Alfred Bader Fine Arts - Painting File

Alfred Bader

RRP-A9
[after Rembrandt]

1988-3004

← Xerox cut here. Exact size 30 x 38 cms. Colors totally different from Basel RRPAq. Panel: oak, not cut.

STICHTING FOUNDATION
REMBRANDT RESEARCH PROJECT

Amsterdam, 5-7-1988

Dear Mr. Lundh

After several conversations on the telephone I better write down some of my reactions concerning your sketch with "David offering the head of Goliath"

No doubt it is a very interesting and in many respects attractive painting. As to the condition of the painting, I maintain that it has suffered considerably: The lead white in the sky must have partly saponified which accounts for its grayish, partly translucent appearance. In the dark brown area between David & Samuel for instance, in the left foreground and other dark areas the brown seems to have been abraded to the extent that the yellowish ground shows through.

I am convinced that the painting cannot be

secretariaat: c/o Centraal Laboratorium, Postbus 5132, 1007 AC Amsterdam, [illegible]

considered to be a preparatory sketch for the Basel painting (which by itself is a sketch) but rather an old copy after it. 17th century studiocopies are often much freer than we can imagine (compare for instance the Kassel copy after the Amsterdam early selfportrait) (Bredius 1) Your painting is particularly interesting as it shows very rough sketch lines which in most - though not all - studiocopies are hidden below the surface.

The reason why I am convinced that your painting is a copy is (apart from the fact that the brushwork does not betray Rembrandts hand), that the similarities in the relations between the figures (the relative space from figure to figure), the similarities in details like weapons - as far as they are copied - the folds in draperies of the costumes, and the ~~striking~~ similarities in the degree of overlapping of the various pictorial elements are strikingly precise. On the other hand, the qualities in rendering of form and material is on the whole markedly lower than is the Basel version. These features taken together add up to my conviction that your painting is a derivate from the Basel one.

With kind regards

[illegible] Hulsker

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 29, 1998

Professor Mollie Faries
Department of Art History
Indiana University
Fine Arts Building 132
Bloomington, IN 47405-3501

Dear Professor Faries:

How time flies!

In looking at my last letter to you, I note that it is over two years ago that you examined my sketch related to RRP-A9 so very carefully.

I must tell you that the longer I live with the painting, the better I like it. It has such enormous vigor and there are so many pentimenti and differences from Rembrandt's work in Basel.

Have you ever had a chance to examine the Basel painting, and do you have any plans to publish your work on my sketch?

I am asking specifically because a good friend, Professor Pelletier has asked me to consider loaning this painting to the University of Georgia Museum of Art and, of course, it would be so good to be able to include your comments.

I much look forward to hearing from you and remain, with best personal regards,

Yours sincerely,

AB/nik

c: Professor S. William Pelletier

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

Lennart E. Lundh

Valbonne 26-01-94

Dear Dr Alfred Bader,

Thank You for this affair. I am sorry about the delay with the receipt, but I have been in bed with a terrible cold.

In the future I will be Your "boy-scout" here in France for paintings connected with Rembrandt.

Best regards to You and Your wife.

Lennart Lundh

86, rue de Sèvres
75007 Paris
Tél./Fax 47 34 16 93
Bur. 40 47 64 92

"La Rouveyre"
Chemin des Collès du Riou
06740 Châteauneuf de Grasse
Tél./Fax 93 42 10 66

David with the Head of Goliath before Saul
Oil on wood
30.3 x 38.1 cm
Collection of Dr. Alfred Bader, Milwaukee

FIGURE 1
Rembrandt van Rijn
David with the Head of Goliath before Saul, 1627
Oil on oak panel
27.5 x 39.5 cm
(Inv. Nr. G 1958.37)
Öffentliche Kunstsammlung Basel, Kunstmuseum
Legs Max Geldner, 1958
Photo: Öffentliche Kunstsammlung Basel, Martin Bühler

ADDENDUM

The analysis by the Rembrandt Research Project of *A Man Writing by Candlelight* was part of a lengthy program, begun in 1968, of creating a new catalogue of paintings by Rembrandt. Because of the very large number of paintings that had been attributed to the artist and despite the overwhelming amount of literature on this oeuvre, members of the Project believed closer attention to various kinds of evidence would provide a more precise and scientific approach to studying these works. Thus, the three subsequent volumes of *A Corpus of Rembrandt Paintings* include numerous reproductions and descriptions of X-ray studies and, to a lesser extent, other processes, including ultraviolet radiation and infrared photography. In their texts, the authors analyze in detail the scientific studies and how they relate to physical and stylistic features of the paintings. They also describe the subjects and publish their visual observations on the supports, grounds, paint layers, signatures, and varnishes of the pictures. Finally, they provide information on related documents and sources, on prints after the paintings, on copies, and on provenances. Presently, additional volumes of the corpus are in preparation.

PATRICIA PHAGAN
Curator of Prints and Drawings

This brochure was produced in conjunction with the exhibition "By or After Rembrandt: Two Paintings from the Bader Collection," which comprised "A Man Writing by Candlelight" and the oil sketch, "David with the Head of Goliath before Saul."

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This exhibition and brochure are sponsored in part by Director's Circle member C.L. Morehead, Jr. Partial support for the exhibitions and programs for the Georgia Museum of Art is provided by the Georgia Council for the Arts through appropriations of the Georgia General Assembly. Individuals, foundations, and corporations provide additional support through their gifts to the University of Georgia Foundation. The Georgia Museum of Art's hours are 10 a.m. to 5 p.m. Tuesday, Thursday, Friday, and Saturday; 10 a.m. to 9 p.m. on Wednesday; and 1 p.m. to 5 p.m. on Sunday.

COVER
A Man Writing by Candlelight
Oil on copper
13.9 x 13.9 cm
Collection of Dr. Alfred Bader, Milwaukee

FROM REMBRANDT AND HIS STUDIO:
Two Paintings from the Bader Collection

Georgia Museum of Art, University of Georgia
November 7, 1998 – January 10, 1999

Figure 1

From Rembrandt and His Studio:

Two Paintings from the Bader Collection

S. William Pelletier

A Man Writing by Candlelight

A Man Writing by Candlelight[1] (13.9 x 13.9 cm, illustrated on the cover) is a small, unsigned, and undated oil on copper attached to a wooden strainer, showing an old man sitting in a room behind a table. He is writing in a book with a quill pen by the light of a candle, or perhaps an oil lamp, partially hidden behind a large, open folio standing on end in the right foreground. He wears a dark cap with a narrow band over his gray hair, and over his coat is a dark gray cloak of thick material. To the right, behind the folio, is a globe, behind and to the left of the globe, a sheet of paper bearing an illegible text is nailed to the wall, with a bottle hanging above it.

I first viewed this painting during a visit to the home of Dr. and Mrs. Alfred Bader in September 1985; I saw it again when I visited them in August 1993. My impression then was that the painting was probably a very early work by Rembrandt. I saw the painting again recently after a skillful cleaning by Charles Munch and Jane Furchgott. It now literally glows with an inner radiance and luminosity. It is a work of extraordinary beauty, a veritable gem. Its chiaroscuro, the vivid contrasts between light and dark, is particularly impressive. Such handling of light and shadow was a common feature of Rembrandt's paintings in Leiden, where he worked until his move to Amsterdam in 1631 or 1632.

This painting has been a subject of debate among Rembrandt scholars for many years. Late in the eighteenth century, it belonged to the Parisian dealer and collector Jean-Baptiste Pierre Le Brun, who had acquired a wonderful collection of paintings during the French Revolution. He was proud of his collection and had engravings made of his best paintings. Done in 1790, the engraving of this painting is inscribed "as after a work on copper of the same dimensions by Rembrandt." At that time, the painting extended an additional 1.8 cm at the top. The copper panel was trimmed slightly sometime after 1822. It is noteworthy that the engraving does not show the monogram *GDF [Gerard Dou fecit]*, which appeared between the second and third lines of the sheet of paper on the wall sometime after 1790. The monogram was found to be on top of the varnish layer, for it was quickly removed by Professor Josef Hajsinek of Vienna in 1958 with petroleum ether, a very mild solvent, while the varnish layer remained untouched.[2] Gerard Dou was Rembrandt's first student in Leiden in the late 1620s. In the early nineteenth century, Dou's works were very popular and brought higher prices than Rembrandt's. Apparently, someone wanted to capitalize on this situation and added the monogram, *GDF*, to make the work more valuable. In 1898, Bredius[3] recognized that the monogram was spurious. Surprisingly, Gerson (1935) and Van Gelder (1953)[4] accepted the monogram as genuine and considered the painting to be a copy by Dou after Rembrandt.

Of the Rembrandt scholars who have examined this painting, Bode (1897), Bredius (1898),[5] Frimmel (1904),[6] Hofstede de Groot (1916),[7] Benesch (1935),[8] and Rosenberg (1948) accepted the picture as autograph. Recently, the members of the Rembrandt Research Project[9] pointed to the similarity between the paint handling in this work (no. C18) and *The Flight into Egypt* (no. C5), dated 1627, in the Musée des Beaux-Arts in Tours that has been enthusiastically endorsed by most scholars as a work by Rembrandt. However, the Rembrandt Research Project concludes:

> *The great affinity there is between these two paintings, and their shared differences in quality and execution from the early work of Rembrandt make it likely that we are dealing here with someone from Rembrandt's immediate circle who has a style and temperament of his own. . . Its pedigree and attribution to Rembrandt can be traced with certainty back to 1774 and perhaps to 1739 or even 1727. In design and interpretation of its subject it comes close to some works by Rembrandt that can be dated in 1629 or 1629/30, though an unmistakable difference in quality leads one to conclude that it cannot be attributed to him. Together with the Tours* Flight into Egypt *(no. C5) and the Tokyo* Nocturnal Scene *(no. C10) both of which show a strong resemblance to it in manner of painting, lighting and depiction of form, it is probably by an artist from Rembrandt's immediate circle (possibly Gerard Dou–workout around 1630*

Dou entered Rembrandt's studio on February 14, 1628. It is important to note that Dou's early oeuvre is substantially different from Rembrandt's. Dr. Volker Manuth of Queen's University affirms this painting is not by Dou; he writes, "At any rate, Dou cannot be considered the author. His early works differ significantly in the rendering of individual details, the more evenly distributed lighting, and the choice of colours."[10] David McTavish has concluded, "Trained initially as an engraver, [Dou's] painting retains a linear and descriptive quality which is alien to the dramatic and painterly approach of the present painting (and the Tours *Flight into Egypt*). While it may be wise to keep an open mind on the subject, it still seems likely that Rembrandt was responsible for this small painting on copper."[11]

David with the Head of Goliath before Saul *(Oil Sketch)*[12]

This unpublished, handsome *brunaille*[13] on wood panel is exhibited here for the first time. It was bought by Dr. Bader from the Parisian dealer Lennart Lundh, who had purchased it at a minor auction. Lundh and Bader recognized its close relationship to the colorful painting in the Öffentliche Kunstsammlung in Basel of approximately the same size (27.5 x 39.5 cm), signed and dated *RH 1627* (Fig. 1). The latter (Bauch 3, Bode 4, Bredius 488; Hofstede de Groot 34) is accepted as autograph by the Rembrandt Research Project (A9),[14] which reports no copies. The painting in Basel is on a panel that was originally somewhat larger, whereas the sketch has not been cut down and is beveled on all four sides.

Dendrochronology of this panel, conducted by Dr. Peter Klein in Hamburg, shows it to be from the first half of the seventeenth century. Professor Molly Faries of Indiana University made a careful study of the painting through infrared reflectography, which shows pentimenti and underpainting. An X-radiograph confirms these findings.

There are three possibilities for this *brunaille*:

1. It is a sketch by Rembrandt preceding the painting in Basel (A9). Dr. Bader thinks this is doubtful–unless the *brunaille* precedes A9 by a long period–because A9 is much better.
2. It is a contemporary *aide-memoire* by an artist such as Jan Lievens.
3. It is by a student of Rembrandt, done about 1630-40.

The *brunaille* sketch has an interesting three-dimensional quality with multiple paint layers and it generally conforms to the painting in Basel; the figures, however, are less clearly defined. For example, the dog is rather fuzzy in the sketch and in the upper right quadrant, the man with the blue turban, who appears in the finished painting, is absent in the sketch. Likewise, the vertical lances or spears that appear above the rear of the horse are absent. Also, the Basel painting extends the composition somewhat at the bottom and the right. These differences suggest that one should seriously consider whether the *brunaille* may possibly precede the Basel painting and be a very quick preliminary sketch by Rembrandt himself. If it were a copy after the Basel painting one would expect the copy to reflect more accurately the details of the painting. A rough sketch in which the elements of the picture are quickly put into place, need not bear comparison in quality with a carefully executed, finished picture. Both can be by the same hand. Regardless of its authorship, this beautiful sketch is a valuable document of the seventeenth century and presents an interesting puzzle from Rembrandt's studio.

The Collector

Dr. Alfred Bader was born in Vienna in 1924, and fled to England in December 1938, ten months before the beginning of World War II. Although a Jewish refugee from the Nazis, he was interned in 1940, first in a camp in Huyton near Liverpool, and later in a prisoner of war camp near Montreal. After his release in 1941, he entered Queen's University in Kingston, Ontario, where he studied engineering chemistry. Subsequently, he studied organic chemistry at Harvard University and received a Ph.D. in 1950. He then worked in Milwaukee as a research chemist for the Pittsburgh Plate Glass Company. In 1951, he co-founded Aldrich Chemical Company, which merged in 1975 to become Sigma-Aldrich, now the world's largest supplier of research chemicals.

Since retiring from Sigma-Aldrich in 1992, he has continued a fruitful career as an art collector and dealer. Dr. Bader's personal philanthropy is directed to aiding students of chemistry and providing fellowships for art history students to study in Europe. Recently, he provided £6,000,000 to Queen's University to purchase and renovate Herstmonceux Castle in Sussex, England, to serve as a center for studies in European politics, economics, law, and art.

In July 1992, Dr. Bader, with Dr. Otto Naumann, purchased Rembrandt's magnificent *Portrait of Johannes Uytenbogaert* (1633) at auction at Sotheby's, London, and in December sold it to the Rijksmuseum in Amsterdam, where it is exhibited now in the great gallery with *The Night Watch*.

Dr. Bader purchases an average of two hundred paintings each year. He prefers seventeenth-century Dutch paintings specifically those based on scenes from the Old Testament. Occasionally, he collects works addressing other areas of the Bible and history, as well as genre, landscapes, portraits, and still-lifes. Rembrandt, his contemporaries, and his students are Bader's consuming passion. One of his great joys is in discovering hidden masterpieces.

Alfred Bader is a remarkable man—kind, gentle, unassuming, generous, and a model of integrity. I treasure his friendship of many years. Alfred's greatest asset is his wife Isabel, a charming lady of grace, dignity, vision, and keen intellect. She shares his passion for collecting art.

For more details about Dr. Bader's life and work and about his collection, see his autobiography, Adventures of a Chemist Collector, *London: Weidenfeld and Nicolson, 1995 (ISBN 0 297 834 61 4).*

Dr. S. William Pelletier is an Alumni Foundation Distinguished Professor of Chemistry and director of the Institute for Natural Products Research at the University of Georgia as well as an internationally recognized connoisseur and collector of Dutch works on paper.

Endnotes

1. Dr. Bader purchased this painting in [illegible] Mayer of Vienna. [illegible] British honorine Queen Wilhelmina. The painting was [illegible]
2. the inscriptions read: "Rembrandt Peinture sur cuivre de [illegible] Rembrandt. Peinture sur cuivre de [illegible] Le Brun [illegible] Ludwig van Beethoven. Le Brun [illegible] Le Gros Chien [illegible]
3. Dr. Hans and Alfred Bader [illegible] Milwaukee. Milwaukee: [illegible]
4. A. Bredius, "Kritische Bemerkungen zur Ausstellung [illegible] A. Bredius, "Rembrandt. Die [illegible] Rembrandt."
5. The Gemäldegalerie Berlin [illegible] Kunstchronik, Neue Folge, [illegible] Rembrandt and His Circle [illegible] after Rembrandt).
6. Wilhelm Bode, *Rembrandt van Rijn* (Paris: [illegible] illustrated).
7. Bredius, "Kritische Bemerkungen [illegible]
8. Th. v. Frimmel, "Ein Rembrandt aus der Galerie [illegible]
9. C. Hofstede de Groot, [illegible] *Dutch Painters of the Most Eminent* [illegible] (London: Macmillan and Co. Ltd., [illegible] was about 1627, [illegible] 47 (November 1925).
10. Otto Benesch, *Rembrandt* [illegible] Vienna: [illegible] Benesch's opinion [illegible] Franz Xaver Mayer of Vienna.
11. Jacob Rosenberg, *Rembrandt* [illegible] Rembrandt. [illegible] Sydney: [illegible]
12. Volker Manuth, "Scholar Writing by Candlelight" [illegible] 14 illustrated).
13. David McTavish, [illegible] Agnes Huntington Art Centre [illegible]
14. The author thanks [illegible] Georgia Museum of Art [illegible]
15. *Brunaille* [illegible] a word that indicates [illegible]
16. Fig. 1 [illegible]
17. Letter to Alfred Bader [illegible]

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

Lieber Werner. 9 I 96.

Isabel & ich sind gerade auf dem Wege zu den New Yorker Auktionen, und ich will Ihnen einen kurzen Bericht erstatten.

Es sind wieder auffallend wenige gute R. Schulen.

Bei Sotheby's ein Bild aus Milwaukee (Jesus, Bredius 627, ein schönes Schulbild, aber nur mittelgrächtig erhalten. Sotheby Kat. # 261 Hammerpreis $65000- (nicht an mich)

35, Ein hübsches ital. Genre Flötenspieler, Sumo I, 325, auch nicht sehr gut erhalten Eigentlich Ruine; $40000- auch nicht an mich.

Zwei Flinks – es ist nicht der schlechteste R. Schüler, aber diese Bilder gefallen mir nicht $60000-

124, schöne, nackte Burgen – aber es gibt billigere Erotika. Am Besten gefällt mir was der Katalog schreibt: "Dr. Sumowski plans to include this present work in an upcoming supplement . . ." (vgl. 24. VIII 95).

Also, wird es doch Band VII geben. Aber wann

$ 145 – Bredius 235 – bei Sotheby's

mit Sicherheit Flinck – Nur und mir nicht so sicher* – auf $ 350 – 450 000 geschätzt!

Ich weiss, dass der Dollar nicht viel wert ist, aber für das Geld kann ich 5–10 andere unsichere Bilder kaufen, die mir besser gefallen.

In London kaufte ich zwei alte Männer, Photos beiliegend.

Das besseres, von einem Neuseeländer Händler, Dr. Arnold v d Pluym genannt (siehe den Oktober Sotheby's Katalog – wo das Bild nicht weggeging). Es ist eine Original Studie für eine viel grössere Komposition, deren Kopie ich bei Harry Moore gesehen habe – von Nur Kopie nach Knellen* genannt. Ich bin unsicher, ob ein sehr früher Knellen, oder v d Pluym oder ein sehr spätes Flinck ist. Ich denke an den Kopf des König David's, das ich der Queen's University schenkte.

* Schlecht erhalten. $ 37 500 !!

* Harry Moore: Kunstsch. ist mein Bed.

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

Die wichtigere Frage: Gefällt Dir das Bild?

Der 2. alte Mann ist so schmutzig, dass ich nicht entscheiden kann, ob es von ca. 1630 stammt – Umkreis Lievens – Backer – oder eine spätere Imitation ist. Nach Reinigung werde ich Dir ein besseres Photo senden.

15 I 96.

Viel Schnee in New York – aber gut zurück. In NY kaufte ich eine nicht gut erhaltene Skizze für oder nach RRPAS.

Es ist auf 17. J. Eichenholz, <u>nicht</u> abgeschnitten, 30 x 38 cms. Das Basler Holzstück ist unten beschnitten; meines nicht.  Die Figuren rechts fehlen in meiner Skizze und die Farben sind ganz anders. Das Original ist 1627

datiert. Welchen R-Schüler kannte man wollte so eine Skizze hinwerfen?
Das Xeroxgerät war unten nicht gross genug um das ganze Bild zu zeigen: ich legte das Originalbild auf das Xerox-Glas. Aber was unten fehlt ist unwichtig.

Ist mein Kauf der Anfang der Senilität?

Herzliche Grüsse
und alles Gute für 1996

Dein alter

Gerno

Lennart E. Lundh

7.RC
1.A.A

INVOICE

I have received from
Dr Alfred Bader, Milwaukee
as payment in full for One
17th century painting:
"David giving the head of Goliath
to King Saul", scool of Rembrandt
on panel.

US dollars 12.500:—

Valbonne 26 january 1996

86, rue de Sèvres
75007 Paris
Tél./Fax 47 34 16 93
Bur. 40 47 64 92

"La Rouveyre"
Chemin des Collés du Riou
06740 Châteauneuf de Grasse
Tél./Fax 93 42 10 66

Subject: Lloyd de Witt on the copy after RRP A9
From: David A de Witt <3dad5@post.queensu.ca>
Date: Mon, 14 Apr 2003 15:49:30 -0400 (EDT)
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred,

The weekend in Philadelphia went well. I was very impressed with the quality of the Johnson collection Head of Jesus, which likely also came from the Vanloo collection. I would not immediately dismiss that picture as autograph. It is in a criminally hideous frame, unfortunately, that covers up the areas of enlargement.

Below is Lloyd's impression of the copy after RRP A9.

With best wishes,
David

The arguments for Lievens would be: he had 10 "sketches" in his inventory upon death, the Rijk's Sampson (RRP C1) is regarded as such a Lievens sketch in imitation of Rembrandt (A24)and is grisaille and has similar ranges of smooth and gloppy paint as seen in the cloak on Saul (big fat guy?) and a few of the profile heads give suggestions of Lievens.

This picture (and you'll remember that A9 is regarded as unusual even as a 1627 Rembrandt) cannot be connected to his known works or figures in them - even if you were to regard it as a later Lievens copy after Rembrandt. Small sketchy Lievens's don't look like this, they're more finished, with paint across the whole surface, and areas of thick modelling.

Even considering it as a sketch or copy or version by Lievens after Rembrandt, of which C1 might be an example- the painting still looks more like a later Rembrandt than a Lievens of that period -so many wonderful areas, so suggestive, so thin.

The use of pink, the use of reserve in the background (as it relates to xrays of R's early works) both suggest possibly Rembrandt himself and before A9, or failing that, a later workshop production of great speed and insight.

Dr. Peter Klein
Ordinariat für Holzbiologie
Universität Hamburg
Leuschnerstr.91
D-2050 Hamburg 80

Herrn
Lennart Lundh
86 Rue de Sèvres
F- 75007 Paris

Für die dendrochronologische Untersuchung einer Gemäldetafel, durchgeführt am 18.7.1989 entstanden Kosten für die Bezahlung von studentischen Hilfskräften in Höhe von DM 800,00.

Überweisen Sie bitte den Betrag auf das Konto "Dendrochronologie, Dr.Klein" Hamburger Sparkasse (BLZ 200 505 50) Kto.Nr.1391/455654.

Hamburg, den 4.9.1989

Dr.Peter Klein

INDIANA UNIVERSITY

HENRY RADFORD
HOPE SCHOOL OF
FINE ARTS

14 July 1998

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
fax: 414/ 277-0709

Dear Dr. Bader,

You are so right, as you say in your letter of May 29, that time flies! Time also brings change --sometimes quite transforming change -- and that is one of the things I want to inform you about in this letter.

This coming academic year I will be taking up an appointment at the University of Groningen in The Netherlands. The position will provide me with the opportunity to further my teaching of the technical investigation of paintings, and of course, I will be much closer to the objects of my study. You and Isabel are of course quite well-travelled and well-acquainted with The Netherlands, so you must be able to imagine that I see this as a great adventure for the closing years of my career.

My life and my house, however, are caught up in the chaos of packing. I have had the X-ray and the notes a student took during the scanning of your oil sketch ready to send to you for quite some time, and I now take the occasion to do that, before anything gets lost. As you can understand, I have no time to pursue research at the moment, but if Professor Pelletier has any questions about the scanning notes, I will gladly try to answer. Since the pigments in your oil sketch responded well to infrared reflectography, you might want to have an infrared photograph taken. Some of the changes we observed might appear in an infrared photograph as well, and they, in turn, might be compared with the changes which can be observed in the X-radiograph.

I wish you continued success in the study of the oil sketch, and

Best regards,

Molly Faries

Molly Faries, Professor
Indiana University/Bloomington

HISTORY OF ART

Fine Arts Building 132
Bloomington, Indiana
47405-3501

812-855-9556

Conversation
Baden Coll. oil sketch
15 April 1996

Strip 1 - grain of wood
- scan 5cm. - lower left corner
- horses hoof goes transparent
- dk. brushstrokes in foreleg of horse
- strokes behind rider's heel
- pattern at knee goes transparent
- linear strokes
- white sash at waist - dk. strokes
- paint is so transparent it looks like watercolor
- angled strokes underneath pt. of sky - near the rider's shoulder

Strip 2 (down) - dots in sky - much clearer in ifrared
- top of the tent - contour is clearer
- face in brownish pt. near horse's head
- face changed from looking straight out to angled *
- folds of robe show dk. contours - some underneath + some on surface

Strip 3 (up) - area of dog's back paws
- between bk. ft. of dog + foot of person there is a shadow *
not in pt. surface
- dark paint underneath white - diff. shape of dog's legs in understrokes
- line going up from end of dog's tail - curvy line not in paint surface
- underlying pt. stroke just behind hand of Saul
- figure in yellow shows up as a gray field in IRR
- face behind Saul is present in IRR
- ornament at the top of the tent
- can see brushstroke - whitish pt. has gone transparent

Strip 4 (down) - white (in cloud) becomes completely transparent
- slightly diff. shape of architecture next to clouds at top
- line coming down from right side of tent
- in (man in pink) bearded head - one stroke not visible in pt. surface
- kneeling figure - grayish in appearance - perhaps base tone
- features of face are no longer distinguishable
- brush contours in drapery

strip 4 - no change in shape of dog's head
- sm. circular form above dog's nose
- rec. shape above nose
- lines running in front of leg to paw
- leg shaped in subsequent pt. stages
- no repositioning of front legs
- brush contours lining knee of David + shin
- line from chin to hand - indication that something might be there. - something being held by figure in front
- curve outlining shoulder + bottom of mantel above David
- strokes at back of architecture is much easier to see in IRR
- darker brushstrokes - possible outline of another figure?
- in IRR it looks like a horses head turned out toward frame
- curving mark which could be background figure
- several shapes above the perceived horse's head

Suggested documentation
(not done April 15)
dets. 2 heads
dets. dog - is stopped
det. archit. near top
" area of David looking Goliath's head
" area of horse in Basel pty.

To: Prof. Pelletier

Fax: 1706 542 5804

A 9 David with the head of Goliath before Saul

1627

BASLE, OEFFENTLICHE KUNSTSAMMLUNG BASEL, INV. NO. G 1958.37

HDG 34; BR. 488; BAUCH 3; GERSON 3

1. Summarized opinion

A very well preserved, unusual but undoubtedly genuine work, with authentic signature and date.

2. Description of subject

The scene is based on 1 Samuel 17: 57–58 (the presentation of David to Saul by Abner, Saul's captain) and probably also 18: 1 ('the soul of Jonathan was knit with the soul of David'). A fairly large number of people are shown as involved in the action, and their identities will be discussed further under *4. Comments*.

David is kneeling on the right, with the head of Goliath in his arms. Saul stands at the centre of the composition, facing the right and seen in profile; the train of his cloak is carried by two pages. Opposite him, obliquely behind David, stands Abner with Goliath's sword. An old man, whom we assume to be Samuel, stands between them, bowing forward.

A number of men are standing behind this main group, including one young man with Rembrandt's features standing immediately behind the bowing old man and looking to the front over the shoulder of another old man dressed in red who holds his hands clasped together. Above the heads of the figures behind the main group a forest of banners, lances and spears suggest the presence of the army. To the right of and behind the man carrying the sword are two horses; the first is being led by a groom, the further one is ridden by a standard-bearer who towers high above the group. Behind this rider to the left, and to the right of him, are more horsemen and foot-soldiers.

In the background, behind the figure of the bowing old man, is a brown-grey post; a spearman stands against it, with above him a roof that appears to be attached to the post with ropes. The whole seems to represent some kind of look-out post. To the left of this is the broad, curved canopy of an army tent, crowned by a ball and beneath a grey sky.

Everything described so far is in the middle ground and background, and is framed on the left by the figure, in *profil perdu*, of a richly-dressed archer on a horse (presumably Jonathan) looking obliquely into the scene, and on the right by a standing and a sitting warrior. In the left foreground, and seen half in shadow a few plants are growing, while on the right a spear lies pointing diagonally into the scene. The tip of the spear points at a small white dog with a golden-yellow collar, which is barking at the head of Goliath.

The entire scene is, to judge by the deep shadows, lit quite harshly from the right by light falling from behind the figures in the right foreground.

3. Observations and technical information

Working conditions

Examined on 14 June 1968 (J. B., S. H. L.), in good daylight and out of the frame. X-Ray film received later from the museum.

Support

DESCRIPTION: Oak panel, grain horizontal, 27.2 × 39.6 cm. Thickness *c.* 0.5 cm. Single plank. A fine crack *c.* 9 cm long on the left, at 12.8 cm from the bottom. Back bevelled at top, right and left; the absence of bevelling along the bottom edge can probably be interpreted as an indication that the panel has been reduced in size, as the usual panel dimensions were *c.* 41.5 × 31 cm (16 × 12 Rhineland inches). This reduction in size presumably took place before the present picture was painted.

SCIENTIFIC DATA: None.

Ground

DESCRIPTION: There is a brown-yellow visible in the thin areas in the dark figure seen from the back at bottom right, and occasionally elsewhere in thin areas. Under the present painting an other partly erased painting can be seen in the X-ray; what we see therefore is either the ground showing through in coinciding thin areas in both paintings, or a second ground on top of the first painting.

SCIENTIFIC DATA: None.

Paint layer

CONDITION: Very well preserved. Craquelure: a very fine, almost invisible craquelure is clearest in the white cloud to the left of the look-out post.

DESCRIPTION: The execution is spontaneous, confident and rich in the sketchlike indication of shapes. The liveliness of the brushwork is maintained even in the background, where the paint is applied more thinly. Using mainly short and proportionately broad touches of the brush which never actually enter into details but which suggest postures, facial expressions and so on in a kind of shorthand, the scene has been painted wet-in-wet with a heavy impasto. There is some relief corresponding with the highest light, while the ridges along thick dabs of paint are often used to mark a light. The transitions from light to dark are pronounced, sometimes even abrupt, so that a plastically very convincing overall picture has resulted.

The colour-scheme is generally light, using light blue, whitish blue (David, the old man bowing towards him, and the rider on the left), light yellow and light salmon-pink heightened with yellow (Saul), and carmine red mixed with light grey and again light yellow and pink (man with the sword) colours. The garments have been given small, thick highlights in stronger accents of yellow, blue, red and white. The flatter shadow areas are brown. The blue-green of the large tent plays a major part in the colourful whole. The repoussoir on the right is executed mainly in translucent browns, lying immediately on top of the ground. The area of soil above the grey shadow zone is painted broadly with thick accents of light green above the blue-green leaves of bur; the latter are slightly glazed with a golden ochre colour.

The massive horse on the left is painted very solidly and opaquely, with long brushstrokes that flow round the shapes. The paint of the sky is notably thick, with clearly visible and lively touches of grey-white that become greyer towards the left. Some light blue and blue-green are worked into the cloud along the outline of the rider.

SCIENTIFIC DATA: None.

X-Rays

When the painting is turned through 90° clockwise the X-ray clearly shows, in light and vaguely-outlined areas, a head with large, wide-open eyes and a fat, round nose with dark patches for the nostrils. The head is turned three-quarters to the left, the eyes fixed on the viewer. Above the illuminated forehead is a large, semicircular light area, perhaps the illuminated part of a turban. Below the head are a number of light shapes that seem to form part of a costume. A vague light patch in the lower lefthand corner (of the panel as rotated) continues these light shapes. The line of the right shoulder is vaguely visible, where one can see the dark traces of brushstrokes rendering the shoulder area of the figure.

From the fact that there are no brushstrokes recognizable in the light parts of the underlying head one can assume that the panel was partially scraped smooth before starting the new

Fig. 1. Panel 27.2 × 39.6 cm

painting. The yellow-brown ground, visible here and there at the surface, could then possibly be a layer put down over the scraped-off painting with the bold strokes that can clearly be seen in the X-ray image.

The present scene appears unchanged in the X-ray. One sees in many places that the painting was done very directly – often wet-in-wet. When the banner over the shoulder of the mounted standard-bearer was being painted, for instance, the light paint of the sky was partly wiped away by the brush. The same happened during the painting of the weapons standing up against the sky. Similarly, the paint used to show the light soil in the foreground was, while still wet, pushed aside to the outlines of the leaves when the foreground vegetation was being painted. These and other points indicate that the painting was, as usual, worked up from back to front.

Two solid white patches in the X-ray are caused by wax seals on the back.

Signature

At bottom centre, inside a dark brown outline, thinly applied in the same dark brown ‹*RH* (in monogram). *1627*›. The presence of the crossbar on the righthand stem of the *H*, which would make this into an *L*, cannot be made out with certainty. On an analogy with the 1626–27 Rembrandt signatures, the *RH* reading is the more likely. The letters, done as sloping printed capitals, differ from the other signatures from 1627 treated as script letters but match those of various 1626 signatures, in particular those on no. A 3 and no. A 5; in both those cases the slope of the letters is associated with a perspective effect, and in no. A 5 they are similarly placed inside an outline that seems to represent a vaguely defined object on the ground.

Varnish

No special remarks.

4. Comments

Because of the sketchlike brushwork that is maintained throughout this little painting, it stands entirely alone among Rembrandt's early works. In the absence of any analogous work, one cannot say with any certainty whether this sketchlike character comes from some special function that no. A 9 may have served. Bauch[1] has rejected the possibility of this being a draft design or sketch, because it is signed. Yet seeing that the format proportions of the composition and the scale of the figures in smaller dimensions match those that were most usual with Lastman and were also used by Rembrandt in 1625 (no. A 1) and 1626 (no. A 6), the idea of this being a modello for a larger version is plausible. Presumably

Fig. 2. X-ray

the reduction in the size of the panel was made precisely with this in mind. That no. A 9 was regarded as a modello even in the 17th century is confirmed by the existence of a more detailed version of larger dimensions, not admittedly by Rembrandt but by a minor artist under his remote influence (see further under 7. *Copies*). It might be commented here that this was (so far as we know) the last time that Rembrandt used this type of composition.

The exceptional position of this painting makes it to some extent difficult to assess it in relation to other works. There can be no doubt as to its authenticity, however. True, we have no other example of a work in which the whole of the foreground and middleground are filled with short, colourful dabs and strokes of the brush, and where thick paint, often used wet-in-wet, gives such a rapid and summary indication of shapes; the brilliant execution nevertheless gives every reason to place trust in the signature, and we can accept the small head seen above Samuel (recognized as a self-portrait soon after no. A 9 was discovered in 1909) as such, on an analogy with the self-portrait in the Leiden *History painting* (no. A 6).

The present picture has been done on top of an earlier painting, presumably after the latter – a head which cannot be placed stylistically – had been partly scraped off and covered with a fresh ground. It was not unusual during Rembrandt's Leiden years for him to re-use a panel that already carried a painting; with one exception (no. A 38) this invariably involved less valuable works – often *tronies* (as in nos. A 8, A 20, A 32 and A 33) – and the Basle painting must be counted among this group, especially if one regards it as indeed being a sketch.

The date, though previously[3] read as 1625 or even as 1631, must undoubtedly be read as 1627. This gives a plausible opportunity of placing the work within Rembrandt's stylistic development. The colour-scheme is admittedly exceptionally gay, yet the colour counterpoint of pink, light blue and yellow placed against the green-blue of the tent can already be seen in a more subdued gamut in, for instance, the Leiden *History painting*. As W. Martin[3]

Fig. 3a. Detail 1 : 1

Fig. 9b. Detail (2:1)

Fig. 4. Detail (1 : 1)

has remarked, Rembrandt is here – even more closely than in the Leiden work – following the model of Lastman's *Coriolanus and the Roman women* of 1622, Trinity College, Dublin (see fig. 6). The tent used as a backdrop for the standing figures, the horseman on the left and the mounted standard-bearer on the right (in which Lastman's rider on the left has been, as it were, split in two), the standing repoussoir figure with a spear on the right (on the left in Lastman), and the forest of upward-pointing weapons are all motifs taken from Lastman; here they are set in a slightly different relationship, and in a light falling from the right, within a frame of similar proportions. If we are correct in interpreting the rider on the left as Jonathan, Rembrandt has given this component of the composition a new iconographic relationship to the main action.

Though Lastman's 1622 painting may have provided by far the most important point of c for Rembrandt's composition, this draws prototypes as well. As has already been Debrunner, van Rijckevorsel and Campb lastnamed pinpointing exactly the print used – the figure of Saul with the motif of bearer(s) is taken from Rubens' Lyon *Ado Magi*, via an anonymous engraving co Lucas Vorsterman's print (fig. 7). In later Rembrandt shows that he knew this pri A 40).

One is struck by the fact that in respe prototypes the Lastman and the Rubens th ings relate to composition and motifs but n iconographical significance. This use of m spective of their original meaning, and context, has already been seen in a numb from 1626, e.g. in the use for the Amster

Fig. 5. Detail with signature (enlarged)

Fig. 6. P. Lastman, *Coriolanus and the Roman women*. Dublin, Trinity College

and Anna (no. A 3) of a pathos formula taken from a picture of Jacob, and it recurs many times later in Rembrandt's work.

The horse and rider on the left resemble, in the massiveness of the horse's body, the drawing of a *Mounted trumpeter* in the Rijksprentenkabinet, Amsterdam (Ben. 21a), though one should not see it as being a direct preliminary sketch. The attribution of this drawing to Rembrandt is in any case open to a great deal of doubt and we believe it to be by Jan Lievens (cf. no. C 1 under *4. Comments*).

In the cruciform layout of the figures making up the central group, shown in both the postures (bowing opposite kneeling, standing opposite standing) and the colours (blue opposite blue, yellow opposite yellow), Bauch[1] recognizes the dual action '*Doppelhandlung*') depicted in the scene. The relevant biblical text (1 Samuel 17: 57–58) mentions only one event – Abner, the captain of the host, bringing David with the head of Goliath before Saul, when the king asks David who he is. The deliberately stressed relationship between the kneeling David and the old man bowing before him provides the second subject, one that cannot be directly related to a biblical text. Bauch, who identified the man behind David wearing a turban as being Abner, saw the bowing old man as Samuel. Tümpel[5] admitted that there is a *Doppelhandlung*, but placed Saul opposite his son Jonathan and David opposite Abner. (It is evident, from Tümpel's note 28 on page 115, that he has misunderstood Bauch's identification, since one cannot believe that Bauch saw Samuel as being the man with the sword instead of the old man bowing.) Tümpel quite rightly refers to the role that Jonathan plays in the story and in pictorial tradition; it was from this moment onwards that Jonathan loved David (1 Samuel 18: 1), giving him his garments and weapons, and later shielding him against his own father. Bauch's identification of the bowing old man as Samuel seems acceptable, although one then has to assume that Rembrandt was not keeping strictly to the biblical text; after Saul had rejected the word of the Lord, Samuel broke with him, 'and Samuel came no more to see Saul until the day of his death' (1 Samuel 15:35); this statement is incidentally contradicted by the biblical account itself (1 Samuel 19:24). The prophet is bowing deferentially before the God-chosen David, whom he had shortly before anointed at God's command and who had, on the strength of this, triumphed over Goliath. The man standing opposite Saul must indeed, as Bauch too believes, be his captain Abner, who with a slight bow is presenting David to Saul while his shield-bearer stands behind him with his horse. The identification is further confirmed by the fact that there is a mounted standard-bearer immediately alongside this horse. Jonathan could very well be the rider on the left, who seems to be looking past Saul and Samuel and at David. He is wearing a quiver and has a large bow and sword beside him; these must surely be the weapons he was to give to David and with which, as Tümpel has pointed out, he was already in the 16th century frequently depicted. Taking this interpretation, the significance contained in the picture is not limited to the central group of four figures, but extends beyond this to the equally colourful rider, who stands in the full light and whose figure occupies a dominant position in the painting. The painting's subject is not only the moment of Abner presenting David to Saul, but also the relationship between the other principal characters in this biblical story: Samuel, who knows that in David he is greeting the future king while Saul remains unaware of this, and Jonathan who looks upon David and from that moment on, as the legal heir to the throne, places David's interests above those of his own father and of himself.

The theme is an unusual one. The connexion that Freise made with a painting by Lastman that has been lost since 1830[2] is probably unjustified; this work, described as *De plechtige ontvangst van David met*

het hoofd van Goliath (The ceremonial reception of David with the head of Goliath) presumably showed the iconographically customary scene usually referred to as *The triumph of David*.

5. Documents and sources

None.

6. Graphic reproductions

None

7. Copies

1. What is not a copy in the true sense of the word, but rather an elaboration of the painting in a larger format, was in private German ownership in 1964: panel, 52 × 84 cm; coll. S. and G. Gump, San Francisco (prior to 1950), coll. Marsmayer, Schuttorf (1964). Apocryphal signature, painted over an earlier signature that is now illegible, beneath the sword which here lies diagonally on a stone in the foreground ‹*RHL* (in monogram)/ *f* (?) *1644* (?)›; (photo RKD no. 51434; cf. Sumowski 1957/58, p. 224, fig. 9; not seen by us). The scene is placed in a rather larger framework, especially on the right where a mounted procession has been added. In its main features it follows no. A 9 quite closely. The artist has allowed himself liberties in details, particularly in the headdresses. To judge from the photograph, this is a painting from the second quarter of the 17th century, done by a rather poor artist under Rembrandt's remote influence.

8. Provenance

*– At some time owned by a member of the Oxenden de Dene family, of Kent, according to a wax seal on the rear of the panel (family bearings: *chevron accompagné de trois boeufs passants*; cf. J. B. Rietstap, *Armorial Général* II, 2nd edn, Gouda n.d., p. 369).
– Coll. of Eyre Hussey Esq. of The Lawn, Mudeford, Christchurch; sale London (Robinson, Fisher & Co.), 18 February 1909, no. 82 (as Eeckhout) (9½ gns to Richardson).
– Dealer Frank R. Richardson, London.
Dealer R. Heinemann, Munich; temporary loan to Alte Pinakothek.
Coll. August Janssen, Amsterdam.
Dealer J. Goudstikker, Amsterdam; exhibited in: The Hague 1919 (cat. 13) no. 102; Amsterdam 1919/1920 (cat. 14) no. 60; Rotterdam 1920 (cat. 19) no. 41; The Hague 1920 (cat. 20) no. 94; The Hague 1926 (cat. 30) no. 145; Amsterdam 1927 (cat. 33) no. 108.
– Coll. P. Smidt van Gelder, Bloemendaal.
Dealer D. Katz (1938).
Coll. Max Geldner, Basle (1939); bequeathed to the museum in Basle in 1948, received in 1958.

9. Summary

Bearing in mind the great affinity in conception with the Leiden *History painting* (no. A 6), the brilliant qualities of the exceptional, sketchlike execution and the confidence-inspiring signature, this little painting can beyond doubt be regarded as an original dating from 1627. A remarkable feature is the contrast it offers with other works from that year, all of which are anything but colourful and sketchlike; on the contrary, they present a subtle and detailed study of form and light in an extremely subdued, almost monochrome range of colour. The idea of its being a modello for a larger history piece comparable with those of 1625 and 1626 is a plausible one.

Fig. 7. After Rubens, *Adoration of the Magi* (anonymous engraving after L. Vorsterman)

REFERENCES

1 Bauch 1960, p. 119.
2 F. Stahl in: *Weltspiegel*, 1 August 1909, quoted by K. Freise, *Pieter Lastman*, Leipzig 1911, pp. 263–264; cf. also C. Hofstede de Groot, 'Rembrandt's youthful works', *Burl. Mag.* 44 (1924), p. 126
3 C. Phillips, 'The new Rembrandt', *Burl. Mag.* 15 (1909), pp. 71–72; W. Bode, 'Neuentdeckte Bilder von Rembrandt', *Zeitschr. f. b. K.* new series 21 (1910), pp. 1–9, esp. p. 1; K. Freise, op. cit., p. 264; W. Martin, 'Een onbekend schilderij van Pieter Lastman', *O.H.* 42 (1925), pp. 57–60; van Gelder 1953, p. 279 (p. 7).
4 H. Debrunner, *Rembrandts frühes Schaffen*, Zurich 1929 (diss. Berne 1925), pp. 46–47; J. L. A. A. M. van Rijckevorsel, *Rembrandt en de traditie*, Rotterdam 1932, p. 70; C. G. Campbell, *Studies in the formal sources of Rembrandt's figure compositions*, typescript dissertation University of London 1971, pp. 40–41
5 Tümpel 1969, esp. pp. 114–115.

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Datum und Zeichen Ihres Schreibens

Aktenzeichen (bei Antwort bitte angeben)

Datum

July 24, 1989

Betreff

Report on the dendrochronological analysis on the panel "David before Saul"

On the oak panel (30,3 x 38,0 cm) 181 growth rings could be measured and further 35 rings were numbered. By evaluation with different master chronologies the growth rings could be dated between 1622 and 1442 using the master chart of the Baltic region. The last measured heart wood ring of this panel has been grown in the year 1622.

Under the assumption of the sapwood statistic for Eastern Europe an earliest felling date can be derived with the year 1631. Regarding the statistical distribution of the sapwood rings a felling date is more plausible between 1635...1637...1641 +x. Using the median of 15 sapwood rings and a minimum of 2 years storage time a creation of the painting is plausible from 1639 upwards.

Dr. P. Klein

Rech. 19-10-89

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 12, 1996

Dr. Astrid Tümpel and Professor Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg en Dal
The Netherlands

Dear Astrid and Christian:

Thank you so much for your quick response to my Xerox reproductions of two paintings I acquired recently, which I knew would be of interest to you.

The sketch after RRP #A-9 is much more yellow in color than the Xerox would indicate and is, of course, quite different in color from the original in Basel. Dr. Klein in Hamburg has done the wood analysis, indicating that the sketch was painted in the late 1630's. But by whom? It is so much easier to tell who it was not - Dou or Jouderville or Eeckhoudt or Flinck - but who could it have been?

I have always admired the painting in Basel, in part because it stood so very much alone in the entire work of the young Rembrandt. My sketch is bound to teach us something about workshop practices in Amsterdam in the 1630's.

The *Elijah Sending his Servant* presents a problem of a very different kind. Unfortunately, I don't know the painting in the Schloss Fasanarie, and I am wondering whether you could send me their address so that I could send them a photograph of my painting and ask them for a photograph of theirs. Or do you perchance have an extra photograph of their painting?

As you will see from the enclosed, my painting shows somewhat more of the landscape to the left and the right, and the sky appears to be quite different. Also, the foliage, which is beautifully painted, doesn't make me think of Jacob Pynas at all, but rather of French landscapes of the early 17th century.

My painting is on copper; the painting in the Fasanarie is on panel. What do you think?

With many thanks for all your help and with all good wishes from house to house, I remain,

Yours sincerely,

Herzliche Grüsse von Haus zu Haus

AB/cw

Enclosures

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 12, 1996

Dr. Walter Liedtke
Curator of European Paintings
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

Dear Walter:

I am so happy to have your letter of February 28th.

We also travel a good deal and will be gone most of April, but then we will be in Milwaukee the first three weeks of May and again in August and most of September. Do keep in mind that it is so easy to come from downtown Chicago to Milwaukee by bus or train or to fly by Midwest Express non-stop to Milwaukee from LaGuardia or Newark.

I also very much like that sketch after A9 and just wish I knew which student had it in him to produce such a sketch. Dr. Klein in Hamburg has done the wood analysis, coming up with the late 1630's as the likeliest date. Of course, you realize that the colors are very different. The Xerox, incidentally, is much too olive green. The painting is mainly rich yellows and ochres, practically without the reds and blues in the original.

It is easy to say which students did not do this. Surely, Dou, Jouderville, Eeckhoudt and Flinck are out, but who is in?

I was very sorry to learn that the RRP is changing its method of presenting Rembrandt's works after 1642. I found it so useful to have the paintings presented in chronological order. That made it easy, for instance, to show how different A9 of 1627 was from all the other paintings done between 1625 and 1630.

Now I understand that RRP will deal first with all the self-portraits, right to 1669.

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At the very end, I hope that they will show which paintings really deserve "A" numbers - I just hope to live long enough to see that.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

HARVARD UNIVERSITY ART MUSEUMS

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Rec 4/1/96

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel
924 East Juneau Ave.
Milwaukee, WI
53202

Dear Alfred,

Thank you so much for your letter 19 March.

I am pleased you acquired that handsome and coloristically exquisite portrait by Maes, said to represent Benjamin Poulle, and I am grateful to have the black and white photograph. If you ever make a slide of it, please do let me have one--it is such a good example of Maes's technique and originality as a colorist.

In my file I find two related items of interest, of which I enclose photocopies. One is a rather dark photo of a copy or replica that I saw in 1977 Nystad Antiquairs Amsterdam (not Sam Nystad, but the antiques dealer based in Lochem with a gallery on the Rokin). I made some notes at that time recording that the execution of this version is rather dry and dull, so it is likely a copy after your painting. I also enclose a xerox of a portrait sold at Fischer in Lucerne 9-11 May 1995, lot 2064, which shows a man in the identical pose and setting. The picture sold at Fischer is signed and dated 1678, which provides a reliable index for the date of your new acquisition.

I do not know about the identification of the sitter as Benjamin Poulle. I'll check in Moes, but generally Moes does not provide much evidence for the identification of the people portrayed--he merely lists the pictures, giving current or traditional identifications. I noticed in an article in *Oud Holland*, 1892, about page 35, that Poulle was an executor of Jan van de Cappelle and attested or helped to compile Van de Cappelle's instructive inventory.

The sketch after RRP A-9 is fascinating, especially as the panel can be dated so early. I have no idea who did it, but it seems to be solidly painted in a manner not unlike that of, say, Lievens. I'll ponder it.

Finally, I am sorry to report that my best effort to solicit a review from *Apollo* of your autobiography did not meet with success. Paul Josefowitz sent me a polite but firm note expressing his thanks, but declining to review the book. Sorry.

All best from house to house,

Bill

William W. Robinson
Ian Woodner Curator of Drawings

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 29, 1996

Professor Mollie Faries
Department of Art History
Indiana University
Fine Arts Bldg. 132
Bloomington, IN 47405-3501

Dear Professor Faries:

Please accept my sincere thanks for all the time you spent studying what is probably a copy after Rembrandt RRP-A9.

Enclosed please find a copy of Professor Klein's report, as well as Ernst van de Wetering's letter about condition to the Paris dealer who sold me the painting. Professor van de Wetering may have judged only from the photograph; it does not really seem in as bad condition to me.

I will have an X-ray made to send to you. Also, I will ask my very able restorer, Charles Munch, to do the minimum necessary to pull the upper right hand quarter together.

It would indeed be most interesting to get a report from Basel about the underpainting in their original.

If ever you would like to publish your work, please let me know if I can send you some other material, such as, for instance, detailed photographs. Also if you would like to have it in Bloomington for a longer time, I would of course be happy to loan it to you.

Again, with many thanks and all good wishes, I remain,

Sincerely yours,

AB/cw

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1996

Dr. Astrid Tümpel and
Professor Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg en Dal
The Netherlands

Dear Astrid and Christian:

It was a real pleasure to be able to chat with you by telephone while in England.

Rentokil is a well-known and well-established company with a good reputation, and yet, as I told you, Astrid, on the telephone, I would urge you to be away from your house for a few days after the chemical has been applied.

May I ask both of you for your advice about two paintings I acquired last week? One is a painting on copper attributed to Jacob Pynas, and I enclose a color photograph showing the exact size of this painting. I note in Peter Sutton's book on Dutch landscape paintings that there is another, slightly smaller version on panel in the Castle Fasanarie, as described on the enclosed.

Two questions: Did Jacob Pynas ever repeat himself, and if not, which is the original and which is the copy? Secondly, surely the subject is not Elijah sending a messenger to King Ahab, but what is it?

The other problem is one of a very different kind. Again, I enclose a color Xerox. The painting itself is exactly 30 X 38 cm on a 17th century panel, which has not been cut down on any side. Of course, you will realize immediately that the color scheme is totally different from RRP #A-9 in Basel, which is accepted by everyone and dated 1627. Who in Rembrandt's circle had it in him to paint such a study in brown?

I don't have to belabor what will be obvious to you: The figures on the right edge of the painting in Basel are missing, and my study has certainly been over-cleaned in part.

Still, it is an interesting study piece, particularly as the RRP points that there were no studies or copies of the Basel painting known, and it only turned up at an English sale very early in this century.

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Tel 414 277-0730 Fax 414 277-0709

Do you have any plans to visit the United States? If so, I hope that you know how much we would like to be able to welcome you here.

With all good wishes from house to house, I remain,

Yours sincerely,

Herzliche Grüsse

Anna

AB/cw

Enclosures

Bitte verzeiht, dass ich Englisch schreibe — aber das geht schneller!

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1996

Dr. Astrid Tümpel and
Professor Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg en Dal
The Netherlands

Dear Astrid and Christian:

It was a real pleasure to be able to chat with you by telephone while in England.

Rentokil is a well-known and well-established company with a good reputation, and yet, as I told you, Astrid, on the telephone, I would urge you to be away from your house for a few days after the chemical has been applied.

May I ask both of you for your advice about two paintings I acquired last week? One is a painting on copper attributed to Jacob Pynas, and I enclose a color photograph showing the exact size of this painting. I note in Peter Sutton's book on Dutch landscape paintings that there is another, slightly smaller version on panel in the Castle Fasanarie, as described on the enclosed.

Two questions: Did Jacob Pynas ever repeat himself, and if not, which is the original and which is the copy? Secondly, surely the subject is not Elijah sending a messenger to King Ahab, but what is it?

The other problem is one of a very different kind. Again, I enclose a color Xerox. The painting itself is exactly 30 X 38 cm on a 17th century panel, which has not been cut down on any side. Of course, you will realize immediately that the color scheme is totally different from RRP #A-9 in Basel, which is accepted by everyone and dated 1627. Who in Rembrandt's circle had it in him to paint such a study in brown?

I don't have to belabor what will be obvious to you: The figures on the right edge of the painting in Basel are missing, and my study has certainly been over-cleaned in part.

Still, it is an interesting study piece, particularly as the RRP points that there were no studies or copies of the Basel painting known, and it only turned up at an English sale very early in this century.

By Appointment Only
ASTOR HOTEL SUITE 622
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TEL 414 277-0750 FAX 414 277-0709

Do you have any plans to visit the United States? If so, I hope that you know how much we would like to be able to welcome you here.

With all good wishes from house to house, I remain,

Yours sincerely,

Herzliche Grüsse

Anna

AB/cw

Enclosures

Bitte verzeiht, dass ich Englisch schreibe — aber das geht schneller!

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1996

Professor Egbert Haverkamp-Begemann
1060 Park Avenue
New York, NY 10028

Dear Egbert:

Isabel and I had very much hoped to have a chance to see you last week, either at the sales or at Molly Faries' lecture at the Institute, but unfortunately didn't see you there and couldn't reach by telephone.

I am happy to be able to tell you that Rüdiger Klessmann has, in the meantime, concluded that my *Ceres Mocking* is indeed the Elsheimer original, though of course, in very poor condition. He presented the evidence in Frankfurt recently.

Occasionally, I do buy wrecks when they are of real interest to me, and I enclose a Xerox copy of another. Of course, here there is no question that the original is RRP #A-9 in Basel, which is so totally different in color from this sketch, almost all in brown. Mine is exactly 30 X 38 cm, and the Xerox shows all of it except the very bottom. The Xerox paper simply isn't big enough to show it all. Unlike the panel in Basel, mine has not been cut at the bottom.

As you know, the Basel painting turned up almost out of nowhere early in this century, and up to now, no close copies have been known. Of course, I have been wondering who in the Rembrandt circle had it in him to do such a sketch. The oak panel of mine is certainly period.

We so hope that your travels will bring you to the Midwest before long, and then of course, also to us. I have so many new acquisitions to show you.

With fond regards from house to house, I remain,

Yours sincerely,

AB/cw

Enclosures

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L LUNDIH
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06740 CHATEAUNEUF
DE GRASSE
FRANCE

PRIORITAIRE
PRIORITY

VALBONNE
VILLAGE

26/01/96 16H 0014

06560 BCI PCC

Alfred Bader Fine Arts
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN

USA 53202

To Otto

For your info

Which panel were you considering having analyzed?

Anna

7/8

Religious, historical, and mythological subjects

(including Figure Studies evidently connected with such)

1A ⟨Benesch, Addenda 1⟩ (Figure 1)

AN UNIDENTIFIED SCENE OF JUSTICE

About 1624–5. Pen and brush in bistre, heightened with white body-colour. 267 × 245 mm
Paris, Louvre
Lugt, Inv. Gén. III, No. 1240.
Mark of the Louvre (L. 1955).

The present drawing, in which already Lugt recognized the early style of Rembrandt and which he was inclined to attribute to one of his earliest pupils, has been correctly identified by Van Regteren Altena as a work of the master himself done in his early youth. See the note to No. 1B. Van Regteren suggested the years 1624–6 as time of origin. The present drawing may be indeed the earliest document of Rembrandt's activity. It has all the moving quality of the early work of a genius who just has passed the threshold of childhood. This work foreshadows strongly the painting, *David with the Head of Goliath before Saul*, dG 34, Bredius 488.

1B ⟨Benesch, Addenda 2⟩ (Figure 2)

AN UNIDENTIFIED SCENE OF JUSTICE

About 1625. Black chalk and brush in brown bistre and grey Indian ink (to the left of the parasol), another larger parasol in white body-colour sketched above, but deleted; the traces in black chalk are indented with the stylus; at the right a 56 mm wide strip of paper joined to the main sheet. 335 × 285 mm.
Amsterdam, Rijksprentenkabinet.
Q. van Regteren Altena, Bulletin van het Rijksmuseum IV, No. 2, Amsterdam 1956, pp. 55 ff., Fig. 1.
COLLECTIONS AND DEALERS: *Constantin; Marignane; Leo Franklyn*
EXHIBITIONS: *Rembrandt Tentoonstelling, Rotterdam, [illegible] 18–August 5, 1956, Cat. No. 2.*

The present drawing, formerly attributed to Gerbrand van den Eeckhout, has been recognized by Van Regteren Altena as one of the earliest products of Rembrandt's [illegible]. He dates it 1624–9. As subject-matter [illegible] 'Abigail before David', 'Coriolanus with [illegible] Wife and Mother', and 'The Justice of Trajan'. It is [illegible] same as in No. 01A, with which the present drawing [illegible] stylistically is closely related. It seems to be somewhat [illegible] in comparison to No. 01A [illegible] compositions of the early Rembrandt, e.g. [illegible] *the Cross*, No. 6 *recto*, and the paintings, *The Justice of Brutus*, Bredius 460, and *David with the Head of Goliath before Saul*, dG 34, Bredius 488 (also attributed to Eeckhout when being sold in London, 1909). Van Regteren Altena rightly drew attention to the young soldier behind the central figure, reminding of the Self-Portraits of Rembrandt in both the paintings mentioned. To the left of the young soldier indicated, a tuba blower becomes visible, reminiscent of those in the *Triumph of Mordecai*, No. 1. Surprising is the freedom with which Rembrandt's brush sketched the surrounding scenery.

Van Regteren Altena with very good reasons corroborated the authenticity of the present drawing comparing it with the recently discovered painting, *The Adoration of the Magi*, Heldring Collection, Oosterbeek, Holland (D. Hannema, Catalogue raisonné of the Pictures in the Collection J. C. H. Heldring, Rotterdam 1955, pp. 41–43, Pl. 27). The latter painting is so far the only one which can claim to be a work of Rembrandt before 1626. The drawing and the painting placed beside each other prove convincingly that they are works of the same hand.

1 (Figure 3)

THE TRIUMPH OF MORDECAI

About 1625–6. Pen and brush in bistre, wash. 210 × 264 mm
Formerly Bremen, Kunsthalle
G. Pauli, Prestel-Gesellschaft III, 27; Benesch, p. 9; G. Pauli, Oud H. XXIX (1911), p. 122.
COLLECTION: *J. H. Albers.*
Mark: Kunstverein Bremen (L. [illegible])

This drawing was first published by G. Pauli, who considered its attribution to Rembrandt. Pauli, however, erroneously connected it with the painting *Quintus Fabius Maximus at Suessa*, dG 224, Bredius 477. While nothing in this drawing points to the style of the mature Rembrandt, there is a close affinity to his earliest works, [illegible] about 1626; cf. the painting of 1626, *The Justice of* [illegible] Bredius 460, and Rembrandt's earliest etchings, B [illegible] and Gersaint 48 (Hind, Etchings 307 and [illegible] permissible to see in this wild and disorganized [illegible] beginner's attempt at composition. [illegible] the picture of the earliest Rembrandt, who had [illegible] left the studio of Lastman and start[illegible]

FIG. 1 *(Cat. No. 51A)*

nmarized opinion

s well preserved, unusual but undoubtedl. ne work, with authentic signature and dat

?scription of subject

ne is based on 1 Samuel 17: 57–58 the presentation of to Saul by Abner, Saul's captain, and probably also he soul of Jonathan was knit with the soul of David'. A arge number of people are shown as involved in the and their identities will be discussed further under 4

.

id is kneeling on the right, with the head of Goliath in his aul stands at the centre of the composition, facing the nd seen in profile; the train of his cloak is carried by two Opposite him, obliquely behind David, stands Abner Goliath's sword An old man, whom we assume to be el, stands between them, bowing forward.

umber of men are standing behind this main group, ling one young man with Rembrandt's features standing liately behind the bowing old man and looking to the ver the shoulder of another old man dressed in red who his hands clasped together. Above the heads of the figures d the main group a forest of banners, lances and spears t the presence of the army. To the right of and behind the arrying the sword are two horses: the first is being led by a . the further one is ridden by a standard-bearer who s high above the group. Behind this rider to the left, and right of him, are more horsemen and foot-soldiers.

he background, behind the figure of the bowing old man, own-grey post; a spearman stands against it, with above roof that appears to be attached to the post with ropes. hole seems to represent some kind of look-out post. To ft of this is the broad, curved canopy of an army tent ed by a ball and Beneath a grey sky

ything described so far is in the middle ground and ound and is framed on the left by the figure, in *profil* of a richly-dressed archer on a horse presumably man looking obliquely into the scene, and on the right by ding and a sitting warrior. In the left foreground, and lf in shadow a few plants are growing, while on the right lies pointing diagonally into the scene. The tip of the points at a small white dog with a golden-yellow collar, is barking at the head of Goliath

entire scene is, to judge by the deep shadows, lit quite from the right by light falling from behind the figures in ght foreground

bservations and technical information

[illegible]

med on 14 June 1968 J.B., S.H.L. in good daylight n of the frame X-Ray film received later from the

[illegible]

RTION: Oak panel, grain horizontal. 27.2 × 39.0 [illegible]

H 41.12.8 cm from the bottom Black bevelled

[illegible] SCIENTIFIC DATA: No

Ground

DESCRIPTION: There is a brown-yellow visible in the thin n the dark figure seen from the back at bottom right occasionally elsewhere in thin areas. Under the present ing an other partly erased painting can be seen in the X what we see therefore is either the ground showing through in coinciding thin areas in both paintings, or a second ground on top of the first painting

SCIENTIFIC DATA: None

Paint layer

CONDITION: Very well preserved. Craquelure: a very fine almost invisible craquelure is clearest in the white cloud to the left of the look-out post

DESCRIPTION: The execution is spontaneous, confident and rich in the sketchlike indication of shapes. The liveliness of the brushwork is maintained even in the background where the paint is applied more thinly. Using mainly short and proportionately broad touches of the brush which never actually enter into details but which suggest postures, facial expressions and so on in a kind of shorthand, the scene has been painted wet-in-wet with a heavy impasto. There is some relief corresponding with the highest light, while the ridges along thick dabs of paint are often used to mark a light. The transitions from light to dark are pronounced, sometimes even abrupt, so that a plastically very convincing overall picture has resulted.

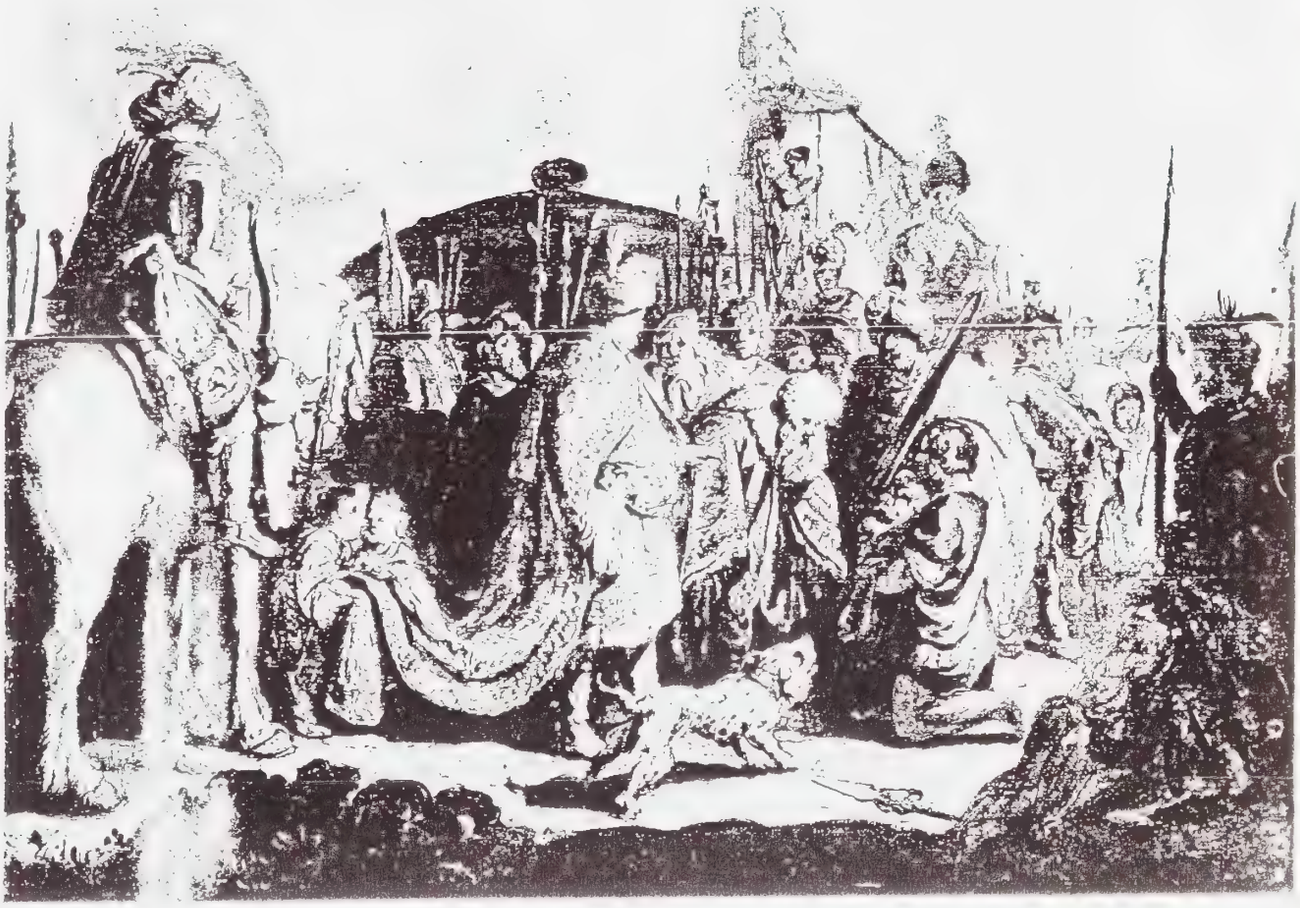
The colour-scheme is generally light, using light blue, whitish blue (David, the old man bowing towards him, and the rider on the left), light yellow and light salmon-pink heightened with yellow (Saul), and carmine red mixed with light grey and again light yellow and pink (man with the sword) colours The garments have been given small, thick highlights in stronger accents of yellow, blue, red and white. The flatter shadow areas are brown. The blue-green of the large tent plays a major part in the colourful whole. The repoussoir on the right executed mainly in translucent browns, lying immediately on top of the ground. The area of soil above the grey shadow zone is painted broadly with thick accents of light green above the blue-green leaves of bur; the latter are slightly glazed with a golden ochre colour

The massive horse on the left is painted very solidly and opaquely, with long brushstrokes that flow round the shapes The paint of the sky is notably thick, with clearly visible and lively touches of grey-white that become greyer towards the left Some light blue and blue-green are worked into the cloud along the outline of the rider

SCIENTIFIC DATA: None

X-Rays

When the painting is turned through [illegible] clockwise the X clearly shows, in light and vaguely-outlined areas, a head with large, wide-open eyes and a fat, round nose with dark patch for the nostrils. The head is turned three-quarters to the left, the eyes fixed on the viewer. Above the illuminated forehead [illegible] ge, semicircular light area perhaps the illuminated part turban Below the head [illegible] number of light shapes th to form part of a [illegible] vague light patch in the [illegible] ho



painting. The yellow-brown ground, visible here and there at the surface, could then possibly be a layer put down over the scraped-off painting with the bold strokes that can clearly [illegible] een in the X-ray image.

The present scene appears unchanged in the X-ray. One se[illegible] in many places that the painting was done very directly – often [illegible] vet-in-wet. When the banner over the shoulder of the mounted standard-bearer was being painted, for instance, the light paint of the sky was partly wiped away by the brush. The same happened during the painting of the weapons standing up against the sky. Similarly, the paint used to show the light soil in the foreground was, while still wet, pushed aside to the outlines of the leaves when the foreground vegetation was being painted. These and other points indicate that the painting was, as usual, worked up from back to front.

Two solid white patches in the X-ray are caused by wax seals on the back.

Signature

At bottom centre, inside a dark brown outline, thinly applied in the same dark brown ‹*RH* (in monogram) *1627*›. The p[illegible] ence of the crossbar on the righthand stem of the *H*, wh[illegible] ould make this into an *L*, cannot be made out with certa[illegible] On an analogy with the 1626–27 Rembrandt signatures, th[illegible] *RH* reading is the more likely. The letters, done as sl[illegible] printed capitals, differ from the other signatures from th[illegible] letters [illegible] those of various 1627 [illegible]

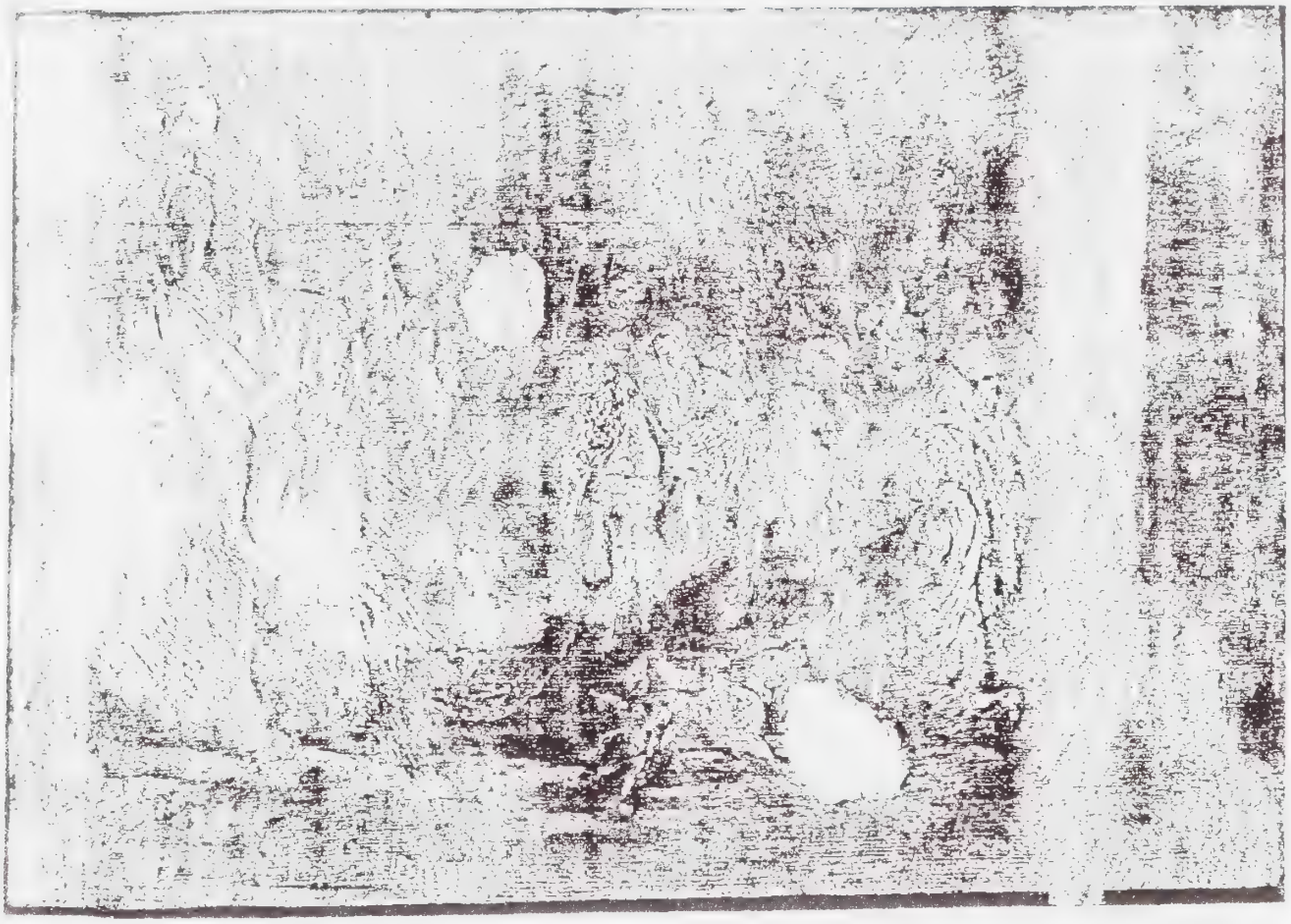
natures, in particular those on no. A 3 and no. A 5: in both the cases the slope of the letters is associated with a persp[illegible] effect, and in no. A 5 they are similarly placed inside an o[illegible] the [illegible] is to represent a vaguely defined object on the gro[illegible]

Varnish

No special remarks.

4. Comments

Because of the sketchlike brushwork that [illegible] tained throughout this little painting, it stands [illegible] tirely alone among Rembrandt's early works. In [illegible] absence of any analogous work, one cannot say [illegible] any certainty whether this sketchlike chara[illegible] comes from some special function that no. A 9 [illegible] have served. Bauch[1] has rejected the possibilit[illegible] this being a draft design or sketch, becaus[illegible] signed. Yet seeing that the format proportions of [illegible] composition and the scale of the figures in sma[illegible] dimensions match those that [illegible] Lastman and [illegible] Rem[illegible] no. A 1[illegible] and 1626 (no. A 6[illegible] [illegible]



reduction in the size of the panel was made cisely with this in mind. That no. A 9 was regar- l as a modello even in the 17th century is con- ned by the existence of a more detailed version of ger dimensions, not admittedly by Rembrandt t by a minor artist under his remote influence (see ther under 7. *Copies*). It might be commented here it this was (so far as we know) the last time that mbrandt used this type of composition.

The exceptional position of this painting makes it some extent difficult to assess it in relation to other rks. There can be no doubt as to its authenticity. wever. True, we have no other example of a work n which the whole of the foreground and middle- und are filled with short, colourful dabs and rokes of the brush, and where thick paint, often d wet-in-wet, gives such a rapid and summary lication of shapes: the brilliant execution nev eless gives every reason to place trust in the ature, and we can accept the small head seen ve Samuel recognized as a self-portrait soon n no. A 6 was discovered in 1909 as such, on an analogy with the self-portrait in the Leiden *History painting* (no. A 6).

The present picture has been done on top of an earlier painting, presumably after the latter – a head which cannot be placed stylistically – had been partly scraped off and covered with a fresh ground It was not unusual during Rembrandt's Leiden years for him to re-use a panel that already carried a painting; with one exception (no. A 38) this invariably involved less valuable works – often *tronies* (as in nos. A 8, A 20, A 32 and A 33) – and the Basle painting must be counted among this group, especially if one regards it as indeed being a sketch.

The date, though previously[3] read as 1625 or even as 1631, must undoubtedly be read as 1627. This gives a plausible opportunity of placing the work within Rembrandt's stylistic development. The colour-scheme is admittedly exceptionally gay, yet the colour counterpoint of pink, light blue and ellow placed against the [illegible] already be seen in a more subdued gamut in, for tance, the Leiden *History painting*. As W. Martin[3]

has remarked, Rembrandt is here – even more closely than in the Leiden work – following the model of Lastman's *Coriolanus and the Roman women* of 1622, Trinity College, Dublin (see fig. 6). The tent used as a backdrop for the standing figures, the horseman on the left and the mounted standard-bearer on the right (in which Lastman's rider on the left has been, as it were, split in two), the standing repoussoir figure with a spear on the right (on the left in Lastman), and the forest of upward-pointing weapons are all motifs taken from Lastman; here they are set in a slightly different relationship, and in a light falling from the right, within a frame of similar proportions. If we are correct in interpreting the rider on the left as Jonathan, Rembrandt has given this component of the composition a new iconographic relationship to the main action.

Although Lastman's 1622 painting may have provided by far the most important point of departure for Rembrandt's composition, this draws on other prototypes as well. As has already been noted by Debrunner, van Rijckevorsel and Campbell[4] – the lastnamed pinpointing exactly the print that was used – the figure of Saul with the motif of the standard-bearer(s) is taken from Rubens' Lyon *Adoration of the Magi*, via an anonymous engraving copied from Lucas Vorsterman's print (fig. 7). In later work too Rembrandt shows that he knew this print (cf. [illegible] A 40).

One is struck by the fact that in respect of both prototypes the Lastman and the Rubens the borrowings relate to composition and motifs but not to their iconographical significance. This is [illegible] modes [illegible] respective of their original meaning and in [illegible] context, has already been seen in a number of works from 1636 [illegible] in the series for the [illegible]

d Anna (no. A 3) of a pathos formula taken from a ture of Jacob, and it recurs many times later in Rembrandt's work

The horse and rider on the left resemble, in the massiveness of the horse's body, the drawing of a *Mounted trumpeter* in the Rijksprentenkabinet, Amsterdam (Ben. 21a), though one should not see it as being a direct preliminary sketch. The attribution of this drawing to Rembrandt is in any case open to a great deal of doubt and we believe it to be by Jan Lievens (cf. no. C 1 under *4. Comments*).

In the cruciform layout of the figures making up the central group, shown in both the postures (bowing opposite kneeling, standing opposite standing) and the colours (blue opposite blue, yellow opposite yellow), Bauch[4] recognizes the dual action ('*Doppelhandlung*') depicted in the scene. The relevant biblical text (1 Samuel 17: 57–58) mentions only one event – Abner, the captain of the host, bringing David with the head of Goliath before Saul, when the king asks David who he is. The deliberately [illegible]sed relationship between the kneeling David and the old man bowing before him provides the second subject, one that cannot be directly related to biblical text. Bauch, who identified the man behind David wearing a turban as being Abner, saw the bowing old man as Samuel. Tümpel[5] admitted that there is a *Doppelhandlung*, but placed Saul opposite his son Jonathan and David opposite Abner. It is evident, from Tümpel's note 28 on page 115, that he has misunderstood Bauch's identification, since one cannot believe that Bauch saw Samuel as being the man with the sword instead of the old man bowing. Tümpel quite rightly refers to the role that Jonathan plays in the story and in pictorial tradition: it was from this moment onwards [illegible] Jonathan loved David (1 Samuel 18: 1) [illegible] garments and weapons, and later shielding [illegible] father. Bauch's identification of the bowing old man as Samuel seems acceptable, [illegible] then has to assume that Rembrandt was not keeping strictly to the biblical text after Saul had rejected the word of the Lord, Samuel broke with him, 'and Samuel came no more to see Saul until the day of his death' (1 Samuel 15: 35). this statement is incidentally contradicted by the biblical account itself (1 Samuel 19: 24). The prophet is bowing deferentially before the God-chosen David whom he had shortly before anointed at God's command and who had, on the strength of this, triumphed over Goliath. The man standing opposite Saul must indeed, as Bauch too believed, be his captain Abner who with a slight bow presents [illegible] ing David to Saul while his shield-bearer [illegible] behind him with his horse. The identification is further confirmed by the fact that the rear [illegible] standard-bearer immediately alongside the [illegible] Jonathan could very well be the rider on the [illegible] who seems to be looking past Saul and Samuel [illegible] David. He is wearing a quiver and has a lance [illegible] and sword beside him: these must surely be the weapons he was to give to David and with which [illegible] Tümpel has pointed out, he was already in the [illegible] century frequently depicted. Taking this interpretation, the significance contained in the picture is not limited to the central group of four figures [illegible] extends beyond this to the equally colourful [illegible] who stands in the full light and whose figure [illegible] a dominant position in the painting. The [illegible] subject is not only the moment of Abner presenting David to Saul, but also the relationship between the other principal characters in the [illegible] Samuel, who knows that in David he is greeting the future king while Saul remains unaware [illegible] Jonathan, who looks upon David and [illegible] moment on, as the legal heir to the throne [illegible] David's interest above those of his own father [illegible] himself.

The theme is an unusual one. The [illegible] Freise made with a painting by [illegible] been lost since [illegible]

[illegible] *n Goliath*. The ceremonial reception o[illegible] David with the head of Goliath (presumably show[illegible] the iconographically customary scene usually re[illegible]ferred to as *The triumph of D*[illegible]

5. Documents and sources

[illegible]

6. Graphic reproductions

None.

7. Copies

What is not a copy in the true sense of the word, but rather an elaboration of the painting in a larger format, was in private German ownership in 1964: panel, 52 × 84 cm; coll. S. and G. Gump, San Francisco (prior to 1950); coll. Marsmayer, Sch[illegible] (1964). Apocryphal signature, painted over an earlier [illegible] nature that is now illegible, beneath the sword which here lies diagonally on a stone in the foreground (*RHL* (in monogram) / [illegible] *1644* (?); photo RKD no. 51434; cf. Sumowski [illegible] 157-58, p. 224, fig. 9; not seen by us). The scene is placed in a rather larger framework, especially on the right where a mounted procession has been added. In its main features it follows no. A9 quite closely. The artist has allowed himself liberties in details, particularly in the headdresses. To judge from the photograph, this is a painting from the second quarter of the 17th century, done by a rather poor artist under Rembrandt's remote influence.

8. Provenance

*– At some time owned by a member of the Oxenden de Dene family, of Kent, according to a wax seal on the rear of the panel (family bearings: *chevron accompagné de trois boeufs passants*; cf. J. B. Rietstap, *Armorial Général* II, 2nd edn, Gouda n.d., p. 369).

Coll. of Eyre Hussey Esq. of The Lawn, Mudeford, Christchurch; sale London (Robinson, Fisher & Co.), 18 February [illegible] 109, no. 82 (as Eeckhout) (£93 gns to Richardson).

Dealer Frank R. Richardson, London.

[illegible]der R. Heinemann, Munich; temporary loan to Alte Pinakothek.

Coll. August Janssen, Amsterdam.

Dealer J. Goudstikker, Amsterdam; exhibited in: The Hague 1919 (cat. 13) no. 102; Amsterdam 1919/1920 (cat. 14) no. 60; Rotterdam 1920 (cat. 19) no. 41; The Hague 1920 (cat. 20) no. 94; The Hague 1926 (cat. 30) no. 145; Amsterdam 1927 (cat. 33) no. 108.

Coll. P. Smidt van Gelder, Bloemendaal.

Dealer D. Katz (1938).

Coll. Max Geldner, Basle (1939); bequeathed to the museum in Basle in 1948, received in 1958.

9. Summary

Bearing in mind the great affinity in conception with the Leiden *History painting* (no. A6), the brilliant qualities of the exceptional, sketchlike execution and the confidence-inspiring signature, this little painting can beyond doubt be regarded as an original dating from 1627. A remarkable feature is the con-

trast it offers with other works from [illegible] which are anything but colourful and [illegible] the contrary, they [illegible] study of form [illegible] almost monochrome [illegible] being a model [illegible] rable with those [illegible]

[illegible]

1. Bauch 19[illegible] p. [illegible]
2. F. Stahl in: [illegible] Leipzig 1911, pp. [illegible] 263; [illegible] youthful works', *B*[illegible] p. 16.
3. C. Phillips, 'The [illegible] *Bo*[illegible] Bode, 'Neuentdeckte [illegible] (1910), pp. 1-9, esp. p. [illegible] onbekend schilderij [illegible] Gelder 1953, p. 276, [illegible]
4. H. Debrunner, *Re*[illegible] pp. 46-47; J. L. A. A. M. [illegible] dam 1932, p. 70; [illegible] 40-41.
5. [illegible]

Sincerely, Underwood
(and Underwood)

UNIVERSITÄT HAMBURG

Universität Hamburg, Ordinariat für Holzbiologie
Leuschnerstraße 91, D 2050 Hamburg 80

ORDINARIAT
FÜR HOLZBIOLOGIE

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7232 2270

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Mr. Lennart Lundh
86 rue de Sèvres

F - 75007 Paris

Datum und Zeichen Ihres Schreibens

Aktenzeichen (bei Antwort bitte angeben)

Datum

July 24, 1989

Betreff

Report on the dendrochronological analysis on the panel "David before Saul"

On the oak panel (30,3 x 38,0 cm) 181 growth rings could be measured and further 35 rings were numbered. By evaluation with different master chronologies the growth rings could be dated between 1622 and 1442 using the master chart of the Baltic region. The last measured heart wood ring of this panel has been grown in the year 1622.

Under the assumption of the sapwood statistic for Eastern Europe an earliest felling date can be derived with the year 1631. Regarding the statistical distribution of the sapwood rings a felling date is more plausible between 1635...1637...1641 +x. Using the median of 15 sapwood rings and a minimum of 2 years storage time a creation of the painting is plausible from 1639 upwards.

Dr. P. Klein

Rech. 19-10-89

UNIVERSITÄT HAMBURG

ORDINARIAT
FÜR HOLZBIOLOGIE

Universität Hamburg, Ordinariat für Holzbiologie
Leuschnerstraße 91 D 2050 Hamburg 80

Mr. Lennart Lundh
86 rue de Sèvres

F - 75007 Paris

Fernsprecher: (040) 73962-1
" 7252-2270

Telex-Nr.: 2 14 732 unihhd

Datum und Zeichen Ihres Schreibens

Aktenzeichen (bei Antwort bitte angeben)

Datum

December 11, 1989

Betreff

Dear Mr. Lundh,

thank you for your letter with the questions. In my report I wrote you "that the last measured heartwood ring has been grown in the year 1622. That means an earliest felling date can be derived with the year 1631."

Regarding the age of the wood, more than 200 years old, normally a felling date is plausible in the range from 1635 to 1641.

I look forward to see you with your Ambrosius Bosschaert. Give me a telephone call before you will arrive.

With best regards,

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With best regards,

Dr. P. Klein

To Otto
For your info
Which panel was you considering having analyzed?
Lennart

7/6

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 29, 1996

Professor Mollie Faries
Department of Art History
Indiana University
Fine Arts Bldg. 132
Bloomington, IN 47405-3501

Dear Professor Faries:

Please accept my sincere thanks for all the time you spent studying what is probably a copy after Rembrandt RRP-A9.

Enclosed please find a copy of Professor Klein's report, as well as Ernst van de Wetering's letter about condition to the Paris dealer who sold me the painting. Professor van de Wetering may have judged only from the photograph; it does not really seem in as bad condition to me.

I will have an X-ray made to send to you. Also, I will ask my very able restorer, Charles Munch, to do the minimum necessary to pull the upper right hand quarter together.

It would indeed be most interesting to get a report from Basel about the underpainting in their original.

If ever you would like to publish your work, please let me know if I can send you some other material, such as, for instance, detailed photographs. Also if you would like to have it in Bloomington for a longer time, I would of course be happy to loan it to you.

Again, with many thanks and all good wishes, I remain,

Sincerely yours,

AB/cw

Enclosures

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

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

29 VI 04

A Chemist Helping Chemists

Lieber Herr Dr. Klessmann:

Danke für Ihren Brief vom 25 d M mit den interessanten Beilagen. Auch Isabel und mir haben unsere Stunden in München sehr gefreut.

Beiliegend der Kanadischer Katalog mit dem Jakob Pynas, No. 10, der gerade gereinigt wird. Eine Brücke zwischen dem Elsheimer in Edinburgh und R in Lyons.

Ich finde Schnackenburg's Zuschreibung des 'nicht-Codde' viel überzeugender als die des Kasseler Bildes, Kat. 81.

Beiliegend auch ein Essay für mein nächstes Buch — diese Affaire tut mir unsern leid, aber da lässt sich nichts ändern. Jetzt bin ich dorpichtigen, und frage hier deshalb, ob ich Ihren Brief vom 30.1.1985 Michael Zell zeigen dürfte.

Ende Juli, nach Milwaukee zurückgekehrt, werde ich Ihnen Photo des Poelenburch's Christophorus und meiner Brunaille vor oder nach AS in Basel senden. Es wäre zu überlegen (so Bill Robinson und Arthur Wheelock) ob dies nicht den Liedemp sein könnte.

Herzliche Grüsse von Haus zu Haus

Gerald Bader

DR. RÜDIGER KLESSMANN · D-86150 AUGSBURG · VÖLKSTRASSE 25 · TELEFON 0821-158966

25.6.04

Lieber Herr Bader,

wie versprochen übersende ich Ihnen heute den Artikel von Schnackenburg, in dem er einen neuen Rembrandt vorstellt. In dem beigefügten Heft der 'Kunstchronik' finden Sie meine Besprechung der Rembrandt-Ausstellung in Kassel, die vielleicht Ihr Interesse findet. - Ich benutze die Gelegenheit Sie zu bitten, mir ein Foto Ihres Bildes von Pirelenbusch mit Christophorus zu senden - wäre das möglich?

Es war für mich eine Freude Sie in München zu treffen, und bitte Ihnen und Ihrer Gattin meine besten Grüße, auch von meiner Frau.

Mit herzlichen Grüßen,

Ihr Rüdiger Klessmann

Subject: Kopie nach Corpus A9
From: Schnackenburg.Ks@t-online.de (B. Schnackenburg)
Date: Tue, 10 Aug 2004 16:52:48 +0200
To: <baderfa@execpc.com>

Lieber Alfred,
Du hattest mich auch um meine Meinung zu Deiner Kopie nach Rembrandts Bild "David mit dem Haupt Goliaths vor Saul" in Basel gebeten. Die Hand von Jan Lievens kann ich darin nicht sehen. Lievens war kein Schüler Rembrandts, er hat mit ihm gewetteifert, ihn aber nicht kopiert. Dein Bild ist ersichtlich eine Studienkopie, um die außergewöhnliche Maltechnik und Pinselarbeit Rembrandts zu erforschen. Es stammt wahrscheinlich von einem Rembrandt-Schüler, den man vielleicht später einmal wird identifizieren können. Von einer "Brunaille" würde ich übrigens nicht sprechen, weil alle bunten Farben des Originals zumindest angedeutet sind. Die Kopie ist schlicht und einfach unvollendet, sie wurde abgebrochen, als der Kopist das, was er studieren wollte, erreicht hatte. Über das Basler Original habe ich in unserem Katalog "Der junge Rembrandt" geschrieben (S. 104,Abb.12, S.113!). Es hat für mich einen höheren Stellenwert als bloß den einer Ölskizze für ein größeres, nicht ausgeführtes Gemälde. Ölskizzen für Gemälde gibt es bei Rembrandt überhaupt nicht. Es ist nicht eine Skizze, sondern ein eigenständiges, signiertes und datiertes Gemälde in der Manier einer Skizze. Das klingt vielleicht überspitzt, aber ich halte Rembrandt für einen sehr intellektuell ausgerichteten Künstler, der sich über den Einsatz seiner künstlerischen Mittel genau Rechenschaft gab. Der Maler Deines Bildes bemühte sich, Rembrandts Faktur kennenzulernen und zu verstehen und ich finde seinen Annäherungsversuch hochinteressant.
Mit nochmals herzlichen Grüßen,
Bernhard

--
Dr.Bernhard Schnackenburg Hawelweg 1, [illegible]-34121 Kassel
Tel.: (0049)-[illegible]-[illegible] Fax: (0049)-[illegible]

Rembrandt Harmensz van Rijn
David bringt Saul das Haupt des Goliath, 1627
Kunstmuseum Basel, Foto: Martin Bühler

Die Sammlung Max Geldner im Kunstmuseum Basel

Zur Eröffnung der Ausstellung
am 19. Mai 2000, 18 Uhr im Kunstmuseum Basel
laden wir Sie und Ihre Freunde
herzlich ein

Max Geldner – Sein Vermächtnis, seine Stiftung
Katharina Schmidt

Grusswort
Dr. Peter Lenz
Präsident der Max Geldner-Stiftung

Einführung
Bernd Wolfgang Lindemann

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 18, 1996

Mr. Lennart Lundh
86 Rue de Sèvres
75007 Paris
France

Dear Mr. Lundh:

I enjoyed meeting you last week and want to thank you for selling me that interesting little panel.

Please do send me your invoice and give me whatever provenance you have, even if that is only the date of the sale and its location where you purchased it. Did the auction house give any information of its provenance?

I am sorry that you couldn't see your way clear to throw in your good frame and perhaps you will consider that with the sale of the next painting. I am always looking for good paintings of the Rembrandt School and prefer anonymous works of good quality to great names. For instance, I would not have touched that big portrait of a man with a sword attributed to Flinck which was sold at Sotheby's. I don't think it is Flinck, and it is not in good condition. Whoever paid a hammer price of $325,000 just made a mistake.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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Ira Kukin Apollo
RRP A3

Seen by David de Witt 10 7 02