

Alfred Bader

Personal

Bader Biography

[199-]

CLAREMONT UNIVERSITY ARCHIVES	
LOCATION	2291.16
BOX	1
FILE	2









Four horizontal lines for writing an address, located in the upper right section of the page.

Canon



PANTHEON, DEC. 1976

... und Mythen sind, daß allein
... wieder-Sehen ein Weiter-Sehen,
... Hineinlesen ist und eine
... der Kunstintelligenz Picassos.
... Seiten, 78 Tafeln und vielen
... (20 Sfr.) Reinhold Hohl

OHIO
Cleveland Museum of Art
Japonisme: Japanese Influence
1854-1910
April 31, 1975

... art is viewed without an awareness
... influences that contributed to and
... necessary for its 19th-century
... exhibition at The Cleveland
... Japonisme: Japanese Influence on
... 1910 was an exciting revelation of
... fired the imagination of several
... French painters, printmakers, and

... was conceived by Dr. Gabriel P.
... Cleveland Museum of Art staff,
... pioneer in establishing the close re-
... Japan and France in the latter
... century. In developing the exhibit,
... assistance of art historians and
... at Rutgers University and The
... in Baltimore-institutions where
... (8 objects) historical arrangement
... displayed.
... as elucidated by the juxtaposition of
... objects and examples in Japanese art
... and decorative arts) to establish how
... learned from the Orient. This was
... strated in a series of works that began
... and ceramics of Félix Bracquemond
... best-known for his black-and-white
... als. Bracquemond has often been
... re discovery of the first Japanese print
... at the shop of his printer, Delâtre.
... provided evidence, however, that at
... other artists were likewise collecting
... these art motifs. Japonisme also care-
... ed the wide availability of Japanese
... objects in Parisian curio shops in the late
... (size the resurgence of the 17th- and
... fascination with the Far East after
... tion into Japan.

... influence was first perceived
... part of Japan on European ceramics,
... ing influence was evident first in
... Zisterler's canvas "The Lange Lijzen"
... (1864), Philadelphia Museum of
... formed Maurice Deniss painting
... "Under the Trees" (1892) into deco-
... ating one of the basic themes of
... show how widespread was the
... art received from Japanese

... Japanese motifs in the decorative arts
... in the 1860s. The rediscovery and
... motifs in the ceramics and glass of
... au, the jewelry of Alexis Falize, and
... of Albert Dammouse demonstrated
... glass of Baccarat and Gallé. Such ob-
... disseminated - were an important
... ating the level of taste in utilitarian
... end of the 19th century.
... nce of Japan to France has long been

seen in an examination restricted to spatial relation-
ships in painting - connoisseurs of 19th-century art
are well aware of the numerous indications of Japa-
nese influence on Monet, Manet, and Degas. Beyond
this, there has been a general familiarity with the in-
fluence of Japan on the applied arts. However, this
exhibition was unique in that it documented the
dependence on Japan not only of the well-known
figures of the day, such as Manet or Degas but also
of the lesser-known printmakers, such as Henri
Rivière and Georges Auriol, and the ceramic artists
of the last half of the 19th century.

The exhibition has merited the attention it has
received because of its originality in recognizing the
extent of the Japanese influence and in the innovative
courageousness to combine in a single exhibit and
catalogue both major and so-called minor arts, thereby
establishing the intricate relationship that existed
between so many of the art forms in France and
uniting them under the banner of Japonisme.

Elizabeth B. Gilmore-Holt

MILWAUKEE, WISCONSIN
Milwaukee Art Center
Ausstellung: The Bible Through Dutch Eyes
April 9 to May 23, 1976

Im Milwaukee Art Center fand eine ungewöhnliche
und in ihrer Art einzigartige Ausstellung statt: ein
ikonographischer Beitrag zur Geschichte der hollän-
dischen Malerei des 17. Jahrhunderts, inhaltlich auf
das Alte Testament beschränkt. Es ist nicht so, als ob
eine Ausstellung dieses Themenkreises noch nie
durchgeführt worden wäre. Ich möchte an die große
Ausstellung »Bijbelsche Kunst« im Rijksmuseum in
Amsterdam erinnern, die 1939 von Schmidt-Degener
veranstaltet worden war. Das Thema wurde in Mil-
waukee sehr bestimmt definiert, und die Exponate
waren nach persönlichen Gesichtspunkten ausge-
wählt worden. Für den ausgezeichneten und gut do-
kumentierten Katalog war Dr. A. Bader verantwort-
lich, der sowohl kunsthistorisch als auch interpreta-
torisch im Hinblick auf die Deutung des Bibeltextes
hervorragend gearbeitet hat, so daß man in Zukunft
diesen Katalog wird zu Rate ziehen können, wenn
man sich um die Deutung alttestamentarischer The-
men bemüht.

Eine solche ikonographische Auswahl setzt andere
Wertmaßstäbe als eine Ausstellung, die kunsthistori-
sche Probleme und künstlerische Qualität zur Dar-
stellung bringen will. Auch in Milwaukee wurde die
Grenze des Realisierbaren sichtbar, denn die Trans-
port- und Versicherungskosten wertvoller Gemälde
sind zu hoch, um alle gewünschten Objekte für die
Ausstellung zu bekommen. Dies ist aber bei einer
Themenausstellung letzten Endes unwichtig; in Mil-
waukee wurde demonstriert, was man bei einer um-
fassenden Kenntnis des Materials erreichen kann.
Es kam dem Autor der Ausstellung in erster Linie
darauf an, die oft sehr schwierig erkennbaren alt-
testamentarischen Themen überzeugend zu klären,
wobei die jeweilige Deutung im einzelnen zusammen
mit dem Zitat des Bibeltextes begründet wurde.

Am Anfang der Ausstellung stand natürlich das
Thema »Adam und Eva« mit einem Gemälde eines
fast unbekanntem manieristischen Haarlemer Künst-
lers, Engel Rooswyck, 1605 datiert. Es folgten einige
Werke von Prärembrandtisten wie C. C. Moeyaert
(»Noahs Opfer« von 1628), Moses van Uytenbroeck
(»Jakob ringt mit dem Engel« von 1623), Pieter
Lastmann (»Bileam und der Engel« von 1622) bis zu
guten Beispielen der Rembrandtschule. Unter diesen
beeindruckten besonders zwei bedeutende, um 1650
entstandene Arbeiten dieser Gruppe, die Rembrandt

nahestehen, so das große, hervorragende Gemälde
»Joseph und der Backer«, in Einzelheiten an Carel
Fabritius erinnernd, wie auch »Benjamins Abschied«,
das früher dem Barend Fabritius zugeschrieben war,
nun aber zögernd und im Grunde nicht überzeugend
W. Drost gegeben wird. Beide Gemälde gehören zu
der geheimnisvollen Kategorie von Werken der
holländischen Kunst des 17. Jahrhunderts, die trotz
ihrer hohen künstlerischen Qualität vorläufig nicht
bestimmbar sind.

Natürlich waren auch die bekannten Rembrandt-
Schüler außer F. Bol in Milwaukee vertreten: ein
unbekannter G. Flinck, »Opfer Abrahams«, ein
Frühwerk des Künstlers aus den 30er Jahren, meh-
rere Bilder von Gerbrandt van den Eeckhoudt: von
1642 »Isaak segnet Jakob«, von 1656 »Boaz und
Ruth«, weiter Arbeiten von Jan Victors, ein sehr
charakteristisches Gemälde von Jan Lievens von
1631, »Hiob«, weiter Arbeiten von L. Bramer und
N. Maes, sein frühestes datiertes Gemälde von 1653,
die »Vertreibung Hagar«, dessen Kenntnis im Zu-
sammenhang mit der Frage wichtig ist, ob das große
Gemälde in London, »Christus segnet die Kinder«,
N. Maes zuzuordnen ist. Schließlich waren in Mil-
waukee nicht weniger als vier Gemälde des späten
Rembrandt-Schülers Aert De Gelder mit den für ihn
typischen Themenstellungen: »Judah und Thamar«
und »Ester« zu sehen, zum Teil Bilder, die bislang
unbekannt waren und die die Kenntnis der künstleri-
schen Qualität dieses Malers erweitern und vertiefen.
Ein fünftes auf Grund eines Signaturfragmentes zu-
geordnetes Gemälde scheint mir eher aus dem Kreis
N. Knüpfers zu sein. Abraham van Dyck war mit
einem ungewöhnlich differenzierten Gemälde ver-
treten: »Die Witwe Zarephtha und ihr Sohn«. Es gibt
nicht viele sichere Bilder dieses Meisters, dessen
Werk daher immer wieder N. Maes zu Unrecht zuge-
schrieben wird.

Die Fülle des wenig bekannten Materials, die über-
sichtliche Präsentation, zusammen mit einem gut
gearbeiteten Katalog, machten die Ausstellung im
Milwaukee Art Center zu einem Ereignis auch inner-
halb der vielfältigen kunsthistorischen Aktivitäten in
den USA, wobei hier der wissenschaftliche Ertrag
für die Zukunft von bleibendem Wert sein wird.

J. W. v. Moltke

NEW YORK
Asia House Gallery
Exhibition: Nepal - where the Gods are young
Fall 1975 (see Reproduction)

"Nepal: Where the Gods are Young", a major exhi-
bition presented at the Los Angeles County Museum
of Art early in 1976 through the efforts of Curator
and South Asia specialist Dr. Pratapaditya Pal, burst
upon public view with dazzling effect. Like a uni-
versal mandala diagram, it was constructed to capture
worlds of gods, men, and demons while displaying
the best of Nepalese technical and creative energies.

Passing beneath all-seeing Tantric eyes bannered
on the exterior of the museum, visitors looking for
exotic physical evidence of a remote and little known
culture were not disappointed as they entered a long
gallery holding one hundred unfamiliar works of
art, and students of iconography had a field day
compiling clues of personality and action to unlock
complex stories of heaven and earth. Every visitor
was caught up in a dramatic visual experience that
powerfully attested to the importance of Nepal in
the history of Asian arts. Rather than being a quasi-
anthropological display to trigger understanding of
Nepalese life, this exhibition presented the works on
their own, with minimal label explanation, for an
appreciation of Nepalese art. The images belong to
a time span of over one thousand years, but they are



with three soldiers on a Rock 249 x 173 J.

Carion: Original untraced

with a Hermit Reading 288 x 398 J. Wood 1744

and Kent: Original untraced. Size of painting 26 inches

with Banditti (Latrones) 442 x 320 H. Win-

Derby: Untraced. Size of painting given as

with a horsedrawn Sedan Lady

de Greville) 1758-61

Warwick: W. S. Auburn, Auckland,

with a man seated, a woman standing 34

Churchill (nee Greville)

and (Probably Earl of Warwick): Un

with three soldiers on a rock 278 x 218 J

Lord, Houghton Hall: Untraced. Size o

ne as engraving

OS

of 252 x 288 J. Goupy c. 1750's

and Rutland: Untraced

to the left with outstretched arm 13

1748

Figure B.78

ETCHINGS

Opera 1591-1652

St. Bartholomew 297 x 238 B.6 1624

Canon 1587/91-1630/38

holding, holding a halberd, looking to t

ing, facing left with a hat in his left

Telephone c. 1600/10-1665
14 x 357 B.22

CHECK LIST OF PRINTS AFTER ROSA NOT EXHIBITED

Present location in parentheses

RELIGIOUS

1. Hagar and Ishmael H. Winstanley 1728 (Walter P. Chrysler)
 2. Dream of Jacob J. Goupy 1747 (Chatsworth Estate)
 3. St. Anthony Preaching to the Fish J. P. Le Bas 1735 (Lord Spencer)
 4. St. Anthony Preaching to the Birds J. P. Le Bas 1735
 5. Jacob wrestling with the Angel R. Earlom 1766 (Chatsworth Estate)
 6. Details from Paintings in the Colonna and Chigi Palaces Abbé St. Non 1770-71
 7. Resurrection of Lazarus Pietro Bombelli 1771.
 8. The Prodigal Son R. Earlom 1775 (Hermitage, Leningrad)
 9. The Finding of Moses J. Boydell/J. Baldry 1785. (not Detroit version)
 10. The Dream of Jacob S. W. Reynolds 1773-1835 (Chatsworth Estate)
 11. Temptation of St. Anthony J. B. Wicar and F. Dequevauviller (Pitti, Florence) 1789-1792
- #### RELIGIOUS (after Drawings)
12. St. John the Baptist in the Desert Arthur Pond 1732-36
 13. The Assumption of the Virgin A. Scacciati 1766-1774
 14. The Three Marias at the Tomb B. Picart 1734
 15. The Young St. John with a Lamb S. Mulhnan 1774
 16. Three Marias at the Tomb with the Angel W. W. Ryland 1778
 17. Three figures, seen from the back, perhaps Lot and his daughters John Skippe 1781
 18. Study of six heads and St. Peter, penitent Unknown (Basan Coll.) 1792
 19. Four Angels, one large, three small, in the Sky Saint Morys 1794
 20. Apollo on a Cloud Saint Morys 1794
 21. The Prodigal Son kneeling in a Landscape John Skippe 1809
- #### MYTHOLOGY AND HISTORY
22. Phryne tempting Xenocrates C. Grignon/S. F. Ravenet 1770

23. Les Augures J. P. Le Bas 1771

24. La Congiura di Catilina B. Balla Cecchi 1780 (Casa Martelli, Florence)

25. Apollo and the Cumean Sibyl M. Beylbrouck 1781 (Wallace Collection, London)

26. The Fable of the Bundle of Sticks Isaac Taylor, II 1759-1829 (Hermitage, Leningrad)

27. Tityus F. Gregori 1743-1804

28. The Dream of Aeneas John (G.) Vendramini c. 1811 (Metropolitan Museum, New York)

29. Diogenes and the Peasant F. Chereau 1680-1729

30. Promethus J. B. Wicar and Etienne Beisson 1789-92 (Galleria Nazionale, Rome)

32. The False Alexander Matteo Barboni active 1790-1810

MYTHOLOGY AND HISTORY (after drawings)

33. Glaucus and Scylla B. Picart 1734

34. Diogenes Sitting under a Tree Arthur Pond 1735

35. Seated naked youth with drapery on his lap S. Mulhnan 1774

36. Satyr by a Tree S. Watts 1778

37. Two male figures and a water nymph Saint Morys 1794

LANDSCAPE WITH FIGURES

38. A Mountainous Landscape with Figures B. 28 J. van Ossenbeck c. 1627-1678

39. A rocky escarpment with a river B. 29 J. van Ossenbeck

40. A Harbour Scene Fabio Berardi 1763

41. A Wooded Landscape Fabio Berardi 1763

42. The Travelers R. Earlom 1766

43. A Landscape I Giovanni Volpato 1733-1803

44. A Landscape II Giovanni Volpato

45. Mount Vesuvius R. J. Charpentier 1733-1770

46. An Escarpment with a natural arch J. H. (Miss Hayley) 1799

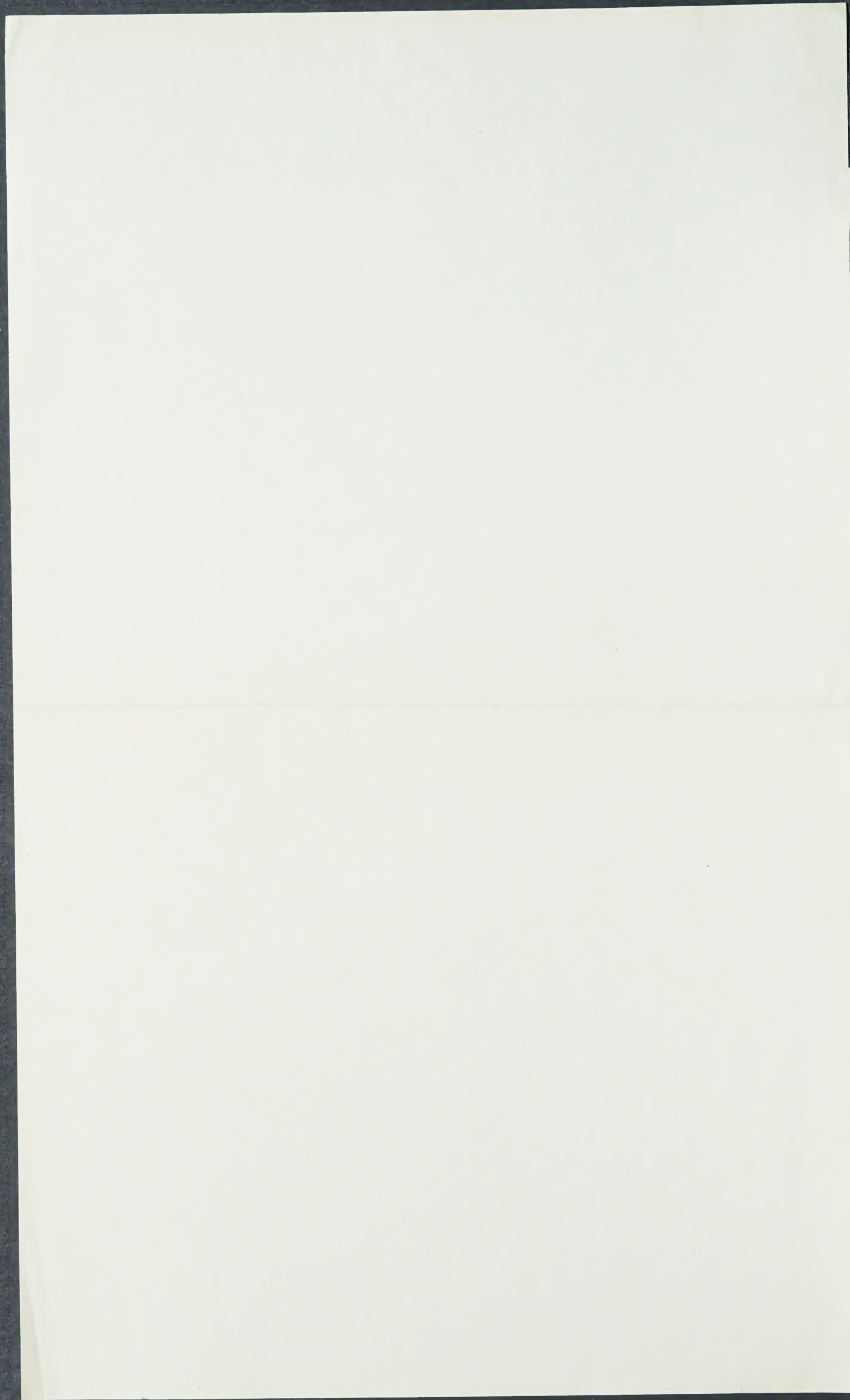
47. Halte J. B. Wicar and E. Dequevauviller 1792

LANDSCAPE (After Drawings)

48. Study of a Tree W. Y. Otley 1823

From *Politeo/Logia*

His Etchings and Engravings after his books
John and Nette Peising Museum of Art, 1971.



David Franklin
3A Rothwell Street
London NW1 8YH

6-10-91

27/5/91

Dear Dr. Bader,

Thank you for your letter of 16th April. I was slow to reply because I have been completing my dissertation which is now at the binders at long last. I have also been busy with my wedding plans (I'm marrying a nice Jewish girl). I have now begun to work on my lectures for Oxford. I am responsible for teaching the Italian Renaissance (I will probably emphasise the sixteenth century). I begin in October and I will be residing at Lincoln College. I don't know their precise address, but you could get in touch with me through the Department of the History of Art (35 Beaumont Street, Oxford OX1 2PG). If you come to Oxford in December, please get in touch. It would be lovely to see Isabel and yourself again.

Carol Gibson-Wood was recently in London and told me of your plans to establish a chair in Dutch Art History at Queen's. This sounds very exciting. I hope that someone of sufficient stature is appointed who will appreciate the excellence of the collection that you have bequeathed to the University.

Best wishes,

David

P.S. I don't know if you have ever heard of a company called Daminco Inc. in Mississauga, Ontario, but my father is the president and founder. He worked along time for Witco Chemical in Montreal and Toronto and then founded his own company. He specialises in preservatives. I'm sure you two would have a lot to talk about. I only wish he shared your passion for collecting Old Master pictures!

Faint, illegible text, possibly bleed-through from the reverse side of the page.

Faint, illegible text, possibly bleed-through from the reverse side of the page.



Nicolaes Maes

Portret van een oude vrouw

paneel, 90.9 x 68.6 cm

Londen, Alfred Brod Gallery. cat. oct. 1964 nr

15 Bm
1-48-90
1726

Explosive

Jean Madonna
& David Pyle



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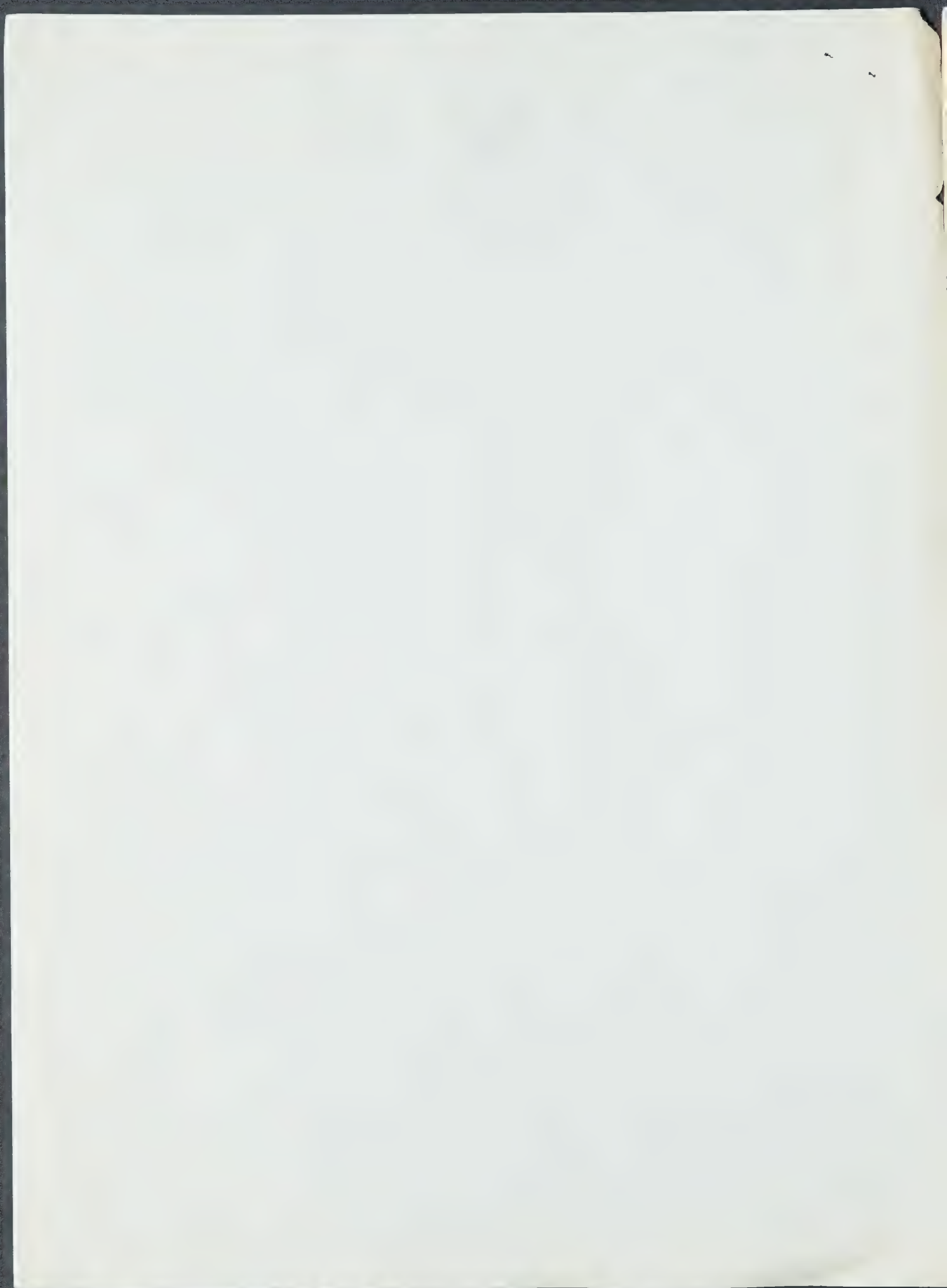
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March 19, 1941
Page 1/2



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RECEIVED 3/27/96

Mr. Otto Naumann
22 East 80th Street
New York, NY 10021

RECEIVED 3/27/96

Dear Mr. Naumann:

Following up on our conversation of today, I am enclosing a copy of the Wetting letter dated March 27, 1996 and a photograph of the painting in question.

After you have reviewed this information, please call me to discuss the matter or your appraisal further.

Henry Brant
Henry Brant
Fort Worth, Texas

HMB:bp
Enclosure
LMB

cc: Loretta Raley
4340 Beverly Drive
Dallas, Texas 75205



STICHTING FOUNDATION REMBRANDT WOLFFENBUTTEL

Box No. 10000 2-012535261
 Fax No. 00 1 817 175 80198

Dear Mr. Blain,

I am sorry you had to ask several times for a summary report on the painting in the Carter estate. We were so pressed by things which were even more urgent, that you understandably had to wait much too long. The best would of course have been to send you the article which we intend, as you know, to publish on the painting (possibly in combination with discussions of two other "new" Rembrandts). But also that article had to wait. As you may know, I was telephoned by a representative of one of the great auction houses, who, on request of your brother, asked my opinion about the painting, which I gave.

In the following I give you a list of data, which add up to our certainty that the painting is from the 17th century, done in Rembrandt's studio and in our opinion certainly executed and signed by Rembrandt himself.

To start with the panel: it is an oak panel, of the type commonly used by Rembrandt and his workshop. We presume that it originally was rectangular, but the painting applied on it was meant to be oval from the outset. The panel may in a later stage have been sawn to an oval format, maybe to fit another frame. This supposition is based on our observation that the oval of the painting itself and the oval from the panel do not completely match. The panel was, because of the cradling system, planed down to the thickness of 3.4 cm at the back. The fact that it does not show traces of bevelling along any of the edges supports the idea that wood panel itself may have been originally somewhat larger, but again, the painting itself is complete.

As you know Dr P. Blain from Hamburg University carried out a dendrochronological examination of the panel (which consists of two boards, glued together in the, in Rembrandt's time normal, way). As most of the panels used by Rembrandt, the wood originates from the Baltic / Polish region. The youngest heart wood ring was formed out in 1620, the earliest possible felling date is 1629. The earliest possible date for the panel to be painted is from 1631 upwards, which fits well with the date on the painting, 1633.

The panel is covered by a yellow ground, which is normal



With Rembrandt and many of his contemporaries in that period. The same applies for the composition of the ground. On top of a priming consisting of chalk and glue, there is a layer of oil paint containing lead white and some brown pigment. The many traces of the underpainting which was carried out in more or less translucent brownish paint, betray a process of underpainting normal in Rembrandt's studio.

Secondly, the manner of painting, for instance in finishing the background before sketches by the figure, in leaving uncovered little areas of the underpainting in the eyes and in the shadow parts of the face and elsewhere, in the application of shadows (carried out in red ink and black paint over the first layer of red of the costume etc.) is normal for Rembrandt's way of working in the early 1630s. But it conforms as well with the usual way of painting according to recipes known by many contemporaries, although the substance and viscosity of the paint and less controlled freedom in which it is used seem to contribute into the production of Rembrandt's workshop as far as the background that.

Important for the attribution is the answer to the question whether the work might be a copy after a lost original, or a prototype. The painting indeed is a prototype, given the fact that the reserve left in the background is far as that shows up in the X-rays, does not correspond exactly with the final shape. This is, for instance, the case with the shaded part of the collar that overlaps the background in places significantly. The freedom with which the figure is outlined in the visible reserve is very similar to X-ray images of Rembrandt's paintings from the same period.

The presence of pentimenti, however, the shorter one during work, is another clue in the question why might be a prototype. In this painting on the shoulder there is a clear pentimento, continuing until where the shoulder line disappears under the collar. This pentimento seems to be retouched by a later hand. Apparently the work covered by the painter surfaced due to wear from within at one time. The painting suffered somewhat.

We can be sure that the artist painting is a prototype. We are then left with the hypothetical possibility that this prototype may not stem from Rembrandt's hand, but from that of one of his studio companions who, by guild regulation, were obliged to work in the master's style. Here the signature becomes important. According to our script experts it is autograph. That does not give hundred percent certainty that the painting is by Rembrandt, as he could have signed the work of his collaborator. That also happened in Rembrandt's studio has, however, never been proved conclusively. The fact that the signature is considered to be autograph brings us as far as we can get with more or less objective criteria. There is on this basis an almost maximum likelihood that the painting is by Rembrandt.

The final arguments have to come from some subjective criteria, based on style and quality. Here words can only tentatively point at visual properties. One never knows for sure if somebody else sees the same as the one who tries to



...the certain features. The character of the features the degree of freedom and the relative space which it was ... as far as ... features ... the eye is very ... from ... of that period ... considered with ... to be ... Rembrandt. The ... for the ... between ... and ... the degree of ... of the typical ... in relation to the suggestion of ... light and surface structure, is very familiar from ... by Rembrandt. This also accounts for the way flesh parts ... been dealt with. The nature of the ... light on the ... nose, the interplay of cool and warm tones in the ... cheek, the way light and dark merge in the ... to the ... the degree to which linear elements ... for instance ... around the eyes - play their part in the ... of a plastic ... surface: all these features in the ... are ... our mind ... characteristic of Rembrandt. The ... for the ... execution of the costume, for instance the ... the corner of ... the collar slightly curving up, the type of ... contours, ... the cursory treatment of details in the ... etc. It all ... is typical for Rembrandt.

Which makes the ... unusual in the ... costume. But that is actually, although one does not find it often in formal portraits, not really unusual. In ... from the period ... red man's ... are other ... in this ... refer to the ... of ... the ... of ... and ... of ... of the ... to its ... in ... of the ... on the ... of the man's head the hair ... in ... the ... a somewhat similar ... in ... of that period (think of Velasquez's portraits ... but our ... expert. He ... Winkler ... that the ... therefore necessarily has to be a ... while ... through Holland, had himself ... by ... (as I first ... to ...)

The portrait must have had a female companion piece, as the figure is turned to the right. ... one may find the face turned to the left, which ... from the left, or shown frontally. As you ... in a New York ... collection (Erasmus ... has been thought to be the companion piece to the ... painting really is the companion piece to the ... painting is a question which needs further investigation.

I hope this ... of ... write will suffice ...

Yours sincerely,

Ernest van de Wetering
 Prof. Dr Ernest van de Wetering



We're making a

very nice

for you

today





PROF. DR. J. BRUYN (Universiteit van Amsterdam)
B. HAAK (Amsterdams Historisch Museum)
DR. S. H. LEVIE (Rijksmuseum, Amsterdam)
DR. P. J. VAN THIEL (Rijksmuseum, Amsterdam)
DRS. E. VAN DE WETERING (Centraal Laboratorium, Amsterdam)

STICHTING FOUNDATION
REMBRANDT RESEARCH PROJECT

Dr. Alfred Bader
P.O. Box 355
Milwaukee, Wisconsin 53201
U. S. A.

Amsterdam, 5-4-1991

Dear Dr. Bader,

Thank you for your kind letter of March 11 and the enclosed photographs of recent acquisitions! May I briefly comment on these?

On the St. Peter I have hardly anything to say. The picture reminds me vaguely of Bernhard Keil but I have not yet seen any work by him where such an over-sized ear appears! You are of course right in calling it based on (the print by Willem Swanenburch after) Abraham Bloemaert but I would not call the prototype "a lost Bloemaert". He provided the design for hundreds of prints and it is true that very few of the drawings survived; but then they were meant for being reproduced, not for survival!

The "Velazquez" I find most intriguing! I am in no way an expert on Spanish painting but judging by the photograph (!) I do not feel inclined to think of a 19th-century work. To me it looks like a competent and interesting 17th-century painting. What fascinates me is that it is clearly based on the figure of Velazquez as he appears in Las Meninas without however copying it. It even shows definitely a completely different person! (Is the Santiago cross original or was it added in order to make the man appear as Velazquez? It certainly is not the most successful detail!) I wonder whether he could be a somewhat younger Spanish painter who paid homage to Velazquez by using this posture or, perhaps more likely, used that posture because he held a position of similar importance. Might he then (to continue this kind of reasoning) be Juan Carreño de Miranda (1614-1685), who was a protégé of Velazquez and succeeded him as a court painter? I am hardly familiar with his work and do not know of any self-portrait by him, so the idea is a mere guess...

If you should take Holland in your way when touring the continent this summer, I hope you will give me a sign!

With best regards,

A handwritten signature in dark ink, appearing to be 'J. Brown', written above a horizontal line.

PROF. DR. J. BRUYN (Universiteit van Amsterdam)
B. HAAK (Amsterdams Historisch Museum)
DR. S. H. LEVIE (Rijksmuseum, Amsterdam)
DR. P. J. J. VAN THIEL (Rijksmuseum, Amsterdam)
DRS. E. VAN DE WETERING (Centraal Laboratorium, Amsterdam)

STICHTING FOUNDATION
REMBRANDT RESEARCH PROJECT

Dr. Alfred Bader
P.O. Box 355
Milwaukee, Wisconsin 53201
U. S. A.

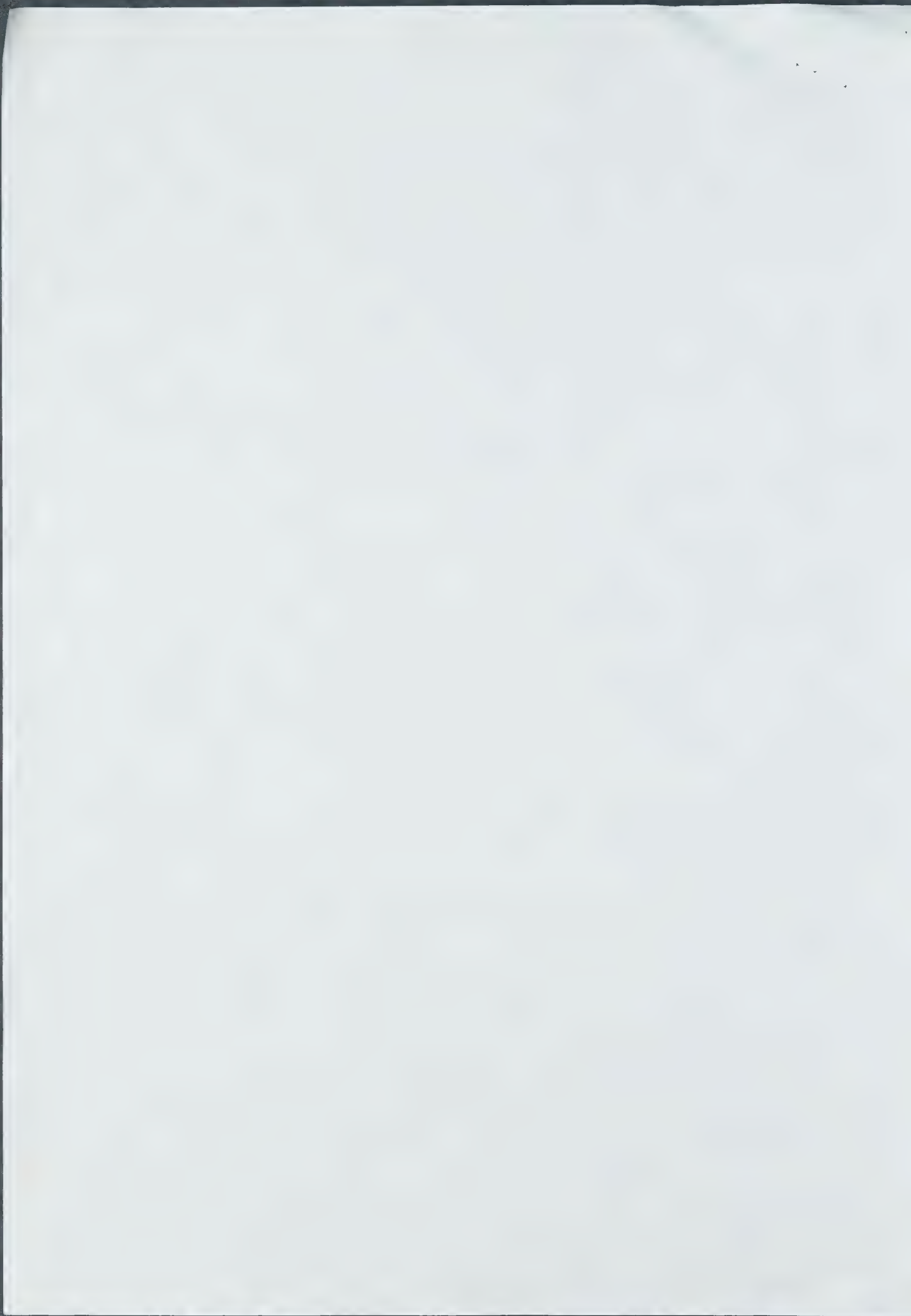
Amsterdam, 5-4-1991

Dear Dr. Bader,

Thank you for your kind letter of March 11 and the enclosed photographs of recent acquisitions! May I briefly comment on these?

On the St. Peter I have hardly anything to say. The picture reminds me vaguely of Bernhard Keil but I have not yet seen any work by him where such an over-sized ear appears! You are of course right in calling it based on (the print by Willem Swanenburch after) Abraham Bloemaert but I would not call the prototype "a lost Bloemaert". He provided the design for hundreds of prints and it is true that very few of the drawings survived; but then they were meant for being reproduced, not for survival!

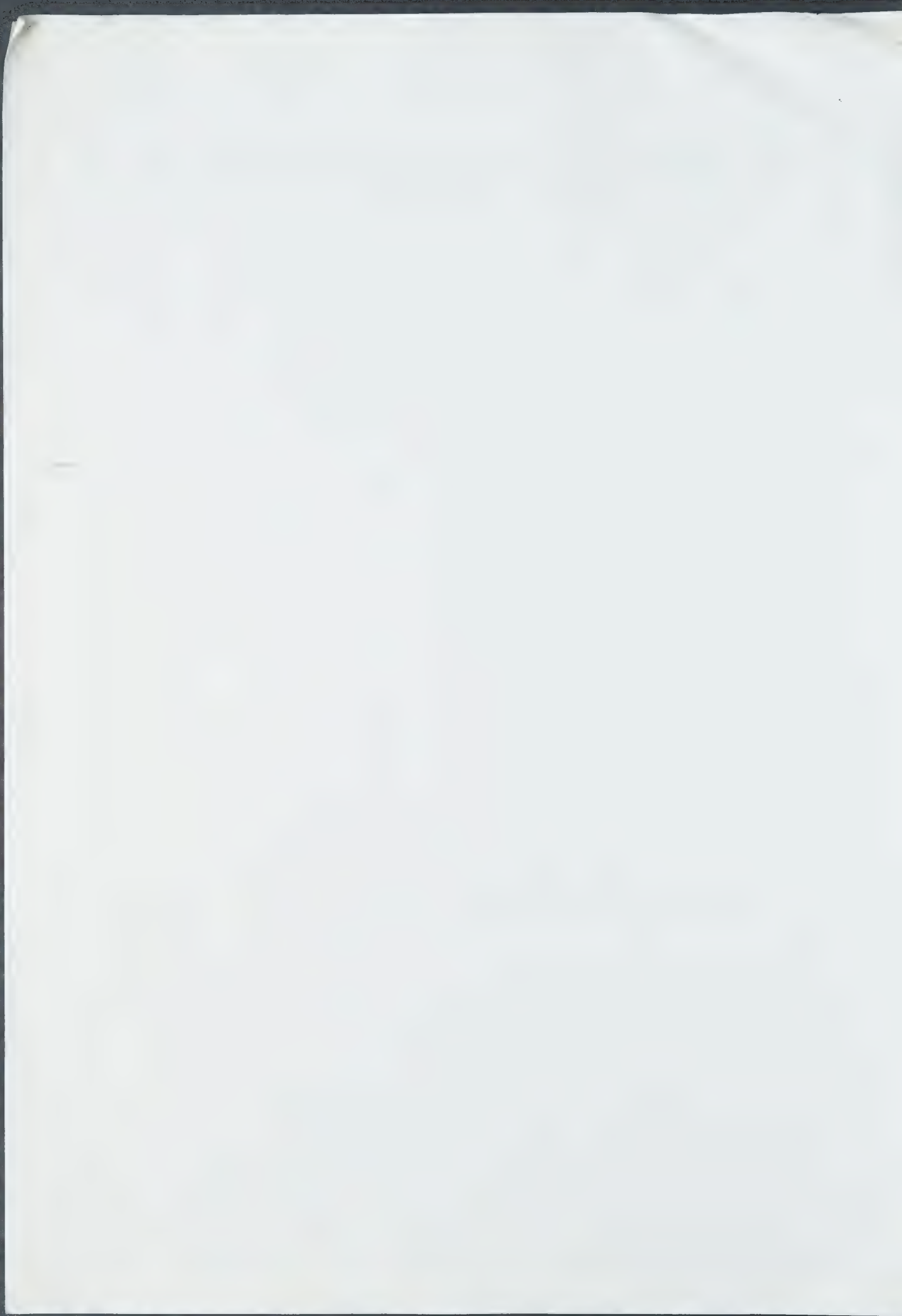
The "Velazquez" I find most intriguing! I am in no way an expert on Spanish painting but judging by the photograph (!) I do not feel inclined to think of a 19th-century work. To me it looks like a competent and interesting 17th-century painting. What fascinates me is that it is clearly based on the figure of Velazquez as he appears in Las Meninas without however copying it. It even shows definitely a completely different person! (Is the Santiago cross original or was it added in order to make the man appear as Velazquez? It certainly is not the most succesful detail!) I wonder whether he could be a somewhat younger Spanish painter who paid homage to Velazquez by using this posture or, perhaps more likely, used that posture because he held a position of similar importance. Might he then (to continue this kind of reasoning) be Juan Carreño de Miranda (1614-1685), who was a protégé of Velazquez and succeeded him as a court painter? I am hardly familiar with his work and do not know of any self-portrait by him, so the idea is a mere guess...



If you should take Holland in your way when touring the continent this summer, I hope you will give me a sign!

With best regards,

A handwritten signature in dark ink, appearing to be 'J. Brown', written over a horizontal line.



UNIVERSITÉ DE GENÈVE



FACULTÉ DES LETTRES

Département
d'histoire de l'art et de musicologie
1211 Genève 4

Genève, le 18 July 87

Dear Dr. Bader:

Once again I wish to thank you very much indeed for the fascinating lecture you offered us a few weeks ago on the Bible seen through Dutch eyes. It was an enlightening pleasure in particular also for our students to listen to you. I have perhaps waited too long to write you, but I knew you were travelling. By now you will have returned home, probably with a few more finds as you always make them. I hope your journey was a success, although no doubt also demanding with the constant changes of places.

I don't know if you had a chance to see
the Dutch exhibit at Basel. I requested that a
copy of the catalog be sent to you, I do hope
it has reached you. The show is interesting
in the sense that it contains numerous
pictures not otherwise accessible.

I hope to see you again at a suitable
place. For the moment I have no trip to
the States in view, but one never knows.

Please convey our regards to Mrs. Bader
and believe me with renewed thanks and
my best regards

Sincerely,

Max Roethlisberger

PANTHEON, DEC. 1976

seen in an examination restricted to spatial relationships in painting – connoisseurs of 19th-century art are well aware of the numerous indications of Japanese influence on Monet, Manet, and Degas. Beyond this, there has been a general familiarity with the influence of Japan on the applied arts. However, this exhibition was unique in that it documented the dependence on Japan not only of the well-known figures of the day, such as Manet or Degas but also of the lesser-known printmakers, such as Henri Rivière and Georges Aurier, and the ceramic artists of the last half of the 19th century.

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Natürlich waren auch die bekannten Rembrandt-Schüler außer F. Bol in Milwaukee vertreten: ein unbekannter G. Flink, »Opfer Abrahams«, ein Frühwerk des Künstlers aus den 30er Jahren, mehrere Bilder von Gerbrandt van den Eeckhoudt: von 1642 »Isaak segnet Jakob«, von 1656 »Boaz und Ruthe«, weiter Arbeiten von Jan Victors, ein sehr charakteristisches Gemälde von Jan Lievens von 1631, »Hiobe«, weiter Arbeiten von L. Bramer und N. Maes, sein frühestes datiertes Gemälde von 1653, die »Vertreibung Hagar«, dessen Kenntnis im Zusammenhang mit der Frage wichtig ist, ob das große Gemälde in London, »Christus segnet die Kinder«, N. Maes zuzuordnen ist. Schließlich waren in Milwaukee nicht weniger als vier Gemälde des späten Rembrandt-Schülers Aert De Gelder mit den für ihn typischen Themenstellungen: »Judah und Thamar« und »Ester« zu sehen, zum Teil Bilder, die bislang unbekannt waren und die die Kenntnis der künstlerischen Qualität dieses Malers erweitern und vertiefen. Ein fünftes auf Grund eines Signaturfragmentes zugeordnetes Gemälde scheint mir eher aus dem Kreis N. Knüpfers zu sein. Abraham van Dyck war mit einem ungewöhnlich differenzierten Gemälde vertreten: »Die Witwe Zarephtha und ihr Sohn«. Es gibt nicht viele sichere Bilder dieses Meisters, dessen Werk daher immer wieder N. Maes zu Unrecht zugeschrieben wird.

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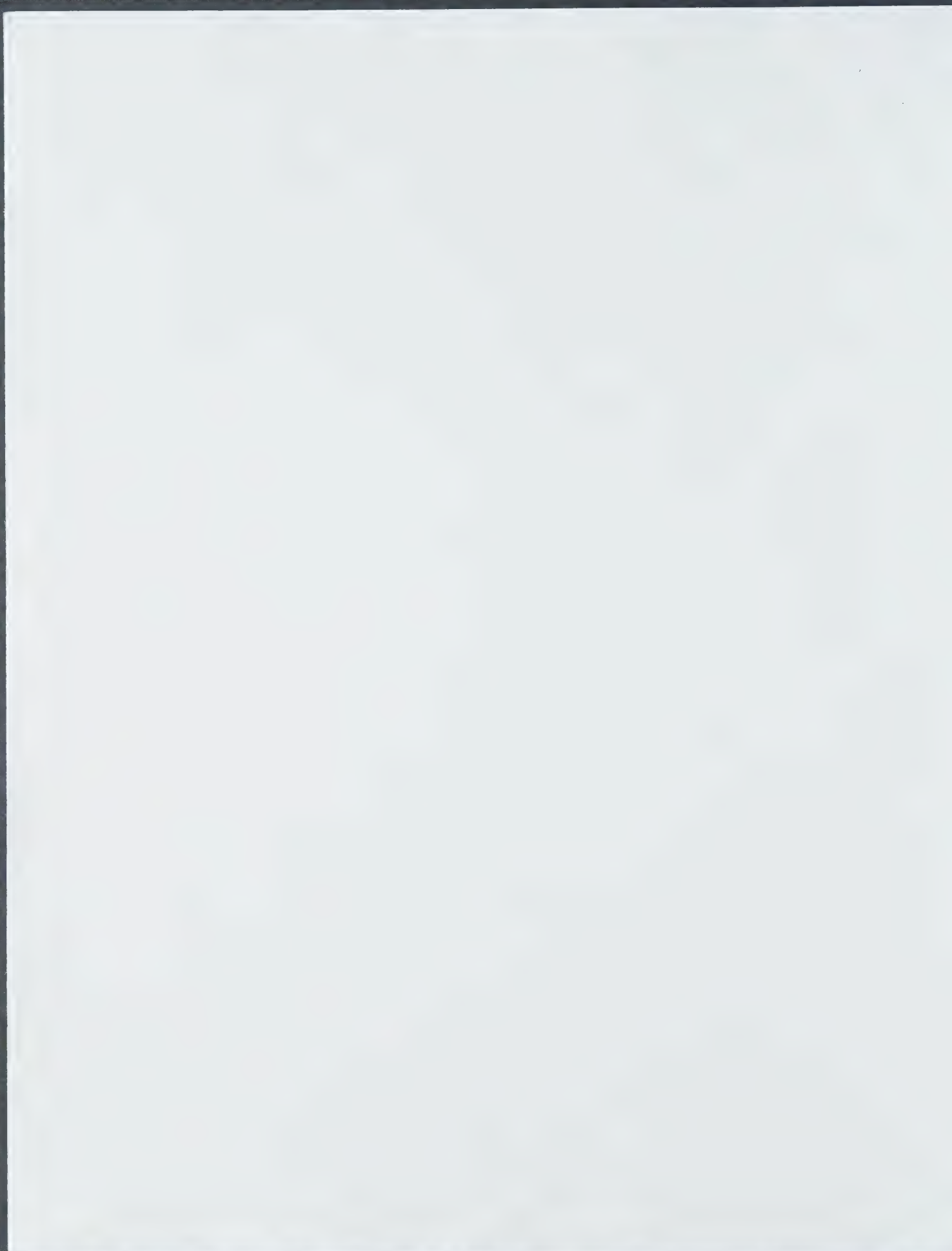
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Passing beneath all-seeing Tantric eyes bannered on the exterior of the museum, visitors looking for exotic physical evidence of a remote and little known culture were not disappointed as they entered a long gallery holding one hundred unfamiliar works of art, and students of iconography had a field day compiling clues of personality and action to unlock complex stories of heaven and earth. Every visitor was caught up in a dramatic visual experience that powerfully attested to the importance of Nepal in the history of Asian arts. Rather than being a quasi-anthropological display to trigger understanding of Nepalese life, this exhibition presented the works on their own, with minimal label explanation, for an appreciation of Nepalese art. The images belong to a time span of over one thousand years, but they are

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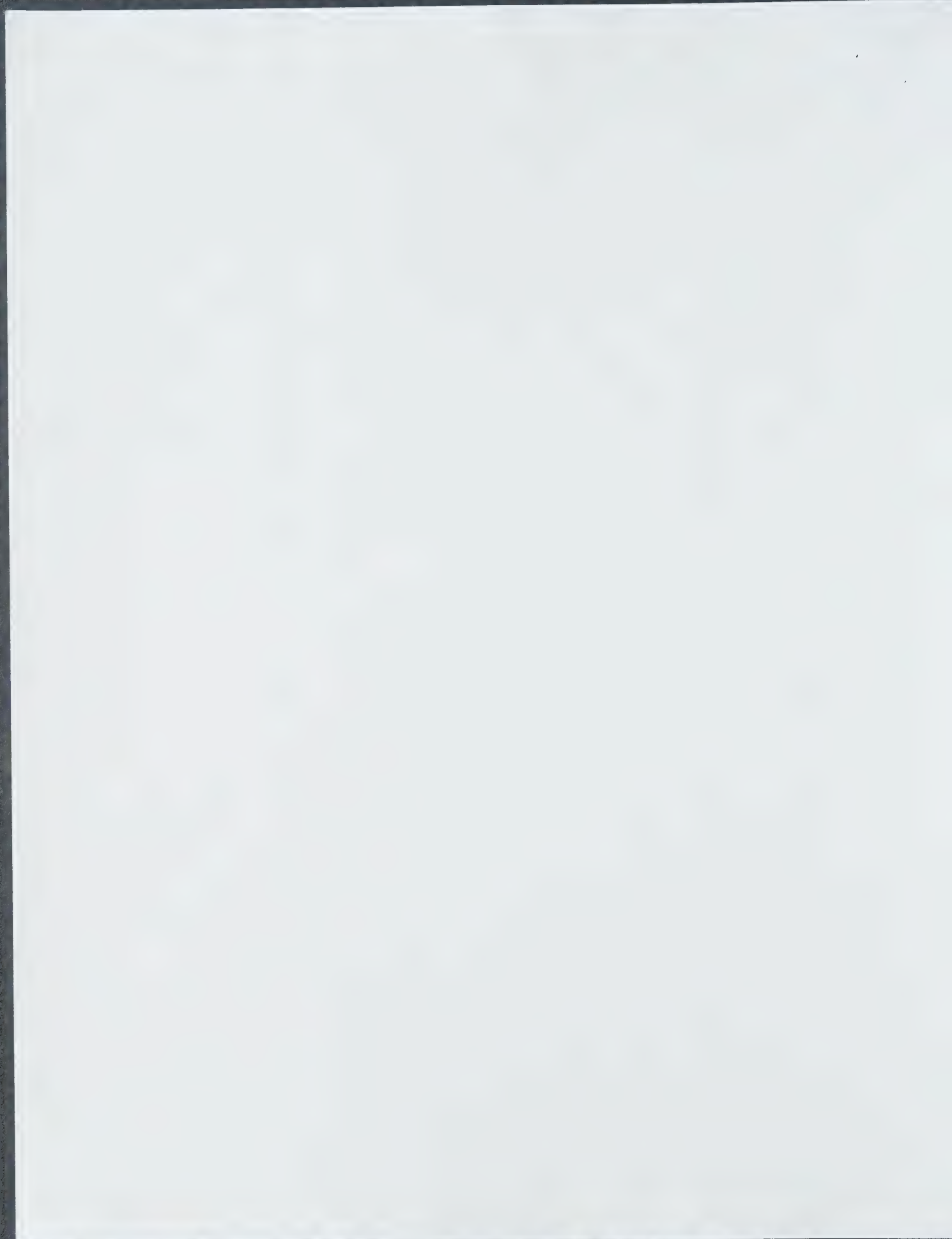
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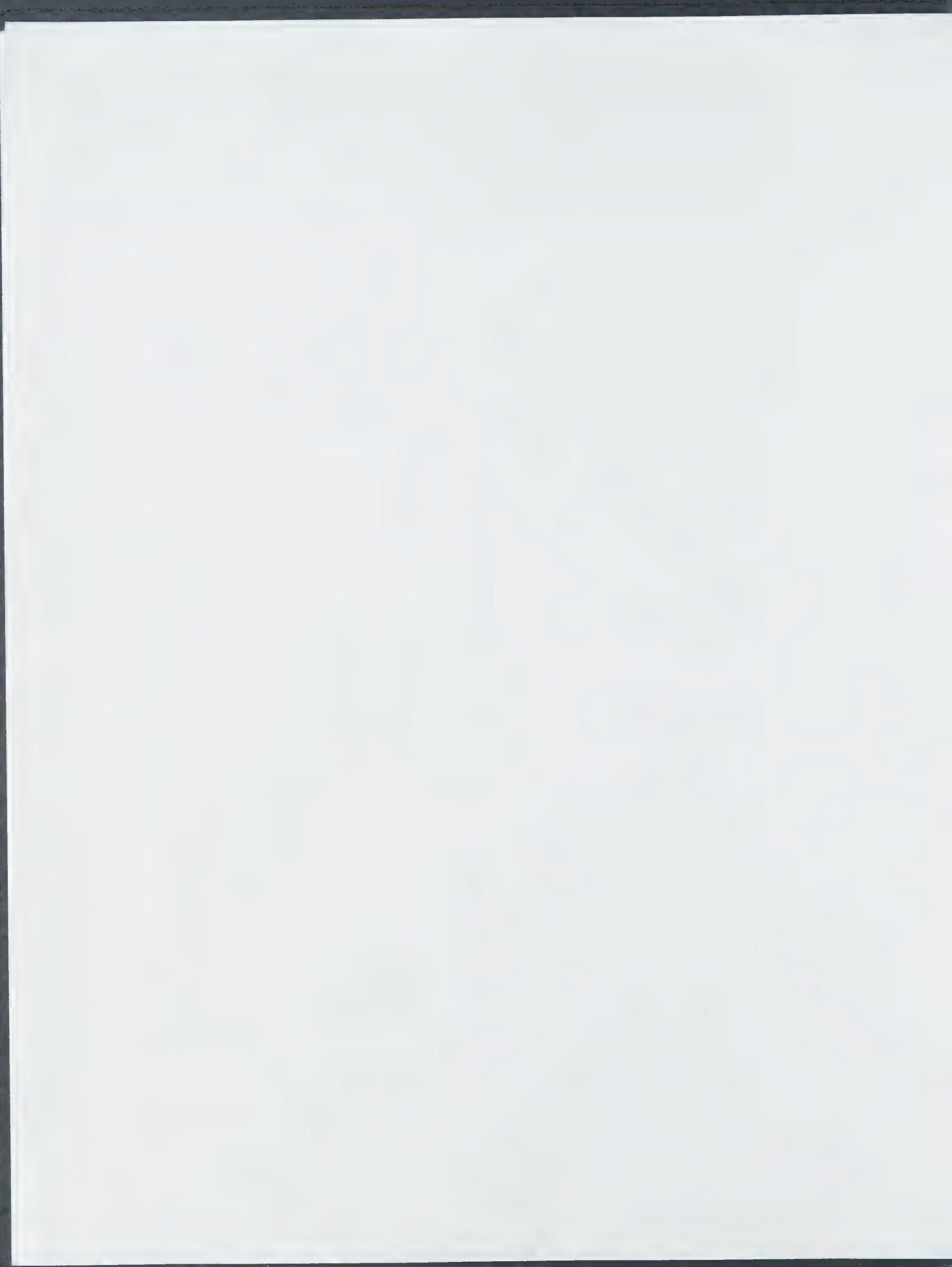
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pioni. As usual with the Heim Gallery, the sculpture is outstanding (in some respects even better than the pictures). We illustrate a small *St Rose of Lima* (Fig. 107) by Melchiorre Caffà, an object of the utmost precision, composed partly of silver (the hands, feet, and face), partly gilt bronze (the remainder). But we might equally well have selected some of the realistic portraits which are without parallel on the London market. The Algardi *Angel's Head*, a divine terra-cotta, was illustrated in our Supplement last month (Plate XIX), as was the vast Saraceni.

Mr William Drummond has now parted company with the Sabin Galleries and set up on his own at the **Covent Garden Gallery**, 20 Russell Street, and holds his opening exhibition from 5th to 31st July. His first independent show repeats quite faithfully the displays which have become so familiar to frequenters of Cork Street; that is to say, he makes no break with the Sabin tradition which he himself established, but continues to exhibit English drawings and water-colours, many of topographical interest, of the later eighteenth and nineteenth centuries. He shows some 120 drawings ranging from Paul Sandby's *Cries* of 1760 (see Fig. 111) to Thomas Sidney Cooper and Charles Fairfax Murray. We illustrate four others besides one of the Sandby *Cries*. Of interest to students of the French Revolution is William Hamilton's *Marie Antoinette leaving the Conciergerie* (Fig. 108) with some dignity. John Varley's *Castle* (Fig. 109) captures the spirit of Claude. The charming painter Mulready is represented by a female nude (Fig. 112), and a little-known artist Bartolomeo Pinelli (1781-1831) by a man tugging at a bull (Fig. 110), half way from Giani to Goya - no, a quarter of the way. Of considerable interest to American collectors will be the bust of *George Washington* of 1796, in coloured crayons, by James Sharples (1751-1811).

The attention of readers of this Journal should be directed to a remarkable show entitled 'The Bible through Dutch Eyes', organized by an avid collector of Dutch pictures and an enthusiast for Old Testament iconography, Dr Alfred Bader, at the **Milwaukee Art Center** (9th April-23rd May). A very full catalogue has been issued, with seventy catalogue entries and illustrations of all the pictures. The late Professor Stechow helped in the early stages, and pictures have been borrowed from the great museums and private collections of the United States. Dr Schapiro has contributed his quota of Old Testament scenes from London. The theme of the show is Dutch seventeenth-century painting which adapts subjects from the Old Testament and the Apocrypha, and in contrast to all exhibitions we have ever heard of, the entries run, not alphabetically or chronologically by artists, but chronologically by subject, starting with Adam and Eve and ending with Tobit. Each entry is accompanied by its Biblical text. We illustrate (Fig. 103) the

earliest known dated work by Nicolaes Maes (1653), lent by the Metropolitan, a *Dismissal of Hagar*. The catalogue entry points out that the signature puts a number of so-called early Maes paintings in serious doubt. If the show was a success as it deserved to be (but Milwaukee is rather off the beaten track), it should be followed up by a New Testament epilogue. Dr Bader has identified a large number of subjects which had been consistently misinterpreted. I hazard the guess that his catalogue will prove as rich a source to students at the Courtauld, as at the Warburg.

B. N.

London

Do you remember George Cukor's 1954 film, *It Should Happen to You*? It had the incomparable Judy Holliday as a not so dumb blonde named Gladys Glover who saves up enough money to rent a hoarding on a prominent site in New York. All she does is put her name on it in huge letters; almost overnight Gladys Glover becomes a celebrity. Nowadays of course she would not have rented a billboard. She would have dubbed herself a 'living sculpture', just like those twin apostles of conceptual art, the celebrated Gilbert and George, whose latest exhibition of photo-sculptures has been on view at the **Robert Self Gallery** in Earlham Street.

What Gilbert and George have done is to combine photographs of themselves, in ordinary clothes against plain backgrounds, with shots of flowers and London street scenes, and arrange them in serried ranks within an overall square format. Some of the photographs are printed in red and composed in simple shapes, usually a cross. Fig. 121 shows the exhibition *in situ* and suggests the general look of the exhibits.

Although the Gilbert and George enterprise may seem at first sight like an entirely new departure, it goes back to older ideas and assumptions. There is a good deal of Warhol and Hockney, even Muybridge, in the photo-sculptures; and the decision to become a 'living sculpture' is but following through ideas aired by Marcel Duchamp and even the dandy of the '90's. How Oscar Wilde would have revelled in it!

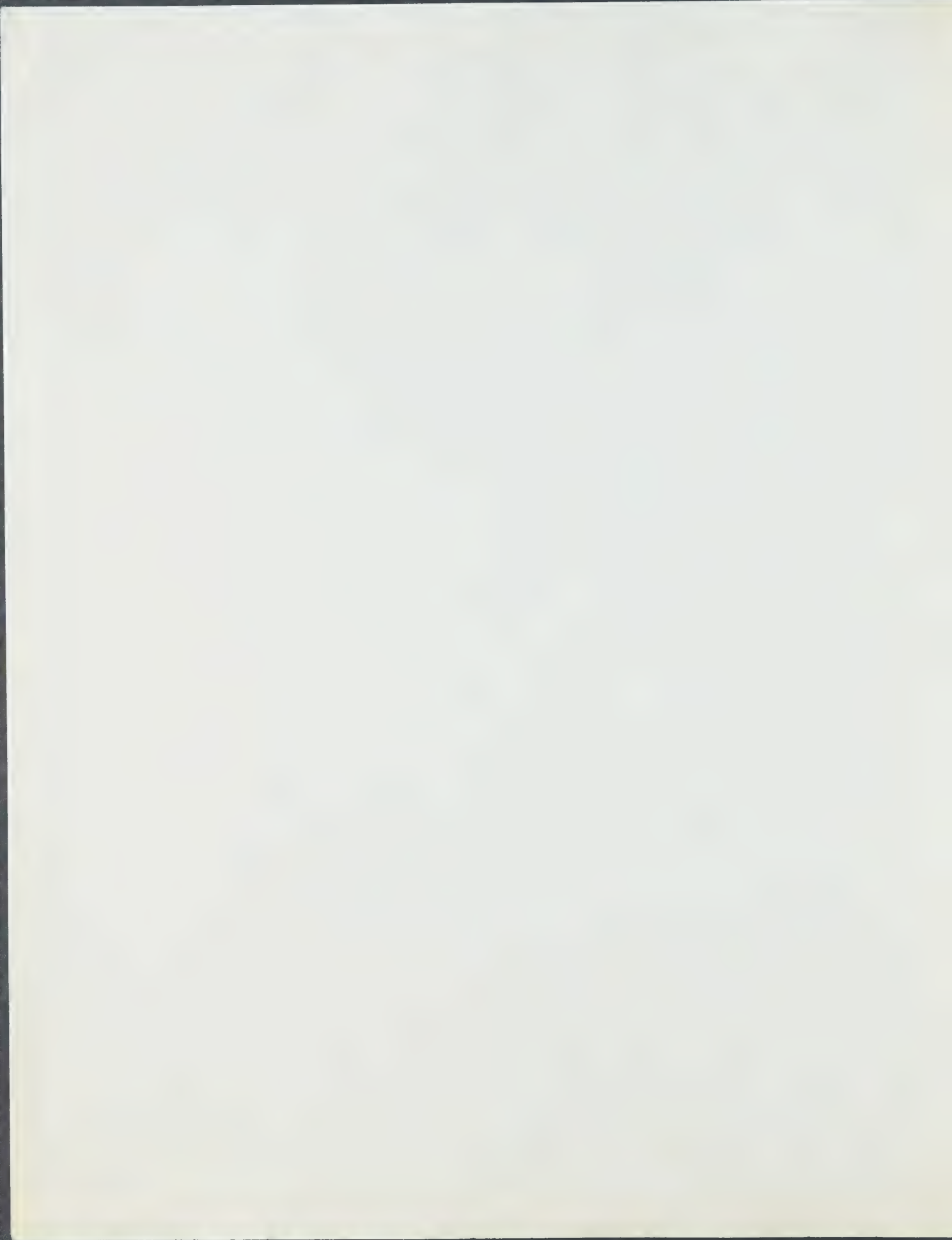
In its purity, the concept of 'living sculpture' does have a certain charm. But Gilbert and George have spoilt its basic simplicity by trying to make a living out of it. This may be understandable. Even a 'living sculpture' has got to eat and have somewhere to hang his hat (one was tempted to write 'his or her hat'), but female 'living sculpture' is an altogether different and much, much older matter, as any historian of *poses plastiques* will tell you. But it is a pity because the subsidiary merchandising of the idea, in this case the works of art on view at the Robert Self Gallery, can immediately be compared with other works of art and is, in all res-

pects, much less interesting. The images are confident, but the tone is forced. They have a certain elegance, but it is thin and brittle, like the décor of a smart restaurant trying too hard to be chic. They dwindle right there on the walls as you look at them.

Fortunately, when it comes to Henry Moore's 'War Drawings', the mining and shelter studies of the early 1940's, it is definitely the other way round. A very fine selection is on view in a loan exhibition at the **Imperial War Museum** (until 31st October), and they grow in stature every time one sees them. A large group brings out the fluidity of Moore's approach, veering now towards abstraction as in the *Two Swathed Figures* (Fig. 117), only to encompass, in a sheet of miners' heads, a most delicate form of naturalism. Years of experience with abstract sculpture had given him an effortless sense of form, to which the charged drama of the times added new and more human notes of urgency. *The Shelterers in the Tub* (Fig. 116) is a haunted image; in both senses of the word, grave; profoundly serious and charged with intimations of death. A deeply embedded feeling for the art of the past permeates, and heightens, the response to suffering so that the *Bunks and Sleepers* (Fig. 119) becomes a vision about the whole War. It could be an Etruscan funeral chamber; but it might also be about Buchenwald. This is a superb exhibition that should on no account be missed. For these drawings may just possibly turn out to be Henry Moore's supreme achievement.

The rediscovery of the mysterious Bristol-based painter, Samuel Colman, has restored a minor but genuine talent to the pantheon of nineteenth-century British painting. Very little is known about him. Between 1816 and 1838 he is recorded in the Bristol Directories as drawing master and portrait painter. The important *St James's Fair* (Bristol) is signed and dated 1824. All the relevant material was brought together by Francis Greer in the 1973 exhibition (and catalogue) devoted to the Bristol School. Since then, however, two more important paintings have emerged; and one of them, *The Destruction of the Temple* (Fig. 120), has been acquired by the Tate, where it can be seen, together with three other pictures of comparably apocalyptic character, in a small exhibition (until 25th July), very well catalogued by Ron Parkinson.

That Colman was influenced by both Danby and Martin is obvious. The mood is similar, and so is the particular combination of 'sublimity' and meticulous detail. *The Destruction of the Temple* is based on St Matthew's Gospel and manages to include the Parable of the Wise and Foolish Virgins (in clothes that suggest a date of c. 1825-30) and events connected with the Crucifixion. In the background, seemingly tossed in the air as a result of the divine catastrophe, is a large *Immaculate Conception* that could have been based



Levecq

rK

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subject painting attribution
your letter d.d. 13-4-2000
our reference JKO/adj/00-980
direct number +31 70 3339725

The Hague, 19 May 2000

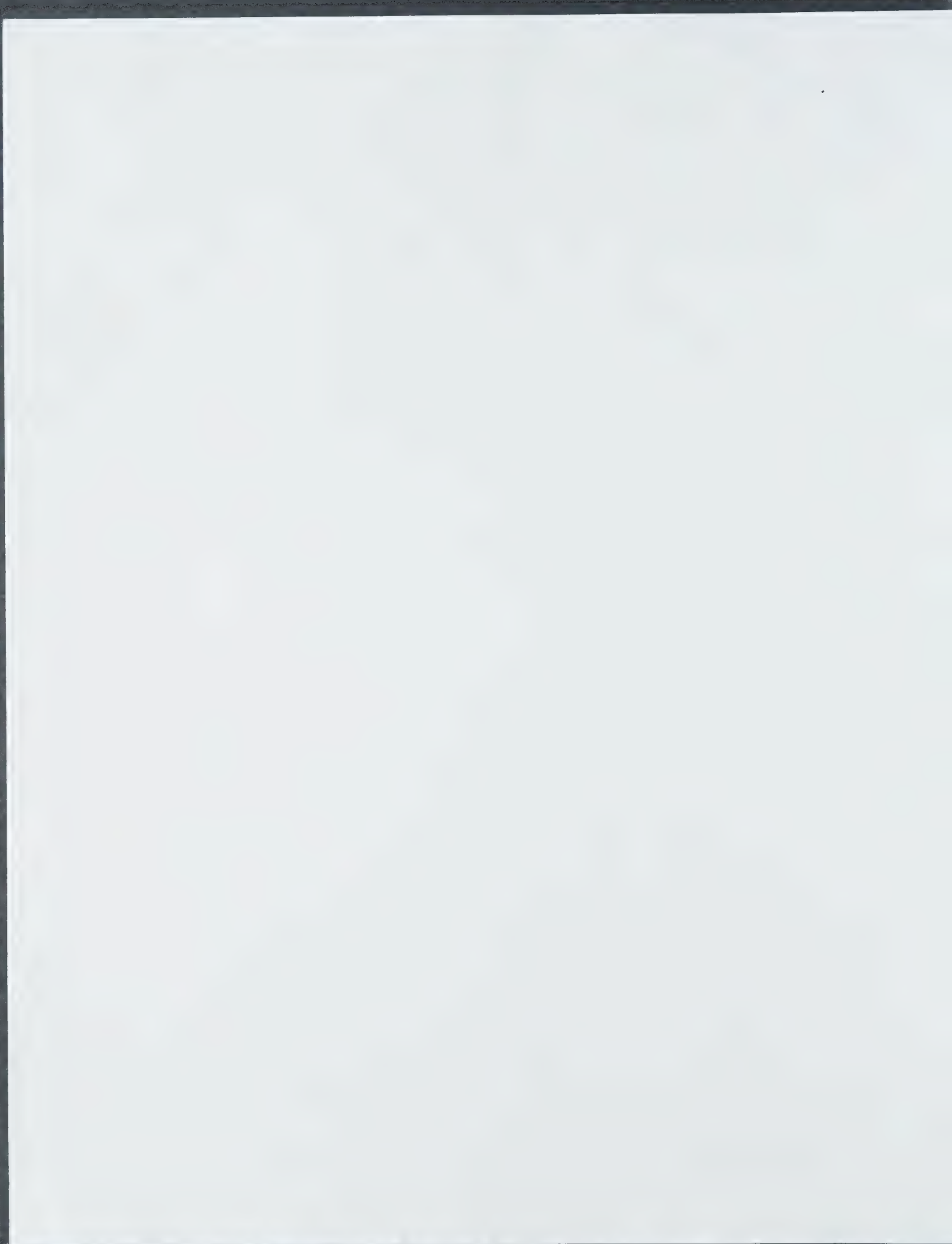
Dear Alfred,

Due to my being abroad (Spain & Hungary) and being ill with the flu during April and May, I did not have time up till now to answer your letter. From Marijke de Kinkelder I gathered that you particularly wanted to here from me concerning 2000-1. I must say that I think the Sumowski attribution to Willem Drost to be a very convincing one. The painting is to my mind very compatible to the firm and manly painting style of Drost. I do not see any links to the oeuvre of Carel Fabritius; just put it e.g. next to Fabritius' female portrait in Hannover (Sumowski II, p. 995 nr. 608) and this attribution falls through with a bang. The Van Meegeren attribution of Blankert that you mention is a complete mystery to me. This artists week pastiches have nothing to do with your painting, apart from the fact that it is a genuine 17th century work. I was unable by the way to locate this pencilled notion that you mentioned in your letter of July 20, 1981 to him: maybe it has been removed already I beg to differ on the other hand with Prof. Sumowski concerning the subject: I do not believe it to be Isaac and am almost convinced that the sitter is a woman in Oriental dress. Another contention of Prof. Sumowski that it is akin to the Prague Annunciation and datable to 1652-3 is also puzzling to me. The Prague work is so much more in the emotional, telling style of Rembrandt where your painting is stillness and serenity itself. I see much more Italianate influences in it (or even something of a George de la Tour) that the work must originate from Drost's Italian period (1656- before 1663, by which time he was back in Holland). I do not believe the medal of Don Inigo d'Avalos as mentioned by the late Prof. Middeldorf to be the only example: Drost must have seen many sixteenth century portraits of the profile type in Venice from which he could possibly have taken his inspiration (see for Drost in Italy: B. Aikema, 'Een Venetiaans schilderij van Willem Drost', Oud Holland 163 (1989) 2, p. 115-117. The Italian provenance through George Frederick Watts could be seen as further corroboration of this Italian period origin.

The 2000-2 portrait never convinced us as by 'follower of Nicolaes Maes' as the Sotheby's 9 November catalogue stated. And although we (my colleagues of the foreign art department and myself) appreciate your Levecq suggestion we are more in favour of a French attribution. Levecq puts more light in and emphasis on his faces, while his sitters are usually your typical Dutch merchants with big hats.

CONDITIONS

All information and conclusions about art objects, provided upon the owner's request by the R.K.D., are the result of the particular art historian's investigation and the R.K.D.'s letter containing such information is not intended as an



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JKO/adj/00-980
19 May 2000

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The fashion of the 1655-1660 hair especially is more French in flavour than Dutch. Going from there and looking for a portrait painter of around that time in France we came, after discarding Ph. de Champaigne (cooler and more idealising) and Claude Lefebvre (1632-1675) (more lively, 'baroque') to an attribution to Sébastien Bourdon (Montpellier 1616-Paris 1671). His portraits are rather quiet and yet expressive. His sitters have normally a piercing glance and are hardly idealized. In Italy he seems to have picked up a liking for the portraits of Titian and Anthony van Dyck, whose style he could imitate at will (see H. Gerson, *Ausbreitung und Nachwirkung der holländischen Malerei des 17. Jahrhunderts*, Amsterdam 1983 [2° ed.], p. 81) For your information I include a photocopy of some of his paintings (or attributed to him). The theatrical lighting of some of the faces shows a convincing likeness to your painting. I submitted our findings to Dr. Ekkart who could find himself in agreement with an attribution to Bourdon.

2000-3 poses indeed few problems: Jan Victors in the early 1640's. I would like especially to direct your attention to the Unknown History Scene ('Triumph of a General', Sumowski IV, p. 2599 nr. 1735, ill. p. 2634): your hunter almost seems to be a study for some of the participants in this scene. Could you tell me if possible and convenient something more about the provenance, e.g. where you bought it and when; we are an inquisitive lot here at the RKD as you know)

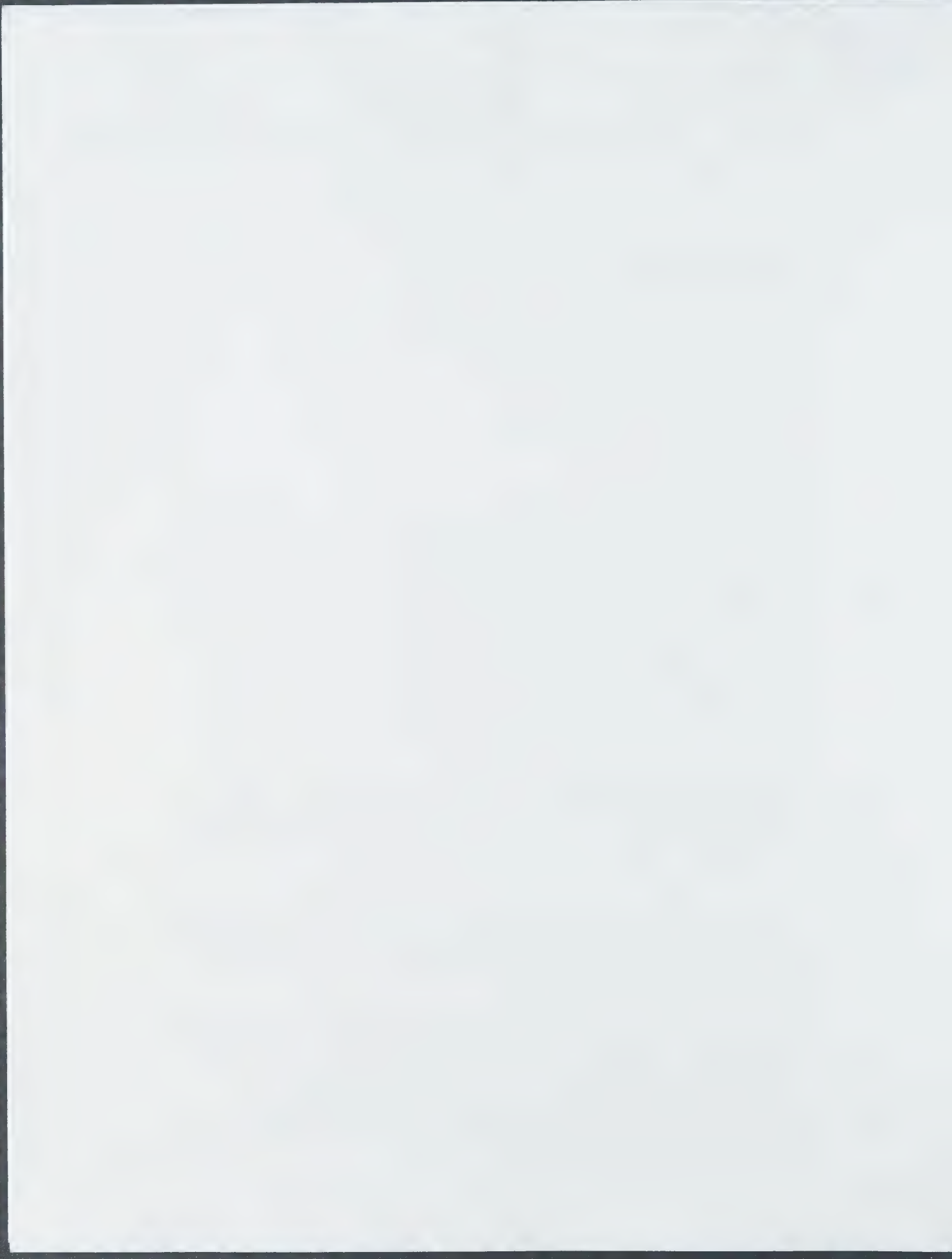
2000-4 is also indeed no problem, all the more as it is signed according to you (I was unable to find the signature on the photograph though) But even without signature it is a typical Hondius: the angel himself is almost as a signature, see the photocopies I include. Interesting is the Old Testament subject: Hondius mainly painted New Testament scenes. A welcome extension to our collection.

2000-5 I showed to my marine colleague Sabine Giepmans (as Ms. De Kinkelder does not handle marine paintings) and she came up with the following observations: The painting is by Jan Theunisz. Blanckerhoff and has the following provenance:

1. Coll. Piérard, Valenciennes
2. Auction Brussels (Fiévez) 29/30 May 1899, lot 6 as 'Jean Blankenhof'
3. Auction Paris (Drouot) 29 May 1908, lot 47 as 'Jacob van Ruisdael'
4. Auction Amsterdam (S), 8 November 1999, lot 75 as 'School of S. de Vlieger'
5. Coll. Dr. A. Bader, Milwaukee, 1999

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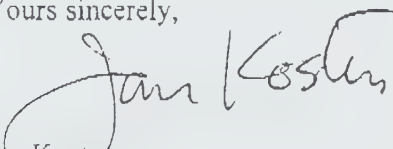
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Blankerhof was born in Alkmaar in 1628, where he entered the Saint Lucas Guild as pupil in 1640. He studied under Pieter Schaeyenborgh, Caesar van Everdingen en Gerrit de Jong. On October 18, 1649 he was admitted as master in the Guild. After 1649 he travelled through Italy and worked there for a long time, mostly in Rome according to Houbraken. After his return to Holland he married in 1659 and settled in Amsterdam. Like Willem van de Velde I he went to sea to experience sea life 'life': in 1665 and 1666 he was present to record some sea battles during the Second Dutch War (1665-1667) and in 1669 with Admiral Count of Waldeck during the Mediterranean expedition against the Turks. According to the burial books of the Amsterdam Westerkerk he was buried at the Westerkerk burialground on October 2, 1669 (See for this information J. Giltaj e.a., *Lof der Zeevaart*, exh.cat. Rotterdam-Berlin 1996-1997, p. 301)

So far our comments on your paintings from the first 2000 letter. Hopefully they are to your liking. As for the dates of the forthcoming November sales in Amsterdam I can tell you that the Sotheby Auction will probably be held on Tuesday November 7 (not 100 % sure!) At Christie's they didn't know yet, but normally they auction around the same time. We here in The Hague are looking forward to your coming and our meal at Fouquet's. But first let's enjoy the coming summer!. Please convey our greetings and best wishes also to Isabel.

Yours sincerely,

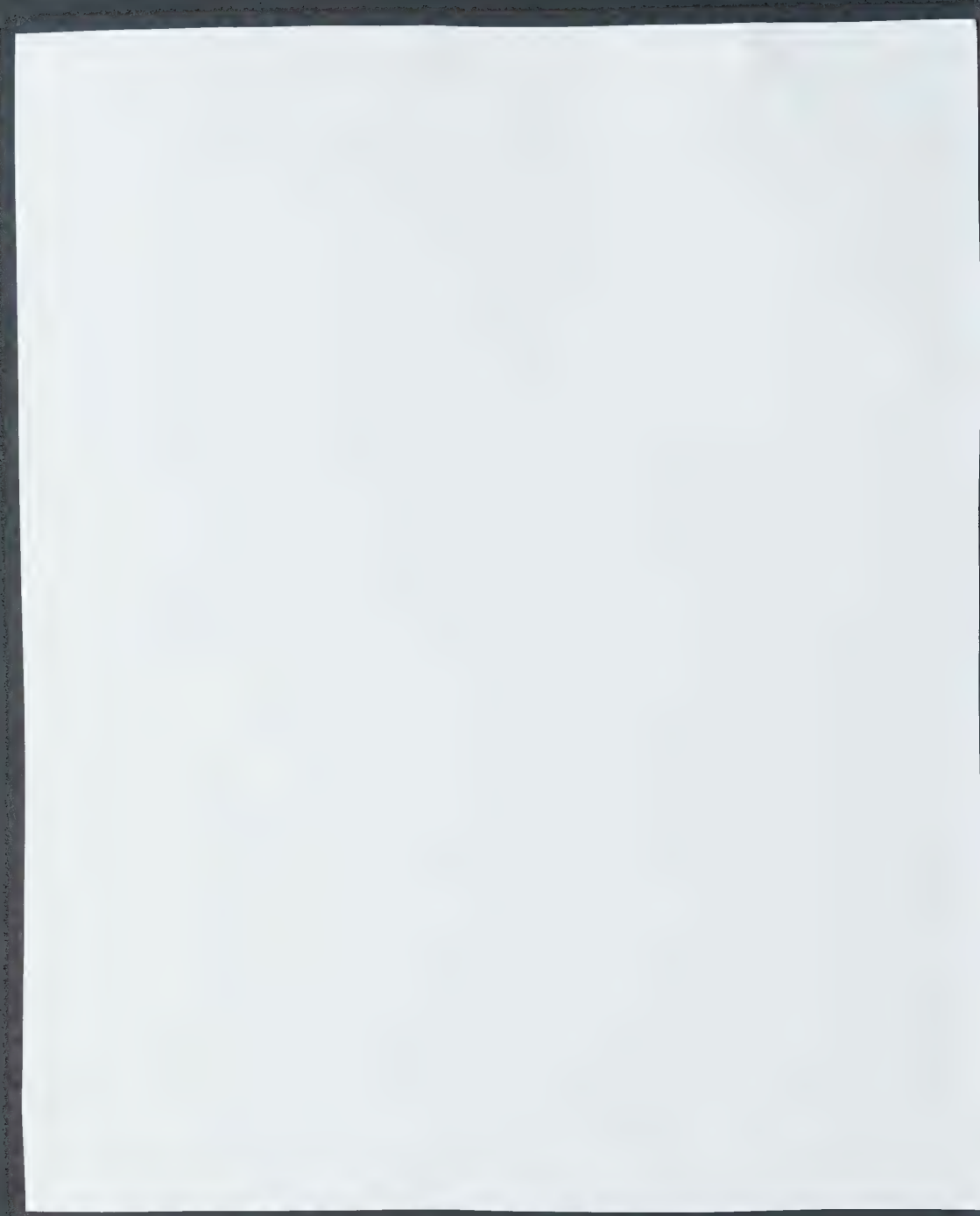

Jan Kosten

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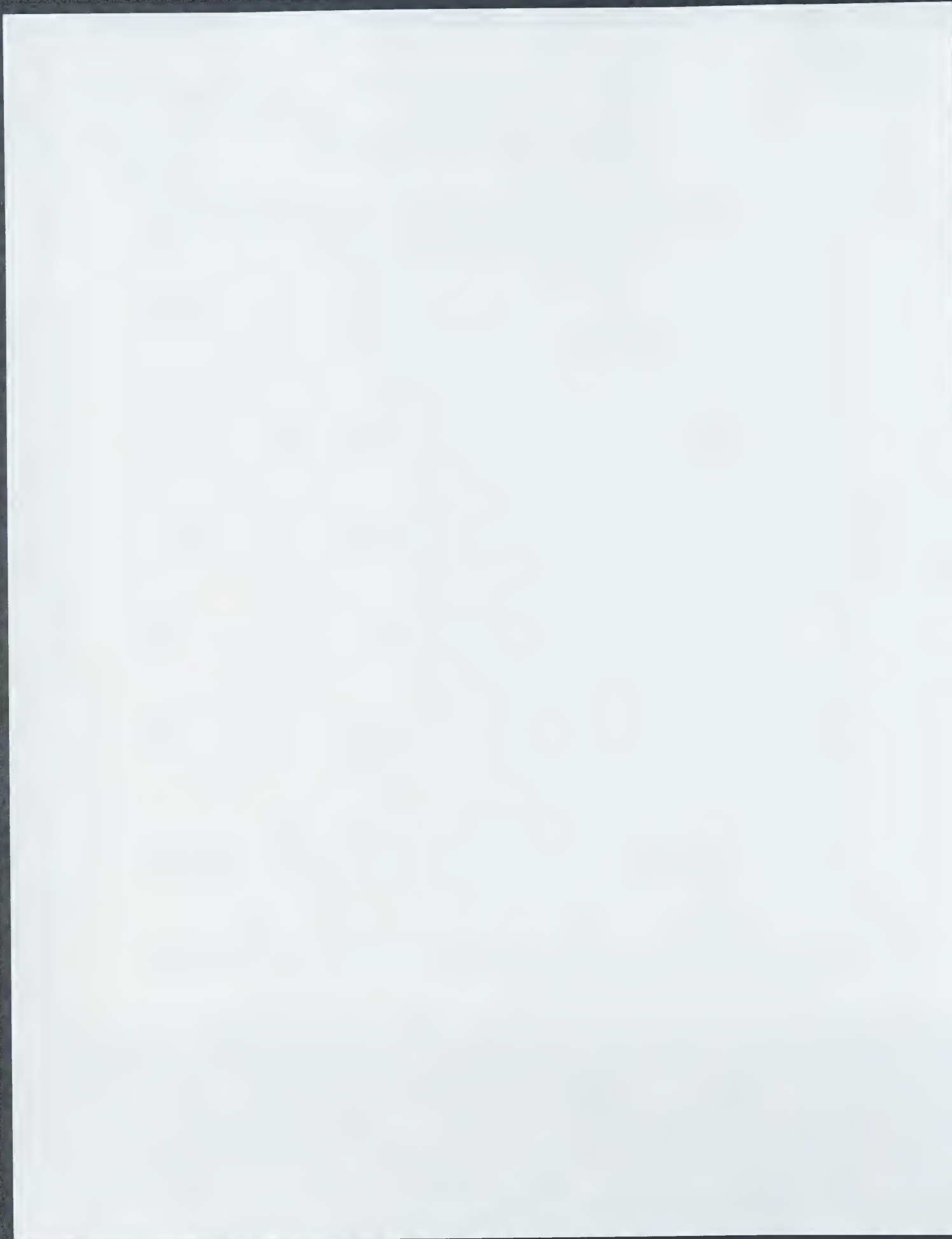


Bathsheba: Seductress or Victim?

Erica Blawie

Jean Francois de Troy, an eighteenth century French artist who painted works for Versailles and the Fontainebleau, was approved by the French Royal Academy of Art and Sculpture as a painter of history. De Troy, who eventually became director of the Academy, did not concern himself with French history alone but also with the epic narratives presented by the Bible. Complex stories - like those in history books and Bible chapters - demand complex analysis, and just as history is read in multiple ways, so, too can the Bible be read with differing interpretations. As we look at de Troy's painting of Bathsheba, we find ourselves asking how he interpreted her actions. How has this painter of history understood a biblical woman's personal and controversial history?

Our gaze turns to one of the most morally disconcerting of biblical stories that has benefited from much commentary and debate in both words and visual images. In "Bathsheba at her Bath" (1727), de Troy paints the female protagonist at the center of his composition. The artist draws us into the scene visually beginning with Bathsheba's feet and travelling upward. Suddenly, we find ourselves imposing on a moment of supposed privacy - a woman bathing. Yet nothing about this bath seems private. She is being bathed by a servant outdoors on a balustrade. The pillows she lounges on indicate that she was accustomed to bathing in this spot, one that was suspiciously lower than that of her famous neighbor, the king. The artist seems to invite the onlooker into the scene of temptation.¹ Bathsheba seduces us more willingly than she does David. We find ourselves looking at her much the way David might have, but we have the advantage of greater physical proximity. We cannot be sure if de Troy has painted Bathsheba with a male or



female audience in mind, but we have our suspicions.

King David stands impatiently and pleadingly in the upper left hand corner with outstretched arms beckoning to Bathsheba from a distance. She is in clear view but her back faces him so that she cannot see his entreating. Despite having sufficient fabric draped on her lap to cover herself, her upper half remains calculatedly exposed. Where David looks beseeching, Bathsheba looks relaxed and, for the moment, unaware of his presence. Although he is higher in height and in status, it is she who seems to be in control. In the text, our sympathies lie with Bathsheba. In this painting, we sympathize with King David who seems to be falling into the deliberately set trap of a *femme fatale*. The biblical text paints this potentially adulterous encounter in all of its verbal detail allowing us to ask de Troy how he read II Samuel 11.

At the turn of the year, the season when kings go out [to battle], David sent Joab with his officers and all Israel with him, and they devastated Ammon and besieged Rabbah; David remained in Jerusalem. Late one afternoon, David rose from his couch and strolled on the roof of the royal palace and from the roof he saw a woman bathing. The woman was very beautiful and the king sent someone to make inquiries about the woman. He reported, "She is Bathsheba daughter of Eliam and wife of Uriah the Hittite." David sent messengers to fetch her; she came to him and he lay with her - she had just purified herself after her cycle - and she went back home. The woman conceived and she sent word to David, "I am pregnant." Thereupon David sent a message to Joab, "Send Uriah the Hittite to me;" and Joab sent Uriah to David.



Unlike the painting which highlights Bathsheba, the text features David almost exclusively. He strolls. He inquires. He sends messengers. He lays with her. He sends for Uriah. With all of this male activity in pursuit of a woman, we are surprised by the passivity that begins the passage. This was a time when kings went out to war. Several medieval Jewish commentators make the point that this must be spring, a time when war was regularly waged because of climatic changes. But even though kings normally go out to war and “all of Israel” had gone out to battle, King David stayed home. In the Hebrew, his behavior is all the more noticeable because of the many verbs of movement used to describe the soldiers’ preparations in contrast to the one passive verb describing David’s activity, “he remained at home.” The only movement we have from him is in verse two when, after a late afternoon nap, he rose from his couch to walk on his roof. Idle, bored and powerful - an explosive combination - King David spots a beautiful woman bathing in the distance. The contrast could not be greater; it is a time of war and all of his people have left to fight, but David will only wage one battle - a personal war of desire from which he will not emerge victorious.

The disparity between David and his soldiers escalates later on in our narrative when David calls for Uriah’s return after learning of Bathsheba’s pregnancy. David hopes that by bringing Uriah home, he will avoid the consequences of his impulsive behavior. Uriah will go home, sleep with his wife, and there will be no questioning of the paternity of the unborn child. Unfortunately, David does not realize that his soldiers are more loyal to his cause than he is. Uriah returns from battle at King David’s behest, but when David suggests that he go home, Uriah responds with emphatic indignation:



“The ark of Israel and Judah are located at Succoth and my master Joab and your majesty’s men are camped in the open; how can I go home and eat and drink and sleep with my wife? As you live, by your very life, I will not do this!”

The most important religious object, the ark, and countless military men lie exposed and vulnerable on the battlefield; Uriah cannot defend a selfish return to his home to lie with his wife. Uriah slept, instead, with his master’s officers; **“He did not go down to his home.”** Although Uriah cannot imagine betraying his fellow officers, David had no difficulty at all. Perhaps the greatest irony between the behavior of David and Uriah is the vow that Uriah takes as he closes this dialogue. By David’s own life, Uriah swears, he would never do such a reprehensible thing. Uriah’s life, however, is not quite so valuable. In only a few verses David will eliminate his problem by sending Uriah to the front-line in a foolish military move whose sole purpose was to dispose of Uriah.

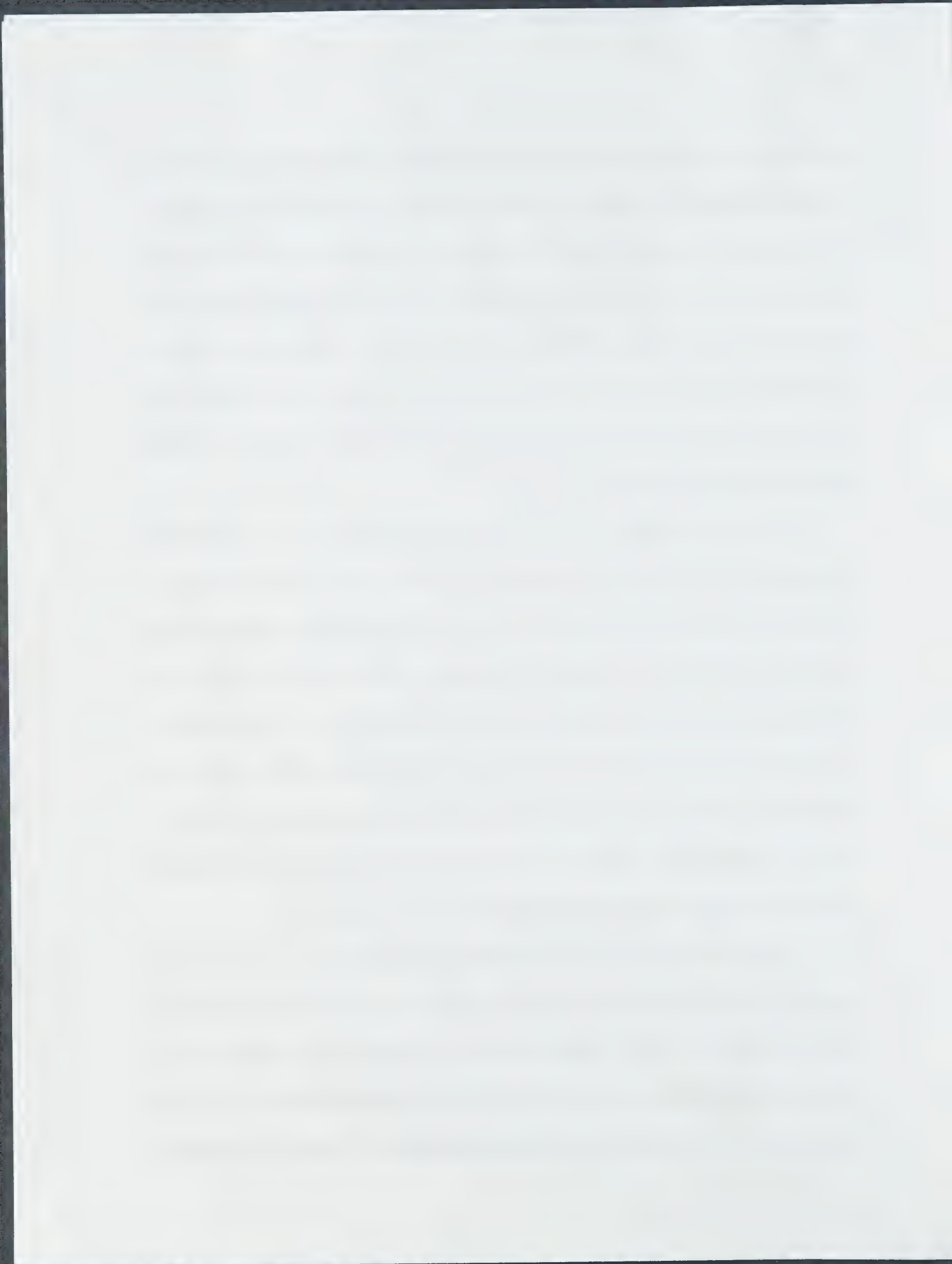
What about Bathsheba’s role in all of this? Does she invite the trouble or is she a victim of the king’s impulse and power? De Troy’s painting supports the first reading. Bathsheba, the text tells us, already went to the ritual bath, a requirement of Jewish law which allows a couple to return to sexual relations upon the conclusion of a woman’s menstrual cycle. De Troy paints this textual detail with the appearance of a servant girl cleansing her feet. Following the ritual bath, a couple would resume relations at the time of optimal fertility which explains why Bathsheba became pregnant immediately. However, if Bathsheba’s husband was away at war, her preparations seem unnecessary if not somewhat suspicious. She, like David, indulges herself in this bath while her



husband and other soldiers fight for their lives in battle. De Troy minimizes the religious aspect of the bath and instead has Bathsheba look like an opulent courtesan being catered to by a member of her royal coterie. The appearance of another person in this scene of lust may also hint to the fact that, in our chapter, many people know about David's behavior except the one person who should know, Bathsheba's husband. Some scholars contend that even Uriah knew but refused to be party to David's cover-up. Semi-private royal intrigues such as these are difficult to hide. David, confident in his own power, does not even take pains to conceal his actions.

Not only does Bathsheba's posture in the painting impugn her, the cloth that fails to fully cover her also reveals deviousness in the ironic choice of its color. She is surrounded by a white cloth signifying her purity as she finishes the bathing but does not use it to cover all of herself. Beneath her is a heavy deep red velvet cloth; her maid is also wearing the scarlet red of guilt. Bathsheba's half nudity may have been an artistic ploy to paint nudes in a time dominated by the Church's admonitions against such use of the female figure. Painting females from the Bible who were most likely undressed in the text was a convenient excuse to paint nudes. But this nude is too suggestive in both posture and facial expression to be dismissed as an artist's ruse.

It is possible to find allusion to Bathsheba's guilt in the text itself and not only in de Troy's reading. In rapid succession we are told that David "sent" for her and "sent someone to inquire about her" but in the midst of this series of verbs, we are given one glimpse of Bathsheba's possible willingness. "**David sent messengers to fetch her; she came to him and he lay with her...and she went back home.**" Although it is not unusual



to have multiple verbs in quick succession in biblical narratives, it,

is unusual is that one verb in the middle of this sequence switches grammatical subject - from David to Bathsheba. When the verb “come to” or “come into” has a masculine subject and “into” is followed by a feminine object, it designates a first act of sexual intercourse. One wonders whether the write is boldly toying with this double meaning, intimating an element of active participation by Bathsheba in David’s sexual summons. The text is otherwise entirely silent on her feelings, giving the impression that she is passive as others act on her. But her later behavior (I Kings 1-2) suggests a woman who has her eye on the main chance, and it is possible that opportunism, not merely passive submission, explains her behavior here as well.²

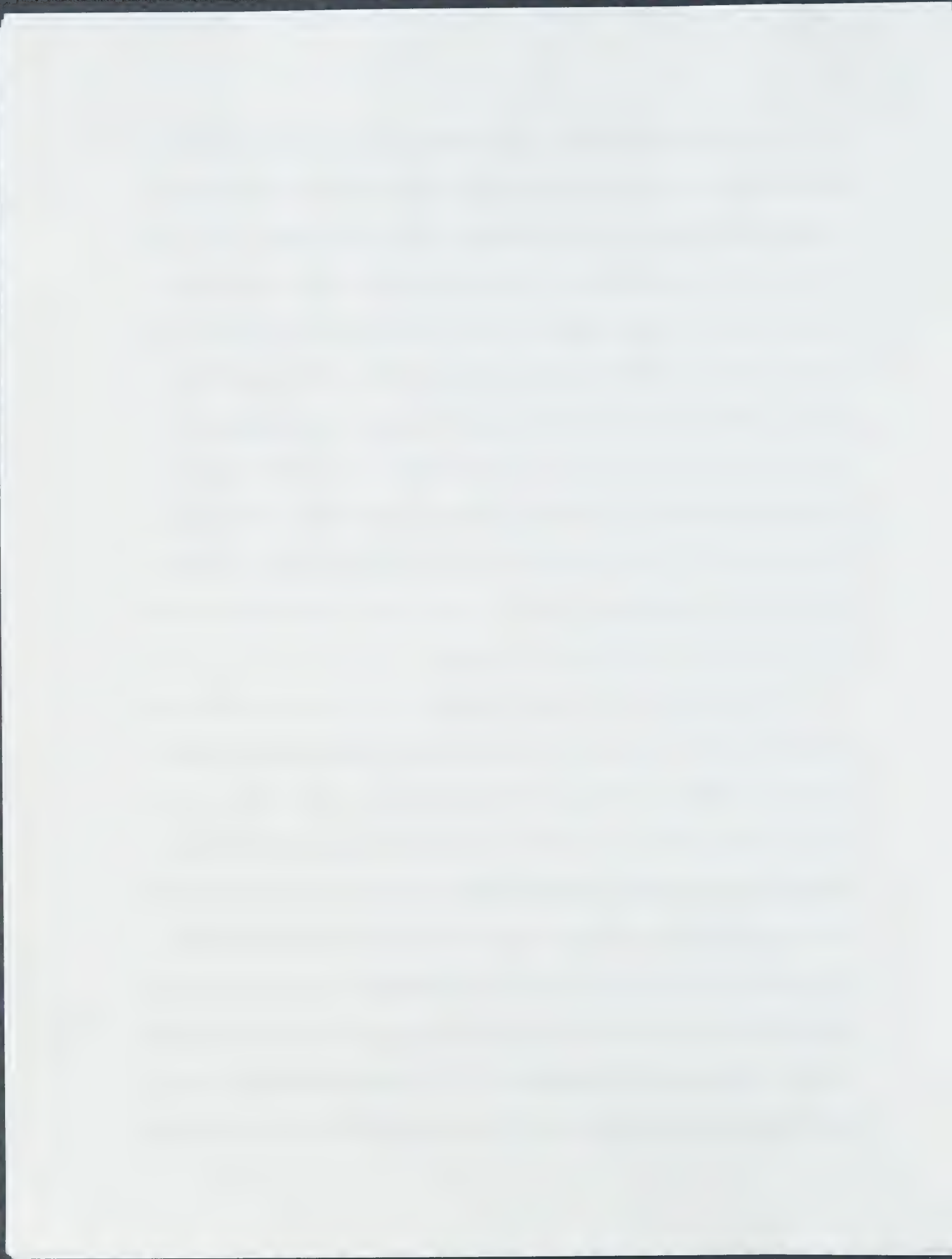
Although this act of adultery is initiated by David, the change in verbs, especially to a verb with sexual connotations throughout the Bible, implies that Bathsheba went to David of her own accord following the king’s summons. Perhaps she saw some advantages to being called by the king. Since her feelings are not recorded in the text, we can only surmise this through her later attempt to secure the throne for her son Solomon (the text alluded to in the previous passage). She might have had her eye on acquiring royal status and power all along.³

But, of course, there are many ways to read this story and more than one way to paint it. In contrast to de Troy’s nude, we find a very different woman in Rembrandt’s rendition of our narrative. “Bathsheba with the Letter from King David” (142 by 142) is a large square canvas dated 1654 that hangs in the Louvre in Paris. As already mentioned,



most paintings of David and Bathsheba capture Bathsheba bathing in view of David; here Rembrandt has focused his attention on another moment - the private moment, even more private than bathing, of a personal moral dilemma. Some of the elements we first saw in de Troy's painting appear here, too. In the left hand lower corner a woman washes Bathsheba's feet. But in this rendering the maid is in dark shadows and directs her vision downwards to allow Bathsheba her moment of pensive decision. Here, as in de Troy's painting, we find the white cloth of purity that lies on top of the scarlet fabric of sin. Rembrandt also introduces into the scene a backdrop of rich golden brocade that horizontally crosses the entire composition, signifying the life that Bathsheba has ahead of her. Bathsheba's left hand clings to the white cloth signifying her purity, but in front of her lies the brocade hinting at a future of royalty. She is positioned between two fabrics, two men, two different pictures of the future.

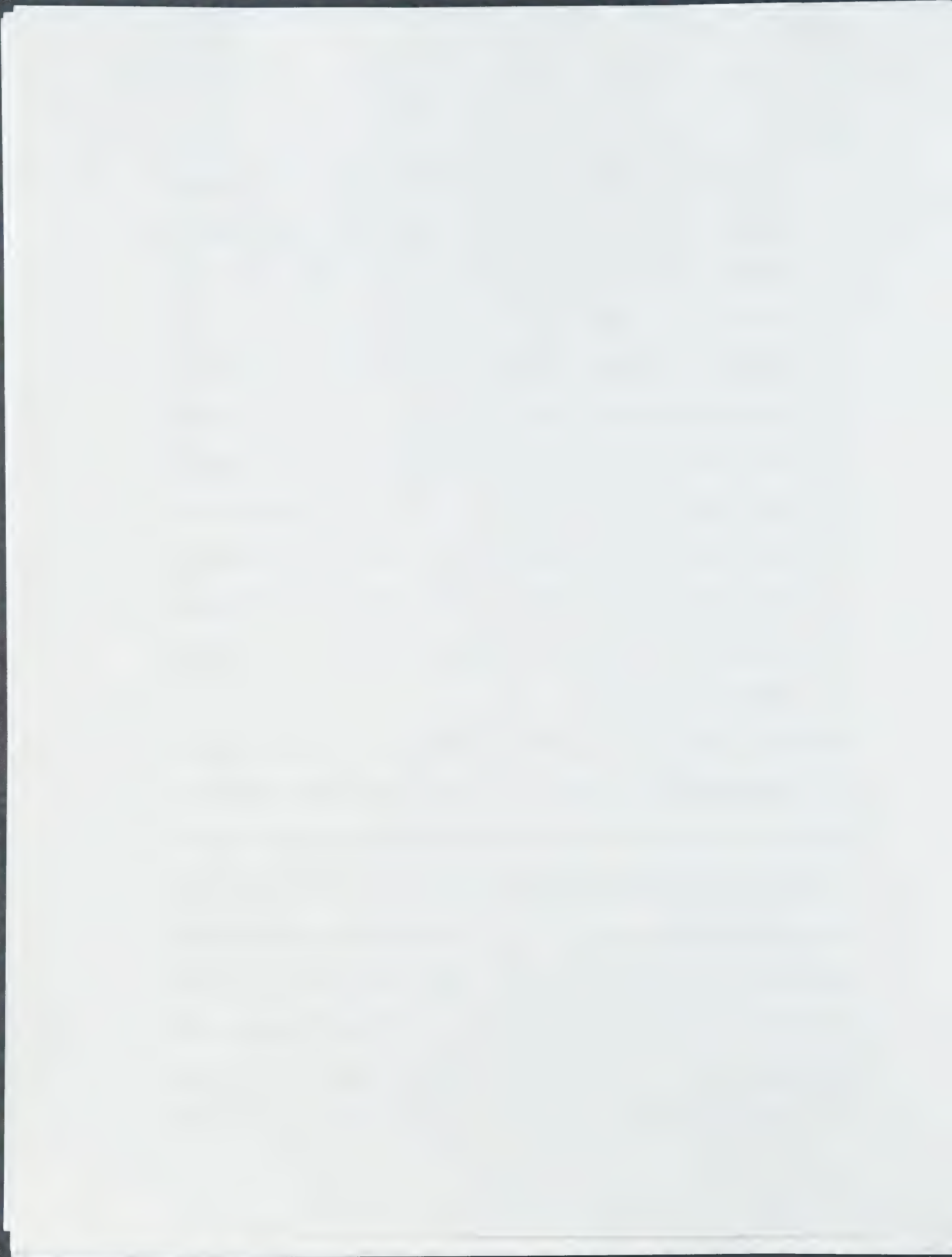
This Bathsheba is entirely nude, in fact, she is the last nude that Rembrandt painted in his lifetime. But her nudity is somehow modest. The fullness of her abdomen may hint at her future pregnancy, not at an erotic rendezvous. Her nudity is one of vulnerability and seclusion, not of seduction. Her posture does not welcome advances; it pushes away any company. Rembrandt achieves this by the bending of Bathsheba's head. Far from indifferent, this woman's eyes convey helplessness and profound sadness. X-rays done on this painting show that when originally painted, Bathsheba's head was actually higher. When the painting neared completion, Rembrandt repainted her head and lowered it, creating an even more somber mood.⁴ Her despondency is created by a letter that Bathsheba holds securely on her lap. The contents of this letter will determine her



future.

At the emotional - and compositional - center of the painting is the letter on which not only David's fate but the whole fate of the House of Judah seems to be inscribed...As the hinge of disaster, the letter receives Rembrandt's closest attention, a corner curled back to reveal (indistinctly, as usual) the King's own hand, the paper casting a light shadow on Bathsheba's thigh. But she is not reading the thing. She has already understood, too well, its content. So Bathsheba stares beyond it, toward the servant washing her feet...So that Bathsheba is, in effect, watching an act of cleansing turn into an act of pollution, and the reaffirmation of her conjugal purity turn into preparation for her adultery. No wonder, then, that her gaze is both concentrated and distracted, the lips soft and loose, on the verge of trembling, the eyebrows tightly arched as though battling against the onset of tears.⁵

In chapter 11, verse four, the very verse where Bathsheba meets David, are we also told that, "**she went back home.**" This image is loaded and lonely. The king sends her away when he is finished with her, but her home will never be the same again. Nor will she receive any more invitations. David's short-lived passion revealed his intentions. He did not want a relationship; he desired only a brief, passionate meeting. Their relationship resumes only when she sends word that she is pregnant. Other than this, we are told of no contact between them or any further physical interest. Bathsheba was summoned by a king and may not have been able to refuse; he had relations with her and sent her home. An act that may have been insignificant in his eyes is all significant in hers. She is now

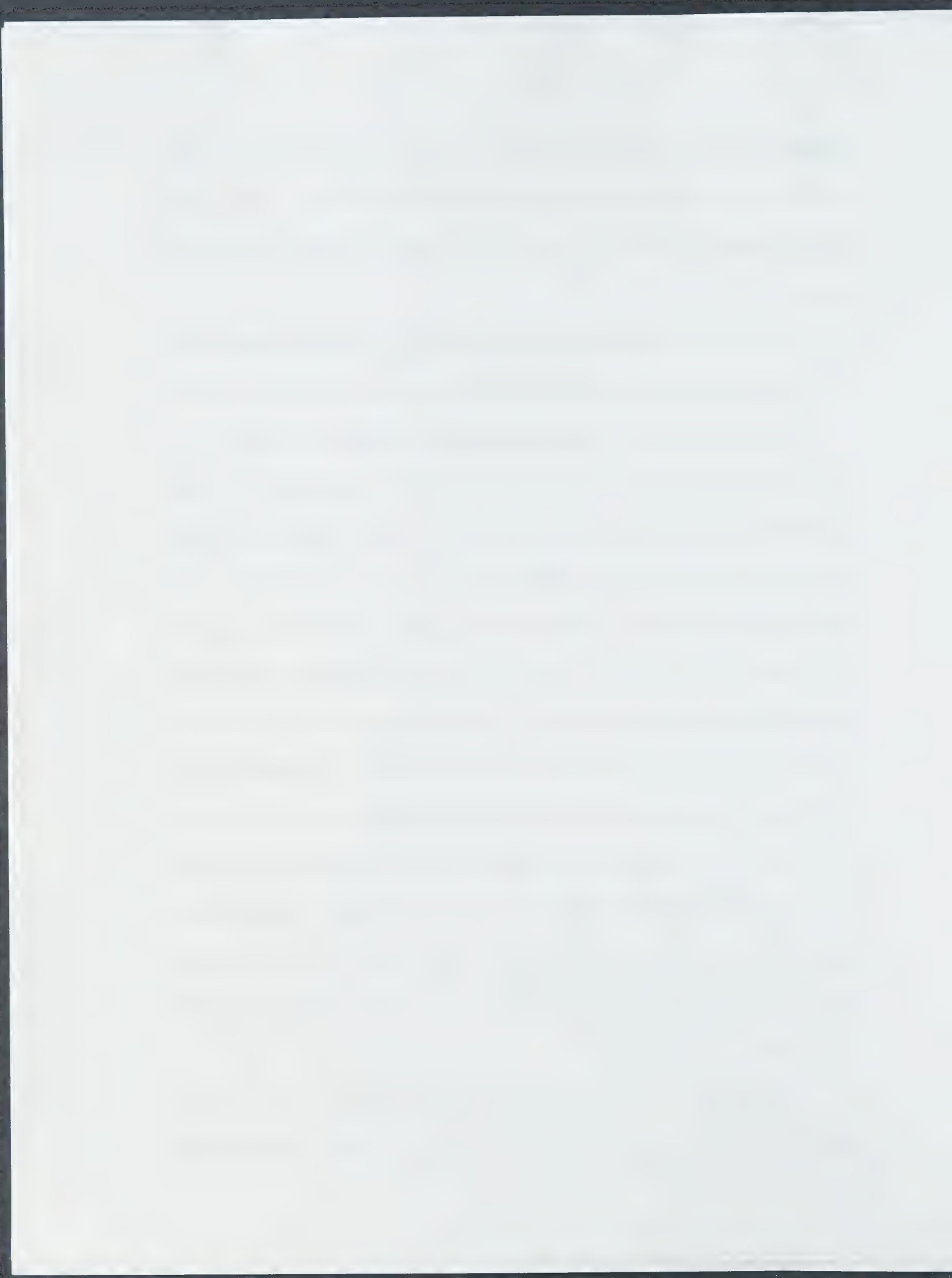


an adulterer, carrying another man's baby with a husband soon to die on the battlefield. The man who has taken away her purity also takes away her husband. The sad, golden glow of Rembrandt's Bathsheba draws us into her despair and the gravity of the news she receives:

When Uriah's wife heard that her husband Uriah was dead, she lamented over her husband. After the period of mourning was over, David sent and had her brought into his palace; she became his wife and she bore him a son.

Bathsheba is no longer identified by name, only by her relationship with her former husband. The repetition of her husband's name and their relationship drives home the fact that she is now a widow while also alluding to the adulterous undercurrents in the story. We are told that she mourns over her husband in contrast to David's callous scheming to get rid of him. The text reminds us that murder does not eliminate emotionally complex situations; it only escalates their complexity. A wife genuinely mourns her husband. After the mourning is over, David again sends for her but now it is out of responsibility and not out of passion. She is no longer brought as an object of lust but as the future mother of David's son. And now our verbs are all aligned and performed by the same subject. David sends for her and **"had her brought to his palace."** The switch we saw earlier in the subject of verbs, suggesting that she played an active role in the events, is no longer present. When David sends for her this time she does not come of her own volition but is brought to the palace.

Biblical narratives and their artistic depictions, like history itself, can be read different ways and are open to multiple interpretations. One wonders what Bathsheba's



facial expression would have revealed on the two journies from her home to the palace. Her face may have told the story of a moment of pleasure and desire unraveled into a complicated mess of emotions. Adultery turned into murder and yet another death when the child of their union dies in chapter twelve. Bathsheba's eyes may tell of the price of forbidden pleasure or they may tell, as Rembrandt had them speak, of moral distress and coercion and the loneliness of fateful decisions.

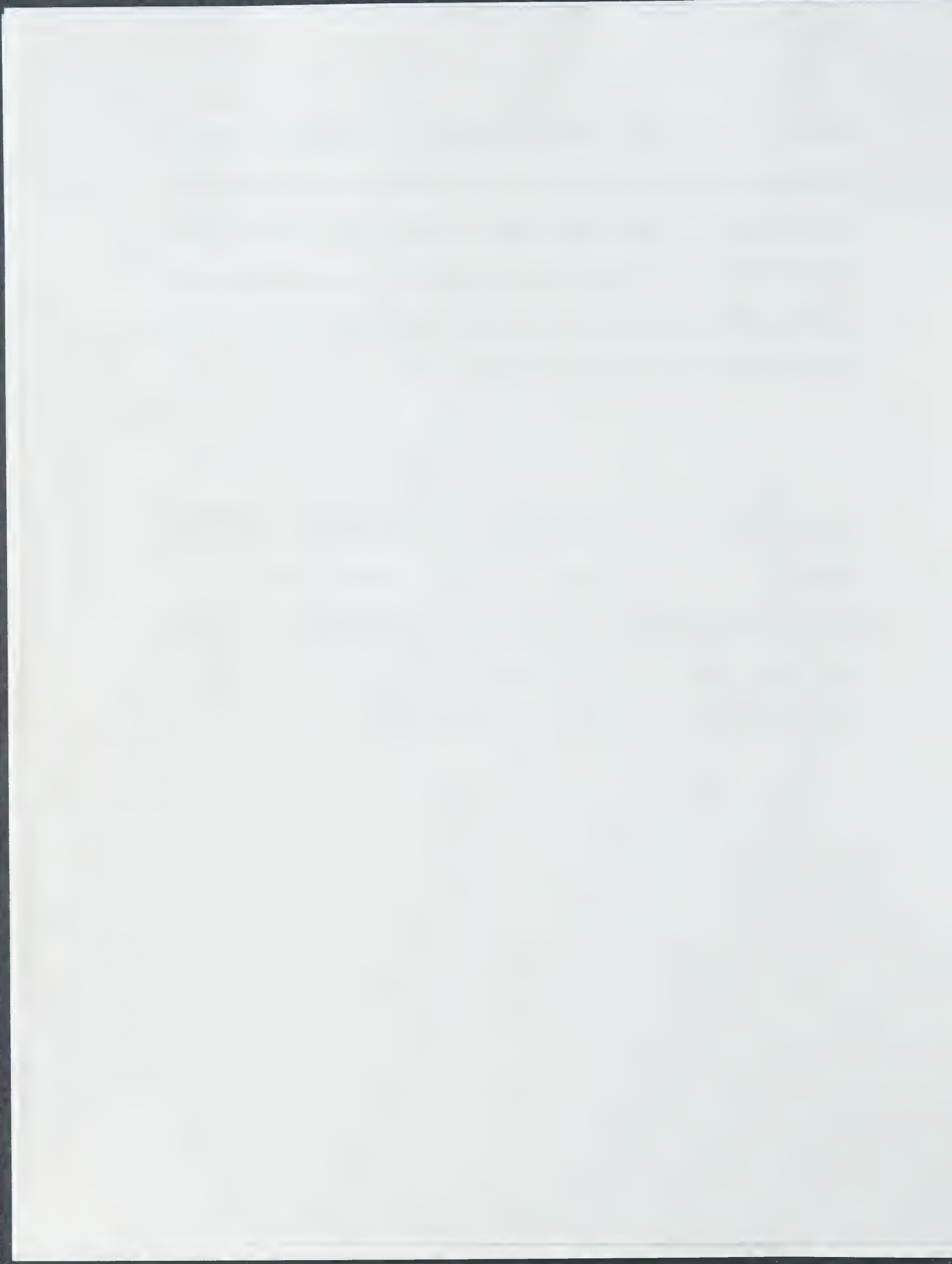
1. For more on some of the details of the painting, see *Landscapes of the Bible: Sacred Scenes in European Master Paintings*, ed. Gill Pessach (Jerusalem: The Israel Museum, 2000), p. 124.

2. Robert Alter, *The David Story* (New York: W. W. Norton and Co, Inc: 1999), p. 251.

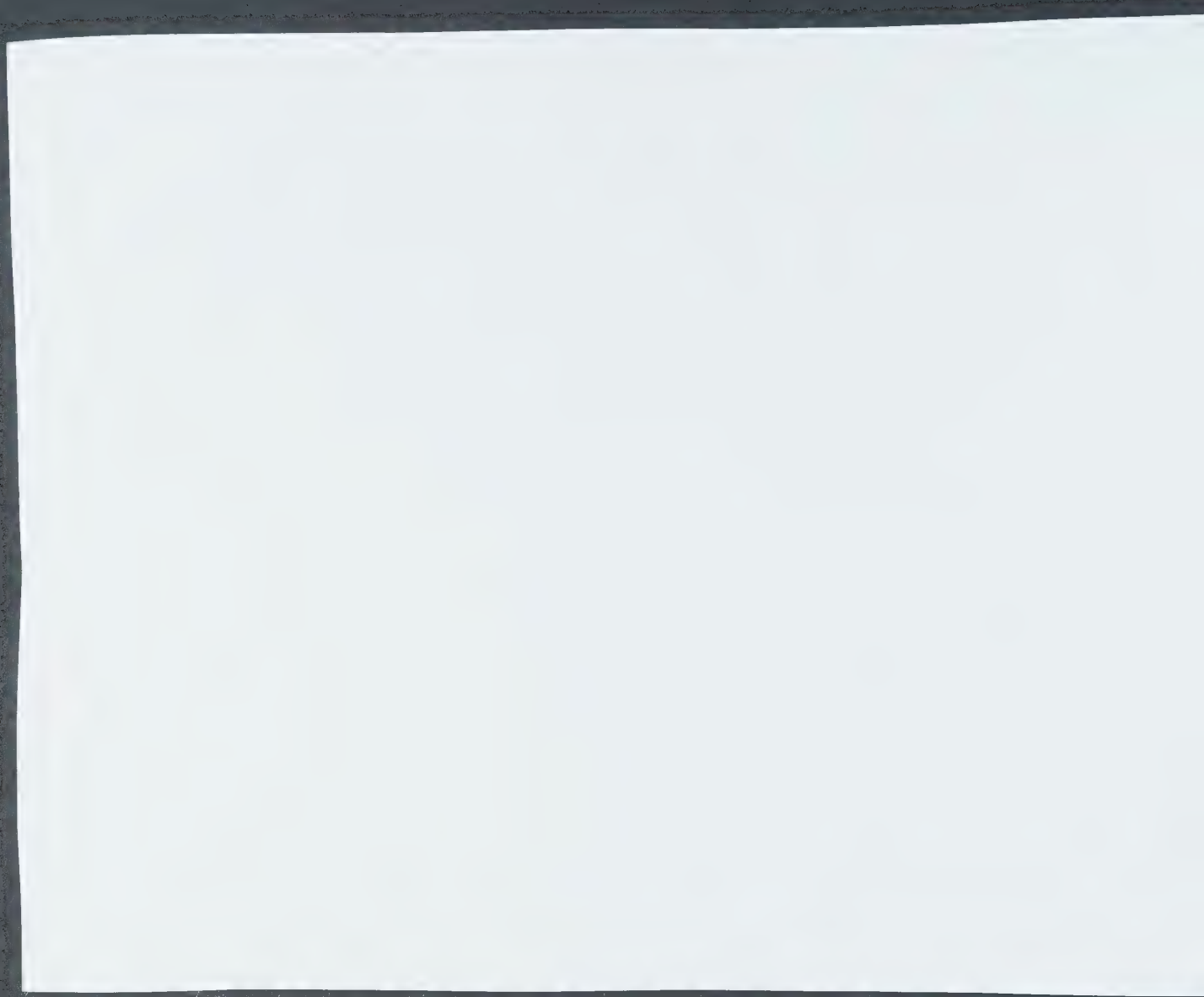
3. For more on implicating Bathsheba in this scene based on her future characterization, see Steven McKenzie, *King David: A Biography* (London: Oxford University Press: 2000), pp. 180-83.

4. Hidde Hoekstra, *Rembrandt and the Bible* (Netherlands: Magna Books, 1990), p. 122.

5. Simon Schama, *Rembrandt's Eyes* (New York: Knopf, 1999), pp. 553-554.





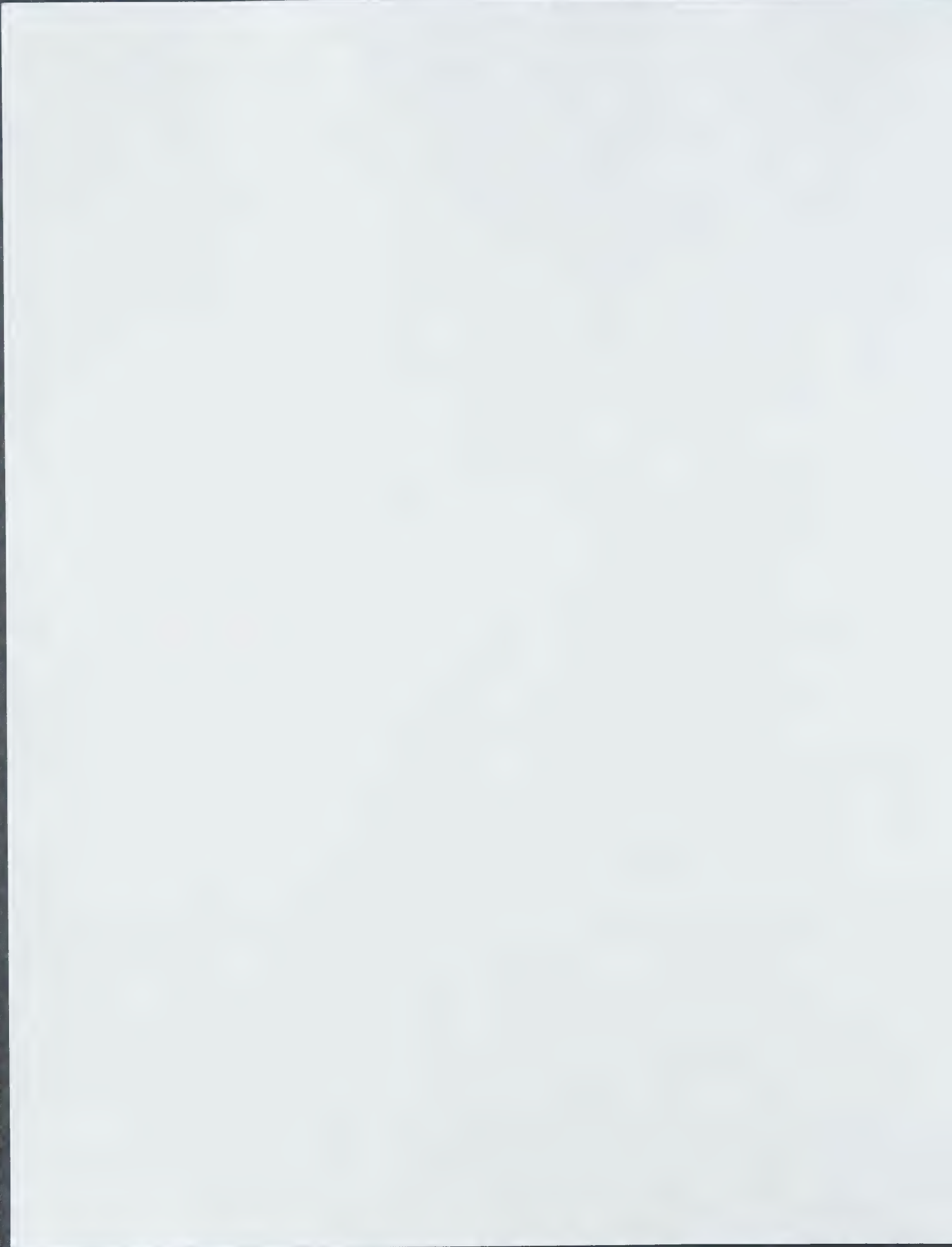


Price Review

The Price of Expulsion in the Banishment of Hagar

Jan Victors' depiction of "The Expulsion of Hagar" is a composition of aesthetic and emotional intensity. The artist, a student of Rembrandt's, immediately draws the onlooker in with his creation of a tense triangle between the lines of vision of Hagar, Abraham and their son, Ishmael. Sarah, Abraham's wife, stands off to the side behind a Dutch door looking wistfully into the distance. This odd family unit is about to separate permanently. Victors' captures the tenderness and the heart-break of the moment. Family break-ups are complex, intricate webs of allegiances and betrayals, affections and rejections. The partially opened lips of each of the characters want to say something, but in this painting it is the eyes and the hands that communicate. A powerful story is hidden in this visual exchange that needs to be spelled out in words. Genesis 16 offers us the initial fragments of a relationship doomed from the beginning.

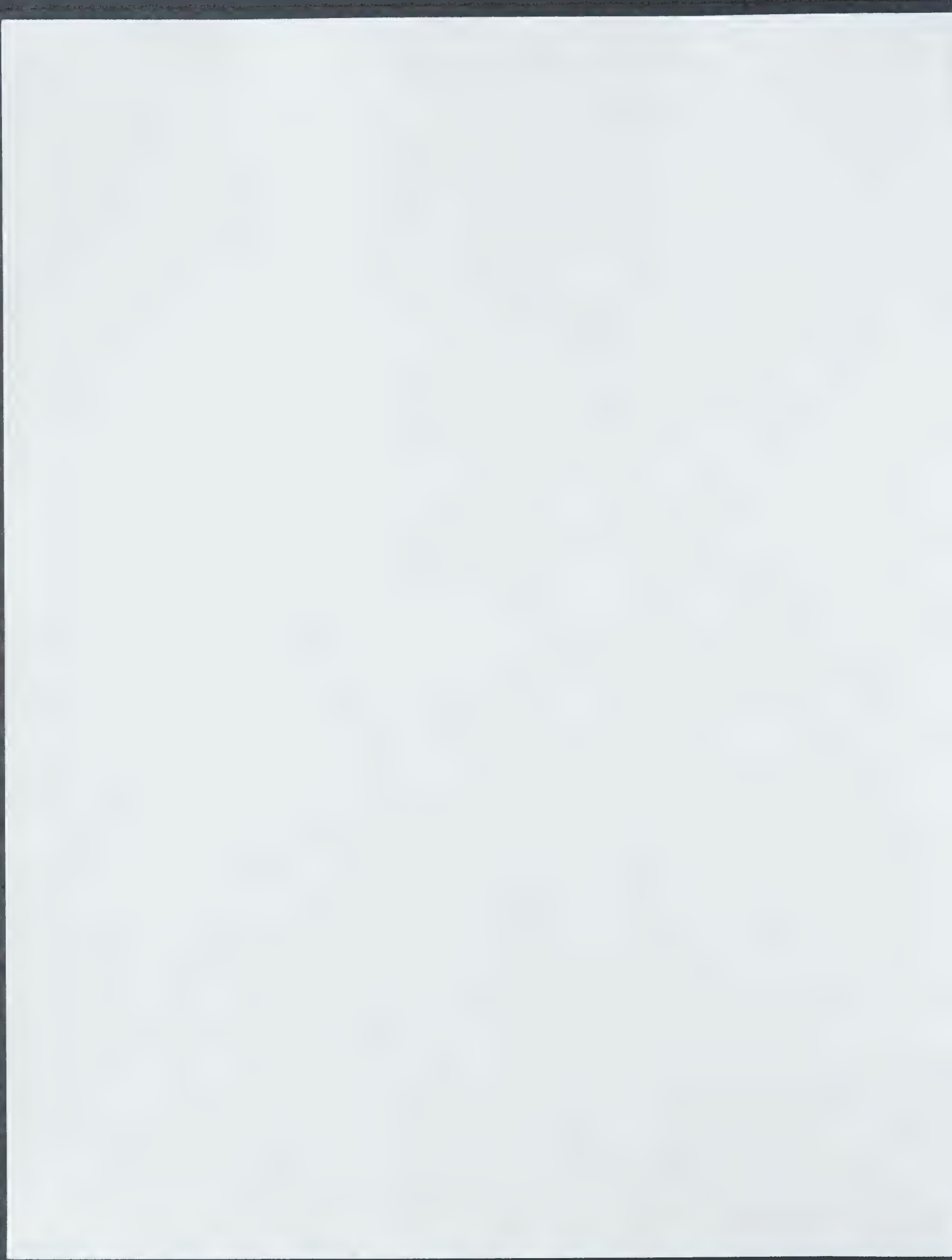
Sarai, Abram's wife, had borne him no children. She had an Egyptian maidservant whose name was Hagar. And Sarai said to Abram, "Look the Lord has kept me from bearing. Consort with my maid; perhaps I shall have a son through her. And Abram heeded Sarai's request. And Sarai, Abram's wife, took Hagar, her maid, the Egyptian, after Abram dwelt ten years in the land of Cana'an, and gave her to her husband, Abram, for a wife. And he went into Hagar and she conceived and when she saw that she had conceived, her mistress was despised in her eyes. And Sarai said to Abram, "The wrong done to me is your fault! I myself put my maid in your bosom; now that she sees that



she is pregnant, I am lowered in her esteem. The Lord decide between you and me!" Abram said to Sarai, "Your maid is in your hands. Deal with her as you think right." Then Sarai treated her harshly, and she ran away from her.

In Genesis 12, God promised Abraham that he would become a father of many nations in a new homeland, Cana'an. This two pronged promise became a challenge, indeed a struggle, since his wife, Sarai (later to be renamed Sarah) could not conceive. Chapter after chapter of the Abraham narratives pull us into this fertility dilemma: how to make sense of God's promise when reality tells a different tale. After Abraham explores other possibilities - the adoption of his nephew Lot and that of his house servant Eliezer - Sarah presented her own plan: surrogacy. Sarah did not only offer her maid to Abraham as a gift for him but as an insurance policy for herself: "**perhaps I shall have a son through her.**" The words in Hebrew literally read, "perhaps I will be built up through her;" Sarah thinks that unless she carves a meaningful role for herself, God will give Abraham an heir through someone else, and she will be excluded from Abraham's legacy. Sarah, unlike Abraham, understood that man must act on God's promise and not wait passively for a heavenly sign. She shows the strength of a deep faith and the scarring of a woman who is willing to sacrifice her own happiness to be part of a larger scheme for her husband's future. We sympathize with this woman who is painfully aware of her inadequacy and trying to make sense of God's wishes.

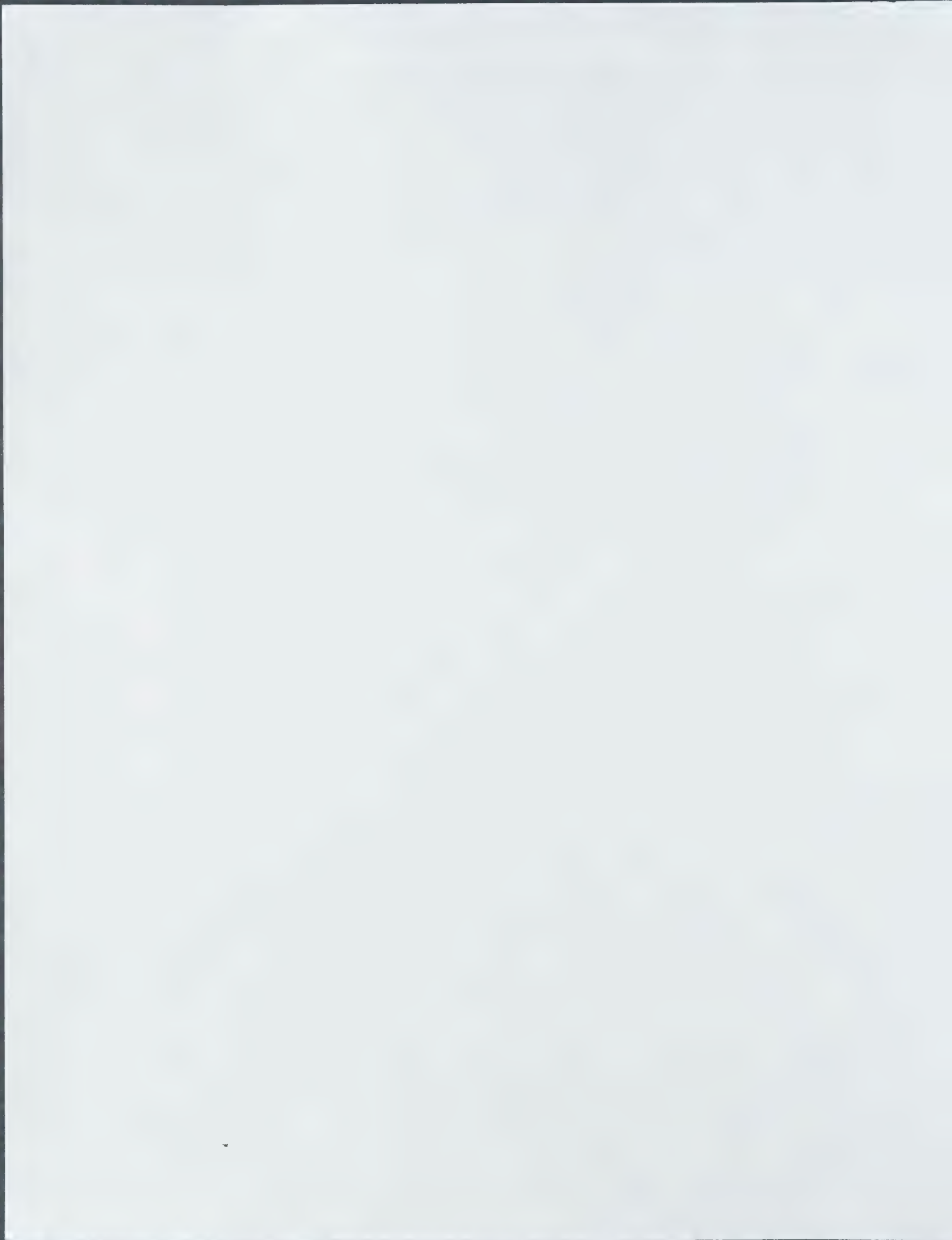
Sarah brought Hagar into the family as a surrogate mother but, as we see in the painting, eventually spurns her and her offspring. Abraham who reluctantly went ahead with Sarah's plan is later told by God to act on Sarah's wishes and send this young



vulnerable woman away with his first born son. Hagar's introduction emphasizes her outsider status in contrast to Sarah's prestige. The text mentions repeatedly that Sarah is Abraham's wife in contrast to Hagar who is Egyptian and a maid, both statements of distance, foreignness and servitude. The name Hagar itself means "the stranger" or "resident/alien." The name signifies a condition which sums up Hagar's existence. Is she part of this family or not? Hagar represents "otherness," the otherness of class, nationality, status, age, ethnicity, and most of all, fertility. Sarah gave brought this outsider in and gave "to her husband *a wife*." The Hebrew renders this magically with a play on words, "*eeshah lo le-eesh*," begging the reader to see in this transaction a fateful error. Women generally do not give wives to their husbands. The act portends emotional danger.

According to the rapid succession of events, Hagar conceives immediately. After an expansive search for a solution to infertility, one expects great joy in Abraham's household. There is no happiness. When Hagar conceives, as we read in the text, she begins to feel superior to her mistress. She ridicules Sarah's barrenness with her blossoming motherhood. A joyless marginalization occurs as Sarah watches another woman become mother to the not yet born heir. The repeated descriptions of Sarah as Abraham's wife and Hagar as the Egyptian maid remind us that the position of each woman in the household is about to shift. In the span of a few verses, each woman's status has been radically altered.¹ Hagar moves from maid to wife to mother. Sarah moves from the prominent wife into the shadows of the narrative.

Sarah brings her pain to Abraham in the form of blame. She claims that the

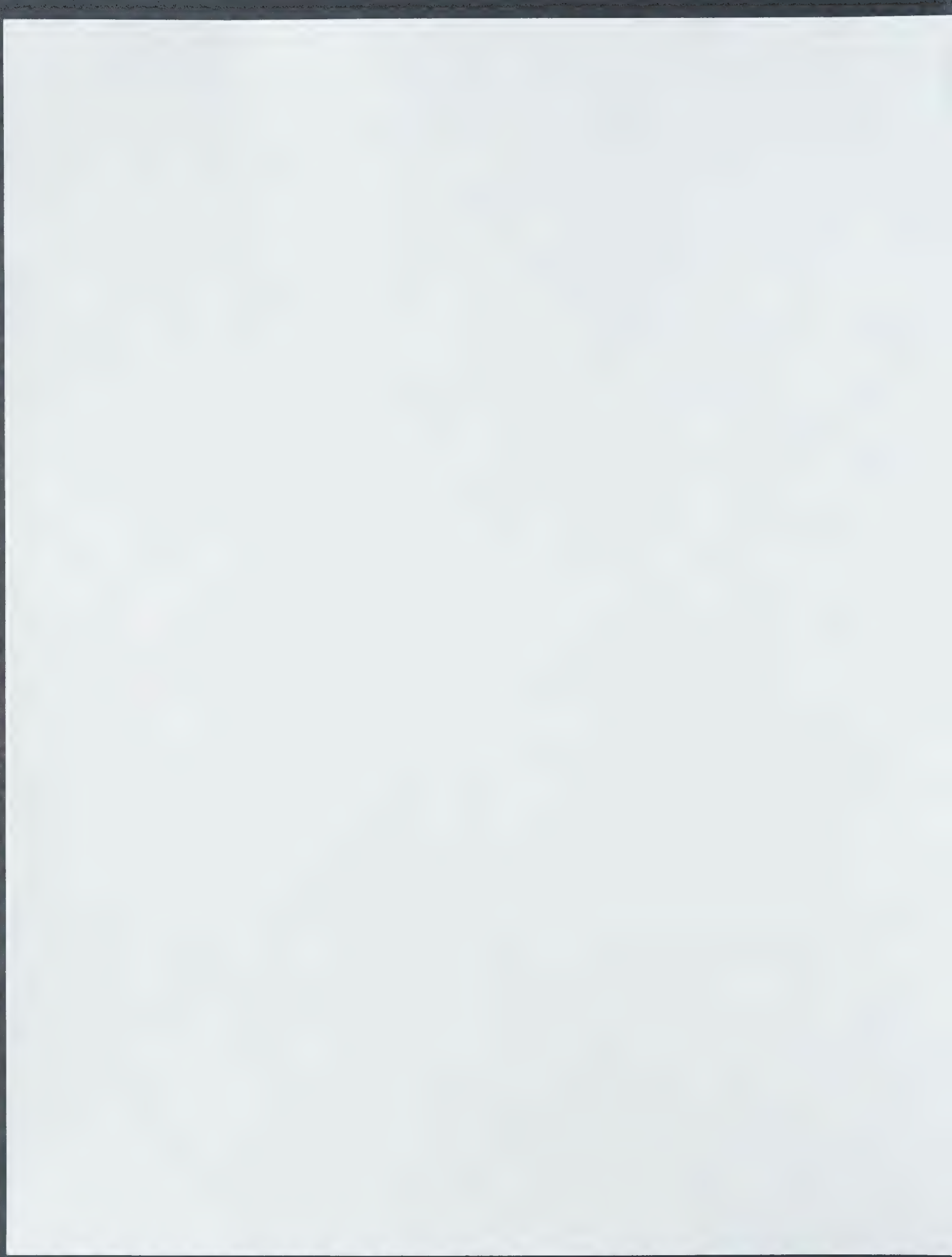


kindness she did Abraham by giving over her maid was not repaid with sufficient protection of her status as first wife. Nowhere does Sarah mention that the plan was hers from the start or that she did not technically offer Abraham a maid but another wife. Abraham responds sagaciously by implying that the relationship means nothing to him: **"Your maid is in your hands."** She is not my wife, Abraham retorts; she is still your maid. This may also have been a subtle way to suggest to Sarah that this was not his idea but hers. Abraham concludes this interchange with the ominous words, **"Deal with her as you see right."** "Right" in Sarah's eyes is the affliction of her handmaid. Sarah treats Hagar badly. This harsh behavior was a desperate attempt to return to the earlier status each woman had, to re-balance the scales in Sarah's favor. It was too late, however, because Hagar had already experienced an elevation of status and had within her womb the future heir. She would no longer, after this taste of freedom, tolerate suffering at the hands of an old barren woman; she flees in the direction of the desert.

Our story does not end here. Hagar returned to Abraham's house prompted by a visit from an angel in the desert, an episode we will not examine here. She gave birth to Ishmael. The divine promise had essentially been satisfied even if the solution is not itself entirely satisfactory. But in Genesis 21, a baby is born to Sarah, little Isaac and the dynamic once again changes. Hagar reappears with her teenage son, Ishmael, at Isaac's weaning party. It is at this party that this rival catches Sarah's attention and anger when she witnesses Hagar's child playing with *her* infant son.

Sarah saw the son whom Hagar the Egyptian had borne to Abraham playing.

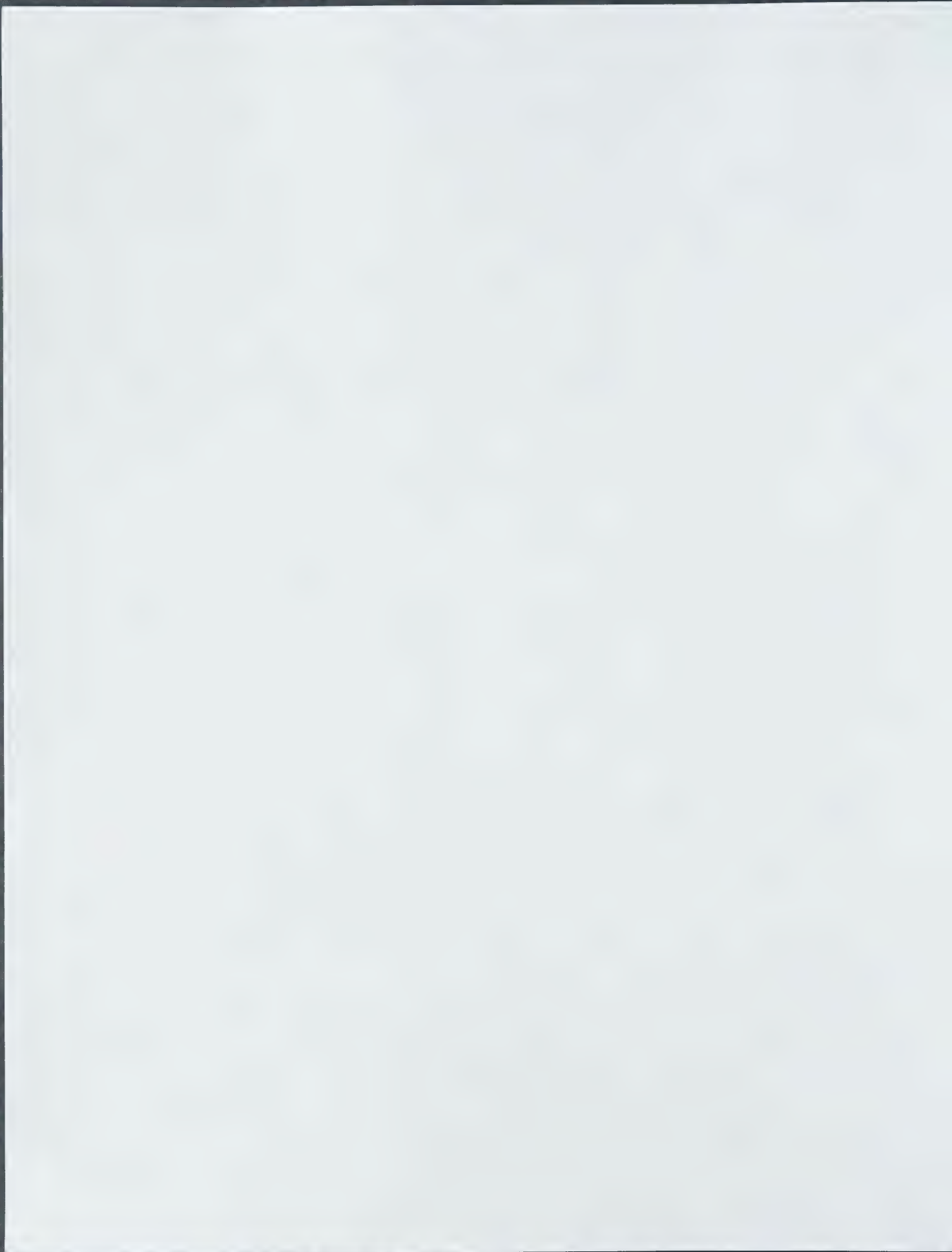
She said to Abraham, "Cast out that slave woman and her son for she shall not



share in the inheritance with my son Isaac.” The matter distressed Abraham greatly for it concerned a son of his. But God said to Abraham, “Do not be distressed over the boy or your slave; whatever Sarah tells you, do as she says, for it is through Isaac that offspring shall be continued for you. As for the son of the slave woman, I will make a nation of him, too, for he is your seed.

What did Sarah see in this child’s play that so disturbed her and caused a further rift in a relationship sustained for nearly two decades? Some of the classical Jewish medieval commentators define “playing” as ridiculing.² Like Hagar, his mother, Ishmael finds himself in an elevated position as the first-born son³ and taunts little Isaac as a result. Sarah, unable to bear this, claims that it is her son who is worthy to be the heir despite the difference in age between the two. One midrash reads the word “*mitzahek*” as “playing” in its darkest sense, with all of its sexual connotations; Ishmael was either engaged in sexual playfulness with himself or with other women within Sarah’s view.⁴ Other midrashim regard Ishmael’s play as idol worship or murder. Repulsed, Sarah concluded that Ishmael was a harmful influence for her young son. But perhaps we need not burden this word “playing” with such grim significance. Perhaps the two were simply playing together, as the literal reading suggests, and this itself was enough to rile Sarah. As one modern Bible scholar writes:

Whether the verb here means simply “playing” or “behaving wantonly with someone” can no longer be decided. What Ishmael did need not be anything evil at all. The picture of the two boys playing with each other on equal footing is quite sufficient to bring the jealous mother to a firm conclusion: Ishmael must go!⁵

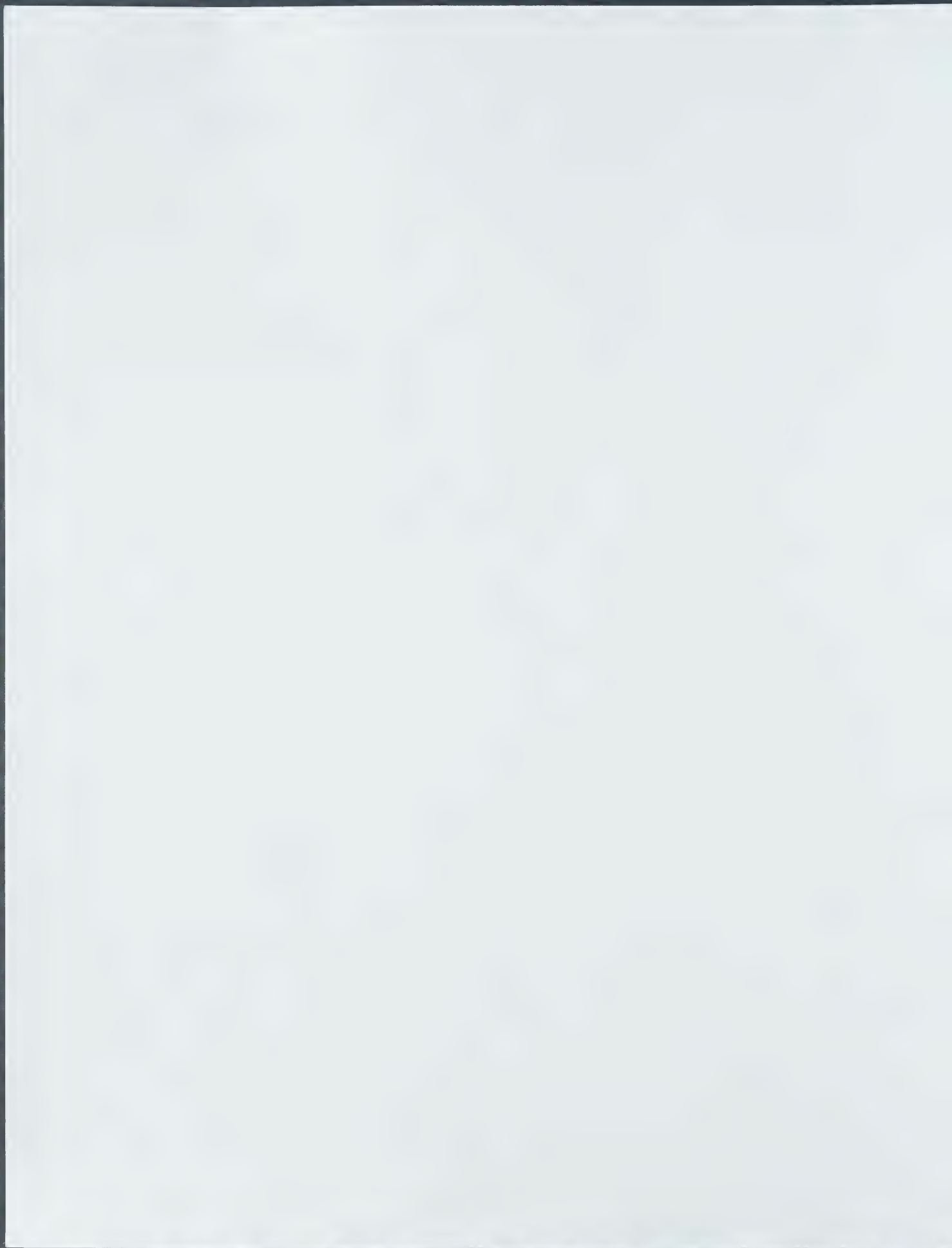


Sarah did not want a child of hers associating with the son of a mere maid. This may explain why Victors did not include Isaac in his painting although other artists have placed him in the scene. In Sarah's mouth, the Hebrew terminology from Genesis 16 has changed from "*shifkha*," a maid, to "*amah*," a slave, conveying even greater inferiority.⁶ Sarah has succeeded in changing the scales, in finally re-asserting her former status by lowering Hagar to a more inferior place in the household. The change in terminology is not enough for Sarah to convey her disgust. Her next action reveals the effects of the long term rivalry between herself and Hagar and its transmission to the second generation. She insists that Abraham banish the two from the house.

Abraham is the largest figure in Victors' painting, and both in the text and on the canvas is pulled in two directions. He was deeply distressed by Sarah's remonstrations but it is she who has his ear. His anxiety was not over Hagar, as the text states, but over the boy. As much as Sarah tried to break the ties between father and son by not acknowledging the relationship - "**Cast out that slave woman and *her* son**" - the text returns to the fact that Ishmael was also *his* son. There is emotional anguish but there is also a profound sense of injustice that prompts Abraham to speak out to God in protest. God tells Abraham to once again heed the recommendation of his wife.

One would have thought that Abraham's despair would have brought about a more difficult parting but, in fact, the separation is characterized by emotional stoicism and moral oversight, again well depicted by Victors'.

And Abraham rose up early in the morning, and took bread and a jug of water and gave it to Hagar, putting it on her shoulder, and the child, and sent her

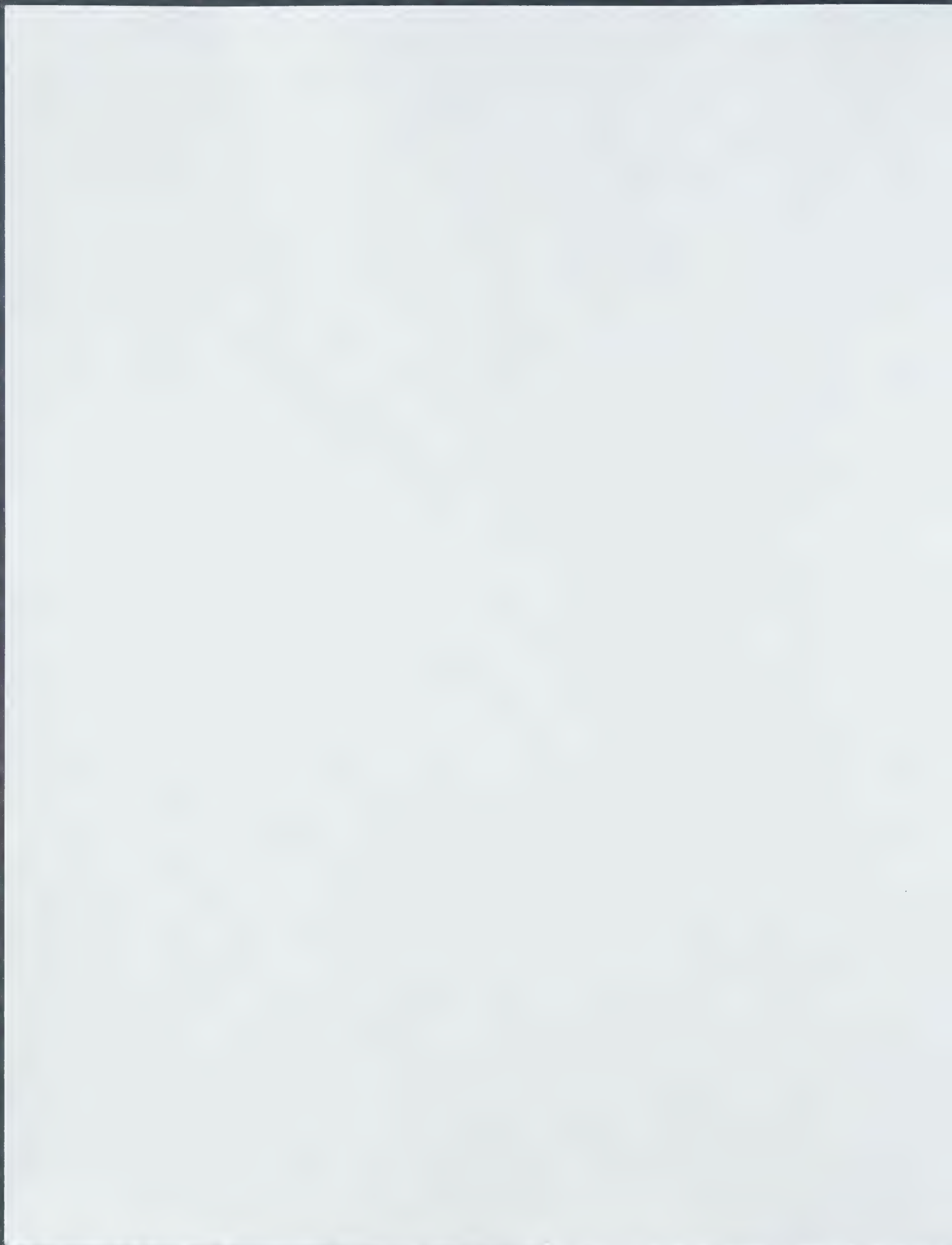


away.

In Genesis 22, Abraham rises early to lead Isaac up Mount Moriah for the binding of Isaac. Here, too, one chapter earlier, he rises early to part forever from his first-born son. The meager provisions he gives Hagar are insufficient. Bread and a flask of water are hardly enough to sustain two people in the harsh conditions of a Middle Eastern wilderness. In Deuteronomy, the parting gifts due to a servant, according to the law, are quite extensive. Were Abraham to dismiss an ordinary servant, he would have been obliged to give more than he gives his wife and son. The medieval commentators were so troubled by his parsimonious behavior that several of them contend that gifts such as jewels and clothing were given to the two even though not explicitly stated.⁷ But the thinness of the biblical word carries the moment, and we imagine this last act of humiliation comes as little surprise to a woman who has been made the pawn in a story not her own. This brings us to the moment that we enter the emotional density of the world that Jan Victors has painted.

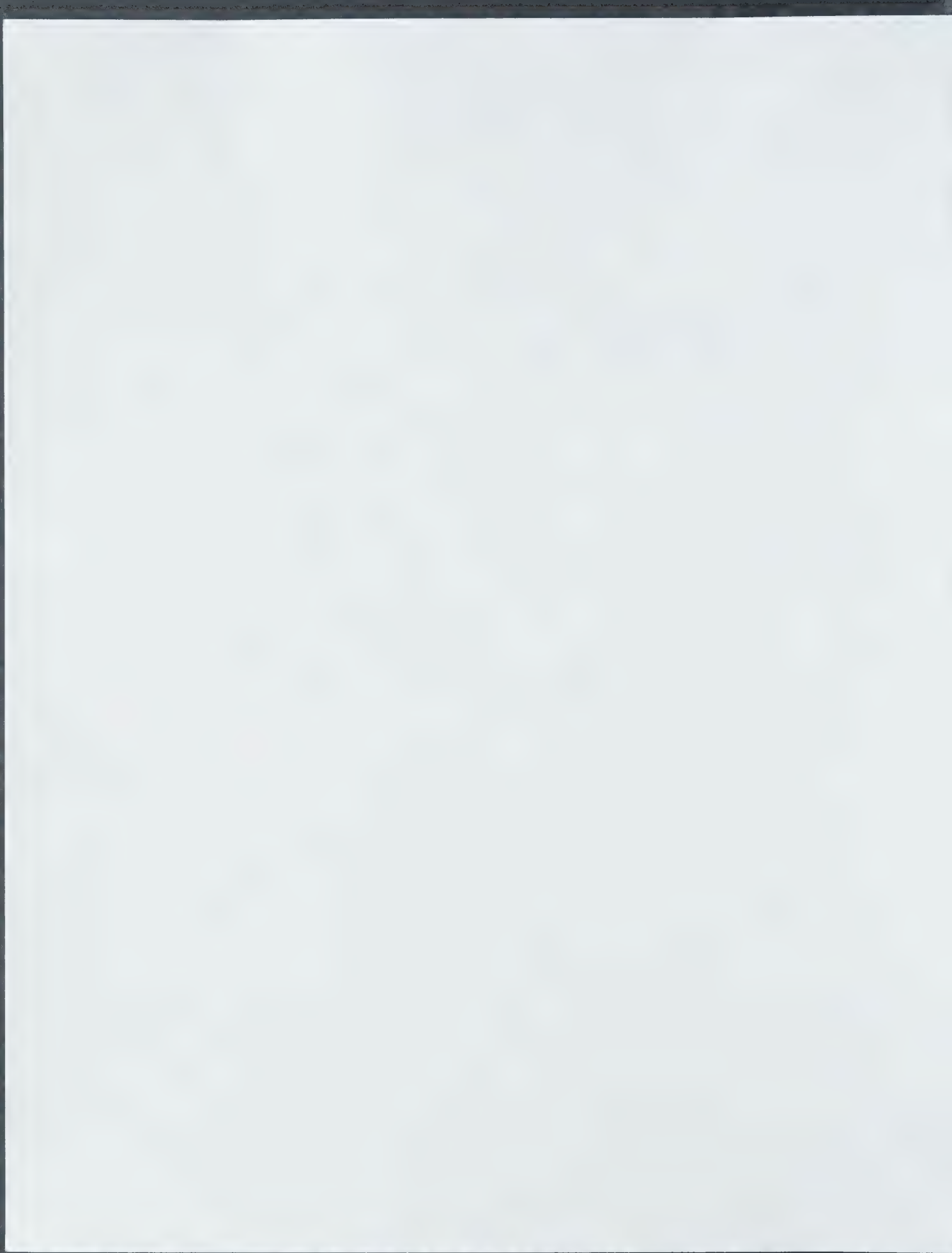
Returning to Victors' triangle of tension, we notice several other triangles "hidden" in this work: the one on Abraham's chest formed by the draping of his clothing, the shape of his hat, and the triangle created by Ishmael's quiver and its strap. The triangle motif reinforces the complexity of emotions experienced by each character and his or her connection to others. The artist initially draws our attention to the largest triangle created by the heads of the three main protagonists: Abraham, Hagar and Ishmael.

Abraham is painted in royal garb - a fur lined robe attached with a jeweled pin - signifying his position of importance as the patriarch. His greying beard, sensitively



rendered by Victors' brush strokes, and the protruding veins on his left hand indicate his advanced age. His wife, Sarah, should be counted in this point of our triangle. Although she is painted as a distant figure whose gaze is not on the scene but in an act of pensive reflection, in actuality she does appear quite close to Abraham's ear. One wonders if Victors was alluding to the two incidents where Abraham heeded his wife's counsel even against his better judgment. Putting Sarah close to Abraham has also created more visual distance between Abraham and Hagar. Sarah and Abraham are positioned near the walls of their home. Half of Sarah's body is concealed by the Dutch door she stands behind, emblematic of her position of security within as she sends Hagar outside to an uncertain fate. However, Sarah stands in darkness while Hagar's face is bathed in light.

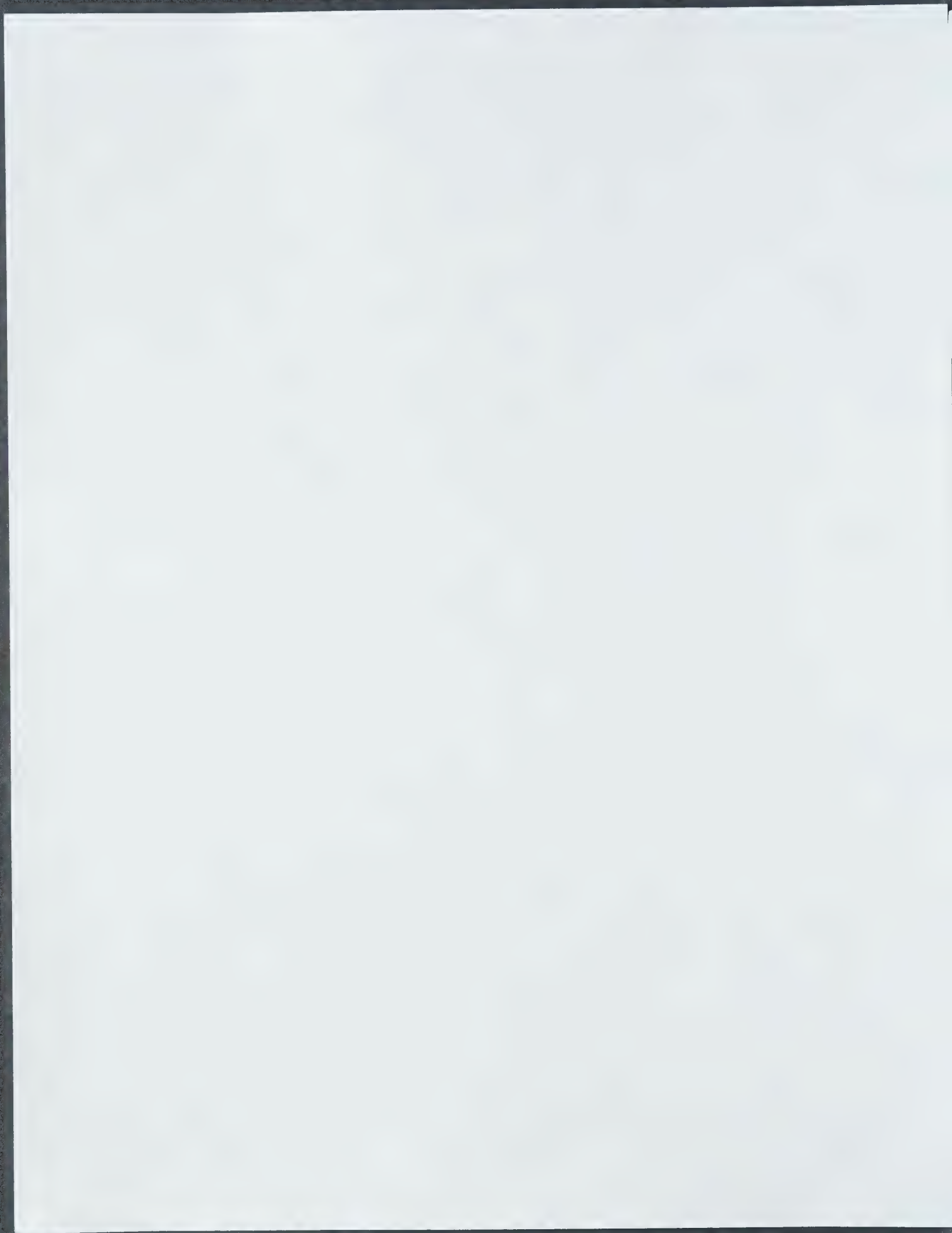
Sarah's cloak looks as old and wrinkled as she is; the artist has made the clothing almost indistinguishable from the character. Several artists of the period who rendered this scene contrast the presumed youthfulness of Hagar with an old and often unattractive portrait of Sarah. In one of Rembrandt's sketches - where Sarah is complaining to Abraham about Hagar - the old woman is stooped over and standing next to a bare chested nubile servant girl.⁸ We do not know if Sarah's gaze is one of guilt - she cannot bear to look at that the painful situation that she herself has brought about or alternatively, of compassion or anger. She may be giving Abraham a moment of privacy to part with Hagar and his son. Here, her hands tell a greater story than her eyes. With one hand she points a finger off in the distance; it may be the finger of banishment and chastisement. It is the finger of an old woman whose pride has been bruised and who is finally able to rid her household of an unwelcome rival. Her other hand, which ostensibly holds her shawl, is clenched over her



heart. We wonder as we look at it, if she is not hoping to strengthen the love her husband once had for her before the “other woman” entered the scene. Perhaps she holds her heart as an admission of guilt for causing this pain. Her clenched fist may signal her anger at this rival who usurped her place.

Hagar stands before a background of trees and a changing sky, signs of the wilderness that she will be entering. Her face conveys the fear of this unknown. Her eyebrows are wrinkled and furrowed and her eyes bespeak her desperate situation. Half of Hagar’s face is caught in shadows; her facial muscles are tensed. Again, the hands tell her story as she wrings them together in worry and possible supplication at a distance from her betrayer. Her hands also communicate the direction that she will be taking when she leaves and point us towards the water jug just below her right sleeve - the only indication of provisions for the journey. This, too, is a subtle condemnation of Abraham. Her dress is not that of a servant’s but of a woman who has known privilege and is now being turned away. Abraham avoids her gaze, but she looks very clearly at him; her remonstrating eyes speak of her predicament, but Abraham is not looking. There is ambivalence in this look. Her eyes do not blame but her hands do. Her eyes ask for pity. Her hands ask for justice.

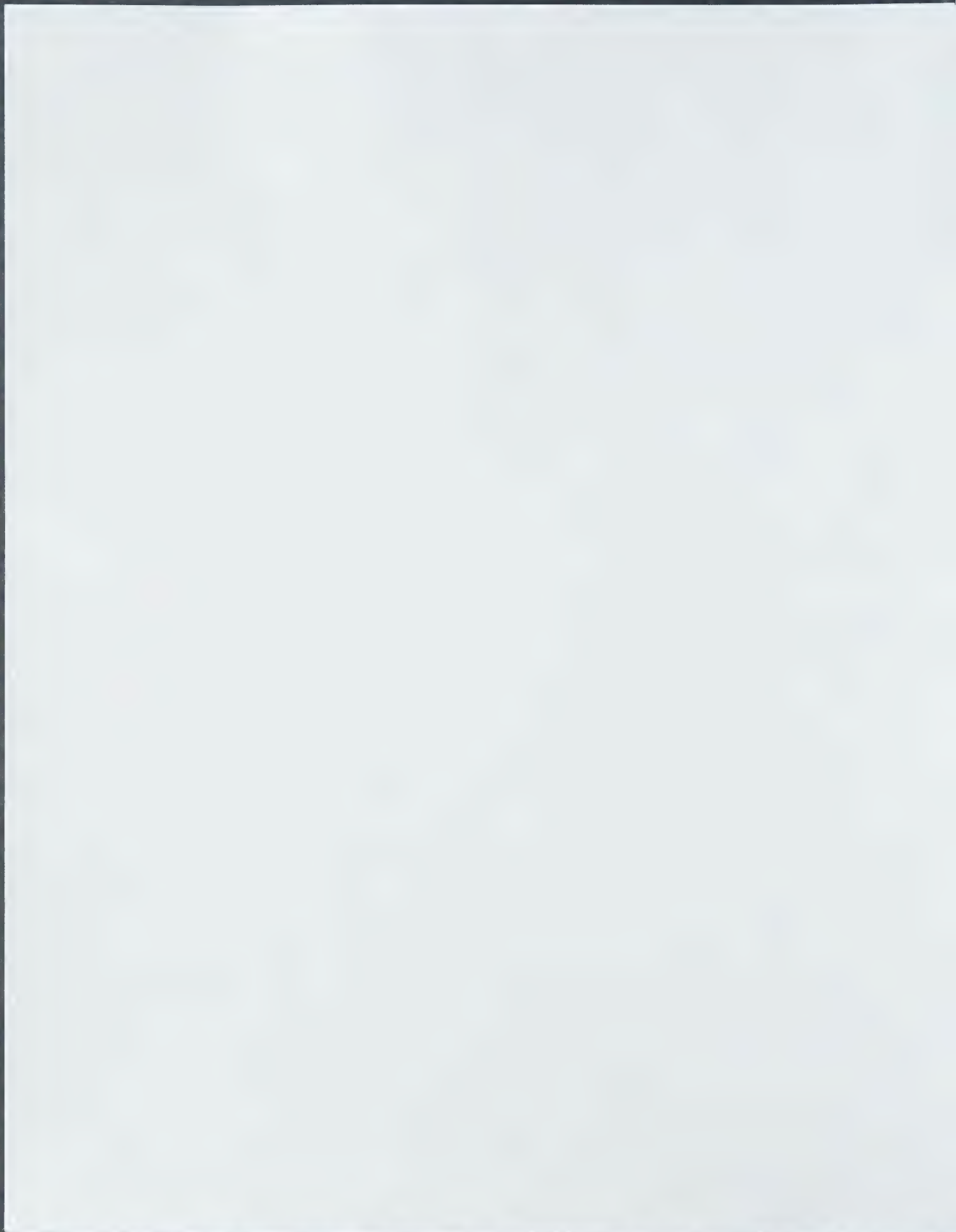
The last point of our triangle is Ishmael himself. Younger looking than he is described in the biblical text, Ishmael is frightened and confused. His childish appearance evokes our sympathy. His slightly open mouth wants to say something to his father, perhaps wants an explanation, but Abraham does not look at him either. Ishmael’s clothing is similar in color and texture to that of his father’s, creating yet another link to be broken between the two. The hands here also communicate; the young boy reaches out to his father but



Abraham's left hand remains firmly closed to the possibility of any future reunion. Abraham's right hand, however, hovers over Ishmael's head in a sign of the traditional blessing indicating, as the text has stated, that the child will one day also become a leader, but not heir to Abraham's legacy. This subtle point is enhanced by the light that crowns Ishmael's head like a halo and the thin band that sits on top of his forehead, covered on the sides by his curls; this focus of light is predictive of the future leadership role promised him: **"And also the son of the maid servant will I make into a nation for he is your seed."**

This moment of tension will not last; it must come to some resolution. The resolution will come from the character who is not included in Victor's scene, God. God will take care of the boy and his mother and mend Sarah with the joy over her own son. The painting offers us only one clue of the future: the quiver of bows on Ishmael's back that are in the center of the foreground.

And the water in the skin [that Abraham gave Hagar] came to an end and she cast the lad under one of the shrubs. And she went and set herself opposite, far away, a bow's distance away, for she said: Let me not see the death of the child. And she sat opposite and lifted her voice and wept. But God heard the voice of the lad and an angel of God called to Hagar from heaven and said to her: What troubles you Hagar? Fear not, for God has heard the voice of the lad where he is. Arise lift up the lad and strengthen your hand over him, for I will make him a great nation. And God opened her eyes and she saw a well of water and she went and filled the skin with water and gave the lad to drink. And God was with the lad and he grew up and settled in the wilderness and became a master archer.

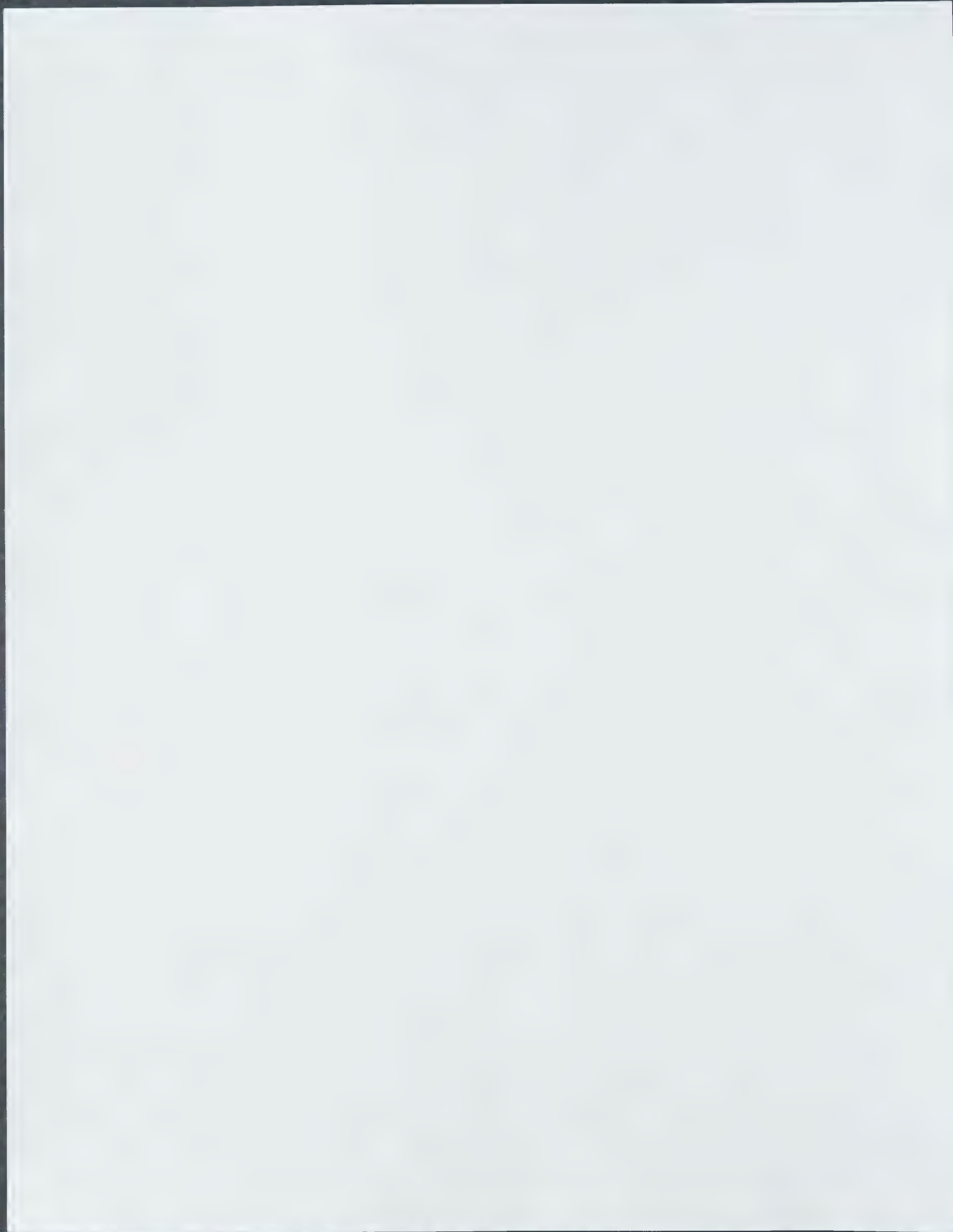


And he settled in the wilderness of Paran and his mother took a wife for him from the land of Egypt.

There are two important archery images in these verses. The first is the bow's distance that Hagar sits from her son to weep over their circumstances; the second is of Ishmael's future as an archer. Hagar's last appearance is made here in these lines. She runs out of water and puts the child beside a bush to die but shields herself from his view to minimize her own suffering. When the angel appears he seems to criticize her. Rather than the empathetic response recorded in the translation, a more accurate Hebrew rendering of the angel's question might be, "What is the matter with you Hagar? How could you leave your son, a future leader, the product of a divine promise, to die?" Although abandoning her son may also be an indirect criticism of Abraham for not properly providing for the child, the angel sees this tragic outcome as ultimately Hagar's responsibility. She is as empty as the jug she carries.

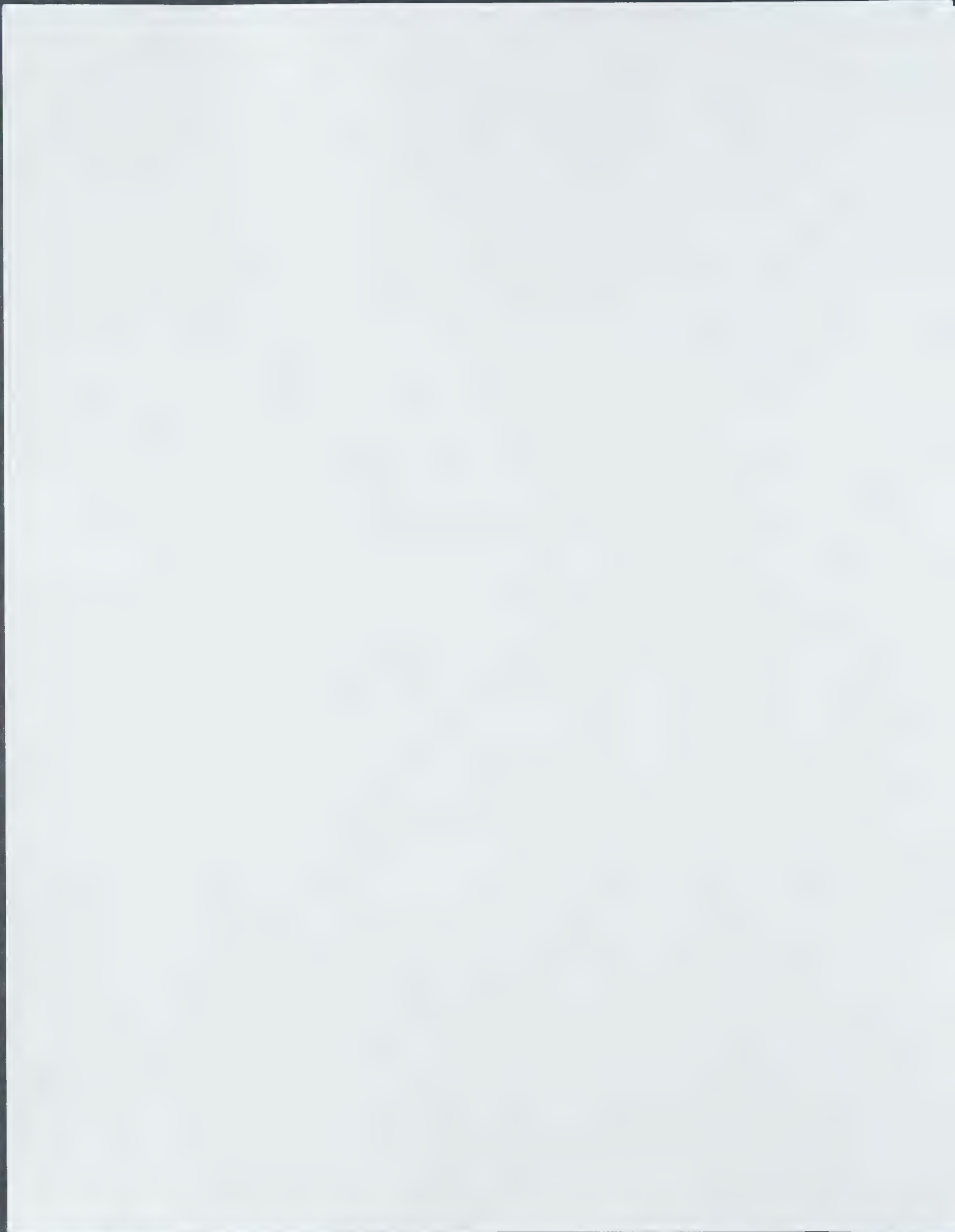
Although Hagar is weeping, we have little idea of the boy's emotional state; the verse reads: "**she lifted her voice and wept but God heard the voice of the lad.**" It is the lad, crowned with light in our painting, who gains divine sympathy. Hagar was perhaps too quick in her decision to leave this child of promise in the wilderness to perish. One senses this from the gift of the well that is presented to her. The text does not state that the well was miraculously created to sate the thirst of the child but rather that, "**God opened her eyes and she saw a well of water.**" Perhaps the well was always present, there for anyone to see, but Hagar's eyes were simply closed to it.

Ishmael is revived and our story fast forwards itself into the future when the bow's



length that his mother sat from him in his time of danger becomes the bow that he uses in his own defense and for hunting in the wild. The wilderness is a place of exile but also a place of freedom and expansiveness. It a place without servitude and one where Hagar and Ishmael can live unencumbered by the hierarchies left behind in their previous lives. Hagar then returns to the Egypt that she has been identified with several times in these two chapters and finds a wife for her son; a woman, once again, provides a man with a wife. This last act of Hagar's confirms that an important transformation has taken place; she now provides for Ishmael's future. By returning to her native home to find a bride for her son, she will perpetuate her seed and his. The angel has been a catalyst for her faith. She has taken responsibility for this child of destiny.

Hagar, like Abraham, is promised a nation. Curiously, she is the only woman in all of the Hebrew Bible to receive a promise of the magnitude of Abraham's; she is told by the angel, **"I will multiply your seed exceedingly so that it can not be counted for multitude"** (Genesis 16:10). Abraham struggled to make this divine promise true through chapter after chapter of trial and hardship. He had faith in the divine word but had to use human ingenuity to make sense of God's promise in the face of infertility. Hagar was also blessed with such a prediction but, at first, struggled very little with making it a reality. She conceived immediately. It is only later that *her* faith was tested when she had to keep her son alive in adverse conditions; it was a test she almost failed were it not for the chastisement of the angel. The angel tells her to hold tightly to the child's hand even though he was no longer really a child. The message may be literal but it should also be understood metaphorically; raise this child with the knowledge that he is a precious gift and only then



will he become a leader: **“lift up the lad for I will make him into a great nation.”** Only the two factors working in confluence - the mother’s love and the divine promise - will result in Ishmael’s future leadership.

This is the context that textually frames our painting, namely all that preceded the moment that Victors captured on canvas and all that needs to be told to bring the story to its denouement. With the full narrative in place - the moment and what precedes and continues from it - we can turn back to our painting and take another look. Through his composition and use of light to signify God’s compassion, his sensitivity to emotional tensions rendered through the hands and eyes and his attention to detail, Victors makes the text come alive. With his mind and his brush, the artist helps us imagine what it was like to be trapped in this complicated triangle of someone else’s pain. The text, like the artist, has let us experience the pain of each character and then brought that pain together in a series of rich and weighty interactions that fills the empty space between each point of the triangle.

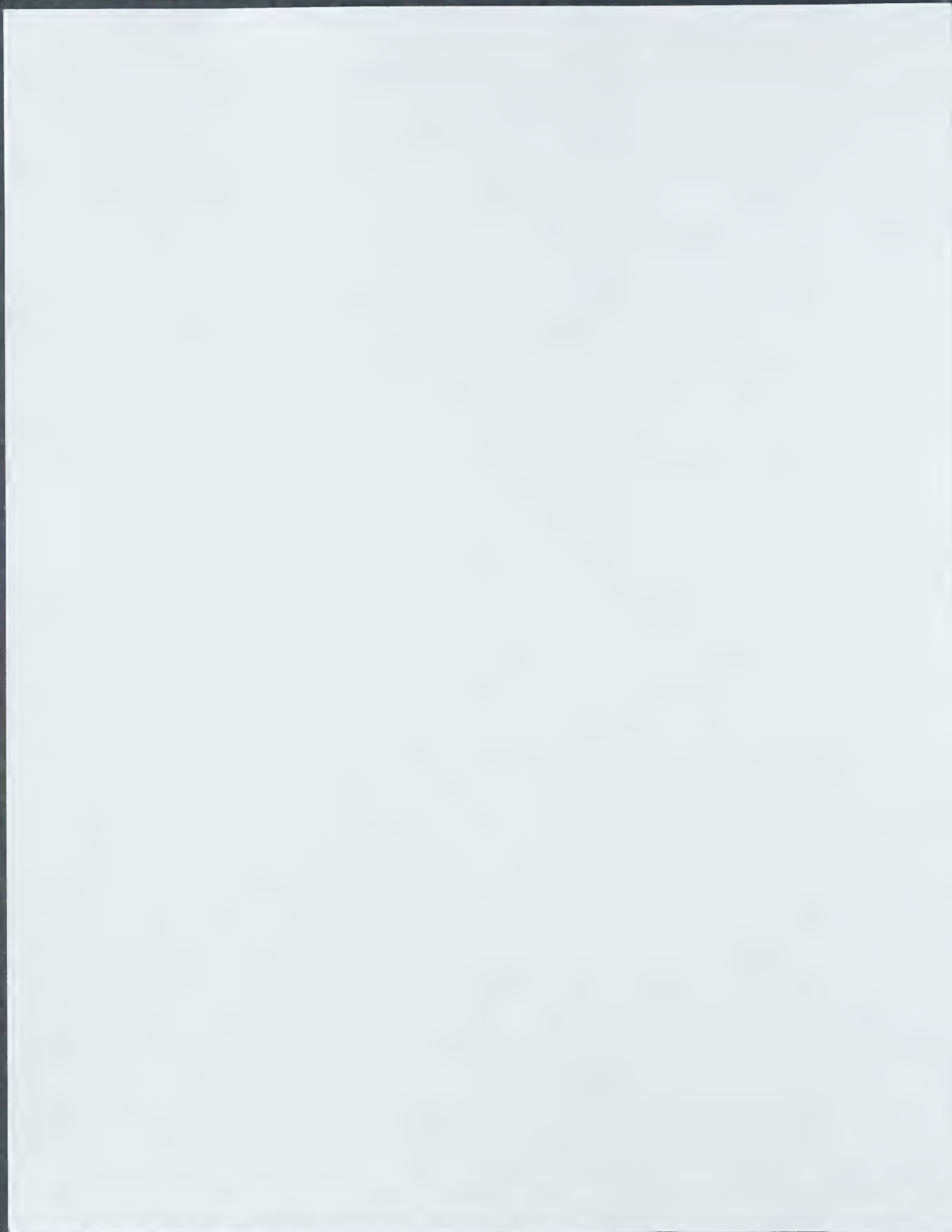
1. For more on the inequality presented between the women in the text and the change of status, see Phyllis Trible, *Texts of Terror* (Philadelphia: Fortress Press, 1984), pp. 11-13.

2. See for example Rabbi David Kimche on Genesis 21:9. He writes that Ishmael ridiculed Isaac that he was born of such elderly parents, a difficult view to sustain given that Abraham was 86 when Ishmael was born. Nahmanides contends that the ridicule had to do with the rights of inheritance that Ishmael believed were his as does Rabbi Samuel ben Meir. Rabbi Abraham ibn Ezra presents a less caustic form of ridicule, namely that Ishmael taunted his younger half-brother as is common for older brothers to tease younger siblings.

3. “Playing” in the midrash mentioned in *Genesis Rabba* also connotes ridiculing over Isaac over the fact that despite Isaac’s birth, Ishmael remained the first born with all of the privileges attached to that status.

4. *Genesis Rabba* 53:11. In *Exodus Rabba* 1:1, a different reading is offered, namely that Ishmael at fifteen became interested in idol worship and the word “playing” is a reference to pagan-like acts.

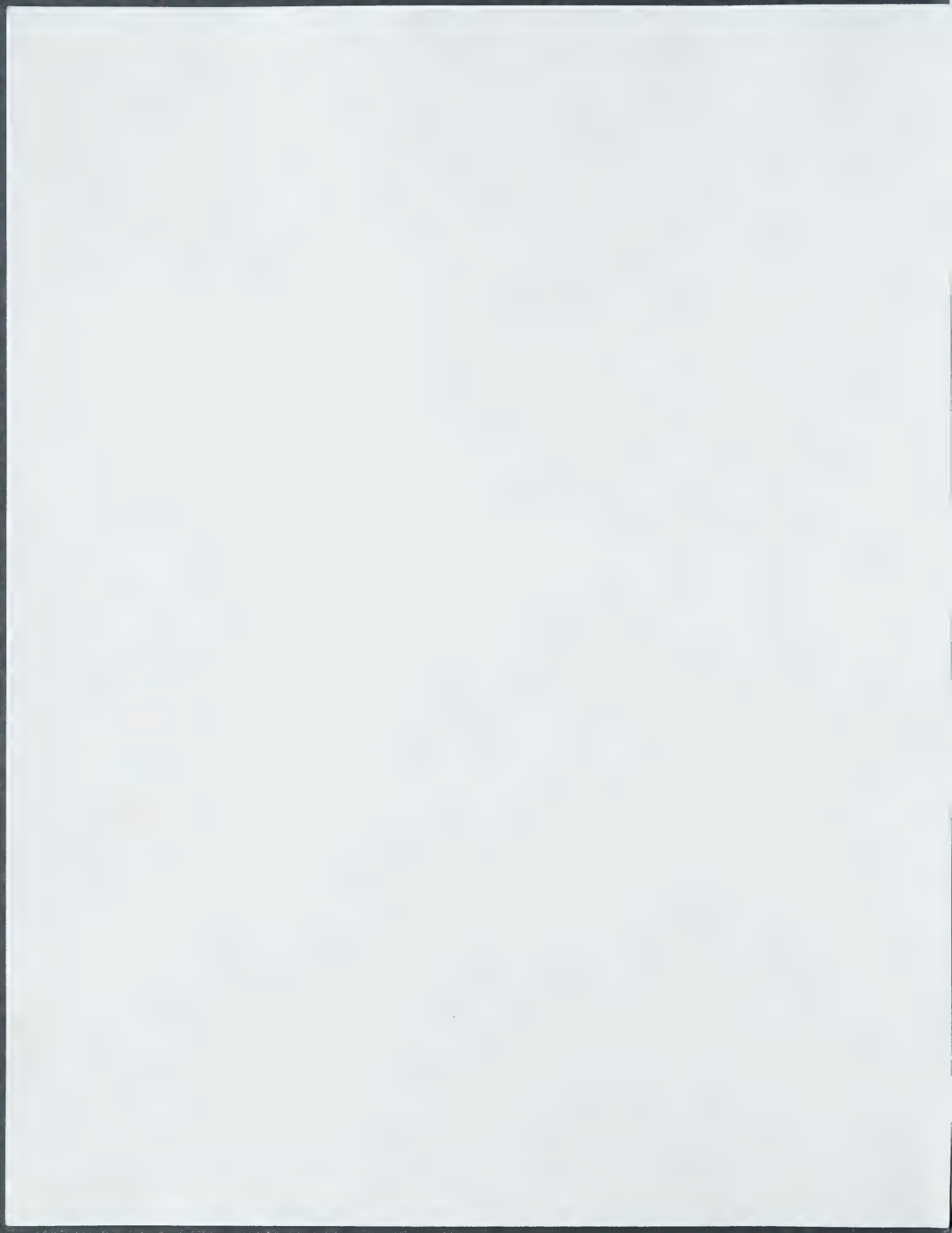
5. Gerhard von Rad, *Genesis: A Commentary* (Philadelphia: Westminster Press, 1972), p. 232.



6. For more on this philological difference, see F. Charles Fensham, "The Son of a Handmaid in Northwest-Semitic," *Vetus Testamentum* (Leiden: July, 1969), vol. 14, no.3, pp.312-321.

7. See, for example, Rabbi Solomon Yitzhaki and Rabbi Abraham ibn Ezra on Genesis 21:14.

8. Rembrandt, "Sarai complains to Abram about Hagar," pen and ink drawing (18.9 * 30.3) 1640-45, Bayonne, Musee Bonnat.



Subject: Ruisdael scholars' day Philly

From: HNAnewsorg@aol.com

Date: Fri, 16 Sep 2005 12:26:37 EDT

To: undisclosed-recipients;;

Scholar's Day

Jacob van Ruisdael: Dutch Master of Landscape

Monday, November 7, 2005

In conjunction with the Jacob van Ruisdael exhibition opening October 23, 2005, the Philadelphia Museum of Art will be hosting a study day on Monday November 7, 2005.

The first major survey of Jacob van Ruisdael's work in over 20 years, this exhibition will present 45 paintings, including *View of Haarlem with Bleaching Grounds* (Mauritshuis) and *The Jewish Cemetery* (Staatliche Kunstsammlungen, Dresden), 30 drawings and all 13 of the etchings, some in multiple states. Ruisdael's work has been discussed at length in terms of meaning and intention, often pushing larger issues of his oeuvre to the side. So little is known about Ruisdael's personality and character that the remarkable and tenacious ambition he shows in his work has often been overlooked.

Schedule:

9:30 Registration, coffee and welcome (Seminar Room)

10:30-12:30 Discussion (in exhibition space): Ruisdael in Haarlem

12:00- 2:00 Box Lunch (Seminar Room)

2:00 - 4:00 Discussion: Ruisdael in Amsterdam

The exhibition space will remain open until 5:00 pm.

The exhibition catalogue, *Jacob van Ruisdael: Master of Landscape* (Yale University Press, 2005), by Seymour Slive, is available through the Museum Store Online at www.philamuseumstore.org. The Philadelphia Museum of Art is closed to the public on Mondays, and the Museum Store will be closed.

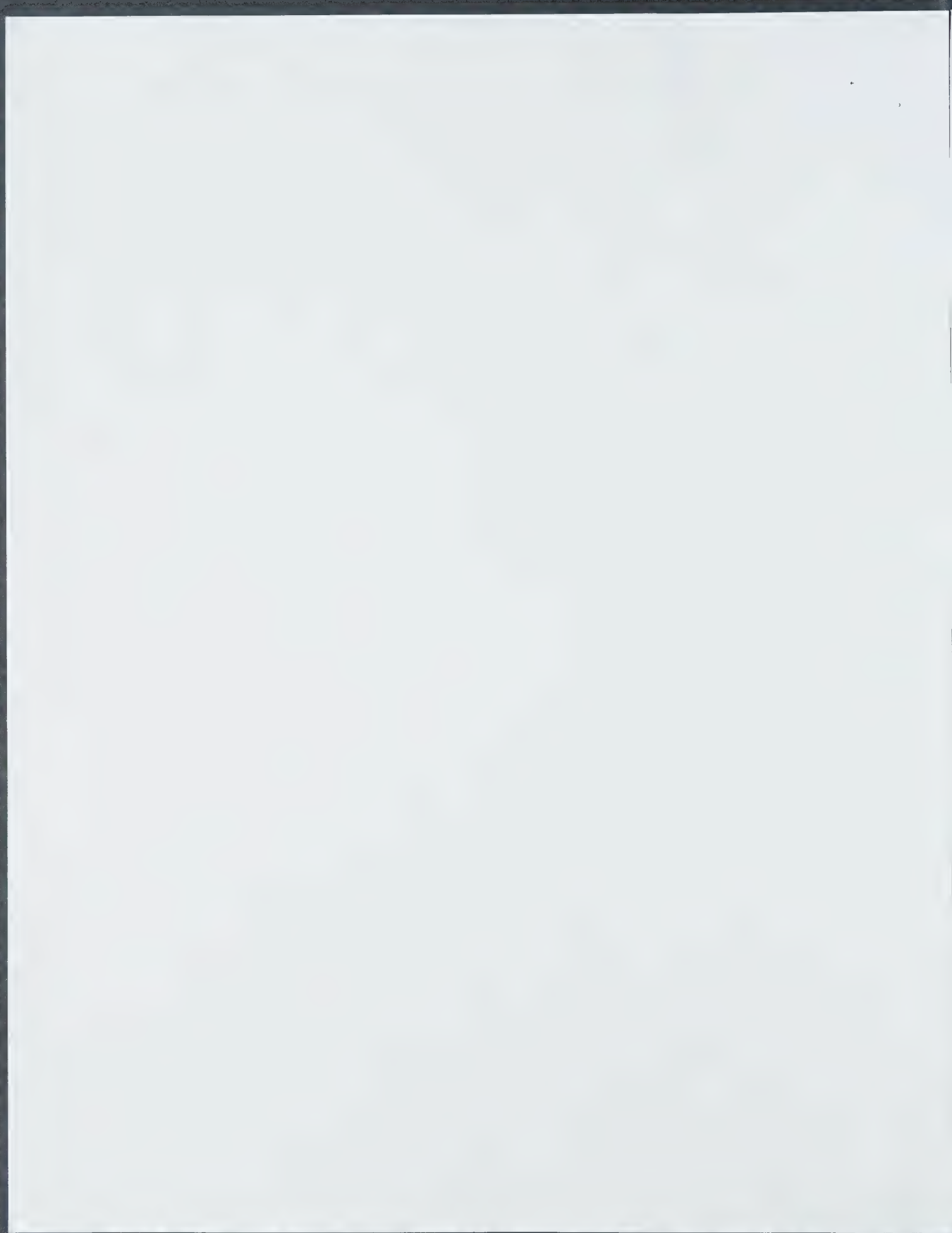
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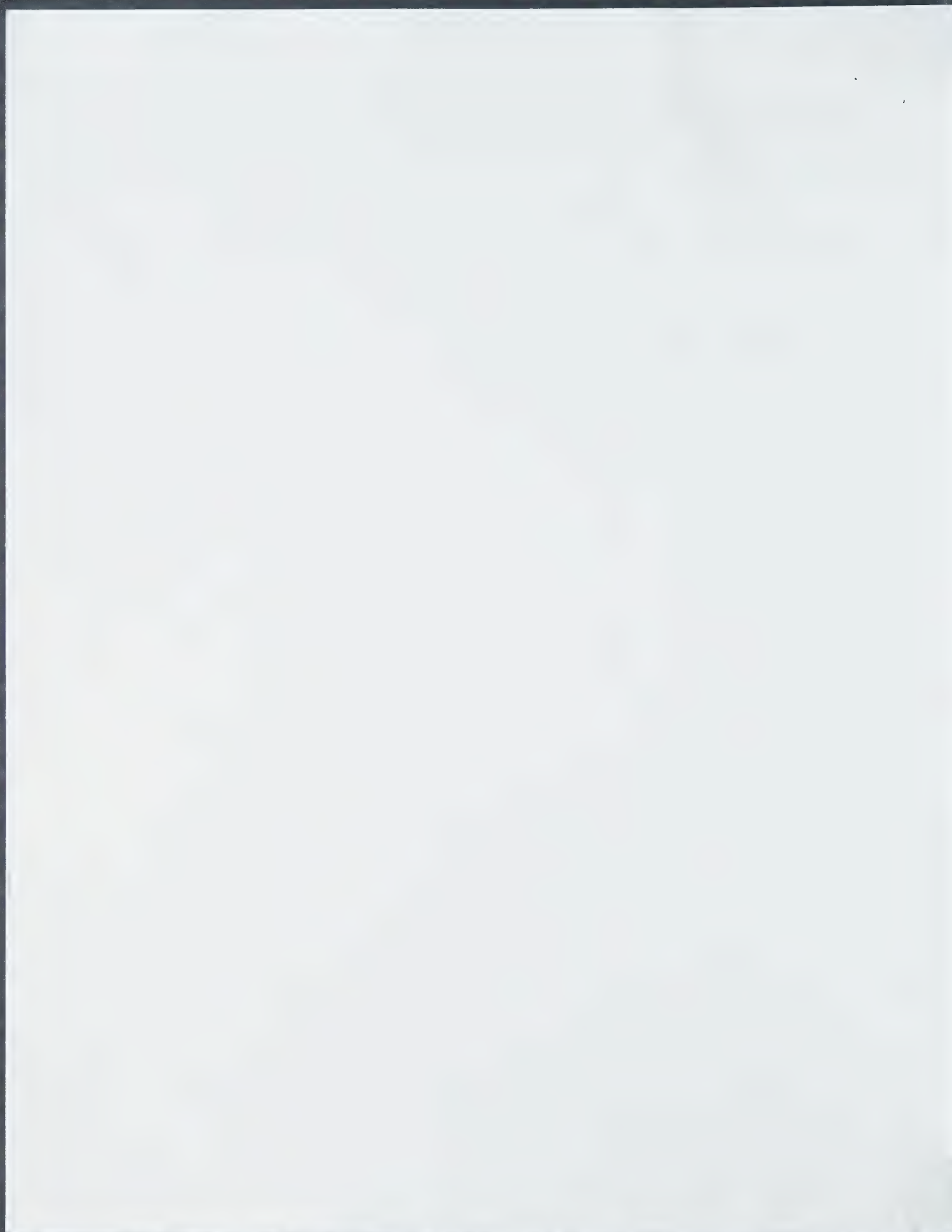


Ruisdael scholars' day Philly

Scholar's Day participants are also invited to attend the Eda G. Diskant Memorial Lecture "Jacob van Ruisdael: Dutch Master of Landscape" given by Seymour Slive on Sunday, November 6, at 2:30 p.m. in the Van Pelt Auditorium. Reception follows. Free after Museum admission.

Queries and questions: Lloyd DeWitt, Assistant Curator of European Paintings
215-684-7222

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For Alfred Bader, with best wishes.

25.ix.00

Ross Kilpatrick

artibus et historiae

an art anthology



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ROSS S. KILPATRICK

Horatian Landscape in the Louvre's "Concert Champêtre"

*carmina compono, hic elegos. mirabile visu
caelatunq; novem Musis opus.*

Odes I compose, and he elegiacs—wonderful to see—
work engraved by the nine-fold Muses!

Horace, *Epistle* 2.2.91-92

A decade ago Elhanan Motzkin published a comprehensive interpretation of the painting in the Louvre by Titian (or Giorgione, or Giorgione and Titian) *Le Concert champêtre*¹ [Fig. 1]. He explained it as a "mythology," with its two nude female figures as "Inspiration" (left) and the Muse Euterpe (= "Music"). The two young men sitting in the meadow near the well were to be Apollo instructing Paris in the art of the lute; and the rustic herdsman with bagpipe in the background, the foster-father who reared the infant Paris after his exposure by Priam and Hecuba.² Motzkin provided critiques of earlier interpretations of the work by Philipp Fehl (1957), Edgar Wind (1958), Patricia Egan (1959), and Francis Haskell (1987).³ Details fundamental to his reading of this picture include: (1) the (un)dress and activities of the four figures, (2) the curious lack of attention given to the nude women by the two men, (3) the pouring of water by the woman on the left, (4) the juxtaposition of a fashionably-dressed young man with a simple rus-

tic, and (5) the attitude of the dandy and of the right-hand nude woman with the flute toward that character. He argues that a Renaissance artist could render Muses nude, and Apollo in modern dress (and with long black hair).⁴ These two male figures, however, seem to exude bonhomie and mutual admiration, a relationship other than Motzkin infers. Patricia Emison observed that "the dandy is closer to the more elegant woman; the shepherd boy is overlapped by the pastoral nude. Only the two young men interact."⁵ Unexplained still, however, are the standing female on the left with the carefully-painted, gleaming glass pitcher of water,⁶ and the saddled mule in the right background.⁷

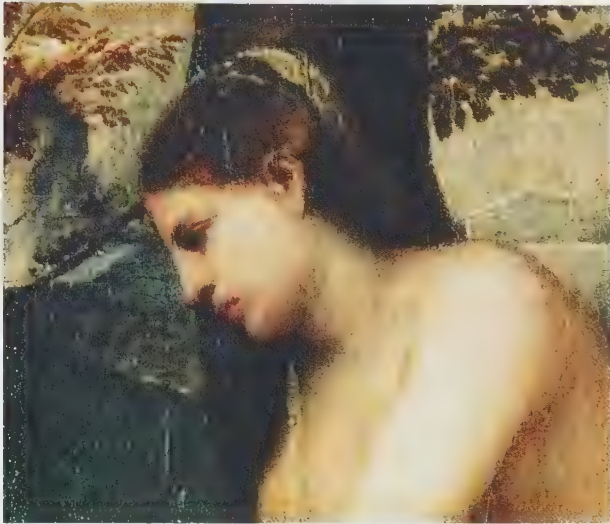
Nine years after Motzkin's article, Christiane Joost-Gaugier offered a rather different interpretation, supposing that the painting was likely begun by Giorgione but not completed until after his death (1511) by Titian as a memorial to his late teacher and friend, and drawing on Virgil's Arcadian melancholy.⁸ By Joost-Gaugier's reading, the handsome lutenist in red represents the young Giorgione (in life an accomplished player of the lute), now dead; the rustic figure intent upon the other's playing, singing or talk, is a self-portrait of the young Titian.⁹ The imaginary setting might evoke Vergil's eighth *eclogue*: a rustic singing contest expressing longing for the beloved and matchless poet Daphnis, who has died.¹⁰



1) «Concert Champêtre». Scala/Art Resource, NY.

At this point in Joost-Gaugier's interpretation, the attempt to identify a classical text behind the plan and the details of this painting, the following analysis diverges. Even if one concedes that the unknown *committente*, probably an educated aristocrat in sixteenth-century Venice, would have known Virgil's *Eclogues*, such a premiss leaves details unexplained. Let us suppose rather that he was familiar with two other Latin poets,

the lyricist-satirist Quintus Horatius Flaccus and the elegist Sextus Propertius. Both their works were available in annotated editions published in Venice, and a close familiarity with selected passages from them would follow from their woodcut illustrations. Allusions to Horace and Propertius, seamlessly linked in the painting, would create intriguing riddles (by the technique of *straniamento*) for learned visitors to his home.¹¹



2) «Concert Champêtre» (detail). Scala/Art Resource, NY.



3) «Concert Champêtre» (detail). Scala/Art Resource, NY.

To explore the poetic allusions in the painting, let us begin with Motzkin's neat identification of the seated Muse holding a flute as "Euterpe." That identification is certain, and essential to any understanding of the painting. As the Muse of lyric poetry, Euterpe (along with her sisters Polyhymnia, Calliope and Melpomene) was a favourite of Horace's. In the proem to his first collection of lyrics (*Ode* 1.1) he glories in being Maecenas' friend and the lyric laureate of Rome. The cool grove, ivy wreath, and choruses of Satyrs and Nymphs guarantee a near-divine status for him (29-30)—if only Euterpe with her pipes (*tibiae*) and Polyhymnia with her Lesbian lyre (*barbitos*) are there to inspire him:

*si neque tibiae
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.*¹²

if Euterpe will
not cease playing her pipes, Polyhymnia
not shun tuning her Lesbian barbitos. (*Ode* 1.1.32b-34)

Let the handsome "tousled-hair boy" (Motzkin)¹³ receiving the rapt attentions of the stylish lute-player and Euterpe, represent a youthful Quintus Horatius Flaccus, the *laudator* of his

Sabine farm in the hills beyond Tibur (modern Tivoli), the gift of his patron Maecenas. Another Muse stands before a square or rectangular stone well or fountain on the left (only part of it can be seen; it may represent a re-cycled sarcophagus like Titian's in the *Amor sacro e Amor profano*).¹⁴ She is distinguished by the artist from her unadorned sister Euterpe by her diadem, the fine ribbon circling her head and fluttering down past her shoulders, [Fig. 2] and by a ring prominently displayed on the index finger of her right hand resting on the well. [Fig. 3] She seems to be pouring water back into the fountain from a gleaming glass pitcher.¹⁵

This Muse is clearly important, and Horace identifies her.¹⁶ His fourth "Roman Ode" (*Ode* 3.4) begins with a prayer to Calliope to descend from the sky with a hymn:

*Descende caelo et dic age tibia
Regina longum Calliope melos
seu voce nunc mavis acuta
seu fidibus citharaque Phoebi.*

Calliope Queen, down from the sky do come
and pipe a long hymn, whether your choice should be
in voice soprano now performing,
or with the strings and lyre of Phoebus. (*Ode* 3.4.1-4)



4) Horace, Calliope, and the Tree, woodcut (by permission of Houghton Library, Harvard University).

Although this Muse at the fountain holds neither “*fides*” (strings) nor “*cithara*” (lyre), just a bright glass ewer, her diadem and ring mark her at once as the Queen of Muses, “*Regina*” (*Ode* 3.4.2).

A woodcut illustration for this ode of Horace [Fig. 4] from a Strasbourg edition of his poetry of 1498 shows the poet at work in his study (left). In the centre stands Calliope, elegantly gowned, holding the long music scroll that will inspire him, and wearing a grand crown-like turban. In the right-hand panel stands the tree that would have killed him if the Muses had not protected him as always (3.4.26-27).¹⁷

The elegiac poet Propertius confirms the identification. His *Elegy* 3.3 (like Horace’s *Ode* 3.4) is programmatic.¹⁸ Appropriating a passage from Hesiod (*Theogony* 53-80), Propertius recounts a dream vision on Mount Helicon, imagining that he is there by Bellerophon’s fabled spring, Hippocrene, and about to dedicate himself to an epic on Rome’s glorious past (1-12). Then Apollo intervenes, leaning on his golden lyre under a Castalian tree (14). Propertius must renounce epic for erotic poetry (15-24)! He is shown to a mystic cave decked with the *orgia* (symbols) of Pan, Silenus, Venus, Bacchus, and the Muses (25-36). One Muse (whom he clearly recognizes as Calliope) touches him and repeats Apollo’s command (37-50). She fetches water from the very spring from which the poet Philetas had once sipped inspiration, and wets his lips.



5) Propertius is initiated by Calliope at the spring of Hippocrene, woodcut (by permission of Beinecke Rare Book and Manuscript Library, Yale University).

*talía Calliope, lymphisque a fonte petitis
ora Philetea nostra rigavit aqua.*¹⁹

Such were Calliope’s words, and seeking flows from the fountain,

My lips she proceeded to wet, using Philetean water.
(*Propertius* 3.3.51-52)

The 1520 Fontaneto edition of the works of Catullus, Tibullus and Propertius (first edition, Venice 1498) illustrates with woodcuts the consecrations of the two elegists, Tibullus and Propertius. Tibullus (XXXVII) is depicted safe within a grove, protected from the strife and anxieties of life.²⁰ Propertius [XCIX, Fig. 5] is welcomed to the fountain-house of Hippocrene (a mosaic-covered grotto in his poem, 27) by a laurel-crowned Calliope. Apollo stands under his tree (13), leaning upon his viol. Bow in hand (in the poem, a golden lyre), he smiles with approval at another of his Muses.



6) «Concert Champêtre» (detail). Scala/Art Resource, NY.

The Calliope in the picture would also be about to wet the lips of her poet (the elegant lutenist in red), or has already done so. Is this poet Propertius? The two singers seem to be friends, but differences in dress, one citified, one countrified, suggest their different tastes. In his poems Propertius describes himself as pale (1.1.22, 1.5.21) and thin, with delicate limbs (2.22.21): "exiles videor tenuatus in artus." He was fastidious in grooming (2.4.5), and he walked with an affected gait (2.4.6): "ibat et expenso planta morata gradu." The lutenist's black hair sets off a pale complexion, but his head is shaded. His fingers are delicate and slender, their poise implying skill and dexterity with his beautiful instrument. His smart attire suggests the man-about-town.²¹

The scene is a *locus amoenus* in a high, treed meadow. Behind, the landscape slopes away down to water (left), perhaps a lake or river in the distance. Below appear indetermi-



7) The Elegist Reads his Work to Horace, woodcut (by permission of Beinecke Rare Book and Manuscript Library, Yale University).

nate buildings (typical of Titian or Giorgione), villas or a town or towns. In the right background appears the rustic goatherd with his attentive flock, carrying a bagpipe. Behind him stands the saddled mule [Fig. 6].

Those details have suggested a singing contest of Theocritus (5, 8-9) or Vergil (*Eclogues* 3, 7). The third *Eclogue* (in which Meliboeus is the third character) has no winner, while the seventh (Palaemon appears as a third character to mind the flocks) does seem to have. One pastoral singer will improvise a set of verses, then the other responds. Another passage of Horace, however, invites us to read the *Concert champêtre* as an earnest singing match between Horace the lyric poet and a certain elegist. *Epistle* 2.2 describes a pair of lawyers, brothers who delighted in praising each other's speeches (87-89). Their passionate enthusiasm reminded the poet of his own encounter with that elegist:

*qui minus argutos vexat furor iste poetas?
carmina compono, hic elegos. mirabile visu
caelatumque novem Musis opus.*

Does such madness assail any less the melodious poets?
Odes I compose, and he elegiacs—wonderful to see!—
work engraved by the nine-fold Muses! (*Epistle* 2.2.90-92)

He describes this encounter with irony, as the two bards
duel like gladiators till set of sun, striking for the advantage
with telling praises (92b-98). Each flatters the other by com-
paring him with his greatest poetic idol:

*discedo Alcaeus puncto illius; ille meo quis?
quis nisi Callimachus? si plus adposcere visus,
fit Mimnermus et optivo cognomine crescit.*

I come off an Alcaeus by his mark. Who is he by mine?
Who but Callimachus? Does he seem to desire more?
Mimnermus he becomes, and swells at the name he has
longed for! (*Epistle* 2.2.99-101)²²

A 1514 Venice edition of the works of Horace introduces
Horace's second book of *Epistles* with a two-panel woodcut
[Fig. 7]. On the left (referring to *Epistle* 2.1) a kneeling Horace
presents his book to Augustus as two other men (Maecenas,
and Agrippa or Pollio, perhaps) watch with great approval.
Horace appears again in the right-hand panel (*Epistle* 2.2), lean-
ing attentively on a desk (perhaps a schoolroom) on which his
own book lies open, and listening as the elegist reads to him.²³

If the elegant lute-player in red is Propertius, a sophisti-
cated city-poet (and special client of Calliope),²⁴ then the
rustic figure who is the object of Euterpe's gaze must be
Horace. The artist would have relocated the setting of his
contest in *Epistle* 2.2 to Horace's well-described Sabine villa,
on the slopes of "amoenus Lucretilis" overlooking the valley
of the Digentia (Licenza), a tributary of the Anio River which
flows down to Tibur (Tivoli).²⁵ Horace mentions two towns
very near his farm: Varia (modern Vicovaro) and Digentia
(modern Licenza), one of which (or even Tivoli itself) could
be represented by the buildings painted in the centre back-
ground. As in Horace's tale of the town and country mice,
country poet has invited city poet to his farm where they
match each other in verse improvisations.²⁶ In the topogra-
phy of the Sabine villa, the fountain in the painting would rep-
resent the spring Horace immortalized: "O Fons Bandusiae
splendidior vitro"—"Bandusian spring, more gleaming than
glass" (*Ode* 3.13.1). Calliope's water is drawn in a pitcher of
gleaming glass. Horace often praised his spring:

*Hoc erat in votis: modus agri non ita magnus,
hortus ubi et tecto vicinus iugis aquae fons
et paulum silvae super his foret.*

This had I prayed for: a wee bit of land, but not too exten-
sive,
where there's a garden, and near to my roof a spring ever-
flowing;
some tiny woods as well. (*Satire* 2.6.1-3)

*fons etiam rivo dare nomen idoneus, ut nec
frigidior Thraecam nec purior ambient Hebrus,
infirmo capiti fluit utilis, utilis alvo.
hoc latebrae dulces et iam si credis, amoenae
incolumem tibi me praestant septembribus horis.*

Also there is a spring, fit to lend its name to a river,
such that the Hebrus that winds through Thrace is not
cooler or clearer:
salutary for headache its flow, and as well for the stomach.
This quiet nook, so pleasant (perhaps you now are per-
suaded),
brings me to you in robust health in the month of
September. (*Epistle* 1.16.12-16)

Another allusion may identify the piping goatherd.²⁷ If
Horace is to be believed, Pan often exchanged his own moun-
tain, Arcadian Lycaeus, for amoenus Lucretilis in the Sabine
Hills, where he protected the poet's goats from the heat and
rain as Ustica's glens re-echoed with his music.

*Velox amoenum saepe Lucretilem
mutat Lycaeo Faunus; et igneam
defendit aestatem capellis
usque meis, pluviosque ventos.*

*Impune tutum per nemus arbutos
quaerunt latentis et thyma deviae
olentis uxores mariti*

nec viridis metuunt colubras

*nec Martialis haediliae lupos,
utcumque dulci, Tyndari, fistula
valles et Usticae cubantia
levia personuere saxa.*

So often Faunus pleasant Lucretilis
prefers to Lycaeus, and the burningest

heat deflects from off my she-goats,
and in their season the rainy wind-blasts.

Through grove in safety seek they in hidden nooks
arbutus and thyme, wandering spouses of
their reeking husband, and without fear,
as they go browsing, of greeny serpents.

Nor do their kidlings fear Mars's preying wolves
when Faunus with sweet pipe, darling Tyndaris,
has made the valleys and low-lying
Ustica's stony hill far to echo.²⁸ (*Ode* 1.17.1-12)

Horace loved the woods on his farm. Would his friend
Quinctius ever believe it, he once wondered,

*...si quercus et ilex
multa fruge pecus, multa dominum iuvat umbra?*

...should oak and the ilex
please my flock with their fruits, and their owner with gen-
erous shadow?

(*Epistle* 1.16.9b-10)

Ilexes (holm-oaks) overhang the figure of piping Faunus
with the goats in the right background. That tree on the left,
shading the fountain and Calliope, could also be the ilex that
shaded Horace's Bandusian spring.

*fies nobilium tu quoque fontium
me dicente cavis impositam ilicem
saxis, unde loquaces
lymphe desiliunt tuae.*

You shall also become one of the noble springs
When that ilex I sing, rooted firmly upon
Hollow rocks, where with chatt'ring
Down your waters come leaping clear. (*Ode* 3.13.13-16)

The 1498 Strasbourg *Horace* includes a woodcut for *Ode*
1.17 [Fig. 8]. The left panel shows the smooth rocks (*levia*
saxa) of Ustica, with Digentia perched above, and a tree grow-
ing out of them. The centre-panel shows the fair Tyndaris (who
has apparently accepted Horace's invitation to visit him at the
farm) seated beside the basin of the Bandusian spring, shad-
ed by (one supposes) an ilex and an oak, but also a palm.

Even the mule with the pack-saddle standing quietly in the
corner listening to Faunus with the goats, implies a Horatian



8) Tyndaris by the Bandusian Spring below Ustica, woodcut
(by permission of the Houghton Library, Harvard University).

setting for the *Concert champêtre*. In *Satire* 1.6 he describes
that unpretentious and uncomfortable transport to his beloved
retreats:

*nunc mihi curto
ire licet mulo vel si libet usque Tarentum,
mantica cui lumbos onere ulceret atque eques armos.*

now I'm allowed to
go on a bob-tailed mule, if I like, as far as Tarentum,
heavy saddle-bag rubbing its flanks, the rider its withers.
(*Satire* 1.6.104b-106)

A single unifying idea then, of investing Horace's descrip-
tion of the contest between lyric poet and elegist (*Epistle*
2.2)—highlighted by the Venetian woodcut—with characters,
form and colour, has been elaborated with a quotation from
Propertius (Calliope's consecration of Propertius with water
from a sacred spring—also illustrated by a contemporary
woodcut), and others from Horace: the Muses Calliope and
Euterpe, the glassy water and ilex of the Bandusian spring
(where Calliope now presides), Faunus with his pipe benignly
guarding the goats, Horace's saddled mule, and the sylvan
landscape of the Sabine farm.

The author extends deep and continuing appreciation to colleagues P. D. du Prey, D. K. Hagel, C. Hoeniger, B. G. Larkin, V. Manuth, A. G. McKay, J. D. McTavish, A. W. Riley and M. Riley, and especially J. D. Stewart, for their generous guidance, advice, and criticism.

¹ Louvre: oil on canvas, 110 x 138 cm. (Figures 1, 2, 3, 6. Reproduction rights and images provided by Scala/Art Resource, NY). See H. E. Wethey, *The Paintings of Titian*, Complete Edition, Vol. III: *The Mythological and Historical Paintings*, London, 1975, plate 3; p. 10-15. Wethey supports the view of Madeleine Hours that it was laid out by Giorgione but completed by Titian, especially the standing nude and the landscape (p. 10). X-ray examinations revealed the standing nude originally upright and frontal, legs parallel, arm extended and looking at the group (p. 11). See M. Hours, "Note su Giorgione," *Bollettino d'arte* 40 (1955): p. 298-310; Terisio Pignatti, *Giorgione*, London, 1971, p. 132-33, A 42.

² See Elhanan Motzkin, "The Meaning of Titian's *Concert champêtre* in the Louvre," *Gazette des Beaux Arts* 116 (1990), p. 51-66. There is no classical antecedent for Paris's music lessons. See the critique of C. L. Joost-Gaugier, "The Mute Poetry of the *Fête champêtre*: Titian's Memorial to Giorgione," *Gazette des Beaux Arts* 133 (1999), p. 1-13 (2-3).

³ Philipp Fehl, "The Hidden Genre: A Study of the *Concert champêtre* in the Louvre," *Journal of Aesthetics and Art Criticism*, 16.2 (1957), p. 153-168; Edgar Wind, *Pagan Mysteries in the Renaissance*, London, 1958, 1967, p. 143 n. 7; Patricia Egan, "Poesia and the *Concert champêtre*," *Art Bulletin* 41 (1959), p. 303-13; Francis Broun, "The Louvre 'Concert champêtre': A Neoplatonic Interpretation," in *Ficino and Renaissance Neoplatonism*, ed. K. Eisenbichler and O. Z. Pugliese, Toronto, 1986, p. 29-38; Francis Haskell, "Giorgione's *Concert champêtre* and its Admirers," in *Past and Present in Art and Taste*, New Haven and London, 1987, p. 141-53. Other studies of the painting have appeared since Motzkin's: e.g., David Rosand, "Pastoral topoi: On the Construction of Meaning in Landscape," *Studies in the History of Art* 36 (1992), p. 161-177; Paul Holberton, "The *Pastorale* or *Fête champêtre* in the Early Sixteenth Century," *Studies in the History of Art* 45 (1994), p. 244-262.

⁴ Motzkin, *op. cit.*, p. 54-55 compares works with nude Muses by Lotto (Fig. 5: "Quadro con Apollo e le Muse" [Lotto's own title]) and Tintoretto (Fig. 6).

⁵ Broun, *op. cit.*, p. 30-31 perceives a "gaze that passes with almost palpable intensity between the two young men... the eyes of the youth on the right are not directed toward his companion, but are lowered modestly to the ground." (The present argument supposes that he is interested in his companion's instrument and technique.) See also Patricia Emison, "The *Concert champêtre* and gilding the lily," *The Burlington Magazine* 133 (1991), p. 195-96.

⁶ Holberton, *op. cit.*, comments: "[T]he *fête champêtre* was a translation into picture form of a convention that was essential to classical and Renaissance pastoral poetry, namely that its special pastoral quality was created by a group of persons gathering together... a sung dialogue, in reality, or pretense." Holberton reads the nude females as nymphs who have been attracted by the music. Emison (1991) parallels the aesthetic of Sannazaro's *Arcadia*, the land of love and song: "It is at once an example of the pastoral genre and an exposition of the same" (p. 196). Alessandro Rinaldi, "Arcadia. Tradizione artistica," *Enciclopedia Vergiliana* I, Roma: *Enciclopedia Italiana*, 1984, p. 278-285 defines the pastoral landscape thus: "un paesaggio ameno popolato di pastori e consacrato a Pan" (p. 278).

⁷ Broun, *op. cit.*, cites Charles Blanc's reply, "Quelle absence de sujet!" towards critics who see neither story nor subject in the painting (e.g. Kenneth Clark, *The Nude*, New York, 1956, p. 115); Charles

Blanc, *Histoire des peintres de toutes les écoles*, Paris, 1877⁴). For Broun, *op. cit.* (p. 32-33) the two youths are two-fold Love, the sons of Poverty and Plenty; and the two females then represent the two-fold nature (Higher and Lower) of Venus. The goatherd (p. 35-36) represents Love as "protector."

⁸ Joost-Gaugier, *op. cit.*, p. 2, 5, 10, *passim*.

⁹ Joost-Gaugier's question (*op. cit.*, p. 6-8) whether the young man with the lute is actually playing it, and why it has no strings ("From him there is only silence. He is playing but not playing, singing but not singing." p. 7) deserves more study. It may be simply a question of artistic taste, however, and abstract simplicity. Cf. Piero della Francesca, *The Nativity* (1470-1475), The National Gallery, London (48 3/4" x 48 1/2"): two angels are actively playing large lutes in the foreground, but they show no sign of strings. (Angels may play lutes with or without strings, apparently.) For websites on lutes in art see: "An Iconography of the Lute. Italian 15th-16th Century" www.unh.edu/music/iltfits.htm; "Lute Iconography Before 1500" www.cs.dartmouth.edu/~wbc/icon/1400/; of related interest is Carla Zecher, "Ronsard's Guitar: A Sixteenth-Century Heir to the Horatian Lyre," *International Journal of the Classical Tradition* 4 (1998), p. 532-554.

¹⁰ Joost-Gaugier *op. cit.*, p. 6.

¹¹ On the practice of *straniamento* in art (omission of canonical icons from a picture to create a riddle), see Salvatore Settis, "Giorgione e i suoi committenti," in *Giorgione e l'umanesimo veneziano*, vol. 1, ed. R. Palucchini, Venezia, 1978, p. 390-96. On books and readership in the Renaissance see now Craig Kallendorf, *Virgil and the Myth of Venice. Books and Readers in the Italian Renaissance*, Oxford, 1999.

¹² Text: *Horatius. Opera*, ed. F. Klingner, Leipzig, 1970.

¹³ Motzkin *op. cit.*, p. 61, Broun *op. cit.* (p. 29) states: "It is one of the most beautiful and at the same time one of the most influential of all Venetian paintings, an evocation of pastoral bliss that inspired an entire type of picture—the idyllic landscape." (Broun takes Marsilio Ficino's *De Amore* as the inspiration for the painting.)

¹⁴ Motzkin *op. cit.*, p. 54-59 discusses this matter in detail, comparing Parentino's painting, "Musicians" (late 15th c.). He correctly (and helpfully) describes it as a "drinking fountain," not a well. Wethey, *op. cit.*, (p. 13) is puzzled by the water-pouring, and speculates on an aesthetic meaning for it. Motzkin correctly relates it to "inspiration."

¹⁵ Examples of Muses with wine-pitchers (*oenochorae*) are given by Marisa Bonamici in the *Lexicon Iconographicum Mythologiae Classicae*, Zürich-München, 1992, VI. 1 (p. 657-85), VI. 2 (Figs. 58-65).

¹⁶ Horace has apparently never been considered as the source for a poesia here. Wethey, *op. cit.*, too suspected that "[t]he *idylls* of Theocritus and Vergil's *Ecloques* were the original sources" (p. 12).

¹⁷ Horatii Flacci *Venusini, Poete lirici opera: cum quibusdam annotationibus. Imaginibus pulcherrimis aptisque ad odorum concensus et sententias*. Strasbourg: Johann (Reinhard Gruniger), 12 March 1498. (This illustration and Fig. 8 below are reproduced by permission of the Houghton Library, Harvard University). Calliope is portrayed by Raffaello in the "Parnassus" (Stanza della Segnatura, Vatican Palace) in white dress and head-scarf, and holding a sceptre.

¹⁸ Text: Propertius, *Elegies*, ed. trans. G. P. Goold, Loeb Classical Library, Cambridge, 1990. For the incunabula of Propertius see James D. Butrica, *The Manuscript Tradition of Propertius*, Toronto, 1984, p. 159-169.

¹⁹ Propertius alludes to Calliope six times altogether in his poetry.

²⁰ *Al. Tibulli Elegiarum libri quatuor, una cum Val. Catulli epigrammatibus, necnon et Sex. Propertii libri quatuor elegiaci, cum suis commentariis, videlicet Cylaenii Veronensis in Tibullum, Parthenii et Palladii in Catullum, et Philippi Beroaldi in Propertium. Habes insuper emendationes in ipsum Catullum per Hieronymum Avancium Veronensem, necnon et castigatissimam tabulam omnium rerum, quae in margine sunt positae, nuper additam*

et numquam alias impressam, Venetiis: in aedibus G. de Fontaneto, 1520 (1st edition 1498) (Beinecke Rare Book and Manuscript Library, Yale University).

²¹ Horace seems to have been a friend of the elegist Albius Tibullus; both preferred the country to the city (*Ode* 1.33, *Epistle* 1.4).

²² Horace makes it clear that he would at his present time of life have no patience for such an exchange of mutual admiration.

²³ *Horatii Flacci... omnia opera: cum quattuor commentariis novissime recognita cunctisque erroribus expurgata*. Venetiis: Augustino de Zannis de Portesio, 1514. Includes commentaries by Landino, Pseudo-Acro, Porphyrio, and Mancinelli (Beinecke Rare Book and Manuscript Library, Yale University).

²⁴ The Propertius-identification for Horace's unnamed elegist, based partly on Propertius' stated devotion to Callimachus, was suggested as early as the 16th century by the Dutch scholar Laevinus Torrentius (van der Becken, Bishop of Antwerp, d. 1595). See J. P. Postgate, ed. *Select Elegies of Propertius*, London, 1884, p. xxxii-xxxiv.

²⁵ Such details are found in Horace's text (apart from any first-hand knowledge by the artist or *committente* of the actual topography

of the Sabine area beyond Tivoli). Interest in locating the true site of Horace's villa did not begin before 1558; see Flavio Biondo, *Roma ristaurata et Italia illustrata* I, 3a edizione, Venezia, 1558, p. 21; Giuseppe Lugli, *Horace's Sabine Farm*, Roma, 1993; and "La villa di Orazio Flacco," *Monumenti antichi pubblicati dall'Accademia dei Lincei* 31 (1926), p. 453ff. A website for the history of the site and the current state of research exists at www2.humnet.ucla.edu/horaces-villa/Contents.html.

²⁶ Horace's famous tale of the town mouse and country mouse (put into the mouth of a rustic Sabine philosopher, Cervius) from *Satire* 2.6.77-118 is a sustained eulogy of his villa and its donor, Maecenas. For more topographical details, see his *Epistle* 1.16.

²⁷ For other shepherds of Titian in the right-background of his paintings, cf. *the Holy Family* (c.1510), and *Madonna and Child with St. Catherine* (see Rosand, *op. cit.*, figs. 3-9). Wethey *op. cit.*, (p. 11) acknowledged this shepherd as "virtually a signature of Titian."

²⁸ Cf. *Ode* 3.18.2-4: "per meos fines et aprica rura/ lenis incedas, abeasque parvis/aequus alumnis."



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

Dear Professor Bader,

Thank you so much for your detailed letter of August 24.

I don't think I have ever seen a painting by Bicci di Matteo, and will look at the 'Jesus on the Mount of Olives' when next I am in Munich. It is said to be in Italy. The inscription on the back, #2, VEDERE suggests an Italian origin.

As far as I know, no one has connected the "Mon. San Maria" with my Tabernacle. Craig Fabricius now has doubts whether it depicts "Mary Praying for the Condemned in Purgatory" (cf. Bader #26), and has sent me some interesting thoughts by one of his students, Christopher Witcombe, heretofore enclosed.

Regarding the New Testament subject, it is one of my favorite paintings, truly most so. I have had the background figures photographed more clearly in two photos with the center figure overexposed. As you are interested, I enclose them.

Also, as you are working on B's left hand,

you might be interested in these details.

I showed Bob my new Campanula - before showing it
He liked it a lot, did not identify it with Jan Matheson's
plant, and suggested I show it to you, to ask whether
by Baldwin.

Bob sent Frederick Munnich (p. 75), a rare
Wrecht artist. Recently I gave a painted portrait by
him to my alma mater, Seattle University, in Kingston

I only acquired two paintings for my collection
this summer. One, a head of a beast, globe included,
might be abstract - it bears no old attribution
to Baldwin, and I look forward to your comments.
The other is a beast from D. F. J. J., probably outside
your interest.

Is there any chance that you might visit me
sometime, to look at my paintings? It would give
me much pleasure to meet you personally.

Best regards,

Jeffrey Brown

Sept. 15 80



Katholieke *Universiteit* Nijmegen

23/236600
Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin, 53202

Faculteit der
Letteren

USA

uw kenmerk

ons kenmerk

Tel. 0031-24-3615762

Nijmegen, 27 August
2003

Re: your letter of 21
August

Lieber Alfred,

Herzlichen Dank für Deinen Brief vom 21. August. Entschuldige bitte, dass ich Dir nicht auf den Brief vom 7. März geantwortet habe. Er ist auf dem falschen Stapel Post gelandet, und ich muss gestehen, dass ich ihn schlicht vergessen habe. Der Neuanfang hier hat meine Routine hinsichtlich der zu beantwortenden Post doch empfindlich gestört. Bitte verzeih!

Am Samstag den 30. August fliege ich nach Toronto und dann weiter nach Kingston. Zwei meiner Studenten, die mir auch nach meinem Weggang die Treue gehalten haben (zwei von insgesamt 6), haben ihre Magisterarbeiten abgeschlossen und müssen nun noch durch die mündliche Prüfung. Selbstverständlich werde ich sie nicht im Stich lassen, obwohl es eine lange Reise ist. Venetia Stewart hat eine umfangreiche Arbeit über den englischen Portraitmaler John Michael Wright geschrieben, und Raeme Lockington eine interessante Studie zu Hendrik Terbrugghen, in der auch Dein Bild eine Rolle spielt. Wenn Du mich fragst, was ich am meisten vermisse an Queen's, dann sind es meine Studenten, die mir all die Jahre sehr viel Freude gemacht haben. Sie sind es gewesen, die die internationale Reputation des Departments entscheidend geprägt haben, auch wenn viele meiner ehemaligen Kollegen das nie zugeben wollten. Denke nur an Axel in London, David in Kingston, Jonathan B. in Amsterdam, Odilia Bonebakker in Harvard etc. etc. Darauf lässt sich stolz sein und das bin ich auch.

Ich werde bis zum 6. September in Kingston sein. Werdet Ihr ebenfalls kommen? Das wäre schön! Wir haben viel zu lange nicht mehr ausführlich über Bilder gesprochen!! Das muss wieder anders werden.

Ich verstehe Deine Verwunderung über Michael Zells Meinung über Lievens. Er ist sicher nicht, was man einen echten *connoisseur* nennt. Sein Hauptinteresse liegt in anderen Bereichen. Ausserdem gibt es viele Kollegen, die gucken und sehen doch nichts! Diese werden es auch nie lernen. Es ist

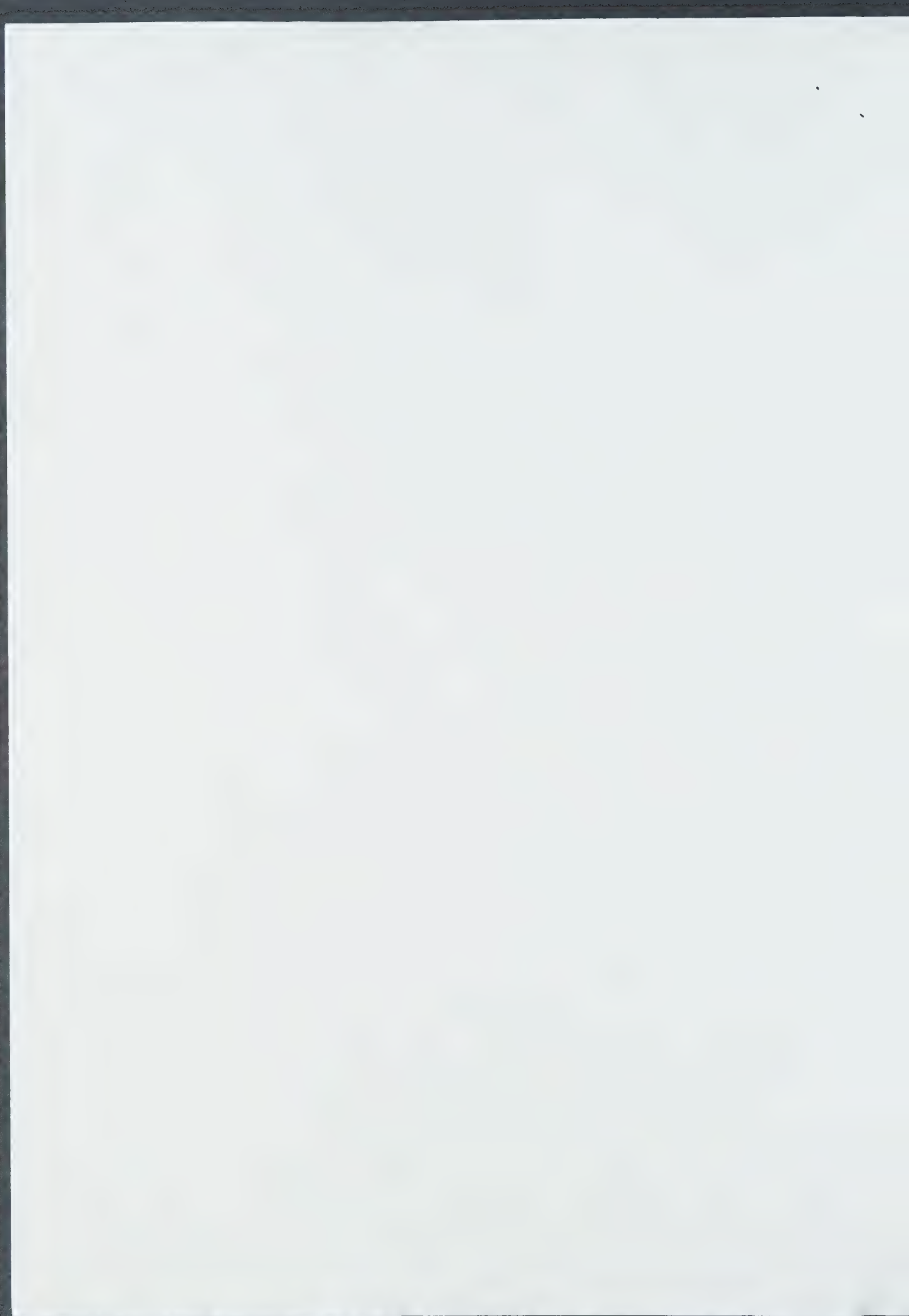
Bijlage(n)

Afdeling
Kunstgeschiedenis

Telefoon: (024) 361 28 32
Fax: (024) 361 28 07

Postadres:
Postbus 9103
6500 HD Nijmegen

Bezoekadres:
Erasmusplein 1
Nijmegen



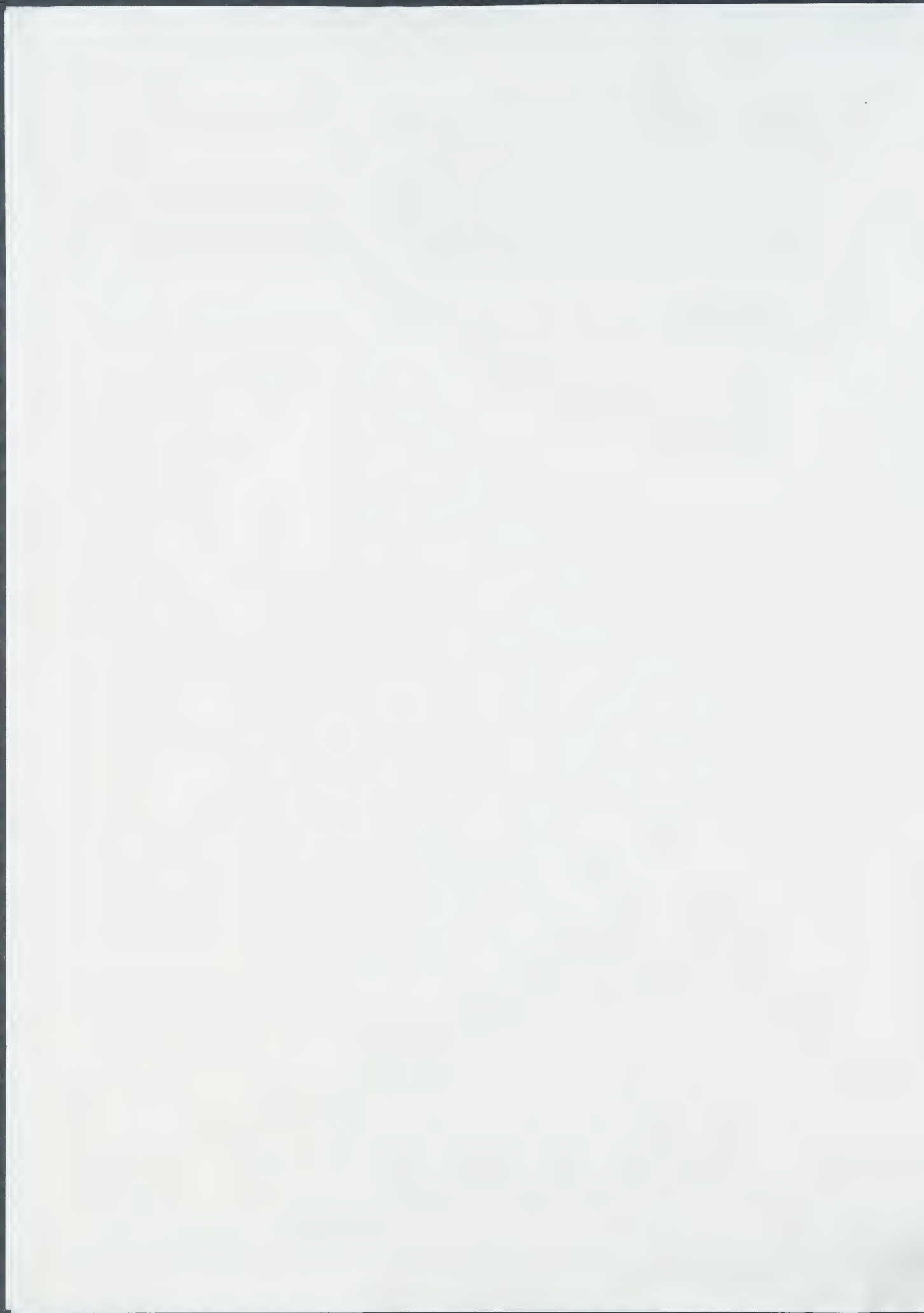
Zufall, dass Du Zells Buch erwähnst, da ich gerade gefragt worden bin, es zu rezensieren. Ärgere Dich nicht, ignoriere das negative Urteil über Lievens einfach.

Nach meiner Rückkehr aus Canada und Japan, wo ich an dem Rembrandt-Symposium mit einem Vortrag teilnehmen werde, kümmere ich mich um Bredius 112. Es ist ein interessantes Bild, das offenbar eine höchst interessante Provenienz hat, die allerdings sorgfältig überprüft werden muss. Der Aufsatz von R. Langton Douglas enthält einige Fehler. Ich werde den Informationen nachgehen und sie überprüfen. Dafür benötige ich allerdings die Bibliothek des Rijksmuseums in Amsterdam. Habe bitte noch etwas Geduld bis ich von meinen Reisen zurück bin.

Mit den besten Wünschen, auch für Isabel, und in der Hoffnung auf ein baldiges Wiedersehen,
grüsst sehr herzlich

Euer

A handwritten signature in cursive script, appearing to read 'Walter', with a horizontal line underneath it.



Re: Rembrandt exhibition in Milwaukee

Subject: Re: Rembrandt exhibition in Milwaukee
From: Stephanie Dickey <sdickey@iupui.edu>
Date: Mon, 12 Sep 2005 13:17:46 -0500
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr. Bader,

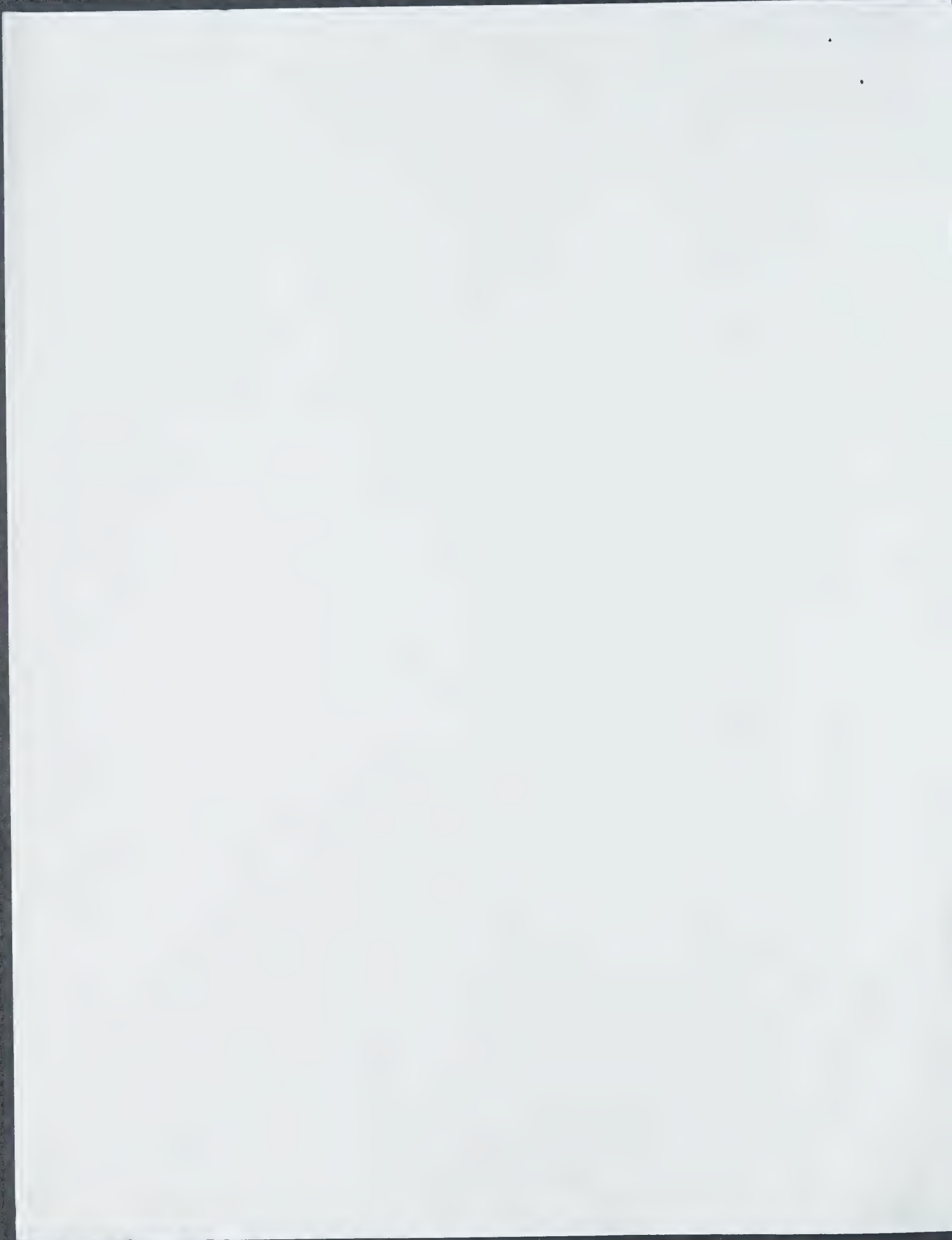
Thank you for your quick reply -- and for taking the time to see me when your schedule is already so full! I have made a reservation at the Astor Hotel and will be delighted to follow your plan as proposed. If I finish my perusal of the exhibition in time, I will try to come and hear your lecture at Marquette -- assuming it is open to the public? In any case, I will meet you at the gallery at 4:30 on Wednesday, 10/19. I am looking forward to it very much.

With best wishes,

Stephanie Dickey

Stephanie S. Dickey, PhD
Associate Professor of Art History
Herron School of Art and Design IUPUI
735 West New York Street, HR170
Indianapolis, IN 46202 USA
Tel. 317-278-9451
Fax 317-278-9436

This message scanned for viruses by CoreComm



Dear Dr. Dickey,

Thank you for your e-mail of last Saturday.

Of course Isabel and I would very much like to meet you and spend some time talking to you about Queen's and Wednesday, October 19th is the only day possible. Let me explain to you first of all what our plans are for that day.

On the day before Professor Jiri Damborsky, the Loschmidt Professor from the Masaryk University, is arriving in Milwaukee and will be staying with us until the 20th. We are old friends and he will be staying at our house.

Tuesday and Wednesday are Jewish holidays and we will be in synagogue in the morning.

On Wednesday afternoon the Marquette University Law School has invited me to give a talk to their law students, specifically about legal problems related to the buying and selling of paintings. That talk will be from 2:30-3:30 at Marquette, which is not very far from my gallery.

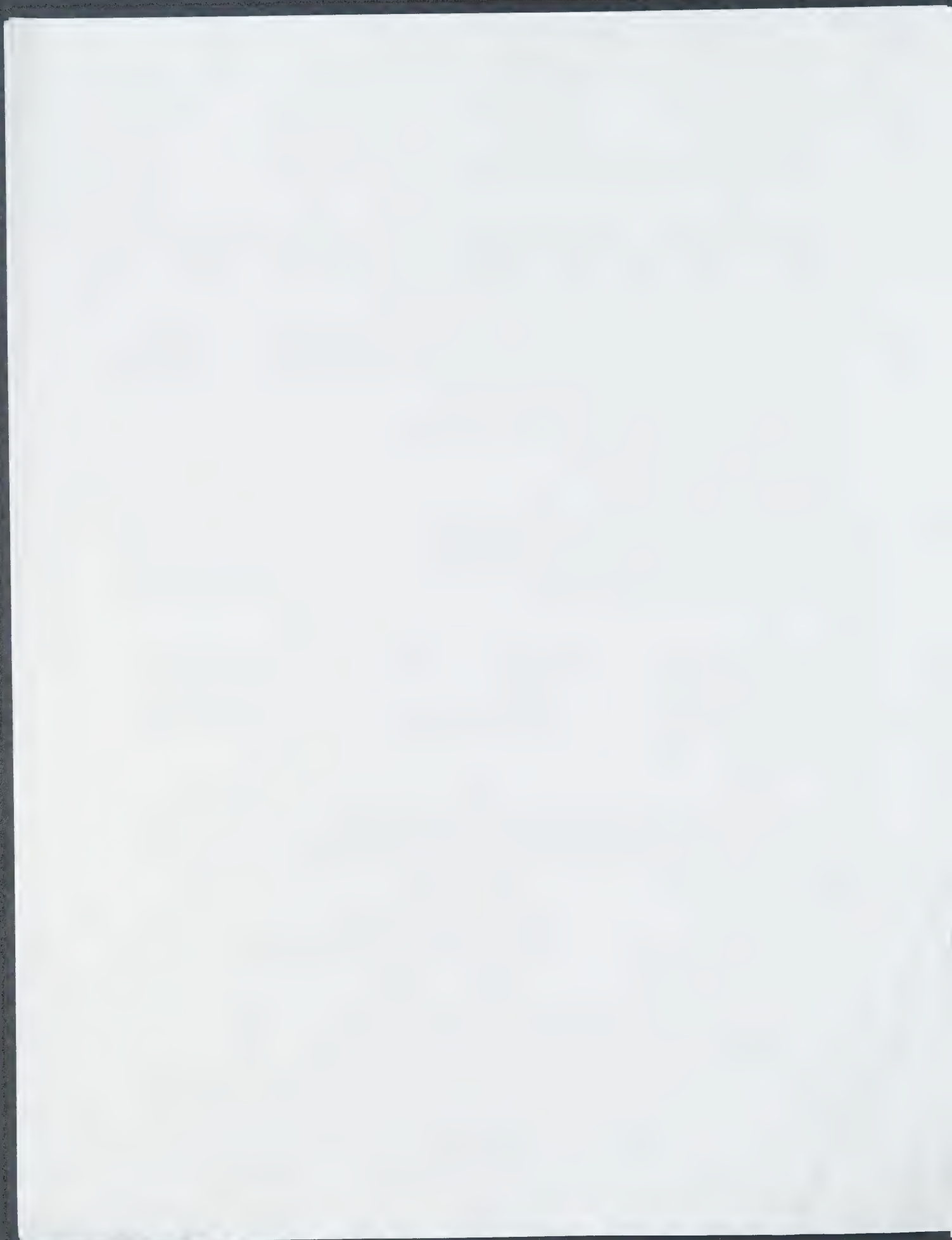
The gallery is at the Astor Hotel, 924 E. Juneau Avenue, which is just a few blocks from the Milwaukee Art Museum. You might like to arrange to stay at the Astor Hotel on Tuesday and Wednesday nights. If you mention that you will be visiting the Bader gallery and request the resident rate, they will give you special pricing if the hotel is not full.

We could meet at the gallery, Suite 622 in the Astor, say at 4:30 that Wednesday afternoon and then go home for drinks and supper nearby. Professor Damborsky will probably want to come to my talk at Marquette and will of course also be interested in meeting you.

If all that is all right for you, it will make for a busy and enjoyable day.

With best regards I am

Yours sincerely,
Alfred Bader



Stephanie Dickey wrote:

Dear Dr. Bader,

Thank you for your message! I heard recently from David and Franziska that they had given you my address. I would be delighted to meet with you when I come to Milwaukee for the exhibition. Given our respective schedules, it is not so easy to find a time to meet -- on the two weekends in October when you will be at home, I am already committed to attend a family wedding and a conference! I would rather not wait until January, and I am hoping that perhaps you would have some free time on Wednesday, October 19. My plan would be to fly to Milwaukee on Tuesday afternoon, Oct. 18, spend Wednesday Oct. 19 visiting the Milwaukee Art Museum and, if possible, your gallery, and depart Thursday morning for Atlanta, where I will be chairing a session at the Sixteenth Century Society conference.

Please let me know if this would be convenient for you. It will be a great pleasure to speak with you again -- it is such a long time since we last met at the symposium for the "Mystery of the Young Rembrandt" in Amsterdam. I am looking forward with great anticipation to taking up the position at Queen's next year, and there are many matters on which I would value your advice.

With very best wishes,

Stephanie Dickey

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Indianapolis, IN 46202 USA
Tel. 317-278-9451
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MINNEAPOLIS INSTITUTE OF ARTS

KRISTIN LENABURG

Curatorial Assistant

Department of Prints and Drawings

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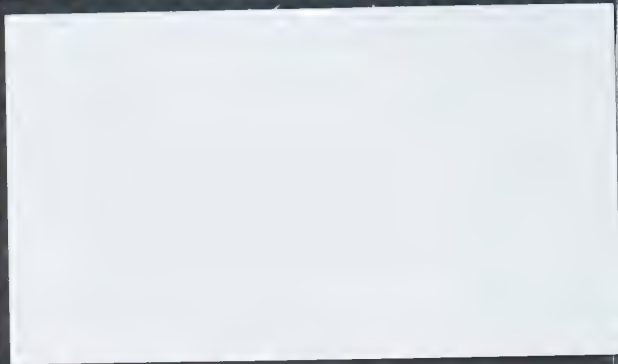
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The Minneapolis Institute of Arts
2400 Third Avenue South Minneapolis, Minnesota 55404

69.11.1

Giacinto Brandi

Italy, 1623-91

The Holy Ghost, 1680's

Pen, ink and wash

H. 19-1/16" x W. 9-3/4"

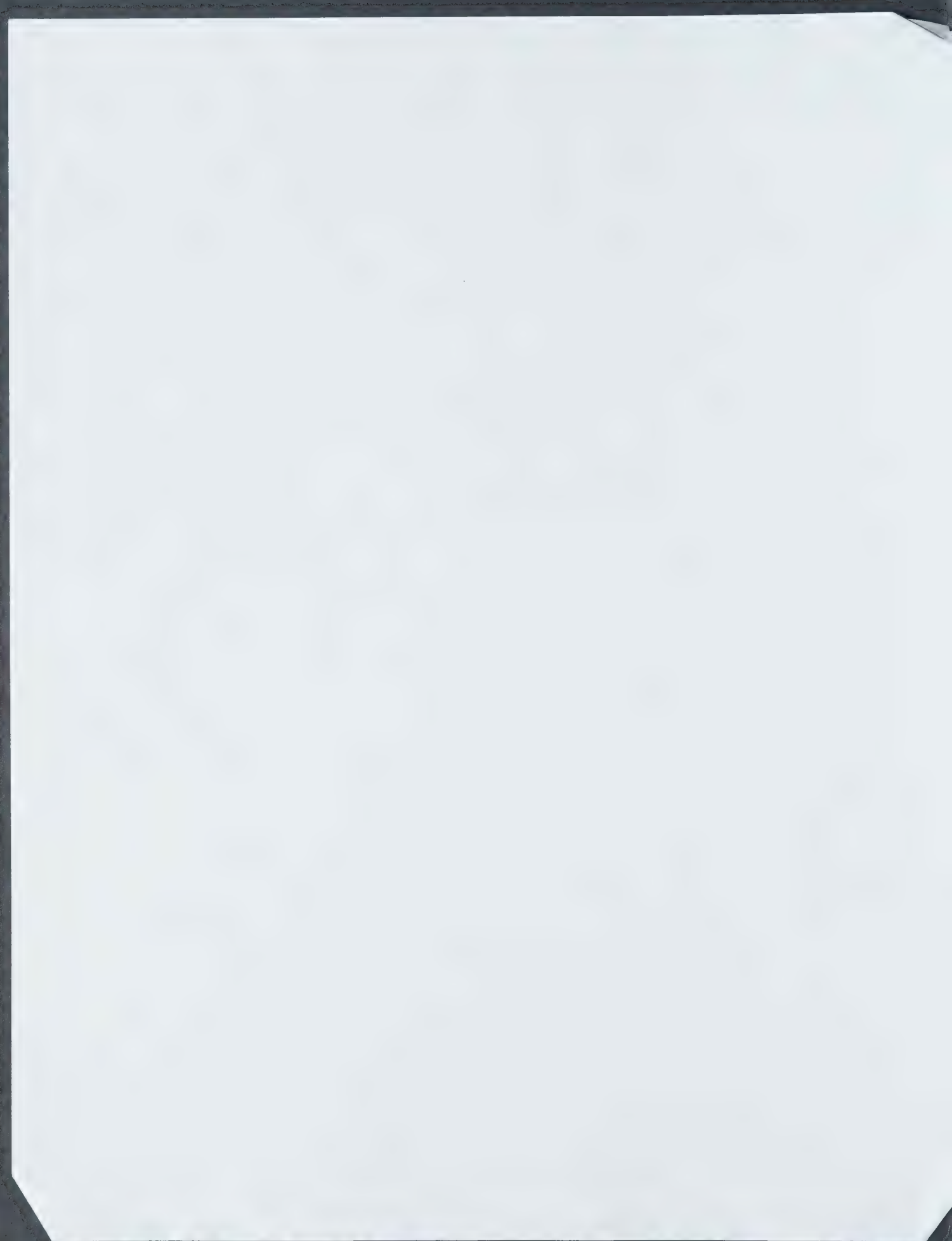
Gift of Dr. Alfred Bader

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69.11.1

Wednesday, August 30, 2006

Department: Prints and Drawings
Title: The Holy Ghost
Classification: Drawing
Artist: Giacinto Brandi, Italian, 1623 - 1691
Origin: Italy, Europe
Date Label: 1680s (?)
Period: 17th century
Origin: Italy, Europe
Medium: Pen, ink and wash on heavy laid paper
Dimensions: 19 1/16 x 9 3/4 in. (48.42 x 24.77 cm) (sheet)
Signed: [Giacinto Brandi] in brown ink, but not the same pen point used
as in the drawing
Inscription(s): Signature
Credit Line: Gift of Dr. Alfred Bader

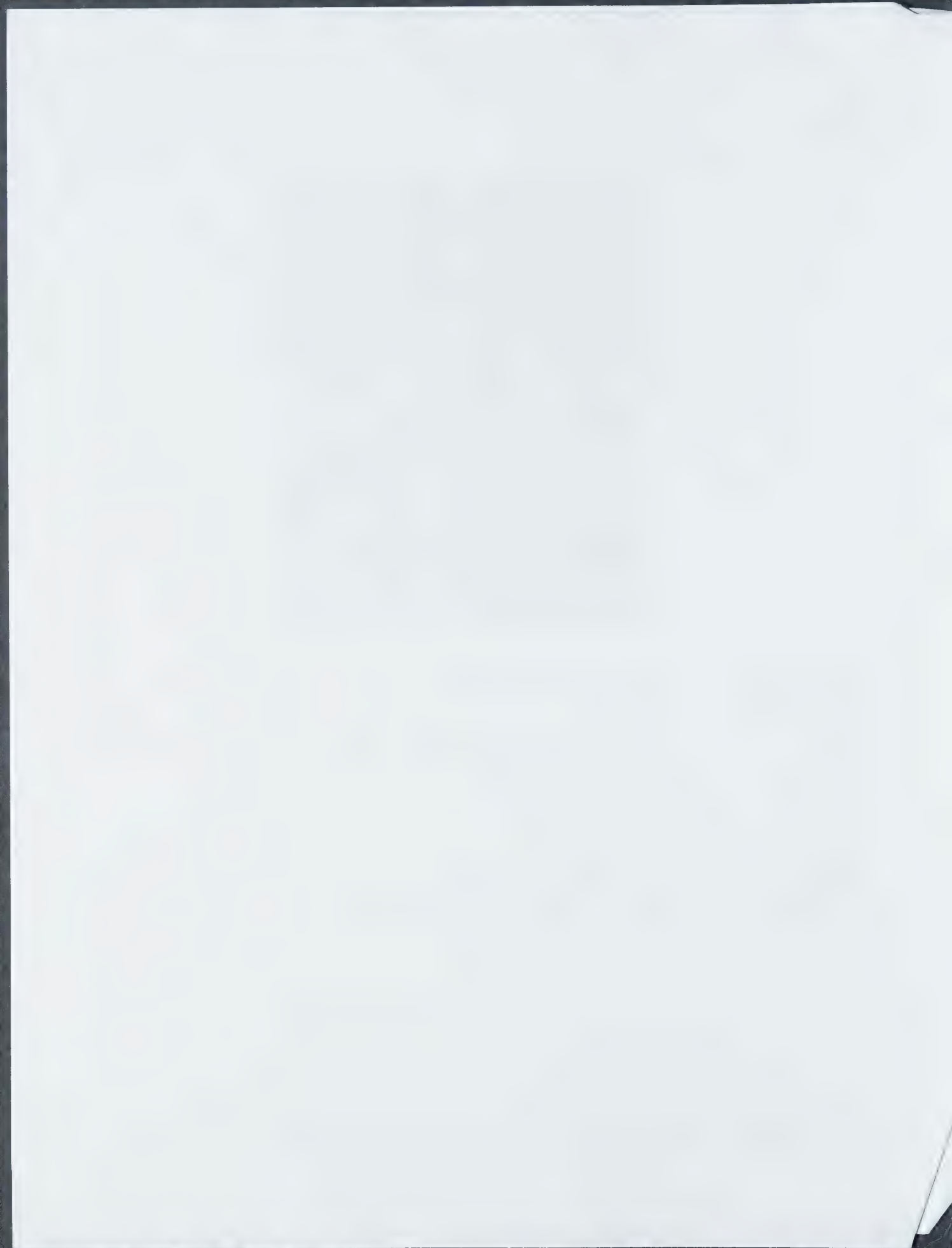


66.6

Wednesday, August 30, 2006



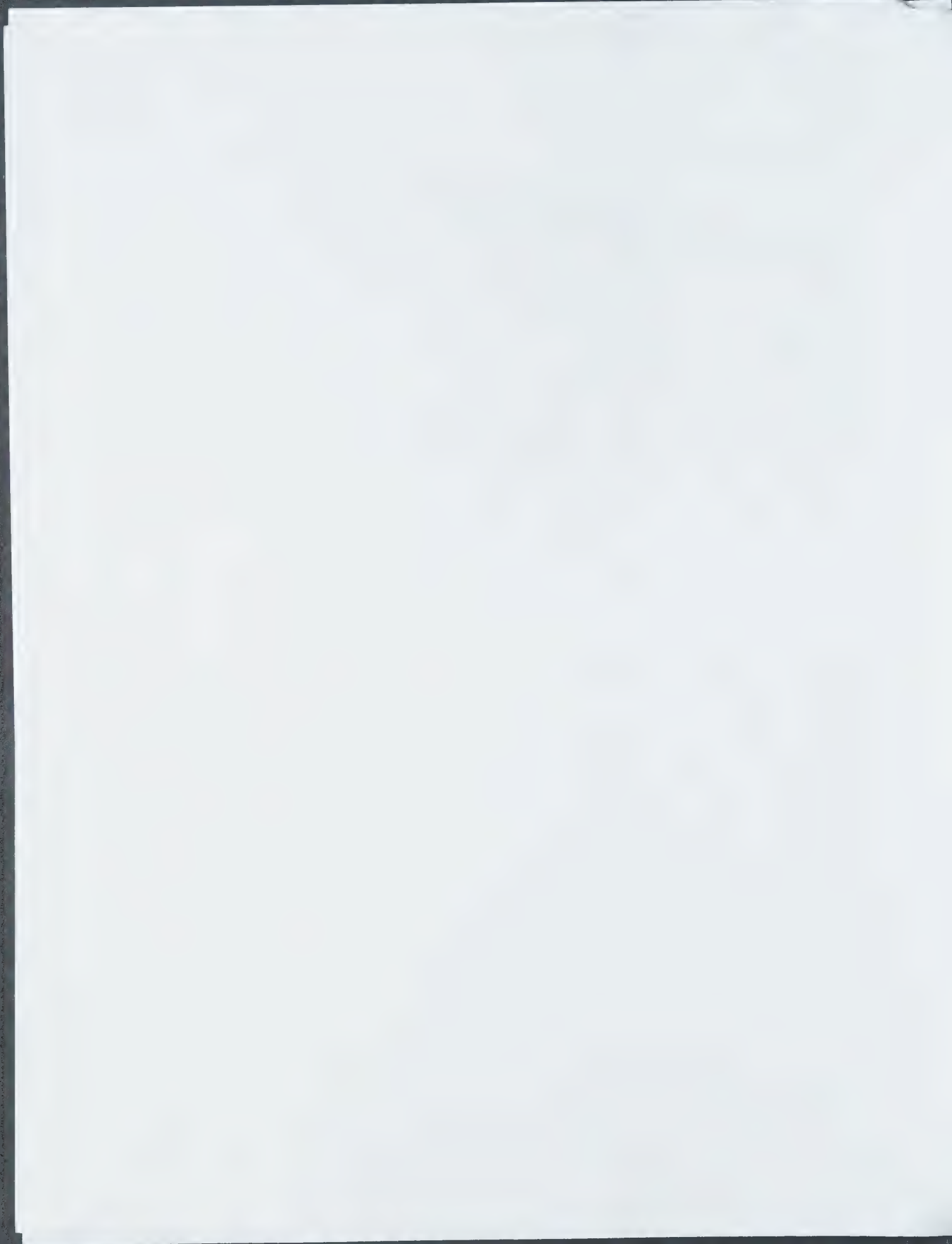
Department: Paintings and Modern Sculpture
Title: View in the Roman Forum
Classification: Painting
Artist: Viviano Codazzi, Italian (Rome), 1603 - 1670
Artist: Michelangelo Cerquozzi, Italian (Rome), 1602 - 1660
Label Text: See Text Entries below
Period: 17th century
Origin: Rome, Italy, Europe
Medium: Oil on canvas
Description: view in the Roman Forum
Dimensions: 50 1/4 x 41 3/8 in. (127.6 x 105.1 cm)
Credit Line: Gift of Dr. Alfred Bader



68.11

Wednesday, August 30, 2006

Department: Paintings and Modern Sculpture
Title: Portrait of a Carthusian Monk
Previous Primary Title: Portrait of a Capuchin Monk
Classification: Painting
Artist: Jean Restout II, French, 1692 - 1758
Origin: France, Europe
Label Text: See Text Entries below
Date Label: c. 1715
Period: 18th century
Origin: France, Europe
Medium: Oil on canvas
Dimensions: 39 x 28 in. (99.06 x 71.12 cm) (canvas)
Credit Line: Gift of Dr. Alfred Bader

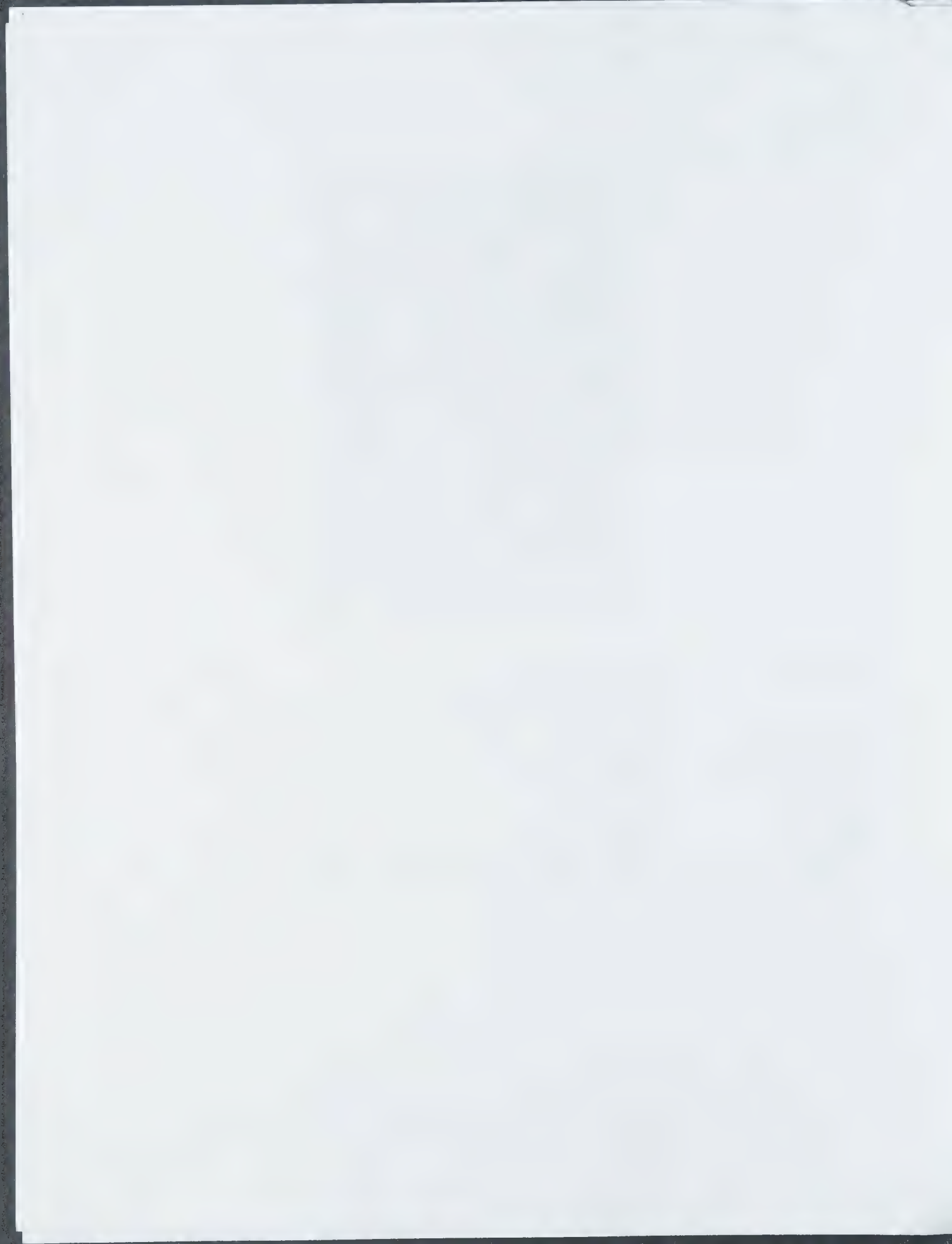


69.11.2a,b

Wednesday, August 30, 2006



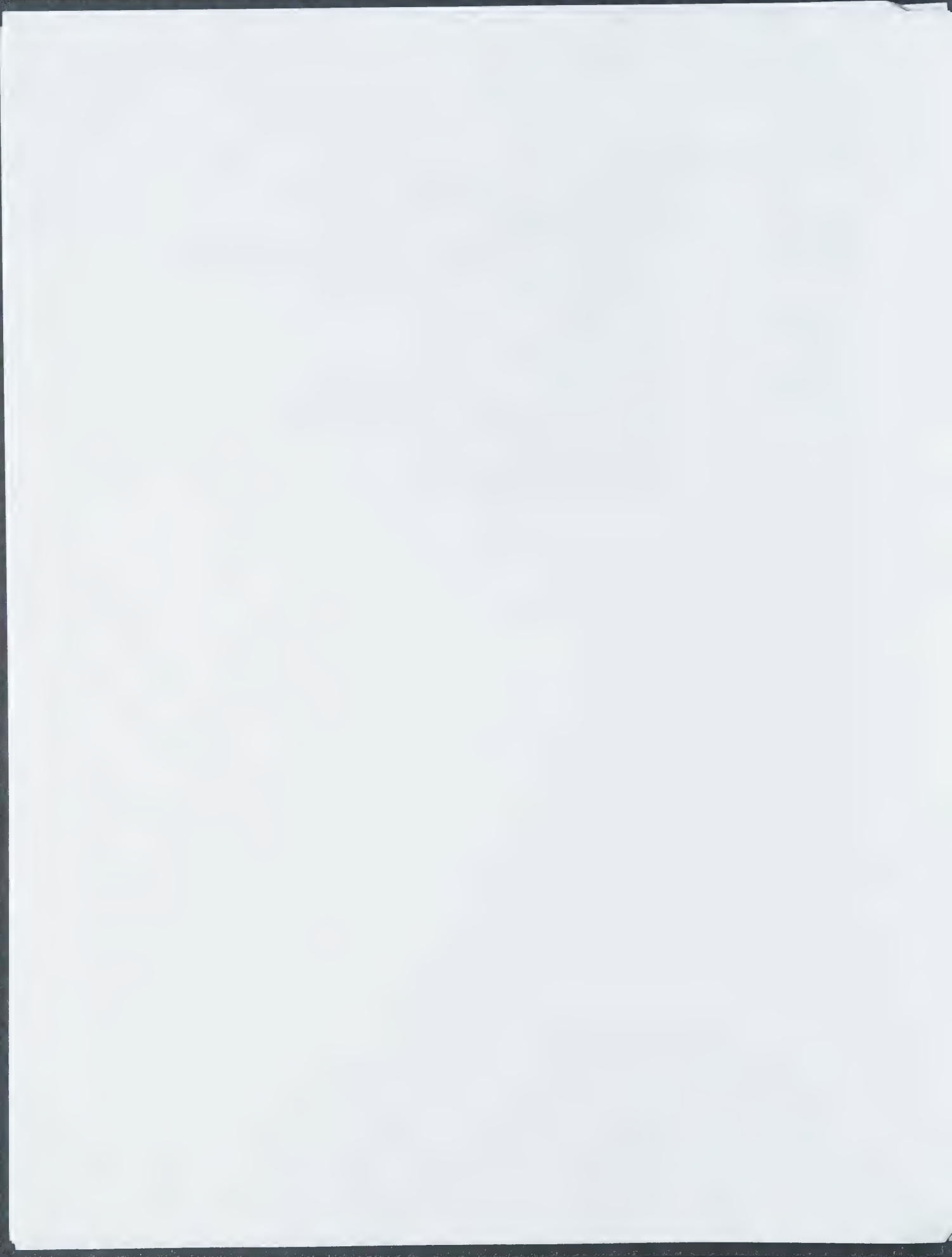
<i>Department:</i>	Prints and Drawings
<i>Title:</i>	Studies of Clerics and Soldiers Verso: Studies of Knight on Horseback and a Monk
<i>Classification:</i>	Drawing
<i>Artist:</i>	Wilhelm Busch, German, 1832 - 1908
<i>Artist Geography:</i>	Germany, Europe
<i>Period:</i>	19th century
<i>Origin:</i>	Germany, Europe
<i>Medium:</i>	Graphite
<i>Dimensions:</i>	8 15/16 x 6 5/8 in. (22.7 x 16.83 cm) (image)
<i>Credit Line:</i>	Gift of Dr. Alfred Bader



70.19.1

Wednesday, August 30, 2006

Department: Paintings and Modern Sculpture
Title: The Flight into Egypt
Classification: Painting
Artist: attributed to Ventura de Archangelo Salimbeni, Italian (Siena),
1557 - 1613
Artist Geography: Italy, Europe
Period: 16th century
Origin: Siena, Italy, Europe
Medium: Oil on canvas
Dimensions: 50 x 38 1/8 x 1 1/2 in. (127 x 96.84 x 3.81 cm) (canvas)
Mark(s): Markings on frame (likely from another painting)
[Tintoretto - 3960]
[OG47.151 MIA to Rothschilds]
customs stamp: [M Ja 266-2e]
Credit Line: Gift of Dr. Alfred Bader



70.19.2

Wednesday, August 30, 2006



Department: Paintings and Modern Sculpture
Title: The Blacksmith
Classification: Painting
Artist: Franz von Defregger, German, 1835 - 1921
Label Text: See Text Entries below
Period: 19th century
Origin: Germany, Europe
Medium: Oil on canvas
Dimensions: 36 1/2 x 30 7/8 in. (92.71 x 78.42 cm) (canvas)
45 1/2 x 40 x 3 1/2 in. (115.57 x 101.6 x 8.89 cm) (outer frame)
Signed: 4/97: examined, no signature found on recto
Credit Line: Gift of Dr. Alfred Bader, Aldrich Chemical Co., Milwaukee

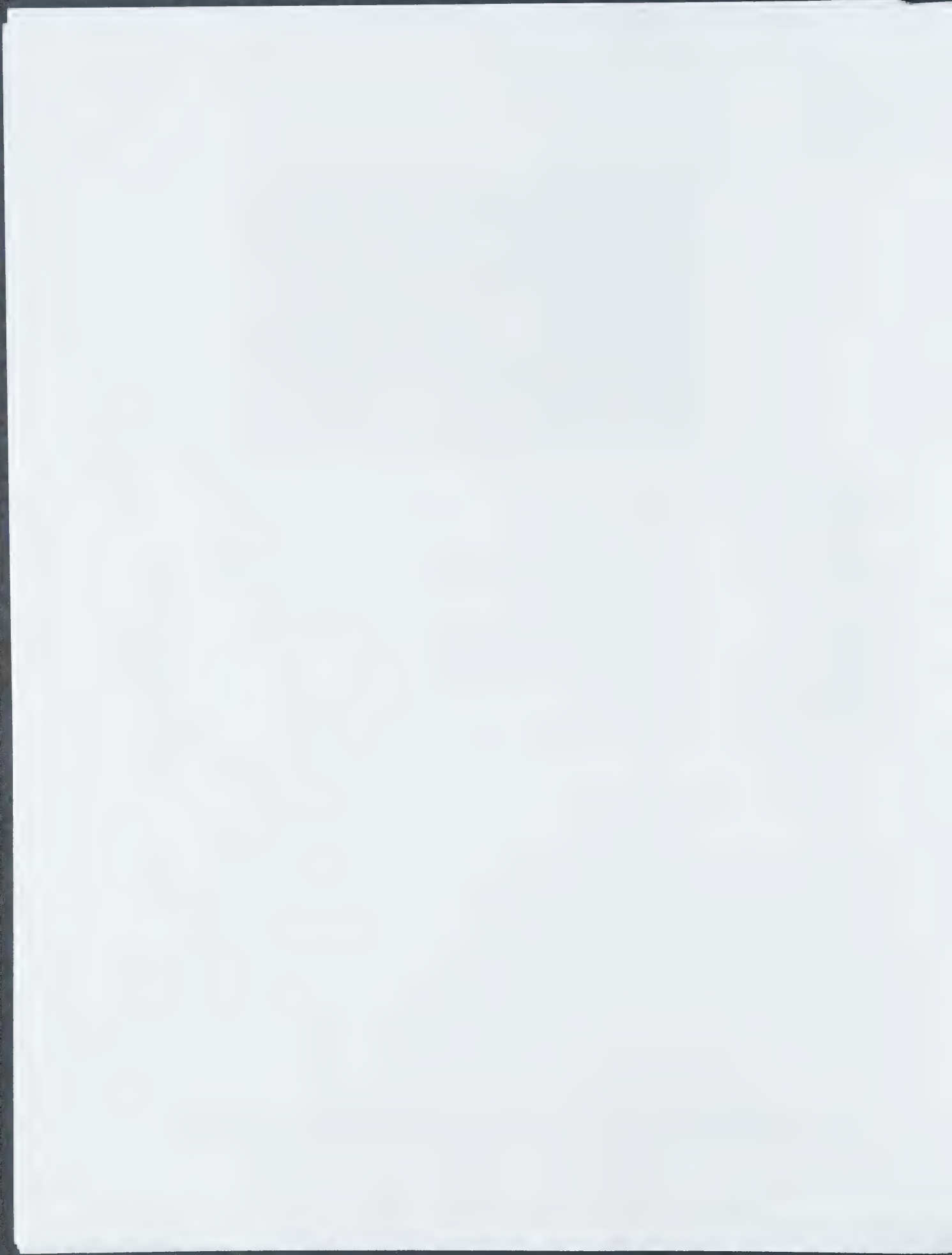


70.19.3

Wednesday, August 30, 2006



<i>Department:</i>	Prints and Drawings
<i>Title:</i>	Cattle in a Landscape
<i>Classification:</i>	Drawing
<i>Artist:</i>	attributed to Barnard Hendrik Thier, Dutch, 1751 - 1814
<i>Period:</i>	18th century
<i>Origin:</i>	Netherlands, Europe
<i>Medium:</i>	Graphite on laid white paper
<i>Dimensions:</i>	9 5/8 x 15 in. (24.45 x 38.1 cm)
<i>Mark(s):</i>	Watermark <J. Hoonig & Zoonen>
<i>Inscription(s):</i>	Mark
<i>Credit Line:</i>	Gift of Dr. Alfred Bader

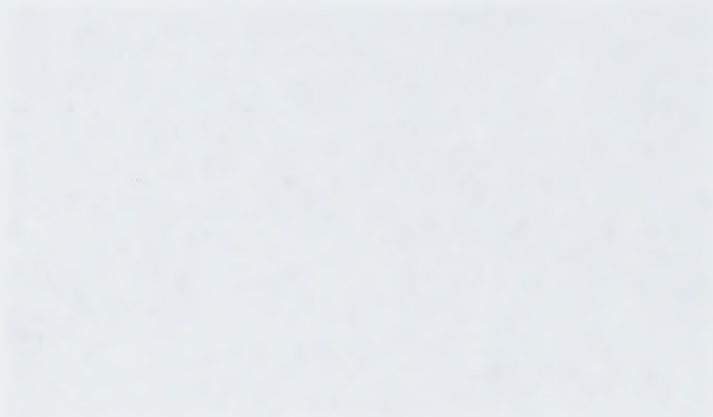


70.19.4

Wednesday, August 30, 2006



Department: Prints and Drawings
Title: Marc Anthony's Funeral Oration for Julius Cesar
Classification: Drawing
Artist: attributed to Gustave Doré, French, 1832 - 1883
Artist Geography: France, Europe
Period: 19th century
Origin: France, Europe
Medium: Pen, brown and black ink heightened with body color
Dimensions: 8 3/8 x 13 11/16 in. (21.27 x 34.77 cm) (image)
Credit Line: Gift of Dr. Alfred Bader



<p>1. The first part of the document is a list of items.</p> <p>2. The second part is a list of items.</p> <p>3. The third part is a list of items.</p> <p>4. The fourth part is a list of items.</p> <p>5. The fifth part is a list of items.</p> <p>6. The sixth part is a list of items.</p> <p>7. The seventh part is a list of items.</p> <p>8. The eighth part is a list of items.</p> <p>9. The ninth part is a list of items.</p> <p>10. The tenth part is a list of items.</p>	<p>11. The eleventh part is a list of items.</p> <p>12. The twelfth part is a list of items.</p> <p>13. The thirteenth part is a list of items.</p> <p>14. The fourteenth part is a list of items.</p> <p>15. The fifteenth part is a list of items.</p> <p>16. The sixteenth part is a list of items.</p> <p>17. The seventeenth part is a list of items.</p> <p>18. The eighteenth part is a list of items.</p> <p>19. The nineteenth part is a list of items.</p> <p>20. The twentieth part is a list of items.</p>
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