

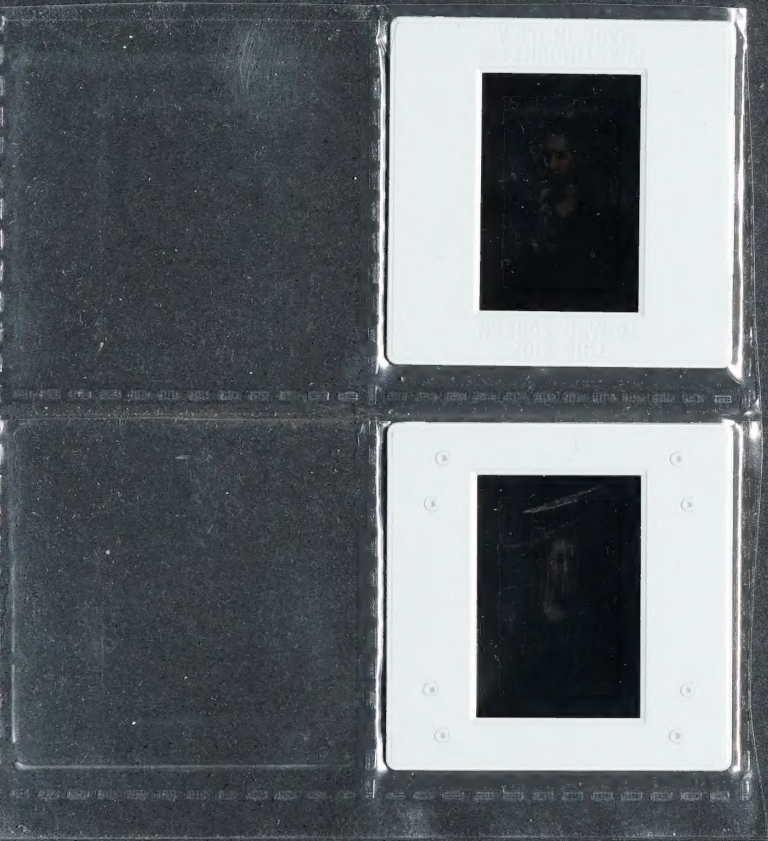
Alfred Bader

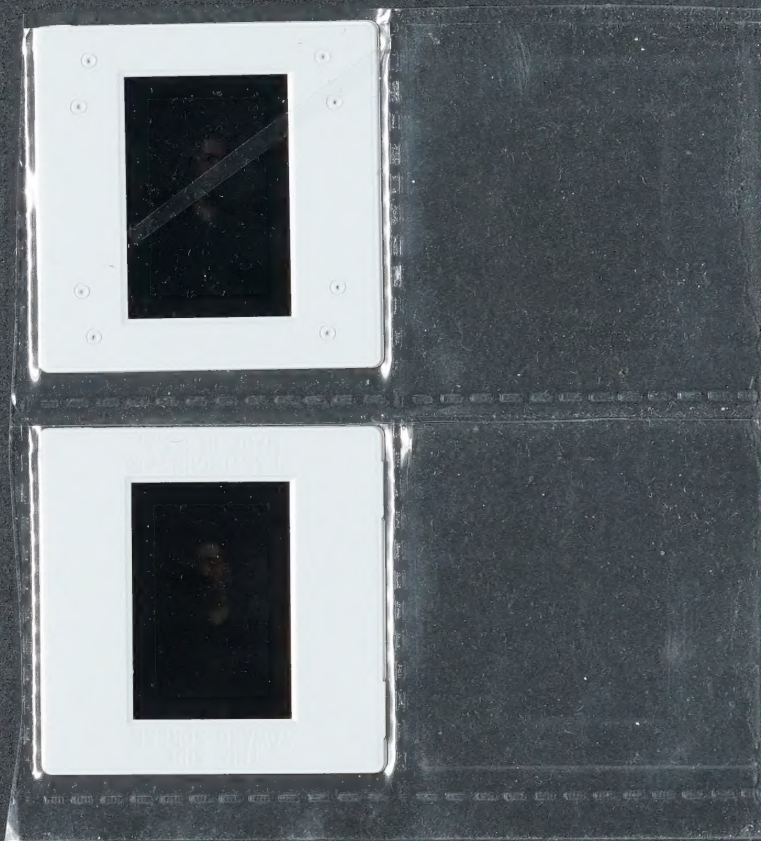
Alfred Bader Fine Arts - Painting File

Bredius 112 Easter Rembrandt

2008-2012

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LOCATOR	5169
BOX	18
FILE	6 (2/2)





Art in America (April, 1948)
pp. 68-74.

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

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





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





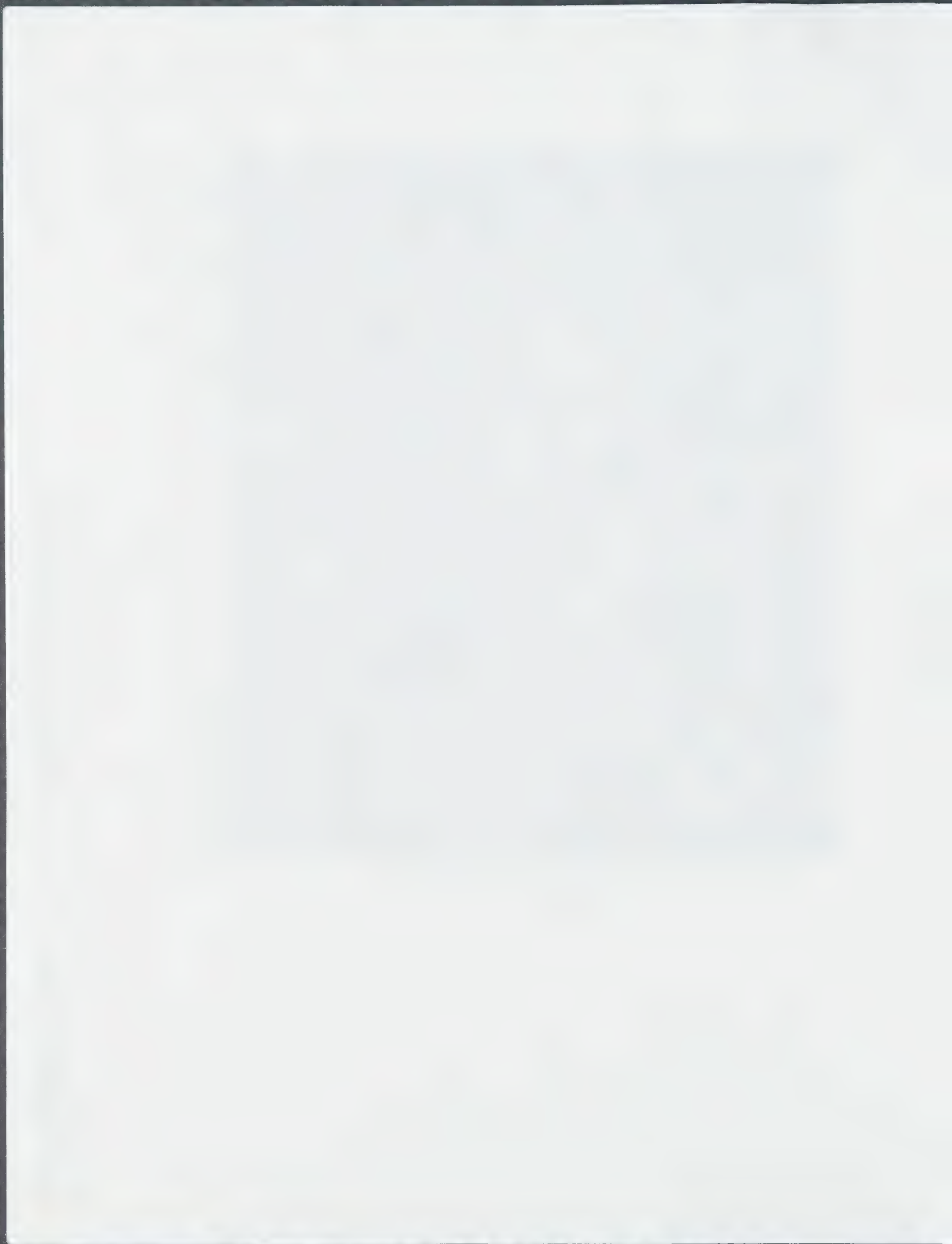
Fig. 2. REMBRANDT: HENDRICKJE STOFFELS
Oskar Huldshinsky Collection, Berlin



Faint text centered below the rectangular area, possibly a caption or a title, but it is completely illegible.



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

²Fr. 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.

³C. Vosmaer, *op. cit.*, p. 436.



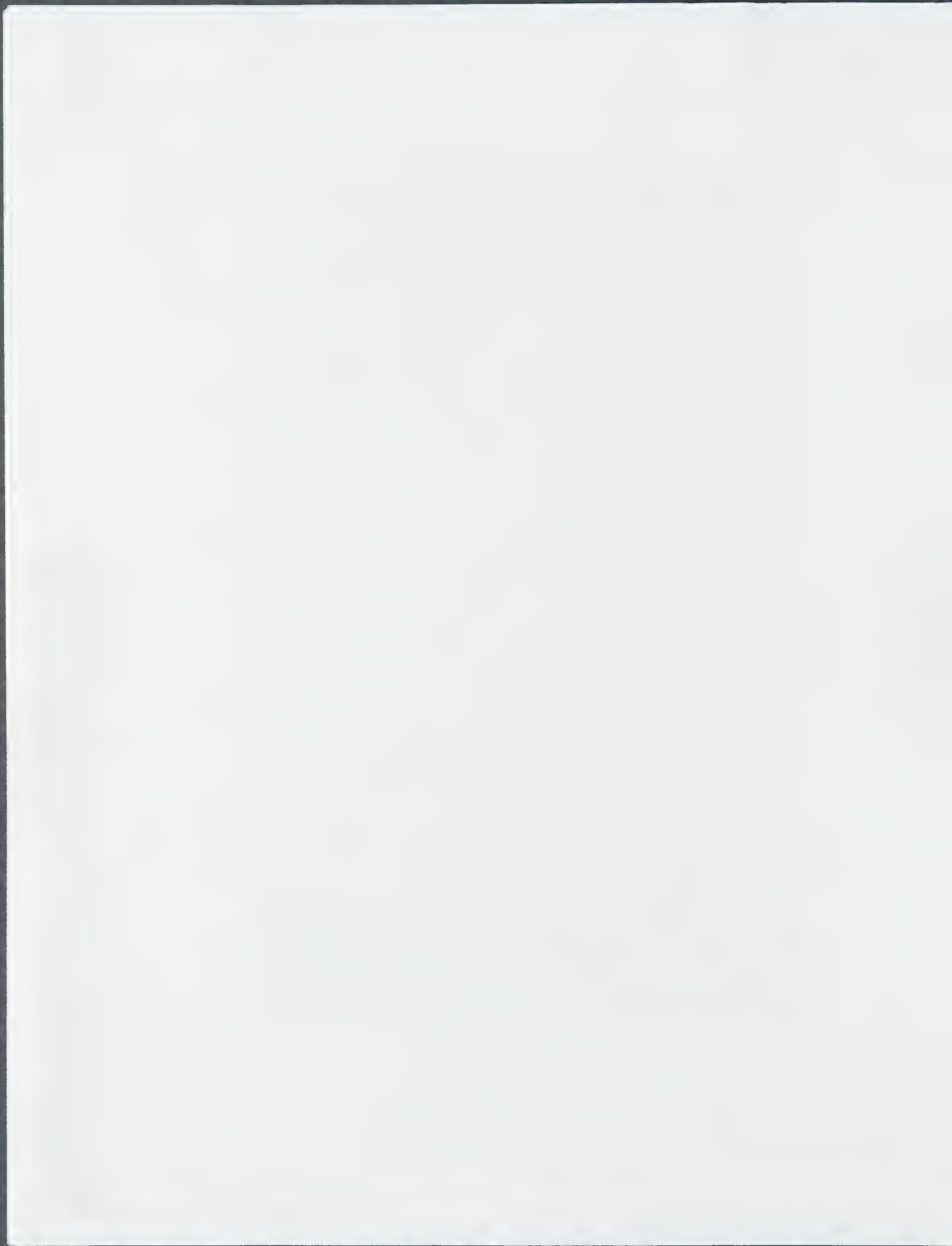
measure the panel or canvas at the back. Sometimes, if the frame be an old contemporary frame made for the picture, it is included in the measurements of the work. There have, too, been cases where a picture has been a little reduced in size to fit some old frame. This kind of mutilation was more frequently 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 Huldshinsky. Writing on the pictures in the Huldshinsky 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.

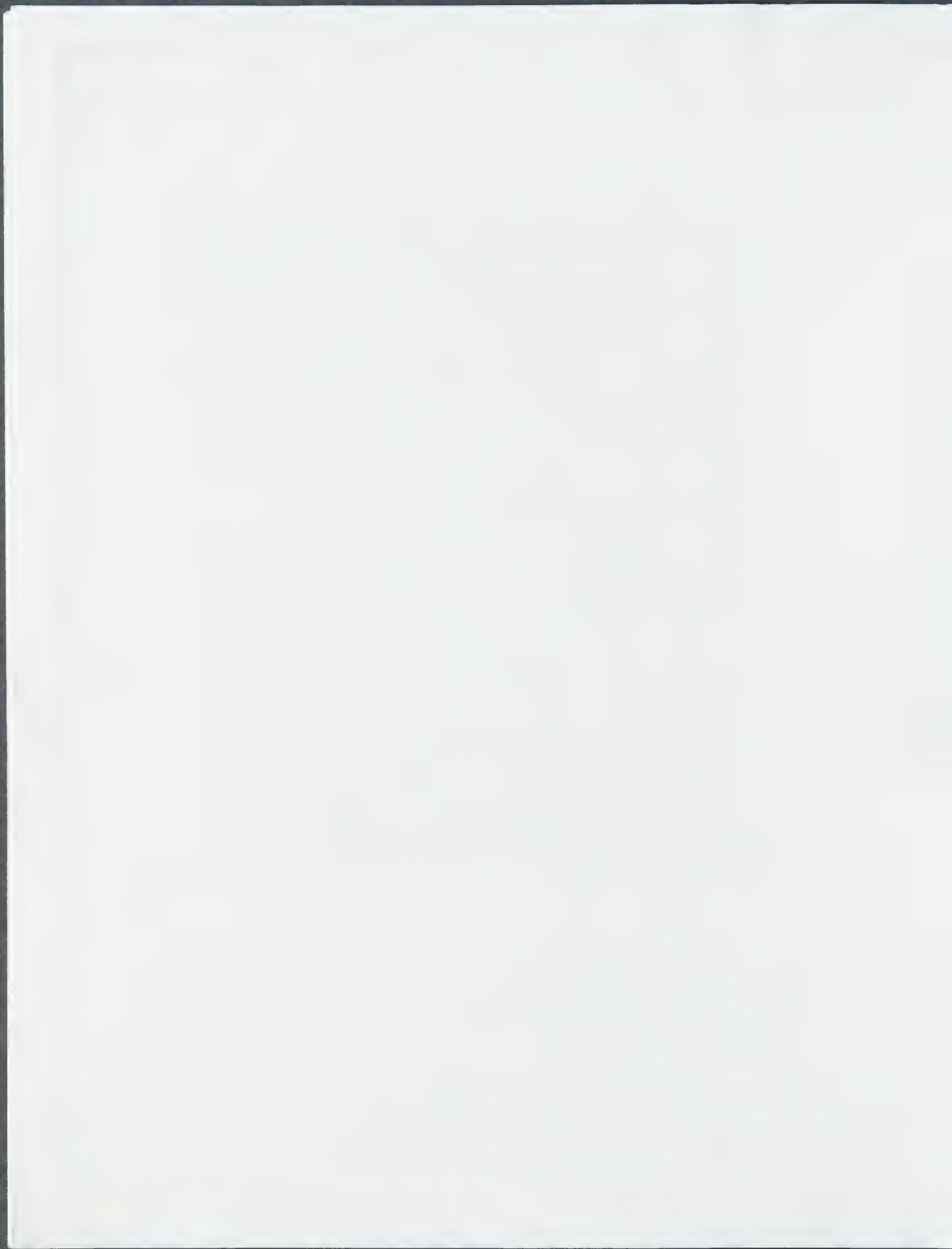
At the van Loo sale *The Jewish Philosopher* passed, it seems, into the possession of a British buyer, and, for a period of more than one hundred years was buried in private collections in England.

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."





FAX FROM:

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Milwaukee, WI 53202
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Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

February 27, 2003

TO: Ms. Tracey Schuster
The Getty Conservation Institute

Page 1 of 3

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

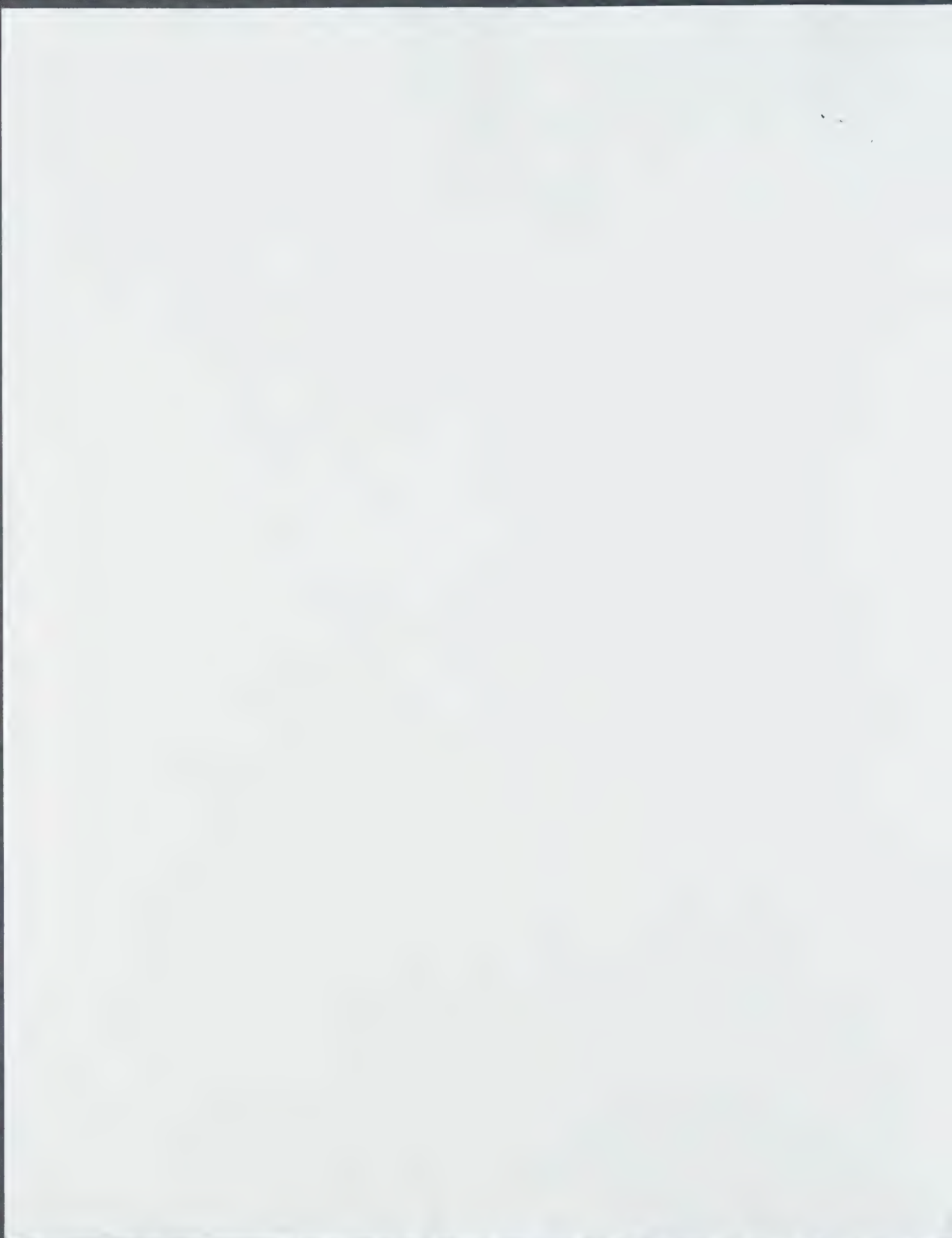
Yours sincerely,

Alfred Bader

AB/az

Att.

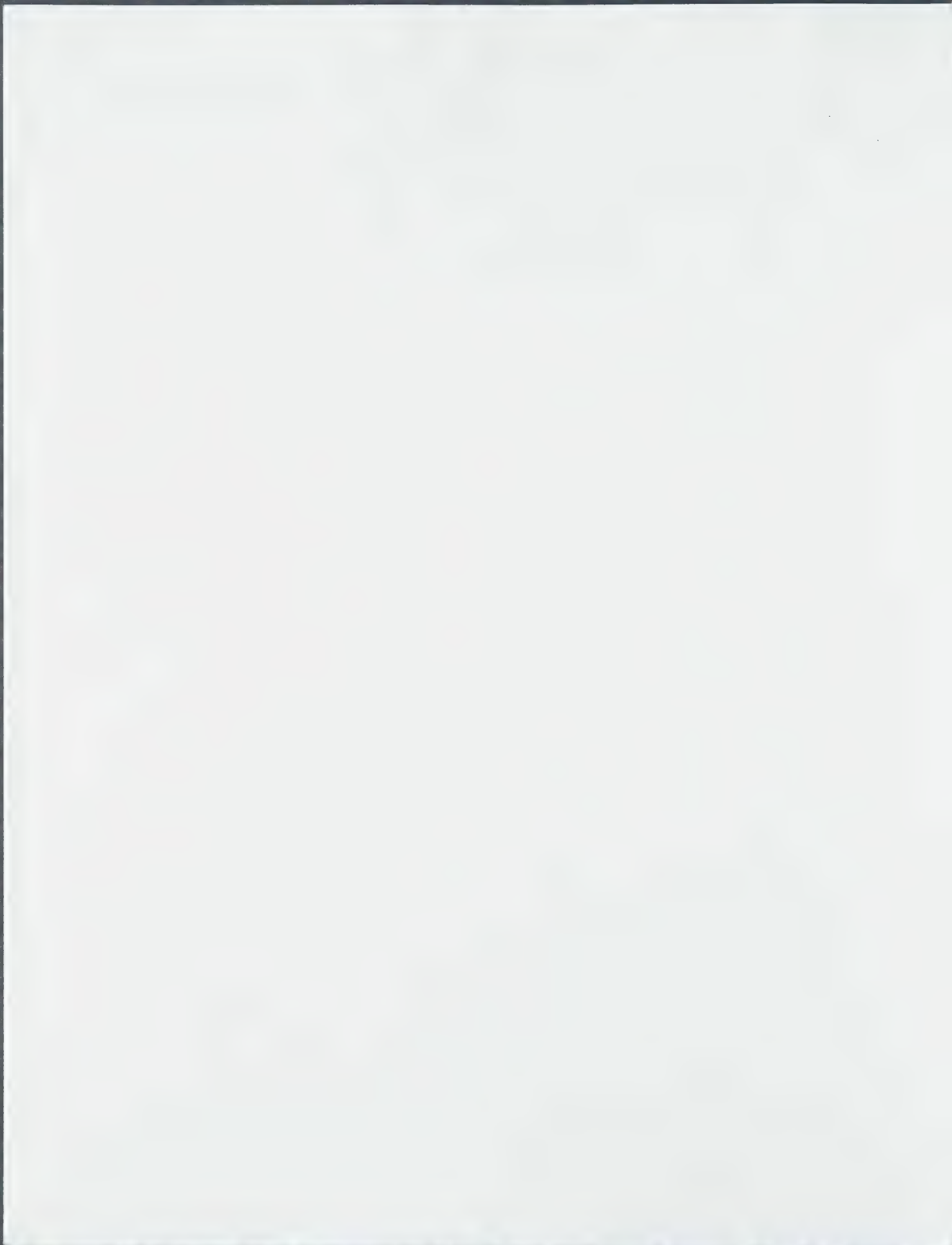
C: Mr. Charles Munch



TRANSMISSION VERIFICATION REPORT

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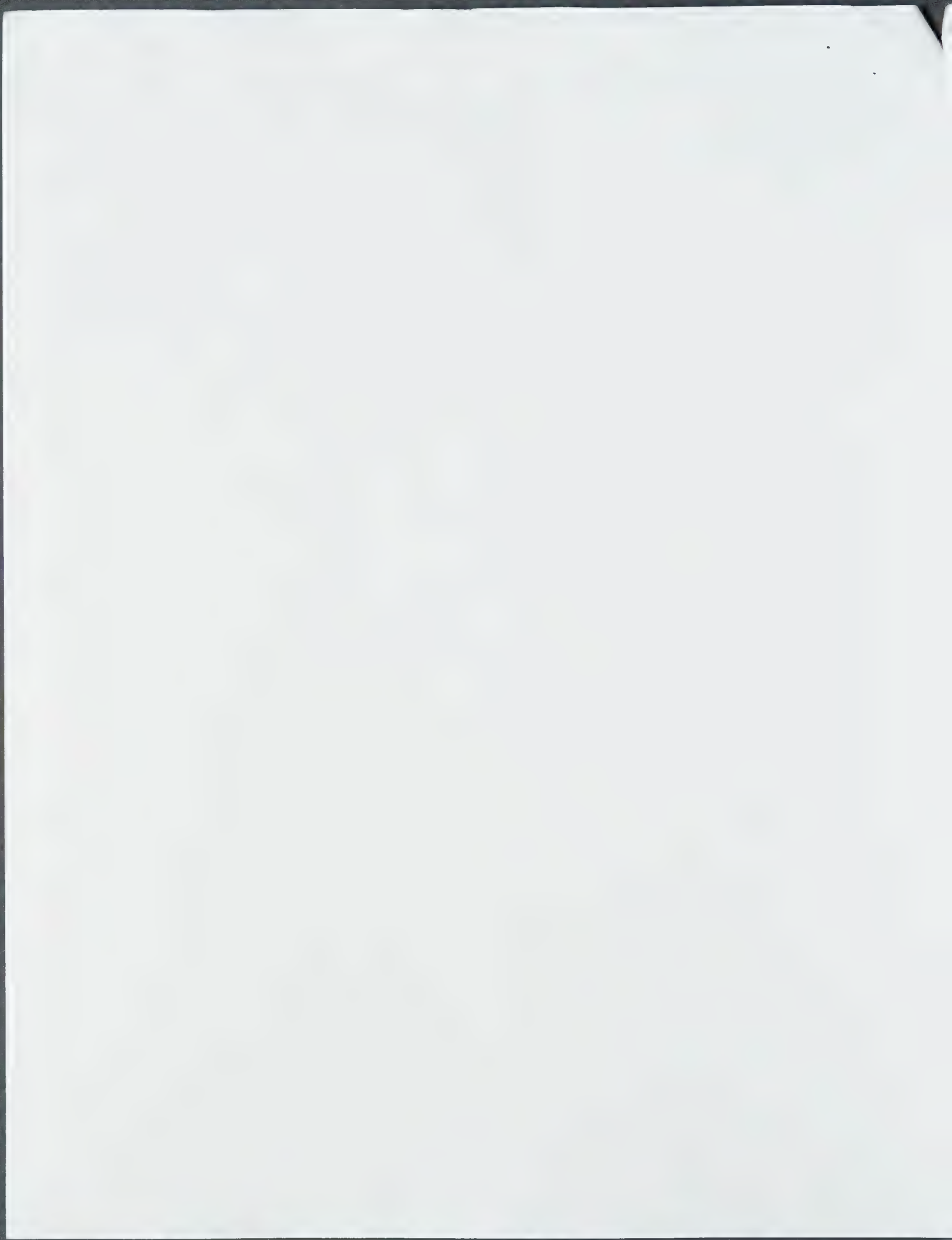
To: Dr. Alfred Bader
Date: 20th February, 2003
Fax No.: 001-414 277 0709

Dear Alfred,

Many thanks for yours of the 17th. As usual, your prompt payment is much appreciated although God knows when I will be able to extract my share from Boedy!

As a general rule, our conservator, Patrick Corbett, does take photographs during conservation. He does not take photographs before as we usually have them from the auction house or a private collector from who we purchase the picture and in this case we had them from Christie's which I think I have already sent you. Patrick is not a professional photographer but usually does take 5 x 4 colour transparencies when the picture is stripped. We then get Prudence Cuming, our professional photographer, to take photographs when the picture is finally reframed and returned finished to the gallery. In this instance, he did not take "during restoration" photographs because he was under huge pressure from all of us to get pictures cleaned and restored for Maastricht. He has some forty pictures to do for me and he also works for most of the rest of the art trade, though to a lesser degree, but Richard Green, David Koetser and even Boedy give him work and, of course, at this time of year we are all badgering him to get the paintings back. It seems that on this occasion he uncharacteristically simply forgot to do photographs of the girl. There is nothing, however, to stop you from talking to him direct if you want a discussion about its state of preservation and if you have looked at it with an ultra-violet light you will have seen how little restoration was required. I do not think that photographs of the picture stripped would add very much to our knowledge of its state of conservation.

As for the "after" restoration photographs, there was a rush to get the picture framed and to the airport to catch the flight on which it had been booked and, as our photographers are not "in-house", and we did not have a scheduled session booked here, I am afraid that this was also not done. It went virtually straight from Patrick's studio direct to Gander and White. I am sure, however, you have photographers in Milwaukee and that they will do an excellent job.



Patrick does not, as a general rule, do condition reports for every picture he restores (he does over a hundred pictures a year for me alone) and it would be too time-consuming but I have asked him to do one on this picture and will send it on as soon as I receive it. I would say, however that he is completely snowed under with work for Maastricht and he may not be able to do it until after everything is finished for the Fair.

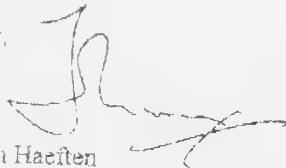
Turning to the relining, this was carried out by Tim Watson and I have spoken to both him and Patrick about the relining and they tell me that they do not recall any labels on the stretcher and, as both of them have over thirty years experience in restoration and relining, had there been any labels they certainly would not have thrown them away. They have standing instructions to preserve any labels and both are highly conscientious so you may rest assured that that was not the case. It is, in fact, the old stretcher that is on the painting now and it was simply repaired and refurbished. It is not a new stretcher and I attach a copy of Tim Watson's invoice confirming this. There were a few labels on the back cover protecting the reverse of the painting and these were preserved. The cover was put back on the painting but the stretcher was not changed. I can only repeat that neither Patrick or Tim have any recollection of labels on the stretcher and I can only conclude that there was a mistake somewhere along the line. Tim even specifically recalls the nails going back into the original holes in the stretcher when he was re-attaching the canvas.

Your request to order photographs is, of course, impossible, as you now have the painting. Everything we had on file was sent to you with the Fabritius photographs which I believe you have now received.

I am sorry that we will miss you in March as, of course, we will be in Maastricht as indeed will most of the rest of the art world until 24th March. Most Old Master galleries are closed, even ours, or if they are open there is only a skeleton staff in London. I am sorry you will not make the journey to Maastricht as I think you would find it very rewarding but I have given up trying! What I fear you will miss are the Rembrandt School paintings brought by obscure Dutch and Belgian antique dealers which are dotted around the antique stands and not on the picture side. The Fair is divided into sections with all the disciplines grouped together and the greatest discoveries have been made not on the specialist stands (there are 202) but dotted in rather more obscure locations. Dr. de Witt will have his work cut out visiting and scouring every stand.

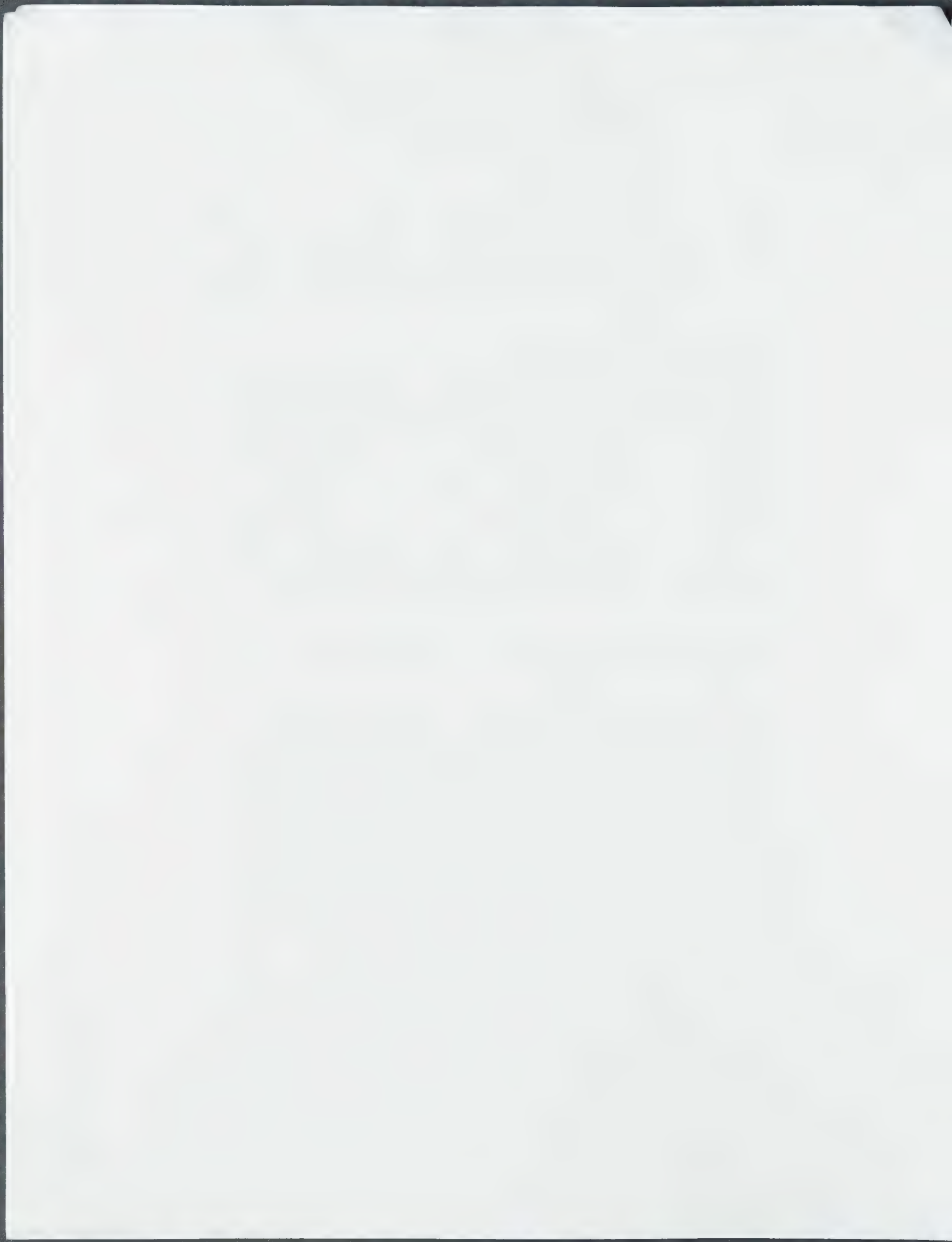
With kind regards and best wishes.

Yours ever,



Johnny Van Haeften

C.C. Rijkman, Curator, Fair



23

Timothy John Watson

CONSERVATOR OF PAINTINGS

Ref No 2932/3688

15th December 2002

To Painting Relined.

REMBRANTESQUE PORTRAIT; 17th C.

To remove old lining canvas and flush out wax. Remove old glue layer. Prepare and paste line. Apply moisture barrier. Repair and refurbish stretcher.

vat 17 1/2 %

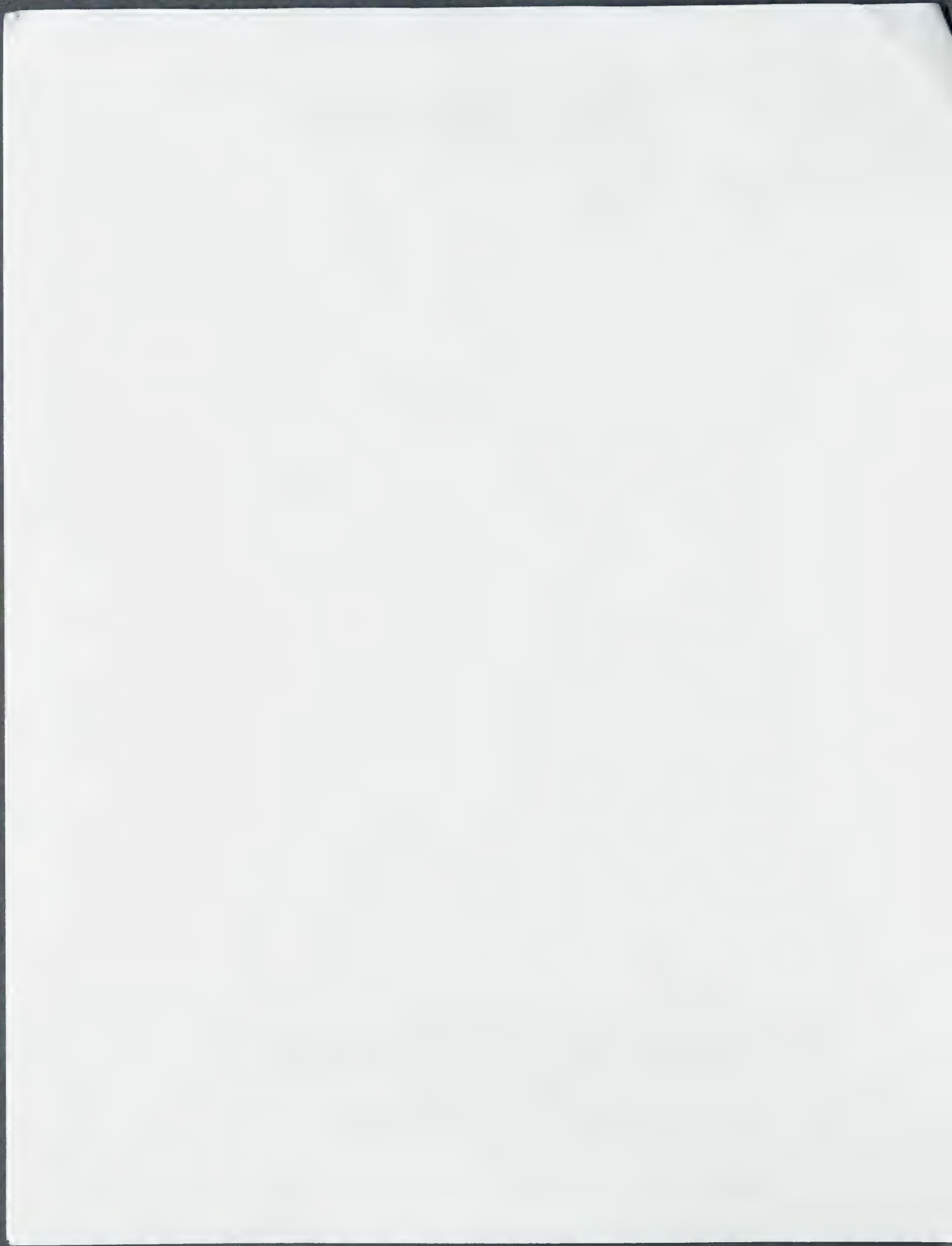
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Agnes Etherington Art Centre

29 April 2003

Dear Alfred,

Enclosed, as discussed earlier this week, is a photocopied set of the documents sent to me by Carol Jogneri at the Norton Simon Museum, as well as a copy of her business card - all re Bedouis 112

By the way, she mentioned in an e-mail that Bedouis 112 went to Norton Simon's

ex-wife as part of their
divorce settlement. I'm
assuming this is the
person from whose estate
it was consigned last July
at Christie's.

I hope you have a
wonderful time during
Judith's visit.

Regards,

Janet

cc. David de Witt

411 West Colorado Boulevard
Pasadena, California 91105-1825
phone 626.844.6929
fax 626.796.4978
ctogneri@nortonsimon.org



CAROL TOGNERI
RESEARCH SCHOLAR



Carol Togneri

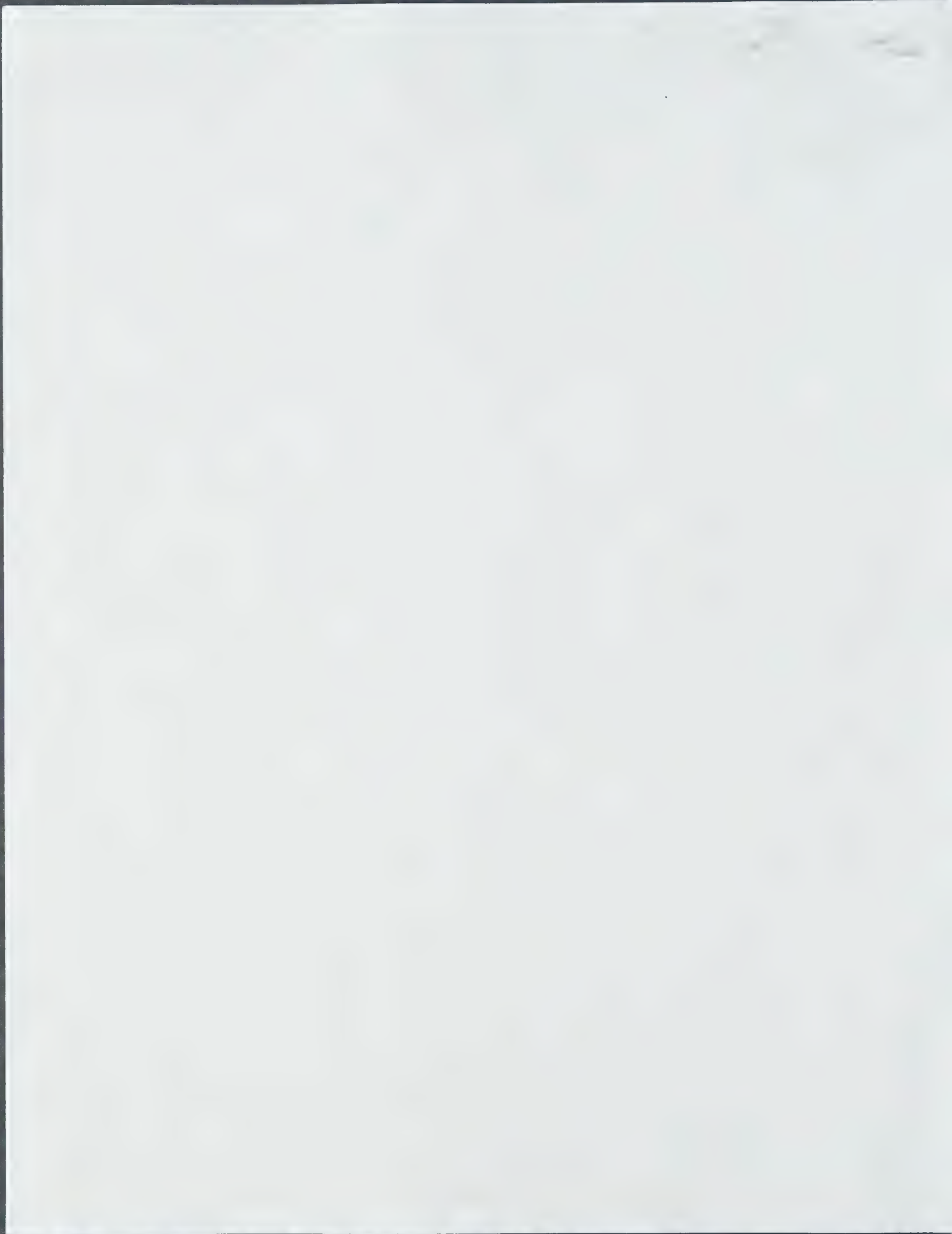
15 April 2003

Just -

Hope this is of
some help to

you -

Carol



NORTON SIMON COLLECTION

(CONFIDENTIAL)

Artist: Rembrandt van Rijn

Artist's Dates: 1606-1669

Title: Portrait of Hendrickje Stoeffels

Date of Execution: 1652-54

Signature:

Size: 26" x 21-1/2"

Medium: Oil on canvas

Nationality/Origin: Dutch

Stock No. 30

Cost: \$133,750
\$200,000

Frame Cost:

Insurance: \$600,000

Purchased from: Duveen Brothers, Inc.
New York City

Date: JUNE 20, 1957

Black & white photos in files: 11

Color transparencies in files: 15

Seller contacted for supporting material:

Attribution authenticated by: Prof. Jakob Rosenberg
Fogg Art Museum
Harvard University
Cambridge 38, Mass.

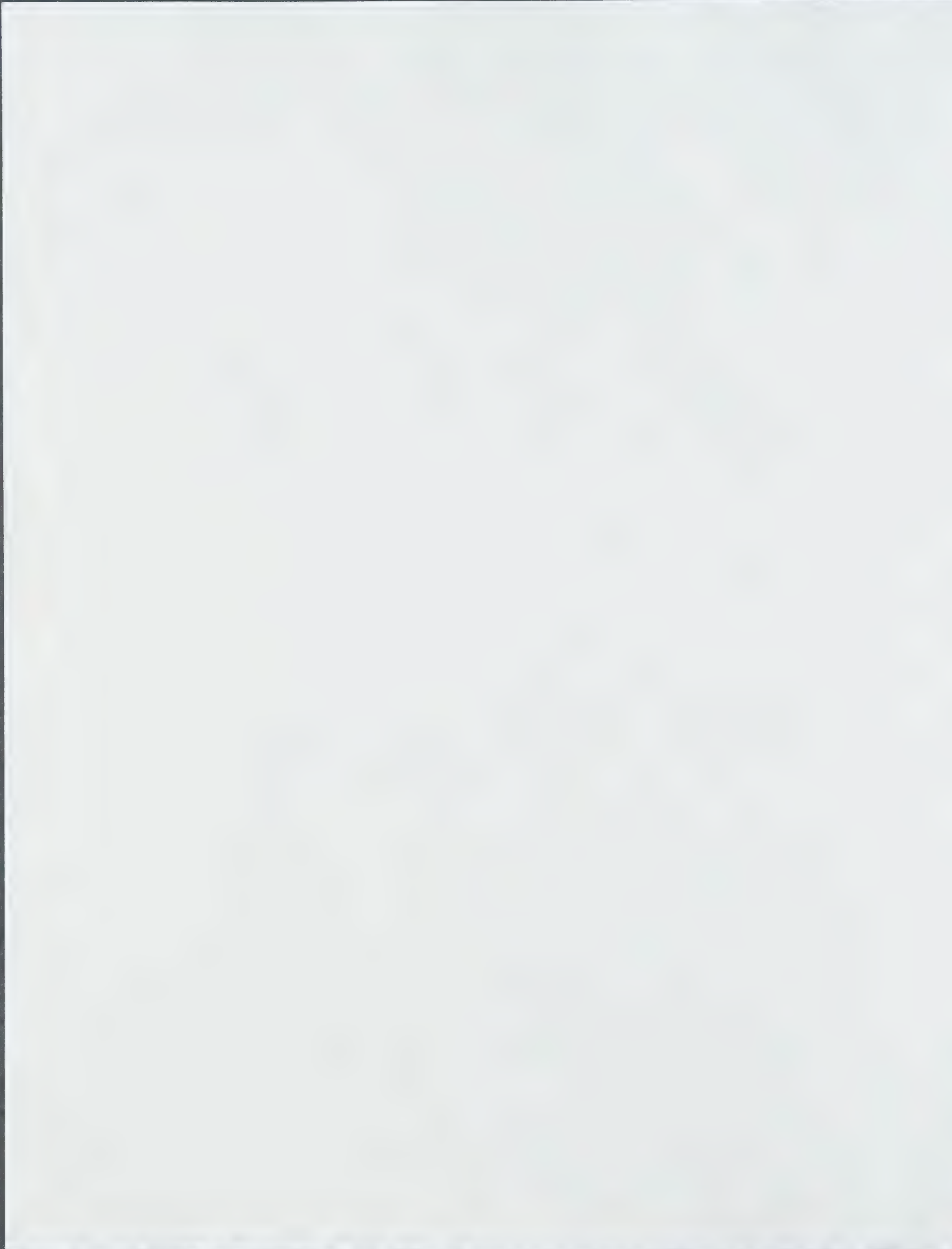
Collections: See attached

Exhibitions: See attached

1-18-65/4-16-65 Los Angeles County Museum of Art - Special
Exhibit for College Arts Assn.

Literature: See attached

Reproduced: See attached



Rembrandt, Van Rijn

See
NS
20

"Portrait of Henrickje Stoeffels"

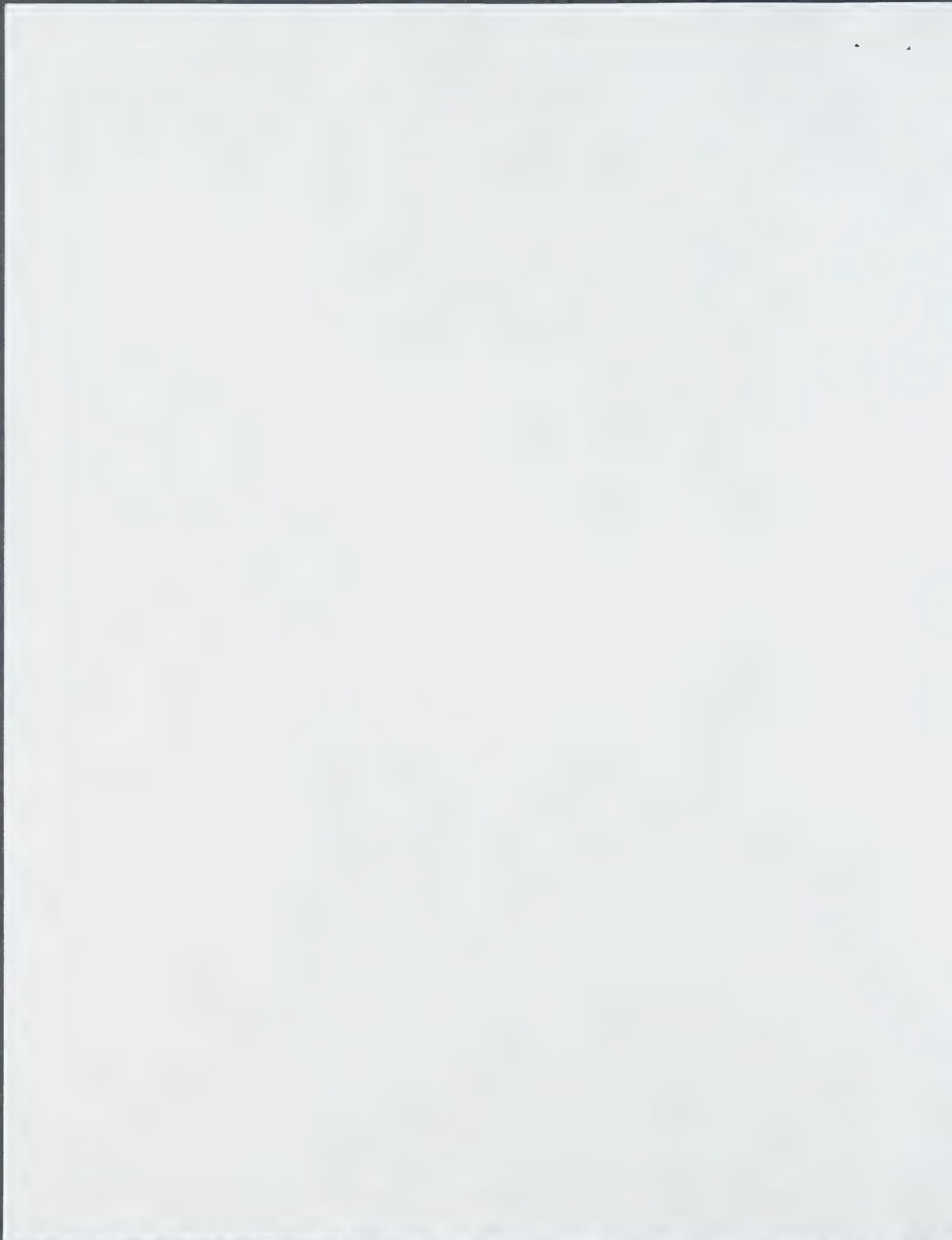
Date acquired: 10/29/56 - 6
Purchased from: Duveen Bros.
Cost: \$133,750.00
Insurance #: 3120
Insured value: \$600,000.00

See file for exhibits prior to NS ownership

26" x 21"^{oil} canvas

*4/8/65 - 4/16/65 - LA County Art Museum spec exhibit for
College Arts Assn*

(over)

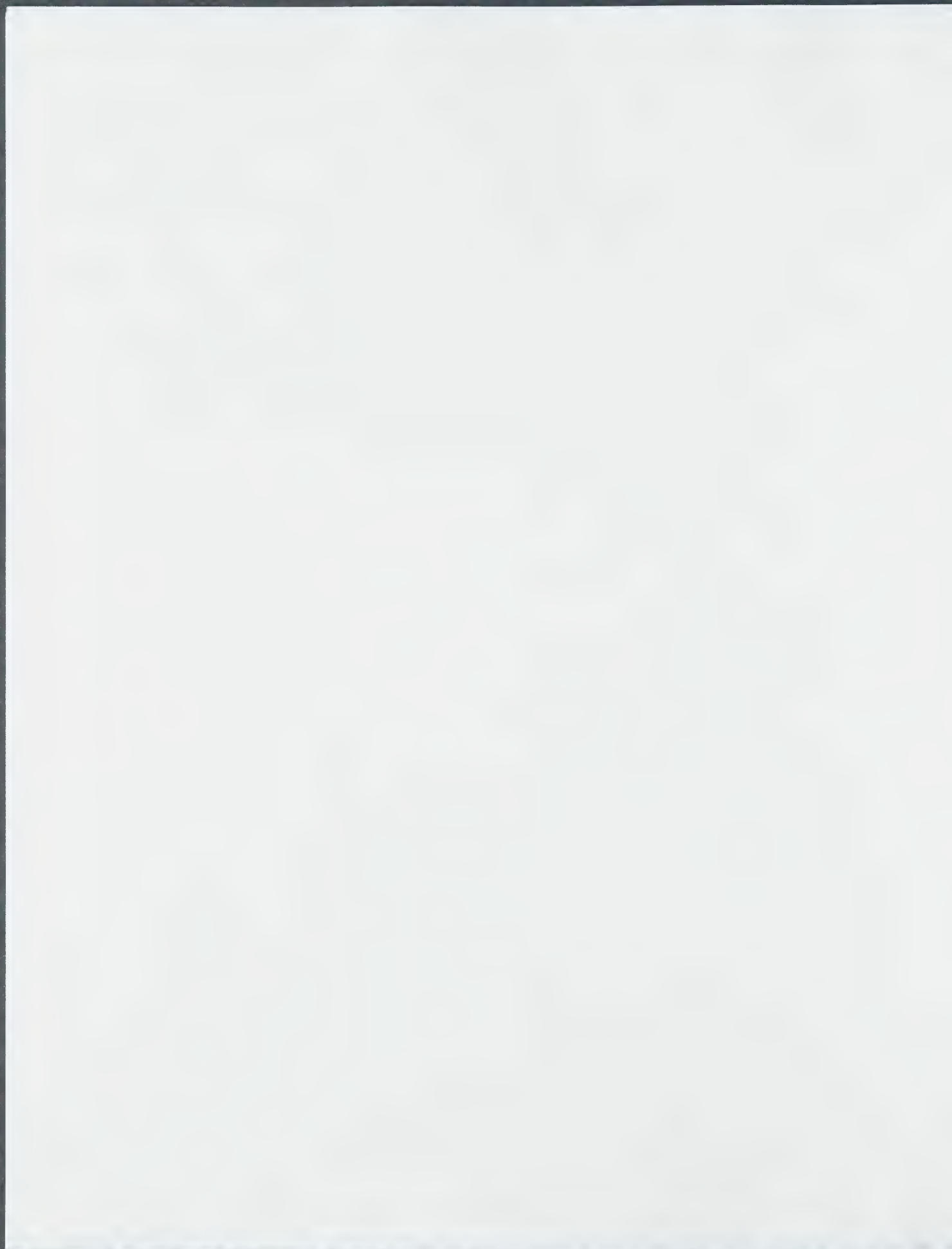


June 10
1959 F. Anthon worked on painting. See description
of restoration in file.

12-67 Living Room. We insure 600,000

10-1-69 Shipped to Chicago Art Institute on
loan. They insure \$3,000,000. Our ins.
deleted. automatic reinstatement 5/10/70.

4/28/70 - To a → H. Schenk



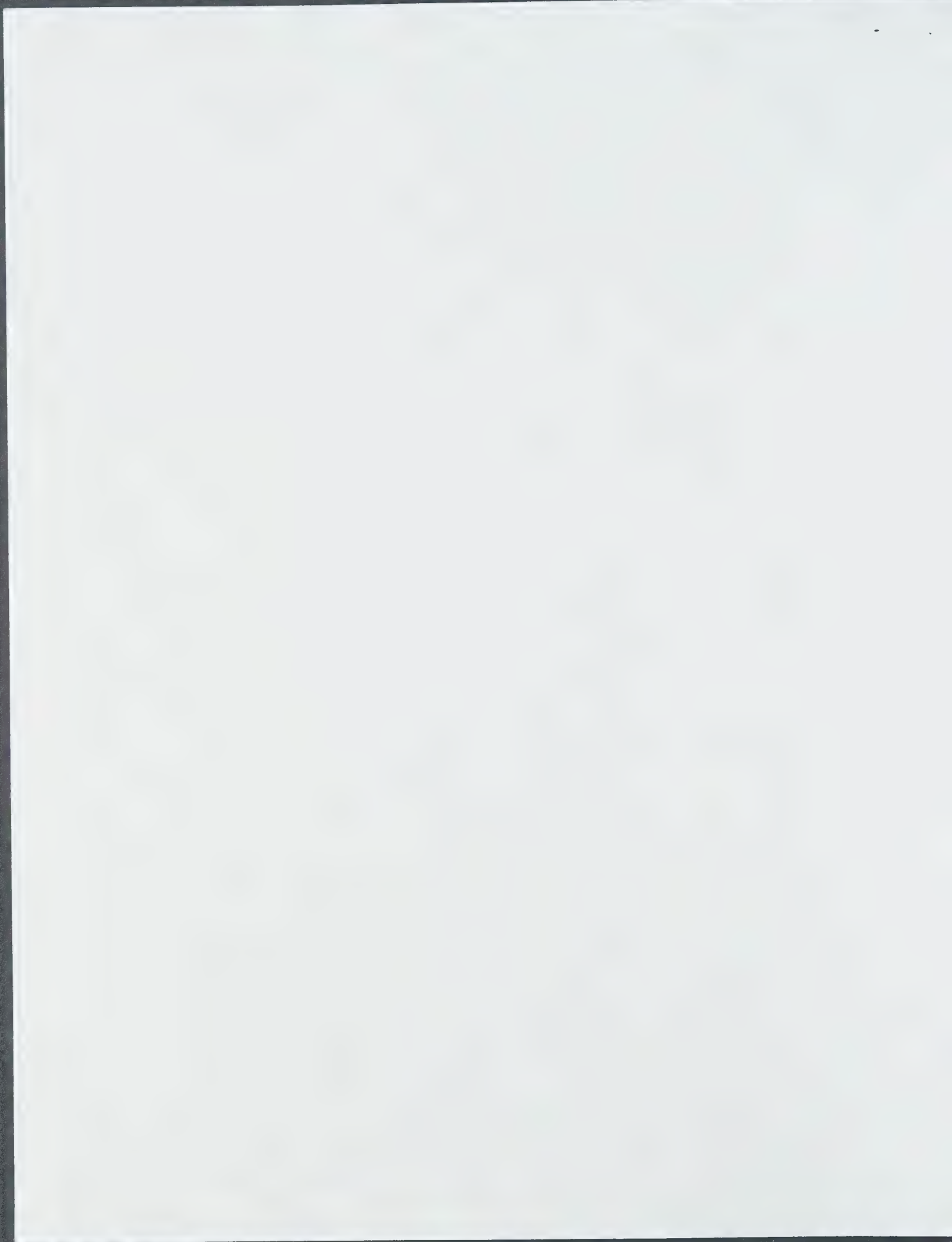
11
Rembrandt

Portrait of Hendrickje Stoffels, 1652-54
Oil on canvas, 26" x 21½"

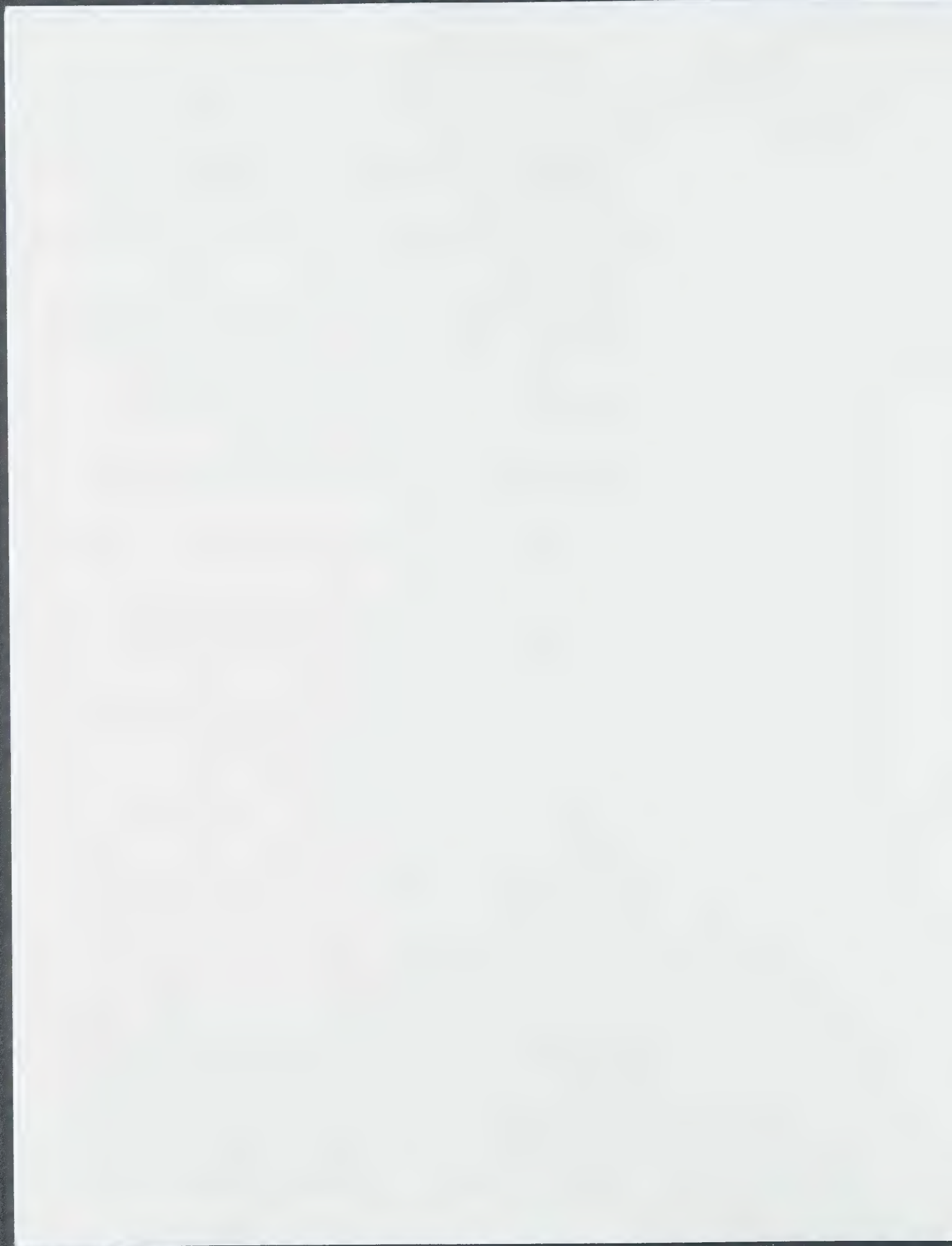
Collections: Galerie-Inspektor Pechwell (sale, 24 Sept. 1827 to:)
H.W. Campe, Leipzig (sale, Berlin [Lepke], 18 May 1897,
no. 129)
Von Gelder, Dresden, 1910 (sale, 10 May 1928, no.24, to:
Oskar Huldshinsky, Berlin
Lord Melchett of Landford, Romney, Hampshire (by 1929)
Duveen (by 1935), (sold 1957 to:)
Norton Simon, Los Angeles
Lucille Ellis Simon, Los Angeles (after 1970)

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Bildnissen des fünfzehnten bis achtzehnten
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----- "Three pictures by Rembrandt from the Van Loo collection." *Art in America*, April 1948, pp.68-74.

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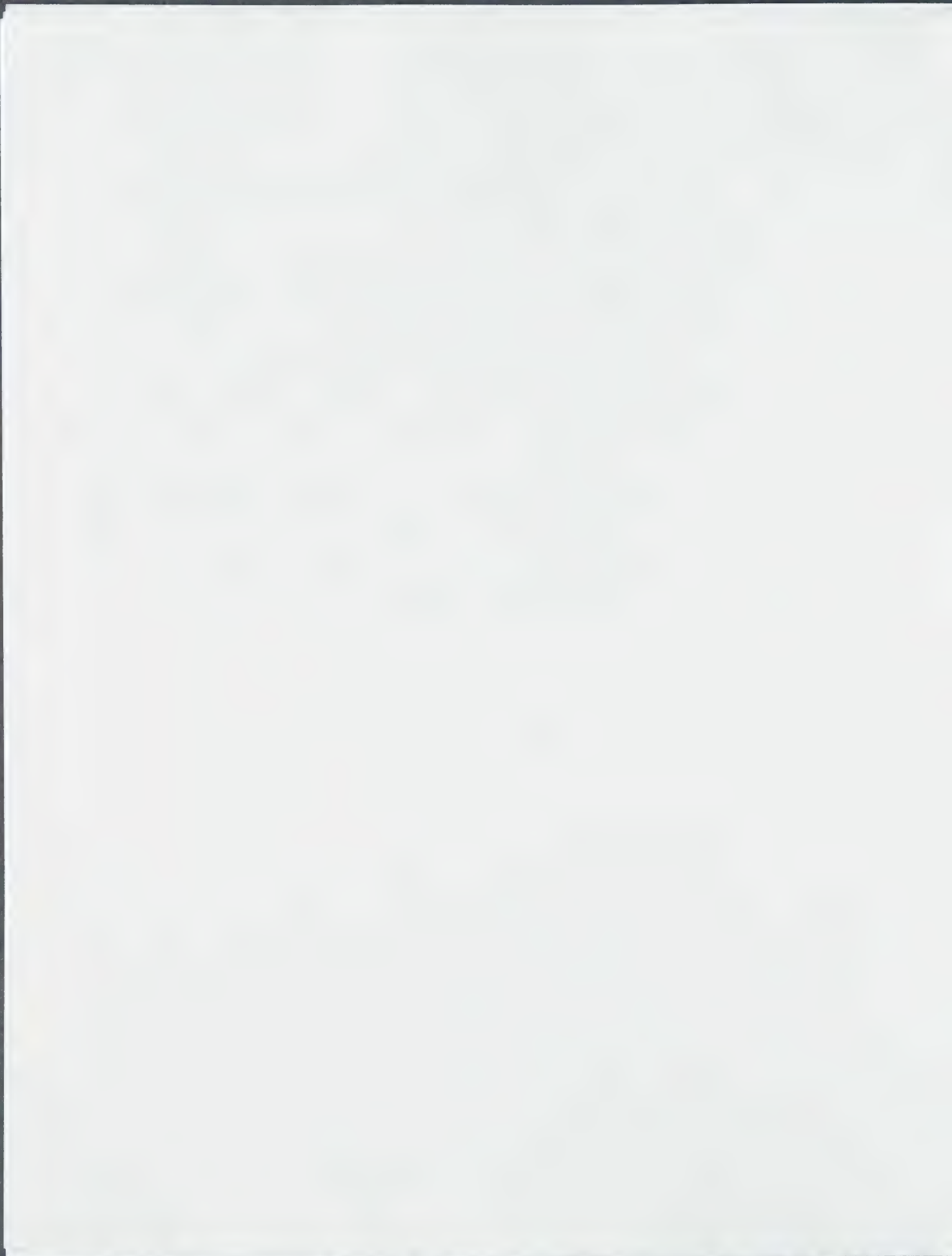
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Gerson, Horst. *Rembrandt paintings*. Amsterdam, 1968, p.392, no. 318; illus., p.318.

Bredius, A. Revised by H. Gerson. *Rembrandt: the complete edition of the paintings*. London, 1969, p.557, no. 112; illus., p.100.

Art Institute of Chicago. *Rembrandt after three hundred years*. Chicago, 1969, p.37, no. 10; illus., color frontis.



RICHMOND 8-2194
WEBSTER 3-1641

Frederick B. Anthon

Restorer of Fine Paintings
LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK
LOS ANGELES 7, CALIFORNIA

June 10 1959

TO Mr. Norton Simon 3446 Wilshire Blvd. Los Angeles, Calif.

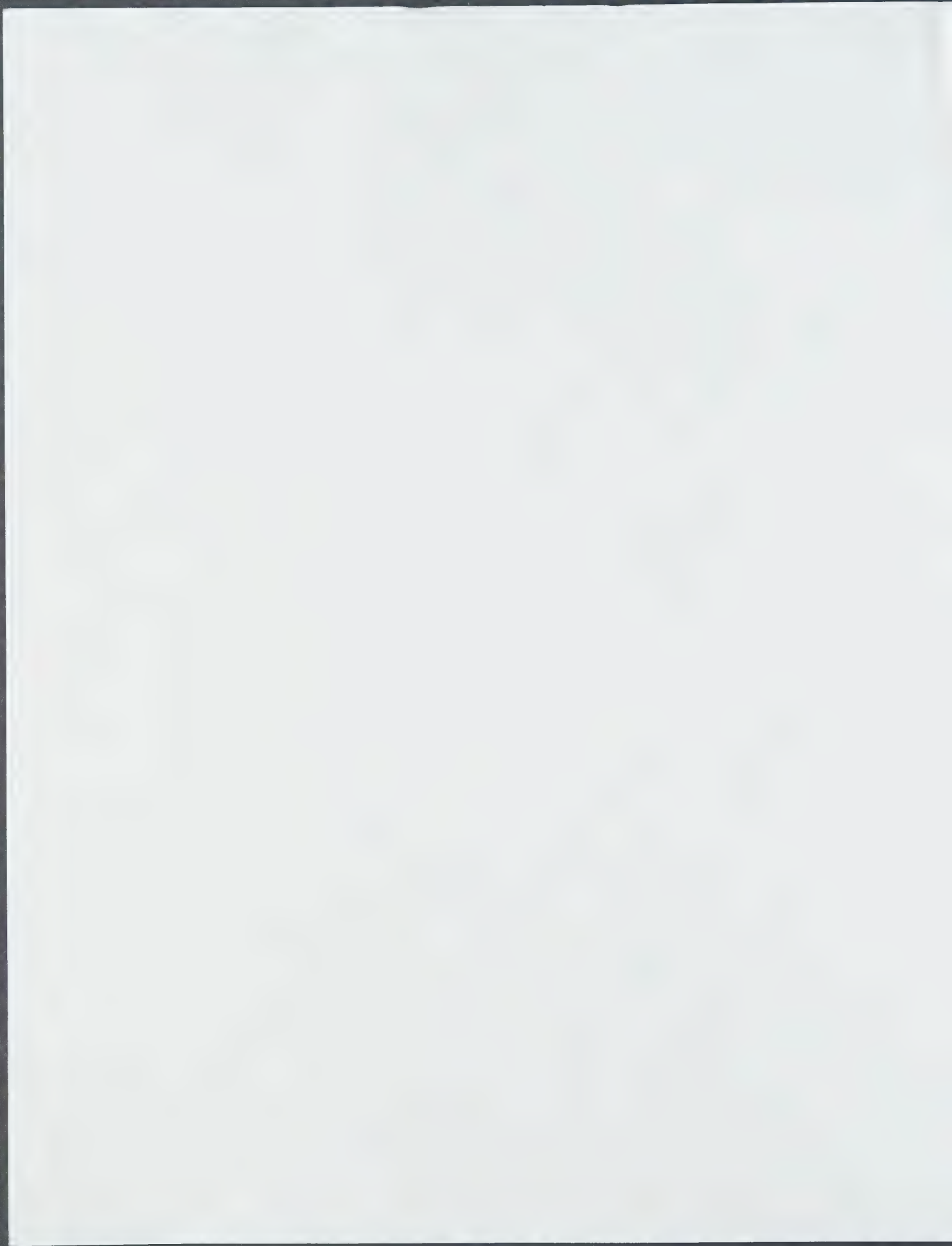
FOR SERVICES RENDERED

REMBRANDT " Hendrikje Stoffels "

Removing bulge in canvas- wax-infusing canvas
support-concealing small dots in background,
exposing ground and underpaint- re-surfacing
picture \$250.00



PK
6/15/59
N 8- 228
11859



Fogg Art Museum

*Mail the card the same way
to Mr. Simon — to Mr. Simon
Harvard University · Cambridge 38 · Massachusetts*

*at home
address
RFB
12/10/63*

December 5, 1963

Mr. Richard F. Brown
Los Angeles County Museum of Art
Los Angeles 7, California

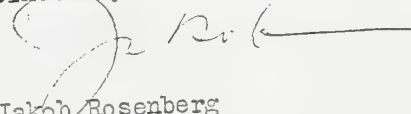
Dear Rick:

Thank you for your letter of November 27. I was indeed very sorry to miss you in Los Angeles, but I can assure you that it was wonderful to see Polly again in such good spirits and looking so lovely. We certainly think of our visit with her as one of our nicest experiences in Los Angeles.

As for Mr. Simon's request to write my opinion on the back of the photograph of the Rembrandt, I can fulfill this demand only with a slight change. I am not in the habit of writing expertises on the back of photographs (because it is contrary to museum policy), but I have no hesitation in declaring to Mr. Simon in a letter that I am fully convinced as to the authenticity of his painting. I hope this will satisfy him.

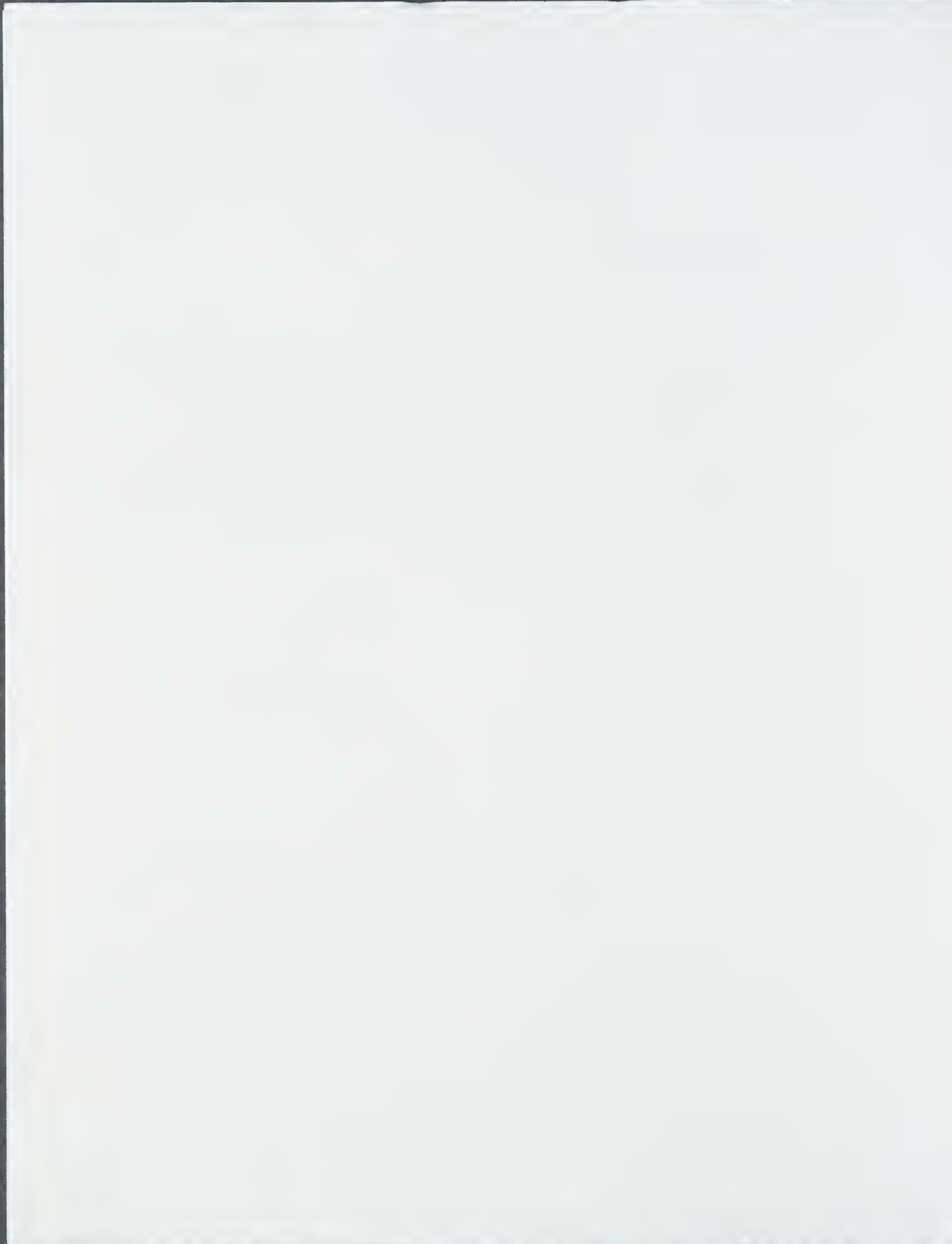
With my very best wishes to both of you,

Sincerely,



Jakob Rosenberg
Prof. of Fine Arts

*The letter to Mr. Simon is sent care of you
with the same mail.*



Conservation of Paintings

Conservator

WILLIAM ROCKHILL NELSON GALLERY OF ART
4525 Oak Street Kansas City, Missouri 64111

CONDITION REPORT ON THE PAINTINGS IN THE NORTON SIMON COLLECTION

8 November 1968

(De Young Museum, San Francisco)

MADONNA Romano

The wood panel is badly worm-eaten. The full extent of internal damage could not be determined by superficial examination. The surface plane of the painting is uneven, with depressions and buckling of films. Both active and incipient cleavage are evident. There has been former restoration, but the extent of damage and retouching could not be determined. Because of the compromised condition of the wood, and the insecurities, a complete transfer to a new panel is indicated. The surface plane could be restored by this treatment, and a secure support provided. The removal of the varnish and over-paint, and proper inpainting of the damages, with a new surface coating, would greatly improve the appearance of the painting.

(Paintings in Mr. Simon's home)

HENDRICKA Rembrandt

The original linen canvas has been relined with linen and wax-resin adhesive. The wax-resin has become quite brittle, and adhesion is poor. The stretcher is butt-end and wood-key construction. There is active and incipient cleavage of paint layers, with cupping, particularly in the upper background. The paint surface appears to be clean, and the varnish clear but quite heavy. The painting should be removed from the present relining canvas and stretcher, and be relined with new linen and micro-wax adhesive, and remounted on a new stretcher constructed with aluminum-splined corners and turnbuckle tension adjustment. The varnish would be removed. Attachment of the paint layers would be assured by this treatment, and a new surface coating would be applied. The new varnish would be a synthetic resin, which is non-yellowing and offers a better protection.

SITE DE ITALE Corot

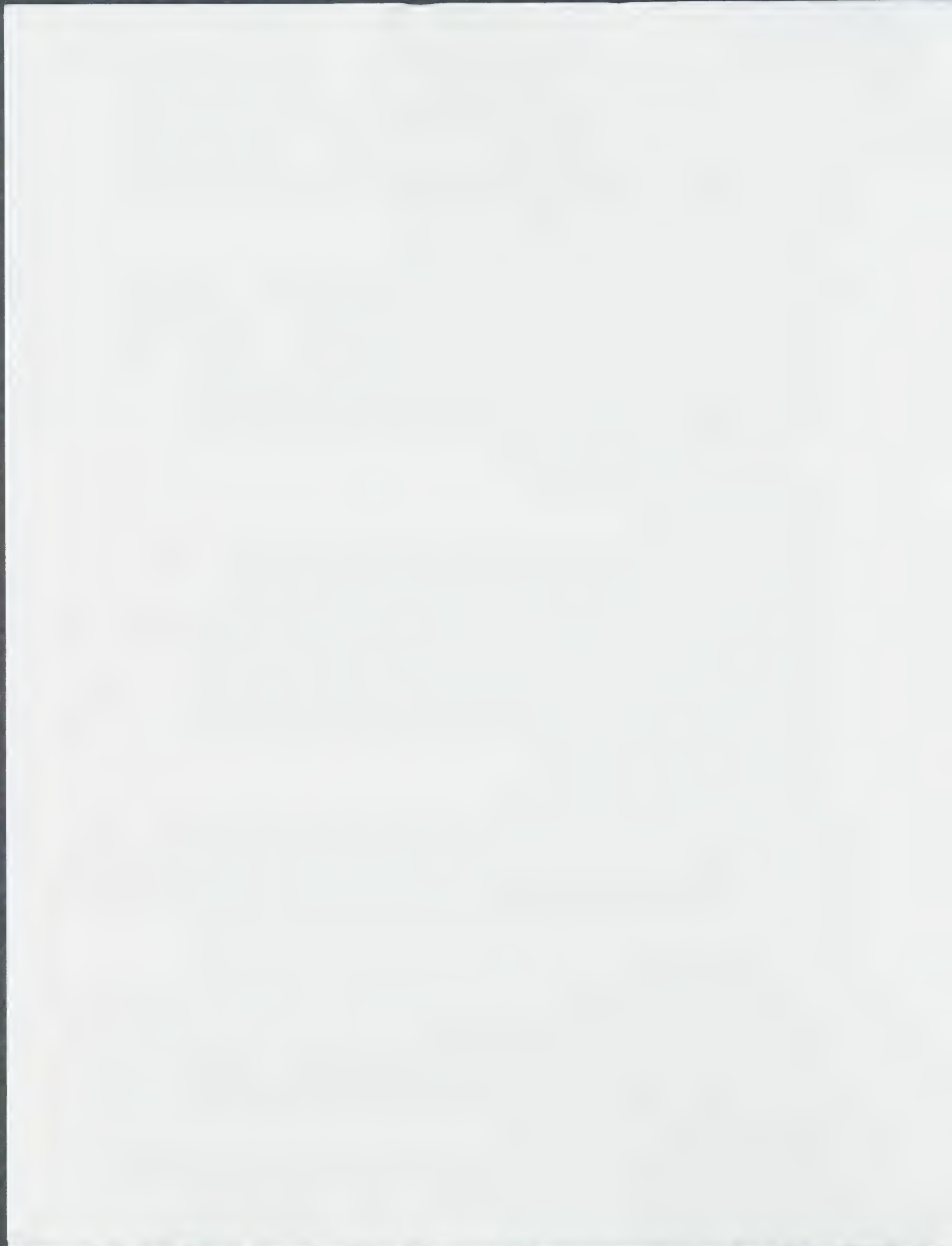
The canvas is a finely-woven linen, decayed and brittle, and has not been relined. The paint is dry and brittle, with heavy fracture crackle. However, there is no cupping or cleavage evident at this time. Because of the condition of the support, security of the paint is doubtful, and cupping and cleavage could occur at any time. The canvas should be relined with new linen and mounted on a new stretcher. The present varnish would be removed and a new surface coating of synthetic resin varnish applied.

STILL LIFE, FISH Manet

The canvas is linen and has not been relined. The fabric is dry and brittle. Due to the support, attachment of the paint is weak and cleavage is active in the upper background. The varnish is very heavy but clear. To assure security of the paint, the canvas should be relined with new linen and micro-wax, and mounted on a new stretcher. The cleavage condition would be corrected by this treatment. The present varnish would be removed and a new surface coating of synthetic varnish applied.

WATER CARRIER Goya

There is a sizable flake of loose paint at top center edge. This flake should be



PROF. DR. J. A. EMMENS (Rijksuniversiteit, Utrecht)
PROF. DR. J. G. VAN GELDER (Rijksuniversiteit, Utrecht)
B. HAAK (Amsterdams Historisch Museum)
DR. S. H. LEVIE (Geneentemusea, Amsterdam)
DRS. P. J. J. VAN THIEL (Rijksmuseum, Amsterdam)
E. v. d. Wetering (Central Laboratory, A'dam)

REMBRANDT RESEARCH PROJECT

Mr. Norton Simon
c/o Norton Simon Museum of Art
Colorado and Orange Grove
Pasadena, California 91105

Amsterdam, November 9, 1976

Dear Mr. Simon,

As I promised you during our telephone conversations, I am writing you to inform you about our present thoughts concerning the three Rembrandt paintings we discussed. This letter is to be considered, therefore, as a written confirmation of what I tried to explain orally. I must repeat, that our opinions on any Rembrandt after 1631 is strictly preliminary; we have not yet reached the stage where we can interpret the paintings after that year in their proper stylistic and technical context.

1. Self-Portrait, Bredius 32. Studied by Mr. Haak and Van de Wetering in November 1971; the plexiglass case containing the picture somewhat impeded observations. The picture impresses one as a seventeenth century painting, executed in a technique which in many ways is similar to Rembrandt's; here, however, further and careful comparison is needed to decide whether an attribution to Rembrandt or to an artist from his immediate circle is the more likely one. Our notes and the photographs available to us may in due course enable us to compare the painterly execution with that of other portraits from the late 1630's.

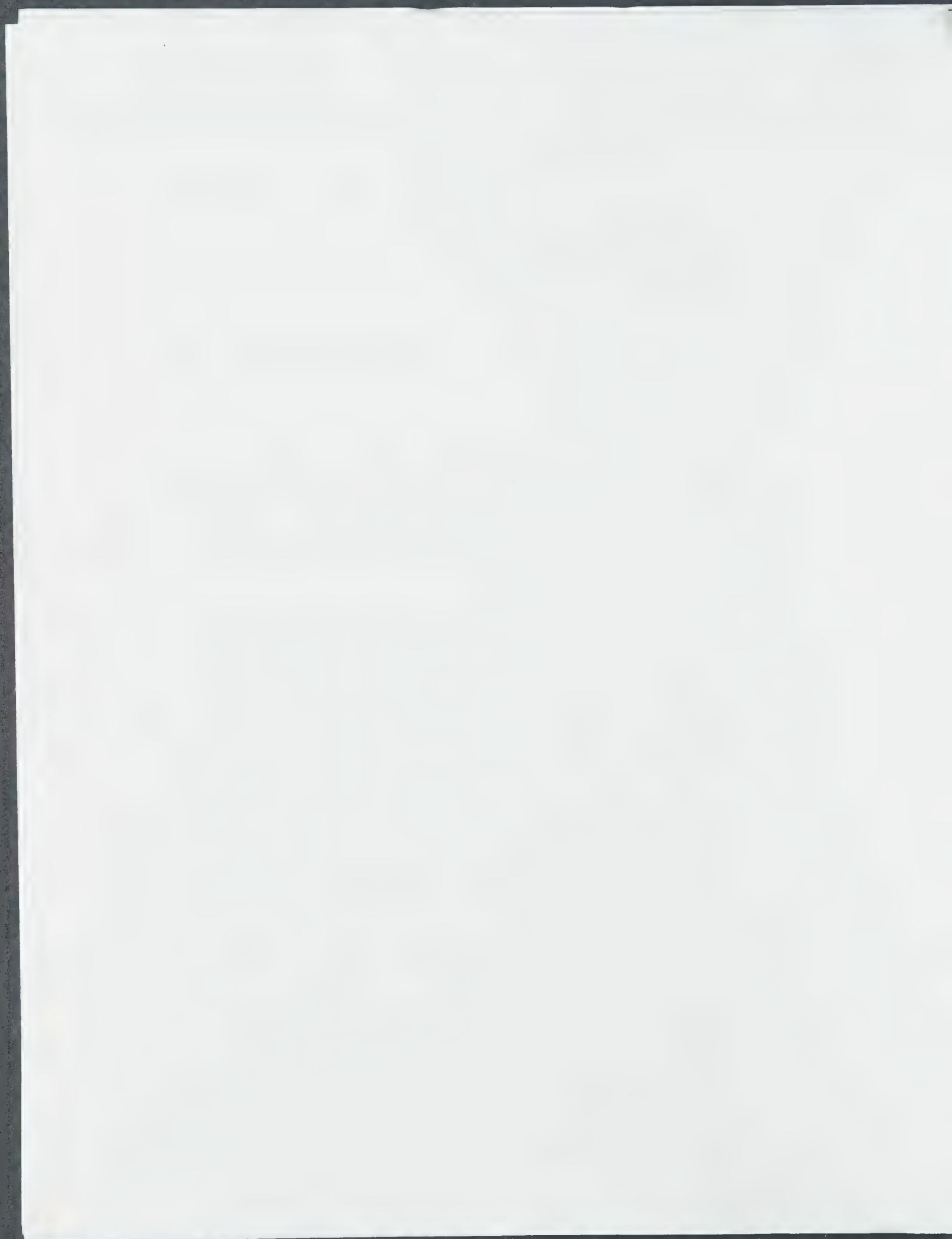
2. Portrait of Titus (?), Bredius 119. Studied by Mr. Haak and myself in May 1969 (and seen again repeatedly by several team members). The charm of the subject easily leads one to overlook the superficial and sometimes even incomprehensible rendering of forms, on which our grave doubts about the attribution are based. More technical information (particularly X-ray films, detail photographs) may in due course enable us to come to a clearer conclusion as to attribution and date.

X [LES] 3. Portrait of Hendrickje (?). Studied by Mr. Haak and Mr. van de Wetering in November 1971. The in parts unconvincing brushwork and, particularly the most unusual colour scheme (note the violet grey in shadow passages of the face!) make an attribution to Rembrandt or his circle unlikely. More technical information, also on underlying paint layers in various passages, could possibly lead to more specific conclusions.

It goes without saying that we would be most grateful if you could provide us with the documents and information mentioned above, and particularly with X-ray films of all three the entire pictures!

I hope, that this letter will be of use to you, and also that you will understand our present position which is one of trying gradually to find our way through the successive phases of Rembrandt's development.

Sincerely yours,



SL 29-2000 18:03
RECEIVED
DEPT. OF VANDERBILT
E.v.d. Wettersing

SL 29-2000
RECEIVED
DEPT. OF VANDERBILT
E.v.d. Wettersing

RECEIVED

PAGE 01

REMBRANDT RESEARCH PROJECT

Mr. Norton Simon
c/o Norton Simon Museum of Art
Colorado and Orange Grove
Pasadena, California 91105

Amsterdam, November 9, 1976

Dear Mr. Simon,

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2. Portrait of Titus (A), Bredius 119. Studied by Mr. Haak and myself in May 1970 (and seen again repeatedly by several team members). The charm of the subject easily leads one to overlook the superficial and sometimes even incomprehensible rendering of forms, on which our grave doubts about the attribution are based. More technical information (particularly X-ray films, detail photographs) may in due course enable us to come to a clearer conclusion as to attribution and date.

3. Portrait of Hendrickje (B). Studied by Mr. Haak and Mr. van de Wettersing in November 1971. The in parts unconvincing brushwork and, particularly the most unusual colour scheme (note the violet gray in shadow passage of the face!) make an attribution to Rembrandt or his circle unlikely. More technical information, also on underlying paint layers in various passages, could possibly lead to more specific conclusions.

It goes without saying that we would be most grateful if you could provide us with the documents and information mentioned above, and particularly with X-ray films of all three the entire pictures!

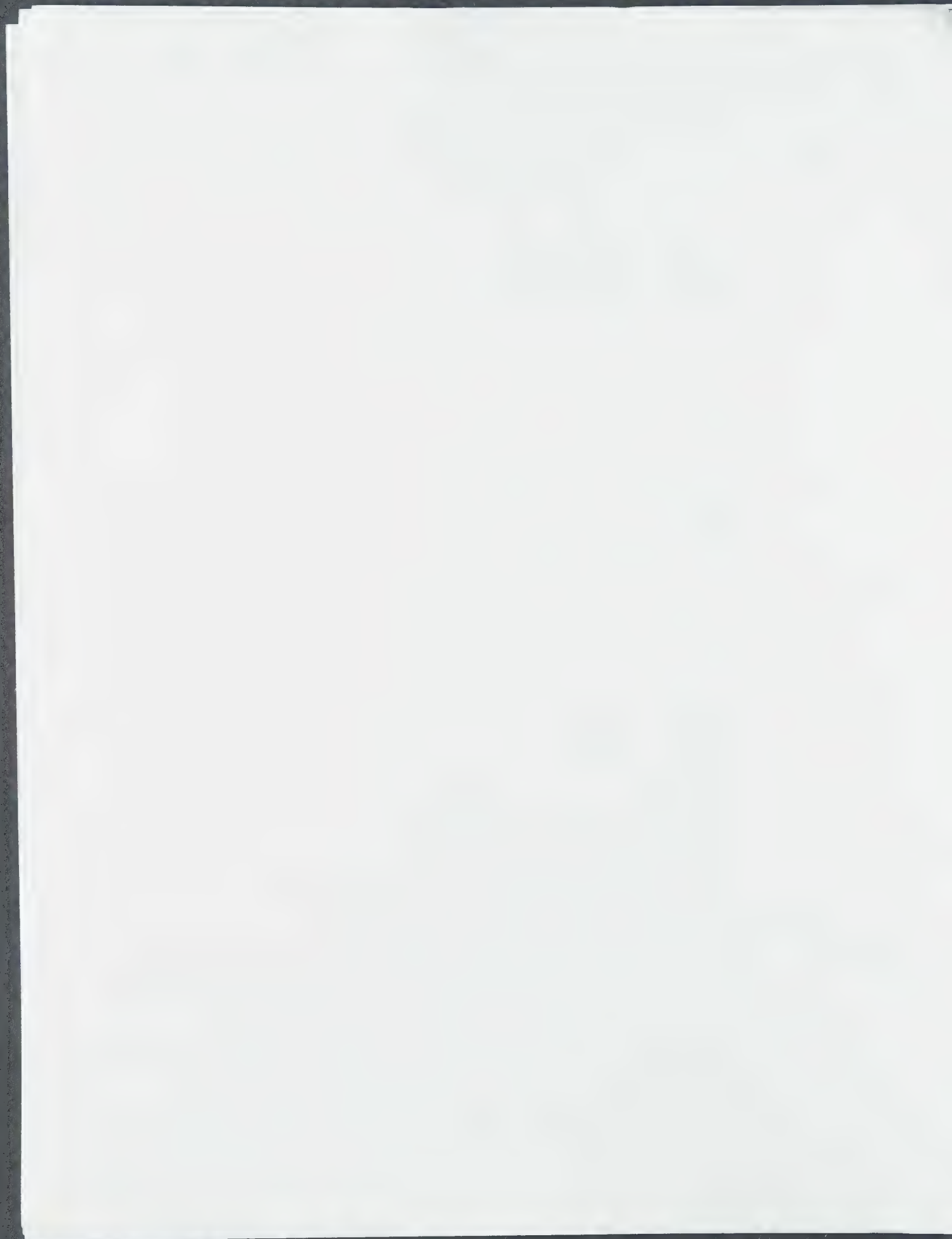
I hope, that this letter will be of use to you, and also that you will understand our present position which is one of trying gradually to find our way through the successive phases of Rembrandt's development.

Sincerely,
E.v.d. Wettersing

C 97
June 7
1641

R =

Bredius 119
ES





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 17, 2003

TO: Johnny Van Haeften

Page 1 of 2

FAX #: 011 44 0207 839 6303

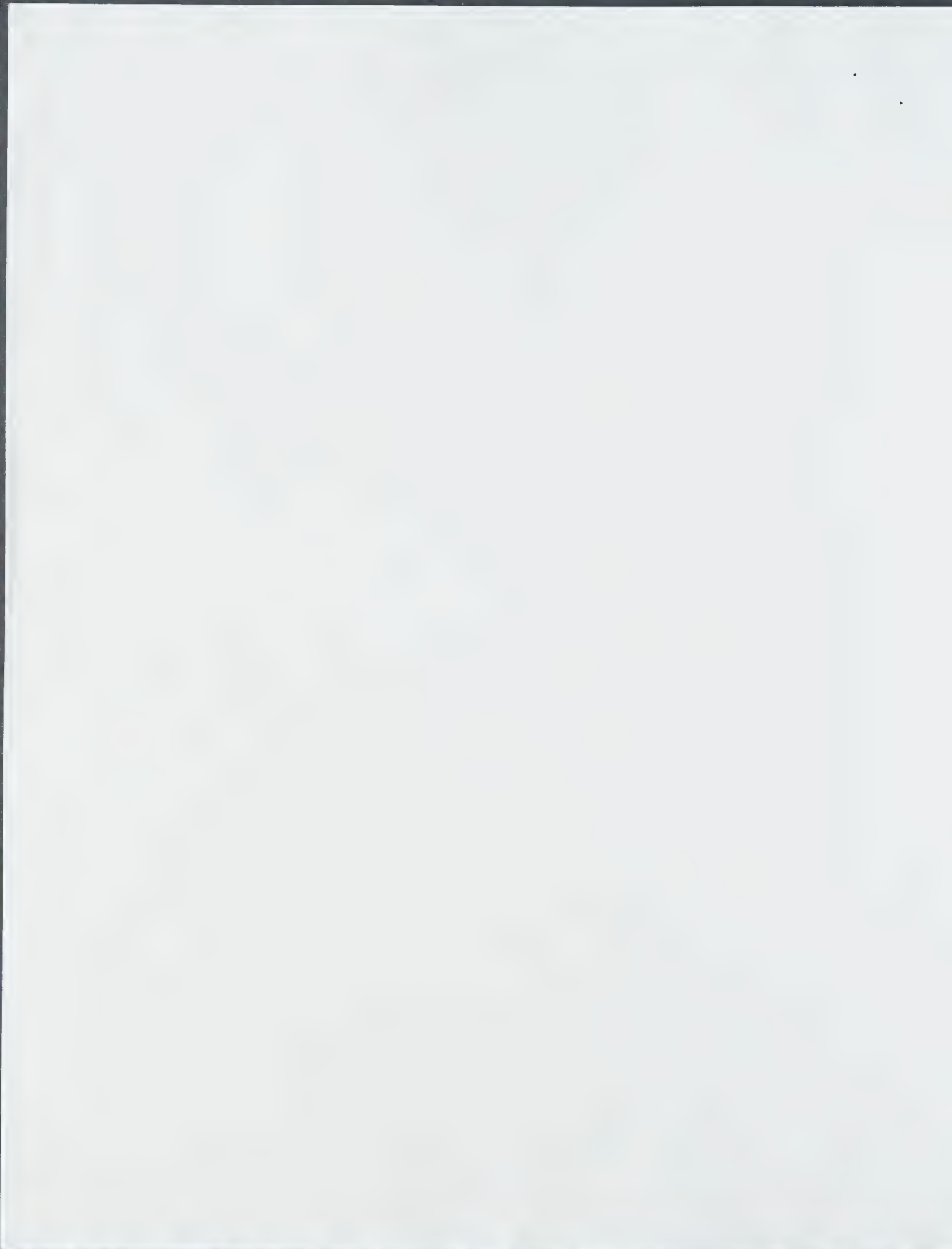
Dear Johnny,

The two paintings which I acquired from Budi Lilian – that is, Bredius 112 and the Barent Fabritius – arrived safely last Friday and I immediately sent Budi my check, addressed to his New York gallery as he had requested.

I was astounded to learn that your conservator does not take photographs before, during and after conservation. Johnny, this is really unprofessional and yet he seems to have done a good job.

I trust that at the very least he gave you a report of what he did and I would appreciate your mailing that to me. Also, he has re-lined the painting. On the previous stretcher there were a number of labels giving a great deal of the history of the painting and I hope that your conservator has not thrown the stretcher with the labels away. I would like to pick up the old stretcher with the labels when I visit London in March.

I know about all this because Janet Brooke, who is now the Director of the Art Centre at Queen's University, looked at the painting at Christie's before the May 2001 sale and then asked the people at Christie's to remove the back cover, and then saw these many labels on the old stretcher. That cover is still with the painting but the stretcher has been changed and the labels are gone.



Please Could you order ½ dozen black/white photographs and a couple color transparencies taken after the last conservation, of course at my expense, and allow me to pick these up in March also.

We plan to be in London between the 18th and the 21st of March. We are not planning to go to Maastricht but I have taken the liberty of giving your kind invitation to Dr. David de Witt, who is the Bader Curator at Queen's University. He of course is keeping his eyes open for Rembrandt school paintings.

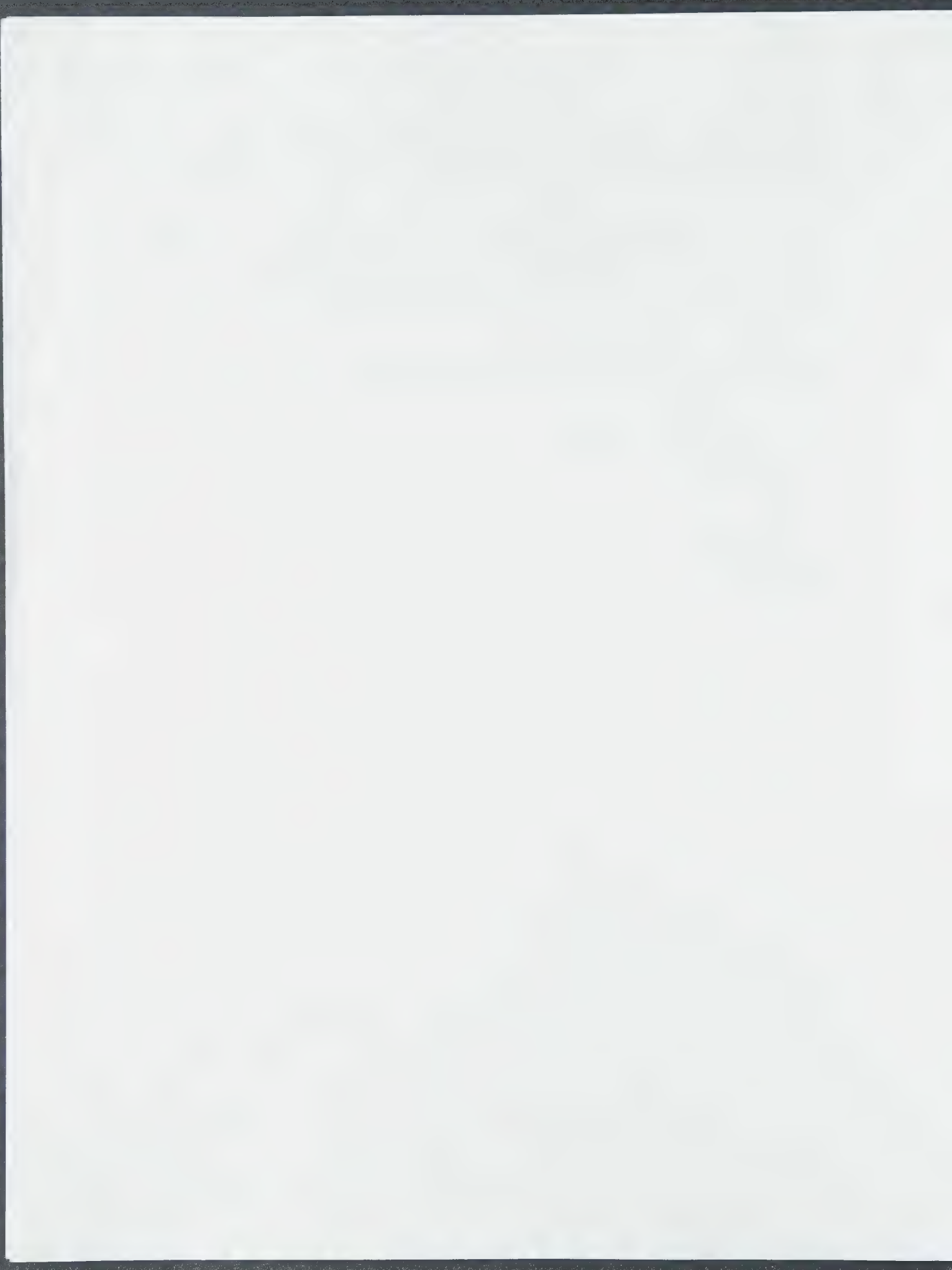
Bottom line: I am very happy with Bredius 112 and am really eager to find out who painted it.

With all good wishes I remain

Yours sincerely,



Alfred Bader
AB/az



Subject: Your fax dated Feb. 20, 2003 concerning the ex-Norton Simon Studio of Rembrandt, Portrait of a Lady

From: "Crichton-Stuart, Anthony" <ACrichton-Stuart@christies.com>

Date: Tue, 25 Feb 2003 16:50:33 -0500

To: "baderfa@execpc.com" <baderfa@execpc.com>

Dear Alfred,

Thanks for the above, and I am glad that you have purchased this beautiful painting. I am very sad to hear that all the old labels have been removed from the reverse of the painting -- I hate it when that is done, as often it is vital in knowing the provenance of the piece. Also, the old labels are in every sense a part of the history of the painting.

Unfortunately we did not photograph the back of the painting, so I cannot help you here. However, might I suggest that you contact Carole Togneri at the Norton Simon? Her e-mail address is ctogneri@nortonsimon.org. She might be able to provide you with further documentation and it is conceivable that they have photographs of the reverse of the painting.

I look forward to seeing you and Isabel again soon.

With kind regards,

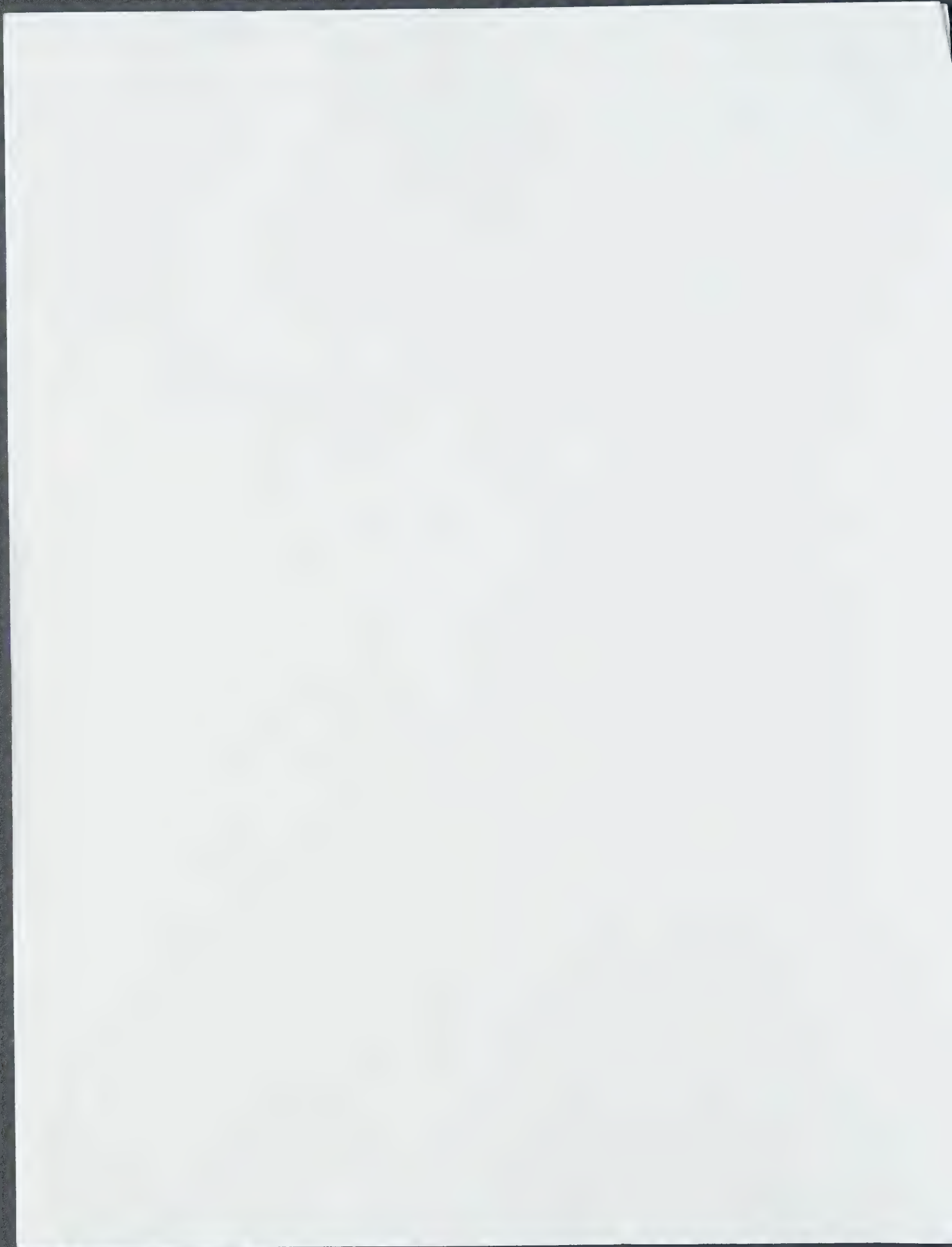
Anthony.

Visit <http://www.christies.com> to explore special multi-media sale promotions, browse our illustrated catalogues and leave absentee bids through LotFinder®, Christie's online search engine.

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This message scanned for viruses by CoreComm

C. de Witt ✓



THE DIRECTOR
 NATIONAL GALLERY
 5, PEARSON SQUARE
 LONDON, W.1
 ENGLAND
 DR. J. VAN DER
 E. v. J. Wetering (Central Laboratory, Amsterdam)

REMBRANDT RESEARCH PROJECT

Mr. Norton Simon
 c/o Norton Simon Museum of Art
 Colorado and Orange Grove
 Pasadena, California 91105

Amsterdam, November 9, 1975

Dear Mr. Simon,

As I promised you during our telephone conversations, I am writing you to inform you about our present thoughts concerning the three Rembrandt paintings we discussed. This letter is to be considered, therefore, as a written confirmation of what I tried to explain orally. I must repeat, that our opinions on any Rembrandt after 1655 is strictly preliminary: we have not yet reached the stage where we can interpret the paintings after that year in their proper stylistic and technical context.

1. Self-Portrait, Bredius 52. Studied by Mr. Haak and Van de Wetering in November 1974; the Plexiglass case containing the picture somewhat limited observations. The picture impresses one as a seventeenth century painting, executed in a technique which in many ways is similar to Rembrandt's; here, however, further and careful comparison is needed to decide whether an attribution to Rembrandt or to an artist from his immediate circle is the more likely one. Our notes and the photographs available to us may in due course enable us to compare the painterly execution with that of other portraits from the late 1650's.

C 97
 see 7
 1641

2. Portrait of Titus (C), Bredius 149. Studied by Mr. Haak and myself in May 1979 (and seen again repeatedly by several team members). The charm of the subject easily leads one to overlook the superficial and sometimes even incomprehensible rendering of forms, on which our grave doubts about the attribution are based. More technical information, particularly X-ray films, detail photographs, may in due course enable us to come to a clearer conclusion as to attribution and date.

R =

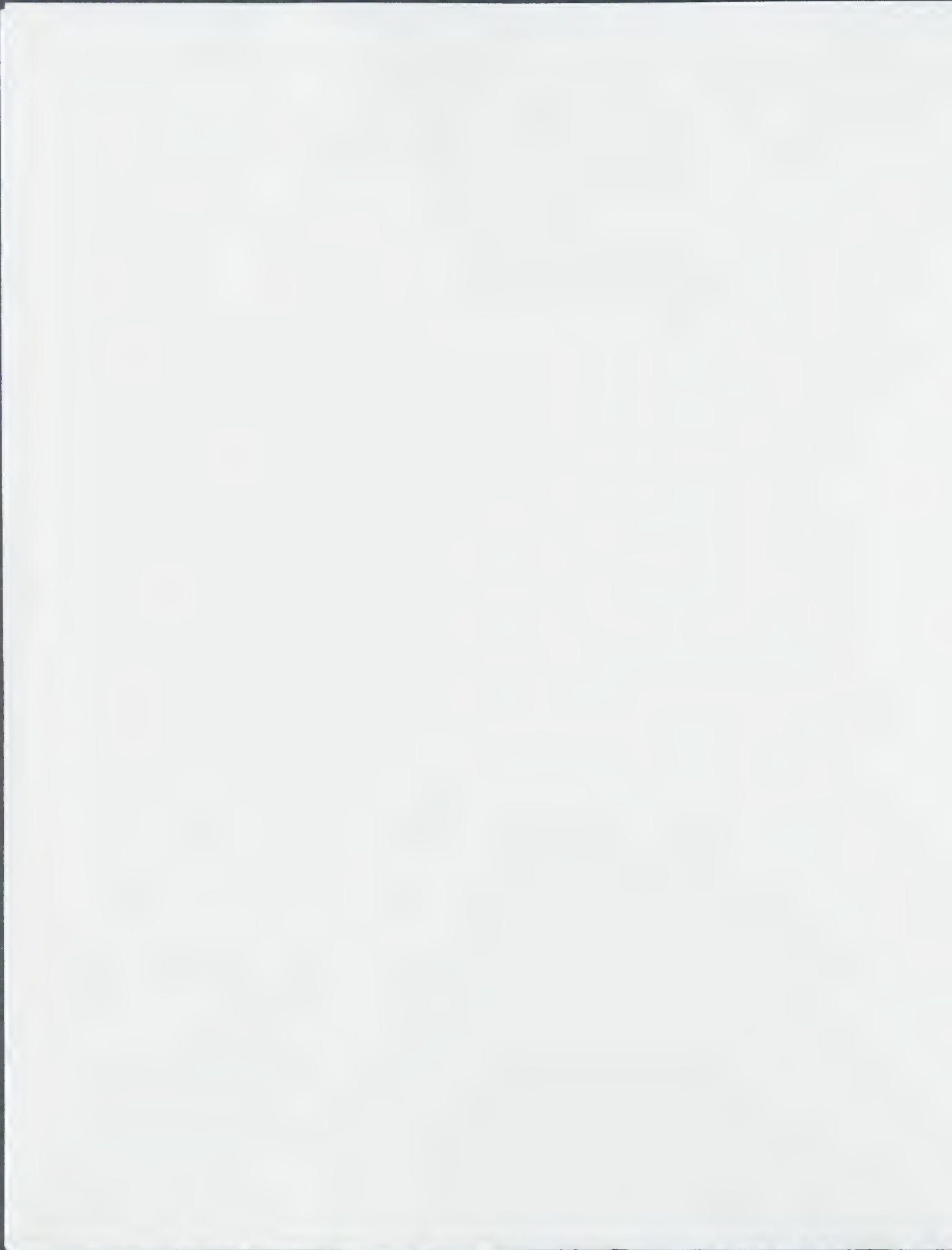
3. Portrait of Hendrickje (C). Studied by Mr. Haak and Mr. van de Wetering in November 1977. The in parts astonishing brown, oak and, particularly the most unusual colour scheme (note the violet grey in shadow passage of the face!) make an attribution to Rembrandt or his circle unlikely. More technical information, also on underlying paint layers in various passages, could possibly lead to more specific conclusions.

Studied 11/2/78

It goes without saying that we would be most grateful if you could provide us with the documents and information mentioned above, and particularly with X-ray films of all three the entire pictures!

I hope, that this letter will be of use to you, and also that you will understand our present position which is one of trying gradually to find our way through the successive phases of Rembrandt's development.

Sincerely yours,



To Dr. Maria Gilbert
Editor, *Proteus Index*
fax 310 440 7780
3 pages.

Dr. Alfred Bader
2061 North Shepard Avenue
Milwaukee, WI 53211

414-962-5169

May 22, 2003

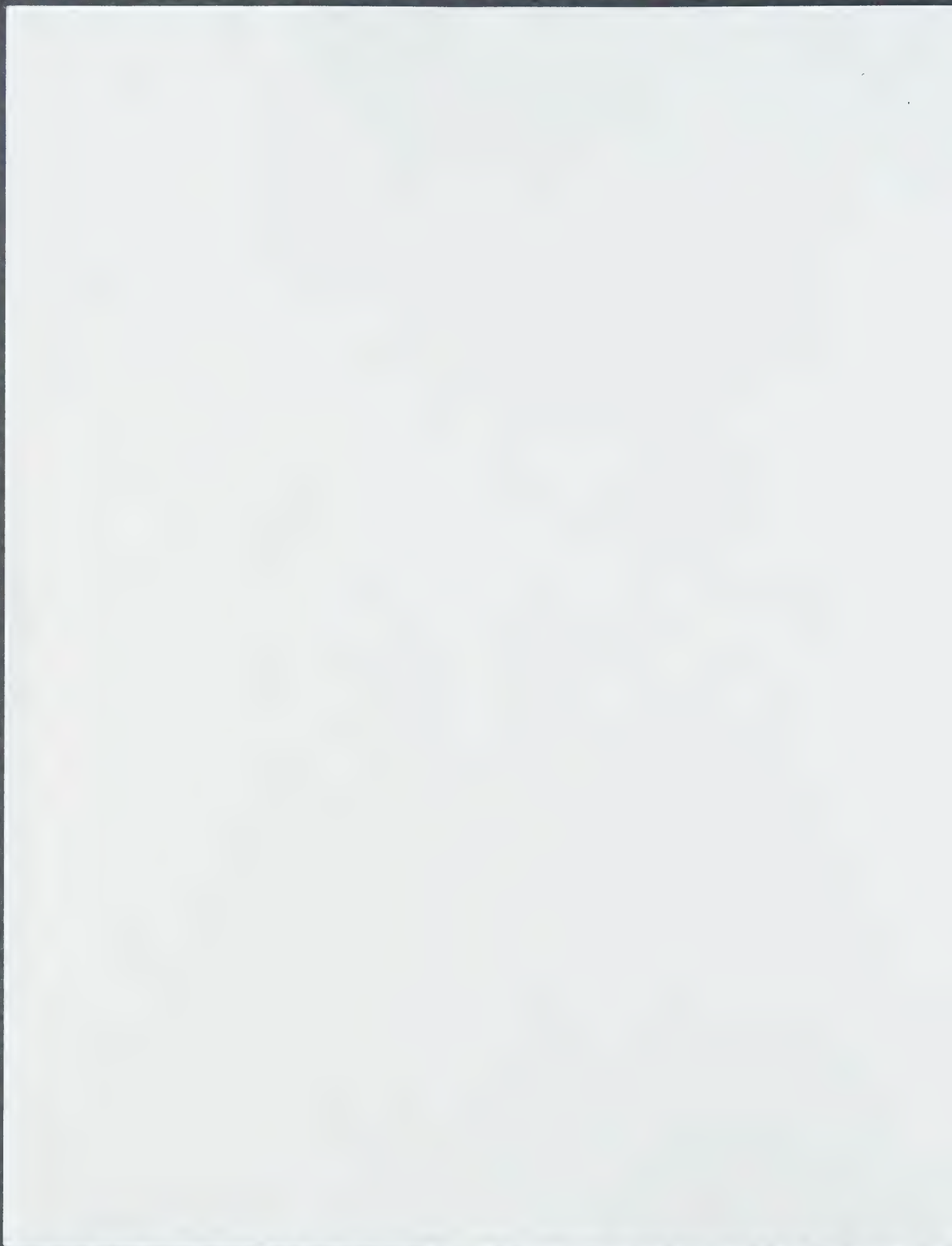
Professor Dr. Ernst van de Wetering
Stichting Foundation Rembrandt Research
Project - RRP
c/o Kunsthistorisch Instituut
Herengracht 286
Amsterdam NL-1016 BX
NETHERLANDS

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.



I now enclose a 1948 article by R. L. Douglas attempting to link this painting and two other works, certainly not by Rembrandt, with the Van Loo collection. Enclosed also is Jakob Rosenberg's opinion and that of the conservator, William Suhr, who cleaned the painting in 1957. Their opinion that this painting is by Rembrandt does of course not make this painting a Rembrandt, but it does confirm what I myself think, namely that it is a very beautiful painting which I am proud to own.


Photographs are also enclosed.

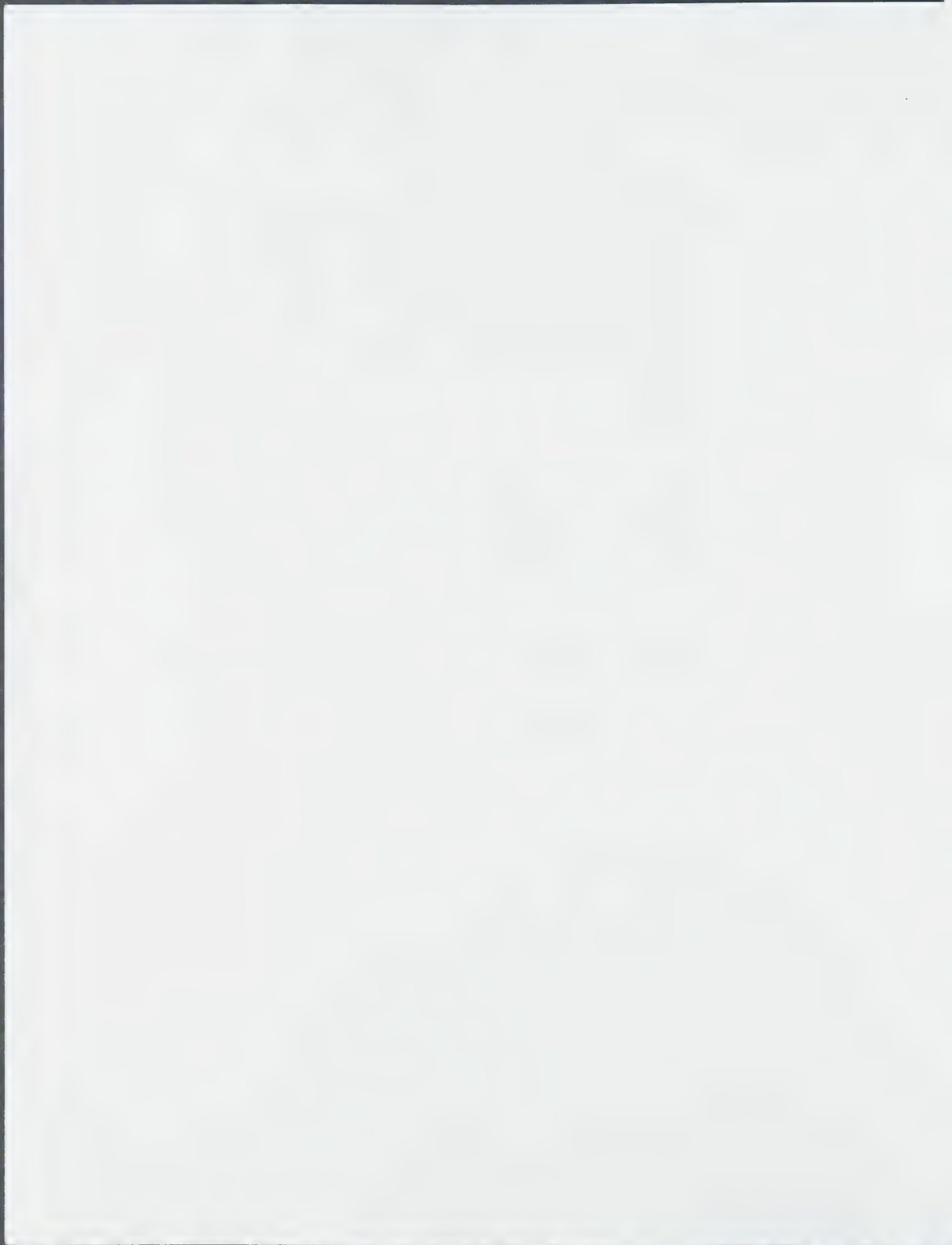
When I discussed this painting with Professor Sumowski who had seen only photographs, he told me that it is indeed very beautiful, but as he could not connect it with any Rembrandt student, he thought that it might be 18th century. I do believe that it is mid-17th century but of course you know that it is possible to be convinced and mistaken.

Anyway, I would very much appreciate your thinking, specifically, who you believe painted this painting, after Vol. IV has appeared.

With all good wishes I remain

Yours sincerely,


Alfred Bader
AB/az
Enc.



Art in America
69-74, 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

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

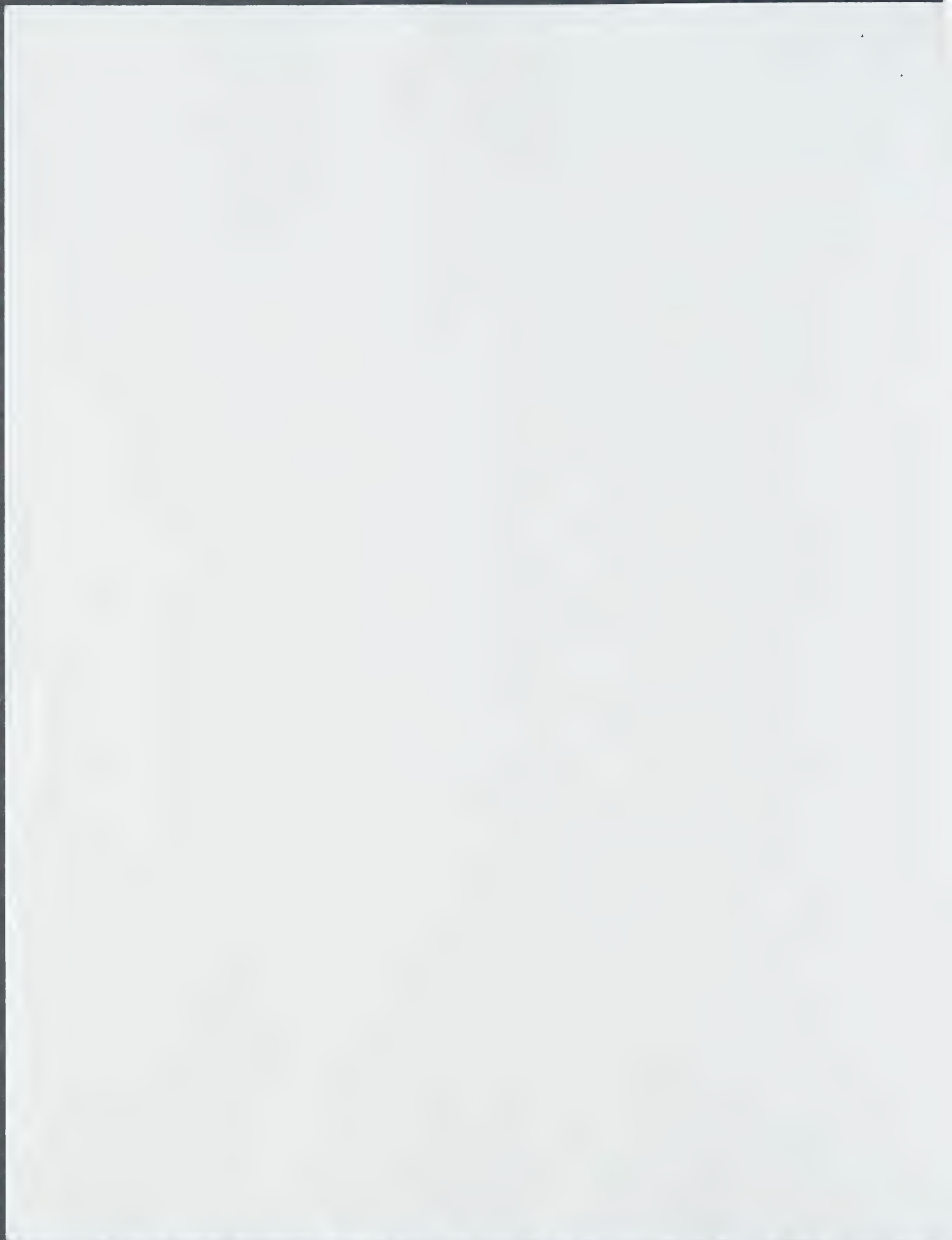




Fig. 1. REMBRANDT: HEAD OF CHRIST
John G. Johnson Collection, Philadelphia

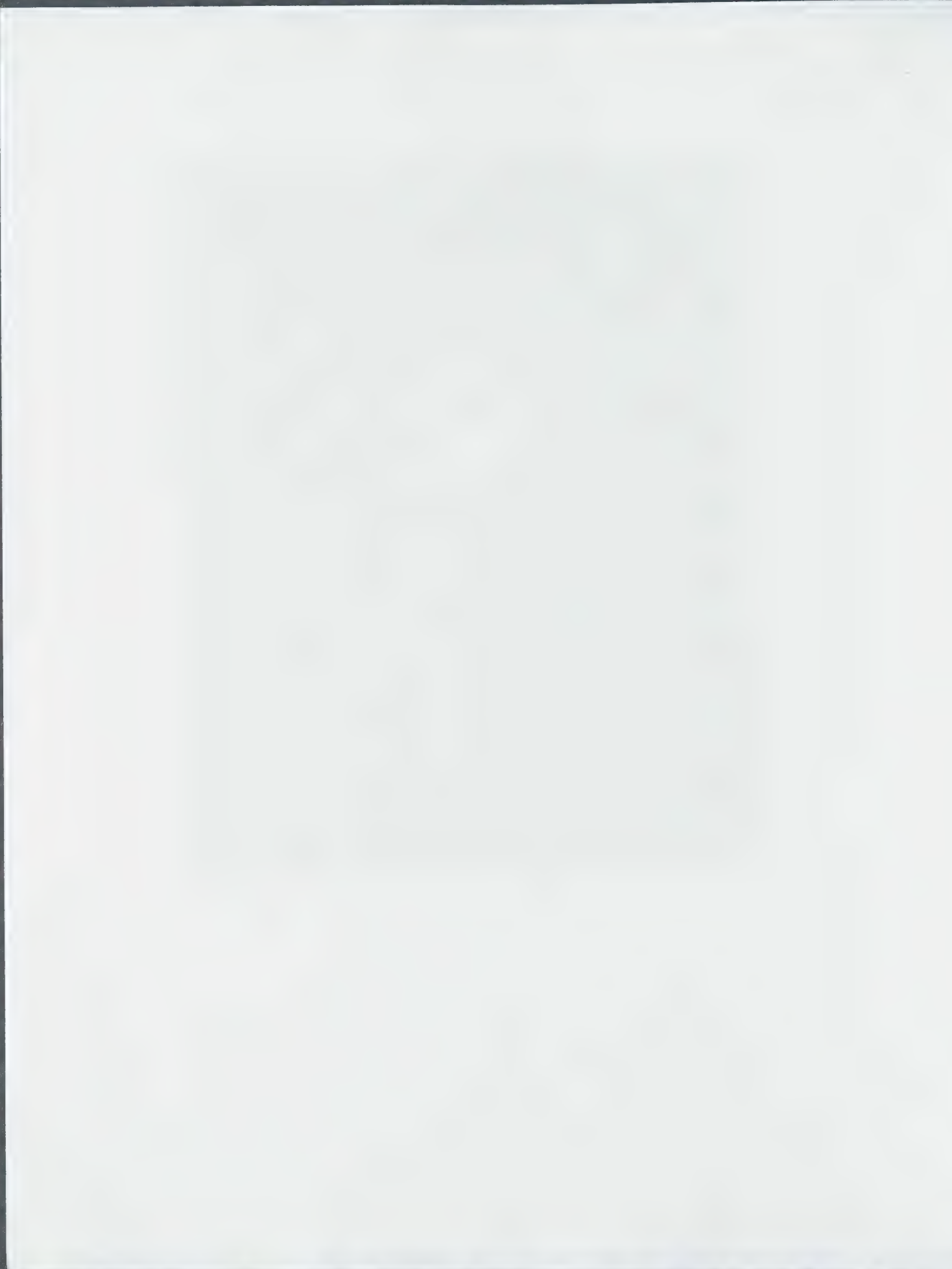




Fig. 2. REMBRANDT. HENDRICKJE STOFFELS.
Oil on the disc of a wooden barrel.

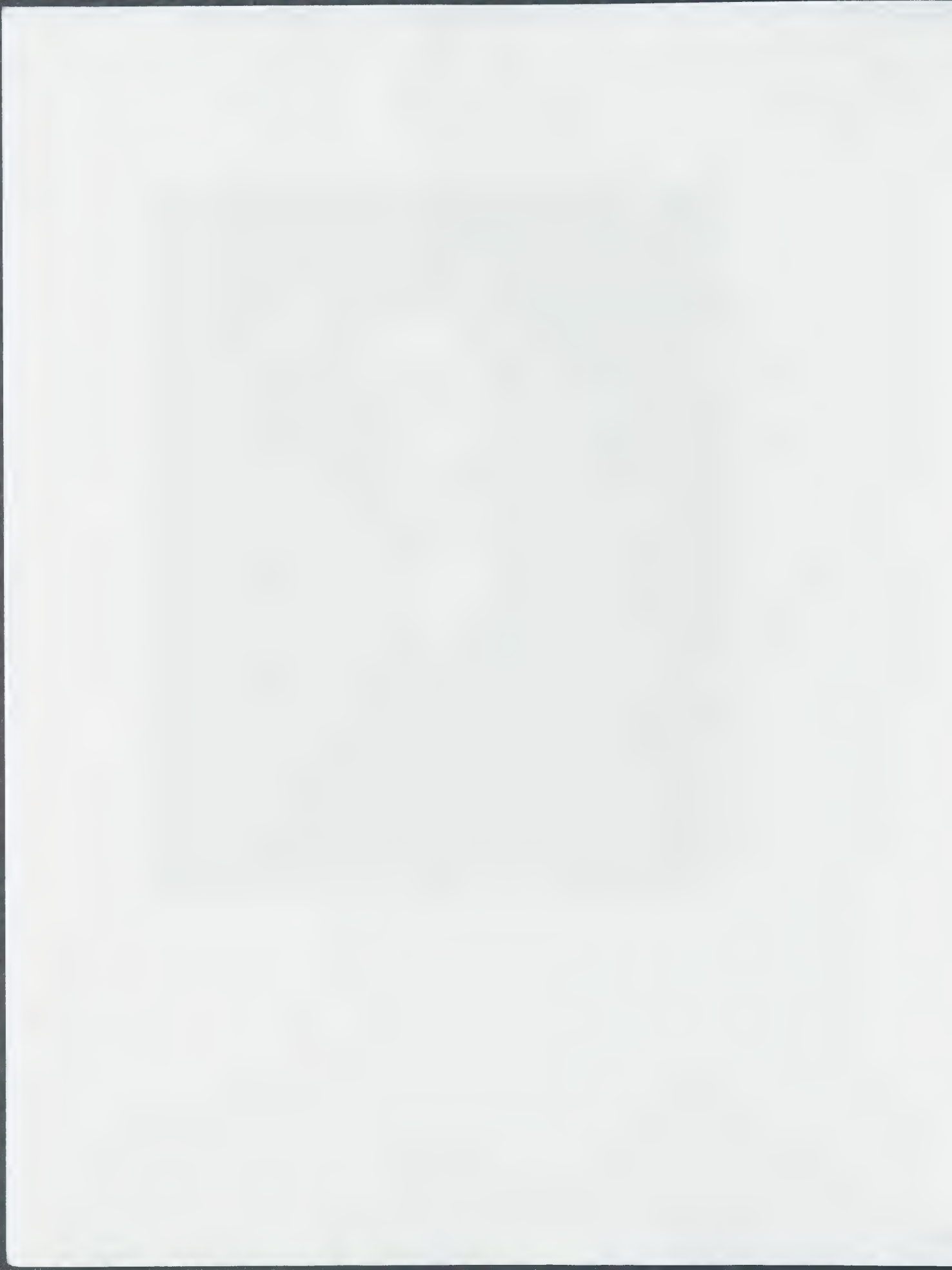
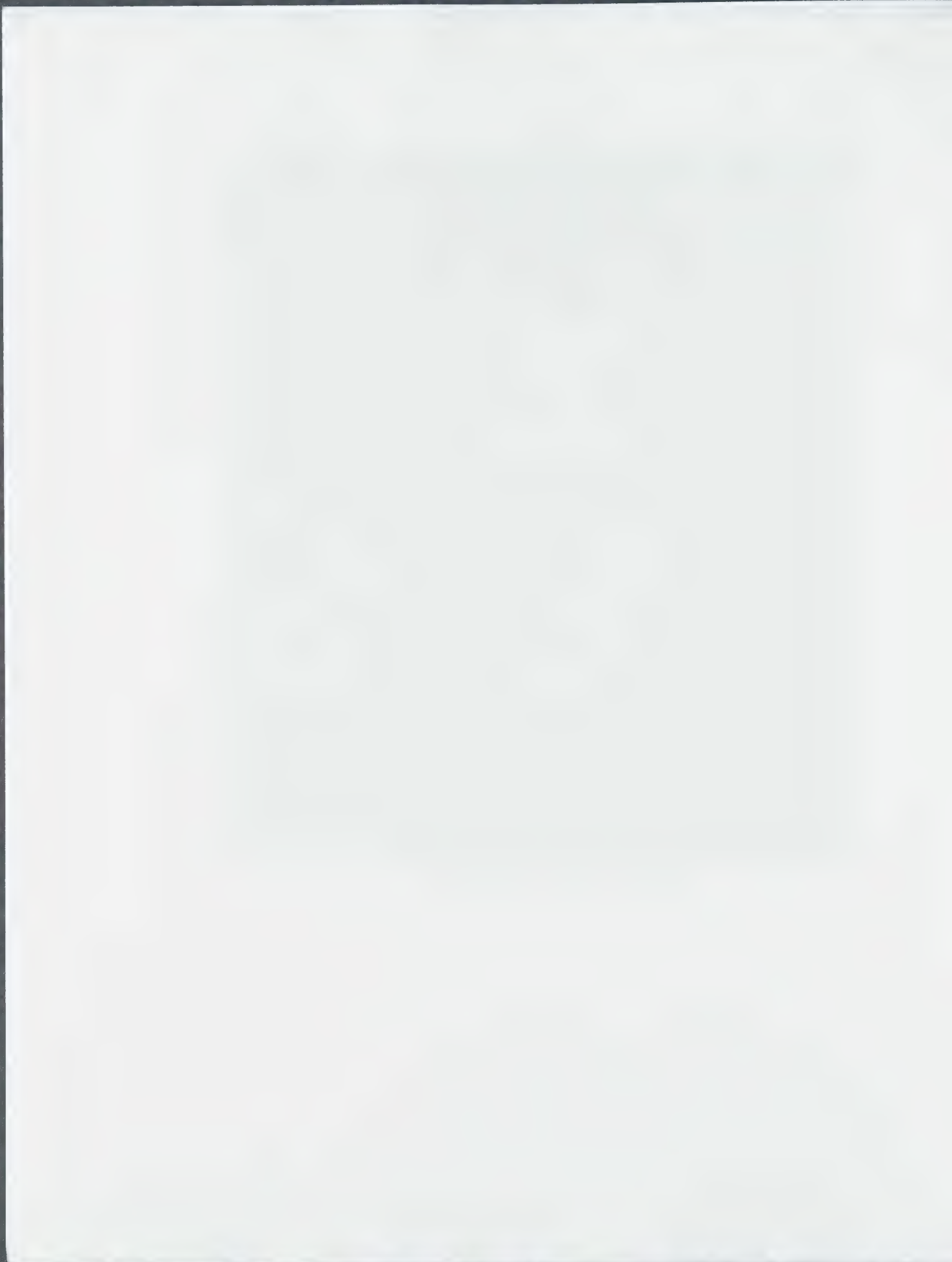




Fig. 3. REMBRANDT: JEWISH PHILOSOPHER
Marcus Kappel Collection, Berlin



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.

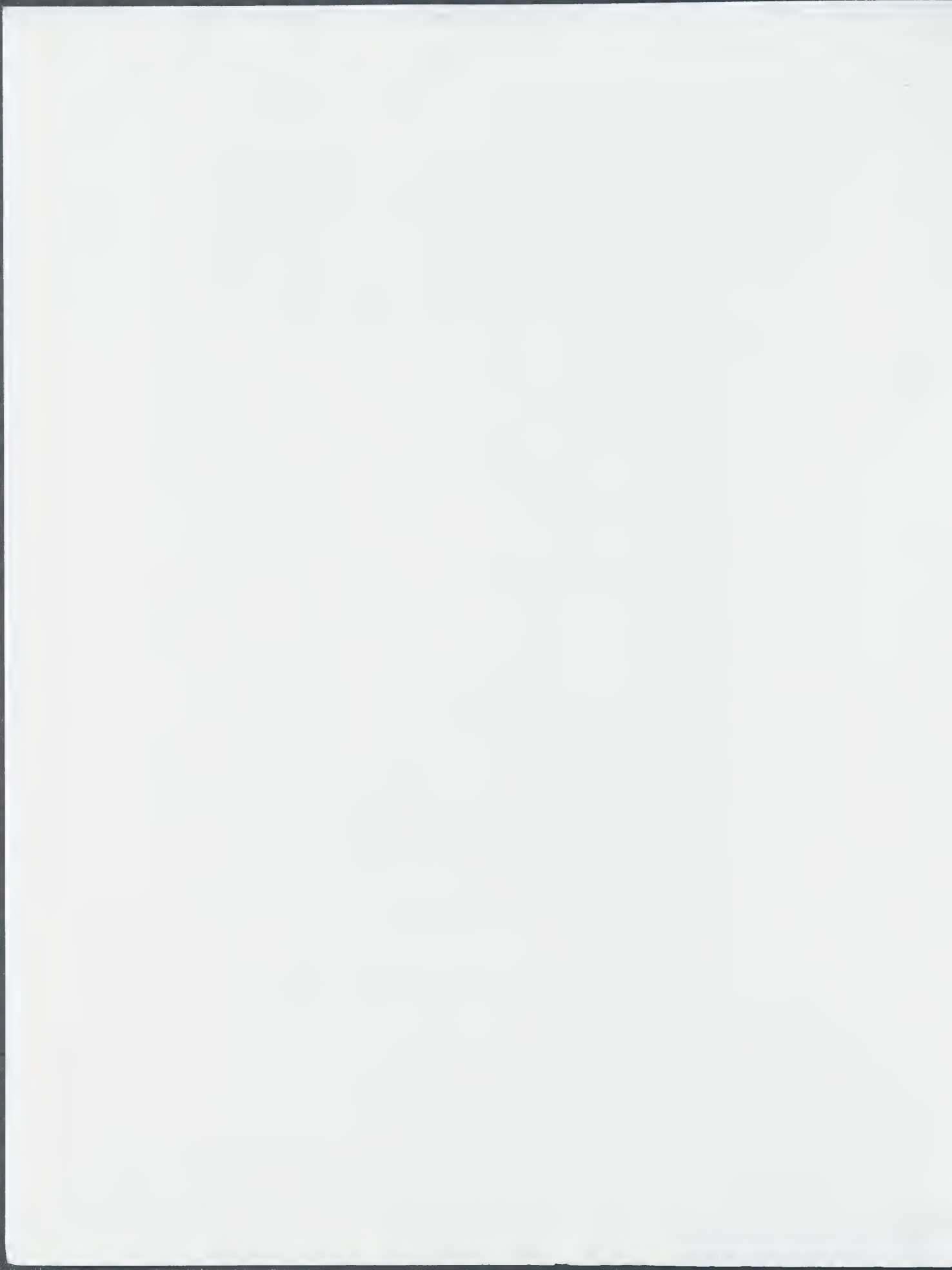
At the sale of the van Loo collection, Gabriel de Saint-Aubin, the French artist and connoisseur, who was a regular attendant at all exhibitions and art sales taking place in Paris that were of any importance, often made sketches of many of the pictures in his copy of the catalogue. In it, he also wrote 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

²Fr. Basan, *Catalogue des Tableaux du Cabinet de feu M. Louis Michel van Loo, Ecuyer, 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.

³C. Vosmaer, *op. cit.*, p. 436.



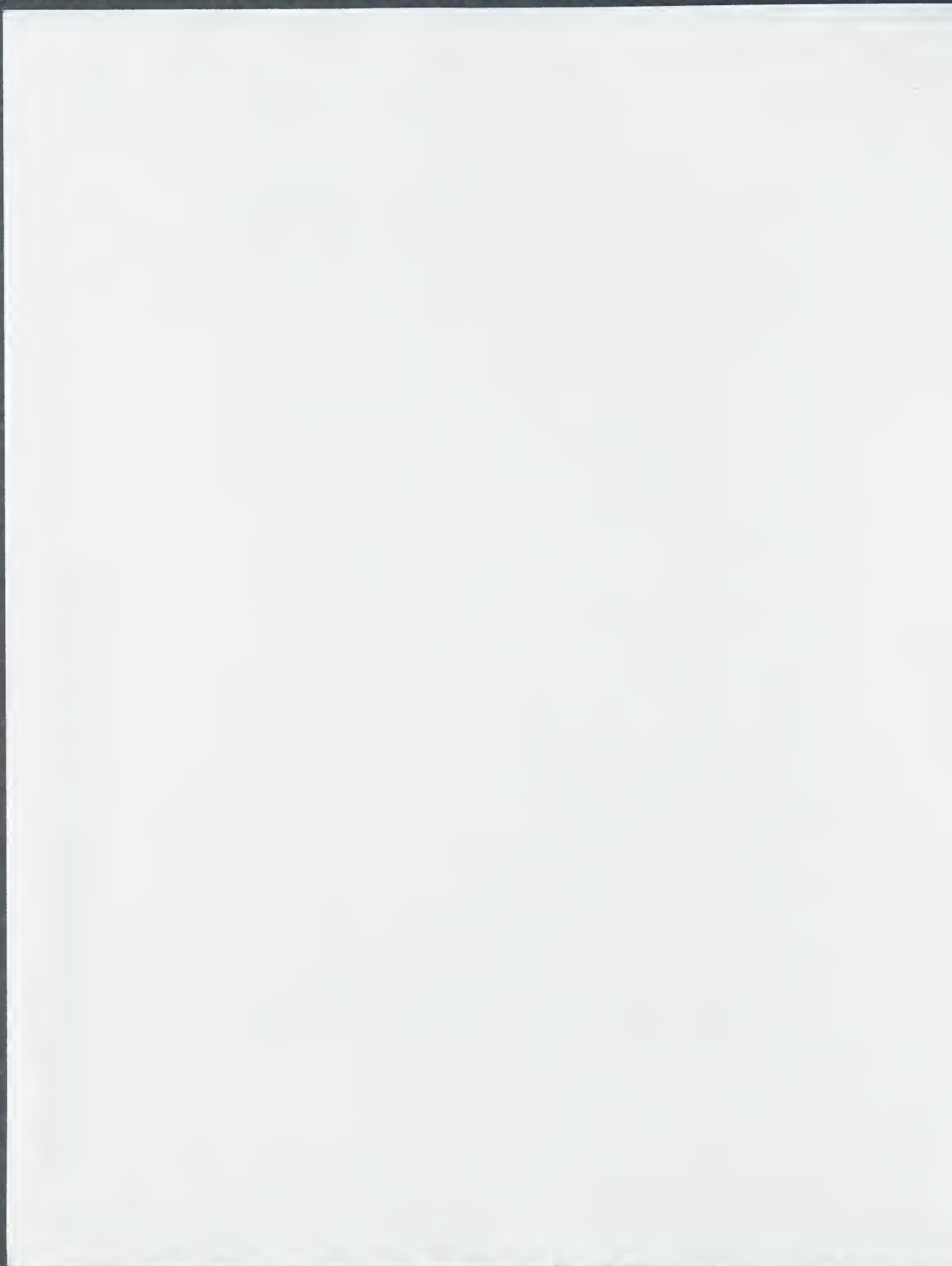
measure the panel or canvas at the back. Sometimes, if the frame be an old contemporary frame made for the picture, it is included in the measurements of the work. There have, too, been cases where a picture has been a little reduced in size to fit some old frame. This kind of mutilation was more frequently 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 Huldshinsky. Writing on the pictures in the Huldshinsky 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.

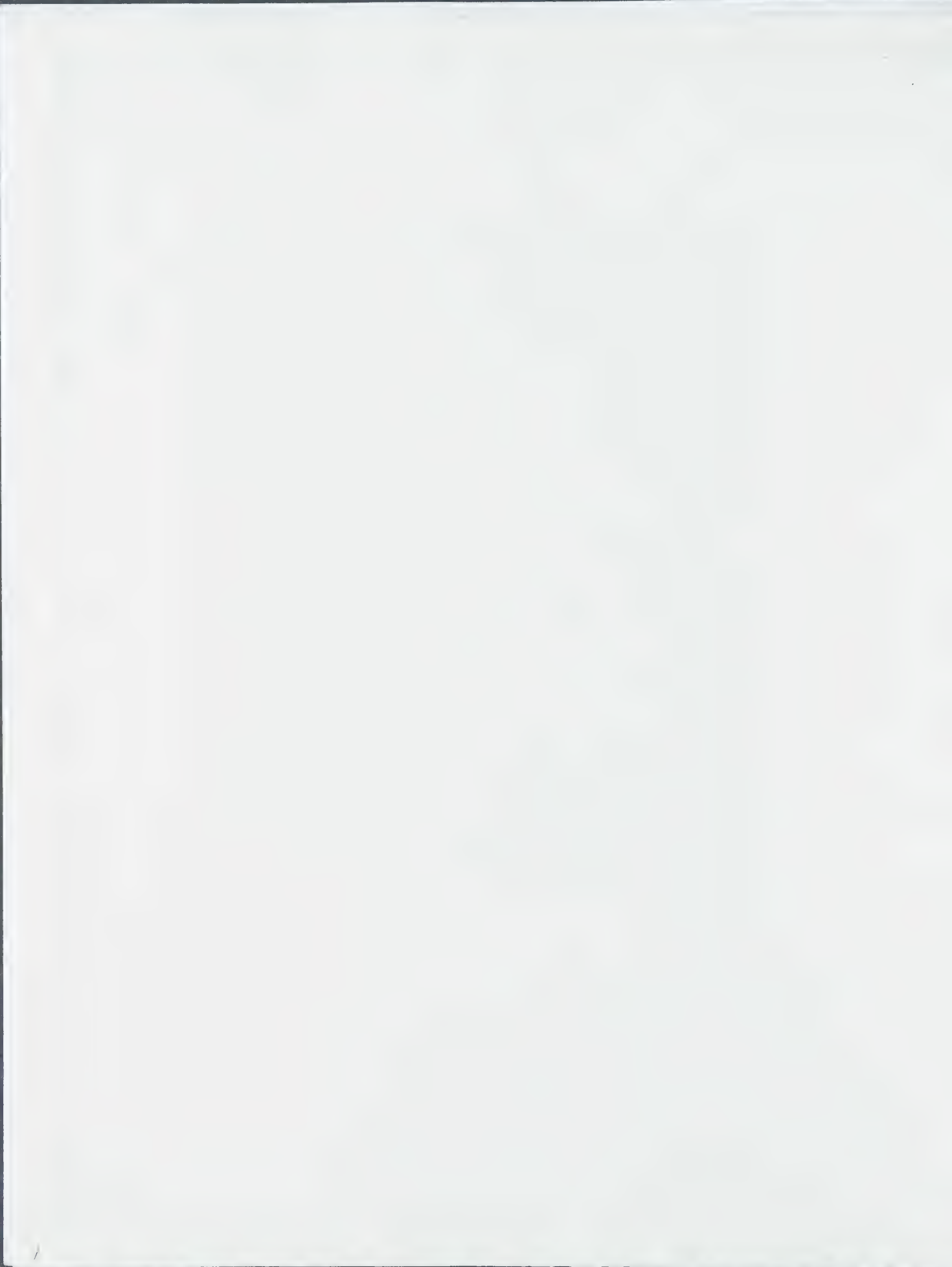
At the van Loo sale *The Jewish Philosopher* passed, it seems, into the possession of a British buyer, and, for a period of more than one hundred years was buried in private collections in England.

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."



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: 13th February, 2003
Fax No.: 001-414 277 0709

Dear Dr. Bader,

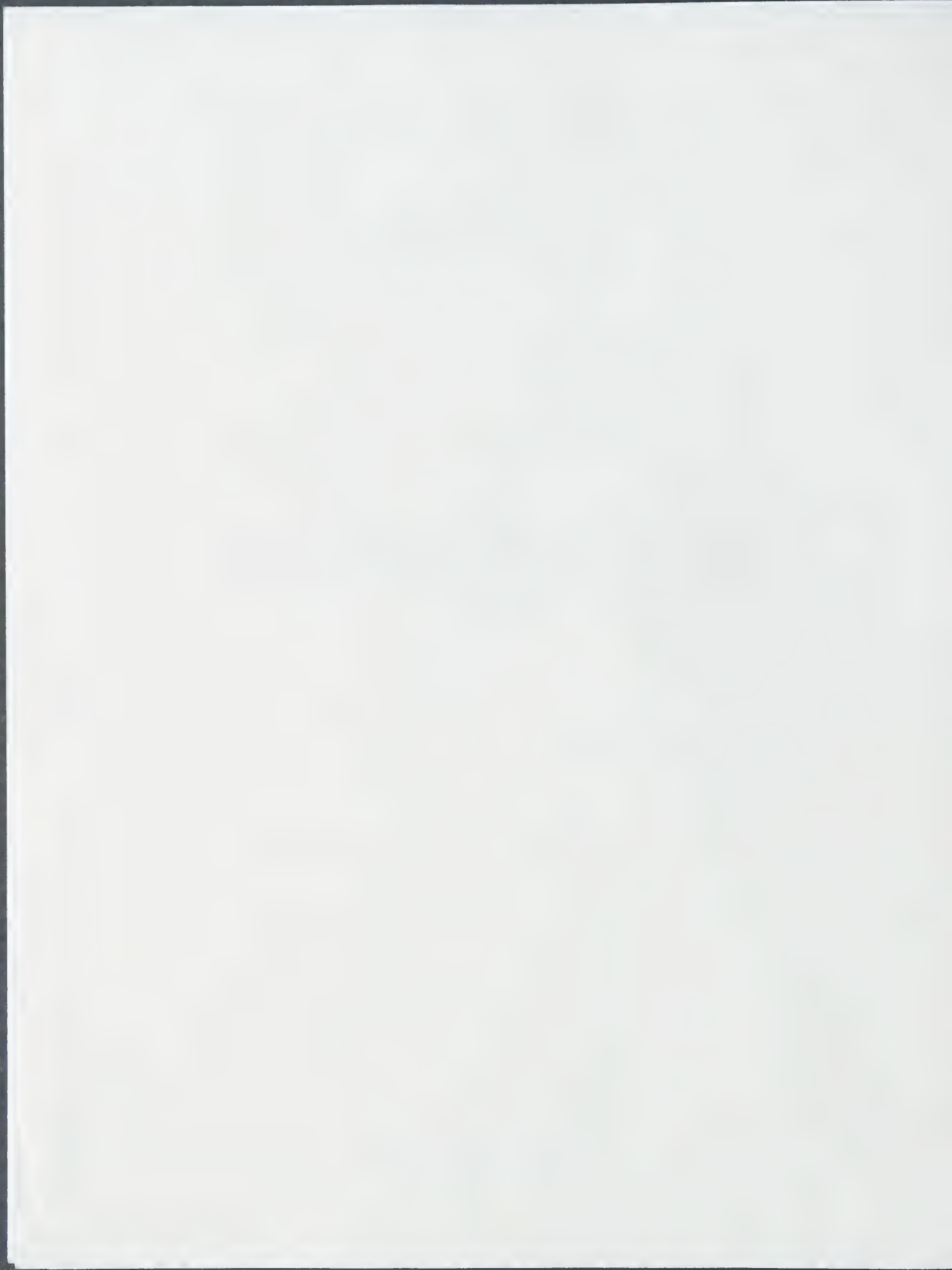
Further to my fax of 6th February regarding photographs of the portrait of a young woman, I am afraid that I have now heard from our restorer and he does not have any photographs of this picture taken before or during restoration. I am very sorry about this but he explained to me that since the canvas had no holes or tears in it he did not feel that it was necessary to take any photographs.

With many apologies

Yours sincerely,



Pippa Mason





[Faint, illegible text]

Chow state



Clean state



Clear state

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

(414) 962-5169

October 29, 2003

Professor Volker Manuth
Stieltjesstraat 111
NL-6511 AK Nijmegen
THE NETHERLANDS

0031 243234574

Dear Volker,

Isabel and I have just returned from a long weekend in Kingston and I must tell you that so many art historians there miss you.

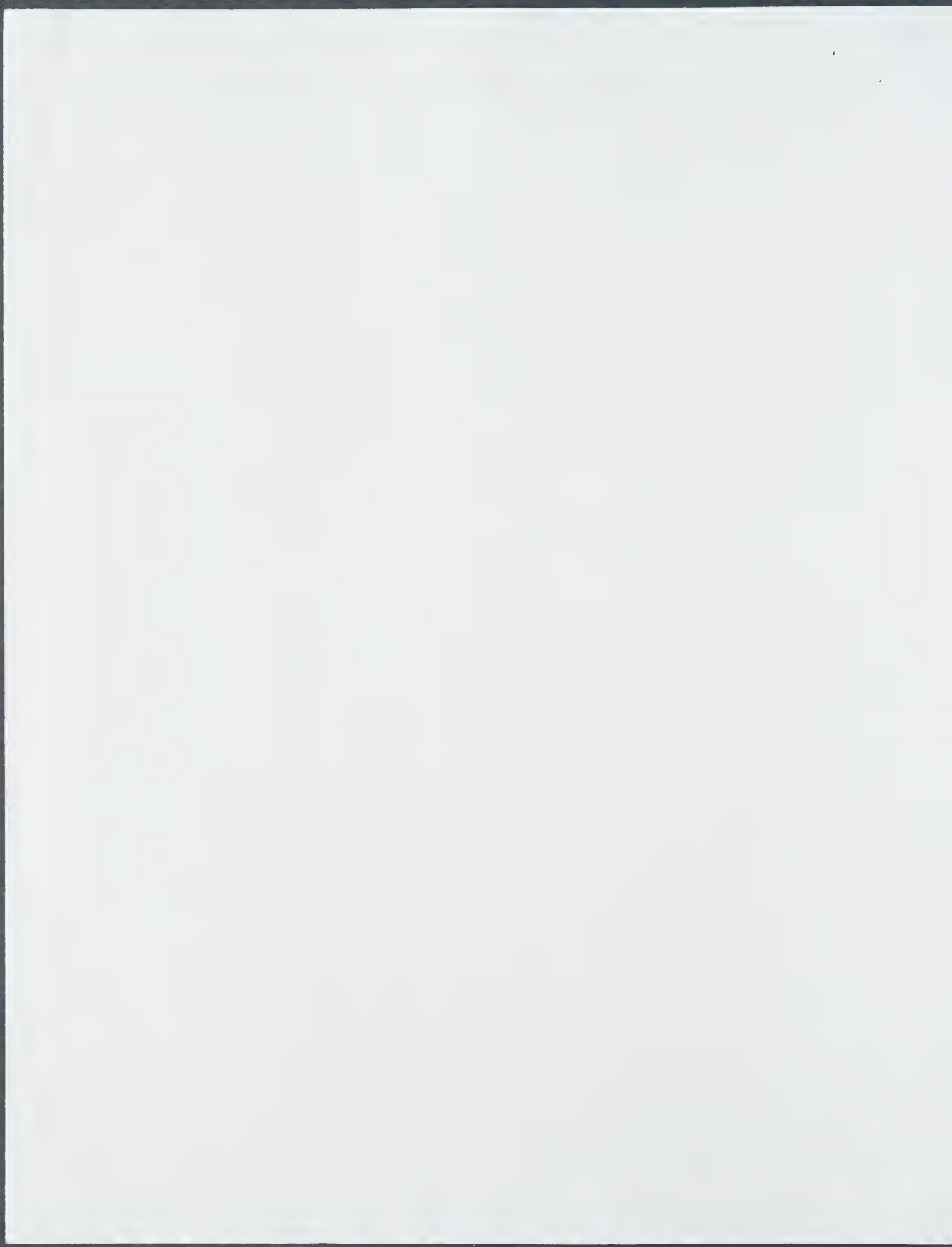
I think that John Osborne is doing a fine job as Chair. So far they have had seven applicants for your position but none seems really experienced enough. Could you not help with some suggestions?

Also, when you have a little time I would very much like to have your thoughts about Bredius 112 which hangs in our dining room. I wonder how correct Douglas is in identifying those three paintings with the Van Loo sale.

Of those three paintings one, attributed by Bikker to Drost, was just bought by Marquette University in Milwaukee for \$225,000. I really prefer the version in Washington.

Last month I had a chance to see the third painting, the *Jesus* in Philadelphia and I find it a truly enchanting work, so close to Rembrandt that I cannot tell the difference. And yet the Museum there has really not tried very hard to identify the artist.

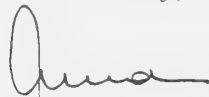
I was really upset by Michael Zell's statement in Chapter 4 of his book *Reframing Rembrandt* that my wreck of a painting is not an early Lievens but a copy after the etching in the dark manner. Copy of my letter to Zell is enclosed.



We are just leaving for England and will be there from Friday, October 31st until December 19th. Will you be at the London sales? It would be great to see you.

With fond regards to you and Marieke I remain

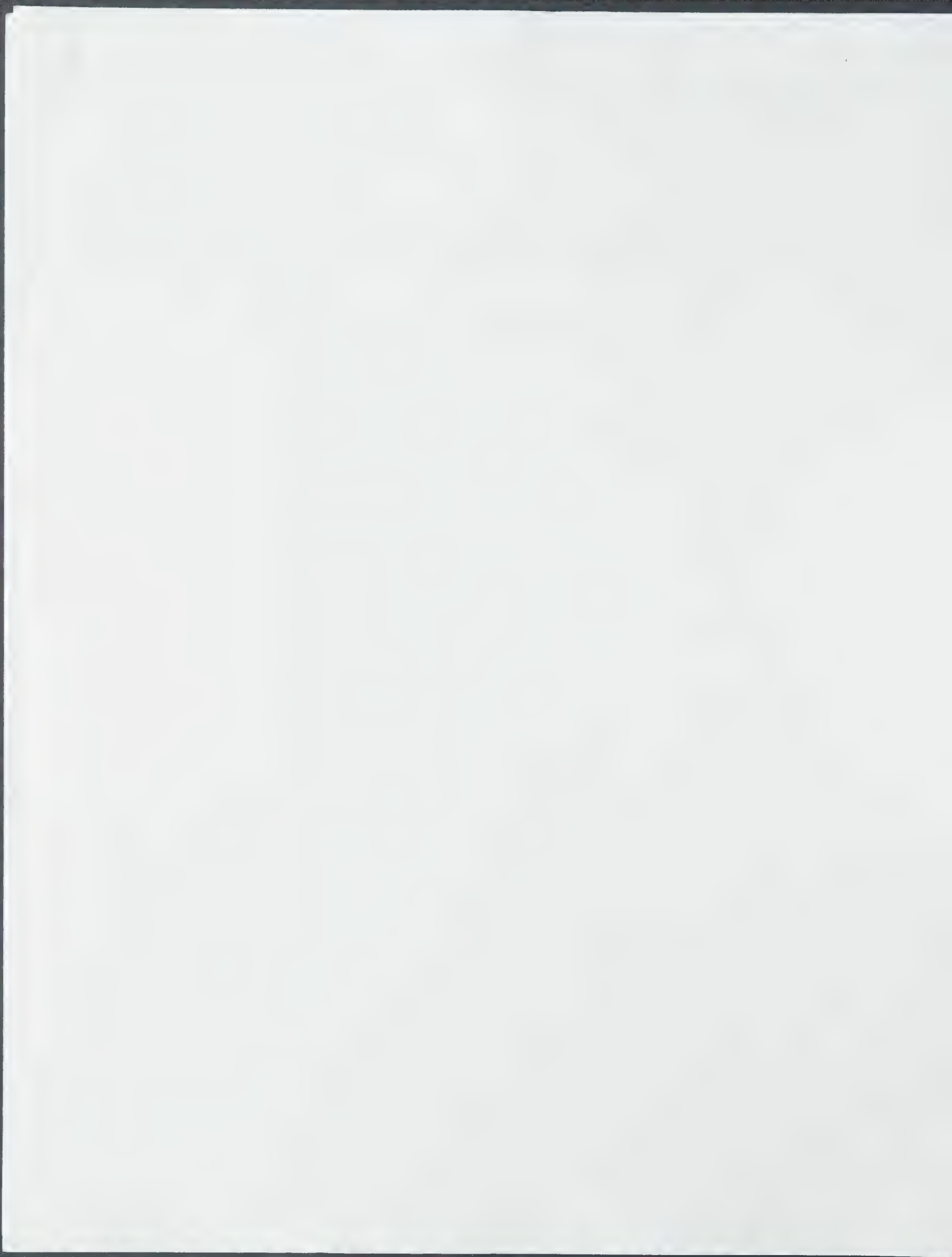
Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', written in dark ink.

Alfred Bader

AB/az

Enc.



DR. ALFRED BADER
261 N. SHILBEE AVE
MILWAUKEE WI 53211

12-1117
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In the Art Business, 44,210 Points Makes Polke a Top Painter

The Getty Shows How Value Is Established

By ANDRAS SZANTO

THE first version of art history is written by dealers, making bets on artists and objects long before collectors, critics and curators decide what's truly valuable.

To offer a glimpse into this rarefied world, the Getty Research Institute has mounted a small but evocative exhibit titled "The Business of Art: Evidence From the Art Market." Consisting of 61 documents spanning 450 years, the show has no intention of covering its subject encyclopedically. Instead, the curators, Maria L. Gilbert and Mark Henderson, have assembled an eclectic array of ephemera from the Getty's archives to illustrate how values have been assigned to art through history.

Among the items is a 1398 exclusive contract between the Parisian dealer Ambroise Vollard and the painter Georges Rouault, a ledger of "sales," "bargains" and "deals" by a 19th-century British collector who inventoried the steel pen nib, a haunting set of letters documenting how the Nazis forced colorful 1922 German board game in which players compete for art-world recognition, with the winner receiving this guidance: "From now on you can afford practically anything, your glory seems to be secured, your posthumous glory is merely a question of your inevitable demise (probably soon)."

For the Research Institute, housed in a circular building adjacent to the Getty Museum, the show is an attempt to foster more scholarly interest in the social dynamics of art. It's part of a yearlong project drawing on the work of resident scholars, a conference on art-dealing and a new research partnership on the history of collecting with the University of Southern California.

"We see this as part of the total fabric of understanding the history of art," said Tom

Andras Szanto is deputy director of the National Arts Journalism Program at Columbia University.

Crow, director of the Research Institute. To focus only on artists and masterpieces, he said, would be "like listening to one side of a telephone conversation." As the documents show, in addition to dealers, collectors, artists and critics have also been known to take an active part in the business side of art.

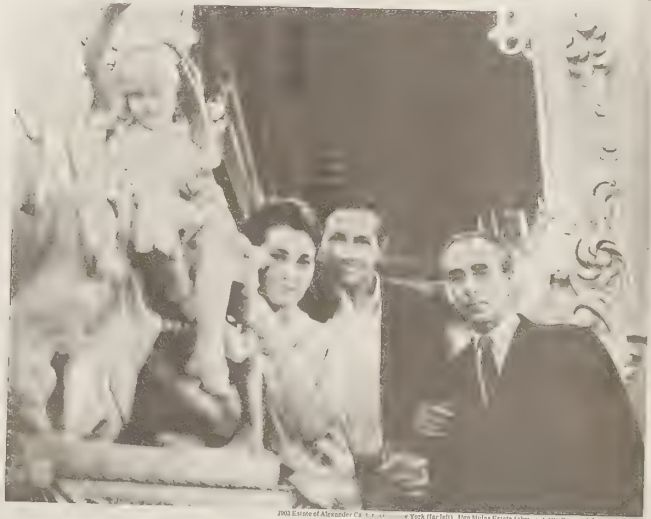
The profession of art dealing emerged only after the mid-18th century; the commercial art gallery system is barely a century old. Earlier, artists often served as their own agents. At first, they were making a fixed rate for the job, as if they were making a pair of shoes. "Gerald Reitlinger wrote in his classic work, "The Economics of Taste," that each work of art is unique — and with it, a new way of doing business.

A testament to that development is a parched letter with ornate calligraphy, dated 1628, by the Bolognese painter Guido Reni, appealing to his "most illustrious and honorable patron" that "when paintings are of a caliber that they can be given to noble lords as gifts," they merit a special price — that should reflect "respect for the artist." Reni concludes, "My paintings — praise God — are partially in this category and merit this type of payment."

Even after dealers were firmly established, artists still looked after their own financial interests. In 1835, Alexander Calder wrote a letter to a collector for whom he was making a mobile. "But we said nothing about the price. What do you have in mind?"

The archival sources present a prosaic view of art history in which hustle and flattery mingle with high-minded aesthetics. An 1810 note by the sculptor Antonio Canova to Napoleon fawns, "I went to the feet of Your Majesty to offer the homage of my gratitude." In 1878 Paul Gauguin, then a 31-year-old stockbroker, relays a business tip to his friend Camille Pissarro about a colleague who might buy two paintings "as pretty as possible" because the man "knows nothing at all about art."

Even critics got into the fray. In 1943, Clement Greenberg typed a letter to the London dealer John Kasmin giving detailed instructions on how to display Jules Olitski's



2003.0044 Alexander Calder (left), Robert Rauschenberg (center), and Beatrice Montali (right) in the Duveen Brothers store in New York, circa 1920.



"The Business of Art" Getty Research Institute Exhibition Gallery, Los Angeles, Through June 13

Color Field paintings, which he had written about favorably in *Art International*. Greenberg offered advice on everything from the proper framing to the choice of paint for the gallery walls and even scribbled drawings to press his case.

It is nevertheless the dealers who get the star treatment in this show. Several prime figures of 19th- and 20th-century art history appear — among them, Peggy Guggenheim and Leo Castelli — but the leading role fittingly goes to Joseph Duveen, a turn-of-the-century art merchant and lifestyle guru for Gilded Age socialites like the Fricks, the Morgans and the Huntington.

The British-born Duveen was a genius at trading on the aspirations and insecurities of his American clients. He ran a full-ser-

vice operation. For the right price, he could procure all the trappings for a ready-made Old World aristocratic household, from paintings and sculptures to tapestries and clocks. Working with a Parisian design firm, he undertook extravagant decoration projects like Mrs. Elkanor Ekins Widener Rice's New York town house, where the drawing-room furnishings alone cost \$2 million in 1925 (about \$30 million today).

Ambitious, methodical and well connected, Duveen hired an international network of spies and runners to track down clients and artworks for sale. Some of his cloak-and-dagger antics may seem outmoded, but his fingerprints remain all over America's greatest art collections.

The exhibition is a coming-out party for the recently catalogued Duveen archive, a vast trove of information about the backstage operations of the International Art Trade. In the Getty's care since 1998, its contents have never been presented to the public. Among the gems is a book bearing

the title, "Things Seen: Homes of Fine Goods." It contains typed and handwritten reports used by Duveen's associates — obtained by one who knows how — listing every valuable object inside certain British aristocratic homes.

The most eye-opening section of the exhibit is a set of documents laying bare Duveen's business dealings with Bernard Berenson, the Renaissance scholar and connoisseur who authenticated Italian old master paintings for Duveen and, in return, received a 10 percent commission (later upgraded to 25 percent), and a retainer. Displayed here is a 1928 contract reaffirming their secret agreement, along with an "attestation album" — a collection of photographic reproductions of Italian paintings, accompanied by Berenson's signed attributions — which Duveen occasionally presented to clients after a sale.

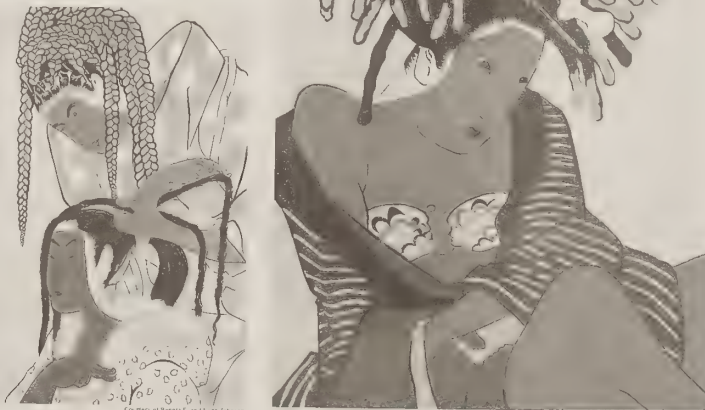
Recent efforts to demystify artists' reputations, and their investment potential, by quantitative analysis make up the last section of the Getty show. Among others, it features the charts and computations of Willi Bongard, a maverick German economist whose Kunstkompass newsletter, edited since his death by his widow, has been three decades. Bongard's index of art-world fame assigns numerical values to various indicators of success — for example, 800 points for an A-list museum show, 100 points for reviews in certain arts publications. (The top-ranked artist in 2003 was Sigmar Polke, with a score of 44,210.) The annually published results allow art-market speculators to forecast the earnings potential of today's stars.

Those calculations should be taken with a grain of salt, of course. As the exhibition makes plain, no amount of research can explain why some artworks fetch millions while most remain worthless. In the words of the economist Michael Rutter, one of the scholars exploring the practical side of art at the Getty, "You will always have prices and new directions, but what you can't take out is the fabricated mystery that only a very few individuals have the secret knowledge to produce." □

For Japanese Girls, Black Is Beautiful

Painting Hip-Hop as It Goes Geisha

Iona Rozeal Brown's works are a cross-cultural hybrid: a black artist using a Japanese style to paint Japanese women who are obsessed with black culture.



By BENJAMIN GENOCCHIO

HARTFORD

IONA ROZEAL BROWN is obsessed with hip-hop. When she is not home spinning discs, out haunting music stores or cruising clubs, she makes paintings about fashion-conscious Japanese teenagers who want to look cool, black and American, much like their hip-hop idols. Known as the ganguro, these teenagers dress in funky clothes, dye and weave their hair into cornrows and darken their skin at tanning salons or with makeup.

Ganguro, literally "black face," has its roots in the mid-1980's, starting with

a desire among Japanese girls to emulate the popular, sun-tanned Okinawan singer Amuro Namie and the black British fashion model Naomi Campbell. Thanks to the rising popularity of hip-hop in Japan, their idolization has since expanded to include Lil' Kim, Run-DMC, Mary J. Blige, the Big Tymers and others.

Ms. Brown, 37, first learned about the ganguro while studying painting at the San Francisco Art Institute in the late 1980's. Later she traveled in Japan, where she met members of the ganguro tribe and was shocked to discover the depth of their fascination with black youth culture. The experience left her with many unresolved ques-

tions and inspired a new body of work. "Sure, I'd seen white youth in the U.S. hang out with black youth, adopt the pimp stroll or gait, the slang and go the whole nine yards," Ms. Brown said while installing 15 of her paintings about the ganguro at the Wadsworth Athenaeum here. "But the Japanese youth were trying to be as black as they could. This was something different and new."

Ms. Brown has mixed feelings about the ganguro phenomenon. "Being African-American, I'm flattered that our music and style is so influential," she said. "But I have to say that I find the ganguro obsession with blackness pretty weird, and a little offensive. My

paintings come out of trying to make sense of this appropriation."

Ms. Brown's paintings do a little cultural sampling of their own. She takes 17th- and 18th-century Japanese ukiyo-e woodblock prints of geishas, bathhouse girls, samurai and Kabuki theater actors and gives them a radical makeover. The results are zany hybrids, from kimono-clad M.C.'s and gun-wielding gangsta rappers to sassy courtesans with darkened faces, dreadlocks and long painted nails. She calls them "Afro Asiatic allegories."

In today's art jungle, the hybrid is a fairly familiar animal. So what makes these paintings different? For one thing, the unexpected combination of

Iona Rozeal Brown

Wadsworth Athenaeum Museum of Art, Hartford, Through June 13

period Japanese imagery and hip-hop attitude is more than just a catchy aesthetic tool. Ms. Brown sees parallels between the art of ukiyo-e and hip-hop: their storytelling quality, broad popular appeal and celebration of material pleasures. "There are also parallels," she said, "between the glamorous, fashionable clothes and decadent excess portrayed in ukiyo-e, and the high fashion, celebration of material success and love of bling-bling that you get in hip-hop."

And then there's the titillation. Most of the artists associated with the ukiyo-e movement made pornographic prints, known in Japanese as shunga or spring pictures. Similarly, hip-hop artists use bawdy imagery to sell their albums, and in some cases even dabble in pornographic movies.

Images of women are dominant in Ms. Brown's paintings and prints. This is no surprise, for they are the main devotees of the ganguro style, and prominent subjects in ukiyo-e. In "Untitled I (Female)" (2003), a silk screen, Ms. Brown depicts a hip-hop diva coolly exposing her dark skin. She wears a revealing robe, like the geishas in ukiyo-e, her posture intended to arouse. But unlike geishas, she has peroxide-tipped dreadlocks into which the artist has painted both an Afro comb and a traditional Japanese hairpin.

Sometimes the cute fashion accessories border on product placement. Lopsided Kangol caps warm more than one crazy crown in her paintings, and pastel Fubu T-shirts peep out from under kimonos, as does a pair of flashy Nike Air Force Ones. In addition, bottles of trendy club drinks like the blue-stained, silky Hmojuq are everywhere. Perhaps this speaks to the commercialization of hip-hop, but it is also a little generic.

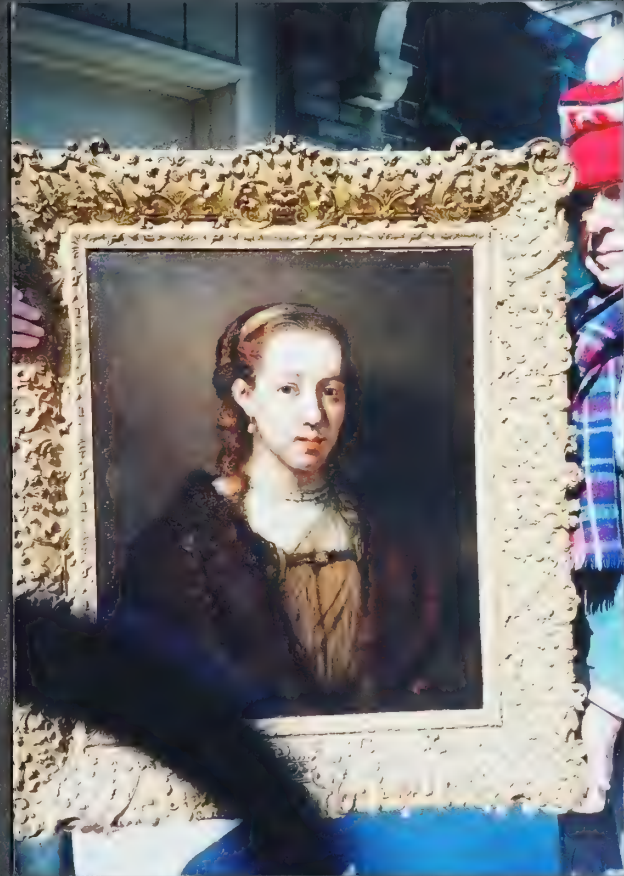
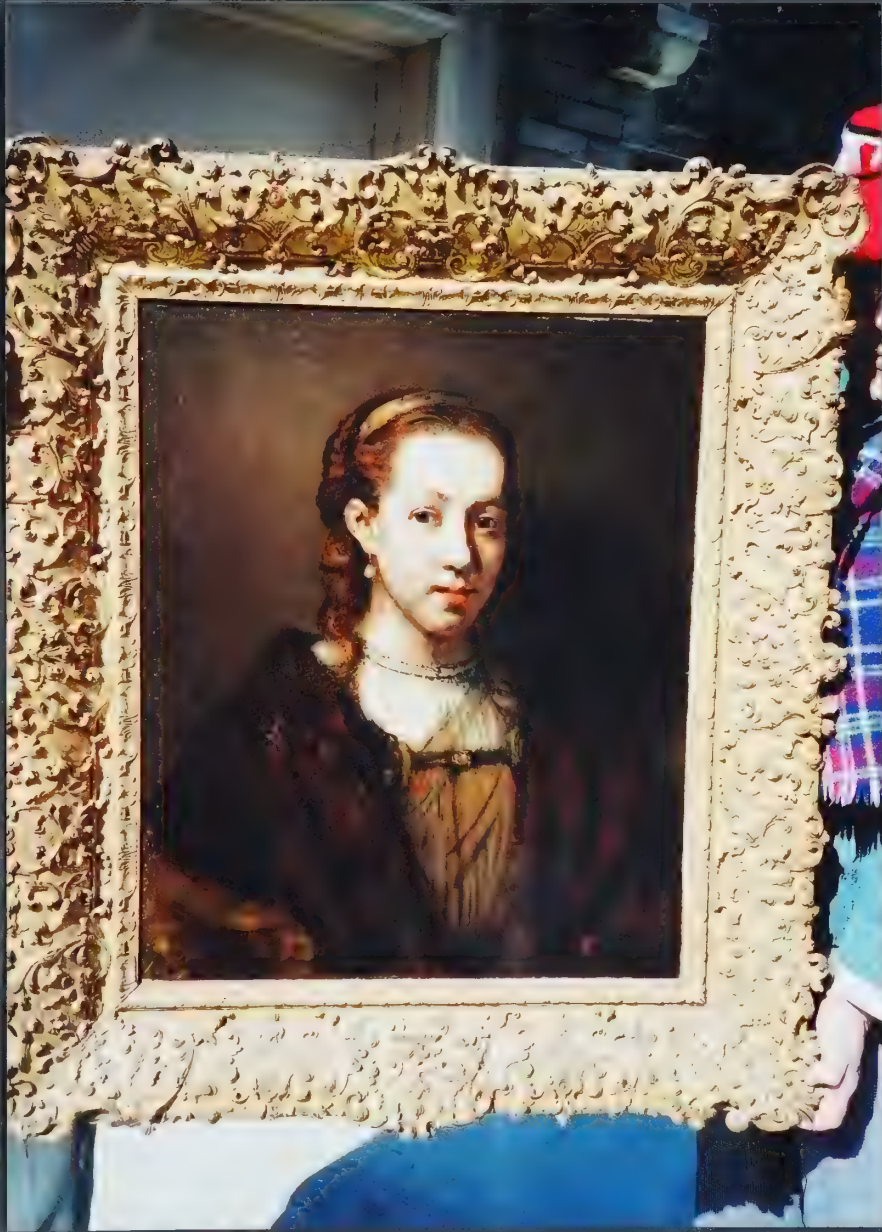
Still, such paintings have struck a chord. Since graduating from the M.F.A. program at Yale in 2002, Ms. Brown, who lives and works in Chillum, Md., has been included in almost two dozen group exhibitions. She has dealers in New York, Washington and Los Angeles, and in February received a grant to travel back to Asia.

"At the base of it, I'm intrigued by the global influence of hip-hop," she said. "I want to return to Japan to look for ganguro, but also check out China and Korea, where I am told that hip-hop is big. The ganguro is just one idea, and I don't want to, you know, pimp it."

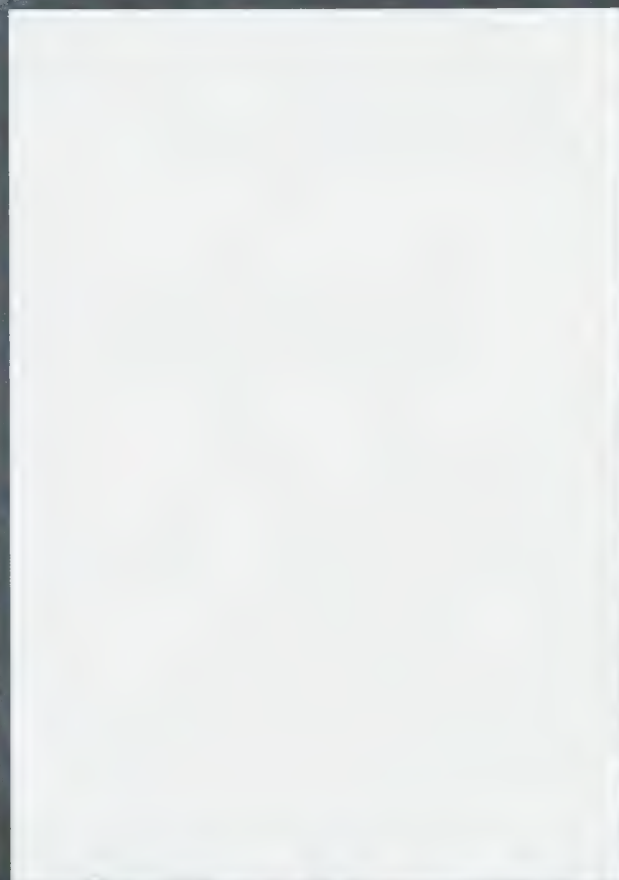
THE JACK PAAR COLLECTION ON DVD

Before Carson and Leno, there was Jack Paar, the man who defined the late-night talk show.





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1655



Portrait of Hendrickje Stoffels was probably painted around 1655 and had been identified as a work by Rembrandt van Rijn. It is now considered a work by Rembrandt's studio and the identity of the sitter is tentative. Rembrandt's mistress, Hendrickje Stoffels (ca. 1626–1663) entered his household around 1648 and gave birth to their daughter Cornelia in 1654. There is no documented portrait of Hendrickje Stoffels, but there are a number of paintings by Rembrandt that are thought to depict her.

1925



In July 1925, dealer Joseph Duveen receives information via "Ball" that the portrait is owned by Oscar Huldshinsky, who will be selling it soon. The collection of Huldshinsky in Berlin was well known; the highly regarded scholar Wilhelm von Bode had written a catalog of the collection in 1908 (in which this painting is identified as an original Rembrandt). On October 15, 1925, "Ball" reports that Huldshinsky may be selling all his Dutch pictures at auction in Amsterdam. Duveen attempted to purchase "Chusky Carbuncle" (Huldshinsky Rembrandt) privately, but was unsuccessful.

1928

Lot 24 of the Oscar Huldshinsky sale on May 10, 1928, the Rembrandt portrait was at last purchased by Duveen for 570,000 Marks (\$145,714) who immediately sold it to Alfred Moritz Mond, Baron Melchett for £40,000 (\$194,000).

1931

After Melchett's death in 1930, the picture passed to his son Henry Endicott, Baron Melchett. Art historian Ellis Waterhouse visited the Melchett collection in November 1931 where he observed the Rembrandt portrait, and described it – in his usual fastidious fashion – as "Probably a rather dull original with a marked purplish stain in fairly good state."

1932

Duveen purchased the picture from Baron Melchett in 1932 for \$140,000.

The portrait remained in Duveen's stock for the next twenty-five years. During this period, it was lent to various potential buyers and exhibited at museums such as the Art Gallery of Ontario, Toronto in 1939; the Art Institute of Chicago in 1942; and the Rijksmuseum, Amsterdam in 1953.

1957



In 1957, Duveen sold the portrait to the "manufacturer of Hunt's food specialties," Norton Simon. Simon had first become interested in art collecting in 1954. His early collecting habits were profiled in the *Sotheby's Galleries* records as "surprisingly well informed [a] young collector. He mainly owns impressionists, but is going into high class old masters. Apparently willing to pay high prices."



In October 1957, Duveen contracted William Suhr to clean the painting *Conservata* at the Frick Collection. Suhr was considered by many to be the best in the field, sometimes known as the "Toscanini of restorers." In his treatment notes for this work, Suhr writes "[I] had seen [the] 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 Rembrandt." However, once the cleaning process was complete he found "the picture much more impressive. Made tests and saw that picture was not only Rembrandt, but Rembrandt of first order. Now no doubt that it is Rembrandt."

2002

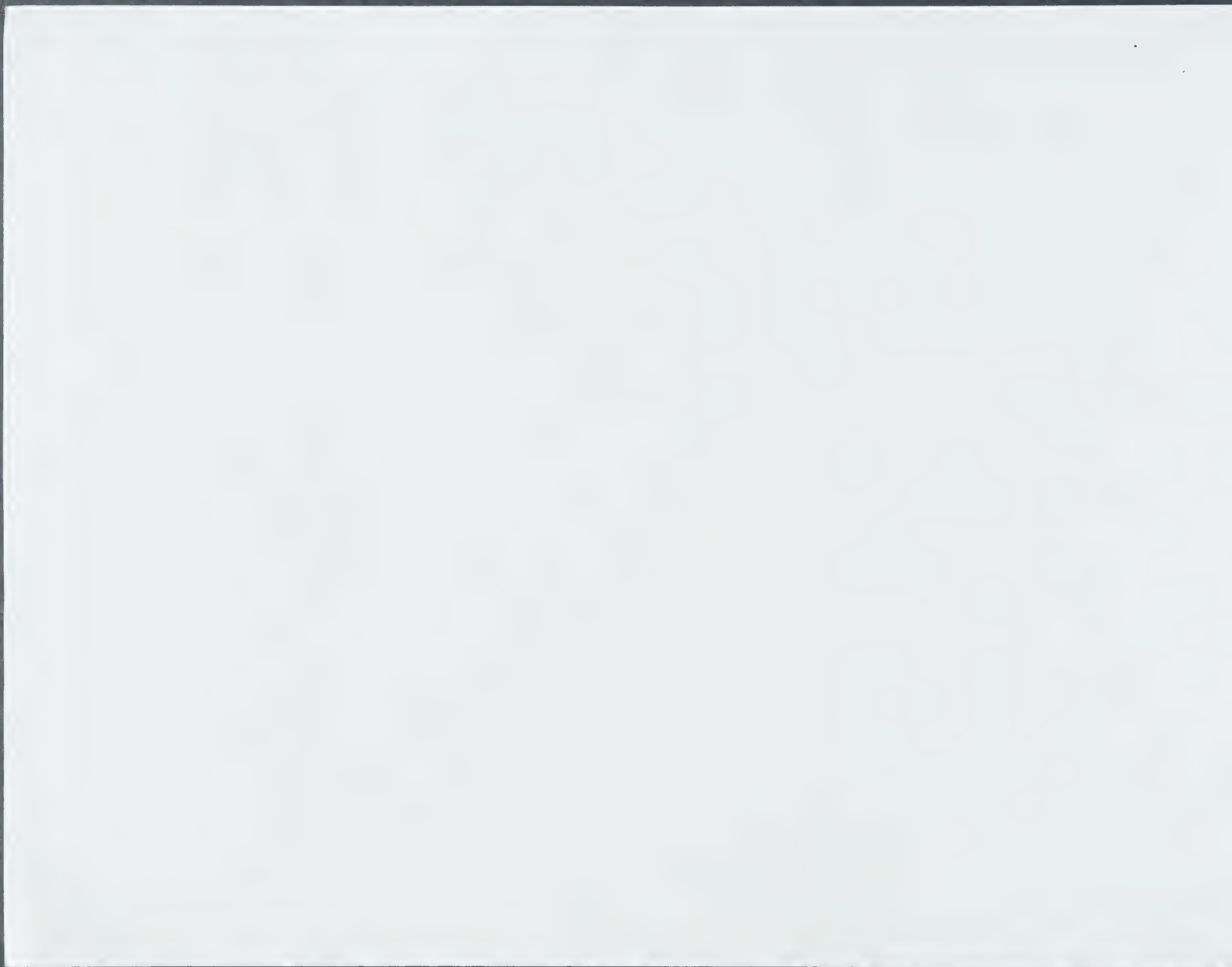


Hendrickje Stoffels was the favorite of Norton Simon's first wife, Lucille Ellis Simon, and was hung in a place of honor in the living room of the Simon home in Hancock Park, California. During the 1960s, the painting continued to be attributed to Rembrandt by scholars such as Abraham Bredius and Horst Gerson. In 1970, after her divorce from Norton Simon, Lucille Simon kept the painting in her possession. By the mid-1980s the painting was considered the work of Rembrandt's studio, and after Lucille Simon's death, the painting was sold by her estate (as a work by the studio of Rembrandt van Rijn) at Christie's, New York on June 7, 2002 to a consortium of dealers for \$130,000.

Simon and her consort then sold the portrait to collector dealer Athed Bader for \$200,000. Today it hangs in the dining room of his home in Milwaukee, Wisconsin and has been pronounced "the best" by the University of Kingston, Ontario.

25% of final size

Case Study
PROOF 2



A CASE STUDY IN THE ART MARKET

Tracing Rembrandt van Rijn's *Portrait of Hendrickje Stoffels* through the Twentieth Century

8.3% of final size

Drawing on primary and secondary source materials in the Research Library at the Getty Research Institute, one can trace the twentieth-century provenance of Rembrandt van Rijn's *Portrait of Hendrickje Stoffels*, now in the collection of Alfred Bader. This painting has been ascribed by scholars to Rembrandt's own hand in the past, but is now thought to have come from Rembrandt's studio.

Provenance, the documentation of a work of art's record of ownership, can help to establish facts about an object such as maker and monetary value. Provenance records a work of art's movement within the art market; it can also be used as a tool to enhance—or decrease—value. For example, the presence of a famous collector in its pedigree may alone add value to a work of art.

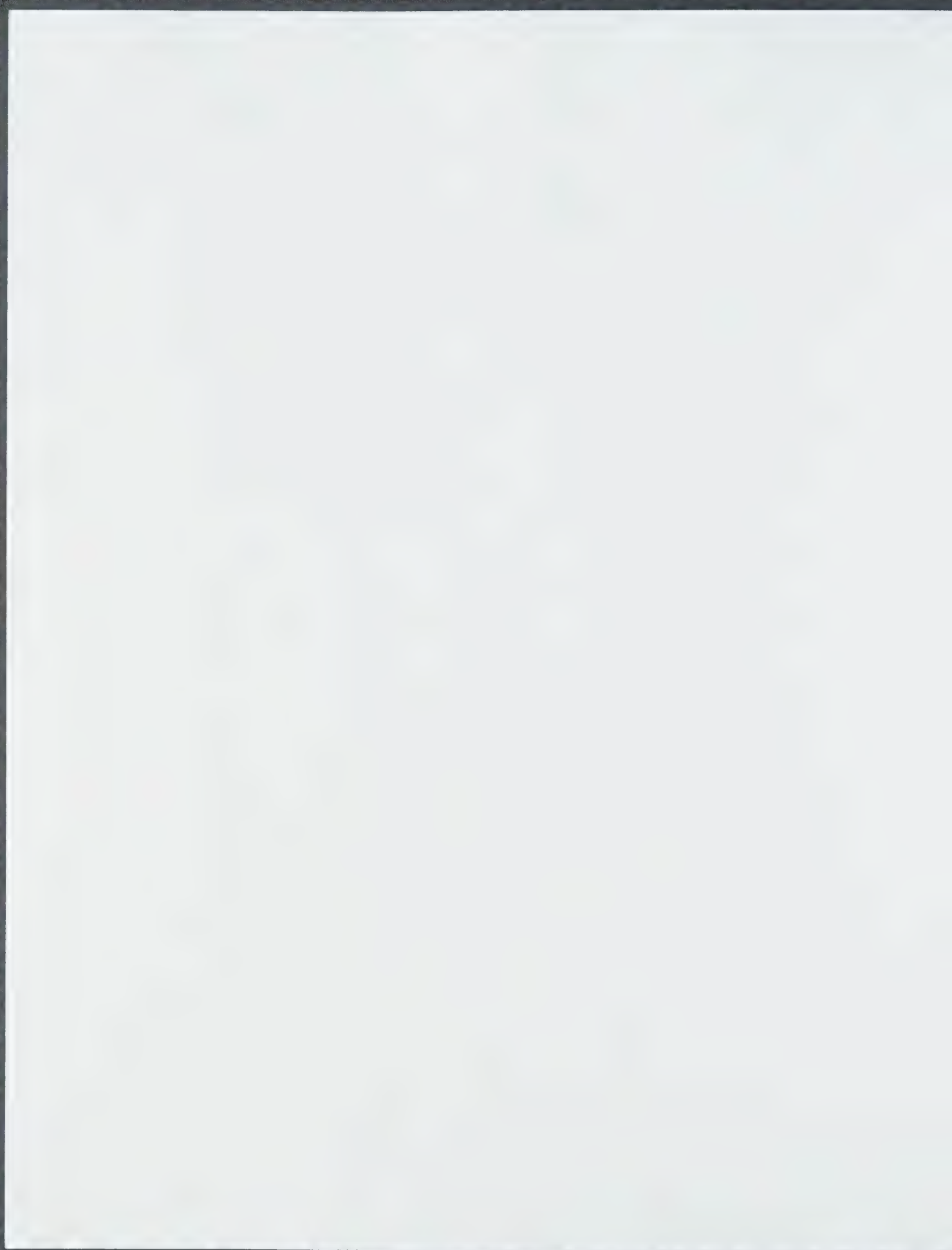
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Fogg Art Museum · Harvard University
Cambridge 38 · Massachusetts

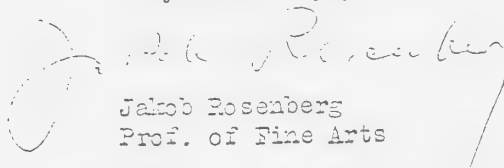
December 5, 1965

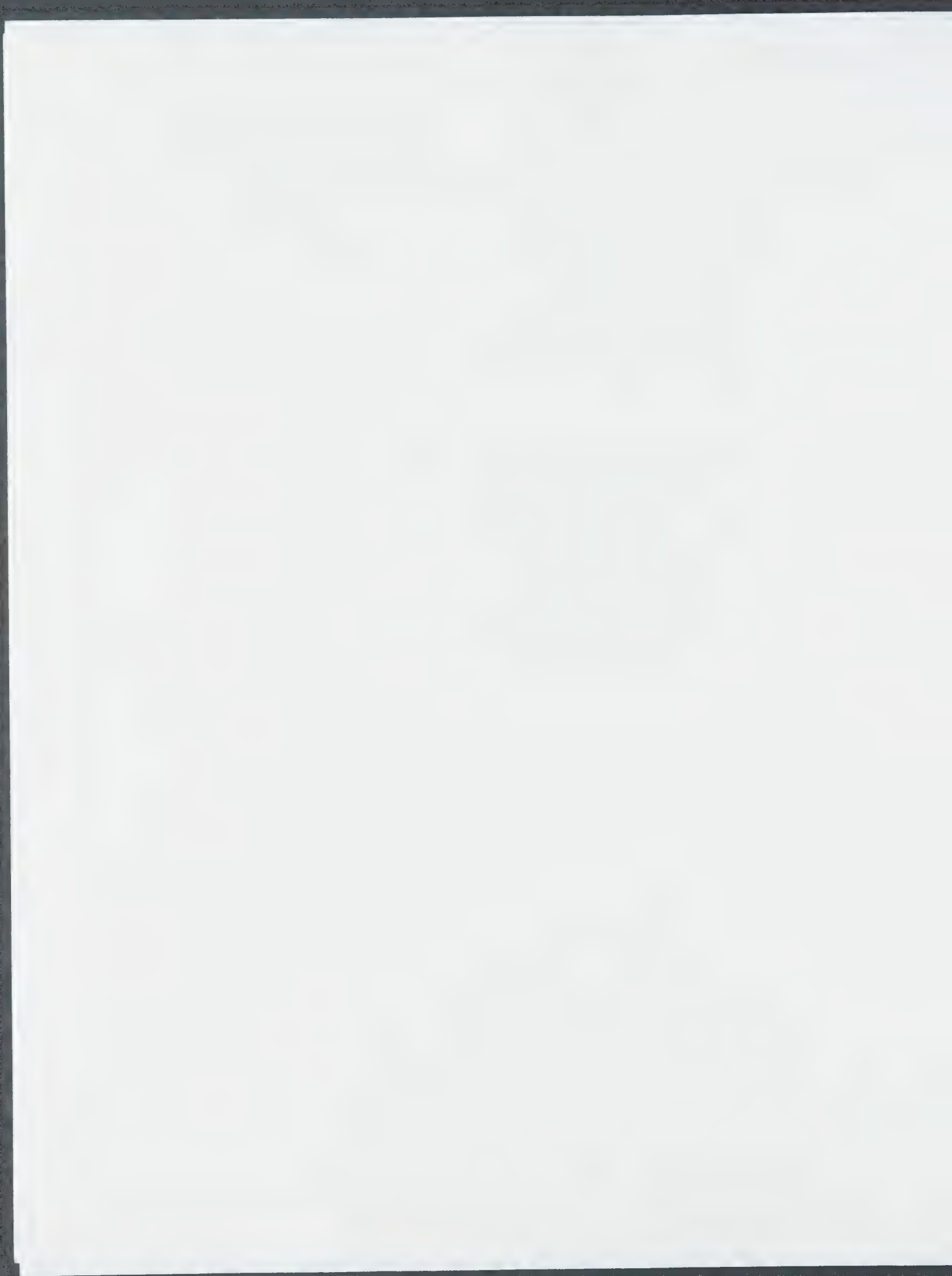
Mr. Norton Simon
c/o Mr. Richard F. Brown
Los Angeles County Museum of Art
Los Angeles 7, California

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 Kaldschinsky 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
Prof. of Fine Arts



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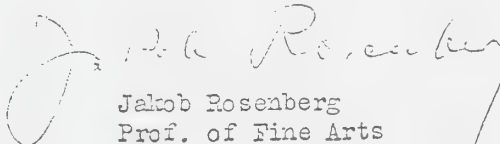
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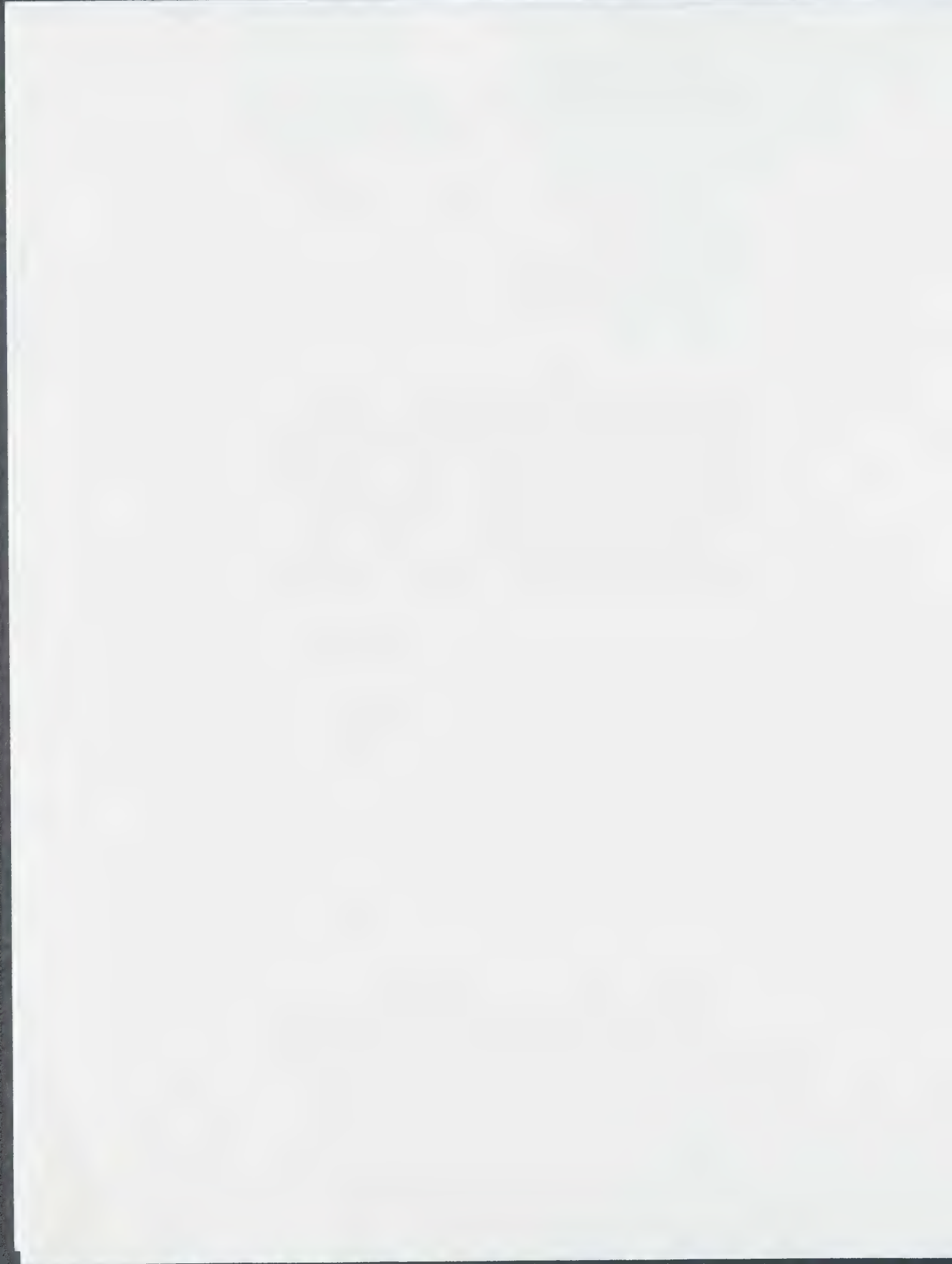
Mr. Norton Simon
c/o Mr. Richard F. Brown
Los Angeles County Museum of Art
Los Angeles 7, California

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 Huldshinsky 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
Prof. of Fine Arts



PROF. DR. J. A. TH. J. VAN DEN BERG (Rijksmuseum, Amsterdam)
 PROF. DR. L. G. VAN GELDEREN (Rijksmuseum, Amsterdam)
 R. HAAK (Rijksmuseum, Amsterdam)
 DR. A. H. LEVIE (Rijksmuseum, Amsterdam)
 DR. P. H. J. VAN HEDDE (Rijksmuseum, Amsterdam)

E.v.d. Wetering (Central Laboratory, Amsterdam)

REMBRANDT RESEARCH PROJECT

Mr. Norton Simon
 c/o Norton Simon Museum of Art
 Colorado and Orange Grove
 Pasadena, California 91105

Amsterdam, November 9, 1976

Dear Mr. Simon,

As I promised you during our telephone conversations, I am writing you to inform you about our present thoughts concerning the three Rembrandt paintings we discussed. This letter is to be considered, therefore, as a written confirmation of what I tried to explain orally. I must repeat, that our opinions on any Rembrandt after 1650 is strictly preliminary: we have not yet reached the stage where we can interpret the paintings, after that year in their proper stylistic and technical context.

1. Self-Portrait, Bredius 32. Studied by Mr. Haak and Van de Wetering in November 1971; the plexiglass case containing the picture somewhat impeded observations. The picture impresses one as a seventeenth century painting, executed in a technique which in many ways is similar to Rembrandt's; here, however, further and careful comparison is needed to decide whether an attribution to Rembrandt or to an artist from his immediate circle is the more likely one. Our notes and the photographs available to us may in due course enable us to compare the painterly execution with that of other portraits from the late 1650's.

2. Portrait of Titus (C), Bredius 119. Studied by Mr. Haak and myself in May 1969 (and seen again repeatedly by several team members). The charm of the subject easily leads one to overlook the superficial and sometimes even incomprehensible rendering of forms, on which our grave doubts about the attribution are based. More technical information (particularly X-ray films, detail photographs) may in due course enable us to come to a clearer conclusion as to attribution and date.

3. Portrait of Hendrickje (?). Studied by Mr. Haak and Mr. van de Wetering in November 1971. The in parts unconvincing brushwork and, particularly the most unusual colour scheme (note the violet grey in shadow passage of the face!) make an attribution to Rembrandt or his circle unlikely. More technical information, also on underlying paint layers in various passages, could possibly lead to more specific conclusions.

It goes without saying that we would be most grateful if you could provide us with the documents and information mentioned above, and particularly with X-ray films of all three the entire pictures!

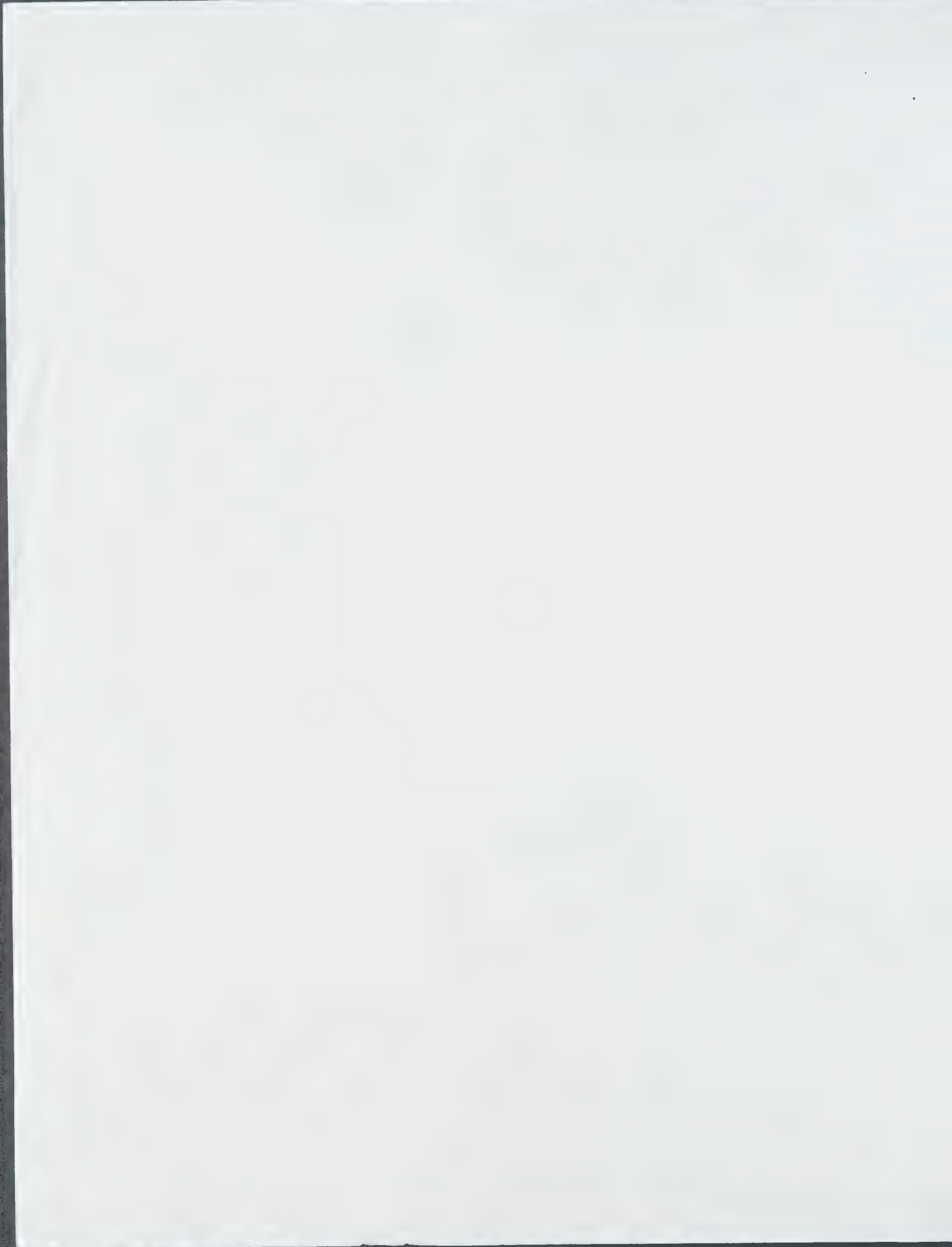
I hope, that this letter will be of use to you, and also that you will understand our present position which is one of trying gradually to find our way through the successive phases of Rembrandt's development.

Sincerely yours,

JOSHOA BRON

To letter like like
 to discuss with you
 To Bredius color is most important

Bredius 119



production of paintings as it emerges in the present book enabled the master to leave some parts of a painting to be executed by assistants. Rembrandt's strong concern with the aspect of 'houding' in his work (see p. 149, 150, 255) makes it less likely that he involved assistants in his production in the same manner as is documented in the case of Rubens.¹⁷ Moreover, the nature of Rembrandt's oeuvre – in which monumental compositions on the scale of Rubens' works are exceptions – makes it less likely that Rembrandt would have systematically involved others in the production of his works.

From the above it should be clear that with regard to the laying-out of his paintings and the subsequent procedure of working them up there was no fundamental difference between the young Rembrandt, as dealt with in Chapter II, and the painter of the *Night Watch*.

The Late Rembrandt

Next one might ask whether any essential differences can be demonstrated between the working method of the late Rembrandt as compared to the one used in the *Night Watch*. The way in which the late Rembrandt set about the first stages of the painting process will be investigated in a number of unfinished paintings and a painting that (during its restoration in 1993) became 'accessible' because of the removal of later overpaintings from old damages caused by a fire in 1723.

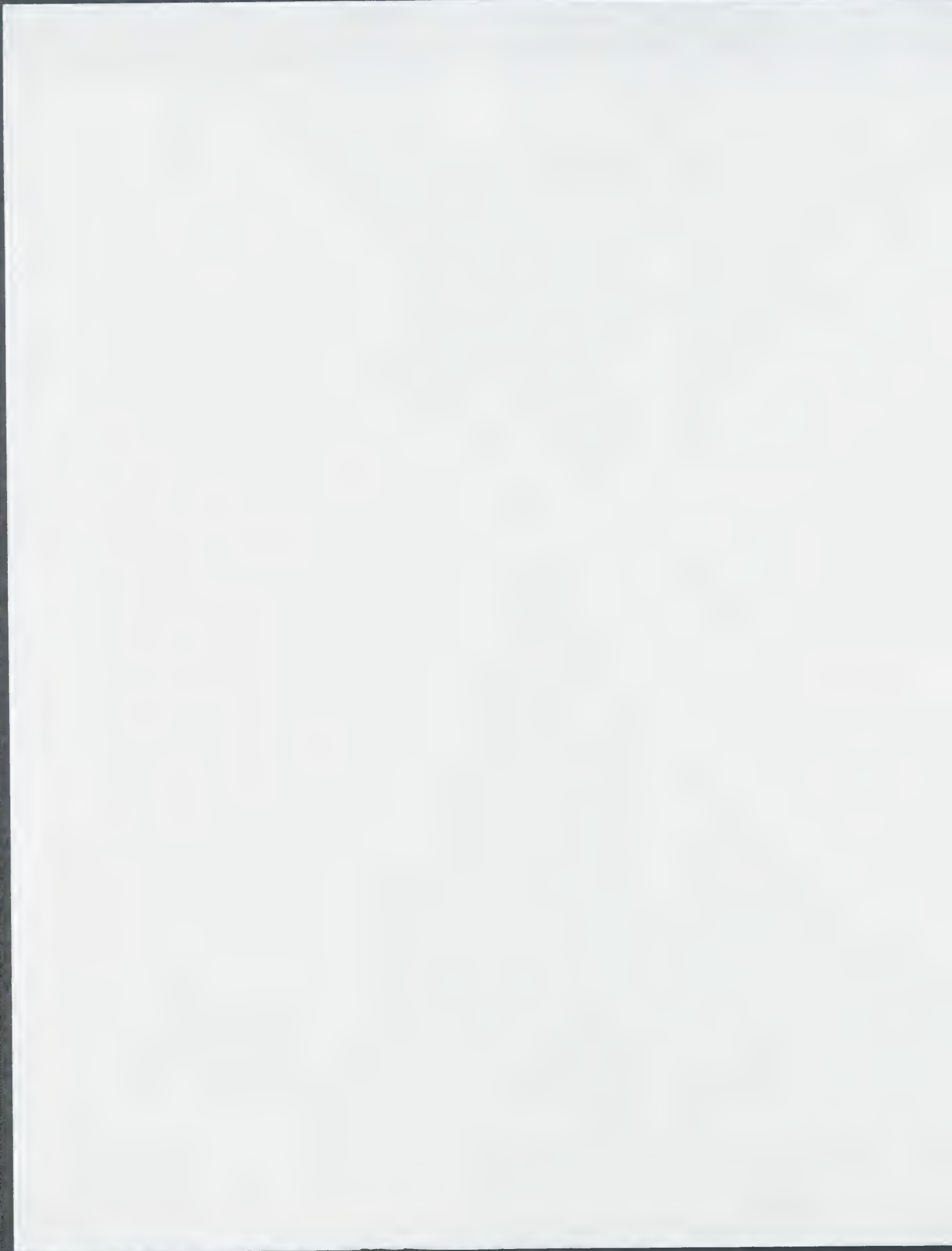
In the 1650s and '60s Rembrandt, as with his earlier canvases, worked on grey or grey-brown, but also sometimes on

ochre-brown, grounds (see fig. 269).¹⁸

These grounds were in general darker than those of his earlier canvases. Von Sonnenburg surmised that Rembrandt first sketched with white chalk on these grounds.¹⁹ He based his suggestion on the highly detailed studio scene by Rembrandt's pupil Aert de Gelder, where, what looks like a crumbling piece of chalk is depicted among the other painting materials (see fig. 181). Preliminary sketches in white, certainly in the latter half of the seventeenth century, were not unusual. In studio scenes like, for instance, Johannes Vermeer's *Artist in his Studio* in Vienna, one sees a sketch executed in white lines on the canvas the artist has on his easel.

It is, however, not likely that Rembrandt followed this procedure. As discussed in Chapter II, traces of a very first sketch, that preceded the monochrome dead-colour stage, have been found in the *Concord of the State*, from circa 1640 (see figs. 26, 27). These lines, applied with a brush, show that in that stage of the work Rembrandt used dark paint occasionally heightened with light paint. In the torso and arms of an unfinished portrait from the middle or late 1650s, the effect of that type of brush drawing can clearly be assessed (fig. 265). This unique document of Rembrandt's late technique, the *Portrait of a Boy* in the Norton Simon Museum in Pasadena (Ca), has puzzled Rembrandt scholars to the extent that some of them could not believe that Rembrandt had painted it.²⁰ The uncertainty as to the attribution has prevented the painting from being used as a source for our understanding of the late Rembrandt's working method. I can see no reason to reject the

page 202 fig. 265 Rembrandt.
Portrait of a Boy, c. 1655/60. Canvas,
64.8 x 55.9 cm. Pasadena (Ca),
Norton Simon Museum of Art. The
roughly sketched shape on the boy's
left arm has been interpreted as a first
indication of a falcon.



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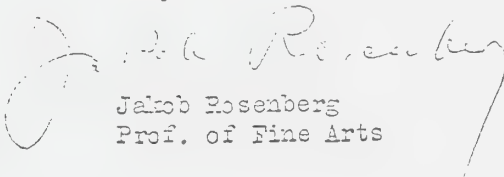
December 5, 1963

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 Huldshinsky 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.

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Jakob Rosenberg
Prof. of Fine Arts

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A QUARTERLY

PUBLISHED BY THE COLLEGE ART ASSOCIATION OF AMERICA

DECEMBER 1965

VOLUME XLVII

NUMBER FOUR







1. Rembrandt, *Head of Christ*. Cambridge, Massachusetts, Fogg Art Museum
Reproduced actual size (colorplate: The Meriden Gravure Company)

AN UNPUBLISHED HEAD OF CHRIST BY REMBRANDT

SEYMOUR SLIVE

IT WAS clear to Rembrandt in 1656 that he was on the verge of bankruptcy. In July of that year he petitioned the Amsterdam Court of Insolvency for a *cessio bonorum*, a step that would enable him to liquidate all his property and avoid outright bankruptcy. Rembrandt's petition was granted, and on July 25 and 26, the court prepared an inventory of the effects in his great house on the Breestraat.

The inventory of 1656 lists everything—even the artist's bedding and linen—and it provides our only glimpse of Rembrandt's tremendous collection of works of art. The size and variety of his collection suggests that an insatiable appetite to possess what he found of special interest in the lively Amsterdam art market must have helped account for his disastrous financial situation. Of course the inventory also includes his own works that were in the house at the time. According to the list, among the pictures in his bedroom were two paintings by Rembrandt of a head of Christ (No. 115, *Een Cristi tronie van Rembrandt*; No. 118, *Cristus tronie van Rembrandt*).¹ In his small studio there was "A Head of Christ done from life" (No. 326, *Een Cristus tronie nae 't leven*).²

When the *marchand-amateur* C. J. Nieuwenhuys first published the inventory from the original manuscript in 1834, he was baffled by the reference to *Een Cristus tronie nae 't leven*. Nieuwenhuys placed an interrogation mark after his translation of the entry.³ We can almost hear him ask incredulously: "How is it possible to paint a portrait of Christ from life?" In 1836 John Smith's pioneer catalogue raisonné of Rembrandt's paintings appeared; it also included a translation of the 1656 inventory. Smith too had difficulty with the item *Een Cristus tronie nae 't leven*. He translated it: "A Head of Christ, of the size of life."⁴ Three years later J. Immerzeel published the original text of the entire list. He did not know what to make of the description either. Immerzeel resolved the problem by ignoring it: he shamelessly deleted *nae 't leven* from his transcription.⁵

Today we are no longer troubled by the entry. In seventeenth century Dutch texts *nae 't leven* (*naer het leven*) means "after life" or "from nature." Therefore, there is universal agreement that the inventory reference to *Een Cristus tronie nae 't leven* refers to a painting for which a live model was used for the head of Christ.

Now, the studio practice of using life studies as a point of departure for depictions of Biblical personages was not an unusual one in either Renaissance or Baroque times. Rembrandt used this procedure from the very beginning until the end of his career. More than once young Rembrandt based his representations of the prophetess Hannah on portraits he made of his mother, and the aged artist chose himself as a model for his *St. Paul* dated 1661, now in the Rijksmuseum. And we know that many of the Old Testament patriarchs and prophets in his pictures are closely related to sketches he made of the members of the Jewish community who were his close neighbors on the Breestraat. In the same community Rembrandt also found models from which he derived his mature Christ-type. This, however, was a radical innovation. Although Christ was a Jew, who lived and preached in Palestine, earlier artists always depicted him with idealized features in

1. C. Hofstede de Groot, *Die Urkunden über Rembrandt*, The Hague, 1906, pp. 196-197.

2. *Ibid.*, p. 208.

3. C. J. Nieuwenhuys, *A Review of the Lives and Works of Some of the Most Eminent Painters: with Remarks on the Opinions and Statements of Former Writers*, London, 1834,

p. 28.

4. John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters . . .*, London, 1836, pt. VII, p. liii.

5. J. Immerzeel, Junior, *Lofrede op Rembrandt*, Amsterdam, 1841, p. 91.

accord with their period's conception of his divine nature. Rembrandt was the first artist to base his Christ-type upon a study of the Jews with whom he came in contact, because he took the Biblical text literally.⁶

Since the 1656 inventory was first published more than a century ago, specialists have identified a group of small oil sketches of Christ derived from Rembrandt's study of a Jewish model. Four are now in museums at The Hague (Fig. 1), Detroit (Fig. 2), Berlin-Dahlem (Fig. 3) and Philadelphia (Fig. 4); a fifth was formerly at the P. de Boer Galleries, Amsterdam (Fig. 5), a sixth one, which is less securely attributable to the master, was in the London art market (Fig. 6) during the 1930's.⁷

In his monumental corpus of Rembrandt's paintings (1897-1906) Wilhelm Bode dated the three heads he knew (they are now at Berlin-Dahlem, Fig. 3; Philadelphia, Fig. 4; Detroit, Fig. 2) around 1656-1658.⁸ But Bode did not fail to note: "The mild, resigned expression, and the noble Jewish features are almost identical with those of the master's typical Christ of some ten years earlier, particularly in his famous *Supper at Emmaus* in the Louvre, painted in 1648. The powerful reddish coloring, combined with the rich dark brown or reddish brown hair and the brilliant fused carnation, are also features common in the earlier pictures." He added that since "considerable difficulties beset the chronology of these heads, it would not be preposterous to assign them to this earlier period."⁹ Bode's date of the late fifties for these three pictures was accepted in the catalogues published by W. R. Valentiner (1908) and C. Hofstede de Groot (1915; 1916, edited English translation). Soon after Bode's work was published Abraham Bredius acquired the head now at The Hague (Fig. 1), and with excellent reason concluded it was painted around 1648. Reexamination of these four pictures, as well as study of a sketch that appeared on the art market in the 1920's (Fig. 5) led Valentiner correctly to conclude that the entire group dates from the late forties¹⁰ at the beginning of Rembrandt's late phase when the figure of Christ gained a new preeminence in his work.

The Fogg Art Museum recently acquired another *Head of Christ* which belongs to the same series (Colorplate 1 and Fig. 7).¹¹ Not much is known about the painting's provenance. It appeared in New York in 1939, and in the following year E. and A. Silberman Galleries sold it to Mr. Thomas Mitchell of Beverly Hills, California, obviously on the advice of Valentiner.¹² Mr. A. Silberman has kindly informed us that he recalls that the picture came from a princely Polish collection. He added that more precise information may have been in his firm's records which

6. For Rembrandt's representations of Jews see: Franz Landsberger, "Rembrandt's Synagogue," *Historia Judaica*, VI, 1944, pp. 69ff. and the same author's *Rembrandt, the Jews and the Bible*, Philadelphia, 1946. Discussions of the artist's use of Jewish models for a Christ-type are found *ibid.*, pp. 116ff. and in Jakob Rosenberg, *Rembrandt: Life and Work*, London, rev. ed., 1964, pp. 116ff.; also see H.-M. Rotermond, "Wandlungen des Christus-Typus bei Rembrandt," *Wallraf-Richartz-Jahrbuch*, XVIII, 1956, pp. 197ff.; Ludwig Münz, "Rembrandts Vorstellung von Antlitz Christi," *Festschrift Kurt Bauch* [Munich, 1957], pp. 205ff.

7. For notes on these six sketches and on two others which have been erroneously attributed to Rembrandt see Appendices I and II respectively.

8. Wilhelm Bode assisted by C. Hofstede de Groot, *The Complete Work of Rembrandt*, Florence Simmonds, trans., 8 vols., Paris, 1897-1906; cf. VI, No. 412, No. 413; VIII, No. 591.

9. *Ibid.*, VI, p. 8.

10. W. R. Valentiner, "Bust of Christ by Rembrandt," *Bulletin of the Detroit Institute of Arts*, XII, 1930, pp. 2-3.

11. 1964.172; gift of William A. Coolidge. Oil on panel, 25.3 x 19.9cm. A brief note on the sketch appeared in *Fogg Art Museum Acquisitions*, 1964, Cambridge, Mass., 1965, pp.

38-41. The condition of the panel is good; abrasion in some dark areas. The panel was once vertically split through the center and has been glued together with minimal damage to the painted surface. Small wooden strip (3.5 x 0.95cm) replaced at lower left corner. I am particularly indebted to Dr. A. van Schendel, Director of the Rijksmuseum, Amsterdam, who generously put his wide experience and the facilities of his museum at my disposal during the course of research on the picture. H. H. Mertens, chief restorer of the Rijksmuseum, also examined the panel and had no doubt about the painting's sound condition and its convincing character. Grateful acknowledgement is also made for assistance given by Dr. A. B. de Vries, Director of the Mauritshuis, The Hague; H. P. Baard, Director of the Frans Hals Museum, Haarlem; Professor J. Q. van Reegeren Altena, Amsterdam University; Professor J. G. van Gelder, Utrecht University. All these Dutch authorities agree the painting is an authentic work by Rembrandt. My colleague Professor Jakob Rosenberg is equally convinced that it is an original by the master.

12. An expertise dated June 20, 1939 written in New York on the back of a photograph of the picture, which gives Valentiner's full assurance about the authenticity of the painting, was in Mr. Mitchell's possession. It is now in the archives of the Fogg Art Museum.

disappeared in Europe during the course of the Second World War. It is hoped that further investigation will throw more light on the earlier history of the painting. Notices of Mr. Mitchell's acquisition of the painting, accompanied by reproductions of it, appeared in the *New York Times*, March 12, 1940, *Art News*, March 23, 1940, and in *Time*, March 25, 1940, but scholars and connoisseurs apparently failed to take notice of this transaction. Perhaps they were more preoccupied with news about the war than with what the journalists of that day called a "Refugee Rembrandt."¹³ In any event, the picture has never been published in the Rembrandt literature and before its acquisition by the Fogg Museum had not been publicly exhibited. After Mr. Mitchell's death in 1962 the painting was put on the market again. It was acquired for the Fogg Art Museum from the Paul Kantor Gallery, Beverly Hills, California, in December, 1964.

The Fogg *Head of Christ* is not signed or dated. This is not worrisome. Of the six works in the series to which the Fogg picture is related, only the study in Detroit is signed, and not one of them was dated by the artist. Rembrandt did not make a practice of inscribing his name or a date on oil sketches designed for his own use—reference to his two pictures of a *Head of Christ* hanging in his bedroom is a good indication of how personal these works were. And it is no accident that of more than 1,300 extant drawings by Rembrandt, merely a handful are signed. The vast majority of his drawings, like his oil sketches, were not commissioned works or presentation pieces which demanded a signature. Most of them were made in response to his constant and irrepensible urge to develop his ever new visions of favorite subjects, even if they were not used for finished pictures. Rembrandt hardly ever felt compelled to fix his name on private studies of this category.

The picture, as the other studies of Christ made by the artist in the late forties, is painted on panel. All of them are virtually the same size.¹⁴ Here, as in three of the others, Rembrandt shows only the head and simply clad bust of the model against a neutral background. A soft glowing light illuminates the head and bare neck, and as always in Rembrandt's mature work, even the deep shadows remain transparent and colorful. While the head is gently inclined to the right and the bust turned inward, the face is seen almost fully from the front. His eyes look outward, yet in some miraculous way reflect his inner mood and deep contemplation. The lips are parted, but not as if he is about to speak—inner concentration seems to have relaxed his facial muscles.

The subtle coloristic harmony and delicate execution of the picture are consistent with the sensitive expression. A warm color harmony predominates: Christ's garment is reddish brown, the background is gradated in shades of golden brown, and touches of orange-red, pink and ochre enliven the flesh tones. The counterplay of cooler greyish and bluish tones is very subdued. In some passages the paint is so thin that the grain of the wooden panel can be seen through it. These are not losses. Here, as in other oil sketches made around the same time, in parts of the picture the paint has almost the light touch of a watercolor wash. Forms, however, are clearly defined. Even where the paint is almost transparent, solidity is conveyed by Rembrandt's absolute control of tonal gradations and accents, as under the thinly painted beard where the bony structure of the face is suggested. Fine lines have been scratched into the wet paint with the butt end of the brush to help show the weight and texture of the sparse beard. The suggestiveness and surety of these scratched lines are typical of Rembrandt. The rhythm and economy of the liquid strokes that define the curls falling over his shoulders are also hallmarks of Rembrandt's touch; similar

13. The *New York Times* account states that the painting was in Poland: "Until last September [1939] when the German Army crashed into Poland. . . . The owner took the picture with him through Southeastern Europe and finally to New York." *Time* wrote: "A refugee Polish prince brought it to the U.S. this winter [1939-1940]." However, since Valentiner's expertise is dated June 20, 1939 in New York (see note 12 above) the panel must have been in America a short time before the fall of Poland.

14. As we have noted, the dimensions of the Fogg panel are 25.3 x 19.9cm. The other panels measure: Berlin, 25.0 x 20.0 cm; The Hague, 25.5 x 21.0 cm; Detroit, 25.4 x 21.3cm; formerly De Boer, 25.5 x 20.0 cm; formerly London art market, 24.2 x 19.0 cm; Philadelphia, 25.1 x 20.0 cm. The Philadelphia panel was enlarged at a later date and now measures 35.7 x 31.1cm. (see the discussion in Appendix I); it is reproduced here in its enlarged state.

passages can be seen in other sketches of the series. Variety in the density of paint and size of the brushstrokes heightens the pictorial richness of the small panel. Restrained impasto highlight accents on the forehead, and in general the highlights on the face, melt inconspicuously into the paint surfaces surrounding them. The misunderstood sketchy character of touches such as these made some of Rembrandt's contemporaries complain that his late pictures looked unfinished. The master is reported to have dismissed those who criticized him on this score with the remark "that a work is finished when the master has achieved his intention in it."¹⁵

In the model we recognize the same young man who posed for the paintings now at Detroit (Fig. 2), Berlin (Fig. 3), Philadelphia (Fig. 4), and for the studies formerly in P. de Boer's collection (Fig. 5) and in the London art market (Fig. 6): a broad, rather low forehead; high, wide cheekbones; a tapering face; heavy, silky, dark hair parted in the middle; a thin moustache, and a beard that hardly covers his square chin. There are certain differences as well as some similarities with the features of the figure represented in the painting now at The Hague (Fig. 1). Perhaps Rembrandt used a different model for this sketch, but, on the other hand, he may have used the same one and have taken greater liberty in transforming his model into a Christ-type. After all, in these studies Rembrandt was not concerned with making realistic portraits. He used the model as a point of departure to show attitudes and expressions which depict Christ's character: his humility, his mildness, his inner preoccupations.

Comparison of the head of Christ in Rembrandt's etching of *Christ Healing the Sick* (the "Hundred Guilder Print") with the Fogg picture (Figs. 8 and 7) suggests that the principal figure in the master's most famous etching was derived from the panel now at Harvard. Naturally the head is reversed in the etching. None of the other oil studies of Christ have such striking congruencies with the head in the print, where a combination of delicate lines and strong drypoint accents produces an effect rivaling the coloristic and tonal richness of the oil sketch. The disposition of light and shadow in both works is identical, and the facial similarities are unmistakable. Careful study of fine early impressions of the print indicates that when Rembrandt began the etched head its resemblance to the Fogg picture was even greater. Traces of the artist's initial light strokes for the eyebrows and nose are still visible in these rare impressions; as in the painting, the eyebrows were originally lower, the nose was straighter. There was also a closer correspondence in the original shape of the upper part of the head. These outlines were abandoned, but not erased, as work on the etching progressed. Other adjustments were made. In the etching the head is erect, the face has been slightly elongated, the glance has shifted, the long curls are treated in a more conventional manner, and we also know that Rembrandt made numerous *pentimenti* in the etching to heighten slightly the figure, so that the eyes appear on two levels, but this does not interfere with the character. The model has been transformed into Christ the healer and preacher whose divine presence as well as his actions and words affect the great multitude following him. The painting by Rembrandt at the Fogg Museum shows another aspect of Christ. It is an unmatched representation of the vulnerable Son of God who lived and suffered with man: "For verily he took not on him the nature of angels; but he took on him the seed of Abraham. Wherefore in all things it behoved him to be like unto his brethren. . . . For in that he himself hath suffered being tempted, he is able to succour them that are tempted" (Hebrews 2:16-18). The fact that the newly acquired Fogg sketch represents one of the most sensitive visualizations of Christ in Rembrandt's work makes it a precious addition to the master's oeuvre.

HARVARD UNIVERSITY

15. Arnold Houbraken, *De Grootte Schouburgh der Nederlandische Konstschilders en Schilderessen*, Amsterdam, 1718, I, p. 259: "dat een stuk voldann is als de meester zyn voornemen daar in bereikt heeft."



1. Rembrandt, *Head of Christ*. The Hague, Bredius Museum
(photo: Gemeentelijke Dienst voor Schone Kunsten)



2. Rembrandt, *Head of Christ*. Detroit, Institute of Arts
(Courtesy of the Detroit Institute of Arts)



3. Rembrandt, *Head of Christ*. Berlin-Dahlem, Staatliche Museen
(photo: Walter Steinkopf)



4. Rembrandt, *Head of Christ* (with later additions). Philadelphia, Museum of Art,
John G. Johnson Collection (Courtesy of the John G. Johnson Collection, Philadelphia)



5. Rembrandt, *Head of Christ*. Formerly P. de Boer Galleries, Amsterdam



6. Rembrandt(?), *Head of Christ*. Formerly J. Leger and Sons Galleries, London



7. Rembrandt, *Head of Christ*. Cambridge, Massachusetts, Fogg Art Museum
(photo: Rijksmuseum)



8. Rembrandt, *Christ Healing the Sick*, the "Hundred Guilder Print" (enlarged detail)
(Courtesy The Metropolitan Museum of Art, Bequest of Mrs. H. O. Havemeyer, 1929.
The H. O. Havemeyer Collection)



9. Rembrandt, *The Supper at Emmaus*, 1648 (detail). Copenhagen, Statens Museum for Kunst



10. Rembrandt, *The Supper at Emmaus*, 1648 (detail). Paris, Louvre

[22]
 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 espèce de mantille: le ton de couleur en est chaud & vigoureux. 266 - 267

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. 1300 - 1301

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

11. Gabriel de Saint-Aubin, four drawings on a page of a sale catalogue of the Louis-Michel van Loo Collection



12. Rembrandt, *Christ* (with later additions) Philadelphia, Museum of Art, John G. Johnson Collection



13. Rembrandt, *Christ with His Arms Crossed*. Glens Falls, New York, The Hyde Collection



14. Mezzotint by Bernard Picart, *Zenon*, after Rembrandt (photo: Rijksmuseum)



15. After Rembrandt, *Head of Christ*. Greenville, South Carolina, Bob Jones University



16. In the manner of Rembrandt, *Christ*. Formerly J. Goudstikker, Amsterdam (photo: Rijksbureau voor Kunsthistorische Documentatie)

APPENDICES

LIST OF ABBREVIATIONS

Bode	Wilhelm Bode assisted by C. Hofstede de Groot, <i>The Complete Work of Rembrandt</i> , Florence Simmonds, trans., 8 vols., Paris, 1897-1906.	Smith, Edward G. Hawke, trans. and ed., vi, <i>Rembrandt and Nicolaes Maes</i> , London, 1916.
Valentiner, KdK, 1908	<i>Rembrandt des Meisters Gemälde, Klassiker der Kunst</i> , 3rd ed., Stuttgart and Berlin, 1908.	Valentiner, 1930 "Bust of Christ by Rembrandt," <i>Bulletin of the Detroit Institute of Arts</i> , xii, 1930, pp. 2-3.
HdG	C. Hofstede de Groot, <i>A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century Based on the Work of John</i>	Bredius A. Bredius, <i>Rembrandt Gemälde</i> , Vienna, 1935.
		Rosenberg, 1964 Jakob Rosenberg, <i>Rembrandt: Life and Work</i> , rev. ed., London, 1964.

APPENDIX I

Notes on Other Oil Sketches of Heads of Christ by Rembrandt

I. HEAD OF CHRIST. The Hague, Bredius Museum (Fig. 1).

Oil on panel, 25.5 x 21.0cm.

Provenance. Lempereur, Paris, May 24, 1773, No. 61 (140 francs); purchased by A. Bredius in 1912 from the collection of A. Wiegel, Kassel.

Bibliography. HdG 159: "Painted about 1648 . . . A study for the Christ in the 'Christ at Emmaus,' 144 Copenhagen"; W. R. Valentiner, *Rembrandt wiedergefundene Gemälde (1910-1922)*, Berlin and Leipzig, 1923, p. xxv, No. 68: "Um 1648 . . . Dem Christus auf dem Emmausbild in Kopenhagen und auf dem Hundertguldenblatt verwandt"; Valentiner, 1930, p. 3: The Detroit "picture is nearest to the Christ in the Louvre composition, while the picture in the Bredius Collection is more like that of the Emmaus Supper in the Museum at Copenhagen"; Bredius 620: "Stammt aus derselben Zeit wie die beiden Emmausdarstellungen in Paris und Kopenhagen 1648"; Rosenberg, 1964, p. 371, accepted in "Note on the Problem of Authenticity."

The date of around 1648 has been universally endorsed, and the close relationship between the sketch and Rembrandt's *Supper at Emmaus* of 1648 at the Louvre (Fig. 10), and particularly with the *Supper at Emmaus* of 1648 at Copenhagen (Fig. 9) has been frequently stressed.

J. Q. van Regteren Altena called the author's attention to an important difference between The Hague head and the one in the Copenhagen painting which has not been commented upon in the literature. In the Copenhagen painting the head is illuminated from the right side

(Fig. 9), while in The Hague panel—as is so frequently the case in Rembrandt's paintings—the head is lighted from the left. Van Regteren Altena suggested since impressions of the *Hundred Guilder Print* (Fig. 8) reverse the direction of the light source normally used by the master, perhaps the effect Rembrandt achieved in his most famous etching inspired him to use the unorthodox lighting employed in the Copenhagen painting. If this is the case Rembrandt must have made considerable progress on the *Hundred Guilder Print* by 1648. This hypothesis, however, does not provide us with a firm terminus ante quem for the completion of the etching which Rembrandt worked on for about a decade (for a comprehensive review of the literature and a discussion of the problem of dating the print see K. G. Boon, "Een vroege Studie voor de Honderd Gulden Prent," *Bulletin van Het Rijksmuseum*, XII, 1964, pp. 85-90). Significant *pentimenti* may have been added to the print after the Copenhagen painting was completed. The date of ca. 1648-1650 assigned to the etching by most authorities is best accepted until further evidence is produced.

The rather large loss on the right sleeve of The Hague sketch is clearly visible in the reproduction. A few passages of the beard and hair are drawn with the butt end of the brush in the wet paint. We know that Rembrandt used this technique during every phase of his career; traces of it can be found in the Philadelphia head (Fig. 4) and, as noted above, Rembrandt made extensive use of it in the Fogg panel.

2. HEAD OF CHRIST. Detroit, Institute of Arts, Catalogue 1930, No. 181 (Fig. 2).

Oil on panel, 25.4 x 21.3cm. Signed upper left: *Rembrandt f.*

Provenance. J. van der Marck sale, Amsterdam, August 25, 1773, No. 264; Imperial Palace, Pavlovsk, Leningrad; sold at Rudolph Lepke's, Berlin, June 4, 1929, No. 85; purchased for the Museum from J. Goudstikker, Amsterdam; Rosenberg, 1964, p. 371, accepted in "Note on the Problem of Authenticity."

Bibliography. Bode, VIII, 1906, No. 591: "Painted about 1658"; Valentiner, *KdK*, 1908, p. 391: "um 1658," p. 561: "Der Kopf erinnert an den des Christus auf dem Emmaus bild von 1648 im Louvre"; HdG 161: "Painted about 1658"; Valentiner, 1930: "about 1648"; W. R. Valentiner, *Rembrandt Paintings in America*, New York, 1931, No. 99 "Formerly dated about 1658, but more probably executed ten years earlier, in connection with the *Supper of Emmaus* in the Louvre (1648), the type of Christ in the two pictures being almost identical"; Bredius 621.

Valentiner's date of ca. 1648 and the relationship he sees between the sketch and the Louvre painting (Fig. 10) are both convincing.

3. HEAD OF CHRIST. Berlin-Dahlem, Staatliche Museen, Catalogue 1956, 811 c (Fig. 3).

Oil on panel, 25.0 x 20.0cm.

Provenance. John Henderson, London, February 13, 1882; in the collection of Rodolphe Kann, Paris 1907 catalogue, p. 72; bought as a whole by Duveen Brothers, 1907; presented to the museum by Mr. and Mrs. Martin Bromberg of Hamburg.

Bibliography. Bode, VI, 1901, No. 413: "Painted about 1656-58"; Valentiner, *KdK*, 1908, p. 390 right: "um 1656-58"; Valentiner, 1930, p. 3: "about 1648"; Kaiser Friedrich Museum

Catalogue, 1931, No. 811 c: "Um 1650, nicht erst 1656/8 entstanden"; Bredius 622; Berlin-Dahlem Catalogue, 1956, No. 811 c: "um 1650 entstanden"; Rosenberg, 1964, p. 371, accepted in "Note on the Problem of Authenticity."

It is not difficult to understand why some specialists (Adolf Rosenberg, *Rembrandt des Meisters Gemälde, Klassiker der Kunst*, Stuttgart and Leipzig, 1906, p. 330 right; Valentiner, *KdK*, 1908, p. 390 right) called this sketch a study of the head of a young Jew, and not a "Head of Christ" when they catalogued the painting. It appears to be closest to the model and might very well be the first sketch of the group. In all the other versions Rembrandt tried different positions and expressions of a more idealized character.

The handling of the paint is very similar to the technique of the Fogg sketch as can be seen in the impasto touches on the forehead and in the highlights, the transparent passages which barely cover the panel in other parts of the face, and in the liquid brushstrokes of the hair.

4. HEAD OF CHRIST. Philadelphia, Museum of Art, John G. Johnson Collection, Catalogue 1941, No. 480 (Fig. 4).

Oil on panel, original size: 25.1 x 20.0cm; enlarged by another hand to 35.7 x 31.1cm; spurious inscription in the middle of the added section on the extreme right: *Rembra. . . /f. 1656*.

Provenance. (?) Louis-Michel van Loo sale, Paris, 1772 (213 *louis*); Mme. de Saulcy, Paris; Comte de la Bégassière, Paris; Sedelmeyer, Paris, No. 33 of 1901 Catalogue; apparently purchased from Sedelmeyer by John G. Johnson, but no records of the transaction are extant.

Bibliography. C. Vosmaer, *Rembrandt Harmens van Rijn, Sa vie et ses oeuvres*, The Hague, 1866: "Daté 1656"; *ibid.*, 2nd ed., The Hague, 1877, p. 555: "Daté 1656"; Bode, vi, 1901, p. 8 and No. 412: states that the inscribed date is a later addition on the added section and dates "about 1656-58"; Valentiner, *KdK* 1908, p. 390 left: "Um 1656-58"; Émile Dacier, *Catalogues de ventes et livrets de Salons illustrés par Gabriel de Saint-Aubin*, v, *Catalogue de la vente Louis-Michel Vanloo (1772)*, Paris, 1911, p. 18 and p. 29; W. R. Valentiner, *Catalogue of a Collection of Paintings . . .*, Philadelphia, John G. Johnson, 1913, II, p. 87, No. 480: "Painted about 1656-58"; W. R. Valentiner, *Rembrandt Paintings in America*, New York, 1931, No. 100: "Painted about 1648" and notes "probably the same model and same date" as the Detroit picture; Bredius 624: "Bezeichnet: Rembrandt f. 1656(?). Die signatur, die im Katalog der Sammlung Johnson noch nicht angegeben wird, ist kürzlich bei einer Reinigung zutage getreten, doch vielleicht muss das Datum als 1650 gelesen werden"; John G. Johnson Collection, *Catalogue of Paintings*, Philadelphia, 1941, p. 35, No. 480: "lower right: *spurious* Rembran. . . f. 165. on added section"; R. Langton Douglas, "Three Pictures by Rembrandt from the van Loo Collection," *Art in America*, xxxvi, 1948, pp. 69ff.; *Johnson Collection*, Philadelphia, 1953, p. 157: "originally 9¾ x 7⅞, enlarged to 14¼ x 12⅜"; Rosenberg, 1964, p. 371: accepted in "Notes on the Problem of Authenticity."

The painting was cleverly enlarged by inlaying it into another thin panel. Thus when viewed from the back it appears to be one piece of wood. The joints on the front were probably once invisible, but now portions of them can be seen. X-rays show all the joints as well as reveal that the enlargement was not made by Rembrandt. (I am grateful to Henri Marceau, Curator of the Johnson Collection, who allowed me to make a thorough examination of the picture and generously provided me with new photographs and X-rays as well as his notes on the work.)

It seems that the additions to the painting were once even larger and that the panel into which the original sketch was laid has been cut down. The sketch is reproduced enlarged on all four sides, with an arched top, and with both of the hands partially visible in Adolf Rosenberg, *Rembrandt des Meisters Gemälde, Klassiker der Kunst*, Stuttgart and Leipzig, 1906, p. 330 left, and in Valentiner, *KdK*, 1908, p. 390 left (see Fig. 12); judging from the reproduction, this is the painting now in Philadelphia and not another version of it. The distinct curve of the upper right corner of the Philadelphia panel, normally hidden by the frame but which is clearly visible in the photograph of it reproduced in Fig. 4, supports this view. It is odd that a picture with a different format, and which shows more of the figure, was published without comment in 1906 and again in 1908 when both Bode and Sedelmeyer reproduced it in 1901 as we know it today. On the other hand, the dimensions given in the *Klassiker der Kunst* volumes for the enlarged painting with hands, reproduced there as the Philadelphia picture, are identical with those given by Bode: 33.5 x 29.0cm. These discrepancies have not been noted in the literature.

A half-length figure of Christ in which "l'on n'aperçoit qu'à peine une partie des deux mains" appeared in the Louis-Michel van Loo sale in Paris, 1772 (No. 27). The dimensions given for this "Buste de Notre-Seigneur" (1 pied 2 ponces, sur 1 pied [37.8 x 32.4cm]) as well as the tiny drawing Gabriel de Saint-Aubin made of it in his copy of the sale catalogue (Fig. 11) suggest that this painting may have been the picture now at Philadelphia when the enlargement included hands. Of course it is also possible that Van Loo owned a copy of the enlarged work. Both Dacier (*op.cit.*) and Douglas (*op.cit.*) write that the Van Loo picture was probably the one now in the Johnson Collection, but they do not note that neither the 1772 catalogue description nor Saint-Aubin's drawing correspond to the present state of the panel. Dacier wrote (*op.cit.*, p. 29 n. 1): "La peinture de la collection Johnson est cintrée à sa partie supérieure, comme celle de la collection Vanloo dessinée par Saint-Aubin." Thus he probably knew the *Klassiker der Kunst* reproductions of 1906 and 1908 (Fig. 12), but not the one published by Bode in 1901 that shows the painting as we see it today (Fig. 4). To be sure, a firm identification cannot be made upon the basis of Saint-Aubin's rapid thumbnail sketch—it is even hard to be certain if the faint curved lines in the upper corners are indications of an arched top—yet the congruencies between the drawing and the painting are notable; the general outlines of the figure and the tilt of the head are similar, and the artist seems to have captured the unusual furtive glance of the Philadelphia head. (Saint-Aubin's drawings of the other two Rembrandt's in Van Loo's collection appear to represent the *Portrait of Hendrickje Stoffels* [Norton Simon Foundation, Fullerton, California; Bredius 112] and either the original of the so-called *Jewish Philosopher* [now in the National Gallery, Washington, Widener Collection, reproduced in Rosenberg, 1964, p. 111, fig. 98] or perhaps another version of it [cf. Bredius 260]; however, it should be noted that the dimensions cited in the 1772 catalogue entries do not closely approximate the actual dimensions of the Norton Simon picture or the known versions of the *Jewish Philosopher*.)

Although Bode (vi, p. 8) rightly emphasized, in 1901, that the date of 1656 on the picture "is not of any moment [since it] was an addition, on a strip added to the picture subsequent to its completion," and Marceau pointed this out in his catalogue of the Johnson Collection published in 1941, this spurious date has entered the literature again—most recently in H.-M. Rotermund, "Wandlungen des Christus-Typus bei Rembrandt," *Wallraf-Richartz-Jahrbuch*, xviii, 1956, p. 215. Rotermund accepts Bredius' comment that the date 1656(?) was recently discovered in cleaning and that perhaps it should be read as 1650. Bredius' suggestion that a 1656 date on this painting is best read as 1650 is understandable, but both his assumption that it is autograph and his assertion that it was recently discovered in cleaning are erroneous. Not only did Vosmaer (*op.cit.*) cite the date as early as 1866, but the false inscription can be seen

on Bode's reproduction of the painting (VI, 1901, 412); moreover, the curator of the Johnson Collection assures me that the painting has not been cleaned since it entered the collection about sixty years ago.

5. HEAD OF CHRIST. Formerly P. de Boer Galleries, Amsterdam (Fig. 5).

Oil on panel, 25.5 x 20.0cm.

Provenance. H. M. Clark, London; Collection Saracin, Basel; Schaeffer Galleries, New York.

Bibliography. Valentiner, 1930, p. 3 and fig. 3: "about 1648"; Bredius 625: "Das noch nicht veröffentlichte Bild tauchte vor einigen Jahren in englischen Kunsthandel auf"; *Rembrandt Exhibition Catalogue*, National Museum, Stockholm, 1956, No. 41, "1660-talet"; Rosenberg, 1964, p. 371, accepted in "Note on the Problem of Authenticity."

Apparently Bredius did not know Valentiner's article of 1930 when he wrote in 1935 that the picture was unpublished. The date of "1660's" given to the painting in the Stockholm exhibition catalogue (*op.cit.*, 1956) is much too late.

Jakob Rosenberg (1964, p. 117) writes that the head shows a more idealized expression of mildness and humility than the *Head of Christ* in Berlin (Fig. 4), and perceptively adds: "But Rembrandt's transition from the realistic to the imaginary is so subtle that it is almost impossible to draw a borderline between the two."

Although there are striking similarities between the attitude and physiognomy of this head and the life-size, half-length of *Christ with His Arms Crossed* (The Hyde Collection, Glens Falls, New York; Fig. 13), their mood is completely different. Perhaps Rembrandt actually began the painting now at The Hyde Collection with the thought of making a larger version of the small panel, but his incredible power of invention led him to depict quite another aspect of Christ's character. Rembrandt, it seems, was practically unable to repeat himself without creating something new. It is no accident that among Rembrandt's prodigious production as a draftsman, there are merely a few preliminary drawings, and most of these were not used without some modification.

6. HEAD OF CHRIST. Formerly J. Leger and Sons Galleries, London (Fig. 6).

Oil on panel, 24.2 x 19.0cm.

Provenance. (?) Sale of collection of the widow of Bernard Picart, Amsterdam, May 15, 1737, No. 39 (8 florins, 10); Moray sale, Sotheby's June 9, 1932, No. 83, bought by Rham; (?) H. Weyers, Tilburg, 1950's.

Bibliography. J. Six, "De Homerus van Rembrandt," *Oud Holland*, xv, 1897, p. 3 and fig. 2, reproduces Bernard Picart's mezzotint of Zeno after a lost Rembrandt and notes that it shows the Greek philosopher as "een soort van vermoeid Christustype"; Bode, VIII, 1906, "Catalogue of Pictures Known Only through Engravings," p. 158, No. XIX, writes that though the reproduction made by Picart is very superficial it seems to have been made from an original by Rembrandt painting ca. 1656-1658, and adds that whether the master really intended to represent the ancient philosopher, as Six agrees with Picart in supposing, seems doubtful. "The so-called Zeno looks like a study for a suffering Christ"; Valentiner, *KdK*, 1908, p. 527 left,

reproduces Picart's mezzotint as a lost Rembrandt "Genannt 'Der Philosoph Zeno' original-gemälde um 1659-60 entstanden"; HdG 167: "*Head of Christ*. The original is lost. Described from a mezzotint by B. Picart, inscribed 'Zenon philosophe'"; John Charrington, *A Catalogue of the Mezzotints after, or said to be after, Rembrandt*, Cambridge, printed at the University Press, 1923, p. 113, No. 137: "'The Philosopher Zeno' . . . also called 'Head of Christ'"; Bredius 623: "Das Bild tauchte auf einer Londoner Versteigerung am 9. Juni 1932 (Nr. 83) auf. Es ist sehr wahrscheinlich die Vorlage für das Schabkunstblatt von B. Picart gewesen, das die Unterschrift trägt: Zenon philosophe . . . das Schabkunstblatt gibt das Gemälde seitenverkehrt wieder; Seymour Slive, *Rembrandt and His Critics*, The Hague, 1953, p. 136 n. 2, "The painting from which Picart's mezzotint of Zeno was made may have been the head of Christ reproduced in Bredius 623"; Rosenberg, 1964, p. 371, accepted in "Note on the Problem of Authenticity," but he indicates in the first edition (1948) that he has not seen the original.

Judging from photographs of the panel it appears to have been considerably reworked because it has suffered, if it is not a copy after a lost original. Final judgment must be postponed until the painting itself has been examined.

The painting or another version of it was probably in the possession of Bernard Picart since he used it as a model for his mezzotint of the philosopher Zeno (Fig. 14) published in 1699; a painting described as "no. 39. Het Hooft van den Philoof Zeno, van dito [Rembrandt]. 8-10" appeared in the Amsterdam sale, May 15, 1737, of his widow's effects (see Gerard Hoet, *Catalogus of Naamlyst van Schilderyen met derzelver pryzen*, The Hague, 1752, I, p. 476).

The Rijksmuseum has four states of the mezzotint: the first is inscribed "Zenon"; the second bears no inscription; the third and fourth are inscribed "Zenon Philosophe." All states of the print show more detail and a richer chiaroscuro effect than the painting; this too suggests that the panel has lost much of its original surface and has been restored or that it is a later version by a copyist.

Picart's transformation of a head of Christ by Rembrandt into a portrait of Zeno was not unusual. Print makers began baptizing Rembrandt's figures with new names as early as the 1630's, and thanks to the popular demand of an earlier age for portraits of famous and infamous men this practice had a hardy life (see Seymour Slive, *op.cit.*, pp. 31f.).

APPENDIX II

Notes on Oil Sketches of Heads of Christ Erroneously Attributed to Rembrandt

I. HEAD OF CHRIST. Greenville, South Carolina, Bob Jones University (Fig. 15).

Oil on panel, oval, 23.7 x 20.1cm.

Provenance. London art market around 1961.

Bibliography. "College Museum Notes," *Art Journal*, xxiv, 1964-1965, p. 64, fig. 5; the attribution to Rembrandt given in the *Art Journal* note is the owner's.

As far as we know Rembrandt himself never made another version of one of his own small oil sketches. Examination of this panel shows that it is not the exception that proves the rule. The painting is not by the master, but a rather close copy of the *Head of Christ* by Rembrandt

at The Hague (Fig. 1). It shows a heavier touch and lacks the finer tonal gradations. The oval format may not have been the original one. The crude drawing of the right eye, as well as strengthening in other parts of the picture, indicate that it has not gained during the course of later restorations.

2. HEAD OF CHRIST. Formerly J. Goudstikker Galleries, Amsterdam (Fig. 16).

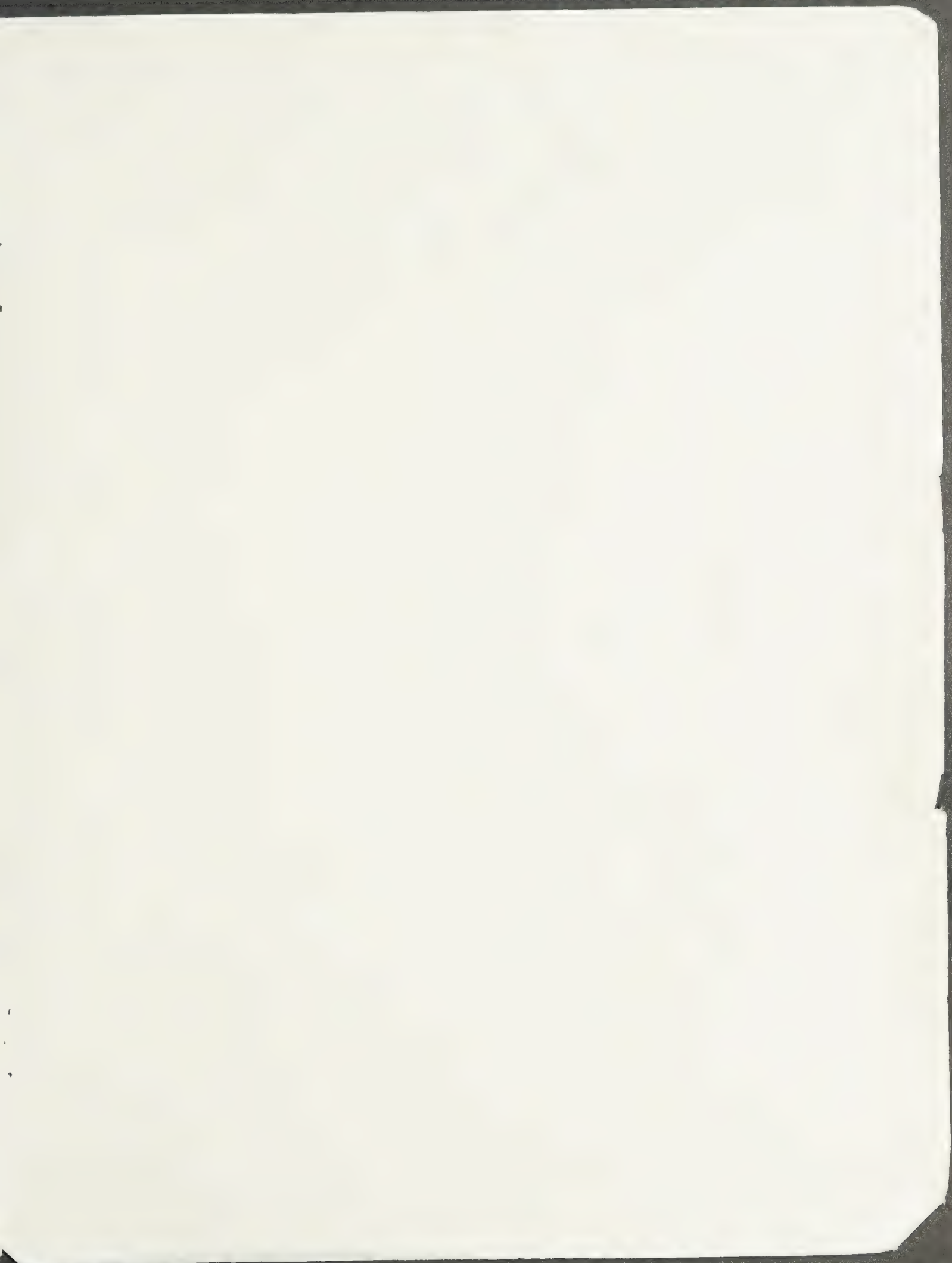
Oil on panel, ca. 22.0 x 18.0cm, monogrammed on the right: R.

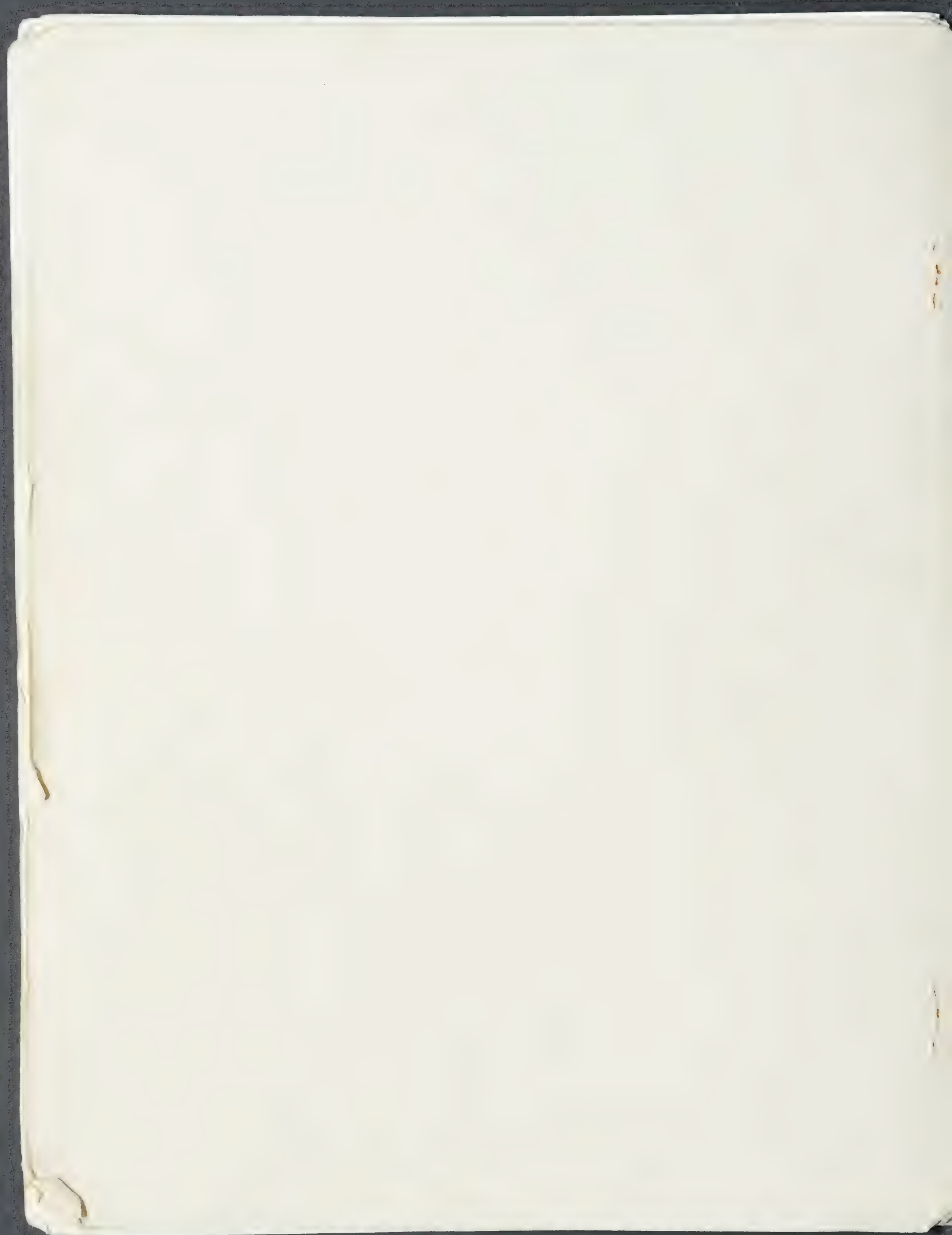
Provenance. In the collection of the dealer Dr. Weil, Prague, during the early 1920's; J. Goudstikker Galleries, Amsterdam, Catalogue 1927, No. 32; (?) Collection A. H. Kleiweg, De Zwaan, Neerlangbroek, 1953.

Bibliography. C. Hofstede de Groot, *Die Holländische Kritik der jetzigen Rembrandt-Forschung und neuest wiederergefundene Rembrandtbilder*, Stuttgart and Berlin, 1922, p. 41, fig. 6; W. R. Valentiner, *Rembrandt Wiederergefundene Gemälde (1910-1922)*, *Klassiker der Kunst*, Berlin and Leipzig, 1923, p. xxv, No. 69.

First published by Hofstede de Groot (*op.cit.*) who wrote that although he did not know the original, he was not afraid to accept it as an authentic work by Rembrandt. Valentiner included it in his supplement to *KdK* (*op.cit.*) and also noted that he had not seen the work. Bredius and Rosenberg, 1964, have rightly excluded the panel from the artist's authentic oeuvre. Possibly the painting is based on a lost original.

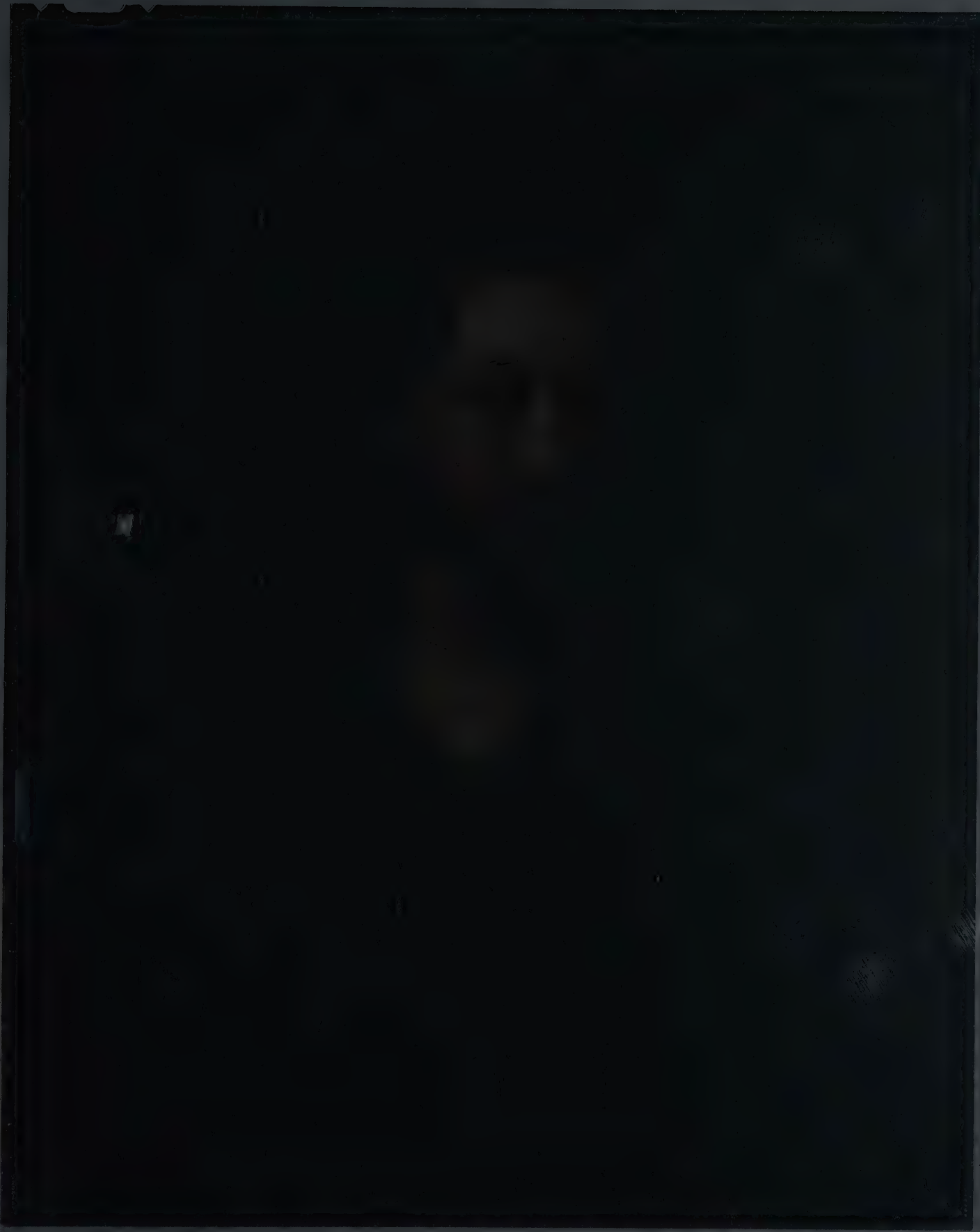


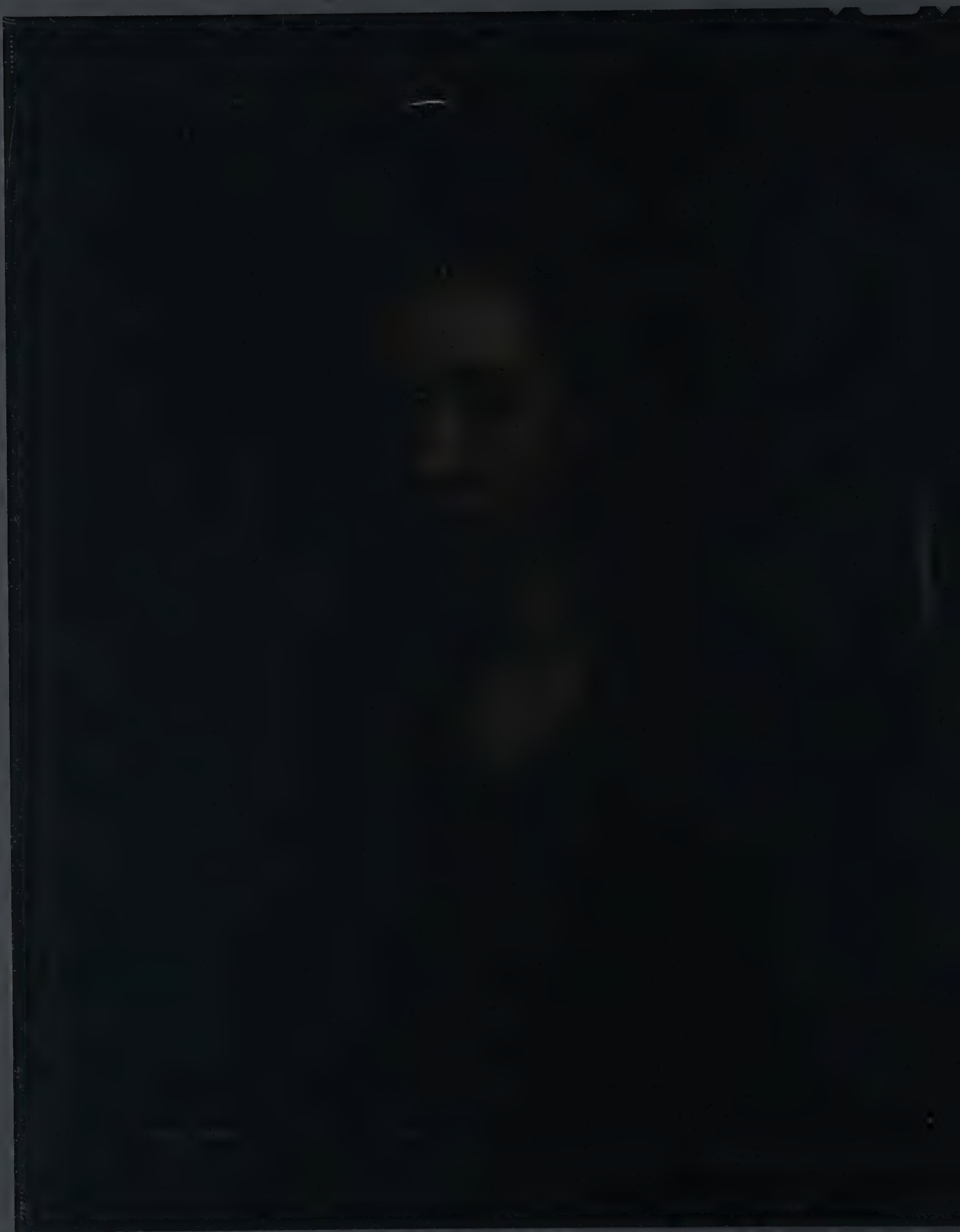






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2. Unless the lender expressly elects to maintain his own insurance coverage, the North Carolina Museum of Art will insure this loan wall to wall under its fine arts policy for the amount indicated on the face of this agreement, against all risks of physical loss or damage while in transit and on location during the entire period of the loan. The policy referred to contains the usual exclusions of loss or damage resulting from such causes as wear and tear, gradual deterioration, moths, vermin or inherent vice, hostile or warlike action, insurrection, confiscation by public authority or risk of contraband or illegal transportation or trade, nuclear reaction (except loss by fire resulting therefrom) and shipments by unregistered mail.

If the lender chooses to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Museum, and each of the participating museums, if any, as additionally insured or waiving subrogation against the Museum and each of the participating museums.

If the lender shall fail to supply the Museum with such a certificate, this loan agreement shall constitute a release of the Museum and of each of the participating museums from any liability in connection with the work. The Museum cannot accept responsibility for any error or deficiency in information furnished to the lender's insurer or for any lapses in coverage.

3. Unless arrangements to extend the loan have been made, the work shall remain in the possession of the Museum for the time specified on the Loan Agreement, but may be withdrawn at any time by the Director of the North Carolina Museum of Art and/or by the Director(s) of the participating institutions in consultation with the organizers of the exhibition.

4. The work will be returned only to the lender or owner at the address on the loan agreement unless the Museum is notified otherwise by the lender in writing. If the legal ownership of the work shall change during the period of the loan, whether by reason of death, sale, insolvency, gift or otherwise, the new owner will, prior to its return, be required to establish his legal right to receive the work by proof satisfactory to the museum.

Signatures

The conditions of this loan as stated above are accepted.

Signed:
Legal owner or authorized agent

Date:

Signed: *Maggie Gregory*
For the North Carolina Museum of Art
Maggie Gregory, Chief Registrar

Date: 2/4/2010

Tel: (919) 664-6768 Fax: (919) 715-1860

email: mgregory@ncmmail.dcr.state.nc.us

Please complete, sign and return one copy of this form. The additional copy is for your records.

North Carolina Museum of Art

mailing address: 4630 Mail Service Center, Raleigh, NC 27699-4630 (919) 839-6262
 street and shipping address: 2110 Blue Ridge Road, Raleigh, NC 27607-6494

Loan Agreement**Exhibition Title:** *Rembrandt Paintings in America*

Dates of exhibition: North Carolina Museum of Art, Raleigh, NC: October 30, 2011 – January 22, 2012
 Cleveland Museum of Art, Cleveland, OH: February 19, 2012 – May 28, 2012
 Minneapolis Institute of Arts, Minneapolis, MN: June 24, 2012 – September 16, 2012

LENDER: Dr. Alfred Bader
ADDRESS: 2961 North Shepherd Road
 Milwaukee, WI 53211

TELEPHONE: Home: Business: FAX:
 Contact: email:

Return shipment will be made to this address unless otherwise specified in writing below.

CREDIT LINE: _____
Lender's name as it should appear in catalogue and on gallery label.

ARTIST: **Attributed to Rembrandt van Rijn****TITLE AND DATE OF WORK:** *A Scholar by Candlelight, c. 1628/29***MEDIUM/MATERIALS:** **Oil on copper****SIGNATURE, INSCRIPTIONS, AND THEIR LOCATION ON WORK:**

Dimensions	If PAINTING, without mat or frame	H. 5 1/2 in.	W. 5 1/2 in.	D.
	WEIGHT: lbs.; Is the work framed?	lbs.	With glass, or Plexiglas:	lbs.
	If the work is mounted, give dimensions of frame	H.	W.	D.
	MATERIAL	Other		

Condition Please indicate any special condition or insecurity:
 Please note any special handling requirements or exhibition restrictions:

Shipping *The Registrar of the North Carolina Museum of Art will be in contact with the lender regarding shipping arrangements. The Museum will assume all costs of packing and transportation.
 Maggie Gregory, Chief Registrar, will be in touch with you nearer the loan date*

Insurance *Please see conditions governing insurance on the reverse of this Loan Agreement.*

Shall the North Carolina Museum of Art insure the loan? _____
 Do you prefer to maintain your own insurance? _____

If you choose to maintain your own insurance, please instruct your broker to send the Museum a certificate of insurance naming the North Carolina Museum of Art (and each of the participating museums, if any, see above) as additionally insured or waiving subrogation against the Museum and each of the participating museums.

Fair market value for insurance (U.S. currency): 4.5 million

Please complete information on reverse

Catalogue and Publicity

Do you authorize the loan to be reproduced for:

Non-commercial and educational use, including:
publications published or copublished by the Museum? _____ video? _____ NCMAwebsite? _____

Press and publicity, including:
photographs? _____ videotape? _____ film? _____

The Museum requests the following photographs; please invoice the museum for charges, if any:

_____ X _____ 4 x 5 color transparency or _____ X _____ hi-res digital file (8 x 10, 300 dpi, TIFF file)

Copyright

If the work was created after January 1, 1978, do you own the copyright in the work? **N/A**

If not, please provide name and address of copyright owner or agent, if known:

Provenance, Bibliography and Exhibition History

Please supply existing information on a separate sheet.

Conditions Governing Loans

1. The North Carolina Museum of Art (the Museum) will exercise the same care with respect to the work of art listed on the loan agreement as it does in the safekeeping of its own comparable property.

2. Unless the lender expressly elects to maintain his own insurance coverage, the North Carolina Museum of Art will insure this loan wall to wall under its fine arts policy for the amount indicated on the face of this agreement, against all risks of physical loss or damage while in transit and on location during the entire period of the loan. The policy referred to contains the usual exclusions of loss or damage resulting from such causes as wear and tear, gradual deterioration, moths, vermin or inherent vice, hostile or warlike action, insurrection, confiscation by public authority or risk of contraband or illegal transportation or trade, nuclear reaction (except loss by fire resulting therefrom) and shipments by unregistered mail.

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Signatures

The conditions of this loan as stated above are accepted.

X Signed:
Legal owner or authorized agent

X Date:

Signed: *Maggie Gregory*
For the North Carolina Museum of Art
Maggie Gregory, Chief Registrar
Tel: (919) 664-6768 Fax: (919) 715-1860

Date: *2/1/2010*

email: mgregory@ncmmail.dcr.state.nc.us

Please complete, sign and return one copy of this form. The additional copy is for your records.

North Carolina Museum of Art

Loan Agreement

mailing address: 4630 Mail Service Center, Raleigh, NC 27699-4630 (919) 839-6262
street and shipping address: 2110 Blue Ridge Road, Raleigh, NC 27607-6494

Exhibition Title: Rembrandt Paintings in America

Dates of exhibition: North Carolina Museum of Art, Raleigh, NC: October 30, 2011 – January 22, 2012
Cleveland Museum of Art, Cleveland, OH: February 19, 2012 – May 28, 2012
Minneapolis Institute of Arts, Minneapolis, MN: June 24, 2012 – September 16, 2012

LENDER: Dr. Alfred Bader
ADDRESS: 2961 North ~~Shepherd Road~~ Shepherd Ave
Milwaukee, WI 53211
TELEPHONE: Home: 414 962 5169 Business: 414 277 0700 FAX: 414 277 0709
Contact: Alfred Bader email: albert@alfredbader.com

Return shipment will be made to this address unless otherwise specified in writing below.

CREDIT LINE: Alfred Bader
Lender's name as it should appear in catalogue and on gallery label.

ARTIST: Follower of Rembrandt van Rijn

TITLE AND DATE OF WORK: Portrait of a Woman, c. 1653

MEDIUM/MATERIALS: Oil on canvas

SIGNATURE, INSCRIPTIONS, AND THEIR LOCATION ON WORK:

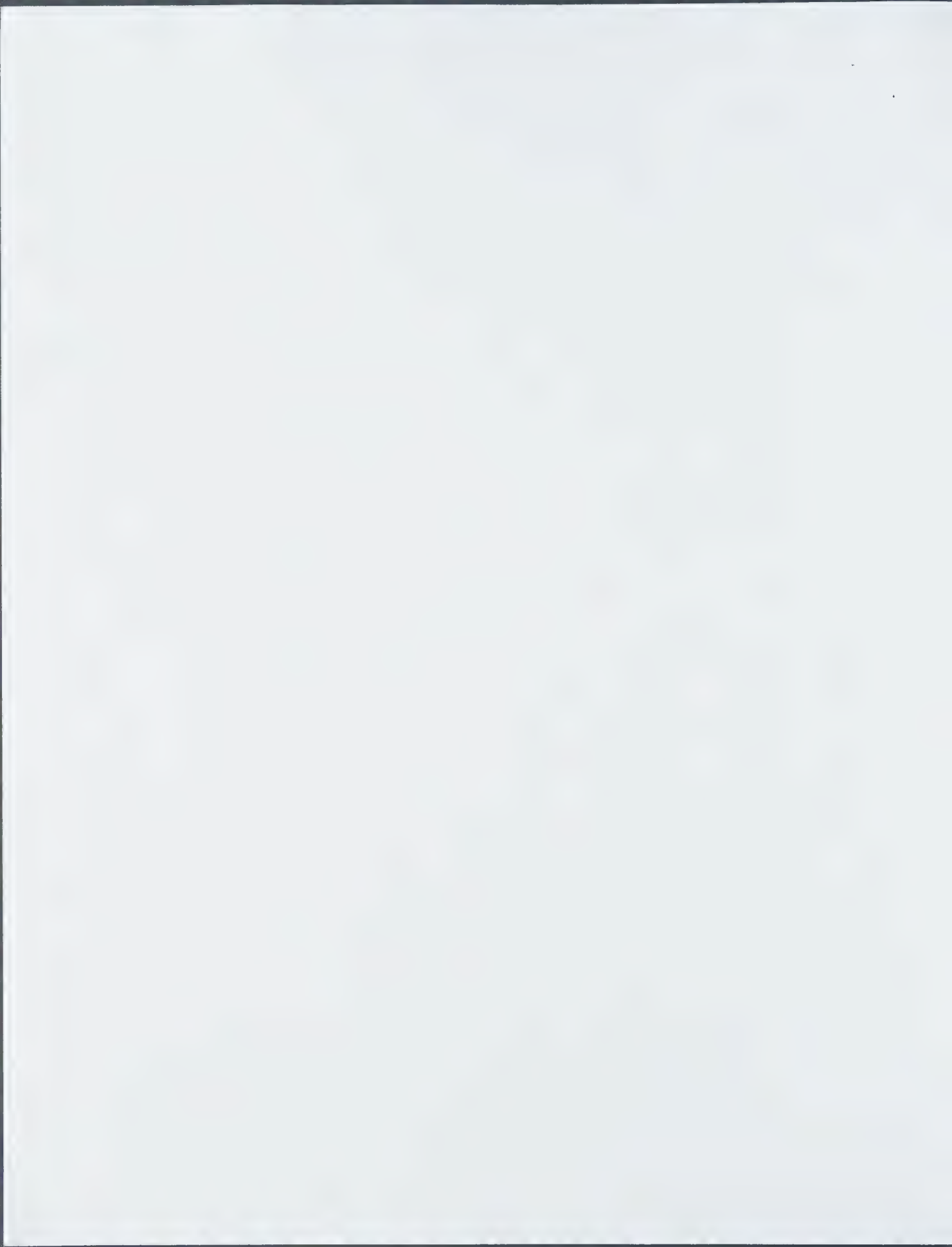
Dimensions	If PAINTING, without mat or frame	H. 25 4/5 in.	W. 21 3/10 in.	D.
	WEIGHT: lbs.; Is the work framed? <u>Yes</u>	lbs.	With glass, or Plexiglas:	lbs.
	If the work is mounted, give dimensions of frame	H. 36"	W. 31"	D. 3 1/2"
	MATERIAL <u>Hand made of wood frame</u>	Other		

Condition Please indicate any special condition or insecurity:
Please note any special handling requirements or exhibition restrictions:

Shipping The Registrar of the North Carolina Museum of Art will be in contact with the lender regarding shipping arrangements. The Museum will assume all costs of packing and transportation.
Maggie Gregory, Chief Registrar, will be in touch with you nearer the loan date

Insurance Please see conditions governing insurance on the reverse of this Loan Agreement.
Shall the North Carolina Museum of Art insure the loan? Yes
Do you prefer to maintain your own insurance? _____
If you choose to maintain your own insurance, please instruct your broker to send the Museum a certificate of insurance naming the North Carolina Museum of Art (and each of the participating museums, if any, see above) as additionally insured or waiving subrogation against the Museum and each of the participating museums.
Fair market value for insurance (U.S. currency): \$1000.00

Please complete information on reverse



Catalogue and Publicity

Do you authorize the loan to be reproduced for:

Non-commercial and educational use, including:

publications published or copublished by the Museum? Yes video? Yes NCMA website? Yes

Press and publicity, including:

photographs? Yes videotape? Yes film? Yes

The Museum requests the following photographs; please invoice the museum for charges, if any:

4 x 5 color transparency or hi-res digital file (8 x 10, 300 dpi, TIFF file)

sent by Dr. J. de Witt

Copyright

If the work was created after January 1, 1978, do you own the copyright in the work? N/A

If not, please provide name and address of copyright owner or agent, if known:

Provenance, Bibliography and Exhibition History

Please supply existing information on a separate sheet.

see David de Witt's Books Collection Catalogue

Conditions Governing Loans

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Signatures

The conditions of this loan as stated above are accepted.

Signed: *[Signature]*
Legal owner or authorized agent

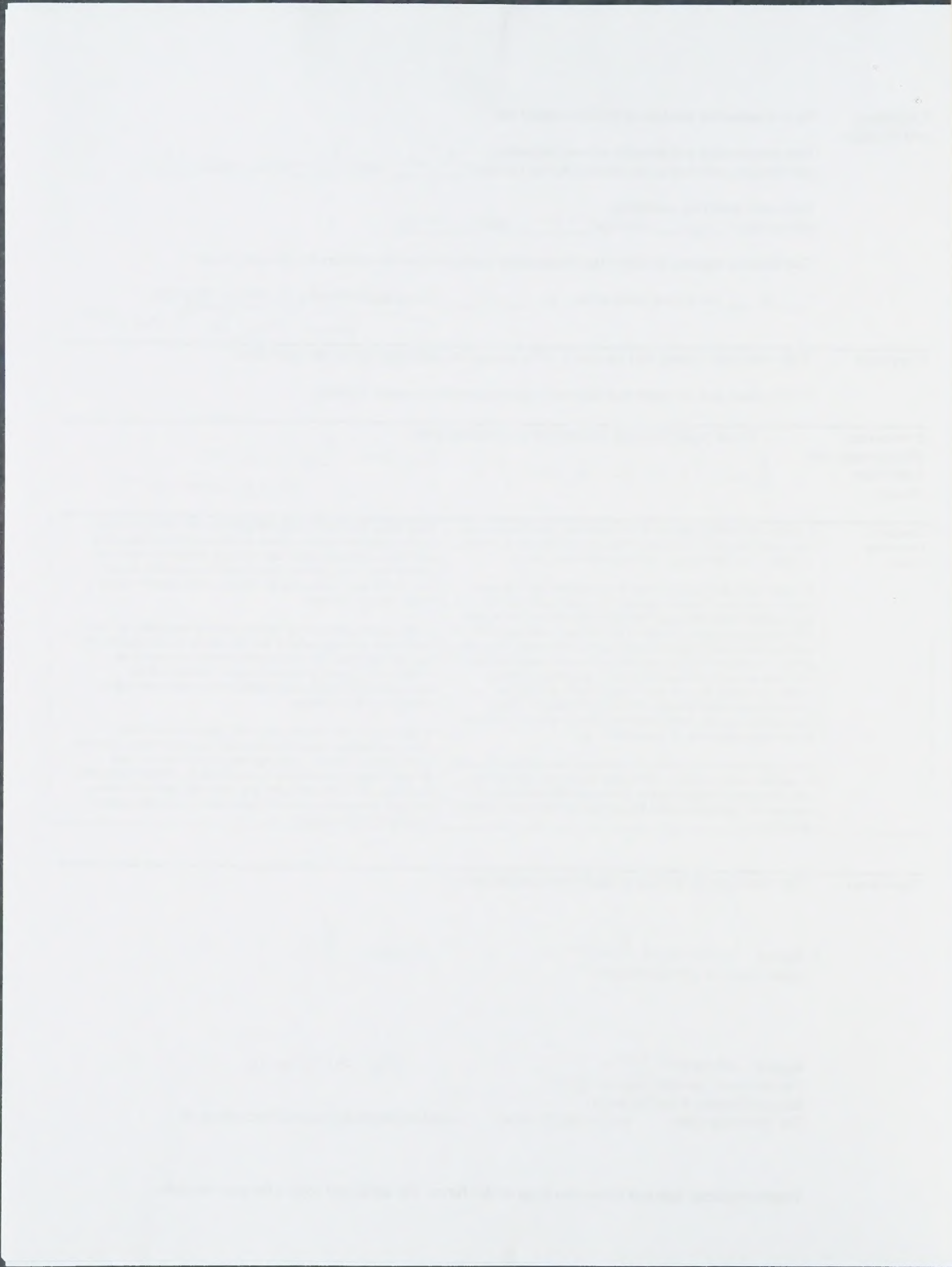
Date: *Feb 16 10*

Signed: *[Signature]*
For the North Carolina Museum of Art
Maggie Gregory, Chief Registrar
Tel: (919) 664-6768 Fax: (919) 715-1860

Date: *2/4/2010*

email: mgregory@ncmamil.dcr.state.nc.us

Please complete, sign and return one copy of this form. The additional copy is for your records.



Sumo 28 07
Marianne "
Wheelock "
Edward 23 07

~~John M. Jones~~
297 4900

Persons 112

