

Alfred Bader

Alfred Bader Time Arts-Painting File

R Bredius 304

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QUEEN'S UNIVERSITY ARCHIVES

S169

18

FILE

3



96

96

MANNER OF REMBRANDT HARMENSZ. VAN RIJN

A bearded Man, bust length
on panel
9 $\frac{5}{8}$ x 7 $\frac{3}{4}$ in. (24.5 x 19.7cm.)

PROVENANCE:

Paul Mathey, Paris.
with Kleinberger, Paris.
Ludwig Mandl, Wiesbaden.
C. A. Mandl, Hamburg:
his sale, Amsterdam, 10 July 1923 Lot 127.
Nicolas Collection, Paris.
Private Collection, England.

LITERATURE:

C. Hofstede de Groot, *Onze Kunst*, Dec. 1912, pp. 182 and 188
C. Hofstede de Groot, *A Catalogue Raisonné*, etc., VI, London, 1916, p. 123, no. 175
W.R. Valentiner, *Rembrandt Wiedergefundene Gemälde*, Klassiker der Kunst, XXVII, Stuttgart and London, 1921, p. XXIII, no. 94, illustrated p. 92
A. Bredius, *The Paintings of Rembrandt*, London, 1936-7, no. 304 and p. 13

J. Rosenberg, S. Slive and E.H. Ter Kuile, *Dutch Art and Architecture 1600-1800*, Harmondsworth, 1966, p. 78

J.Q. van Regteren Altena, *Oud Holland*, 82, 1967, pp. 70-1

K. Bauch, *Rembrandt Gemälde*, Berlin, 1966, no. 233

A. Bredius, *Rembrandt The Complete Edition of the Paintings*, revised by H. Gerson, London, 1969, no. 304 and p. 573, where wrongly stated to have been enlarged on all four sides (this was Bredius's comment on his nos. 303 and 305, and Hofstede de Groot's earlier observation concerning what was to be Bredius, no. 303)

Horst Gerson in 1969 summarised the then current views concerning the status of the present lot, which together with two other studies (Bredius, nos. 302 and 303, to which Valentiner later added a fourth, what was to be Bredius, no. 305) had long been considered as preparatory studies for the Louvre *Saint. Matthew* of 1661. Indeed the facial type is similar to that in the Louvre picture, although the moustache and beard are less extensive and the headaddress differs. Rosenberg and Slive (*loc. cit.*) accepted all four head studies as preparatory works; although van Regteren Altena (*loc. cit.*) accepted only the present lot. Bauch too accepted it as a study for the *Saint. Matthew* and described it as the best example of several differing heads (*sic*). Gerson was to question whether any were in fact studies, and described the present lot as the best version, perhaps thereby implying doubts as to its authenticity

Estimate: £10,000-15,000



91

91

GIULIO CAPPIONI (1611-1674)

An Oriental (?), bust length, in a purple mantle and a turban
21¼ x 17¾in. (55 x 44.3cm.)

Estimate: £5,000-7,000

92

FOLLOWER OF JOHANNES SCHOEFF

A River Landscape with Peasants on a Ferry, a church
beyond

21¾ x 29¾ in. (55.6 x 74.6cm.)

Estimate: £1,000-1,500

93

FOLLOWER OF CHRISTIAN WILHELM ERNST DIETRICH

A Rabbi, half length

27¾ x 21in. (70.2 x 53.3cm.)

Estimate: £1,500-2,000



93

THE PROPERTY OF A LADY

94

FOLLOWER OF DAVID TENIERS II

Monkey Hermits in a rocky Landscape

12¼ x 10¾in. (31 x 27.4cm.)

PROVENANCE:

Colonel Ridgway, Christie's 16 Jan. 1886, lot 345, as 'Teniers'

(3½gns. to Stephens).

Mrs Edmunds, 1928.

An autograph version was sold in these Rooms, 8 July 1977, lot 3

Estimate: £2,000-3,000

VARIOUS PROPERTIES

95

ATTRIBUTED TO JAN TENGNAGEL (1584-1635)

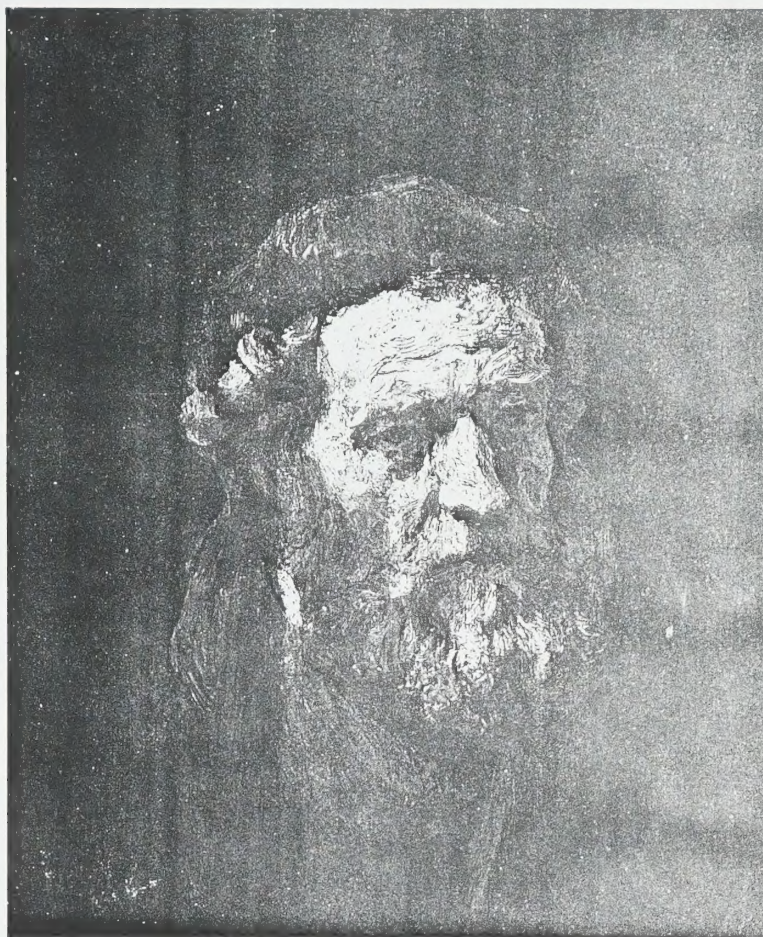
Heraclytus

inscribed 'HERACLYTVS.'

on panel

18 x 14¼in. (45.9 x 36.2cm.)

Estimate: £1,500-2,000



96

96

MANNER OF REMBRANDT HARMENSZ. VAN RIJN

A bearded Man, bust length
on panel
9 $\frac{1}{8}$ x 7 $\frac{3}{4}$ in. (24.5 x 19.7cm.)

PROVENANCE:

Paul Mathey, Paris.
with Kleinberger, Paris.
Ludwig Mandl, Wiesbaden.
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Estimate: £10,000-15,000





Old Master Pictures

London

Friday, 24 February



CHRISTIE'S



man à trois-quarts (Br. 238) aan Fabritius toe te bedelen wil er bij mij niet in. Zij kan alleen maar berusten op de verrassende vondst om het model in schaduw gehuld te doen profileren tegen een lichte achtergrond, maar niet op de wijze van schilderen. En was juist Rembrandt niet voortdurend verrassend? Bovendien valt moeilijk te verklaren hoe dat stuk meerdere malen met Rembrandt-signatuur en al naar Fabritius gekopieerd zou zijn. Juist aan voorbeelden zoals deze blijktbaar toch originele Rembrandt moet Fabritius geschoold zijn.

In enige in dezelfde lijst voorkomende schilderijen menen wij retouches van Rembrandts hand te kunnen aanwijzen, terwijl wij meegaan met de gedachte dat een leerling ze in eerste instantie vervaardigd heeft. Het geldt voor de *schilder, die naar zijn palet grijpt* in de Collectie van Lady Salmond, Henfield (Br. 233), door Van Gelder aan Van Hoogstraten toegeschreven en door Sumowski als diens zelfportret beschouwd. Met het voorkomen van Van Hoogstraten kan het stroken, maar wat de schilder betreft zou men evengoed aan zijn medeleerling en stadgenoot Nicolaes Maes, zoals in 1956 te Leiden geschiedde¹, als aan Willem Drost kunnen denken. Rembrandt heeft de naar voren reikende arm, de mouw en de lubben door herkenbare retouches het volle licht gegeven, teneinde die opvallender naar voren te doen komen, en het valt op, hoe gevoelig hij zich daarbij aangepast heeft aan het karakter van het schilderij. Van de eveneens, en reeds door Gustav Falck, voor Drost geclaimde *Sibylle* in New York (Br. 438) moet men de gelijkenis van naar gezicht met het vrouwelijk type bij Drost wel erkennen, maar toegeven, dat de breed aangelegde mantel veel meer in Rembrandts late manier is uitgevoerd. De overschildering kan pas later hebben plaatsgevonden.

De tijd waarin Bredius geoordeeld heeft, is bijzonder gevoelig geweest voor het romantisch impressionisme in de latere Rembrandt. Naarmate de onze zich daarvan distancieert, zal met meer gemak een scheiding tussen dat werk en zijn latere imitaties getroffen kunnen worden. Zo komen mij de *studiekoppen* in de verzameling Philips en in Zürich (Valentiner, *Wiedergefundene Gemälde*, 1921, p. 76 en 77 idem Hofstede de Groot) nog altijd als echt voor, en het eerste als één naar de kop, waarnaar de oude Jacob in *Jacobs Zegen* te Kassel werd gevolgd. Sinds Bredius echter vier bij elkaar behorende *studies naar een ander oud model*, alle op paneeltjes ongeveer 25 x 20 cm. geschilderd, bij elkaar reproduceerde (Br. 302-305) stelde hij juist door de gelegenheid te geven ze zo goed te vergelijken, de grenzen in discussie, tot waar Rembrandts impressionisme reikte. Die

in het Musée Bonnat (Br. 303) hindert door de te laag uitgevallen schaduw van de verticale groeve tussen de wenkbrauwen en door de uitdrukking van een hond, die zich van kwaad bewust is in de opziende mannen-ogen. Men vergelijk de zoveel geloofwaardiger deemoed in Br. 225, het grote stuk van J. Cotton, Londen. Bovendien past het hoofd niet in de te hoge schouders. De meeste virtuositeit steekt in die welke alles in vervlekken oplost, in de verzameling Widener (Br. 302), maar dan ook zo, dat ze bepaald 19de-eeuws aandoet. Bauch komt tot de conclusie, dat alleen Br. 304, in de verzameling Nicolas te Parijs, echt zou zijn. Van Br. 305 (Verz. J. Mc. Aneeny, Detroit) kan men het inderdaad niet geloven. Anderzijds ziet niets er pasticheachtiger uit dan de zogenaamde *Kruisrider* in Kopenhagen (Br. 243) die door vergelijking met de vermoedelijk originele zogenaamde *Graaf Floris V* in Göteborg (Br. 242) voor eigenhandigheid in aanmerking zou komen. Beide zijn sterk op effect van verre berekend en het Deense stuk doet zien, dat de schilder vertrouwd geweest moet zijn met stalen van Napolitaanse kunst, en daarvan ook het koloriet sanctioneerde. Toch kan men zich nauwelijks een goedkoper en zelfs brutaler toneleffect voorstellen. Ook in zijn laatste jaren zou Rembrandt blijktbaar afwisselend in kwaliteit zijn geweest, en een mooie De Gelder valt in zo'n geval te verkiezen boven een minder gelukte veronderstelde Rembrandt.

Tenslotte een woord over de voor Rembrandt uitzonderlijke sujetten. De schets van *Een staande os* te Kopenhagen (Br. 459) wordt door Bauch verworpen, naar ik meen ten onrechte. Welke krachtige middelen Rembrandt gebruikte om dieren te karakteriseren en voor welke deformaties ten aanzien van de geijkte uitbeeldingswijzen—voor de welstandigheid lagen die minder vast dan voor het mensbeeld—hij op grond van individuele specimina niet terugdeinsde, weten wij steeds beter naarmate de vóór 1640 ontstane tekeningen beter bekend worden. De verkromde voorpoten en de energiek buitenwaarts gespannen achterpoot komen mij al zeer bekend voor. De kop van het beest is een meesterstuk van uitdrukking en vormgeving met het nat boetserende penseel. De vermelding van een '*ossie naart leven*' in de boedelbeschrijving doet voor mij de schaal dan ook ten gunste van het Kopenhaagse paneel doorslaan.

Onder de landschappen mist men dat met de brug en de waterval in de verzameling Philips te Eindhoven (Br. 449). Men kan moeilijk in de uitgebreide overschilderingen van het grote *landschap* van Hercules Seghers in de Uffizi, waaronder de koets met paarden voorkomt, Rembrandts hand zien en die ontzeggen aan de bespannen hooikar hier. Toch



The time that has been dominated by Bredius' opinion has been exceptionally sensitive for the Romantic Impressionist style of the later Rembrandts.

If you view these works at a distance they seem like his real work, but close up you can see the difference between the imitations and his real work. So that is why the studio copies in Philips collection and the the one in Zurich, at a distance, always seem real. And the best of these was The Old Jacob's Blessing.

The best way of doing a comparison between the Studio and Rembrandt himself is by looking at four old panels that form a set painted after an old model.

The one in the Musee Bonnat cause consternation because of the shadows around the eyebrows, and also the expression of the dog is questionable. In addition the head doesn't fit on the shoulders which are set too high.

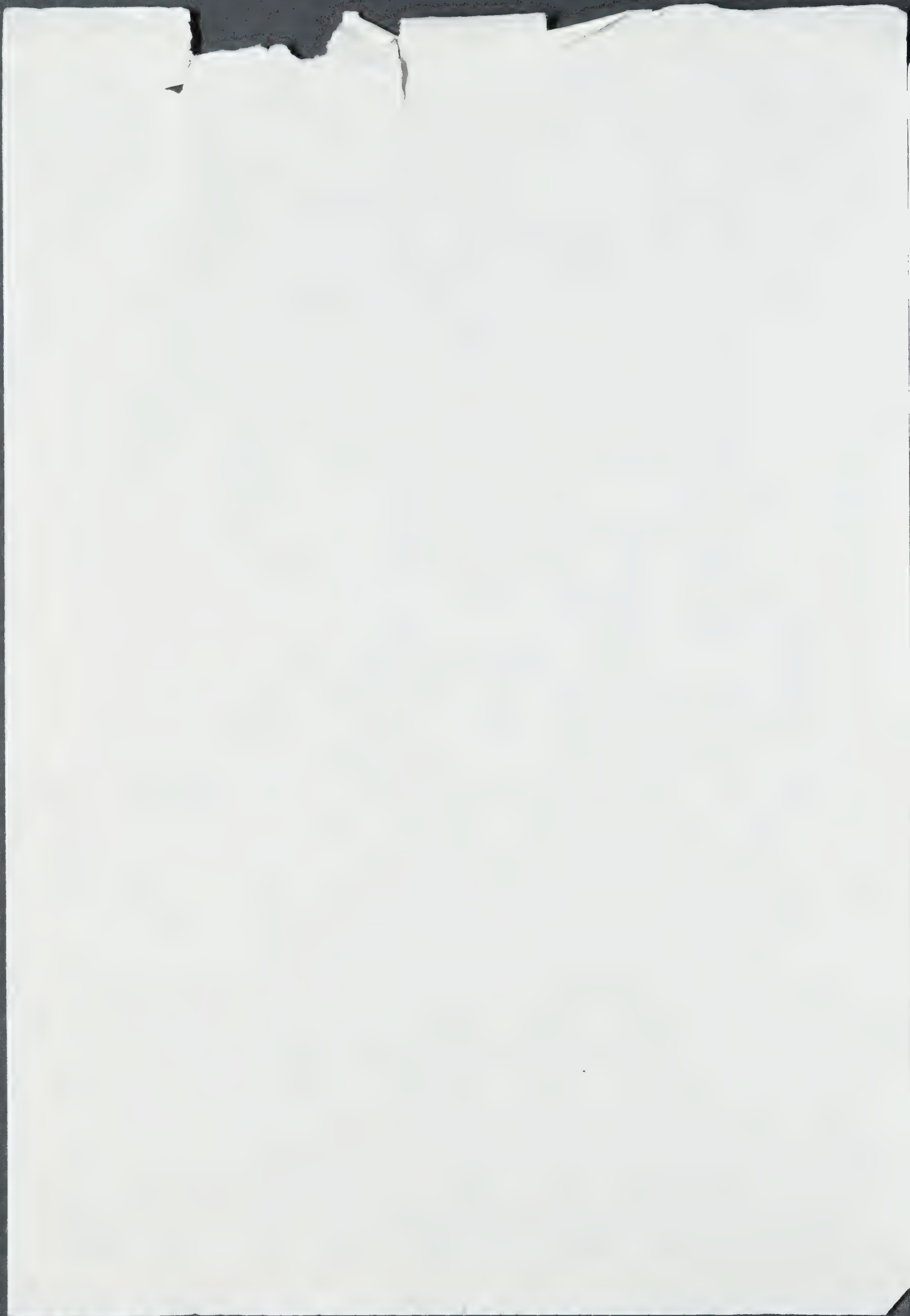
You can compare this with the much more believable Rembrandtian sadness in the BR 225 from J. Cotton London.

What makes this such a virtuoso painting is that everything disappears into brush strokes - that is in the collection Widener (BR 302) and that is why it gives such a nineteenth century impression and Bauch came to the conclusion that only the collection in Paris (BR 304) could be the real thing.

Of BR 305 (Collection J. McAnery Detroit) one can't believe that it is really Rembrandt. On the other hand nothing looks more like a pastiche than the so called Kruisridder in Copenhagen. (BR 243). They are specially designed to only be viewed at a distance and show that the painter was familiar with Napolitan art. One can hardly imagine a cheaper or even more blatant way of gaining theatrical effect. Apparently in Rembrandt's last years his quality was less reliable - a nice de Gelder is probably better than one of Rembrandt's best late paintings.

BR 300

Terrific translation,
by a friend of Douglas Larkin
in Kent.



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

44 71 329 2529

To: Mr. Nicholas Lamborn
Christie London

From Nicholas

Please call me at my home
(c/o. 414 962 5122) on Friday
noon (your time) to get our bid on
lot 51 as discussed.

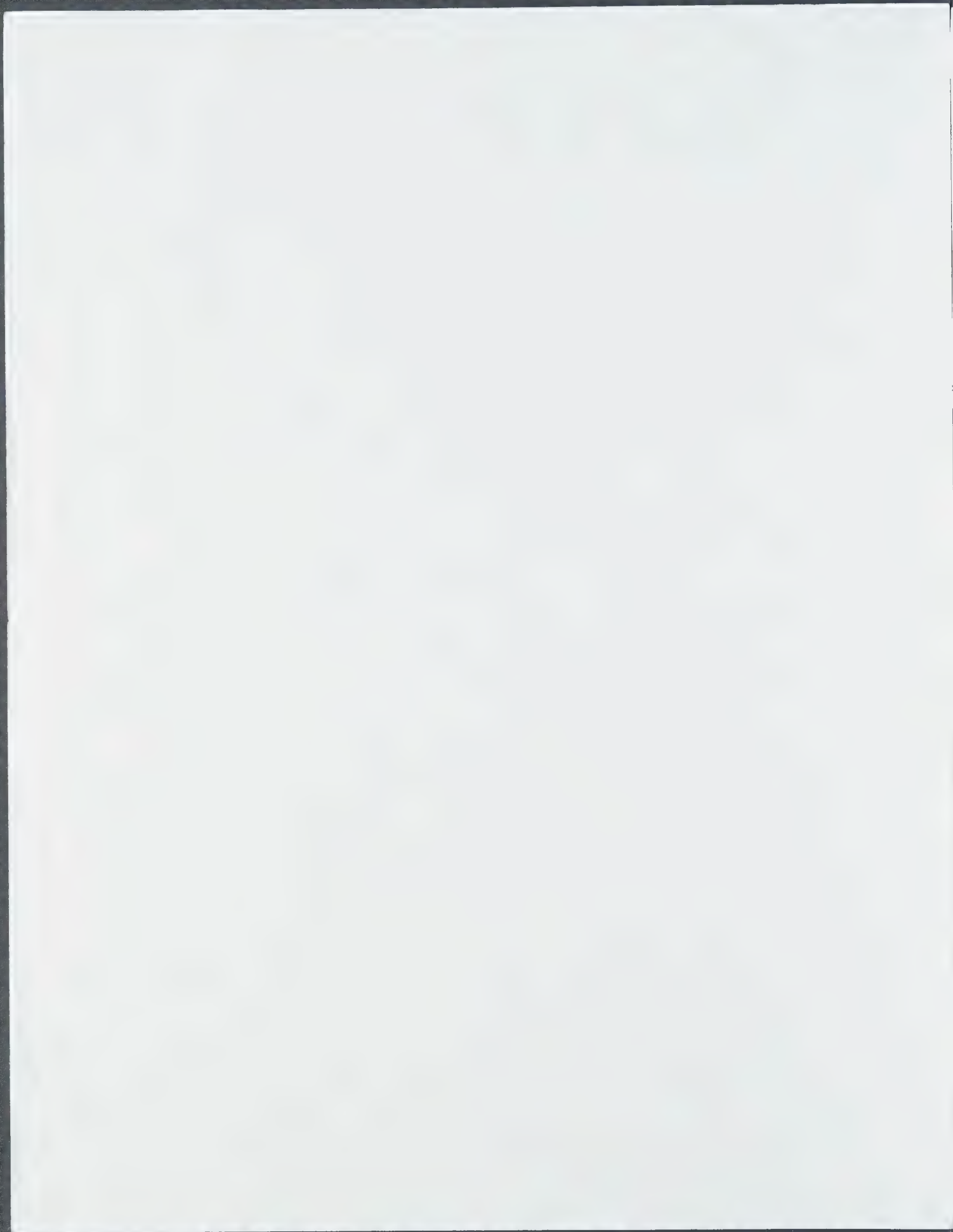
Please also tell me if lot 51 paid

For the sake of my peace of mind
please acknowledge your receipt of the
fax by fax.

Many thanks and best regards,



22 II 95



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

25 II. 95

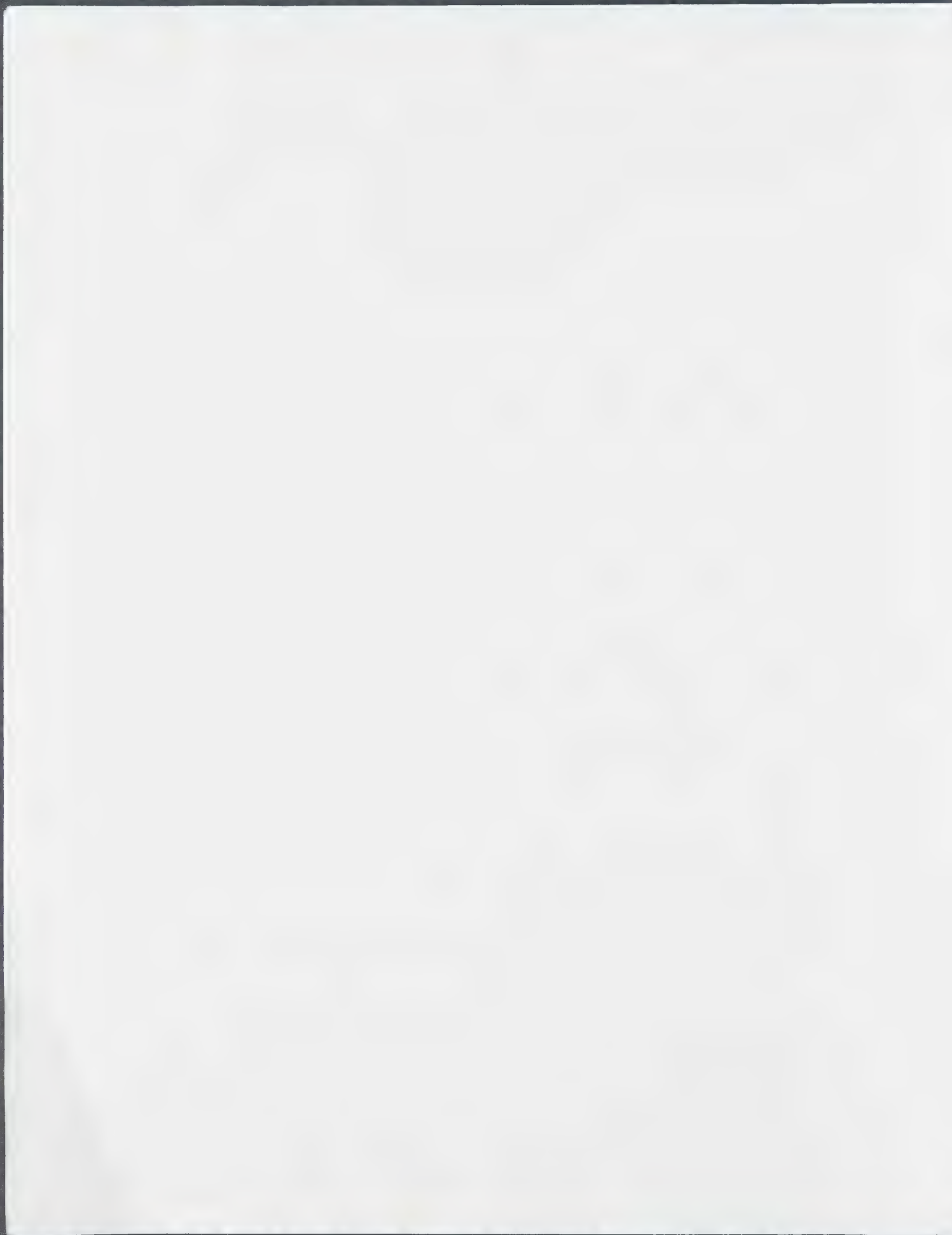
To: Nicholas Lamborn
Christies, Old Masters

Dear Nicholas: Re lot 56

Many thanks for your great help yesterday.
I am very happy to have this small study.
You may have thought me 'waffling', but
I wanted to find out whether I was bidding
against one or two. Clearly there were
two; can you tell me who they were?
And can you tell me the name of the
Anglo-Swiss seller? He must be happy
with the price.

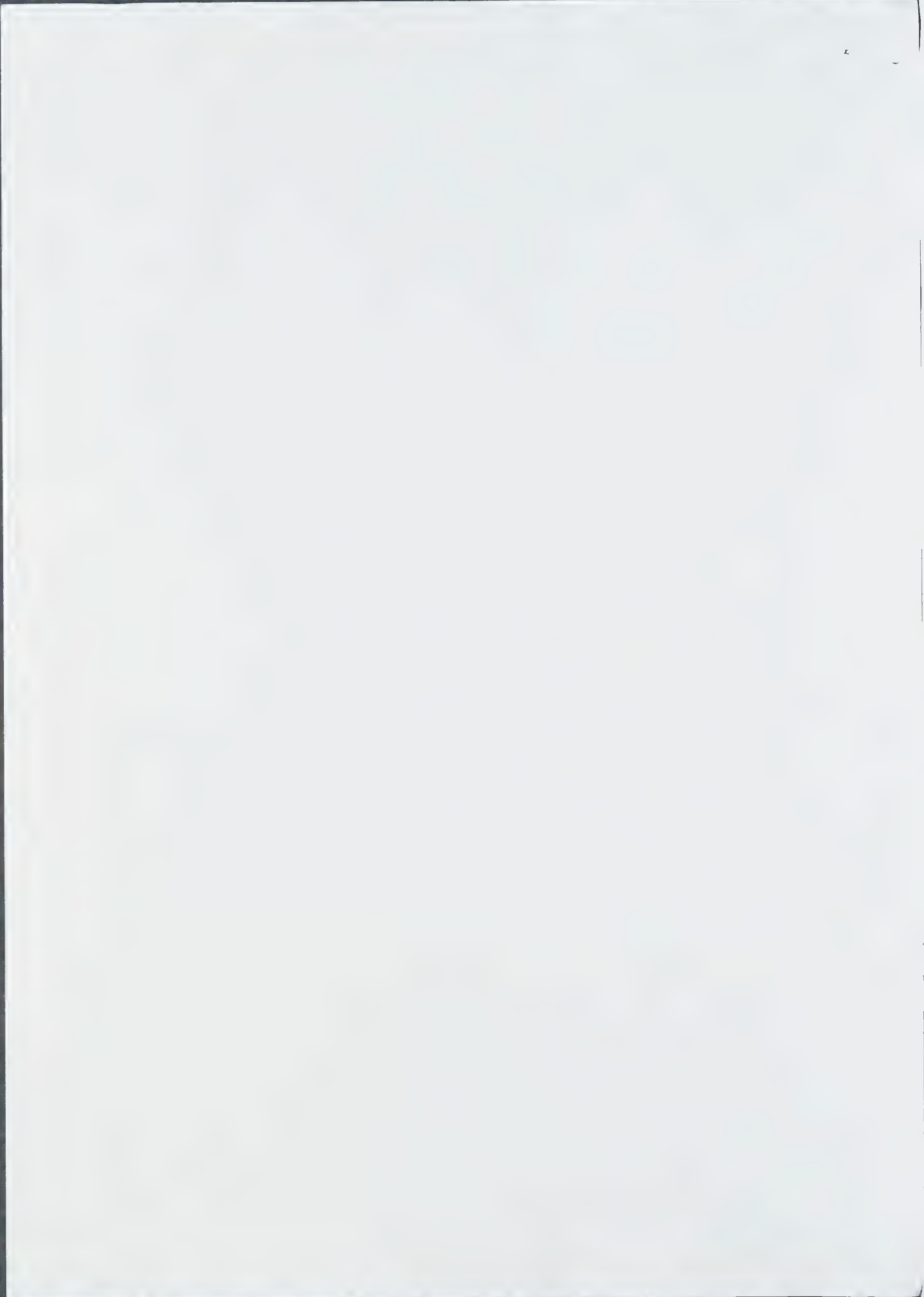
Of course I will pay timely, but would like to
leave the price with you until your July sale.
Luckily, I do not need export licence!

Best wishes
Alfred



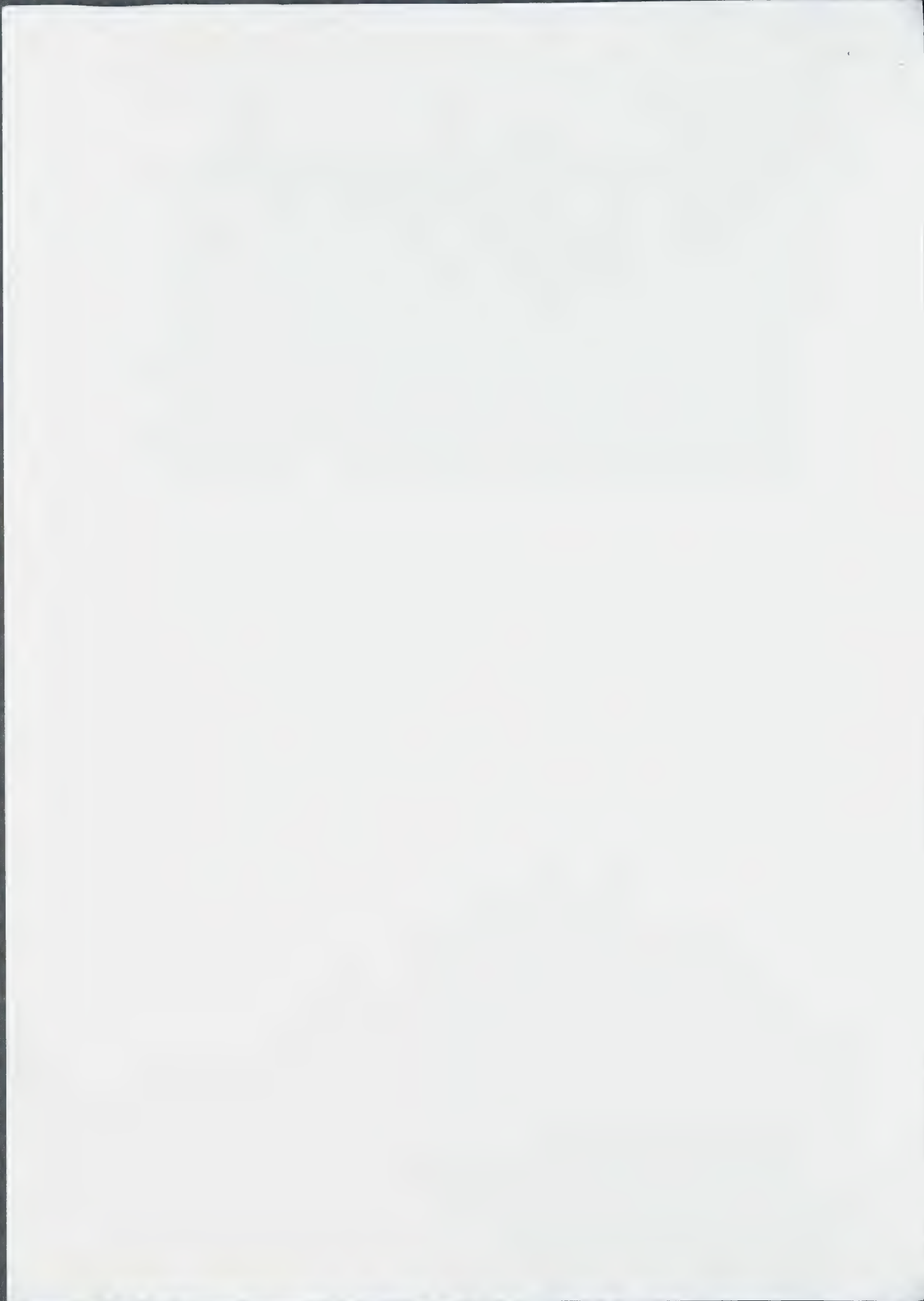
In some of the paintings in the same list, we believe we can point out retouches by Rembrandt's hand, although we agree with the idea that they were first produced by one of his pupils. This is true for the *Schilder die naar zijn palet grijpt* in the collection of Lady Salmond, Henfield (Br. 233), which is ascribed by Van Gelder to Van Hoogstraten and which Semowski considers to be a self-portrait by the latter painter. While the subject's appearance may tally with Van Hoogstraten, as far as the painter is concerned we might also consider his co-student and fellow townsman Nicolaes Maes, as was the case in Leiden in 1956, or Willem Drost. With recognizable retouches, Rembrandt has fully illuminated the arm stretching forward, the sleeve and the ruffles, enabling them to emerge in a more striking fashion, and it is remarkable how sensitively he has adapted his contributions to the style of the painting. With respect to the *Sibylle* in New York (Br. 438), which Gustav Falck has also ascribed to Drost, one must acknowledge the similarity between her face and the feminine type favoured by Drost but must also admit that the widespread cloak has been executed much more in Rembrandt's later style. It can only have been painted over at a later date.

The time in which Bredius passed judgement was particularly sensitive to the romantic impressionism in Rembrandt's later work. The more we distance ourselves from that time, the easier it will be to distinguish between that work and its later imitations. Thus, the *studiekoppen* (head studies) in the Philips collection and in Zurich (Valentiner, *Wiedergefundene Gemälde*, 1921, p. 76 and 77, idem Hofstede de Groot) still seem to be authentic to me, above all the head on which the old Jacob in *Jacobs Zeggen* in Kassel was modelled. Bredius, however, by reproducing a set of four *studies naar een ander oud model* (studies of another old model), all of which were painted on panels measuring approximately 25 x 20 cm (Br. 302-305), provided an opportunity for them to be carefully compared and thus called the limits of Rembrandt's impressionism into question. The panel in the Musée Bonnat (Br. 303) is marred by the shadow of the vertical groove between the eyebrows, which has been placed too low, and by the dog-like expression which gives the eyes a guilty look. One compares this with the so much more credible humility in Br. 225, the large work in the possession of J. Cotton, London. Moreover, the head does not fit well on the too high shoulders. The most virtuosity is found in the panel in the Widener collection (Br. 302) in which everything is composed of large dabs of paint, but this is done in such a manner as to give a definite 19th-century impression. **Bauch concludes that only Br. 304, in the Nicolas collection in Paris, is authentic.** Indeed, it is not possible to believe this of Br. 305 (J. McAneeny collection, Detroit). On the other hand, nothing seems more like a pastiche than the so-called *Kruisridder* in Copenhagen (Br. 343), which through comparison with the supposed original (the *Graaf Floris V* in Göteborg, Br. 242) is said to be from the hand of Rembrandt himself. Both paintings have been calculated to achieve strong distance effects and the Danish piece shows that the painter must have been acquainted with examples of Neapolitan art and approved of its use of colouring. Nonetheless, it is hard



to imagine a cheaper and more brazen theatrical effect. Apparently, the quality of Rembrandt's work was also variable in his later years. In such a case, a handsome De Gelder would be preferable to a less successful assumed Rembrandt.

Finally, a word is in order about the subjects, which were exceptional for Rembrandt. Bauch rejects the sketch for *Een staande os* in Copenhagen (Br. 459), but I feel he is mistaken in this. As the pre-1640 drawings become better known, we are becoming more aware of the powerful means which Rembrandt used to portray animals and of the fact that he did not shrink from depicting certain deformities, deviations from the standard methods of portrayal (which were less fixed in terms of form than those utilized for the human figure) based on observations of individual specimens. The twisted forequarters and the energetically outstretched hind leg seem quite familiar to me. The head of the animal is a masterpiece of expression and form modelled with a wet brush. The mention of an *ossie naart leven* ("ox drawn from life") in the inventory also tips the scales for me in favour of the Copenhagen panel.





Above: this winter landscape by late 18th century painter Johannes Willem Tengeler doubled hopes at Christie's to bring £14,000.

Right: at the same Old Master sale this small panel painting, conservatively catalogued as in the manner of Rembrandt and valued at £10,000-15,000, sold for £76,000 to Dr Alfred Bader.

'Rembrandt' touch sends Dutch study soaring to £76,000

A GENERALLY buoyant week of Old Master sales in London was concluded at Christie's (P15/10) with a 150-lot sale on February 24 which took a total of £622,000 thanks to competitive bidding from London dealers and Continental buyers, with the Italians bidding again in strength.

Selling rates may have been higher elsewhere - Christie's finding buyers for 68 per cent of their lots (78 per cent in money) - but it scarcely mattered. The important point was the uniformly strong level of demand sustained through the various London salerooms for minor pictures whose main recommendation was their decorative content.

Not that the most expensive picture in the Christie's sale fell into that category.

This was an altogether more academic work, a bust-length portrait of a bearded man, given a "manner of Rembrandt" attribution by the auctioneers. Only 9 7/8 in x 7 7/8 in (24 x 20cm) in size, it was, in spite of this cautious attribution, catalogued with a footnote indicating the view shared by a number of eminent Rembrandt and Dutch scholars that the panel was in fact

the finest of four preparatory studies for Rembrandt's *St Matthew* in the Louvre.

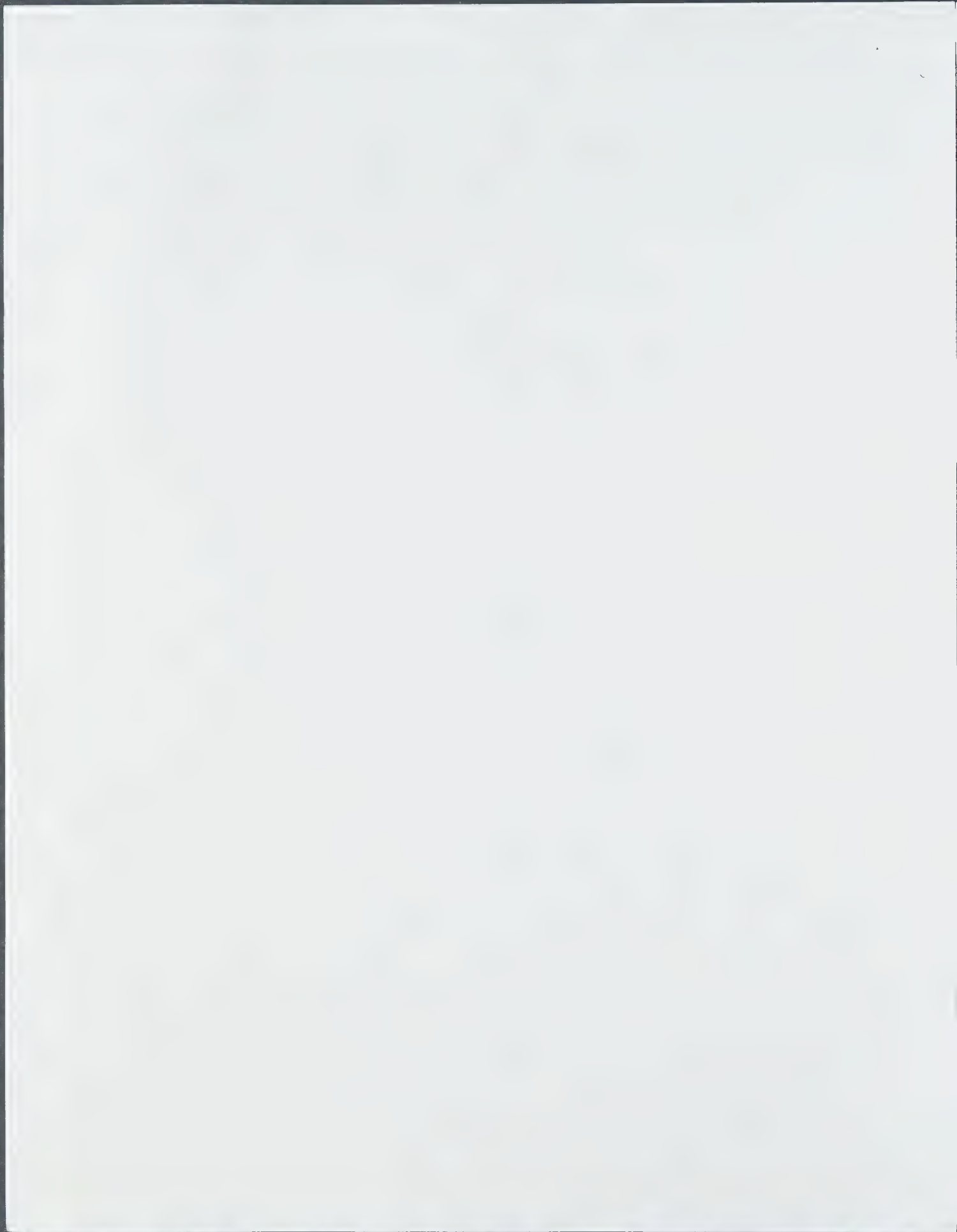
Whatever the published opinion, Christie's maintained their conservative stance and in view of the ongoing controversy surrounding attributions to Rembrandt and his pupils perhaps this was understandable. The published higher estimate on the panel was only £15,000.

Bidders were thus left free to speculate, which they very happily did.

"Serious collectors are always interested in works close to Rembrandt", said Christie's, by way of passing off the winning five-times estimate bid of £76,000. Even so, they admitted surprise at the size of the sum.

Among those who had spotted the oil and who were puzzled by Christie's cataloguing was eventual buyer Dr Alfred Bader, the Milwaukee dealer.

In London on separate business he decided to view lots 96 and 97 in the King Street sale and was so taken by the first that he decided to try and buy it, bidding over the telephone. He described it after the sale as a "beautiful work, in very good condition and with



To Otto Is
 1 sole
 1 sole
 Penitely Petering
 Re painting
 Anna



wonderful art historical references".
 He may keep it for his own collection. As to attribution, he is not convinced the picture is a Rembrandt but believes it to be 17th century.

His opinion is shared by Johnny van Haeften, one of the London dealers in action at the sale, who said it was most likely to be a period picture by one of the Dutch Master's close circle although he, like Dr Bader, had also heard that some thought it to be later than 17th century. As for the price, it would have been closer to £500,000 if by Rembrandt himself, he said.

For the record, lot 97, another 'manner-of-Rembrandt' panel painting of the head of an old man, proved far less exciting, selling below estimate for £9000 to another buyer.

Above-estimate results were commonplace in the rest of the sale.

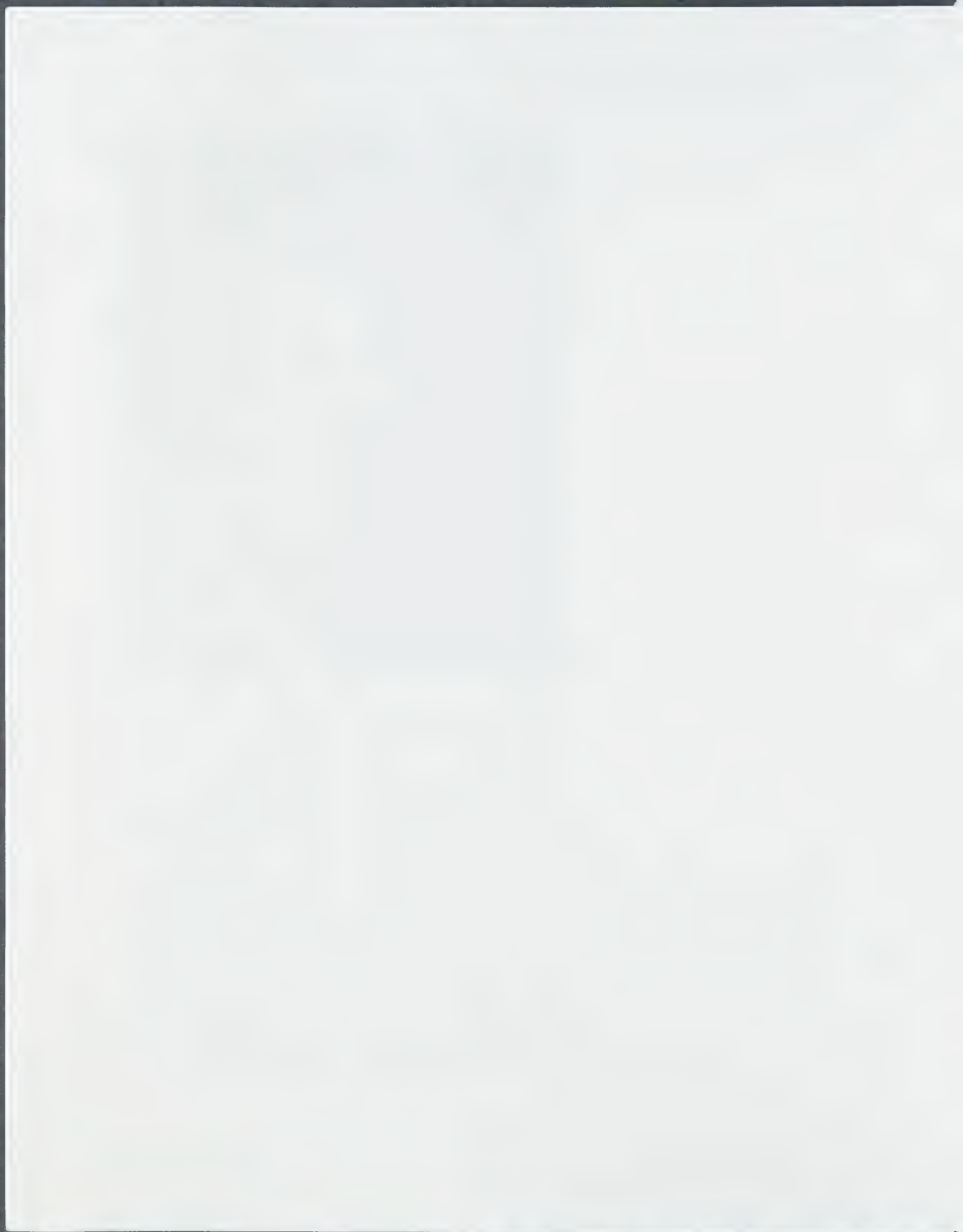
Telephone bidders secured pictures like a pair of 18th century Venetian School views of the Riva degli Schiavoni looking west, and the Piazza San Marco looking south, which sold just above estimate for £26,000, as well as the floral still

life by a follower of Nicolaes van Verendael which also made £26,000 but against a £12,000 top estimate.

A large signed version of Johann Wenzel Peter's painting of a ram and a sheep nearly tripled its estimate at £22,000 bid by a telephone buyer, and a large oil of St Dorothea by the 17th century artist Baldassare Francheschini, called Volterrano, also went to a phone bidder who offered £21,000, again triple the top estimate.

London trade buys included pictures like the three-quarter length Simon Pretersz Verelst portrait of a seated lady in a décolleté chemise at a double-estimate £16,000, and Johannes Willem Tengeler's signed and dated (1787-88) winter landscape with skaters and villagers, bought by Johnny van Haeften for £14,000.

A pair of signed mountainous landscapes by Giovanni Battista Colombo brought a double-estimate £25,000, a single oil from the same hand depicting a hunter shooting a stag in a forest by moonlight bringing £12,000. Both sold to the same commission bidder.



National Gallery of Art

Washington, D.C. 20565

May 21, 1998

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

Dear Dr. Bader,

It was so nice to see you and your lovely wife, Isabel, and to walk through the galleries together. Thank you again for your fascinating biography and for the catalogues of your collection.

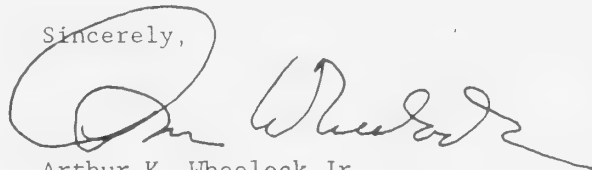
I apologize for not having sent you the copy of Mary Ann Scott's text sooner, but we have been enormously busy with the installation and opening of A Collector's Cabinet.

I have studied the Poelenburgh Adoration of the Magi carefully and, in consultation with the Deputy Director, I regret to say that we have decided that it is not what we need for the collection at this time.

We are having a copy made of the slide of the Rembrandt Head of St. Matthew; I will return yours to you as soon as possible.

I look forward to seeing you, perhaps in September, and send all best wishes.

Sincerely,



Arthur K. Wheelock Jr.
Curator of Northern
Baroque Paintings



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

May 29, 1998

Dr. Arthur K. Wheelock, Jr.
Curator of Northern Baroque Paintings
National Gallery of Art
Washington, D.C. 20565

Dear Dr. Wheelock:

Thank you so much for your letter of May 21 and for going to so much trouble to copy the Bega thesis.

I very much hope that before long the following will happen: (1) You will call me Alfred and permit me to call you Arthur; (2) you will plan to visit us in Milwaukee, hopefully in September; and (3) we will get to know each other well enough that when you decide against a painting such as the Poelenburgh, you will tell me why.

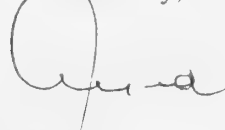
When you come to Milwaukee, you will see that I have quite a few paintings of really good quality that might fill your needs and that of the lady who would like to make the gift. But of course I need your guidance.

There is no need to return the slide of what may be a study for the *Head of St. Matthew*; I have other copies. We will have to wait until the appearance of Volume VI of the Corpus to see what the scholars in Amsterdam think of that study. I do believe it is the best of the four versions illustrated in Bredius.

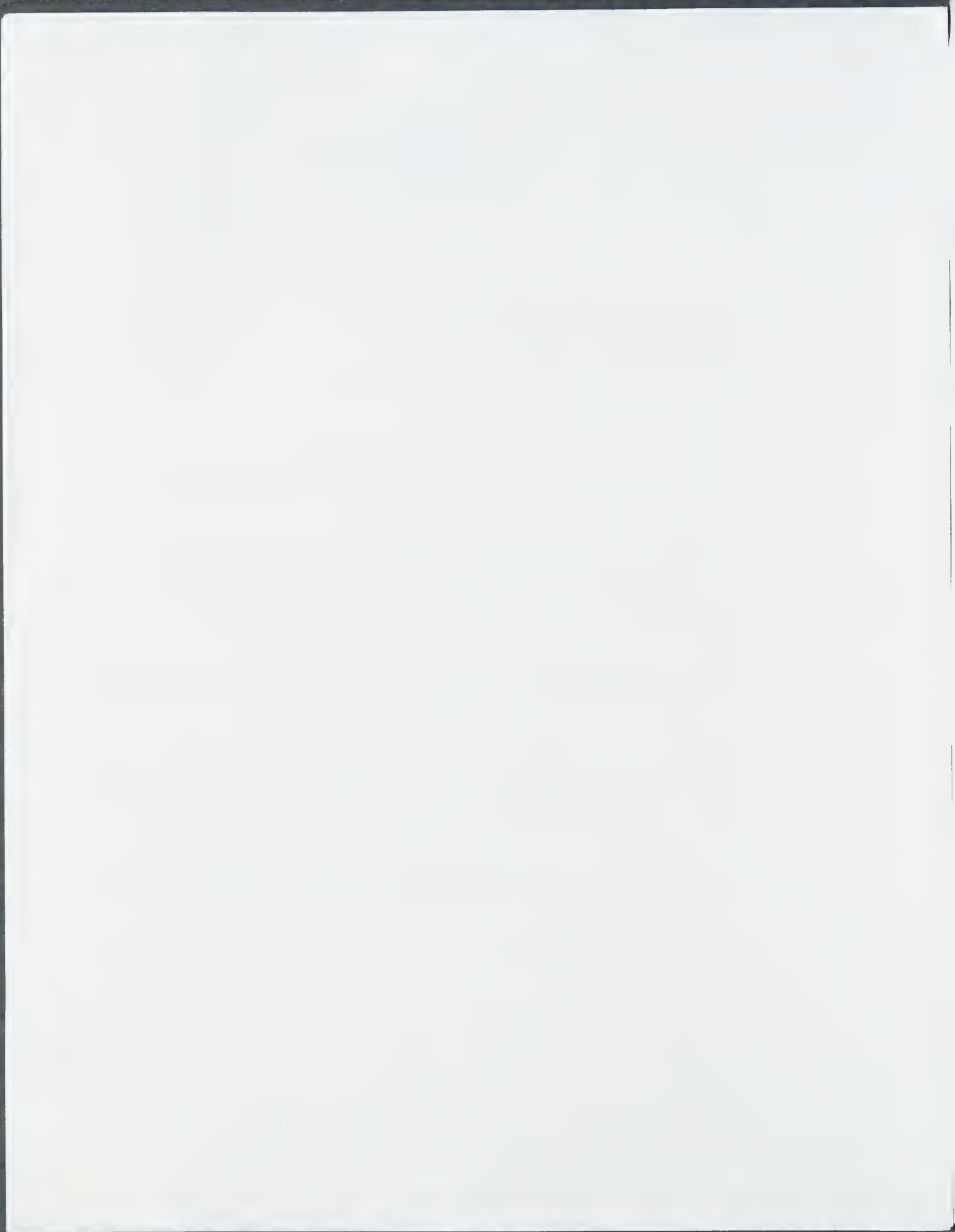
Incidentally, I have just received an invitation from the Gardner Museum to loan my RRP C22, now accepted as an original work by Rembrandt. Do you think that the panel I showed you in Washington might fit into that exhibition also?

With all good wishes, I remain,

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Alfred Bader', written in a cursive style.

AB/nik



National Gallery of Art

Washington, D.C. 20565

May 21, 1998

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

Dear Dr. Bader,

It was so nice to see you and your lovely wife, Isabel, and to walk through the galleries together. Thank you again for your fascinating biography and for the catalogues of your collection.

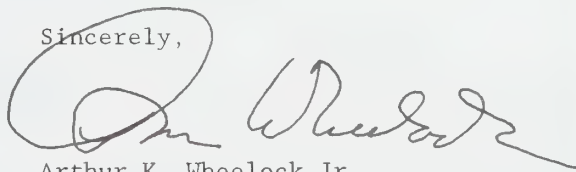
I apologize for not having sent you the copy of Mary Ann Scott's text sooner, but we have been enormously busy with the installation and opening of A Collector's Cabinet.

I have studied the Poelenburgh Adoration of the Magi carefully and, in consultation with the Deputy Director, I regret to say that we have decided that it is not what we need for the collection at this time.

We are having a copy made of the slide of the Rembrandt Head of St. Matthew; I will return yours to you as soon as possible.

I look forward to seeing you, perhaps in September, and send all best wishes.

Sincerely,



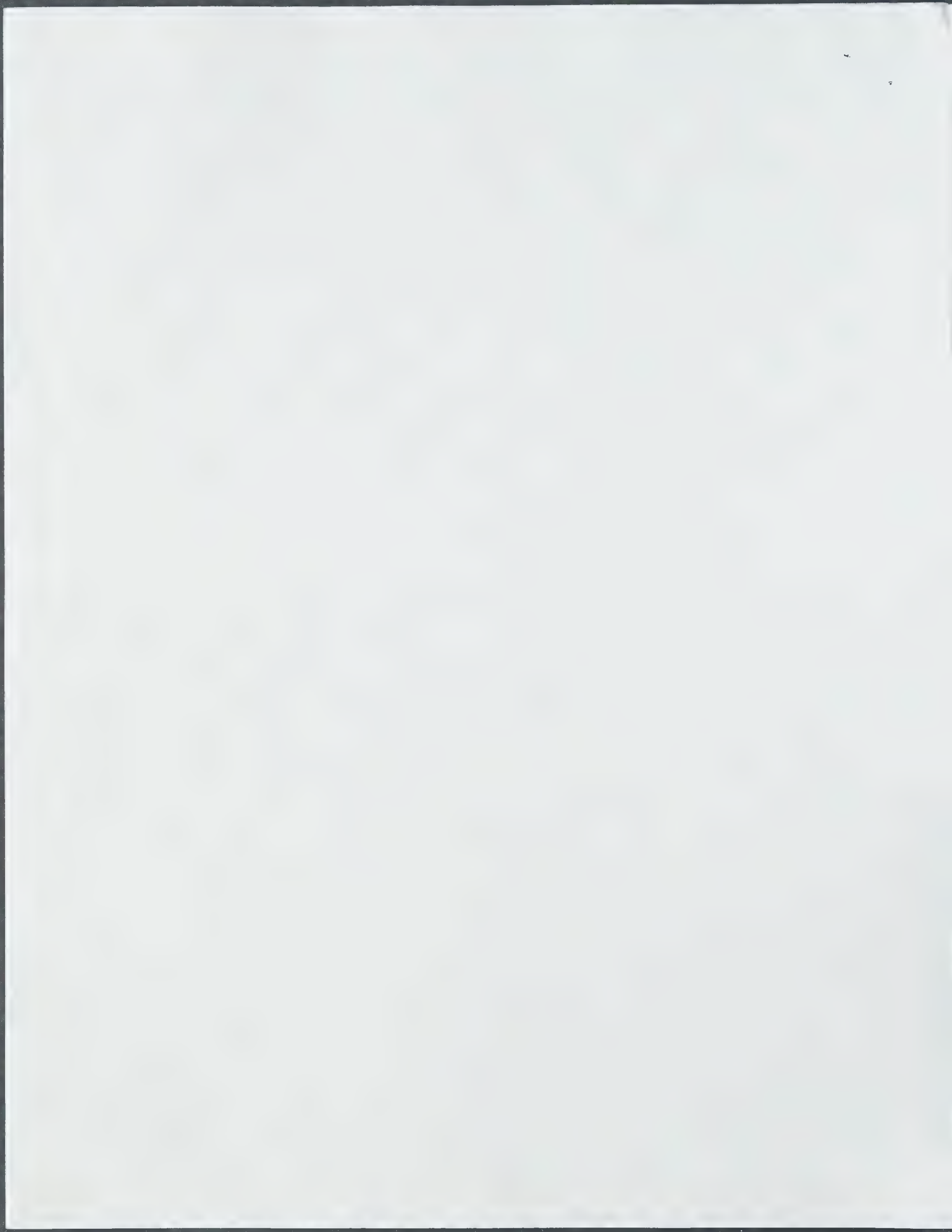
Arthur K. Wheelock Jr.
Curator of Northern
Baroque Paintings





Rembrandt
The Master & his Workshop

Paintings



is young and has a dreamy expression which could have been intended to suggest the young aspect of St John's gospel; the figure in Rotterdam wears a professional cap and beret and robes and may have been intended to be St Luke, who was a doctor. It is only we may imagine that Rembrandt may have been reluctant to disturb the sense of powerful and intense human presence by adding an eagle and an ox, the traditional symbols of St John and St Luke. All three figures have roughly the same dimensions: Rotterdam Evangelist is 102 x 80 cm and Boston Evangelist 105 x 82 cm. However, the difficulty with any hypothesis of a connection of the Four Evangelists is the attribution of the Rotterdam and Boston paintings. The figure is certainly by Rembrandt and they are probably products of his workshop in the 1660s.

The angel who, resting his hand on the evangelist's shoulder, leans forward to whisper into the evangelist's ear, has traditionally been identified with Titus, Rembrandt's son, who was born in 1641 and died shortly before his father. He certainly seems to be the same boy who appears in a number of portraits and studies of the 1650s and early 1660s and has been thought to be Titus. The Rotterdam portrait of 1655 (Cat. No. 42) and the portrait of him reading in Vienna (Bredius fig. 42a) show the same boy, with a prominent nose and deep-set eyes, a few years older, while the Louvre portrait (Bredius 126; fig. 42d) shows the same features some years later. Titus is recorded to have been an artist and was presumably trained by his father. He is thought to have worked in Rembrandt's studio,

assisting his father, until his premature death in 1668.²

The x-ray does not reveal any substantial pentimenti, but it does show very clearly the vigorous application of lead-white with which Rembrandt built up his heads, working from light to dark and adding glazes in order to give his faces a remarkable luminosity.

There are four head studies or 'tronien' in Bredius's catalogue which he considered to be studies for *St. Matthew* (Bredius 302-5). Gerson thought the painting in a private collection in Paris (Bredius 304) the best of these but in my view none are by Rembrandt and all seem to be later imitations of the *St. Matthew* rather than studies for it.

C.B.

1. Foucart 1982, pp. 82-85 and 92.

2. Josua Bruyn has recently claimed to identify an assistant in Rembrandt's workshop in the 1660s and very tentatively identified him with Titus (Bruyn 1990, pp. 715-18).



47c: Workshop of Rembrandt, *St. Luke Writing* (St. Luke?)
Rotterdam, Museum Boymans-van Beuningen

47d: Rembrandt, *Titus*. Paris, Musée du Louvre.



Simiolus Netherlands quarterly for the history of art

THE EVOLVING CANON OF SEVENTEENTH-CENTURY DUTCH AND FLEMISH
PAINTING Six papers read at Utrecht University on 8 November 1996

CONTRIBUTORS Bart Cornelis, Peter Hecht, Seymour Slive, Hans Vlieghe,
Christopher Brown and Lyckle de Vries

Volume 26 1998 Number 3



The Dutch Pelican I and II

Seymour Slive

Forgive me if I begin on a personal note. I apologize for speaking in my mother tongue, not yours, but I am certain if I subjected you to my Dutch I would quickly be talking to an empty hall.

Another personal note. Please know it was a special pleasure to receive Peter Hecht's invitation to speak here under the auspices of Utrecht University, since I have two formal ties to the university. First, a Fulbright Fellowship to it when I was completing my graduate studies at the University of Chicago in 1951-52, and then an appointment as a Fulbright Research Scholar in 1959-60.

Both times I worked with Jan van Gelder. An indelible memory of my initial meeting with that extraordinary man is the way he radiated the comfort and warmth of a big Dutch stove. I also have indelible memories of him as a paradigmatic advisor who became a dear, close friend. Not the least of his gifts was his genius for bending and stretching prescribed rules and regulations without a fuss. When I was assigned to Utrecht in 1951, he believed I would see and learn more if my family and I made Amsterdam our base instead of Utrecht. I followed his advice. In 1959 I wanted to be close to Haarlem because Frans Hals was a project on my front burner; when I told van Gelder that my wife and I had found lodgings for our family in Aerdenhout, he applauded.

In brief, although my *curriculum vitae* correctly states I have been a member of Utrecht University twice, thanks to Peter Hecht's invitation this is the very first time I have given a talk to students and colleagues here, and until my stay last night in a hotel with the improbable name of The Tulip Inn I never spent more than ten or twelve consecutive hours in this city.

Another project I had on a front burner in 1959-60 was Dutch Pelican I, as I call it. For the record it should be noted that Nikolaus Pevsner, founding editor of the Pelican series published by Penguin Books until 1992,

first asked Jan van Gelder to write the sections on painting in that Pelican. Van Gelder accepted his proposal but after attempts to push on with his manuscript—he told me he never got beyond a draft for his first chapter—he informed Pevsner he was not the person for the job. I do not know if he suggested to Pevsner that Jakob Rosenberg and Slive might be willing to undertake the task. In any event, Rosenberg and I were asked in the late 1950s and we agreed. We delivered our manuscript in 1963 and the first edition appeared in 1966.

How did we work? Both of us had lecture notes on our subject. I wrote the manuscript by collating our material and filling gaps that our notes left blank, while trying to keep in mind the axiom that a sure way to commit literary suicide is to write a book based on lectures that have not been recast. I should add, strange as it may seem, neither of us ever met or had any correspondence with E.H. ter Kuile, author of the sections in the volume on Dutch architecture and sculpture.

To better understand the character of Rosenberg's and my joint effort it may be helpful to touch on a subject that probably sounds very boring, namely two clauses in the contract we signed with Penguin for the book. Kindly bear with me.

In our contract we agreed, first that our text and notes on Dutch painting would consist of a total of 100,000 words, and second that we would provide the publisher with 200 photos to illustrate our text. We, however, broke our agreement. We wrote a much longer text, and finally submitted a cut version of it which was still about one-third larger than the one stipulated, and we provided about 300, not 200, photos to illustrate it. I hasten to add, neither Rosenberg nor I thought, and I still don't think, our actions were irresponsible or undisciplined. In our view the larger text and illustrations we submitted were needed to give students and the wider public a minimal—I repeat—a minimal overview of our subject.



of a certain age I had resolved not to undertake another big project until I finished the one I had in hand. Not long after the second refusal Yale returned with a different proposition. If you are not prepared to revise, why not write a new introduction to a reprint we plan to publish? We suggest you dedicate it to a review of contributions to the subject published after the 1966 edition appeared. Yale's new proposal sounded reasonable.

What has been published during the course of the last generation constitutes a good-sized library. Names of authors, titles and topics quickly came to mind.

- Iconological studies by Eddy de Jongh, Pieter van Thiel, Hecht and Goedde.
- Gerson's 1969 edition of Bredius's *Rembrandt paintings*.
- The three monumental volumes by the Rembrandt team.
- Sumowski's 16 thick volumes on Rembrandt school paintings and drawings.
- Stechow's fundamental landscape book.
- Blankert's pioneer catalogues on the Italianate landscapists and on *Gods, saints and heroes*.
- Publications by van Eeghen, Miedema, Dudok van Heel, Irene van Thiel-Stroman, Lyckle de Vries and Marten Jan Bok on archival documents and primary sources.
- Contributions by Haak and Montias.
- Contributions and controversies generated by Alpers and Schama.
- Fascinating discoveries made by conservators and scientists in their technical examinations.
- Impressive museum catalogues.
- Equally impressive temporary exhibition catalogues on virtually every topic discussed in the book.
- Standard, full-dress monographs and catalogues on painters from Asselyn to Wtewael.
- A host of valuable articles on many subjects that appeared in periodicals, particularly *Oud Holland*, *The Burlington Magazine* and *Simiolus*; the last named journal began publication in 1966/67, a few months after Dutch Pelican I appeared.

And these were only first thoughts. A torrent followed.



2 Rembrandt follower, *Head of an old man*. Bayonne, Musée Bonnat

Yes, Yale's proposal was indeed reasonable. But before agreeing, I thought it prudent to read the entire published text and notes from beginning to end, something I confess I had not done since I read galleys for the 1966 edition. I find it indispensable to go to my own lectures, but I seldom find it necessary to dip into my own books.

The fresh reading gave me a shock. To be sure, I found some parts satisfactory, but others were dead wrong, badly in need of revision, or demanded expansion. It became crystal-clear that I could not countenance an unaltered reprint with the addition of only an introduction that reviewed recent literature.

Misinformation had to be corrected. For example, Jan Kelch has shown that the attribution of Berlin's *Man wearing a gilt helmet* (fig. 1) to Rembrandt is dubious,¹ and first Kurt Bauch and then van Regteren Altena and Gerson convincingly maintained that the small oil sketch of an *Old man* (fig. 2) at Bayonne is not by Rem-

¹ Stylistic evidence that the *Man wearing a gilt helmet* (A. Bredius, *Rembrandt: the complete edition of the paintings*, ed. H. Gerson, London & New York 1969, p. 115, nr. 128) is not by the artist is given by Jan Kelch et al., in *Bilder im Blickpunkt. Der Mann mit dem Goldhelm*, Ber-

lin 1986. This study also includes reports on the 1985 restoration of the painting and the results of autoradiography of it by the Rathgen-Forschungslabor SMPK and the Hahn-Meitner Institute for Atomic Research, Berlin.





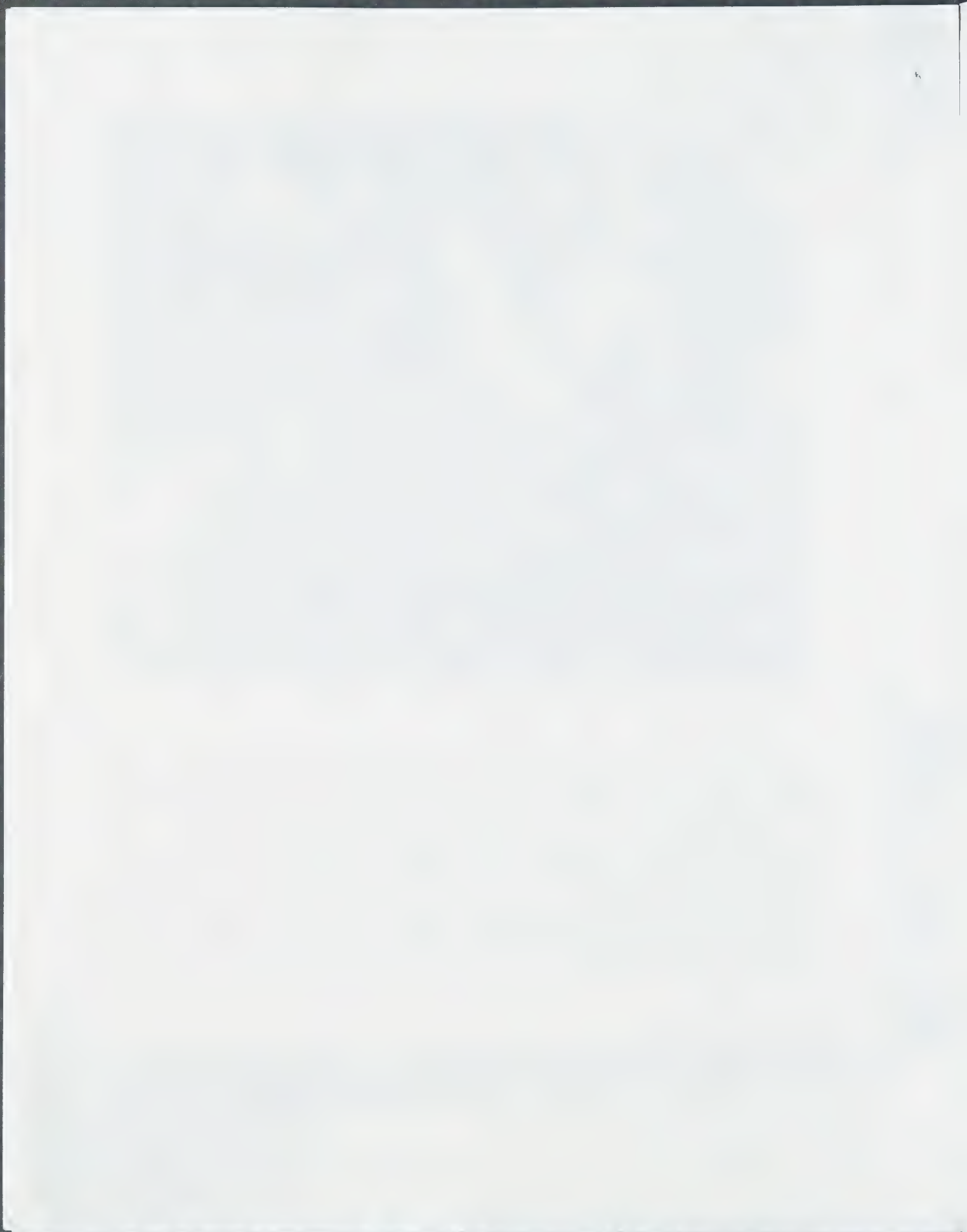
3 Jan Lievens, *Feast of Esther*, ca. 1625. Raleigh, North Carolina Museum of Art

² The little panel (25 x 22 cm) was first doubted in print by Kurt Bauch, *Rembrandt Gemälde*, Berlin 1966, p. 48, under nr. 305. Bauch's conclusion is rightly endorsed by I.Q. van Regteren Altena in his review of Bauch's catalogue in *Oud Holland* 82 (1967), pp. 70-71, and by Gerson in his revision of Bredius, *op. cit.* (note 1), p. 573, under nr. 305. The statement in Pelican I that three other small oil sketches (Bredius-Gerson nrs. 302, 304, 305) are also studies for the Louvre's *St Matthew* is incorrect and has been deleted from Pelican II. Bredius-Gerson nrs. 302 and 305 are not by Rembrandt, and the attribution of Bredius-Gerson nr. 304 to the artist is moot.

³ A word of dissent regarding the attribution to Lievens has not been published since the *Feast of Esther* was ascribed to him by J. Bruyn *et al.*, *A corpus of Rembrandt paintings*, in progress, The Hague, Boston & London 1982-, vol. 1, pp. 446-60, nr. C2.

⁴ Earlier cataloguers had no doubt the landscape was by Govert

Flinck. It was listed as a Flinck by 1775, when it was in the ducal collection, Kassel, and was brought to Paris as such during the Napoleonic Wars. In 1822 it was sold as a Flinck. It probably acquired Rembrandt's name (and its fake Rembrandt signature?) soon afterward, and apart from a few dissenting voices (E. Dutilleul, *Tableaux et dessins de Rembrandt: catalogue historique et descriptif*, Paris 1885, p. 22; W. von Bode, "Rembrandts Landschaft mit der Brücke," *Jahrbuch der Preussischen Kunstsammlungen* 46 (1925), pp. 159-63, esp. p. 159) it appeared in all the literature as a genuine landscape by the master. For discussions of the landscape after Schatborn's discovery of the remnants of Flinck's signature see W. Sumowski, *Gemälde der Rembrandt-Schüler*, 6 vols., Landau/Pfalz 1983-1994, vol. 2, p. 1042, nr. 719; C. Schneider, "A new look at *The landscape with an obelisk*," *Fenway Court* 1984, pp. 6-21; *idem*, *Rembrandt's landscapes*, New Haven & London 1990, pp. 196-99, nr. R1; Bruyn *et al.*, *op. cit.* (note 3), vol. 3, (1989), pp. 737-42, nr. C117.



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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

TELEFAX

TO: Dr. Alfred Bader

FAX NR: +414.2770709

FROM: Prof. Dr. E. van de Wetering

DATE: 17-10-2002

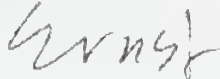
FAX NR: +31.20.525 4736 TELEPHONE NR: +31.20.525 3048 E-MAIL: rrp@hum.uva.nl

NUMBER OF PAGES: 1 (INCLUDING THIS PAGE)

Dear Alfred,

You ask about Volume IV: As I am in a stress to get things done as soon as possible (there will alas be no printed copy available yet in 5/6 November) I must to my regret say no to the examination of any painting, even yours, as much as I would like to see and study it. I wish you a good trip. Please give my best regards to your kind wife. On your next trip I am keen to see the painting.

Yours,



Ernst van de Wetering





420973

HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

485 BROADWAY
CAMBRIDGE, MASSACHUSETTS 02138
(617) 495-2377
FAX (617) 495-1769

12.IV.99

Dear Alfred,

Thanks so much for yr letter + the photo of
Bred. 304 and word that you have acquired it.
Congratulations.

I have not yet seen Oberlin's Bulletin dedicated to
Wolf. I heard about the issue from Mr. Levine + his
wife; I met them both at Chuck Parkhurst's 8th
birthday party in Amsterdam a month or so ago.

Amherst

Thanks for the invitation to visit you + Isabel + to
see yr recent acquisitions. If I travel to yr part of the world
I shall certainly contact you —

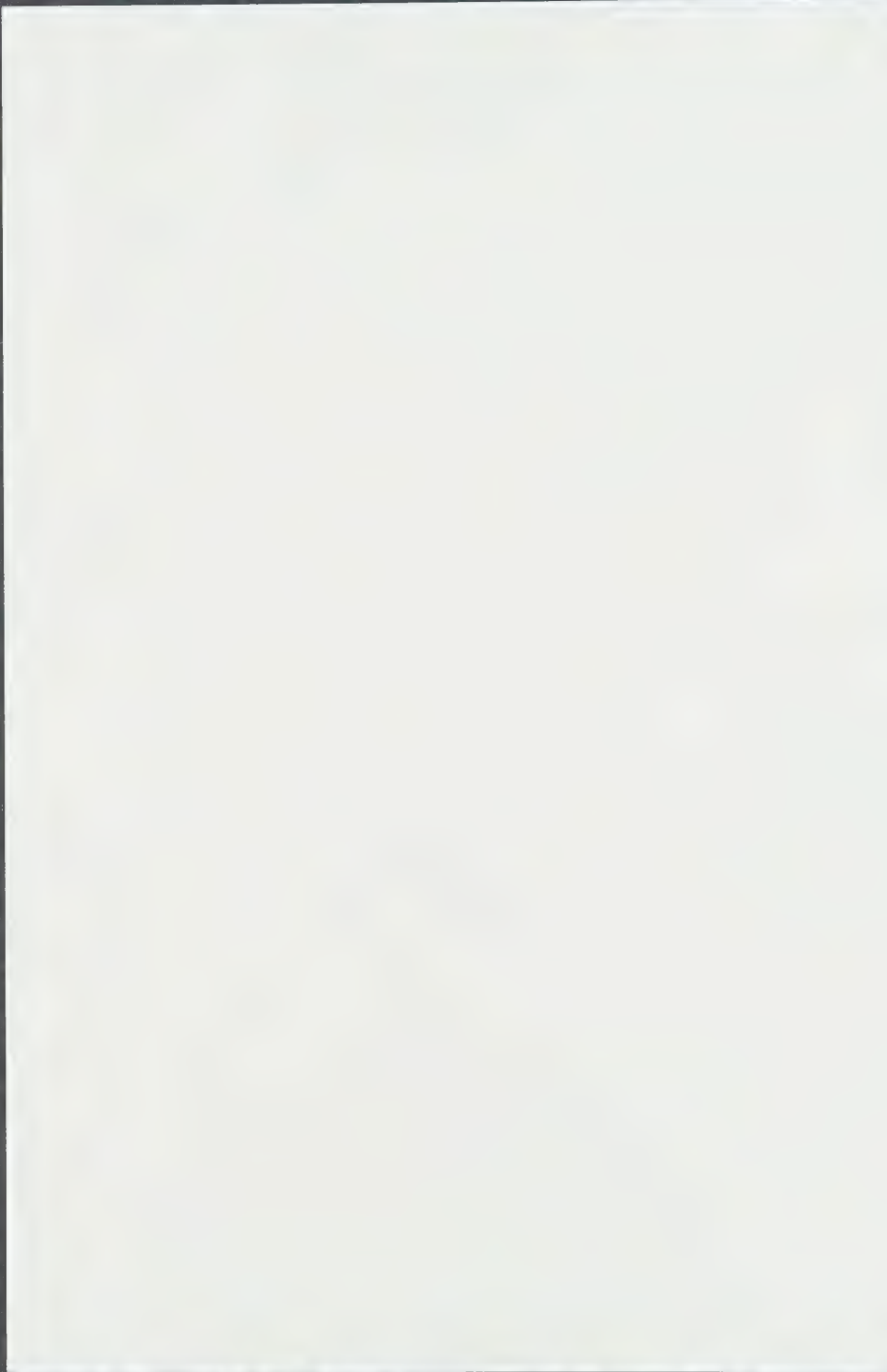
All the very best,

Raymond

P.S. You certainly have a stock of 'extraordinary U.S. stamps'!

⊗ Amsterdam is wishful thinking!

J



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

414-962-5169

September 16, 2003

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

Dear Ernst,

The enclosed is just for your file for Bredius 295A, the original
of which you saw in Amsterdam some two years ago.

As you know, I have been hoping to bring Bredius 304 to show
you but I do not want anything to interfere with your finishing
Volume IV to which I so look forward.

With best wishes I remain

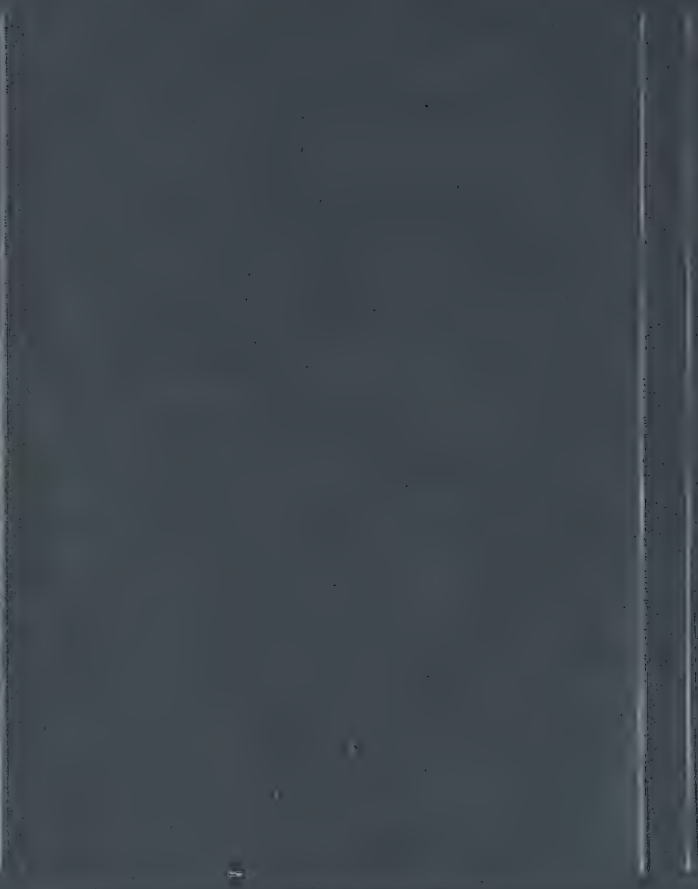
Yours sincerely,



Alfred Bader
AB/az
Enc.







Attributed to Rembrandt Harmensz. van Rijn (Leiden 1606 – Amsterdam 1669)

Head of a Bearded Man: Study for St. Matthew

Around 1657

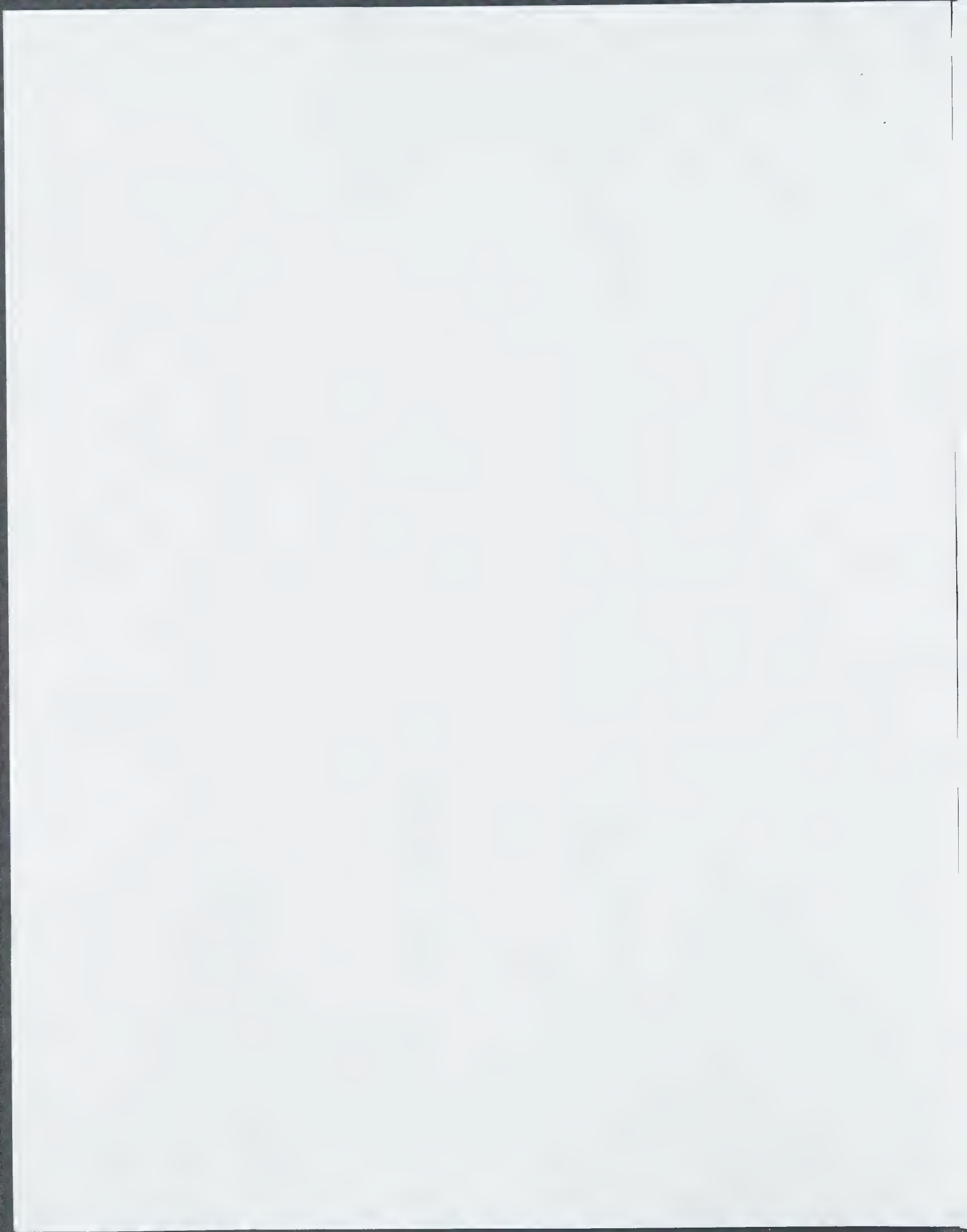
Oil on panel, 24.5 x 19.7 cm

Provenance:

Paris, collection of Paul Mathey; Hamburg, collection of C.A. Mandl; **his sale, Amsterdam (Frederik Muller), 10 July 1923 (Lugt 85627), lot 127**; New York, collection of A. S. Drey, in 1930; Paris, collection of E. Nicholas, 1935 – 1948; England, private collection; sale, London (Christie's), 24 February 1995, lot 96 (with colour illustration, as Circle of Rembrandt, not enlarged on all four sides, as claimed by Gerson); purchased by Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

Literature:

Hofstede de Groot 1908 – 1927, p. 123, no. 175 (as Rembrandt); Valentiner 1921, p. XXIII, no. 92, p. 92 (with illustration); Rosenberg 1948, vol. 1, p. 106, vol. 2 (with illustration fig. 99); Rosenberg 1964, pp. 106, 112 (with illustration fig. 99); Bauch 1966, p. 13, no. 233 (with illustration); Iohan Quirijn van Regteren Altena, review of Bauch 1966, *Oud Holland* 82, 1967, pp. 70 – 71; Gerson 1968, pp. 436 (with illustration fig. 387), p. 503, no. 387 (as Rembrandt, enlarged on all four sides); Bredius/Gerson 1969, p. 573, no. 304 (with illustration, as Rembrandt); Josua Bruyn, *et al.*, "Letters: Missing

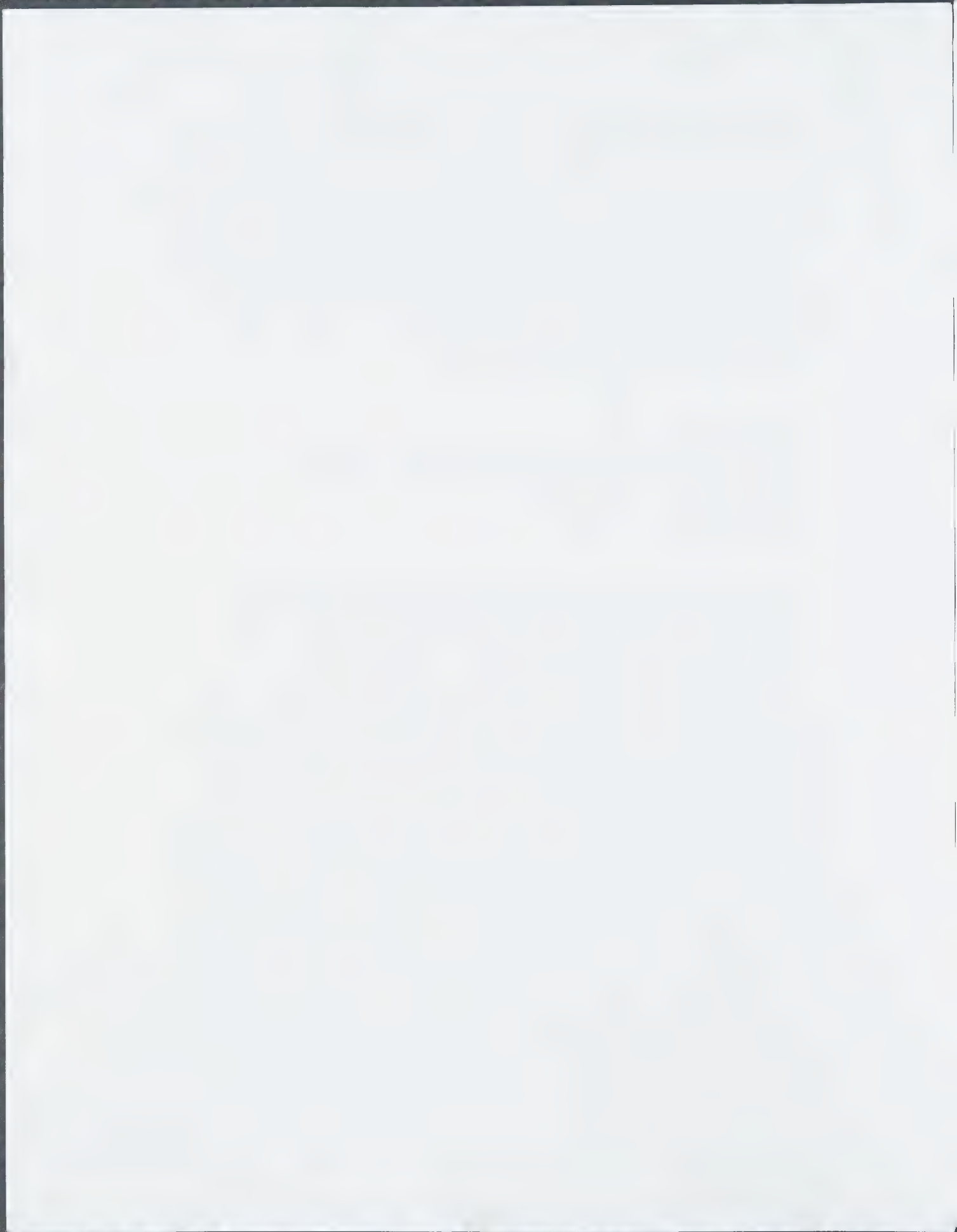


Rembrandts," *Burlington Magazine* 112, 1970, 239; Lecaldano 1973, p. 121, no. 406 (with illustration); exhibition catalogue Berlin, Amsterdam and London 1991 – 1992, p. 267, with no. 47; Seymour Slive, "The Dutch Pelican I and II," *Simiolus* 26, 1998, p. 182, note 182: "...and the attribution of Bredius-Gerson nr. (sic) 304 to the artist is moot."; collection catalogue Washington 1995, pp. 333, 334 note 6; exhibition catalogue Washington and Los Angeles 2005, p. 95, 134, note 3

Exhibitions:

Detroit 1930, no. 70 (with illustration); Milwaukee 2005 - 2006, pp. 20 - 21, no. 5 (with colour illustration)

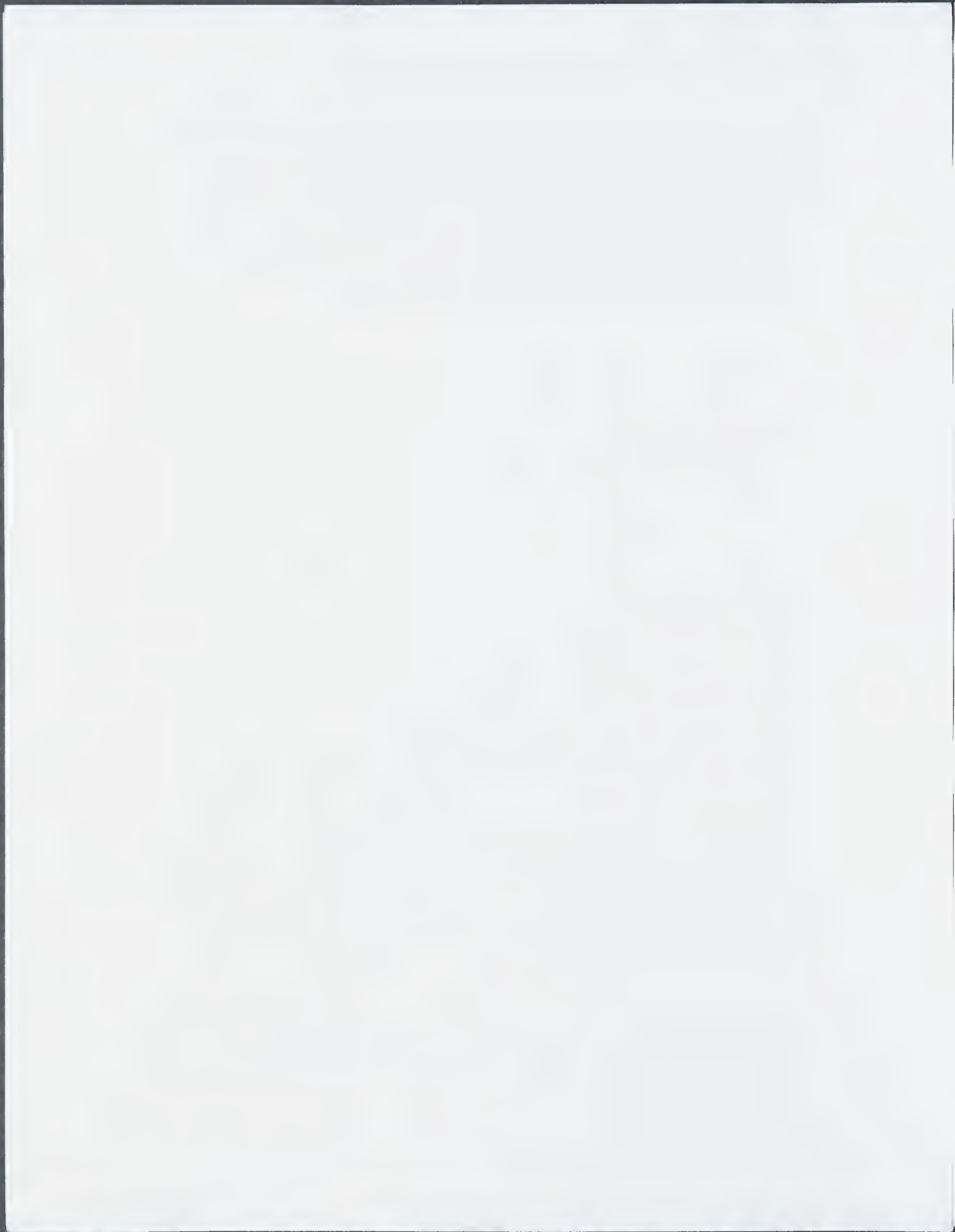
This little panel displays the moving visage of a man in robust middle age, with a heavy, thick beard. He turns to the right and looks off to the side. His lowered eyelids, furrowed brow, pursed lips, and empty gaze suggest that he is absorbed in thought. His expression connects him directly to Rembrandt's well-known depiction of *St. Matthew Inspired by the Angel* in the Louvre (**fig ?**),¹ as do his features, such as his prominent brow and cheekbones, and the pronounced *levator labii* muscles flanking the nose. This painting does not appear to be derived from the *St. Matthew*, however. In the Paris painting, the figure is seen more on a level, draws his hand to his chin, and wears a turban-like headdress. Here the figure wears a simple soft cap and a heavy smock. The differences between the two could reflect the transformation of a head study from a model into a finished history painting. The simple costume in the small panel is derived from contemporary dress, bereft of any historical allusions. The lack of any sign of



Rembrandt's inventive elaboration of St. Matthew's figure again indicates that it is not a copy after it. It is nearly certain that the present work reflects Rembrandt's study of a figure in preparation for the St. Matthew. The question remains whether it is an original sketch, or a copy after one, by Rembrandt. Depictions by him of Jeremiah and of Jesus seem to have been preceded by painted studies in a similar fashion.²

Bredius identifies it as autograph, but groups it with three other small panels showing the same model in slightly varying views.³ However, none of these other works approach its decisive handling and structure. One of them, a panel in Washington, is an exercise in direct impasto strokes, but does not yield a strong impression⁴. By contrast, here, the thick strokes collaborate throughout to evoke solid form, in the highlight on the cap, the bridge of the nose, and in the mesmerizing wrinkled forehead. In several remarkably deft passages in the beard and hair, impasto highlights bring out the form and texture in the light, instead of creating a decorative surface pattern. Also significant is the solidity of the face's contour on the shadow side, an aspect critical to defining form, but almost always neglected by Rembrandt's followers. The panel's range of technique also embraces some smooth and broad strokes in thin sensuous layers, Rembrandt's hallmark in this period, in the fabric of the smock below. Furthermore, it is the only panel among the four that leaves space around the head (misinterpreted by Hofstede de Groot and Gerson as the result of additions), simulating a function as a finished composition. γ

This panel was isolated by Horst Gerson in 1968, among the group of four study heads related to the St. Matthew, as the only one that was likely by Rembrandt.⁵ Thirty years



later, Seymour Slive undercut this positive assessment by stating that the attribution of this painting was a “moot point”.⁶ The question of authorship revolves around a significant lacuna in our knowledge of Rembrandt. Until recent publications by Ernst van de Wetering, it was not generally thought that Rembrandt, alongside his finished paintings, also made preparatory painted sketches, perhaps in an even looser hand. It has been recognized that around 1658 he made a painted sketch for prints, such as his etching of Lieven Willemsz. van Coppenol.⁷ Van de Wetering now identifies a number of paintings, some of them previously rejected, as studies for finished paintings by Rembrandt.⁸

An important precedent for the present painting appears to have been a painting from around 1657 in the National Gallery, London (**fig. ?**),⁹ connected by scholars to a finished *Man in Fantasy Costume* in the Hermitage.¹⁰ Intriguingly, the London painting is similar to the present picture in the type of figure and its pose, as well as its compositional placement in a larger, empty space. However, the man’s features differ, and the technique is smoother and more finished, closer to Rembrandt’s finished paintings of the late 1650s. In the present work, the handling is rougher than is typical even for the master’s latest period, and could only find explanation in the function of a preparatory sketch.

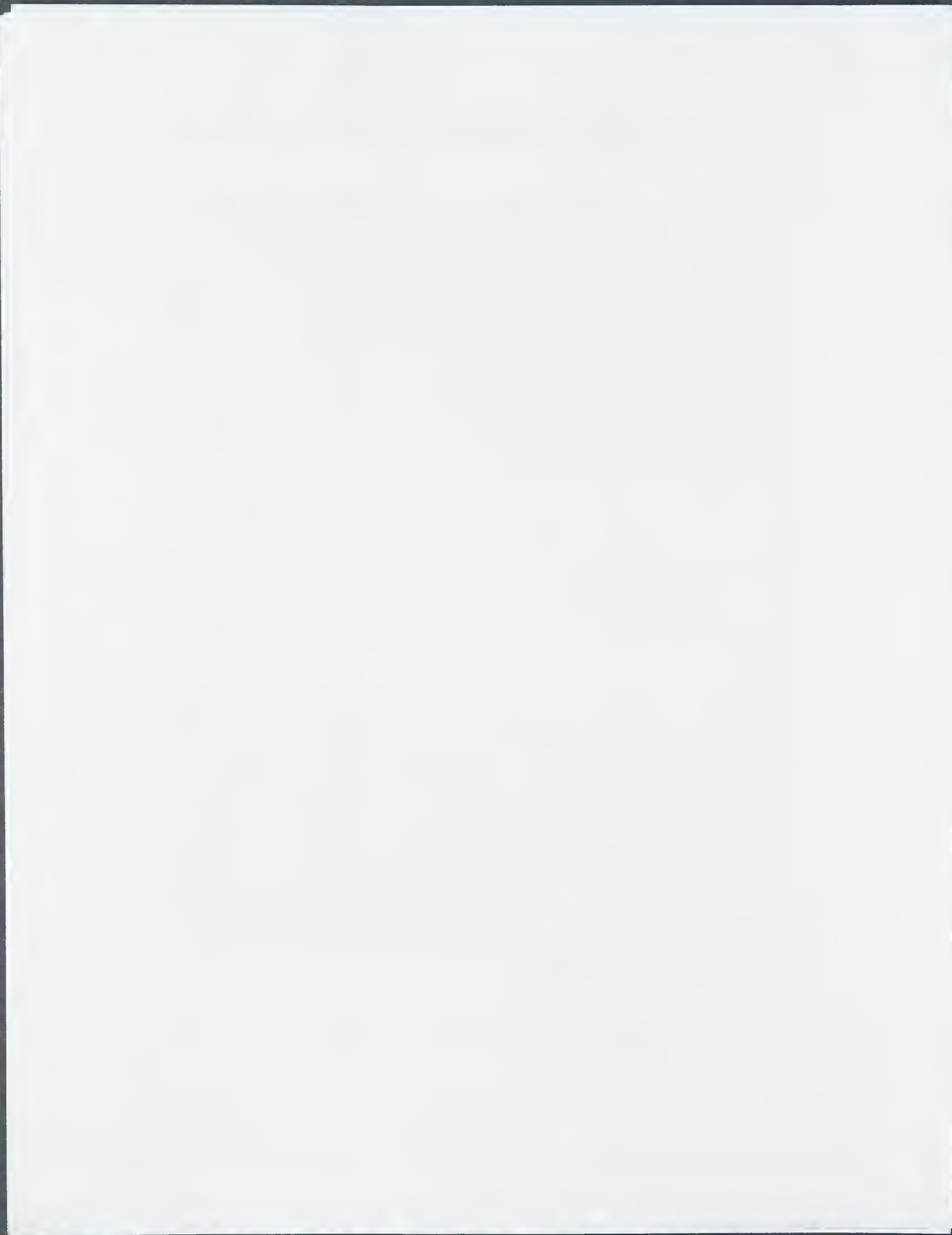
1. Rembrandt, *The Evangelist Matthew and the Angel*, oil on canvas, 96 x 81 cm, Paris, Musée du Louvre, inv. no. Inv. 1738; see: Gerson/Bredius 1969, p. 613, no. 614 (with illustration); collection catalogue Paris 1982, pp. 83 – 87 (with colour illustration), and:



exhibition catalogue Washington and Los Angeles 2005, pp. 92 – 98, no. 7 (with colour illustration).

2. With respect to Jeremiah, see the catalogue entry on the *Head of an Old Man in a Cap* in Kingston (**cat. no. ?**). Bredius lists several similar small related depictions of Jesus; see: Gerson/Bredius p. 614, nos. 620 – 627 (with illustrations): of these, the Philadelphia and Berlin examples are the only ones likely by Rembrandt: oil on panel, 24.7 x 20 cm, Philadelphia, Philadelphia Museum of Art, The Johnson Collection, cat. 480; see: Gerson/Bredius 1969, p. 614, no. 624 (with illustration), and: collection catalogue Philadelphia 1994, p. 89 (with illustration); oil on panel, 15 x 20 cm, Berlin, Gemäldegalerie, inv. no. 811C; see: Gerson/Bredius 1969, p. 614, no. 622 (with illustration), and: collection catalogue Berlin, p. 378, no. 1544 (with illustration). They appear to have served as studies for: *Jesus*, oil on canvas, 108 x 89 cm, Glens Falls, New York, Hyde Collection; see: Gerson/Bredius 1969, p. 614, no. 628 (with illustration, as Rembrandt).

3. Oil on panel, 25 x 22 cm, Bayonne, Musée Bonnat; Gerson/Bredius 1969, p. 573, no. 303 (with illustration); oil on panel, 27 x 22 cm, Detroit, collection of William J. McAneeny; Gerson/Bredius 1969, p. 573, no. 305 (with illustration); oil on panel, 25 x 19.5 cm, Washington, National Gallery of Art (Widener Collection), inv. no. 1942.9.58 (654); see: Gerson/Bredius 1969, p. 573, no. 302 (with illustration, as an imitation from a later period); and: collection catalogue Washington 1995, pp. 333 – 336 (with colour illustration, as Follower of Rembrandt).



4. Oil on panel, 25 x 19.5 cm, Washington, National Gallery of Art, Widener Collection, inv. no. 1942.9.58; see: collection catalogue Washington 1995, pp. 333 - 336 (with colour illustration).
5. See Literature, 1969.
6. See Literature, 1998.
7. Oil on panel, 36.6 x 28.9 cm, New York, The Metropolitan Museum of Art; Gerson/Bredius 1969, p. 572, no. 291 (with illustration); see: Ronni Baer, "Rembrandt's Oil Sketches," in: exhibition catalogue Boston and Chicago 2004, p. 38 (with illustration)
8. These paintings include catalogue nos. (Bredius 295 a) and (Bredius 261); see: Van de Wetering 2006.
9. *A Bearded Man in a Cap*, oil on canvas, 78 x 66.5 cm, signed: *Rembrandt f. 165.*, London, National Gallery, inv. no. 190; see: Gerson/Bredius 1969, p. 571, no. 283 (with illustration); see: collection catalogue London 1991, p. 335. Another closely related painting is: *The Apostle Paul*, oil on canvas, 131.5 x 1 of 4.4 cm, Washington, National Gallery of Art, Widener Collection; see: collection catalogue Washington 1995, pp. 241 - 247 (with colour illustration, as around 1657).
10. Oil on canvas, 71 x 61 cm, indistinctly signed *Rembrandt f. 1661*, St. Petersburg, State Hermitage Museum; see Gerson/Bredius 1969, p. 573, no. 309 (with illustration).

1870-1871
1872-1873

1874-1875
1876-1877

1878-1879
1880-1881

1882-1883
1884-1885

1886-1887
1888-1889

1890-1891
1892-1893

1894-1895
1896-1897

1898-1899
1900-1901

1902-1903
1904-1905

1906-1907
1908-1909

Arthur Wheeler in Wash DC:
This is much better than version at NG.

R

Bruders

2014

David de Witt, 18 August 2001 /16 # 03

