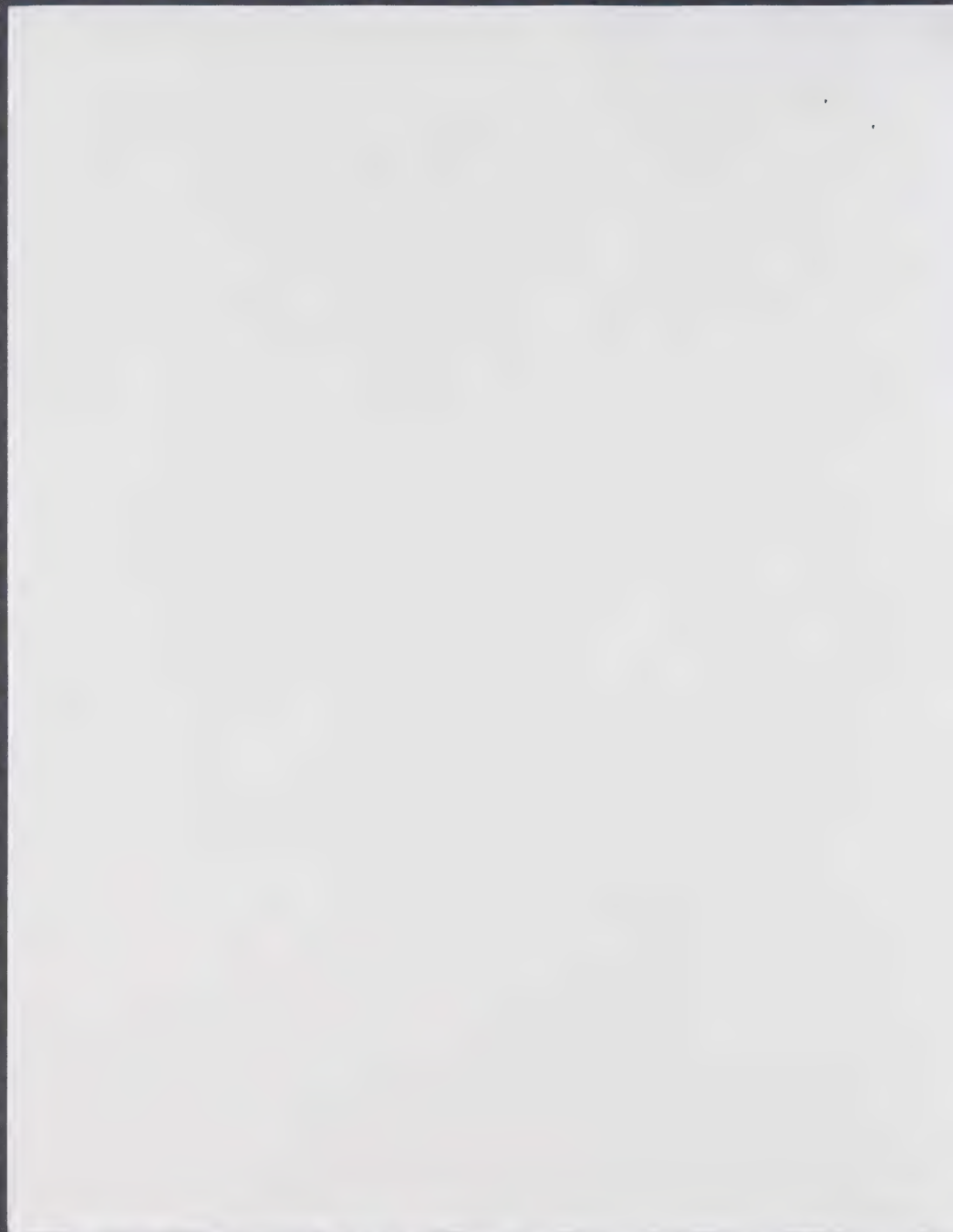


commentaar van Calvijn op Gen. 18: '...dat aan één de voornaamste plaats wordt toegekend, omdat Christus, die het levende Beeld des Vaders is, dikwijls onder de gedaante van een Engel aan de vaders is verschenen, maar dat Hij de Engelen, wier Hoofd Hij is, tot begeleiders had'.²⁶ Bovendien kan men in de Statenbijbel, die in 1637 gereed kwam, in de inleiding van Gen. 18 het volgende lezen: 'Twee engelen, ende de Heere selfs, verschijnen Abraham in de gedaente van drie mannen'.

Rembrandts compositie uit 1646 is door een aantal leerlingen nagevolgd. De goddelijke kenmerken die de leermeester toedichtte aan een van de bezoekers springen bij de leerlingen echter veel minder in het oog.²⁷ Bij hen onderscheidt een van de engelen zich meestal alleen door zijn grootte dan wel door zijn houding en gebaren. Bij een deel van de leerlingen bleven de beeldtraditie en het

21 Pieter Lastman, *Abraham en de engelen*, gesigneerd en gedateerd 1616, paneel, 81 x 125 cm, particuliere verzameling.

22 Rembrandt van Rijn, *Abraham en de engelen*, gesigneerd en gedateerd 1646, paneel, 16 x 21 cm, New York, Aurora Trust.



schilderij van Lastman hun invloed behouden. Rembrandt lijkt de tekst uit de Statenbijbel nog letterlijker te hebben genomen in de ets uit 1656 met hetzelfde thema (afb. 144).³⁸ Hier zijn Abrahams bezoekers niet meer weergegeven als drie engelen, maar als twee engelen en God. De ets heeft weinig rechtstreekse invloed op Rembrandts leerlingen gehad. Alleen Arend de Gelder volgde de compositie en de iconografie na (cat.nr. 5). De Gelder heeft de drie bezoekers en Abraham spiegelbeeldig van de ets overgenomen op zijn schilderij en als halffiguren weergegeven. Net als bij Rembrandt zijn Abrahams gasten als God en twee engelen afgebeeld. Het goddelijke karakter van de verschijning komt door het stralende kleurgebruik nog duidelijker dan in de ets tot uitdrukking.

Abraham en Hagar

De geschiedenis van Abraham, Hagar en Sara valt in twee delen uiteen: de tijd voor en na de geboorte van Isaac. In beide episoden wordt Hagar een maal door tussenkomst van haar jaloerse meesters uit het huis van Abraham verdreven. De eerste keer vlucht Hagar tijdens haar zwangerschap en belandt zij in de woestijn (Gen. 16,6). De tweede keer wordt zij samen met haar zoon Ismaël weggestuurd (Gen. 21,14). Van de verhalen uit de Hagargeschiedenis komt 'de wegzending van Hagar en Ismaël' het veelvuldigst voor. Dit onderwerp, dat met name bij Rembrandt en zijn school is te vinden, is bovendien een van de meest geschilderde thema's uit het Oude Testament. Een uit 1612 daterend schilderij van Lastman was bepalend voor de Amsterdamse traditie (kl.pl. 1).³⁹ In deze compositie zijn de drie hoofdpersonen nauw met elkaar verbonden. Abraham kijkt Hagar aan en legt een hand op haar arm. Zijn andere hand rust zegenend op het hoofd van Ismaël, die tussen hen in staat. Daardoor ligt het accent niet op de verstoting, maar op het moment dat voorafgaat aan het definitieve afscheid. Abrahams innerlijke strijd en machteloosheid weerspiegelen zich in zijn houding en gebaren. Ook kunstenaars in andere steden beproefden hun krachten op dit thema. Het schilderij van Gabriël Metsu is daarvan een voorbeeld (cat.nr. 7).

De aantrekkingskracht en populariteit van 'de verdrijving van Hagar' liggen mede in het feit dat deze historische mogelijkheid bood tot het uitdrukken van herkenbare menselijke gevoelens, zoals jaloezie, liefde en strijd. Dit spreekt ook uit een toneelstuk van Abraham de Koning uit 1616.⁴⁰ Het stuk handelt over de verhouding tussen Sara en haar dienstmaagd in de periode dat de laatste zwanger is. De personages worden opgevoerd als mensen van vlees en bloed, die worden bewogen door hartstochten als hoogmoed en eerzucht. Het stuk heeft daarnaast een didactisch-moraliserende strekking. De toeschouwer wordt gewezen op de vergankelijkheid van de wereld en aangespoord tot gehoorzaamheid en onderworpenheid aan Gods wil; de geschiedenis van Hagar dient de gelovige als waarschuwing om niet te handelen uit hoogmoed zoals Hagar had gedaan.

Ook andere episoden uit de Hagargeschiedenis werden afgebeeld. Op een schilderij van Adriaen van der Werff is de scène weergegeven waarin Sara de bevallige Hagar bij Abraham introduceert.⁴¹ De laatste zit met onbloeit bovenlichaam in bed en heeft reeds een hand gelegd op de

arm van de naast het bed knielende dienstmaagd. Hagar heeft haar hoofd afgewend en bedekt haar naakte borsten gedeeltelijk met een kleed. De gevoelens van de jonge vrouw, waarover de bijbel niet spreekt, worden op deze wijze tot uitdrukking gebracht.

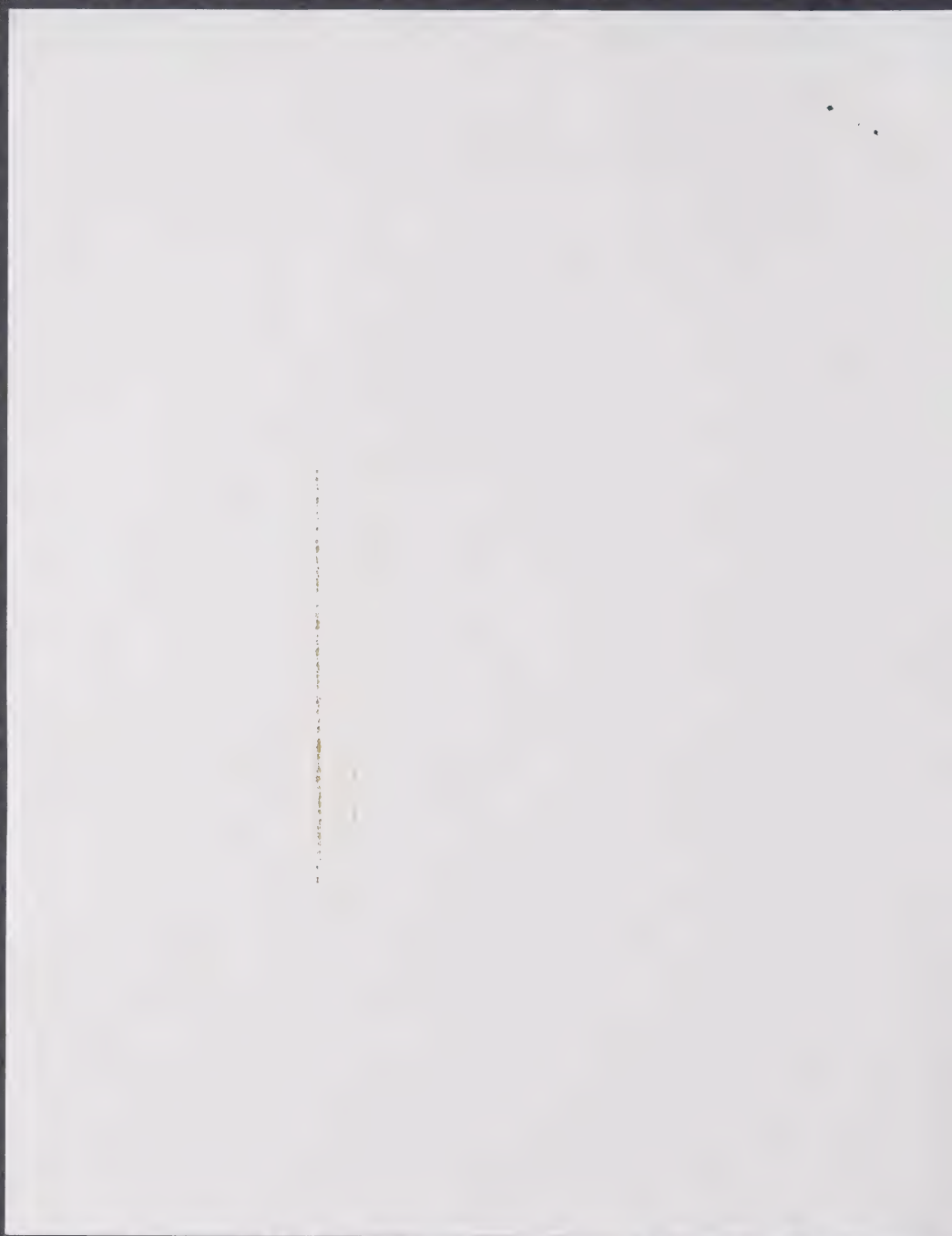
Arend de Gelder koos een zeer zeldzaam in beeld gebracht moment uit het verhaal, 'Sara overtuigt Abraham Hagar en Ismaël te verdrijven'.⁴² De bejaarde vrouw richt zich tot het kleintgenoot. Beschermend heeft zij een arm gelegd om de kleine Isaac, de zoon van Gods belofte, die aandoenlijk en onschuldig over zijn moeders knie hangt. Abrahams gelaatsuitdrukking maakt duidelijk dat hij, zoals in de bijbel wordt vermeld, moeite heeft met Sara's eis, omdat het immers om een zoon van hem gaat.

Aangetrokken tot scènes waarin een engel verschijnt, hebben verschillende Rembrandtleerlingen onder invloed van tekeningen van hun leermeester 'de vlucht van Hagar' behandeld. Op een schilderij van Carel Fabritius staat de levensgrote engel Gods achter de wanhopige Hagar. De vertwijfelde vrouw heeft hem nog niet opgemerkt.⁴³ Fabritius laat het moment zien dat voorafgaat aan het intreden van een omslag in Hagars goedtoestand als gevolg van de hoopgevende boodschap van de engel.

'De vlucht van Hagar' kan makkelijk worden verward met de inhoudelijk verwante scène van 'Hagar en Ismaël in de woestijn'. In overeenstemming met de tekst van Gen. 21, 1 ('Toen de waterzak leeg was, legde zij het kind onder een struik') is Ismaël dikwijls nauwelijks zichtbaar, zodat niet altijd met zekerheid gezegd kan worden welke van de twee wegzendingen is bedoeld. In het geval van het doek van Jan Steen is geen twijfel mogelijk.⁴⁴ De in een diepe slaap verzonken Ismaël is naast zijn moeder, die de wanhoop nauwelijks, weergegeven. Een met pijlen gevulde koker ligt naast hem, duidend op zijn latere beroep van boogschutter. Hagars houding en expressie drukken radeloosheid uit. Haar blik is ten hemel gericht, terwijl zij op haar zoon wijst voor wiens leven zij vreest. De engel is niet weergegeven. In een tekening van Gerbrand van den Eeckhout is de engel wel afgebeeld. Ismaël is op de achtergrond nog net zichtbaar onder een boom geplaatst.⁴⁵

Het offer van Isaac

Met het bevel aan Abraham zijn lang verwachte zoon Isaac te offeren, bereikt de spanning in de geschiedenis van Abraham haar hoogtepunt. Gods belofte van een talrijk nageslacht lijkt opnieuw verbroken te worden, maar Abrahams vertrouwen blijft onwankelbaar. Het tragische moment waarop Abraham het mes uit de schede trok 'Om van die zoetebol 't hoofd vanden buyck te slaen' vormde een zeer geliefd onderwerp in de schilderkunst van de zeventiende eeuw.⁴⁶ De dramatische wijze waarop de scène werd weergegeven, verraadt dat de populariteit vooral werd bepaald door de sterke emotionele zeggingskracht van het verhaal. Deze moeilijke periode in het leven van de aartsvader, zijn innerlijke worsteling, maar ongetwijfeld ook de angst van zijn jonge zoon spraken tot ieders verbeelding. De dramatiek komt duidelijk tot uiting op het paneel van Pieter Lastman (cat.nr. 8).⁴⁷ Een vertwijfelde Abraham heeft Isaac bij het haar gegrepen en diens hoofd opzij gedraaid. De jongeling, enkel gekleed in een lendendoek, ligt hulpeloos









1857

oil / canvas 30x25 inches

2724

421182



1584

Subj: **Fwd: Small copper (Halle?)**
Date: 12/29/2003 6:40:41 PM Eastern Standard Time
From: Gui Rochat
To: baderfa@execpc.com

1889

BLIND COPY

Forwarded Message:

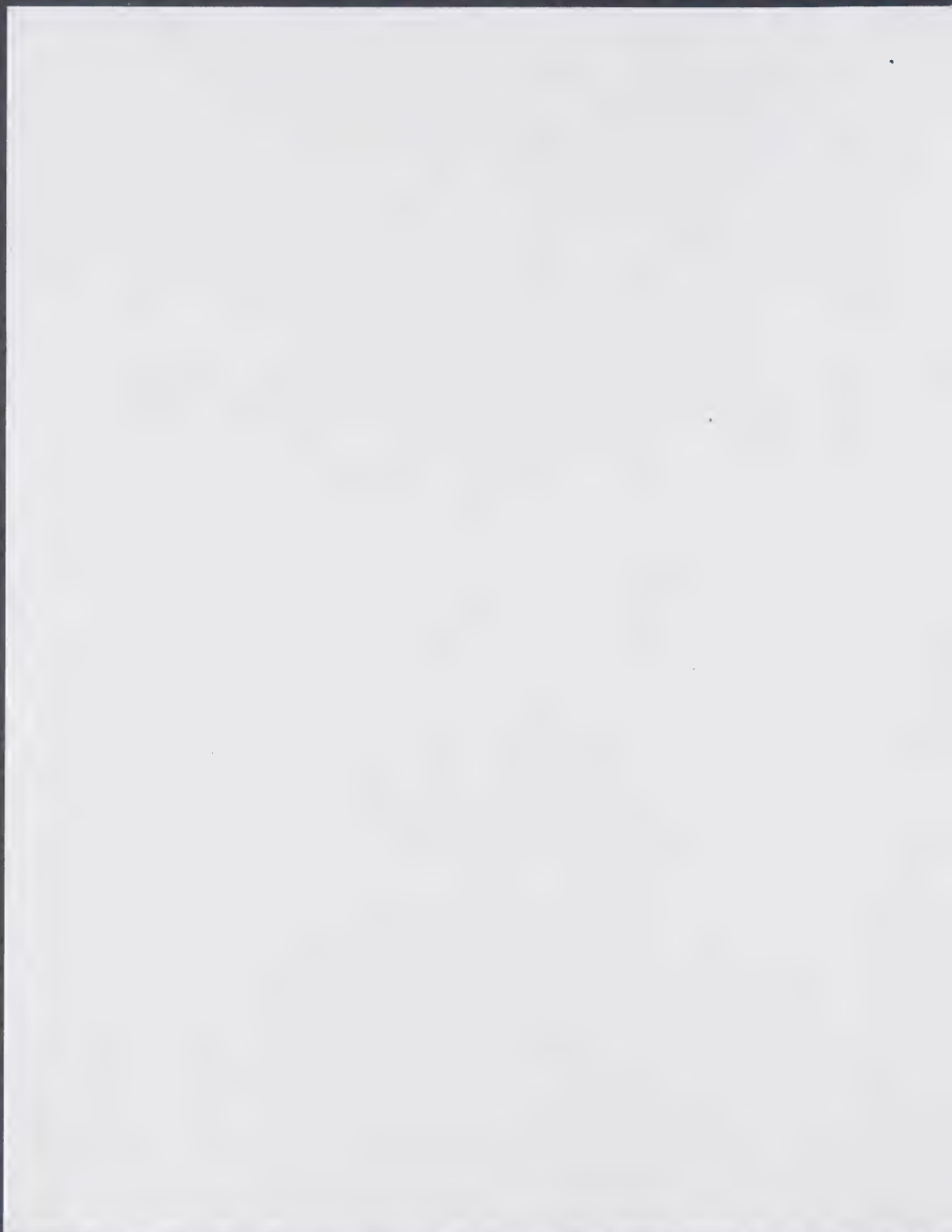
Subj: **RE: Small copper (Halle?)**
Date: 12/29/2003 6:40:05 PM Eastern Standard Time
From: Gui Rochat
To: nwillk@noos.fr

Dear Madame Willk-Brocard,
Please forgive me my enquiry, but I have not heard from you on my letter with the color transparency of a small copper which Alastair Laing thought could possibly be by Noel Halle. It may be that it did not reach you or maybe as you do not think that it is by Halle's hand, implied that I would understand your refusal of this attribution. I would nevertheless be very grateful for your kind opinion.

May I wish you and your family hereby a healthy and very happy New Year 2004 !

With kindest regards, your
Gui Rochat

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



Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211

414-962-5169

January 7, 2004

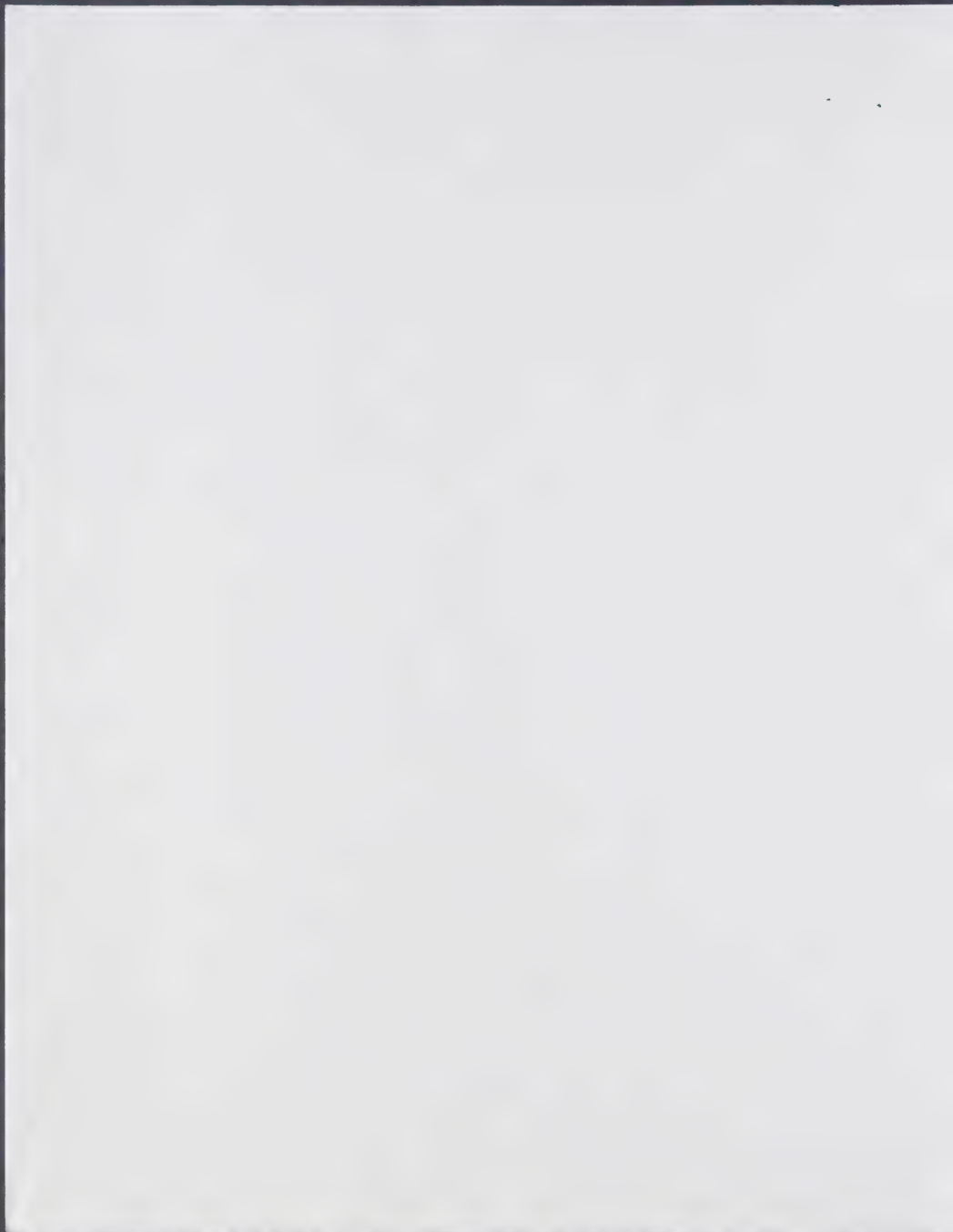
Dr. David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
University Avenue at Queen's Crescent
Kingston, ON K7L 3N6
CANADA

Dear David,

As discussed, please help me with communication with the RKD. Enclosed please find copies of my letter to Rudi Ekkart, of October 2nd, and of my last two letters to Jan Kosten, of May 14th and March 11th. I have been assured both by Fred Meijer and Jan Kosten that the delay is just due to the difficulties of the questions and not to anything I might have done to annoy them. Of course the question about Bredius 112 is difficult but in such cases a simple reply that they do not know would suffice.

When I showed Rudi Ekkart the catalog offering lot 231 in the Sotheby's Amsterdam November 5, 2002 catalog, he agreed that this is a self portrait by Weenix. Still, it would be good, for the Queen's records, to have this in writing.

Also, when I showed the photograph of the Johann Heinrich Roos self portrait to Dr. Ekkart, he identified it as a self portrait by Roos and as you will see from the enclosed it was then confirmed by Dr. Maek-Gerard in Frankfurt. I enclose two photographs of that self portrait just in case the RKD does not have that photograph. I do not remember whether I left it with them or not. Could you please ask Dr. Ekkart simply to write on the back of the second photograph that this is a self portrait by Roos.



- 2 -

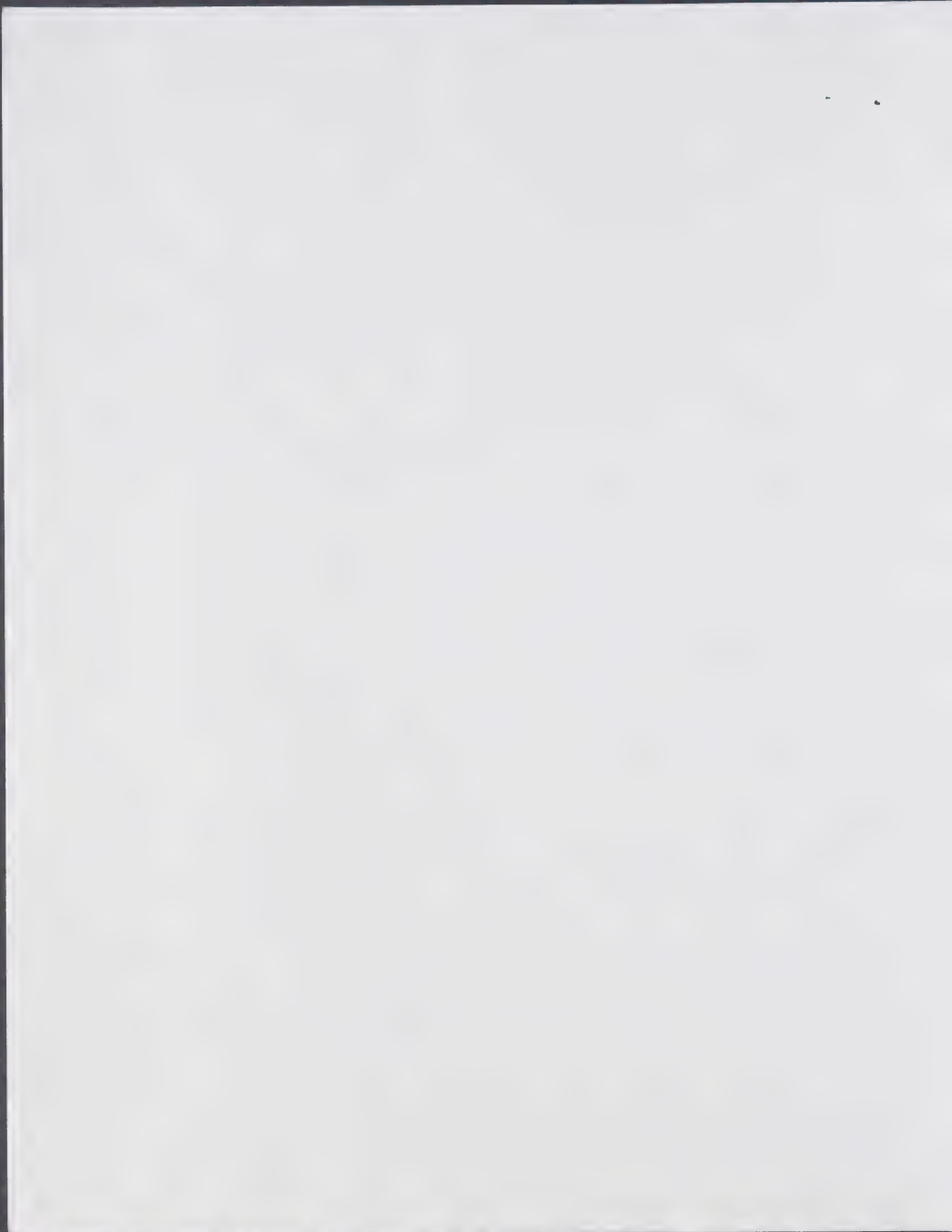
Enclosed please also find photograph of the cleaned Cuyp. There was a great deal of nicotine which came off very easily with saliva and it may well be that the painting does not need anything further than the coat of varnish I gave it. It is really in wonderful condition.

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

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', written in dark ink.

Alfred Bader
AB/az
Enc.



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

January 20, 2004

TO: Drs. Christiaan Vogelaar

Page 1 of 4

FAX: 011 31 71-513-4489

Dear Christiaan,

In response to your letter of January 8th please look at your director's letter of the 19th of March 2003, copy enclosed, which gives three very different reasons why the exhibition was called off.

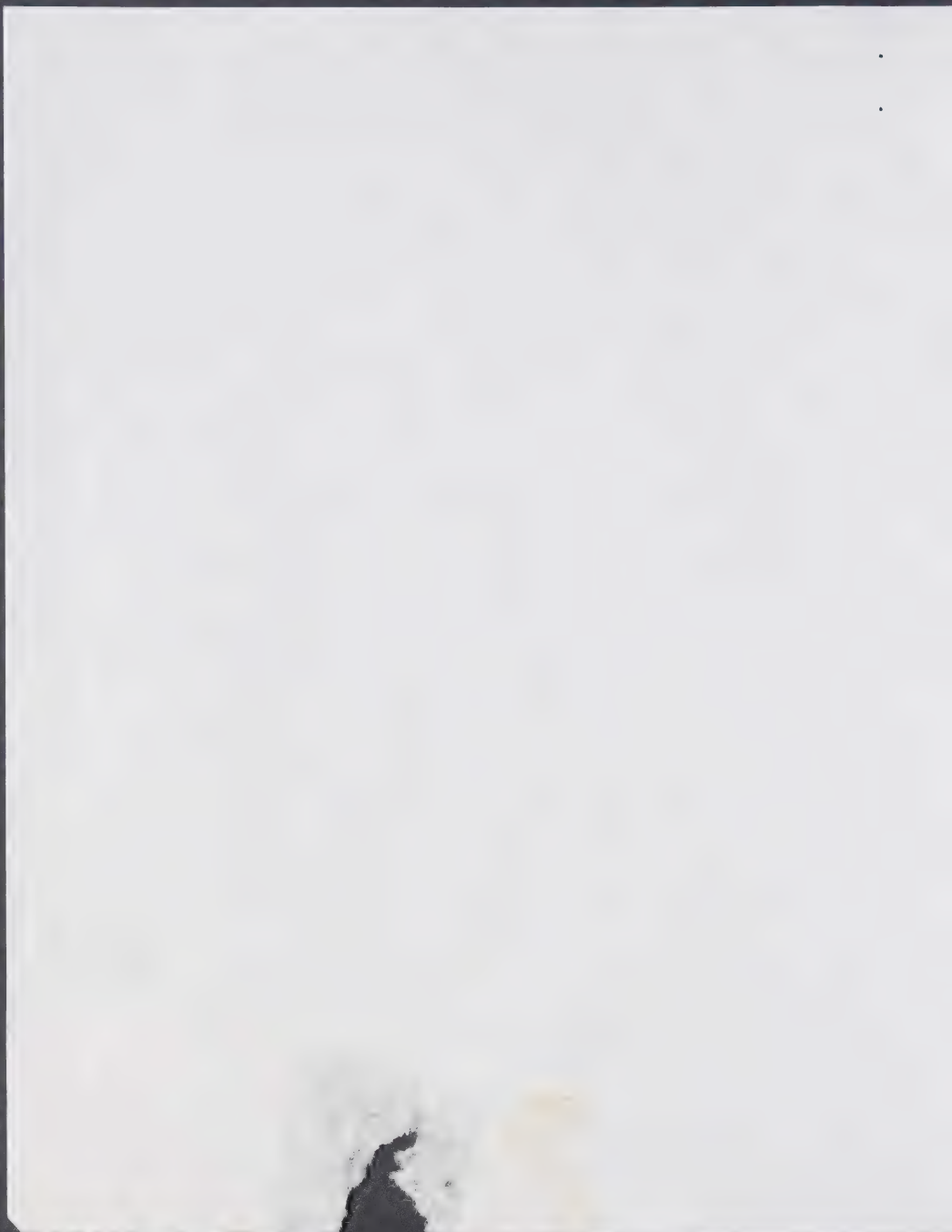
1. You could not find a partner
2. You did not have the money
3. Most important, you could not house the exhibition

Add to those your and your director's slowness in answering and you have the true reasons why the exhibition of my paintings did not take place in Leiden.

This does not in any way diminish the importance of, and my interest, in your exhibition of paintings of Rembrandt's mother planned for December 2005-March 2006.

Please send me some more details, specifically how many paintings you plan to include and who will write the catalog.

I would like to lend my portrait of Rembrandt's mother by Jan Lievens together with that small portrait of Rembrandt's mother which had been stolen and which you know. That painting is one of the two best of 17 versions; RRP C41 in the Mauritshuis is another version. My letter of March 19, 1999 and your reply of September 16, 1999 dealt with my version. I hope that both would be illustrated in your catalog.



Recently a Jan Lievens portrait of a man, not really comparable in quality to my Rembrandt's mother, sold at the Dorotheum in Vienna for over \$1 Million. Hence, I would like my Lievens to be insured for \$2 Million and the small painting should be insured for \$50,000.

As you know, Isabel and I are leaving our paintings to the Agnes Etherington Art Center and so Dr. David De Witt should be the courier.

Naturally your museum must take care of packing, shipping, insurance door to door and the insurance must cover terrorist attacks.

I look forward to hearing from you and remain with best personal regards

Yours sincerely,

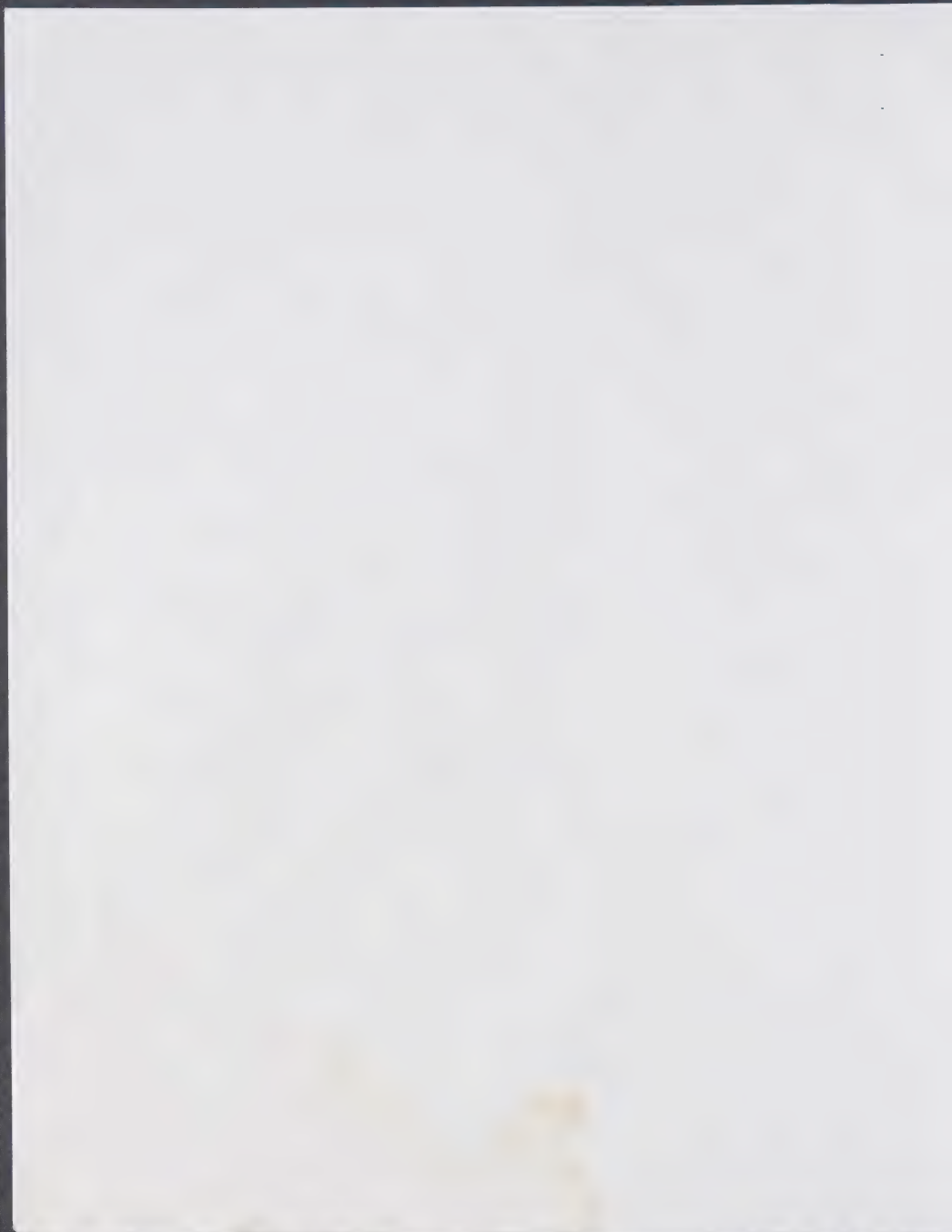


Alfred Bader

AB/az¹

C: Ms. Janet Brooke

Dr. David A. De Witt



Stedelijk
museum
De Lakenhal
Leiden

Gedrukt op 28-02-04
postbus 2304
3720 GB Leiden

telefoon 071-526 33 34
telefax 071-526 44 58
post@stedelijk.nl
www.lakenhal.nl

postbank 59 16 85

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

kenmerk: BU2003-081.HBR/JB
reërel: exhibition

datum 19 maart 2003

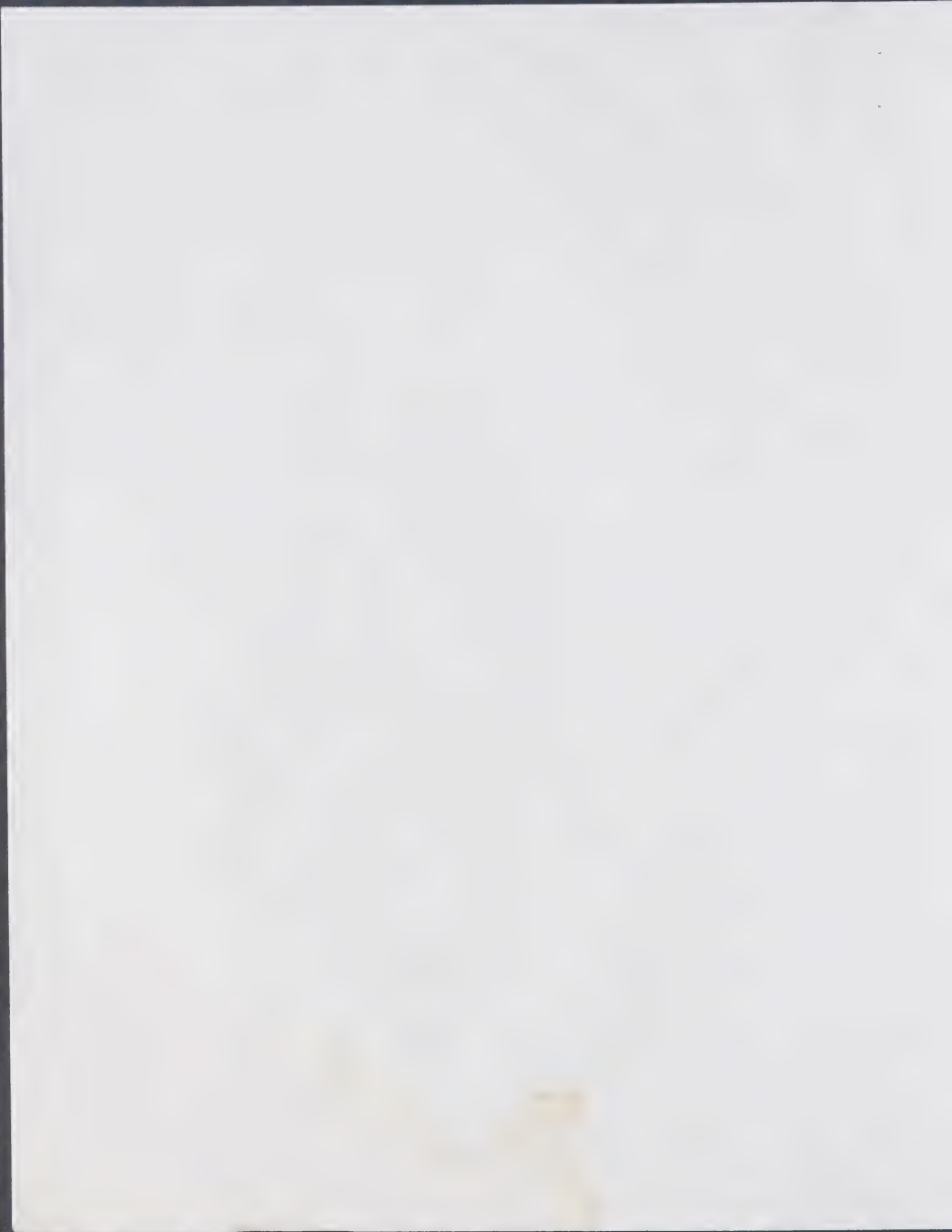
Dear Dr Bader, *Dear Alfred*

Recently I received a second letter from the Agnes Etherington Art Centre concerning the exhibition of selected works from your collection in December 2003 we are working on. I understand that you have consented to withdraw from the project. Herewith I inform you on our situation.

First, Christiaan Vogelaar, curator of Stedelijk Museum De Lakenhal, and Dr David de Witt, Bader curator of European Art, have selected a list of ca. 49 works both from your collection at home as well as from the collection at Queen's University in Kingston, Ontario, Canada. It would have been interesting to discuss the possibility of including the Minerva painting by Rembrandt in the show. From the beginning you proposed that another museum - in Basel or, on our instigation, in Hamburg - would join our efforts.

In preparing the realization of our project, we met with several serious and time consuming problems.

- In the first place we tried to find the other host for the exhibition, Hamburg and Basel. Both museums rejected our suggestions after all. Showing the exhibition on two locations in Europe would make the whole enterprise financially more feasible. Only recently we learned the Ashmolean Museum Oxford is interested, of course under certain conditions.
- Then there were problems concerning the proposed budgets for transport and insurance, especially in the light of the 11th of September 2001. At last we got the information from the transport firm Hizkia Van Kralingen and from Aon, the insurance company. The costs are considerable so that a joint venture is a necessity. Herewith I send you a copy.
- A much more complex problem turned out to be the housing of the exhibition in our museum. We are still working on the planned expansion of our museum; as part of this project and as first stage, all the remaining rooms of the existing building (apart from the old master dept. which is fully climatized already) will be climatized as well. Fact is, the project will start at the end of 2003 or the beginning of 2004, needing at least three or four month. That is, so to speak, exactly the period we had in mind for mounting the exhibition of your collection.



Stedelijk
museum
De Lakenhal
Leiden

bu2003-081.hbr/jb pag. 2

These circumstances are the very reason that we were not able to send you a proposition for a contract earlier in time.

Now I can think of the following possibility:

1. the exhibition of a selection of the Bader collection will be postponed until later, according to the planning of the Agnes Etherington Art Centre; in that case there is more time to prepare the exhibition and the book; a grand opening can take place in the newly climatized and redecorated rooms of our exhibition wing.
2. The catalogue of the Bader collection will be already available then, so there is no need of a specific catalogue.
3. If you consent to this idea, the exhibition could be held in Europe, i.e. Oxford and Leiden, so that the exhibition ends at its final destination: the Agnes Etherington Art Centre. Of course there is much to discuss and to organize and synchronize. (The Leyden programme for 2006 seems to be fully booked already, for instance.)

It means that Stedelijk Museum De Lakenhal is still and in due time interested in the possibility to have a show of your collection in the context of our museum and collection. Of course the cooperation of the Ashmolean Museum Oxford has to be worked out, as is the case with the Agnes Etherington Art Centre. The exhibition and catalogue are to be prepared by Dr. David de Witt, possibly in cooperation with Drs Christiaan Vogelaar and Dr Christopher Brown.

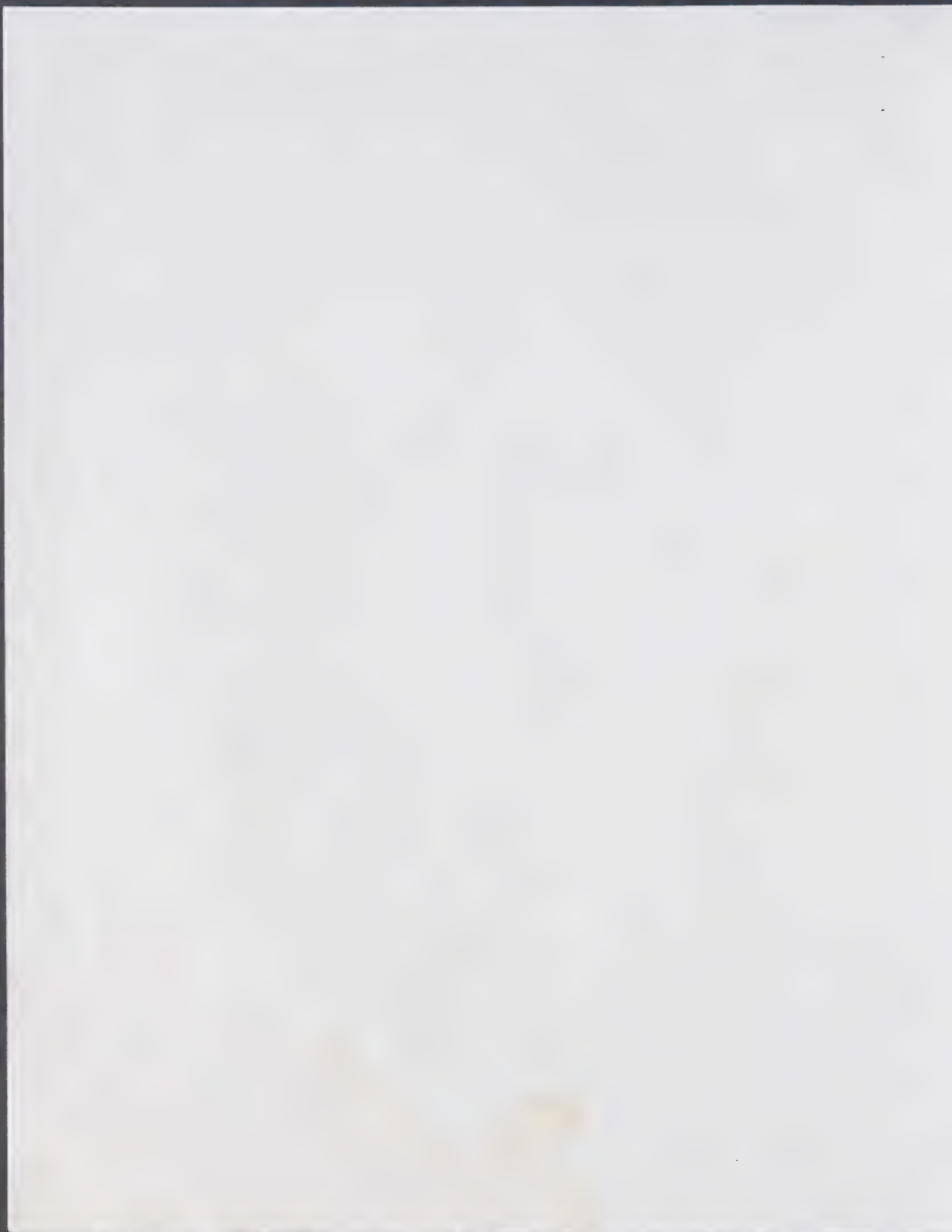
I hope you will understand the delay of our response. May be you are still interested in our proposition which includes three institutions. In that case we can proceed with the preparations of a successful exhibition in due time.

Yours sincerely,



Drs. Henriette Bolten-Rempt
Director

cc Dr Janet M. Brooke, director Agnes Etherington Art Centre
Dr David de Witt, Bader Curator of European Art
Drs Christiaan Vogelaar, Curator Old Master Painting Lakenhal



Stedelijk
museum
De Lakenhal
Leiden

Oude Singel 28-32
postbus 2044
2301 CA Leiden

telefoon 071-516 53 60
telefax 071-513 44 80
postbus@lakenhal.nl
www.lakenhal.nl

Dr Alfred Bader
924 East Juneau Avenue
Astor Suite 622
MILWAUKEE WI 53202
United States Verenigde Staten

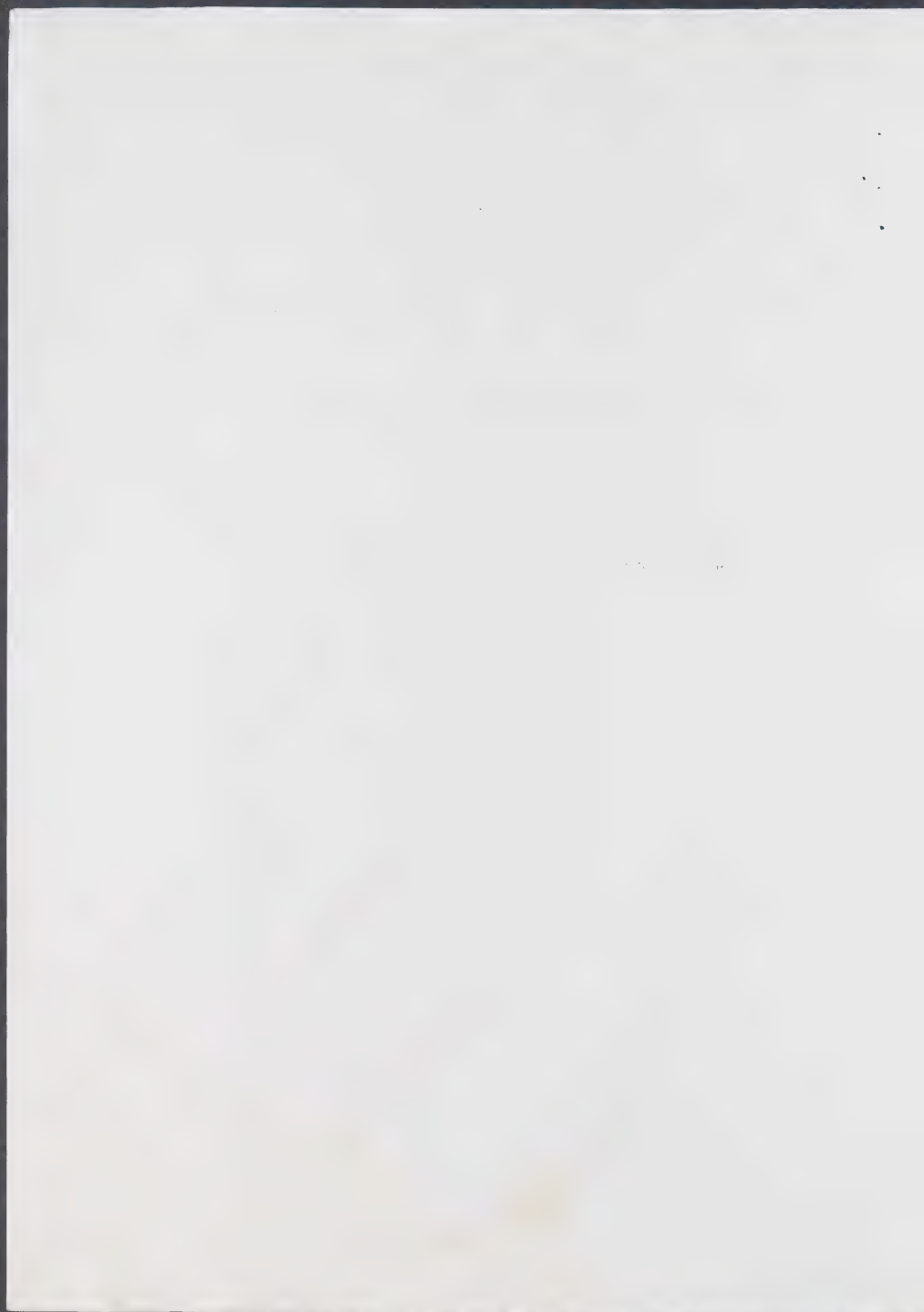
kenmerk: BU.2004.CV.011
betreft: Ioan Rembrandt 2005-06

datum 8 januari 2004

Dear Alfred,

It is some ^{of time} ago now that we last met and discussed our plans to have a selection from your collection here and that we drew up, in a road restaurant, the final list of intended loans. Since then, of course, the message came from Kingston that the project was off and that the Etherington College will now mount the exhibition itself. A month later Christopher Brown let us know that the Ashmolean Museum was interested but then of course I had to tell them that the exhibition was off. I still think it is a pity that you withdrew your interest but to be honest I did share your worry that the costs of the project might be somewhat heavy for a middle-sized museum like ours, especially if your collection had to be stored here a year in advance. I guess that you were annoyed too at the lack of speed in dealing with the exhibition but in our defence I might add that we are working on some twelve exhibitions a year. It has however always been a pleasure to have met you through the years either in Milwaukee or in Leiden and at home in Amsterdam and "talk paintings". How are the plans in Kingston progressing ?

It is however with a different goal in mind that I now address you in this letter. As you might remember, we are mounting an exhibition on Rembrandts mother which is to open the Rembrandt centenary year in Holland and which is now scheduled for medio december 2005-march 2006 [later in 2006 we will have Rembrandt & the House of Orange which will be shown in Munich consequently and Rembrandts landscapes which goes to Kassel as well]. We did already discuss during one of our meetings the possibility of your lending Jan Lievens' *Old Woman* that is commonly identified as Neeltje van Suydbroeck, Rembrandts mother. You then seemed quite willing to lend us the painting [which is one of my favourites in your collection] and I still hope that you will consent us having it for the exhibition mentioned. It may interest you that now Rembrandts *Prophetess Hannah* from the Rijksmuseum has been promised and the stupendous *Old Woman* from the Royal Collections at Windsor as well which is alternately attributed to Rembrandt and Lievens. Your fine painting would thus not at all be in bad company and would more interestingly renew the discussion on the relation Rembrandt and Lievens in which you have a personal interest. It might interest you as well that I asked Marieke de Winkel [who recently defended her Ph.D.



thesis on Rembrandt's costume *cum laude*] to write on the intriguing attires of the model that is commonly identified as Rembrandt's mother; in the catalogue the question of attribution of the loans and the origin of the identification of the sitter will of course be dealt with as well.

If you can approve of lending us your painting from medio december 2005 to march 2006, please let us know what your conditions are and what insurance value you have in mind. The transportation to and from Leiden too will of course be on our account.

In the meanwhile I wish you and Isabel a very good New Year, best regards,

Christiaan v.

Christiaan Vogelaar

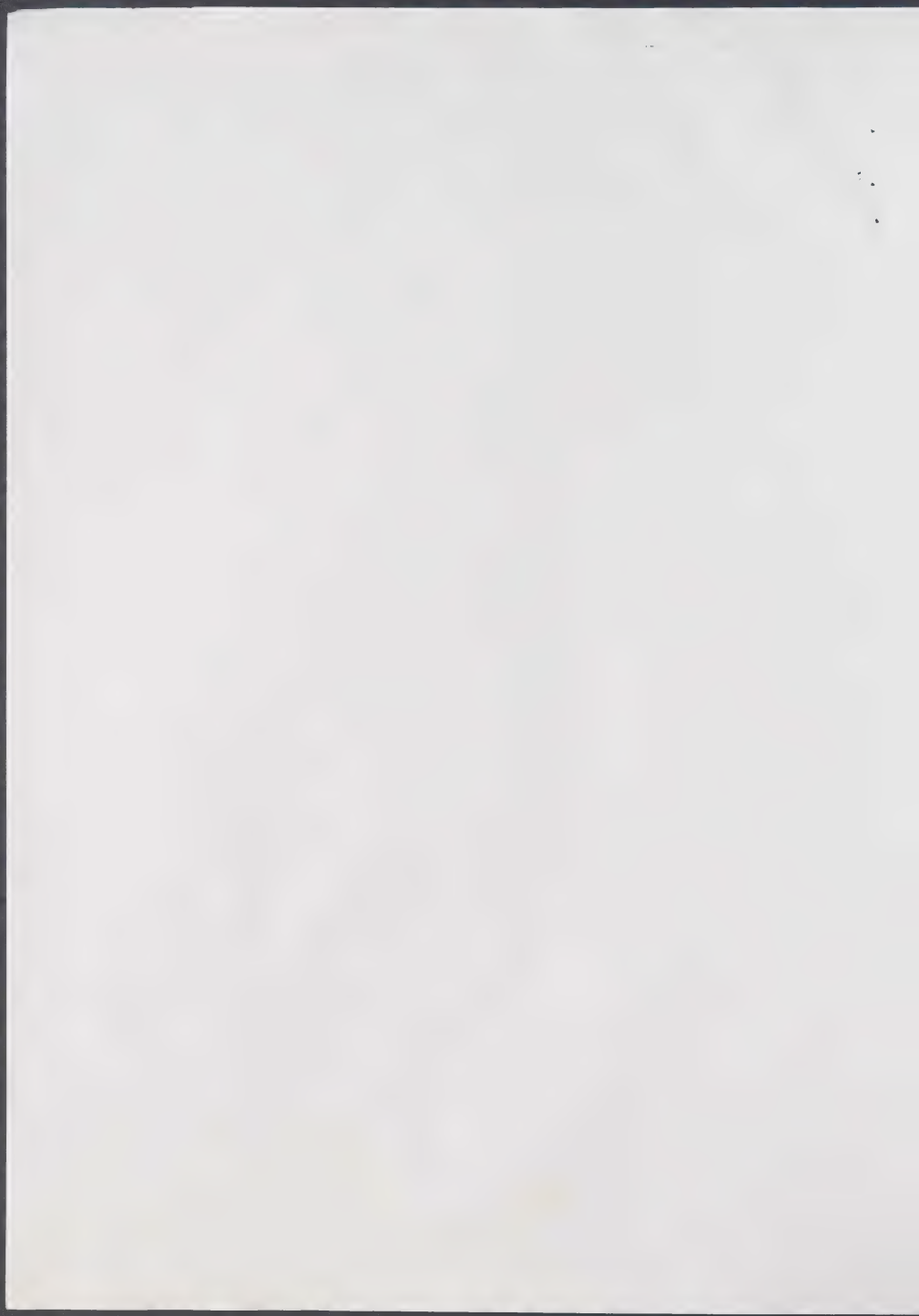
fax 1613 533 6765

To Jane Clarke
& David de Witt

Please dispens. I remember
events very differently!

13 Jan

Anne



SOTHEYB'S
1334 YORK AVENUE
NEW YORK 10021
USA

Sotheby's
EST. 1784

Page 2 of 2
Date: 23 January, 2004

Invoice

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

Account Number: 14201955
Invoice Number: 91060770

Sale: Old Master Paintings
Vol. 1
Sale Date: 22 January, 2004
Sale Number: N07965

Currency : USD

Sales tax has been calculated based on delivery to you at the following address:

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

If you plan to ship your purchase please complete and return the enclosed shipping form.

All of the above property is sold to and purchased by the above invoiced party as purchaser in accordance with the Conditions of Sale and Terms of Guarantee, if any, printed in the catalogue for the sale. The invoiced amount includes the Buyer's Premium in effect on the date of sale, which is added to the hammer price for each lot as part of the total purchase price.

Auctioneer(s) conducting sale and License #: George Gordon

100447

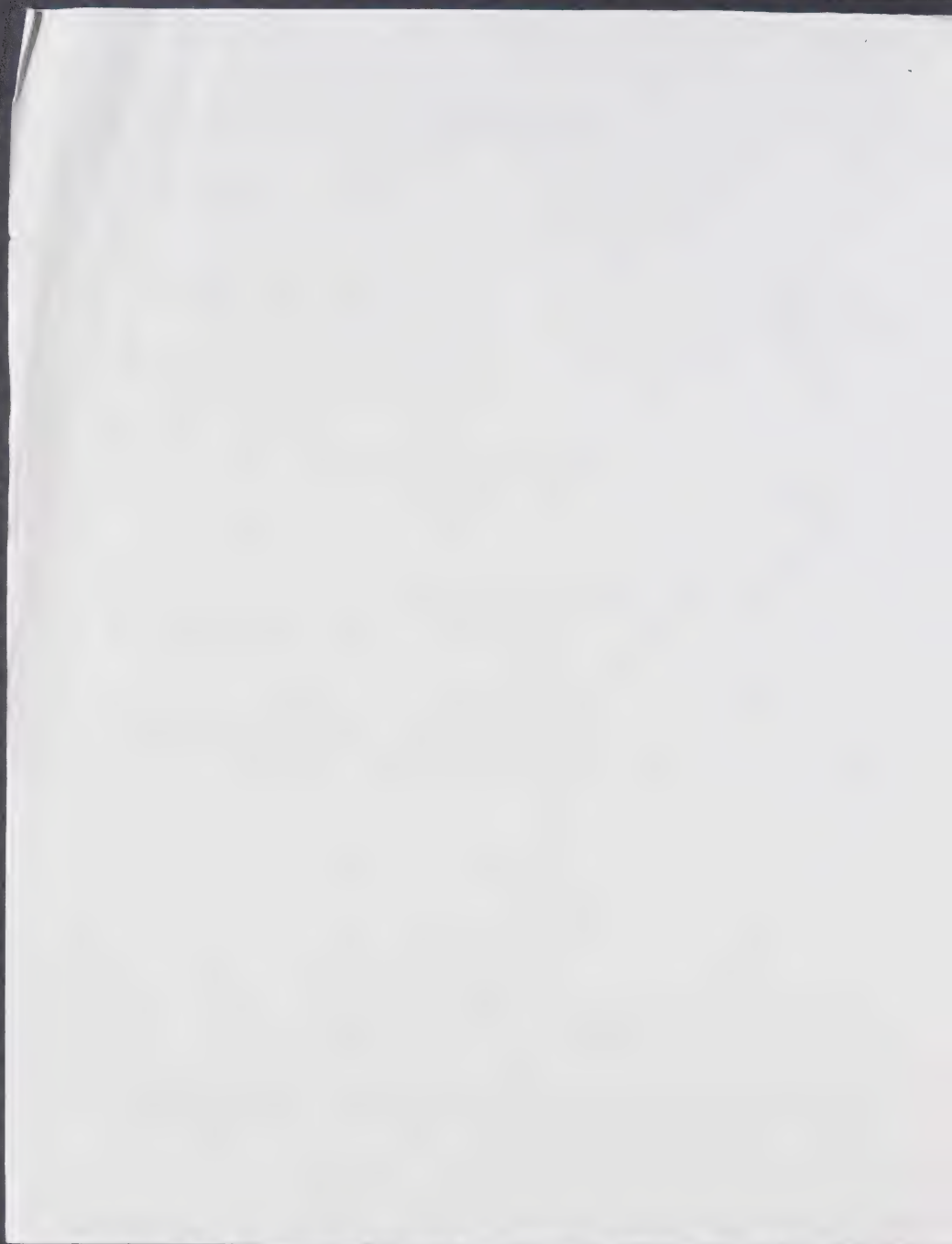
Each item of property valued below \$250,000 will be automatically transferred to James Bourlet Inc., at the purchasers risk and expense, on day 31 after the date of this sale, except for property in the following categories: Jewelry, Watches, Coins, Stamps, Wine and property from sales as announced by the auctioneer. This transfer constitutes delivery of the property to buyer in New York State. As a result, you as the buyer will be liable to pay New York State Sales Tax if not tax exempt and will incur storage and handling charges.

To ensure proper credit please return this slip with your remittance.

Invoice Number: 91060770 Client: Alfred Bader Fine Arts
Total Due Immediately: 90,000.00 USD Account Number: 14201955

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- * Wire Transfer - The Bank of New York, One Wall Street, New York, NY 10286. Sotheby's Inc, Account Number 8900491647 (ABA Routing Number 021000018) & reference your Sotheby's Account # and Sale/Lot Number.
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Smithsonian
National Portrait Gallery

#2169

Department of Painting and Sculpture

January 26, 2004

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

Dear Dr. Bader:

The photograph of your painting has been circulated among members of the Gallery staff, and no one here believes the subject to be Robert Henri.

With your permission, I will keep the photograph for our files.

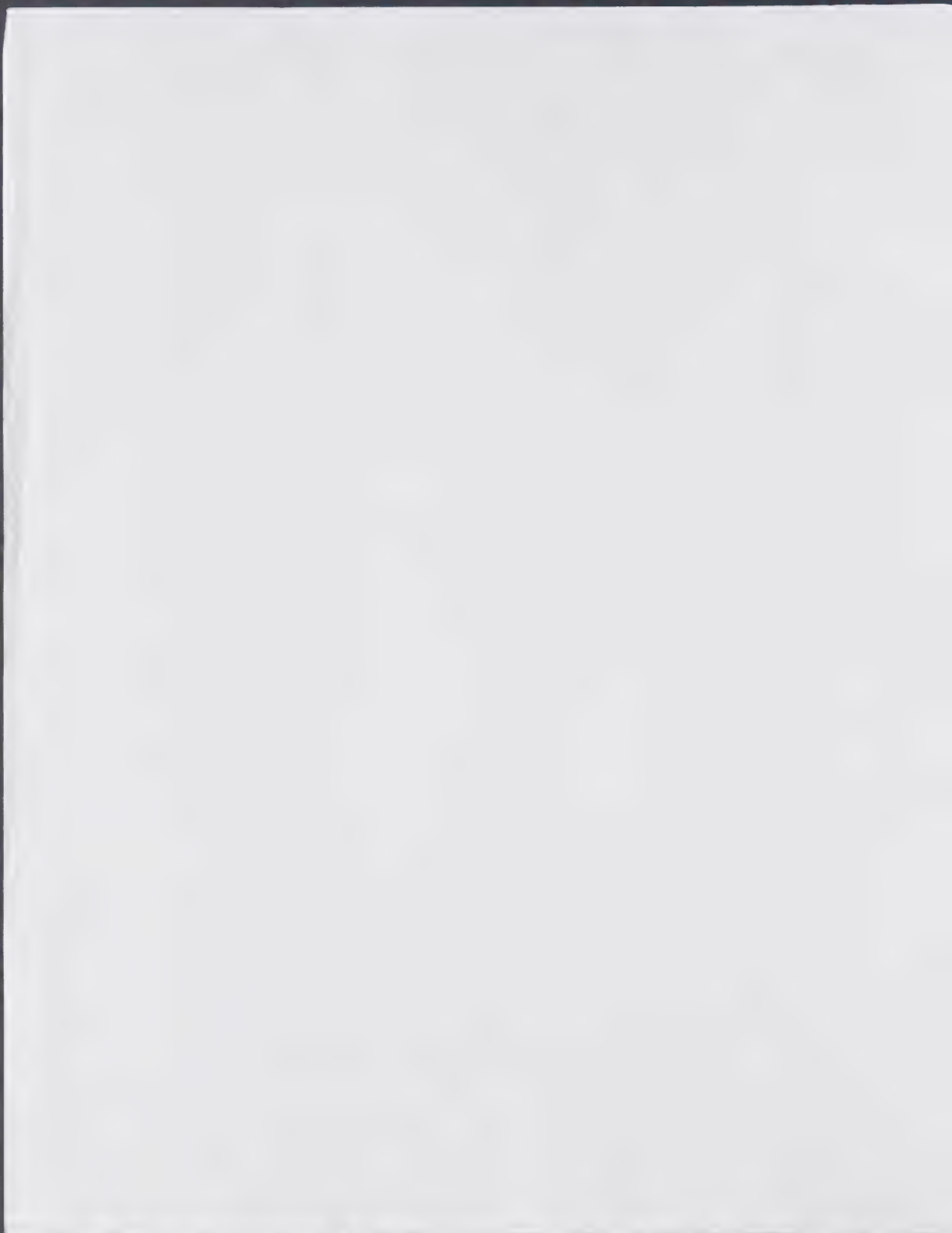
Sincerely,

Margaret Christman

Margaret Christman
Department of Painting and Sculpture

SMITHSONIAN INSTITUTION
National Portrait Gallery
Victor Building Suite 8300
MRC 973 PO Box 37012
Washington DC 20013-7012
202.275.1869 Telephone
202.275.1887 Fax

The information provided in this letter represents the informed opinion of this writer, and is furnished purely for identification or for art historical purposes; it is not to be cited in conjunction with the sale of the work or works referred to, or for any other commercial purpose. The statements furnished here are not to be quoted in whole or in part without the expressed written permission of the Gallery and/or the writer.



February 3, 2004

Gerard Hill
Russian Department
Sotheby's
1334 York Avenue
NYC NY 10021

Dear Gerard:

You may recall our having met when I was for many years an employee of Alan Hartman. I have been in Wisconsin since early 1985.

I am aware you are quite busy with the very large group from Forbes.

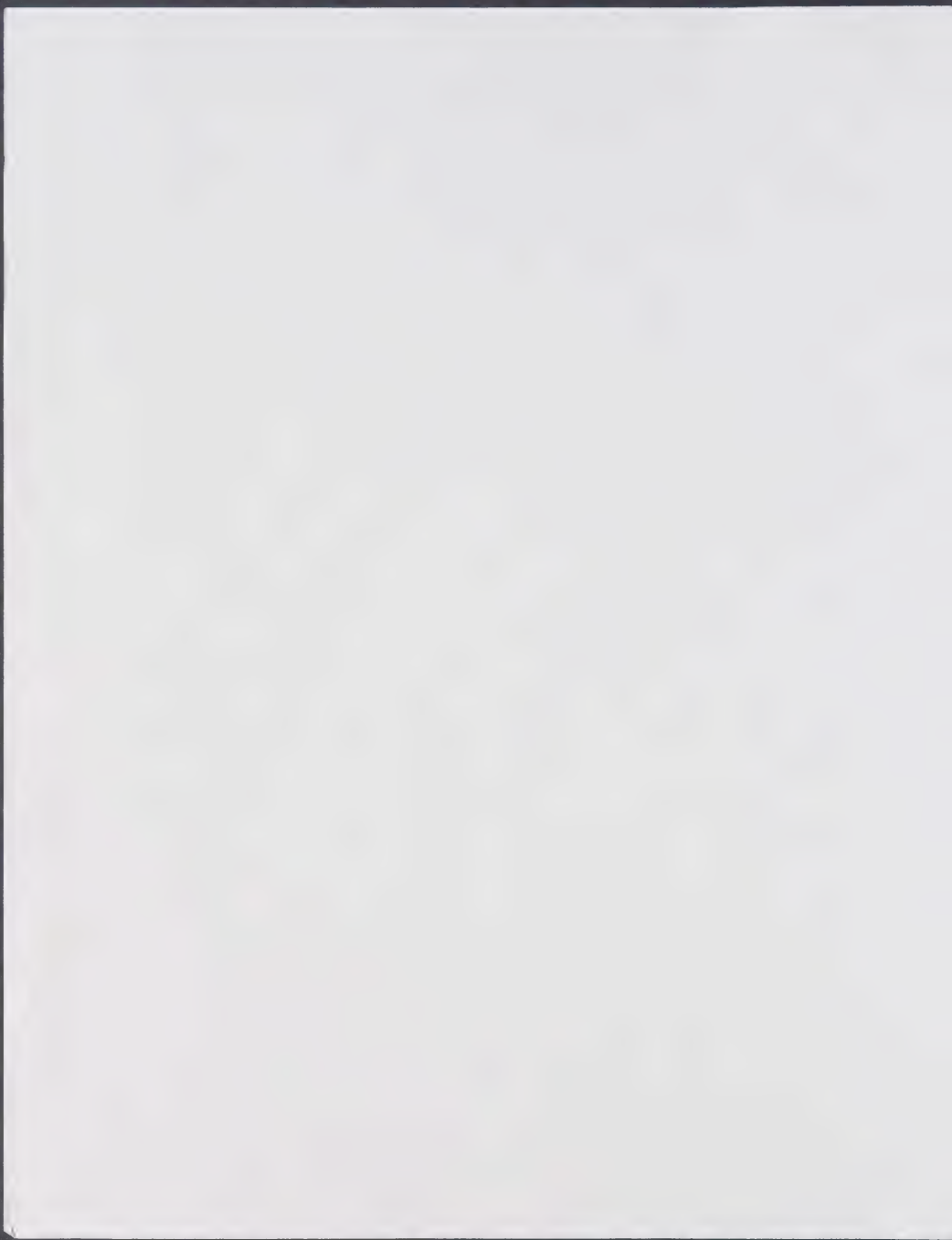
A friend of mine, Dr. Alfred Bader of Milwaukee, who is a valued client, as both buyer and seller, of your Old Masters Department, has acquired a fine Russian egg box of moss agate and silver, bearing marks top and bottom of Julius Rappoport with the St. Petersburg mark. It measures 6-5/8" high. It is, I am certain, quite genuine.

Dr. Bader wishes to sell this through you, and I have already mentioned this to Kevin Tierney, who has of course advised me of your extreme involvement with the Forbes pieces. While not of the highest value, we are both certain it would meet with your standards for sale with Russian objects in New York, where we would like to have it offered at the earliest date available.

Enclosed are photos for your examination. We should like your reply with a general estimate, if possible, or if you wish, it could be sent to you forthwith. I may be reached at the above number.

With my sincerest regards,

CC: Kevin Tierney
Dr. Alfred Bader



Dear Dr. Kahng,

We are mailing you a good photograph of the landscape which will show you that it is not really a dark painting, and also what the frame looks like. On our website it certainly does not look dark nor does it in reality.

I am glad that you will meet Gui Rochat next week. I will remind him to tell you more about that wonderful *Lot and His Daughters*.

Best wishes,
Alfred Bader

Joakim Tan wrote:

Dear Dr. Bader,

Would you happen to have a high resolution digital image of the Durandesque landscape you could email to me? Or perhaps, print out for me to send along with the black and white photo? I want my mother to see the truest color possible. Her impression, based on the limited image I can print out from your webpage, is that the painting is dark. On my iMac the painting doesn't look dark at all. I'm afraid she doesn't have an updated computer at home. We will need to persuade her with hard-copy photographs.

I will be in New York next week and will try to see the Pierre then. To be blunt, I am hoping I can persuade my mother to buy the Pierre, as well! Well, there ought to be something in it for me, don't you think?

Thanks for your help,

Eik

On Thursday, February 5, 2004, at 01:36 PM, Alfred Bader Fine Arts wrote:

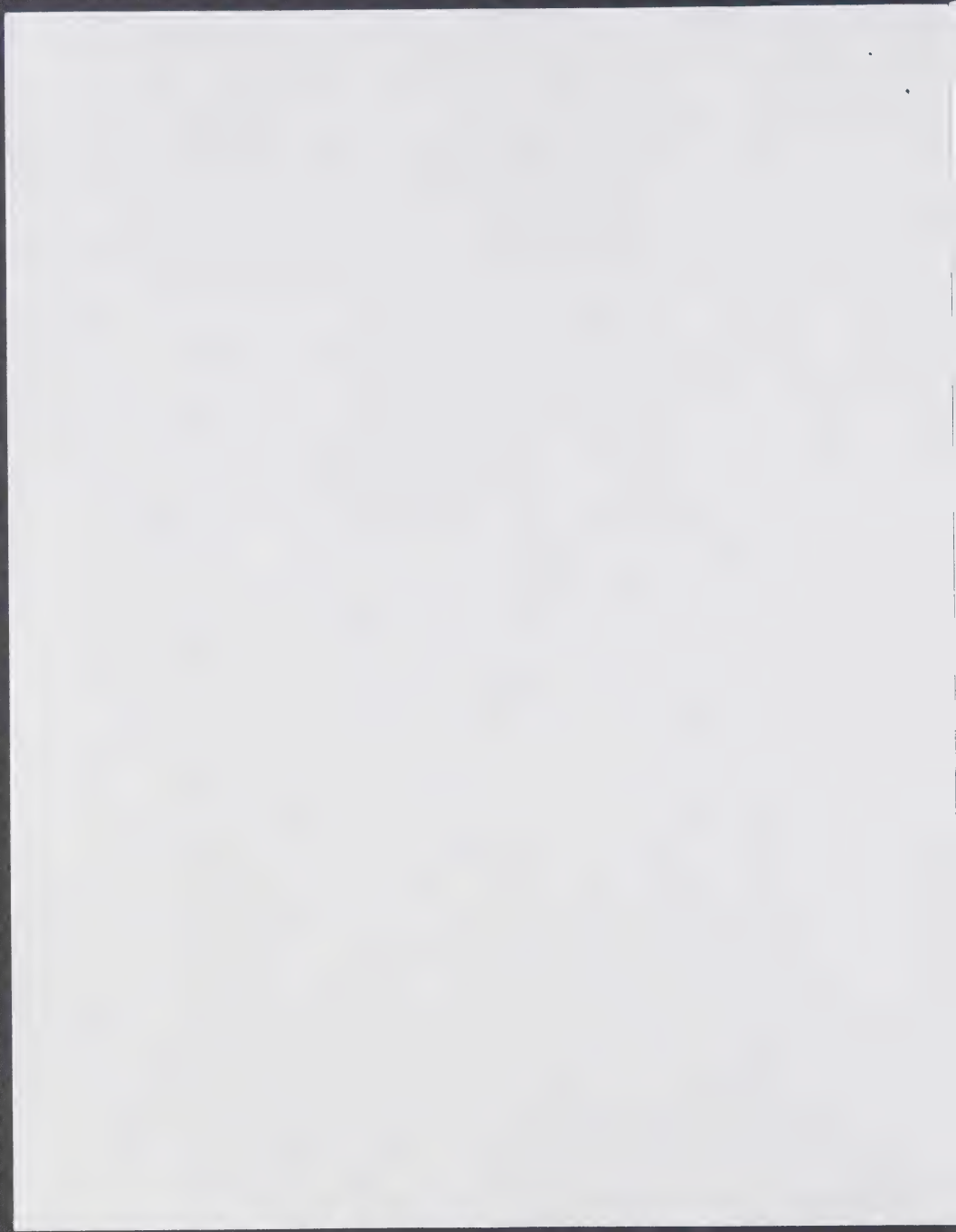
Dear Dr. Kahng,

Surely you come to New York occasionally and I would suggest that on your next visit you meet with Gui Rochat to look at the little Pierre.

Mr. Rochat may then also tell you about a truly great *Lot and His Daughters* that might interest The Walters. It is great both in quality and size. It was bought by myself with Mr. Rochat's help at the last Sotheby's NY sale, lot 24, and it is now being very carefully conserved in NYC.

That beautiful Durandesque landscape is in a very good frame, not period, but very suitable. Its outside dimensions are 39" x 35". Would your mother really consider that as too small?

Best wishes,
Alfred Bader



Joakim Tan wrote:

Dear Dr. Bader,

Thank you for your kind and prompt response. I am delighted to know that the Pierre has been cleaned. I am certain that it must be quite a bit brighter now. I will ask M. Rochat for new photography. I am also very interested in the Durandesque landscape. My mother may need some persuading, however. She will undoubtedly think the painting too small for her mantel. Does it come in a period frame? What are the framed dimensions?

I was not planning on heading for Chicago this season. Things are getting a little crowded on my schedule. But I will let you know when I will be in the area next. It would be a pleasure to see your collection, which I'm sure is very fine.

With thanks, again,

Eik Kahng

On Monday, February 2, 2004, at 05:14 PM, Alfred Bader Fine Arts wrote:

Dear Dr. Kahng,

How nice to hear from you and to know that you are now Curator at The Walters. I have never been there but had loaned some paintings to exhibitions there.

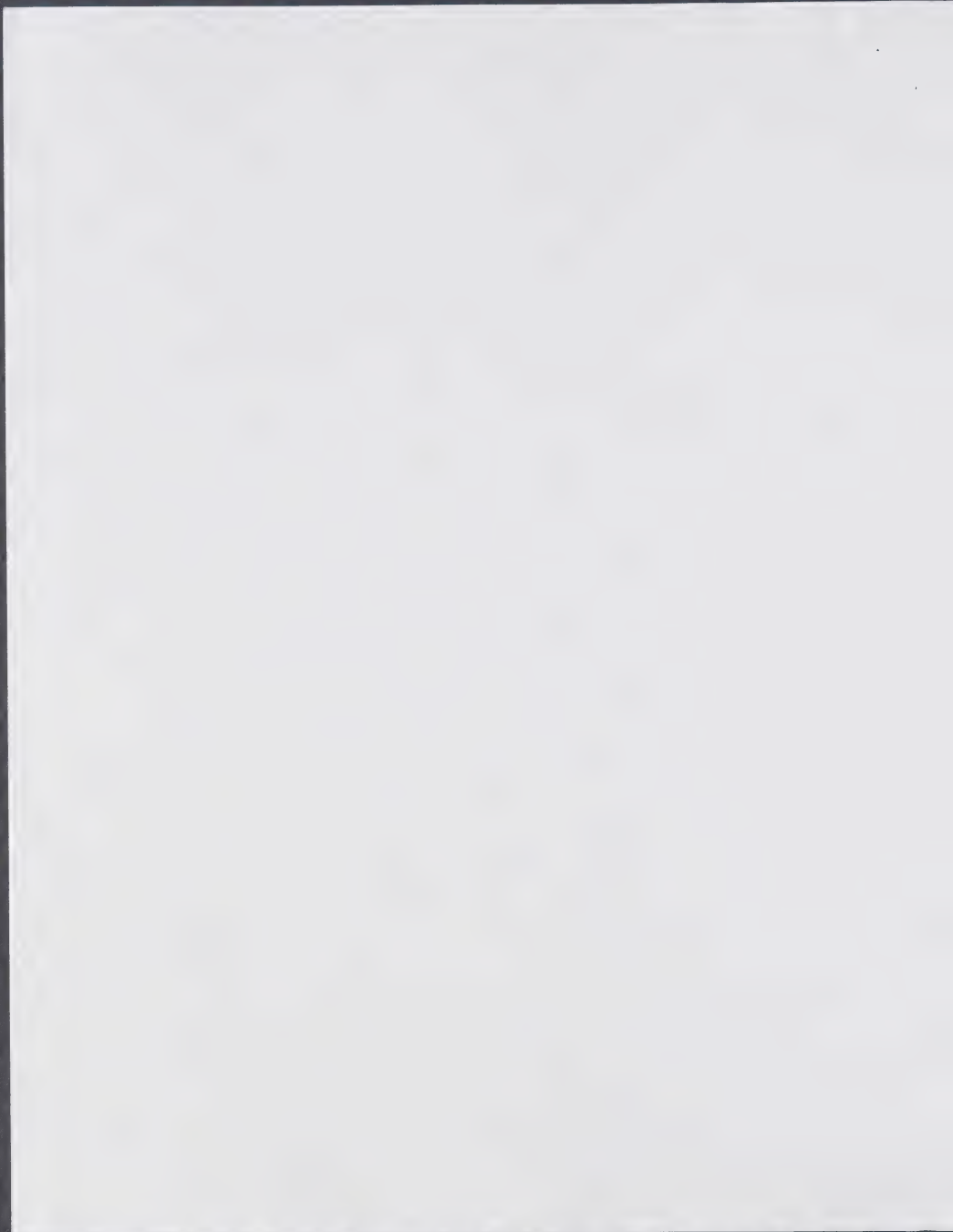
Yes, I still own the Pierre which you so kindly attributed but I have not been able to sell French paintings and so have asked a good friend, Gui Rochat, to try his luck. He had it cleaned and tells me that it now looks much better. He showed it to Lord Anthony Crichton-Stuart at Christie's who offered to take it into an old master sale with an estimate of \$6,000-\$8,000, accepting of course your Pierre attribution.

But I would much rather sell it to you directly and have leaned on Gui Rochat to lower the price to you to \$4800 and of course were he to ship it to Baltimore there would, I hope, be no NY tax. Please speak to Gui directly. His e-mail is above and his telephone number/fax is 212-673-3484.

To turn now to the landscape, ABFA #1297, which is on my website. It is really a beautiful painting but customers are reluctant to buy paintings without firm attributions. To me it looks very close to Asher Durand but it is not signed and might even be English. But that does not affect the beauty of the work. I am sending you a good black/white photograph and you might like to discuss this with your mother.

You have been so helpful with the Pierre that I would certainly try to be helpful with the price of this painting, as I am with the Pierre.

Are you planning to come to Chicago for the Rembrandt exhibition? If so, why not plan to come to Milwaukee and look at this painting in my gallery - as well as many other paintings - and my collection at home. Don't plan to fly from Chicago to Milwaukee but take one of the regular less than two hour trains.

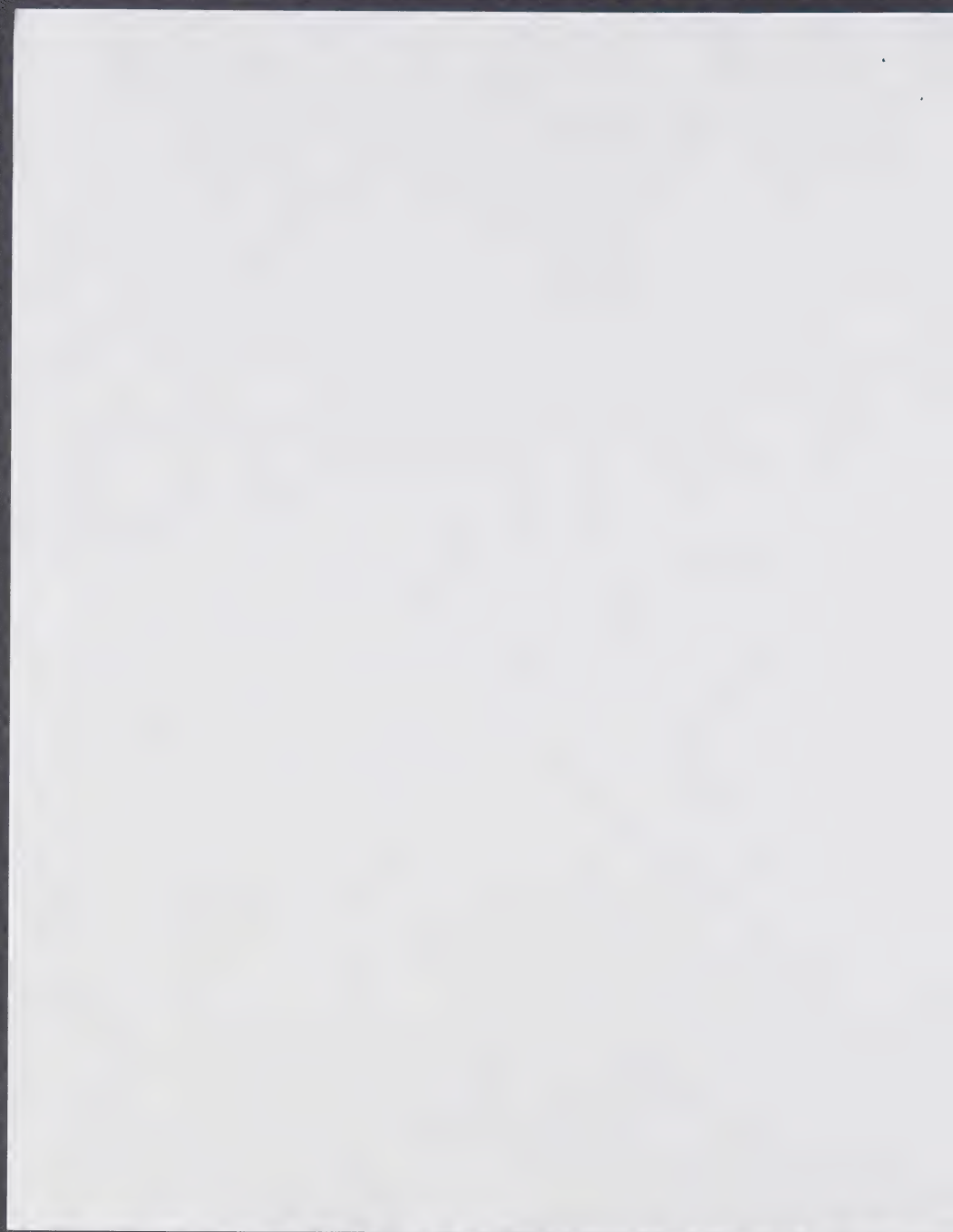


I much look forward to hearing from you and remain with best regards

Yours sincerely,
Alfred Bader

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This message scanned for
viruses by CoreComm



Subject: Fwd: New Information Request
From: "abfa" <ordersfa@alfredbader.com>
Date: Sat, 31 Jan 2004 12:12:26 -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>

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Subject: New Information Request
From: tji@earthlink.net
Date: Sat, 31 Jan 2004 12:50:05 -0500
To: david@thelab.net; gretchen@thelab.net; ordersfa@alfredbader.com

A new request has arrived:

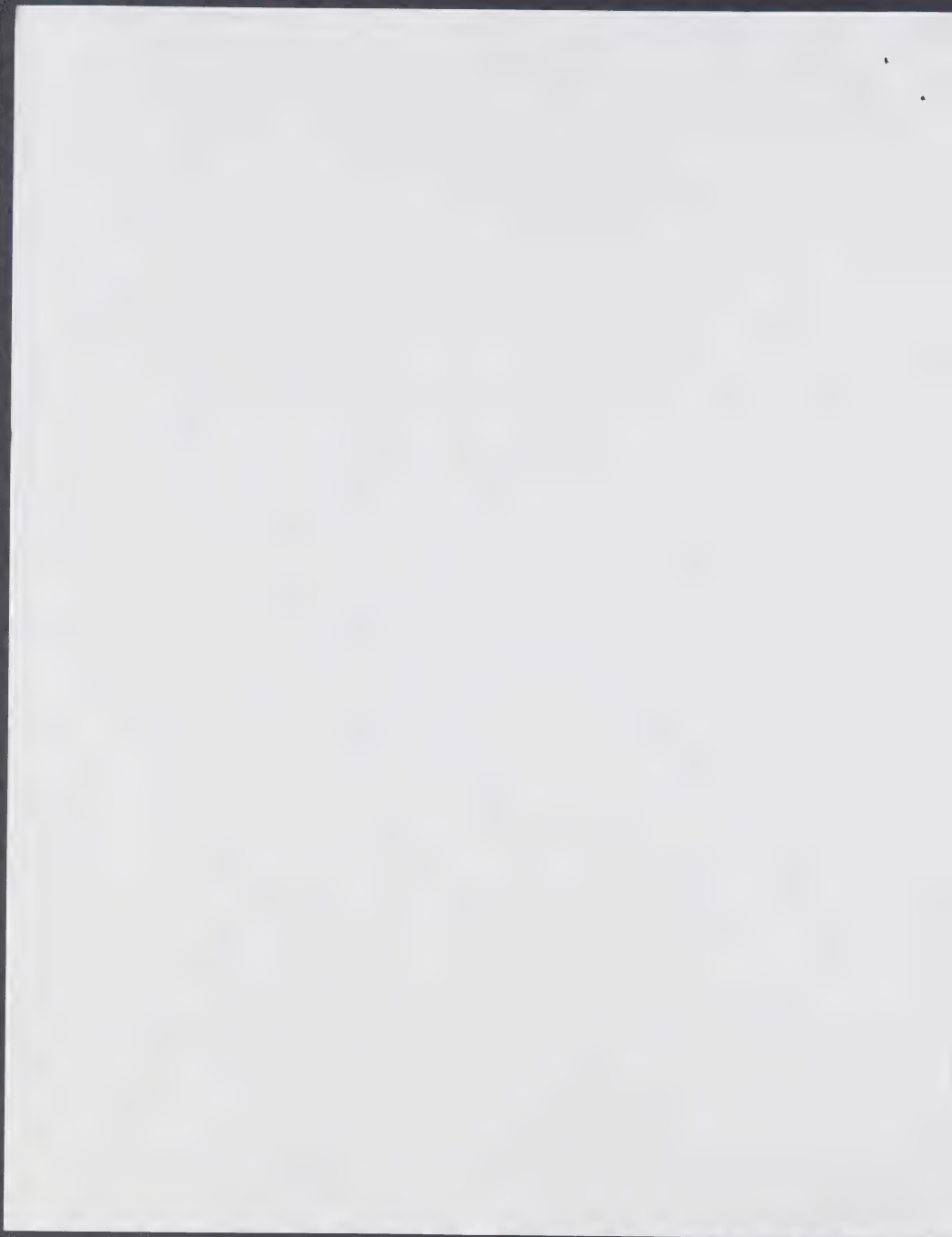
Email: tji@earthlink.net
Name: Eik Kahng
Address1: 3410 Guilford Terrace
Address2:
City: Baltimore
State: MD
Country:
Zip: 21218
sendEmail: 1
ABFANum: 1297
Notes: Dear Dr. Bader,

I see you still have the Pierre. I may have to buy it from you! I like this Durand painting. Is it with you still? I'm looking for something for my mother.

I am at the Walters now. I hope you will come to Baltimore soon.

Best,

Eik Kahng
Curator of 18th- and 19th-Century Art
The Walters Art Museum



Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com

Membre Société de l'Histoire de l'Art français

→ COPY - NOT YET SENT

Dssa. Enrica Pagani
1 Viale Della Resistenza 53/G
26845 CODOGNO (LODI)
ITALY

New York, February 12, 2004

Dear Dssa. Pagani,

This is to describe to the best of my knowledge your small oil on copper:

Jean-Baptiste Marie Pierre
Paris 1713-1789 Paris

A Young Woman holding her Child, seated in a Grotto with Goats
(The Rest on the Flight into Egypt ?)

Oil on copper, size 8 1/2 by 6 3/4 inches (20,5 by 22,5 cm)

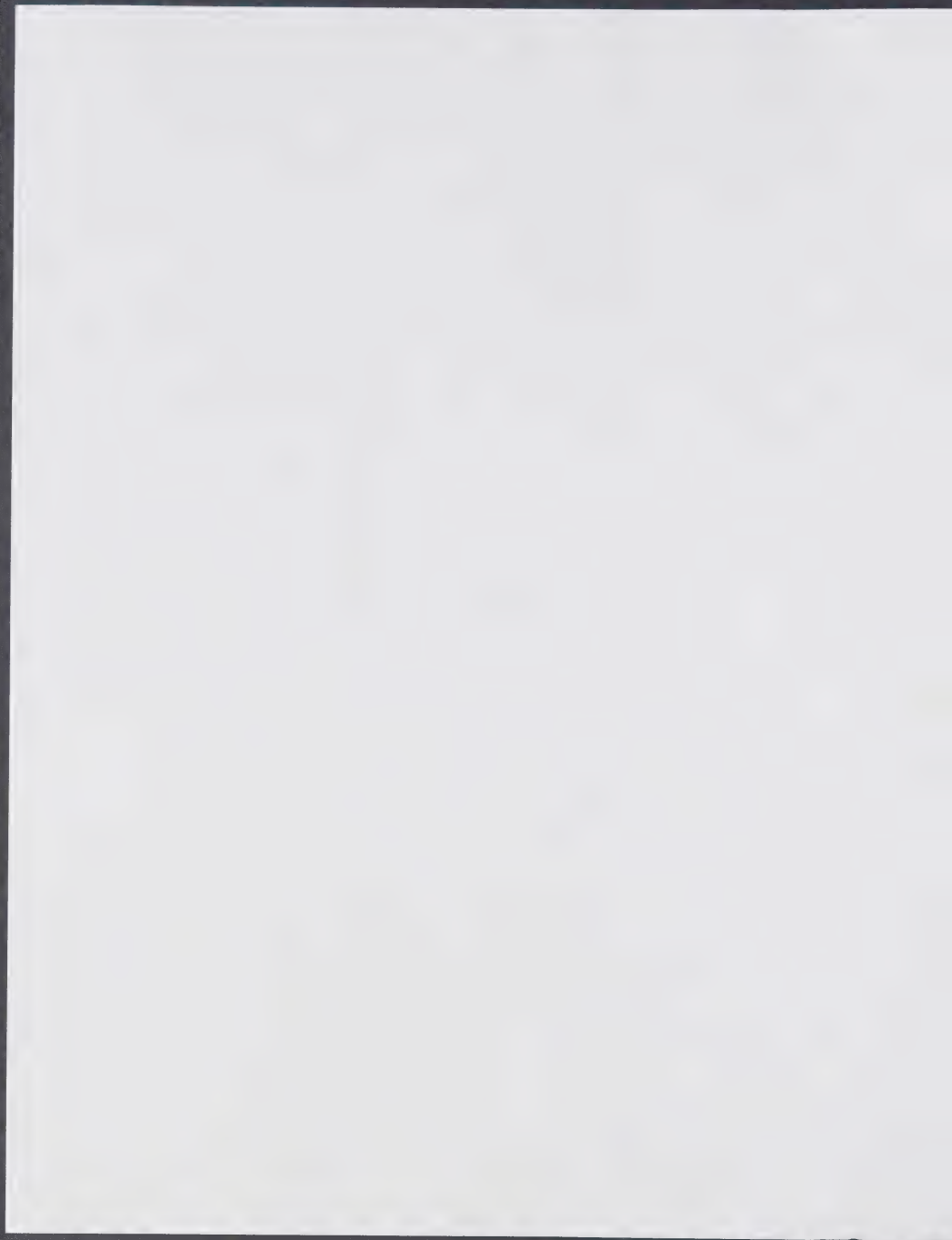
Provenance: Colonel Chesrow, Exhibition Southern Illinois University, 1965, no. 33
M. Pierre Barbaja, sale Naples 1874, no. 75 (as J.B. Fierse)

(as Barbaja)

Note: Possibly painted before 1740 during Pierre's stay at the French Academy in Rome, when he has been recorded as painting these small 'Bambochades' (small scenes of rural life). The attribution has been suggested by Dr. Eik Kahng, then curator at the Dallas Museum of Fine Art (now at the Walters Art Gallery in Baltimore) and co-author of the exhibition catalogue on Anne Vallayer-Coster at the Frick etc. Dr. Kahng has seen the painting in person and has not changed her opinion. It was accepted as by Pierre and given an auction estimate of \$ 6/8,000 in 2003 by Christie's New York.

Sincerely,

compromised



Subject: RE: PIERRE
From: GuiRochat@aol.com
Date: Sat, 14 Feb 2004 10:58:59 EST
To: baderfa@execpc.com

Dear Alfred,

I have :

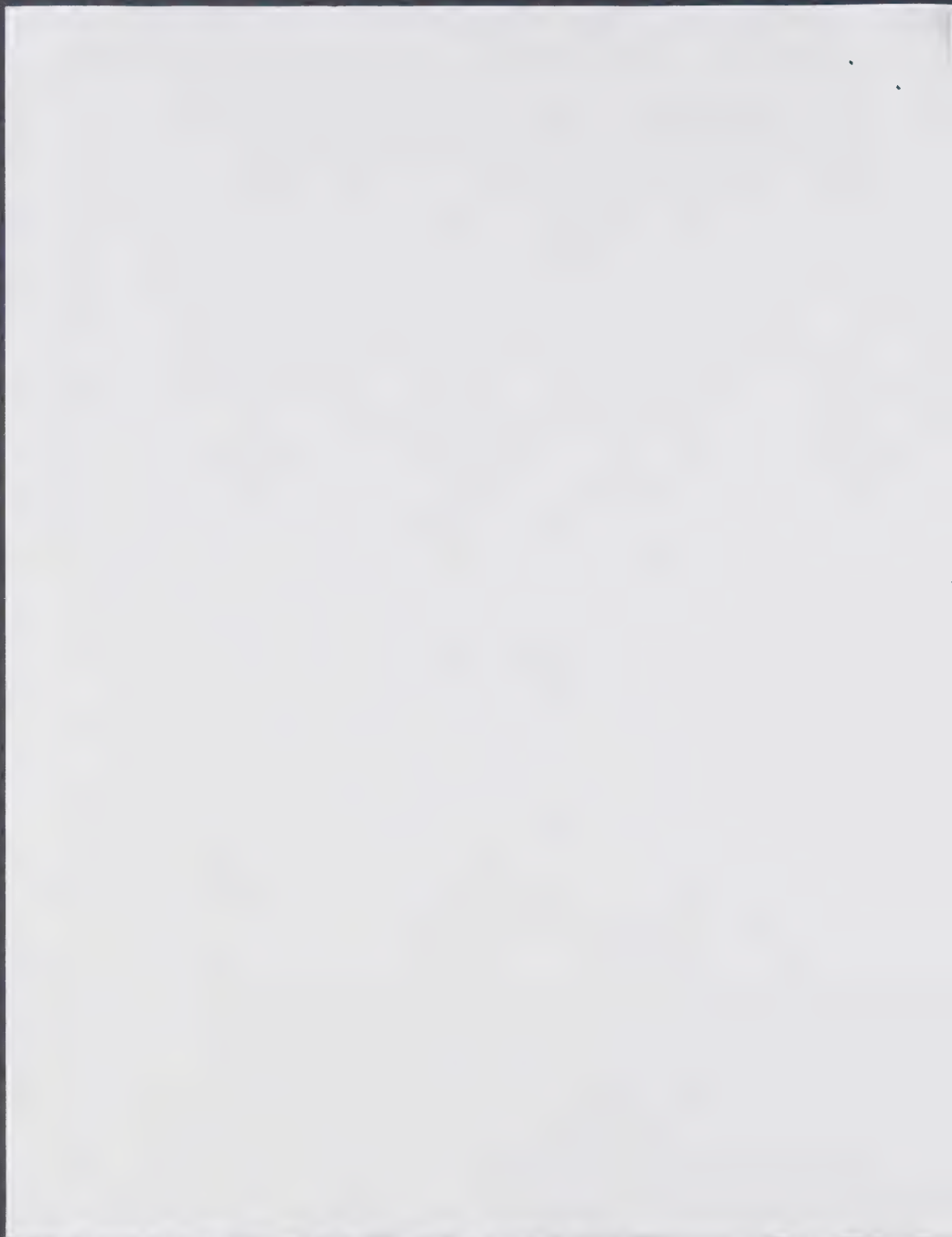
1. sent Enrica Pagani by airmail my letter on authentication of the Pierre
2. sent Enrica Pagani images by email attachment of the present frame
3. packed and crated the Pierre for air freight by Federal Express to Italy
4. prepared all customs documents to reflect a declared value of \$ 500

Please let me know when you have recieved her payment of \$ 6,000 and I will:

5. send off the packed and crated painting with the customs documents
6. send to you the invoice from Federal Express for the airfreight to Italy.

All kindest best wishes,
Gui

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From: "Enrica Pagani" <enrica.pagani@arschemica.com>
Date: Sun, 15 Feb 2004 23:43:11 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Dr. Bader,

Mr. Rochat told me He hasn't found the frame for the Pierre, so he thought to ship me the paint cost free.

He had also a great idea to deliver me the painting declared at \$ 500.

I don't think this is a problem for you.

I told him I will provide you \$ 6000 on Wednesday using the same bank co-ordinates Mrs. Zuehlke gave me.

My bank usually takes tree days for international transfer so you will have the money on Friday.

This solution could be suitable also with the time Mr. Rochat asked for the delivery.

If you need a fax directly from my bank as evidence of the payment feel free to ask it.

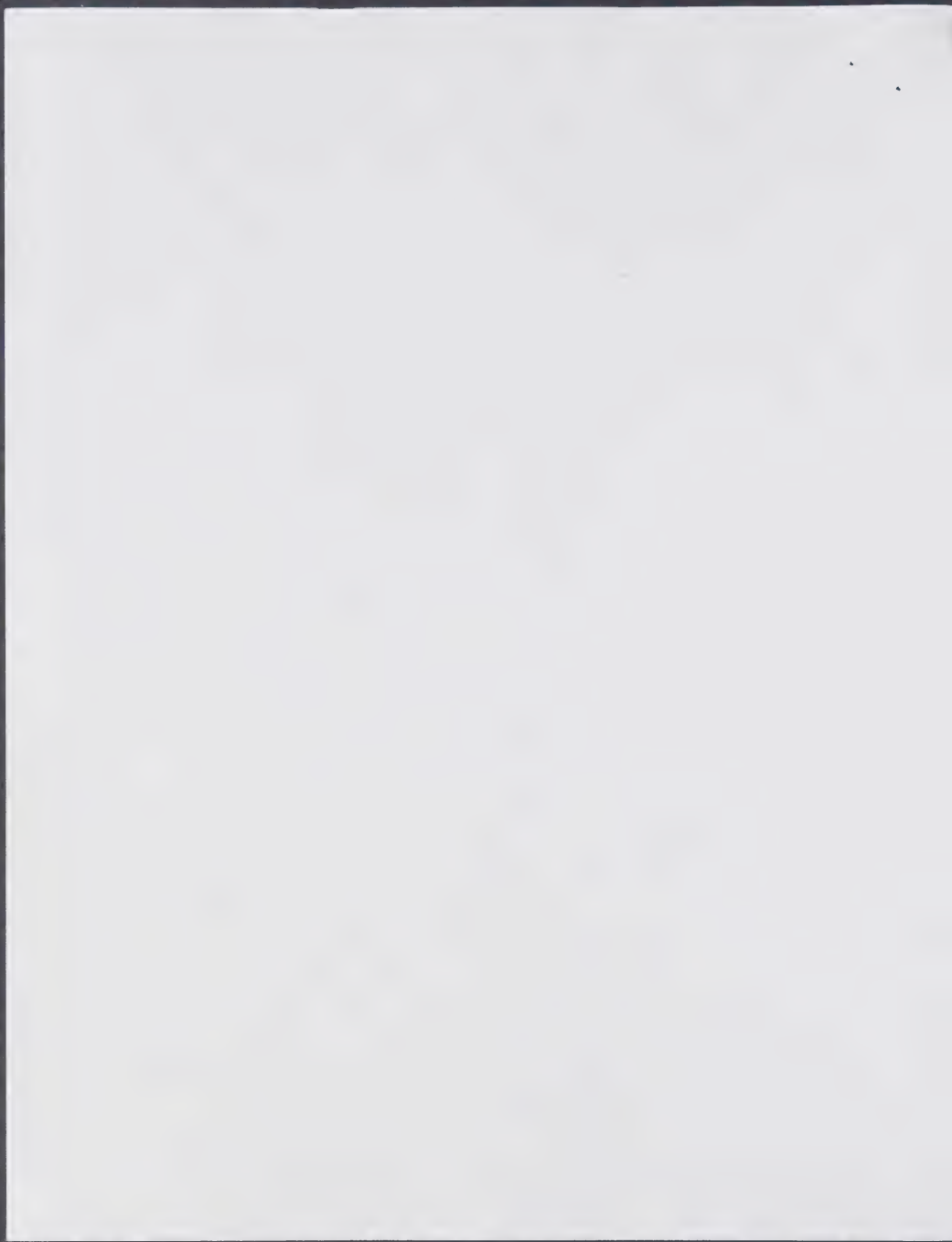
Let me know if this could be right for you.

Many thanks

Best regards,

Enrica Pagani

This message scanned for viruses by [Corecomm](#)



Subject: Copy for Dr. Bader
From: GuiRochat@aol.com
Date: Sun, 15 Feb 2004 17:31:12 EST
To: baderfa@execpc.com

Dear Mr. Rochat,

I agree with you about the frame I am able to change it here in Italy very easily.

Anyway I don't think this is too bad. I'll check it when the paint arrive.

Many thanks for the shipment without any cost.

If it's right for you I will wire Dr. Bader \$ 6000 on Wednesday the 18. Usually my bank needs tree days for international transfer, so Dr. Bader will have the funds for Friday.

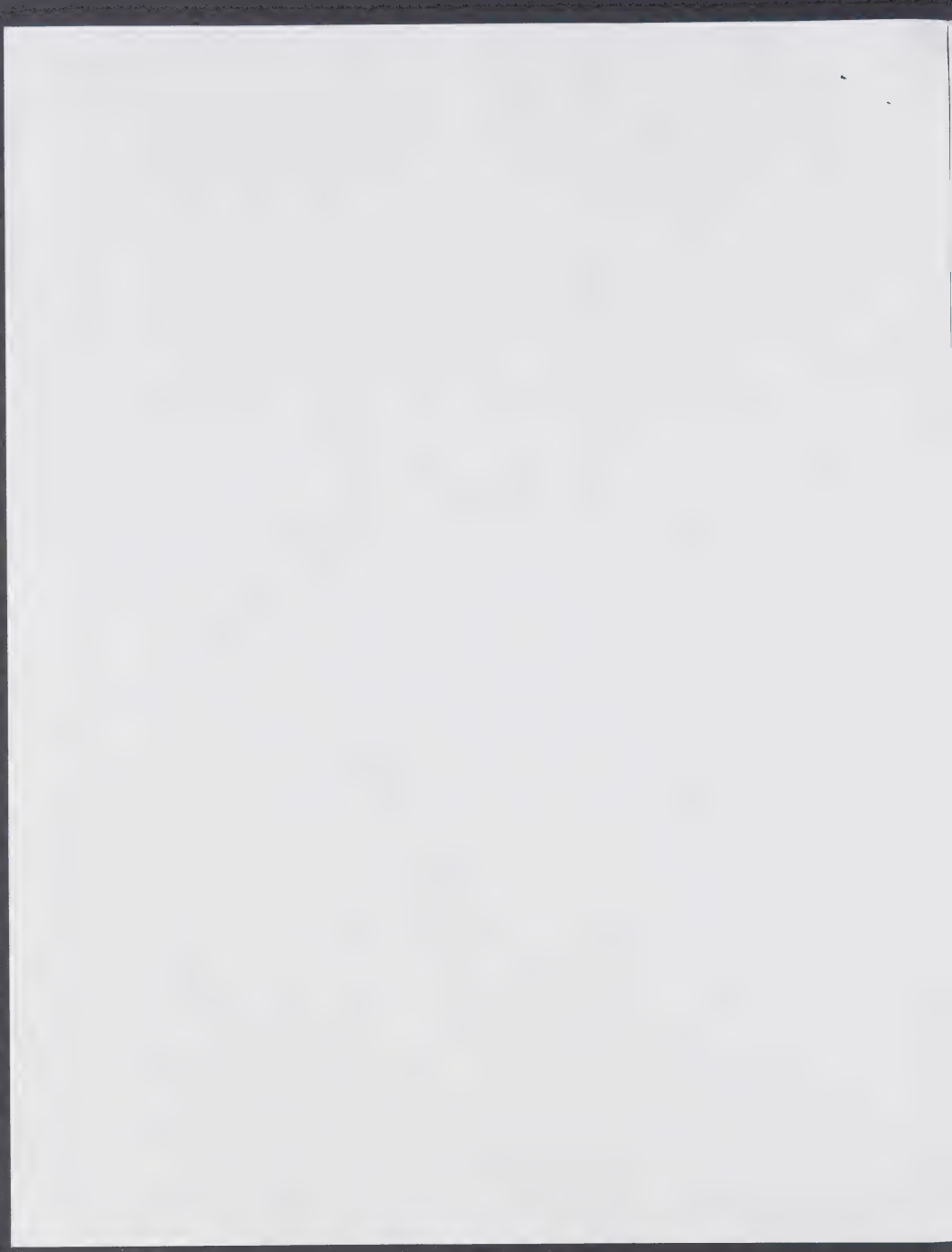
Let me know if everything sounds good for you.

Many thanks,

Best regards,

Enrica Pagani

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Dear Dr. Pagani,

Gui Rochat has told me that his shipment on the Pierre is ready. As soon as I receive your wire transfer I will telephone Mr. Rochat and ask him to make shipment.

When you have received this, please confirm to him and to me that you have received it safely.

With best regards I am

Yours sincerely,
Alfred Bader

Enrica Pagani wrote:

Dear Dr. Bader,

Mr. Rochat told me He hasn't found the frame for the Pierre, so he thought to ship me the paint cost free.

He had also a great idea to deliver me the painting declared at \$ 500.

I don't think this is a problem for you.

I told him I will provide you \$ 6000 on Wednesday using the same bank co-ordinates Mrs. Zuehlke gave me.

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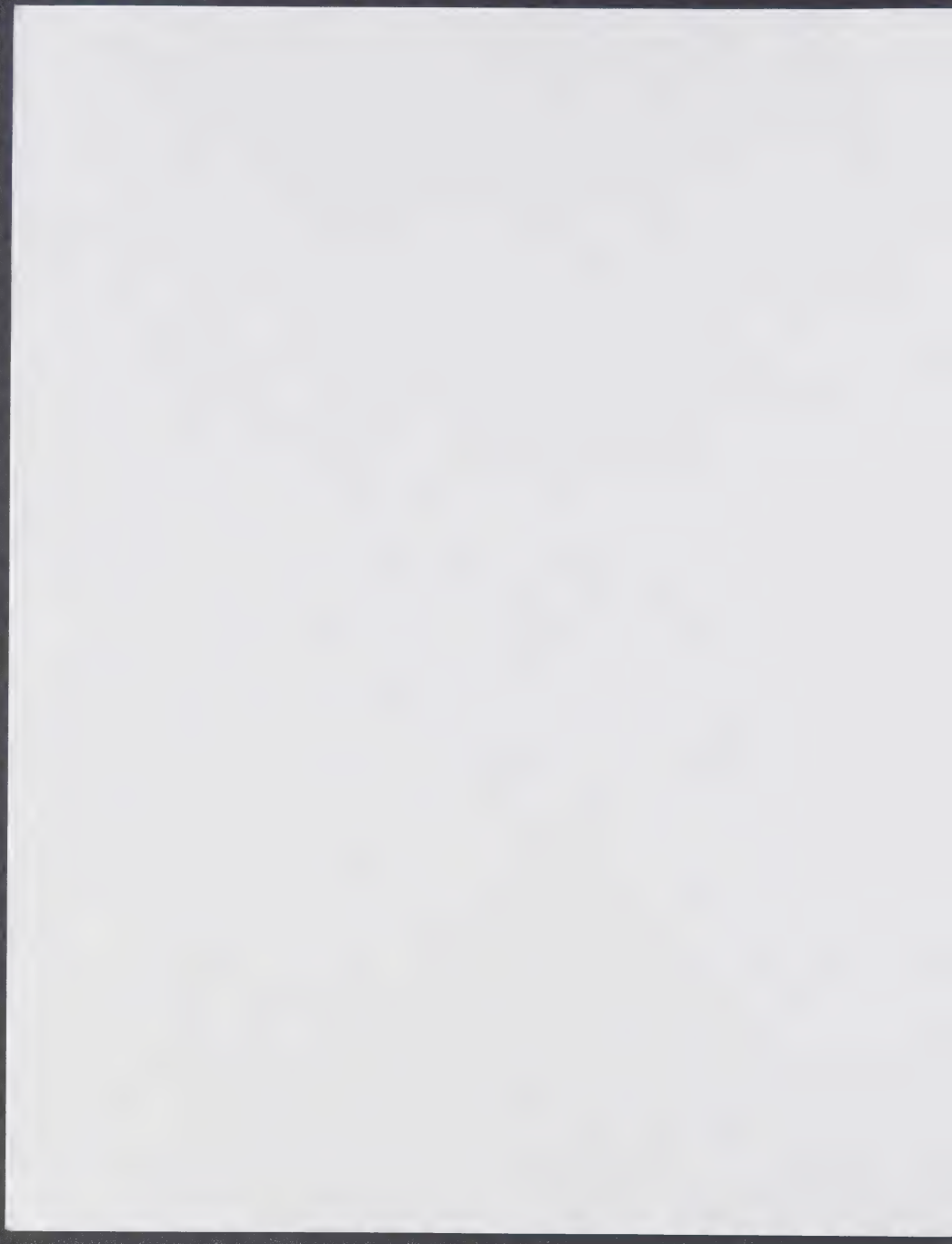
Let me know if this could be right for you.

Many thanks

Best regards,

Enrica Pagani

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M A R V I N S O K O L O W

425 West
Fairy Chasm Road
Bayside,
Wisconsin 53217
(414) 351-5750

February 16, 2004

ANTIQUES
APPRAISER
CONSULTANT

Gerard Hill
Russian Department
Sotheby's New York

VIA FAX TO: 212 894 1392

RE: my letter of 2/3/04, copy enclosed
MOSS AGATE AND SILVER EGG BY J. RAPPOPORT

Dear Gerard:

You may have been able to see in the photos sent last week, the presence of stickers on the inner sides of the egg. They indicate loan to a museum, and the number 77.

Although I knew the piece had been owned by the late Warren Gilson of Wisconsin, I had at my last communication been unable to identify the museum reference.

The other day, in my library, I located an exhibition catalog, dated 1982, from the Milwaukee Art Museum, *American and European Silver from the Gilson Collection*. This egg is number 77 in the exhibition, and is illustrated.

I enclose copies of: the cover, title page, and page 39, which is devoted solely to this object, the moss agate and silver egg. It is listed as by Rappoport, although attributed without evidence to Faberge.

The catalog also includes works by the silversmiths Peter Archambo, John Coney, Jacob Hurd, Meyer Meyers, Anthony Neline, Paul Revere, Joseph Richardson, and Paul Storr, among others.

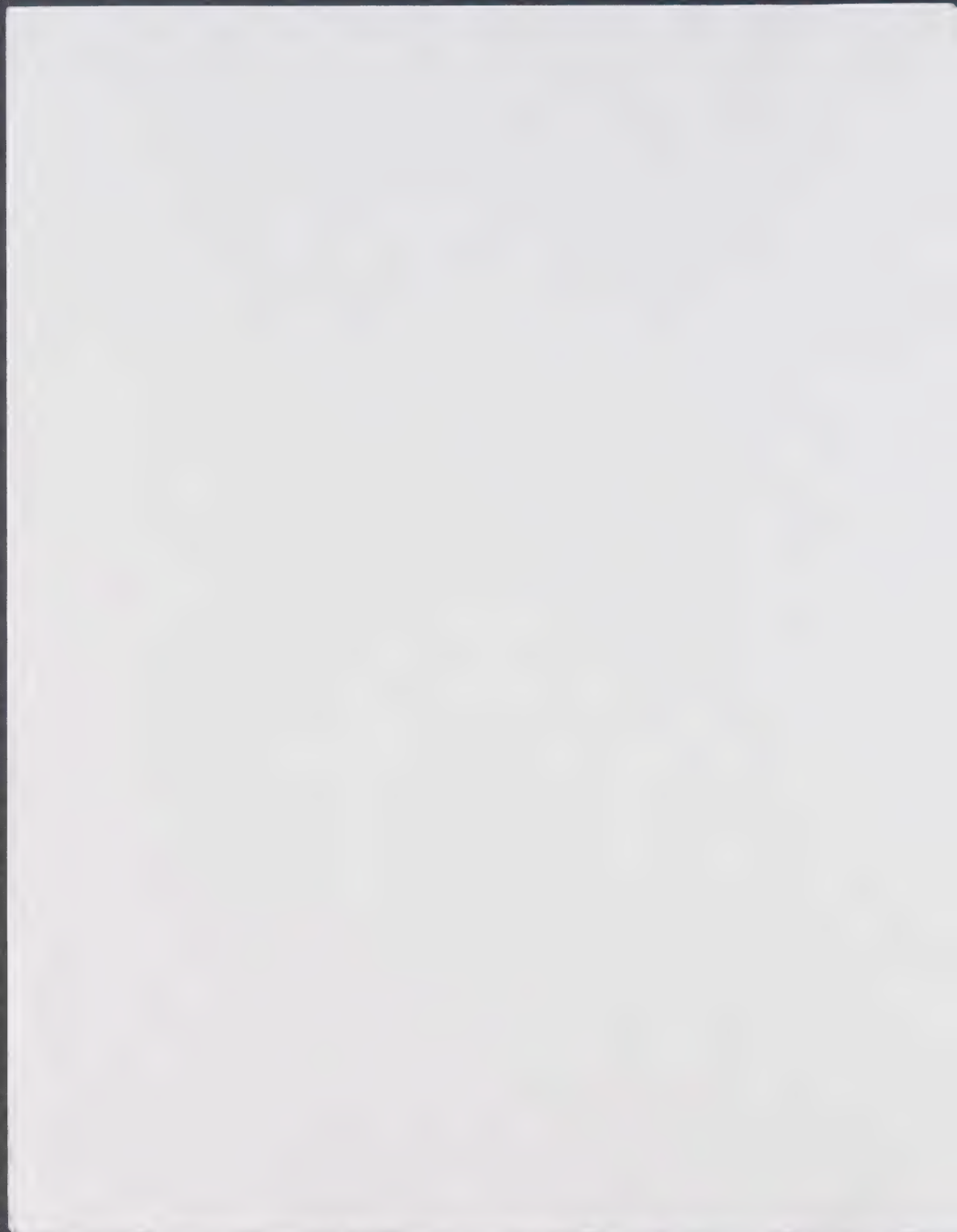
Dr. Alfred Bader, the owner, and I sincerely hope this item can be placed in your next sale. Please contact me regarding your price estimate. As indicated before, it can also be shipped overnight to you; I may be reached at the above phone.

We await your reply.

Sincerely,



CC: Alfred Bader
Kevin Tierney





ALFRED BADER FINE ARTS

February 16, 2004

W. Lee McCollum, Sr. VP & CFO
S.C. Johnson & Son, Inc.
1525 Howe Street, MS 069
Racine, WI 53403-2236

Dear Lee,

Thank you for your letter and check of February 13th. As I explained, there is an overpayment of \$45.00 due to our selling these works on a c.i.f. Racine basis.

Check for the overpayment of \$45.00 is enclosed.

The paintings are ready for pick up. Please ask the delivery service to give us an hour or two notice before the pick up.

With best regards from house to house I am

Yours sincerely,

Alfred Bader
AB/az
Enc. - ck.

By Appointment Only

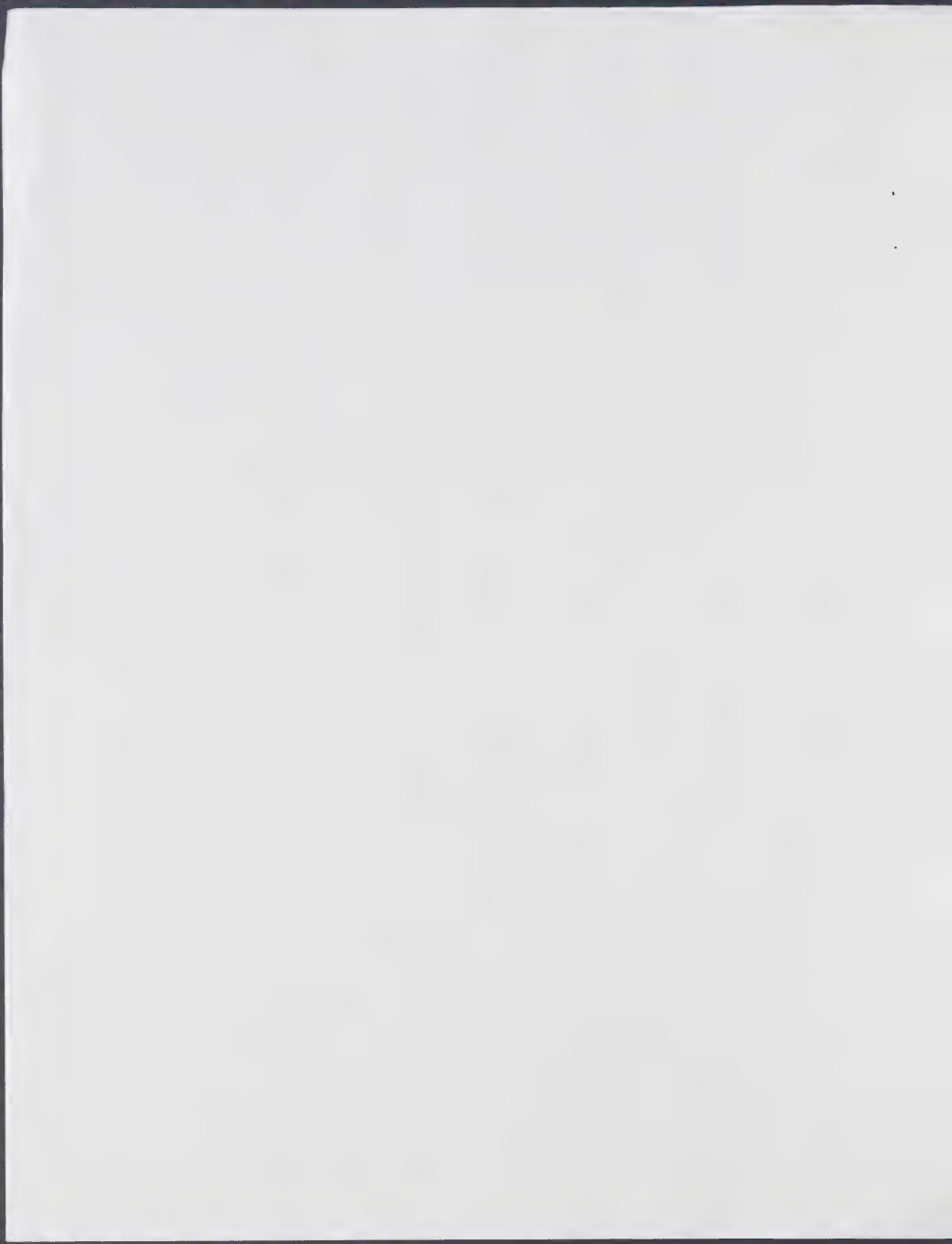
ARTS HOTEL SUITE 021

611 EAST LINCOLN AVENUE

CHICAGO, ILLINOIS 60611

Tel: 312.277-0700 Fax: 312.277-0700

E-mail: alfred@alfredbader.com



W. Lee McCollum
5131 Ravenswood Lane
Racine, Wisconsin 53402

13 February, 2004

Dear Alfred,

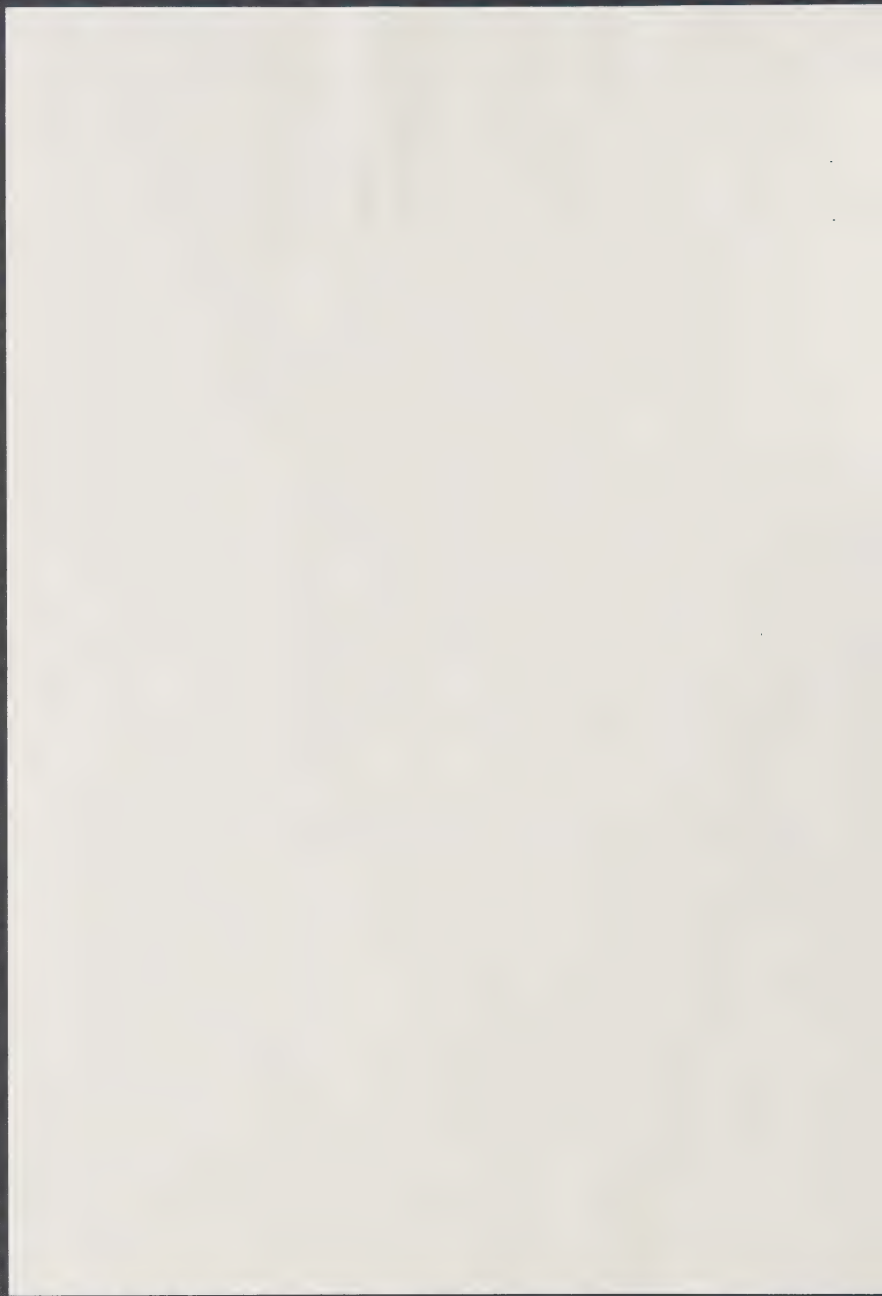
Enclosed is my check for \$5,004⁰⁰
representing the balance due for ABFA #1925.
I will arrange to have this and Mary
Kay's paintings picked up in approximately
one week.

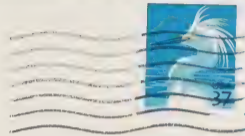
It was very pleasant to see you,
Isabelle and Marion at dinner last
evening. Thank you again.

Best Regards,

Lee

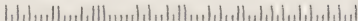
5004
- 4959
45
Jeffrey
2-16-04





Dr Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Junceau
Milwaukee, WI 53202

53202+2748



W. Lee McCollum
5131 Ravenswood Lane
Racine, Wisconsin 53402



ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

February 5, 2004

Mr. Lee McCollum
5131 Ravenswood Lane
Racine, WI 53402

BILL OF SALE

ABFA #1925

Oil painting on canvas, 16-1/2" x 23", depicting a *Village Doctor* (a "Dorfbader") bandaging a sitting man's left leg, with a man watching. This takes place in a shed with an open door, and a man approaching. To the right is a table with six beautifully painted jars and bottles. Next to the table lies a cat.

This painting is Flemish, painted around 1640.	\$ 9,000.00
WI Racine County sales tax @ 5.1%	<u>459.00</u>
Subtotal	\$ 9,459.00
Payment received with thanks	- 4,500.00
Balance Due	\$ 4,959.00

Ad
C17 Racine

Thank You!

By Appointment Only

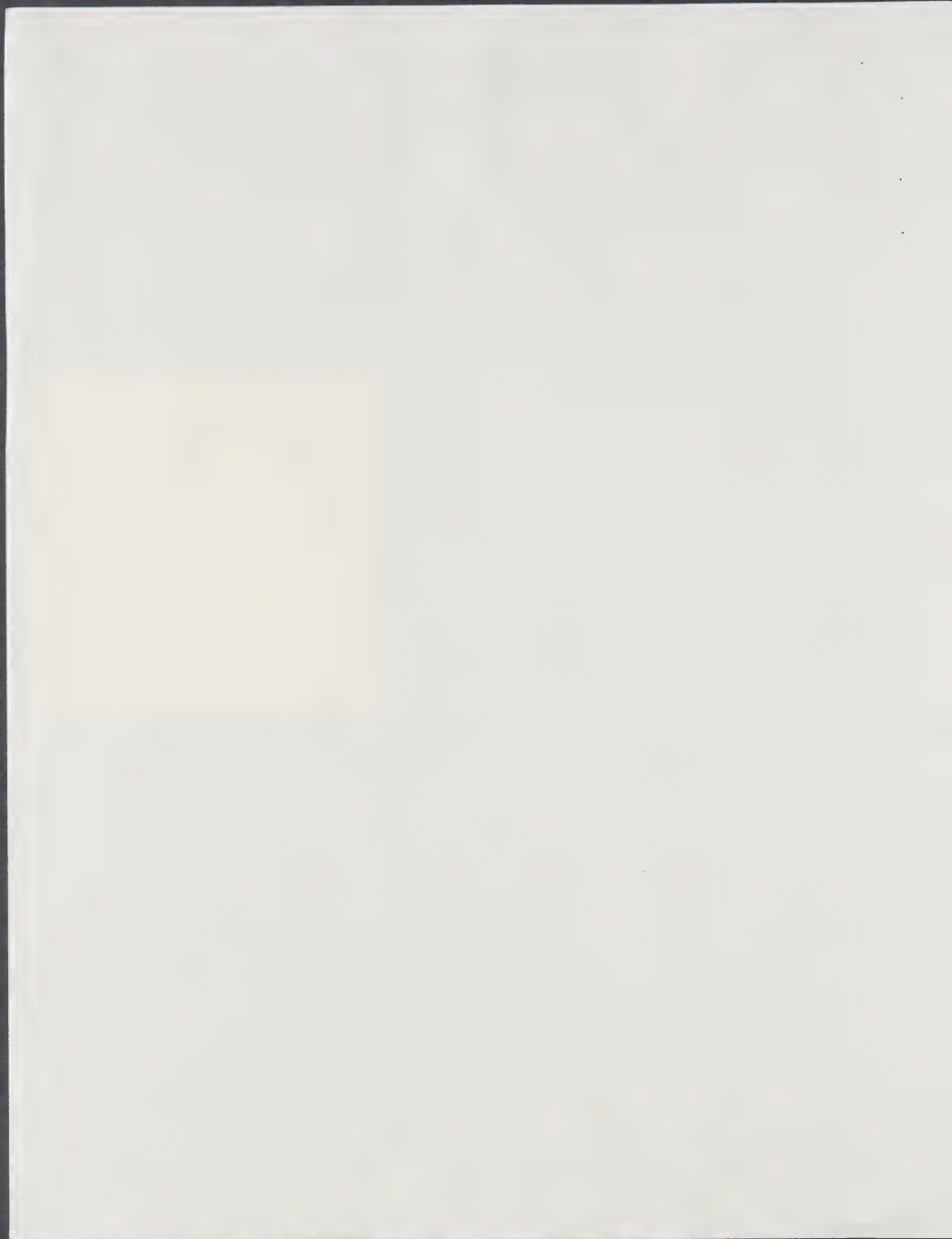
ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709

E-mail: alfred@alfredbader.com



Alfred Bader Fine Arts

924 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

Invoice

DATE	INVOICE #
2/2/2004	331

BILL TO
Mr. Lee McCollum 5131 Ravenswood Lane Racine, WI 53402

P.O. NO.	TERMS	PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #1925, Village Doctor attr. Craesbeck		9,000.00	9,000.00T
cif Racine			
Sales Tax		5.10%	459.00
WI	Total		\$9,459.00



February 5, 2004

Mr. Lee McCollum
5131 Ravenswood Lane
Racine, WI 53402

BILL OF SALE

ABFA #1925

Oil painting on canvas, 16-1/2" x 23", depicting a *Village Doctor* (a "Dorfbader") bandaging a sitting man's left leg, with a man watching. This takes place in a shed with an open door, and a man approaching. To the right is a table with six beautifully painted jars and bottles. Next to the table lies a cat.

This painting is Flemish, painted around 1640.	\$ 9,000.00
WI sales tax @ 5.6%	<u>504.00</u>
Subtotal	\$ 9,504.00
Payment received with thanks	- 4,500.00
Balance Due	\$ 5,004.00

Thank You!



Alfred Bader Fine Arts

924 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

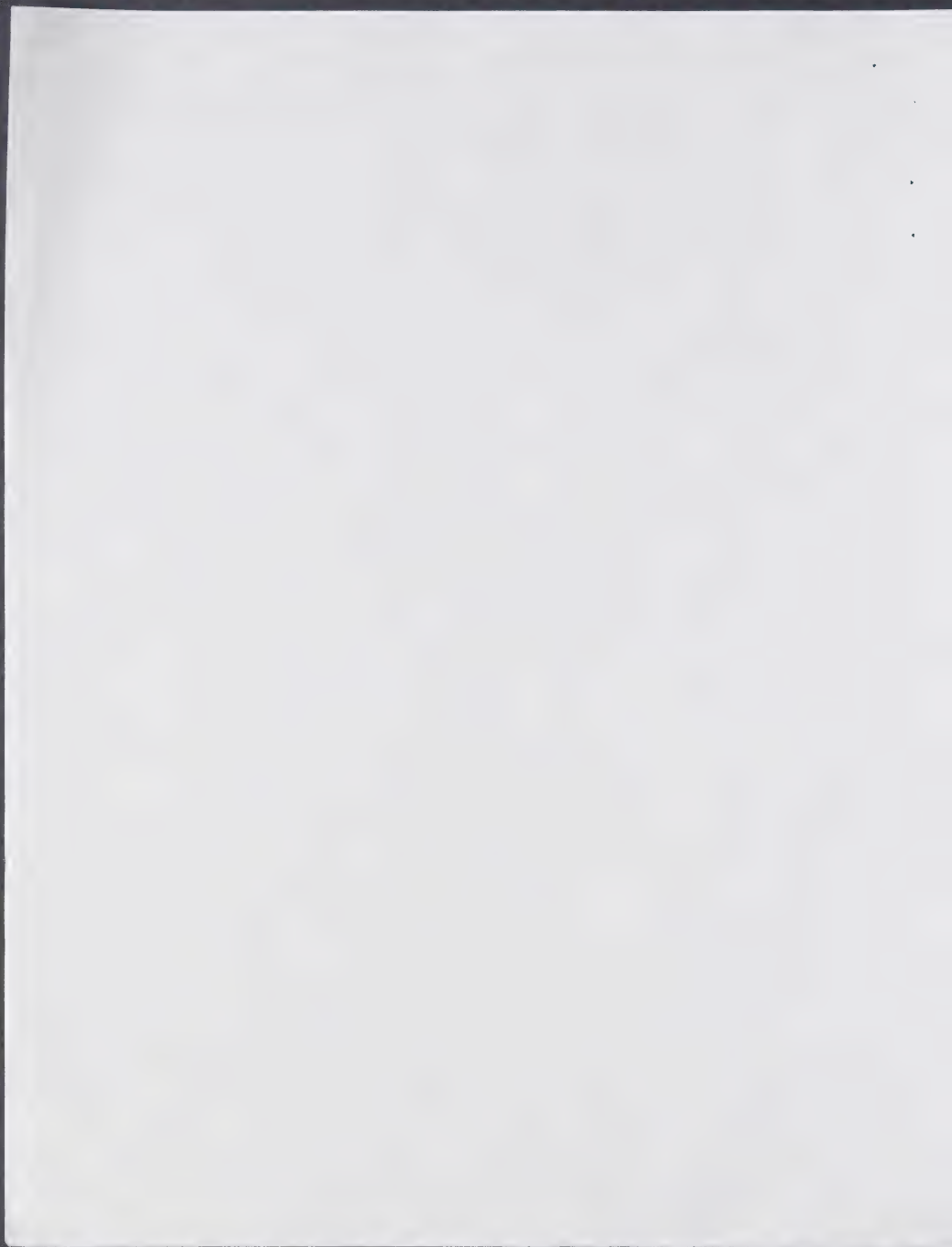
Invoice

DATE	INVOICE #
2/2/2004	331

BILL TO
Mr. Lee McCollum 5131 Ravenswood Lane Racine, WI 53402

P.O. NO.	TERMS	PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #1925, Village Doctor attr. Craesbeck		9,000.00	9,000.00T
cif Racine Sales Tax		5.10%	459.00
WI	Total		\$9,459.00



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

Invoice

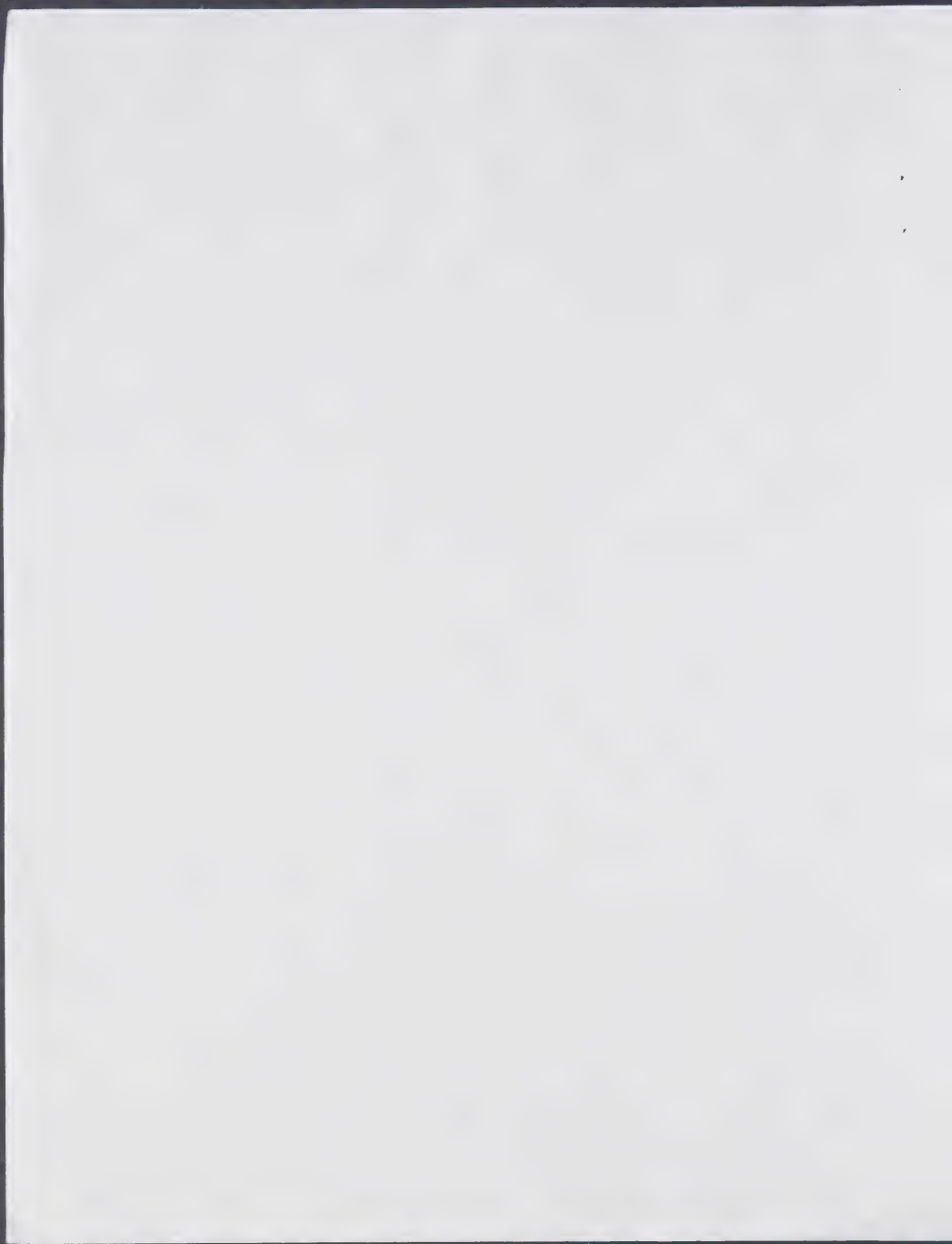
DATE	INVOICE #
2/2/2004	331

BILL TO
Mr. Lee McCollum 5131 Ravenswood Lane Racine, WI 53402

(P)

P.O. NO.	TERMS	PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #1925, Village Doctor attr. Craesbeck		9,000.00	9,000.00
cif Racine			
Sales Tax		5.10%	459.00
WI	Total		\$9,459.00

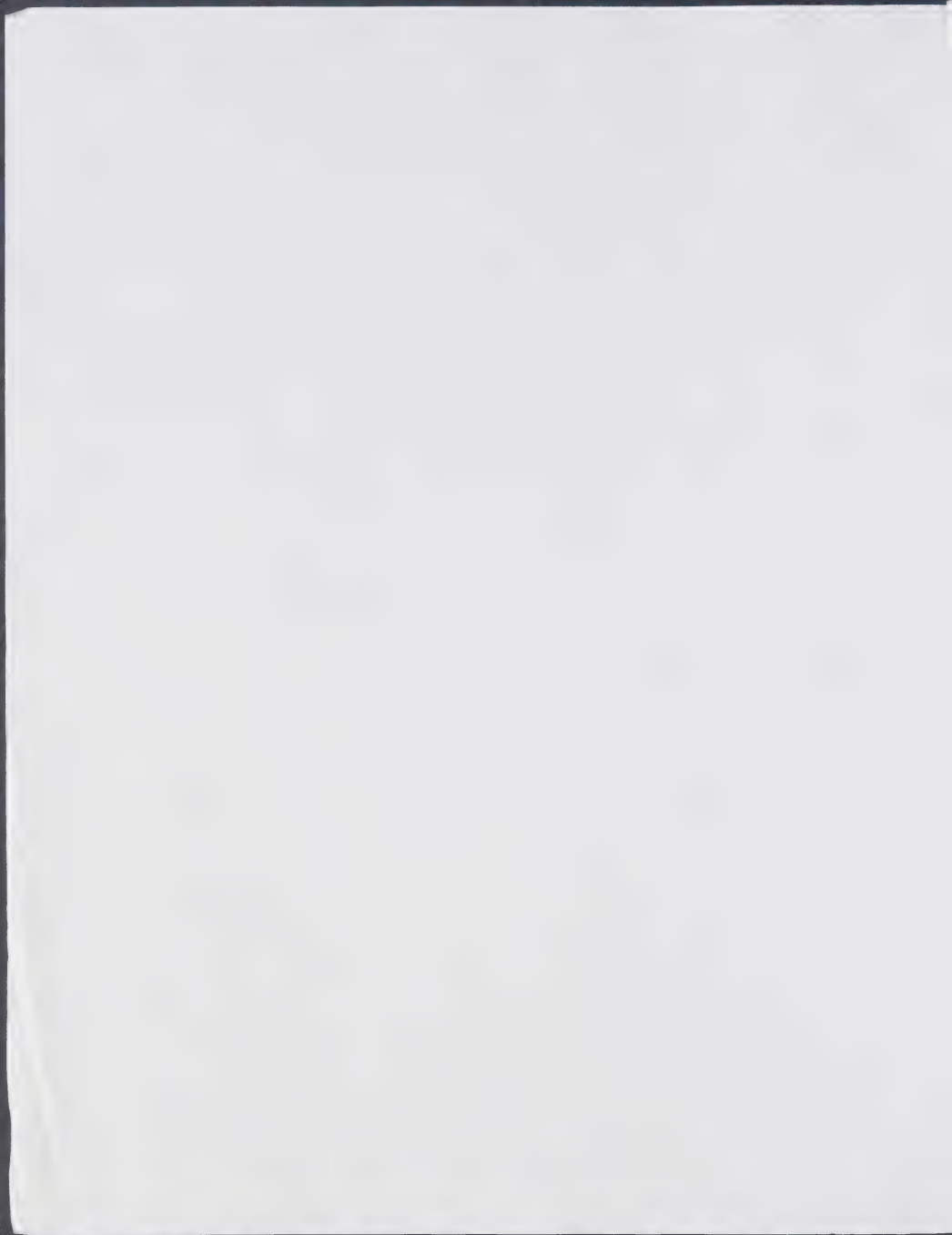


Subject: AU REVOIR PIERRE, BONJOUR MONSIEUR DURAND !
From: GuiRochat@aol.com
Date: Tue, 17 Feb 2004 15:11:45 EST
To: baderfa@execpc.com

Dear Alfred,
I just talked to Dr. Eik Kahng and told her the Pierre was sold. She was a bit sad (she told me that she thought the cleaning did the picture a lot of good), but now maybe she will be a serious contender for your Asher Durand ! Her mom wants a larger picture anyway as I understood. I liked Dr. Kahng and so will you, if you ever meet her.

All best,
Gui

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To Alfred de Wit

DEAR ALFRED.

TO YOUR ORIENTATION I HEREBY SEND
THE DATA SHEET CONCERNING THE
REMBRANDT PAINTING, BECAUSE I DON'T
THINK PHILIP WOULD GAVE YOU THIS.
HERE YOU CAN SE WHAT BOOKS
IT'S ILLUSTRATED IN.

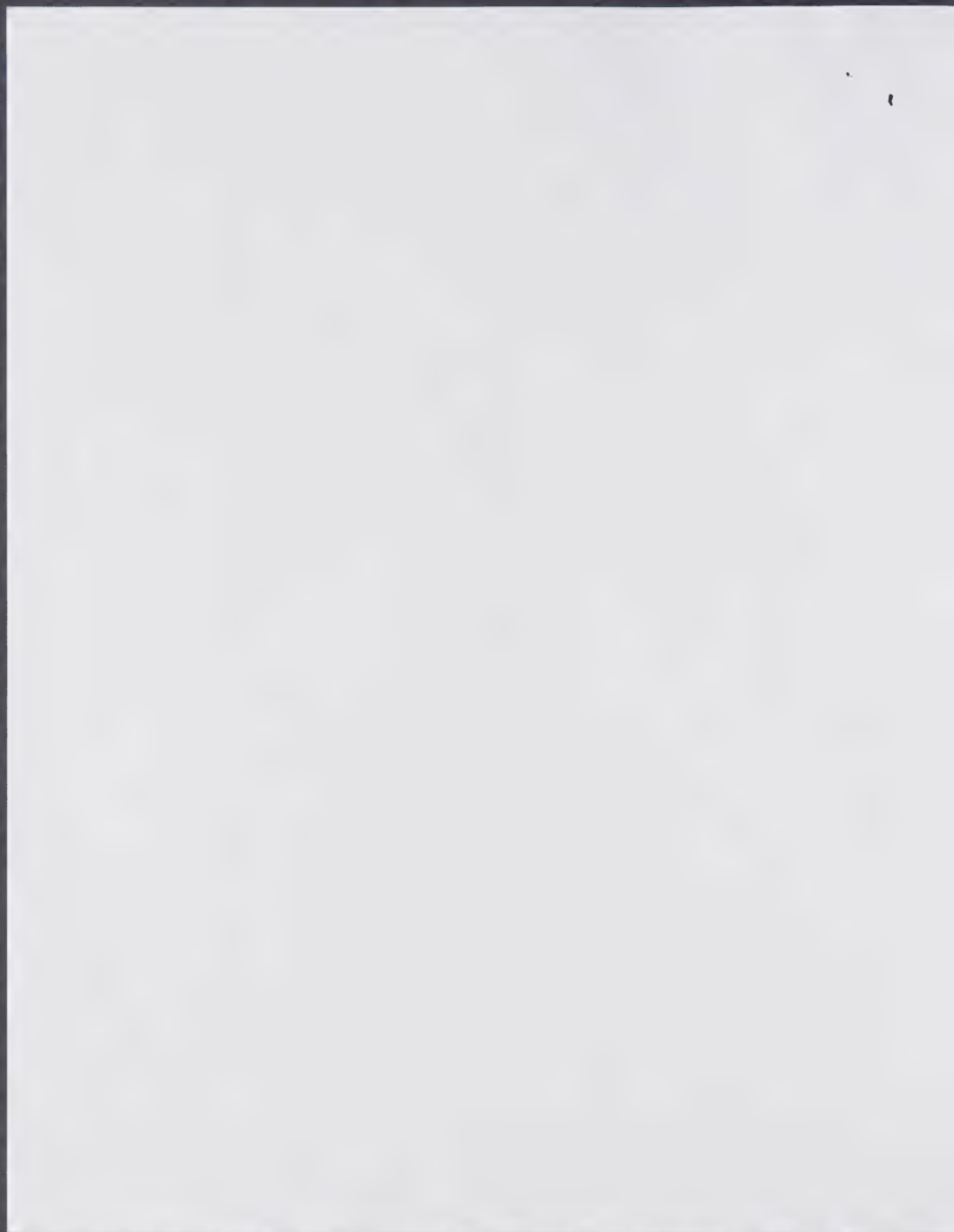
I WILL SEND YOU COPY OF AND
INFO FROM THE REMBRANDT COMITY.
AS SOON AS I HAVE IT.

YOURS SINCERELY

WITH BEST WISHES

A. EGESKOV





DATASHEET

Artist: **Rembrandt Harmenszoon van Rijn**

Title: **„The Young Christ in the Temple“**

Media/Technique: **Oil on canvas**

Measurement: **108 x 145,5 cm**

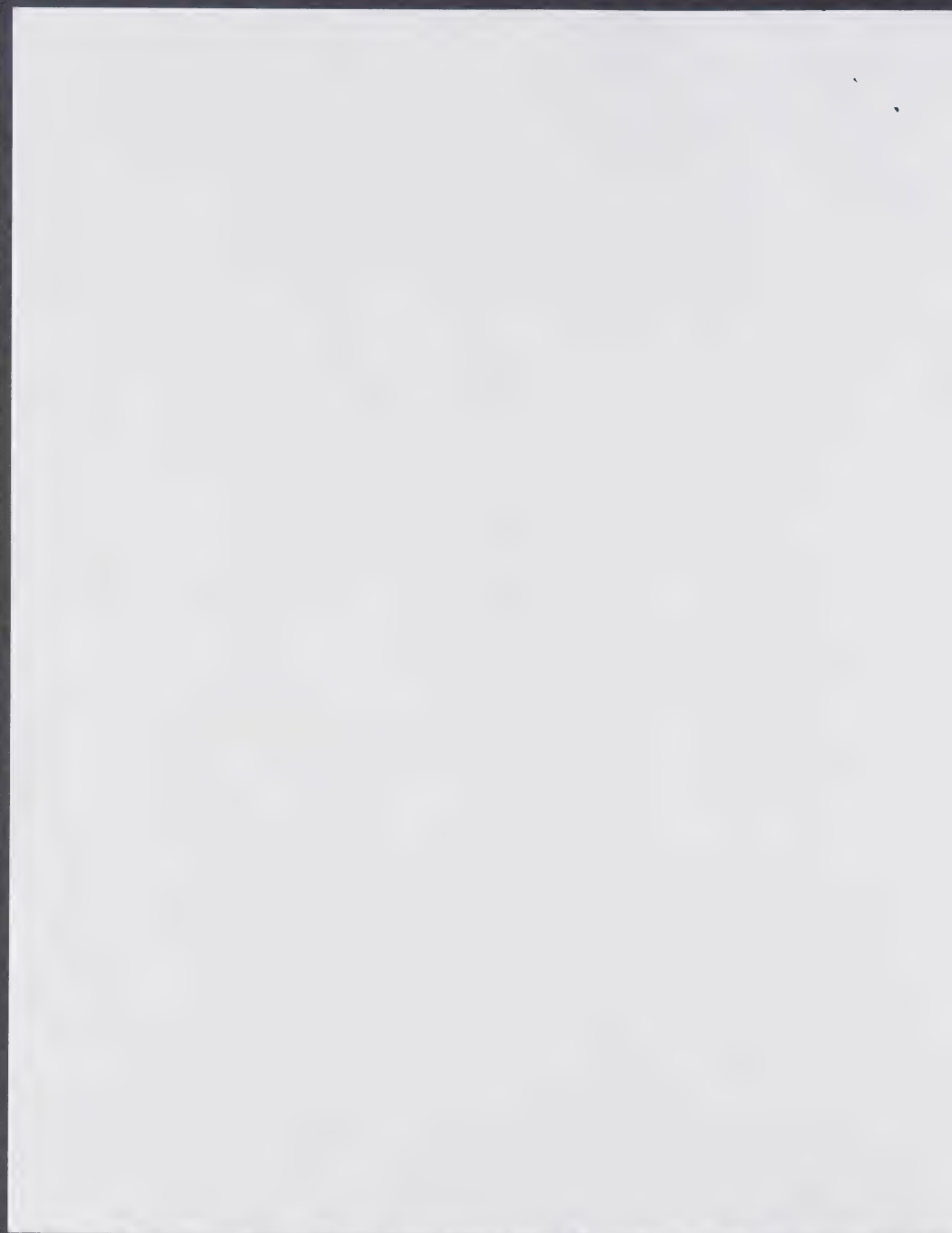
Exhibitions: **Old Paintings, Stockholm, 1893, no. 88**
Rembrandt in Amsterdam, Amsterdam, March – April 1956, p. 45, illustrated as no. 490
Rembrandt, Amsterdam, July – August 1977, p. 7/8, illustrated as no. 84

Expertises: **Prof. Dr. Abraham Bredius, dated June 1938**

Provenance: **Rembrandt van Rijn, Holland 1625/26 to 1655**
Titus van Rijn, 1655 to 1668 (the son of Rembrandt)
Magdalena van Rijn, 1668 to 1688 (the wife of Titus)
Titia van Rijn, 1699 to 1695 (daughter of Titus and Magdalena)
De Jong family collection Holland, ca. 1695 to 1995 (Dutch nobility)
Private Collection Switzerland

Payment: **by arrangement between seller and buyer**

Literature: **E. Michel, Rembrandt, Paris, 1893, p. 368**
W. R. Valentiner, Rembrandt – Des Meisters Gemälde, Stuttgart/Leipzig, 1909, p. 101
Doctor Horowitz, Rembrandt, Vienna, 1935
Doctor Abraham Bredius, De School van Rembrandt, Vienna, 1935
Doctor Richard Graul, Rembrandt - Gemälde Handzeichnungen Radierungen
Dr. Bauch et. Al, Critical Study of „Young Christ in the temple“ and other Early Period Masterpieces, Freiburg, reprinted 1995, illustrated



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

(414) 962-5169

February 27, 2004

Drs. Marijke C. de Kinkelder
Department of old Netherlandish Paintings
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's - Gravenhage
THE NETHERLANDS

Dear Marijke,

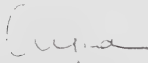
I have recently acquired an interesting landscape, oil on panel, 23-1/2" x 33-1/4", photograph and snapshots enclosed. There I am confident that you will be able to tell me who painted this.

The previous owner thought that it is by Hobbema, but I could assure him with confidence that it is not. Actually it is closer to Jakob van Ruisdael in the late 1640s but it is not by him either. Probably it is by two hands, with those lively figures painted by somebody who had a good look at Phillip Wouwerman.

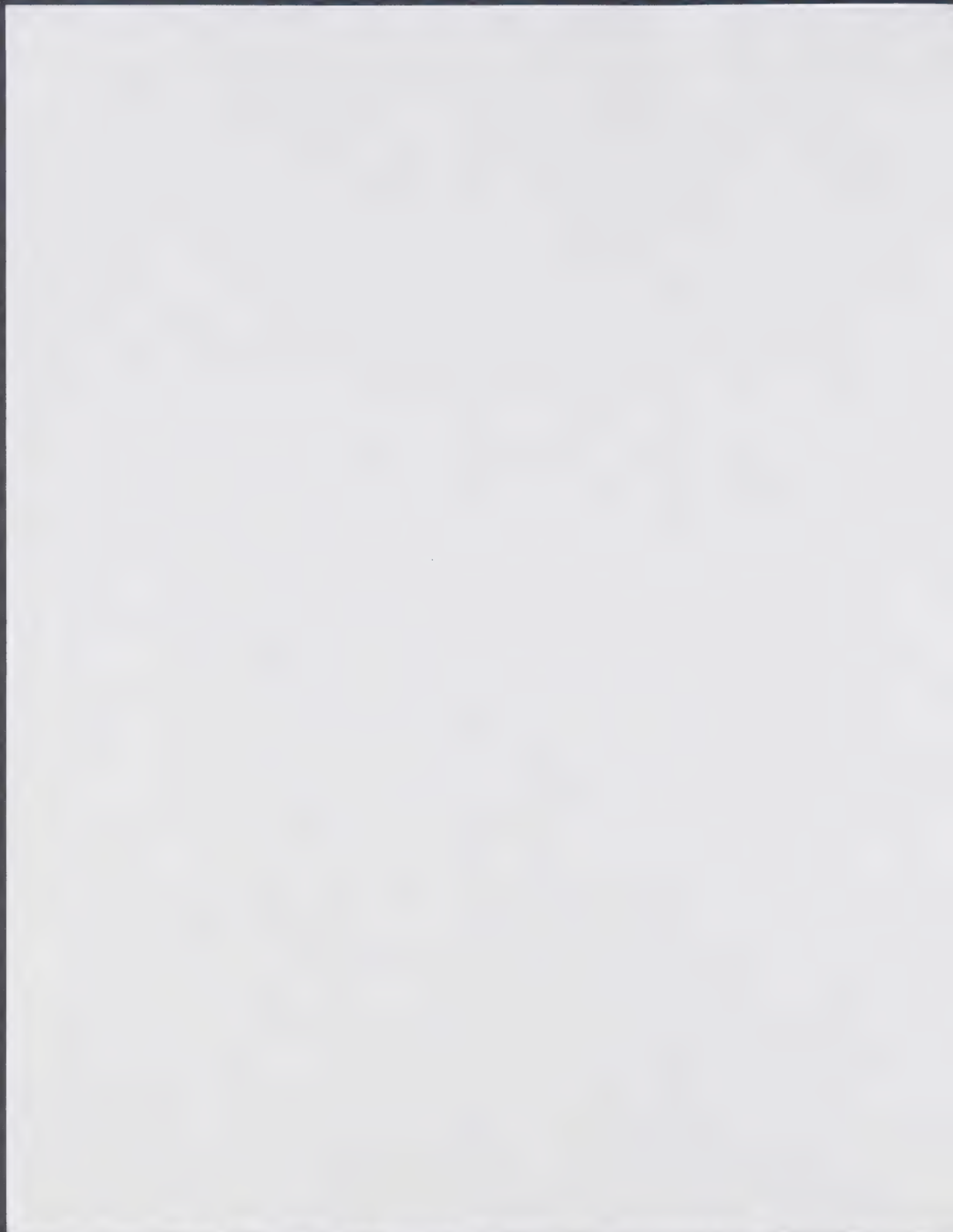
In any case, this is surely "right up your alley" as Americans say and I want to thank you most sincerely for your help.

With all good wishes to you and your associates I remain

Yours sincerely,



Alfred Bader
AB/az
Enc.



Subject: Tempera on Vellum
From: Lewis Nierman <lnierman@bellsouth.net>
Date: Tue, 2 Mar 2004 09:22:19 -0500
To: Alfred Bader Bader <baderfa@execpc.com>

Dear Alfred

Attached are photos of a small painting, tempera on vellum, in the school of van der Ast. I don't know if you have anyone for such things so I am forwarding anyway. It is 3 7/8" X 8 3/8" and in excellent condition.

Photos of the reverse will show the old attribution to the school of van der Ast. A possible alternate one of course is that of Jan van Kessel or his circle. There is also what appear to be stamped initials "RF" as a collector's mark but they could also be hand done in pen. I cannot tell nor do I have Lugt to check for collection.

I have discarded a horrible frame and matting so I can send to you easily if you wish to see. No big mitziah but I buy these nice lesser works because I still must Mach a Leben. How's my Yiddish?

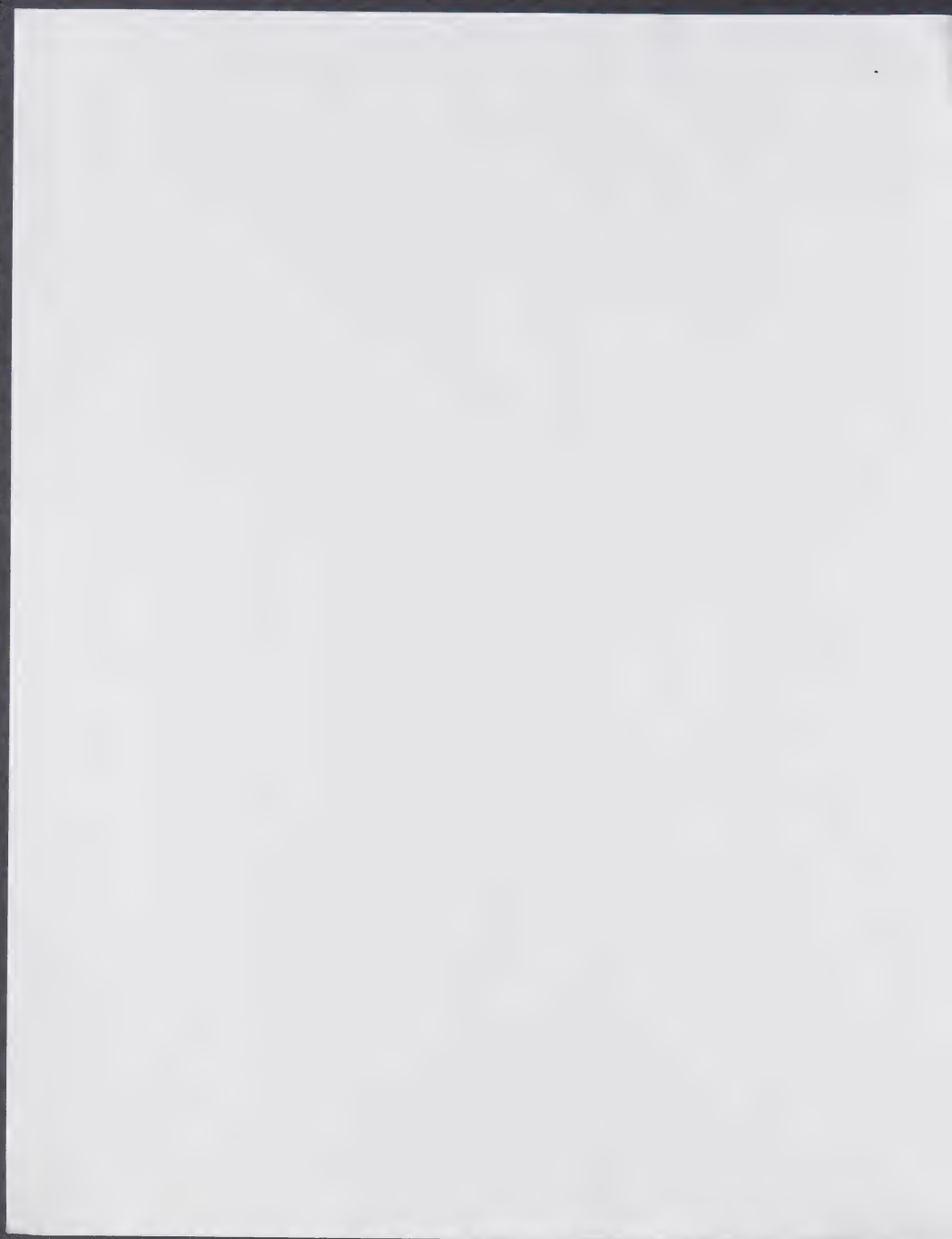
Hoping all is well and some good news will flow, for a chang, from the photos of the landscape.

All the very best,

Lewis

This message scanned for viruses by CoreComm

Handwritten notes:
Tel 3/2
\$1500 -
send fees to-day



Subject: Tempera on Vellum
From: Lewis Nierman <lnierman@bellsouth.net>
Date: Tue, 2 Mar 2004 09:22:19 -0500
To: Alfred Bader Bader <baderfa@excepc.com>

Dear Alfred

Attached are photos of a small painting, tempera on vellum, in the school of van der Ast. I don't know if you have anyone for such things so I am forwarding anyway. It is 3 7/8" X 8 3/8" and in excellent condition.

Photos of the reverse will show the old attribution to the school of van der Ast. A possible alternate one of course is that of Jan van Kessel or his circle. There is also what appear to be stamped initials "RF" as a collector's mark but they could also be hand done in pen. I cannot tell nor do I have Lugt to check for collection.

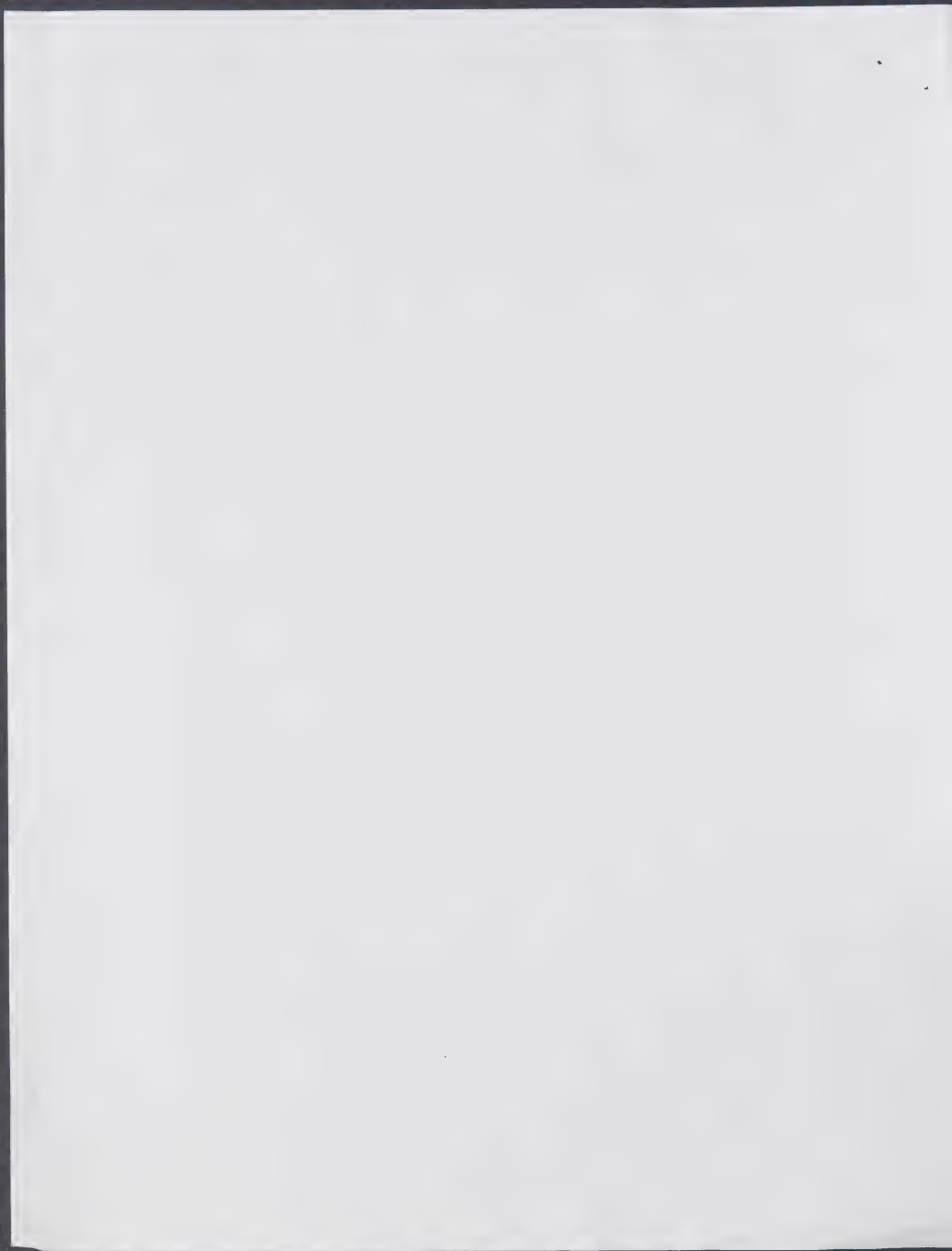
I have discarded a horrible frame and matting so I can send to you easily if you wish to see. No big mitziah but I buy these nice lesser works because I still must Mach a Leben. How's my Yiddish?

Hoping all is well and some good news will flow, for a chang, from the photos of the landscape.

All the very best,

Lewis

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Subject: Quack Dr.
From: Lewis Nierman <lnierman@bellsouth.net>
Date: Tue, 16 Mar 2004 15:15:47 -0500
To: Alfred Bader Bader <baderfa@execpc.com>

Dear Alfred,

Before you leave for England perhaps I can pick your artistic mind and maybe sell you a painting just acquired. I have not been able to place this artist other than within the broad circle of a few and you might just know upon viewing who painted this.

It is evidently depicting a Village Quack Doctor ministering to the crowd. The costume looks to be early 17th century and perhaps the first third. I cannot even be sure if it is Dutch or Flemish though I lean towards Dutch. The obvious circles from the palette and figures place the influences from Esais van der Velde and the van 'Goyen circle whose treatment of color and schematic foliage as well as the drawing of the figures is close but not right on. The dark foreground to the left front is a foil also typical of that circle of landscapists.

There is good local color and the closest I can come to a possible name would be a very atypical work by Peter Molyn. This is stretching a bit and I can't really, in all memory and all brief research find an exact parallel to this unusual painting.

It is oil on canvas 19" X 23" and nicely framed. I did purchase it for subject and quality and paid, for me, a substantial price for a mystery. I hope you like it and perhaps can zap an attribution from your wealth of experience. I am at a dead end. It is for sale when I know what it is or isn't. You know I will work with you as always.

Attached please find four photos.

Your Admiring Student

Lewis



Subject: Ackermann Watercolours
From: "Jane Cochrane" <jane@jcochrane.com>
Date: Tue, 30 Mar 2004 13:39:42 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

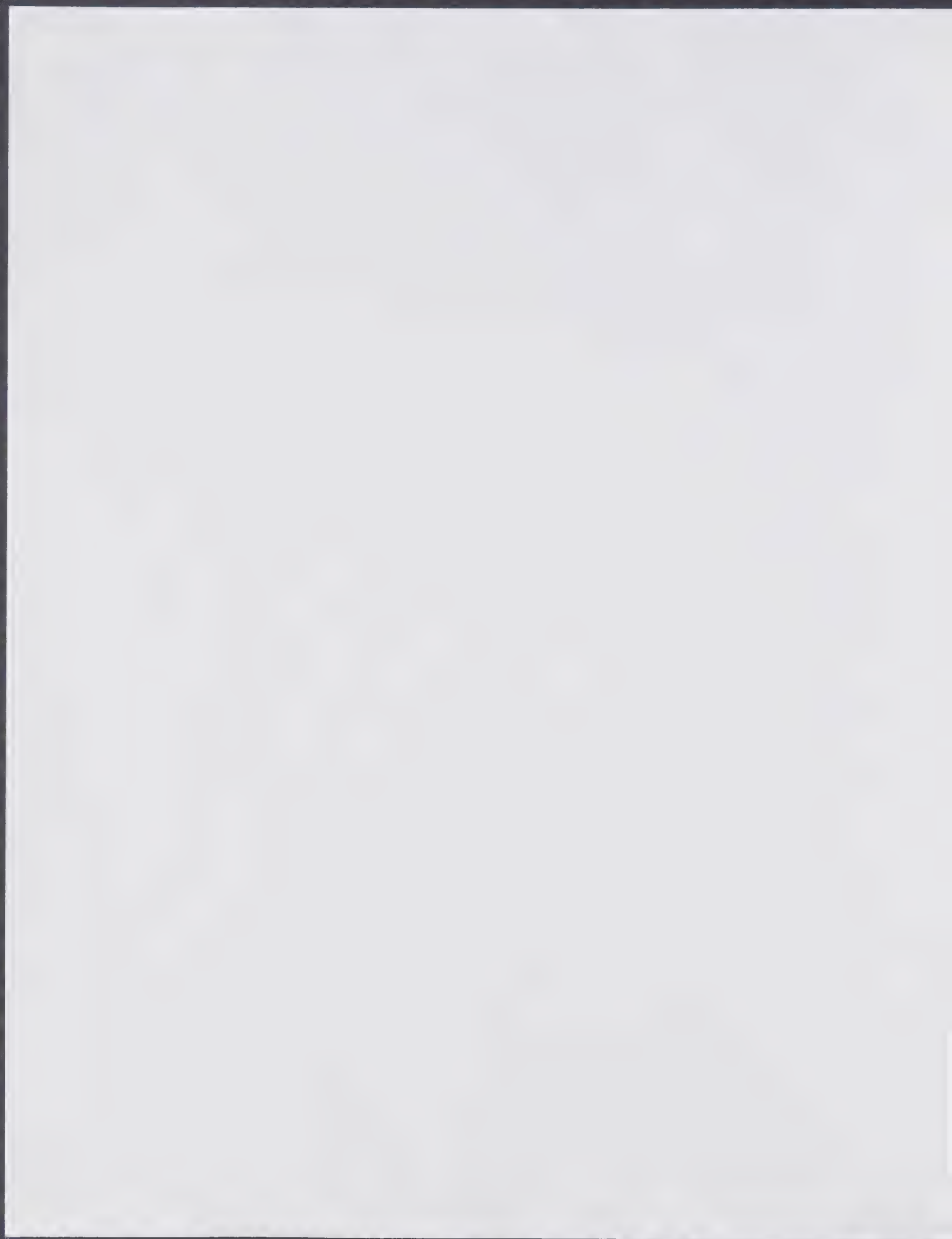
Dear Alfred,

Please could you confirm the purchase price for the three watercolours by Rudolf Ackermann that I brought back from Bexhill last week. You had said 'about £400'.
If you give me the ABFA code also, it will make the administration easier at the point of sale.

Thanks,

Jane.

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Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com
Membre Société de l'Histoire de l'Art français

New York, April 6, 2004

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

2691
Künpoen

Cher Alfred,

The charming portrait on panel of the Young Boy is definitely British and to me appears close to the work of Robert Home (1752-1834). See the attached image. I would place the portrait around the 1820's, judging from the costume.

The horses are after a follower of Sir Anthony van Dyck. You can see the same type of horses in the images of two sketches of horse-riders on panel attributed to van Dyck in the Metropolitan museum as well as in the equestrian portrait from the Louvre by van Dyck.

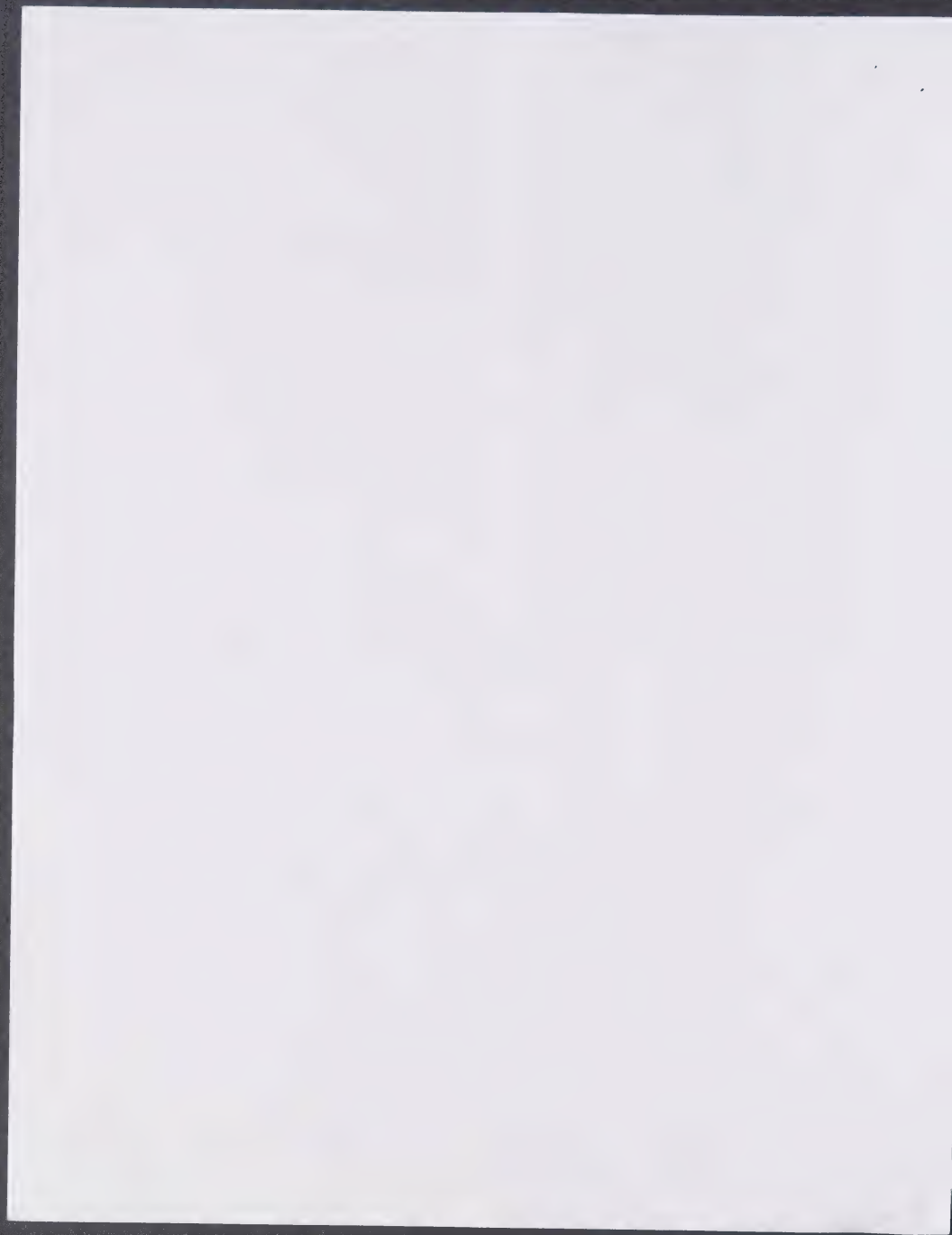
Philip Mould, who seems to be floating around India at present, could probably tell you definitely by whom this boy's portrait is painted.

I hope that this will help a bit and I apologize for not being more precise, but it lies a bit out of my limited knowledge.

As for the 'bravura' portrait of the Hussar, I will have to do some research on the initials in order to come up with an artist's name. I will be in the Frick Library tomorrow because I want to re-read certain passages in Dr. Seelig's book on Bloemaert and hopefully the initials appear in the 'Monogrammlexicon'. I will do my best !

Very kindest best regards,

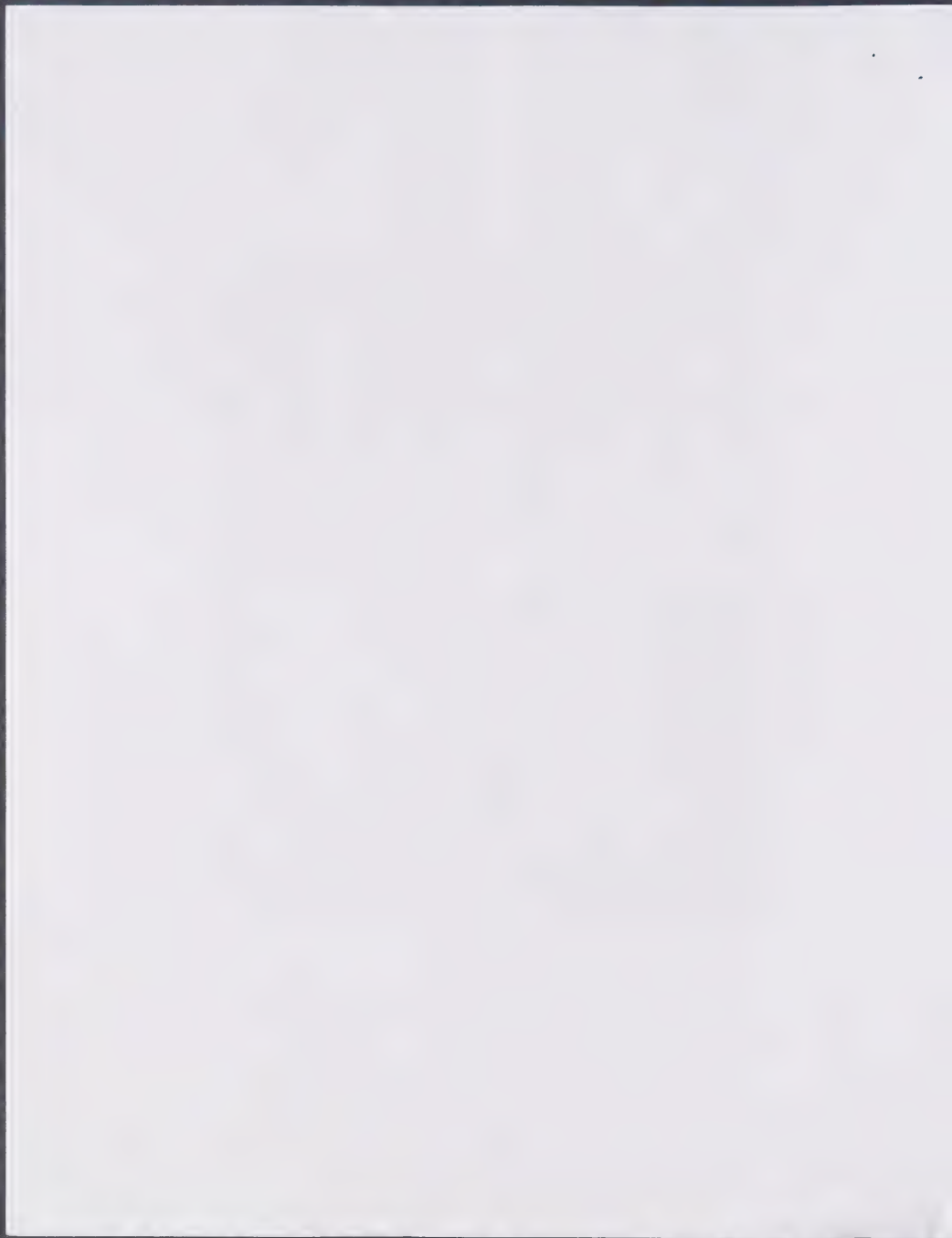




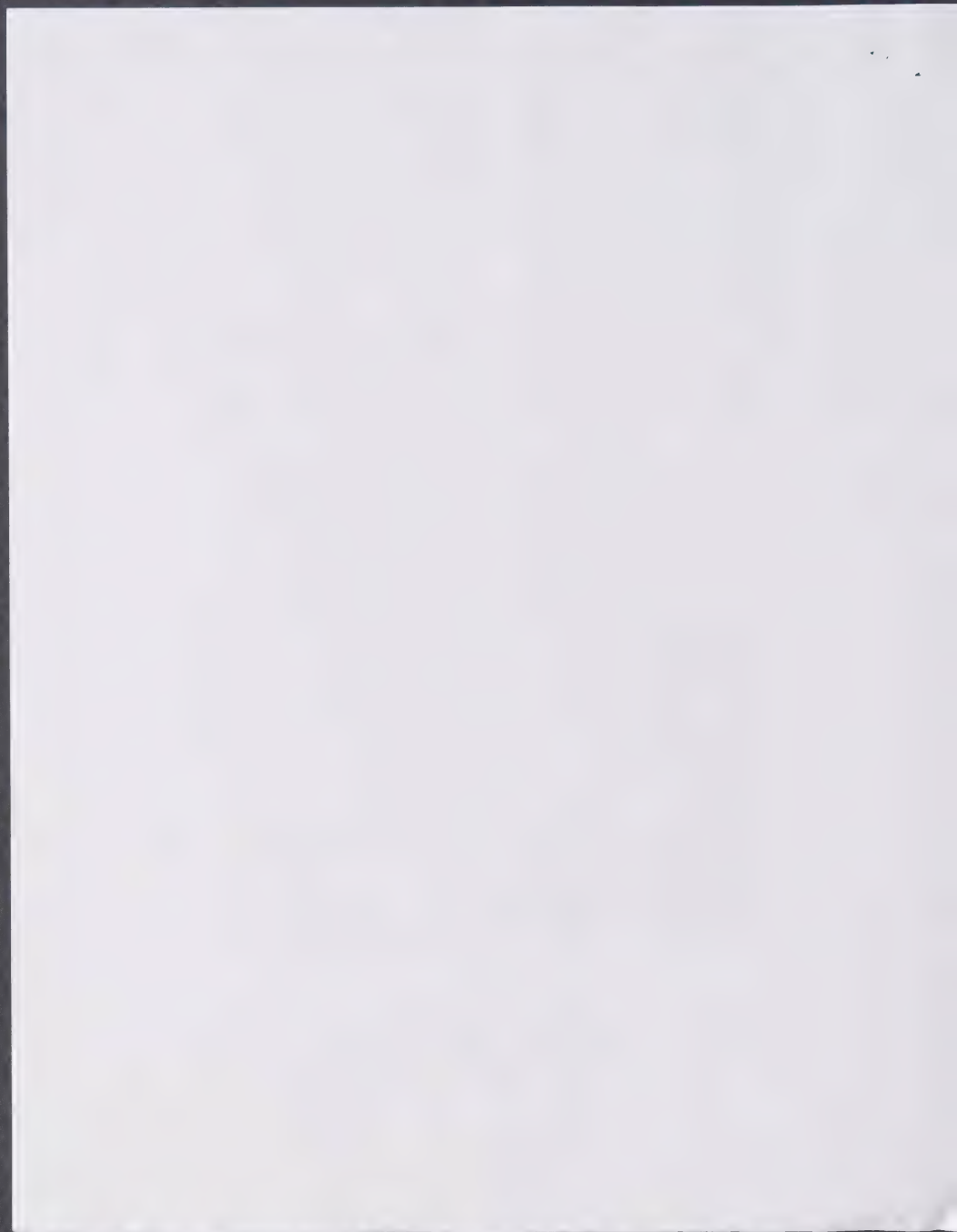


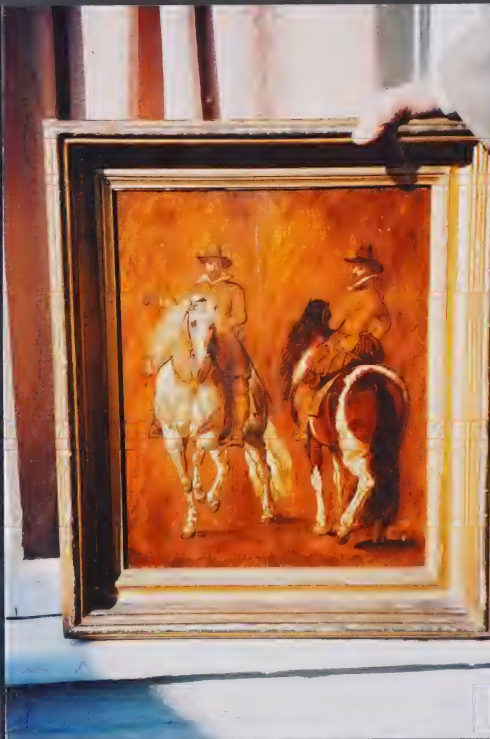
61

Attributed to Robert Home (1752-1834)













ALFRED BADER FINE ARTS

April 8, 2004

Dr. Eik Kahng
Curator of 18th and 19th Century Art
The Walters Art Museum
600 North Charles Street
Baltimore, MD 21201-5185

Dear Dr. Kahng,

Your most thoughtful letter of April 1st makes me wish that you could visit my gallery before long, for two reasons.

One is that I could thank you personally for your help with several attributions and the second so that you could see the lovely landscape in the original and then, realizing how inexpensive it is, you might purchase it for your mother.

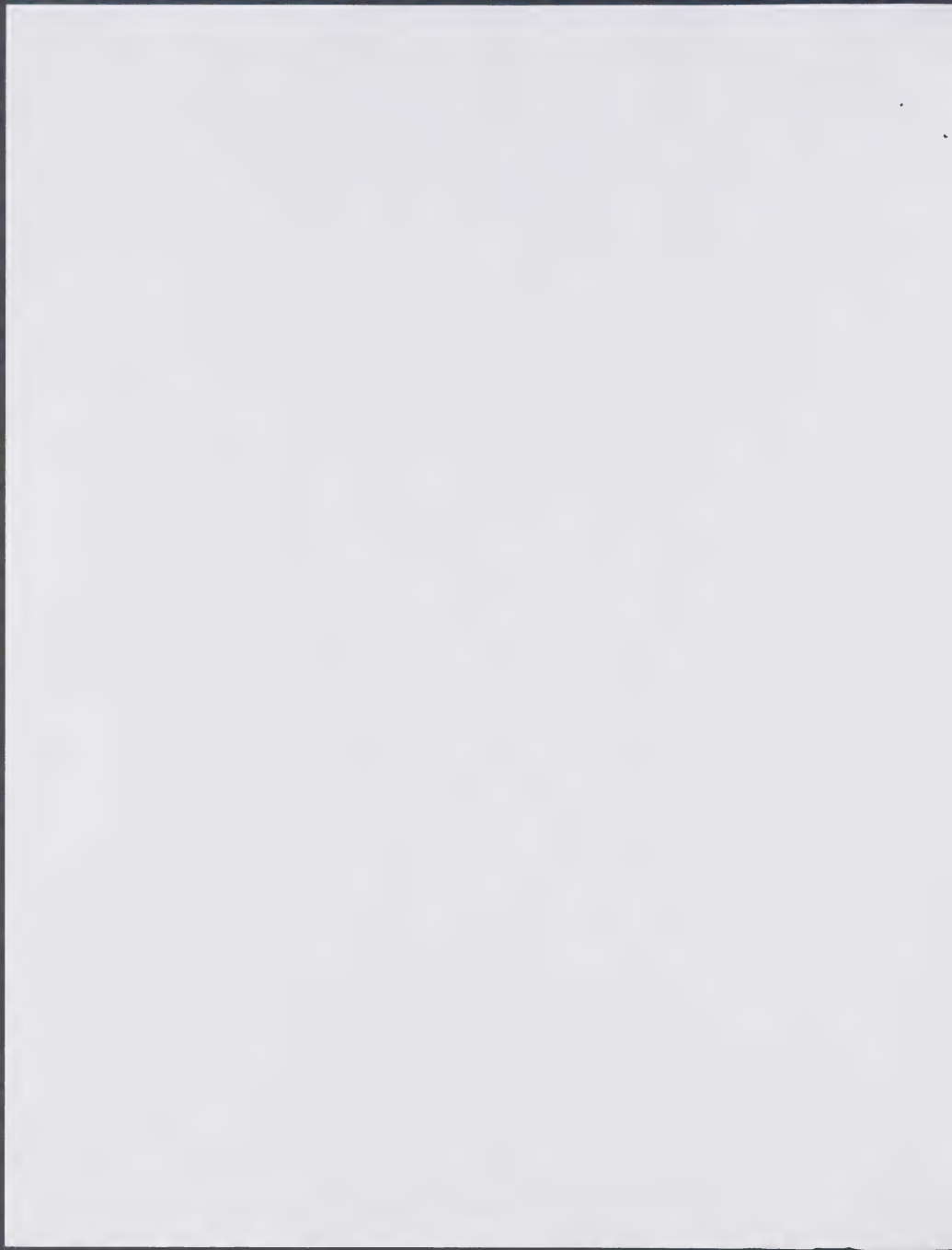
I owned that oval French portrait of a woman with a good friend, Dr. Otto Naumann in New York City. He sold it quite some time ago to a serious collector in Israel and I am of course forwarding your information.

With many thanks and all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
C: Dr. Otto Naumann

By Appointment Only
301 EAST 103RD AVENUE
NEW YORK, N.Y. 10029
Tel: 212 279 1212
Fax: 212 279 1213
E-mail: alfred@alfredbader.com





*The*WALTERS
ART MUSEUM

600 NORTH CHARLES STREET
BALTIMORE, MARYLAND 21201-5155
TELEPHONE 410-547-9000
WWW.THEWALTERS.ORG

Thursday, April 01, 2004

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

Dear Dr. Bader:

I wanted to thank you again for sending me the information and photographs on that lovely landscape painting I couldn't persuade my mother to buy. I'm sure you will find a good home for it. I just wish it were mine!

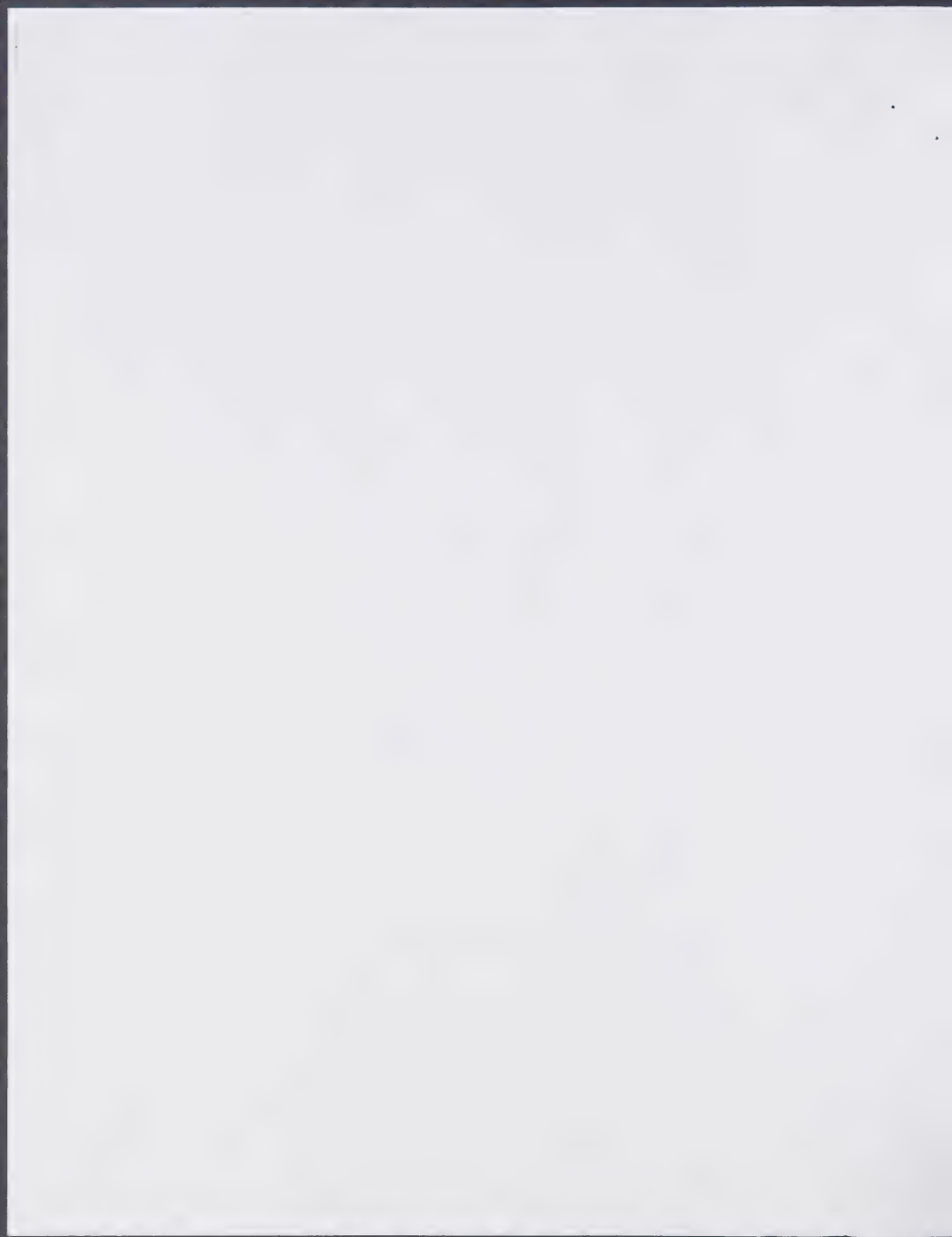
In any case, I happened upon an image today that reminded me of that wonderful oval painting of a grimacing woman you asked me about once. I still have the image in my files somewhere, but I can't remember exactly where I put it. In any case, while researching a miniature for somebody, I happened upon a miniature by Marie Gabrielle Capet, one of Labille-Guiard's most talented students. It is presumed to be a portrait of a Mademoiselle Mars, an artist who worked at the Théâtre de la République. The sitter's face, style of hair dress, and costume, immediately reminded me of that curious painting you had. I hope you still have it! In any case, I wonder if this sitter might be the woman depicted in your painting. I have always imagined that your painting is a self-portrait. The extraordinary facial expression has always reminded me of Caravaggio's self-portrait as the Medusa. And then, there is the obvious connection to the Dutch/Flemish genre of satirical, grimacing self-portraits, like the ones that Joseph Ducreux did.

I enclose the reference here for you. I hope it will be of assistance.

Hope you are well otherwise. I hope to meet you in person someday soon. And thank you again for putting me in touch with Gui, whom I like immensely.

All best,

Eik Kahng
Curator of 18th- and 19th-Century Art
Ekahng@thewalters.org
(410) 547-9000, x390



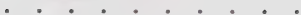
MUSÉE DU LOUVRE
DÉPARTEMENT DES ARTS GRAPHIQUES

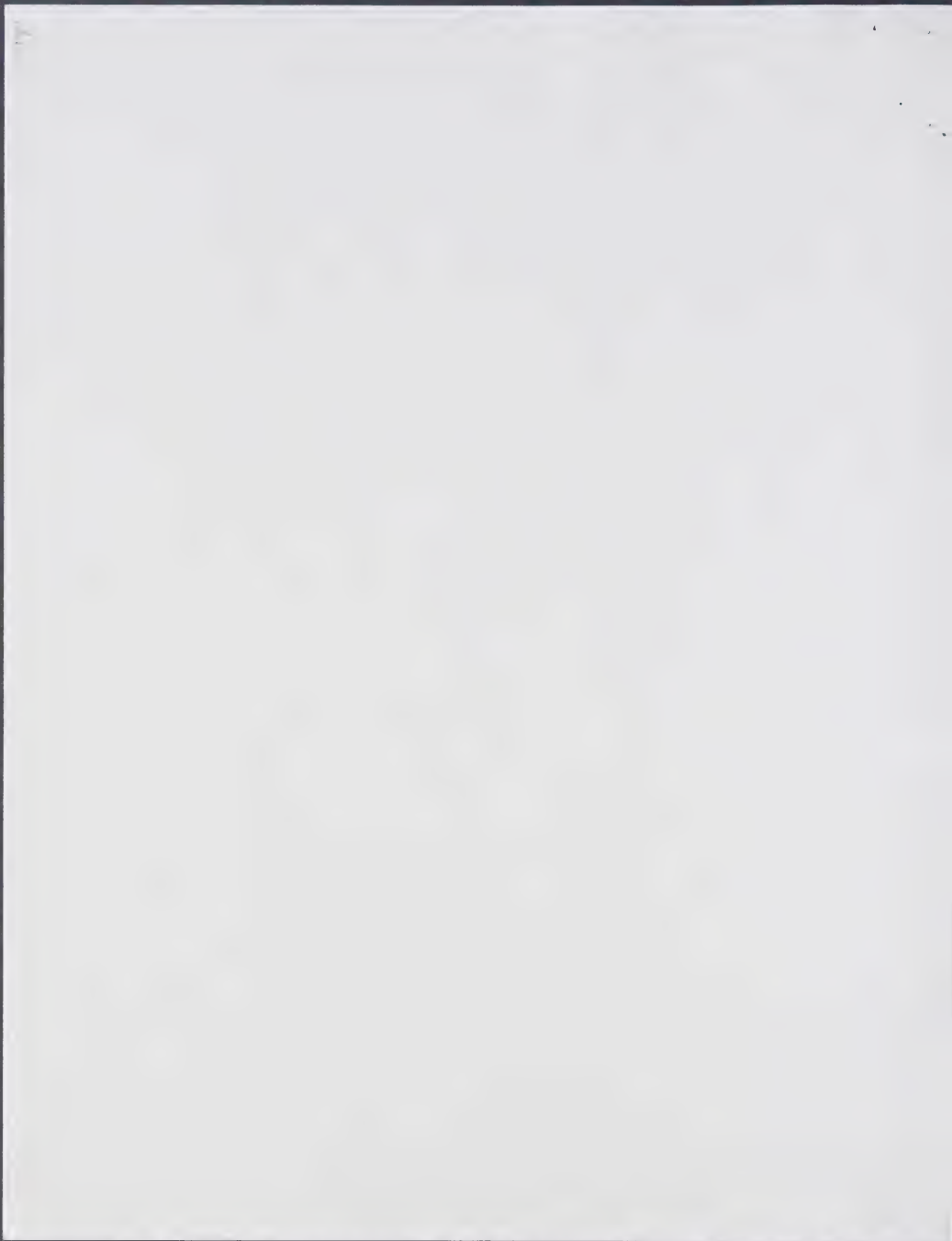
INVENTAIRE DES MINIATURES SUR IVOIRE
CONSERVÉES AU CABINET DES DESSINS
MUSÉE DU LOUVRE ET MUSÉE D'ORSAY

par Pierrette Jean-Richard



Réunion
des Musées
Nationaux





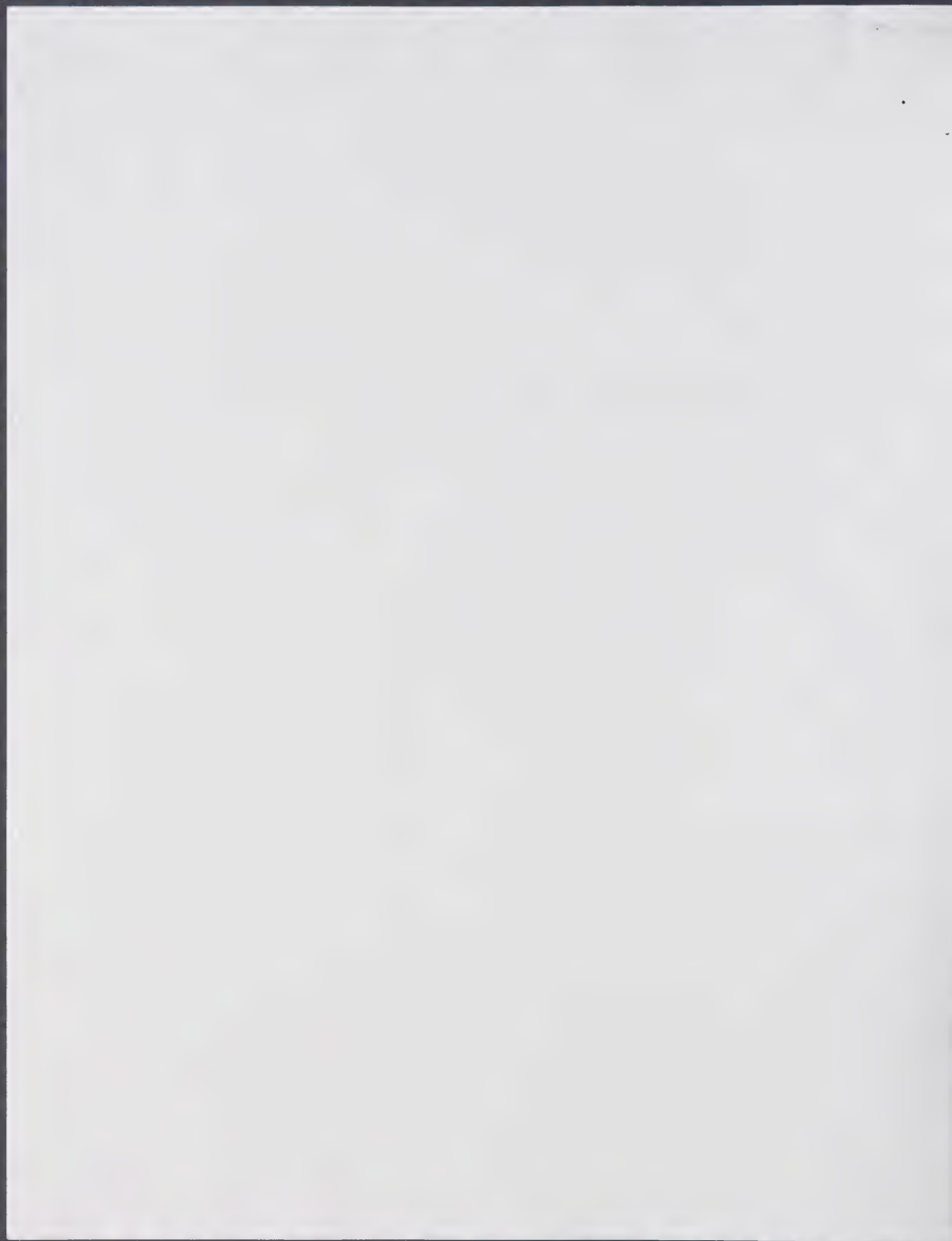
E 15

4

I 43

En couverture : Hipolite, *Portait de femme en coiffure patriotique*, 335.
Au dos : Augustin, *Portait de Marie Joseph Georges Rouse*, 32.

© Réunion des musées nationaux, Paris, 1994
49, rue Etienne Marcel, 75001 Paris
ISBN : 2-71182944-8



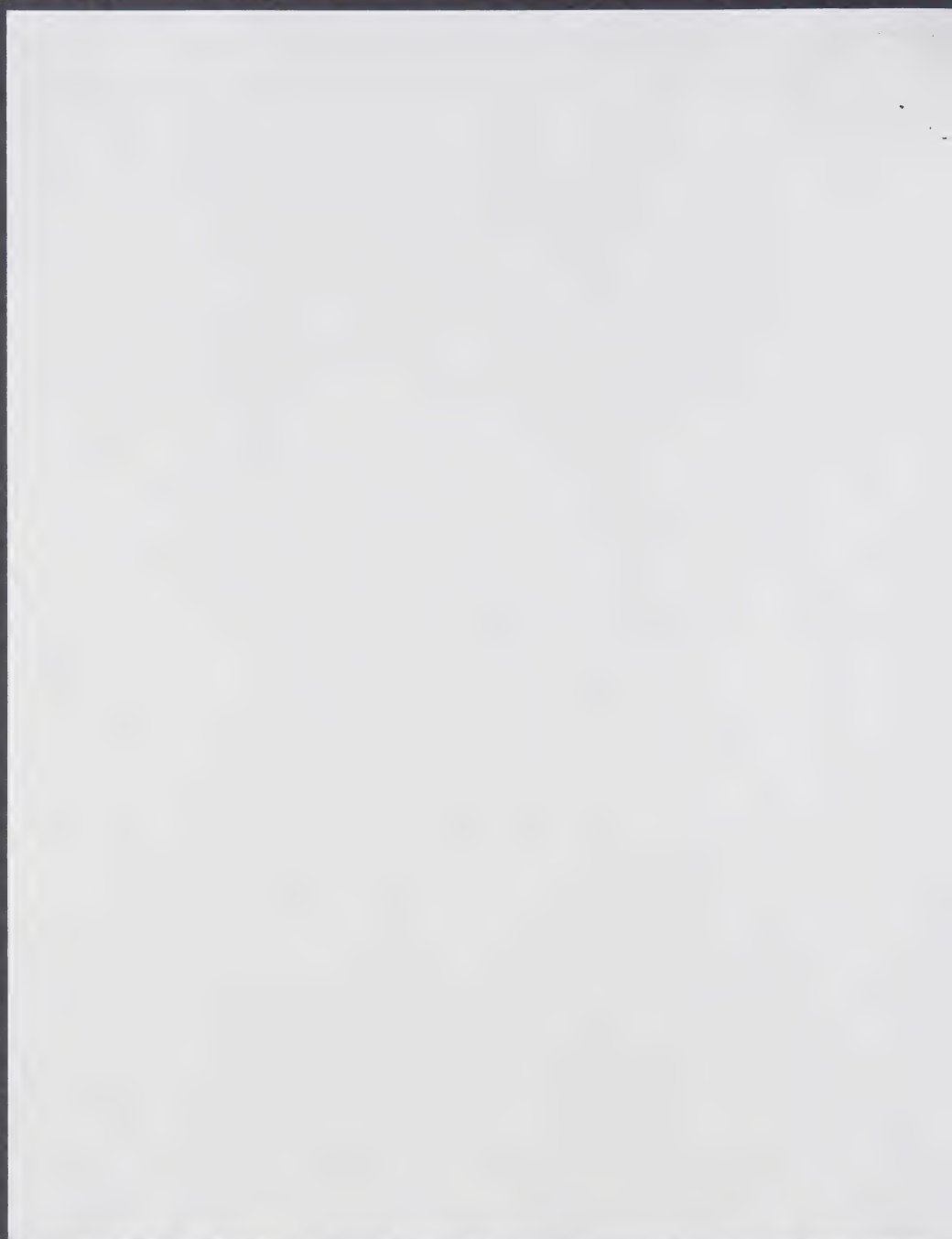


85



86





84 Inventaire RF 30674

Marie Gabrielle CAPET

*Portrait présumé
du peintre Etienne Pallière*

Diamètre : 0,076.
Signée et datée : *M. g. Capet / un 6.*

HISTORIQUE

Madame de Montmort (?) – Don D. David-Weill en 1947.

BIBLIOGRAPHIE

Doria, 1934, p. 77, n° 64, pl. XX, n° 30 – Montembault, 1967, n° 146.

EXPOSITION

Paris, 1956-1957, n° 30.

Le peintre bordelais Etienne Pallière (1761-1820), élève de Vincent, exposa au Salon de 1798 à 1804.

85 Inventaire RF 30675

Marie Gabrielle CAPET

Portrait présumé de Mademoiselle Mars

Ovale : H. 0,130 ; L. 0,112.
Signée et datée : *M.G. Capet an 8.*

HISTORIQUE

B*** et Mlle Mars ; vente, Paris, 12-14

novembre 1874, n° 26 – Don D. David-Weill en 1947.

BIBLIOGRAPHIE

Bourgoing, 1928, pl. 72 – Doria, 1934, p. 80, n° 83, fig. 16 (*Portrait prétendu de Mlle Clairon*) – Schidlof, 1964, I, p. 132 – Montembault, 1967, n° 147.

EXPOSITIONS

Paris, 1926, n° 4 – Paris, 1956-1957, n° 31, pl. XIV.

M. G. Capet avait exposé au Salon de 1800 un *Portrait de Mademoiselle Mars aînée, artiste du Théâtre de la République* (n° 66 du livret) qui pourrait correspondre à notre miniature.

86 Inventaire RF 30676

Marie Gabrielle CAPET

Portrait d'un jeune garçon lisant

Montée sur le couvercle d'une boîte ronde.
Diamètre : 0,074.

Signée et datée : *M. g. Capet an XII.*

HISTORIQUE

Fitz-Henry ; vente, Paris, 18-21 février 1914, n° 282 – Don D. David-Weill en 1947.

BIBLIOGRAPHIE

Bouchot, 1907, repr. p. 126 – Bouchot, 1910, p. 162 – Recueil de l'exp. de Bruxelles, 1913, pl. XXXI, n° 145 – Bourgoing, 1928, pl. 73 –

Doria, 1934, p. 83, n° 99, fig. 25 – Schidlof, 1964, I, p. 132 – Montembault, 1967, n° 148.

EXPOSITIONS

Paris, 1906, n° 86 – Bruxelles, 1912, n° 62 – Paris, 1926, n° 3 (*de Dauphin au Temple*) – Paris, 1956-1957, n° 32 – Paris, 1957, n° 51 – Paris, Louvre, 1965, n° 26 – Paris, 1967-1968, n° 447.

87 Inventaire RF 30677

Marie Gabrielle CAPET

*Portrait de Madame Martin de Lesseps,
née Anna Caizeryne*

Diamètre : 0,068.
Signée et datée : *M.g. Capet / 1809.*

HISTORIQUE

Don D. David-Weill en 1947.

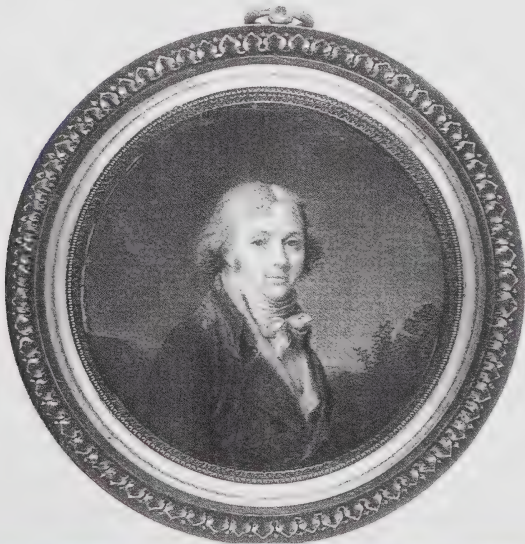
BIBLIOGRAPHIE

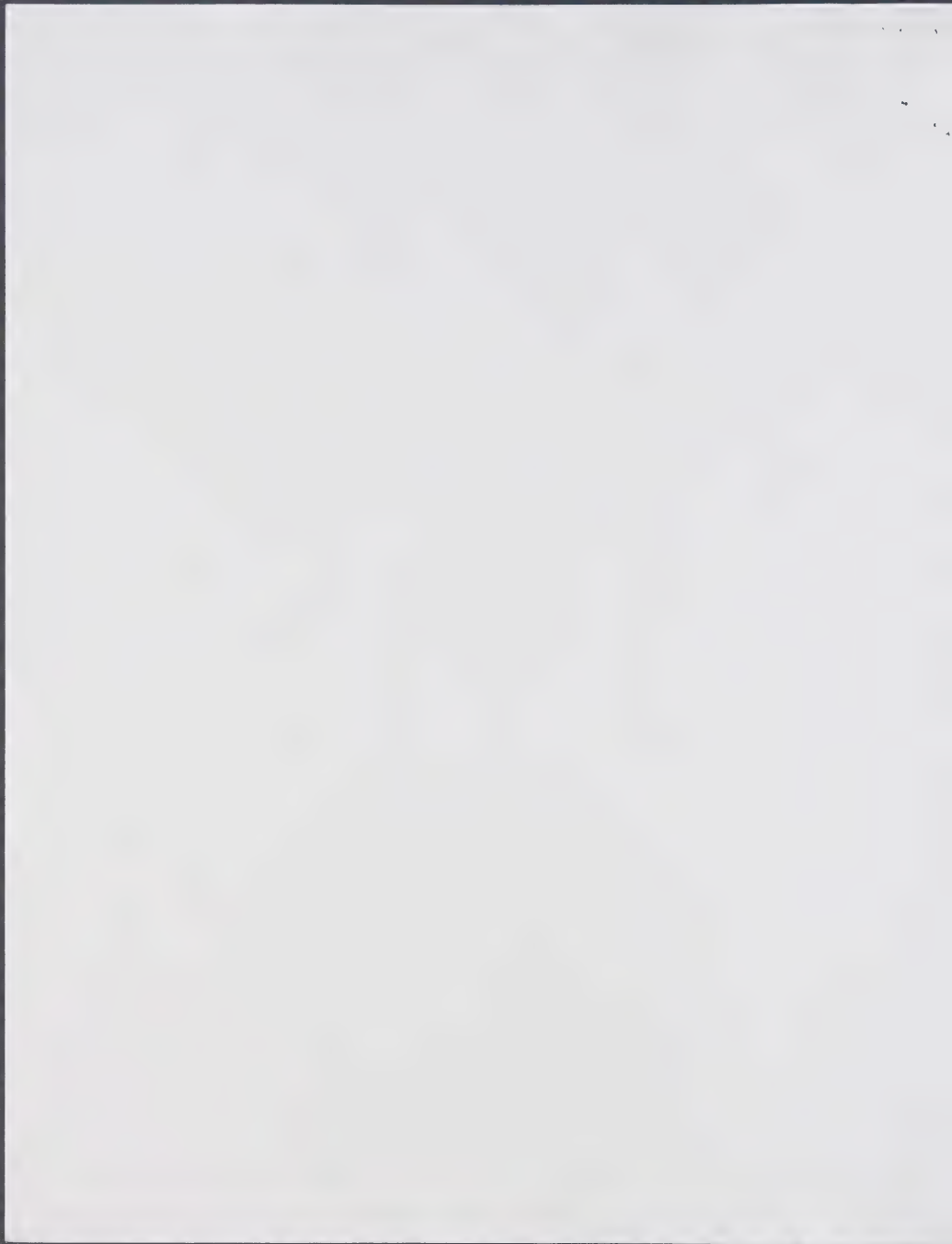
Doria, 1934, p. 84-85, n° 109, fig. 26 – Montembault, 1967, n° 149.

EXPOSITION

Paris, 1956-1957, n° 33.

M. L. Duboul conservait une miniature identique de sa trisaïeule, Madame Martin de Lesseps, tante de Ferdinand de Lesseps.





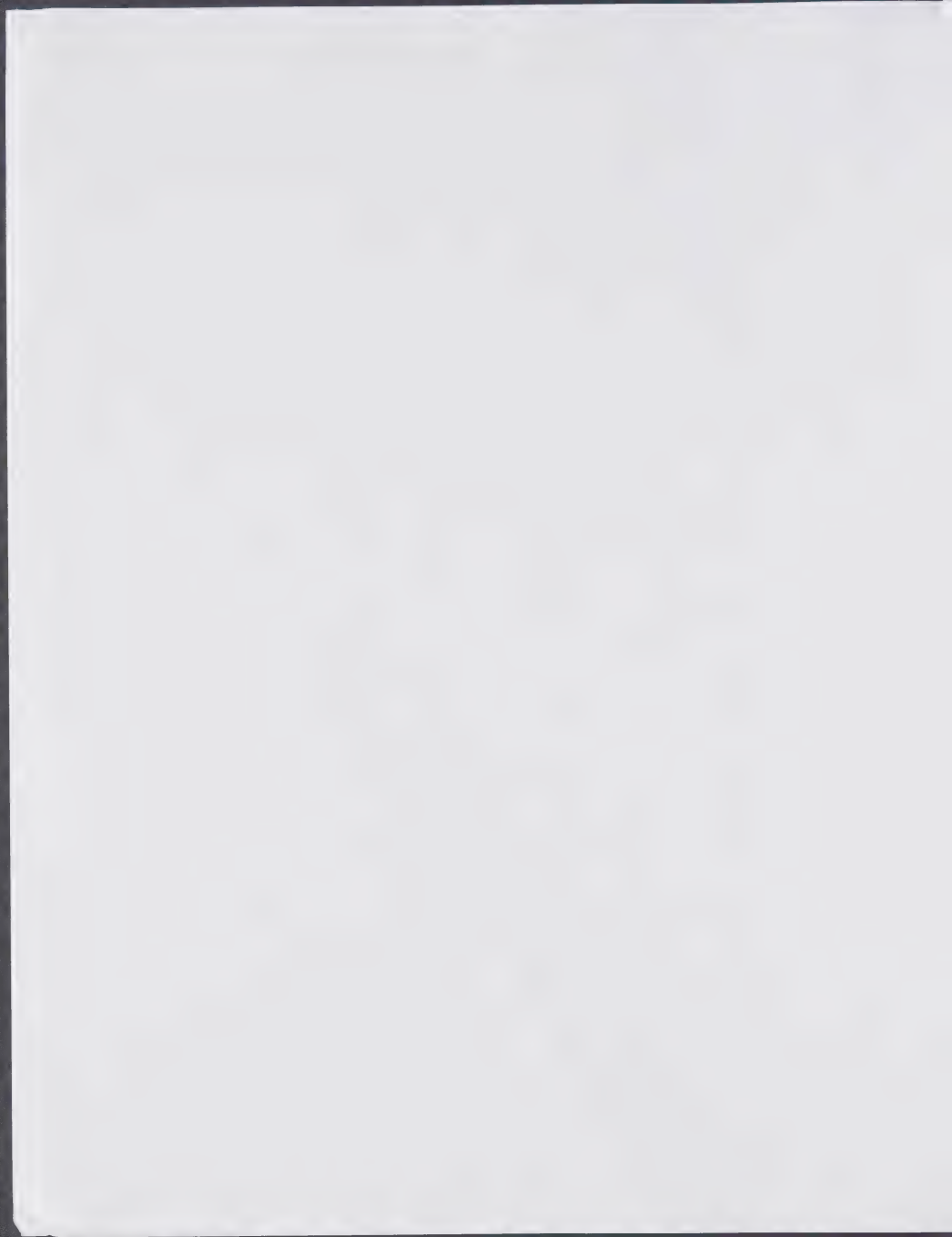
Subject: Bloemaert
From: GuiRochat@aol.com
Date: Fri, 23 Apr 2004 16:48:32 EDT
To: baderfa@execpc.com

Dear Alfred,

See, that is why I think Michael to be such a good restorer. Because he just called me to tell me that he could after all remove the old lining. I was actually relieved a bit because I looked this morning extremely carefully at the old canvas where it showed through the few holes and saw that it was imbued with hardened glue like the unguents that harden mummy wrappings and I wondered how Michael would proceed with detaching the old lining from the original canvas without tearing the old canvas. That he now carefully found out that it will be possible is a sign of his professionalism and I will be able to look at the original canvas next week when all the old lining has been removed. I will let you know what the original canvas will look like.

Best,
Gui

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 23 Apr 2004 14:07:33 EDT
To: baderfa@execpc.com

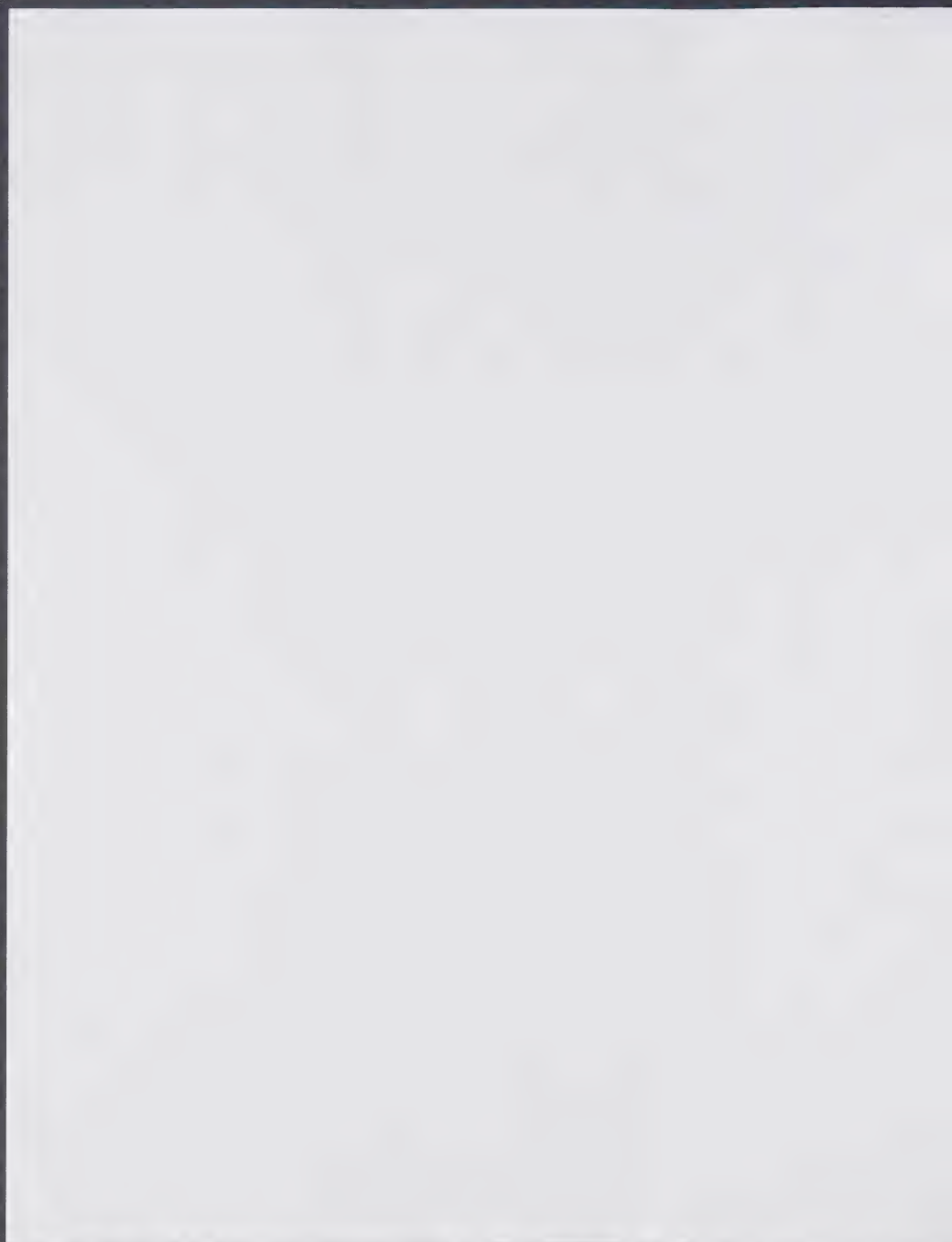
Dear Alfred,

I really think that we have a firm supporter in Prof. Hecht on getting the Bloemaert sold in Holland.

However it may be a good idea to write to Roethlisberger after Michael has looked for a royal monogram from Charles II on the back of the canvas, because Hecht kept asking about the provenance (I took him and his pupil out to lunch) and it would help if Roethlisberger could make a suggestion.

Best,
Gui

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Subject: Bloemaert, Henningsen, Trompe-l'oeuil.
From: GuiRochat@aol.com
Date: Mon, 26 Apr 2004 15:28:23 EDT
To: baderfa@execpc.com

Dear Alfred,

I just sent off to you two sets of photographs of the Bloemaert. You will see now what a magnificent painting it is !

Thank you for the black and white photographs of the Hussar by Henningsen. I will do my best with it.

I like the *trompe-l'oeuil*. Sotheby's sold several years ago a pair of similar paintings from the eighteenth century, which I loved. In fact yours is signed: "Calzolaio Esq." , which means a shoemaker in Italian. The envelope reads: Mitt. Calzolaio Esq. , opvoedingsstraat 6, 9000 Gent, Belgium, which is a mixture of languages, but meaning : " sender: Shoemaker Esq., educationstreet 6, 9000 Ghent, Belgium (I think all nonsense on purpose). And the label above says in French:

"I certify that the work described below is original and authentic-

subject: A Behind

dimensions 40 x 50

signature: below to the right

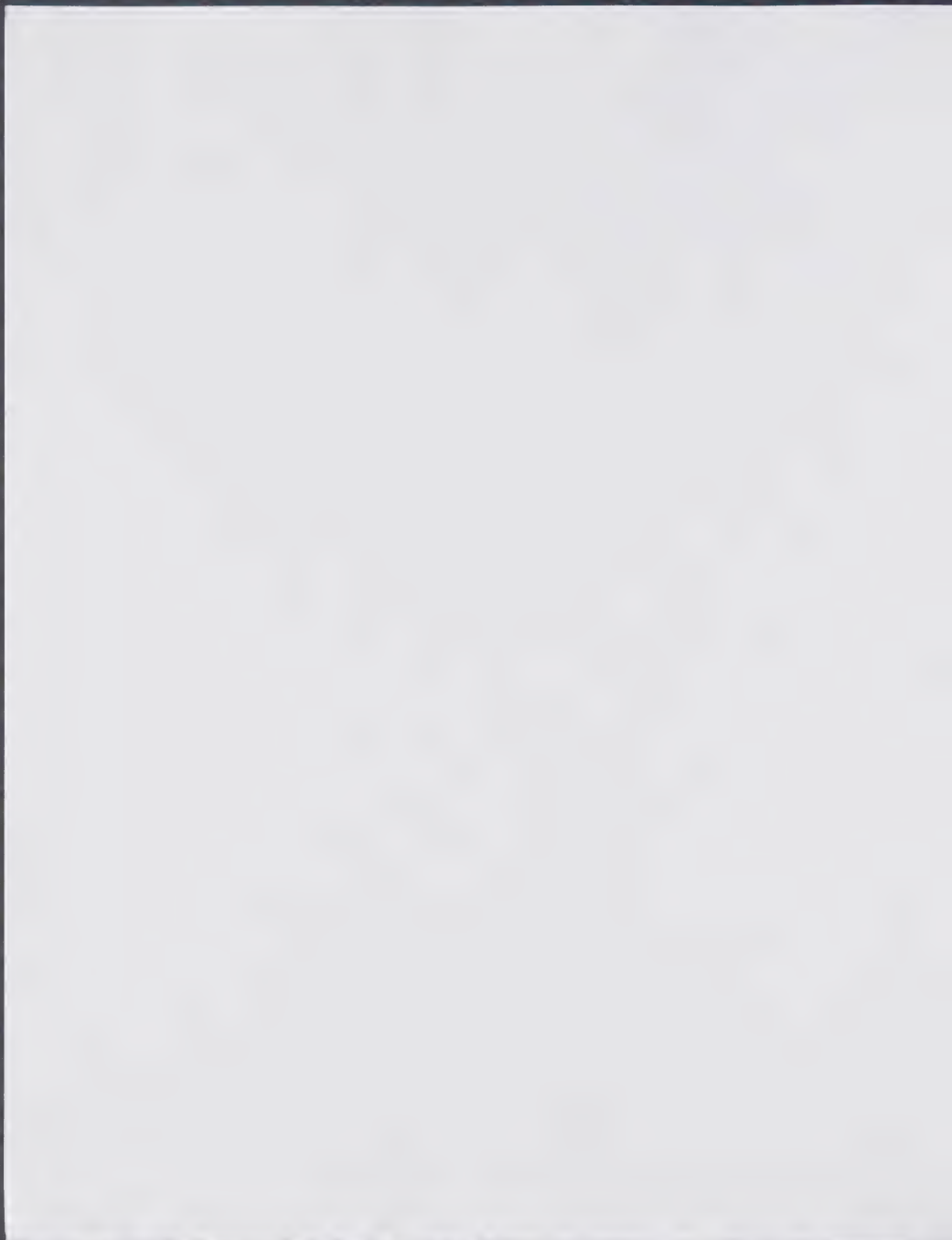
Cehdert (?) 80 "

I cannot read the signature, but since it is Belgian, I can send an image to a dealer I know in contemporary Belgian art to ask his opinion and if he can identify the artist. I shall inform you later.

All best,

Gui

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April 26, 2004

Dr. Alfred Bader

Hello Alfred:

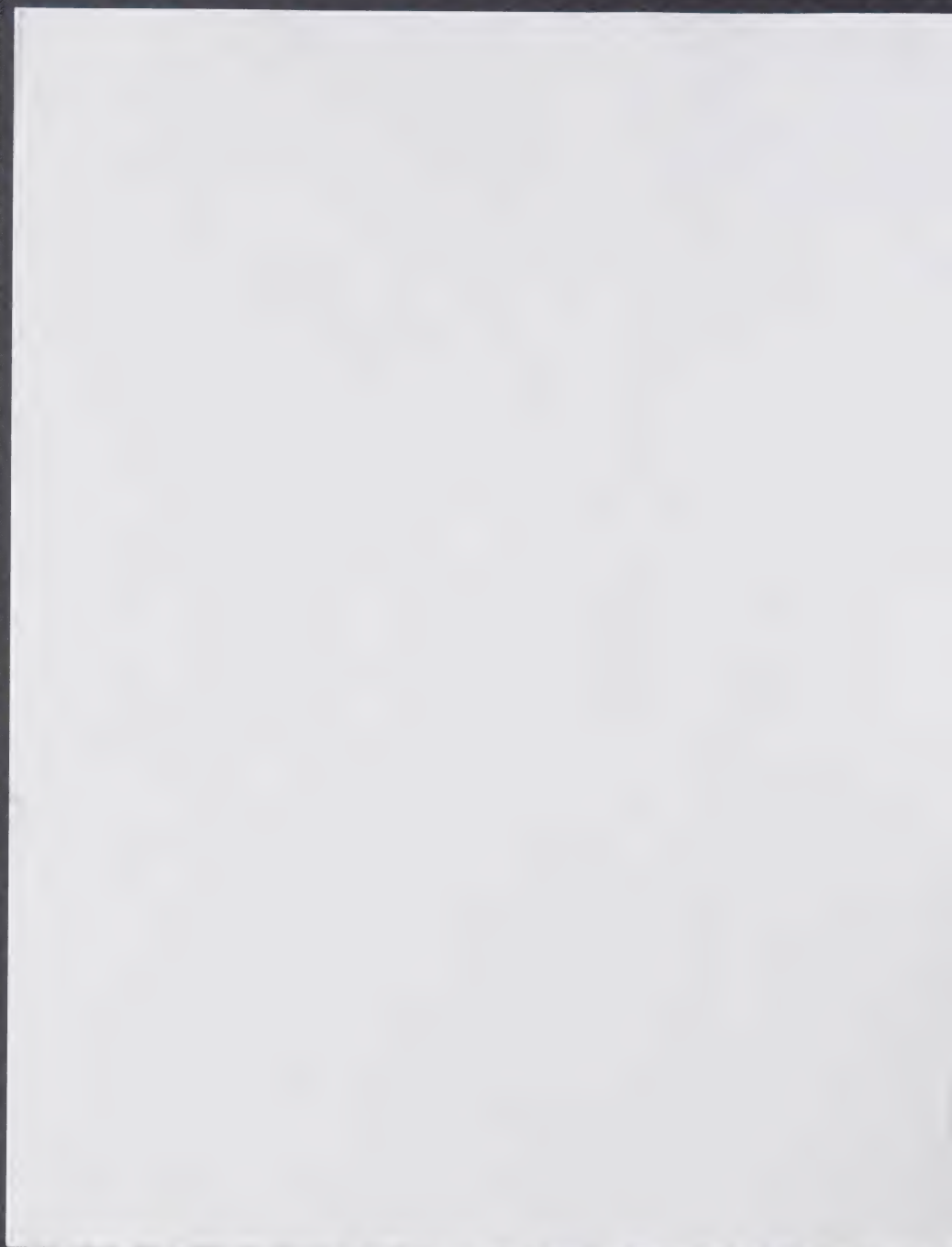
It was good to see you and Isabel. Perhaps you realize that your consignment will be auctioned on Tuesday, May 4th, not during the last week in April as we had originally thought?

Here is the revised description:

MURILLO, BARTOLOME ESTEBAN- Spanish, 1616-1682, (attributed to), "untitled" (Young Christ), oil on canvas, 29" x 24 1/4", framed. Ex Collection: Colonel F. Chesrow. Exhibited Indiana Chamber of Commerce, Thursday April 18, 1974, No. 13. Exhibited Oklahoma at Philbrook Art Center, Oct. 28, 1970 and Oklahoma Art Center, Nov. 8 - Dec. 6, 1970, No. 13. (see catalogues). Condition: light touch-up in painting noted. Back of canvas reveals a puncture sealed with wax, another puncture (unsealed) and a paper label on stretcher that reads "____". Lesage Print __eller, Frame maker, publisher __Dublin." Additional auction label present. Stenciled on stretcher is "OOD." Canvas is re-backed on an 18th C. canvas.

Best wishes, Sue

ABFA #



Public Auditorium. Judge and lecturer at various shows.

Grace V. Kelly.

Painter, Lecturer, Writer, Art Critic
Graduate of The Cleveland School of Art.
Student of Mr. Henry G. Keller at The Berlin Heights
School.

First one-woman exhibition was in the auditorium
of Cleveland School of Art.

Exhibitor at the Cleveland Art Loan Exposition, 1913.
Exhibitor at the Cleveland Artists' May exhibitions at
Cleveland Museum of Art for the past ten years,
receiving awards of merit each year.

Work represented in the Cleveland Museum of Art Per-
manent Exhibition with one oil and one water color
picture.

Exhibited at the International Water Color Exhibition,
Cleveland Museum and at the Chicago Art Institute.
Exhibited three water colors at the Spring Salon Paris,

formerly member of the faculty of The Cleveland
School of Art.

Art Editor of The Cleveland Plain Dealer.

Mary Wilson Kittelberger.

Painter, Designer, Teacher.

Graduate of The Cleveland School of Art.
Studied painting under Adam Van Lehir, and J. Alden

and design under Robert Oliver of the Chicago Art

School. Studied design under Ralph Johonnott,
head of the art department of Hathaway Brown
School for six years.

Paul Lawrence.

Author of two volumes for elementary and high

school use of the Plant in Decorative Design."

2715

Mrs. Dora K. Linley.

Painter, Decorator.

Student of Professor Doering and Professor Von Kan-
oldt at The Melrinnen School at Karlsruhe, Germany,
Professor Doering, Berlin, Germany, Mr. Henry G. Keller
at Berlin Heights.

Graduate of The Cleveland School of Art. Two years
postgraduate study of portrait and illustration at The
Cleveland School of Art.

Instructor for two years in the art department of the
Cleveland Kindergarten Training School.

Exhibitor at the Cleveland Artists' May exhibitions at
The Cleveland Museum of Art.

Formerly of the art department of the Cleveland Plain
Dealer.

Now Librarian at The John Huntington Polytechnic
Institute.

Miss Betty Long.

Painter, Decorator, Designer.

Graduate of The Cleveland School of Art.
Exhibitor at the May exhibitions of the Cleveland Mu-
seum of Art.

Second Prize in miniature painting at the Cleveland
Artists' exhibition at the Cleveland Museum of Art.

First Prize in block printing, at the Cleveland Museum
of Art May exhibition.

Honorable mention—Oil painting, landscape, Cleve-
land Museum of Art May exhibition.

Miss Clara McClean.

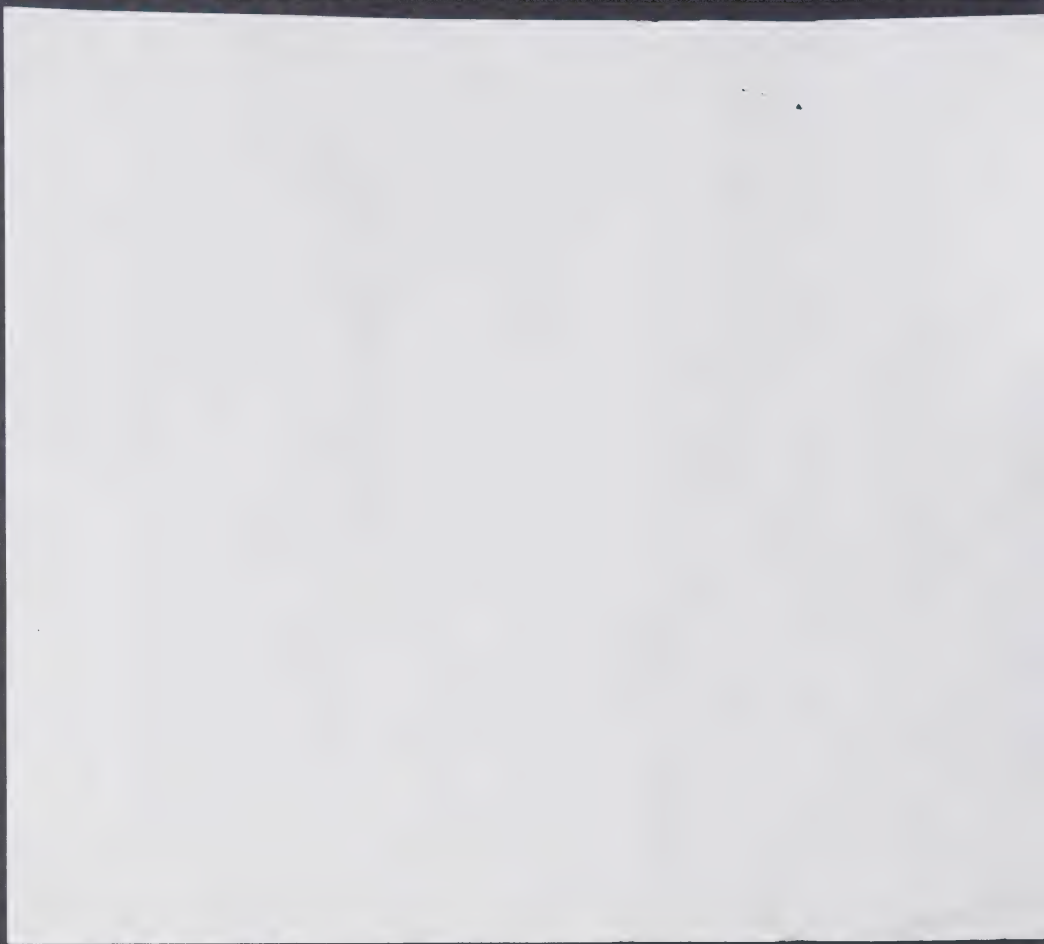
Painter, Poet

Studied three years at the Cleveland School of Art.
Three years at the Art Students' League, New York. One
year at the Concoran School, Washington, D.C.

Studied under Henry G. Keller, Berlin Heights, Ernest
Thurn, Woodstock.

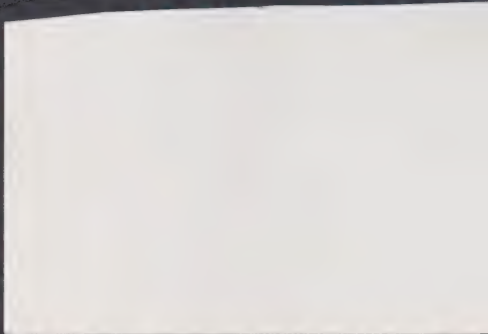
Received the following honors at the May exhibitions
of the Cleveland Museum of Art.

Third prize—Oil Painting—Portrait.



does not bear Faberge
marks

Marks are on top + bottom
Mounts + on center mount



Russian



PETER CARL FABERGÉ 1846-1920
JULIUS RAPPAPORT Workmaster
St. Petersburg, Russia

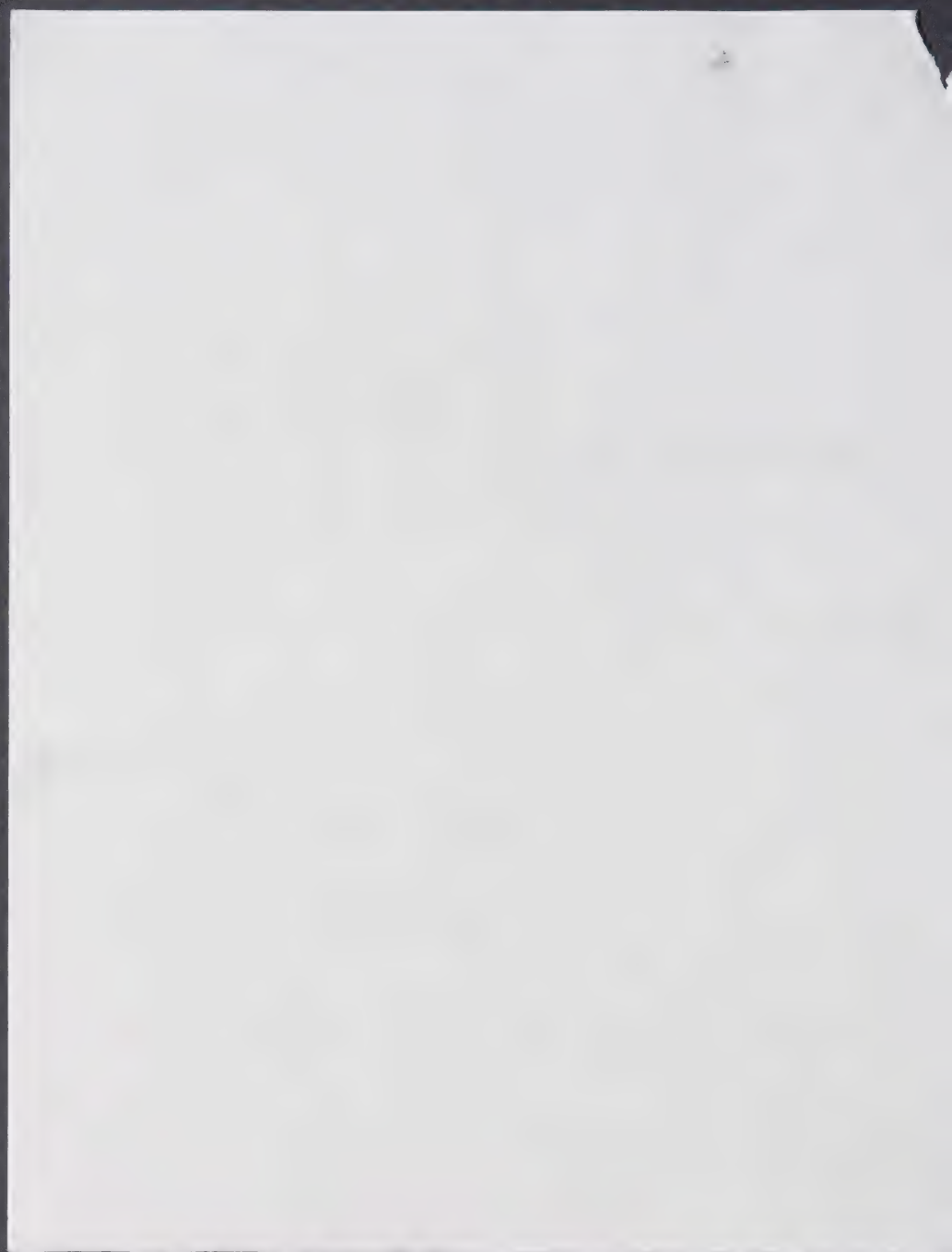
77. MOSS AGATE BONBONNIÈRE WITH SILVER MOUNTS

circa 1910
Fully marked

Egg-shaped body and cover of polished moss agate.
Silver mounts: ornate rococo scroll and floral support
with three double scroll feet; reeded rim with leaf
form at intervals; scroll and floral crown with pine-
apple finial.

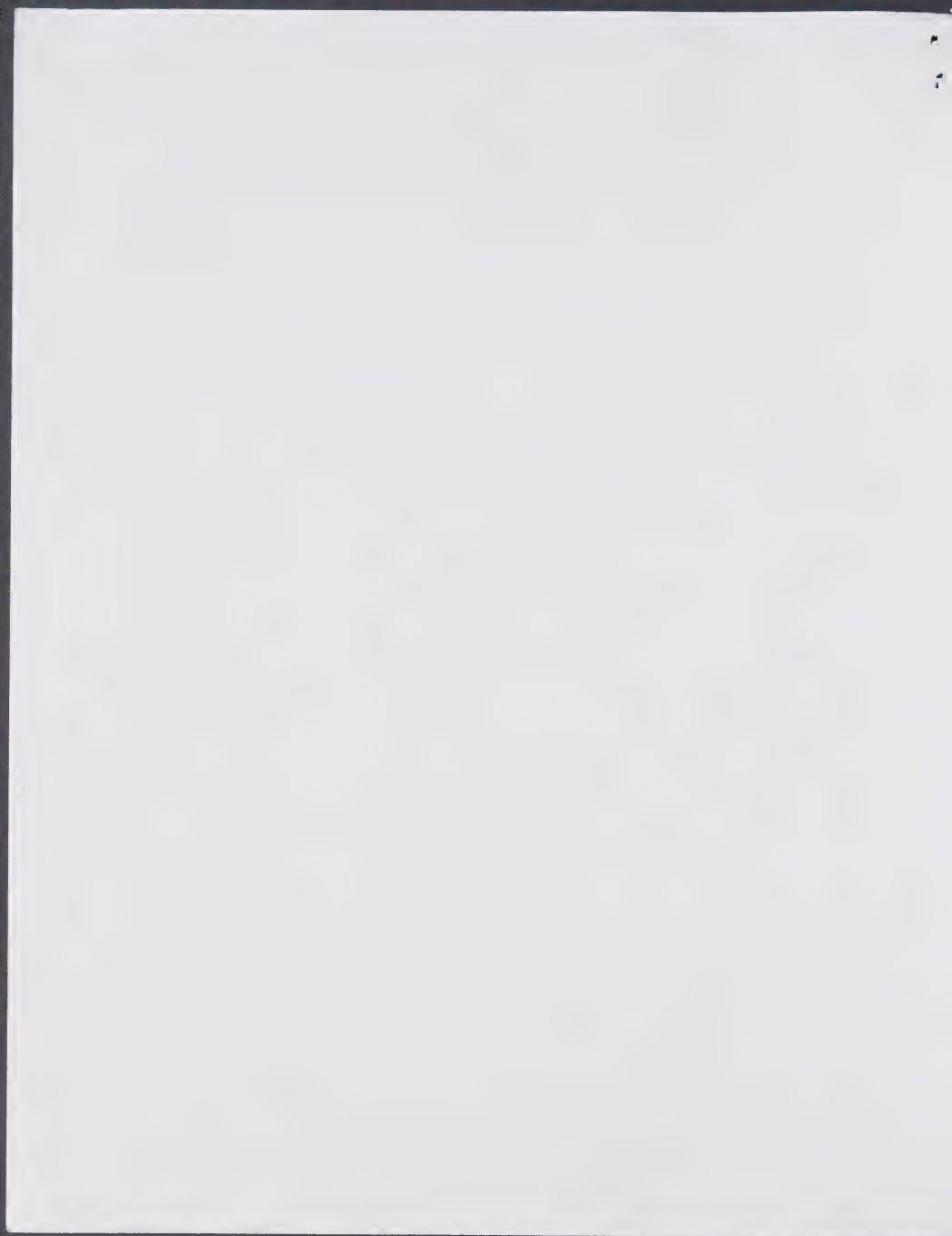
Height 6 $\frac{3}{4}$ "

Julius (Joseph) Rappaport was born in Germany in
1854. In 1883 he went to St. Petersburg and was work-
master for Fabergé until the firm's dissolution in 1918.
Rappaport specialized in important pieces, including
bowls, large animals, and birds.



American and European Silver
from the
Gilson Collection

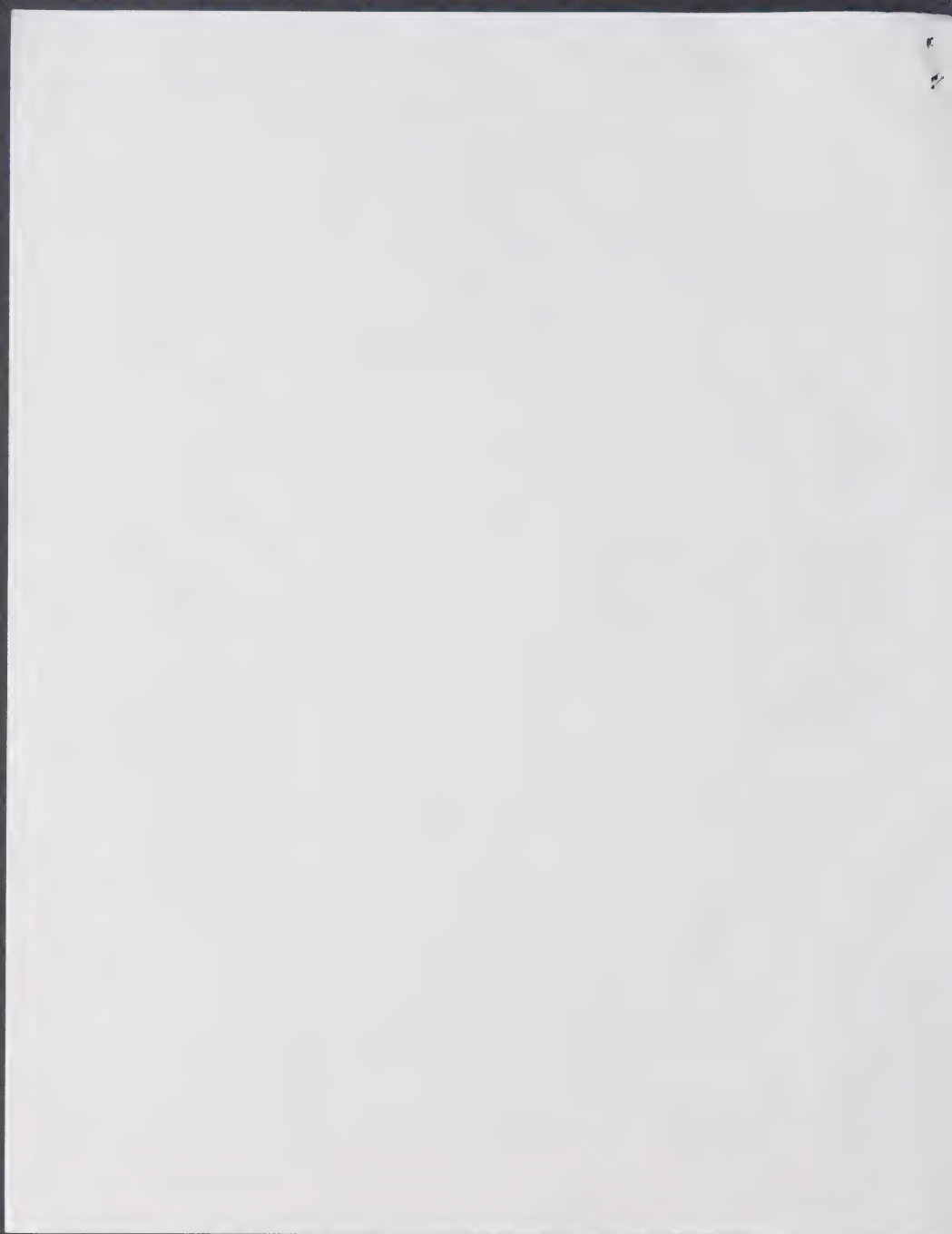




American and European Silver
from the
Gilson Collection

Milwaukee Art Museum
Villa Terrace

February 14 - August 1, 1982



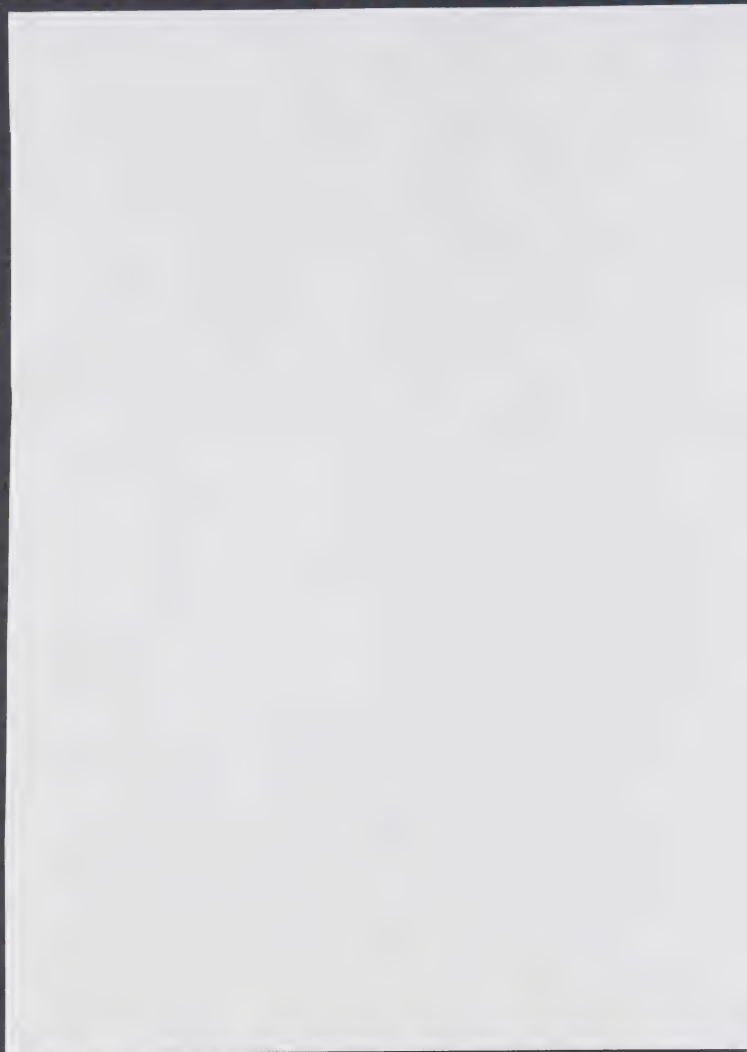




Oil Painting: The Rain it Falleth
by Grace V. Kelly



A Summer Day on Lake Erie
by Dora K. Linley



Dear Gui,

The charming work in the Album Amicorum depicting the chimney sweeps is certainly not a print, but a combination of pencil, pen and some wash.

I have no idea whether it was offered to the James Garfield Historical Site or to the Smithsonian. Should you discover who the artist of that second most beautiful work in the book is, I would be happy to send it to you for consignment on our usual basis. The most beautiful work is the flower watercolor by Francesca Alexander.

Best wishes,
Alfred

2713

GuiRochat@aol.com wrote:

Dear Research Director !

I just received your letter with the image from the Album Amicorum owned by a daughter of Pres. Garfield. I would think that the Smithsonian Institute is the best place to offer this as it is of US historical interest. I would address your offer to:

The Director
Smithsonian Institute
PO Box 37012
SI Building, Room 153, MRC 010
Washington, D.C. 20013-7012

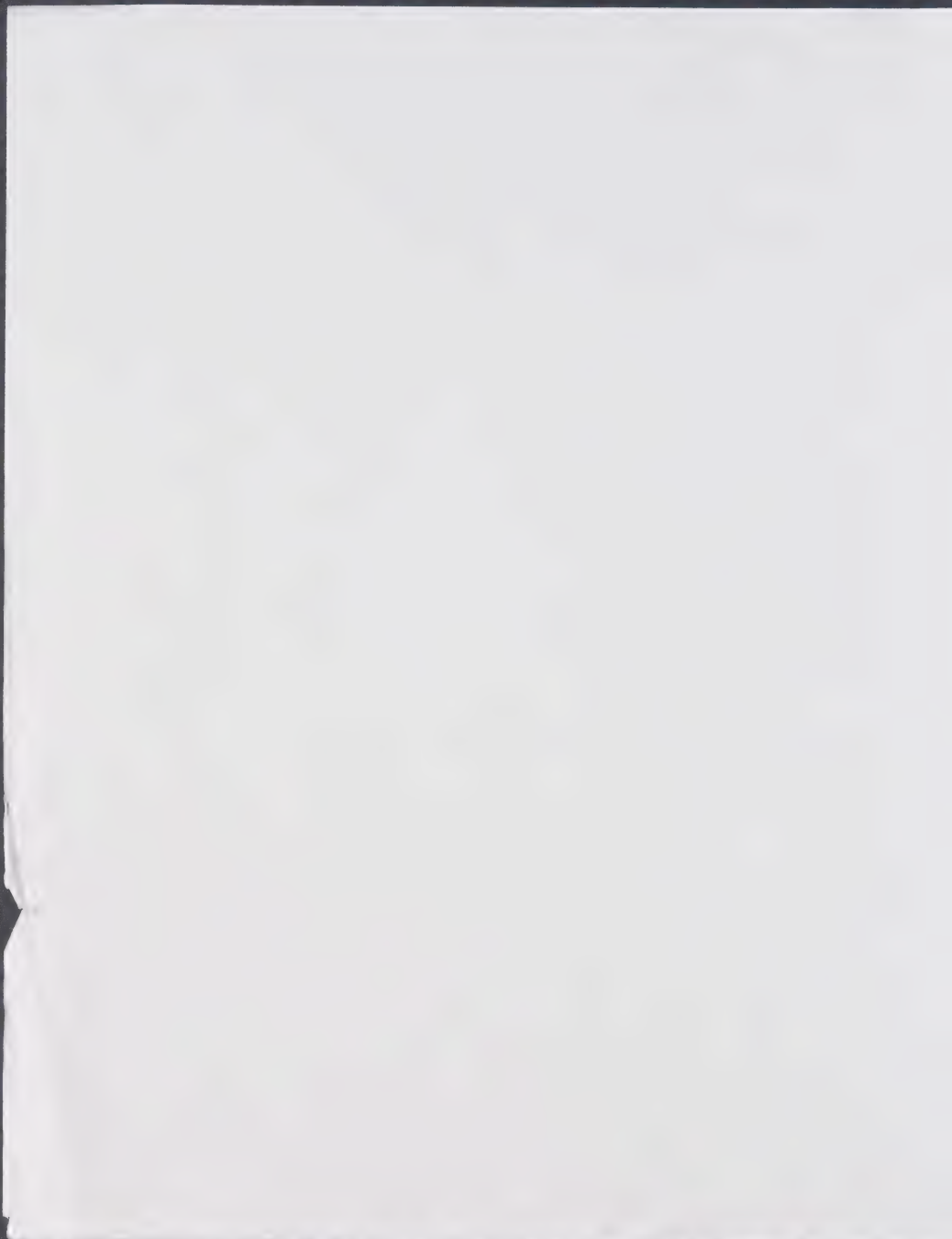
Alternatively the James Garfield Historical Site (his house) may be interested:

The Director/Administrator
James A. Garfield Historical Site
National Park Service
U.S. Department of the Interior
8095 Mentor Avenue
Mentor, OH 44060

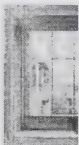
Unless of course as you bought it in Cleveland, it had been already offered to the Garfield Historical Site.

It is obviously by an artist working in France, probably an American artist in 1882 as the initials do not strike me as French. But to check that I need to be able to stumble over to the Frick or Public Libraries. As soon as I have been able to find something I shall inform you. (by the way the illustration is of a pen drawing, not a print ?)

With Sincerest Researcher's Regards,



Trompe

Trompe-l'oeil by *Calzolaio Francesco*DipintiAffreschiL'Artis

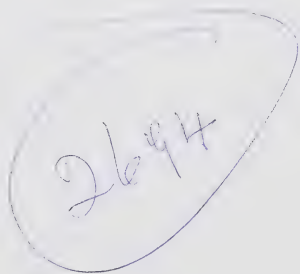
Le mie opere sono uniche. Realizzate con materiali di prima scelta e per durare nel tempo. Trompe-l'oeil, che tradotto dal Francese (Ingannare l'occhio) è un tipo di pittura utilizzata in antichità per i muri per ottenere una sensazione di spazio e armonia. Su richiesta, dei trompe-l'oeil, affreschi e dipinti trasportabili, utilizzando supporti o pannelli pre-trattati e di facile applicazione. Le opere rappresentate su questo sito sono a titolo indicativo. A sinistra, alcuni esempi. Non è necessario prendere contatto per ulteriori informazioni. Vi auguro una buona navigazione.

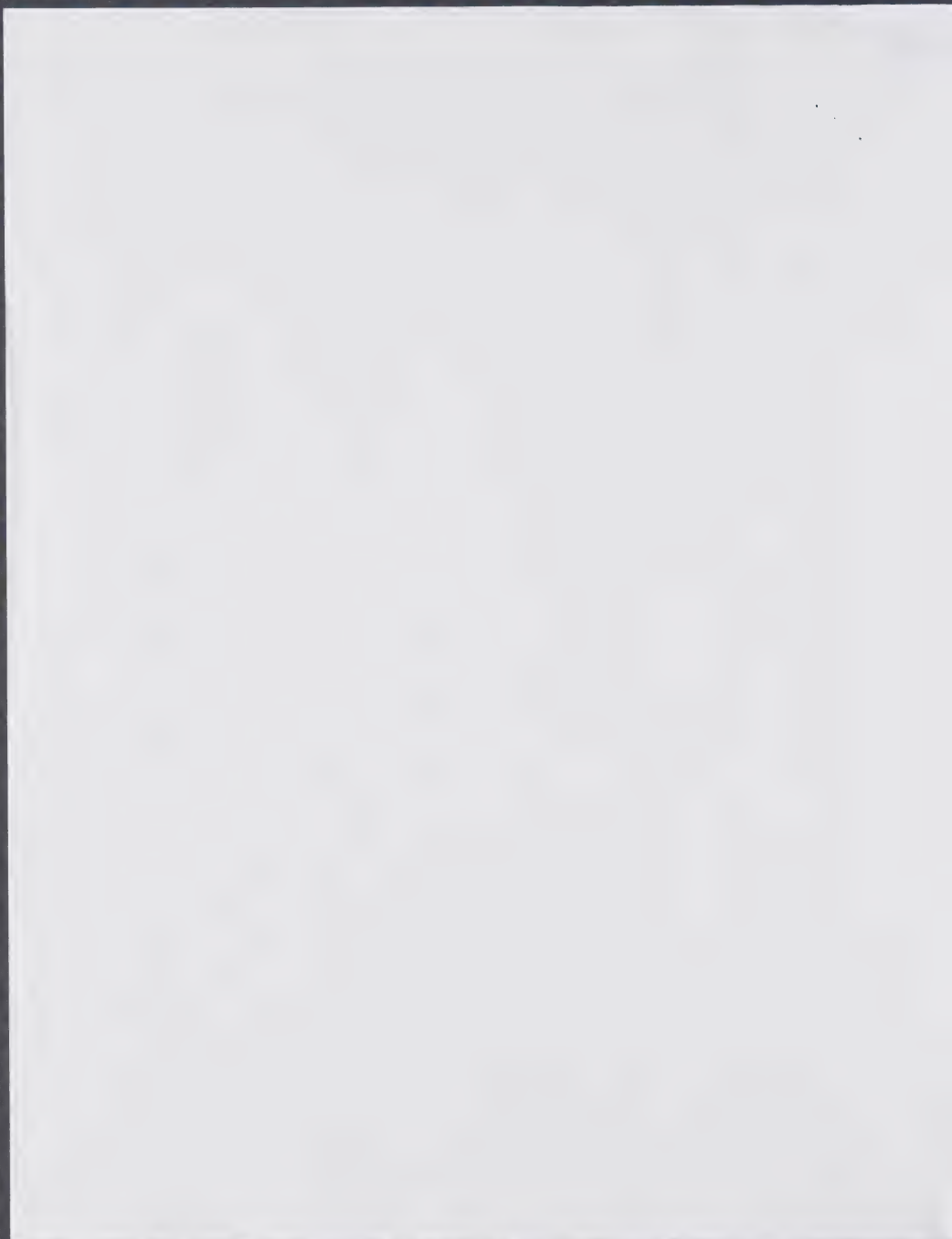


Clicca sull'immagine per ingrandirla..

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Web site designed & powered by *Francesco Calzolaio*





Subject: Fwd: (no subject)
From: GuiRochat@aol.com
Date: Tue, 4 May 2004 09:03:49 EDT
To: baderfa@execpc.com

Dear Alfred,

I received this answer from my Belgian contemporary art dealer friend. I trust his findings as he is very clever. I am sorry that this is rather less interesting than we had hoped because the painting is quite charming. I am of course very willing to try to sell it for your here, but you probably would do better with it from your gallery as it is a modern trompe-l'oeuil which people like everywhere and New Yorkers are notoriously difficult (everything must have monetary value for them). Please let me know.

All best,
Gui

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Subject: Re: (no subject)
From: "Bounameaux Consult" <consult@bounameaux.com>
Date: Tue, 4 May 2004 14:02:25 +0200
To: <GuiRochat@aol.com>

Dear Gui,

We had a look on arprice this morning and we found an artist called Fransesco Calzolaio (1940). We didn't find any information in the dictionaries but we noted on the internet that he made trompe l'oeil and lived near Gent. Most of his works were sold in Belgium and so it may be very possible that he is the painter of your trompe l'oeil.

You can find information about Fransesco Calzolaio on the website www.artedeca.com

Ten works are referenced in arprice. The most expensive price (2.216 USD) was given for an oil on canvas (80 x 60 cm) called "Hommage à Modigliani". This work is not reproduced in the catalogue of the sale (Hôtel des ventes Horta, 1996). The lower price (395 USD) was given for an oil on canvas (40 x 50 cm) titled "La Mer du Nord".

Due to the low value, I am afraid the painting is not the travel worth and I can only advice you to try to sell it in New York for its decorative value.

Best wishes,

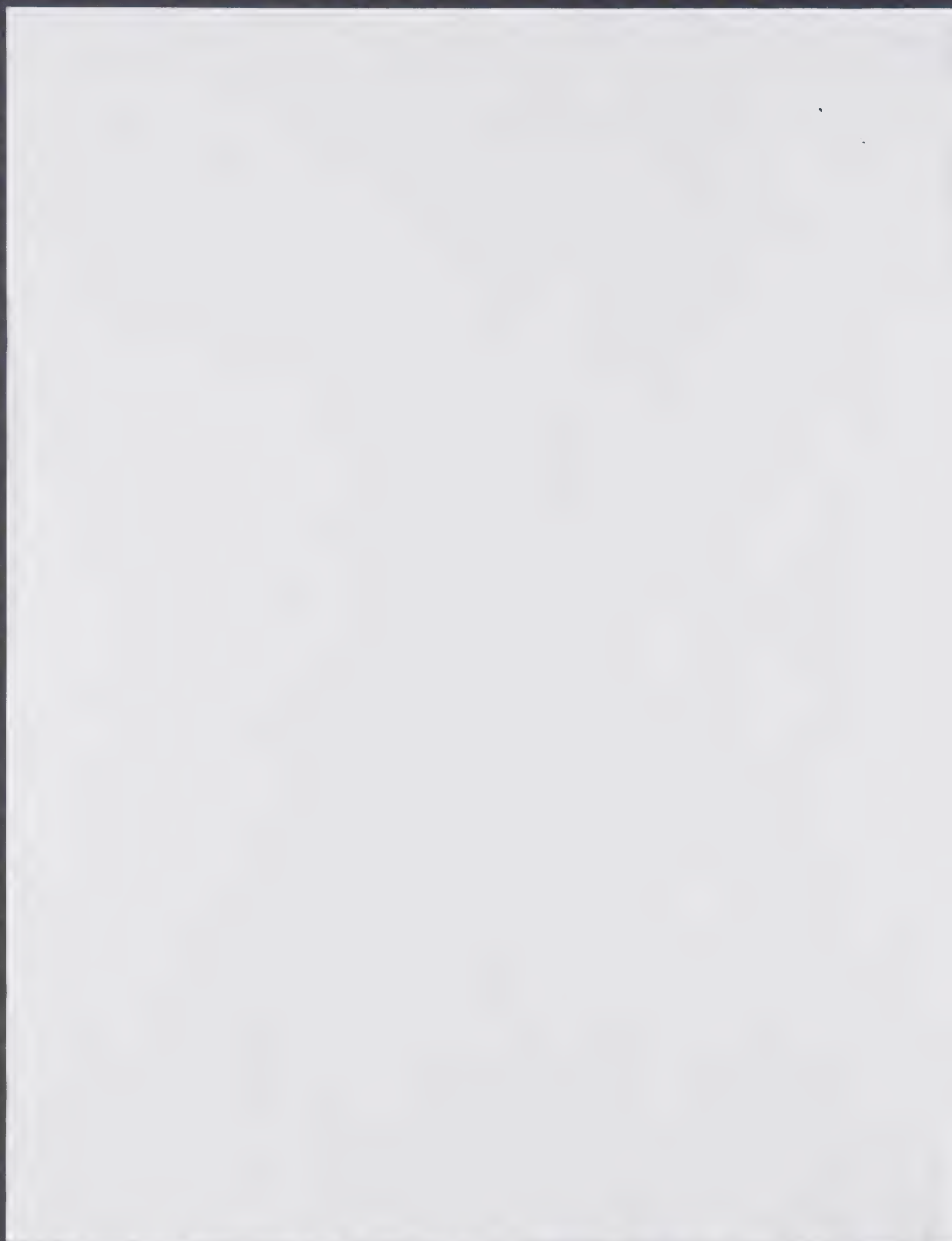
Henry

----- Original Message -----

From: GuiRochat@aol.com
To: consult@bounameaux.com
Sent: Monday, May 03, 2004 10:15 PM
Subject: Re: (no subject)

Dear Henry,

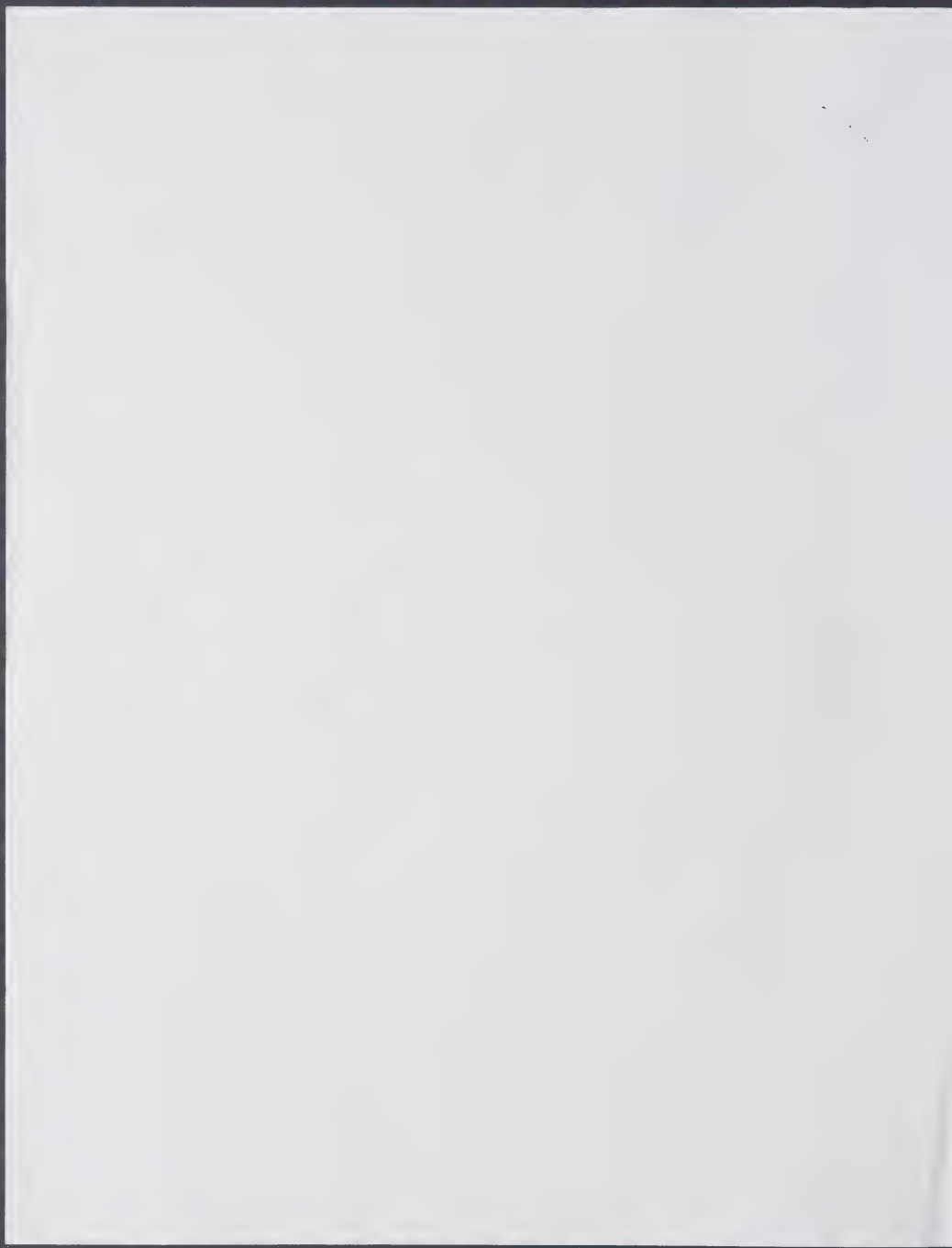
Thank you for your great kindness in looking at this trompe-l'oeuil of the back of a canvas. It must be by a Belgian artist as the address is written



"opvoedingsstraat, Belgium" on the lower label and the upper label is dated '80, which I feel sure is 1980. It is not easy and I can fully understand your reaction and I had hoped you might have recognized this kind of joke immediately. I am very grateful for your reaction and who knows maybe suddenly we can find who painted this.

Many very sincere regards, your
Gui Rochat

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







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9th July 2003 - 6744
Lot 34

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LOT 259

Clunpa Old Master Paintings

16.4.02.



421178



Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
510093A Bear Valley Rd. Lone Rock WI 53556
608 583-2431

April 28, 2004

Willem Drost, Self-Portrait as St. John the Evangelist
oil on canvas, 32" x 27½" after new relining
Alfred Bader Fine Arts

CONDITION BEFORE TREATMENT: The lined canvas was mounted on a 4-member stretcher with butt-end mortise and tenon joints and eight keys. Strips of wood ¼" wide were nailed to both sides of the stretcher to widen it by ½ inch. The canvas was slightly slack. The lining canvas was medium-coarse weave, quite weak, and easily torn. The glue lining adhesive was brittle and deteriorated.

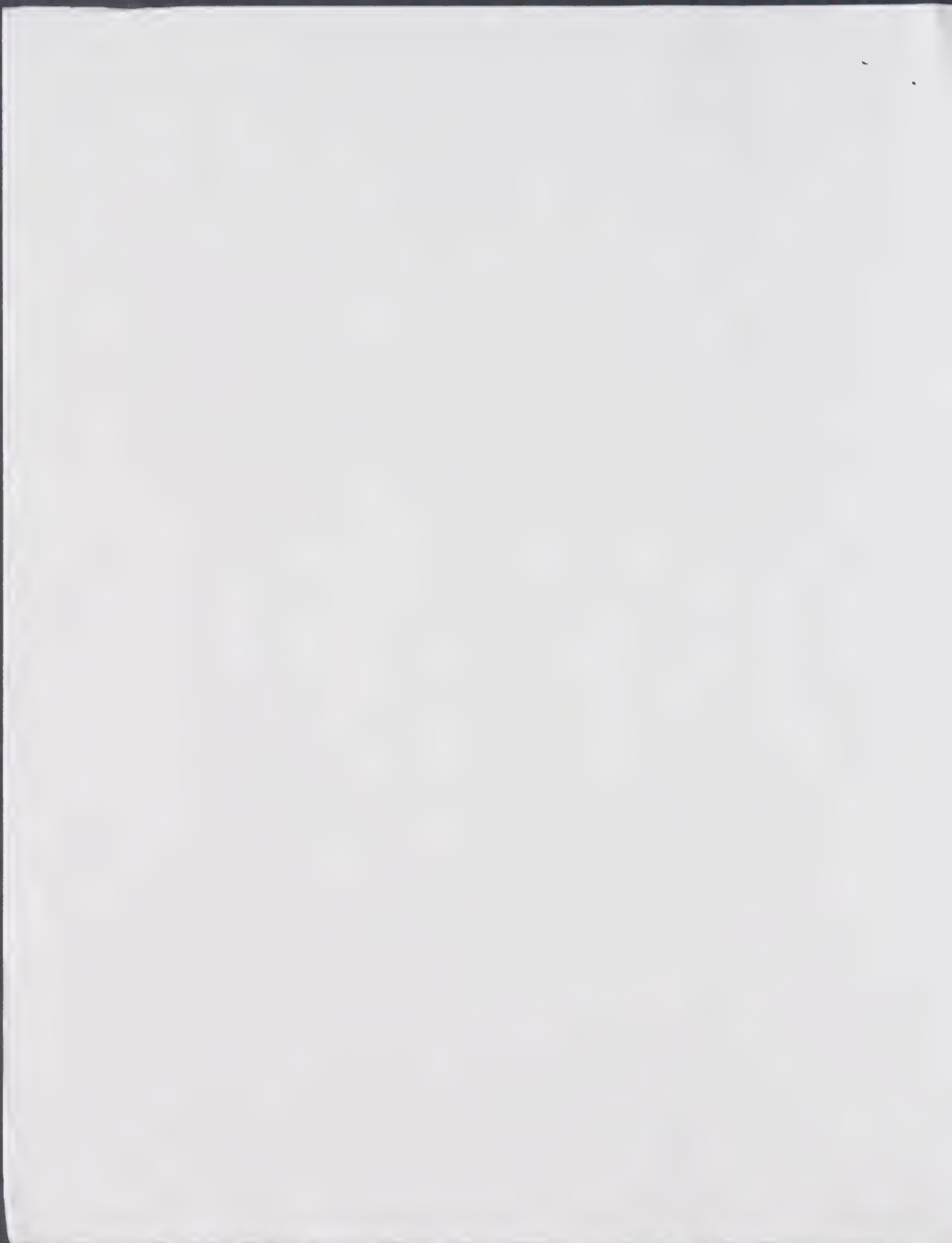
The original canvas, where visible, was also medium-coarse and the ground appeared reddish. All stretching margins were present. This is rarely the case. All margins had ground and dark, damaged paint on them. The top, bottom, and right margins had been trimmed in a clean cut to about 5/8" along with the lining canvas margins, but the left margin (a selvage with distinct cusping) was barely 1/8" wide on average. The rest of that margin appeared to have been stretched around onto the front as a way of making the canvas wider. A very slight ridge ½ inch in from the left edge was probably evidence of the old fold.

Retouching was visible with the naked eye and under UV: a one inch wide strip all along the left edge; a 4" line along the lower left cloak (3½" from the left, 5-9" from the bottom); three spots at lower center cloak (8" from the left, 3" from the bottom); four spots at top center (12" from the left); strokes on the lock of hair on his forehead; and spots in his chin cleft and the base of his throat. There was retouching along the right edge, especially at the top and bottom, and an approximately ¼" wide band of darkened retouching along most of the bottom edge. Slightly abraded areas included the shadows in the forehead and around the eyes and the light streak in the upper right cloak.

Slightly raised cracks were noticeable in much of the paint surface, especially in the face and at lower right where there was some cleavage. Shallow depressions marked the inner stretcher edge at the top and left sides. A lump disfigured the area below the nose.

The surface appeared unevenly dried-in and cloudy. Solvent tests showed the varnish to be thin and only slightly yellow.

TREATMENT: Small areas of cleavage, especially at lower right, were reattached with gelatin size. The surface was faced with supporting layers of tissue and Beva adhesive. The old lining was peeled away and the remaining glue scraped off the back of the original canvas. The old canvas was fragile -- frayed and worn away in places. In places fillings had been applied to the canvas losses from the back where original paint was intact on



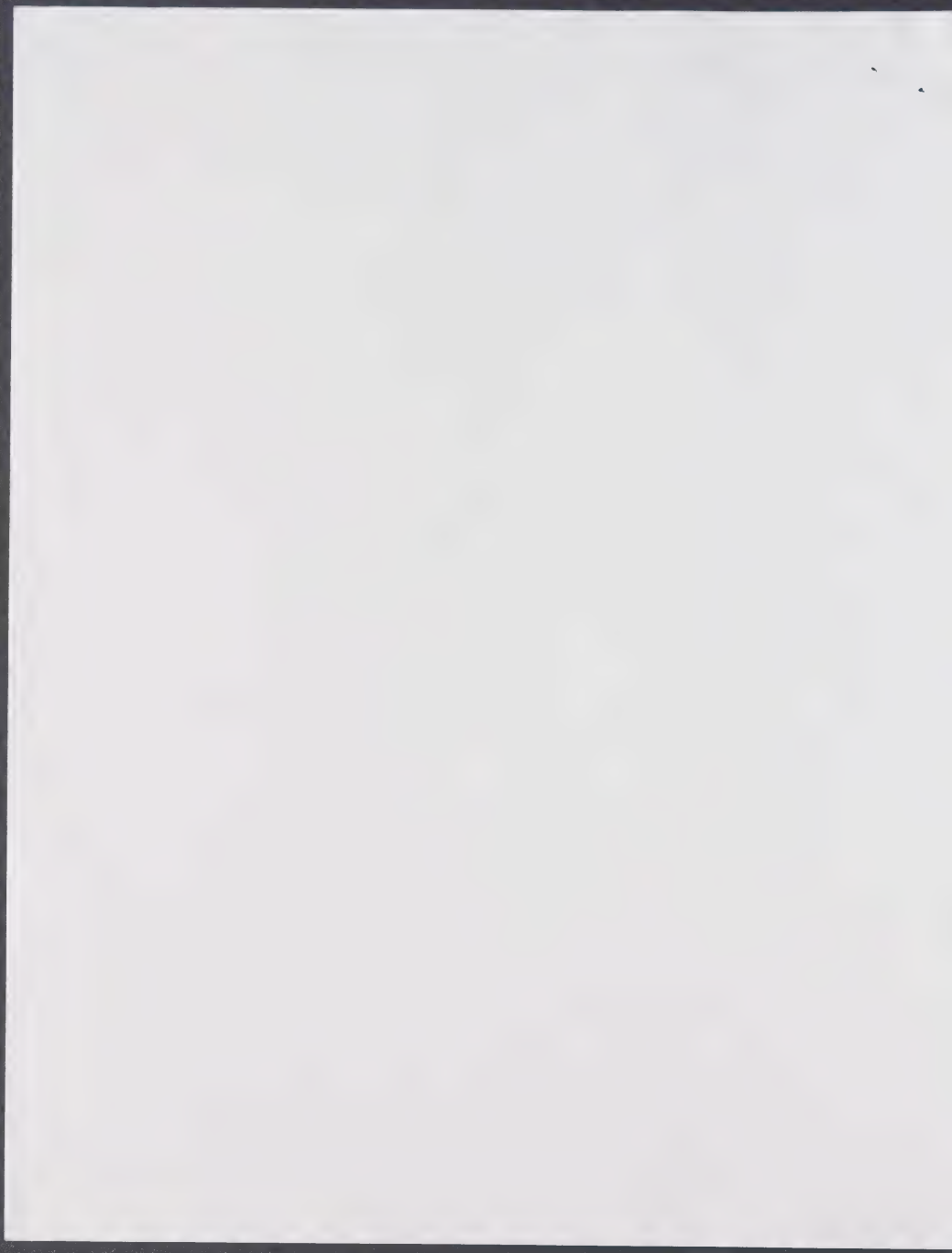
the front, including to the lumpy spot under the nose. The canvas losses were filled or their level corrected where they were already filled.

We chose a wax-resin lining adhesive for the flexibility it allowed in correcting raised cracks and other surface irregularities. It was a mixture of beeswax and microcrystalline wax with Elvax, Ketone-N, and elemi resins. The 3-ply lining laminate was made up of light weight glass fabric (next to the painting), medium weight glass fabric, and acrylic primed synthetic artists' canvas with the priming towards the outside. By acting as a fluid barrier, the priming made it possible to use the absolute minimum amount of wax-resin adhesive. The layers were united on a vacuum hot-table with the paint surface up. The lined canvas was stretched on the old stretcher with the added strips removed, eliminating the extra half inch on the left.

The varnish and old retouching were removed with ethanol, plus acetone in places. Since the retouching along the very bottom edge was difficult to dissolve and covered damage, we decided to repaint it rather than remove it. Without the cloudy varnish, the paint showed much greater saturation and clarity. The revealed losses corresponded to the retouched spots mentioned above. The shadows in and around the central lock of hair were very abraded, to the point that a 3/4" triangle of paint at the center was entirely gone. The light streak on the upper cloak and the neck of the shirt was now clearly a pentiment. (Most of the clothes were originally painted over a darker underpaint which is lacking in the pentiment, creating a yellowish spot in the brown shirt and a brighter orange in the red cloak.) Many of the visible old fillings were a rather bright red.

The clean painting was prepared with Talens Rembrandt retouching varnish and the losses retouched with dry pigments in a polyvinyl acetate (PVA) medium. In addition to painting in the actual losses, the abraded areas in the face and garment were stippled in just enough to regain the sense of an unbroken surface. The horizontal streaks and other discolorations in the cloak were minimized with selective glazing.

The retouching was fixed with a PVA spray varnish. The final varnish, Talens Rembrandt picture varnish, was brushed on, followed by a thin matte coat of PVA spray varnish.



Subject: Fwd: FRAME FOR THE BADER BLOEMAERT
From: GuiRochat@aol.com
Date: Thu, 29 Apr 2004 17:52:10 EDT
To: baderfa@execpc.com

10 ET

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Subject: RE: FRAME FOR THE BADER BLOEMAERT
From: GuiRochat@aol.com
Date: Thu, 29 Apr 2004 17:51:46 EDT
To: jdframing@btconnect.com

Dear Sirs,
Dr. Bader asked me to send to you an image of the Bloemaert Lot & Daughters, which I do hereby. I would be very grateful to see what you suggest for a frame and what Dr. Bader decided on.
With many thanks.
Sincerely,
Gui Rochat







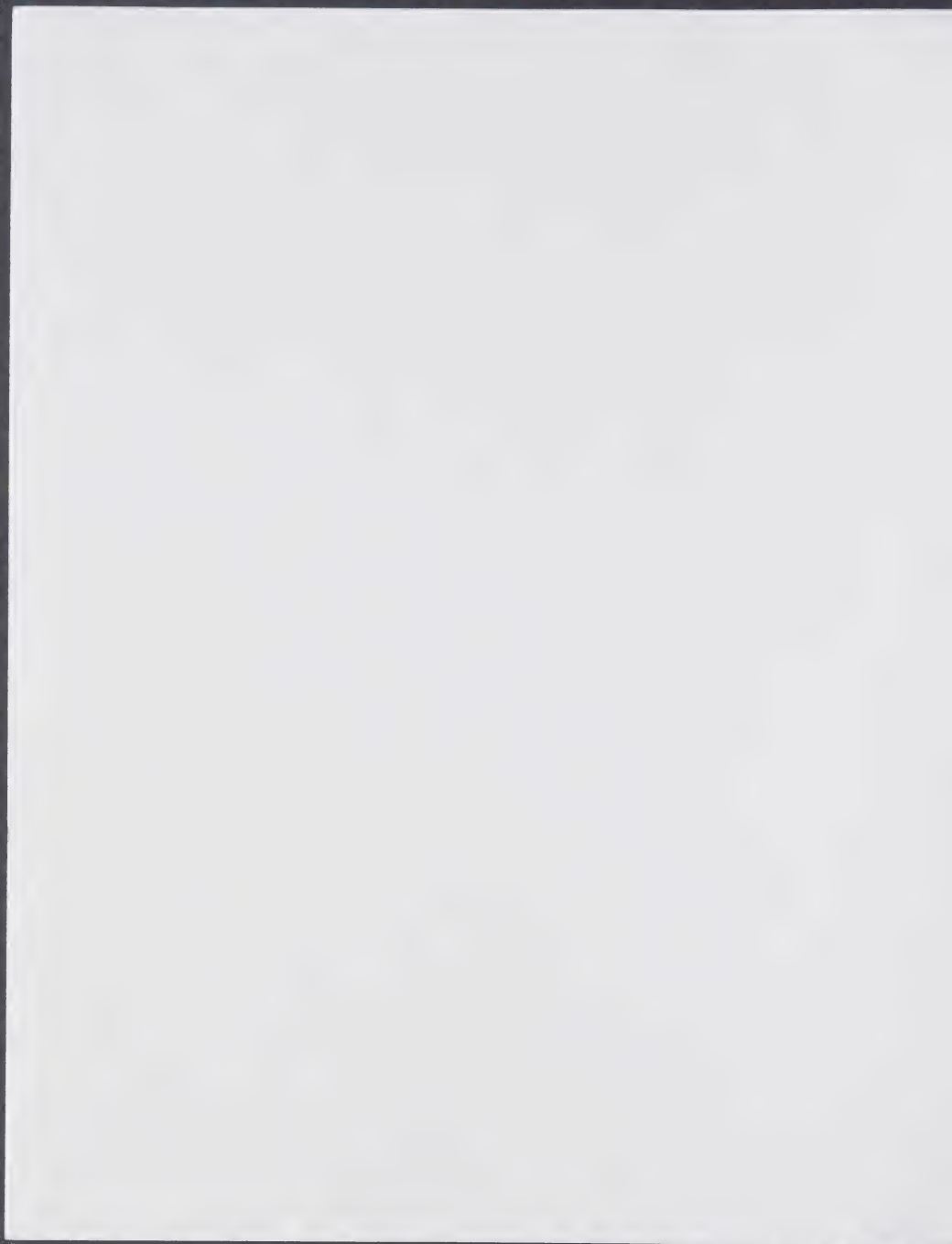
Subject: Re: (no subject)
From: GuiRochat@aol.com
Date: Fri, 30 Apr 2004 20:21:08 EDT
To: baderfa@execpc.com

Dear Alfred,

Let me find out about the Album Amicorum first. I suggested these institutions as I would off-hand have no clients for it myself. But let me first work on the Henningsen and find out who painted the trompe-l'oeuil and the chimneysweeps. "Rome n'est pas bati dans quelques jours"...By the way did you see the rather charming portrait of a small boy in the Sotheby's May 18 sale in Amsterdam. They sent me their catalogue today. Lot 28 Haarlem School, circa 1660 Sotheby says.

Kindest best regards,
Gui

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Dearest Alfred & Isabel:

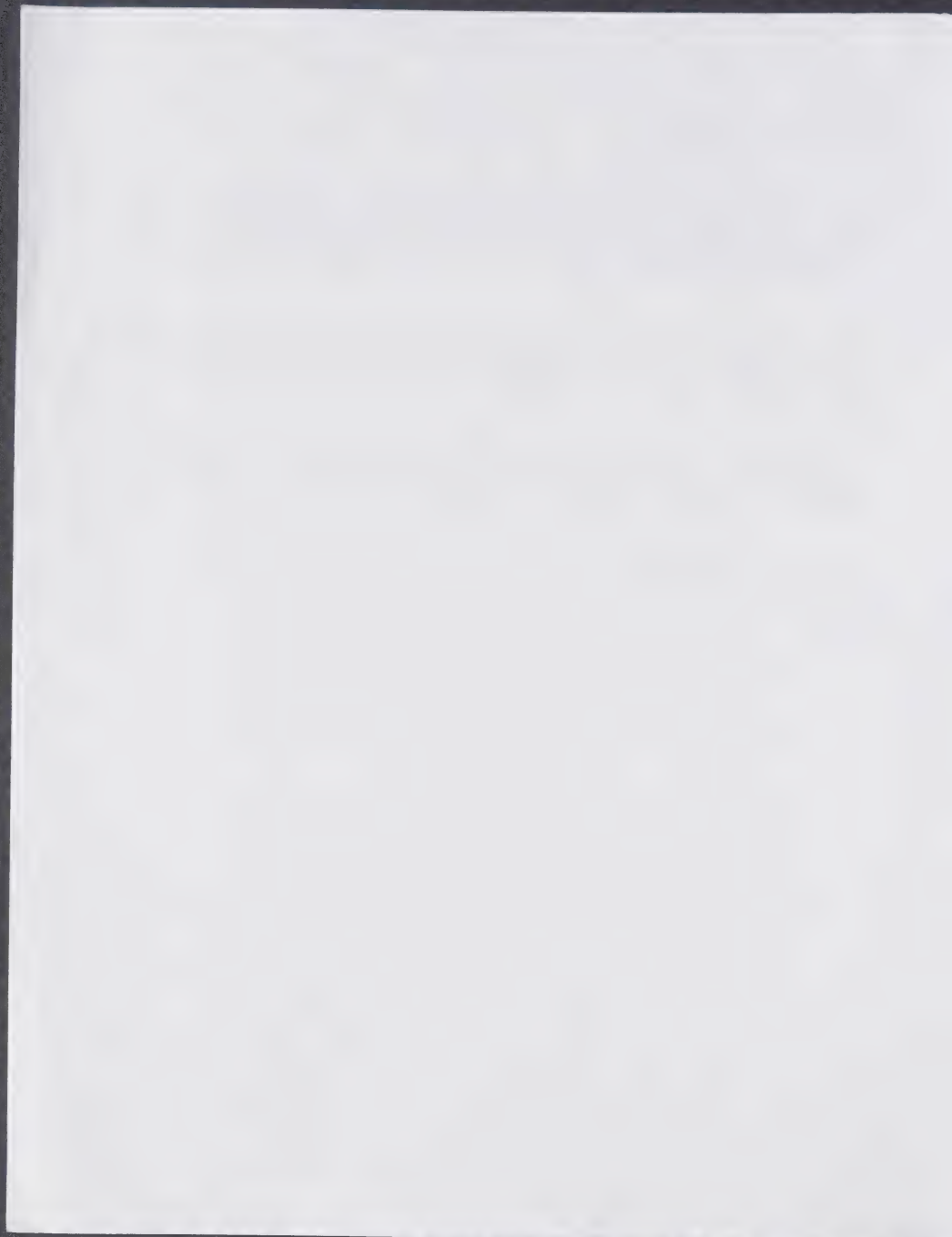
We hope our note finds you both well. We have had a bit of a wet time this past week with more promised for the weekend. Seems like we're in that same weather pattern that we had last year. Hopefully tomorrow we can get some long needed yard work done before the next system moves in for the weekend. But the beautiful spring flowers are always so welcome.

Otto made the enclosed photos, as promised, for you. He had to wait until the sun would shine a bit to get a good enough image for you. Also enclosed is another photo of the drawing by Dora K. Linley, plus some information about her and a replica photo from a book of one of her oils.

It was so nice to be together again especially after such a long time. We really enjoyed your company, but am so sorry that you were blown about so much on the way home. We just had a feeling that might happen as the weather prediction for our next day was no too favorable. Thankfully you arrived home safely.

We hope you have a wonderful and successful trip to Europe and the U.K, this summer. Sending our love to you both.

Otto and June

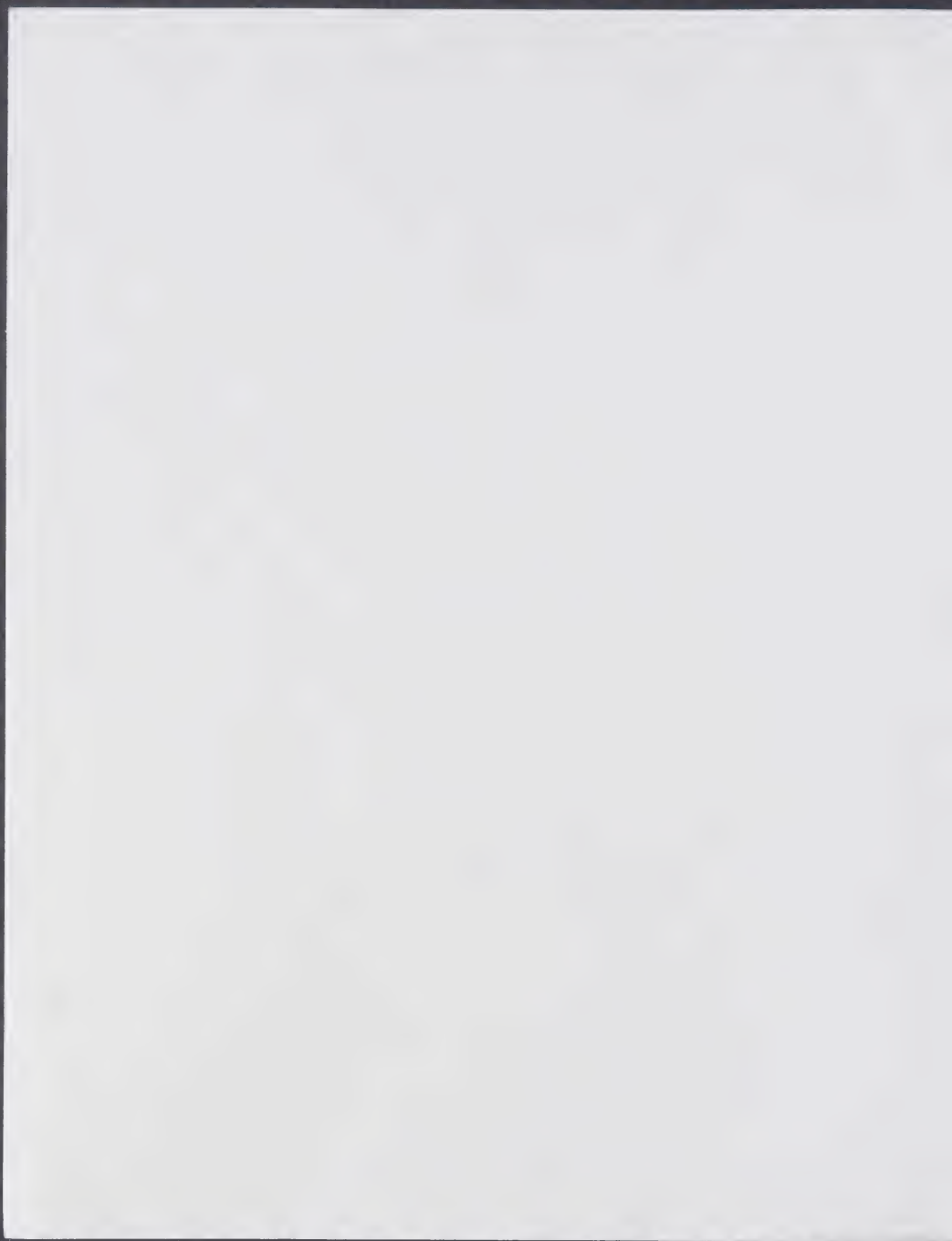


Dear Gui,

Arthur Wheelock visited my home yesterday and the gallery today and of course I showed him the photographs of the Bloemaert and gave him a copy of my essay. He is most interested as the National Gallery in Washington does not have a Bloemaert. He asked me how much it costs and I told him that you were in charge of selling it.

It would be a great coup to sell it to the National Gallery.

Best wishes,
Alfred



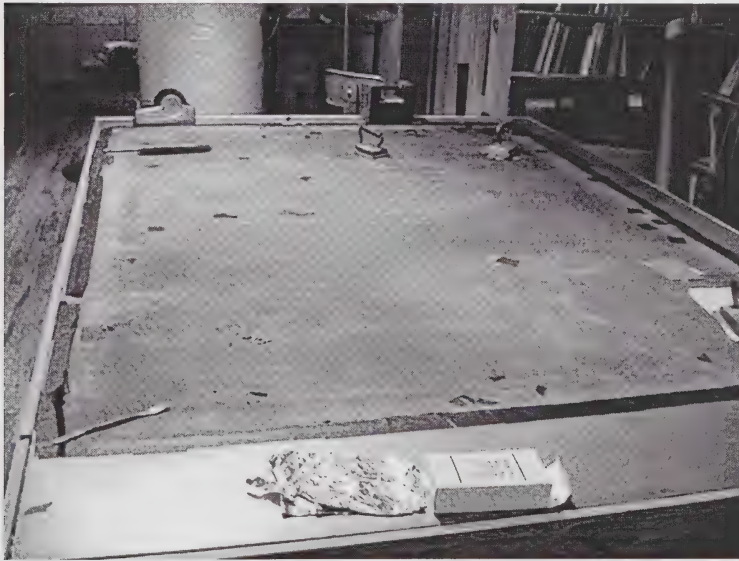
Subject: RE: Bloemaert etc.
From: GuiRochat@aol.com
Date: Mon, 3 May 2004 11:36:21 EDT
To: baderfa@execpc.com

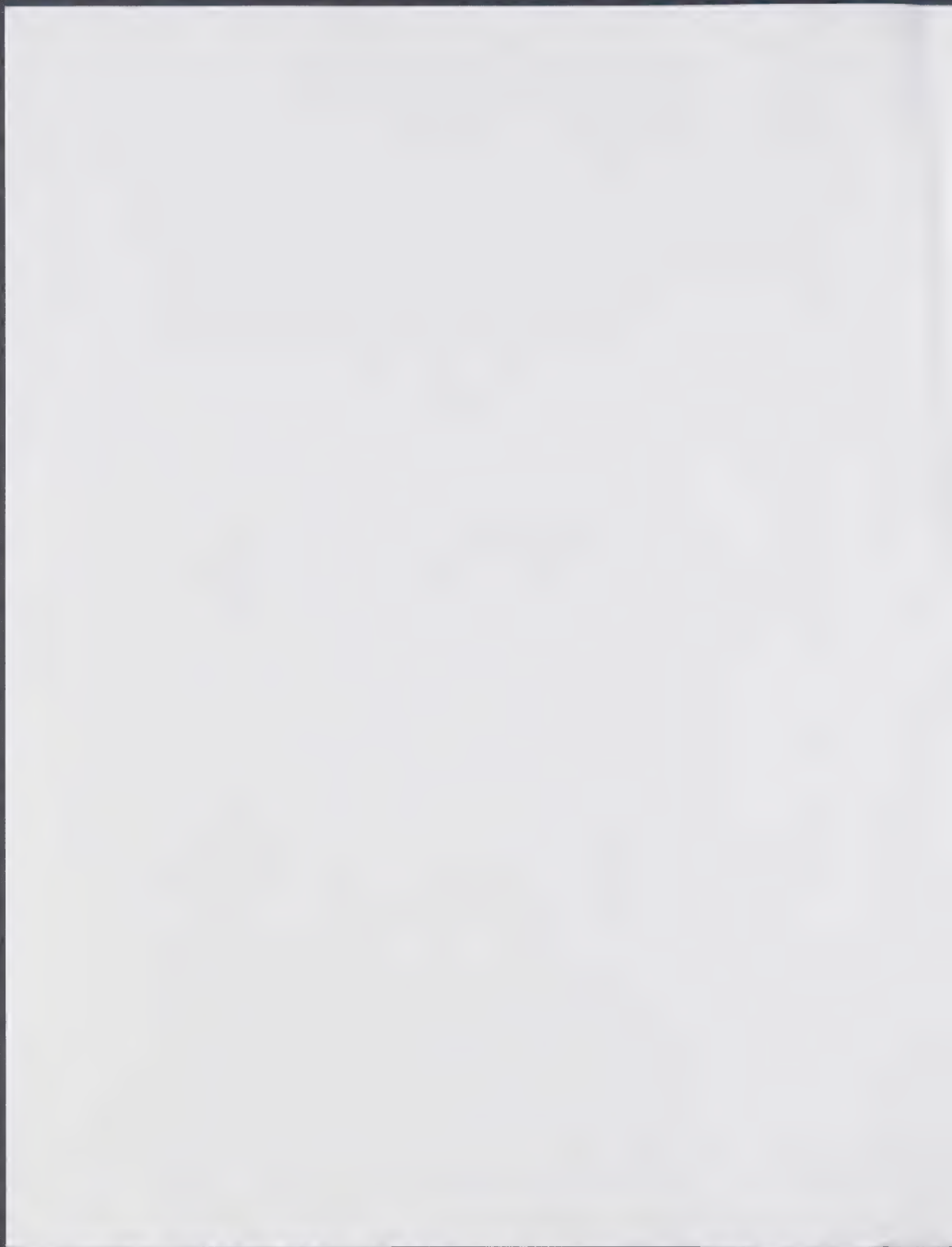
Dear Alfred,

A quick note to tell you that I saw the original canvas on the Bloemaert and it is in perfect shape as far as I can tell. No royal ciphers unfortunately. The original canvas was somewhat sanded probably with pumice dust before the lining was glued onto it in the 19th century, to make it smooth and easily glueable. I attach an image of it on Michael's huge table even though the image is not very enlightening. He will start putting the new lining on at the end of this week. I also gave Michael a set of the photographs taken last week. He commented on the black and white glossy that it showed too much damage which is not really there, but I explained that it is exactly what one needs to judge the shape that the painting is in. I also am investigating the artist on your trompe-l'oeuil and will try to find whose initials the D.H.W. are on the drawing of the chimneysweeps.

All very best,
Gui

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marvin sokolow

From: "marvin sokolow" <msokolow@msn.com>
To: <mcantor@usc.edu>
Sent: Tuesday, May 18, 2004 6:21 PM
Subject: egg

Today I sent to you, by priority mail,

A. photos of the egg including one each of the marks on top mount and bottom mount.

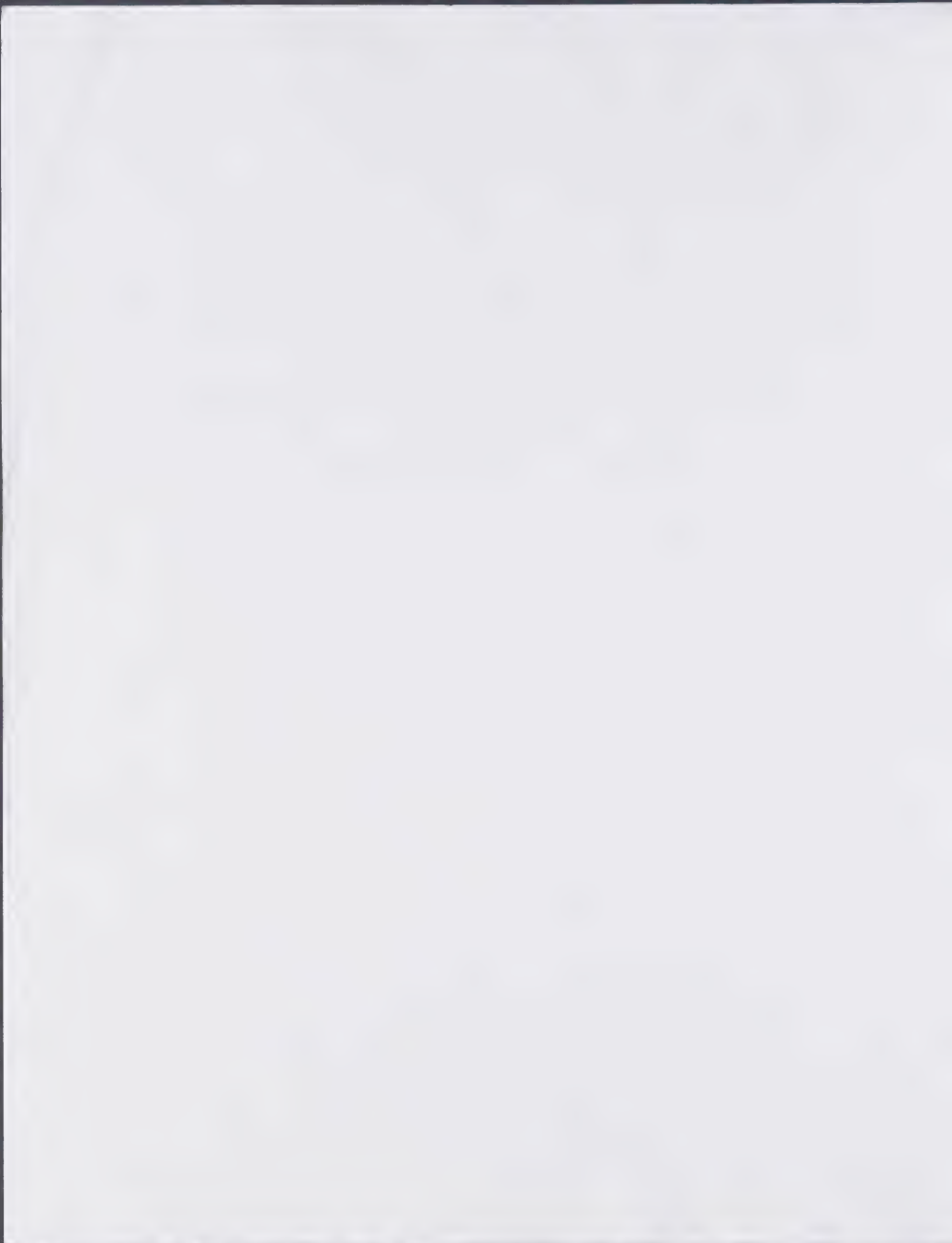
Note that I have indicated that wrong lighting available to me caused mounts to appear gilt. I wrote a note on reverse of each print where this happened. Also indicated that the following parts are in fact still gilded: inner rim of mount at join of two halves; interior screw and washer on top and bottom halves that serve to attach mounts. All other has no visible gilding.

I would like to point out that close examination of the marks is very indicative of the age of the mounts, showing no sharp edges at all. This is for me verification of genuineness above all else.

B. a photocopy of the entire museum catalog. This should prove interesting for the view of the scope of the collection. You will get the original when you purchase the egg.

5/18/2004

cc: A Bades



Dear Gui,

Do you approve of the order I plan to place with the frame maker? It seems to me that L2600 fob is not unreasonable. I have your instructions to ship the frame directly to Michael Heidelberg. This will be shipped in four pieces. Then, with this enormous painting and the added frame, where are you going to keep it? Has Walter Liedtke agreed to borrow it?

I mailed you another copy of the chimney sweeps several days ago.

Best wishes,
Alfred

GuiRochat@aol.com wrote:

Dear Alfred,

Thanks for the copy of your framing order. I will be looking forward to see it and we can assemble it in Michael's studio. Please send me again the image of the Chimney sweeps from the Album Amicorum.

Best,
Gui

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Thu, 20 May 2004 15:37:16 EDT
To: baderfa@execpc.com

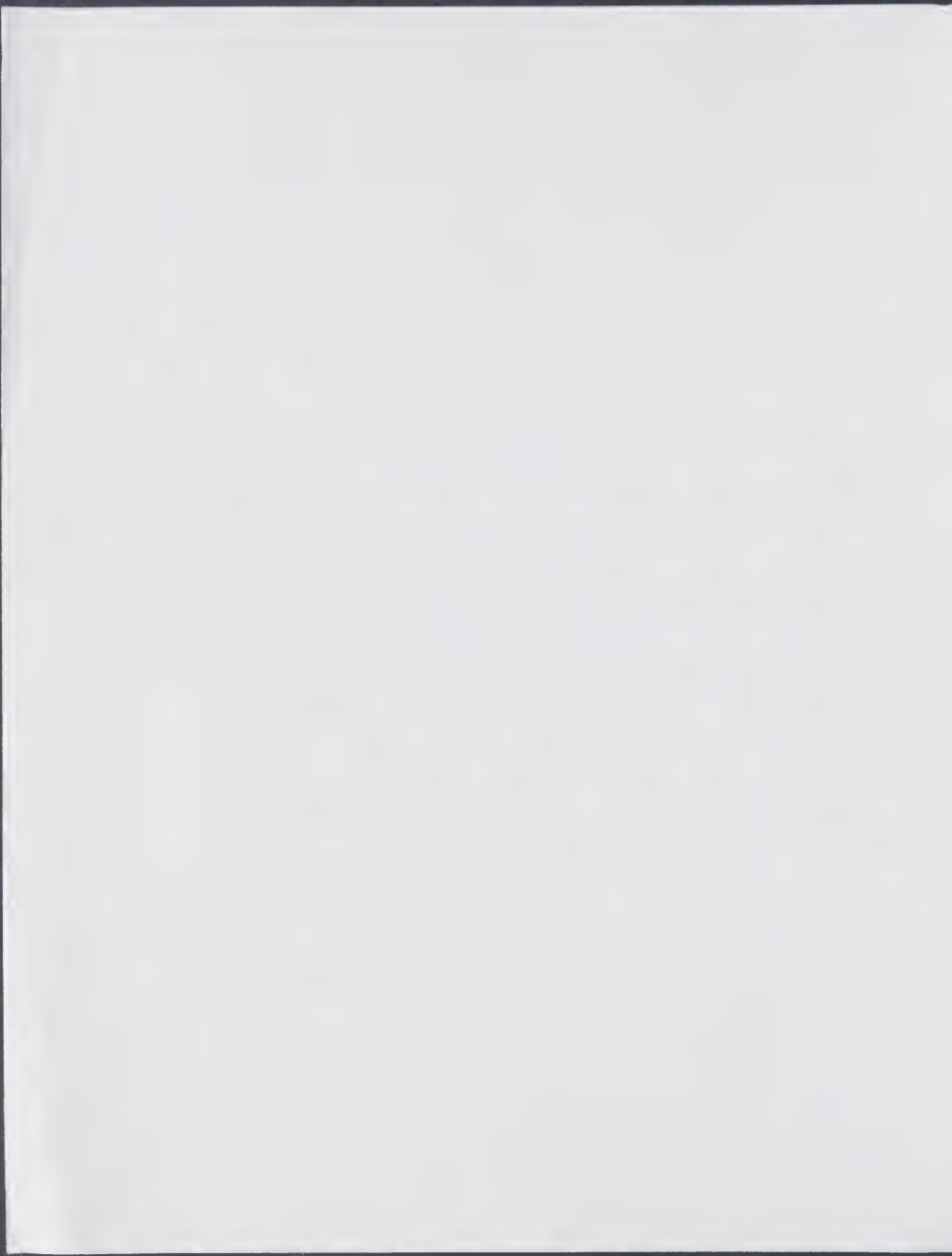
Dear Alfred,

I have been thinking after our telephone conversation on how to save you money with the photography on the Bloemaert. It is too large to take with me on the subway rolled up or even on the bus (they would not let me get on)... but of course I could have taken it with me on my bicycle if I had not had this crummy knee... ! But seriously, the minimum charge of the photographer to come to Michael's studio is \$ 300 and the transparencies and black and white photographs he took came to \$ 395.- I myself had 10 copies made from the small Sotheby's color transparency to send to people such as Hecht, Orr and van Baarle (I have two left), for which I have paid myself. Large transparencies cost (and one cannot use small ones for selling the painting to museums), the first one \$ 68, subsequent ones \$ 32 each, and color prints are the first one \$ 37 and subsequent ones \$ 13,50 each. As you can see it is cheaper to get color transparency duplicates as they have to process the color print from the color transparency. In fact my photographer who is used by many galleries is one of the best and also the most reasonable. Michael took his card to send clients to him. I try not to be a spendthrift...honestly ... I have to much Dutch blood in me for that...

All very best,

Gui

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FAX FROM:

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
Ph: (414) 962-5169
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

May 20, 2004

TO: Sir Timothy Clifford, Director-General
National Galleries of Scotland

Page 1 of 1_

FAX #: 011 44 0131 220 2753

Dear Timothy,

Isabel and I are flying to London on June 7th and could of course take that fine Flemish oil with us. We will then be in England for only a day but are returning to England on June 22nd. After that we could bring it to London. However, we could not leave it with Axel Rüger because he plans to be in Australia from about June 20th until the end of July.

Could you suggest someone else in London, perhaps someone at the National Gallery, or Clovis Whitfield, with whom I could leave the painting?

Also, please do let me know to whom I should address the invoice for US \$18,000, cif London.

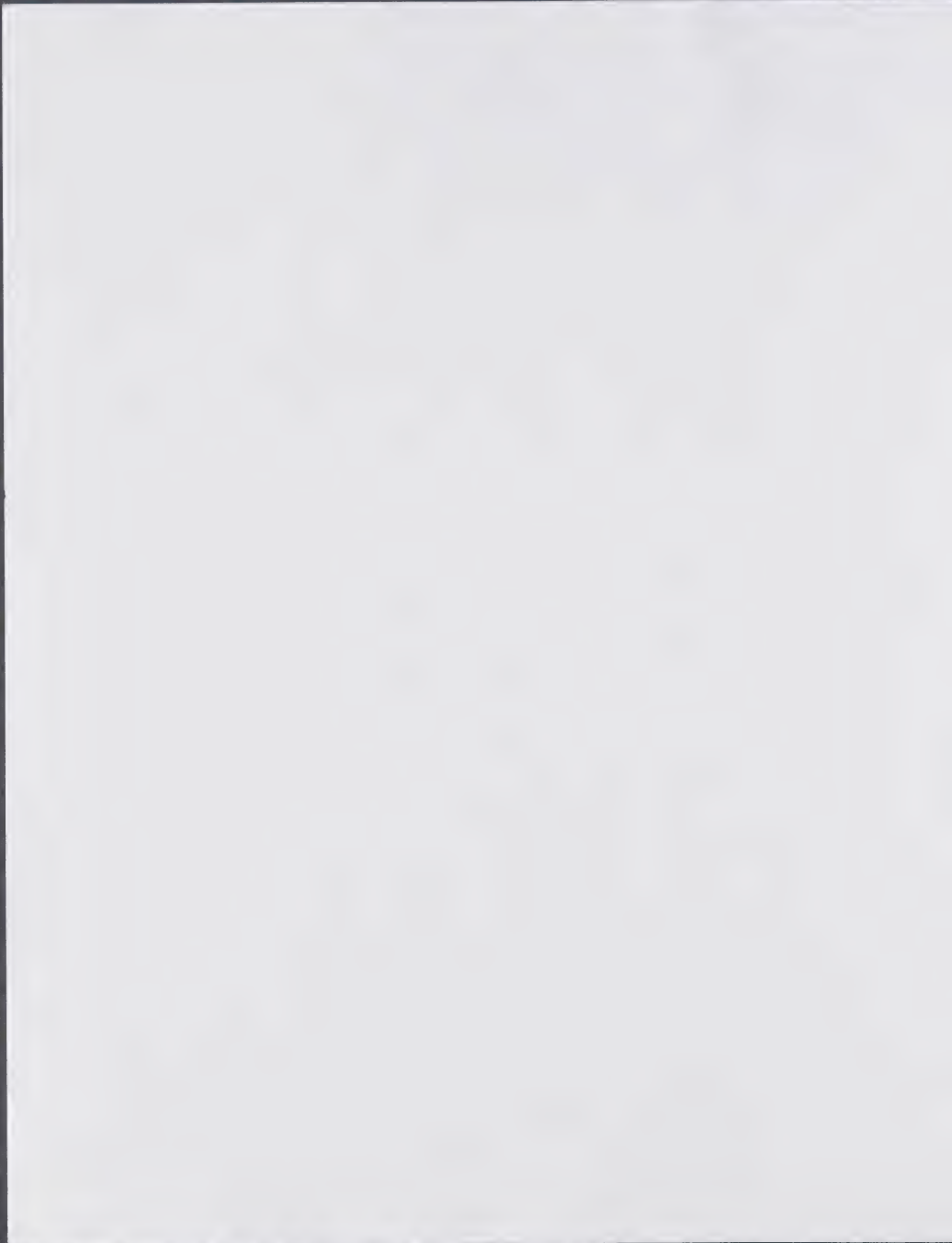
During your visit in February I gave you my cheque #4732 for \$5,000, made out to the American Associates of the National Galleries of Scotland, Inc. However, as of a few days ago, that cheque had not cleared through the bank. Might it have gotten lost? In that case of course I would be happy to send you a replacement.

Before our trip to London on June 7th we will be in Canada from June 3rd-6th and hence would very much appreciate your response before June 3rd so that we can pack the painting carefully to carry with us by hand.

With all good wishes I remain

Yours sincerely,

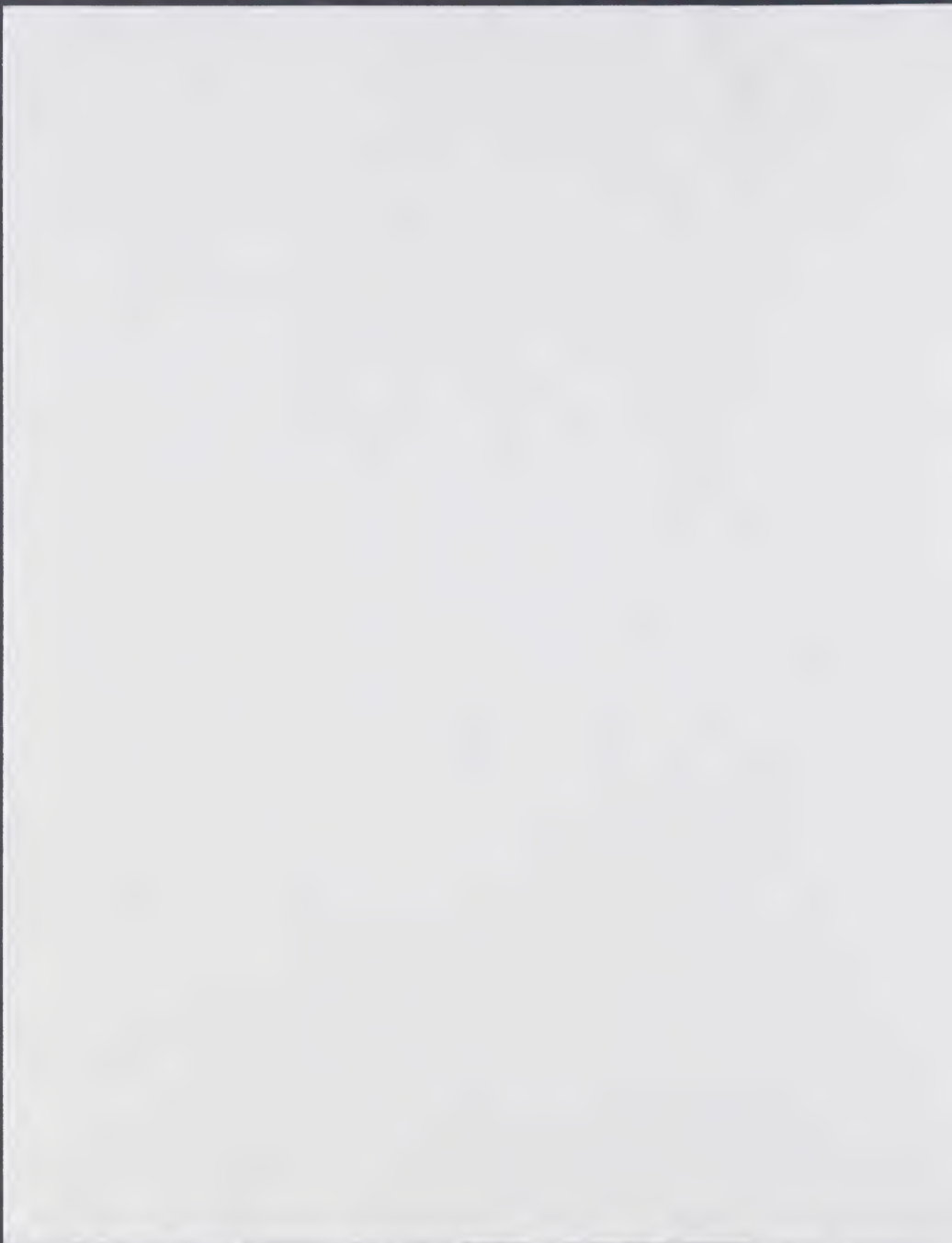
Alfred Bader
AB/az



TRANSMISSION VERIFICATION REPORT

TIME : 05/21/2004 12:53

DATE, TIME	05/21 12:53
FAX NO./NAME	011441512202753
DURATION	00:00:33
PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM



FAX FROM:

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
Ph: (414) 962-5169
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

March 11, 2004

TO: Sir Timothy Clifford, Director-General
National Galleries of Scotland

Page 1 of _1_

FAX #: 011 44 0131 220 2753

Dear Timothy,

Thank you so much for your kind fax of today.

You must have realized how very much Isabel and I enjoyed your visit and hope that you will come again. I will try to have some really good new paintings to show you for every visit.

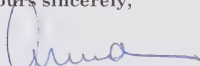
You will recall that I told you that I would bring that little Flemish oil which I thought is by Jordaens if your Gallery would like to acquire it. Of course I would also bring it if your Chairman is certain and so it might be better to wait until our next trip in June to give him a chance to decide.

As you know, Timothy, I am almost 80 and my wonderful partner not much younger and so I would hate to carry a panel painting to London only to find that we will have to carry it back. We are leaving from Chicago to Heathrow next Wednesday and, if your Chairman is persuaded, could probably somehow hand carry it with us. If not, and he decides a little later, we could bring it in June. In either case I could leave it with our good friend, Axel Rüger.

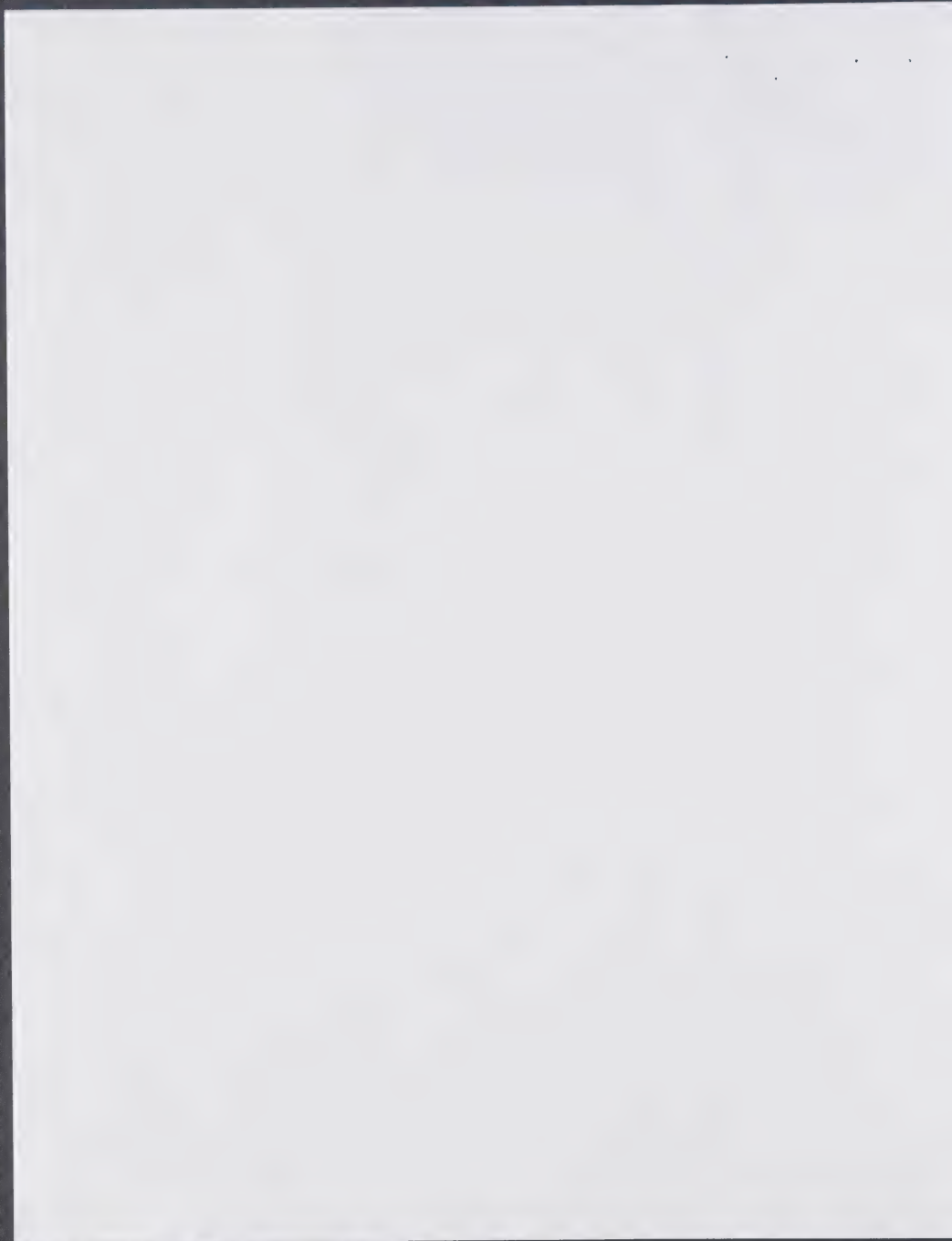
I had thought that the painting is by Jordaens and the previous owner in Basle was undecided between Van Dyck and Rubens. You had a different Flemish artist in mind. Could you tell me who that is?

With all good wishes I remain

Yours sincerely,



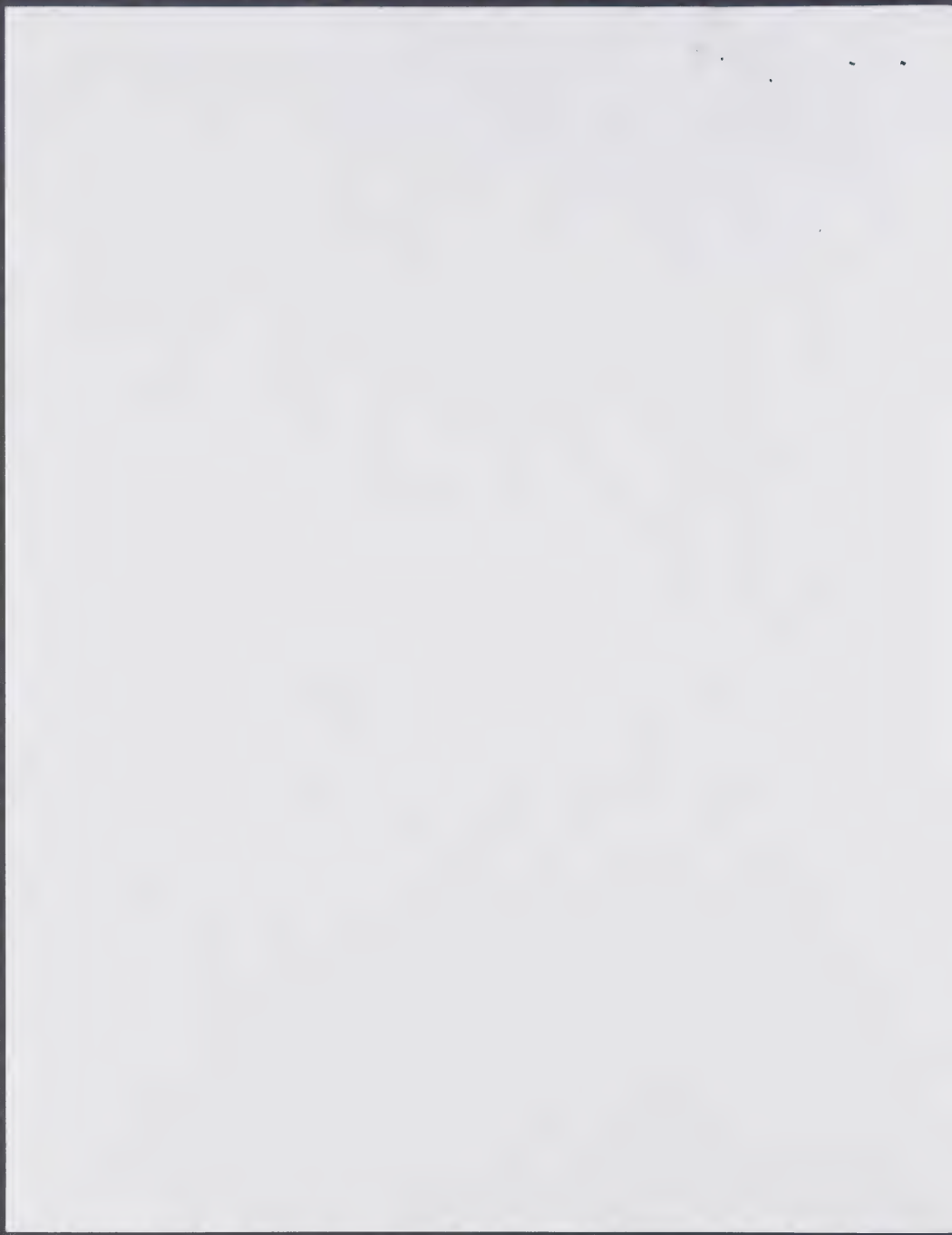
Alfred Bader
AB/az



TRANSMISSION VERIFICATION REPORT

TIME : 03/12/2004 16:32

DATE, TIME	03/12 16:31
FAX NO. /NAME	011441312202753
DURATION	00:00:31
PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM



FROM THE DIRECTOR, GENERAL

Our Ref: TC/cb

11th March 2004

Fax to: 001 414 277 0709

Dr Alfred Bader
2691 N Shepard Avenue
Milwaukee
Wisconsin
53211
USA

NATIONAL
GALLERIES OF
SCOTLAND

THE ROYAL
EDINBURGH CITY ZELL
TEL: 0131-624 6207
DIRECT LINE: 0 31-624 6518
FAX: 0131-2 00 2758

Dear Alfred

I so enjoyed my visit to Milwaukee and spending some valuable time with you looking at your wonderful collection. Our supper together was fun. I very much appreciated your very warm welcome.

I would also like to thank you for your kind donation of \$5,000 which will go toward supporting the Playfair Project. I very much hope that you will be able to visit the National Galleries when you are next in Edinburgh to see the newly opened Playfair building in action.

The grand opening is in August this year and will be marked by a series of events including the exhibition 'The Age of Titian'. The exhibition will be hung in the newly refurbished RSA building and will run for the duration of the Edinburgh International Festival until the end of the year.

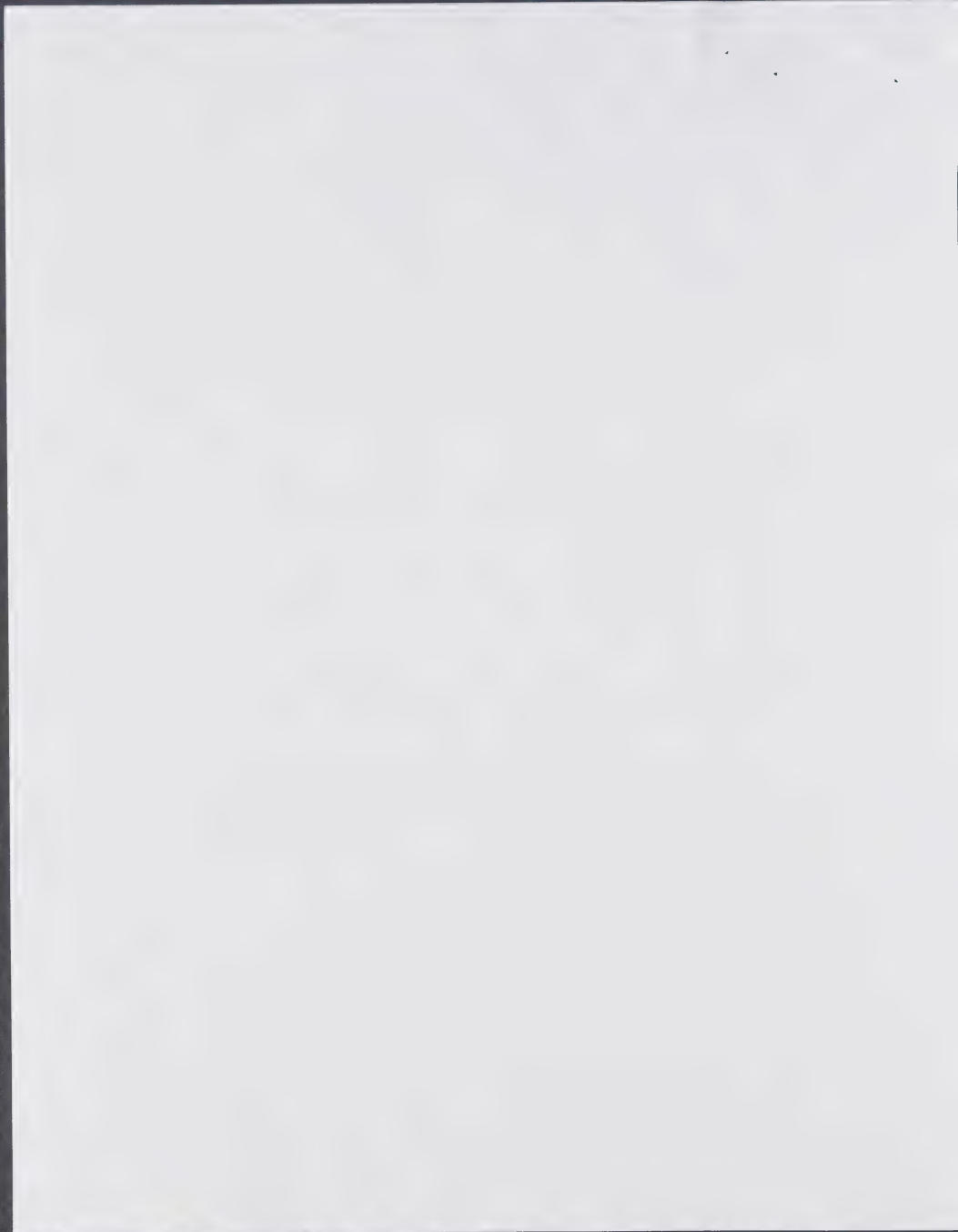
Do bring the little Flemish oil over with you. I think the National Gallery will not want to buy it but my Chairman, who is building up a small collection, might well be interested. I am sorry that the Norwich School picture is too expensive for me!!

Best wishes.

Yours sincerely




Sir Timothy Clifford



NATIONAL GALLERIES OF SCOTLAND

Office of the Director General
The Mound
Edinburgh EH2 2EL

Switchboard 0131 624 6200
Direct 0131 624 6508
Direct Fax 0131 220 2753



Facsimile Cover Sheet

To: Dr Alfred Bader **From:** Christine Bates, PA to Director General
Fax: 001 414 277 0709 **Pages:** 1 of 1
Phone: 001 414 277 0730 **Date:** 29th January 2004
Re: Sir Timothy Clifford's visit **CC:** Mrs Catrin Tilley

Urgent **For Review** **Please Comment** **Please Reply** **Please Recycle**

Dear Dr Bader

Sir Timothy thanks you for your letter dated 22nd January, and has asked me to reply to your fax sent to Catrin Tilley dated 28th January, concerning his visit to Milwaukee.

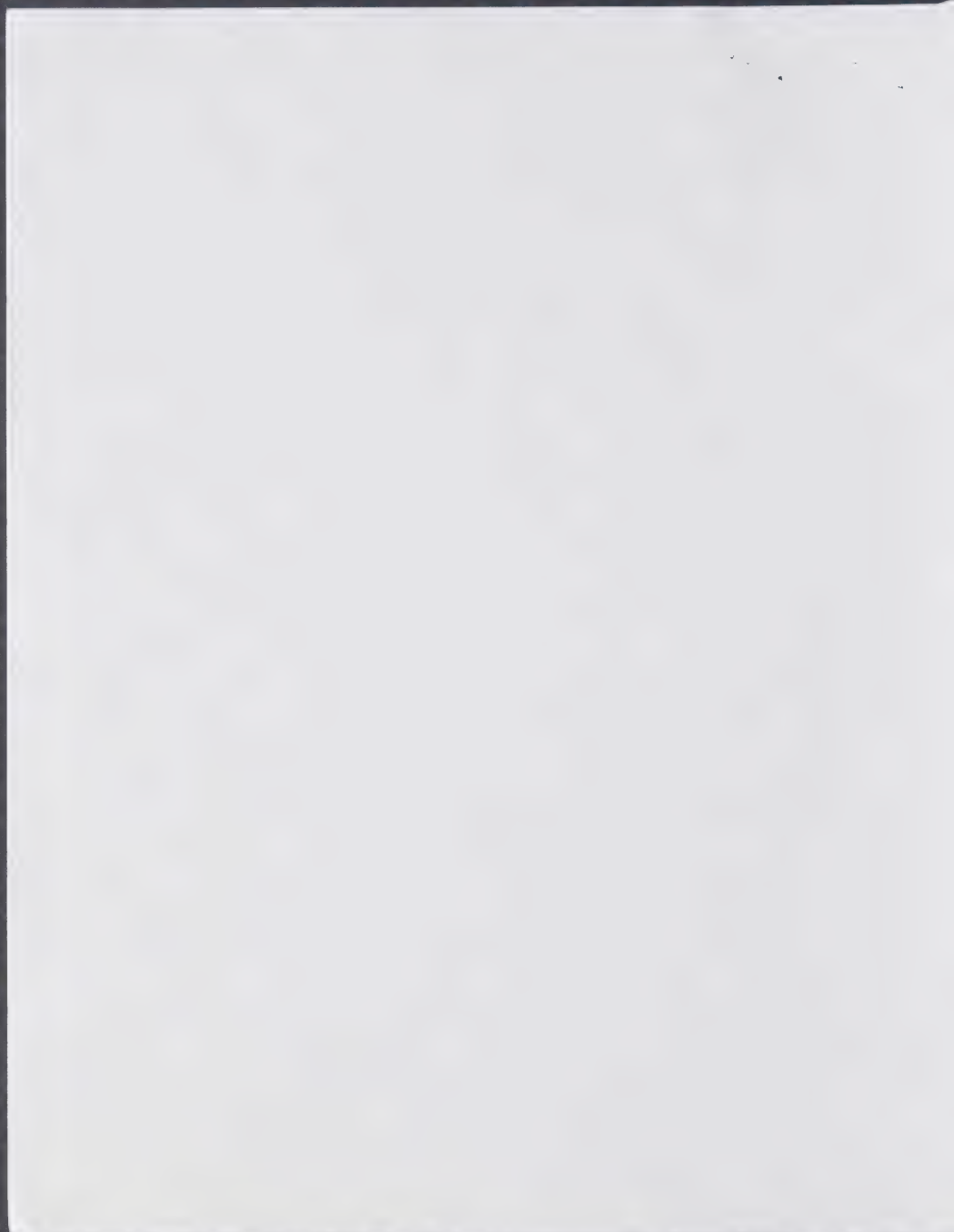
Sir Timothy will be arriving in Milwaukee on Sunday 22nd at 1603 and returning Monday 23rd from Milwaukee to New York at 1330 hrs.

He will be delighted to have supper with you on Sunday evening, and shall phone you at home shortly after arrival at his hotel. I have emailed The Astor Hotel requesting a reservation, as you suggested. Sir Timothy is also pleased to do what you suggest in your fax on the Monday morning, time permitting.

Please do not hesitate to let me know if there is anything else I can do to help.



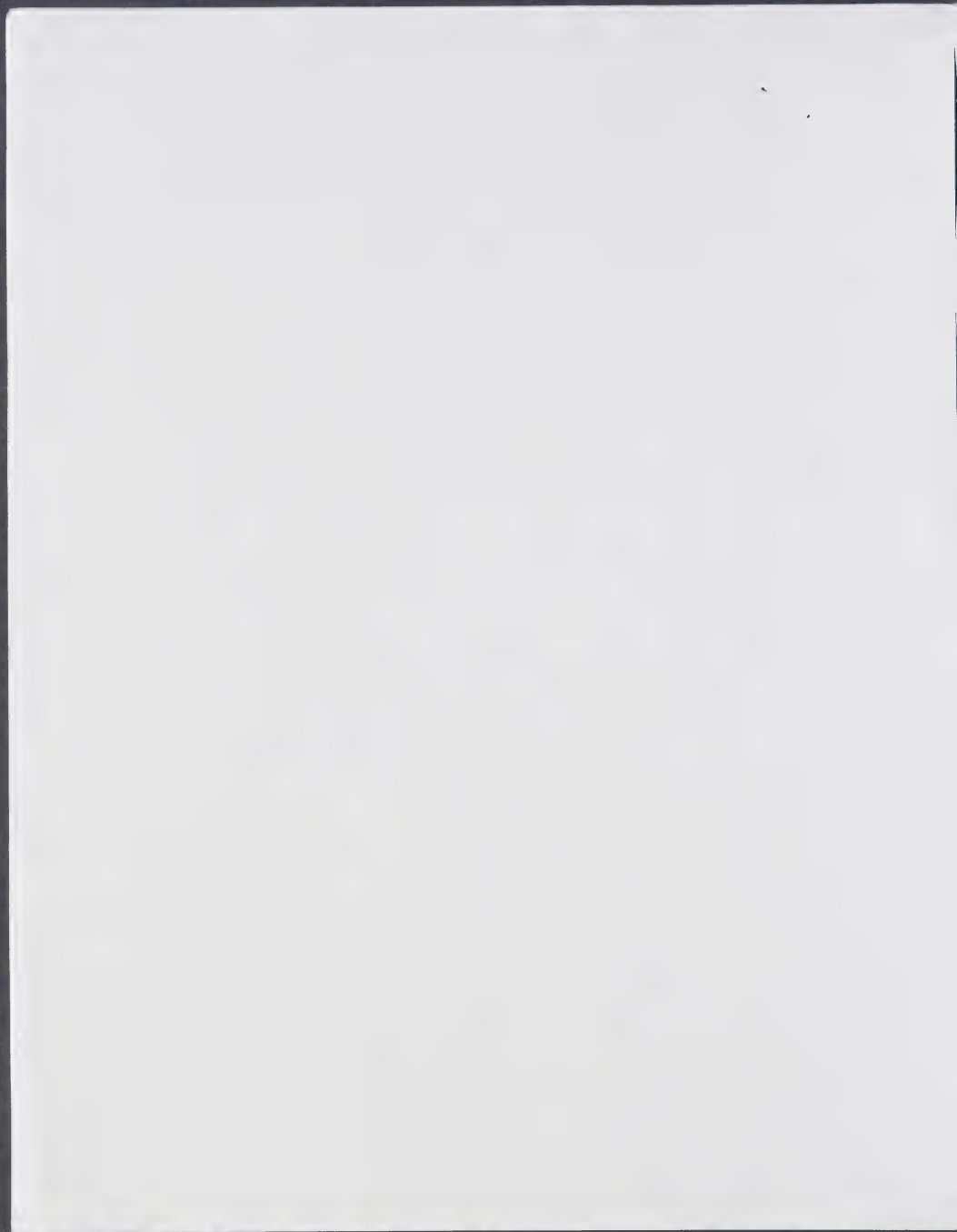
Christine Bates
PA to Director General



AB7A 2727



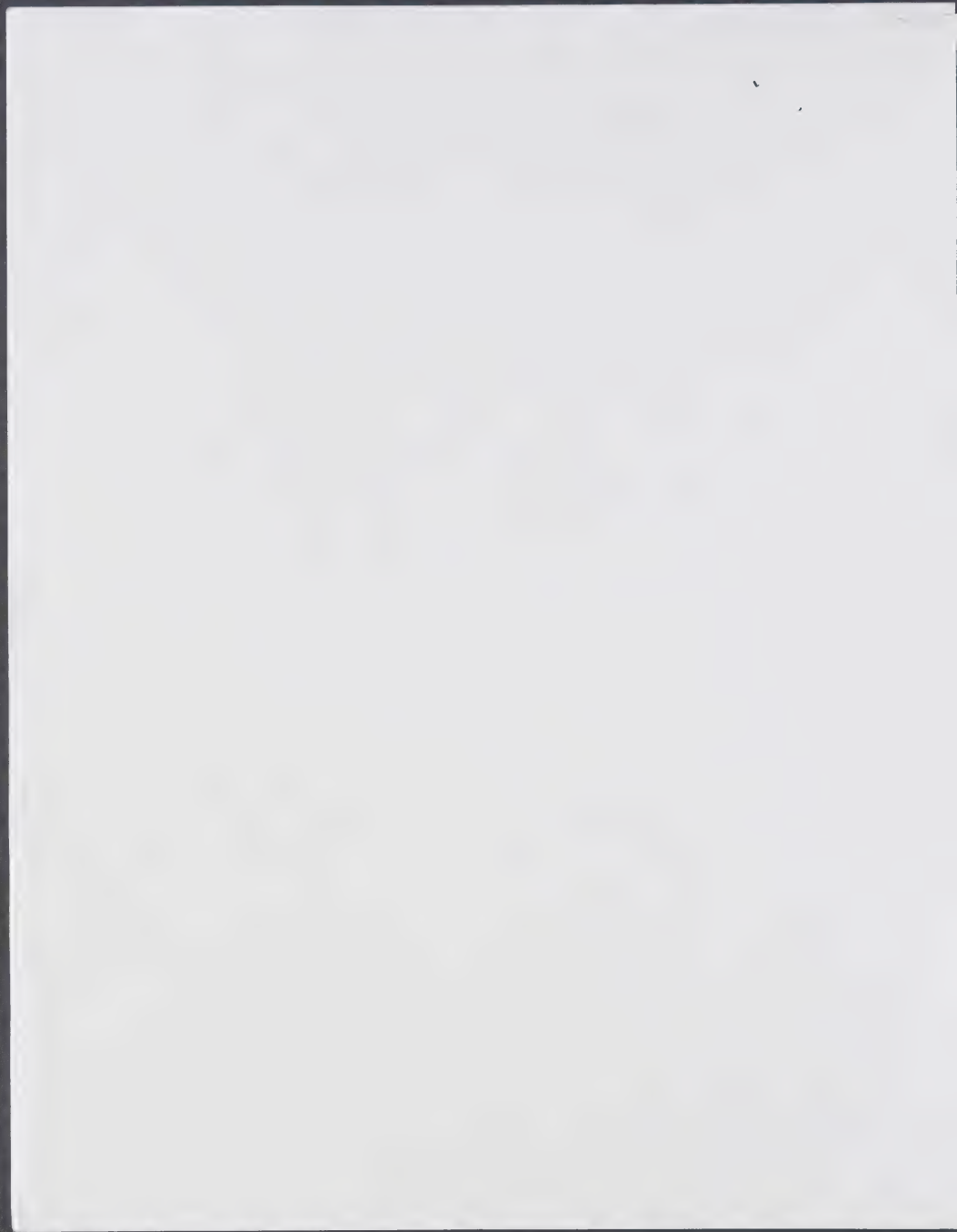
1852 1901



ERNST ZIMMERMANN: Oil on canvas laid on board - Study of a man in his workshop surrounded by suits of armour, musical instruments etc, signed with initials, 25" X 18"

Est: £Est. £200/£300

Back



Subject: Have a nice weekend
From: "Bob Demchuk" <sceneeast@msn.com>
Date: Fri, 21 May 2004 13:52:19 -0400
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred:

Hope you and Isabel have a great weekend. I been having problem with my computer & email service. Some people are informing me that they did not receive my emails.

I am just checking to see if you received my last email with the file attached of the de Bray painting?

There is no rush in getting back to me regarding your advice on this painting.

Regards

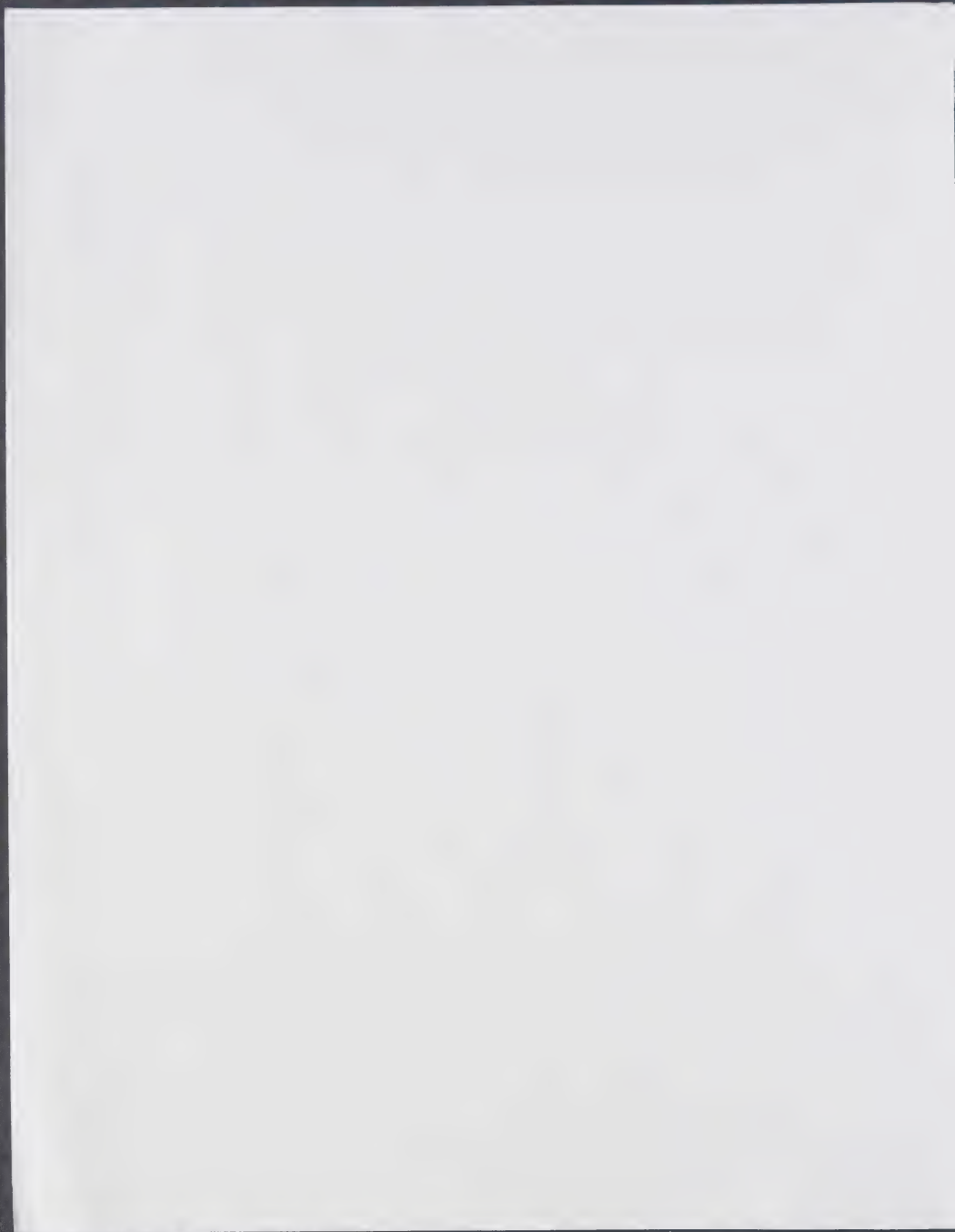
Bob

Bob Demchuk
Scene East, Ltd.
PO Box 658
Patterson, New York 12563 USA
Tel: 845 878 7580
Fax: 845 878 7605
E-mail: SceneEast@msn.com

My Websites are:

www.oldmasterpaintings.org
www.nysportingclays.com

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252 East 68th Street, New York, NY 10021

telephone (212) 249-9069 fax (212) 249-9365 e-mail stiebel.ltd@stiebel.com

FAX TRANSMISSION

DATE: May 21, 2004
TO: Dr. Alfred Bader
FAX: 414-277-0709
PHONE: 414-277-0730
FROM: Gerald G. Stiebel

PAGES SENT INCLUDING THIS PAGE: 1

Dear Alfred,

Thank you for your kind fax I am very happy that you are satisfied with your acquisition of the von Pannwitz Rembrandt of Abraham and the Angels. The family, the trust and I are pleased as well that all has worked out on both sides of the transaction.

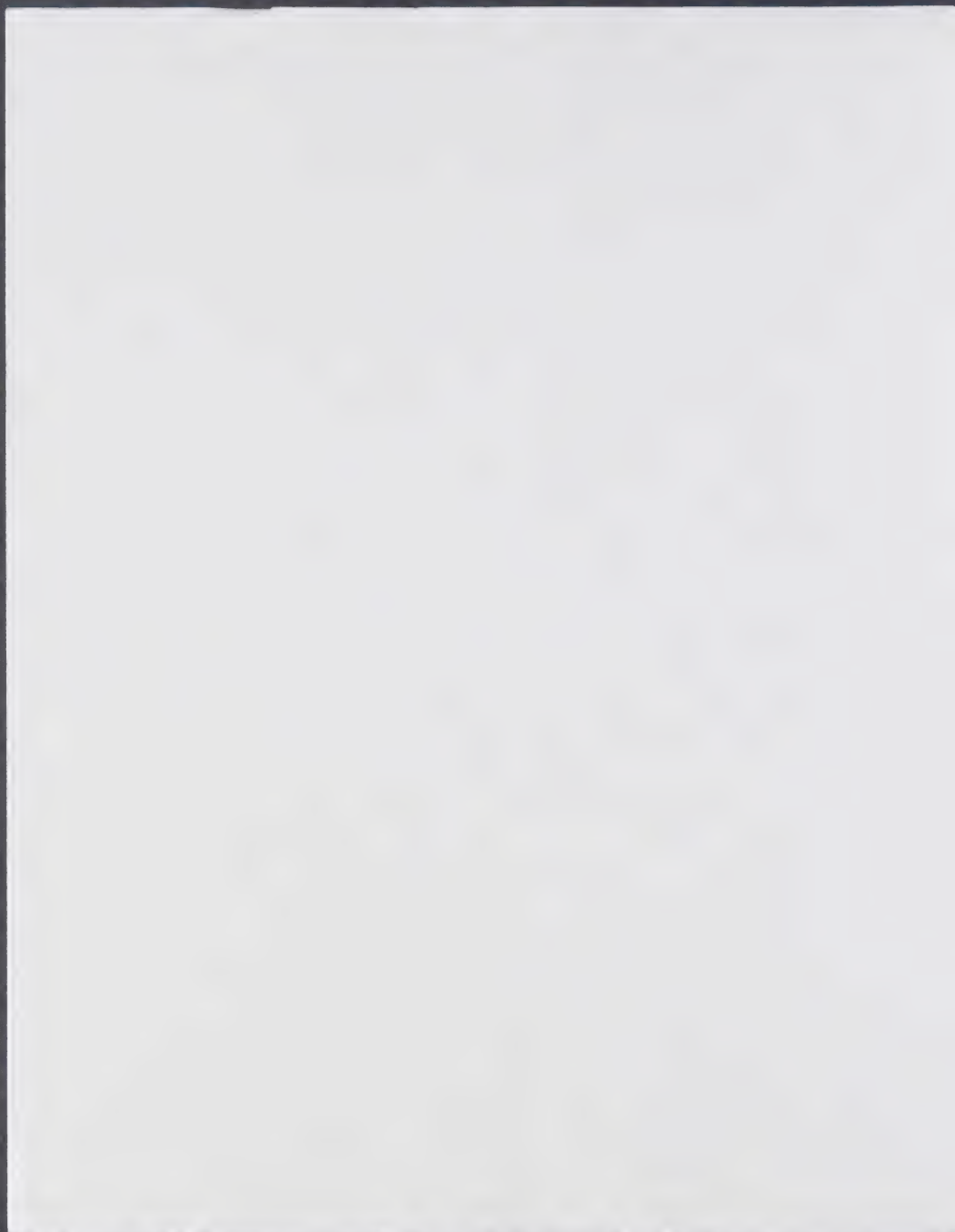
Regarding the Friedlander/Falke catalog I have already tried to find you a copy without success and assure you that I shall continue trying. Unfortunately, none of us has any spares. I don't even think that the family has more than one in London and one in Buenos Aires. The collection still exists and most of my work these days, is not selling from the collection, but answering provenance questions and loan requests for which I need my copy.

When you are next in New York I hope that I will be there too so that I can show you what keeps me interested and occupied.

With all best regards,

A handwritten signature in cursive script, appearing to read 'Otto Naumann'.

Cc: Otto Naumann



Subject: Cordua
From: Franziska Gottwald <franziskagottwald@yahoo.de>
Date: Mon, 24 May 2004 03:31:29 +0200 (CEST)
To: Alfred Bader <baderfa@execpc.com>

Leo Freund
#

Lieber Alfred,

ich habe die Gelegenheit bei dem Fest Dir zu Ehren versaeumt, Dir zu sagen, und nun schreibe ich es, dass Dein "trauriger Weihnachtsmann" wahrscheinlich von Januarius Zick (1730 - 1797) gemalt wurde. Wir sind im Internet bei Van Ham auf eine aehnliche Darstellung gestossen. Ich werde im Juli im RKD noch mal nach einem vergleichbaren Bild schauen...

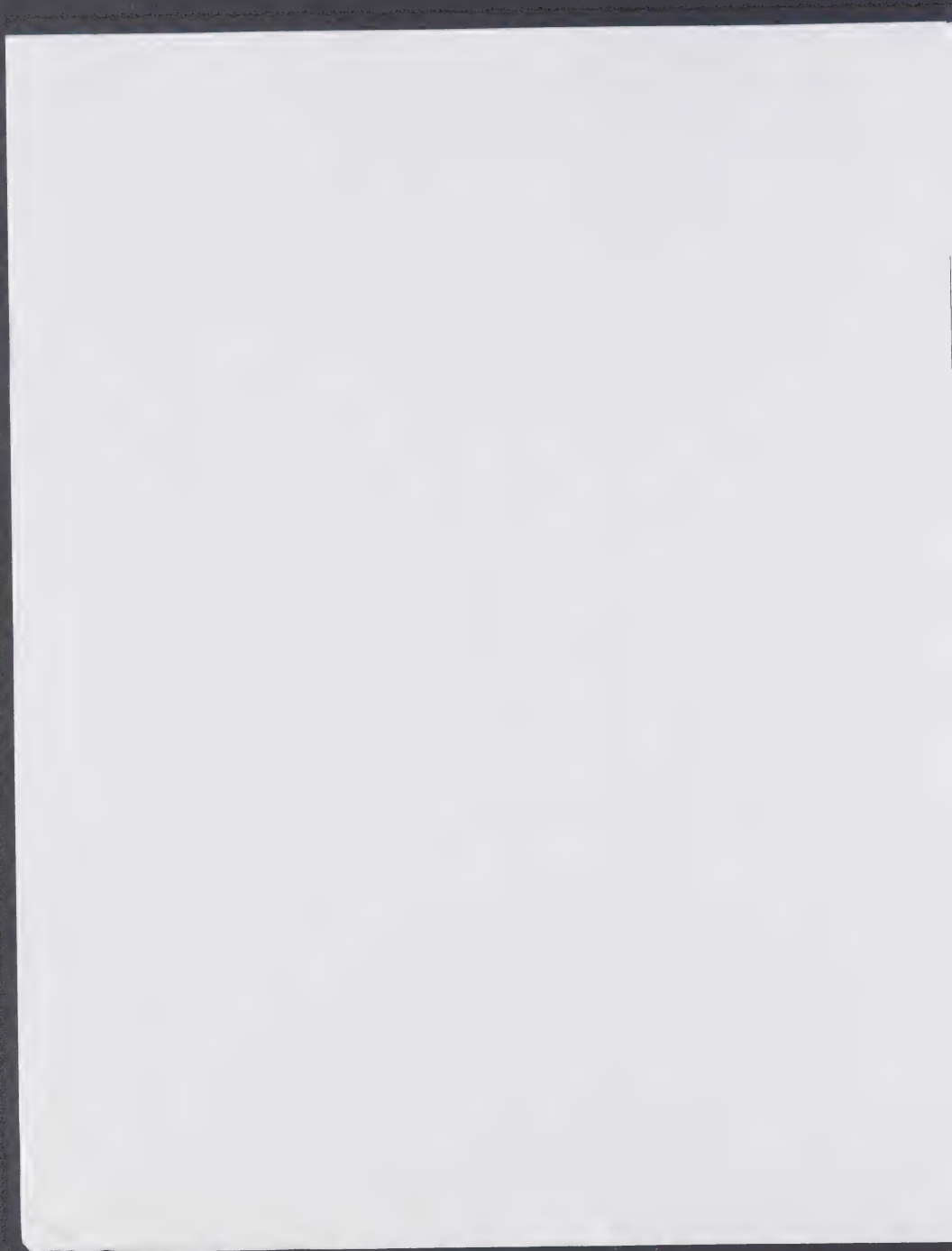
Ich habe inzwischen auch das Foto von Corduas Stilleben gesehen und war ganz begeistert. Zufaeulligerweise schreibe ich gerade ueber die Abbildungen von Rembrandt- und Lievens- Tronies in Stilleben und mir fehlte noch ein Beispiel einer Vanitas und bisher ist Cordua der einzige Maler, der Tronies in genau diesen Kontext setzt und die melancholische Aura der Darstellungen Rembrandts nutzt. Denkst Du, dass Du vielleicht Detailfotos von dem Gemaelde nehmen lassen wirst? Wenn ja, wuerde ich sehr gerne wissen, ob es eine Inschrift auf den Habsburger Medaillons gibt oder, ob unter dem Tisch ein Relief zu sehen ist? Es war sehr schoen, Isabell und Dich in Kingston zu sehen und spaeter zu hoeren, dass Dir die Festlichkeiten Freude bereitet haben.

Viele herzliche Gruesse-
Franziska

=====
Franziska Gottwald c/o David de Witt
118 Gore Street
Kingston, ON
K7L2L7
Canada

telephone: 001 613 5302340
mobil: 001 613 3298301

Mit schönen Grüßen von Yahoo! Mail - <http://mail.yahoo.de>



COLNAGHI

ESTABLISHED 1760
15 OLD BOND STREET, LONDON W1S 4AX
TEL: 020-7491 7408 - FAX: 020-7491 8851
CONTACT@COLNAGHI.CO.UK

FACSIMILE TRANSMITTAL SHEET

TO:	Dr A Bader	FROM:	Konrad Waldersee
COMPANY:		DATE:	27 th May 2004
FAX:	00 10414 277 0709	NO. OF PAGES:	0102
RE:	Luyckx	E-MAIL:	kwaldersee@colnaghi.co.uk

URGENT FOR REVIEW PLEASE COMMENT PLEASE REPLY

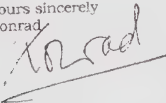
Dear Dr. Bader

Thank you for calling today and enquiring about the payment of the Luyckx. I have had the following information; the client paid our Munich office and they have sent the funds to us where they only just arrived. Rachel informed me that we will pay our partners out shortly. She has to check some settlement statements.

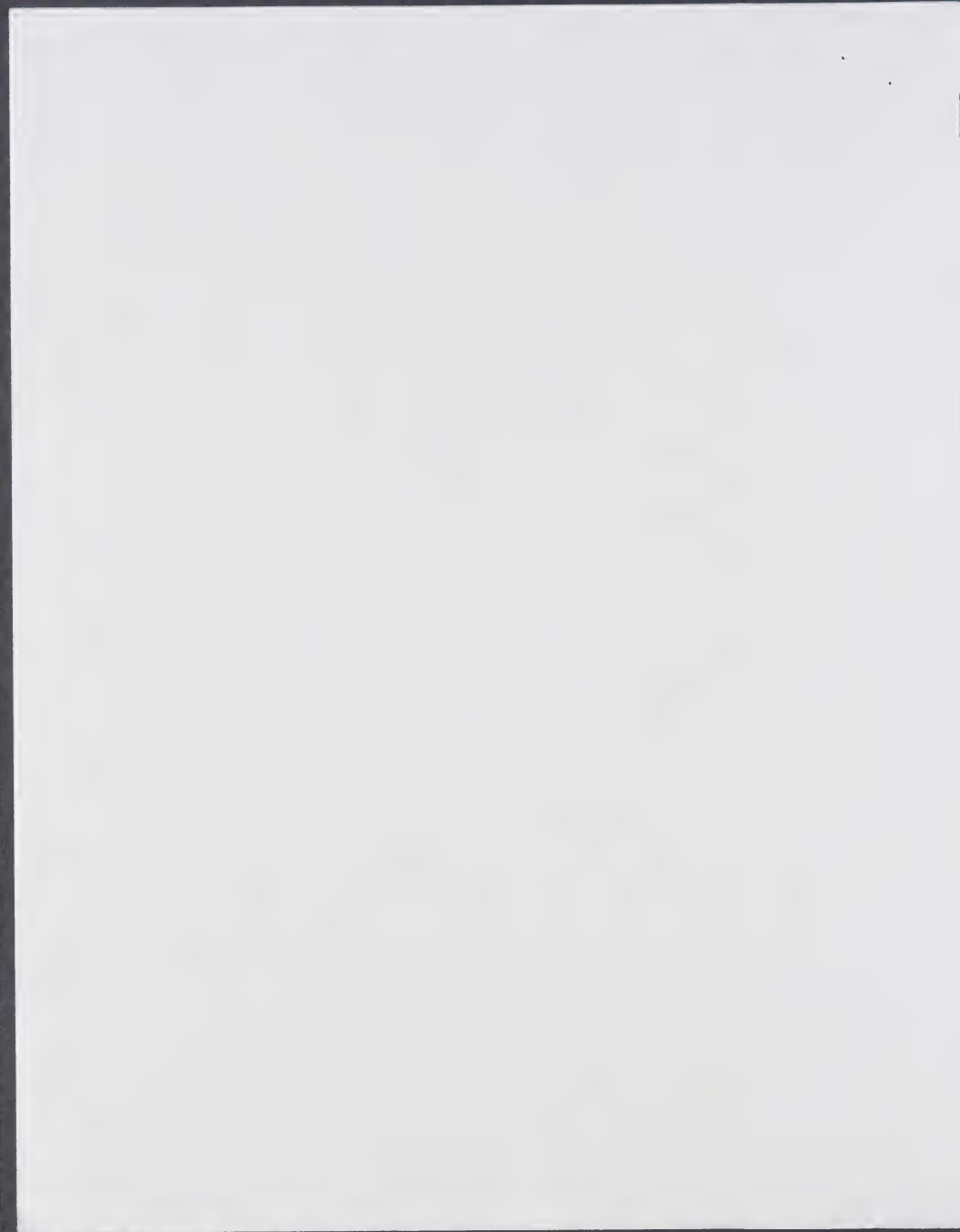
May I ask you to send us all your bank details so once it is all checked and ready I can send you the funds in an instant.

Looking forward to receiving your details

Yours sincerely
Konrad



To Otto
for your info
d.



011.44.207 491 8851

An Erad Konrad Waldessee
mit besten Grüßen

Please wire transfer funds in US dollars to:

Guido Raab

Marshall & Ilsley Bank #98
Milwaukee, WI

ABA #075000051

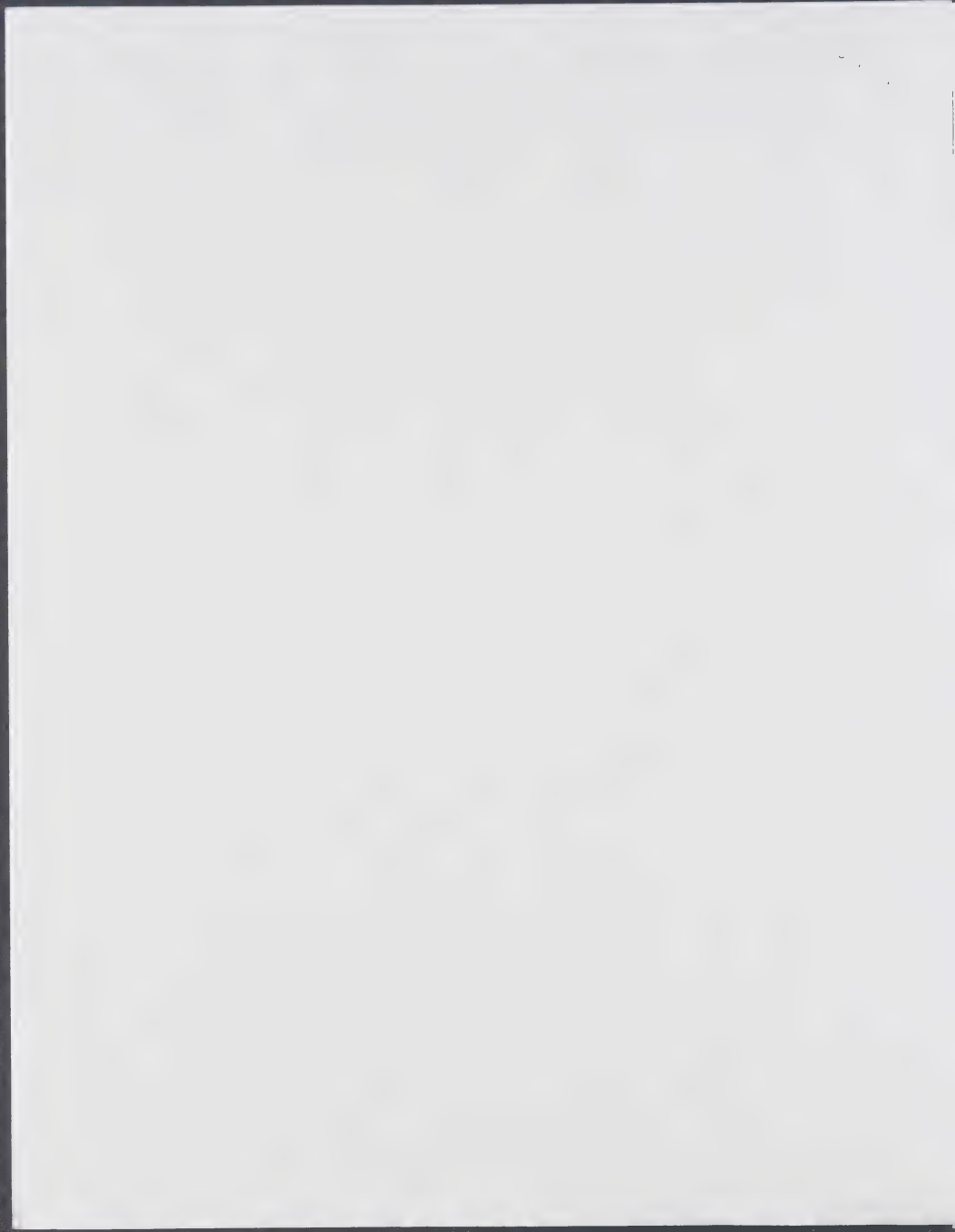
SWIFT: MARLUS 44

For deposit to:

Alfred Bader Fine Arts
Account # 00241 55967

Thank you!

Alfred Bader Fine Arts
924 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
E: baderfa@execpc.com

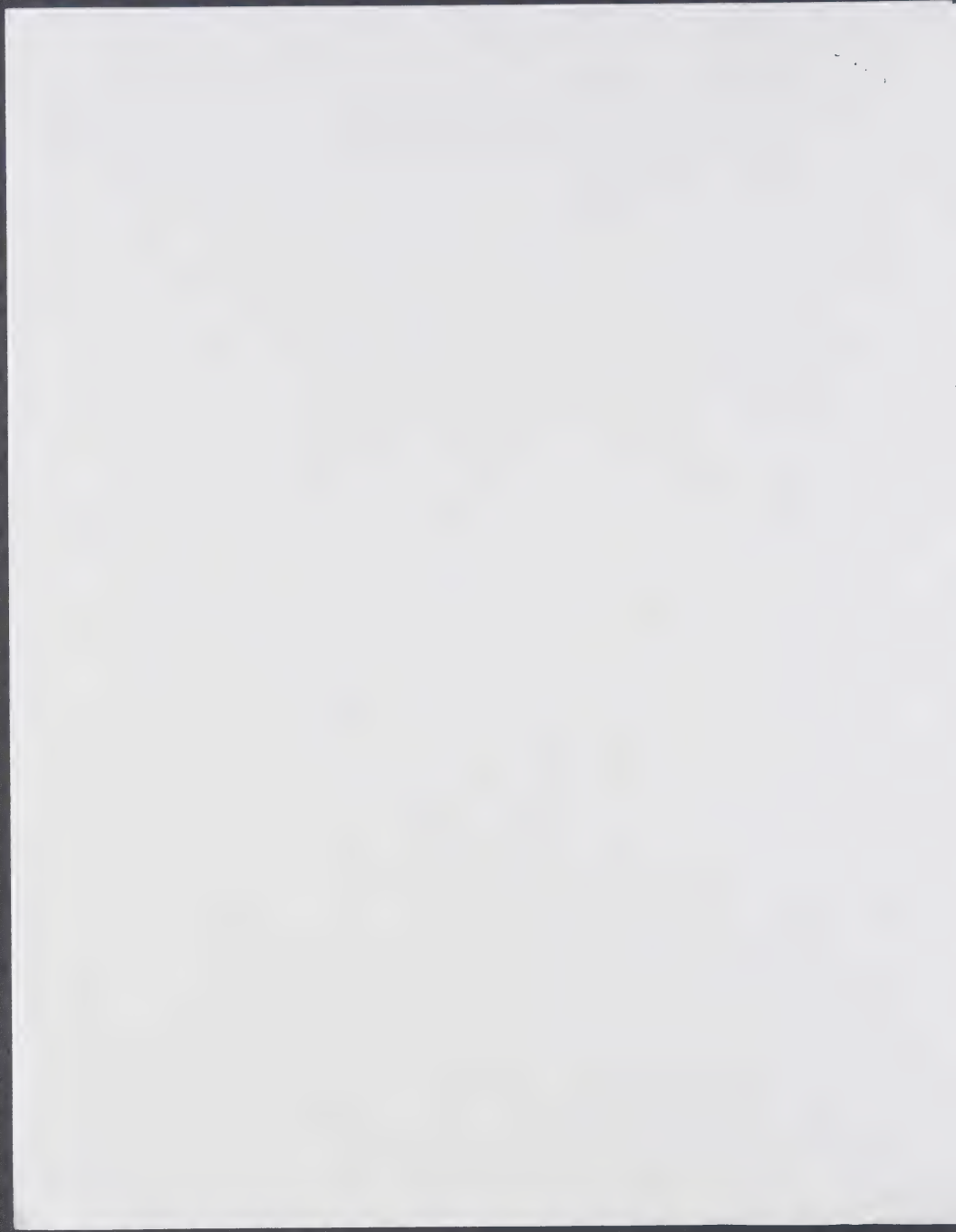


TRANSMISSION VERIFICATION REPORT

TIME : 05/28/2004 15:27

DATE, TIME
FAX NO./NAME
DURATION
PAGE(S)
RESULT
MODE

05/28 15:26
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00:00:24
01
OK
STANDARD
ECM



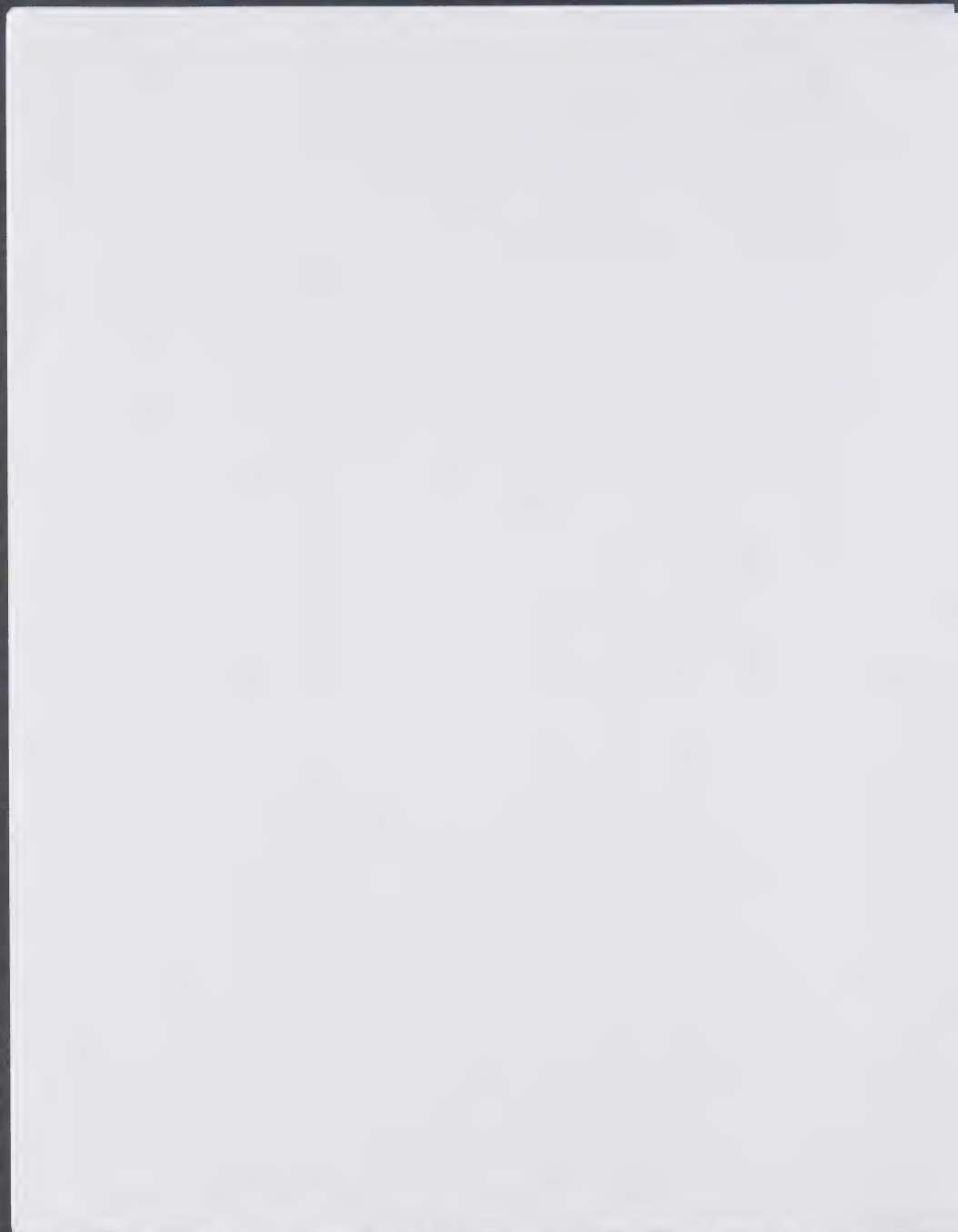
Subject: (no subject)
From: GuiRochat@aol.com
Date: Thu, 27 May 2004 19:09:46 EDT
To: baderfa@execpc.com

Dear Alfred,

I am unable to determine who drew the Chimneysweeps in your Album Amicorum. I went through all the monogram books at the Frick library for European and American artists but nowhere did I find the initials D.H.W. (or D.A.W.). My knowledge of American artists is too small to know if this may be by an American hand, but it could be British also.

Kindest best wishes,
Gui

This message scanned for viruses by [CoreComm](#)





National Gallery Musée des beaux-arts
of Canada du Canada

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

May 27th, 2004

Dear Mr. Rochat,

Your letter to my colleague, David Franklin, has been passed on to me for reply. We thank you for bringing to our attention Aelbrecht Bloemaert's painting of 1624 which features *Lot and his daughters*. Of course, it is always interesting to add a new work to an artist's oeuvre but, as you may know, we already possess a much smaller *Baptism of Christ* by Bloemaert which is signed and dated 1602, in addition to Gentileschi's large painting of the same subject as the work you are offering (lent to the Met's hanging of the recent Gentileschi show). This last would discourage us from pursuing another one of the same size and scale from approximately the same date since most of our Baroque pictures hang together in one gallery. I return the transparency to you here.

We wish you luck in disposing of the work and are grateful to Dr. Bader for asking you to contact us. I had planned to be at the recent celebrations in his honour at Queen's University in Kingston, Ontario but, unfortunately, was called away to Italy at short notice. Do please give him my warm regards,

Yours sincerely,

Catherine Johnston,
Curator of European Art

T 613.990.1981 F 613.993.4385 TDD/AVM 613.990.0777

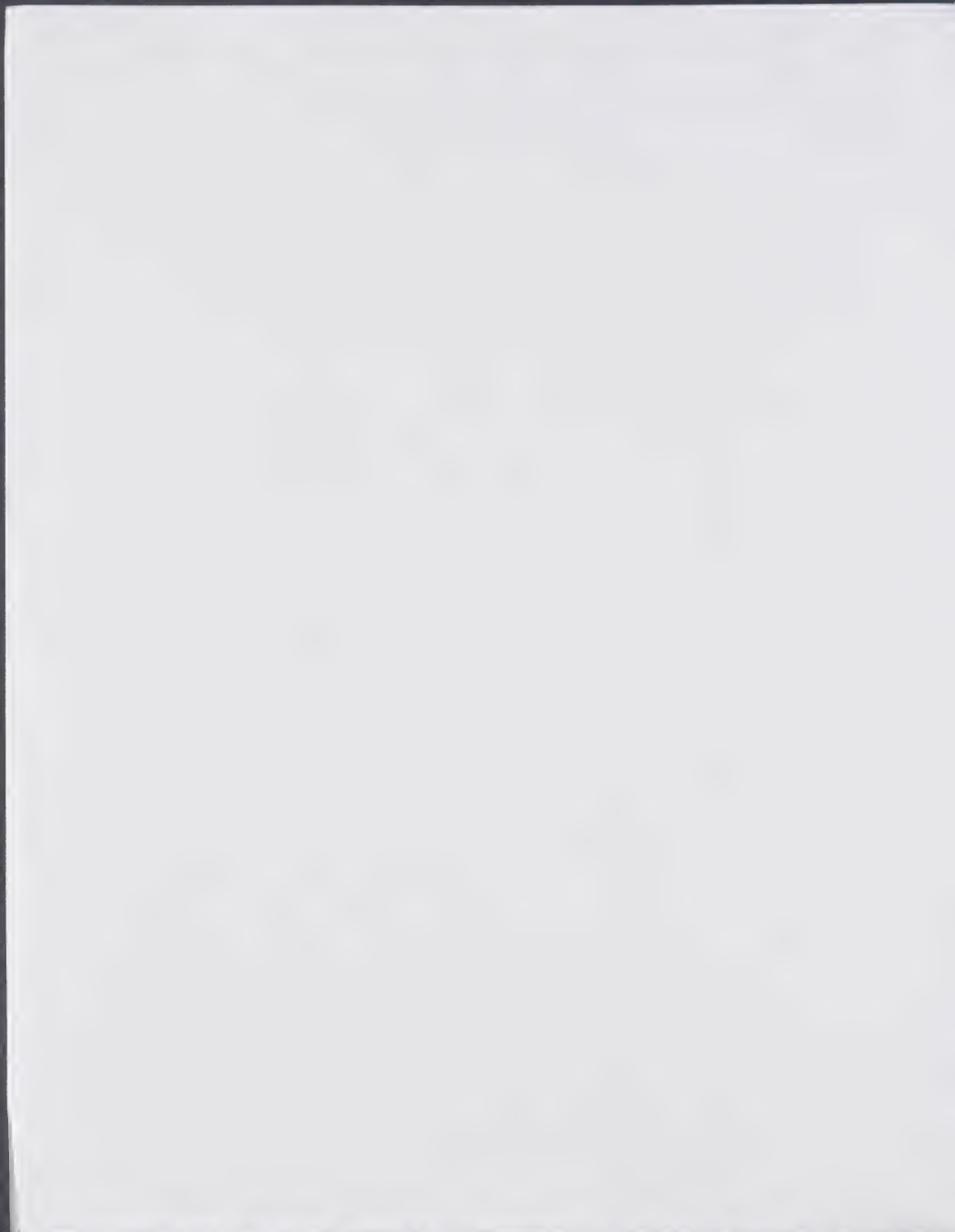
Canada

388 Sussex Drive, P.O. Box 427, Station A
Ottawa, Ontario K1N 9N4

<http://national.gallery.ca>

360, promenade des Sussex, C.P. 427, succursale A
Ottawa (Ontario) K1N 9N4

<http://musée.beaux-arts.ca>



Gerum

about:blank

Dear Mr. Ringo,

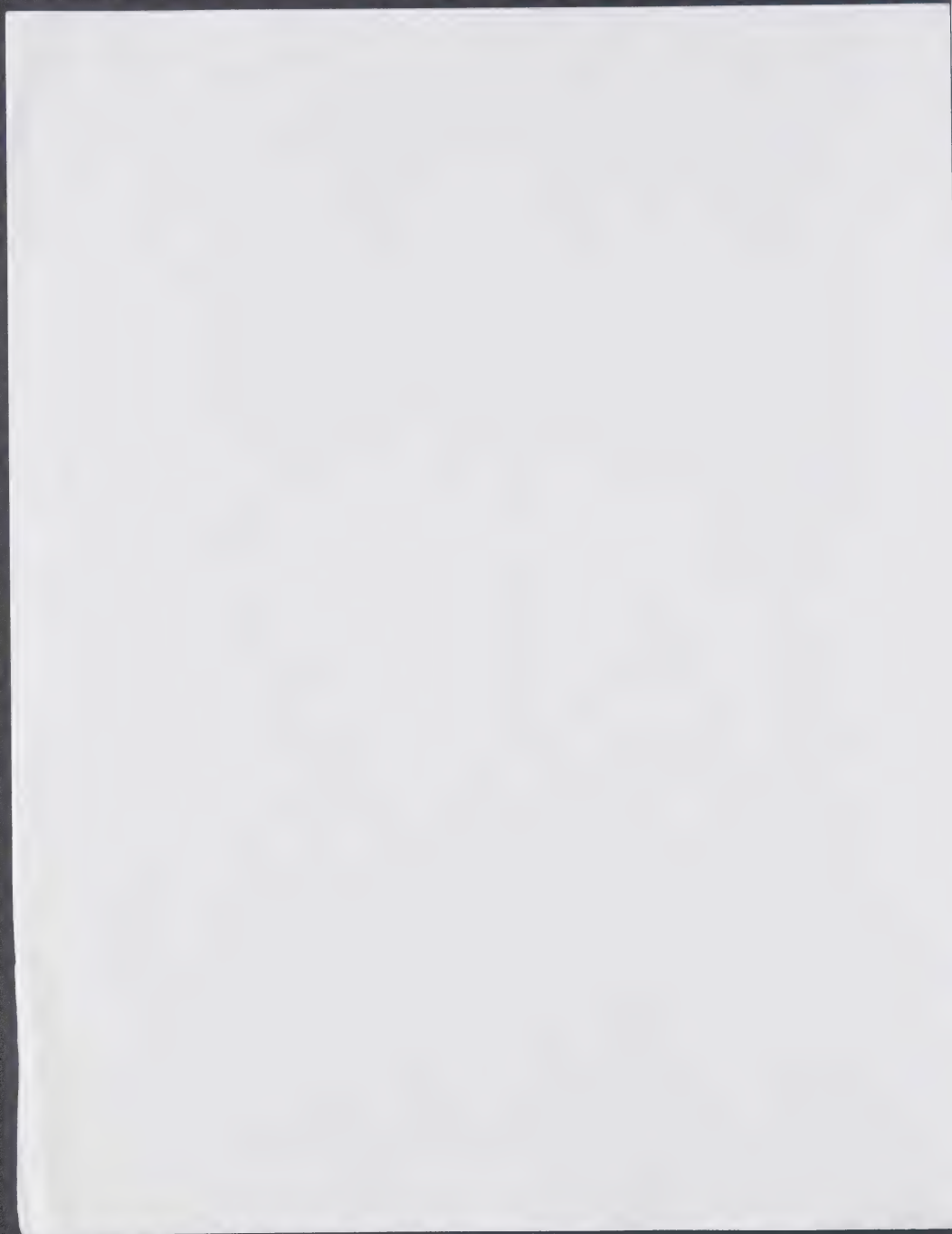
We have recently purchased lot 501 in Bukowski's May 26th auction, a painting by Berchem. Ms. Anna Persson has recommended Maxtrans for packing and shipping.

We would like you to pick up the small panel, carefully pack it in bubble wrap and a sturdy cardboard box and then ship slow FEDEX, using OUR account number 1693-9831-3. Take no insurance as it will be covered in transit under our business policy.

Please e-mail us your packing charges. May we pay by MasterCard or American Express? (If so, please give us your fax number - we never e-mail that information.) Or could your charges be added to Bukowski's invoice so we will have just one wire transfer?

Please let us hear from you soon.

Sincerely,
Alfred Bader
Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA
T: 414-277-0730
F: 414-277-0709



Herum

about:blank

Dear Ms. Persson,

Kindly fax an invoice to 414-277-0709 and we will make arrangements for payment by wire transfer.

Please let Mr. Ringo know when payment has been received and he can pick up the painting for packing and shipping. As soon as we have Maxtran's invoice we will pay that also unless we could add their charges to your invoice.

Many thanks for your help!

Sincerely,
Alfred Bader
Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA
Phone: 414-277-0730
Fax: 414-277-0709

Anna Persson wrote:

Dear Mr Bader,

Congratulations on acquiring lot 501, the Berchem painting. I am sorry I have not been able to answer you sooner, but I was taken ill for a few days. The invoice will be sent to you by regular mail, but of course, if you would like, I will make sure the administrative dept fax it to you aswell.

Unfortunately we have no possibilities to arrange for transportation. I can, though, warmly recommend Maxtrans, a company specialized in packing, crating and shipping objects of art. Please contact mr Stefan Ringö at Maxtrans stefan@maxtrans.se

Do not hesitate to contact me should you have any further questions!

Sincerely yours,
Anna

Anna Persson
Konstavdelningen
Bukowski Auktioner AB
tel +46 8 614 08 10
fax +46 8 611 44 33
persson@bukowskis.se

This message scanned for viruses by [CoreComm](#)





Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 1 Jun 2004 17:04:34 EDT
To: baderfa@execpc.com

Dear Alfred,

I sold by chance the small oval drawing of a Young Girl in a Shawl this weekend, which proved to be not 18th century but mid-to late-19th century. I only got \$ 750 for it, which is in fact your cost. The buyer wanted to pay me in cash but I had them make out a postal moneyorder in your name, which I sent to you today by Priority Mail. I hope that this is acceptable as I have had it now for a year and could not interest anyone in it. I am happy at least that you did not lose any money on it. Attached is the image as aide-memoire.

Kindest regards,

Gui

This message scanned for viruses by [CoreComm](#)







Subject: Re: Packing/shipping
From: "Stefan - Maxtrans" <stefan@maxtrans.se>
Date: Tue, 1 Jun 2004 18:17:02 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Sirs,

many thanks for your request - we will collect your bought lot and ask our packers to pack as instructed.
We will use your Fedexaccount for shipping and only charge you for collection, packing & handling .
Insurance will not be covered by us or FEDEX .

All charges can be paid with AMEXCO/VISA or MC.
Cardnumbers can be faxed to : +46- 8- 612 0510 .

Best regards

Stefan Ringö
Exportmanager

Maxtrans AB
Fine Art Shippers
Ph +46 - 8- 544 433 75
Mobile +46 709 -622 522

All and any business undertaken by us is transacted subject to the General Conditions of 1985 of the Nordic forwarder's Association for Transport, forwarding and warehousing, which i.a entitle us to limited liability.

----- Original Message -----

From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: <stefan@maxtrans.se>
Sent: Friday, May 28, 2004 6:37 PM
Subject: Packing/shipping

Dear Mr. Ringo,

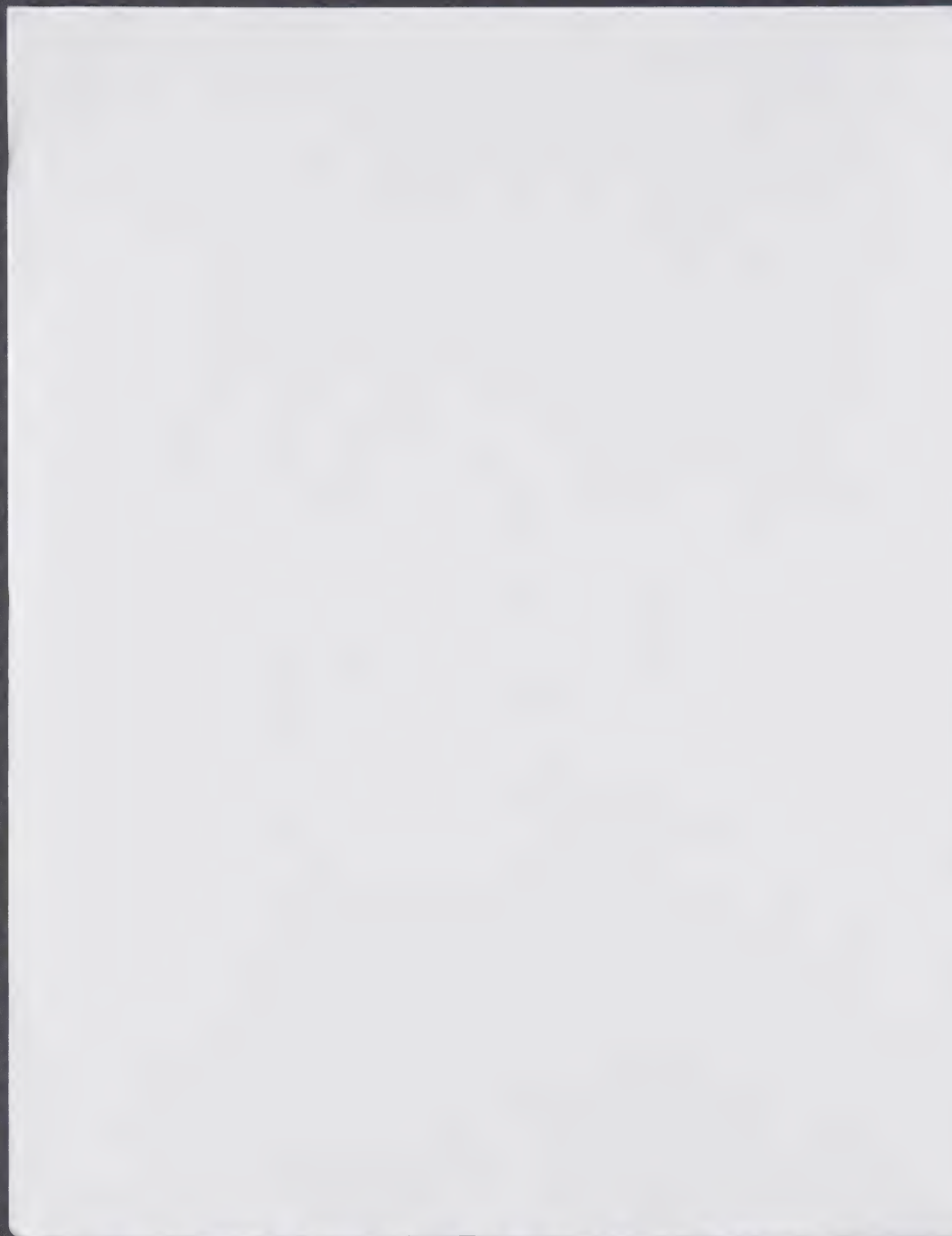
We have recently purchased lot 501 in Bukowski's May 26th auction, a painting by Berchem. Ms. Anna Persson has recommended Maxtrans for packing and shipping.

We would like you to pick up the small panel, carefully pack it in bubble wrap and a sturdy cardboard box and then ship slow FEDEX, using OUR account number 1693-9831-3. Take no insurance as it will be covered in transit under our business policy.

Please e-mail us your packing charges. May we pay by MasterCard or American Express? (If so, please give us your fax number - we never e-mail that information.) Or could your charges be added to Bukowski's invoice so we will have just one wire transfer?

Please let us hear from you soon.

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



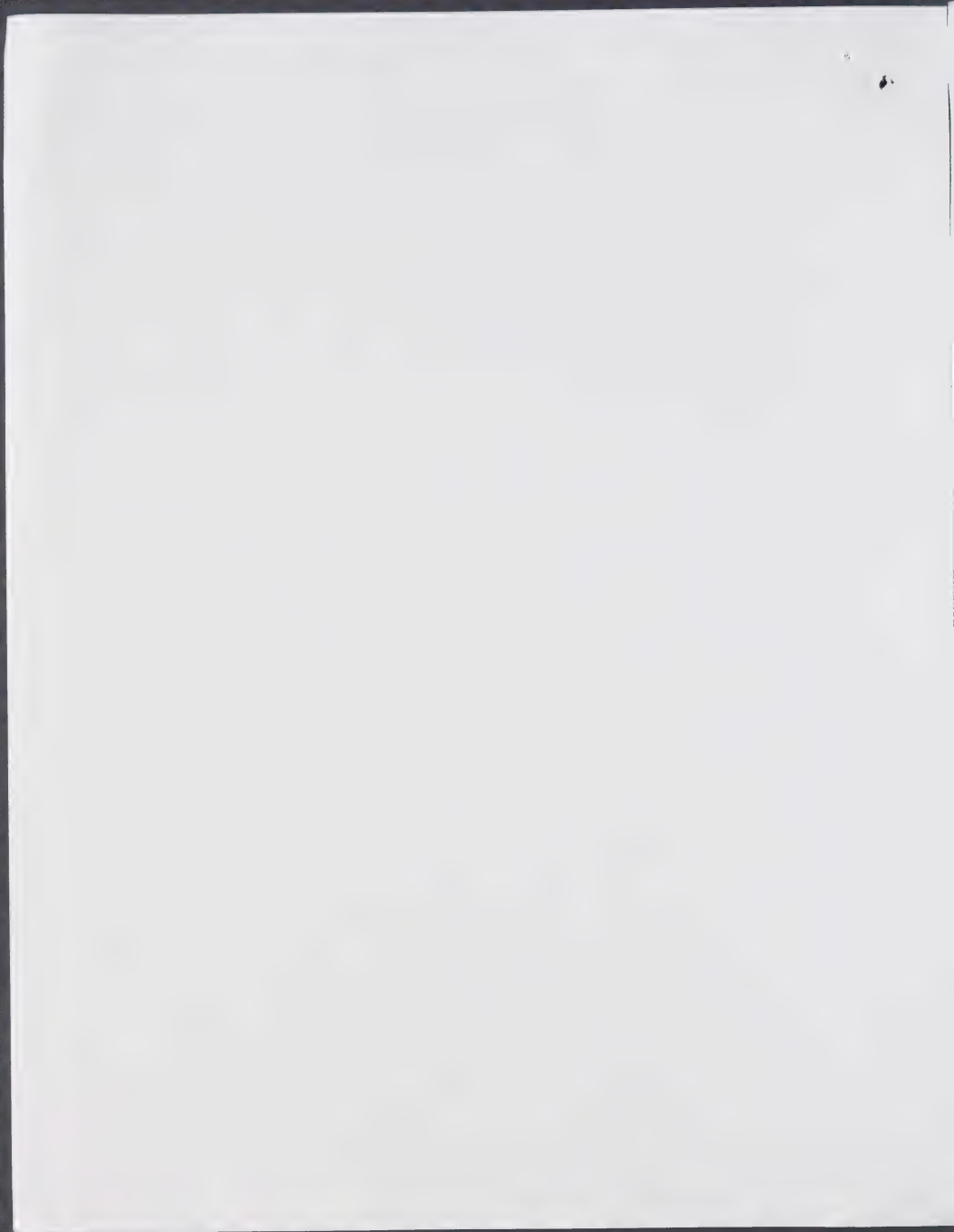
Subject: ALBUM AMICORUM
From: GuiRochat@aol.com
Date: Sat, 5 Jun 2004 16:23:11 EDT
To: baderfa@execpc.com

Dear Alfred,

I must have gone by now through ten to twelve books on artist's monograms, initials and signatures from the US and Europe without being able to find anything to correspond to the signature D.H.W. 82 or D.A.W. 82 on your drawing of the 'Chimneysweeps'. Looking at the drawing carefully I noticed that the initials are in an entirely different hand than the inscription: "Chiffoniers" and I would propose that they are in fact the initials of the owner, who may have acquired this drawing (or the Album) in 1882, which would make sense. In fact the handwriting strikes me as being by a well-schooled female hand. Could this possibly be correct as the owner's inscription ?

Very best regards,
Gui

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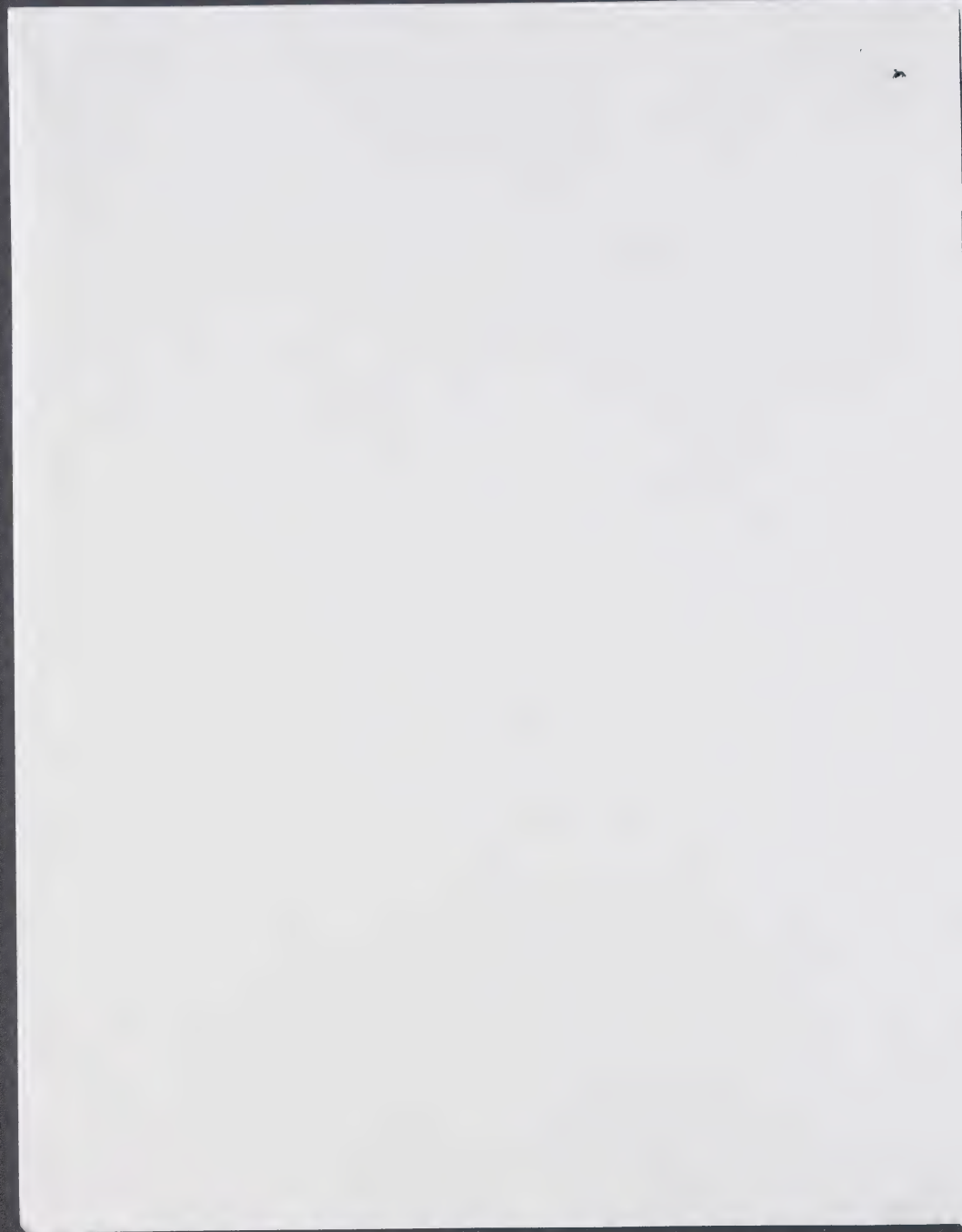
Subject: (no subject)
From: GuiRochat@aol.com
Date: Sat, 5 Jun 2004 16:28:25 EDT
To: baderfa@execpc.com

Dear Alfred,

I just had another and better idea about the initials on the 'Chimneysweeps". It may be the initials of the person who gave this drawing to be added to the Album Amicorum in 1882.

All best,
Gui

This message scanned for viruses by [CoreComm](#)



Subject: (no subject)
From: GuiRochat@aol.com
Date: Sat, 5 Jun 2004 13:24:18 EDT
To: baderfa@execpc.com

Dear Alfred,

Maybe you are already on your way to Europe. I am distressed that my selling the drawing caused you to have to quote poor Job. I thought that I could do you a favor but of course I will ask you before I sell anything again (and I certainly will not sell the Danish rider for \$ 1,000). The drawing was very difficult to place (I even asked Dr. Eik Kahng if she would like it) and I went to several drawing people with it. You told me that you had difficulties selling from your gallery and I felt guilty for advising you to buy it. In any case I will continue researching the Chimneysweep drawing for you and I will try to read the signature on the flower painting, which seems very hard to decipher, but: "Bis die Glocke sich verkuehlet, laszt die strenge Arbeit ruhn;" etc. (Schiller).

All very kindest best wishes,
and Bon Voyage !
Gui

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Dear Gui,

Please don't hurt me by ordering the Festschrift from the University of Washington Press. When I get some copies in August it would be my pleasure to send you one.

The Lute Player at the Met is not ours and is probably not by Caravaggio. I do not much care for that Monk in the Arcade sale, no matter who painted it.

Best wishes,
Alfred

GuiRochat@aol.com wrote:

Dear Alfred,
He seems very 'hot' for the painting...
Gui

Dear Mr Rochat,
I thought I should let you know that the newly appointed director of the Boijmans Museum, Sjarel Ex, has responded very warmly to your beautiful Bloemaert which I informed him about some time ago. He has only taken up the job in Rotterdam last week however, and I am sure it is not easy to consider embarking on such a big project straight away -- staff and budget will have to be seriously looked into first. As Boijmans is the place amongst the Dutch collections where the picture would have the greatest impact, I do hope he will decide to try and go for it, but as yet nothing can be said. I will keep you posted and inform you of any movements that might be of interest.
With kind regards,
Peter Hecht

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NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh EH2 2EL
Tel: 0131 624 6200 Fax: 0131 220 0917



NATIONAL
GALLERIES OF
SCOTLAND

TO: Dr Alfred Bader

ORGANISATION:

FAX NO: +1 414 277 0709

FROM: Emilie Gordenker

DATE: 7th June 2004

No Of Pages (including this one):

1

Dear Alfred

My apologies for not replying sooner – I was out of the office when your fax arrived and all of last week. Now I think I must have missed you, because you are probably in London now.

Unfortunately, Tim is on holiday all of this week, so I can't ask him for a reply about your Flemish panel. I will remind him when I see him next week, though.

As for the Elsheimer, the exhibition won't open until 2006, so we have a little time to make plans about when you'd like to bring it over. I'll make sure to give you plenty of notice.

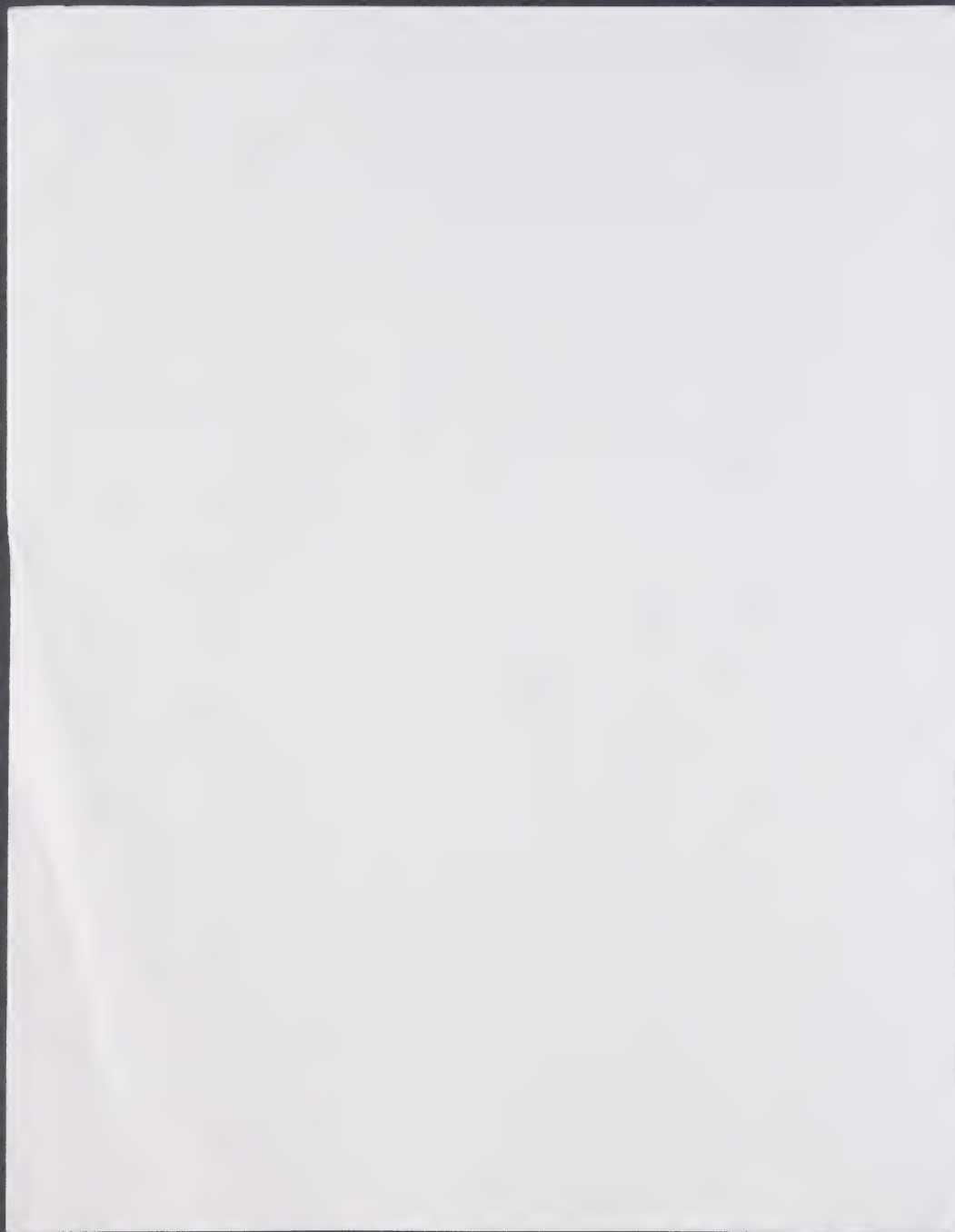
With all best wishes,


Emilie Gordenker
Senior Curator
Early Netherlandish, Dutch and Flemish Art

Direct line: 0131 624 6510
email: egordenker@nationalgalleries.org

p.s. I'll also send this by email, in case you go online while you are away. E

Should you experience any difficulties with this fax, please telephone: 0131 624 6512



Subject: Fax

From: "Emilie Gordenker" <egordenker@nationalgalleries.org>

Date: Mon, 7 Jun 2004 11:58:27 +0100

To: <baderfa@execpc.com>

Dear Alfred

In case you are checking emails while on the road, I attach a fax that I am sending to you in Milwaukee now.

I hope you enjoy London.

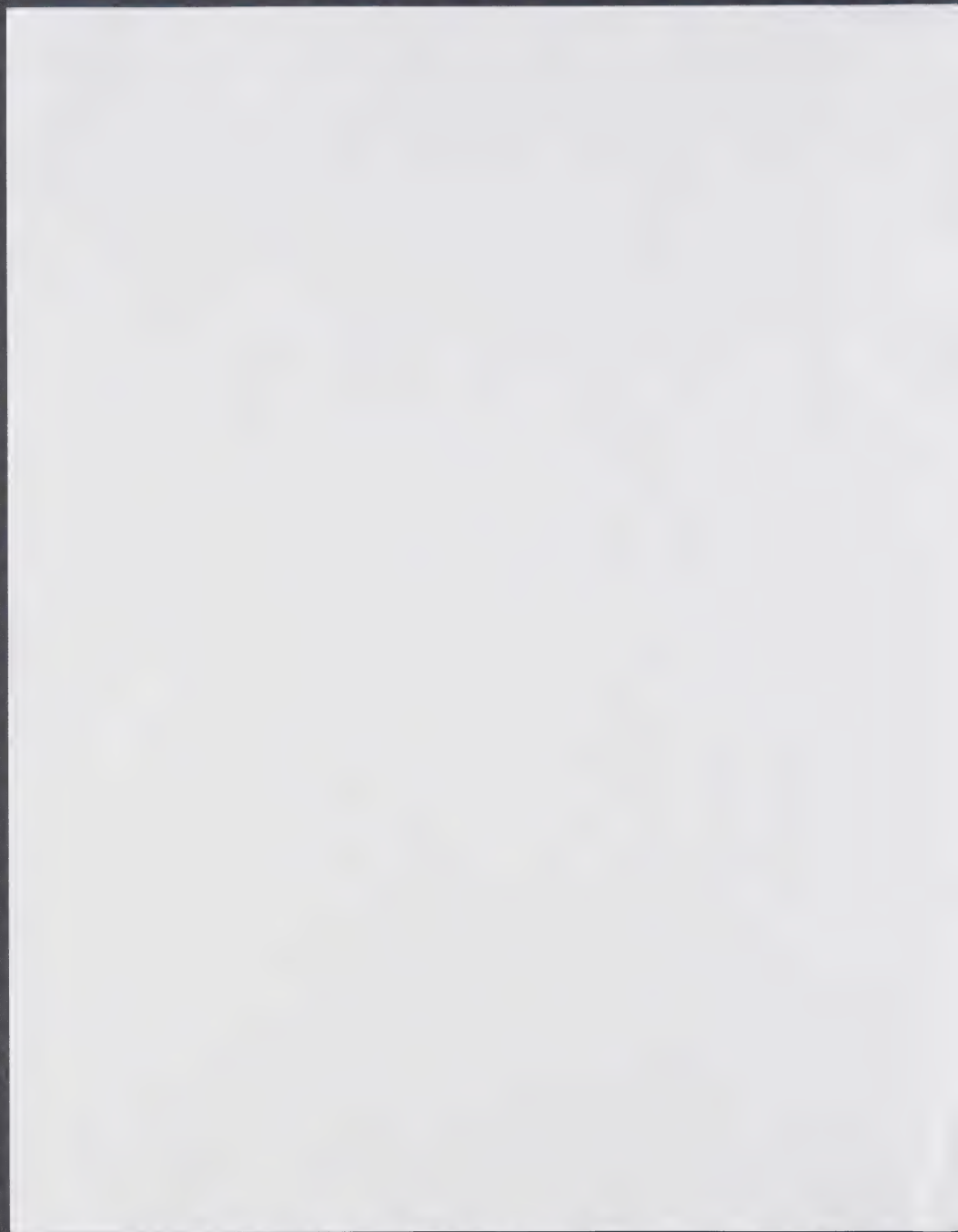
Best wishes,

Emilie

Emilie E.S. Gordenker
Senior Curator of Early Netherlandish, Dutch and Flemish Art

National Gallery of Scotland
The Mound
Edinburgh EH2 2EL
Telephone: +44 (0)131 624 6510

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FAX FROM:

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
Ph: (414) 962-5169
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

May 28, 2004

TO: Dr. Emilie Gordenker
National Galleries of Scotland

Page 1 of 2

FAX #: 011 44 0131 220 0917

Dear Emilie,

In your kind fax of May 7th you allowed me to address you by your first name, but this should go both ways, please.

Unfortunately, Sir Timothy is tremendously overworked. Some time ago he asked me to bring a fine little Flemish panel depicting the Deposition to England for him. I faxed him in some detail on May 20th but he has not replied.

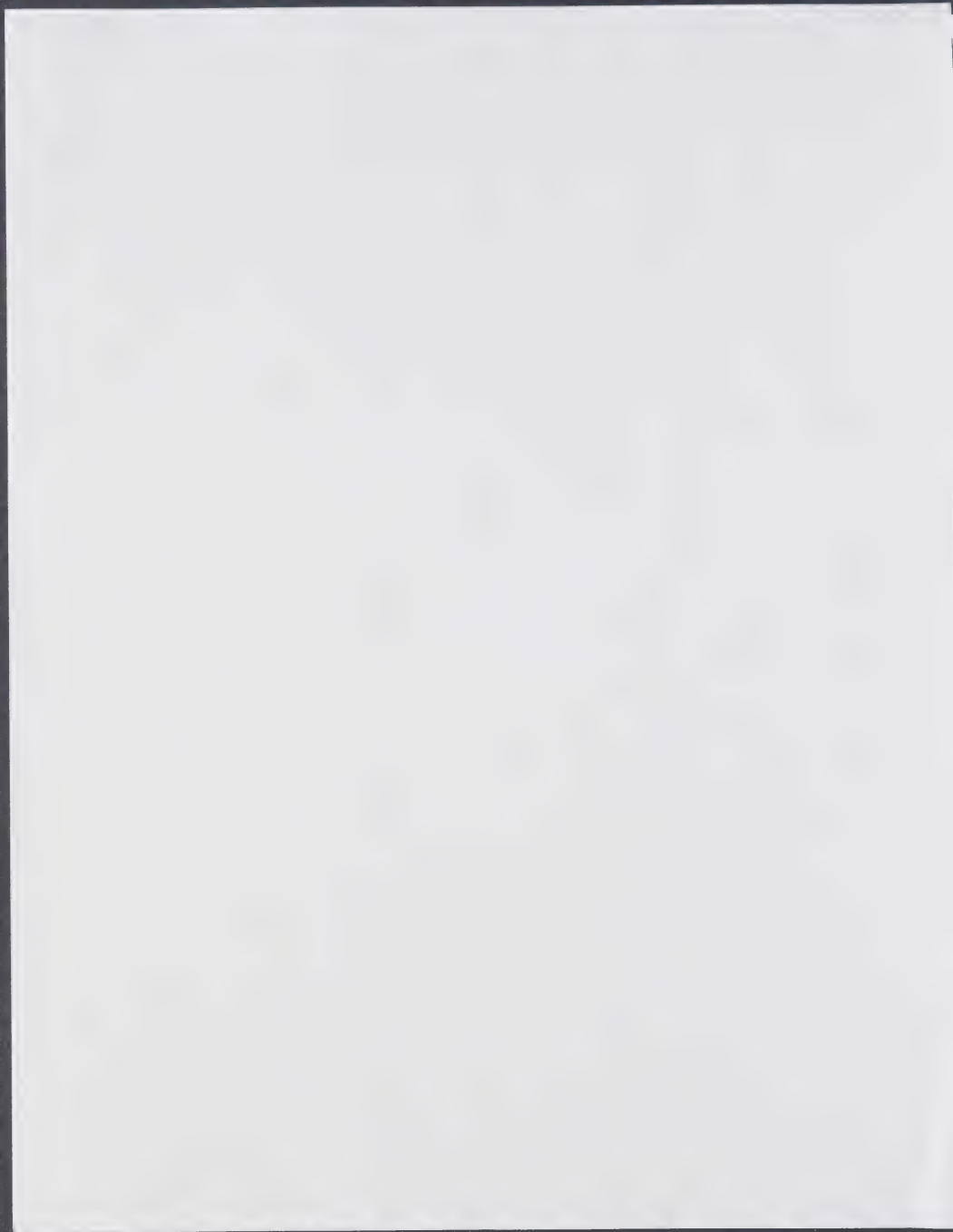
Isabel and I are leaving for Canada and then England on June 3rd and if Sir Timothy wants me to hand carry the painting we should pack it carefully before we leave. Could you please ask him to reply or to tell you what the reply is and then you can send it to me.

Regarding the Elsheimer on copper, you will just have to tell me when you would like it in London. We could certainly bring it this coming November.

With many thanks and with all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Att.



FAX FROM:

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
Ph: (414) 962-5169
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

May 20, 2004

TO: Sir Timothy Clifford, Director-General
National Galleries of Scotland

Page 1 of _1_

FAX #: 011 44 0131 220 2753

Dear Timothy,

Isabel and I are flying to London on June 7th and could of course take that fine Flemish oil with us. We will then be in England for only a day but are returning to England on June 22nd. After that we could bring it to London. However, we could not leave it with Axel Rüger because he plans to be in Australia from about June 20th until the end of July.

Could you suggest someone else in London, perhaps someone at the National Gallery, or Clovis Whitfield, with whom I could leave the painting?

Also, please do let me know to whom I should address the invoice for US \$18,000, cif London.

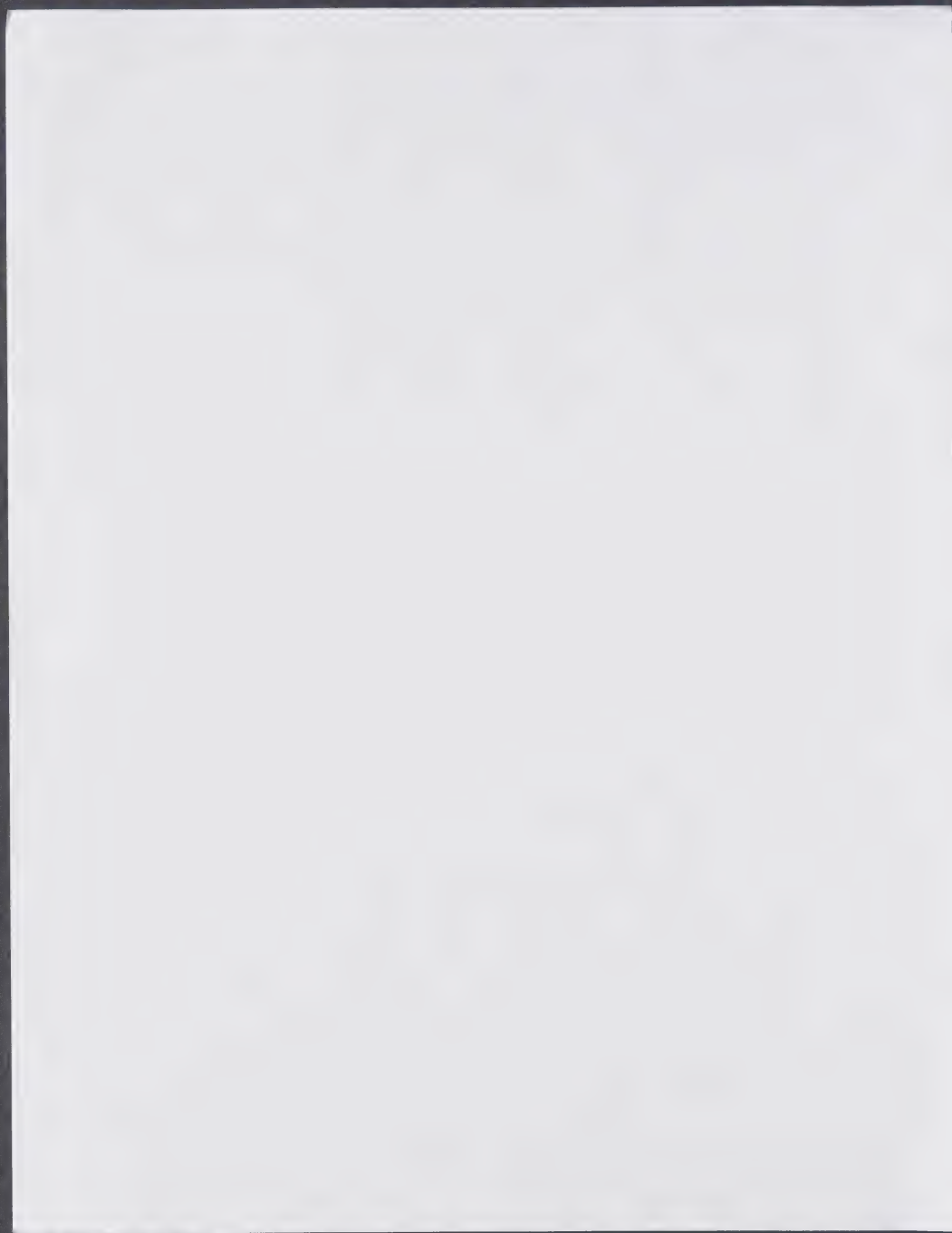
During your visit in February I gave you my cheque #4732 for \$5,000, made out to the American Associates of the National Galleries of Scotland, Inc. However, as of a few days ago, that cheque had not cleared through the bank. Might it have gotten lost? In that case of course I would be happy to send you a replacement.

Before our trip to London on June 7th we will be in Canada from June 3rd-6th and hence would very much appreciate your response before June 3rd so that we can pack the painting carefully to carry with us by hand.

With all good wishes I remain

Yours sincerely,

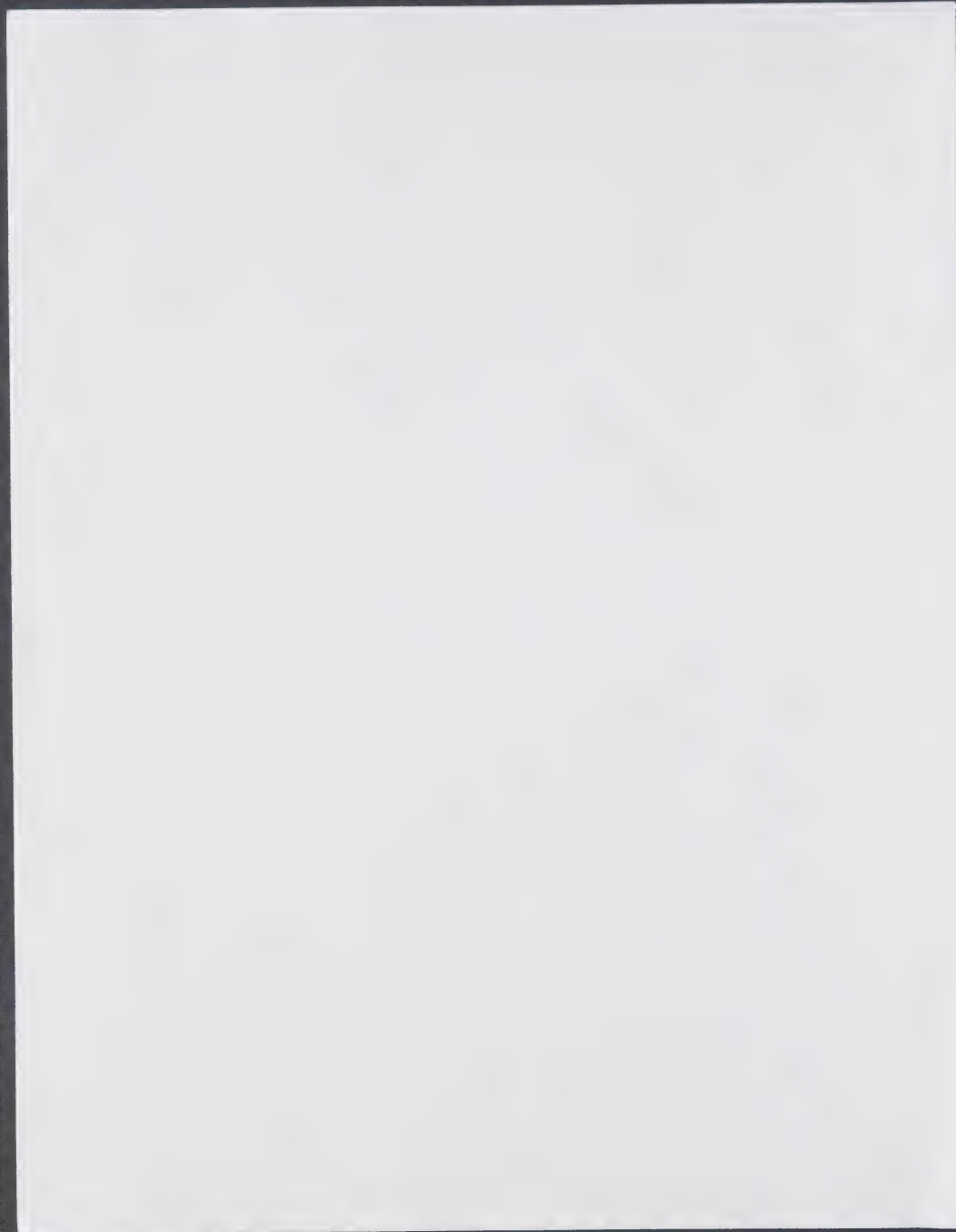
Alfred Bader
AB/az



TRANSMISSION VERIFICATION REPORT

TIME : 05/29/2004 16:26

DATE, TIME	05/29 16:25
FAX NO. /NAME	011441312200917
DURATION	00:00:57
PAGE(S)	02
RESULT	OK
MODE	STANDARD
	ECM





FAX FROM:

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
Ph: (414) 962-5169
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

April 1, 2004

TO: Sir Timothy Clifford, Director-General
National Galleries of Scotland

Page 1 of _1_

FAX #: 011 44 0131 220 2753

Dear Timothy,

I am sorry that your fax requesting that I bring that fine Flemish panel of the *Deposition to England* arrived here just the day after we left.

I could now hand carry it to England and bring it for safekeeping to my old friend, Axel Rüger, at the National Gallery in London during the last week in June.

If that is satisfactory, I will do so. As you know, the price is US \$18,000; please let me know to whom to send the invoice.

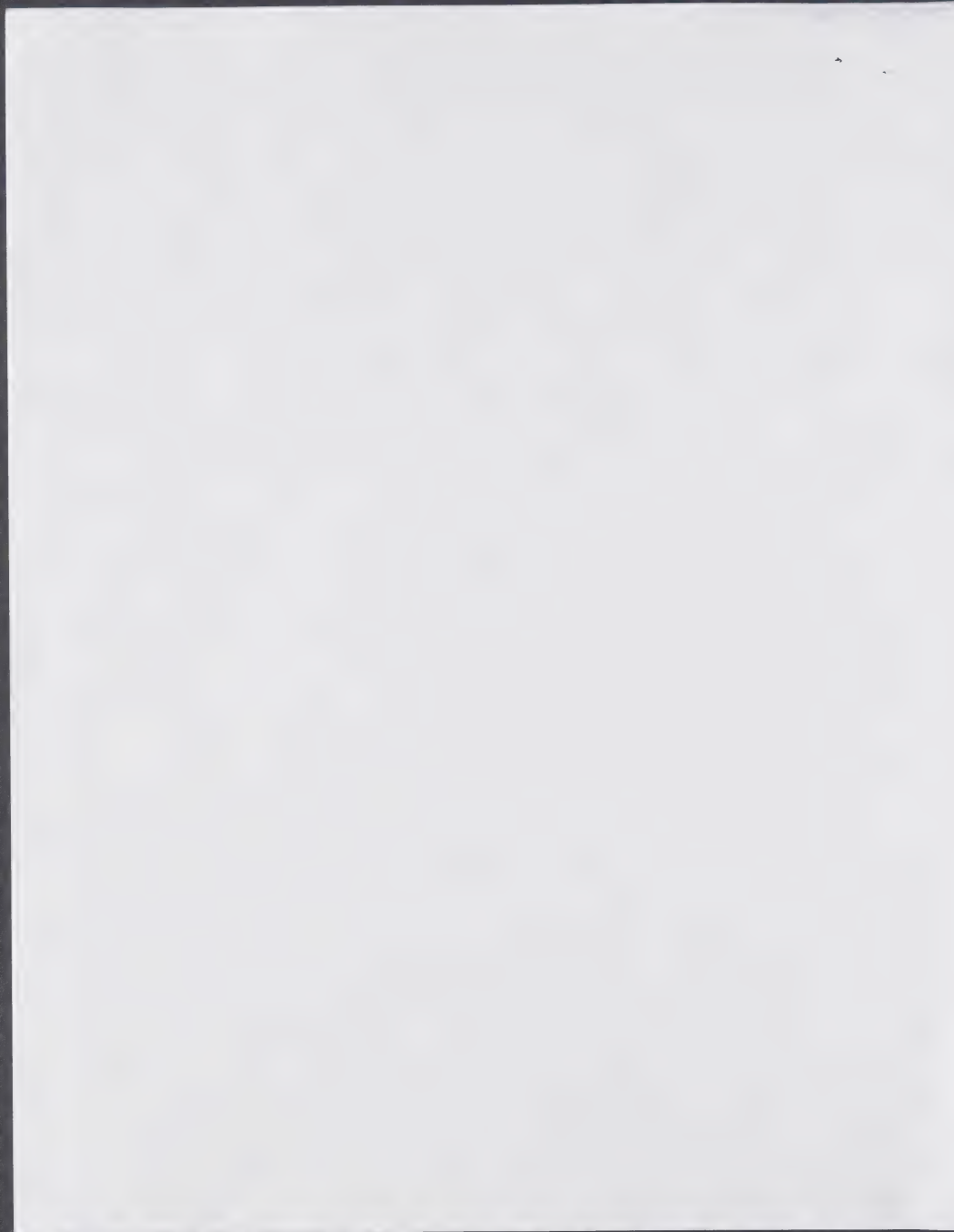
I have corresponded with your new Curator, Dr. Gordenker, about bringing my signed *Elsheimer on copper* and I have asked her when she would like it, again delivered to Axel Rüger.

I look forward to hearing from you, and even more, to another visit before long to Milwaukee.

With all good wishes from Isabel and myself I remain

Yours sincerely,

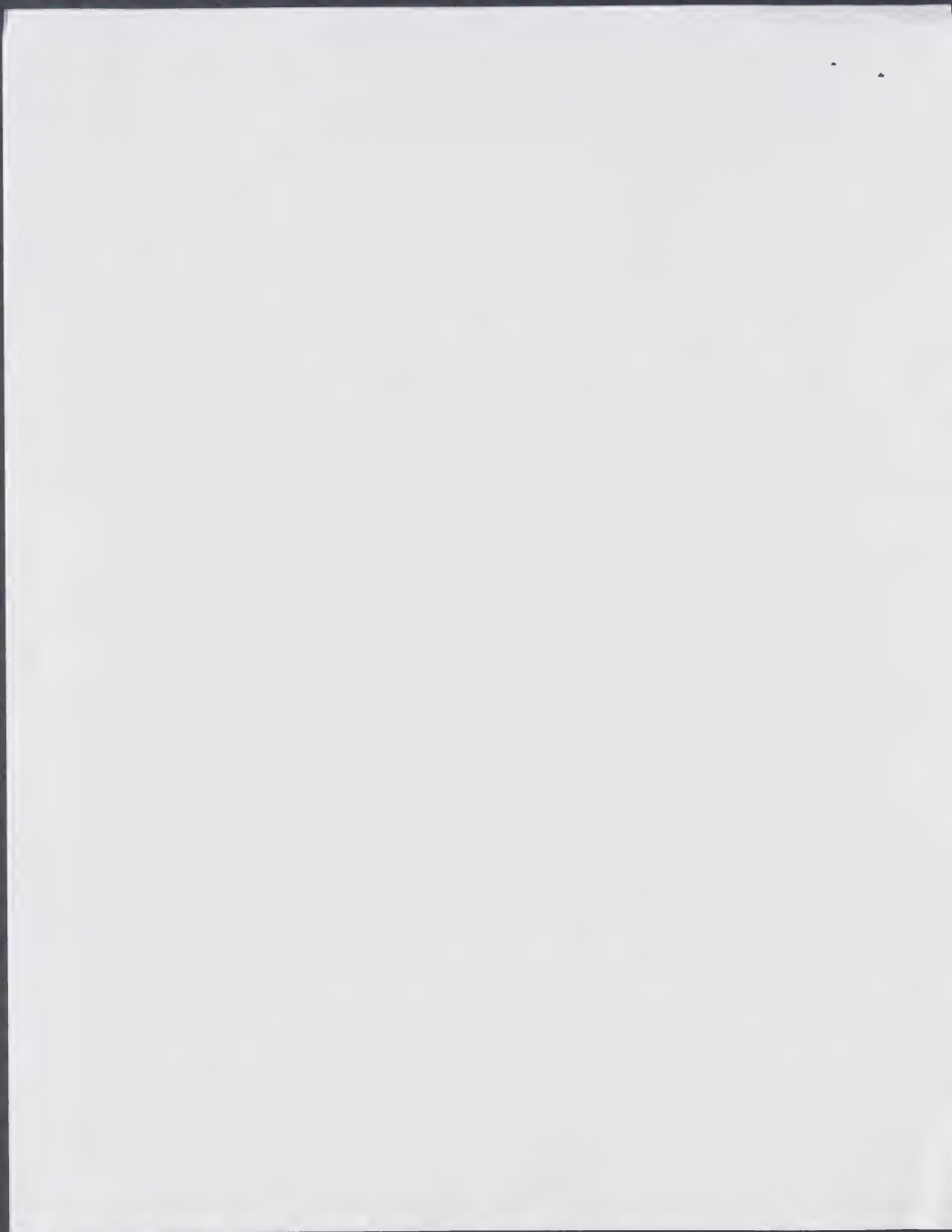
Alfred Bader
AB/az



TRANSMISSION VERIFICATION REPORT

TIME : 04/02/2004 11:46

DATE, TIME	04/02 11:46
FAX NO. /NAME	011441312202753
DURATION	00:00:28
PAGE(S)	01
RESULT	OK
MODE	STANDARD
	ECM



FROM THE DIRECTOR-GENERAL

Our Ref: TC/cb

17th March 2004

FAX: 001 414 277 0709

Dr Alfred Bader
2961 N Shepard Avenue
Milwaukee
WI 53211
USA

NATIONAL
GALLERIES OF
SCOTLAND

THE MOUND
EDINBURGH EH2 2E1
TEL: 0131-624 6200
DIRECT LINE: 0131-624 6508
FAX: 0131-220 2753

Dear Alfred

Thank you for your fax. I think it would be a good idea if you could bring the little panel next Wednesday to your good friend Axel Rüger. I have no idea who your picture is by, but it is clearly Flemish, 17th century, and grows out of the school of Rubens. My Chairman is putting together a small and choice collection of Old Master paintings, and this would add an elegant dimension to his existing holdings.

Yours sincerely

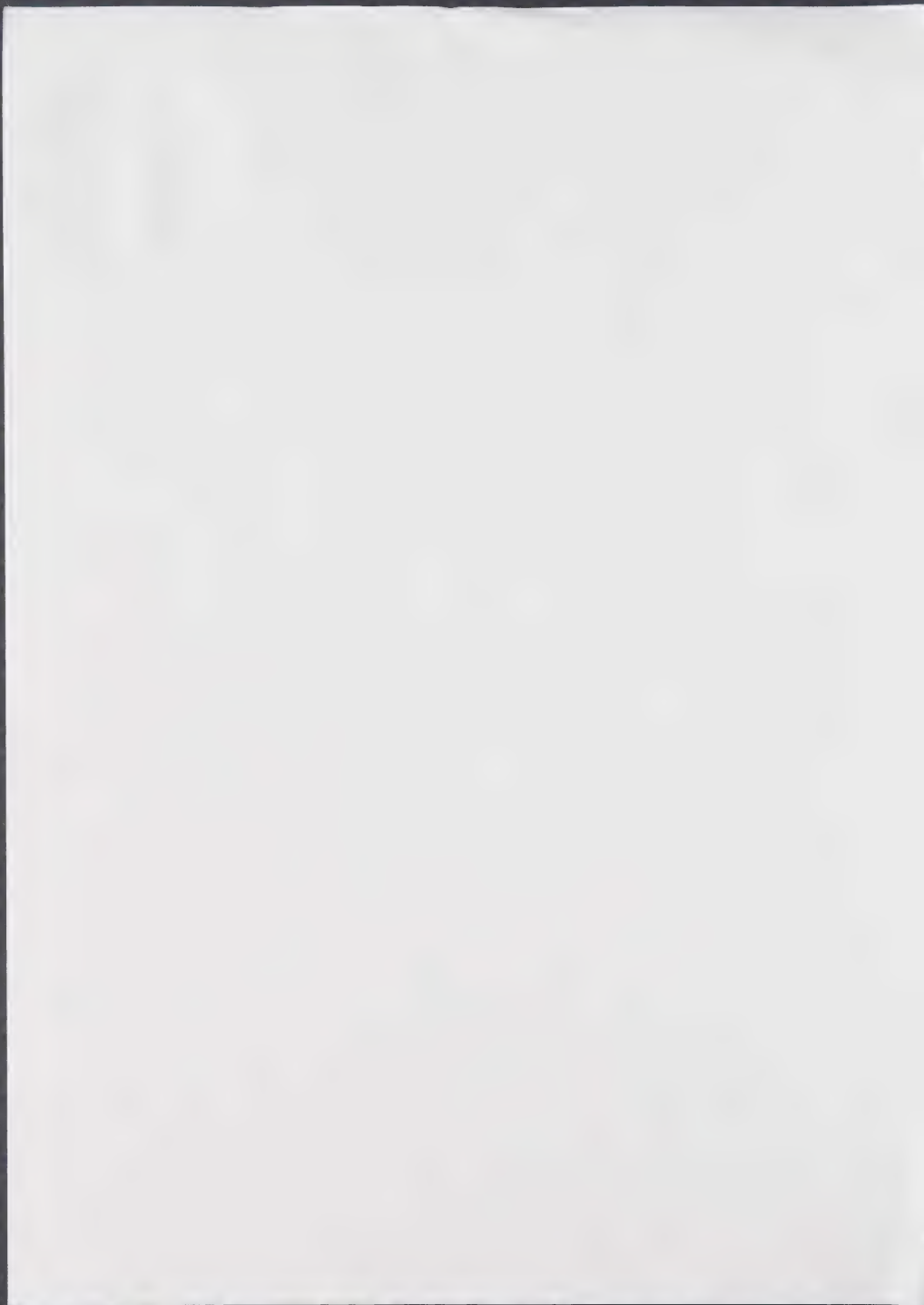


Sir Timothy Clifford

c.c. Chairman

* perhaps also we could have
the Elshemier for our
show?

1. what about Theodor van Thulden?



FAX FROM:

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
Ph: (414) 962-5169
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

March 18, 2004

TO: Sir Timothy Clifford, Director-General
National Galleries of Scotland

Page 1 of _1_

FAX #: 011 44 0131 220 2753

Dear Sir Timothy,

Thank you so much for your fax of today.

Your request just missed Dr. Bader and his wife who left for England yesterday. The painting your Chairman had been considering is here in the gallery with me. Would it be acceptable to your Chairman to wait until their return to England early in June? That way he would be spared payment of FEDEX shipping and Customs fees.

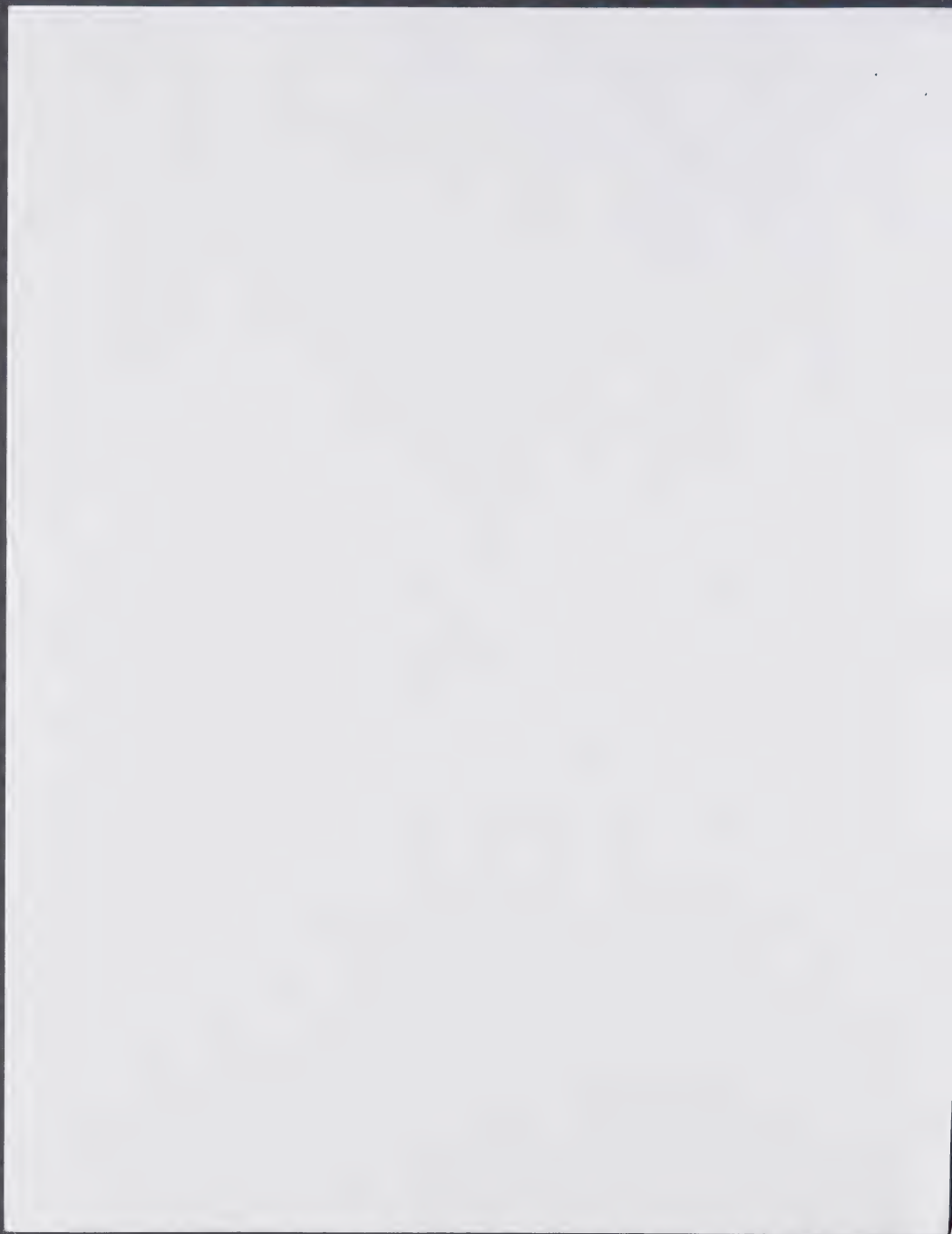
Please let me know at your convenience.

With all good wishes I remain

Yours sincerely,



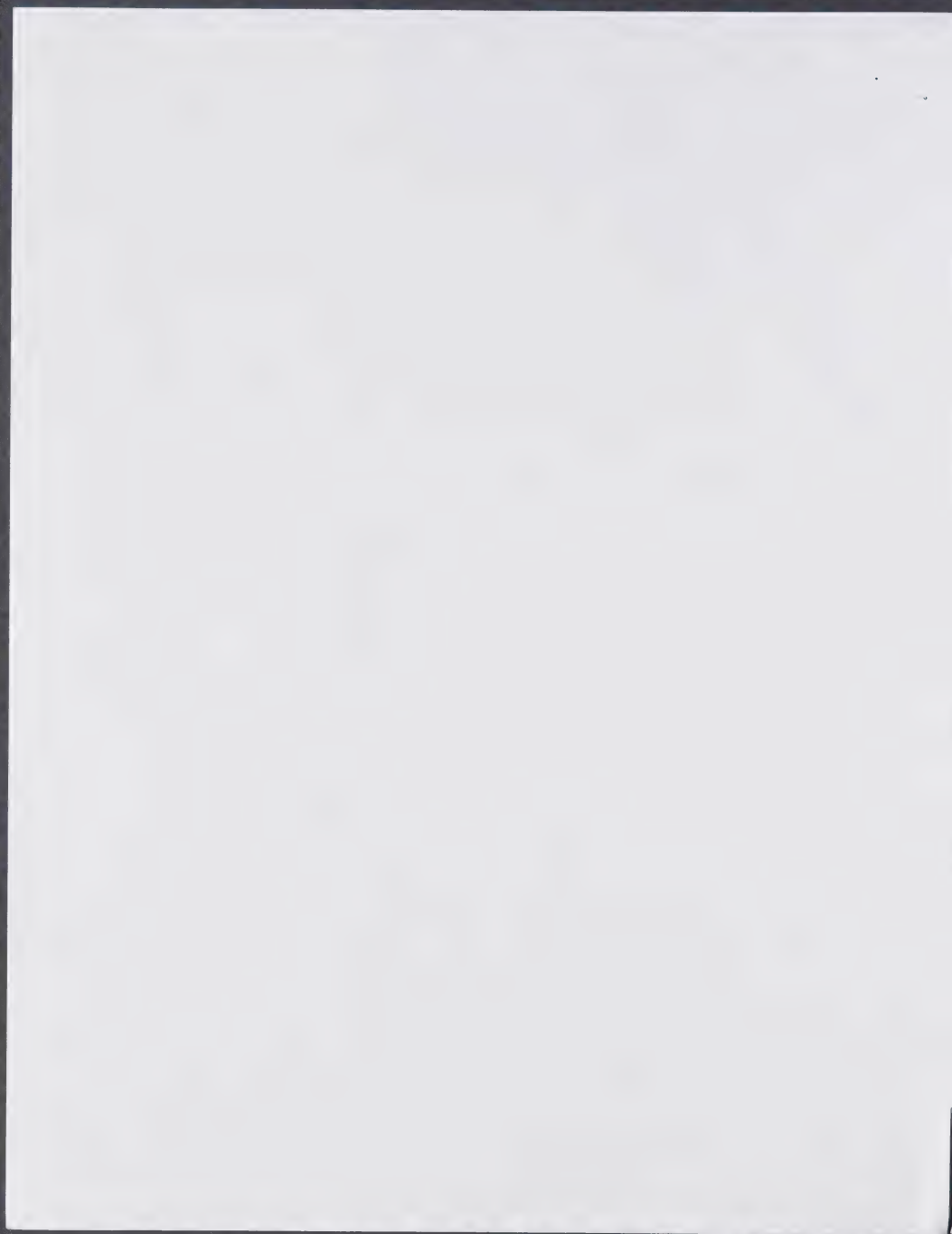
Ann Zuehlke, Gallery Manager
Alfred Bader Fine Arts



TRANSMISSION VERIFICATION REPORT

TIME : 03/19/2004 13:51

DATE, TIME	03/19 13:50
FAX NO./NAME	011441312202753
DURATION	00:00:25
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RESULT	OK
MODE	STANDARD
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FROM THE DIRECTOR-GENERAL

3/18

Our Ref: TC/cb

17th March 2004

FAX: 001 414 277 0709

Dr Alfred Bader
2961 N Shepard Avenue
Milwaukee
WI 53211
USA

NATIONAL GALLERIES OF SCOTLAND

THE MOUND
EDINBURGH EH2 2EL
TEL: 0131 624 6200
DIRECT LINE: 0131 624 6308
FAX: 0131 220 2753

Dear Alfred

Thank you for your fax. I think it would be a good idea if you could bring the little panel next Wednesday to your good friend Axel Rüger. I have no idea who your picture is by, but it is clearly Flemish, 17th century, and grows out of the school of Rubens. My Chairman is putting together a small and choice collection of Old Master paintings, and this would add an elegant dimension to his existing holdings.

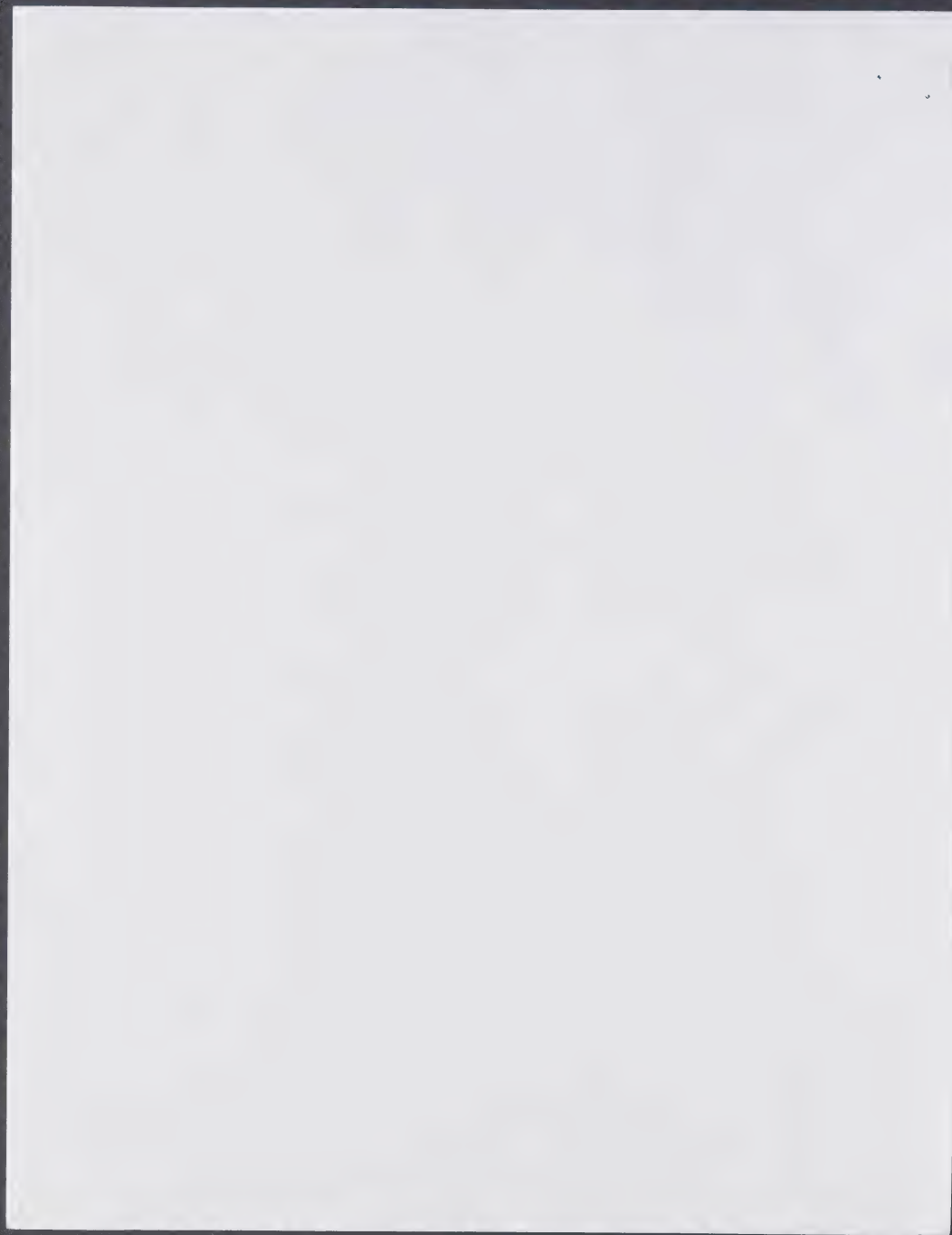
Yours sincerely



Sir Timothy Clifford

c.c. Chairman

* please also we could have
the exhibition for our
show?
1. what about Thordis van Thulden?



SETTLEMENT STATEMENT: June 8, 2004

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

For the following painting:

CHRISTIAEN LUYCKX (Antwerp 1623 – 1653)

A Pronk Still Life

Signed; 'Carstian.L*ckx'
Oil on copper, 32 1/4 x 39 5/8 inches (81.9 x 100.6 cm.)

Sale Price: \$675,000.00

Your 1/3 share: \$225,000.00

Therefore, \$225,000.00

Less your 1/3 share in the cost of (£428 x \$1.8478) \$790.85
shipping to the buyer

TOTAL AMOUNT DUE: \$224,209.15

Funds will be wired in dollars to the following account unless we are otherwise notified:

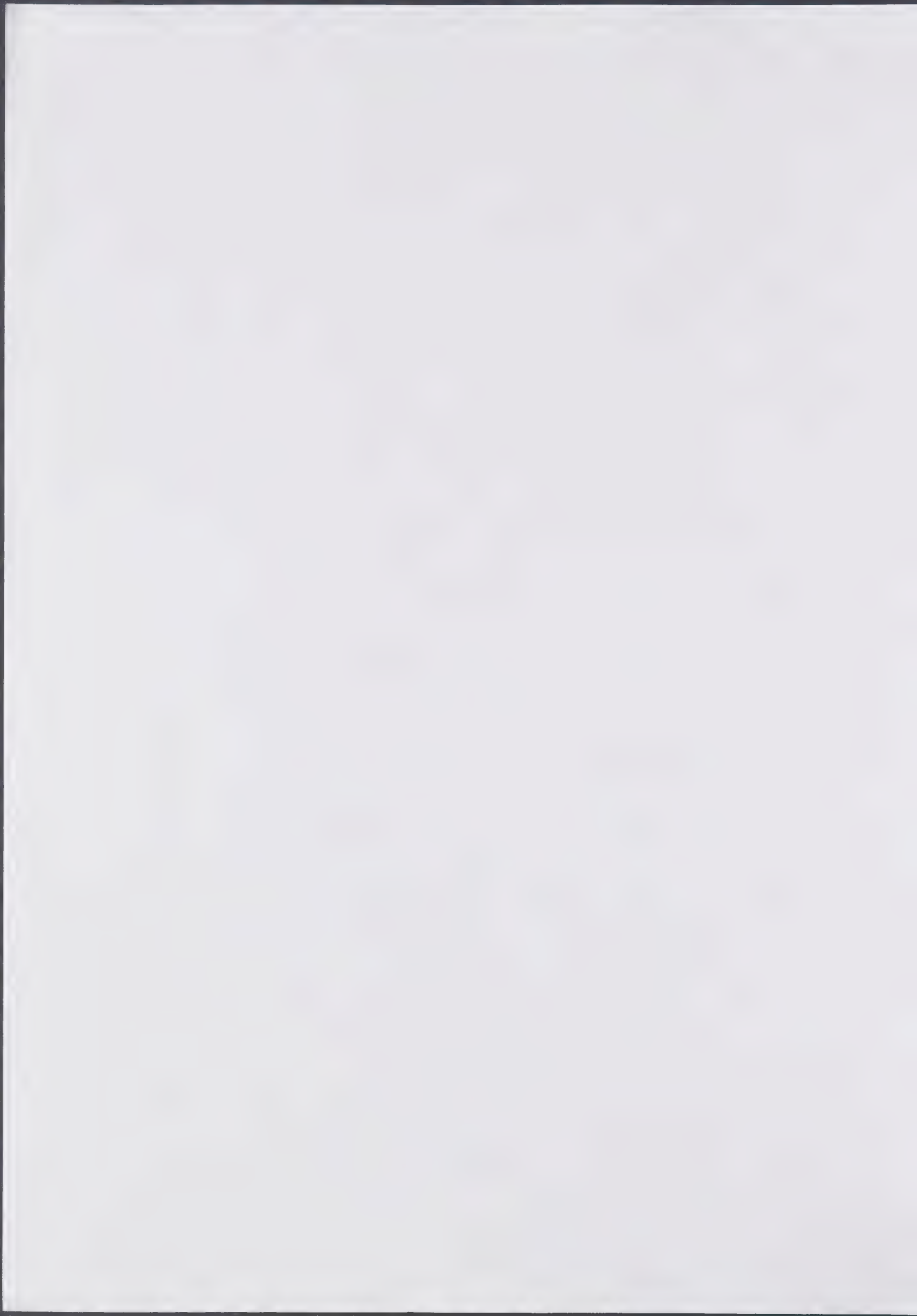
ACCOUNT NAME: Alfred Bader Fine Arts

ACCOUNT NUMBER: 0024155967

BANK: Marshal & Ilsley Bank #98
Milwaukee
WI

ABA CODE: 075000051

SWIFT: MARLUS 44



Subject: Fwd: Berthelsen

From: "abfa" <ordersfa@alfredbader.com>

Date: Thu, 10 Jun 2004 13:37:45 -0400

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>

This message scanned for viruses by [CoreComm](#)

Subject: Berthelsen

From: "Barry" <barry@mypatioplac.com>

Date: Thu, 10 Jun 2004 10:12:00 -0500

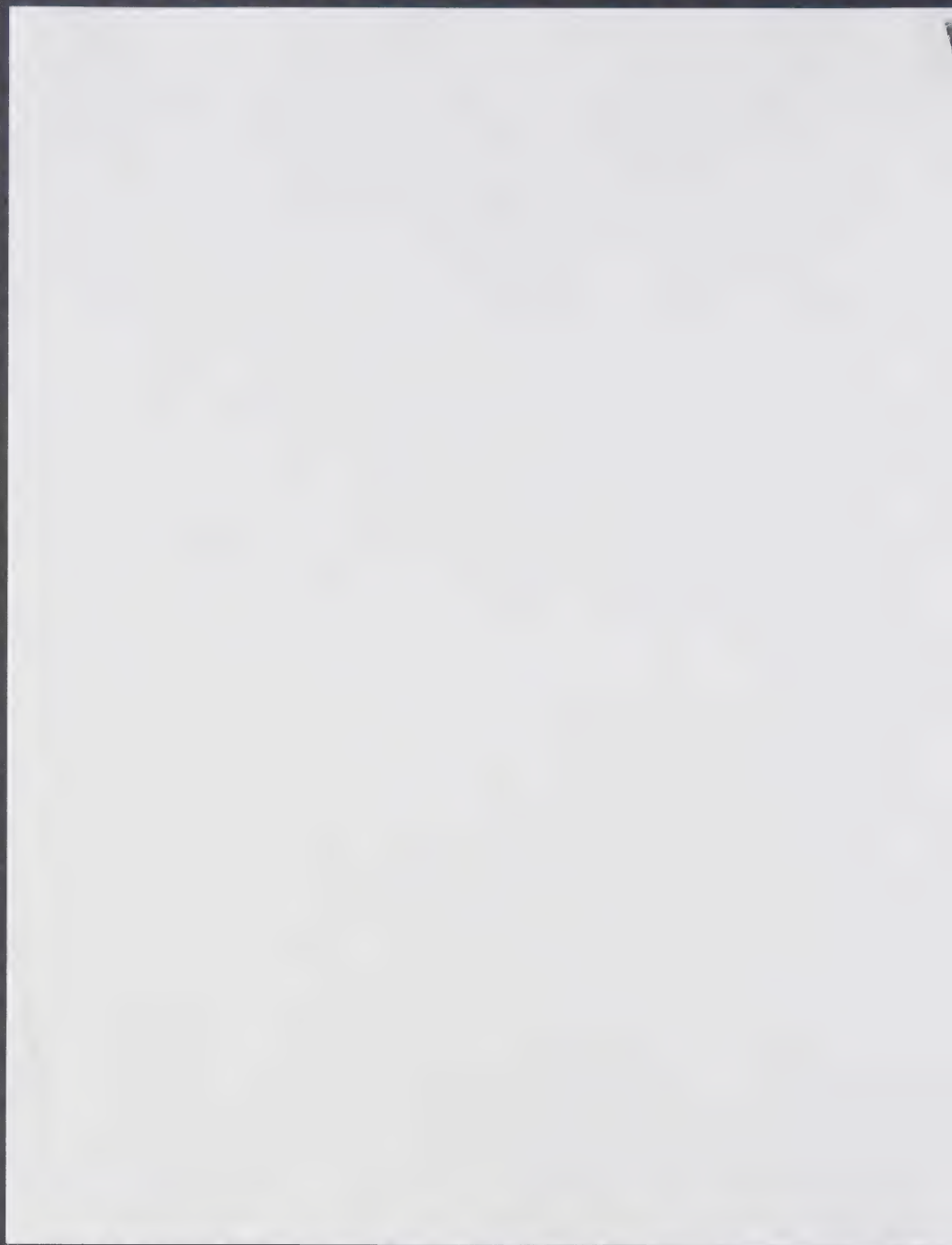
To: <Ordersfa@alfredbader.com>

Hello,

I am looking for a spring or summer scene painting by Johann Berthelsen. If you have one or know of any for sale I would appreciate any information, images, and prices.

Thank You,

Barry



WHO WAS WHO IN AMERICAN ART

JUNG, Aretta [Painter, teacher, writer] b.1864, Idaho / d.1923, Provo, UT.

Studied: Columbia, with A. W. Dow. **Comments:** Position: teacher, Brigham Young Univ.

JUNG, Art(hur) Henry

[Cartoonist, writer] b.1866,

Orangeville, IL / d.1943, NYC.

Addresses: Bethel, CT. **Studied:** Vanderpoel at AIC; ASL; Acad.

n, Paris, with Bouguereau. **Member:** Am. Artists Congress.

Exhibited: Armory Show, 1913; S. Ind. A., 1917-18; WMAA,

1941. **Comments:** Young was a radical socialist whose car-

appeared in *New Masses; The Nation; Saturday Evening*

Collier's; Life; New Yorker. **Auth.:** *Trees at Night; On My*

Art Young's Inferno; The Best of Art Young; and Art Young,

Life and Times. **Sources:** WW40; Thomas Craven, ed.

on Cavalcade (New York: Simon and Schuster, 1943).

JUNG, Arthur M. [Painter] mid 20th c.

Addresses: Radnor, PA. **Exhibited:** PAFA Ann., 1933. **Sources:**

PAFA, Vol. 3.

JUNG, Arthur Raymond [Painter, graphic artist, educator,

photographer, lecturer, writer, teacher] b.1895, NYC / d.1943,

NY.

Addresses: New York 27, NY. **Studied:** NAD; ASL. **Exhibited:**

Weyhe Gal. (solo); Daniels Gal. (solo); Pan-Hellenic

Circle (solo). **Work:** British Mus., London; Fifty Prints of

Art, 1929, 1931. **Comments:** Teaching: T. Col., Columbia

Univ., 1927-. **Contributor to:** *Art Education Today*. **Lectures:**

on arts; painting. **Sources:** WW59; WW47.

JUNG, August(us) [Portrait and historical painter, land-

scape painter] b.1837, Germany (or NYC) / d.1913.

Addresses: Brooklyn, NY, active 1860-1913. **Studied:** c.1850

at Julius Brutus Stearns, Theodore Kaufman, National

Academy. In Munich and Paris, 1853-c.1855. Watercolors from

London and London, c.1856. **Exhibited:** NAD, 1856; Brooklyn AA,

1911. **Comments:** He was born either in NYC of German par-

ticles, or in Germany (*Art Annual* and *N.Y. Times*).

Addresses: G&W; Stiles, *History of King's County*, II, 1160-61; *Art*

Ann., XI, obit.; *N.Y. Times*, Nov. 9, 1913, obit.; Brooklyn

Univ., 1913, obit.; Cowdrey, NAD; NYCD 1856, 1858;

NYCD 1904.

JUNG, B. [Portrait painter] mid 19th c.

Addresses: Portrait of a hunter, inscribed on the back: "J.G.

[?]" by B. Young 1838." **Sources:** G&W; Sherman, "Newly

Discovered American Portrait Painters," 235.

JUNG, Beckford [Painter, mural painter] b.1905, Petaluma,

CA. d.1979, Berkeley, CA.

Addresses: El Cerrito, CA. **Studied:** UC Berkeley; Munich, with

Ernst Gombrich, Italy, with Vaclav Vytlacil. **Member:** San Fran-

cisco AA; Am. Abstract Artists. **Exhibited:** GGE, 1939; San

Jose, 1931. "Mural Conceptualism" exh.; NJ State Mus.,

Princeton, 1930-65"; NMAA, 1990.

Addresses: NMAA; Privates Club, Fort Ord; Government Island,

San Francisco (fresco). **Comments:** Hwe was a WPA artist, and pro-

duced construction drawings during the 1930s-40s. **Sources:**

Artists in California, 626; Diamond, *Thirty-Five*

Years in Modernism p.38.

JUNG, Beth Powlen (Mrs. E. Marvin) [Painter] b.1908,

Windsor, IN.

Addresses: Des Moines, IA. **Studied:** Pratt Inst., Brooklyn, NY;

Univ., B.S. **Exhibited:** Des Moines Public Library; Des

Moines Women's Club; Iowa Art Salon. **Sources:** Ness & Orwig,

Artists of the First Hundred Years, 228.

JUNG, Betty [Painter, graphic artist] b.1946, Brooklyn, NY.

Addresses: NY City Col. (B.A.); City Univ. of New York Graduate

Univ. **Exhibited:** High School of Music & Art, 1962-65;

NY Aid Soc. Show, 1967; Nyumba Ya Sanaa Gallery, 1967-

J. Young

1965. **Comments:** Position: assist. teacher, Queens College, SEEK Program. **Sources:** Cederholm, *Afro-American Artists*.

YOUNG, C. L. V. [Painter] mid 20th c.

Addresses: Syracuse, NY. **Sources:** WW24.

YOUNG, Celestia [Primitive painter] mid 19th c.

Addresses: Active in Plymouth, MI, c.1856. **Work:** Greenfield

Village and Henry Ford Mus. ("Adam's Mill"). **Comments:** As a

school girl, she painted a sawmill in Plymouth, MI, documenting

a major industry in early Michigan. **Sources:** Dewhurst,

MacDowell, and MacDowell, 174.

YOUNG, Charles A. (Chuck) [Painter, printmaker, educator]

b.1930, NYC.

Studied: NY Univ. (M.A.). **Exhibited:** Hampton Inst., 1951;

Richmond, VA, Mus. of Art, 1952; NY Univ., 1959; Fayetteville,

NC, State Univ., 1960-62 (solos); Honeycutt Art Exh.,

Fayetteville, NC, 1962; Ann. Art Exh., Fayetteville, NC, 1962

(prizes); Weatherspoon Gal., Greensboro, NC, 1962; NC Artists

Open Exh., 1963; Tenn. A & L. State Univ., 1964 (solo); Voice of

America, Wash., DC, 1965 (solo); Unitarian Church, Nashville,

TN, 1965 (solo); Tyco Gal., Nashville, 1966 (solo); Parthenon

Gal. of Art, Nashville, 1967; Sheraton Hotel, Phila., 1968; Fisk

Univ., 1969; Smith-Mason Gal., Wash., DC, 1969 (solo), 1971;

Wilmington, DE, 1971; Agra Gal., Wash., DC, 1972 (solo); NJ

State Mus., Trenton, 1972. **Work:** Scottish Bank, Fayetteville,

NC; Fisk Univ.; Fayetteville State Univ.; Tenn. A & I State Univ.,

Nashville; Kennedy Inst., Wash., DC; Tyco Gal., Nashville, TN;

Smith-Mason Gal., Wash., DC. **Comments:** Position: prof.,

chairm., Federal City Col., Wash., DC. **Sources:** Cederholm,

Afro-American Artists.

YOUNG, Charles Jac(oh) [Etcher,

painter] b.1880, Rodenbach, Bavaria,

Germany / d.1940, Weehawken Heights, NJ.

Addresses: NYC, 1915; West Hoboken, NJ,

1919; Wehawken Heights, NJ, 1938. **Studied:** NAD; with E.M.

Ward, C.Y. Turner; Henri; **Member:** SAE; SC; Chicago CE;

Brooklyn SE. **Exhibited:** PAFA Ann., 1913, 1916, 1918 (as Jung);

Corcoran Gal., 1916 (as Jung); S. Ind. A., 1917 (as Jung);

Brooklyn SE, 1928 (prize); Paterson, NJ, 1928, 1930 (prize);

Newark AC, 1931 (med), 1933 (prize), 1935 (prize); Northern

NJ Artists, Newark, 1932 (prize), 1933 (prize); Montclair AA,

1922 (prize), 1933 (prize); Phila. Pr. C., 1933 (prize); Contemp-

C., Newark, 1934 (prize), 1935 (prize); NJ Gal., 1934 (prize)-35

(prize); Yonkers AA, 1928 (prize); SAE 1929 (prize); SC, 1929

(prize); Albany Pr. C., 1935 (prize). **Work:** LACMA; Newark

Pub. Lib.; Toronto A. Gal., Ontario; NYPL, etchings, Univ. Nebr.,

Peoria (Ill.) Aj.; Milwaukee Aj.; CGA; Hackley Gal. Art,

Muskegon, Mich.; LOC; Phila. Pr. C.; Smithsonian; SAE;

Chicago SE; Honolulu Acad. A.; Mus. Sc. & A.; Yonkers, NY;

AIC; BM; AGAA; Anderson (Mass.); Am. Fed. Labor, Wash., DC;

Pub. Lib., Hasbrouck Heights, NJ; Bd. Edu., Kearney, NJ; Dept.

Pub. Instruction, Hunterdon County, NJ; etchings, Albany Inst.

Hist. & A. **Comments:** Born Charles Jacob Jung, he exhibited

under that name through at least 1919. Came to U. S. c.1881.

Sources: WW38 (as Young), WW19 (as Jung); WW15 (as A. Jac

Jung); Falk, *Exh. Record Series*.

YOUNG, Charles Morris

[Painter, etcher] b.1869,

Gettysburg, PA / d.1964.

Addresses: Phila., PA, 1890s; Radnor, PA, 1947; Drifton, PA,

1959. **Studied:** PAFA, with Chase, Anshutz, and Vonnoh; Acad.

Colarossi, Paris, France, 1897. **Member:** ANA; Phila. A. Cl.

Exhibited: PAFA, frequently, 1891-1944 (50 times; incl. prize,

1925); NAD, 1892, 1897; AIC, 1896-1923; SNBA, 1898; Boston

AC, 1902, 1907; St. Louis Expo., 1904 (prize); Pan-A. Expo.,

Buffalo, 1901; Phila. A. Cl., 1908; CI, 1910 (prize); Buenos Aires

C. J. Young

1869-1964 2592

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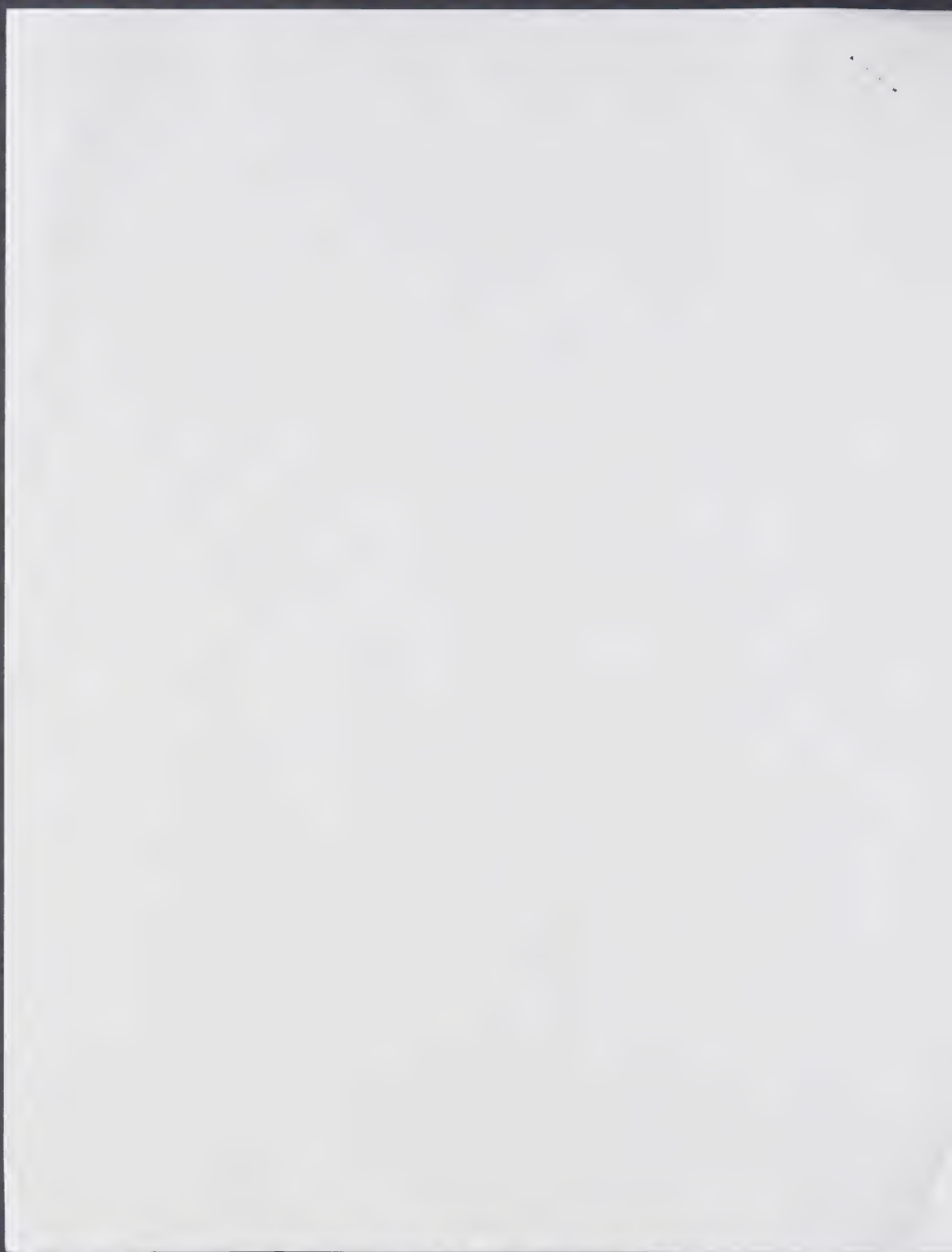
NAWPS.

Sources:

YOUNG

b.1875,

Addresses:



WHO WAS WHO IN AMERICAN ART

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omments: As a
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maker, educator)

Inst., 1951;
9; Fayetteville,
Exh.,
e, NC, 1962
62; NC Artists
solo); Voice of
ch, Nashville,
); Parthenon
a., 1968; Fisk
(solo), 1971;
72 (solo); NJ
Fayetteville,
& I State Univ.,
Nashville, TN;
ion: prof.,
Cederholm,



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icago CE;
1918 (as Jung);
as Jung);
30 (prize);
34 (prize)-35
e); SC, 1929
A.; Newark
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. Art;
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nkers, NY;
o, Wash., DC;
ive, NJ; Dept.
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c.1881.
W15 (as A. Jac

trifon, PA.
nnoh; Acad.
a. A. Cl.
incl. prize,
1898; Boston
A. Expo,
Buenos Aires
imes); Pan-
25);
A.; Nat. Gal.,
Nat. Gal.

Santiago, Chile; Reading Mus. A.; PMA; PAFA; Allentown A. Gal.; Boston A. Cl.; St. Louis A. Cl.; Sandhurst Military Acad., England, and in priv. colls. **Comments:** Pennsylvania Impressionist, known for his snowy landscapes. While studying in France, he spent time at Giverny in 1903. Signature note: Early works are signed "C.M. Young" in upper/lower case with the tail of the "Y" re-curving under the "C.M." Later signatures are variants of this earlier form, with "Chas." and "Morris" often employed, so that the most common form is "Chas. Morris Young." **Sources:** WW59; WW47; Daily, *Light, Air, and Color*, 90.

YOUNG, Chic (Murat Bernard Young) [Cartoonist, illustrator] b.1901, St. Louis, MO | d.1973.
Addresses: NYC. **Comments:** In 1924, he created a popular comic strip, "Dumb Dora," and in 1930 created his internationally famous comic strip, "Blondie" (King Features Syndicate). "Blondie" became so popular that even a sandwich, the "Dagwood," was named after one of the principal characters. **Sources:** WW59; WW40; *Famous Artists & Writers* (1949).

YOUNG, Chu W. [Painter] mid 20th c.
Exhibited: Salons of Am., 1934. **Sources:** Marlor, *Salons of Am.*

YOUNG, Clara Huntington See: HUNTINGTON, Clara Leonora (Peggy)

YOUNG, Clarence K. [Engraver] 19th/20th c.
Addresses: Wash., DC, active c.1904-20. **Comments:** Possibly the same Clarence Young who, from 1912-16, produced illustrations for juvenile series books, including *Racer Boys* for the Stratemeyer Syndicate. **Sources:** McMahan, *Artists of Washington, DC*; add'l info courtesy James D. Keeline, Prince & the Pauper, San Diego.

YOUNG, Cliff(ord) See: YOUNG, (F.) Cliff(ord)

YOUNG, Dorothy See: WEIR, Dorothy (Mrs. Mahonri Young)

YOUNG, Dorothy O. (Mrs. Jack J. Sophir) [Sculptor, painter, teacher, craftsperson] b.1903, St. Louis, MO.
Addresses: University City, MO; Crestwood 23, MO. **Studied:** St. Louis Sch. FA, Washington Univ.; ASL, and with E. Wuerpel, Leo Lentell, George Bridgman; Victor S. Holm. **Member:** St. Louis Art Gld.; County AA; Soc. Indep. Artists, St. Louis; Am. Artists All. **Exhibited:** St. Louis Art Gld., 1925 (prize), 1926-29 (prize), 1930-46 (solo), 1947-52; Kansas City AI, 1928-32, 1934; St. Louis AL, 1924-30, 1931 (prize), 1933-34; Soc. Indep. Artists, St. Louis, 1930-55 (prizes: 1937, 1940, 1943, 1944, 1945, 1947-1949, 1950, 1952, 1953, 1955); Joslyn Art Mus., 1939, 1941, 1944; Springfield Art Mus., 1943; CAM, 1939-46, 1949; William Rockhill Nelson Gal. Art, 1947; Am. Artists All., 1946-55; Missouri Fed. Club traveling exhib., 1947-48, 1952-55; St. Louis Art Festival, 1950; Peoples' Art Center Assn. Fair, 1955; St. Louis Artists, 1924-34. Other awards: Henry Shaw Cactus Soc., 1955; St. Louis County Fair, 1947. **Work:** Office, St. Louis Council, Boy Scouts of Am.; Rockwoods (MO) Mus.; Jackson Park Sch., St. Louis. **Sources:** WW59; WW47.

YOUNG, E. R. See: YOUNG, Eleanor R.

YOUNG, Edward C. [Marine painter] b.1806, Hanover, NJ | d.1856, Boston, MA.
Work: Mystic Seaport Mus.; Naval Hist. Fndtn, Wash., DC. **Comments:** A career naval officer with the U.S. Marine Corps, he sailed aboard a number of warships including the U.S.S. Constitution. **Sources:** Brewington, 424.

YOUNG, Eleanor R. [Painter, drawing specialist] b.1908, Red Bluff, GA.
Addresses: NYC. **Studied:** ASL; Archipenko. **Member:** NAWPS. **Exhibited:** Salons of Am., 1927 (as E.R. Young). **Sources:** WW40; Marlor, *Salons of Am.*

YOUNG, Eliza Middleton Cox (Mrs. C. M.) [Painter] b.1875, Phila.

PAFA with T. Anshutz and Charles M. Young (her husb. **Exhibited:** AIC, 1904, 1907; PAFA Ann., 1905-06; Cc biennial, 1939. **Sources:** WW19.

YOUNG, Ellsworth [Painter and illustrator] b.186 | d.1952, Evanston, IL.
Addresses: Oak Park, IL. **Studied:** AIC; John H. Van Oliver Dennett Grover. **Member:** Chicago PS; Chicag Assoc.; Austin, Oak Park, River Forest Art League (bc directors); Illinois Soc. FA. **Exhibited:** AIC; Chicago Assoc.; Marshall Field's Galleries; Carson Pirie Scott (Illinois Fine Art Soc.); American Fine Arts Soc. Galleri **Work:** State Mus., Springfield, IL; Tolleston Public Sch IN; Illinois State Teachers College, H.S., both in Bloom State Teachers College, Macomb and DeKalb, IL; Park Parkville, MO. **Comments:** Illustrated many books and zines. Position: illustrator, *Times*, Denver, CO; art staff, *Tribune*. Illustrator, *Poems You Ought to Know*. Work U.S. Government to advertise Liberty Loan; appeared i "Ladies Home Journal." **Sources:** WW40; Ness & Or *Artists of the First Hundred Years*, 228.

YOUNG, Elmer E. [Painter] mid 20th c.
Addresses: Minneapolis, MN. **Member:** AWCS. **Exhi 1925.** **Sources:** WW53; WW47.

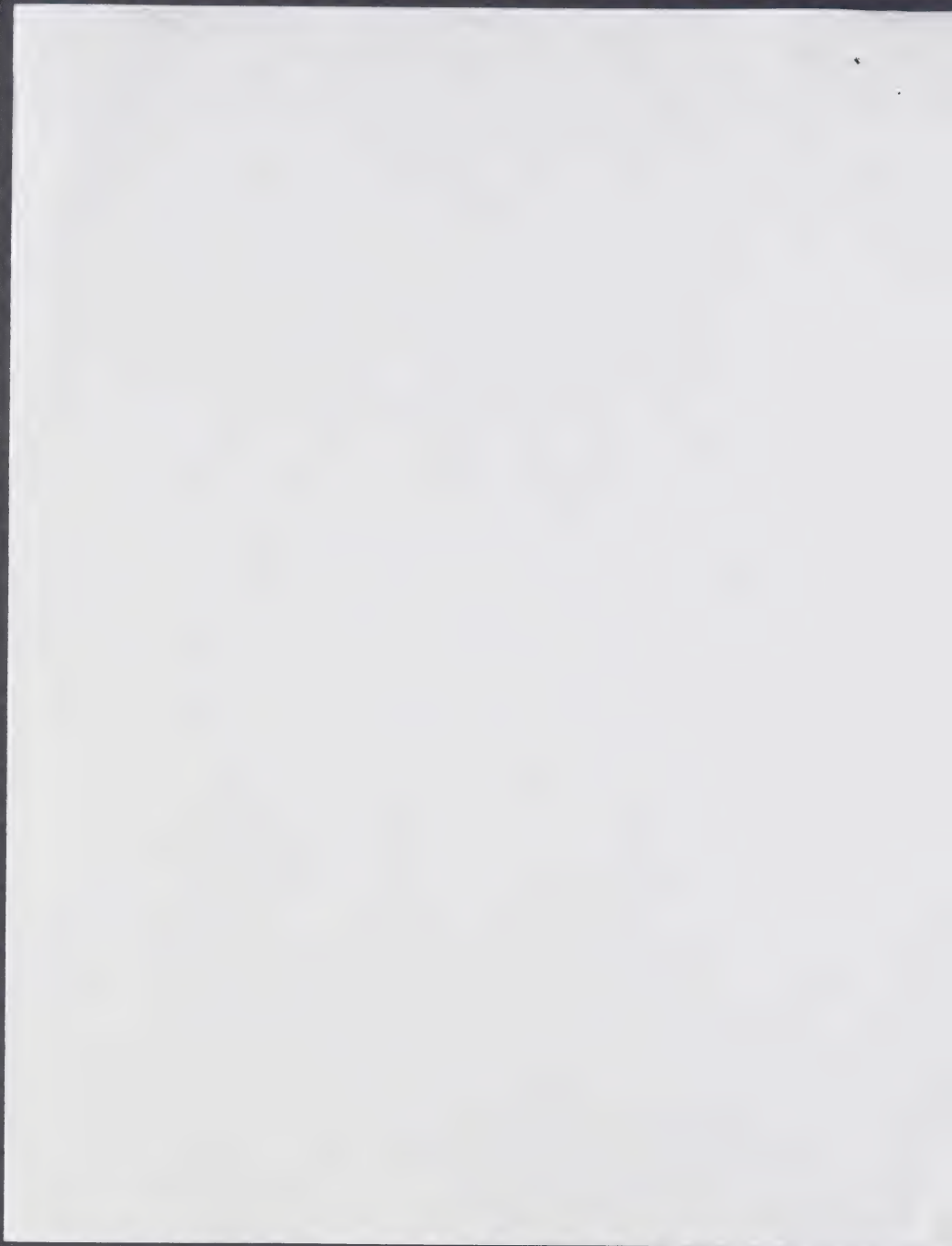
YOUNG, Esther Chistensen (Mrs. Charles J. Y [Illustrator, drawing specialist, craftsperson, writer] c.; b.Milwaukee, WI.
Addresses: Van Hornesville, NY. **Studied:** Groom; Aik Sinclair; Milwaukee-Dowder College; ASL. **Exhibited:** 1924 (prize); Women's Arts and Industries Expo, NY, 1 (prize). **Sources:** WW40.

YOUNG, Eunice E. [Painter] early 20th c.
Addresses: Active in Los Angeles, 1913-26. **Studied:** (and J.H. Farnham in San Diego. **Exhibited:** Los Angele exhib., 1914. **Sources:** Petseys, *Dictionary of Women A*

YOUNG, Eva H. [Miniature painter] early 20th c.
Addresses: NYC and Hightwood, NJ, c.1913-19. **Exhib PAFA, 1922.** **Sources:** WW19; Petseys, *Dictionary of Artists*.

YOUNG, (F.) Cliff(ord) [Illustrator, writer, painter, teacher] b.1905, New Waterford, OH | d.1985.
Addresses: New York 19, NY. **Studied:** Pittsburgh AI; NAD; ASL; Charles Schroeder; Leon Kroll; Harvey Du Oberteuffer; J. Norton; J. Wellington Reynolds & Harve **Member:** A. Gld.; AAPL; NSMP; Fifty Am. A.; Nat. Sc Painters in Casein; NAC; Archit. League New York; Sal Club (chmn. art comt., 1970-71); Nat. Soc. Mural Painte 1971-72); Soc. Illusr.; Artist Guild (pres., 1972). **Exhibi Corcoran Gal biennial, 1932; NAC, 1933 (prize), 1934 (1936 (prize); S. Indp. A., 1933. **Work:** US Navy Art Co Marine Corps Coll., Wash., DC; Fed. Hall, NYC. Com WPA murals, St. Francis Monastery, Utuado, PR, 1958; Life Ins. Co, Pittsfield, Mass., 1961, Church of Our Lad Victory, NYC, 1962, Norweg Children's Home, Brookly 1963 & Pub. Sch. 232, Queens, NY, 1965. **Comments:** i media: oils, acrylics. Teaching: Central Park Sch. A., NY found. courses, Phoenix Sch. Design, NYC, 1967-; instr. Salmagundi Club, NYC, 1970-on. Publications: auth./ill "Figure Drawing Without a Model," 1946; auth., "Drawi Drapery from Head to Toe," 1947; auth., "Figure Constr 1966. **Sources:** WW59; WW47; WW73 (as Cliff Young)**

YOUNG, Florence Upson [Painter, engraver, teacher b.1873, Fort Dodge, IA | d.1974, Alhambra, CA.
Addresses: Iowa (55 years); Alhambra, CA. **Studied:** AIC John Vanderpoel, ASL, with Kenyon Cox, Carol Beckwith, DuMond, William M. Chase, Wilbur Reaser, Nicolai Fechin **Member:** Women Painters of the West; Soc. for Sanity in **Exhibited:** local clubs and galleries; Younkers, Des Moines



Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com
Membre Société de l'Histoire de l'Art français

Dear Alfred,

June 11, 2004

I have to confess that I am really stumped by trying to decipher the signature. I would think it is ** Young with some dribbles as initials for the first name.

There are several Youngs in the Benezit but none that paints still lifes. To me, but then I am not very familiar with modern art, it looks like a female hand and probably American. Several American artists trained in Paris circa 1900, so it could be one of them.

I am terribly sorry not to be able to be of more help.

With all kindest best wishes,



*Charles B. Young (1894-1974)
- Charles B. Young (1897-1974)*

1897-1974





a Mr. Sartor
En souvenir d'une
vacance au lac

Blom
11-9

oil board 16 1/4 x 17 3/4 inches

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Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com
Membre Société de l'Histoire de l'Art français

H107A
1445

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

14 June, 2004

Dear Alfred,


I have looked again at the charming French portrait of a young man which you have on your website and of which I still have a black and white glossy photograph.

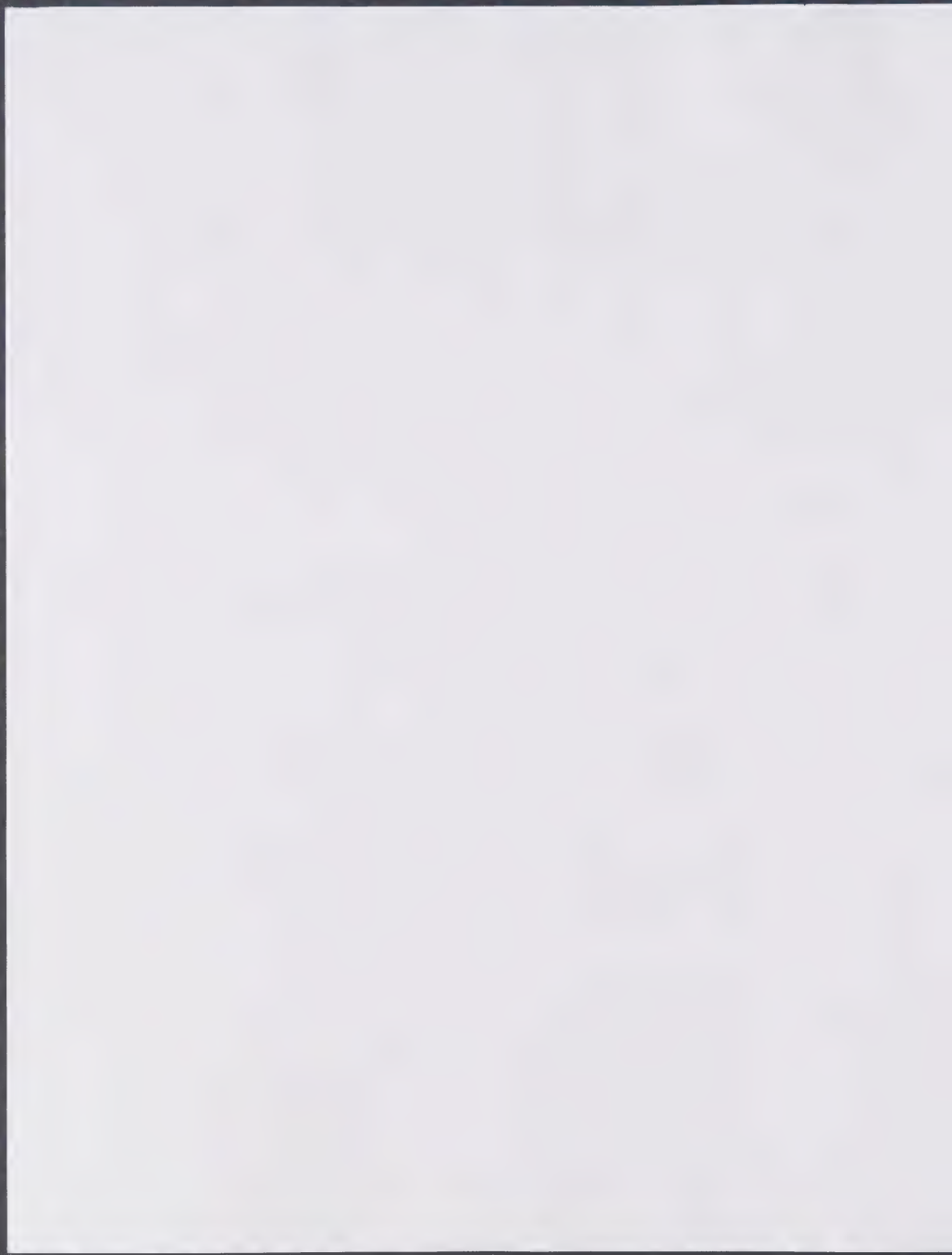
It is almost without a doubt by Jean-Baptiste Peronneau (Paris 1716-1783 Amsterdam). Peronneau was a French *pastelliste*, who also painted his portraits in oil as in this case.

I enclose two examples which demonstrate his manner and typical direct stare, found back in your painting. The first one is an oil portrait of a magistrate, kept in the former Cailleux collection in Paris and dated 1768, size 25 ½ by 24 inches. The other one is of a superb pastel portrait of a young aristocrat, signed and dated 1756, size 23 by 18 ½ inches, now in the Metropolitan Museum.

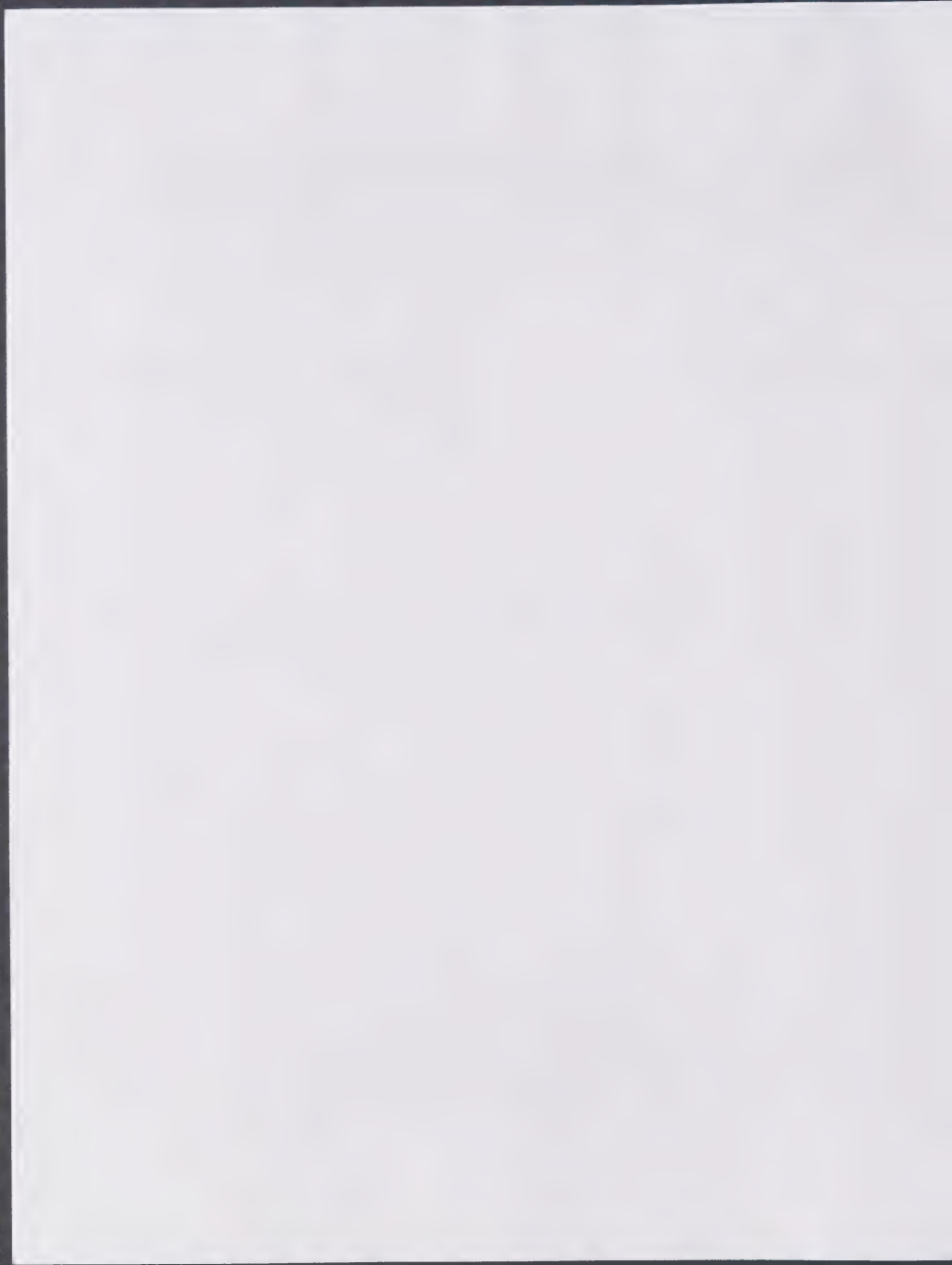
The careful treatment of the face with the almost sketchy manner of painting or drawing the costume, the full mouth and the delicate coloring are trademarks of this artist. I think that you may have with your portrait a very fine example of Peronneau's art of circa the 1760's.

With kindest best greetings,



















ABFA #1445

Artist: French

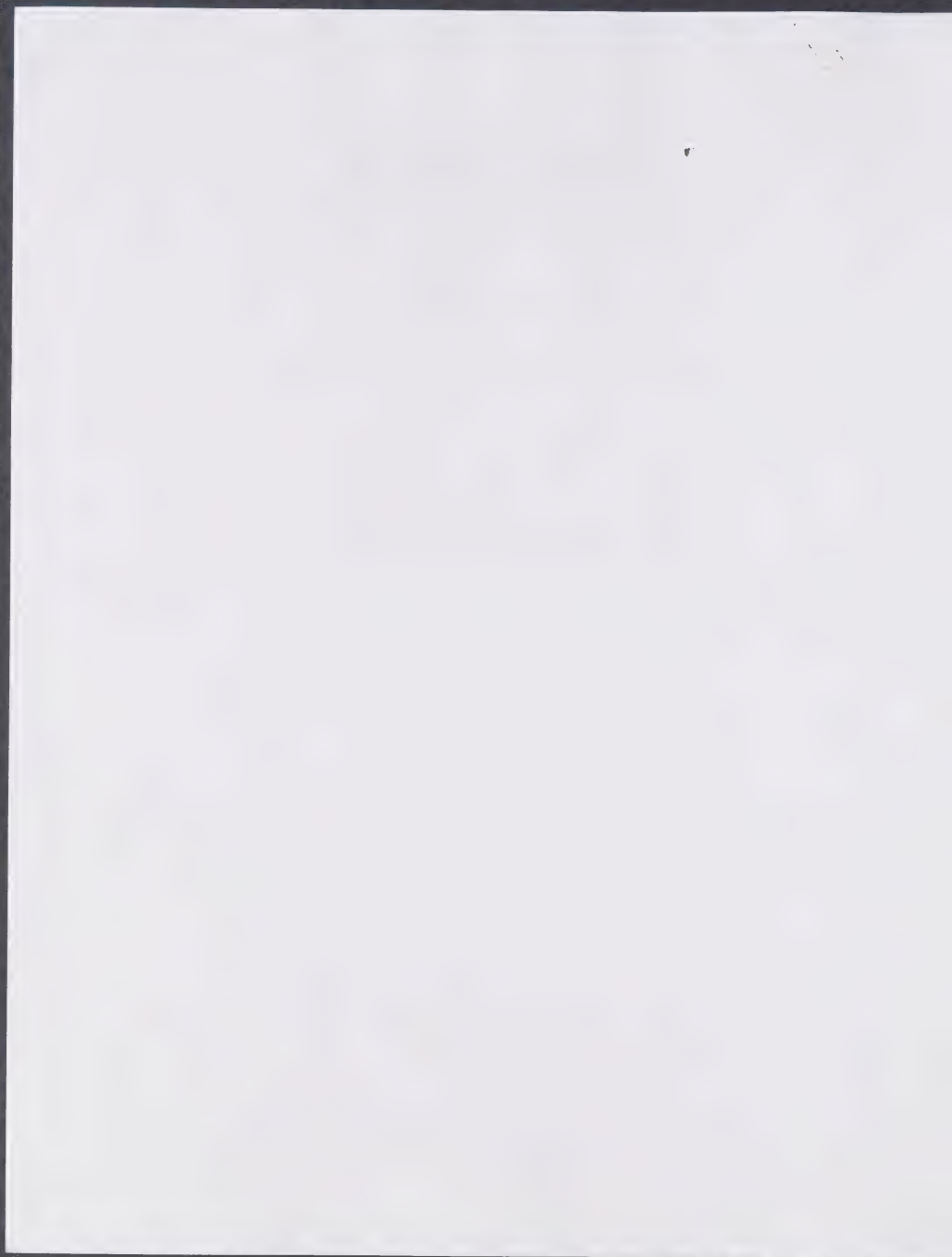
Price Range: *For Serious Collectors - Please Call For Details*

Title: *Portrait of a Young Man*

Dimensions: 20 1/4 by 15 1/2 Inches

Description: Oil on canvas, French, ca. 1760. Every art historian who has looked at this has really liked it, without giving a firm name; but then more art historians expert in Dutch 17th century paintings visit me, than in French 18th century. Professor Marcel Roethlisberger called it "your lovely Fragonard-like portrait"; an expert at Sotheby's called it "Boucher-like". A firm attribution will add to its value, but will not change its beauty.

[Contact Us About This Painting](#)



Amsterdam, 17 June 2004

Dear Mr. Bader,

Yesterday I was so happy to receive
your book with the mail here at Glerum!
I do thank you so much for that!
I'm happy to hear Thalia arrived well and
safely in Milwaukee
Of course, it has been all my pleasure to
have been to your assistance and I do
hope we will speak each other again in
the near future.

With many thanks for the lovely gift
and with the best regards I remain

Yours sincerely,

Christette Sulenta

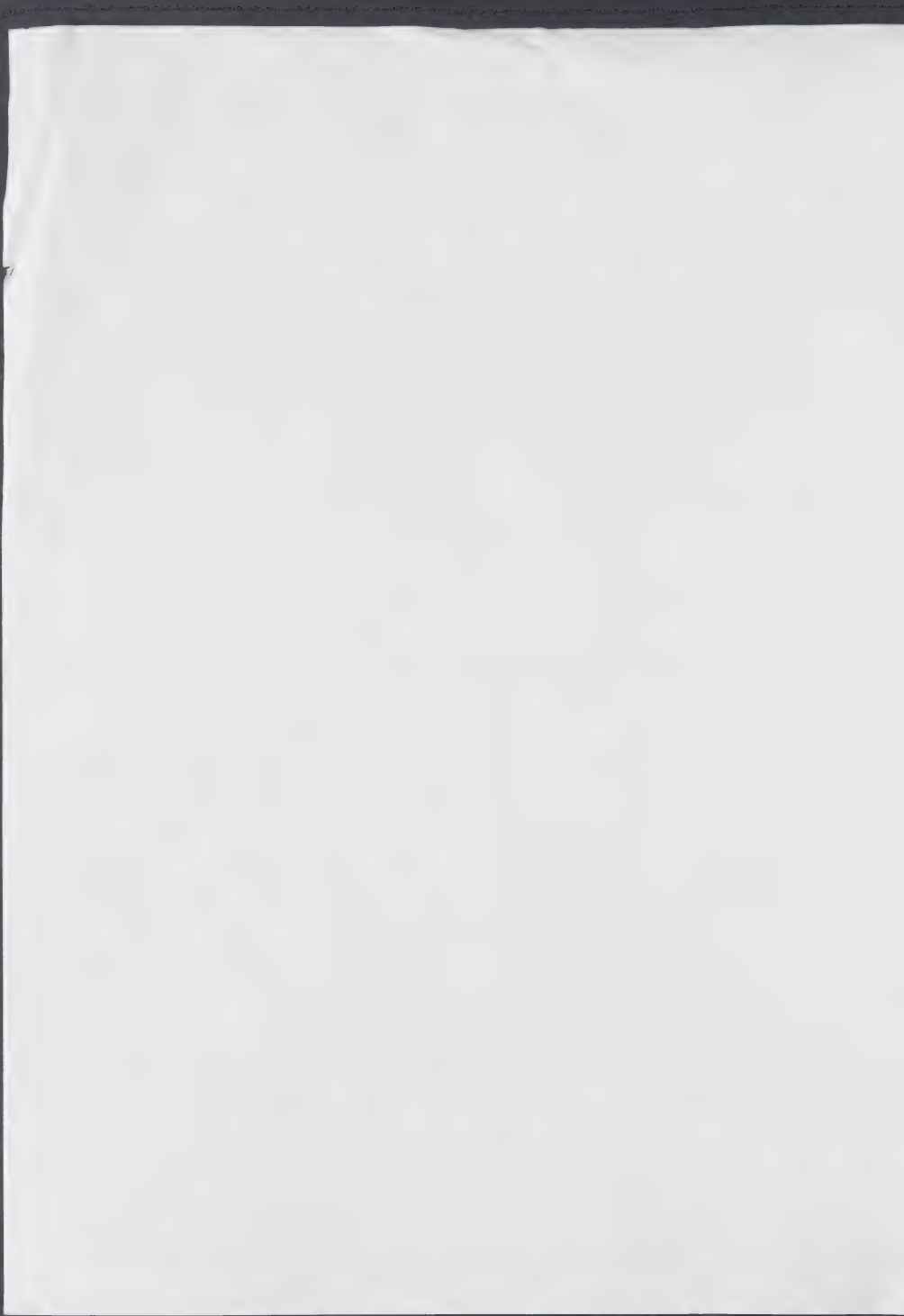
GLERUM AUCTIONEERS
Lekstraat 63
1079 EM Amsterdam
Tel. +31 20 301 29 50
Fax +31 20 301 29 60

GLERUM GENÈVE
Rue du Rhône 59-1
CH-1204 Genève, Suisse
Tel. +41 22 310 33 32
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Jl. Tirtayasa IV/3
DKI-12160 Jakarta, Indonesia
Tel. +62 21 721 05 07
Fax +62 21 724 38 43

INTERNET
E-mail adres
mailto:mailbox@klerum.nl
Website
www.klerum.nl



21 June 2004
Our ref. 415-0120-2004



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

Concerning Frants Henningsen: A Mounted Dragoon

Dear Sir,

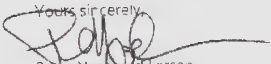
Thank you for your letter of May 13, 2004, concerning the painting by Frants Henningsen: A Mounted Dragoon.

Although we are not interested in an acquisition, we do appreciate the approach. It is surely a fine painting and please give our best regards to your client.

Statens Museum for Kunst
Collections and Research
E: peter.larsen@smk.dk
T: +45 3374 8536

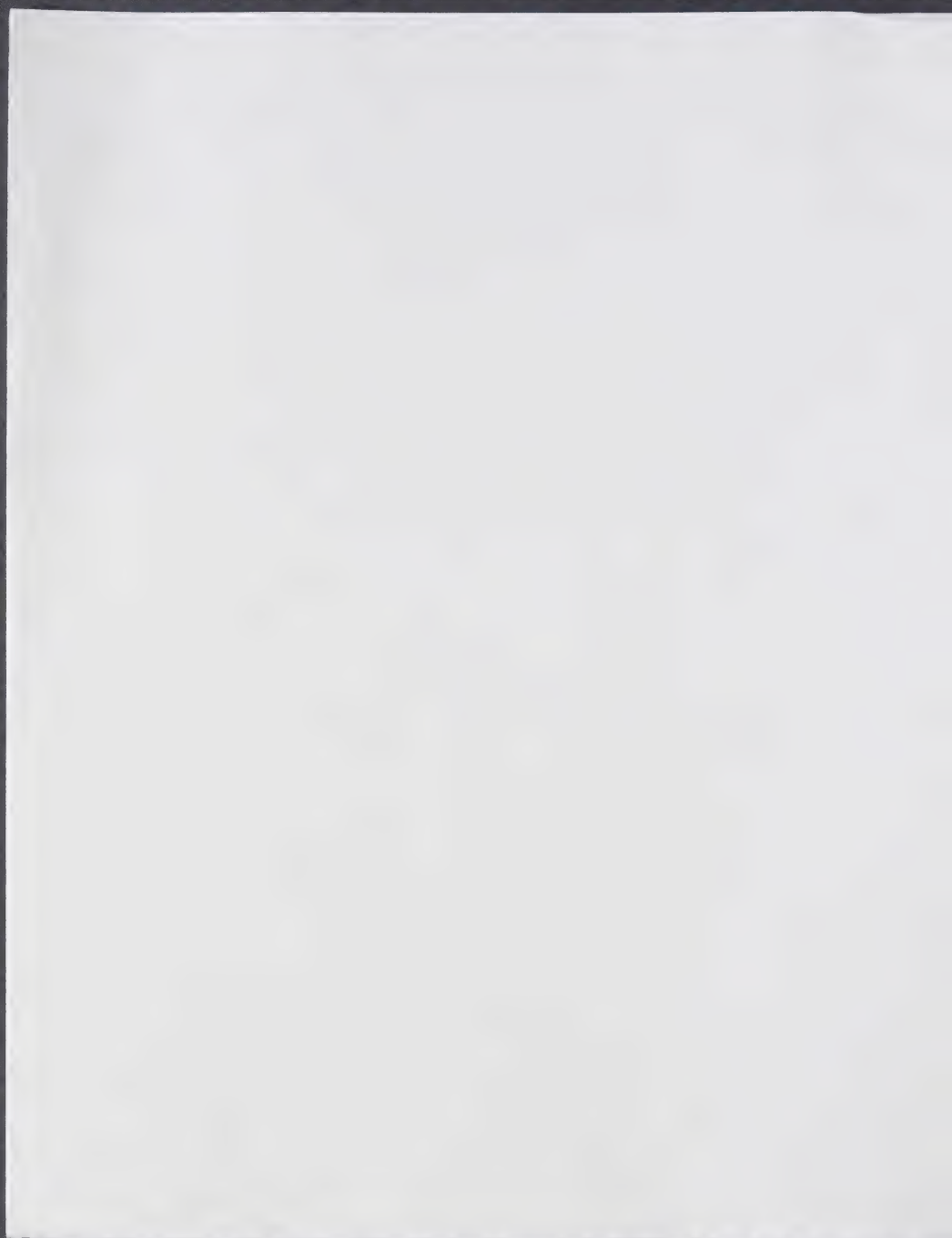
Sølvgade 48-50
DK-1307 Copenhagen K
Vat No.: DK63310417
T: +45 3374 8494
F: +45 3374 8404
E: smk@smk.dk
W: www.smk.dk

Yours sincerely,


Peter Nørsgaard Larsen
Head of Research

Encl.: Two photographs

SORRY!
GM 6/28/04



Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 22 Jun 2004 17:38:58 EDT
To: baderfa@execpc.com

Dear Ann,

I received just now a call from Alfred, which I was very happy with as it was very thoughtful. Unfortunately I gave him the wrong information on a watercolor after the Boucher which he has hanging in the gallery. I told him it appeared in a Sotheby's New York catalogue, which is incorrect as it is in the July 6 Old Master Drawing catalogue at Christie's London, lot number 147:

[Click here: LotFinder@](#)

Can you please tell him that ? Many thanks and best regards,
Gui

mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

Subject: Re: Telephone numbers
From: "Jiri Damborsky" <jiri@chemi.muni.cz>
Date: Wed, 23 Jun 2004 11:30:16 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Ann:

I just talked to Doc. Skursky and the number for stationary phone, which I sent you yesterday, is for his older apartment, where he stays rather occasionally.

The number to his new apartment is: +420-5-4122 6609.

I apology for inconvenience.

Have a great day and please give my best regards also to Alfred and Isabel.

Jiri

mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

Subject: Chemiegeschichte
From: "Robert Rosner" <robert.rosner@tele2.at>
Date: Sun, 20 Jun 2004 22:52:45 +0200
To: "Alfred Bader" <Baderfa@execpc.com>

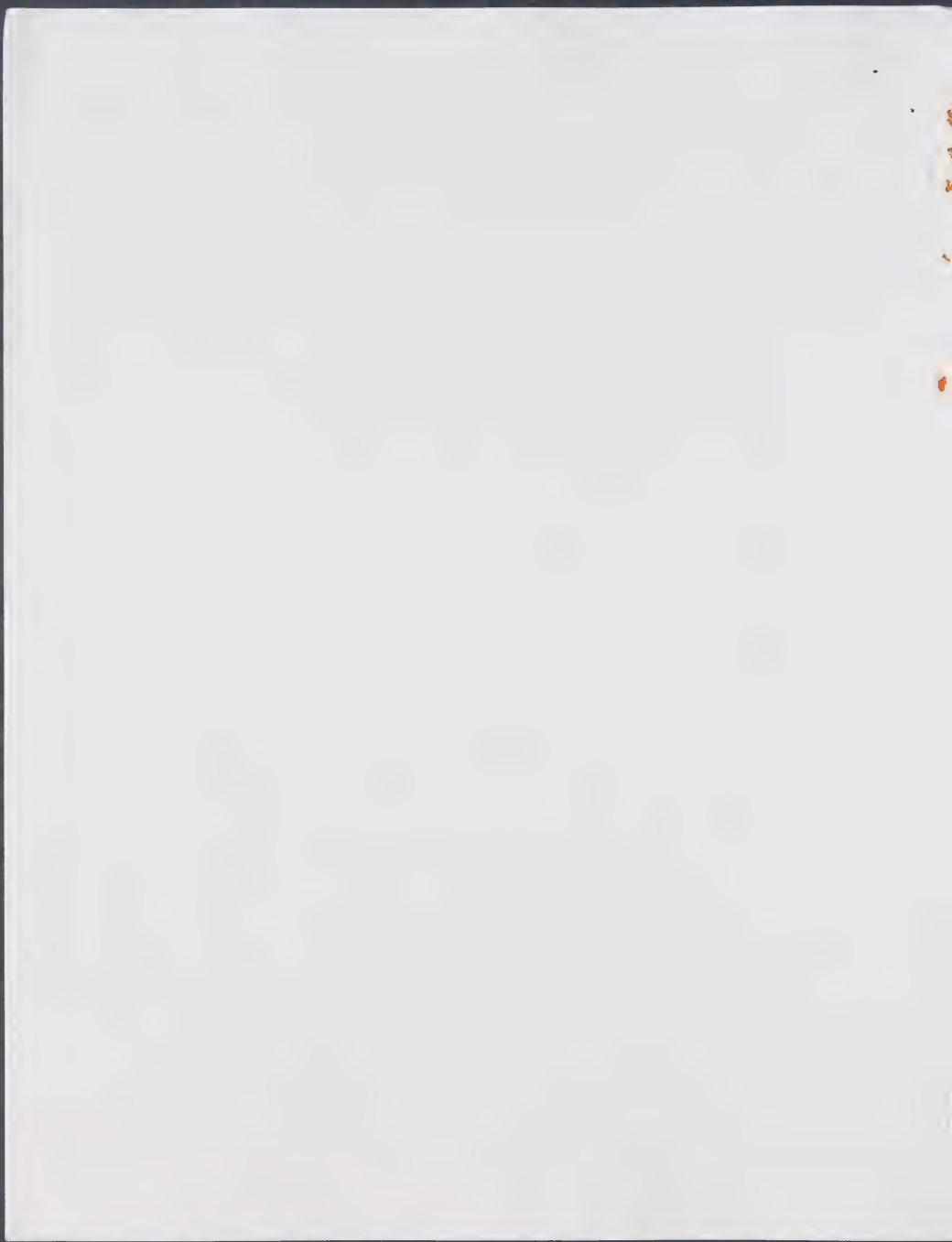
Dear Alfred,

I thank you very much for your offer to support the publication of my book on the history of chemistry. A discussion with the publishing house Boehlau resulted in a price offer on 13.500 Euros and a guarantee that the book will be ready for the Lieben events if I give them the manuscript in July. In the price is included 150 free copies of the book. Further copies can be obtained with a 35 % discount. Unfortunately they did not state in the letter at what price they want to sell the book, but I hope to find that out tomorrow.

I will open next week a bank account *Robert Rosner Chemiegeschichte* for donations with the 1000 Euros, I received from Prof. Winckler. Christian thinks that he will be able to get donations from GOECH and several other institutions but this will take some time. If you would advance the missing amount, it would be a great help. When the other donations arrive, the advanced amount will be available for any purpose, which you want.

Please let me know if you can agree to this sort of arrangements

With many thanks and best wishes
Bobby

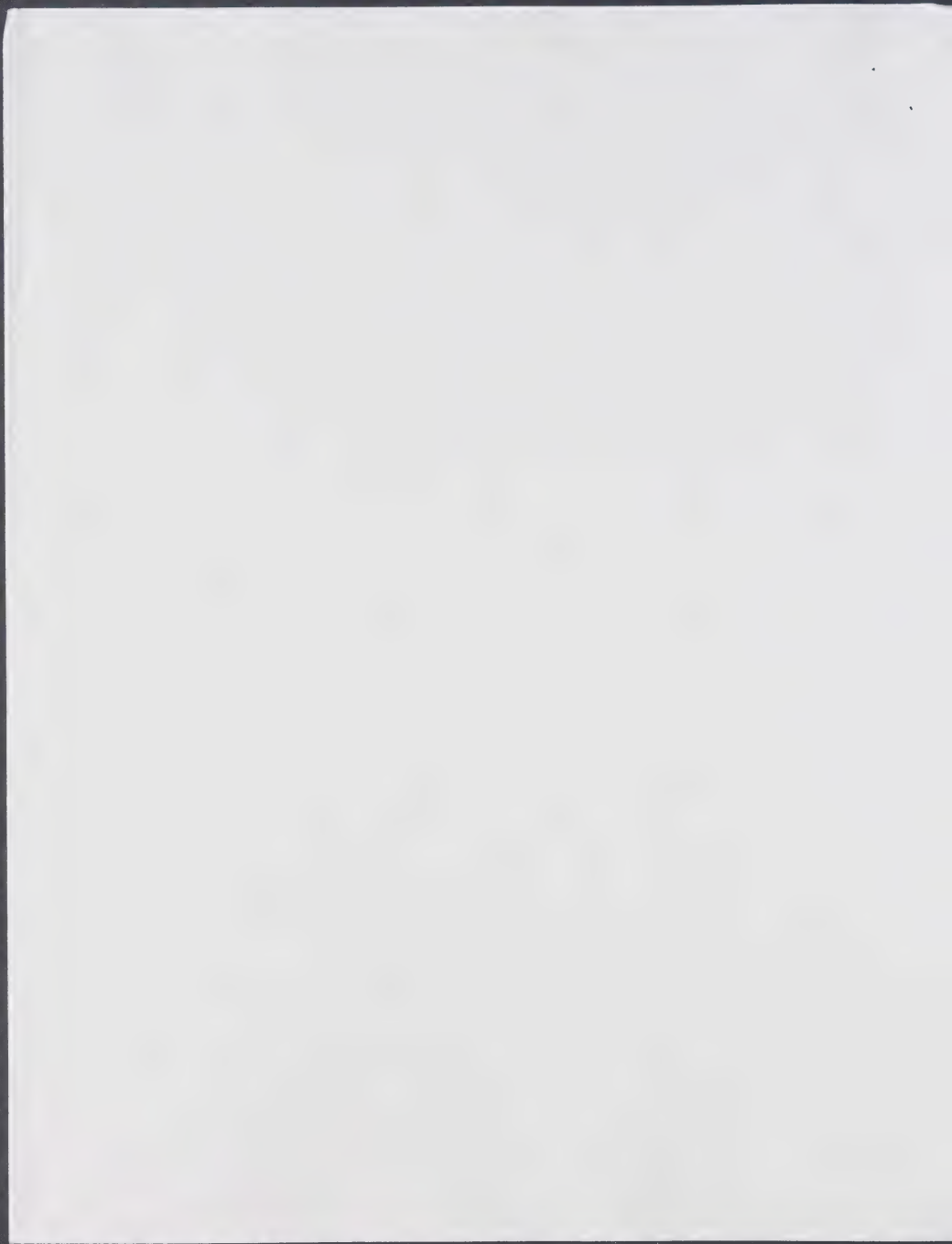


TRANSMISSION VERIFICATION REPORT

TIME : 05/22/2004 21:34

DATE, TIME
FAX NO. /NAME
DURATION
PAGE(S)
RESULT
MODE

05/22 21:33
BEXHILL
00:00:48
01
OK
STANDARD
ECM



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From: "Robert Rosner" <robert.rosner@tele2.at>
Date: Sun, 20 Jun 2004 22:52:45 +0200
To: "Alfred Bader" <Baderfa@execpc.com>

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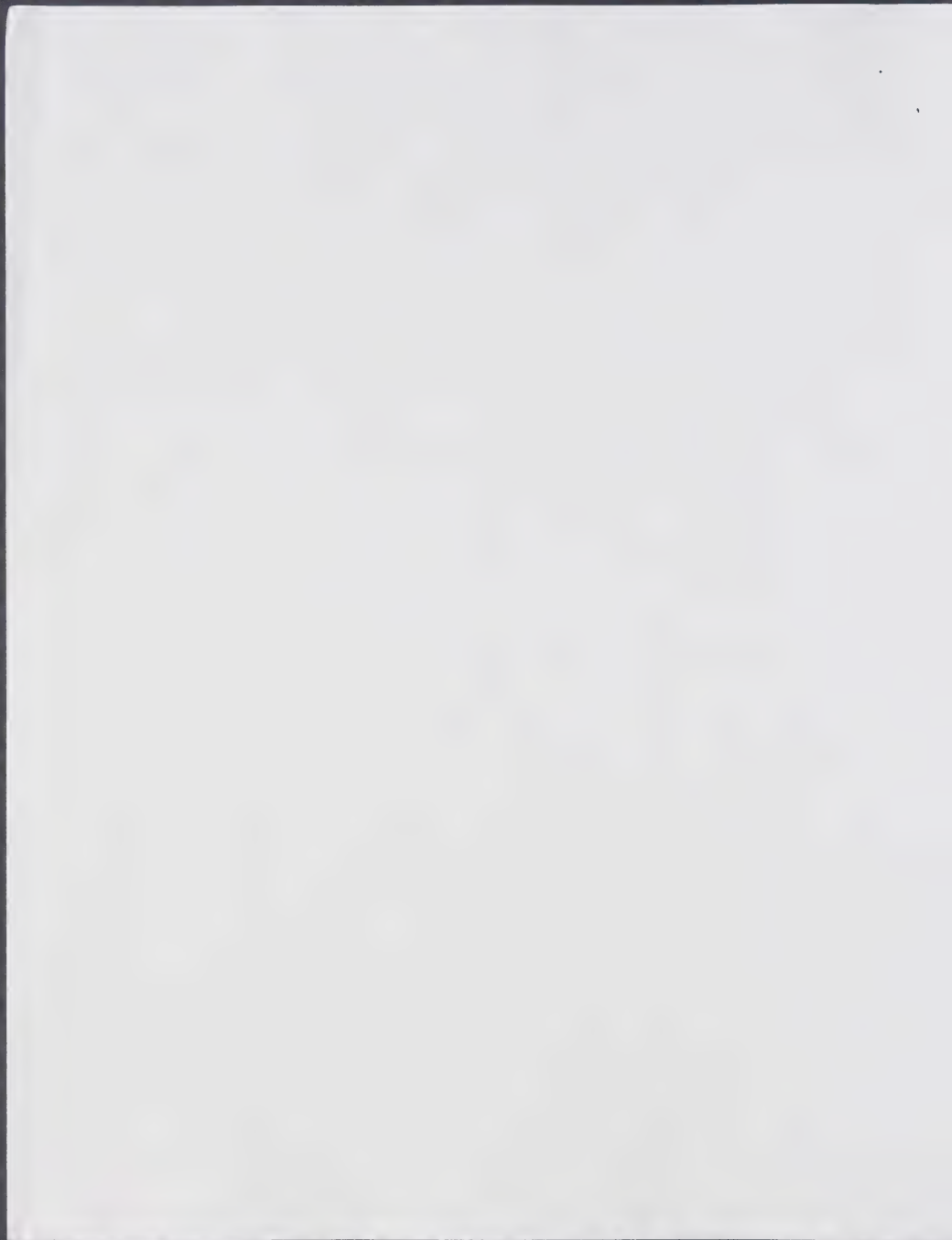
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Bobby

This message scanned for viruses by [CoreComm](#)



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From: "Jiri Damborsky" <jiri@chemi.muni.cz>
Date: Wed, 23 Jun 2004 11:30:16 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

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Jiri

Jiri Damborsky, EMBO/HHMI Scientist
Josef Loschmidt Professor of Chemistry
National Centre for Biomolecular Research
Masaryk University, Faculty of Science
Kotlarska 2, 611 37 Brno, Czech Republic

ph 420-5-49493467, fax 420-5-49492556
e-mail: jiri@chemi.muni.cz
<http://ncbr.chemi.muni.cz/~jiri>
<http://www.loschmidt.cz>

----- Original Message -----

From: Alfred Bader Fine Arts
To: Jiri Damborsky
Sent: Tuesday, June 22, 2004 8:38 PM
Subject: Re: Telephone numbers

Thanks, Jiri! Will give him the numbers in about 30 minutes.

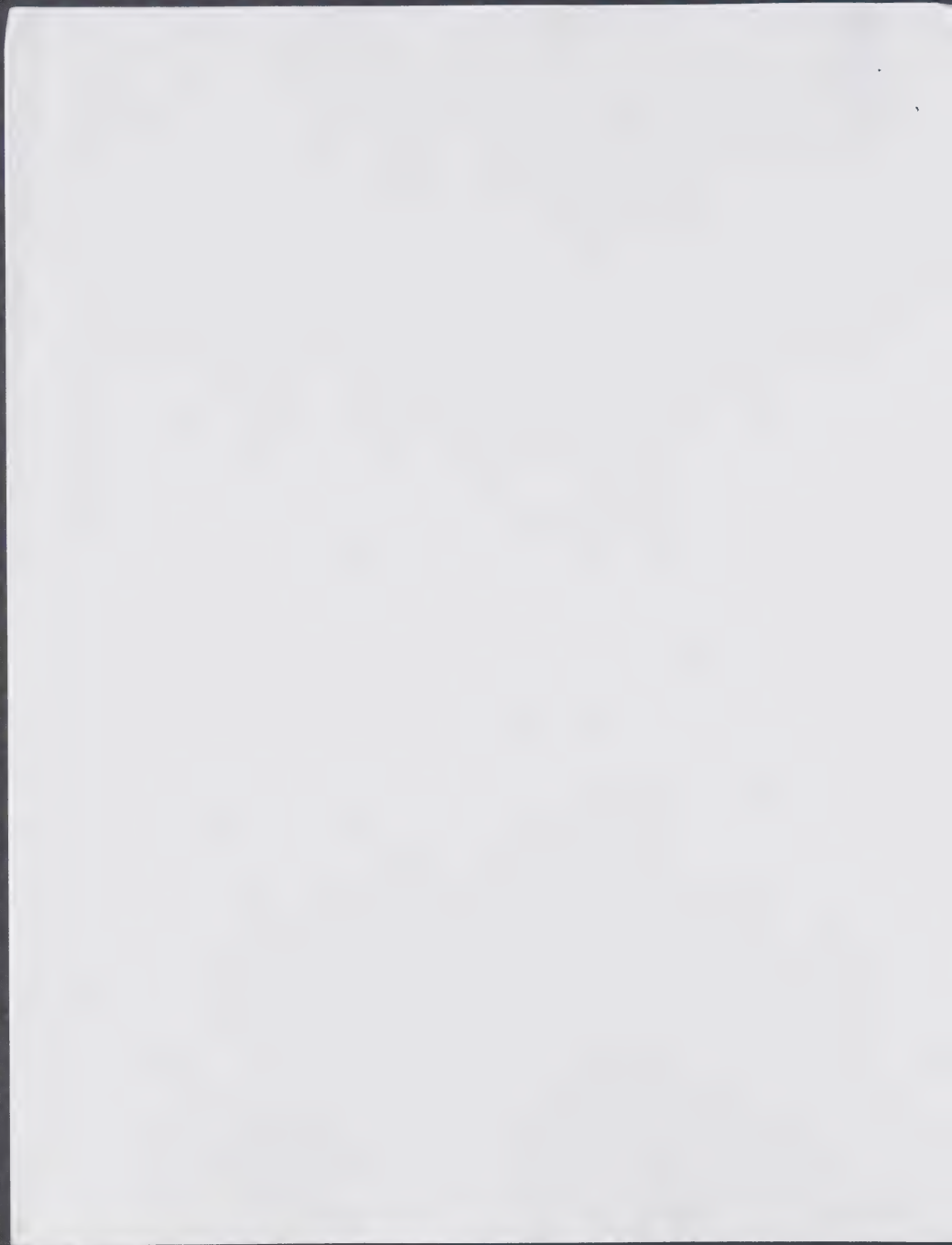
Regards to all,
Ann

Jiri Damborsky wrote:

Dear Ann:
Hello from Brno.

Doc. Skursky's phone number is:
stationary +420-5-49254 076
cellular +420-604-109 763

We do not have stationary phone.
My cellular phone is: +420-606 392 391



Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 22 Jun 2004 17:38:58 EDT
To: baderfa@execpc.com

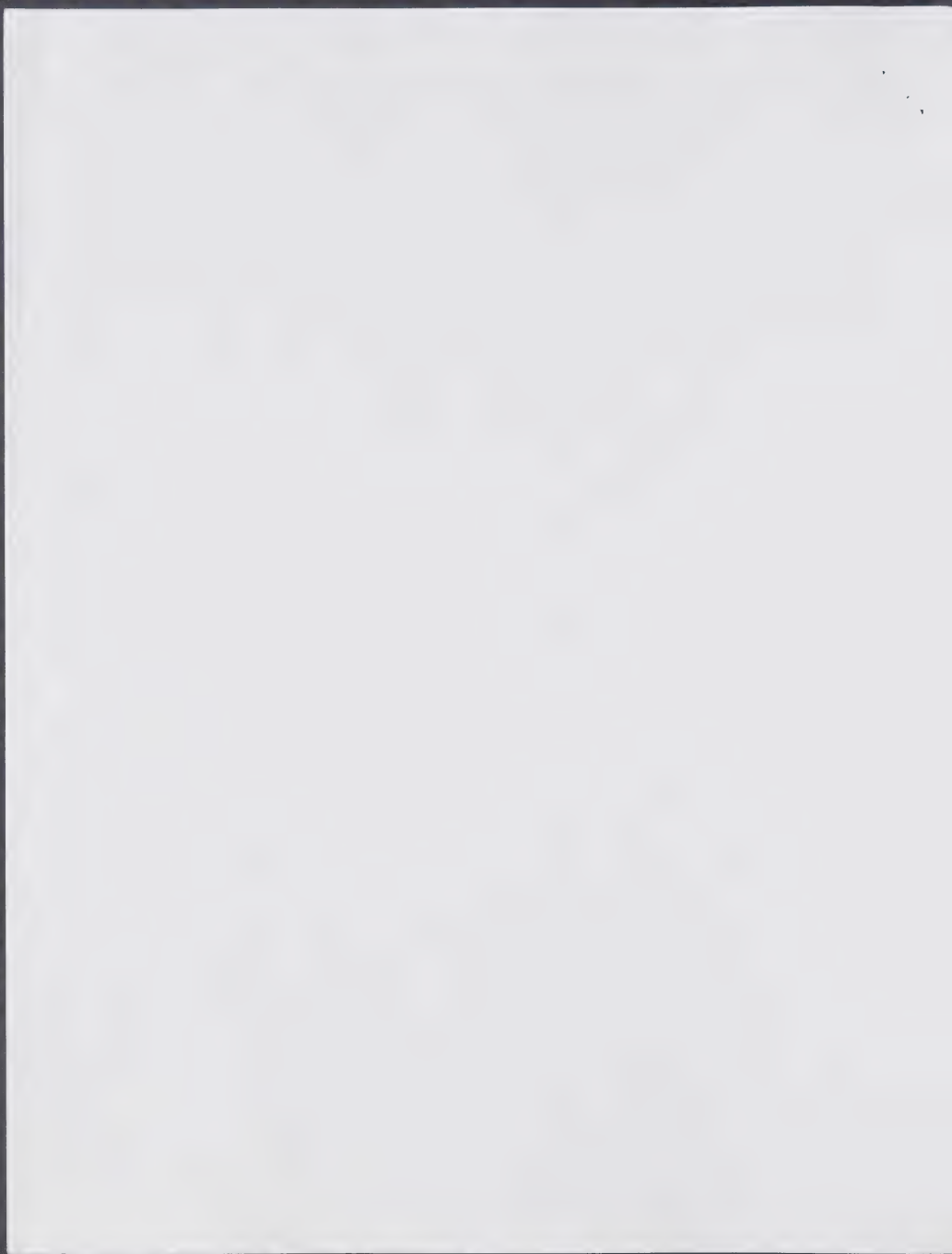
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[Click here: LotFinder@](#)

Can you please tell him that ? Many thanks and best regards,
Gui

This message scanned for viruses by CoreComm



MARVIN SOKOLOW

425 West
Fairy Chasm Road
Bayside,
Wisconsin 53217
(414) 351-5750

June 23, 2004

ANTIQUES
APPRAISER
CONSULTANT

Marilyn Karos
Whitefish Bay, Wisconsin

Dear Marilyn,

The enclosed is re a moss agate and silver and silver-gilt egg by Julius Rappoport, bearing the marks of the maker 'IP', and '84' for silver conjoined with the mark for St. Petersburg, where Rappoport had his workshop. Note that it bears no Faberge marks, as this was made outside of Faberge control or sale.

It was in the Warren Gilson collection, and exhibited as such as item #77 in the Milwaukee Art Museum catalog of the collection. In 1982.

I am enclosing copies of the relevant catalog pages. [If purchased, the catalog will be given to the buyer.] Also enclosed are photographs taken of the egg to show

1. museum labels on the inside of each of the two parts
2. the rim of the mount at the join of the two halves, showing partial Rappoport marks visible.
- 3 and 4. the lower and upper mounts with the full marks visible.

The marks bear the sign of wear obtainable only thru age.

IT MUST BE POINTED OUT THAT THE ONLY VISIBLE GILDING IS ON THE INNER RIM OF THE MOUNT JOINING THE TWO HALVES, AND ON THE SCREW HEADS ON THE UPPER AND LOWER MOUNTS AT THE POINT WHERE THEY ARE ATTACHED TO THE AGATE, ON THE INNER SURFACES. THERE IS THEREFORE NO GILDING VISIBLE ON THE EXTERIOR WHEN THE EGG IS JOINED TOGETHER.

ANY APPARENT GILDING ON EXTERIOR MOUNTS IS THE FAULT OF THE LIGHT AVAILABLE FOR PHOTOGRAPHY, AND IS NOT TRUE COLOR.

It has been stated to me by the owner that verified good payment in full must be made before any transfer of the egg for any purpose. This is beyond my control. The price for the egg is \$7,000., with sale for resale only, so that we [the owner and I] are not liable for any sales tax.

Let me know if there is any interest, so we may discuss showing the egg to the buyer.

Your friend,

✓ CC: Alfred Bader

July 13, 1964

Harry Harris
Western Hill, Washington

Dear Harry:

The enclosed is a most nice and nice and silver-egg by Julius Haggard, bearing the name of the maker, "J. and B. for silver". It is a most nice and nice and silver-egg by Julius Haggard, bearing the name of the maker, "J. and B. for silver". It is a most nice and nice and silver-egg by Julius Haggard, bearing the name of the maker, "J. and B. for silver".

It was in the Western Hill collection, and exhibited in 1917 in the Smithsonian Institution of the collection in 1917. I am enclosing a copy of the original catalog page. In addition, the catalog will be given to the buyer. Also enclosed are photographs taken on the egg to show:

1. The original label on the side of each of the two parts.
2. The top of the egg at the point of the two halves, showing the original Haggard mark.
3. The lower end of the egg, showing the full mark visible.

The marks bear the signature of the maker, Julius Haggard. It must be pointed out that the only visible signature is on the lower rim of the mouth joining the two halves, and on the lower rim of the upper and lower rim with the marks where they are attached to the water on the lower surface. There is therefore no visible signature on the exterior which the egg is marked together.

Any fragment of the egg which is the part of the egg which is marked together, and is not the part of the egg which is marked together, and is not the part of the egg which is marked together.

If you have any other questions, please write to me by the office that will be glad to answer them. The price for the egg is \$1,000, with a 10% discount for cash. Only one egg is available, and I am not taking any more.

Very truly,
Your friend,
Julius Haggard

Subject: Small copper of Mother feeding child attributed to Pierre
From: GuiRochat@aol.com
Date: Mon, 28 Jun 2004 13:40:16 EDT
To: baderfa@execpc.com

Dear Alfred,

I received at long last a telephone call from Olivier Aaron in Paris on the painting by Pierre sold to the Italian lady. He claims that the original address of the gallery does not work as his relationship to Didier-Aaron is slight and that it took this long for my and your letters to reach him. The painting is according to him not by Pierre, but since we sold it with the expertise of Dr. Kahng, I think we should let sleeping dogs alone...

All best,
Gui

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