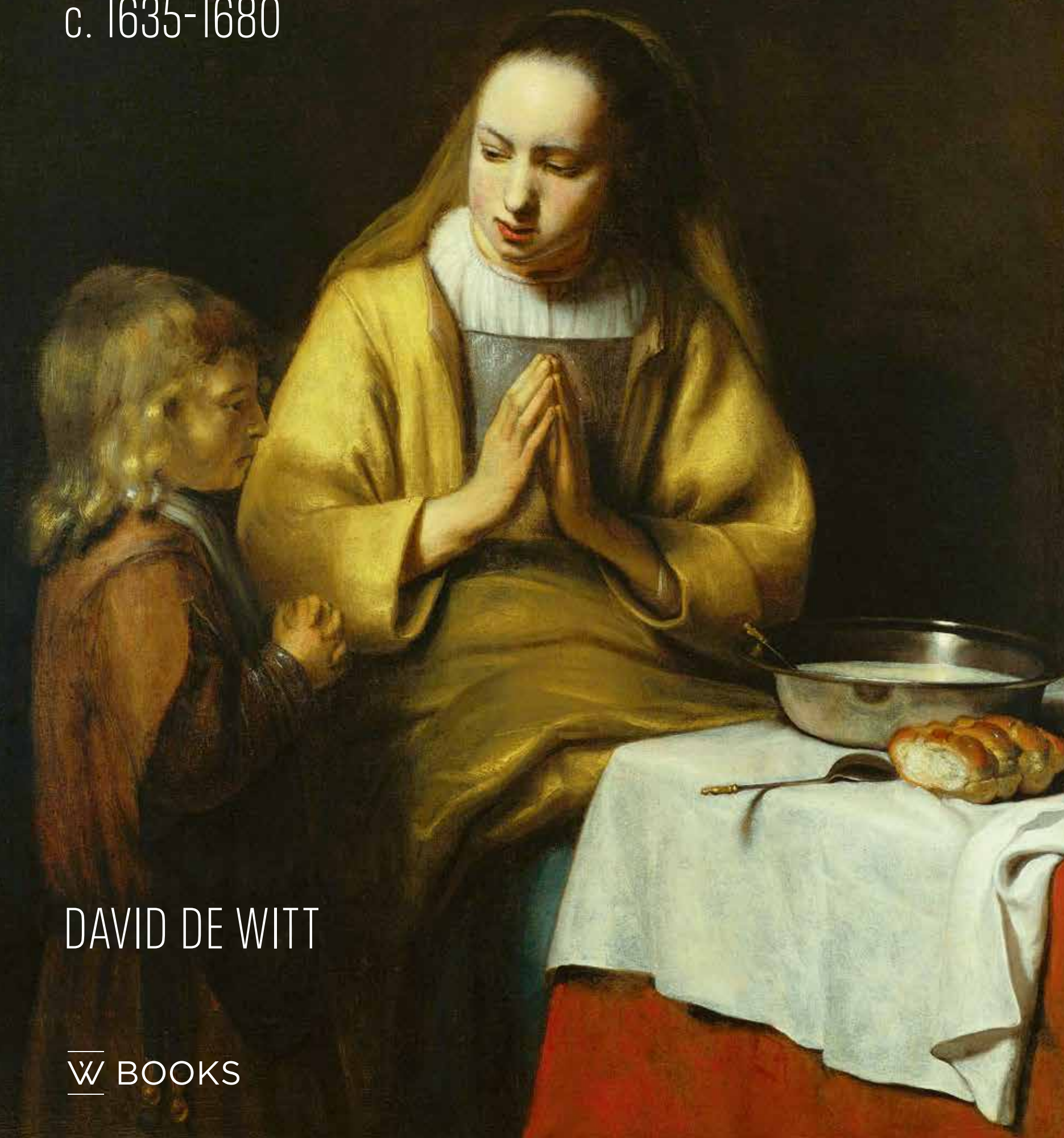


LIFE AND WORK OF A LATE REMBRANDT PUPIL
ABRAHAM VAN DIJCK

c. 1635-1680



DAVID DE WITT

 BOOKS

TABLE OF CONTENTS

4	Acknowledgements
8	INTRODUCTION: Abraham van Dijck, an Emerging Picture
11	CHAPTER 1: Abraham van Dijck, a Rembrandt "discipel" from Dordrecht
19	CHAPTER 2: From Dordrecht to Amsterdam: c. 1648 - c. 1654
27	CHAPTER 3: A Rembrandt Disciple Returns to Dordrecht
35	CHAPTER 4: Entering the Fray: Van Dijck Returns to Amsterdam c. 1660 – c. 1667
41	CHAPTER 5: Abraham van Dijck: the Drawn Oeuvre
46	CONCLUSION: A Gentle Power. Abraham van Dijck in Conversation with Rembrandt
	CATALOGUE:
51	Paintings
182	Paintings: Literary references
185	Rejected Paintings
203	Drawings
291	Rejected Drawings
301	Bibliography
316	Index
320	Photo credits



1.1 Cat. P1. Abraham van Dijck,
Esther Before Ahasuerus, c. 1651.
Baltimore , Walters Art Gallery,
inv. no. 37,2013. Detail: Portrait of
the artist and his brothers.

ABRAHAM VAN DIJCK

A REMBRANDT "DISCIPEL" FROM DORDRECHT

Sometime in 1651, the fifteen-year-old Abraham van Dijck (fig. 1.1) took the stairs up two floors in the house of Rembrandt van Rijn on the Sint Antoniesbreestraat in Amsterdam, and took a place in one of the compartments of the pupil's atelier. He came from a mercantile family in Dordrecht, with links to Nicolaes Maes, who was there too to study under Rembrandt. By around 1668, Van Dijck was back in Dordrecht for the third time, now for good, at the end of a brief but luminous artistic career. Thanks to written sources, and documents in the Dordrecht and Amsterdam archives, we can reconstruct his origins, and his two stays in Amsterdam, as pupil and as artist. His place in history, however, owes to his encounter with Rembrandt. For this we must reconstruct his trajectory, based almost entirely on his paintings and drawings.

John Loughman was the first to identify Abraham van Dijck's family.¹ His father was Leendert (or Lenaert) Pietersz van Dijck, a prosperous Dordrecht wine merchant.² His mother Hilleken Mattheus was born in the village of Schelluinen and had been living in the nearby town of Gorinchem, about 20 km inland, at the time of their marriage in 1620.³ The Dordrecht archive lists eleven baptisms at regular intervals in the Reformed Augustijner Kerk just down the street from their house on the Steegoversloot, starting with their daughter Beatrix in 1623.⁴ An entry for their son Abraham is missing however, but it appears certain that his birth fell in the month of December 1635. The baptism record of the Augustijner Kerk is conspicuously blank for this month (fig.

1.2a,b). This point in time furthermore falls neatly halfway between the baptism of their son Cornelis in August 1633, and daughter Sara on 5 May 1637. A later testament confirms this place for Abraham in the birth order, citing him in order of age, between Sara and her older brother Jan (Cornelis had evidently died), who had been born on 1 June 1631.⁵ In a document in Amsterdam of 19 May 1661, discussed below, he supplied a corresponding age of around 25 years.

The Dordrecht archive does not supply evidence of his education or training. Abraham very likely embarked on his studies in his native city, under the tutelage of Samuel van Hoogstraten (fig. 1.3), as Loughman has astutely posited.⁶ Van Hoogstraten himself hailed from an artistic and literary family in Dordrecht. He first trained under his father Dirck van Hoogstraten before proceeding to study under Rembrandt,⁷ around 1642. He was thoroughly shaped by the master's instruction and example. By 1646 his training would have been complete, but he appears to have stayed on as a tutor or head pupil for several years, or perhaps even worked independently, before returning to Dordrecht in 1648.⁸ One of his charges in his final years in Amsterdam appears to have been the young Willem Drost.⁹ His pedagogical methods, based on Rembrandt's, were firmly in place when he established a studio of his own in Dordrecht. Abraham van Dijck likely came knocking soon after, and took a place alongside Samuel's younger brother Jan, and other pupils.



31. Cat. P23. Abraham van Dijck, *Portrait of a Fifty-Year-Old Woman*, 1655. Kingston, Agnes Etherington Art Centre, gift of Alfred and Isabel Bader, 2013, acc. no. 56-003.10

A REMBRANDT DISCIPLE RETURNS TO DORDRECHT

As had many disciples before them, Rembrandt's three Dordrecht pupils, Nicolaes Maes, Abraham van Dijck and Jacobus Leveck, worked towards becoming independent artists. That goal was drawing closer in the year 1653, after around two years under the master's instruction, by which time they had started to contribute to studio production. Notably, none of them stayed on in Amsterdam, even though the city offered the largest market for art in the world. But it was also a fiercely competitive one. And, as they will have understood, they did not command artistic fashion there, but were following an alternative path set out by Rembrandt. This will have affected their mutual decision to leave Amsterdam and return to Dordrecht to seek their fortunes there. But there was also the lure of the market in Dordrecht, where their former teacher had left a gap when he departed in 1651, which was still open. This may explain why all three pupils decided to launch their careers there.

Abraham van Dijck however appears to have stayed on longer than Nicolaes Maes and Jacobus Leveck, who left in 1653.⁶⁰ While we do not have a documentary record of how long this was, there are some links to Rembrandt's works to guide us.⁶¹ We have already seen that Van Dijck's experiments with inner emotion and detachment in two paintings likely took their cue from Rembrandt's *Bathsheba* of 1654. This chronology is further supported by indications that he saw his master complete his dazzling *Portrait of Jan Six*, which can be dated to the same year (fig. 3.2). It appears that he paid homage to this work the following year, in a very specific motif in his *Portrait*

of a Fifty-Year-Old Woman, now in Kingston (fig. 3.1; cat. P23). While he executed the rest of this portrait relatively smoothly, Van Dijck applied daring open strokes of thick white paint in the woman's gloves. This so deeply impressed Abraham Bredius that he compared them to Rembrandt. However, we can go a step further. Van Dijck must have been inspired directly by Rembrandt's dazzling painterly performance in the gloves that Jan Six holds in his hands at the centre of his composition. Van Dijck chose to treat his sitter's gloves very differently than in his male portrait of 1653 formerly in Vienna (cat. P6) and the one of a little later in Brussels (cat. P13). And then he echoed his painterly performance in a second female portrait, of a little later, again in the gloves (cat. P24). The tamer iteration perhaps relates to the more reserved, older sitter. In the Kingston portrait, Van Dijck projected an alert vibrancy in his sitter's expression and the bright lighting, which he underscored with his prominent dynamic painterly passage in her gloves. They form an isolated highlight in this painting, and are thus all the more conspicuous. He reserved his most daring and painterly moment for the same part of his painting, which can be no coincidence. Van Dijck appears to have been in on the exchange between Rembrandt the painter and Jan Six the connoisseur. He fully read the significance of the handling Rembrandt reserved for this portrait, and applied it in his own way.

And he aimed to bring these artistic developments to Dordrecht. His *Portrait of a Fifty-Year-Old Woman* must have been painted in that city in 1655, as it prompted an artistic

P1. ESTHER BEFORE AHASUERUS

A tiny signature on the lower step to the left identifies Abraham van Dijck as the artist of this rendition of the Old Testament heroine Esther's audience before her husband, the Persian King Ahasuerus (or Xerxes), as told in the book of Esther.¹ Esther's uncle Mordechai learned about a plan by the court official Haman to exterminate their people, the Hebrew exiles in Persia. Here she takes the first step to thwart the plot, asking Ahasuerus for an audience in order to invite him and Haman to a banquet, where she will denounce Haman and rescue her people. She shows the deference and trepidation that the story emphasizes.

Van Dijck may have known any number of representations of the theme already available in prints and other media at the time, but he appears to have drawn on an early German engraving, of around 1531 by Georg Pencz (fig. P1a). He repeats the simple frieze-like arrangement of the protagonists and courtiers across the centre, framed by clusters to the right and left, as well as the poses of Esther and Ahasuerus, in mirror image.

The handsome face looking out to the viewer at the far right must be the artist's self-portrait, as Werner Sumowski already noted (fig. 1.1). However, the man beside him also appears to be an individual, and not a type, with features that do not exclude a genetic link. Indeed, this applies to quite a few members of the group. The range and variation in perceived ages, strongly suggests that he included the rest of his family here as well. The group of women in the centre corresponds

to the number of daughters recorded as reaching adulthood. It must remain conjecture, but based on references to surviving children in Leendert van Dijck's testament of 1670, we may be looking at Pieter (24?) and Matheus (22) to the left of Abraham (16), Leendert (around 51) to the back, and to the left of him the young Hugo (11) and the older Jan (20). On the dais, Beatris (28) would be taking the role of Esther, with Sara (14) and Helena (9) behind her. If so, this painting, the earliest known by Abraham van Dijck, testifies to the bonds of his Dordrecht family that would sustain him throughout his career. Curiously, Rembrandt's pupil Constantijn à Renesse painted an allegorical portrait of his own family in the same year, 1651, and Barent Fabritius worked portraits of himself and his brothers and father into a history painting of 1653.²

The composition attests to Van Dijck's training under Van Hoogstraten, with its complex arrangement of small figures, such as exercised by Van Hoogstraten in his *Incredulity of Thomas* of 1648 in Mainz (fig. 2.5). However, it appears that it also shows exposure to Rembrandt's workshop. There, he would have seen Jan Lievens's painting of *The Presentation in the Temple* that Rembrandt evidently owned and admired (fig. P2a), as he drew on it for a painting of 1645 as well as a print of 1656.³ The flowing golden robe of Ahasuerus and the imposing figure of the priest likewise draw from Lievens's painting. Van Dijck paid further homage to it in the next known painting by him, of *The Presentation in the Temple*, which is signed and dated 1651 (cat. P2), and still very close in style and handling to the present work. Both show very smooth execution, strong local colours (especially dark red and green), and spindly figures.

1. First spotted by the author in October 2018, this signature may have been seen by a previous observer, but not noted. The correct attribution in 1948 would otherwise be difficult to explain, with so few comparable early works by the artist known.

2. Constantijn à Renesse, *Family Portrait with Musical Allegory and Self-Portrait Drawing*, 1651, canvas, 152.5 x 116.5 cm, Salzburg, Residenzgalerie, inv. no. 315. See Sumowski 1982-1994, vol. 4 (1989), p. 2471, no. 1656, p. 2474 (ill.); Barent Fabritius, *St. Peter in the House of Cornelius*, 1653, 91 x 116 cm, Braunschweig, Herzog Anton Ulrich Museum, inv. no. 268; see Sumowski 1983-1994, vol. 2, p. 916, no. 550, p. 930 (ill.; my thanks to Volker Manuth for this reference). Jan de Bray also painted himself with his parental family in two versions of *Anthony and Cleopatra*, of 1658 and 1669. See Giltaij 2017, pp. 81-83, no. 10 (ill.); pp. 158-160, no. 61 (ill.).

3. See the discussion in the entry for cat. P2.



P1. Esther Before Ahasuerus

(Esther 5: 1-8) (Portrait Historié of the Artist and his Family?)

c. 1651

Canvas, 62.3 x 83.2 cm

Signed lower left, on the step: *A v Dyck*

Baltimore, Walters Art Gallery, inv. no. 37,2013

Provenance:

Gift of Andrew W. Porter, 1948

(as Abraham van Dijck)

Literature:

Sumowski 1983-1994, vol. 1 (1983),
p. 669, no. 359, p. 680 (ill., as c. 1655)



P1a. Georg Pencz, *Esther Before Ahasuerus*,
c. 1531. Engraving, 60 x 84 mm, London,
Trustees of the British Museum

P3. THE DEPARTURE OF BENJAMIN

As a *discipel* in Rembrandt's studio, Van Dijck painted several creative copies, or adaptations of existing works, a typical assignment from the master. He based this painting on a drawing attributed to fellow pupil Constantijn à Renesse, with corrections by Rembrandt (fig. P3a).¹ It depicts the moment in which Jacob takes leave of his son Benjamin, entrusting him to the care of his brother Judah. The scene is from the story in Genesis of Joseph in Egypt. Jacob has sent his sons to that country to buy grain in time of famine. Joseph is the official in charge of grain distribution, and receives them incognito, but demands that they return with their remaining brother, Benjamin (see esp. Genesis 42: 29-34), their father's remaining favourite after Joseph's disappearance.

Van Dijck based his composition only on the left half of the drawing. The family stands under the roof of a portico, with Benjamin to the right, his head meekly tilted down, submitting to the situation at hand and his father's will. The bearded, aged Jacob, wearing a tall fur hat somewhat like the Polish type known as the *spodic*,² stands behind him to the left and puts a hand on his shoulder, which gesturing with his right hand to the brothers to whom he entrusts his treasured youngest son. He faces the brother who stands with his back to us: this must be Judah, who volunteered responsibility for Benjamin (Genesis 43: 8-9). Sarah leans in over the half door to the right, looking across to Benjamin with a broad smile on her face, perhaps to reassure her son.

Van Dijck introduced numerous changes from the drawing. The figure of Sarah is entirely his own: in the drawing she attends to the dog below. Van Dijck reveals a penchant for a profile view, which is even more evident in a subsequent

studio assignment (cat. 4). The second brother is also quite different, with rounder and smoother features topped by a wide-brimmed hat instead of a soft cap. Benjamin and Jacob follow the model closely, albeit with rich costume detail, such as Benjamin's pinked sleeves, and decorative metallic encrustation at Jacob's chest. This cements the attribution to him, first proposed by Sumowski in 1994.³ Van Dijck's earlier works already show these distinctive precious, prickly accents, which continue throughout his oeuvre, paralleled by a use of fine dragged lines and stippling in his drawings. He shows a playful and free hand in the twisting vines above the roof, and compared to his earlier works, greater painterly freedom throughout, showing Van Dijck starting to absorb the lessons of Rembrandt's handling. An eye for compositional stabilizing elements reveals itself in the addition of a post supporting the roof at the corner.

The drawing, with its intense interior emotions, resonated with the young fellow pupil. It served Van Dijck as a platform for exploring Rembrandt's new priorities in the early 1650s, the beginning of his late style, providing the impetus for one of his most compelling creations a few years later, the *Benjamin and Judah* in Chicago (cat. P9).

P3. The Departure of Benjamin

(Genesis 43: 15)

c. 1652

Panel, 74 x 62 cm

The Hague, Mauritshuis, inv. no. 798

(as attributed to Abraham van Dijck)

Provenance:

- London, with Asscher and Welcker Gallery, c. 1925
- Paris and New York, with Kleinberger & Co, in 1929
- The Hague, collection of Abraham Bredius (on long-term loan to the Mauritshuis since 1929)
- Bequeathed to the museum in 1946

Literature:

- Gerson 1929/30, pp. 77-78 (as Barent Fabritius)

1. The connection was already observed by Gerson in 1929 and repeated in all subsequent commentary on both works. See especially Sumowski 1979-1992, and Michiel Plomp in collection catalogue Haarlem 1997, cited in Literature, above. Another pupil took over the composition of the drawing for a sheet, last with Ronald Cook in London, depicting the *Departure of Tobias*: *ibid.*, vol. 4, no. 1947.

2. Rubens 1973, pp. 104-105.

3. Sumowski based his attribution on the similarity of Benjamin's head type to his nos. 355 (cat. PR4), 361 (cat. P38), 362 (cat. P22), 364 (cat. P8), 365 (cat. PR3), and 363 (cat. P9); there is considerable variation among these, however, and the motif falls short of serving as an identifying characteristic for the



- Valentiner 1932, p. 231 (fig. 35, as Barent Fabritius), 232
- Lugt 1933, p. 53 with no. 1275 (as Barent Fabritius, with ref. to dwg. in Teylers Museum)
- Van Guldener 1947, p. 55 (Barent Fabritius), 108
- Valentiner 1939, p. 316 (as Barent Fabritius)
- Benesch 1954-1957, vol. 4, 1955, p. 224, with no. 856 (as Barent Fabritius)
- Sumowski 1957/58, p. 237 (as Barent Fabritius)
- Pont 1958, p. 94, 129, cat. B no. 2 (as Constantijn Daniël van Renesse)
- Sumowski 1959, pp. 292-293 (possibly Barent Fabritius, or Van Renesse)
- Sumowski 1961, p. 26, with A 71 (Barent Fabritius?)
- Benesch 1973, vol. 4, p. 220, with no. 856 (as Barent Fabritius)

- Sumowski 1979-1992, vol. 9 (1985), p. 4929, sub no. 2194 (as by an Anonymous Pupil)
- Wright 1980, pp. 120-121 (as Barent Fabritius)
- Eva Ornstein-van Slooten in Amsterdam 1984/85, p. 41, sub no. 28 (as Rembrandt School)
- Sumowski 1983-1994, vol. 6 (1994), p. 3091, no. 2046, p. 3177 (col. ill., as Abraham van Dijck)
- Plomp 1997, p. 321, sub no. 346
- Odilia Bonebakker, in exh. cat. Ottawa/Cambridge/Fredericton 2004, p. 109

Collection catalogues:

- The Hague 1977, p. 86, no. 798 (ill., possibly Barent Fabritius)
- The Hague 1993, p. 57, no. 798 (ill., as Barent Fabritius)



P3a Attributed to Constantijn à Renesse, with additions by Rembrandt, *The Departure of Benjamin for Egypt*, c. 1652. Pen and brush in brown ink, over black chalk, with framing lines in pen and brown ink, 188 x 289 mm, Haarlem, Teylers Museum, inv. no. O* 45

D1. THE PRESENTATION IN THE TEMPLE

This drawing shows an early conception of the composition of Van Dijck's painting of *The Presentation in the Temple* in a private collection in Tokyo (cat. P2). In the context of instruction in Rembrandt's studio, he was following a painting of the same theme by Jan Lievens in Rembrandt's possession (which he would soon sell to Jan Six: fig. P2a), and here he includes several elements from that work that do not appear in his final painting: the scribe, the raised platform, and Simeon's low position. In turn it also introduced elements not in the Lievens, but included in his painting, such as the exclamatory female figure of Hannah. Another drawing, now in Warsaw (cat. D2), must represent a further step in the development of the composition in preparation for the painting.

D1. The Presentation in the Temple

c. 1651

Pen and brush in brown* over a sketch in black chalk, 177 x 122 mm

Inscriptions: bottom right: traces of a later Rembrandt signature; verso: in C. Ploos van Amstel's hand: *Rembrandt f. hoog 10 ½ d br. 8 ¼ d* and in the hand of J. Goll van Franckenstein: *N. 4090*

Mettingen, Tuliba Collection, Draiflessen, inv. no. TD0063 (as Abraham van Dijck)

Provenance:

Possibly Amsterdam, collection of Valerius Röver; Amsterdam, collection of Cornelis Ploos van Amstel; his sale, Amsterdam, 3 March 1800, portf. G., no. 20 (as Rembrandt, "*Simeon in den Tempel, ligende geknielt en houdende het kind Jesus in de Armen, waarby Maria, en Joseph, benevens nog eenige Beelden zig vertoonen; krachtig met de Pen en Roet, door Rembrandt*") F. 95, to Roos); Amsterdam, collection of Jhr. J. Goll van Franckenstein (Lugt 2987); Amsterdam, collection of Johannes Andreas Jolles; his sale, Amsterdam (Jeronimo de Vries, Albertus Brondgeest, Cornelis Francois Roos), 27 November 1848, lot 199 (as Rembrandt, "*Simeon in den Tempel, houdende het kind Jesus op den arm, waarbij Maria en Jozef, benevens nog eenige beelden; fraai van karakters en ene voortreffelijke behandeling, met roet.*" [Simeon in the Temple, holding the infant Jesus in his arms, next to Mary and Joseph, besides several other figures; rich in personages and with superb handling, in reed] for f 72, to Brondgeest); Amsterdam, collection of J. de Vos Jbz.; his sale, Amsterdam, 22-26 May 1883, lot 372 (as Rembrandt, for f. 220, to Langerhuizen); Amsterdam, Sir

Kenneth Mackenzie and others sale, London (Sotheby's), 15 February 1921, lot 83 (as Samuel van Hoogstraten, for L.21, to Rhodes); Amsterdam, with Bernard Houthakker (Lugt 1272), by 1956; his sale, Amsterdam (Sotheby Mak van Waay), 17/18 November 1975, lot 159 (colour ill., as Samuel van Hoogstraten); Düsseldorf, with Boerner, in 1976/77; sale, Munich (Ketterer), 20 October 2010, lot 1044 (ill., as Van Hoogstraten, c. 1660)

Literature:

Vosmaer 1877, p. 559 (as Rembrandt, 1658, same year as etching of 1658); Sumowski 1965, p. 255, note 10 (as Abraham van Dijck); Sumowski 1979-1992, vol. 3 (1980), pp. 1256-1257, no. 575 (ill.)

Exhibitions:

Amsterdam 1929, p. 59, no. 220; Amsterdam 1952a, p. 6, no. 42 (as Van Hoogstraten); Houthakker 1956, not paginated, no 54; Amsterdam 1964b, pp. 20-21, no. 41; Amsterdam 2015, pp. 91, 95 (fig. 3.31, as Abraham van Dijck), 125, no. 67

Collection catalogues:

Röver, p. 22, portfolio 8, no. 2 "Simeon in the Temple" (as by Van Hoogstraten); Boerner 1976, p. 82, no. 50 (ill., as Samuel van Hoogstraten); Boerner 1977, pt. 3, not numbered (ill., as Samuel van Hoogstraten)

* Recent research undertaken at the Rijksmuseum Amsterdam using Macro XRF scanning reveals that most of the ink in 17th-century drawings was iron gall ink that has shifted from its original neutral grey and black hue, to brown, due to degradation.



D8. JESUS IN THE HOUSE OF MARY AND MARTHA

This highly ambitious sheet shows Van Dijck generating an independent historical composition, almost certainly in the context of instruction under Rembrandt. The effect of *contre-jour* almost certainly derives from his drawings of *The Angel Departing from Tobias and his Family* in Vienna and of *Noli me tangere* in Stockholm (cats. D5, D6). The thicker contours were added in the context of correction, likely by the pupil himself. This drawing has the distinction of garnering high praise from Vincent van Gogh after he saw it at the Museum in 1874:

“Rembrandt knew that, for from the rich treasure of his heart he brought forth among things that drawing in sepia, charcoal, ink, etc., representing the house in Bethany. Twilight fills the room, the figure of Our Lord, noble and impressive, stands out gravely dark against the window through which the evening twilight falls. Like the figure of John Halifax, who said that he was a Christian, against a white-curtained window in a room at Rose Cottage, I think, on an evening like so many that are described with so much feeling in the book. At the feet of Jesus sits Mary, who has chosen the good part which shall not be taken away from her, and Martha is in the room busy with something or other, if I remember rightly she stirs the fire or something similar. That drawing I hope never to forget.”¹

D8. Jesus in the House of Mary and Martha

c. 1652

Pen and brown ink, brush in grey and brown, with white heightening, 184 x 262 mm

London, British Museum, inv. no. Oo,10.123

Inscriptions:

On verso of backing, in graphite: ‘10 [in a circle]’ and ‘P. Knight/O.o. No 122’.

Watermark: apparently in the backing paper: foolscap with five-pointed collar, comparable to Hinterding catalogue, ‘E.b.b.’ and ‘F.c.a.’ (same as cat. no.102; Oo,9.101).

Provenance:

Marquis de la Mure sale, Paris, 22 April 1791; London, collection of Richard Payne Knight, by whom bequeathed to the museum in 1824

Literature:

Josi 1821, p. 21; Thoré-Burger 1858, p. 400, (as Rembrandt, ‘superbe dessin’: *Jesus in the House of Mary and Martha?*); Hofstede de Groot 1906, p. 202, no. 886 (not beyond all doubt); Valentiner 1925, vol. 1, p. 489, under no. 397 (as by a pupil); Pollock 1974, pp. 671-672 (fig. 53, as admired by Vincent van Gogh in letter 110, seen on 18 August 1874); Sumowski 1979-1992, vol. 12 (forthcoming), no. 2604x (as a pupil of the 1650s, Abraham van Dijck, comp. to cats. D5 and D41).

Exhibitions:

Amsterdam 2003, pp. 210-211, no. 70 (ill., as School of Rembrandt); Paris/Philadelphia/Detroit 2011-2012, pp. 19, 21 (fig. 1.12), 245, no. 54 (ill., as a pupil of Rembrandt, c. 1652: “a visual tour de force”)

Collection catalogues:

London 1915, p. 44, no.118, repr. pl.XIV (doubtful, but inclined to accept as by Rembrandt); London 1992, p. 12 (fig. IV, as Rembrandt pupil)

Copies:

1) Berlin, Kupferstichkabinett, Inv. No.1143 (this is larger at the sides); 2) Prof. Dr. Jura Eike von Hippel collection, Hamburg, ex-collections Dimsdale, L.2426; Grisebach; his sale, Stuttgart, Gutekunst, 1905, no.1304, repr. pl.15; A. Curtis, L.94; sold at Hamburg, Hauswedell & Nolte, 9 June, 1988, lot 96, repr. pl.14 (larger at the sides; the drawing mentioned in London, 1915);[3] 3) Maida and George S. Abrams collection, Boston, from the J.F. Gigoux collection (L.1164)[4]; 4) a version from the Marquis de Lagoy collection (L.1710) on the Paris art market in 1997.[5]



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Bold figures immersed in thought or deed, their features caught in grazing light. Abraham van Dijck is unmistakably a devotee of Rembrandt's late style, pioneering the inner life of the mind as a new focus of art. Van Dijck was one of a few pupils who saw Rembrandt undertake this revolution around 1651, and follow the thinking that went along with it. This is the first complete study of his life and work, bringing together 62 paintings and 52 drawings known to be by him, and first the first time allowing the reader to follow his remarkable encounter with the late Rembrandt, and his independent, insightful response to it. An overlooked talent emerges, and the story of its flourishing, however brief, alongside illustrious pupils such as Willem Drost and Nicolaes Maes.

