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## QUESTION

We have a very startling and tender portrait of Rembrandt done by Jan Lievens (Daan Cevat Collection, on loan to the Rijksmuseum) that was identified only in the 1960s and is still not accepted as such by all Rembrandt scholars. If it really is a contemporary portrait of Rembrandt, as I feel it to be, it is a document of great cultural and psychological value. We are so accustomed to Rembrandt's version of his own likeness that some of the texts on his self-portraits read as if they were discussing photographs (see the RRP's Corpus, vol. IV). But compared to this portrait, painted during Lievens most sensitive, *feinmalerei* phase, Rembrandt's self-portraits come across as being caricatures.

Rembrandt started painting and etching self-portraits and fantasy heads (*tronies*) as early as 1629. If he really did share a studio with Lievens during this period (see entries 25 and 26), and if he really was short of models (hence all that self-portraiture), then why do we have no likeness of Lievens painted by Rembrandt?

