

Alfred Baker

Alfred Baker Fine Arts - Painting Files

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2.4.1980

Lieber Herr Doktor Bader,

vielen Dank für Ihren Brief vom 27.3.1980 und für die reichhaltige Fotosendung, auch für die Briefe an die beiden Herren.

Den "Salomo im Tempel" von Gerbrand van den Eeckhout bringe ich gerne farbig. Der Verlag will mit Farbtafeln nicht geizen, deshalb wäre ich froh, wenn ich die erbetenen Ektachrome erhalten könnte, auch wenn es eine Zeit dauert. Vom "Tischgebet" von Abraham van Dyck und vom "Bildnis eines Mädchens" aus der Rembrandtschule (Selections 1974, Nr. 22) muss es übrigens Farbaufnahmen geben, denn diese beiden Bilder sind auf Katalogumschlägen farbig reproduziert worden.

Zu den Erwerbungen aus der Slg. Dr. Schapiro kann man nur gratulieren.

"Christus und die Samariterin am Brunnen" kannte ich von einem Foto im Archiv von Kurt Bauch, der an Carel Fabritius dachte, was nicht zutrifft, ebensowenig wie die Zuschreibung an G. van den Eeckhout. Ich weiss noch nicht, wer der Autor ist.

Ob man von dem Bild, dessen Kolorit Sie so rühmen, auch ein Ektachrom machen könnte? Und ebenso von Eeckhouts "Jakobs Traum" von 1652?

Bei dem "Orientalen mit Stock" scheint mir nicht an Dou, sondern an ein besonders qualitätvolles Frühwerk von Jacob van Spreeuwen zu denken zu sein.

Der Stil von "Manoah und seine Frau mit dem Engel" kommt mir bekannt vor; ich habe ein Bild von der gleichen Hand gesehen, nur im Moment fehlt mir der Name. Vielleicht fällt der Groschen bei Gelegenheit.

Der "Kindermord von Bethlehem" von J. van Noordt hat also auch zu Ihnen gefunden. Ich habe mich lange vergeblich bemüht, ein Foto von Schapiros Nachlassverwaltern zu bekommen. Auf Ihren Besuch freue ich mich. Denken Sie bei der Terminwahl bitte daran, dass meine Vorlesungen montags und freitags liegen.

Mit herzlichen Grüßen.

Ihr

Werner Simowski

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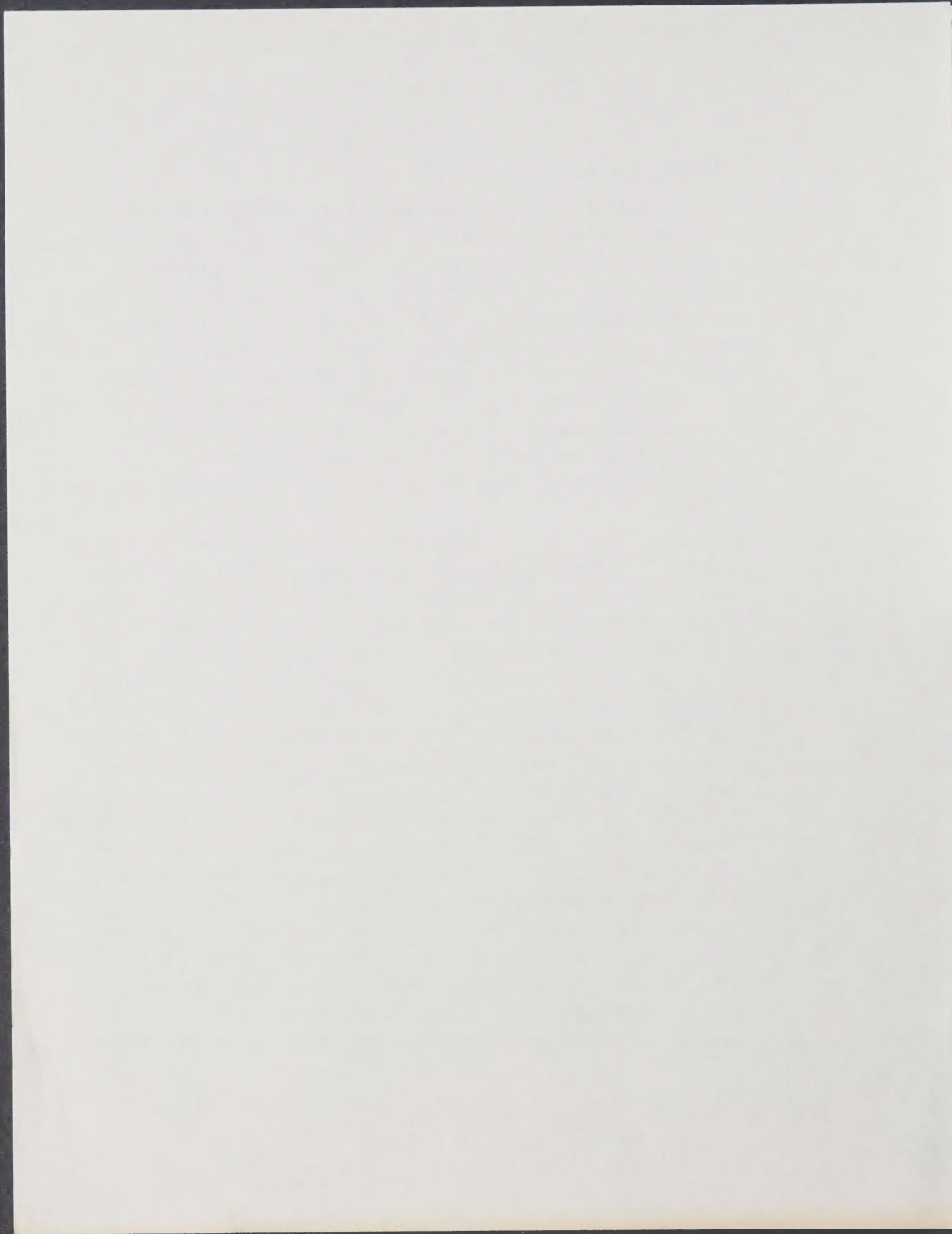
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Ihr

Werner Sumowski



DR. KURT STAVENHAGEN

AIDA 8 (SAN ANGEL INN)  
MEXICO 20, D. F.

July 7, 1979

Dear Alfred:-

We just returned from a business trip to California for some weeks, and under heaps of accumulated mail I found your kind letter of June 4th. for which I thank you.

Congratulations on the newly acquired GERRIT DOU ! It's doubtless a first-class acquisition.

Your flattering statement "that I certainly know every collector in Mexico", may be a bit exaggerated, but I remember faintly to have seen it about 30 years ago in the ECHENNE collection. He is dead since about 15-20 years, and I was not able yet to find out who his heirs are. I will try my best to investigate, but I can not promise you any success. The old dealers here, like Dr. Morton Bernath, Mr. Behrens, Salvador Ugarte, who all knew him well, are not alive anymore, and the younger generation do not even remember Mr. Echenne's name. His old enormous estate (Hacienda Morales) is now a part of the ever growing city (horrible!) and was sold in "fraccionamientos" since many, many years. What finally became of his collection I fully ignore.

Sorry I was so far not able to comply with your wishes, but I have not given up yet.

A few days ago your Ambassador Lucey came to our house with friends of the White House to see our collection. And on the fourth

of July we were invited to the big reception at his Residence (a marvellous place!) with about 800 invited guests.

But maybe on the 14. Juillet at th reception at the French Embassy I'll meet some French people who might have known Echenne. I'll keep my eyes open.

We plan to go to Europe maybe in August, but because of Ruth's health we can not say yet for sure what our plans will be. Will you go abroad too this year? If so, please let us know your schedule.

It might interest you, that just recently I have sent an outstanding wooden Egytian head (Ptolomaeic) to our friends the Janssen asking them if they might be interested. It is of extreme beauty.

Well, dear Alfred, please excuse my delayed answer and I will go ahead with my "investigations".

Our l o v e to the family and all the best for you and Lore's and mine very cordial regards.

As ever yours

KURT

ALDRICH CHEMICAL CO., INC.

JUL 18 1919

RECEIVED

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

Dear Robert:

Enclosed is photograph of the House Oriental,  
cleaned. My restorer tells me that it's in fine condition,  
but the face had been clumsily and unnecessarily  
overpainted. Surely it's a portrait of Rembrandt.  
Do you believe that the portrait of R in the Petit Palais,  
with goodies, S & A 1631 is a self-portrait or also by  
You? There are other, quite similar compositions, i.e. Boxer Sit.  
Also enclosed is photo of R's father. I like it

very much.

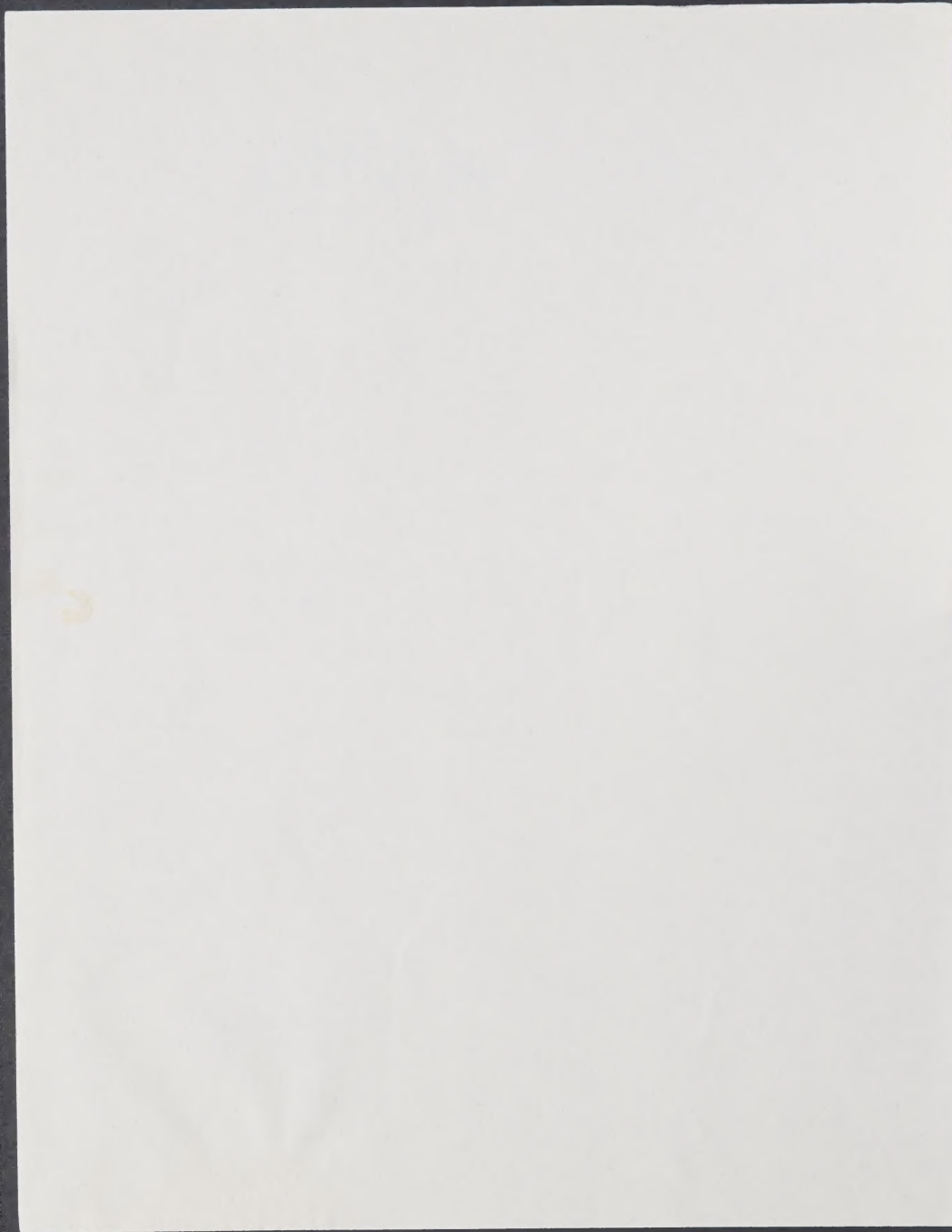
Do you know what has happened to the Stoffer  
vanitas, said to be signed by R? Among R's roguey  
inventories in 1650 were 3 vanitas 'corrected' by R. I  
recently acquired a beautiful work on glass - close I would  
have thought to Peter Christy from R - identical in composition  
but not in size - to the Stoffer painting. It's just being  
cleaned - it's in great condition, but very dirty - and I'll  
send you a photo soon.

Kind regards

As Always

Alfred

Sept. 11 79.





DR. KURT STAVENHAGEN

AIDA 8 (SAN ANGEL INN)

MEXICO 20, D. F.

August 3rd., 1979

Dear Alfred:-

Just these short informal lines, which somebody will take to Europe on his tomorrow's flight, to thank you for your last letter.

In the telephone directory there is no name "Del Velle", I searched under "D" and "V", and I believe the name is "Del Valle" a very common trade mark. I called the few Del Valles I found and there was no Mrs. from Cuba or anybody who knew something of paintings. I also asked a few well known art dealers, but I am sorry to say, that sofar I had no success in getting even an hint of Mrs. del Valle (it means "of the valley")

I will keep the matter in mind, because I would love to be of help to you and I will ask anybody who has to do with art, if they might know of this lady. But please do not forget that we have here 14 million inhabitants!

If Sotheby Parke Benet would truly like to be of service to you, they should write to Mrs. del Valle to Mexico, asking her, if they may give you her address, so that I could get in touch with her here. I see no reason why she should refuse.

Now give to Muriel and Ralph our warmest regards and tell them that just this afternoon the HOMA's are coming to the house!

Let us have your schedule in Europe and the addresses where you could be reached, because we might leave still this month.

It might interest you and the Emanuels that our son Rodolfo was just chosen and nominated as one of the four subdirectors of UNESCO for the Science section. He will leave on the 14th. of this month for 3 years for Paris, As we say in German: wir lassen ihn mit einem weinenden und einem lachenden Auge gehen...

Well, dear Alfred, all the best for your trip and stay well and active. When you see the nice JANSSENS, please be so kind to give them my most cordial regards and I would like to know if they would be interested in that fine Egyptian wooden sarcophage head, and if they could kindly let me know w h i c h of the pieces they have paid for, from the little lot they took along.

Best regards to all of you - also especially from Lore -

as ever yours

KURT





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

Dear Mr. Bader:

I am sorry that a big east has delayed my thanking you for your letter.

You ask for a photo of my Jan - which, I wonder? The little painting on copper, which the R Research Project believes is by Jan (and by the same hand as the enchanting Flight to Egypt in Tunis), or the Man in Oriental Dress, photo enclosed. The former is now in an exhibition at Durrant University, and I enclose copy of the catalog entry.

The Oriental is oil on panel, 16 x 13 1/4 inches, bought at Parks Bazaar, May 30 1978, # 157. It is in very good condition.

I do hope that you will come to visit us. Not to look at the Jan(s), but for the pleasure of getting to know one another, and to look at other paintings. Jan is not my favorite artist and many Rembrandt Students are - to me - much more inspiring - Eeckhout and de Gelder,

for instance. You was a great craftsman. Period.

But more important, remember Friedländer:  
"He who knows but one master knows him insufficiently.  
His inadequacy is often enough to be noted in  
works denoting a writer's debut, and particularly  
in theses for a doctorate". Don't fall into  
that trap, but look at all the Dutch masters.  
Hope that had talent (like you), Hope  
that had genius (like van Gogh) and Hope  
that had both - like Specular Peeglers and Rembrandt.

I so look forward to meeting  
you personally.

Best regards

Op. de Boer

Nov. 26 84.

FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

November 27, 1979

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

Dear Alfred,

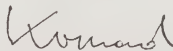
Thank you so much for the photographs you sent me. I showed them to my colleague, Bill Robinson, who is working on Nicholas Maes, and I would like to share his comments with you; enclosed is a transcription of a memo he wrote me concerning your pictures.

Bill moreover made the following remark, and I can only heartily join in with him: it would be wonderful if we might be able to obtain photographs of the many paintings in your possession, as many as would be possible. All the Rembrandt School pictures would be most important for our students to study, since in the ambience of Seymour Slive Rembrandt is always a major topic here; so any photographs that you could give us would be most appreciated.

I'm sorry that you were not at our interesting Visiting Committee meetings. Please give my best regards to your wife.

With warm wishes,

Most sincerely yours,

  
Konrad Oberhuber

KO/nv

Enc.

The Bader paintings are most interesting. I saw the Dou when it was sold in New York in May. It would seem to be a very early work of Dou, though comparative material is lacking. No one has really worked on Dou since about 1920, and so there can be little certainty about his works. In any case, I'm inclined to go along with this one in the absence of further evidence. I believe it is not a portrait of Rembrandt, however, but probably a self-portrait -- he looks like the same person shown in some paintings of an artist at work by the young Dou.

The Rembrandt is controversial and is likely to remain so. On the one hand, it was rejected by Bauch as only the best of three surviving versions. On the other hand, the picture was etched by Van Vliet in 1634 so a Rembrandt original certainly existed. It's hard to believe that a work of this quality is merely the best surviving version. Gerson had no reservations, and illustrated it with a full-page color plate in his coffee-table book on Rembrandt. In light of the fact that an original must have existed, and that this version could hardly be a copy, I'm inclined to think that Dr. Bader has landed quite a prize!

Many thanks for sharing these problems with me.

(Bill)



545. *Eighteen Studies*. *Nesamant*, pictures of Douaert van Dongen (V.G., 1619). (R.)
351. *Fig. 10*. Attributed to J. G. Cuyp (remains of monogram still visible), probably shortly before 1690. (R.)
355. *Shoeburgh*. (R.) 1690. Handling of cattle related to Aelbert's early 356. Aelbert's final period, 1660-5. (R.)
358. *Late*. (H.G.)
360. *Late*. (H.G.)
361. *Huis ten Bosch* in background. Copy of Cuyp by Galartet. (V.G.)
362. *Fig. 22*. *Shoeburgh* belongs to circle of Van Looy, c.1650. (R.)
365. *c.1632-4*. (R.)
373. *Fig. 23*
380. *Stairage* by A. van Osade. (H.G.)
381. *Fig. 18*.
382. *Shows the lead*. (V.G.) Dependence on Potter. (H.G.)
383. *Not by E. van der Nee*. (H.G.)
384. *Not by E. van der Nee*. (V.G.)
400. *Not by De Heerde*, nearer to style of S. van Hoogstraten. (V.G.)
418. *Not by Mierveld*. (V.G.)

J. G. VAN GELDER

## Rembrandt and his Circle

THE choice of 'Rembrandt and his Circle' as the subject of this article\* was not solely inspired by the exhibition at present on view at the Royal Academy. The pictures shown there are not hung according to art-historical usage and it seems that in planning their arrangement little consideration was given to connexions between the artists, to the various trends and finer nuances, and to the differences between the works of one generation and another; an insight into history is scarcely evident. The visitor is also at a loss because the catalogue, which will be a far from trustworthy guide for the future, contains at least fifty wrong attributions,<sup>1</sup> requires more than

\* The author is much indebted to Miss K. Frennane for the translation and her valuable help.

<sup>1</sup> The attributions, it is explained, are largely those of the lenders of the works. I should like here to add notes on a few of those which do not fall within the scope of this article. No. 10 (J. van Scorel) is more likely to be by Dirk Jacobsz. No. 14 (Hieronymus Bosch) is a copy. No. 17 (Lucas van Leyden) is undoubtedly by Jan Swart. No. 18, see note on No. 10. No. 21 is not by A. M. No. 24 (J. van Scorel) is an early work of M. van Herckenrode. No. 26 (F. Hals) see note on No. 21. No. 72 (V. Keldij) is highly as a reference in the Oranien Museum (ex-collection Hart of Lissowd). No. 221 (D. Hald) is probably by J. M. Kolenker.

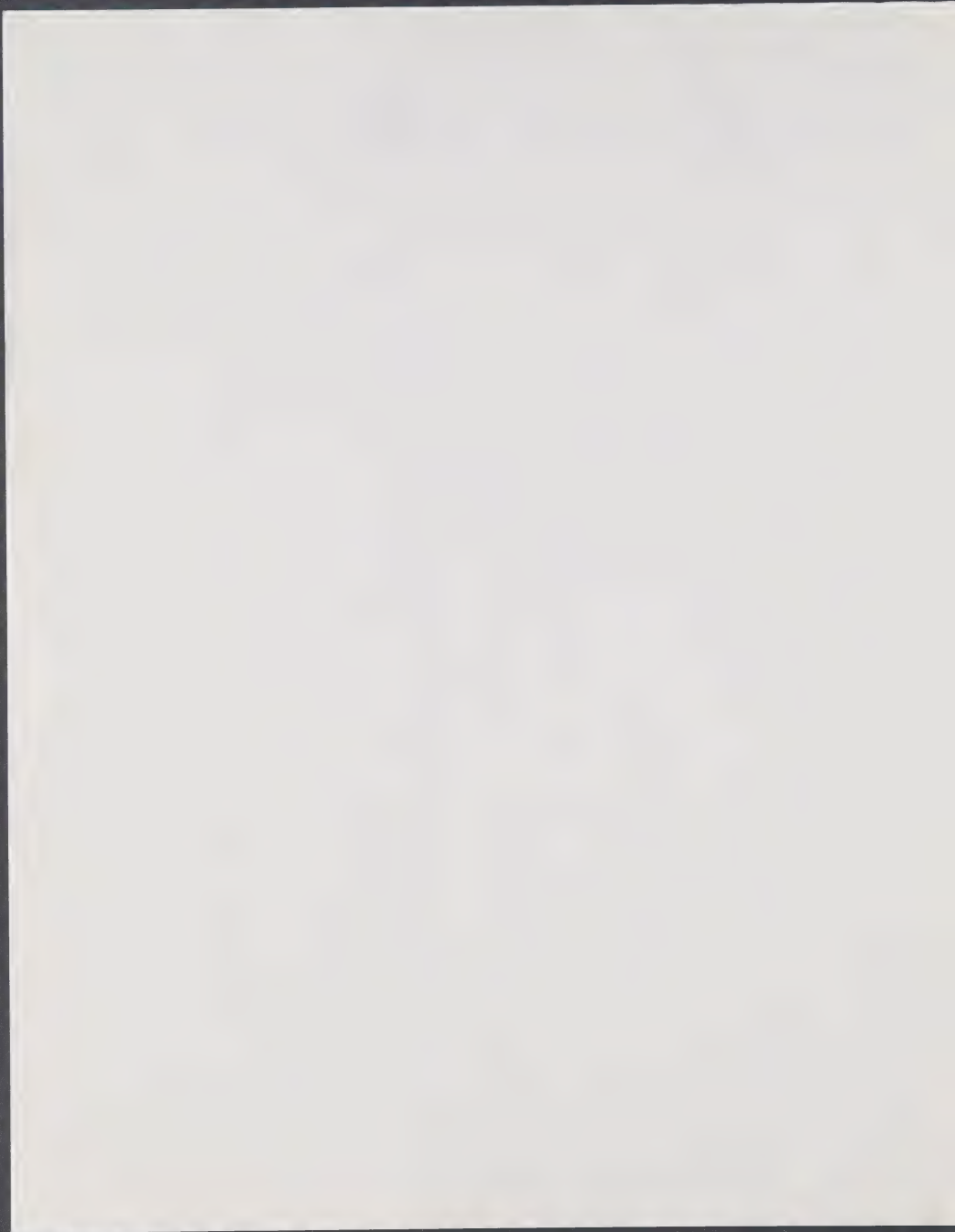
521. *View of Nyninge*. (V.G.)
525. *Not by Thomas de Keyser*. (V.G.)
527. *D. by Scharckel*. (H.G.)
528. *D. by Scharckel*. (H.G.)
532. *Fig. 20*. *Not by Hecke*. (V.G.) By Jan Marsten. (L.G.)
544. *No reason for attribution to M. van Musscher is apparent*. (V.G.)
547. *c.1650-3? contact with later Romanists*. (R.)
570. *Fig. 25*.
577. *Probably by L. Bachhuysen*. (V.G.)
597. *Picture*. (V.G.)
600. *Derivation from Adriaen Brouwer*. (H.G.)
611. *By Djanah*. (H.G.)
630. *Probably by Jacob van Campen*. (V.G.)
631. *Compare with A. Bloeckert of same subject*. Lemstra Sale. Christie's.
632. *Fig. 40*. *Not by Still*. *Manorist? Influence of Geminus*. c.1614-20. 'N.
633. *c.1622-3*. (N.)
641. *Attribution to J. van Noort not convincing*. (V.G.)
643. *By B. van der Helt* (cf. J. J. de Gelder, No. 805). (V.G.) c.1635-60. Handling suggests name of D. D. Sanvoort. (R.)

100 corrections and further notes,<sup>2</sup> and gives too much information. We would have been interested, for example, to read that Sir William Temple, depicted by Neischer (493),<sup>3</sup> was the English ambassador at The Hague, one who understood the Dutch of his day extremely well, and who not only

No. 281 is not by Hoogstraten (cf. G. Haenckens). No. 332 (attributed to G. Terborch) is probably by Hamman. No. 361 (A. Cuyp) is a copy by Galartet. No. 369 is not by E. van der Nee. No. 409 is not by P. de Hoogh but is nearer to the style of S. van Hoogstraten. No. 419 and 422 are not by Mierveld. No. 428 is not by G. Bega and was painted later than his time. No. 448 is by Thomas, not Willem, de Keyser. No. 492 is probably not by P. de Hoogh, it is nearer to the style of E. H. van der Veer. No. 494 (buyewick) is by P. Quast. No. 525 is not by Thomas de Keyser. If No. 527 is really by Scharckel, it is the date from about 1695. No. 532 is not by Hecke, it is by Jan Marsten. The attribution to M. van Musscher is not by L. Bachhuysen. No. 597 is a portrait of about 1635, not 1665 (G. van Dierckingen) is probably by Jacob van Campen. No. 600 (J. van Noort), the attribution is not convincing. No. 613 (Cuyp, used for the poem) is by B. van der Helt. Cf. J. J. de Gelder. No. 609.

<sup>2</sup> I would in particular point out that in No. 345 (not by Cuyp) 'Treech' and in No. 361 the Huis ten Bosch, appear in the background, that No. 413 is a 1725 in front of a larger picture, and that No. 521 is a view of Nyninge.

<sup>3</sup> It is doubtful whether No. 493 and 497 represent Sir William and Lady Temple.



had his portrait painted by that artist but also recommended him to Charles II as court painter though he was never appointed to that office. The relationships between England and Holland in the arts during the seventeenth century are not clearly indicated in Burlington House although many examples which would demonstrate them are to hand. A study of Dr Gerson's excellent work on the spread and influence of Dutch seventeenth-century painting<sup>3</sup> would have enabled those responsible to arrange one of the rooms in such a way as to give a picture, and a fascinating one, of English seventeenth-century taste in Dutch art. Cuyper would be missing from such a cabinet, but works by P. van Somer, Daniel Mytens, Honthorst, Torrentius, and De Gheyn appeared in England at a very early date; Rembrandt and Lievens soon followed. Robert Kerr, Earl of Ancrum, may have bought Rembrandt's *Portrait of the Artist's Mother* (34) in 1629, on his first visit to Holland. He had given it to Charles I, together with a Rembrandt *Self-portrait* (Bredius No.12) and Lievens' lost *Student reading by a Turf Fire* (Schneider No.116), before June 1633.<sup>4</sup>

The painting of Rembrandt's mother certainly originated in the year of Sir Robert Kerr's visit, since in its technique and in the greenish-purple colouring it so closely resembles the *Judas Returning the Thirty Pieces of Silver* (37), which bears the date of 1629. When at the age of 17 or 18, in 1624, Rembrandt painted his *Raising of Lazarus* (44; Fig.2) he adopted the dark tones used by Jan Pynas, as Houbraken says he did, and though he had previously been the pupil of Pieter Lastman he had by that time been working under Jacob Pynas, though not under Jan, for three months; the beautiful little *Landscape with Mercury and Argus* (42) is an example of Jacob Pynas', not Lastman's, work.<sup>5</sup> Rembrandt's paintings of the years between 1624 and 1629 are not represented in England,<sup>6</sup> so that the changes in style, which was at first bright and later had an emphatic chiaroscuro, between the *Raising of Lazarus*<sup>7</sup> and the *Judas* are not shown, and two distinct stages in the development of his ever-increasing depth of meaning and his widening range of colours are not indicated. *A Priest at an Altar* (38) dates from this period, it is true, but it is not by the hand of Rembrandt; the original is apparently lost though, as Isaropointed out recently, at least eight replicas of it are known.

The works painted by Rembrandt during this early period are not easily distinguished from those of Lievens, and the problems connected with his pupils arise at a very early stage in his career; he was teaching Dou and Jouderville by 1628. It seems that this was no matter of chance and that, indeed, pupils were necessary to him, for never afterwards was he without them. He was a born teacher, one who must always inspire others even when he was not himself painting. He needed disciples because one part of his personality could

only express itself through them. It did not matter whether they were good or bad pupils, they were still part of his life and of his present world, part too of the whole noble commission of his life's work. One cannot always tell where their own work begins and Rembrandt's ends. I should say that the replica *Portrait of Rembrandt's Father* (36, I adjust the title) is by the hand of a pupil although the conception is entirely Rembrandt's. The painting of *Eli Instructing Samuel* (200, Fig.4), shown as a work of Lievens, is less easy to place.<sup>8</sup> It is certainly not by Lievens, but the composition must be either his or Rembrandt's; the handling imitates Rembrandt's technique of about 1628 and suggests the hand of Dou, or of the painter (possibly J. G. van Vliet if he painted as well as etched) of the copies of the lost *Baptism of the Eunuch* (see Bauch, p.190). Such paintings as that of *Rembrandt's Father*, and that of *Eli Instructing Samuel* tell us something about the world of Rembrandt's imagination so that their conception much more important than their execution (which may be by a second or even a third-rate artist), must be seen as an integral part of his work. Another *Eli Instructing Samuel*, this time really painted by Lievens and typical of his works of about 1628 to 1629, is exhibited as *Jacob Katz Instructing the Prince of Orange* (202), although the literature referred to in the catalogue of the exhibition (Schneider, No.135, and see also p.32) explains that this picture does not represent that subject. Schneider mentions five copies of the work. He also mentions (his No.4), though this is not indicated in the catalogue, the *Abraham's Sacrifice* (224) by Lievens, which I suppose to be a *modello* for the large picture of the subject in the Doria, Rome (Doria cat.1903, No.291) and to have been painted at Antwerp about 1636. Lievens was still following Rembrandt's development in 1631, as his *Raising of Lazarus* (76) shows. The radical change in style between these two works shows very clearly that an artist, particularly one who is receptive, can change his ideas very rapidly.

One must remember that this is so when considering the *Portrait of a Young Woman* (83), a painting imitating Rembrandt's style which may well be by P. de Grebber or some unknown pupil working in Amsterdam about 1634. Rembrandt's work of that year is represented by his *Flight into Egypt* (35; Fig.9), which is particularly important for his landscape style. By about 1636 Flinck and Bol, who had worked as Rembrandt's pupils since 1634, had adopted the manner of painting trees, and the form of lighting, which appear in this work (there is an example, dated 1636, by Flinck in Bayeux); these features did not come from H. Seghers as has been suggested. Flinck is not represented in the exhibition, and Bol mainly by works of a later stage. Dou's work of this period, however, if the attribution given is right, appears in the *Sacrifice of Iphigenia* (150; Fig.6), a puzzling picture which, if it is Dou's, must date from 1633 or 1634; I conclude this because his works of before 1632 are based entirely on Rembrandt's conceptions,<sup>9</sup> while *The Flute Player* (153), painted in 1636, when the artist was only 23, already

<sup>3</sup> H. GERSON: *Ausbreitung und Nachwirkung der holländischen Malerei des 17. Jahrhunderts*, Haarlem (1942), see especially pp.367-450.

<sup>4</sup> A contemporary label on the reverse states that No.34 was entered the King by Sir Robert Kerr. This indicates that the picture had given the British Royal Collection by June 1633 since Sir Robert Kerr was created Earl of Ancrum in that month, and from then onwards would have been referred to as such.

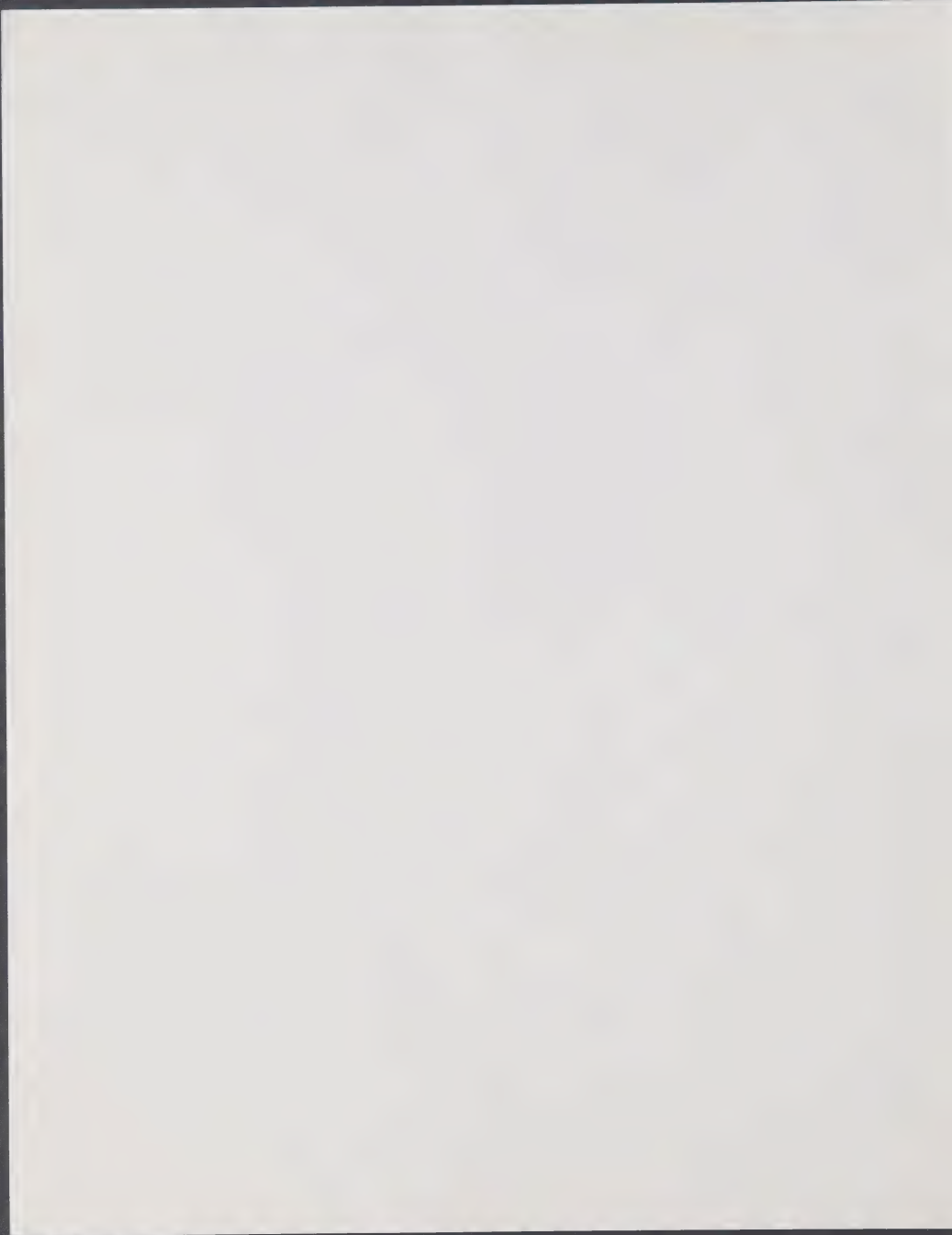
<sup>5</sup> The monogram must have been wrongly read, cf. a signed and dated (1626) picture in the collection of Mrs de Boer, Amsterdam.

<sup>6</sup> *La Main Chaude*, Dublin, a picture little known even to art-historians, might well have been borrowed for the exhibition.

<sup>7</sup> Works such as No.87, painted by Moyaert in about 1624, had their significance for Rembrandt when he first came to Amsterdam. We should have been glad to see this picture hanging with the early Rembrandts.

<sup>8</sup> There is a replica of this picture in the possession of Mr Schulze at Oldenburg (see H. SCHNEIDER [1932], p.32, note 1).

<sup>9</sup> These include *The Blind Tobias*, Van Aalst Collection; *The Rest on the Flight into Egypt*, Boughton Knight Collection; *Tobias and his Wife*, National Gallery; and Bredius Nos.425 and 428. (I think it probable that Bredius No.419 shows Dou, aged about 14, in Rembrandt's studio. The boy painted by Rembrandt, in an overall much too large for him, certainly cannot be Rembrandt himself as has been supposed until).



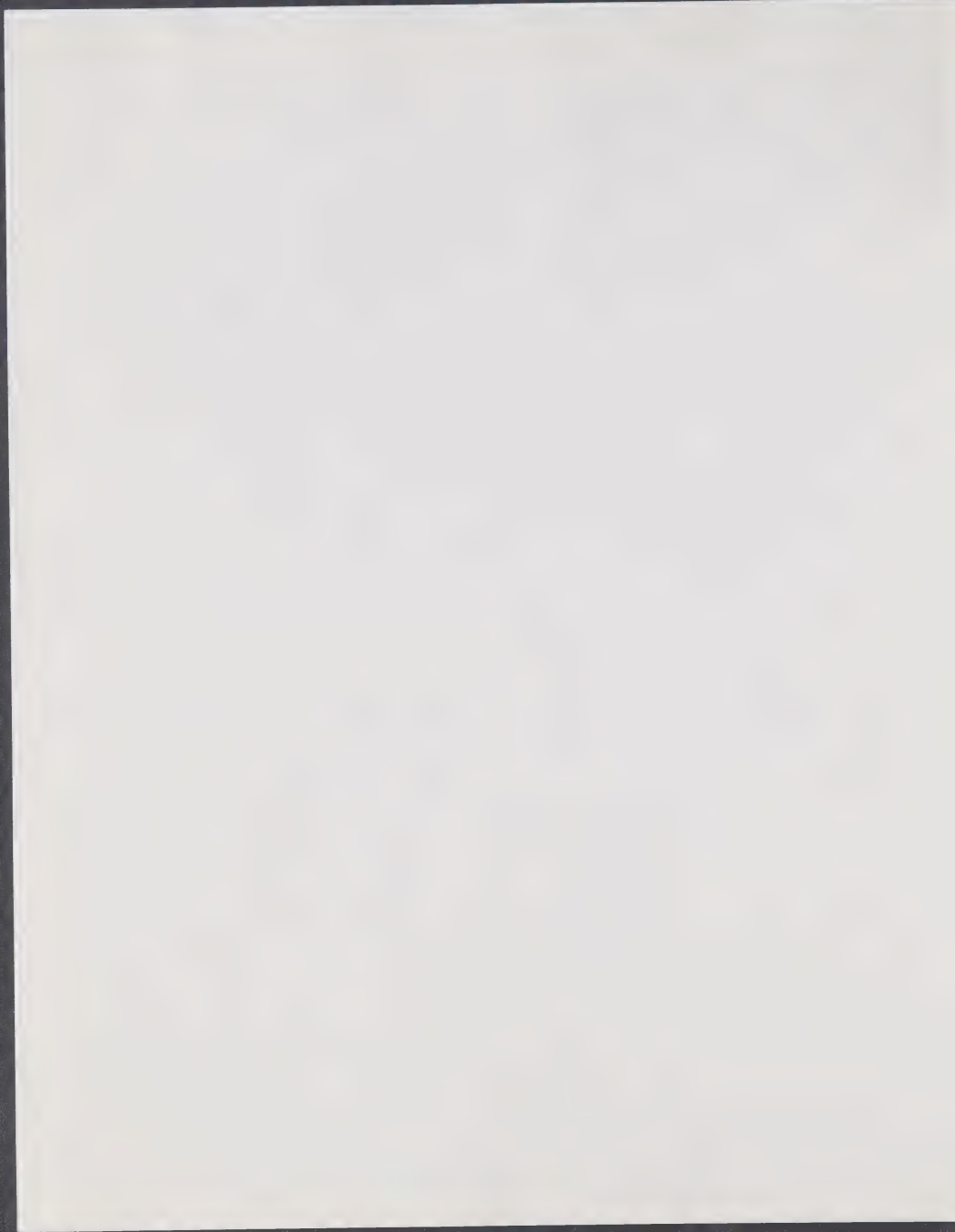


*The Raising of Lazarus*, by Rembrandt van Rijn. Signed with initials and dated 1624. Panel, 62.9 by 49.5 cm. (Mrs G. Hart.) R.A.44.



3. *Group of Six Heads*. Fragment of a (2) *Homer on Parnassus*. School of Rembrandt. Canvas, 82.5 by 71.1 cm. (Cowper Collection, Panshanger.) R.A.198.





PAE 17-31-75

*The Property of a Private Collector, Mexico City, Mexico*

\*GERRIT DOU

■ 157 PORTRAIT OF A GENTLEMAN IN ORIENTAL COSTUME

Standing, three-quarter-length, dressed in a brown robe and a brown velvet cape, with a golden chain around his neck, and with a plumed turban

On panel

16 x 13¼ inches  
41 x 33.5 cm.

See illustration

16.00

\*AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the GLOSSARY and CONDITIONS OF SALE. *front of this illustration*





shows the form of expression that Dou was to use for the rest of his life with only very minor variations and embellishments. Yet the *Sacrifice of Iphigenia* strongly suggests the hand of W. de Poorter rather than that of Dou; it is unfortunate that we cannot determine its authorship by comparing it with *A Sacrifice at Night* (216) which is exhibited as a work by De Poorter; this is not by him but by Jacob de Wet.

The Rembrandts which have been given the place of honour in Gallery III have almost all been shown previously. It is curious that the large composition depicting *Belshazzar's Feast* (160) should not be signed and dated. It includes a remarkably beautiful still-life of fruit. The style makes it clear that it dates from 1634 or 1635, and motives from the works of 1629 (from *Judas Returning the Thirty Pieces of Silver* (37) among others), are repeated in it for the last time. It shows a new attempt, on a large scale, to portray *beweeghelicheit*, what one might describe as an inner emotion transmitted to the onlookers.<sup>10</sup> 'The Orator' (164) cannot be regarded as a work by Rembrandt's hand.<sup>11</sup> The *Portrait of a Lady* (173) may be by him; it is a fragment of a larger canvas and dates from about 1632. The *Portrait of a Lady with a Fan* (181) has emerged from restoration with the age of the sitter revealed. She was 29, and can no longer be identified with Tytia van Uylenburgh; it follows that the man portrayed in the pendant to this work, in Brussels (Bredius No.218), cannot be Frans Coopal, her husband, as was formerly supposed. The *Portrait of a Man* (179), which may be of Titus van Rijn, has also been restored since it was last shown; it is clearly from Rembrandt's hand and is of 1663. *A Man in Armour* (201) certainly depicts a woman, as the writers of the catalogue point out; she is surely Pallas Athene. One wonders whether the *Flora* in New York (Bredius No.114), which shows the same profile, is a pendant picture, or whether both form part of a larger series. The *Group of Six Heads* (198; Fig.3) is a fragment from a much larger composition of about 1653. It is not by Rembrandt but is possibly by Van Renesse or C. van Savoyen, and looks as though it were part of a work depicting *Homer on Parnassus* or some such subject, this fragment showing some of the onlookers.

The *Portrait of a Man* (193; Fig.8) is quite rightly no longer supposed to represent Dr Heinsius but the attribution to N. Maes is not convincing and I would suggest Drost as a possible author. *The Lace-Maker* (206), which is attributed to Maes is too feeble to be by him; the *Christ Preaching* (207) can have no connexion with him. An *Old Woman with a Pipe* (347; Fig.5), earlier wrongly attributed to Maes (Burlington Fine Arts Club, Exhibition 1930-1) and now to C. Fabritius, is more likely to be by Abraham van Dyck. The *Portrait of an Old Lady* (343) ascribed to G. Dou, which hangs as a pendant to this work is, according to Dr Gerson, more likely to be by P. H. Verelst (cf. his *Portrait of a Woman*, Schloss Grünewald).

Rembrandt had many clever pupils during the 'forties and the rate of their development is astonishing, particularly that of C. Fabritius, although we must point out that his *Portrait of Abraham de Potter* (227) was painted not in 1640 but in 1648 or 1649 since the sitter was born in 1592 and his age is given on the painting as 56. Fabritius, Bol, and G. van den Eeckhout are particularly well represented in the exhibition, Bol's work of the late 'thirties by his *Portrait of Elizabeth Bas* (223) and Van den Eeckhout especially in the *Joseph Interpreting Dreams* (213); I read the date of this last as 1643, which is stylistically possible.

Most of the works by Bol and Van den Eeckhout that are on view at the Royal Academy Exhibition are portraits and studies in the style which was generally fashionable in Holland after 1650. Rembrandt was by then the only one who did not swim with the current and few pictures were painted by others in his manner from that year onwards. Of such works only two examples are on view, Aert de Gelder's *The Marriage Contract* (195) and C. Bisschop's *Portrait of an Old Lady* (228). Perhaps Bol's delightful *Portrait of a Boy* (268), of 1652, may have some claims to be regarded as a work from Rembrandt's circle, but one glance at a portrait from the same year by Rembrandt himself (*An Old Man in Thought* (172) is one example) is enough to show how different his work already was.

Of Rembrandt's works his portraits were most sought after in England in the eighteenth century, as the exhibition suggests; in some of these, the *Equestrian Portrait* from Panshanger (270; details, Figs.1 and 7) among them, his many-sidedness is clearly apparent. We know of no other important life-size equestrian portraits in Dutch seventeenth-century painting except that of Tulp, painted by P. Potter in 1653 and now in the Six Collection, and two paintings in the decorative scheme of the Huis ten Bosch.<sup>12</sup> Bredius<sup>13</sup> showed that as early as 1738, No.270 was taken for a portrait of Turenne. Yet the only equestrian portrait by Rembrandt mentioned in seventeenth-century inventories is, so far as we know, a portrait of Frederik Rihel, a rich Amsterdam merchant, which is referred to in a list dating from 1681. We have no evidence to suggest that this is not the same work, though such an identification may later be proved or refuted if the coat-of-arms on the breast-strap can be deciphered. The sitter's yellow costume with the sash indicates that he was an officer of the Civic Guard. Rembrandt's powers of composition, of portrait, landscape, and history painting are combined in depicting him. Was ever a wood painted more broadly or set off more dramatically against a blue sky and grey clouds in the whole of Dutch painting? And the movement of the picture is most subtly balanced. Horse and rider come forward at an angle from the right and another figure, perhaps a servant, follows them; his presence seems to touch off their action. Further back, on the left, a carriage<sup>14</sup> moves across the picture, groom on the running-board, lackeys at the back,

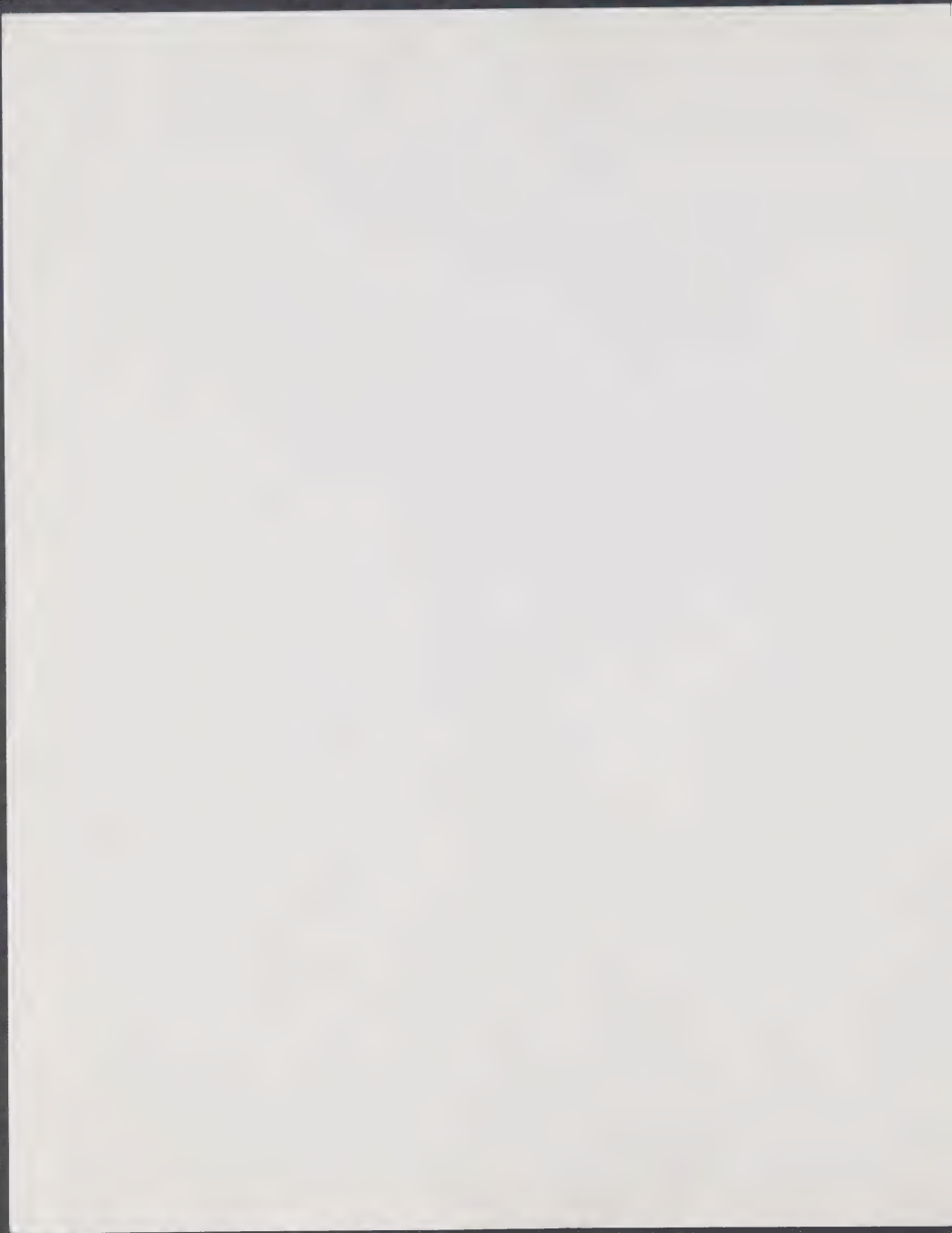
<sup>10</sup> A passage by E. J. Dijksterhuis in his lecture (*Jaarboek van de Maatschappij der Nederlandsche Letterkunde*, Leiden [1952], p.51) on Simon Stevin's *Uytbracck van de Weerdighheit der Duytsche Taal*, printed in *De Weeghkonst*, of 1586, gives support to this interpretation. Stevin's remarks on the *Beweeghelicheit der Duytsche woorden* (i.e. the power of the Dutch language to make the listener take part in what he is hearing) make any other interpretation of the term, used by Rembrandt himself in referring to works he had painted in a letter of 1639 (*HOFSTEDDE DE KNOOR: Urkunden*, p.65), impossible.

<sup>11</sup> I do not myself see the hand of Aert de Gelder or of N. Maes in this work, though attributions to both have been current recently. It is more likely to be by a pupil of the latter, or by a painter about 1650, and may

<sup>12</sup> Willeboirts' painting of *The Princes Maurice and Frederik Hendrik on the Way to the Battle of Nieuwpoort*, and J. van Campen's *Frederik Hendrik crossing the Three Rivers*, both in the Huis ten Bosch (see *Kunsthistorisch Jaarboek* [1948-9], p.127, pl.5 and p.131, pl.11) are rather longer and narrower in form than Rembrandt's painting. Like many other equestrian portraits all these works show the *levade*; No.386, a charming picture of 1654 by Karel Dujardin, also shows it.

<sup>13</sup> *Oud Holland*, xxviii [1910], pp.103-5. This work ('1649) was shown in the Rembrandt exhibition held in the Royal Academy in 1899.

<sup>14</sup> UNP has connected Rembrandt's drawing of *A Coach*, exhibited in the



achman on the box. The horses are hidden but one sees the wing wheels; one sees the passengers, inside, perhaps remaining from some dealings of great import (Fig. 1). It is a pity that Goya would have admired, one that puzzles and arrests, and one that calls for further investigation. Schmidt Degener spoke truly when he said '[Rembrandt's] means of expression, although so perfectly controlled, flow no routine. With him a discovery never degenerates into a formula . . . he never falls into habits, always remains Rembrandt, never becomes Rembrandtesque'. The *Portrait of an Elderly Man* (175) of 1667 reminds one again of these words. The sitter's crabbed nature is reproduced in the touch, the short brush-strokes and in the scabbles which have been engraved in the wet paint to express the hair. Rembrandt

saw his sitters with an acceptance of life and with a personality which he impressed on them. No pupil or sitter could escape that personality. Most of the other artists painted only the outward appearance of things; Rembrandt saw beneath the surface of objects and people, penetrating them. Only he could continue to express this form of vision; even Fabritius, his most brilliant pupil, turned aside and sometimes devoted himself to the painting of perspective studies. The *Warrior Resting*, Schwerin, of 1654, shows that Fabritius remained capable of expressing light, stillness, and the appearance of things, combined in great harmony. Yet only when he was under Rembrandt's influence had he the vision that is apparent in his *Self-portrait* (110), in its humanity, and in its depth of penetration.

FRANK SIMPSON

## Dutch Paintings in England before 1760

THE main sources of information on the collecting of seventeenth-century Dutch pictures in England from the beginning of the eighteenth century to about 1760 have been the note books of George Vertue,<sup>1</sup> Horace Walpole's *Anecdotes of painting in England*, his *Journal of Visits to Country Seats, etc.*,<sup>2</sup> a number of eighteenth-century engravings after Dutch masters, and all too rarely printed catalogues of particular English collections. In spite of Vertue's vast accumulation of information he does not appear to have made a single note on Cuyp, van Goyen, Van der Heyden, Lingelbach, Van der Neer, Hobbema, Potter, Ruisdael, or Steen, although we know that pictures by these artists were, at this time, gradually being collected in this country. Walpole, founding his *Anecdotes* on Vertue's notes, failed to rectify this omission and in his *Visits to Country Seats* recorded only a few Rembrandts, an occasional Francis Halls [*sic.*], Poelenburgh, Weenix, Wouvermans, or Van de Velde. He probably summed up his attitude towards the Dutch School when he remarked of Lord Fitzwilliam's collection at Richmond Green: 'In this house are several Dutch pictures, not very fine.'

Unfortunately the published catalogues of private collections include but few brought together before the second half of the century and of these not many give the actual date when the pictures entered the collection. The Radnor<sup>3</sup> and Harcourt<sup>4</sup> catalogues are two exceptions; it is possible to see that by 1743 Jacob Bouverie, 1st Viscount Folkestone, had acquired landscapes by Avercamp, Poelenburgh, Ruisdael, and Wynants, by 1747 two Wouvermans, and by 1760 a Hobbema and a Van de Velde, while by 1758 Viscount Harcourt had purchased pictures by Asselyn, Berchem, Van der Neer, Rottenhammer, and Ruisdael. A more general picture may be obtained from Thomas Martin's *The English Connoisseur* of 1766, a kind of guide book to the more impor-

tant collections of the day, compiled, in almost every case, from earlier publications.<sup>5</sup> From these two small volumes it can be seen that Charles Jennens had already brought together in his house in Ormonde Street, Holborn, what was surely the largest collection of Dutch paintings then in England — over 100 pictures — 17 by the Van de Velde, 11 by the Ruisdaels, 7 by Rembrandt (including two landscapes), 5 by Wouvermans, 3 by Van Goyen, and 2 each by Cuyp and Hobbema. At the same time the Earl of Burlington at Chiswick and the Duke of Devonshire in Piccadilly possessed pictures by Rembrandt, Berchem, Hals, Ruisdael, Wouvermans, and Van de Velde. Many pictures of this school are also described in the collection of John Barnard in Berkeley Square, Bouchere Cleve at Fooks Cray, the Duke of Marlborough at Blenheim, Sir Samson Gideon at Erith, Sir Paul Methuen in Grosvenor Street, Sir Gregory Page at Blackheath, the Earl of Pembroke at Wilton, and Sir Robert Walpole at Houghton.

A little is known of the part played by the English dealers who journeyed through Europe collecting innumerable pictures which they sold on their return either privately or by public auction. Peter Anthony Motteux had acquired, while in Holland, part of Raphael's cartoon of *The Murder of the Innocents*, and between 1714 and 1724 when Motteux's widow disposed of his remaining stock he had had five sales which included works by Backhuysen, Berchem, Berkheyde, Dou, Hals, Van der Neer, Rembrandt, Ruisdael, Schalken, and Wouvermans. Samuel Paris, who in 1741 had purchased for the Earl of Radnor Poussin's *Adoration of the Golden Calf* and *The Passage of the Red Sea*, was selling by auction as early as 1722 pictures obtained abroad and there is an unbroken series of catalogues of yearly sales from 1738 to his death about 1745. Andrew Hay abandoned portrait painting for picture dealing and is said to have made at least twenty trips to France and Italy in search of pictures; eight catalogues of his sales have survived and of the Dutch pictures included

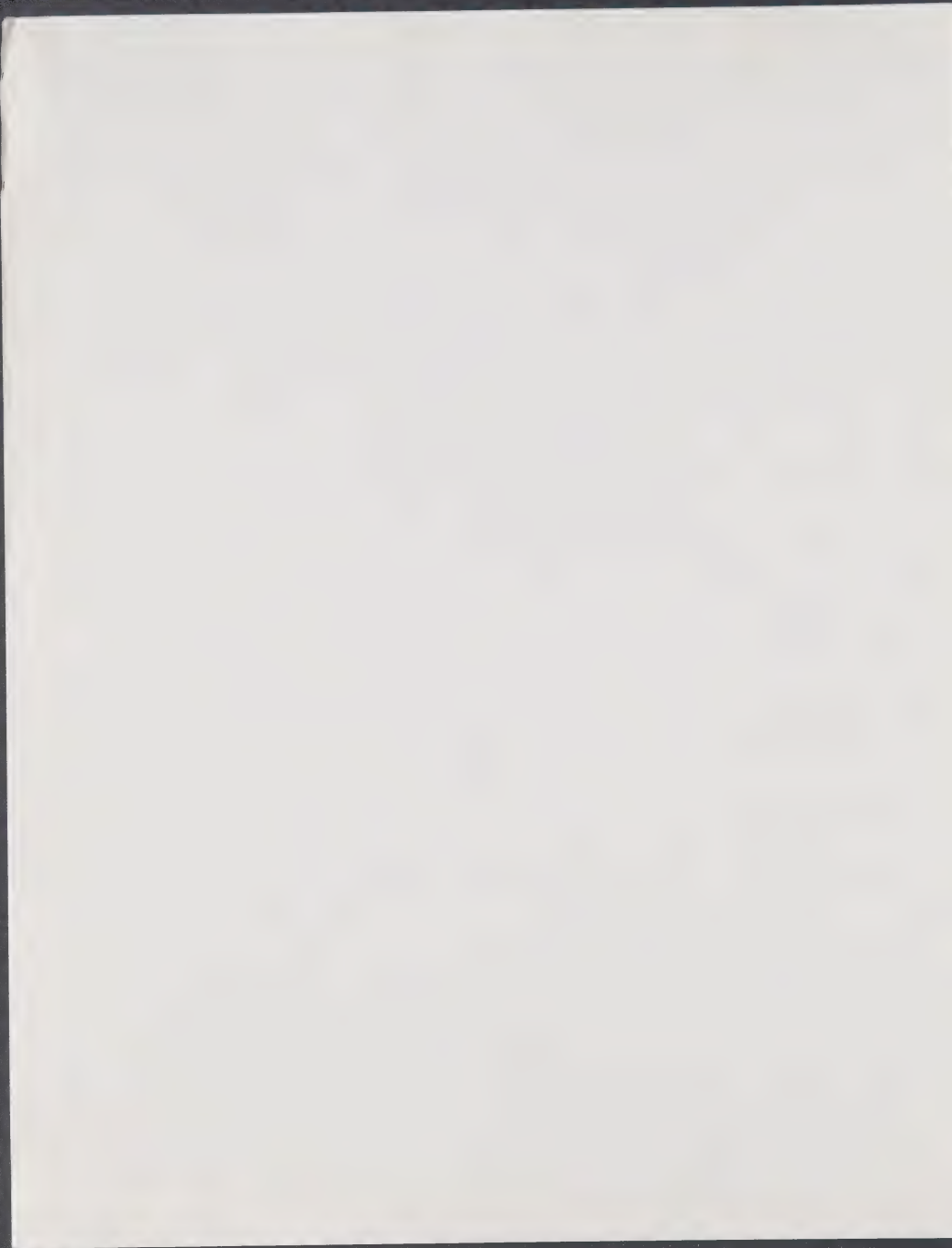
<sup>1</sup> See *Walpole Society*, Vols. xviii, xx, xxii, xxv, and xxxix [1930-47].

<sup>2</sup> *Walpole Society*, Vol. xvi [1928], p. 9 ff.

<sup>3</sup> THE COUNTESS OF RADNOR and W. B. SQUIRE: *Catalogue of the pictures in the collection of the Earl of Radnor*, 2 vols. [1909].

<sup>4</sup> *The Harcourt Papers*, p. 1020 ff.

<sup>5</sup> "The English Connoisseur" and its sources', THE BURLINGTON MAGAZINE, 62 (1951), pp. 105-8.





of art and science

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### RECEIPT

Received from DR. Alfred Bader  
name of owner

2961 North Shepard Ave  
address

Milwaukee, Wisconsin 53233  
telephone


Via by hand. On Sept 13th 1987.

Period \_\_\_\_\_ To \_\_\_\_\_

For the following purpose:

- exhibition
- \_\_\_\_\_ identification
- \_\_\_\_\_ examination for: \_\_\_\_\_ loan
- \_\_\_\_\_ gift
- purchase
- \_\_\_\_\_ transfer
- \_\_\_\_\_ other \_\_\_\_\_ exchange

Loan No.	Description	Owner's Valuation	Condition <small>(condition on all objects are good unless otherwise noted)</small>
	Oil painting by Gerard Dou. (16 x 13 1/4 inches) oil on panel. "Rembrandt dressed as an oriental"	\$60,000.	$\frac{90}{100}$

  
 Received by: Andy van Dam Title Agent Columbia Museum Date Sept 12th 1987

The objects described above has (have) been received by the Columbia Museums of Art & Science subject to the conditions printed on the back of this receipt.

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

Dear Robert:

Enclosed is photograph of the Next Oriental,  
cleaned. My reason tells me that it's in fine condition,  
but the face had been clumsily and unnecessarily  
overpainted. Surely it's a portrait of Rambaud.  
Do you believe that the portrait of R in the Peest Palace,  
with Gooden, Sept 1631 is a self-portrait or also by  
Jan? Here an other, quite similar composition, i.e. Boede 544.

Also enclosed is photo of R's face. I like it  
very much.

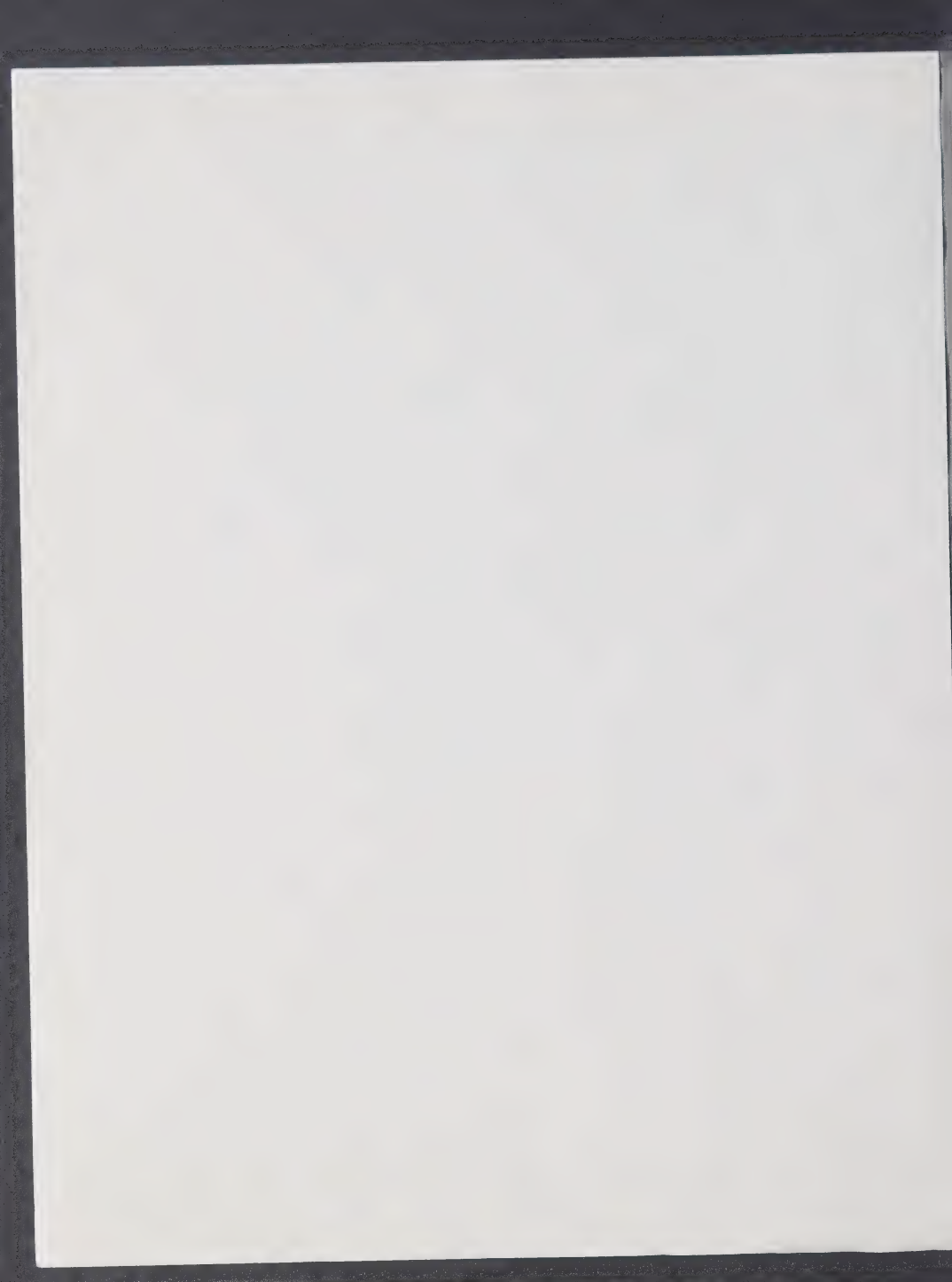
Do you know what has happened to the Stocifer  
similar, said to be signed by R? Among R's property  
inventoried in 1656 were 3 similar 'corrected' by R. I  
recently acquired a beautiful work on panel - close I would  
have thought to Peter Christy than R - identical in composition  
but not in size - to the Stocifer painting. It's just being  
cleaned - it's in mint condition, but very dirty - and I'll  
send you a photo soon.

Yours again

As Always

Sept. 11 79.

Alfred







Print File



314 East 89 Street, 2D  
New York, New York 10028  
May 9, 1983

Dr. Alfred Bader  
Sigma-Aldrich Chemical Company  
940 West St. Paul Avenue  
Milwaukee, Wisconsin 53233

Dear Dr. Bader,

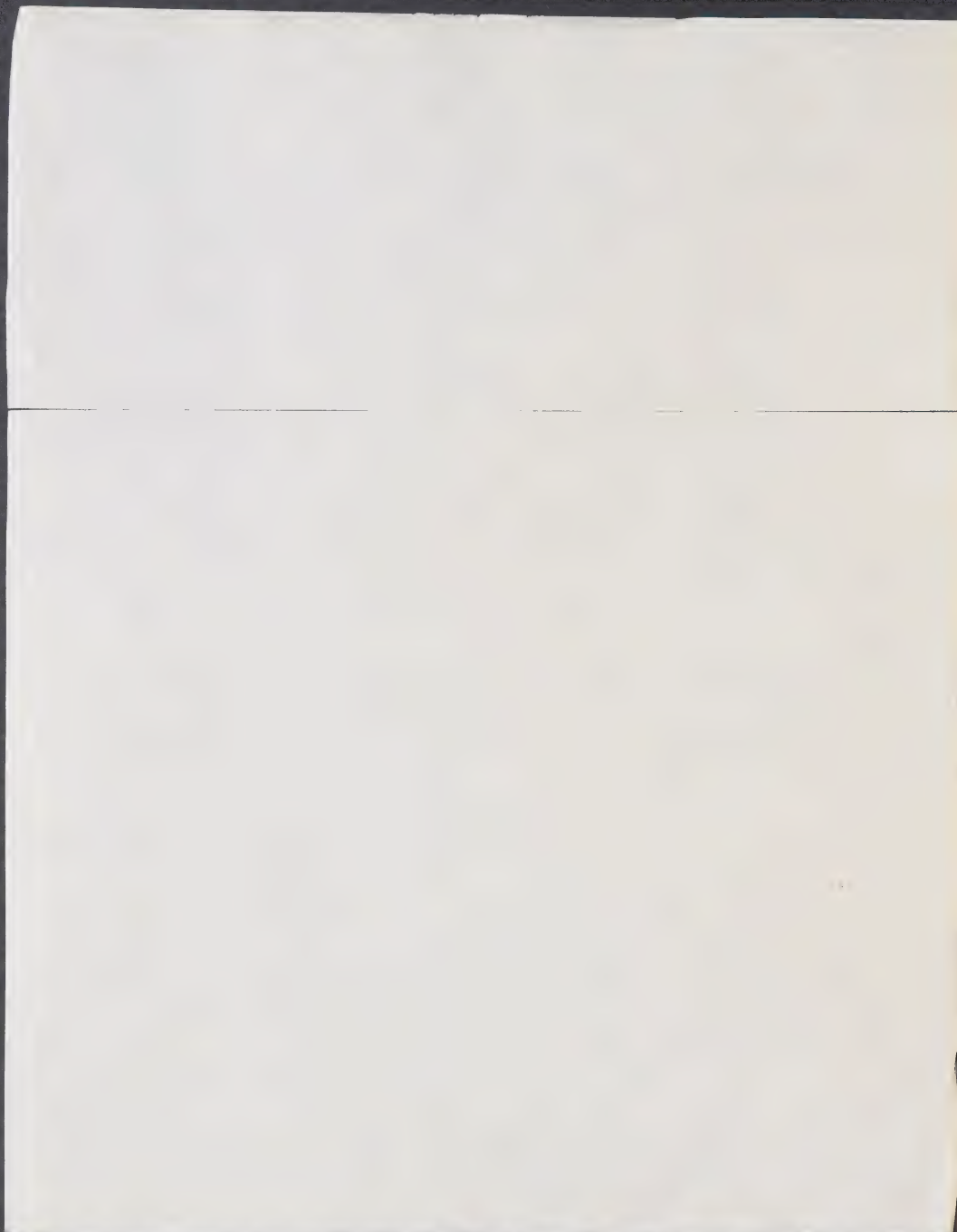
I was very pleased and excited when Mr. Begemann informed me of the funds you so generously made available for my study of Gerard Dou. Because no systematic study has been made of Dou's work since Martin's publications early in the century, the project requires quite a bit of travel and time. Although I have seen close to a hundred paintings by Dou, there are many more to track down, and much archival work to be done. Your financial support will enable me to continue with my work; I am honored to receive it and extend my sincere thanks to you.

I do hope that we will be able to meet in the not-too-distant future, so that I might thank you in person.

Very best wishes,

*Ronni Baer*

Ronni Baer



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