A Collector Who Held On to His Purchase for Over Fifty Years

Through his marriage connections, David van Baerle bridged the worlds of art dealing, overseas trade and statesmanship. One of his brother-in-laws was the merchant and presumed art dealer Paulus Bisschop, whose post-mortem sale will be summarized in this section; another was the secretary of Prince Frederik Hendrik and leading statesman of the age, Constantijn Huygens; a third was Everhard Becquer, a director of the chamber of the West Indies Company in Middelburg.

David van Baerle was a prosperous merchant who became a director of the West Indies Company in Amsterdam. He was the son of the merchant Jan van Baerle I, who freighted many ships bound for overseas destinations in the last decade of the 16th century and in the first years of the new. After the death of his father in 1605, he and the other heirs, including his brother Jan van Baerle II, invested – or had invested for them – 14,400ƒ in the second subscription for V.O.C. shares of 1612. On 1 May 1625, he was living on the Keizersgracht when he was betrothed to Sara van Erp.

After the death of Sara van Erp, he remarried with Rachel Godijn on 17 October 1628. His sister Petronella married the merchant (and putative art dealer) Paulus Bisschop, at whose post-mortem David van Baerle bought important works of art. Sister Susanna married the famous statesman and poet Constantijn Huygens I. David van Baerle died in 1671. His death inventory included many attributed paintings, at least two of which, as we have already seen in Chapter 11, can be identified with works of art that he had bought at auction a half century earlier.

Paulus Bisschop was born in London, probably of South Netherlandish parents. He was still living in London on 18 August 1601 when he was betrothed to Elisabeth van der Moer. After the death of Elisabeth, he remarried with Petronella van Baerle (David’s sister) on 22 May 1615. He was buried on 10 September 1618. Petronella, in turn, remarried with Everhard Becquer, a director of the V.O.C. chamber in Middelburg.

According to Jan Briels, Paulus Bisschop was a full-fledged art dealer. The sale of his possessions took place on 6 April 1620. The total came to f 6,193, of which f 1,225 consisted of works of art. The ratio of the value of works of art sold to the total amounted to nearly 20 percent. This high ratio suggests that at least some of the works of art were a part of his stock-in-trade, but it is also possible that he was an ardent collector. We already considered some of the paintings in this sale in our Chapter 11 on “Echoes”. We found two paintings in the Bisschop sale that could be
traced, with some probability, to his earlier purchases at the post-mortem auction of Gillis van Conincxloo in March 1607. One of them was a painting representing a sheep-stall (schaepscoij), which he had bought for f 30:10:- in 1607. At the 1620 sale of his possessions, this painting, called “a landscape of Christ in the sheep-stall” (lantschap van Christus in de schaepstall) sold for f 31:-:-:-, almost the exact same price as in 1607. However, the “Fishmarket of Antwerp”, which Bisschop had bought for f 20 at the same Conincxloo sale apparently did not fare so well. It, or at least a painting with that title, sold for only f 5 in 1620. But, of course, it may have been a copy that Bisschop had made of the original.

In analyzing the purchases made at the Bisschop sale, I first consider the four buyers who are known to have been related to Paulus Bisschop: David van Baerle, his brother Jan van Baerle (II), Charles de Latfeur, and Samuel Becquer, the son of Everhard Becquer. Altogether, these buyers bought paintings for f 651, or 53 percent of the value of works of art sold at the Bisschop sale. It is remarkable that none of the four ever bought another work of art at a sale for which the records have been preserved.

David van Baerle bought four paintings at the sale for a total of f 144. One, and probably two, of these purchases seem to correspond to paintings listed in his death inventory of 23 December 1671. The first is a “painting where Christ preaches at the edge of the sea” (1 schildery daer Christus aen de oever van de zee preeckt), which he had bought for f 50 at the Bisschop sale. In his death inventory of 1671, a painting of “the Preaching of Christ in the little ship done by Vingboons” (een stuck van de predicatie Christi int scheepge gedaen van Vingboons) was evaluated at f 60. It is remarkable that an early 17th century painting by David Vinckboons had increased so little in value after 50 years. The painting, considered a masterpiece of Vinckboons, still exists, preserved in a Swedish private collection (ill. no. 13.) It is signed Vinckboons and dated 1604. When the art-dealing firm of Pieter de Boer had it for sale in 1985, they pointed out in an advertisement in Tableaux that this was probably the same painting that Karel van Mander had seen in Vinckboons’s studio in 1604. Van Mander wrote: “In 1604, he (Vinckboons) has on hand two pictures painted for Ian van Conincxloo. The first is a predication of Christ, the other is a peasant wedding, full of splendid figures, such as houses and boats, and landscape well designed.” Vinckboons had apparently painted these two pictures for the art dealer Hans van Conincxloo II (cited in chapter 13), who had sold at least the predication to Pauwels Bisschop. It is interesting that Jan van Baerle I, the father of David, was said to be a cousin of this same Hans van Conincxloo when he assisted him in his marriage contract of 9 August 1599 with Magdalena Ruts from Antwerp.

The second painting which may, with a smaller degree of probability, be traced to David van Baerle’s death inventory is “a landscape of a plundering” (lantschap van een plonderij), which cost him f 50 at the 1620 sale. This is likely to be “the plundering of a coach” (een spolieren van een koetswagen), valued at f 58 in his 1671 inven-
tory. The other two paintings that he acquired in 1620 (“a skull” and “a landscape of the Man of God”) cannot be traced to his death inventory.839

Jan van Baerle II was David’s younger brother, born in 1605, nine years after David. He was betrothed to Maria van Genegen, the daughter of Daniel van Genegen (also a collector) on 10 March 1640.840 He died shortly before 1646, many years before his older brother. Like David, he was a merchant and businessman, perhaps with a special interest in innovations. In 1639, he was given a procuration to sell the rights to an invention of a watermill. By the time the affair had come to fruition, he was already said to be deceased.841 He bought five lots at the Bisschop sale for f 256, including a landscape by Gillis van Conincxloo for f 120.

Charles de Latfeur, born in Bergen in Hainaut, was the son of Jean de Latfeur, from Antwerp, and of Catharina Sohier. His mother was the sister of Daniel Sohier, collector, friend of painters, and music lover. Charles was also the brother of Susanna de Latfeur who married Louis de Malapert, a very prominent merchant who migrated from Antwerp to Amsterdam. He was actively engaged in trade with foreign lands, freighting at least 13 ships between 1617 and 1625. In 1608, he married Hester van der Meulen (1587-1643), born in Bremen, the sister of Andries and Daniel van der Meulen, who were also wealthy and socially prominent Antwerp merchants who immigrated to Amsterdam. Andries and Daniel van der Meulen, along with Baptist Oyens and Jacques Noirot, acted as intermediaries in the efforts of Count Simon van
der Lippe, representing Emperor Rudolf II in Prague, to obtain top-quality paintings on the Amsterdam art market by Hyeronimus Bosch, Pieter Aertsen, Anthony van Blocklandt, Lucas van Leyden, and other outstanding masters. The Latviaur, Mala-
pert, and Van der Meulen families were connected with one another through multiple ties. When Charles de Latfeur and Hester van der Meulen had their son Charles baptized in the Waalse Kerk on 29 October 1617, the witnesses (two of whom had presumably been chosen as godparents of the child) were Andries van der Meulen; Samuel Becquer representing Philips Calandrini, another very rich merchant; Jacques van Schot; and Maria de Latfeur. Maria de Latfeur, the sister of Charles de Latfeur, was the first wife of Everardt Becquer, the father of Samuel Becquer. Charles de Latfeur, who signed the Remonstrant petition of 1628, was a regent of the Aalmoezeniersweeshuis. He bought two lots at the Bisschop sale, a painting by (Hans Vredemans) de Vries of the stabbing of Amnon for f 90 and one of His Excellency Prince Maurits for f 5. Finally, we recall that Charles’s brother Pieter, cited in Chapter 13, was related by marriage to Pieter Cruijpenning.

Samuel Becquer, as we have already seen, was the son of Everhardt Becquer; he was also the husband of David van Baerle’s sister Jacomina. He was a merchant in Middelburg and a director of the Middelburg chamber of the United East Indies Company and at one time lived in Arnhem. He was on very friendly terms with Constantijn Huygens and his children. He only bought one lot at the Bisschop sale, but it was the most expensive in the entire sale: an unattributed landscape with gods and goddesses for f 156.

One other buyer, Willem van Gelder, was distantly related by marriage to David van Baerle’s sister Jacomina. He was a merchant in Middelburg and a director of the Middelburg chamber of the United East Indies Company and at one time lived in Arnhem. He was on very friendly terms with Constantijn Huygens and his children. He only bought one lot at the Bisschop sale, but it was the most expensive in the entire sale: an unattributed landscape with gods and goddesses for f 156.

Among the other buyers at the Bisschop sale who, as far as we know, were not “in the trade” may be cited Abel de Heripon, Laurens Charles, Hendrick Boelensz. de jonge, Willem Everwijn, Meester Sasbout, Pieter van Breusegem, and Symon Willemss. haarwever (hair-weaver). Abel de Heripon may have been of Italian origin (his name is at times spelled Heriponte). He was living in the Nes (on the Old Side of Amsterdam) in 1606 when he bought lots in the Haarlem lottery. He was married to Johanna van Axell, of Mechelen, in 1610. He was living on the old Singel
(Herengracht) when he was taxed 125 £ on assets evaluated at £ 25,000 in 1631. His occupation is not known, but he is likely to have been a merchant. He bought a painting of Judith at the Bisschop sale for £ 14:10:-- together with a landscape of Tobias with the angel for £ 22.

Laurens Charles was the silk cloth merchant whom we already encountered in the Thijsz. sale. He only bought a little painting of Venus and Mars for £ 11 at the Bisschop sale.

Hendrick Boelensz. de jonge (who should not be confused with the vastly more wealthy Hendrick Dirck Boelensz.) was an attorney (procureur), born in Amsterdam in 1569. When he brought his daughter before the Orphan Chamber on 14 September 1628, he declared that his daughter Annetgen, whose late mother was Weijntje Engels (daughter of a textile worker) was entitled to £ 600 – a very modest amount -- for her mother’s inheritance.

Willem (or Guillaume) Everwijn was a merchant who was associated in business with Aernout van der Wijen, the father of the painter Jacques van der Wijen. The associates had an account of 7 folios at the Wisselbank. Everwijn bought two little landscapes for £ 48 and one little landscape of Emaus for £ 3:10:-- at the Bisschop sale.

Meester Sasbout may be identical with Mr. Cornelis Sasbout from whom the painter Adriaen van Nieulandt rented a house near the Leliesluis for £ 210 a year on 28 February 1617. On 9 April 1623, he was said to be a steensnijder (probably a carver of coats-of-arms on semi-precious stones). “Mr. Sasbout”, living on the East side of the Cattle Market, was taxed £ 20 in 1631, equivalent to a wealth of £ 4,000. Three years later, on 22 July 1634, Mr. Cornelis Sasbout, boeckschrijver (bookkeeper, usually on a ship), widower of Roeloffje van Es, was betrothed to Elisabeth Bogaerts, widow of Daniel Secel. On July 25 of the same year, Mr. Cornelis Sasbout declared before the Orphan Chamber that his son Jan, 14 years old, was entitled to 3,000 £ from the inheritance of his late mother, Roelofgen van Els (Es). Sasbout bought a lot consisting of seven paintings of the kings and queens of England for £ 5:10:-- at the Bisschop sale.

Pieter van Breusegem was named in the testament of Francoijs Martens and Elisabeth Nason as guardian of their children. He was the uncle of Elisabeth and Hubert Nason, who in turn were the aunt and the uncle of the painter Carel du Jardin. He appeared before Notary Jacob Jacobs on 21 December 1617 to settle the liquidation of their estate. He bought the “Fishmarket of Antwerp” for £ 5, already cited, and an old painting for one gulden at the Bisschop sale.

Symon Willemz., hair weaver, is one of the relatively few craftsmen without last names among the buyers at Orphan Chamber auction who can be securely identified. He was living outside the Jan Roodenpoort in “de Witte Eenhoorn” when he bought lots in the Haarlem lottery of 1606. On 6 April 1608, Sijmon Willemsz., baarwercker, and his wife Judick Jans had their daughter baptized in the presence of Giertje Remmen. On 21 April 1612, Sijmon Willemsz., hair weaver, from Mechelen, living in the Margrietepad, was betrothed to Tanneken Winghman, widow of Adriaen
van Meerbeek. Both signed in a literate manner. He bought one lot, a market, for \( f 7:15:-- \) at the Bisschop sale.

Two jewelers, who, if not in the trade, may have bought works of art in connection with their occupation, purchased lots at the Bisschop sale. Pieter (de) Coningh was said to be a goldsmith at the auctions of Gillis van Coninxloo and Abraham Vinck in 1621. On 22 February 1628, he bought a gold ring at the estate sale of Barent Adriënsz. (Hartoghvelt), bookseller. He may have been the son of Zeger Pietersz., likewise goldsmith, the brother of Pieter Lastman. He bought a marine painting at the Bisschop sale for \( f 20 \). Much more is known about the goldsmith Augustijn Pars (or Pas). He was born about in 1580 in Antwerp and was betrothed to Janneken Verplancken on 27 September 1603. After his first wife’s death, he appeared before the Orphan Chamber and declared that his six children were entitled to \( f 4,400 \) on account of their mother’s inheritance. He remarried with Aaltje Kistepenningh from Deventer in July 1621. When he bought a house for \( f 9,300 \) on 21 January 1628, his surety was the afore-named Zeger Pietersz., brother of Pieter Lastman. He paid a tax of \( f 40 \) (on assets evaluated at \( f 8,000 \), in 1631), at which time he lived in the Halssteeg. He was buried on 8 June 1636.

With the exception of Adam Verhult, who has not been identified, the other buyers at the sale were professionals—artists/art dealers or uitdraagsters. The first group comprised Jan van Basse, Lucas Luce, and Barend van Someren, the second, Jacob Scharbier, Benedictus Mayer (Meyer), Graeffin, Anne Cuypers, and Reijm Jans. Jan Basse (1571-1636), originally from Lille in present-day France, was a painter by profession, but he apparently carried on an important business in inexpensive works of art. The sale of his works of art in May 1637, which lasted nearly a month, brought a total of \( f 7,762 \). He was betrothed to Cornelia Kieff on 19 May 1611. She was the daughter of Anne van Loosvelt (or Liesvelt), who was related to Abraham van Loosvelt (a buyer discussed above) and to Hans van Uffelen, the father of the famous collector Lucas van Uffelen.

Barend van Someren was a painter, art dealer, and innkeeper, the son of the fencing master Lambert van Someren. In 1588, he was apprenticed in Antwerp to Philips Lipsart, who was the uncle of the individual of the same name who, when he bought a lot at auction in 1607, was said to be residing in the house of the painter Francisco Badens. He spent several years in Rome with the history painter Aert Mytens, whose daughter Leonora he married in 1601. He lived in Amsterdam from 1602 until his death shortly before 22 February 1637 when his prints and drawings were auctioned. He and his unnamed wife (Leonora Mytens) had several children baptized in the Lutheran Church, including their son Guilijam on 17 November 1613, in the presence of the famous flower painter from Middelburg Ambrosius Bosschaert. On 2 December 1624, Van Someren acknowledged a debt of \( f 200 \) that he owed to Catalijntge Bisschops, widow of the painter Pieter Heeseman, for paintings deliv-
ered. He declared that he had delivered 12 paintings to the widow in return.

The career of the art dealer Lucas Luce II has already been traced in chapter 13. He acquired only one lot at the Bisschop sale, but it was the highest-priced of the sale: a battle scene by (Jan) Bruegel and (Sebastiaen) Vrancx for f 210.

Jacob Scharbier (or Scherbier) was probably a small-scale retailer or uitdraager. When the painter Jacob Leon bought a painting at the auction sale of the painter Cornelis van der Voort in 1625, he was said to be living at the house of Jacob Scharbier in the Reestraat. In a document of 1618, a notary took note of the woolens that he had in his house, on which apparently he had not paid excise tax. He claimed that he had bought them from the uitdraagster Anne Jans (also a frequent buyer at auction).

He acquired six lots for a total of f 62 and 14 st. at the Bisschop sale.

Benedict Mayer (or Meyer) was said to be a seller of old clothing (oudkleedcooper) in 1625 when he bought a house on the East side of the Weespad. He was moderately well off, at least for a small retailer. On 3 August 1627, the merchant Niclaes Cocques, who was the guardian appointed by the Orphan Chamber of his 17-year old daughter named Sara, listed a number of assets to which she was entitled after the death of her father, including several moderately priced houses and an obligation for f 3,000. The heirs of Benedictus Mayer, living in the Laurierstraat, in a house which had been evaluated at f 700 in 1627, paid a tax of f 10 (for an evaluated worth of f 2,000, which was surely an underestimate).

Mayer bought a landscape by the Amsterdam painter Pieter Stalpaert at the Bisschop sale for f 40. This was by far the most expensive lot he is known to have bought at auction.

The real name of the uitdraagster nicknamed Graeffin, as Isabella van Eeghen discovered some years ago, was Hendrickgen Gerrits. Born in 1578, she first married the carpenter Cornelis Pietersz in 1598, then, after her first husband’s death, the sailor (varentman) Reyer Reyersz. in 1603, and, finally, in 1607, the carpenter Andries Pietersz., who survived her. In 1620, she was cited in one of the notebooks recording auctions of the Orphan Chamber for having paid a fine for some undisclosed activity. She was buried on 16 June 1629. The ringing of bells on the occasion of her burial indicates that she was Roman Catholic. Even though she was probably the most active buyer of art works among the uitdraagsters, she was illiterate. Her social elevation is reflected in the marriage of her daughter Meynsken Andries (from her third marriage) with the surgeon Jan Orgel, who was a buyer at auction in 1637.

Anna Cuijpers was also a very frequent buyer at Orphan Chamber auctions. On 4 May 1619, she had some goods auctioned off by the Chamber. On 18 June 1630, Nicolaes Cocques brought various obligations to the Orphan Chamber, including one for f 1,000 and one for f 675, on behalf of the four children of the late Anna Cuijpers, married to Barthelomeus Gysberts. We do not know the occupation of her husband or whether her assets came from her work or from his (or from both), but she was apparently far from destitute.

The buyers at the Bisschop auction represented a fairly wide cross-section of the Amsterdam public, including patricians (David and Jan van Baerle II), artists/art
dealers (Lucas Luce, Jan Basse, and Barend van Someren), ordinary merchants (Abel de Heripon, Willem Everwijn, and Laurens Charles), jewelers (Pieter de Coning, Augustijn Pas), and moderately well-off resellers of second-hand goods (Jacob Scharbier, Benedict Mayer, Graeffin, and other uitdraagsters).

Appendix to chapter 24

Table 24.1

Purchases by Chief Buyers at Paulus Bisschop Auction of April 1620 and at Other Sales

<table>
<thead>
<tr>
<th>Price Purchases at other sales (total)</th>
<th>Price (gulden)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>David van Baerle:</strong></td>
<td></td>
</tr>
<tr>
<td>Landscape with plundering</td>
<td>50.0</td>
</tr>
<tr>
<td>A painting where Christ preaches on the margin of the sea</td>
<td>52.0</td>
</tr>
<tr>
<td>A painting of a death’s head</td>
<td>12.0</td>
</tr>
<tr>
<td>A landscape of the man of God</td>
<td>30.0</td>
</tr>
<tr>
<td><strong>Jan van Baerle:</strong></td>
<td></td>
</tr>
<tr>
<td>A landscape by (Gillis) Coninxloo</td>
<td>120.0</td>
</tr>
<tr>
<td>A winter (landscape)</td>
<td>9.0</td>
</tr>
<tr>
<td>A painting in an ebony frame</td>
<td>40.0</td>
</tr>
<tr>
<td>A painting of a market with fruit</td>
<td>56.0</td>
</tr>
<tr>
<td>An atlas with horn bound in gold</td>
<td>31.0</td>
</tr>
<tr>
<td><strong>Charles de Latfeur:</strong></td>
<td></td>
</tr>
<tr>
<td>A perspective by (Hans Vredeman) de Vries where Amon is stabbed</td>
<td>90.0</td>
</tr>
<tr>
<td>A portrait of His Excellency (Prince Maurits)</td>
<td>5.0</td>
</tr>
<tr>
<td><strong>Samuel Becquer:</strong></td>
<td></td>
</tr>
<tr>
<td>A large landscape with Gods and Goddesses</td>
<td>156.0</td>
</tr>
<tr>
<td><strong>Willem van Everwijn:</strong></td>
<td></td>
</tr>
<tr>
<td>2 landscapes with ebony frames</td>
<td>48.0</td>
</tr>
<tr>
<td>A small landscape of Elias</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>Willem van Gelder:</strong></td>
<td>23.75</td>
</tr>
<tr>
<td>2 small landscapes p’ted on copper</td>
<td>29.5</td>
</tr>
<tr>
<td>A painting with mountains and ships</td>
<td>6.5</td>
</tr>
<tr>
<td><strong>Austijn Pas (or Pars):</strong></td>
<td></td>
</tr>
<tr>
<td>A number of caertgens (probably prints) and a painting of the King of England</td>
<td>1.9</td>
</tr>
<tr>
<td><strong>Symon Willemsz. Haarwever</strong></td>
<td></td>
</tr>
<tr>
<td>A painting of a market</td>
<td>7.8</td>
</tr>
<tr>
<td>Bisschop sale</td>
<td>Price (gulden)</td>
</tr>
<tr>
<td>---------------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>Abel de Heripon:</strong></td>
<td></td>
</tr>
<tr>
<td>A painting of Judith</td>
<td>14.5</td>
</tr>
<tr>
<td><strong>Hendrick Boelens:</strong></td>
<td></td>
</tr>
<tr>
<td>A little landscape of Emaus</td>
<td>3.0</td>
</tr>
<tr>
<td><strong>Pieter de Coning:</strong></td>
<td></td>
</tr>
<tr>
<td>A painting of ships</td>
<td>20.0</td>
</tr>
<tr>
<td>A vase of flowers</td>
<td>6.0</td>
</tr>
<tr>
<td><strong>Jacob Scharbier:</strong></td>
<td></td>
</tr>
<tr>
<td>A painting of the bath of Diana</td>
<td>6.3</td>
</tr>
<tr>
<td>A little landscape</td>
<td>7.3</td>
</tr>
<tr>
<td>A little landscape</td>
<td>5.3</td>
</tr>
<tr>
<td>An old painting of St. Joris</td>
<td>5.8</td>
</tr>
<tr>
<td>A painting of John the Baptist</td>
<td>17.0</td>
</tr>
<tr>
<td>A landscape of Christ in the sheep's stall</td>
<td>31.0</td>
</tr>
<tr>
<td><strong>Jan Basse:</strong></td>
<td></td>
</tr>
<tr>
<td>A painting of a naked Venus</td>
<td>13.0</td>
</tr>
<tr>
<td><strong>Barend van Someren:</strong></td>
<td></td>
</tr>
<tr>
<td>2 round paintings of the summer and winter</td>
<td>7.5</td>
</tr>
<tr>
<td>A painting of witchcraft</td>
<td>6.0</td>
</tr>
<tr>
<td>A peasant market</td>
<td>6.0</td>
</tr>
<tr>
<td><strong>Lucas Luce:</strong></td>
<td></td>
</tr>
<tr>
<td>A battle by (Jan) Bruegel (I) and (Sebastiaen) Franck</td>
<td>210.0</td>
</tr>
<tr>
<td><strong>Benedictus Mayer:</strong></td>
<td></td>
</tr>
<tr>
<td>A landscape by Pieter Stalpaert</td>
<td>40.0</td>
</tr>
<tr>
<td><strong>Barent Jansz. van Lombert:</strong></td>
<td></td>
</tr>
<tr>
<td>A round painting of a fire</td>
<td>9.0</td>
</tr>
<tr>
<td><strong>Graeffin:</strong></td>
<td></td>
</tr>
<tr>
<td>A landscape with mountains by Momper</td>
<td>34.0</td>
</tr>
<tr>
<td><strong>Anne Cuijpers:</strong></td>
<td></td>
</tr>
<tr>
<td>A landscape with hay</td>
<td>9.5</td>
</tr>
<tr>
<td><strong>Other small buyers:</strong></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>1.1</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

*Note: The other small buyers were Grietge Wijnants (uitdraagster), f 3.0, Reijm Jans (uitdraagster), f 9.0, Laurens Charles, f 11, and Adam Verhult (unidentified), f 4.0.*

Source: GAA, WK 5073/955