

Alfred Becker

Alfred Becker Arts-Venting file

Portrait of Rembrandt

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Rembrandts
Zelfportret met Schetsboek

E.H.B.
Sept. 88

Roscoe and Margaret Oakes Foundation

M. H. De Young Memorial Museum

San Francisco

Zomer 1968

Museum Boymans-van Beuningen Rotterdam



Rembrandts

Zelfportret met Schetsboek

In het Museum Boymans-van Beuningen is voor de duur van enkele maanden Rembrandts „Zelfportret met Schetsboek” tentoongesteld, als bruikleen van de „Roscoe and Margaret Oakes Foundation” in San Francisco (USA). Het is voor de eerste maal dat dit portret, dat als eigendom van deze Stichting in het M. H. De Young Memorial Museum in San Francisco hangt, in Nederland in het openbaar wordt geëxposeerd. Wel heeft het, meer dan veertig jaar geleden, kort in zijn vaderland vertoefd, maar toen als het ware incognito. Dit bezoek hing samen met de ontdekking van dit portret. In 1923 kwam het uit de verborgenheid van een Engelse particuliere verzameling van de familie Lindley Wood, Earl of Halifax, in Temple Newsam bij Leeds, op een kleine veiling te voorschijn, "unhonoured and unsung among several other lots", om in het bezit te komen van de Londense handelaar F. A. Reyre. Deze vermoedde wel de betekenis van zijn vondst, maar reisde ermee naar Dr. Hofstede de Groot in Den Haag, om zekerheid te krijgen. De Hollandse Rembrandt-kenner wist dat zich een tweede exemplaar, generaties lang nimmer in twijfel getrokken, bevond in de beroemde Rembrandt-verzameling in het museum te Dresden. Dus reisde hij, consciëntieus als hij was, met het schilderij naar Dresden. De confrontatie van beide schilderijen bewees al heel snel de superioriteit van het nieuw ontdekte stuk, een overtuiging die ook door Wilhelm Bode en door de Nederlandse onderzoekers, die het schilderij zagen, werd gedeeld. Alleen Bredius hield vast

aan de prioriteit van het schilderij te Dresden. Bij een schoonmaak kwamen resten van de signatuur van Rembrandt te voorschijn, evenals de datum, 1653. Het schilderij kwam vervolgens in het bezit van Duveen, van wie het, door toedoen van de toenmalige directeur van het M. H. De Young Memorial Museum in San Francisco, Dr. Walter Heil, overging in het bezit van de Oakes Foundation. In Engeland werd het schilderij na zijn ontdekking in vele artikelen terecht met grote bewondering besproken. Onder Rembrandts geschilderde zelfportretten neemt het dan ook een uitzonderlijke plaats in. In de lange reeks, die Rembrandt dan al heeft geschilderd, is het voor het eerst dat hij zichzelf met beide handen afbeeldt. Wel is het schilderij later ovaal afgesneden, waardoor van de linkerhand nog slechts een klein gedeelte aanwezig is. Een zwartekunstprint van de laat zeventiende eeuwse graveur Jacob Gole bewijst echter, dat het schilderij vroeger rechthoekig was, en de linkerhand vrijwel geheel liet zien. Nieuw is ook dat we Rembrandt in actie zien, merkwaardig genoeg niet bij het schilderen - dat vinden we eerst later - maar bij het tekenen: de rechterhand hanteert de tekenpen, de linker rust op een opengeslagen schetsboek en houdt een inktpot vast. Tekenen betekent voor Rembrandt meer dan schetsen of de voorbereiding van schilderijen. Het is voor hem een autonome werkzaamheid geworden, een zelfstandig gebied, gewijd aan de intieme wereld van zijn eigen gezin, van zijn dagelijks leven, van het Hollandse landschap en









Rembrandt f. 16



daarnaast aan de rijkdom van de bijbelse verhalen. Ongetwijfeld was Rembrandt zich de betekenis van zijn tekenkunst bewust, en voelde hij de behoefte hieraan in een representatief schilderij uitdrukking te geven. Hiermee is het belangrijkste aspect van het schilderij, zijn betekenis als kunstwerk, aangeduid. Rembrandt tekent, maar hij doet meer dan dat. Boven het observeren, het vastleggen van een moment uit, laat hij ons door de levendige blik van zijn lichtende ogen een spiegelbeeld zien van zijn eigenlijke wezen. Van dit schilderij straalt een tegenwoordigheid uit, die haar fascinerende werking niet in de laatste plaats te danken heeft aan de eigenschappen van Rembrandts schilderkunst. De eeuwen zijn aan dit werk niet spoorloos voorbijgegaan, maar de gedeelten waar het licht op valt, tevens de hoofdaccenten van dit portret, de kop en het gedeelte met de handen, zijn geheel intact bewaard gebleven, en vertonen de karakteristieke kenmerken van Rembrandts late stijl, die juist in deze jaren begint. Uit een meer of minder conventionele en vloeiente schildertrant van de vroegere jaren, komt een spiritueel handschrift, vol eigen vondsten, tot ontwikkeling. Het nieuwe ritme in de wijze van schilderen maakte het mogelijk, door het opbrengen in wisselende sterkte van de verf, de plaatsen waar het de schilder op aan kwam een bijzonder accent en daardoor een nieuwe expressie-mogelijkheid en levendigheid te geven. Dit kan men zowel nagaan in de gedeelten van het gezicht als in de handen.

Bijzonder zinrijk is in dit opzicht het met krachtige penseeltoetsen opgezette schetsboek. De manier van schilderen krijgt een pakkende directheid en frisheid. Hetzelfde geldt voor de kleur. De kleurwaarden worden omgezet in toonwaarden. Het rood wordt een samenspel van warme en koele tonaliteiten van zinnober en karmijn. Het doordringt in kleine partikels het inkarnaat, de vleeskleur. Dit krijgt hierdoor iets bloeiends, en samen met het wit van het hemd bij de openvallende kraag en de mouwen, plaatst het koloriet belangrijke accenten in het schilderij en wordt tot een wezenlijke factor voor de levenskracht ervan. Verleden en heden worden hier identiek.

Ter wille van de volledigheid moet nog vermeld worden, dat na de laatste wereldoorlog een derde exemplaar in een particuliere verzameling in Engeland is opgedoken, dat echter evenmin als het exemplaar in Dresden zich kan meten met het schilderij in San Francisco.

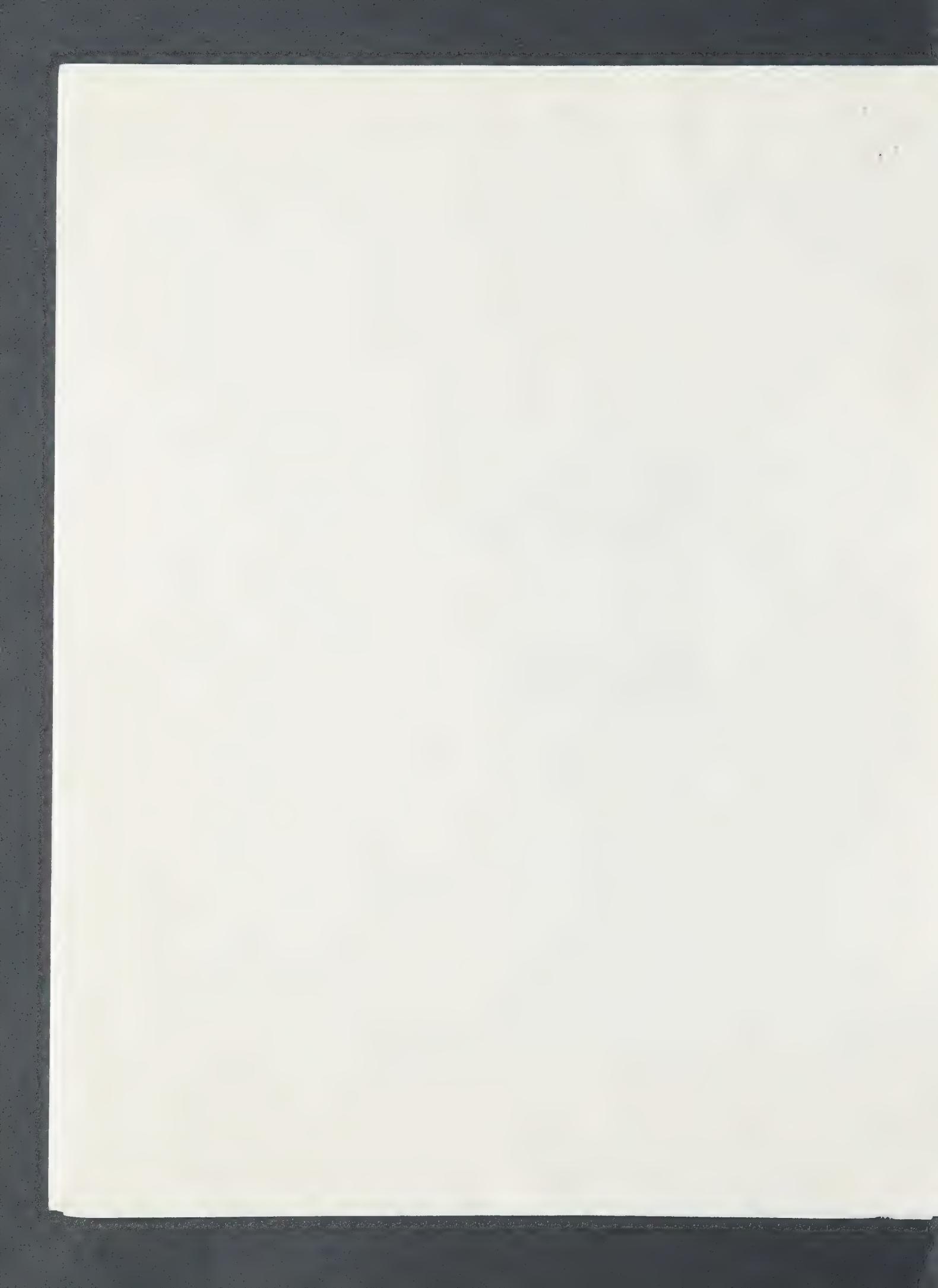
Het bestaan van deze beide andere versies bewijst de uitzonderlijke betekenis van deze fascinerende schepping van Rembrandt. Het bruikleen uit San Francisco heeft een plaats gevonden naast het „Portret van Titus”, dat twee jaar later, in 1655, werd geschilderd. De nabuurschap van de zelfbewust tekenende vader en het portret van zijn zoon met schrijf- of tekengerei, dat door het peinzende, in zich gekeerde karakter zo ontoert, maakt dit bruikleen bijzonder waardevol en stimulerend voor de beschouwer.

Dr. Cornelius Müller Hofstede



Zelfportret met Schetsboek. Doek, ovaal 74.5 x 61 cm
Get. en ged. boven de rechterschouder:
Rembrandt 1653.
Roscoe and Margaret Oakes Foundation,
M. H. De Young Memorial Museum, San Francisco.
(Dit portret wordt door Dr. C. Müller Hofstede in een
uitvoerig artikel gepubliceerd in „Pantheon“
herfst 1968)

Rembrandts zoon Titus aan de lezenaar
Doek 77 x 63 cm
Get. en ged. onder links. **Rembrandt f. 1655.**
Stichting Museum Boymans-van Beuningen,
Museum Boymans-van Beuningen, Rotterdam





SELF PORTRAIT, Painted 1653
Rembrandt Van Rijn, Dutch 1606-1669
Roscoe and Margaret Oakes Collection
M. H. de Young Memorial Museum
San Francisco, California

Exhibition

Art in San Fran

A Mike Roberts Color Production, Berkeley, California 94710

Negenduizendvierhonderdachtentwintig Rembrandts

Wanneer is een Rembrandt? Toch beslist wel één dat niet een oud geschilderde document bestaat. En dat verklaart dat het schilderij door Rembrandt gemaakt is. Zo'n document zou je een 'historische indicatie' kunnen noemen. In zijn uitvoerige kritiek over het Nederlandse Rembrandt Research Project in het Cultureel Supplement van twee weken geleden verweert Gary Schwartz de onderzoekers die aan dit project meewerkten dat ze aan dergelijke historische indicaties geen gewicht toekennen, maar geen uitsluitende basis voor objectieve criteria als stijl en kwaliteit.

Hij illustreert die verwijt met het gebruik van de door het RRP eerst aan Rembrandt en daarna aan Jan Lievens toege schreven *Oude vrouw in Windsor Castle*. Het verwijt van Schwartz is alleen te ontzenuwen door dit voorbeeld wat verder niet meer wordt gebruikt.

De Oude vrouw in Windsor Castle was een van de schilderijen die door de Engelse gezant Lord Anrum uit Nederland naar Engeland werden meegenomen en aan zijn vorst Karel I werden overhandigd. Anrum liet in 1639 van stadhouder Frederik Hendrik gekregen. De jonge Rembrandt was toen pas vier of vijf jaar als zelfstandige schilder in Leiden gestart. Acht jaar later maakte de Hollandsche schilder en 'kepper' van de koninklijke collectie, Abraham van der Doort, een inventaris op van het schilderijenbezit van de koningin voordat deze de Rembrandts op, en *Zelfportret en een Geleerde bij een vuur*. (Hij beschreef ze zo uitvoerig dat ik hier afgekorte titels geef.) De twee eerstgenoemde schilderijen zijn bewaard gebleven. Zowel van Van der Doort zo nauwkeurig beschreven dat we nu met zekerheid kunnen vaststellen dat het schilderij waarbij genoemd stond: 'Done by Rembrandt & given to the king by my Lo: Anrum', de *Oude vrouw* in Windsor Castle moet zijn.

Wat een prachtig document! Zo'n inventaris komt in het geval van Rembrandts schilderijen maar zelden voor. Daarom is het voor het RRP — ook al schreven ze al meteen dat de *Oude vrouw* verbaasd veel op het werk van Lievens lijkt — zich door dit document niet overtuigd dat een andere schilder dan een eigenhandige Rembrandt opgevoerd.

In het tweede deel van *A Corpus* werd het schilderij, ondanks de wat overdreven historische indicatie, tot een van Lievens toege schreven. Volledig tot die veranderde toeschrijving was de Lievens-tentoonstelling in Brussel, waar voor het eerst een grote groep proeven werden van Lievens, bij elkaar gebracht. Naar wie nu deze toeschrijving was, weliswaar gebaseerd op stilistische argumenten, maar dat moest ook het zwaart wogen, dat het waardigheidseinde van Van der Doort niet meer ernstig aangeslagen door een ander document, een 'historische indicatie' dus, maar één die Schwartz zorgvuldig vermijdt te noemen. Die vergetelheid kennelijk een belangrijk criterium voor de oordeel van Schwartz op het RRP. De derde 'Rembrandt' die Van der Doort oproerde, ook als een geschenk van Lord Anrum aan de koning, was volgens zijn beschrijving van Rembrandt. Volgens hem is het RRP makkelijk over moeilijkheden of zelfs onmogelijkheden van de toeschrijving heengestapt. Ernst van de Wetering, lid van het RRP, antwoordt nu op Schwartz' kritiek: 'De Rembrandt-tentoonstelling zou nooit tot stand zijn gekomen, als er niet voldoende consensus zou bestaan over de uitkomsten van het RRP.'



Zes stellertjes van een verloren gegane zelfportret van Rembrandt

De criteria van het Rembrandt Research Project

Gary Schwartz schreef twee weken geleden in het Cultureel Supplement dat er na driehonderdveertig jaar onderzoek van het Rembrandt Research Project nog steeds geen consensus bestaat over de echtheid van de schilderijen van Rembrandt. Volgens hem is het RRP onmogelijkheid heengestapt. Ernst van de Wetering, lid van het RRP, antwoordt nu op Schwartz' kritiek: 'De Rembrandt-tentoonstelling zou nooit tot stand zijn gekomen, als er niet voldoende consensus zou bestaan over de uitkomsten van het RRP.'

door Ernst van de Wetering

raakt zijn. Dat is echter onwaarschijnlijk, want er is nog een document, een verzoek van Jan Lievens aan de koning om een aantal kaarten, dat op het geval van *Paulus Zelfportret in Oosters kostuum* tot een schilderij voor de stadhouder zou kunnen voltooien. En gezien dat de koning dat niet voor de leden van het RRP aanvaardde, en dat een Engelse inventaris een Rembrandt. Kennelijk is de inventaris als document niet zo betrouwbaar als Schwartz suggeriert. Alles dat er in de inventaris staat, is een vermoeden, dat het schilderij niet van Lievens zou zijn — te meer, omdat het schilderij op grond van de schilderstijl alleen toetsbaar tot die toeschrijving is. Beslist so grotendeels als lieven op zijn hoofd heeft binnende een rode muts en een zwarte mantel, die bij een turfvaart in een boot leek. Dit was een verloren geslopen. Het kan caïcer niet worden, want het was identiek met het schilderij dat de Leidse burgemeester Jan Jansz Orliers in zijn levensbeschrijving van Jan Lievens schreef. Lievens' levensbeschrijving werd in 1641 gepubliceerd, maar Orliers verzamelde, nadat in 1614 de eerste editie van *Beschrijving der Stad Leyden* verscheen, was, ijverig misschien te noemen, een schilderij om die op te nemen in een tweede editie. Orliers was dus een veel directere getuige dan Van der Doort. En Orliers vertelt dat Lievens zijn schilderijen 'een Beslist so grotendeels als lieven op zijn hoofd heeft binnende een rode muts en een zwarte mantel, die bij een turfvaart in een boot leek. Dit was een verloren geslopen. Het kan caïcer niet worden, want het was identiek met het schilderij dat de Leidse burgemeester Jan Jansz Orliers in zijn levensbeschrijving van Jan Lievens schreef.

Kopieën
Een ander punt waarop Schwartz zwarte kwaad ventileert is de door hem geconsidereerde 'schijnbaar inconsequente wijze waarop het RRP omgaat met de zogenaamde repertoriën, veranderingen tijdens het schilderproces en een aantal andere kenmerken die niet van de doelstellingen van het RRP afwijken'. De redenen waarom een ander 'Rembrandt' opgevoerd schilderij niet van Lievens zou zijn — te meer, omdat het schilderij op grond van de schilderstijl alleen toetsbaar tot die toeschrijving

dus geen kopist zijn; een kopist ziet altijd immers na wat hij ziet voor de hand hoeft daar niets te ver te gedachten. En dat is precies wat kritisch op het geval van *Paulus Zelfportret in Oosters kostuum* dat niet op de tentoonstelling *Rembrandt en Lievens* in de Leidse Laan kon komen voltooien. De schrijver van de inventaris, die door de leden van het RRP tot verantwoordelijk was gemaakt, had niet veel tijdigheid geaccep terd, nadat met behulp van een röntgenfoto ingrijpende veranderingen in de compositie waren geconstateerd. Alles dat er in de inventaris staat, is een vermoeden, dat het schilderij niet van Lievens is. En dat is een andere toetsbaarheid. Alles dat er in de inventaris staat, is een vermoeden, dat het schilderij niet van Lievens is. En dat is een andere toetsbaarheid.

De neiging bestaat bij vele kunsthistorici om het repertorie als een authentiekennemer te zien. Wanneer tijdens het werkproces worden geconstateerd, behoeft dat nog niet te betekenen dat die dus een authentiekennemer is. De toetsbaarheid van een authentiekennemer hangt af van de toetsbaarheid van de toetsbare kenmerken. En dat is een andere toetsbaarheid.

Wanneer in andere gevallen veran-

dering tijdens het werkproces de kenmerken verschillen, dan is dat een andere toetsbaarheid. De natuurwetenschappelijke onderzoeken die in de laatste 100 jaar door de musea zelf als mogelijk leerwerk zijn afgeschreven weer het bordje 'Rembrandt' terug moeten leggen. On denkende leerlingen kunnen de werken die voor de velen zelf geplaatst werden, was dat een zeer sterk argument voor de toeschrijving van een andere keel tellen ze minder zwart meer en prevaleren de 'sub-jective' argumenten van stijl en kwaliteit boven zo'n objectief gegeven.

De neiging bestaat bij vele kunsthistorici om het repertorie als een authentiekennemer te zien. Wanneer tijdens het werkproces worden geconstateerd, behoeft dat nog niet te betekenen dat die dus een authentiekennemer is. De toetsbaarheid van een authentiekennemer hangt af van de toetsbaarheid van de toetsbare kenmerken. En dat is een andere toetsbaarheid.

Wanneer in andere gevallen veran-

Schwartz wordt bepaald unfair wanneer hij beweert dat de RRP die kennis alleen maar in te bellen onderbringt en er verder niets mee doet, ja er zelfs mee in zijn maag zit. Het is een goede gevoel om bij de presentatie van dergelijk onterecht inzicht te gevoelen, voor een gevoel van respect. Soms wordt zelfs materiaal opgenomen waaruit (voorlopig) geen conclusies te trekken zijn, maar waarvan het goed is wanneer anderen weten dat het bestaat. Want dat is een goede gevoel. Want dat zijn niet alleen compilaties van conclusies uit het RRP, maar fungeren ook als bron van gegevens voor verder onderzoek door anderen.

Schaven

Laat ik voorbeeld geven van de merkwaardige kritiek van Schwartz op de rol van het natuurwetenschappelijk onderzoek bij het RRP. Hij maakt een apart punt van dat het RRP zonder commentaar laat passeren dat bij twee, wel bij elkaar behorende portretten op paneel de laatste jaarring van een vrouw, die in dat jaar is gestorven, is aan de andere zijde van het geschilderde portret. De gedachte is dat aan de laatste jaarring van het andere paneel en hij suggerert dat de dendrochronologische data van de panelen zouden moeten corresponderen met de dateringen op de achterzijde op die platen. Hij had echter kunnen weten dat de laatste jaarring nooit de precieze datum geeft waarop de boom is omgehaakt (minstens het schors en 10 jaarringen daarboven). De jaarringen die worden weggegeven of gescholden). Twee haken met de schaal te veel door een anonieme schrijnwerker en hij benoemt 16 jaarringen meer kwijt. Bij dendrochronologisch onderzoek is dat niet het geval. Reageren als er vergelijken bij de datering van het schilderij 16 jaar te veel aan een paneel zitten.

Zodra de kans op latere vervalringen genoeg is, wordt het bovenblad zinloos te zoeken naar pigmenten. Tussen 1639 stierf de inventaris nauwkeurig onderscheiden tussen werken van een *naar* Rembrandt gemaakte en een *van* Rembrandt schildering. Rembrandt schilderde zijn eigenhandige schilderingen zo lang mogelijk geweest en dat is een goede regeling en goed voorstand te handhaven.

Consensus

De tenen van het verhaal van Schwartz is dat eigenhandigheidsonderzoek niet bestaat. Het zou een aantal ons te ontgaan dat de verschillende historische en kunstwetenschappelijke onderzoeken niet verschillen. De suggestie dat subjectiviteit gelijk staat met het doen van volstrekt wrijvende uitspraken, dat is een idee dat in ons ogenblik niet functioneert. Volgens Schwartz is dat een idee dat niet standhoudt. Toch is dat in de tentoonstelling van de zeventiende eeuw tot nu volgt, dat merken dat vragen naar auteurschap, of kwesties hoe een origineel van een kopie onderscheiden, altijd actueel zijn geweest.

Vervelend

Helaas blijkt het onmogelijk orde te brengen in een verwarde brij van Rembrandts schilderijen met verschillende objectieve bewijzen uit documenten, of door de studie van repertoriën, pigmenten etc. De vraag wie wat gemaakt heeft, moet voornamelijk met beeldende kunstenaars en schrijnwerkers in contact staan. Toch is de historische en ordening alsperst dat door de schilderijen. Wat in het Rembrandt Project gebeurt is eigenlijk het gewone kunstistorische handwerk, schrijnwerker en vervaardiger, grondigheid en volharding. Dergelijk onderzoek wordt op talloze terreinen beoordeeld vanuit het besef dat het noodzakelijk is om in historisch materiaal te brengen met name dat de eeuwen daarvoor vaak ernstig in wanorde is gebracht; dat geldt zeker voor het oeuvre van Rembrandt.

initiatie en loren. Rembrandts tentoonstelling, Samuel van Hoogstraten heeft zich daarover in zijn boek af opgewonden.

Het pareren van kritiek wekt altijd indruk dat er geen reden tot kritiek zou zijn, maar die is natuurlijk niet in de hand van het RRP. De kritiek is deels gerechtvaardig door een wat starre presentatie van materiaal en opinies. Weliswaar worden de ideeën over al dan niet eigenhandigheid van Rembrandts schilderijen na elkaar gescreven, maar de rigide aandoening scheiding tussen wel en niet Rembrandt heeft toch de onjuiste indruk dat zoou men bij het RRP in de tentoonstelling een groot aantal schilderijen moet beschouwen.

Wie keren dat Schwartz vergat iets te vermelden dat zijn argumenten fundamenteel van gewicht zou veranderen bij elkaar opeindigen, kan niet zeggen dat zijn kritiek niet juist is. De kritiek is dat een andere consoep heeft dan bezorgdheid om de zaak zelf. Dat gevolw wordt nog versterkt doordat Schwartz geen woord wijdt aan het feit dat zich op het gebied van de schilderijen een heel ander proces heeft dan dat van de schilderijen. Hetzelfde proces van bewerking en ordening alsperst dat door de schilderijen. Wat in het Rembrandt Project gebeurt is eigenlijk het gewone kunstistorische handwerk, schrijnwerker en vervaardiger, grondigheid en volharding. Dergelijk onderzoek wordt op talloze terreinen beoordeeld vanuit het besef dat het noodzakelijk is om in historisch materiaal te brengen met name dat de eeuwen daarvoor vaak ernstig in wanorde is gebracht; dat geldt zeker voor het oeuvre van Rembrandt.

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zondag 22 december 14.00 uur
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zondag 29 december 14.00 uur
The Cook, the Thief, His Wife and Her Lover (1989)
zondag 12 januari 14.00 uur
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Extra: 13.30
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De formulieren voor het aanvragen van de leenvergoeding voor 1992 zijn verkrijbaar bij het ministerie van Welzijn, Volksgezondheid en Cultuur. De formulieren zijn te bestellen via telefoonnummer 070-3408149, of schriftelijk bij het ministerie.

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Amsterdam, 13 dec. 1991

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INLICHTINGEN
over advertentie
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ART

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In zijn schilderijen, vooral in zijn historiestukken, toont Rembrandt zich de meester van de ommekeer; als een actiefotograaf die altijd op het juiste ogenblik afdrukt, legt hij het moment vast waarop zich plotseling dramatisch ontaalt: de enorme schrik van Belsazar en zijn gevólg bij de verschijning van de schrijvende hand Gods, of de redding van Isaäc op het allerlaatste ogenblik. In het Rijksmuseum zijn zo'n vijftig 'echte' Rembrandts te zien. „Ik ben er niet van overtuigd dat de meester tot menselijker schaal is teruggebracht; het ontzag voor zijn psychologisch peilvermogen en voor de artistieke weerslag daarvan schijnt geenszins verminderd.“

door E. de Jongh

Tervrij Rembrandts oeuvre, door toedoen vooral van het Rembrandt Research Project, steeds wiers iets kleiner wordt, lijkt zijn persoonlijke keur uitgangspunt te verloren: grootszaam. Een gezuiverd Rembrandt-corpus dat kwalitatief kunnen bogen op een hoger soortelijk gewicht dan het ongezuivere Maar er alval was natuurlijk veel te beleven. De tentoonstelling in Amsterdam is voorzien van een interessant maar ook nogal verwarerend appendix met werken van leerlingen, waarvan er elf vroeger dan van de meester waren. Inmiddels zijn, hoewel duidelijk wegens zwakheid, ongenoegzaamheid, gebrek aan actie of te geringe levendigheid, alle uit het oeuvre afgeweerd, zodat ze het 'ideale' Rembrandt-corpus kunnen genoemd worden niet meer kunnen vertroebelen. Deze elf vormen slechts een minderheid van een aanzienlijke groep ex-Rembrandts waarvan ettelijke nu nog bekend staan als N.D. door hetzelfde moeten gaan.

Ik ben er niet van overtuigd dat de meester eindelijk, zoals J.H. Heldring olangz schreef, tot een 'heilige' staat was gekwiggeld. Weliswaar waren vele mensen heden ten dage Rembrandts 'borstelvogel' nog als 'kreeten van de ziel' beschouwen, want zijn langeblijvende ietwat peilvormig voor een de artistieke weerslag daarvan schijnt geenszins verminderd. De publiciteitsmacht draagt er trouwens effectief aan dat het imago van de kunstenaar aardig buiten proporties blijft.

Wat in het Rijksmuseum bijeen werd gebracht, vormt zonder twijfel een belangrijke historische gebeurtenis, maar daaraan is het gedeelte met de tekeningen en etsen minstens zo spectaculair als de in het algemeen meer aandacht trekken schilderijen. Evenals de schilderijen zijn de tekeningen chronologisch geordend, terwijl de etsen in iconografische groepen worden getoond, wat het voordeel heeft dat de bezoeker onmiddellijk inzicht krijgt in hetgeen in invensioen gracieus of ondernemend zo al zijn bereiken maar het nadel had dat de minder ingewijde ontrint chronologie en periode gauw in het duister dreigt te staan.

Cirkels

Aan de schilderijen bevindt zich een aantal onbetwiste hoogtepunten, waaronder de monumentale *Onderdaanen*, het portret van Jacques de Gheyn III, het feest van koning Belsazar, het portret van een oude vrouw, het zelfportret op vierendertigjarige leeftijd en de zelfportretten in de twee cirkels, de bidende vrouw uit 1654 en ten slotte uit eigen bezit een niet minder grote verrassing, namelijk de schoongemaakte *Schoonheid*. De schilderijen, dat in een restauratie-atelier een indrukwekkende uitstraling heeft dan ooit, hoewel het werk te laag werd opgehangen.

Het is mij vrij zinloos de selectie van de censuurlijst authentieke Rembrandts op de kritische weegschaal te leggen. Er is weinig reden tot klagen. Alleen vroeg ik mij af of ik niet beter mocht voorbereiding in de catalogus te leggen, bijvoorbeeld in de categorieën 'authentiek' en 'niet authentiek'. Bij de matige *Joodse Bruid* belandde (in alle cenzuurheid want er was daar verder niemand), waarom dit tenslotte bestudeerde schilderij niet eveneens langs de schijnrolle van de duizendkopige mengeling is gehangen?

Dc *Joodse Bruid* bezit ten dele de kenmerken van een authentieke geswaarden, zoals Henk van Os vorige week in deze krant uiteenzette, critici als Ruskin en Burckhardt zo'n geduchte aanstoof hebben.

Niemand zit stil



Rembrandt: Het offer van Abraham (1655)

DE REMBRANDTEXPOSITIE IN HET RIJKSMUSEUM

ben genomen. Zijn achtendeuws biograaf Arnold Houbraken trouwens niet minder, kunnen er aan toevoegen. Houbraken had Rembrandts ogen gekeken en kregen daar daarna de reputatie van 'onmiskenbaar', want de man had een ruwe tekening, zonder agt op tekenken te geven, was 'sangemeert'. Vriendelijk is dit niet te beeld, maar later is het evenmin. Ook de veronderstelling dat Rembrandt 'scherp' tekenaar was, en dat de tekeningen en etsen verschillend zijn van de schilderijen, is niet meer waar. De artistieke weerslag daarvan schijnt geenszins verminderd. De publiciteitsmacht draagt er trouwens effectief aan dat het imago van de kunstenaar aardig buiten proporties blijft.

Wat in het Rijksmuseum bijeen werd gebracht, vormt zonder twijfel een belangrijke historische gebeurtenis, maar daaraan is het gedeelte met de tekeningen en etsen minstens zo spectaculair als de in het algemeen meer aandacht trekken schilderijen. Evenals de schilderijen zijn de tekeningen chronologisch geordend, terwijl de etsen in iconografische groepen worden getoond, wat het voordeel heeft dat de bezoeker onmiddellijk inzicht krijgt in hetgeen in invensioen gracieus of ondernemend zo al zijn bereiken maar het nadel had dat de minder ingewijde ontrint chronologie en periode gauw in het duister dreigt te staan.

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oms kan wel deel doen geloven dat die blik geen seconde oud is en op dit moment nog in beweging.

De maximale animatie die Rembrandt in deze werken heeft toegepast is niet alleen een gevaar voor een oncontroleerbaar element, maar mede afhankebaar van wat E.H. Gombrich in zijn perceptie-theorie als 'the beholder's share' heeft aangelegd. Het behoort tot de menselijke eigenschappen dat ook wij, als waarnemers, door middel van projectie leven en expressie aan portretten bijdragen. Een goede portretten zal op die verstandige manier de door de projectievoorziening zo veel mogelijk mobiliseren en in de door hem gewenste richting te sturen. „He must so exploit the ambiguities of the arrested face that the multiplicities of possible readings result in the semblance of life“, aldus Gombrich.

Staatverandering

In het suggesteren van leven en beweging door middel van uitdrukking, onmekar omkeert zal men gauw Rembrandts gelijke vinden, zeker niet onder zijn leerlingen, maar het is bepaald niet zo dat hij als de meester deel van de vervaardiging was. Misschien was het anders. Daarop het momentane toegespitste dramatisch was vrij gangbaar in de historieschilderkunst van de barok en vond bovenindé een theoretische grondslag in de conceptuele kunstliteratuur, waarin het weergeven van historische, gevoelens en lijken zeer hoog werd aangeslagen.

Albert Blankert heeft in een monografie over Rembrandt, uitgevoerd over historiestukken, de aandacht gevestigd op wat in de zeventiende-eeuwse literaire theorie, en dan met name bij Vondel, 'staatverandering' (verandering van toestand, staat, heel), verband houdt met Grieken word portretten dat Aristoteles in dezelfde zin in verband met de klassieke tragedie had gebracht en dat ook heel goed aangeeft wat zich op diverse van Rembrandts voorstellen voordeel moet spelen — de ommekeer van een situatie in haar beginstand, van geluk naar ongeluk (Koning Belsazar), of omgekeerd (Abraham en Isaac). Staatverandering in historien geschilderd, waarbij de verandering van toestand heet, kan verband houden met Grieken word portretten dat Rembrandt boven de bruinige predekte schilderijen was.

Die persoonlijke juich dat toe. Kijkt naar rechts, waar als *Moses breekt de tafelen der wet en Maitheus en de engel*, die door sommigen als 'sangemeert' gezien wordt, en geest, omdat de tekeningen en etsen een onafzonderlijke catalogus zijn van de huidige tentoonstelling de meester heldere Rembrandt boven de bruinige predekte schilderijen.

Wie zo'n vijftig echte schilderijen van Rembrandt gezien heeft, kan niet in de huidige tentoonstelling begeleid worden door de catalogus van de schilderijen die de huidige tentoonstelling begeleid. Deze catalogus is overigens een fundamentele publikatie, waarin drie ledigen van het Rembrandt Research Project, Bruyn, Van Thiel en Van de Watering, uitvoerig op de huidige tentoonstelling begeleid. Deze catalogus is een uitstekende voorbereiding voor de verdiensten beoefende.

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INLICHTINGEN
over advertentie
in de rubriek

ART
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13th March 1972

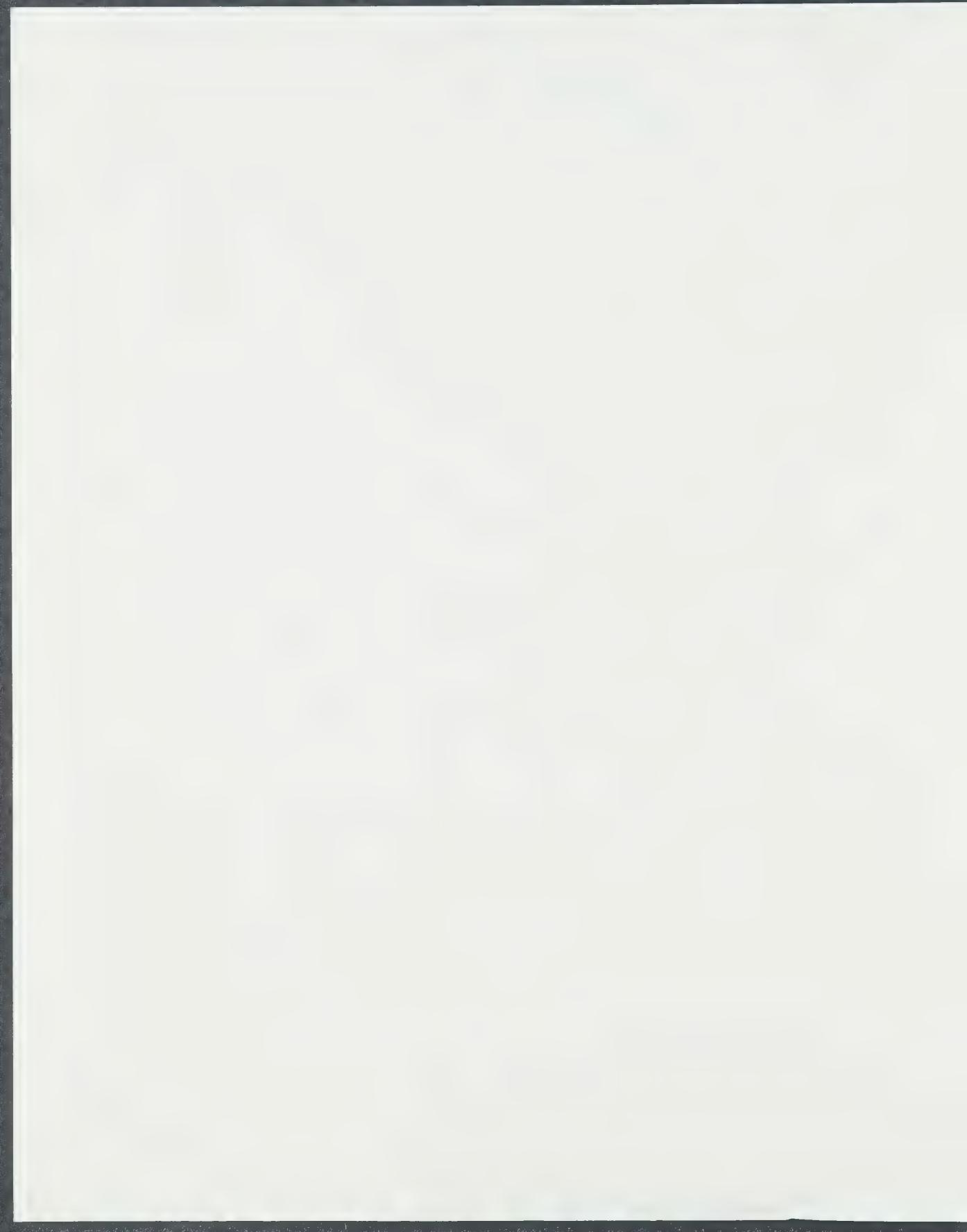
Dear friend,

I have just returned from Israel where I have been...
with my wife on a visit to her parents. On our return I
found your letter. I was not here for the Christians sale but I can
answer your other query. I bought the painting from a Mr
Christensen, an old dealer who had a shop in Haifa. He
had bought it from his son, both of whom had a daughter or grand-daughter (I forgot which) who lived near
him. His shop has since closed and it now a grocery store. I
don't know whether he is still alive. He was very old then. You may
not have seen anything on with the picture?
Business with me is rather quiet. I am not finding any pictures.
Only the big salers have anything and then you cannot buy. Although
I brought a beautiful Marc Chagall from Israel. Not your sort
of picture but still something very nice
Write again, if you will

Yours truly

John R. Smith

In conclusion, I bought in Isra'el Colnaghi's etc. I will send
you a photo of the painting.



16. 5. 70

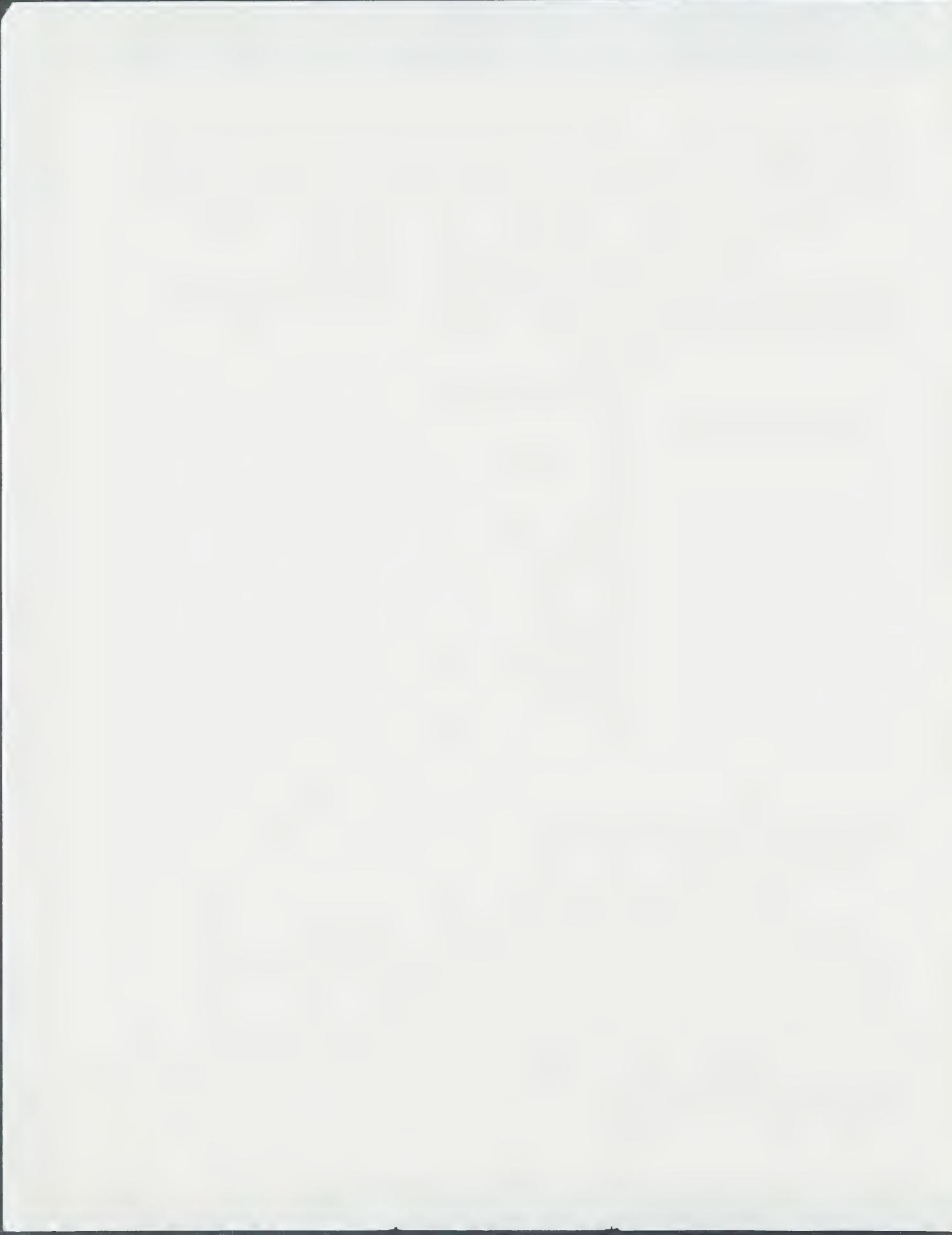
Dear Mr. Orgel,

Thank you very much for the good diapositive of your portrait.

I have compared it with my dia's and photographs of the three other examples at Dresden, San Francisco and Rothenburg and arrived ~~at~~ the conclusion that yours is better than they are and nearer to Gole's manuscript. But in the present state of preservation I cannot see the own hand of Rembrandt in it.

With many thanks that you let me see the fine and important painting I am sincerely yours,

K. Bauch.



Report of examination of paint samples from a presumed late self-portrait
of Rembrandt (picture submitted for examination by David Bull & Robert Shepherd).

Introduction

The picture is on canvas. The half-length figure in black cap & gown with red paper in hand is set against a black background. The figure itself is 'roughly' textured grey, browned and worn in several places.

In such sketchily, even sloppily, executed, the figure gives a definite first impression of a painting in progress. In short, the flickering of his own face very clearly, by comparison, with Rembrandt's own late Rembrandt self-portrait, gives a harsher and more striking impression. The picture itself does not bear this out, however, the under drawing clearly in lead white, as it was before the final washes were applied.

The present writer was not concerned with the attribution of the picture to Rembrandt, but the evidence of which can be found in the body of the report.

Examination of the samples

Four small samples of paint were taken with the aid of a scalpel from different parts of the portrait (i.e., left-hand side, right side, front and rear) to examine the pigments and layer structure with those of pictures previously examined by us the authenticity of which was not in doubt:

Sample 1. Black background, worn area top left.

Sample 2. Flesh of cheek, left.

Sample 3. White of paper of book.

Sample 4. Flesh of left hand.

Cross-sections were prepared for microscopical examination of the layer structure from Samples 1, 3 and 4, sample 2 being rather too small for this purpose. The pigments present in each sample were identified by microscopic examination of particle characteristics and optical properties and by microchemical tests on both the cross-sections and the remaining unmounted fragments. The following are the results.

Sample 1. Black background, worn area top left

The layers, from the ground upwards, are:

(i) Very thick 'pebbly' or 'pebbly' textured yellowish-grey layer of ground (the 'pebbly' texture of the lower right shows where a single thread of canvas has floated along the ground layer). The 'pebbly' ground consists of a mixture of oil paint (much of it in the form of undispersed large granules), lead-white (of which individual bright yellow particles may here and there be seen) & a great deal of very coarse charcoal black. The 'solinter-like' form of the particles of charcoal can be seen under the microscope as well as what is a truly enormous particle on the upper right ~~part~~ of the section which has, by chance, been cut through in making the ^{part} section so as to show the typical cellular structure of the wood as it appears in a transverse section of the tree trunk. The medium of the layer has the general characteristics of a resin-oil paint.

(ii) Very thin black layer of finely-ground charcoal black, also in oil medium.

Sample 2. Examination of the unmounted fragment indicated that only two layers are present

(i) 'pebbly' ground as in Sample 1 above

(ii) Single brownish-pink paint layer of medium thickness consisting of lead white mixed with a small proportion of red-brown iron oxide (not prominent).

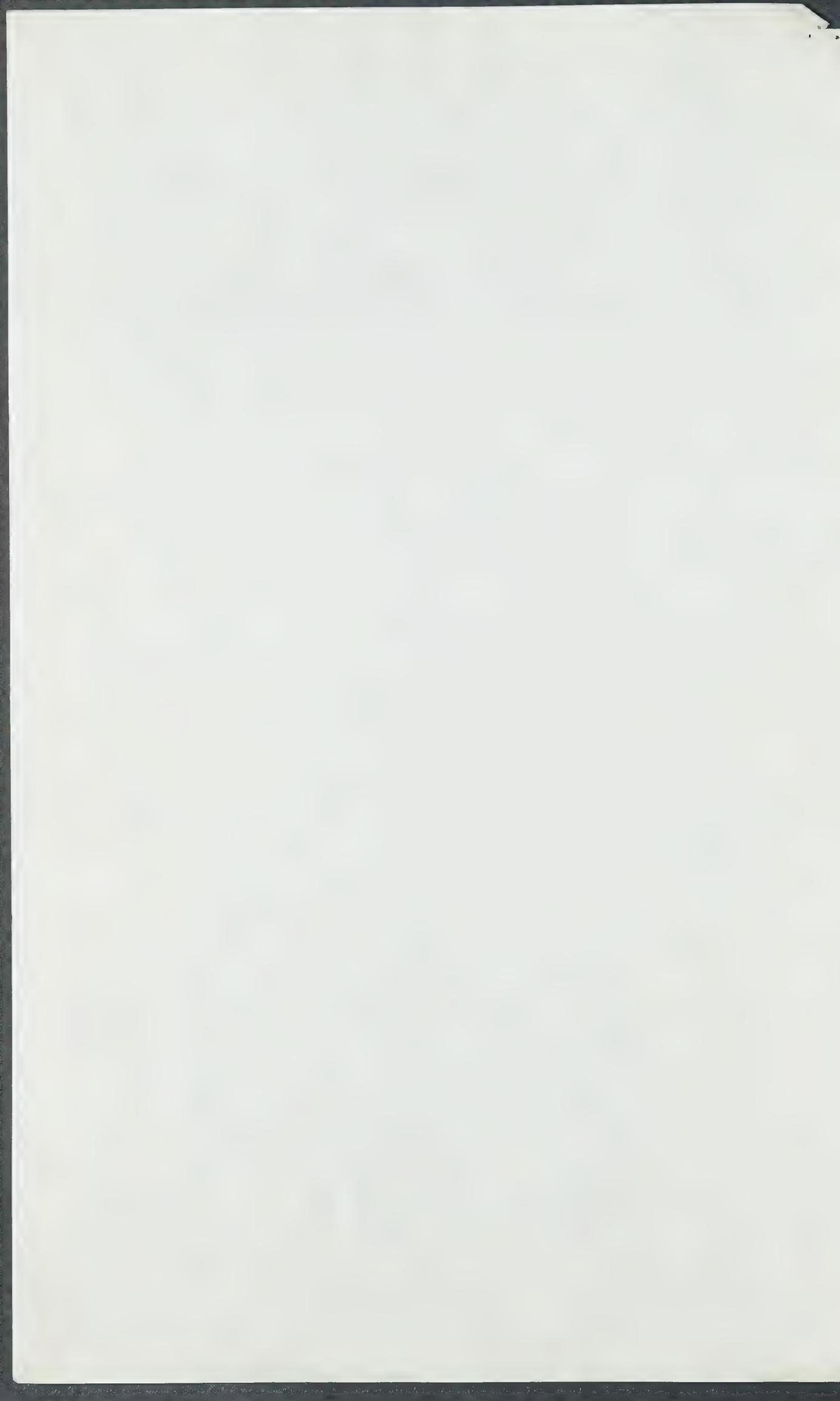
Sample 3. White of paper of book. The layers present are:

(i) Grey 'pebbly' ground as in Samples 1 & 2 above, but with in addition a few tiny particles of red-brown iron oxide.

(ii) Pale orange-brown layer (lead-white plus a small amount of vermilion).

(iv) A thin pinkish-brown layer (lead-white plus a small amount of vermilion).

(v) White lead white with a few tiny charcoal particles. All the layers of this sample have been lost.



1. (iii) to (iv) inclusive represent stages in the successive building up of the impasto highlight on the white paper of the book.

Sample 4. Flesh of left hand.

The layers observed were:

(i) Grey 'pebbly' ground layer as in previous samples, again with one or two reddish-brown ochre particles.

(ii) Visible to left-hand side only, fragment of flesh paint of orange-ist hue consisting of lead-tin yellow, lead white, a few particles of brown iron oxide and many scattered very small crystalline particles of various kinds.

Summary of colour analysis results

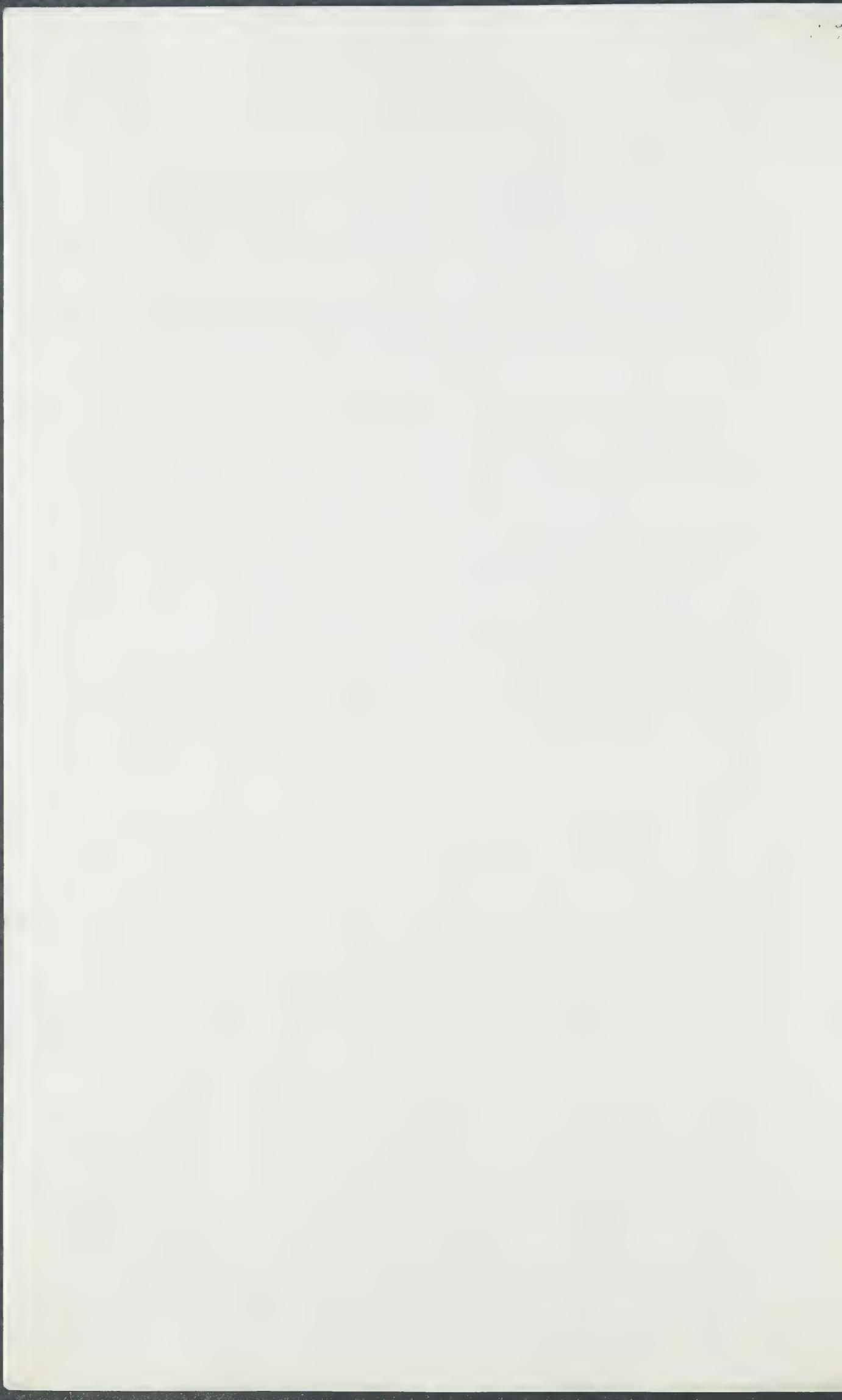
It is clear from the above that there is no evidence of the presence of zinc white in the flesh paint of Rembrandt's period. No admixture of zinc white with the lead white was detected as might have been expected if the picture were a copy of 19th cent. origin.

With regard to the pigments, many Rembrandt portraits are painted with a very limited palette, some confined to lead white, carbon black and different shades of red, brown and yellow ochres. Since all these last-mentioned pigments have been known and constantly used by painters at least from late Roman times to the present century their identification in a painting is of little significance with regard to date (apart from rare exceptions). The very sophisticated method for assessing minor and trace impurities in lead white, which we have no facilities for). However, among the pigments identified in the present painting is lead-tin yellow (a double oxide of lead and tin). Its use in painting seems to commence about 1300 and it then seems to disappear from the artist's palette in about the middle of the 18th century. The same composition of the pigment, which was previously thought to be the much less stable litharge (yellow lead monoxide) was discovered only as recently as the 1940's when emission spectrography and X-ray diffraction methods began to be applied to pigment analysis and identification. So far as I know, it has never been identified in a copy or fake because presumably the forger would be unaware of its existence and it is not an anti-forgery. Of course there is a strong implication (though not absolute proof) from the presence of this pigment that the painting is not earlier than c.1750. Lead-tin yellow has been identified in well-authenticated pictures

Other Rembrandt

It has been noted by myself (2) and by other writers that Rembrandt's paintings do have a 'pebbly' layer of coarse-textured grey ground or priming immediately beneath the local colouring. Rembrandt seems to have used various types of grounds. Of the 20 or more well-authenticated pictures by him which I have so far examined, the ground or preparation always falls into one of three categories: (i) On wood panel the traditional Northern type of oil size, i.e. a mixture of linseed oil and chalk, usually with a little red ochre added; (ii) on canvas, a thin oil size, usually with a little red, orange or red-brown ochre, sometimes mixed with a little red lead and in oil medium, the upper layer a 'gravelly' or 'pebbly' mixture of lead white and red ochre, the latter being added in small quantities.

It must be noted that in none of the authentic pictures examined was the 'pebbly' layer of lead white ever found in general use, or indeed, any lead-tin yellow ever before been noted as one of its components, though this pigment has been identified in yellow paint from the upper layers of Rembrandt's pictures. It may also be added that, although the 'pebbly' layer is very commonly found in Rembrandt's preparatory layers on canvas, always in association, in those cases so far observed, with an orange-red or red-brown underlayer of ground, this type of double ground was not exclusively used by Rembrandt, nor does it seem to have been his invention. It was observed by me some years back in ter Brugghen's 'The Singing Luteplayer' (National Gallery, 6347) which seems to pre-date any Rembrandt painting in which this type of double ground has been identified. Also the writer Félibien (who happens to be the biographer of Rembrandt and a contemporary of his) gives a recipe and instructions for preparing this type of double ground in his 'Recueil des Cours de Sculpture, de la Sculpture, de la Peinture'.



first published in 1660, but without any additional notes. It is also found in the 1660 edition of the "Historia Animalium" of Leiden, which was printed at the same time. The author of the original work is unknown, but it is mentioned by Petrus Plinius in his "Natural History" (Book 17) under the name of "Ceratophorus".

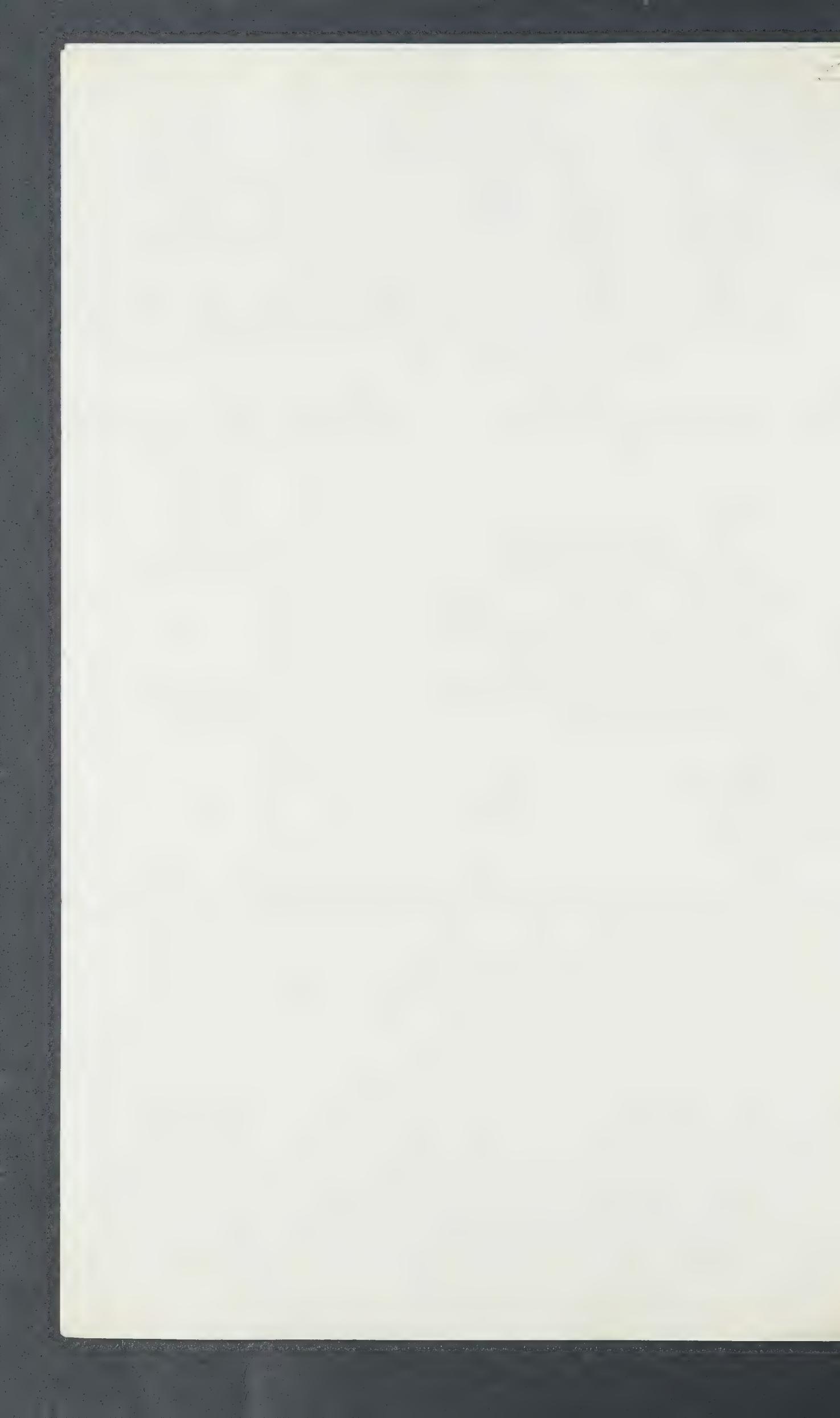
(c) In contrast to the literature on the Ceratophorus, there is no record of any other species of snake with a similar appearance to the one described by Plinius.

On the basis of the description given by Plinius, it is difficult to identify the species of snake to which he refers. The most likely possibility is that he is referring to the "Ceratophorus" described by Petrus Plinius in his "Natural History" (Book 17).

See also:

REFERENCES

1. J. M. Lederer, "De Serpentibus et Reptiliis", 1660, p. 22.
see p. 16 for text in Latin and p. 22 for text in German.
2. G. C. Lichtenstein, "Systema Serpentum", 1791, p. 179.
This work is very similar to the original of Plinius.
3. M. J. S. HANNAH, "A History of the Natural Sciences in the British Isles", Vol. 14 (1964), p. 4, see also p. 11-12.



Centraal Laboratorium
voor Onderzoek van Voorwerpen
van Kunst en Wetenschap

Central Research Laboratory
for Objects of Art and Science



To: R

Justus D. J. M. Veen
Nijmegen, Wijchen

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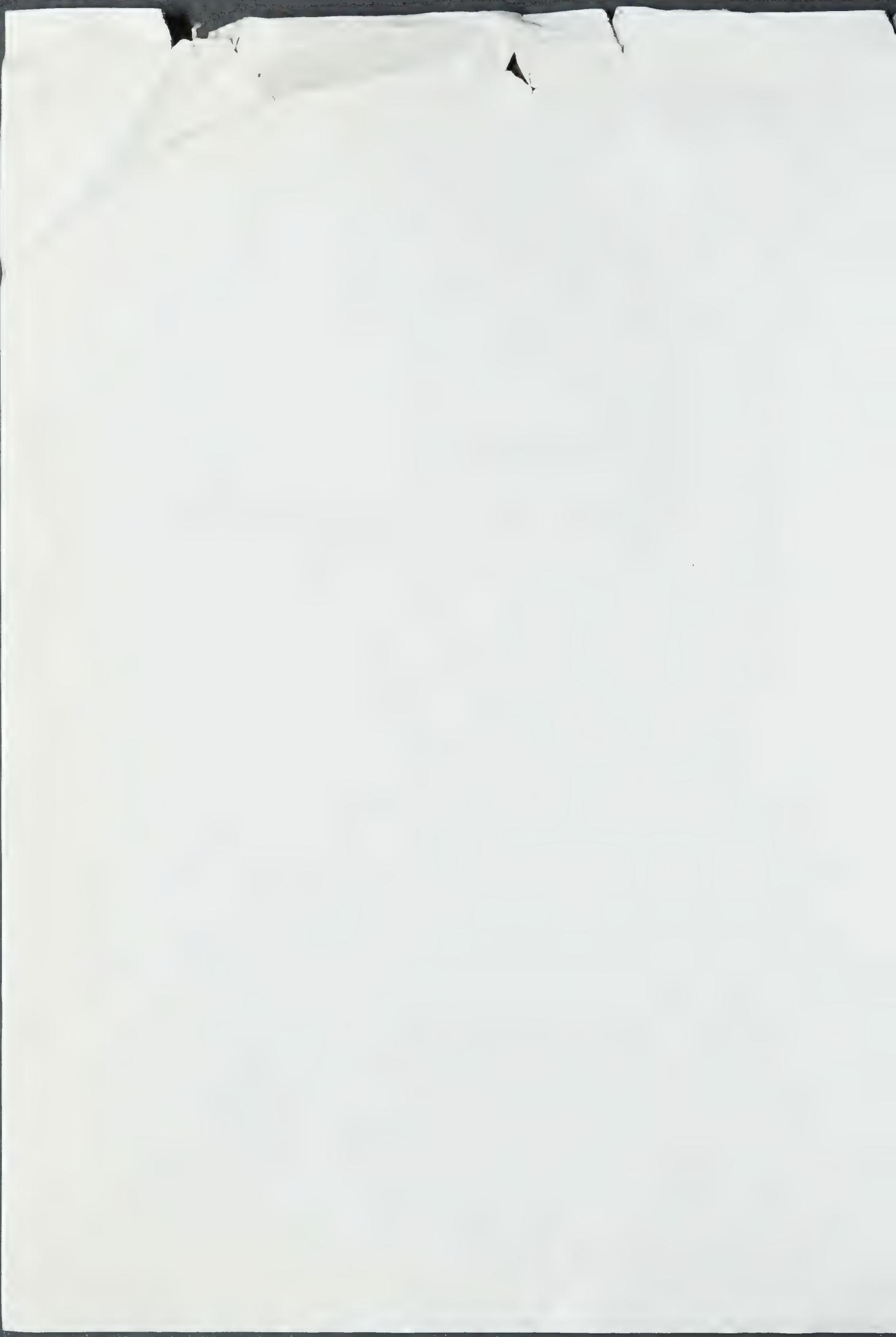
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295A

226 ex Rembrandt 1642 c.7.





FAX FROM:

DR. ALFRED BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

October 2, 1995

Via Facsimile: 31-20-669-4106

Page 1 of 2

Ms. Karin Groen and
Professor Ernst van de Wetering
Central Research Laboratory, RRP
Gäbriel Metsustraat 8
1071 EA Amsterdam
The Netherlands

*Copy to
Prof. Volker Manuk*

Dear Ms. Groen and Professor van de Wetering:

Thank you for your fax of September 29th.

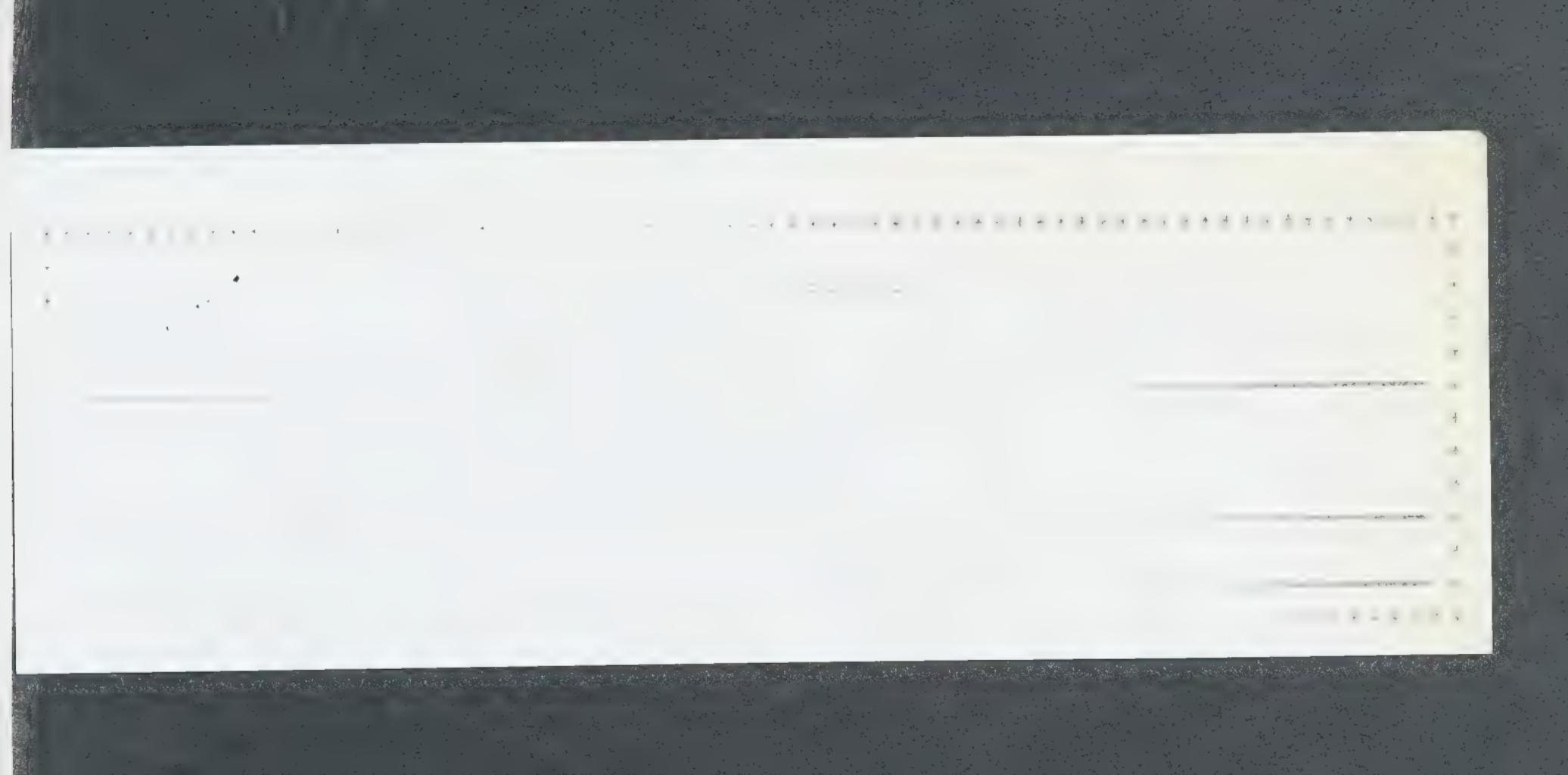
With the painting, I will send a copy of Joyce Plesters' report and also photographs before the most recent cleaning and of the painting stripped. These photographs are my only copies, and I would appreciate your returning these to me with the painting.

I do not have IR and UV spectra, etc. but of course, you are welcome to have those and X-rays taken in St. Louis.

You must know very much better than I do that owners are usually great optimists, but I know this also. Nonetheless, allow me to share with you what I think about the group of paintings related to mine.

Of the six, I have seen only the three illustrated in Gerson-Bredius and my own. Bredius 46 in Dresden I find almost a caricature. Professor Bruyn has told me that he likes Bredius 47 in San Francisco the best. I cannot agree and wonder whether it is period. I also wonder whether Bredius 47-A in England is period.







UNIVERSITY OF LONDON

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1-6 78.

Franke Ciperman

I enclose an X-ray print of
the Rownham Rembrandt
portrait. Professor Lee-Jones
was most interested in your
photograph and thought it
looked "better" than the Rownham
one.

Art world winces as experts prepare to slash number of 'masterpieces'



"Everybody will fight for their own attributions to the last ditch."

Under pressure from the Dutch project, many galleries throughout the world have already taken to scrutinising their Rembrants more severely. The result is that some much-maligned masterpieces as *Bathsheba* and Rembrandt's *La Toqua* has just been removed from the Louvre's hitherto made label the new title now reads: "Hermé Readings, formerly attributed 1610-84, Haarlem. Previously attributed to Rembrandt."

But Rembrandt might not be one, remarked: "Oh . . . I shall have to do my best and ask him to re-assess my assets. You see, they have just been diminished by £30,000."

However, the scientific emphasis of the project is mischievous by many gallery directors. How can an art with obsession with the mechanics lead the Dutchmen to reject the expressiveness of the artist? Professor Seymour Slive of the Harvard Art Museum claims that Rembrandt's style disappears altogether. "There's good reason to believe," he says, "that he never painted a baby with the bath water."

The adoption of strict

Rembrandts over the centuries

has happened for three reasons.

Firsly, it was very popular among his contemporaries. From the early days in Leyden until 1634, he was a pupil of Jan Lievens, sharing a studio — and no doubt sharing models.

He also acquired a galaxy of pupils. Fine Ferdinand Bol, van der Schouw, Carel and Bartholomeus van der Meer and Willem Drost. Aert de Gelder went on painting in the 1640s and 1650s — 58 years after Rembrandt died.

Secondly, Rembrandt was in the 17th century a French sales catalogue of the period reproduced copies on the market. No one knows how many have since passed into other hands or the gutter.

What also helped was growing American affluence in the first half of this century, when 3,428 Rembrandts, mostly prints and etchings passed into the United States. A Rembrandt could easily be sold for £10,000 even more valuable tax write-off could be based on as generic Rembrandt.

Rembrandt's corpus of work, like Shakespeare's, is so vast and varied that it has been quashed from history since his death. When the Rembrandt Research Project begins to publish one or two of those may look a little raised eyebrows. But what would you expect? David Piper, who might have spent other people's fortunes on his claims, blithely "Heads will roll." Another nervously adds: Dutchman.

Why Rembrants are going to become rarer

By Kenneth Pearson

AT LEAST six Rembrants have gone in public galleries and private hands in Britain are under threat from a team of experts who are determined to set themselves up to sort out the world's real Rembrants.

The Amsterdam team, employing scientific techniques never used before on Rembrants, is so far ready to publish its findings on all the painter's known works, and the experts have put question marks over . . .

The Good Samaritan, in the Wallace Collection in Manchester Square, London;

Portrait of the Artist Drawing, in the Collection of Charles Damer, who farms at Rousham;

My Room, at the National Gallery — plus three more of its 23 Rembrants about which nothing is said for or against.

The Queen's collection of 20 Rembrants, including Castle and Buckingham Palace, has been examined by the Dutch team. The Rembrandt Research Project, whose members know of all his views on the authenticity of these paintings.

Their investigations in Britain could lead to British art collec-

tions losing £3 million or so in

One of the experts' most powerful weapons is the use of X-ray photography to examine the sub-structure of the painting. Rembrandt, as can be seen, in some of his portraits, built up his surfaces in several layers.

The large X-ray picture on the left shows the work he did beneath the surface of his master self-portrait at Kenwood, near London. The surface view is seen alongside to show, however, the X-ray of *Portrait of the Artist Drawing at Rousham* (above) shows none of the multiple structure — raising the experts' doubts.

The team has a battery of devices at its disposal, including infra-red photography to explore very dark areas; dendrochronology to date panels which many early Rembrants were painted by counting the growth rings in the canvases to classify the materials; and the monster magnification of 100 times (top right) which enlarges Rembrandt's brushstrokes into a microscopic level through a layer-cake of paint.

The Amsterdam project was set up in 1968 as Holland prepared to celebrate the three-

hundredth anniversary of Rembrandt's death. It was funded by galleries and universities and by Dr Josua Bruyn, professor of art history at the University of Leiden. He is the "Univite" to whom the experts go to get their X-rays and to copy and compare them with the main body of Rembrants.

"Two of them came to us and we sent them to the National Gallery in London," says Terence H. Kissam, director of the Wallace Collection. "The National Gallery leadership is very interested in the project. We have had a meeting with the artist's style in his Leyden period. The roughness of the brush strokes, the way he uses oil paint, the effect that the master considered typical."

The Rousham Rembrandt, *Portrait of the Artist Drawing*, has

certain their doubts. "This is the picture to the very last," says Sir Joshua Reynolds, as he looks at the Rousham Rembrandt when it came up for sale in 1800. One Dutch historian, Abraham Bredius, cut the accepted total from 750, to 400 in 1936. Another scholar reduced it to 600. Two years later, Horst Gerson, professor at the Royal College of Art, slashed the number of Rembrants he accepted in 1969 to 376.

Now the Amsterdam team may reduce it to 350: the worldwide loss in value could be £100 million.

Publication of the Amsterdam results over the next few years will certainly bring a few scholarly rejoinders. A few art historians, who might have spent other people's fortunes on their claims, blithely "Heads will roll." Another nervously adds: Dutchman.

what some connoisseurs think are "alarmingly numbered."

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How greed ate its way into Labour's heartland

Report by Paddy French and Will Ellsworth-Jones

THIS longest single corruption inquiry in Britain has now claimed its 50th conviction. Ray Harris, 46, a 30-year-old surveyor-chairman of Pembrokeshire county planning committee, was sentenced for corruption after the judge decided that a prison term was justified.

Few people outside South Wales have been aware of the scale of the corruption that has been revealed there since police began investigating September 1973. In all 34 people, among them some of the most powerful local politicians, have been charged and police expect to bring criminal charges against the Port Talbot area next year.

The impact has not only to shake local government but also to shatter 50 years of unchallenged Labour rule in the industrial heartland of Wales. It has shown again that when one party controls an area to the exclusion of others, its position of idealism all too easily degenerates into opportunism.

ON TUESDAY, January 11, 1972, Gerald Murphy, 39, chairman of the county housing committee and his housing director, Enryc Harris, left their city by train bound for London Airport and the start of what, by any standards, must be considered an entertainingly week-end.

The bill for their first three days was picked up by Ray Gascoigne, a local man with Murphy and Harris on their trip to see the victory of Holland. Wales Gas subsequently won a contract for a similar system in Swansea. The court was later told that the party's two nights in Amsterdam

had been paid for by the Rhondda Council. In the West End, Murphy had decided to forgo the delights of Mayfair and instead spent the night at the Savoy with his close friend, Enid, whom he had met in 1963 when an official of the National Housing Committee of the Labour Council. Murphy, however, was taken first to the Tiborio restaurant, then into the Mayfair Hotel, Properties, which was trying to arrange planning permission for a block of flats in the Thistlegrave area of the Rhondda.

They were met at the Paddington hotel by a friend—the architect, John Williams, who had ferried Princess Margaret on several occasions to the hotel. They changed for drinks before dinner, then spent the evening at a row of Rolls Royce restaurants where dinner for a couple cost £100 each.

The next day it was off to Twickenham but Harry, as he was then known, asked his lawyer to go with him. He had come back with the promise of a factory

in the Rhondda do you suppose to stay. In town, however, he decided to go to the next morning to see the Labour councillors made their way back to Swansea. The Rhondda's latest amateur Welsh visitor was entertained in numberless restaurants and bars by a popular Labour chairman of Glamorgan county council planning committee, and Ray Gascoigne and Petalau, to London with his wife, Jean, for a brief holiday.

They had been invited into two flats for corruption last May, and Westwood, based in February for four and a half months, was the most important character in the investigation. He had not far to seek men of influence. The son of an Irish steelworker who died when he was 18, he had become a police constable and directed buildings has been convicted

HOW DOES an area like South Wales — apparently still able to compete on this scale to flourish? That is the question for exploiters who came to the boom town in the late Sixties and early Seventies. It is understandable that the town's chairman of

Gerald Murphy, (left), former chairman of Wales Gas almost £100,000 worth of travel bills. There is, of course, no suggestion that Wales Gas or any other company involved in the Rhondda has been guilty of corruption over the past 18 months in South Wales. One week in early 1972 gives some idea of the lengths to which they enjoyed the life which they enjoyed.

● Three days in Holland to inspect central heating systems were paid for by Wales Gas

(though there is no suggestion that this was corrupt or illegal).

from Holland and used for a day's racing at Ascot, courtesy of Ray Bryant, head of the Evergreen heating director, and Enryc Harris (right), his planning director. The cost of the money may be considered corruption over the past 18 months in South Wales. One week in early 1972 gives some idea of the lengths to which they enjoyed the life which they enjoyed.

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HOW DOES an area like South Wales — apparently still able to compete on this scale to flourish? That is the question for exploiters who came to the boom town in the late Sixties and early Seventies. It is understandable that the town's chairman of

Glamorgan planning committee, the money lay in the property boom. Agricultural land worth £100,000 could be worth £20,000 and £30,000 once it got planning permission. Westwood, a partner in Murphy and housing director Harry, did not put contracts out to tenders but had them signed with Ray Bryant of Evergreen for contracts totalling £2.2 million.

Initial results showed that corruption can not only be damaging but extremely expensive, particularly concerning including the rape.

He was able to do this because his council's standing orders now modified still allowed him to receive payment despite the lack of work. He personally approved more than 200 applications, many of them for agricultural land, and none were ever trivial.

In Swansea, the opportunities lay in local authority contracts. Murphy ruled Swansea by the strength of his connections and personality. The son of an Irish steelworker who died when he was 18, he had become a police constable and gobbled up publicity in his way to becoming chairman of the council. His ambition, he told a newspaper during his trial, was to turn Dylan Thomas's "ugly, lonely town" of Swansea into Murphy's

progressive, bustling city. But it was a city to be built from scratch, which Swansea found the money to start installing central heating in its houses. Westwood, a man of means, was on occasion prepared to provide that planning permission.

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Some of these measures prepared to go to great lengths to improve the environment and better standard of living. And there were state-owned organisations in-

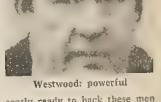
An entertaining week in the life of two council men



driven to ring up the police late night and ask if he could borrow the Harrods coat they had taken as evidence. He was told that it was an important function to attend. He didn't get the coat.

GIVEN THAT there were some influential councillors involved, it is hardly surprising that virtually no lack of those willing to take advantage. At the end of his trial, Ray Bryant said of Westwood: "His power was for sale and there was no lack of buyers."

Some of these measures prepared to go to great lengths to improve the environment and better standard of living. And there were state-owned organisations in-



Westwood: powerful

cently ready to back these men in their promotional activities. Over seven years ago, for example, the National Coal Board handed over £67,000 to Evergreen to promote its gas-fired heating system. At the same time Wales Gas was holding joint seminars with the Rhondda county council to buy gas-fired heating. In 1973 Bryant forked out £380,000 for a house and had an stupendous night out at the Tony Salterwater nightclub in London, accompanied by a £1,000 bottle of champagne. Besides Murphy and Westwood, the other guests were there included councillors from Merthyr Tydfil and Peter Talbot, as well as a Welsh oil



**Old Students and Old Masters:
The School of Rembrandt:** selections from
the Alfred and Helen Bader collection in honor of Purdue Chemistry
Professor and Nobel Laureate, Herbert C. Brown

Union Gallery
Purdue Memorial Union
West Lafayette, Indiana

October 9-31, 1980

Gallery reception: Thursday, October 9, 8:00-9:30 p.m.

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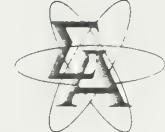
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Friday, October 10, 8:30 p.m.: "The Bible Through Dutch Eyes", illustrated talk on his collection by Dr. Alfred Bader, Maui Banquet Room, Sheraton Inn West.

The public is invited to attend the American Chemical Society social hour and banquet preceding the talk. Social hour starts at 6:30 p.m., dinner at 7:30 p.m. Please make checks payable to Dorothy C. Murphy, Department of Chemistry, Purdue University, West Lafayette, Indiana 47907. Price: \$15 per person.

Gallery hours: 9:30-4:30 Monday-Friday, 12:30-4:30 Sunday

Dr. Alfred Bader
Chairman



April 21, 1989

Prof. Dr. Joshua Bruyn
Stichting Foundation
Rembrandt Research Project
Secretariaat: c/o Centraal Laboratorium
Postbus 5132
1007 AC Amsterdam, The Netherlands

Dear Prof. Bruyn:

I am so happy to have your detailed letter of April 11 and to know that the catalog has finally arrived.

Please allow me to reply to your comments, point by point:

- 1A. I have the advantage of having seen both paintings, the one here and the one in San Francisco, leisurely and in good light. There is no question in my mind that the version here is superior, and I believe that you will agree when you see it. Of course, I know, as every connoisseur learns, that it is possible to be convinced and mistaken, but come and see for yourself.
7. I have just purchased another fine painting by the master IS, this of an old woman with a book. I will send you a photograph once the painting has been cleaned. I wish that you and your colleagues would determine the identity of this intriguing painter. When I started collecting, there were three such; but the other two, the master of the winter landscapes and the pseudo-van der Venne, have since been identified.

A historian has suggested that what is happening in this scene is a passing of the details of the Peace of Münster which was signed in 1648. He told me that copies of the treaty were passed from hand to hand in many places. This is an intriguing suggestion, but is it correct?

27. I wish I had the answer to your question. We will just have to wait until the painting is completely cleaned, but the cleaning is very difficult.
28. Thank you for sending me a copy of your 1983 article. I know very little about such 16th century paintings, and I look forward to discussing this with you personally in Amsterdam.

Is May 31 convenient?

SIGMA-ALDRICH

Prof. Dr. Joshua Bruyn
April 21, 1989
Page Two

38. This is, indeed, a weak painting, although I rather think--but am not certain--that it is period.
52. The restorer of this painting has assured me that the monogram HB and the date 1624 are period. When Prof. Roethlisberger saw it in Milwaukee some two or three years ago, he assured me that he considers it a fine work by Hendrick Bloemaert, and he asked for a photograph for inclusion in his book on the Bloemaert family.

Of the four greatest puzzles in the exhibition, i.e., Nos. 34, 37, 54 and 55, I believe that Dr. William Robinson may have provided the answer to No. 34 (W. Drost), but I do not have the answers to the other three.

With 37, I do believe that Dujardin is a possibility; with 54, I am really undecided between Dutch and Italian and, with 55, I am inclined to think that it is Dutch, but who painted that beautifully?

I very much look forward to discussing all this with you.

Many thanks for all your help, and best personal regards.

Sincerely,

Alfred Bader

Alfred Bader

AB:mmh



DR. ALFRED BADER CBE

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East Sussex TN39 3QE

England

Phone/Fax: 01424-222223

Dr. Axel Rüger
National Gallery.

August 23 1999

Dear Axel *

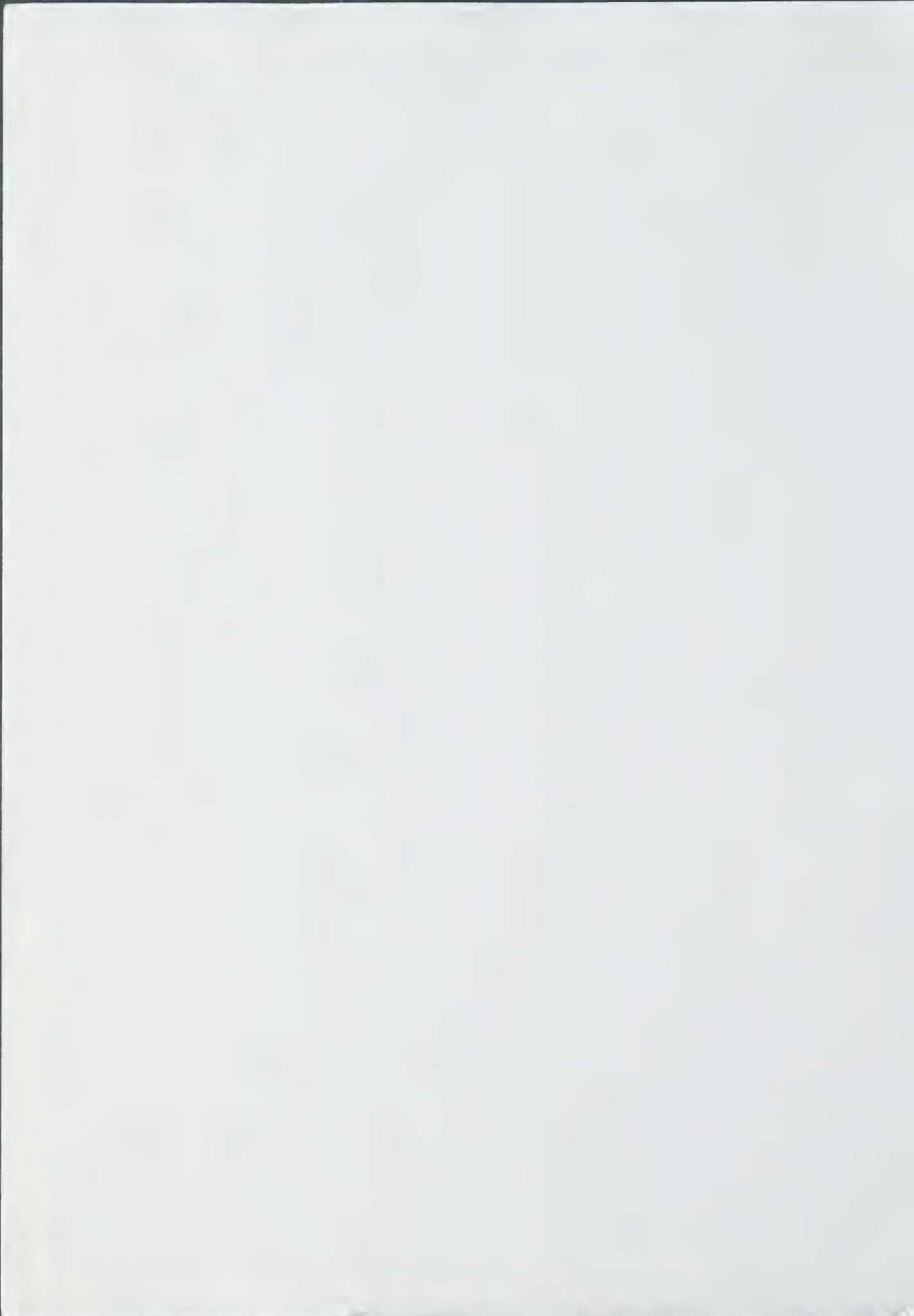
I wonder who wrote entry 70 in your Rambaud
by himself catalog. Now I look forward to RRPIV,
No. 10 (according to p. 196) or No. 20 (according to
footnote 199 on p. 252). I am certain of the following:

70a is not period. 70c is almost a caricature.
Mine is certainly period, and closest to the print.
Also, I believe that mine is the best of the pix,
though flattened in an old binding. The so-called
chemical analysis done in St. Louis two years ago
is not really meaningful. It would be great if
someone (you?) could assemble all pix and the
print for comparison. I would be happy to bring mine
to London.

Best wishes

Aug. 23

* Please let me know.











1405 Colonial Drive
Tallahassee, Fla 32303
Dec. 5, 1978

Dr. Alfred Bader, President
Aldrich Chemical Company Inc.
940 West St. Paul Avenue
Milwaukee, Wisc. 53233

Dear Dr. Bader:

I have an unusual request. While taking a graduate botany course at Florida State, I found in the hall an Aldrich catalogue with the Rembrandt self-portrait on the cover. Since this is a painting I have been working with, I was overjoyed. I eagerly wrote for the offered reproduction, only to find it was the ordinary one. And while the catalogue cover has the best detail I have ever found of this portrait, the full reproduction I received is devoid of any of the symphonic detail of interplay in the face.

As an experiment in education, I have been taking portraits and photographs and masking off portions of them, so that the latent expressions of the face can leap out at you. Most casual photos have a couple of expressions in them. A Rembrandt has shadings to a late-Beethoven complexity. Yet they, too, stand out sharply when provided just the right frame.

In this portrait, blocking the eye on your right causes the delight and acceptance to stand out. Yet blocking a small part of the lip and the underside of the left-side eye causes an entirely opposite expression to spring out: dark, intimate with suffering, weary, tender, compassionate, infinitely gentle. In a slightly different configuration, you can see an almost Hindu face: a pixieish laughter at the illusory games we are caught in--tempered by Rembrandt's deep-breathing fellowfeeling.

I use such illustrations--made into slides--along with advertisements, snapshots, poetry, whatever I can find my way to serendipitously--to try to carry on teaching the humane values of my culture (I have an unuseable PhD in English from Yale), as I free-lance here and there with a class.

All this is to ask: Is there any way I can obtain from you additional copies of the actual catalogue cover (not the reprint offered for \$1)? I could make use of from one to 30 of them.

Perhaps this: when you re-issue your catalogue, perhaps you could send me any of the current issue that are left over? Or the covers? I would be glad to pay postage. Or if you know another way I might obtain that specific closeup, the one used on the cover, I'd very much appreciate hearing.

Looking at your own picture in the catalogue, I decided this request, unusual as it is, would be heard kindly.

I look forward to your reply.

Sincerely,

Gerald Grow
Gerald Grow, PhD

Dr. Alfred R. Bader
President



December 11, 1978

Dr. Gerald Grow
1405 Colonial Dr.
Tallahassee, FL 32303

Dear Dr. Grow:

Your most interesting letter regarding my portrait of Rembrandt has given me more pleasure than I can tell you.

This particular version of that composition has never been published. Until recently it was in Ireland, unknown to the art-historians working on Rembrandt, and it has not been exhibited anywhere.

At least three other versions exist: an oval one in San Francisco, one in Dresden and one in a private collection in England. All three are illustrated in the second edition of Gerson-Bredius' comprehensive work on Rembrandt, which surely is in your university library.

May I ask you for your help? Could you please look at all four versions and tell me what you think of them.

Knowing how Rembrandt worked, it is inconceivable that he did more than one version; but which one? There are two possibilities: either he did one of these four, or all four are copies after a lost original. All four versions, and hence surely also the original are unfinished (in the hands).

We are sending you three catalogs by UPS. Could I impose on you to tear off the covers, and then to give the still useable catalogs to graduate students in your chemistry department. I will inquire of Rand McNally, the printer, whether they do, perchance, have covers left over.

If ever you come to Milwaukee, I shall be happy to meet you personally, and to show you the painting.

Best personal regards.

Sincerely,
Alfred Bader
Alfred Bader

AB/lsm
Aldrich Chemical Company, Inc.

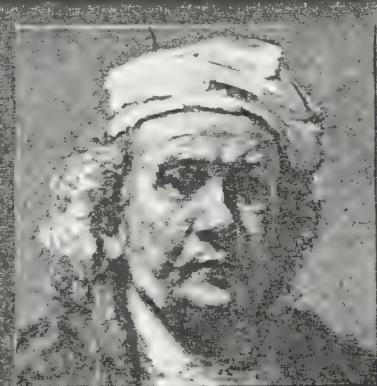
940 West St. Paul Ave Milwaukee Wisconsin 53233 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

REMBRANDT

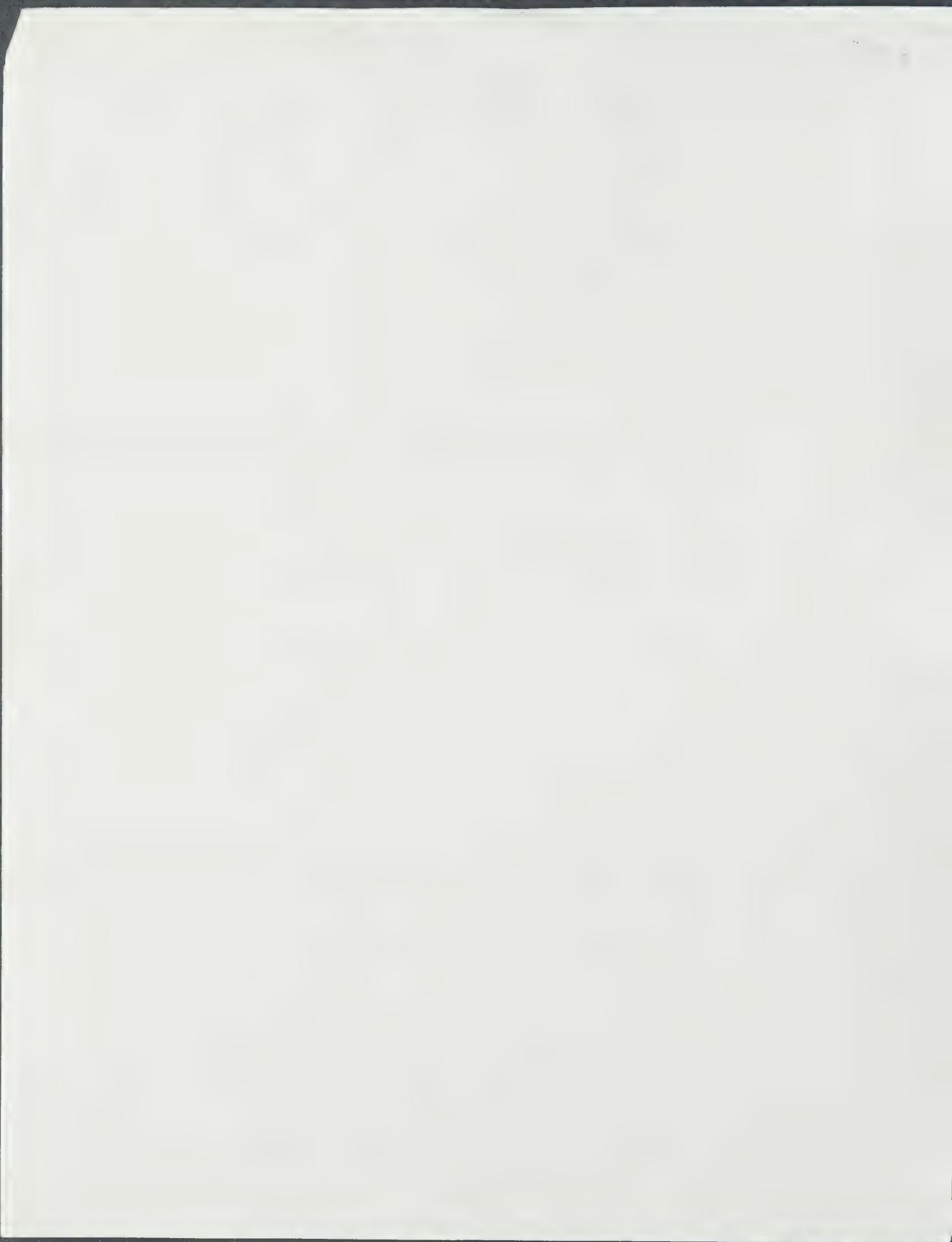
THE COMPLETE EDITION
OF THE PAINTINGS

BY A·BREDIUS

REVISED BY H·GERSON



664 ILLUSTRATIONS · PHAIDON

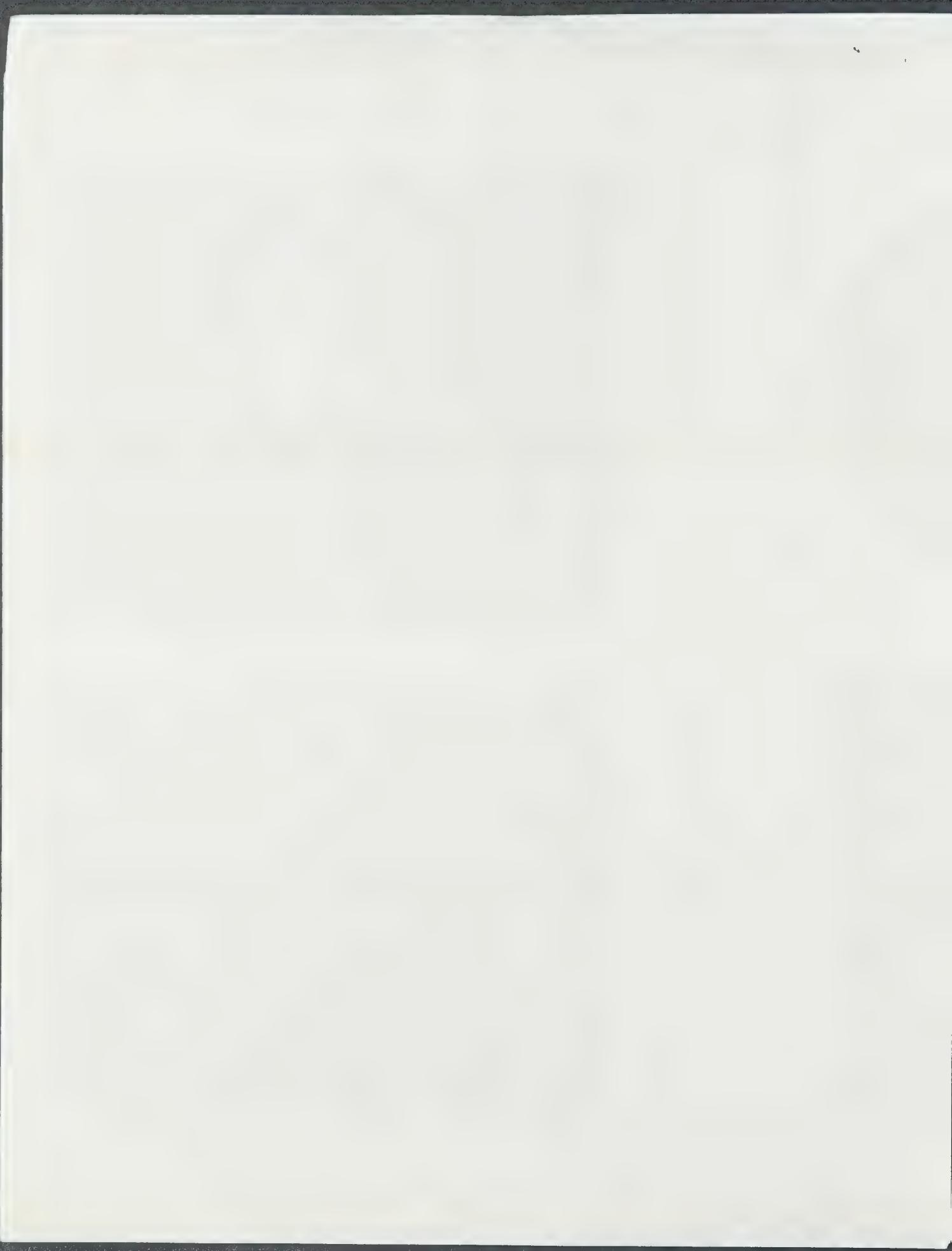




SELF-PORTRAIT. Canvas, 71.5×57.5 cm. Florence, Uffizi. (Br. 45)



SELF-PORTRAIT. 1657. Canvas, 85.5×65 cm. Dresden, Gemäldegalerie. (Br. 46)



SELF-PORTRAIT. Canvas, 71.5×57.5 cm. Florence, Uffizi. (Br. 45)



SELF-PORTRAIT. 1653(?). Canvas, 74.5×61 cm. San Francisco, M. H. de Young Memorial Museum. (Br. 47)

SELF-PORTRAIT. 1657. Canvas, 85.5×65 cm. Dresden, Gemäldegalerie. (Br. 46)



SELF-PORTRAIT. Canvas, 75×63 cm. Rousham, Oxfordshire, T. Cottrell Dormer. (Br. 47A)





FAX FROM:

DR. ALFRED BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

October 2, 1995

Via Facsimile: 31-20-669-4106

Page 1 of 2

Ms. Karin Groen and
Professor Ernst van de Wetering
Central Research Laboratory, RRP
Gäbriel Metsustraat 8
1071 EA Amsterdam
The Netherlands

Dear Ms. Groen and Professor van de Wetering:

Thank you for your fax of September 29th.

With the painting, I will send a copy of Joyce Plesters' report and also photographs before the most recent cleaning and of the painting stripped. These photographs are my only copies, and I would appreciate your returning these to me with the painting.

I do not have IR and UV spectra, etc. but of course, you are welcome to have those and X-rays taken in St. Louis.

You must know very much better than I do that owners are usually great optimists, but I know this also. Nonetheless, allow me to share with you what I think about the group of paintings related to mine.

Of the six, I have seen only the three illustrated in Gerson-Bredius and my own. Bredius 46 in Dresden I find almost a caricature. Professor Bruyn has told me that he likes Bredius 47 in San Francisco the best. I cannot agree and wonder whether it is period. I also wonder whether Bredius 47-A in England is period.



Ms. Karin Groen and
Professor Ernst van de Wetering
October 2, 1995
Page 2 of 2

Of my painting, I am convinced that it is period, and I believe that the hands are quite unfinished. Unfortunately, the paint film has been so badly flattened out in any early relining; nonetheless, I find the face magnificent and as it hangs over my desk, I look at it and enjoy it every day.

The only art historian who has accepted this unconditionally as a work by Rembrandt was Vitale Bloch. Bauch said that he could not accept it as a Rembrandt "in the present condition".

You will, of course, have compared the composition with that of the later print and with Bredius 116 in Berlin, which was probably the pair. Have you ever considered bringing all six versions together somewhere?

May I also invite both of you to visit me at my home at your convenience? There are a number of paintings here which may interest you specially.

I am not referring to RRP-C18, which has been studied sufficiently in Amsterdam. Let me just say that I do not agree that C18 and C5 could be by Dou. I just don't think that Dou had it in him to paint works like these or RRP-C3.

Among others of interest to you will be three other paintings here:

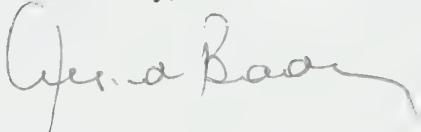
Bredius 295-A from the Erickson Collection and Bredius 304 - I am sure that you will not like the signature on 295-A, but I very much like the painting.

I also own Bredius 226, formerly in the Hermitage. I am convinced that this is the prime version and that the painting in Philadelphia is a copy. I am also certain that it is not by Rembrandt, but by one of his best students, dating from the early 1640's.

There are, of course, many works by Rembrandt students in my collection which you would enjoy seeing.

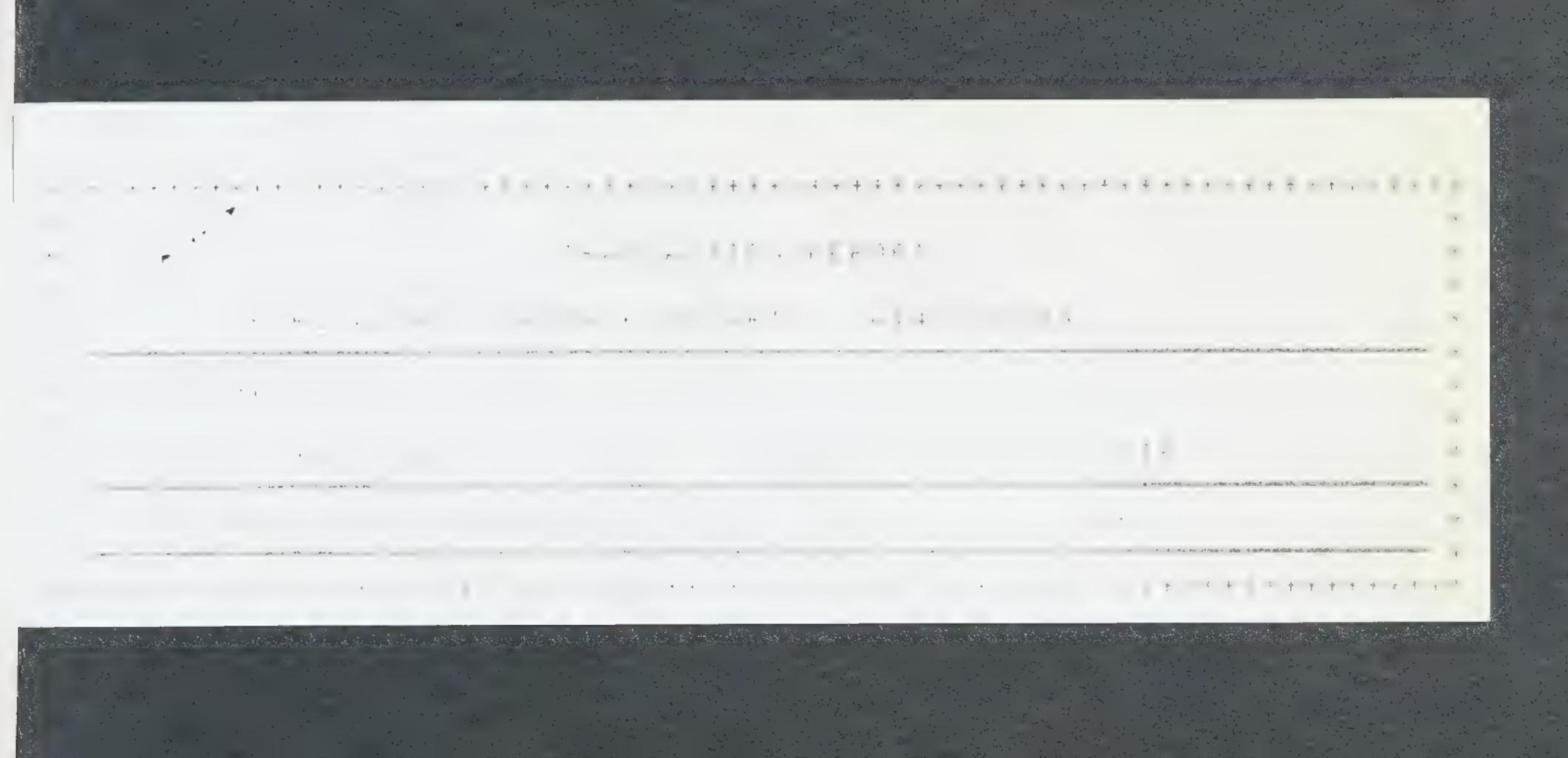
With all good wishes, I remain,

Yours sincerely,



AB/cw







STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN

B. HAAK

DR. S.H. LEVIE

DR. P.J. VAN THIEL

PROF. DR. E. VAN DE WETERING

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

Amsterdam, 11 April 1989

Dear Dr. Bader

All is well that ends well -- as I intimated in a note scribbled on a Xerox I sent you earlier, your catalogue finally arrived! Thank you so much. I am very glad to have it as well as the comments you gave in your letter of March 19th, for which again many thanks.

May I in turn offer some comments?

The cover I find absolutely superb!

1A Certainly from the period, possibly even from the workshop. Being fairly familiar with the San Francisco picture I find it however difficult to agree with your statement "the best of the known versions".

6 I am somewhat sceptical about "self-portraits" -- surely in 80% of all commissioned portraits "the eyes seem to gaze at the viewer"? In the case of this interesting Lodewijk van der Helst there is no doubt in my mind that this is a commissioned portrait of an anonymous gentleman. The same is true e.g. of 48 fig. 1.

7 Fascinating and intriguing from every viewpoint!

17 Years ago we enquired after the picture, which I remembered having seen when visiting the Chicago Art Institute. However they denied having such a thing... (I did not mention Flinck's name and I still don't think the version in Vienna is by him.)

20 fig. 1 The drawing seems to be after rather than by Joos van Winghe. There is a fine painting of the subject by him in the Düsseldorf museum.

27 The painting underneath appears to represent Christ shown to the people. But how does the figure of S. Agatha relate to the main scene??

28 I hope you received the copy of my 1983 article.

31B This to me is one of Sumowski's very best attributions!

37 Highly interesting. Looks Flemish c. 1650.

38 A very weak picture. Is it 17th-century?

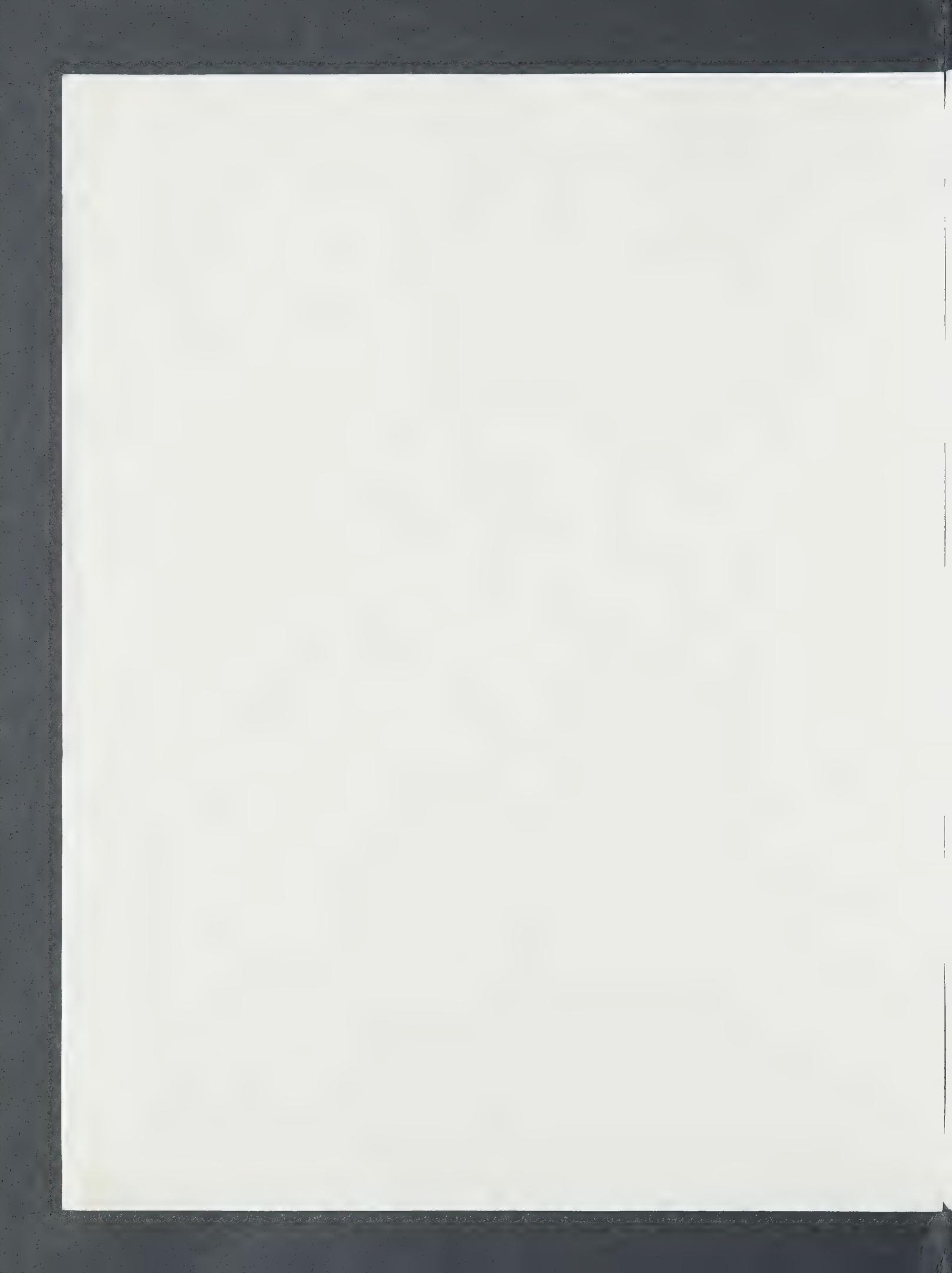
52 I don't see Hendrick Bloemaert here. Rather "Style of Joachim Wtewael".

I reckon to be in town in the beginning of July and would be very happy to see you then!

With best regards,

Yours,





STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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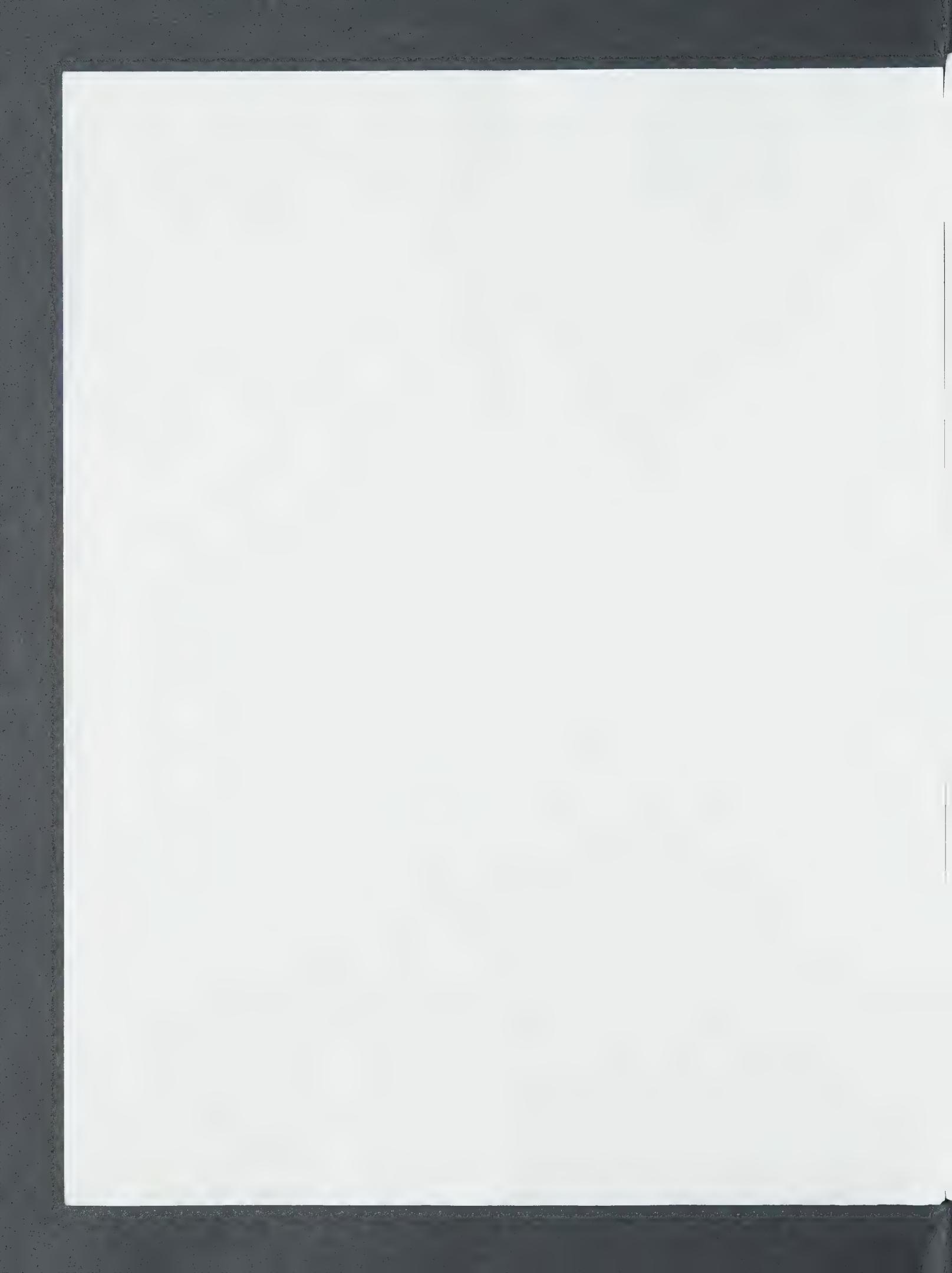
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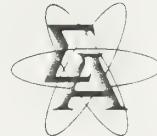
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With best regards,

Yours,



Dr. Alfred Bader
Chairman



April 21, 1989

Prof. Dr. Joshua Bruyn
Stichting Foundation
Rembrandt Research Project
Secretariaat: c/o Centraal Laboratorium
Postbus 5132
1007 AC Amsterdam, The Netherlands

Dear Prof. Bruyn:

I am so happy to have your detailed letter of April 11 and to know that the catalog has finally arrived.

Please allow me to reply to your comments, point by point:

- 1A. I have the advantage of having seen both paintings, the one here and the one in San Francisco, leisurely and in good light. There is no question in my mind that the version here is superior, and I believe that you will agree when you see it. Of course, I know, as every connoisseur learns, that it is possible to be convinced and mistaken, but come and see for yourself.
7. I have just purchased another fine painting by the master IS, this of an old woman with a book. I will send you a photograph once the painting has been cleaned. I wish that you and your colleagues would determine the identity of this intriguing painting. When I started collecting, there were three such; but the other two, the master of the winter landscapes and the pseudo-van der Venne, have since been identified.

A historian has suggested that what is happening in this scene is a passing of the details of the Peace of Münster which was signed in 1648. He told me that copies of the treaty were passed from hand to hand in many places. This is an intriguing suggestion, but is it correct?

27. I wish I had the answer to your question. We will just have to wait until the painting is completely cleaned, but the cleaning is very difficult.
28. Thank you for sending me a copy of your 1983 article. I know very little about such 16th century paintings, and I look forward to discussing this with you personally in Amsterdam.

SIGMA-ALDRICH

P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

Prof. Dr. Joshua Bruyn
April 21, 1989
Page Two

38. This is, indeed, a weak painting, although I rather think--but am not certain--that it is period.
52. The restorer of this painting has assured me that the monogram HB and the date 1624 are period. When Prof. Roethlisberger saw it in Milwaukee some two or three years ago, he assured me that he considers it a fine work by Hendrick Bloemaert, and he asked for a photograph for inclusion in his book on the Bloemaert family.

Of the four greatest puzzles in the exhibition, i.e., Nos. 34, 37, 54 and 55, I believe that Dr. William Robinson may have provided the answer to No. 34 (W. Drost), but I do not have the answers to the other three.

With 37, I do believe that Dujardin is a possibility; with 54, I am really undecided between Dutch and Italian and, with 55, I am inclined to think that it is Dutch, but who painted that beautifully?

I very much look forward to discussing all this with you.

Many thanks for all your help, and best personal regards.

Sincerely,

Alfred Bader

AB:mmh

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN

B. HAAK

DR. S.H. LEVIE

DR. P.J.J. VAN THIEL

PROF. DR. E. VAN DE WETERING

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

Amsterdam, 11 April 1989

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With best regards,

Yours,

secretariaat: c/o Centraal Laboratorium, Gabriël Metsustraat 8, Postbus 5132, 1007 AC Amsterdam, telefoon 020-735162



Prof. Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart - Rohr

27.7.1980

Lieber Herr Doktor Bader,

vielen Dank für Ihren Brief vom 22.Juli mit den Materialien zum Rembrandtgemälde.

Auf die Ektachrome freue ich mich; ohne die Farbtafeln Ihrer wichtigen Bilder würde mein Opus kümmerlich wirken. Was die Zuschreibung von Bader 22 an Jan de Bray betrifft, habe ich Bedenken. Meines Erachtens stammt das Gemälde aus der Rembrandtschule; ich hoffe, den Autor noch bestimmen zu können.

Beim Rembrandtgemälde komme ich zu folgendem Schluss: Die Komposition muss von Rembrandt herrühren, da es sich um ein Selbstporträt handelt. Die Ausführung hat bei allen vier Exemplaren Mängel, die gegen Eigenhändigkeit sprechen. Demnach sind sämtliche Versionen als Kopien nach einem verschollenen Werk Rembrandts aufzufassen. Ihr Exemplar scheint mir von besserer Qualität zu sein als die Fassung in Rousham. Maes kommt als Kopist nicht in Betracht. Dass Sie Herrn Strauss ein Exemplar der "Drawings of the Rembrandt School" abgenommen haben, höre ich gern. Ich bin bisher über den Absatz nicht informiert worden.

Mit herzlichen Grüßen
von Haus zu Haus

Ihr

Werner Sumowski

REFERENCES AND NOTES

AT&T 35mm 35mm 35mm

80-221



THE BRITISH MUSEUM

23.VIII.77

Dear Dr Bader

It was a pleasure to hear from you. Thank you especially for the photograph of the Rembrandt self-portrait. I have not yet checked the references you mention but what a penetrating and noble work it

Claude Lorrain (1600-82)

The Artist drawing, seated astride a fallen tree, with another figure watching over his shoulder.

Brown wash over black chalk. H.212

213 x 319mm (O.o.7-181)

© 1977, The Trustees of the British Museum BM/C/PD/116

P.S. I shall write at greater length shortly.

appears to be. I hope that I can see it sometime soon.

As I remember it, I liked the oil sketch ('Jordan's') very much.

Do indeed tell Daniel to get in touch when he is in Kingston, and if he should need a place to stay be in more than welcome to my couch, which is a bed.

I regret that I did not get to Plymouth, nor have found out more about the 'F. Hale' young boy. Ever yours, David

Neville Ogel.
One Albemarle Street,
London, W1X 3HF.

01-499 5779.

PAINTINGS AND DRAWINGS

19th September 1977

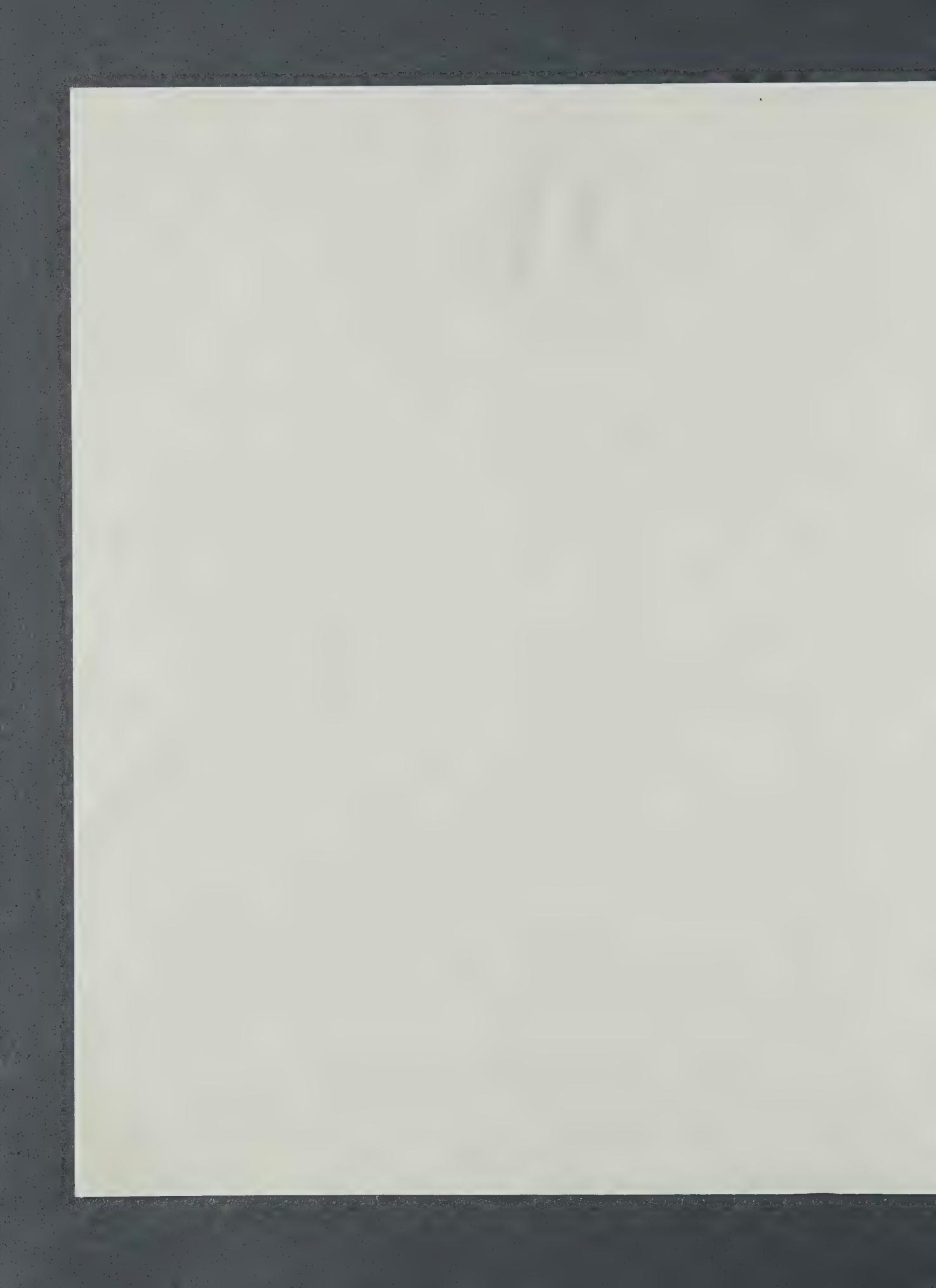
Dear Dr. Bader,

Thank you for your letter. As I told
you Dr. Gerasa did see the painting before
cleaning as was clearly indicated in the letter,
I showed you.
I did not say the Van Loden was, unfortunately
anything of interest.
I look forward to seeing you on your visit here.

With regards,

Yours sincerely

Neville Ogel



FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

19 September 1977

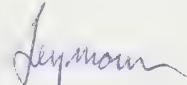
Dear Alfred,

Thanks so much for returning the Gole photos so promptly. I look forward to seeing detail photos of your painting -- and even more to seeing the original. I am also eager to see your Joseph and Potiphar's Wife by Jan Pynas.

Amsterdam, Antwerp and London were shots in the arm -- so much to see, learn and enjoy!

With kindest personal regards.

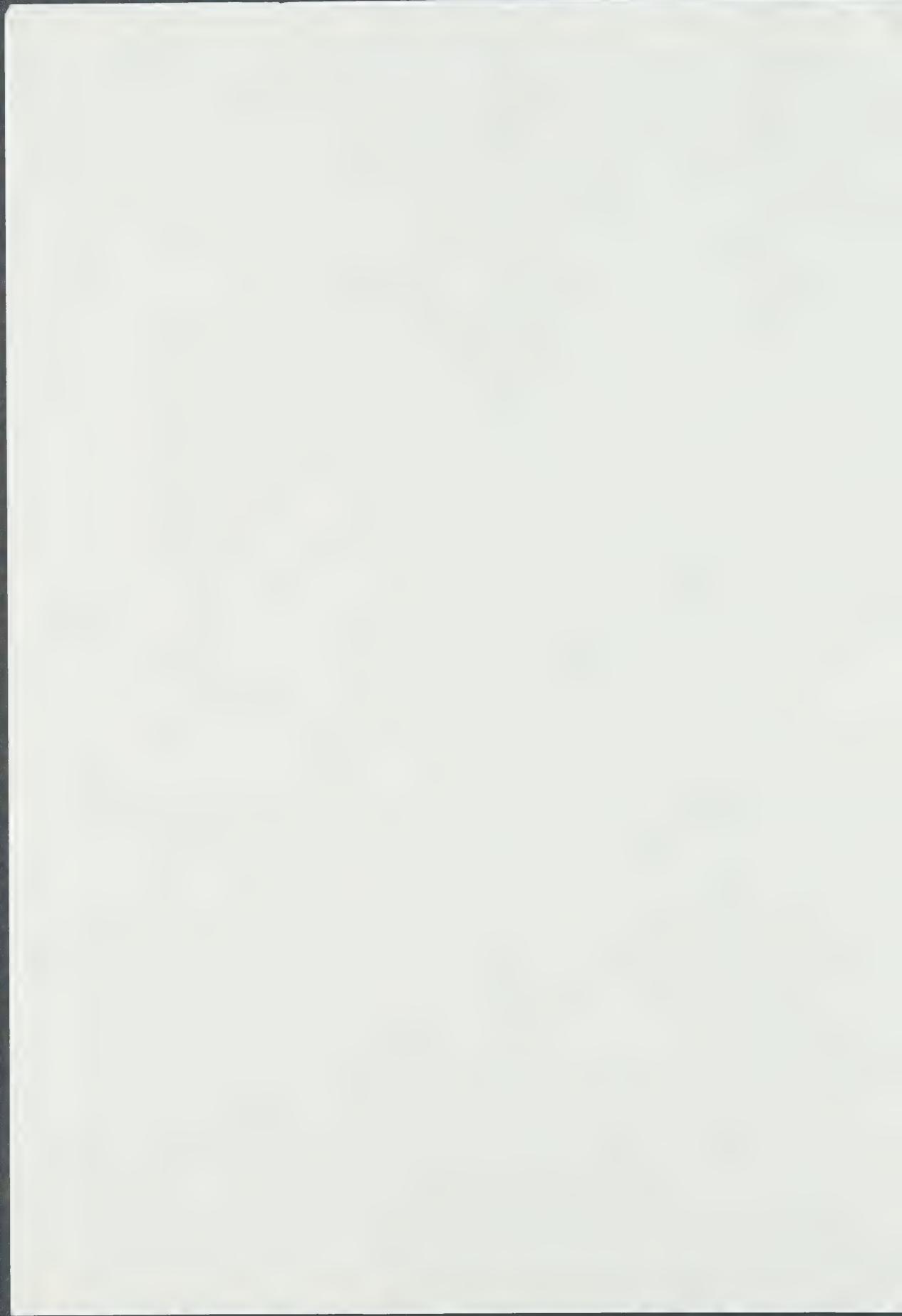
Yours,



Seymour Slive
Director

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

acb



PROF. DR. J. BRUYN *(Universiteit van Amsterdam)*
PROF. DR. J. A. EMMENS *(Rijksuniversiteit, Utrecht)*
PROF. DR. J. G. VAN GELDER *(Rijksuniversiteit, Utrecht)*
B. HAAK *(Amsterdams Historisch Museum)*
DR. S. H. LEVIE *(Gemeentemusea, Amsterdam)*
DRS. P. J. J. VAN THIEL *(Rijksmuseum, Amsterdam)*

REMBRANDT RESEARCH PROJECT

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

Amsterdam, September 9, 1977

Dear Mr. Bader,

Thank you very much for your letter with included photograph and colour slide of your new acquisition. It must be very exciting for you to own now such a portrait of your (and my) hero. Indeed it would be very interesting to see them all four together now. I know the Dresden and the San Francisco versions of which the last painting comes the nearest to what one would think the prototype must have looked like. I do not expect you to claim to have found the prototype now or do you? From the material one does not get the impression that this finally is the original.

Included you will find an offprint of my recent article on the technique of the young Rembrandt. I am sorry it is in Dutch. But summary and illustrations (also the colourphotographs in the article of Mrs. Groen) will give you an impression what it is about.

I hope you and your wife are in good health and enjoy life.

With best regards,

E. van de Wetering
(E. van de Wetering)





Queen's University
Kingston, Canada
K7L 3N6

Department of Art
8 September, 1977

Dear Dr Bader,

Your kind letter and the photographs arrived this morning,
and the following are my initial reactions.

I like the oil sketch very much; in fact it is a little masterpiece. The paint really has been handled with a marvellous vigour. I especially like the little touches around the nostrils, eyes, finger-nails, etc. And as I remember it, the colour is equally lively and appealing.

The portrait by Hendrik Munik I remember well. It grew on me enormously, and I think it would be a very suitable addition to the Art Centre's collection. It is truly remarkable the level of excellence even rather obscure artists maintained in Holland in the seventeenth century! This would also be a very valuable teaching piece.

I would prefer to suspend judgement on the Crucifixion until after it has been cleaned, or until I actually saw it. The subject is indeed curious; perhaps the patron's name was Raffaello, although Tobias looks something more like a portrait. I certainly could use this in teaching, as I can the Nativity if it ever gets restored!

I have always been in favour of our acquiring the landscape by Allegrain. I don't know what Ronnie Laskin has against the painting, but I like it and know it would be very good for our collection.

I am not certain about the Road to Calvary. It looks somewhat familiar, and it may be a print that I am thinking of. In any case, its quality suggests that it is worth keeping this under surveillance.

On the basis of the rather poor reproductions in Bredius-Gerson, it would seem that your new portrait of Rembrandt is as sensitive in the modelling, as penetrating in the interpretation of character, and so on, as any of the known versions of this composition, if not more so. But on the basis of photographs, it would be wrong ^{to} say more. However, I do like your portrait very much, but am in fact a total innocent in this field. The scholarly opinions only confuse me, and the remarks made in recent years by Gerson et al have even deprived me of ~~the~~ some of the pleasure I used to experience in looking at works by Rembrandt. What an admission! I do look forward to seeing your picture.

I have nothing more to report about the 'Frans Hals'. I really do not think that there was anything in my strange hunch in Antwerp, but I wonder why it should have occurred.

I shall draw the attention of the committee here to your proposals, and you should hear from Frances in a few week's time.

Thank you again for the photographs,

Best wishes to you and your family,

Ever yours,

David

THE FINE ARTS
MUSEUMS OF
SAN FRANCISCO

M. H. de YOUNG
MEMORIAL
MUSEUM

CALIFORNIA
PALACE OF THE
LEGION OF HONOR

S. DeRENNE COERR Registrar

Lincoln Park
SF, CA. 94118

Curator: Tom, SF, May





Queen's University
Kingston, Canada
K7L 3N6

Department of Art
8 September, 1977

Dear Dr Bader,

Your kind letter and the photographs arrived this morning, and the following are my initial reactions.

I like the oil sketch very much; in fact it is a little masterpiece. The paint really has been handled with a marvellous vigour. I especially like the little touches around the nostrils, eyes, finger-nails, etc. And as I remember it, the colour is equally lively and appealing.

The portrait by Hendrik Munik I remember well. It grew on me enormously, and I think it would be a very suitable addition to the Art Centre's collection. It is truly remarkable the level of excellence even rather obscure artists maintained in Holland in the seventeenth century! This would also be a very valuable teaching piece.

I would prefer to suspend judgement on the Crucifixion until after it has been cleaned, or until I actually saw it. The subject is indeed curious; perhaps the patron's name was Raffaello, although Tobias looks something more like a portrait. I certainly could use this in teaching, as I can the Nativity if it ever gets restored!

I have always been in favour of our acquiring the landscape by Allegrain. I don't know what Ronnie Laskin has against the painting, but I like it and know it would be very good for our collection.

I am not certain about the Road to Calvary. It looks somewhat familiar, and it may be a print that I am thinking of. In any case, its quality suggests that it is worth keeping this under surveillance.



On the basis of the rather poor reproductions in Bredius-Gerson, it would seem that your new portrait of Rembrandt is as sensitive in the modelling, as penetrating in the interpretation of character, and so on, as any of the known versions of this composition, if not more so. But on the basis of photographs, it would be wrong ^{to} say more. However, I do like your portrait very much, but am in fact a total innocent in this field. The scholarly opinions only confuse me, and the remarks made in recent years by Gerson et al have even deprived me of ~~the~~ some of the pleasure I used to experience in looking at works by Rembrandt. What an admission! I do look forward to seeing your picture.

I have nothing more to report about the 'Frans Hals'. I really do not think that there was anything in my strange hunch in Antwerp, but I wonder why it should have occurred.

I shall draw the attention of the committee here to your proposals, and you should hear from Frances in a few week's time.

Thank you again for the photographs,

Best wishes to you and your family,

Ever yours,

David



RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE

Correspondentie-adres:

Rijksbureau voor Kunsthistorische
Documentatie
Postbus 30302
2500 GH 's-Gravenhage

NETHERLANDS INSTITUTE FOR ART HISTORY
KORTE VIJVERBERG 7 - THE HAGUE

5th September 1970

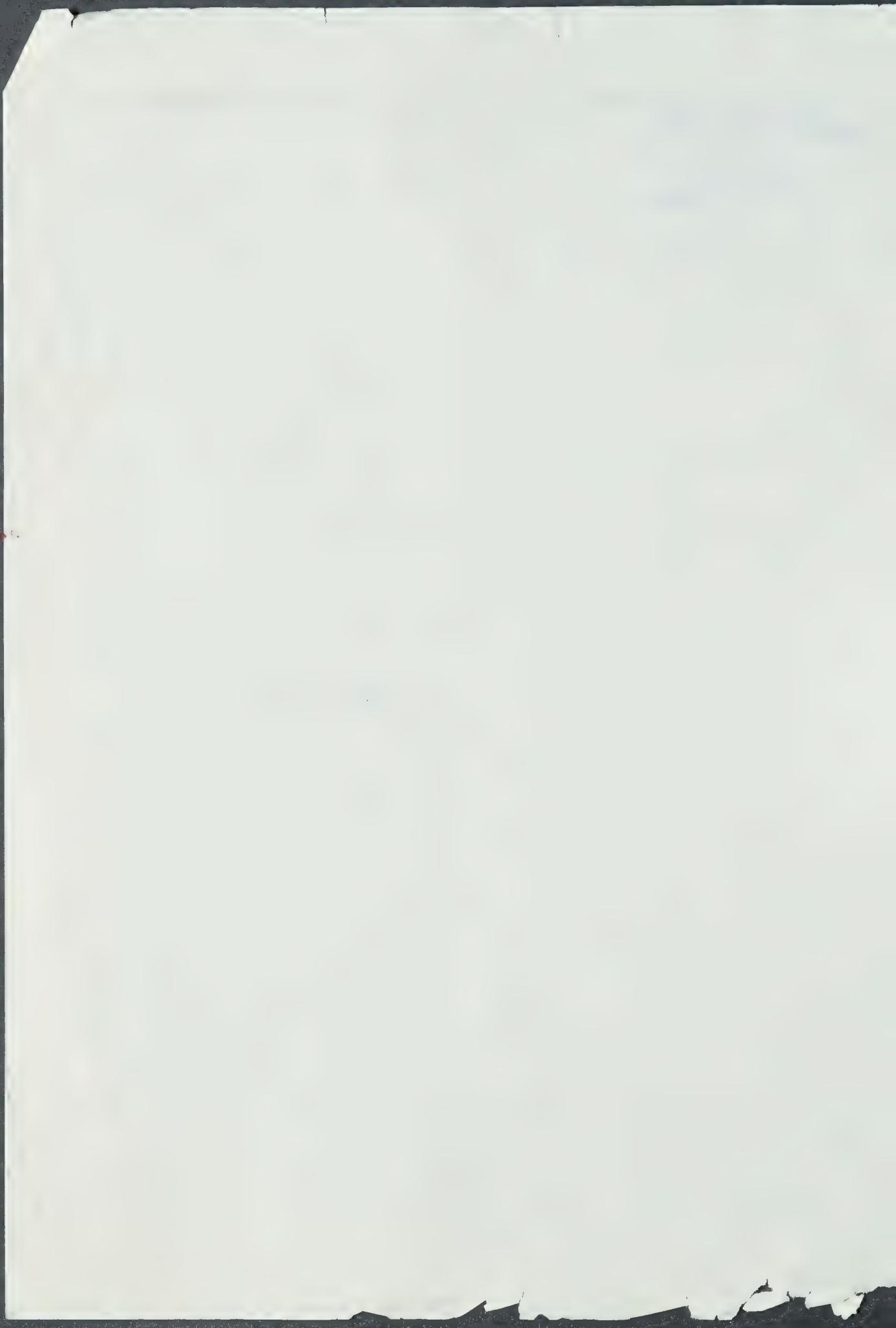
Dear Sirs,
I am sending you a copy of the
catalogue of the exhibition "The
Art of the Netherlands 1500-1800".
Please accept my thanks for your
kind regards.

Best regards in return.

Yours sincerely,

W.H. van der Wouw

Museum voor de Nederlandse Kunst



DR. ALFRED BADER
PRESIDENT

SIGMA-ALDRICH CORPORATION
MILWAUKEE, WISCONSIN 53233
ST. LOUIS, MISSOURI 63178

Mr. John Lee
Curator of
Papercuts

de Young museum

6 Civic Park

S.F. C.

Ca. 1911

(415) 558-2887 R

Mr. D. A. Steiner
Curator of
Arts and Crafts
(Same)

Dr. Alfred R. Bader
President



February 21, 1978

Professor Seymour Slive
Fogg Art Museum
Harvard University
Cambridge, MA 02138

Dear Seymour:

Thank you for your kind letter of February 13.

Danny and I were in San Francisco last Wednesday and the registrar of the de Young Museum kindly let us look at their version of Rembrandt's portrait. Unless it is terribly disfigured by restoration (which may well be the case) I can't conceive that that is really by Rembrandt, and I like my version very much better. Of course I realize how subjective such an evaluation is, particularly when dealing with your own painting!

I did purchase the painting, simply because I so enjoy looking at it, and it now hangs over my desk. In the 19th century it belonged to an Irish painter, William Mulready (1786-1863), and the painting was sold by his granddaughter. I don't know how Mulready acquired the painting; as you know, provenances usually start a couple of hundred years too late.

Could you please help me with the acquisition of two photographs. When next you write to Dresden, could you please try to obtain a photo of their version? Also do you happen to have the exact address of the owner of the fourth version, in Oxfordshire? I would like to write to him to request a photograph.

I enclose a photo of my most recent acquisition, a large "Good Samaritan". I don't know who painted it, and I am thinking of Lambert Jacobsz, or perhaps an earlier work by one of his students, Backer or Flinck. Do you like it, and can you help with the attribution?

When the weather gets better I shall have some detailed photographs made of my portrait of Rembrandt and will send these to you.

Best personal regards.

Enclosure.

Very sincerely,

Alfred Bader

Aldrich Chemical Company, Inc.
940 West St. Paul Ave Milwaukee Wisconsin 53233 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843
AB/Ism



Dr. Alfred R. Bader
President



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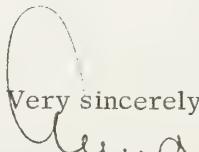
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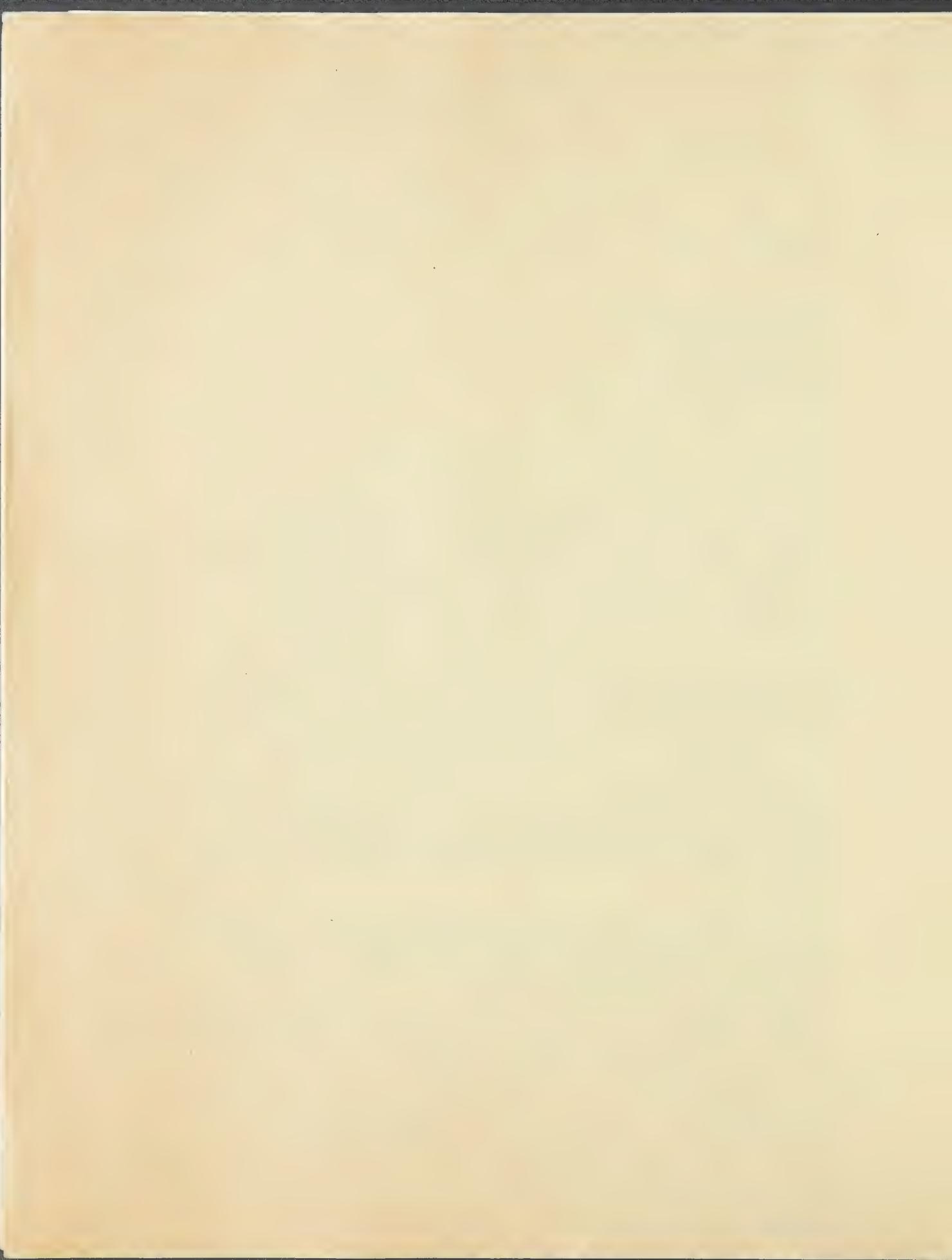
Best personal regards.

Enclosure(s),

Very sincerely,

Alfred Bader

AB/lsm



FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

Stonington, Maine
27 Aug 77

Dear Alfred,

Thanks so much for your good letter of the 20th that was forwarded to me here in Maine.

Of course I shall ~~#~~ photos of Gole's mezzotint to you the soonest. Since I shall be in Maine until the middle of next week and will then ~~turn~~ return to Cambridge for only a day before dashing off on a quick trip to Europe I shall send you my photos of Gole's mezzotint as soon as I return to the Fogg. Making photos of the photos may take a week and you probably would like to have the photos in your hands as soon as possible. Please keep the photos as long as you find them useful — I should, however, like them returned when you are finished with them.

You say that nothing would please you more than finding an attribution for your Joseph and the Baker. I assure you little would please me more than finding an attribution for it. What is more vexing to an art historian than a nameless masterwork?

I am delighted to have a reproduction of your Bolognese Portrait of a Boy and photo of the "new" version of the Reub Self-Portrait. Would it be possible to procure good detail photos of the latter?

I trust our paths will cross again very soon. All the best.

Yours ever,
Jefferson



FOGG

ART MUSEUM

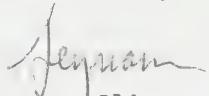
HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

March 13, 1978

Dear Alfred:

Warmest thanks for the photos of your self-portrait and the additional information about its state of preservation. I am certain colleagues in Dresden will be grateful for your assistance.

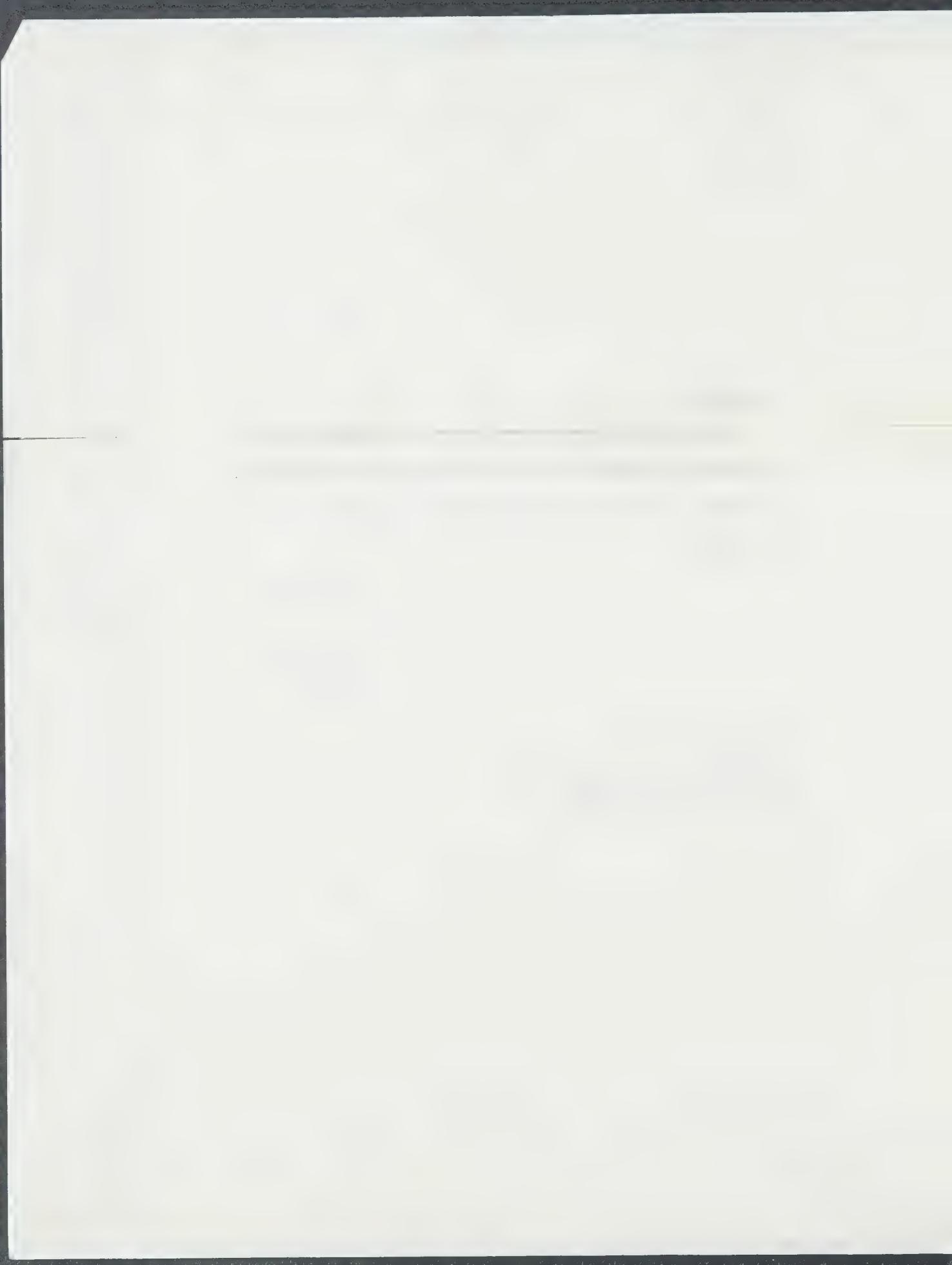
All the best,


Seymour Slive
Director

Dr. Alfred R. Bader
President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

SS:jpm

REC'D -
MARCH 16 1978



March 6, 1978

Mr. T. Cottrell Dormer
Rousham
Oxfordshire
England

Dear Mr. Dormer:

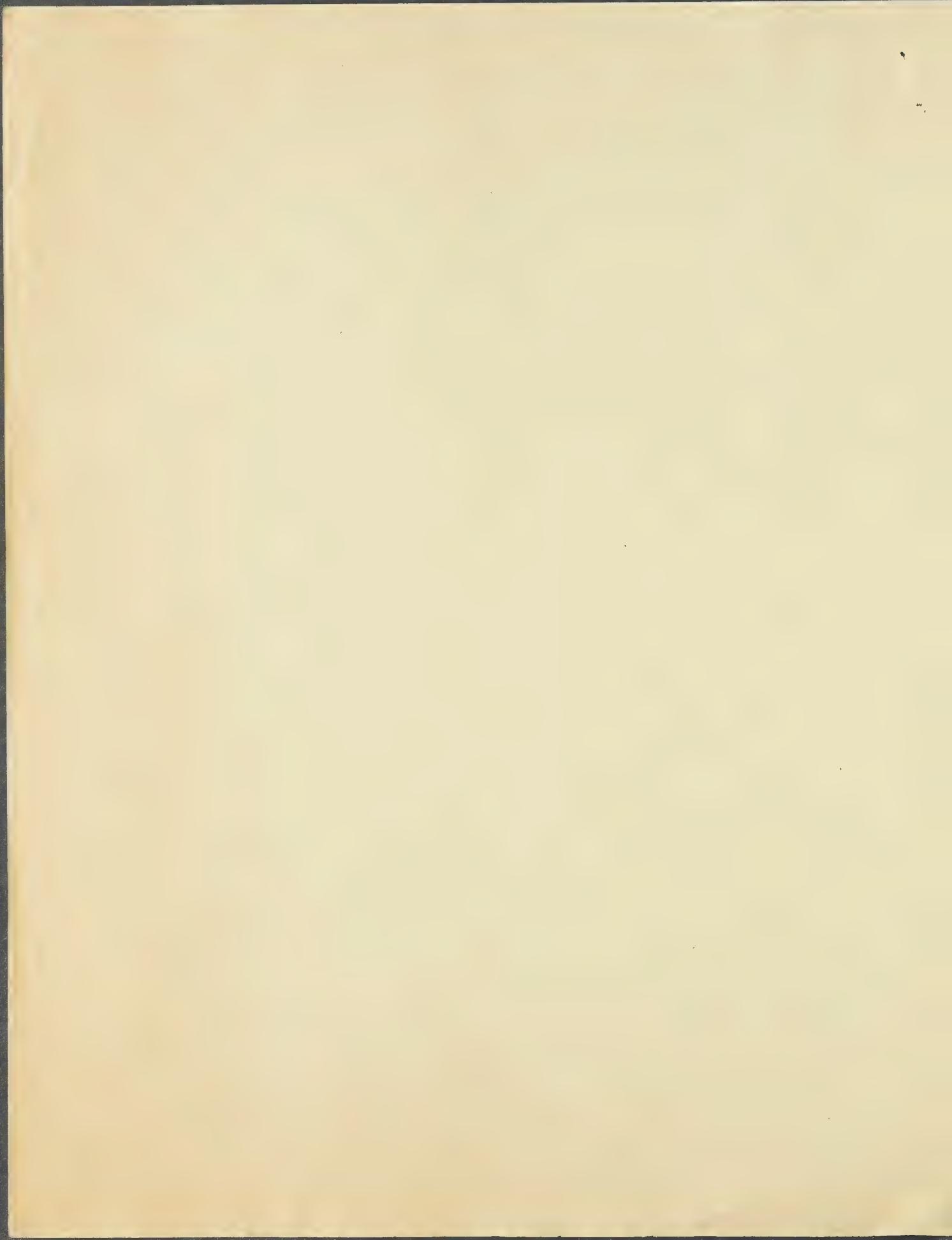
I am working on an essay on Rembrandt's self portraits of the 1650's and would very much appreciate a black and white photograph of your painting.

With many thanks for your help, I remain,

Yours sincerely,

Alfred Bader

AB/lsm



FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

RECEIVED

February 27, 1978

Dear Alfred:

Thanks for your good letter of February 21st.

I am delighted to know that you bought the Self-portrait. No matter who did it, it remains intriguing. I look forward to seeing it in the flesh. I agree that the visible paint surface of the San Francisco version has little to do with Rembrandt. The only address I have for the owner of the variant presently in England is: T. Cottrell Dormer, Rousham, Oxfordshire. That address should turn the trick.

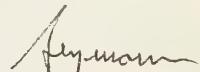
I have asked a colleague in Dresden to send me a photo of their version. Please don't hold your breath waiting for it.

Your Good Samaritan looks interesting. I have no name for it. Jacobsz is possible, but I don't have enough material at hand to confirm or reject the attribution.

We are still buried in snow here. I can hardly wait for Spring.

With all best wishes,

Most cordially,



Seymour Slive
Director

Dr. Alfred R. Bader
President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

SS:jpm



THE DOWER HOUSE,
ROUSHAM,
STEEPLE ASTON,
OXFORDSHIRE.

TEL: STEEPLE ASTON 7110

March 17th 1978

Dr Alfred Bader,
2961 North Shepard Ave,
Milwaukee, Wisconsin,
U S A

Dear Dr Bader,

Thank you for your letter. I regret that I do not have a photograph of my Rembrandt self portrait. However, if you contact the Courtauld Institute in London they may be able to supply you with one.

Yours sincerely,

C. Cottrell-Dormer

Charles Cottrell-Dormer



Personal Photo album



to Alfred R. Bauer

% The Albrecht Chemical Co., Inc.

940 West St Paul Ave

Milwaukee,

Wisconsin 53233

U.S.A.

UNCOLLECTED



PORT ELIOT

31.3.78

Dear Alfred,

Congratulations on your wonderful acquisition.

Thank you for your letter and all those stamps which thrilled our household and quite amazed the postman.

The "Lenk" is, as you say, quite unpredictable. He has been working furiously in Plymouth painting scores of pictures related to his next exhibition "Love and the Orgasm" to which is going to be attached a huge book that he has been writing at the same time.

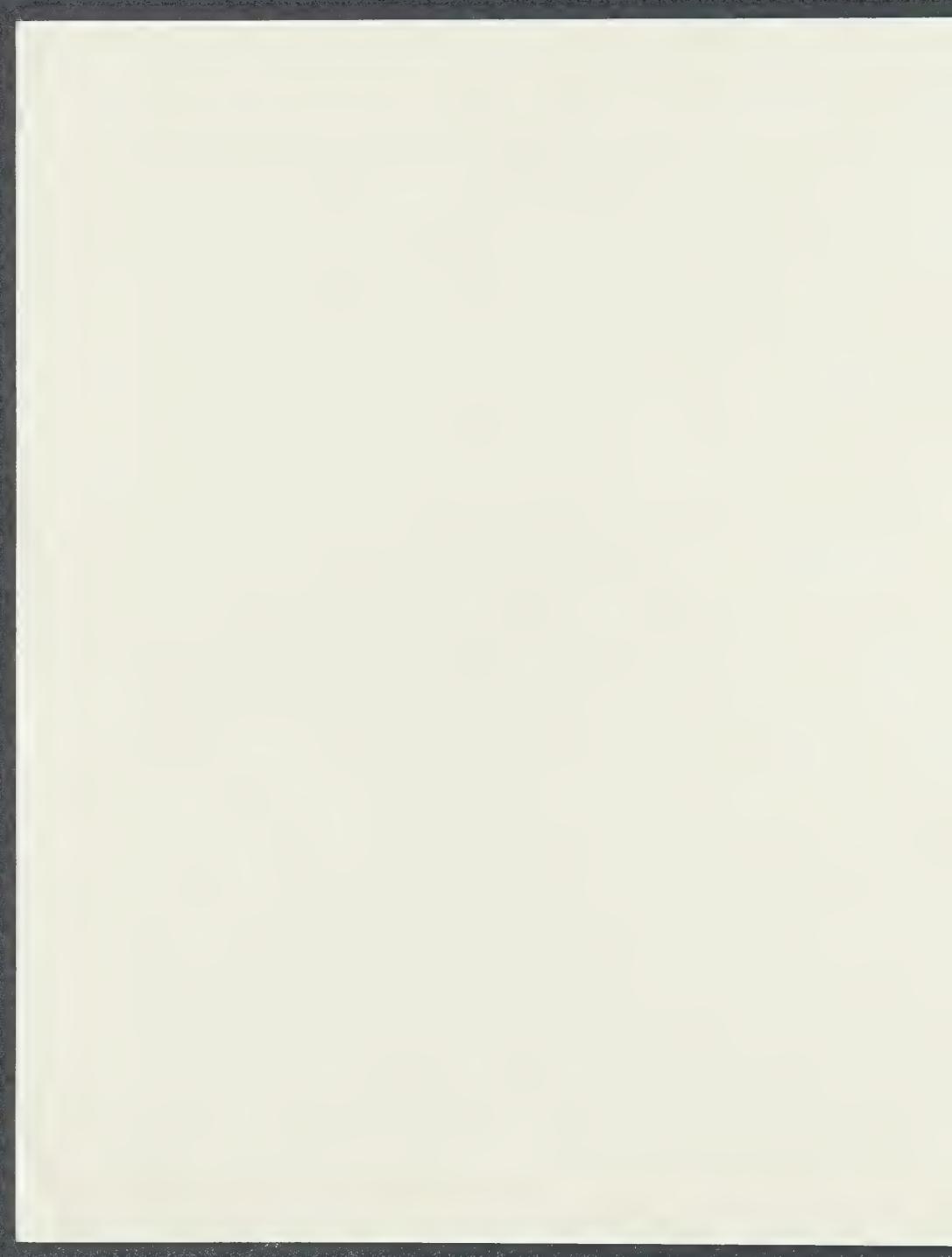
He has neglected to come to Port Eliot, so the Round Room has hardly developed since you saw it last year.

Your new picture looks splendid, did it by chance come from the House called Fota owned by the Bell family? Incidentally I have had two inquiries re: my Daniel, both via Bond Street and both offering £200,000, but fear not, should I ever part with it, I promise you first option.

My boys saw your letter to me and noticed your willingness to have them to stay and when they saw you live in Milwaukee "Home of Harley Davidson", I had a riot on my hands "can he fix a tour of the factory?", "Can he fix so we can drive on the test track?", "if I can have four years advance on my pocket money, I can buy a ticket" etc.

I feel it is much more likely that you will be in England before we are in America and I hope you will come.

yours ever
Penguin



FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

13 February 1978

Dear Alfred,

I was recently in Dresden and Leipzig. Life there is gray and grim. But the collections are of course fabulous and colleagues could not have been more helpful.

I had a chance to have a good look at the Self-Portrait attributed to Rembrandt at Dresden and thought of you. A fresh look confirmed my view that it is not by Rembrandt. What has happened to the version you were considering? Since I have sent my photo of your version to Mayer-Meintschel for her files, I should be grateful for a print of it for my own files. I should also be grateful for anything that you can tell me about the provenance of the one that was (or is?) in your hands. I would like to pass this on to Mayer-Meintschel -- small revanche for the great help she gave me when I was in Dresden.

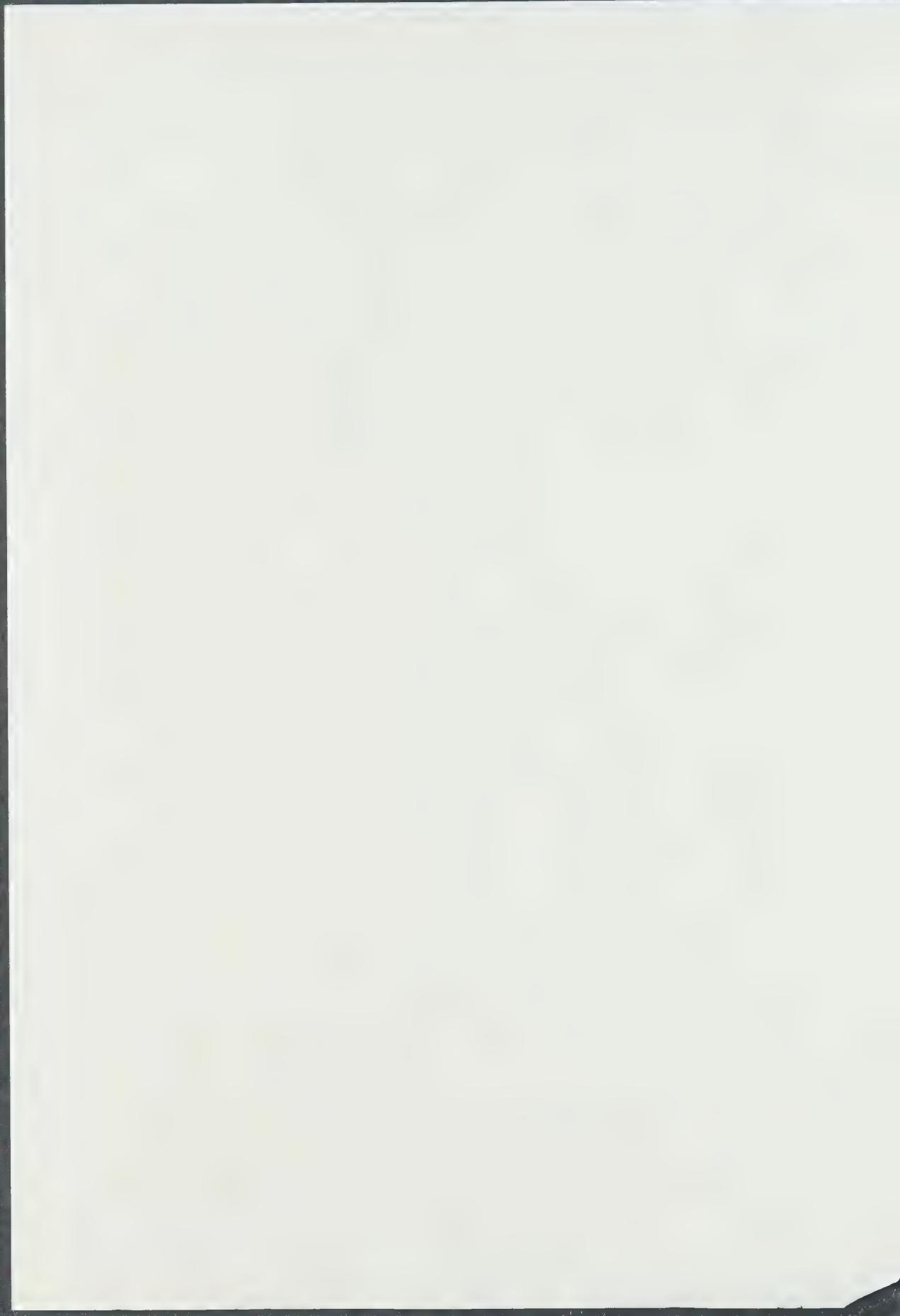
With all best wishes.

Most cordially,

Seymour Slive
Seymour Slive
Director

Dr. Alfred Bader
940 West St. Paul
Milwaukee, Wisconsin 53233

acb



FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

February 27, 1978

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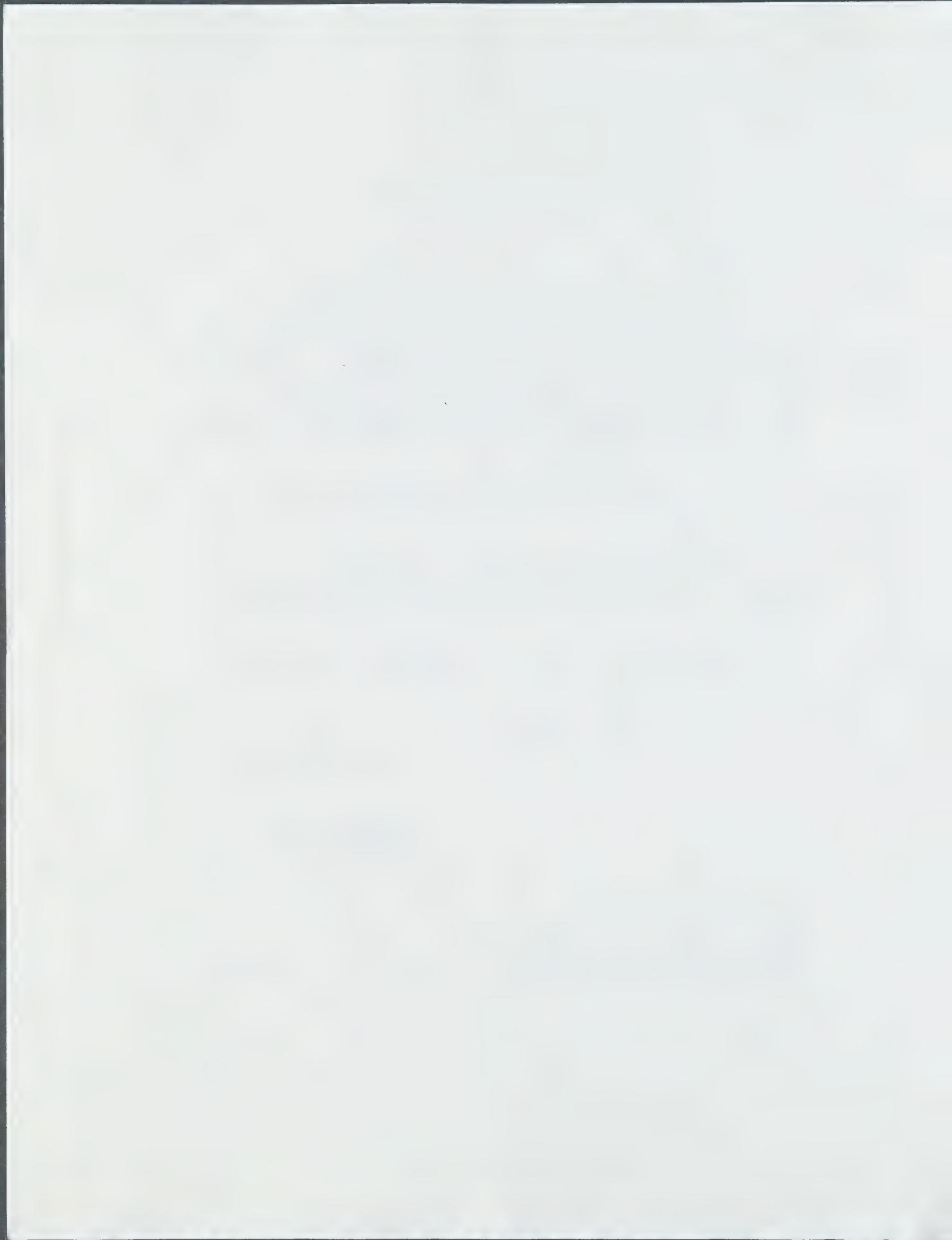
With all best wishes,

Most cordially,

[Signature]
Seymour Slive
Director

Dr. Alfred R. Bader
President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

SS:jpm



Prof. Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart - Rohr

23.8.1977

Bester Herr Doktor Becker,

vielen Dank für Ihre + meine Geduld.

Bei Ihnen werden kindliche Fehler so angenehm wie nie.
Es gelingt Ihnen, das Kind zu föhren, ohne es zu belästigen.
Ich kann Ihnen nur danken, dass Sie mir
z.B. S. 370 mit Ihrem Beispiel das +

vergnügt und zufrieden, dass ich mich von Ihnen nicht
enttäuschen lassen möchte, wenn Sie
z.B. einen anderen Fehler machen sollten
oder wenn Sie die Schule in ein Brüder-
amt, oder wieder zurück zu den Eltern gehen,
oder wenn Sie sich auf andere Weise enttäuschen.

Was Ihnen am Ende des Tages noch übrig bleibt, wenn Sie
S. 370 mit Ihrem Beispiel durchlesen und dann
eine Menge darüber schreiben,

ist Ihnen sicherlich, dass Sie sich darüber freuen
und darüber lachen werden.

Beste Grüße

F. W. Röss



Sept 1st '77

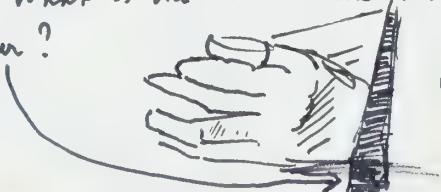
Dear Alfred.

Thank you very much for calling me. I have never studied the great Dutch masters much since I never expected to find one that I could afford. When you was in Europe I dug up everything on Adr. v. Ostade and started to waver my opinion about that painting. Everything was painted too rounder and too slick. Now I am convinced that it is a forgery.

When I went through the Rembrandt book of Bredius - Gerson yesterday I compared your picture with # 46, 47 and 47A. # 47A is the best of the three, but I have to tell you honestly that your picture looks the best of the four. Could you compare it with the engraving by J. Goh, mentioned by Banch?

~~Banch~~ Banch thinks that this engraving might be perhaps after the lost original.

What is the dark line all the way in the right bottom corner?



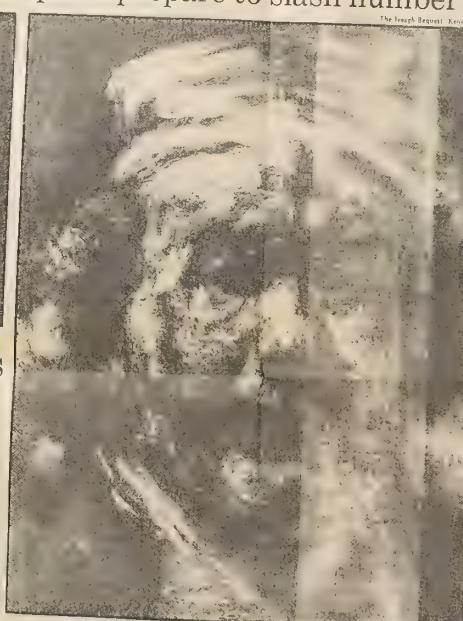
Did you have the linen inspected?

I am returning your photograph.
Did you mail Gerson a photograph? Here is
his adres:

Prof. H. Gerson
C/O INSTITUUT VOOR KUNSTGESCHIEDENIS
DER RYKSUNIVERSITEIT,
Oude Boteringestraat 81
GRONINGEN
THE NETHERLANDS
PHONE 050-115406

Please give my best to your family
With my best regards
Very sincerely
Bert.

Art world winces as experts prepare to slash number of 'masterpieces'



"Bonne chance," said Sir John for the "own attributions to the last ditch."

Under pressure from the Dutch project, many galleries throughout the world have already taken to scrutinising their collections more severely. The Louvre in Paris has masterpieces as Bathsheba and Rembrandt's *Tobias*, but just downgraded one painting. On a hurriedly made label the new title is "Hermit Reader" inc. by Adriani. *Hairless Prentreus* originally went to Amsterdam.

One British gallery said recently that his Rembrandts might not be one, remanded. "Oh . . . I shall have to give them up," says the art dealer to re-examine my assets. You can see they have just diminished by £500,000."

However, the scientific emphasis of the project is mis-trustful of the art market. How far, they ask, will scholars go with the mechanics lead on Dutch painting? In the experienced eye of the connoisseur, Professor Seymour Slive of the National Gallery, London, clearly sees Rembrandt might be "putting them together." "There's good reason to believe," says, "that they are throwing out the baby with the bath water."

The accumulated excess Rembrandts over the centuries has been a major factor.

First, the painter was popular among his contemporaries. From the 1630s to the 1650s, until 1651, he worked alongside Jan Lievens, painting a studio — and no doubt sharing it.

He also acquired a galaxy of pupils, such as Ferdinand Bol and van der Eckelen, and Barent Fabritius, Nicolaes Maes and others.

De Gelder went painting in his master's style till 1727—58 years after Rembrandt's death.

Secondly, Rembrandt was much fancied by the French in the 18th century. Old French sales catalogues of the period record the copies on the market. The number of Rembrandts have since passed into these hands as the genuine thing.

With the United States growing American affluence in the first half of this century, when 9,428 Rembrandts were sold at auction, drawings, prints and etchings passed to the United States. A Rembrandt copy became a valuable asset, even more valuable if it could be passed on as original.

Not so long ago three members of the Amsterdam team spent hours with the pictures in the Louvre to decide which of them was the original. The result was a Rembrandt.

Of the four National Gallery Rembrandts considered at my office, Dr. John Hodge, director of the Wellcome Trust, who will be in charge of the recent exhibition of Rembrandts in Britain, believes that the four paintings are "certainly not a stroke off." He adds, "The art collector Lord Clark had suggested all previous work should be abandoned."

The Rousham Rembrandt, however, the Dutch still consider typical.

The Rousham Rembrandt, has

Why Rembrandts are going to become rarer

By Kenneth Pearson

AT LEAST six Rembrandts paintings in public galleries and private hands in Britain are under the scrutiny of a team of experts in Amsterdam who have set themselves up to sort out the world's Rembrandts. From the copies and the fakes Rembrandt's team, employing scientific techniques never before used in mass on Rembrandts, will be able to publish its findings only on the artist's early works; nevertheless, the experts have put question marks over:

The Good Samaritan, in the Wallace Collection in Manchester Square, London; the Portrait of the Artist Drawing, owned by Charles Coetrel Dagnan, at Rousham in Oxfordshire;

A Man in a Room, plus three more of his 23 Rembrandts which the National is so far saying "no."

The Queen's collection of seven Rembrandts at Windsor Castle, which has been examined by the Dutch team — called the Rembrandt Project — is nothing yet known of its validity or authenticity of these paintings.

The investigations in Britain could lead to British art collec-

tions losing £3 million or so in value.

One of the experts' most powerful weapons is the use of X-ray photographs to examine the sub-structure of the paintings. Rembrandt, as can be seen in his self-portraits, built his career built on his subjects' faces in several layers.

The large X-ray photograph on the right shows the work he did on the surface of his masterpiece, *The Night Watch*, at the Royal House in London (the City). However, the large portrait of the Artist Drawing shows none of this substructure, leading the experts' doubts. A battery of other techniques are in common use: infrared photography to explore paint samples; dendochronology (dating the wood); thermoluminescence; tree-ring counting (the trees' rings); thermal imaging to identify the copies and counterfeits which were clinging to the main body of Rembrandt's work.

"Two of them came to me in my office," says Dr. John Hodge, director of the Wellcome Trust, "and they will be rejected in the recent exhibition of Rembrandts in Britain, because they are too fake."

The Rousham Rembrandt, which the Dutch project has set up to celebrate the three-

hundredth anniversary of Rembrandt's death, experts from galleries and museums led by Dr. Jozef Bruyn, professor of Art History at the University of Amsterdam, have been sent to identify the copies and counterfeits which were clinging to the main body of Rembrandt's work.

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However, the Dutch still consider typical.

What some connoisseurs think about "slipping numbers."

Few years ago, a Dutch art historian, Abraham Bredius, cut the accepted total from 180 to 1800. Reduced to 600, the scholar reduced it to 576. Thereupon, Dr. Gerson, professor at Amsterdam University, slashed the number of Rembrandts to 576.

Not so long ago three members of the Amsterdam team spent hours with the pictures in the Louvre to decide which of them was the original. The result was a Rembrandt.

The rough-and-ready method, says Dr. Hodge, "works only in the past."

SINCE 1965, successive catalogues of Rembrandt's oil paintings have been drawing wrongly-attributed names in

How greed ate its way into Labour's heartland

Report by Paddy French and Will Ellsworth-Jones

THIS longest single corruption inquiry in Britain has now claimed another victim. Hayden Williams, 50-year-old vice-chairman of Pembrokeshire county council, has received a 12-month suspended sentence for corruption after the court heard that a prison term might kill him before he served it. The few people outside south Wales who have been aware of the scope and depth of the corruption that has been revealed so far have been shocked by the findings in September, 1973. In all 34 people, among them some of the most prominent in the area, have been charged with corruption. Some 20 of them in the area have been charged with the intent to bring further charges in the future. The area is one of the most corrupt in the country. They have been not only to shake public confidence in local government, but also to undermine the influence of the Labour-dominated government in Wales. It has shown again that the principles of social democracy idealism are too easily corrupted into corrupt opportunism.

ON TUESDAY, January 11, 1972, Gerald Murphy, Labour housing committee chairman, and his housekeeper, Enrys Emrys, left their city by train from London airport and the stars of what was to become a scandal must be considered an early work.

The bill for their first three days was picked up by Wales Gas, which the two men with Murphy and Harris on their trip to see the central heating system of Holland. Wales Gas subsequently won a contract for a similar system in Swansea. A court was later told that the

hotel, this time courtesy of



Gerald Murphy (left), former chairman of Swansea's housing committee, and Enrys Emrys (right) his housekeeper, director, are just two of the 34 people convicted of corruption over the past 18 months in South Wales. One week in early 1972 gives some idea of the opportunities for travel and entertainment they enjoyed.

● Their flight to Holland to inspect central heating systems were paid for by Wales Gas



(though there is no suggestion that this was corrupt or illegal).

● The two men returned from Holland and went for a day's racing at Ascot, courtesy of Ray Bryant, head of the Everwarm central heating group.

● Next day it was Twickenham for the England-Wales rugby match, then back to London with the hotel bill being paid for by Ray Bryant and Everwarm.



Bryant and Everwarm then to a steak house where Harris began to feel so queasy he had to turn to Enid. The next morning, however, the two councillors made their way back to Swansea. Eleven months later another Welsh waiter was entered into the same style. Eric Westwood, powerful Labour chairman of Glamorgan planning committee, became the 5 pm Cardiff Pullman, for an away-from-it-all Christmas dinner, then spent the evening at the Royal Garden rooftop restaurant in Cardiff, paying to arrange planning permission for sites in Westwood's area.

Murphy, sentenced to two years' community service, Mr Murphy and Westwood, jailed in February for four and a half years, are the best-known of the 34 characters in the investigation that has so far taken more than 18 months to complete. They were by no means alone. Even the South Wales director of buildings was found guilty of corruption.

HOW DOES an area like South Wales manage to sustain corruption on this scale to flourish? The answer lies in the history of the town. It existed in the boom years of the late Sixties and early Seventies when the entrenched and overwhelming power of the miners militarily allowed both corruptors and corrupted to operate unchallenged.

The next day it was a coach to Twickenham to watch the England-Wales rugby match. The coach was picked up by Wales Gas, and back to the White House hotel, this time courtesy of

he had spent the night at the Carlton Tower Hotel, where he did not come back with a face to see his friends. He returned with £12,000 in his pocket, a sum that could buy a new car for his wife and a new house for himself, which he selected after being told by the property company he wanted to buy.

Murphy, sentenced to two years' community service, Mr Murphy and Westwood, jailed in February for four and a half years, are the best-known of the 34 characters in the investigation that has so far taken more than 18 months to complete. They were by no means alone. Even the South Wales director of buildings was found guilty of corruption.

Murphy lifted Swansea by the strength of his own considerable personality. The son of an Irish immigrant, he was born in 1922 when he was seven, he steamedrollered opposition and gobbed up public money, and bought them from the firm he founded for £750 each, a price which includes a 10 per cent profit.

For Westwood, chairman of Rhondda council, it was to turn Dylan Thomas's ugly, lovey

Glamorgan planning committee's boom. Agricultural land worth £1,000 an acre could be sold for £10,000. And if you got planning permission for a favoured site, there was no occasion to pay him to provide that planning permission.

He was able to do this because his council's standing orders — which made his own decisions before planning committee meetings — gave him the right to call a meeting or two urgent. He personally approved more than 100 planning applications, many of them neither necessary nor trivial.

He was given the opportunity not so much in getting planning permission, but in local politics. He was a man who was no shortage of public money to help him get services and especially built up to him.

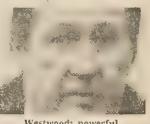
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With profits such as these, in return for minimal effort, it was no surprise that some council members were corrupted. The jobs of the convicted included: steelworkers, gardeners, general labourers, firemen, stonemasons, bricklayers, and park groundsmen for Rhondda council paid £22 a week. He was capable of living a life style which was light years away from what he would ever be.

coast they had taken as evidence to court and wife and an important function to attend. He didn't get the coat.

GIVEN THAT there were some influential councillors open to corruption, the lack of will to take advantage of the ease of his trial, the judges of Wales' trial. "His power was for sale and he was not lack of purchasers."

Some of these men may prefer to offer councillors a better standard of living. And there were state-owned organisations inno-



Westwood powerful

try to read back to them in their promotional activities. Over seven years, for example, the National Coal Board handed out £10 million a year to promote coal fired central heating. At the same time, Wales Gas was spending £10 million a year with Everwarm to persuade councillors to vote for its £1.5 million a year deal to build 223 houses.

With profits such as these, in

the early 1970s, they were

able to live well.

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Williams College Graduate Program in the History of Art
BOX 8, WILLIAMSTOWN, MASSACHUSETTS 01267

Dear Alfred -

Many thanks for
your letter and all the excellent
photographs - I had no idea
that you acquired so many
paintings every year - That's
wonderful!

The Rembrandts lot's
are extremely interesting + important -
I look forward very much to

Seeing it in the original.

Sorry to miss you at
the CAA, but I'm sure
we'll get together soon.

Best regards,

Mark

Yale University New Haven, Connecticut 06520

DEPARTMENT OF THE HISTORY OF ART
Box 2009, 56 High Street Tel. 203-436 8855

8347

10. x . 77

Dear Alfred,

Thank you so much for the photo + slide of the self-portrait version of Rembrandt. That is interesting. I am looking forward to talking about it with you when ~~we~~ in Wisconsin Nov. 4 and 5. And I am looking forward to seeing you.

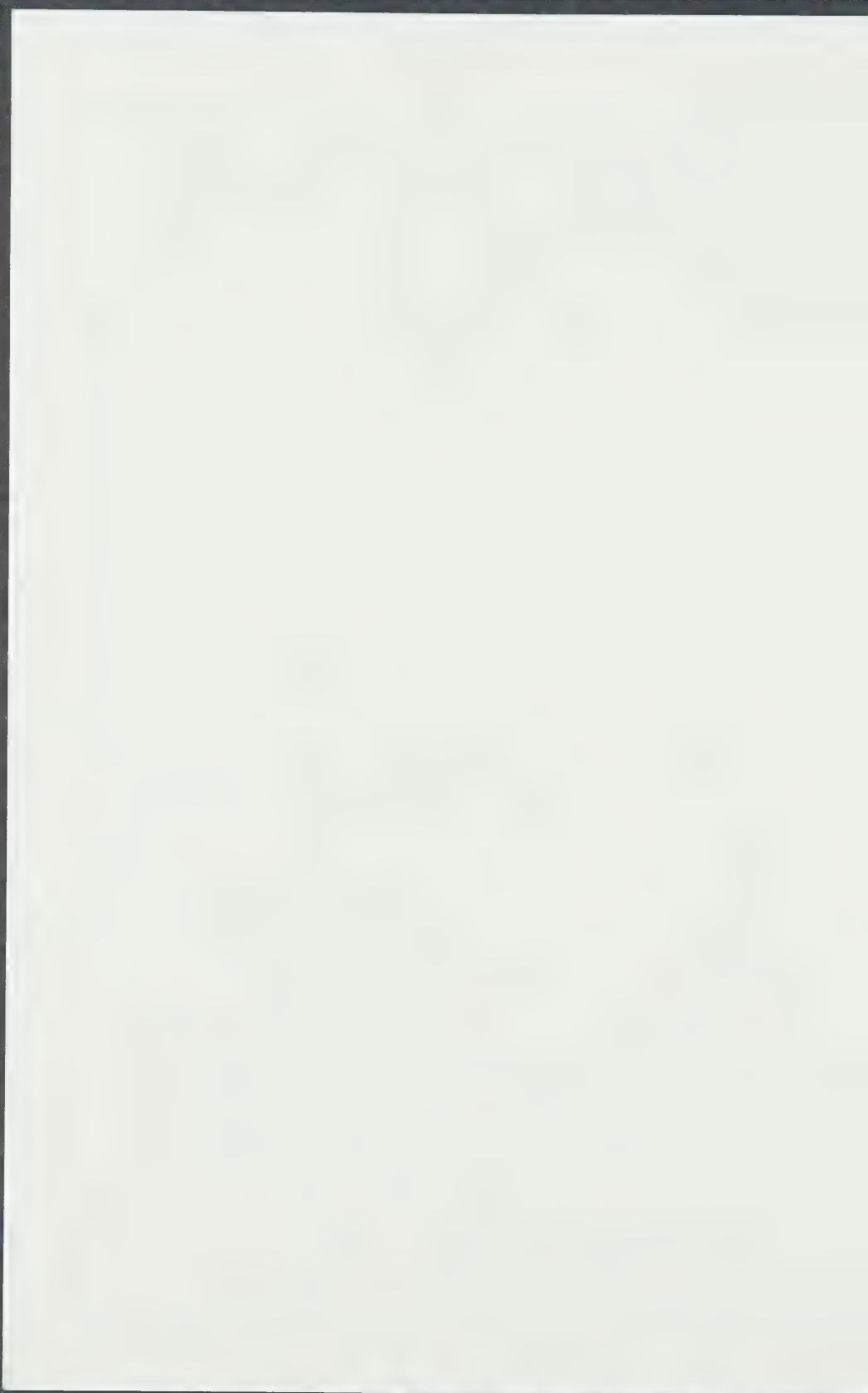
Yours,

Egert

RECEIVED

OCT 17 1977

LIBRARY OF THE DEPARTMENT OF ART



Ich bin sicher, dass mein Bild gut genöpigt ist, aber nicht sicher, dass es von der Spesa Rembrandt's ist. Könnte es ein Werk von Maes sein?

Auch bin ich recht sicher, dass mein Bild als Pendant zur Hendrickje in Berlin (Braun 116) gemalt worden ist — aber was sagt die letzte Rembrandtforschung zu diesem Bild? — Vielleicht auch Maes?

Die Fäden meines Bildes sind doch sicher unfertig, und das Bild wurde vor vielen Jahren sehr stark geprägt.

Kein Farbdruck liegt bei — polochs Drucke sind natürlich nie so gut wie das Original.

Schreiben Sie mir bitte wenn ich Ihnen irgend welche anderen Details über dieses Bild (der mir so gut gefallen) senden soll.

Gerade bestellte ich die unten zwei Bände Ihrer Zeichnungswerk und werde mich nach Ankommen viele Abzüge herstellen, um etwas zu lernen.

Beste Grüße von Haus zu Haus

Herr

Geg. d. Baay

22. Fil 83.

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

Lieber, sehr geehrter Herr Professor Jumowski:

Bester Dank für Ihren so lieben Brief vom 15.7.

Ich würde mich sehr bemühen alle von Ihnen erwünschten Ektachrome bis zum Selbst fertig zu haben. Das Problem ist natürlich einen wirklich guten Photographen ins Haus zu bekommen. So günstige Bilder zum Photographieren zu hinzubekommen ist weder leicht noch ungefährlich.

Gehört ich Recht wenn ich beim Mädel auf Seite (Bader Nr. 22) von dem ich Ihnen ein kleines Ektachrom sende, an Jan de Bray denke?

Vom Porträt Rembrandt's um ca. 1655 weiß ich nicht viel. Es kommt aus Irland und gehörte einem recht bekannten Maler, William Mulready.

Es gibt etliche andere Fassungen:

Bredius 46 in Dresden, das mir wie eine Karikatur vorkommt.
Bredius 47 in São Francisco, sehr überall, 18. Jahrhundert
Bredius 47 A in der Sammlung Forman. Sie hat die
veröffentlichten Fassungen. Sie X-Ray Photographie
ist aber vollkommen flach, und ich lege Bemerkung
vom Courtauld Institute bei.

Einem Megastut von Jacob Hoet gibt es auch.

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

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2-

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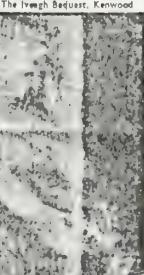
Beste Grüße von Haus zu Haus

Herr

Adj. d. Baay

22. VII 80.

Art world winces as experts prepare to slash number of 'masterpieces'



Why Rembrandts are going to become rarer

By Kenneth Pearson

AT LEAST six Rembrandt paintings in public galleries and private hands in Britain are under threat from a team of experts in Amsterdam who have set themselves up to sort out the world's real Rembrandts from the copies and fakes.

The Amsterdam team, deploying scientific techniques 'never before used in mass on Rembrandts' is so far ready to publish findings only on the painter's early works; nevertheless, the experts have put question marks

The Good Samaritan, in the Wallace Collection in Manchester Square, London;

Portrait of the Artist Drawing, owned by Charles Cottrell Dormer, who farms at Rousham, in Oxfordshire;

A Man in a Room, at the National Gallery — plus three more of its 23 Rembrandts about which the National is so far still in doubt.

The Queen's collection of seven Rembrandts at Windsor Castle and Buckingham Palace has been examined by the Dutch team — called the Rembrandt Research Project. Nothing is yet known of its views on the authenticity of these paintings. Their investigations in Britain could lead to British art collec-

tions losing £3 million or so in value.

One of the experts' most powerful weapons is the use of X-ray photography to expose the sub-structure of the paintings. Rembrandts, as can be seen, in some stages of his career built up his subjects' faces in several layers.

The large X-ray picture on the right shows the work he did beneath the surface of his much-favoured portrait at Kenwood House in London. The surface view is seen alongside it.

However, the X-ray of Portrait of the Artist Drawing, at Rousham (above) shows none of this sub-structure — raising the experts' doubts.

The team has a battery of other techniques at its disposal: infrared photography to explore very dark areas; dendochronology (dating the wood panels on which many early Rembrandts were painted by counting the tree rings); thread-counts on canvases to classify the material; and a microspectrograph to identify pigments (take fractions of the frame), which 'charge' Rembrandt brush-strokes into thick multi-coloured sections through a layer-cake of paints.

The Amsterdam project was

set up in 1968 as Holland pre-

pared to celebrate the three-

hundredth anniversary of Rembrandt's death. Experts from galleries and universities, led by Dr Josua Bruyn, professor of art history at the University of Amsterdam, were asked to 're-examine' the copies and counterfeits that had sprung up in the main body of Rembrandt's work.

"Two of them came to us and looked at The Good Samaritan in my office," says Terence Hodgkinson, director of the Wallace Collection. It had been hoped that the recent revelation of a signature 'RL' (a Rembrandt monogram) on the picture cleared up questions over its authenticity. Indeed, the art connoisseur Lord Clark had suggested all previous doubts should be abandoned.

However, the Dutch still con-

tinue their doubts. They took the picture to the window, says Hodgkinson. After long examination, and some 'muttering' in Dutch, they produced the art historian's classic balancing act. "Interesting ... it seems to pose more problems than it solves."

Of the four National Gallery Rembrandts considered 'at risk,' A Man in a Room has already been challenged by Bruyn, the Amsterdam team leader, at a symposium in Leyden. "It is obviously based on an interpretation of the artist's style in his Leyden period."

The roughness of the brushstrokes clearly serves only the effect that the imitator considers typical.

The Rousham Rembrandt, Port-

rait of the Artist Drawing, has been considered 'at risk' by the Amsterdam team since it was catalogued as a Rembrandt when it came up for sale in Ireland in 1808. One Dutch authority accepted it as a Rembrandt in 1935; another rejected it in 1969.

Not so long ago three members of the Amsterdam team spent hours with the picture at Rousham and produced X-ray pictures of it at the Courtauld Institute of Art, where Professor Stephen Rees-Jones, Britain's foremost technical expert in the field, says the lack of sub-structure to the painting looks 'nasty.'

SINCE 1935, successive catalogues of Rembrandt's oil paintings have been identifying wrongly-attributed pictures in

creating an almost three-dimensional form on which he could then paint the flesh. Rembrandt would even remove paint with the 'wrong' end of his brush to convey the feeling of a crease in the skin. Far left is the painting Portrait of the Artist Drawing, at Rousham, Oxfordshire, which is doubted by some art historians as a Rembrandt. Under the surface painting there is nothing to compare with the Kenwood techniques. The sub-structure is flat and uninspiring. One expert calls it 'nasty.'

what some connoisseurs think are 'alarming numbers.'

Forty years ago, a Dutch art historian, Abraham Bredius, cut the accepted total from 750 to 620. In 1966 another scholar reduced it to 600. Three years later, Horst Gerson, professor at Groningen University, slashed the number of Rembrandt oils to 376.

Now the Amsterdam team may reduce it to 350; the world-wide loss in value could reach £8 million.

Publication of the Amsterdam results over the next few years may well tarnish a few scholarly reputations. One American director, thinking of colleagues who might have 'got away' with people's fortunes on a 'dude, claims bluntly, 'Heads will roll.' Another nervously adds:

"Everybody will fight for their own attributions to the last ditch."

Under pressure from the Dutch project, many galleries throughout the world have already taken to scrutinising their Rembrandts more severely. The Louvre in Paris, with such masterpieces as Bathsheba and Rembrandt's *La Toque*, has just undertaken a lecture. On a hurriedly made label, the new title now reads: "Hermit Reading, by Adriaen van Ostade, 1610-84, Haarlem. Previously attributed to Rembrandt."

One British peer, told recently that his Rembrandt might not be one, remarked: "Oh ... I shall have to phone my solicitor and ask him to re-arrange my assets. You see, they have just been diminished by £500,000."

However, the scientific emphasis of the project is mistrusted by many gallery directors. How far, they ask, will obsession with the mechanics lead the Dutchmen to reject the experienced eye of the connoisseur? Princess Beatrix of the Netherlands clearly feels Rembrandt might disappear altogether: "There's good reason to believe," he says, "that they are throwing out the baby with the bath water."

The culmination of excess

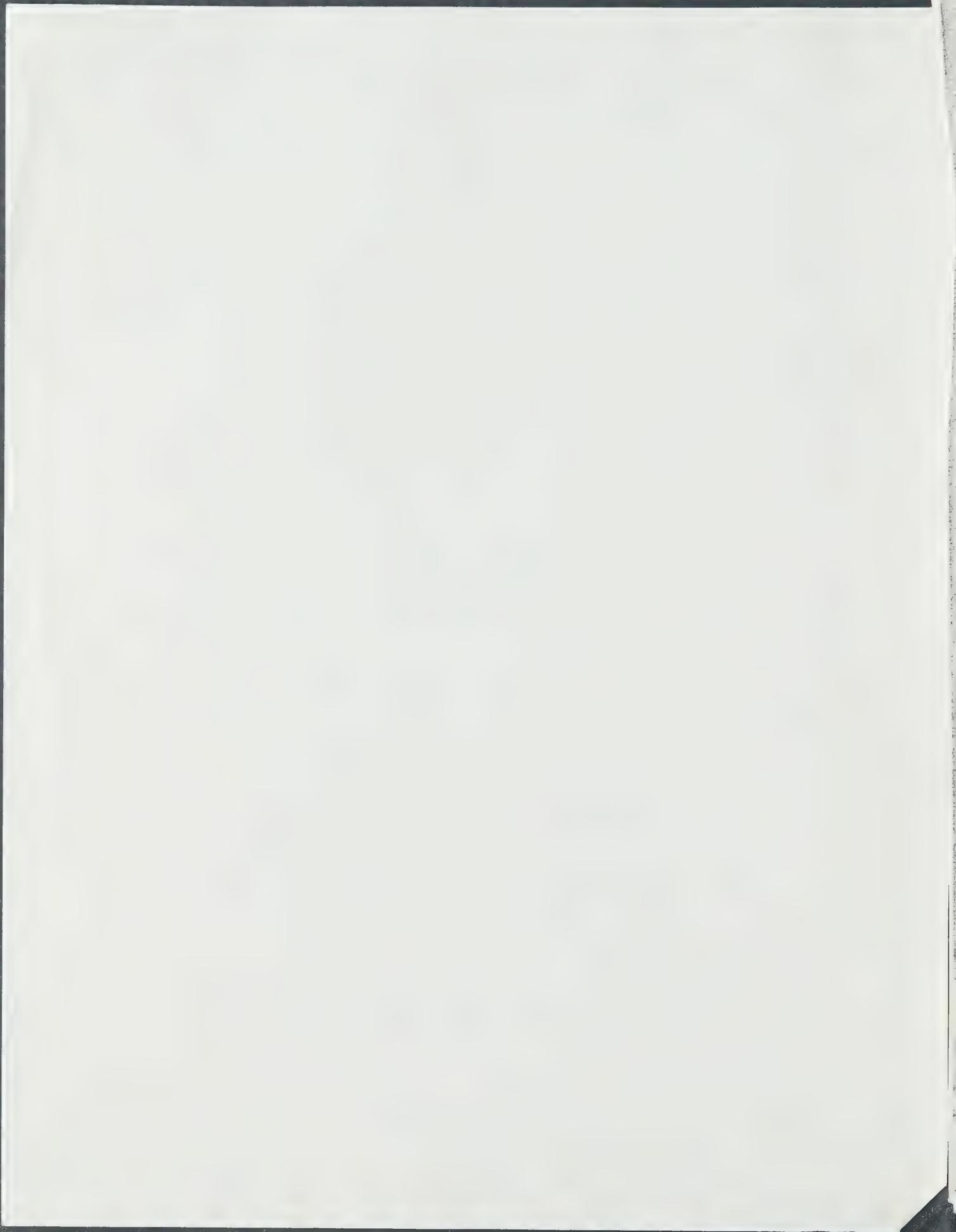
Rembrandt's career can best be seen in three stages. First, he was popular among his contemporaries. From the early days in Leyden until 1631, he worked alongside Jan Lievens, sharing a studio — and no doubt sharing models.

He also acquired a galaxy of pupils: Philips Ferdinand Bol, van der Eeckhout, Carel and Barent Fabritius, Nicolaes Maes and Willem Drost. Aert de Gelder went on painting in his master's style till 1727—58 years after Rembrandt died.

Secondly, Rembrandt was much fancied by the French in the 18th century. French sales catalogues of the period record the copies on the market. No one knows how many of these have since passed into other hands as the genuine thing.

What also helped was growing American affluence in the first half of this century, when 9,428 Rembrandt paintings, drawings and etchings passed into the United States. A Rembrandt copy donated to charity became an even more valuable tax write-off if it could be passed on as a genuine Rembrandt.

Rembrandt's corpus of work, like Shakespeare's, is so vast and complex that a thousand reputations have been carried from it since he died. When the Rembrandt Research Project begins to publish, one or two of those may look a little ragged. Some, on the other hand, may react as David Piper did when he was director of the Fitzwilliam in Cambridge and a Rembrandt there was challenged. His connoisseur's eye asserted itself. "If that's not a Rembrandt," he said, "then I'm a Dutchman."



Art world winces as experts prepare to slash number of 'masterpieces'



The X-ray Beurk, Kenwood

How Rembrandt's genius confirms the genuine article: X-ray photography penetrating the surface reveals basic techniques that forgers and imitators could not see. Near left is an X-ray picture of the under-painting of the Kenwood's self-portrait (below). It shows how Rembrandt's heavy, broad strokes built up the sub-structure of the face.

"Everybody will fight for their own attributions to the last ditch." Under pressure from the Dutch project, many galleries throughout the world have already taken to scrutinising their Rembrandts more severely. The Louvre in Paris, with such masterpieces as Bathsheba and Rembrandt's *Toque*, has just downgraded one picture. On Saturday made a label the new title now is "Hermite Read by Adriën van Ostade 1610-84 Haarlem Previously attributed to Rembrandt."

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However, the scientific eminence of the project is trusted by many gallery directors. How far, they ask, will obsession with the mechanics lead the Dutchmen to reject the experienced eye of the connoisseur? Professor Seymour Slive, the Harvard Fogg Museum director, Rembrandt might disappear altogether. "There's good reason to believe," he says, "that they are throwing out the baby with the bath water."

The accumulation of excess Rembrandts over the centuries has happened for three reasons. First, Rembrandt was popular among his contemporaries. From the early days in Leyden until 1631, he worked alongside Jan Lievens, sharing a studio — and no doubt sharing models.

He also acquired a galaxy of pupils—Flinck, Ferdinand Bol, de Eeckhout, Carel and Barend Fabricius, Nicolaes Maes and Willem Drost. Aert de Gelder went on painting in his master's style till 1727—58 years after Rembrandt died.

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Why Rembrandts are going to become rarer

By Kenneth Pearson

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The Amsterdam team, deploying scientific techniques never before used in mass on Rembrandts, is so far ready to publish its findings only on the painter's early works; nevertheless, the experts have put question marks over:

The Good Samaritan, in the Wallace Collection in Manchester Square, London; the *Portrait of the Artist Drawing*, at Rousham, Oxfordshire; a *Man in a Room*, at the National Gallery — plus three more of its 23 Rembrands about which the National is so far saying nothing.

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tions losing £3 million or so in value.

One of the experts' most powerful weapons is the use of X-ray techniques to examine the sub-structure of the paintings. Rembrandts, as can be seen, in some stages of his career built up his subjects' faces in several layers.

The large X-ray picture on the right shows the work he did beneath the surface of his masterly self-portrait at Kenwood House in London (the surface is seen alongside it). However, the X-ray of a *Portrait of the Artist Drawing*, at Rousham (above) shows none of this sub-structure — raising the experts' doubts.

The team has a battery of other techniques at its command: infrared photography to explore very fine surface detail; X-ray loss (dating the wood panels on which many early Rembrands were painted by counting the tree rings); thread-counts of canvases to classify the material; and the monster magnification of paint samples (taken from under the frame), which enlarges Rembrandt's brushwork into sections thick multi-coloured sections through a layer-cake of paints.

The Amsterdam project was set up in 1968 at Holland prepared to celebrate the three-

hundredth anniversary of Rembrandt's death. Experts from galleries and universities, led by Dr Josua Bruyn, professor of art history at the University of Amsterdam, were asked: "Identify the copies and counterfeits that were clinging to the main body of Rembrandt's work very tightly and firmly."

"First of all we took a look at The Good Samaritan in my office," says Terence Hodgkinson, director of the Wallace Collection. It had been hoped that the recent revelation of a signature "RL" (a Rembrandt method of signing in his early Leyden days) on the picture would help in the interpretation of the artist's style in his Leyden period.

The roughness of the brush stroke clearly serves only the effect that the imitator considered typical.

SINCE 1935, successive catalogues of Rembrandt's oil paintings have been identifying wrongly-attributed pictures in

a controversial pedigree. Once owned by Sir Joshua Reynolds, it was purchased at a Rembrandt when it came up for sale in Ireland in 1808. One Dutch authority accepted it as a Rembrandt in 1935; another rejected it in 1969.

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Publication of the Amsterdam results over the next few years may well tarnish a few scholarly reputations. One American director, thinking of colleagues who might have spent other people's fortunes on duds, claims bluntly: "Heads will roll." Another nervously adds:

what some connoisseurs think are alarming numbers. For years, says Dutch art historian Abraham Bredius, the accepted total from 750 to 620. In 1966 another scholar reduced it to 600. Three years later, Horst Gerson, professor at Groningen University, slashed the number of Rembrandt oils to 56.

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Prof. Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart - Rohr

27.7.1980

Lieber Herr Doktor Bader,

vielen Dank für Ihren Brief vom 22.Juli mit den Materialien zum Rembrandtgemälde.

Auf die Ektachrome freue ich mich; ohne die Farbtafeln Ihrer wichtigen Bilder würde mein Opus kümmerlich wirken. Was die Zuschreibung von Bader 22 an Jan de Bray betrifft, habe ich Bedenken. Meines Erachtens stammt das Gemälde aus der Rembrandtschule; ich hoffe, den Autor noch bestimmen zu können.

Beim Rembrandtgemälde komme ich zu folgendem Schluss: Die Komposition muss von Rembrandt herrühren, da es sich um ein Selbstporträt handelt. Die Ausführung hat bei allen vier Exemplaren Mängel, die gegen Eigenhändigkeit sprechen. Demnach sind sämtliche Versionen als Kopien nach einem verschollenen Werk Rembrandts aufzufassen. Ihr Exemplar scheint mir von besserer Qualität zu sein als die Fassung in Rousham. Maes kommt als Kopist nicht in Betracht. Dass Sie Herrn Strauss ein Exemplar der "Drawings of the Rembrandt School" abgenommen haben, höre ich gern. Ich bin bisher über den Absatz nicht informiert worden.

Mit herzlichen Grüßen
von Haus zu Haus

Ihr



Christian Tümpel

Scheffelstraße 22, 18.7-80
2 Hamburg 60

C.H.

Lieber Alfred,

hab herzlichen Dank für Deinen lieben Brief, über den ich mich sehr gefreut habe.

Das Kapitel "Rembrandt und die Juden" habe ich schon korrigiert, doch muß ich meine Notizen noch einmal abtippen. Ich nehme an, daß ich dies in etwa 14 Tagen getan habe. In der nächsten Woche werden wir nämlich in Ferien fahren, ich werde meine Unterlagen mitnehmen, und dann habe ich Zeit, meine Notizen noch einmal durchzugehen.

In der nächsten Woche wird das Packen der Koffer, die Vorbereitung der Reise doch im Vordergrund unserer Tätigkeit stehen, denn wir werden wieder vier Wochen auf einer holländischen Insel sein.

Bis dahin muß ich dann auch noch die Seelsorgespräche, die ich in den vergangenen Wochen noch nicht führen konnte oder zu einem guten Ende führen konnte, abschließen und die Zeit nach den Ferien vorbereiten. Referenten für die Veranstaltungen im Herbst findeh etc.

Die Adresse von Gary Schwartz lautet:
Herengracht 22, Maarssen The Netherlands Telephone
03465-62778 HR Utrecht 47454

Sollte sich die Telefonnummer geändert haben - in einem Brief entdecke ich unlesbare Korrekturen - wirst Du sie über die internationale Auskunft auch herausbekommen.

Wie ich eben von der internationalen Auskunft erfahren habe, ist die Nummer richtig.

Herzlichen Dank für die Briefmarken, über die sich Daniel sehr gefreut hat. Ich bin Dir für das Dia des Jan Pynas sehr verbunden. Es ist besser als eine Photographie.

Mit herzlichen Grüßen
an Dich und Deine Familie

Dein

Christian Tümpel

P.S. Gary Schwartz erwartet Deinen Anruf,
um einen Termin mit Dir abzusprechen.

Prof. Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart - Rohr

13.7.1980

Lieber Herr Doktor Bader,

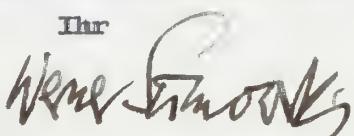
vielen Dank für Ihren Brief vom 2.Juli und für die vorzüglichen drei Ektachrome, die Sie (ebenso wie die Farbaufnahme des Gemäldes von G.van den Eeckhout) sofort nach Gebrauch zurück erhalten. Das wird bald geschehen; denn der Verlag beginnt schon jetzt mit der Anfertigung der Druckstöcke, obwohl der erste Band meines Werkes erst im Herbst 1982 herauskommt.

Ich freue mich auf die weiteren Ektachrome. Es wäre mir sehr wichtig, gerade aus Ihrer für mich bedeutenden Sammlung möglichst viel farbig reproduzieren zu können.

Das Rembrandt-Selbstporträt auf Ihrem Werbe-Umschlag sieht ganz vorzüglich aus. Nach der kleinen Aufnahme, die Sie mir früher einmal schickten, konnte man das Bild nicht so recht beurteilen. Man müsste der Sache sorgfältig nachgehen.

Bis zum Wiedersehen im Herbst
mit herzlichen Grüßen von Haus zu Haus

Ihr



- 1 -

... the day I am writing this letter
I am at a point where I have to make
a decision. I have been offered a position
as a teacher in a local school. This would
be a good opportunity for me to gain
experience and to help others. However,
I am also offered a position in a
local business. This would be a good
opportunity for me to learn about
the business world and to gain
experience. I am torn between the two
options. I am not sure which one is
better for me. I am considering both
options and will make a decision soon.
I am looking forward to your response.

Yours sincerely,
John Doe

CHARLES MUNCH
& JANE FURCHGOTT
ART RESTORERS
RT. 5, STURGEON BAY
WISCONSIN 54235
TEL. 414 · 743 9679
August 24, 1980

Alfred Bader Fine Arts
2961 N. Shepard Ave.
Milwaukee, Wi. 53211

Rembrandt?, Portrait of Rembrandt, 30 1/8" x 25 1/8".

oil on lined canvas: repainting 1½" addition
at upper edge, revarnishing, attaching cardboard
cover & protective edging

\$200. --



Dr. Alfred R. Bader
President



February 23, 1979

Dr. Helmuth Pickhardt
Honnew Archives
5340 Bad Honnef-Aegidienberg
Haus Wildpfad
Auf Dem Scheid 23
Germany

Dear Dr. Pickhardt:

I am honored by and most interested in your kind and detailed letter of February 6.

Regarding your question whether I might be interested in purchasing your collection, surely every serious collector of Dutch paintings would be interested but unfortunately you do not say what price you have in mind. Could you please let me know?

A question more important than price is whether a private collector is really the right place for such a serious collection which surely should be made available to scholars all over the world. This would hardly be possible if owned by one individual.

May I take the liberty of discussing the possible acquisition of your great collection with Professor Seymour Slive at the Fogg and Professor Egbert Haverkamp-Begemann at the Metropolitan Museum?

On a different level, I must confess my ignorance in never having heard of your collection. If I had, I would certainly have visited with you during my many trips to Europe and I would have sent you photographs of paintings in my collection, which fit into yours. These are now enclosed as follows:

1. A selfportrait of Michael Sweerts. I published that painting in the Burlington magazine and enclose copy of that article.
2. A portrait of Michael Sweerts by Peter Franchois.
3. A black and white photograph, a colored reproduction and a detail of the portrait of Rembrandt, ca. 1655. This is an unpublished version of which three others are reproduced in Gerson-Bredius. The other three versions are in San Francisco, in Dresden and in a private collection in England.

Aldrich Chemical Company, Inc.

940 West St.Paul Ave Milwaukee Wisconsin 53233 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

Dr. Helmuth Pickhardt

-2-

February 23, 1979



4. A study of the wife of Jan deBray by Jan deBray, ca. 1660.
5. A colored reproduction of a portrait of Adriaen Brouwer. When this was published in the catalog of my collection, I thought this painting to be by Joos vanCraesbeeck. However the painting has since been cleaned and it is of such quality that I now believe it to be a selfportrait by Brouwer.
6. I also own a painting of two boys and a skull by an unknown Dutch artist. I have always wondered whether one of the two boys might be of the family of the artist but of course this is difficult to decide when you don't even know who the artist is. If you can be of any help, please do let me know.

I am also enclosing relevant reproductions and entries from my collection catalog. The paintings of Rembrandt and of Sweerts by Franchois were not included in that catalog because they are more recent acquisitions.

I plan to be in Germany in June and would very much like to meet you personally to discuss the future of your collection. Could you please guide me how I best get to Bad Honnef. I plan to be in Munich, Frankfurt, Stuttgart and Hamburg.

Much looking forward to hearing from you, I remain with best personal regards

Yours sincerely, *Fühe mir ruhig und freundlich zu antworten.*
Freundliche Grüße.

Alfred Bader
Alfred Bader

AB/lsm

Enclosures

HE ceaseless stream of contradictory literature about Rembrandt, some the work of those Dutch and German scholars who are in close touch with the art market, and some the production of speculative thinkers in America, France and England, is occasionally interrupted by the appearance of a picture bearing upon it evidences of authorship so clear that all concerned in these difficult questions of attributions are satisfied. Such a picture is the self portrait reproduced on our Frontispiece.

It first came to my notice some months ago when the owner, Mr. A. F. Reyre invited me to inspect it. Its condition was then different, and I was particularly struck by the fact that nearly the whole of the upper two-thirds of the face was to all appearance unpleasantly painted in heavy, soft, indeterminate brushwork, whereas the mouth, chin, hand and book were handled, as they now appear, with that breadth and sharpness, with that effect of decisiveness and of completion that strongly recalled the authentic work of Rembrandt. The expression of the mouth bore especially strong witness to authenticity, and brought to mind that remarkable late self portrait seen in London some three years ago and now in the National Gallery, Edinburgh.

The question raised at the time was whether the close resemblance of the portrait to the one in Dresden [PLATE B] did not justify an attribution to the master. To me this question did not seem relevant, because I did not really believe the Dresden portrait to be by Rembrandt at all. In the end I had to confess myself baffled. The picture seemed "right" in some parts and "wrong" in others. I could but advise the owner to take the opinion of the best cleaner he could find, with the object of discovering whether or not the dull surface of the upper part of the face was of later date than the rest. Before taking any further step the owner very wisely consulted Dr. C. Hofstede de Groot who, while reserving his opinion, advised cleaning. Mr. Reyre, thus encouraged, proceeded to work, with the result that he discovered much of the original paint on the face to have been clogged with a quantity of superficial material the origin and the physical and chemical properties of which I shall not venture to describe.

When the cleaning was complete the picture looked very much better and became a serious candidate for a place in the list of Rembrandt's

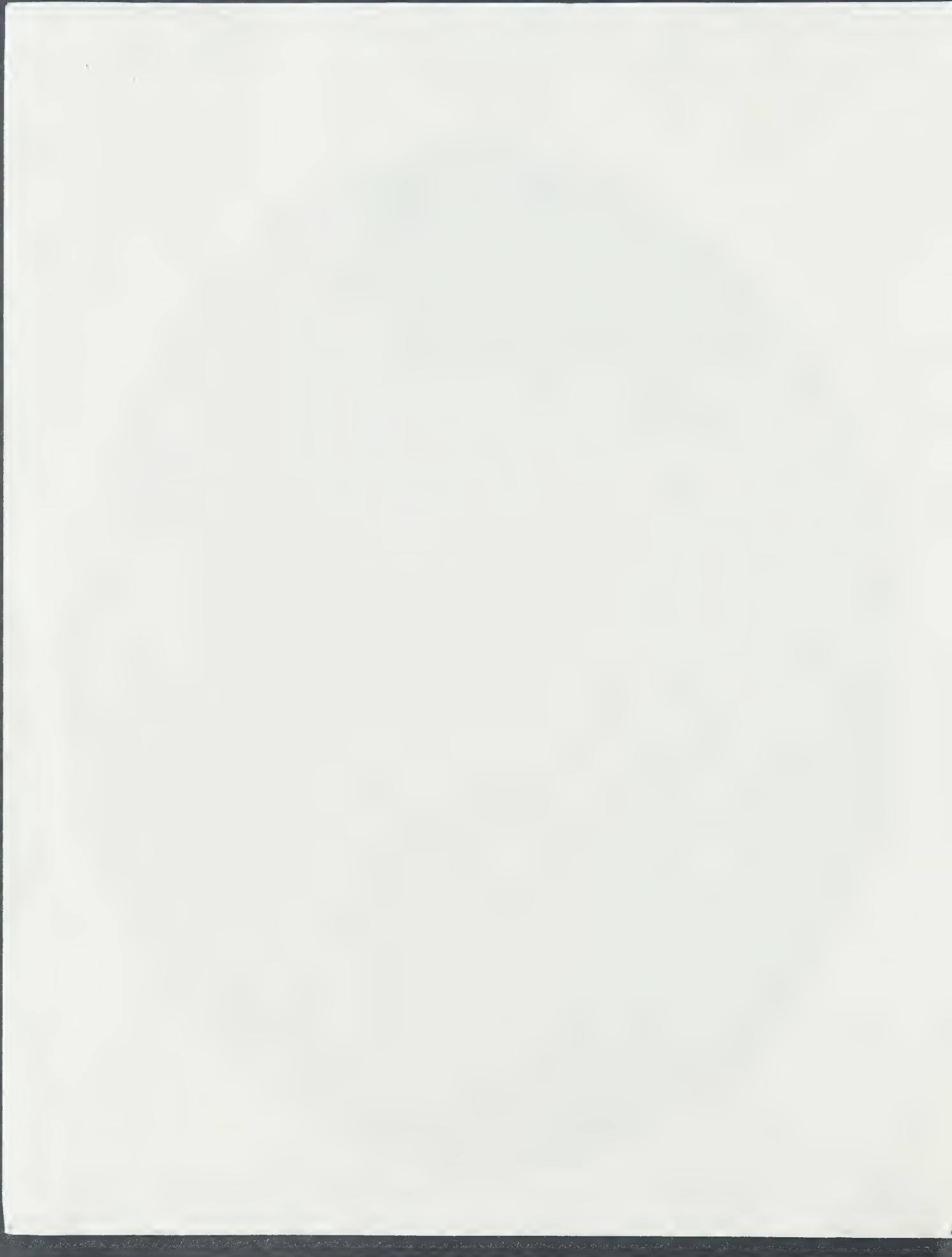
works. Indeed, it seemed fairly clear that no one else could have painted it. However, the work of investigation, it was decided, had better be done thoroughly. Therefore the picture was sent to Dresden where it was compared, by Dr. Posse and his assistants and by Dr. de Groot, with the Dresden work. These experts unanimously agreed that it was by Rembrandt and that it was superior to the Dresden version; and this was corroborated by Dr. Wilhelm von Bode to whom Mr. Reyre's picture was next sent. The question must of course have arisen in Dresden whether the gallery portrait was also by Rembrandt, but no very definite statement on that point was, as far as I am aware, committed to writing; perhaps this was because it was not necessary. What is puzzling to non-specialists in this highly technical branch of the study of Dutch seventeenth-century art is the reasons for experts ever having thought of attributing (I use the word in its proper sense, not in that invented for it by the art market) such a work to Rembrandt. A single glance on the part of the comparatively uninformed, at a quite ordinary reproduction is sufficiently convincing; and yet we find such a reproduction gravely included in such standard books as the "Rembrandt" in the *Klassiker der Kunst* series. Not every alleged Rembrandt can be thus "turned down" on the strength of a general impression, but this one can, not because of any argument based on the number of buttons on the sitter's jacket or the symptoms of a gum-boil on his sleepy, sulky cheek, but because the drawing is entirely lacking in vivacity, because the features are inexpressive psychologically and otherwise meaningless, because the hands are modelled in the silly, super-refined manner of the uninspired journeyman. The design of course is good, for the simple reason that it was lifted just as it stood from the rediscovered original. Dr. Posse pointed out, however, that the Dresden picture was once, like the original, oval, and he believes that the corners were added probably in the eighteenth century.

The new picture is certainly one of the greatest of Rembrandt's self-portraits and it is satisfactory to record that it is in excellent condition. The Dresden version is supposed to have been painted in 1657, but judging from the manner and from the sitter's age in the new portrait, the date 1654 or 5, may be considered nearer the mark.





Self-Portrait of the Artist sketching, here identified as by Rembrandt. Canvas, 74 cm. by 61 cm. (Mr. A. F. Reyre)



B.M. September 1925
XLVIII, 160

the nearest to Duccio and the Lorenzetti, noted for the broader proportions of his figures. We should refer our panels to the Orvietan period of Simone's art. Some panels of both Simone's polyptychs in Orvieto are believed to be executed by Simone's assistant.²⁵ Yet the differences here are so slight that it is exceedingly difficult to discern Lippo's share of the work, and I believe it to be rather conjectural. Neither for the proportions, nor for the drapery do our panels approach sufficiently closely Simone's works in Orvieto. But they bear a greater resemblance to another Madonna, also preserved in the Museo del Opera del Duomo at Orvieto, and attributed by Professor Marle to Lippo Memmi. This Madonna apparently

²⁵ Jacobsen. *Das Trecento in der Gemäldegalerie zu Siena*, 1907, p. 32, v. Marle, *op. cit.* II, p. 192.

NOTES AND LETTERS

EXHIBITION OF CHINESE ART IN AMSTERDAM.—From September 13 until October 18 an Exhibition of pre-Ming Chinese Art will be held at the Municipal Museum, Amsterdam. This will be the third exhibition of the Society of Friends of Asiatic Art (I: Far Eastern Art, Amsterdam, 1919; II: Indian Sculpture, The Hague, 1922). There will be fine pieces from the Koechlin, Sauphar, Stoclet, Eumorfopoulos, Raphael, Rutherford, Oppenheim, Schiller and Burnet collections. The Far Eastern Art Department of the Berlin Museums and the Louvre will lend important paintings, whilst the Musée Cernuschi will be represented by its fine bronze Yu.

"AN UNPUBLISHED REMBRANDT SELF-PORTRAIT."

DEAR SIR,—May I supplement Mr. R. R. Tatlock's very convincing article on the above subject (June, 1925), by a word regarding my impression after studying the picture and reconsidering the Dresden version? The newly-discovered picture is signed on the left hand side . . . BRANDT, with the date written below, 1653. Mr. Tatlock did not mention this very important fact which, however, proves that he was right in questioning the date (1657) of the Dresden example and proposing as an alternative date 1654-5. As a matter of fact the date 1657 is out of the question when we consider the self-portrait of 1658 in the Frick Collection. On the other hand the date 1653 is perfectly convincing, the newly-discovered picture standing exactly between the Fitzwilliam Museum picture, dated 1650, and the Mendelssohn example, dated 1655. The new picture is not now in its original form. The fragmentary signature is striking evidence that the painting was originally larger, and surely rectangular. Certainly Rembrandt never cut off the hands as they now appear.

The manner in which the ear in the Dresden picture is painted is as impossible for Rembrandt as is the painting of the shirt cuff. I believe the Dresden portrait to be the work of Aert de Gelder. Not only the broad and *flach projizierendem* manner in which the somewhat formless ear is painted but also certain peculiarities of colour, especially the

used to be the centre of a polyptych, the lateral panels of which have disappeared. If I happened to know the size of this panel in Orvieto, I should venture to suppose that our Magdalén and St. Augustine happen to be just those two lost lateral panels, provided that the upper part of their pointed Gothic shape was cut off as well as in the central painting of Segna.

The resemblance of our panels to Lippo's work in Orvieto confirms our belief that although the Moscow Museum does not possess any pictures by the incomparable Simone, yet it possesses instead two panels by his faithful assistant, painted at that period of their co-operation when the pupil succeeded in approaching his master's art more closely than ever.

reds, seem to me very strongly to indicate Aert de Gelder's authorship.

The ear in the new portrait corresponds exactly with that of the Hendrickje Stoffels portrait in the Huldschinsky Collection, Berlin, which is regarded as belonging to about the year 1652.

Yours faithfully,

AUGUST L. MAYER.

[I am inclined to agree with Dr. Mayer's remarks about the Dresden picture. As to the other one, the fragmentary signature and the traces of a date were not at first more than dimly discernable, but have since been rendered much clearer, and it is satisfactory to know, as Dr. Mayer points out, that we may now accept the date 1653 as established.—R. R. TATLOCK.]

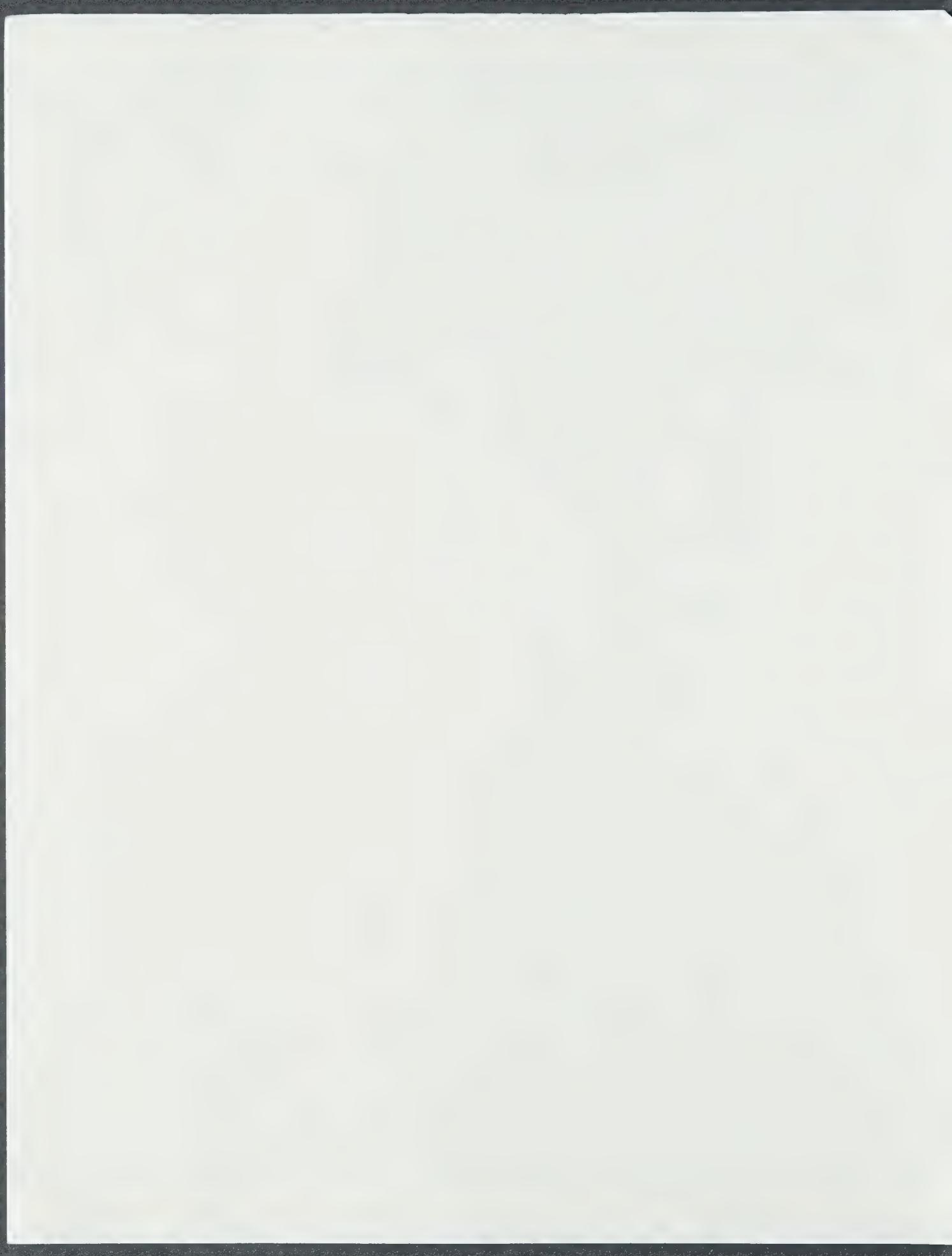
"GIOVANNI BELLINI'S MADONNA AND CHILD."

SIR,—Mr. Roger Fry, inadvertently of course, misrepresents my views on this picture. In his article in your August issue he states that I, in your June number, "expressed my belief that this picture is one of the many school pieces from Bellini's atelier." What I actually wrote was this: "The dull and awkward Jesus is very far from the radiant and gracious Child of the master's truest work. But the Madonna *surely stands above the line dividing the master from his school*, unless we postulate an exceptionally initiated scholar." In other words, though the Child is by no means up to Bellini's best, the Madonna is so good that we could only make her a school work by resort to some specious argument. I am sure Mr. Fry would, if he had time for a careful reading of my sentence, recognize that this is its intention rather than his version of my "belief." As regards the picture itself, I now think that the quality of the Madonna warranted a less cautious acceptance of the whole picture than that I gave.

Faithfully yours,

C. H. COLLINS BAKER.

[Our correspondent is clearly right and if Mr. Fry were not now abroad we are sure he would take the opportunity of expressing his regret.—EDITOR.]



Thought you might like to see this

the back page

REMBRANDT SCHOLARSHIP

A Chemist at the Cutting Edge

ENGELHARD'S BOOTH AT THE FEDERATION OF Societies for Coatings Technologies' Paint Show in St. Louis last month featured a magician. Union Carbide had a putting green, Proxcell Preservatives had a driving range, and Ashland had a roulette wheel. DSM (Zwolle, the Netherlands), however, attempted to lure aisle strollers with a 17th-century imitation of a Rembrandt self-portrait under a high-power microscope.

C.M. Groen, the microscopist in the booth, is a research chemist with the Central Research Laboratory for Objects of Art and Science in Amsterdam. She is also a member of the Rembrandt Research Project, a Dutch government initiative that since 1968 has traveled the globe to determine which paintings are really Rembrandts and which are not. The group's effort, which has stirred a great deal of controversy regarding the authenticity of many paintings, made news this fall with the opening of an exhibit at New York's Metropolitan Museum of Art called *Rembrandt/Not Rembrandt*. The show features 100 paintings in the museum's collection attributed to the Dutch painter, his pupils, and his imitators. While the Rembrandt Research Project is not connected with the exhibition, the catalogue for *Rembrandt/Not Rembrandt* is riddled with the Dutch group's findings.

Groen, the only chemist on the Rembrandt Research Project, represents a technological cutting edge to the group. When the project began, it consisted primarily of art historians, but it now includes an expert on period costumes, an archival historian, a forensics expert who studies signatures, and Groen, who breaks the paintings down chemically. Her techniques include scanning electron microscopy/energy dispersion X-ray, Fourier transform/infrared spectroscopy, X-ray fluorescence, and X-ray diffraction. She also uses wet chemical analysis to test for lead, chalk, and copper.

While Groen says she is sometimes called

in to settle disputes, more often she is asked to study paintings already authenticated to learn more about the master's techniques.

According to Groen, to be considered a possible early Rembrandt, paintings on wood panel would need to show a sizing layer of chalk and animal glue covered by an underpainting layer of lead white mixed with a little

layer of ground quartz or sand. While not all paintings made of these materials are Rembrandts—his pupils probably used a similar technique—Groen says Rembrandt's practices were not standard. Frans Hals, a Dutch contemporary, used an entirely different method of preparing canvases and panels, she says.

The investigation zeros in on Rembrandt authentication when the surface layers are studied. Groen showed Paint Show attendees that the painting brought to St. Louis from the private collection of Alfred Bader (Milwaukee) is not a Rembrandt because, among other things, it has a lead tin red underpainting. "It's a copy," she says. "It's a copy of a copy." In fact, the original painting went out of Rembrandt's studio almost 100 years after Rembrandt's death, the artist used this color only to enhance a bright gold jewelry. Groen says she doesn't know if she already knew it was a copy, rather than a Rembrandt, when she saw the painting. "I didn't know it was a copy of a Rembrandt," Groen says.

Groen says she cannot limit her involvement to scientific evidence and credentials. She needs true familiarity with the paintings as works of art. She credits her collaborative work with Ernst van de Wetering, a historian at the Rembrandt Research Project, with giving her a deep appreciation of the paintings and knowledge of the artist.

She is also an amateur painter.

While many of the attendees at the Paint Show maintained an apprehensive distance from her easel, others were more interested. Groen says that while the U.S. representatives from DSM—which funds 50% of her work on the Rembrandt project—first thought golf would have been better, they too developed an interest in paint as art.

—RICK MULLIN in St. Louis



C.M. Groen, team chemist



Portrait of a Woman Rembrandt



Portrait of a Young Man Rembrandt

minor. This would have to be followed by the appropriate pigments in the surface painting. Canvas would have to be sized with a primary layer of red ochre followed by a gray under-painting consisting of lead white and a little black, brown, or red pigment. Blacks are bone or charcoal, and the lead is generally an artificial lead carbonate manufactured in England. The lead was obtained in strips that were melted in earthen pots over vinegar in a room kept moist with horse manure.

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C.M. Groen: Team chemist.

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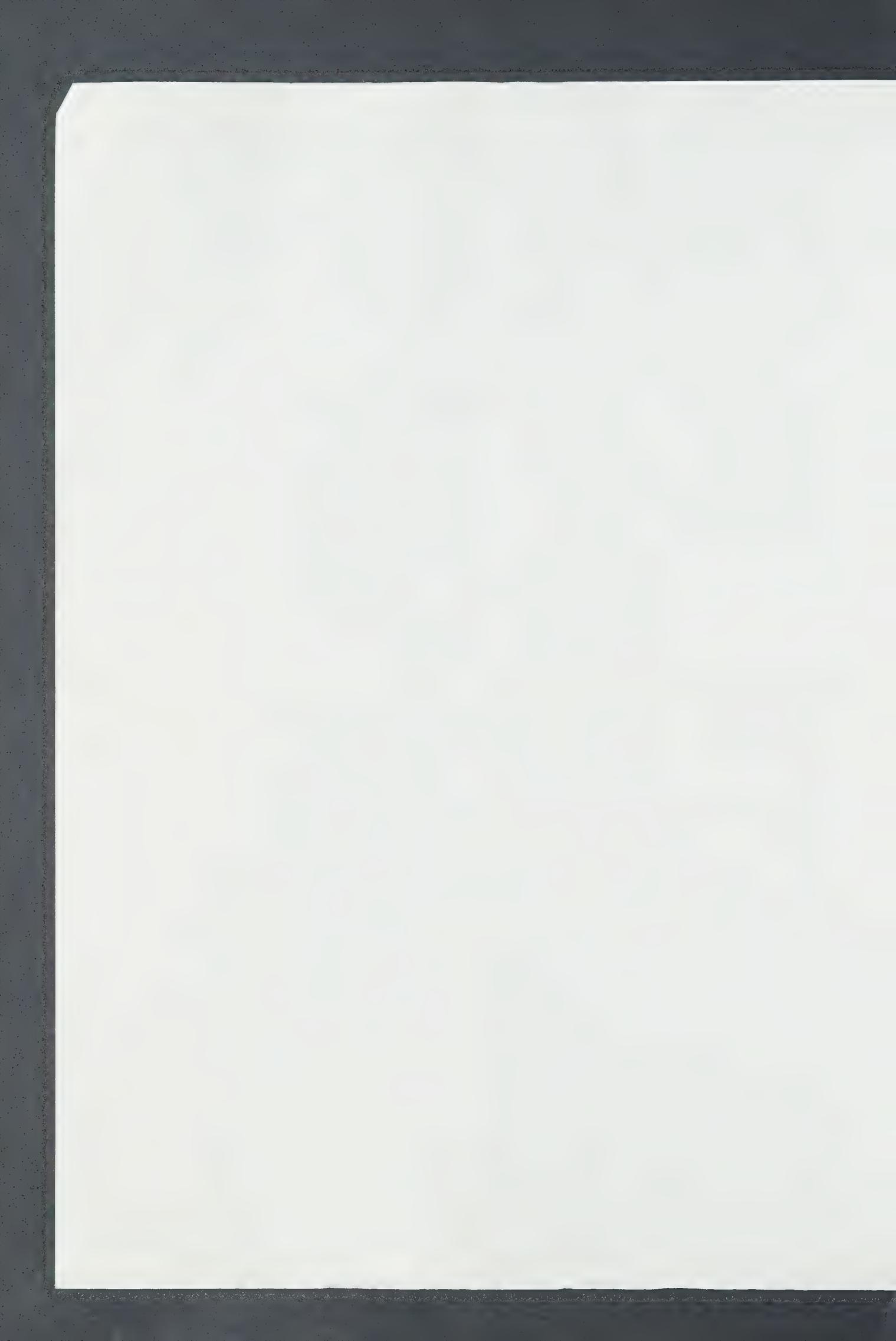
—RICK MULLIN in St. Louis



Portrait of a Woman: Rembrandt.



Portrait of a Young Man: Not.





Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169

February 7, 2001

TO: Professor Ernst van de Wetering
FAX: 011 31 20-525-4736
RE: Portrait of Rembrandt Sketching

Page 1 of 2

Dear Professor van de Wetering,

Yesterday evening I talked to my conservator who reminded me that he did have x-rays of this painting made. I will try to find them next weekend.

Thinking about this reminded me that your associate, Ms. C.M. Groen, studied this painting in St. Louis, where I had sent it for her examination. Her comments are attached.

This reminded me of your comments about one of my favorite Rembrandts, C-84. Rembrandt never used such colors; Bol did.

If C-84 is really by Bol, then I have made a serious mistake: I do not think that there is a single Bol in my collection. What a pity that The Hermitage is unlikely to want to sell this wonderful painting.

I do not claim that my painting is by Rembrandt; all I believe is that it is the best of six versions. And several art historians have pointed out that mine is the closest to the well-known print.

You will understand why I wish that I could be at Queen's University on Valentine's Day; sadly, that is impossible.

With all good wishes I remain

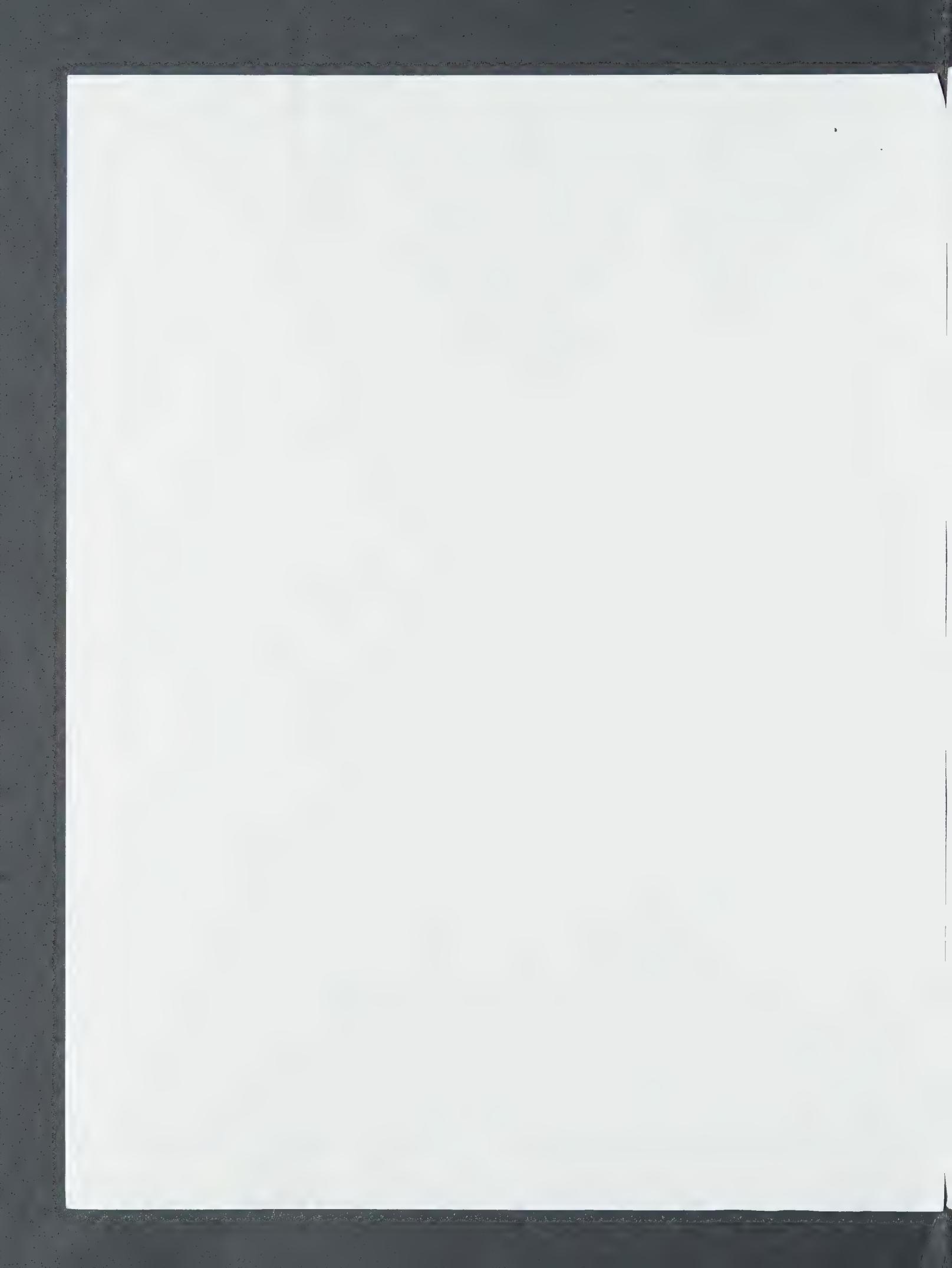
Yours sincerely,

A handwritten signature in cursive script, appearing to read "Alfred Bader".

Alfred Bader

AB/az

Att.



REMBRANDT SCHOLARSHIP

A Chemist at the Cutting Edge

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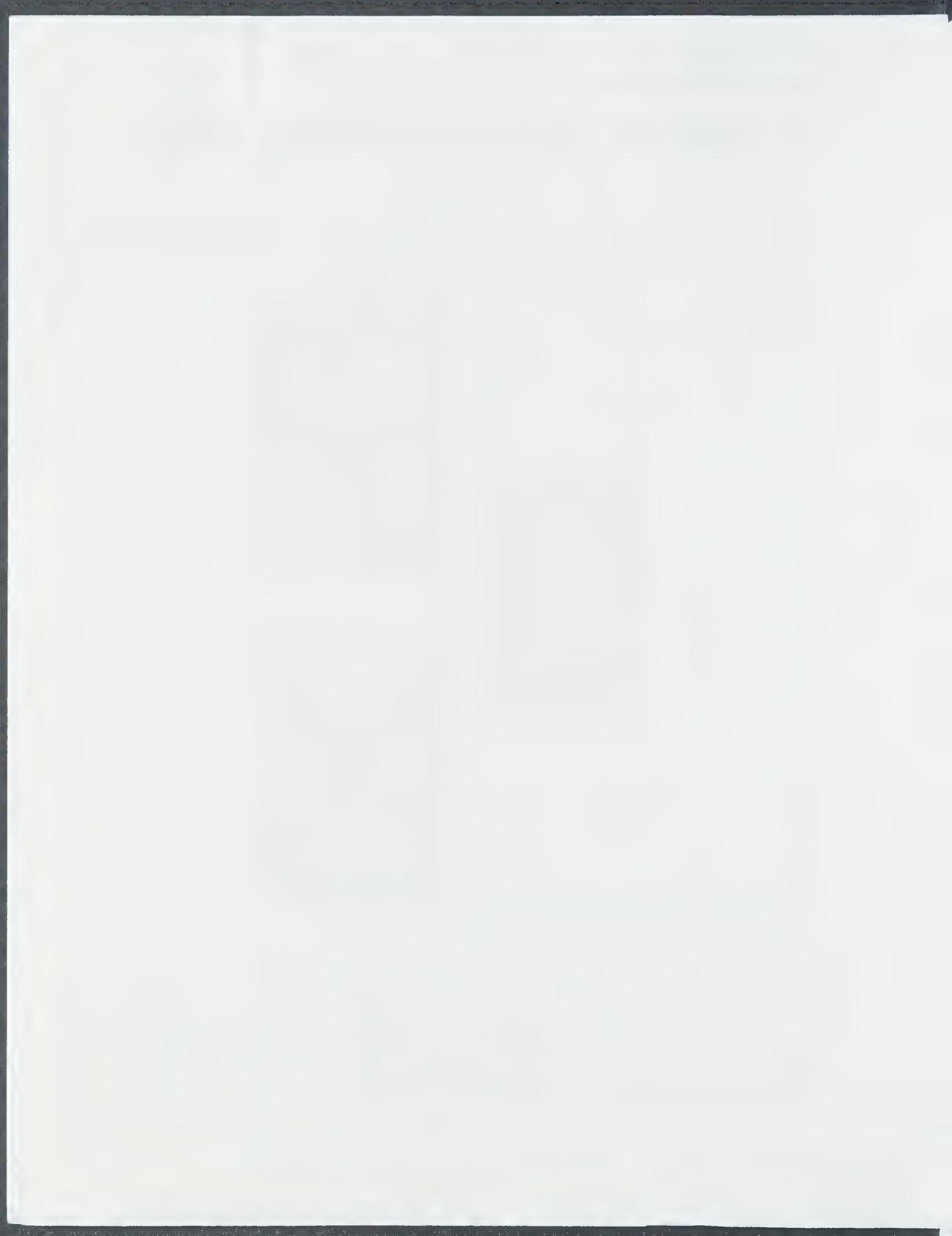
—RICK MULLIN in St. Louis



Portrait of a Woman: Rembrandt.



Portrait of a Young Man: Not.



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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

Amsterdam, 6th February 2001

Dear Mr. and Mrs. Bader,

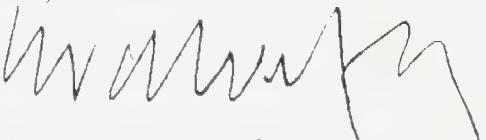
I am sorry to answer your kind invitation to come to Milwaukee only now. I deplore to have to let you know that I will not make it. My wife and I will have a very tight schedule with Family and work obligations in a very short span of time. Some of my stays I will combine with lectures: Ottawa, New York; I will also speak in Queen's University as you certainly will have heard. Maybe we see each other at that occasion.

The RRP would appreciate very much if we could receive an Ektachrome of your version of the *Selfportrait with Sketchbook*. Did you ever have made X-rays of that painting? We would appreciate to have such material at our disposition.

How is the little *Old man in profile*? The painting haunts me. It was a superb pleasure to have it in Amsterdam.

With kind regards,

Yours,


Prof. Dr. E. van de Wetering
Bredius 253

c/o Kunsthistorisch Instituut, Herengracht 286, NL-1016 BX Amsterdam
telefoon 020-5253048, fax 5254736, e-mail rnp@hum.uva.nl

C18
C27A12
Bredius 26¹
304
295A

Bredius 216, not R, 7²



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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

Amsterdam, 8th February 2001

Dear Mr. Bader,

Thank you for both letters. I am sorry we will not meet. We appreciate your willingness to make an Ektachrome and the X-rays of your *Selfportrait with Sketchbook* available to the RRP. Of course I am aware of the fact that Mrs. Groen studied the painting. The results of her work and that of Joyce Plesters have been used in our evaluation. I very much appreciate that you offer to bring Br. 295A next time.

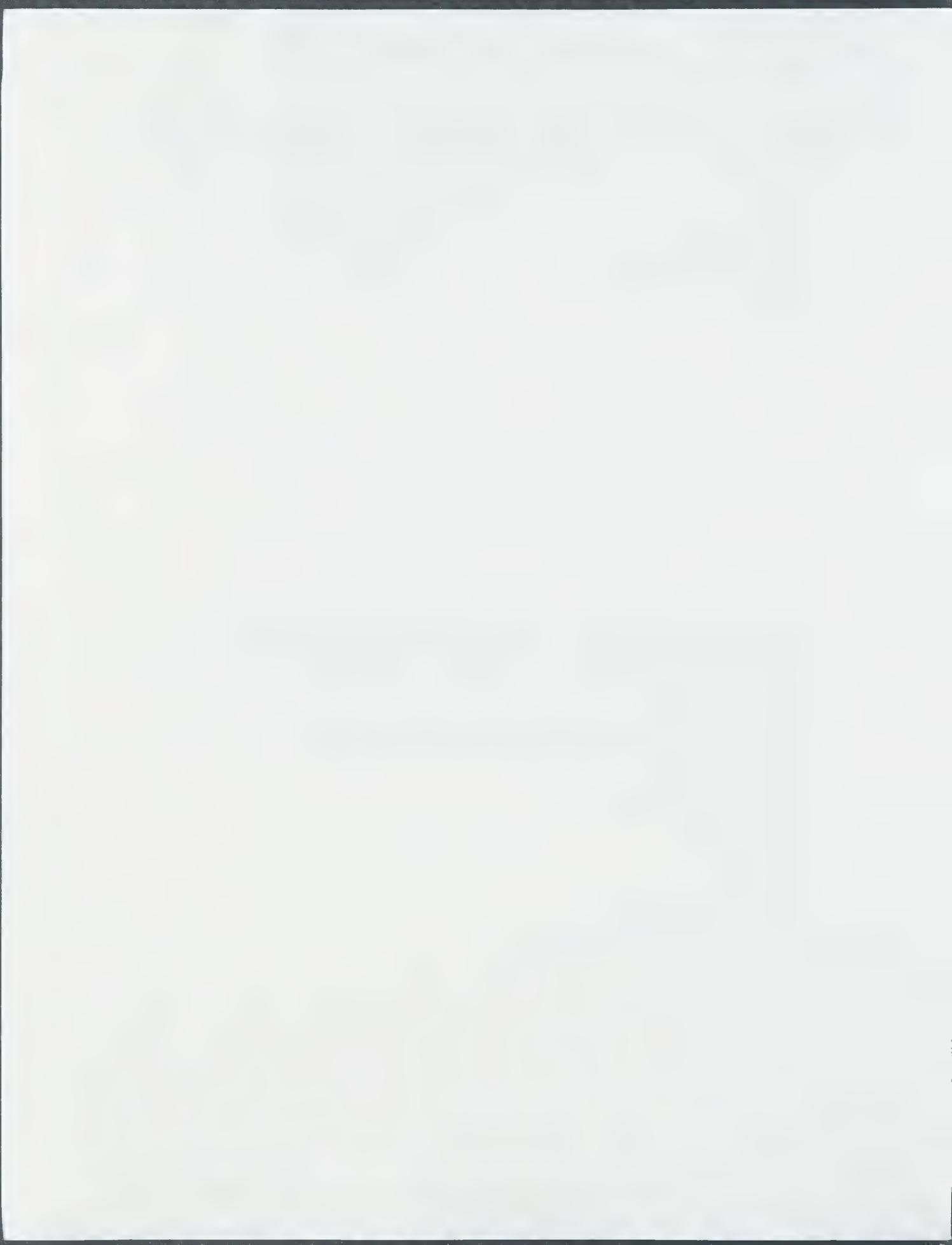
As to C-84, I agree with you that it is one of those paintings of which the attribution problem is more complicated than we – but possibly also you – thought or think. I never liked the Bol idea anyway, there we fully agree.

I wish you a pleasant Valentine's Day.

With kind regards,
Yours,



Prof. Dr. E. van de Wetering



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2509 LK 's-Gravenhage
The Netherlands
tel. (31) 70-3339777
fax (31) 70-3339789
www.rkd.nl

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY



ET

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin 53202
USA

subject 25-8-1999
your letter EB/99-2154
our reference
direct number (31) 70-3339719

The Hague, 30 September 1999

Dear Dr. Bader,

Thank you for your kind letter of 25 August. I apologize for not having responded earlier, but I have been away on holiday until the beginning of September and after I returned it was a very busy period during the opening of the 'Rembrandt by Himself' exhibition at the Mauritshuis.

You are completely right in assuming that I largely based my short text for entry nr. 70 on the manuscript of the Corpus Rembrandt volume IV. At a very late stage in the project it was decided that not only the works in the exhibition should be discussed in the catalogue, but also the other self-portraits and works only known from copies. Therefore there was hardly any time to study these other works in detail and I had to rely for an important part on the information provided by the RRP.

I agree with you that your version of the composition makes a better impression than the other ones. However, I do not belong to the 'real' Rembrandt-experts dealing with questions of attribution, but I prefer to consider myself an allround art historian with a keen interest for Rembrandt and especially his self-portraits. Therefore, I think this interesting matter is really something to discuss with members of the RRP.

With kindest regards and looking forward to welcome you at the RKD,

Edwin Buijsen
Curator Early Netherlandish Painting





DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

A Chemist Helping Chemists

August 25, 1999

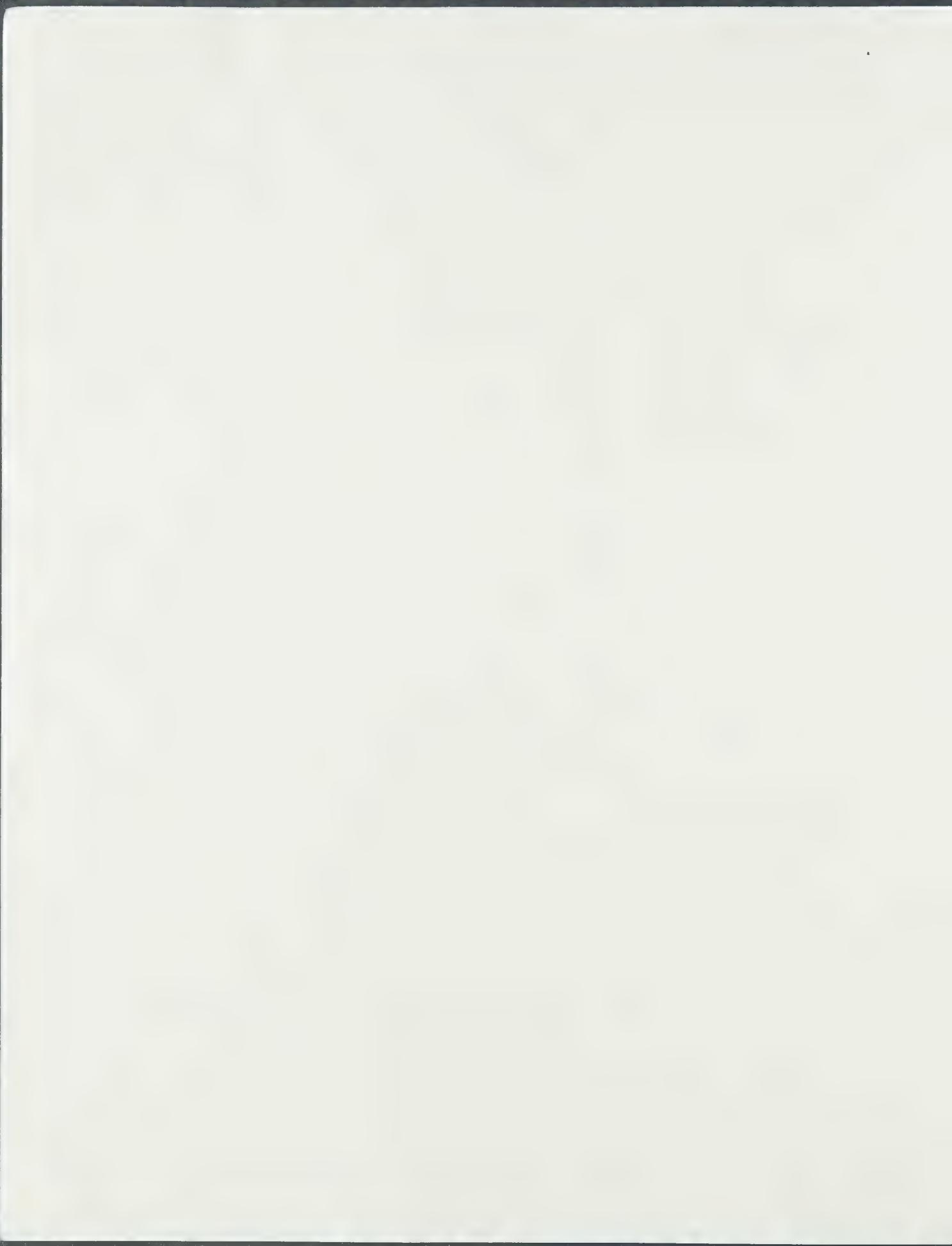
Drs. Edwin Buijsen
Curator Early Netherlandish Painting
RKD

Dear Drs. Buijsen,

As you wrote the entries for the "Rembrandt by himself" catalog, I would like to write to you about entry 70 (referring to RRP IV, No. 10) and footnote 199 (*ibid*, No. 20).

Presumably you were quoting from the RRP IV MS when describing the six copies "of quality and condition . . . rather mediocre . . ." As far as I know, none of the RRP has seen the one of the six versions (unillustrated in the London catalog) which belongs to me. I would now like to ask you to compare the enclosed detail with the three versions illustrated, i.e. 70 a, b, c. I am certain of the following: 70 a (which I have seen in the original in San Francisco) is not period. 70 c in Dresden is close to a caricature. Mine is certainly period, closest to the print and, I believe, the best of the six. The condition of mine (as distinct from its quality) is certainly mediocre: a harsh relining of long ago flattened the paint surface. I saw almost as bad an effect of relining in the portrait of Johannes Uyttenbogaert which I sold to the Rijksmuseum.

I started my professional life as a chemist working for two paint companies and so can, I believe, understand paint analyses. My version was "analyzed" by a Dutch chemist who came to St. Louis two years ago, and I do not agree with her conclusions which are perhaps cited in RRP IV. The conclusions reminded me of the conclusions reached in RRP III, for one of Rembrandt's greatest works, Bredius 511, that wonderful David and Jonathan in St. Petersburg – not by Rembrandt because he didn't use such pigments around





1640! Mind you, all the pigments in Br. 511 and in my version of the portrait are period – and the analysis needs re-thinking.

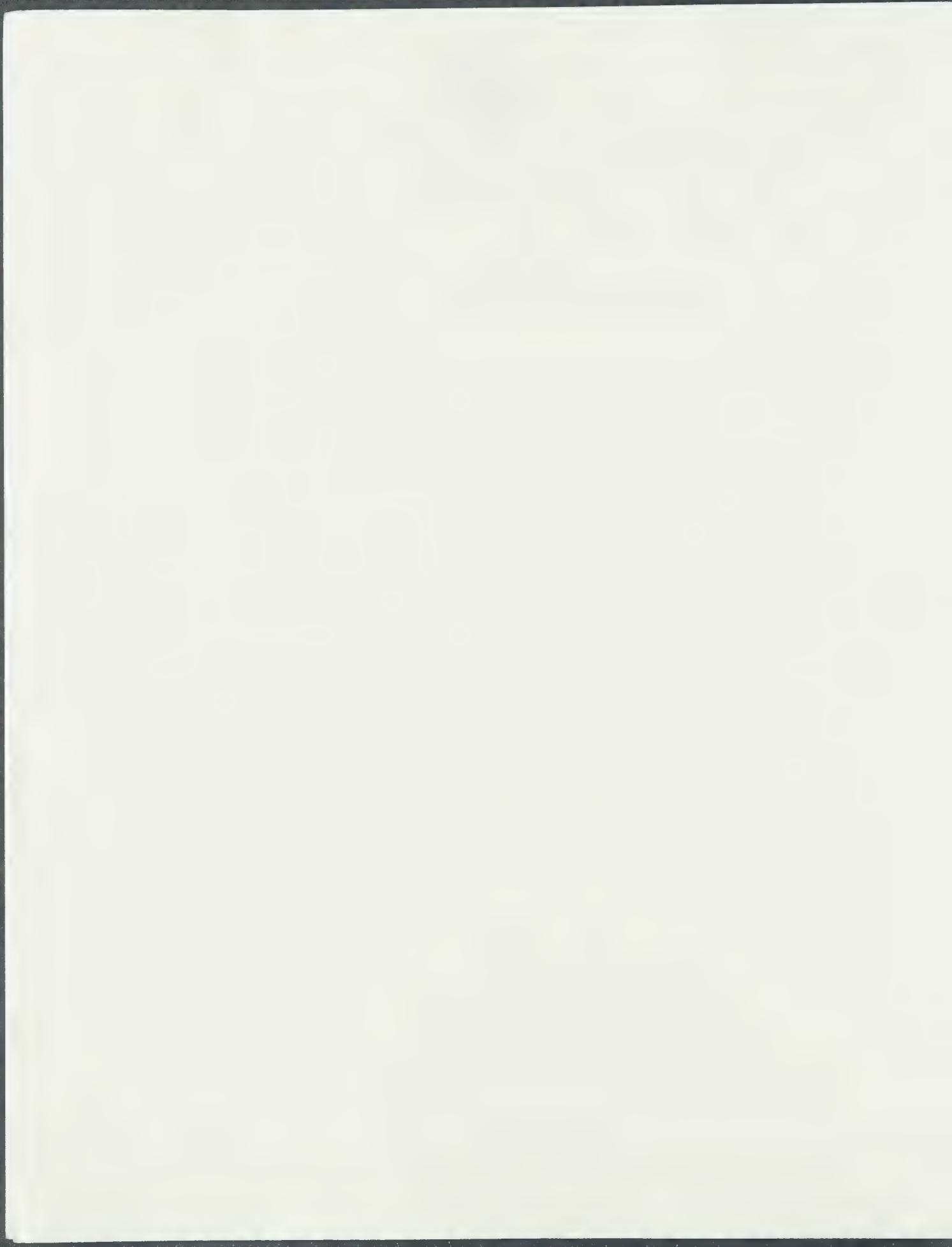
Luckily, the RRP occasionally changes its mind, and I enclose reproduction of RRP I, C-22, now accepted.

Please note my American address, whence I will return next week. I much look forward to meeting you personally when I visit the RKD in November.

Best wishes,

A handwritten signature in cursive script, appearing to read "Alfred Bader".

Alfred Bader



OLD MASTERS' GALLERY

Summary Catalogue

Volume 2

Early Netherlandish, Dutch and Flemish Paintings

Edited by

ILDIKÓ EMBER

and

ZSUZSA URBACH

Authors

ILDIKÓ EMBER

ANNAMÁRIA GOSZTOLA

ZSUZSA URBACH

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world.
It is very good

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BUDAPEST
2000





Inv. no. 334

School of
REMBRANDT Harmensz. van Rijn
Young Man in a Beret
Inv. no. 334. Oak, 75.5 x 60 cm
Prov.: Esterházy Collection, 1871
Ref.: Pigler 1967, 217 (B. Fabritius?);
Sumowski 1983-, IV, 2880 (anonymous,
school of Rembrandt)

School of
REMBRANDT Harmensz. van Rijn
The Slaughtered Ox
Inv. no. 51.2880. Oak, 53 x 44 cm
Later signature lower left: R 1639
Prov.: From the Ráth György Múzeum,
Budapest 1949
Ref.: Pigler 1967, 571-572, pl. 251
(Rembrandt); Budapest - Warsaw 1967,
no. 51 (Rembrandt); Czobor 1969, no.
11 (Rembrandt, 1639); Tokyo 1979, no.
20 (Rembrandt); Sumowski 1983-, IV,



Inv. no. 51.2880

2880 n. 1/5 (anonymous, school of
Rembrandt); Van Thiel 1992, 79, fig. 43
(whereabouts unknown)

Follower of
REMBRANDT Harmensz. van Rijn
The Sacrifice of Manoah
Inv. no. 3829. Oak, 78 x 105 cm
Prov.: Purchased from J. Goudstikker,
Amsterdam 1908

The old attribution to G. Flinck based
on a preparatory drawing of the figure
of the angel in Kiev, was rightly rejected
by Moltke (1965) and Sumowski.
Ref.: Pigler 1967, 233 (G. Flinck);
Czobor 1969, no. 21 (G. Flinck?); Pigler
1974, 123 (G. Flinck); Sumowski 1983-
IV, 2941, no. 1914, 2981 (anonymous
pupil from the beginning of the 1640s)



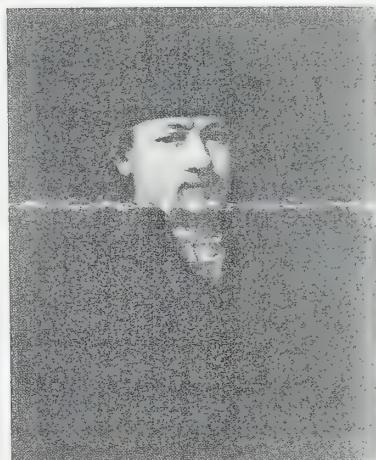
Inv. no. 3829

Follower of
REMBRANDT Harmensz. van Rijn
The Vision of Zacharias
Inv. no. 51.2943. Oak, 56 x 46 cm
Prov.: Gift of Dr Ignác Friedmann,
Budapest 1951



Inv. no. 51.2943

The attribution to Salomon de Bray
by Hofstede de Groot was accepted by
Moltke (1941) and Pigler (1967), and
rejected by S. Guðlaugsson and A.
Blankert. The latter proposed R. van
Gherwen or G. W. Horst (RKD files).
Ref.: Pigler 1967, 93 (S. de Bray)



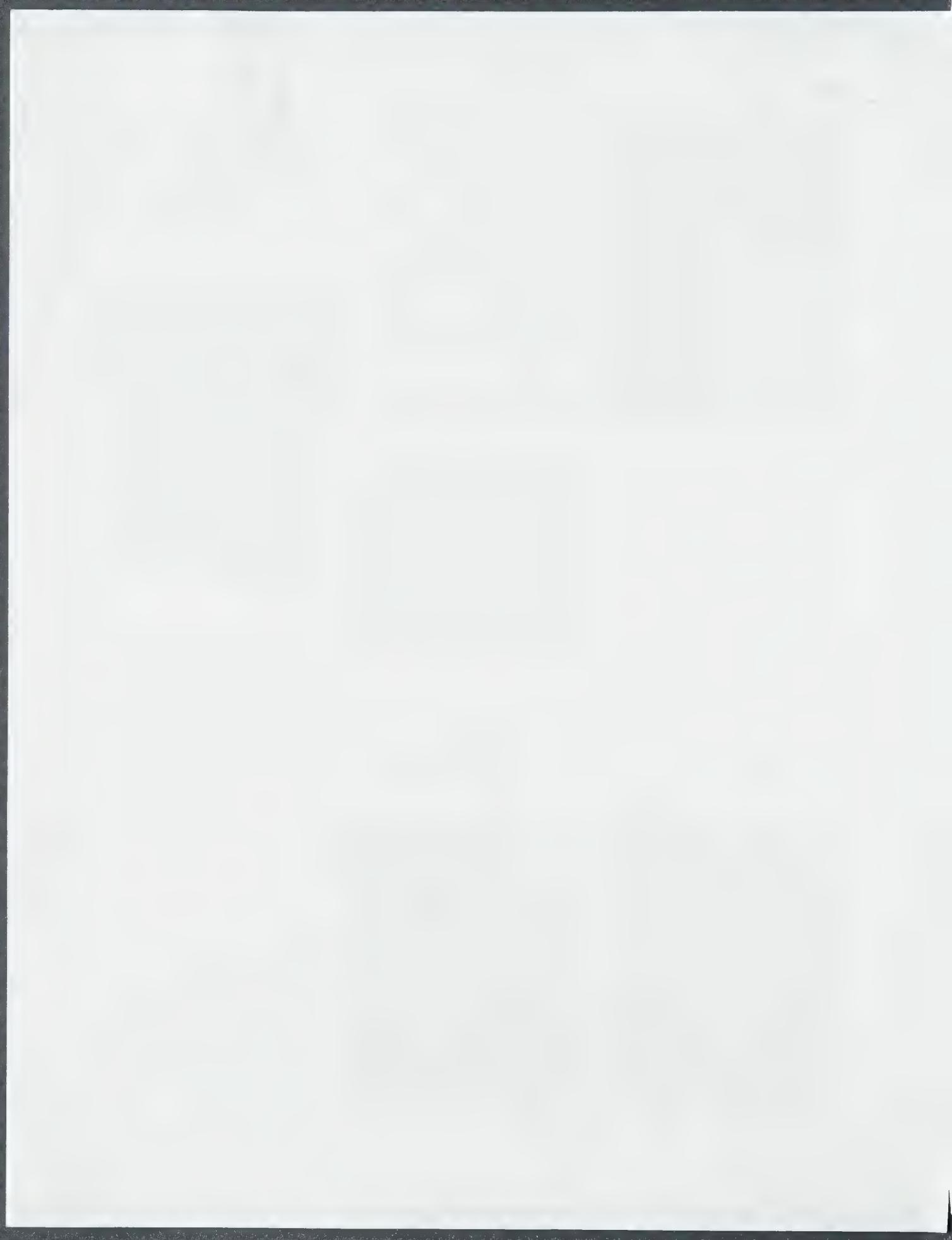
Inv. no. 859

Copy of
REMBRANDT Harmensz. van Rijn
Portrait of Rembrandt
Inv. no. 859. Canvas, 81 x 64.2 cm
Prov.: Esterházy Collection, 1871 (as
Rembrandt)

Copy of Rembrandt's *Self Portrait* of
1657 in the Gemäldegalerie, Dresden
(inv. no. 1569).
Ref.: Hall 1963, 270, no. 75; Pigler 1967,
573 (after Rembrandt)

Copy of
REMBRANDT Harmensz. van Rijn
Portrait of Rembrandt
Inv. no. 71.7. Canvas, 45 x 34.5 cm
Prov.: From the deposit in the museum,
1971

Old partial copy of the original *Self
Portrait* by Rembrandt of 1635, formerly
in Vaduz, Liechtenstein Collection (see:
Gerson 1968, fig. 171).
Ref.: Unpublished



WISDOM, KNOWLEDGE & MAGIC

The Image of the Scholar in Seventeenth-Century Dutch Art

Volker Manuth

Dianna Beaufort

Jonathan Bikker

David de Witt

Jillian Harrold

Sandra Richards

Axel Rijger

Jane Russell-Corbett

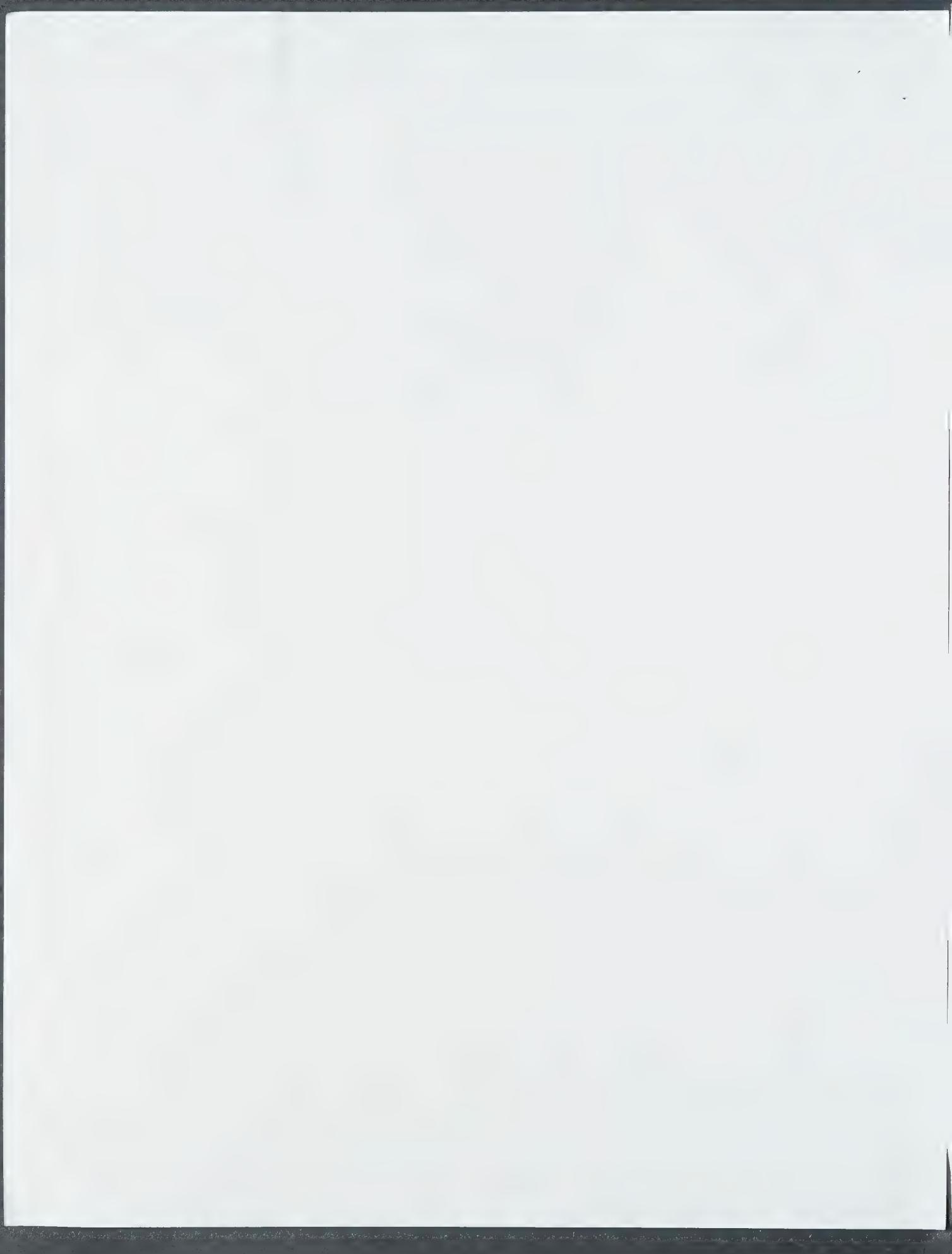
with contributions by

J. Douglas Stewart

25 OCTOBER 1996 - 13 APRIL 1997

AGNES ETHERINGTON ART CENTRE QUEEN'S UNIVERSITY

KINGSTON, CANADA



Portrait of Rembrandt

Canvas, 76.2 x 63.5 cm

Milwaukee, Collection of Drs Alfred and Isabel Bader

The portrait reveals the distinctive physiognomy of Rembrandt Harmensz. van Rijn. He looks out at the viewer from behind a window sill. In his hands he holds a book, most likely a sketchbook, an inkpot, and a pen, and he seems to be drawing something seen from his window.

The act of drawing, either after images or from models, was an essential part not only of the artist's education, but also of the master's daily practice. In the course of their education, pupils started by drawing after drawings and prints, then after paintings, followed by plaster casts and reliefs, and finally after the living model.¹ It was considered most important that students practise their drawing skills continuously. The guild in Padua even required apprentices to continue their drawing during otherwise sacrosanct guild festivals.² And the necessity for constant practice continued after apprenticeship. Even an accomplished master drew as a means of training his manual skills and his eye. Most artists, like Rembrandt, kept their drawings in stock for later use,³ often in sketchbooks and so-called *kunstboeken* (albums in which drawings and prints were pasted).

The depiction of an artist drawing may refer to a motto (originating with the ancient painter Apelles but well known in Rembrandt's time) as part of an emblem: *Nulla dies sine linea* ("No day without a line").⁴ In this context, the painting may also refer to the last of the three Aristotelian principles considered since the Renaissance to be essential to the artist's education: nature (natural talent), training, and practice. According to Erasmus, practice is "the free exercise on our own part of that activity which has been implanted by Nature and is furthered by Training."

Practice can be related to *exercitatio* or *usus*, the terms used by the classical writers Quintilian and Plutarch. *Usus* appears in two mottos, known to Dutch artists and writers, that emphasize the use of drawing and writing tools: *Nil penna, sed usus* ("Not the quill, but its use"), and a variation mentioned by Crispijn van de Passe, *Nil carbonis, sed usu* ("Not the charcoal, but its use").⁵ Although this motto may be related mainly to the depictions of quill cutters (see cat. nos. 16, 17), it may also apply to the portrayal of a working artist who makes use of a quill. In Hendrick Goltzius's engraving *Ars and Usus* (Bartsch 111), the personification of *Usus* draws while holding an ink pot in his left hand, as does Rembrandt in this painting.

There are five other known versions of the present painting: one each in the museums of Dresden, San Francisco, and Budapest, and two others in the private collections of Cotterell Dormer in Rousham, Oxfordshire, and Voogt, Oosterbeek, The Netherlands. All of the versions seem to be based on a lost original by Rembrandt. A mezzotint by Jacob Gole (c.1660–c.1737) appears to be the most faithful copy after Rembrandt's self-portrait.⁶ The condition of the extant paintings makes it difficult to determine which one can be considered closest to Rembrandt's original.

V.M., A.R.

PROVENANCE Collection of the British painter William Mulready (1786–1863); art dealer Christensen, Willesden (London); art dealer Neville Orgel, London; acquired by the present owner in 1977.

LITERATURE Ex. cat. West Lafayette 1980, no. 18 (ill. and col. ill. on cover); ex. cat. Kingston 1984, pp. 20–21, no. 9 (ill.; ascribed to Rembrandt); ex. cat. Milwaukee 1989, pp. 8–9, no. 1 (col. ill.); as Dutch, c.1655); ex. cat. West Lafayette 1992, pp. 20–21 (ill.).

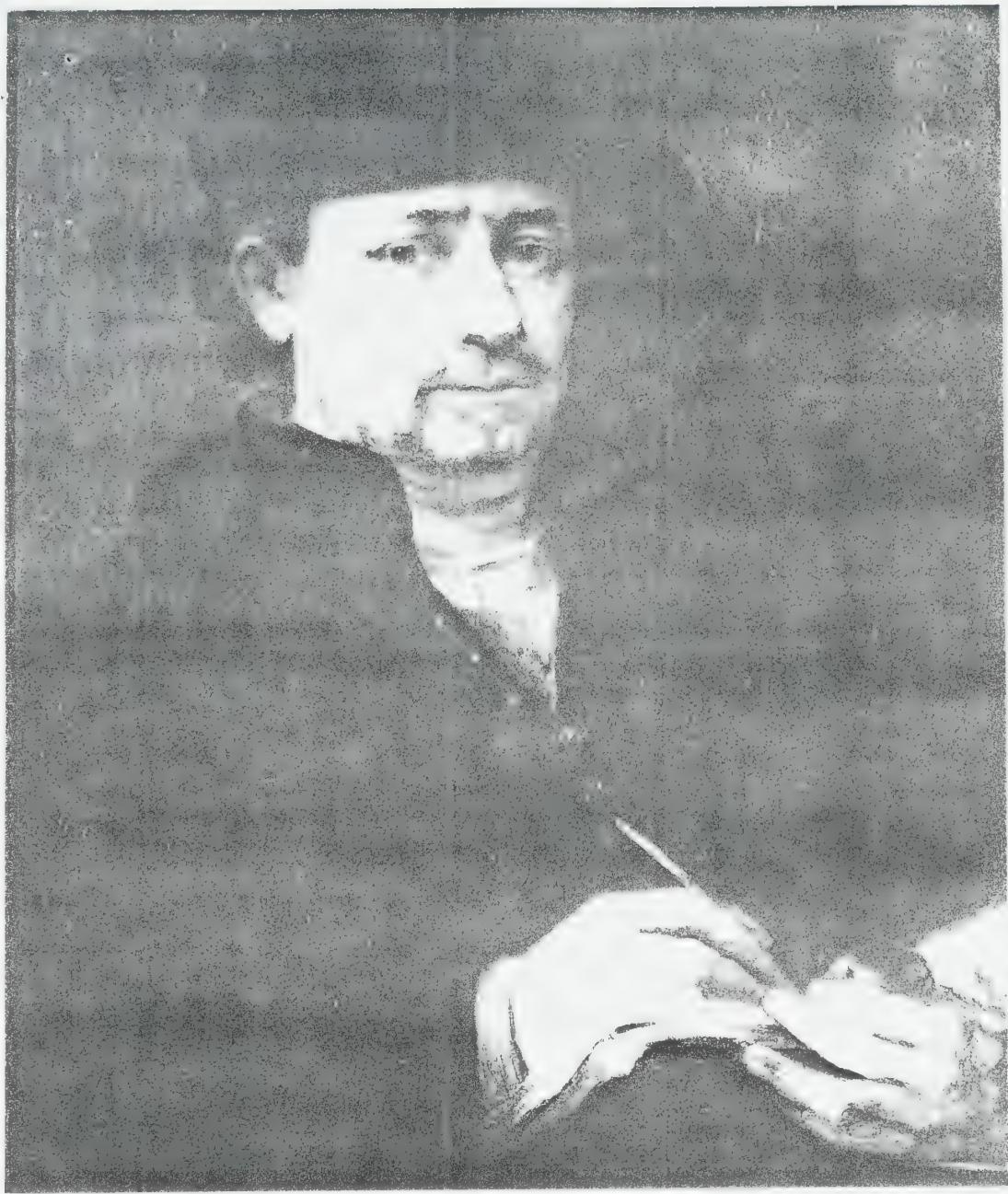
1 Bolten 1985, p. 243.

2 Joseph Meder, *The Mastery of Drawings*, New York, 1919, trans. and rev. Winslow Ames, New York, 1978, p. 214.

3 For the inventory of Rembrandt's possessions dd 25–26 July 1656, see Strauss/Van der Meulen 1979, pp. 349–88.

4 Pliny, *Historia Naturalis*, XXXV, 84. For a popular seventeenth-century emblem with this motto, see Rollenhagen 1613, part 2, no. 24: *Nulla dies abeat, quin linea ducia sit, usus solus erit, magnos qui facit artifices* ("No day passes without drawing a line. Practice alone makes great artists.") The Dutch version can be found in Philips Angels's *Lof der Schilder-konst*, Leyden





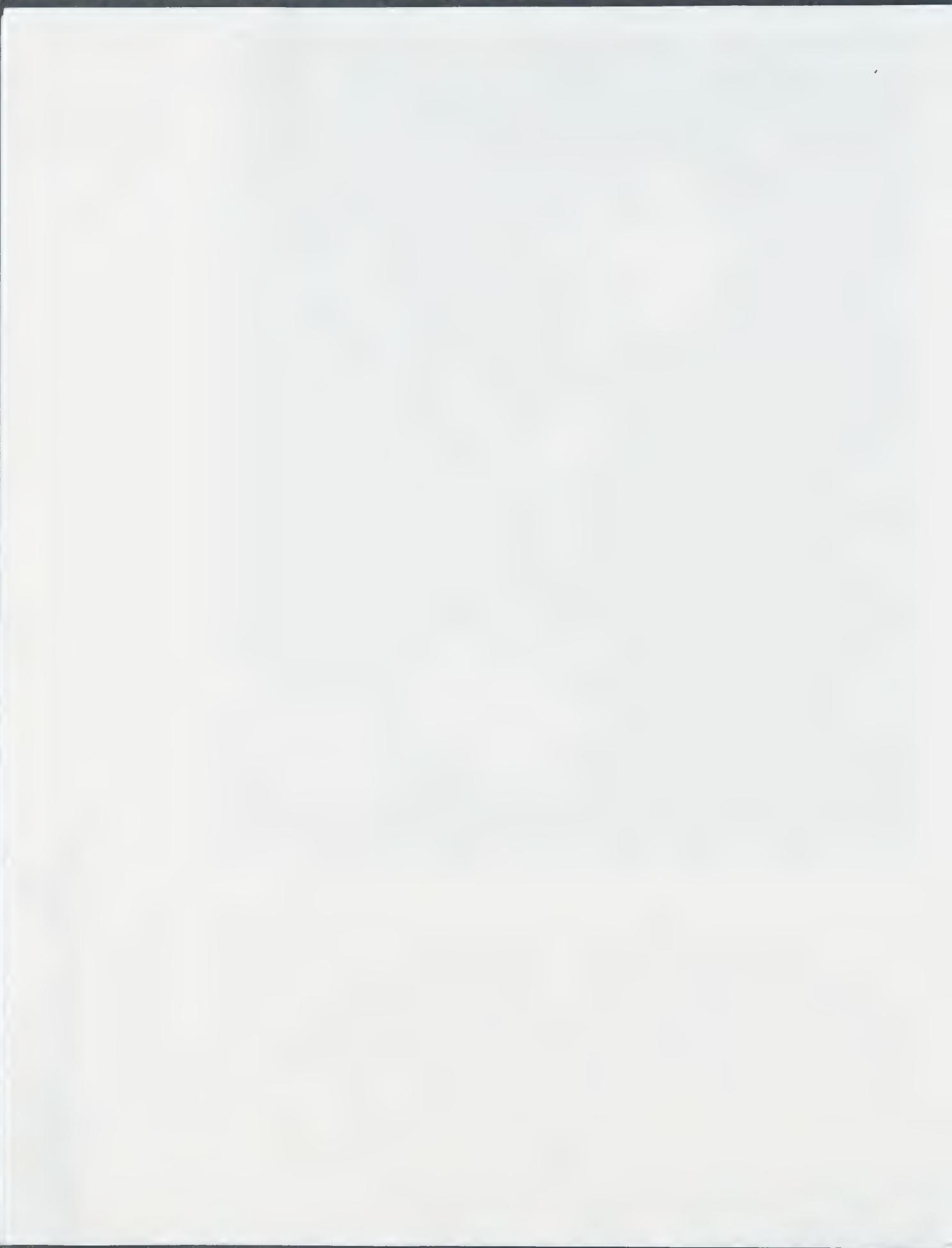
1642: "...dat noyt Dach voor-bij mach gaen, of daer werdt een treck gedaen," as quoted in Bauch 1960, p. 141.

5 Erasmus of Rotterdam, *De Pueris Instituendis*, Paragraph 11
See William H. Woodward, *Desiderius Erasmus concerning the Aim and Method of Education*, New York, 1964, p. 191.

6 Rollenhagen 1613, part I, no. 36: *En struthium nil penna iuvat,
quod nesciat uti: non penna est scribas quae facit, usus erit* ("See,
the wing is of no use to the ostrich because it does not know
how to use it. It is not the quill that makes the poet but its
use.") Crispijn van de Passe, *Van 't Light der teken en schilder
konst*, Amsterdam, 1643. A didactic engraving in Van de Passe's

book shows the hand of an artist, drawing a head, surrounded by laurel branches which are bound together below by two crossed quills. An inkpot stands next to the hand in the wreath. Above the hand: *Nil carbone sed usu*; below the hand: *Nulla dies sine Linea*. See Jochen Becker, "Dieses emblematische Stück stellt die Erziehung der Jugend vor" – Zu Adriaen van der Werff. München, Alte Pinakothek, Inv. Nr. 250," *Oud Holland* 90, 1976, pp. 77-107, p. 102 (ill.). For Van de Passe's drawingbook, compare Bolten 1985, pp. 27-47.

7 Wurzbach 1906-11, vol. 1, p. 596, no. 111; Holl. VII, p. 215 (ill.).



Prof. Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart - Rohr

13.7.1980

Lieber Herr Doktor Bader,

vielen Dank für Ihren Brief vom 2. Juli und für die vorzüglichen drei Ektachrome, die Sie (ebenso wie die Farbaufnahme des Gemäldes von G. van den Eeckhout) sofort nach Gebrauch zurückhalten. Das wird bald geschehen; denn der Verlag beginnt schon jetzt mit der Anfertigung der Druckstücke, obwohl der erste Band meines Werkes erst im Herbst 1982 herauskommt.

Ich freue mich auf die weiteren Ektachrome. Es wäre mir sehr wichtig, gerade aus Ihrer für mich bedeutenden Sammlung möglichst viel farbig reproduzieren zu können.

Das Rembrandt-Selbstporträt auf Ihrem Werbe-Umschlag sieht ganz vorzüglich aus. Nach der kleinen Aufnahme, die Sie mir früher einmal schickten, konnte man das Bild nicht so recht beurteilen. Man müsste der Sache sorgfältig nachgehen.

Bis zum Wiedersehen im Herbst
mit herzlichen Grüßen von Haus zu Haus

Ihr







**Old Students and Old Masters:
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The public is invited to attend the American Chemical Society social hour and banquet preceding the talk. Social hour starts at 6:30 p.m., dinner at 7:30 p.m. Please make checks payable to Dorothy C. Murphy, Department of Chemistry, Purdue University, West Lafayette, Indiana 47907. Price: \$15 per person.

Gallery hours: 9:30-4:30 Monday-Friday, 12:30-4:30 Sunday



REMBRANDT
Hendrickje Stoffels



Rembrandt Portrait
detail



Rembrandt Portrait



Rembrandt Portrait



Rembrandt Portrait



Rembrandt Portrait



14





SELF PORTRAIT. Painted 1655
Rembrandt Van Rijn, Dutch 1606-1669
Roscoe and Margaret Oakes Collection
M. H. de Young Memorial Museum
San Francisco, California

A Mike Roberts Color Production, Berkeley, California 94710

SC11116 - Color Photography by Stone & Stecchit

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A Mike Roberts Color Production, Berkeley, California 94710

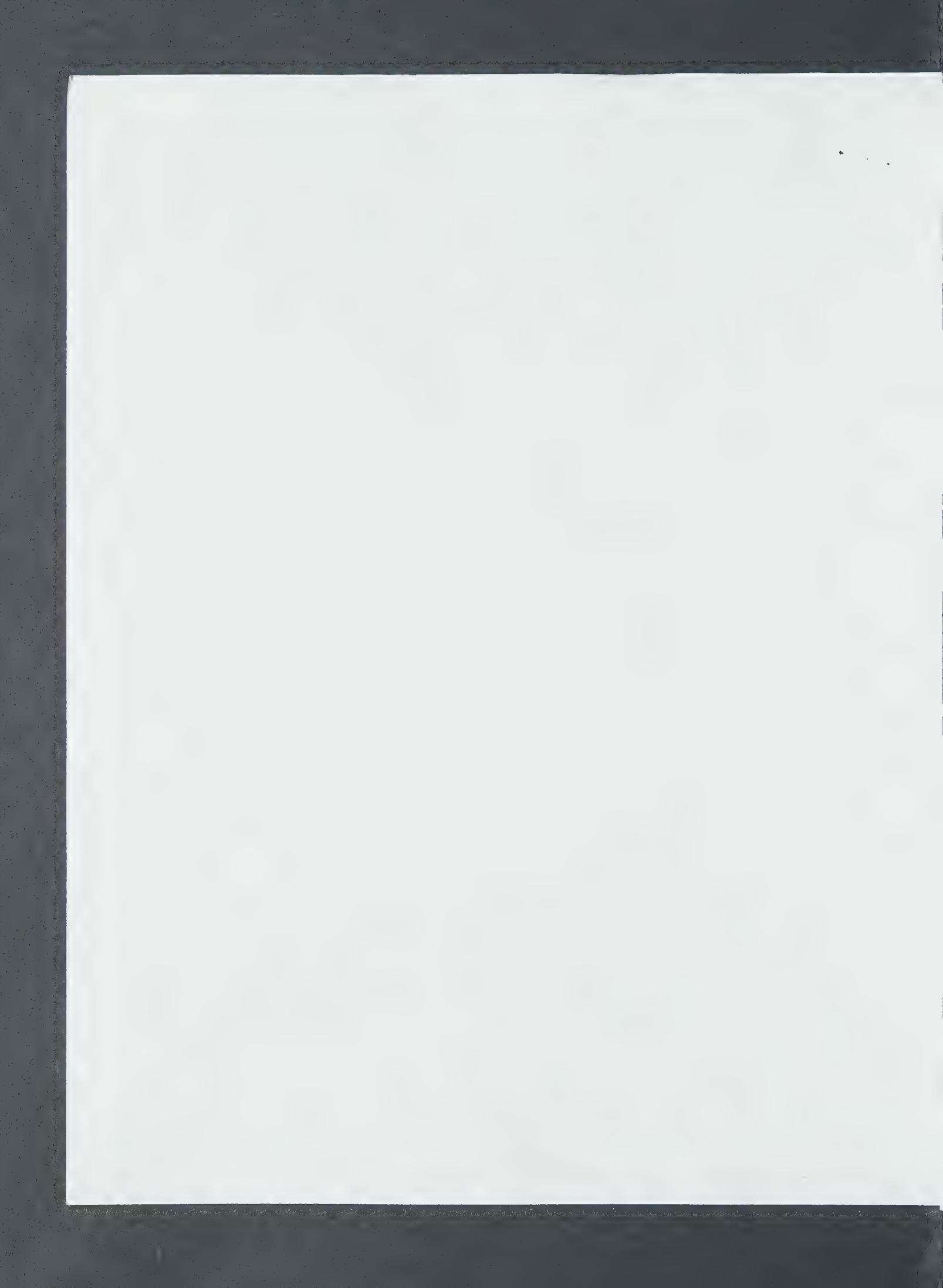
Photo: Jörg P. Anders Druck: Brüder Hartmann Berlin Printed in Germany

SELF PORTRAIT. Painted 1655
Rembrandt Van Rijn, Dutch 1606-1669
Roscoe and Margaret Oakes Collection
M. H. de Young Memorial Museum
San Francisco, California

Nr 221

Rembrandt Van Rijn, 1606-1669
Bildnis des Heindriks Stoffels
Kat. Nr. 8288
GEMÄLDEGALERIE - BERLIN
Staatliche Museen Preußischer Kulturbesitz
Berlin



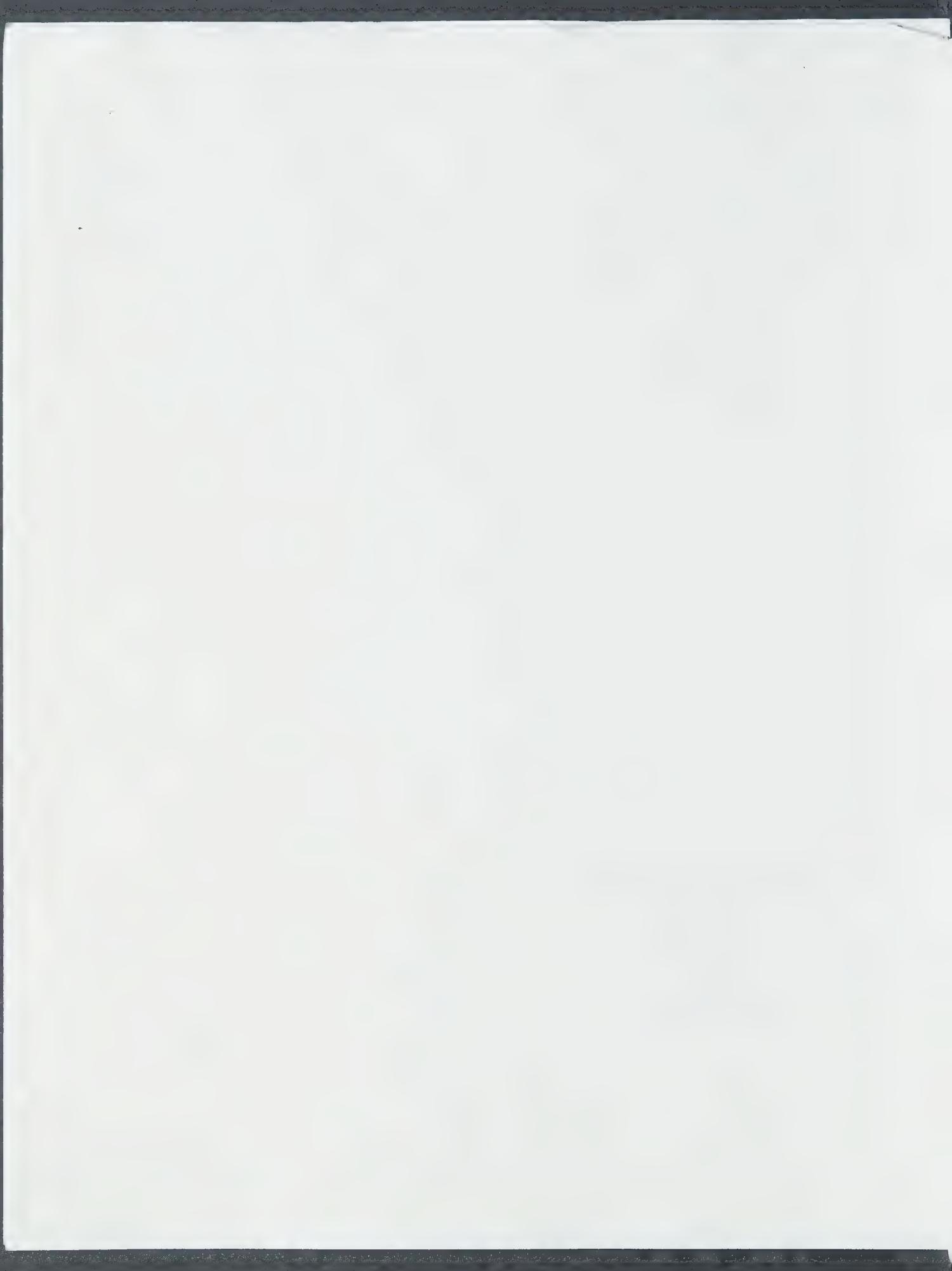


PHOTOGRAPH

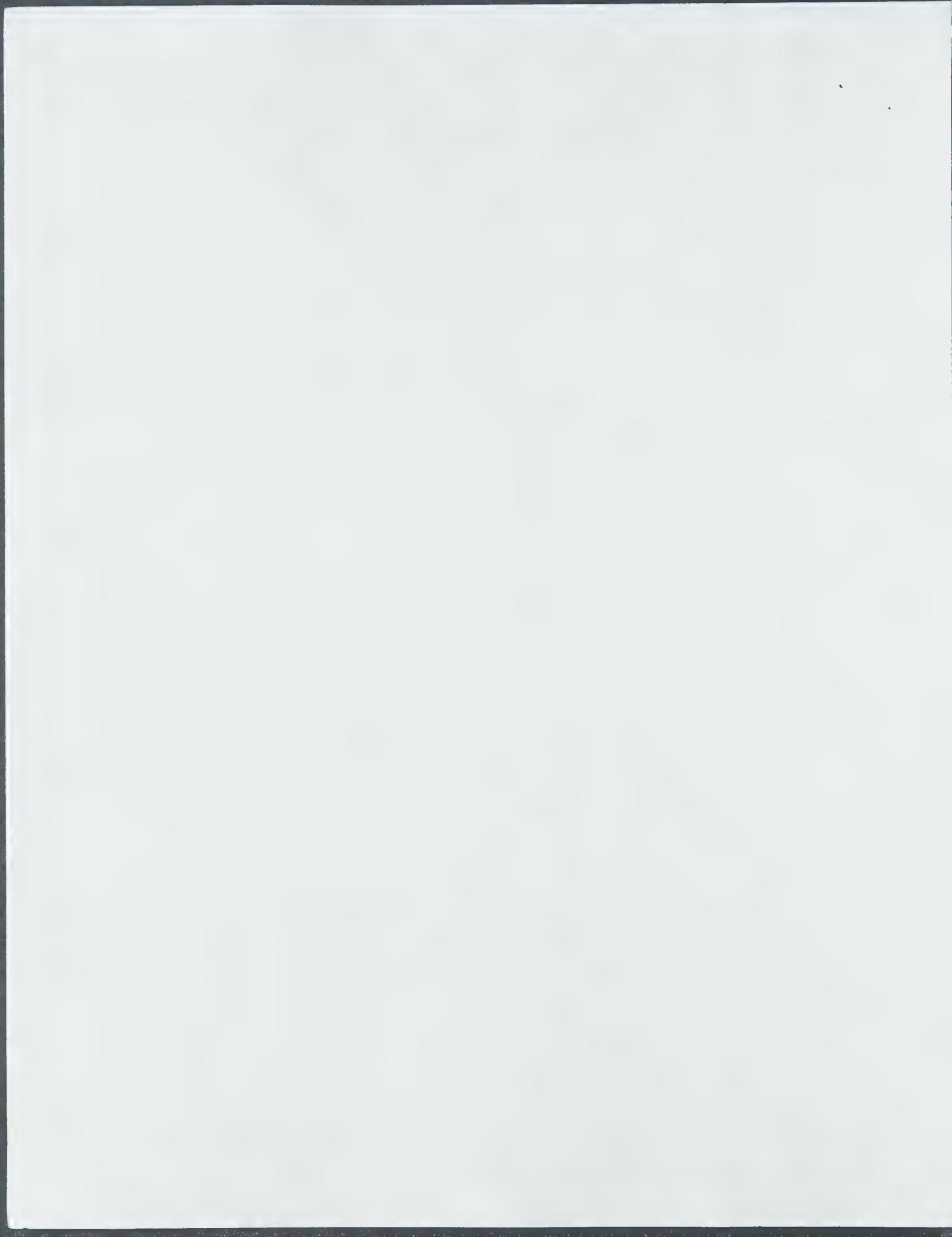
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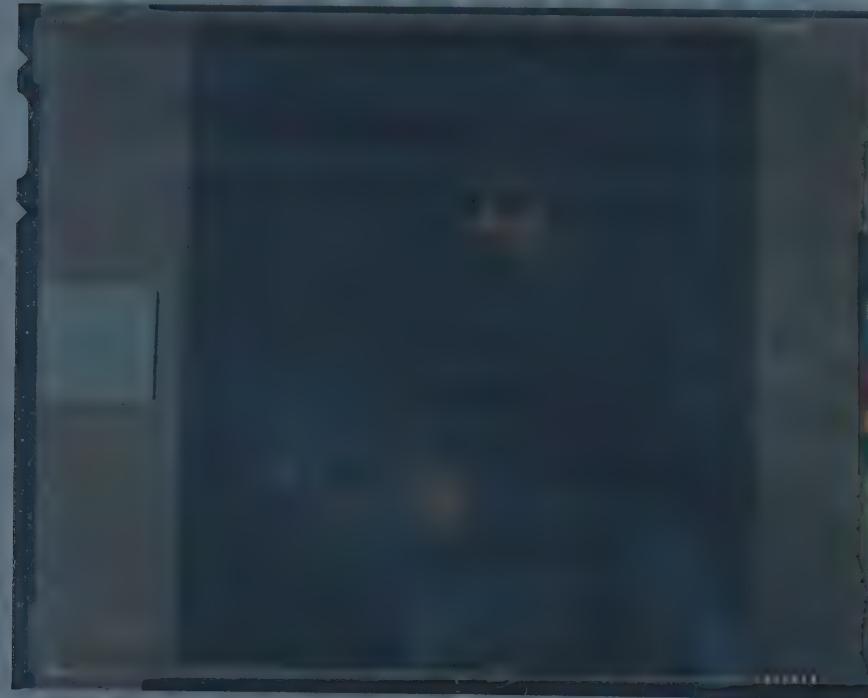
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Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169

February 5, 2001

TO: Prof. Dr. Ernst van de Wetering Page 1 of 2
Stichting Foundation Rembrandt Research Project

FAX: 011 31 20 5254736

Dear Professor van de Wetering,

Thank you so much for your kind fax of today.

What a pity that you cannot come to our house again. When first you came there was only C-18. Now there is also C-22 and Bredius 304 as well as Bredius 261 and 295A. These last two are, I believe, by the same hand. They do not haunt me, but I love looking at them next to each other, just wondering occasionally whether they are by a very good student or by the master himself. Next to these hangs Bredius 226 which I am convinced is not by Rembrandt but by a very able student, perhaps Carel Fabritius in the early 40s.

I am air mailing you a color transparency of *The Portrait of Rembrandt with a Sketchbook* today. I know that Professor Bruyn considered the painting in San Francisco the best of the six versions. I disagree and I am not even certain that the painting in San Francisco is period.

I hope that Queen's University will soon have the Bader Curator of Paintings and I will then ask that Curator to consider showing all six versions together.

I have not had my version x-rayed but if you think that important, could have this done. But as you saw from the x-ray of Bredius 261 which I brought along, the x-rays done at a hospital nearby are not as good as the x-rays you have taken.



Would you like to have my version in Amsterdam? As the relining is stable, it could be shipped quite easily by FEDEX.

Also, when next I come to Amsterdam next November, may I bring Bredius 295A for you to examine?

I vaguely remember from my boyhood my mother saying something like "if Mohammed won't come to the mountain, the mountain will have to come to Mohammed". You already have seen C-18 and C-22 and were correct all along about the latter. C-18 you will soon see in Kassel and Amsterdam. Bredius 261 you have seen and I am delighted to know that it haunts you. Perhaps 295A will do so also. Bredius 304 would fit into my briefcase also.

Unfortunately my calendar is totally filled for next week and so, as much as we would like to be in Kingston, we just cannot be.

Have a safe and enjoyable trip.

With all good wishes I remain

Yours sincerely,



Alfred Bader
AB/az



3-FEB-01 DO 12:24

rembrandt research proj.

FAX NR. +20 5254736

FAX. 1

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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

Amsterdam, 8th February 2001

Dear Mr. Bader,

Thank you for both letters. I am sorry we will not meet. We appreciate your willingness to make an Ektachrome and the X-rays of your *Selfportrait with Sketchbook* available to the RRP. Of course I am aware of the fact that Mrs. Groen studied the painting. The results of her work and that of Joyce Plesters have been used in our evaluation. I very much appreciate that you offer to bring Br. 295A next time.

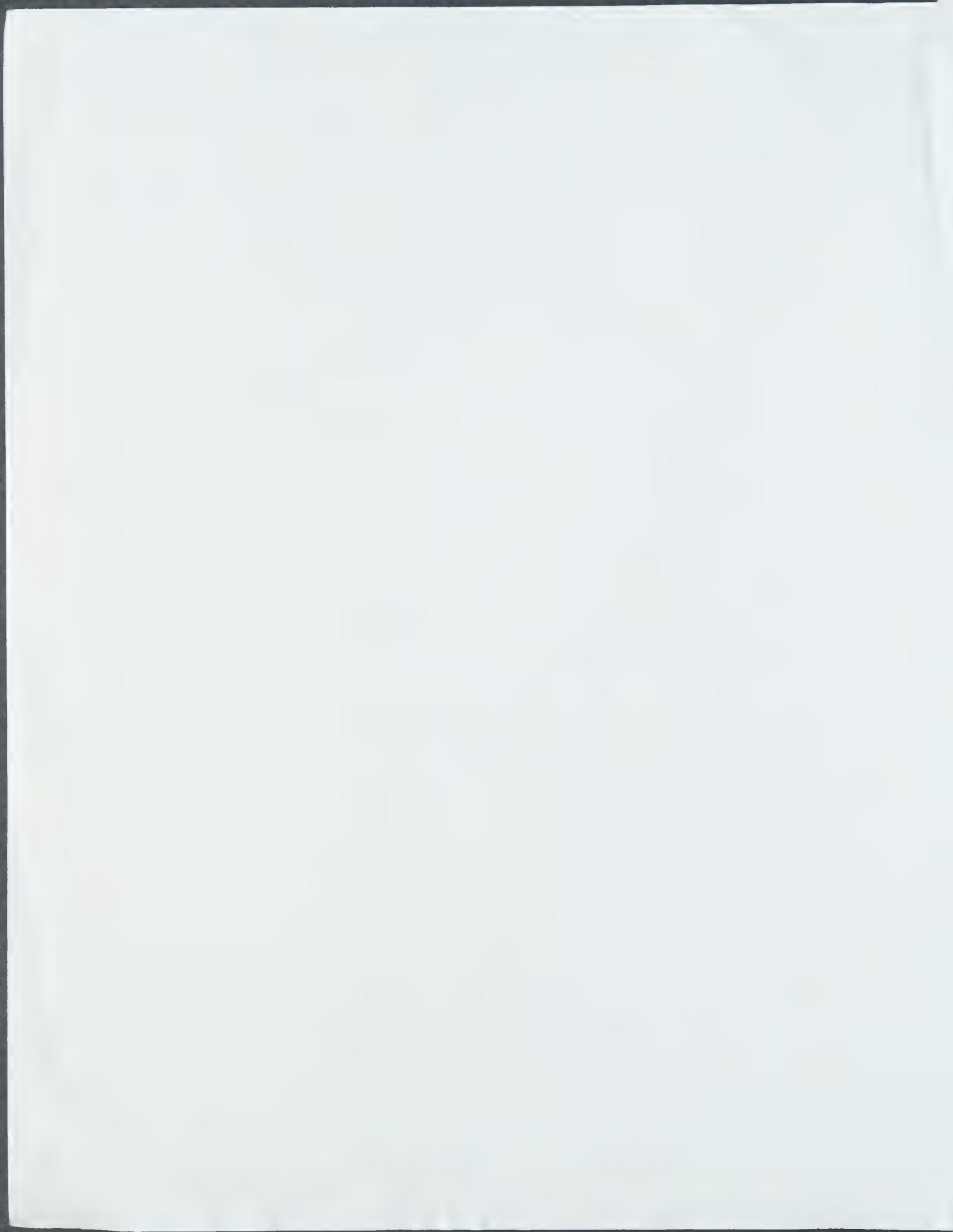
As to C-84, I agree with you that it is one of those paintings of which the attribution problem is more complicated than we – but possibly also you – thought or think. I never liked the Bol idea anyway, there we fully agree.

I wish you a pleasant Valentine's Day.

With kind regards,
Yours,



Prof. Dr. E. van de Wetering



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
U S A

Amsterdam, 27 January 2005

Dear Alfred,

Included you find our texts concerning the selfportraits that I promised to send. I hope the images and our comments will be convincing.

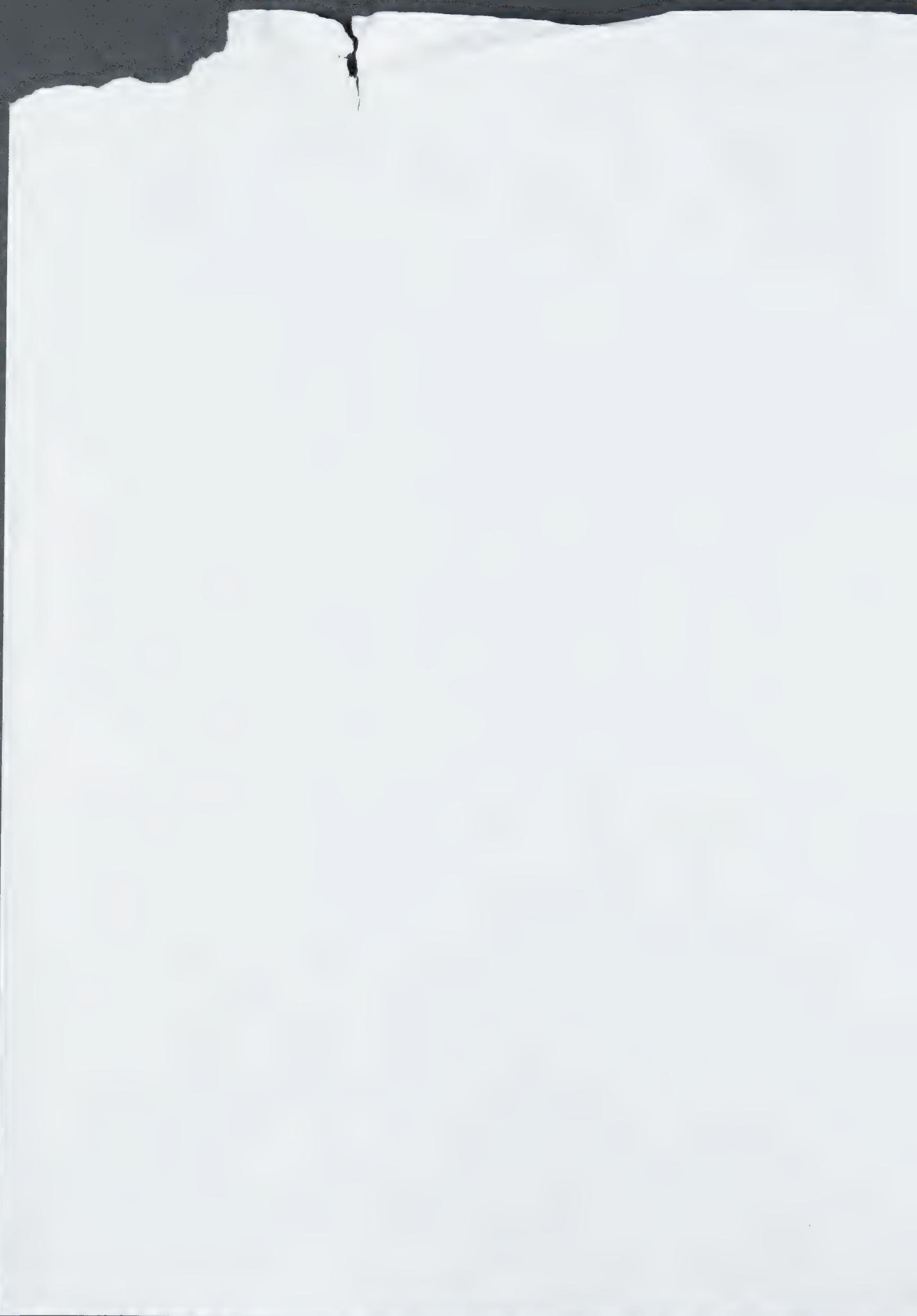
Yours,

Ernst

Ernst

c/o Kunsthistorisch Instituut, Herengracht 286, NL-1016 BX Amsterdam
telefoon 020-5253048, fax 5254736, e-mail rrp-fgw@uva.nl

Feb 21-20 5254736



materials fell increasingly into the hands of retail merchants who bought lengths of (partly) prepared linen intended for sale from various specialised workshops. One should also remember, as already mentioned, that patrons commissioning portraits may have provided the canvases and panels themselves (*Cupus II*, p. 91 note 3).

The above observations explain the great variation among the canvases. In the relatively rare instances where two or more canvases with Rembrandtesque paintings on them come from the same bolt, one can be fairly certain that the supports in question were acquired for Rembrandt's workshop at the same time. However, one cannot conclude from this that they were painted by the same painter: they could as well have been painted by his assistants and pupils as by the master himself.⁶⁰ Investigation of the supports, thus, is not decisive with respect to the attribution of the painting in question, but can be crucial in determining whether certain paintings, as long as they show a Rembrandtesque style, were made in his workshop.

The grounds also display considerable variety, partly for the same reasons as the canvases. Accordingly, the grounds too can scarcely be seen as significant in the attribution of a painting to a specific hand. Since the way of preparing *panels*, as far as we know, remained virtually unchanged throughout the greater part of the seventeenth century, knowledge of the grounds on the panels in this framework plays a minor role at best. But in the case of *canvases*, knowledge of the composition of the ground turned out to be significant in a number of cases, unexpectedly shedding light on the production of Rembrandt self-portraits⁶¹ that were not in fact painted by Rembrandt himself (see IV 17, 21, 22).

As first shown by Kühn and further elucidated by Karin Groen in Chapter IV, one specific type of ground turned out to be crucial for our knowledge of Rembrandt's workshop production, namely the quartz ground. Given the high-quartz ground incidence of the Rembrandtesque paintings and the total absence of such grounds⁶² on canvases painted by other Amsterdam painters during the same period, one must give serious consideration to the possibility that the quartz ground was not applied by outside specialists, but rather by assistants within the master's workshop. Consequently, when a canvas with a (relatively seventeenth-century) Rembrandtesque painting (even one relatively far removed in style and quality from Rembrandt's autograph work) has a quartz ground, we may now safely assume that it must have originated in Rembrandt's workshop (see further Chapter IV).

Although our insight concerning canvases and the grounds on canvases (as outlined above) will prove to be of surprising significance, the sparse knowledge of the first stages in the production of Rembrandt's paintings has played a decisive role in resolving questions of authenticity only incidentally.⁶³ The most important

reason for this is that traces of the first stage of Rembrandt's paintings, especially of his later works, have been recovered only on a modest scale, whatever technique was used.

While, as we observed, the early Rembrandt generally applied his 'dead-colour' in monochrome tints (see *Cupus I*, pp. 20-25), the later Rembrandt made freer use of colour.⁶⁴ His decision to elaborate certain parts and leave others 'unfinished' became increasingly arbitrary.⁶⁵ The possibility that this free approach to the painting process may also have been adopted by the people in his studio cannot be excluded. Consequently, aspects of the later Rembrandt's working procedure can provide touchstones for authenticity only incidentally (compare, for instance, IV 16).

When trying to recognize Rembrandt's hand in the genesis of a painting through its successive steps, it is essentially important to relate the observed 'gestures' of the brush to their presumed functional role in creating a pictorial illusion. One aspect – at first sight the most trivial aspect – of that ambiguous concept of 'quality' is the soundness of the artist's understanding of the manifold means by which this illusion is produced, an illusion which the viewer experiences as a reality in an evoked pictorial space. The next section will be devoted to this aspect of 'quality' as far as it may be relevant to our search for objective criteria that would enable us to resolve questions of authenticity.

- The quality of the pictorial illusion/a demonstration

Despite the fact that the (more or less) objective criteria treated so far seem to be of (varying degrees of) significance in resolving problems of attribution, for the major part of the body of works under consideration here one may have to rely in the end on the application of subjective stylistic criteria. If stylistic characteristics coincide with qualitative aspects, authenticity criteria might be derived from them that could to a certain extent be considered objective. Such properties relate to the painter's understanding of the structure of the shapes depicted, the organisation of the pictorial space, the treatment of light and atmosphere, the handling of foreshortening, etc. In what follows, such properties, which at first sight appear intangible, will be investigated for their relevance in resolving problems of authenticity by means of a case study. To analyse the usefulness of such features, a group of versions of the same self-portrait is examined in the hope that it will serve as a demonstration of the way criteria regarding quality may be deployed when tackling the question of authenticity in other paintings too.

Our case study concerns a number of versions of the *Self-portrait with sketchbook* (IV 10). The longest-known version of this painting was already in the famous Dresden collection by the beginning of the eighteenth century and

⁶⁰ See for instance *Cupus II*, p. 24 fig. 8.

⁶¹ See for instance exhib. cat. *Rembrandt by himself*, 1999/2000, cat. nos. 14 and 16.

⁶² See Van de Wetering 1997, pp. 197-205.

⁶³ See Van de Wetering 1997, pp. 205-211.

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Fig. 29 Rembrandt, 'Self-portrait with sketchbook' (copia), ca. 1651, original canvas 82 x 61 cm. Dresden, Staatliche Kunstsammlungen, Gemäldegalerie IV, version 1.



Fig. 30 Rembrandt workshop, 'Self-portrait with sketchbook', copy, 1655, canvas 76,5 x 61 cm. San Francisco, Cal., The Fine Arts Museums, Roscoe and Margaret Oakes collection (IV 10 version 2).



Fig. 31 Rembrandt, 'Self-portrait with sketchbook', original, 1655, oil on canvas, 75 x 62 cm. London, private collection (IV 10 version 3).



Fig. 32 Jan de Grot, mezzotint after the original of 'Self-portrait with sketchbook', 1700 (IV 10 version 1).

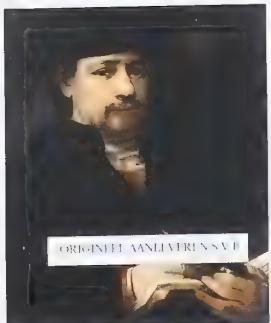


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Fig. 31 Rembrandt's 'Self-portrait with sketchbook', copy after Bredius
61 x 57 x 63 cm. Milwaukee, Coll. Alfred and Isabel Bader (IV version 5)

Fig. 31 C print after IV. Nederlands private collection (IV version 5)



was therefore long considered an original Rembrandt (fig. 29). Other versions surfaced in the course of the nineteenth and twentieth centuries. Bredius included two versions as equal in his book, those in Dresden and San Francisco (figs. 29, 30), while in his revision of Bredius' book, Gerson even included three versions, all of which, however, he designated as copies after a lost original.⁴⁰ Gerson's third version, in an English private collection (fig. 31) was described by Bauch in his oeuvre catalogue as the best and possibly autograph version. Both Bauch and Müller Hofstede made extremely detailed analyses of this attribution (or 'oudnondje'), introducing valuable observations into the discussion.⁴¹ In the meantime, the prevailing opinion is that the original is lost and that what remains is a group of copies, whether or not made directly after the original. As will become clear, the reproductive print executed in mezzotint by Jacob Gole (1660-1737) (fig. 32) must undoubtedly have been made after the lost original. This is important as it may well be that several of the painted versions are copies after copies. A version that surfaced in the 1970s entered the Alfred and Isabel Bader Collection in 1977 (fig. 33). The other versions will not be discussed here. Of those, the most complete version (fig. 34) was evidently made after Gole's print, while the last version (IV 10 version 7 fig. 10) is an insignificant copy of the head only.

A complicating factor in the investigation is that the condition of the paintings varies, making certain comparisons impossible. For instance, the painting in San Francisco was cut down into an oval (fig. 30).

For a self-portrait, the *Self-portrait with sketchbook* has a complicated composition. By combining the various versions and the print by Gole we have enough details to reconstruct the appearance of the original: Rembrandt represented himself drawing (or, what is far less likely writing) in a book with a cut quill, while between thumb and index finger of the hand supporting the book he also holds an open metal ink pot. An essential feature of the original composition is that this hand rests on a gleaming black frame, also visible along the sides, which according to some versions extended to the top with rounded corners. The hand projects somewhat over the frame into the viewer's space. Accordingly, the painting must have been intended as a *trompe l'œil*.

Rembrandt wears an intricate costume. Under a fur-trimmed gown is a doublet with a high collar. In the opening of the doublet is a red item of clothing which has long sleeves, for a strip of red also appears near the cuff. Beneath that is a white shirt fastened with a knotted white cord with tassels hanging from the ends. In the opening of the shirt, under the knotted cord, can be seen the bare skin of the chest. On his head is a cap with a 'visor', familiar from a few other self-portraits (Ben. 437 and B 2).

Turning to more or less 'objective' criteria of authenticity, it must be stated that there is no documented evidence allowing us to trace the provenance of any of the versions of the *Self-portrait with sketchbook* mentioned above to Rembrandt's workshop, or any one else's for that matter. Quite significantly, the maker of the print

⁴⁰ Br. 46 and 47, Br.-Gerson 46, 47, 47A

⁴¹ Bauch 1966, no. 523; C. Müller Hofstede, 'Rembrandts Selbstbildnis mit Skizzenbuch', *Pastorali* 26 (1968), pp. 373-390.

6x6: 15-17 m. op deugde teken
+ Deur the model een rechthoek

12x10 - 17x17 cm.
20 cm.

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Fig. 35 Detail of fig. 29



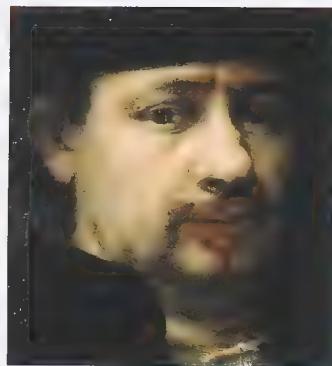
Fig. 36 Detail of fig. 30



Fig. 37 Detail of fig. 31



Fig. 38 Detail of fig. 32



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Fig. 37 Detail of fig. 31



Fig. 38 Detail of fig. 33



[16]



Fig. 19 Detail of fig. 32



Jacob Gole was active relatively early (between c. 1680 and 1720). He could, thus, have known Rembrandt's prototype while it was still in good condition. Because Gole painted few works, the chronology of his sizeable oeuvre is unclear. The mezzotint after Rembrandt's self-portrait, a print described by Wurzbach in his list of Gole's prints as a 'Hauptblatt' (one of his most important prints)⁴² could well have originated before 1700 and is therefore a document whose significance for our image of the prototype should not be underestimated. As to the signature, the Dresden and San Francisco examples bear only (traces of) signatures that lack the hallmarks of an autograph Rembrandt signature.

As to the physiognomic characteristics, it is immediately clear that the Dresden version stands apart (fig. 35). In its characterisation of Rembrandt's face, it differs far more from the face known from other self-portraits than do the other versions of the painting. This alone is sufficient reason to exclude the Dresden example categorically as the prototype. Moreover, the colour scheme and the treatment of light in this version are equally far removed from what one takes to be typical of Rembrandt in the 1660s. One can only be astonished that this painting could ever – and for so long – have figured as an authentic work.

The version in San Francisco (fig. 36) also manifests physiognomic features that argue against it being the prototype, specifically the curious outer corner of the eye

where a dark accent indicating the outer rim of the eye socket is placed too high. Anatomically and physiognomically this detail is simply impossible, the kind of error typically made in painting a copy. The anatomically impossible treatment of the nasal bone discussed above also belongs to the same category of 'copyist's deformations'. Moreover, we shall see below that the painting contains similar 'mistakes' with respect to the construction of the hands with the book.

The structure of the head in version 3 is more convincing (fig. 37). Yet there, too, something is amiss in the treatment of physiognomic features, particularly in the eyes. In certain details, the depiction of the plasticity of lower and upper lids is rather peculiar. The upper eyelids are indicated by thin lines that do not merge, as it were, in the eye socket, while something odd has also happened to the shape of the lower eye lids, as though the moist rims and transition of eye to cheek disrupt the plastic continuity of the head, even suggesting an anatomical deformation. Another peculiar deviation in the likeness of this version is the neckline, which runs at an angle somewhat to the right before curving to the shoulder, lending the sitter a rather ungraceful bearing.⁴³ The version in the Alfred and Isabel Bader Collection (fig. 38), also exhibits a physiognomic deformation which, taken with other aspects, precludes it from being the prototype. Something has gone wrong with the structure of the lower half of the face. The chin appears too short, the relationship of the light on the cheek to the light on the cheek is strongly interrupted that creates creases in the corners of the mouth are suggested which, from a physiognomic point of view, are incompatible with what we consider typical of Rembrandt's features. It is a distinctive feature in Rembrandt's autograph self-portraits that the shaded area at the corner of the mouth usually is clearly demarcated and may be read as a shadow partly cast by the moustache. The eye socket in the Bader painting looks too high, and the angle of the furrow in the brow running to the upper right is unusual. The significant deviations in the *finerite* of this version will be reviewed later.

The Gole mezzotint immediately gives the impression that everything that was physiognomically 'wrong' in the versions mentioned so far is in this print correct (fig. 39). The depiction of asymmetrical features in Rembrandt's face seems entirely familiar, the anatomical and plastic structure is completely convincing, and in position and lighting the head agrees with the image of Rembrandt's physiognomy as derived from undoubted self-portraits.⁴⁴ Even the rendering of subtle details in the cheek and double chin and neck, in the structure of the nose, in the placement of the mouth in the face is totally convincing. Müller Hofstede believed that Gole had based himself on the version in San Francisco (fig. 36), but the depiction of Rembrandt's face in the print can scarcely be explained as a corrective intervention by Gole while copying the

⁴² A. Wurzbach, *Niederländische Künstler-Lexikon*, Vienna/Leipzig 1906, Vol. I, J. Gole, for J. Gole see also J. E. Westreepy, *Jacob Gole, Vergessener Holländische und Schakskunstblätter*, Hamburg 1889.

⁴³ Compare the *Self-portrait* in Vienna (IV 8), in New York, The Frick Collection (IV 14) and in London, Kenwood House (IV 26).



Fig. 40 Detail of fig. 32



OPM: DEZE SCAN IS F.C.
IS DIT DE BEDOELING? J.C.

Fig. 41 Detail of fig. 30



Fig. 42 Detail (fig. 3)



Fig. 44 Detail of fig. 29



Fig. 44 Detail of fig. 29



example in San Francisco, or indeed any other of the painted versions mentioned above.

Without knowing the prototype, the print gives the impression of being an astonishingly faithful and utterly successful graphic reproduction of a version unknown to us, which can hardly be other than the original¹⁴ unless one were to assume that Gole's print reproduces a very faithfully painted, and now also lost, copy of that prototype which, given the nature of seventeenth-century copies (discussed in the introduction to this essay), would seem unlikely.¹⁵

Comparison of Gole's print with the painted versions also confirms the print's reliability with respect to other parts of the figure. Looking at the hand holding the pen by Gole (fig. 40) and the same hand in the painted versions (figs. 41-44), we notice that the way the index finger

and thumb grasp the pen differs from one painting to another. In the San Francisco version (fig. 41), the pen is tapered to such an extent that the fingers cannot grasp it, while the placement of the fingernail on the index finger is incorrect from both anatomical and perspective points of view, and the interrelationship of the phalanges simply impossible. The upper phalanges are far shorter than in the print. This inaccuracy in the depiction of forms can also be discerned in the way the back of the hand disappears into the sleeve.

At first sight, these judgements might appear to be based on criteria derived from precisely the academic norms of correct drawing that Rembrandt seems to have resisted. After all, Sandrart wrote: 'He [Rembrandt] did not hesitate to oppose our rules of art, such as Anatomy and the rules of proportion, perspective etc.'¹⁶ However, the fact that

Fig. 29

¹⁴ J. von Sandrart, *Trettschule Academie der Bild- und Maldeyng-Kunst*, Nuremberg 1675, (ed. by Peltzer, Munich 1925) Part II, Book III, Chapter XXXI, p. 326.

Rembrandt eschewed the 'academic' rules catalogued by Sandrart does not mean that he did not fundamentally understand the structure, the construction and the proportions of the forms he depicted. Comparison of the hand in the San Francisco painting (fig. 41) with that in the print and the one in version 3 (figs. 40 and 42), and in the painting in the Alfred and Isabel Bader Collection (fig. 43) makes it clear that tremendous differences in quality can be evident in the rendering of a hand holding a pen; differences that convey a great deal about the maker's understanding of how to represent such a complicated anatomical and plastic element, no matter how painterly the execution.

Similar observations may be made of a detail such as the thumb of the hand holding the ink pot. The thumb is just visible behind the ink pot. This passage differs in all of the versions mentioned, but only in version 3 does one sense that the prehistoric logic of the position is properly understood. Comparable analyses could also focus on the fastening of the shirt and other details (see figs. 29-34). Only when all these elements are carefully compared with one another does it become clear how qualitative differences – in this case, differences in the understanding of how things are to be rendered – can be used in determining questions of authenticity.

When it comes to weighing arguments concerning whether, of course, Gole's print is of help here, however, we must turn to X-radiographs at our disposal, relevant (see IV 10 figs. 1 and 5). As noted above in our discussion of the pattern of radiocarbon paint in the head, there is usually a certain progression in the radical absorbency from the cheekbone to the chin. In version 3 (figs. 31, 37, 42) the distribution of radiocarbon paint in this passage was perceived to be atypical.

In the Bader painting can be observed yet another deviation (figs. 33, 38, 43). A fairly smoothly applied complex of highlights creates a continuum in the illuminated areas. In their transition to the shaded areas, the highlights along the edges of these lit zones disturb the shape of the head and are anything but successful in achieving the desired effect of light or suggestion of plasticity (compare, for example, the tip and the wing of the nose, the base of the nose and the passage above the moustache).

With its grubby *purentje* and treatment of light, the Dresden example is hardly worth mentioning in this connection (figs. 29, 35, 44).

The handling of paint in the San Francisco version allows us to follow the somewhat pastose brushwork in relation to anatomy and treatment of light, both in the face and the hands. The brushstrokes, in fact, display an unusual degree of arbitrariness. There is no obvious aim evident in the way the paint has been applied other than 'roughness' as such. This is particularly clear if one inspects the hands in the X-radiograph (IV 10 fig. 3); what looks like lively brushwork is nothing more than a highly superficial imitation of a Rembrandtesque handling of the paint. Having said this, the character and treatment of the paint in this version nonetheless comes far closer than the others to our image of Rembrandt's autograph

works. This, plus the fact that the painting was done on a previously used support and other familiar features evident in the radiographic image, make it highly plausible that this – and probably only this – version originated in Rembrandt's workshop.

Taking the composition together with the illusionistic and pictorial effect as a whole, it is striking that the print by Gole is overwhelmingly more persuasive than the painted version (figs. 32, 39, 40). In prints in the mezzotint technique justice could be done to the painterly treatment so characteristic of Rembrandt's later work. Accordingly, in this instance significance can be imputed to the details in this print. Judging from the print, the doublet, and the clothing in general, must have been further elaborated than the preserved painted versions would lead us to believe. The print also displays in the structure of the head, for instance in the transitions from the chin to the neck, many fine details which cannot be solely attributed to the printmaker (fig. 285). These are physiognomic details which, in the light of the above discussion of Rembrandt's physiognomy, may be considered characteristic. In evaluating the various versions, in addition to the head and the clothing, an important role is played by the hands with pen, ink pot and sketchbook with their complicated positioning, and in these respects too the print appears to be a remarkably faithful reproduction, showing an understanding of form, anatomy and spatial structure that is typical of Rembrandt. The presence and gravity of the body in its space, the gradation of the tonal values between the hands and head and between the hands themselves, the way in which the clothing conforms to the body, the role of the silhouette of the shoulder, hair and cap against the partially lit background, all these elements are remarkably more convincingly and coherently realised here than in the painted copies.

We hope that this case study demonstrates the way a close – almost pedantic – investigation of the quality of different works can yield arguments bearing on the question of authenticity. ~~It is~~ ^{time} proved here in the series of confrontations between Rembrandt's prototypes and their 'satellites' – the free variants after Rembrandt's work painted by his pupils³ – which will be addressed in Chapters II and IV of *Corpus V*. Rembrandt's quality, of course, does not lie solely in the 'correct' drawing and construction of forms, the three-dimensionality and the suggestion of light and physical atmosphere. Other characteristics of his style (in a wider sense) will be discussed in other sections of this chapter.

- The Bayesian approach

At first sight, the result of this assessment of more or less objective criteria of authenticity may not seem very impressive. Are we then, in the end, driven back to traditional connoisseurship in our efforts to define the authentic core of Rembrandt's oeuvre?

The fact that none of this information is in itself necessarily conclusive, however, does not mean that it should be discarded in our consideration of the case. In the

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This present judgement is not yet finally to impose. Details of the painting, such as discoloration, dust, etc., may still change. I am still uncertain about some details of the print, e.g. the colouring of the fingers, the pen in the hand and the index finger with the pen – are so similar that one may conclude that the Bader version figs. 33, 38, 43, 31, 37, 42) and the hand of a private collector in England (fig. 31, 37, 42) were once seen, and the hand of a private collector in England (fig. 31, 37, 42) of which we are convinced that it originated in Rembrandt's studio,

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REMBRANDT'S SELF-PORTRAITS: PROBLEMS OF AUTHENTICITY AND FUNCTION

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