GALERIE PINILLA

A REDISCOVERY IN REMBRANDT'S CIRCLE

Isaac de Jouderville

Leiden, 1612/13 - Amsterdam, 1645/48

Portrait of a man in a red cap and oriental costume

Circa 1631-1635 · Oil on panel · 63 × 46 cm



Original format reinstated after removal of later additions.
Former dimensions: 69 × 52 cm.

PRIVATE COLLECTION, PARIS

INTRODUCTION / ESSENTIAL FACTS & PROVENANCE

The painting at a glance

Isaac de Jouderville (Leiden, 1612/13 - Amsterdam, 1645/48)
Portrait of a man in a red cap and oriental costume, circa 1631-1635
Oil on panel · 63 × 46 cm

Before intervention: 69 × 52 cm. Restoration removed 6 cm additions at the upper and left edges, reinstating the original format.

Provenance

Monsieur Garnier, Paris; sold to **Galerie Kleinberger, Paris, on 6 December 1912**, stock no. 9237, as “S. Koninck” (Salomon Koninck).

Alfred Édouard Goldschmidt and Marguerite Goldschmidt-Brodsky, Brussels; acquired jointly from Kleinberger on **14 December 1912** for 23,000 francs, as Salomon Koninck.

Monsieur Paul Havrez, Belgium; presented by Marguerite in gratitude for safeguarding the family’s art during the Occupation. The family gift is confirmed in Alexis Goldschmidt’s letter of **June 1962**, under the attribution to Salomon Koninck.

Paul Havrez, Brussels; ownership documented by Jean Willems on **20 January 1972 and 22 March 1974**, as seventeenth-century Dutch school, a master of Rembrandt’s circle, probably Salomon Koninck; **thence by descent in the Havrez family.**

Hôtel de Ventes Vanderkindere, Brussels, 13-14 May 2025, lot 337; catalogued as seventeenth-century Dutch work, attributed to Salomon Koninck, of Rembrandt’s circle.

Private collection, Paris. Present cataloguing: Isaac de Jouderville, following restoration and comparative study in 2025-2026.

The joint acquisition and Marguerite’s personal presentation follow the owner’s clarification. The documents, historical attributions and supporting references are set out in the pages that follow.

01 / THE PAINTING

The expressive presence of a Rembrandtesque *tronie*

The old man emerges from a subdued brown-black field, his gaze directed towards the spectator. Light catches the high forehead, weighty eyelids and reddened nose before dissolving into the long white beard. The deep red cap and glints of the chain and pendant establish a second, more intermittent register of illumination.

The costume suspends the figure outside ordinary contemporary portraiture. With no documented sitter identity, the painting is best understood as a *tronie*: a concentrated investigation of physiognomy, expression and pictorial character. Its half-length format gives the head an arresting proximity while allowing the rich accessories to activate the enveloping darkness.[1]

The present identification with Jouderville brings this distinctive combination of rounded facial modelling, emphatic eyes and scintillating ornament into focus. The Dublin *Bust of a Young Man* is the central comparison; the relationship to Rembrandt's inventions situates the painting within the visual culture of Jouderville's formative years.

His apprenticeship is unusually well documented. Six receipts establish tuition with Rembrandt from November 1629, with the final receipt dated 19 November 1631. The proposed dating of the present work, circa 1631-1635, places it at the close of this training and in its immediate artistic aftermath.[5]

A work whose collecting history carries a personal testimony to the protection of art during the Occupation.

02 / PROVENANCE & HISTORICAL ATTRIBUTIONS

From Garnier to the Havrez family

By 6 December 1912

Monsieur Garnier, Paris

Monsieur Garnier, Paris, is the first named owner in the painting's surviving history. On 6 December 1912 he sold it to Galerie Kleinberger, where it entered the stock as "S. Koninck" (Salomon Koninck). His name and the transaction date survive on stock card no. 9237.[2]

6 December 1912

Galerie Kleinberger, Paris

Acquired from Garnier, Paris. Stock no. 9237, entered under **"S. Koninck"** (Salomon Koninck). Described as an old man with a white beard, a dark red cap and brown costume, painted on wood; dimensions recorded as 69½ × 52 cm, including the later additions removed during restoration.[2]

14 December 1912

Alfred Édouard Goldschmidt & Marguerite Goldschmidt-Brodsky, Brussels

Acquired together by Alfred Édouard Goldschmidt and Marguerite Goldschmidt-Brodsky from Kleinberger for 23,000 francs, **as Salomon Koninck**; subsequently in their Brussels collection. The sale date and price are recorded on stock card no. 9237; the joint purchase follows the owner's clarification.[211]

Gift made by · June 1962

Paul Havrez, Belgium

Presented to Monsieur Paul Havrez by Marguerite Goldschmidt-Brodsky in gratitude for safeguarding the family's works of art during the Occupation. Her personal presentation is recorded on the owner's authority. Alexis Goldschmidt's letter of June 1962 confirms the family gift, describing it as made by "mes parents", and identifies the picture as a **"portrait de vieillard […] attribué à Salomon Koninck"**. The date of presentation is not specified.[311]

20 January 1972 · 22 March 1974

Paul Havrez, Brussels - ownership documented

Jean Willems's insurance examination of 20 January 1972 and revaluation of 22 March 1974 both describe the painting as **seventeenth-century Dutch school, by a master of Rembrandt's circle, probably Salomon Koninck**: *"école hollandaise du XVIIe siècle, par un maître de l'entourage de Rembrandt, probablement Salomon Koninck"*. Both record a bearded old man in a red cap against a dark background, oil on panel, 69 × 52 cm in its enlarged, pre-restoration state, with Goldschmidt and Kleinberger provenance. These are records of continued ownership, not additional transfers.[3]

02 / PROVENANCE & HISTORICAL ATTRIBUTIONS

Descent, sale & rediscovery

Subsequently

By descent in the Havrez family

Descent is recorded in the supplied provenance study and the family's communication to the auction house. The intervening owners and dates of succession are not individually specified in the supplied records.[13]

13-14 May 2025

Hôtel de Ventes Vanderkindere, Brussels, lot 337

Offered as *"Portrait d'un vieillard barbu en toque rouge"*, with the attribution **"Attribué à Salomon Koninck appartenant au cercle de Harmensz van Rijn Rembrandt"** (attributed to Salomon Koninck, of Rembrandt's circle); catalogued as seventeenth-century Dutch work, oil on cradled oak panel, approximately 69 × 52 cm before restoration reinstated the original format. The entry cites the former Goldschmidt collection and the accompanying 1962 letter and 1972/1974 documents.[9]

Present collection

Private collection, Paris

Following the Vanderkindere sale. Present cataloguing: **Isaac de Jouderville, Portrait of a man in a red cap and oriental costume, circa 1631-1635**, following restoration and comparative study in 2025-2026. Restoration removed the later additions and returned the painting to its original dimensions; the larger measurements in the historical records therefore describe its former, enlarged state.[1]

Restoration and the historical measurements

Before intervention: 69 × 52 cm.
After intervention: 63 × 46 cm, following removal of the upper and left 6 cm additions.

Restoration removed the later additions and reinstated the original format, explaining the difference from the measurements recorded by Kleinberger. The dimensions after restoration are 63 × 46 cm.

Historical terms "as", "attributed to" and "probably" retain their distinct meanings. Garnier, Paris, is the earliest owner identified in the supplied record.

02 / THE COLLECTORS

Two lives behind the collection

Alfred Édouard Goldschmidt

1871-1954

An industrialist and art collector, Alfred served as treasurer of the Belgian Red Cross from 1914 to 1940. In the summer of 1940 he organised the return of Belgian refugees from France. He and Marguerite subsequently took refuge in Switzerland, where he continued his Red Cross work.[11]

Marguerite Goldschmidt-Brodsky

1884-1973

Marguerite exercised a public role in her own right as president of the Committee for Assistance to Jewish Refugee Children. Her July 1940 appeal to the Joint Distribution Committee reveals a determined organiser seeking protection for children evacuated from Belgium. She negotiated support with Swiss relief organisations; the published record credits her and a colleague with helping 23 children emigrate to the United States.[11]

The importance of their collection

Brussels

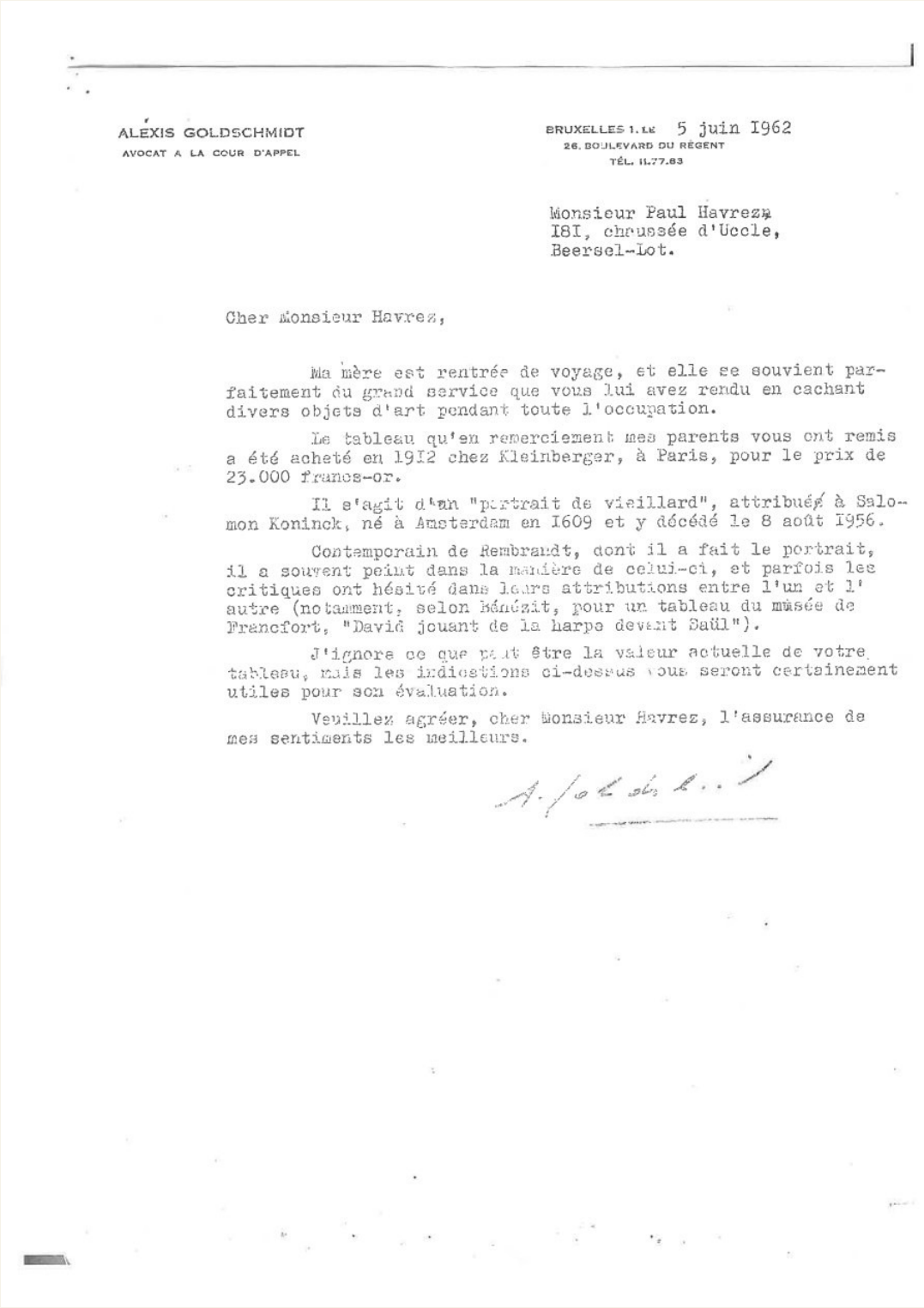
Their collecting brought Old Masters into dialogue with the art of their own time. Alongside the present painting, bought from Kleinberger in 1912, a documented example is Anto Carte's *The Burgomaster* (1926), catalogued by Agnew's with Madame Goldschmidt-Brodsky provenance. The collection belongs to the history of cultivated private patronage in Brussels; this painting adds an unusually intimate record of wartime safekeeping and gratitude.[11]

The family gift, personally presented by Marguerite to Monsieur Havrez, connects this collecting history with an act of gratitude for wartime safekeeping. Her role in the presentation follows the owner's clarification; the surviving letter describes a gift from Alexis's parents.

03 / THE CORRESPONDENCE

A gift in gratitude

Alexis Goldschmidt to Paul Havrez · Brussels, June 1962



ALEXIS GOLDSCHMIDT
AVOCAT A LA COUR D'APPEL

BRUXELLES 1. Le 5 juin 1962
26, BOULEVARD DU RÉGENT
TÉL. 11.77.83

Monsieur Paul Havrez
181, chaussée d'Uccle,
Beersel-Lot.

Cher Monsieur Havrez,

Ma mère est rentrée de voyage, et elle se souvient parfaitement du grand service que vous lui avez rendu en cachant divers objets d'art pendant toute l'occupation.

Le tableau qu'en remerciement mes parents vous ont remis a été acheté en 1912 chez Kleinberger, à Paris, pour le prix de 23.000 francs-or.

Il s'agit d'un "portrait de vieillard", attribué à Salomon Koninck, né à Amsterdam en 1609 et y décédé le 8 août 1956.

Contemporain de Rembrandt, dont il a fait le portrait, il a souvent peint dans la manière de celui-ci, et parfois les critiques ont hésité dans leurs attributions entre l'un et l'autre (notamment, selon Bénézit, pour un tableau du musée de Francfort, "David jouant de la harpe devant Saül").

J'ignore ce que peut être la valeur actuelle de votre tableau, mais les indications ci-dessus vous seront certainement utiles pour son évaluation.

Veuillez agréer, cher Monsieur Havrez, l'assurance de mes sentiments les meilleurs.

A. Goldschmidt

Original letter, provenance dossier, p. 5. The family expressly connects the gift with Havrez’s safeguarding of works of art throughout the Occupation.

03 / A READING OF THE LETTER

The family’s testimony

ENGLISH TRANSLATION

Dear Mr Havrez,

My mother has returned from her travels, and she remembers perfectly the great service you rendered her by hiding various works of art throughout the Occupation.

The painting that my parents gave you in gratitude was purchased in 1912 from Kleinberger in Paris for the sum of 23,000 gold francs.

It is indeed a “Portrait of an Old Man”, attributed to Salomon Koninck, born in Amsterdam in 1609 and deceased there on 8 August 1656.

A contemporary of Rembrandt, whose portrait he painted, he often worked in the latter’s manner; critics have sometimes hesitated in their attributions between the two - particularly, according to Bénézit, in the case of a painting in the Frankfurt museum, “David Playing the Harp before Saul”.

I do not know what the current value of your painting might be, but the information above will certainly be useful to you in having it valued.

Please accept, dear Mr Havrez, the assurance of my very best regards.

[signed] A. Goldschmidt

FRENCH TRANSCRIPTION

Cher Monsieur Havrez,

Ma mère est rentrée de voyage, et elle se souvient parfaitement du grand service que vous lui avez rendu en cachant divers objets d’art pendant toute l’occupation.

Le tableau qu’en remerciement mes parents vous ont remis a été acheté en 1912 chez Kleinberger, à Paris, pour le prix de 23.000 francs-or.

Il s’agit bien d’un “portrait de vieillard”, attribué à Salomon Koninck, né à Amsterdam en 1609 et y décédé le 8 août 1656.

Contemporain de Rembrandt, dont il a fait le portrait, il a souvent peint dans la manière de celui-ci, et parfois les critiques ont hésité dans leurs attributions entre l’un et l’autre (notamment, selon Bénézit, pour un tableau du musée de Francfort, “David jouant de la harpe devant Saül”).

J’ignore ce que peut être la valeur actuelle de votre tableau mais les indications ci-dessus vous seront certainement utiles pour son évaluation.

Veuillez agréer, cher Monsieur Havrez, l’assurance de mes sentiments les meilleurs.

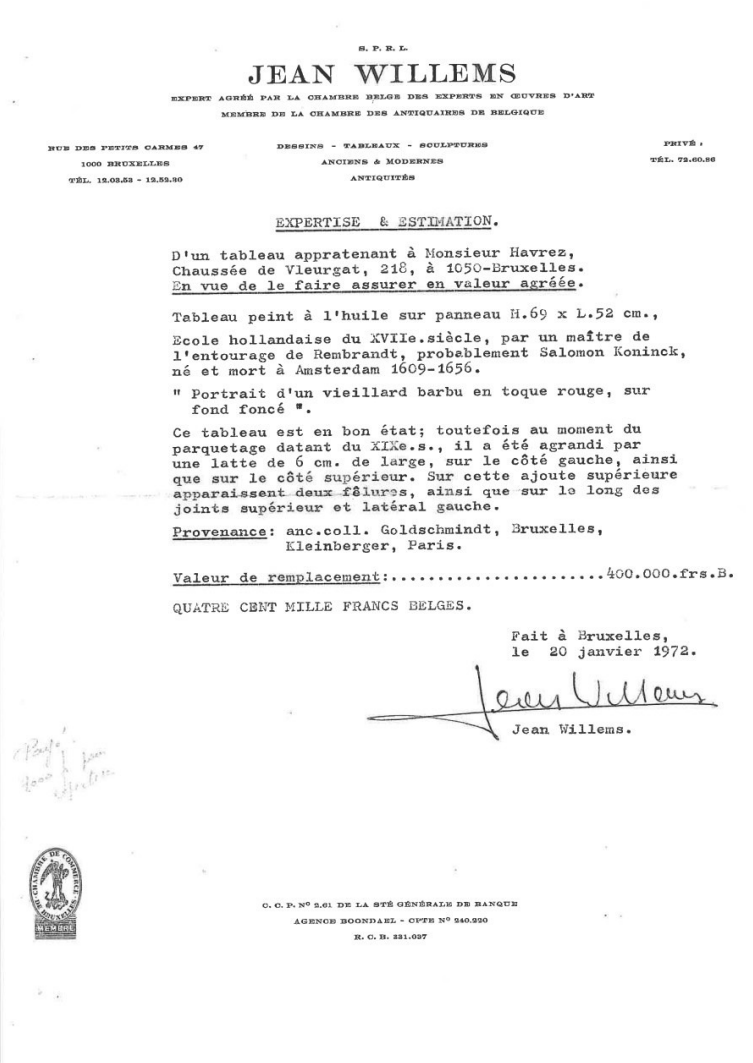
[signé] A. Goldschmidt

Complete body of the letter; postal addresses omitted. Typography and line breaks normalised. Historical attribution and biographical statements are retained as written and are not presented as current scholarly conclusions.

03 / JEAN WILLEMS

The examination

Brussels · 20 January 1972



S. P. R. L.

JEAN WILLEMS

EXPERT AGRÉÉ PAR LA CHAMBRE BELGE DES EXPERTS EN ŒUVRES D'ART
MEMBRE DE LA CHAMBRE DES ANTIQUAIRES DE BELGIQUE

RUE DES PETITS CARMES 47
1000 BRUXELLES
TÉL. 12.03.53 - 12.53.30

DESSINS - TABLEAUX - SCULPTURES
ANCIENS & MODERNES
ANTIQUITÉS

PRIVÉ :
TÉL. 72.60.86

EXPERTISE & ESTIMATION.

D'un tableau appratenant à Monsieur Havrez,
Chaussée de Vleurgat, 218, à 1050-Bruxelles.
En vue de le faire assurer en valeur agréée.

Tableau peint à l'huile sur panneau H.69 x L.52 cm.,

Ecole hollandaise du XVIIe.siècle, par un maître de l'entourage de Rembrandt, probablement Salomon Koninck, né et mort à Amsterdam 1609-1656.

" Portrait d'un vieillard barbu en toque rouge, sur fond foncé ".

Ce tableau est en bon état; toutefois au moment du parquetage datant du XIXe.s., il a été agrandi par une latte de 6 cm. de large, sur le côté gauche, ainsi que sur le côté supérieur. Sur cette ajoute supérieure apparaissent deux fêlures, ainsi que sur le long des joints supérieur et latéral gauche.

Provenance: anc.coll. Goldschmindt, Bruxelles,
Kleinberger, Paris.

Valeur de remplacement:.....400.000.frs.B.

QUATRE CENT MILLE FRANCS BELGES.

Fait à Bruxelles,
le 20 janvier 1972.

Jean Willems.

C. C. P. N° 5.61 DE LA STÉ GÉNÉRALE DE BANQUE
AGENCE BOONDAEL - COMPTE N° 240.220
R. C. B. 331.027

SELECTED PASSAGES / ENGLISH TRANSLATION

“A painting belonging to Mr Havrez […] for the purpose of insuring it at an agreed value.”

“Painting in oil on panel. Height 69 × width 52 cm.”

“Dutch school of the seventeenth century, by a master of Rembrandt’s circle, probably Salomon Koninck […]”

“Portrait of a bearded old man in a red cap, against a dark background.”

“This painting is in good condition; however, at the time of the cradling, dating from the nineteenth century, it was enlarged by a strip 6 cm wide on the left side and also on the upper side. Two cracks appear in this upper addition, as well as along the upper and left lateral joins.”

“Provenance: former Goldschmidt collection, Brussels. Kleinberger, Paris.”

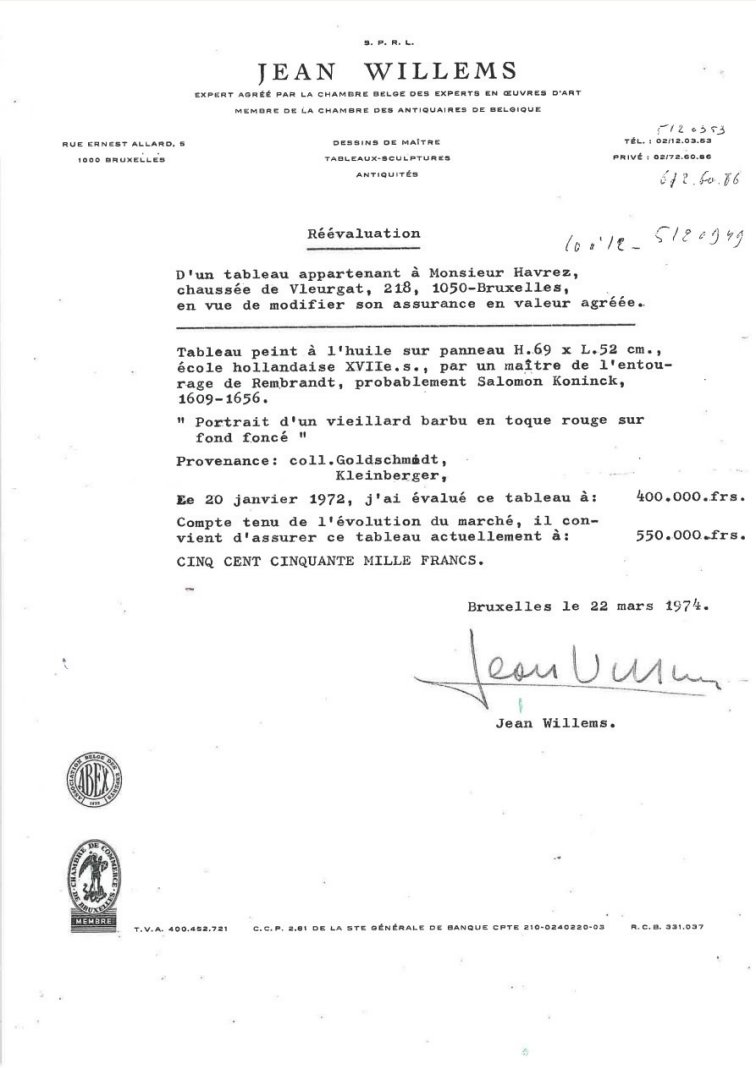
[signed] Jean Willems

Original reproduced in full. Translated extracts omit administrative details and valuation amounts. Attribution and condition statements reflect the date of the document.

03 / JEAN WILLEMS

The confirmation

Brussels · 22 March 1974



S. P. R. L.

JEAN WILLEMS

EXPERT AGRÉÉ PAR LA CHAMBRE BELGE DES EXPERTS EN ŒUVRES D'ART
MEMBRE DE LA CHAMBRE DES ANTIQUAIRES DE BELGIQUE

RUE ERNEST ALLARD, 5
1000 BRUXELLES

DESSINS DE MAÎTRE
TABLEAUX-SCULPTURES
ANTIQUITÉS

TÉL. : 02/12.03.53
PRIVÉ : 02/72.60.66

Réévaluation

D'un tableau appartenant à Monsieur Havrez,
chaussée de Vleurgat, 218, 1050-Bruxelles,
en vue de modifier son assurance en valeur agréée.

Tableau peint à l'huile sur panneau H.69 x L.52 cm.,
école hollandaise XVIIe.s., par un maître de l'entou-
rage de Rembrandt, probablement Salomon Koninck,
1609-1656.

" Portrait d'un vieillard barbu en toque rouge sur
fond foncé "

Provenance: coll.Goldschmidt,
Kleinberger,

Le 20 janvier 1972, j'ai évalué ce tableau à: 400.000.frs.

Compte tenu de l'évolution du marché, il con-
vient d'assurer ce tableau actuellement à: 550.000.frs.

CINQ CENT CINQUANTE MILLE FRANCS.

Bruxelles le 22 mars 1974.

Jean Willems.

MEMBRE

T.V.A. 400.452.721 C.C.P. 2.81 DE LA STE GÉNÉRALE DE BANQUE CPTE 210-0240220-03 R.C.B. 331.037

SELECTED PASSAGES / ENGLISH TRANSLATION

“A painting belonging to Mr Havrez […] for the purpose of revising its insurance at an agreed value.”

“Painting in oil on panel. Height 69 × width 52 cm.”

“Dutch school of the seventeenth century, by a master of Rembrandt’s circle, probably Salomon Koninck […]”

“Portrait of a bearded old man in a red cap, against a dark background.”

“Provenance: Goldschmidt collection, Kleinberger.”

[signed] Jean Willems

Original reproduced in full. Translated extracts omit administrative details and valuation amounts. Attribution and condition statements reflect the date of the document.

04 / THE DEFINING COMPARISON

The Dublin self-portrait

Jouderville's *Bust of a Young Man*, traditionally identified as a self-portrait, is the essential point of reference for the present painting.

Held by the National Gallery of Ireland, the oval panel is dated 1631-1635 and measures 48 × 37 cm. The museum records Jouderville's signature alongside a false signature of Gerrit Dou. It provides a signed benchmark against which the old man's pictorial construction can be examined.[4]



The present painting, c. 1631-1635
63 × 46 cm
Private collection, Paris



Bust of a Young Man, 1631-1635
48 × 37 cm · National Gallery of Ireland
NGI.433 · Photograph © National Gallery of Ireland

The architecture of the face

Full, continuous passages of flesh are articulated by firm accents at the eyelids, nostrils and mouth. The pronounced upper lids and concentrated highlights give both faces their searching, almost questioning presence.

Colour within shadow

Warm pink and red passages animate the cheeks and nose. Cooler half-tones mediate the transition into darkness, avoiding a uniformly brown modelling of the flesh. The contrast is particularly legible around the eyes.

Two speeds of handling

The comparatively smooth modelling of the face is set against a livelier treatment of hair, beard and ornament. Bright, separated accents evoke embroidered fabric and jewellery without giving every detail equal definition.

04 / COMPARATIVE DETAILS

Light, flesh & ornament

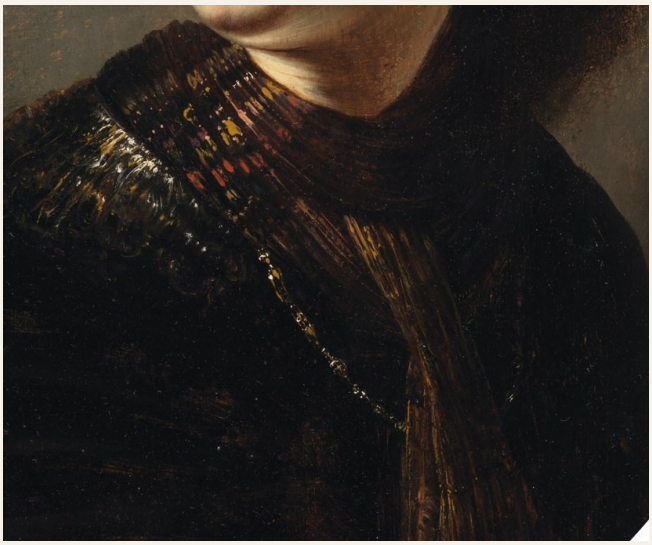




The face built through light

Compare the weight of the upper lids, the firm accents at the nostrils and lips, and the warm colour around the eyes. Broadly blended flesh passages meet sharply articulated features.





Ornament as an event of light

The old man’s chain and pendant and the young man’s embroidered scarf are animated by discrete golden and reddish accents, interrupting the dark costume and returning attention to the face.

Left: present painting. Right: Dublin, NGI.433. Photographic crops are shown at comparable visual size, not identical physical scale. Observations are based on the supplied photographs and study.

05 / REMBRANDT'S INVENTIONS

A workshop vocabulary, an individual image



The elderly, white-bearded type finds a suggestive parallel in Jan van Vliet's *Lot and His Daughters*, dated 1631, after a composition by Rembrandt. The high forehead, heavy eyelids, fleshy nose and animated mouth belong to the same expressive repertory. The print supplies a period comparison for the old man's physiognomy; neither an identical model nor a direct copying relationship needs to be assumed.[17]

Jouderville's *Portrait of Rembrandt in Oriental Dress*, circa 1631, in The Leiden Collection demonstrates his close engagement with the master's inventions. Its catalogue discusses the heightened light-dark contrasts, clear silhouette and conspicuous textile highlights of Jouderville's version, and expressly uses the Dublin picture as an attributional comparison.[6]

In the present painting, the red cap, chain and pendant serve a related pictorial purpose. Their intermittent brilliance animates the large dark mass of the costume and returns attention to the face. The work's individuality resides in this orchestration of stillness and vivid accents: the old man's presence is sustained by the controlled contrast between broadly modelled flesh and luminous, abbreviated detail.

Jan van Vliet after Rembrandt
Lot and His Daughters, 1631
Etching and engraving, state II (of V)
275 × 223 mm · Museum Het Rembrandthuis
Identification follows the supplied caption.

06 / MATERIAL EVIDENCE

The original format restored

The dossier describes how cleaning recovered the pink freshness of the face, the saturated red of the cap, cooler tones in the beard and the jewellery's highlights from beneath a discoloured varnish. It reports that the principal features used in the stylistic assessment survive substantially in the older paint layers.[1]

Before restoration, the panel incorporated later additions. In 1972 Jean Willems recorded strips 6 cm wide along the upper and left edges, associated with a cradle he dated to the nineteenth century; he also noted fissures in the upper addition and along the joins. His measurement of 69 × 52 cm describes that enlarged state. The later additions were removed during restoration, returning the painting to its original dimensions.[3]

According to the dossier, infrared reflectography and radiography did not disclose a major earlier composition or a concealed signature. Interpretation of the radiograph was restricted by the cradle; the thinness and construction of the support prevented a usable dendrochronological date.[1]

CIRAM's radiocarbon examination supplies independent evidence for the antiquity of the sampled wood. Its chronological range is compatible with a seventeenth-century panel. The measurement concerns the wood sample, and does not independently determine the date of painting or the artist's identity.[8]

CIRAM · 21 JULY 2026

312 ± 27 BP

Conventional radiocarbon age, measured from 1950.

Calibrated intervals at 2σ
AD 1493-1603: 73.6%
AD 1608-1646: 21.8%
Combined probability: 95.4%.

AMS; OxCal v4.4 and IntCal20. The result concerns the sampled wood, not the date of painting or the identity of the artist.



Reverse of the panel, showing the cradle.

06 / CONSERVATION PHOTOGRAPHY

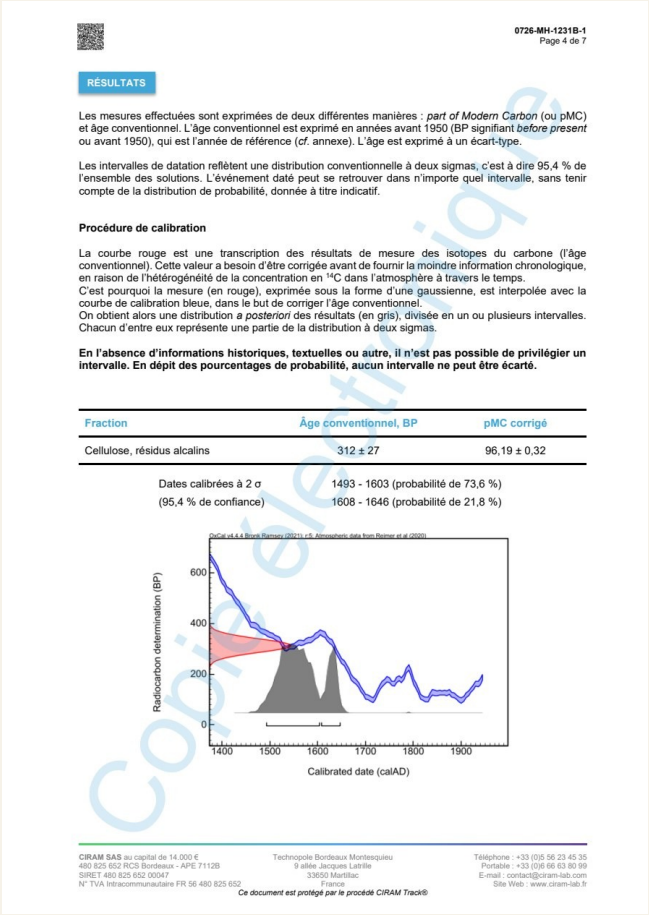
After cleaning



The painting after cleaning, before completion of restoration. The upper and left additions and their joins remain visible at this stage. Full photograph reproduced without cropping or retouching. Supplied conservation photograph: 240925_MAL0057.jpeg.

06 / SCIENTIFIC DOCUMENTATION

The laboratory record



0726-MH-1231B-1
Page 4 de 7

RÉSULTATS

Les mesures effectuées sont exprimées de deux différentes manières : *part of Modern Carbon* (ou pMC) et âge conventionnel. L'âge conventionnel est exprimé en années avant 1950 (BP signifiant *before present* ou avant 1950), qui est l'année de référence (*cf.* annexe). L'âge est exprimé à un écart-type.

Les intervalles de datation reflètent une distribution conventionnelle à deux sigmas, c'est à dire 95,4 % de l'ensemble des solutions. L'événement daté peut se retrouver dans n'importe quel intervalle, sans tenir compte de la distribution de probabilité, donnée à titre indicatif.

Procédure de calibration

La courbe rouge est une transcription des résultats de mesure des isotopes du carbone (l'âge conventionnel). Cette valeur a besoin d'être corrigée avant de fournir la moindre information chronologique, en raison de l'hétérogénéité de la concentration en ^{14}C dans l'atmosphère à travers le temps.
C'est pourquoi la mesure (en rouge), exprimée sous la forme d'une gaussienne, est interpolée avec la courbe de calibration bleue, dans le but de corriger l'âge conventionnel.
On obtient alors une distribution *a posteriori* des résultats (en gris), divisée en un ou plusieurs intervalles. Chacun d'entre eux représente une partie de la distribution à deux sigmas.

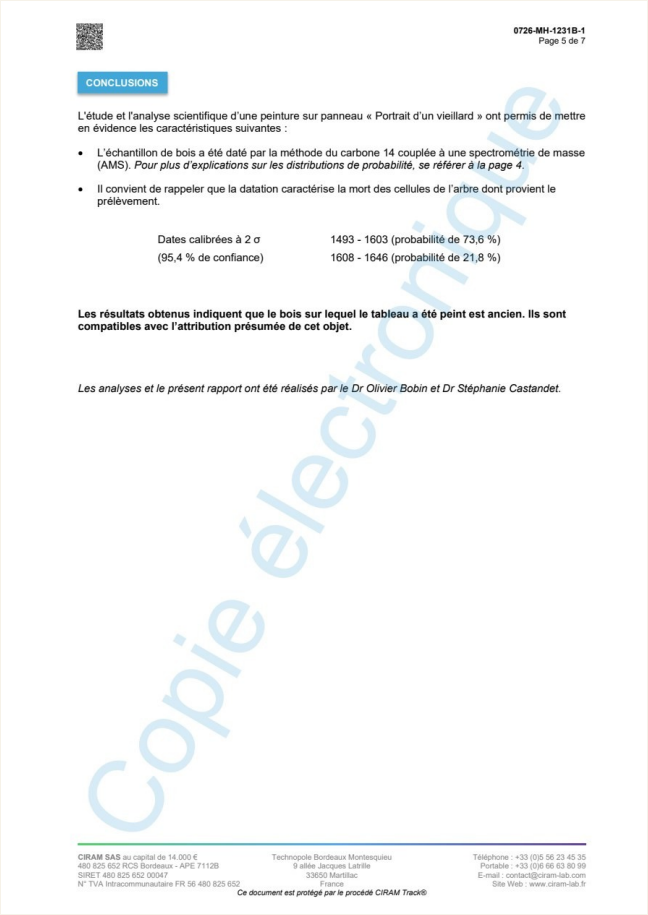
En l'absence d'informations historiques, textuelles ou autre, il n'est pas possible de privilégier un intervalle. En dépit des pourcentages de probabilité, aucun intervalle ne peut être écarté.

Fraction	Âge conventionnel, BP	pMC corrigé
Cellulose, résidus alcalins	312 ± 27	96,19 ± 0,32

Dates calibrées à 2 σ — 1493 - 1603 (probabilité de 73,6 %)
(95,4 % de confiance) — 1608 - 1646 (probabilité de 21,8 %)

CIRAM SAS au capital de 14.000 €
480 825 652 RCS Bordeaux - APE 7112B
SIRET 480 825 652 00047
N° TVA Intracommunautaire FR 56 480 825 652
Technopole Bordeaux Montesquieu
9 allée Jacques Latrille
33650 Martillac
France
Téléphone : +33 (0)5 56 23 45 35
Portable : +33 (0)6 66 63 80 99
E-mail : contact@ciram-lab.com
Site Web : www.ciram-lab.fr
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CIRAM report, p. 4: results.



0726-MH-1231B-1
Page 5 de 7

CONCLUSIONS

L'étude et l'analyse scientifique d'une peinture sur panneau « Portrait d'un vieillard » ont permis de mettre en évidence les caractéristiques suivantes :

- L'échantillon de bois a été daté par la méthode du carbone 14 couplée à une spectrométrie de masse (AMS). *Pour plus d'explications sur les distributions de probabilité, se référer à la page 4.*
- Il convient de rappeler que la datation caractérise la mort des cellules de l'arbre dont provient le prélèvement.

Dates calibrées à 2 σ — 1493 - 1603 (probabilité de 73,6 %)
(95,4 % de confiance) — 1608 - 1646 (probabilité de 21,8 %)

Les résultats obtenus indiquent que le bois sur lequel le tableau a été peint est ancien. Ils sont compatibles avec l'attribution présumée de cet objet.

Les analyses et le présent rapport ont été réalisés par le Dr Olivier Bobin et Dr Stéphanie Castandet.

CIRAM SAS au capital de 14.000 €
480 825 652 RCS Bordeaux - APE 7112B
SIRET 480 825 652 00047
N° TVA Intracommunautaire FR 56 480 825 652
Technopole Bordeaux Montesquieu
9 allée Jacques Latrille
33650 Martillac
France
Téléphone : +33 (0)5 56 23 45 35
Portable : +33 (0)6 66 63 80 99
E-mail : contact@ciram-lab.com
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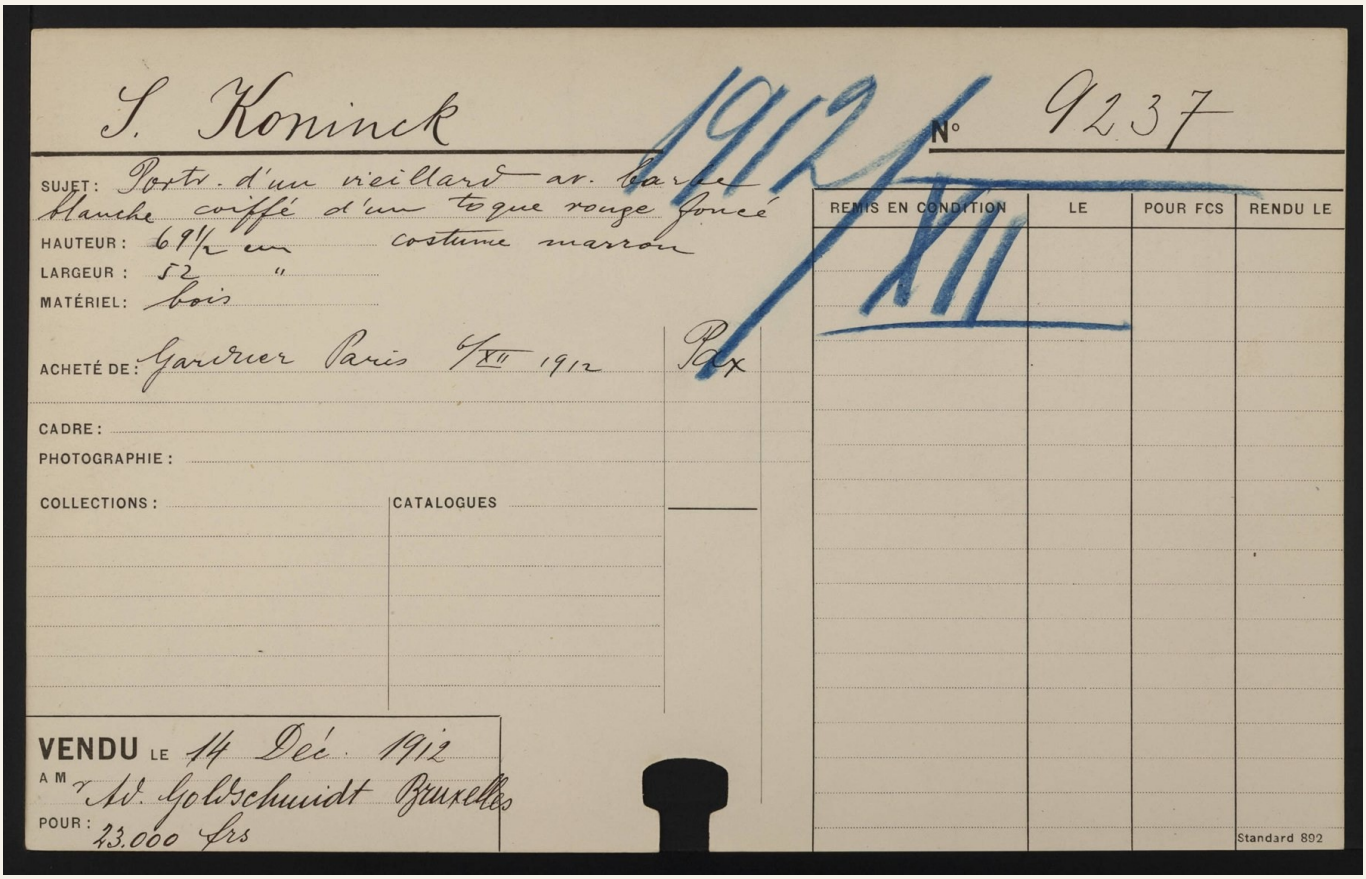
CIRAM report, p. 5: conclusions.

CIRAM's radiocarbon report, dated 21 July 2026, records a conventional age of 312 ± 27 BP for the sampled wood. Calibration using OxCal v4.4 and IntCal20 gives two intervals: AD 1493-1603 (73.6%) and AD 1608-1646 (21.8%), together representing 95.4% probability.

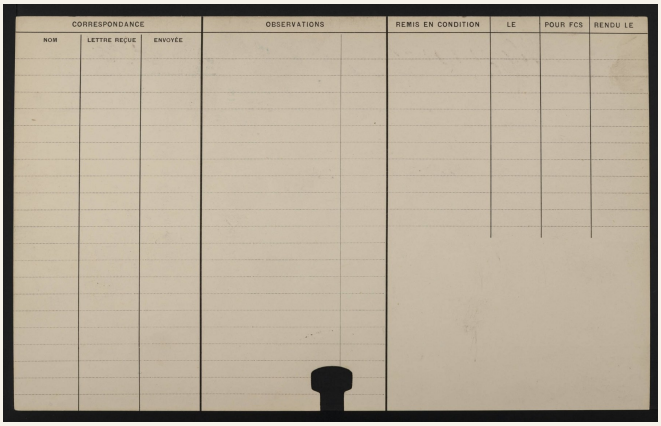
The results are compatible with a seventeenth-century wooden support. Radiocarbon analysis dates the sampled wood; it does not independently determine when the paint was applied or identify the artist. The laboratory results and conclusions are reproduced above.

07 / ARCHIVAL RECORD

Kleinberger, stock no. 9237



Recto: acquired from Garnier, Paris, 6 December 1912; entered as “S. Koninck”; 69½ × 52 cm in its enlarged state; sale to Goldschmidt, Brussels, 14 December 1912, for 23,000 francs.



Verso

The supplied reverse contains no further substantive entries.

The card and the later family letter independently record the 1912 transaction. The letter describes the price as “23.000 francs-or”; the card uses “23.000 frs”.

08 / SOURCES & SCHOLARLY APPARATUS

Documentary references

01 / Present owner’s research and documentation

The present owner, private collection, Paris. All information and documentation concerning the present work have been supplied by the present owner, who is the current interpretative source for the painting. The owner’s research brings together the provenance, restoration observations, technical documentation, stylistic comparisons and present attribution to Isaac de Jouderville.

02 / Contemporary sale record

Kleinberger stock card no. 9237, recto and verso; supplied scans p16028coll23_3763_full and p16028coll23_3764_full. Recto: “S. Koninck”; 69½ × 52 cm; acquired from Garnier, Paris, 6 December 1912 (the “Acheté de” field); sale to Goldschmidt, Brussels, 14 December 1912, 23,000 francs. The verso contains no further substantive entries.

03 / Family and insurance records

The Goldschmidt-Havrez correspondence and Jean Willems’s insurance reports. Family papers preserved with the painting, comprising 14 scanned pages. Alexis Goldschmidt’s letter to Paul Havrez, June 1962, p. 5 (duplicated in pp. 11-13); Jean Willems, insurance valuation, 20 January 1972, p. 9; revaluation, 22 March 1974, p. 7. The letter gives the historic price as “23.000 francs-or”; the stock card records “23.000 frs”.

04 / Dublin benchmark

National Gallery of Ireland, *Bust of a Young Man*, NGI.433, collection catalogue: Isaac de Jouderville; 1631-1635; oil on wood panel; 48 × 37 cm; purchased 1895. The entry records a Jouderville signature and a false G. Dou signature. Museum title and object details take precedence here over the traditional “self-portrait” description.

05 / Artist and apprenticeship

Piet Bakker, “Isaac de Jouderville”, in *The Leiden Collection Catalogue*, ed. Arthur K. Wheelock Jr., New York, 2017, pp. 1-3, especially the apprenticeship receipts and n. 3 on the Dublin panel. Bibliography includes C. Hofstede de Groot, “Isaac de Jouderville, leerling van Rembrandt”, *Oud Holland* 17 (1899), pp. 228-235.

08 / SOURCES & SCHOLARLY APPARATUS

Comparative & technical references

06 / Workshop comparison

Dominique Surh, “Portrait of Rembrandt in Oriental Dress” (2017), *The Leiden Collection Catalogue*, IJ-100: circa 1631, oil on panel, 70.8 × 50.5 cm; fig. 2 reproduces the Dublin picture. This entry concerns the Leiden Collection painting and provides comparative context; it is not an opinion on the present work.

07 / Graphic comparison

Jan van Vliet after Rembrandt, *Lot and His Daughters*, 1631, supplied Museum Het Rembrandthuis image. Lettering visible on the impression credits Rembrandt as inventor and Van Vliet as maker. The connection to the present painting is a physiognomic comparison advanced in the supplied study.

08 / Scientific examination

Olivier Bobin and Stéphanie Castandet, CIRAM, *Datation radiocarbone d’un prélèvement de bois*, dossier 0726-MH-1231B-1, 21 July 2026, commissioned by ARCANES / Cinzia Pasquali. Method and sample, p. 3; results, p. 4; conclusions, p. 5. The sample was taken by the commissioning party.

09 / Latest auction provenance

Hôtel de Ventes Vanderkindere, Brussels, *Vente d’Art et d’Antiquités*, 13-14 May 2025, lot 337, attributed to Salomon Koninck. Sale dates also appear on the supplied lot sheet. Present provenance: Private collection, Paris.

10 / Restored format

Dimensions after restoration: 63 × 46 cm. The removal of later additions reinstated the painting’s original format.

11 / The collectors & the family gift

Alfred Édouard Goldschmidt and Marguerite Goldschmidt-Brodsky. Biographical dates and humanitarian activities: Marguerite’s letter of 16 July 1940, in *The Persecution and Murder of the European Jews*, vol. 5, document 153, especially editorial notes 2, 6 and 16 (original: JDC, AR 33/44 #450). Family context: *Les Cahiers de la mémoire contemporaine*, study of refugee assistance, note 29, identifying Alfred’s wife Marguerite and his son, the lawyer Alexis. Collection: Agnew’s, Anto Carte, *The Burgomaster*, 1926, pp. 1-2, Madame Goldschmidt-Brodsky provenance. The joint acquisition of the present painting and its personal presentation by Marguerite follow the owner’s clarification of 12 October 2026. The 1962 letter itself says “mes parents”; its transcription and translation remain unchanged.

08 / CATALOGUE RECORD

Provenance & editorial notes

Provenance in catalogue form. Monsieur Garnier, Paris; sold to Galerie Kleinberger, Paris, 6 December 1912, stock no. 9237 (as “S. Koninck”, i.e. Salomon Koninck); acquired jointly on 14 December 1912 by Alfred Édouard Goldschmidt and Marguerite Goldschmidt-Brodsky, Brussels, for 23,000 francs (joint acquisition recorded on the owner’s authority); presented by Marguerite to Monsieur Paul Havrez by June 1962, in gratitude for safeguarding the family’s art during the Occupation (personal presentation recorded on the owner’s authority; Alexis’s letter describes a gift from his parents and records the work as attributed to Salomon Koninck); Paul Havrez, Brussels, documented by Jean Willems on 20 January 1972 and 22 March 1974 (seventeenth-century Dutch school, a master of Rembrandt’s circle, probably Salomon Koninck); thence by descent in the Havrez family; Hôtel de Ventes Vanderkindere, Brussels, sale of 13-14 May 2025, lot 337 (attributed to Salomon Koninck, of Rembrandt’s circle; seventeenth-century Dutch work); Private collection, Paris. Present cataloguing: Isaac de Jouderville, circa 1631-1635.[239]

Dimensions and identity. Kleinberger’s 69½ × 52 cm and the later approximately 69 × 52 cm measurements describe the panel with its later additions. Restoration removed those additions and reinstated the original dimensions, explaining the difference from its present format.[10]

Attribution history. As “S. Koninck” (Kleinberger, 1912); attributed to Salomon Koninck (Goldschmidt letter, 1962); seventeenth-century Dutch school, by a master of Rembrandt’s circle, probably Salomon Koninck (Willems, 1972 and 1974); attributed to Salomon Koninck, of Rembrandt’s circle, seventeenth-century Dutch work (Vanderkindere, May 2025); Isaac de Jouderville, following restoration and comparative study (2025-2026). Historical names are preserved as part of the object’s documentary history.

Editorial scope. Prepared from the supplied photographs and documents, with institutional references consulted on 12 October 2026. The Goldschmidt family documented here has not been conflated with other collections bearing that surname. Comparative judgments are based on photographs; the radiocarbon result establishes compatibility of the sampled wood with the period, independently of authorship. Photographs and archival reproductions supplied with the dossier; Dublin photograph © National Gallery of Ireland; Van Vliet image credited in the supplied material to Museum Het Rembrandthuis.

DIMENSIONS AFTER RESTORATION

Dimensions after restoration: 63 × 46 cm. Original format reinstated following removal of later additions; formerly 69 × 52 cm (69½ × 52 cm in Kleinberger’s 1912 record).