

Alfred Bader

Alfred Bader Fine Arts - Painting Files

Drawings & Etchings

1993-1999

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	S 1109
BOX	110
FILE	4



Mr & Mrs Dr. Alfred Bader
2961 N. Shepard
Milwaukee
Wisconsin 53211
U S A

Den Haag 10. January 1993

Referentie Concerning a panel makers mark: ♣

Dear Isabel and Alfred Bader,

It was a very nice trip I had to Nagasaki, Japan, just after we met in the Mauritshuis in November. Having returned I learned that my father was deadly ill so I went on visit to him in Denmark. That is the reason for not having written you sooner, for which I do apologise very much.

With great interest I have read your catalogue *The Detective's Eye*, which I'm convinced has been a great success to the Milwaukee Art Museum. I thank you very much for it.

I was very happy that you took the trouble to visit me in order to show me your new acquisition, a wonderful little landscape in the style of Abraham Goyvaerts (?).

On the back of the panel, which to be looked trimmed, a panel makers mark is to be seen. It is having the form of a clover leaf. No traces of an Antwerp brand mark is to be seen.

The clover leaf is the house-mark of a very productive Antwerp panel maker, Michiel Claessen. On the following pages I have summed up the knowledge I at present have concerning this master, who produced your panel some time between 1617 and 1637.

I hope to have been to some help for you and should appreciate to be kept up to date on any panel or Antwerp mark you may come across on Flemish panels from the 16th and 17th century.

Yours sincerely

Jørgen Wadum
Chief Conservator



<p style="text-align: center;">The City Arms of Antwerp and Panel Makers Marks in the 16th & 17th century.</p>

The Antwerp Mark, consisting of two **Hands** and three **Towers**, was originally pressed into the wood of sculptures with a hot iron in two sequences: a Hand (or two) marking the acceptance of a good quality of the wood, its manufacture and carving. Later the second matrix with the Antwerp Castle, with its Three Towers, was added as a guarantee of approved polychromy and gilding¹.

However, at the end of the 16th and in the beginning of the 17th century the mark is found again and again on the back of panel paintings. Now it is, most often, burned into the wood with only **one matrix**: the mark may still symbolise a certain quality of carpentry - but mainly that the panel maker was a member of the guild of St. Luke in Antwerp.

Many different types of matrices of the Antwerp City Arms are found when one examines the panel backs. Several matrices were in use at the same time², making an exact dating of the single matrix difficult.

However, the more information and documentation we get of the different design of the marks the closer we may come to a **possible dating** of the individual matrices (= enabling us to make a dating of the panels on which they are found). A combination of information on the artist who painted a specific painting, eventual date of execution, may help us to determine when a specific Antwerp Mark was in use.

Hereto comes, that all panels with panel makers **personal marks** were produced **after** november 1617 when the law about marking panels with individual marks were issued³. The personal marks are often found stamped with a matrix (not branded) somewhere close to the Antwerp Mark. However, several panels with only the panel makers mark on the back have been recorded. The personal marks are often very small, and may often be mistaken for some small distortion in the wood. It therefore requires some experience to trace these marks.

¹ J. Van der Stock: Antwerps beeldhouwwerk: over de praktijk van het merktekenen; in Merken Opmerken / Typologie en Methode, Leuven 1990, p. 127-144.

² Ibid, footnote 26.

³ Jan Van Damme: De Antwerpse tafereelmakers en hun merken; in De Leiegouw, jg. XXIX afl. 1-2, p. 259-264, Kortrijk 1987; and Jan Van Damme: De Antwerpse tafereelmakers en hun merken. Identificatie en betekenis; in Jaarboek van het Koninklijk Museum voor Schone Kunsten, p. 193-236, Antwerpen 1990.



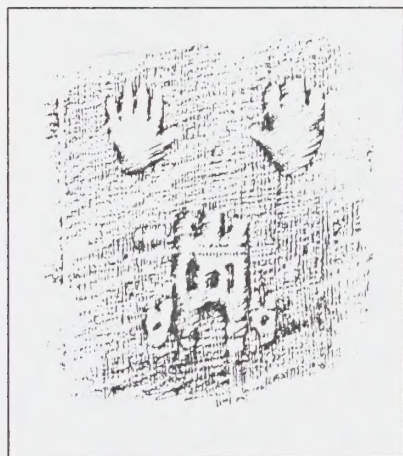
Written marks were also in use at a certain time but they are very rare⁴. Here only the trained eye can distinguish the form, often only with the help of a UV-hand lamp. Documentation of these marks is best done with a UV-fluorescence photograph.

Information about panel makers marks is of immense importance for the understanding and dating of the Antwerp Mark particularly as the two types of marks often occur together on the same panel.

At present about 8 different matrices with the Antwerp Mark are known, some of which were definitely in use at different times. 20 individual panel makers have been identified through their marks. Some of these panel makers have up to 4 separate ways of marking their panels.

It has become apparent, that the presence of a written mark should not always be regarded as indicating who actually constructed the panel. The presence may indicate that this painting was only sold by the panel maker, since several of them also worked as art dealers. So far the "dealers'" marks have only been found among the written signs.

The easiest and best way of documenting the Antwerp Mark and an eventual Panel Maker's Mark is by making a rubbing/frotti. Using a thin piece of paper and a semi hard pencil one can make a one-to-one image of the marks, which can be easily compared on the light table. A photograph of the marks is useful, but the following data is essential: Artist (attribution), presence of a signature, of a date (appr. dating), the size of the panel. The image too may be informative.

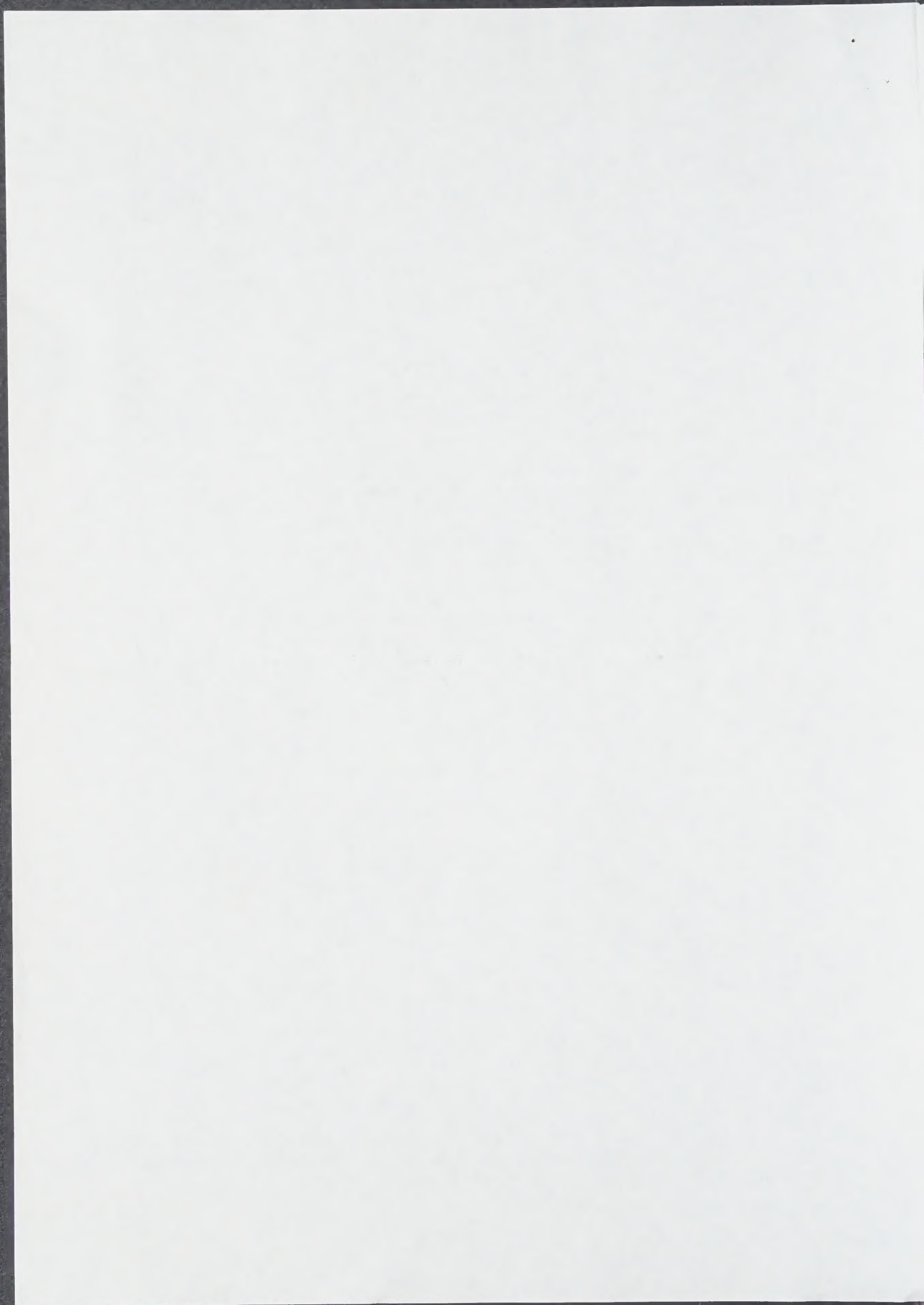


Antwerp Mark used from
±1617 untill ± 1635.



Antwerp Mark and a Panel
Makers Mark by G. Gabron
from 1632.

⁴ Jørgen Wadum: 17th Century Flemish Panel makers' Red Chalk Master Marks; in ICOM Committee for Conservation 9th Triennial Meeting Preprints, Vol II p. 663-666, Los Angeles 1990.



Michiel Claessen: * 1590/91-1637 Frame- and Panel Maker.

Michiel Claessen, a brother to the artist Arthus Claessen, lived in Antwerp in Korte Gasthuisstraat in a house named "Het Gouden Klaverblad" - The Golden Clover Leaf.

He was active as a panel maker between 1590 and 1637⁵. In 1617, when the laws about marking panels with the panel makers' individual mark was issued⁶, Claessen was the dean (ouderman) of the joiners (schrijnwerkers) in Antwerp⁷.

He became a wealthy man owing several houses in the town, and he was in possession of a large collection of paintings of various artists.

Michiel Claessen died on September the 5th 1637.

Several paintings are bearing his housemark, a small clover leaf, stamped into the back of the panel. Panels with his mark may be considered painted within the 20 years between marking of panels became a must and the death of Michiel Claessen. A few unpainted panels would still be in circulation after this, but we frequently see that the remains in the inventory are sold out soon after the death of the owner⁸. The family often depended on the income from this auction.

⁵ Ph. Rombouts, Th. Van Lierus: De Liggeren en andere Historische Archiven der Antwerpse Sint-Lucasgilde; Antwerpen & 's Gravenhage 1864-76, p. 359: 1590/1591 - Meesterssoone; p. 373: 1593/1594 - Machiel Fijens, leerjonge; p. 409: 1599/1600 - Hans Verbecke, leerjonge; p. 542: 1617/1618 - Jochem vander Lanen, leerjonge, gl. 2,16; p. 646: 1627/1628 - Gilliam van Lokeren, leerjonge, gl. 2,16; p. 657: 1627/1628 - GL in reste van rekeninghe..... gl. 2,16.

⁶ J. Van Damme: De Antwerpse tafereelmakers en hun merken. Identificatie en betekenis; in Jaarboek voor het Koninklijk Museum voor Schone Kunsten, Antwerpen 1990, p. 193-236.

⁷ Boek gehouden door Jan Moretus II als Deken der St. Lucasgilde (1616-1617); Uitgaven der Antwerpsche Bibliophilen, Nr. 1, Antwerpen 1878; p. 17: Machil Claes, tafereelmaker, ouderman, cum suis, woende in Corte Gasthuijsstrate; p. 18: Zie beneden; p. 30: Ouderman Vande lijstmakers & tafereelmakers, afgaende, ende Jaques van Haecht; p. 83: Den 12en Julij [1617], d'oudermans van de tafereelmakers, Jaques Verhaecht [van Haecht], sijn cosijn Hans Verhaecht ende Michiel Claessens, Tobias Verhaecht ende Francois Francken met mij J[an] M[oerentorf], geropen wesende in de Robijn met Gillis [Nazaret] den notaris, vaquerende met mijn heer Moy den secretaris, int te besluyten van het stuck der tafereelmakers, maer den secretaris en compareerde niet ende stelde het wt tot op een ander tijt, hebben verteert twee en twintigh guldens, waer van hebbe te goede ghecomen ende vrijwilligh betaelt,.... fl. 6 st.

⁸ See E. Duverger: Antwerpse kunstinventarissen uit de zeventiende eeuw, Vol. I-, Brussel 1984-.



Appendix:

1614: The following owed Michiel Claessen money:⁹

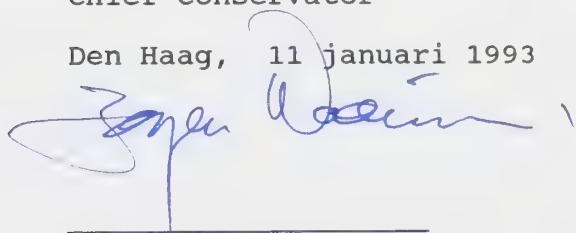
Hendrick Peeters (master 1596)
Daniel Kerstiaenssens
Abraham Janssens (1575-1632)
Franchoy Coignet
Abraham de Bije
Guillaume de Mr
Hans Flordijn (master 1591)
Jan Snellinx (1549-1638)
Roelant Jacobs (? -1633)
Hans de Wael (1558-1633)
Ghijsbrecht Leijtens (1586-1656)
Elias de Neville
Lucas Locket [Flocquet](1578-1635)
Hendrik van Someren (maker of coffins in 1611)
Franchois Snijers (1579-1657)
Jaspar Hoeck (? -1648)
Cornelis de Vos I (1585-1656)
Franchouis van Hameren
Franchouis Miro [Mirou] (1586-1661)
Hans von Avont (in Lier)
Hans de Maijer (pupil 1559)
Julian Tonsmer
Guilliam Wittenbroot (art dealer)
Hans Goijvaerts
Francisco Nemers (left for Portugal)
Michiel ... (married to a daughter of Octavio van Uden, a painter in Brussels).

1637: The following owed money:

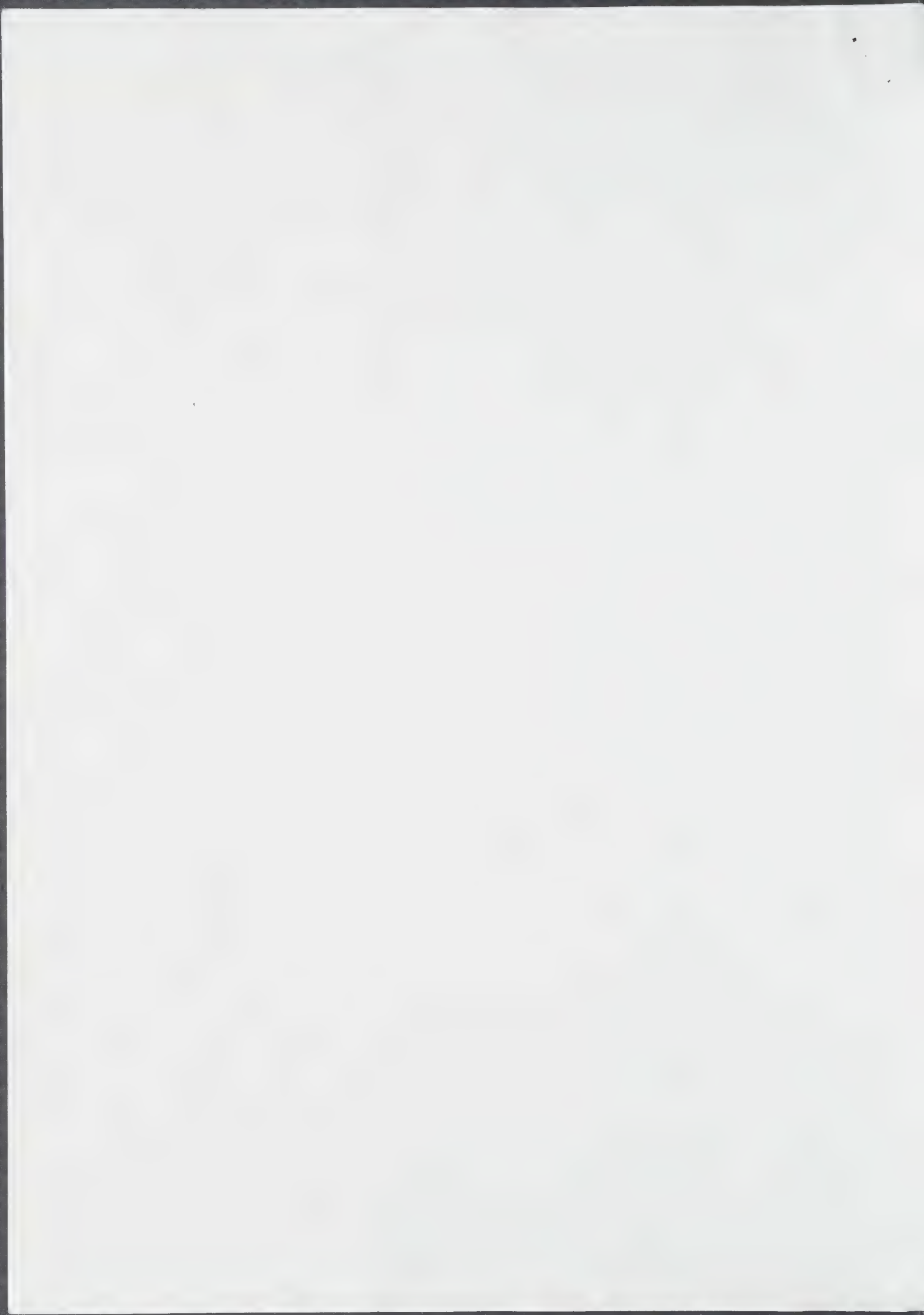
Kerstiaen de Coninck (1560-1632)
Franchois Miro [Mirou] x 2
Vincent Malo (Master 1623)
Abraham Grapheus (master 1572)
Adriaenssens (Alexander, 1587-1661)
Jacques Kersavont (art dealer in 1615)
Cesare ... (lives in "Gasthuis Bempde")
Guilliaumme Wittenbrood (art dealer) x 2.

Jørgen Wadum
Chief Conservator

Den Haag, 11 januari 1993



⁹ Jan Van Damme has generously informed me about these lists.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 21, 1993

Prof. E. Haverkamp-Begemann
1060 Park Avenue
New York, New York 10028

Dear Egbert,

Thank you so much for your letter of September 1st.

We much look forward to seeing you soon, at the meeting of Netherlandish Art Historians in Boston.

Perhaps you overlooked that my strong letter to Jerusalem was addressed to both the director and the guest curator. Do keep in mind that I was assured of a catalog and I certainly would never loan any paintings without the assurance of a scholarly catalog.

As you know, I now wear two hats, that of a collector, just as before, and that of a dealer. The latter is going well, perhaps particularly because I have the only old master gallery in the middlewest.

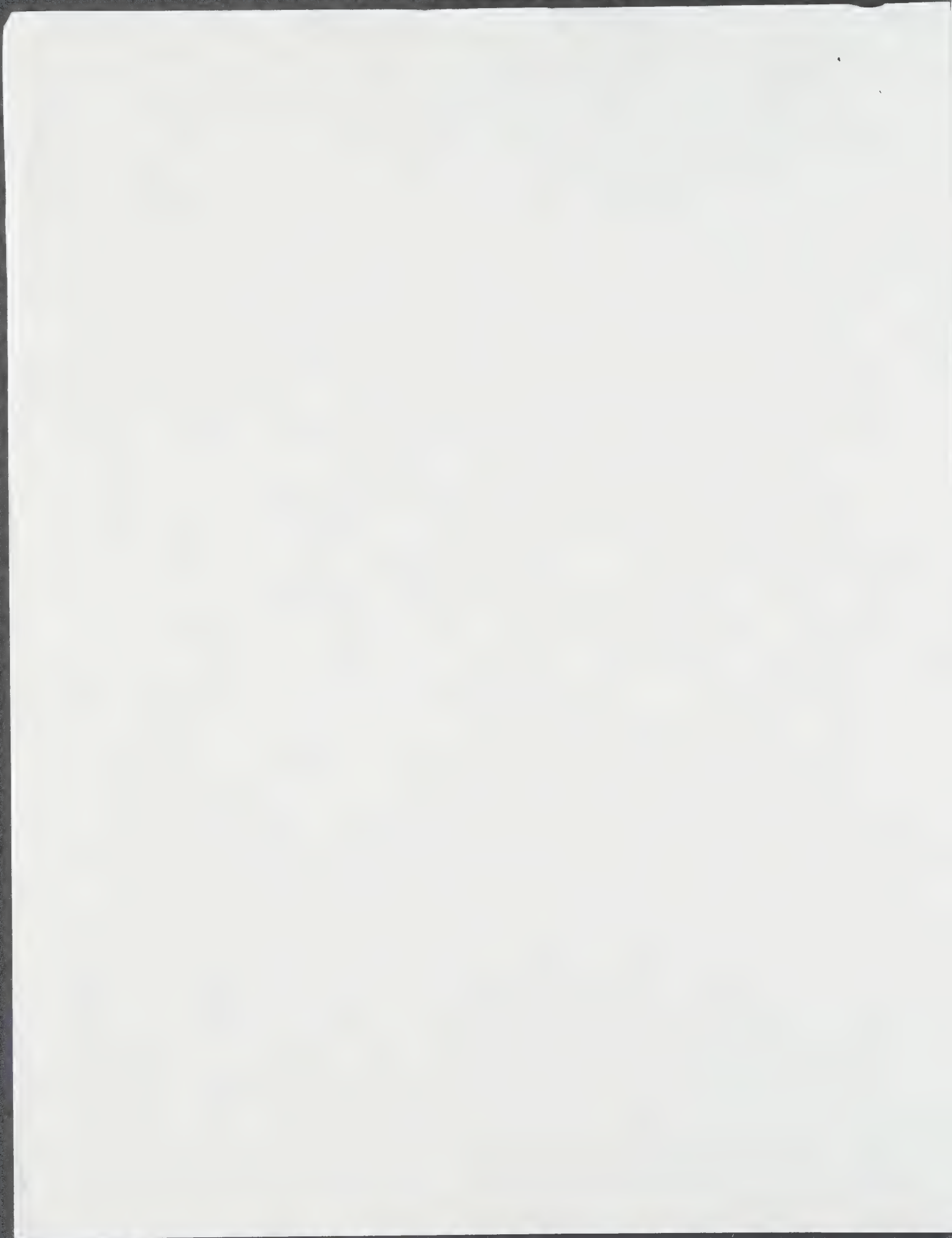
As a collector, I keep looking for fine works which I do not want to offer for sale, and photographs of four are enclosed.

I am sure that you know the Study of an Old Jew from the Ericson collection. I first saw a slide of a detail of it when Jacob Rosenberg talked about it at the Fogg in 1948. I then flew to New York for the 1961 sale, and was staggered by the price it brought--\$180,000. Now, the RRP must have voiced some doubts, and it became available in London much less expensively.

To me, it still is the same beautiful painting I have always liked, and I am convinced it is 17th century, and not a copy. Incidentally, I do know of two inferior versions, one of which, from the Van Horne collection, was illustrated by Valentiner.

The little landscape by Everdingen is in mint condition, although it was very dirty when I bought it in London a few months ago. It is in Alice Davies's book, but illustrated very poorly. She has now seen the original in our home and likes it.

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Professor E. Haverkamp-Begemann
September 21, 1993
Page Two

The small Balaam and the Ass comes from the Efim Schapiro collection. To me it looks to be by two hands, the figures by Frans Francken II and the landscape by Abraham Govaerts. I like it particularly as I have no painting of that subject, and passed up the famous Lastman of the same subject that came up at Christie's in London in July, because I neither liked the painting nor the condition.

The fourth painting is also from the Schapiro collection. Of course, it is called Jacob and Esau but I have never seen Jacobs and Esaus quite like this. In Christie's valuation of the Schapiro collection, it was attributed to Jan Steen, but that seems so unlikely to me. *

But then, you know me: I love to buy paintings without firm attributions when I really like the paintings, and I like all four and only the Everdingen attribution is really secure.

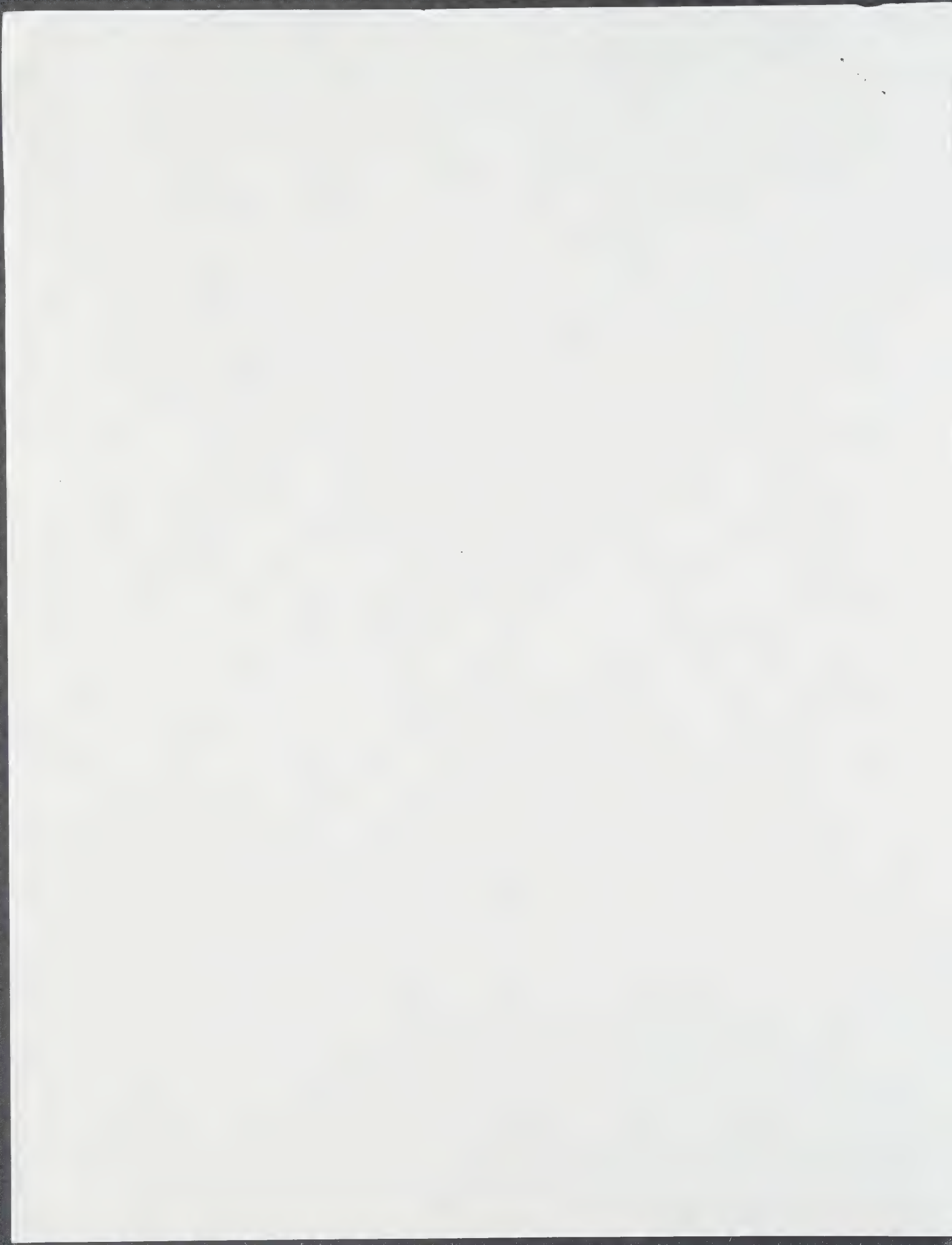
Isabel and I so look forward to seeing you soon in Boston.

Fond regards.

As always,

Enclosures

* Mr. Beut feels certain that it is by Spont. But Spont died in 1652, and to me this looks later.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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The Netherlands
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Dr. Alfred Bader
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Engeland

subject attributions
reference JKO/adj/98-...;99-1335
your letter 20-05-1999

The Hague, 5 August 1999

Dear Dr. Bader,

It is high time that I finished answering your september 1998 letter and give you the comments of my colleagues and me on the last remaining pictures. As you yourself already indicated not all of the remaining paintings evoke new comments, where better scholars than I have been obliged to admit that they do not know an answer. I also have to warn you that this letter will not contain many surprises for you or startling new attributions.

B 4 Francken II and Govaerts

Although certainly in the direction of these two masters, I would not like to go further than 'School of'. It lacks too much of their finesse. The figures especially are a bit too roughly modelled to my taste to be true Francken creations. Time and time again he amazes me in his best works with his deft precision even in figures only a few centimetres high.

C4 Flemish

I don't think that we will ever be able to say more than 'School of Van Dyck' here.

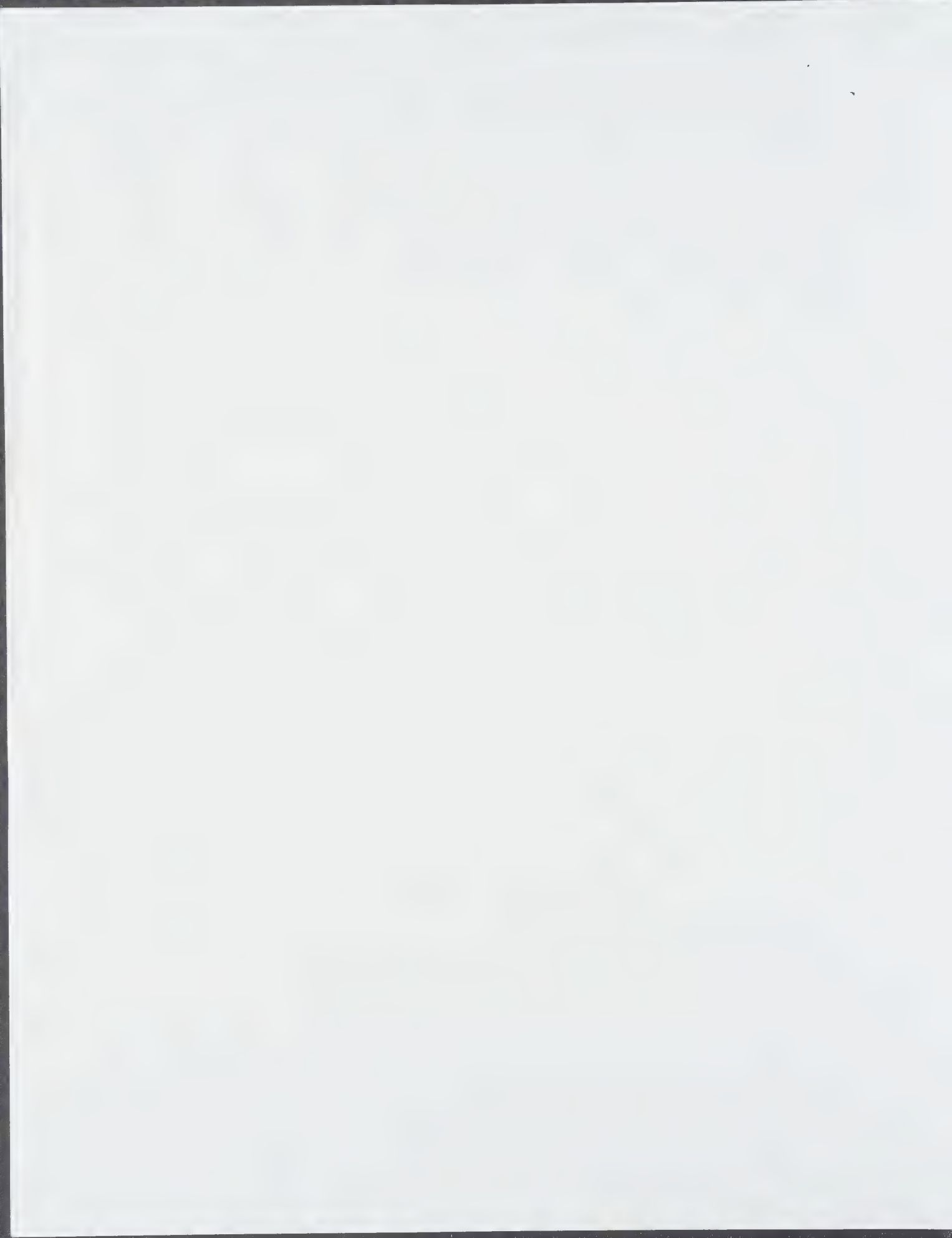
C6 Sensitive portrait

Nobody has a very good alternative for this nice portrait other than "J.A. Backer?" as Sumowski has suggested.

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

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JKO/adj/98-...;99-1335
5 August 1999

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C 11: Portrait of a young woman

I have some difficulty believing that this is a painting by De Bray, as Sturla Gudlaughsson thought as well (his attribution on the verso of the RKD-photograph), although I have more understanding for it than Sumowski's attribution to Hendrik Heerschop (Sumowski I, p. 105) and Christie's of London to Barent Fabritius (Londen, Christie's 24-11-1967). The painting also reminds somewhat of Maes (-school), but not enough to give it to him.

C15 Old man and young boy

Certainly an enigmatic painting for which none of us have a better suggestion than you already suggested

C17 Young boy in profile

The consensus at the RKD tended to the Sumowski attribution of Drost, under which name it was already in our files. For your Bisschop suggestion I was unable to find any corroborating evidence.

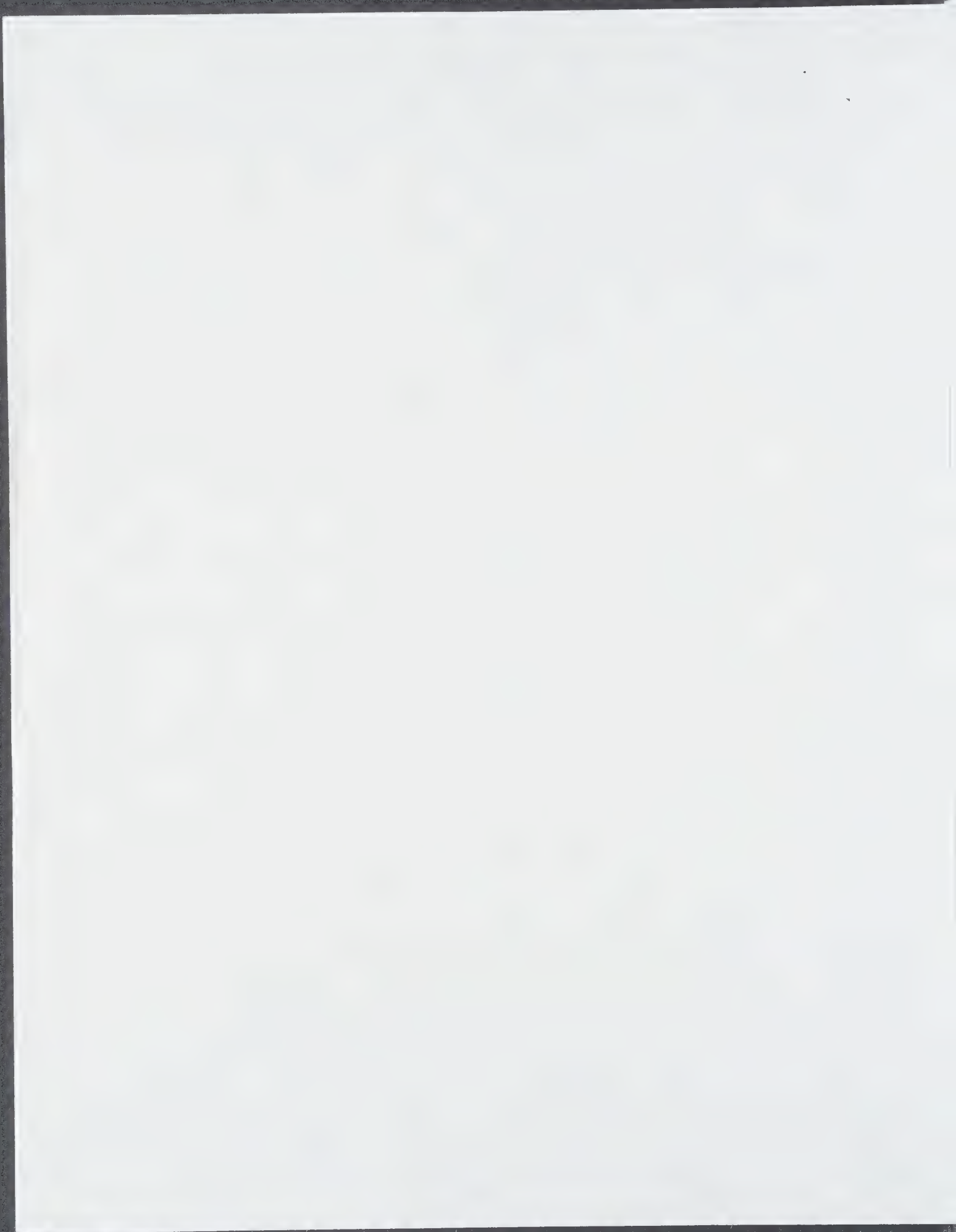
Your four 'Rembrandts' (Bert's painting, Old Man B 5 (Bredius 304), David with the Head of Goliath & Man reading by candlelight, I would like to study and discuss some more with a colleague. I will write about them to you in a separate letter.

The difference between the two paintings entitled 'Mother of Rembrandt' is indeed difficult to see without direct comparison of the two works of art. I am inclined to consider the Maastricht one the better version, although this and your version are infinitely finer than the Mauritshuis 'original' according to Bredius. As I already told you over the telephone, I do not see the paintings as 'copies' in the

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RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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JKO/adj/98-...;99-1335
5 August 1999

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sense of painstakingly and slavishly imitated works by Rembrandt. The Maastricht work could well be an interpretation of a Rembrandt work by Dou as a pupil, while yours is more in the direction of Master I.S. The Mauritshuis copy lacks personality altogether.

Now to one of your more recent acquisitions, Elisha and Naaman. My ideas in the direction of Rottermond were based on his graphic works. Comparing your painting with his painted work of course rules him out as the artist. I compared your painting with every known Rembrandt pupil without finding the slightest similarity. I also showed it to all my colleagues, but none of them had a clue. I am therefore sorry that for the moment I have no new ideas concerning your painting other than I already expressed in my letter to miss Gary.

99-F Two goats

Marijke de Kinkelder asked me to comment to you about two paintings of your april 1999 letter, to wit 99-F and 99-II. No surprises here, but only an affirmation of what you already knew or suspected.

Lambert Doomer is of course correct and a very interesting, unusual and beautiful painting it is. Marijke and Fred Meijer were very pleased to see it.

99-II Winter landscape

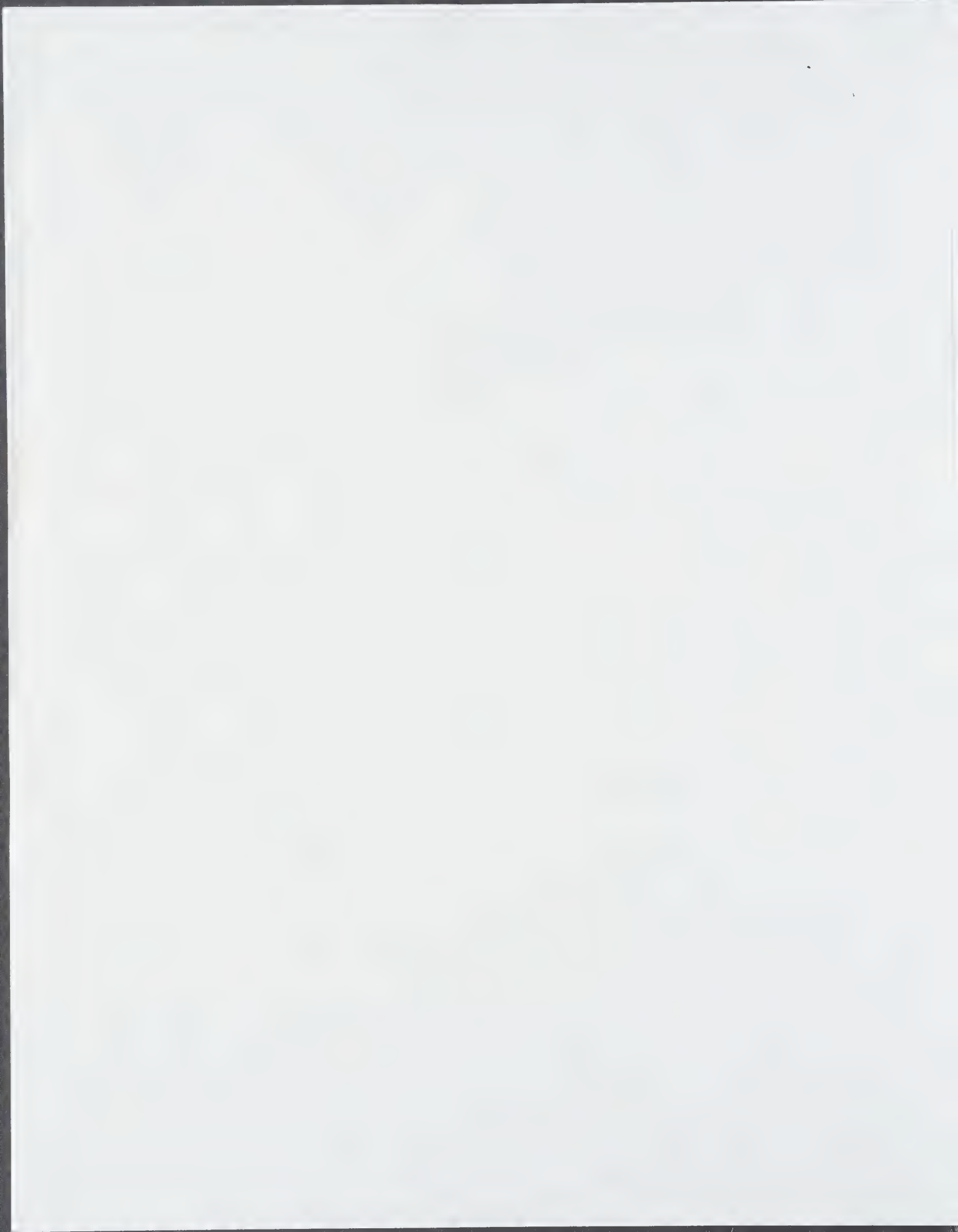
Marijke could not but confirm the Bernt attribution: the landscape is indeed very characteristic for Van Alsloot. To corroborate I include a photocopy of a signed and dated Van Alsloot from the Mosigkau-collection.

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To conclude this letter I inform you what my colleague Christina Wansink has said about C 10, Ship in a storm.

./.



rK

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5 August 1999

- 4 -

In her opinion it is the work of the Flemish marine painter Jan Peeters (* 1624-Antwerp- +1677/1682), who painted many choppy seas and shipwrecks like this one.

As you see this letter, though long does not contain many new insights. But as you yourself already indicated I kept myself to your motto: when one does not know just admit it.

We are all looking forward to meeting you and your wife in November. I held a little survey already and as it stands now all of my colleagues will be here in the week of 8-15 November, although Marijke de Kinkelder will not be here on 14/15 November (the 15th is her birthday).

As soon as I am back, I will start answering your April list of paintings, as well as commenting upon your Rembrandts. Till that time I remain, with all my good wishes,

Sincerely yours,

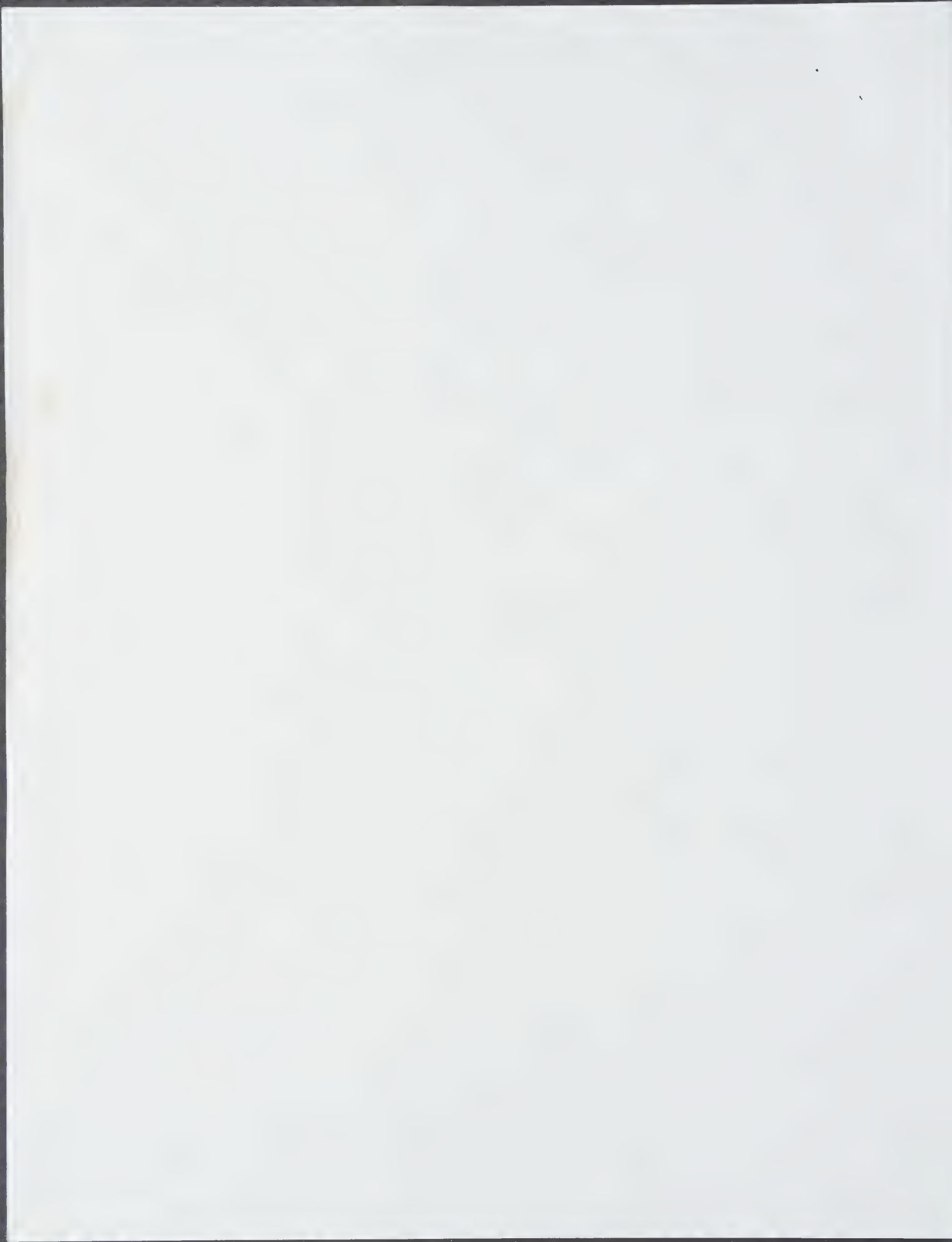
Jan Kosten

Jan Kosten
Dept. of Old Netherlandish Art

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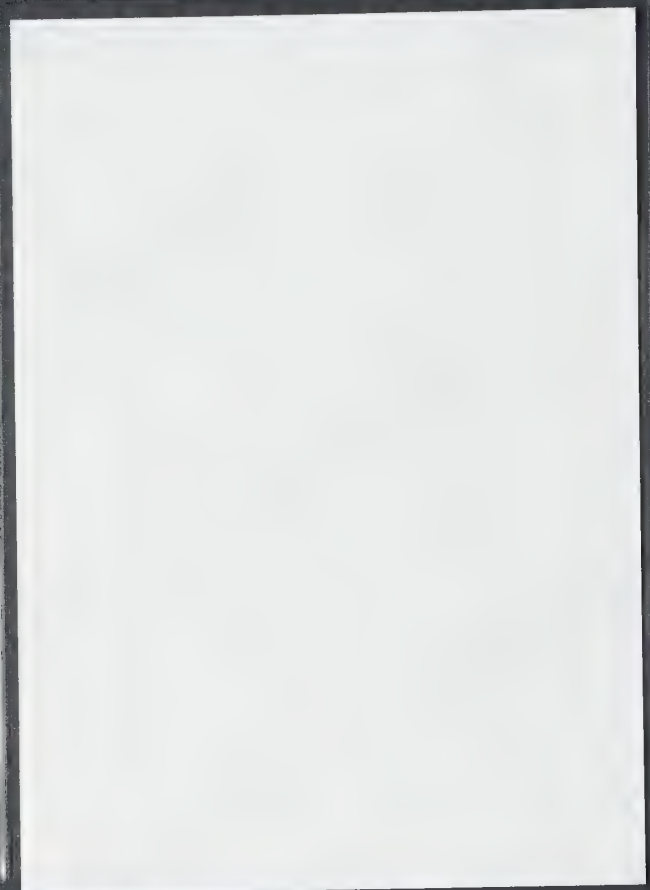
All responsibility for













418759

GOUAERTS
FRANCKEN

David de Witt 18703

