THE LEIDEN COLLECTION



Self-Portrait (?) at an Easel

Attributed to Gerrit Dou
(Leiden 1613 – 1675 Leiden)

ca. 1628–29
oil on panel
66.6 x 50.9 cm
GD-112

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In the quiet of his atelier, a young artist gazes out at the viewer while seated before a large, stretched canvas on a wooden easel, his right arm raised as though he is about to apply paint to his composition. The horizontal shape and substantial scale of the canvas indicate that the young artist is composing a history scene, the most difficult and prestigious in the hierarchy of painting genres. At the same time, his direct gaze suggests that his scene incorporates some aspect of the real world, one that implicitly involves us.

The studio scene offers a fascinating glimpse into an artist's workshop. One sees here that Dutch artists sat when they painted, and the way they stretched their canvases on a wooden frame. The young artist has also brought to his studio a number of props appropriate for a history painting. Some of these are in a large chest filled with costly vessels of silver and gold, exotic fabrics, and a heavy chain with a medallion, while on the floor are a cuirass, plumed helmet or *cabasset*, and various patterned textiles.[1] The large tome and horn are attributes associated with the muse of history, Cleo. Also in the studio are wooden stretchers of different shapes leaning against the back wall. The grisaille *tronies* of an old man and woman tacked to the wall are the types of character studies artists often painted in Leiden during the late 1620s and early 1630s.

This intriguing work, which is unsigned and undated, is characteristic of paintings created in Leiden around 1630, but much debate has surrounded its attribution. It was once thought to have been executed by Rembrandt van Rijn (1606–69), but that traditional assessment was challenged in 1911 when Wilhelm Martin gave the painting to Rembrandt's pupil, Gerrit Dou. Martin dated it to the period of Dou's apprenticeship with Rembrandt from 1628 to 1631.[2] Subsequently, Kurt Bauch proposed that Rembrandt retouched the work in critical areas, specifically the face of the artist.[3] Werner Sumowski, who initially accepted Bauch's proposal, eventually concluded that Dou made the various compositional adjustments himself.[4]

An attribution of the painting to Dou, however, convinced neither Richard Hunnewell nor Ronni Baer. In 1983 Hunnewell suggested an alternative attribution to Rembrandt's close circle, or possibly, Willem de Poorter (1608–48),[5] while Baer, in 1990, characterized the still-life elements in the painting as "superficially Dou-like" but noted that their "formulaic highlights and . . . rough, broad handling . . . find no parallel in Dou's autograph work."[6] Baer suggested that the painting was executed by the same unidentified hand or hands as *Parable of the Hidden Treasure* in the Szépművészeti Múzeum in Budapest (**fig 1**).[7] She also noted that the painting is closely related to *The Rest on the Flight into Egypt* formerly in Downton Castle. Both paintings have been considered collaborative works in which Dou participated, but

Comparative Figures



Fig 1. Workshop of Rembrandt van Rijn, possibly Gerrit Dou and Govaert Flinck, *Parable of the Hidden Treasure*, ca. 1630, Szépmüsézeti Múzeum, Budapest, inv. 342



Fig 2. Attributed to Gerrit Dou, *An Officer of the Leiden Civic Guard with an Arms Still Life*, ca. 1630–35, oil on panel, 66 x 51 cm, Szépmüsézeti Múzeum, Budapest, inv. 62.10



Fig 3. Attributed to Gerrit Dou, *Artist at His Easel*, ca. 1630–32, oil on panel, 59 x 43.5 cm, Private Collection, United Kingdom

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their attributions are uncertain.[8]

In an unpublished essay from 2003, Bob van den Boogert defended the attribution of the painting to Dou. He argued that the painting is closely associated in style and compositional organization with a painting in Budapest: *An Officer of the Leiden Civic Guard with an Arms Still Life* **(fig 2)**.[9] Although the Budapest painting is unsigned and undated and the attribution is debated, Van den Boogert believed that the young Dou executed both paintings. Both panels have the same dimensions, include comparable still-life elements, and share a similar layering of objects that creates a consistent approach to spatial recession. A recent examination of the two works side by side revealed striking similarities in palette and compositional approach, increasing the likelihood that the same artist executed both works.[10] Whether or not that artist is Dou, however, is another question.



Fig 4. Rembrandt van Rijn, *Artist in His Studio*, ca. 1628–29, 24.8 x 31.7 cm, Museum of Fine Arts, Boston, 38.1838, Photograph ©2017 Museum of Fine Arts, Boston



Fig 5. Gerrit Dou, *Self-Portrait*, ca. 1645–46, oil on panel, 12.4 x 8.3 cm, Aetas Aurea Holding SA

The ongoing discussions regarding the attribution of this painting to Dou relate to larger unresolved questions about the character of Dou's early paintings. Very little is known about Dou's apprenticeship with Rembrandt, and experts do not agree on the paintings he produced during this time.[11] The problem of defining the nature of Dou's early style is exacerbated by the fact that there are no dated paintings by Dou before 1637.

One of the central issues in assessing Dou's early works is the nature of his painting technique. Baer, for example, believes that the young master painted in a relatively smooth style, as is evident in *Artist at His Easel* **(fig 3)**.[12] Jørgen Wadum, on the other hand, believes that from the beginning of his career, even before he entered Rembrandt's workshop, Dou executed his works with fine, parallel hatchings.[13] Ernst van de Wetering has discussed the didactic importance of imitation in studio practice and argues that it is to be expected that Dou's early painting style would closely resemble Rembrandt's own.[14] The question then remains as to whether the character of Dou's early brushwork is identifiable as a consistent, idiosyncratic feature, or whether Dou expanded his technique and experimented with brushwork during these years in Rembrandt's studio. The application of paint in the Leiden Collection painting is relatively loose and thick, but until a clearer resolution of these divergent views of Dou's early manner of painting is achieved, it seems appropriate to designate this work as "attributed to Gerrit Dou."

Even though no firm attribution of this work can be made at the present time, the pictorial influences that shaped the subject matter and composition of the Leiden Collection painting are readily evident and point to an origin within Rembrandt's close circle in Leiden. The cuirass and plumed helmet, for example, are similar to objects in the military still life in the foreground of Rembrandt's *History Painting* of 1626 in the Lakenhal.[15] The oval grisaille sketches on the back wall of the studio

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recall tronies and turbaned figures in drawings and prints by Rembrandt and his fellow Leiden artist, Jan Lievens (1607–74).[16] The most striking pictorial source for the Leiden Collection painting, however, is Rembrandt's *Artist in His Studio*, ca. 1628–29, in the Museum of Fine Arts, Boston **(fig 4)**.[17] Like Rembrandt's work, the composition is organized around a large painting on an easel turned away from the viewer, with a doorway on the right and a light source on the left. Similar, as well, are the rustic wooden floorboards, crumbling plaster and orthogonally oblique wall in the middle of the room, which leave little doubt that the Boston painting served as this painting's direct prototype.

The identity of the artist sitting before the easel has been frequently discussed, with scholars variously identifying the figure as either Rembrandt or Dou.[18] Martin first cited the figure as an anonymous, generic artist, but later identified it as a portrait of Dou.[19] Indeed, the artist's features—rounded cheeks, a mouth with a full upper lip at the center, cleft chin, and slightly upturned nose—are remarkably similar to Dou's *Self-Portrait* from ca. 1635 in the Cheltenham Art Gallery or another self-portrait from 1645 in the Kremer Collection (**fig 5**). Dou would have been around seventeen years old in 1630, when the Leiden Collection painting was executed, which seems consistent with the age of the man in this work.

The dating of the painting to ca. 1630 is also supported by dendrochronological data, which indicates that the wood panel was ready for priming by the middle of the 1620s.[20] The analysis provides further evidence that the painting was executed within Rembrandt's close circle: the panel comes from the same tree as Rembrandt's *Head of an Old Man in a Cap* from ca. 1630, now in the Bader Collection.[21] This match suggests that the two wooden supports were obtained from the same panel maker in Leiden, possibly acquired as part of a mutual workshop consignment.[22]

Based on the aforementioned evidence, it seems most reasonable to conclude that the present painting originated within Rembrandt's immediate circle in Leiden, most likely by Gerrit Dou, although there were undoubtedly other artists in Leiden whose names have not been recorded who worked in a similar style. Also supporting the notion of Dou's authorship is the characterization of the artist as a *pictor doctus* surrounded by the objects of his profession. Here, the young but erudite painter presents himself as a skilled and ambitious artist, which is consistent with the presentation of Dou's artistic persona in his later self-portraiture.[23] Although the complexities surrounding Dou's early artistic personality are such that a firm attribution of this work to the young master cannot yet be made, ongoing research about the artist's early career may eventually determine that this painting holds an important place within his artistic evolution.

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- Dominique Surh, 2017

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Endnotes

1. Together, these objects have been interpreted as a vanitas still life and as an illustration of the Hippocratic aphorism, “Ars longa, vita brevis” (“art endures but life is brief”). See J. Richard Judson, “Artist in His Studio,” in *Rembrandt after Three Hundred Years* (Exh. cat. The Art Institute of Chicago; The Minneapolis Institute of Arts; The Detroit Institute of Arts) (Chicago, 1969), 51–52, no. 36. The grouping of valuable objects and military attributes has also been explained, albeit less convincingly, as a reference to the conflict that is caused by the possession of gold. See Hans-Joachim Raupp, *Untersuchungen zu Künstlerbildnis und Künsterdarstellung in den Niederlanden im 17. Jahrhundert* (Hildesheim, 1984), 170.
2. During the nineteenth century the painting was attributed to Rembrandt and was considered a self-portrait. See Joseph H. Carter, *Catalogue of the High Legh Collection* [ca. 1893], 52, no. 28. Martin would have seen the painting in 1911, when it appeared with Kleinberger Galleries in Paris, prompting his decision to include it as an autograph work by Dou in the French edition of his monograph on the artist published that year. See Wilhelm Martin, *Gerard Dou, sa vie et son oeuvre: Etude sur la peinture hollandaise et les marchaunds au dix septième siècle* (Paris, 1911), 173, no. 63. Hofstede de Groot also considered *Artist at His Easel* to be by Dou, even though his volume on Dou went to press before the painting came on the market, see Hofstede de Groot’s archival files at the RKD-Nederlands Instituut voor Kunstgeschiedenis, where GD-112 is listed under “Dou: Bekende Mannen,” which reproduces the text copied from the 1893 *High Legh Collection* catalogue, and includes the note: “Is een bekende Gerard Dou.”
3. Kurt Bauch, *Der frühe Rembrandt und seine Zeit: Studien zur geschichtlichen Bedeutung seines Frühstils* (Berlin, 1960), 221–23; Kurt Bauch, *Rembrandt: Gemälde* (Berlin, 1966), 29, A7. Kurt Bauch argued that the pentimenti along the figure’s face and back were indications of workshop corrections made by Rembrandt. He maintained that the confident modeling of the sitter’s face was by the same hand as the *Laughing Self Portrait* in the Rijksmuseum, then attributed to Rembrandt, and therefore concluded that Rembrandt had executed this part of the painting. On the numerous changes made during the painting phase, see the technical report by Joanna Dunn, on file, the Leiden Collection, New York. Several changes were made during the process of painting, which are visible to the naked eye in the upper layers of paint. These include the adjustments made along the seated figure’s back and face (originally higher in the picture plane closer to the level of his lips, and along the right side of the trunk where a curved silhouette was replaced by a rectangular edge. Other indistinct forms at the center left, located near the representations of the canvas stretchers leaning against the back wall are more readily visible through the X-radiograph, showing various silhouettes near the back wall that were later covered over with paint by the artist, indicating that the composition was modified in the background during the painting process.
4. Werner Sumowski, *Gemälde der Rembrandt-Schüler,* 6 vols. (Landau and Pfalz, 1983–94), 1: 528, no.

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261. On the interpretation of the changes as retouchings made by Rembrandt, Bauch compared the face of the New York painting to the Rijksmuseum's *Laughing Self-Portrait* and argued that there is a strong similarity between the works, leading him to suggest that the face in the *Self-Portrait (?) at an Easel* was painted by Rembrandt. However, the attribution of *Laughing Self Portrait* was rejected from Rembrandt's oeuvre in 1982, when Lievens's name was first proposed as its possible author. See Josua Bruyn et al., *A Corpus of Rembrandt Paintings*, vol. 1, *1625–1631*, Stichting Foundation Rembrandt Research Project (The Hague, 1982), 629–33, C34; Josua Bruyn et al. *A Corpus of Rembrandt Paintings,* vol. 4: *Self-Portraits,* Stichting Foundation Rembrandt Research Project, (The Hague, 2005), 4: 166–67. On Bauch's comparison of the Leiden Collection painting with the Rijkmuseum's so-called *Laughing Self-Portrait*, see Kurt Bauch, *Der frühe Rembrandt und seine Zeit: Studien zur geschichtlichen Bedeutung seines Frühstils* (Berlin, 1960), 221–23; Eduard Plietzsch, *Holländische und flämische Maler des 17. Jahrhunderts* (Leipzig, 1960), 37–38; Werner Sumowski, "Rezension von: K. Bauch, Der frühe Rembrandt und seine Zeit (1960)," *Göttingische Gelehrte Anzeigen* 3–4 (1962): 209; and Horst Vey, *Die Sammlung Henle: aus dem grosen Jahrhundert der neiderländischen Malerei* (Cologne, 1964), no. 10.

5. Hunnewell discussed the present work along with a group of seven unsigned, and four spuriously signed paintings from the early 1630s representing the theme of the artist in his studio that Martin or Van Hall had attributed to Dou. Because the group of paintings dates from a period during which Dou's development remains unclear, Hunnewell chose to categorize them simply as an iconographic group needing further examination. Richard W. Hunnewell, "Gerrit Dou's Self Portraits and Depictions of the Artist," 2 vols. (PhD diss. Boston University, 1983), Appendix C (Listing of Rejected Self Portraits and Problematic Works), 288, 291–92, no. 13.

6. I am grateful to Ronni Baer for sharing her reasons for doubting the painting's attribution to Dou during an examination in front of the painting in New York on 6 December 2013. Among other aspects discussed, Baer does not find the handling of the pages of the manuscript in the foreground, the modeling of the face, or the loose brushwork of the grisaille sketches to be consistent with other works securely attributed to the artist. Ronni Baer, "The Paintings of Gerrit Dou (1613–1675)," 3 vols. (PhD diss. New York University, 1990), Catalogue C (Works of Rejected Attribution), 23, no. C 1.

7. I am grateful to Ildikó Ember, who has shared the result of Peter Klein's dendrochronological analysis of the *Parable of the Hidden Treasure*, which consists of three boards in which the youngest tree ring was formed in 1616, 1602, and 1617, making its possible creation plausible after 1636. On the *Parable of the Hidden Treasure*, see Agnes Czobor, *Rembrandt and His Circle in Hungarian Collections* (Budapest, 1969), plates 9–10.

8. For a discussion of the 1669 inventory that mentions *Rest on the Flight* attributed to Dou and Flinck, see Ronni Baer, "The Paintings of Gerrit Dou (1613–1675)," 3 vols. (PhD diss., New York University, 1990), 20–24. The painting, formerly in Downton Castle, was initially regarded by the Rembrandt Research Project as originating from the later 1630s in Haarlem. Josua Bruyn et al., *A Corpus of Rembrandt Paintings*, vol. 1: *1625–1631*, Stichting Foundation Rembrandt Research Project (The Hague, 1982), 486, under C6; on the *Rest on the Flight into Egypt*, see Stichting Foundation Rembrandt

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Research Project, *A Corpus of Rembrandt Paintings*. 5 vols. Edited by Josua Bruyn et al. (vols. 1–3) and Ernst van de Wetering (vols. 4–5) (Dordrecht, 1982–2011), 1: 483–87, C6; 2: 848–53; 5: 312, as by Gerard Dou and Govaert Flinck. For a more recent discussion of *Parable of the Hidden Treasure* that follows the attribution to Dou and Flinck, see Christiaan Vogelaar, "The Parable of the Hidden Treasure," in *Rembrandt and the Dutch Golden Age* (Exh. cat. Budapest, Szépmüsézeti Múzeum) (Budapest, 2014), no. 89, 342–43.

9. For the unpublished essay from 2003 on the present painting, see Bob C. van den Boogert, "Gerrit Dou (Leiden 1613–1675), *Self-Portrait of the Artist in His Studio*," courtesy of Jack Kilgore, copy kept on file, The Leiden Collection, New York. Regarding the painting in the Szépmüsézeti Múzeum in Budapest as a work by Dou, see in Agnes Czobor, *Rembrandt and His Circle in Hungarian Collections* (Budapest, 1969), pls. 18–19. Ronni Baer considers this painting a work of uncertain attribution and has reserved final judgment on its attribution to be determined upon firsthand examination. Ronni Baer, "The Paintings of Gerrit Dou (1613–1675)," 3 vols. (PhD diss., New York University, 1990), Catalogue B (Works of Questionable Attribution), no. B1. See also Bob C. van den Boogert, "Gerard Dou (Leiden 1613–1675) (?), *An Officer of the Leiden Civic Guard with an Arms Still Life*, ca. 1630/35," in *The Mystery of the Young Rembrandt*, ed. Bernhard Schnackenburg and Ernst van de Wetering (Exh. cat. Kassel, Staatliche Museen Kassel, Gemäldegalerie Alte Meister; Amsterdam, Museum Het Rembrandthuis) (Wolfratshausen, 2001) 336–39, no. 68.

10. I would like to thank Ildikó Ember and Júlia Tátrai for receiving GD-112 on loan at the Szépmüsézeti Múzeum in the fall of 2014, and to Gerdien Verschoor for arranging a discussion and examination session of the painting next to *An Officer of the Leiden Civic Guard with an Arms Still Life* (inv. 62.10) on the occasion of a CODART Focus Study Day devoted to "Rembrandt and the Dutch Golden Age" from 26–27 October 2014. Based on this firsthand examination, I concluded that the two works could both be by the same hand, despite some differences in the paint handling, especially in the faces of the figures. In the case of the Budapest work, the possibility of overpainting around the face could account for the differences in paint handling between this area and the rest of the painting. Forthcoming technical investigation of the Budapest painting may lead to additional insight, particularly as it relates to the present work.

11. In the first major museum show devoted to Dou in 2000, a number of paintings attributed to Dou's early period were presented, many of which had been attributed to the artist since the time of Martin and endorsed, more recently, by either Baer or Sumowski. Baer's inclusion in the exhibition of a number of these early, unsigned paintings to Dou has received some criticism from experts in the field. Ernst van de Wetering argued that "during the recent Dou exhibition . . . the work of mediocre Dou disciples was presented as early work of Dou himself." Similarly, in a discussion about Dou's painting technique, Jørgen Wadum states: "We feel that in this exhibition weak imitations were presented as early works by Dou." The complexity of the situation is evident in Van den Boogert's assertion that the attribution of the present painting to Dou only makes sense if other attributed works are removed from Dou's early oeuvre. The four paintings that Van den Boogert argues should not be considered autograph are: *Artist at*

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His Easel, ca. 1630–32 (fig. 3); *Man Writing at an Easel*, ca. 1631–32, oil on panel, 31.5 x 25 cm, formerly in the Ivor Collection, New York; *Old Man Lighting a Pipe*, ca. 1635, oil on panel, 49 x 61.5 cm, formerly in a private collection, England; and *Old Woman Peeling Apples*, ca. 1629–31, Staatliches Museen, Berlin. The first three of these paintings were included in Ronni Baer, *Gerrit Dou 1613–1675: Master Painter in the Age of Rembrandt*, ed. Arthur K. Wheelock Jr. (Exh. cat, Washington D.C., National Gallery of Art; London, Dulwich Picture Gallery; The Hague, Mauritshuis) (Zwolle, 2000), nos. 1, 3, 5. Cf. Ronni Baer, "The Paintings of Gerrit Dou (1613–1675)," 3 vols. (Ph.D. diss., New York University, 1990), 9–33; Ernst van de Wetering, "Delimiting Rembrandt's Autograph Oeuvre—An Insoluble Problem?" in *The Mystery of the Young Rembrandt*, ed. Bernhard Schnackenburg and Ernst van de Wetering (Exh. cat. Kassel, Staatliche Museen Kassel, Gemäldegalerie Alte Meister; Amsterdam, Museum Het Rembrandthuis) (Wolfratshausen, 2001), 63; Jørgen Wadum, "Dou Doesn't Paint, Oh No, He Juggles with His Brush: Gerrit Dou, a Rembrandtesque *Fijnschilder*," *Art Matters: Netherlands Technical Studies in Art* 1 (2002): 72; Bob C. van den Boogert, "Gerrit Dou (Leiden 1613–1675), *Self-Portrait of the Artist in his Studio*," courtesy of Jack Kilgore, 2003, copy kept on file, The Leiden Collection, New York.

12. Baer considers the paintings' smooth handling and palette of cooler tonalities in aubergine, violet, and blue, as well as the recurring motifs of the book, globe, and inkstand, to be characteristic of Dou's style around 1630–32. Ronni Baer, *Gerrit Dou 1613–1675: Master Painter in the Age of Rembrandt*, ed. Arthur K. Wheelock Jr. (Exh. cat. Washington D.C., National Gallery of Art; London, Dulwich Picture Gallery; The Hague, Mauritshuis) (Zwolle, 2000), no. 1, 64–65; see also Ronni Baer, "The Paintings of Gerrit Dou (1613–1675)," 3 vols. (PhD diss, New York University, 1990), no. 6.

13. Jørgen Wadum, "Dou Doesn't Paint, Oh No, He Juggles with His Brush: Gerrit Dou, a Rembrandtesque *Fijnschilder*," *Art Matters: Netherlands Technical Studies in Art* 1 (2002): 62–77, esp. 73. On Dou's formative training, prior to his apprenticeship with Rembrandt, with the engraver Bartholomeus Dolendo and the glass-painter Pieter Couwenhorn, see Piet Bakker's biography on Dou in the present catalogue.

14. After leaving Rembrandt's studio in 1631, Dou began to work independently and presumably began to have pupils of his own, whose imitations, in turn, would closely resemble his own style. Thus, it is possible that some signed and unsigned paintings from the early 1630s were executed by Dou's own pupils or early imitators. See Ernst van de Wetering "Delimiting Rembrandt's Autograph Oeuvre—An Insoluble Problem?" in *The Mystery of the Young Rembrandt*, ed. Bernhard Schnackenburg and Ernst van de Wetering (Exh. cat. Kassel, Staatliche Museen Kassel, Gemäldegalerie Alte Meister; Amsterdam, Museum Het Rembrandthuis) (Wolfratshausen, 2001) 58–67.

15. Josua Bruyn et al., *A Corpus of Rembrandt Paintings*, vol. 1: *1625–1631* Stichting Foundation Rembrandt Research Project (The Hague, 1982), 104–13, A 6; Ernst van de Wetering et al., *A Corpus of Rembrandt Paintings*, vol. 4: *Self-Portraits*, Stichting Foundation Rembrandt Research Project (Dordrecht, 2005), 65, 178 (figs. 139 and 140), 179, 184; Ernst van de Wetering et al., *A Corpus of Rembrandt Paintings*, vol. 5: *Small-Scale History Paintings*, Stichting Foundation Rembrandt Research

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Project (Dordrecht, 2011), 4, 7 (fig. 5), 57 (fig. 63), 105, 150, 151 (fig. 10), 191, 212.

16. The sketch on the right relates to Rembrandt's *Bust of an Old Man with a Turban*, ca. 1627, signed, oil in panel, 26.5 x 20 cm., Collection Fondation Aetas Aurea; see Ernst van de Wetering et al., *A Corpus of Rembrandt Paintings*, vol. 4: *Self-Portraits*, Stichting Foundation Rembrandt Research Project (Dordrecht, 2005), 635–66. This relates to a previously unrecorded drawing that recently appeared on the market and is only one of a small number of drawings by Dou that survive. See Sotheby's, London, 9 July 2014, lot 107: Gerrit Dou, *A 'Tronie' of an Oriental Gentleman*, black chalk on vellum, signed GDOU (GD in monogram), 154 x 122 mm. On the fascination with Middle Eastern costume in Rembrandt's work, see Walter Liedtke, "Man in Oriental Costume," in *Dutch Paintings in the Metropolitan Museum of Art*, 2 vols. (New York, 2007), 2: 554–67, no. 142. The female figure in profile also relates to Jan Lievens's *Old Woman in Half-Length Profile, Facing Left*, in the Maida and George Abrams Collection in Boston, from ca. 1628–30; see Gregory Rubenstein, "Old Woman in Half-Length Profile, Facing Left," in *Jan Lievens: A Dutch Master Rediscovered*, ed. Arthur K. Wheelock Jr. (Exh. cat. Washington D.C., National Gallery of Art; Amsterdam, Museum Het Rembrandthuis; Milwaukee, Milwaukee Art Museum) (New Haven, 2008), 234, no. 96.

17. For an overview of the painting, see Josua Bruyn et al., *A Corpus of Rembrandt Paintings*, vol. 1: *1625–1631*, ed. Josua Bruyn et al. (The Hague, 1982), 208–13, A18.

18. Various scholars regarded the painting as a portrait of Rembrandt, an assertion that was first put forward in 1893 when the painting was thought to be by Rembrandt, see Joseph H. Carter, *Catalogue of the High Legh Collection* [ca. 1893], 52, no. 28; Kleinberger Galleries, *A Descriptive and Illustrated Catalogue of 150 Paintings by Old Masters of the Dutch, Flemish, German, Italian, Spanish and French Schools from the Kleinberger Galleries* (Paris, 1911), no. 16; Leo Balet,"Die Sammlung Bachstitz," *Der Cicerone* 13 (1921): 336–38; Horst Vey, *Die Sammlung Henle As dem grosen Jahrhundert der neiderländischen Malerei* (Cologne, 1964), no. 10.

19. Martin identified the sitter in *Self-Portrait (?) at an Easel* as a generic painter in 1911, but he described it in 1913 as a self-portrait of Dou. See Wilhelm Martin, *Gerard Dou, sa vie et son oeuvre: Etude sur la peinture hollandaise et les marchaunds au dix septième siècle* (Paris, 1911), 173, no. 63; cf. Wilhelm Martin, *Gerard Dou, des Meisters Gemälde,* Klassiker der Kunst in Gesamtausgaben 24 (Stuttgart, 1913), 180, no. 13. More recently, the subject matter has been identified as a portrait of Dou in an unpublished essay from 2003 by Bob van den Boogert, "Gerrit Dou (Leiden 1613–1675), *Self-Portrait of the Artist in His Studio*," courtesy of Jack Kilgore, copy kept on file, the Leiden Collection, New York.

20. Peter Klein indicates that the youngest year ring was formed in one of two boards in the year 1613 (with the earliest possible felling dates as 1622/28/49) with production possible from 1627 to 1637. See Peter Klein, "Report on the Dendrochronological Analysis of the Panel 'The Artist in the Studio' (G. Dou)," dated 2009, unpublished report, kept on file, The Leiden Collection. A second dendrochronologist, Ian Tyers, was engaged to provide an additional analysis, which yielded some contradictory information. Tyers states that the youngest year ring of GD-112, in 2 of 3 boards, was formed in 1609 (with the earliest possible felling date 1618/24/45) with production possible from 1622 to 1633. See Ian Tyers,

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"GD-112 Gerrit Dou, An Artist in His Studio," dated November 2010, unpublished report, kept on file, The Leiden Collection.

21. The connection between the two panels is made by Peter Klein. Although once doubted by the Rembrandt Research Project, *Head of an Old Man in a Cap* is now widely considered to be an undisputed work by Rembrandt. Strong evidence for this is the print made after the painting by Jan Gillisz. van Vliet. See David De Witt, *The Bader Collection: Dutch and Flemish Paintings* (Kingston, 2008) no. 161, 261–65; Josua Bruyn et al., *A Corpus of Rembrandt Paintings*, vol. 1: *1625–1631*, Stichting Foundation Rembrandt Research Project (The Hague, 1982), 1, C22, 16, 43–44, 576–80. I would like to thank David De Witt for sharing Peter Klein's unpublished dendrochronological report on the painting, which states that the youngest year ring of the panel was formed in 1613, making a plausible creation date for the work ca. 1630.
22. For a discussion of the Leiden production of wood, panel makers and relevant bibliography, see Dominique Surh, Ilona van Tuinen, and John Twilley, "Insights from Technical Analysis on a Group of Paintings by Gerrit Dou in the Leiden Collection," *JHNA Art* 6, no. 1 (Winter 2014): DOI:10.5092/jhna.2014.6.1.3.
23. Richard W. Hunnewell, "Gerrit Dou's Self Portraits and Depictions of the Artist," 2 vols. (PhD diss. Boston University, 1983), 1: 24–84. Walter Liedtke, "Self-Portrait," in *Dutch Paintings in the Metropolitan Museum of Art*, 2 vols. (New York, 2007) 1: 158–66, no. 27.

Provenance

- Possibly Count Joseph von Rechberg (1769–1833), Austria.
- George Cornwall Legh, M.P. (1804–77), East Hall, High Legh, Knustford, Cheshire; by descent to his nephew, Lieutenant-Colonel Henry Martin Cornwall Legh (1839–1904).
- Lindo S. Myers, London.
- [Kleinberger Galeries, Paris, by 1911.]
- Friedrich Lundwig von Gans (1833–1920), Frankfurt-am-Main, by 1913.
- [Kunsthandel K.W. Bachstitz, The Hague, by 1920].
- Karl Anton Theodor Henschel (1873–1924), Kassel, ca. 1924.
- [Antiquitäten Gustav Cramer, Berlin, 1938 (to K. Erasmus Aerdenhout)].
- Erasmus Aerdenhout, 1938 (sale, Christie's, London, 24 February 1939, no. 37, as a self-portrait by Rembrandt [to Watson for £546]).
- Collection Philippens, Amsterdam, ca. 1939–40.
- [Schaeffer Galleries, New York, by 1948].
- [F.H. Enneking, Amsterdam, by 1958 (to G. Cramer Oude Kunst)].

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- [G. Cramer Oude Kunst, The Hague, 1958.]
- Heinz Kisters (1912–77), Kreuzlingen (to Günther and Anne Liese Henle).
- Günther and Anne Liese Henle, Duisburg, 1959 (their sale among others, Sotheby's, London, 3 December 1997, no. 6, as by Gerrit Dou, unsold; sale, Christie's, London, 10 July 2002, no. 70, as by Gerrit Dou [to Jack Kilgore]).
- [Jack Kilgore & Co., Inc., New York, 2002; Otto Naumann Ltd., New York, 2004].
- From whom acquired by the present owner in 2004.

Exhibition History

- Delft, Prinsenhof Museum, "Xe Oude Kunst- en Antiekbeurs," 21 August–9 September 1958 [lent by F.H. Enneking].
- Cologne, Wallraf-Richartz-Museum, "Die Sammlung Henle. Aus dem grossen Jahrhundert der niederländischen Malerei," 22 February–5 April 1964, no. 10 [lent by Günther and Anne Liese Henle].
- Chicago, Art Institute of Chicago, "Rembrandt after Three Hundred Years," 25 October–7 December 1969; Minneapolis, Minneapolis Institute of Arts, 22 December 1969–1 February 1970; Detroit, Detroit Institute of Arts, 24 February 1970–5 April 1970, no. 36 [lent by Günther and Anne Liese Henle].
- The Hague, Mauritshuis, "Terugzien in bewondering / A Collector's Choice," February–March 1982, no. 30 [lent by Günther and Anne Liese Henle].
- Amsterdam, K. & V. Waterman Gallery, "The Impact of a Genius. Rembrandt, his Pupils and Followers in the Seventeenth Century," 22 April–17 May 1983; Groningen, Groningen Museum, 20 May–30 June 1983, no. 14 [lent by Günther and Anne Liese Henle].
- Norfolk, Va., Chrysler Museum of Art, on loan with the permanent collection, 2005–2006 [lent by the present owner].
- Oxford, Ashmolean Museum of Art, on loan with the permanent collection, December 2009– January 2011 [lent by the present owner].
- Philadelphia, Philadelphia Museum of Art, "Dutch Treat: A Glimpse of Holland's Golden Age," 11 October 2011 – 6 January 2012 [lent by the present owner].
- Leiden, Museum de Lakenhal, "Gerrit Dou. The Leiden Collection From New York," 9 March–31 August 2014 [lent by the present owner].
- Budapest, Szépművészeti Museum, on loan with the permanent collection, October–December 2014 [lent by the present owner].
- Ithaca, Cornell University, Herbert F. Johnson Museum of Art, "An Eye For Detail: Dutch Painting From The Leiden Collection," September 2014–May 2015 [lent by the present owner].
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Beijing, National Museum of China, “Rembrandt and His Time: Masterpieces from The Leiden Collection,” 17 June–3 September 2017, no. 25 [lent by the present owner].

- Shanghai, Long Museum, West Bund, “Rembrandt, Vermeer and Hals in the Dutch Golden Age: Masterpieces from The Leiden Collection,” 23 September 2017–25 February 2018, no. 25 [lent by the present owner].
- Moscow, The Pushkin State Museum of Fine Arts, “The Age of Rembrandt and Vermeer: Masterpieces of The Leiden Collection,” 28 March 2018–22 July 2018, no. 16 [lent by the present owner].
- St. Petersburg, The State Hermitage Museum, “The Age of Rembrandt and Vermeer: Masterpieces of The Leiden Collection,” 5 September 2018–13 January 2019, no. 16 [lent by the present owner].
- Abu Dhabi, Louvre Abu Dhabi, “Rembrandt, Vermeer and the Dutch Golden Age. Masterpieces from The Leiden Collection and the Musée du Louvre,” 14 February–18 May 2019, no. 44 [lent by the present owner].
- Amsterdam, Hermitage Amsterdam, “Rembrandt and his Contemporaries: History Paintings from The Leiden Collection,” 4 February–27 August 2023, no. 1 [lent by the present owner].
- Amsterdam, H’ART Museum, “From Rembrandt to Vermeer: Masterpieces from The Leiden Collection,” 9 April–24 August 2025 [lent by the present owner].
- West Palm Beach, Norton Museum of Art, “Art and Life in Rembrandt’s Time: Masterpieces from The Leiden Collection,” 25 October 2025–29 March 2026 [lent by the present owner].

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Technical Summary

The painting was executed on a wood panel. The panel is comprised of three vertically grained and oriented oak boards of unequal size. The left plank is 21 cm wide, the center is 24 cm wide, and the right is only 5.5 cm wide. The left plank could not be dated, but the center and right planks came from the same tree, which was felled after 1617.[1] There are no original bevels because the panel has been thinned and cradled.

The panel was prepared with a thin, even, light-colored ground. The ground is radio-opaque, accentuating the wood grain in the X-radiographs. The paint was applied in thin, successive layers of light over dark, with slight impasto in some areas. Infrared photography shows that the sitter was moved slightly to the right and his jaw was lowered slightly.[2] The jaw originally ended at the present location of the sitter's lips. An amorphous shape in the X-radiographs in the area between the sitter's back and the three canvases against the

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wall and brushwork unrelated to the final composition in this area implies that there was a more significant compositional change. The X-radiographs also show large areas of reserve remain around the trumpet, fabric, and the scarf in the lower left corner, indicating further changes in these areas. It appears the trumpet was also shifted to the right.

The panel remains in plane, but it has cracked along the vertical cradle members at the top and bottom of the panel. There is a fair amount of abrasion to the paint in the background, the sitter's robe, the lid of the trunk, and the shadows of the sitter's face, and along the right edge. The painting was treated in 2002.

Technical Summary Endnotes

1. Ian Tyers, dendrochronological report, November 2010. Tyers states that the boards are narrower than normal, leading him to surmise that they have been trimmed. Therefore he does not give a possible creation date for the panel. Dr Peter Klein, who analyzed the panel on a separate occasion, does not comment on the width of the boards and suggests an earliest possible creation date of 1630 (see Peter Klein, dendrochronological report, 2010).
2. Infrared photography was taken by Annette Rupprecht at 780, 850, and 1000 nm.

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