

Alfred Bader

Alfred Bader's Fine Arts - Painting File

Portrait of Rembrandt

CA 1968-2006J

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## IV 10 Self-portrait with sketchbook

ORIGINAL LOST

[c. 1655]

One mezzotint by Jacob Gole (1660-1724) and at least six painted versions are known of this lost *Self-portrait*. Most of the paintings give the impression of being old. The successive rediscoveries of these paintings repeatedly raised the question of whether any of the versions then known could be the original prototype. Bredius included two of them in his catalogue as paintings by Rembrandt.<sup>1</sup> In his revised edition of Bredius' book, Gerson included three which, however, he described as copies of a lost original.<sup>2</sup> Later authors have adopted his view. In Chapter III on pp. ###-### we attempted to explain why also in our view none of the existing versions can be considered as the prototype. Moreover, we conclude that the print by Gole gives by far the most faithful image of the lost prototype, which is why this print is included below as an independent version (version 1). Of the painted versions, the one in San Francisco is most likely to have originated in Rembrandt's workshop as a copy after the original.

The entries on the painted copies below begin with a brief summary of technical and other data, and include a recapitulation of the salient discussions of these paintings in the art historical literature. Our views of the various versions are summarised where necessary. For an extensive discussion on the links between them and their possible relationship to the lost prototype, see the discussion in Chapter III referred to above. The versions are designated by numbers given in the survey following this introduction.

Rembrandt is shown drawing with a pen in an open book. He holds a metal ink pot between the index finger and thumb of the hand supporting the book. The artist wears a fur-lined gown over a dark doublet with a high collar. Beneath this he wears a red *hemdrack* (waistcoat) which in turn affords a glimpse of the fastening of a white shirt, closed at the neck with a string with tassels. His chest is partly visible through the opening of the shirt below the string. At the wrist, beneath the sleeve of the gown can be seen the sleeves of the shirt and the red *hemdrack*. On his head Rembrandt wears a black cap with a visor which extends well beyond the headband (for this type of headgear, compare the etched *Self-portrait*, B. 2, and the drawn *Self-portrait*, Ben. 437 recto, both of which can be dated to around 1635).

In versions 1, 3, and 5 the figure is set in a painted black frame. The hand supporting the sketchbook appears to be resting on this frame typifying the painting as a *trompe l'oeil*. Because versions 2, 3 and 5 are incomplete, certainly with respect to the arched upper edge of the illusionistic frame, it may be assumed that the prototype was higher than these versions, which measure 74.5, 75 and 76 cm respectively. With the exception of the San Francisco painting (version 2), whose size has been radically altered, the width of the other versions (3, 4, 5), which in our opinion do not rely on the print by Gole, varies between 62.5 and 65 cm. On the basis of the close correspondences in width, the dimensions of these versions presumably originally matched those of the prototype. The only version in which the arched closure

of the painted frame is visible (version 4, in Dresden), suggests a possible original size of the lost prototype of approximately 85 x 65 cm.

Rembrandt depicted himself with objects that refer to his profession as an artist in a few of his self-portraits. In the *Self-portraits* in Paris (IV 19) and Kenwood (IV 26) he shows himself with palette and brushes, and in the etched *Self-portrait with Saskia* from 1636 (B. 19; Chapter III Fig. 150) and the 1648 *Self-portrait drawing at a window* (B. 22; Chapter III, fig. 156) he is seen with a pen or other drawing implement and paper. Rembrandt is also shown drawing in an etching of disputed authenticity (see Hind 300A, Münz 28). In so far as is known, the *Self-portrait with sketchbook* discussed here is the only painting in which Rembrandt portrays himself drawing.

In the 17th century, drawing was considered both as an integral part of the training of an aspiring artist, and as a reference to the daily practice of the master himself (*exercitatio* or *usus*): one was aware of the fact that artistry was achieved not merely through natural talent and education (*ars* or *ingenium* and *disciplina*), but chiefly through constant practice.<sup>3</sup> In an engraving by Hendrick Goltzius of *Ars and Usus* (B. 111, Hollst. 123) the personification of *Usus* is shown drawing on a drawing board (an attribute of *Usus*), a pen in his right hand and an ink pot similar to the one Rembrandt is holding in his left hand.<sup>4</sup>

#### The print by Gole and six painted versions: a summary catalogue

N.B. Colour reproductions and further discussion of the works described below are to be found in Chapter III, pp. ###-### and figs. 29-44.

##### Version I (fig. 1)

Mezzotint by Jacob Gole (Amsterdam c. 1660-1737) (Charrington 54). The siter is depicted in the same direction as in the various painted versions. Only one state of this print is known, without an inscription. The impression in the Rijksprentenkabinet in Amsterdam bears a written inscription in brown ink: *Rembrandt / Ad Sepium Pizani - 7 Gole fecit.*

Hofstede de Groot<sup>5</sup> and Müller Hofstede<sup>6</sup> assumed that the print had been made after the painting in Dresden (version 4) and the one in San Francisco (version 2) respectively. Bauch,<sup>7</sup> on the other hand, suggested that the print portrayed the lost prototype: an opinion we share, as outlined in Chapter III.

The undated print was made between 1685 and 1720, the period from which a (few) dated prints by Gole are known.<sup>8</sup> This means that the print predates the first mention of any of the painted versions. As noted in Chapter III, in the depiction of the head as well as of the hands and the way in which they hold pen, ink pot and sketchbook, the print displays an image which, for structure, plasticity and a specific feel for detail, correlates far better with the image that emerges from authentic works by Rembrandt than any of the painted versions. Furthermore, physiognomic features, as we know them

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Fig. 1. Mezzotint by Jacob Golt. For colour reproductions of details see Chapter III figs. 39 and 40



from other self-portraits, are so faithfully characterised in the print that we must assume that it accurately reflects the lost original.

#### Version 2 (figs. 2 and 3)

SAN FRANCISCO, CAL., THE FINE ARTS MUSEUMS OF SAN FRANCISCO, ROSCOE AND MARGARET OAKES COLLECTION, INV. NO. 75.2.79  
HDG - ; BR. 47; BAUCH - ; GERSON - ; TUMPEL -

#### Support

Canvas, oval, app. 74.5 x 61 cm. Cusping is clearly visible along the top edge of the canvas, apparently produced when it was stretched in a rectangular format for priming. Pronounced cusping is visible along the right edge of the canvas extending about 15 cm into the canvas. Only very faint traces of the distortion of the weave can be seen along the bottom edge; no traces of cusping are found on the left side. Thread count: 14.8 vertical threads/cm (14-16); 12.25 horizontal threads/cm (11-15). Given the wider spread of density in the horizontal threads it may be assumed that the weft runs horizontally. x

#### Paint layer

Condition. Retouchings and overpaintings are found in various places in the background. The clothing and the cap are worn and largely overpainted with a grey glaze. As is clear in the X-radiograph, local paint loss has occurred primarily along the top edge; to a lesser extent along the bottom edge; and only to a very limited degree in the figure such as in the wrist. Craquelure: A varied craquelure pattern can be discerned in various areas, which is entirely in keeping for a 17th-century painting on canvas.

#### Radiography

The hand with the book, the collar of the white shirt and the head show up light in the X-ray image. In addition, there are traces of an earlier painting making it very clear that the present work was executed over an existing, if unfinished painting (or fragment thereof), whose subject cannot be identified.

#### Signature

The signature at the upper left above the shoulder in the background is illegible. Of the date <165> the last digit has been read as a 3.<sup>10</sup> However, it could also be interpreted as a 4 or a 7.

#### Comments

This version presently in San Francisco was published by Tatlock in 1925. He reported the opinion of Bode and Hofstede de Groot that this version was superior to the Dresden version, an opinion shared by Mayer.<sup>11</sup> Müller Hofstede also considered the version in San Francisco (in 1968) to be the best example, deeming it an autograph work by Rembrandt (see note 6).

This is the only one of the existing versions to have an oval format which, because of the unfortunate excision of the hand holding the sketchbook, is undoubtedly the

result of a later intervention. The *peniture* of this painting displays a certain variation and liveliness which is lacking in the Dresden version. As discussed in greater detail in Chapter III, the arbitrariness of the direction of the brushstrokes with respect to the anatomy depicted (for instance, in the hands) excludes a possibility that the painting in San Francisco is the prototype by Rembrandt. Moreover, the curious construction of the nasal bone and the eye socket, the proportions of the phalanges especially those of the index finger and the incorrect placement of the nail on that finger can only be signs of a copyist's incompetence. Technically – and on the basis of the X-ray image – this work probably originated in Rembrandt's workshop. The fact that it was painted on a previously used canvas (on similar *palimpsests*, see Chapter III, pp. ###-###) supports this view.

#### Provenance

– Coll. Edw. Lindley Wood, Earl of Halifax, in Temple Newsam, where Waagen saw the painting in 1856.<sup>12</sup> By descentance to the family Meynell-Ingam in Temple Newsam.

– Sale 1923 in Northern England to an anonymous art dealer who sold it the same year to the art dealer A.F. Reyre, London.

– Dealer Duveen, New York (1925).

– In 1956 acquired by the Roscoe and Margaret Oakes Foundation for the De Young Memorial Museum in San Francisco.

#### Version 3 (figs. 4 and 5)

ENGLAND, PRIVATE COLLECTION<sup>13</sup>

HDG - ; BR.-GERSON 47A; BAUCH 329; GERSON - ; TUMPEL -

#### Support

Canvas, lined, 75 x 62.3 cm, including a strip added to the bottom edge varying in length from 2.8 cm at the left to 4.1 cm at the right. At the lower left, in the sleeve, the paint layer and the canvas have suffered from mechanical damage. Cusping can be clearly observed along the left and the right side. Thread count: 15.9 vertical threads/cm (15-16.5); 14.0 horizontal threads/cm (13.5-14.5). Because of the almost equal spread in density of the vertical and horizontal threads it is not possible to distinguish the warp from the weft.

#### Ground

Analysis of a cross section shows that the canvas was prepared with a ground possibly applied in two layers consisting of red ochre, umber and a little quartz (see *Table of Grounds* III, pp. x-xi).

#### Paint layer

Condition. The red ochreish ground can be seen in places where the paint surface is very worn. A few worn areas, such as near the eyes, may have been reinforced with a smooth opaque (dark) brown layer of paint. This could explain the odd shape of the eye sockets. Craquelure: The craquelure has an uneven pattern and width. It is pronounced in the cap directly above the forehead.

x Canvas of a type quite common in J's workshop  
It seems to be from the same bolt as *Diogenes* 253

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Fig. 2. Canvas 74.5 x 61 cm. San Francisco, Cal., The Fine Arts Museums of San Francisco, Roxoe and Margaret Oakes Collection (version 2). For colour reproduction of details see Chapter III figs 36 and 41



Fig. 3 X-Ray



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Fig. 4 Canvas 75 x 62.9 cm. England, private collection (version 3). For colour reproduction of details see Chapter III figs. 37 and 42





Fig 5. X-Ray



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The *penture* in the head is varied, locally pastose and coarse. The hand at the left, the edge of the book, the white cuff and the lit part of the book at the far right have been painted rapidly and with relatively coarse paint. In its transition to the white shirt, the red of the doublet overlaps the white paint, whereby the peaks of the relief of the white paint can still be seen through the red. The buttons are indicated with simple highlights, always varied and toward the bottom in decreasing tones of yellow-ochre. Above the fastened button at the top is another yellow ochre highlight (of a button), which is related to a change in the open collar of the coat (see *Radiography*). Another change made during the genesis of the work has to do with the position of the hand at the right. Together with the book and the ink pot, it was originally planned higher and somewhat more to the left. The relief of the paint of the underlying hand shines through the worn paint surface of the overlying hand, painted relatively flat, particularly in the lit parts of the index and middle fingers. Arched shapes are indicated in black paint at the upper right and left corners of the greyish-brown background. In the arched shape at the upper right are highlights reminiscent of a painted frame such as that in the Brussels *Portrait of Nicolaus Bamboek* (III A 144) and its pendant, the *Portrait of Agatha Ba* in the Royal Collection London (III A 145). These highlights seem to suggest part of a profile or a capital.

*Radiography*

Various changes were made during work on the painting. Traces of these pentimenti are visible in the paint surface (see *Paint layer*). Moreover, the shape of the red doublet does not accord with a triangle showing up light in that area in the available X-radiograph. This triangle is narrower and shorter and the tip terminates in a spot of yellow ochre paint visible in the paint surface which, given the distance to the button positioned at the tip of the triangle now visible, can also be interpreted as a button. A change made above the raised collar resting against the neck might be related to a correction of the contour. For a discussion of the pentimenti see *Comments*.

*Comments*

Although Müller Hofstede in 1968 considered the painting in San Francisco as the autograph version of Rembrandt's *Self-portrait with sketchbook*, he had earlier, in 1963, voiced his preference for the (unsigned) painting in England.<sup>19</sup> On the basis of the pentimenti, mentioned above in *Paint layer* and *Radiography*, and the colour scheme, he then thought that the present painting was probably the prototype. In 1966, Bauch believed that this version was the best of the known versions and suggested that it was an original from 1653. A few years later, however, he reversed his initial view that the present work was autograph (see note 7).

The presence of the pentimenti described above was also one of the reasons why in 1963 Müller Hofstede considered the version under discussion to be the prototype. In our view, the pentimenti are not related to changes in the development of the composition, but are

rather corrections, introduced by a copyist, of errors made in copying the placement of certain parts of the composition. This is clearest in the complex passage with the hands, the pen, ink pot and sketchbook, which in its entirety is tilted with respect to its earlier position. Similarly, the other pentimenti can also be categorised as 'copying errors'.

There are various reasons for doubting whether the version under discussion should be considered as having originated in Rembrandt's workshop like the painting in San Francisco (version 2). The chalky tonality of the flesh colour, the atypical distribution of radioabsorbency in the X-radiograph of the face, and the stringy character of the light paint deviate significantly from what we know to be usual for Rembrandt and his workshop. It is more likely to be a later copy and it is tempting to think that it may have been made after the painting in San Francisco. In their deformation, in particular the curiously turned up line in the outer corner of the left eye and the far too short first phalanges of the index and middle fingers of the drawing hand, the two paintings agree to such an extent that a direct link between them has to be considered. This relationship finds confirmation in the similar, flawed rendering of the misplaced pushed out fingernail of the index finger on the pen in both paintings.

Since it is likely in that particular case that the primed canvas was provided by the patron, this provides no evidence for the origin of the present painting in Rembrandt's studio. Indeed, the presence of a red ground rather speaks against it: according to our own analysis of the grounds used by Rembrandt and his studio, red grounds – apart from the case mentioned above – do not occur unless they are covered by a grey or brownish *imprimatura* thus belonging to the extensive category of double grounds (see Chapter IV *Table of Grounds*, p. ##).

*Provenance*

– Coll. Alexis Livernet, sale London 27-28 May 1808 (Lugt 7418), 1st day no. 75: 'Rembrandt ... His own Portrait, Purchased by Sir Joshua Reynolds – a capital Performance and sent to a friend in Ireland' [35 bought in]. According to Brown, Reynolds was acting as the dealer.<sup>20</sup>

– According to the present owner, bought at the 1808 sale by Sir Clement Cottrill Dornier, brother-in-law of Alexis Livernet.

**Version 4** (fig. 6)

DRESDEN, STAATLICHE KUNSTSAMMLUNGEN DRESDEN, GEMÄLDEGALERIE ALTE MEISTER, CAT. NO. 1569<sup>21</sup>  
HDG 537; BR. 46; BAUCH –; GERSON –; TÜMPFEL –

*Support*

Canvas, lined, 85 x 65 cm. The original canvas is folded approximately 1 to 1.5 cm on all sides.

*Ground*

Brown, probably belonging to the ground, shows through in the left shoulder, in the light area of the binding of the book, and in the background along the contour of the cap. In a sample taken from the right edge of the picture,

Fig. 6. a was 85 x 65 cm. Dresden: Staatliche Kunstsammlungen Gemäldesäle (version 4). For colour reproductions of details see Chapter III figs. 35 and 44



Kuhn found a yellowish-white ground, consisting of chalk beneath a dark paint layer.<sup>17</sup> Given the fact that a brown ground layer seems to shine through, the possibility should not be excluded that Kuhn took his sample from a restored area (see *Table of Grounds III*, pp. xxv-xxv).

*Signature*

Lower right in black paint: <Rembrandt f 1657> The rising loop of the f is linked to the digit 1

*Comments*

The Dresden version, mentioned in the inventory of the Electoral collection in Dresden of 1722-1728, was always considered to be by Rembrandt until 1925, when the version in San Francisco surfaced (see version 2). The genuineness of the Dresden painting was subsequently questioned by various authors. Bredius still accepted it in 1935, along with the version in San Francisco. Thereafter it was virtually unanimously rejected, though Gerson believed that the Dresden painting was the best of the existing versions (see note 2).

To the extent that they can be read under a thick layer of varnish, the colour scheme and the brushwork seem far removed from comparable passages in Rembrandt's autograph work of the 1650s. The signature displays a writing style that differs too greatly from signatures considered to be by Rembrandt.

Fig. 7. Etching by Johann Anton Riedel, 1755 (reproduced in reverse)



It is further questionable whether the painting originated in Rembrandt's surroundings and even whether it was copied directly from the prototype. This doubt is also prompted by the deviating physiognomy with respect to the shape of the lower part of the face and of the eyes. All the other versions show closer similarity with Rembrandt's physiognomy as we know it from his autograph self-portraits than the Dresden version.

*Graphic reproductions*

1. Etching by Johann Anton Riedel (Falkenau-bei-Eger 1736 Dresden 1816) inscribed: *Rembrandt p. - Riedel. f. 1755. / No. 212. Heist exact. (fig. 7)* reproduces the painting in reverse. This etching indisputably depicts the Dresden version, as the deviating physiognomic characteristics of the Dresden version mentioned above recur in the etching. Moreover, Riedel, who was deputy inspector of the Elector's collection of paintings from 1755 and inspector from 1757, also made reproductive prints of other works in the Dresden collection.

*Provenance*

Listed as no. A 94 in the 1722-1728 inventory of the Elector's Gallery at Dresden, "Rembrandt Contrefait, geliefert von Naumann" (acquired from Naumann).<sup>18</sup> Described in J.A. Riedel and C.F. Wenzel, *Versicherung der Gemälde in der Churfürstlichen Gallerie zu Dresden*, Leipzig 1771, p. 13 no. 23: "(Rembrandt van Ryn), Rembrants Bildnis mit der Kreyde (sic) in einer, und mit einem offenen Buche in der andern Hand, Eine Figur bis auf

## IV 10 SELF-PORTRAITS WITH SKETCHBOOK

den halben Leuk. Auf Leinwand 3 Fusz hoch. 2 Fusz 3 Zoll breit  
[= 85 x 66.5 cm]

**Version 5** (fig. 8)

MILWAUKEE, COLL. ALFRED AND ISABEL BADER<sup>1)</sup>  
HDG : BR. : BAUCH -: GERSON -: PUMPEI

*Support*

Canvas 76.2 x 63.5 cm

*Ground*

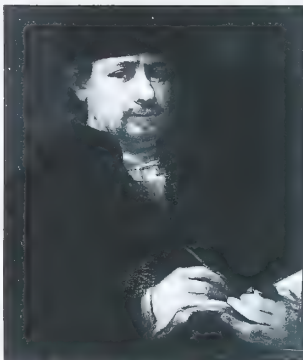
Four samples containing the ground layer were analysed by Joyce Plesters in 1973 (who described it as a 'very thick gravelly' or 'pebbly' textured yellowish-grey layer of ground<sup>2)</sup>) and in 2002 by Karin Groen. The ground, applied in one layer, with a drying oil as a medium, contains a mixture of lead white (much of it in the form of undispersed large granules), light ochre and a great deal of coarse charcoal black. In one of the samples of the ground, in addition to the pigments mentioned above, Plesters found 'a few translucent orange and red-brown crystalline particles of mineral iron oxide (natural ochre)'. The slight variations in the composition of the ground, as it was found in the different samples (in the case of one sample Joyce Plesters mentioned particles of what she thought to be massicot), could be advanced as an argument that this canvas was prepared in the workshop of the painter responsible, rather than by a professional primer. Furthermore, the extreme unevenness of some of the charcoal particles observed by Plesters may, perhaps, serve as an indication that a 'home-made' ground was applied of a type that we have not so far encountered in works by Rembrandt and his studio (see *Table of Grounds III*, pp. #ff).

*Paint layer*

**Condition.** There are (presumably old) orange and pink retouchings in various parts of the face: to the left of the mouth and along the left side of the nose, under the left eye and on the lower lid of that eye. More retouchings were applied in a later phase, including yellow strokes in the fastening of the shirt and whitish strokes in the face. The contour of the neck has also been retouched. During her investigation, Groen discovered the lines of a black under-drawing in the hand with the pen, near the top contour of the sleeve and in the cover of the sketchbook. Groen also found black underlayers in many places. In the chin she detected traces of what appears to be a light under-painting. Plesters, who studied an X-radiograph of the painting not known to us, was struck by the fact that 'by comparison, X-radiographs of known late Rembrandt self-portraits give a sharper and more striking image'. Groen observed that areas that are usually left open when applying the light tints are filled in with surface paint imitating this effect. In particular, the shadow near the mouth seems 'scaled' with dark paint by the maker of the present painting.

Besides the pigments in the cross-section of the ground (lead white, very coarse charcoal black, yellow ochre and very little orange and red-brown ochre), Plesters found only pigments known to have been used by Rembrandt

Fig. 8 Canvas 76.2 x 63.5 cm Milwaukee, Coll. Alfred and Isabel Bader (version 5). For colour reproduction of details see Chapter III figs. 38 and 43



The fact that the dark background is done with paint containing (finely ground) charcoal black is unusual. In Rembrandt's autograph paintings this pigment is found only in the grounds of some of his paintings, and not in the paint layers themselves.

*Comments*

As with the following two versions, the painting in the Bader collection played no part in the discussions concerning the possible original. Its execution and painting technique deviate so markedly from our image of the technique used by Rembrandt and his workshop that we dismiss the suggestion that it could have originated in Rembrandt's circle. See fig. 10.

*Provenance*

Coll. of the British painter William Mulready (1786-1863)  
Art dealer Christensen, Willesden (London)  
Art dealer Neville Orgel, London, from whom it was acquired in 1977 by the present owner.

**Version 6** (fig. 9)

NETHERLANDS, PRIVATE COLLECTION,  
HDG : BR. -: BAUCH -: GERSON -: PUMPEI

*Support*

Canvas, 72 x 59 cm

*Comments*

This painting was once shown to members of the RRP on which occasion it was characterised as a weak copy. One question whether the copyist even worked after a painted

Fig. 9 Canvas 71 x 91 cm. Netherlands, private collection (version 6)



version, given that the flesh tint found in the other versions below the fastening of the shirt is not included here. The painting almost certainly has been copied from a print: if so, more likely the one by Gole after the original than that by Riedel, after the Dresden version.

**Version 7** (fig. 10)  
BUDAPEST, MUSEUM OF FINE ARTS, CAT. NO. 859<sup>1</sup>  
IDG: BR., BAUCH: -, GERSON: -, TUMPEI

*Support*

Canvas, 81 x 64.2 cm

*Comments*

This is a very weak copy, and the only one that does not include the hands, the pen, the sketchbook and the ink pot. No traces of the painted frame are found. Its feeble execution is so far removed from Rembrandt's manner of painting that the possibility of its having originated in the master's immediate surroundings may be discounted. Its closeness to version 3 may indicate that it is a copy after that painting.

*Provenance*

Coll. Esterhazy

*Notes*

- 1 Br. 46 and 47
- 2 Br. Gerson 46, 47 and 47a
- 3 See also II A 54 and A. Röger, *V. Manish in exlib cat. Wislawa*

Fig. 10 Canvas 81 x 64.2 cm. Budapest, Museum of Fine Arts (version 7)



- knowledge and made the image of the scholar in Dutch seventeenth century painting, *Kington* 1986/97, no. 15
- 1 Van de Wetering 1997, pp. 58-60, fig. 72
  - 2 HRC 337
  - 3 C. Müller Hofstede 'Rembrandts Selbstbildnis mit Skizzenbuch' *Faust* n. 26 (1988), pp. 375-390
  - 4 A. Baum: 'Zu einem verschollenen Selbstbildnis Rembrandts', *Parthenon* 27 (1969), pp. 221-22, esp. 22.
  - 5 E. W. ... *Verzeichnis seiner Kupfersteche und Stichausbätter* Hamburg 1885, no. 111
  - 6 The painting was examined on 28 August 1968 (J.B., S.H.L.), in Rotterdam, Museum Boijmans Van Beuningen and on 23 October 1971 in San Francisco (B.H., E.v.d.W.) with the help of several prints of the X-radiographs that did not cover the entire painting. X-radiographs covering (almost) the entire surface were received later.
  - 7 Müller Hofstede, op. cit. 6, p. 375.
  - 8 R.R. Tsielick, 'An unpublished Rembrandt self-portrait', *Burl. Mag.* 46 (1925), pp. 238-259, 261, A.L. Mayer, 'Notes and Letters', 'An unpublished Rembrandt self-portrait', *Burl. Mag.* 47 (1925), p. 160
  - 9 G.F. Waagen, *Treasures of art in Great Britain III*, London 1854, p. 333
  - 10 Examined on 6 September 1971 (J.B., S.H.L.) and on 22 April 1993 (P.B., E.v.d.W.) in the frame, in good daylight, with the help of an X-radiograph of the head
  - 11 See note 6
  - 12 F. Braun, 'Rembrandts in the collection of Sir Joshua Reynolds unpublished typeprints 1864, no. 21
  - 13 Examined in May 1970 (B.H., E.v.d.W.) out of the frame and in daylight. An old discoloured layer of varnish hampered observation
  - 14 H. Kühn, 'Untersuchungen zu den Pigmenten und Malgründen Rembrandts durchgeführt an den Gemälden der Staatlichen Kunstsammlungen Dresden', *Maltechnik-Restauro* 83 (1977), pp. 223-233 esp. 229
  - 15 J. Höbner, *Catalogue de la Galerie Royale de Dresde (translation)* Graessner Dresden 1836, no. 1165
  - 16 Examined in October 1995 (K.G.) May 1996 (V.M.)
  - 17 *Report by J. Flester from the National Gallery, London dated 29 August 1971*
  - 18 Examined on 10 August 1972 (B.H., E.v.d.W.)

## IV 10 Self-portrait with sketchbook

ORIGINAL LOST

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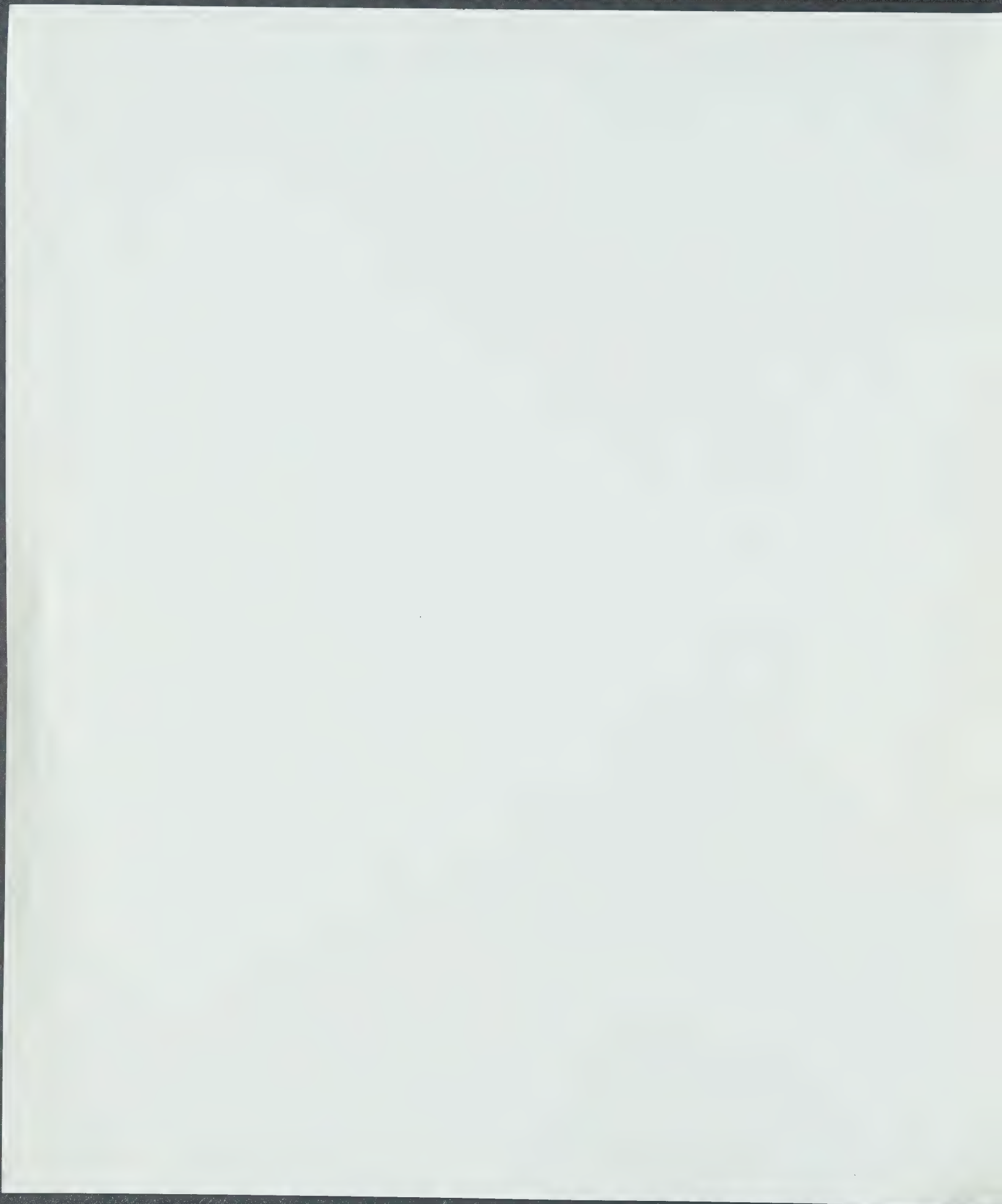
of the painted frame is visible (version 4, in Dresden), suggests a possible original size of the lost prototype of approximately 85 x 65 cm.

Rembrandt depicted himself with objects that refer to his profession as an artist in a few of his self-portraits. In the *Self-portraits* in Paris (IV 19) and Kenwood (IV 26) he shows himself with palette and brushes, and in the etched *Self-portrait with Saskia* from 1636 (B.19; Chapter III Fig. 150) and the 1648 *Self-portrait drawing at a window* (B. 22; Chapter III, fig. 156) he is seen with a pen or other drawing implement and paper. Rembrandt is also shown drawing in an etching of disputed authenticity (see Hind 300A, Münz 28). In so far as is known, the *Self-portrait with sketchbook* discussed here is the only painting in which Rembrandt portrays himself drawing.

In the 17th century, drawing was considered both as an integral part of the training of an aspiring artist, and as a reference to the daily practice of the master himself (*exercitatio* or *usus*): one was aware of the fact that artistry was achieved not merely through natural talent and education (*ars* or *ingenium* and *disciplina*), but chiefly through constant practice.<sup>3</sup> In an engraving by Hendrick Goltzius of *Ars and Usus* (B. 111, Hollst. 123) the personification of *Usus* is shown drawing on a drawing board (an attribute of *Usus*), a pen in his right hand and an ink pot similar to the one Rembrandt is holding in his left hand.<sup>4</sup>

[c. 1655]







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

Dear Dr. van de Watering:

Thank you so much for your letter and your most interesting paper on Rembrandt's technique.

I cannot claim my portrait to be the original because I have not seen any of the other versions except the one in Pau Francipis. And even if I had seen all the versions, I might not be certain. You probably saw the Kerner and the Cevat early portraits side by side and have your own opinion, but also know that great scholars have come to opposite conclusions.

Hepon thinks the Dresden version the best; to me it looks like the worst, and we cannot both be right. I have seen the Pau Francipis painting and do not like it as well as I like mine, but of course that is a subjective opinion. Of the published versions I like the painting in Oxfordshire (Bredius 47A) the best.

What is not subjective is which of the four paintings is closest to the hole print. Mine is: look at the shadows under the eyes, and the hands holding the glasses. But who is to say that hole had the original portrait?

I keep adding to my collection and enjoying it. My latest additions are a fine Jacob Jordaens sketch, on paper, and a Jan Pynas, of Potiphar's Wife accusing Joseph, dated 1629.

Best personal regards.

Alfred Bader

Dr. Ernst van de Watering  
Rembrandt Research Project  
Amsterdam.

September 21, 1977.





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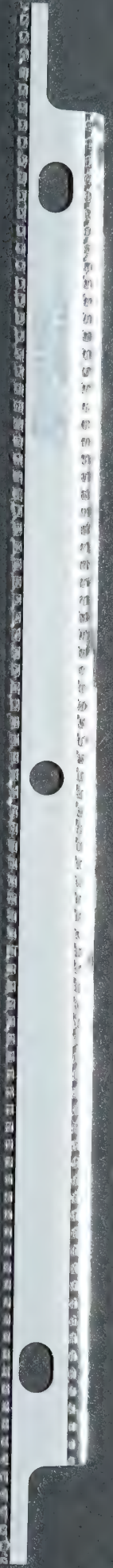
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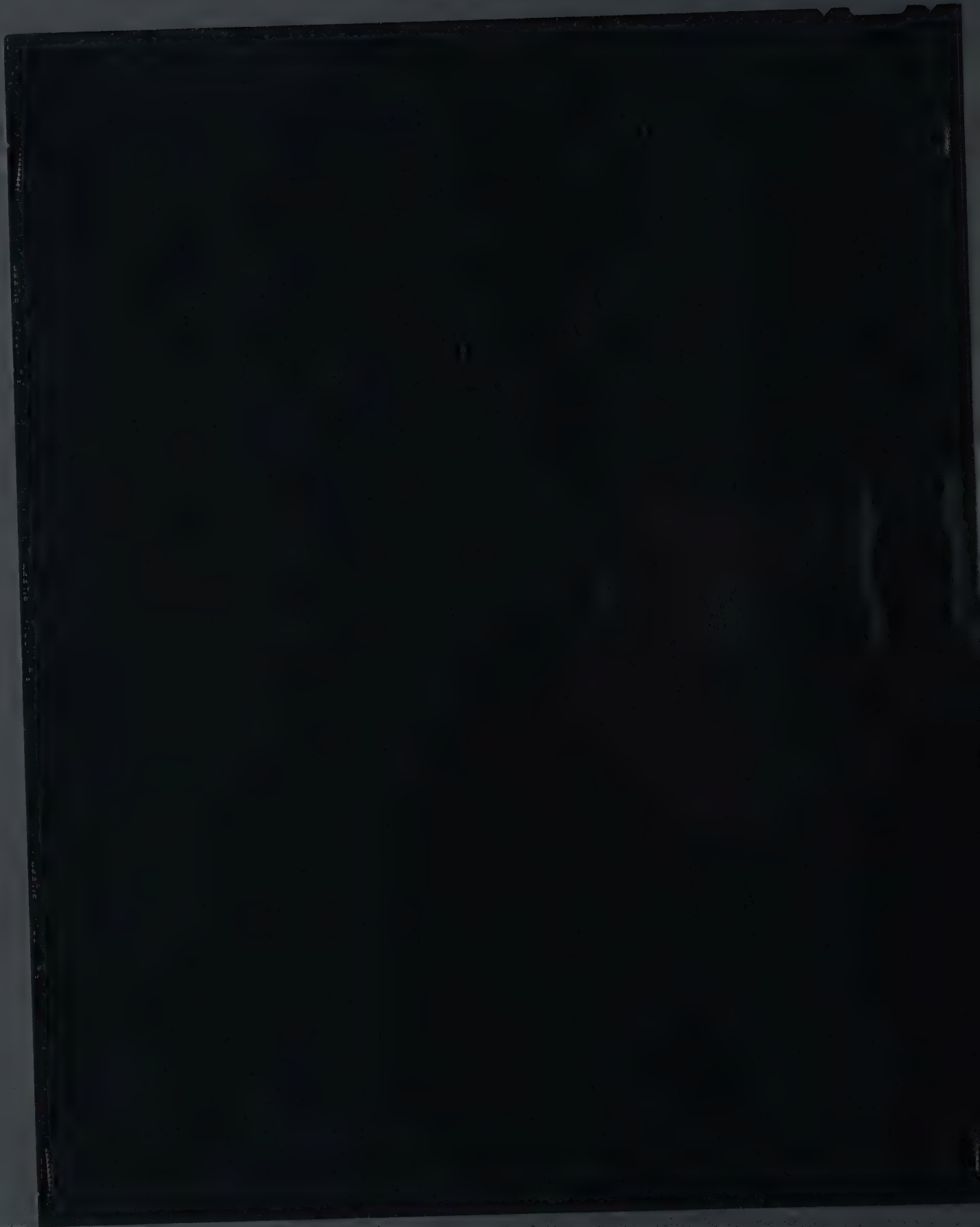
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**65117**  
COLLEGE OF BUSINESS  
UNIVERSITY OF MISSISSIPPI  
MISSISSIPPI



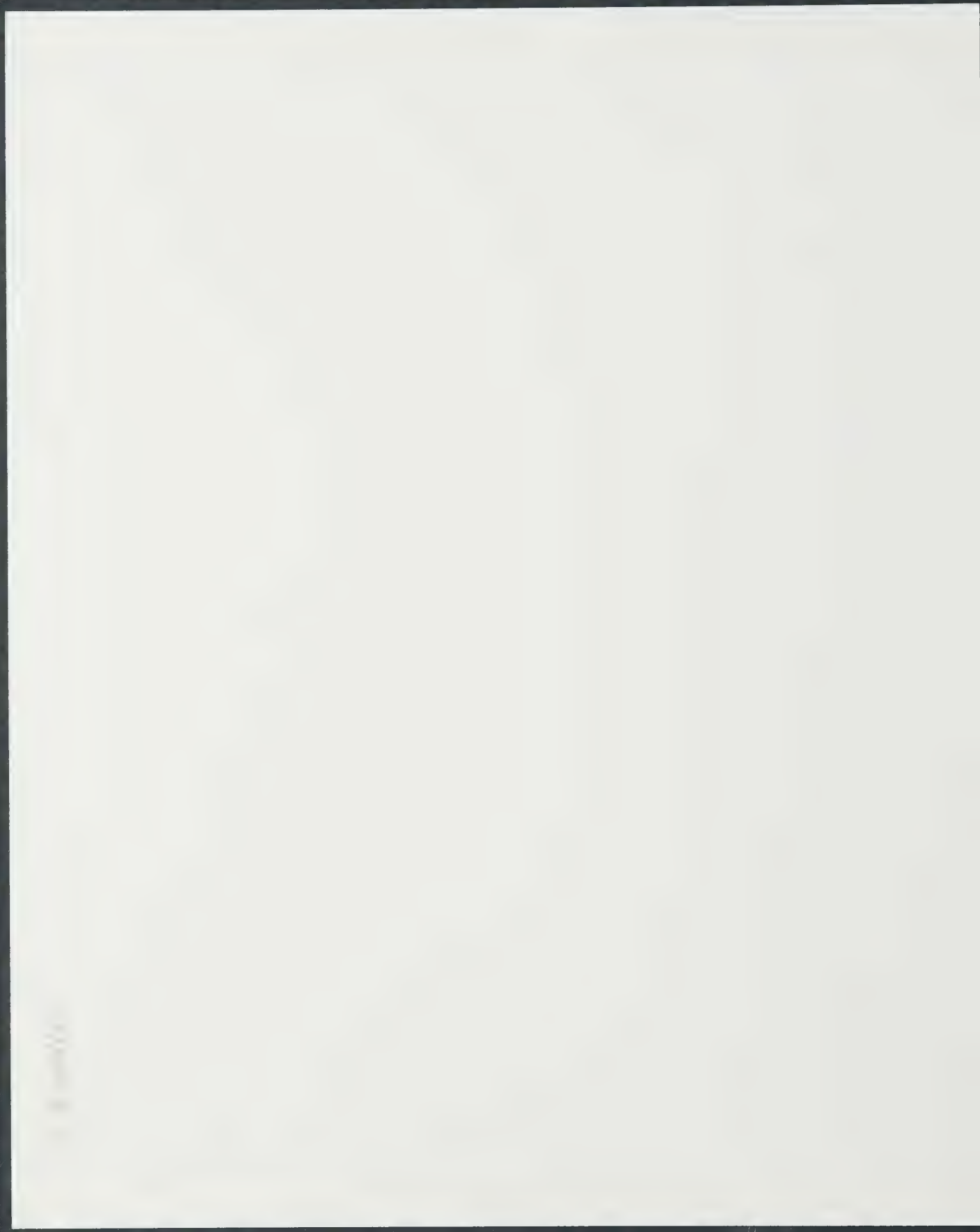














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# uizendvierhonderdacht



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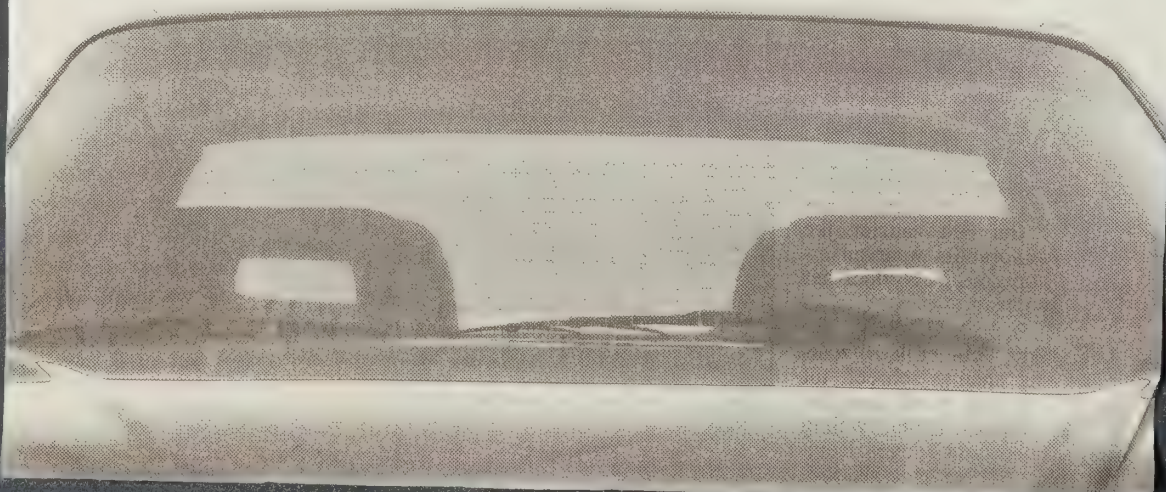
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## Swept Away

There are certain problems for which the solutions seem so clear that any answer other than the most obvious is an affront to common sense.

For example, when the coastline at Virginia Beach, Virginia, was threatened by storm waves a local building contractor assured the city fathers that they didn't need any scientific analysis or planning to stop the erosion. He promised them that he could stop the surf with a fence-like stand of steel I-beams, which he then installed. The very next storm (not a particularly severe one, either) cleanly, neatly, sheared the I-beams off at the water line.

It is clear that little is known about the enormous forces at work on our coastlines and in our harbors. In addition to the damage done by erosion to beaches and the homes that adjoin them, the U.S. Army Corps of Engineers each year spends \$100 million just to keep harbors dredged free of silt. Yet, the common solutions to these problems are often only "band-aids." Until recently, no attempt had been made to discover the underlying causes.

Surprisingly, even though the U.S. has hundreds of harbors and ports, and dozens of states with major coastal areas, practically nothing is known of the "basic science" governing the major problems affecting these areas. There is essentially no understanding of how water and sand particles interact at the waterbed, how the particles are lifted, or what determines the directions and quantities of what is moved.

One of the major reasons so little is known, is the enormous power contained in even the small waves where instruments must be placed to obtain data. These waves easily destroy more sensitive instruments

Most people see the gentle surf on the coast as a thing of gentle beauty. Few realize that a 100 meter stretch of beach with waves that average 1 meter in height absorbs as much energy in a year as is generated by our largest fossil fuel electric plant in the same period of time.

This energy can be and often is drastically increased by slight changes in the coastal area. Adding a breakwater, for example, can cause enormous damage to the adjacent shoreline in a period of just a year or two if it is not carefully placed.

Professor William Wood of Purdue's Department of Geosciences is studying wave action both at the coastline and in the laboratory in the belief that by learning how waves dissipate their energy when they break, scientists will begin to understand the way these waves move silt or erode beaches.

Part of his efforts are directed to two types of modeling: In one he attempts to express the relationship between sediment transported down a coast and the wave height in the same area. In the second, long and short term predictions are made of coastal erosion based upon lake level variation and climatology.

These predictions are vitally important because, to date, almost all of the data used in such predictions have been qualitative and crude. Just as very little is known about what happens when a wave breaks, little is known of the impact a storm has on a coastal area as it passes over, or how much material is moved. Some of these incorrect early prediction techniques are still being used in engineering manuals. But the Army Corps of Engineers has asked Wood and his assistants to use their



Professor William Wood stands at the foot of a stairway that residents at Beverly Shores, Indiana, built to a beach that has since been washed away by Lake Michigan.

observations to update manuals on coastal hydrographic techniques.

Wood has learned that even on Indiana's relatively protected coastlines, a single winter's storm can cause the waterbed at the shore to swallow up a good-sized boulder, and can slice away several feet of the shore, as well as any houses that might be in the way. Water-breaks or artificial harbors built in the wrong place can magnify these forces. Wood was recently asked to assist with the choice of a site for a new harbor to serve Gary, Indiana. Wood's evaluation of the coastal dynamics of the area showed those selecting the site just how the placement of the harbor would affect the area.

But not everyone listens to scientific advice. The Beverly Shores residents, alarmed at the threat of encroaching waves, have requested and received multi-million dollar "revetment" (placements of large rocks to stop erosion). Unfortunately, these costly band-aids must be repaired every few years as they are literally gobbled up by the soft shore-bed. In Michigan, a similar attempted solution, misplaced, saw the surf move in behind the revetment, leaving the area with a humiliating monument to poor planning a few feet out in the water as the waves continued to erode the coastline.

(Continued on page 3)

## Purdue's New Mining and Minerals Institute

America's recent monomaniacal struggle against dependence on foreign oil may be hiding a wider-ranging series of problems that are potentially just as threatening.

"The nation is slipping badly in its ability to supply its needs for mineral-derived raw materials and energy," according to Purdue Geosciences Head Donald Levandowski. "For many of these we are becoming more and more dependent on foreign sources, and many of these sources are either hostile to the U.S. or are located in politically unstable areas of the world."

But Levandowski and his colleagues at Purdue are not simply worrying about these problems, they are doing something to solve them. Dr. Levandowski was recently named director of Purdue's new Indiana Mining and Mineral Resources Research Institute (IMMRR). The Institute's goal is to increase the volume and quality of research that should in turn improve our methods of locating, extracting and refining essential mineral resources. To do so, scientists and engineers must discover ways of obtaining minerals at acceptable cost levels and with

the least damage to our environment. The Institute hopes to further improve research in these areas by increasing the number of mineral scientists and engineers working in this field.

Purdue's institute is one of thirty-one state research institutes which have been created under Title III of the Surface Mining Control and Reclamation Act of 1977 (Public Law 95-87). Purdue was named Indiana's research facility in December of 1979.

State mineral and mining research institutes are mandated to approach mining-related problems with a

variety of solutions. Research is encouraged and financially supported in eight major areas: exploration, mineral production, mineral processing, extraction, smelting and refining, mineral economics, resource recovery from waste materials, environmental control and reclamation, and mineral policy (which means the analysis of laws, regulations and government policy on mineral production). An increase in the number of mining scientists and engineers is encouraged through

(Continued on page 3)

If you live in the Midwest

## This Story Might Shake You Up

by Rena Leily Weber

In Chicago, a factory worker grabs at his breakfast coffee as the cup dances away from him on the table. He turns, startled, as the windows rattle and the kitchen cabinets swing open spilling dishes onto the floor. In Indianapolis, people, frightened by the tremor run screaming into the streets as their tall condominiums and apartment buildings begin to sway and crack. People in Evansville are awakened as their beds dance across the floor and their dressers overturn. Soon, chimneys fall into the street and some older buildings begin to collapse.

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This scenario may sound like science fiction in the seismically sedate world of the midwest, but an earthquake of the intensity just described, rocked the eastern United States just 170 years ago. Fortunately, the midwest was sparsely populated then, and the log structures common throughout the area were able to roll with the earthquake without severe damage. This earthquake, whose epicenter was located at New Madrid, was one of the strongest ever recorded in the continental United States.

Though the recurrence of such strong earthquake activity might seem remote, those responsible for planning the future of the midwest must take into account the threat of such violence and the impact it might have on our densely populated areas. Of particular concern is the threat that seismic activity poses to nuclear power plants. Even before Three Mile Island awakened the public to the dangers of a disaster at a nuclear power plant, the Nuclear Regulatory Commission (NRC), the federal agency charged with supervising the construction of nuclear power plants, was very concerned with the location of power plants in relation to seismic "fault zones," the areas most likely to experience earthquakes.

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this information to judge the potential for earthquake damage at proposed nuclear power plant sites. The three, Drs. Lawrence Bralle, John L. Sexton, and William J. Hinze, in conjunction with Dr. G. Randy Keller of the University of Texas at El Paso and Dr. Edward G. Lidiak of the University of Pittsburgh, are studying the faults and seismic activity associated with the New Madrid and Wabash Valley fault zones. The fault zones under study include parts of Kentucky, Missouri, Arkansas, Tennessee, Illinois, Indiana and Ohio. The boot of Missouri is the center of seismic activity for this area.

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and the portable walls in here started moving around. I headed for the door."

Tennessee said one trailer in Craiginger County in eastern Tennessee was knocked off its foundation.

Officials in Tennessee and West Virginia said the quake shook tall concrete buildings, rattled dishes on shelves and swayed mobile homes.

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But in some areas of the country, such as the midwest, the above cited indications of seismic activity are eradicated by other factors. According to Dr. Bralle, the evidence of earthquakes varies greatly from one section of the country to another and is sometimes difficult to judge. In faults like New Madrid, evidence of seismic activity is often hidden by surface features and vegetation. In the New Madrid fault area, the river bed sedimentation wipes out the evidence of faults almost entirely.

Earthquakes cannot be prevented, and they are difficult to predict. Preventing a major catastrophe in the midwest in the future requires planning and sensitivity to human needs today. ■

# SCIENCE yesterday



A fossil of *Lepidocyclus cooperi* (top left) from the Upper Ordovician. Bottom left, Professor Earl Gest grinding thin sections of rock samples using an Ingram grinder (early 1970's). Center, Exploring for uranium at "Hole No. 5" mine in the Black Hills. At right, a simulation of a multiple-vortex tornado using Purdue's Tornado Simulator which was developed by Ernest Agee, Christopher Church and John Snow in 1975.



## Purdue's New Mining and Minerals Institute (Continued from page 1)

the provision of scholarship and fellowship funds for undergraduate, graduate and post-doctoral students.

Purdue was selected as Indiana's mining and minerals institute precisely because it had active research programs in more areas related to the mining industry than any other school in the state. Purdue's institute will be assisted by a faculty advisory committee with representatives from geosciences, civil engineering, industrial engineering, materials engineering, agronomy and forestry.

### Swept Away

(Continued from page 1)

Wood's research is steadily adding to the body of knowledge that will someday help us to prevent errors like these while at the same time enabling engineers to take steps to prevent damage to our harbors and coasts.

But of course, people are always ready to offer Professor Wood advice on the "real" causes of coastal devastation. Recently, one gentleman button-holed Wood and in all seriousness suggested that the rise in Lake Michigan's level and the turbulence in its waters were caused by the Coho Salmon that had been introduced a few years earlier. Wood listened patiently...and went back to work. ■

In the case of Indiana's research program, the multifaceted approach will not be limited to the on-campus portion of activities; the Institute will cooperate with as many state governmental agencies and industries as possible in seeking solutions to problems pertaining to Indiana's resources.

The impact of an institute for mining research on a state known primarily for its agriculture may seem remote but, the Institute is already beginning to address some serious problems.

For example, Indiana's coal resources alone number 30 billion tons. The coal industry faces serious problems in finding inexpensive yet effective means of restoring land which has been mined to a useful purpose, and in helping to reclaim abandoned mine sites. Two Purdue research groups in Forestry and Agronomy have already been funded by the Office of Surface Mining to study this problem.

A much more difficult problem the Institute hopes to address is that of the use of much of Indiana's coal is severely limited by its high content of sulphur. This substance poses environmental hazards and is also difficult to remove. The absence of a technology for easily and inexpensively removing sulphur from coal demonstrates one particular need for research. The lack of such technology has resulted in a delay in the development of new mines. Thus, fewer jobs are being created, and fewer dollars spent in Indiana's economy. Indiana must also rely

more heavily on oil and natural gas for its energy.

Of course, Indiana's resources aren't limited to just coal. It also produces large quantities of limestone (used in building), sand and gravel, ceramic and refractory materials, gypsum and dolomite. Each of these minerals presents its own special technological problems.

Purdue geosciences student Howard Hume has undertaken a study of a problem that, though less related to the needs of mining in Indiana, shows what truly difficult problems mining can pose. His study concerns copper mining. It doesn't deal with how to find or refine copper, but rather with the "hole" problem: what is the most advantageous slope the quarry-like mine should take. The shallower the angle of the slope, the more land must be removed to get to the copper. Finding the ideal slope can have great significance not only for the cost of mining but also for the ease with which the mining can be done, and the amount of copper that can be obtained.

As its initial one-year grant, the institute received \$110,000 to fund seed projects and pay operating expenses. Seed projects ranging from a study of silver ores in Colorado to the improvement of an underground train system for hauling coal are currently being funded by the institute. In addition, the Institute received \$160,000 to provide scholarships and fellowships over a three-year period.

Nationally, \$2,000,000 in research money is available annually to supplement the funds funneled through the state programs. This money is not allocated on a state-by-state basis, and so the competition is fierce. This year alone there were 450 proposals for research projects submitted through the 31 state institutes around the country. Of the 450, 16 were from Purdue. Of the 16 proposals submitted two were funded for a total of over \$200,000.

The need for state research facilities became apparent during the 1970's as public policy experts became increasingly aware that existing technologies were unable to keep the cost of mining at an acceptable level. At the same time, it was just as evident that these technologies were less and less useful in helping us fill our needs for ever larger quantities of strategic materials.

Thus, America has found itself in recent years becoming dependent for strategic minerals on countries that may not be above the use of economic blackmail. In fact, rumors have been circulating for months that we can soon expect to see the creation of OPEC-like consortia of nations producing such substances as tungsten, tin and chromium. The steps being taken today by the state mining and mineral institutes may provide insurance against the day when this country would run out of essential minerals if present trends continue. ■

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Greg Hutchins, a disc jockey at WZAP radio in Bristol, Va., said he noticed a table moving while he was on the air. "The whole console was shaking," he said. "I thought one of the other disc jockeys had slipped in and was pulling my leg. I looked under the table but nobody was there." ■

PSI has issued a report on Marble Hill which contains a section (MH-PSAR sec. 2.5.2.3) that describes the kinds of physical evidence used as indicators of recent seismic activity. "However, there is no evidence at or near the site, such as damaged structures, surface rupture, mass movement, and boils, or any other phenomena which would indicate the presence of strong earthquake shaking."

But in some areas of the country, such as the midwest, the above cited indications of seismic activity are eradicated by other factors. According to Dr. Braille, the evidence of earthquakes varies greatly from one section of the country to another and is sometimes difficult to judge. In faults like New Madrid, evidence of seismic activity is often hidden by surface features and vegetation. In the New Madrid fault area, the river bed sedimentation wipes out the evidence of faults almost entirely.

Earthquakes cannot be prevented, and they are difficult to predict. Preventing a major catastrophe in the midwest in the future requires planning and sensitivity to human needs today. ■

# SCIENCE yesterday



A fossil of *Lepidocyclus copper* (top left) from the Upper Ordovician. Bottom left, Professor Earl Geist grinding thin sections of rock samples using an Ingram grinder (early 1970's). Exploring for uranium (center) in the mid-1950's at "Hole No. 5" mine in the Black Hills. At right, a simulation of a multiple-vortex tornado using Purdue's Tornado Simulator which was developed by Ernest Agee, Christopher Church and John Snow in 1975.



## Purdue's New Mining and Minerals Institute (Continued from page 1)

the provision of scholarship and fellowship funds for undergraduate, graduate and post-doctoral students.

Purdue was selected as Indiana's mining and minerals institute precisely because it had active research programs in more areas related to the mining industry than any other school in the state. Purdue's institute will be assisted by a faculty advisory committee with representatives from geosciences, civil engineering, industrial engineering, materials engineering, agronomy and forestry.

### Swept Away

(Continued from page 1)

Wood's research is steadily adding to the body of knowledge that will someday help us to prevent errors like these while at the same time enabling engineers to take steps to prevent damage to our harbors and coasts.

But of course, people are always ready to offer Professor Wood advice on the "real" causes of coastal devastation. Recently, one gentleman button-holed Wood and in all seriousness suggested that the rise in Lake Michigan's level and the turbulence in its waters were caused by the Coho Salmon that had been introduced a few years earlier. Wood listened patiently...and went back to work. ■

In the case of Indiana's research program, the multifaceted approach will not be limited to the on-campus portion of activities; the Institute will cooperate with as many state governmental agencies and industries as possible in seeking solutions to problems pertaining to Indiana's resources.

The impact of an institute for mining research on a state known primarily for its agriculture may seem remote but, the Institute is already beginning to address some serious problems.

For example, Indiana's coal resources alone number 30 billion tons. The coal industry faces serious problems in finding inexpensive yet effective means of restoring land which has been mined to a useful purpose, and in helping to reclaim abandoned mine sites. Two Purdue research groups in Forestry and Agronomy have already been funded by the Office of Surface Mining to study this problem.

A much more difficult problem the Institute hopes to address is the use of much of Indiana's coal is severely limited by its high content of sulphur. This substance poses environmental hazards and is also difficult to remove. The absence of a technology for easily and inexpensively removing sulphur from coal demonstrates one particular need for research. The lack of such technology has resulted in a delay in the development of new mines. Thus, fewer jobs are being created, and fewer dollars spent in Indiana's economy. Indiana must also rely

more heavily on oil and natural gas for its energy.

Of course, Indiana's resources aren't limited to just coal. It also produces large quantities of limestone (used in building), sand and gravel, ceramic and refractory materials, gypsum and dolomite. Each of these minerals presents its own special technological problems.

Purdue geosciences student Howard Hume has undertaken a study of a problem that, though less related to the needs of mining in Indiana, shows what truly difficult problems mining can pose. His study concerns copper mining. It doesn't deal with how to find or refine copper, but rather with the "hole" problem: what is the most advantageous slope the quarry-like mine should take? The shallower the angle of the slope, the more land must be removed to get to the copper. Finding the ideal slope can have great significance not only for the cost of mining but also for the ease with which the mining can be done, and the amount of copper that can be obtained.

As its initial one-year grant, the institute received \$110,000 to fund seed projects and pay operating expenses. Seed projects ranging from a study of silver ores in Colorado to the improvement of an underground train system for hauling coal are currently being funded by the institute. In addition, the Institute received \$160,000 to provide scholarships and fellowships over a three-year period.

Nationally, \$2,000,000 in research money is available annually to supplement the funds funneled through the state programs. This money is not allocated on a state-by-state basis, and so the competition is fierce. This year alone there were 450 proposals for research projects submitted through the 31 state institutes around the country. Of the 450, 16 were from Purdue. Of the 16 proposals, submitted two were funded for a total of over \$200,000.

The need for state research facilities became apparent during the 1970's as public policy experts became increasingly aware that existing technologies were unable to keep the cost of mining at an acceptable level. At the same time, it was just as evident that these technologies were less and less useful in helping us fill our needs for ever larger quantities of strategic materials.

Thus, America has found itself in recent years becoming dependent for strategic minerals on countries that may not be above the use of economic blackmail. In fact, rumors have been circulating for months that we can soon expect to see the creation of OPEC-like consortia of nations producing such substances as tungsten, tin and chromium. The steps being taken today by the state mining and mineral institutes may provide insurance against the day when this country would run out of essential minerals if present trends continue. ■

# DEAN'S message

by Vannevar Bush

The article below originally appeared in a bibliography entitled "Keepsake in Honor of Vannevar Bush" which was printed in 1959 by the Massachusetts Institute of Technology. It later appeared in an anthology, selected and arranged by Charles P. Curtis, Jr. and Ferris Greenlet, copyright 1962 by Houghton-Mifflin Co. The collection is now available in a paperback edition printed by Dell Publishing Company.

The process by which the boundaries of knowledge are advanced, and the structure of organized science is built, is a complex process indeed. It corresponds fairly well with the exploitation of a difficult quarry for its building materials and the fitting of these into an edifice; but there are very significant differences. First, the material itself is exceedingly varied, hidden and overlaid with relatively worthless rubble, and the process of uncovering new facts and relationships has some of the attributes of prospecting and exploration rather than of mining or quarrying. Second, the whole effort is highly unorganized. There are no direct orders from architect

or quartermaster. Individuals and small bands proceed about their businesses unimpeded and uncontrolled, digging where they will, working over their material, and tucking it into place in the edifice.

Finally, the edifice itself has a remarkable property, for its form is predestined by the laws of logic and the nature of human reasoning. It is almost as though it had once existed, and its building blocks had then been scattered, hidden, and buried, each with its unique form retained so that it would fit only in its own peculiar position, and with the concomitant limitation that the blocks cannot be found or recognized until the building of the structure has progressed to the point where their position and form reveals itself to the discerning eye of the talented worker in the quarry. Parts of the edifice are being used while construction proceeds, by reason of the applications of science, but other parts are merely admired for their beauty and symmetry, and their possible utility is not in question.

In these circumstances it is not at all strange that the workers sometimes proceed in erratic ways. There are those who are quite content, given a few tools, to dig

away unearthing odd blocks, piling them up in the view of fellow workers, and apparently not caring whether they fit anywhere or not. Unfortunately there are also those who watch carefully until some industrious group digs out a particularly ornamental block, whereupon they fit it in place with much gusto and bow to the crowd. Some groups do not dig at all, but spend all their time arguing as to the exact arrangement of a cornice or an abutment. Some spend all their days trying to pull down a block or two that a rival has put in place. Some, indeed, neither dig nor argue, but go along with the crowd, scratch here and there, and enjoy the scenery. Some sit by and give advice, and some just sit.

On the other hand there are those men of rare vision, who can grasp well in advance just the block that is needed for rapid advance on a section of the edifice to be possible, who can tell by some subtle sense where it will be found, and who have an uncanny skill in cleaning away dross and bringing it surely into the light. These are the master workmen. For each of them there can well be many of lesser stature who chip and delve, industriously, but with little grasp of what it is all about, and who nevertheless make the great steps possible.

There are those who can give the structure meaning, who can trace its evolution from early times, and describe the glories that are to be, in ways that inspire those who work and those who enjoy. They bring the inspiration that all is not mere

building of monotonous walls, and that there is architecture even though the architect is not seen to guide and order.

There are those who labor to make the utility of the structure real, to cause it to give shelter to the multitude, that they may be better protected, and that they may derive health and well-being because of its presence.

And the edifice is not built by the quarrymen and the masons alone. There are those who bring them food during their labors, and cooling drink when the days are warm, who sing to them and place flowers on the little walls that have grown with the years.

There are also the old men, whose days of vigorous building are done, whose eyes are too dim to see the details of the arch or the needed form of its keystone; but who have built a wall here and there, and lived long in the edifice, who have learned to love it and who have even grasped a suggestion of its ultimate meaning; and who sit in the shade and encourage the young men. ■

#### About Vannevar Bush

Dr. Vannevar Bush, the developer of the analog computer, was also director of the wartime Office of Scientific Research and Development which supervised the efforts of 30,000 scientists throughout World War II. Bush was long a spokesman for the scientific community. He died in 1974 at the age of 84.



"Portrait of Rembrandt" (above left) was used to announce a special exhibit of paintings called "Old Students and Old Masters: The School of Rembrandt". The exhibit of 18 paintings from the collection of Dr. Alfred Bader was presented in the Union Gallery in late October in honor of one of Dr. Bader's friends, Dr. Herbert C. Brown (above right). The exhibit was part of a celebration of Dr. Brown's dual receipt of the 1979 Nobel Prize for Chemistry and the 1981 Priestly Medal of the American Chemical Society. In welcoming the



hundreds of guests assembled for the celebration, Dean Clark announced that he had bad news and good news. The bad news was that due to the heat and humidity in the gallery the Portrait of Rembrandt Von Rijn had faded, revealing another portrait underneath the original. The good news was that the underlying portrait was not a fake Rembrandt, but rather an authentic Brown. The "Brown" Rembrandt was executed by Purdue's Ed Blackwell (von Wabashi).

## PURDUE UNIVERSITY SCHOOL OF SCIENCE SEQUEL

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Terry A. Taylor, Editor

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# SEQUEL

Purdue University, School of Science

Dear Dr. Grow,

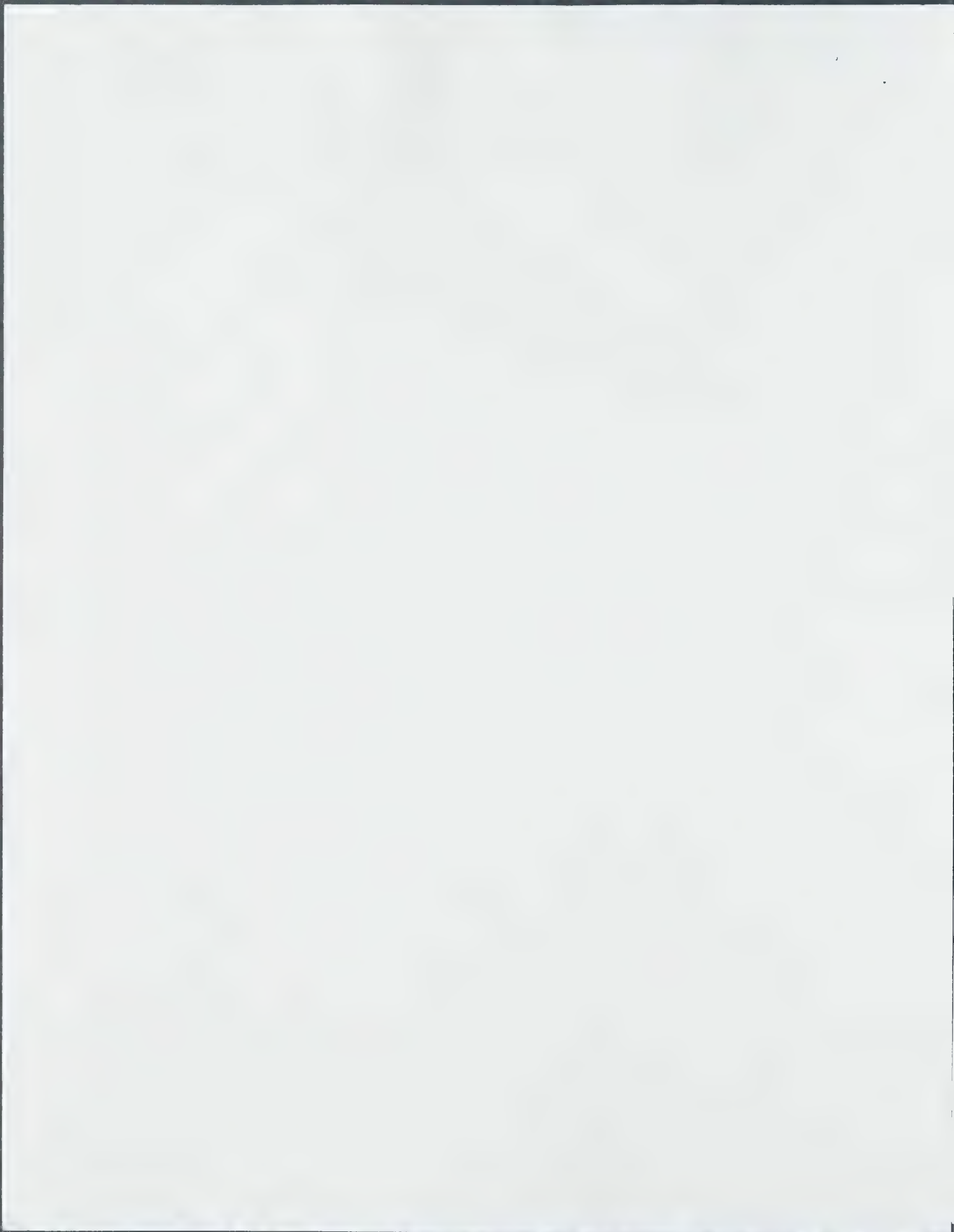
Thank you so much for your e-mail of December 7th, to which I am replying so late because I have only just returned from a couple of months in England.

I understand that Vol. IV of the Rembrandt *Corpus* is finally to appear next spring and it will illustrate all six versions. The original (which I hope and believe is mine) is likely to have been painted as a pair to Bredius 116, the portrait of *Hendrickje Stoffels* in Berlin. It would be great if we could have all six versions shown together but this will not be an easy task.

Could you please e-mail me your telephone number because I would very much like to talk to you personally.

With all good wishes I remain

Yours sincerely,  
Alfred Bader





w Information Request

**Subject:** Fwd: New Information Request

**From:** "abfa" <ordersfa@alfredbader.com>

**Date:** Tue, 07 Dec 2004 16:20:44 -0500

**To:** <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

This message scanned for viruses by CoreComm

**Subject:** New Information Request

**From:** ggrow@longleaf.net

**Date:** Tue, 07 Dec 2004 17:19:41 -0500

**To:** david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: ggrow@longleaf.net

Name: Gerald Grow

Address1: 1911 Gibbs Dr.

Address2:

City: Tallahassee

State: FL

Country: USA

Zip: 32303

sendEmail: 1

ABFANum:

Notes: Please forward this note to Dr. Bader:

Dear Dr. Bader,

I have finally had the opportunity to take a closer look at your lovely Rembrandt portrait. My observations can be found here:

<http://www.longleaf.net/Bader/> \*

Please feel free to share them with anyone you like.

I would love to hear from you when you have time.

All the best,

Gerald Grow

*Cannot get there  
Cannot print*

**New Information Request.eml** Content-Type: message/rfc822

\* To David: Ann cannot give this.  
Can you?

*Love  
d.*



# The Self-Portrait attributed to Rembrandt in the Alfred Bader Collection

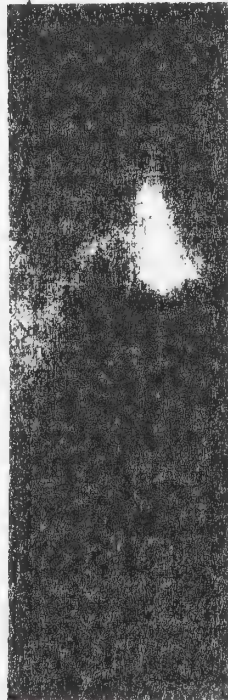
by Gerald Grow

Draft for review and comment, 12-04-2004

I have appreciated the humanity and the appeal of Dr. Bader's self-portrait of Rembrandt since first seeing a reproduction of it in 1979. I would like to make a few observations on it, using a simple method I devised for looking at two late self-portraits by Rembrandt

In the seated self-portrait in the Frick Gallery and the standing self-portrait in the Kunsthistorisches Museum in Vienna -- both from the same period of Rembrandt's career as the Bader portrait -- it is possible to bring into focus at least three strong and strongly conflicting emotional expressions in the face.

Because of the way the emotions are presented, and the way they conflict, it is possible to "read" the emotional content of the face differently at different



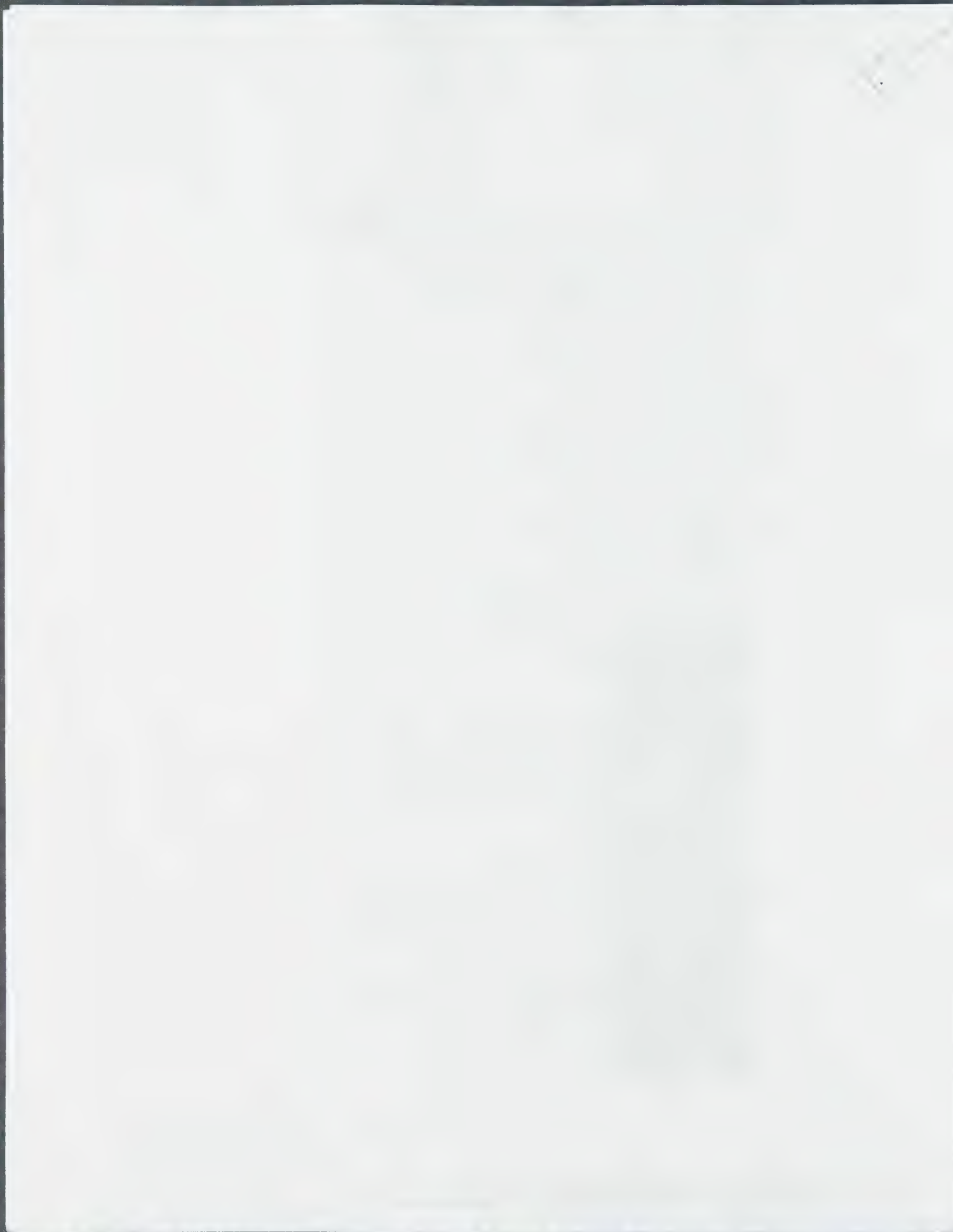
points. The paintings are to some degree like details of their emotional tone. they reflect what the

me: In some of the late self-portraits, Rembrandt  
ple expressions in his face, so that different  
cus in different lights and under different emotional  
Bader portrait appears to be one of a group known  
with Pen, Inkpot and Sketchpad," from around  
1657. The others in this group are considered to be  
copies.

The Bader self-portrait contains two easily  
identifiable conflicting emotional expressions. The  
dominant impression of the face is of a kind of  
cheerful confidence, brought out by the first detail  
(unaltered except for cropping).

In this cropping, the face radiates a robust, shiny  
health, a general cheer, an easy confidence, and a  
sense of unchallenged prosperity.

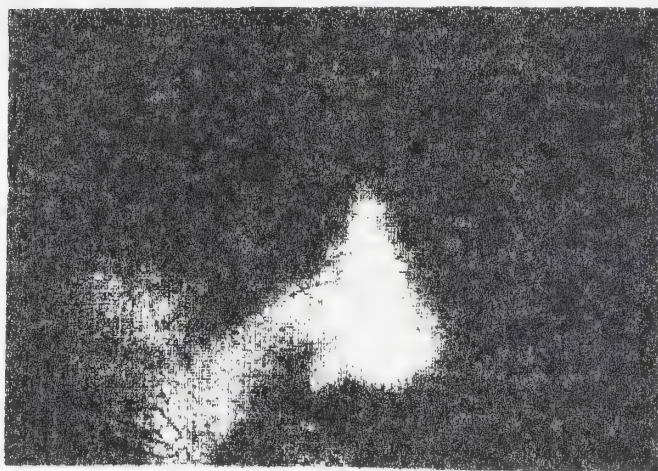
*Alfred Bader 11/14*



sense of unchallenged prosperity.

That, of course, is not the whole story.

Other views of the face indicate that this confidence is shown to be under challenge:



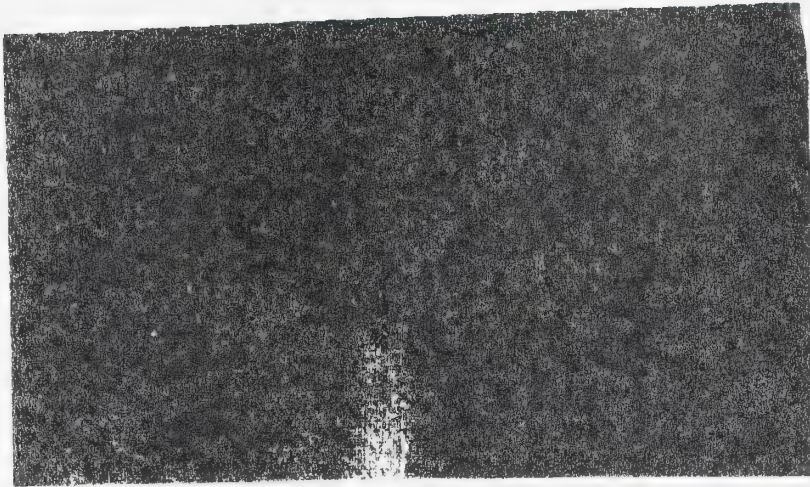
Here, the confidence of the first selection is strongly modulated by an undercurrent of doubt, worry, and vulnerability.

Other croppings of the face seem to support these two dominant tendencies: One expression tends toward a confident, successful security, while a contrasting expression tends toward vulnerability and doubt. Taken together, the expressions say something like, "You and I are cheerful, successful, happy, even powerful denizens of this prosperous world, but we are wise enough to know that it will not last, and such knowledge teaches us to treat one another more tenderly."

Expressions that suggest a combination of success and vulnerability appear in other Rembrandt self-portraits, notably the ones in the Frick and in Vienna that I have written about. Both of the other works, however, differ in an important way from the Bader portrait in their emotional tone.

Rembrandt's Vienna self-portrait from 1652 radiates a powerful, successful, confident emotion in its stance -- arms strongly on the hips, legs spread apart, head held high. When you get close enough to see the eyes, however, the portrait tells a different story:





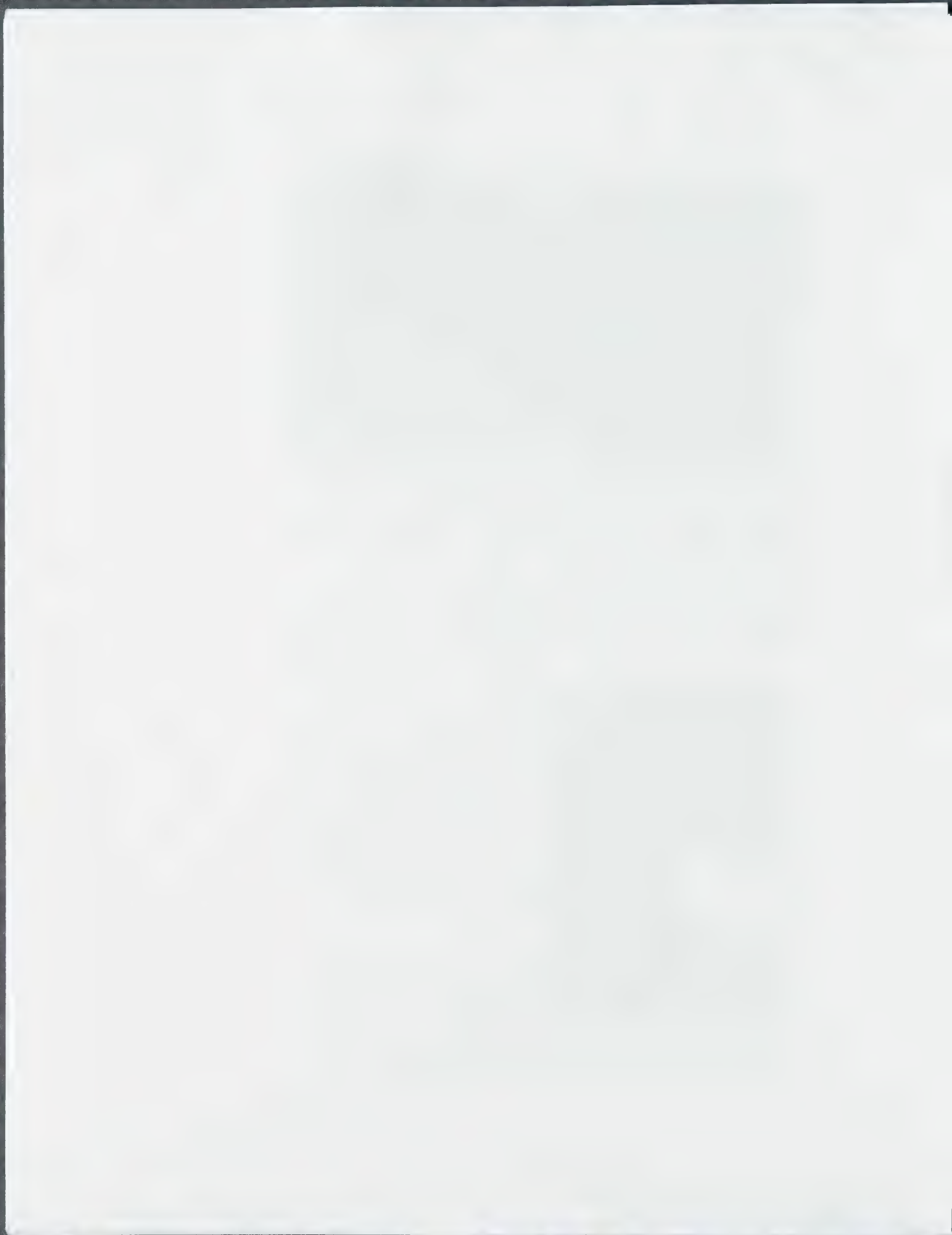
Here is vulnerability and something more. In "Being Seen by Rembrandt," I describe this portrait as showing a combination of penetrating, direct, almost challenging confrontation with the viewer, combined with an almost shocking expression of sadness and compassion in the eyes.

The Vienna self-portrait is structured so that you see its sadness and compassion only after walking up to it in some awe of its bold and confident stance. Its multiple expressions are organized by the viewer's distance from the painting's eyes.



Rembrandt's 1658 self-portrait in the Frick contains a mix of expressions as well, organized like the ones in the Bader portrait: occurring simultaneously in the face as conflicting emotional tendencies in which the edges of the emotionally expressive portions of the face are smudged or shadowed or conflicting, so that the facial cues may be assembled into more than one kind of emotional gestalt -- much like the faces of living people.

This view of the Frick portrait might be seen as the same face as the Bader portrait, only one year and a lifetime older. This detail does not show it, but the half of the face on your left (seen in the proper light) contains a remarkably serene smile, and the right side contains a King Lear-type devastation that may have started with vulnerability and worry, but moved

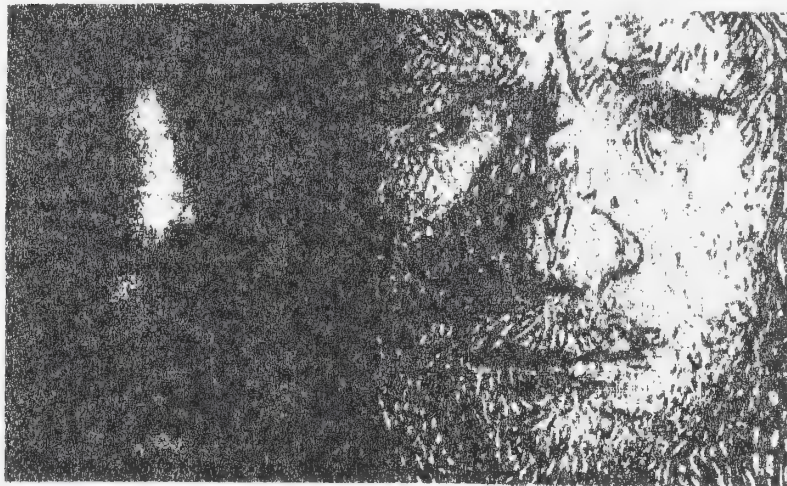




*from there through tragedy*

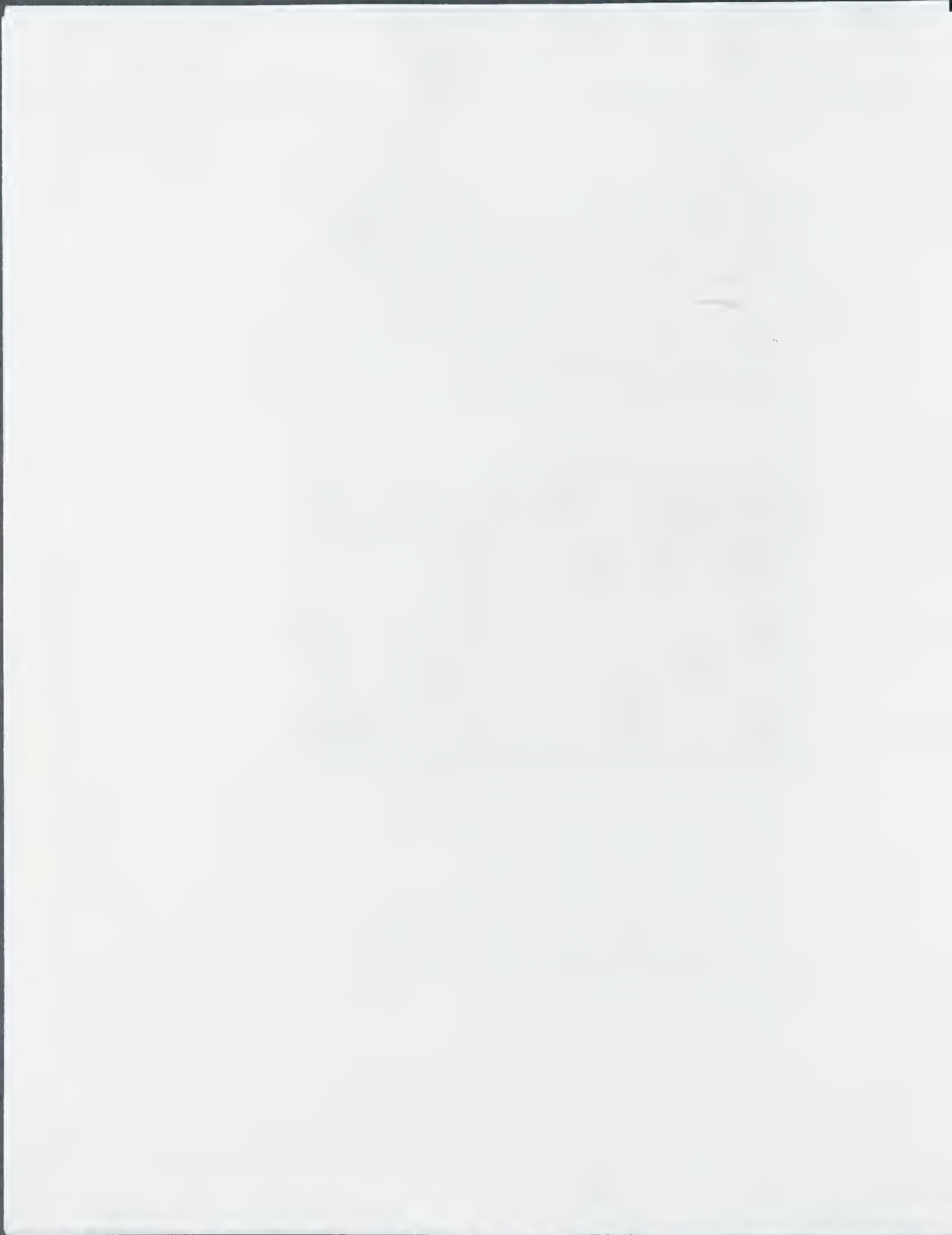
The Frick portrait contains another emotional expression that runs through a number of other Rembrandt self-portraits but is not present in the Bader portrait: a power bordering on anger.

It is difficult to stand in front of the Frick portrait without feeling a vast, kingly power radiating from it, a power sustained by a will and discipline and determination that border on ferocity (as the detail below suggests). These are emotions that play around some of the earlier Rembrandt self-portraits as well (such as this etching from 1630) whatever other worry or vulnerability or self-doubt they may also carry. Rembrandt appears to have been a very determined man.



Rembrandt famously presented himself in many ways, and his self-portraits have helped us know more fully the multiple, conflicting aspects of our own natures. Not every self-portrait by Rembrandt carries this particular combination of latent or conflicting emotional expressions -- confidence, vulnerability, and fierceness.

However, from what little I know, I would have expected to see one more expression in the face of the Bader portrait. In addition to a glad confidence and a vulnerable doubt, I would have expected to see an expression with a hard edge, an expression with drive, self-discipline, determination, ambition, sheer endurance -- something with an edge of ferocity to it.



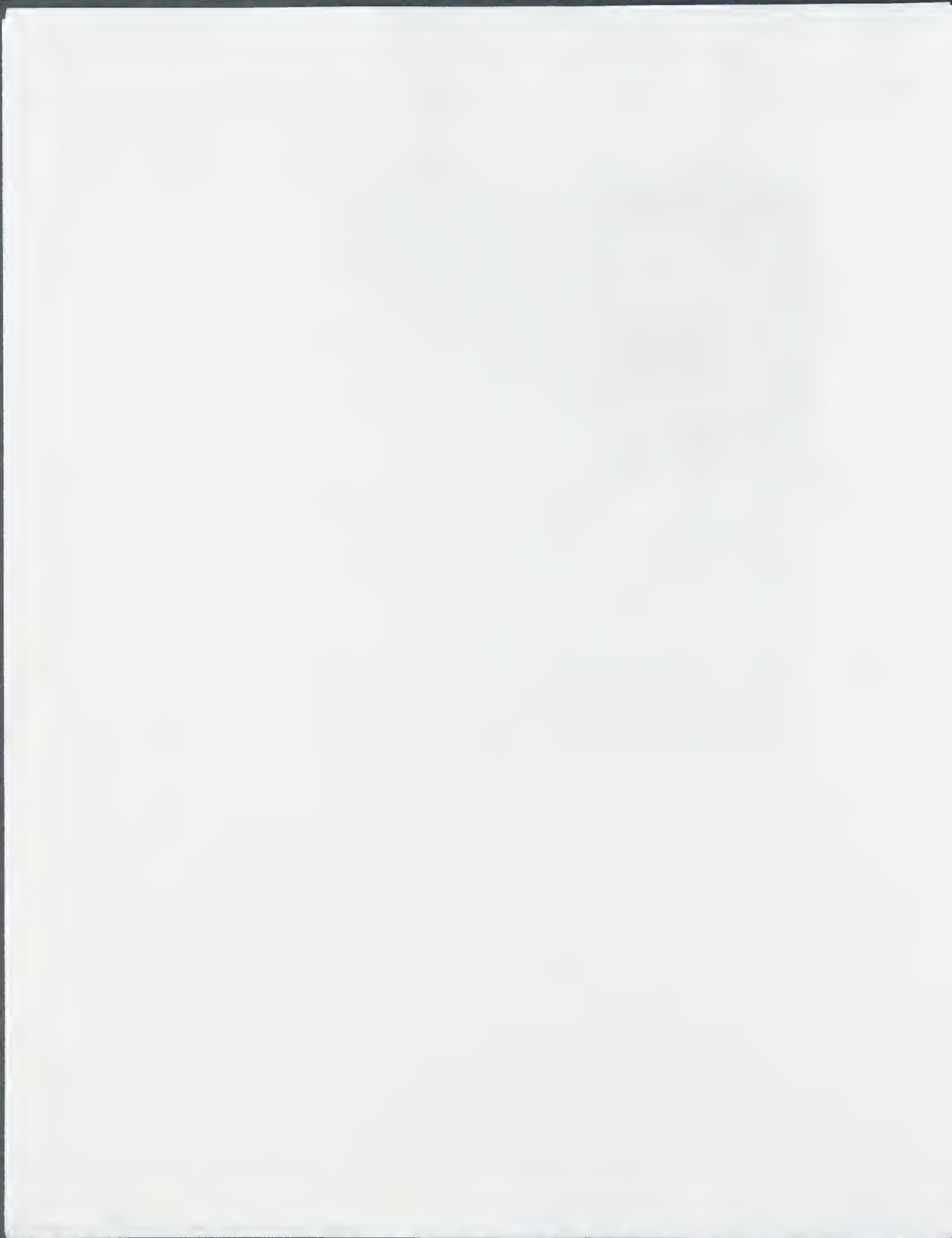


A quick glance confirms that Rembrandt left other self-portraits that do not noticeably suggest this ferocity or any especial ambition, or even the drive of a survivor. In the Bader portrait, for no reason I can name, I miss that hard edge, that toughness, the self-knowledge of one who responds to threatened adversity not by vulnerability alone, but by a Lear-like declamation that, if I am going to be weak, I will be weak so powerfully that all the world will tremble before my weakness.

The Bader portrait -- lyrical, engaging, captivating, utterly charming -- is more Mozartian in its lilt. Its dark undercurrent is melodic, not thundering. A confident cheer melts around its edges into the direction of vulnerability, but Rembrandt's huge hand nowhere slashes a mark of pure power across the canvas to say, I was here. -- Yet Rembrandt did not leave that kind of mark on every portrait.

Perhaps in this case, Rembrandt did paint the portrait, in a sentimental mood, of himself as a painter, to celebrate the interpenetration of wholeness and fragility, of confidence and change, of the heart's indomitable yearning for some lasting happiness -- with the mind's clear-eyed knowledge of history and time -- all of which he sees at he looks at us and roughs out our portraits on his sketchpad.

12/04/2004



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

(414) 962-5169

August 8, 2004

Dr. Gerald Grow  
1911 Gibbs Drive  
Tallahassee, FL 32303

Dear Dr. Grow,

Last June you sent me a most interesting essay entitled "Being Seen by Rembrandt". I replied to you that my wife and I were just leaving for England and that I would not have a chance to study your essay until our return. That I have now done and find it a fascinating essay.

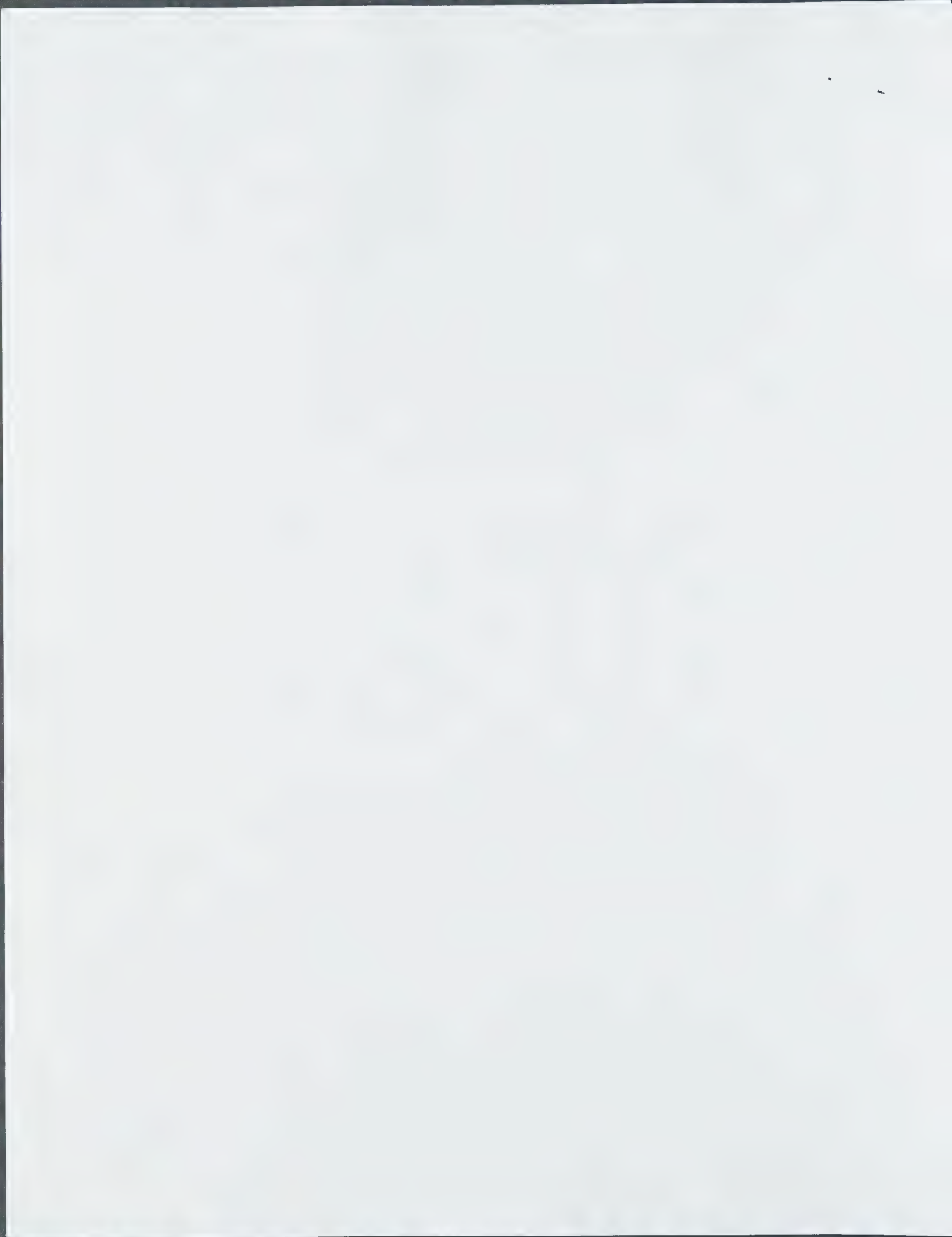
Where do you plan to publish this?

Have you shared your essay with my good friend, Professor Volker Manuth and his partner, Dr. Marijke de Winkel? He used to be the Bader Professor at Queen's University and is now Professor in Nijmegen in Holland.

If you sent your essay to him (his e-mail address is [V.Manuth@let.kun.nl](mailto:V.Manuth@let.kun.nl)), he and Marijke would certainly reply. If you sent it to Professor Ernst van de Wetering, the sole remaining member of the original Rembrandt Research Project, I doubt that he would reply because he is so immensely busy.

For the last three years Professor van de Wetering has promised that Vol. IV of the Corpus will come out shortly, but it hasn't yet. It will contain all of the Rembrandt self-portraits as well as the portrait that we corresponded about and five other versions of that.

To remind you, I enclose a detail of my painting. I am convinced that if my painting is not by Rembrandt (and I think it may well be) it is at least the best of the six versions. I have had long discussions with the



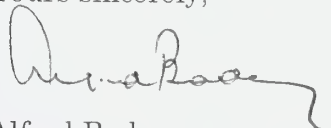
Bader Curator at Queen's University, Dr. David de Witt, a Volker Manuth student, to try to arrange for an exhibition of all six versions. Of course that will be easier to arrange after Vol. IV has been published.

I have kept all of your letters which, incidentally, were not sent a decade ago, but December of 1978 and January of 1979. Unfortunately you told me very little about yourself. Did you get married as you hoped to do then and do you now have a permanent position?

Might you be able to publish your conclusions about my painting sometime?

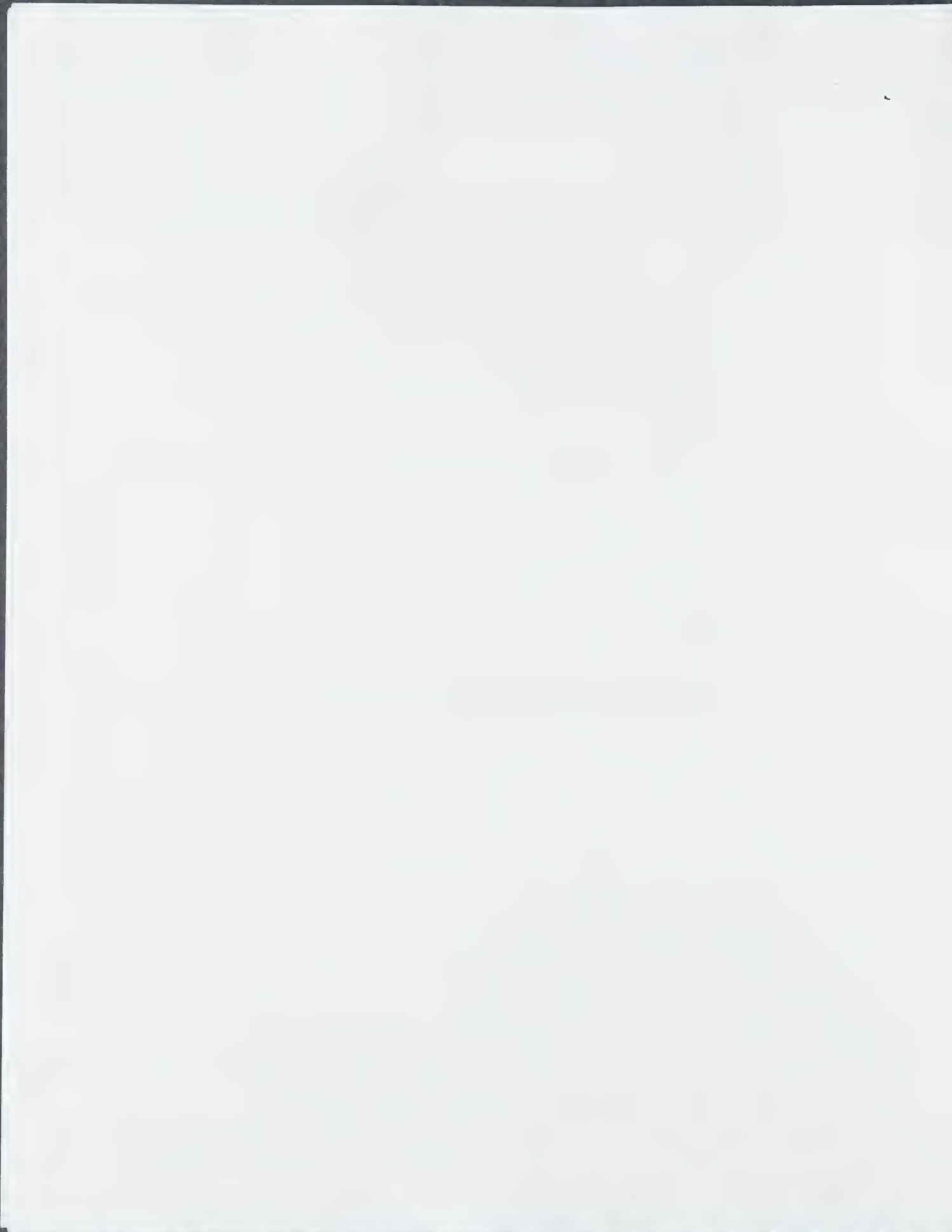
I much look forward to hearing from you and remain with best wishes

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', with a long, sweeping tail.

Alfred Bader  
AB/az  
Enc.

P.S. May I share your essay with Dr. David de Witt? He has seen all of our correspondence of the 1970s.





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, infintely 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 Getson-Bredius' comprehensive work on Rembrandt, which surely is in your university library.

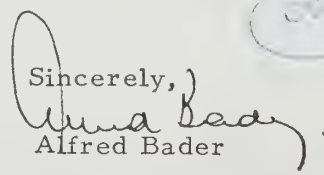
May I ask you for your help? Could you please look at all four versions and tell me what you think of them.

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

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



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

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





January 23, 1979

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

Dear Dr. Grow:

Thank you so much for your kind and fascinating letter. You probably realize that you and I are the only two people reasonably convinced that my portrait is an original.

Have you considered publishing your findings in an art historical magazine?

I have a good photograph of the painting in England as well as of an X-ray of that painting which shows quite conclusively that the English painting is a copy. I also have a photograph and detail-photograph of the painting in San Francisco. That too is a copy but it is a little more difficult to be sure of that because so much of what you see there is relatively recent overpaint. The painting in Dresden looks like a caricature. I have ordered a photograph but I know from experience that such photographs from East Germany take a long time.

This composition was engraved in the 18th century and I could make a photograph of that available to you also.

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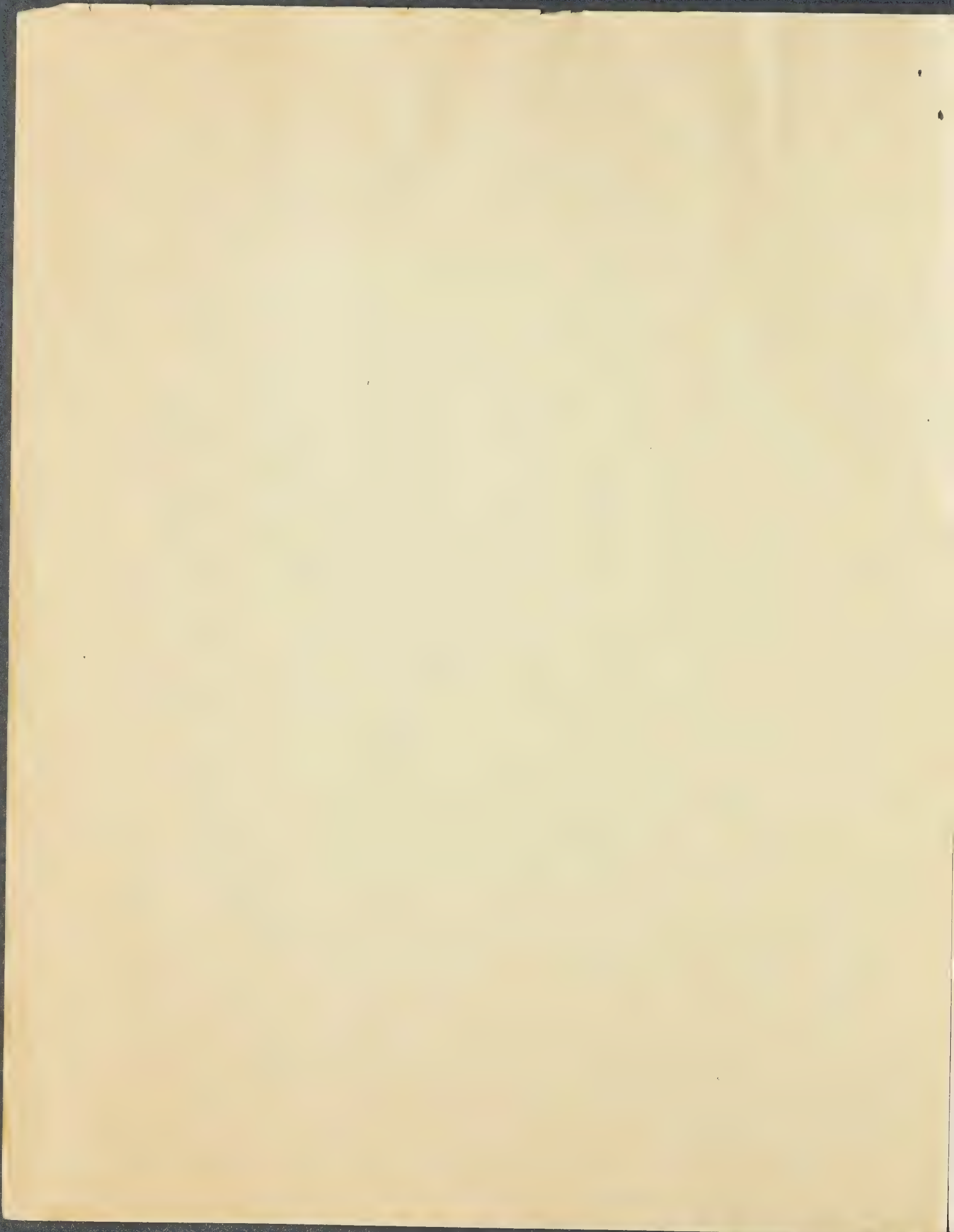
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Best personal regards.

Sincerely,

Alfred Bader

AB/lsm



RECEIVED

JAN 22 1979

WILSON CHEMICAL CO.

1405 Colonial Dr.  
Tallahassee, Fla 32303  
Jan. 18, 1979

Dear Dr. Bader,

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Theirs was not on display, but the curator of paintings--~~Mr.~~ Thomas Lee--was good enough to take me down to the vaults to see it. At his request, I gave him one of your reproductions for his files, along with your address.

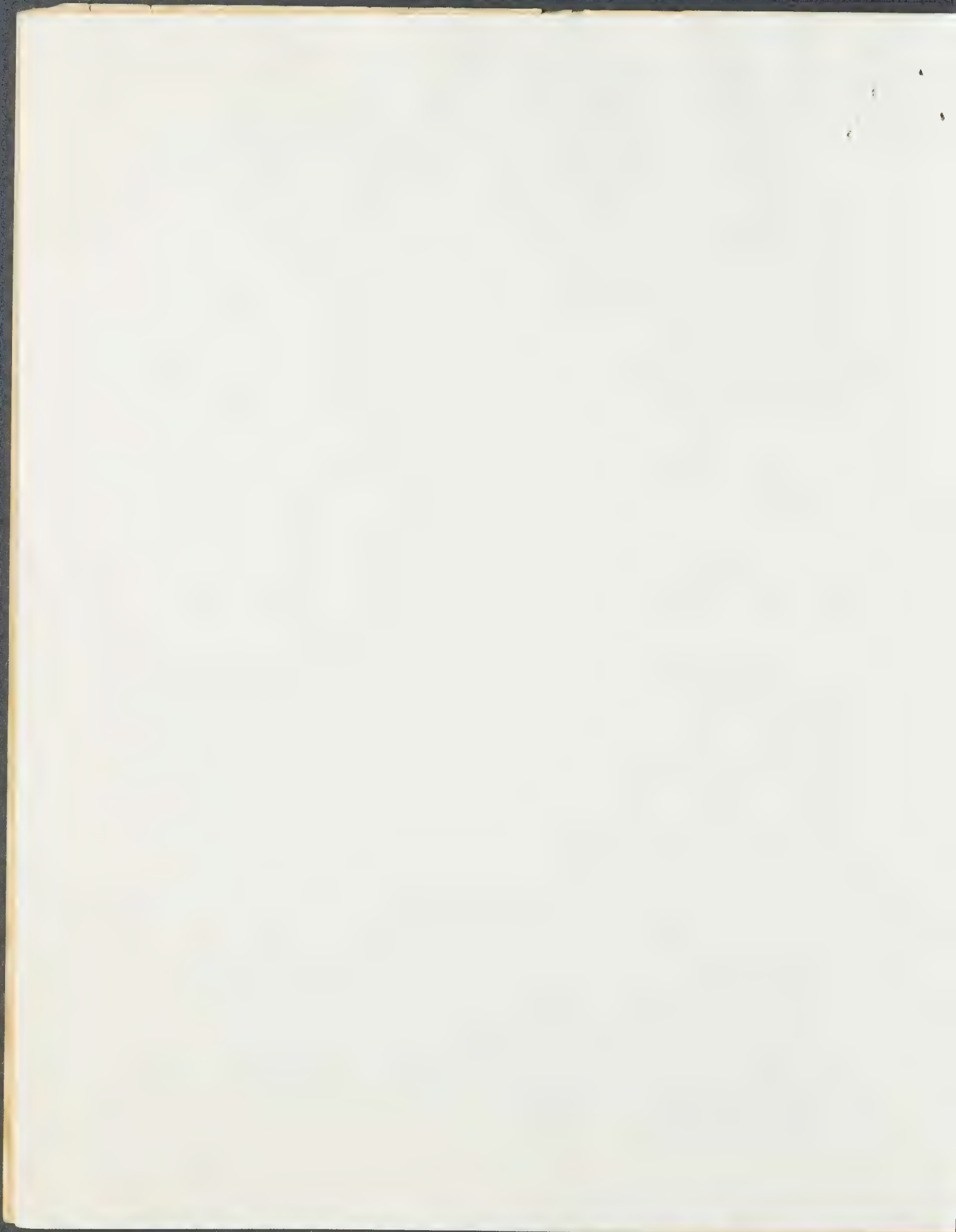
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Here are some details I noted while studying the two. On the deYoung portrait, the artist seems to have copied only as much of the original as he could understand: a certain nobility and grace, some *graceur*, a faint complexity, but a pervasive rather bland pleasantness pervades the painting.

Very conspicuously, the eyes have been prettified. On yours the painting's right eye ends in a shadow that is typical of the portrait's doubleness. From one perspective, it is a lilting shadow: lifting the smile of the eye. From another, it is a falling shadow that echoes the shadows under the eye, along the nose, and on the whole left side. The left eye on yours ends in deep shadow. On the deYoung, the left eye ends with a lifting, curling shadow reminiscent of a common mascara application:

The deYoung mouth is far more stylized, definite, generalized, and less expressive. It is a mouth of single expression: a slightly smug delight, a Rembrandt-the-prosperous-Burgher mouth.

Interestingly, on the right corner of the deYoung mouth, there is a lifting brushstroke that is clearly visible, but which makes no sense at all. On yours, this is one of the (pardon) strokes of genius: as the mouth-chin wrinkle falls into the jowls, the right corner of the mouth also rises--but only in the grey-brown brushstroke--so that one sees this rising mouth only when looking at the glad right eye; looking at the mouth, one sees the heavy fall of the shadowed jowl. This is especially visible in the small black-and-white reproduction.



On the cheek of the deYoung, the brush-strokes make no sense at all. However, the painting was damaged at one time, and I don't know where it was restored.

More on the eyes. The deYoung portrait eliminates the bag under the right eye--which on yours is again a point of poised complexity: rising to gladden the eye, yet from another glance falling in a sag toward the weariness of the mouth below. Both eyes on the deYoung show much simpler pleasure.

As Mr Lee pointed out, there is something in the hands, in the deYoung, that is anatomically wrong.

The jowls on the deYoung have been lightened a lot--you hardly notice them. Whereas, on yours they weigh the painting heavily with signs of age (as Rembrandt also did elsewhere in his self-portraits).

Finally, the deYoung portrait sits too neatly in the frame. It has little of the drama of your composition--with the off-center figure and the big dark area to the right. It also lacks boldness--such as the dark blotch of pigment behind the bulbous nose.

I've been thinking about the hands. Surely they were left unfinished for expressive reasons. It would be like Rembrandt to do that--perhaps as a commentary on the unfinished quality of life itself--on the unending subjects to see, reconcile, accept, forgive. It is as if we catch Rembrandt in mid-stroke, stopping to show for a moment the kind of extraordinary sight and insight, weariness, joy, and penetratingly compassionate acceptance that his art taught him.

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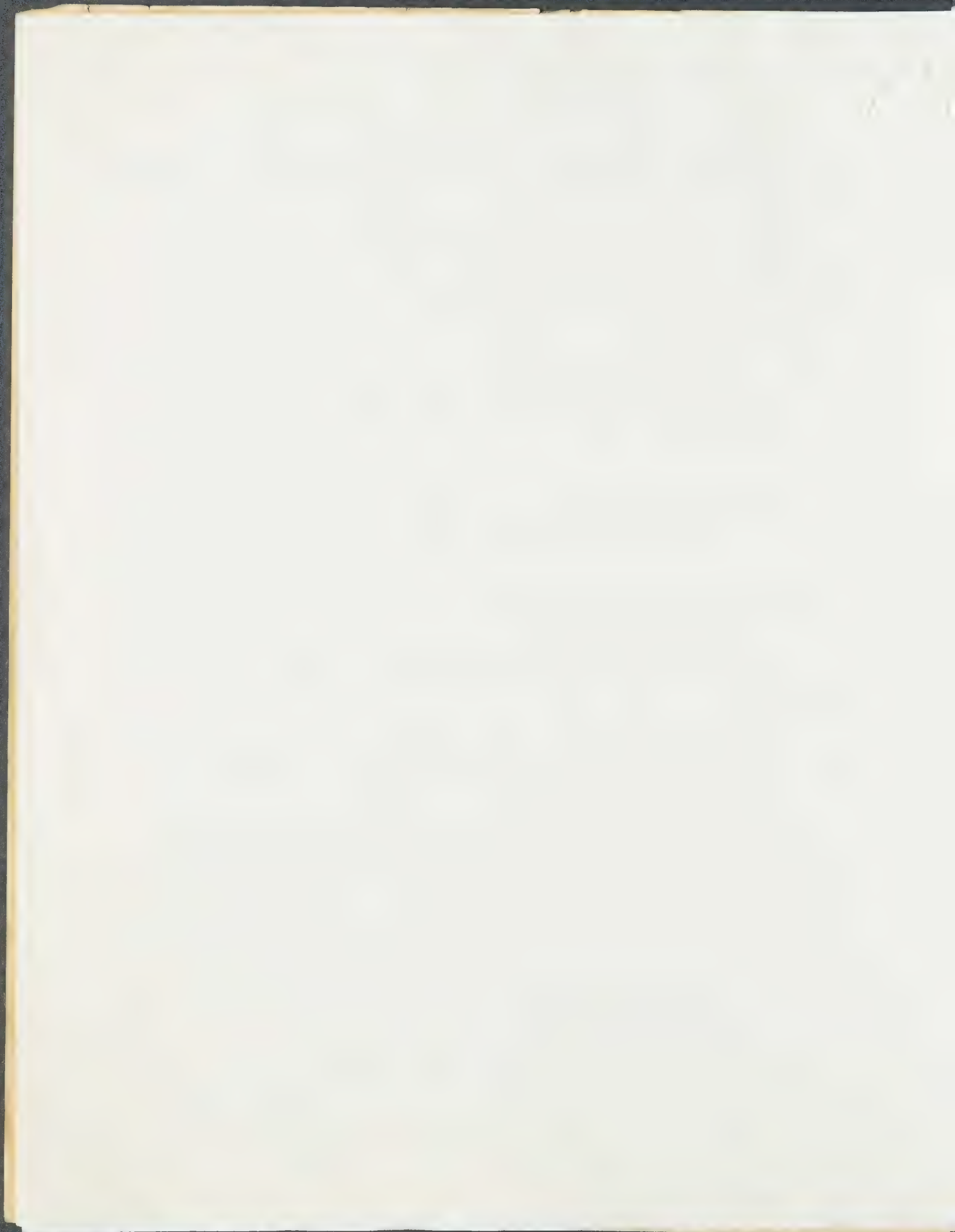
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I hope these observations have been helpful.

Sincerely,

  
Gerald Grow



Dr. Alfred R. Bader  
President



January 26, 1979

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

Dear Dr. Grow:

Further to our most interesting correspondence, may I ask you two questions?

You write so exceedingly well, and there is no good book on Rembrandt's self-portraits. Have you considered writing one?

There has been an enormous amount of controversy about two so-called self-portraits of Rembrandt. These are very early works, one in Kassel (recently damaged) and the other in the collection of the late Mr. Dan Cevat. Using your method of analysis, could you look at the reproductions of these two and consider which is the original. It is very unlikely that both are, and the experts are about equally divided about which is the original and which is the copy.

Best personal regards.

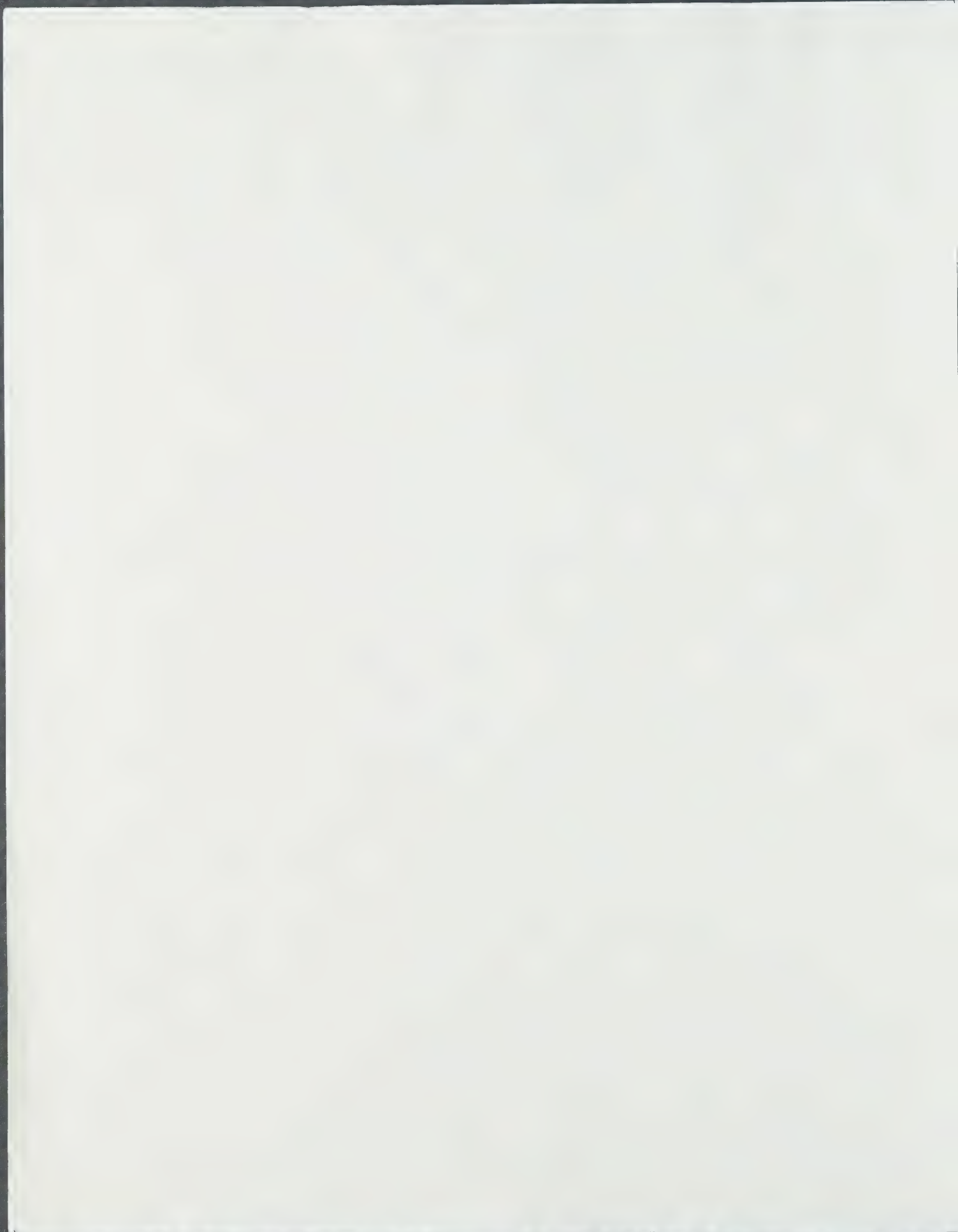
Sincerely,

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





Dr. Alfred R. Bader  
President



January 23, 1979

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

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Best personal regards.

Sincerely,

A handwritten signature in cursive script that reads '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



RECEIVED

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AMERICAN CHEMICAL CO., INC.

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Tallahassee, Fla 32303  
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I hope these observations have been helpful.

Sincerely,

*Gerald Grow*  
Gerald Grow

February 17, 1979

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

Dear Dr. Grow:

In response to your kind letter of January 29, I would like to tell you the following:

The date of the original composition must be very close to 1655.

The Courtauld Institute has sent me a photograph of the X-ray of the painting in England and the director of the institute has been quoted in print as saying that this cannot be the X-ray of a painting by Rembrandt because the painting is so thinly painted.

Only one really knowledgeable art historian, Vitale Block, has seen my painting after it had been cleaned and he was convinced that it is the original. He wanted to publish it but passed away shortly after seeing it.

Once the weather gets better I plan to have my painting X-rayed though I am not sure that I am competent to judge from an X-ray.

When you come to Milwaukee I will be happy to show you all the documentation I have as well as of course the painting.

When I bought it, it was of course not accepted as a Rembrandt but if it had been, it would have been so expensive that I would not have bought it.

Incidentally I am convinced that the painting has been cut down at the top and I suspect that it was painted as a pair to the portrait of Hendrickę which is now in Berlin. That also is in a window frame with her looking slightly the other way.

I really look forward to meeting you some day. Best personal regards,  
Sincerely,

Alfred Bader

AB/lsm

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Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several paragraphs and appears to be a formal document or letter.

1405 Colonial Dr.  
Tallahassee, Fla 32303  
January 29, 1979

RECEIVED

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

Dear Dr. Bader,

It would be a pleasure for me to write up my observations on your version of the Rembrandt self-portrait, and cite your evidence concerning the other versions.

What I need to know, though, is any evidence you have collected that supports your version as the original. Do you have a date for it? Has a stylistic expert looked it over? Aside from its clear human qualities, what "hard-nosed" evidence have you gathered concerning the painting?

These are not really necessary for my own purposes-- but might help an article to reach a wider audience in the art world. I am most interested in pointing up for people the astonishing expressiveness of the portrait, along the lines I have written.

Let me know what you've found out about the painting, as well as any more background you have on its history, or any good stories about it. Even if no one else becomes convinced that this is the original, it would still be exciting to uncover a version of Rembrandt's face that shows far more authenticity and depth than any other version of this painting. Surely we could find an audience that would appreciate that.

I look forward to hearing from you.

Sincerely,

Gerald Grow

5246-194 5/15



1405 Colonial Drive  
Tallahassee, Fla 32303  
December 15, 1978

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

Dear Dr. Bader,

Thanks so much for your letter. The reproductions arrived just as I was packing for a trip to San Francisco.

When there, I will certainly take these with me to the deYoung and see how they compare.

Needless to say, I did not recognize that this was an altogether new portrait, and I am tremendously excited! Reproductions like those in Bredius/Gerson leave one mercilessly short on details.

I do hope you will find opportunity to publish the painting in some manner. I was very pleased with the volume of Rembrandt's in Soviet Museums, which showed high-quality reproductions of the entire work with selected details--and the selection was sensitively done.

Since reading James Agee's filmscript on Gauguin, which ends with a shot-by-shot directive on how to film, bit by bit, his last painting, I have wanted to do this with my favorite works--either in movie film or stills. When I get around to making slides of this Rembrandt face, I will send them to you. When I was at the Museum of Modern Art last summer I was sorrowfully disappointed at how little they found to say about those great works in their catalogue of selected paintings. I'm not widely knowledgeable in popular works on great paintings, but as a sometime teacher of poetry and Shakespeare, I have a sense of how much can be said to point and focus and excite the viewers' intelligent attention.

It amazes me how much your Rembrandt changes aspect when viewed up close (that wonderful benevolent eye) and in the distance reproductions (the heavy shadows, down-turned mouth, worried brow, empty cheek, slight tinge of fear, apprehension, and profound compassionate sorrow).

I look forward to a chance to see it in person. Perhaps next summer I will find my way in that direction.

Meanwhile, I will write as the work itself moves me to.

Sincerely,

  
Gerald Grow



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 Getson-Bredius' comprehensive work on Rembrandt, which surely is in your university library.

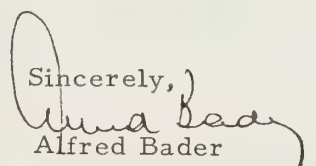
May I ask you for your help? Could you please look at all four versions and tell me what you think of them.

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

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

1405 Colonial Drive  
Tallahassee, Fla 32303  
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Aldrich Chemical Company Inc.  
940 West St. Paul Avenue  
Milwaukee, Wisc. 53233

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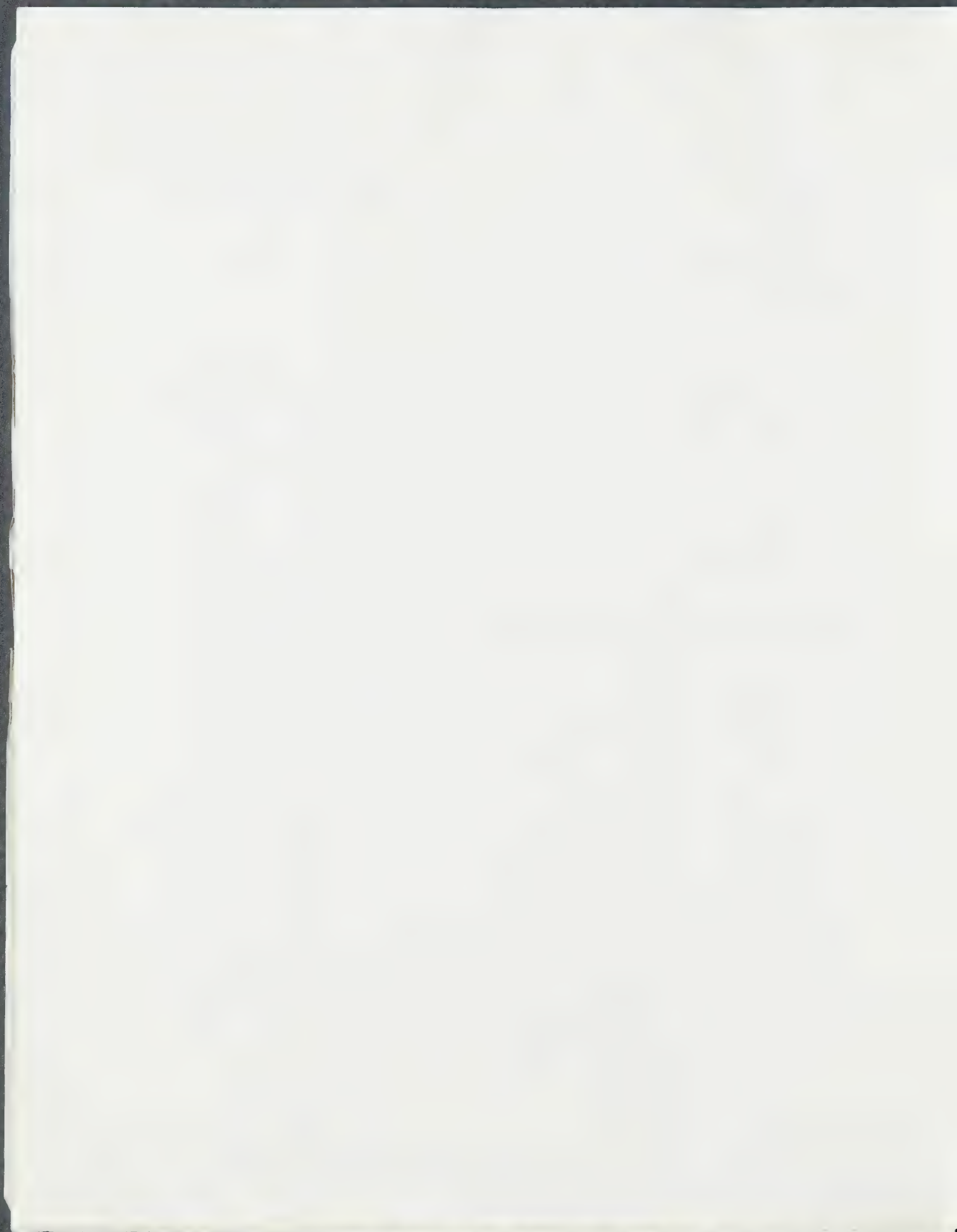
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I look forward to your reply.

Sincerely,

Gerald Grow, PhD



1405 Colonial Drive  
Tallahassee, Fla 32303  
April 16, 1979

RECEIVED

APR 20 1979

APR 21 1979

Dear Dr. Bader,

Thanks for your kind offer to help me get reproductions of Rembrandt self-portraits.

I have written Prof. Slive, as you suggested, and am waiting for his reply. I have not yet had a chance to write the others, but I will.

Meanwhile, I would like to accept your offer to help round them up.

If you find yourself at a museum where there is a self-portrait, would you try to obtain the following?

1. A reproduction showing the whole painting.
2. A facial detail in black and white.
3. A facial detail in color.
4. Optionally, and less important, a color reproduction showing the entire painting.

Also, if you find the museum has made additional detail shots of the portrait, those would be most helpful: hands, background, texture and brush-stroke, etc.

I have just received a reproduction of the one in the DeYoung Museum, and once again I am impressed by the high relief it throws onto yours.

If it proves feasible, I'd like to try to obtain all the self-portraits in detail photos--at least all the major ones--and go from there.

Thanks so much for sending the enormous stack of covers from your catalogue! I hope to have a break soon, and look forward to working with them.

At this point I am trying to find out just exactly what to ask, and whom to ask, when I write museums for the reproductions. To tell the truth, I didn't know there were quite so many self-portraits! The range is even greater than I thought.

Thanks for your help and encouragement.

Sincerely,

*Gerald Grow*  
Gerald Grow, PhD

Dr. Alfred R. Bader  
President



April 30, 1979

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

Dear Dr. Grow:

In response to your kind letter of April 16, the other art historian in America whom you should meet is Dr. Egbert Haverkamp-Begemann, the Curator of European Paintings at the Metropolitan Museum. He is as kind as he is knowledgeable.

I shall try my best getting the photographs of self-portraits as I visit museums but obviously this will take time. While there are many paintings (for instance at least three versions of mine) which are called self-portraits, you will find that the number of authentic ones is really much smaller.

I will be in England twice this summer, in June and August, and will then try to locate Benedict Nicholson's friend who is I understand working on such a book also.

Best regards.

Sincerely,

Alfred Bader

AB/lsm

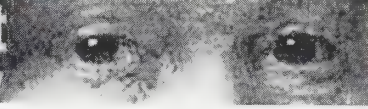
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# Being Seen by Rembrandt

by Gerald Grow



## Being Seen by Rembrandt

*An Analysis of Rembrandt's Self-Portrait in the Frick Collection*

*and a Self-Portrait Generated to Test that Analysis*

*-- with 33 illustrations (2 animated)*

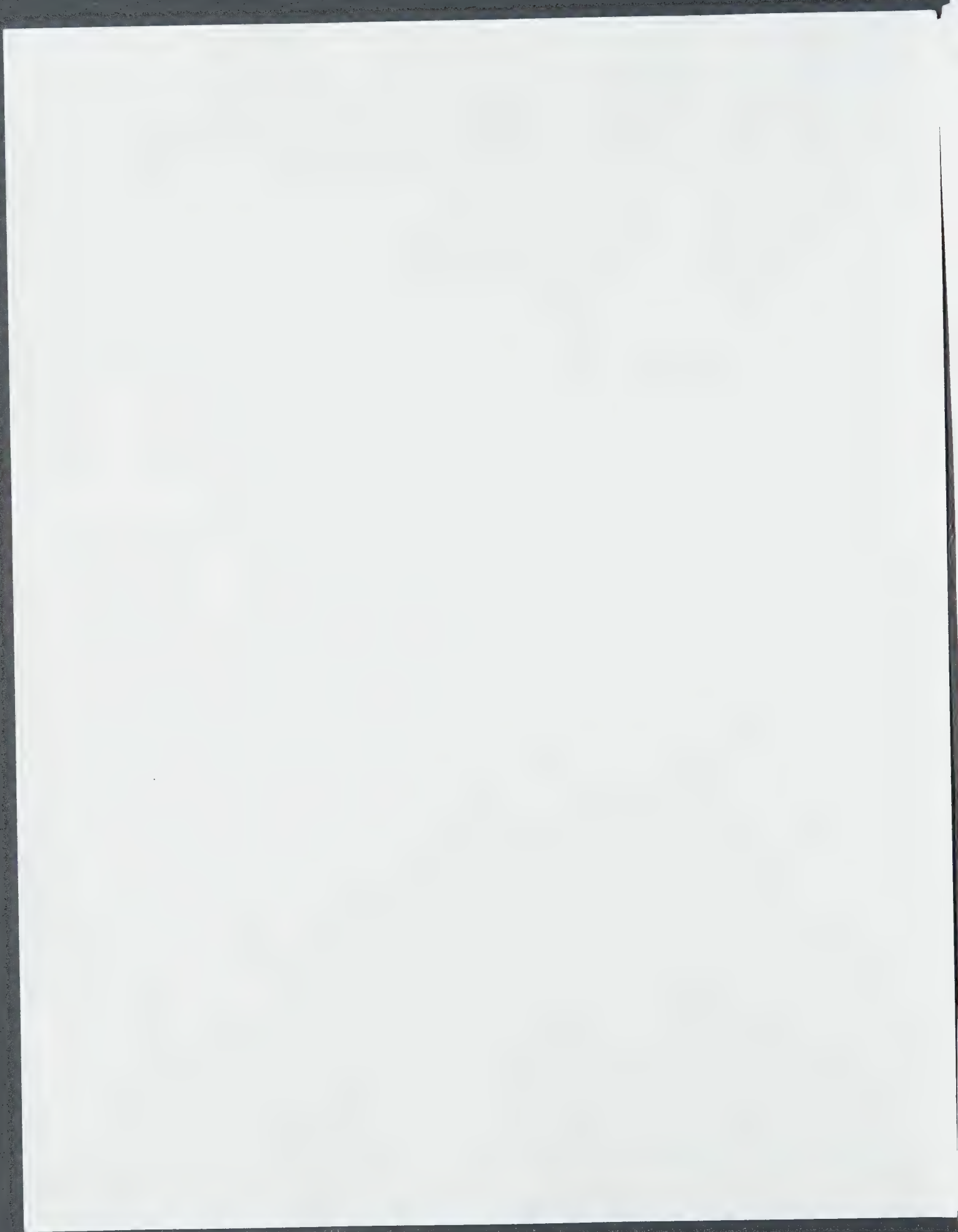
by Gerald Owen Grow

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*Draft for Review and Comment -- not for citation, copying, or  
hyperlinks*

Note: If you are using **Internet Explorer**, you may get better results if you reduce the size of the type. On a Mac, set the Text Zoom to around 75%.

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## Contents

### Part I: Being Seen by Rembrandt

An examination of Rembrandt's self-portrait in the Frick Collection, with reference to how the painting changes with the light, complexity through split faces in Hals and Van Dyck, Rembrandt's method of interleaving multiple competing expressions, Joseph Raffael's *Pomo* and deeply hidden expressions, and the use of Photoshop to draw out some of aspects of the portrait. The author argues that Rembrandt embeds multiple competing expressions that the viewer is forced to integrate, and that the painting, as a result, appears to respond to the viewer.

### Part II: A Test of This Interpretation

The author makes a self-portrait of his own by combining conflicting expressions from several photographs, applying the principles derived from Rembrandt.

### Part III: After Being Seen by Rembrandt

Additional self-portraits that lighten the experience of being immersed in the tragedy of Rembrandt's work.

## Introduction

In the summer of 2001, while members of my family were away on various trips, I had a week to myself. I experienced the incredible luxury of waking every morning and being able to ask what I most wanted to do that day. The answer was always the same, and it surprised me: I wanted to write about the Rembrandt self-portrait in the Frick Collection.

I can't explain why a middle-aged man would want to spend a week contemplating a portrait another man made of himself in middle-age. But I did.

There is something about this portrait that has drawn me to repeatedly, since I first came upon it 35 years ago. I had visited New York earlier in 2001 on business for the first time in a decade, and the portrait had been one of the highlights of the trip. Of all the art treasures in New York, this was the one I wanted most to see.

The portrait seems alive in a remarkable way. In particular, it seems



to change as you look at it. The changing light from the overhead skylight brings out different expressions in the face. It has been described as regal, kingly, powerful, monumental, godlike, lordly, forceful, intimidating. Yet in a certain light, you also see what the Frick describes as "a face blurred and eroded by age, sorrows, and illness."

The face also seems alive in a more internal way. It changes depending on what you feel when you look at it. As a way of spending time with this painting, I set out to discover more about how a painting could appear to change as you look at it.

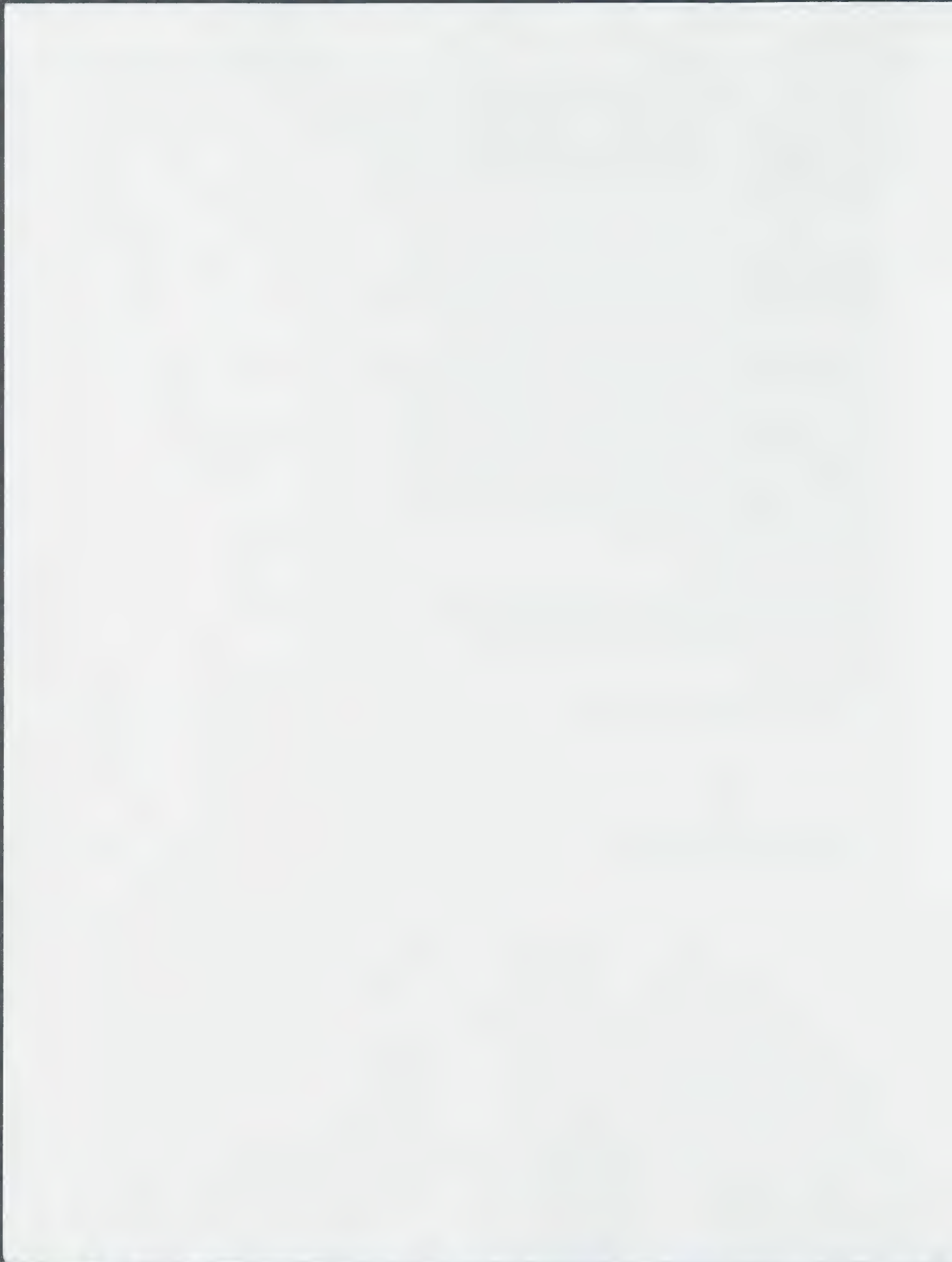
Along the way, I tried to visualize what the painting would look like as the light changed. I looked for different, contradictory expressions in the face and sought ways to make them more apparent. Using PhotoShop, I highlighted some of those expressions, to suggest the range of emotional experience the painting conveys. Seeking to understand how this painting drew me to it so strongly, I recalled watching a copyist duplicate another Rembrandt self-portrait in Vienna, I examined portraits by Hals and Van Dyck (also in the Frick), and I reviewed a powerful experience I once had with a portrait by Joseph Raffael.

This was not an exercise. It was a calling -- a small calling, but a very real one. My purpose was not to analyze Rembrandt's painting, but to occupy my very curious mind with as rich an analysis as I could manufacture, so that I could sit at the feet of this painting and, as it were, listen to it.

I'd like to tell you what I thought. And what I heard. And where this led.

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## **As the Light Changes**





As the light changes, the face changes.

And the light on a painting like this would naturally change. There would be days of bright sun outside, overcast, mottled shadow, and the painting would have been glimpsed at night by moving candlelight and lamplight.

The painting would emerge into view each morning in the pre-dawn light and fade into the shadows of dusk--changing all the time.

This is not an effect we can easily see in book reproductions, or even in many museums. Luckily, the Frick has a natural skylight, supplemented at times by artificial lights, so that you can actually experience the way the portrait changes under different kinds of light.

**Watching the expression change.** In full light (perhaps exaggerated in the prints of the painting commonly sold), the face is powerful, commanding, kingly -- capping the mass of the posture and the power of the huge hands.

As the light fades and the painting darkens, it darkens selectively in a way that makes the face appear to become more aged, tired, worried. The eyes, seen close up, show how darkness brings not just the diminution of light but an actual change in expression.

The darkening light brings out the darker wrinkles and sags, the hint of accusation, the worry lines, the sadness, and the creases that suggest strain or sternness.

In the original, this effect is even more pronounced, perhaps because the pigments do not fade uniformly as the light fades, but instead present a constantly changing configuration of varying patches of color and light.





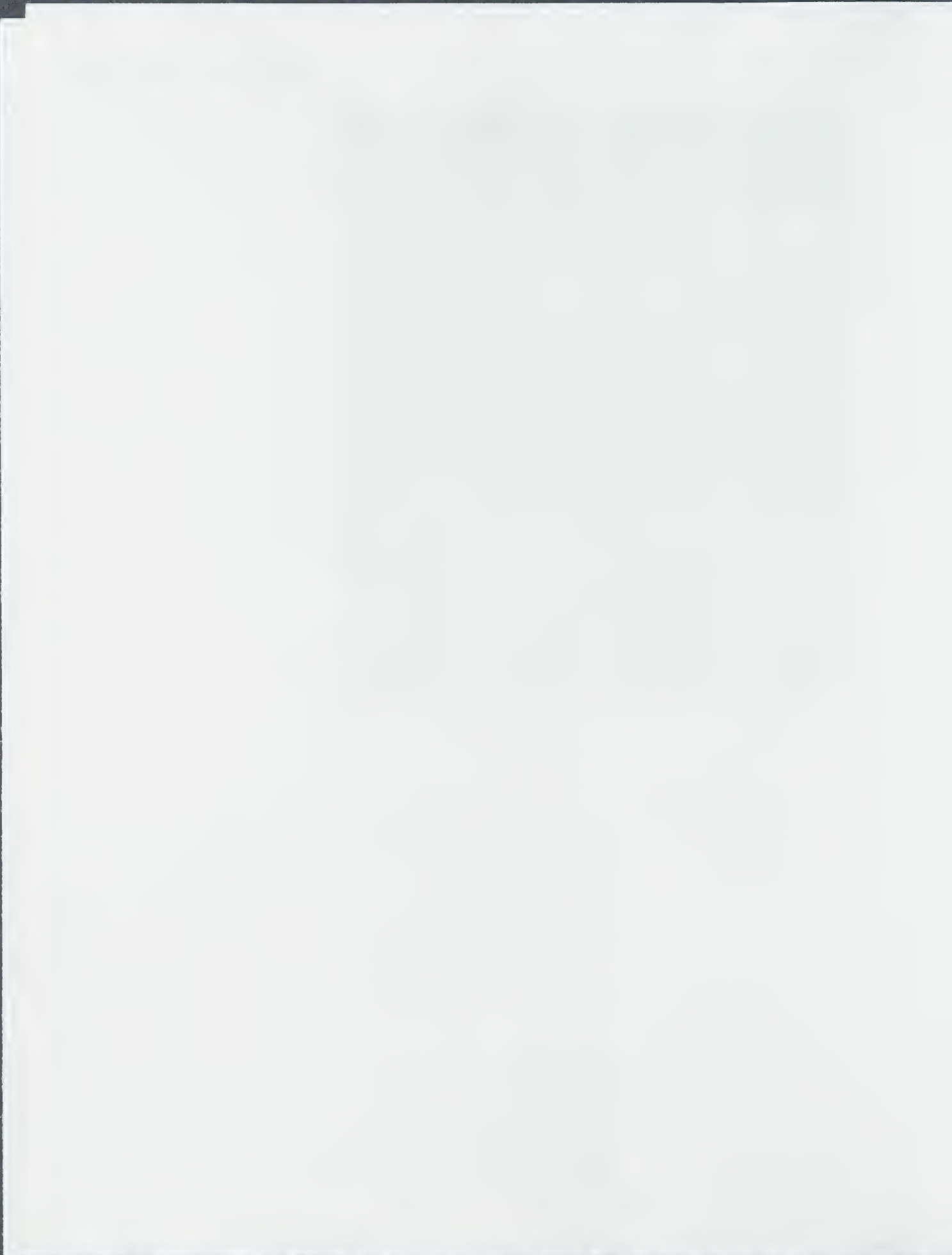


As the light decreases, the vigor and unity of the expression begins to break up. The expression increasingly loses its confidence -- in part from a diminution of energy, but also in part by an increase in the contradictory qualities of expression in the face.

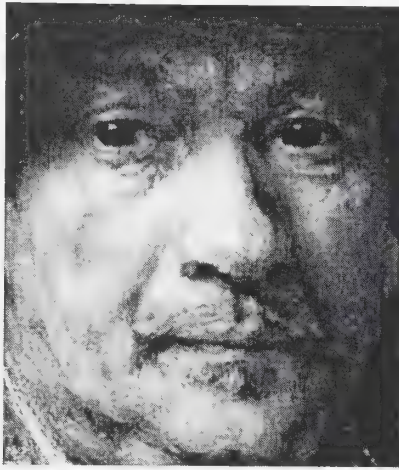
In the illustrations that follow, the amount of brightness is reduced by degrees of approximately twenty percent in each example. Notice how the result is not just a darker version of the same face, but, increasingly, a face in which a different overall expression emerges.

The illustration above shows my best estimate of what the portrait looked like when I last saw it in the Frick, on a drizzly, overcast day in New York -- Rembrandt weather.

In the portrait, the face always appears to be shadowy. It is high on the wall and you can't get close to it, so, as you move around to see it better (avoiding the glare off the surface), this also



causes it to take on different qualities from different angles.



The illustration above was darkened using a different method to suggest the way a painting darkens selectively as the light fades, with shadows deepening faster than highlights.

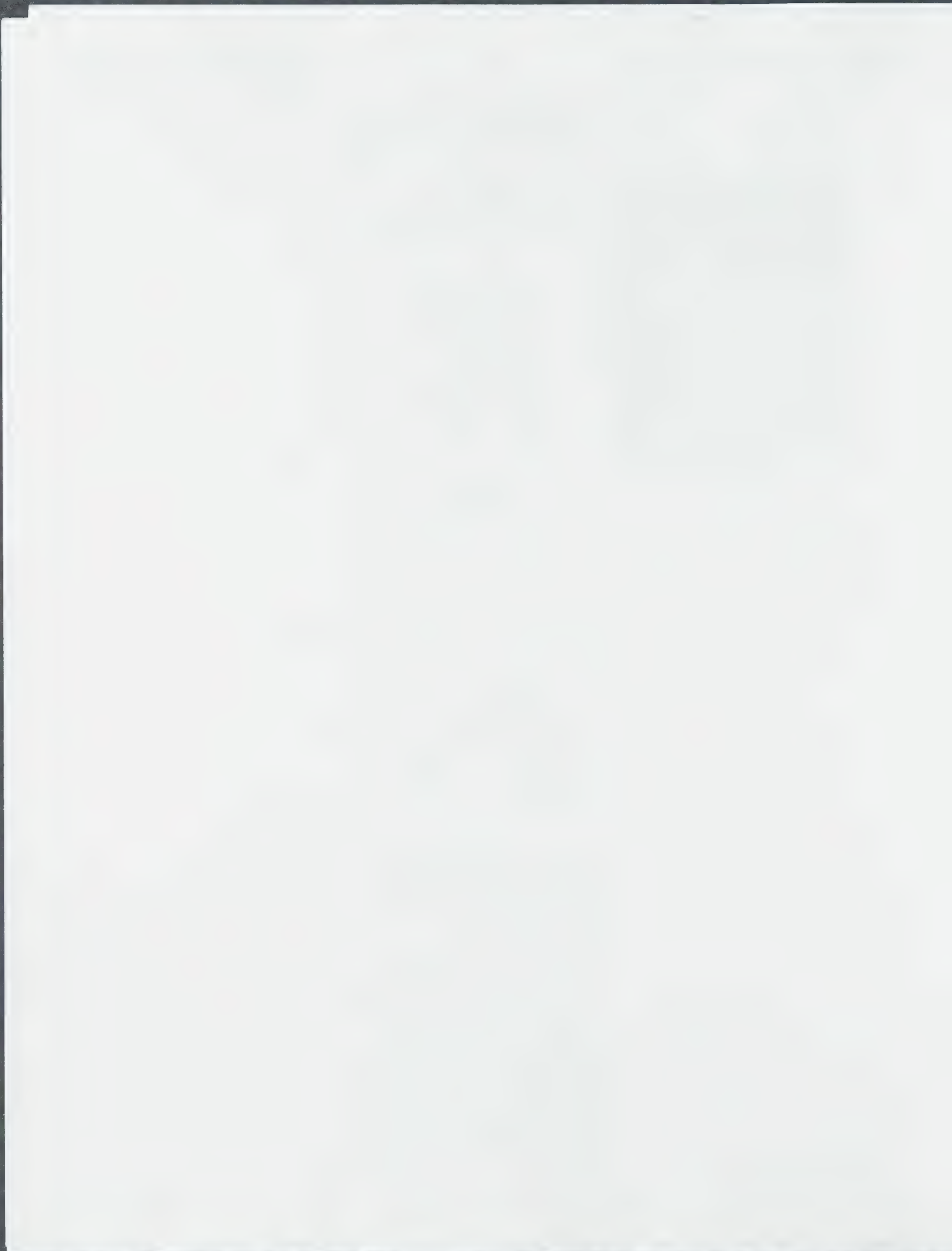
Rembrandt's right side, in particular, undergoes considerable change as the light fades.

*Note on left and right:* I assume with other authors that self-portraits are made while the painter looks in the mirror. Thus the eye appearing on the viewer's left is also Rembrandt's left eye--not the right eye, as it would be if you were facing a living person.

His right eye changes expression from a confident, alert presence to an inward, pained, troubled, angry, concerned, suffering, blaming, pondering expression. One particular thing to note as the light fades: The highlight in his right eye all-but disappears into the black hole of inwardness Rembrandt is so good at evoking.

Meanwhile, his left eye, as the light fades, modulates from stern and regal toward an expression that is more vulnerable, pained, and even affectionate.

The painting does not change luminosity in a uniform manner. As light increases or fades on the original oil painting, different colors, shadows, and highlights emerge and different aspects of the expression gain or lose prominence. This results in a face that modulates subtly among



several dominant tendencies, rather than staying with one fixed expression. Seen by firelight or candlelight, the portrait would probably show even more changes in expression as the uneven light flickered across it.

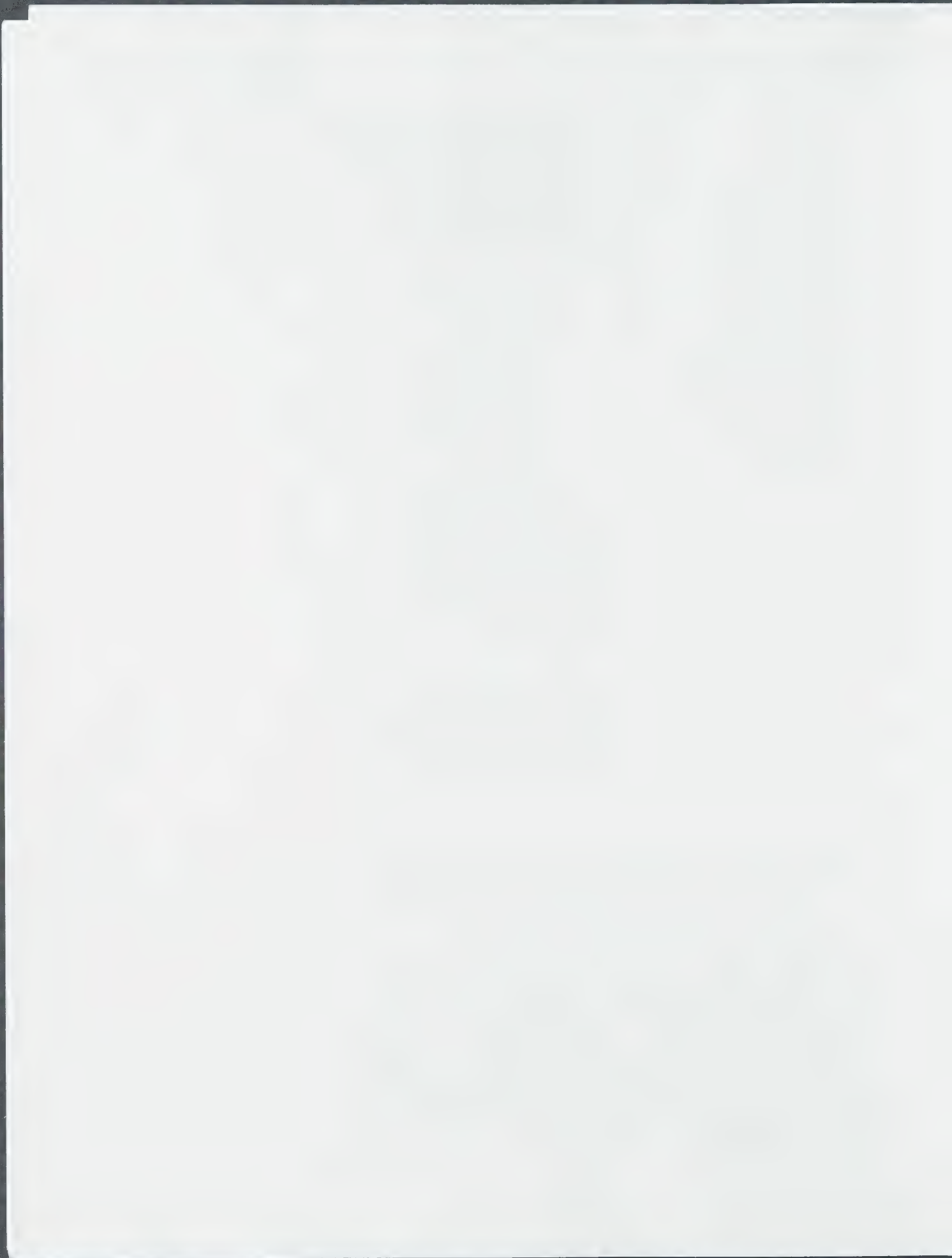
If you have a high speed connection, click on this [animated picture](#) (about 464K) that suggests how the face changes with the light. (It will open in a new window.)

Of course, all paintings share some of these effects -- parts of the painting darkening more rapidly than others as the light fades. But Rembrandt may actually have planned his portrait to make it change in response to varying light.

The changing light, however, is only one reason this self-portrait appears to change expression over time. Another reason the picture changes lies in ourselves.

## **The Copy and the Original: Selecting What We See**

In 1981, I visited Vienna. Many days, I returned to the Kunsthistorisches Museum where, day by day, I could not only visit the Rembrandt self-portraits in that collection but also watch a talented woman make a painstaking copy of the small self-portrait. The copyist was a perfectionist; she returned many days to add one finishing touch after another to the expressive highlights of the face. The copy, drying on its easel in front of the original, was a powerful and moving painting. It presented a man who was solid, experienced, worldly-wise -- someone who had overcome suffering and attained something approaching a nobility of spirit, a gentle self-irony, and a profound sophistication.



Five feet away, however, the original Rembrandt self-portrait told another story, and seeing it alongside the copy brought that story out. The original expressed all the things the copy did -- but there was more. There was in the copy, a clarity, a definiteness; it was the image of a life interpreted, a life settled deeply into a deep philosophy -- a wise and knowing face.



Rembrandt -- smaller self-portrait in Vienna, unretouched scan of reproduction. (Sorry about the green eyes -- they were in the reproduction.)

An attempt to reconstruct the interpretive version made by the copyist, with a worldly-wise, cheerfully melancholy "Viennese" expression.

The original, by comparison, was shot through with self-doubt and indecision. In addition to nobility in the face of suffering, Rembrandt in the original looked worried that he might not be able to sustain this resolute posture. In the original, he was far more tired and ragged looking, much less of a finished man, and more of a person in process, a person filled with the strain and uncertainty and effort of bearing an unavoidable change. If this painting does date to 1656, that was a time (as Schama relates) that Rembrandt was on the verge of financial disaster. He had turned over the control of his belongings to a kind of bankruptcy committee who held a sale later that year that brought Rembrandt little relief from his debts.

What the copyist showed was the way we interpret paintings as we look at them, for she had abstracted from the muddled cross-currents in the original a single one of its several expressions and heightened that one expression until it filled the entire copy. She gave the portrait what I can only describe as a "Viennese" look -- wrinkled with age and suffering, but robust, urbane, and worldly wise.

I would not have found in the Vienna portrait this particular look. But





that is what the copyist saw in the painting. Watching her copy the portrait gave me a privileged glimpse into how selectively we interpret what we see.

Many portraits require just such interpretation, because they present you with a face that yields more than one reading -- a face with real complexity in it. Let's review a standard method of embedding complexity in a portrait by painting faces with contrasting left and right sides -- and then look at how Rembrandt creates complexity in his self-portrait, engages us in interpreting it, and then uses that engagement to show us to ourselves.

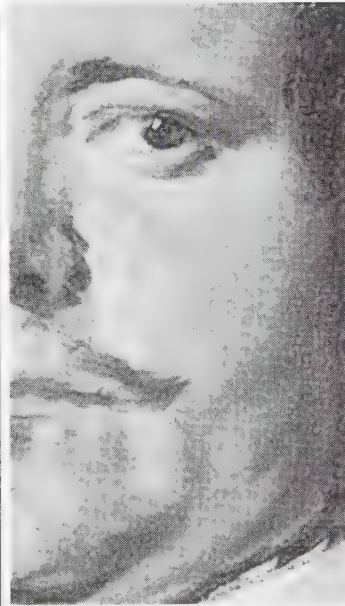
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## Creating Complexity in a Portrait through Split Faces

One of the remarkable things about fine portraits is the way they suggest complexity of character. This portrait by Hals (also in the Frick Collection) appears at first to present a confident, affable, self-satisfied and rather simple person.



Hals, "Portrait of a Man"



The hidden side of the face.

But there is "something" about the face that is hard to put your finger on. The moment you isolate the right half of his face (second illustration above), you see what it is: A contradictory expression



leaps out, strongly suggesting vulnerability, worry, almost alarm, as if he must be constantly watching lest he lose that which has given him such a glow of contentment.

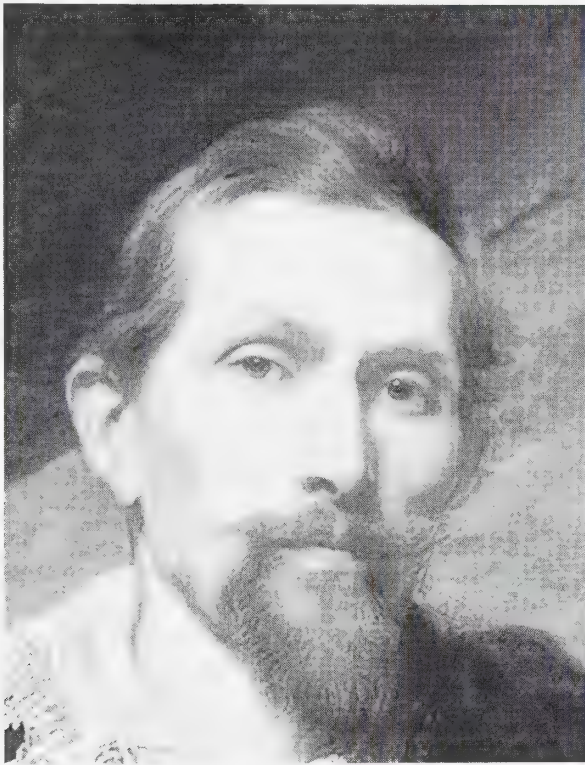
It would be a good guess that the contrast between smugness and fear may be more than an accident of this sitter's face. It is likely that Hals embedded this contrast as an all-but subliminal commentary on the shaky underpinnings of the surface prosperity of the sitter -- and perhaps of the times. Contemporary viewers, though perhaps not seeing the right-left split, might have felt a "realism" in the face they could not quite explain. It spoke, after all, to a split they probably felt in themselves.

Van Dyck's portrait of Frans Snyders in the Frick shows a similar method of presenting two different expressions on the left and right halves of the face. Unlike the Hals, this portrait immediately strikes you as complex. It has an eerie quality, an unsettled feeling about it.

Looking closer at the painting, you can get some idea why this is so. The left side of the face, when isolated, has the cocky, confident, coolly appraising air of a man of obvious power.

However, if you isolate the right side of his face, an expression leaps out at you that is in strong contrast to the dominant expression.





Van Dyck, Portrait of Frans Snyder

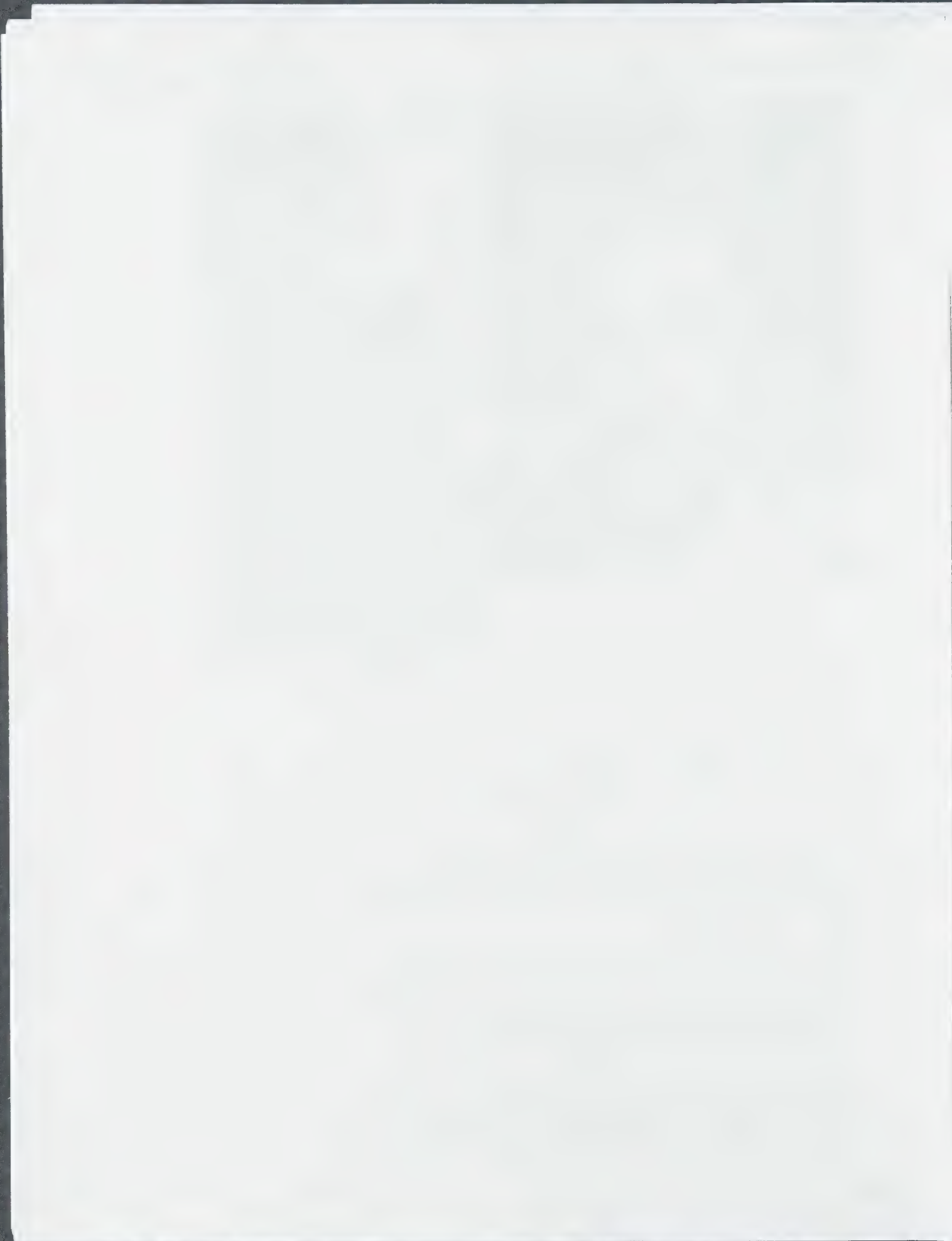
The hidden side of the face.

The right half of his face contains at least two separate expressions -- depending on how you "read" the corner of the mouth. If you read the smudge on the mouth as rising (with the whiskers), the face shows something like a kind, glad, considerate, attentive look.

But if you read the mouth smudge as falling (with the shadow down the chin), this half of the face suggests an expression of a vulnerability so extreme that it plunges the face down into the black hole on the shoulder beneath it -- pushed from above by the slicing diagonal of the backdrop.

If you darken these portraits, the way we darkened the Rembrandt above, you might get a slightly enhanced sense that there is another side to the sitter, but little changes. These portraits do not contain Rembrandt's dabs of paint in expressively suggestive spots on the face that can change prominence with the changing light.

In the Hals and Van Dyck portraits shown here, each face basically contains two contradictory emotions, with one so strong that it dominates one's perception of the sitter. The dominant expression secures a kind of Gestalt reaction from us, in which we commit our



perceptual interpretations of the paintings in a single, cohesive way. As viewers, we have the experience that we are "seeing" the painting "as it is." The moment you cover the dominant left side of the face and allow the subordinate expression on the right to emerge, however, you realize that your perception was an interpretation and that the face contains two distinctly different expressions -- expressions so different that they can hardly be held in view at the same time.

You see here a painterly counterpart to the Gestalt puzzles where, for example, a drawing can be interpreted as "stairs ascending" or as "stairs descending," but never as both at the same time. The painter feeds us one dominant configuration to seize upon -- the sitter is "confident," "cocky," "smugly cheerful," or some such strong, clear perception.

And at the same time, these portraits haunt us with an unperceivable shadow-side -- another expression in contradiction to the first, one that is literally un-seeable until you break apart your original interpretation, re-focus on the subordinate side of the face, and allow the implications of that expression to come forth. The result is an evocation of human complexity in the form of a bold public self and a less-certain private self.

Hals and Van Dyck analyzed their sitters to portray an interpretation of their character in the form of two conflicting tendencies -- one shown on each half of the face. It is a brilliant, effective technique that seems to have been widely used in the history of portraiture.

In addition, the "other" side of the Van Dyck uses a kind of "smudge" technique that requires the viewer to consolidate parts of the image into one of two or more potential expressions, by providing the expressive marks necessary for both expressions. Rembrandt developed this method to great depth.

(Except to enlarge them, the details shown here have not been altered in any way to emphasize their effect.)

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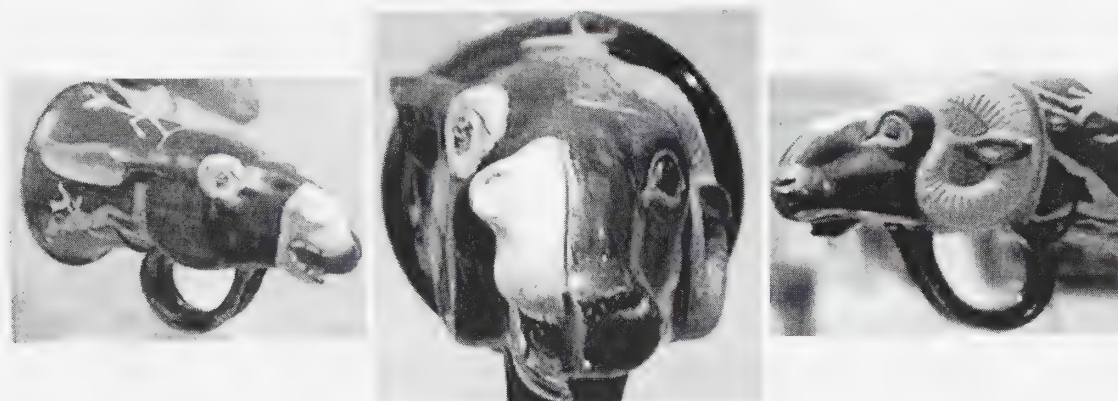
The concept of using split faces is not a new one. Faces with double expressions have been depicted since ancient times.

This carousing cup from classical Greece shows a donkey on one side and a ram on the other. When the cup is raised to the lips, both faces become visible as a single, divided whole.

The cup might be a interpreted as a commentary on the soldiers who would use it -- fierce when fighting, exuberant to the point of braying when drunk.







Ancient Greek  
"Donkey-Ram" cup, left side,  
showing the braying  
(probably drunken) donkey.  
(About 10 inches long.)

Greek "Donkey-Ram" cup, front  
view of bottom, showing split  
face with donkey on left, ram on  
right.

Greek "Donkey-Ram" cup,  
right side, showing the  
powerful, fierce, determined  
ram.

--Metropolitan Museum,  
NYC

## Rembrandt: Complexity through Interleaved Expressions

In his self-portrait, Rembrandt used both methods for suggesting the complexity of human character-- the left-right split, and, to a far greater degree, a "smudge" method that enabled him to portray multiple expressions of great complexity.

In addition to showing a face with contrasting left and right halves, Rembrandt presents a face that contains several overlays of potential, competing, "virtual" expressions, held in suspension by emotionally charged but ambiguous dabs and smudges of paint at strategic spots.

To view such a face, you must pull one expression out of it and gestalt it into a whole expression -- while at the same time, one or more potential states compete with the first emotion, tug at it, challenge it, qualify it, modulate it -- shift it from major to minor keys, play deep in the orchestra, in the second violins and violas -- a different, darker note, a note that belongs to the present but simultaneously belongs to several other shades of being.

As Ernst van de Wetering puts it in *Rembrandt: The Painter At Work*,

"The interplay of the visual cues provided by the painter and the 'beholder's' willingness -- in fact compulsion -- to project some reality onto these layered and veiled brushstrokes on the other hand, makes looking at Rembrandt's paintings such an ever inspiring and



intriguing activity." (2000, p.221)

Through this approach Rembrandt gave his self-portrait the sense of being definite but indefinite, distinct but changeable, whole but complex. The face seems to change as you look at it. It seems alive. Human. And It raises the question of what it means to be human.

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## Multiple Expressions and the Process of Portraiture

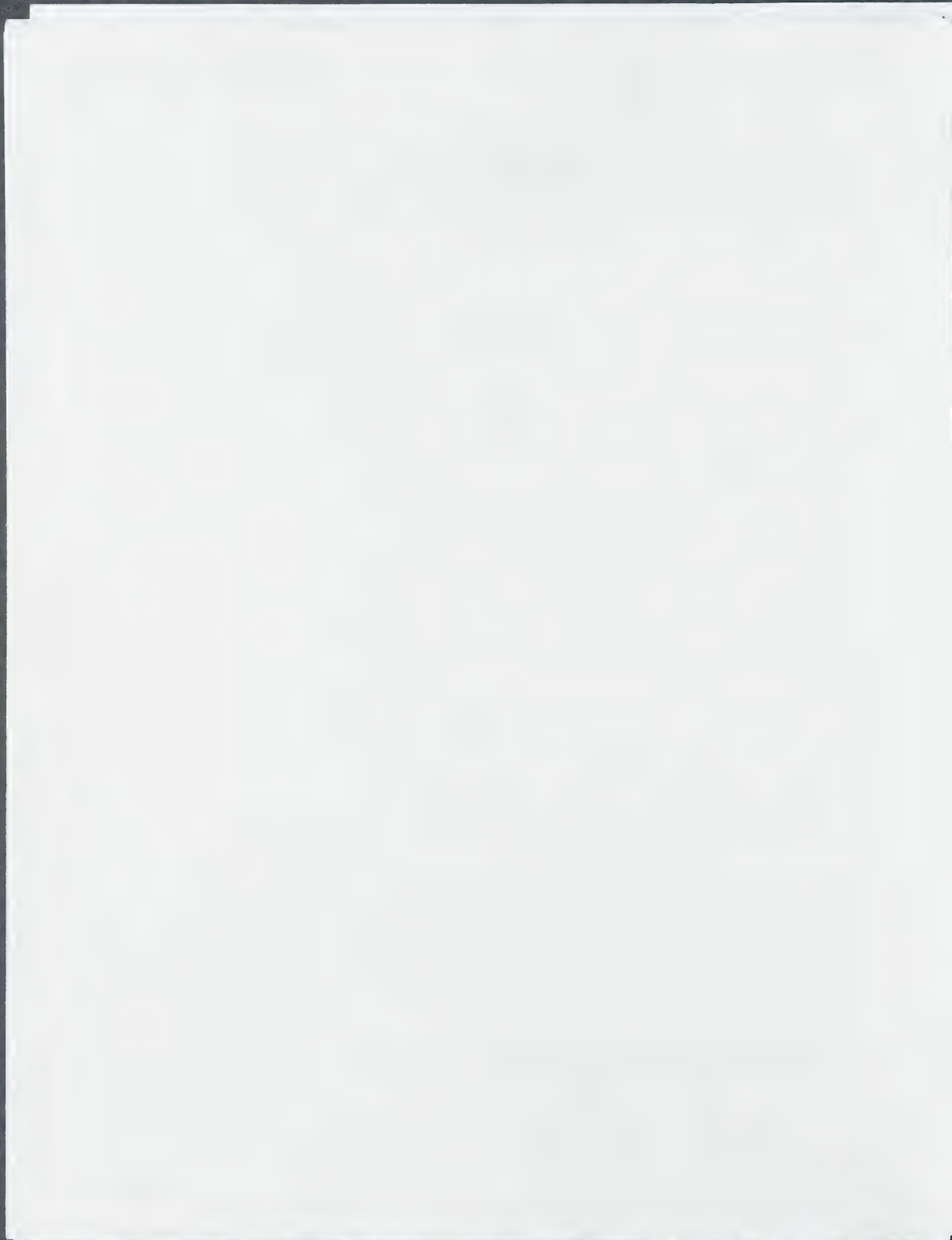
Capturing multiple expressions may be a natural byproduct of the process of portrait painting. Think of what happens when a live sitter comes for a portrait. An oil portrait might take many sittings -- starting with sketches, then moving to sitting with the painter, followed by additional sittings to complete the fine details of the face.

Unlike a photographic portrait -- which captures an image in an instant of time (about 1/60 of a second), and which may be completed in a single sitting -- the painter is required to see the sitter repeatedly -- and these repeated sessions will show the sitter in different lights and different moods and present the painter with an almost enforced opportunity to gain insight into the different sides of the sitter's personality.

Portrait painters over the centuries seem to have developed a way of painting a face that combines, in one image, the different defining expressions of the sitter's personality -- expressions that, in life, might not ever appear simultaneously. A painting can show simultaneously the expression of arrogant confidence that a sitter normally has, combined with the expression of anxiety that occasionally interrupts it, perhaps interleaved with the expressions of irritability or of delight that at times take over the face.

The portrait painter can take different facial expressions that occur over time and blend them together into a single image. The result is something that could never happen in real life -- a face that contains in one moment a range of expressions that normally take place over time. The result can be an image that looks more like the person than he looks like himself.

Rembrandt, knowing his own changes of feeling over time, embedded multiple and contradictory expressions in this self-portrait.



## Multiple Expressions in Rembrandt's Face

When commentators give labels for the expression on the Rembrandt self-portrait in the Frick, they acknowledge that Rembrandt shows himself "blurred and eroded by age, sorrows, and illness," but monumental in his "strength" and worldly power" -- a "kingly" figure of "richness" (from the Frick commentary on the painting).

In a similar vein, Schama describes Rembrandt in this self-portrait as "Godlike, enthroned, mantled in lustrous gold, staring down presumptuous mortals . . . a suggestion of lordly amusement playing about his eyes." Other terms are: force, authority, intimidating, adamant, imposing -- like a king.

These interpretations are not wrong -- they are incomplete (as you would expect any interpretation of a great work of art to be). But interpretations are useful -- the way the copy of the Vienna portrait was useful in seeing the original more clearly.

As humans, we are interpreters of faces. We are born with that ability and develop it from infancy. It is our natural tendency to assemble stimuli from the environment into the shape of faces and to read into those faces emotional states that we respond to. Every newspaper cartoonist makes use of the way viewers take the merest suggestion and construe it into a complete emotional experience. Rembrandt made this activity on the part of viewers the foundation of his portraiture.

One of the main ways we appear to interpret Rembrandt's portrait is by combining different parts of it into a coherent emotional expression, then combining other parts into an emotional expression that contradicts the first one.

To explore how this happens, I divided Rembrandt's face into four quadrants and combined those into four pairings. The first and last are the left and right sides of the face. The middle two are the diagonals of the face -- left eye and right corner of the mouth, and vice versa.

No alterations have been made to the picture other than to select the four quadrants and combine them in pairs.

Remarkably, even with this simple mechanical exercise, we are immediately drawn into the changing emotional complexity of the portrait.

1. In the first illustration of the figure below, the left side of Rembrandt's face is isolated. Viewed alone, it appears confident, strong, somewhat stern, with a hint of a smile.



2. But Rembrandt's confident left eye changes dramatically when paired with the diagonal corner of his mouth and chin. The grim mouth makes the same eye suddenly appear sadly introspective. A change of this kind, I suggest, takes place naturally as our eyes scan the picture from highlight to shadow, assembling its many hints into a symphonic drama of emotional changes.

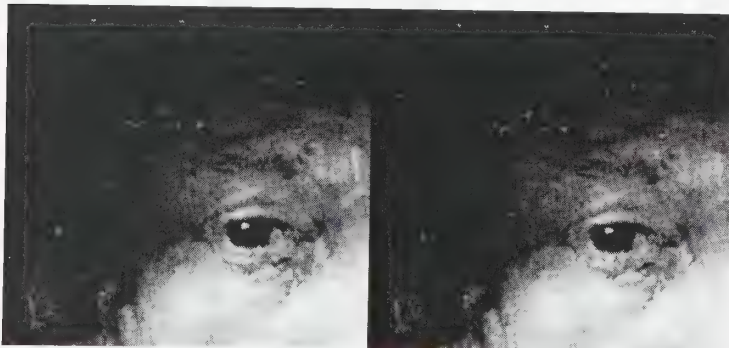
3. The other diagonal -- right eye and left mouth -- combines to produce a tired look of determined endurance in the face of difficulty, an alert and smoldering anger, a tough sadness.

4. Finally, the right half of Rembrandt's face, seen in isolation, holds the deep shadow of suffering, a harsh truthfulness, a powerful undercurrent of accusation.

Slowly scan the images below from right to left and pay close, inward attention to your own emotional response to the expressions on the face. I think you will see a portrait changing from a strong and confident face, through a range of struggling emotions, to a look of accusation and sorrow. Focus on the eyes and notice how their expression changes, depending on what other aspects of the face you include in your field of interpretation.

Then read the images from left to right and compare your emotional experience of them to the first reading.

And these are only four of the expressions this multilayered, changing face plays through -- like a Bach cantata, burrowing into deep states of feeling, then emerging into their opposites.



2. His left eye changes dramatically when paired with the right mouth. The grim mouth makes the eye sad and introspective.

3. His right mouth produce a determined the face of smoldering anger and sadness, a







These "slices" show how the quadrants of Rembrandt's face change expression when paired with other quadrants.

1. His left side is confident, strong, open, accepting, with a hint of a smile.



When I describe the right side of his face as sorrowful and suffering, this is only a way of pointing, using words to direct your attention to an experience. My wife, an artist, said that she did not find the right side of the face to be sorrowful but "lively" and "more present."

I can see that. Reading this face is like interpreting, say, the slow movement of Beethoven's Seventh Symphony. To Bruno Walter, that movement was a sweet and somber chorale. To Karajan, it was a grandest of formal dances. To Toscanini, it was the wild, energetic pulse of the universe. And so the music of Rembrandt's face may be interpreted -- *must* be interpreted -- in different ways.

Let's take a closer look at what I have been calling anger and sorrow in the face.

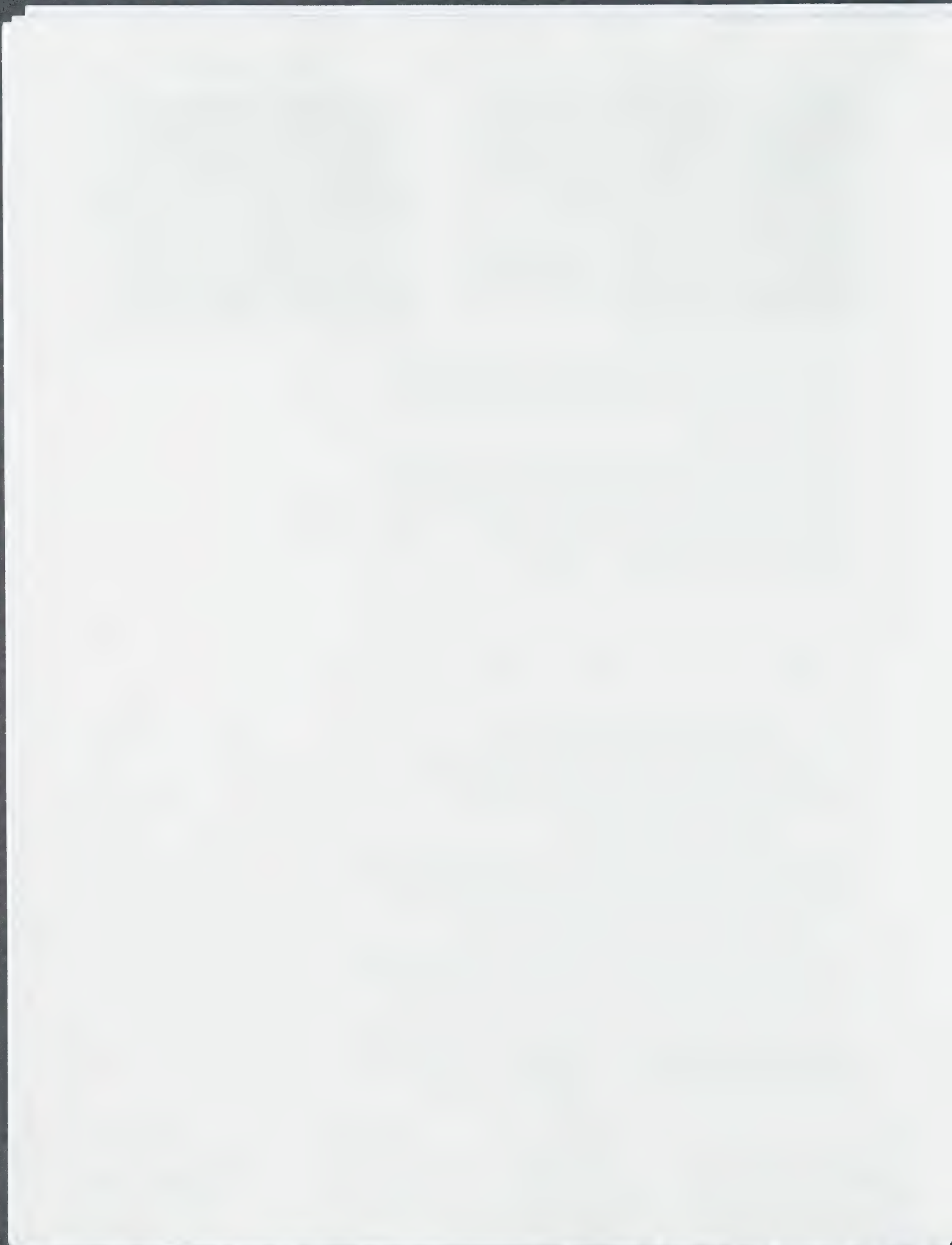
In the two illustrations that follow, no change has been made except to select a portion of the face and to block off certain expressive areas. In this way, we can bring out of the same half of the face two contradictory expressions that I see as more angry (on the left below) and more sad (on the right below).

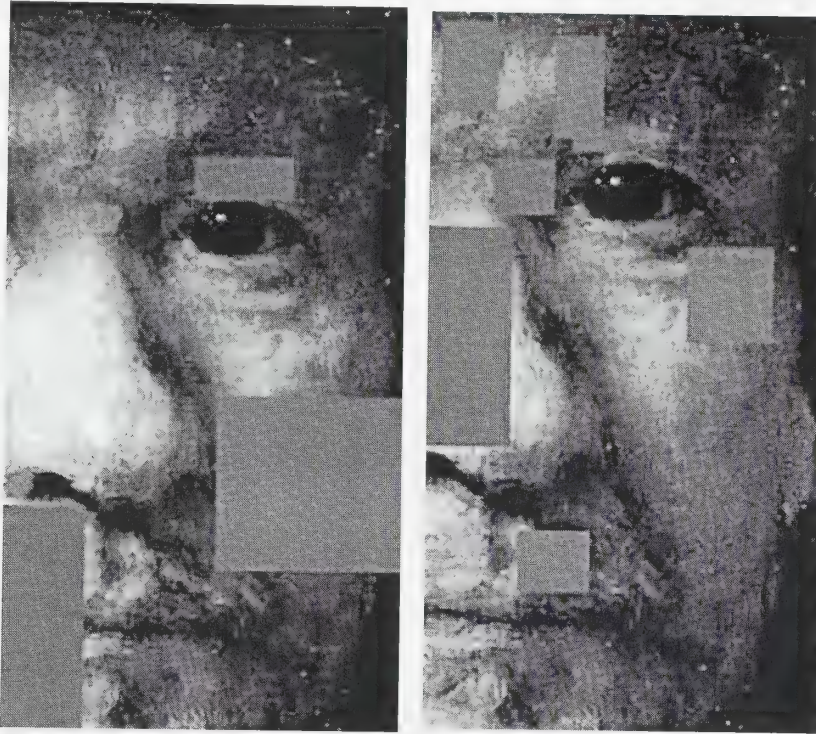
Because Rembrandt uses ambiguous strokes at certain places, certain expressive parts of the face (such as the corners of the mouth and the eyes) can be read in multiple ways, depending on which cluster of hints the viewer assembles into an interpreted emotion.

Many things are impossible to show in a reproduction. In a certain light, for example, the falling shadow on the right cheek looks almost exactly like a tear rolling down.

Detail, masked to bring out the expression of anger. No other change has been made.

Detail, masked to bring out the expression of sadness. No other change has been made.





Rembrandt, I suggest, developed a method for displaying the shimmering, changing emotions of the human face by interleaving a meaningfully contrasting set of virtual emotions, with one of them just dominant enough to anchor the face.

The other potential combinations of emotional patterns are, however, so close to the surface that the appearance of the face changes with the changing light, and it changes as the viewer's emotional state changes.

The painting seems almost to be alive, because it responds to the conditions of the day. And it responds to you as you look at it -- much like the expressions of the faces of real people.

This is Rembrandt teaching us how to see.

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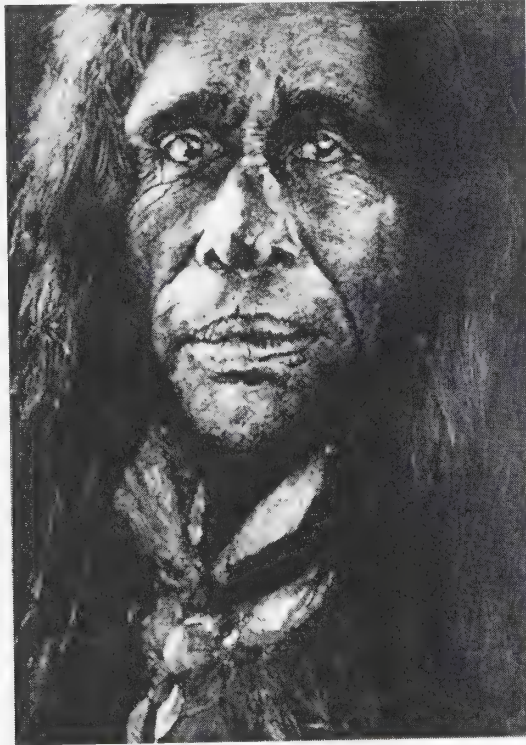
## Deeply Hidden Expressions: Joseph Raffael's *Pomo*

We have seen that a portrait can contain expressions that seem hidden, even though, when you direct yo or block off certain parts of the face, the expressions become clearly visible.



There can also be expressions so deeply hidden that they yield themselves less easily.

The idea that a painting could contain deeply hidden expressions came to me in the Berkeley Art Museum of 1993, on a pounding day when I had retreated into the museum to escape the crowd and the noise and overloaded by the incessant stimuli that I have never learned to shut out, I moved from painting to pain some image in which I could take refuge. It is one of the ways I try to deal with sensory overload -- seek that absorbs my total attention, so that I forget everything that is overwhelming me from outside and ins



When I reached Joseph Raffael's painting of a Pomo Indian stopped, and I left my overloaded, busy, noisy, stressful world of the painting.

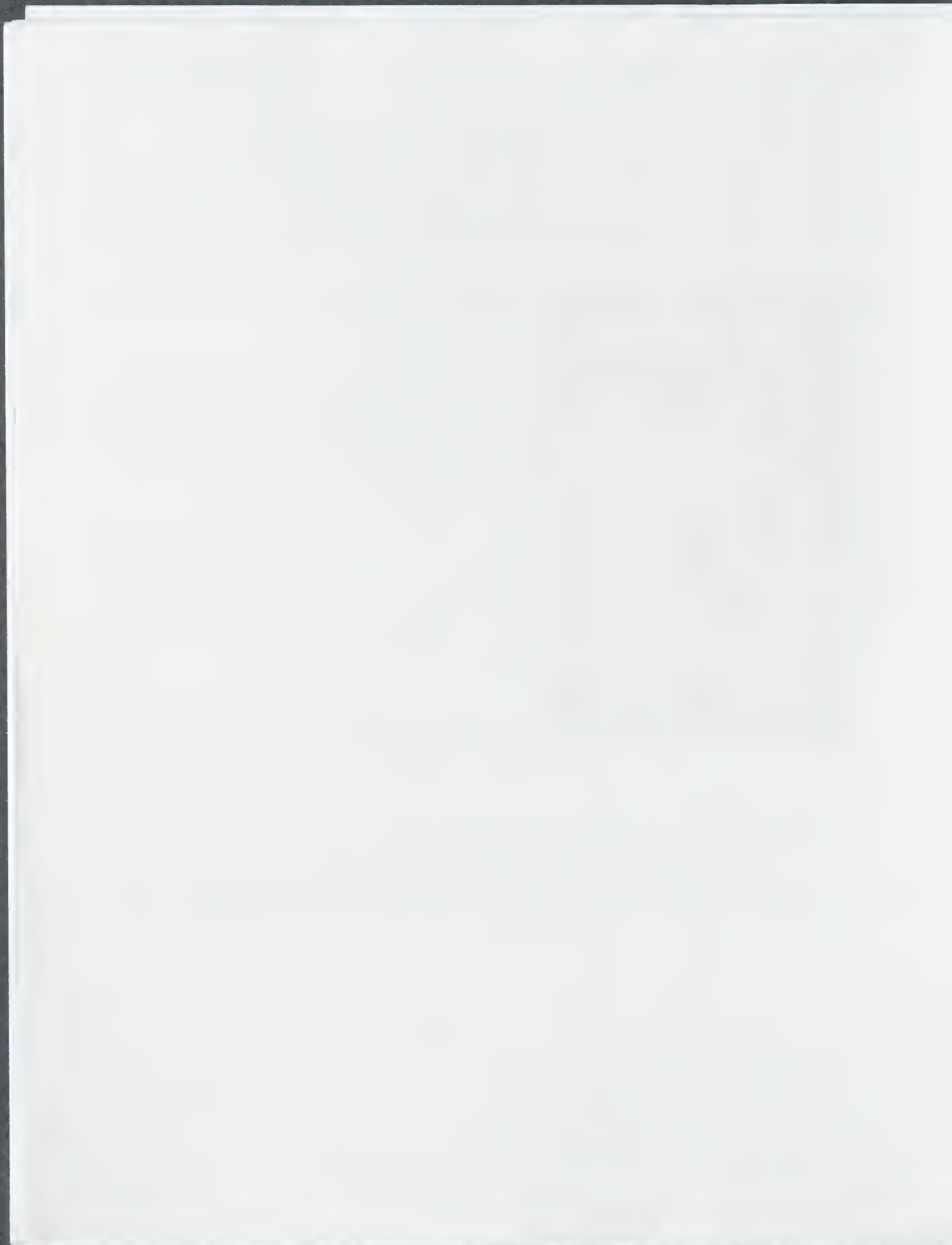
It is a nighttime portrait -- a dark, almost black-and-white suggested by myriad reflections, rather than by the usual sea mass. As I entered the painting, I slowly became aware the face, insofar as it could be seen, by reflection from an unseen stars above, and perhaps the light (from the upper left of a moon. To see the face at all is to intuit that it is the face under the stars, in the desert, over a dying fire.

The Pomo's face seemed to come to rest amid thousands of and darkness, in a symphony of sadness. It told of loss, def way of life torn off, crumpled up, thrown into the fire, and ashes. It told of the frail thread that held the sure skills of the vast Southwestern desert night, to his uselessness in a changed, a world that did not need his knowledge, a world at best irrelevant.

As the Pomo's eyes looked straight into me across the penetrating the deep desert darkness that seemed to open up painting, like a window, his expression held me with what

awareness of its own condition. He gradually took on the tragic dignity of those who lose everything ex

Then the expression on the Pomo's face modulated into something that almost shocked me: His sadness himself alone. It was not only a sadness for his people, his way of life. He, stripped of everything, alone merciless desert, in the dying firelight, under the undying stars, was feeling sorry for *me!* He -- brushed by history, relegated to irrelevance -- was looking at me as someone who had not yet discovered the san myself, but sooner or later would -- as everyone everywhere will eventually feel the seeming solidity of dissolve into something even more insubstantial than scattered reflections from firelight and starlight in darkness.





Then, perhaps 20 minutes into the painting, alone in this corner of the gallery, I experienced one of the things I have ever seen. All of a sudden, unrelated to anything I had been seeing or thinking or feeling, an entirely different expression emerged from the flickering sadness of the Pomo's face. "Emerged" is too strong a word, as if the image suddenly leapt about 18 inches off the canvas and stood planted there in three dimensions.

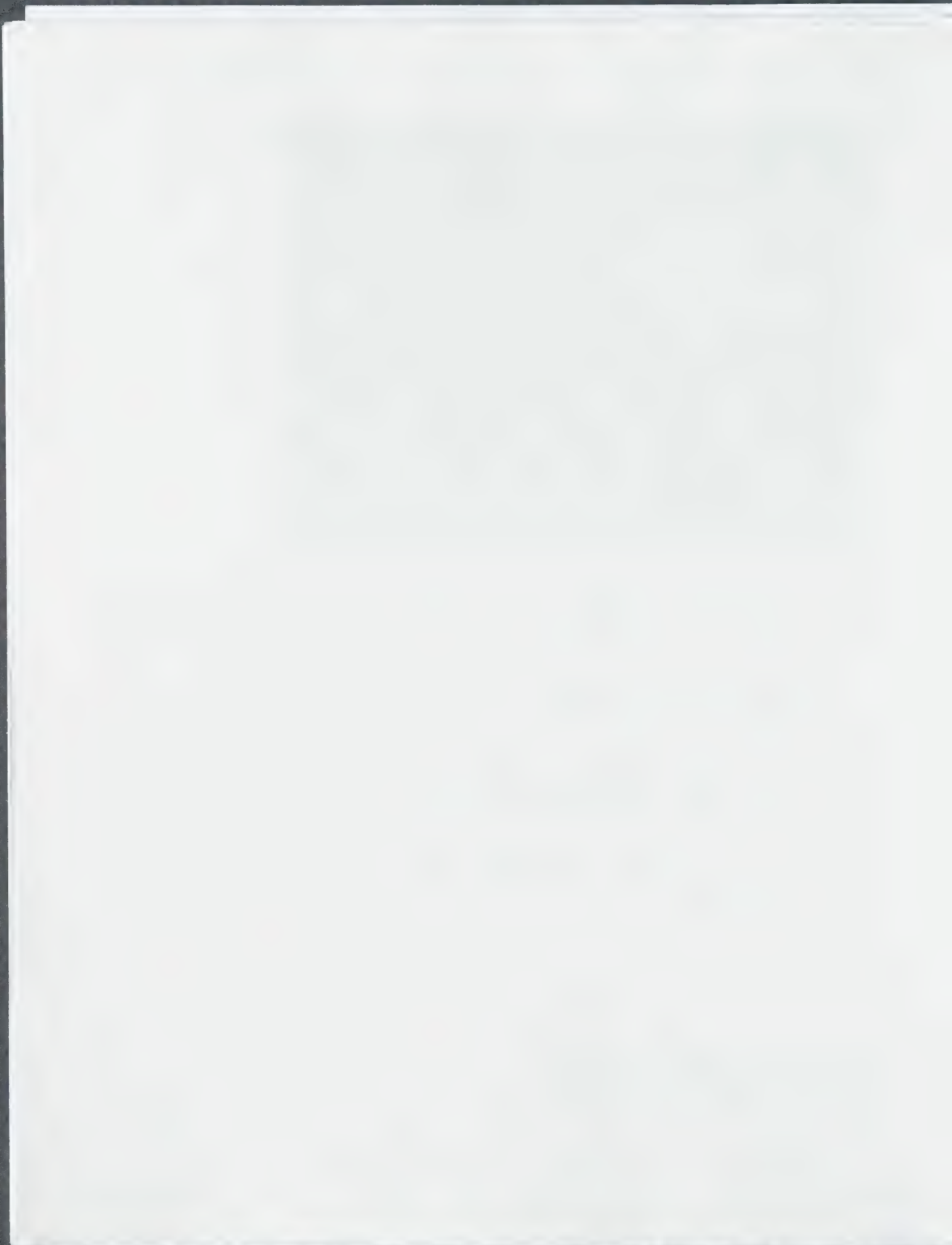
The effect was similar to that of looking at one of those computer-generated images that looks like a juror's face. As your eyes find the right focus -- and at that point a three-dimensional image leaps off the page at you with a

The new face of the Pomo was still the face I had been seeing as in an inexpressible pain over the loss of his life, but it had been transformed, as if purified beyond all pain by a radiant gladness that was not on the face but in the eyes -- inside the night, shining through, inside the firelight and starlight, radiating through everything. It was a peaceful, endlessly creative, undying light that he knew himself to be part of and that, all along, he had been waiting for me to see.

I stood there, the two of us alone in a gallery, tears streaming down my face, while the Pomo that I had been looking for, gave me his blessing.

---

## Rembrandt's Smile







Deep in this Rembrandt self-portrait, you can find an expression akin to the one in Joseph Raffael's *Pomo*. In the original and in reproductions of the Rembrandt, you readily see the power of his presence, the magnificence of his appearance, the stern, appraising look he casts on you, and, if you look closely at the face, you can also see the shadow of pain and loss and hurt that we have been exploring.

What you are less likely to see is the smile.

Whenever I have had the opportunity to contemplate the original painting in the Frick Collection in New York, I have always, eventually, seen the smile. It is rare that the smile is immediately apparent. On some visits, I have gazed many minutes before the smile emerged. I suspect that the appearance of Rembrandt's smile depends in part on the light, but more on the viewer's ability to take in, accept, and resolve the realities of the rest of the painting.

When I am in a position to see it, the smile appears. It is deep, direct, compassionate, accepting, loving, like the smile of Christ or the Buddha. It is a smile founded upon eyes that miss nothing, eyes that see everything, weigh everything, and take everything in. It is the smile of being seen through and through, seen in every glory and pretense, every heroism and failure, every nobility and nonsense, seen in the full tragi-comedy of your human drama -- and accepted for exactly who you are.

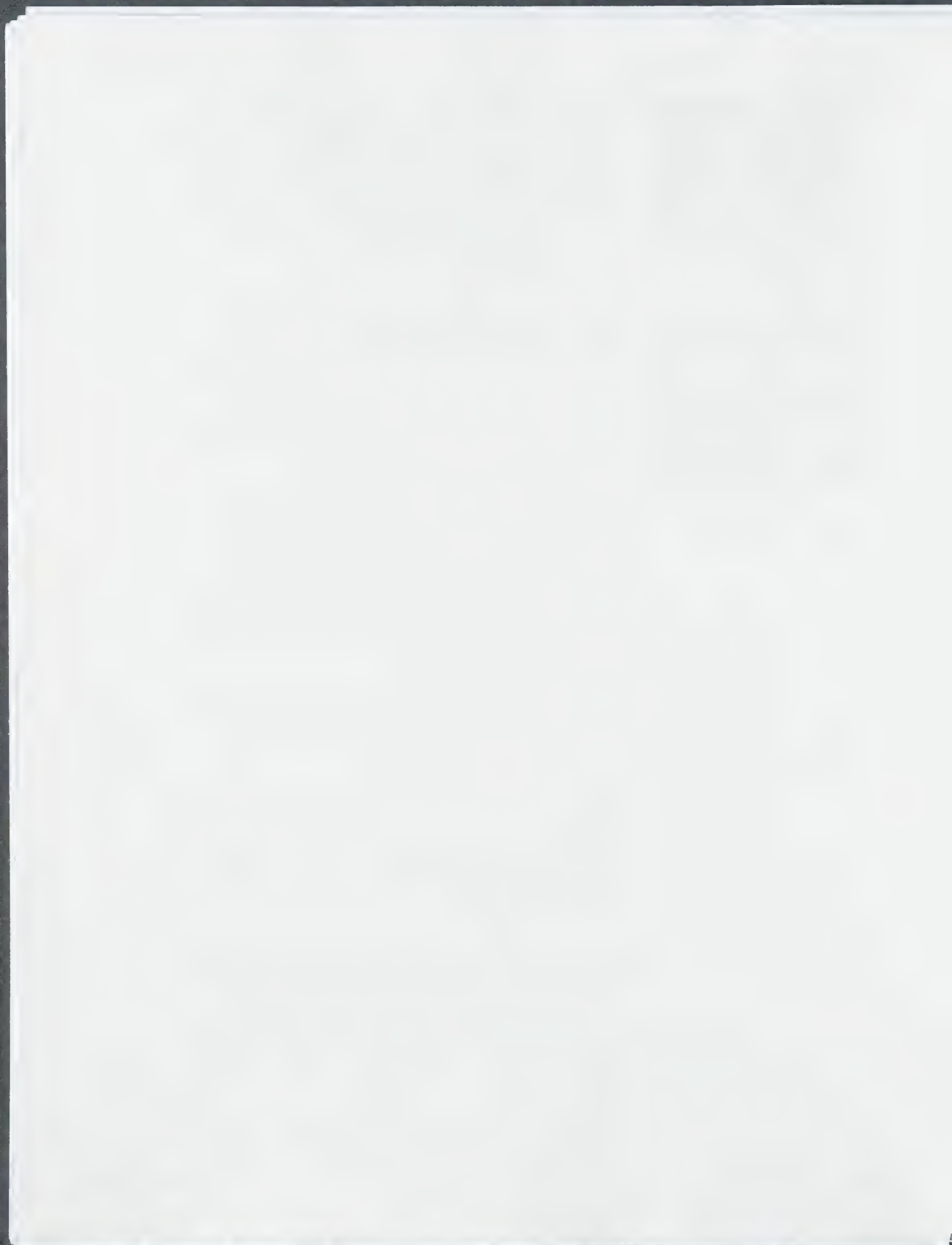
Being seen in this way by Rembrandt is what has drawn me to this portrait again and again for the past 35 years.

Picture source: Schama  
(unretouched)

When you are looking at the whole, complex expression, the smile remains hidden in plain view, waiting for you to find it -- hidden on the bright, left side of a face that is heavily inflected by the shadow side. But if you mask off all but the left part of the face, and make no changes to the resulting image, the smile appears.

And -- characteristic of Rembrandt's "smudge" method of interleaving conflicting expressions -- the left corner of the mouth contains both a falling shadow and a rising curl (the moustache). As a result, that corner of the mouth can be read to support either the somber suffering on the face or the smile in the eye above it. What you see depends on how you see.

If you then mask off a few details that suggest age -- how



unexpected! -- the smile changes further to seem to be the smile of an eternally young and vigorous face, like the face of a god shining through.

In case this sounds too improbable, Schama reports some informed speculation that this portrait could have been half of a pair, made to represent Jupiter and Juno -- so that it is possible that Rembrandt is here playing the role of the king of the gods.

The face is, like the Pomo Indian's, a complex expression of not only what was happening to Rembrandt at this time in his life, but of what could happen to us all -- or a dramatized version of what always happens to all of us in the daily course of being human.

It is an expression -- among other things -- of the ruin of hope, a ruin made infinitely more painful by the unblinking consciousness that takes in its every detail, yet a ruin transformed by that same consciousness into the dignified self-awareness of a self so complex as to be almost beyond self.

And it is an expression that, while deeply inward, does not stay alone inside: It looks out with the recognition that, as I suffer, all suffer; as I am, all are. I am fool, hero, beggar, king. The result is a piercing truthfulness sheathed in compassion.

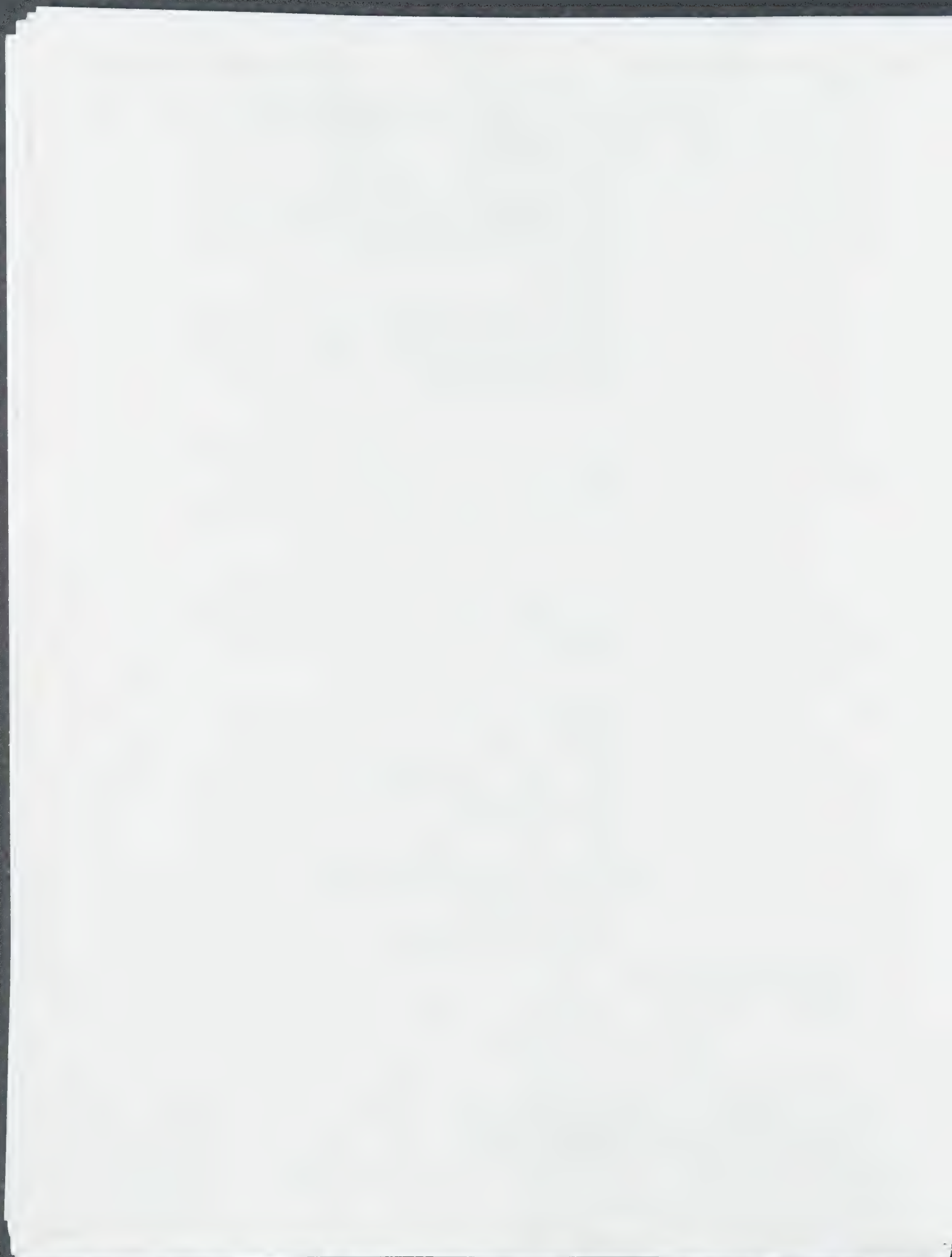
Somehow, almost inexpressibly, the huge powerful dignified ruin of the self-portrait also contains a kind of celebration -- perhaps a deep and somber celebration, a service with quiet singing and flickering candles -- but for sure a celebration of what we have been, of what we are, of what it means to embrace the fullness of being human.

When you see everything there is in this complex portrait and take it to heart, perhaps this deep tender of a transfigured smile is the true resolution the heart longs for.

Or perhaps it is just another fleeting possibility.

Picture source: Frick portfolio  
(unretouched except for  
masking)

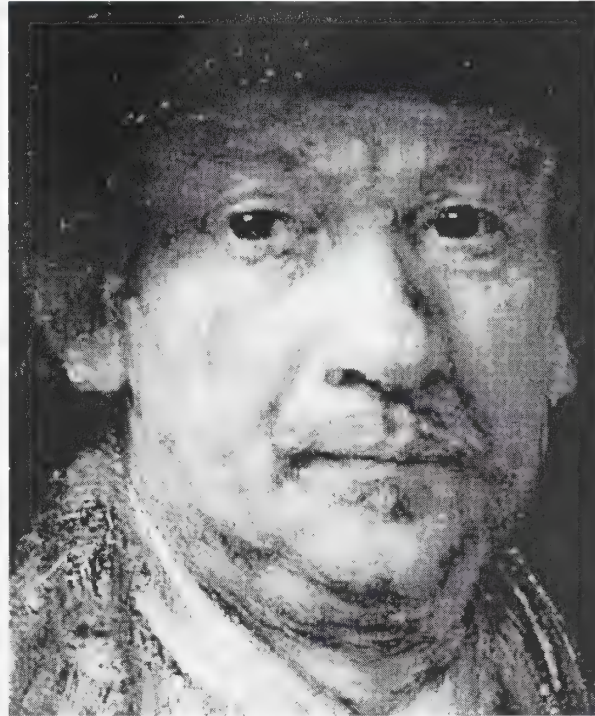
## Being Seen by Rembrandt



Let us return to the picture and try the impossible task of seeing it whole, in the light of the contradictory expressions we have drawn out of it so far. We have not discussed the amazing, meaty power of the hands, the bold brilliance of the golden chest, the painter's stick wielded like a scepter, or he way the sash unloosens and lets everything fall, fall -- beneath the head held high.

It is the face we have focused on. Let us return to it as a whole.

This self-portrait is not just a picture of himself that Rembrandt framed for us to look at. It is a picture that tells us that human beings are made of contradictory, competing elements that they struggle to integrate into a sense of self. In showing us these contradictions in Rembrandt's own face, the portrait instructs us to be responsive to these contradictions in the faces of others we meet. In this way, Rembrandt teaches us how to see other people.



He also teaches us how to see ourselves. By forcing us to interpret, Rembrandt reflects us back to ourselves as interpreters. By forcing us to integrate the conflicting elements of his paintings, Rembrandt reflects us back to ourselves as integrators. By engaging us with a complex presentation of a human presence, Rembrandt shows us that we too are complexly human. By requiring us to create a context that makes sense out of what we are seeing in his paintings, Rembrandt reflects us back to ourselves as builders of worlds, makers of meaning. While we look at Rembrandt, and he shows us how to see others, he also looks at us, and shows us how to see ourselves.

And he urges us to see ourselves with an unpitying truthfulness -- an unrelenting acknowledgement of our warts and wonders -- that is sustained by a tough, generous, celebratory compassion, and a deep undertone of delight.

Besides showing us how to see others and how to see ourselves, the painting makes a statement about the nature of human experience. It tells us that in matters of human concern, the answers are not given to us clearly and simply. We have to look for



ourselves. And what we find when we look is richly suggestive but eternally challenging. And it always changes.

But still, we have to interpret and commit ourselves to a position and act and strive to manifest our convictions--and take our chances. The outcome -- eternal fame or bankruptcy or something in between -- is ultimately beyond our control. The eye of confidence is always qualified by the eye of suffering and doubt.

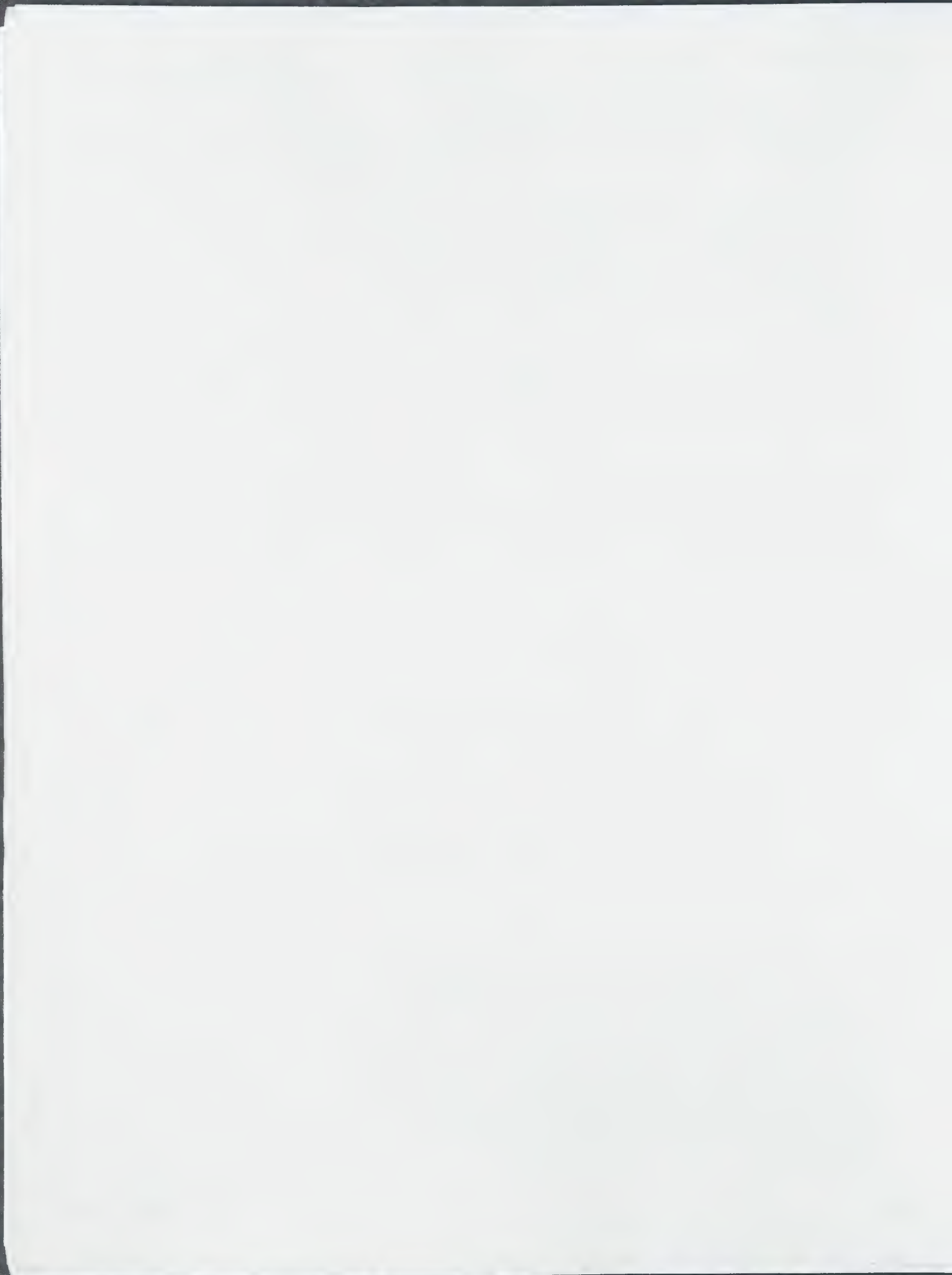
You start by looking at the portrait. You end with the portrait showing you who you are by what you bring out from the painting -- as if Rembrandt were painting *your* portrait.

As you immerse yourself in this painting, it becomes a dual self-portrait -- not only of Rembrandt, but also of you. It then offers you one of the great experiences of art -- the experience of being seen by Rembrandt.

Picture source: Schama

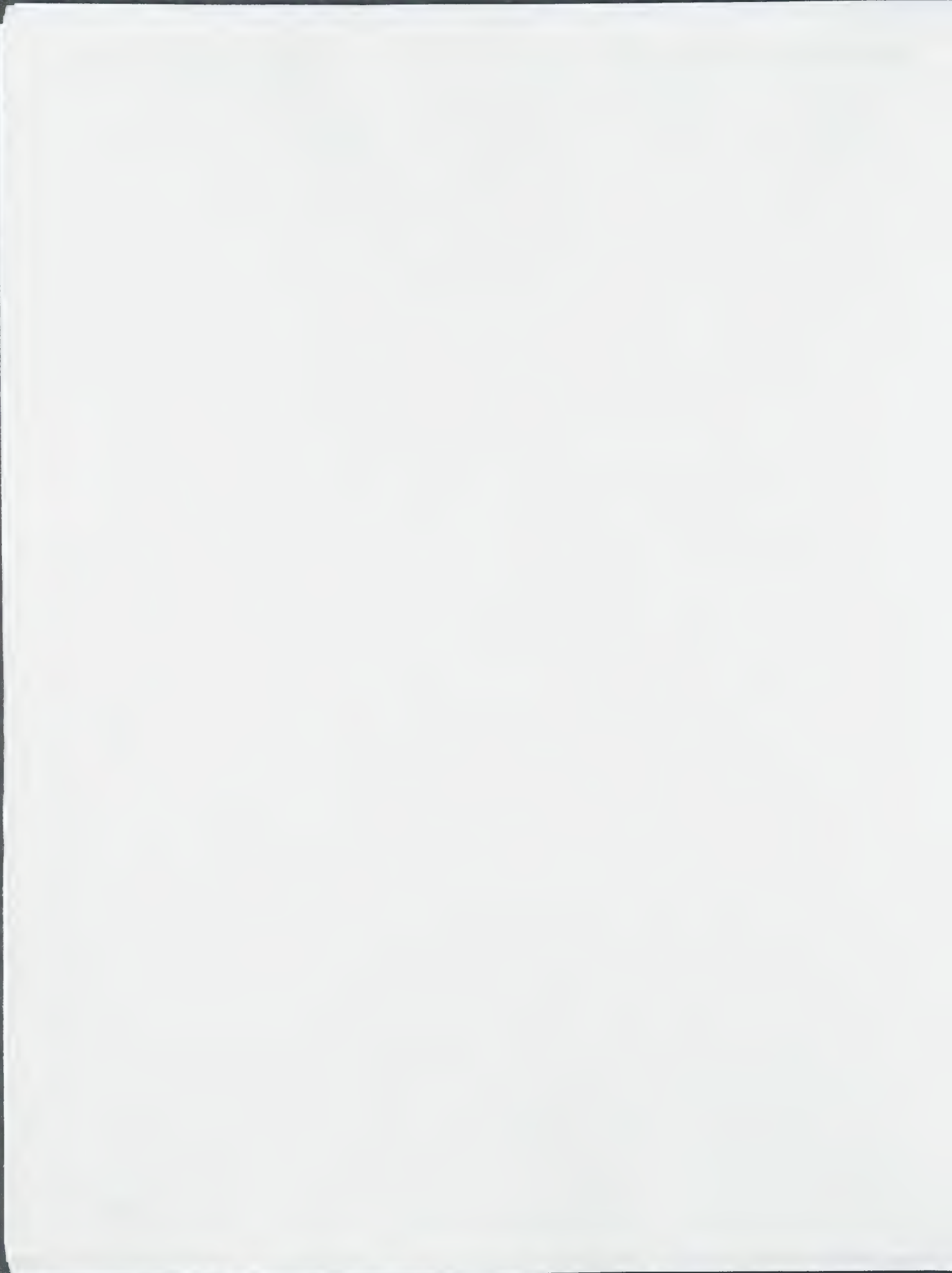
## **To Part II: A Test of This Interpretation**

In **Part II**, the author tests his ideas about this painting by producing a self-portrait of his own -- using multiple photographs as the source of multiple expressions, and combining them into a single image -- with animation to show how the multiple expressions combine. **Part III** contains additional self-portraits the author produced to compensate for the somber results of being immersed in Rembrandt's tragic intensity.



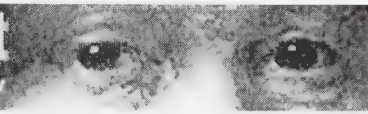






## Being Seen by Rembrandt

by Gerald Grow



### A Test of this Interpretation

Part II of "Being Seen by Rembrandt," copyright © 2001 by Gerald Owen Grow

<http://www.longleaf.net/ggrow/rembrandt>

I have argued that (among other things) Rembrandt's great self-portrait in the Frick Collection combines into one image several facial expressions that normally take place over time. It uses a left-right split to hide one of the expressions--the smile--in plain sight, hidden by being overshadowed by the other side of the face.

The portrait also combines other expressions by interleaving them so that they share the same space, competing for attention with key areas (such as the corners of the mouth), spread out with a smudge that permits several interpretations. The smudge might cover the area the mouth would occupy in both a smile and an angry frown, for instance.

The result is a portrait that is both definite and ambiguous. It is liminal: It borders several emotional expressions, and, depending on the light in which you look at it (both the outer and the inner light), the face subtly changes expression--the way living people do.

This all sounds plausible, but how would we know if this interpretation is any more valid than another? -- There is one test we could perform: What if this analysis could be used to produce a convincing self-portrait?

Please bear with me from this point forward: In order to carry out this test, I must ask you to shift from looking at Rembrandt to looking at pictures of the only person interested enough to carry out this experiment in portraiture, available on my schedule, and affordable -- me.

As a way of testing the ideas behind this article, I took a series of hammed-up photos of my own face, in which I made the effort to express a series of different emotions inspired by the ones I was finding hidden in Rembrandt's own face. The expressions are pretty



theatrical -- familiar representations of ease, happiness, anger, contempt, worry, sadness. Inspired by the tone of Rembrandt's portrait, I did not record many happy expressions for this experiment in portraiture.

## Faces with Split Expressions

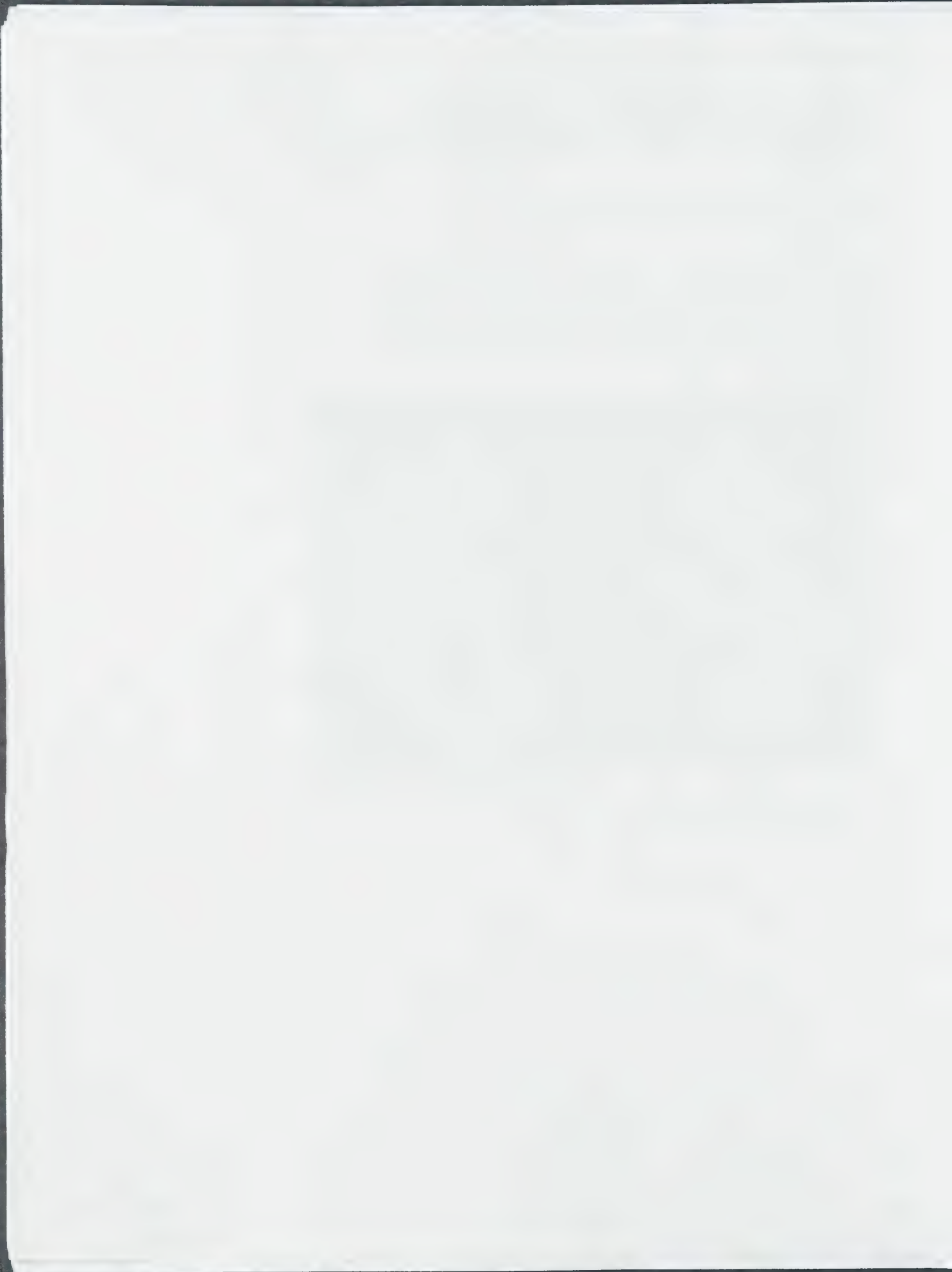
The first experiment was with faces that contained different expressions on each of the two halves--thinking of how Hals and Van Dyck employed this method of portraiture. I extracted the left halves of the photographed faces, then the right halves, and began to mix and match them. The results, though somewhat mechanical, were intriguing.



My version of the Viennese expression: Cheerful but worried.



The other half of that worried face, plus angry.





An easy cheerfulness dominates this face, but if you block off the cheerful left side, you will see a fallen face.

The cheerfulness here is clearly qualified by a contradictory expression, but can you see what it is? If you block off the cheerful left side, you will see a different face.

Crude as they are, these experiments bring to mind an early etching Rembrandt made of himself in 1630, which might be read as having an expression of anger that is contradicted by a simultaneous expression that suggests a worried look of self-doubt.



The etching first gives an impression of anger and defiance, but then a second, qualifying expression emerges from the right side.



The difference between the angry left eye and the more vulnerable and worried right eye is



accentuated by the rising curls on the left and the drooping curls on the right.







When you look at the "angry" face up close, its contradictory expressions become clearer. Beneath the angry pose is a face of vulnerability, self-doubt, worry, a hint of disgust, a sense of loss, perhaps a struggle against helplessness, an overall tenderness, a great strength of determination, a surge of personal power, and a whiff of guilt (or the equivalent of this reading in a differently perceived mix of emotions, depending on who is looking.)

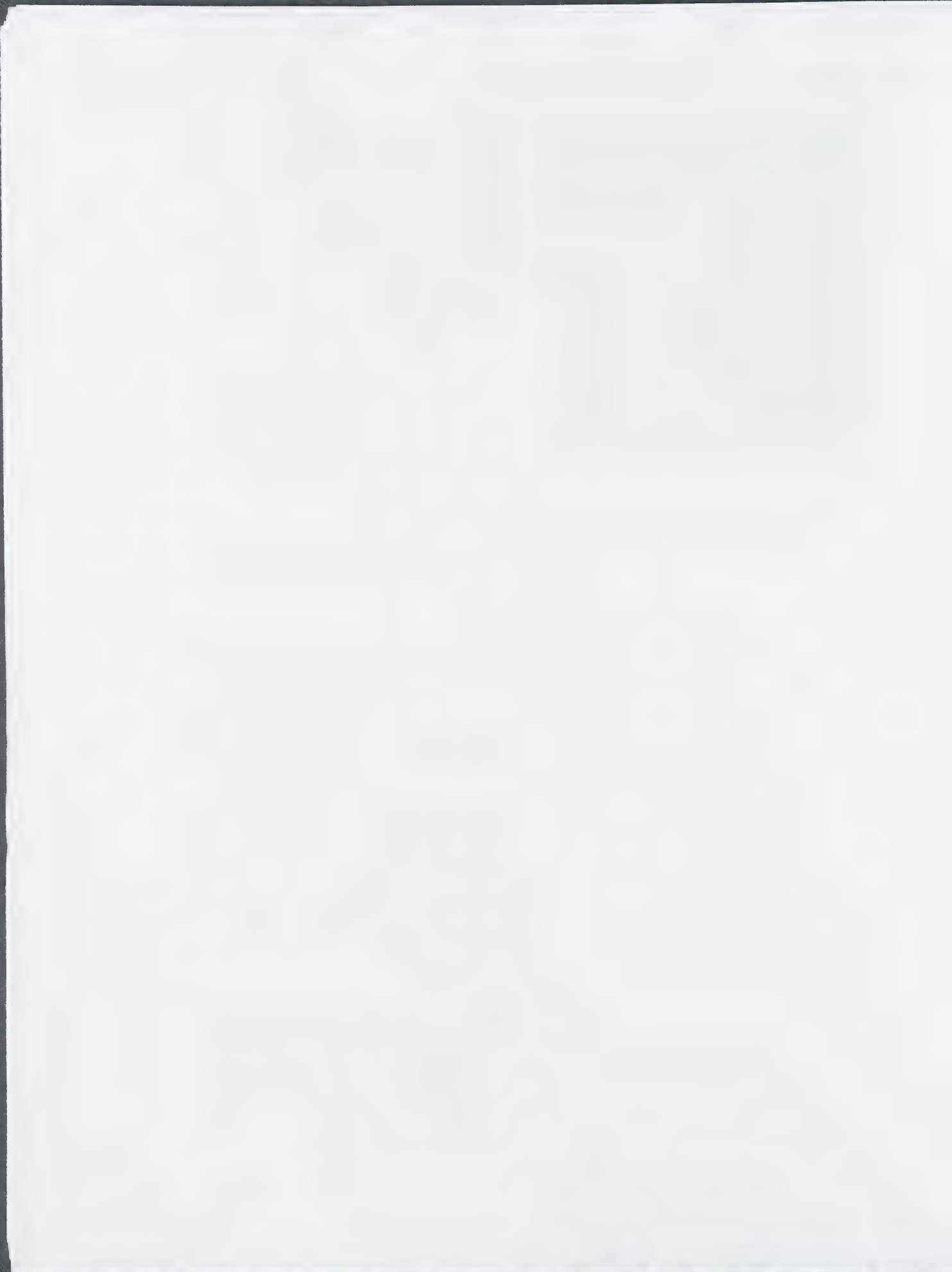
This face has more than a left-right split, for the eye on the left has a heavy drooping lid that weighs down the energy of the anger moves it toward the defiant, hurt look of someone preemptively protecting the rawness of his emotions.

The unresolved contradictions in the expression draw in the viewer, engaging us in interpreting the etching-- and in seeing ourselves.

In creating works that had the ability to grab viewers, pull them in, and engage them in interpretation and discussing their interpretation, Rembrandt was not only exploring his humanity, he was also creating marketable products that had a powerful and mysterious appeal.

Recent research has emphasized Rembrandt's production of such "tronies" -- portraits of interesting heads, often in costume and emotionally primed to visually represent standard concepts in the culture: "piety, bellicosity, the strange and exotic, youth, old age, transience, and so on" (van de Wetering, 21).

I suggest that Rembrandt, in his tronie-like self-portraits, went far beyond cultural icons to present images that gained added power by containing undercurrents that challenge their dominant emotion. These were icons that reflected the sense of complexity that accompanies self-awareness.



## Faces with Interleaved Expressions



The blandly cheerful photo that forms the basis of the composite potrait.

Something far more interesting developed in my own self-portrait when I began to experiment with what I have been calling Rembrandt's method: interleaving contradictory expressions on the same face.

I started with a blandly cheerful picture (left: which is probably what I usually look like in public) and interleaved components of other contradictory expressions, taken from different photographs, including some of those shown above in the split-face experiment.

My intent was to juxtapose in one face several expressions that might take place over time, but which could not occur at once--except in a portrait. I retained a general left-right split, but with the addition of expressions on the "dark side" of the face that contradict and qualify one another, seeking ways to suspend several emotions right on the edge of expression, but with no one of them quite coming clear.

The animation on the left, below, shows the original picture with each expressive patch from other photos being added onto it. Note that some of the expressions cover the face; others cover a previous expression in a semi-transparent manner, so that both expressions remain present at the same time.





Original photo--animated to add each change. (You may have to wait for the animation to load.)

Completed portrait combining parts of five photos and three Rembrandt "smudge" effects.

The original picture was altered in this way, in this order:

Starting with a cheerfully neutral photo, I added expressive portions from the other photos (plus three ambiguously expressive elements from Rembrandt's self-portrait):

1. the smudge from the left corner of Rembrandt's mouth, which makes the mouth less definite
2. a fallen left cheek from a sad expression
3. the right eye and brow crease from an angry expression--with the highlight of the eye diminished
4. the fallen right cheek from a despondent look
5. the smudge from the right corner of Rembrandt's mouth, which makes the rest of the mouth indefinite
6. the left brow from a worried look
7. a partially transparent overlay of the right eye from the worried look, which qualifies the angry eye without displacing it
8. the under-eye wrinkles from the right eye of a smile, which qualify both the sad and angry parts of the face
9. the falling triangle from Rembrandt's left cheek, blended in, which qualifies the smile wrinkles

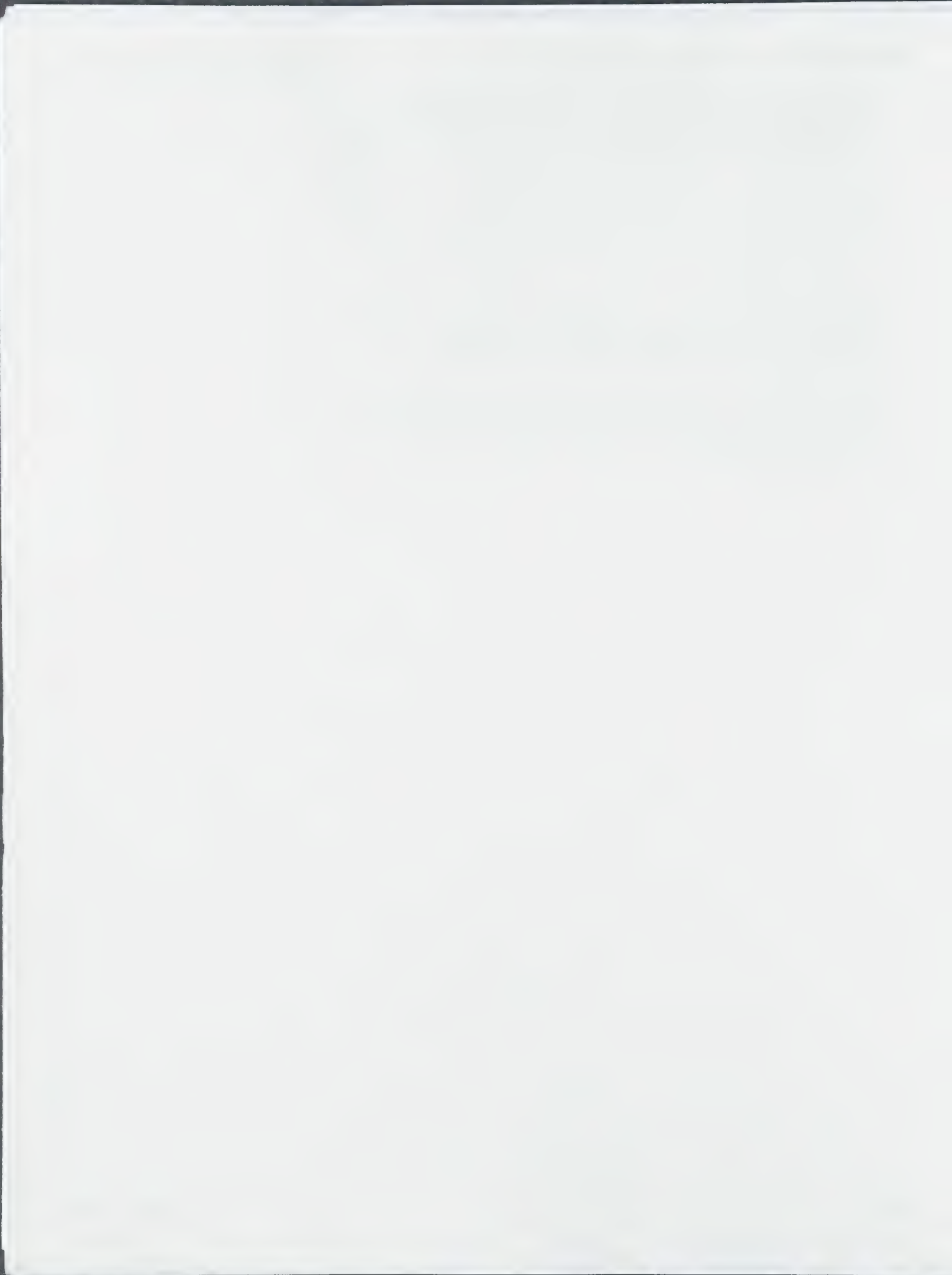


In the animation, you can watch the original cheerful expression being modified by each of the elements above. To stop the animation on any image, hold down your mouse.

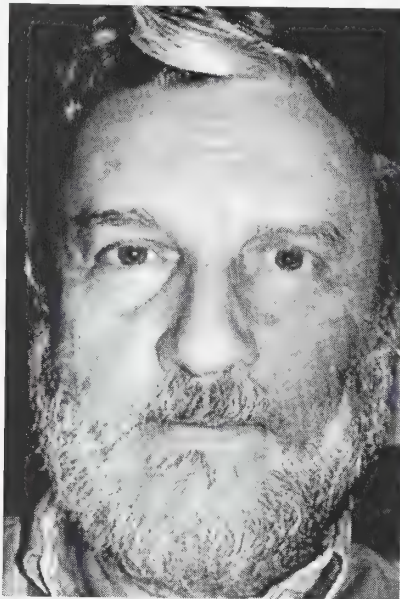
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## The Resulting Self-Portrait

To complete the portrait, I darkened the picture to increase the chiaroscuro effect and added golden highlights. As with Rembrandt's self-portrait, the increased darkness seems to bring out the complexity of the face.







I sometimes think of William Blake's aphorism when I work with graphics: "You never know what is enough unless you know what is more than enough." So the first version takes everything too far--it is dramatic, conflicted, heightened -- Rembrandtesque.

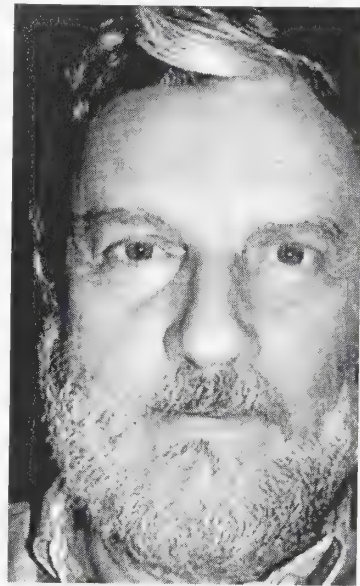
The second version contains the same elements in a more subtle, modulated form -- but it is all still there.

The first face is torn by its contradictions; the second seems, if not to integrate them, at least to gather and hold the contradictions in one personality -- something I aspire to -- and something I turn to Rembrandt for help with.

Influenced by the tragic dignity of Rembrandt, this portrait has modified a cheerfully confident face to suggest a shadow side of subtly turbulent yet familiarly human cross-currents.

Does it look like me? -- No, but in some ways it looks more like me than I look like myself.

Gerald's self-portrait based on Rembrandt's method of interleaving contradictory emotions -- *First Version*, with the contradictory emotions highlighted and a distinct left-right split.



Gerald's self-portrait based on Rembrandt's methods, *Second Version*, with the same contradictory emotions, but more subtly combined.

**Analysis of Gerald's self-portrait.** The resulting portrait contains an expression that could never occur on my face -- as Rembrandt's self-portrait shows him as no camera would. This face shows a glad left eye over a cheek that inexplicably falls to a mouth with ambiguous corners that can be read as glad, grim, or strong. (The corners were literally copied from a scan of Rembrandt's self-portrait, and resized to fit my own mouth--where they blend into the corners of the moustache.) The left eye is under a brow that contains an



uneasy wrinkle of puzzlement and worry that seem to tug at the eye's gladness.

The right eye presents an almost startling puzzle. As your eye searches the nearby cheek and brow for clues, the eye shimmers among borderline expressions that suggest intense interest and suspicion and accusation and anger and contempt and hurt and exhaustion and sorrow and worry and puzzlement -- take these labels only as pointers -- all with an inexplicable underlay of gladness, acceptance, and delight. (Some of these are more evident in the first version of the portrait, where the right eye is like a little black hole sucking you into the portrait.)

But the right half of the face refuses to resolve into a single reading. And we know why: The animation above shows that it is composed of several interleaved expressions that contradict and qualify one another without any one of them becoming dominant. The face has been composed using Rembrandt's method of interleaving competing expressions -- only I have used photo-editing techniques, and not his painterly smudges, to create the multiplicity.

Sidenote: The simple flash used on this camera, as on many others, creates the illusion that the viewer is the source of light -- so that, as you look at such a photo, it reflects you back as if you were an illuminated being.

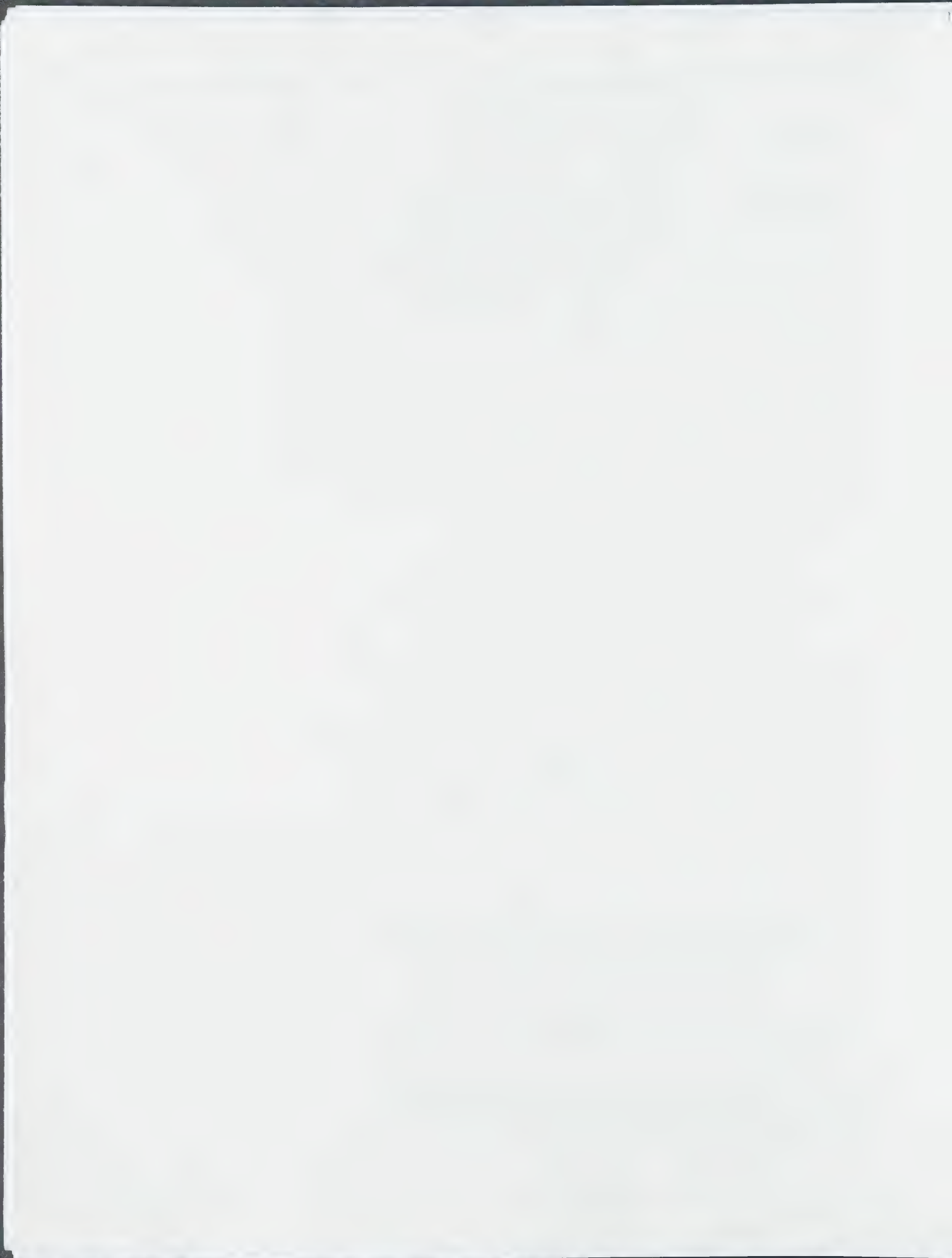
**Conclusion.** We know what expressions are in this face -- we don't have to guess -- because we have put them there by cutting and pasting them from photographs that clearly contain those expressions. What is amazing is how readily these contradictory expressions blend together into something that begins to look like a real face seen in real time -- and yet it retains a greater range and sense of liminality -- of being poised on the threshold of several possibilities -- than any one of the photos it was made from.

What do you think? Have we learned anything from this study of a Rembrandt self-portrait?

Do these changes transform the original, blandly-cheerful photograph into an engaging portrait? Does it have a sense of complexity about it that makes it seem more human? Does it seem to change as you look at it? Do you feel seen by it? Does it seem alive?

Do the mutually contradictory expressions in the portrait draw you into actively engaging with it? Do you not just look at it, but also interact with it?

Have these observations about Rembrandt's method enabled me to produce a portrait that looks back at you and seems to comment on what it is like to be human?



We can think of this as an exercise to test a theory about Rembrandt's method of portraiture.

Or we can think of it as an effort to imagine what it might be like to be seen by Rembrandt.

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### **To Part III: After Being Seen by Rembrandt**

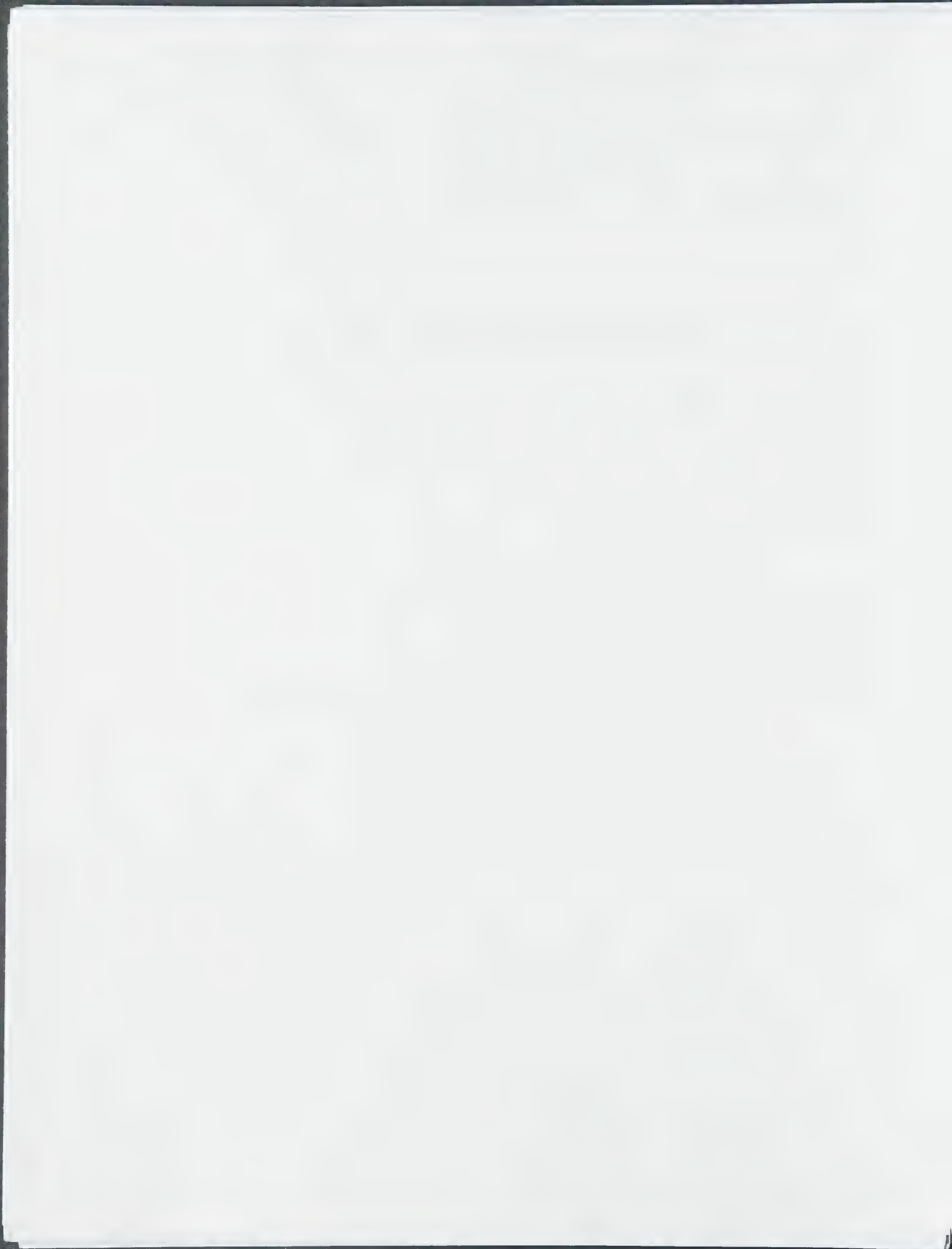
After producing a self-portrait modeled after the tragic dignity of Rembrandt's own, I found myself uncomfortable around it. In response, other, less-serious self-portraits have emerged that feel like an attempt to balance the deep seriousness of Rembrandt with the more fortunate and cheerful core of my own nature.

[Part III: After Being Seen by Rembrandt.](#)

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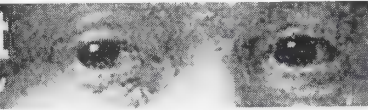
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[Back to "Being Seen by Rembrandt"](http://www.longleaf.net/ggrows/rembrandt) at <<http://www.longleaf.net/ggrows/rembrandt>>



## Being Seen by Rembrandt

by Gerald Grow



### Part III: After Being Seen by Rembrandt

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Part III of "Being Seen by Rembrandt," copyright © 2001 by Gerald Owen Grow

<http://www.longleaf.net/ggrows/rembrandt>

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I have suggested that this Rembrandt self-portrait prompts you to see yourself as a person who actively interprets this changing world, recognizes complexity, and strives to integrate the experience of life into a whole self--and succeeds only in part.

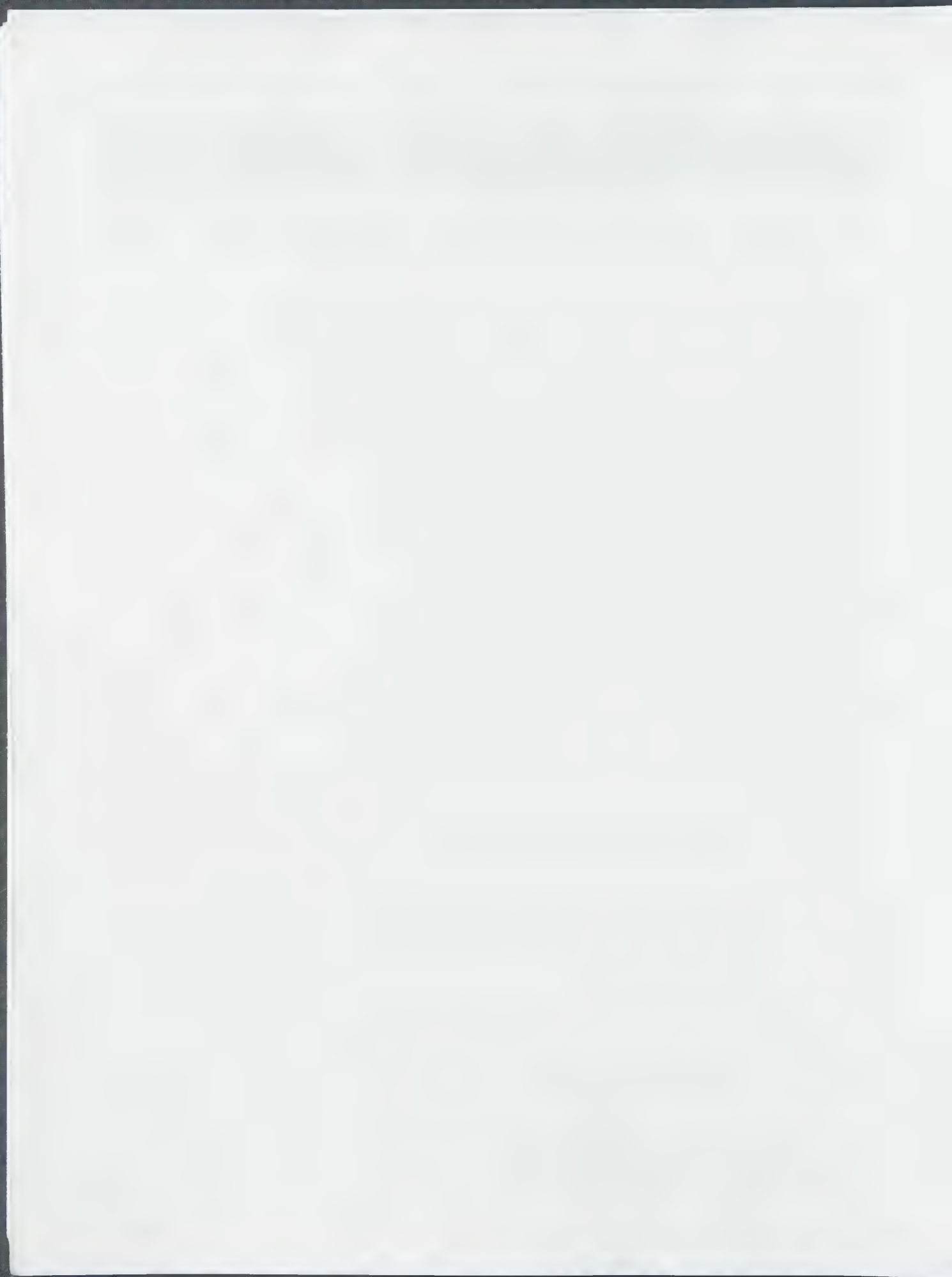
Perhaps it is not so embarrassing, then, that an article that started by being about Rembrandt ends by being about me. I wrote this article for no reason other than that, during a week alone the summer of 2001, the one thing I most wanted to do each morning on waking was spend time reflecting on this particular Rembrandt self-portrait. Somehow, Rembrandt became part of my attempt in midlife to reflect on my life and begin to integrate myself. The result, though it uses some of the language of intellectual analysis, is unabashedly personal.

I loved being immersed in the depth, seriousness, tragedy, and complexity of Rembrandt's self-portrait, and I loved responding to it with a somber, multifaceted self-portrait of my own.

But I found my self-portrait hard to live around. Although deep, it is also narrow. The sprawling, resilient, fortunate comedy of my nature kept provoking me to make additional self-portraits to balance the almost grim seriousness of the first one.

I can justify these only by saying that they arose as an irrepressible and inexplicable response to writing this article and that, somehow, they are responses to the intersection of Rembrandt with my life--just as Part I of this article is. Rembrandt, after all, experimented with self-portraits that looked wildly different from one another.

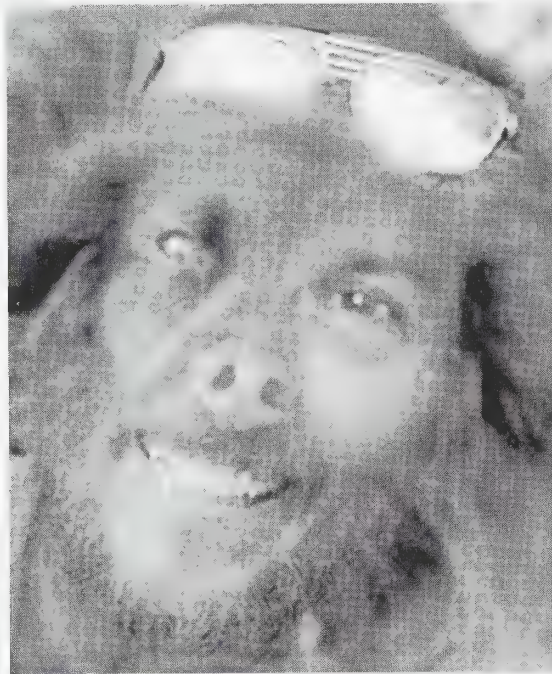
These whimsical self-portraits also create expressions that could never have taken place on a person's face. And, like the first portrait, they also integrate widely disparate elements: One integrates two





faces across 50 years. The next two integrate faces across species.

All three use the same smile.



### **Gerald Grow at 2 with the beard of 52**

This picture anchors my earliest memory--of the man with the large black camera on a tripod, the black cape he hid his head under, and the sudden flash, beside the flowery wallpaper in my grandmother's high-ceilinged living room--as my mother and my aunts looked on, and waved at me, and smiled. In Pearson, in southeast Georgia, in the summer of 1945.

(For me, this photo records what the child in it is seeing.)

### **Gerald as Shadow**

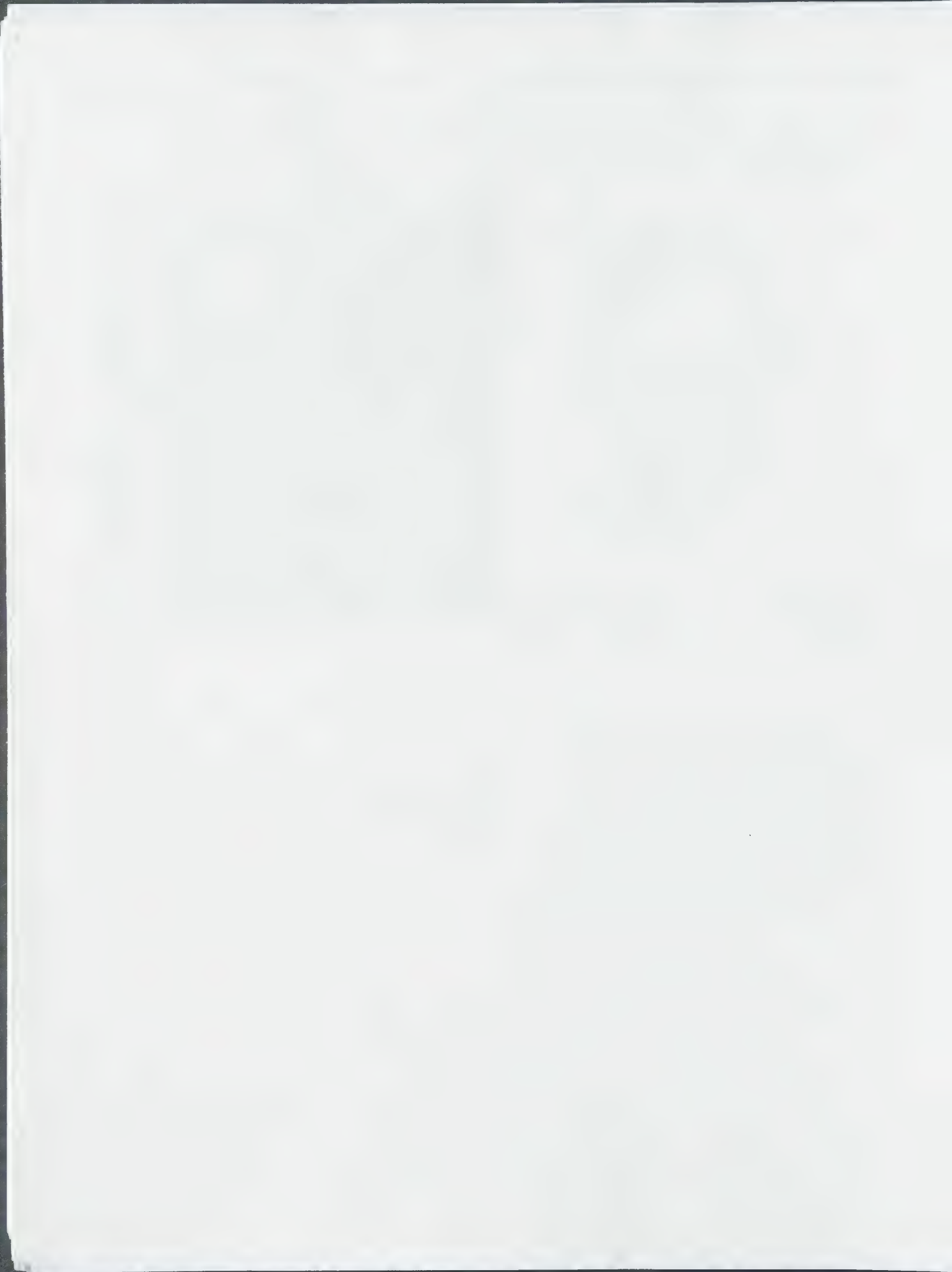
Shadow was a profoundly loyal and loving being, full of sweetness, devotion, sensitivity and delight--qualities her memory helps me celebrate.

### **Gerald**

Max is amazing make h desperate

---

## **Coda**



The sense of "being seen by Rembrandt" depends in large part on seeing yourself in Rembrandt -- in the sense that, out of the painting's possibilities, you see reflected back to you the particular emotional gestalt that you are primed to respond to -- either as a reflection of your feelings or as the projected counterpart to them.

Wherever we look, we see, in part, ourselves, our possibilities, and our shadows. Perhaps it is only by looking deeply into something else that we can see ourselves.

It was inevitable that I would try imagining Rembrandt's self-portrait as my own. This lets me leave the high tragedy of his portrait with a Satyr play, a little dog-dance of those more fortunate than the mythical figure whose worn face we have meditated on.

The final illustration brings out the warmth and kindness of Rembrandt's left eye -- the smiling eye -- which is used here unchanged. The less-confident right eye is mine.



And that leaves me, as I have been throughout this article, sheepishly playing Rembrandt, while Rembrandt plays the king.

[End of Article]



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## More on Rembrandt's Self-Portraits

Working draft of [Rembrandt's Standing Self-Portrait in Vienna](#) -- an essay on how the expression in the painting changes as you move close to it.

[A Self-Portrait Rembrandt Never Painted](#) -- made by combining elements from an early and late self-portrait.

Back to "[Being Seen By Rembrandt](#)"  
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Photos of the author and the dogs were taken by himself, except for the portrait at age 2 (photographer unknown)

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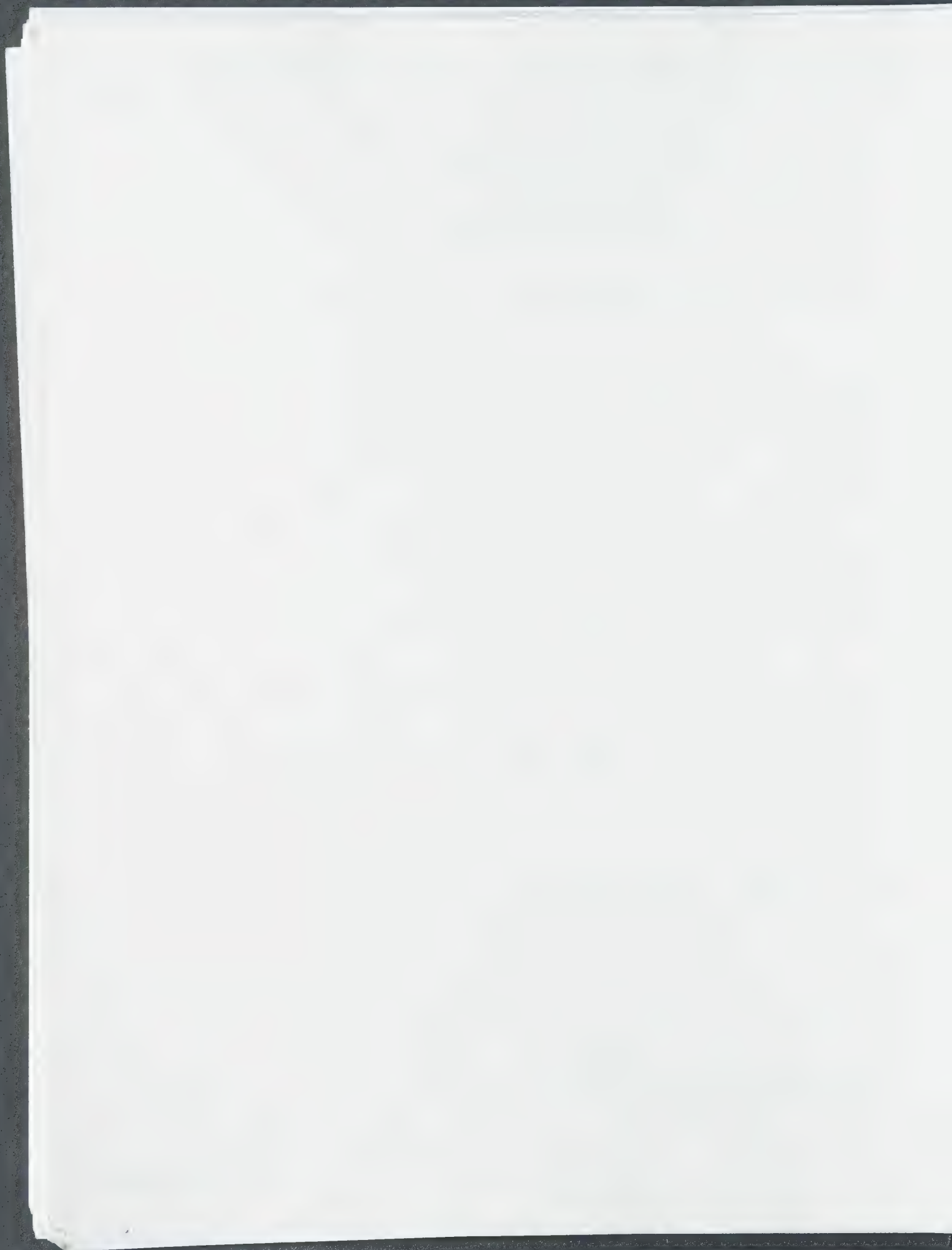
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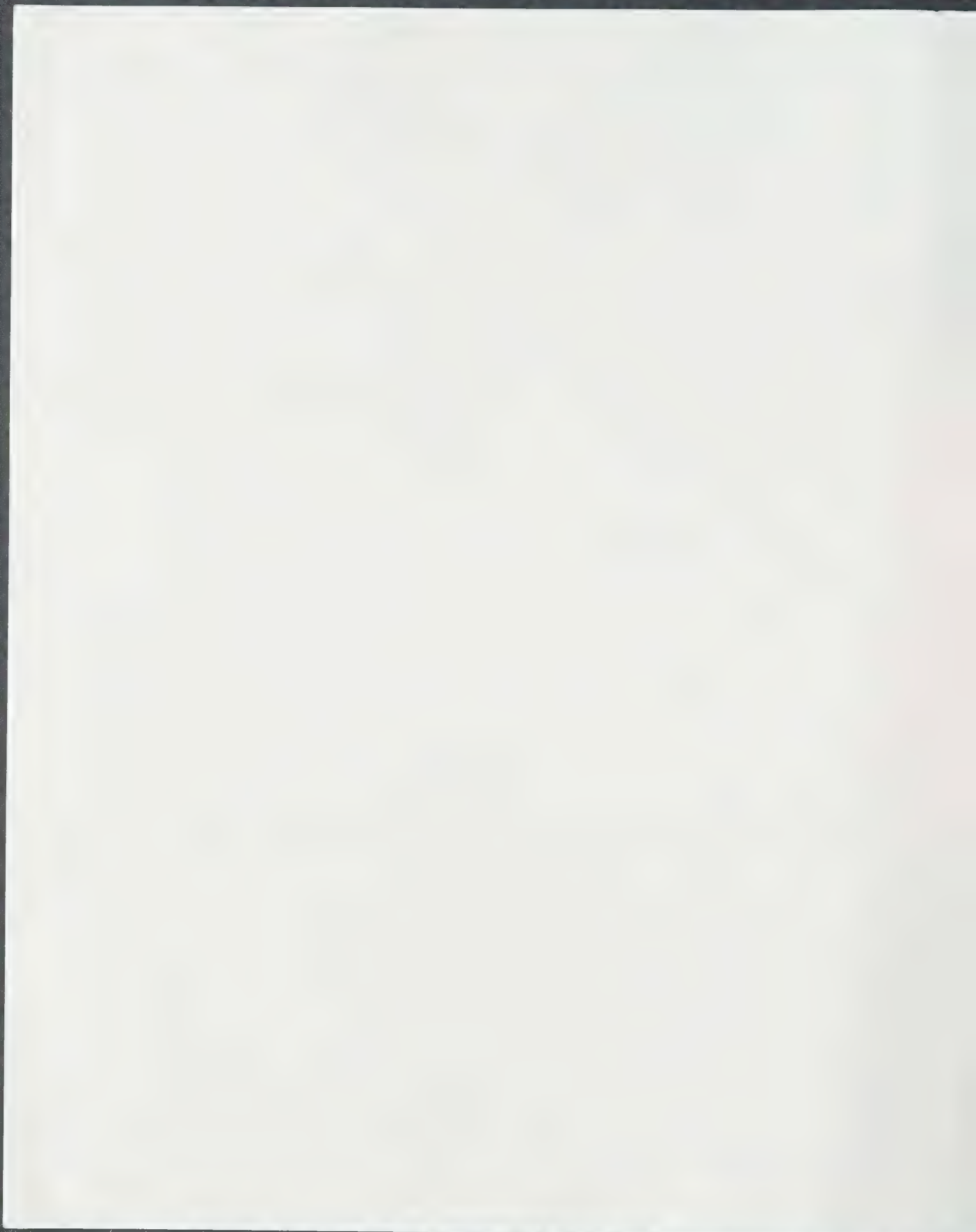
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Handwritten text, possibly a signature or name.

£ 40 000

$\begin{matrix} \uparrow \\ \text{To Neville} \end{matrix}$  £ 2 000 + £ 38 000  $\begin{matrix} \uparrow \\ \text{To Deshaigal} \end{matrix}$  (SF 153460 -  
= \$65760.90)



# POSTAL SERVICE OF THE UNITED STATES OF AMERICA

Administration des Postes des Etats-Unis d'Amérique

# AIR MAIL

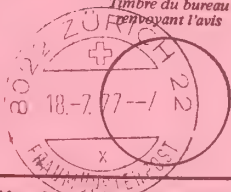
## POSTAL SERVICE

Service des postes

## RETURN RECEIPT

Avis de réception

06  
Postmark of the office  
returning the receipt  
Timbre du bureau  
renvoyant l'avis



If the receipt is to be returned by air mail, put on it the conspicuous notation "Renvoi par avion" (Return by air mail) and the blue "Par avion" (via air mail) label or impression.

Si le présent avis doit être renvoyé par avion, le revêtir de la mention très apparente "Renvoi par avion" et de l'étiquette ou d'une empreinte de couleur bleue "Par avion."

To be filled out by the sender, who will indicate his address for the return of this receipt.  
A remplir par l'expéditeur, qui indiquera son adresse pour le renvoi du présent avis.

Name or firm Nom ou raison sociale	ADDRESS (Handwritten)	
Street and No. Rue et no.	940 W 5th St (Handwritten)	
City, State and Zip Code Localité	MILWAUKEE WI 53201 (Handwritten)	
UNITED STATES OF AMERICA		Etats-Unis d'Amérique

PS Form 2865, July 1971

To be filled out by the office of origin.  
A remplir par le bureau d'origine.

Registered article Envoi recommandé	<input type="checkbox"/> L'atter Lettre	<input type="checkbox"/> Print Imprime	<input type="checkbox"/> Other Autre
<input type="checkbox"/> Insured parcel Colis avec valeur déclarée	Insured value Valeur déclarée \$ 1000		
Office of mailing Bureau de dépôt	Date of posting Date de dépôt	No. 3231	
Addressee (Name or firm) M. KURT JACOB		Nom ou raison sociale du destinataire Kurt Jacob	
Street and No. 33. STREHLBASSE		Rue et No.	
Place and country ZURICH SWITZERLAND		Lieu et Pays	

To be completed at destination.  
A compléter a destination.

<p>This receipt must be signed by the addressee or by a person authorized to do so by virtue of the regulations of the country of destination, or, if those regulations so provide, by the employee of the office of destination, and returned by the first mail directly to the sender.</p> <p>Cet avis doit être signé par le destinataire ou par une personne y autorisée en vertu des règlements du pays de destination, ou, si ces règlements le comportent, par l'agent du bureau de destination, et renvoyé par le premier courrier directement à l'expéditeur.</p>	<p>Postmark of the office of destination Timbre du bureau de destination</p>	
	<input type="checkbox"/> The article mentioned above was duly delivered. L'envoi mentionné ci-dessus a été dûment livré.	Date 18. 10. 22
Signature of the addressee Signature du destinataire <i>Kurt Jacob</i>	Signature of the employee of the office of destination. Signature de l'agent du bureau de destination. <i>[Signature]</i>	

DR. ALFRED R. BADER

2961 N. SHEPARD  
MILWAUKEE, WI 53211

597

408

July 11

1977

12-10/750

PAY TO THE  
ORDER OF

Caldwell Chemical Co

\$ 65760.40

Sixty five thousand seven hundred sixty  $\frac{40}{100}$  DOLLARS



Midland  
National Bank  
Milwaukee, Wisconsin 53203

Anna R Bader

PAY TO THE ORDER OF

MIDLAND NATIONAL BANK

MILWAUKEE, WIS.

ALDRICH CHEMICAL COMPANY, INC.

MILWAUKEE, WISCONSIN

61-274183

DR. ALFRED R. BADER

2961 N. SHEPARD  
MILWAUKEE, WI 53211

404

July 7 1977

12-10/750

PAY TO THE  
ORDER OF

Neville Orger

\$ Debit on

Two thousand and sixty four and

$\frac{X7}{100}$  DOLLARS



Midland  
National Bank  
Milwaukee, Wisconsin 53203

Alfred R. Bader





MIDLAND NATIONAL BANK, INC.  
MILWAUKEE, WISCONSIN 53201

No 1618 FD

DATE July 11, 1977

SFR.158,460.00

(AMOUNT IN FIGURES)

PAY TO THE  
ORDER OF

Mr. Kurt Jacob

--One Hundred Fifty Eight Thousand Four Hundred Sixty and no/100 Swiss Francs

PAYABLE AT THE DRAWEE'S BUYING RATE FOR CHECKS ON NEW YORK  
IF DRAWN IN U. S. DOLLARS.

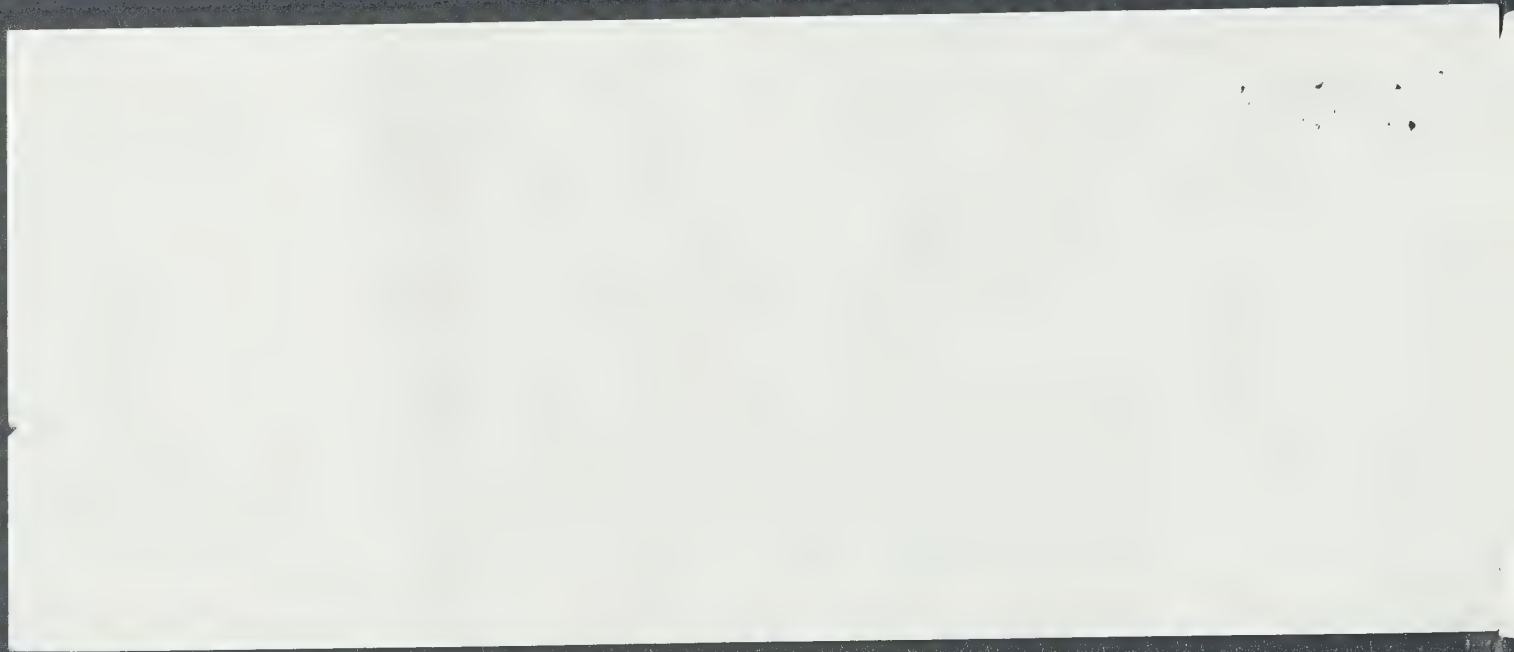
(AMOUNT IN WORDS)

TO

Swiss Bank Corp.  
1, Aeschenvorstadt  
CH-4002 Basle  
Switzerland

*Len Shekhar*

AN AUTHORIZED SIGNATURE



MIDLAND NATIONAL BANK, ~~INC.~~  
MILWAUKEE, WISCONSIN 53201

No 1618 FD

DATE July 11, 1977

SFR.158,460.00

(AMOUNT IN FIGURES)

PAY TO THE  
ORDER OF

Mr. Kurt Jacob

--One Hundred Fifty Eight Thousand Four Hundred Sixty and no/100 Swiss Francs

PAYABLE AT THE DRAWEE'S BUYING RATE FOR CHECKS ON NEW YORK  
IF DRAWN IN U. S. DOLLARS.

(AMOUNT IN WORDS)

TO

Swiss Bank Corp.

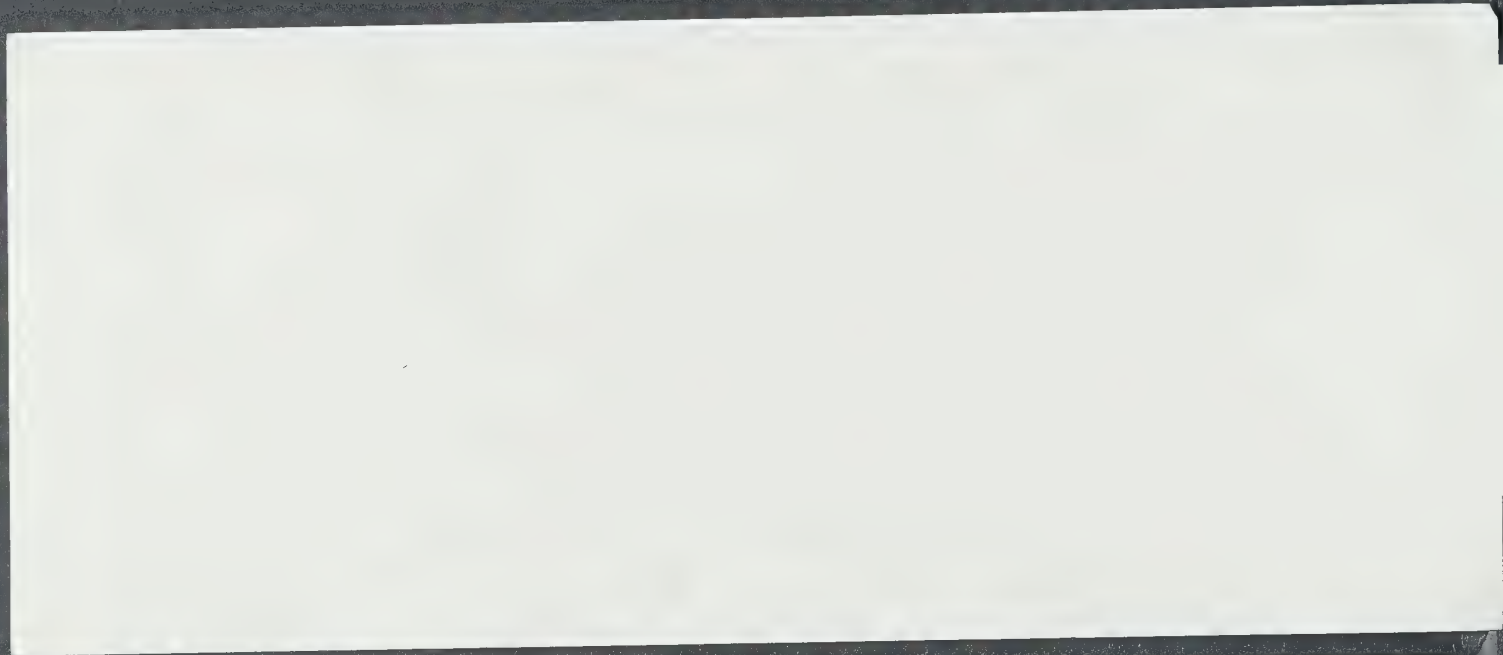
1, Aeschenvorstadt

CH-4002 Basle

Switzerland

Len Sheffer

AN AUTHORIZED SIGNATURE

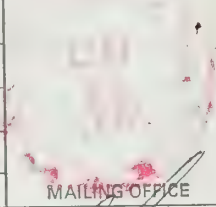


REGISTERED NO.

3231

POSTMARK OF

Value \$ <i>2.00</i>	Special Delivery \$
Reg. Fee \$ <i>2.00</i>	Return Receipt \$
Handling Charge \$	Restricted Delivery \$
Postage \$ <i>31</i>	<input type="checkbox"/> AIRMAIL
POSTMASTER (By) <i>[Signature]</i>	



FROM

*Collectors Company Co.*  
*440 W. 4th Street*

TO

53201

*Mrs. Kayt Hagan & Marie*  
*Zarech, Houston*

★G.P.O.: 1971-444-957

## **SAVE THIS RECEIPT FOR REGISTERED MAIL**

**COVERAGE---**Domestic insurance for registered mail is limited to (1) the value of the article at the time of mailing or the cost of replacement if lost or totally damaged, or (2) the cost of repairs. Coverage may not exceed the limit fixed for the registry fee paid. Consult postmaster for additional details of insurance limits and coverage for domestic registered mail.

**FILING CLAIM--**Claim must be filed within 1 year from the date of mailing. Present this receipt and submit evidence of value, cost of repairs, or cost of duplication.

**FOREIGN COUNTRIES---**Consult postmaster as to insurance coverage on registered articles addressed to foreign countries.

G.P.O.-1971-444-957

**PS Form 3806, Oct. 1970**

Dr. Alfred R. Bader  
President



July 11, 1977

Mr. Kurt Jacob  
c/o Mr. Walter Meier  
33, Strehlgasse  
Zurich 8001  
Switzerland

Dear Mr. Jacob:

Enclosed please find my draft for SFr 158,460 for and  
on behalf of Mr. Akiba.

I would appreciate your acknowledging receipt.

With many thanks for your help, I remain,

Yours sincerely,

Alfred Bader

AB/lsm

Enc.

**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





KLAUS JAKOB

Zurich, 18 July 1977

Dr. Alfred R. Bader  
President

Aldrich Chemical Company, Inc.  
940 West St. Paul Ave  
Milwaukee, Wisc. 53233

Dear Dr. Bader :

I acknowledge receipt of your letter as of July 11 and  
the bank draft for the account of Mr. Akiba.

Yours sincerely,





16. 5. 70

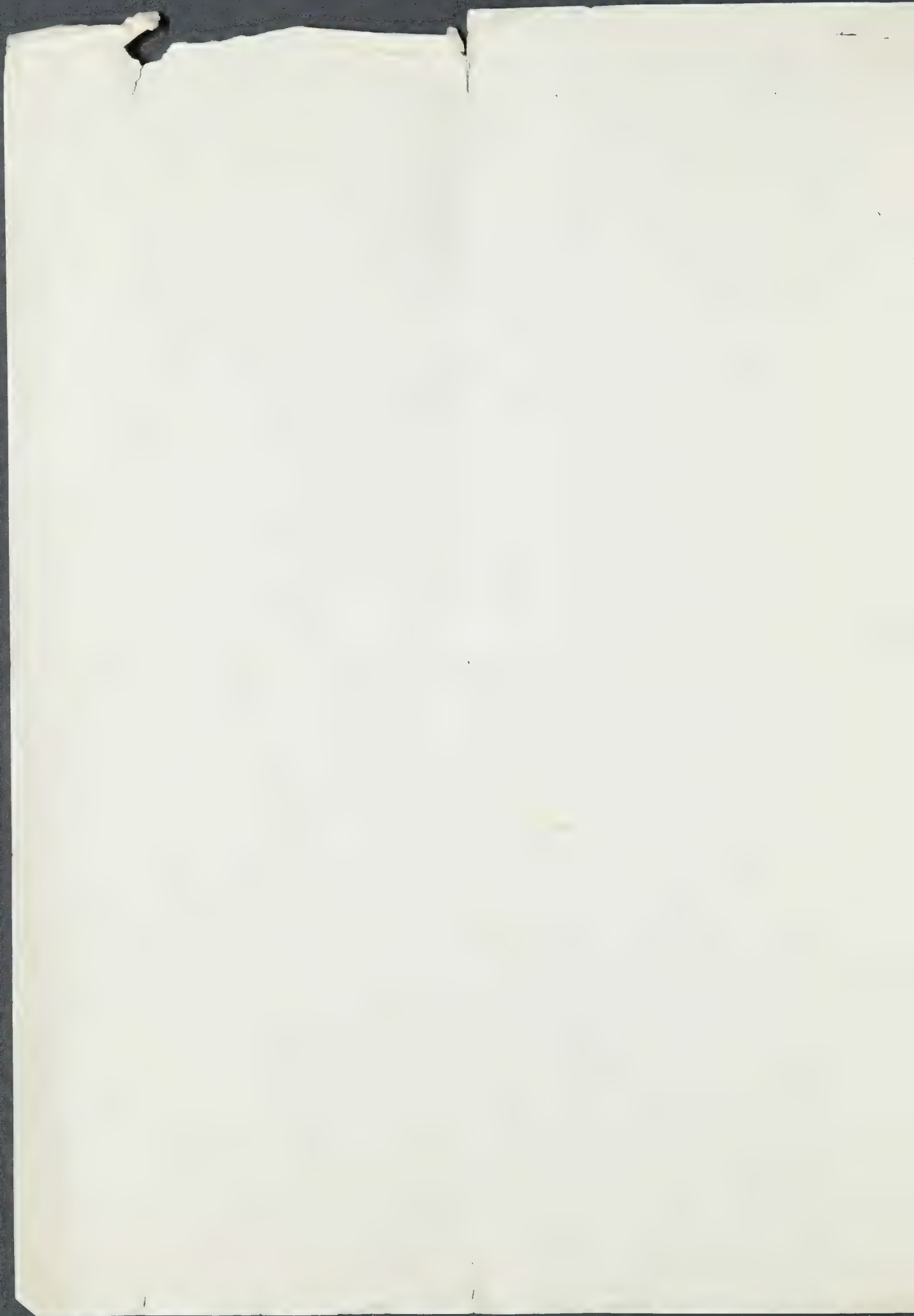
Dear Mr. Engel

Thank you very much for the good disposition of your portrait

I have compared it with my dia's and photographs of the three other examples at Dresden, Santa Maria and Vloisheim and arrived ~~at~~ the conclusion that yours is better than they are and nearer to Gole's masterpiece. And 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





*Dr. Alfred Bader*  
924 East Juneau Avenue  
Astor Hotel - Suite 622  
Milwaukee, WI 53202  
Ph: 414 / 277-0730  
Fax: 414 / 277-0709  
e-mail: [baderfa@execpc.com](mailto:baderfa@execpc.com)

February 4, 2005

Professor Dr. Ernst van de Wetering  
Stichting Foundation Rembrandt Research  
Project - RRP  
c/o Kunsthistorisch Instituut  
Herengracht 286  
Amsterdam NL-1016 BX  
NETHERLANDS

By US Air Mail and  
By Fax to: 011 31 20 525 4736

Dear Ernst,

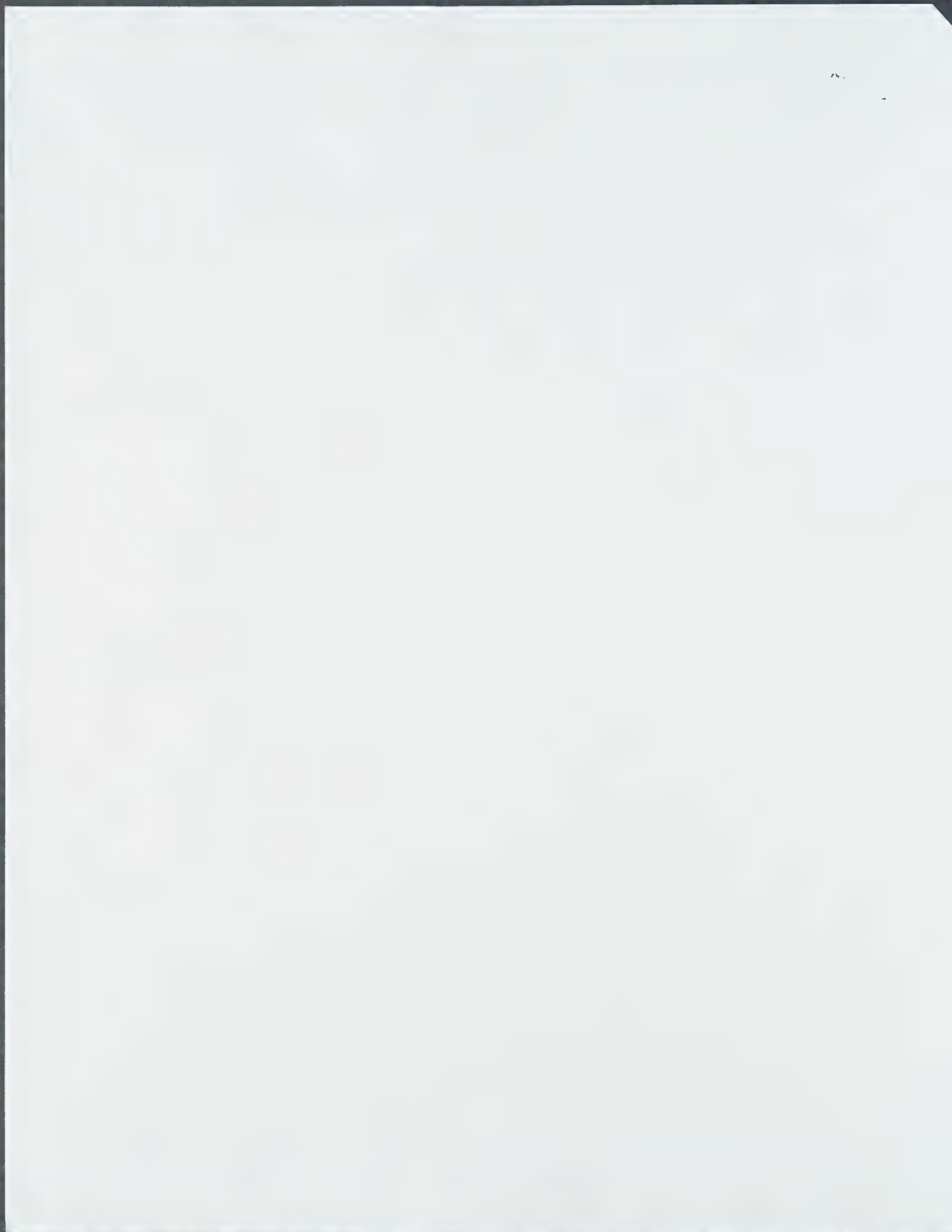
Thank you for your texts concerning the self-portraits and your note expressing your hope that I find the images and your comments convincing.

Of course, I don't, but so what? It made me think of Job 3:10, now changed to "shall we take the good from Ernst and not the bad?"

I am so happy that you now accept C-22 and are seriously considering C-18. And you love Bredius 515 and Bredius 261, just as I do. You don't like Bredius 112 which I love – and, again, so what – I bought it for myself.

I cannot follow all of your arguments about my painting but this is unimportant, particularly if eventually all six paintings can be shown together. Then I will only ask you to show the San Francisco version next to mine.

I am mailing you a copy of Kurt Bauch's letter of May 1970, saying that he has compared photographs of my painting with photographs of the examples in Dresden, San Francisco and Rousham and arrived at the conclusion that "yours is better than they are and nearer to Gole's mezzotint."





Professor Dr. Ernst van de Wetering  
February 4, 2005  
Page Two

I am sending a copy of your material to my conservator, Charles Munch, who worked on this painting to ask for his opinion about the technical details.

The only change I would like to ask you to make is to improve the quality of Fig. 38, the detail of Fig. 33. The Fig. 38 which you show looks positively anemic and I had sent you a much better detail and now am air mailing you another copy.

Please do let me know as soon as you can when you plan to visit us in Milwaukee. You will then be able to look at this portrait of Rembrandt in great detail, and also examine Bredius 304 and Bredius 226. The latter is of course not by Rembrandt, but an interesting sketch of the 1640s by one of his students.

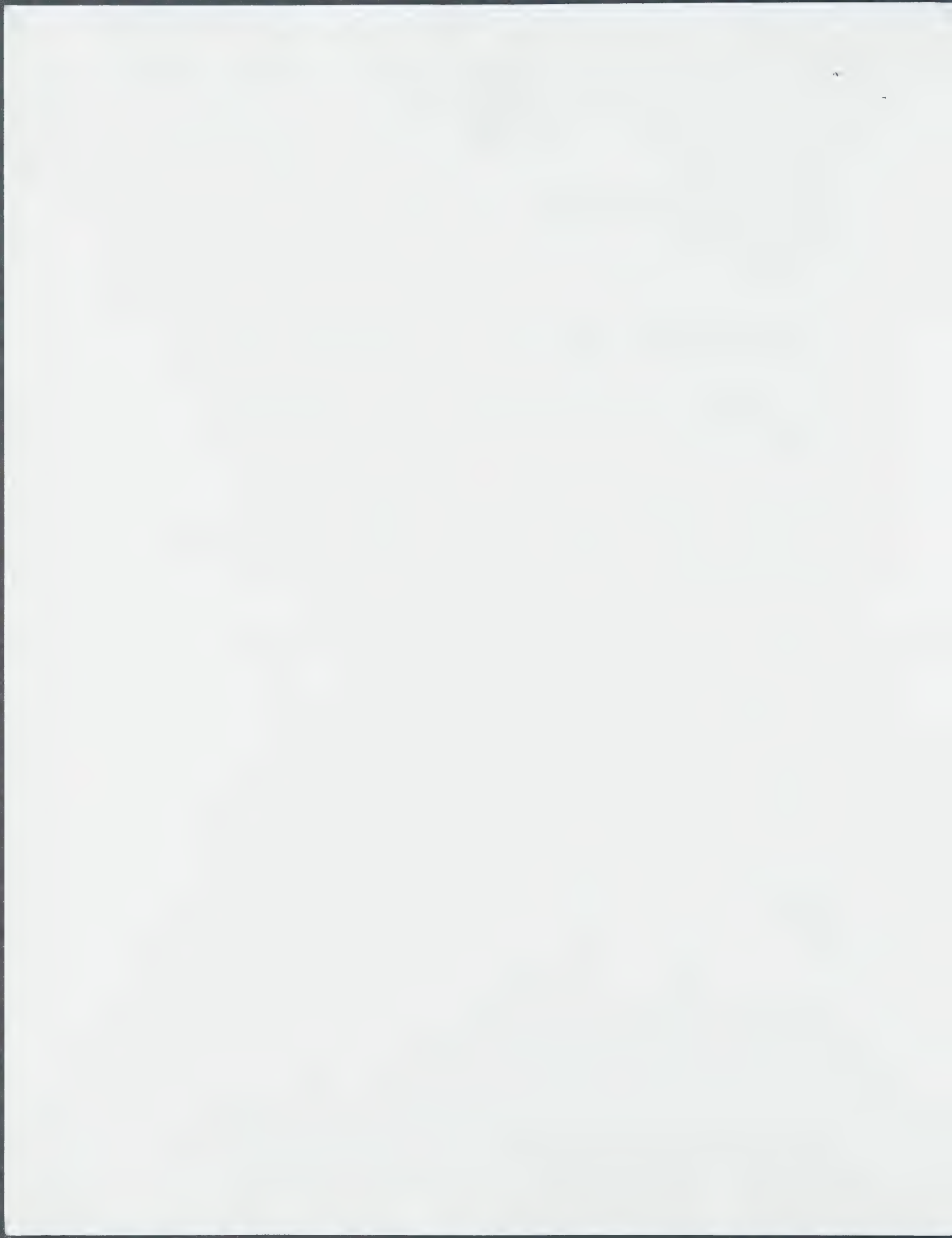
Would it be possible for you to send me a copy of the text for Bredius 515 which I own?

Isabel and I so look forward to seeing you in Milwaukee.

With best wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

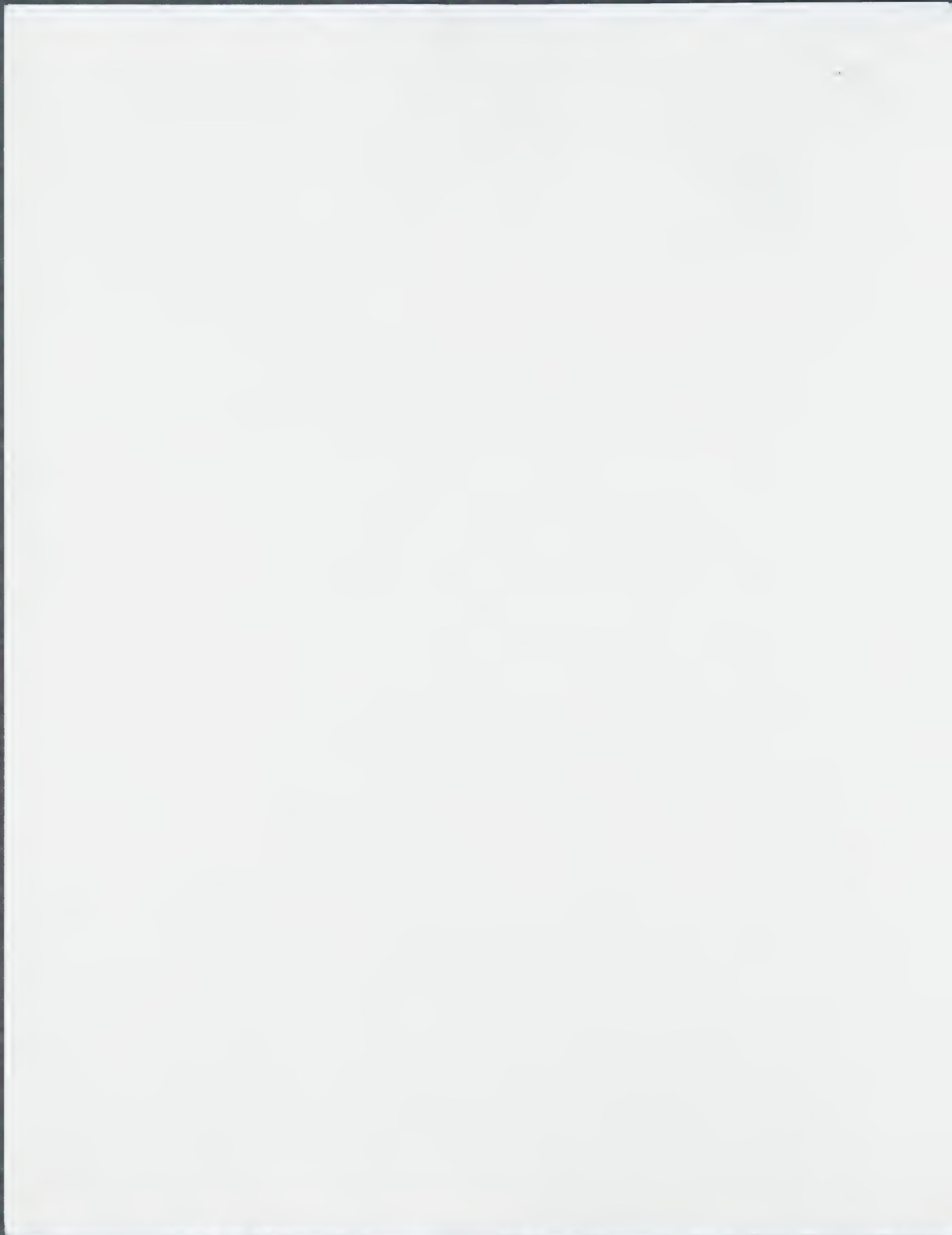




TRANSMISSION VERIFICATION REPORT

TIME : 02/04/2005 04:29

DATE, TIME	02/04 04:28
FAX NO./NAME	01131205254736
DURATION	00:00:58
PAGE(S)	02
RESULT	OK
MODE	STANDARD ECM



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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

Amsterdam, 27 January 2005

Dear Alfred,

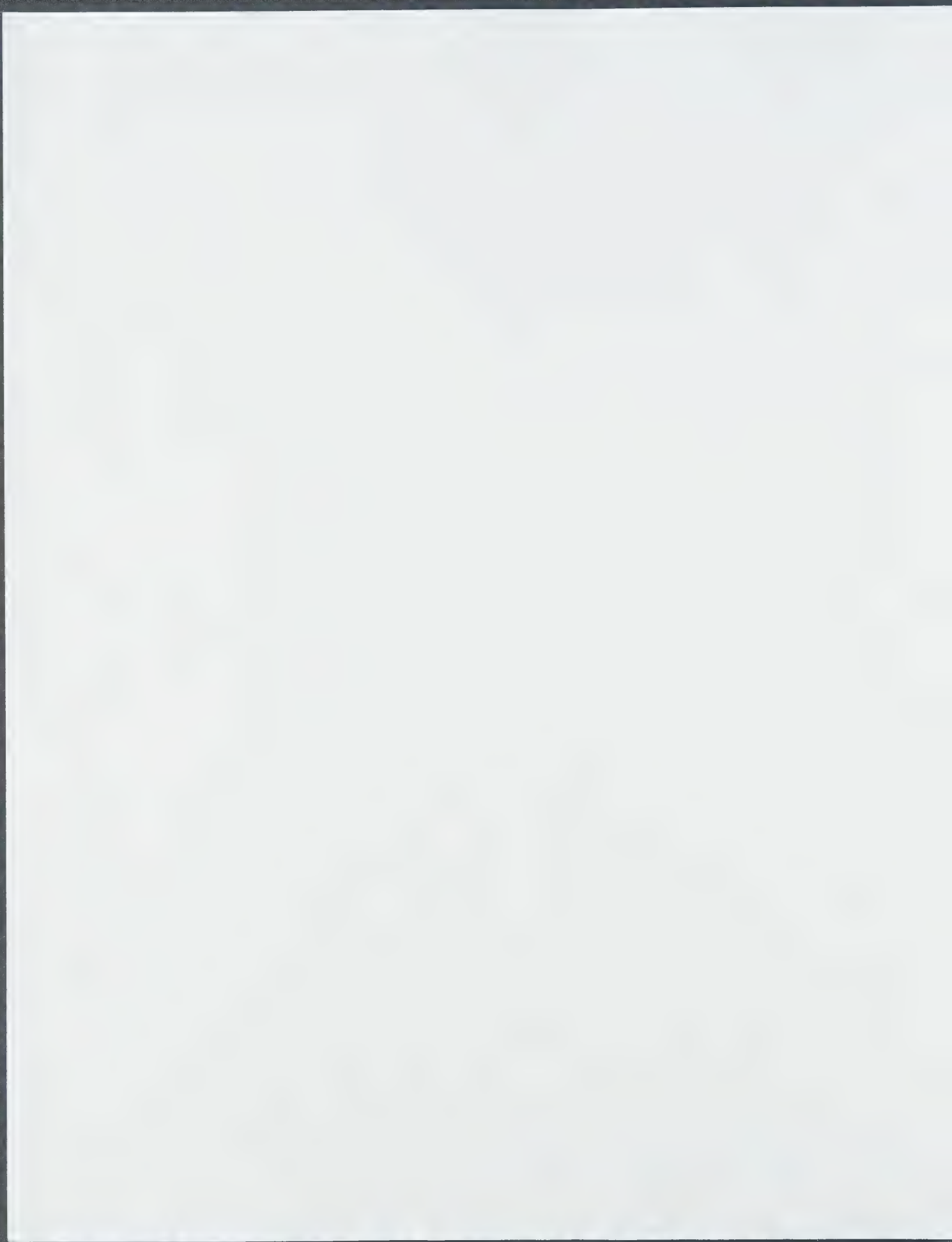
Included you find our texts concerning the selfportraits that I promised to send. I hope the images and our comments will be convincing.

Yours,

*Ernst*

Ernst

*Fax to Dr. Alfred Bader  
10 pages*



# STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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

Amsterdam, 27 January 2005

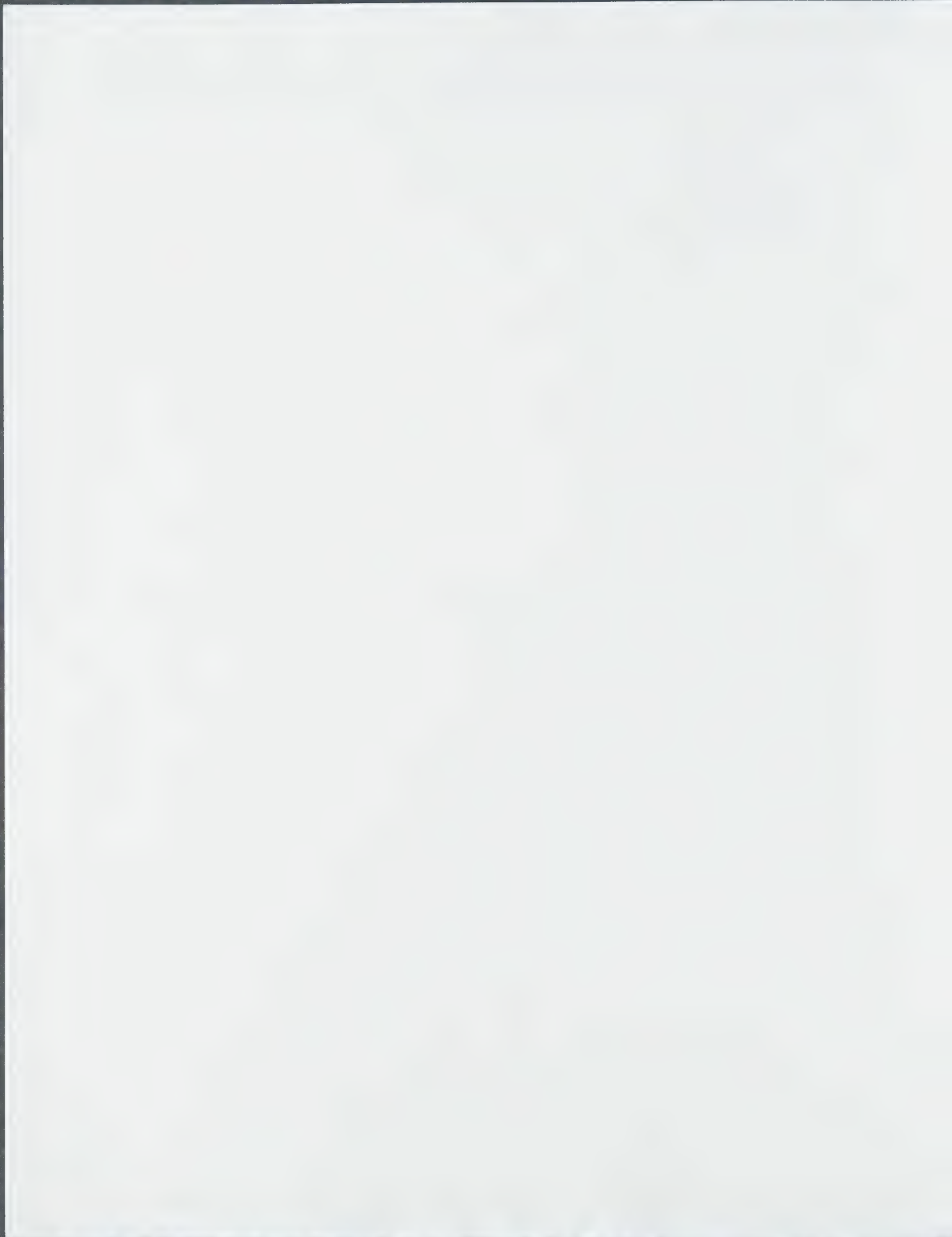
Dear Alfred,

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



*Handwritten notes in the top left corner, partially illegible.*

PROBLEMS OF AUTHENTICITY AND FUNCTION

CHAPTER III

*Schilderij als  
fig. 37-38-39*

*lets - kn - der het  
maar wel meer  
wit bracht*

Fig. 35. Detail of fig. 29

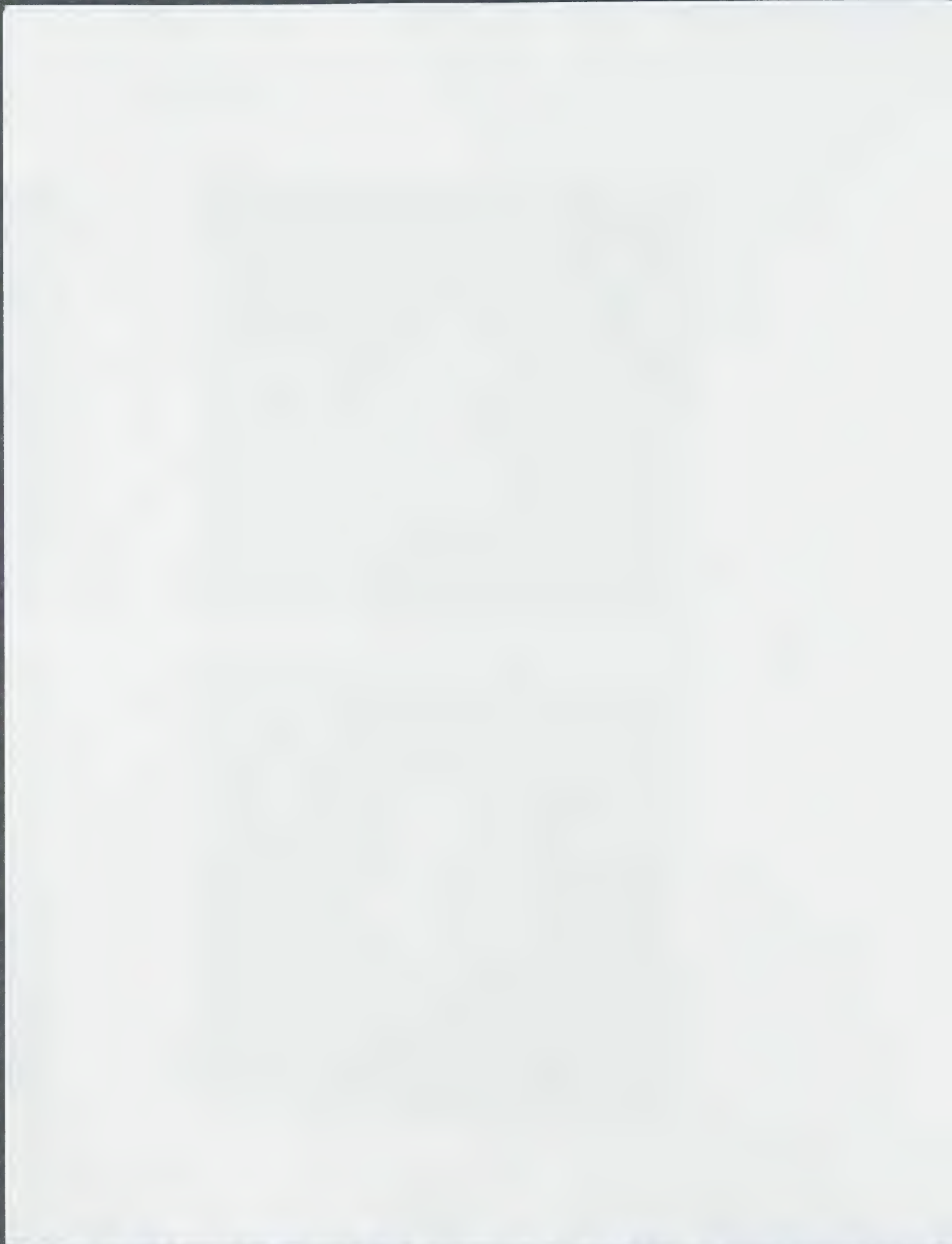
Fig. 36. Detail of fig. 30



Fig. 37. Detail of fig. 31

Fig. 38. Detail of fig. 33







alle figs 1/2m 2/3m 3/4m 4/5m  
zou 1/2m 1/3m 1/4m van beide kanten



face begins of the 1/2m  
version

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

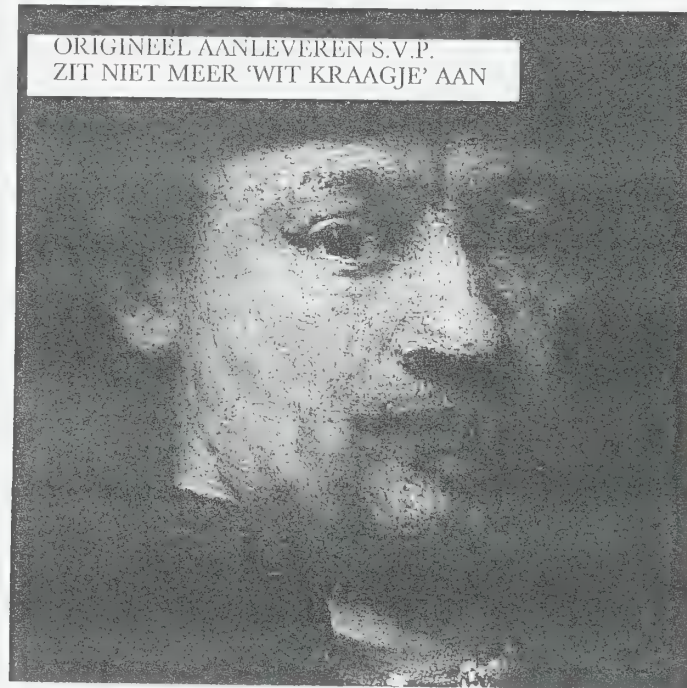
CHAPTER III

selectie als figs 37-38-39  
↓  
als als portret

als man die het  
meer wil meer  
wit kroon?

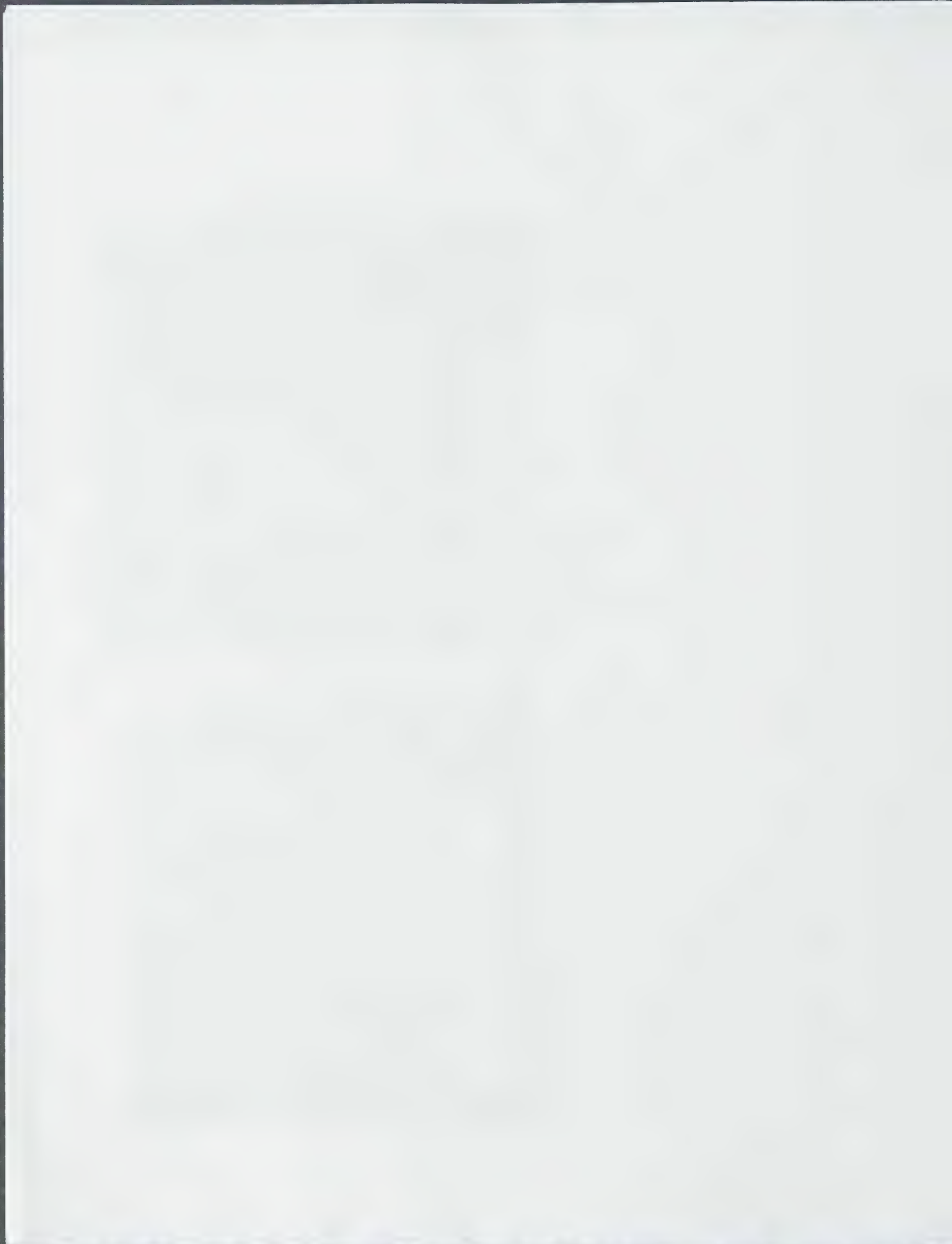
Fig. 35. Detail of fig. 29

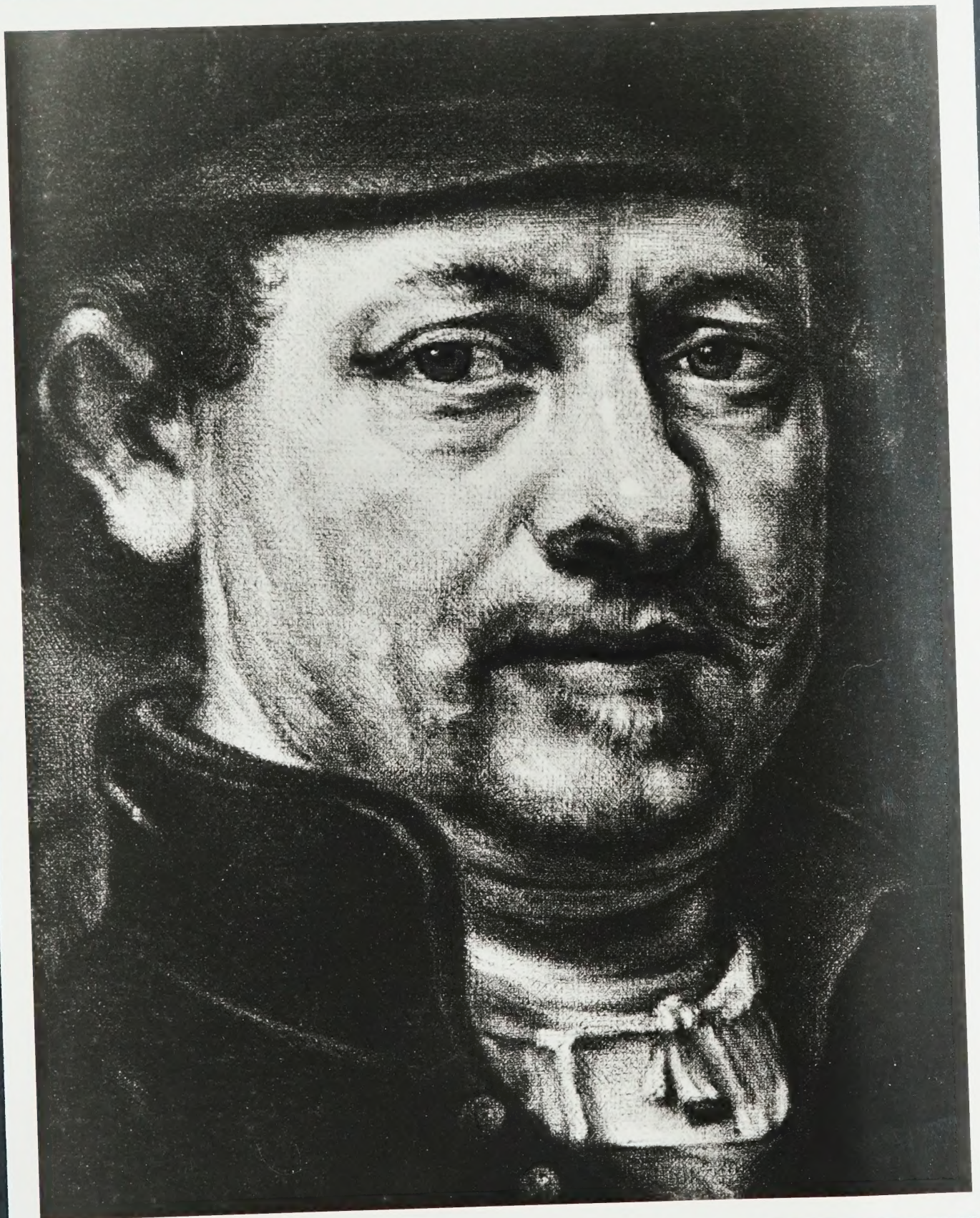
Fig. 36. Detail of fig. 30



was







370456

Dear David,

Budi Lilian told me that he has a Tobias by Barent Fabritius, the only work by that artist illustrated in Sumowski Vol. VI. He would like \$150,000 for this and while I like the subject I don't much like the painting. Am I making a mistake?

We have sent you the Gole mezzotint and a detail by e-mail. Is that sufficient?

Best wishes,  
Alfred

