

Drawings by
Rembrandt
& His Pupils

Telling the Difference

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

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

- more -



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, Musee 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 Pharaoh'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)
Heyblocq 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

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, Musée 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 Magdalene, 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, arckitektur 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, Wrocław

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

Carel Fabritius

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

Govert Flinck

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 5/16 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

Abraham Furnerius

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

Arent de Gelder

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

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, pen 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 1/16 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

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.)
Szépművészeti Múzeum, Budapest

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