Alfred Bader

Alfred Bader Fine Arts-Painting Files

Frans Floris

[ca. 1977]

NATIONAAL CENTRUM
VOOR DE PLASTISCHE KUNSTEN
VAN DE 16de EN 17de EEUW

Belgiëlei 91 Tel.: 03/39.10.90
B 2000 - Antwerpen (België)

Antwerpen, 20.12.1977

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

Ref. CV/NV 416

Dear Dr. Bader,

A friend of yours, Mr. Bert Van Deun, has informed me that you possess a painting by Frans Floris, mentioned and reproduced in my book on the artist of which he has given you a copy. I was of course very pleased to learn the whereabouts of a picture which I only know through a photograph from the Rijksbureau voor Kunsthistorische Documentatie in The Hague. This photograph must have been taken at the time when the picture was with H. Jüngeling, an art dealer in The Hague, appr. 1961. I would be glad if in our documentation it could be replaced by a new one, if possible a black and white one of 18 x 24 cm. The costs will of course be paid by our Centrum. Any additional information on the panel (exact size, condition, restaurations ...) you might be able to give will be accepted with gratitude.

Thanking you in advance for the kind attention you will pay to my letter, I remain

Yours sincerely,

Dr. C. Van de Velde
onderzoeksleider N.F.W.O.

# HET KONSTKABINET

(Oprichtster Mevr. C. Jüngeling-Tuininga)

*In- en verkoop van Antiquiteiten*
*en Kunst uit alle Tijdperken*

IMPORT EXPORT

BANKRELATIES:
DE TWENTSCHE BANK N.V.
KANTOOR DEN HAAG, TOURNOOIVELD 5
B. W. BLYDENSTEIN & CO.
LONDON, E.C. 2, 54-56 THREADNEEDLE STR.

NOORDEINDE 159
DEN HAAG
TELEFOON (070) 113490
POSTREKENING 107555

DEN HAAG, July 6th 1964

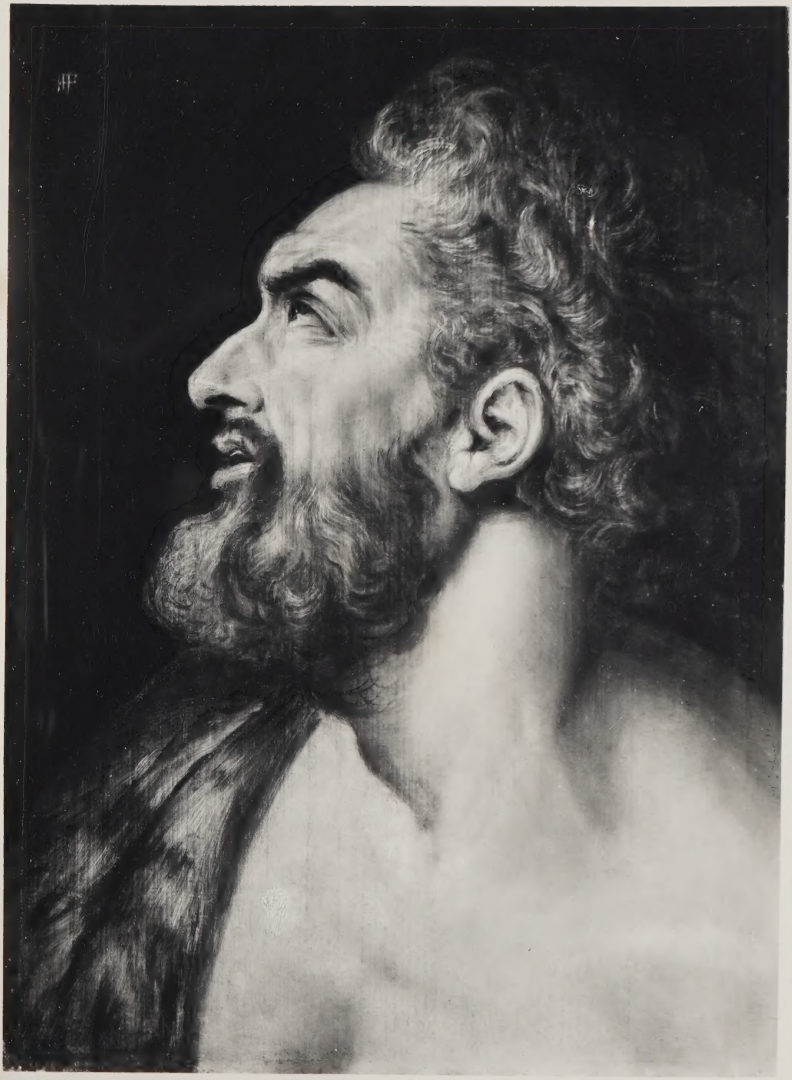
Invoice

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
Milwaukee 10, Wisconsin,
U.S.A.

1 framed painting on panel of an old testament figure by Frans Floris (1516-1570), signed in the upper left with an original monogram, guaranteed to be an original work by the master and to be in good condition;

1 framed painting of an old gentleman (probably a musician), guaranteed to be an original work of art (first quarter 19th century) by an unknown master

Price for the two paintings (including freight and insurance) together f 4000,-- (that is about $ 1100,--)



studies of heads which he himself had painted on wood. Such studies by Floris have survived in considerable numbers. Nobody took any exception to this procedure, and Karel van Mander records with praise that, as a result, the pupils achieved sureness and independence.

Completely 'autograph' quality was the exception. Even Dürer, so conscious of his duty and conscientious, stresses in his letters to Heller as something extraordinary that he had let no apprentice take a hand at his work, and hints that he used to execute 'ordinary pictures' (*gemein gemäl*), which paid him better, with the assistance of pupils.

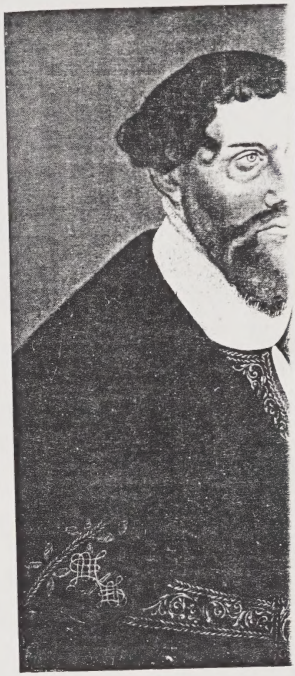
The boy apprentices were there not only to learn; they were also auxiliaries, who were compensated with food and lodging for their performance. They bound themselves to serve for many years, and the master was entitled to hope that as years went by they would prove increasingly useful. After all it was impossible that year after year they should all day long grind colours, clean brushes and perform other menial services; on the contrary, they must have taken some part in the actual painting. They could not possibly learn how to paint without painting.

As to the running of the workshop of Rubens, we are well informed. The letters of the master contain certain passages which tell us a lot. In the year 1619 Rubens writes to William, Duke of Neuburg: 'The *St. Michael* is a difficult subject. I fear that I shall

was to paint everything essential—especially the flesh—with his own hand. Since this was laid down by agreement we may conclude that even partially 'autograph' quality was not supposed to be a matter of course, that Albert Cornelisz. in other cases did not at all intervene with his handiwork, but contented himself with providing the preparatory drawing and supervising the work. And up to a point such a procedure may have been general in the Flemish workshops of the 16th century. Things do not seem to have been very different in Venice, say in the studio of Giovanni Bellini. Of the lawsuit at Bruges I have spoken at length in the twelfth volume of my *Geschichte der Altniederländischen Malerei*, on the basis of the document published by the late Mr. Weale. Many masters were something akin to owners of business-concerns, or heads of factories.

Frans Floris was, about 1550, the leading master in Antwerp, and an organizer like Rubens half-a-century later. As Karel van Mander relates, one counted one hundred and twenty painters who had learnt and worked under him. Very informative as regards the way in which things were run here are further statements by the same writer. Floris made the preparatory drawing of the composition with chalk, and then let his journeymen do the underpainting and 'continue'; he would tell them to 'bring in these heads in such and such a place'. The fact is that he kept in the workshop, as models and exemplars, a number of





27. WORKSHOP OF LUCAS CRANACH, PORT

Ill.: Carl van de Velde Frans Floris, No. 87
fig. 36

Ill. G.T. Faggin p. 49, ill. 125
La Pittura ad Anversa nel Cinquecento, Florence 1968.

FRANS FLORIS

FRANS FLORIS