

## Kanttekeningen en berichten

### Rembrandts portret van Titus

SK-C-450

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Het is voor het Rijksmuseum een belangrijke gebeurtenis dat het, juist in dit jaar, voor lange duur in bruikleen heeft gekregen het prachtige portret van Titus uit het Louvre. (afb. omslag). Dit is mogelijk geworden door een uitwisseling, waarbij het Parijse museum, eveneens op lange termijn, van het Rijksmuseum in bruikleen ontvangt het Stilleven van de zeldzame Meester van de Verkondiging te Aix. De andere membra disiecta van het beroemde drieluik, waartoe dit stilleven behoort, bevinden zich in Aix-en-Provence, in het Museum te Brussel en in de verzameling Van Beuningen.

Het portret van Titus, omstreeks 1660 geschilderd, heeft een roemrijke pedigree. Het komt uit de verzameling van de Comte de Baudouin te Parijs, welke in 1780 verkocht werd. Uit deze collectie verwierf Katharina II van Rusland negen Rembrandts, waaronder deze Titus en de Verloochening van Petrus. In 1933 kwam het portret in de verzameling Etienne Nicolas te Parijs en in 1946 werd het op-

genomen in het Louvre. Het is in Amsterdam geen onbekende, want het was in het Rijksmuseum te zien op de Rembrandtentoonstelling van 1935 en op de tentoonstelling 'Drie eeuwen Portret in Nederland' van 1952.

Rembrandts late portretten hebben een wonderlijke diepte, die aan de verschijning van zijn modellen iets onvergetelijks geeft. Of zij ons aanzien of in de verte staren, de gedachten schijnen naar binnen gericht. Hoe expressief staan Titus' grote donkere pupillen in het zo magere gelaat. De lokken werpen schaduwen over de smalle wangen en het bruin en grijs van kleding en achtergrond verhogen de bleekheid van de ernstige knaap. Titus is negentien jaar en van het leven heeft hij de kommer reeds ervaren. De insolventverklaring van zijn vader, de verkoping van huis, boedel en verzameling lagen nog vers in het geheugen. Verhuisd naar de Rozengracht, had hij met Hendrickje, ter ondersteuning van de verarmde Rembrandt, een kunsthandel opgericht, met het doel de schilder, vrij van zorgen voor het dagelijks brood, te laten werken. Titus kwam voor notarissen zaken regelen, hij maakte zijn testament, waarin zijn vader en zijn 'halve susterken' Cornelia liefderijk bedacht werden. Het was voor hem geen onbewolkt bestaan.

Zo heeft Rembrandt zijn zoon geschilderd, met tederheid en schroom, en zo zit hij daar voor ons, met een vragende blik, een gevoelige jongen, gehuld in zijn lichte melancholie. Die blik, die zich in het geheugen hecht, zal men nu in de Rembrandt-zalen van het Rijksmuseum kunnen ontmoeten, niet ver van de weemoedige glimlach die aan het portret van één jaar later, Titus in monnikspij, een zo warme glans geeft.

## Summaries

REMBRANDT AND THE RIJKSMEUSEM,  
BY TH. H. LUNSINGH SCHEURLEER

In this article a historical survey is given of the different appreciations Rembrandt enjoyed in the Rijksmuseum from its foundation in 1808 up to the present day. On loan from the town of Amsterdam the Nightwatch and the Syndics of the Cloth-Hall formed part of the Museum from the beginning. The Anatomy Lesson of Dr. Tulp, a much admired picture, which was sold in Amsterdam in 1828 was acquired by the government, but unfortunately for the Rijksmuseum, it was sent to the other State Museum, the Mauritshuis, the Hague. In the early

part of the 19th century many people shared the opinion of Sir Joshua Reynolds (1782) who preferred Van der Helst's Banquet of the Civic-guard to the Nightwatch, but gradually the artistic significance of Rembrandt's masterpiece was universally recognised. In 1852 a statue of the master was erected in Amsterdam and Rembrandt from now on became a national hero. The funds allowed to the Museum by the government being very limited, for many years no important acquisitions could be made. Only after 1872 substantial amounts were awarded for the erection of a new Museum building. This was officially opened in 1885 and the Rembrandt room occupied a central place. Objections were raised against the decoration and the lighting of this room and in 1906 a special building was added to house the Nightwatch and some of the other Rembrandts. The side lighting of these rooms was generally regarded to be satisfactory, but the rooms were far too small to contain large crowds. In the meantime the town had added to its loan The Jewish Bride of the Van der Hoop Collection and The Anatomy Lesson of Dr. Deyman. The Family Van Weede Foundation lent a Portrait of a Lady.

The first Rembrandt (the Stone Bridge) was acquired for the Museum in 1900. In 1924 the Nightwatch was again shown in the large original Rembrandt room, which underwent various changes. This step was taken by the Director General F. Schmidt Degener, one of the most notable Rembrandt scholars of his time, who organised two Rembrandt exhibitions (1932 and 1935). Whilst he was director very important acquisitions were made (Rembrandt's Mother as the Prophetess Hannah, Denial of St Peter, Portrait of Titus as a Monk, Jeremiah weeping over the ruins of Jerusalem, Eastern potentate). After the war Joseph telling his dreams, the Peacocks and the Portrait of Dr. Ephraim Bueno followed. In commemoration of Rembrandt's 350th anniversary of his birthday an exhibition has been organised, the largest ever held in the Rijksmuseum.

THE PROVENANCE OF THE ETCHINGS OF REMBRANDT  
IN THE RIJKSPRENTENKABINET,

BY K. G. BOON

The most important part of the collection of Rembrandt's etchings in the Rijksprentenkabinet comes from the collection of the engraver Jacobus Houbraken, which was bought about 1755 by Baron Pieter Cornelis van Leyden (1717-1788). This great collector had already brought together a significant number of Rembrandt etchings before he acquired the set belonging to Houbraken. He made his first acquisitions in the sale of burgomaster Van Huls in the Hague in 1735 and, as the printdealer Yver informs us, he seems to have bought the Rembrandt-collection from a certain Maas. He added to this nucleus by acquiring etchings from the collection of burgomaster Halling of Dordrecht and at the sales of B. Molewater in Rotterdam in 1755 and Amadée de Burgy in the Hague in the same year. Several of the etchings bought in the last two sales can still be traced, but it is impossible owing to the lack of records to find out, what he acquired from other collections. Only in the case of the Houbraken-collection have we a fairly reliable source in Gersaint's catalogue of 1751, which was made with the aid of Houbraken's set of Rembrandt-etchings. There is no evidence that Houbraken was in possession of the Rembrandt prints belonging to Jan Six, as has been stated by Helle and Glomy, the editors of Gersaint's catalogue. Professor Six has tried to uphold this assumption, but his argument is shown here to be without foundation. Houbraken must have acquired the collection belonging to Jan Six's nephew, Willem Six, which was

sold in 1734. This collection contained several early impressions and proofs of Rembrandt's etchings, which must have formed part of the painter's personal collection. They were still together in three portfolios in 1670, but in this year they were sold in favour of Rembrandt's grandchild by her guardian. Willem Six was only ten years old at that date and therefore too young to buy this important set.

There is some evidence that it was acquired by the art-dealer and collector Jan Pieter Zoomer. Zoomer, who was the auctioneer of the collection of Jan Six and of Pieter Six, the father of Willem Six, carried out a financial transaction with Willem Six in 1712, which proves that he also kept up relations with him. He may have sold a part of Rembrandt's own collection to Willem Six.

REMBRANDT DRAWINGS,  
BY J. Q. VAN REGTEREN ALTENA

Since 1945 ten Rembrandt drawings have been added to the collection in the Print Room, seven of which have been described in a former bulletin (I, 1953, p. 55). The other three which are recent acquisitions are now discussed, viz. an unusually large sheet representing a scene from antiquity in which a woman implores a general (Coriolanus?), an early attempt towards grouping a historical scene; a study for the horse occurring in the etching of the Good Samaritan and therefore to be dated about 1632; and a rapid sketch of a woman holding a young child, which is one of two 'instantanés', done at the same time, the other one belonging to the Dresden Printroom. They were made in a later period, probably about 1656.

REMBRANDT'S PORTRAIT OF TITUS,  
BY A. VAN SCHENDEL

The Rijksmuseum and the Louvre have exchanged long term loans by which the Louvre receives the Still-life of the Master of the Aix Annunciation, while the Rijksmuseum welcomes Rembrandt's portrait of his son Titus, painted about 1660. It was earlier in the collections of the Comte de Baudouin, in the Ermitage and in the collection Etienne Nicolas. As many of Rembrandt's late portraits, it has a quality of extraordinary profoundness and Titus' pale thin face and his intense look are not easily forgotten. Titus was nineteen years old and already he had experienced life's adversities.