

## Abraham Bredius originale artikel fra 1938 om den nye Vermeer

### A NEW VERMEER BY ABRAHAM BREDIUS

IT is a wonderful moment in the life of a lover of art when he finds himself suddenly confronted with a hitherto unknown painting by a great master, untouched, on the original canvas, and without any restoration, just as it left the painter's studio! And what a picture! Neither the beautiful signature "I. V. Meer" (I.V.M. in monogram) nor the *pointillé* on the bread which Christ is blessing, is necessary to convince us that we have here a—I am inclined to say—the masterpiece of Johannes Vermeer of Delft, and, moreover, one of his largest works (1.29 m. by 1.17 m.), quite different from all his other paintings and yet every inch a Vermeer. The subject is *Christ and the Disciples at Emmaus* and the colours are magnificent—and characteristic: Christ in a splendid blue; the disciple on the left, whose face is barely visible, in a fine grey; the other disciple on the left in yellow—the yellow of the famous Vermeer at Dresden, but subdued so that it remains in perfect harmony with the other colours. The servant is clad in dark brown and dark grey; her expression is wonderful. Expression, indeed, is the most marvellous quality of this unique picture. Outstanding is the head of Christ, serene and sad, as He thinks of all the suffering which He, the Son of God, had to pass through in His life on earth, yet full of goodness. There is something in this head which reminds me

of the well-known study in the Brera Gallery at Milan, formerly held to be a sketch by Leonardo for the Christ of the *Last Supper*. Jesus is just about to break the bread at that moment when, as related in the New Testament, the eyes of the Disciples were opened and they recognized Christ risen from the dead and seated before them. The Disciple on the left seen in profile shows his silent adoration, mingled with astonishment, as he stares at Christ.

In no other picture by the great Master of Delft do we find such sentiment, such a profound understanding of the Bible story—a sentiment so nobly human expressed through the medium of the highest art.

As to the period in which Vermeer painted this masterpiece, I believe it belongs to his earlier phase—about the same time (perhaps a little later) as the well-known *Christ in the House of Martha and Mary* at Edinburgh (formerly in the Coats collection). He had given up painting large compositions because they were difficult to sell, and painters like Dou and Mieris were already getting big prices for their smaller works.

The reproduction [PLATE] can only give a very inadequate idea of the splendid luminous effect of the rare combination of colours of this magnificent painting by one of the greatest artists of the Dutch school.

