

Acc. No. 1958.35
Entry no. 213.58

File: WAM:-C33/Painting Dutch/Rembrandt
St. Bartholomew

ARTIST AND DATES: Rembrandt van Rijn, 1606-1669

SCHOOL AND PERIOD: Dutch, 17th century

SUBJECT: St. Bartholomew

ACQUISITION: Purchased from Hirschl & Adler Galleries, Inc., 21 East 67th St., New York 21,
N.Y., July 1, 1958 (Charlotte E. W. Buffington Fund)

DESCRIPTION:

Material: oil on panel

Size: (H) 24 7/8 in. (w) 18 3/4 in. (TH) 13/16 in. Measured by EdeB
0.633 m 0.477 m 0.023 m June 9, 1958

Construction:

Color and Appearance:

Distinguishing Marks: On blade of knife: Rembrandt fc [?]

On frame which was on this picture while it was at Dumbarton Oaks
(WAM entry no 318-58) appear the following labels: Illegible but perhaps bearing no.
7648; Circular: "Douane/Paris/Centrale"; Golden Gate International Exposition, San
Francisco, Feb. 18 - Dec. 2, 1939: "Portrait of an old Man/Rembrandt/Dumbarton Oaks Coll.
/Washington, D.C./B22/P1/ F.M. 62.1942; Relatively new: 4071D.

PHOTOGRAPHS AND REPRODUCTIONS: _____

374.0
R385f
W919m

HISTORY:

Former Possession: Fossard, Paris, circa 1800 } According to information on bill
Comte Guy de Leusse, Anet; 1920 } from Hirschl & Adler
Robert Woods Bliss, Dumbarton Oaks;
Dumbarton Oaks, Harvard University

Documentary Records: Hirschl & Adler bill, June 30, 1958
Labels removed from reverse of frame, Sept. 20, 1958.

Exhibitions: San Francisco, Golden Gate International Exposition, Masterworks of Five
Centuries, February 18 - December 2, 1939, no. 88. Cat. repr.

REFERENCES: W.R. Valentiner, Rembrandt Wiedergefundene Gemälde, 1910-1920, 1921, p. xvi;
A. Bredius, Review of the above, Zeitschrift für bildende kunst, N.F. XXXII (1921),
pp. 148; B. Burroughs and H.B. Wehle, "The Friedsam Collection. Paintings" Bulletin
of The Metropolitan Museum of Art, Section II, Vol. XXVII, no. 11 (November 1932), p. 46;
J. Rosenberg, Rembrandt, 1948, I, p. 204, II, repr. detail, no. 267. PICTURES ON EXHIBIT,
Vol. XXII, No. 2 (November 1958) p. 36 (repro-detail). ILLUSTRATED LONDON NEWS, No. 6231,
vol. 233, p. 708 (repr.) November 8, 1958. CONNOISSEUR, Vol. CXLIII, No. 576 (March
1959) p. 128, 129 (repr.) ART NEWS, Vol. 58, No. 4, p. 36 (illus.), p. 37, (May 1959).
Worcester Art Museum, News Bulletin and Calendar, Vol. XXIV, no. 2 (November, 1958)
pp. 5 - 7, reprs. WAM Annual Report (1959), ANNUAL VII, p. x.
Jakob Rosenberg, Rembrandt: Life and Work - Phaidon, 1964; p. 324, fig. 267 (ES9)
This record accepted by L. Dresser Date: Sept. 7, 1958

References:

"The New England Adage", November-December 1959, p. 6 (repr.)
[published by Geriatrics Enterprises.]

Supplement to GAZETTE DES BEAUX-ARTS, No. 1092 (January 1960), "La Chronique des Arts," p. 52 (mention).

A. Bredius, ed., The Paintings of Rembrandt, 1942,
p. 36

Antiques, Nov. 1966, p. 649 (repr.); p. 647

Kurt Bauch, Rembrandt Gemälde (announcement only
seen) no. 154 (repr.) d. 1/18/70

Frank Amara, the art of the faker,
(review in Telegram June 4, 1961, states
this St. Bartholomew is mentioned) d. 1/18/70

A. Bredius (revised by H. Gerson), Rembrandt
the Complete Edition of the Paintings,
c. 1969, 3rd edition, p. 510 (repr.)

Richard Channin, "The Rise of Factual Autonomy in Painting", Part 1,
Arts Magazine, November 1972, pp. 30ff. (repr. p. 31).

Hirschl & Adler Galleries, Inc., New York, "Retrospective of a Gallery/
Twenty Years," November 8 - December 1, 1973, p. 7 (repr.) (not in the
exhibition).

Richard C. Muhlberger "Dutch Seventeenth-century Art: Prosperity
and Optimism" in Apollo, n. s. 94; p. 457

A Handbook to the Worcester Art Museum 1973, repr. p. 103.

European Paintings in the Collection of the Worcester Art Museum, 1974,
pp. 127-130; illus. p. 562.

Peter C. Sutton, Dutch Art in America, The Netherlands-American Amity
Trust, Inc., Grand Rapids: Wm. B. Eerdmans, 1986, fig. 485, p. 326 (repro)
p. 327.