

Alfred Rader

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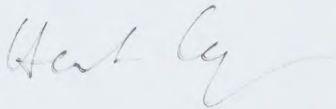


Dr David de Witt
Bader Curator of European Art
Queens University
Kingston Ontario
Canada K7 L 3 N6

Es war nicht meine Schuld , das es so lange gedauert hat.

Mit freundlichen Grüssen

Horst Kolberg

A handwritten signature in cursive script, appearing to read "Horst Kolberg", with a long, sweeping flourish extending to the right.

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Dr. David de Witt
Bader Curator of European Art
Queens University
Kingston Ontario
Canada K 7 L 3 N 6

9 . Januar 2005

DE 180723401

Rechnungsnummer 91005

Rechnung .Fotoaktion im museum kunst palast / Frau Bürger.

2 Kleinbilddias / Pieter Lastman / Meister I . S . a. 35 ,-- Euro. 70 ,-- Euro.

16 % MwsT. 11,20 Euro.

81,20 Euro.

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Nach Zahlungseingang werden die Dias Ihnen zugesand.

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Fotomeister
Horst Kolberg
Weberstraße 112
41464 Neuss
Tel. 021 31 / 487 47
Fax 021 31 / 487 47
Stadtparkasse
Düsseldorf

Kto. Nr.: 70 003 934 · BLZ 300 501 10

Der Phantasie des Auges nachgebend und Latentes durch Licht sichtbar werden lassen!

1911
1912
1913
1914

1915

1916

1917

1918

1919

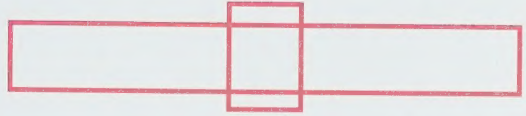
1920

1921

1922

1923

1924



Stiftung museum kunst palast Ehrenhof 4-5 40479 Düsseldorf

Düsseldorf, 4. Januar 2005

REPRODUKTIONSGENEHMIGUNG

Das Kunstmuseum Düsseldorf, heute „Stiftung museum kunst palast“, erteilt die Erlaubnis, folgende Werke

Meister I.S.: Bildnis eines nach links sitzenden orientalischen Gelehrten, Öl auf Eichenholz, 55 x 41 cm, Schenkung M. J. Binder, Inv.-Nr. M 166

Pieter Lastman: Jonas und der Walfisch, Öl auf Eichenholz, 36 x 52,1 cm, Schenkung M. J. Binder, Inv.-Nr. M 193

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Wir verzichten auf eine Gebühr, bitten dafür um die unaufgeforderte Zusendung von zwei Belegexemplaren für die Gemäldesammlung und für die Bibliothek, die Rücksendung Ihrer unterzeichneten Einverständniserklärung und zu gegebener Zeit um die Rückgabe der Reproduktionsvorlage, d.h. die schwarz/weiß Fotos.

Ich erkläre mich mit den obigen Bedingungen einverstanden.

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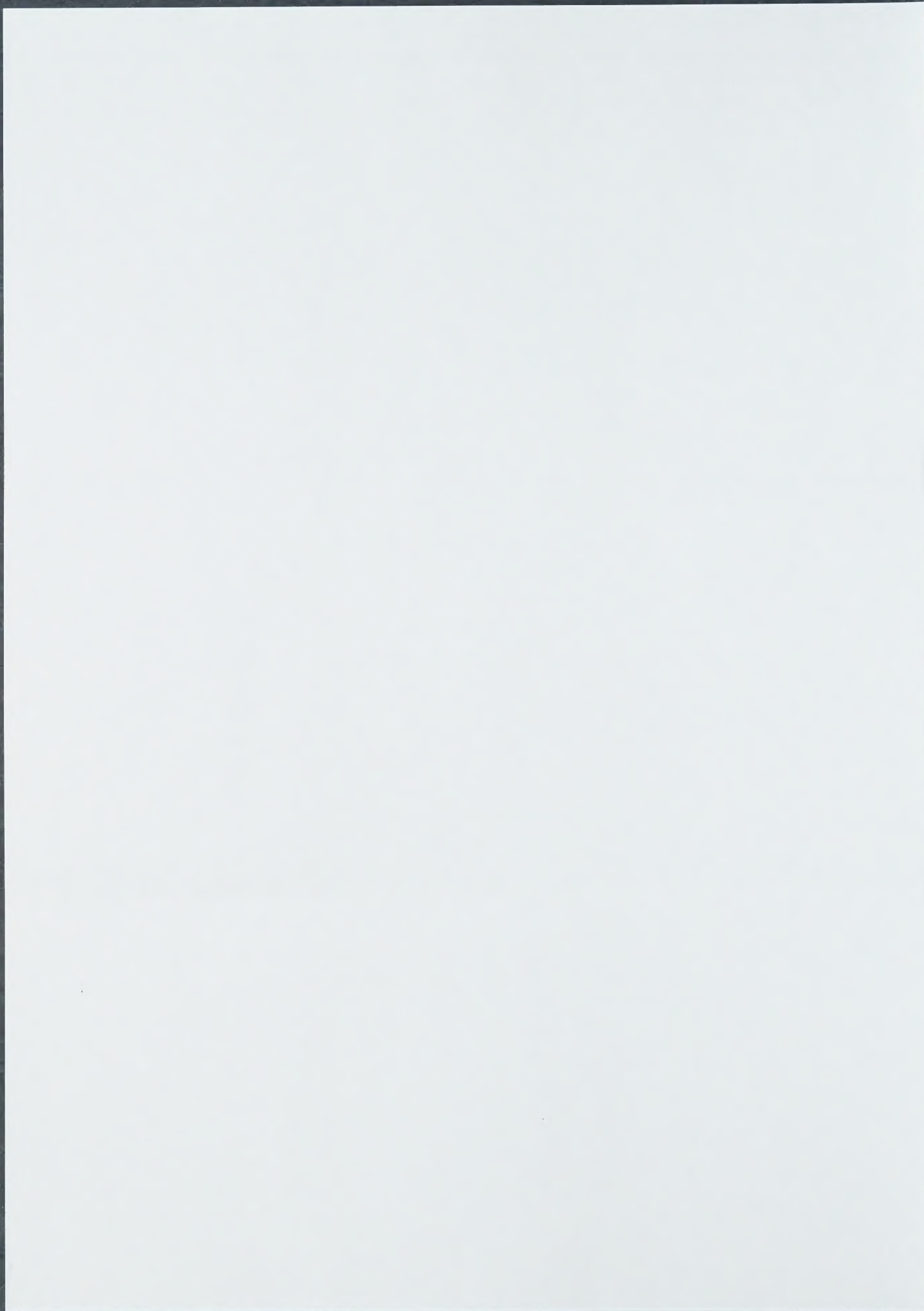
.....

(Unterschrift)

Stiftung museum kunst palast
Ehrenhof 4-5, 40479 Düsseldorf
info@museum-kunst-palast.de
www.museum-kunst-palast.de

Dr. Bettina Baumgärtel
Telefon +49(0)2 11-89-924-72 / -79
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Konto 10 128 650





Stiftung museum kunst palast Ehrenhof 4-5 40479 Düsseldorf

Dr. David de Witt
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Düsseldorf, 07.01.2005

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Kathrin Bürger
Telefon +49(0)2 11-89-924-79
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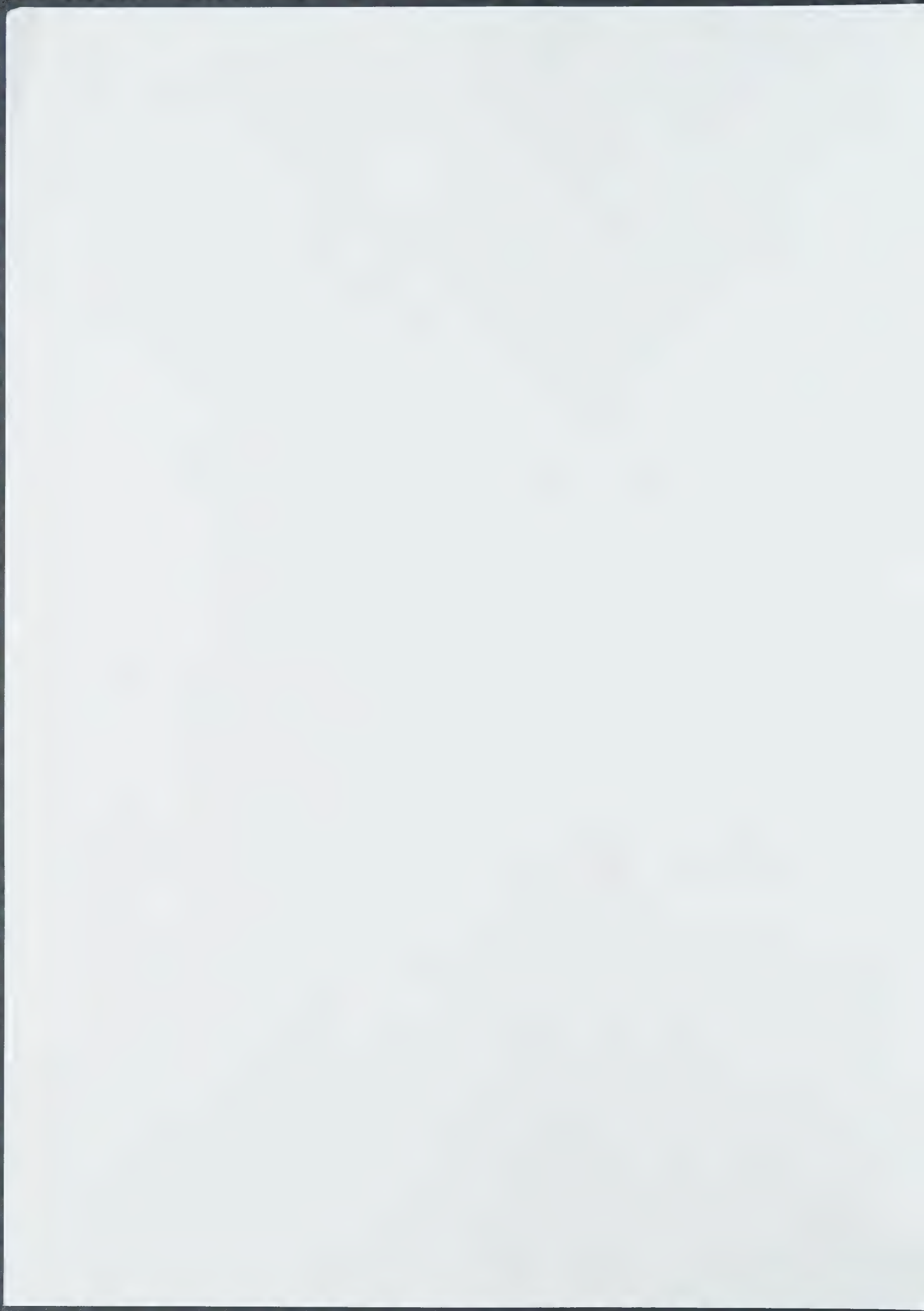
Sehr geehrter Herr Dr. De Witt,

anbei sende ich Ihnen die Reproduktionsgenehmigung, die Sie bitte ausgefüllt und unterzeichnet an uns zurück senden mögen.

Ich habe Ihren Auftrag an unseren Fotografen weitergeleitet – er wird Ihnen die Rechnung und die Kleinbilddias so schnell als möglich zusenden.

Mit freundlichen Grüßen

Kathrin Bürger
Assistenz Gemäldeabteilung



Kunstwerknummer 48204 Afbeeldingsnummer 0000083168 Huidige toeschrijving
toegeschreven aan Monogrammist I.S. Verworpen toeschrijving Salomon de Bray
cf. cat. 2002

Verworpen toeschrijving Pieter Fransz. de Grebber
cf.cat. 2002

Datering (1633 – 1658)
werkzame periode

Titel Portret van een man als oosterling: Salomo studierend over de tempelbouw (?)

Onderwerpstrefwoorden portrait, historie, oosterling, koning, boek, bouwkunst,
tulband, en profil Object schilderij Drager enz. paneel Vorm/maten liggende
rechthoek, 55 x 41 cm Collectie particuliere collectie Collectie Gemaldesammlung -
Stg. Museum Kunst Palast - Stg. M.J. Binder, Düsseldorf, inv.nr. 166 Legaat, schenking
e.d. Dr. M.J. Binder (1877-1947), geschonken door Margaretha Henriette Breuer (1905-
1994)

Van/tot

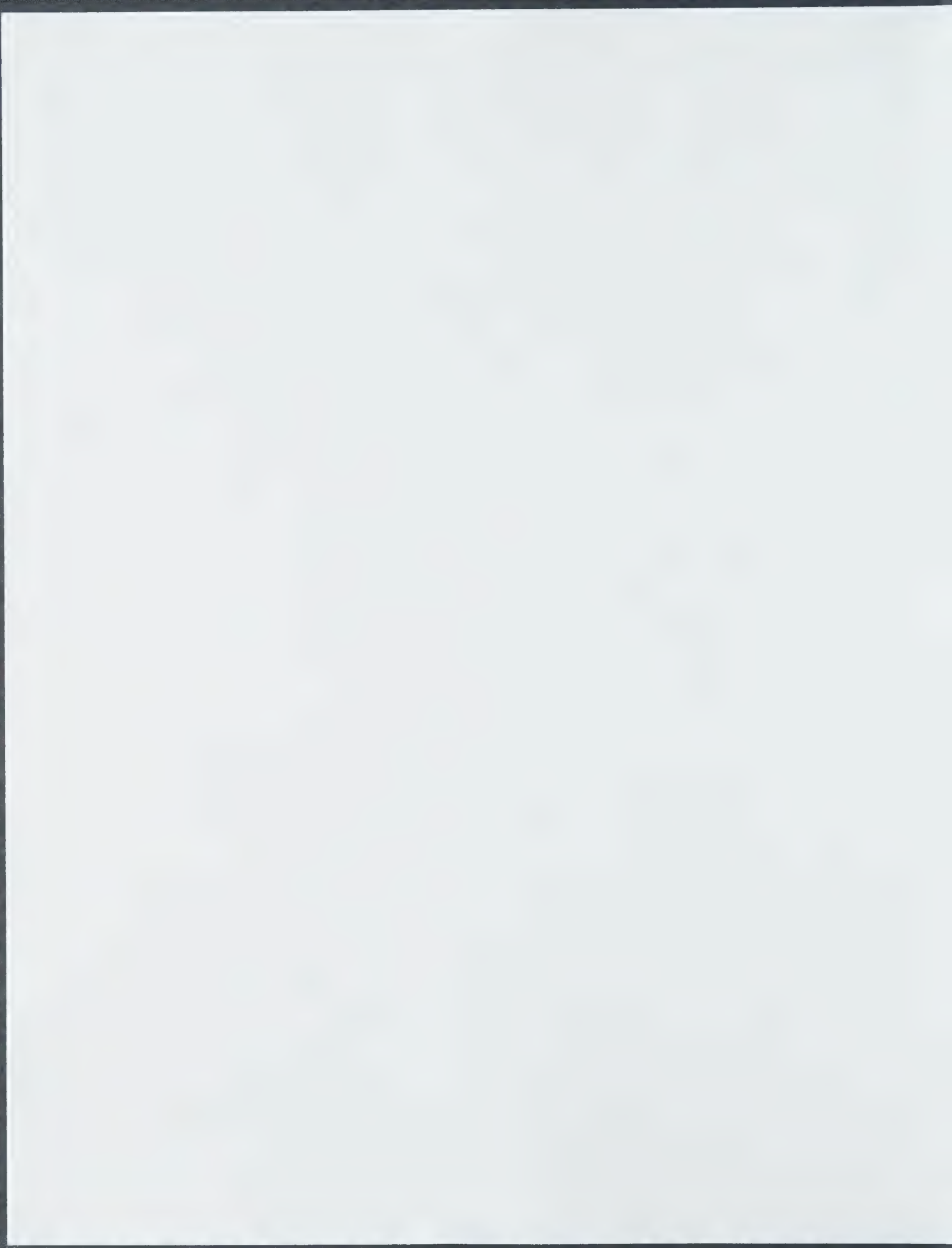
1947 –

Bijzondere status

Literatuur cat. Sammlung Binder, Vermächtnisse Jernberg, Lindgens, Fedler,
Düsseldorf 1949, p. 6 (S. de Bray)

J. Becker, M. Sitt, Die niederländischen Gemälde der Sammlung Moritz Julius Binder im
museum kunst palast Düsseldorf, Hamburg 2002, p. 20 (Art S. de Bray)

Standplaats ONS/Groep 606 - Portretten 1 (afb.nr.: 0000083168)



Agnes Etherington ART CENTRE



14 December 2004

Dr. Bettina Baumgärtel, Direktorin
Gemäldesammlung
Museum Kunst Palast
Ehrenhof 4-5
40479 Düsseldorf
Deutschland

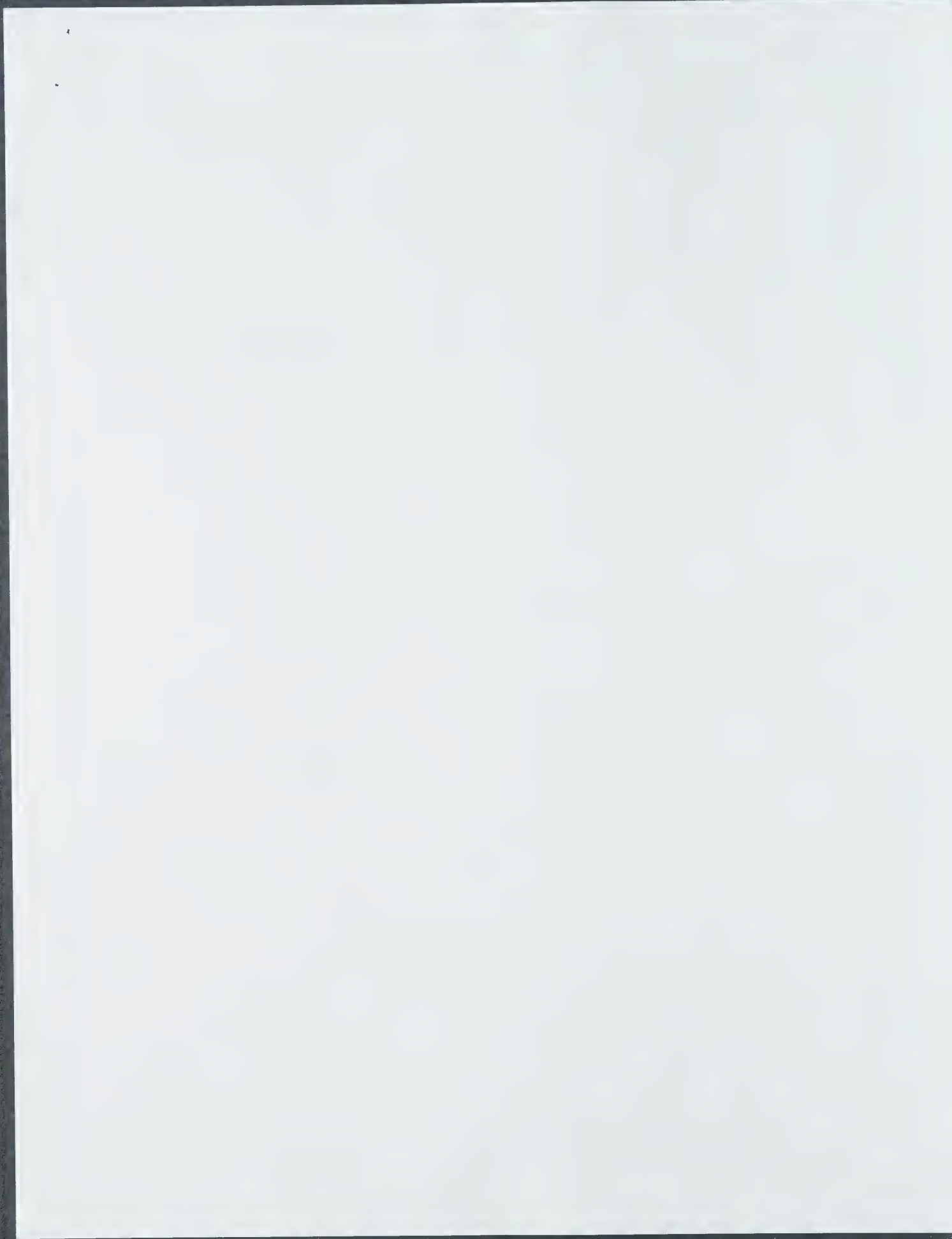
COPY

Sehr geehrte Frau Dr. Bettina Baumgaertel,

Es gibt in Ihrer Sammlung (Museum Kunst Palast) ein Gemälde (Holz, 55 x 41 cm, Inv. Nr. 166, als Art De Bray, Haarlem), das auch an dem Meister I.S. zugeschrieben ist. Auf der Website des Rijksbureau voor Kunsthistorische Documentatie (R.K.D.) wird vorgeschlagen, dass es möglicherweise *Salomon mit dem Tempelentwurf* vorstellt. Wir haben in unserer Sammlung viele Gemälde mit alttestamentlichen Themen, und wir forschen über seltenen Themen aus diesem Teil der Bibel. Ich würde gern eine Abbildung Ihres Gemäldes haben, um das Thema besser zu studieren. Gleich selten ist das Thema *Jonah und der Walfisch*, abgebildet bei Ihnen in einem Gemälde Pieter Lastmans (Inv. Nr. 193). Wäre es möglich, Dias (35mm) von beiden Bildern bei Ihnen zu bestellen? Für Ihre Hilfe in dieser Frage wäre ich Ihnen sehr dankbar.

Mit freundlichen Grüessen,

Dr. David de Witt,
Bader Curator of European Art
e. 3dad5@post.queensu.ca





**ART DE BRAY; HAARLEM,
ZWEITES VIERTEL DES 17. JAHRHUNDERTS**

Porträt eines Mannes als orientalischer Gelehrter

Holz 55 x 41 cm

Auf der Rückseite ein alter Zettel:

„XVI Cosmus von Medici“

Inv. Nr. 166

Halbfigur eines Mannes im Profil nach rechts an Tisch mit einem Turban mit Krone und zwei Büchern, eines davon mit Architekturabbildungen. Die rechte Hand mit nach oben ausgestreckten Zeigefinger hält vor der Brust einen buntfarbigen Schal. Der Rückennumriß ist durch (eigenhändige) Übermalung verkleinert. Die alte Zuschreibung an Salomon de Bray (1597–1664) ist schon von Moltke als falsch abgelehnt worden, er nennt als Maler dessen Haarlemer Kollegen Pieter de Grebber (1600-1652/53). Vergleichbar sind auch Werke, die dem Monogrammisten I. S. zugeschrieben werden, etwa der *Junge Gelehrte* (1633, Alte Pinakothek, München).

Lit.: Kat. Berlin 1925, Nr. 50; Joachim Wolfgang von Moltke, „Salomon de Bray“, *Marburger Jahrbuch für Kunstwissenschaft* 11/12 (1938/39), 390, NR. F. 7; Kat. 1949, Abb. 13; vgl. Sumowski IV, 2548-60.



QUIRINGH GERRITZ. VAN BREKELENKAM

(NACH 1620 – CIRCA 1669)

Eingeschlafene Hausfrau

Holz 43 x 33 cm

Rechts unten signiert und datiert „Q.v.[Verschlungen]“

Brekelenkam / 1662“

Verkauf der Slg. Schamps d'Aveschoot, Gent 14. Sept 1840 (Lugt 15918), 93, Nr. 214 (hs. Anm. im Exemplar Rijksprentenkabinet, Amsterdam: „1000 [ft] Mme Duray“); Slg. Aldenham; Versteigerung Lord Aldenham u.a., Sotheby's London, 24. Februar 1937, Nr. 99 (mit Abb.); 1939/40. Sammlung Paul de Keyser, Rotterdam. Inv. Nr. 146

Die auf ihrem Stuhl inmitten von Attributen häuslicher Tätigkeit eingeschlafene Frau hat zahlreiche Entsprechungen im Werk des Leidener Malers. Die einfache Direktheit der Darstellung scheint tiefergehende Deutungen, etwa als Accedia (Wüßigang) auszuschließen.

Lit.: Charles Blanc, *Histoire des peintres de toutes les écoles: école hollandaise II*, Paris 1861, Appendix S. 21; *Burlington magazine* 70, Nr. 407 (Februar 1937), VIII; *Catalogus tentoonstellingen van schilderijen, beeldhouwwerk en tekeningen uit particuliere verzamelingen in Nederland*, Rotterdam (Kat. Museum Boymans) 23.12.1939 – 29.1.1940, Nr. 5 und Abb. XX; Kat. 1962, 16, Abb. 23; Angelika Lasius, *Quiringh van Brekelenkam, Doornspijk 1992* (Ars picturae 3) 115, Cat. A 124 (die als Käufer noch Etienne Delannoy, Amsterdam 1941, nennt).

ART GILLIS VAN CONINXLOO III (1544-1607)

Landschaft mit Schüsschen

Holz 39 x 30 cm in Doppel(Tresor-)rahmen

Rückseitig ins Holz eingeschlagen die Nummer „65“ und ein unlesbares Wappen mit Helmzier aus schwarzem Siegelack.

Inv.Nr. M 1995-14

Landschaft mit Durchblick auf ein Schüsschen. Die Komposition ist typisch für die – auch in Strichreproduktionen bekanntesten – Werke Gillis van Coninxloos. Früher Jan Brueghel dem Älteren zugeschrieben.

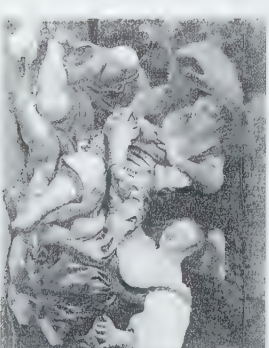
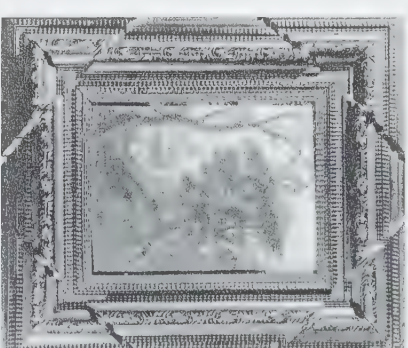
CHRISTIAEN VAN COUWENBERGH (1604-1667)

Der verlorene Sohn

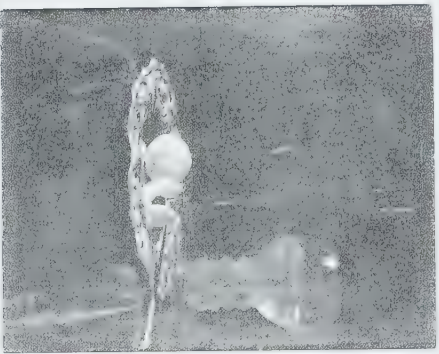
Leinwand 113 x 137 cm

Inv. Nr. M 1995-8

Diese Darstellung eines Verlorenen Sohnes unter den Dirnen aktualisiert ohne moralischen Nachdruck das biblische Gleichnis (nach Lukas 15,13). Thema und Stil sind typisch für den Deifter Caravaggisten Christiaan van







ART WILLEM KALF

Stilleben

Leinwand 68 x 54 cm

Inv. Nr. M 1995-11

Das hochformatige Stilleben zeigt auf einer Tischecke wenige kostbare Gegenstände: ein „flutglas“, einen Römer und einen getriebenen Silberteller mit zugehörigem Messer, auf dem eine halb geschälte Zitrone liegt, die der zurückhaltend dunklen Komposition einen starken Farbakzent gibt. Das alles ist charakteristisch für den Stil Willem Kalfs (1619–1693) um die Mitte der sechziger Jahre, der eine solche Schale öfter gemalt hat (etwa in *Stilleben in Rotterdam, Cleveland und Indianapolis*). Doch ist die Hand eines Nachfolgers, etwa Simon Lutichuys (1670–1661) nicht auszuschließen.

Lit.: nicht bei Lucius Grisebach, *Willem Kalf 1619–1693*, Berlin 1974, vgl. etwa Nr. 127; vgl. Sam Segal, *A prosperous past: the sumptuous still life in the Netherlands*, revised ed., Den Haag 1989, 180–96 „The sparkling light of Willem Kalf“; *Gemalte Gläser* 1995, 23 und Abb. 17.

SIMON KICK (1603–1652)

Soldaten verteilen ihre Beute

Holz (restauriert 1997) 69 x 92 cm

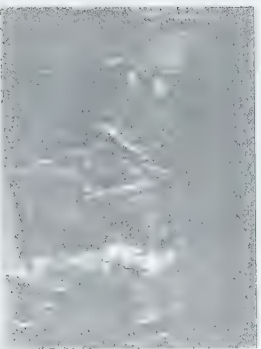
Links auf dem Koffer signiert und datiert „Kick 1637“.

Auf der Rückseite ein alter Zettel „no. 6 Een van / ...“

Inv. Nr. 171

In einer Scheune zeigen Soldaten einer Gruppe Offizierern ihre kostbare Beute. In Thema, Stil und Kolorit ist diese „Kortegaard“ (aus franz.: Corps de garde) typisch für das Oeuvre des Amsterdamer Malers in den dreißiger Jahren, dessen Werk unter dem Einfluß von Pieter Codde und Willem Duyster steht, der sein Schwager und Hausgenosse war. Ein ganz identisches Bild befand sich 1952 im Kunsthandel.

Lit.: Kat. 1949, Abb. 20; Michiel C. C. Kersten, „Interieurstukken met soldaten tussen circa 1625 en 1660: een verkenning“, in: *Beelden van een strijd: oorlog en kunst vóór*



de *Vede van Munster 1621–1648*, Zwolle etc. (Kat. Prinsenhof, Delft) 1998, 183–217, 192, Abb. 240 und S. 193, Abb. 241 die Abb. des anderen Bildes (Holz, 74 x 92) aus der Versteigerung A. Schloss, Paris (Charpentier), 5. Dezember 1952, Nr. 30.

PIETER LASTMAN (1583–1633)

Jonas und der Walfisch

Holz 34 x 50 cm

Unten rechts signiert und datiert „Pl 1621“. 1878 „der Berliner Gallerie ... aus Privatbesitz in Berlin zum Kauf angeboten“ (Bode 1883, 342); Versteigerung Otto Pein, Köln (Heberle/Lempertz) 29.10.1888 (Lugt 47654), Nr. 46 (laut hs. Anmerkung in Kat. RKD für den „beachtlichen Preis“ von 3820 Mark an Betzke, Sankt Petersburg, „bloss von kunsthistorischem Interesse, in Bodes Studien erwähnt“); Versteigerung Rümerskirch u.a. München (Hugo Helbing) 23.3.1903 (Lugt 60971), Nr. 42. Inv. Nr. 193

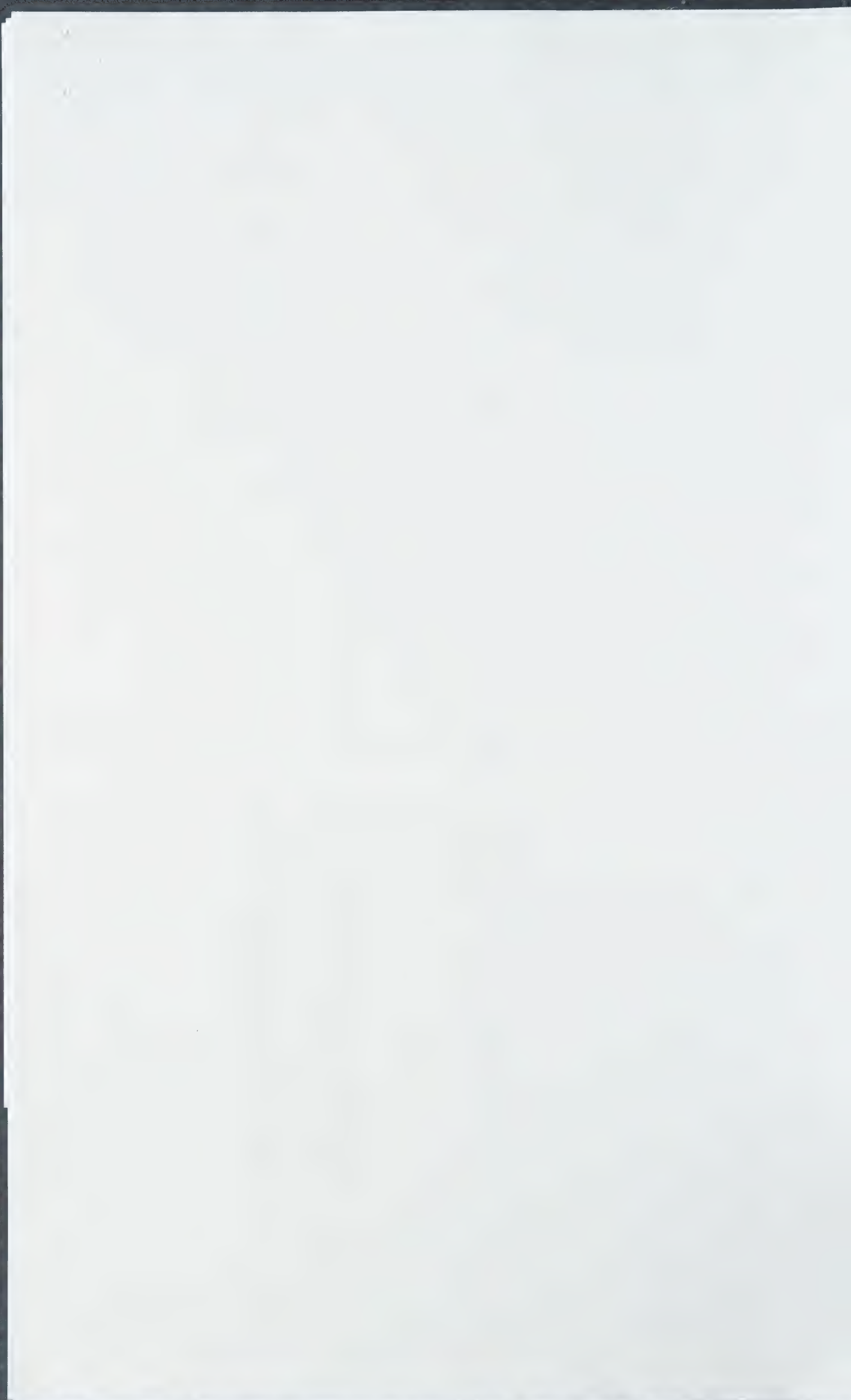
Die Befreiung des Propheten Jonas, der von Fischen ins Meer geworfen und von einem Walfisch verschlungen war (Jonas 1–2), ist gedankt dekorativ dargestellt. Möglicherweise hat die Tafel als Ladenschild für das Haus des Kaufmanns Isaak Boddens in der Amsterdamer Warmoesstraat gedient, das erst „De Toren“ und seit circa 1620 „Jonas“ heißt. Der Rembrandt-Lehrer Lastman könnte auf einen ähnlich phantasievoll dargestellten Wal von Philip Galleanach Maarten van Heemskerck (Hollstein Nr. 56) zurückgegriffen haben. Sein Gemälde, von Cornelis van Dalen gestochen und von Wallerant Valliant in einem Schabkunstblatt reproduziert (Hollstein Nr. 20), klingt noch nach in einem Stich von Peter Schut, der mehrfach in Bilderbücheln abgebildet wurde, etwa dem *Toneel of vertooch der bybelsche historien...*, Amsterdam (Nicolaes Visscher) 1659. Lit. K. Freise, *Pieter Lastman: sein Leben und seine Kunst*, Leipzig 1911 (Kunstwissenschaftliche Studien 5) 44f. (Nr. 38), 155, mit Abb.; Kat. Berlin 1925, Nr. 211; J. G. Kam, *Waar was dat huis in de Warmoesstraat*, Amsterdam 1968, 358–59.





**Die Niederländischen Gemälde
der Sammlung Moritz Julius Binder
im museum kunst palast Düsseldorf
Katalog**

Jochen Becker
mit einer Arbeitsgruppe der Universitäten Düsseldorf und Utrecht
Vorwort Martina Sitt



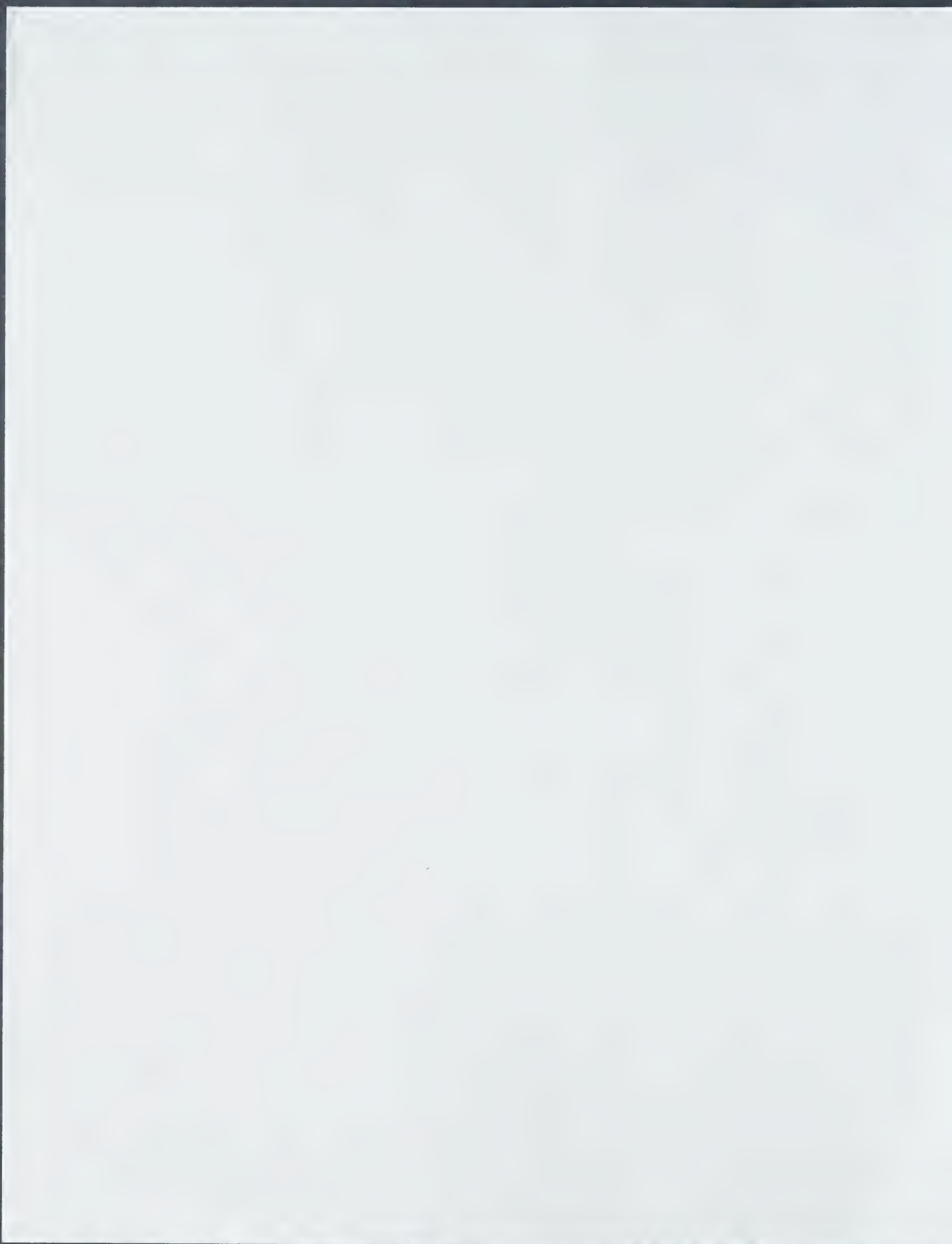
To: bettina.baumgaertel@stadt.duesseldorf.de
From: David de Witt <3dad5@post.queensu.ca>
Subject: Thema Gemaelde Meister I.S.
Cc:
Bcc:
Attached:

Sehr geehrte Frau Dr. Bettina Baumgaertel,


Es gibt in Ihrer Sammlung (Museum Kunst Palast) ein Gemaelde (inv. Nr. 166), das an dem Meister I.S. zugeschrieben ist. Auf der Website des RKD wird vorgeschlagen, dass es moeglicherweise Salomon mit dem Tempelentwurf vorstellt. Wir haben in unserer Sammlung viele Gemaelde mit alttestamentlichen Themen, und wir Forschen ueber seltenen Themen aus diesem Teil der Bibel. Ich wuerde gern eine Abbildung Ihres Gemaeldes haben, um das Thema besser zu studieren. Waere es moeglich, ein Dia (35mm) von diesem Bild bei Ihnen zu bestellen? Fuer Ihre Hilfe in dieser Frage waere ich Ihnen sehr dankbar.

Mit freundlichen Gruessen,
David de Witt

Dr. David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
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Kingston, Ontario K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca












*M. Binder - Salomon de Bray
- Tempel*

Kunstwerknummer 48204 Afbeeldingsnummer 0000083168 Huidige toeschrijving
toegeschreven aan Monogrammist I.S.  Verworpen toeschrijving Salomon de Bray
cf. cat. 2002

Verworpen toeschrijving Pieter Fransz. de Grebber
cf. cat. 2002

Datering (1633 – 1658)
werkzame periode

Titel Portret van een man als oosterling: Salomo studierend over de tempelbouw (?)
Onderwerpstrefwoord portrait , historië , oosterling , koning , boek , bouwkunst ,
tulband , en profil  Object schilderij  Drager enz. paneel Vorm/maten liggende
rechthoek, 55 x 41 cm Collectie particulier collectie Collectie Gemäldesammlung -
Stiftung museum kunst palast - Stiftung M.J. Binder, Düsseldorf, Inv. nr. 166 Legaat,
schenking e.d. Dr. M.J. Binder (1877-1947), geschonken door Margaretha Henriette
Breuer (1905-1994)

Van/tot

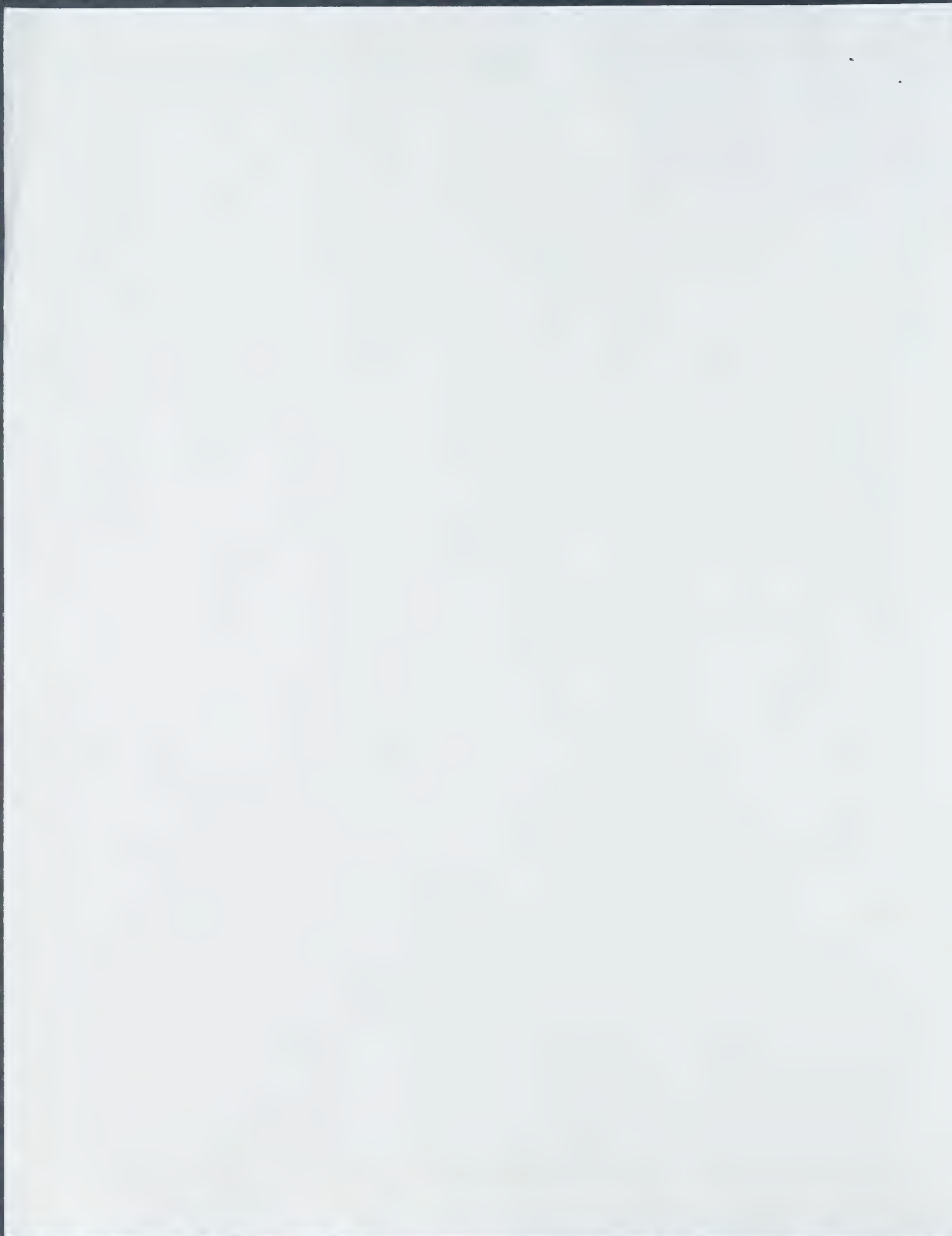
1947 –

Bijzondere status

Literatuur cat. Sammlung Binder, Vermächtnisse Jernberg, Lindgens, Fedler,
Düsseldorf 1949, p. 6 (S. de Bray)

J. Becker, M. Sitt, Die niederländischen Gemälde der Sammlung Moritz Julius Binder im
museum kunst palast Düsseldorf, Hamburg 2002, p. 20 (Art S. de Bray)

Standplaats ONS/Groep 606 - Portretten 1



bettina.baumgaertel@stadt.duesseldorf.de, 03:20 PM 11/16/2004, Thema Gemaelde Meister I.S.

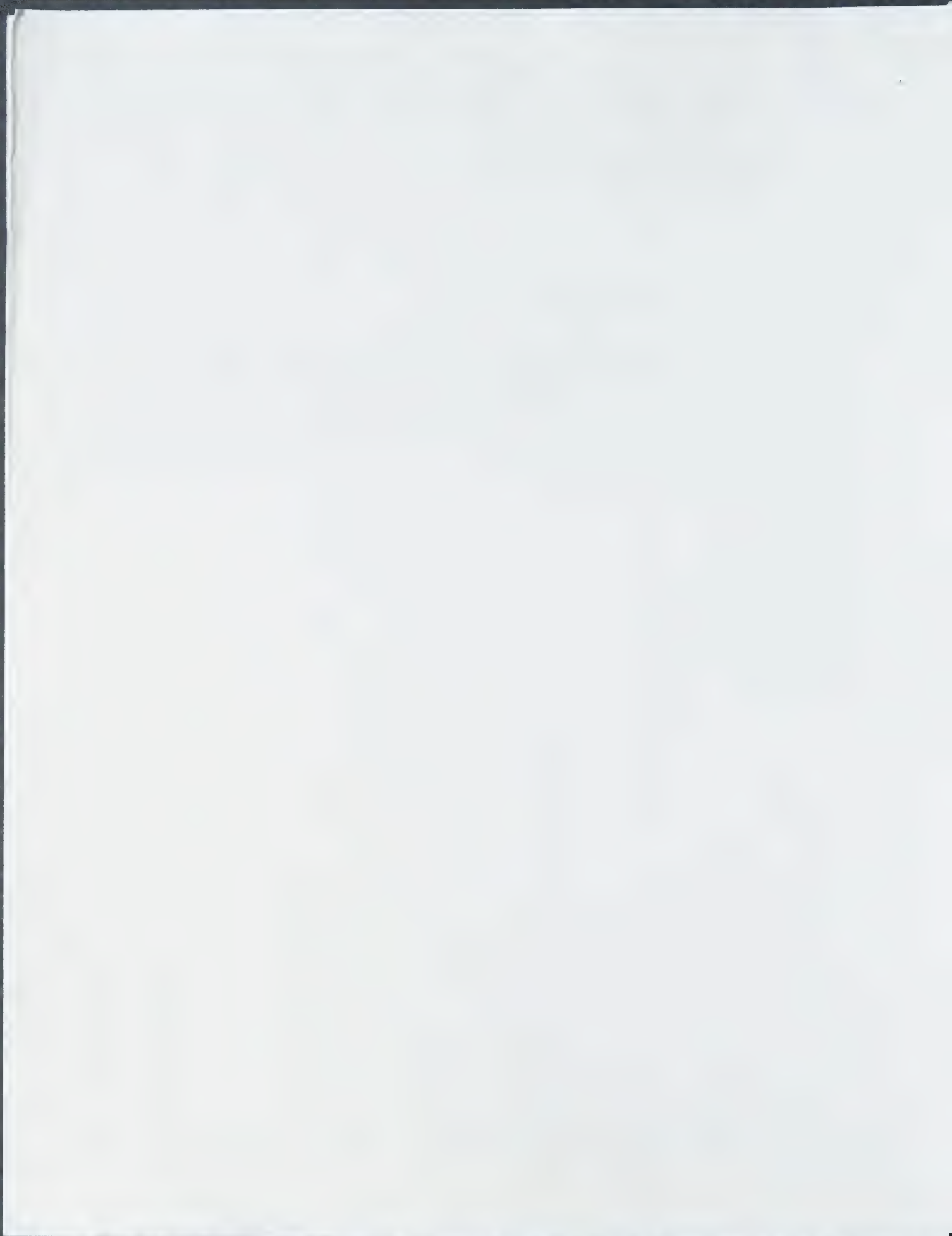
To: bettina.baumgaertel@stadt.duesseldorf.de
From: David de Witt <3dad5@post.queensu.ca>
Subject: Thema Gemaelde Meister I.S.
Cc:
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Queen's University
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t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca



Facsimile Transmittal

To: Bert Mellink, fotograaf, D-Vorm
Fax no.: 011-31-70-327-4134
Re: Dia (35mm) naar Ferdinand Bol's *Josua* in het Vredespaleis
Date: 15 November 2004
Pages: 1

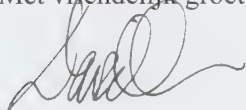
Geachte meneer Mellink,

Wij zijn op zoek naar een dia naar een schilderij in het Vredespaleis. Mvr. Henriette Nieuwenhuizen heeft maar naar u doorverwezen, i.v.m. dit aanvraag. Het schilderij is:

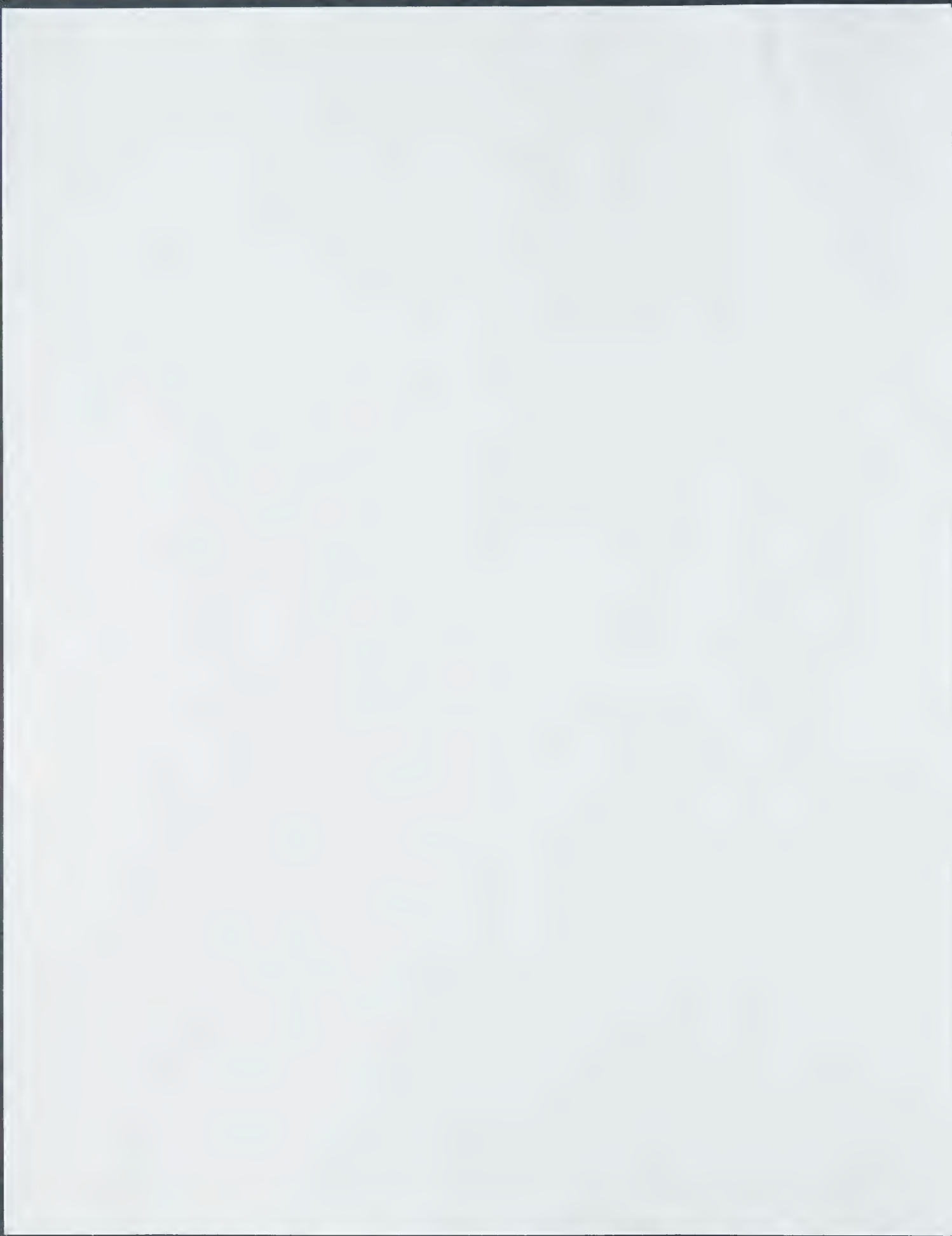
Ferdinand Bol, *Josua met de Engel van God*, doek, 407 x 275 cm

Wij zijn een universitair museum met een aanzienlijke collectie van nederlandse schilderijen van de 17^{de} eeuw. Ik geef lezingen over bijbelse iconografie voor studenten en het publiek, en in dit kader is dit schilderij belangrijk omdat het schijn de enige geschilderde verbeelding te zijn van dit thema. Graag zou ik een dia ervan bij u bestellen. Mijn correspondentiegegevens staan hieronder. Als u meer informatie wil hebben, laat me a.u.b. weten. Bij voorbaat dank voor uw hulp.

Met vriendelijk groet,



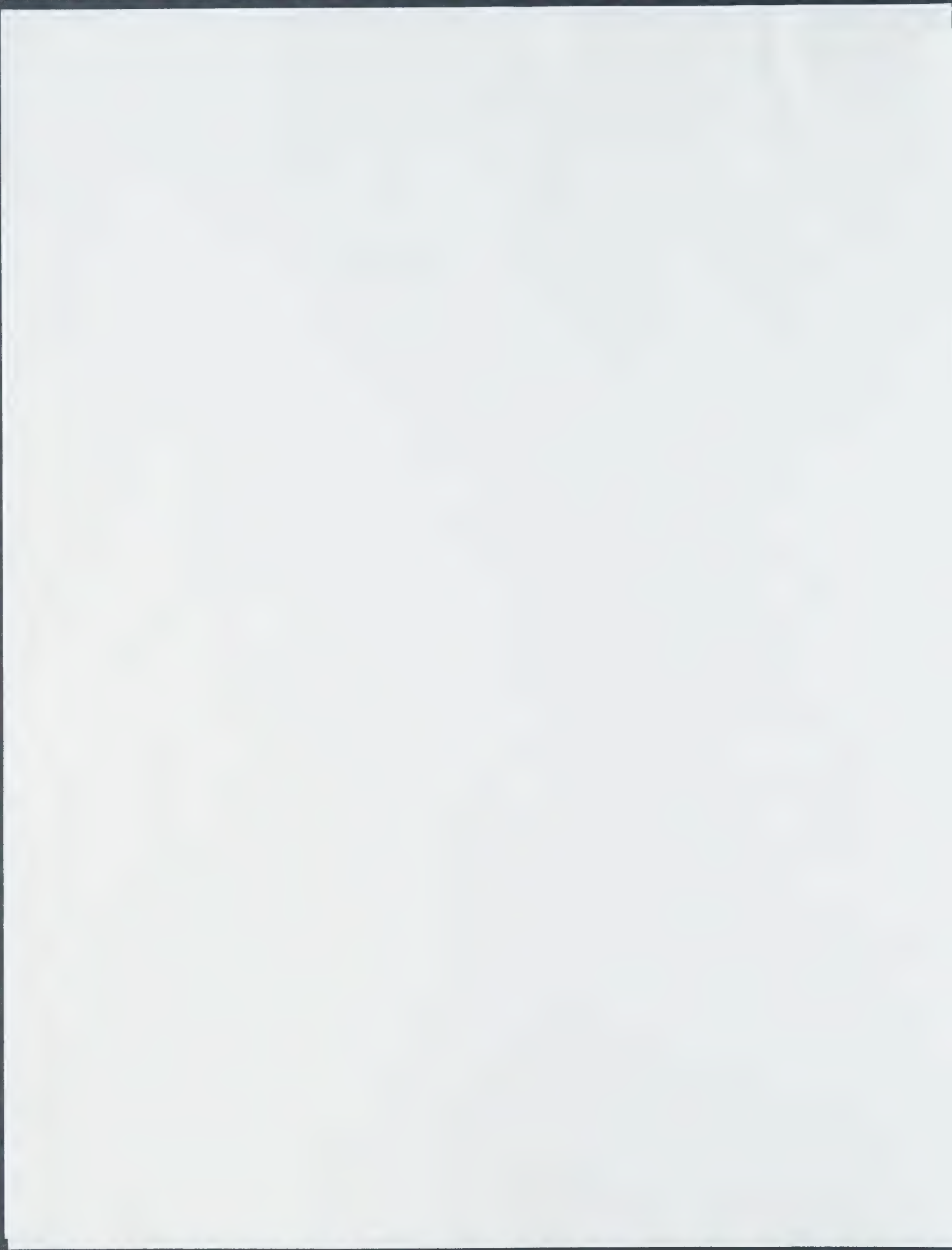
From the desk of:
David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca



TRANSMISSION VERIFICATION REPORT

TIME : 11/15/2004 13:31
NAME : AEAC
FAX : 6135336765
TEL : 6135336765

DATE, TIME	11/15 13:30
FAX NO./NAME	901131703274134
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MODE	STANDARD



Joshua I

-no depictions?

Joshua II: 1 – 24: Rahab

-no depictions?

Josua V: Joshua with the Man of God

Ferdinand Bol, canvas, 407 x 275 cm, The Hague, Vredespaleis (Peace Palace); see: A. Blankert, *Ferdinand Bol, Rembrandt's Pupil*, Doornspijk, 1982, p. 94, cat. 10, pl. 39

Judges 11: 1 – 33: The Return of Jephtha

Velde, Esaias van de (1587-1630). *The Return of Jephthah* (1625). (sale, Sotheby's, 6.V.1964, lot 150; G. S. Keyes. *Esaias van de Velde*. Doornspijk, 1984. cat. no. 5, pl. 342 [fine reproduction])

Tengnagel, Jan (1584-1635). *The Return of Jephthah*. London art market (1973). In the daughter's retinue, a woman plays a tambourine (perhaps more). (exh Sacramento, E. B. Crocker Art Gallery, 1974: *The Pre-Rembrandtists*. sale, Christie's 11.VII.1973)

Pieter Lastman, formerly The Hague, Sam Nystad; illustrated in: *Gods, Saints & Heroes*, Minneapolis?, no. 20

I Samuel 12: 1 – 22: Saul Anointed King

Gerrit de Wet. Sumowski, vol. 4, p. 2738

Jacob Willemsz. de Wet, Sumowski, vol. 4, p. 2742, no. 1837

Jan Victors, 105 x 118, 1652, Sumowski, vol. 4, no. 1760, Hermitage

II Samuel 6 – 7: David Dancing

Leonard Bramer, Moscow, Pushkin Museum

I Kings 3: Solomon's Judgment

Leonard Bramer, oil on panel, 79.1 x 102.5 cm, New York, Metropolitan Museum, inv. no. 11.73

-Adriaen van der Werff available from Saskia Cultural Documentation

I Kings 5: 26 – 6: 1 – 13: Solomon Building the Temple

I Kings 7: 40 – 50: Hiram's Pots

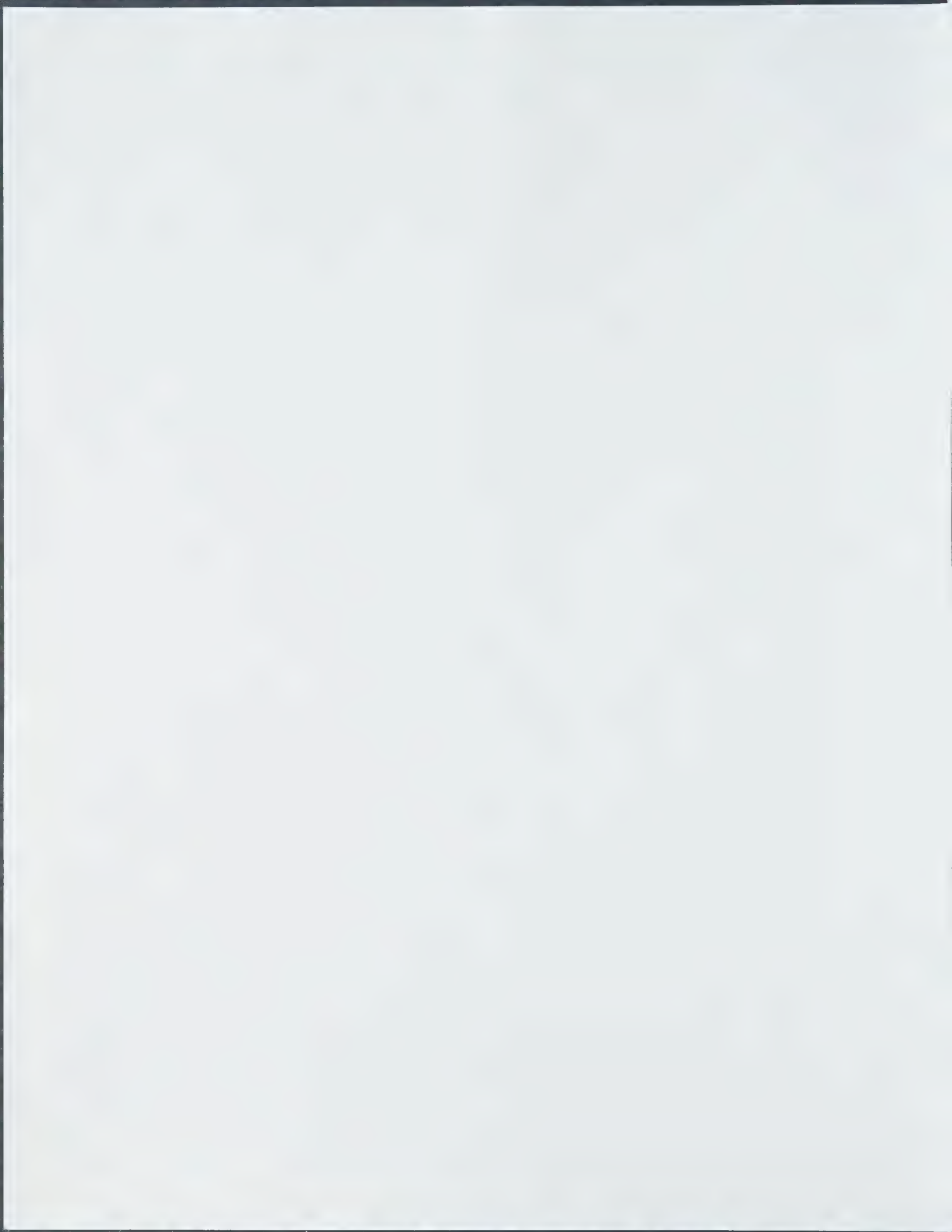
I Kings 18: 1 – 39: Elijah at Carmel

Claes Moyaert, 2 depictions:

-oil on panel, 43 x 63 cm, 1642, Koblenz, Mittelrheinisches Landesmuseum

-oil on panel, 60 x 83 cm, around 1642, Frankfurt, Stadel? Kunsthalle

Bartholomeus Breenbergh, 85 x 70 cm, 1645, Kopenhagen, Statens Museum

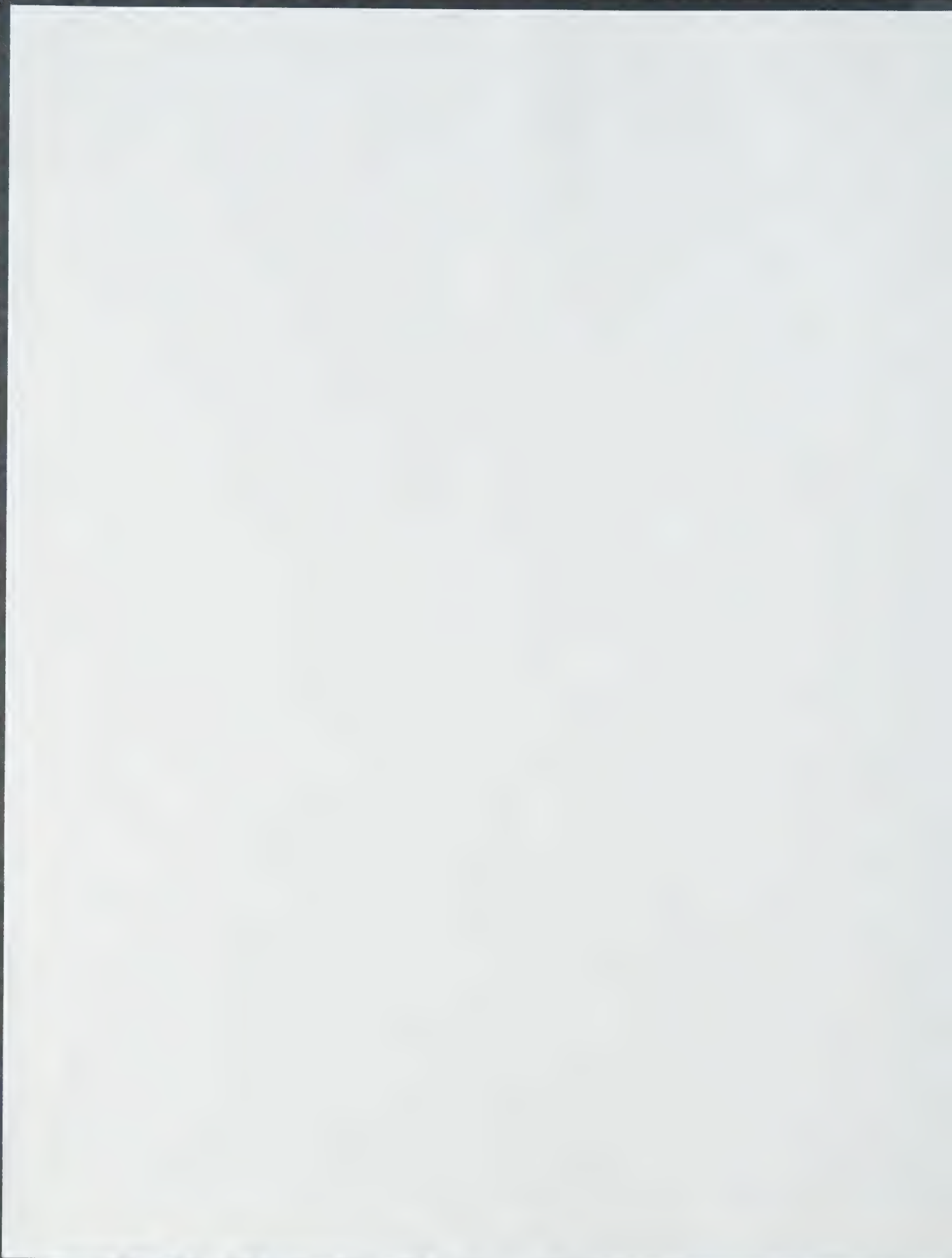


I Kings 19: 1 – 21: *Elijah and the Angel*
Jacob Pynas, Bader Collection

II Kings 7: *The Four Lepers in Samaria*

Jonah

Pieter Lastman, *Jonah and the Fish*, panel, 34 x 50 cm, signed and dated 1621,
Düsseldorf, Gemäldesammlung - Stiftung Museum Kunst Palast - Stiftung M.J.
Binder, Düsseldorf, Inv. nr. 193; see: Jochen Becker and Martina Sitt, *Die
niederländischen Gemälde der Sammlung Moritz Julius Binder im museum kunst palast
Düsseldorf*, Hamburg, 2002, p. 33.



2-6-94
 idder Alfred,
 hier eine Kopie der Ausdrucke
 per Fax.

Der alte Junge von Haus
 in Haus
 Berlin

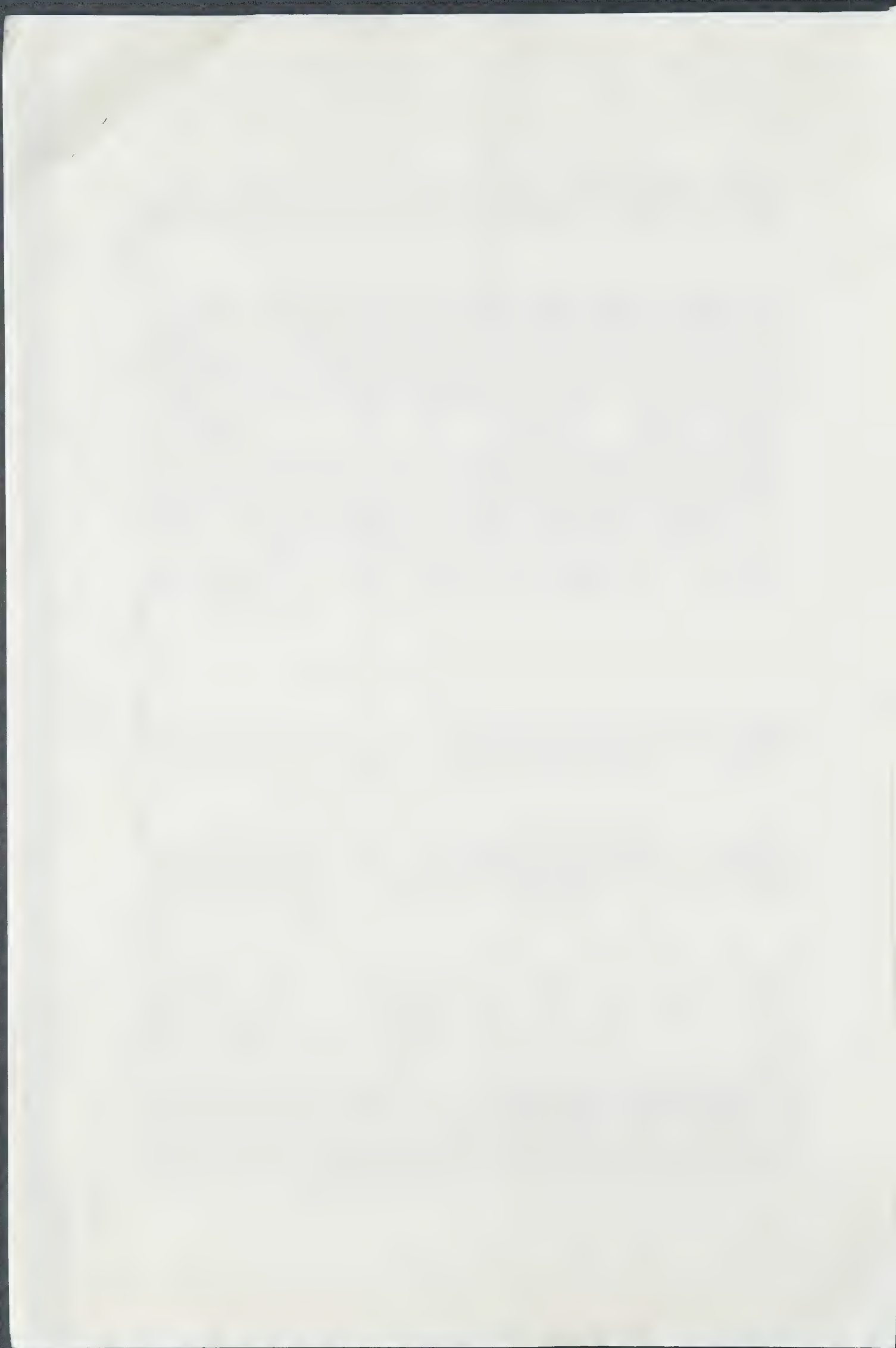
Kategorie	Titel	Beschreibung	Einheit	Preis	Umsatz	Umsatzsteuer	Aggregat	Abgeber
71M1324	Stens und die Stenarnde	Mojeant Chas	good	34,00	44,00	10,00	CL 80	Stenar, Puchkin
71M1324	Ecke und die Stenarnde	Mojeant Chas	good	30,00	39,00	9,00		Stenar, Puchkin
71M1324	Stens und die Stenarnde	Mojeant Chas	good	30,00	39,00	9,00		Stenar, Puchkin
71M1328	The Stenarnde being in El Nord, Chas		good	40,00	52,00	12,00		Stenar, Puchkin
71M1324	Appendix of the Stenarnde of Leonar, Puchkin				120,00	160,00		Stenar, Puchkin
71M1324	The Stenarnde being in El Nord, Chas				39,00	51,00		Stenar, Puchkin
71M1330	Chas und die Stenarnde der Stenarnde				31,00	41,00		Stenar, Puchkin
71M1334	The Stenarnde being in El Nord, Chas				31,00	41,00		Stenar, Puchkin

DT 1000000

2-06-99









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

(414) 962-5169

September 7, 2004

Dr. David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
University Avenue at Bader Lane
Kingston, ON K7L 3N6
CANADA

Dear David,

As discussed I would very much appreciate whatever help you could give me with slides of a number of Old Testament subjects that are read in synagogues as Haftoras.

The list is enclosed.

You will see that I have a number of black/white reproductions, for instance for Joshua V, Judges XI, but would of course much prefer the slide in color.

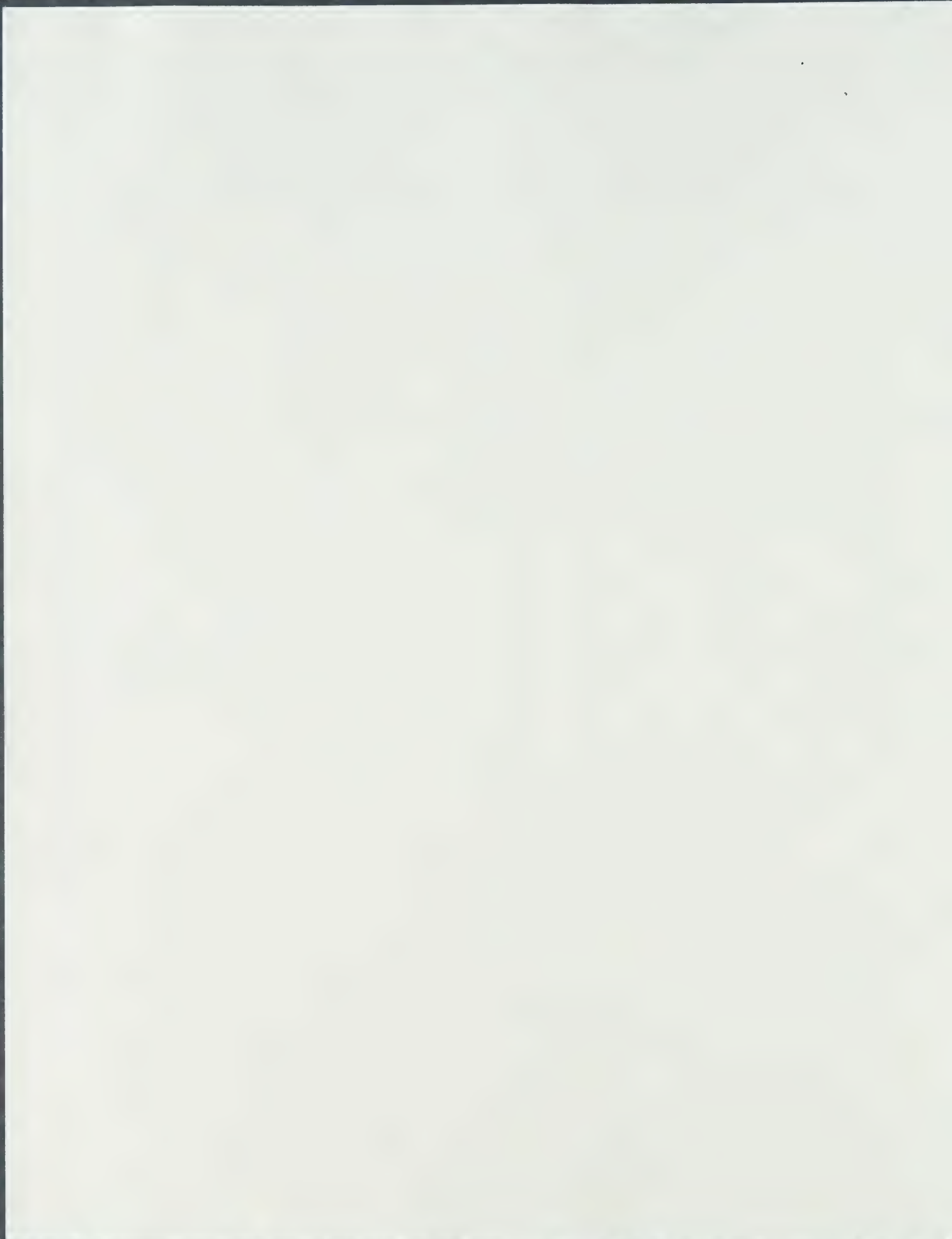
Of some, of Joshua I and Joshua II down to the Book of Jonah, I don't have any, though I suspect that there must be some.

Let me discuss the list with you after you have had a chance to study it.

Needless to say, I don't expect to get slides of all of these, but hope that you will easily be able to get your hands onto some.

W. King V.H.
Jonah

← Lepers in Samaria





Isabel and I have decided to come to Kingston with Daniel on October 1st and return the Pynas and bring along the de Cordua for study by Franziska. That we will then want to take back with us on Sunday morning.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

11 Kings 1st
Jonah

4 Lepers in Samaria



Joshua I

Joshua II 1-24 Rahab

Joshua V Joshua with Man of God Bar
Cumber #10

Juarez XI 1-33 Jephtha Lomax IV p 2738
Gardner V p 2742
Wilder VI # 1837

I Samuel XII 1-22 Saul crowned King
Victor's III 1760 from
L. James VI 2304

II Samuel VI-VII David dancing

I Kings III Solomon's judgment Blanca
25 Mar.

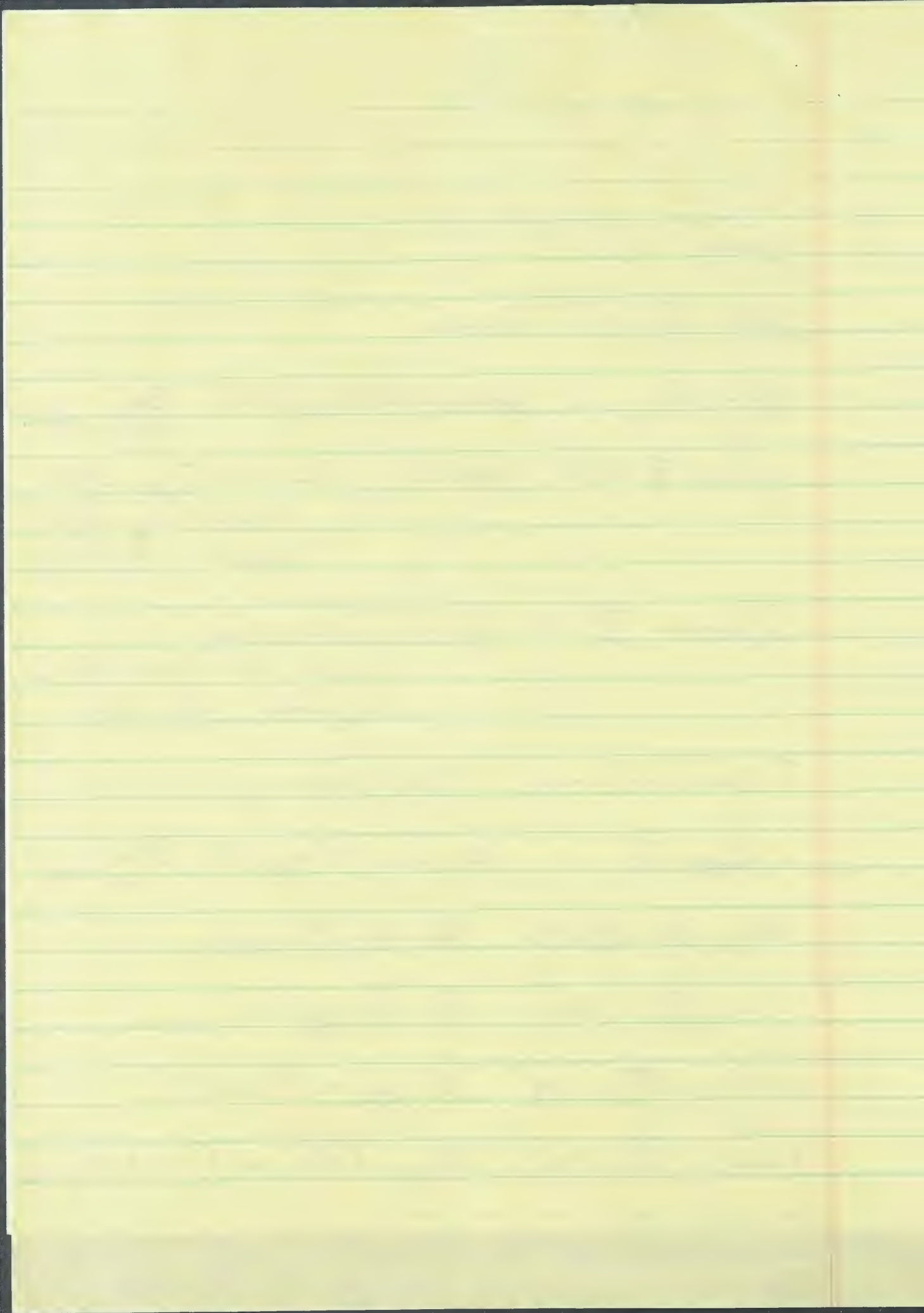
I Kings V 26 - VI 1-13 Building Temple

I Kings VII 40-50 Hiram's pots

I Kings XVIII 1-39 Elijah at Carmel

I Kings XIX 1-21 Elijah & Angel (my Jacob
Peters)

II Kings IV
Jonah 4 Lessons in James



Jan Victors and the Bible

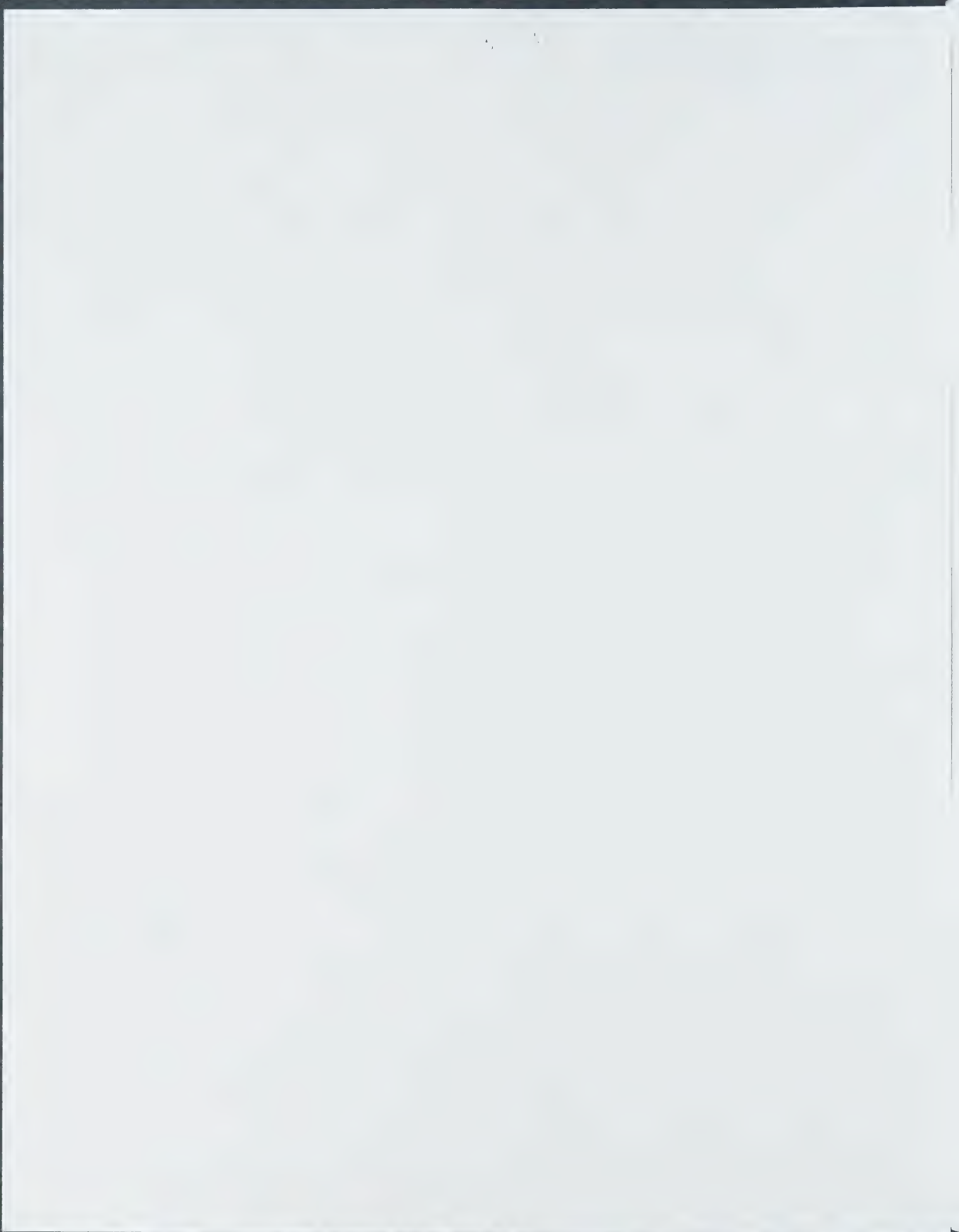
Eric Zafran
Chrysler Museum, Norfolk,
Virginia

A recent gift by Mr. Emile E. Wolf of New York City has brought to the Israel Museum an exceptionally fine painting, *The Dismissal of Hagar* (fig. 1) by the seventeenth-century Dutch painter Jan Victors.¹ From a family of artists, Victors was born in Amsterdam in 1620 and worked there for most of his life before departing for the Dutch East Indies in 1676, after which time nothing more is heard of him.² Too often in the past Victors has been characterized as a mere follower of Rembrandt.³ Now, however, we are coming to recognize him as a worthy master in his own right.⁴ Mr. Wolf's generosity in loaning and exhibiting his superb painting in the past has been a major factor, at least in the United States and Canada, for this reassessment of Victors' talents.⁵

The most remarkable fact about Victors is the nature of the paintings he produced. Of those that survive a small number are portraits,⁶ and a few are scenes of ancient history,⁷ but the majority are of two quite different categories. One is popular genre scenes representing peasants, farmers, fishermen, cobblers, butchers, quack doctors, dentists, and other like subjects much in the manner of the Haarlem-born painter Jan Miense Molenaer.⁸ The other field, and the one that will occupy most of our attention, is Biblical illustration. In his concern for depicting significant, dramatic Biblical incidents, Victors was of course following the example of Rembrandt, but the unusual thing is that of all Victors' known works only a handful are of New Testament subjects, and these are concerned with the parables and not with incidents from the lives of Jesus or the saints which were so often painted by Rembrandt.⁹ The great preponderance of Victors' paintings are of Old Testament subjects (including the apocryphal Book of Tobit), and there are several possible explanations for this.

For one, there seems to have been throughout the seventeenth century an identification between the contemporary Dutch and their struggle for religious and political independence and the Jewish nation of the Pentateuch.¹⁰ This sentiment was probably given renewed strength by a revival of religious ardour at mid-century.¹¹ Another possibility to be considered is that Victors' clients may have been the wealthy Portuguese Jews of Amsterdam.¹² Rembrandt's connection with the Jewish community of the city has been commented upon many times,¹³ and there is certainly sufficient evidence to indicate that the Jews living there had no qualms about decorating the interior of their homes with large religious scenes.¹⁴ It may then have fallen to Victors to meet this specialized demand for Old Testament scenes.

Of the Biblical incidents which Victors painted many illustrate scenes from the lives of Esther, Ruth, and Joseph, figures who were traditionally popular in Jewish life and legend.¹⁵ The story of Abraham's expulsion of Hagar and Ishmael does not at first seem a subject likely to be chosen by a Jewish clientèle. As Richard Hamann,¹⁶



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Jan Victors (1620–1676), *The Dismissal of Hagar*, 1650. Oil on canvas, 143.5 x 178.7 cm. Gift of Mr. Emile E. Wolf, New York, to the American Friends of the Israel Museum, 219.76
Unless otherwise stated, all the works reproduced in this article are by Jan Victors.



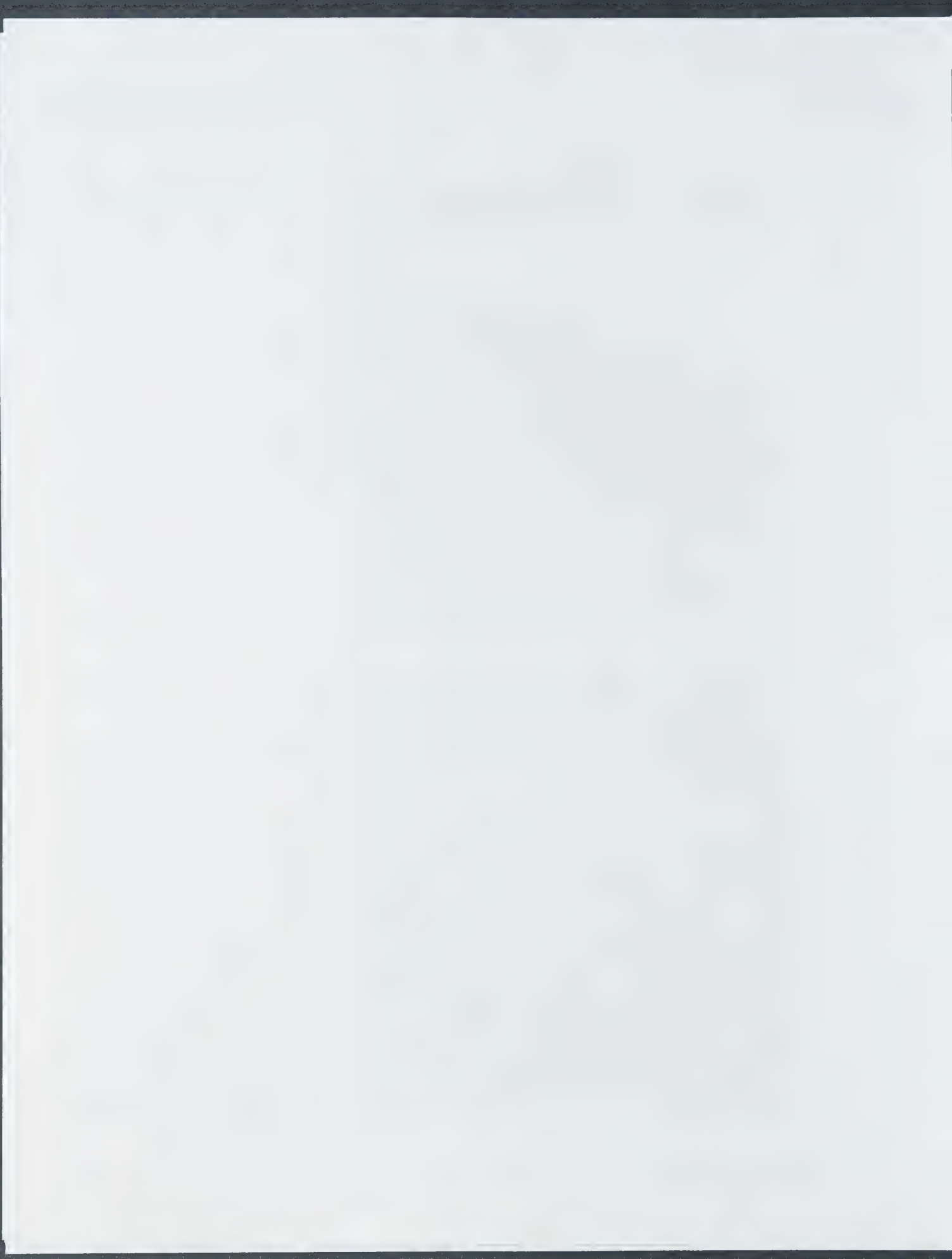




2 *Abraham Preparing Isaac for Sacrifice*.
Present whereabouts unknown



4 *Joseph Recounting his Dreams*, 1651.
Kunstmuseum der Stadt Düsseldorf

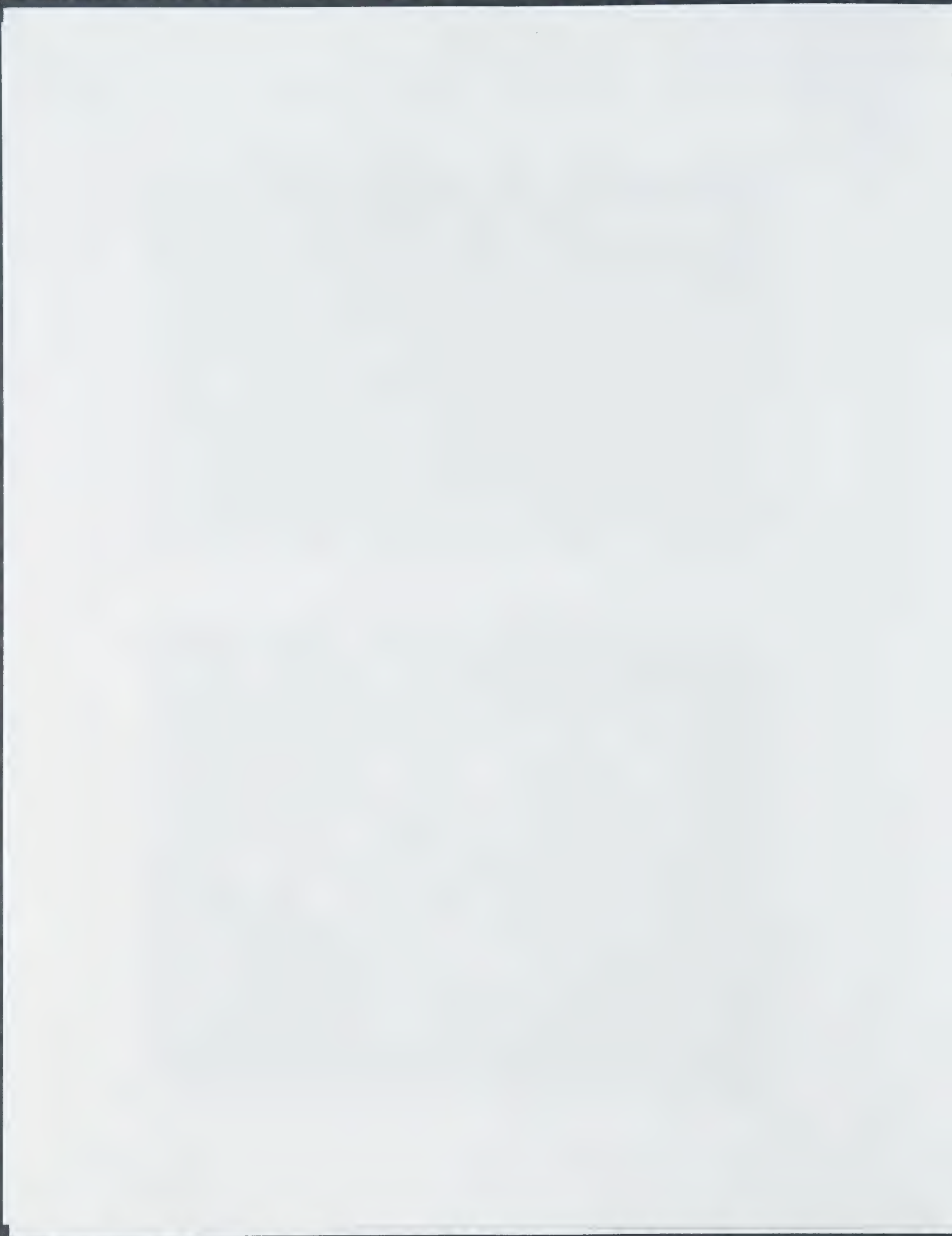




3 *The Departure of Tobias*, Bridgewater Collection

5 *David Admonishing Solomon*, Statens Museum for Kunst, Copenhagen



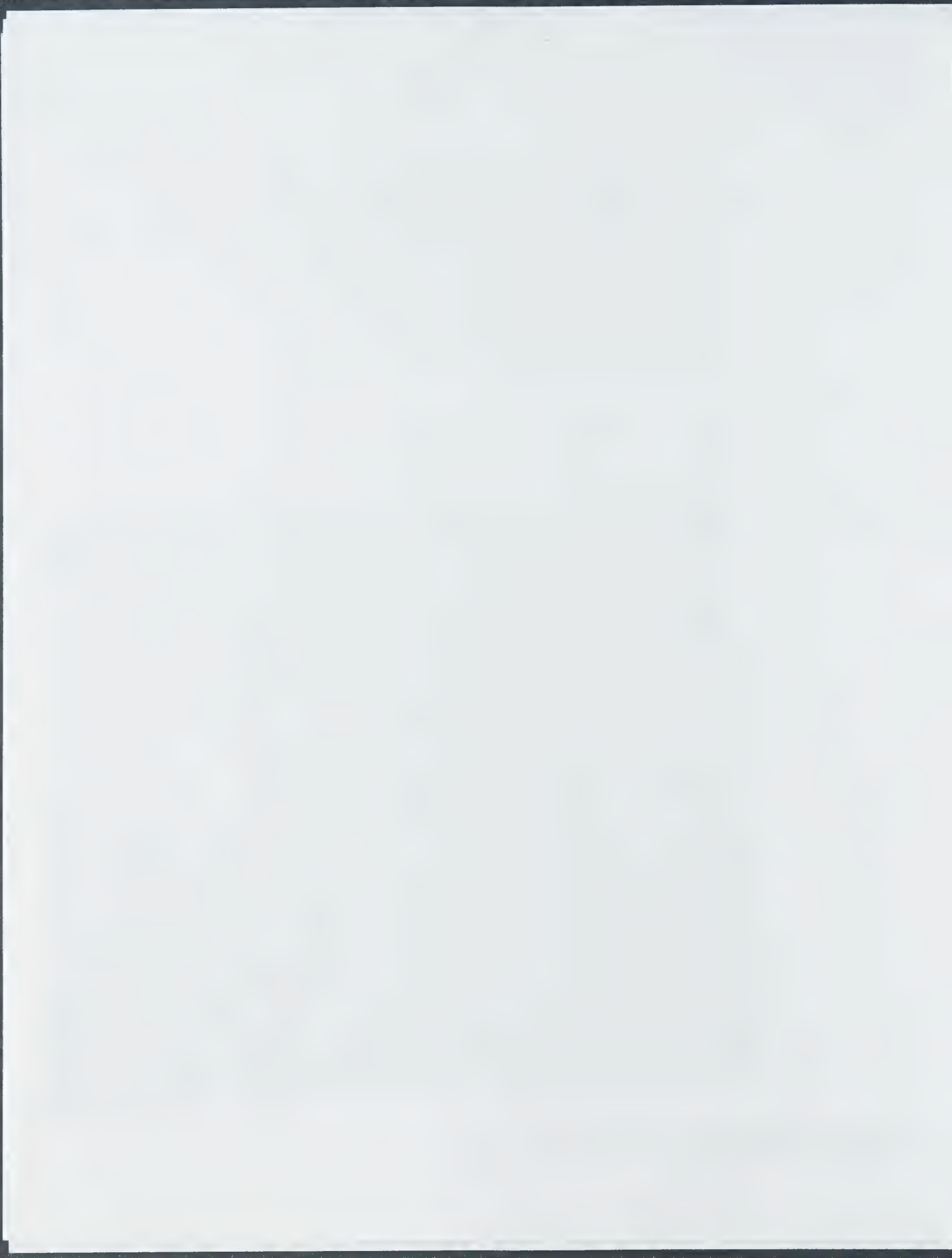


H. van de Waal,¹⁷ and John Walsh¹⁸ have shown, this subject was probably the most popular one treated by the Rembrandt circle. It has been suggested that this was due to an identification of Sarah with the Old Law and Hagar with the New,¹⁹ but according to Christian Tümpel such typological interpretations were on the wane in the seventeenth century.²⁰ On the other hand one wonders if the theme of exile and expulsion encompassed by this Biblical story would not have been something that made it particularly apt for the Jews of Amsterdam. They too were after all a people forced from their homeland. New waves of Spanish-Portuguese Marrano immigrants continued to arrive in Amsterdam throughout the seventeenth century,²¹ and they clung to the language and many of the customs of their birthplace.²² It should be noted too that in different ways the theme of exile also plays a major part in the stories of Joseph and Ruth.

Rembrandt may have been attracted to this incident in the life of Abraham and employed it as a kind of exercise for his pupils,²³ not because of any iconographical or theological reason but simply

6 *Isaac Blessing Jacob*, Musée du Louvre, Paris. Photo Réunion des Musées Nationaux



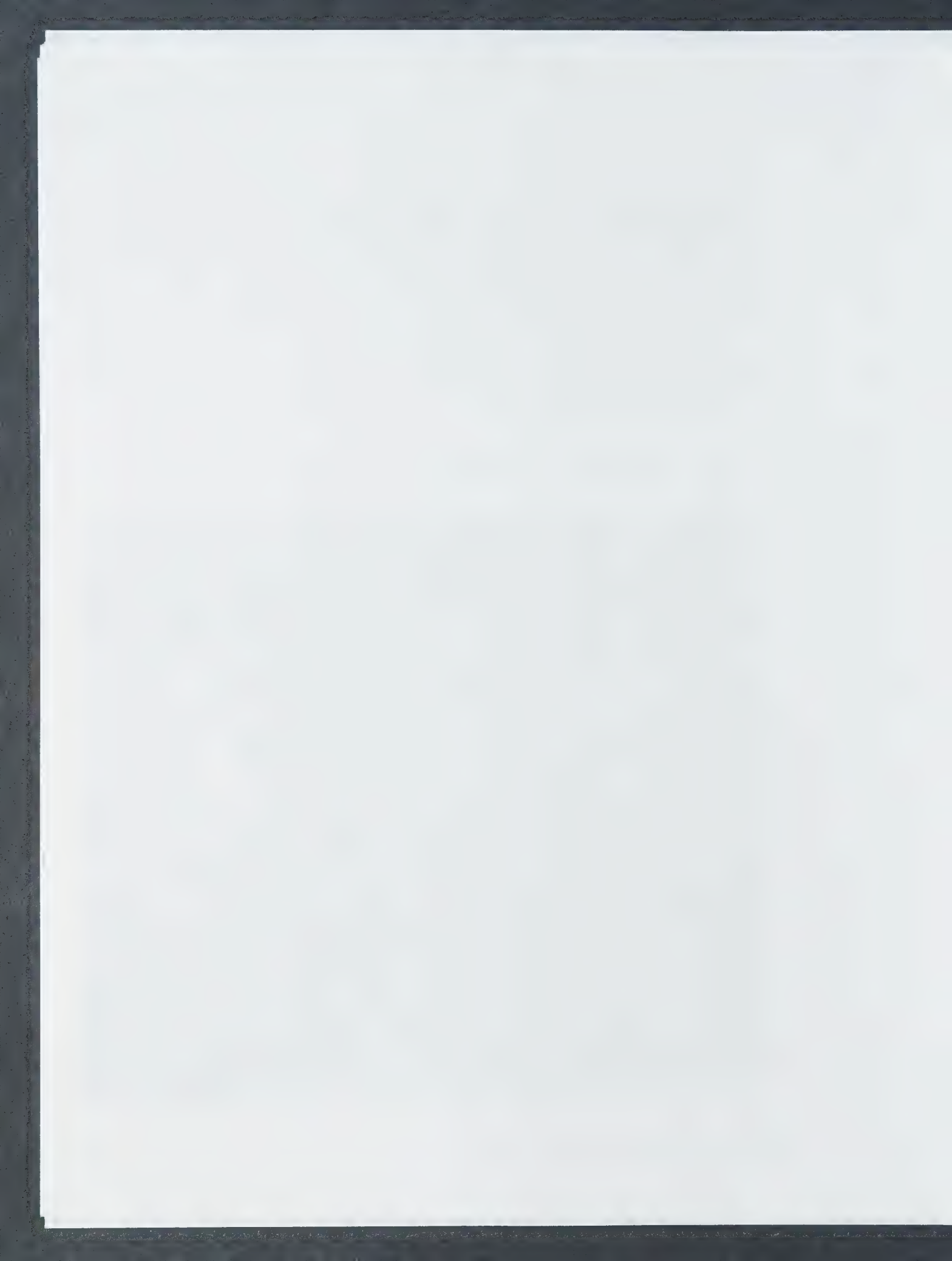


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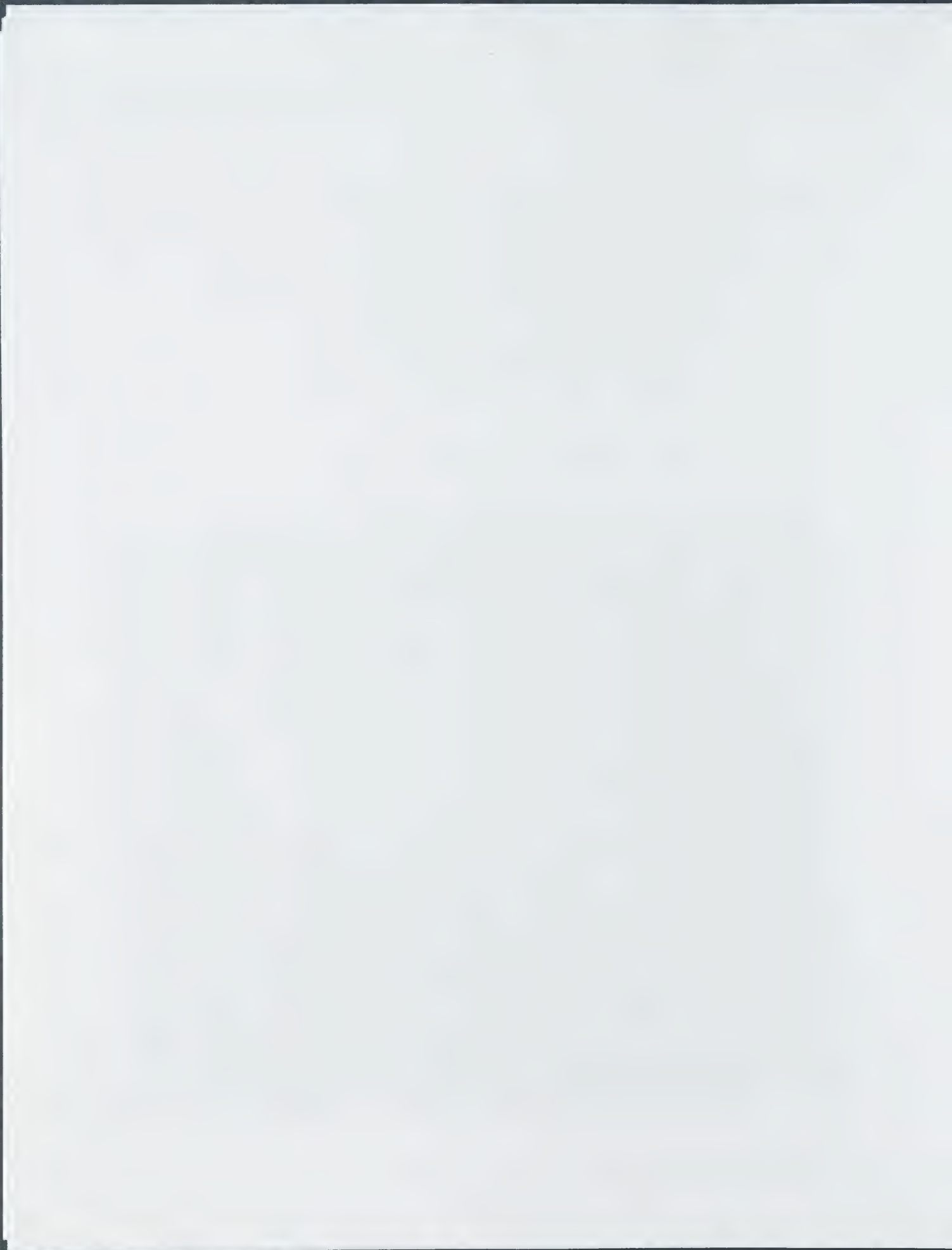


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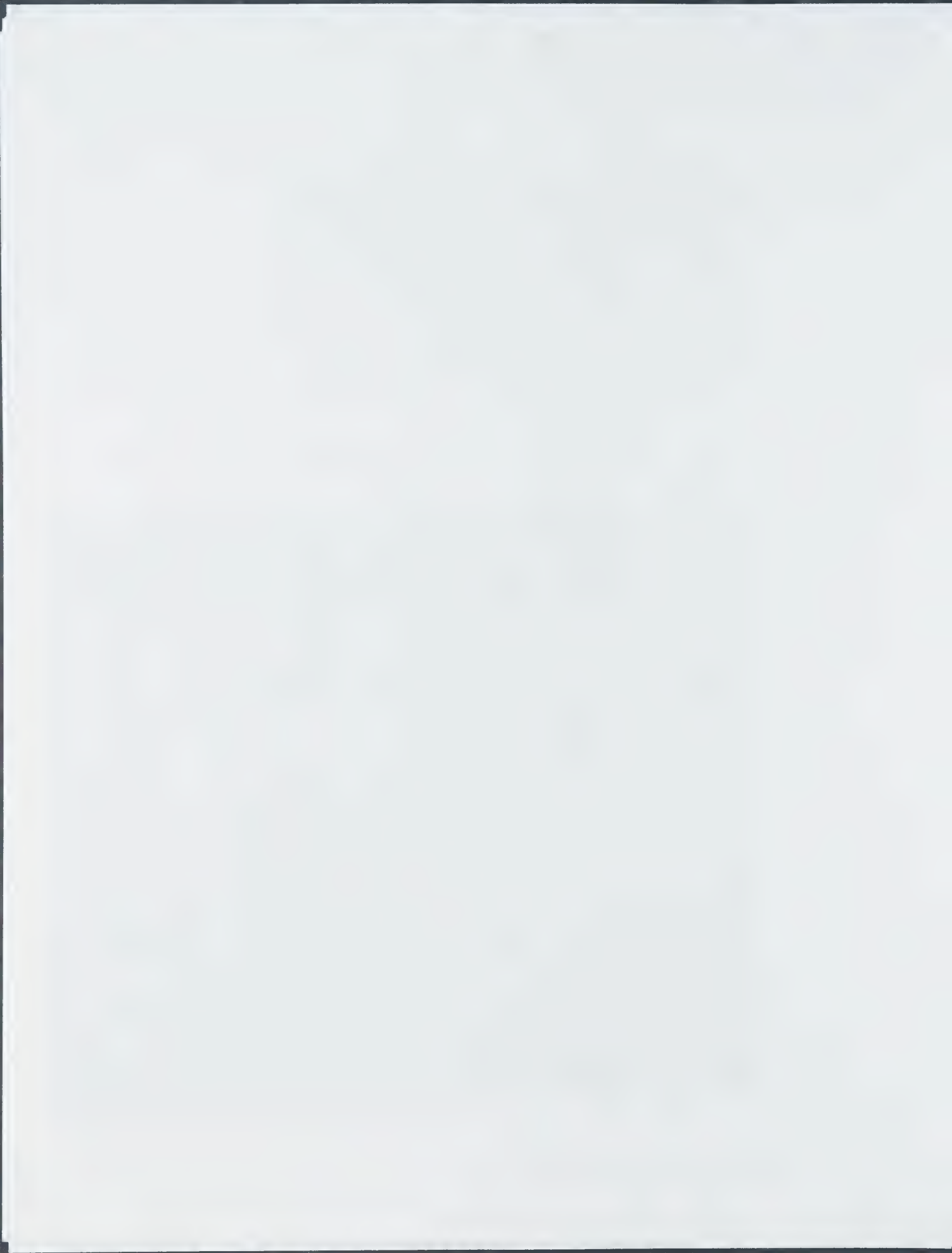


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6 *Isaac Blessing Jacob*, Musée du Louvre, Paris. Photo Réunion des Musées Nationaux





because of the story's innate drama and emotion. Although no example has yet been found, the possibility of a popular play dealing with the subject should not be ruled out.²⁴

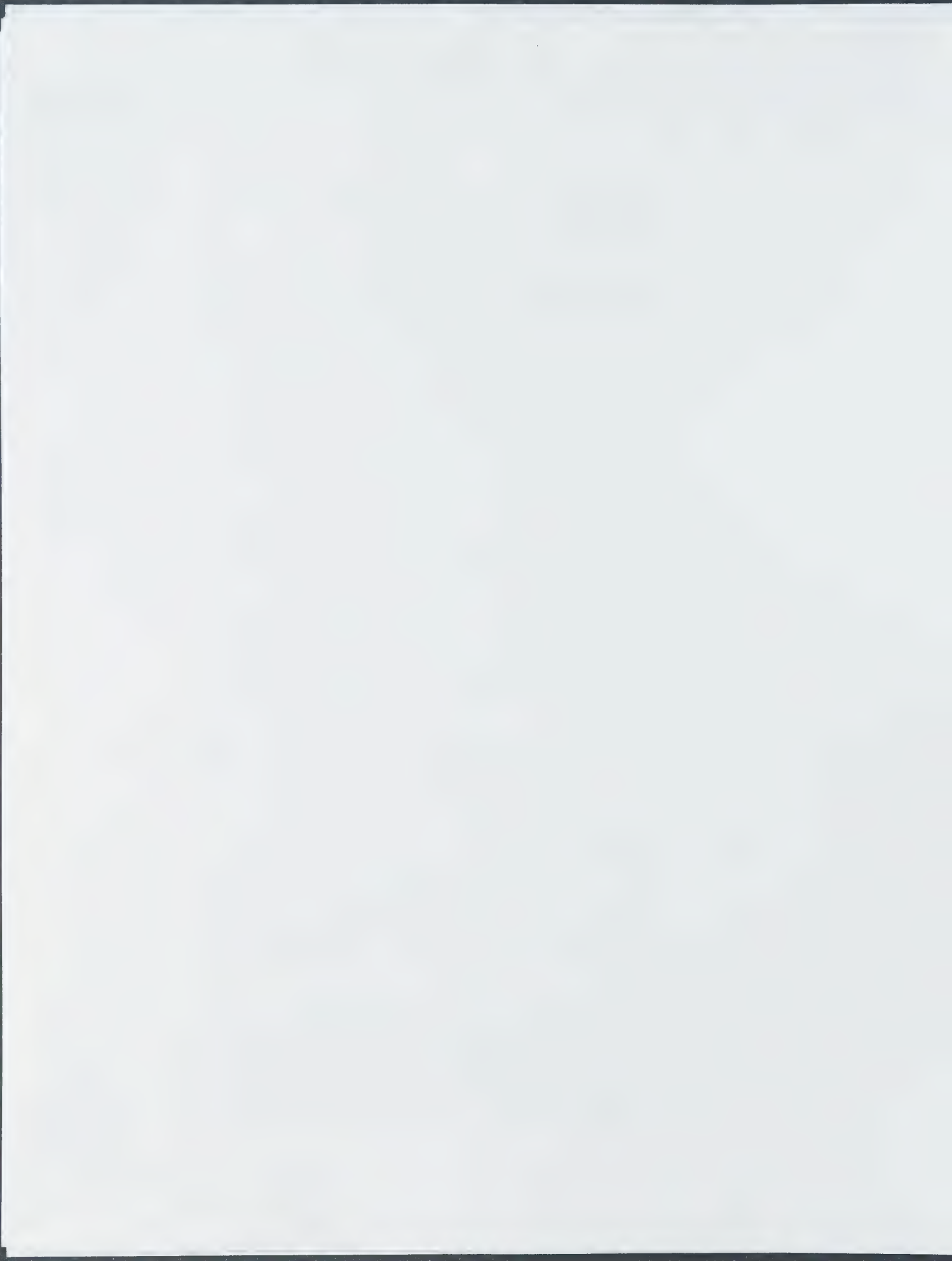
It is curious that the two most popular incidents for representation from the life of Abraham both deal with the parting of children – the one the dismissal of Ishmael and the other the attempted sacrifice of Isaac. The themes of paternal affection and suffering run like *leitmotives* through the works of Rembrandt and his followers. The Israel Museum's painting, like many by Victors, combines two variations on these themes. One is what might be termed a confrontation or interaction of the generations. That is, as in this painting, a moment when advanced age and youth meet and the latter often emerges as the wiser. We see this for example in Victors' own treatment of *Abraham Preparing Isaac for Sacrifice* (fig. 2)²⁵ in which the patriarch attempts to comfort his son, but the boy seems to understand the situation and makes a gesture as if pardoning his father. Other such meetings between fathers and sons occur in Victors' *Departure of Tobias* (fig. 3),²⁶ *Joseph Recounting His Dreams* dated 1651 (fig. 4),²⁷ and *David Admonishing Solomon* (fig. 5)²⁸ which is described in I Kings, 2:1. The second theme, which is actually closely related to the first, concerns Abraham's clear gesture of blessing his departing son, Ishmael. The concept of blessing or benediction, the actual passing down of God's covenant with the Jews, and their continuing identity as a people, is central to the Old Testament. It is not surprising that it, too, figures in many of Victors' paintings. There are for example *Isaac Blessing Jacob* (fig. 6),²⁹ and two versions of *Jacob Blessing the Children of Joseph* (figs. 7, 8).³⁰ Also concerned with benediction, although not actual blessings by fathers upon sons, are *Elkanah and Hannah Presenting their Son Samuel to the High Priest Eli*, dated 1645 (fig. 9)³¹ and *David Anointed by Samuel* of 1653 (fig. 10).³²

The idea of paternal or priestly benediction was thus a prime theme for Jan Victors, but when one reads the Biblical text (Genesis 21:14) of Abraham's expulsion of Hagar and Ishmael there is no mention of any such action or even any description of the characters' emotions, only the following simple account:

And Abraham rose up early in the morning, and took bread, and a skin of water, and gave it unto Hagar putting it on her shoulder, and gave her the child and sent her away; and she departed...³³

Abraham's gesture of blessing, as both a poignant last sign of parting and a symbol of his desire to convey some legitimacy on his first son, who was to become as the angel promised Hagar in the wilderness "a great nation", may have originated in apocryphal accounts, but it was given its most concrete form by artists. The blessing of Abraham, for example, already appears in Jan Mostaert's painting of the subject of 1525 in the Thyssen collection (fig. 11).³⁴

But Victors undoubtedly came to this conception of the scene through Rembrandt, who had adopted it in turn, as he did so many other motifs,³⁵ from his own teacher Pieter Lastman. Lastman's painting of 1612 is now in the Kunsthalle at Hamburg (fig. 12).³⁶ In it Abraham's placing of his hand on Ishmael's head seems not so much a blessing as an attempt to comfort his grieving son over whom the parents exchange emotional glances. There is a drawing by Rembrandt in the

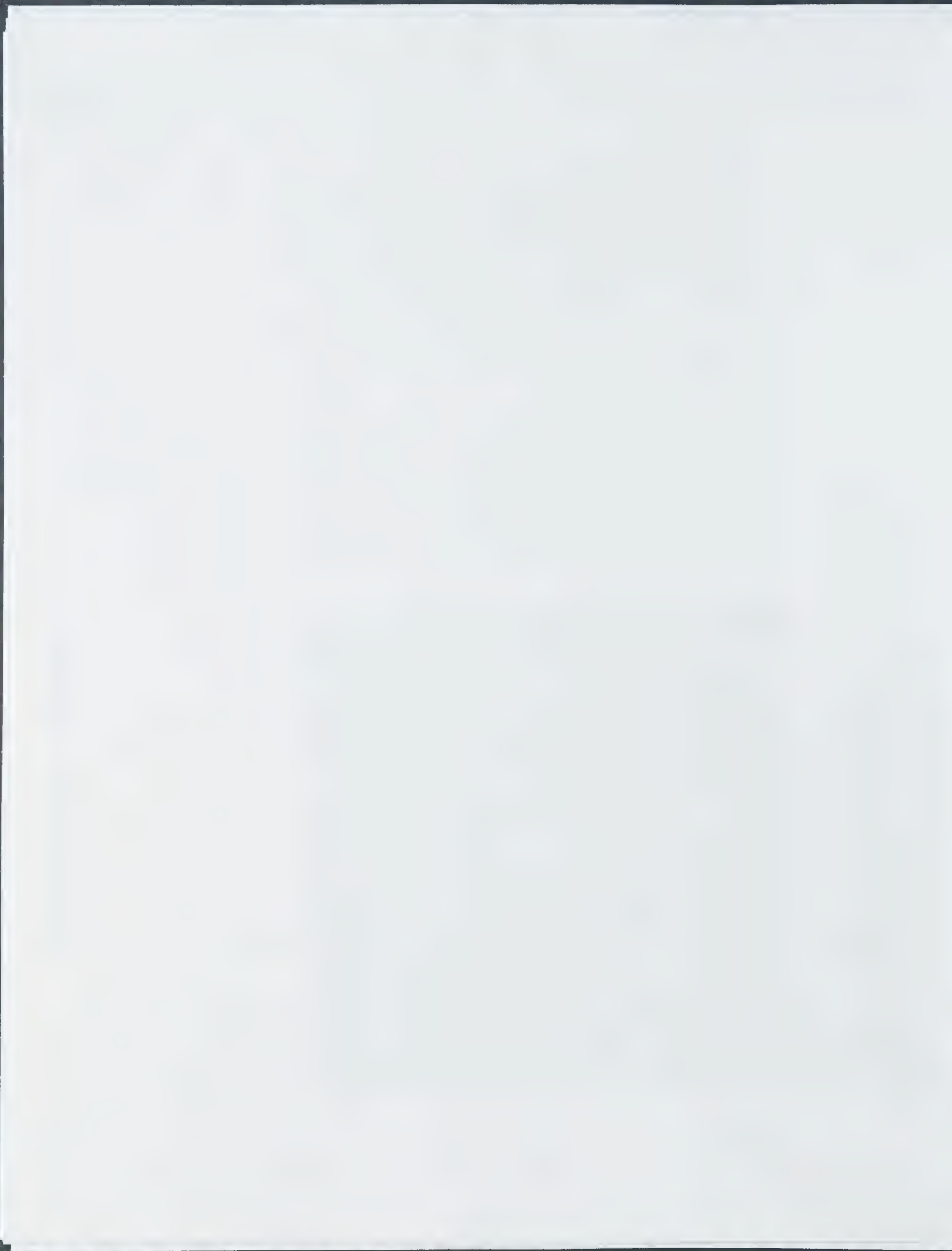


Albertina that is a direct copy of this central group from Lastman's painting.³⁷ Inspired by his teacher's example, Rembrandt continued to rethink the subject throughout his career, and although we do not know any certain painting by him of it,³⁸ there do exist an etching and two drawings. In the etching dated 1637 (fig. 13)³⁹ Rembrandt reorganizes the *dramatis personae*. Now it is Hagar who is in tears; Ishmael's reactions are hidden from view; and Sarah is given a more prominent position, peering through a window with the young Isaac at her side. In Rembrandt's drawings, one of the 1640s in the British Museum, London, and one of the 1650s in the Rijksprentenkabinet, Amsterdam (figs. 14 and 15),⁴⁰ the settings become simpler and the feelings deeper. Again in both Ishmael is shown receiving his father's blessing before the departure.

Victors, who was either, as most scholars believe, in Rembrandt's studio in the mid- to late 1630s⁴¹ or simply came to know the master's works through the widespread dissemination of his prints and paintings in Amsterdam, was also drawn several times to the subject of Abraham's expulsion of Hagar and Ishmael.⁴² A signed and dated painting of 1642 (fig. 16),⁴³ indeed, shows in overall composition as well as in such details as the crying Ishmael and the patch of heavy vegetation at one corner a greater debt to Lastman than to Rembrandt. The turbaned Abraham who is seen here is similar to the one in the

7 *Jacob Blessing the Children of Joseph*, Szépművészeti Múzeum, Budapest



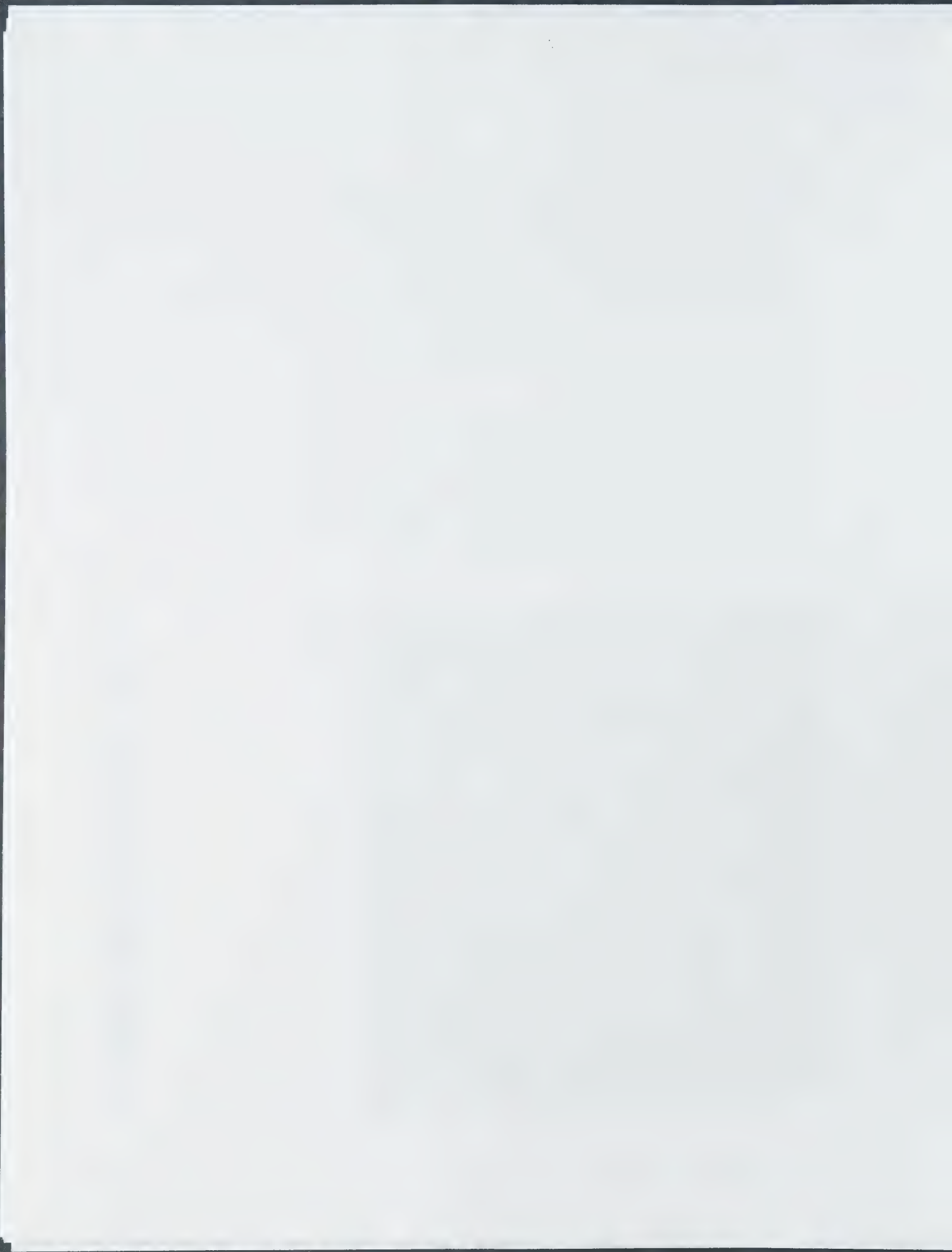


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7 *Jacob Blessing the Children of Joseph*, Szépművészeti Múzeum, Budapest





Abraham Preparing Isaac for Sacrifice (fig. 2). Quite different is the figure and approach used by Victors for an interpretation of the theme in Budapest (fig. 17).⁴⁴ Also probably an early work, it is based, as Hamann noted, on a print by Marten de Vos.⁴⁵ It displays a rusticity comparable to that found in Victors' farm scenes and some other religious subjects from the 1640s like *The Levite at Gibeah* dated 1644 (fig. 18).⁴⁶ Instead of a turban Abraham wears a battered old cap and he is barefoot. A dog looks out from a doghouse at the left and a young man carrying a bucket is at the right. Here there is no indication of blessing, but Abraham's action does follow the Biblical text more scrupulously, for with one hand he places a bundle on Hagar's shoulder and with the other he points out the way and commands her and Ishmael to leave. The unusually large boy trudges behind his mother leaning on a staff almost as if he were blind.

By the time Victors came to paint his work of 1650 now at the Israel Museum (fig. 1) it is evident that he had had much time to mull over Rembrandt's and Lastman's conceptions and combine them with his own developing personal approach. The use of such props as the water bottle carried by Hagar and Ishmael's quiver of arrows derive from Rembrandt's drawings. The bit of landscape with ruined buildings and

8 *Jacob Blessing the Children of Joseph*, Muzeum Narodowe, Warsaw



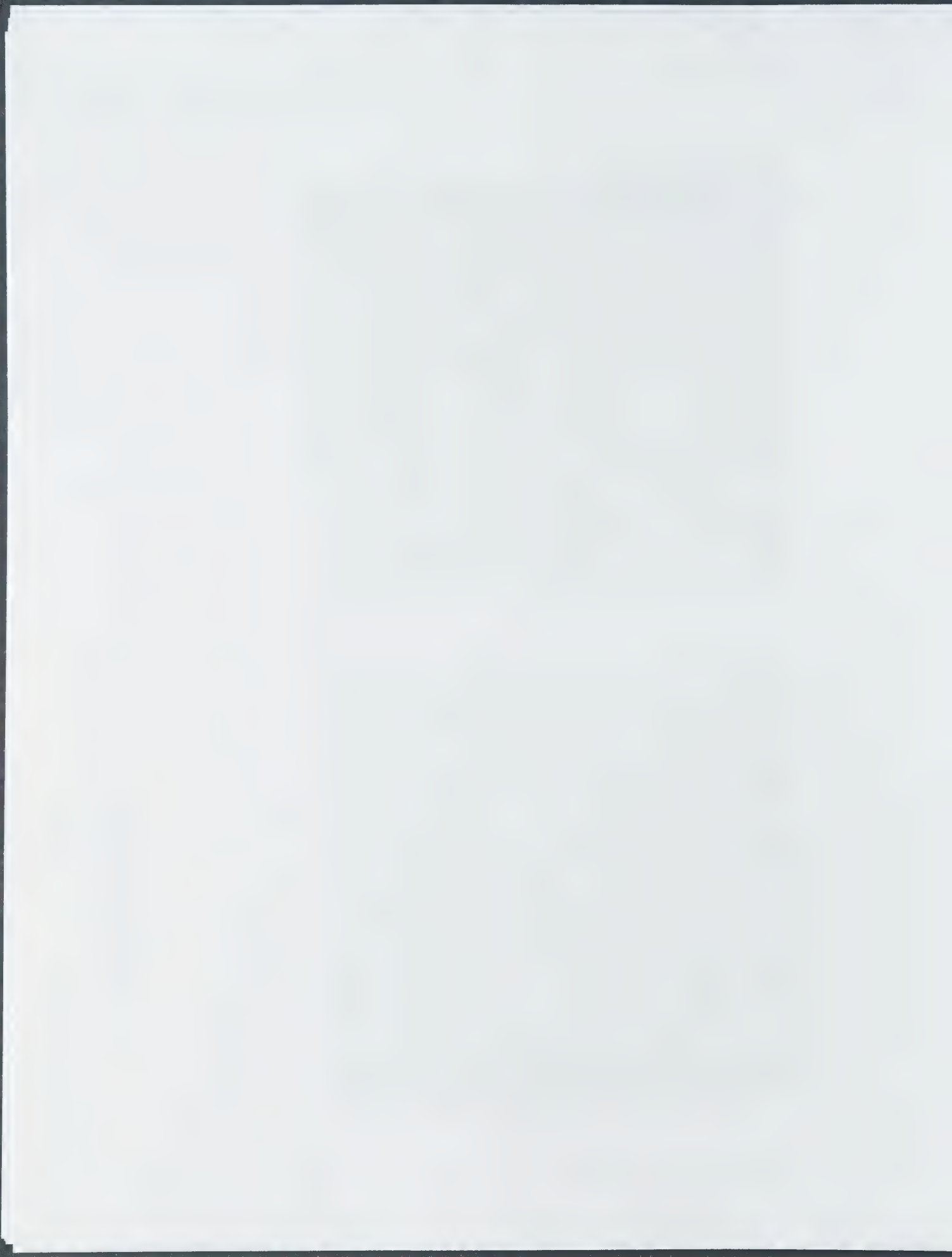




9 *Elkanah and Hannah Presenting their Son Samuel to the High Priest Eli*, 1645. Staatliche Museen, Gemäldegalerie, Berlin

10 *David Anointed by Samuel*, 1653. Herzog Anton Ulrich-Museum, Braunschweig



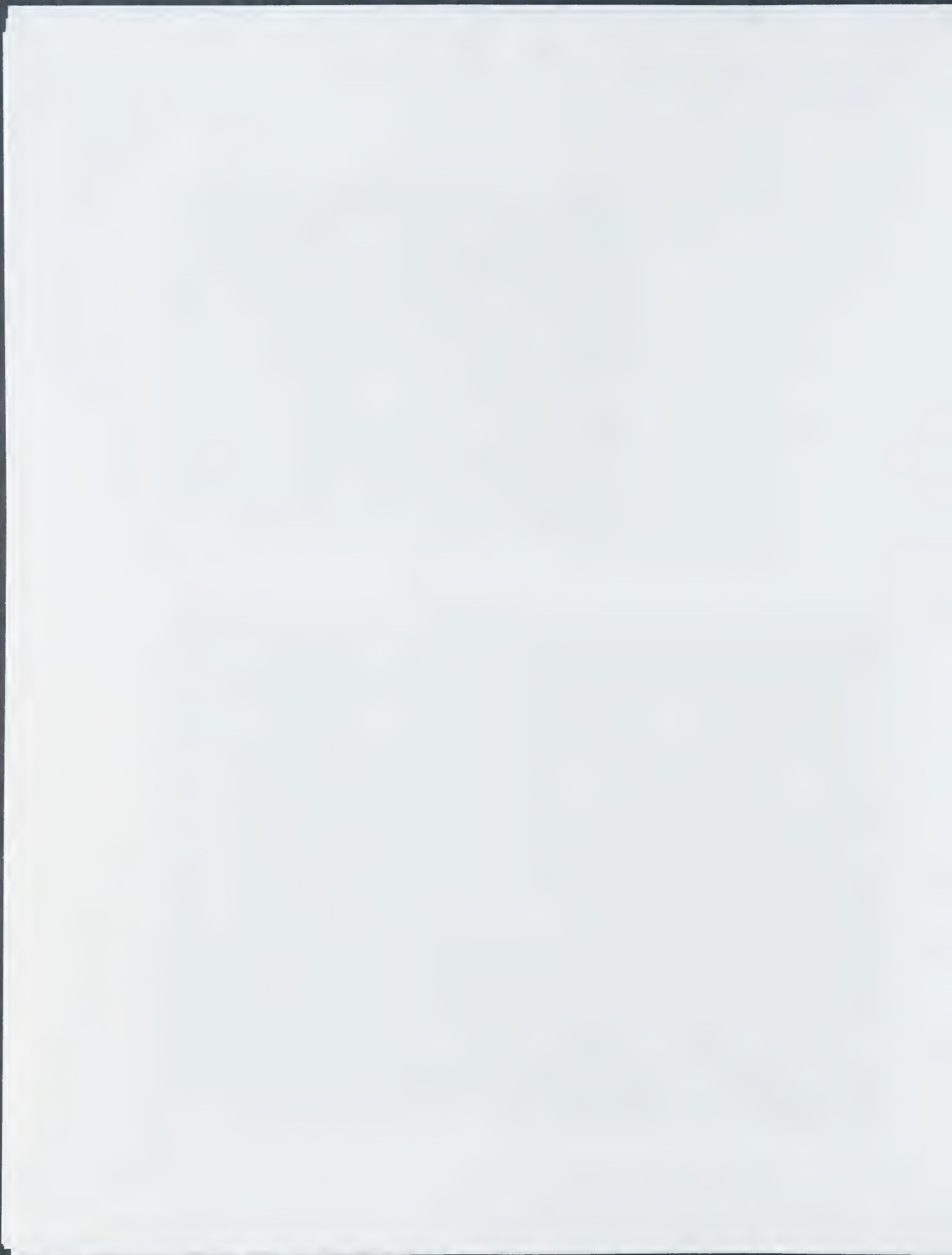




11 Jan Mostaert, *The Dismissal of Hagar*, 1525. Thyssen Collection, Lugano

12 Pieter Lastman, *The Dismissal of Hagar*, 1612. Kunsthalle, Hamburg



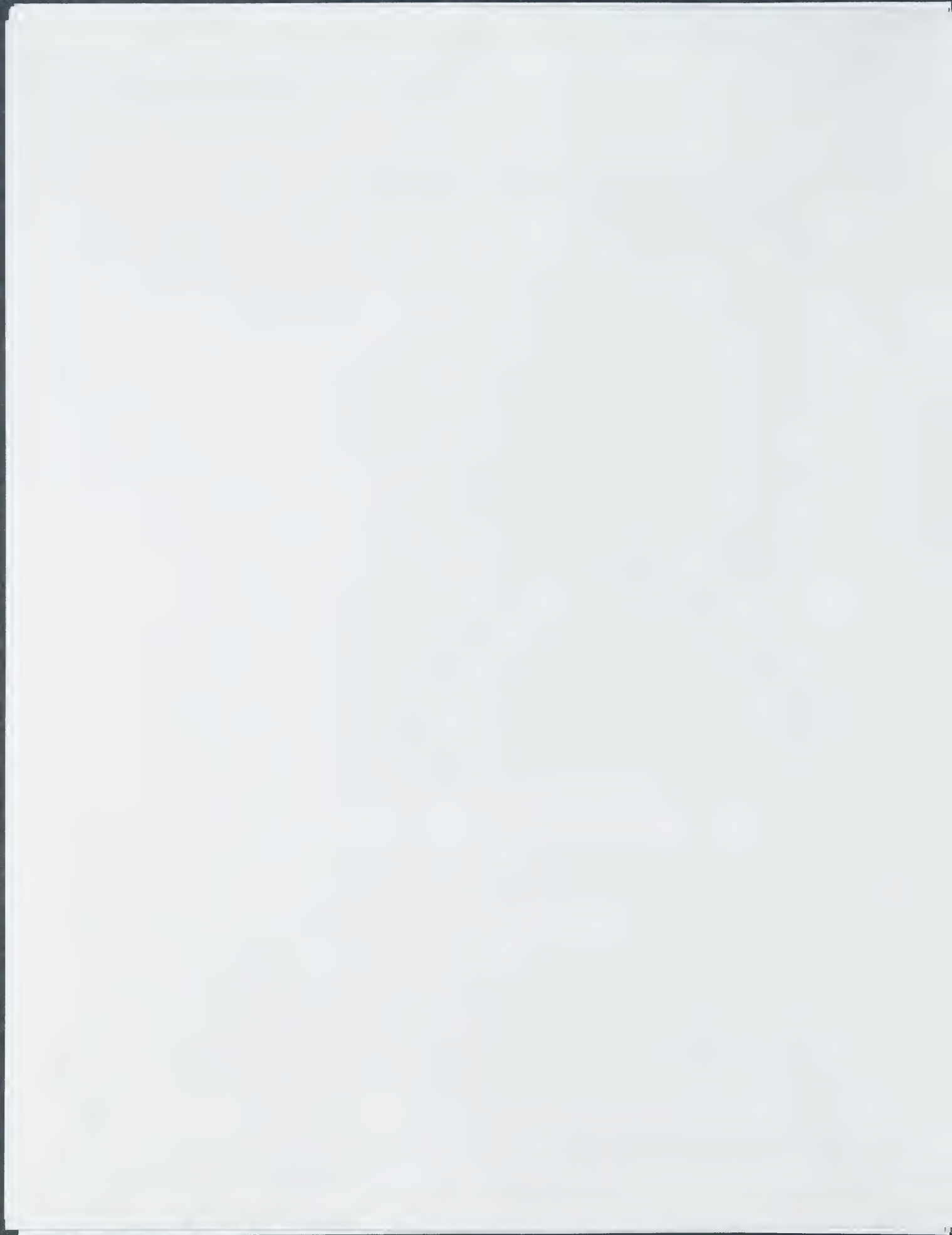




13 Rembrandt van Rijn, *The Dismissal of Hagar*, etching, 1637. Bequest of Robert J. Rosenbloom, Pittsburgh, to the American Friends of the Israel Museum, 562.74

a pigeon cove seen at the left reminds one of the background in Lastman's painting. The grand bearded figure of Abraham and even the clothes he wears are particularly close to Rembrandt's etching. But while in the latter the patriarch's outstretched hand is somewhat obscured, in Victors' painting it becomes the highlighted centre spot just above Ishmael's head.

In other ways the composition is even more radically altered from the Lastman-Rembrandt tradition. This is most notable in the placing of the figures. In the works of the earlier masters the characters are seen full length and set in a fairly extensive landscape. Victors, on the other hand, employs here a close-up view, squeezing all four participants into the narrow front plane of the picture, thereby eliminating many peripheral details and endowing the incident with a powerful, almost overwhelming, immediacy. It has been suggested that the source for

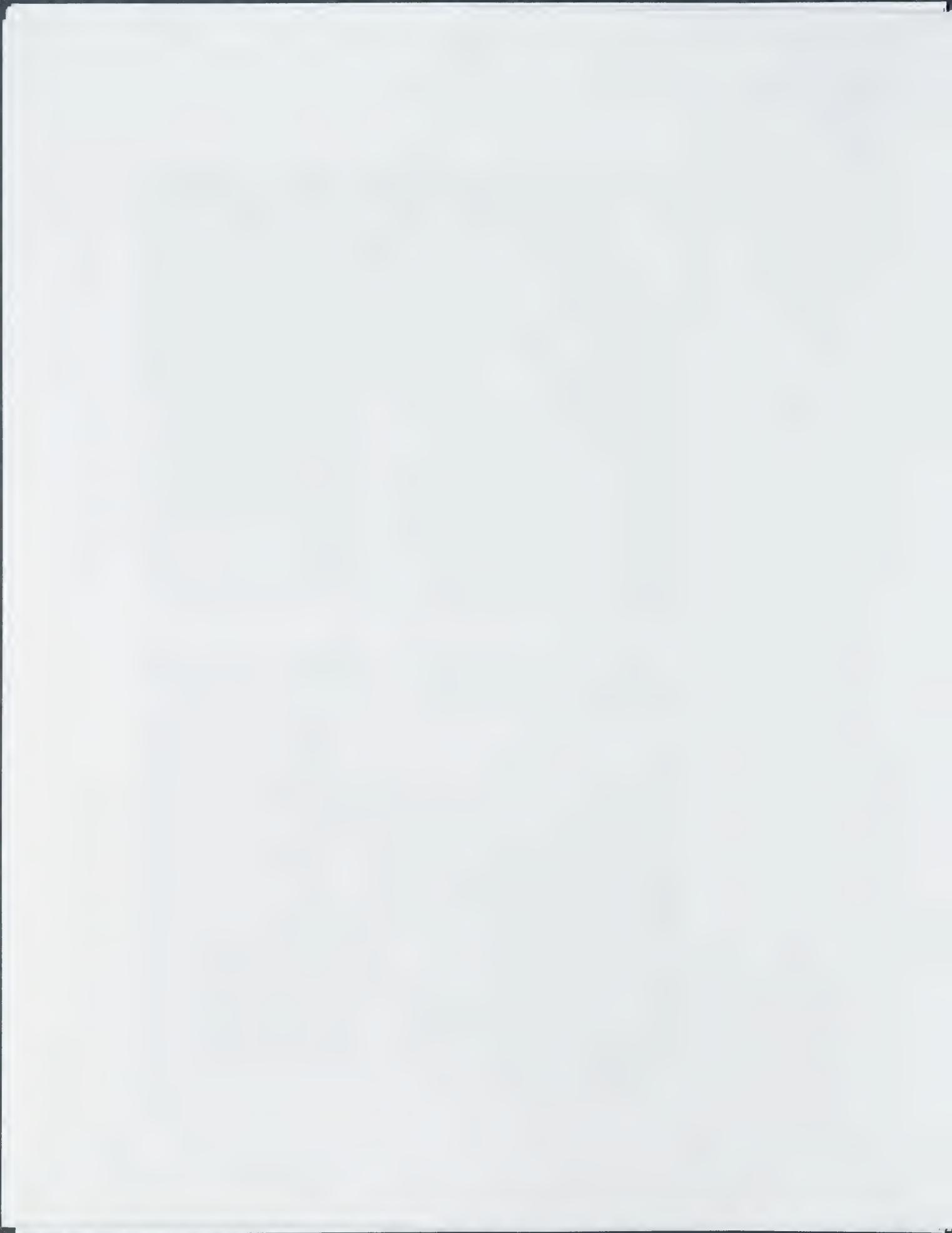




14 Rembrandt van Rijn, *The Dismissal of Hagar*, pen and ink and wash. Courtesy of the Trustees of the British Museum



15 Rembrandt van Rijn, *The Dismissal of Hagar*, pen and ink. Rijksprentenkabinet, Amsterdam. Copyright Rijksmuseum

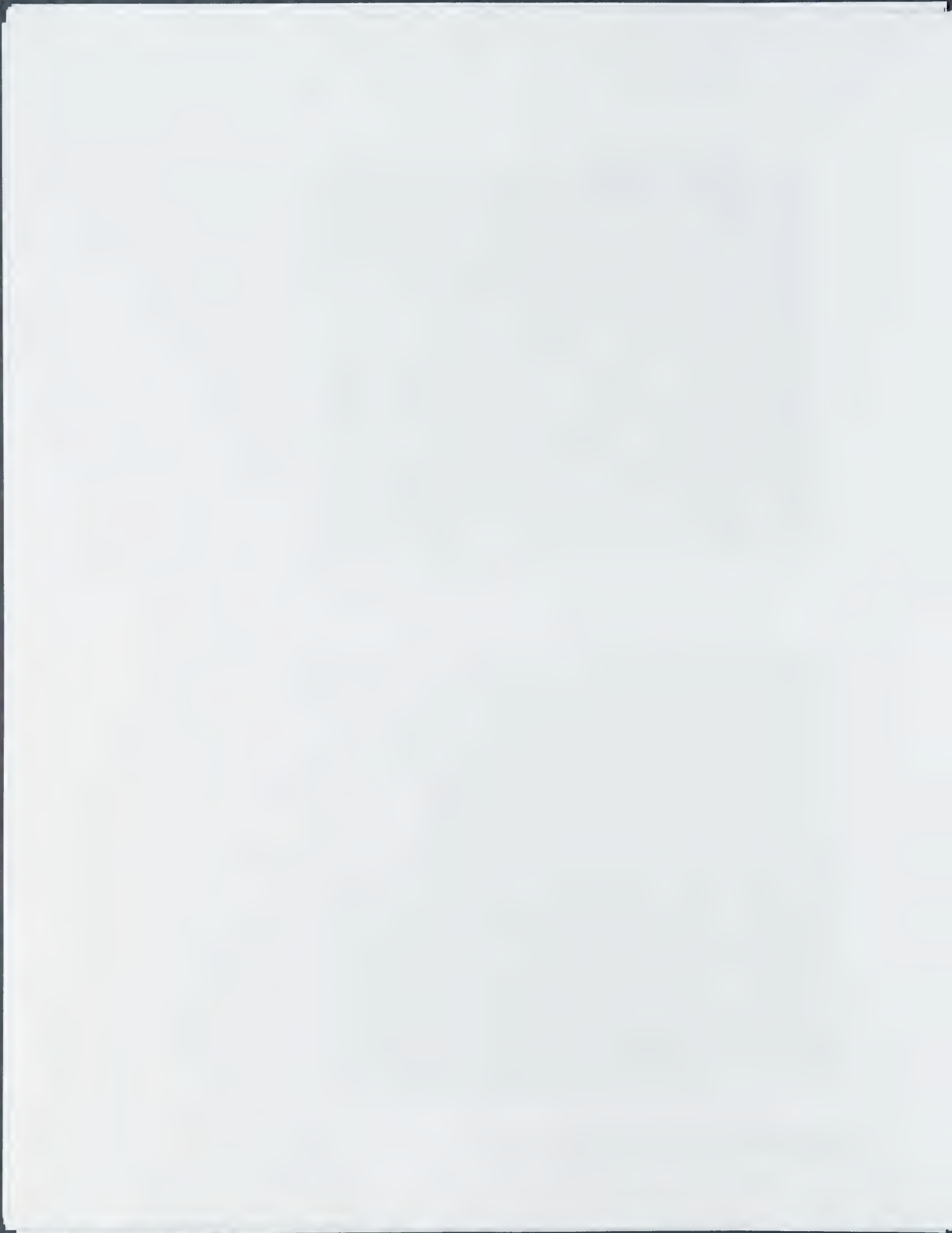




16 *The Dismissal of Hagar*, 1642. Collection Richard L. Feigen, New York

17 *The Dismissal of Hagar*. Szépművészeti Múzeum, Budapest



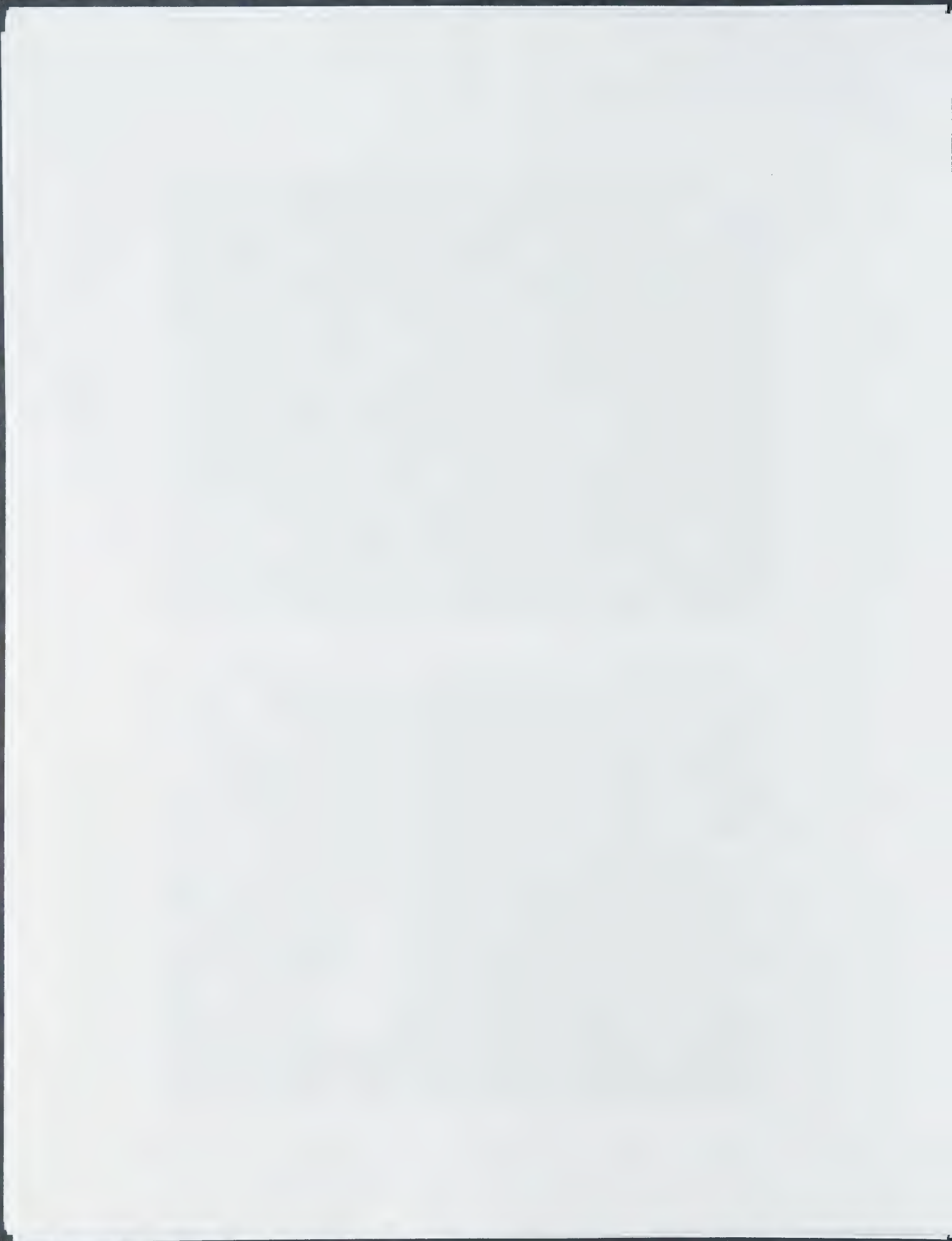




18 *The Levite at Gibeah*, 1644. Present whereabouts unknown

19 Giovanni Francesco Barbieri, called Guercino, *The Dismissal of Hagar*, 1657. Pinacoteca di Brera, Milan



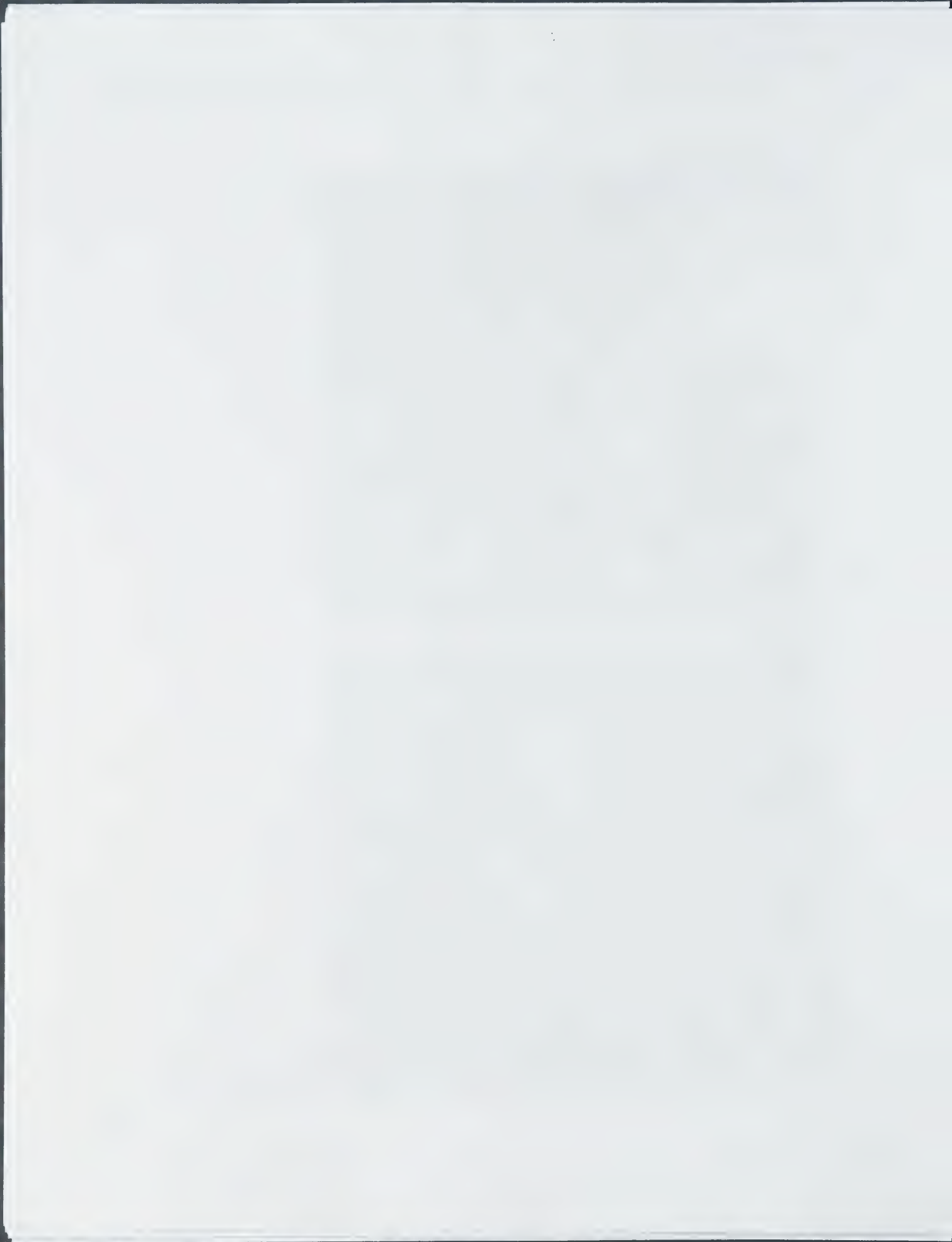




20 Detail of fig. 1



21 *Anna in the Temple*, 1643.
Dordrechts Museum





22 *Joseph in Prison Interpreting the Dreams of Pharaoh's Butler and Baker, 1648.* Rijksmuseum, Amsterdam

23 *Joseph's Coat Brought to Jacob, 1649.* Muzeum Narodowe, Warsaw





24 *The Departure of the Angel from the Family of Tobias*, J. Paul Getty Museum, Malibu, California

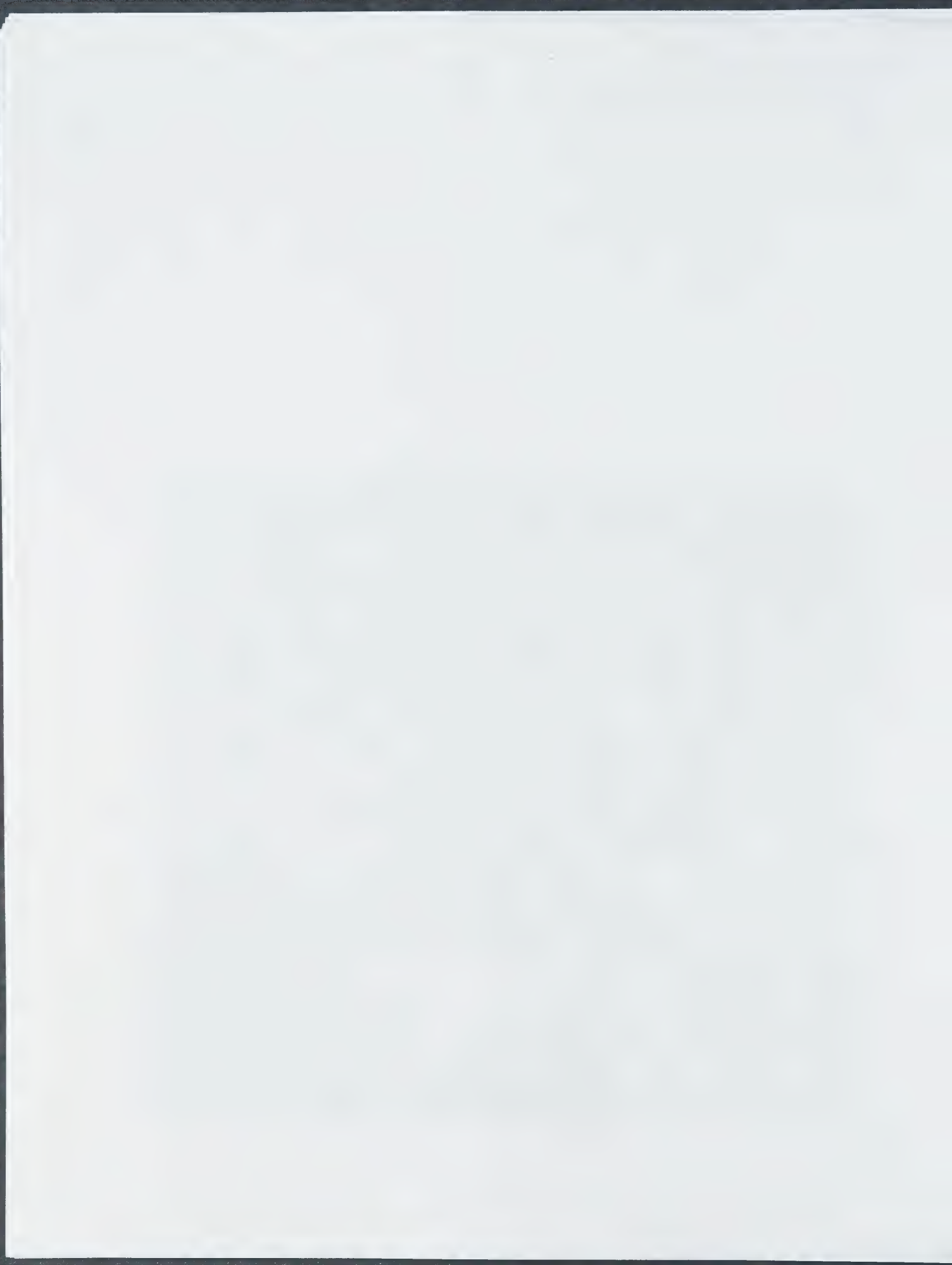
25. *The Capture of Samson*. Herzog Anton Ulrich-Museum, Braunschweig





26 *The Feast of Esther*, 1651. Bob Jones University Collection, Greenville, South Carolina





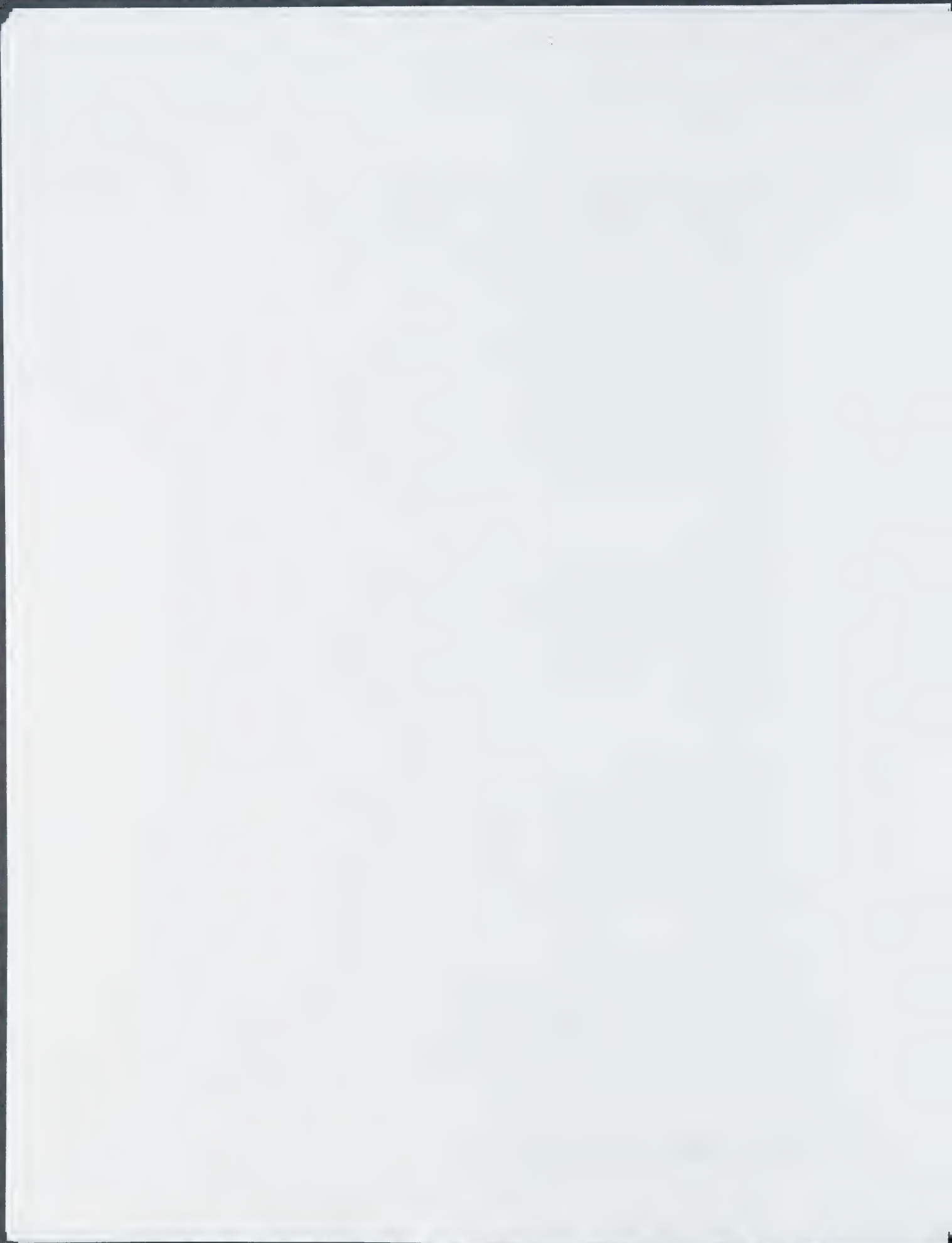
this type of compressed composition may have been the work of a contemporary Italian painter such as Guercino.⁴⁷ There is in fact a painting of this subject by that Bolognese master now in the Brera, Milan (fig. 19) which has distinct similarities to Victors' work, but it is documented to the year 1657.⁴⁸ Nevertheless an earlier version of the subject by Guercino or some other Italian master could well have been the inspiration for Victors' monumentalization of the theme.

Aside from its various sources, Victors' painting has individual features of design and interpretation that are purely characteristic of his own personality. This is most evident in the wonderful figure of Hagar (fig. 20).⁴⁹ No longer does she melancholically wipe a tear from her eye or comfort her son; instead she draws back from her husband with an expression that seems to mix contempt with dismay. Even more emphatic is her wringing of her hands, which suggests all the agitation of her troubled spirit. The emphasis on the gestures of the hands was again something Victors learned from Rembrandt, and it manifests itself already in one of his earliest dated works, the *Anna in the Temple* of 1643 (fig. 21).⁵⁰ By the 1650s Victors had developed these gestures, as here, into a veritable ballet of expressive hands across the surface.

Victors' painting also emphasizes more than almost any other example the interaction between the departing son and his dismayed father. In the painting by Mostaert (fig. 11) he also apparently stares at him. Here in Victors' work Ishmael is not only seen in close-up profile but also with his hand upraised in a gesture which combines farewell with questioning disbelief. The spotlight effect on the top of his head and the deep red of his coat also draw attention to the boy. Yet despite this all eyes are literally upon Abraham, the chief mover in this family conflict. Besides Hagar and Ishmael, each regarding him from their own viewpoints, there is his old wife Sarah, her features and dress sharply contrasted to those of the young Hagar, hovering in the upper right corner, seeming to whisper her jealous fears into her husband's ear.

The growth in individuality and strength that Victors displays in his treatment of this subject is not unique in his *oeuvre*, and we can observe a similar development in his two paintings of another Biblical theme, Joseph blessing the children of Jacob. The earlier picture in Budapest (fig. 7) maintains a distant viewpoint, but the one in Warsaw (fig. 8) takes the close-up approach. The latter work with its emphasis on the all-important gestures, the great richness of costume, and most notably the profile view of the young Manasseh, who quite clearly realizes the slight he has received from his grandfather, must date from almost the same time in the artist's life as the painting in the Israel Museum.

In order to place this recent gift in its proper context, it is worthwhile examining more closely the evolution of Victors' distinctive style. This process is greatly facilitated by the fact that at least in the first half of his career Victors frequently signed and dated his works. In the earliest of these such as *The Dismissal of Hagar*, 1642 (fig. 16), *Anna in the Temple*, 1643 (fig. 21), and *The Levite at Gibeah*, 1644 (fig. 18) the



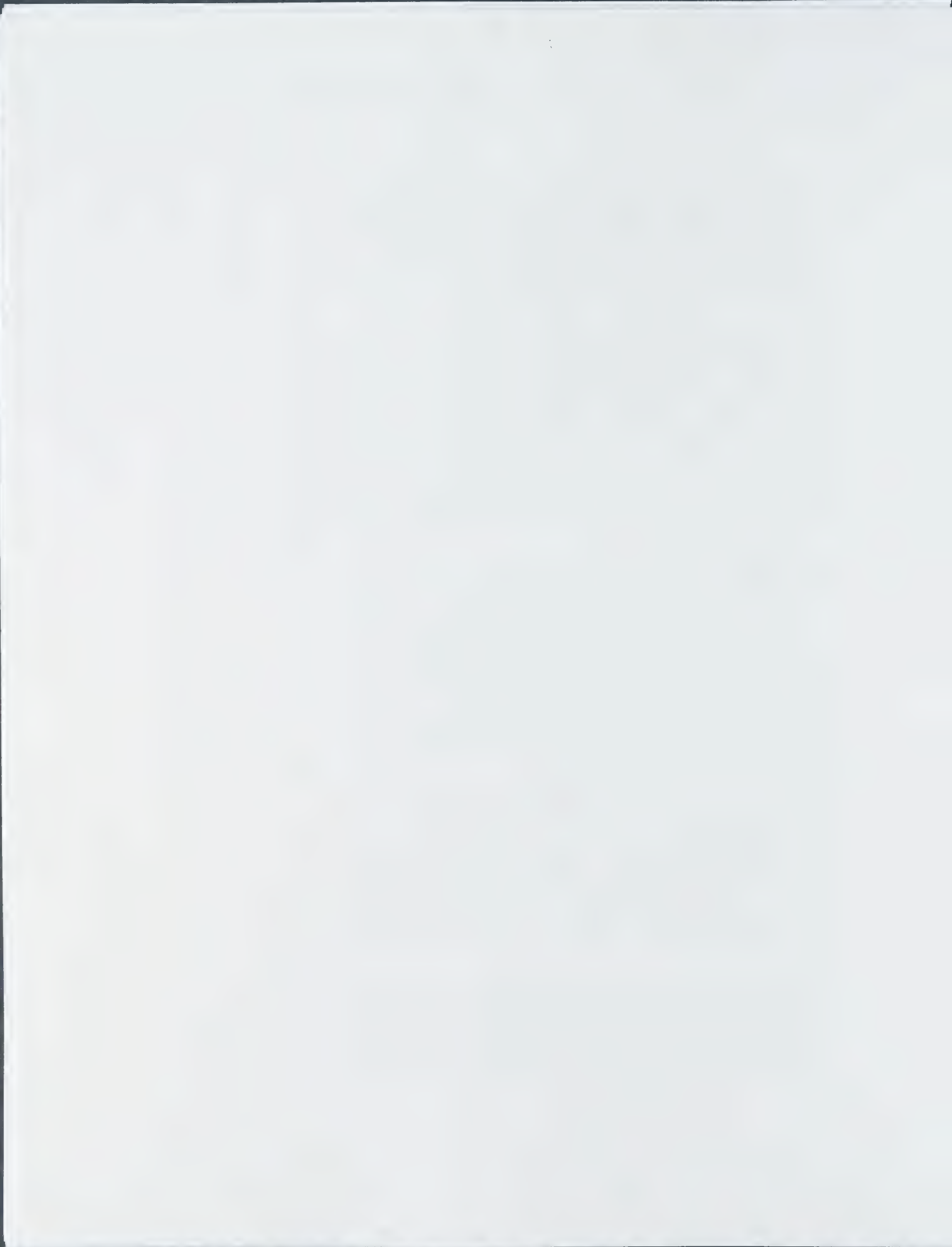
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27 *The Angel Departing from the Family of Tobias*, 1651. Bayerische Staatsgemäldesammlungen, Munich

28 *Joseph Presenting his Father to Pharaoh*, 1652. Present whereabouts unknown





29 *The Meeting of Ruth and Boaz*, 1653. Richard L. Feigen & Co., New York



30 *Boaz Purchasing Ruth from his Kinsman*. Städelsches Kunstinstitut, Frankfurt am Main



31 *The Family of Abraham or The Migration of Jacob*, 1652. Richard L. Feigen & Co., New York



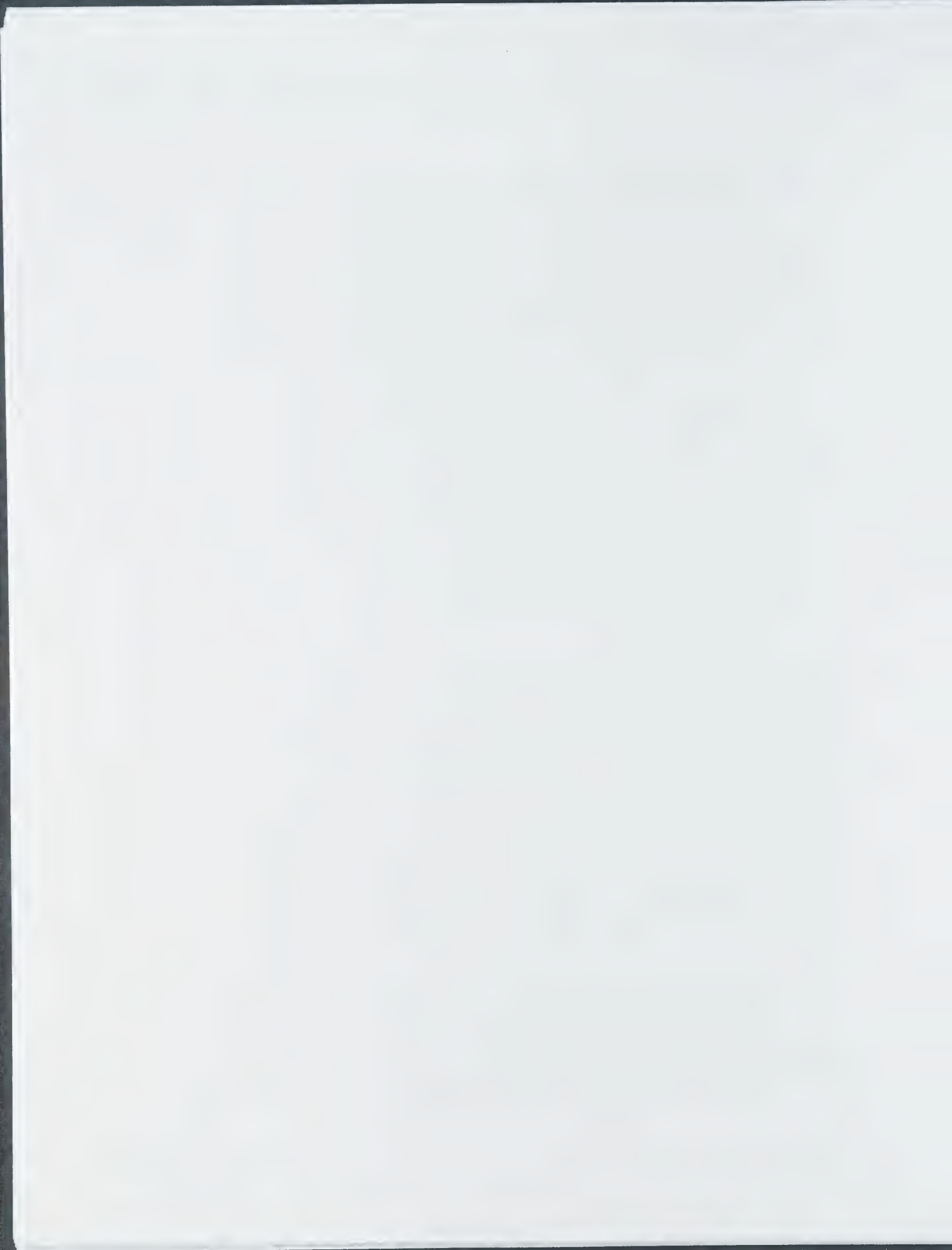
32 *Joseph Finding the Cup in the Bag of Benjamin*. Staatliche Kunstsammlungen, Dresden, Gemäldegalerie Alte Meister

painter already displays his ability at capturing clear narrative events, with large-scale central figures wearing heavy, often boldly coloured garments and background scenes and figures only sketchily indicated.

From the latter part of the 1640s date two depictions of scenes from the Joseph story which indicate a gradual shift in the artist's style. *Joseph in Prison Interpreting the Dreams of the Pharaoh's Butler and Baker* (fig. 22) is of 1648,⁵¹ and *Joseph's Coat Brought to Jacob* (fig. 23) is dated 1649.⁵² There is a greater restlessness to the poses of the figures and a more agitated treatment of the garments. At the same time we notice what was to become a characteristic feature, the emphasis upon certain isolated details, gestures, and figure types. In the 1648 work, for example, these include the large chain and the wringing of the hands, and in the other work the placing and type of Rachel, who is similar both to the Sarah in the Israel Museum's picture and the Anna in *The Departure of Tobias* (fig. 3). The composition of the scene of *Joseph in Prison* is very close to a painting of the subject dated 1643 by Vectors' almost exact contemporary, the Amsterdam painter Gerbrandt van den Eeckhout (1621–74).⁵³ Eeckhout and Vectors could have met in the studio of Rembrandt, or it might have been Eeckhout who introduced Vectors to the drawings, etchings, and paintings of the great master. In any case, it is from the late 1640s that Vectors' dependence on the motifs popular in the Rembrandt circle becomes most evident. A drawing by Rembrandt of *Joseph in Prison* of c. 1633⁵⁴ may, for example, have been the inspiration for both Eeckhout's and Vectors' paintings, and his etching of *Joseph's Coat Brought to Jacob*, also of c. 1633,⁵⁵ is the source of Vectors' painting of the same subject.

In 1649 Vectors painted a version of another theme favoured by Rembrandt, *The Departure of the Angel from the Family of Tobias* (fig. 24).⁵⁶ It combines features like the powerful figure of Tobias falling to the ground from Rembrandt's painting of 1637 now in the Louvre with others such as the horizontal format and the addition of the servant at the window from Rembrandt's etching of 1641.⁵⁷ Also stemming from this period of the late 1640s must be Vectors' painting of *The Capture of Samson* (fig. 25),⁵⁸ so directly based upon Rembrandt's painting of 1636 now in the Städelches Kunstinstitut, Frankfurt.⁵⁹ Characteristic of Vectors' more restrained personality, however, is the fact that unlike Rembrandt, he could not bring himself to show the actual act of blinding, and just as he did not show Abraham with knife drawn in the scene of Isaac's sacrifice (fig. 2) so here he stopped the drama short, presenting the moment prior to the gory deed. Delilah triumphantly brandishes her scissors and the Philistine warrior holds the fiendishly sharp spear poised before the face of the surprised hero. The similarity of Vectors' Samson to the imprisoned baker in the 1648 work also argues for a dating of the Samson painting to this same time.

The early 1650s were a period when, as exemplified by the Jerusalem picture, Vectors' style reached its grandest development. The elaborate splendour of the "Persian" costumes and the powerful baroque gestures⁶⁰ seen here and in other works such as *The Feast of Esther* of 1651 (fig. 26),⁶¹ a more impressive rendering of *The Angel Departing from the Family of Tobias* of the same year (fig. 27),⁶² *Joseph Presenting his Father to Pharaoh*, 1652 (fig. 28),⁶³ and *David Anointed by Samuel*, 1653 (fig. 10), ultimately derive from Rembrandt's works of the





33 *Jacob Burying the Idols of Laban*. Statens Museum for Kunst, Copenhagen

34 *Isaac Greeting Rebecca*. Private collection, Budapest

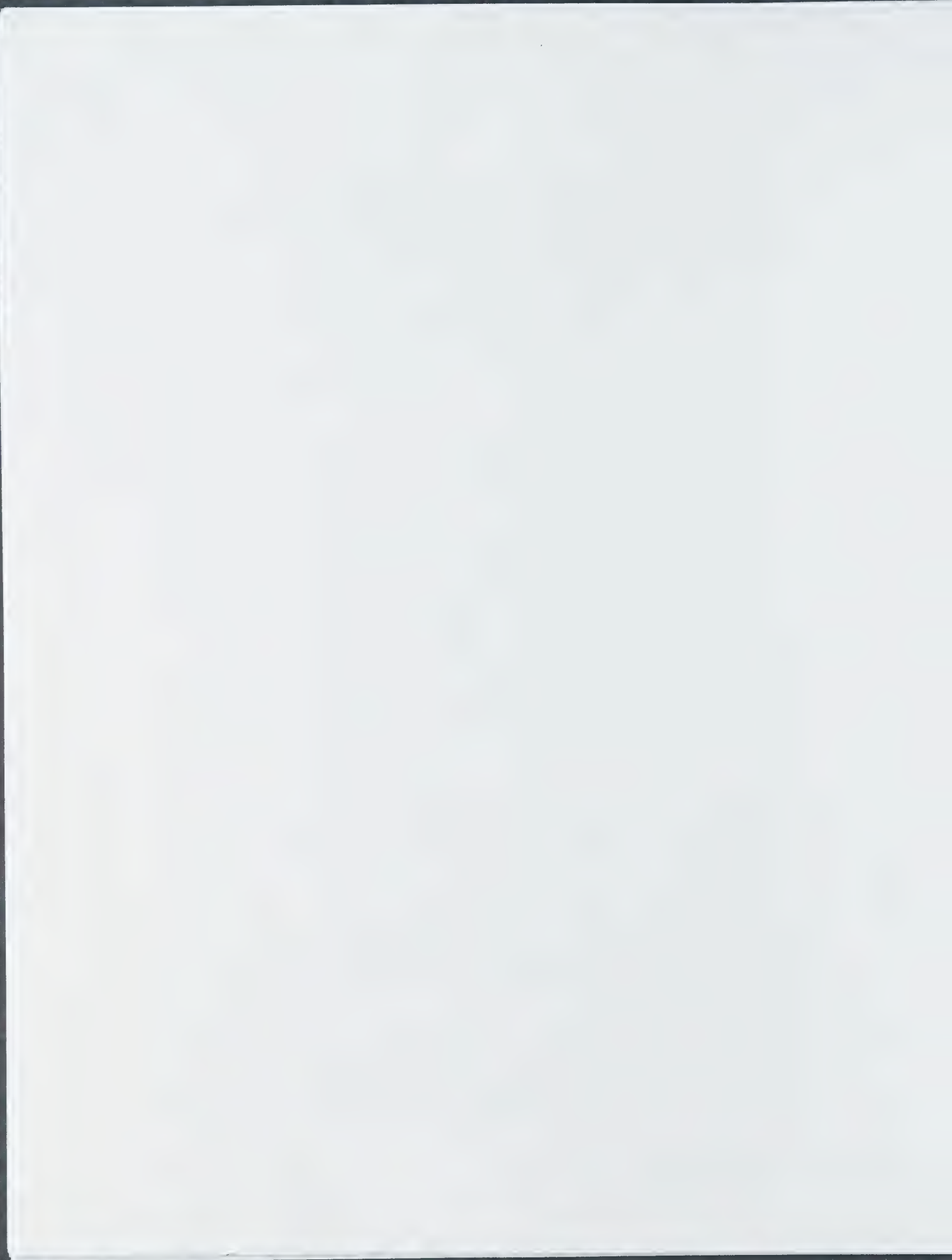


middle and late 1630s.⁶⁴ They have, however, been given a richness and exuberance, and as we have already noted a monumentality that is distinctly Victors' own. Not only do the garments – the silk turbans, the ermine-edged robes, and the large jewelled clasps – have a marked similarity in these various scenes, but many of the figures also have a distinct family resemblance. The Abraham in the Israel Museum's painting is almost identical with the Jacob of *Joseph Recounting his Dreams* (fig. 4), a painting of the following year that owes much to Rembrandt's etching of 1638.⁶⁵ One figure who appears repeatedly is the man with a slight moustache and masses of long, curly hair. He is the butler in *Joseph in Prison*, Tobias in the early *Departure of the Angel*, Joseph in the *Presentation of his Father to Pharaoh*, Ahasuerus in *The Feast of Esther*, and the figure at the left in the *Samuel Anointing David*.

Two other dated paintings of the early 1650s indicate the new direction the artist's work was to take for the remainder of the decade and his career, when dated works become much less frequent. *The Meeting of Ruth and Boaz* of 1653 (fig. 29)⁶⁶ shows the tightly knit, close-up depictions of the previous years yielding to a broader composition with more figures placed in a setting of greater breathing space and with a richer variety of anecdotal details. There is less penetration of the characters' emotions and hardly any display of overt action; instead there is a greater emphasis on the purely narrative content of the scene. Even more than in his earlier works, Victors employs frozen gestures and displays a marked theatrical quality. The leading figures are posed as if in a tableau, each acting out his part before a responsive group of assembled onlookers. In the *Ruth and Boaz* these are the seated servants and harvesters from the wheatfield. Although the types of the chief characters are changed, the same observations are true of the rarely represented sequel from the story of Ruth – *Boaz Purchasing Ruth from his Kinsman* (fig. 30).⁶⁷ This transaction was confirmed, as the Biblical text states (Ruth 4:7), by the kinsman plucking off his shoe and giving it to Boaz.

The other dated picture of the early 1650s is one that has been variously titled *The Family of Abraham* or *The Migration of Jacob*, of 1652 (fig. 31).⁶⁸ It is one of the first of a whole series of idyllic, pastoral scenes of Biblical figures that Victors was to execute in the succeeding years. In these works, which we may term "caravan compositions" because of their procession of figures and animals in natural settings, it is often difficult to determine precisely which episode from Genesis or Exodus is depicted. Among these pictures we may include the following: *Joseph Finding the Cup in the Bag of Benjamin* (fig. 32)⁶⁹ in which the Joseph is the same model as the Boaz in the Frankfurt painting (fig. 30), *Jacob Burying the Idols of Laban* (fig. 33),⁷⁰ *Moses Striking the Rock*,⁷¹ *Isaac Greeting Rebecca* (fig. 34),⁷² and a work in Budapest identified as either *Moses Taking Leave of Jethro*⁷³ or *The Reconciliation of Jacob and Laban* (fig. 35).⁷⁴

This pastoral trend in Victors' Biblical works may in part be due to his incorporation of more elements from his own genre scenes. The cows and donkeys figure in many of his farm scenes,⁷⁵ and the umbrellas are used by his quack doctors and dentists.⁷⁶ More significantly it also represents, as Haraszti-Takács has pointed out,⁷⁷ a return to the



influence of Pieter Lastman. Not only the caravan subject matter and the use of the exotic beasts like the camel,⁷⁸ but also the representation of the large leafy plants in the foreground indicate the revival of dependence on the earlier painter which was to continue into Victors' last works.

In the 1660s and 1670s Victors' fortunes suffered a reversal. His wife died in 1661 leaving him with six children to care for.⁷⁹ It appears that both his skill and his patronage abated during this time, and in his last years in Amsterdam he even had to take on the charity job of caring for the sick.⁸⁰ Victors attempted to adapt his genre style and subjects to the new taste for greater elegance influenced by Flemish examples, and thus figures of the landed gentry begin to appear in place of his usual rough types.⁸¹ At the same time Victors' paintings of Biblical subjects decreased in number and portraits became more frequent. It is perhaps more than coincidental that this same period witnessed a decline in the prosperity of the Jewish community of Amsterdam.⁸² Without the demand for paintings from what may have been his most important clientèle, Victors may have felt that his best prospects lay in the more prosperous colonial communities and therefore set out for the East Indies.

From the artist's last difficult years in Amsterdam there does exist one dated work with a Biblical content. It is a *Family Group* of 1670 (fig. 36),⁸³ in which, following a well-established Dutch tradition⁸⁴ of which the most outstanding example is Rembrandt's so-called *Jewish Bride*,⁸⁵ a

35 *Moses Taking Leave of Jethro or The Reconciliation of Jacob and Laban*. Szépművészeti Múzeum, Budapest



contemporary family is shown in the guise of some Biblical figures.⁸⁶ As in the painter's other "caravan pictures," this could be almost any Old Testament family, but the children carrying grapes and fruit and the large walled structure in the background may relate to Moses and the exploration of the land of Canaan as described in Numbers 13:23 and 28. The scenes of small figures in the background at the left also appear to depict events from the wanderings of the Jews in the desert. Possibly the intent of this painting was to show that the man and his family had succeeded in finding in Holland a new land of "milk and honey." Many of the motifs appearing here are familiar from Victors' earlier works. The elaborate costumes have become standardized and that of the man is similar to Abraham's in the Israel Museum's painting. The little boy at the left is like the one in *Jacob Burying the Idols* (fig. 33), the umbrella and camel are identical to those in the work of 1652 (fig. 31), and the goat eating leaves is reversed from the Budapest painting (fig. 35). In the process of repetition, however, these motifs have lost their vitality, and the quality of painting seems slick, the figures stiff and awkward, the whole without dramatic impetus. Victors apparently required an actual text to animate his imagination, and the conventions of group portraiture that were successfully adapted by other Dutch artists such as Nicolaes Maes were not suited to him. Fortunately for two decades Victors had produced outstanding, impressive compositions. These were works, which, as visitors to the Israel Museum will now be able to see at first hand, brought the colour, vitality, and power of the Bible vividly to life.

36 *Family Group*, 1670. Present whereabouts unknown



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- ¹ Oil on canvas, paint surface 143.5 x 178.7 cm. Acquisition no. 219.76. Signed and dated lower right: *Johanes Victors 1650*. Formerly collection Oskar Bondi, Vienna, sold Kende Galleries, New York, 3 March 1949, when acquired by Mr. Wolf.
- ² The few facts known about Victors' life are collected in A. Bredius, *Quellenstudien zur Holländischen Kunstgeschichte... VI; Künstler Inventare*, II, The Hague, 1916, pp. 587 and 596–600.
- ³ See John C. van Dyck, *Rembrandt and His School*, New York, 1923, p. 153; and W. Martin, *De Hollandsche Schilderkunst in de Zeventiende Eeuw*, Amsterdam, 1936, pp. 127–8.
- ⁴ See for example Marianne Haraszti-Takács, "Les Tableaux de Jan Victors dans les collections de Budapest", *Bulletin du Musée National Hongrois des Beaux Arts*, 20 (1962), p. 61 ff.
- ⁵ Creighton Gilbert, *17th Century Paintings from the Low Countries*, an exhibition of the Poses Institute of Fine Arts at the Rose Art Museum, Brandeis University, 27 February–27 March 1966, pp. 36–7, no. 15, ill; *Rembrandt and His Pupils*, The Montreal Museum of Fine Arts and The Art Gallery of Toronto, January–April 1969, p. 116, no. 114, ill; Peter Sutton and Otto Naumann, *Dutch Religious Art of the Seventeenth Century*, Yale University Art Gallery, January–March 1975, p. 20, no. 35, cover ill.
- ⁶ Alfred von Wurzbach, *Niederländisches Künstler-Lexikon*, Vol. III, Vienna, 1911, p. 788, lists a *Portrait of a Lady* dated 1657 in Copenhagen, a *Portrait of the Burgomaster Jan Appelman* dated 1661 in Haarlem, and a *Portrait of Mrs. Appelman* dated 1657 in Lisbon. A pair of portraits of a lady and gentleman, each signed and dated 1651, are in the possession of Richard L. Feigen and Co., New York City.
- ⁷ Wurzbach, *ibid.*, p. 789, notes the following: *Young Cyrus before the Throne of his Grandfather Astyages* in Oldenburg, and *The Magnanimity of Scipio* in Leningrad. Others are *The Death of Lucretia* in the Detroit Institute of Arts, no. 89.44; *Alexander and Roxana*, sold Christie's, 30 March 1962, no. 38; *Alexander Receiving Tribute*, sold Robinson and Fisher, 10 June 1926, no. 198; and two versions of *Diogenes with his Lantern*, one from the Scrivener collection, sold Sotheby's, London, 12 May 1927, no. 57, and the other signed and dated 1654 sold at the Flvez Gallery, Brussels, 3/10/27, no. 109, pl. XX.
- ⁸ The similarity to Molenaar was pointed out in the entry on Victors in the exhibition catalogue *Rembrandt After Three Hundred Years*, The Art Institute of Chicago, 1969, p. 86, but the assertion there that Victors began producing these genre paintings c. 1650 is not accurate, for dated examples exist from as early as 1646; cf. one sold Frederik Muller and Co., 22 November 1910, no. 164.
- ⁹ A *Labourers in the Vineyard* attributed to Victors in the Städtisches Kunstinstitut, Frankfurt, is discussed by C. Hofstede de Groot, "The Author of a So-Called Rembrandt", *Burlington Magazine*, XLVII (1925), p. 75, Pl. A. A *Parable of the Bad Servants* sold at the Dorotheum, Vienna, 21 March 1932, sale 414, no. 47, ill. 9, does not appear convincing as a work by Victors. Haraszti-Takács, *op. cit.* (above, n. 4), p. 63, n. 7, notes a painting of the *Massacre of the Innocents* in the Emden Museum.
- ¹⁰ See Sutton and Naumann, *op. cit.* (above, n. 5), pp. 7–8.
- ¹¹ For a discussion of this "spiritual revival" see Seymour Slive, "Notes on the Relationship of Protestantism to Seventeenth Century Dutch Painting", *The Art Quarterly*, Spring 1956, p. 6.
- ¹² For a discussion of the success and wealth of the Amsterdam Jews see Herbert I. Bloom, *The Economic Activity of the Jews of Amsterdam in the 17th and 18th Centuries*, Williamsport, Penna., 1937.
- ¹³ The standard general account in Franz Landsberger, *Rembrandt, The Jews and the Bible*, Philadelphia, 1946. Some specific studies are Wolfgang Stechow, "Jacob Blessing the Sons of Joseph from Early Christian Times to Rembrandt", *Gazette des Beaux Arts*, 6th series, XXIII (1943), p. 193 ff; and two articles by H. van de Waal, "Rembrandt's Etchings for Menasseh Ben Israel's 'Piedra Gloriosa'", and "Rembrandt and the Feast of Purim", both reprinted in *Steps Toward Rembrandt*, Amsterdam, 1974.
- ¹⁴ See for example Romeyn de Hooghe's drawing of a circumcision scene, ill. p. 21 in Landsberger, *ibid.*, in which a large painting of an angel appearing to a kneeling figure is seen on the back wall.
- ¹⁵ On the popularity of Joseph and Esther see Alfred Bader in the exhibition catalogue *The Bible Through Dutch Eyes*, Milwaukee Art Center, 1976, pp. 9 and 132.
- ¹⁶ Richard Hamann, "Hagars Abschied bei Rembrandt und im Rembrandtkreis", *Marburger Jahrbuch für Kunstwissenschaft*, 8–9 (1936), pp. 471–578.
- ¹⁷ H. van de Waal, "'Hagar in de Woestijn' door Rembrandt en zijn school", *Nederlands Kunsthistorische Jaarboek*, I (1947), pp. 145–169.
- ¹⁸ John Walsh Jr., "The Earliest Dated Painting by Nicolaes Maes", *Metropolitan Museum Journal*, 6 (1972), p. 105 ff.
- ¹⁹ Van de Waal, *op. cit.* (above, n. 17), pp. 149–150; Walsh, *ibid.*, p. 108; Sutton and Naumann, *op. cit.* (above, n. 5), p. 10.
- ²⁰ Christian Tümpel, exhibition cat., *The Pre-Rembrandtists*, E.B. Crocker Art Gallery, Sacramento, California, 1974, p. 128 ff.
- ²¹ Bloom, *op. cit.* (above, n. 12), p. 11. Dr. Solomon Grayzel in correspondence has also suggested that the subject of expulsion may have had significance for the Dutch Jews, "whose stay in Holland was assured only after the end of the Thirty Years' War in 1648". He adds: "That the Jews were always in danger of being forced to flee was brought home to them by the stream of Polish refugees who arrived as a result of the Chmielnicki massacres of the Polish Jews in 1648–9". See Landsberger, *op. cit.* (above, n. 13), p. 25.
- ²² *ibid.*, pp. 30, 208 mentions for example the establishment of Spanish newspapers and the continued use of Ladino. For the activity of the Jews in producing drama in Spanish see Henry V. Bessó, *Dramatic Literature of the Sephardic Jews of Amsterdam in the XVII and XVIII Centuries*, New York, 1947.
- ²³ This idea is put forward by Hamann, *op. cit.* (above, n. 16), p. 537; Walsh, *op. cit.* (above, n. 18), p. 108; and Sutton and Naumann, *op. cit.* (above, n. 5), p. 10.
- ²⁴ For Rembrandt's use of theatre subjects see H. van de Waal in several of the essays reprinted in *Steps Towards Rembrandt*, Amsterdam, 1974.
- ²⁵ Sold at Christie's 14 December 1962, no. 35.
- ²⁶ Bridgewater Collection.
- ²⁷ Kunstmuseum der Stadt Düsseldorf. When in the collection of Van Diemen and Co. it was published by Hofstede de Groot, *op. cit.* (above, n. 9), p. 75, Pl. B. Another rendering of the subject by Victors was in the collection of the Earl of Balfour, sold at Frederik Muller and Co., Amsterdam, 21 March 1950.
- ²⁸ Statens Museum for Kunst, Copenhagen, inv. no. Sp. 464, signed and dated either 1642 or 1644.
- ²⁹ Musée du Louvre, Paris, inv. no. 1285.
- ³⁰ Szépművészeti Múzeum, Budapest, inv. no. 1344; see Haraszti-Takács, *op. cit.* (above, n. 4), p. 64, and Agnes Czobor, *Rembrandt and His Circle*, Budapest, 1968, no. 30; and Muzeum Narodowe, Warsaw, inv. no. 63.
- ³¹ Staatliche Museen zu Berlin, Gemäldesammlung, no. 826A. Another version ostensibly of this subject by Victors is recorded in the National Gallery of Dublin, no. 879, but in fact its subject seems to be another treatment of the Levite at Gibeah.
- ³² Herzog Anton-Ulrich Museum, Braunschweig, no. 255. The theme of handing over the symbolic blessing is also emphasized in Victors' painting *Esau Selling his Birthright for the Mess of Pottage* (Genesis 25:30–34), which is in the Muzeum Narodowe, Warsaw (inv. 129021).
- ³³ King James version.
- ³⁴ See Rudolf Heinemann, *Stiftung Sammlung Schloss Rohanetz*, Lugano-Castagnola, Vol. I, 1927, p. 108, no. 291.
- ³⁵ See Tümpel, *op. cit.* (above, n. 20), pp. 48, 52; and Wolfgang Stechow, "Some Observations on Rembrandt and Lastman", *Oud Holland*, LXXXIV (1969), pp. 148–162.
- ³⁶ See Hamann, *op. cit.* (above, n. 16), p. 473, ill. 2.
- ³⁷ *ibid.*, p. 472, ill. 1.
- ³⁸ Various questionable examples of it are listed in C. Hofstede de Groot, *Holländische Maler VI—Rembrandt, Maes*, Esslingen, 1915, pp. 11–12.
- ³⁹ Arthur M. Hind, *Rembrandt's Etchings*, London, 1912, no. 149.
- ⁴⁰ Otto Benesch, *The Drawings of Rembrandt, A Critical and Chronological Catalogue*, London, 1954–57, III, no. 524, and V, no. 916.
- ⁴¹ See W.R. Valentiner, *Rembrandt and His Pupils*, exhibition cat., The North Carolina Museum of Art, Raleigh, 1956, p. 30; J. Richard Judson, *Rembrandt After Three Hundred Years*, exhibition cat., The Art Institute of Chicago, 1969, p. 86.
- ⁴² A drawing of the subject formerly Peitzer and H. Oppenheimer collections (Garnshelm 42660) is reproduced by Hamann, *op. cit.* (above, n. 16), p. 528, ill. 82. It depicts the weeping figure of Ishmael leading his

- mother away from Abraham. The crying child also occurs in a signed painting by Victors formerly in the collection of Alexander Tritsch, Vienna, and recently acquired by the National Museum of Wales, Cardiff. Hamann, p. 529 (ill. 83), believed this to be a late work, but in most respects it is an awkward reworking of Rembrandt's etching and therefore probably an early work by the artist. Yet another painting attributed to Victors with the title *La répudiation d'Agar* was in the trade in Paris in 1970, but like a work included in the exhibition *The Bible Through Dutch Eyes*, *op. cit.* (above, n. 15), no. 54, it probably depicts a moment from the story of Elisha and the Shunamite woman.
- ⁴³ In the collection of Richard L. Feigen, New York.
- ⁴⁴ Szépművészeti Múzeum, Budapest, inv. no. 230. See Haraszti-Takács, *op. cit.* (above, n. 4), p. 63, ill. 33; and Czobor, *op. cit.* (above, n. 30), p. 31.
- ⁴⁵ Hamann, *op. cit.* (above, n. 16), p. 530.
- ⁴⁶ The subject is from Judges 19. Formerly in the collection of Arthur Tooth, London, and with G. Cramer, The Hague, in 1968, Cat. XV, no. 61. A version of this subject by Gerbrandt van den Eeckhout is in Mr. Emile Wolf's collection. See Stechow, *op. cit.* (above, n. 35), p. 151, and p. 156, fig. 9.
- ⁴⁷ Hamann, *op. cit.* (above, n. 16), pp. 501-2; Gilbert, *op. cit.* (above, n. 5), p. 36.
- ⁴⁸ Pinacoteca di Brera, Milan, no. 556. See Denis Mahon, *Il Guercino*, exhibition cat., Bologna, 1968, pp. 212-14, no. 102, ill. Another artist who treated the subject in this manner was Mattia Preti. His painting, now in the Prado, is illustrated in the exhibition catalogue *Pittura Italiana del Siglo XVII*, Madrid, 1970, pp. 436-7, no. 142.
- ⁴⁹ It is interesting to note that when another Rembrandt follower, Nicolaes Maes, came to treat the subject three years later in a work now in the Metropolitan Museum, New York, he too made the greatest innovation in the figure of Hagar. See Walsh, *op. cit.* (above, n. 18), pp. 109-110, Dordrecht Museum, no. 241.
- ⁵⁰ Rijksmuseum, Amsterdam, no. 2552. See W. Martin, *Dutch Painting of the Great Period 1650-97*, London, 1951, p. 40, no. 29.
- ⁵¹ Muzeum Narodowe, Warsaw, inv. no. 129016.
- ⁵² Bob Jones University Collection, Greenville, South Carolina, no. 332. See Bader, *op. cit.* (above, n. 15), p. 54, no. 22, ill.
- ⁵³ See Jakob Rosenberg, *Rembrandt, Life and Work*, London, 1964, p. 208, ill. 174. Hofstede de Groot, *Holländische Maler VI*, p. 17, nos. 19 and 19a, notes two paintings of the subject which were attributed to Rembrandt.
- ⁵⁴ Hind no. 104.
- ⁵⁵ J. Paul Getty Museum, Malibu, California.
- ⁵⁶ For the Louvre painting see A. Bredius, *Rembrandt, The Complete Edition of the Paintings*, revised by H. Gerson, London, 1969, p. 418, no. 503. The etching is Hind no. 185.
- ⁵⁷ Herzog Anton-Ulrich Museum, Braunschweig, no. 254.
- ⁵⁸ Bredius-Gerson, *op. cit.* (above, n. 57), p. 414, no. 501.
- ⁵⁹ See Hermann Goetz, "Persians and Persian Costumes in Dutch Painting of the Seventeenth Century", *The Art Bulletin*, XX, no. 3 (1938), pp. 280-90.
- ⁶⁰ Bob Jones University Collection, Greenville, South Carolina. Other versions of this subject by Victors are in the Herzog Anton-Ulrich Museum, Braunschweig, no. 253, and in the Wallraf-Richartz Museum, Cologne, no. 1016.
- ⁶¹ Alte Pinakothek, Munich, no. 1031.
- ⁶² Location unknown; it was on loan to the Rijksmuseum, Amsterdam, from the collection of Mr. F. Wante, Amsterdam, from 1898 to 1911. See Wurzbach, *op. cit.* (above, n. 6), p. 788. Sold Frederik Muller and Co., 14 May 1912, no. 181.
- ⁶³ For example, *Belshazzar's Feast*, National Gallery, London, Bredius 497, *Samson Threatening his Father-in-Law*, Bredius 499, *The Wedding Feast of Samson*, Dresden, Bredius 507, and *King Uzziah Stricken by Leprosy*, Chatsworth, Bredius 179.
- ⁶⁴ See "Im Schatten des Grossen", *Kunstsammlungen der Stadt Düsseldorf*, 1947, pp. 10-11, where the unidentified author also points out a similarity between this bearded figure and a portrait by Rembrandt of 1645 in Berlin, Bredius 236.
- ⁶⁵ In the possession of Richard L. Feigen and Co., New York.
- ⁶⁶ Städtisches Kunstinstitut, Frankfurt, no. 85505.
- ⁶⁷ Formerly in the collection of the Lords of Swinton, now in the possession of Richard L. Feigen and Co., New York. The former title may be the most likely because of the similarity to the composition of an *Abraham on the Road to Canaan* by Lastman in the Hermitage; see Stechow, *op. cit.* (above, n. 35), p. 162 and p. 160, fig. 19.
- ⁶⁸ Staatliche Kunstsammlungen, Dresden, inv. no. 1616.
- ⁶⁹ Statens Museum for Kunst, Copenhagen, inv. no. Sp. 462.
- ⁷⁰ Sold at Christie's, London, 29 January 1971, no. 144.
- ⁷¹ Private collection, Budapest. Illustrated in A. Pigler, *Barockthemen*, Vol. I, Budapest, 1956, p. 51.
- ⁷² Szépművészeti Múzeum, Budapest, no. 60.3. See Czobor, *op. cit.* (above, n. 30), p. 32.
- ⁷³ According to Haraszti-Takács, *op. cit.* (above, n. 4), p. 68, ill. 35.
- ⁷⁴ See for example two paintings in the Statens Museum for Kunst, Copenhagen, inv. nos. 391 and 1727.
- ⁷⁵ For example in the *Dentist* of 1654 in the Rijksmuseum, inv. no. C258, illustrated in W. Martin, *Holländische Schilderkunst*, p. 128, ill. 71, and in *All the Paintings of the Rijksmuseum in Amsterdam, A Completely Illustrated Catalogue*, 1976, p. 579; and the *Quack Doctor* in the Szépművészeti Múzeum, Budapest, illustrated in Haraszti-Takács, *op. cit.* (above, n. 4), p. 65, ill. 34. Haraszti-Takács, *ibid.*, p. 68.
- ⁷⁶ See for example Stechow, *op. cit.* (above, n. 35), p. 151 and p. 156, fig. 10; Tümpel, *op. cit.* (above, n. 20), p. 56, ill. p. 57; and J. van Ryckervorsel, "Lastmaniana", *Oud Holland*, LI (1934), pp. 169-70, ill. 3.
- ⁷⁷ Bredius, *op. cit.* (above, n. 2), p. 587.
- ⁷⁸ *Ibid.*, p. 598.
- ⁷⁹ A *Scene in Front of an Inn* of this sort, signed and dated 1668, is in the Muzeum Narodowe, Warsaw. Another with elegant figures, a *Village Festival*, is in a private collection in Budapest. See Haraszti-Takács, *op. cit.* (above, n. 4), p. 62, ill. 32.
- ⁸⁰ Bloom, *op. cit.*, (above, n. 12), p. 210 places the beginning of the decline as early as 1651.
- ⁸¹ Sold at Christie's, London, 4 March 1966. Sothby's, London, 14 February 1968, no. 23, and Sothby Parke Bernet, New York, 11 March 1977, no. 88. It should be noted that the area around the date has been retouched, but it does appear authentic.
- ⁸² See A. Pigler, "Gruppenbildnisse mit historisch verkleideten Figuren und ein Hauptwerk des Johannes van Noort", *Acta Historiae Artium*, II (1955), pp. 168-87.
- ⁸³ See Rosenberg, *op. cit.* (above, n. 54), pp. 128-130.
- ⁸⁴ Wurzbach, *op. cit.* (above, n. 6), p. 788 notes an earlier example of such a practice by Victors. It was a work of 1652 in the Zschille Collection, Cologne, sold in 1868 which depicted members of the De Witte family as Isaac and Rebecca, and Jacob and Esau with a caravan. This may be the painting of *Jacob and His Family* which is no. 253a. A signed painting by Victors now at the Central Picture Galleries New York, is a portrait of a young man aged 23 in the guise of a Biblical character, possibly Jonathan, for he holds a bow and has a quiver of arrows on his back.

