

Alfred Bader

Alfred Bader Fine Arts - Painting File

Squads
[de Voss]

1976-1977

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	51099
BOX	19
FILE	13

Print File[®]
ARCHIVAL PRESERVERS

WWW.PRINTFILE.COM

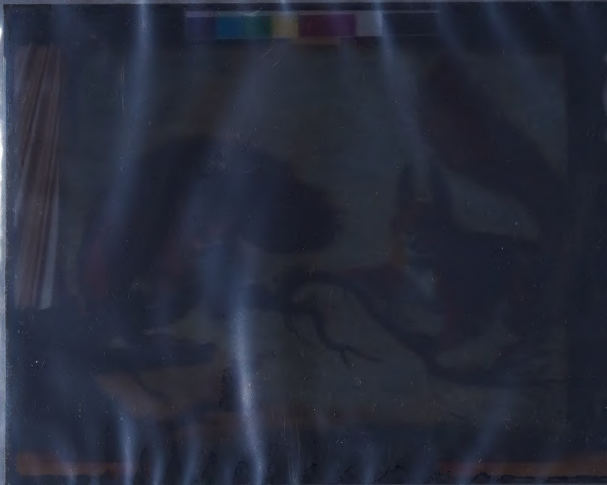
INSERT EMULSION SIDE DOWN

STYLE NO. 15-1

DATE:

ASSIGNMENT:

FILE NO:



Photographs by:
John R. Glembin *N*
February 12, 2005

7

LOUVRE

Département
des Peintures

Monsieur Alfred BADER
2961 North Shepard avenue
MILWAUKEE, WISCONSIN 53211

P./JF/je/94/133

Paris, le 20 septembre 1994

Monsieur,

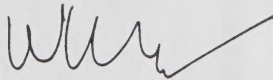
Merci de votre joli envoi. Ce m'est agréable d'avoir de vos nouvelles. Les Ecureuils : un tableau absolument ravissant, ne me paraissent pas de Boel. J'y vois plus du Snyders ou du Paul de Vos (écriture très large et rapide des branches). Quand vous repasserez au Louvre, vous verrez dans nos belles nouvelles salles (39 salles, 870 tableaux montrés, dont une salle consacrée aux Rembrandesques, une vraie salle "Bader", hein ! A voir, à voir ! Cela vaut bien cinq à six expositions...) une douzaine de Boel exposés et vous vérifierez cela paraît autre !

- Le couple, vraie énigme. Plutôt hollandais. -Le milieu des Cuyp ?- Hendrick Blemæert ? Mais pas flamand ! Qu'en dit le génial Sumowski ?

Eh bien, toutes mes sincères et admiratives félicitations et au plaisir de vous revoir.

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués *et très dévoués,*

*Admirativement
et fidèlement vôtre*



Jacques FOU CART
Conservateur Général au Département des Peintures
Chef du Service d'Etude et de Documentation





John Van Kessel

→

Photography By
PAULSON COMING ASSOCIATES LIMITED
28-29 DOVER STREET
LONDON, W.1X, 3PA
01-429-6258

927207



Royal Academy 1955-4 No. 756

Panel BX 16 inches

419330

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

M. Jacques Foucart

Département des Peintures

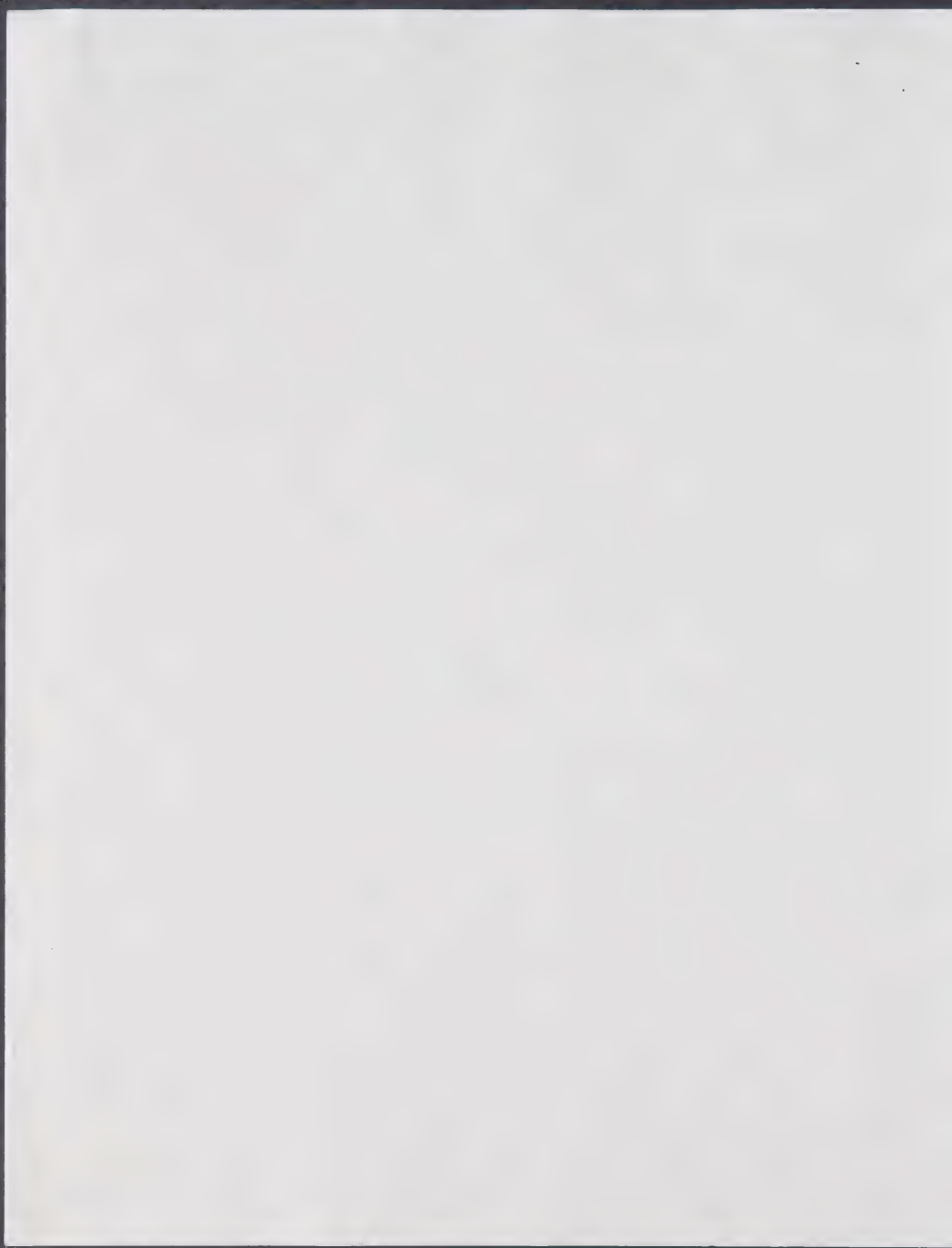
Musée du Louvre

Cher M. Foucart :

Auriez-vous l'obligeance de
m'aider à identifier les peintures de deux
tableaux ? Ci joint les photographies

C'est avec une certaine hésitation
qu'on attribue le tableau à L'écroulé
à Pieter Boel. Le livre posséder tant
de tableaux de Boel que vous faites
sans doute l'autorité mondiale de cet
artiste.

"Les deux hommes" (une allégorie
de la vieillesse ?) me plaît beaucoup,
mais qui est l'artiste ? Ce tableau se
trouve en bon état et il est sans doute
du 17. siècle. Ou il a attribué à



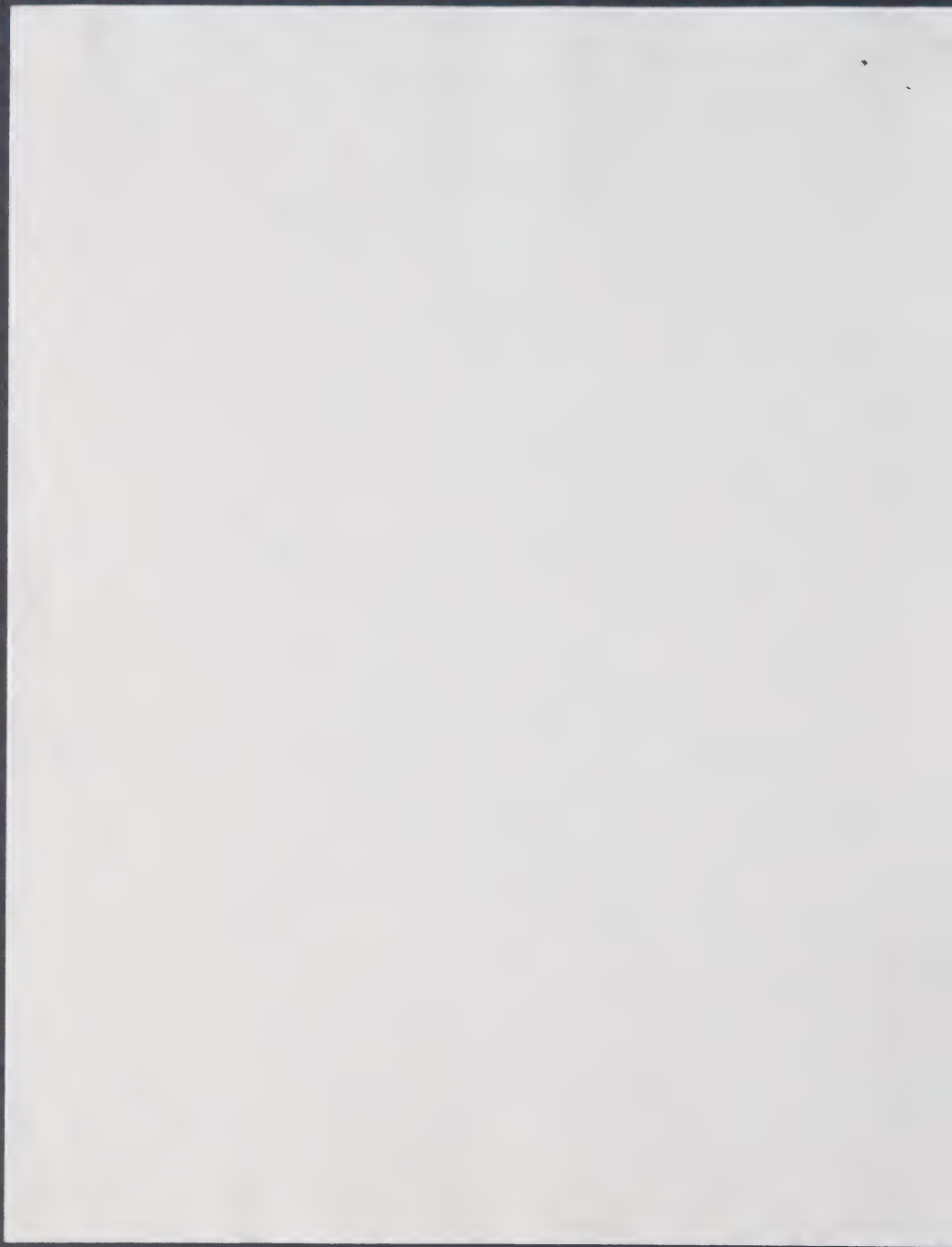
Michael Roberts ainsi qu'à Jacob van Oort,
mais à mon avis, ces deux attributions
sont également fautive.

Je vous prie très respectueusement
de m'aider

Avec mon meilleur souvenir et
toute ma sincère reconnaissance

Y. A. Koen

3. IX 1994



D

FLEMISH



Clean state,
detail

FLEMISH



Original state,
detail

D

FLEMISH



Finished state,
detail



LOUVRE

Département
des Peintures

Monsieur Alfred BADER
2961 North Shepard avenue
MILWAUKEE, WISCONSIN 53211

P./JF/je/94/133

Paris, le 20 septembre 1994

Monsieur,

Merci de votre joli envoi. Ce m'est agréable d'avoir de vos nouvelles. Les Ecureuils : un tableau absolument ravissant, ne me paraissent pas de Boel. J'y vois plus du Snyders ou du Paul de Vos (écriture très large et rapide des branches). Quand vous repasserez au Louvre, vous verrez dans nos belles nouvelles salles (39 salles, 870 tableaux montrés, dont une salle consacrée aux Rembranesques, une vraie salle "Bader", hein ! A voir, à voir ! Cela vaut bien cinq à six expositions...) une douzaine de Boel exposés et vous vérifierez cela paraît autre !

- Le couple, vraie énigme. Plutôt hollandais. -Le milieu des Cuyp ? - Hendrick Blemaert ? Mais pas flamand ! Qu'en dit le génial Sumowski ?

Eh bien, toutes mes sincères et admiratives félicitations et au plaisir de vous revoir.

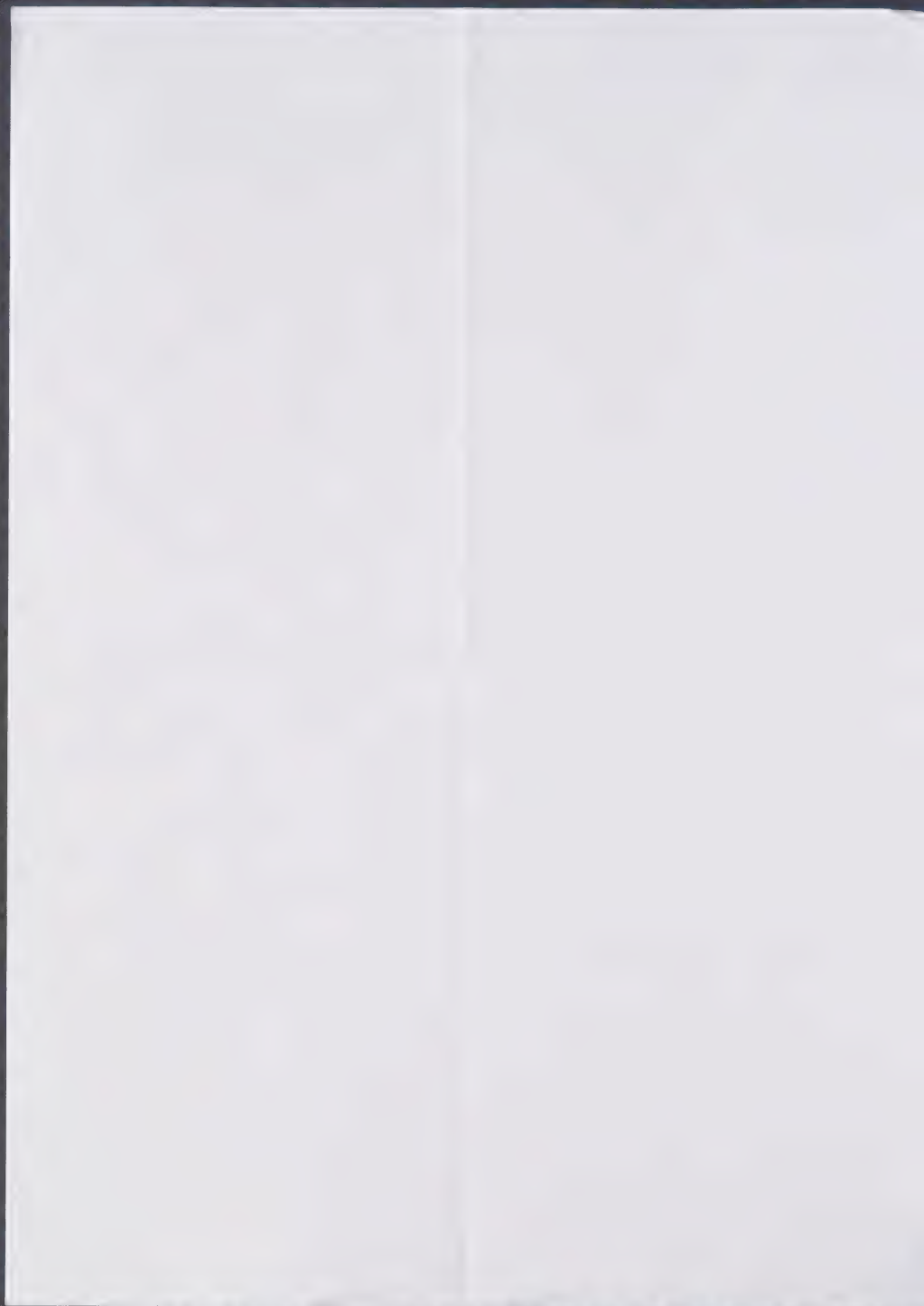
Je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués *et très dévoués,*

*Admirativement
et fidèlement vôtre*



Jacques FOU CART
Conservateur Général au Département des Peintures
Chef du Service d'Etude et de Documentation

Musée du Louvre
34-36 Quai du Louvre
75058 Paris Cedex 01
Téléphone (1) 40 20 50 50
Télécopie (1) 40 20 53 47



rK

copy

D

Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
The Netherlands
tel. 070-3471514

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

From December 10, 1997

New numbers:

tel. (31) 70 3339777

fax (31) 70 3339789

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin 53202
U.S.A.

subject Paintings
reference 98-2355
your letter 24 September 1998

5th March 1999

Dear Dr. Bader,

I am sorry that this answer to part of your letter has taken so long to produce, but the inflow of correspondence has been more like a torrent, recently, and your letter was slightly inundated.

I spotted you and Mrs Bader from a distance at Chistie's party in New York, and had expected to meet you at Otto Naumann's the following day. I didn't make it to Otto's party, however, since my visit to Baltimore that day took longer than expected.

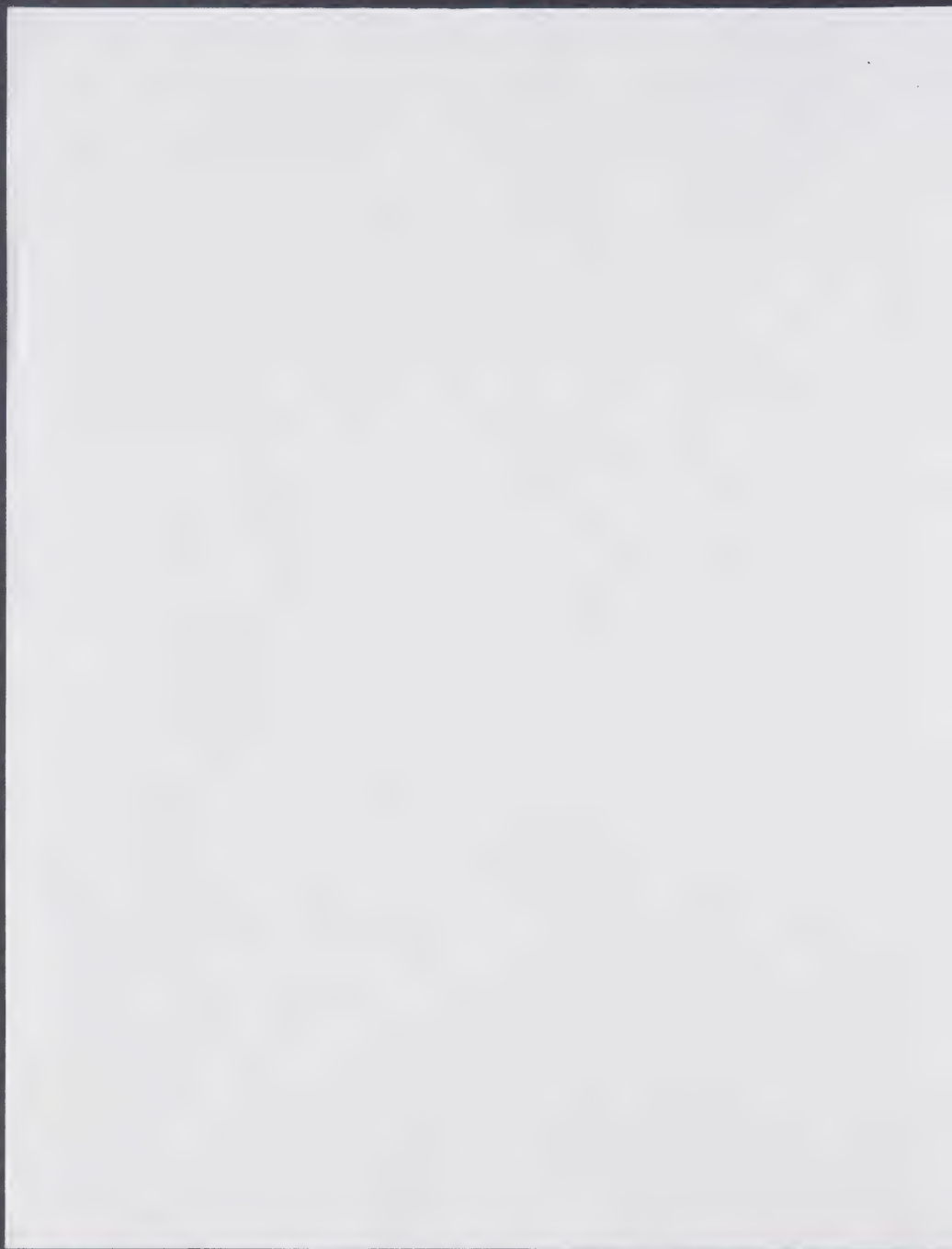
I was completely amazed by the news that it was the Amsterdam police who had put your little paintings into the sale! I do hope that in the end things will be sorted out to everyone's satisfaction, in a reasonable and friendly manner.

As for the paintings of which you have sent photographs, I will follow your lists and provide some comments, where possible. The portraits I have also discussed with Rudi Ekkart.

CONDITIONS

All information and conclusions about art objects, provided upon the owner's request by the Rijksbureau, are the result of the particular art historian's investigation and the Rijksbureau's letter containing such information is not intended as an expertise.
All liability for

F (Corduba) Despite the signature and the fact that it has apparently been accepted in the literature as a work of De Cordua, I find it impossible to associate this painting with any known work by that artist. Particularly, comparison with de Cordua's *Vanitas* from the same year, 1665, in the Musée des Beaux-Arts, Pau (photocopy enclosed) manifests a world of difference. The general style of your painting seems to be French, which, in combination with the German almanac and



music score, might point to an origin in the Alsace area. If I were you, I would have an able technician inspect the signature (which I cannot clearly make out in the photograph, but which seems to spell the artist's name incorrectly) and the Dutch inscription on the almanac page. The latter seems totally out of place: why would anyone write a receipt on a blanc page in an almanac ? (if almanacs had blanc pages at all, which I believe is not true to fact). Moreover, the written text does not follow the surface of the page particularly well, and why would an artist who was working in the Vienna/Prague area by that time want to include a Dutch text in his painting?

K (Snijders) This impressive study of dogs is of course easy to associate with Snijders, but to my mind, in view of the more 'fuzzy' handling, the execution is rather by his associate Paul de Vos, than by Snijders himself. I have tried to find these two dogs in paintings by Snijders and de Vos, but without avail. I enclose some photocopies of hunting scenes by Paul de Vos which hopefully clarify my views, as well as a photocopy of a study of dogs by Snijders (Robels SK 6).

II (Snijders) I agree with Hella Robels (her No. A 169) that this attractive painting of two squirrels is not by Snijders, but I fail to see how it can be associated with Paul de Vos. The thin, brushy handling reminds me somewhat of Jan Brueghel's oil studies, but I failed to find anything similar enough to follow that association up. For the time being we will file it as Flemish school, 2nd quarter 17th century.

2 (Dutch, portrait of a young scolar) We have not come any closer to an attribution for this fine portrait. Personally, of the attributions suggested thus far, I tend to associate it most of all with Dujardin.

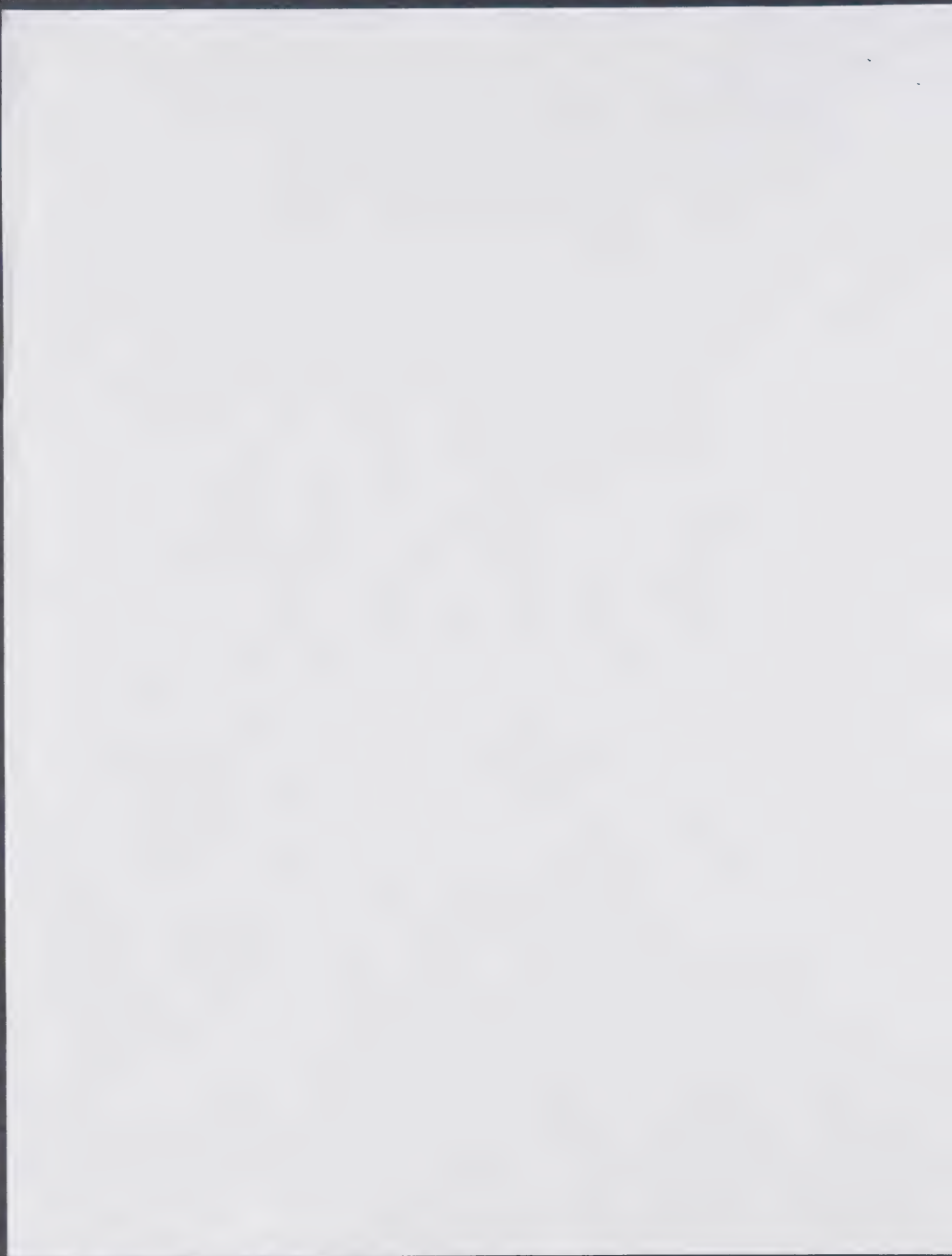
3 (Dutch, portrait of a young girl) Also for this charming girl we are still unable to suggest an author. It reminds me somewhat of Pieter Verelst's manner of the late 1640s, but certainly not enough so to allow attribution.

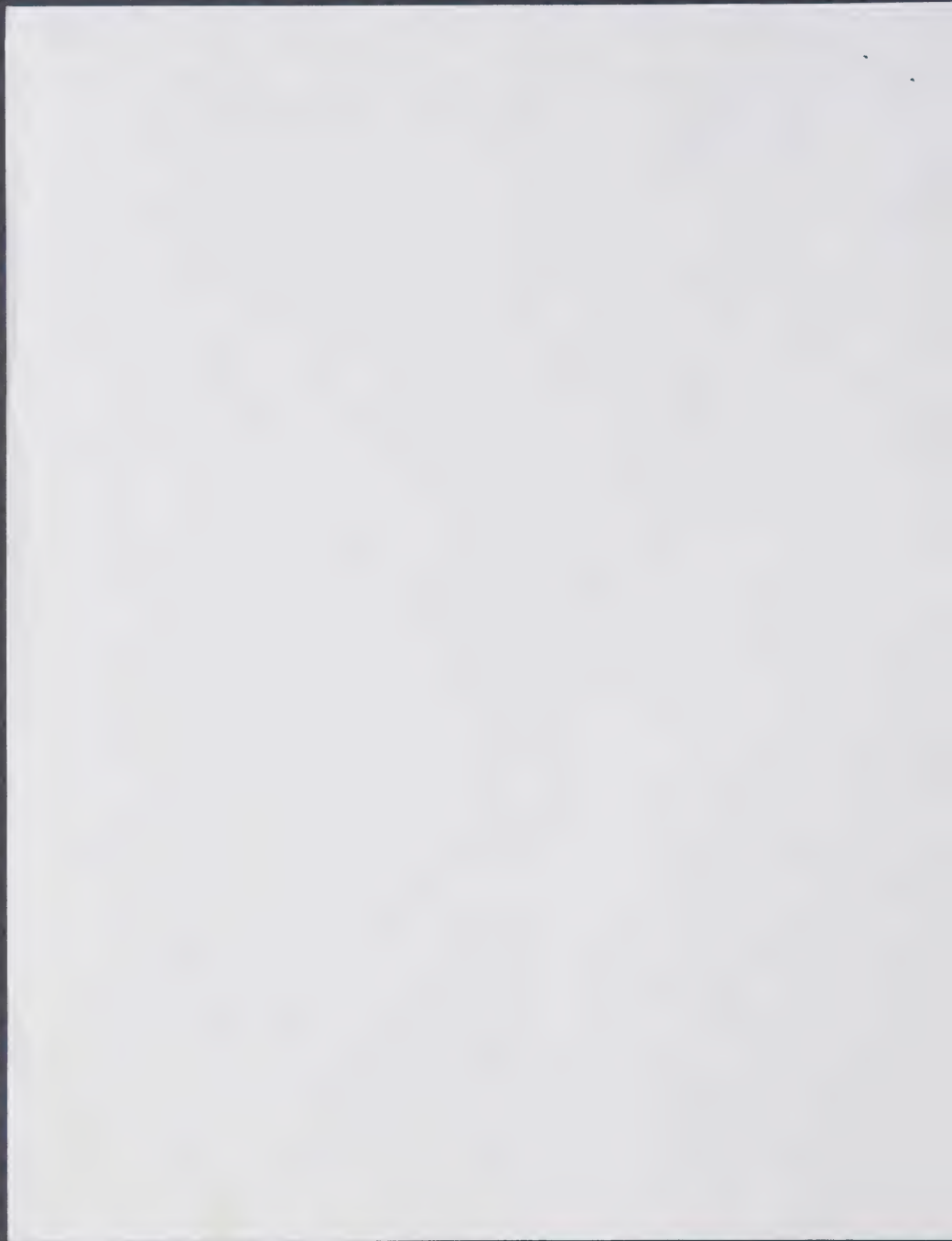
12 (Dutch, portrait of a young woman) Again, no progress. Sumowski's van Noordt suggestion seems quite unfounded.

14 (Jacob and Esau) Several colleagues have looked at this

C O N D I T I O N S

All information and conclusions about art objects, provided upon the owner's request by the Rijksbureau, are the result of the particular art historian's investigation and the Rijksbureau's letter containing such information is not intended as an expertise.
All liability for









~~cancel 2/11 for notes included.~~

Reyer Academy 1953-4 # 258

Panel 13x16"

Not Snyder

Not Bell

Paul de Vos

RK17 close to Jan Breydel

David de Witt R II 02

~~SOUPERS~~
R. K. 17. 1953-4



~~SOUPERS~~
Pp. 100-101

