

Alfred Bader

Alfred Bader Fine Arts - Painting Five

Jordaens

1977-2001

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	10
FILE	15





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 12, 2001

Mr. Neville Orgel  
19 Rehov Chazon Ish  
B'nei Brak 51502  
ISRAEL

Dear Neville,

Don't mind receiving another letter from me within a few days.

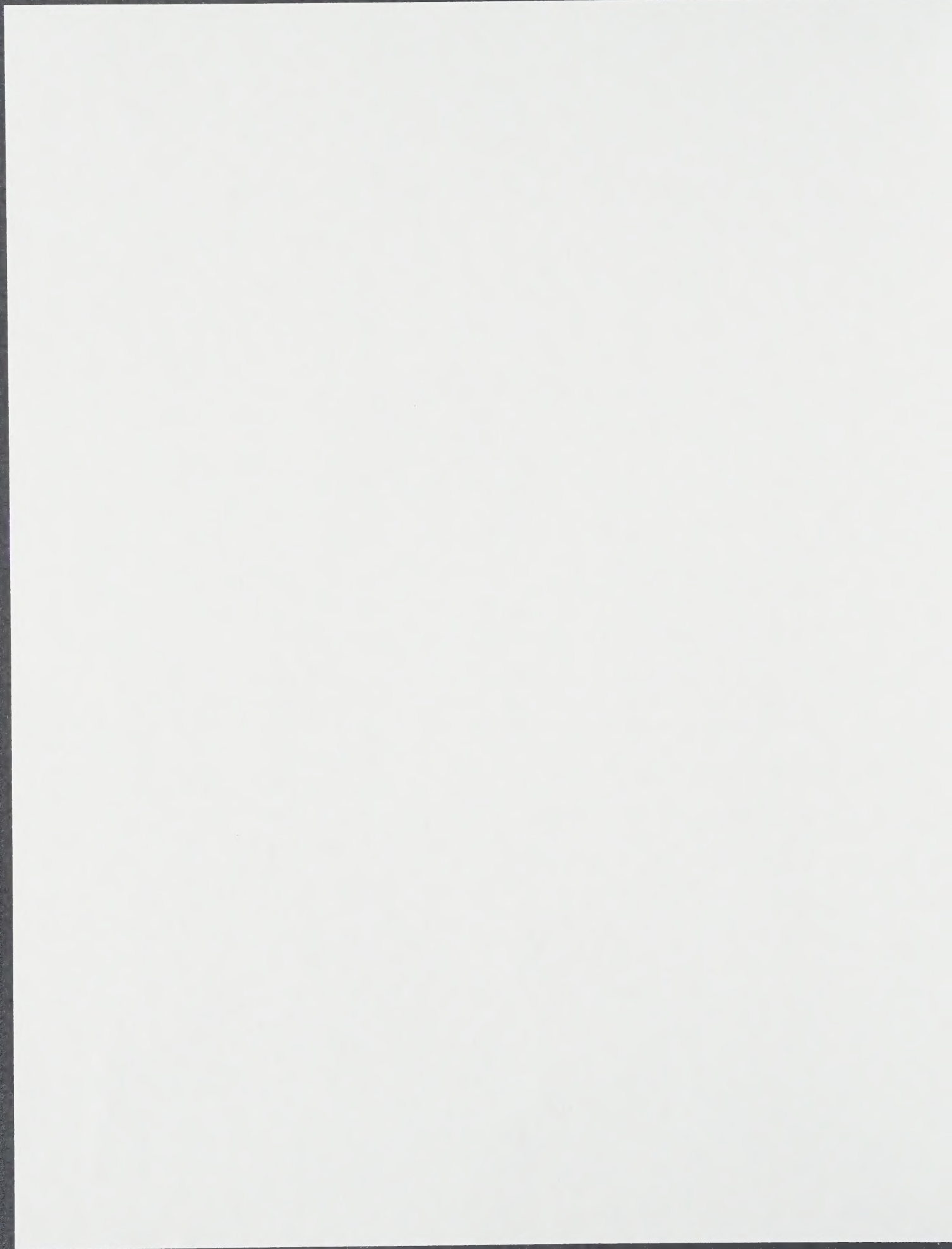
For historical reasons I would very much like to know the provenance of the painting, almost certainly by Jordaens, which you sold me as described on the enclosed. Could you tell me where it came from?

With best regards I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com



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

Dear Harold:

Your detailed letter has given Fanny and me a great deal of pleasure. Many thanks.

Should you, however, be talking to a collector who thinks he loves paintings, but cannot distinguish between Antwerp and Bologna? I hang my head in shame. Fanny so loves that little sketch which I bought on the day of our 25. wedding anniversary that I don't think you'll be able to persuade her to give it up.

I very much look forward to Erich Schlein's and Denis Mahon's comments on the boy's portrait. If both give it to the same artist, we'll know it's right.

Would the Jags be interested in the romantic landscape? I have without anyone interested in American paintings? It came from a northern Wisconsin private collection assembled many years ago, was described in the auction catalog as Thomas Cole, British (because the auctioneer read only the first lines in Benzgit and saw that Cole was born in Hancock!) and was fully signed, in his red paint T. COLE, all in capital letters. Dr. E. Schapiro had recommended a woman restorer friend in London, and as adding a painting to the large air-freight shipments we send is easy, I sent it to her for cleaning and lining. I was very annoyed when she told me afterwards that the signature must have been a later addition because it came off during the cleaning. No doubt a technical examination of the remains (T. C. -) would confirm or deny the correctness of her view. The painting had been in one

Mrs. Randace, in London.

collection for a very long time and it's hard to believe that anyone in the 19th century would have bothered to fake a Cole signature. Incidentally, many Cole paintings are 40 x 60 inches, exactly the size.

With my gifts to Drexel, Oberlin and the Milwaukee Art Center, I have usually bargained as hard as I could with the sellers, and then given the money to the museums. This avoids trouble with the IRS. However, it shouldn't be too hard to get a valuation for an American painting; perhaps the Vope brokers could help.

I traded the Landart with a collector, for a rather valuable painting, simply because I liked the Landart better. I shall ask Dr. Brent next month whether he could recommend a Munich dealer to value it.

The Joseph and the Baker, purely Neft 1650-1655 is my favorite painting, despite being nameless. I just wish I could find more such nameless paintings! Dr. Schapiro had a number of such and nameless paintings, and I shall try hard to attend these sales.

Allerheylliche Gruesse,

Neft

Opp. a

October 18 1977.

~~January~~



Queen's University  
Kingston, Canada  
K7L 3N6

26 April 1984

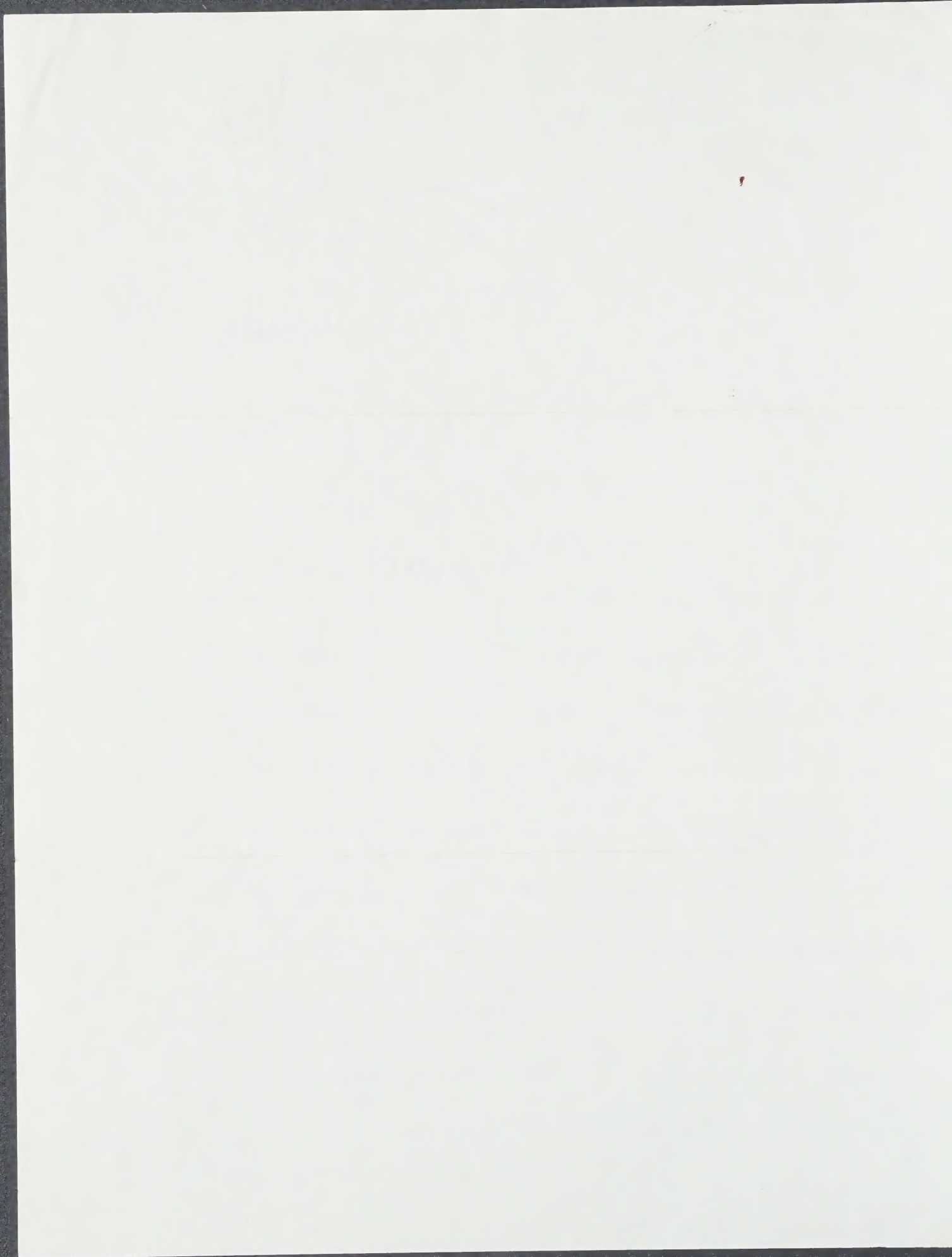
Dear Alfred and Isabel,

Enclosed is a photocopy of the portrait by G. F. Caroto, brought to mind by your recently acquired picture. Caroto, it turns out, was born as early as 1488/89 (in Verona) and is last ~~heard~~ <sup>heard</sup> of in 1562. He may thus be too old to be the author of your portrait, but there may be some connection none the less. Certainly it is very rare to find a sitter holding a drawing of this sort.

I am still under the influence of the marvellous weekend I spent with you. I have the highest expectations of the exhibitions — shared by everyone else here — and I shall do my utmost not to disappoint you in the catalogue.

With sincerest thanks,

Yours ever,  
David





FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

October 13, 1977

Dr. Alfred Bader  
2961 North Sheard Ave.  
Milwaukee, Wisconsin 53211

Dear Alfred,

Thank you so much for the wonderful hospitality in Milwaukee. I really enjoyed your collection. Seymour and I were just raving about some of your marvelous pictures from the Rembrandt School.

I just took the photographs you gave me to Sydney Freedberg who is a wonderful connoisseur. He got extremely excited about the oil sketch with the two heads and thinks that you are very lucky as he is convinced that it is by Annibale Carracci. If he were allowed to give you an estimate, it might be as high as six figures. It is obviously an object which would help him very much in his teaching. The other Carraccesque portrait (he agrees with Middeldorf) belongs to the generation of Carracci followers, but he does not think it is by Guercino. As I promised, I will send the photograph to Erich Schleier in Berlin. He also looked at the Crucifixion with Saints and suggested Puligo or perhaps even one of Puligo's followers for this picture rather than Bacchiacca. Remember Puligo was one of the alternatives I had in mind at first, but then discarded. He obviously, however, cannot give a certain attribution on this picture without seeing the original.

I also looked at the photographs and reproductions of works by Thomas Cole and Thomas Doughty, and your painting is infinitely closer to Cole than Doughty. I will have to wait for a photograph to check it further, but I am certain that it belongs to the earlier generation rather than the later.

Do not forget about the Sandrart. Mark Haxthausen, the nice curator of the Busch-Reisinger, a good middle-American who you met, would find a St. John with the Frauenkirche sehr gemütlich in his museum.

Seymour sends his best regards--he's wracking his brain to find an attribution for your beautiful Jacob and Esau, but in vain.



Dr. Alfred Bader  
October 13, 1977

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The stay in Milwaukee was definitely the high point of my trip and alot of fun. Best wishes to your wife.

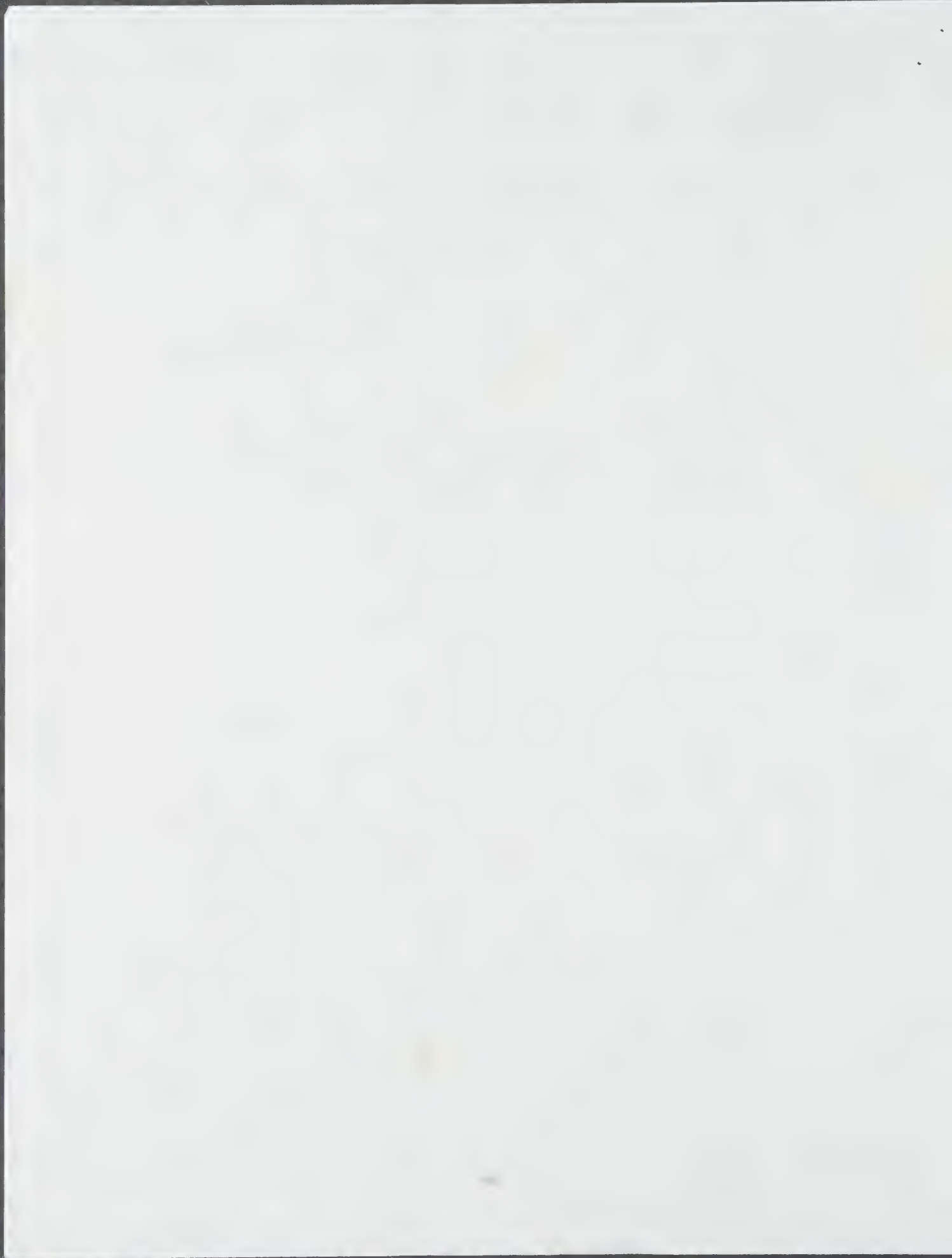
All the best,



Konrad Oberhuber  
Curator of Drawings  
Professor of Fine Arts

KO/ms

P.S. I am just looking at a letter from Suzanne Lepsius, the friend of Schapiro, and she told me that the sale will take place at Christie's, so things seem to be settled definitely the way you would like them.



1905

Neville Ortel.  
One Albemarle Street,  
London, W1B 3HF.

01-499 5779.

PAINTINGS AND DRAWINGS

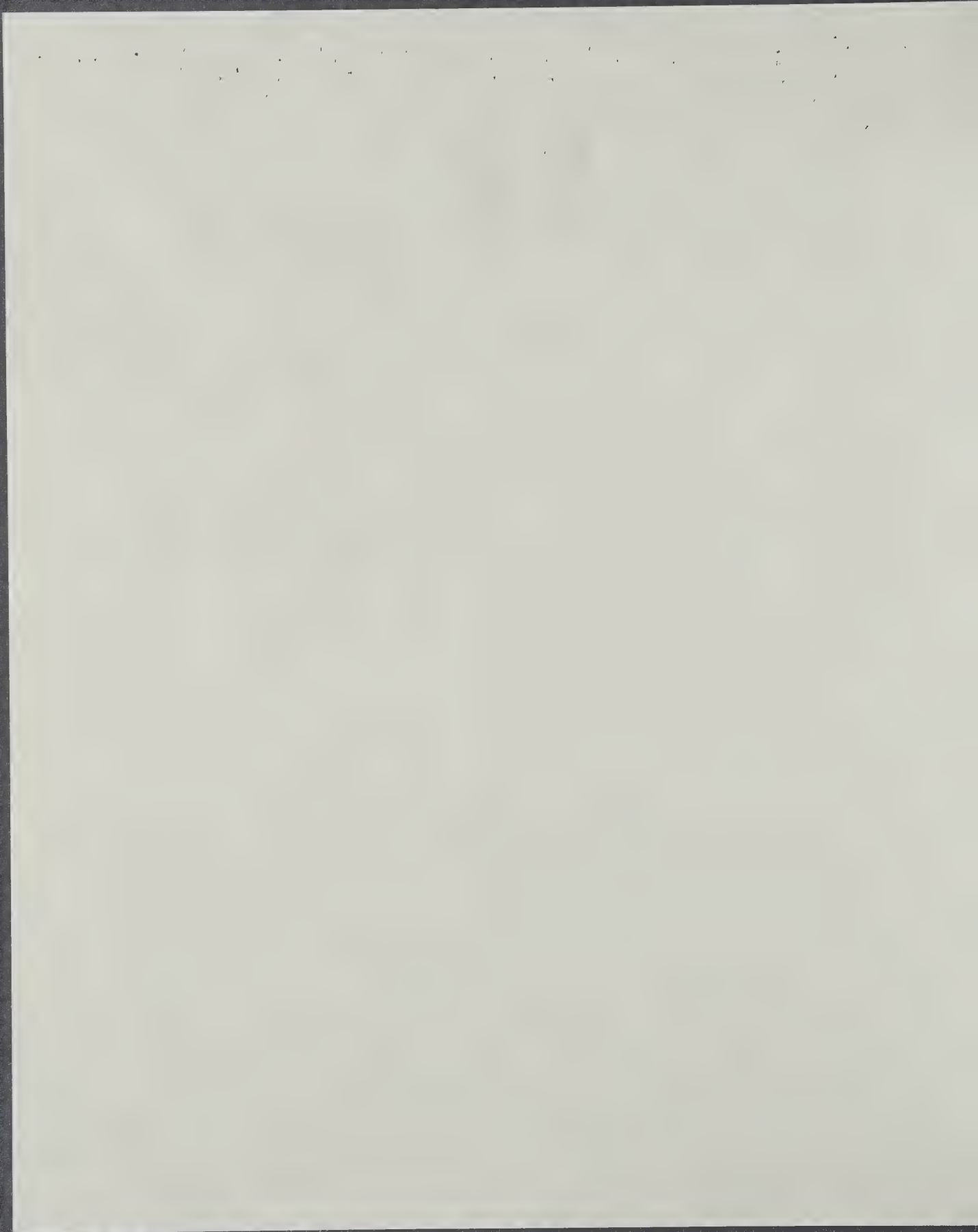
D. Alfred Hicks  
2961 North Shepard,  
Milwaukee,  
Wisconsin,  
U. S. A.

27th July 1977

Attributed to Jordaens:

"Two heads", Oil on paper on wood 15" x 16"

£200 + 10% P.V.A.



# THE FITZWILLIAM MUSEUM

CAMBRIDGE CB2 1RB ENGLAND

Telephone (0223) 69501-3

4 May 1979

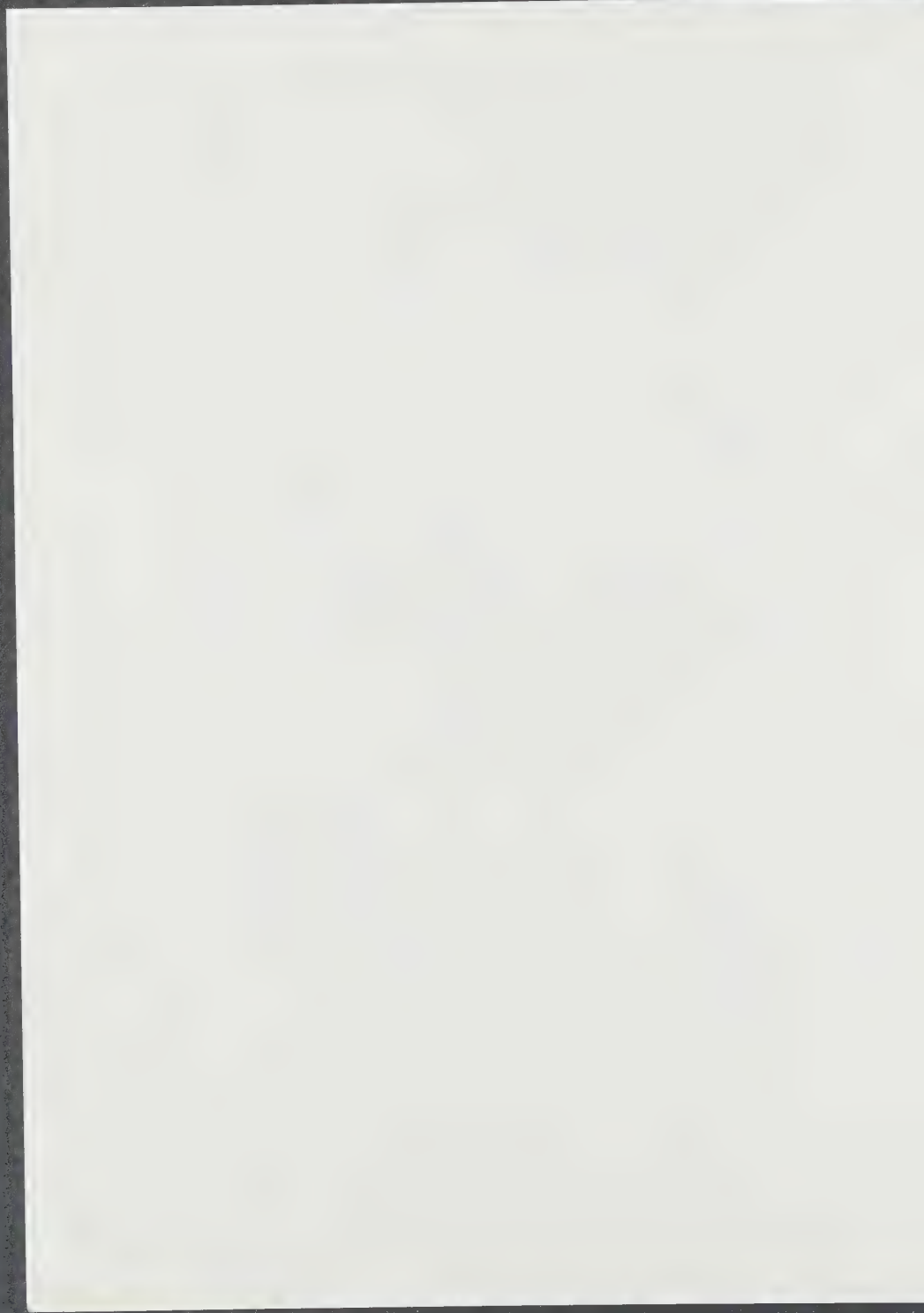
*Dr R Bader*

I am very glad to get your letter of 22 April, giving me the dimensions of the oil sketch on paper (mounted on panel) as 14 1/2 x 15 1/2 inches. I should be very glad indeed to see it among your other paintings, if and when I get a chance to come to Milwaukee. I am afraid that there is no obvious prospect of my doing so. As I wrote to Ian Kennedy, I think that his suggestion that the sketch is by Jacob Jordaens is correct. I am amused to see that it makes an appearance, anonymously, on the cover of Aldrichimica Acta, Vol. 12, No. 1, 1979.

*Yours sincerely  
Michael Jaffé*

Professor Michael Jaffé  
Director

Dr Alfred R. Bader  
2961 North Shepard Avenue  
Milwaukee





ULRICH MIDDELDORF  
9, VIA DEI SERRAGLI  
50124 FIRENZE - ITALIA

28th September, 1977

Dr ALFRED BADER  
2961 North Shepard Avenue  
MILWAUKEE, Wisconsin 53211

My dear Alfred,

many thanks for your letter of 3rd September  
and the photographs.

On the portrait of Rembrandt I cannot say  
anything, because I do not have the necessary  
books here, to make comparisons. It looks  
good, but I am always afraid of pictures of  
which there are more than one.

The oil study on paper is excellent, but I  
do not know what it might be. I do not think  
that it has anything to do with the Carracci.  
But Flemish, close to Jordaens?

The Crucifix with the Saints belongs to a  
follower of Andrea del Sarto. The figures  
of the angel and Tobias certainly are done  
after a drawing or picture of his. In the  
Villa del Poggio Imperiale here in Florence  
there is another picture like it.

Anything new on the intriguing portrait, which  
I still keep on my desk? Did you get any  
reactions to my proposal of Guercino?

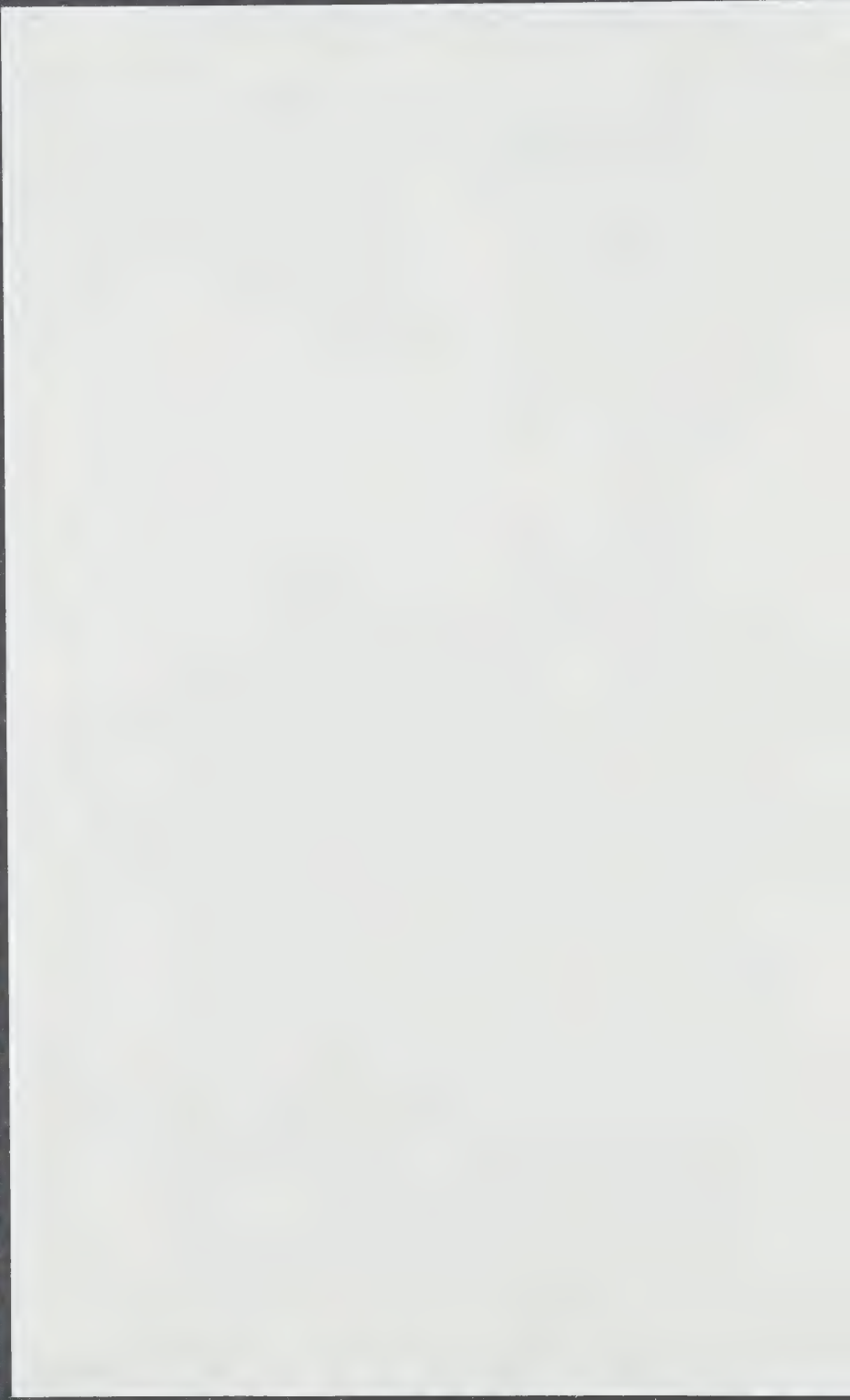
I hope that you and the family are well.  
We are alright, but much too busy for comfort.

Best wishes and greetings from us both to you  
and family.

Yours as ever,



Ulrich Middeldorf





Queen's University  
Kingston, Canada  
K7L 3N6

Department of Art  
8 September, 1977

Dear Dr Bader,

Your kind letter and the photographs arrived this morning, and the following are my initial reactions.

I like the oil sketch very much; in fact it is a little masterpiece. The paint really has been handled with a marvellous vigour. I especially like the little touches around the nostrils, eyes, finger-nails, etc. And as I remember it, the colour is equally lively and appealing.

The portrait by Hendrik Munik I remember well. It grew on me enormously, and I think it would be a very suitable addition to the Art Centre's collection. It is truly remarkable the level of excellence even rather obscure artists maintained in Holland in the seventeenth century! This would also be a very valuable teaching piece.

I would prefer to suspend judgement on the Crucifixion until after it has been cleaned, or until I actually saw it. The subject is indeed curious; perhaps the patron's name was Raffaello, although Tobias looks something more like a portrait. I certainly could use this in teaching, as I can the Nativity if it ever gets restored!

I have always been in favour of our acquiring the landscape by Allegrain. I don't know what Ronnie Laskin has against the painting, but I like it and know it would be very good for our collection.

I am not certain about the Road to Calvary. It looks somewhat familiar, and it may be a print that I am thinking of. In any case, its quality suggests that it is worth keeping this under surveillance.

On the basis of the rather poor reproductions in Bredius-Gerson, it would seem that your new portrait of Rembrandt is as sensitive in the modelling, as penetrating in the interpretation of character, and so on, as any of the known versions of this composition, if not more so. But on the basis of photographs, it would be wrong to say more. However, I do like your portrait very much, but am in fact a total innocent in this field. The scholarly opinions only confuse me, and the remarks made in recent years by Gerson et al have even deprived me of ~~the~~ some of the pleasure I used to experience in looking at works by Rembrandt. What an admission! I do look forward to seeing your picture.

I have nothing more to report about the 'Frans Hals'. I really do not think that there was anything in my strange hunch in Antwerp, but I wonder why it should have occurred.

I shall draw the attention of the committee here to your proposals, and you should hear from Frances in a few week's time.

Thank you again for the photographs,

Best wishes to you and your family,

Ever yours,

David

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

Dear Dr. Bohlin:

Thank you for your informative letter of July 14. When Prof. Posner saw my portrait of a young man (provisionally called Franz [?]) he said that it is certainly not by Annibale, not Bolognese and probably not even Italian! To me, it looks no closer to the very early works of Annibale, that I cannot tell the difference. Not to worry. Prof. Middendorf seems certain that it's an early Guercino! It hangs above my desk, above a fine Brauer, next to a portrait of Rembrandt, ca. 1655, and the lack of a label does not spoil my enjoyment of it.

The Two Men on paper is also a puzzle. As you will see from the enclosed, Prof. Freedberg is certain it's by Annibale, Prof. Jaffé that it is by Jordans. Neither is a plausibly art-historically, but they cannot both be right, and perhaps neither is.

The lesson of course is that one should collect paintings only on quality, not label. The former is permanent, the latter can change.

As you are so interested in Italian works, I enclose reproductions of two <sup>puzzles</sup> more! The 'Curtain' is purely Bolognese and later; I have no name. The Pousmo-like Madonna

is related to a much larger work known from many copies. As a student of drawing, you will be interested in the beautiful underdrawing which is so clearly visible.

I have no compilation of my Italian works, but as a small token of my appreciation for your help, I am sending you one of my French works under separate cover.

Sincerely

Alfred Lauer

July 21 80.