

Alfred Baker

Queen's University

Queen's Drawings

1976

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
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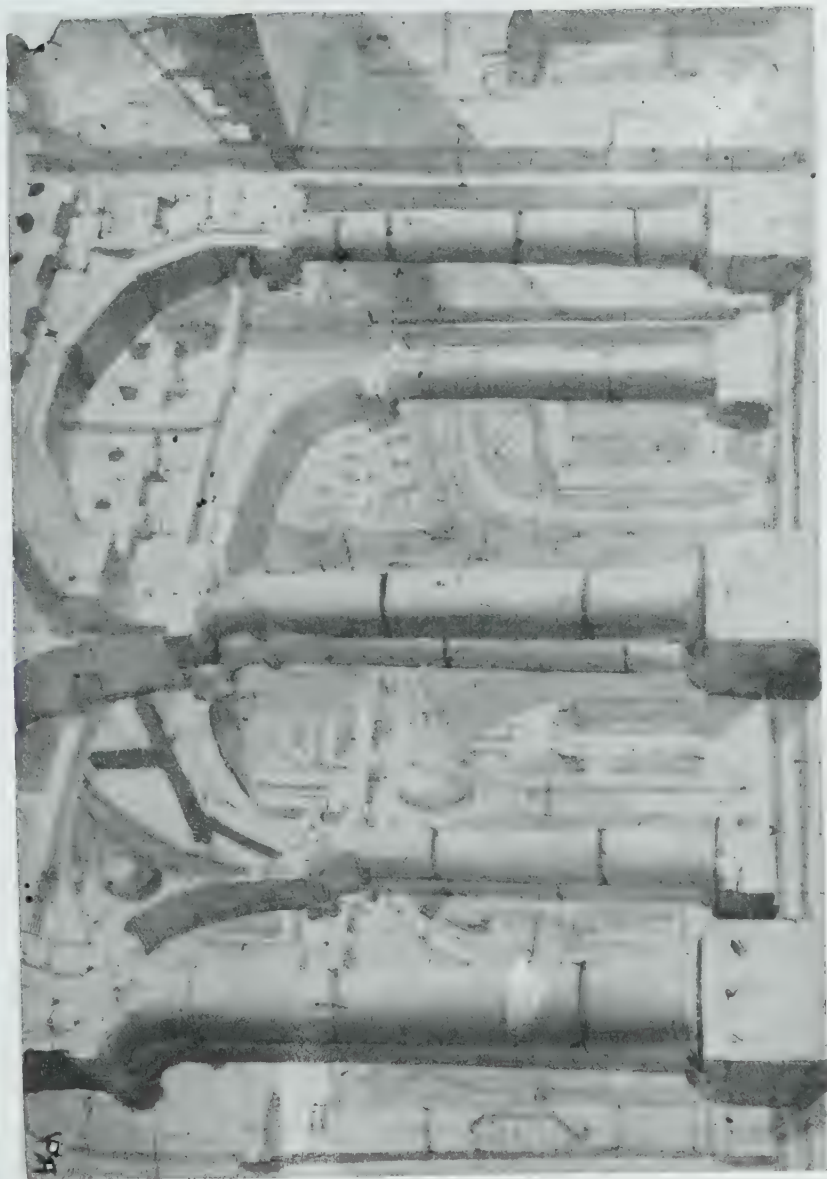
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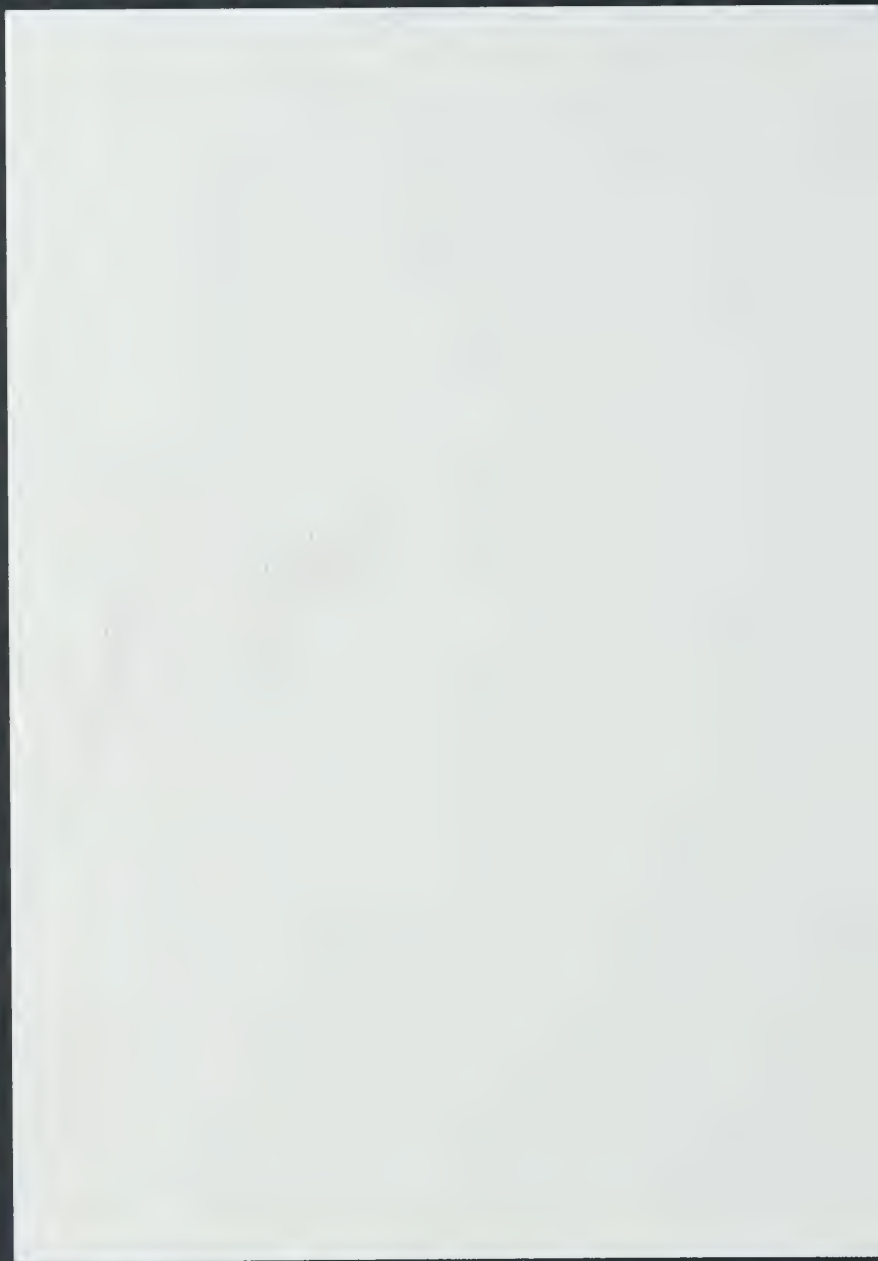


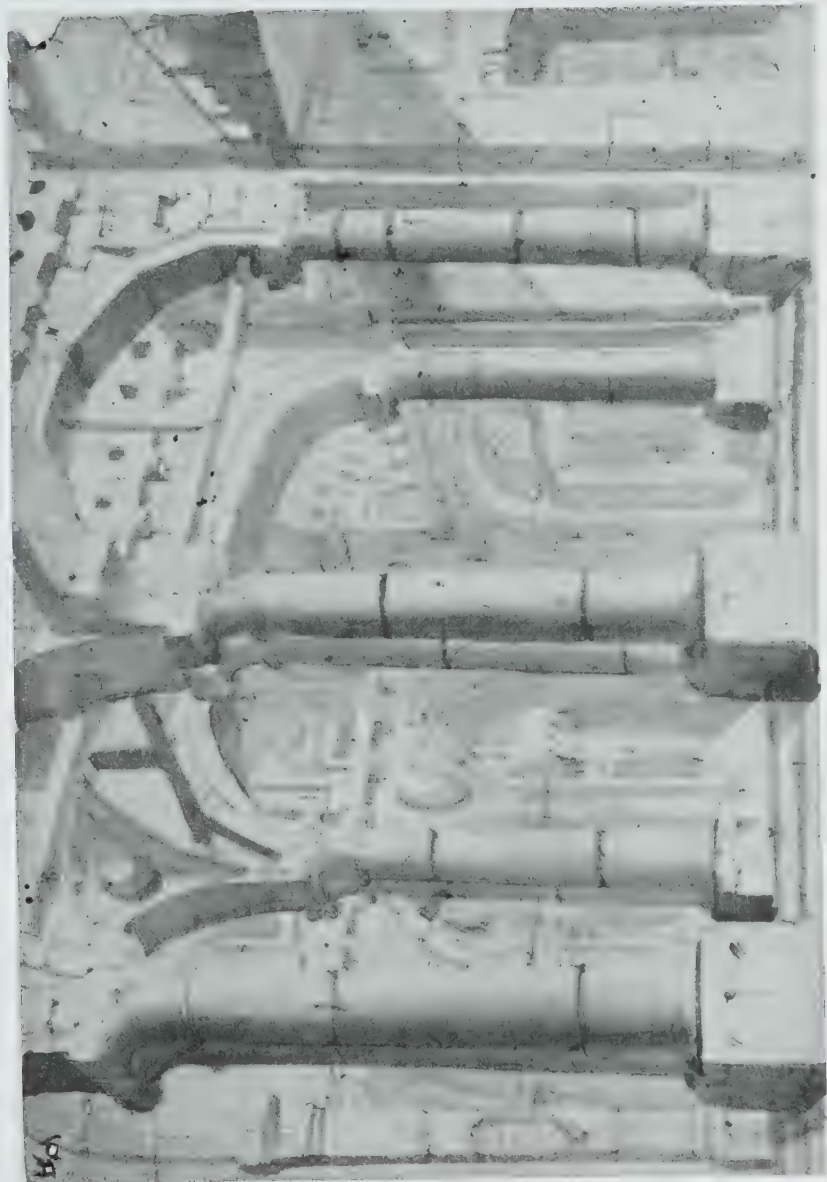




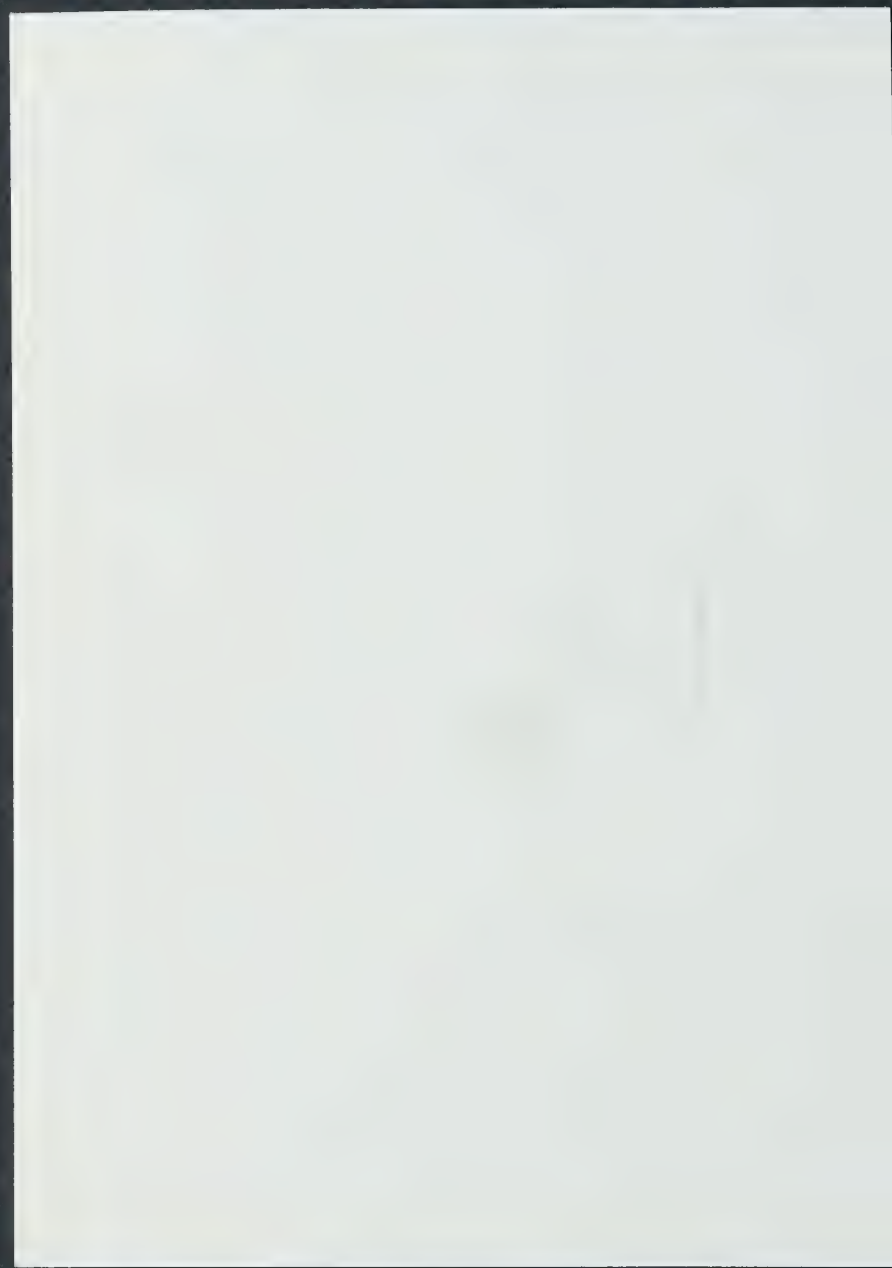




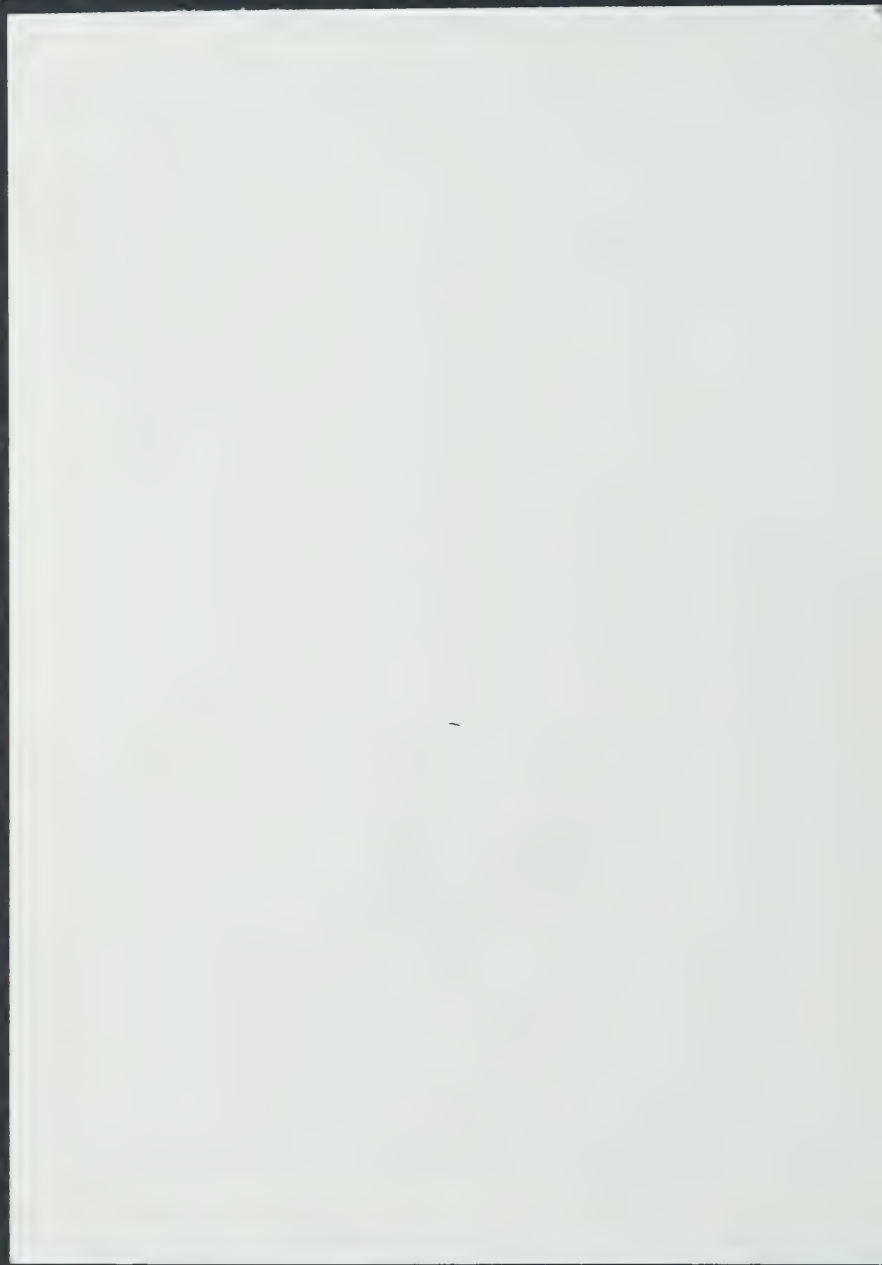


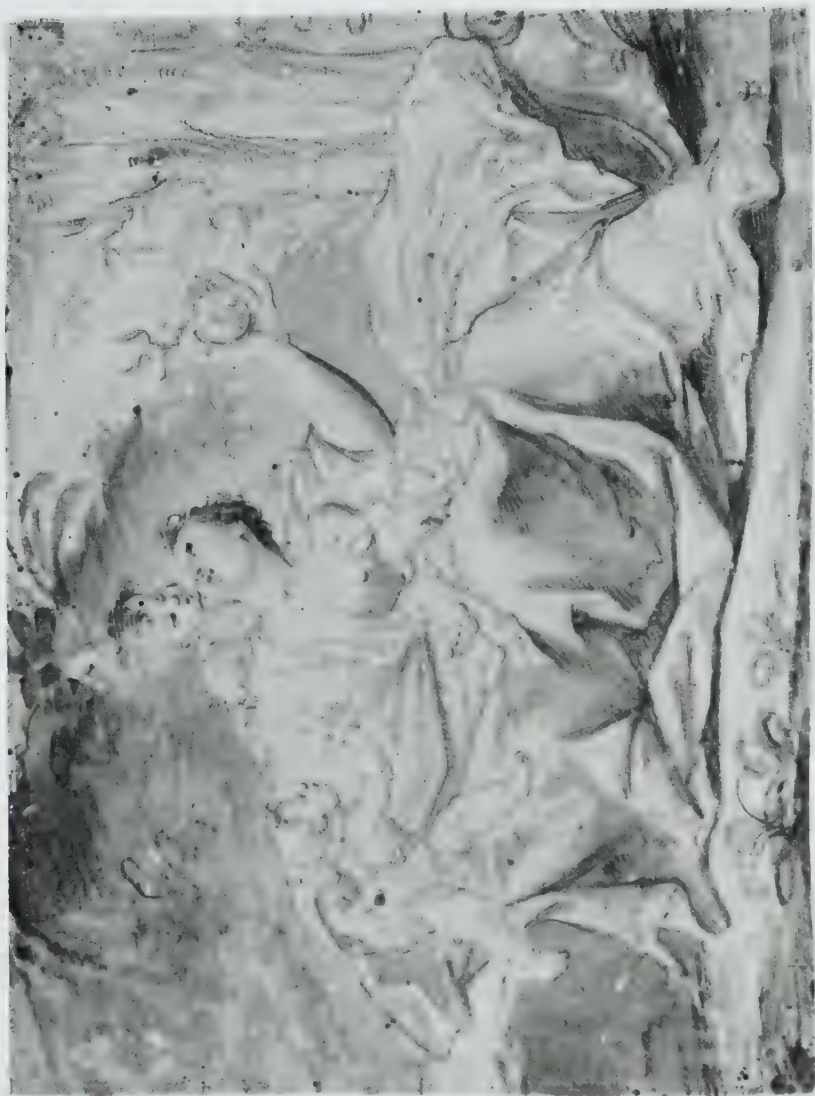


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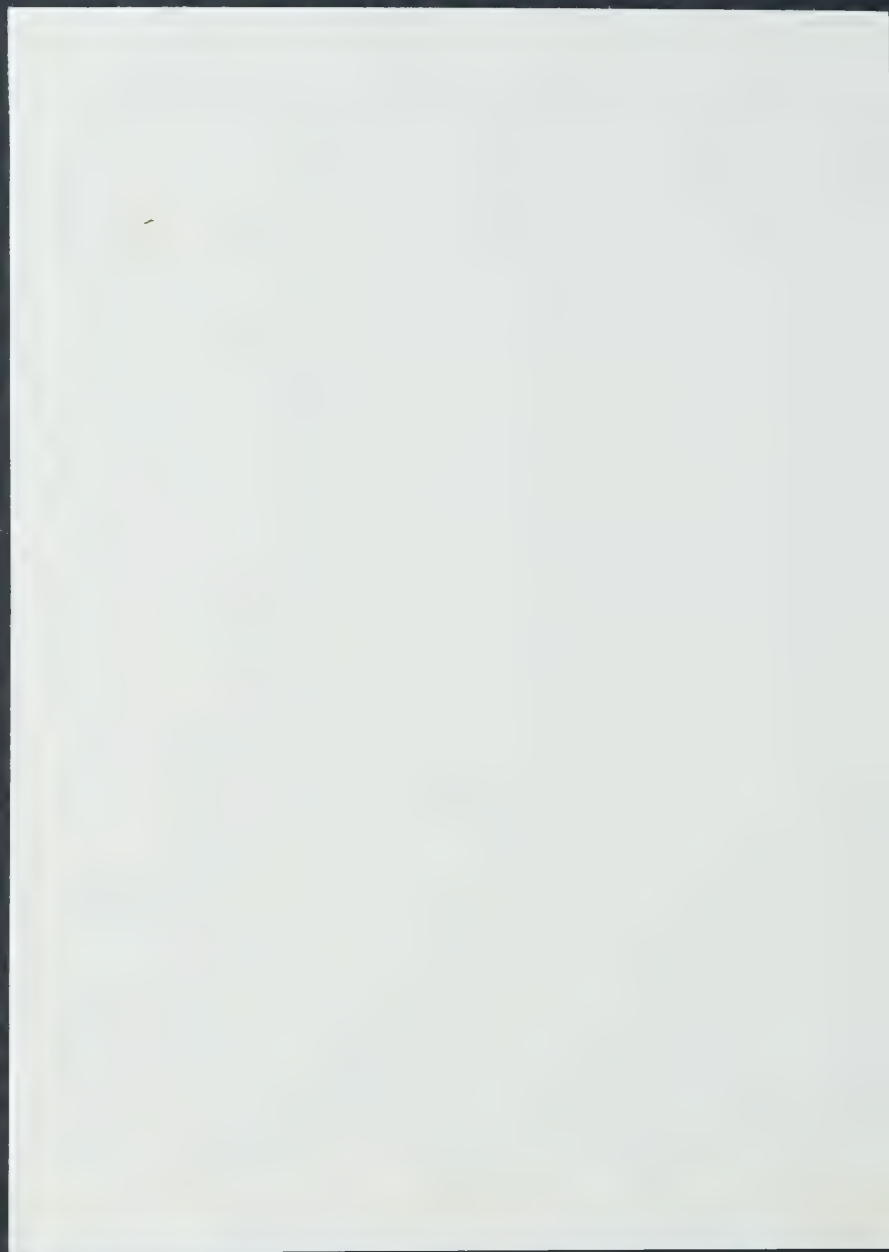




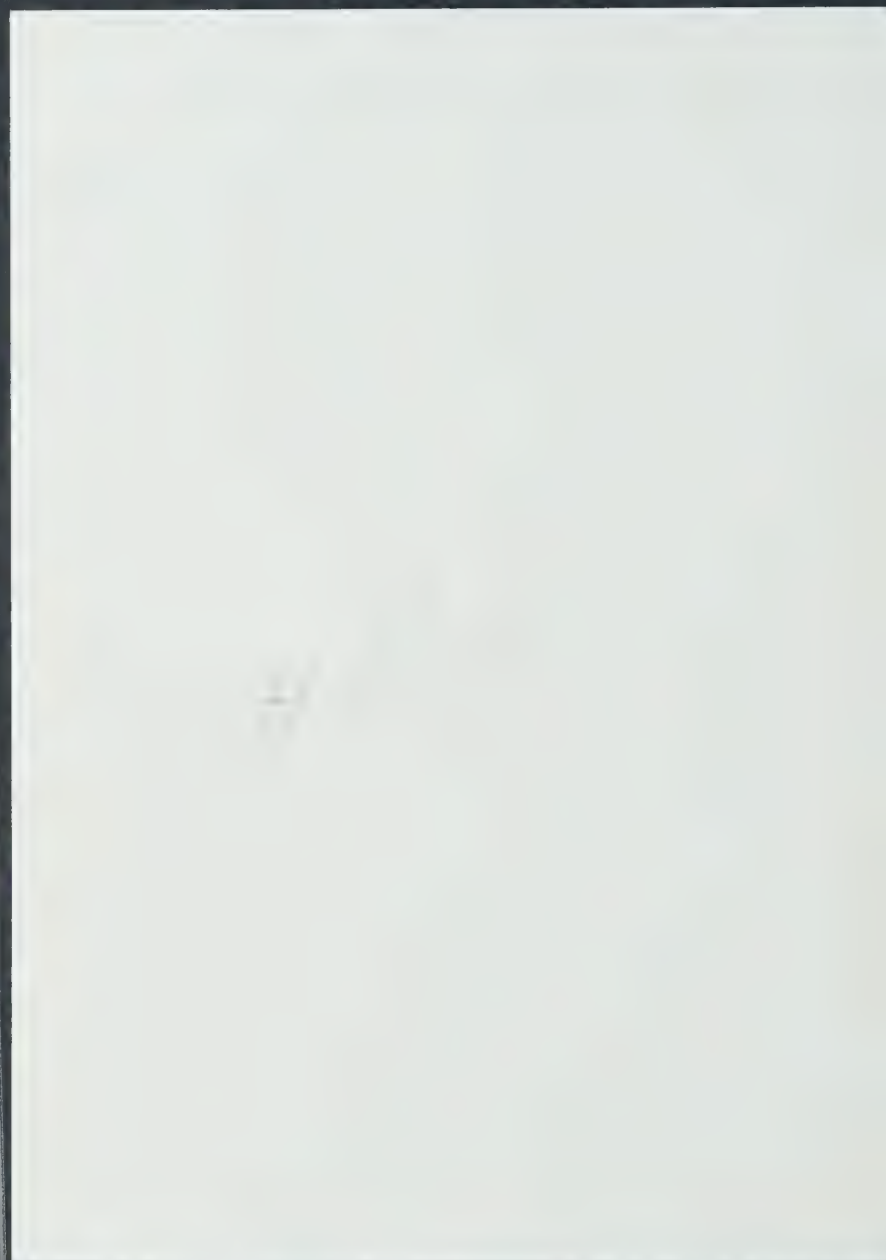




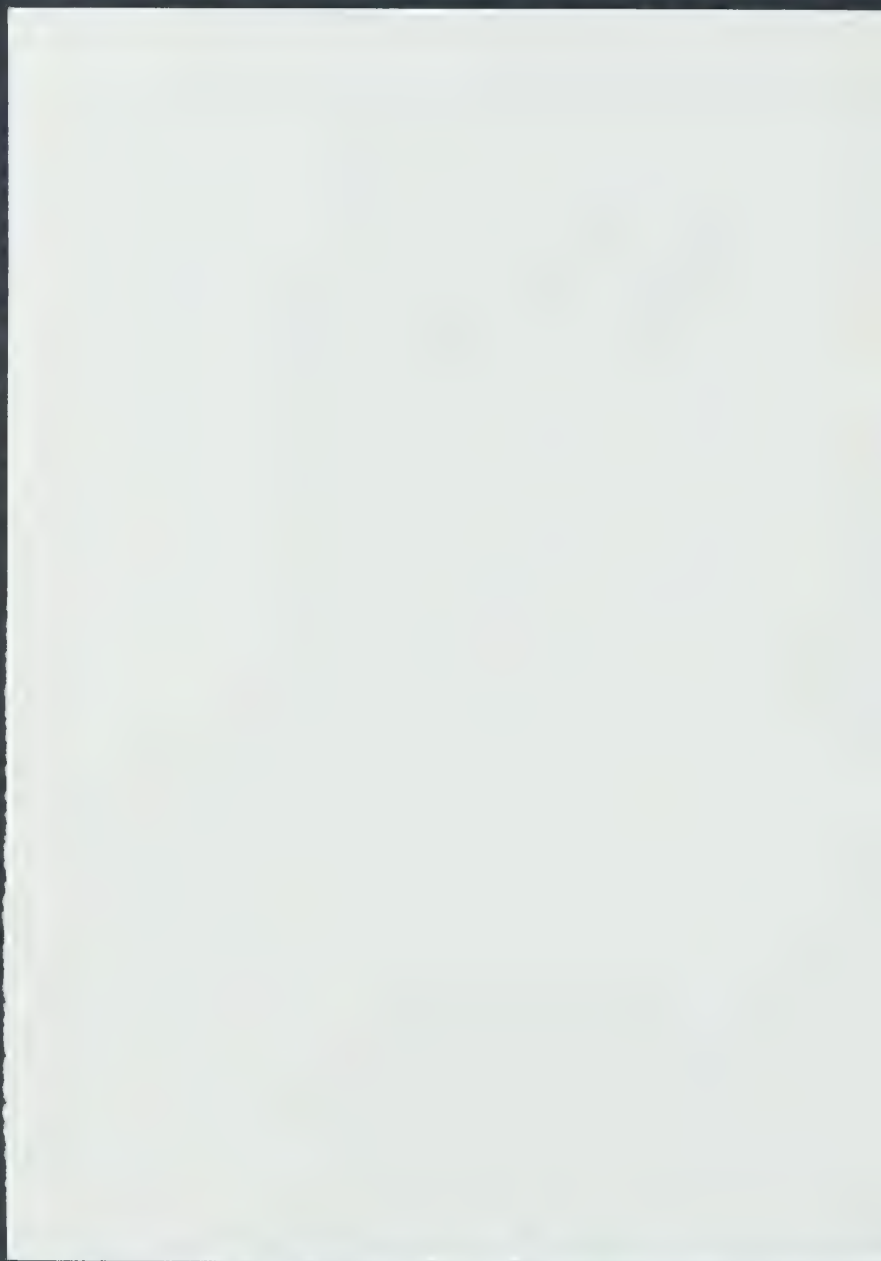














Queen's University
Kingston, Canada
K7L 3N6
Department of Art
September 24, 1976

Dr. Alfred Bader
President, Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin, 53233. U.S.A.

Dear Dr. Bader:

What pleasure the photographs have brought me. And the photographs of drawings are a special bonus! Almost all of the drawings I think are worthwhile, and it is my belief that you should bring them with you, if this is at all convenient.

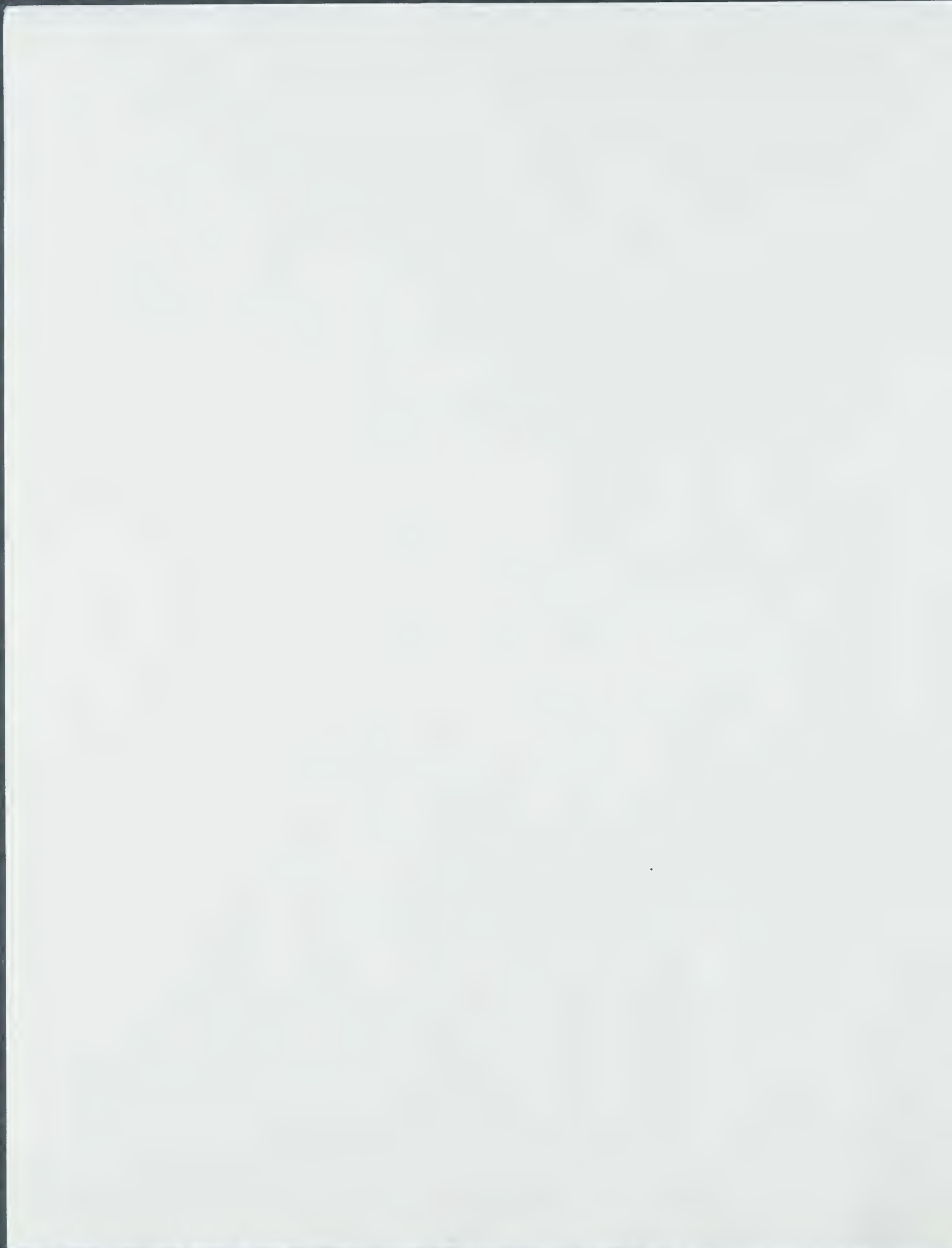
I am very intrigued by the squared drawing with classical soldiers. I cannot make up my mind if it is French (e.g. Vincent; cf. Pierre Rosenberg's enthusiastic comments about this "unknown" artist in the Louis XV exhibition catalogue) or Italian (e.g. Felice ~~G~~iani or etc.).

From what I can make out from the photograph, the drawing with the Nativity is after a drawing in the Metropolitan Museum by Parmigianino (repr. Popham, Catalogue of Drawings by Parmigianino, Yale, 1971, no. 297, pl. 48).

About the paintings, my initial reactions seem to have mirrored your comments; then they shifted somewhat, much to my own surprise.

The Cigoli St. Francis would be very valuable for us, particularly for explaining Counter-Reformation sentiment. My only reservation is about its relation to all the other versions, I not yet having had the time to look up the recent literature on the subject. The Milwaukee version seems to have been enlarged along the right (?). With that removed, the painting becomes even more intense. I'm all for this painting. (It makes a very fascinating comparison with Ottawa's El Greco of St. Francis.)

continued.....



Dr. Alfred Bader

2

September 24, 1976

My reaction to the Holy Family was initially negative, being mildly repulsed by the figure types and the sentiment. But the longer I look at it, the more outstanding it becomes. The subtle modulation of light on the flesh, the firm modelling of the figures, the magnificently assured painting of the drapery in the foreground all make me think we would be wrong not to think very seriously about this work - even though it is not to my taste. Or not initially. What is its condition? If we want works of quality I think that this may be one. Am I going blind?

About the other two paintings I feel less secure. I am somewhat apprehensive about the seeming weakness in the drawing of the eyes of that marvellous rascal, but about the brio there surely can be no doubt.

I am sorry to have missed your son, who, I presume, was the person who left the photographs at my office the day before yesterday.

We eagerly await your visit to Kingston in October.

All good wishes.

Sincerely yours,

David

David McTavish

These of course are entirely my personal impressions. To save time I send them immediately back to you, though the committee will have to pass judgement at some moment on all such things.

D.M.





Francis Tavernier Lord Northwick Collection, No 549