

Alfred Bader

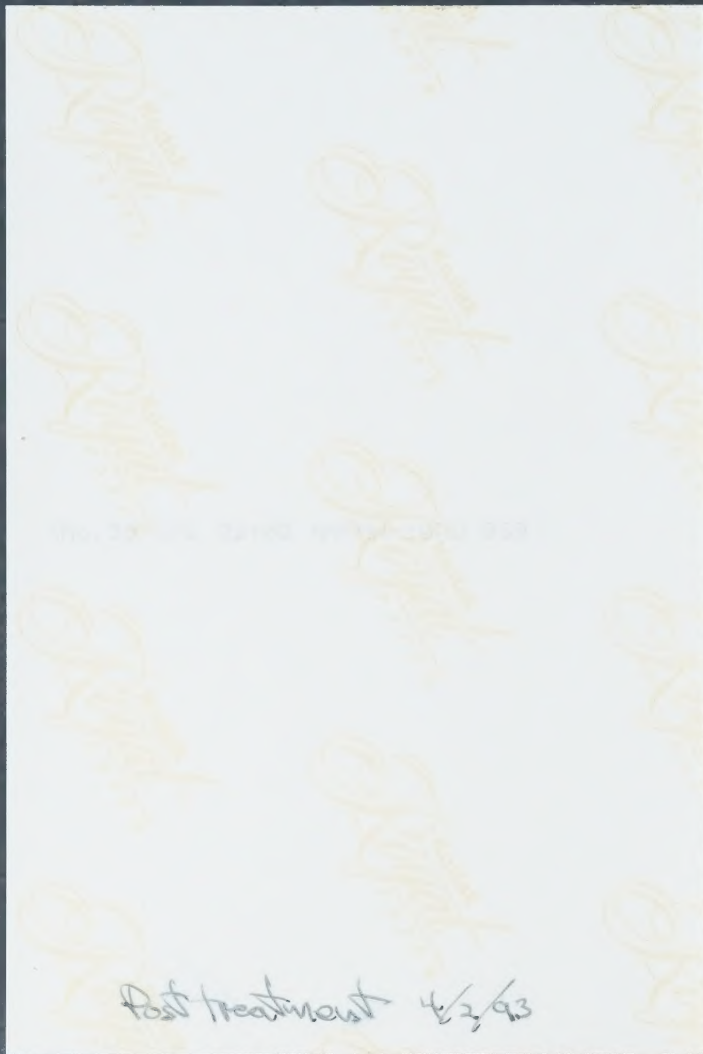
Alfred Bader Fine Arts - Painting File

de Lisse

1993-1999

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	17
FILE	1

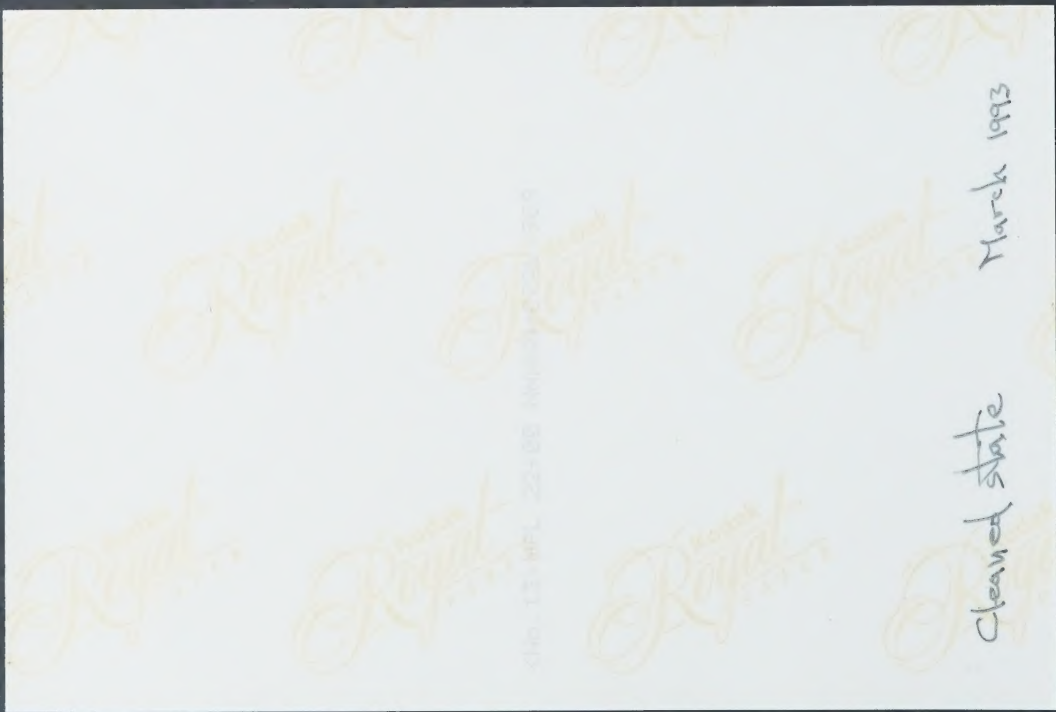




Post treatment 4/3/93



Before treatment (showing clearing test for removal of nicotine). Also showing cleavage in blue.



March 1993

Cleaned state

57/1503



NO. 12-92 22436 1000-4181 353

March '93

Mid-treatment (after removal of nicotine coating but before removal of varnish and restoration)

NO. 12-92 22436 1000-4181 353

Cleaned state March '93

Before treatment (shaving cleaning tests for removal of water soluble nicotine layer).

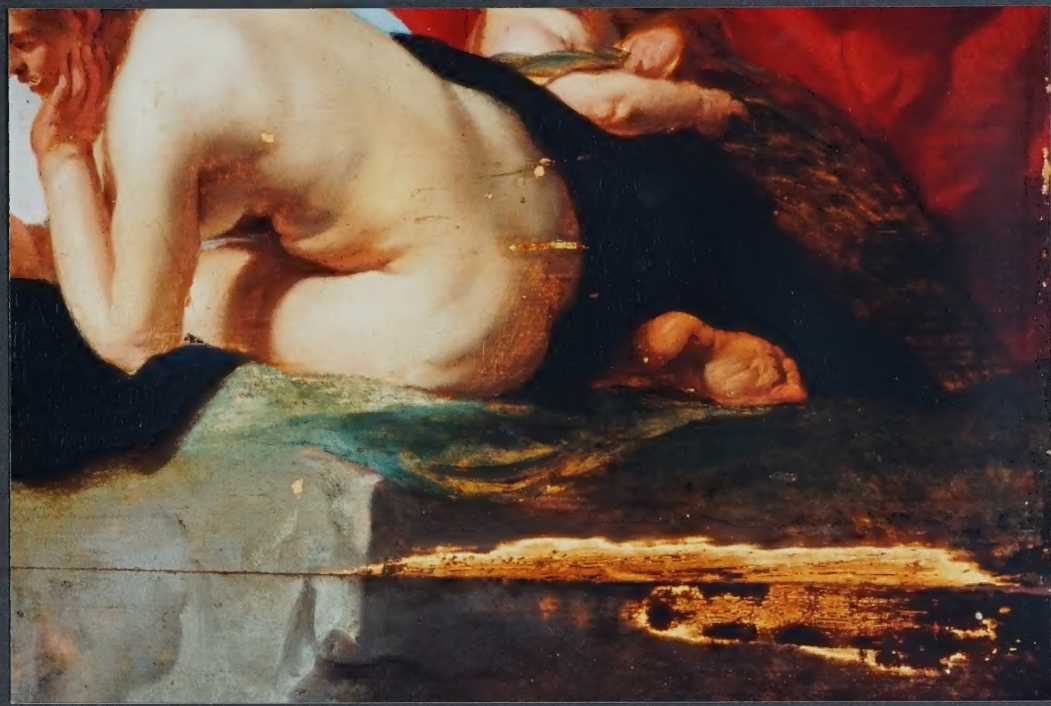


11.1.15.13

Before treatment (showing cleavage
in blue and restoration along
crack).

Before treatment (showing clearing
test for removal of nicotine).
Also showing cleavage in blue.

Before treatment (showing cleavage
in blue area and restoration along
crack).



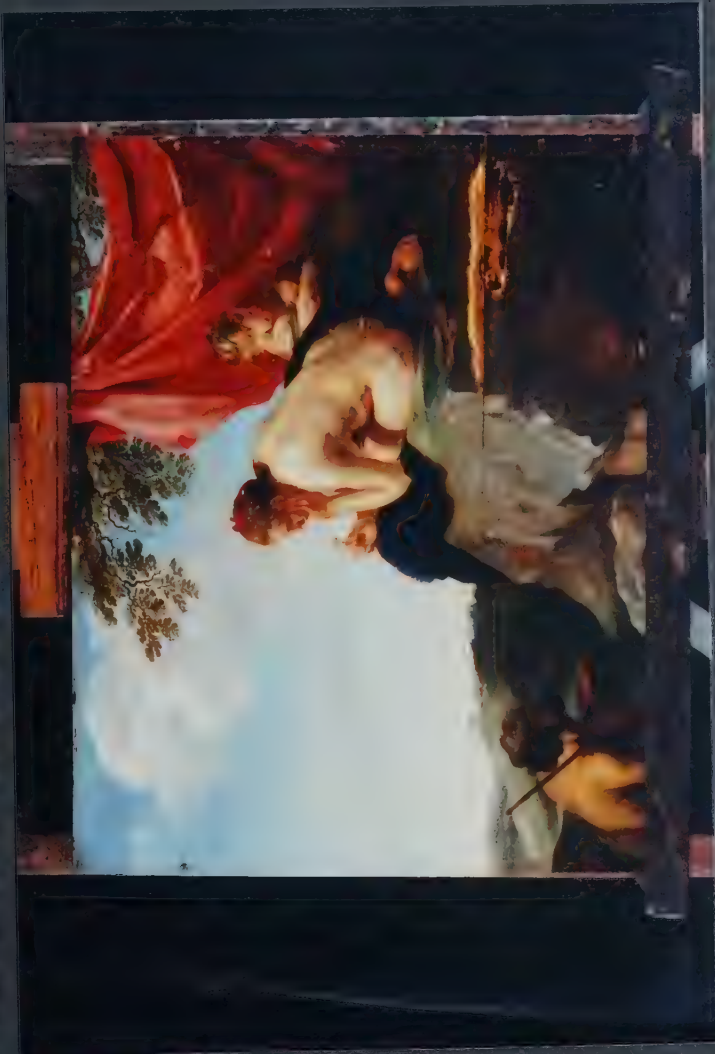
HV6603



Before treatment (showing cleaning test for the removal of a water soluble nicotine layer).

Before treatment (showing cleaning test for the removal of a water soluble nicotine layer).

Cleaned state March '93



Cleared state March 1913

Cleared state March 1913

Cleared state March 1913





Post treatment
1/5/0

Cleaned site
March 02

Frank Zuccari
Paintings Conservator
1708 W. School Street
Chicago, Ill 60657
April 2, 1993

TREATMENT REPORT

Artist: School of Cornelis van Poelenburgh

Title: Granida and Daphilo

Owner: Alfred Bader

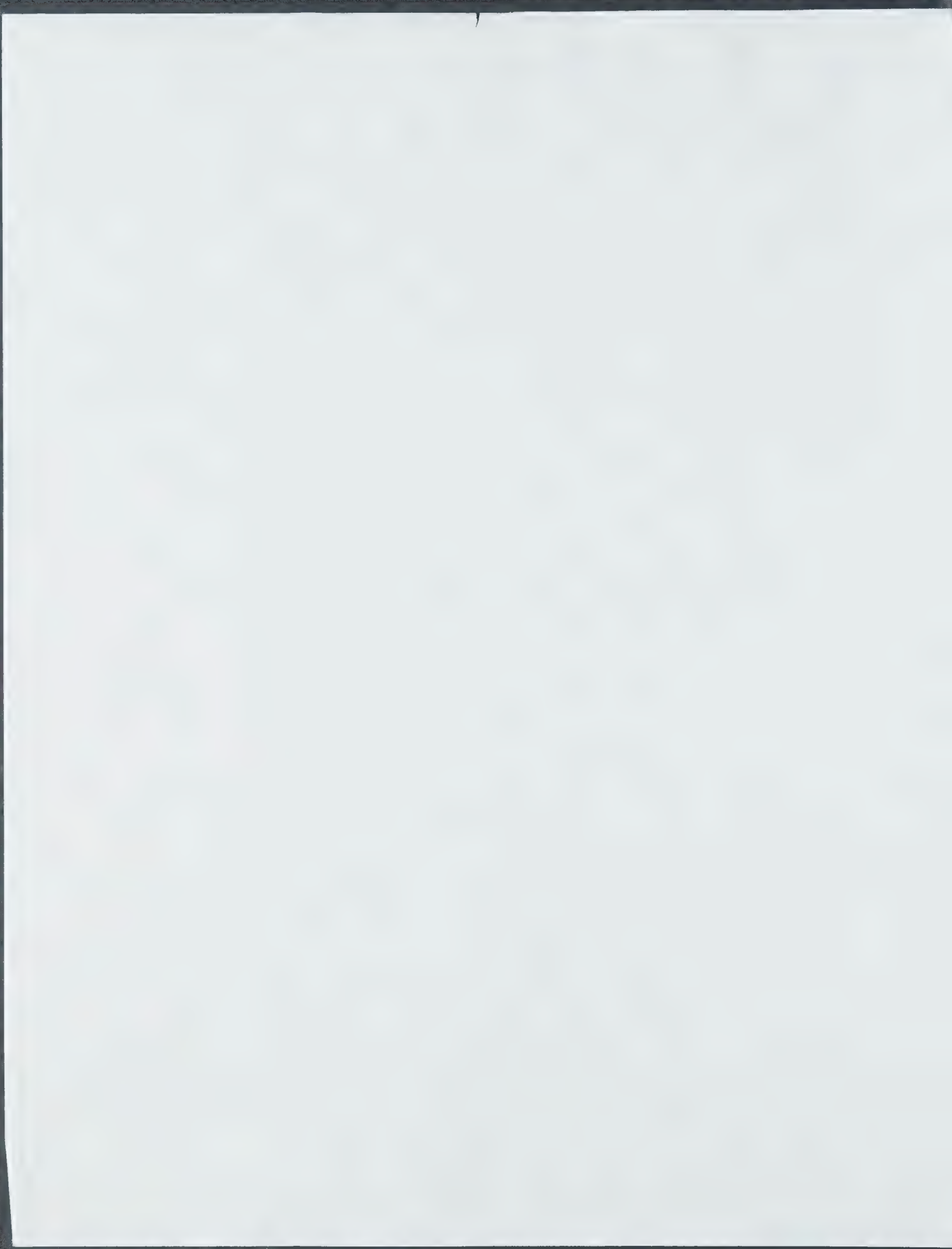
Generally the painting is in good state though it has experienced slight cleaning abrasion. The paint surface was covered by a very yellow coating of nicotine which produced a uniform fluorescence under U.V. light and which made proper viewing of the image difficult in normal light as well. Once this water soluble deposit was removed the condition of the painting could be assessed more accurately. The red curtain in the upper right of the composition was found to be very well preserved but had some minor retouching covering old losses. The tuft of foliage above the main figure was thinned and there was slight cleaning abrasion in the sky, landscape, figure and rock. And in addition to minor scattered retouching, visible both in normal light and U.V., there was a large restoration in the area surrounding an old split in the panel.

The oak panel on which it is painted was fundamentally stable but had been previously repaired with a butterfly inlay in the back. When the painting was received for treatment the old repair had failed. As a result, a 9" long split extended horizontally from the right side, about 4" from the bottom edge. The butterfly inlay, contrary to its purpose of binding the joint tightly closed, instead held the split open.

In order to properly align and glue the split it was necessary to cut the butterfly inlay from the reverse. Once this was done, the open split could be reset. PVA emulsion wood glue was inserted into the joint and dried under pressure from clamps, taking care to obtain a proper alignment on the front of the panel. The joint was then bridged with an overlay of thin wood strips adhered to the back of the panel.

Cupped paint and cleavage were found in the area of dark blue pigment which forms the cloak upon which the figure of Granida sits. This area was locally consolidated using BEVA 371. An attempt was made to lay down the cupping using a small tacking iron but the brittleness and hardness of the paint film made this impossible.

The varnish layer was slightly discolored but not to a disfiguring degree. However, the varnish was very thick and therefore tended to hide both the paint and panel textures. More disturbingly the varnish

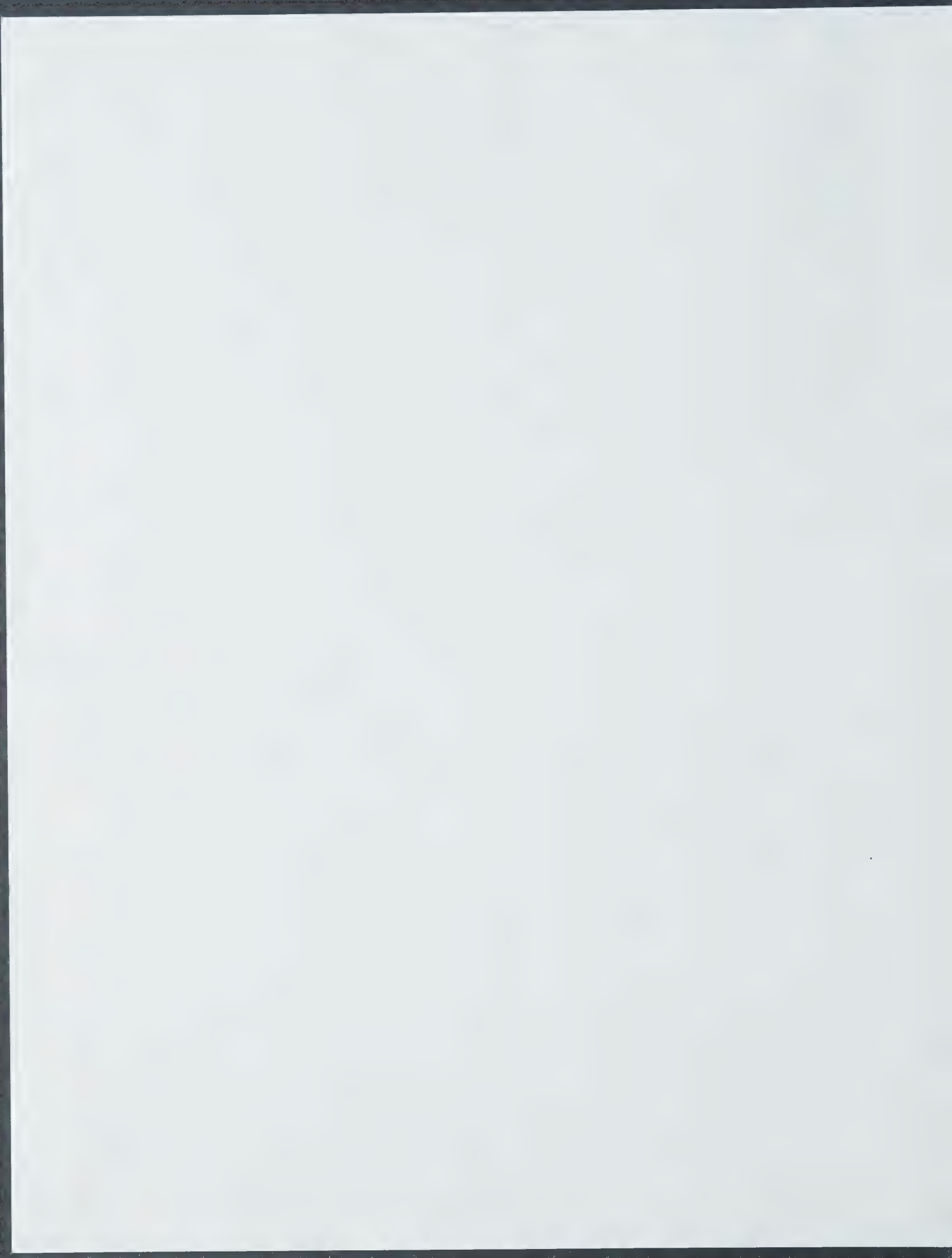


was contaminated with fibers and other debris which were imbedded in the coating layer.

The varnish and old retouchings were therefore removed using xylene. In so doing the purpose of the restoration which surrounded the old split became apparent. The surface of the painting in this area had been sanded in an attempt to even out a misalignment produced when the panel was repaired.

Following the cleaning, some of the old inlays were corrected and new inlays were made along the split and in a small loss in the figure of Daphilo.

The painting was revarnished with mastic resin and inpainted with Maimeri Restauero Colors and watercolors. A final spray application of Winsor/Newton Retouching Varnish was done to integrate the inpainting and to adjust the overall surface gloss.





rK
D

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

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 53202
U.S.A.

subject Research Paintings
reference MdK/sv/98-2355
your letter 24 September 1998

The Hague, 12 January 1999

Dear Dr. Bader,

Here again are some answers to another part of the submitted photographs. But first of all, let me say that I wish you all the best for a very happy new year.

Thank you for the photographs of the paintings on the 'These I know' list. A very beautiful Van Everdingen, an interesting early Pynacker and a fine winterlandscape by Ruisdael. They are a welcome addition to our documentation. The Landscape with Resting Traveller whether or not by Lievens is still a very attractive picture. We still have it filed as Lievens by the way.

Unfortunately you gave no data on this list. Would you be so kind as to supply us with this information (dimensions, signature, date etc.). This regards painting H (Everdingen), I (Pynacker) and O (Ruisdael).

Following are some remarks on the paintings on your 'These I don't know' list.

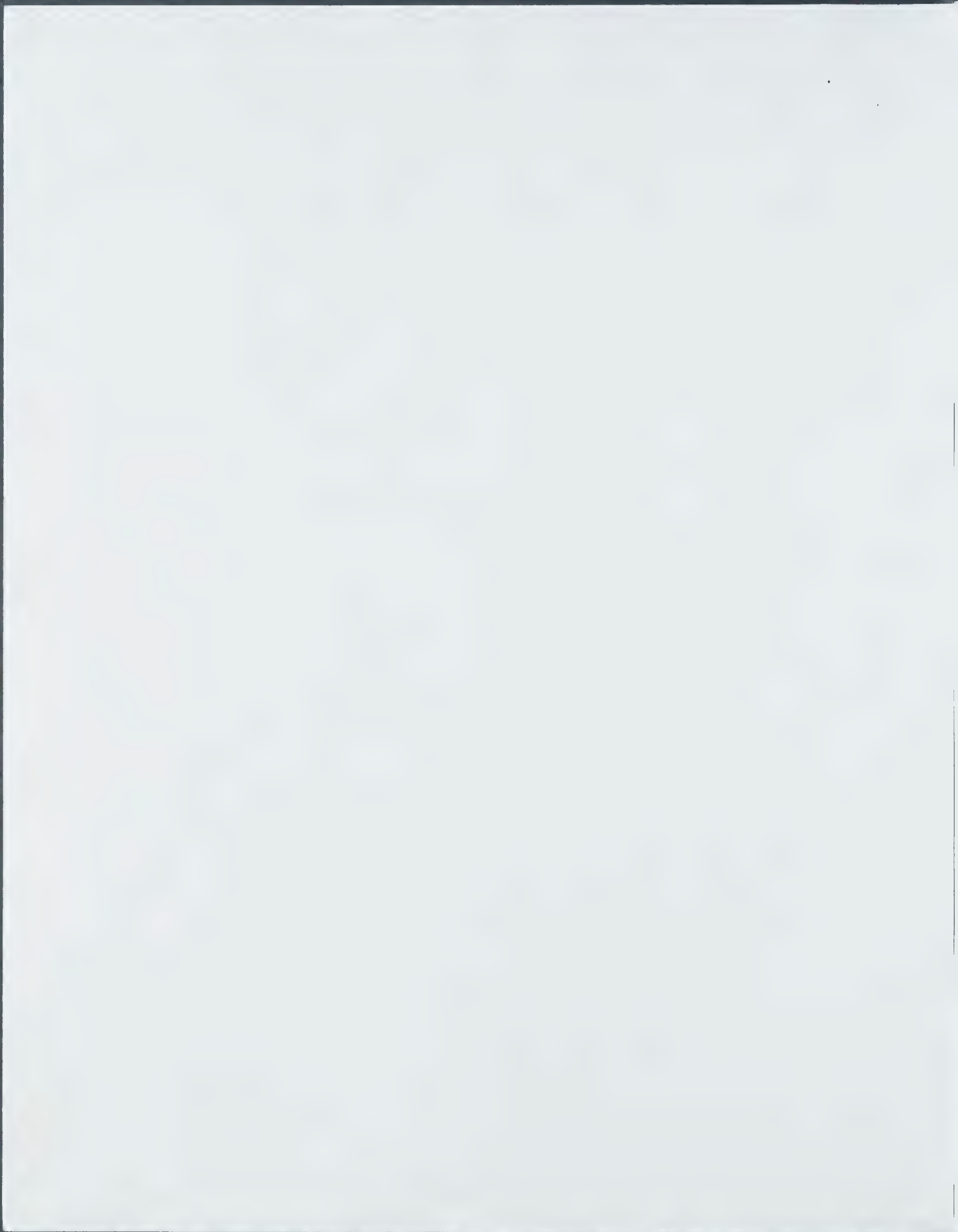
No. 7 Portrait of a Cloud A most intriguing painting but difficult to solve, moreover as the photograph is very dark, therefore the structure of the rocks and the figures are hardly discernable. If you have an ectachrome which I could borrow it might be very helpful. So far I tend to think: late 17th century, possibly by one of Herman Saftleven's pupils or followers but of course I may be completely wrong.

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

MdK/sv/99-2355
12 January 1999

- page 2 -

No. 8 Shepherds and their Cattle near a Well Again quite a problematic painting showing discrepancies which I find very difficult to explain. The landscape in the background is very 'Pre-Rembrandtesque' and can be dated c.1630. The animals and the two shepherds would be consistent with this date. But the three figures on the left and the still-life of vegetables and utensils are painted in a completely different manner and can be dated much later in the century, c.1660 or even later. Also the lighting of this group is very different. Could it be two painters, the later one 'modernising' an earlier work? I have no solution as yet.

It has been suggested in the past that it might be an early work by Berchem but comparing it to other works from his youth I do not think this attribution correct.

I can give you the following provenance:

- with Lilienfeld Galleries, New York, before 1964
- Sale New York, Phillips, 8 June 1983, lot 58
- Sale New York, Christie's, 6 June 1984. lot 55, as by François Venant
- Sale New York, Christie's, 13 January 1987, lot 57, as Jacob and Laban

The subject has also been called 'The meeting of Jacob and Rachel'

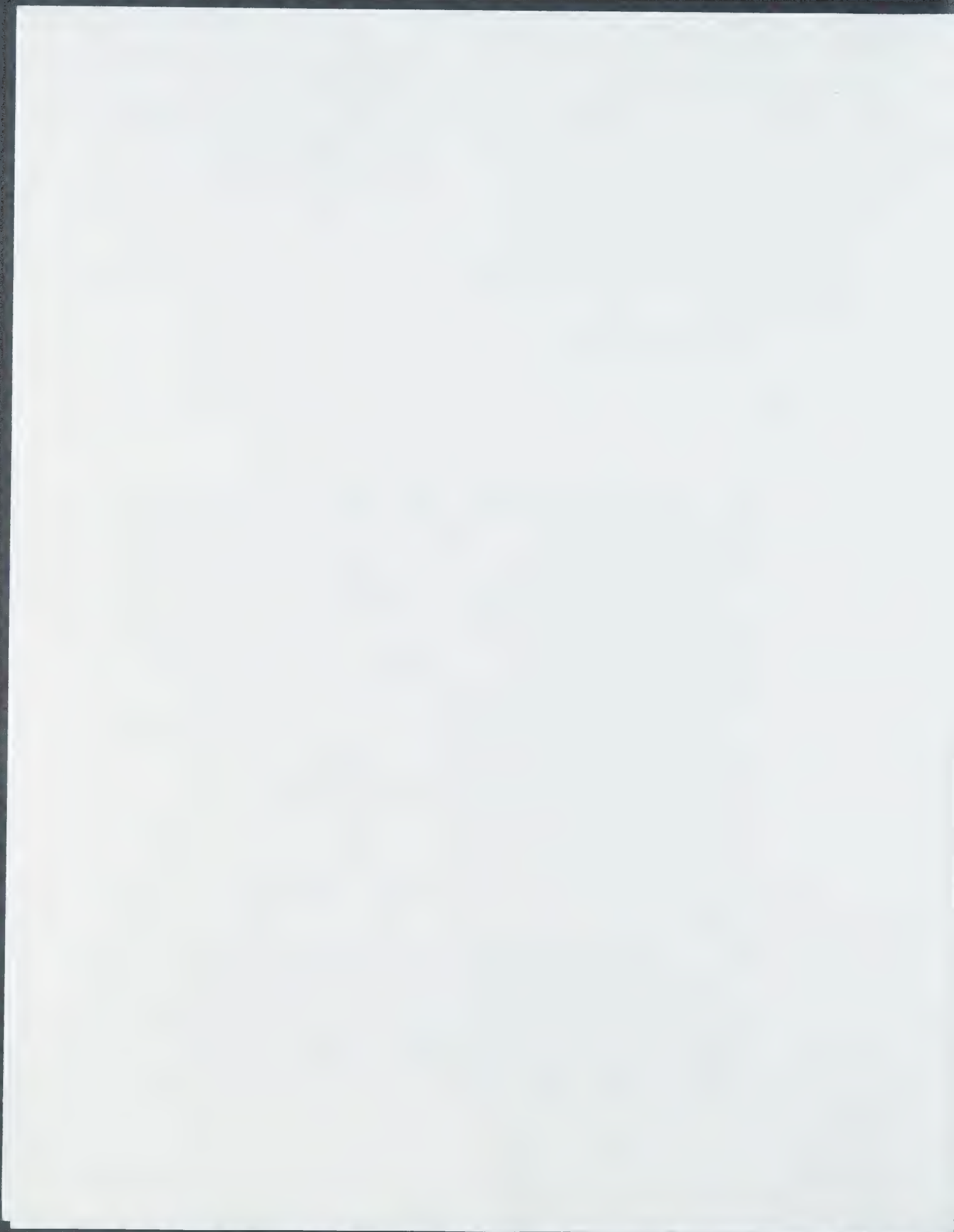
No. 9 Arcadian Landscape with Figures First of all, I think that the painting might be incomplete and might have been cut down especially at the bottom. I would propose a tentative attribution to Dirck van der Lisse; the foliage is somewhat similar, he follows Poelenburgh fairly closely and has done larger-sized figures as well. I enclose photocopies of some of his works.

Dirck van der Lisse (1607 - 31 Jan 1669) was born at The

./.

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



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

MdK/sv/99-2355
12 January 1999

- page 3 -

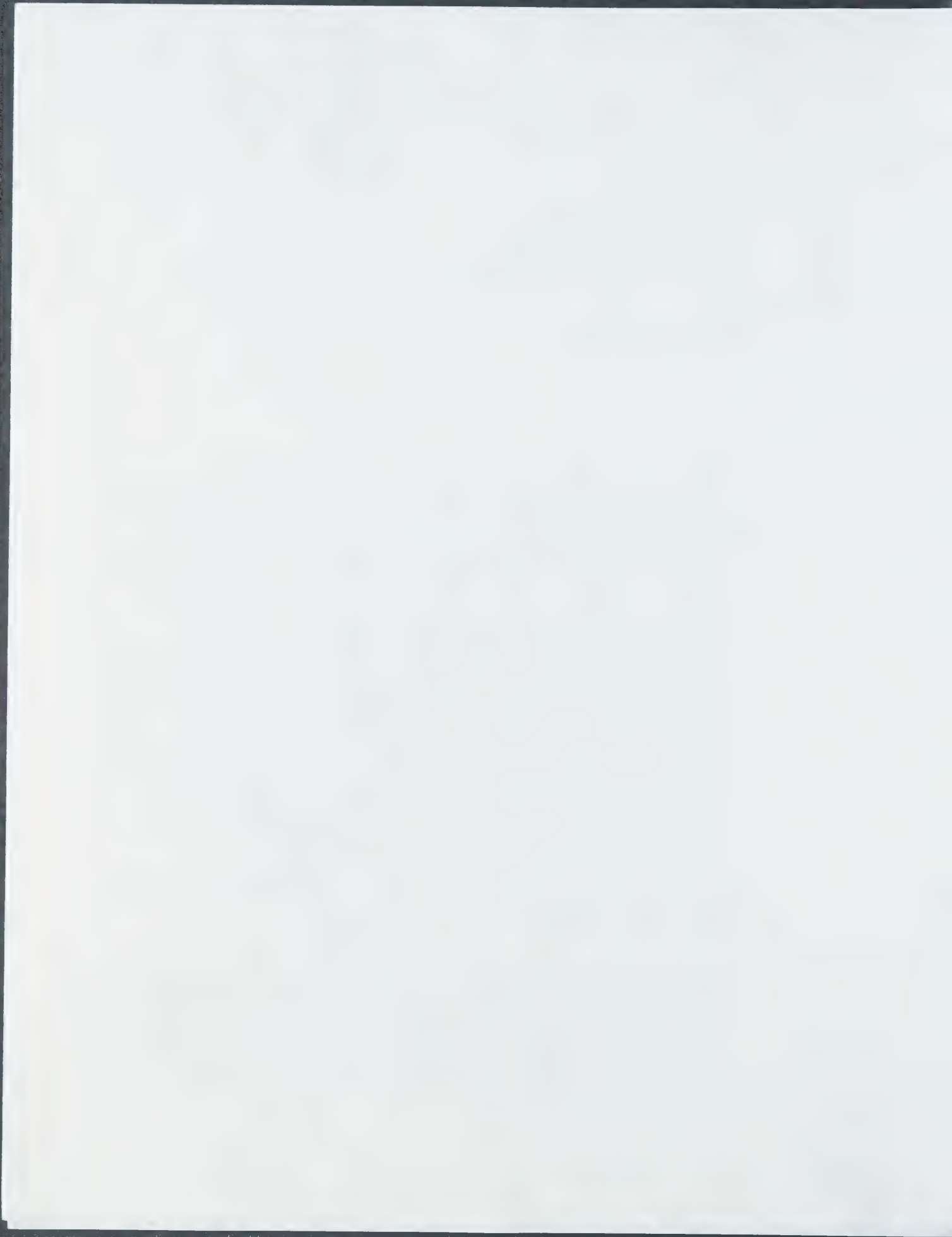
Hague. His father Abraham was a painter himself and will have been his first teacher. Houbraken - though making mistakes in birthplace and first name- will not have erred in his report that Van der Lisse was a pupil of Cornelis Poelenburch, as testified by his works. He will have joined the Poelenburch studio at Utrecht between 1626 and 1630 - a period for which the records are missing - and may well have joined the Utrecht guild. By the year 1635 he was a reputed Utrecht painter, when the court commissioned Abraham Bloemaert, Cornelis van Poelenburch, Herman Saftleven and Dirck van der Lisse (his contribution now at Berlin-Grünwald) to paint the Pastor Fido-series for the new palace at Honselaersdyck and included him also in the selection of four Utrecht painters for the oblong landscapes to be hung in the same place (now at Berlin). Though marrying at The Hague in 1639, he stayed at Utrecht till c.1642 and tried his luck for two years at Amsterdam before settling in The Hague, where he joined the guild in 1644. He was an active member of the guild and in 1655 he became a member of the municipal council at The Hague. From 1660 till death he was burgomaster of this city. Though he never dated his works and marked them with a mono-gramme mostly DVL (in one), there is by now a good deal of evidence for his development and he is generally recognised as Poelenburch's crown pupil.

No. 13 Hagar and the Angel This painting may be attributed to Jan Linsen (1602/3-1635) or at least the landscape part. The sweeping ground and decorative festoons of leaves and flowers are also to be found in his rare paintings. I enclose some examples. The figures are probably from a different artist but I have not succeeded in identifying this hand as yet. Whenever I do I will certainly let you know.

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

MdK/sv/99-2355
12 January 1999

- page 4 -

Jan LINSEN (1602/03 - late May 1635) also called Hermafrodito. Born at Hoorn. His teacher is not known. First recorded at Rome in 1623 when he figured among the early members of the painters society Bentvueghels. Houbraken relates how he was later captured by Barbary pirates, managed to escape and, once home, painted this adventure (still in a private collection at Hoorn in 1718 but nowadays lost). It is not known when Linsen left Rome, before or possibly after 1626, the date found on his earliest picture. He got killed at Hoorn in 1635 in a quarrel over a game of cards. In his signatures the name is spelled in various ways: Lintsen, Linsen and Lins. The first art-historian to recognise the artist and assemble some of his oeuvre was B.J.A. Renckens in Mededelingen RKD 2 (1947), p. 1-3 and Oud-Holland 74 (1959), p. 112-115.

And last I have a request. While looking through the 1974 catalogue of a selection of your paintings I noticed the Ficke/Emont painting. I would be much obliged if I could have a photograph of it since this artist fascinates me.

Kindest regards,

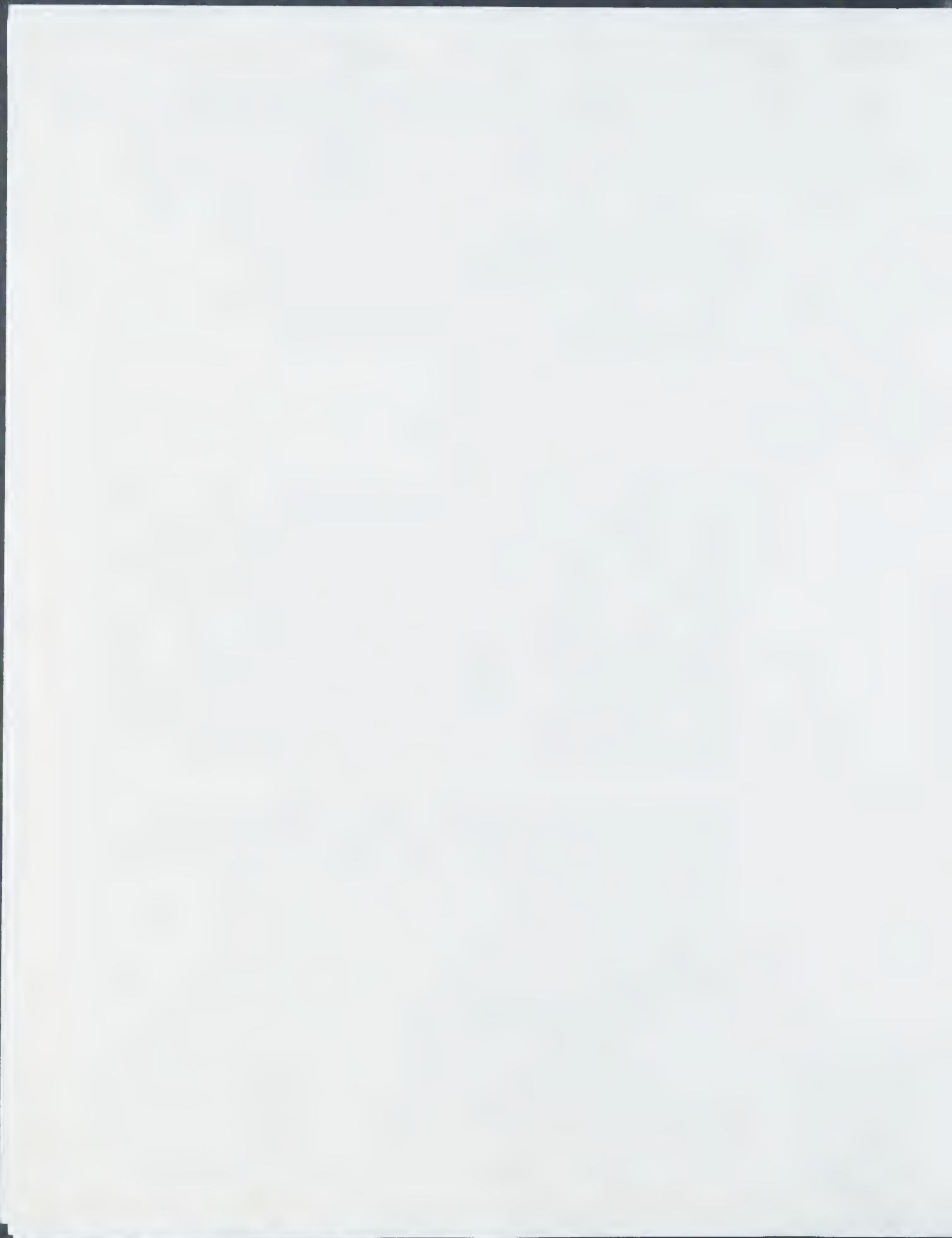


Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting

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

Encl. 6



rK

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

From December 10, 1997

New numbers:
tel. (31) 70 3339777
fax (31) 70 3339789

Dr. Alfred Bader CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Groot-Brittannië

subject Research Painting
reference MdK/adj/99-398
your letter 11 February 1999

The Hague, 23 June 1999

Dear Dr. Bader,

Thank you for your long letter with all that information on your paintings. Right now I am trying to process it all into our new computer system which will give many possible search entries when finished.

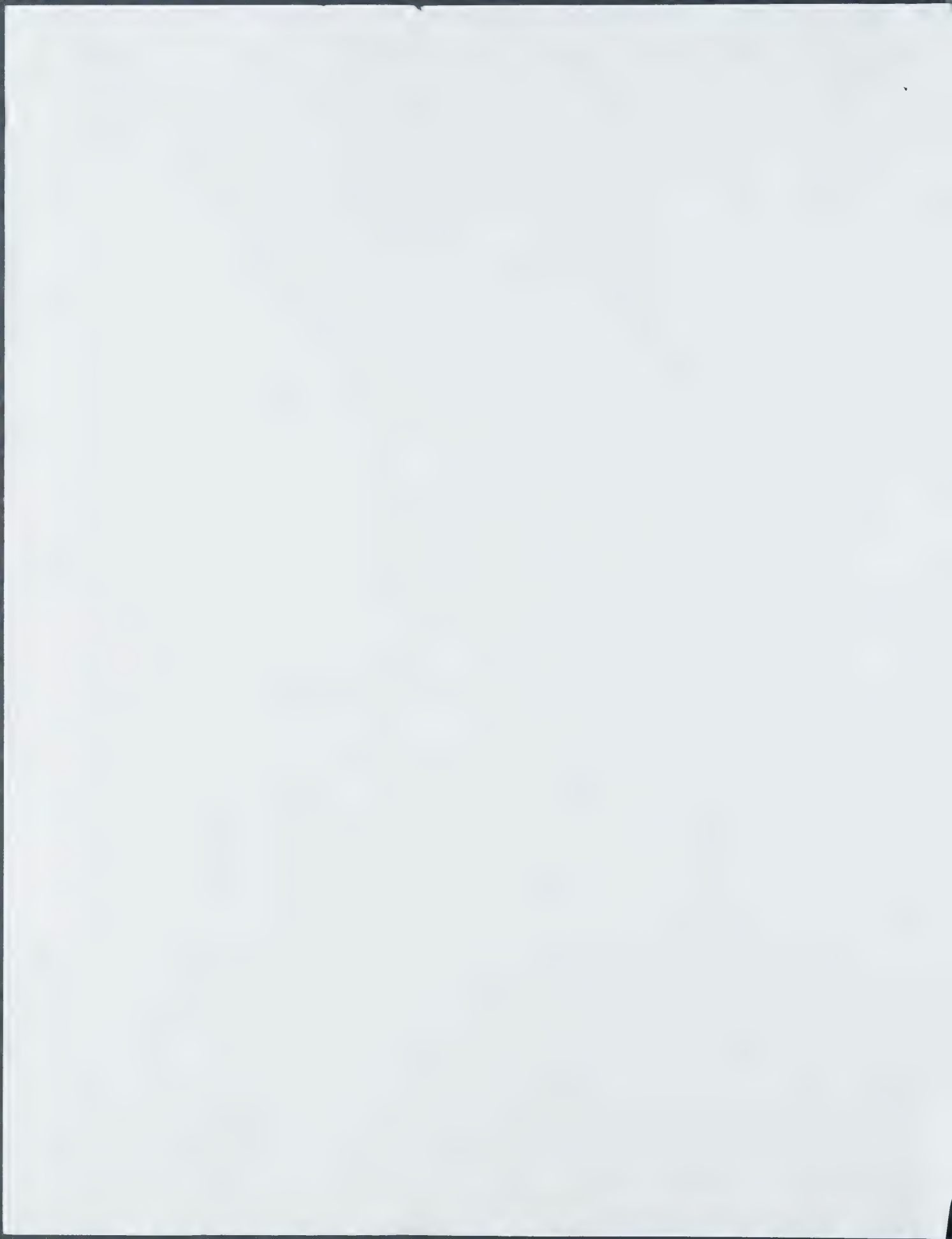
As to the Van der Lisse painting it is good to know that this is the complete picture and not cut down as I thought. Another interesting aspect of this work is I now think that the branches and foliage may have been painted by Alexander Keirincx. We know that Keirincx collaborated with Poelenburgh so this gives another interesting angle. I am not quite resolved as to how this came about in your picture but I thought you would be interested to know about this. The 'pondering' continues.

Another question of yours: Did Salomon de Bray, Dirck van der Lisse and Jacob Jordaens know each other or meet each other. Well, you never know but one thing is certain: Jordaens never visited The Hague when working for the Oranjezaal. He did the 'Apotheosis of Frederik Hendrik' in his studio in Antwerp (he fell down a ladder there).

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

Dr. Alfred Bader CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Groot-Brittanië

MdK/adj/99-398
23 June 1999

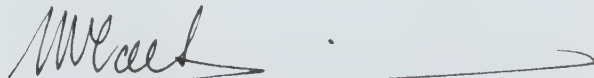
- 2 -

Of course his composition may be known through a print but I have not found a contemporary one yet.

13
The figures in the Linsen picture are intriguing but alas I do not know who painted them. Perhaps we will solve the problem one day. Linsen and Weenix are too different in age to have been able to work together. Linsen was born in 1602 and died in 1635 when Weenix was only 14 years old. Of course he could have added figures to an 'empty' landscape of Linsen but that does not seem very likely in this case.

I am very glad that the situation regarding the recovered painting of Rembrandt's mother is solved and I hope to see you in November.

Kindest regards, also from Fred and Jan.



Marijke C. de Kinkelder, Curator
Dept. of Old Netherlandish Painting

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





Wife of the King
arrived at the court
of the King of France
in the year 1533

The King of France

1533

V^oK ID

1000 1000 1000 1000 1000
1000 1000 1000 1000 1000

1000 1000 1000 1000 1000
1000 1000 1000 1000 1000

95 CEPHALUS:43 C 11.2



Jan L. Jansen.

Musei. en Gedat. 1823.

Wals Ges.: C. Poelenburg, 1841.

P. 40.9 x 51.7 c.m.

Kstl. Mededeelingen, RGD, 1877, I.

Procyon A.M., Stadel 1826, Dag. 1826, no. 1616, als

Utrechtische Meester der 17e eeuw.

Petit Lardard, no. 1616, (Jansen 1826).

500 YEARS OF EUROPEAN COLLEGE
FOUNDED BY THE UNIVERSITY OF CHICAGO

1700 RK ID

THE UNIVERSITY OF CHICAGO
500 YEARS OF EUROPEAN COLLEGE

100 YEARS OF THE CIO

100 YEARS OF THE ILO

100 YEARS OF THE CIO

100 YEARS OF THE ILO

100 YEARS OF THE CIO



D.v.d.Lisse. Schleissheim,
Pan. 54 x 41 c.M. cat. 1914 no.3844.
Bassermann-Jordan, III
Text abb.12, S.17.

nymph en satyr

THE UNIVERSITY OF CHICAGO
PRESS

rK *rD*

THE UNIVERSITY OF CHICAGO
PRESS



D. van der Lisse
L.O. op rotsblok
F. 41 N 17 ON
Remon.: D. L. (inzen)

Ksth. Johnny Van Jaefter, Londen; getoord op Pictura,
Massachusetts, 1955
Foto: Prudence Cumine Ass. Ltd, Londen, neg. nr. 54, 441
Foto ontv. v. d. Ksta., maart 1985

THE UNIVERSITY OF CHICAGO
PRESS

W K D

THE UNIVERSITY OF CHICAGO
PRESS

Photographs by:
John R. Glembin
February 12, 2005

N

Print File[®]
ARCHIVAL PRESERVERS

WWW.PRINTFILE.COM

INSERT EMULSION SIDE DOWN

ST. PAUL, MN

DATE:

ASSIGNMENT:

FILE NO.:



7

Printed
ARCHIVAL PRESERVE
DATE: _____



Photographs by:
John R. Glembin
February 12, 2005

Print File[®]
ARCHIVAL PRESERVERS

WWW.PRINTFILE.COM

INSERT EMULSION SIDE DOWN

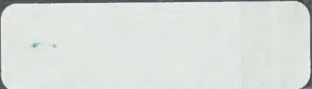
STYLE NO. 45

DATE:

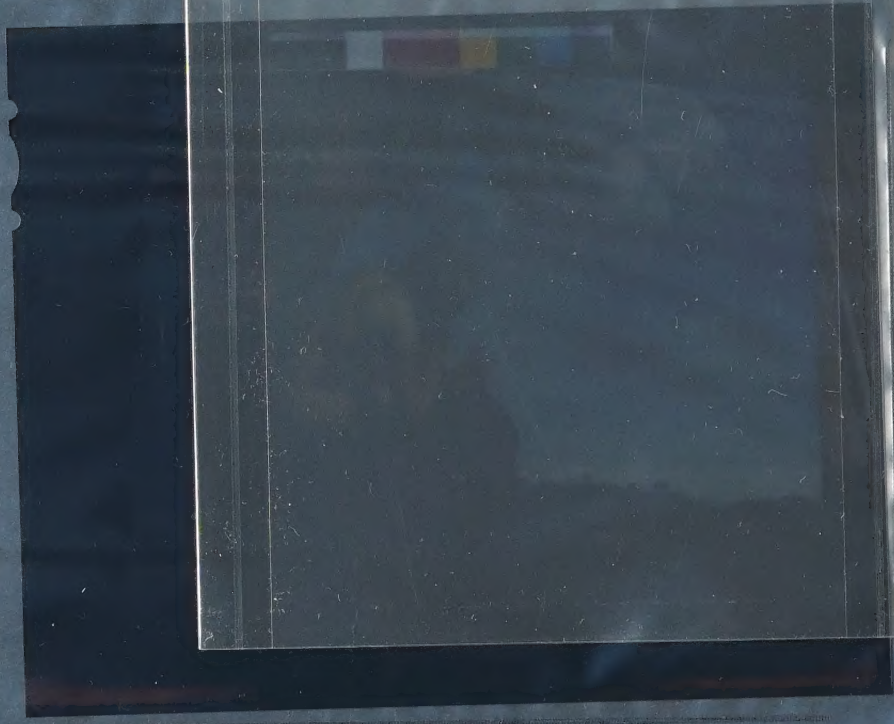
ASSIGNMENT:

FILE NO:





PrintFile[®]
ARCHIVAL PRESERVERS
WWW.PRINTFILE.COM
INSERT EMULSION SIDE DOWN
STYLE NO. 42
DATE: _____
ASSIGNMENT: _____
FILE NO. _____



~~David de Witt~~
Amerson

David de Witt
9 August 2003

