Alfred Bader

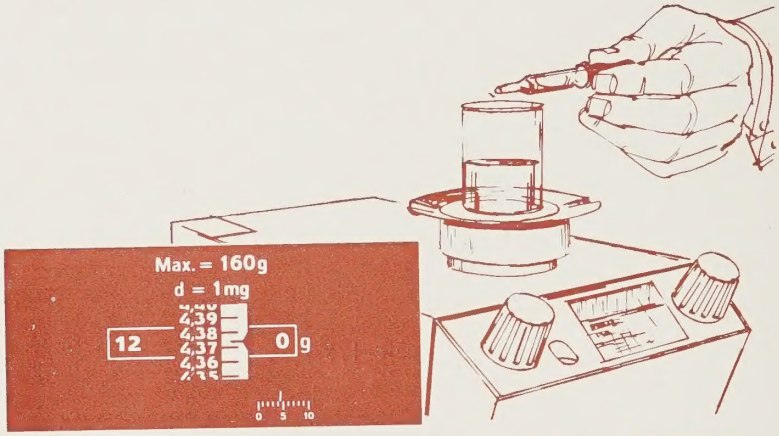
Alfred Bader Fine Art - Painting File

[Rembrandt - Scholar by Gindle]

THE CHESAPEAKE CHEMIST

MARYLAND SECTION
AMERICAN CHEMICAL SOCIETY

VOL. XXV NOVEMBER, 1969 NUMBER 8



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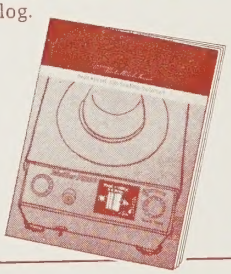

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THE CHESAPEAKE CHEMIST

VOL. XXV NOVEMBER, 1969 NUMBER 8

*Dr. Harold Delaney was elected Chairman for 1969. However, since Dr. Delaney has now left the Maryland area Dr. Cogliano, who was Chairman-elect, assumes the position of Chairman of the Maryland Section. He will remain Chairman through 1970.

IN THIS ISSUE

The Chesapeake Chemist is published monthly September through May by the Maryland Section of the American Chemical Society. Address editorial comments to Dr. James Leslie, University of Maryland, 636 W. Lombard St., Baltimore, Md., 21201. Address advertising inquiries and p'ates to Merle I. Eiss, Sinai Hospital of Baltimore, Inc., Belvedere Ave. at Greenspring Ave., Baltimore, Maryland 21215.

NOVEMBER MEETING

LADIES NIGHT

HAZEL BISHOP

DATE:

WEDNESDAY, NOVEMBER 19, 1969

PLACE:

Eudowood Gardens Lecture Room, Eudowood Plaza, Joppa Road near Goucher Boulevard.

SPEAKERS AND TOPICS:

5:30 P.M. **Dr. Alfred Bader,** Aldrich Chemical Company, Inc. "Chemistry and Art"
Dr. Bader has invited you to bring small, original works to the meeting for examination and discussion informally after the meeting.

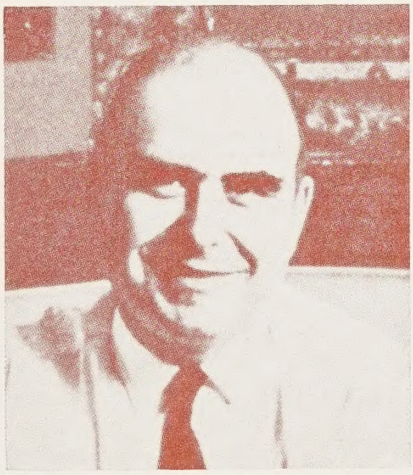
8:30 P.M. **Hazel Bishop,** Evans and Company, "The Common Denominator of the Laboratory and the Markets"

SOCIAL HOUR:

There will be a social hour after the meeting. Refreshments will be served.

COCKTAILS AND DINNER:

Eudowood Gardens Dining Room. Price is $4.25 per person for cocktails (6:30-7:15, unlimited quantity) and hot buffet dinner (7:15). Students and their spouses may attend the dinner for $2.50. **Reservations are necessary** for the dinner, and should be made with Mr. Allen Bednarczyk, McCormick and Co., Inc., 204 Wight Ave., Cockeysville, Md. 21030, phone 666-3155, 666-3156 **no later than November 17.** It is not necessary to be a member of the American Chemical Society to attend the dinner or the talks, and the talks may be attended without attending the dinner. You are invited to bring your wife and friends to both the dinner and the meeting.



DR. ALFRED R. BADER

ACS AWARDS

The *Chemical and Engineering News* issue of September 15, 1969 announced the winners of ACS awards for 1970. Last spring a series of articles was published in the *Chesapeake Chemist* describing the procedures for selecting the recipients of the ACS awards. All members of the ACS are encouraged to submit nominations for the awards. A description of some of the individual awards is given in this article.

Roger Adams Award in Organic Chemistry.

Purpose. To recognize and encourage outstanding contributions to research in organic chemistry.

Nature. The award consists of a gold medal, a sterling silver replica of the medal, and $10,000. The award will be presented biennially. The recipient shall deliver a lecture at the Biennial National Organic Chemistry Symposium of the American Chemical Society at which time the award will be presented. His travel expenses to the Symposium will be paid.

Establishment and Support. The award was established in 1959 by Organic Syntheses, Inc. and Organic Reactions, Inc., and is sponsored by those organizations and the Division of Organic Chemistry of the American Chemical Society. The first award was made in 1959.

Rules of Eligibility. The award shall be granted to an individual without regard to nationality for outstanding contributions to research in organic chemistry.

ACS Award in Analytical Chemistry sponsored by Fisher Scientific Company.

Purpose. To recognize and encourage outstanding contributions to the science of analytical chemistry, pure or applied, carried out in the United States or Canada.

Nature. The award consists of $2,000 and an etching. The traveling expenses of the recipient incidental to the conferring of the award are paid.

Establishment and Support. The award was established in 1947 by the Fisher Scientific Company.

Rules of Eligibility. A nominee must be a resident of the United States or Canada and must have made an outstanding contribution to analytical chemistry. Special consideration will be given to the independence of thought and the originality shown, or to the importance of the work when applied to public welfare, economics, or the needs and desires of humanity.

The 1970 recipient of this award will be Charles V. Banks, Professor of Chemistry at Iowa State University.

ACS Award in Biological Chemistry Sponsored by Eli Lilly and Company.

Purpose. To stimulate fundamental research in biological chemistry (excepting therefrom immunology, clinical investigations, pharmacology, and experimental therapeutics) by young chemists working in the United States.

Nature. The award consists of $1,000 and a bronze medal. The traveling expenses incidental to the conferring of the award are paid.

Establishment and Support. The award was established in 1934 and has been supported since that time by Eli Lilly and Company.

Rules of Eligibility. A nominee must be a citizen of the United States who shall not have passed his 36th birthday on April 30 of the year in which the award is presented and have accomplished outstanding research in biological chemistry of unusual merit for an individual on the threshold of his career. Special consideration shall be given to the independence of thought and the originality shown. At the time of the nomination, the nominee must be actively engaged in the line of research for which the award is made. This award will not be voted to any person who previously has received another award sponsored by Eli Lilly and Company granted for the same technical accomplishment.

The 1970 recipient of this award will be Lubert Stryer, Professor of Molecular Biophysics and Biochemistry at Yale University.

NOMINATIONS FOR SECTION OFFICERS

Prior to the talk at 8:30 P.M. the election will be held for officers, councilors, and members-at-large to serve in 1970. The Nominating Committee with James F. Salmon S.J. as Chairman has presented the following slate of candidates. However, additional nominations may be received from the floor with the condition that any candidate must have given consent to such nomination.

Chairman-elect	Richard Kokes
Secretary	Herbert S. Aaron
Treasurer	John I. Stevens
Councilors	Thomas C. Simmons George Braude
Alternate Councilors	Melvin P. Miller John L. Straughn
Members-at-large	Frederick S. Lee Theodor C. Berenthien Ernest F. Silversmith Edward J. Poziomek Joseph A. Scarlett

NOTES FROM THE EDITOR

Are you receiving your *Chesapeake Chemist* in adequate time before the monthly meeting? If not, the main fault may lie with your local post office. We on the editorial staff try to deliver the magazine to the main post office in Baltimore no later than the first of each month. However, the last two issues were delayed for reasons beyond our control but were delivered at the post office at least twelve days before the meeting. We know that the magazine was actually delivered in such places as Columbia, Cockeysville, zone 1 in Baltimore City within a few days after mailing. Of financial necessity the *Chesapeake Chemist* is mailed third class, and since this is low priority mail it may be delayed at your local post office. Perhaps a note or call to your local postmaster will expedite delivery. In any case, we urge you to consult the meeting calendar published in September in order that you determine your interest in a particular topic. If your *Chesapeake Chemist* is delayed, information on the meeting may be obtained by calling the Editor, Dr. James Leslie, at 955-7616 or 730-5761.

The *Chesapeake Chemist* is produced, with minor exceptions, by a staff who donate their time to its publication. We are desperately in need of assistance. Since we have little time to go 'scouting' for material for publication in the magazine, we are dependent on ACS news services and section members for publishable material. Unfortunately, the contribution by section members has dropped close to zero, and so we are appealing to you members for support by submitting suitable items for publication.

EARLY DECEMBER MEETING DATE

The December meeting will be held on the second Wednesday *i.e.* on December 10 instead of the usual third Wednesday of the month. Dr. Andrew G. DeRocco of the University of Maryland will discuss "How Hard are Liquid Crystals" at 5:30 P.M., and at 8:30 P.M. Dr. Richard W. Hamming of the Bell Telephone Laboratories will discuss "You and Your Research".

HAZEL BISHOP

"After all, I am a woman. If you are an organic chemist and a woman, cosmetics attract you. Finding the answer to a problem like lipstick that smears is a game, a challenge — it's fun" said Hazel Bishop a year after her laboratory brought out the first new lipstick formula in forty years.

Hazel Bishop was born in Hoboken, New Jersey over fifty-five years ago, which it difficult to believe of this lively, blue-eyed chemist. She followed a premedical course at Barnard College and received a B.A. in chemistry in 1929. When the stock market crash occurred Miss Bishop gave up her hopes of being a doctor and went to work as a chemical technician at Columbia University, as well as being a night student in biochemistry there. After working with a dermatologist and with the Standard Oil Company of New Jersey she worked for Socony-Vacuum Oil Co. as an analyst on oil products. When the plant was cut to a forty-hour week Miss Bishop had time to work on her hobby of improving lipstick in the kitchen of her apartment. Three hundred and nine experiments later she found the solution to a feminine problem—a long-staying lipstick that did not smear. The product she developed was finally marketed in 1950 by Hazel Bishop, Inc. About ten years ago Miss Bishop sold the company that retains the lady chemist's famous name. She still experiments in cosmetics and other areas of chemistry in her kitchen laboratory. She has recently become affiliated with a New York brokerage house, a reflection of the interest in diverse fields of business she inherited from her father.

PETROLEUM RESEARCH FUND REPORT FOR 1968

The "13th Annual Report on Research Under Sponsorship of the Petroleum Research Fund Administered by the American Chemical Society" is now available from Robert E. Henze, Director, Research Grants and Fellowships Division, American Chemical Society, 1155 Sixteenth St., N.W., Washington, D. C.

THE COMMON DENOMINATOR OF THE LABORATORY AND THE MARKETS

A chemist, in my opinion, is one who has been trained to observe, to imagine and then to apply these techniques to achieve his objective. These techniques are the common denominator to all human activity. The well trained scientist has the basic equipment to be a doctor, lawyer, merchant or what have you. The degree of success will be determined by the acuity of his observations, vision or decisiveness.

EDUCATION COMMITTEE NOTICE

One of the best ways to capture the interest of students in chemistry is personal contact with chemists. The Education Committee of the Maryland Section will be pleased to serve as a clearing house for bringing together interested chemists and the schools who could use them as visitors. A brief note to the Co-chairman, Dr. M. J. Albinak at Essex Community College, Baltimore, Md. 21237 will bring further information without any commitment on your part.

IF YOU CHANGE YOUR ADDRESS . . . Please **do not** notify the Editor of the *Chesapeake Chemist*, but send your new and old addresses to: The American Chemical Society, 1155 Sixteenth Street, N.W., Washington, D. C. 20036. The Maryland Section will then be notified.

DR. ALFRED R. BADER

Alfred R. Bader was born in Vienna, Austria in 1924. However, his higher education was obtained in Canada and the United States. He has earned a B.Sc., B.A., and an M.Sc. from Queen's University in Canada, an M.A. and a Ph.D. from Harvard University. This last degree was awarded in 1950. Dr. Bader was a Research Chemist from 1950 to 1953 at the Pittsburgh Plate Glass Co., and for another year there was a Group Leader for organic research. Dr. Bader was Chief Chemist at Aldrich Chemical Co. in 1954 and became president of the company in 1955, a position he holds at the present time.

Although Dr. Bader's research interests lie in the areas of fatty acids, quinones, reaction mechanisms, alkenylphenols, and indoles he will be discussing a hobby "Chemistry and Art" at the November meeting. If you have any small, original pieces of art you wish Dr. Bader to examine, he has invited you to bring them along to the meeting for informal discussion after the meeting.

COVER

The Scholar by Candlelight, a painting done by Rembrandt when in his early twenties. Dr. Bader is planning to discuss this painting in his talk.

CHEMISTRY AND ART

As a collector of old master paintings I look every year at several hundred old paintings—in junk and antique stores and at auctions all over the world—and have to decide, usually within minutes, whether a painting is worth buying. The first criterion is, of course, the general artistic merit of the work—often hard to discern in paintings covered with centuries of dirt. Secondly, is the painting really what I think it is? I am offered a painting said to be by a Dutch 17th century artist—are the pigments those used by 17th century artists? Are the wood or canvas and the ground those used by the 17th century Dutch artists? Once I have acquired an old painting, the surface dirt is usually easily removed with mild solvents, and the decision has to be made how much restoration to do. Is the painting an original, a workshop production or a later copy? Is the painting in its original size? What is the condition of the support—be it canvas, wood, metal or slate? How much old restoration is there and should it be removed? Almost every old painting has some overpaint—was this added to hide losses or subjects considered undesirable by previous owners? If the painting is signed, is the signature original? The last questions can generally be answered by a combination of physical and chemical means, chiefly examination with ultraviolet light and under a magnifying glass, and tests with various solvents.

Tear-Out Dinner Reservation Form

There is enclosed $.....($4.25 per person)* for cocktails and dinner at Eudowood Caterers, Eudowood Plaza, on Wednesday, November 19, 1969 for the following persons.**

Name (Please Print or Typewrite.) Affiliation

*Please make checks payable to Maryland Section, ACS and mail together with reservation form to Mr. Allen Bednarczyk, McCormick and Co., Inc., 204 Wight Ave., Cockeysville, Md. 21030, or phone 666-3155, 666-3156.

**Return by November 17.

CHEMICAL SOCIETY OF WASHINGTON—FALL PROGRAM

Members of the Maryland Section are invited to attend the meetings of the Chemical Society of Washington (Washington Section of the American Chemical Society). The details of their November and December meetings which are available to date are given below. Further information may be obtained from Mrs. Lee Goodall, 737-3305 (toll call to Washington, D.C.) between 9:30 A.M. and 3:30 P.M., Monday through Thursday.

NOVEMBER 13, 1969—Georgetown University
Topical Groups—5:00 P.M.

Analytical—To be announced

Chemical Education—Jay A. Young, Professor, Kings College, Wilkes-Barre, Pa. Title to be announced.

Inorganic—Professor Lauri Vaska, Clarkson College of Technology, Potsdam, N.Y. "Oxygen Carrying Metal Complexes".

Organic—Professor Jerome A. Berson, Department of Chemistry, Yale University, New Haven, Conn. "The Geometry of Transition States".

Physical—To be announced.

Lecture—8:30 P.M.

J. P. Collman, Professor, Department of Chemistry, Stanford University, Stanford, Calif. "Complexes Containing Molecular Nitrogen and Oxygen" (tentative title).

DECEMBER 11—National Bureau of Standards, Gaithersburg, Md.
Topical Groups—5:00 P.M.

Food and Agricultural Chemistry—Martin Jacobson, ARS, USDA, Beltsville, Md. "Recent Progress in the Chemistry of Insect Sex Pheromones".

Inorganic—Professor R. Bruce King, University of Georgia, Athens, Ga. "Polydentate Tertiary Phosphines and their Metal Complexes".

Medicinal and Biochemical—Philip A. Khairallah, Research Division, The Cleveland Clinic, Cleveland, Ohio. "Role of Rennin and Angiotensin in Experimental Hypertension".

Polymers—Professor William Graessley, Department of Chemical Engineering, Northwestern University, Evanston, Ill. "Molecular Entanglements and Flow Behavior in Amorphous Polymers".

Lecture—8:30 P.M.

Daniel Banes, Director, Division of Pharmaceutical Sciences, Food and Drug Administration, CPEHS, HEW, Washing, D.C. Title to be announced.

NEW MARYLAND SECTION MEMBERS

The following people have recently joined the American Chemical Society or transferred into the Maryland Section from some other state. We welcome them to the Maryland Section and invite them to attend the monthly meetings and participate in the other activities of the Maryland Section.

Pvt. Carroll Dwight Arnett, Edgewood Arsenal.
Ronald Lee Baker, Kramer Ct., Glen Burie.
Donna Lou Berglund, Goucher College, Towson.
Richard Alton Farr, E. Elpin Drive, Catonsville.
Allan C. Hamilton, Bedford Rd., Bel Air.
Christopher Peter Johnson, III, Edgewood Arsenal.
Arthur D. Ketley, W. R. Grace & Co., Clarksville.
John Alfred Kilgour, Seversky Court, Essex.
Dennis Alan Wentz, Johns Hopkins Univ., Baltimore.

The Chesapeake Chemist
University of Maryland
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Aldrich CHEMICAL COMPANY, INC.

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May 10, 1965

Dr. H. Gerson
The Netherlands Institute for Art History
Korte Vijverberg 7
The Hague, Holland

Dear Dr. Gerson:

In response to your kind letter of April 20th, I shall try to take my little Rembrandt (H. de G. 240) with me if I can get adequate insurance coverage.

I am scheduled to arrive at Schipohl on Saturday morning, May 29th, at 8:00 A.M. and will then take the first train from Amsterdam to The Hague. If you are not at the Institute that Saturday morning, with whom can I leave the painting? I will be in The Hague only a few hours, as I have to fly from The Hague to Vienna that Saturday afternoon.

I am not familiar with what Van Gelder and Bauch say about my painting, and look forward to seeing these comments during my visit with you. Their saying that the painting is either a copy by Dou, or a work of both Rembrandt and Dou, shows what mistakes even serious scholars can make when they write about paintings which they have not seen.

I myself have shown the painting to Professors Otto Benesch (Attachment A), Jakob Rosenberg (Attachment B), Seymour Slive, and Julius Held; and each have thought this to be an early work of Rembrandt. You know what H. de G. wrote about the painting which he had seen in the great Rembrandt Exposition at the Rijksmuseum in 1898 when this painting was Number 1 in the exposition, and I enclose photostats of what Bredius (Attachment C) and Frimmel (Attachment D) wrote about the painting. In view of Bredius's remarks when he had actually seen the painting, I was unable to understand his comments in 1935 to No. 425 until you told me that the comments were not written by Bredius but by others.

The painting has been questioned by others, most seriously by Coppier in Les Art, 13, 29 (April 1914) (Attachment E), but as you will see, the painting is in good company, particularly in that of the beautiful "Disciple at Emmaus" at the Musée André Jacquemart.

Apparently Coppier, Bauch, and Van Gelder were misled by the signature G.D.F., which must have been added sometime around 1800, when Dou was considered a better painter than Rembrandt. In any case the signature was on top of the varnish, and I enclose photostat of the restorer in Vienna who took off this spurious signature

(Attachment F). Apparently the basis for Professor Bauch's suggesting that this painting is different from the painting owned by LeBrun is the signature, which does not show on LeBrun's etching, and the slight difference in the size of the etching. However, the provenance of the painting from Van der Mark through LeBrun, Robert Du St. Victor, Dubois, and Mayer is fairly well established (See Frimmel, Attachment D).

Perhaps you do not realize how discouraging to serious collectors unwarranted comments by scholars who have not seen the original paintings can be. Sometimes it does take considerably more scholarship to say "Yes" than to say "No."

You may wish to send copies of this letter to Professors Bauch and Van Gelder; and naturally I would be happy if they also could look at the painting while it is with you in The Hague from May 29th to July 2nd.

With best personal regards, I remain,

Yours sincerely,

Alfred Bader

AB:lh
Enc.

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

REMBRANDT RESEARCH PROJECT

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

Amsterdam, May 28, 1970

Dear Dr. Bader,

Thank you very much for your letter of May 20, which does elucidate a problem of identity.

We should be very happy to come to Milwaukee in the course of next year and to study your picture thoroughly.

Unfortunately we have not, till now, received any information on the whereabouts of Bredius nr. 426.

Yours sincerely,

(J. Bruyn)

INSTITUUT VOOR KUNSTGESCHIEDENIS DER RIJKSUNIVERSITEIT
Oude Boteringestraat 81, Groningen, The Netherlands

Groningen, 2nd July 1974.

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee (Wisconsin) 63211
U.S.A.

Dear Dr. Bader,

I should like to thank you very much for having sent me the catalogue, which your wife has so nicely prepared for you. I understand of course that the attributions and the identifications of the subjects are the work of both of you.

As to the Rembrandt I cannot add much to what have been said by you and others, but if I remember well - I have my notes not with me here - I have seen the picture in the meantime in original. I think you left the picture once in the Hague.

My favourite is the Lievens picture, although I only know it from reproduction.

As to number 13 there has been publications about these two masters. Renckens wrote in Oud Holland about Ficke and my russian colleague Kusnetsow wrote about the same time in the Yearbook of the Hermitage about Adriaen van Eemont. The Rijksbureau will certainly give you the exact references. I do not know whether your picture was already mentioned in their surveys.

As to number 10, I have the feeling that it could be a flemish picture of the same period.

Thanking you again I remain,

yours very sincerely,

H Gerson

H. Gerson

Dr. Alfred R. Bader
President

May 20, 1970

Rembrandt Research Project
Joh. Vermeerstraat 2
Amsterdam-Z. Holland

Gentlemen:

There has been a good deal of confusion in the literature relating to Bredius 425 and 426, and this is further evidenced in your letter to The Burlington Magazine published in its April, 1970 issue.

Bredius 426 is a painting of a scholar writing, but this is not identical with Bauch 118. Bredius 426 is on wood and was referred to as a sub-number to H deG 240 as a copy of H deG 240. Bauch 118, on the other hand, is Bredius 425, on copper, in my collection.

I enclose copy of the letter which I sent to Dr. Gerson in 1965, giving the history of Bauch 118. Professor Bauch was mistaken in thinking that there is yet a second version on copper as, in fact, my painting belonged to LeBrun and bears LeBrun's seal on the back.

I am sure that you know that there are a number of small, early Rembrandt's on copper; it would be interesting to determine whether all of these small pieces of copper came from one large sheet.

Surely, Dr. Gerson knows where Bredius 426 is in the United States, as he used in his recent book a photograph of Bredius 426 which is quite different from the photograph used in the original Bredius work. I would appreciate learning the whereabouts of Bredius 426 as I would very much like to be able to visit the owner and look at the two paintings side by side.

Please do let me know if I can give you any further information.

I remain,

Yours sincerely,

Alfred Bader

Bauch 118 = Bredius 425 = HdeG 240

AB/ds

Enc.

Aldrich Chemical Company, Inc.
940 West St. Paul Avenue Milwaukee Wisconsin 53233 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052

REMBRANDT RESEARCH PROJECT

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

Amsterdam, May 28, 1970

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Yours sincerely,

(J. Bruyn)

EXPOSITION REMBRANDT

organisée à l'occasion de l'inauguration

de S. M. la Reine Wilhelmine

par la Commission centrale pour la réception solennelle
de Sa Majesté à Amsterdam
et par la Société des Artistes „Arti et Amicitiae."

Septembre-Octobre 1898.

Amsterdam, le 9 Juni 1898.

Sehr Geehrter Herr!

Im Auftrage unseres Comités beehre ich mich Ihnen unseren aufrichtigsten Dank zu bezeugen für die freundliche Ueberlassung Ihres Rembrandtbildes. Dasselbe wird, weil bisher fast unbekannt ohne Zweifel berechtigtes Interesse.

Für die Versicherung zu dem von Ihnen angegebenen Betrag ist bereits Sorge getragen.

Indem ich die Hoffnung aussprechen, Sie hier zur Ausstellung begrüssen zu können, zeichne ich

Hochachtungsvoll & ergebenst

Ihr

Von Hofstede de Groot

GENERAL-VERWALTUNG DER KOENIGLICHEN MUSEEN

Berlin C den 14 Okt 1895

Charlottenburg, Uhlandstr. 5.

Sehr geehrter Herr Pastor,

durch meinen guten Bekannten, Herrn v. Trimmel, erfahre ich, daß Sie im Besitze eines interessanten Bildes sind, welches derselbe für ein Jugendwerk Rembrandts hält. Da ich in Begriff bin, ein sehr umfangreiches Werk über Rembrandt zu veröffentlichen, in welchem alle Bilder des Künstlers in Galeriegravüren veröffentlicht werden sollen, und da es

Theil der die Freiheit, a. Werke entspul,
grade zum Druck gegeben ist, so wäre es
mir von großer Wichtigkeit, ihr Bild
noch recht bald ihres i. constante photo-
graphiren lassen zu können. Herr Dr. von
Frimmel meint, daß Sie vielleicht die
große Gefälligkeit haben
würden, der Bild mir zu Anfang zu
schicken, dann könnte ich natürlich am
liebsten mein Urtheil fällen i. Moment
auch sie eine sehr gute Photographie der
machen lassen. Ich denke mir, daß Sie
selbst einverstanden sein werden, der Bild
in diesem großen Werke mit aufzunehmen
und vergnügt zu sehen

GENERAL-VERWALTUNG DER KOENIGLICHEN MUSEEN

Berlin C den 27/XI 1895

Sehr geehrte Frau Kathi

erst jetzt vorgestern bin ich aus Italien zurück u. habe jetzt erst Ihre freundlichen Zeilen u. die Photographien erhalten. Seien Sie nochmals bestens dafür!

Was die Photo. (ein feines Urtheil ist es nicht, zumal sie sehr dicht ist. Glatter ist, zwar nicht möglich) gleich in der Pst, daß Hr. Dr. von Tschudi recht hat, indem er die Inschrift G. D. E. (Doi) für apocryph hält u. der Lord hat ein ganz feines Stück der Rembrandt erklärt.

Ich werde daher das Lied auf
gleich nach in den 1. Band meines
Werkes Rembrandt-Werkes auf-
nehmen, der die Jugendwerke des
Künstlers enthalten wird.
Meiner nächsten Anwesenheit in Wie
werde ich benützen, um mir das Lied
selbst nochmal anzusehen.
Mit vollster Hochachtung grüsse ich
Ihr ergebener
W. Bode

Falls Sie Sich zu der Zusendung entschließen sollten, so würde ich Sie bitten der Liste an meine Adresse

„Oberbeh. Dr. Bode
Berlin. C.
Königl. Museen"

zu senden, da dieselbe im Museum am besten aufgehoben ist. Ich würde mich Ihnen dann noch einmal persönlich wieder zuwenden.

Mit hochachtungsvollen Grüßen und Empfehlungen

Ihr ganz ergebener

Bode

Wien 26. October 1895.

Hochverehrte gnädige Frau!

Verbindlichst habe ich für Ihre freundliche Mittheilung vom 18. d. M. zu danken. Ich entnehme daraus dass also Bode doch wenigstens eine Photographie

erhält, woran mir sehr ge=
legen ist. Auch für mich
selbst würde ich einen photo=
graphischen Abdruck erbitten.
Dass Bove mit Ihnen, sehr
geehrte gnädige Frau, nunmehr
in Correspondenz steht, glaube
ich annehmen zu dürfen,
so dass also eine Anweisung

meinerseits auf die Dringlichkeit der Sache wohl überflüssig ist.

Es dankt nochmals für Ihre freundlichen Zeilen

Frau Röthin

verehrungsvoll
ergebenstes
Dr Thr. Frimmel.

Charlottenburg
Uhlandstr. 5 24/X 95

Sehr geehrte Frau,

So sehr ich bedauere, daß Sie sich zur Übernahme der wertvollen Briefe nicht entschließen können — was ich sehr wohl zu würdigen weiß! —, so sehr freut mich Ihre Bereitwilligkeit, eine Photographie nach den Briefen aufnehmen zu lassen und mir dieselbe zur Ansicht zu übersenden.

Am besten arbeitet in Wien der Photograph Löwy, der gerade die

Verehrtester Rembrandt-
in Wien für meine Habilitation
hier vorzüglich empfohlen
Prof.

Ich darf Ihnen meine
aufrichtigsten Glückwünsche
zusenden ich

Ihr ganz ergebener

W. Bode

Wien 25. Novbr 95.

Euer Hochwohlgeboren
Sehr geehrte Frau Räthin!

Durch auswärtige Besuche bin ich einige Tage lang so sehr in Athem gehalten worden, dass ich nicht umgehen für die gütige Zusendung der

ausgezeichneten Nachbildung
des kleinen Rembrandt oder
Dou habe danken können.
Ich hole heute meinen wärmsten
verbindlichsten Dank für
Ihre grosse Freundlichkeit
nach und erbitte mir die
Erlaubnis, bei günstiger
Gelegenheit meinem

aufrichtigen Danke persönlich
Ausdruck geben zu dürfen.
In besonderer Verehrung
zeichnet

Frau Rätlin

ganz ergebener
Dr. Thr. Frimmel.

hat er nun schon geschrieben, seitdem ich ihm Ihre Stadt Wohnung genannt habe. Für alle Fälle möchte ich nicht versäumen, Ihnen Bode's Angelegenheit wärmstens zu empfehlen und in seinem Namen um Sendung des Bildes nach Berlin, Charlottenburg, Uhlandstrasse ~~17~~ 5 zu ersuchen.

In besonderer Verehrung zeichnet

Frau Räthin

hochachtungsvollst ergebener

Dr Thr. Trimmel.

Wien 10. Octbr. 1895.

Hochverehrte gnädige Frau!

Gewiss erinnern Sie sich noch meiner Studien über eines der Bilder Ihrer interessanten Sammlung. Ich meine das kleine Gemälde mit dem Mann beim Globus, das lange Zeit als Werk des Gerard Dou

gegolten hat. Um genauer
zu sehen, haben Sie, verehrte
gnädige Frau, mir erlaubt,
das Bild nach Pettenkofer's
Verfahren zu regeneriren.
Auch eine Photographie wurde
mir zugesagt. Nun komme
ich mit einer neuen Bitte:
Hofrath Dr. W. Bode, Director
der Königl. Gemäldegalerie

in Berlin gibt ein grosses Werk
heraus, für das er Ihr Bild kennen
, eventuell abbilden möchte.
Würden Sie wohl die grosse Güte
haben, Ihm das Bild für einige
Stunden zu senden? Bode
würde sich persönlich an Sie, hoch-
verehrte Frau Räthin gewendet
haben, wenn er Ihre gegenwärtige
Adresse gewusst hätte. Vielleicht

hat er nun schon geschrieben, seitdem ich ihm Ihre Stadt Wohnung genannt habe. Für alle Fälle möchte ich nicht versäumen, Ihnen Bode's Angelegenheit wärmstens zu empfehlen und in seinem Namen um Sendung des Bildes nach Berlin, Charlottenburg, Uhlandstrasse ~~17~~ 5 zu ersuchen.

In besonderer Verehrung zeichnet

Frau Räthin

hochachtungsvollst ergebener

Dr Thr. Trimmel.

Wien 29. Jan. 96.

Hochverehrte gnädige Frau!

Ich nehme mir die Freiheit, Ihnen ein Zeitungsblatt zu übersenden, in dem von Ihrem kleinen Rembrandt die Rede ist. Zugleich erlaube ich mir, nochmals

bestens für die Erlaubnis zu danken, das Bild studiren zu können, sowie für die gütige Sendung der Photographie.

In verehrungsvoller Ergebenheit

Dr Thr. Trimmel.

IV. Paniglgasse 1 –

3

REMBRANDT RESEARCH PROJECT

Secretariaat: Kunsthistorisch Instituut der Universiteit van Amsterdam, Joh. Vermeerstraat 2, Amsterdam-Zuid, Tel. (020) 73 81 46

February 23, 1972

Professor Dr. J. Bruyn
Rembrandt Research Project
Kunsthistorisch Instituut der
Universiteit van Amsterdam
Joh. Vermeerstraat 2
Amsterdam Z, Holland

Dear Professor Dr. Bruyn:

In response to your kind letter of February 19th, I am sorry to have to tell you that I will have to be in Europe from May 20th to the end of July. I do hope that you will find it possible to visit me before May 20th. I presume that you will be in the United States for a fair period of time, and for your information, there are several direct, non-stop flights from New York to Milwaukee, and of course if you can come before May 20th, I do hope that you will be a guest in our house.

Beside the Scholar by Candelight you may be interested in a good many paintings by Rembrandt students in my collection. For instance, I own paintings by the following:

Paulus de Lesire (2)	Aert de Gelder (3)
G. van Eeekhout	Abraham van Dyck
Paulus Bor	Pieter de Grebber
Jan van Noordt	Govaert Flinck
Carel Fabritius (?)	J.U. Mair
Willem Drost	Ferdinand Bol

I do have a good photograph of the Scholar by Candlelight taken at the Fogg Museum when the painting was there so that Professors J. Rosenberg and S. Slive could examine it. Both scholars then told me that they believed the painting to be an early work by Rembrandt. I do not have detailed photographs or x-ray and infrared photographs. I would have no objection to your taking these, and as the painting is so very small, it is easily taken out of its frame for close examination.

Could you please tell me whether you have learned of the whereabouts of the painting of the same subject on wood published by Bredius. Surely, Professor Gerson must know its whereabouts, as he published in his recent edition of Bredius a photograph of a painting on wood, which photograph is quite different from the photograph published in the first edition of Bredius. I would very much like to be able to compare the two originals side by side.

(Cont'd)

Professor Dr. J. Bruyn
Rembrandt Research Project

February 23, 1972

Mr. Harry John lives at 329 North 77th Street in Milwaukee. I saw his Head of Jesus on loan at the Chicago Art Institute just a short time ago, and I presume that the original will still be on loan to the Chicago Art Institute.

Much looking forward to meeting you personally, I remain

Yours sincerely,

Alfred Bader

AB/ds

REMBRANDT RESEARCH PROJECT

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

Amsterdam, April 1, 1974

Dear Mr.Bader,

Thank you for your letter of 11-3-1974. Please accept my excuses for the delay in answering your first letter with the enclosed photographs.

The schedule of our over busy photographical department did not permit a rapid printing of the photographs of your painting and I wanted to wait with writing you till I could send them to you.

During the last Rembrandt Research Project meeting we discussed the catalogue text you sent us for approval. We would like to propose one change in the text and one addition which is luckily at the end of the page.

1. On the second page, in the 9th line after "...1951". the following would be more correct: In the Central Research Laboratory of Objects of Art and Science in Amsterdam in 1973, during a microscopical investigation of the area where the signature had been, not the slightest damage was found to the paintfilm, not even to the old varnishlayer on top of which the signature was painted.

2. The proposed addition to the text at the bottom of the page will most probably not please you too much, it is however, as you will remember8 in accordance with the conversation we had.
In the last line, after Flight to Egypt (Bredius 532A) in Tours, should come: which the projectmembers however consider to be the work of a close follower of Rembrandt (private comm.,drs E. van de Wetering).

My wife and I look forward to see you again when you are in Amsterdam.

With kind regards,

E.van de Wetering

Dr. Alfred R. Bader
President

April 8, 1974.

Drs. E. van de Wetering,
Rembrandt Research Project,
Kunsthistorisch Instituut der Universiteit van Amsterdam,
Johan Vermeerstraat 2,
Amsterdam-Zuid, Holland.

Dear Drs. Van de Wetering:

Thank you so much for your letter of April 1 in response to my letters of January 3 and March 11.

The small catalog of parts of my collection is now at the printer, but I hope still to be able to correct the entry, and I enclose copy of the corrected version. I am pleased to have your permission to mention the hypothesis that the Flight to Egypt is by a follower of Rembrandt - you will recall that you had specifically excluded Dou. I deliberately say "Some members of the Project .... " because you and Mr. Levie had told me after your thorough examination of my painting in Milwaukee that you believed it to be by Rembrandt, and Mr. Haak has included the Flight into Egypt in his great work on Rembrandt.

In time I think that you will realize how phantastic it is to postulate the existence in 1627 of a completely unknown student capable of such work, and I hope that you will then not regret suggesting I mention this. For that reason I had left it out in the first version.

You will recall my showing you during my visit to your home a very dirty canvas of an old woman holding a skull, then attributed to Lievens. Photo of the cleaned painting is enclosed, as promised. I am not even certain it is Dutch, and yet I like it a lot. Certainly it is 17th century. What do you think?

Best regards to you and your wife.

Very sincerely,

Alfred Bader

AB/th
Encl. -

Aldrich Chemical Company, Inc.

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

REMBRANDT RESEARCH PROJECT

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Best regards to you and your wife.

Very sincerely,

Alfred Bader

AB/th
Encl. -

Aldrich Chemical Company, Inc.

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

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

Dear Professor Bruyn:

Thank you for sending me the offprint for C18 and C22.

There is no doubt in my mind that your Corpus of Rembrandt Paintings will be most valuable for the detailed facts it so carefully records, though I do not believe that your judgments will be upheld in all cases. I enclose copy of my letter to Drs. Van de Wetering which is self-explanatory. When I wrote this in March of 1981, I did not know that he also shared my doubts about your judgment of C22, and I am glad that he had the courage to record this in your book.

It is difficult to follow your arguments on C18 without seeing your discussion on C5, the Flight to Egypt in Tours. It will be a long time before your work will be available in Milwaukee. Hence, could you please send me an offprint or Xerox copy of your discussion of C5. I have long considered this one of Rembrandt's finest early works.

and if it is really by Jan, we will have to change our judgement of his work.

I saw a portrait of Rembrandt which exists in at least three other versions, Gerdien 46, 47 and 47 A. Jacob Hode did a mezzotint of this composition. A reproduction and a detail of my painting is enclosed. Of course, you or one of your associates would be welcome to examine his painting in my home.

Best regards,

Sincerely,

Jeffrey Cooper

January 10 1980.

C 18 A man writing by candlelight

MILWAUKEE, WISC., COLL. DR. A. BADER

HDG 240; BR. 425; BAUCH 118; GERSON –

Fig. 1. Copper 13.9 × 13.9 cm (1 : 1)

1. Summarized opinion

A fairly well preserved painting produced *c.* 1630 in Rembrandt's immediate circle, probably by the same follower – possibly Gerard Dou – who was responsible for nos. C 5 and C 10. It was reduced slightly at the top some time after 1822.

2. Description of subject

An old man sits at night in a room behind a table. The sole source of light in the room is hidden behind a large, open book standing on end and propped against a number of indistinct objects one of which also appears to be a book. He is writing with a quill pen in a book lying diagonally in front of him. To the right behind the large open book there is a globe; lit shapes below this could be the pages of a third, open book. Behind the globe a sheet of paper bearing an illegible text is nailed to the wall, with a bottle hanging above it. The globe, the paper and the nails holding it to the wall (the latter are apparent only from their cast shadow) throw dark shadows onto the plastered wall, as does the figure of the man close in front of it. The direction of these the divergent shadows of the nails, for instance – suggest to the viewer the exact position of the hidden light source.

3. Observations and technical information

Working conditions

Examined on 19 September 1972 (S. H. L., E. v. d. W.) by bad daylight and artificial light. Examined again in November 1973 under favourable conditions in the Central Laboratory for Objects of Art and Science, Amsterdam, with the aid of an infrared and an ultraviolet photograph. A restoration report dated 1958 from Prof. Josef Hajsinek, Vienna, was available.

Support

DESCRIPTION: Copper (nailed to a rough cradle), 13.9 × 13.9 (± 0.1) cm. Thickness 0.72 mm (measured at lower righthand corner and including ground, paint and varnish layers).
SCIENTIFIC DATA: None.

Ground

DESCRIPTION: A light grey is visible at many points with the aid of a microscope.
SCIENTIFIC DATA: None.

Paint layer

CONDITION: Fairly good. There is some wearing in dark areas. Paint losses have occurred especially at places where the support has been bowed; the lower corners of the copper plate, in

rticular, have been bent, and the risk of further bending ıst have been the reason for attaching the plate to a cradle. int loss also occurred around the nails when it was fastened to · cradle (with 9 nails). There are dents and scratches along · righthand edge, near the globe, and damages of this kind ı be found to a lesser extent elsewhere. Craquelure: none ·n.

SCRIPTION: The application of paint varies, and probably cause of the flat and non-absorbent metal support the brush-ırk can be followed everywhere, even in the dark areas.

The whole of the foreground and the shadow and cast ıdow of the old man form practically one single, lar[illegible] ea; yet within this area the various component parts can be ıde out one from another through slight variations of tone d colour. The cast shadow behind the figure, for instance, is ne with relatively bold but thin brushstrokes in a very dark ey; this tone lightens a little along the outline of the old man's ck, so that his body shadow and cast shadow can be distin-ished one from the other. Further down the dark tone takes a somewhat browner tint, becoming a lighter brown along e top edge of the upright book and thus creating the im-ession of translucent paper in the uppermost, slightly curling ges of the book. The upper part of the wall, which is less ongly lit, is in a restless and patchily applied grey, through ıich one seems to glimpse a layer of brown. Lower down the ey of the wall becomes warmer and merges into a sand-loured yellow. There, the brushstroke becomes shorter and · paint layer thicker as the level of lighting increases. The ıst brightly lit, wedge-shaped area between the outlines of · figure and the book stands out in relief above its rroundings.

The man's outer garment, in an orangy pale brown in the ghest light, is heavily painted where it is most strongly lit. In · semi-illuminated areas, where the colour merges into a ·y-brown, the paint is applied flatly with a careful ushstroke. The shadow cast by the head on the overgarment, d the shadow side of the head, fuse together in a black and ite thickly painted area. The lit side of the face, emerging ·m this dark area, is executed in very small lumpy blobs – ıced alongside and over each other – in a yellowish and a ldish flesh colour with brownish intermediate tints. From low the hair, painted wet-in-wet against the skin area, a large rlobe protrudes in pink. The black shadow part of the cap ıtches the shadow area of the head and overgarment in tonal lue, but is painted more thinly, almost translucently. The lit rt of it is pinkish-brown, changing in the less strongly-lit rts into a violety brown. In the hand only the thumb and ·efinger holding the pen are strongly lit; they are shown very mmarily, with a few thick strokes of pink and yellow-pink. ıe presence of a middle finger is barely suggested by a vague ·ge of light, and the rest of the hand is lost in shadow. The pen drawn with a few strokes of white forming a contrasting cent to which is added a dark grey edge of shadow.

The sheet of paper on the wall merges into the wall itself in lour and manner of painting, and is separated from it pri-ıtrily by the thinly drawn outline on the left, and above and to e right by the shadows it casts on the wall. The relief of ripples d a fold in the paper is rendered by a slight contrast between ht and shadow areas. The globe is done in the light in the ne blond sand colour as the illuminated part of the rear wall. ıile the wooden ring encircling it is a little browner with a fine n of light; the upright has a somewhat cooler colour. The viding line between the shadowed upper half of the globe and e shadow it throws on the wall can be made out, though with ıfficulty, by the fact that the globe is there a dark brown-grey ıile the cast shadow is a cooler dark grey. The bottle is shown vaguely in dark browns with an almost black outline. The contour of the brownish yellow area on the extreme right, against the outline of the limp binding of the upright book, is set down in lighter paint.

SCIENTIFIC DATA: None.

X-Rays

No electron-emission radiograph available.

Signature

[illegible] on the sheet of paper between the 2nd and 3rd lines, which were visible on reproductions prior to 1958 (though not on the reproduction print by Lebrun of 1790, see *6. Graphic reproductions* below) disappeared during restoration carried out in 1958 by Prof. J. Hajsinek, using a mild solvent. The paint layer gives the impression of being sound at this point, and the continuity of the light paint relief is unbroken.

Varnish

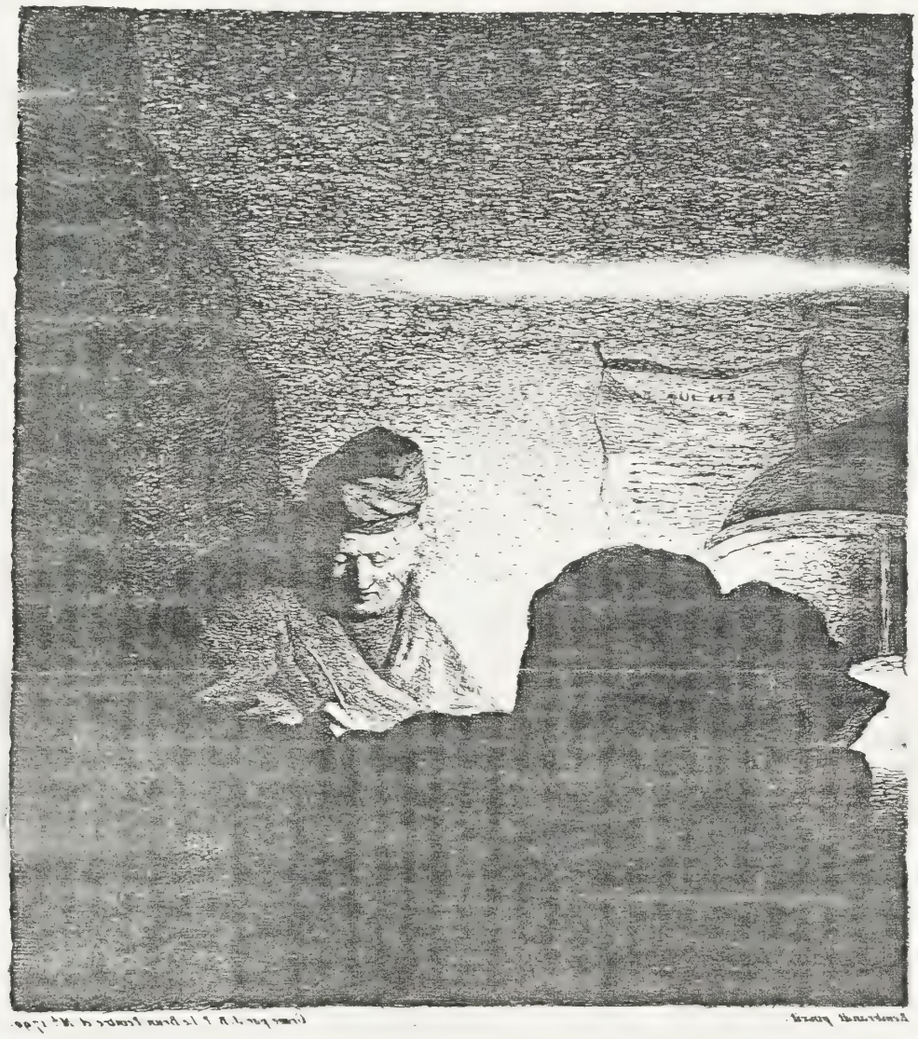
No special remarks.

4. Comments

Before looking at this painting in relation to similar works, it must be noted that it has been reduced at the top. This is seen from the etching by J. B. P. Lebrun after the painting, dated 1790 (fig. 2; see below under *6. Graphic reproductions*); the inscription states that the painting is 'de même grandeur que l'Estampe'. The etching is up to 0.2 cm smaller in width, but 1.8 cm larger in height. That Lebrun did in fact reproduce this version of the painting is evident from the great accuracy with which etching and painting match each other (apart from the format), and from the fact that he mentions that the painting is on copper. Bauch[1] mistakenly believed that the print was done after a version now unknown. As late as 1822 the painting reproduced by Lebrun was described as having different dimensions in height and width, though on that occasion – no doubt by mistake – its height was given as less than its width (see *8. Provenance*).

A comparison with early paintings by Rembrandt in which one or a few figures appear in comparable lighting shows that in contrast to the thorough articulation and detail in the figure and its surroundings that typify the Berlin *Rich man* of 1627 (no. A 10) and to a lesser extent the Melbourne *Two old men disputing* of 1628 (no. A 13), the contrasting elements are here treated in larger, uniform areas so that there is a less subtly-graded distinction between areas of light and shadow. A similar increase in intensity of the contrasts occurs in a slightly later stage of Rembrandt's development, e.g. in the *Supper at Emmaus* in the Musée Jacquemart-André, Paris (no. A 16) and in the Nuremberg *S. Paul* (no. A 26), probably dating from 1629 and 1629/30 respective-

Fig. 2. Etching by J. B. P. Lebrun (reproduced in reverse, 1:1)



ly. This lastnamed painting lends itself very well to a comparison, since the solution found for the foreground areas shown silhouetted against backlighting is so akin that one can assume a direct connexion between the two paintings. In the *S. Paul* the lighting scheme is however far subtler because of the lighting of the figure and its surroundings from two sources. The lighting of the *Supper at Emmaus* is also less simple. In both instances the dramatizing of the contrasts between light and shadow also serves a function connected with the picture content; in no. C 18 the dramatic lighting on the rather fatuous-looking scrivener seems a little pointless.

In depiction of form and manner of painting, too, the similarity with Rembrandt's early paintings is no more than superficial. The simplification of shapes that tends towards absence of form, where the limply meandering contours give no hint of underlying structure in either the foreground or the scribe himself, is not seen to this extent in the young Rembrandt, as a comparison with the works just mentioned clearly demonstrates. The quality of the unremarkable manner of painting in the light areas, where the paint is applied either with a dabbing touch or as thick, sluggish strokes, is disappointing when set beside these works.

There is at least one painting hitherto attributed to the early Rembrandt with which no. C 18 has a great deal in common; this is the *Flight into Egypt* in Tours (no. C 5). First of all there is the concentrated lighting of the scene from a single, unseen light source, and the associated almost pedantically-consistent arrangement of the cast shadows; and secondly there is the way the dark areas flow togeth-

to form a single, large and continuous area. The ht ground against which the bulky forms stand t – in no. C 18 the wall behind the writing man, d in the *Flight into Egypt* the sandy path – is in both ses done in greys that merge into colourful ochre ıts; the paint is there set down partly with a dabb- g brush movement or with small, thick touches ıced in varying directions. Elsewhere, the paint is plied with long, sluggish touches, as in the clo- ing and still-life parts of no. C 18 and in Mary's ›ak, Joseph's legs and the mass of folds and the jects on the ass's hindquarters in the *Flight into ypt*. The tiny accent seen in the quill pen, recurs a mber of times in Joseph's hat. Only the brushwork the head and neck of the ass, with small, deft licks paint, is absent from no. C 18. It is in the depiction form, and most of all in the lack of clarity in ıdering the anatomy, that the parallels between e two paintings are most striking: the unclear way e scrivener seems, as it were, to float inside his ergarment, and the way the strangely-twisted ad (which is too small) is placed disconnected atop hapeless mountain of cloth, is very like that seen in e figure of Mary. The hand of the man writing is, the rough-and-ready way it is portrayed, very like seph's hand. There are similarities in the colour- ıeme, too: there is a remarkably close predilection using tints, varying from one item to another, of aque, bright light browns in variation ranging m orangey to rather cooler shades.

The great affinity there is between these two intings, and their shared differences in quality d execution from the early work of Rembrandt ake it likely that we are dealing here with someone m Rembrandt's immediate circle who has a style d temperament of his own. The same follower was obably responsible for the Tokyo *Nocturnal scene*). C 10) which, apart from a slightly more variega- l colour scheme, shows very similar brushwork d the same use of somewhat shapeless silhouettes.

The problem of dating no. C 18 must be con- lered with this in mind. In the case of the Tours *ight into Egypt* the value of the date of 1627 it bears s been shown to be uncertain, and the same ap- es to the date of 1628 found on the Tokyo picture.). C 18 ties in with Rembrandt's work from around 29–1630. For the time being, one can offer no ›re precise an estimate for the date of no. C 18 than ca 1630.

It must still be commented that the copper sup- rt is in this case not – as it is a number of times with mbrandt or those close to him (cf. nos. A 27 and 5 and B 6) – covered with gold leaf. It has, how- er, the same remarkable thinness as the support of e Tokyo picture (no. C 10).

As long ago as 1904 Frimmel[2] gave a warning against attributing no. C 18 to Gerard Dou on the grounds of the initials that have since disappeared, when he noted in discussing them that 'Ausdrücklich ist zu bemerken, dasz die Signatur: GDF. (...) mit gänzlich fremder Farbe von fuchsigem Ton später aufgesetzt ist'. Bredius[3] had already recognized the falseness of this signature in 1898. Van Gelder[4] and Gerson[5] wrongly considered that the letters could be interpreted as a Dou signature. Nevertheless, an attribution to Dou deserves serious consideration because of the similarities that exist between the Tours *Flight into Egypt* and an early work by this artist (see no. C 5 under *4. Comments*). The false inscription may therefore have indicated the picture's veritable author.

Another version (see *7. Copies* below) of the same scene on panel, which Bredius[6] regarded as the original, seems to be a poor copy.

5. Documents and sources

None.

6. Graphic reproductions

1. Etching in reverse by Jean-Baptiste Pierre Lebrun (Paris 1748–1814), 15.7 × 13.7 cm (fig. 2). Inscribed: 'Rembrandt pinxit. – Gravé par J. B. P. Le Brun Peintre et Md. 1790. / Un Philosophe écrivant / Gravé d'après le Tableau de Rembrandt, Peint sur cuivre de même grandeur que / l'Estampe. Tiré du Cabinet du Citoyen Le Brun, Peintre et Md. de Tableaux. / A Paris chez l'Auteur, rue du Gros Chenet No. 47, et chez Poignant, rue Serpente No. 14.' Included in: J. B. P. Lebrun, *Galerie des peintres flamands, hollandais et allemands* II, Paris-Amsterdam 1792, opp. p. 1.

7. Copies

1. Panel, 15.4 × 13.7 cm. Present whereabouts unknown (Br. 426). C. Fairfax Murray sale, Paris 15 June 1914, no. 24; sale Amsterdam 27 October 1927, XLVIII. This copy does have the same dimensions as the original before it was reduced, but the scene is shown larger in relation to its framework.

8. Provenance

*– Possibly identical with: 'Een Kaarsgezigtje, door Rembrandt van Ryn, h. 5 en een half d., br. 5 d. [= 14.3 × 13 cm]' (A candlelight scene), Jan van Loon sale, Delft 18 July 1736 (Lugt 466), no. 26 (105 guilders) (Hoet II, p. 391).

*– Possibly identical with: 'Een Schryvend Mannetje, door denzelven [Rembrand van Rhyn]' (A man writing, by the same), sale Amsterdam 15 April 1739 (Lugt 503), no. 88 (10 guilders) (Hoet I, p. 580)[3].

– J. van der Marck Ezn. sale, Amsterdam 25ff August 1773 (Lugt 2189), no. 261: 'Rembrand van Ryn. Een zittend Mannetje, op Koper, h. $5\frac{1}{2}$ × b. $5\frac{1}{4}$ duim [= 14.4 × 13.7 cm] (Rhineland feet). Hij is verbeeld zittende te Studeeren by een Kaars-ligt. Kragtig en fraay behandeld' (Rembrand van Ryn. A seated man, on copper. He is shown sitting and studying by the light of a candle. Vigorously and finely done.) (25 guilders 10 stuyvers to Hellein or Elin).

– Dealer J. B. P. Lebrun, Paris 1790 (see *6. Graphic reproductions*); J. B. P. Lebrun sale, Paris 11–30 April 1791 (Lugt 4705), no. 56: 'Rembrandt van Ryn. L'intérieur d'une Chambre où l'on voit un Philosophe occupé à écrire. Il est éclairé par une lumière cachée. Il a la tête couverte d'une toque et est enveloppé d'un manteau. Sur la droite un globe terrestre, une imprimerie attachée contre la muraille, et autres accessoires, enrichissent ce petit tableau qui est du plus grand effet, et d'une belle harmonie. Nous l'avons gravé nous-mêmes dans notre ouvrage des maîtres Flamands, Hollandois et Allemands. Il paroîtra avec le texte. Hauteur, 5 pouces; largeur, 5. C[uivre].' (610 francs to Le Brun).
– Coll. Robert de Saint Victor at Rouen, according to: J. B. P. Lebrun, *Galerie des peintres flamands, hollandais et allemands* II, Paris-Amsterdam 1792, p. 5: '... a passé à Rouen dans le cabinet du citoyen Robert, ci-devant S. Victor'; Robert de St.-Victor of Rouen sale, Paris 26 November 1822 and 7ff January 1823 (Lugt 10344), no. 69: 'Par le même. [Rembrandt (Van Ryn)]. Un Philosophe, couvert d'un manteau et coiffé d'une toque, écrivant à la lumière, dans un intérieur meublé de quelques accessoires analogues au sujet. Pour tout éloge, nous dirons que ce savant échantillon est gravé dans la collection des peintres flamands et hollandais de feu M. Le Brun. B.[ois] (sic!) 1. 5 p. h. 4 p. [= 13.5 × 10.8 cm] (sic!)' (321 francs).
– Coll. Dubois, Vienna.
– Coll. F. X. Mayer, Vienna.
– Purchased by the present owner from M. Mayer, grandson of F. X. Mayer.

9. Summary

No. C 18 is on copper that is not coated with gold leaf, and was reduced slightly in size some time after 1822. Its pedigree and attribution to Rembrandt can be traced with certainty back to 1773, 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. C 5) and the Tokyo *Nocturnal scene* (no. C 10), 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 –, working around 1630.

REFERENCES

1 Bauch 1966, 118.
2 Th. Frimmel, 'Ein Rembrandt aus der Galerie Le Brun', *Blätter für Gemäldekunde*, I (1904–05), pp. 21–23.
3 A. Bredius, 'Kritische Bemerkungen zur Amsterdamer Rembrandt-Ausstellung', *Zeitschr. f. b. K.* 10 (1898–99), pp. 161–168, esp. p. 166.
4 Van Gelder 1953, p. 293 (p. 21) note 53; idem, 'Rembrandt and his circle', *Burl. Mag.* 95 (1953), p. 37 note 9.
5 Br.-Gerson 425.
6 Br. 426.

aJ

May 20, 1970

Rembrandt Research Project
Joh. Vermeerstraat 2
Amsterdam-Z. Holland

Gentlemen:

There has been a good deal of confusion in the literature relating to Bredius 425 and 426, and this is further evidenced in your letter to The Burlington Magazine published in its April, 1970 issue.

Bredius 426 is a painting of a scholar writing, but this is not identical with Bauch 118. Bredius 426 is on wood and was referred to as a sub-number to Hdeg 240 as a copy of HdeG 240. Bauch 118, on the other hand, is Bredius 425, on copper, in my collection.

I enclose copy of the letter which I sent to Dr. Gerson in 1965, giving the history of Bauch 118. Professor Bauch was mistaken in thinking that there is yet a second version on copper as, in fact, my painting belonged to LeBrun and bears LeBrun's seal on the back.

I am sure that you know that there are a number of small, early Rembrandt's on copper; it would be interesting to determine whether all of these small pieces of copper came from one large sheet.

Surely, Dr. Gerson knows where Bredius 426 is in the United States, as it was used in his recent book a photograph of Bredius 426 which is quite different from the photograph used in the original Bredius work. I would appreciate learning the whereabouts of Bredius 426 as I would very much like to be able to visit the owner and look at the two paintings side by side.

Please do let me know if I can give you any further information.

I remain,

Yours sincerely,

Alfred Bader

AB/ds

Enc.

C 5 The flight into Egypt

TOURS, MUSÉE DES BEAUX-ARTS

HDG —; BR. —; BAUCH 43; GERSON 8; BR.-GERSON 532 A

[illegible]

artist took Rembrandt's 1651 etching as his model. This would give a more precise *terminus post quem*.

5. Documents and sources

None.

6. Graphic reproductions

None.

7. Copies

None.

8. Provenance

Coll. B. Coymans, sale Amsterdam 19 March 1760 (Lugt 1088), no. 4; 'Een Blinde Tobias met Zyn Hondje, daar een Engel zyn Zoon aan zyn Moeder thuys brengt, van Koedyck, niet minder uytvoerig als van G. Dou. h. 3 v. 10 d. br. 5 v. 1½ d. [118 × 158 cm]' (A blind Tobit with his little dog, as an angel brings his son home to his mother, by Koedyck, no less elaborate than [work] by G. Dou) (115 guilders to van Diemen for Braamcamp).

Coll. Gerrit Braamcamp, sale Amsterdam 31 July 1771 (Lugt 1950), no. 52: 'Douw (Gerard). Doek H. 42, br. 52 duim [108 × 133.5 cm]. Dit Schildery verbeeldt de Geschiedenis van Tobias. De Schilder heeft het oogenblik genoomen dat Tobias, door het streelen van zyn' hond, van zyn's Zoons aankomst verwittigd wordt. Men ziet deezen Gryzaard zeer yverig met de handen uitgestrekt als een' blinde hem te gemoete loopen; voorts een' Tafel, Spinnewiel, Kruik, en dergelyke meer, welke hy in 't voortgaan schynt om ver gelooppen te hebben. Dit stuk is van eene fraaye ordonnantie, en de werkzaamheid der hartstogten is 'er verwonderlyk in uitgedrukt; het is veel in de manier van Rembrand geschilderd, wiens Leerling hy was.' (Douw (Gerard). Canvas. This painting shows the story of Tobit. The artist has chosen the moment when Tobit, through his dog's affectioned behaviour, becomes aware of his son's arrival. We see the old man rushing to meet him with great eagerness, with hands outstretched like a blind man; – there is also a table, spinning-wheel, jug and suchlike which he seems to have stumbled over in his haste. This piece is of fine composition, and the effect of the emotions is wonderfully portrayed in it; it is painted much in the manner of Rembrand, whose pupil he was). (290 guilders to P. Yver, via John Greenwood to R. Ansell).

- Coll. Robert Ansell, sale London 6–8 February 1772 (Lugt 1993), no. 57: 'G. Dow, The return of Tobias. This picture by its great effect of light and shaddow strikes you at first for a Rembrant, of whom Mr. Dow was a pupil.' (bought in for 110 guineas).

- Coll. Earl of Arundell, Wardour Castle, Tisbury, Wilts. (certainly before 1814) as Dou. Cf. John Britton, FSA, *The beauties of England and Wales* . ., XV, London 1814, p. 239 (as 'by Gerard Dow'); John Rutter, *An historical and descriptive sketch of Wardour Castle* . . ., Shaftesbury 1822, p. 48: 'Supposed to be by *Gerard Douw*, but is more probably a Rembrandt, amongst whose etchings is one, in which the subject is treated in a manner strikingly similar to this'.

Coll. the late Anne Lucy Lady Arundell, Wardour Castle, sale London (Christie's) 12 July 1935, no. 64 as G. Dou (£651 to Asscher).

Via dealer Asscher & Welker, London to dealer D. Katz, Dieren, 1935, as Rembrandt.

Coll. Dr. C. J. K. van Aalst, Hoevelaken, 1936 as Rembrandt.

– Van Aalst sale, London (Christie's) 1 April 1960, no. 37 as Rembrandt.

Coll. D. H. Cevat, St Peter Port, Guernsey, C I until 1978.

9. Summary

A satisfactory answer has still to be found to the problem set by this unusual and high-quality painting. On the one hand there are clear reminiscences of Rembrandt's work from the late 1620s together with certain similarities with work by Lievens from 1631 and early work by Dou, and on the other the conception is clearly different from that of any one of these artists, and the manner of painting and use of colour also differ from theirs. These would seem to constitute evidence for a somewhat later dating, not before 1640.

The history of the painting known from 1760 onwards sheds little light on the attribution. All that is obvious is that people have always seen it as having a Leiden character. But how (in 1760) it came by the name Koedijck is not clear. At all events, Isaack Koedijck can hardly be thought to have produced a painting of this quality. It is not improbable that the author of no. C 4 must be looked for in Leiden.

REFERENCES

1 Exhibition catalogue *Rondom Rembrandt*, Leiden 1968, no. 34 (with further references).
2 Van Gelder 1953, p. 292 (p. 20); C. Bille, *De Tempel der Kunst of het kabinet van den Heer Braamcamp* II, Amsterdam 1961, p. 13 no. 52.
3 D. Cevat, 'The Braamcamp Tobit', *Neue Beiträge zur Rembrandt-Forschung*, Berlin 1973, pp. 83–88 (with further references); esp. pp. 85–86, note 23.
4 J. L. A. A. M. van Rijckevorsel, 'Een vroege Rembrandt', *Historia* III (1937), pp. 298–300.
5 J. W. von Moltke, *Dutch and Flemish Old Masters in the collection of Dr. C. J. K. van Aalst*, Huis-te-Hoevelaken, Holland, privately printed 1939, p. 270, pl. 65.
6 Haak 1969, pp. 52–53.
7 G. Isarlov, 'Rembrandt et son entourage', *La Renaissance*, July-September 1936, pp. 1–50, esp. p. 16.
8 Münz II, p. 85 under no. 171; W. Sumowski, [review of Bauch 1960], *Göttingische gelehrte Anzeigen* 214 (1962), pp. 201–211, esp. p. 208.
9 J. S. Held, *Rembrandt and the Book of Tobit*, Northampton, Mass. 1964, p. 31, note 9; idem, *Rembrandt's Aristotle and other Rembrandt studies*, Princeton 1969, p. 113, note 14.

Fig. 3. Infrared photograph of detail with signature (enlarged)

1. Summarized opinion

A reasonably well preserved painting that was produced in Rembrandt's immediate circle around 1630 – possibly by Gerard Dou – and appears to be from the same hand as nos. C 10 and C 18.

2. Description of subject

The scene is based on Matthew 2: 13–14. In the darkness Mary and the Child, seated on an ass led by Joseph, move from the left rear towards the right front; like the sandy path in their immediate surroundings they are lit by an invisible light source. The belongings carried on the ass's back behind Mary comprise a bag and Joseph's tools (a carpenter's brace and a saw); a piece of drapery on top of them may be a blanket or forms part of her clothing. In the left foreground some thistles stand out against the lit path.

3. Observations and technical information

Working conditions

Examined on 20 April 1971 (P. v. Th., E. v.d. W.) by daylight and good artificial light and out of the frame. An X-ray by the Rijksmuseum covering the whole picture was available, together with an infrared photograph of the signature.

Support

DESCRIPTION: Oak panel, grain vertical, 27.5 × 24.7 cm. Thickness at bottom varies from 0.5 cm at right to 0.95 cm at left. Single plank. Back bevelled along top edge only, with the ridge running obliquely. The lefthand side and bottom edge clearly show traces of a fairly coarse saw, and this and the previous observation suggest that the panel has been reduced in size at the left and bottom.
SCIENTIFIC DATA: None.

Ground

DESCRIPTION: A yellowish-white colour can be seen through wearing at the top edge, and may be the ground layer.
SCIENTIFIC DATA: None.

Paint layer

CONDITION: Some local paint loss, e.g. in Mary's cloak, around and in her face and headgear and in the right background, can be seen in the X-ray. As far as can be seen through the badly cracked layer of varnish, there are restorations in the background and the cast shadow, and the black lines in the shadow part of Joseph's clothing appear to have been subsequently strengthened. Craquelure: apart from that in the varnish, no craquelure was seen.
DESCRIPTION: The paint is in general more thickly applied in light than in dark areas. In light areas the brushmarks are clearly apparent; in the clothing of the figures they are relatively broad and follow the folds, usually lengthwise. Because of the paint condition Mary's face can no longer be judged properly; the Child's face is in a greyish flesh colour, painted quite simply as a round with a fairly broad brushstroke. The halo consists of a whitish touch of paint surrounding the head, and spills out a little above and to the side. In the shadowed head of Joseph the brushwork can scarcely be seen. His straw hat shows sharp, angular catchlights in an ochre colour. His hand holding the staff is painted with tiny strokes in various flesh tints, ochre and grey.

The ass's head and neck are in greys and ochre tints, portrayed effectively and deftly with touches of the brush that render both the structure and the rough silkiness of the skin. The structure of the hindquarters is unclear, and there is little rendering of texture.

Accessories such as the bag with its orange-coloured upper edge, the carpenter's brace and saw, the satchel at Joseph's belt and his staff are all done with thick edges of light and highlights in small, thin streaks of paint. The thistles in the foreground stand out against the light tone of the sandy path, but are rather uncertain in form and have no internal detail. The path, in the light, is in greys and ochre done with brushstrokes that are clearly apparent and run in various directions; it shows most impasto just above the thistles and becomes thinner and browner towards the shadows. The background today presents no brushmarks or detail of any kind.
SCIENTIFIC DATA: None.

X-Rays

There are clear indications of an earlier painting, which is not distinguishable in any detail. Above Mary's head one can see, starting at her shoulder, the light image of an almost semicircular and clearly modelled form – probably that of a bald head, lit from the left (also visible to the naked eye in the paint relief). A dark reserve in a somewhat lighter area of background adjoining this to the right can be read as the upper part of a back and shoulder, so that one gets the picture of an old man bent forward. A dark area that intersects the legs of Joseph and the hind legs of the ass may form part of a reserve for an open book that the old man is reading. An irregular light shape stretching from Joseph's right shoulder down to the lefthand edge of the panel appears to represent cloth draped over an arm.

The radiographic image of the present picture corresponds entirely with the visible paint image. There are no appreciable discrepancies that would indicate changes made during the painting process.

It can be concluded from the X-ray that the artist used a panel that had already been painted on. This panel was, since it now has only one bevelled edge and shows sawmarks, probably cut down in size before being re-used.

Signature

At the lower right, thinly in grey ‹*RH* (in monogram) *1627*›. The last two figures of the date are difficult to make out, and have previously been read as 25[1]. The monogram type is to some extent like others from the Leiden period, e.g. that on the

Fig. 4. Ascribed to Rembrandt, *The rest on the flight into Egypt*, etching (B. 59)

Basle *David before Saul* of 1627 (no. A 9), but the almost vertical letters are somewhat uncertain in their stance and stand, uncharacteristically, on a slightly rising line. The inscription's authenticity is extremely doubtful. The signature became visible during cleaning in or shortly before 1952[2], the date during a subsequent cleaning[3]. They were recorded but not accepted as Rembrandt's in a sale's catalogue of 1785 (see *8. Provenance*); the year was then read as 1622.

Varnish

There is a layer of varnish with quite severe craquelure.

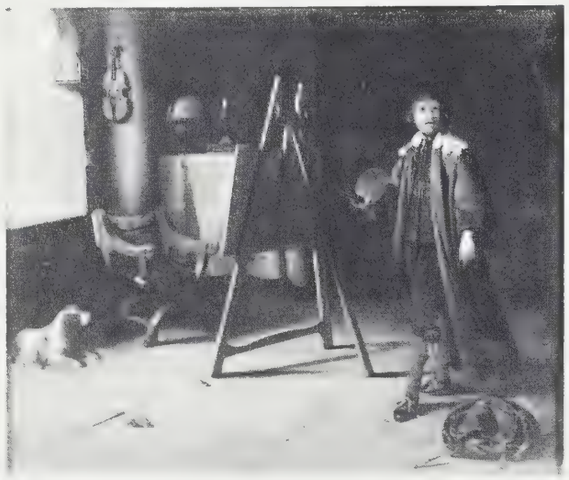
4. Comments

The X-ray shows that there is an earlier painting beneath the one seen today. This can be interpreted as a knee-length picture of an old man reading (S. Jerome? a hermit?) of a somewhat Caravaggesque type, though the scale of the figure does not match that of the Utrecht Caravaggists; nor does the format, even when allowance is made for the fact that the panel must have been truncated at the left and bottom before it was painted on for the second time. The fact that a panel was re-used is not uncommon in Rembrandt's work, though this has mainly been found to happen in the case of informal pictures ('tronies' and one *modello*, no. A 9).

There is a fairly broad basis for comparing this picture with Rembrandt's early works. The composition, with its clear diagonal effect, comes close to that of the *Balaam* in the Musée Cognacq-Jay, Paris (no. A 2); in other respects it is also comparable with the etched *Flight into Egypt* (B. 54) of *c.* 1628. On this ground a direct link with Rembrandt's work must already be assumed. The application of paint also presents a number of similarities but these turn out to be of a rather superficial kind. In the suggestion of structure and texture of the objects depicted it is clearly inferior to that in paintings like the *Balaam*, the Amsterdam *Tobit and Anna* of 1626 (no. A 3), the Stuttgart *S. Paul in prison* of 1627 (no. A 11) and the Melbourne *Two old men disputing* of 1628 (no A 13). In particular, little attempt has been made to vary the rendering of different materials by using paint in differing ways. Especially in the lit parts, the handling of paint tends to be somewhat sluggish and to lack structural precision, despite the occasional addition of draughtsmanlike highlights. This is plain in the figure of Mary as a whole, the rendering of accessories such as the bag with the carpenter's brace and saw, and Joseph's hat and staff. The saw, for example, has become a rather ragged-edged object, and the staff an uninteresting and almost straight stick that is less convincing than the staff held by Balaam (in no. A 2). A comparison of the plants seen in the foreground of the same picture is even more strongly to the disadvantage of no C 5.

All in all, the execution of the painting is such that the attribution to Rembrandt, which was alternately accepted and rejected in the later 18th century (see *8. Provenance*) and was posited anew by Benesch[2], is not a tenable one. The signature and dating, which inspire little confidence, cannot stand in the way of this conclusion; bearing this in mind, the date of 1627 too loses its significance, and one can do no more than assume a date before or around 1630, roughly subsequent to the Rembrandt paintings used here as a model. One should think of an artist in Rembrandt's immediate circle, someone who was well acquainted with his work and was probably a direct pupil. The first name that comes to mind is that of Gerard Dou, whose earliest production is still something of a mystery. This idea is supported when one compares no. C 5 with a picture of *A painter in his studio* (panel 19 × 24.5 cm, private collection; fig. 5) which borrows a number of motifs straight from Rembrandt's works from 1628 and 1629 the easel from the Boston *Artist in his studio* (no. A 18) and the candle, the globe and the high table from the Melbourne *Two old men disputing*. Though not bearing a signature, this painting may safely be attributed to Dou on the strength of a number of objects that recur frequently in similar paintings he made of the subject. In the application of paint and, especi-

Fig. 5. Gerard Dou, *A painter in his studio*, private collection



ally, in the stress on lit edges of furniture and highlights on the draperies, it presents sufficient similarities to no. C 5 to make an attribution of the latter to Dou worth considering.

Tümpel[4] assumed that a print by Tempesta served as one model for no. C 5. Reference has also been made[5] to a connexion with an etching of the *Rest on the flight into Egypt* (B. 59; our fig. 4) which is attributed to Rembrandt and usually dated 1626[5]; it is indeed noticeable that the head of the ass is virtually identical, and that motifs such as Joseph's straw hat and saw appear with roughly the same shape (but in a different arrangement) though in this form neither of them is part of tradition. Mary's headgear and the thistles in the foreground, too, are roughly similar in the etching and the painting. The attribution of this etching to Rembrandt is, however, open to a good deal of dispute, and the possibility of both being by the same hand is worth considering.

The *Nocturnal scene* in Tokyo (no. C 10) and the *Man writing by candlelight* in the Bader collection, Milwaukee (no. C 18) are probably by the same artist.

5. Documents and sources

None.

6. Graphic reproductions

None.

7. Copies

None.

8. Provenance

*– Coll. Johannes Lodewijk Strantwijk, sale Amsterdam 10 May 1780 (Lugt 3139), no. 207: 'Rembrant, hoog 11, breed 10 [= 28.2 × 25.7 cm] op paneel. De Vlugt van Maria en Joseph naar Egipten. Maria zit op een Esel, dewelke door Joseph geleid word, kragtig en fraay van licht en donker geschildert' (Rembrant, on panel. The Flight of Mary and Joseph into Egypt. Mary sits on an ass which is led by Joseph, vigorously painted with beautiful chiaroscuro) (40 guilders to de Wilde). Cf. HdG 86 b.

*– Anonymous sale, Amsterdam 5ff December 1785 (Lugt 3959), no. 124: 'Een Vlugt naar Egipten, in hetzelve ryd Maria met het Kindtje op een Ezel, hetwelke door Joseph geleid word, kragtig en fraay in de manier van Rembrand, door R.H. 1622. hoog 11, breed 10 duim' (... vigorously and beautifully painted in the manner of Rembrand by R.H. 1622...) (20 guilders to Fouquet).

– Coll. Chaussemiche, near Tours, from the end of the 19th century.

Given to the Musée de Tours by the widow of Benjamin Chaussemiche[6] in 1950.

9. Summary

No. C 5 has been painted on a panel that had already been painted on and that was re-used (after being reduced in size). While the subject and composition of this painting do show similarities to those in early works by Rembrandt, the weaknesses in its presentation and execution militate against an attribution to him.

No C 5 was probably done around 1630 by a painter from Rembrandt's immediate circle – possibly Gerard Dou – to whom the *Nocturnal scene* (no. C 10) and the *Man writing by candlelight* (no. C 18) can also be attributed.

REFERENCES

1 Exhibition cat. *Rembrandt*, Stockholm (Nationalmuseum) 1956, no. 1; B. Lossky, 'Le "premier nocturne" de la période leydoise de Rembrandt', *Journées internationales d'études d'art, Cahiers de Bordeaux* 6 (1959), pp. 45–49.
2 O. Benesch, 'An unknown Rembrandt painting of the Leiden period', *Burl. Mag.* 96 (1954), pp. 134–135.
3 Exhibition cat. *Rembrandt als Leermeester*, Leiden (Lakenhal) 1956, no. 1.
4 Tümpel 1971, pp. 22–23, illus. 1 and 3.
5 Exhibition cat. *Bijbelse Inspiratie*, Amsterdam (Rijksmuseum) 1964/65, no. 32.
6 Exhibition cat. *Le Siècle de Rembrandt*, Paris (Petit Palais) 1970/71, no. 168.

GEORGIA
MUSEUM OF ART

FALL 1998

FALL EXHIBITIONS

at the georgia museum of art

REMBRANDT: treasures from the rembrandt house, amsterdam

November 7, 1998 - January 10, 1999

Virginia and Alfred Kennedy Gallery; Philip Henry Alston, Jr. Gallery

Rembrandt's mastery of light and shadow in his paintings, drawings, and etchings remains unsurpassed, as shown in this exhibition of 82 etchings and two copper plates by the greatest master of the golden age of Dutch art. This exhibition comes to the Georgia Museum of Art from the Rembrandt House Museum in Amsterdam in exchange for a revised version of the exhibition *Adriaen van Ostade: Etchings of Peasant Life in Holland's Golden Age,* organized by the Georgia Museum of Art, which opened the new wing of the Rembrandt House on May 7, 1998. *REMBRANDT* is extraordinary because each work is a rare impression drawn, etched, and printed by Rembrandt from the collection of the Rembrandt House Museum, the house in which he lived in Amsterdam. This occasion marks the first time that an exhibition of works from the Rembrandt House collection has been shown in America. On view in the Virginia and Alfred Kennedy Gallery and the Philip Henry Alston, Jr. Gallery, the exhibition is organized by Patricia Phagan, curator of prints and drawings at the Georgia Museum of Art, in collaboration with the Rembrandt House. *Sponsored by CGR Advisors of Atlanta; Arnall, Golden and Gregory, LLC; and by Director's Circle member C. L. Morehead, Jr.*

Cover detail:
Rembrandt van Rijn
Self-portrait, Leaning on a Stone Sill, *1639*
Etching and drypoint
8 x 6 1/2 inches
Collection of Rembrandt House Museum, Amsterdam

Rembrandt van Rijn
Christ Preaching (The Hundred-Guilder Print), *ca. 1643-49*
Etching and drypoint
11 x 5 1/4 inches
Collection of the Rembrandt House Museum, Amsterdam

Roelandt Savery
Shepherd Sleeping before a Large Tree at the Edge of a Swamp, *n.d.*
Etching printed with tone on laid paper
8 1/16 x 10 1/8 inches
Georgia Museum of Art, University of Georgia; University Purchase
GMOA 83.8

the age of rembrandt: seventeenth-century european prints

October 27, 1998 - January 24, 1999
Knox Gallery of Prints and Drawings

The seventeenth century was a "golden age" of printmaking in Europe, with artists earning widespread acclaim for their etchings and engravings and for paintings, drawings, and other designs translated through the medium of prints. Included in this abbreviated survey of mainly Dutch, Flemish, Italian, and French etchings and engravings are works by some of the most important printmakers of the era, including the Dutch virtuoso engraver Hendrick Goltzius and the Italian painter-etchers Guido Reni and Pietro Testa. The exhibition accompanies *REMBRANDT: Treasures from the Rembrandt House, Amsterdam* and includes works from the museum's collection as well as etchings by Rembrandt from the extensive print collection of Dr. S. William and Leona Pelletier, longtime patrons of the Georgia Museum of Art. *Generously sponsored by Director's Circle members S. William and Leona Pelletier.*

by or after rembrandt: two paintings from the bader collection

November 7, 1998 - January 10, 1999

Martha Thompson Dinos Gallery

This small focus exhibition of two paintings from the well-known collection of chemist Dr. Alfred Bader of Milwaukee accompanies the larger *REMBRANDT: Treasures from the Rembrandt House, Amsterdam.* In recent years, Rembrandt's painted oeuvre has undergone an intense period of study and re-examination. On display will be *A Man Writing by Candlelight,* a small oil on copper panel attributed to Rembrandt and for many years accepted as a work by the Dutch master. The exhibition also includes a vigorous oil sketch on wood panel for or after Rembrandt's finished painting, *David Presenting the Head of Goliath to Saul,* which is housed in Basel at the Offentliche Kunstsammlung. Both paintings relate to works in the exhibition from the Rembrandt House. *Sponsored by Director's Circle member C. L. Morehead, Jr.*

Attributed to Rembrandt
A Man Writing by Candlelight, *n.d.*
Oil on copper
13.9 x 13.9 cm
Collection of Dr. Alfred Bader, Milwaukee

related events

Symposium: "Rembrandt and New Research: The Prints and the Rembrandt House"

Saturday, November 7, 10 a.m.

Offered in conjunction with the exhibition *REMBRANDT: Treasures from the Rembrandt House, Amsterdam,* this symposium will present unpublished research by national and international experts and will feature Nadine Orenstein, assistant curator of drawings and prints at the Metropolitan Museum of Art in New York; A.R.E. de Heer, director of the Rembrandt House Museum in Amsterdam; Thomas Rassieur, a Ph.D. candidate in art history at New York University; and Bas Dudok van Heel, archivist for the city of Amsterdam. *Sponsored by the University of Georgia Center for Humanities and Arts.*

Teacher Workshop: *REMBRANDT!*

Thursday, November 12, 4 p.m.

This Teacher Workshop will focus on the Dutch master Rembrandt van Rijn, reviewing his life and his significance to the history of art and examining specific works in the exhibition relating to a variety of themes, including self-portraits, landscapes, and portraits of men and women. Suggestions and strategies on how to bring Rembrandt and his work into the classroom will be offered. All participants will receive a complimentary slide-illustrated teacher packet. Refreshments will be served. This workshop is open to all Georgia educators. Please call the Georgia Museum of Art's department of education at (706) 542-GMOA for reservations.

Family Day: Rembrandt!

Saturday, November 14, 10 a.m.

Families will explore the exhibition *REMBRANDT: Treasures from the Rembrandt House, Amsterdam,* then create their own masterpiece to take home. Refreshments will be served. *Sponsored by Heyward Allen Motor Co., Inc., Heyward Allen Toyota, and the Friends of the Museum.*

Lecture: "A Study of Rembrandt Etchings," by Dr. S. William Pelletier

Tuesday, December 1, 5:30 p.m.

M. Smith Griffith Auditorium

This lecture will feature Dr. S. William Pelletier, an Alumni Foundation Distinguished Professor of Chemistry at the University of Georgia, whose collection of Adriaen van Ostade's works was shown at the Rembrandt House Museum in Amsterdam in exchange for *REMBRANDT: Treasures from the Rembrandt House, Amsterdam.* The lecture will also feature an intro-

ISABELLA STEWART GARDNER MUSEUM

3 October 2000

Alfred Bader
924 East Juneau Street, Suite 622
Milwaukee, WI 53202

Dear Alfred,

Many thanks again for your support of our exhibition. Your three paintings look wonderful here and have had a great impact on the quality of the exhibition. The Lievens hangs next to Rembrandt's "father" in the form of the painting in the Getty. Your little painting of a scholar in a studio has attracted the attention of Martin Royalton-Kisch, Wouter Kloek, Seymour Slive, and Christopher White recently—no new ideas, but no one thinks it is by Dou.

I enclose some recent press clippings.

Sincerely yours,

Alan Chong
Norma Jean Calderwood Curator of the Collection

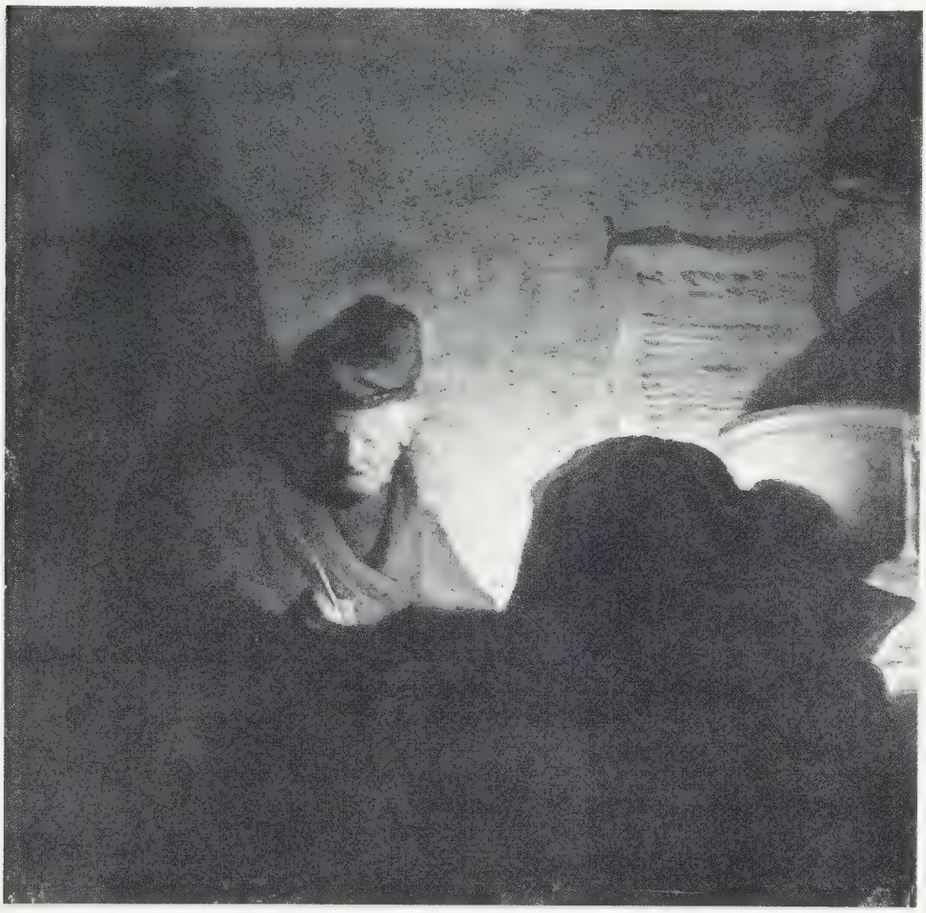
email **achong@ISGM.org**
tel **1 617 278-5113**
fax **1 617 278-5177**

C 18 A man writing by candlelight

MILWAUKEE WISC., COLL. DR. A. BADER

HDG 240; BR. 425; BAUCH 118; GERSON –

Fig. 1. Copper 13.9 × 13.9 cm (1 : 1)



1. Summarized opinion

A fairly well preserved painting produced *c.* 1630 in Rembrandt's immediate circle, probably by the same follower – possibly Gerard Dou – who was responsible for nos. C 5 and C 10. It was reduced slightly at the top some time after 1822.

2. Description of subject

An old man sits at night in a room behind a table. The sole source of light in the room is hidden behind a large, open book standing on end and propped against a number of indistinct objects one of which also appears to be a book. He is writing with a quill pen in a book lying diagonally in front of him. To the right behind the large open book there is a globe; lit shapes below this could be the pages of a third, open book. Behind the globe a sheet of paper bearing an illegible text is nailed to the wall, with a bottle hanging above it. The globe, the paper and the nails holding it to the wall (the latter are apparent only from their cast shadow) throw dark shadows onto the plastered wall, as does the figure of the man close in front of it. The direction of these – the divergent shadows of the nails, for instance – suggest to the viewer the exact position of the hidden light source.

3. Observations and technical information

Working conditions

Examined on 19 September 1972 (S. H. L., E. v. d. W.) by bad daylight and artificial light. Examined again in November 1973 under favourable conditions in the Central Laboratory for Objects of Art and Science, Amsterdam, with the aid of an infrared and an ultraviolet photograph. A restoration report dated 1958 from Prof. Josef Hajsinek, Vienna, was available.

Support

DESCRIPTION: Copper (nailed to a rough cradle), 13.9 × 13.9 (± 0.1) cm. Thickness 0.72 mm (measured at lower righthand corner and including ground, paint and varnish layers).
SCIENTIFIC DATA: None.

Ground

DESCRIPTION: A light grey is visible at many points with the aid of a microscope.
SCIENTIFIC DATA: None.

Paint layer

CONDITION: Fairly good. There is some wearing in dark areas. Paint losses have occurred especially at places where the support has been bowed; the lower corners of the copper plate, in

particular, have been bent, and the risk of further bending must have been the reason for attaching the plate to a cradle. Paint loss also occurred around the nails when it was fastened to the cradle (with 9 nails). There are dents and scratches along the righthand edge, near the globe, and damages of this kind can be found to a lesser extent elsewhere. Craquelure: none seen.

DESCRIPTION: The application of paint varies, and probably because of the flat and non-absorbent metal support the brushwork can be followed everywhere, even in the dark areas.

The whole of the foreground and the shadow and cast shadow of the old man form practically one single, large, dark area; yet within this area the various component parts can be made out one from another through slight variations of tone and colour. The cast shadow behind the figure, for instance, is done with relatively bold but thin brushstrokes in a very dark grey; this tone lightens a little along the outline of the old man's back, so that his body shadow and cast shadow can be distinguished one from the other. Further down the dark tone takes on a somewhat browner tint, becoming a lighter brown along the top edge of the upright book and thus creating the impression of translucent paper in the uppermost, slightly curling pages of the book. The upper part of the wall, which is less strongly lit, is in a restless and patchily applied grey, through which one seems to glimpse a layer of brown. Lower down the grey of the wall becomes warmer and merges into a sand-coloured yellow. There, the brushstroke becomes shorter and the paint layer thicker as the level of lighting increases. The most brightly lit, wedge-shaped area between the outlines of the figure and the book stands out in relief above its surroundings.

The man's outer garment, in an orangy pale brown in the highest light, is heavily painted where it is most strongly lit. In the semi-illuminated areas, where the colour merges into a grey-brown, the paint is applied flatly with a careful brushstroke. The shadow cast by the head on the overgarment, and the shadow side of the head, fuse together in a black and quite thickly painted area. The lit side of the face, emerging from this dark area, is executed in very small lumpy blobs placed alongside and over each other in a yellowish and a reddish flesh colour with brownish intermediate tints. From below the hair, painted wet-in-wet against the skin area, a large earlobe protrudes in pink. The black shadow part of the cap matches the shadow area of the head and overgarment in tonal value, but is painted more thinly, almost translucently. The lit part of it is pinkish-brown, changing in the less strongly-lit parts into a violety brown. In the hand only the thumb and forefinger holding the pen are strongly lit; they are shown very summarily, with a few thick strokes of pink and yellow-pink. The presence of a middle finger is barely suggested by a vague edge of light, and the rest of the hand is lost in shadow. The pen is drawn with a few strokes of white forming a contrasting accent to which is added a dark grey edge of shadow.

The sheet of paper on the wall merges into the wall itself in colour and manner of painting, and is separated from it primarily by the thinly drawn outline on the left, and above and to the right by the shadows it casts on the wall. The relief of ripples and a fold in the paper is rendered by a slight contrast between light and shadow areas. The globe is done in the light in the same blond sand colour as the illuminated part of the rear wall, while the wooden ring encircling it is a little browner with a fine rim of light; the upright has a somewhat cooler colour. The dividing line between the shadowed upper half of the globe and the shadow it throws on the wall can be made out, though with difficulty, by the fact that the globe is there a dark brown-grey while the cast shadow is a cooler dark grey. The bottle is shown vaguely in dark browns with an almost black outline. The contour of the brownish yellow area on the extreme right, against the outline of the limp binding of the upright book, is set down in lighter paint.

SCIENTIFIC DATA: None.

X-Rays

No electron-emission radiograph available.

Signature

None. The initials *G. D. F.* on the sheet of paper between the 2nd and 3rd lines, which were visible on reproductions prior to 1958 (though not on the reproduction print by Lebrun of 1790, see *6. Graphic reproductions* below) disappeared during restoration carried out in 1958 by Prof. J. Hajsinek, using a mild solvent. The paint layer gives the impression of being sound at this point, and the continuity of the light paint relief is unbroken.

Varnish

No special remarks.

4. Comments

Before looking at this painting in relation to similar works, it must be noted that it has been reduced at the top. This is seen from the etching by J. B. P. Lebrun after the painting, dated 1790 (fig. 2; see below under *6. Graphic reproductions* ; the inscription states that the painting is 'de même grandeur que l'Estampe'. The etching is up to 0.2 cm smaller in width, but 1.8 cm larger in height. That Lebrun did in fact reproduce this version of the painting is evident from the great accuracy with which etching and painting match each other (apart from the format), and from the fact that he mentions that the painting is on copper. Bauch[1] mistakenly believed that the print was done after a version now unknown. As late as 1822 the painting reproduced by Lebrun was described as having different dimensions in height and width, though on that occasion – no doubt by mistake – its height was given as less than its width (see *8. Provenance*).

A comparison with early paintings by Rembrandt in which one or a few figures appear in comparable lighting shows that in contrast to the thorough articulation and detail in the figure and its surroundings that typify the Berlin *Rich man* of 1627 (no. A 10) and to a lesser extent the Melbourne *Two old men disputing* of 1628 (no. A 13), the contrasting elements are here treated in larger, uniform areas so that there is a less subtly-graded distinction between areas of light and shadow. A similar increase in intensity of the contrasts occurs in a slightly later stage of Rembrandt's development, e.g. in the *Supper at Emmaus* in the Musée Jacquemart-André, Paris (no. A 16) and in the Nuremberg *S. Paul* (no. A 26), probably dating from 1629 and 1629/30 respective-

Fig. 2 Etching by J. B. P. Lebrun (reproduced in reverse, 1 : 1)

ly. This lastnamed painting lends itself very well to a comparison, since the solution found for the foreground areas shown silhouetted against backlighting is so akin that one can assume a direct connexion between the two paintings. In the *S. Paul* the lighting scheme is however far subtler because of the lighting of the figure and its surroundings from two sources. The lighting of the *Supper at Emmaus* is also less simple. In both instances the dramatizing of the contrasts between light and shadow also serves a function connected with the picture content; in no. C 18 the dramatic lighting on the rather fatuous-looking scrivener seems a little pointless.

In depiction of form and manner of painting, too, the similarity with Rembrandt's early paintings is no more than superficial. The simplification of shapes that tends towards absence of form, where the limply meandering contours give no hint of underlying structure in either the foreground or the scribe himself, is not seen to this extent in the young Rembrandt, as a comparison with the works just mentioned clearly demonstrates. The quality of the unremarkable manner of painting in the light areas, where the paint is applied either with a dabbing touch or as thick, sluggish strokes, is disappointing when set beside these works.

There is at least one painting hitherto attributed to the early Rembrandt with which no. C 18 has a great deal in common; this is the *Flight into Egypt* in Tours (no. C 5). First of all there is the concentrated lighting of the scene from a single, unseen light source, and the associated almost pedantically-consistent arrangement of the cast shadows; and secondly there is the way the dark areas flow togeth-

er to form a single, large and continuous area. The light ground against which the bulky forms stand out – in no. C 18 the wall behind the writing man, and in the *Flight into Egypt* the sandy path – is in both cases done in greys that merge into colourful ochre tints; the paint is there set down partly with a dabbing brush movement or with small, thick touches placed in varying directions. Elsewhere, the paint is applied with long, sluggish touches, as in the clothing and still-life parts of no. C 18 and in Mary's cloak, Joseph's legs and the mass of folds and the objects on the ass's hindquarters in the *Flight into Egypt*. The tiny accent seen in the quill pen, recurs a number of times in Joseph's hat. Only the brushwork in the head and neck of the ass, with small, deft licks of paint, is absent from no. C 18. It is in the depiction of form, and most of all in the lack of clarity in rendering the anatomy, that the parallels between the two paintings are most striking: the unclear way the scrivener seems, as it were, to float inside his overgarment, and the way the strangely-twisted head (which is too small) is placed disconnected atop a shapeless mountain of cloth, is very like that seen in the figure of Mary. The hand of the man writing is, in the rough-and-ready way it is portrayed, very like Joseph's hand. There are similarities in the colour-scheme, too: there is a remarkably close predilection for using tints, varying from one item to another, of opaque, bright light browns in variation ranging from orangey to rather cooler shades.

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. The same follower was probably responsible for the Tokyo *Nocturnal scene* (no. C 10) which, apart from a slightly more variegated colour scheme, shows very similar brushwork and the same use of somewhat shapeless silhouettes.

The problem of dating no. C 18 must be considered with this in mind. In the case of the Tours *Flight into Egypt* the value of the date of 1627 it bears has been shown to be uncertain, and the same applies to the date of 1628 found on the Tokyo picture. No. C 18 ties in with Rembrandt's work from around 1629–1630. For the time being, one can offer no more precise an estimate for the date of no. C 18 than circa 1630.

It must still be commented that the copper support is in this case not – as it is a number of times with Rembrandt or those close to him (cf. nos. A 27 and B 5 and B 6) – covered with gold leaf. It has, however, the same remarkable thinness as the support of the Tokyo picture (no. C 10).

As long ago as 1904 Frimmel[2] gave a warning against attributing no. C 18 to Gerard Dou on the grounds of the initials that have since disappeared, when he noted in discussing them that 'Ausdrücklich ist zu bemerken, dasz die Signatur: GDF. (...) mit gänzlich fremder Farbe von fuchsigem Ton später aufgesetzt ist'. Bredius[3] had already recognized the falseness of this signature in 1898. Van Gelder[4] and Gerson[5] wrongly considered that the letters could be interpreted as a Dou signature. Nevertheless, an attribution to Dou deserves serious consideration because of the similarities that exist between the Tours *Flight into Egypt* and an early work by this artist (see no. C 5 under *4. Comments*). The false inscription may therefore have indicated the picture's veritable author.

Another version (see *7. Copies* below) of the same scene on panel, which Bredius[6] regarded as the original, seems to be a poor copy.

5. Documents and sources

None.

6. Graphic reproductions

1. Etching in reverse by Jean-Baptiste Pierre Lebrun (Paris 1748 1814), 15.7 × 13.7 cm (fig. 2). Inscribed: 'Rembrandt pinxit. – Gravé par J. B. P. Le Brun Peintre et Md. 1790. / Un Philosophe écrivant / Gravé d'après le Tableau de Rembrandt, Peint sur cuivre de même grandeur que / l'Estampe. Tiré du Cabinet du Citoyen Le Brun, Peintre et Md. de Tableaux. / A Paris chez l'Auteur, rue du Gros Chenet No. 47, et chez Poignant, rue Serpente No. 14.' Included in: J. B. P. Lebrun, *Galerie des peintres flamands, hollandais et allemands* II, Paris-Amsterdam 1792, opp. p. 1.

7. Copies

1. Panel, 15.4 × 13.7 cm. Present whereabouts unknown (Br. 426). C. Fairfax Murray sale, Paris 15 June 1914, no. 24; sale Amsterdam 27 October 1927, XLVIII. This copy does have the same dimensions as the original before it was reduced, but the scene is shown larger in relation to its framework.

8. Provenance

*– Possibly identical with: 'Een Kaarsgezigtje, door Rembrandt van Ryn, h. 5 en een half d., br. 5 d. [= 14.3 × 13 cm]' (A candlelight scene), Jan van Loon sale, Delft 18 July 1736 (Lugt 466), no. 26 (105 guilders) (Hoet II, p. 391).

*– Possibly identical with: 'Een Schryvend Mannetje, door denzelven [Rembrand van Rhyn]' (A man writing, by the same), sale Amsterdam 15 April 1739 (Lugt 503), no. 88 (10 guilders) (Hoet I, p. 580)[3].

J. van der Marck Ezn. sale, Amsterdam 25ff August 1773 (Lugt 2189), no. 261: 'Rembrand van Ryn. Een zittend Mannetje, op Koper, h. $5\frac{1}{2}$ × b. $5\frac{1}{4}$ duim [= 14.4 × 13.7 cm] (Rhineland feet). Hij is verbeeld zittende te Studeeren by een Kaars-ligt. Kragtig en fraay behandeld' (Rembrand van Ryn. A seated man, on copper. He is shown sitting and studying by the light of a candle. Vigorously and finely done.) (25 guilders 10 stuyvers to Hellein or Elin).

Dealer J. B. P. Lebrun, Paris 1790 (see *6. Graphic reproductions*); J. B. P. Lebrun sale, Paris 11–30 April 1791 (Lugt 4705), no. 56: 'Rembrandt van Ryn. L'intérieur d'une Chambre où l'on voit un Philosophe occupé à écrire. Il est éclairé par une lumière cachée. Il a la tête couverte d'une toque et est enveloppé d'un manteau. Sur la droite un globe terrestre, une imprimerie attachée contre la muraille, et autres accessoires, enrichissent ce petit tableau qui est du plus grand effet, et d'une belle harmonie. Nous l'avons gravé nous-mêmes dans notre ouvrage des maîtres Flamands, Hollandois et Allemands. Il paroîtra avec le texte. Hauteur, 5 pouces; largeur, 5. C[uivre].' (610 francs to Le Brun).

Coll. Robert de Saint Victor at Rouen, according to: J. B. P. Lebrun, *Galerie des peintres flamands, hollandais et allemands* II, Paris-Amsterdam 1792, p. 5: '... a passé à Rouen dans le cabinet du citoyen Robert, ci-devant S. Victor'; Robert de St.-Victor of Rouen sale, Paris 26 November 1822 and 7ff January 1823 (Lugt 10344), no. 69: 'Par le même. [Rembrandt (Van Ryn)]. Un Philosophe, couvert d'un manteau et coiffé d'une toque, écrivant à la lumière, dans un intérieur meublé de quelques accessoires analogues au sujet. Pour tout éloge, nous dirons que ce savant échantillon est gravé dans la collection des peintres flamands et hollandais de feu M. Le Brun. B.[ois] (sic!) 1. 5 p. h. 4 p. [= 13.5 × 10.8 cm] (sic!)' (321 francs).

Coll. Dubois, Vienna.

Coll. F. X. Mayer, Vienna.

Purchased by the present owner from M. Mayer, grandson of F. X. Mayer.

9. Summary

No. C 18 is on copper that is not coated with gold leaf, and was reduced slightly in size some time after 1822. Its pedigree and attribution to Rembrandt can be traced with certainty back to 1773, 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. C 5) and the Tokyo *Nocturnal scene* (no. C 10), 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 –, working around 1630.

REFERENCES

1 Bauch 1966, 118.
2 Th. Frimmel, 'Ein Rembrandt aus der Galerie Le Brun', *Blätter für Gemäldekunde*, I (1904–05), pp. 21–23.
3 A. Bredius, 'Kritische Bemerkungen zur Amsterdamer Rembrandt-Ausstellung', *Zeitschr. f. b. K.* 10 (1898–99), pp. 161–168, esp. p. 166.
4 Van Gelder 1953, p. 293 (p. 21) note 53; idem, 'Rembrandt and his circle', *Burl. Mag.* 95 (1953), p. 37 note 9.
5 Br.-Gerson 425.
6 Br. 426.

THE UNIVERSITY OF GEORGIA
S. William Pelletier, Provost
ATHENS, GEORGIA 30601

August 18, 1975

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

Dear Dr. Bader:

On returning to my office from vacation I found a copy of your book, "Selections from the Bader Collection," which Max Gergel had sent to me. I want to thank you for this very handsome book, which I immediately read with great interest and delight. Seventeenth century Dutch art is my favorite period, so I found special pleasure in reading about and viewing these selections from your collection.

Your painting, The Scholar by Candlelight by Rembrandt, is of especial interest to me. Several years ago I had read Bredius's and Gerson's comments about it and knew it was in your collection. Your rebuttal of Gerson's comments was to me very refreshing and convincing. I find it difficult to understand why Gerson, knowing the Vienna restorer's report in 1965, would still make his subsequent statement about the monogram of G. Dou vanishing during restoration (as if it were an accident), and conceal the fact that the monogram had been shown to be a later addition. One expects more objectivity in an academic scholar! At any rate, you own a precious jewel of one of Rembrandt's early works, and I congratulate you on your acquisition. I am also pleased to see you so thoroughly demolish Gerson's remarks.

Incidentally, I own a small painting by Adriaen van Ostade. It is a portrait of a peasant on a wood panel, 4x4" (Hofstede de Groot, vol. III, no. 904). Though tiny in size, it is a little jewel. If you are ever in this area, I would be pleased to show it to you.

Thanks, again, for a lovely volume. The collection which it represents is an artistic and cultural treasure of which I know you must be very proud.

With best wishes,

Sincerely yours,

S. W. Pelletier

S. W. Pelletier

zögernd zu seinen letzten Arbeiten rechnete, und schrieb: „die kräftige, leuchtende und tiefe Färbung, mit ihren roten und gelben Tönen, und die energische, noch ziemlich fette Behandlung spräche sonst auch für die Entstehung in den fünfziger Jahren."

Von der *„Jungen Frau am Fenster"* (die Hendrickje Stoffels) in der Berliner Galerie (Nr. 828 B) heisst es im älteren Berliner Katalog: Charakteristisches Werk aus der letzten Zeit des Meisters (um 1666—1668). In der neuesten Auflage ist das *verändert* in „Charakteristisches Werk aus der *späteren* Zeit des Meisters (um 1658 59)". [1])

Die Auswahl der Bilder, die wir fast ganz Dr. Hofstede de Groot zu verdanken hatten, war eine vorzügliche. Man hatte gefürchtet, dass die Ausstellung vorzugsweise nur frühe Bilder Rembrandt's bringen würde, oder zum grössten Teil nur Sachen zweiten Ranges. Aber Rembrandt war in fast jeder Epoche, jeder Manier durch Hauptwerke vertreten, ganz abgesehen davon, dass die beiden grossartigsten Schöpfungen des Meisters, die Staalmeesters und die Nachtwache, durch treffliche Beleuchtungsmassregeln in bisher kaum gesehener Pracht zu betrachten waren.

Die allerfrüheste Zeit war durch das kleine Bildchen eines *„bei Kerzenlicht lesenden Alten"* repräsentiert (Nr. 1, Fr. Xav. Mayer, Wien). Es stimmt ganz zu dem Berliner *„Geldwechsler"*, der 1627 datiert ist. Auch hier noch eine an Honthorst erinnernde Lichtwirkung, aber geschlossener und feiner. Die Ausführung ist noch sehr minutiös, Dou-artig, weshalb man auch schon einmal früher das Bild mit einer falschen Bezeichnung Dou's versehen hat. Aber es wurde schon 1727 im Haag als Rembrandt verkauft (*een Kaarsgezigtje door Rembrand van Ryn, hoog 5½ duim, breed 5 duim, 105 Gulden*), [1]) die Masse stimmen so ziemlich. Der deutsche Kaiser hatte seinen in der Kunstgeschichte allgemein bekannten *„Simson und Delila"* von 1628 geschickt (Nr. 2), trotz der Übertreibung in den Gebärden schon viel bedeutender, mit feinem Helldunkel und Farbenempfindung. Aus derselben

Abb. 4. Rembrandt, Die Erscheinung Christi an die Emmausjünger. Paris, Mad. Andre.

1) Es steht nämlich fest, dass die Hendrickje 1663 oder 1664 gestorben ist.

1) Bemerkung im „Weekblad de Amsterdammer" vom 31. Dezember 1898 von Ihr. Flugi van Aspermont.

STICHTING FOUNDATION
REMBRANDT RESEARCH PROJECT

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

Amsterdam, December 22, 1981

Earlier this year we asked your permission to reproduce in volume I of our forthcoming Rembrandt Publication: A Corpus of Rembrandt Paintings photographs of one or more paintings in your possession. We are most grateful to you for granting this permission.

We are pleased to inform you that Martinus Nijhoff Publishers, The Hague, have taken it upon themselves to publish volume I and that it is to appear by the end of 1982.

We will be pleased to send you an offprint of the text dealing with your painting(s) soon upon publication.

Thanking you for your kind cooperation,

Stichting Foundation Rembrandt Research Project

secretariaat: Kunsthistorisch Instituut der Universiteit van Amsterdam, Joh. Vermeerstraat 2 en 17, 1071 DK Amsterdam, tel. (020) 73 81 46

September 24, 1973

Dr. E. van de Wetering
Universiteit van Amsterdam
Joh. Vermeerstraat 2
Amsterdam-Zuid, HOLLAND

Dear Dr. van de Wetering:

I am happy to know from you letter of Setember 12 that you can undertake the insurance of my little Rembrandt and would like to ask you to insure it throughout the time that the painting is in Holland. I had the painting appraised some years ago by Parke-Bernat who appraised it for $120,000 and I would like the insurance to cover that.

I expect to arrive in Amsterdam by KLM on Saturday morning, November 17, and will send you the flight details as soon as I have them. I plan to go directly from the airport to the Hague and so would much appreciate your meeting me at the airport and receiving the painting there.

Dutch customs officials can be very fussy; could you please make arrangements to receive the painting without my having to pay a refundable tax which I have occasionally had to pay in the past, even on Dutch 17th Century paintings.

Best personal regards.

Sincerely,

Alfred Bader

AB:saw

REMBRANDT RESEARCH PROJECT

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

Amsterdam, 12 September 1973

Dear Mr.Bader,

Thank you very much for your letter of August 14.

We are glad to hear that you still consider to take your picture to Amsterdam. Although we are not a government agency, as you presumed in your letter, we are able - to a limited extend - to pay the insurancecosts during the time this painting is at the Laboratory.

Would you be so kind to inform us for what amount you would like the painting to be insured?

Hoping to hear soon from you.

Yours sincerely,

E.van de Wetering

E.van de Wetering

SEP 18 1973

secretariaat: Kunsthistorisch Instituut der Universiteit van Amsterdam, Joh. Vermeerstraat 2, Amsterdam-Zuid, tel. (020) 73 81 46

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

March 16, 1981

Drs. E. van de Wetering
Rembrandt Research Project
Kunsthistorisch Institut der
Universiteit van Amsterdam
Joh. Vermeerstraat 2 en 17
1071 DK Amsterdam
The Netherlands

Dear Drs. van de Wetering:

In response to your letter of February 17, I don't know whether to laugh or be chagrined.

You wrote that my Bredius 425 is by the same hand as Bredius 432A, that beautiful monogrammed and dated "Flight to Egypt" in Tours, and that both are by a follower of Rembrandt. The "Flight to Egypt" is an enchantingly beautiful work. Who in Leiden in 1627--other than Rembrandt--could have painted it?

My study of Rembrandt's Father (Bredius 633) was engraved by J. G. van Vliet in 1634, and van Vliet, who had been Rembrandt's student wrote specifically on the print that it had been painted by Rembrandt. Christie's has published your agreement that my work was the prototype for van Vliet's print, and so you must assume

(a) that van Vliet or his publisher erred,
(b) that the monogram RHL is a fake and
(c) that there was someone other than Rembrandt in Leiden in 1629 who could paint that well.

To me, these assumptions are unacceptable.

I am a chemist, and my first professional work was as a paint chemist studying paint films. So, I am sensitive to the differences between an early 17th century paint film and a later imitation, and between a genuine monogram and a floating signature. I believe that Bredius 425, 432A and 633 are early 17th century works and that the monograms on Bredius 432A and 633 are the genuine monograms of Rembrandt.

How does your committee decide whether to call a painting a Rembrandt? There are five on the committee. What happens if the vote is 4 to 1, if the vote is 3 to 2? And do you seriously think a 3 to 2 vote is more meaningful than the opinion, say, of Gerson?

I feel chagrined because I think that you personally have not treated me with the candor that I reasonably expected from you.

When you visited my home some years ago you looked at Bredius 425 and you told me that you believed it to be a genuine early work of Rembrandt. You asked me to bring it to Amsterdam for study. After that study you brought the painting to Schipohl to help me through customs as I left. The customs inspector asked us whether this was really a Rembrandt, and you replied "yes".

At the time you believed that the painting was a Rembrandt. Your colleagues voted against it, and you have acquiesced. Would it not be right for you to cite your own minority opinion and that of others?

From my rather selfish point of view there is one silver lining to all this. You have declared many fine Rembrandts not to be by him, and some of these will be sold at modest prices because of your opinion. I would not have been able to buy Rembrandt's Father if Christie's had not quoted your opinion.

This will not last very long because art historians will realize on what a scientific house of cards your decisions are based.

Sincerely,

Alfred Bader

AB:mmh

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

March 16, 1981

Drs. E. van de Wetering
Rembrandt Research Project
Kunsthistorisch Institut der
Universiteit van Amsterdam
Joh. Vermeerstraat 2 en 17
1071 DK Amsterdam
The Netherlands

Dear Drs. van de Wetering:

In response to your letter of February 17, I don't know whether to laugh or be chagrined.

You wrote that my Bredius 425 is by the same hand as Bredius 432A, that beautiful monogrammed and dated "Flight to Egypt" in Tours, and that both are by a follower of Rembrandt. The "Flight to Egypt" is an enchantingly beautiful work. Who in Leiden in 1627--other than Rembrandt--could have painted it?

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This will not last very long because art historians will realize on what a scientific house of cards your decisions are based.

Sincerely,

Alfred Bader

AB:mmh

REMBRANDT RESEARCH PROJECT

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

Amsterdam, October 12, 1972

Dear Dr. Bader,

Back in Amsterdam Mr. van de Wetering and I want to thank you for the opportunity you gave us to study your Rembrandt painting.

In the meantime we have informed the other members of our project of your offer to take the little painting to Amsterdam next November in order to study it further under ideal conditions. They all, like Mr. van de Wetering and me, were very pleased with tis idea. We shall send you at an early date an official letter on behalf of the customs, in which we ask you to put the picture at our disposal for research for the period of about six months.

At the Art Centre of Milwaukee we admired the beautiful Married Couple by Goveart Flinck from 1648 that you gave this institution, as well as the Portrait of an Oriental by Bol. The last seems to be published in "The Milwaukee Journal", series Art Centre Treasures, 15 August 1972. We are sorry that we were not able to get this publication in the Art Centre. Could you possibly provide us with a copy or otherwise a Xerox-copy?

New York with the Metropolitan and the Frick-collection formed a beatiful end of our last America-trip.
Mr. van de Wetering and I want to thank you very much again for the pleasant lunch in your club.

With kindest regards also to Mrs. Bader from Mr. van de Wetering and me, and hoping to see you again in November,

sincerely yours,

(S.H. Levie)

secretariaat: Kunsthistorisch Instituut der Universiteit van Amsterdam, Joh. Vermeerstraat 2, Amsterdam-Zuid, tel. (020) 73 81 46

REMBRANDT RESEARCH PROJECT

Amsterdam, 17 november 1973

I acknowledge having received from Dr.Alfred Bader the Rembrandt painting, "Scholar by Candle Light", HdG 240. We will arrange to return the painting to Dr.Bader in Amsterdam on Sunday, December 9, and while the painting is in our possession we will insure it fully for the agreed value of f 1[illegible]

We will examine the painting by physical means and photograph it in detail. However, we will in no way test the picture in any destructive manner, no matter how minutely destructive.

[illegible]
Drs. E. van de Wetering
Chief Rembrandt Research Project.

secretariaat: Kunsthistorisch Instituut der Universiteit van Amsterdam, Joh. Vermeerstraat 2, Amsterdam-Zuid, tel. (020) 73 81 46

August 14, 1973

Dr. E. van de Wetering
Rembrandt Research Project
Kunsthistorisch Instituut
Universiteit van Amsterdam
Joh. Vermeerstraat 2
Amsterdam--Zuid

Dear Dr. van de Wetering:

Thank you so much for your kind letter of July 26th.

I do not believe that there is a photographer in Milwaukee who could really do the kind of detailed photography which you require.

Also, unfortunately, it is quite impossible for me to get insurance, but I would be willing to take the chance and bring my little Rembrandt with me provided that you can arrange to meet me at the airport in Amsterdam, both on arrival and when I leave Holland, and that your Project will insure the painting while it is in Holland. Surely, as a government agency, it should not be difficult for you to obtain insurance.

If this is acceptable to you, then I plan to arrive in Amsterdam from New York by KLM on Saturday, November 17th, and to leave Amsterdam some time around the 10th of December.

Much looking forward to hearing from you, I remain,

Yours sincerely,

Alfred Bader

AB:saw

REMBRANDT RESEARCH PROJECT

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

Amsterdam, July 26, 1973

Dear Mr.Bader,

Thank you for your kind letter of May 29 which I found returning from vacation.

We were glad to hear that you still consider to take your little Rembrandt with you on a trip to Holland. In that case we hope to be able to study the painting again, this time with help of the in the Central Research Laboratory for Objects of Art and Science available equipment. Detail- and technical photographs could, of course, be taken then.

If, however, you do not overcome the insurance problems and decide not to bring it with you, we would appreciate to receive the following photographs:

1. a colorslide of the entire picture
2. Details: colorslides of a. the face + hat of the figure
   b. the hand with the feather
   c. the globe
3. a colorslide of the back of the copperplate
4. a black and white photograph of the whole painting with raking light to such an extent that the brush movement in darker parts becomes visable

5./6. if possible infra-red and ultra-violet photographs.

Could you please ask your photographer to send us his bill in duplo?

With kind regards and hoping to meet you soon.

Sincerely yours,

E.van de Wetering

Secretariaat: Kunsthistorisch Instituut der Universiteit van Amsterdam, J.H. Vermeerstraat 2, Amsterdam-Zuid, tel. (020) 73 81 46

The undersigned gives the permission for inclusion of the following photograph(s) provided by him in volume I of A Corpus of Rembrandt Paintings:

C 18 A man writing by candlelight; full-size (photo Ken Brown)

In the author's opinion a painting given an A-number is a work by Rembrandt, the attribution of a painting given a B-number cannot be positively accepted or rejected and a painting given a C-number is not by Rembrandt.

The photograph(s) were made by: (please include address if available)

A copyright-agreement was concluded with the photographer:
yes/no

This agreement authorizes the undersigned to make the photograph(s) available to the Stichting Foundation Rembrandt Research Project:
yes/no

Given the complicated nature of the publication, full acknowledgements will be given in a special list instead of in each caption and will run as follows: (if a different mention is desired please substitute it for the one given below)

Milwaukee, Wisc., coll. Dr. A. Bader (photo Ken Brown)

The undersigned agrees that the whereabouts of the work(s) of art will be mentioned as follows: (if a different mention is desired please substitute it for the one given below)

Milwaukee, Wisc., coll. Dr. A. Bader

Date

Signature

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

Amsterdam, June 19, 1974

Dear Mr.Bader,

I vividly recall your complaints about people not answering letters and I hope you agree with my application of the Dutch proverb in this case: "Better late than never". But I have been very busy organising an exposition.

I would like to thank you for your letter of April 8 which enclosed your last version of the catalogue of your collection as far as your little "Scholar by Candlelight" is concerned. As you can imagine, I was disappointed that you did not take our revised version of our statement regarding your painting. Especially because you must have been well aware during our last meeting, that I forwarded to you the opinion of the team as such, and not of some members of the team. But may be, I should have been more explicit about it.

Thank you for the photograph of the old "Magdalena". The opinion at the Rembrandt meeting was that it could originate very well in the surrounding of Rembrandt. The "Venetian Lady" was a riddle for everybody. I am curious whether you ever find a clue, or do you still believe in Aert de Gelder?

With best regards

Sincerely yours,

E.van de Wetering

STICHTING FOUNDATION
REMBRANDT RESEARCH PROJECT

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

Amsterdam, April 6, 1981

Dear Dr.Bader,

Thank you for your letter of March 17, 1981. What a pity that it did not yet contain the reproductionpermissions asked for in our letter of February 17. I include new forms with this letter.

Instead you reopen the same discussion on your "Scholar by Candlelight" we had before and which, as far as I am concerned was closed in 1974. Looking through our correspondance I cannot see that there is a sudden change in my personal opinion about your painting. What happened can be described as a growth from hesitations about the possible authenticity of your painting towards the firm opinion that it is by an other hand. If you read through the letters we exchanged you will see how this process ended with my letters of April 1 and June 19, 1974. I have - in case it got lost in your files - included a copy of the last letter.

The discussion of our opinions on the paintings as well as on our working method is now laid down in the first volume of our book which is about to be published. Sometimes our opinions may be not in accordance with the opinions of other scholars or of owners, in other cases one may agree or let himself be convinced. In certain cases we even provide silver linings. I am sure that you are aware of the fact that this is the odd-but usual-mixture of effects every effort in life has.

With kind regards.

Sincerely yours,

E.van de Wetering

secretariaat: Kunsthistorisch Instituut der Universiteit van Amsterdam, Joh. Vermeerstraat 2 en 17, 1071 DK Amsterdam, tel. (020) 73 81 46

DR. ALFRED BADER
2961 NORTH SHEPARD AVENUE
MILWAUKEE, WISCONSIN 53211

Cher M. Aurisse :

Je vous remercie de votre lettre du premier mars. Je vous prie de m'excuser si j'écris en Anglais, parce que bien que je comprends un peu, je n'écrits pas le Français.

I own two paintings which I believe are by Rembrandt, and one of them is included in Hofstede de Groot No. 240, Bauch No 118. Description from the catalog of my collection is enclosed.

The Rembrandt Research Team does not believe this painting to be by Rembrandt – copy of my last letter to them is enclosed.

I look forward to hearing from you.

Best regards

Alfred Bader

23. III. 87

March 20, 1972

Professor Doctor J. Bruyn
Rembrandt Research Project
Joh. Vermeerstraat 2
Amsterdam Z, Holland

Dear Professor Doctor Bruyn:

In response to your kind letter of March 14, I look forward to showing my painting to two members of your team late in September. Either September 19 or any date between September 22 and September 30 would be convenient, but I would appreciate knowing the exact date as soon as possible so that I make certain that I am here that date.

You do, of course, have my permission to ask the Fogg Museum for a photograph of my painting; this was taken at the request of Professor J. Rosenberg.

I am greatly puzzled by the last paragraph of your letter. If you will compare the photograph of the other version of my painting published in the first and in the second edition of Bredius, you will see how the photographs are quite different and I presume that the painting has undergone a good deal of restoration in the interim. Surely Professor Gerson must know where this version is as he did publish a new photograph.

I remain

Yours sincerely,

Alfred Bader

AB: ls

REMBRANDT RESEARCH PROJECT

A. Bruyn

secretariaat: Kunsthistorisch Instituut der Universiteit van Amsterdam, Joh. Vermeerstraat 2, Amsterdam-Zuid, (020) 73 81 46

April 2, 1965

Dr. H. Gerson
The Netherlands Institute for Art History
Korte Vijverberg 7
The Hague, Holland

Dear Dr. Gerson:

During my last visit with you, you mentioned that you would like me to bring my Rembrandt (H. de G. 240) to The Hague with me for your study. I could bring it to The Hague on Saturday morning, May 29th, and pick it up on Saturday, July 3rd, so that it would be with you for five weeks. However, I remember seeing a notice in your Institute stating that the Institute will not be responsible for paintings left at the Institute, and under the circumstances I would like to ask you to waive this, and to be responsible for the painting. Should this not be possible, would it perhaps be possible to exhibit the painting for those five weeks in the Mauritshuis, as surely the Mauritshuis must have ways and means of insuring paintings loaned to it.

Thank you for your letter of March 26th, and also again many thanks for leading me to the Sonje.

Best personal regards.

Yours sincerely,

Alfred Bader

AB:lh
Air Mail

STAATLICHE MUSEEN KASSEL

ZUSTANDSPROTOKOLL		vom.....			
bei Einlieferung/Auslieferung		Katalog Nr.			
Künstler	Rembrandt				
Titel	Alter Mann in der Studierstube				
Inv.Nr./Besitzer	Dr. Alfred Bader				
Transport					
Verpackung	Pappe, Noppenfolie. Nicht verglast				
Zustand des Gemäldes	gut	⊘	schadhaft	○	(1)
Zustand des Rahmens	gut	⊘	schadhaft	○	(2)
Art des Schadens:					

Quadratische Kupfertafel ist uneben und wellig. ~~E~~ Innenkante E Nagel am unteren Rand u. seitlich. 4 3 oben. Firnisoberfläche homogen und ohne Beschädigung.

B. Grundmann
5.10.01

Abkürzungen:

F	Farbschicht	E	Ecke	r.	rechts	u.	unten
FA	Farbabsplitterungen	R	Rand	l.	links	Ra.	Rahmen
FL	Farblockerungen	O	Oberfläche	o.	oben		

Maße: In cm, 1. Zahl vom unteren Bildrand/2. Zahl vom rechten Bildrand gemessen

Of things to come

Alfred Bader: Aldrich Chemical Company, Inc.

The most common question I am asked by friends, customers and stockholders—in fact almost invariably by anyone who discusses Aldrich with me for any length of time, is, "What will Aldrich be doing five or ten years from now?" This may seem like a simple question, and yet, could I have foreseen in 1958 or even in 1963 what we are like today? And why should our crystal ball be clearer now than then?

Nonetheless, a clear knowledge of what has happened in the fine chemical industry generally, and with Aldrich in particular, should allow us to make at least some intelligent guesses of what both will be like ten years from now.

Two fundamental changes have taken place in our industry in the last twenty years; a third is just taking place.

When I was a graduate student at Harvard in the forties, we looked into one catalog to see whether a required research chemical was available. If it was not, we made it ourselves. This catalog has remained essentially unchanged in format and size for the last twenty years. Today, however, several catalogs, American and European, offer many more chemicals, and the Aldrich catalog, listing our products not only alphabetically but also with structures and by classes of compounds and empirical formulae, makes finding a compound or class of compounds much easier.

The second fundamental change has been with purity of the compounds offered. Even only a few years ago, you could not be certain that a given chemical, particularly a liquid, in any of the standard catalogs, was pure. I venture a guess that as many as 30 or 40% of the liquids offered, while having reasonably close boiling ranges, were less than 90% pure, and a fair number would have had v.p.c.'s like Christmas trees. My old friend, Michael Carroll, the discoverer of the Carroll Reaction, said to me in 1952—"You will see, Alfred, gas-chromatography will make honest men of many of us." He was right, and gas chromatography, the greatly expanded use of spectroscopy (i.r., u.v., n.m.r.), thin layer chromatography and the scores of specific functional group methods of analysis have enabled our industry to assure high purity products.

The third change is just beginning: it is the impact of the computer on our industry. Not just the impact on inventory control and invoicing but particularly its impact on finding sources for individual products and groups of definite structural characteristics. Suppose that five years ago a medicinal chemist had found that a cyclopropylamine had a very specific pharmacologic action, and he wanted to compare the action of other cyclopropylamines and perhaps of similar cyclobutyl—and cyclopentylamines also. Where could he have gone? He would have looked into the standard catalogs under *cyclopropyl* and he would have contacted chemists who have recently published on such compounds. Then he would have gone to the literature and made analogs himself. Today Aldrich can send him, at no charge, a complete computer print-out of all our cyclopropyl, or cyclobutyl or cyclopentyl compounds among the 14,000 compounds in our two catalogs; and before long we will be able to supply him with a print-out of all the chemicals in these categories available commercially anywhere. Soon, also, all of the compounds in Chemical Abstracts will have been computer coded and our catalog will list the C.A. code numbers of all of our products, so that it will be easy to determine just what has been published on every compound offered.

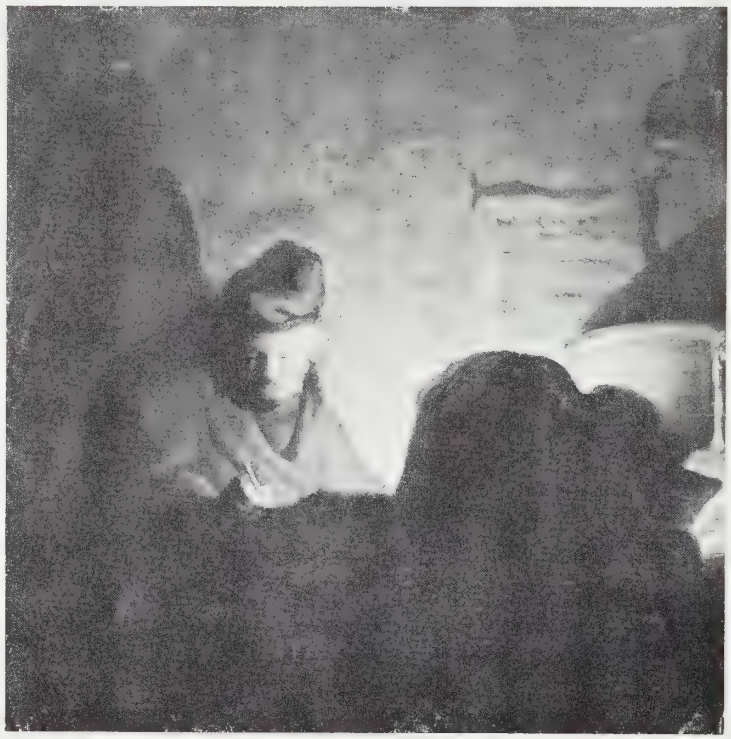
Just a few years ago, we bought our first building, and the six of us, who are all still with Aldrich, felt a little lost in the cavernous 27,000 square foot building which was ten times as large as the laboratory we had rented previously. Since then, we have added 160 employees, including nine Ph.D.'s among 40 chemists in all, and we are now housed in much larger buildings and in research and production laboratories specially built for our needs. Most of our expansion in the next ten years will probably come in distribution and in production. We are just moving into a much larger warehouse in New Jersey and will probably add warehouses in Washington, D. C. and other parts of the country. We are not likely to go into the large scale production of anything, but will expand our production facilities, rapidly to be able to make up to 25 kilo lots of many more products.

Ten years ago, our Catalog No. 8 was a simple 82-page compilation of our products listed alphabetically and by classes of compounds only; Catalog No. 9 was the first catalog also to offer compounds with empirical formulae, and Catalog No. 11 with structures. Our Catalog No. 19, ten years from now will probably not look so very different from our present catalog, but our Library of Rare Chemicals catalog will probably list some 25,000 compounds rather than only the 5,000 listed in our present library catalog. Ten years ago we offered only out-of-the-way chemicals; today we also offer several thousand common organic chemicals, and long before 1978 we will undoubtedly have a complete line of every common organic chemical.

The advertisement of Fig. 1, of five years ago, states one of our most important aims: the sale of fine organic chemicals used to support fundamental research. That we have saved chemists throughout the world millions of man hours of labor by supplying chemicals not available elsewhere, is obvious. But Aldrich is today the only major supplier of organic laboratory chemicals whose major—in fact, whose only—business is in organic chemicals, and we have plowed a good share of our earnings back into fundamental research. Five years ago we had made only the modest beginning referred to in the ad. Today we have a Research Department headed by one of the country's foremost medicinal chemists, with some fourteen chemists turning out novel structural classes of chemicals of great significance to both organic and medicinal chemists.

Our dream is coming true.

. . . of things to come !



Oil on copper, 5″ × 5″ Hofstede de Groot No. 240

THE SCHOLAR BY CANDLELIGHT

One of our chemists collects Dutch paintings and managed to pick up a small, early Rembrandt in Vienna some years ago.

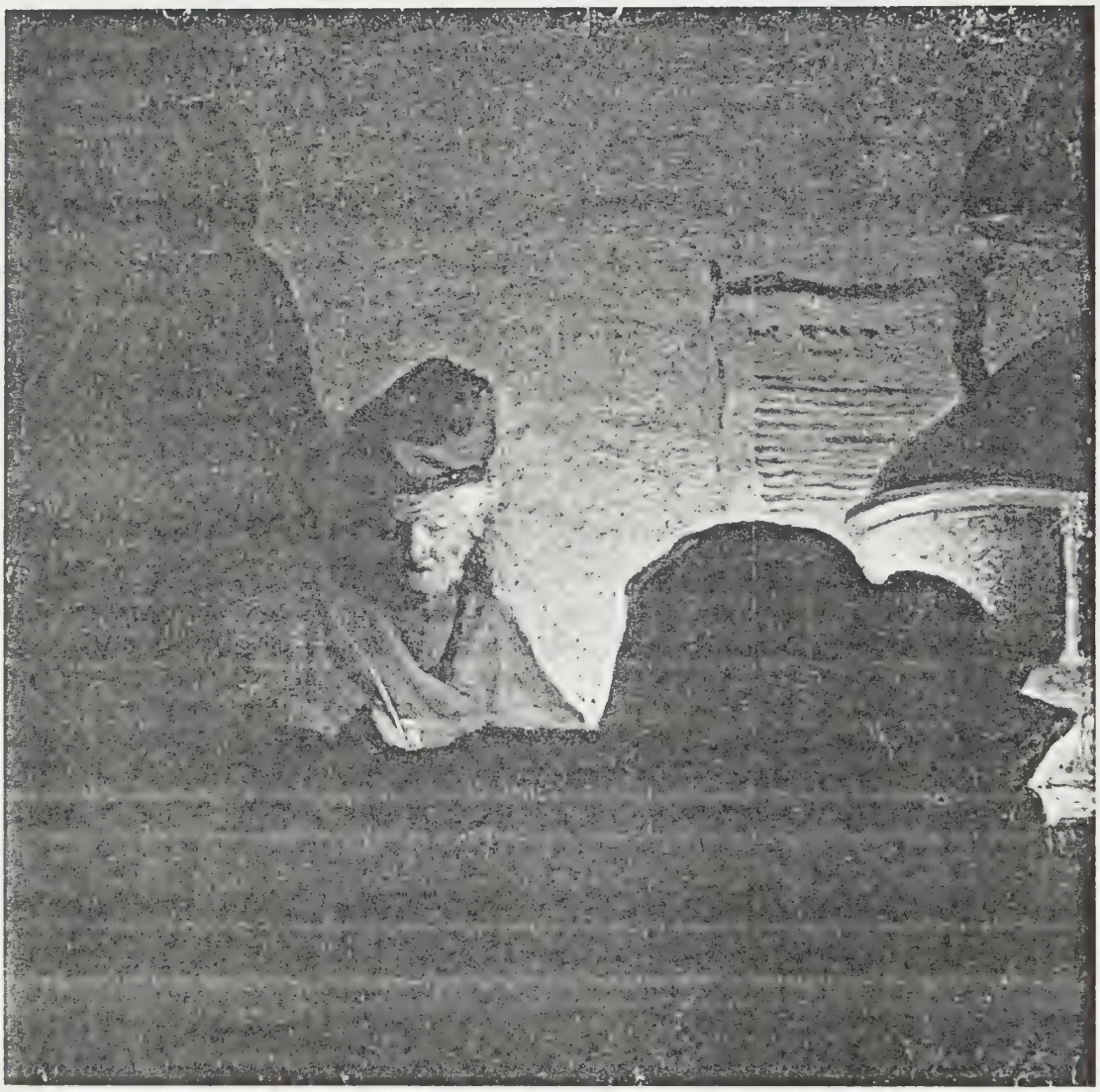
Discussing this painting with us, he admitted that he would prefer a late Rembrandt portrait, and yet he almost got us to share his enthusiasm for this small piece of copper. Done in Leiden when Rembrandt was in his early twenties, it clearly foreshadows the great things to come: "The Supper at Emmaus," in the Musée Jacquemart André in Paris; and the "Self-portrait Before the Easel," in Boston, painted only a year or two later.

Perhaps what struck us so forcefully about these comments was their likeness to our own dreams for Aldrich: a modest beginning—a new synthesis of indoles, our work on unsaturated phenols, on o,p'-DDD and cyclohexenones—foreshadowing the things to come: the sale of fine organic chemicals used to support fundamental research.

Figure 1

THE MINNEAPOLIS INSTITUTE OF ARTS

FIFTIETH ANNIVERSARY EXHIBITION



Scholar by Candlelight, ca. 1629 - 30
REMBRANDT HARMENSZ. VAN RIJN, Dutch, 1606-1669
Lent by Dr. Alfred Bader

REFERENCE: *Rembrandt*, Klassiker der Kunst, II, Stuttgart and Leipzig, ill. p. 14.
Engraved by J. B. P. Le Brun, 1790.

BRIDGET RILEY, British, 1931 -
Tremor, 1962
Emulsion on board, 46⅝″ x 48⅛″
Signed, dated and titled on back: *Tremor 1962/Riley*
Lent by Mr. and Mrs. David M. Winton

NICOLO ROCCATAGLIATA
Italian, active 1593 - 1636
Winged Cupid with Shield, ca. 1600
Bronze, 10½″
Lent by Dr. James B. Serrin

JOHN ROGERS, American, 1829 - 1904
John Alden and Priscilla, 1885
Plaster, 21¾″
Signed left front: *John Rogers/New York*, and inscribed on back *Patented Feb. 10, 1885*
Lent anonymously

GEORGE ROMNEY, British, 1734 - 1802
Portrait of Mrs. Howard
Oil on canvas, 30″ x 24⅞″
Gift of Mrs. Philip Little, Jr., in Memory of her mother, Mrs. Charles Martin, 63.9

CHARLES MARION RUSSELL
American, 1864 - 1926
Wolf
Beeswax, 4″ x 8¾″
Lent by Mr. and Mrs. David J. Winton

GIROLAMO GALIZZI DE SANTACROCE
Italian, ca. 1480 - 1556
Annunciation
Oil on panel, 23⅝″ x 31⅜″
Lent by Mr. and Mrs. Theodore W. Bennett
COLLECTION: Lauter.
A variant is in the National Gallery of Art, Kress Collection. See: Bernard Berenson, *Italian Painters of the Renaissance: Venetian School*. New York, vol. I, p. 155, pl. 578.

GINO SEVERINI, Italian, 1883 -
Dancers (Les Danseuses Espagnoles à Monico), 1913
Oil on canvas, 34½″ x 46″
Signed and dated lower right: *G. Severini 1913*
Lent by Mr. and Mrs. Samuel H. Maslon
REFERENCE: *XXth Century Italian Art from American Collections*, The Museum of Modern Art, 1960.

WALTER RICHARD SICKERT
British, 1860 - 1942
The New Bedford, ca. 1917
Tempera on canvas, 53¾″ x 46¾″
Lent by Walker Art Center
REFERENCE: *A Selection of Important Works Suitable for Galleries*, Beaux Arts Gallery, London, 1957, cat. ill. p. 3.

PAUL SIGNAC, French, 1863 - 1935
Bénédiction des Thoniers à Groix, ca. 1900
Oil on canvas, 29″ x 36½″
Signed lower left: *P Signac*
Gift of Mrs. John S. Dalrymple, 62.36
COLLECTION: G. Pellet; M. Exsteens.

PAUL SIGNAC, French, 1863 - 1935
Cassis, Cap Canaille, 1889
Oil on canvas, 26″ x 32½″
Signed and dated lower left: *P. Signac 89*
Lent by Mr. J. Jerome Hill

NICOLAS DE STAËL, French, 1914 - 1955
Seascape with Barge, 1949
Oil on canvas, 21″ x 28½″
Signed lower right: *Staël*
Gift of Mr. and Mrs. Donald Winston, 64.44.4

JAN HAVICKSZOON STEEN
Dutch, 1626 - 1679
Trictrac Players
Oil on wood, 14½″ x 16″
Signed left center: *J Steen*
Gift of Mrs. Walter H. Ude, 64.37.3

GEORGES MICHEL, French, 1763 - 1843
Landscape (In the Time of the Harvest)
Oil on panel, 38¾″ x 49½″
Lent by Walker Art Center

COLLECTIONS: Newman; T. B. Walker.

REFERENCE: R. H. Adams, *The Walker Art Galleries, Minneapolis, Minnesota,* 1927, p. 108, no. 199.

LUCIANO MINGUZZI, Italian, 1911 -
Cock O' The Walk
Bronze, 32½″ x 32″
Initialed on front
Lent by General Mills, Inc.

JOAN MIRÓ, Spanish, 1893 -
Head of a Woman, October 5, 1938
Oil on canvas, 18⅛″ x 21⅝″
Signed lower right: *miro*
Gift of Mr. and Mrs. Donald Winston, 64.44.1

REFERENCE: Jacques Dupin, *Miró,* New York 1962, pp. 311, 538, no. 503, ill. p. 290.

AMEDEO MODIGLIANI, Italian, 1884 - 1920
The Little Servant Girl, ca. 1917
Oil on canvas, 36¼″ x 21¼″
Gift of Mr. and Mrs. Samuel H. Maslon, 59.30

COLLECTION: Miss Fanny Brice.

REFERENCE: *Modigliani: Paintings, Drawings, Sculpture,* The Museum of Modern Art, New York, 1951, p. 51.

GIORGIO MORANDI, Italian, 1890 -
Still Life
Oil on canvas, 14¼″ x 17½″
Signed lower right: *Morandi*
Lent by Mr. Francis D. Butler

Nigerian, Yoruba Tribe, XX Century
Pair of Ibeji
Wood, 12″
Lent by Mr. and Mrs. Martin L. Friedman

JOHN OPIE, English, 1761 - 1807
Portrait of a Girl
Oil on canvas, 28¾″ x 25¼″
Lent by Mrs. Carl W. Jones

IRENE RICE PEREIRA, American, 1907 -
Blue Accent, 1945
Oil on parchment, 23″ x 25″
Signed lower right: *I Rice Pereira 45*
Lent by Mr. and Mrs. Howard Kaerwer

PABLO PICASSO, Spanish, 1881 -
Still Life with Candle, April 4, 1944
Oil on canvas, 25¾″ x 36¼″
Signed upper right: *Picasso,* and on back: *4 Av'l/44*
Lent by Mr. J. Jerome Hill

REFERENCE: Christian Zervos, *Pablo Picasso,* Paris, 1962, p. 130, no. 265.

Attributed to SEBASTIANO DEL PIOMBO
Italian, 1485 - 1547
Portrait of a Lady
Oil on canvas, 33″ x 27⅜″
Lent by Walker Art Center

COLLECTIONS: Earl of Dudley; T. B. Walker.

REFERENCE: R. H. Adams, *The Walker Art Galleries, Minneapolis, Minnesota,* 1927, p. 123, no. 231 (as of Vittoria Colonna).

ANTOINE PONCET, French, 1928 -
Sliver of Light
Bronze, 27½″
Gift of Mrs. John S. Dalrymple, 60.14

REMBRANDT HARMENSZ. VAN RIJN
Dutch, 1606 - 1669
Scholar by Candlelight, ca. 1629 - 30
Oil on copper, 5¼″ x 5″
Lent by Dr. Alfred Bader

COLLECTIONS: J. van der Marck; J. B. P. Le Brun; R. de Saint Victor; Rätin Mayer.

The Weather
Cloudy and cooler with occasional rain.
High temperatures in 50's.

The Harvard Crimson

VOL. CXXXVII. No. 50. CAMBRIDGE, MASS., THURSDAY, APRIL 9, 1959 FIVE CENTS

House Bows to Progress

A workman inspects the underpinning supporting the former home of the Radcliffe Health Center prior to its removal from the site at Brattle and Hilliard streets. The structure will be cut in half and transported up Brattle Street to the Episcopal Theological School to make way for the new Loeb Drama Center. Radcliffe gave the building to Episcopal after the health center departed last fall.

Research Team Views Leukemia

A team of four researchers from the Harvard Medical School recently made a major contribution to medical knowledge of the treatment of leukemia and other malignant diseases. The research, conducted in both humans and animals, promises to eliminate one of the major deterrents to massive radiation treatment—destruction of the body's bone marrow.

During periods when the leukemia is controlled by drugs, the diseased cells disappear from the bone marrow, and the marrow takes on a normal appearance. The researchers proposed to remove and freeze a part of the normal-appearing marrow, storing it until leukemia cells again appeared and could not be controlled by drugs.

They then planned to give the patient a large dose of radiation, after which the stored marrow would be transplanted. The experiments with this method have been moderately succesful so far, but the group points out that more study is needed before its final value can be determined.

Radcliffe Announces New Positions for Two Deans

DEAN WILMA A. KERBY-MILLER

DEAN KATHLEEN O. ELLIOTT

Mrs. Wilma A. Kerby-Miller, present Dean of Instruction at Radcliffe, has been appointed Dean of the Radcliffe Graduate School, President Jordan announced yesterday. Mrs. Kathleen O. Elliott, who is Associate Dean of Instruction now, will become Dean of Instruction next year

Both appointments will become effective when Mrs. Bernice B. Cronkhite retires as Dean of the Graduate School this June. Dean Cronkhite will continue, however, to hold her post as vice-President of the Annex until the end of next year.

Dean Kerby-Miller has served in her present capacity since 1946, when she came to the 'Cliffe from Wellesley College where she had been Dean of Freshmen. She has been a lecturer in English at the University for 13 years.

In addition to serving as president of the New England Association of Colleges and Secondary Schools, Dean Kerby-Miller is also a trustee of Mount Holyoke College.

Dean Elliott has been a lecturer in the Classics for six years. Until 1953, when she assumed her present position, she served as Director of Admissions at the Annex.

Formerly a trustee of the Beaver Country Day School in Chestnut Hill, Dean Elliott is a member of the Committee on Advanced Standing at the College

Briggs Cage Picked For Castro Speech

Cuban Premier Fidel Castro will give his April 25 Cambridge speech in Briggs Cage at Soldiers Field, the Law School Forum, sponsors of his address, announced last night.

Earlier, the Cambridge School Committee rejected a motion by one of its members to prevent the Premier from using the Rindge Technical School Auditorium. Daniel J. Hayes had sought the denial because Castro is a "controversial figure."

John S. Samuels 2L, vice-President of the Forum, said that the entire controversy in the School Committee could easily have been avoided had he notified the group earlier about the Forum's decision to use the Cage.

Ford Grant Aids Teaching Studies

School of Education Directs Projects for Three Towns

Over $1 million of the $2.5 million given to the Graduate School of Education last week by the Ford Foundation will support experimental education projects in Concord, Lexington, and Newton. The Foundation's support of the experiments is "the culmination of seven years' work," Francis G. Keppel '38, Dean of the Graduate School of Education, stated.

Ford Foundation grants made to the School until this year had each been for only one year, he explained, but this recent grant will cover the next eight years

Keppel specifically requested an extended appropriation because of the difficulty of carrying out experiments in education which have backing for only one year. He also pointed out, however, that when new funds have to be solicited each year, educators are tempted to favor experiments which bring fast results and will encourage immediate support rather than slower ones which might be more profitable in the long run.

The Concord, Lexington, and Newton projects which this Ford grant subsidizes will have both breadth and depth, Keppel said

In one Newton school the Foundation grant will be used to hire mothers to grade classwork so that regular teachers will have time for individual work and smaller classes.

'Cliffies Go Hungry As Kitchen Closes

'Cliffies from Greycroft House spent the better part of yesterday looking for a place to eat after Miss Uta Merzbach, the Head Resident, closed the dormitory's kitchen as a disciplinary measure.

Explaining that she had taken the action because some dishes were left in the sink unwashed Tuesday evening, Miss Merzbach said that no violation of sanitary regulations was involved. In fact, she added, Greycroft's snack bar has attracted many students to the house because it has the largest kitchen among the off-campus dorms

Upon hearing the edict against using Greycroft's dining quarters, one 'Cliffe-dweller exclaimed, "This is terrible. Now I'll have to go to the Harvard Cafeteria for breakfast." Her worries will be shortlived, however, since the kitchen reopens at 7 a.m. this morning

Yearbook Elections

Harvard Yearbook Publications recently elected Reverdy Johnson '60, of Leverett House and Westfield, New Jersey, president for 1959-60. Also chosen for next year's board of directors were Steven M. David '61, of Dunster House and Washington, D.C., Business Manager, and H. Claude Shostal '61, of Adams House and Peekskill, New York, Production Manager

Supports Local Control

Conant Advises States to Conduct 'Academic Inventory' of All Schools

States can best help local schools by rating them academically, James Bryant Conant '14, President Emeritus, stated last night in the annual Gustav Pollack Lecture on Government. But he warned against a rapid increase of the use of state power as a means of improving schools

Conant said that a state "academic inventory" would "furnish the facts upon which parental action at the local level will be based." He counted on knowledge of the schools' quality to stimulate local pride and inter-city competition.

Conant's lecture, called "The Child, the Parent, and the State," was largely based on a study he has made of United States high schools since 1957. The results of the first phase of this study were published recently in his book, **The American High School Today.**

The distribution of abilities and ambitions "varies considerably from one type of community to another," Conant said. He added that state requirements are wise "only to the degree that these requirements are sensible ones when applied to each and every community in the state." Continuing in the same vein, he asserted that "unless one were prepared to establish a system of state schools, I believe no set of state regulations can establish a state system of uniform excellence."

State No Guarantee

State minimum requirements cannot insure that able students are "sufficiently encouraged to elect a broad, stiff program of academic subjects," he pointed out adding that "At the local level, however, a good deal can be done by counselors and by the development of the proper spirit in the school and the community by the principal and superintendent."

Conant disagreed with those who would "establish priorities as between the educational needs of different types of children." "All the youth of the community can be well served by a school system," he asserted, "but not by providing one uniform curriculum, grades one through twelve."

Biology Lectures

Professor Martin Lindauer, of the University of Munich, one of the world's outstanding authorities on the behavior of bees, will give the first of three Prather Lectures in Biology this afternoon at 5 p.m. in Allston Burr Lecture Hall. His topic will be "Forms of Communication in the Social Bees."

Refectory Wing Construction Starts

Construction has begun on the Refectory wing of the Radcliffe Graduate Quadrangle and it is scheduled to be ready for use by September, 1960. Because the new Refectory is the final part of the Quadrangle, it marks the completion of a major part of Radcliffe's Ten Year Development Plan.

The Refectory wing will be named in honor of Mrs. Bernice B. Cronkhite, Dean of the Graduate School, who will retire this year after 36 years of service to Radcliffe. Dean Cronkhite will continue her duties as vice-President of the College however

In addition to a kitchen and dining room which will serve all resident students in the Quadrangle, the Refectory wing will contain rooms for 28 graduate students It is expected that students will continue to live in Buckingham and Founder Houses, Wilma A. Kerby-Miller, Dean of Instruction, said recently

Debaters Argue Action on China

Admission of Red China to the U.N. might eventually lead to a rift between China and Russia, Edwin O. Reischauer, professor of Far Eastern Languages, asserted last night in a World Federalist debate on America's China policy.

Reischauer contended that American pressure on Red China "drives her into the arms of the Soviets." Claiming that Chinese interests often conflict with those of the Soviets, he argued that these conflicts would be brought into the open if China had a seat in the U.N.

Opposed to recognizing Red China or admitting her to the U.N., William Henry Chamberlin, correspondent for the **Wall Street Journal**, insisted that such actions would violate principles of the U.N. Charter. He admitted the possibility of a rift between China and Russia, but claimed that only a "firm policy" would help create such a rift.

Chamberlain further asserted that recognition of Red China would "pull the rug out from under" Nationalist China and other American allies in the Far East, especially since the U.S. has had a set policy for so long.

In retort, Reischauer said that "the balloon which we would deflate in our allies' minds is one that we have blown up with our own hot air." Claiming that our policy with regard to China is "arrant nonsense and complete unrealism," he suggested that a slow change in American policy would give our allies time to adjust

Rembrandt Painting Certified as Genuine By Fogg Expert

The original copy of Rembrandt's **An Old Scholar Writing by Candlelight**, was recently identified by the Fogg Art Museum as being genuine after lying virtually unknown in various attics since Rembrandt painted it in 1627.

Alfred R. Bader, owner of the art work, first saw it in Vienna last November, but did not decide to buy it until last Monday. Jakob Rosenber, professor of Fine Arts at Fogg, then assured him that it was indeed the original and was in good condition.

The composition, an oil on a copper surface, pictures a philosopher copying a manuscript illuminated by an unusual lighting effect from a candle

Early in the Nineteenth Century the painting was brought to Vienna, where it remained in the hands of one family until Bader bought it

The Harvard Crimson

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THURSDAY, APRIL 9, 1959

One Less Leader

Chancellor Konrad Adenauer's decision to run for the Presidency of West Germany has added one more worry to the West's preparations for negotiations on Berlin. Now that Adenauer has decided not to succeed himself, and Dulles' illness has diminished his political influence, Western policy is left without the certainty of firm and vigorous leadership. Both Dulles and Adenauer will have an influence on negotiations, to be sure, but the decisions as to how the West should make its case, what it should demand and where it should yield, have not been made as yet. It is clear that leadership must come from somewhere, and these two personalities will not have the force they have had in the past.

But the anxiety over the loss of these two statesmen may prove valuable if it succeeds in bringing out the diplomatic leadership potential in the West. Dulles and Adenauer—not to menton Chiang Kai-shek and De Gaulle—can not be expected to stay around forever. Already the British press is rejoicing over the removal of one source of opposition to Macmillan's policies, and it is probable that a general "softening up" of diplomatic tactics will occur, whether or not the West's basic position remains inflexible.

This crumbling of the Old Order of statesmen may be the best thing that has happened to Western-Soviet relations in a long time. Certainly the ideals of a Dulles or an Adenauer should not and, hopefully, will not be sacrificed in an Era of Compromise—if such is forthcoming. If there are Western leaders who can parry and thrust with the best of the Communists then now is certainly the time for them to appear.

Unfortunately, Acting Secretary Herter has been unable or unwilling to exercise this kind of leadership and efforts to "coordinate allied views" at the recent North Atlantic Treaty Organization meeting proved a poor substitute for personal leadership. President Eisenhower should either exhibit this kind of leadership himself, or surrender the policy-making reins to Macmillan—the only Western statesman who has shown initiative during the Berlin crisis

The Playgoer

The Power and the Glory

In repertory at the Wilbur

Departing from the experimentalism of Pirandello and the social satire of Wilde, Repertory Boston has added a competent adaptation of Graham Greene's *The Power and the Glory* to its collection. The addition is a fine one: this stage version of one of the better recent novels stimulates thought, and receives, under Stephen Aaron's direction, a careful and well-paced performance.

Against the background of Mexico during the anti-clerical campaign of the 1930's, the last priest in a province fights his drunkenness and cowardice, all the time facing the choice between escape to freedom and staying on to minister to the peasants, who have stuck to their primitive Catholicism through years of socialist poverty. Twice he has a chance to escape: the first time he answers the call of a dying woman, and later he returns from across the border to the aid of a dying man, only to find that he has been trapped by the police, who have sought him from the opening scene.

Throughout the play, his ideological and practical adversary is the police lieutenant, a good fellow who has swallowed the party line of building heaven on earth, and who regurgitates said line a little too often. As the lieutenant, Dean Gitter is properly obnoxious, and convinces one that he sincerely believes in the socialist doctrines he preaches. In his final conversation with the priest (adequately though not excitingly portrayed by Michael Mabry), he successfully conveys the impression that some human element is lacking in Utopian thought, while the priest presents the case for suffering.

The other principals range from good to mediocre. Wendell Ede and Ray Reinhardt as the dentist and the schoolmaster are both fine, and most of the other male leads are adequate, but the performances of the women do not come up to the standards set by the men. Robert Skinner's sets, on the other hand, are outstanding. His oft-visited street presents a facade of the town's buildings, and the facade lifts for the scenes taking place in the dentist's office, a peasant hut, a hotel room, the town prison, and a restaurant across the border. Each of these sets is imaginative, and lends solid support to the scenes herein

It is Mr. Aaron's sure hand, however, that provides the necessary finesse. He handles the group scenes especially effectively; indeed, the best moment of the evening comes in scene four, when the priest is saying a makeshift Mass in the hut of the woman whose daughter he fathered. As the townspeople, genuflecting on the dirt floor, devoutly listen to the Latin words, Stephen Randall '60 (who does an excellent job in several bit parts) bursts into the hut with a warning that the police are three minutes away. The shock of this pronouncement frightens even the audience.

The Power and the Glory, then, while not a great play, is a good play; the same may be said of the performance. Repertory Boston has undertaken a difficult assignment, what with a cast of twenty-eight plus extras —and six different sets. That the group gives a sound performance of a worthwhile play is heartening and encouraging.

—WALTER L. GOLDFRANK

The Moviegoer

Some Like It Hot

At Loew's Orpheum

In an elegant little speech at the Academy Awards imbroglio the other night, Jacques Tati modestly observed that he was Hollywood's nephew, not its uncle. His gracious self-deprecation probably escaped much of the audience, so mightily absorbed in figuring its scores and misses in terms of lucre.

Yet Tati's tribute to early filmland farce, which differed generally from the modern product because it was not altogether unconscious, was apt as well as flattering. *Some Like It Hot*, unlike most recent domestic attempts, follows the tradition of Mack Sennett and Charlie Chaplin that Tati revered. It's a welcome arrival on the local scene.

Billy Wilder, the producer, director, and co-author of the script, probably took some sort of commercial chance when he chose a transvestite setting for his sex spoof. Except for occasional shifting of buttocks, however, the usually queasy Boston audience has little trouble transcending its sidewalk morality—so broad is the funny business, so obvious the references.

Wilder took much less of a commercial chance in signing up Marilyn Monroe for her first role in two years. In *Some Like It Hot*, she proves what the psychiatrists, the social critics and press agents have been saying throughout the lengthy hiatus: she qualifies as one of the remarkable public personalities of the day. Her talent, as revealed in the film, lies in an ability to say every line as a *double entendre*—meanings that are not smutty because the listener thinks of both of them simultaneously. Her presence is like the telling of a dirty joke whose punch line everyone knows, and thus she is a clean, nay immaculate, dirty joke.

A sophisticated script, which gets such a good shake from Wilder's direction, concerns the flight of two musicians, played by Tony Curtis and Harvard's Own Jack Lemmon, from certain liquidation by Chicago mobsters. Witnesses to a gangland slaying reminiscent of the St. Valentine's Day Massacre, the disguised Curtis and Lemmon light out for Miami with an all-girl band. As gents of lusty instincts, the proximity to pulchritudinous musicians strains their ambition to remain disguised, but somehow they persevere. Curtis eventually executes some fancy footwork to win Miss Monroe, and despite every effort to avoid it, Lemmon wins Joe E. Brown—in the role of a vacationing millionaire.

While the movie lasts longer than is necessary, it never really becomes tiresome because things move at such a frenetic pace. To Miss Monroe's chagrin, Wilder announced to the New York *Herald Tribune's* Joe Hyams (if memory serves) that he would never, positively never, make another movie with Miss Monroe. She should promise to be a good girl forever and ever on the studio lot, because Wilder and Monroe are a stunning combination.

—GAVIN SCOTT

C 14

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
March 6, 2002

(414) 962-5169

Dr. Bob van den Boogert
Museum het Rembrandthuis
Jodenbreestraat 4
1011 NK Amsterdam
HOLLAND

Dear Dr. van den Boogert,

My wife and I much look forward to being at your Symposium on May 26th and 27th.

Professor Ernst van de Wetering has inquired whether I could act as courier to return #59 to Milwaukee and I responded on January 8th and enclose a copy of my letter. Please note that I could hand carry the small painting provided that it is fully insured. Please let me know.

Of course I have read carefully your description of #59 and it made me wonder whether you wrote that very negative opinion before you saw the painting itself. I find the comparison of my painting with catalogue #32 particularly problematic because of the great difference in size. What a pity that #32 will not be shown in Amsterdam! The illustrations on p. 74 of your catalogue and Professor van de Wetering`s opinion, differing from yours, serve to raise the question of the attribution of #59.

I also enclose copy of your fax of May 22nd and look forward to your early response.

Naturally I would understand if you decide that you should bring #59 to Milwaukee yourself and I would be happy then to show you my collection with many paintings by Rembrandt students.

With all good wishes I remain

Yours sincerely,

Alfred Bader

Alfréd Bader
AB/az
Enc.

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aan / to	: Dr. Alfred Bader
t.a.v. / attn.	:
fax	: 00 1 414 277 0709
van / from	: Dr. Bob van den Boogert
datum / date	: 22/5/2001

Dear Dr. Bader.

Thank you so much for your immediate reply to my fax message of yesterday. I am very relieved that the sky has cleared now, and to prove to you that I am not always slow in answering mail I answer your fax message right away (and will do so in the future, I promise). As to the loan forms: we will send them both to Milwaukee and Bexhill-on-Sea. We are delighted that our exhibition has been so helpful to you. I would love to meet you in person and hear all about your acquisition. Ed de Heer sends you his greetings and also thanks you for your kind cooperation.

With all good wishes to you I am,

Yours sincerely,

B. van den Boogert

Bob van den Boogert

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169
Fax (414) 277-0709

TO: Professor Dr. Ernst van de Wetering

DATE: January 8, 2002

Dear Ernst,

Thank you so much for your fax of yesterday, and please thank your secretary for her kindness during my previous call.

We plan to be in Holland from May 23rd to May 26th. 27

I cannot be the courier for C-22 because – as you will see from the attachment – it has to be taken by courier from Amsterdam to Frankfurt and will then have to be brought to Milwaukee, again by courier.

NB

I could take C-18 from Amsterdam to England and then to Milwaukee, provided that I receive written confirmation from the Rembrandthuis and Kassel that the painting is fully insured until I return it to my home at the end of July. Naturally I would carry it carefully, but if there should be a car accident or the plane should crash, my estate should receive the insurance.

I know that Dr. Bob van den Boogert does not think much of this work, but I do, and I do not want to hand-carry it without full insurance.

You mentioned that you are looking forward to a contribution to the Symposium from me. Of course I could give a slide presentation entitled "The Joys of Collecting Rembrandts and Rembrandt Students", but do keep in mind that I have never ever attended a course in art history, and would probably be booed by some of the

learned academics at the Symposium. And, of course, I would probably enjoy the Symposium more if I could lean back and listen to the learned discourse, and perhaps just ask an odd question here or there.

I very much look forward to being able to acquire my copy of Vol. IV at the Symposium.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
att.

REMBRANDT (1606-1669)
LA FUITE EN EGYPTE, 1627
TOURS - Palais de l'Archevêché
Musée des Beaux-Arts
Cliché J.-J. MOREAU - TOURS

All the best for
both of you
- Hubert

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U.S.A.

To Dr. David de Witt
fax 613 5336765

Kassel, 21.4.06

Lieber Alfred,

Deinen Fax-Brief vom 6. März habe ich erhalten und bitte vielmals um Entschuldigung, daß ich erst jetzt antworte. Ich arbeitete unter starkem Zeitdruck an einem Aufsatz, den ich pünktlich abliefern mußte, und deshalb mußte ich vieles zurückstellen. Den Aufsatz von David de Witt in Deiner Festschrift kenne ich seit langem und habe ihn mit großem Interesse gelesen. Leider kann ich seiner These nicht folgen. Ich finde, in diesen ganz schwierigen Grenzfragen, um die es hier geht, erreicht das Wort eine Grenze, wo es nicht weiterhelfen kann, wo es zu einer stumpfen Waffe wird. Dann kann nur das Auge den Ausschlag geben. Man kann theoretisch die Hypothese aufstellen, daß C 18 v o r dem Nürnberger „Paulus" gemalt wurde. Mir und anderen erscheint das allerdings unwahrscheinlich, weil der Qualitätsunterschied so groß ist. Die Lichtnuancen sind in dem Nürnberger Bild viel sensibler und differenzierter dargestellt als in C 18, die Gegenüberstellung der beiden guten Detailabbildungen auf S. 300 von „The Mystery of the Young Rembrandt" zeigt es meines Erachtens deutlich ! Für mich ist C 18 kein originäres, sondern ein abgeleitetes Kunstwerk. Das Qualitätsgefälle sehe ich auch bei den Konturen und bei der Pinselarbeit. Kurzum, ich - und ich kann nur von mir reden - schließe mich Gerson an, der 1969 über C 18 schlicht und einfach sagte: „too weak for Rembrandt" !

Da Du mich so intensiv nach meiner Meinung über de Witts Artikel fragst, erlaube ich mir eine kleine Richtigstellung. Auf S. 268 werde ich zitiert: „Bernhard Schnackenburg had suggested the free facture of Anthony van Dyck as the source for the loose handling of the Paris picture, comparing it to a work in the museum of Cassel". Das ist falsch ! Ich schrieb, daß Rembrandt keinen direkten Kontakt zu Antwerpen hatte, daß Lievens der Vermittler war. Das „Emmausmahl" in Paris (fig.4) erwähne ich überhaupt nicht, es gehört nicht zu den Bildern in „rauher Manier" ! Über meine Arbeit wird der Leser in die Irre geführt.

Mit vielen freundlichen Grüßen,

Bernhard

DUOTONE

IFC

$$34\tfrac{1}{2}\ \frac{23}{500}\quad \frac{153}{226}$$

No 1

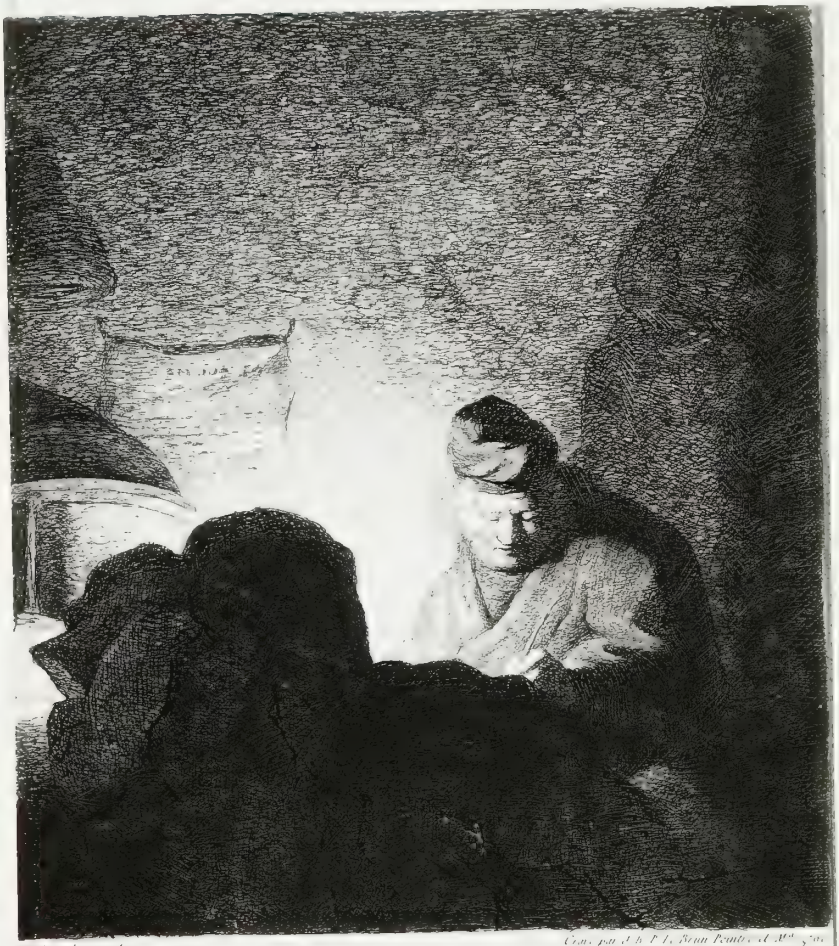
om 23

56

Laser-Fotokopie , Original 21,7 x 15,3 cm

" Gelehrter am Schreibtisch " Rembrandt van Rijn ??

Renggli Eugen
Sculpteur/Designer
Rte cantonale 8
CH - 2807 LUCELLE
(Switzerland)



Rembrandt pinxit

Gravé par Ch. P. L. Brun Peintre et Mde. 5ne

Un Philosophe Savant

d'après le Tableau de Rembrandt, Peint sur cuivre de même grandeur qu'
impr. Tiré du Cabinet du Citoyen Le Brun, Peintre et Md. de Tableaux

A Paris, chez Aveau rue du Gros Chenet N° 47. et chez Poupart, rue Serpente N° 14

(A 4)

$= n \cdot y$

$= \frac{1}{4} r$

Umseitiges Bild ist auf Kupfer gemalt und hat eine Größe von 13,9 cm x 13,9 cm. Es zeigt den Zustand, wenn ich das Bild reinigte. Bei Anwendung eines ganz leichten Putzmittels würden die Initialen „G. D. F", die sich, wie das Foto zeigt, auf dem an die Wand gehefteten Brief befanden, leicht weggeputzt. Diese Initialen erweisen sich also als eine spätere Zutat.

Prof. Franz Wagner
Oberpräparator d. Gem. Gal.
des Kunsthist. Museums

Wien, 8. September 1958.

F O T O

The painting on copper reproducded above, size 13'9 x 13'9 cm, representing an Old Scholar writing by Candle - or Lamplight, is well know to me in the original for a period of many years. It was listed in the following catalogues of Rembrandt's Paintings: Smith No 185, Bode No 4, Hofstede de Groot 240.

I consider it, like the connoisseurs mentioned above, as an orginal by Rembrandt. In the meanwhile, our knowledge of early years of Rembrandt's activity has increased. Therefor, the authenticity of the painting can be proved by several comparisons as follows: to the "Money Changer" of 1627 in Berlin have to be added the "Scholar in lofty Interior", National Gallery London / Bredius No 427 /. the "Play of La Main Chaude" in the National Gallery of Ireland, Dublin, and the "Foot Operation" of 1628, W.C. Escher Collection, Zurich / Bredius No 422 /. All the paintings mentioned show exactly the same treatment of the whitewashed walls, applied in vibrating strokes of the brush, causing the same feeling of matterand substance. The figure of the scholar shows the soft, intentionally clumsy modelling which is characteristic of Rembrandt's figures in 1627 and 1628. In this feature, I recognize also, the handwritting of the master. The picture is somewhat sketchilly painted and not brought to the last finish / this may explain the missing of a signature /, but it reveals in every stroke the hand of the master.

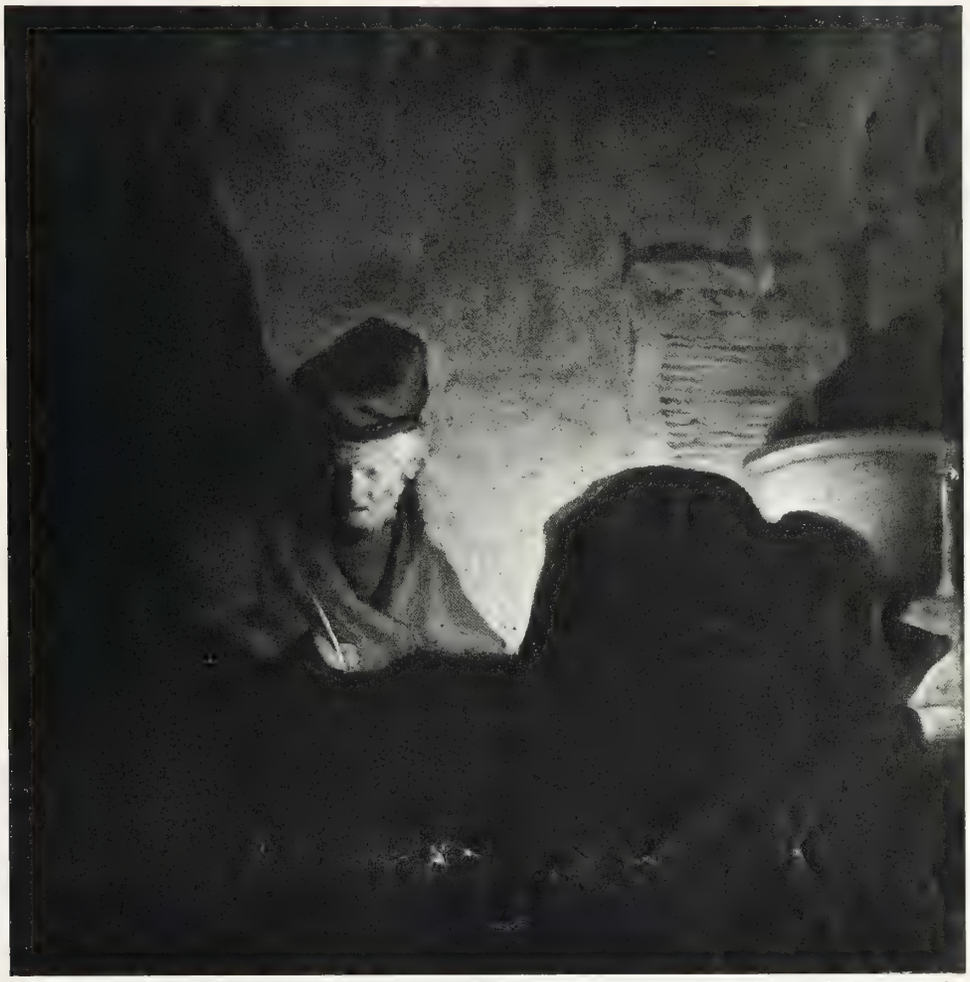
The scholar is copying the text of a large volume, which he transfers to a small one. The same subject and composition appear in a slightly larger painting on wood, which I saw at Goudstikker's in Amsterdam It was considered as the original by Bredius / No 426 /, the present painting / No 425 /, however, as a copy. In this regard, Bredius has mistaken. The initials G.D.F. in the placard on the wall, regarded by Bredius as the signature of Gerard Dou, are seemingly a later addition, recognized as such already earlier by Hofstede de Groot /. They are also missing in the engraving done by I.B.P. Le Brun in 1790 after the present painting. The painting Bredius No 426 is the copy after the present original, which in every respect is superior to the other version. The large shadow thrown on the wall by the figure is well thought over in the present painting, but unreasonable in the other. The leaves of the large volume become diaphanous in the candle light, an observation, which was neglected by the copyist. In the upper right corner, we recognize the copper vessel of the "Foot Operation", whereas in Bredius No 426 it is on unrecongnicable dark blot.

According to all evidence, the present painting on copper is the original, painted in 1627/28, whereas Bredius No 426 is a copy painted on wood by one of the master's pupils.

Vienna, January 25, 1958

Otto Benesch m.p.

8x10 B&W negative.



Kupfer 13,9 x 13,9 cm (Originalgröße) Milwaukee, Smlg. Dr. A. Bader

118 Gelehrter am Schreibtisch

Holz 36 x 27 cm

Leningrad, Eremitage

117 Ein Offizier

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

March 16, 1981

Drs. E. van de Wetering
Rembrandt Research Project
Kunsthistorisch Institut der
Universiteit van Amsterdam
Joh. Vermeerstraat 2 en 17
1071 DK Amsterdam
The Netherlands

Dear Drs. van de Wetering:

In response to your letter of February 17, I don't know whether to laugh or be chagrined.

You wrote that my Bredius 425 is by the same hand as Bredius 432A, that beautiful monogrammed and dated "Flight to Egypt" in Tours, and that both are by a follower of Rembrandt. The "Flight to Egypt" is an enchantingly beautiful work. Who in Leiden in 1627--other than Rembrandt--could have painted it?

My study of Rembrandt's Father (Bredius 633) was engraved by J. G. van Vliet in 1634, and van Vliet, who had been Rembrandt's student wrote specifically on the print that it had been painted by Rembrandt. Christie's has published your agreement that my work was the prototype for van Vliet's print, and so you must assume

(a) that van Vliet or his publisher erred,
(b) that the monogram RHL is a fake and
(c) that there was someone other than Rembrandt in Leiden in 1629 who could paint that well.

To me, these assumptions are unacceptable.

I am a chemist, and my first professional work was as a paint chemist studying paint films. So, I am sensitive to the differences between an early 17th century paint film and a later imitation, and between a genuine monogram and a floating signature. I believe that Bredius 425, 432A and 633 are early 17th century works and that the monograms on Bredius 432A and 633 are the genuine monograms of Rembrandt.

How does your committee decide whether to call a painting a Rembrandt? There are five on the committee. What happens if the vote is 4 to 1, if the vote is 3 to 2? And do you seriously think a 3 to 2 vote is more meaningful than the opinion, say, of Gerson?

I feel chagrined because I think that you personally have not treated me with the candor that I reasonably expected from you.

When you visited my home some years ago you looked at Bredius 425 and you told me that you believed it to be a genuine early work of Rembrandt. You asked me to bring it to Amsterdam for study. After that study you brought the painting to Schipohl to help me through customs as I left. The customs inspector asked us whether this was really a Rembrandt, and you replied "yes".

At the time you believed that the painting was a Rembrandt. Your colleagues voted against it, and you have acquiesced. Would it not be right for you to cite your own minority opinion and that of others?

From my rather selfish point of view there is one silver lining to all this. You have declared many fine Rembrandts not to be by him, and some of these will be sold at modest prices because of your op[illegible] have been able to buy Rembrandt's Father if Christie's had not quoted your opinion.

This will not last very long because art historians will realize on what a scientific house of cards your decisions are based.

Sincerely,

Alfred Bader

AB:mmh

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

Dear Professor Bruyn.

Thank you for sending me the offprints for C18 and C22.

There is no doubt in my mind that your Corpus of Rembrandt Paintings will be most valuable for the detailed facts it so carefully records, though I do not believe that your judgments will be upheld in all cases. I enclose copy of my letter to Drs. van de Wetering which is self-explanatory. When I wrote this in March of 1981, I did not know that he also shared my doubts about your judgment of C22, and I am glad that he had the courage to record this in your book.

It is difficult to follow your arguments on C18 without seeing your discussion on C5, the Flight to Egypt in Tours. It will be a long time before your work will be available in Milwaukee. Hence, could you please send me an offprint or Xerox copy of your discussion of C5. I have long considered this one of Rembrandt's finest early works.

and if it is really by Jan, we will have to change our judgment of his work

I saw a portrait of Rembrandt which exists in at least three other versions, Bredius 46, 47 and 47A. Jacob Hide did a mezzotint of this composition. A reproduction and a detail of my painting is enclosed. Of course, you or one of your associates would be welcome to examine this painting in my home

Best regards,

Sincerely,

Alfred Bader.

January 10 1980.

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

March 16, 1981

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Sincerely,

Alfred Bader

AB:mmh

Ralph Bean

לקעה שבף

Judas

BRIDGE

WATERLOOP

REMBRANDT

ALBERT HEIJN

OUDE

ALGEMEENE
SYNAGOGE

— Jerest

from : Wilhelm Bode :'The earliest dated painting by Rembrandt of the year 1626', in : Art in America. An illustrated Quarterly 1(1913) Number 1 (January), 3-4+7 (= text) + 2 (= bl. & wh. ill. of Corpus A3) + 5 (= bl. & wh. ill. of Corpus A2) [page 6 = blanco].

me say a word concerning the value and authenticity of these early pictures by Rembrandt. While a few decades ago they might have been bought for very little, even though they were signed, at the present many times as much would be offered and paid, as well, for the least distinguished of these little study heads. This does not imply a corresponding artistic worth; and on that very account such prices are altogether unjustifiable, since, either as practice or to fulfill commissions, the skilful pupils of Rembrandt's studio, especially Gerard Dou, frequently reproduced just such pictures, and could make copies that very easily deceive the observer. Nearly every year such copies come to light, and, if the originals were not known, they would unquestionably, or at least with great probability, be taken for Rembrandt's own work, and every once in so often an original by the master appears, for which some such school copy long has stood. In this way, a so-called copy of a portrait of the father of Rembrandt was sold quite cheaply a year ago in a London auction, and, after the cleaning, it turned out to be the signed original of the excellent picture in the Neumann gallery in London, which, up to that time, had generally been considered genuine. A similar situation occurred earlier in regard to the portrait of the artist with a poodle, in the Schickler Collection in Paris, when it was placed side by side with the original in the Petit Palais in Paris, of the date 1631, and to the portrait supposed to be of Rembrandt's Sister in the possession of Mr. W. Alexander of London, which is a school copy after the picture in the Stockholm gallery, and to the various school reproductions of the big Flora in the Duke of Buccleugh's possession. Even a thoroughly undistinguished picture of Rembrandt's very earliest period, the Scholar, has found its copyist, since a picture in a private collection in Vienna, which up to this time has been considered an original, in all probability will be degraded to the rank of a copy by Gerard Dou, after the painting in the possession of Mr. Fairfax Murray in London.

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

October 23, 2000

Dr. William W. Robinson
Curator of Drawings
Harvard University Art Museums/Fogg Art Museum
32 Quincy Street
Cambridge, MA 02138

Dear Bill,

Isabel and I are going over our many files dealing with paintings in our collection. Among these I found the file dealing with your Maes, and I do not really know why I did not give this to you when I gave you the painting. It is now enclosed.

The first letter I saw is a copy of mine to you of August 23, 1981 which I began with "I so enjoy the development of our friendship. . ." Now, nineteen years later I still enjoy it, and just wish that we could get together more often either in Boston or Milwaukee. Please remember that you and your entire family would be most welcome in our two guest rooms at home.

What do you think of the exhibition *Rembrandt Creates Rembrandt* at the Gardner Museum?

I have very mixed feelings about this. On the one hand, the catalogue contains such delightful statement, such as for instance Alan Chong's on p. 97, "A beautiful painting does not need to have been painted by Rembrandt." That applies to quite a few of my paintings. On the other hand, where did the writer get the idea that Cat. No. 16, my painting of perhaps Rembrandt's father, depicts an "Old Man in Military Costume, 1631" (p. 45)?

And I am really unhappy about the description of RRP-18, Cat. No. 20.

This painting was cleaned a while ago and when I sent a copy of the Georgia Museum description to Professor Ernst van der Wetering (description enclosed), he asked me to try to have the painting exhibited somewhere so that he could study it again. Hence, I asked Alan Chong, and he included it.

But it never occurred to me that it would be illustrated only in a small black/white photograph, nor that the entry would list nothing but the literature.

The RRP had suggested that three paintings, C-5, C-18, and one in Japan might be by Dou, but I certainly do not believe that my little work on copper is by him.

Have you heard any comments about this painting during your discussions?

And how was the Symposium?

Before long I hope to be able to show you another "what if" painting which I acquired recently: Bredius 261.

With fond regards from house to house I remain

Yours sincerely,

Alfred Bader
www.alfredbader.com
AB/az
Enc.

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

A Scholar by Candlelight

Around 1628/9

Oil on copper, 13.9 x 13.9 cm

Provenance:

(Possibly: Jan van Loon sale, Amsterdam, 18 July 1736 (Lugt 466), lot 26 [as: "*Een kaarsgezigtje, door Rembrant van Ryn* (A Candlelit Scene, by Rembrandt van Rijn), 5.5 x 5 *duim* (14.1 x 12.8 cm); sale, Amsterdam, 15 April 1739 (Lugt 503), lot 88 [as Rembrandt, *Een Schryvend Mannetje...* (A Little Writing Man)]);[1] Guerin sale, The Hague (Confrerie Pictura), 13 September 1740 (Lugt 525), lot 45 (as Rembrandt, *Een schryvend Mannetje*); J. van der Marck sale, Amsterdam (De Winter and Yver), 25 August 1773 (Lugt 2189), lot 261 (as: Rembrandt, "*Een zittend Mannetje. Hij is verbeeld zittende te Studeeren, by een Kaars-ligt. Kragtig en fray behandeld.*[A little man seated. He is depicted sitting at his studies, by candle-light. Powerfully and beautifully handled], oil on copper, 5.5 x 5.25 *duim* [14.1 x 13.5 cm]);[2] Paris, with Jean-Baptist Pierre Le Brun (1748 – 1814); his sale, Paris, 11 April 1791 (Lugt 4705), lot 56 (for fr. 610, to Le Brun again); Rouen, collection of Robert de Saint Victor; his sale, Paris, 26 November 1822 (Lugt 10344), lot 69; Paris, with Sedelmayer; Vienna, (Theatre Director) Dubois collection; Vienna, collection of *Kaiserlicher Rat* Franz Xaver Mayer, by 1894; and by succession to his widow, Leopoldine Mayer; *Kommerzialrat* their son Franz Xaver

Mayer; his wife Caroline Mayer; their son Norbert Mayer; purchased by Alfred Bader, in 1959; Milwaukee, collection of Alfred and Isabel Bader

Literature:

Smith 1829 - 1842, vol. 1, pp. 76 – 77, no. 185; Blanc 1858, p. 130 ; Bredius 1898, p. 166; Theodore von Frimmel, "Ein Rembrandt aus der Galerie Le Brun," *Blätter für Gemäldekunde*," 1, 1905, p. 21 (with illustration); Bode 1897 – 1906, vol. 1, pp. 42 - 44, no. 4 (as Rembrandt, falsely signed Dou); Theodore von Frimmel, "Wiedergefundene Bilder aus berühmten alten Sammlungen," *Blätter für Gemäldekunde*, no. 2, 1906, pp. 21 - 23 (with illustration); Valentiner 1908, p. 14 (with illustration), pp. 550, 567 (as around 1629/30); Hofstede de Groot 1908 - 1927, vol. 6, p. 153, no. 240 (as Rembrandt); André Charles Coppier, "A propos les "Disciples d'Emmaüs", *Les Arts* 13, 29, no. 148, April 1914 pp. 26 – 29 (with illustration, as not by Rembrandt); Cornelius Hofstede de Groot, "Rembrandt's *Painter in His Studio*," *Burlington Magazine* 47, November 1925, p. 265 (as Rembrandt); Bredius 1936, p. 17, no. 425 (with illustration, as a copy by Dou after Rembrandt); Van Gelder 1953, p. 293; Jan Gerrit van Gelder, "Rembrandt and his Circle," *Burlington Magazine* 95, 1953, p. 37, note 9 (as possibly by Dou); Bauch 1960, p. 258, note 98 (as a copy after Rembrandt, perhaps by Dou); Bauch 1966, p. 8, no. 118 (with illustration, as one of several versions); Bredius/Gerson 1969, p. 541 (with illustration), p. 588, no. 425 (as not by Rembrandt); "Missing Rembrandts," *Burlington Magazine* 112, 1970, p. 239; Alfred Bader, in: *Aldrichimica Acta* 6, no. 3, 1973, inside cover (with cover illustration); Rembrandt Corpus, vol. 1, pp. 482, 554 - 558, no. C18

(with illustration, as not by Rembrandt, possibly by Dou); Bader 1995, p. 216; De Witt 2004, *passim*.

Exhibitions :

Amsterdam 1896, not paginated, no. 1 (with illustration); *The Minneapolis Institute of Arts Fiftieth Anniversary Exhibition,* Minneapolis, Institute of Arts, 1965 – 1966, not paginated (with illustration); Kalamazoo 1967, p. 14 (with illustration); West Lafayette 1980, not paginated, no. 1 (with illustration); Kingston 1984, pp. 14 – 16, no. 7 (with illustration); Yokohama/Fukuoka/Kyoto 1986 – 1987, p. 56 (with colour illustration), p. 134, no. 3, p. 152; Milwaukee 1989, pp. 30 - 31, no. 12 (with illustration); Kingston 1996 – 1997, pp. 50 – 51, no. 14 (with illustration); Athens 1999, not numbered or paginated (with colour illustration, as Rembrandt); Boston 2000, pp. 75, 76 (with colour illustration fig. 71), p. 133, no. 20 (as Circle of Rembrandt); Kassel and Amsterdam 2001 – 2002, pp. 77 – 78 (essay by Ernst van de Wetering, with illustration fig. 29, as possibly by Rembrandt), 298 – 301, no. 59 (with colour illustration, as not by Rembrandt, around 1629 – 1630)

Collection catalogues:

Milwaukee 1974, not paginated, cat. no. 21 (with illustration)

Copies:

1. Oil on panel, 15.4 x 13.7 cm; sale, London (Sotheby's), 27 May 1987, lot 75 (with colour illustration, as Manner of Rembrandt); see: Bredius/Gerson 1969, p. 340 (with

illustration), p. 588, no. 426 (as Rembrandt). When this painting appeared at a sale in 1927, it bore a false of signature and date of 1631, lower right, as well as many other modifications, including an extra sheet of paper hanging from the wall, and a still life on the table in the foreground, in front of the book; these were removed in a cleaning prior to the 1987 sale: sale, Amsterdam (Frederik Muller) 27 October 1927 lot XLVIII (with illustration, as Rembrandt).

2. Oil on panel (in vertical format), 21.7 x 15.3 cm, Lucelle, Switzerland, collection of Rengglie Eurgen.

Prints:

Jean-Baptist Pierr LeBrun, etching, 15.7 x 13.7 cm, inscribed: *Rembrandt pinxit Gravé par J.B.P Le Brun Peintre et Md 1790/ Un Philosophe écrivant / Gravé d'après le Tableau de Rembrandt, Peint sur cuivre de meme grandeur que l'Estampe. Tiré du Cabinet du Citoyen Le Brun, Peintre et Md de Tableaux. / A Paris chez l'Auteur, rue du Gros Chenet No. 47, et chez Poignant, rue Serpente No. 14*; published in: *Galerie des peintres flamands, hollandais et allemands*, 1792, vol. 2, p. 2 (the print), p. 5 (as sold to Robert de Saint-Victor) [3]

An old man sits in a dark room, writing at a desk with a large volume opened in front of him. This scene is lit by a candle behind the book, casting it in silhouette, while lighting the man from the left and casting a shadow high on the wall behind him. Behind the book to the right are other scholarly accoutrements, including a large globe, which might

identify the man more precisely as a geographer or astronomer. He wears a fanciful, quasi-scholarly garb, featuring a heavy mantle and a floppy, beret-like hat. Scruffy white hair spills out from under its brim, and together with his patchy beard shows him to be somewhat unkempt. His puffy features and pained expression, with pinched brows and hanging lower lip, suggests an ironic depiction here, one that contrasts with the more heroic images of apostles and prophets as scholars in Dutch art of the 1620s, in particular in the work of Rembrandt and Lievens. Although there is no decisive indication of the subject of the man's study -- the writing on the broadsheet on the wall behind him is also nondescript -- it appears to be cast here in a negative light, as a moralizing warning against the futility and vanity of some objects of study.

This tiny painting on copper once bore the initials G.D.F., for Gerrit Dou (1613 – 1675). They were added some time in the nineteenth century,[4] not appearing in a print after the painting made in 1790 by its owner, the dealer J.B.F. LeBrun in Paris (**fig.?**), and were easily removed with light solvents in 1958.[5] Nonetheless, the members of the Rembrandt Research Project suggested that Dou might still be the author, in dismissing the attribution to Rembrandt, in 1983.[6] In this opinion they followed the view of Abraham Bredius and Jan Gerrit van Gelder in an article of 1953.[7] However, this work bears no connection to that of Rembrandt's early pupil; indeed its passages of rough brush work provide a stark contrast with Dou's fine handling (*fijnschilderij*).

The *Scholar by Candlelight* relates much more closely to the work of Rembrandt himself, under whose name it circulated for most of its history. It was enthusiastically embraced

by Cornelius Hofstede de Groot, and solicited by him for the 1898 Rembrandt exhibition in Amsterdam.[8] The attribution was in turn supported in Bredius's review of the same exhibition.[9] By 1936, Bredius had changed his mind,[10] and was later followed by Kurt Bauch and Horst Gerson.[11] The Rembrandt Research Project also decided against it in 1983, but at the same time observed a close connection to two other paintings formerly attributed to the master: the *Flight into Egypt* in Tours (**fig.?**), and a *Nocturnal Scene* in Tokyo.[12] The three works share a loose, painterly style with imprecise rendering of figures and proportions, and free open touches of thick, wet colour. Further traits of the *Flight into Egypt* that are reflected in the *Scholar by Candlelight*, include the hunched pose of the Virgin, and her smallish head, the grasping hand of Joseph, the dense monochromatic colours scheme, and the emphasis on long shadows cast by artificial light. More significantly, however, the same aspects reappear in a painting in Dublin entitled *Claphands, or La Main Chaude* (**fig.?**), which has recently been brought back into the recognized oeuvre of Rembrandt by Ernst van de Wetering, the current leader of the Rembrandt Research Project. As Van de Wetering observed in a 2001 essay on the early Rembrandt, this development forces a reconsideration of the possibility that the *Scholar by Candlelight* may also be by the master. [13]

A number of other works that are securely attributed to Rembrandt provide the immediate context for the *Scholar by Candlelight*. It has traditionally been compared to the *St. Paul in His Study* in Nuremberg of 1629, typically leading to the conclusion that it is a weak derivation of that picture's composition, by a pupil or follower, as it does not demonstrate a similar subtlety in the handling of light.[14] The soft effects in the St Paul correspond to

its meditative, even melancholy tone, whereas the *Scholar by Candlelight*, like *Claphands*, conjures a stark drama more in line with Rembrandt's slightly earlier *Supper at Emmaus* in Paris (**fig.?**),[15] and his famous *Judas Returning the Thirty Pieces of Silver*, also of 1629.[16] It is nonetheless clearly not painted as carefully as these works, even considering its tiny scale. In this respect it should be noted that Rembrandt painted a number of other small works on copper, the years around 1629 - 1630, in a format nearly identical to that of the *Scholar by Candlelight* in its original state (before it was trimmed at the top), including the *Laughing Soldier* in The Hague (**fig. ?**), in which he similarly experimented with loose handling.[17] By the time of this slightly later work of around 1630, Rembrandt had developed a virtuoso handling in flowing strokes, while here the patchy application generates a vibrating, rhythmic effect that is more closely linked with the *Emmaus* and the *St. Paul*.

Curiously, some passages in the *Scholar by Candlelight* do demonstrate a more refined touch. As noted by the Rembrandt Research Project, the large book in the foreground is lavishly described, with detail in the shadow areas, and an emphasis on the opened pages catching light from a source behind the book. There is also subtle differentiation of dark tones in the figure of the scholar and in the globe to the right. Indeed, it appears that the pictorial surface likely reflected the exhaustive attention typical of the early Rembrandt, before cleaning reduced the surface, especially in the shadow areas. Even in the scholar's face, there was likely more detail originally, in the hair and in the eyes, as is indicated by LeBrun's print, an important record of its earlier appearance. The more careful and methodical approach in many areas of this work link it to the style Rembrandt practised

in the preceding years, as learned from Pieter Lastman, and seen in his *Money-Changer, or The Rich Man from the Parable* in Berlin, of 1627, a comparable night scene with a figure and books in candlelight.[18] Whether or not by Rembrandt himself, this painting's combination of smooth and loose handling appears to reflect an experimental phase of transition in Rembrandt style, around 1628 – 1629.

A number of aspects speak strongly in favour of the attribution to Rembrandt himself. Its compositional structure, with the dark form rising abruptly and powerfully the right, and counterbalanced by a smaller and expressive lighted form of the evening to the left emerging from shadow, is the same as that of the *Emmaus* in Paris. It reflects an interest in dynamic directional tensions already evident in Rembrandt's *Two Old Men Disputing* in Melbourne.[19] The winding edge of the book, with its tense sequence of arcs and curves, is highly characteristic of Rembrandt's treatment of contour, and his exploitation of this element for pictorial presence. To the lower right, the confluence of forms and lines appears to reflect Rembrandt's strategy in paintings of this period, of placing a busy nexus within a context of unengaged, open areas, as seen with the bag on the wall in the *Emmaus*, and the central figure in *Claphands*. Furthermore, the dense arrangement of bluish greys and ochre and umber reflects the sophisticated colouristic play of warm and cool tones seen in works such as the *Emmaus*, as Rembrandt was adopting a monochromatic palette in keeping with a wider Dutch fashion of the second half of the 1620s. A more minor touch is the old man's tensed hand, a psychological device that

Van de Wetering has observed in other Rembrandt paintings of the period, including *Claphands* and the *Painter in his Studio* in Boston.[20] There is sufficient evidence to keep open the tentative possibility of Rembrandt's authorship.

For most observers the most disturbing element is the rough and slightly grotesque head of the old man. As observed above, it is incongruous with the more attractive and the valorous types in the Rembrandt's early depictions of prophets, evangelists, and anonymous scholars. Yet Rembrandt regularly returned to low and vulgar types in his paintings, and also in his prints, often represented in a rough style. This combination reflects an interest in the low-life genre mode being cultivated among some Haarlem artists, many connected to the studio of Frans Hals, and influenced by Hals's pupil, Adriaen Brouwer (1605/6 – 1638). Although Bauch first pointed in 1960 to the Haarlem genre school as a possible influence on Rembrandt,[21] his point was not taken up in subsequent scholarship, until an essay by the author in 2004.[22] Rembrandt's own collection attests to an avid interest in Brouwer,[23] which likely began early in his career, perhaps as early as his period of study with Lastman in 1626, when Brouwer was also in Amsterdam. Brouwer's model likely motivated Rembrandt to experiment with similarly common and expressive types, and rough, agitated brush work. Rembrandt's own etching of a *Pancake Maker* derives directly from a Brouwer he owned, which was painted in the 1620s.[24] Rembrandt developed this approach further in the grizzled and puffing visage in the present picture, the various comic actors in *Claphands*, and the alarmed disciple in the *Emmaus* in Paris, entrenching it in his working practice. Celebrated in his *Judas Returning the Thirty Pieces of Silver* by Constantijn Huygens,[25] Rembrandt's candid

depiction of emotion became a hallmark of his achievement. His early efforts provide a logical context for the unattractive yet expressive quality of the old scholar here, which likely shows Rembrandt partaking of Brouwer's sardonic tone, not surprising in a genre scene.

With this depiction of a scholar in a dark, intimate interior, the artist modified a pictorial type already refined by Jan Lievens in the mid-1620s in Leiden, as exemplified by his *Quillcutter*, last in Kreuzlingen, and his *Scholar in his Study* last in Paris, in the arrangement of light, and also in the secular subject matter.[26] However, with his much smaller figure scale he is closer again to the peasants in Brouwer's interior scenes, and to the small scale figures to which Rembrandt generally adhered during this period. Rembrandt appears to have subsequently developed the arrangement in his drawing and etching of the *Apostle Paul* which adopt a similar general composition that isolates the head and torso of the saint, and incorporates an internal light source behind a large book.[27] It may be suggested that these works draw on the Bader *Scholar by Candlelight* and lead to the Nuremberg *Saint Paul*. Undated, they would thus be placed around 1628/9. Moving into the next decade, the same arrangement appears in two of the prints of Jan Gillisz van Vliet (c.1610 – 68), his *Mathematician* of 1635, and the *Geographer (The Sense of Sight)* of 1634 .[28] By this time Van Vliet had ceased his collaboration with Rembrandt, who nonetheless remained his primary influence.

Identifiable as a general, anonymous scholar, whose feverish efforts take on a comic slant, this figure appears to be joined by a curious and hitherto unremarked scholarly

attribute. Hanging in the upper-right corner is a large, pear-shaped form with a flat bottom that catches the light from the candle below. It does not correspond to any object commonly found in contemporary scholarly depictions. The closest relationship it bears is with the gourd hanging in the same corner in Albrecht Dürer's famous *Meisterstich* of *St. Jerome in His Study*, of 1514,[29] which Peter Parshall elucidated as a reference to the Church Father's achievement as a philologist.[30] Although not rendered with accuracy or understanding, and certainly not with the same significance, this feature may signal the beginning of Rembrandt's interest in the work of the great German master.

1. For the sales of 1736 and 1739, see: Hoet and Terwesten, vol. 2, p. 391, no. 26; and: vol. 1, p. vol. 1, p. 580, no. 88.

2. Hoet and Terwesten, vol. 2, p. 391.

3. The connection with the print was first published by K. Goldmann in: *Hamburger Nachrichten*, 23 January 1896, back page, and then by Theodor von Frimmel in: **Vienna Fremdenblatt**, 28 February 1898.

4. Theodor von Frimmel, "Ein Rembrandt aus der Galerie Le Brun," *Blätter für Gemäldekunde*, vol. I, 1905, p. 21, citing Cornelius Hofstede de Groot.

5. Letter from Josef Hasjinek, Chief Conservator of Paintings, Kunsthistorisches Museum, Vienna, 8 September 1958, on file with Drs. Alfred and Isabel Bader, Milwaukee: "*Umseitiges Ölbild ist auf Kupfer gemalt und hat eine Grösse von 13.9 x 13.9 cm. Es zeigt den Zustand, bevor ich das Bild reinigte. Bei Anwendung eines ganz leichten Putzmittels wurden die Initialen "G.D.F.", die sich, wie das Foto zeigt, auf dem an die Wand gehefteten Brief befanden, leicht weggeputzt. Diese Initialen erwiesen sich*

also als eine spätere Zutat. Prof. Josef Hasjinek, Hofrestaurator d. Gem. Gal. des Kunsthist. Museums/ Wien, 8 September 1958."

6. Rembrandt Corpus, vol. 1, p. 558.

7. See: Literature.

8. Hofstede de Groot's letter to Mayer, requesting the loan dates to 8 June 1898.

9. See: Literature.

10. See: Literature.

11. See: Literature.

12. Rembrandt, *The Flight into Egypt*, oil on panel, 27.5 x 24.7 cm, Tours, Musée des Beaux-Arts, don de Mme Benjamin Chaussemiche; see Bruyn *et al.*, *op. cit.* (note 7), vol. 1, pp. 478–82, no. C5; and: Unknown Follower of Rembrandt, *Unidentified Night Scene*, oil on copper, 21.5 x 16.5 cm, Tokyo, Bridgestone Museum of Art; see: Rembrandt Corpus, vol. 1, pp. 508 - 511, no. C10 (with illustration, as not by Rembrandt).

13. Rembrandt, *Claphands, or La Main Chaude*, oil on panel, 20 x 26 cm, Dublin, National Gallery of Ireland, inv. no. 439; see: Ernst van de Wetering, "Delimiting Rembrandt's Autograph Œuvre – an Insoluble Problem?," in exhibition catalogue Kassel and Amsterdam 2001 – 2002, pp. 77 – 78.

14. Rembrandt, *St. Paul at His Desk*, oil on panel, 47.2 x 38.6 cm, Nuremburg, Germanisches Nationalmuseum, inv. no. Gm 392; see: Rembrandt Corpus, vol. 1, pp. 266 - 271, no. A26 (with illustration, as around 1629/30).

15. Rembrandt, *The Supper at Emmaus*, oil on paper laid down on panel, 37.4 x 42.3 cm, Paris, Musée Jacquemart-André, inv. no. 409; see Rembrandt Corpus, vol. 1, pp. 196 – 201, no. A 16 (with illustration, as 1629).

16. Rembrandt, *Judas Returning the Thirty Pieces of Silver*, oil on panel, 79 x 102.3 cm, England, private collection; see: Rembrandt Corpus, vol. 1, pp. 177 - 195, no. A15 (with illustration, as 1629).

17. Rembrandt, *Laughing Soldier*, oil on gilded copper, 15.4 x 12.2 cm, The Hague, Royal Cabinet of Paintings Mauritshuis, inv. no. 598; see: Rembrandt Corpus, vol. 1, pp. 427 - 431, no. B6 (with illustration, as Uncertain); vol. 4, p. 627 (as Rembrandt).

18. Rembrandt, *The Parable of the Rich Man* , signed and dated 1627, oil on panel, 31.9 x 42.5 cm, Berlin, Gemäldegalerie, Staatliche Museen Preussischer Kulturbesitz, inv. no. 828 D; See: Rembrandt Corpus, vol. 1, pp. 137 – 142, no. A 10 (with illustration).

19. Rembrandt, *Two Old Men Disputing*, oil on panel, 72.3 x 59.5 cm, signed and dated 1628, Melbourne, National Gallery of Victoria, Felton Bequest 1934; see: Rembrandt Corpus, vol. 1, pp. 159 - 168, no. A13 (with illustration).

20. Rembrandt, *The Artist in his Studio*, 25.1 x 30 1.9 cm, Boston, Museum of Fine Arts, acc. no. 38.1838; see: Rembrandt Corpus, vol. 1, pp. 208 - 213, no. 18 (with illustration, as 1629).

21. Bauch 1960, pp. 30 - 37.

22. De Witt 2004, pp. 269 - 272.

23. For the works by Brouwer in Rembrandt's collection, see: Strauss and Van der Meulen 1979, pp. 349 and 357 (paintings), p. 371 (drawings).

24. Adriaen Brouwer, *Old Woman Making Pancakes*, monogrammed, oil on panel, 29.2 x 36.3 cm, Basel, Kunstmuseum, inv. no. 909; this painting or another interpretation of the theme (e.g. Philadelphia, Museum of Art, Johnson Collection no. 680) appears in Rembrandt's inventory of 1656: "*Een stuckie van Ad. Brouwer sijnde een koekebacker*"

("A little piece by Adriaen Brouwer, being a pancake maker"); see: Strauss and Van der Meulen 1979, p. 349, no. 1. Rembrandt, *The Pancake Maker*, etching, 10.9 x 7.7 cm, 3 states, signed and dated 1635, see: Hollstein, vol. 18, p. 65, no. 124; vol. 19, p. 117 (with illustration). On the connection between the painting in Rembrandt's possession and his own print of a *Pancake Maker*, see Holm Bevers's entry in: exhibition catalogue Berlin, Amsterdam and London 1991 - 1992, vol. 2, p. 192, no. 10, p. 194, note 3.

25. For Huygens's praise of Rembrandt's expression in the *Judas*, see: Strauss and Van der Meulen 1979, p. 71, doc. no. 1630/5.

26. Jan Lievens, *Quillcutter*, canvas, 127 x 107.5 cm, formerly Kreuzlingen, collection of Heinz Kisters; see Sumowski 1983 – 1994, vol. 3, p. 1794, no. 1235, p. 1874 (with illustration); *A Scholar in his Study*, panel, 91 x 71 cm, formerly Paris, Charles Sedelmayer; see: Valentiner 1921, pp. XXVI, p. 109 (with illustration, as Rembrandt; given by Hofstede de Groot to Lievens). In his review of Valentiner's book, Abraham Bredius attributed the work instead to Lievens; see: Bredius 1921, p. 6.

27. *The Apostle Paul*, etching, 23.8 x 20 cm, 1 state, around 1628/9; see: Hollstein, vol. 18, p. 75, no. B149; vol. 19, p. 126 (with illustration). For the drawing of *c.* 1628 (red chalk and wash heightened with white, 23.6 x 20.1 cm, Paris, Louvre, inv. no. 22.887) see: Benesch 1973, vol. I, p. 7, no. 15 (with illustration fig. 15).

28. Jan Gillisz. van Vliet, *The Mathematician*, etching, 17.7 x 13.0 cm, in 5 states, see: Hollstein, vol. 41, p. 183, no. 50 (with illustration); *The Geographer (The Sense of Sight)*, etching, 24.1 x 19.8 cm, in 2 states, see: Hollstein, vol. 41, pp. 172 - 173, no. 31 (with illustration).

29. Albrecht Dürer, *St. Jerome in His Study*, engravings, 24.3 x 18.7 cm, signed and dated 1514; see: German Hollstein, vol. 7, pp. 50 - 51, no. 59 (with illustration).

30. Peter Parshall, "Albrecht Dürer's *St. Jerome in His Study*: A Philological Reference," *Art Bulletin* 53, 1971, pp. 303 – 305.

The painting on copper reproduced above, size 137 x 137 mm, representing an Old Scholar writing by Candle- or Lamp-light, is well known to me in the original for a period of many years. It was listed in the following catalogues of Rembrandt's paintings:
Smith No. 185, Bode No. 4, Hofstede de Groot 240.

I consider it, like the connoisseurs mentioned above, as an original by Rembrandt. In the meanwhile, our knowledge of the early years of Rembrandt's activity has increased. Therefore, the authenticity of the painting can be proved by several comparisons as follows: to the "Money Changer" of 1627 in Berlin have to be added the "Scholar in a lofty Interior", National Gallery London (Bredius No. 427), the "Play of La Main Chaude" in the National Gallery of Ireland, Dublin, and the "Foot Operation" of 1628, W. C. Escher Collection, Zürich (Bredius No. 422). All the paintings mentioned show exactly the same treatment of the whitewashed walls, applied in vibrating strokes of the brush, causing the same feeling of matter and substance. The figure of the scholar shows the soft, intentionally clumsy modelling which is characteristic of Rembrandt's figures in 1627 and 1628. In this feature, I recognize also the handwriting of the master. The picture is somewhat sketchily painted

and not brought to the last finish (this may explain the missing of a signature), but it reveals in every stroke the hand of the master.

The scholar is copying the text of a large volume, which he transfers to a small one.

The same subject and composition appear in a slightly larger painting on wood, which I saw at Goudstikker's in Amsterdam. It was considered as the original by Bredius (No. 426), the present painting (No. 425), however, as a copy. In this regard, Bredius was mistaken. The initials G.D.F. in the placard on the wall, regarded by Bredius as the signature of Gerard Dou, are seemingly a later addition (recognized as such already earlier by Hofstede de Groot). They are also missing in the engraving done by J. B. P. Le Brun in 1790 after the present painting. The painting Bredius No. 426 is the copy after the present original, which in every respect is superior to the other version. The large shadow thrown on the wall by the figure, is well thought over in the present

painting, but unreasonable in the other. The leaves of the large volume become diaphanous in the candle light, an observation, which was neglected by the copyist. In the upper right corner, we recognize the copper vessel of the "Foot Operation", whereas in Bredius No. 426 it is an unrecognizable dark blot.

According to all evidence, the present painting on copper is the original, painted in 1627/28, whereas Bredius No. 426 is a copy painted on wood by one of the master's pupils.

Vienna, January 25th 1958

Otto Benesch