Alfred Bader

Alfred Bader Fine Arts- Painting File

R-295A
[Rembrandt]

151 (as Rembrandt); Valentiner 1923, p. 87, no. 93 (with illustration); *The Art News Annual* 28, 26 April 1930 (advertisement of past sale to Erikson, by Bachsitz Gallery, with illustration); Valentiner 1931, unpaginated, no. 144 (with illustration); Rosenberg 1948, vol. 1, p. 106, vol. 2 (with illustration fig. 100); Rosenberg 1964, pp. 106, 113 (with illustration fig. 100); Bauch 1966, p. 12, no. 225 (with illustration, as: "…the best example of a picture of a head of which several are known."); Gerson 1968, pp. 432 – 433, no. 379 (with illustration, as Rembrandt); Gerson/Bredius 1969, p. 226 (with illustration), p. 572, no. 295a; Lecaldano 1973, p. 119, no. 375 (with illustration); Julia Lloyd Williams, *Dutch Art and Scotland. A Reflection of Taste*, exhibition catalogue Edinburgh (National Gallery of Scotland), 1992, p. 161; Bader 1995, pp. 240 - 241, no. 18 (with illustration plate 33); Ernst van de Wetering, *Rembrandt's Oil Studies: New Light on an Old Problem*, New York, 2006, pp. 9 – 10 (as Rembrandt); Rønberg and Wadum 2006, p. 84 (with illustration fig. 12, as attributed to Rembrandt)

Exhibitions:

Berlin 1914, p. 36, no. 130; Detroit 1930, no. 64 (with illustration); *Man and his Years*, Baltimore (Baltimore Museum of Art), 1954, pp. 27 – 28, no. 40 (with illustration); Amsterdam 2006, pp. 196 – 197 (with illustration p. 204)

p. 197 in the English version

Collection catalogues:

Berlin 1914, no. 24 (with illustration)

Berlin

Prints:

William Baillie, engraving, 1761, inscribed (as after Salvator Rosa); see: *The Works of Captain William Baillie*, London, 1792

Other versions:

1. Oil on panel, 26.2 x 20.8 cm, Miami Beach, collection of Natan Saban (formerly Montreal, collection of Sir William van Horne); see: Valentiner 1923, p. 94

2. Oil on panel, 27 x 20.5 cm, The Hague, Instituut Collectie Nederland, inv. no. NK 1647; see: collection catalogue The Hague 1989, p. 250, no. 2173 (with illustration)

An old man with flowing locks of white hair and a thick full beard leans forward and looks out to the viewer. His hunched pose, wrinkled brow and empty gaze strike a melancholy air. This moving image finds a place among the pensive and sombre visages of old men painted by Rembrandt around 1660. In his 1948 monograph on Rembrandt, Jakob Rosenberg singled out this painting as an example of the profound reflection of the artist's late work.[1] Although its sentiment is consistent with many works by Rembrandt of this period, scholars have raised doubts about its authenticity. Abraham Bredius approved of it in 1921, but passed it over for his catalogue raisonné of 1936.[2] Much later in 1966, Kurt Bauch praised it as the best of several versions of the same head, without addressing the question of authenticity.[3] Gerson reported Bauch's viewpoint, and sustained the attribution to Rembrandt in his publications of 1968 and 1969.[4] Nonetheless, this panel was not been taken up in the subsequent literature,[5] until its rehabilitation in Ernst van de Wetering's recent investigation into Rembrandt's practice. Rembrandt appears to have created several studies of difficult lighting situations, in this

case with light entering sharply from the left side, casting the right side in the shadow, as well as much of the left eye socket. These areas however catch some light from a weak reflected source from the right, leaving a dark zone in the centre, a complex scenario that the artist sought to visualize here. Typically, he pursued the impact of a finished work, completed with a signature and date. Van de Wetering suggested that he applied its lessons in the dramatic *Denial of St. Peter* of 1660 in Amsterdam.[6] Both works share an unusually broad manner for the artist. The pose and lighting also compare closely to Rembrandt's *St. Matthew and the Angel* of 1661 in the Louvre (**fig. ?**).[7] Indeed the pensive expression relates more to St. Matthew's activity of inspired writing, than St. Peter's panicked dissimilitude. His broader features and more frontal lighting there represent adjustments from the striking and experimental representation in the present panel, which likely served as a study.

The edgy tone struck here is characteristic of Rembrandt's work around 1659, the date accompanying the signature. It takes up the disparate combination of silky smooth greys, vigorous and free impasto strokes, and rough brown lines of underpainting that also appears in works such as Rembrandt's *Jacob Wrestling with the Angel* in Berlin, of around 1659 (**fig. ?**).[8] Furthermore, it conspicuously shares with this work by Rembrandt an unstable composition, dominated by a figure that feels as if it is tilting forward toward the viewer. Rembrandt produced a number of paintings bearing this hallmark, in precisely this period, including the *Moses Showing the Tablets of the Law*, also in Berlin, as well as *The Polish Rider* in New York.[9] The sophisticated application of these aspects of

Rembrandt's work further underscores the attribution of this compelling image to the master's own hand.

1. Bredius 1921, p. 51 (as "very strange…does not give rise to doubt"); and: Bredius 1936.

2. Rosenberg 1948, p. 379.

3. Bauch 1966, p. 12, no. 225 (with illustration, as: "…the best example of a picture of a head of which several are known.").

4. See, Gerson 1968, pp. 432 – 433, no. 379 (as Rembrandt): Gerson/Bredius 1969, p. 572, no. 295a.

5. For example: Schwartz 1985; Tümpel 1992; exhibition catalogue Washington 2005.

6. Ernst van de Wetering 2006, pp. 196 – 197.

7. Rembrandt, *The Evangelist Matthew and the Angel*, oil on canvas, 96 x 81 cm, Paris, Musée du Louvre, inv. no. Inv. 1738; see: Gerson/Bredius 1969, p. 613, no. 614 (with illustration), collection catalogue Paris 1982, pp. 83 – 87 (with colour illustration); and: exhibition catalogue Washington and Los Angeles 2005, pp. 92 – 98, no. 7 (with colour illustration).

8. Oil on canvas, 137 x 116 cm, Berlin, Gemäldegalerie Staatliche Museen zu Berlin, inv. no. 828; see: Gerson/Bredius 1969, p. 439 (with illustration), p. 602, no. 528; and: Tümpel 1992, p. 292 (with colour illustration), p. 392, no. 29.

9. Rembrandt, *Moses Showing the Tablets of the Law*, oil on canvas, 168.5 x 136.5 cm, signed and dated 1659, Berlin, Gemäldegalerie Staatliche Museen zu Berlin, inv. no. 811; see: Gerson/Bredius 1969, p. 438 (with illustration), p. 602, no. 507. Rembrandt and

Workshop, *The Polish Rider*, oil on canvas, 116.8 x 134.9 cm, signed and dated 1659, New York, Frick Collection; on the restitution of this painting to Rembrandt and his workshop, see: Wetering 2001, pp. 22 – 24.

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

January 24 2001

My dear Daniel:

What can I give you on your 40th birthday? Well, you know me and so will know the answer: a painting.

You may recall the letter I sent to you and David on David's birthday in 1992, when I wrote that I would leave each of you in my will one painting. David I want to leave the Joseph and the Baker in our living room; I wanted to take my time about what to leave you. Now I have decided: I would like to give you to-day – not leave you – one of my favorite paintings, the Erickson Study of an old man described on pages 240-241 of my autobiography. At one time it was thought to be a Rembrandt, but two members of the RRP looked at it carefully

and decided against it. And so I was able to buy it very inexpensively from Christie's in London after it was unsold at their April 23 1993 sale. I paid £33 000 (ca. $50 000) and have been enjoying looking at it ever since. I will enjoy looking at it in your house also

I would like to give this to you over five years, and will change my will, to leave no paintings to you and the Joseph and the Baker to David.

I have so enjoyed being with you since that snowy Tuesday afternoon at Mount Sinai Hospital, and the older you get, the more you help me.

Thanks

with love

Reginald

Close Brothers Limited
36 GREAT ST. HELEN'S LONDON EC3A 6AP

16-04-00

May 21 1993

Pay Christies or order

Thirty three thousand pounds sterling

33000 —

£33,000.00

DR. ALFRED BADER - 280401

Alfred Bader

[redacted] [redacted] [redacted] [redacted] [redacted]

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£1 = $1.55

[redacted]

17. *Curtain,*[2,3] *Bolognese, c.1700*
Just hours after I bought this curious *trompe l'oeil* from a gallery in Vienna, I became scared. Tearing the paper off the back of the picture I saw a large seal inscribed "KÖNIGL. SÄCHS. GEMÄLDE-SAMMLUNG"—"Royal Saxonian Art Collection". Had I bought one of the many paintings stolen from the museum in Dresden during the last war? Dr Mayer Meintschel, the director in Dresden, reassured me. The painting had not been stolen, but had been sold in the 19th century because they could not identify the artist! This seemed to me a curious reason to sell a painting.

It is a picture of a picture, for the drapery casts its shadow on a flat surface. Perhaps a version exists without the drapery, and an art historian may some day identify the painting, which is said to be of the meeting of King Alexander with Roxana, the Persian princess.

Most experts believe it to be Bolognese, *circa* 1700, although the artist is still unknown. Professor Middeldorf told me that he had filed a photograph of it under T for Textiles.

As I was buying the painting, a man came into the gallery and, noticing it, exclaimed, "Remove that curtain so that I can see the picture!" That request has been repeated many times. It was a natural for the cover of the *Acta* (plate 32) dedicated to R B Woodward, who had made many discoveries in chemistry. It was a good cover, too, for the collected *Acta* articles: open the cover and see what is inside.

18. *Head of an Old Man, Rembrandt School c.1660* (plate 33)
One of the great auction sales of old masters in my lifetime was that of the Erickson collection at Parke Bernet in New York in November 1961. It included three works believed to be by Rembrandt. The most important, *Aristotle with a Bust of Homer,* was bought by the Metropolitan Museum for $2,200,000, then a record price for an old master.

But the painting that moved me most was one which Jakob Rosenberg of the Fogg Museum had used as an example of the artist's sympathy with Jews. I still remember the day Rosenberg discussed this painting. As I was leaving the Converse Laboratories, Fieser met me on the stairs and asked where I was going. When I replied that I was off to the Fogg to listen to Rosenberg, he said in mock disgust, "Alfred, you haven't made up your mind yet whether you want to be a chemist or an art historian." Forty-six years later I am still not sure, but I do believe that the love of both has kept me sane. Accepted by Rembrandt experts at the time, this study of an old man was expected to bring $60,000, and in 1961 I felt I could afford that for such a superb portrait. I was staggered to see how much others were willing to pay. A London dealer act-

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offered at Christie's in l
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was accepted. It was less
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then I have spent hundr
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REFERENCES:
1. Used on an Aldrich catalo
2. Used on an *Aldrichimica*
3. Illustrated in *The Detecti*
1989 exhibition catalog

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ing for a collector in Birmingham bought it for $180,000!

Since then, members of the Rembrandt Research Project must have told the owner that they do not consider this a work by Rembrandt but by one of his students. So it was valued at only £60-80,000 when it was offered at Christie's in London in April 1993. I was in a quandary. Should I bid and if so, how high should I go? If another collector loved it as much as I did, it would sell for a very high price, but most works at auction are bought by dealers, who are unlikely to pay the reserve for an unattributed painting. So I gambled, did not bid and was elated when I learned that the painting was unsold and that my offer after the auction was accepted. It was less than I had been prepared to pay in 1961, but I had missed the joy of looking at the painting for thirty-two years. Since then I have spent hundreds of hours studying it in our living room and have often carried it into our bedroom for a last look before putting my arms around Isabel and falling asleep. What serenity, what knowledge of the world is mirrored in this old man's face! It is the same great painting whether or not it was painted by Rembrandt. What great opportunities for collectors have been unwittingly created by the RRP!

REFERENCES:
1. Used on an Aldrich catalog cover
2. Used on an *Aldrichimica Acta* cover
3. Illustrated in *The Detective's Eye*, a Milwaukee Art Museum 1989 exhibition catalog

Christie's, London
23 April 1993

THE PROPERTY OF A GENTLEMAN

9

Circle of Rembrandt Harmensz. van Rijn (1606-1669)

An elderly bearded Man, half length

with signature and date 'Rembrandt. / f1659'
on panel
14¾ × 10½in. (37.5 × 26.7cm.)

PROVENANCE:
Sir John Clerk of Penicuik, 2nd Bt. (1676-1755), Mavisbank, Midlothian, by 1740, when listed in an inventory: 'A head boldly painted by Rhyndbrandt', and by descent to
Sir George Douglas Clerk of Penicuik, 8th Bt. (1852-1911), Penicuik, Midlothian
with Robert Langton Douglas, London, acquired from the above c. 1909
Marcus Kappel, Berlin, 1913, no. 24
with K. W. Bachstitz, The Hague
Mr. and Mrs. Alfred W. Erickson, New York, by 1925; sale, Parke-Bernet, New York, 15 Nov. 1961, lot 12; sold for $108,000 to Speelman on behalf of the father of the present owner

EXHIBITED:
Berlin, 1914, no. 130
Detroit Institute of Arts, *Rembrandt*, 1930, no. 64, illustrated
Baltimore Museum of Art, *Man and his Years*, 19 Oct.-21 Nov. 1954, no. 40, illustrated

LITERATURE:
C. Hofstede de Groot, Onze Kunst, Dec. 1909, p. 176
C. Hofstede de Groot, *A Catalogue Raisonné*, etc., VI, London, 1916, p. 206, no. 367
W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde (1910-1920)*, [Klassiker der Kunst], Stuttgart and Berlin, 1921, p. XXIII and illustrated p. 88
A. Bredius, Zeitschrift für bildende Kunst, N.F.32, 1921, p. 152
W. R. Valentiner, *Rembrandt Paintings in America*, 1931, no. 144
J. Rosenberg, *Rembrandt*, Cambridge (Mass.), 1948, no. 100
J. Rosenberg, *Rembrandt: Life and Work*, London, 1964, p. 371
K. Bauch, *Rembrandt Gemälde*, Berlin, 1966, pl. 225 and p. 12
H. Gerson, *Rembrandt Paintings*, Amsterdam, 1968, p. 432, no. 379, illustrated p. 433
A. Bredius, *Rembrandt, The Complete Edition of the Paintings*, ed. H. Gerson, London, 1969, p. 572, no. 295A, illustrated p. 226
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J. Lloyd Williams, catalogue of the exhibition, *Dutch Art and Scotland, A Reflection of Taste*, National Gallery of Scotland, Edinburgh, 13 Aug.-18 Oct. 1992, p. 161 (bottom of second column)

The present picture was generally accepted until recently as the work of Rembrandt, although Bredius expressed minor reservations in 1921 (*loc. cit.*) and Bauch described it as 'Bestes exemplar des als kopf mehrfach vorkommenden bildes'. It is accompanied by a letter from Professor W. R. Valentiner to A. W. Erickson, dated 2 December 1925, in which he writes: 'The old man from the Kappel collection dated 1659 is surely one of the most impressive and most freely painted portraits I know, of this last and great period of Rembrandt. It makes a most wonderful addition to your collection, representing as it does the later art of the master, with all its deep and touching sentiment . . .'

The Erickson Sale of 1961 was a significant event in the post-war development of the art market. The other twenty-three paintings offered included Rembrandt's *Aristotle contemplating a Bust of Homer*, now in the Metropolitan Museum of Art, New York, which fetched $2,300,000, then by far the highest price ever paid for a work of art at auction, and Fragonard's *La jeune Liseuse*, now in the National Gallery of Art, Washington, which fetched $875,000

£60,000-80,000

REMBRANDT HARMENSZ VAN RIJN DUTCH: 1606-1669

12. *PORTRAIT OF AN OLD MAN.* Half-length bearded figure of a gray haired man, wearing a loose brown robe, his hands folded before him; dark background. Signed at right centre REMBRANDT *f.*, and dated 1659.

Panel: 15 x 10½ *inches*

Note: This portrait, which was at one time known as *S. Matthew,* is undoubtedly one of the group of Jewish subjects painted by Rembrandt in his maturity. Jakob Rosenberg, in his work on the painter (*vide infra*) discusses (p. 59) the unconventionality of such representations in seventeenth century painting, and indicates that one of the reasons why Rembrandt took such interest in these people was that he lived at the edge of the Jewish quarter in Amsterdam; and in a broader perspective, that the artist's deepening religious attitude was primarily responsible for his intensive interest in the Jews as the authentic people of the Bible.

Dr. W. R. Valentiner, in a letter to the late Mr Erickson, dated Dec. 2, 1925, wrote of this picture in part as follows: "The old man from the Kappel collection dated 1659 is surely one of the most impressive and most freely painted portraits I know, of this last and great period of Rembrandt. It makes a most wonderful addition to your collection, representing as it does the latter art of the master, with all its deep and touching sentiment. . . ." This letter will be given to the purchaser.

Collection of Sir G. Douglas Clark, Bart., Penicuik, Scotland

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Close Brothers Limited
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May 21 1993

Pay Christies' 33000— or order

Thirty three thousand pounds sterling

£33 000 . 00

DR. ALFRED BADER - 280401

Anna Bader

[redacted]

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

August 17 1992

Dear David and Daniel:

August 17 1958 was one of the happiest days of my life — today is your 34th. birthday, David, your first birthday after I was expelled from Alaric — a very unhappy time. But I think that my life will improve — more work with paintings, not having to work with Cori. And I think that the great Rembrandt portrait I bought last month will sell profitably.

I have been thinking about my will and I will change this and leave each of you only one painting and give each of you one over the next ten years. The one I am giving you, David, is the Feti of Jacob's Dream; and you, Daniel, the ten Alt of Prague, a gift to me from Franz Pokorny — and you will own these completely in ten years.

Love

Your Dad.

Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
S10093A Bear Valley Rd. Lone Rock WI 53556
608 583·2431

August 28, 2003

Rembrandt or follower, Bearded Old Man Br.295A
oil on wood panel, 14 3/4" x 10 5/8"
signed at center right: Rembrandt / f1659
Collection of Alfred Bader, Milwaukee WI

The vertically grained, quarter-sawn, oak panel is 3/8" thick with bevels on all four sides. Viewed from the back, the left and right bevels are 1½" wide and the top and bottom bevels about 1½" wide at the left diminishing to about 1" wide at the right. The bevels reduce the panel's thickness to 3/16" at the edges. The wood, which appears varnished, is somewhat rough in places and has a rich brown surface. A lighter color is visible in some small gouges along the right edge.

In the upper center is an old inscription in black paint, "By / Reynbrant." At upper left is a label "C7609." At lower left, stenciled in black paint is "MR662." And in partially obliterated white chalk along the left edge is written "9 23 APR 93."

The panel is flat and appears to have its original dimensions.

Judging from the retouching visible in ultraviolet light, the paint surface is probably somewhat abraded. The retouching is applied in tiny vertical strokes. Areas of heavy retouching include the background, the dark folds of the garment, the lower edge of the beard, the man's proper right eyebrow and nostril, and the proper right side of his hair and beard, where the retouching covers drying cracks. The last four letters of the signature are darker than the rest, suggesting strengthening, but under a microscope the letters do not appear separate from the original paint layer.

Under ultraviolet light the dark areas of the painting seem to have more old varnish than the light areas. As ascertained through tiny cleaning tests, the present varnish layer is only slightly discolored, at least in the areas of lighter paint. In 1993 the painting was X-rayed and a coat of Rembrandt Talens varnish was brushed on followed by a light polyvinyl acetate spray varnish.

After our examination in 2003, we decided with the owner that, since the retouching seems to be carefully done, the appearance of the painting would probably not improve if it were cleaned and restored again at this time.

Dear Alfred,
Here's a rough draft of our report. Please let me know if you want more or less of any parts of it.
Love, Charles

August 28, 2003

Rembrandt or follower, Bearded Old Man Br.295A
oil on wood panel, 14 3/4" x 10 5/8"
signed at center right: Rembrandt / f1659
Collection of Alfred Bader, Milwaukee WI

The vertically grained, quarter-sawn, oak panel is 3/8" thick with bevels on all four sides. Viewed from the back, the left and right bevels are 1½" wide and the top and bottom bevels about 1½" wide at the left diminishing to about 1" wide at the right. The bevels reduce the panel's thickness to 3/16" at the edges. The wood, which appears varnished, is somewhat rough in places and has a rich brown surface. A lighter color is visible in some small gouges along the right edge.

In the upper center is an old inscription in black paint, "By / Reynbrant." At upper left is a label "C7609." At lower left, stenciled in black paint is "MR662." And in partially obliterated white chalk along the left edge is written "9 23 APR 93."

The panel is flat and appears to have its original dimensions.

Judging from the retouching visible in ultraviolet light, the paint surface is probably somewhat abraded. The retouching is applied in tiny vertical strokes. Areas of heavy retouching include the background, the dark folds of the garment, the lower edge of the beard, the man's proper right eyebrow and nostril, and the proper right side of his hair and beard, where the retouching covers drying cracks. The last four letters of the signature are darker than the rest, suggesting strengthening, but under a microscope the letters do not appear separate from the original paint layer.

Under ultraviolet light the dark areas of the painting seem to have more old varnish than the light areas. As ascertained through tiny cleaning tests, the present varnish layer is only slightly discolored, at least in the areas of lighter paint. In 1993 the painting was X-rayed and a coat of Rembrandt Talens varnish was brushed on followed by a light polyvinyl acetate spray varnish.

After our examination we decided with the owner that, since the retouching seems to be carefully done, the appearance of the painting would probably not improve if it were cleaned and restored again at this time.

Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
S10093A Bear Valley Rd. Lone Rock WI 53556
608 583·2431

August 28, 2003

Rembrandt or follower, Bearded Old Man Br.295A
oil on wood panel, 14 3/4" x 10 5/8"
signed at center right: Rembrandt / f1659
Collection of Alfred Bader, Milwaukee WI

The vertically grained, quarter-sawn, oak panel is 3/8" thick with bevels on all four sides. Viewed from the back, the left and right bevels are 1½" wide and the top and bottom bevels about 1½" wide at the left diminishing to about 1" wide at the right. The bevels reduce the panel's thickness to 3/16" at the edges. The wood, which appears varnished, is somewhat rough in places and has a rich brown surface. A lighter color is visible in some small gouges along the right edge.

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PARKE-BERNET GALLERIES · INC
980 MADISON AVENUE · NEW YORK 21

POSTMASTER: RETURN POSTAGE GUARANTEED

A/c D. E. COTTON

CATALOGUE

[illegible] Sale — Lot # 12 — [illegible]
Contents: [illegible] W.R. Valentiner
to [illegible]

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

December 2, 1925.

Mr. A. W. Erickson,
381 Fourth Avenue,
New York City.

Dear Mr. Erickson:

I am delighted to hear that you were able to add to your collection the Rembrandt and the two Terborch's which I liked so much.

The old man from the Kappel collection dated 1659 is surely one of the most impressive and most freely painted portraits I know, of this last and great period of Rembrandt. It makes a most wonderful addition to your collection, representing as it does the later art of the master, with all its deep and touching sentiment, while your other portrait, of his middle period, is a most remarkable example of portraiture of the time when Rembrandt was most highly esteemed, in Amsterdam, as a portrait painter.

I hardly need to repeat how much I enjoyed the two exquisite portraits by Terborch on your walls, where they fit so splendidly in your room. It was certainly a great pleasure to see your new house and your collection, which is selected with so much taste and sense of quality.

It will give me much pleasure to call on you the next time I am in New York with Mrs. Valentiner, and I am sure we would be delighted to accept your kind invitation to dinner some evening.

With kind regards,

Very sincerely yours,

W. R. Valentiner

WRV/C

Harmensz Rembrandt van Rijn
1606—1669

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 25, 1995

Mr. Natan Saban
210 174th Street, Apt. 2303
Miami Beach, FL 33160

Dear Mr. Saban:

I was so happy to be able to chat with you and to receive your detailed letter confirming that your painting is indeed the painting from the Van Horne Collection.

That collection was a very good one, and you surely know that Van Horne's best and undoubted Rembrandt, depicting a young Jew, was bought by the Kimbell Museum.

You will have understood my doubts about the identity of your painting with that owned by Van Horne, because the photograph of your painting looks somewhat different from that in Valentiner's book. That must be due to the poor quality of the Valentiner photograph.

I am particularly happy to learn from your letter that a buyer or group of buyers have offered you well over $1 million for your Rembrandt and Rembrandt School paintings. That is a very good offer, and I just want to urge you to make certain that you receive payment. I don't know how familiar you are with American business practices, but it is not unknown for people to renege on payment terms.

I might find it difficult to say which of the two heads of old Jews, that from the Erickson and that from the Van Horne Collection, I like better, even if I saw them side-by-side. The fact is that judging from your photograph and my own original, I like both.

When I was a student at Harvard in the '40's, I listened to Professor Jakob Rosenberg speak about the connection of Rembrandt and the Jews, and he used the Erickson painting as an example. He illustrated the Erickson painting in a detail on page 100 of his two-volume work on Rembrandt. On page 99, he illustrated his study of another old Jew, believed to be a sketch for the St. Matthew in the Louvre, and I was very happy to be able to acquire that painting, on page 99, at Christie's in London in February. I will pick that up next month and will then be able to hang the two paintings side-by-side, just as they are shown on pages 99 and 100 in Rosenberg's book.

You know that Bauch, Rosenberg and Gerson preferred my painting to yours, but that may just be because they knew your painting only from the rather poor photograph in Valentiner. They might have felt differently, as Professor Sumowski does, if they had seen good photographs or both paintings together.

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

Personally, I believe that both paintings could be by the same hand, which may or may not be that of Rembrandt. Certainly the signature and date 1659 in my painting do not look like Rembrandt's, but might well have been put on bona fide some years later.

I wrote about my painting in my autobiography, *Adventures of a Chemist Collector*, which is distributed in the United States by Trafalgar Square. Xerox copies are enclosed.

You are right in thinking that the Rembrandt Research Project has changed completely during the last two years.

All of the members with one exception have retired. Until his retirement, the key player was Professor Joshua Bruyn, and he really dominated the committee. Now, the key players are the one remaining member from the old committee, Ernst van de Wetering, and two new members, Peter Schatborn, and Egbert Havercamp-Begemann.

How opinions can change you can see from Havercamp-Begemann's essay about my painting of Rembrandt's father published in Otto Naumann's recent catalogue, which you probably have. Just in case you do not, I enclose Xerox copies. You will see that the old RRP gave it a C-number, C-22, but that now all the members of the new RRP accept my painting as by Rembrandt.

Of course, I've got to be thankful to the old RRP, because if Christie's had not stated in its sales catalogue in London that the RRP does not accept it, I could not have purchased it so very inexpensively.

The same may, of course, happen to our two paintings, but frankly, to me, this is not very important. I love my painting, and from what I can see from the photograph, like your painting also. To me, it is not all that important whether they are wonderful paintings by Rembrandt or by one of his very best students.

You and I have so much in common that I hope that before long, you will have a chance to visit Milwaukee and look at my collection of paintings by Rembrandt students. You will know from Sumowski's six volumes which paintings I have in my collection.

With all good wishes, I remain,

Yours sincerely,

AB/cw
Enclosures

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I hardly need to repeat how much I enjoyed the two exquisite portraits by Terborch on your walls, where they fit so splendidly in your room. It was certainly a great pleasure to see your new house and your collection, which is selected with so much taste and sense of quality.

It will give me much pleasure to call on you the next time I am in New York with Mrs. Valentiner, and I am sure we would be delighted to accept your kind invitation to dinner some evening.

With kind regards,

Very sincerely yours,

W. R. Valentiner

WRV/C

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WRV/C

1

2

1

1 Rembrandt van Ryn
Portrait of an Old Man Erickson Collection
Parke-Bernet Galleries Inc
15 November 1961 $180,000
£64,500

2 Frans Hals
Man with a Herring 1616 Erickson Collection
Parke-Bernet Galleries Inc
15 November 1961 $145,000
£51,785

3 Antoony van Dyck
An Apostle
Dorotheum Kunstabteilung
March 1961 Sch 120,000 (£1,624)
From the van Aalst Collection

3

1 François Hubert Drouais
Portrait of Madame du Barr
Christie, Manson & Woods L
£17,850

2 Sir Henry Raeburn
Osmin Macadam as a Boy
Erickson Collection
Parke-Bernet Galleries Inc
15 November 1961 $60,00
£21,42

3 Jean-Marc Nattier
La Marquise de Baglion as
1746
Parke-Bernet Galleries Inc
15 November 1961 $175,0
£65,250

1962 →

International
Art Sales

Edited by George Savage
Studio Books, London

1

2

1 Rembrandt van Ryn
Portrait of an Old Man Erickson Collection
Parke-Bernet Galleries Inc
15 November 1961 $180,000
£64,500

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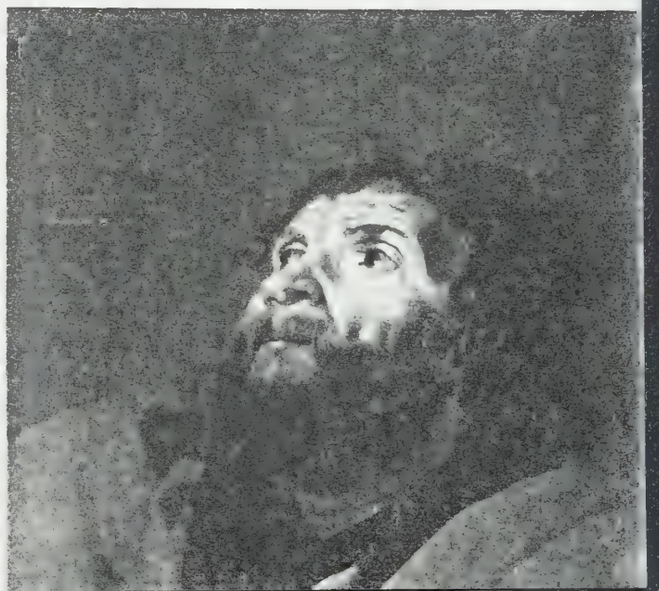

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

Dr. Alfred R. Bader
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee, Wisc.

Mein lieber Alfred,

Vielen Dank für das FAX mit den Informationen über den Bloemaert und Eure Reisepläne. Momentan versuche ich meine Reisepläne für die kommenden zwei Monate zu organisieren.
Ich werde auf jeden Fall an der Konferenz in Boston (13.-17.10.93) teilnehmen. Dort werden wir uns sicher sehen. Vorher möchte ich für einige Tage nach Kingston, um mit der Universität zu verhandeln. Da am 18. Oktober das Semester in Berlin beginnt, muss ich spätestens am 19. Oktober zurück sein von Boston. Vorausgesetzt, dass es den Kollegen in Kingston passt, würde ich am 6. oder 7. anreisen, um anschliessend von Kingston nach Boston zu fahren. Preislich wäre der Hin- und Rückflug von Berlin über Amsterdam nach Boston und zurück sehr günstig. Von Boston müsste man doch Kingston ohne grössere Probleme mit der Eisenbahn (Nachtzug) über Montreal erreichen. Ich könnte von Boston aus auch nach Montreal fliegen (retour). Was meinst Du? Vorher muss ich den Aufenthalt in Kingston organisieren. Leider habe ich keine FAX-Nummer von David bei mir! Könntest Du mir bitte die Nummer per FAX schicken.
Über Deinen Männerkopf sind die Informationen in unseren Aufzeichnungen nicht sehr umfangreich. Zwei der Mitglieder haben es 1978 ausführlich untersucht und beschrieben: als Rembrandt haben sie es in ihrem vorläufigen Urteil nicht akzeptiert. Wir haben ausserdem einen Brief vom 2.12.1925 von Valentiner an Erickson, in dem Valentiner das Bild als Rembrandt akzeptiert. Ein 2. Exemplar (ehem. Slg. W.C. van Horne, Montreal) heute Slg. Natan Saban, Miami Beach, Florida 33140, P.O. Box 40-3427) ist deutlich schwächer als Dein Exemplar, ebenso ein drittes Exemplar in Den Haag, Dienst voor 's Rijks Verspreide Kunstvoorwerpen (Inv. Nr. 1647), ehem. Lord Howe, Gopsall, und Katz, Dieren.
Bitte behandele diese Informationen vertraulich, es ist besser. Solltest Du noch Fragen haben, schreibe sie bitte in einen Brief an mich, nicht aber in ein FAX.

Viele liebe Grüße
sendet Dir
Volker

STICHTING FOUNDATION
REMBRANDT RESEARCH PROJECT
c/o Centraal Laboratorium
Gabriël Metsustraat 8
1071 EA AMSTERDAM

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With kind regards,

Very sincerely yours,

W. R. Valentiner

WRV/C

Rembrandt Harmensz van Rijn

24. Studienkopf eines von vorn gesehenen weißlockigen und weißbärtigen Greises, der die Hände in die Ärmel gesteckt hat und sie ineinander verschränkt vor der Brust hält. Der Blick ist auf den Beschauer gerichtet. Beleuchtet von links oben. Dunkler Grund.

Bezeichnet rechts an der Seite: Rembrandt f. 1659.
Eichenholz 0,365 × 0,255.

Sammlung Sir Georg Clerk Baronet in Pennycuik bei Edinburg.
R. Langton Douglas in London.

DIE GEMÄLDESAMMLUNG MARCUS KAPPEL IN BERLIN

HERAUSGEGEBEN VON

WILHELM VON BODE

Rembrandt Harmensz van Rijn

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Eichenholz 0,365 × 0,255.

Sammlung Sir Georg Clerk Baronet in Pennycuik bei Edinburg.
R. Langton Douglas in London.

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

Liebe Werner

Beiliegend Photo eines alten Mannes – Sie sicher bekannt. Aber wer hat es gemalt? Ich wollte es in 1961 in der Erichsen Auktion kaufen, aber es brachte £180 000, viel mehr als ich hatte. Bei Christies London im April ging es nicht weg, und ich konnte es nach der Auktion erwerben. Es ist noch immer das selbe schöne Bild, Bredius Gerson 295 A.

Habe ich erwähnt, dass ich das hübsche Portrait eines jungen Mannes, von Cameracius erworben habe? Es wurde im October 1991 bei Sotheby's New York verkauft.

Herzliche Grüsse
Dein alter
Alfred

14 IX. 93.

REMBRANDT HARMENSZ VAN RIJN DUTCH: 1606-1669

12. *PORTRAIT OF AN OLD MAN.* Half-length bearded figure of a gray haired man, wearing a loose brown robe, his hands folded before him; dark background. Signed at right centre REMBRANDT *f.*, and dated 1659.

Panel: 15 x 10½ *inches*

Note: This portrait, which was at one time known as *S. Matthew,* is undoubtedly one of the group of Jewish subjects painted by Rembrandt in his maturity. Jakob Rosenberg, in his work on the painter (*vide infra*) discusses (p. 59) the unconventionality of such representations in seventeenth century painting, and indicates that one of the reasons why Rembrandt took such interest in these people was that he lived at the edge of the Jewish quarter in Amsterdam; and in a broader perspective, that the artist's deepening religious attitude was primarily responsible for his intensive interest in the Jews as the authentic people of the Bible.

Dr. W. R. Valentiner, in a letter to the late Mr Erickson, dated Dec. 2, 1925, wrote of this picture in part as follows: "The old man from the Kappel collection dated 1659 is surely one of the most impressive and most freely painted portraits I know, of this last and great period of Rembrandt. It makes a most wonderful addition to your collection, representing as it does the latter art of the master, with all its deep and touching sentiment. . . ." This letter will be given to the purchaser.

Collection of Sir G. Douglas Clark, Bart., Penicuik, Scotland

Collection of R. Langton Douglas, Esq., London

Collection of Marcus Kappel, Berlin, 1913, no. 24

From the Bachstitz Gallery, The Hague

Exhibited in Berlin, 1914, no. 130

Rembrandt Exhibition, Detroit Institute of Arts, Detroit, Mich., 1930, no. 64, illus. in the catalogue

Exhibition, Man and His Years, Baltimore Museum of Art, Baltimore, Md., 1954, no. 40, illus. in the catalogue

Mentioned by Hofstede de Groot in *Onze Kunst,* Dec. 1909, p. 176

Recorded in Hofstede de Groot, *Catalogue Raisonné,* 1916, vol. VI, no. 367

Recorded and illustrated in W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde* (*Klassiker der Kunst* supplement), 1923, no. 93

Recorded and illustrated in W. R. Valentiner, *Rembrandt Paintings in America,* 1931, no. 144

Recorded and illustrated in Jakob Rosenberg, *Rembrandt,* 1948, no. 100

DIE GEMÄLDESAMMLUNG MARCUS KAPPEL IN BERLIN

HERAUSGEGEBEN VON

WILHELM VON BODE

Rembrandt Harmensz van Rijn

24. Studienkopf eines von vorn gesehenen weißlockigen und weißbärtigen Greises, der die Hände in die Ärmel gesteckt hat und sie ineinander verschränkt vor der Brust hält. Der Blick ist auf den Beschauer gerichtet. Beleuchtet von links oben. Dunkler Grund.

Bezeichnet rechts an der Seite: Rembrandt f. 1659.
Eichenholz 0,365 × 0,255.

Sammlung Sir Georg Clerk Baronet in Pennycuik bei Edinburg.
R. Langton Douglas in London.

Collection/ Owner: Care of: Connaught/Brown

Catalogue/ Stock No.:

Title: Portrait of an Old Man

Artist: Rembrandt

Signed: Mid right

Condition (A+ to C–): See photocopy

Restoration	Materials	Solubility
Retouching Varnish	Laropal K80	White spirit
Stoppings	Whiting/glue	Water
Retouching Medium	Mowilith 20	Xylene
Final Varnish	Laropal K80	White spirit
Relining	N/A	

The Transparency/ies show(s) the Painting cleaned but not restored

No. 09088 CORBETT Date 12/1/1989

Bulfort
7. 10. 1993

Lieber Alfred,

vielen Dank für den Brief vom 24. September. Daß Du den „Jungen Mann" von Cameron erworben hast, freut mich besonders. Kurzbach-Konzertes zum 6. Band bereitstellen.

Mit dem „Bartgeier" Br.-S. 295 A habe ich, nach der Fotografie urteilend, meine Schwierigkeiten. Wenn man das Bild Tagesrand zuschneide, so wie ich es erstaunen. Aber ich werde es mir noch einmal genauer ansehen.

Mit herzlichen Grüßen
Dein Werner

Bulfort
4. 10. 1993

Lieber Alfred,

vielen Dank für den Brief vom 24. September.
Daß Du den „Jungen Mann" von Cameron
erworben hast, freut mich. Der Lumbach-Kneb-
ter gehört zum 6. Band bekanntlich.
Mit dem „Bahnhof" Br.-S. 295 f habe
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Mit herzlichen Grüßen
Dein Werner

HARVARD UNIVERSITY
DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

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

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

September 27, 1993

Dear Alfred,

Thanks so much for word of Hohenzollern's active interest in Ellen Bernt's archives. You are a true friend. It would be a monumental tragedy if the Fogg loses her great treasure.

I can assure you that I stay in close touch with her and I believe our relationship is a close one. I can't imagine that she would give her archives another home without first contacting us.

I can also assure you that I shall stay in contact with her and I am certain that my colleagues will do the same.

Congratulations upon the acquisition of Bredius 295A ! At this writing I am not certain I endorse Jakob's attribution of it to Rembrandt, but I would like to reserve final judgment until I take a hard close, fresh look at it before giving a firm opinion. But no matter, it is a very moving portrait!

With repeated deep thanks and fondest best wishes to both you and Isabel.

Yours Sincerely,

P.S. I can add that I have doubts about Jakob's attribution of other little heads of old men to Rembrandt: e.g. Bredius 302, 303, 305 - and perhaps 304. However, here too, I would like to reserve judgment until I have an opportunity to re-examine the matter.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 4, 1993

Professor Seymour Slive
Harvard University
Department of Fine Arts
Arthur M. Sackler Museum
485 Broadway
Cambridge, Massachusetts 02138

Dear Seymour:

Thank you so much for your kind letter of September 27th.

Of course I also stay in touch with Ellen Bernt, and we try to visit her once a year but are not always successful. This last summer she was not at all well and couldn't see us.

I didn't acquire Bredius 295A because of a conviction that it is by Rembrandt, but only because I love the painting. I flew to New York for the November 15, 1961 Erickson Sale, but couldn't afford it. It then brought $180,000.

I have now looked at it for many hours, many evenings before falling asleep, and like it immensely.

Bredius 302 looks much later, and I don't like Bredius 305, particularly. I have never seen Bredius 304, but from the photograph it looks very good. Could it be possible that Bredius 303, 304 and 295A are by the same hand? Bredius 303 looks particularly close to 295A!

Before the sale in April, Christie's asked Christopher Brown whether he thought that 295A might be by Carel Fabritsius, and he thought not.

Enclosed is photograph of another small panel I acquired recently, a landscape by van Everdingen. I don't buy many landscapes but I really like this one.

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

As you know, I go in for weirder subjects, and one of the weirdest is an oil on paper, just of a skull. Not as exciting as your skull by Seghers, but nonetheless, I really like it. It is just in your laboratories at the Fogg having the very brittle paper removed, and I wonder whether you might like to look at the original. Probably I will never find out who painted it, but I am resigned to that with many of my paintings.

Fond regards from Isabel and me.

Your old,

Enclosure

- Van Horne version
↓
M. Jaffe calls it the original

Dear Otto:

The painting offered by Von Schuschnigg belongs to Natan SABAN in Miami. He visited me a few months ago & I told him that I had no interest in his ex Van Gogh painting.

Michael Jaffe did not realize that the painting with Derek Cotton in Birmingham (now with me) came from the Erickson sale. A detail of that is illustrated by J. Rosenberg, facing photo of another painting with me

As always

Anna

1 X 98

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Thank you so much for your kind letter of September 27th.

Of course I also stay in touch with Ellen Bernt, and we try to visit her once a year but are not always successful. This last summer she was not at all well and couldn't see us.

I didn't acquire Bredius 295A because of a conviction that it is by Rembrandt, but only because I love the painting. I flew to New York for the November 15, 1961 Erickson Sale, but couldn't afford it. It then brought $180,000.

I have now looked at it for many hours, many evenings before falling asleep, and like it immensely.

Bredius 302 looks much later, and I don't like Bredius 305, particularly. I have never seen Bredius 304, but from the photograph it looks very good. Could it be possible that Bredius 303, 304 and 295A are by the same hand? Bredius 303 looks particularly close to 295A!

Before the sale in April, Christie's asked Christopher Brown whether he thought that 295A might be by Carel Fabritsius, and he thought not.

Enclosed is photograph of another small panel I acquired recently, a landscape by van Everdingen. I don't buy many landscapes but I really like this one.

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

As you know, I go in for weirder subjects, and one of the weirdest is an oil on paper, just of a skull. Not as exciting as your skull by Seghers, but nonetheless, I really like it. It is just in your laboratories at the Fogg having the very brittle paper removed, and I wonder whether you might like to look at the original. Probably I will never find out who painted it, but I am resigned to that with many of my paintings.

Fond regards from Isabel and me.

Your old,

Enclosure

Royal Academy
Winter Exhibition
1953/54

label for Snyders

"MAN AND HIS YEARS"

The Baltimore Museum of Art

October 19 — November 21, 1954

Title: PORTRAIT OF AN OLD MAN 1659

Artist: Rembrandt

27.40

ceipt number: 3144

er: Mrs. A. W. Erickson
110 East 35th Street
New York 16, N. Y.

T sportation: Hahn Bros.

17. *Curtain,*[2,3] *Bolognese, c.1700*
Just hours after I bought this curious *trompe l'oeil* from a gallery in Vienna, I became scared. Tearing the paper off the back of the picture I saw a large seal inscribed "KÖNIGL. SÄCHS. GEMÄLDE-SAMMLUNG"—"Royal Saxonian Art Collection". Had I bought one of the many paintings stolen from the museum in Dresden during the last war? Dr Mayer Meintschel, the director in Dresden, reassured me. The painting had not been stolen, but had been sold in the 19th century because they could not identify the artist! This seemed to me a curious reason to sell a painting.

It is a picture of a picture, for the drapery casts its shadow on a flat surface. Perhaps a version exists without the drapery, and an art historian may some day identify the painting, which is said to be of the meeting of King Alexander with Roxana, the Persian princess.

Most experts believe it to be Bolognese, *circa* 1700, although the artist is still unknown. Professor Middeldorf told me that he had filed a photograph of it under T for Textiles.

As I was buying the painting, a man came into the gallery and, noticing it, exclaimed, "Remove that curtain so that I can see the picture!" That request has been repeated many times. It was a natural for the cover of the *Acta* (plate 32) dedicated to R B Woodward, who had made many discoveries in chemistry. It was a good cover, too, for the collected *Acta* articles: open the cover and see what is inside.

18. *Head of an Old Man, Rembrandt School c.1660* (plate 33)
One of the great auction sales of old masters in my lifetime was that of the Erickson collection at Parke Bernet in New York in November 1961. It included three works believed to be by Rembrandt. The most important, *Aristotle with a Bust of Homer,* was bought by the Metropolitan Museum for $2,200,000, then a record price for an old master.

But the painting that moved me most was one which Jakob Rosenberg of the Fogg Museum had used as an example of the artist's sympathy with Jews. I still remember the day Rosenberg discussed this painting. As I was leaving the Converse Laboratories, Fieser met me on the stairs and asked where I was going. When I replied that I was off to the Fogg to listen to Rosenberg, he said in mock disgust, "Alfred, you haven't made up your mind yet whether you want to be a chemist or an art historian." Forty-six years later I am still not sure, but I do believe that the love of both has kept me sane. Accepted by Rembrandt experts at the time, this study of an old man was expected to bring $60,000, and in 1961 I felt I could afford that for such a superb portrait. I was staggered to see how much others were willing to pay. A London dealer act-

ing for a collector in Birmingham bought it for $180,000!

Since then, members of the Rembrandt Research Project must have told the owner that they do not consider this a work by Rembrandt but by one of his students. So it was valued at only £60-80,000 when it was offered at Christie's in London in April 1993. I was in a quandary. Should I bid and if so, how high should I go? If another collector loved it as much as I did, it would sell for a very high price, but most works at auction are bought by dealers, who are unlikely to pay the reserve for an unattributed painting. So I gambled, did not bid and was elated when I learned that the painting was unsold and that my offer after the auction was accepted. It was less than I had been prepared to pay in 1961, but I had missed the joy of looking at the painting for thirty-two years. Since then I have spent hundreds of hours studying it in our living room and have often carried it into our bedroom for a last look before putting my arms around Isabel and falling asleep. What serenity, what knowledge of the world is mirrored in this old man's face! It is the same great painting whether or not it was painted by Rembrandt. What great opportunities for collectors have been unwittingly created by the RRP!

REFERENCES:
1. Used on an Aldrich catalog cover
2. Used on an *Aldrichimica Acta* cover
3. Illustrated in *The Detective's Eye*, a Milwaukee Art Museum 1989 exhibition catalog

Aldrichimica Acta

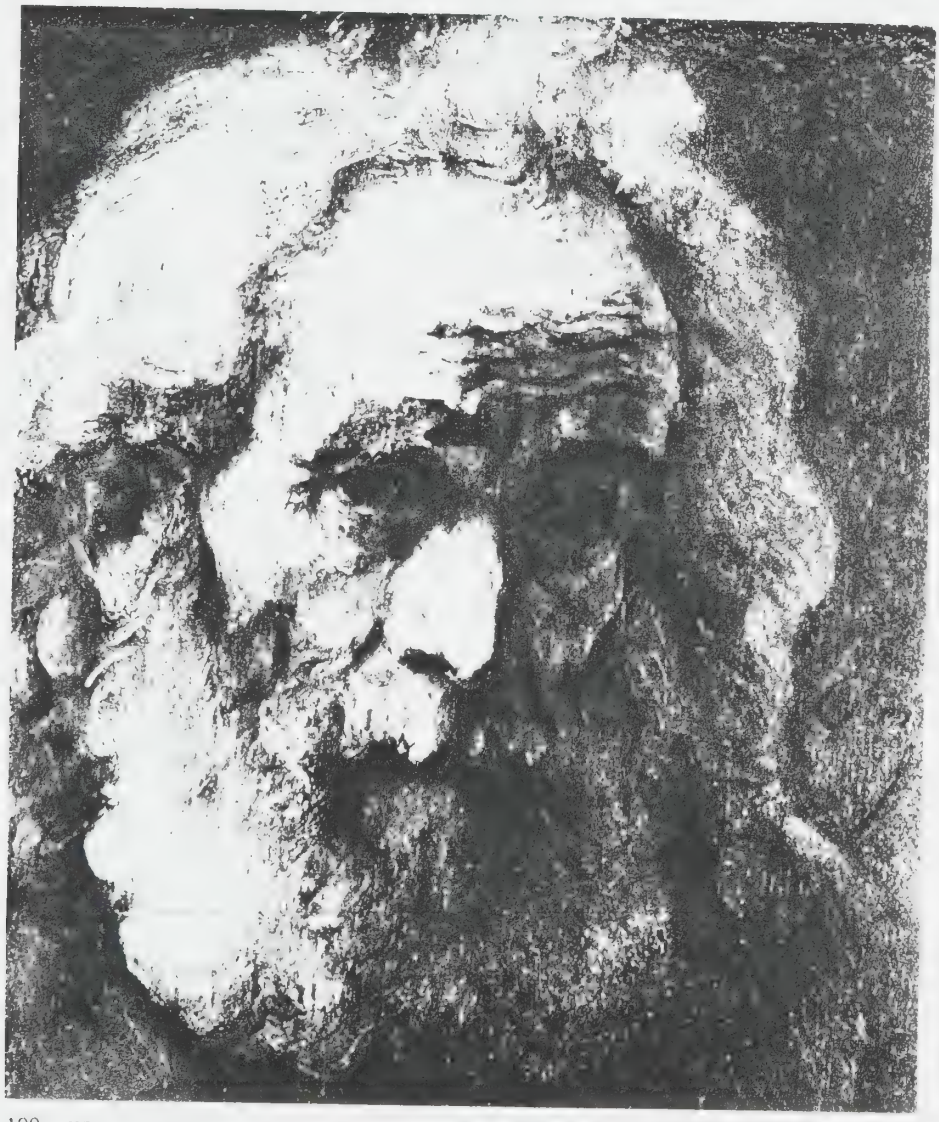
PLATE 32: *Aldrichimica Acta* dedicated to R B Woodward, 1977.

Above right PLATE 33: Rembrandt School, *Head of an Old Man*, *c.*1660.

Right Dr Efim Schapiro, *c.*1970.

PLATE 34: *The Good Samaritan*, believed to be Dutch, *c.*1640.

99. HEAD OF AN OLD MAN. Paris, Etienne Nicolas Collection. Oil on panel. 24.5.20



100. HEAD OF AN OLD MAN. DETAIL. 1659. New York, Mrs. A.W. Erickson Collection. Oil on panel (37.5:26.5).

Br. 304, 295a

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

April 20, 1999

Professor Seymour Slive
Arthur M. Sackler Museum
Harvard University
485 Broadway
Cambridge, MA 02138

Dear Seymour,

Thank you for your personal letter.

Like you, I am uncertain whether Bredius 304 is by Rembrandt or a student. It certainly is period. Last year we took the original to Washington and Arthur Wheelock allowed us to look at his version and ours side by side. His comment was "yours is ten times as good as ours". That, of course, does not make it a Rembrandt.

You probably know that I first learned about Rembrandt from Jakob Rosenberg and I studied his two volume book time and again and page by page. I never thought then that two paintings illustrated side by side by Rosenberg would find their way to our living room. A photograph of the Erickson painting is enclosed; surely you know the original. Here again I am certain that it is period, but the signature does not look right. Sometimes of course signatures were added bona fide and correctly.

Unfortunately none of us may live long enough to see RRP Vol.V to help us decide.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

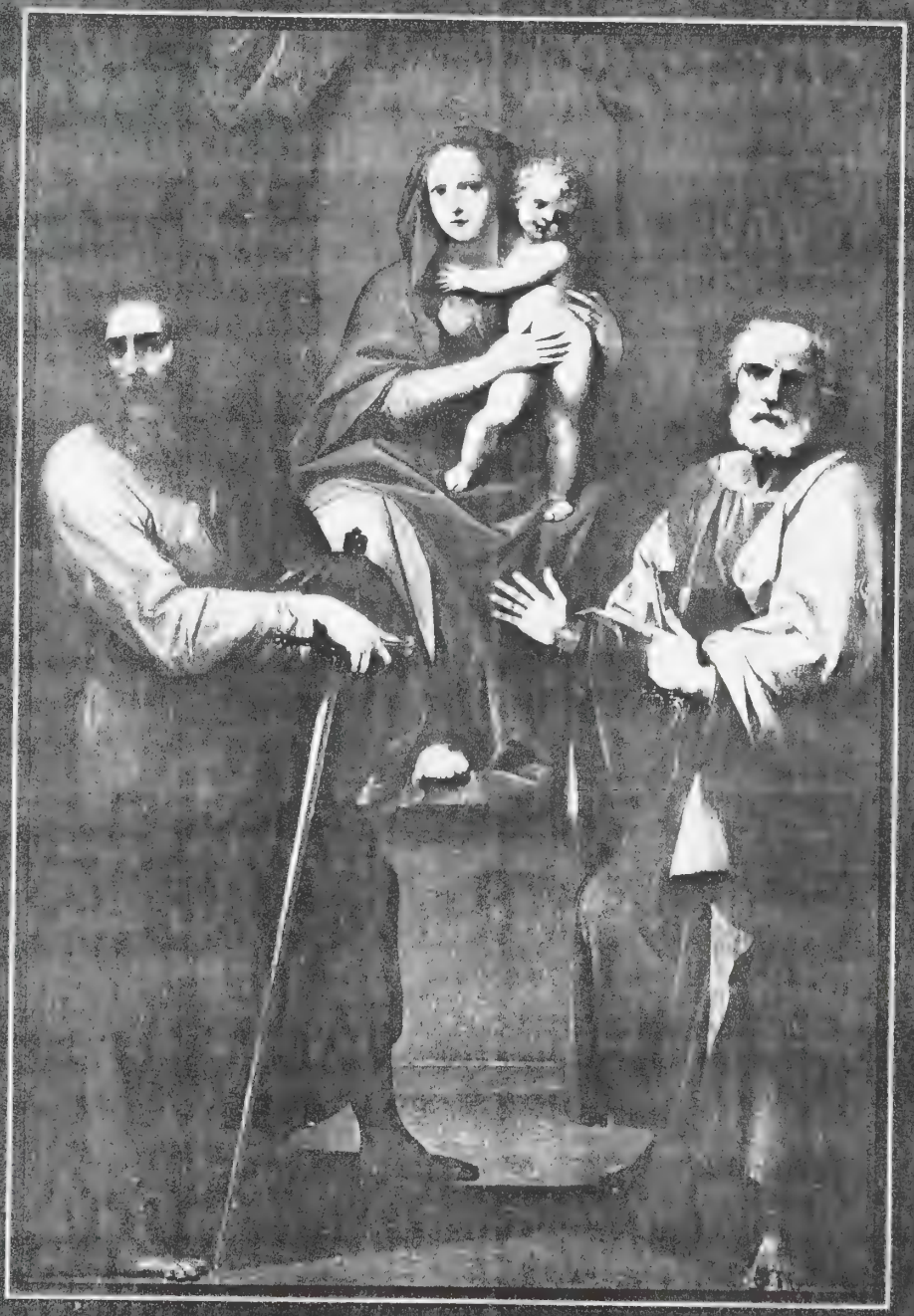
SOTHEBY'S

FOUNDED 1744

Old Master Paintings

NEW YORK

THURSDAY, OCTOBER 11, 1990



101

101
Attributed to Pieter Quast (1605/6–1647)

[illegible] S GATHERED AROUND A SOLDIER ON [illegible]

[illegible]

$6,000–8,000

Property from the Collection of the late Sir William van Horne

102
Manner of Rembrandt Harmensz. van Rijn (1606–1669)

PORTRAIT OF AN ELDERLY BEARDED MAN

bears signature upper right [illegible]
oil on panel
10¾ by 8½ in. *27.5 by 21.5 cm.*

Provenance
S. Bourgeois, Paris
Possibly H. Van Hochem, New York, from whom acquired by Sir William van Horne in 1910

Literature
C. Hofstede de Groot, *Onze Kunst*, December 1912, p. 165
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 1916, vol. VI, p. 219, cat. no. 406 (as by Rembrandt, datable circa 1661)
Wilhelm R. Valentiner, *Rembrandt, Wiedergefundene Gemalde*, 1923, p. 98
Wilhelm R. Valentiner, *Rembrandt Paintings in America*, 1931, plate 143 (as a study by Rembrandt)

$4,000–6,000

33000 –

103
*Jan Anthonisz. van Ravesteyn (circa 1570–1657)

PORTRAIT OF A YOUNG WOMAN

signed in monogram and inscribed middle right: *Atatis 24./ JRA 1629*
oil on panel
43¼ by 29¼ in. *110 by 74.5 cm.*

$6,000–8,000

102

103

* *AUTHORSHIP:* Ascribed to the named artist—subject to the qualifications set forth in the Glossary and Conditions of Sale, front of this Catalogue

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

Dr. Alfred R. Bader
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee, Wisc.

Mein lieber Alfred,

Vielen Dank für das FAX mit den Informationen über den Bloemaert und Eure Reisepläne. Momentan versuche ich meine Reisepläne für die kommenden zwei Monate zu organisieren.
Ich werde auf jeden Fall an der Konferenz in Boston (13.-17.10.93) teilnehmen. Dort werden wir uns sicher sehen. Vorher möchte ich für einige Tage nach Kingston, um mit der Universität zu verhandeln. Da am 18. Oktober das Semester in Berlin beginnt, muss ich spätestens am 19. Oktober zurück sein von Boston. Vorausgesetzt, dass es den Kollegen in Kingston passt, würde ich am 6. oder 7. anreisen, um anschliessend von Kingston nach Boston zu fahren. Preislich wäre der Hin- und Rückflug von Berlin über Amsterdam nach Boston und zurück sehr günstig. Von Boston müsste man doch Kingston ohne grössere Probleme mit der Eisenbahn (Nachtzug) über Montreal erreichen. Ich könnte von Boston aus auch nach Montreal fliegen (retour). Was meinst Du? Vorher muss ich den Aufenthalt in Kingston organisieren. Leider habe ich keine FAX-Nummer von David bei mir! Könntest Du mir bitte die Nummer per FAX schicken.
Über Deinen Männerkopf sind die Informationen in unseren Aufzeichnungen nicht sehr umfangreich. Zwei der Mitglieder haben es 1978 ausführlich untersucht und beschrieben: als Rembrandt haben sie es in ihrem vorläufigen Urteil nicht akzeptiert. Wir haben ausserdem einen Brief vom 2.12.1925 von Valentiner an Erickson, in dem Valentiner das Bild als Rembrandt akzeptiert. Ein 2. Exemplar (ehem. Slg. W.C. van Horne, Montreal) heute Slg. Natan Saban, Miami Beach, Florida 33140, P.O. Box 40-3427) ist deutlich schwächer als Dein Exemplar, ebenso ein drittes Exemplar in Den Haag, Dienst voor 's Rijks Verspreide Kunstvoorwerpen (Inv. Nr. 1647), ehem. Lord Howe, Gopsall, und Katz, Dieren.
Bitte behandele diese Informationen vertraulich, es ist besser. Solltest Du noch Fragen haben, schreibe sie bitte in einen Brief an mich, nicht aber in ein FAX.

Viele liebe Grüße
sendet Dir
Volker

STICHTING FOUNDATION
REMBRANDT RESEARCH PROJECT
c/o Centraal Laboratorium
Gabriël Metsustraat 8
1071 EA AMSTERDAM

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1971

To Otto

Re lot 102 in Sotheby's NY Oct 11 90 sale, I do not believe that it is by the same hand as my Old Man from the Erickson sale (see p. 240 of my biography).

I bought mine after the Christies London 23. April 93 sale.

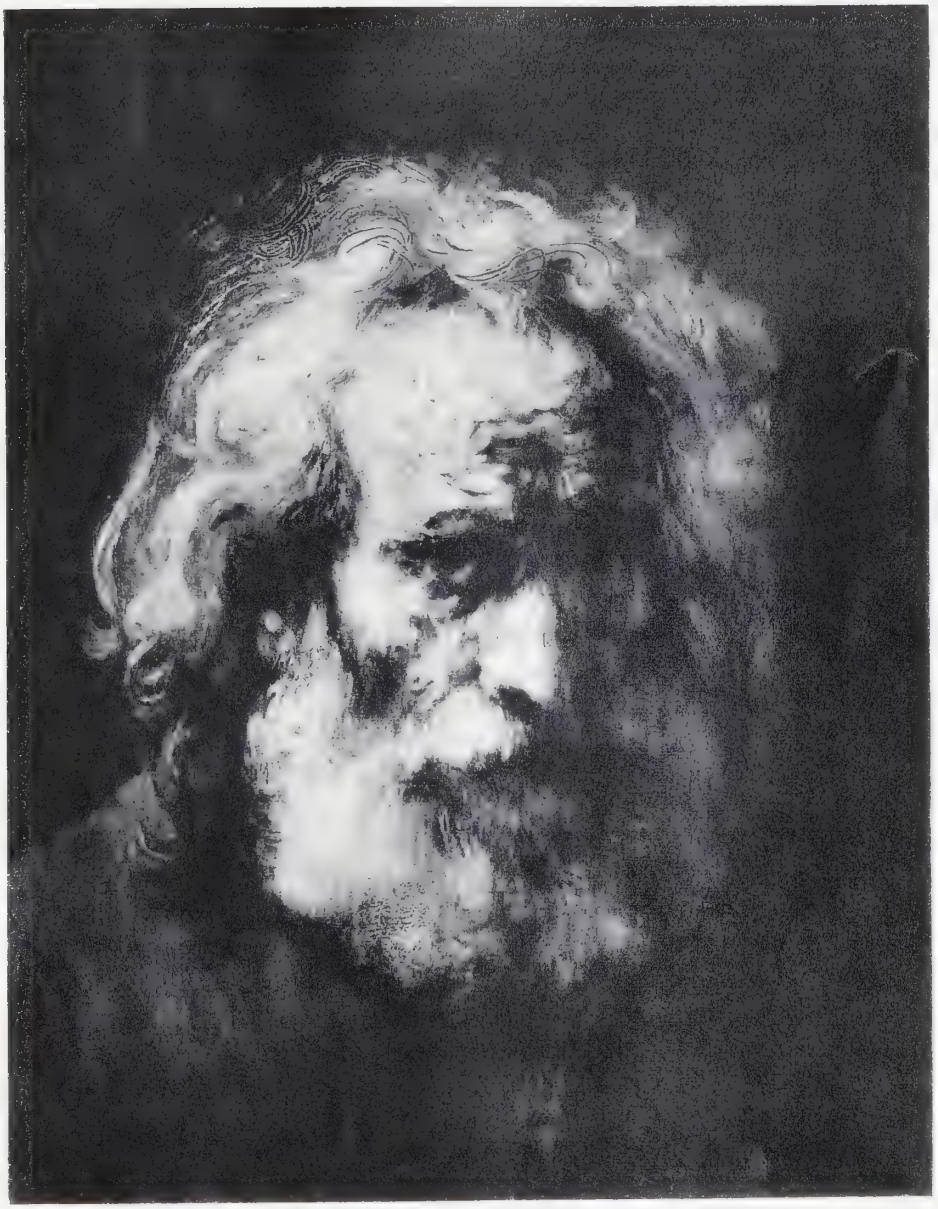
Is the NY painting now for sale & who do you think painted it? It may be by the same hand as another version owned by that Venezuelan in Miami Beach who loves R. School paintings

Best wishes

Lenna

5/23/97

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



Collection of Sir William van Horne, Montreal, Canada

REMBRANDT

NATAN SABAN
P.O. BOX Nº 40-3427
MIAMI BEACH, FLORIDA 33140
TEL. 305-937-4134

May 14, 1995

DR. ALFRED BADER
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE, WISCONSIN 55202
TEL. 414-277-0730

Above all, I would like to thank your wife Isabel for translting my first letter to you from Spanish to English.

I would like to emphasize, before continuing with my letter, that the English in the same is not mine, but it is the closest to my version in Spanish.

I thank you for your letter dated Mar 8th 1995 and I will try to answer in the same sequence.

You may certainly keep the photos of my painting, and, if you like you may keep the entire folder since I have duplicates. And, if there is any other material which I can help you with please let me know and it will be a pleasure for me to do it.

As concerns Dr. Jaffe's document, that same confusion was once clarified and Professor Jaffe ratified that he always solely refers to two paintings, of which one is presently in your posession and the other in mine. As you you have mentioned , this confusion is not important to me since it does not change the status of my painting since Jaffe's position is that the painting in my posession is the better one.

Going on to point three of your letter, where you unfortunately do not believe that neither one of the paintings was done by Rembrandt.

I, to the contrary become more convinced every day and every hour that my painting is a Rembrandt.

I have observed, studied and researched this painting for so many years, comparing it with other works by Rembrandt and have taken into consideration all the existing old and new literature, like for example the words used by Hofstede De

Groot about my painting in "En Onze Kunst 1912" SUPERB old man.."
The words of Dr. Bredius in his article of critique in 1921, where he refers to the works Nº 88 and 89 (presently Nº 89 in the posession of Dr. Alfred Bader and Nº 89 in the collection of Natan Saban).
"The two heads after the same model are very strange; for instance, Nº 88 has a very woolly beard, and the signature does not seem to be quite correct. I know both pictures; they belong to"the difficult ones" (i.e. Rembrandt which it is difficult to judge), but I do not doubt them. After several years passed, H. Gerson in Rembrandt the complete Edition of the Paintings by A. Bredius revised by H. Gerson, Nº 295-A, both paintings are recognized as Rembrandts And later on, recognized as such by Valentiner, J. Rosenberg, etc. ... and by other experts presently living.

To all of this, I must add one more positive point (which you certainly must have known for a long time). Sir William Van Horne, was a Rembrandt collector, and in addition was a painter himself and was very knowledgeable of Rembrandt's work. All these reasons mentioned, strengthen even more the legitimacy of the painting. The point mentioned in your letter, concerning the credibility of Mr. Christpher Wright, is very interesting, but in the case of my painting he coincides exactly with the opinion of Dr. Werner Sumowski and that of Dr. Jaffe.

And, in answer to your question, if the painting in my collection is the one from the Van Horne Estate, I can tell you clearly and without a doubt, yes it is.

Sir William Van Horne, in 1910 acquired the picture from H. Van Hochem, New York, and it was purchased from the Van Horne Estate by Natan Saban.

The picture reproduced in the art books, including Valentiner's book is the painting presently in my collection.
(With a good Xerox copy which I attach to this letter, you can easily compare it with the photo of my painting and see that it is the same picture).

Before going on to the business side of the matter, let me first tell you a little about the other side of the coin and the reason why I always speak about the commercialization of several works grouped together and not one by one.

I am elated to be priviledged in my life to be involved in the world of art, even if it is on a small scale. All along my activities in the arts, being able to study and gain knowledge, I have felt great emotions and surprises which no amount of money could compare to in satisfaction and "joi de vivre". My best days are those which evolve around the subject of art. Even writing to you on this subject makes me happy. I enjoy and admire my modest collection so deeply, that it makes it difficult to let part of it go.

By reasons out of my control, my financial situation has taken a turn for the worse. In my country, Venezuela (where I lived for 34 years and have roots), due to political and social motives the country has changed its path (perhaps you have heard about it in the news). In order to improve my economic situation, I put some real properties up for sale in Caracas, Venezuela, but due to the present circumstances these operations are being delayed, and so it was that some days before my first contact with you, I decided to sell some of my paintings, and, since one or two pictures would not resolve my situation I am negotiating on nine paintings selected by me together with the eventual purchasers. (See listing of the nine paintings on separate page). The group interested in the purchase of these works (Their main interest being as an investment), is very well prepared and well advised by people who know the international art market. It is also of common interest to you, what they told me about my Rembrandt: "They accept it as it is, with the existing literature and present documentation" and in some of my conversations with them commented the following: "That the R.R.R. commission is very scientific and mechanical with a generally negative and mechanized attitude, and that very soon this commission will be dissolved and a new one formed which will revise everything anew.

Dr. Bader. What do you think about this recent new information about the R.R.P. Commission?
What this group of investors likes best, is the fact that the painting is reproduced in Valentiner's book Rembrandt Paintings in America.
The group has made me an offer of $ 1,350,000.00 for the nine paintings, which is an amount which is close to my aspirations.

In the meantime, there is interest from other people concerning the paintings Nº 4 and Nº 5 in the list, who wish to acquire these pictures for $ 250,000.00.
This means, that the future buyers of the nine paintings, if they wish, have already sold the paintings Nº 4 and Nº 5.
In addition you will find: Photo in color of the painting by Karel Van Dergluyn, W. Surowsky IV Nº 1522-A (Nº 4 in the list of the works being negotiated,) copies of photos and information of the painting by P.P.Rubens (Nº 2 in the list of the works being negotiated), and information about the painting of Delacroix Eugene (Nº 3 in the list of the works being negotiated).
I thank you again for your attention and remain yours,

with best regards,
Cordially,

Natan Saban

To Otto

I believe this the original, the van Horne version a copy

THE PROPERTY OF A GENTLEMAN

9

Circle of Rembrandt Harmensz. van Rijn (1606-1669)

An elderly bearded Man, half length

with signature and date 'Rembrandt. / f1659'
on panel
14¾ × 10½in. (37.5 × 26.7cm.)

PROVENANCE:
Sir John Clerk of Penicuik, 2nd Bt. (1676-1755), Mavisbank, Midlothian, by 1740, when listed in an inventory: 'A head boldly painted by Rhyndbrandt', and by descent to
Sir George Douglas Clerk of Penicuik, 8th Bt. (1852-1911), Penicuik, Midlothian
with Robert Langton Douglas, London, acquired from the above c. 1909
Marcus Kappel, Berlin, 1913, no. 24
with K. W. Bachstitz, The Hague
Mr. and Mrs. Alfred W. Erickson, New York, by 1925; sale, Parke-Bernet, New York, 15 Nov 1961, lot 12; sold for $108,000 to Speelman on behalf of the father of the present owner
120

EXHIBITED:
Berlin, 1914, no. 130
Detroit Institute of Arts, *Rembrandt*, 1930, no. 64, illustrated
Baltimore Museum of Art, *Man and his Years*, 19 Oct.-21 Nov. 1954, no. 40, illustrated

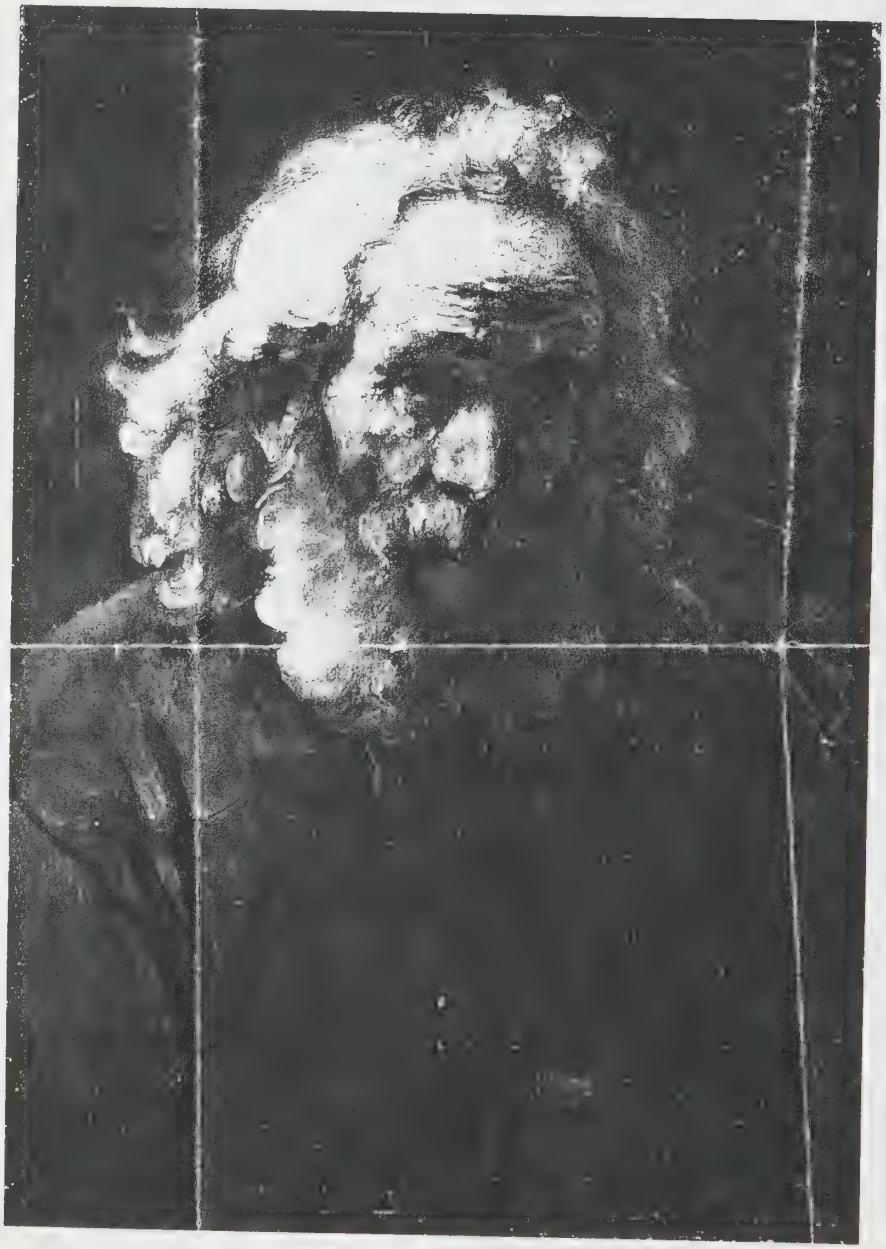
LITERATURE:
C. Hofstede de Groot, Onze Kunst, Dec. 1909, p. 176
C. Hofstede de Groot, *A Catalogue Raisonné*, etc., VI, London, 1916, p. 206, no. 367
W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde (1910-1920)*, [Klassiker der Kunst], Stuttgart and Berlin, 1921, p. XXIII and illustrated p. 88
A. Bredius, Zeitschrift für bildende Kunst, N.F.32, 1921, p. 152
W. R. Valentiner, *Rembrandt Paintings in America*, 1931, no. 144
J. Rosenberg, *Rembrandt*, Cambridge (Mass.), 1948, no. 100
J. Rosenberg, *Rembrandt: Life and Work*, London, 1964, p. 371
K. Bauch, *Rembrandt Gemälde*, Berlin, 1966, pl. 225 and p. 12
H. Gerson, *Rembrandt Paintings*, Amsterdam, 1968, p. 432, no. 379, illustrated p. 433
A. Bredius, *Rembrandt, The Complete Edition of the Paintings*, ed. H. Gerson, London, 1969, p. 572, no. 295A, illustrated p. 226
P. Lecaldano, *L'opera pittorica completa di Rembrandt*, Milan, 1969, no. 375, illustrated
J. Lloyd Williams, catalogue of the exhibition, *Dutch Art and Scotland, A Reflection of Taste*, National Gallery of Scotland, Edinburgh, 13 Aug.-18 Oct. 1992, p. 161 (bottom of second column)

The present picture was generally accepted until recently as the work of Rembrandt, although Bredius expressed minor reservations in 1921 (*loc. cit.*) and Bauch described it as 'Bestes exemplar des als kopf mehrfach vorkommenden bildes'. It is accompanied by a letter from Professor W. R. Valentiner to A. W. Erickson, dated 2 December 1925, in which he writes: 'The old man from the Kappel collection dated 1659 is surely one of the most impressive and most freely painted portraits I know, of this last and great period of Rembrandt. It makes a most wonderful addition to your collection, representing as it does the later art of the master, with all its deep and touching sentiment . . .'

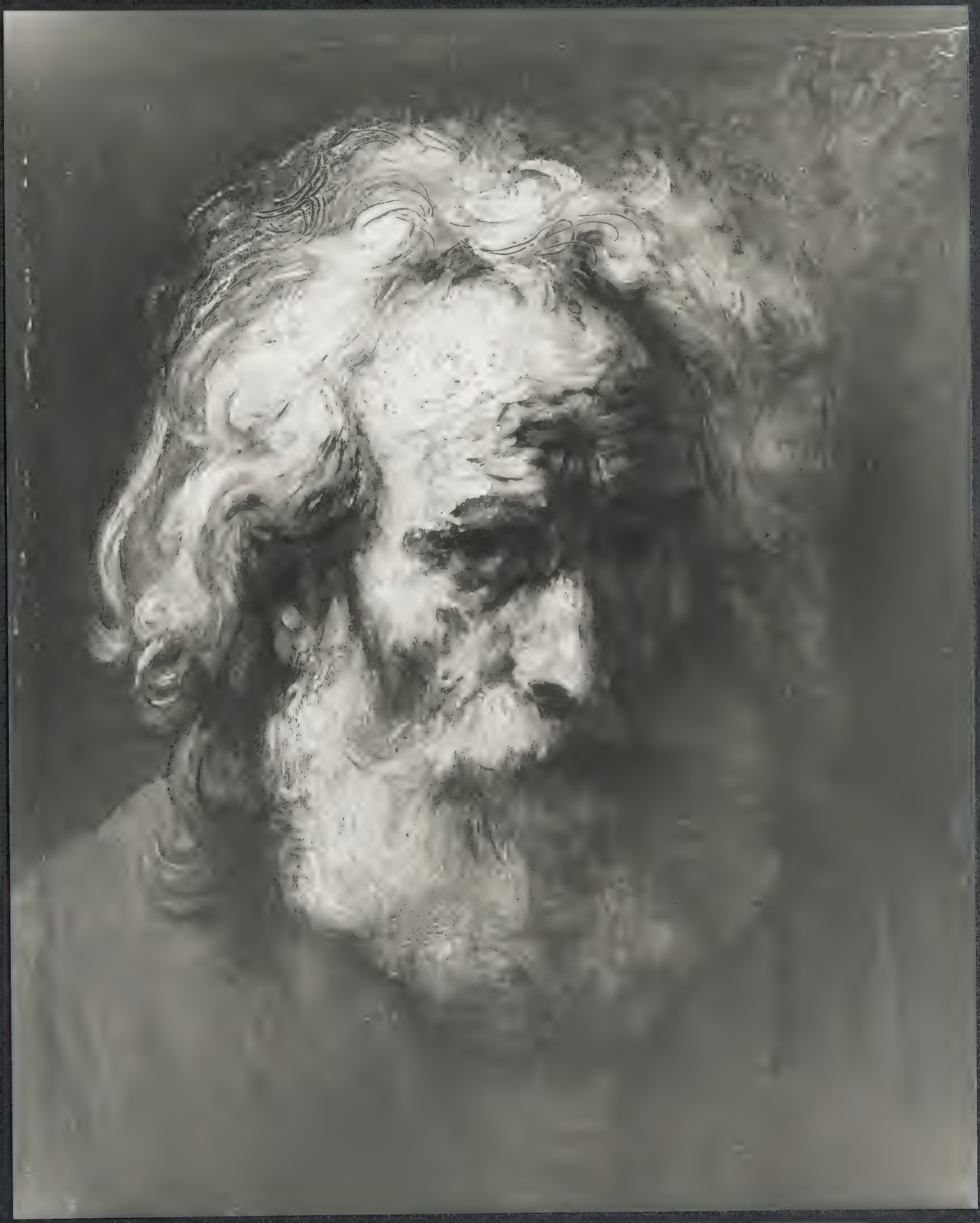
The Erickson Sale of 1961 was a significant event in the post-war development of the art market. The other twenty-three paintings offered included Rembrandt's *Aristotle contemplating a Bust of Homer*, now in the Metropolitan Museum of Art, New York, which fetched $2,300,000, then by far the highest price ever paid for a work of art at auction, and Fragonard's *La jeune Liseuse*, now in the National Gallery of Art, Washington, which fetched $875,000

£60,000-80,000

BOUGHT BY ME AFTER SALE



[9]



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

April 20, 1999

Professor Seymour Slive
Arthur M. Sackler Museum
Harvard University
485 Broadway
Cambridge, MA 02138

Dear Seymour,

Thank you for your personal letter.

Like you, I am uncertain whether Bredius 304 is by Rembrandt or a student. It certainly is period. Last year we took the original to Washington and Arthur Wheelock allowed us to look at his version and ours side by side. His comment was "yours is ten times as good as ours". That, of course, does not make it a Rembrandt.

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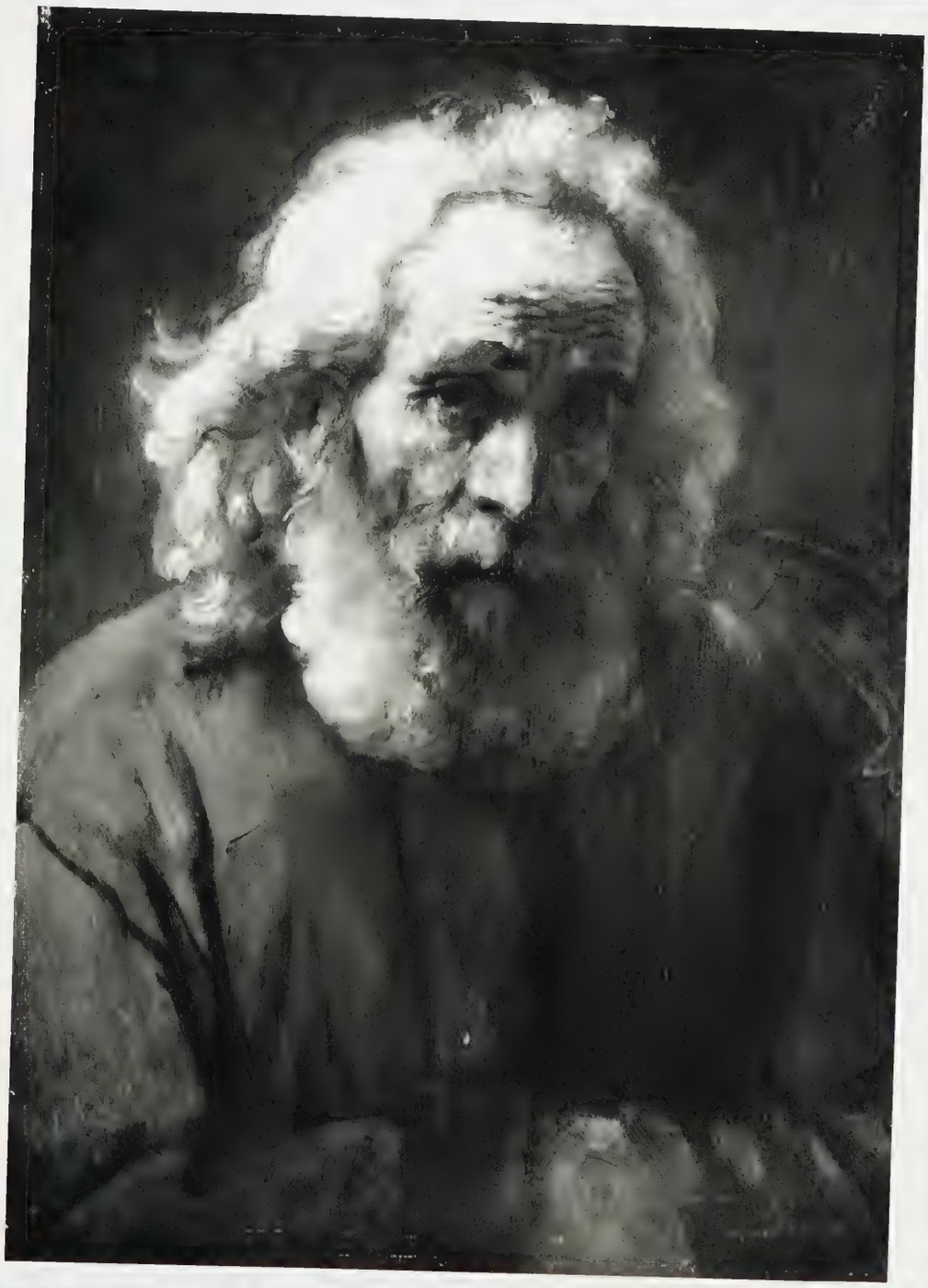
Unfortunately none of us may live long enough to see RRP Vol.V to help us decide.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



lot 9

23/4/93

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

414-962-5169

September 16, 2003

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

Dear Ernst,

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

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

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

12-1
750
117
55578053

4640

DATE Sept. 16 03

PAY TO THE ORDER OF Charles Munch $ 300 00

Three hundred and XX/100 DOLLARS

BANK ONE

Bank One NA
Milwaukee Wisconsin 53202
www.BankOne.com

MEMO Bd 745 A

[redacted] [redacted] [redacted] [redacted]

Charles Munch

[illegible]

[redacted]

CONDITION REPORT

CHRISTIE'S

To:

Address:

Report Date: 30th March 1993

Sale Date: 23rd April 1993

Sale Type: Important Old Master Pictures

Lot No (s): 9 - Circle of Rembrandt

'.No.:

Fax No.:

From:

Direct Line:

Further to your recent enquiry, we are pleased to submit the condition report which you requested. We would like to draw your attention to the fact that this report is given in accordance with our Conditions of Business printed in the Catalogue. It is an opinion only and must not be treated as a statement of fact. All items are sold "as found" and should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale.

There are some retouchings in the background on either side of the top part of the head and above the sitter's left shoulder. Retouchings are also in the shadow of the right eye, beneath the left cheekbone, in the beard beneath the chin and in the hair beside the left shoulder. There is also some reglazing in the shadows and folds of the clothing. The painting is in good condition and needs no treatment except for a surface clean and a thin application of varnish to remove dirty smudges on the surface.

8 King Street, St. James's, London SW1Y 6QT Tel: (071) 839 9060 Fax: (071) 839 1611

CHRISTIE, MANSON & WOODS LTD.
8 King Street, St. James's,
London SW1Y 6QT
Telephone: 071-839 9060, Telex: 916429,
Fax: 071-839 1611
Registered in England No. 1128160
VAT Reg. No. GB 503 3060 06

INVOICE

5

CHRISTIE'S
LONDON

Dr Alfred Bader
2961 North Shepard Ave
Milwaukee WI 53211
USA

Invoice No.
Client No. A5997
Bidder No. 3354
VAT Reg. No. 3354

Sale
4958 23APR93
Old Master Pictures

Lot	Bid price	V.A.T. rate %	V.A.T. on Taxable Lots	
9	28056.00			
Total Lots				Premium is 15% of the first £30,000 of the Bid price of a Lot; 10% of the Bid price on the excess, if any, above £30,000.
Premium	28056.00			The V.A.T. charged on Premium cannot be refunded
Totals	4208.40	17.50 +	736.47	Amount payable £
	32264.40		736.47	33000.87

E. & O. E.

Remittance Instructions: CC AS/ 7MAY93
PAYMENT, in £ sterling, is due within 7 days and may be made by direct Bank Transfer to our account. A/C No. 0935862, Lloyds Bank plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, quoting invoice, sale and client numbers.
PLEASE RETURN THIS PART WITH YOUR PAYMENT TO CHRISTIE'S.

Invoice No.
Sale A005997
Client 4958 23APR93
3354
Dr Alfred Bader
Amount payable £
33000.87

CMW5 (2/93)

CHRISTIE, MANSON & WOODS LTD.
King Street, St. James's
London SW1Y 6QT

INVOICE

CHRISTIE'S

Dear Otto.
It's good not to
be bashful!
Best wishes
Christie

THE PROPERTY OF A GENTLEMAN

9

Circle of Rembrandt Harmensz. van Rijn (1606-1669)

An elderly bearded Man, half length

with signature and date 'Rembrandt. / f1659'
on panel
14¾ × 10½in. (37.5 × 26.7cm.)

PROVENANCE:
Sir John Clerk of Penicuik, 2nd Bt. (1676-1755), Mavisbank, Midlothian, by 1740, when listed in an inventory: 'A head boldly painted by Rhyndbrandt', and by descent to
Sir George Douglas Clerk of Penicuik, 8th Bt. (1852-1911), Penicuik, Midlothian
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Marcus Kappel, Berlin, 1913, no. 24
with K. W. Bachstitz, The Hague
Mr. and Mrs. Alfred W. Erickson, New York, by 1925; sale, Parke-Bernet, New York, 15 Nov. 1961, lot 12; sold for $108,000 to Speelman on behalf of the father of the present owner
180

EXHIBITED:
Berlin, 1914, no. 130
Detroit Institute of Arts, *Rembrandt*, 1930, no. 64, illustrated
Baltimore Museum of Art, *Man and his Years*, 19 Oct.-21 Nov. 1954, no. 40, illustrated

LITERATURE:
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The Erickson Sale of 1961 was a significant event in the post-war development of the art market. The other twenty-three paintings offered included Rembrandt's *Aristotle contemplating a Bust of Homer*, now in the Metropolitan Museum of Art, New York, which fetched $2,300,000, then by far the highest price ever paid for a work of art at auction, and Fragonard's *La jeune Liseuse*, now in the National Gallery of Art, Washington, which fetched $875,000

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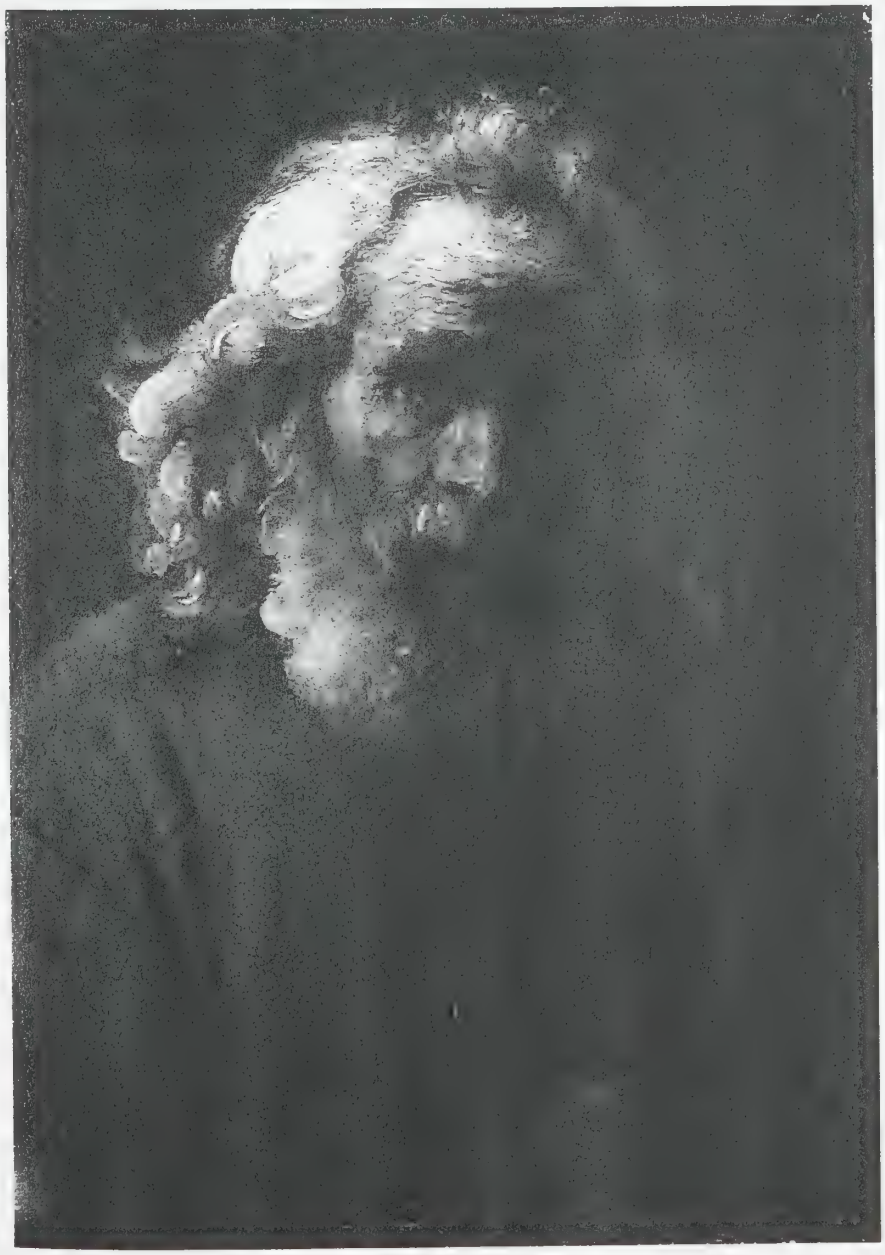

[9]

Important Old Master Pictures

London
Friday, 23 April 1993
at 11.00 a.m. and 2.30 p.m.

CHRISTIE'S

Important and Fine Old Master Pictures

CHRISTIE'S

LONDON - KING STREET
FRIDAY 23 APRIL 1993 *Code Name:* TYCHE-4958

The following prices in **sterling** include the buyer's premium and are rounded to the nearest pound. Lots that failed to sell are not printed.

The following currency conversions were used at the sale: £1=$1.54, DM.2.47, SFr.2.26, FFr.8.37, Yen 175.22

Christie's is not responsible for typographical errors or omissions.

Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price
1	25,300	46	29,900	123	17,825	165	6,900	202	8,050	241	5,175
3	36,700	49	35,600	124	5,980	166	16,100	202A	1,495	242	4,600
6	45,500	50	166,500	125	34,500	167	27,600	203	9,200	243	5,520
7	6,900	53	84,000	126	4,600	168	14,950	204	13,225	244	8,970
8	78,500	54	18,400	127	9,430	170	2,530	206	3,680	246	13,800
14	45,500	55	12,650	128	40,000	171	2,875	207	690	247	2,185
15	20,700	56	67,500	129	5,980	172	4,600	210	11,270	248	4,600
16	62,000	57	56,500	130	5,750	179	8,050	212	1,610	250	4,025
17	27,600	58	56,500	132	8,970	180	2,530	213	2,530	251	2,760
18	62,000	59	69,700	133	1,610	181A	8,970	214	14,950	252	4,025
19	276,500	60	331,500	134	13,800	182	17,250	215	4,600	254	9,200
20	56,500	101	18,400	137	5,520	183	10,350	216	17,250	255	5,750
21	40,000	102	15,525	138	23,000	184	5,750	217	6,325	257	15,525
22	210,500	103	23,000	140	8,625	185	2,875	218	1,725	258	52,100
23	188,500	104	3,220	142	17,250	186	45,500	219	7,130	259	45,500
24	40,000	105	4,830	144	16,675	188	3,680	220	9,200	260	12,075
25	43,300	106	12,075	146	5,290	189	12,075	222	5,750	262	21,275
26	216,000	107	15,525	149	3,680	190	23,000	224	11,500	263	10,350
27	84,000	110	47,700	150	3,450	191	28,750	225	18,975	264	13,800
29	177,500	111	8,970	151	2,530	192	12,650	226	17,250	266	21,850
31	84,000	112	2,990	153	5,980	193	4,370	227	19,550	267	20,700
33	34,500	113	3,910	154	3,910	194	4,025	228	14,950	268	51,000
34	216,000	114	3,450	155	31,050	195	5,980	232	3,450	269	21,275
35	34,500	115	4,370	157	25,300	196	7,820	234	4,600	270	44,400
36	73,000	117	6,670	158	10,350	197	8,970	235	4,600		
39	56,500	118	4,600	159	8,050	198	17,825	236	5,980		
40	20,700	119	6,670	160	16,675	199	11,500	238	4,600		
42	67,500	120	2,990	161	4,025	200	4,600	239	7,130		
43	32,200	122	6,325	163	13,225	201A	4,600	240	2,300		

26APR93 11:09

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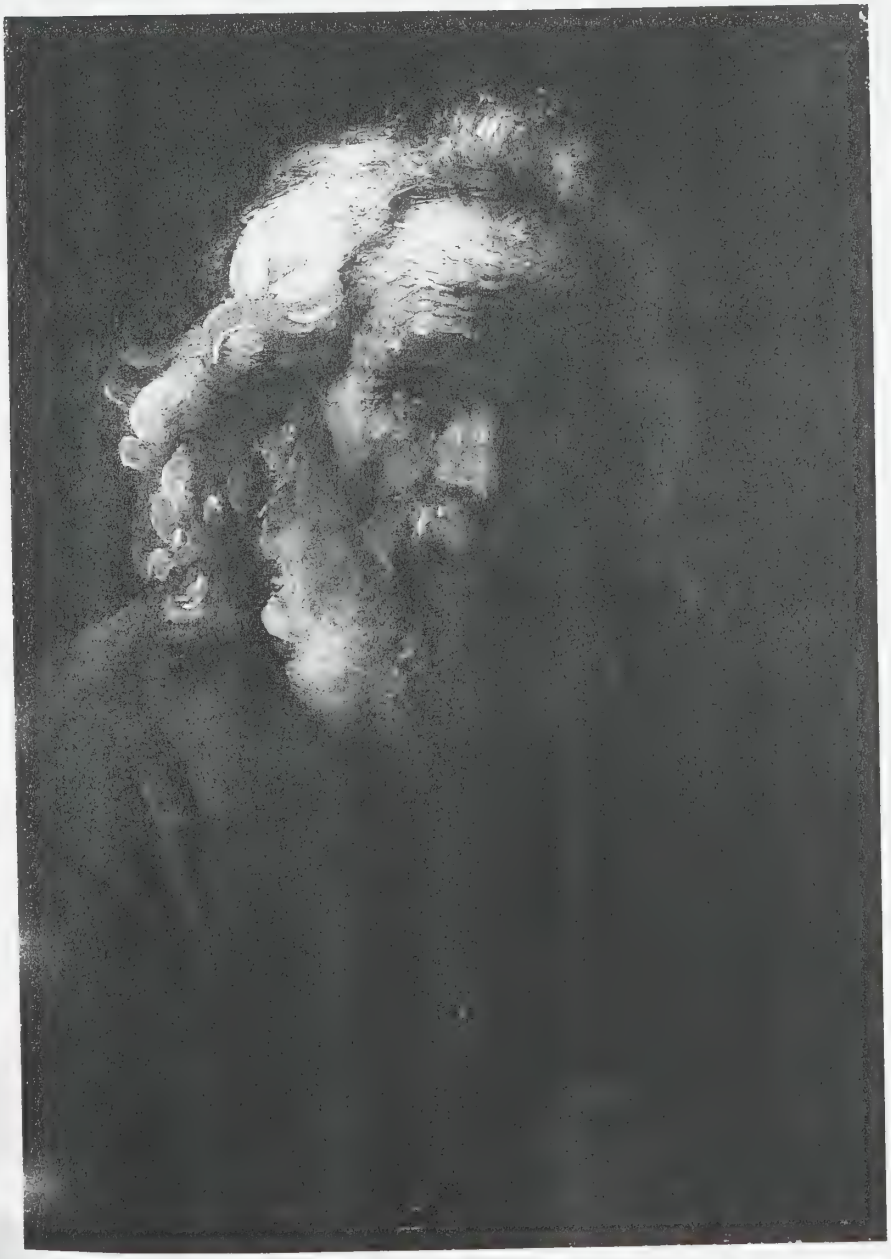

Important Old Master Pictures

London
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at 11.00 a.m. and 2.30 p.m.

CHRISTIE'S

emerging from shadow

WITH THE 400TH ANNIVERSARY of Rembrandt's birth coming up next year, it is only fitting that a handful of rediscovered or reauthenticated works by the Dutch master have emerged. Two are being offered for sale: a 1632 self-portrait for $10 million at Old Master dealer Robert Noortman in Maastricht, and a circa 1640 picture of an elderly woman in a white cap at Sotheby's New York, estimated at $3 million to $4 million.

Three other works, once thought to be Rembrandts but

Two rediscovered Rembrandts are for sale: a 1632 self-portrait, above, at Robert Noortman, and a circa 1640 study, right, at Sotheby's

then attributed to others, have been reauthenticated by the Rembrandt Research Project (RRP) in Amsterdam: *Study of an Old Man in Profile*, circa 1661, and *Study of an Old Man with Beard*, circa 1659, both from private U.S. collections; and *Study of a Weeping Woman*, circa 1644, owned by the Detroit Institute of Arts. These works, plus the Sotheby's example, are on view at the Rembrandthuis museum in Amsterdam through December 4.

The style and quality of those pictures convinced RRP chairman and leading Rembrandt scholar Ernst van de Wetering that they are the work of the artist. "There was a tendency to relegate all these studies to the status of copies by pupils," he says. "We think that tendency went too far, and that some of them were by Rembrandt."

The Noortman picture, measuring just 8½ by 6½ inches, was authenticated in 1997 based on technical studies, but the RRP had reservations that have since been resolved and are outlined in its latest catalogue, released last month. Experts gave the painting the benefit of the doubt because the wood is from the same tree as one of Rembrandt's best-documented works, the 1632 *Portrait of Maurits Huygens*, and the paint surface differed radically from the underpainting, as seen by X-ray.

But there were questions about the picture's quality: The hand painted on the cloak looked anatomically absurd, the mouth was deformed, the eyes were out of sync and the hat was awkward and chunky. The painting was sent to Martin Bijl, former head of paintings conservation at the Rijksmuseum in Amsterdam, who spent most of the past year cleaning and restoring it. Bijl's work revealed a new hand in a more natural pose, a more graceful mouth and a smaller hat.

"We have wondered about the eye, but I strongly think that it is a repainting supplied by Rembrandt—something he did in another self-portrait," Bijl says. "The rest of the portrait is certain. There is no doubt about it." Noortman is overjoyed at Bijl's results. "I was always convinced, but what he has done is fantastic," says the dealer. "It is now a supremely glamorous portrait, and it has movement it did not have before, as if Rembrandt had just stepped into the picture frame, paused and looked at you."

Bijl and van de Wetering also collaborated on *Portrait of an Elderly Woman in a White Bonnet*, to be offered at Sotheby's Old Master paintings sale on January 26. When the auction house sent it to the RRP for scrutiny some years ago, van de Wetering was suspicious of the "19th-century" fur coat on a woman wearing a 17th-century white cap. An X-ray revealed that

underneath the coat was a 17th-century maid's dress with a white collar. Says Bijl: "I was sweating profusely while I removed the fur coat. As the dress emerged, I knew we were busy with an exciting discovery."

What emerged was a head that is strongly lit from the left, with deep shadows over the woman's nose and mouth, suggesting that the picture was more a study

> "I was sweating profusely. As the dress emerged, I knew we had a discovery."

of the effects of light than a portrait of a particular person. (Van de Wetering and the Rembrandthuis, in fact, refer to the picture as a "lighting study" rather than a portrait. Some experts believe the sitter was a domestic servant in Rembrandt's household.)

Van de Wetering felt no hesitation attributing *Woman in a White Bonnet* based on the subtlety of the lighting and on the revealed brushwork. Analysis of the panel underneath the picture also revealed that the wood was cut from the same tree as Rembrandt's 1633 self-portrait now in the Louvre and two other paintings that came from the artist's workshop.

"After all these years, I am still incredibly excited when I can formally identify a lost Rembrandt," Van de Wetering says. "And to think, this all started with a maid's cap." ⊞

GODFREY BARKER

ART + AUCTION

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art collectors

panel 14 13/16 x 10 5/8

R 2954

David de Witt 19 August 2001 / 14 February 2003