

Alfred Bader

Alfred Bader Fine Arts - Painting File

Maes portraits

1999

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	17
FILE	3

~~MACE's~~ portraits

David de Wit 5 August 2002



CHARLES MUNCH & JANE FURCHGOTT
510093A Bear Valley Rd., Lone Rock, WI 53556
608 583-2431

Date 4.99

CONDITION & TREATMENT REPORT

Artist MAES, Nicholas

Signed *MAES. 1673.*

Dated 1673

Title Portrait of man with white collar

Type of object oil on wood

oil on fabric

Size H. 16 1/4" W. 12 1/4" T. 1/4"

Owner Dr. Alfred Bader

SUPPORT

- fabric
- wood oak
- paper
- metal
- cardboard
- _____

- stretcher
- strainer
- keys (secured)
- ADDITIONS
- lining _____
- cradle (rigid)
- solid mount _____

CONDITION

- canvas margins _____
- slack
- brittle
- hole
- tear
- bulge

- depression
- ripple
- unglued
- warped
- cracked
- enlarged
- reduced

Vertical grain oak panel with small bevels on all 4 sides. Panel flat.

TREATMENT

PAINT FILM

- smooth
- impastoed
- thick
- thin

- glazed
- dry
- ground brown?
- _____
- _____

CONDITION

- generally sound face
- cracked _____
- blistering
- flaking
- cupping

- scratched
- abraded
- losses
- retouching
- overpaint
- _____

Much overpaint, to hide abrasion. Total background, much of corners, garment overpainted. Spot of darkened retouching on cheek. Very fine craquelure

TREATMENT Removed overpaint with xylene + ethanol, some acetone. Cleaning revealed damage in left background, dark area near collar (including pentiment) abraded, various other spots of abrasion. Uncovered signature and date in lower right corner. Filled losses with gesso. Retouched using dry pigments in a polyvinyl acetate (PVA) medium. Retouching fixed with PVA spray varnish.

SURFACE COATING

- unvarnished
- varnished
- thick
- thin

CONDITION

- grimy
- darkened
- yellowed
- blooming

- shiny
- scratched
- marred
- _____
- _____

Cleaned with spit by Dr. Bader, given a coat of glossy varnish.

TREATMENT Removed Dr. Bader's varnish with mineral spirits. Cleaned ^{older} varnish off with xylene + ethanol. Thicker varnish removed from much of garment and lower corners.

The cleaned painting was given an isolating coat of Talens Rembrandt retouching varnish. The finished painting was varnished with Talens Rembrandt





421018

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

April 30, 1999

Dr. Leon Krempel
Gemäldegalerie
Berlin-Dahlem
GERMANY

Dear Dr. Krempel,

Professor Werner Sumowski has told me of your interest in dated portraits by Nicholas Maes.

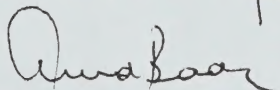
Surely you know the *Portrait of a Young Man*, which I believe may be a self-portrait, illustrated in Professor Sumowski's work.

Recently I acquired a portrait, photograph enclosed. When I first saw it I believed it to be Maes, but I had never seen an unsigned work by the artist. But then my conservator reported to me that the signature and date, N. Maes 1673, in the far lower right hand corner, had been completely overpainted quite a long time ago, presumably in order to be able to attribute the painting to another artist. In any case I like the portrait very much, though I am somewhat surprised at the late date.

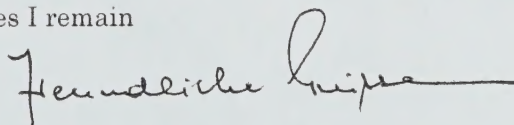
Can you tell from the man's dress what his profession was and could you perhaps even identify the sitter?

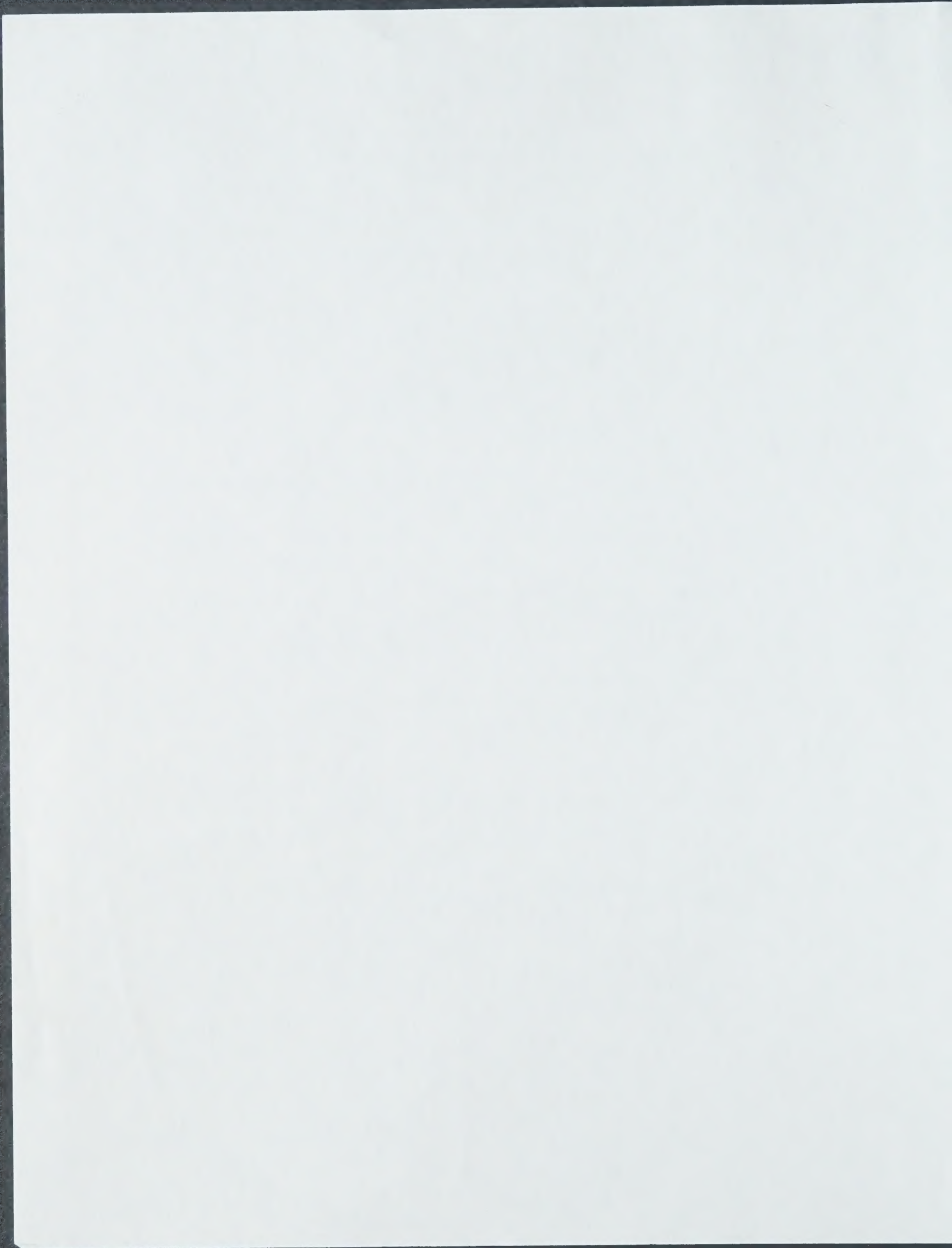
With all good wishes I remain

Yours sincerely,



Alfred Bader
AB/az





rK

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

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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
USA 53202

subject

reference JKO/sv/99-68

your letter January 11, 1999

The Hague, April 28 1999

Dear Dr. Bader,

After a long silence I am able again to write to you about some paintings. Firstly, however, I would like to thank you for your very interesting autobiography: as I do not know you in person yet, it is the nearest thing for me to form an impression of you.

Now back to your paintings and the photographs, mostly this time of the C-list.

The two pictures you bought in London last January we already discussed over the telephone, but to wind things up I would like to give my written reaction here.

✓ Your Nicolaes Maes does not need any more comment I think: signed and dated and even without these proofs an unmistakable Maes.

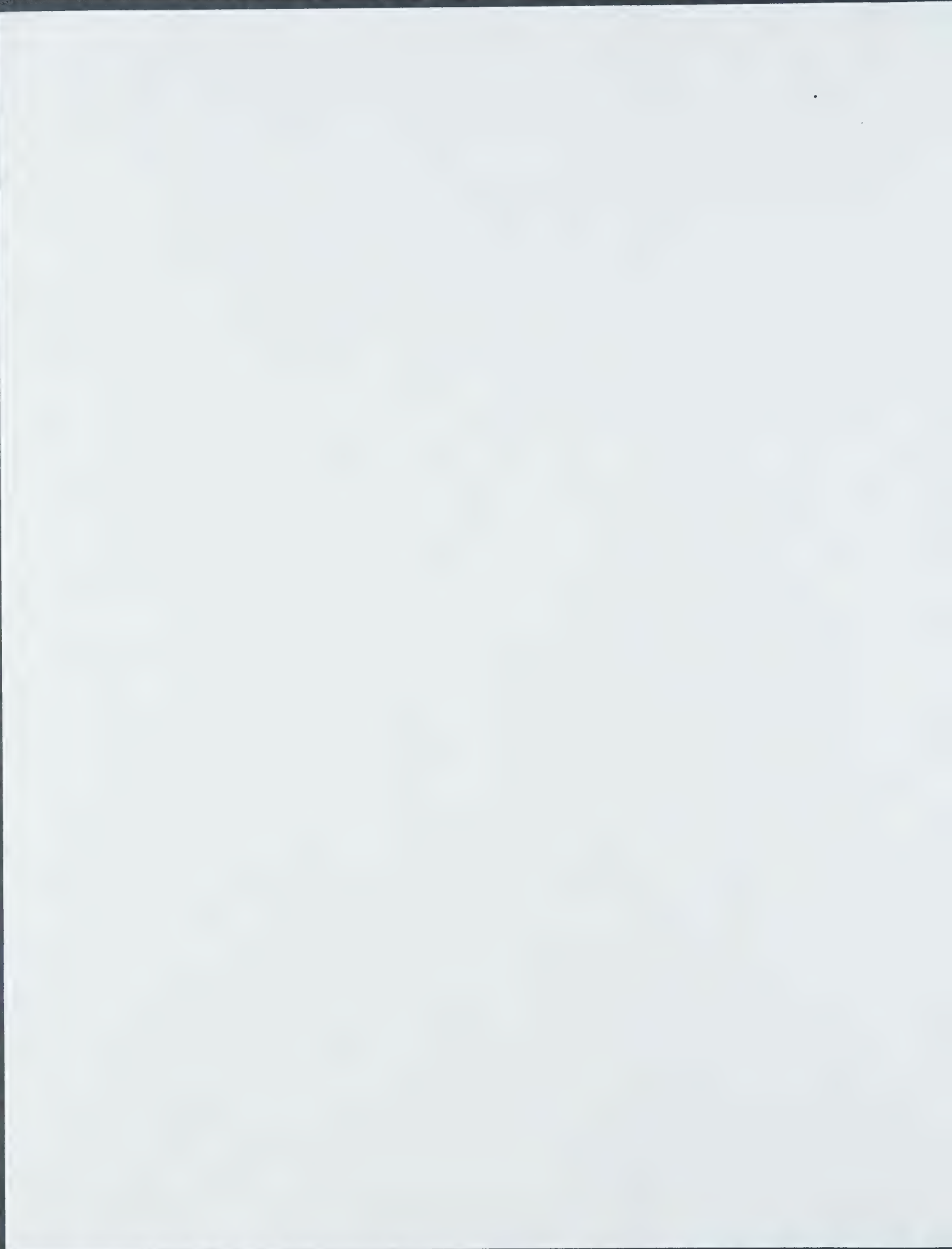
✓ The old man looking up, whom you thought to be from the Rembrandt-Lievens circle, is now by 'common' consensus attributed to des Rousseaux. Compared to several old men in Sumowski (especially n°s 1675 & 1677 make this more than plausible. I liked your reaction on the telephone very much: the true spirit of a collector.

I hope you don't mind that I hop through your A,B & C lists without following the exact order, for I would like to focus in on your 'Joseph and the Baker', according to Dr. Sumowski by J.U. Mayr. I for one do not find that a totally convincing solution. I find Mayr actually a bit too mediocre on the whole to be the author of this beautiful picture. But the problem

./.

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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RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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924 East Juneau Avenue
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USA 53202

JKO/sv/99-68
April 28 1999

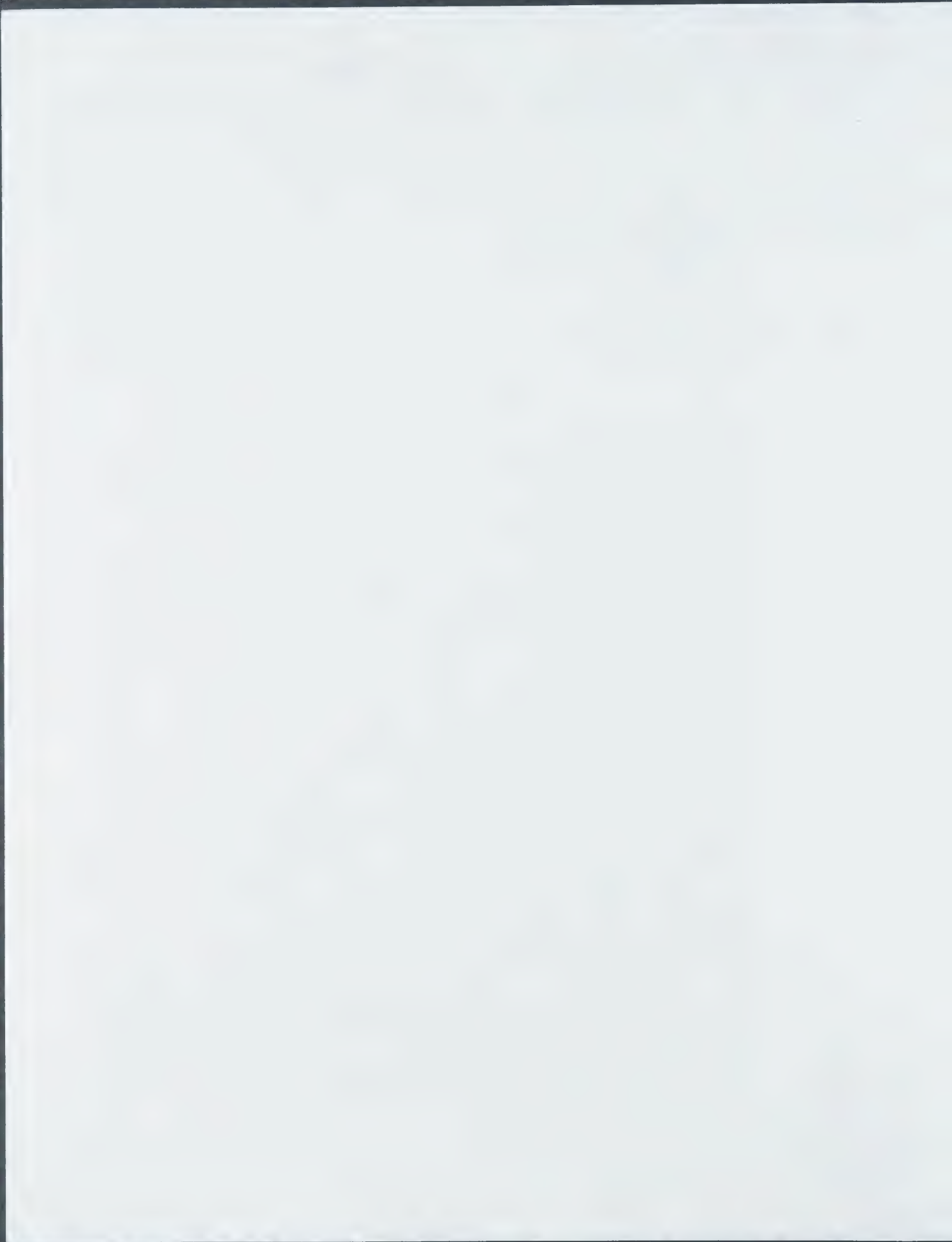
- page 2 -

is, as you well know, that every solution has its 'buts'. Sumowski does a fine job in describing the problem in his Mayr entry (Sum.III, p. 2180 nr 1459) up to the point where he calls your painting just the best Mayr. I am afraid that the painting will remain subject to study till someone hits by accident on the painter. I was a bit amused by the small article you sent me in which it was said that you are rather opinionatedly against 'good guy' Joseph. I can well follow you in this respect. The Joseph-story in Genesis stands out in the Bible as a true action novel: highly readable, gripping, psychologically true and totally irritating because of the nasty character of the main protagonist. I spent almost two years of my life in Joseph's company as I made my Master Thesis in University on the subject of Joseph's encounter with Mrs. Potiphar and though I was very glad to be rid of him after my graduation, I was never able to put the Joseph subject totally aside: I still keep collecting material about it with the idea of one day returning to it. Your painting is now well stored away in my memory, so that whenever I can come up with a solution I will inform you forthwith. Your painting shows a remarkable iconography that I have never encountered before: the theme of just the Baker and the 'bad news' is thoroughly unusual. From a christian perspective the juxtaposition of the good and the bad news makes the most sense, all the more so because in the Bible the guilt or innocence of neither the Baker nor the Cupbearer is discussed. So focusing in on this part of the story creates a new problem. As far as I know it is the only painting without the Baker. H.T. van Guldener, Het Jozefverhaal bij Rembrandt en zijn school, (s.l, s.d.) [Ph.D. University of Utrecht, 1947] does not list this moment. She states (op.cit., p. 48), that this moment in the Joseph-story has a rather monotonous iconography: very much of the same

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Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin
USA 53202

JKO/sv/99-68
April 28 1999

- page 3 -

over and over again. All the more reason to admire this painting: what a wonderful telling moment the painter makes of it!

You sent us more problematic paintings on your C-list for which we are not able to find solutions than you will appreciate. Thus my colleagues and I discussed C 15 (An old and a young man) without coming up with a new idea. Indeed, we do not see Michael Sweerts or Jan van Oost in it. But who else?

✓ C 6 is indeed a sensitive portrait, but Dr. Ekkart nor anybody else here came up with a solution other than 'Northern Netherlands, circa 1635-1640'.

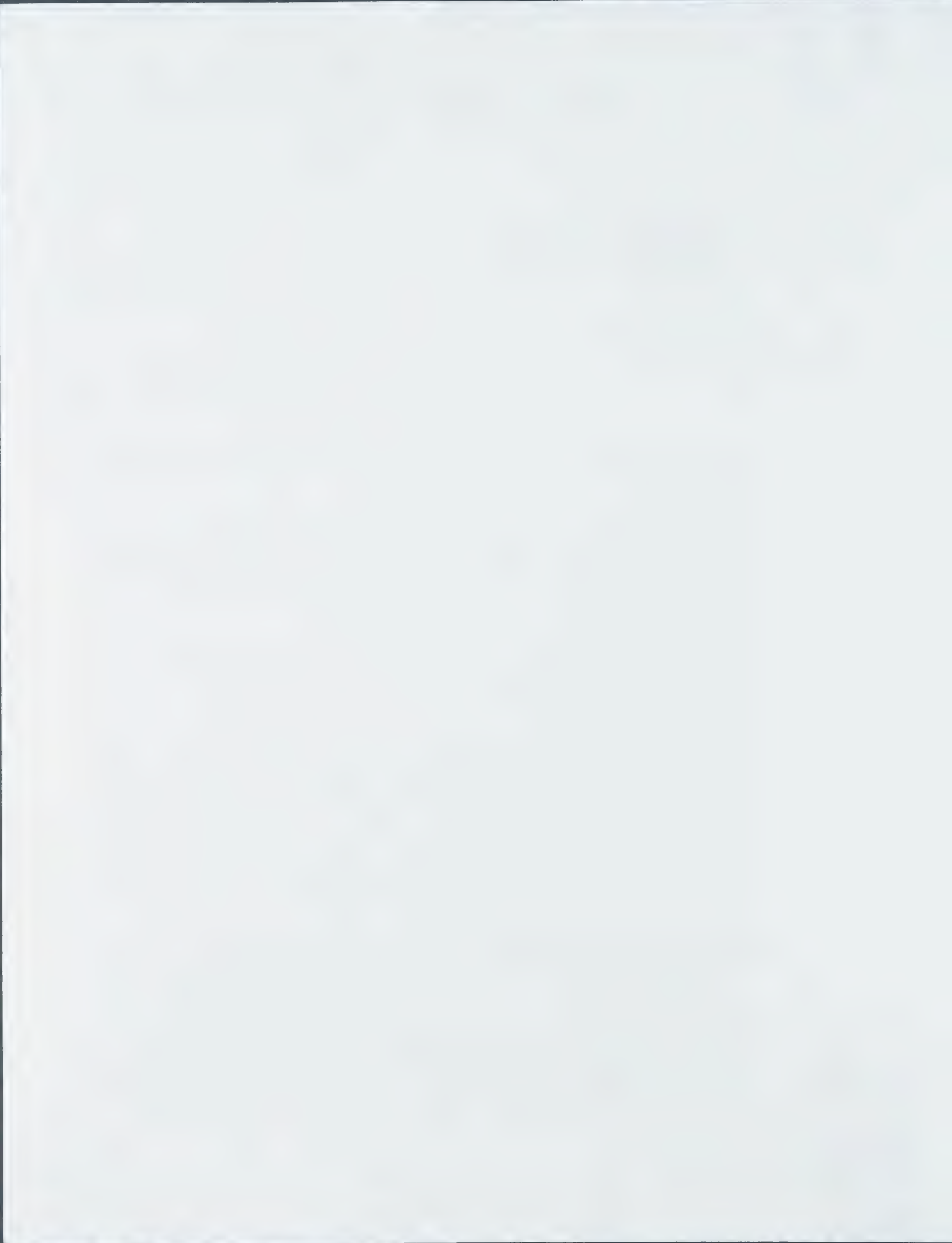
✓ C 11 (Portrait of a young woman) is classified in our Institute as Jan de Bray, the attribution from Dr. Sturla Gudlaughsson and Prof. Wolfgang Stechow. This attribution, though plausible does not convince me utterly: I tend more to the direction of Nicolaes Maes: the treatment of the paint is more in accordance with his boldness and is less fine than that of the Bray. Sumowski's attribution to Hendrick Heerschop (Sum. I, p. 86, n. 30) I cannot follow at all on the other hand: I fail to see any resemblance quit frankly.

✓ Your Boy C 17, that Prof. Sumowski thinks is a Drost while you are considering it to be a Cornelis Bisschop, does not ring any bell with me. For the moment I would like to keep it at: Anonymous, School of Rembrandt. For one short moment I was thinking of 'circle of Van Hoogstraten', but that is also not the solution. I am also aware of a personal suspicion: it seems to be in vogue nowadays to attribute every Rembrandt School painting to poor Willem Drost as it was the fashion to Gerrit Horst before him: small masters we do not know a

./.

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JKO/sv/99-68
April 28 1999

* - page 4 -

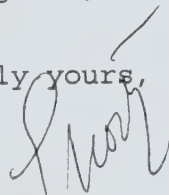
great many authenticated works of and not all that implausible. Maybe the Boy is by Drost, but I have no clear opinion on it.

The study C 4 seems to me to be from the Rubens-Van Dyck school. It looks almost like a partial copy of the head of an apostle or saint from a much larger composition. I could not find this composition though.

I hope that you are not too disappointed with my rambling on this time. My next letter will be preoccupied mostly with B-list paintings, of which I can hopefully be more informative.

Best regards,

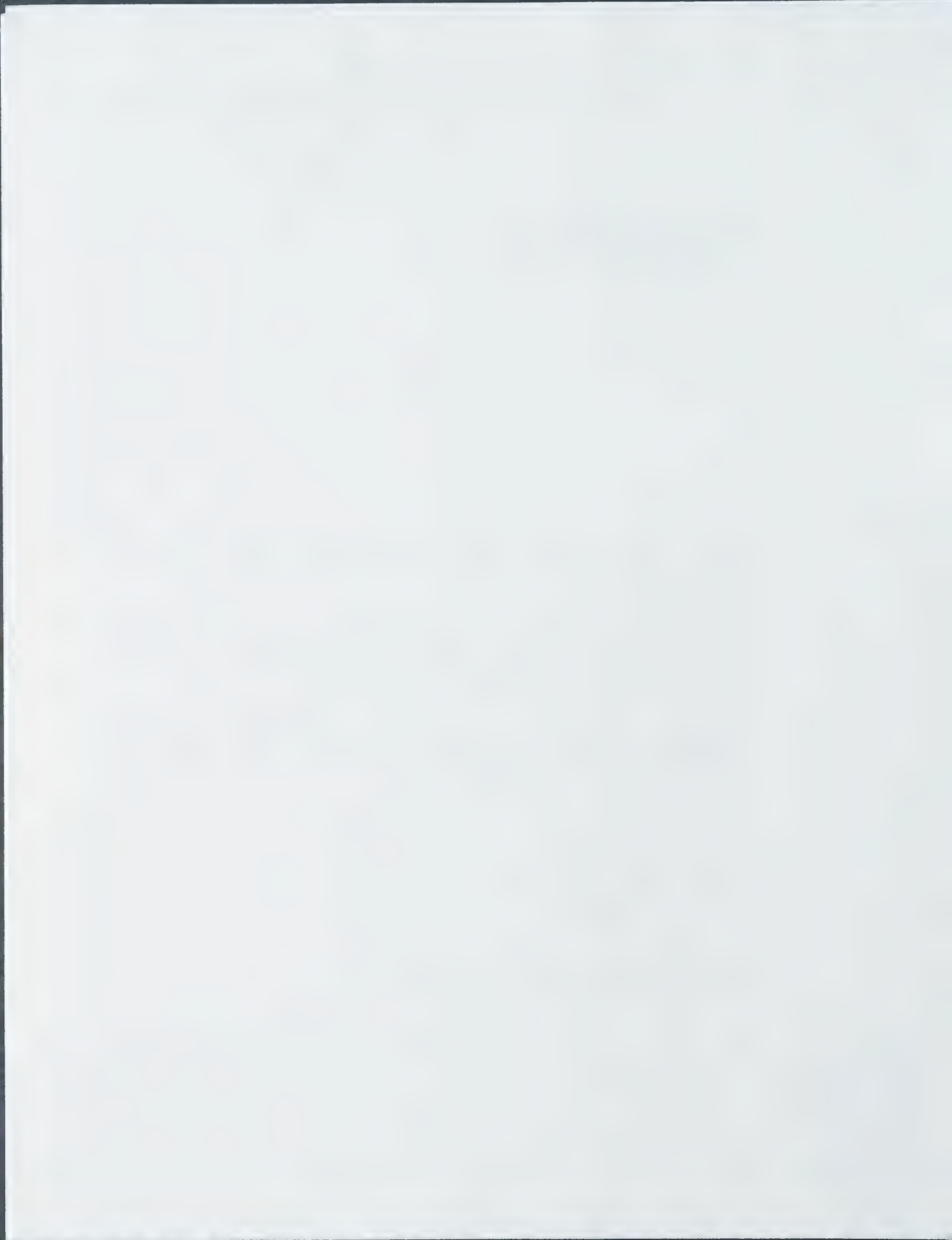
sincerely yours,



Jan. Kosten,
Department of Old Netherlandish Art

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1998

León Krempel ♦ Wilsnacker Str. 39 ♦ D-10559 Berlin ♦ Tel. 030 / 39031157

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
U.S.A.

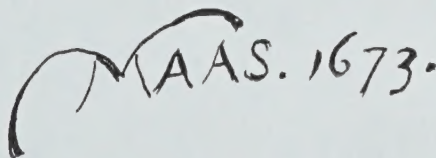
Yours sincerely
León Krempel

Berlin, May 8th 1999

Dear Mr. Bader,

Many thanks for the photograph of your new portrait by Maes, which was unknown to me !

You wrote that the painting once bear a signature and datation (1673), which were overpainted.
Both are clearly visible on your photograph in the lower right hand corner:



The signature is typical of Maes's works of around 1673 as it is the style of the painting.

Unfortunately I am unable to identify the sitter. His dress is common in Maes's portraits. It gives no indication for a profession.



I would be happy to publish and reproduce your painting in my thesis on Maes which will appear at the end of this year. Do you agree ?

Leigh Albritton, Registrar of the Milwaukee Art Museum, wrote me in 1997 a letter, containing information about Maes's portrait of "Jan van Royen", that you presented to the Museum in 1976. As I have only an old reproduction of this painting and as I presumably have to pay a lot of money to the museum, to receive a good photograph and to may reproduce it, I would like to ask you if you still have a photograph of this painting, which you can give or lend me.

With kind regards,
Yours sincerely

Leon Krumpal

Berlin, May 28th 1999

Dear Mr. Bader,

Many thanks for the photograph of the portrait by Maes which was unknown to me. You wrote that the painting once bore a signature and date (1673) which were overpainted. Both are clearly visible on your photograph in the lower right hand corner.

The signature is typical of Maes's works of around 1673 as is the style of the painting. Unfortunately I am unable to identify the sitter. His dress is common in Maes's portraits. It gives no indication for a profession.

