

Alfred Bader

Alfred Bader Fine Arts

[Old Students and Old Masters: the School of Rembrandt - Purdue University Galleries]

[1960]

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*Old Students and Old Masters:  
The School of Rembrandt  
Selections from the Bader Collection*



**Purdue University Galleries**



**Old Students and Old Masters: The School of Rembrandt**  
Selections from the Bader Collection

Union Gallery  
Purdue University  
West Lafayette, Indiana  
October 9-30, 1980



Dedicated to Herbert C. Brown, Richard Benbridge Wetherill Research  
Professor of Chemistry at Purdue University, and 1979 Nobel Laureate.

## FOREWORD

From Rembrandt's lifetime until quite recently, many hundreds of fine paintings done by Rembrandt's students have been attributed to the master. Only now has art-historical research come to the point where we can say in most instances: "This is by the master, that by the student." The corollary to this is that many of Rembrandt's students were gifted and some were great artists who should be known in their own right. The *Man in the Golden Helmet* in Berlin, for instance, is a great work of art, not one iota less so because we realize that it is not by Rembrandt.

Collecting Dutch paintings of the time of Rembrandt has been my lifetime hobby and it gives me great pleasure to have part of my collection shown during a celebration honoring Professor Herbert C. Brown. The connection between Rembrandt and Professor Brown is not so far-fetched as it may seem at first. Both great teachers cared immensely for their work and were deeply appreciated by their students. Rembrandt's work has had a lasting influence on art, as hydroboration will have on organic research from now on.

I hope that this exhibition of works of artists of the time of Rembrandt will be a fitting tribute to a great scientist.

Alfred Bader



## INTRODUCTION

It is with special thanks to Dr. and Mrs. Alfred Bader that Purdue University hosts this exhibition of paintings from the school of Rembrandt. All the works of art on display have been generously loaned from the Baders' private collection, which is focused on Dutch painting of the seventeenth century. This exhibition not only affords an opportunity to examine these handsome tableaux first-hand, but also contributes to the current re-evaluation of Rembrandt's art and that of his many students. Some of the pictures on view are here presented to the general public for the first time. Several paintings are attributed firmly; others — for instance Cat. nos. 11, 12, 14 and 18 — present a challenge to scholarship. Taken as a whole, these paintings offer a rich insight into one of the finest periods of European art, and also demonstrate the influence of one of its leading personalities, Rembrandt van Rijn.

In several respects, the paintings in this exhibition typify the art of Rembrandt and his pupils. This can be seen in the types of subjects shown. In seventeenth-century Holland, there was a great vogue of portraiture — which had particular relevance to Rembrandt, not only because at one point in his career he was the most fashionable Dutch portraitist, but also because he did so many likenesses of himself. Included in this show is a remarkable *Portrait of Rembrandt* (Cat. No. 18) — very possibly by the master's own hand, although that can not be proven at present. This painting displays the gentle humanity and quiet introspection characteristic of Rembrandt's later self-images. Other portraits in the exhibition are more clearly the work of his students. This is true of the *Portrait of a Man* by Gerard Dou (Cat. No. 2), which is Rembrandtesque in pose, costume, and mood, and yet lacks the psychological depth we associate with Dou's mentor. Still further from Rembrandt's own art is the *Portrait of a Spanish Jew* by Constantijn van Renesse (Cat. No. 13); however, the expressive gesture and pensive attitude of this figure clearly recall the teacher's work.

Genre images (representing everyday figures) are another subject common to the Rembrandt school — and also mirror the strong interest in realism among seventeenth-century Dutch art-buyers. The outstanding example in our ensemble is *The Scholar by Candlelight*, painted by Rembrandt (Cat. No. 1). This small picture of a dedicated intellectual, illuminated by a warm and mysterious light, suggests the life of the mind in a manner typical of Rembrandt; indeed, the scholarly theme is one to which the artist returned several times. Another, very different view of the contemplative life appears in *The Quill Cutter* by Paulus de Lesire (Cat. No. 4) — showing a venerable thinker momentarily diverted from his study by the practical task of sharpening a pen. We may also link with these genre scenes the allegorical painting of the sense of *Sight* attributed to Bernard Keil (cat. No. 14), since it too represents a scholar who is observed realistically — though with a metaphor implied.

Of particular note are the paintings in this show illustrating Biblical subjects, for they represent a special interest of the Rembrandt school. One type of religious theme which greatly appealed to Rembrandt is stories from the Old Testament describing either a miraculous encounter with the divine, or a test of faith and character. These provided an opportunity to explore an individual's personality and emotions, and to evoke his (or her) spiritual life — which had deep meaning for Rembrandt personally. Although this exhibition does not include

any examples by the master himself, we have several Biblical paintings by his pupils — such as *Abraham's Sacrifice* by Govaert Flinck (Cat. No. 6), *Solomon Praying in the Temple* by Gerbrandt van den Eeckhout (Cat. No. 9), and *The Ghost of Samuel Appearing to King Saul* by Ferdinand Bol (Cat. No. 10). In each case, the artist strongly emphasizes the main figure's moment of trial or revelation. The show also includes a New Testament subject, namely, *Jesus and the Woman of Samaria*, done by an unidentified Rembrandt pupil (Cat. No. 11); here too, one sees a profound religious occurrence, as Jesus responds with great humanity to the woman devoutly kneeling before him. One other narrative work — Jacob Backer's *Democritus Visited by Hippocrates* (Cat. No. 7) — has an historical rather than Biblical subject, yet shows the same intense interest in human character as the previous paintings.

Aside from the particular content shown, what specially characterizes paintings from the school of Rembrandt is their style — which has several individual variations. A salient feature of style in these paintings is the quality of light. The latter usually takes the form of dramatic *chiaroscuro* (a contrast of light and dark), which is typical of Baroque art in general, but which becomes mysterious and magical in Rembrandt's hands. Forms are surrounded by varying degrees of shadow and contours are softened — with only the essential features fully revealed; as a result, the inner life of the figures emerges clearly. We can see this in the *Portrait of Rembrandt* (Cat. No. 18), as well as in the paintings of *Solomon* (Cat. No. 9) and *Jesus and the Woman of Samaria* (Cat. No. 11); in each case, light seems to be generated within the principal (or only) figure — with the rest of the image cast in relative obscurity or less bright illumination. Moreover, in the painting of *The Scholar by Candlelight* (Cat. No. 1), a very dramatic effect is created by covering the source of light with a foreground form. Yet another element of style shared by several works of art in the exhibition is their strong pictorial realism. There is a simple honesty and immediacy about many of the figures shown — such as the bald and portly performer in Jan Lievens' *A Man Singing* (Cat. No. 3), or the family group and angel in Paulus de Lesire's *Tobias Healing his Father* (Cat. No. 5).

Not all of Rembrandt's students followed their teacher's style with equal fidelity; several pupils in fact painted very differently from Rembrandt after leaving his studio. There appears a clear variation, for example, in Keil's painting of *Sight* (Cat. No. 14), which we can compare with the nearly contemporary *Portrait of Rembrandt* (Cat. No. 18). In the former painting, light is used to model the figure very boldly and create an almost sculptural effect, especially visible in the head and raised arm; there also appears a great flourish of broad brushstrokes. By contrast, the figure of Rembrandt is treated in a more subtle and restrained fashion — with more selective lighting, and delicate transitions from highlights to shadows. Overall, the first artist seems more concerned with the outward appearance of his figure, whereas the second draws attention to the subject's inner thoughts and character. The chief reason for these stylistic differences is that Keil was strongly influenced by Italian painting after studying with Rembrandt. At the same time, we note that as a teacher Rembrandt encouraged the artistic individuality of his students — which helps explain the stylistic variations in other cases.

The catalogue which follows is arranged chronologically, by the date of the individual works of art. The earliest example is Rembrandt's picture of a *Scholar* (1628); although the *Portrait of Rembrandt* (1655) is not the latest, it is placed last for emphasis. The intervening paintings are grouped by decades — namely, the 1630's to ca. 1640; the 1650's; and the 1660's to ca. 1675. This arrangement allows the reader to relate paintings by individual students to Rembrandt's own artistic development. We may cite one example. Between *Abraham's Sacrifice* by Flinck (ca. 1638) and the picture of *Solomon* by van den Eeckhout (ca. 1650), one sees a distinct change in mood, going from an exciting episode full of Baroque passion and movement to a quiet scene of inward emotion and drama. Rembrandt himself went through just such an artistic evolution during the same chronological period.

Finally, I wish to acknowledge gratefully the assistance of those who helped prepare most of the entries in this catalogue. They are Mona Berg, the Gallery Director at Purdue University; Mary Yingling, a graduate student in the Department of Creative Arts; and Cathy Bliven, an undergraduate art major.

David Parrish  
Associate Professor of Art History,  
Purdue University

1. Rembrandt Harmensz. van Rijn (1606-1669)

*The Scholar by Candlelight*

1628

Oil on copper; 5 x 5 in.

This painting dates from Rembrandt's Leiden period (1624-1631) when the artist's favorite subjects were his family members and old people depicted in a meditative mood. Rich chiaroscuro and warm, glowing light from a candle or a lamp are common in these early works of the Leiden period. The present work shows a favorite genre subject of Rembrandt's, a scholar or philosopher studying in a dimly-lit interior. The figure shown here is an old man for whom Rembrandt's father may have been the model. The large dark mass in the right foreground of the painting is an open volume that the scholar has propped up to refer to as he is writing; behind it is hidden the only source of light in the painting, probably a candle or lamp.

Rembrandt probably learned the technique of painting on a copper surface from his teacher Pieter Lastman (1583-1633). This method dates back to the fifteenth century; however, by the seventeenth century painting on copper was uncommon. Rembrandt used it for only a few other paintings.

Acquired from the Mayer collection, Vienna, 1959.

Bibliography: Etched in reverse by J.B.P. Le Brun, *Galerie Le Brun*, Paris, 1790, II; J. Smith, *A Catalogue Raisonné*, Vol. VII (1836), No. 185; C. Blanc, *Le trésor de la Curiosité*, II, 129-130; T.v. Frimmel, *Blätter für Gemäldekunde*, 2(1905), 21 (ill.); A. Bredius, *Kritische Bemerkungen zur Amsterdamer Rembrandt-Ausstellung*, *Zeitschrift für bildende Kunst*, 10 (1898), 166; W. Bode, *Rembrandt*, I, No. 4 (ill.), and introduction; W.R. Valentiner, *Rembrandt (Klassiker der Kunst)*, No. 14 (ill.); W.V. Wurzbach, *Niederländisches Künstler-Lexikon* (1910) 412; A.C. Coppier, *Les Arts*, 13 (1914) 29 (ill.); A. Möller, *Die bedeutendsten Kunstwerke*, II, 114 (ill.); C. Hofstede de Groot, *A Catalogue Raisonné*, Vol. VI (1916), No. 240; O. Benesch, *Rembrandt* (1935), 3; A. Bredius, *Rembrandt Gemälde* (1935), No. 425 (ill.); J. Rosenberg, *Rembrandt* (1949), 246; J.G. van Gelder, *The Burlington Magazine*, 95 (1955), 37; K. Bauch, *Der Frühe Rembrandt und seine Zeit* (1960), 283; K. Bauch, *Rembrandt* (1966), No. 118 (ill.); A. Bredius, revised by H. Gerson, *Rembrandt* (1969), No. 423 (ill.); A.A., Vol. 6, No. 3 (1973), frontispiece; Bader, No. 21.



## 2. Gerard Dou (1613-1675)

### *Portrait of a Man*

ca. 1630

Oil on panel; 16 x 13¼ in.

In 1628, Gerard Dou, at the age of fifteen, became the first student of Rembrandt, who was then twenty-one or twenty-two years old. Dou probably remained with Rembrandt until the latter artist left for Amsterdam in 1631. Dou was previously apprenticed as a glass engraver, which may have influenced his later "Leiden School" style of small, precise and finely detailed paintings called *fijnschilders*. Dou's delicate brushwork combined with the chiaroscuro technique he learned from Rembrandt, contributed to his enormous success. Paintings by Dou brought higher prices than those of Rembrandt during the eighteenth and early nineteenth centuries.

The present work is a portrait of a man in oriental dress. Costumes of this kind were used by Rembrandt in several of his own paintings — the most famous example being the *Noble Slav* in the Metropolitan Museum of Art in New York. The painting before us, dating from the time Dou was apprenticed to Rembrandt, is very similar to a portrait of Rembrandt dated 1631 (Bredius 16; Fig. 1), and may in fact be a portrait of Dou's teacher. It has, however, been suggested by William Robinson of the Fogg Museum (private comm.), that the Dou painting may be a self-portrait of that artist. The dark brown costume and the pale greyish green background of the painting are typical of the palette of Dou and Rembrandt around 1630. Moreover, the lack of detailed and precise brushwork dates this as an early work by Dou. One also notices faint traces of underpainting around the figure's arms and shoulders.

Acquired at Sotheby Parke-Bernett, May 30, 1979, No. 157.

Bibliography: Bredius, No. 16, p. 12 (ill.), p. 548 (text); Rosenberg, *Slive, ter Kuile*, p. 86; Chicago, p. 51; A.A., Vol. 12, No. 4 (1979), frontispiece.



FIG. 1



3. Jan Lievens (1607-1674)

*A Man Singing*

ca. 1630

Oil on panel; 35½ x 30 in.

In the late 1620's and beginning 1630's, Lievens and Rembrandt shared a studio in the city of Leiden, and strongly influenced each other's work. Indeed, Lievens was already a trained artist when he came into contact with Rembrandt. Later, after the two men parted company, Lievens adopted the style of contemporary Flemish painters, and produced numerous portraits, genre scenes, landscapes, and history pictures. The present work, showing a bald man singing, is a very fine example of Lievens' early period. The realistic portrayal of this earnest performer, as well as the brilliant red color of his cloak, make this picture a very appealing work of art. Moreover, this painting shows a close affinity to Rembrandt's art of the same period — for example, in its sympathetic view of an elderly figure and in the particular form of chiaroscuro, defining the figure as a whole and highlighting the most important features (namely, the man's head and the musical score in front of him).

Acquired at Sotheby Parke-Bernet, April 4, 1973, No. 23.

Bibliography: H. Schneider, *Jan Lievens* (1932), No. 120; H. Gerson, "Twee Vroege Studies van Jan Lievens", *Oud Holland* 69 (1954), p. 179; Bader, No. 18.





4. Paulus de Lesire (1611-1656)

*The Quill Cutter*

ca. 1630

Oil on panel; 31½ x 23½ in. Monogrammed lower left: P.d.L.

Very little is known about Paulus de Lesire except that he spent most of his life in Dordrecht. His style is close to Rembrandt's Leiden and Early Amsterdam styles. De Lesire may have been among the artists from Dordrecht who studied with Rembrandt in Amsterdam in the early 1630's.

The present painting is of a man cutting a quill for use in his writing. He may be a scholar or calligrapher. The subject reflects Dutch interest in representing genre subjects in painting. Several experts previously attributed this painting to Rembrandt because of the dramatic chiaroscuro, the quick brushwork, and the subject matter. However, while genre subjects of this type were common to Rembrandt, most were drawings rather than paintings.

Recently, Bader noticed a retouching on the small booklet in the lower left of the painting. Removal of the overpainting revealed a monogram "PdL" (Paulus de Lesire). The monogram (Fig. 2) was probably covered in order to attribute the painting to Rembrandt, thereby increasing its value.

Acquired from S. Zielinsky-Moos, Zurich, 1961.

Bibliography: Rosenberg, pp. 9, 101, 102; Montreal, p. 102.

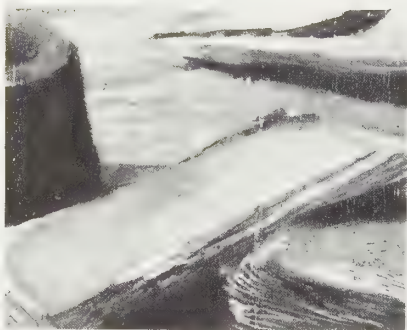


FIG. 2



## 5. Paulus de Lesire (1611-1656)

### *Tobias Healing His Father*

ca. 1640

Oil on canvas; 62¾ x 84 in. Signed lower center: P. De Le sir.

This painting is one of the few Biblical works by de Lesire. Rembrandt himself was especially fond of the stories of Tobias in the Old Testament, and de Lesire probably was inspired by his teacher's own painting of *Tobias Healing His Father's Blindness* done in 1636 (Bredius 502, fragment; Fig. 3). The subject is taken from The Book of Tobias, 11,13: "Then Tobias taking of the gall of the fish, anointed his father's eyes." In Rembrandt's version, Tobias heals his father's eyes with a needle of the type used in seventeenth-century eye operations. De Lesire probably misunderstood Rembrandt's painting and represented a feather instead of a needle. Moreover, de Lesire's version of the story differs from Rembrandt's in composition and mood. In Rembrandt's work, the figures occupy only a small part of the scene as a whole, whereas the figures in the de Lesire form the most prominent part of the composition. Rembrandt shows all his figures involved in a highly dramatic event while the version by de Lesire is much less dramatic and exciting. Indeed, the angel in the latter work seems oblivious to the operation and serves to engage the spectator's attention by looking out from the scene. De Lesire depicts the subject as if it occurred in a setting of Dutch daily experience while Rembrandt's setting is less contemporary and more mystical. De Lesire's figures are more clearly delineated than the Rembrandt figures which are shrouded in heavy atmospheric chiaroscuro.

Acquired from W. Thomann, Baden, Switzerland, 1968.

Bibliography: Rosenberg, p. 102, J. Held, *Rembrandt and the Book of Tobit*, 1964; A.A., Vol. 1, No. 2 (1968), frontispiece; Montreal, p. 102; Bernt, II (intro.); Bader No. 17; Bredius, No. 502, p. 416 (ill.), p. 599 (text); Milwaukee, No. 68.



FIG. 3



## 6. Govaert Flinck (1615-1660)

### *Abraham's Sacrifice*

ca. 1638

Oil on panel; 19 x 15 in.

Govaert Flinck was one of Rembrandt's first pupils following the latter's move to Amsterdam in 1631. Flinck remained a student from 1632 to 1635 and so successfully imitated Rembrandt's early Baroque style that some of his pictures were mistakenly sold as Rembrandt's. In the 1640's, however, he abandoned the master's style, and his lighter palette brought him such popularity that, by the middle of the seventeenth century, Flinck's work was more sought after than Rembrandt's.

*Abraham's Sacrifice* is an excellent example of Flinck's early style. Painted in the Baroque manner, the picture shows Isaac bound and lying on the altar as an angel of God descends through swirling clouds — one arm outstretched toward the startled Abraham. The similarity of this painting in subject matter, composition, and dramatic use of chiaroscuro to a work of Rembrandt's dated 1635 (Bredius 498; Fig. 4) is clear. Yet another version of the same subject in Munich has also been attributed to Flinck; this latter work bears the inscription: "Rembrandt verandert en overgeschildert. 1636"; (Rembrandt changed and overpainted. 1636). More likely, the work in Munich is entirely by Rembrandt, who changed his own earlier composition in 1636.

Acquired from John Hoogsteder, The Hague, 1971.

Bibliography: Rosenberg, Vol. 1, p. 105; J.W. von Moltke, *Govaert Flinck*, Amsterdam, 1965, p. 225, Cat. No. 7A; Rosenberg, *Slive, ter Kuile*, pp. 82-100; Bredius, No. 498, p. 409 (ill.), p. 598 (text); Milwaukee, No. 12; Mount Holyoke, No. 5.



FIG. 4



## 7. Jacob Adriaensz. Backer (1608/9-1651)

### *Democritus Visited By Hippocrates*

1630's

Oil on canvas; 37 x 26 in.

Backer, having studied with Lambert Jacobsz. in Leeuwarden, was already a trained artist when he came under Rembrandt's influence. While in the latter's studio, Backer became acquainted with his fellow pupil, Govaert Flinck, and the two artists may have left for Amsterdam together. In the 1630's Backer's paintings, particularly his portraits, reflected Rembrandt's style while retaining traces of his former teacher's compositional elements and use of light. In the 1640's, however, Backer, like several other of Rembrandt's pupils, adopted the brighter and more elegant style associated with another Amsterdam painter, Bartholomeus van der Helst.

The subject of the painting before us is an event based on apocryphal letters of Hippocrates which circulated in the sixteenth century — the visit of the famous Greek physician to Democritus. Hippocrates came expecting to find a mad-man, but found instead a dedicated scientist-philosopher. Democritus is so intent on his studies that he seems unaware that he is being observed with equal intensity. This early work of Backer is executed in the Baroque manner characteristic of Rembrandt's early Amsterdam period. Moreover, Democritus' face is a type that appears in many of the master's paintings. Indeed, van Gil suggests that the model used for Democritus was the same one used by Rembrandt in his painting, *Two Scholars Disputing*, in Melbourne (Bredius 423; Fig. 5). An oil study for the head of Hippocrates is in Dresden (Bauch, No. 27) and a drawing for the same figure also exists (Bauch, No. 29).

Acquired from Han Juengeling, The Hague, 1972.

Bibliography: C. Hofstede de Groot, *Nederlands Tijdschrift voor Geneeskunde*, 69, 1925, 1, 8 (as Pieter de Grebber); K. Bauch, *Jacob Adriaensz. Backer*, Berlin, 1926, No. 57 (ill. plate 11); J.B.F. van Gils, *Burlington Magazine* 68 (1936) 248; A. Blankert, *Nederlands Kunsthistorisch Jaarboek* 8 (1967) 41 n. 22; Bredius, No. 423; Bader, No. 2; Mount Holyoke, No. 1; Sumowski I, No. 2, p. 18.



FIG. 5





8. Abraham van Dyck (1635-1672)

*The Widow of Zarephath and her Son*

ca. 1650

Oil on canvas; 45½ x 37¾ in. Signed center right: A. v. Dyck.

Very little is known about Abraham van Dyck, but it is believed that he was a pupil of Rembrandt's around 1650. Van Dyck's paintings of elderly men and women are stylistically reminiscent of Rembrandt's, but his genre paintings are closer in style and content to those of Nicolaes Maes, who may have been a fellow student. Like Maes, van Dyck tended toward less modulated colors, more smoothly painted surfaces, and more explicit contours than did Rembrandt. Moreover, the charming still-life in the foreground of this picture is portrayed with a prominence and attention to detail that is not characteristic of Rembrandt's work. A recent cleaning of this painting revealed van Dyck's signature which had been overpainted, probably to be able to attribute the work to Nicolaes Maes.

The painting before us is a representative example of van Dyck's style, composed of a few quiet colors including the distinctive white and yellow for which the artist was noted. Here he has portrayed the loving concern of a mother for her son — a subject he painted several times. In fact, C. Tümpel noted (private comm.) that the figures in this painting are taken from another of van Dyck's paintings of the same subject, in Copenhagen (Statens Museum for Kunst, inv. no. 3578, DIAL 71K53.33.1) (Fig. 6).

Acquired from W. Hummelsheim, Munich, 1971.

Bibliography: A.A., Vol. 4, No. 4 (1971), frontispiece; Bader, No. 11; Milwaukee, No. 50.



FIG. 6



9. Gerbrandt van den Eeckhout (1621-1674)

*Solomon Praying in the Temple (?)*

ca. 1650

Oil on canvas; 21½ x 25 in.

Gerbrandt van den Eeckhout studied with Rembrandt in Amsterdam in the late 1630's and early 1640's. Not only was he a great friend of Rembrandt's, but he also came closest — among all the latter's students — to reproducing the style of Rembrandt's later religious paintings. However, when representing other subjects, van den Eeckhout used styles that were different from his teacher's.

The exact subject of this painting is uncertain. The scene probably represents Solomon praying in the temple he had built — a subject inspired by I Kings 8,27: "But will God indeed dwell on earth? Behold the heaven and heaven of heavens cannot contain Thee; how much less this house that I have builded?" However, it could also represent Solomon praying to the idols of his numerous pagan wives, since the scene shows two prostrate women behind the king, and the preparatory drawing for this painting (Fig. 7) seems to have included a foot of an idol, which is absent from the finished work. Perhaps the artist changed his interpretation of the subject after making the drawing.

Stylistically, the painting closely resembles the appearance of the mature Rembrandt's religious paintings. The praying figure, the oriental costume of Solomon, the dramatic chiaroscuro and warm colors, and the overall emotional quality closely approximate Rembrandt's late work.

Acquired from John Hoogsteder, The Hague, 1971.

Bibliography: Valentiner, Fig. 20, p. xxiv; Rosenberg, pp. 84, 95; Montreal, p. 82; Bader, No. 12; Milwaukee, No. 45; Mount Holyoke, No. 4.



FIG. 7



10. Ferdinand Bol (1616-1680)

*The Ghost of Samuel Appearing to King Saul and the Witch of Endor*

ca. 1650

Oil on panel; 24 x 18¾ in.

Bol is considered one of Rembrandt's most gifted and productive students. He entered Rembrandt's studio sometime between 1633 and 1635 where he may have remained as late as 1641. The artist's early works, particularly the portraits, reflect the expressive quality for which Rembrandt is noted. After 1650, however, Bol turned away from the free and lively style of his master to the highly polished and elegant mode in fashion at the time, and soon he was much in demand as a portraitist and history painter. Bol apparently gave up painting for a career as a cloth merchant following his marriage to a wealthy widow in 1669.

In the foreground of this painting Saul kneels in a 'magic circle' complete with skull and crossbones, symbols of necromancy. Behind him is the radiantly illuminated ghost of the prophet Samuel, whom Saul has asked to predict the outcome of an impending battle between the Israelites and the Philistines (1 Samuel 28, 8-14). Two drawings by Bol, of this same subject (Sumowski, Nos. 91, 197<sup>X</sup>), are studies for yet another Bol painting — formerly in the Dollfuss collection — which is similar in composition to the present work, but without the two soldiers. Although there is no known painting by Rembrandt of this particular Biblical passage, Saul was a frequent figure in his work and in that of his pupils. Moreover, this painting shows the master's influence in its composition and dramatic mood. Bader noted a similarity between the kneeling Saul in this painting and the figure of Judas in Rembrandt's *Judas Returning the Thirty Pieces of Silver* dated 1629 (Bredius 539 A; Fig. 8). An even closer similarity to the latter figure is seen in Bol's drawing of *St. Jerome*, executed in the 1640's (Chicago, No. 155; Fig. 9).

Acquired at Christie's, December 13, 1974, No. 1.

Bibliography: Chicago, No. 155, pp. 47-48; Milwaukee, No. 44; A.A., Vol. 10, No. 4 (1977), frontispiece; Mount Holyoke, No. 3; Sumowski, I, No. 91, p. 206, No. 197<sup>X</sup>, p. 418, and No. 241<sup>X</sup>, p. 506.



FIG. 8



FIG. 9



## 11. School of Rembrandt

### *Jesus and the Woman of Samaria*

ca. 1650

Oil on canvas; 43¼ x 33½ in.

Although Gerbrandt van den Eeckhout and Carel Fabritius have been suggested as possible artists of the painting exhibited here, neither of these attributions seems quite plausible. Nevertheless, stylistic and compositional similarities to works by Rembrandt indicate this is a painting by one of his many students. The New Testament story of Jesus accepting water from the Samaritan woman was a frequent source of inspiration for Rembrandt's pupils, and one that Rembrandt illustrated several times. The composition of the present painting may have been inspired by the latter's drawing of the same subject dated 1658 (Valtiner, No. 405, Fig. 10). Both depict Jesus seated in front of an archway and gazing down at the woman kneeling in supplication before Him, with the Pharisees huddled together in the background. In the painting, however, the two central figures are featured more prominently.

The unknown artist has portrayed these figures with great sensitivity, illuminating the upper torso of Jesus in order to direct our attention to His gentle and expressive face. Rembrandt often used this same stylistic device to focus the spectator's interest on particular areas of his painting. While the cool violets, blues, and greens of the work before us differ from the warm palette preferred by Rembrandt, the subject has been beautifully treated and honors the painter, whoever he may be.

Acquired at Christie's, July 13, 1979, No. 21, as Gerbrandt van den Eeckhout. From the collection of Dr. E. I. Schapiro.

Bibliography: Valtiner, Vol. I, No. 405, p. 423.

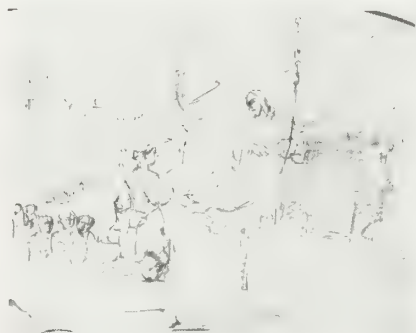


FIG. 10





12. Attributed to Willem Drost (1630-1678)

*Portrait of a Woman (?) in Profile*

ca. 1650

Oil on canvas; 28¾ x 23¼ in.

Drost was a pupil of Rembrandt's during the early 1650's and may have executed the present painting at that time. He is known chiefly as a portraitist and painter of Biblical subjects. The portrait before us shows a figure of uncertain gender in profile view, leaning upon a ledge and with hands clasped. The figure's sensuous mouth and refined features suggest that this person is a woman. She is dressed in an elegant costume consisting of a turban-like headdress with veil, a full-sleeved tunic, and a rich cloak — and also wears a pearl earring. Both the costume and strict profile pose of this individual differ from seventeenth-century Dutch portrait tradition. U. Middeldorf (see reference below) suggested convincingly that this picture is based on a bronze portrait medallion (Fig. 11) which was made by the fifteenth-century Italian artist Pisanello, and which may have been in Rembrandt's possession. Indeed, the pose and dress of the medallion figure are clearly related to the painted portrait. Moreover, Rembrandt himself seems to have used another Pisanello portrait medallion as a model for one of his own works. The rich chiaroscuro of the Drost painting and the selective illumination of the figure clearly resemble Rembrandt's own artistic style.

Acquired at Sotheby's, June 24, 1970, No. 66.

Bibliography: Matthiesen Gallery, London, *Rembrandt's Influence in the 17th Century* (1953), No. 31 (ill., as attributed to C. Fabritius); Bader, No. 8; U. Middeldorf, "La fortuna del Pisanello nei Paesi Bassi," *Atti del II Convegno internazionale di studio sulla storia della medaglia* (Udine 1973), pp. 39, 42, and fig. 9; A.A., Vol. 8, No. 3 (1975), frontispiece.





13. Constantijn van Renesse (1626-1680)

*Portrait of a Spanish Jew*

ca. 1650

Oil on canvas; 39 x 28½ in.

Renesse entered Rembrandt's studio in 1649, and two drawings attributed to the former from that period (Rosenberg, Nos. 249, 250) and heavily revised by Rembrandt, illustrate the extent to which the teacher corrected his students' work. In addition to his career as an artist, Renesse held a post as municipal secretary in Eindhoven which may account for the relatively small number of paintings produced by him.

The *Portrait of a Spanish Jew*, here exhibited for the first time, portrays a man of somber countenance. The mortar and pestle to the left of the subject's arm identify him as a member of the medical profession. Renesse undoubtedly was inspired in his subject matter by Rembrandt's many paintings of Jews. In the present painting, the artist has focused illumination on the figure's face and hands, a device he learned from Rembrandt; and his choice of palette is similar to that of the master. However, the modelling of the figure is flatter, lacking in the subtle transition from light to dark which give Rembrandt's portraits such expressive power.

Acquired from Han Juengeling, The Hague, 1974.

Bibliography: J. Rosenberg, *Rembrandt, Life and Work*, 3rd edition, London, 1968, Nos. 249, 250, pp. 296-297.



14. Attributed to Bernard Keil (1624-1687)

*Sight*

ca. 1660

Oil on canvas, 19 x 15 in.

Bernard Keil left his native Copenhagen to study with Rembrandt from 1642 to 1644. In the next few years, he worked as a copyist for the Uylenburgh Academy, but still kept in close contact with Rembrandt. After 1651, Keil painted exclusively in Italy, where his style changed from that of Rembrandt and was strongly influenced by the Italian artist Bernardo Strozzi. Keil is important for supplying the first biographical information on Rembrandt that was used by Filippo Baldinucci in his treatise on engraving and etching.

The present painting shows an elderly man (who may be a scholar) reading with the aid of a pince-nez. On the back of the canvas is the inscription "No. 2 Vedere" (Italian for "seeing" or "sight") which identifies this painting as the second — representing "sight" — in an allegorical series of the five senses. The subject of the five senses was common in seventeenth-century Dutch painting, either in the form of separate paintings in a series, or as one painting with all five sense represented. The present work dates from Keil's stay in Rome, and shows how far a Rembrandt student might depart from his teacher's style. The warm brown palette is the only element remaining from Keil's association with Rembrandt. By contrast, the bold Caravaggesque lighting, the heavily loaded brush, and the quick, sketch-like brushwork are closer to Italian painting of the period.

The attribution to Keil is by no means certain. Nicolson has suggested an unknown follower of Terbrugghen, and L. Slatkes, (private comm.) a Haarlem painter, R. J. Blommendael.

Acquired from Gunnar Mikkelsen, Copenhagen, 1974.

Bibliography: Rosenberg, Slive, *ter Kuile*, p. 96; Montreal, p. 97; Nicolson, p. 134; Spear, p. 321.



15. Lambert Doomer (1622-1700)

*Esther (?)*

1666

Oil on canvas; 38¼ x 32¼ in. Signed illegibly lower left and dated 1666.

Lambert Doomer probably was in Rembrandt's studio in the late 1630's or early 1640's. He undoubtedly was there in 1640 when Rembrandt painted the fine portraits of Doomer's parents (Bredius 217, 357). Doomer made numerous landscape drawings during his travels in Germany and France and it is for these drawings, reflective of the Rembrandt influence, that he is principally known. His paintings, which are few in number, possess a cool elegance and smoothness of paint surface uncharacteristic of Rembrandt.

There are several puzzling aspects about the painting before us which make interpretation difficult. The column on the right, which was overpainted when Bader first saw this work, appears to be a replica of the Winged Lion of St. Mark in Venice. The figure on the left, U. Middeldorf noted (private comm.), is the statue of a Dacian King, formerly in the Palazzo Farnese in Rome and now in the museum of Naples. These unusual background details would seem to suggest that this painting is more than just a portrait of a lovely young woman. At one time the painting was thought to portray *David and Bathsheba*, but Bader believes that the subject may be Esther in the court of King Ahasuerus. (A passage in the Babylonian Talmud, Megillah 15b, states that when Esther reached the King's chamber of idols the Divine Presence left her and she quoted the 22nd Psalm, "My God, my God, why hast Thou forsaken me?"). To add to the puzzle, the signature has been altered in an apparent attempt to attribute the work to Aert de Gelder.

Acquired at Galerie Fischer, Lucerne, Switzerland, November 25, 1972, No. 2506 (as A. de Gelder).

Bibliography: W. Schulz, *Lambert Doomer*, Vol. 2, Diss. Berlin (1972), No. F8, p. 475; W. Schulz, "Lambert Doomer als Maler", *Oud Holland*, 92 (1978), pp. 69-105, No. VII, ill. 11; *Milwaukee*, N. 57; *A.A.*, Vol. 9, No. 2 (1976), frontispiece.





16. Aert de Gelder (1645-1727)

*Esther* (?)

ca. 1675

Oil on canvas; 34 x 26½ in.

Aert de Gelder was one of Rembrandt's last pupils and one of his most gifted. He entered the latter's Amsterdam studio in 1661 and may have worked there as late as 1667. Unlike most of Rembrandt's students, de Gelder continued to paint in his master's style throughout his career and was the only Dutch painter working in the Rembrandt manner during the eighteenth century, by which time it was completely out of fashion. Consequently, after his death, de Gelder was virtually forgotten until late in the nineteenth century when appreciation for Rembrandt's style was revived.

Esther was a favorite subject of de Gelder's, as she was of Rembrandt's, and de Gelder painted many versions of the Old Testament heroine. The version exhibited here is a typical example of de Gelder's later style. The figure is shown half-length before a dark background. Rembrandtesque highlights accent the sleeves and thinly painted veil. A comparison of this painting with de Gelder's *Vertumnus and Pomona*, in Prague (Chicago, No. 67; Fig. 12), the *Portrait of a Girl*, in Chicago (Chicago, No. 68), and *An Allegory of Abundance*, New York (Montreal, No. 71), reveals striking similarities in technique, costume, and facial characteristics. Moreover, the round object in the foreground of *Esther* — possibly a pomegranate — appears again in the hands of Pomona. These similarities may indicate that the paintings are all contemporary in date. Bader believes that his painting may be just one-half of a work which originally portrayed two figures, as in de Gelder's *Esther and Mordecai*, in Budapest (Fig. 13).

Acquired from Harry Moore, Kenilworth, Illinois, 1971.

Bibliography: Milwaukee, No. 61; van Fossen, No. 30, pp. 163, 242; Chicago, No. 67, pp. 71-72 (text), pp. 154-155 (ill.); Rosenberg, Slive, ter Kuile, pp. 98-100.



FIG. 12



FIG. 13



17. Aert de Gelder (1645-1727)

*Elisha Filling the Pots of the Widow of the Prophet Obadiah with Oil (?)*

ca. 1675

Oil on canvas; 25½ x 33½ in. Signed upper left: A. de Gelder.

De Gelder, like Rembrandt, had a fondness for Biblical themes, and though this painting was titled *The Wine Seller* when Bader acquired it, he believes that the subject portrayed here is Biblical rather than a genre scene. He suggests that it may represent Elisha's miracle of the oil (2 Kings 4, 1-7). According to Scripture, Elisha miraculously increased the widow's meagre supply of oil so that she could pay her husband's debts. In the Biblical text the widow is nameless, but according to Jewish tradition, she was the wife of Obadiah, a prophet who incurred his debt feeding the many other prophets hiding from King Ahab.

Whatever the precise subject of the present work may be, de Gelder has conveyed in a simple and direct, yet sensitive manner, the friendly communication between these two people as the man leans solicitously toward the woman. Their expressions of warm good humor, and the feeling of spontaneity about their pose, demonstrate the artist's indebtedness to Rembrandt. Moreover, the free brush work, warm tones, and obscured contours de Gelder has employed here so effectively, all point to the influence of his teacher.

Acquired at Christie's, June 27, 1969, No. 5.

Bibliography: A.A., Vol. 3, No. 3 (1970), frontispiece; Bader, No. 15; Milwaukee, No. 53.



## 18. *Portrait of Rembrandt*

ca. 1655

Oil on canvas; 30 x 25 in.

This portrait of Rembrandt, showing him as a middle-aged man, is here exhibited in public for the first time. The half-length figure is seen drawing at a window sill, and wears a dark cloak with upturned collar over a red tunic and shirt, as well as a beret. Rich, velvety shadows engulf the figure — with only the face and hands highlighted; the hands, moreover, appear unfinished. The picture has a thoughtful, reflective mood characteristic of Rembrandt's later self-portraits.

Besides the present work, there exist three other painted versions of the same composition (Bredius 46-47A), the best of which is now located in a private collection in Rousham, England. X-rays of the latter picture, however, do not agree with the X-rays of other, authentic Rembrandt paintings. There also is a mezzotint of the same subject (Fig. 14), made by the Dutch artist Jacob Gole (ca. 1660-1737). Bader considers his picture the best of the known versions. C. Müller-Hofstede suggested that this composition is a companion-piece to a portrait of Hendrickje Stoffels in Berlin (Bredius 116; Fig. 15). Hendrickje, like Rembrandt, appears at a window sill. Moreover, both paintings may have originally been the same size; the picture exhibited here was once somewhat larger on top. In any event, this work of art forms a significant addition to the large repertory of portraits of Rembrandt.

Acquired in London, 1977. It had belonged to the Irish Victorian painter, William Mulready.

Bibliography: Bredius, Nos. 46, 47, 47A, pp. 42, 43 (ill.), p. 550 (text).



FIG. 14



FIG. 15







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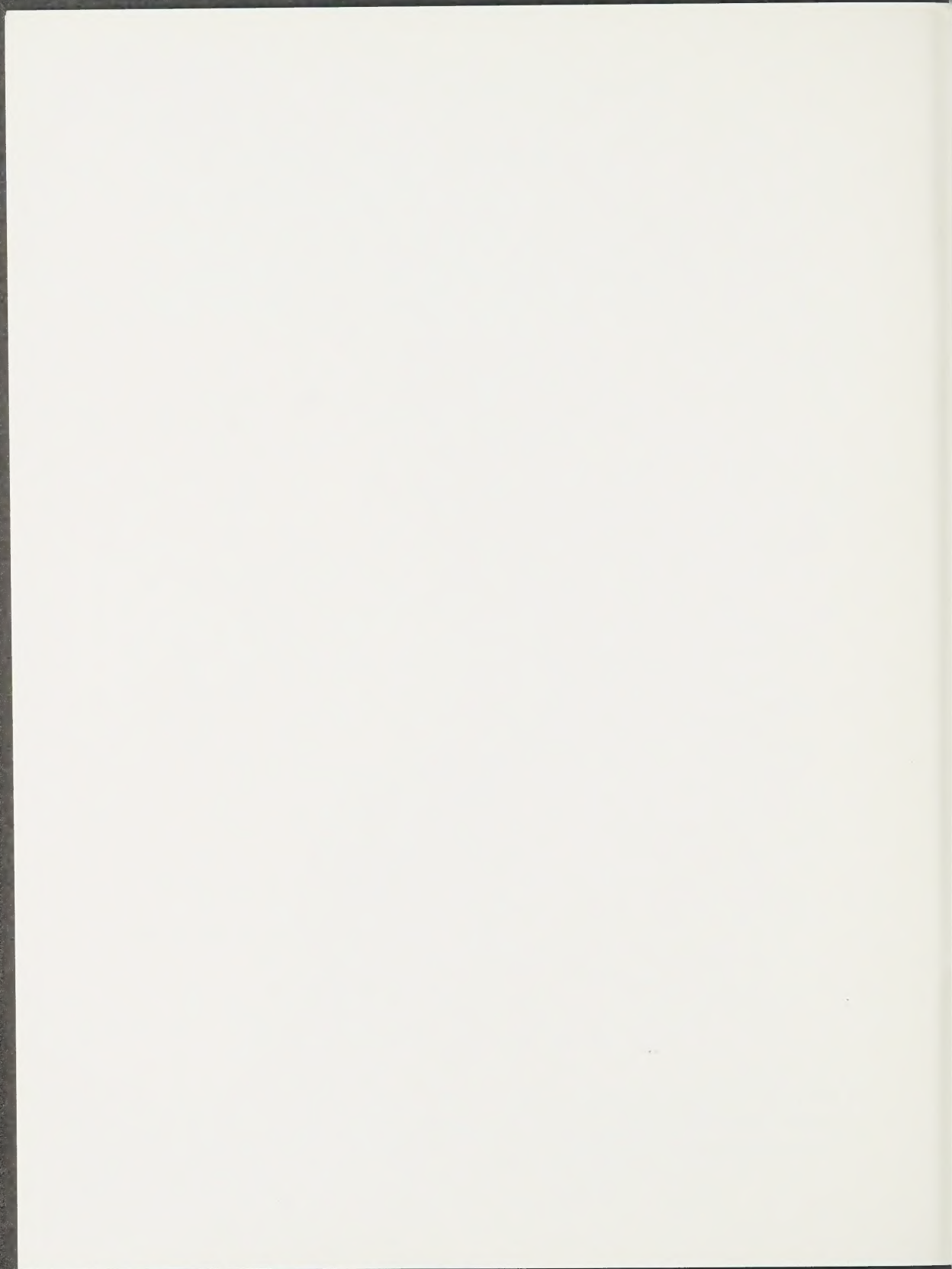
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