Alfred Bader

Alfred Bader Fine Arts - Painting file

Brodius III 2
[after Rembrandt]

2003 - 2012

Unknown Artist, follower of Rembrandt (1606 - 1669)

Portrait of a Woman (Hendrickje Stoffels?)

Oil on canvas, 65.5 x 54 cm

Around 1653

Provenance:

Possibly: inherited by Magdalena van Loo (? – 1669), Rembrandt's daughter-in-law; Amsterdam and Paris, collection of Louis van Loo (around 1656 – 1712); Paris, Jean-Baptiste Vanloo (1684 – 1745); Paris, Louis-Michel Vanloo (1707 – 1771); his sale, Paris (Pierre-François Basan), November 1772, lot 28 (as: "*Un Portrait de femme en demie figure & de grandeur naturelle; elle se montre de face, n'a sur la tête aucune coiffure, sa gorge est couverte d'une chemise plissée, & le corps d'une espèce de mantille; le ton de couleur en est chaud & vigoureux.* (Portrait of a woman in half length and life-size; she appears *en face*, with undressed hair, her neck is covered with a pleated shirt, and her body by a type of mantle; the tone of colour is warm and vigorous.), *2 pieds 8 pouces x 2 pieds 2 pouces* (86.4 x 70.2 cm));[1] Dresden, collection of August Joseph Pechwell (around 1757 - 1811) (Curator of the Royal Dresden Picture Gallery); Leipzig, collection of the consul general H. W. Campe, in 1827; Heinrich Wilhelm Campe sale, Leipzig (Boerner), 24 September 1827 (Lugt 11539), lot 245 (to Von Feilitzsch, Dresden); Dresden, von Geldern collection; sale, Berlin (Lepke), 18 May 1897 (Lugt 55408), lot 129 (with illustration, as undoubtedly by Rembrandt); Berlin, collection of Oscar

Huldschinsky; his sale, Berlin (Cassirer and Helbing), 10 May 1928, lot 24 (with illustration plate 21); New York, with Joseph Duveen; Melchet Court, Romsey, Hampshire, collection of Alfred Moritz Mond, Baron Melchett, by 1929; by descent to his son Henry Ludwig, Baron Melchett, in 1930; New York, with Joseph Duveen, in 1932; Los Angeles, collection of Norton and Lucille Ellis Simon in 1957; collection of Lucille Ellis Simon, after 1970; sale, New York (Christie's) 7 June 2002, lot 24 (with colour illustration, as studio of Rembrandt); New York, with Salomon Lilian and others; purchased by Alfred Bader, in 2003; Milwaukee, collection of Drs. Alfred Isabel Bader

Literature:

Alfredo Venturi, "Notizie da Berlino e da Vienna," *L'Arte*, November 1907, p. 312 (with Huldchinsky, as Rembrandt); **Wilhelm von Bode, "A Portrait of a Young Woman by Rembrandt," *Starye Gode*, Moscow, November 1907, pp. 541 - 542 (with illustration, as Rembrandt);** Bode 1908, p. 179 (with illustration), p. 180; Valentiner 1908, p. 328 (with illustration, as around 1652), pp. 560, 576; **Cornelis Hofstede de Groot, "Oeuvres de Rembrandt nouvellement découvertes," *L'art Flamand et Hollandois*, December 1909, p. 163;** Hofstede de Groot 1909, p. 176, no. 328; Bode 1910, p. 8 (with illustration fig. 3, as around 1654); Dacier 1911, vol. 5, p. 29; Hofstede de Groot 1908 – 1927, vol. 5, p. 338, no. 717; Letter from August L. Mayer, in: *Burlington Magazine* 47, September 1925, p. 160; Max J. Friedländer, "Die Sammlung Huldschinsky," *Der Cicerone* 20, 1928, p. 6; Oscar Bie, "Letter from Berlin," *Apollo*, July 1928, p. 36; "A Rembrandt Masterpiece," *Apollo*, November 1928, p. 316 (with illustration); Bredius 1936, p. 6, no. 112 (with illustration, as *Portrait of Hendrickje Stoffels*); George Isarlov, "Rembrandt et

son entourage," La Renaissance, July-September 1938, p. 23 (with illustration), p. 26; R. Langton Douglas, "The Dutch exhibition in New York," *Burlington Magazine* 81, December 1942, p. 305 (with illustration plate 1); R. Langton Douglas, "Three Pictures by Rembrandt from the van Loo Collection," *Art in America* 33, April 1948, p. 72 (with illustration fig. 2); Thomas Craven, *The Rainbow Book of Art*, Cleveland and New York, 1956, p. 140 (with illustration); Bauch 1966, p. 26, no. 513 (with illustration, as Rembrandt, *Portrait of Hendrickje Stoffels*, as around 1654); Gerson 1968, p. 392, no. 318 (with illustration, as Rembrandt); Bredius/Gerson 1969, p. 100 (with illustration), p. 557, no. 112; Schwartz 1985, p. 308 (with illustration fig. 347, as possibly not by Rembrandt); Slatkes 1992, p. 445, no. 294 (with colour illustration, as Rembrandt, around 1665); Tümpel 1993, p. 272 (with illustration, as Rembrandt's Workshop), p. 431, o. A76 (with illustration); Suzanne Muchnic, *Odd Man In: Norton Simon and the pursuit of culture*, Los Angeles (University of California Press), 1998, p. 190

Exhibitions:

Berlin 1909, p. 18, no. 108 (with illustration); London 1929, p. 57, no. 104; Amsterdam 1935, p. 53, no. 18 (with illustration); Toronto 1936, p. 7, no. 13; *Artists Unappreciated in Their Day*, Toledo (Toledo Museum of Art), 1939, unpaginated, no. 1 (with illustration); George Henry McCall, *Paintings by the Great Dutch Masters of the Seventeenth Century*, New York (Duveen Galleries), p. 65, no. 45, p. 137 (with illustration), (and Chicago [Art Institute of Chicago], 1942, p. 48, no. 28 [with illustration]); ***Seventeenth century Dutch Masterpieces*, Milwaukee (Art Institute), 1943, no. 26;** *Loan Exhibition of great paintings in aid of Allied Merchant Seamen*,

Toronto (Art Gallery of Toronto), 1944, p. 35, no. 51; **Hartford (Wadsworth Atheneum), 1945**; *Loan exhibition of Paintings by Frans Hals, Rembrandt*, Los Angeles (Los Angeles County Museum), 1947, pp. 58, 71, no. 22 (with illustration); Chicago, Minneapolis and Detroit 1969 - 1970, p. 37, no. 10 (with illustration, inside cover); Los Angeles (Los Angeles County Museum of Art), on loan from 1983 – 2001

Collection catalogues:

Wilhelm von Bode, *Die Sammlung Oskar Huldschinsky*, Berlin (Oskar Huldchinsky), 1908, pp. 15, 34, no. 21

A number of striking, genre like portraits from the later years of Rembrandt's career depict a young, dark-eyed woman with rounded features, traditionally identified as Hendrickje Stoffels, the artist's common-law wife. Stoffels likely joined the household initially as a maid in the second half of the 1640s, and eventually entered into a more intimate relationship with Rembrandt, having a child with him.[2] Likely for legal reasons, the two never married, resulting in disciplinary action against Hendrickje by the Reformed Church, of which she was a member.[3] Although there is no securely documented portrait of Hendrickje, the recurring appearance of a young woman in Rembrandt's work of this period is most likely explained by an identification with her. They begin around 1650, with a *Portrait of a Woman in Fantasy Costume* in the Louvre (**fig. ?**),[4] and continue into the early 1660s, with a canvas in the Metropolitan Museum in New York (**fig. ?**).[5] Many of the distinctive features of this woman's face also appear in

the present painting, which has led to its traditional identification with Hendrickje: the large almond shaped eyes, fleshy lips, rounded cheekbones filled in with fleshy cheeks. However, it also differs in many aspects, most significantly in the longer face and larger, more angular chin, which generate a more vigorous, less delicate aspect. Nonetheless, it should be considered an interpretive portrait of the same sitter.

This painting enjoyed a long history of being regarded an important autograph work by Rembrandt, and was even selected for the inside cover of the catalogue of the 1969 exhibition devoted to Rembrandt, in Chicago, Minneapolis and Detroit. Only in 1976 did the members of the Rembrandt Research Project first register a negative judgment against the painting, citing the brush work as well as the colour scheme, pointing in particular to "violet" tints in the shadow area of the face.[6] Although no such cast is visible today, the palette is clearly much more limited than Rembrandt's, employing ochre and umber tones and some red accents, as well as considerable amounts of pure white and black, atypical of Rembrandt's dynamic approach to colour. His usual range of bluish and greenish tints is altogether absent. Equally significantly, the forms of the face are modeled with methodical hatching in fine strokes. Transitions of tone and surface are abrupt, yielding a patchy effect and an overall abstract quality to the woman's features. The artist has also dramatized differences of texture, dragging and daubing impasto to create highlights in the hair and the white shirt with its pleats and neckband, and rubbing the paint and scratching with the butt end of the brush to evoke the soft fur of the mantle, although not convincingly. The same applies to a broad stroke of thin ochre at the lower left, meant to suggest the fold over the forearm.

Until now, no scholar has proposed an attribution to one of Rembrandt's pupils or followers. Because the sitter relates to the youthful Hendrickje, and because of its combination of smooth and rough textures, a date of around 1653 has consistently been associated with this work. There is no link with the style of better-known pupils of this period, such as Nicolaes Maes, Willem Drost, or Abraham van Dijck. However, the flattening, abstracting tendency of juxtaposed areas, the use of fine hatching in flat areas, and the simple palette of warm tones do accord with the limited oeuvre of the lesser-known Dordrecht portraitist Jacobus Leveck, whose presence in Rembrandt's atelier in 1653 is strongly suggested in a surviving document. These traits characterize his *Portrait of a Young Man with a Hat* of 1654 at Polesden Lacey (**fig ?**),[7] as well as his *Portrait of an Old Woman* of the same year in Brussels.[8] A *Portrait of a Man with a Letter* in Rotterdam (**fig ?**), attributed to Leveck, shows a similarly thin and dry handling in greyish tones, with a resulting flat effect, of the shadow area of the face.[9] Both pictures show similarly abrupt transitions of tone in the modelling of the face, especially in the nose and eyelids. Also, the most striking effect of the present painting, the empathy created by direct rapport with the viewer, through a direct gaze and emphasis of the eyes, is a characteristic that in turn marks much of Leveck's early, Rembrandtesque, work before 1660, including the *Portrait of a Man in a Hat* in the Bader collection **(cat. ?)**. Both of these works enjoyed long periods of admiration as works of Rembrandt. Houbraken reported that Leveck kept in his studio an early painting that imitated his master's style so closely, it could have been held to be a work by him.[10] The present canvas possibly represents Leveck's efforts toward the end of his study with Rembrandt,

or the beginning of his independent practice, around 1653. The use of fabric support also follows Rembrandt's practice of the period, rather than the preference for panel that Leveck adopted in the works he produced after returning to Dordrecht.

1. This tentative identification is based on the small illustration added by Gabriel de Saint-Aubin to his copy of the sale catalogue; see: Dacier 1911, pp. 29 (with illustration). However, it should be noted that Saint-Aubin's sketch shows a painting with a rounded top.

2. See: Strauss and Van der Meulen 1979, p. 321, no. 1654/18.

3. *Ibidem*, pp. 318 - 319, nos. 1654/11, 1654/12, 1654/14, 1654/15.

4. Rembrandt, *Portrait of Hendrickje Stoffels*, oil on canvas, 74 x 61 cm, Paris, Musée du Louvre, inv. no. 1751; see: Bredius/Gerson 1969, p. 100 (with illustration, as around 1649), p. 556, no. 111; and: collection catalogue Paris 1982, pp. 63 - 65 (with colour illustration).

5. Rembrandt, *Portrait of Hendrickje Stoffels*, oil on canvas, 78.4 x 68.9 cm, signed and dated 1660, New York, Metropolitan Museum of Art, inv. no. 26.101.9; see: Bredius/Gerson 1969, p. 106 (with illustration), p. 557, no. 118; and: exhibition catalogue New York 1995, pp. 78 - 80, no. 16 (with colour illustration, as around 1654 - 1660).

6. Letter from Josua Bruyn of the Rembrandt Research Project, to Norton Simon, 9 November 1976.

7. Jacobus Leveck, *Portrait of a Young Man with a Hat*, oil on panel, 90 x 70 cm, formerly signed and dated 1654, Polseden Lacey, National Trust, inv. no. 25; see: Sumowski 1983 - 1994, vol. 3, p. 1746, no. 1163, p. 1749 (with illustration).

8. Jacobus Leveck, *Portrait of an Old Woman*, oil on panel, 90 x 71 cm, signed and dated 1654, Brussels, Koninklijke Musea voor Schone Kunsten België, inv. no. 2991; see: Sumowski painted 83 - 1994, vol. 3, p. 1746, no. 1165, p. 1751 (with illustration).

9. Jacobus Leveck, *Portrait of a Man Holding a Book*, oil on panel, 70 x 64.5 cm, Rotterdam, Museum Boijmans Van Beuningen, inv. no. 1472; see: Sumowski 1983 - 1994, vol. 3, p. 1747, no. 1170, p. 1756 (with color illustration).

10. Houbraken, vol. 2, p. 153. I am grateful to Franziska Gottwald for pointing out this reference.

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February 20, 2003

TO: Anthony Lord Crichton-Stuart
Senior VP, Head of Old Master Paintings
Christie's New York

FAX #: 212-636-4925

Dear Anthony,

Could you please help me with the following matter: Last June 7th you sold Lot 24, a painting from the studio of Rembrandt, said to depict Hendrijke Stoffels, Bredius 112, which had belonged to Norton Simon. The estimate was $300,000-$400,000 and when I looked at the catalogue I thought the estimate low and that it would go higher. I did not know that it would be sold without any reserve.

If other such Rembrandt school paintings come up under such circumstances, please let me know before the sale.

It has taken me up to now to persuade the buyers to sell me the painting at a reasonable price.

As you perhaps know, my collection will go to the Agnes Etherington Art Centre at Queen's University. Last weekend Janet Brooke, the Director, visited us and told me that she had viewed the painting in New York and asked an employee at Christie's to remove the back cardboard so that she could examine the stretcher and the many labels that were on the stretcher. When we removed the back cardboard in my home, we discovered that all of the labels from the stretcher had been removed by someone.

I spoke to Johnny van Haeften, one of the sellers, who told me that the painting had been relined by Patrick Corbett, but that he had re-used the old stretcher. But what happened to the labels? Mrs. Brooke is exceedingly interested in the provenance of paintings and wonders whether Christie's might have photographed the back of the painting, without the board, with the photograph showing the labels on the stretcher. If so, could you please send me that photograph?

I must tell you that I am very happy with the painting and think that if I had been at the auction, I might have had to pay more than I paid now. But of course I would like to solve the mystery of the missing labels.

With many thanks for your help and with best regards I remain

Yours sincerely,

Alfred Bader
AB/az

C: Mrs. Janet Brooke
Mr. Johnny van Haeften

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RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE *NETHERLANDS INSTITUTE FOR ART HISTORY*

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
USA

subject	Rembrandt-painting
your letter	d.d. 14-5-2003
our reference	03-966
direct number	070 3339725

The Hague, 6 August 2004

Dear Alfred,

Some questions are so complicated, that answering them takes very long. Your picture 03-01 (Bredius 112) is such a picture. It takes indeed only a few seconds to appraise it as a very beautiful painting, not by Rembrandt, but by… And there the problem as we all know starts. One has just to look at the literature list in the June 2002 Auction catalogue to see, that your painting must be very near the master. But how near? Datewise I would say that it belongs to the 1650's with its very complicated group of ill-defined Rembrandt pupils, like van der Pluym and Horst etc. with their as yet unspecified oeuvres. What do we know about them? One thing is almost sure in my mind, namely that it must have been painted under the of eyes Rembrandt. What I like most about it is that the painter tried very much to give every texture its own expression and that he experimented with e.g.scratching with the back of the pencil in the fur and a very subtle indication of the diagonal veil. Nowadays the picture would also be stripted of its title, "Hendrickje Stoffels' of course. As we indeed have no authorized portrait of this girl any attribution as to her likeness is conjecture. The elusive Part IV of the Rembrandt Corpus will certainly state the same opinion, that is, if it ever will be printed that is.
So it took me more than a year to let you know, that I do not know anything new or insightful about your painting, for which I am truely sorry.
I heard from David, who is now here of course, that you as well as Isabel are doing fine, which is splendid news.
Hoping to hear from you soon again and with my best wishes for you both,
yours sincerely,

Jan Kosten

P.S.. In the same letter as the Hendrickje you included a photograph of a Molenaer, that Weller dated ca. 1628 As you already stated yourself it does not pose any

problem. The only funny and rather uncharacteristic feature is the strange cross hatching in the clothes, but that has maybe something to do with the painter's youthfulness. I checked this with Fred and he agreed with this.

Jan

Duveen file

An Oil Painting

on Canvas

Presumed to be the Portrait of

HENDRICKJE STOFFELS

Second Wife of Rembrandt

Painted about 1652-1654

By

REMBRANDT VAN RIJN

1606-1669

From the Collection of

LORD MELCHETT OF LANDFORD

Melchet Court, Romsey, Hampshire

Formerly in the Collections of

LOUIS MICHEL VAN LOO (1707-1771)

Premier Painter to King Philippe V of Spain

and Director of the Ecole des Eleves Protégés

of King Louis XV in Paris.

AUGUST JOSEPH PECHWELL

Curator of the Royal Dresden Picture Gallery, 1781-1797

CONSUL-GENERAL HEINRICH W. CAMPE

Leipzig, 1827

HERR VON GELDERN

Dresden

OSKAR HULDSCHINSKY

Berlin

Sketched by Gabriel de Saint-Aubin in the margin of the Sale

Catalogue of the Louis Michel Van Loo Collection, Paris, 1772.

LIST OF EXHIBITIONS

Loan Exhibition of Portraits, Royal Academy, Berlin, 1909, No. 198.

"The Daily Telegraph" Exhibition of Antiques and Works of Art, Olympia, London, July 1928.

City of Bradford Art Gallery, Cortright Memorial Hall, 1928.

Exhibition of Dutch Art (1450-1900) Royal Academy, London, 1929, No. 104.

Rembrandt Exhibition, Rijksmuseum, Amsterdam, 1935, No. 18.

Art Gallery of Toronto, Canada, 1936, No. 13.

Toledo Museum of Art, 1939, No. 1.

Exhibition of Great Dutch Masters, Duveen Galleries, New York, 1942, No. 45.

Exhibition of Great Dutch Masters, Art Institute of Chicago, 1942, No. 28.

Seventeenth Century Dutch Masterpieces, Milwaukee Art Institute, 1943, No. 26.

Art Gallery of Toronto, Canada, 1944.

Wadsworth Atheneum, Hartford, Connecticut, 1945.

Los Angeles County Museum of Art, Los Angeles, California, 1947.

BIBLIOGRAPHY

FR. BASAN: Catalogue des Tableaux du Cabinet de Feu M. Louis-Michel Van Loo, Ecuyer, Chevalier de l'Ordre du Roy, Hotel Serpente, Paris, November 1772, p. 22, No. 28 (illustrated by a sketch by Gabriel de Saint-Aubin); in Emile Dacier, Les Catalogues Illustrés par Gabriel de Saint-Aubin, Paris, 1911, Vol. V.

GABRIEL DE SAINT-AUBIN: Sketch in above catalogue, 1772.

ADOLFO VENTURI: Notizie de Berlino e da Vienna. In L'Arte, October 1907, p. 312.

WILHELM VON BODE: A Portrait of a Young Woman by Rembrandt in the Huldschinsky Collection. In Starye Gode, Moscow, Nov. 1907, pp. 541-542, illustrated.

IDEM: Die Sammlung Oskar Huldschinsky, Berlin, 1908, pp. 15 and 34, No. 21.

W. R. VALENTINER: Rembrandt, des Meisters Gemälde (Klassiker der Kunst), Stuttgart, 1909, p. 560, No. 328, illustrated.

WILHELM VON BODE: Einige Neuaudgefundene Gemälde Rembrandts in Berliner Privatbesitz, In Berlin Jahrbuch, 1908, p. 180, illustrated.

IDEM.: Katalogue der Ausstellung von Bildnissen (Kaiser-Friedrich Museums-Verein), Königlichen Kunst-Academie, Berlin, 1909, p. 18, No. 108, illustrated.

IDEM.: "A Newly Discovered Picture by Rembrandt," In Zeitschrift für Bildende Kunst, XXI Leipzig, 1910, p. 8, illustrated.

C. HOFSTEDE DE GROOT: Oeuvres de Rembrandt Nouvellement Découvertes, In L'Art Flamand et Hollandais, Dec. 1909, p. 163.

IDEM.: A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters, Vol. VI, Rembrandt, London, 1916, p. 338, No. 717.

H. SCHNEIDER and W. G. CONSTABLE: Commemorative Catalogue of the Exhibition of Dutch Art, Royal Academy, London, Jan.-March 1929, Oxford University Press, 1930, p. 97, No. 104.

ANON.: Die Sammlung Oskar Huldschinsky, Berlin, 1928, p. 19, No. 24, illustrated (based on Bode's Catalogue of 1908).

MAX J. FRIEDLANDER: Die Sammlung Huldschinsky, In Der Cicerone, Vol. XX, 1928, p. 6.

OSCAR BIE: Letter from Berlin, In Apollo, July 1928, p. 35.

ABRAHAM BREDIUS: Rembrandt Gemälde, Vienna, 1935, p. 6, No. 112, illustrated.

F. SCHMIDT-DEGENER: Rembrandt Tentoonstelling, Rijksmuseum, Amsterdam, 1935, p. 53, No. 18, illustrated.

GEORGE ISARLOV: "Rembrandt et son Entourage," In La Renaissance, Paris, July-Sept. 1936, p. 26, illustrated, p. 23.

EMILY GENAUER: Brilliant Exhibition of Dutch Masters, In New York World-Telegram, Oct. 10, 1942, illustrated.

ROYAL CORTISSOZ: Dutch Life in Old Dutch Paintings, In New York Herald-Tribune, Oct. 11, 1942.

R. LANGTON DOUGLAS: The Dutch Exhibition in New York, in Burlington Magazine, December 1942, p. 306, illustrated.

IDEM.: "Three Pictures by Rembrandt from the Van Loo Collection," Art in America, April 1948, pp. 68-74.

W. R. VALENTINER: Loan Exhibition of Paintings by Franz Hals and Rembrandt, Los Angeles, 1947, pp. 58 and 71, No. XXII, illustrated.

THOMAS CRAVEN: The Rainbow Book of Art, Cleveland and New York, 1956, p. 140, illustrated.

Kurt Bauch, Rembrandt Gemälde, Berlin, 1966, no. 513.

Horst Gerson, Rembrandt Paintings, Amsterdam, 1968, p. 392, no. 318, ill. p. 318.

A. Bredius (Gerson), Rembrandt, London, 1969, no. 112, p. 100.

An Oil Painting

on Canvas

Presumed to be the Portrait of

HENDRICKJE STOFFELS

Second Wife of Rembrandt

Painted about 1652--1654

By

REMBRANDT VAN RIJN

1606--1669

Bust length, with the head turned three-quarters to the right, her eyes directed towards the observer. She is dressed in a golden brown bodice with a white chemisette with perpendicular pleatings showing at the throat; over her shoulders is a dark brown fur mantle. Her hair is brushed back from the forehead and ears, and falls in curls at the back of the neck and which partly stray over the shoulders.

Dark background.

Height: 26 inches. Width: 21-1/2 inches.

∴ This painting formed a pendant to "The Philospher", No. 29 both having been mounted in frames of the same dimensions (approximately 35-3/8 X 29-1/4 inches) whilst in the collection of Louis Michel Van Loo. The happy coincidence of a collection of this nature containing no less than three paintings by Rembrandt (there was also a "Head of Christ", No. 27) is probably to be explained by the fact that Titus, Rembrandt's son, married Magdalena Van Loo in 1668, and that the pictures descended directly from Rembrandt to the family through Magdalena or some of her kin.

August Joseph Pechwell was a noted German Portrait-painter, Engraver, and Art-Collector. He was born about 1757 at Dresden, and died there on February 14, 1811. He studied painting under Charles Hutin, a French sculptor and painter, at the Academy School at Dresden, and made many engravings after paintings by the Old Masters. From 1776 to 1781 he was in Rome, and on his return to Dresden was appointed Curator at the Royal Dresden Picture Gallery under Johann Anton Riedel (1736-1816); in 1797 he went to Vienna and established himself in the studio of the Royal Picture Gallery. In 1806 he had already returned to Dresden and compiled an inventory-catalogue of the Royal Gallery. His son, Johann Carl Aloysius Pechwell (1807-1841?) born also at Dresden, was a painter of historical subjects, and exhibited at the Dresden Academy from 1819-1829.)

FR. BASAN: Catalogue des Tableaux du Cabinet de Feu M. Louis-Michel Van Loo, Ecuyer, Chevalier de l'Ordre du Roy, Hotel Serpente, Paris, November, 1772, p.22, No.28 (Illustrated by a sketch by Gabriel de Saint-Aubin); in Emile Dacier, Les Catalogues Illustrés par Gabriel de Saint-Aubin, Paris, 1911, Vol.V.

No. 28 REMBRANDT VAN-RYN

Height: 2ft. 8in. Width:, 2ft. 2 in.

A Portrait of a lady at half length and life size; she is shown facing, and has no covering upon her head, her throat is covered with a folded chemise and the body with a kind of mantle;
the colour tone of it is warm and vigorous.

ADOLFO VENTURI: Notizie da Berlino e da Vienna.

In L'Arte, October 1907, p.312 :-

"The most exciting news comes from the Huldschinsky collection in Berlin. There has been acquired a portrait of a woman by Rembrandt, and to put it conservatively, a most extraordinary one.

It was formerly in a private collection in Dresden."

[illegible] THE [illegible]: A Portrait of a Young [illegible] by Rembrandt in the Huldschinsky Collection. In Burnye Gids. Moscow, Nov. 1937, pp. 541-542, Illustrated -

"Much excitement always attends the discovery of a new picture, especially when the artist is none other than the great Rembrandt.

This portrait, now in the Huldschinsky Collection in Berlin, was discovered, a few months ago in a private collection in Dresden, by Ernest Hovet. It represents a young girl of about twenty who looks directly at the spectator. The light comes from the left side leaving the other side in shadow. It is a bust portrait, without hands; typical of most of Rembrandt's late portraits. The features are so very like those of Hendrickje Stoffels, Rembrandt's great friend that it is not surprising that many people have accepted the portrait as that of Hendrickje Stoffels. However, Hendrickje Stoffels had larger eyes and a generally more attractive look. Her mouth was more perfect in form, since in this portrait the lower lip protrudes. The rest of the features are similar.

The very even brown color with its very warm tones plus certain other details lead us to believe that this picture must have been painted at about the same time as

like one in the Louvre, about 1500 or a little later. To break the monotony of the brown the artist has added interesting and vigorous red surfaces in the red hair band.

The picture is in perfect condition and as fresh as though it had been recently painted."

[illegible] Die Sammlung Oskar Huldschinsky.
Berlin, 1908, pp. 15 and 54, No. 21 -

P. 15: "The painting by Rembrandt portrays a young woman in rich semi-fantastic costume. At first glance, one believes he recognizes Hendrickje in it; all the more since the picture is painted quite similarly and the costume is very similar to that of Rembrandt's friend. However, the forms are quite different; the slightly projecting thick lower lip, permitting the teeth to be seen, Hendrickje did not have such a long chin. The excellent state of preservation adds much to the effect of the picture. As in most portraits and studies of young women and girls, the chiaroscuro is not so vigorous as is usual in most of his paintings executed at that time; obviously because the artist wished to accentuate the youthful figure. The light is concentrated entirely on the head. The costume is almost entirely of a single shade of brown as well as the hair and the dark background; only certain dark purplish azures enliven the fur mantle and a gaily coloured band enlivens the hair above the forehead; the only strong local colouring is the cherry red of the lips. In comprehension and treatment the picture is most closely related to the famous portrait of Hendrickje in the Louvre; in the lack of local colour, in position almost opposite, in the carefulness with which the face and the head orna-

modulation are unmuted, while the contrast is broadly spread over. We must therefore date this picture at about the same time, that is, between 1652 and 1654."

P. 54: MEMORANDUM: Portrait of a Young Woman. Turned slightly toward the right and looking directly at the observer, with locks of hair falling backward and pearl earrings. The fur mantle held together at the breast by a clasp permits one to see the pleated white chemisette. Dark background.

Dressed during the late years of the master (about 1652-1654) - von Geldern Collection, Dresden.

Life-size bust portrait. Canvas.

H. 65.5; W. 54 cm.

[illegible]: Reinwaldt, des Meisters Gemälde, (Klassiker der Kunst), Stuttgart, 1909, p. 280, No. 323, Illustrated -

"[illegible]. "Portrait of Hendrickje Stoffels. According to Bode Hendrickje is not represented."

[illegible]: Einige Neuaufgefundene Gemälde Rembrandts in Berliner Privatbesitz. In Berlin Jahrbuch, 1908, p. 180, Illustrated -

"Among those paintings by Rembrandt which have lately come to light several were acquired by Berlin private collectors to which we here call attention. They all belong to the middle or late period of the master. The remarkable half-length figure of 'A Young Woman', which has been in the Oskar Huldschinsky Collection for the past year, came from a private collection in Dresden in which the painting can be traced as far back as the first half of the nineteenth century. I have given my opinion already regarding this picture in the catalogue of the Huldschinsky Collection, which has only just recently appeared. It is an excellent portrait in a remarkably fine condition, and very near to the early portraits of Hendrickje, less strong perhaps in its local colours, but more carefully executed in the details of the head of which the flesh tones are remarkably fresh and clear."

[illegible]: Katalog der Ausstellung von Bildnissen (Bilder-Publikum [illegible]-Verein), Königlichen Kunst-Akademie, Berlin, 1909, p. 16, No. 108, Illustrated -

"REMBRANDT: Bust of a Young Girl.

H. 65.5 cm. W. 54 cm. Oskar Huldschinsky.

[illegible]: A Newly Discovered Picture by Rembrandt. In Zeitschrift für bildende Kunst, Leipzig, 1910, p. 8, Illustrated -

"The life size bust portrait of a young woman in the O. Huldschinsky Gallery, which during the last century was in a Dresden private collection, reminds one, in type, costume and treatment, so much of the well known portrait of Hendrickje Stoffels that it has been interpreted as her portrait and has been represented as such by Dr. Valentiner in the excellent new edition of Rembrandt in the Klassiker der Kunst, edited by him. The anomalous formation of the mouth and the eyebrows because of which the expression is anomalous and less sympathetic, makes this determination uncertain and the fancy costume also makes it doubtful that the person represented is anyone close to Rembrandt or his house. The style and colouring in which a deep brown tone predominates allows us to put the origin of this ingenious, excellent portrait about the year 1654."

[illegible]: Oeuvres de Rembrandt Nouvellement Découvertes. In L'Art Flamand et Hollandais, Dec. 1909, p. 185 -

"One of the recent discoveries (mentioned and attributed by Valentiner) is so well known as to need no commentary here: Hendrickje Stoffels, about 1652 (O. Huldschinsky, Berlin)."

b. [illegible] [illegible]: A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters, Vol. VI. Rembrandt. London, 1916, p. 333, No. 717.

"REMBRANDT: Hendrickje Stoffels.

Half-length. She is seen in full face, turned a little to the right and looking at the spectator. Her hair is combed back and confined by a ribbon. Her curls fall on her shoulders to the right and left. In her right ear, which is alone visible, hangs a large pearl. Her gown is cut square at the bosom, showing the pleated chemisette. On the hem of the gown at the bosom is a brooch. A fur cloak is thrown round her shoulders.

Painted about 1660.

Exhibited at Berlin, 1909, No. 108.

In the Exhibition of C. Huldschinsky, Berlin, 1909 Catalogue, No. 21."

W. BURTON and H. G. [illegible]: Commemorative Catalogue of the Exhibition of Dutch Art, Royal Academy, London, Jan. - March 1929. Oxford University Press, 1930, p. 97, No. 104 -

"REMBRANDT: Portrait of Hendrickje Stoffels. Lent by Lord Melchett. Long bust, without hands, seen almost full face and looking at the spectator. Wears a fur round her shoulders.

Canvas. 25-3/4 x 21-1/4 in. (65.5 x 54 cm).

Pechwell Coll., Germany; H. W. Campe Sale, Leipzig, Sept. 24, 1827, No. 243; Von Geldern Coll.; Huldschinsky Coll., Berlin; sold at Berlin, May 10, 1928, No. 84.

Exhibitions: Berlin, 1909, No. 108; Olympia, London, 1928.

Literature: Hofstede de Groot, Vol. VI, No. 717; W. Bode, Zeitschrift für bildende Kunst, N.F. XXI, 1910, 1."

<u>Abb.</u>: Die Sammlung Oetker Hallerstein. Berlin, 1913.
p. 19, No. 24, <u>Illustrated</u> (Based on Bode's
Catalogue of 1908) -

<u>BESCHREIBUNG</u>: Portrait of Hendrickje Stoffels. Turned slightly toward the right and looking directly at the observer, with locks of hair falling backward and pearl ear-rings. The fur mantle held together at the breast by a clasp permits one to see the pleated white chemisette. Dark background. Life-size bust portrait.
From the later period of the Master, about 1655.
Collection Gallery-Inspector Rochwell, H. W. Campe Auction, Leipzig Copy. 24, 1827, No. 245 (Sold to Teilitzsch). Dresden Private Collection (W. v. Bode, Zeitschrift für Bildende Kunst, 1910, S.1 ff).
Collection von Geldern.
Portrait Exhibition, Berlin Academy, 1909, No. 108.
Klassiker der Kunst, II, 3rd edn. (Portrait of Hendrickje Stoffels).
Hofstede de Groot, Holländische Maler, Band VI, No. 717 (Portrait of Hendrickje Stoffels, painted about 1660).
Canvas, 63-1/2 x 54 cm."

[illegible] E. FRIEDLÄNDER: Die Sammlung Kulebchinsky.

In Der Cicerone, Vol. XX, 1928, p. 6 -

"The Rembrandt (in this collection) is marvellously reposeful in its composition, and represents the portrait of a woman, from about 1655, similar to most of the Hendrickje pictures. (See Klassiker der Kunst, No. 328)."

[illegible]: Lecture from Berlin, The Apollo, July 1928, p. [illegible] -

"The Dutch pictures (Huldschinsky Coll.) are a gallery of works of art of the first order, seldom to be found together in a private collection. Rembrandt's late 'Portrait of Hoindrickje Stoffels', painted in an infinitely deep and saturated tone, may be regarded as the principal object in the collection."

HELMY MEMOIRS: Rembrandt Gemälde, Vienna, 1933,
p. 6, No. 113, Illustrated -

"REMBRANDT. Hendrickje Stoffels.
Hofstede de Groot, No. 717. From the Collections
of O. Huldschinsky, Berlin, and Lord Melchett, London."

[illegible]: Rembrandt tentoonstelling, Rijksmuseum, Amsterdam, 1935, p. 55, No. 19, Illustrated -

"REMBRANDT: Hendrickje Stoffels.
Rembrandt's faithful friend, painted during his most troubled years, appears here without ceremony. Her hair falls loosely, and her eyes have an intelligent expression. We comprehend in this picture that the painter must have derived great comfort in companionship during the years of his unfortunate insolvency. Although the costume is not without certain richness, it is not too obvious."

[illegible]: "Rembrandt et son Entourage".

In La Renaissance, Paris, July-Sept. 1933,

p. 26, Illustrated p. 23 -

"It would be as bad to interpret the temperament of Rembrandt as to wish to confine his different researches to fixed periods. The technical researches of which we have just spoken have by no means prevented the artist from painting official portraits, from giving himself up to elegance and phantasy. He painted his friends with simplicity mixed with sensitive feeling (see the superb portrait of Hendrickje Stoffels, formerly in the Huldschinsky Collection, now in the possession of Lord Duveen; Hofstede de Groot, No. 717)."

EMILY GENAUER: Brilliant Exhibition of Dutch Masters, In New York World-Telegram, Oct. 10, 1942, illustrated.

Its crowning glory naturally is the 13 Rembrandts, not hung together, fortunately, but interspersed among the three rooms housing the exhibition. Perhaps it's their own incandescence which makes the rest of the show so bright a spectacle, shedding a glow on even the most minor among the Dutch Little Masters.

The illustration of this picture is described as "A Portrait by Rembrandt of Hendrickje Stoffels," the little housekeeper who lived with and took care of him and his son Titus for years. It is one of the greatest works in the exhibition of Great Dutch Masters which has just opened at the Duveen Galleries.

ROYAL CORTISSOZ: Dutch Life in Old Dutch Paintings, In New York Herald Tribune, Oct. 11, 1942.

One of the best things about the beautiful loan exhibition of Dutch Masters, which is being held at the Duveen Gallery is the wise judgment with which it has been organised. Rembrandt, Hals, and Vermeer are the special heroes of the occasion, but it is really a tribute to the school as a school....

The bulk of Rembrandt's work in the exhibition is dedicated to secular portraiture, certain canvases being of an outstanding nature.

The master was formidable in his closing years, as formidable as in his prime.

But he could be charming as in the "Hendrickje Stoffels," in which the reds are delectable.

[illegible]

[illegible]

[illegible]

"Like Titian, Hokusai and many other great masters, Rembrandt was an artist who continued to develop until the day of his death; and his last pictures were his best. His finest portraits are not those that were painted in the years of his prosperity, when he satisfied many distinguished [illegible] [illegible], but the [illegible] [illegible] of his later [illegible] - portraits for the most part, of friends and members of his family. These show the growing influence of his darkening [illegible] - and their [illegible] - he was able to attain great heights of art, in which he gave free [illegible] to his own [illegible] problems. There are many of such portraits in this exhibition - the [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] [illegible]......

The portrait of "Titus", Rembrandt's son is, in a most instructive way, a combination of observations and [illegible] [illegible]. It helps us to understand the influence which this young [illegible] exercised over the [illegible] in his later years."

CATALOGUE
DES TABLEAUX
DU CABINET
DE FEU M. LOUIS-MICHEL VANLOO,

Écuyer, Chevalier de l'Ordre du Roy,

Premier Peintre du Roi d'Espagne, Directeur en France des Éleves protégés par le Roi, ancien Recteur en son Académie Royale de Peinture & Sculpture.

Par Fr. BASAN.

Dont la Vente se fera en la maniere accoutumée, au plus offrant & dernier Enchérisseur, à la fin de Novembre de la présente année 1772.

Le présent Catalogue se distribue;

A PARIS,

Chez { BASAN, rue & Hôtel Serpente.
CHARIOT, Huissier-Commissaire-Priseur, Quay de la Mégisserie.

M. DCC. LXXII.

ver la plus vive émotion. La robe de la figure lui est sacrifié; l'habillement est de couleur brune, & l'on n'apperçoit qu'à peine une partie des deux mains. C'est ainsi que dans ce tableau & dans les deux suivans, Rembrandt a rassemblé toutes les forces de son art pour produire l'illusion. 213

IDEM.

Haut. 2 pieds 8 pouc. sur 2 pieds 2 po. de large.

28 Un Portrait de femme en demie figure & de grandeur naturelle; elle se montre de face, n'a sur la tête aucune coëffure, sa gorge est couverte d'une chemise plissée, & le corps d'une espéce de mantille: le ton de couleur en est chaud & vigoureux. 860

IDEM.

Haut. 2 pieds 8 pouc. sur 2 pieds 2 pouc. de large.

29 Un Buste d'homme, dont la tête à courte barbe, est d'un très-beau caractère; le corps est enveloppé d'un manteau; il a sur la tête un chapeau rabattu, & autour du col une chaîne de pierres fines de différentes couleurs: Tableau précieux, & qu'on ne peut trop admirer. 1300

DAVID TENIERS.

Larg. 5 pieds 6 pouc. sur 4 pieds 5 pouc. de haut.

30 Une Fête Flamande, dans la composition de laquelle il entre au moins dix-huit figures

[illegible]: Loan Exhibition of Paintings by Rembrandt van Rijn, Los Angeles, 1937, Pp. 71 and 72, No. XXXI, [illegible]:-

In the second half of the Twenties (1625-30) the artist became so involved in financial and social difficulties that he was compelled to sell his beautiful home and the splendid art treasures he had accumulated through the years. From the prosperous, highly esteemed head of the Amsterdam art community he became a poor painter, almost ostracized by society, insolvent to the end (October 4, 1669), a dependent upon the help of his son (No. XXVI) and Hendrickje (No. XXII), who conducted a kind of art shop where his paintings were sold. Both were devoted to him, and his gratitude is disclosed in the numerous portraits he made of them, portraits in which he seems to have discovered for the first time the poetic charm of youth.

XXXI - HEADNOTES STOPPING.

Canvas: H. 26 x W. 21-1/2 inches. Painted about 1656-54. A masterly portrait of the young woman who was Rembrandt's second wife, showing her sensitive, steadfast, and compassionate nature. As Rembrandt had continued to paint her, her face assumed a more profound and spiritual significance until she was completely transformed from the shy, charming girl who had come into his household about 1648 into the deeply-feeling, patient woman shown in this portrait.

[illegible]: G. Haldschinsky, Berlin; Lord Kolchett of Landed, Romsey, Hampshire.

EXHIBITED: Royal Academy, London, 1899; Royal Academy, Berlin, 1930; Rijksmuseum, Amsterdam, 1935; Art Gallery of Toronto, Canada, 1938; Toledo Museum of Art, 1939; Duveen Galleries, New York, 1940; Art Institute of Chicago, 1942; Milwaukee Art Institute, 1943; Wadsworth Athenaeum, Hartford, Conn.

LITERATURE: Catalogue des Tableaux du Cabinet du Feu M. Louis-Michel Van Loo, 1772, No. 28; A. Venturi: L'Arte, Oct. 1907, p. 312; W. von Bode: Die Sammlung Oskar Huldschinsky, Berlin, 1908, No. 21; W. R. Valentiner: "Rembrandt" (Klassiker der Kunst), 1909, No. 328; C. Hofstede de Groot: Catalogue Raisonné, 1916, Vol. VI, [illegible]; Schneider-Constable: Commemorative Catalogue of Dutch Art, London, 1930, No. 104; A. Bredius: Rembrandt Gemälde, Vienna, 1935, No. 112.

Lent by Duveen Brothers, New York.

REMBRANDT HARMENSZ VAN RIJN

1606 -- 1669

Born at Leyden. He studied first at the Latin School, and later became a pupil of Jacob van Swanenburch at Leyden and of Pieter Lastman at Amsterdam. In 1630 he settled at Amsterdam, where he remained until his death. He married there, in 1634, Saskia van Uijlenburgh, who died in 1642. Rembrandt's fame quickly rose to its highest point. Notwithstanding the large income which must have accrued to him, Rembrandt incurred considerable debts, as he was very fond of collecting works of art of all periods, for which he sometimes paid extravagant prices. His difficulties continued to increase, and in 1656 he was publicly declared insolvent. After this time he lived with Hendrickje Stoffels and Titus, the son of Saskia, who died before the father. There exist about 700 paintings, 200 etchings, and nearly 2000 drawings by the artist, who was great in his art from the beginning, and is especially appreciated in our own times in the works of his late period from about 1650 to 1669.

W. R. Valentiner (Paintings by Rembrandt, Detroit, 1930), writes of the artist in the following terms:-

"The works by Rembrandt owned in America can be counted among her greatest spiritual treasures. For Rembrandt is more than merely a great painter; his art has ever had a spir-

itual, even a moral force. Thirty years ago there appeared in Germany a book with the title Rembrandt als Erzieher (Rembrandt as Educator) which - in a fantastic form to be sure - sought to analyze the influence of the spirit of Rembrandt, demanding that it be practised in all fields of life, from politics to religion, from economics to the school: the education of mankind in humanity which the spirit of Rembrandt preaches.

This doctrine should be particularly intelligible in our own day. Rembrandt was the first to observe the social class distinctions of modern life, and he has solved the problem in his own way, a problem which still occupies the center of the stage, and which before him no one in art and after him none other has portrayed with so true a skill.

Rembrandt is anything but a preacher of class hatred; what he demanded was the bridging of antagonisms through the humane understanding of the individual. He knew only one standard of measuring values, that of spiritual worth, and ever sought to show that all outer appearance is immaterial and that clothes do not make the man. He hung the most splendid mantle around the shoulders of the poorest model, and dressed the most distinguished in the plainest costume, devoid of ornament. He painted the poor rich and the rich poor. Thus in his own way he solved the social problem by seeking to recognize and knowing how to value the real worth of human beings, irrespective of the social stratum to which they might belong.

There was a time when men wished to know nothing of this conception of life, in the pre-revolutionary period of the eighteenth century, when a beautiful outward appearance was valued above everything else. These were the years when Rembrandt's art was the least appreciated. As the art of the French court spread over Europe - it was at the end of Rembrandt's career - his name grew pale; but it was only for a short time. After the French Revolution his reputation quickly rose again and since the middle of the nineteenth century he has continued to occupy the highest position in universal esteem.

But if the name of Rembrandt, more than that of the other great masters of the past - more than, for instance, Holbein or Titian, Rubens, or Velasquez - has a mystical sound, the reason is not so much the realism of his observation or his social philosophy, as the transcendental spirit which he combines with these qualities and which, particularly in the works of his old age with their strange lighting, lifts the life of every day to a higher level of existence. Only one other name among the great masters awakens this mystical sound, that of Leonardo da Vinci, and indeed there is an outer relationship between the two artists, so that a comparison of the great Northerner with the master of the South helps to a better understanding of both their natures.

Both Rembrandt and Leonardo have attained the mysterious impression of their work by the peculiar dark and light effect, which was Leonardo's invention. From him it was carried

on to Rembrandt through the generations of a century, through the art of Correggio, Titian, Caravaggio and others. But Rembrandt employed the contrast of light for quite other purposes than Leonardo. The aim of the Italian was to create the plastic form through light and shadow effects, as he himself often explained; unconsciously, to be sure, he arrived at the placing of his figures in cosmic space - and it is this that gives his work its mystical effect - for what interested this great investigator of nature above everything else was the relation of man to the universe. But Rembrandt's only object was to bring the soul life of his sitters as near to us as possible; he therefore lighted most strongly those parts - above all the head and the hands - in which the spiritual qualities are most readily expressed. He was from nothing so far removed as from the scientific, reasoning bent of mind possessed by Leonardo. While Leonardo was, perhaps, the most intellectual of all artists, he is for that very reason as inaccessible as the primeval mountains, awakening more of wonder than of sympathy, while Rembrandt was nothing more than a lovable man. And lovable human beings, though often possessing the finest spiritual instincts, are not necessarily the most intellectual. Rembrandt, with his childlike, domestic mind, with his naive belief in the literal truth of the Bible, his lack of understanding of money matters and of the demands of society, can of course not be compared in intelligence with

the worldly-wise, universally gifted Italian. But the depth of his nature, the purity of his will, is so obvious to any would-be opponent that there has not yet been a critic whom his spirit has not disarmed and who has not become enthusiastic about him, while Leonardo's inscrutable nature often aroused antagonism.

- - - - - -

While it cannot be denied that the works of the last two decades of Rembrandt's activity are the most personal and the most prized by subsequent generations, it should not lead to a depreciation of his early work. Rembrandt is from the beginning so superior to his contemporaries, that whoever wishes to obtain the most vivid impression of the vigorous generation of the Dutchman of the period of the Thirty Years War can find no better representative than Rembrandt. In these early works, especially in the portraits, he carefully represses his personality, allowing himself to be influenced by the glamour of the outer world. And many prefer this objective manner of observation, behind which a talented young master hides himself with smouldering passion, to the reckless, powerful and autocratic bearing of his old age."

PROPERTY FROM THE ESTATE OF LUCILLE ELLIS SIMON

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STUDIO OF REMBRANDT HARMENSZ. VAN RIJN (LEIDEN 1606-1669 AMSTERDAM)

Portrait of a lady, traditionally said to be Hendrickje Stoffels, half-length

oil on canvas

25¾ x 21¼ in. (65.5 x 54 cm.)

Estimate: $300,000-400,000

PROVENANCE:

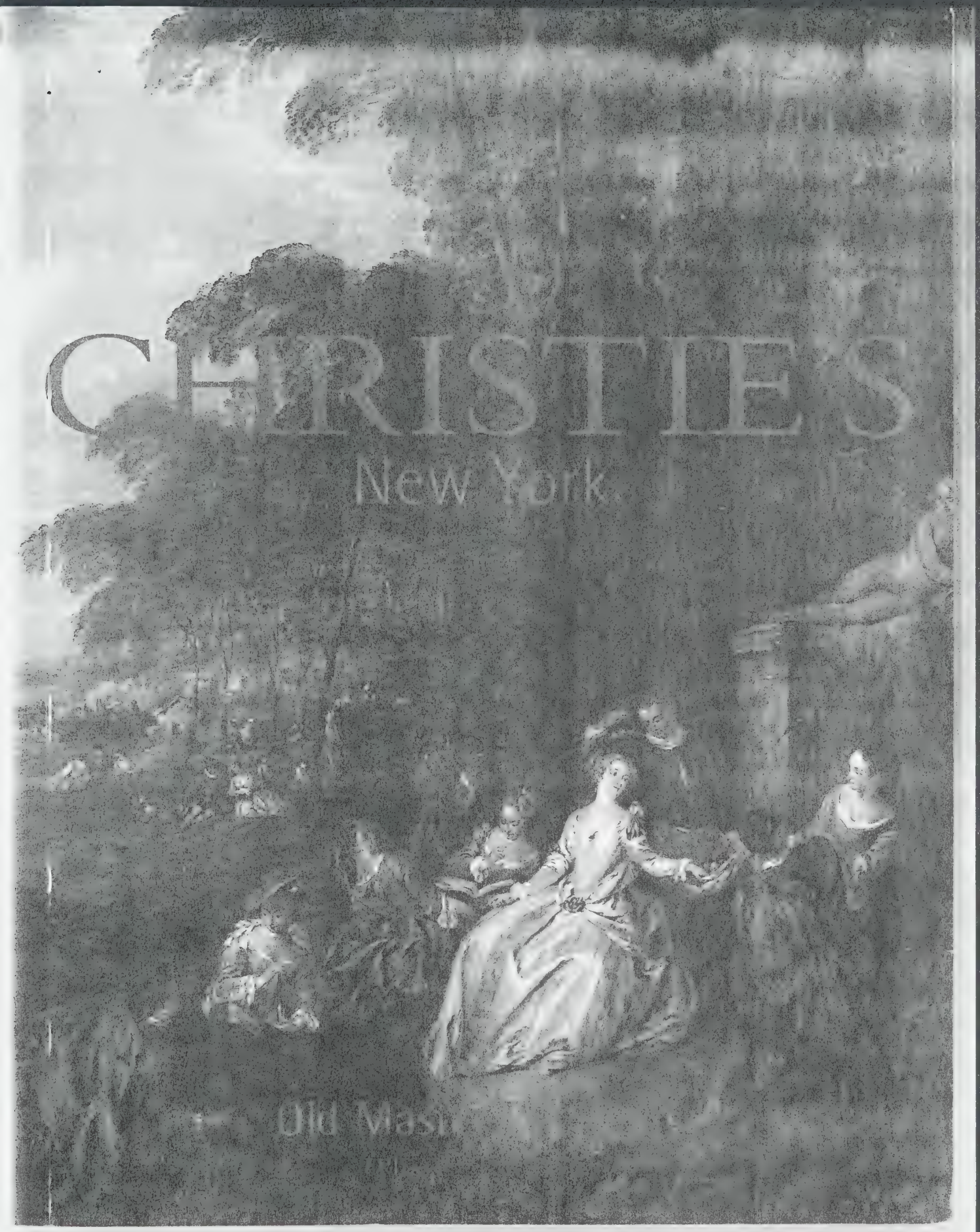
A.J. Peckwell (Curator of the Royal Dresden Picture Gallery, 1781-1797), Dresden.
Consul-General H.W. Campe, Leipzig, 1827; sale, Boerner, Leipzig, 24 September 1827, lot 245.
von Geldern, Dresden; sale, Lepke, Berlin, 18 May 1897, lot 129.
O. Huldschinsky, Berlin, 1909; sale, Cassirer and Helbing, Berlin, 10 May 1928, lot 24.
Lord Melchett of Landford, Melchett Court, Hampshire, England, by 1929.
Lord Duveen of Millbank, New York, from whom purchased in 1957 for $133,500 by Mr. and Mrs. Norton Simon, as by Rembrandt, *Portrait of Hendrickje Stoffels.*

EXHIBITED:

Berlin, Royal Academy, Loan Exhibition of Portraits, 1909, no. 108, as Rembrandt, *Portrait of Hendrickje Stoffels* (lent by Huldschinsky).
London, Olympia, 'The Daily Telegraph' Exhibition of Works of Art, July 1928, as Rembrandt, *Portrait of Hendrickje Stoffels*
London, Royal Academy, *Exhibition of Dutch Art 1450-1900*, 1929, no. 104, as Rembrandt, *Portrait of Hendrickje Stoffels* (lent by Lord Melchett).
Amsterdam, Rijksmuseum and Toronto, The Art Gallery of Toronto, *Works of Rembrandt*, 1935-1936, as Rembrandt, *Portrait of Hendrickje Stoffels.*
Toledo, Toledo Museum of Art, 1939, as Rembrandt, *Portrait of Hendrickje Stoffels.*
New York, Duveen Galleries and Chicago, Art Institue of Chicago, *Paintings by Great Dutch Masters of the Seventeenth Century*, 1942, no. 45 and no. 28 (respectively), as Rembrandt, *Portrait of Hendrickje Stoffels* (lent by Duveen Brothers).
Milwaukee, Art Institute, 1943, as Rembrandt, *Portrait of Hendrickje Stoffels.*
Hartford, Wadsworth Athenaeum, 1945, as Rembrandt, *Portrait of Hendrickje Stoffels.*
Los Angeles, Los Angeles County Museum, *Paintings by Frans Hals and Rembrandt*, 18 November-31 December 1947, no. XXII, as Rembrandt, *Portrait of Hendrickje Stoffels.*
Chicago, The Art Institute of Chicago; Minneapolis, The Minneapolis Institute of Art; and Detroit, The Detroit Institute of Arts, *Rembrandt after Three Hundred Years. An Exhibition of Rembrandt and His Followers*, 1969-1970. no. 10, as Rembrandt, *Portrait of Hendrickje Stoffels.* Los Angeles, Los Angeles County Museum of Art, on loan from 1983-2001 (loan no. L.83.7.1).

LITERATURE:

A. Venturi, 'Notizie da Berlino e da Vienna,' *L'Arte*, October 1907, p. 312, as Rembrandt, *Portrait of Hendrickje Stoffels.*
W. van Bode, 'A Portrait of a Young Woman by Rembrandt,' *Straye Gode*, Moscow, November 1907, pp. 541-542, as Rembrandt.
W. van Bode, *Die Sammlung Oskar Huldschinsky*, Berlin, 1908, pp. 15-17, no. 21, as Rembrandt, *Portrait of a young woman.*
W. R. Valentiner, *Rembrandt. De Meisters Gemälde*, [Klassiker der Kunst II], Leipzig and Stuttgart, 1909, p. 560, no. 328, as Rembrandt, *Portrait of Hendrickje Stoffels.*
W. van Bode, 'A Newly-discovered painting by Rembrandt', *Zeitschrift für Bildende Kunst*, 1910, p. 8, illustrated, as Rembrandt, *Portrait of a young woman.*
C. Hofstede de Groot, *A Catalgoe Raisonné*, etc., VI, London, 1916, as Rembrandt, *Portrait of Hendrickje Stoffels.*
M.J. Friedländer, 'Die Sammlung Oskar Huldschinsky,' *Der Cicerone*, XX, 1928, p. 6, as Rembrandt, *Portrait of Hendrickje Stoffels.*
Anon., 'A Rembrandt Masterpiece', *Apollo*, November 1928, p. 316, illustrated, as Rembrandt, *Portrait of Hendrickje Stoffels*
A. Bredius, *The Paintings of Rembrandt*, London, 1937, I, no. 112, illustrated, as Rembrandt, *Portrait of Hendrickje Stoffels*
G. Isarlov, 'Rembrandt et son Entourage,' *La Renaissance*, July-September 1938, pp. 23 (illustrated) and 26, as Rembrandt, *Portrait of Hendrickje Stoffels.*
Commemorative exhibition catalogue, *Rembrandt. Hendrijcke Stoffels*, Duveen Brothers, New York, 1944, as Rembrandt, *Portrait of Hendrickje Stoffels* (includes a list of minor articles and exhibition reviews from American exhibitions in the 1930s and early 1940s).
Art in America, April 1948, XXXIII, p. 70, as Rembrandt, *Portrait of Hendrickje Stoffels.*
K. Bauch, *Rembrandt Gemälde*, Berlin, 1966, no. 513, as Rembrandt, *Portrait of Hendrickje Stoffels.*
H. Gerson, *Rembrandt Paintings*, Amsterdam, 1968, no. 151, as Rembrandt, *Portrait of Hendrickje Stoffels.*
A. Bredius, *Rembrandt. The Complete Edition of Paintings*, revised by H. Gerson, New York, 1968, p. 100 (illustrated) and p. 557, no. 112, as Rembrandt, *Portrait of Hendrickje Stoffels.*
G. Schwartz, *Rembrandt, his life, his paintings*, Maarsen, 1984, p. 308, fig. 347, as *Portrait of a young woman.*
C. Tümpel, *Rembrandt, Mythos und Methode*, Langwiesahe, 1986, p. 429, no. A76, as Studio of Rembrandt, *Portrait of a young woman*
S. Muchnic, *Odd Man In: Norton Simon and the Pursuit of Culture*, Los Angeles, 1998, p. 190


CHRISTIE'S
New York
Old Mast

Fogg Art Museum · Harvard University
Cambridge 38 · Massachusetts

December 5, 1963

Mr. Norton Simon
c/o Mr. Richard F. Brown
Los Angeles County Museum of Art
Los Angeles 7, California

Dear Mr. Simon:

I want to tell you again that I greatly enjoyed the close inspection of your wonderful collection. Since you are particularly interested in my judgment on your Rembrandt "Portrait of Hendrickje Stoffels" (from the Huldschinsky Collection), I can assure you that I do not have the slightest doubt about the authenticity of this remarkable painting, and can only congratulate you on this precious possession. I believe it was painted about 1652, and you will know that all the serious Rembrandt authorities of the past, such as Bode, Hofstede de Groot, and Bredius, have accepted this painting without any reservation.

Very sincerely yours,

Jakob Rosenberg

Jakob Rosenberg
Prof. of Fine Arts

WILLIAM SUHR'S REPORT ON REMBRANDT'S HENDRICKE STOFFELS

Between Oct. 1957 and December 2, 1957

Had seen picture years ago at Duveen's. At that time it not only did not impress me, I thought, in fact, that it might not be by R. What I had forgotten was that I apparently had expressed that opinion to R.H., who now claims that that was the reason that he did not buy it for Thyssen. When I was first approached by Duveen to clean it (they had sold it in the meantime to a Mr. Simon in Los Angeles) I didn't want to. When Mr. Brown (Curator of the L.A. County Mus.) called me long distance to take over the cleaning, I finally consented.
Having picture in the studio and examining it for the first time impartially (that is removed from the Duveen atmosphere of talk, bad light) I found the picture much more impressive. Made tests and saw that picture was not only Rembrandt, but R. of the first order. Furthermore that my cleaning improved picture considerably. It was well preserved, a little thin in the hair (top of skull) in her right shoulder came out some underpainting which indicated(?) the shirt and some indefinable white designs, the same in the now fur lapel (the right one) near the bottom of the picture. Furthermore few small defects above the skull in the background. The face has an overall slight abrasion, but is most impressive. Now no doubt that it is Rembrandt. Retouched the blemishes in the background, glazed the hair and covered the most disturbing white highpoints in the shoulder and chest. A few careful dots around the eye and the jaw line which had lost attenuating(?) color.

Tal. (Talens) Rembrandt Var. (varnish) One wax spray. A good restoration. A great work of art.

now Mr. N. Simon, Los Angeles
Duveen

Cleaned state
1652 Rembrandt

Transcribed by Charles Munch & Jane Furchgott, March 2003

Oct. 2. 1. 5

had seen just years ago at Duveens. In that time it not only did not impress me, I thought, in fact, that it might not be by R. What I had forgotten was, that I apparently had expressed that opinion to R.H., who now discovers that that was the reason that he did not buy it for Rayner. When I first approached by Duveens to clean it (they had sold it in the meantime to a Mr. Brown in Los Angeles) I did not want to. When Mr. Brown (Curator of L.A. County Mus.) called me long distance to take on the cleaning, I finally consented.

Having picture in the studio and examining it for the first time impartially (that is removed from the Duveen atmosphere of talk, bad light) I formed the picture much more impressive. Made tests and saw that picture was not only Rembrandt, but R. of first order. Furthermore that my cleaning improved picture considerably. It was well pressed, a little thin in the hair (top of skull) in his right shoulder came out some underpainting which indicated the shirt and some indefinable white designs. The same in the now fur lapel (the right one) near the bottom of picture. Furthermore few small defects above the skull in the background. The face has an overall slight abrasion, but is most impressive. Now we doubt that it is Rembrandt. Retouched the blemishes in the background, glazed the hair and covered the most distracting white highpoints in shoulder and cheek. A few careful dots round the eye and the gray line which had lost attenuating color.

Tal. Rembrandt Var. one was gray. A good restoration. A great work of art.

Now Mr. Mr. Simson, Los Angeles

1652

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Mr. Alfred Bader
Astor Hotel, Suite 622
53202 Milwaukee
Wisconsin

Januari 27, 2003

INVOICE

For me personally

One painting by:

Studio of **Rembrandt (1606-1669)**

Portrait of a Lady, traditionally said to be Hendrickje Stoffels
(Bredius 112)

Oil on canvas
25 ¾ x 21 ¼ inch. $ 225,000.00

&

One painting by.

Barent Fabritius
Midden Beemster 1624-1673 Amsterdam

For AB74

Selfportrait as a Shepherd

Signed and dated 1660
Oil on canvas
28 x 25 inch. $ 75,000.00

Total $ 300,000.00

S H. Lilian

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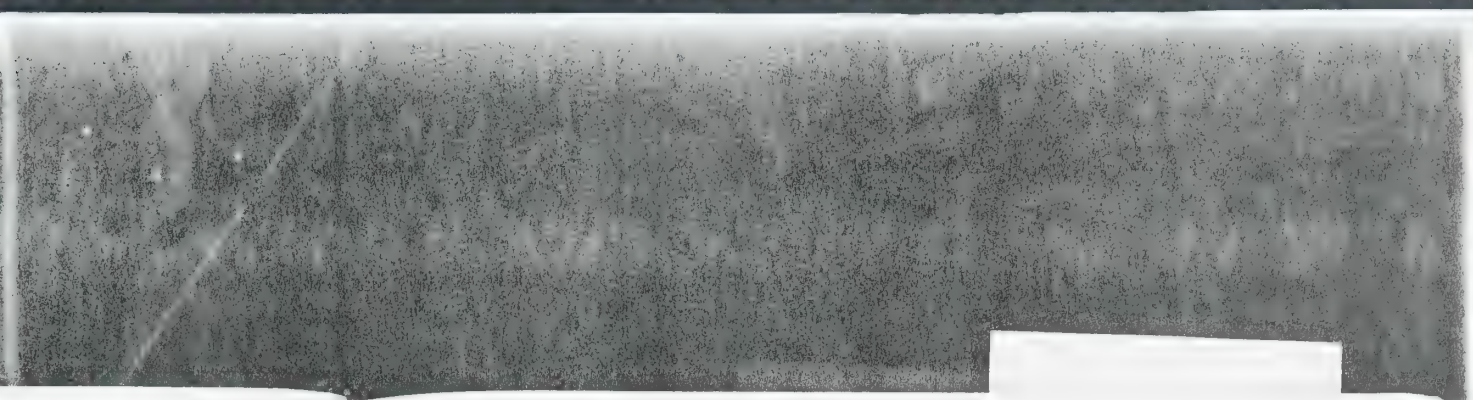
Norton Simon and the Pursuit of Culture

ODD MAN IN

Suzanne Muchnic



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during the late 1950s, consulting with Brown and a growing number of scholars and dealers but always making his own decisions. As his collection grew, he enhanced his holdings with jewels such as Monet's shimmering landscape, *The Artist's Garden at Vétheuil.* Foretelling the breadth of his collection's future scope, he bought a few pieces of contemporary art in his early years as well as Greek vases and statuary and an ancient Egyptian sculpture of a priest. Moving forward in time from the impressionists, he purchased paintings by Georges Braque, Henri Matisse, and Pablo Picasso. Retreating into European art history, he acquired a seventeenth-century Dutch portrait by Frans Hals and French works by the pre-Revolutionary painter Jean-Antoine Watteau, the romanticist Théodore Géricault, and the neoclassicist Jean-Auguste-Dominique Ingres.

Adding a piece to the collection could be a long process. Simon took more than a year to decide in favor of Rembrandt's *Portrait of Hendrickje Stoeffels,* a family favorite that occupied a place of honor in the living room and exemplified the humanistic qualities Simon appreciated. The painting depicts a housemaid who became the artist's devoted companion after the death in 1642 of his wife Saskia. A rather plain but sweet young woman in the portrait that Simon acquired, she was Rembrandt's most frequent model during his later years, appearing as her own unpretentious self and as the goddesses Venus and Flora.

The portrait came from the venerable firm of Duveen Brothers in New York, where it had been in the inventory for more than twenty years. Unbeknown to Simon, the gallery's owner, Edward Fowles, had offered it to the Rijksmuseum in Amsterdam for $105,000 in 1953. The director general of the museum, David Roell, declined, saying that he greatly admired the painting and would happily display it, but did not "feel the inner conviction that it is entirely by the hand of Rembrandt" and therefore "could not consider paying a Rembrandt price for it."[4] Attributions of Rembrandt's work have long been a subject of scholarly debate and many museums display paintings ascribed to him that have been questioned, so Fowles didn't consider Roell's judgment a fatal blow. His subsequent offers to prominent European private collectors, at $120,000 and $150,000, failed, however, to produce a buyer.

When Fowles saw that Simon was seriously interested in the painting, he raised the price to $200,000. They arrived at an agreement in June 1956, but it was far from a sure thing. Six months later they made a second, more complicated arrangement that involved two Rembrandts and a lesser price for the Stoeffels portrait, which was to be cleaned by Billy Suhr, a conservator in New York. Yet another year passed before Simon agreed on 31 December 1957 to purchase the Stoeffels portrait for $133,500 and take an eighteen-month option on another painting by Rembrandt, *The Philosopher,* at a purchase price of $100,000. One month before the option expired, Simon notified Fowles that he was not going to buy *The Philosopher.*

Simon was spending a considerable amount of money in the late 1950s for someone so new to the field, but except for the Rembrandt and the $260,000 he paid in 1959 for *Women Ironing,* by Degas, all his purchases were under $100,000. That changed in 1961, when he bought a portrait by Frans Hals, thought to be of the painter Jan van de Cappelle, for $142,500, and more than twice that sum for each of two paintings by Vincent van Gogh. Both were painted in 1889, the year before the artist died, during the most highly valued period of his work. One painting, *St. Paul's Hospital at Saint-Rémy,* purchased from Rosenberg for $380,000, depicts the hospital where Van Gogh was treated. The long, low building is screened by a row of wiry trees that reach up into a turbulent sky, their leaves forming clumps of greenery. The other painting, *The Mulberry Tree,* a vibrant yellow and blue landscape that came from Marlborough Fine Art in London, was priced at $300,274. Its centerpiece is a tree with corkscrew foliage that looks so powerfully agitated that it might be electrified. "It's a hell of a dynamic painting," Simon said toward the end of his life, when looking back over his experiences as a collector and singling out favorite pieces.

But in a sense he was tricked into buying it. Frank Lloyd, the co-owner of Marlborough, presented the Van Gogh to Simon on a trip to California. Following a common practice of visiting dealers, Lloyd took a room at the Beverly Hills Hotel and invited collectors to see a selection of items he had brought with him. Simon was the primary reason for Lloyd's trip, and he had judged his client's tastes

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Thérèse Walter. But any notion that Simon collected programatically was quickly dispelled by pictures in the newspaper. Gauguin's *Tahitian Woman and Boy*, painted in 1899 and purchased by Simon in 1965 for $365,500, had a prominent place in the gallery, but so did old master works including the Van Dyck portrait and an oil sketch by Rubens. Van Gogh's *Mulberry Tree* hung in the living room, along with Lucille's favorite painting, Rembrandt's portrait of his second wife, Hendrickje Stoeffels.

In the article Seldis had pictured a neat, organized environment, with every piece of art in its place. Simon consistently portrayed his collecting as a journey of self-discovery as well as a quest for quality at the best price. "Before you can communicate with others, you must learn to communicate with yourself," he told Seldis. "This is only one of the central lessons great art teaches us.[7] . . . We are constantly reshuffling things here because I am always looking for a better relationship between the picture or sculpture and me. Putting them in different positions gives new life to them and takes away any tendency to become static. As different pros and cons become evident in each work as it is moved around, I am better able to identify with a particular artist's vision. Each artist sees life in a different way and eventually you are able to share that vision to some extent. Looking out of the window one projects these personal manners of seeing even to nature, thinking of a 'Sisley cloud' or a 'Van Gogh field.' "[8]

Lucille, too, also had a strong interest in art as education. She fulfilled it, in part, by opening her home to graduate students in the art department at the University of California at Los Angeles. The painter William Brice and other members of the art faculty took classes to the Simons' house to see a private collection that would have been extraordinary in any city and was unsurpassed in Los Angeles.[9] Simon's foundation collections could be seen at the Los Angeles County Museum of Art and several other museums around the country; the sprawling house on Hudson Avenue presented a different, but equally impressive sight in 1968: an array of art, in sometimes amazing quantity—twenty-three works by Degas, fifteen sculptures by Maillol, fourteen Picassos, twelve Cézannes, eleven Daumiers, eight Matisses, and pieces by other artists ranging from Goya to Toulouse-Lautrec.

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Selma Holo, Simon's curator, had received a call from a conservator who was coming from the East Coast to the Getty Museum to look at the Billy Suhr archive, a record of the restorations done by Suhr, a prominent conservator. The name meant little to Holo at the time, but Simon became extremely excited when he heard that the archive was in Los Angeles. From past conversations with Ric Brown who, in New York during his tenure at the Frick Collection, had consulted with Suhr, and Simon's own experience when Suhr cleaned Rembrandt's *Portrait of Hendricke Stoeffels,* he knew the man as a brilliant conservator who had worked on Renaissance paintings for many prominent clients. He had restored paintings in some of the nation's best museums, but his work sometimes obscured the original artist's hand, particularly in Italian pictures. Following a tradition of restorers who reinterpreted artworks made hundreds of years earlier to suit the taste of their times, he had been criticized for creating "a Billy Suhr look."

"He's the greatest Renaissance painter that ever lived," Simon told Holo, repeating a comment about Suhr that had made the rounds of the art world. Simon insisted that she go immediately to the Getty and see what was in the archive. As she sifted through the material, she came across photographs and documentation on Simon's Botticelli that explained its artificial appearance: Suhr had repainted it so extensively that much of the original work was hidden. Modestini proved the point by removing Suhr's additions and giving Simon a thinly painted but well-drawn Botticelli that deserved a place in his museum.

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Stuttgart
18. 8. 2002

Lieber Alfred,
weil ich heute nicht so hinfällig bin wie sonst (heute ist es kühl), antworte ich postwendend auf Deinen Brief vom 13. August.
Den Barbgreis in Rot halte ich für ein Werk von Abraham van Dyck; Emmel wie hier kommen allerdings auch bei Deinem „jungen Gelehrten" von Dillart vor.
Bredius 112 muß ich „ungefähr" lassen. Weder Dirck noch Abr. van Dyck sind, soweit ich mit großen Augen sehe, passende Namen.
An Bildern aus dem Rembrandt-Kreis ist mir seit Einem Besuch nichts gezeigt

worden. Es stimmt schon: der Markt ist leer; Du hast alles aufgekauft.
Von der Hedtke-Liste hatte ich schon gehört. Ich bin allmählich der Ringkämpfe um Rembrandt überdrüssig. Für mich gilt das Bibelwort: „Siehe, ich habe die Welt überwunden". In meinem Zustand, kurz vor dem Ende, ist mir klar geworden, daß ich fast der Einzige-nichte die falsche Wahl getroffen habe. Aber ich jammere nicht; denn niemand hat mich zu meinem Fach gezwungen.

Beste Wünsche
und herzliche Grüße,
auch an Deine Kati,

Dein Werner

Stuttgart
18. 8. 2002

Lieber Alfred,
weil ich heute nicht so hinfällig bin wie sonst (heute ist es kühl), antworte ich postwendend auf Deinen Brief vom 13. August.
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Von der Loedtke-Liste hatte ich schon gehört. Ich bin allmählich der Ringkämpfe um Rauchgut überdrüssig. Für mich gilt das Bibelwort: „Siehe, ich habe die Welt überwunden". In meinem Zustand, kurz vor dem Ende, ist mir klar geworden, daß ich gar dort umsatzgeschichtlich die falsche Wahl getroffen habe. Aber ich jammere nicht; denn niemand hat mich zu meinem Fach gezwungen.

Beste Wünsche
und herzliche Grüße,
auch an Deine Frau,

Dein Henk

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

414-962-5169

May 22, 2003

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

Dear Ernst,

I do not want to do anything to distract you from finishing Vol. IV, which you and all lovers of Rembrandt are so anxious to see in its final form. Hence, please just ask your secretary to put this letter aside until after Vol. IV is published and then, when you have a little time, please do respond.

Recently I acquired Bredius 112 which you examined when it belonged to Norton Simon. It was his first wife's favorite painting and she insisted that it come with her in her divorce settlement. Her estate sent it to Christie's in New York where it was sold on June 7, 2002 as 'studio of Rembrandt' and it then brought only a hammer price of $130,000. Unfortunately I was not at that sale but was able to acquire the painting from the consortium of dealers who had bought it.

Enclosed please find a copy of a letter of November 9, 1976 which Professor Bruyn sent to Norton Simon. This letter deals with three of the paintings which Norton Simon believed to be by Rembrandt. One of these, Bredius 32, is your C-97. The second, Bredius 119, is I believe, now accepted as a Rembrandt and may be in Vol. IV or Vol. V. The third, Bredius 112, was clearly rejected as a Rembrandt.

Agnes Etherington Art Centre

David de Witt
Bader Curator of European Art

26 March 2003

Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Ave.
Milwaukee, Wisconsin 53202

Dear Alfred,

Hendrickje continues to enchant us from behind the varnish of Bredius 112. Here are my printouts of the copy photos I took from Dacier's book on Saint-Aubin's illustrations of the Van Loo sale catalogue. Saint-Aubin's sketch is loose, but it can be connected, detail by detail, to Bredius 112. This is the painting that was in Van Loo's collection. The arch should not be seen as a problem, in my view. Kilgore's painting does not have one, but it is surely the same as the one in Saint-Aubin's sketch of the related lot in the Van Loo sale.

You will also find enclosed an ektachrome and Fred Meier's entry on an interesting painting by Willem Kalf, that is on the market. It is not a classic Kalf, but it is an honest one. It does show the same problem as most surviving works by the artist: the visual recession of fugitive layers against the background. This painting comes by way of Martin Bijl.

I am still curious to hear Otto's assessment of the Dorotheum Heraclitus.

With all best wishes,

David deWitt

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E M.

7 *pouces de large.*

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VAN-RYN.

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eigneur : tout le jour
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ver la plus vive émotion. Le reste de la figure lui est sacrifié ; l'habillement est de couleur brune, & l'on n'apperçoit qu'à peine une partie des deux mains. C'est ainsi que dans ce tableau & dans les deux suivans, Rembrandt a rassemblé toutes les forces de son art pour produire l'illusion. 213

I D E M.

Haut. 2 *pieds* 8 *pouc. sur* 2 *pieds* 2 *po. de large.*

28 Un Portrait de femme en demie figure & de grandeur naturelle ; elle se montre de face, n'a sur la tête aucune coëffure, sa gorge est couverte d'une chemise plissée, & le corps d'une espéce de mantille : le ton de couleur en est chaud & vigoureux. 860

I D E M.

Haut. 2 *pieds* 8 *pouc. sur* 2 *pieds* 2 *pouc. de large.*

29 Un Buste d'homme, dont la tête à courte barbe, est d'un très-beau caractère ; le corps est enveloppé d'un manteau ; il a sur la tête un chapeau rabattu, & autour du col une chaîne de pierres fines de différentes couleurs : Tableau précieux, & qu'on ne peut trop admirer. 1500

DAVID TENIERS.

Larg. 5 *pieds* 6 *pouc. sur* 4 *pieds* 5 *pouc. de haut.*

30 Une Fête Flamande, dans la composition de laquelle il entre au moins dix-huit figures

Three Pictures by Rembrandt from the van Loo Collection

By R. Langton Douglas
New York City

LOUIS MICHEL VAN LOO was a scion of an old Flemish family that originally came from Loo near Ghent. At a date before the year 1634, some members of this family had moved to Holland, and one of them, Gerrit van Loo, secretary of the three parishes of Bildt in Friesland, had married Haskia van Uylenborch, a sister of Saskia van Uylenborch, who, soon afterwards, was betrothed to Rembrandt van Rijn. It was to her sister's house at Bildt that Saskia went in the summer of 1634; and on June 22 of that year it was from that house that Saskia was married.[1]

In June 1642, Saskia died. By her will, her son Titus was made her heir; and in this will was the provision that if her husband became owner of her property in consequence of the decease of Titus, he should hand over half of it to her sister Haskia van Loo.

This intimate relationship between the two families, van Loo and Uylenborch, persisted, it seems throughout Rembrandt's life. In the year 1668, Titus married his cousin Magdalena van Loo. They were living in Rembrandt's house at the time of Titus's death in September of the same year. In October 1669 both Rembrandt and his daughter-in-law Magdalena van Loo also died.

After the death of Saskia in 1642, Rembrandt found himself burdened with debts. His popularity rapidly declined. Living in seclusion, he lost many of his clients; and he found it increasingly difficult to sell his pictures. This difficulty was increased in consequence of changes in the artist's style. Like all great artists, Rembrandt was continually developing. Dutch connoisseurs and collectors of the seventeenth century, it seems did not appreciate the broad brush-work and strong modelling of the pictures of the master's last and best period.

As a consequence of the debts that he had incurred in Saskia's lifetime, in the days of his prosperity, and because his pictures no longer commanded a ready sale, Rembrandt, we are told, was obliged to sell his house and his collection of art treasures. He began to borrow money on all hands; and

[1] C. Vosmaer, *Rembrandt, Sa Vie et ses Oeuvres*, The Hague, 1877, pp. 127-130.

Fig. 1. Rembrandt: Head of Christ
John G. Johnson Collection, Philadelphia

Fig. 2. Rembrandt: Hendrickje Stoffels

Oskar Huldschinsky Collection, Berlin

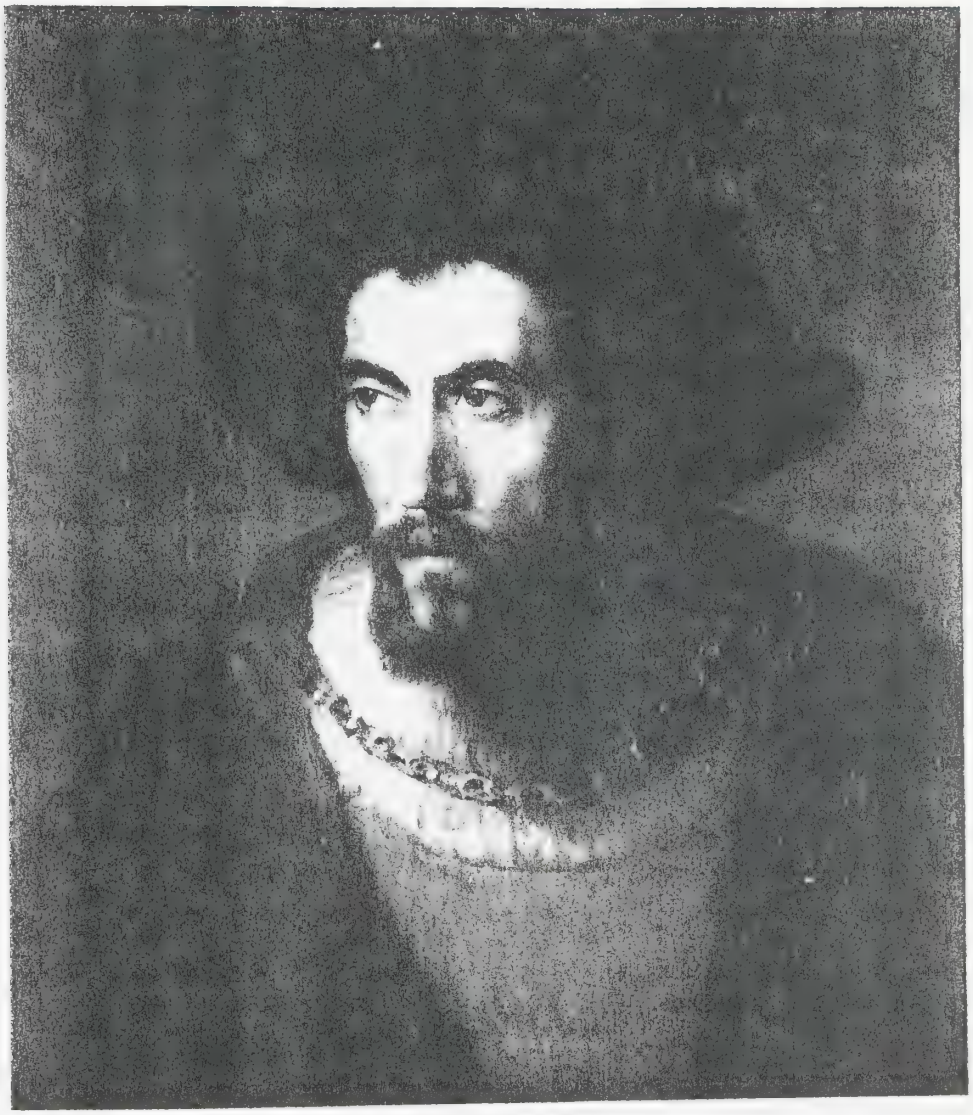

Fig. 3 Rembrandt: Jewish Philosopher
Marcus Kappel Collection, Berlin

many of his pictures passed into the possession of his relations. It is not to be doubted that some of his later works, probably those that recalled intimate relationships, became the property of his sister-in-law, Haskia van Loo, and that others were owned by his son's wife, Magdalena van Loo.

It is not surprising, therefore, to find in the Catalogue of the sale of the van Loo collection that was made after the death of Louis Michel van Loo in 1771, three works of Rembrandt's later period, all painted in the master's last years, at a time when the artist had been declared insolvent and was hard pressed by his creditors.

At the sale of the van Loo collection, Gabriel de Saint-Aubin, the French artist and connoisseur, who was a regular attendant at all exhibitions and art sales taking place in Paris that were of any importance, often made sketches of many of the pictures in his copy of the catalogue. In it, he also wrote the names of the buyers and the prices realized. Among these crayon drawings on the margin of Saint-Aubin's catalogue are sketches of three pictures by Rembrandt,[2] drawings that enable them to be recognized with reasonable certitude.

These three pictures are now in America. One of them, *The Head of Christ,* is in the Johnson Collection at Philadelphia. This picture may have remained in Rembrandt's possession until he died; for we find a work with this subject in the Inventory of the artist's goods made after his death.[3] Another, a portrait that is regarded by many authorities on the Dutch school of the seventeenth century as a portrait of his second wife, Hendrickje Stoffels, is now in New York. Also in New York is *The Jewish Philosopher,* painted in 1556, one of the finest of Rembrandt's male portraits.

It is true that the dimensions of the picture that has been regarded as a portrait of Hendrickje Stoffels as well as those of *The Jewish Philosopher* that are given in the sale catalogue do not tally with the measurements of the pictures now in New York. It must be borne in mind that French standards of measure varied in different periods of history and in different localities. Moreover, in sale catalogues, in the works of art critics and art historians, and even in the catalogues of museums, the measurements of pictures are frequently incorrect; as I have often discovered. It must be remembered, too, that those who measure pictures follow diverse methods. Some cataloguers give the sight size of the picture. Others more correctly

[2]Fr. Basan, *Catalogue des Tableaux du Cabinet de feu M. Louis Michel van Loo, Écuyer, Chevalier de l'ordre du Roi,* Paris, 1772, pp. 21, 22. Gabriel de Saint-Aubin's copy of the catalogue is reproduced by Emil Dacier in his book, *Les Catalogues Illustrés par Gabriel de Saint-Aubin,* Paris, 1911, Vol. V.

[3]C. Vosmaer, *op. cit.,* p. 436.

measure the panel or canvas at the back. Sometimes, if the frame be an old contemporary frame made for the picture, it is included in the measurements of the work. There have, too, been cases where a picture has been a little reduced in size to fit some old frame. This kind of mutilation was more frequently practised in the case of portraits that had an ample background; as the change could be carried out without perceptibly interfering with the intentions of the artist who had created the picture.

The period of accelerated transition that soon began to germinate in France — that is to say the period of the French Revolution and the Napoleonic wars — was a period in which pictures by old masters and other works of art from many public and private collections in France, Spain and Italy were widely dispersed, a considerable number of them finding a home in the houses of the British aristocracy. But in the year 1772 this movement was as yet only in its early infancy. Nevertheless several of the van Loo pictures left France for ever.

Among the migrating works were two of the three Rembrandt's — the attractive female portrait and *The Jewish Philosopher*. *The Head of Christ*, now in the Johnson collection, remained in France until it was sent to America. The portrait that today is known as a representation of Hendrickje Stoffels soon passed into the collection of a German artist and collector August Joseph Pechwell, who, in the year 1781 was appointed Curator of the Dresden Gallery. After his death it was in other reputable German collections, of which the last was that of Oskar Huldschinsky. Writing on the pictures in the Huldschinsky collection, Dr. Bode stated that this portrait was "executed during the later years of the master, about 1652-1654." The late Dr. de Wild of the Hague, who had cleaned so many pictures by Rembrandt, expressed the opinion that this was the best-preserved work of the master that had passed through his hands. An opinion regarding the condition and authorship of a work by Rembrandt that comes from such a source is of the highest possible value.

At the van Loo sale *The Jewish Philosopher* passed, it seems, into the possession of a British buyer, and, for a period of more than one hundred years was buried in private collections in England.

The story of the rediscovery of the lost original of *The Jewish Philosopher* has been related in graphic detail by Dr. Bode in the catalogue which he made of the Marcus Kappel collection. In the year 1905, he had received a photograph of a painting, *The Jewish Philosopher*, attributed to Rembrandt, which Dr. Hofstede de Groot had believed to be the original work. This picture was bought by a well-known Paris collector, M. Maurice

Kann. When later on, Dr. Bode saw the picture itself in the Maurice Kann collection doubts assailed him. It seemed to him that the painting was an old copy. Subsequently, he heard from an acquaintance of his in England, that the original painting was in the London house of Mr. Richard Glynn Vivian of Sketty Hall, Swansea, a relation of Lord Swansea, who had some fine pictures in his house in London as well as in his country-house in South Wales. With some difficulty, Dr. Bode, succeeded in seeing this picture on his next visit to London. He realized, at once, that it was the original work, painted in the year 1656. He immediately reported his discovery to Mr. Kann who bought the Vivian picture, and returned the replica to the dealer from whom he had purchased it. This old copy, which is painted on a mahogany panel, and which is several inches smaller than the original on canvas, passed later into the Widener collection, and is now in the National Gallery, Washington.

In Dr. Bode's catalogue of the Marcus Kappel collection, it is said that the Vivian Rembrandt in the latter part of the XVIII century had been in the possession of an Archbishop of Canterbury. In Gabriel de Saint-Aubin's copy of the catalogue of the van Loo sale, a word was written by the artist after the figure which indicated the price. This word seems to be "London." It has been concluded that Basan, the auctioneer, bid for the portrait, acting on behalf of a London client. In the last thirty years of the eighteenth century, throughout the period of the French Revolution, many pictures were bought on the continent for English collectors by dealers like Buchanan. Unfortunately, the cursory descriptions of this picture that we find in catalogues of sales and of private collections has not enabled us to trace the history of this picture from the period of the van Loo sale until the rediscovery of it in the Vivian collection. Perhaps some other student may be more fortunate than myself in filling in the gaps in the history of this picture, which Dr. Bode describes as "a most impressive painting — in execution a magnificent masterpiece and in an excellent state of preservation."

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ET

LIVRETS DE SALONS

ILLUSTRÉS PAR

GABRIEL DE SAINT-AUBIN

Introduction et Notices

par

ÉMILE DACIER

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VI. — Livret du Salon de 1761

Jacques LAGET
Librairie des Arts et Métiers-Éditions
28210 NOGENT LE ROI
1993

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DES TABLEAUX
DU CABINET
DE FEU M. LOUIS-MICHEL VANLOO,

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Premier Peintre du Roi d'Espagne, Directeur en France des Éleves protégés par le Roi, ancien Recteur en son Académie Royale de Peinture & Sculpture.

Par Fr. BASAN.

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M. DCC. LXXII.

beau ciel ; le tableau est ceintré dans la partie supérieure. Quelle expression, quelle vérité de couleur & quelle finesse de touche ne trouve-t'on pas dans cet habile Artiste ? aussi est-ce avec justice que Van-Dyck tient le premier rang parmi ceux qui, comme lui, ont peint des portraits.

IDEM.

Hauteur 1 pied, sur 7 pouces de large.

26 Le Portrait d'une Anglaise, en pied dans un jardin près d'une fontaine où elle porte la main droite, de l'autre elle souleve un côté de sa robe qui est de satin cramoisi ; le fichu festoné, qui lui couvre les épaules, est posé de façon à laisser entrevoir une belle gorge ; la fontaine est décorée d'une figure de pierre, qui représente l'Amour tenant un vase d'où sort de l'eau, & au bas est un rosier ; le fond est un paysage très-spirituellement touché : ce petit tableau est d'un précieux fini & très-vigoureux de couleur.

REMBRANDT VAN-RYN.

Hauteur 1 pied 2 pouces, sur 1 pied de large.

27 Le buste de Notre-Seigneur : tout le jour tombe sur la tête, qui, vue de face, est claire & lumineuse, & d'un caractère si pathétique, qu'il est impossible de la regarder sans éprou-

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E M.

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VAN-RYN.

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FOGG ART MUSEUM

Harvard University Art Museums
32 Quincy Street
Cambridge, MA 02138
www.artmuseums.harvard.edu

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

March 21, 2003

Dear Alfred,

Please excuse the delay in my getting back to you on your two queries, regarding Bredius 112 and the drawing signed GH and dated 1595.

First, the drawing. I enclose a photocopy of the Dürer woodcut from the Small Passion, of which the drawing is a copy. Also enclosed is a copy of a page from the John Barnard sale, London, Greenwood, 16 February (and 7 ff days), where the drawing was probably part of lot 42, as Hopfer. I checked Nagler and other dictionaries for a German or Netherlandish monogrammist GH, who might fit the bill. There are possible candidates, mostly obscure printmakers, but nothing definitive. Whoever its author, the drawing is noteworthy as a document of the "Dürer Renaissance" of c. 1600.

I also enclose a copy of the page you requested from Dacier's publication on the sale catalogues with marginal sketches by Gabriel de St. Aubin. The photocopy is good, but to my eye inconclusive as to whether lot 28 is definitely Bredius 112. Is there other evidence that the picture was in the Louis-Michel Vanloo collection? I'll have to give some more thought to the authorship of this beautiful painting.

Mrs. Bernt's photo archive has not yet arrived. You'll hear me cheering all the way to Milwaukee when it does. The curator of the Library's Visual Collections was in Munich in the fall, and she arranged everything with the family, but it has not yet been shipped. We'll talk soon.

All best from house to house,

Bill

William W. Robinson
Maida and George Abrams Curator of Drawings
Direct tel. 617 495 2382
Direct fax: 617 496 3800
Email: robins3@fas.harvard.edu

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Johnny van Haeften Gallery
13 Duke Street, St James's
London SW1Y 6DB

27th March 2003

CONDITION REPORT

STUDIO OF REMRANDT HARMENSZ. VAN RIJN 1606-1669

A Portrait of a Young Lady, said to be Hendrickje Stoffels

Oil on canvas, 25 ¾ x 21 ¼ ins

Support:-

The medium fine linen canvas is supported by a recent relining of fine (Belgian) linen canvas with a starch/glue composition adhesive. It is strained onto a cross-bar European stretcher, first half 20th century

The 'toothy' canvas retains its texture despite a previous wax/resin lining (mid-20th century?), possibly due to its hard ground layer of blue/grey lead priming. It has no holes or tears and can be described as being in an excellent state of preservation.

Paint layer:-

The technique is very 'Rembrandt-esque' having a very broad texture of liberally applied 'wet-in-wet' paint. Likewise, the pigments employed, mainly the earths, also contain an extremely dense and intense (organic ?) black together with a bright reddish earth - burnt siena or even vermilion. Glazes are also liberally employed, particularly within the *impasto*'ed textures of the hairband and bodice.

The overall condition is very good and, despite the solubility of the organic pigments within the vulnerable glazes, these subtle passages retain much of their 'magic'.

Two very distinct *pentimenti* exist, both on the right (left-as-viewed) side of the sitter's fur collar, the one close to her shoulder, the other lower down and in line with the folds of her lace sash.

In-painting was required to lessen the obtrusiveness of these two *pentimenti*; it was also necessary in the few areas where 'topping' of a glaze allowed the paler under-painting to show through - in the hair, for instance.

The background required a little attention where the darker areas in the upper right hand corner were slightly worn.

Taken overall, the condition of this superb quality Dutch portrait is very good indeed, particularly in the light of the unevenness of condition of many extant examples of these vulnerable Rembrandt (-esque) paintings

Dear Gary,

Thank you so much for your e-mail of Sunday.

You will like A-84 even better when you see it cleaned and in a fitting frame. It did indeed belong to Mrs. C.M. Converse in Santa Barbara, who sold it through the Schaeffer Galleries in New York to the Aquavella Galleries in New York who sold it to the father of the lady from whom we bought it.

I think that you would like Bredius 112 better if you could see it in the original. I certainly love it and have spent many hours just looking at it. But maybe senility is setting in.

There is no assurance that those three paintings really came from the Van Loos and under separate cover I am mailing you the sketches from the sale's catalogue. You will note that the sketch that may or may not depict my painting has an oval top.

Forget about Titus, but if somebody suggested to me that all three were done by Carel Fabritius, I would consider it carefully. The Jesus in Philadelphia is certainly not by Rembrandt nor is the scholar, probably Jewish, which Jonathan Bikker describes as Drost. As you know, there are two versions of this, one in the National Gallery and the other now with Budi Lilian.

When next you fly to Los Angeles, please remember that there are direct flights from New York or Philadelphia or Boston to Milwaukee and thence to Los Angeles and you would be most welcome in Milwaukee.

With all good wishes from house to house I remain

Yours sincerely,
Alfred

Gary Schwartz wrote:

> Dear Alfred,
>
> First of all, congratulations on acquiring RRP A 84. That was owned by Converse, no? I don't think I have ever seen it, but it looks good on paper.
>
> Still cannot get warmed up about Bredius 112. The touch seems too insensitive for Rembrandt, the transitions too mechanical, the facial features too eager-to-please, the overall expression too lame. When I get a chance I will go through Sumowski (for which I still have to go to the library) and see if any match jumps to my eye. The possible link via the van Loo auction with those other two paintings would not strengthen the historical case, since they too are not resounding Rembrandts. Why don't we attribute all of them to Titus, passed by descent to the van Loos? Too bad that Langton Douglas didn't illustrate the sketch by Gabriel de Saint-Aubin.
>
> David De Witt gave a nice little talk at the CODART congress about his proposed Tobit exhibition. He'll tell you more about the congress itself, which I thought went quite well

Got to run. Flying to Los Angeles tomorrow morning to spend time with my mother, turning 87 a week from today, but with a terminal cancer condition.

All best wishes to you and Isabel from Loekie and me,

Gary

Gary Schwartz

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E gary@codart.nl

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had seen just years ago at Devoeux. At that time it not only did not impress me, I thought, in fact, that it might not be by R. What I had forgotten was, that I apparently had expressed that opinion to Mr. Ritt, who now discovers that that was the reason that he did not buy it for Rymer. When I first approached by Devoeux to clean it (they had sold it in the meantime to a Mr. Simson in Los Angeles) I did not want to. When Mr. Brown (Curator of L.A. County Museum) called me long distance to take on the cleaning, I finally consented.

Having picture in the studio and examining it with the fresh true impartiality (that is removed from the Devoeux atmosphere of talk, hard sight) I found the picture much more impressive. Made tests and saw that picture was not only Rembrandt, but R. of first order. Furthermore that my cleaning improved picture considerably. It was well preserved, a little thin in the hair (typ of studio) in her right shoulder came out some underpainting which indicated the shirt and some indefinable white design, the same in the non fur lapel (the right one) near the bottom of picture. Furthermore few small defects above the shoulder in the background. The face has an overall slight abrasion, but is most impressive. How we can tell that it is Rembrandt. Retouched the blemishes in the background, glazed the hair and covered the most distracting white highpoints in shoulder and shirt. A few carefull dots around the eye and the jaw line which had lost attractive color.

Tal. Rembrandt Var. one Was Gray. A good restoration. A great work of art.

Now Mr. Simson Los Angeles

Oct 12.2.57

1652

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Tal. Rembrandt Ver. one Wag Spray. A good restoration. A great work of art.

FROM THE WILLIAM SCHRAFFE

Now Mr. Mr. Simmons Los Angeles

1652

WILLIAM SUHR'S REPORT ON REMBRANDT'S HENDRICKE STOFFELS

Between Oct. 1957 and December 2, 1957

Had seen picture years ago at Duveen's. At that time it not only did not impress me, I thought, in fact, that it might not be by R. What I had forgotten was that I apparently had expressed that opinion to R.H., who now claims that that was the reason that he did not buy it for Thyssen. When I was first approached by Duveen to clean it (they had sold it in the meantime to a Mr. Simon in Los Angeles) I didn't want to. When Mr. Brown (Curator of the L.A. County Mus.) called me long distance to take over the cleaning, I finally consented.
Having picture in the studio and examining it for the first time impartially (that is removed from the Duveen atmosphere of talk, bad light) I found the picture much more impressive. Made tests and saw that picture was not only Rembrandt, but R. of the first order. Furthermore that my cleaning improved picture considerably. It was well preserved, a little thin in the hair (top of skull) in her right shoulder came out some underpainting which indicated(?) the shirt and some indefinable white designs, the same in the now fur lapel (the right one) near the bottom of the picture. Furthermore few small defects above the skull in the background. The face has an overall slight abrasion, but is most impressive. Now no doubt that it is Rembrandt. Retouched the blemishes in the background, glazed the hair and covered the most disturbing white highpoints in the shoulder and chest. A few careful dots around the eye and the jaw line which had lost attenuating(?) color.
Tal. (Talens) Rembrandt Var. (varnish) One wax spray. A good restoration. A great work of art.

now Mr. N. Simon, Los Angeles
Duveen

Cleaned state
1652 Rembrandt

Transcribed by Charles Munch & Jane Furchgott, March 2003

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Between Oct. 1957 and December 2, 1957

Had seen picture years ago at Duveen's. At that time it not only did not impress me, I thought, in fact, that it might not be by R. What I had forgotten was that I apparently had expressed that opinion to R.H., who now claims that that was the reason that he did not buy it for Thyssen. When I was first approached by Duveen to clean it (they had sold it in the meantime to a Mr. Simon in Los Angeles) I didn't want to. When Mr. Brown (Curator of the L.A. County Mus.) called me long distance to take over the cleaning, I finally consented.
Having picture in the studio and examining it for the first time impartially (that is removed from the Duveen atmosphere of talk, bad light) I found the picture much more impressive. Made tests and saw that picture was not only Rembrandt, but R. of the first order. Furthermore that my cleaning improved picture considerably. It was well preserved, a little thin in the hair (top of skull) in her right shoulder came out some underpainting which indicated(?) the shirt and some indefinable white designs, the same in the now fur lapel (the right one) near the bottom of the picture. Furthermore few small defects above the skull in the background. The face has an overall slight abrasion, but is most impressive. Now no doubt that it is Rembrandt. Retouched the blemishes in the background, glazed the hair and covered the most disturbing white highpoints in the shoulder and chest. A few careful dots around the eye and the jaw line which had lost attenuating(?) color.

Tal. (Talens) Rembrandt Var. (varnish) One wax spray. A good restoration. A great work of art.

now Mr. N. Simon, Los Angeles
Duveen

Cleaned state
1652 Rembrandt

Transcribed by Charles Munch & Jane Furchgott, March 2003

Stuttgart
11. 3. 2003

Lieber Alfred,

zu Deinem angeblichen „Hendrickje" kann ich nur sagen, daß mich dieses Bild enorm irritiert. Es hat für mich zwei Befremdende – vor allem beim Kolorit mit dem Rot und Schwarz im Haar, aber auch mit der hyperrealistischen Malerei, mit den unverständlichen Streifen auf der Brust, daß ich mich frage, ob man hier nicht ins 18. Jahrhundert da-tieren muß. „Der Bild ist schön", sagt Herr Gittmann zu recht, aber ich finde alles für Rembrandts Zeit und Umkreis zu modern, auch den Rasenstep. Hoffentlich ist, was ich schreibe, allerdings falsch und dumm. Deine jungen Leute wären das Risiko wert.

Die „Alte Frau" ist meiner Meinung

noch nicht die Mutter von Dok. 2) kann dem Bild leider nicht viel abgewinnen und weiß auch nicht, welchem Prozel wir es verdanken.

Damit der Brief wenigstens etwas Positives enthält:
Beste Wünsche und herzliche Grüße.

Dein Werner

SALOMON LILIAN Inc.

14 EAST 73RD STREET NEW YORK, NY 10021

TEL 212-879-8941 FAX 212-879-8947 SALOMONLILIAN@AOL.COM

Dear Alfred,

your School of Rembrandt and my "Christ were very
well together in exhibition
for example in Toronto in 1944, nr. 51 and nr. 52
And if you have the old Hans Kappel collection catalogue
they are there both illustrated.
I would love if the painting could come together again
They can have the same frame

Hans

KEIZERSGRACHT 642, 1017 ES AMSTERDAM TEL +31 (0)20-6206307 FAX +31 (0)20-6246018 WWW.SALOMONLILIAN.COM

Dear Gary,

Thank you so much for your e-mail of Sunday.

You will like A-84 even better when you see it cleaned and in a fitting frame. It did indeed belong to Mrs. C.M. Converse in Santa Barbara, who sold it through the Schaeffer Galleries in New York to the Aquavella Galleries in New York who sold it to the father of the lady from whom we bought it.

I think that you would like Bredius 112 better if you could see it in the original. I certainly love it and have spent many hours just looking at it. But maybe senility is setting in.

There is no assurance that those three paintings really came from the Van Loos and under separate cover I am mailing you the sketches from the sale's catalogue. You will note that the sketch that may or may not depict my painting has an oval top.

Forget about Titus, but if somebody suggested to me that all three were done by Carel Fabritius, I would consider it carefully. The Jesus in Philadelphia is certainly not by Rembrandt nor is the scholar, probably Jewish, which Jonathan Bikker describes as Drost. As you know, there are two versions of this, one in the National Gallery and the other now with Budi Lilian.

When next you fly to Los Angeles, please remember that there are direct flights from New York or Philadelphia or Boston to Milwaukee and thence to Los Angeles and you would be most welcome in Milwaukee.

With all good wishes from house to house I remain

Yours sincerely,
Alfred

Gary Schwartz wrote:

> Dear Alfred,
>
> First of all, congratulations on acquiring RRP A 84. That was owned by Converse, no? I don't think I have ever seen it, but it looks good on paper.
>
> Still cannot get warmed up about Bredius 112. The touch seems too insensitive for Rembrandt, the transitions too mechanical, the facial features too eager-to-please, the overall expression too lame. When I get a chance I will go through Sumowski (for which I still have to go to the library) and see if any match jumps to my eye. The possible link via the van Loo auction with those other two paintings would not strengthen the historical case, since they too are not resounding Rembrandts. Why don't we attribute all of them to Titus, passed by descent to the van Loos? Too bad that Langton Douglas didn't illustrate the sketch by Gabriel de Saint-Aubin.
>
> David De Witt gave a nice little talk at the CODART congress about his proposed Tobit exhibition. He'll tell you more about the congress itself, which I thought went quite well.

Got to run. Flying to Los Angeles tomorrow morning to spend time with my mother, turning 87 a week from today, but with a terminal cancer condition.

All best wishes to you and Isabel from Loekie and me,

Gary

Gary Schwartz

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STAATLICHE MUSEEN KASSEL | Postfach 410420 | 34066 Kassel

Herrn
Dr. Alfred Bader
2961 North Shepard Avenue

Milwaukee, Wisconsin 53211

USA

Staatliche Museen Kassel
Gemäldegalerie Alte Meister

Ihr Zeichen	Ihre Nachricht vom	Unser Zeichen	Bearbeiter(-in)	Durchwahl	e-mail	Kassel
	04.03.2003	BS/Kn	Dr. Bernhard Schnackenburg	(05 61) 93 77-6 13	b.schnackenburg @museum-kassel.de	12.03.2003

Lieber Alfred,

ich habe mich gefreut, nach so langer Zeit wieder einmal von Dir zu hören und danke Dir für Deinen Brief vom 4. März.

Die Fotos der beiden Gemälde stürzen mich in ein Wechselbad der Gefühle. Die Darstellung einer jungen Frau ist ein sehr schönes Werk aus dem Rembrandt-Kreis. Das Modell kommt mir bekannt vor, aber ich habe zurzeit keine Möglichkeit, mich näher damit zu beschäftigen. Vielmehr gilt nach wie vor mein ganzes Streben dem jungen Rembrandt und vor allem seinem Mitstreiter Jan Lievens!

Das „Ostade-Bild" dagegen ist niederschmetternd. Es handelt sich um ein Pasticcio unter Verwendung eines der bekanntesten Ostade-Reproduktionsstiche aus dem 17. Jahrhundert nach dem 1647 datierten Gemälde „Tanzendes Bauernpaar mit Geigenspieler in einem Wirtshaus" in der Alten Pinakothek München. Dieses Gemälde war so beliebt, dass es sowohl von Jonas Suyderhoef als auch von Jan Fisscher gestochen wurde, selbstverständlich seitenverkehrt. Dasselbe trifft für das Gemälde Ihrer Bekannten zu. Bei diesem Bild handelt es sich um eine der unzähligen Ostade-Kopien, -Imitationen und -Fälschungen, die im 18. Jahrhundert produziert wurden.

In der Hoffnung auf eine baldige neue Begegnung verbleibe ich

mit herzlichen Grüßen

Anlage
Kopie des Stiches

Bernhard

Dr. Bernhard Schnackenburg

A. Ostade pinxit. J. Suderhoef sculpsit. L. Giov. excudit.

Art in America
April 1948

Three Pictures by Rembrandt from the van Loo Collection

By R. Langton Douglas
New York City

LOUIS MICHEL VAN LOO was a scion of an old Flemish family that originally came from Loo near Ghent. At a date before the year 1634, some members of this family had moved to Holland, and one of them, Gerrit van Loo, secretary of the three parishes of Bildt in Friesland, had married Haskia van Uylenborch, a sister of Saskia van Uylenborch, who, soon afterwards, was betrothed to Rembrandt van Rijn. It was to her sister's house at Bildt that Saskia went in the summer of 1634; and on June 22 of that year it was from that house that Saskia was married.[1]

In June 1642, Saskia died. By her will, her son Titus was made her heir; and in this will was the provision that if her husband became owner of her property in consequence of the decease of Titus, he should hand over half of it to her sister Haskia van Loo.

This intimate relationship between the two families, van Loo and Uylenborch, persisted, it seems throughout Rembrandt's life. In the year 1668, Titus married his cousin Magdalena van Loo. They were living in Rembrandt's house at the time of Titus's death in September of the same year. In October 1669 both Rembrandt and his daughter-in-law Magdalena van Loo also died.

After the death of Saskia in 1642, Rembrandt found himself burdened with debts. His popularity rapidly declined. Living in seclusion, he lost many of his clients; and he found it increasingly difficult to sell his pictures. This difficulty was increased in consequence of changes in the artist's style. Like all great artists, Rembrandt was continually developing. Dutch connoisseurs and collectors of the seventeenth century, it seems did not appreciate the broad brush-work and strong modelling of the pictures of the master's last and best period.

As a consequence of the debts that he had incurred in Saskia's lifetime, in the days of his prosperity, and because his pictures no longer commanded a ready sale, Rembrandt, we are told, was obliged to sell his house and his collection of art treasures. He began to borrow money on all hands; and

[1] C. Vosmaer, *Rembrandt, Sa Vie et ses Oeuvres*, The Hague, 1877, pp. 127-130.

Fig. 1. REMBRANDT: HEAD OF CHRIST
John G. Johnson Collection, Philadelphia

Fig. 2. REMBRANDT: HENDRICKJE STOFFELS

Oskar Huldschinsky Collection, Berlin

Fig. 3. REMBRANDT: JEWISH PHILOSOPHER
Marcus Kappel Collection, Berlin

many of his pictures passed into the possession of his relations. It is not to be doubted that some of his later works, probably those that recalled intimate relationships, became the property of his sister-in-law, Haskia van Loo, and that others were owned by his son's wife, Magdalena van Loo.

It is not surprising, therefore, to find in the Catalogue of the sale of the van Loo collection that was made after the death of Louis Michel van Loo in 1771, three works of Rembrandt's later period, all painted in the master's last years, at a time when the artist had been declared insolvent and was hard pressed by his creditors.

At the sale of the van Loo collection, Gabriel de Saint-Aubin, the French artist and connoisseur, who was a regular attendant at all exhibitions and art sales taking place in Paris that were of any importance, often made sketches of many of the pictures in his copy of the catalogue. In it, he also wrote the names of the buyers and the prices realized. Among these crayon drawings on the margin of Saint-Aubin's catalogue are sketches of three pictures by Rembrandt,[2] drawings that enable them to be recognized with reasonable certitude.

These three pictures are now in America. One of them, *The Head of Christ,* is in the Johnson Collection at Philadelphia. This picture may have remained in Rembrandt's possession until he died; for we find a work with this subject in the Inventory of the artist's goods made after his death.[3] Another, a portrait that is regarded by many authorities on the Dutch school of the seventeenth century as a portrait of his second wife, Hendrickje Stoffels, is now in New York. Also in New York is *The Jewish Philosopher,* painted in 1556, one of the finest of Rembrandt's male portraits.

It is true that the dimensions of the picture that has been regarded as a portrait of Hendrickje Stoffels as well as those of *The Jewish Philosopher* that are given in the sale catalogue do not tally with the measurements of the pictures now in New York. It must be borne in mind that French standards of measure varied in different periods of history and in different localities. Moreover, in sale catalogues, in the works of art critics and art historians, and even in the catalogues of museums, the measurements of pictures are frequently incorrect; as I have often discovered. It must be remembered, too, that those who measure pictures follow diverse methods. Some cataloguers give the sight size of the picture. Others more correctly

[2]Fr. Basan, *Catalogue des Tableaux du Cabinet de feu M. Louis Michel van Loo, Écuyer, Chevalier de l'ordre du Roi,* Paris, 1772, pp. 21, 22. Gabriel de Saint-Aubin's copy of the catalogue is reproduced by Emil Dacier in his book, *Les Catalogues Illustrés par Gabriel de Saint-Aubin,* Paris, 1911, Vol. V.

[3]C. Vosmaer, *op. cit.,* p. 436.

measure the panel or canvas at the back. Sometimes, if the frame be an old contemporary frame made for the picture, it is included in the measurements of the work. There have, too, been cases where a picture has been a little reduced in size to fit some old frame. This kind of mutilation was more frequently practised in the case of portraits that had an ample background; as the change could be carried out without perceptibly interfering with the intentions of the artist who had created the picture.

The period of accelerated transition that soon began to germinate in France — that is to say the period of the French Revolution and the Napoleonic wars — was a period in which pictures by old masters and other works of art from many public and private collections in France, Spain and Italy were widely dispersed, a considerable number of them finding a home in the houses of the British aristocracy. But in the year 1772 this movement was as yet only in its early infancy. Nevertheless several of the van Loo pictures left France for ever.

Among the migrating works were two of the three Rembrandt's — the attractive female portrait and *The Jewish Philosopher*. *The Head of Christ*, now in the Johnson collection, remained in France until it was sent to America. The portrait that today is known as a representation of Hendrickje Stoffels soon passed into the collection of a German artist and collector August Joseph Pechwell, who, in the year 1781 was appointed Curator of the Dresden Gallery. After his death it was in other reputable German collections, of which the last was that of Oskar Huldschinsky. Writing on the pictures in the Huldschinsky collection, Dr. Bode stated that this portrait was "executed during the later years of the master, about 1652-1654." The late Dr. de Wild of the Hague, who had cleaned so many pictures by Rembrandt, expressed the opinion that this was the best-preserved work of the master that had passed through his hands. An opinion regarding the condition and authorship of a work by Rembrandt that comes from such a source is of the highest possible value.

At the van Loo sale *The Jewish Philosopher* passed, it seems, into the possession of a British buyer, and, for a period of more than one hundred years was buried in private collections in England.

The story of the rediscovery of the lost original of *The Jewish Philosopher* has been related in graphic detail by Dr. Bode in the catalogue which he made of the Marcus Kappel collection. In the year 1905, he had received a photograph of a painting, *The Jewish Philosopher*, attributed to Rembrandt, which Dr. Hofstede de Groot had believed to be the original work. This picture was bought by a well-known Paris collector, M. Maurice

Kann. When later on, Dr. Bode saw the picture itself in the Maurice Kann collection doubts assailed him. It seemed to him that the painting was an old copy. Subsequently, he heard from an acquaintance of his in England, that the original painting was in the London house of Mr. Richard Glynn Vivian of Sketty Hall, Swansea, a relation of Lord Swansea, who had some fine pictures in his house in London as well as in his country-house in South Wales. With some difficulty, Dr. Bode, succeeded in seeing this picture on his next visit to London. He realized, at once, that it was the original work, painted in the year 1656. He immediately reported his discovery to Mr. Kann who bought the Vivian picture, and returned the replica to the dealer from whom he had purchased it. This old copy, which is painted on a mahogany panel, and which is several inches smaller than the original on canvas, passed later into the Widener collection, and is now in the National Gallery, Washington.

In Dr. Bode's catalogue of the Marcus Kappel collection, it is said that the Vivian Rembrandt in the latter part of the XVIII century had been in the possession of an Archbishop of Canterbury. In Gabriel de Saint-Aubin's copy of the catalogue of the van Loo sale, a word was written by the artist after the figure which indicated the price. This word seems to be "London." It has been concluded that Basan, the auctioneer, bid for the portrait, acting on behalf of a London client. In the last thirty years of the eighteenth century, throughout the period of the French Revolution, many pictures were bought on the continent for English collectors by dealers like Buchanan. Unfortunately, the cursory descriptions of this picture that we find in catalogues of sales and of private collections has not enabled us to trace the history of this picture from the period of the van Loo sale until the rediscovery of it in the Vivian collection. Perhaps some other student may be more fortunate than myself in filling in the gaps in the history of this picture, which Dr. Bode describes as "a most impressive painting — in execution a magnificent masterpiece and in an excellent state of preservation."

Subject: Your Rembrandts
From: "Gary Schwartz" <gary@codart.nl>
Date: Sun, 30 Mar 2003 16:53:03 +0200
To: "Alfred Bader" <baderfa@execpc.com>

Mr. CM Converse
Santa Barbara

Dear Alfred,

First of all, congratulations on acquiring RRP A 84. That was owned by Converse, no? I don't think I have ever seen it, but it looks good on paper.

Still cannot get warmed up about Bredius 112. The touch seems too insensitive for Rembrandt, the transitions too mechanical, the facial features too eager-to-please, the overall expression too lame. When I get a chance I will go through Sumowski (for which I still have to go to the library) and see if any match jumps to my eye. The possible link via the van Loo auction with those other two paintings would not strengthen the historical case, since they too are not resounding Rembrandts. Why don't we attribute all of them to Titus, passed by descent to the van Loos? Too bad that Langton Douglas didn't illustrate the sketch by Gabriel de Saint-Aubin.

David De Witt gave a nice little talk at the CODART congress about his proposed Tobit exhibition. He'll tell you more about the congress itself, which I thought went quite well.

Got to run. Flying to Los Angeles tomorrow morning to spend time with my mother, turning 87 a week from today, but with a terminal cancer condition.

All best wishes to you and Isabel from Loekie and me,
Gary

Gary Schwartz
P.O. Box 162
NL-3600 AD Maarssen
The Netherlands
T +31 346 580 553
F +31 346 580 554
E gary@codart.nl
W www.codart.nl

Subject: Fwd: letter from hubert van Baarle.
From: "abfa" <ordersfa@alfredbader.com>
Date: Fri, 09 May 2003 11:08:41 -0400
To: <Baderfa@execpc.com>, " David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

Subject: letter from hubert van Baarle.
From: "rom" <unra@home.nl>
Date: Fri, 9 May 2003 17:43:17 +0200
To: <Ordersfa@alfredbader.com>

Enschede 5 V A.D. 2003

Dear Alfred,

Today we remember the capitulation of the German aggressors in 1945. H.R.H. Prince Bernhard was again in Wageningen where many veterans paraded in front of him. All over the country there are festivals, also directed at the younger generations, many musicians play in front of the public, in Amsterdam the Queen is present at such a concert. I went to visit a friend in Enschede. He is the artist in whose studio in Rome I lived for five weeks in 2000. He has a computer and e mail facilities which now enables to write to you without my typewriter and without the necessity to do it in manuscript, what I do not like so much.
Thus I can now answer your letters respectively d.d . April 7th and d.d. April 16th. I am glad I can do this now, as I had a bad feeling of not having replied to you since weeks. To start with your last letter. Thank you for this information. I already had discovered this Bloemaert in the sale catalogue a few days earlier. The reference to the illustration in TBM is NOT correct. Until recently I had never seen a reproduction of this picture before. It looks interesting. But I cannot give a final opinion before having seen the picture with my own eyes, what I hope to do next Monday. I think nevertheless already now, that the estimate is far too high. It is to be regretted that you won't come to Amsterdam this year apparently to attend the sales, but it is at least good to know what is going to happen in this respect.
Then your first letter. You are entirely correct to criticise me because of the vagueness of the printing of the text. The problem is that I cannot replace the ribbon anymore as they are simply no longer available. Perhaps I manage to buy a new one somewhere in London in the near future, let's hope so.
Regarding to the Steen – C 22 connection I have no further comments.
Regarding Thomas Brod, I do sincerely hope you'll find his address, and that this perhaps ends in my acquisition of the desired issue of the Duits Quarterly. That would be very good.
As the Fuick/Fuik? is concerned (I actually cannot check the correct spelling of the artist's name at the moment), I have to admit that I cannot be sure about my attribution. I have nothing else than the photograph in the book. But I thought the stylistic similarities were enough proof of the correctness of my proposal. Whether the painting in Italy is or is not signed, I cannot tell. I informed Guido Jansen about my idea (quoting Sumowski's page number where your painting is illustrated), and he wrote back that he was unable to find the illustration because he meant my figure to represent a catalogue Number. I didn't wrote to him again to explain what I consider to be an obvious thing, hence I still do not know whether he shares my idea or not. He said that he had never seen the picture in Italy himself, it was added to the corpus by Bert Meijer (a Jew, did you know this ?) at the very last moment.
Regarding to the painting with Moatti. . I only wanted to inform you about something what possibly could be of interest to you. I have no objections that your appitite for the picture is nil. I found an indication that the ex Baron Schlicker Jouderville once also showed a dog. This one perhaps vanished in a restoration at the beginning of the former century, as it was discovered to be a modern addition. In the same article, your painting of a scholar at night acquired from Mr. Mayer in Vienna, is mentioned, and because of that fact I wanted to send you a Xerox of the relevant page of that article (it is missing from the literature about the painting until now). But unfortunately I cannot include it in an e-mail. So this has to wait.
I tried to identify both your 'beautiful Leveque formerly called Maes' and your 'one Jouderville I once owned' but didn' t find them. But this does not constitute a major problem

to me.
Re Bredius 112. I really have no suggestions at the moment. As the picture has dramatically changed after restoration, and I have never seen even a photgraph of it in its new state, I would be recklessly irresponsible to dare give you any new suggestions about its authorship, don't you think so? I still remain a carefull man, after all.

Well, Alfred, two final remarks. Primo : I recently read Roelof van Straten's admirable and beautiful article 'Early works by Lievens and Rembrandt in two unknown still lifes' which appeared in Artibus et Historiae 13(1992) No. 26, 121 – 142 (about inter alia Sumowski cat. No. 2514). It has information about a volume on alchemistry depicted in one of the paintings by I. Luttickhuys, and about all the paintings in the painted still lifes by this hardly known painter (whose name has recently more or less become a fashionable one). If you have never seen this article, please try to do so, as I am convinced that it would greatly interest you.Secundo : I will be in London from 7 VII 2003 (in the evening after 20.00 hours) until the 10th of July, when I will leave again by coach around 19.00 hours local time. I do sincerely hope to have the privilege to see you, in the company of your Isabel then.

So far for the moment. Kind regards,

THE GETTY
RESEARCH
INSTITUTE

Fax 310 440 7780

August 4, 2003

Alfred Bader
924 East Juneau Ave.
Astor Hotel, Suite 622
Milwaukee, WI 53202

THE GETTY
The J. Paul Getty Museum
Research Institute
Conservation Institute
Grant Program

Dear Dr. Bader,

Next March, in conjunction with our 2003 – 2004 scholar theme year of "Markets and Value," the Getty Research Institute will present a small exhibition, drawn from its special collections, on the history of the art market.

I am writing simply to let you know that we plan to exhibit William Suhr's treatment notes regarding your Rembrandt, *Portrait of a lady, traditionally said to be Hendrickje Stoffels*, along with before and after treatment photographs. These items are in the William Suhr, Restorer's photographs and treatment notes (870697), now in the Research Institute Library's Special Collections. Please find a transcription of the notes enclosed. This material would be included with other papers and publications that document the provenance of the Rembrandt *Portrait.*

The Getty Research Institute may also develop a digital resource featuring the exhibition objects on its Web site, getty.edu, and hopes to use Suhr's treatment notes as a vital part of the digital exhibit. As the owner of the painting being discussed, we would like your written permission to exhibit and reproduce this document. If you have no objection to our reproducing the Suhr's notes, would you very kindly sign this letter below and return it in the enclosed envelope?

The aim of the exhibition, *The Business of Art: Evidence from the Art Market*, is to illuminate an aspect of the history of art - the art market – that is little know to the public. The exhibition will further serve to educate and demonstrate the study of the history of collecting and provenance research as undertaken by the Getty Research Institute Provenance Index. Exhibited objects include early manuals compiled for collectors, art appraisals, royal document, artists' correspondence, dealers' records, pre- and post-restoration photographs, presentation watercolor drawing, press clipping, glossy instruction pamphlet on the purchasing art in order to save on income tax, textile samples, unique compiled tools of the trade, collector's ledger, manuscript inventories of

private collections, agent's report on the market offerings for a collector, patron correspondence documenting a commission, and detailed records on individuals and private collections.

If you plan to visit Los Angeles next year, I hope you will have the opportunity to visit the Getty Research Institute to see the exhibition, on view March 16 – June 13, 2004. I would be very glad to have a chance to meet you and go through the exhibition with you. Please do not hesitate to get in touch if you have any questions about this project or wish to discuss it further.

Sincerely yours,

Maria L. Gilbert
Editor, Provenance Index
Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688
mgilbert@getty.edu

The above request is approved on the condition specified below.

_____ _____

Alfred Bader **Date**

Please indicate any condition here:

William Suhr
Rembrandt 14.13 (Box 14, folder 13)
Before and after photographs and treatment notes

Transcription of notes on verso of photograph of cleaned state Rembrandt *Portrait of a lady, traditionally said to be Hendrickje Stoffels.*

O on C [= Oil on Canvas]
wax lined 25 15/16 x 21 7/16"

In Oct 1.57
Out 12.2.57

Had seen picture years ago at Duveens. At that time it not only did not impress me, I thought, in fact, that it might not be by R. What I had forgotten was, that I apparently had expressed that opinion to R.H. who now claims that that was the reason that he did not buy it for Thyssen. When I was first approached by Duveen to clean it (they had sold it in the meantime to a Mr. Simon in Los Angeles) I didn't want to. When Mr. Brown (Curator of LA County Mus.) called me Long Distance to take over the cleaning, I finally consented. Having picture in the studio and examining it for the first time impartially (that is removed from Duveen atmosphere of talk, bad light) I found the picture much more impressive. Made tests and saw that picture was not only Rembrandt, but R. of first order. Furthermore that my cleaning improved picture considerably. It was well preserved, a little thin in the hair (top of skull) in her right shoulder came out some underpainting which indicated the shirt and some indefinable white designs. the same in the now fur lapel (the right one) near the bottom of the picture. Furthermore few small defects above the skull in the background. The face has an overall slight abrasion but is most impressive. Now no doubt that it is Rembrandt. Retouched the blemishes in the background, glazed the hair, and covered the most disturbing white highpoints in shoulder and chest. A few careful dots around the eye and the jawline which had lost attenuating color.

Tal. Rembrandt Varnish. One wax spray. A good restoration. A great work of art.

Now to Mr. Simon, Los Angeles
Duveen

1652 Cleaned State Rembrandt

Duveen Brothers, Inc.
18 EAST 79TH STREET
NEW YORK 21, N.Y.

January 15th, 1957

Mr. Norton Simon
Suite 1201
3440 Wilshire Boulevard
Los Angeles 5, California

Dear Mr. Simon:

Following our conversation yesterday, I have spoken to Mr. Suhr, the restorer, and he is quite willing to undertake the cleaning of the portrait of Hendrickje Stoeffels by Rembrandt now or in the near future.

The cleaning, he considers, will not take "too long" which, from further conversation with him, I gather he estimates would be about one month, as he allows a period of fourteen days for the varnish to dry.

So far as I remember, this was the only open question concerning your letter of November 24th, 1956, which I return herewith to you, duly signed, together with two copies thereof, as requested by you. Will you let us have one of these copies duly signed by you.

With kindest regards, I am

Sincerely,

E. Fowles

E. Fowles

EF:mc
encls.

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

(414) 962-5169

March 6, 2003

Dr. Gary Schwartz
P.O. Box 162
NL-3600 AD Maarssen
THE NETHERLANDS

Dear Gary,

Enclosed please find a good black/white photograph, a not so good color print and a snapshot of Bredius 112.

I would really appreciate your telling me what you think.

I also enclose a copy of an interesting article written by R.L. Douglas in 1948. It attempts to link Bredius 112 with the van Loo family that was related to Rembrandt.

The key there of course is whether the catalogue referred to in Footnote 2 really refers to my painting.

On a totally different subject, I wonder how well you like the early self-portrait now on view in the Rembrandthuis, which will be auctioned by Sotheby's in London on July 10th? Judging only from the booklet which gives only black/white photographs I am not terribly impressed. Of course the painting is a Rembrandt self-portrait but it seems to me, not one of his best.

Recently I purchased another Rembrandt portrait, RRP A-84, which I like very much better. Sotheby's offered it last July 10th, but had so high an estimate that it was unsold. It looks very much better now that Nancy Krieg has cleaned it.

With all good wishes from house to house I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

(414) 962-5169

March 10, 2003

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

Dear Bill,

Thank you so much for your help with that Hopfer drawing from the collection of John Barnard. Did I understand you correctly – that this drawing of 1595 is really based on a Durer print and that you found the actual sale on this drawing recorded in one of the Barnard sales?

Today I would like to ask you for your help about a much more important matter. Recently I purchased from a consortium of four dealers a Rembrandt school painting, Bredius 112 that was sold at Christie's in New York last June and then brought only a hammer price of $130,000. I first admired this painting when I saw it in the great 1969 Rembrandt exhibition in Chicago. In that catalogue it was illustrated rather badly in color, and then belonged to Norton Simon.

I enclose a black/white photograph, a rather poor color photo and a rather better – in color – snapshot. I also enclose a copy of an interesting paper that was published in *Art in America* in 1948, which attempts to connect this painting with the Van Loo family. Unfortunately, the book referred to in Footnote 2 on p. 72 is not in Milwaukee and I wonder how correct the connection of my painting is to the painting owned by Louis Michel Van Loo. Until recently all the experts, even Gerson, accepted this painting as by Rembrandt and I take it that more recently the RRP must have turned it down.

I really love this painting and of course wonder who might have painted it. It certainly is not Drost. Could it be a very early Maes?

Did Dr. & Mrs. Bernt's great collection of photographs arrive safely at Harvard?

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

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

A Chemist Helping Chemists

Lieber Werner

Wie Du Dir denken kannst, bin ich sehr neugierig was Du über Bredius 112 denkst. Ich lege ein schlechtes Farbphoto und ein besseres 'Snapshot' bei. Warum solche Snapshots besser als teure Farbphotos sind, verstehe ich nicht. Mir gefällt das Bild sehr gut, aber wer hat es gemalt? Auch der Erhaltungszustand ist gut.

Was hältst Du von dem Portrait einer alten Frau, 1645, Ons Moeder? sehr schmutzig, Öl/Holz, 14½ x 10½ inches.

Herzliche Grüße,
Dein alter
Alfred

7 Tage

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

(414) 962-5169

March 17, 2003

Dr. Frederik J. Duparc, Director
The Mauritshuis
Korte Vijverberg 8
2513 AB The Hague
THE NETHERLANDS

Dear Frits,

Planning for the Carel Fabritius exhibition has undoubtedly made you one of the world experts on this great artist.

I personally have great difficulties seeing some of the paintings given to him by the RRP, for instance that beautiful portrait of a woman in the Art Gallery of Ontario, as really by him

Probably no artist of such competence changed so quickly from the manner of Rembrandt to that of your superb bird.

Recently I acquired a painting I really love, Bredius 112, and I enclose a good black/white photograph and a not quite so good image in color.

As you undoubtedly know, this was accepted by all the experts, even Gerson, as a Rembrandt and I really admired it when it was exhibited as a Rembrandt in the great 1969 Chicago exhibition. Since then, however, the RRP must have turned it down and it was auctioned by Christie's in New York last June as 'studio of Rembrandt'.

It is so much easier to say who it is not than who it is. It is not Drost nor Maes nor van Dyck. When I discussed it with Werner Sumowski he told

me that it is beautiful but he wondered whether it could be 18th century. I am certain that it is not and wonder whether Carel Fabritius could have painted it.

You will know and let me know.

With many thanks and best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

(414) 962-5169

March 7, 2003

Dr. Axel Rüger, Curator of Dutch Paintings
The National Gallery
Trafalgar Square
London WC2N 5DN
ENGLAND

Dear Axel,

Isabel and I much look forward to being in London from the 18th to the 21st of this month. Evenings we plan to see plays and during the days look at exhibitions and paintings. Wednesday morning, March 19th, we plan to go to the Royal Academy to look at the Aztec exhibition. Might you be able to join us for lunch that day?

Recently I acquired Bredius 112 and enclose a good black/white photograph, a poor color one and a rather better snapshot. You probably saw this when it was with Johnny van Haeften during the past year.

A very interesting article by R.L. Douglas in *Art in America*, pp. 69-74 of April 1948 tries to link this painting with the Van Loo family. It would be exciting if correct, but I am not certain.

Do you have any idea who painted this?

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
E-mail: baderfa@execpc.com

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

(414) 962-5169

February 28, 2003

Dr. Arthur J. Wheelock, Jr.
Curator of Northern Baroque Paintings
National Gallery of Art
4th St. at Constitution Ave. NW
Washington, D.C. 20565

Dear Dr. Wheelock,

Thank you so much for your phone call yesterday which very much clarified my understanding of the two versions of *The Philosopher*.

Both versions are given to Drost in Jonathan Bikker's Ph.D. thesis but to me, they certainly do not appear to be by the same hand. Yours has so many pentimenti that it is likely to be the version done by Drost. The second is very impressive, almost certainly based on yours, but who was the artist.

That said, I like Lilian's version, but of course not the price which is based on his original belief that both versions are by Drost.

I enclose a black/white and a color photograph of the painting, Bredius 112, which I just acquired from Mr. Lilian. As you know, I certainly enjoy buying puzzles and this really is one.

Again, with many thanks and best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

P.S. Of course I have been hoping for a very long time that you might come to visit us in Milwaukee to look at many puzzles. Alfred

FAX FROM:

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

February 5, 2003

TO: Dr. Arthur Wheelock, Jr.
Curator, Northern Baroque Paintings
National Gallery of Art

FAX #: 1-202-842-6933

Dear Dr. Wheelock,

You may recall that some years ago you helped me a great deal comparing your Bredius 302 with my Bredius 304 which I had taken to show you in Washington.

Now I would very much like your opinion about two other paintings.

You own a painting on panel depicting a philosopher now given by Jonathan Bikker in his thesis to Wilhelm Drost, catalogue no. 18. I clearly remember seeing your painting, with many pentimenti and with the hands at the bottom a later addition.

Two weeks ago I saw Bikker's no. 18A in Solomon Lillian's gallery in New York. It is an impressive painting, but do you believe that it is by Drost? Was he an artist who ever repeated himself? It is conceivable that two artists in Rembrandt's orbit, one of them Drost, painted the same subject from a slightly different angle or that another artist copied your painting, but then who was the other artist?

I understand that you have seen the two paintings side by side and I would very much appreciate your opinion.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az

No response by Feb. 25.
Called Feb 26

SALOMON LILIAN Inc.

14 EAST 73RD STREET NEW YORK, NY 10021
TEL 212-879-8941 FAX 212-879-8947 SALOMONLILIAN@AOL.COM

Dear Buddy:
Please add & sign
Thanks
Arnold

Mr. Alfred Bader
Astor Hotel, Suite 622
53202 Milwaukee
Wisconsin

Januari 27, 2003

INVOICE

One painting by:

Studio of **Rembrandt (1606-1669)** BREDIUS 112

Portrait of a Lady, traditionally said to be Hendrickje Stoffels

Oil on canvas
25 ¾ x 21 ¼ inch. $ 225,000.00

&

One painting by:

Barent Fabritius
Midden Beemster 1624-1673 Amsterdam

Selfportrait as a Shepherd

Signed and dated 1660
Oil on canvas
28 x 25 inch. $ 75,000.00

Total $ 300,000.00

DELIVERED TO
MILWAUKEE (when ??)

KEIZERSGRACHT 642, 1017 ES AMSTERDAM TEL +31 [illegible] FAX +31 [illegible] [illegible]

FAX FROM:

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

February 27, 2003

TO: Ms. Tracey Schuster
The Getty Conservation Institute

FAX #: 310/440-7776

Dear Ms. Schuster,

I recently acquired a Rembrandt school painting depicting a young woman thought to be Hendrickje Stoffels. The painting had belonged to Mr. Norton Simon, who purchased it from Duveen, who had it restored by William Suhr.

I purchased the painting at a gallery in New York City, that of Mr. Salomon Lilian, on January 27, 2003 and I attach copy of the invoice. I also attach a copy of the image of the painting.

I would very much like to have Mr. Charles Munch examine this painting and in his examination he will be greatly helped if he had William Suhr's material relating to his work which is in your archive.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Att.
C: Mr. Charles Munch

SALOMON LILIAN Inc.

74 EAST 73RD STREET NEW YORK, NY 10021
TEL 212-879-8941 FAX 212-879-8947 SALOMONLILIAN@AOL.COM

Mr. Alfred Bader
Astor Hotel, Suite 622
53202 Milwaukee
Wisconsin

Januari 27, 2003

INVOICE

One painting by:

Studio of **Rembrandt** (1606-1669)

Portrait of a Lady, traditionally said to be Hendrickje Stoffels
(Bredius 112)

Oil on canvas
25 ¾ x 21 ¼ inch

&

One painting by:

Barent Fabritius
Midden Beemster 1624-1673 Amsterdam

Selfportrait as a Shepherd

Signed and dated 1660
Oil on canvas
28 x 25 inch.

Total

S. H. [illegible]

KEIZERSGRACHT 642, 1017 ES AMSTERDAM TEL [illegible] FAX [illegible] WWW.SALOMONLILIAN.COM

Tel 1/29 Ligne
Book in Milwaukee by
Feb 15

Subject: Re: Bredius 112
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Mon, 24 Feb 2003 14:26:02 -0600
To: gary@codart.nl
BCC: David A Dewitt <3dad5@post.queensu.ca>

Dear Gary,

Thank you so much for your prompt response to my query about Bredius 112.

When I first saw it, at the Rembrandt 1969 Chicago exhibition, I did not like it all that much, even though it looked much better in the original than in the color reproduction in the catalogue. When it came up at Christie's in New York on June 7th of last year I was in Europe. The estimate was given at $300,000-$400,000, I thought it would go much higher and did not leave a bid. Christie's did not tell me that it was being auctioned without any reserve whatever and brought a hammer price of $130,000.

You may know that curious book, *Odd Man In*, by Suzanne Muchnic. This talks a good deal about this very painting which was Norton Simon's first wife's favorite and now came to auction from her estate.

It was cleaned in London recently and I must say that I like it very much better. But I don't have to tell you that owners often are incurable optimists.

Have you ever seen Langton Douglas' article on pp.68-74 of the April 1948 issue of *Art in America*. This article also describes this painting in great detail and tries to link it with Louis Michel van Loo. The key question is whether the sketch made by Gabriel de Saint-Aubin is really a sketch of Bredius 112.

It would be great if you could come and visit us in Milwaukee and look at this and many other Rembrandt school paintings. A comfortable guest room awaits you and Loekie.

I have read Ernst van de Wetering's article about the 1634 newly discovered Rembrandt self-portrait. The booklet has reproductions only in black/white and those certainly do not make the painting appear particularly exciting. But I plan to be at the sale in London on July 10th and you know that with every painting, a really good painting looks better than the photograph and a mediocre painting does not. We will see.

With all good wishes from house to house I remain

Yours sincerely,
Alfred Bader

Gary Schwartz wrote:

> Dear Alfred,
>
> How good to hear from you. I have been meaning for ages to write to tell you how thoroughly I enjoyed your memoirs and how much I learned from them. You are unique and fascinating in so many ways!

I have been thinking these last weeks and months of your principle that people have good reasons and real reasons for the things they do. I wonder what the real reasons are that the US is invading Iraq....

Congratulations with the acquisition of Bredius 112. I think that I was indeed the first to question the attribution, but then again, it is one of those shockingly numerous paintings attributed to Rembrandt or even accepted as being by him on which there is virtually no literature except the obligatory entries in complete catalogues. I honored the painting with an "S?" on the last page of the book, meaning that I doubted it but included it in the book anyway. The good AND real reason for this is that I

did not want
to be the first scholar to disattribute a painting belonging to a private collector. Had the painting been in a public collection, I think I would have left it out altogether.

I have never seen the painting, and my judgment was based on reproductions. I found it flaccid for a portrait from a period when Rembrandt was painting very few ones, and when the ones he did paint - Nicolaas Bruyning, Catrina Hoogsaet, Titus, the better Hendrickjes - or the Russian tronies - were so intense. I also felt that it lacked some particular technical features such as the three-arc construction of the eyes and the reflection on the chin of light from below, to which Rembrandt was given.

On the other hand, it does have some features that are typical, such as the garb. The use of the butt of the brush that you mention I do not think was that specific for R. by this time. Sorry to say that I do not have an alternative attribution.<
b r="">
I must also say that I was rather down on other heads of the 1650s that looked better when I saw them in real life.

As much as I like being right, in this case I would be delighted to be proved wrong and to play the role that the RRP did in dismissing the van den Bergh Old man so that you could get it for a bargain price only to see it rehabilitated and upgraded in the market.

With lots of good wishes from Loekie and me to you and Isabel. Hope to see you again before long,

Gary

Gary Schwartz
P.O. Box 162
NL-3600 AD Maarssen
The Netherlands
T +31 346 580 553
F +31 346 580 554
E gary@codart.nl
W www.codart.nl

-----Oorspronkelijk bericht-----
Van: Alfred Bader Fine Arts [mailto:baderf[illegible]
c.com
]
Verzonden: donderdag 20 februari 2003 20:38
Aan: gary@codart.nl
Onderwerp: Bredius 112

Dear Gary,

Recently I acquired Bredius 112 and note that you were probably the first to publish this as not by Rembrandt. That was in 1984 and I presume that other art historians have followed in your footsteps. Last

June it was sold at Christie's in New York and brought only $130,000 hammer price.

Do you have any idea who painted it? I have seen the use of the back of the brush in the paint film, which you see so clearly here, in two areas, only in the works of Rembrandt and de Gelder. Of course I am wondering which other artist I should look for.

As you know, it is always easier to say who it isn't than who it is. It certainly isn't Drost and I don't think that it is by Abraham van Dyck, by whom I have two fine works at home.

W
ith ma
ny thanks and with all good wishes from house to house I remain

Yours sincerely,
Alfred Bader

Selma Holo, Simon's curator, had received a call from a conservator who was coming from the East Coast to the Getty Museum to look at the Billy Suhr archive, a record of the restorations done by Suhr, a prominent conservator. The name meant little to Holo at the time, but Simon became extremely excited when he heard that the archive was in Los Angeles. From past conversations with Ric Brown who, in New York during his tenure at the Frick Collection, had consulted with Suhr, and Simon's own experience when Suhr cleaned Rembrandt's *Portrait of Hendrickje Stoeffels*, he knew the man as a brilliant conservator who had worked on Renaissance paintings for many prominent clients. He had restored paintings in some of the nation's best museums, but his work sometimes obscured the original artist's hand, particularly in Italian pictures. Following a tradition of restorers who reinterpreted artworks made hundreds of years earlier to suit the taste of their times, he had been criticized for creating "a Billy Suhr look."

"He's the greatest Renaissance painter that ever lived," Simon told Holo, repeating a comment about Suhr that had made the rounds of the art world. Simon insisted that she go immediately to the Getty and see what was in the archive. As she sifted through the material, she came across photographs and documentation on Simon's Botticelli that explained its artificial appearance: Suhr had repainted it so extensively that much of the original work was hidden. Modestini proved the point by removing Suhr's additions and giving Simon a thinly painted but well-drawn Botticelli that deserved a place in his museum.

Verzonden: donderdag 20 februari 2003 20:38
Aan: gary@codart.nl
Onderwerp: Bredius 112

Dear Gary,

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As you know, it is always easier to say who it isn't than who it is. It certainly isn't Drost and I don't think that it is by Abraham van Dyck, by whom I have two fine works at home.

With many thanks and with all good wishes from house to house I remain

Yours sincerely,
Alfred Bader

Post-it Fax Note R7673 | Date 2/14/03 | # of pages 1
To Budi Lilian
Fax# 011 31 20 624 6015
From Alfred Bader
Phone# 414-277-0730

Post-it Fax Note R7673 | Date 2/14/03 | # of pages 1
To Budi Lilian
Fax# 011 31 20 624 6018
From Alfred Bader
Phone# 414-277-0730

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

(414) 962-5169

February 14, 2003

Mr. Salomon Lilian
14 E. 73rd Street
New York, NY 10021

Dear Budi,

The two paintings arrived safely and, as promised, my check is enclosed.

Unfortunately Johnny van Haeften's restorer did not make any photographs of Bredius 112 before, during and after restoration and several of the exhibition labels that were so clear before have been lost. But what can you do?

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. – ck.
Also by fax to Amsterdam

check rec'd. 2/11

4507

DR. ALFRED BADER
2961 N. SHEPARD AVE
MILWAUKEE WI 53211

DATE Feb 14 03

Salomon Lilian $300,000.00

PAY TO THE ORDER OF

Three hundred thousand and xx/100 DOLLARS

BANK ONE

Wisconsin, Illinois

⑆075000051⑆ 555780535⑈4507

Dear Gary,

Recently I acquired Bredius 112 and note that you were probably the first to publish this as not by Rembrandt. That was in 1984 and I presume that other art historians have followed in your footsteps. Last June it was sold at Christie's in New York and brought only $130,000 hammer price.

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As you know, it is always easier to say who it isn't than who it is. It certainly isn't Drost and I don't think that it is by Abraham van Dyck, by whom I have two fine works at home.

With many thanks and with all good wishes from house to house I remain

Yours sincerely,
Alfred Bader

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

(414) 962-5169

March 7, 2003

Professor Dr. Volker Manuth
Katholieke Universiteit Nijmegen
Faculty of Humanities
Art History
Postbus 9103
NL-6500 HD Nijmegen
THE NETHERLANDS

Dear Volker,

I hope that you are settling in well in your new position. Of course we will miss you greatly at Queen's but can understand your wanting to be in Holland.

Recently I acquired Bredius 112 and enclose a good black/white and a poor color photograph as well as a rather better snapshot. Who do you think painted this?

I also enclose a very interesting article that appeared in *Art in America* in April 1948 and which attempts to link my painting with Van Loo. The key question – for which I do not have the answer – is whether my painting was the one that was sketched as described in Footnote 2.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
e-mail: baderfa@execpc.com

February 5, 2003

TO: **Johnny Van Haeften**

FAX #: **011 44 0207 839 6303**

Dear Johnny,

Thank you so much for the many photographs of the Barent Fabritius and the two photographs of Bredius 112.

I would very much appreciate receiving more photographs or slides taken during the conservation, before and after. (of Bredius 112)

Buddy promised that we would have both paintings in Milwaukee by the time David de Witt visits us on February 13th. That would be great.

With many thanks for all your help I remain

Yours sincerely,

Alfred Bader
AB/az

Johnny Van Haeften LTD

13 Duke Street, St. James's
London SW1Y 6DB
Telephone: (020) 7930 3062
Fax: (020) 7839 6303

To: **Dr. Alfred Bader**

Date: **6th February, 2003**

Fax No.: **001-414 277 0709**

Dear Dr. Bader,

Johnny has asked me to drop you a line to let you know that we have requested transparencies of the portrait of a young woman from our restorer and will forward these to you by post as soon as we have them.

With many thanks.

Yours sincerely,

Pippa Mason

Pippa Mason

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of
GREAT PAINTINGS
in aid of
ALLIED MERCHANT SEAMEN

THE ART GALLERY OF TORONTO

FEBRUARY 4TH TO MARCH 5TH INCLUSIVE

1944

THE NAVY LEAGUE OF CANADA (ONTARIO DIVISION)
THE ART GALLERY OF TORONTO

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Under the distinguished patronage of

HIS EXCELLENCY THE GOVERNOR GENERAL OF CANADA

and

HER ROYAL HIGHNESS THE PRINCESS ALICE, COUNTESS OF ATHLONE

*

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Mrs. Norman Pankhurst
Mrs. Kemp Waldie
Mrs. J. D. Woods

Miss Elsinore Burns—*Executive Secretary*

50. SEATED ACROBAT (PICASSO)

Oil on canvas, 51½ x 38¼ ins.

Painted 1923.

LENT BY MR. AND MRS. W. AVERELL HARRIMAN, NEW YORK.

REMBRANDT, Hermanszoon van Rijn - - 1606?-1669

Born at Leyden. Pupil of Swanenburgh in Leyden and Lastman in Amsterdam. Worked in Leyden 1624-1631 and thereafter in Amsterdam. 1634 married Saskia van Ulenburgh who died 1642. From great esteem and wealth Rembrandt sank to poverty and scorn for, as he developed in greatness as a painter, he became unintelligible and unpopular to his contemporaries. In last 15 years of his life, bankrupt, poverty stricken, he produced some of his greatest paintings. Died Amsterdam 1669.

51. HENDRICKJE STOFFELS

Oil on canvas, 25¾ x 21¼ ins.

Painted about 1652-1654.

LENT BY DUVEEN BROTHERS, NEW YORK.

52. THE PHILOSOPHER

Oil on canvas, 27⅜ x 23⅝ ins.

Dated 1656.

LENT BY DUVEEN BROTHERS, NEW YORK.

53. MAGDALENA VAN LOO

Oil on canvas, 32 x 24½ ins.

Painted about 1665.

LENT BY MR. FRANK P. WOOD, TORONTO.

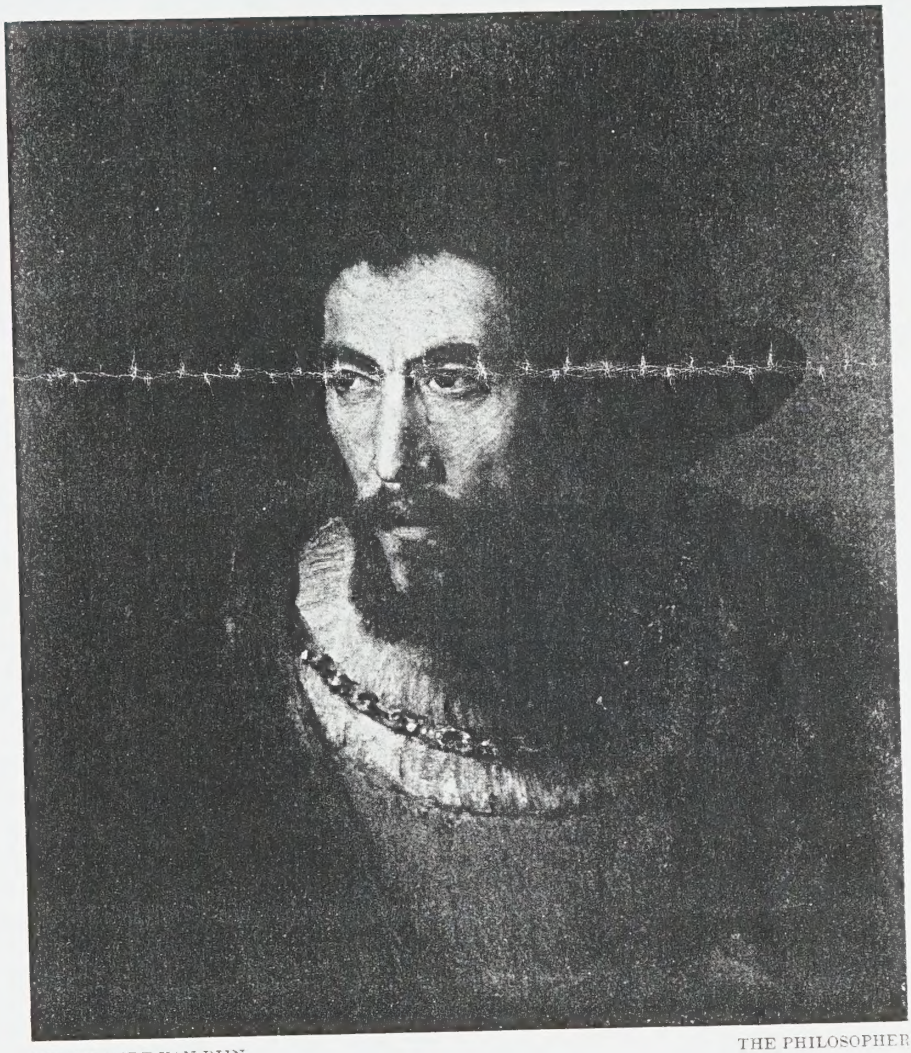
"One of the most beautiful of Rembrandt's portraits of women. Very probably the companion piece to the "Portrait of a Young Man" in the collection of O. Gutekunst in London, which is signed and dated 1662." (W. R. Valentiner).

Although Rembrandt presents a likeness which is always convincing, there is present, especially in his later work of which these are examples, the suggestion of a personality which is clothed in an unfathomable reserve. This is not even hinted at in Hals' portraits.

Rembrandt's later works are distinguished by his rich, low toned, irridescent colour, his treatment of light and his broad but decisive handling of paint. There is a sense of inevitability in the composition of each painting.

RENOIR, Pierre-Auguste - - - - - - - 1841-1919

Born at Limoges, 1841. Worked first as a porcelain painter and then in an awning factory. Early painting influenced by Courbet and Corot. Came to know Manet, Monet, Sisley. Exhibited with Impressionists 1874. Italy 1880. Turned to sculpture in his old age. Died at Cagnes 1919.



REMBRANDT VAN RIJN THE PHILOSOPHER

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Evette Valle