# OBJECT LIST

**Drawings by Rembrandt and His Pupils: Telling the Difference**

*ONLY AT THE J. PAUL GETTY MUSEUM IN LOS ANGELES*

*December 8, 2009 – February 28, 2010*

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**Rembrandt Harmensz. van Rijn**

1. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
   *Two Men in Oriental Dress in Discussion*, 1641  
   Pen and brown ink, corrected with white gouache  
   22.8 x 18.4 cm (9 x 7 1/4 in.)  
   The Courtauld Gallery, London

2. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
   *Farmhouse and a Hay Stack*, about 1652  
   Pen and brown ink, brush and brown wash, some gouache white heightening  
   14.3 x 27 cm (5 5/8 x 10 5/8 in.)  
   Frits Lugt Collection, Institut Néerlandais, Paris

3. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
   *Manoah’s Offering*, about 1652  
   Pen and brown ink, partially rubbed with a finger or a dry brush  
   20.8 x 18 cm (8 3/16 x 7 1/16 in.)  
   Frits Lugt Collection, Institut Néerlandais, Paris

4. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
   *The Artist Drawing from the Model*, about 1639  
   Etching, drypoint and burin  
   Sheet (trimmed to plate mark): 23.4 x 18.3 cm (9 3/16 x 7 3/16 in.)  
   National Gallery of Art, Washington, D.C.

5. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
   *The Actor Willem Ruyter as St. Augustine*, about 1638  
   Pen and brown ink with some corrections in white  
   18.3 x 15 cm (7 3/16 x 5 7/8 in.)  
   Trustees of the Chatsworth Settlement, Chatsworth

6. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
   *A Thatched Cottage by a Large Tree*, about 1650  
   Reed-pen and brown ink, rubbed in spots  
   17.5 x 26.7 cm (6 7/8 x 10 1/2 in.)  
   Trustees of the Chatsworth Settlement, Chatsworth

7. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
   *Isaac and Rebecca Spied Upon by Abimelech*, about 1662  
   Pen and brown ink with white gouache heightening  
   14.5 x 18.5 cm (5 11/16 x 7 5/16 in.)  
   Sarah-Ann and Werner H. Kramarsky

8. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
   *Study of Hendrickje Sleeping*, about 1654 - 1655  
   Brush and brown wash, with some white gouache mixed in places with the wash  
   24.6 x 20.3 cm (9 11/16 x 8 in.)  
   The British Museum, London

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9. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   Seated Female Nude, about 1660
   Pen and brown ink and brush and brown wash, corrected with white gouache
   21.1 x 17.7 cm (8 5/16 x 6 15/16 in.)
   The Art Institute of Chicago, Clarence Buckingham Collection

10. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    A Pupil Drawing from a Plaster Cast, about 1641
    Etching
    9.4 x 6.3 cm (3 11/16 x 2 1/2 in.)
    Frits Lugt Collection, Institut Néerlandais, Paris

11. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    Male Nudes Seated and Standing ("The Walking Trainer"), about 1646
    Etching
    18.9 x 12.8 cm (7 7/16 x 5 1/16 in.)
    Frits Lugt Collection, Institut Néerlandais, Paris

12. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    Study of an Old Man with an Open Book, about 1627 - 1628
    Red and black chalk, white chalk heightening, pale yellow prepared paper;
    vertical strip at right a latter addition
    29.6 x 21.1 cm (11 5/8 x 8 5/16 in.)
    Kupferstichkabinett, Staatliche Museen zu Berlin

13. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    Old Woman with a Large Headdress, about 1640 - 1643
    Black chalk
    13.8 x 10.9 cm (5 7/16 x 4 5/16 in.)
    The Courtauld Gallery, London

14. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    Bust of an Old Man Looking Right, about 1629 / 1630
    Red and black chalk, white gouache heightening (oxidized) on pale yellow prepared paper
    11.4 x 9.1 cm (4 1/2 x 3 9/16 in.)
    Departement des Arts graphiques, Musée du Louvre, Paris

15. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    Three Studies of a Bearded Man on Crutches and a Woman, about 1636 - 1640
    Pen and brown ink
    15.2 x 18.5 cm (6 x 7 5/16 in.)
    The British Museum, London

16. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    Joseph in Prison Interpreting the Dreams of Pharaoh's Baker and Butler, about 1639
    Pen and brown ink on light brown prepared paper
    18.8 x 16.4 cm (7 3/8 x 6 7/16 in.)
    The British Museum, London

17. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    The Holy Family in the Carpenter's Workshop, about 1645
    Pen and brown ink, brush and grayish brown wash, touches of red chalk and white gouache corrections
    18.4 x 24.6 cm (7 1/4 x 9 11/16 in.)
    The British Museum, London

18. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    Esau Selling His Birthright to Jacob, about 1640
    Pen and brown ink, touched with brush and brown-grey wash
    20 x 17.3 cm (7 7/8 x 6 13/16 in.)
    The British Museum, London

19. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    Nude Woman with a Snake, about 1637
    Red chalk with white gouache heightening
    24.7 x 13.7 cm (9 3/4 x 5 3/8 in.)
    The J. Paul Getty Museum, Los Angeles
20. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*Landscape with the House with the Little Tower*, about 1651
Pen and brown ink, brush and brown wash
9.7 x 21.5 cm (3 13/16 x 8 7/16 in.)
The J. Paul Getty Museum, Los Angeles

21. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*An Artist in His Studio*, about 1630
Pen and brown ink
20.5 x 17 cm (8 1/16 x 6 11/16 in.)
The J. Paul Getty Museum, Los Angeles

22. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*Joseph in Prison Interpreting the Dreams of Pharoah’s Baker and Butler*, about 1639
Pen and brown ink on light brown prepared paper; Joseph is on a separate, irregularly cut sheet
20 x 18.7 cm (7 7/8 x 7 3/8 in.)
The J. Paul Getty Museum, Los Angeles

23. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*Peter’s Vision of the Unclean Beasts*, about 1645 - 1647
Pen and brown ink with white gouache corrections; a strip of paper 5mm wide attached to the left side of sheet, additions in gray ink by later hand at left edge, lower left, and bottom
17.9 x 19.3 cm (7 1/16 x 7 5/8 in.)
Staatliche Graphische Sammlung, Munich

24. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*Cain Slaying Abel*, about 1652
Pen and brown ink, the ink smudged in places with a finger or a dry brush, with lead white
16.8 x 24.7 cm (6 5/8 x 9 3/4 in.)
Statens Museum for Kunst, Copenhagen

25. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*Houses on the Bulwark ‘The Rose,’ Amsterdam*, about 1645 - 1650
Pen and brown ink, brush and brown wash on brown tinted paper
13.5 x 21.1 cm (5 5/16 x 8 5/16 in.)
Szépművészeti Múzeum, Budapest

26. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*The Return of the Prodigal Son*, about 1642
Pen and brown ink, brush and brown wash, white heightening
19.1 x 22.7 cm (7 1/2 x 8 15/16 in.)
Teylers Museum, Haarlem

27. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*Heybrocq Album*, 1661
On display: Page 61: *Simeon and the Christ Child*, 1661
Pen and brown ink, brush and brown wash, original arched-top frame
Closed: 9.2 x 15.3 cm (3 5/8 x 6 in.)
Koninklijke Bibliotheek, The Hague

28. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*Three Studies of the Prodigal Son and a Woman*, about 1635 - 1636
Pen and brown ink
17.3 x 15.5 cm (6 13/16 x 6 1/8 in.)
Kupferstichkabinett, Staatliche Museen zu Berlin

29. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*Listeners for Saint John the Baptist Preaching*, about 1634 - 1635
Pen and brown ink, touched with brush and brown wash, with some lead white
18.9 x 12.5 cm (7 7/16 x 4 15/16 in.)
Kupferstichkabinett, Staatliche Museen zu Berlin

30. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*The Angel Departs from Manoah and His Wife*, about 1635 - 1638
Pen and brown ink
17.4 x 19 cm (6 7/8 x 7 1/2 in.)
Kupferstichkabinett, Staatliche Museen zu Berlin

31. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
*A Quack and His Public*, about 1635 - 1637
Pen and brown ink, corrections in lead white
20 x 14.7 cm (7 7/8 x 5 13/16 in.)
Kupferstichkabinett, Staatliche Museen zu Berlin

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32. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Simeon and the Christ Child_, about 1640  
Black chalk, white gouache heightening  
14.4 x 15.3 cm (5 11/16 x 6 in.)  
Kupferstichkabinett, Staatliche Museen zu Berlin

33. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Farmhouse on the Schinkel Road, Looking Toward Amsterdam_, about 1650  
Pen and brown ink, brush and dark brown wash and light brown wash (probably applied later) on light brown prepared paper  
9.4 x 17.2 cm (3 11/16 x 6 3/4 in.)  
Kupferstichkabinett, Staatliche Museen zu Berlin

34. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Bearded Old Man Seated in an Armchair_, 1631  
Red and black chalk on pale yellow prepared paper  
22.9 x 15.9 cm (9 x 6 1/4 in.)  
Private collection

35. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Joseph Sold into Slavery by His Brothers_, about 1652  
Pen and brown ink, smudged in places, with white gouache corrections  
15.6 x 20.5 cm (6 1/8 x 8 1/16 in.)  
Kupferstichkabinett, Staatliche Museen zu Berlin

36. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_The Return from Egypt_, about 1652  
Pen and brown ink, slightly washed, corrections in white gouache  
19.3 x 24.1 cm (7 5/8 x 9 1/2 in.)  
Kupferstichkabinett, Staatliche Museen zu Berlin

37. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Christ Carrying the Cross_, about 1635  
Pen and brown ink, brush and brown wash  
14.4 x 26 cm (5 11/16 x 10 1/4 in.)  
Kupferstichkabinett, Staatliche Museen zu Berlin

38. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Seated Woman with an Open Book on Her Lap_, about 1635 - 1640  
Pen and brown ink, brush and brown wash  
12.6 x 11 cm (4 15/16 x 4 5/16 in.)  
Museum Boijmans Van Beuningen, Rotterdam, Koenigs Collection

39. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Ruth and Naomi_, about 1638 - 1639  
Pen and brown ink on light brown prepared paper  
18 x 12.5 cm (7 1/16 x 4 15/16 in.)  
Museum Boijmans Van Beuningen, Rotterdam, Koenigs Collection

40. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_The Annunciation_, about 1635  
Pen and brown ink, white gouache corrections  
14.4 x 12.4 cm (5 11/16 x 4 7/8 in.)  
Musée des Beaux-Arts et d’Archéologie, Besançon

41. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Old Woman Seated_, about 1647  
Red chalk  
23.6 x 15.7 cm (9 5/16 x 6 3/16 in.)  
Departement des Arts graphiques, Musee du Louvre, Paris

42. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)  
_Study of a Woman in an Elaborate Costume Seen from the Back_, about 1638  
Pen and brown ink, brush and brown wash on reddish prepared paper  
19.8 x 13.1 cm (7 13/16 x 5 3/16 in.)  
Museum der bildenden Künste, Leipzig
43. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *The Baptism of the Eunuch*, about 1650 - 1652
   Pen and brown ink, partially incised on laid paper
   18.2 x 21.1 cm (7 3/16 x 8 5/16 in.)
   National Gallery of Canada, Ottawa

44. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Lot and His Daughters*, about 1638
   Pen and brown ink
   15.2 x 19.1 cm (6 x 7 1/2 in.)
   Goethe-Nationalmuseum, Weimar

45. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Bust of an Old Man with Folded Arms*, about 1629 / 1630
   Red and black chalk on paper
   14.7 x 14.5 cm (5 13/16 x 5 11/16 in.)
   Nationalmuseum, Stockholm

46. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *The Woman with the Arrow*, 1661
   Etching, drypoint and burin
   20.5 x 15.1 cm (8 1/16 x 5 15/16 in.)
   Norton Simon Art Foundation, Pasadena

47. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Cottage and Farm Buildings with a Man Sketching*, about 1641
   Etching
   13.5 x 21 cm (5 5/16 x 8 1/4 in.)
   Norton Simon Art Foundation, Pasadena

48. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *The Mocking of Christ*, about 1650 - 1655
   Pen and brown ink
   15.6 x 21.7 cm (6 1/8 x 8 9/16 in.)
   The Pierpont Morgan Library, New York

49. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   also attributed to Jan Lievens (Dutch, 1607 - 1674)
   *Bust of an Old Man Looking Left* (recto);
   *Drapery Study, a Mantle* (verso), about 1629 - 1630
   Red and black chalk; piece at bottom right a later addition (recto); red chalk on pale yellow prepared paper (verso)
   13.7 x 11.6 cm (5 3/8 x 4 9/16 in.)
   Private collection

50. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Seated Female Nude*, about 1661
   Pen and brown ink, brush and brown wash, black chalk (?), corrected and heightened with white on ledger paper
   45 x 32.5 cm (17 11/16 x 12 13/16 in.)
   Rijksmuseum, Amsterdam

51. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Road with Trees and a Bridge Leading to a House*, about 1660
   Pen and brown ink, brush and gray-brown wash on light brown cartridge paper
   13.5 x 20.4 cm (5 5/16 x 8 1/16 in.)
   Rijksmuseum, Amsterdam

52. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Christ as a Gardener Appearing to Mary Magdelene*, about 1640
   Pen and brown ink, corrected with white gouache indented for transfer
   15.4 x 14.6 cm (6 1/16 x 5 3/4 in.)
   Rijksmuseum, Amsterdam

53. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Daniel in the Lion’s Den*, about 1649
   Pen and brown ink, brush and brown wash, with some lead white heightening (partly oxidized)
   22.2 x 18.5 cm (8 3/4 x 7 5/16 in.)
   Rijksmuseum, Amsterdam
Ferdinand Bol

54. Ferdinand Bol (Dutch, 1616 - 1680)
   *Seated Woman in an Interior*, about 1637 - 1640
   Pen and brown ink, brush and brown wash
   16.2 x 12.8 cm (6 3/8 x 5 1/16 in.)
   Kupferstichkabinett, Staatliche Museen zu Berlin

55. Ferdinand Bol (Dutch, 1616 - 1680)
   *The Annunciation*, about 1636 - 1640
   Pen and brown ink, brush and brown wash
   19.4 x 16.5 cm (7 5/8 x 6 1/2 in.)
   Nasjonalmuseet for kunst, arkitektur og design, Oslo

56. Ferdinand Bol (Dutch, 1616 - 1680)
   *Three Studies of an Old Man in a High Fur Cap*, about 1636 - 1640
   Pen and brown ink, brush with grey-brown wash added by a later hand
   15.1 x 18.5 cm (5 15/16 x 7 5/16 in.)
   The British Museum, London

57. Ferdinand Bol (Dutch, 1616 - 1680)
   *Christ as a Gardener Appearing to Mary Magdelene*, about 1640
   Pen and brown ink
   15.4 x 19.1 cm (6 1/16 x 7 1/2 in.)
   Rijksmuseum, Amsterdam

58. Ferdinand Bol (Dutch, 1616 - 1680)
   *Esau Selling His Birthright to Jacob*, about 1640
   Pen and brown ink, corrections with white gouache
   15.5 x 14.8 cm (6 1/8 x 5 13/16 in.)
   Amsterdams Historisch Museum

Willem Drost

59. Willem Drost (Dutch, 1633 - 1659)
   *A Thatched Cottage by a Large Tree*, about 1650
   Pen and brown ink, rubbed in spots
   15.5 x 26.1 cm (6 1/8 x 10 1/4 in.)
   Museum of the Lubomirski Princes, The Ossolinski National Institute, Wroclaw

60. Willem Drost (Dutch, 1633 - 1659)
   *The Angel Departing from the Family of Tobit*, about 1652
   Pen and brown ink, partially rubbed with a finger or a dry brush
   19.3 x 24.5 cm (7 5/8 x 9 5/8 in.)
   The Pierpont Morgan Library, New York

61. Willem Drost (Dutch, 1633 - 1659)
   *Lamentation on the Death of Abel*, about 1652
   Pen and brown ink with lead white
   19.4 x 28.7 cm (7 5/8 x 11 5/16 in.)
   Kupferstichkabinett, Staatliche Museen zu Berlin

Gerbrand van den Eeckhout

62. Gerbrand van den Eeckhout (Dutch, 1621 - 1674)
   *Reclining Young Man*, about 1670
   Brush and brown ink
   20 x 30.6 cm (7 7/8 x 12 1/16 in.)
   Rijksmuseum, Amsterdam

63. Gerbrand van den Eeckhout (Dutch, 1621 - 1674)
   *St. Paul Preaching in Athens*, about 1635 - 1640
   Pen and brown ink, brush and brown and reddish-brown washes, lead white heightening, touched with red chalk
   18 x 20.7 cm (7 1/16 x 8 1/8 in.)
   The British Museum, London

64. Gerbrand van den Eeckhout (Dutch, 1621 - 1674)
   *The Crucifixion*, about 1640
   Pen and brown ink, brush and gray-brown wash, with some lead white; sheet patched together at right edge
   21.8 x 17.9 cm (8 9/16 x 7 1/16 in.)
   Kupferstichkabinett, Staatliche Museen zu Berlin

65. Gerbrand van den Eeckhout (Dutch, 1621 - 1674)
   *A Quack and His Public*, about 1637 - 1640
   Pen and brown ink, brush and brown wash with correction in lead white
   18.8 x 16.6 cm (7 3/8 x 6 9/16 in.)
   The Courtauld Gallery, London
66. Gerbrand van den Eeckhout (Dutch, 1621 - 1674)
   *Study of a Woman in an Elaborate Costume Seen from the Front*, about 1638
   Pen and brown ink, brush and brown wash, with traces of lead white
   18.4 x 13.9 cm (7 1/4 x 5 1/2 in.)
   Kupferstichkabinett, Staatliche Museen zu Berlin

67. Carel Fabritius (Dutch, 1622 - 1654)
   *Standing Male Nude*, about 1646
   Pen and brown ink, brush and brown wash, white gouache heightening
   19.8 x 13.3 cm (7 13/16 x 5 1/4 in.)
   Albertina, Vienna

68. Carel Fabritius (Dutch, 1622 - 1654)
   *The Messenger Presenting Saul's Crown to David*, Mid-1640s
   Pen and brown ink, brush and brown and gray washes
   16.9 x 19.3 cm (6 5/8 x 7 5/8 in.)
   Rijksmuseum, Amsterdam

69. Carel Fabritius (Dutch, 1622 - 1654)
   *The Liberation of Saint Peter*, Mid-1640s
   Pen and brown ink and brush and blue-gray wash
   16.7 x 15.6 cm (6 9/16 x 6 1/8 in.)
   Rijksmuseum, Amsterdam

70. Govert Flinck (Dutch, 1615 - 1660)
    *Joseph in Prison Interpreting the Dreams of Pharaoh's Baker and Butler*, about 1639
    Pen and brown ink, traces of black chalk
    11.4 x 13.5 cm (4 1/2 x 5 1/16 in.)
    The J. Paul Getty Museum, Los Angeles

71. Govert Flinck (Dutch, 1615 - 1660)
    *Joseph Interpreting the Prisoners' Dreams*, about 1638
    Pen and brown ink, brush and brown wash
    17.4 x 20.6 cm (6 7/8 x 8 1/8 in.)
    The Art Institute of Chicago, Clarence Buckingham Collection

72. Govert Flinck (Dutch, 1615 - 1660)
    *Nude Woman as Bathsheba with King David's Letter*, about 1637 - 1638
    Red chalk
    34.2 x 23.2 cm (13 7/16 x 9 1/8 in.)
    École nationale supérieure des Beaux-Arts, Paris

73. Govert Flinck (Dutch, 1615 - 1660)
    *The Departure of the Prodigal Son*, about 1635 - 1636
    Pen and brown ink
    19.3 x 27.5 cm (7 5/8 x 10 13/16 in.)
    Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden

74. Govert Flinck (Dutch, 1615 - 1660)
    *Putting a Bishop's Costume on the Actor Willem Ruyter*, about 1638
    Pen and brown ink and white heightening on light brown prepared paper
    21.2 x 18 cm (8 3/8 x 7 1/16 in.)
    Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden

75. Abraham Furnerius (Dutch, about 1628 - 1654)
    *A House on the Bulwark 'The Rose*', Amsterdam, about 1645 - 1650
    Pen and brown ink, brush and brown, red and gray-blue washes
    16.5 x 23.1 cm (6 1/2 x 9 1/8 in.)
    Teylers Museum, Haarlem

76. Arent de Gelder (Dutch, 1645 - 1727)
    *Simeon and the Christ Child*, about 1661 - 1662
    Pen and brown ink, brush and brown and grayish brown washes, white gouache corrections
    16.4 x 18.9 cm (6 7/16 x 7 7/16 in.)
    Private collection
77. Arent de Gelder (Dutch, 1645 - 1727)
   *Men in Middle Eastern Costume*, about 1660 - 1662
   Pen and brown ink, brush and brown wash with touches of white gouache
   15.1 x 19.5 cm (5 15/16 x 7 11/16 in.)
   Maida and George Abrams Collection on loan to the Harvard Art Museum/Fogg Museum, Boston

78. Arent de Gelder (Dutch, 1645 - 1727)
   *Seated Female Nude*, about 1660 - 1662
   Pen and brown ink and brush and brown wash, corrected with white gouache
   29.2 x 19.5 cm (11 1/2 x 7 11/16 in.)
   Museum Boijmans Van Beuningen, Rotterdam, Koenigs Collection

**Samuel van Hoogstraten**

79. Samuel van Hoogstraten (Dutch, 1627 - 1678)
   *Artist in His Studio Painting a Double Portrait*, about 1640 - 1645
   Pen and brown ink, brush and brown wash
   17.5 x 23.4 cm (6 7/8 x 9 3/16 in.)
   Departement des Arts graphiques, Musee du Louvre, Paris

80. Samuel van Hoogstraten (Dutch, 1627 - 1678)
   *Standing Male Nude*, about 1646
   Pen and brown ink, brush and brown wash, white gouache heightening
   24.7 x 15.5 cm (9 3/4 x 6 1/8 in.)
   Departement des Arts graphiques, Musee du Louvre, Paris

81. Samuel van Hoogstraten (Dutch, 1627 - 1678)
   *The Baptism of the Eunuch*, about 1656-1660
   Pen and brown ink
   15.1 x 21.8 cm (5 15/16 x 8 9/16 in.)
   National Gallery of Canada, Ottawa

82. Samuel van Hoogstraten (Dutch, 1627 - 1678)
   *Peter’s Vision of the Unclean Beasts*, about 1646-1647
   Pen and brown and gray ink, brush and brown and gray washes, red and black chalk with white gouache heightening and corrections; original framing line in brown ink
   25 x 15.8 cm (9 13/16 x 6 1/4 in.)
   Nationalmuseum, Stockholm

83. Samuel van Hoogstraten (Dutch, 1627 - 1678)
   *The Adoration of the Shepherds*, about 1646 - 1647
   Pen and brown ink, brush and brown wash over sketch in black chalk; some red chalk and white gouache heightening
   15.3 x 20.4 cm (6 x 8 1/16 in.)
   Hamburger Kunsthalle

**Jan Lievens**

84. Jan Lievens (Dutch, 1607 - 1674)
   *Bearded Old Man in Profile* (recto); *Drapery Study: A Sleeve (?)* (verso), about 1631
   Red chalk with touches of black chalk (recto); red chalk (verso)
   13.7 x 13.8 cm (5 3/8 x 5 7/16 in.)
   National Gallery of Art, Washington, D.C.

85. Jan Lievens (Dutch, 1607 - 1674)
   *Bust of an Old Woman*, about 1628 - 1630
   Red and black chalk on pale yellow prepared paper
   10.8 x 8.3 cm (4 1/4 x 3 1/4 in.)
   Private collection, New York

86. Jan Lievens (Dutch, 1607 - 1674)
   *Bust of a Man with Abundant Curly Hair*, about 1650
   Black chalk
   19.5 x 21.2 cm (7 11/16 x 8 3/8 in.)
   Departement des Arts graphiques, Musee du Louvre, Paris

- more -
Nicolaes Maes

87. Nicolaes Maes (Dutch, 1634 - 1693)
The Adoration of the Shepherds, about 1658
Red chalk
15.8 x 13.6 cm (6 1/4 x 5 3/8 in.)
Museum Boijmans Van Beuningen, Rotterdam, Koenigs Collection

88. Nicolaes Maes (Dutch, 1634 - 1693)
View of Dordrecht, about 1653
Pen and brown ink, brush and brown wash, touches of white gouache heightening
12.3 x 25.7 cm (4 13/16 x 10 1/8 in.)
Harvard Art Museum / Fogg Museum, Boston

89. Nicolaes Maes (Dutch, 1634 - 1693)
Old Woman Asleep, about 1655
Red chalk
17.8 x 15.1 cm (7 x 5 15/16 in.)
Frits Lugt Collection, Institut Néerlandais, Paris

90. Nicolaes Maes (Dutch, 1634 - 1693)
Sheet of Studies of Eavesdroppers, about 1655
Pen and brown ink, brush and brown wash
9.8 x 19 cm (3 7/8 x 7 1/2 in.)
Museum Boijmans Van Beuningen, Rotterdam, Koenigs Collection

Johannes Raven

91. Johannes Raven (Dutch, 1634 - 1662)
Seated Female Nude, about 1661
Pen and brown ink, brush and grey-brown and brown washes, black chalk (?), corrected and heightened with white (oxidized)
28.6 x 16.2 cm (11 1/4 x 6 3/8 in.)
The British Museum, London

92. Johannes Raven (Dutch, 1634 - 1662)
Seated Female Nude Surrounded by Drapery, about 1661
Pen and brown ink, brush and brownish gray wash, light gray wash and brown wash with white heightening
29.7 x 18.5 cm (11 11/16 x 7 5/16 in.)
The British Museum, London

Constantijn Daniel van Renesse

93. Constantijn Daniel van Renesse (Dutch, 1626 - 1680)
The Return from Egypt, about 1652
Black chalk, pen and brown and gray ink, brush and gray wash, red chalk with white heightening
19.5 x 22.3 cm (7 11/16 x 8 3/4 in.)
Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden

94. Constantijn Daniel van Renesse (Dutch, 1626 - 1680)
and Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
The Annunciation, about 1650 - 1652
Black and red chalk, pen and brown ink, brush and brown wash, heightened with white
17.4 x 23.1 cm (6 7/8 x 9 1/8 in.)
Kupferstichkabinett, Staatliche Museen zu Berlin

95. Constantijn Daniel van Renesse (Dutch, 1626 - 1680)
Daniel in the Lion's Den, 1649 - 1652
Black chalk, brush and brown ink and brown wash, heightened with white
20.6 x 32 cm (8 1/8 x 12 5/8 in.)
Museum Boijmans Van Beuningen, Rotterdam, Koenigs Collection

96. Constantijn Daniel van Renesse (Dutch, 1626 - 1680)
Rembrandt and His Pupils Drawing from a Nude Model, about 1650
Black chalk, brush and brown wash, heightened with white
18 x 26.6 cm (7 1/6 x 10 1/2 in.)
Hessisches Landesmuseum, Darmstadt

97. Constantijn Daniel van Renesse (Dutch, 1626 - 1680)
Cottages Beneath High Trees in Bright Sunlight, about 1660
Pen and brown ink, brush and brown wash
19.6 x 31.1 cm (7 11/16 x 12 1/4 in.)
Kupferstichkabinett, Staatliche Museen zu Berlin
Jan Victors

98. Jan Victors (Dutch, 1619 - after 1676)
   *Lot and His Family Departing from Sodom*, about 1638 - 1639
   Pen and brown ink, brush and brown wash
   22.6 x 23.5 cm (8 7/8 x 9 1/4 in.)
   Albertina, Vienna

99. Jan Victors (Dutch, 1619 - after 1676)
   *Haman Begs Esther for Mercy*, about 1638
   Pen and brown ink, isolated strokes of red chalk unrelated to the composition
   14.9 x 17 cm (5 7/8 x 6 11/16 in.)
   Kupferstichkabinett, Der Kunstverein in Bremen

Pieter de With

100. Pieter de With (Dutch, died after 1689, active 1650 - 1689)
   *Farmhouse and a Haystack* (recto); *A Tree Near the Entrance of a House* (verso), about 1652
   Pen and brown ink, brush and brown wash, some gouache, white heightening (recto); pen and dark brown ink (verso)
   11.6 x 20.2 cm (4 9/16 x 7 15/16 in.)
   Trustees of the Chatsworth Settlement, Chatsworth

101. Pieter de With (Dutch, died after 1689, active 1650 - 1689)
   *Farmhouse on the Schinkel Road, Looking Toward Amsterdam*, about 1650
   Reed-pen and brown ink, brush and brown wash on brownish prepared paper
   10.7 x 14.4 cm (4 3/16 x 5 11/16 in.)
   Kupferstichkabinett, Staatliche Museen zu Berlin

Unknown Pupil

102. Unknown maker, Rembrandt Pupil, active 1650s
   *The Mocking of Christ*, about 1650 - 1655
   Pen and brown ink
   18.1 x 24.6 cm (7 1/8 x 9 11/16 in.)
   The J. Paul Getty Museum, Los Angeles

103. Unknown maker, Rembrandt Pupil and Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Standing Female Nude*, about 1637
   Black chalk, pen and brown ink, heightened with white
   25.3 x 16.2 cm (9 15/16 x 6 3/8 in.)
   Szépmüvészeti Múzeum, Budapest