

# REMBRANDT THE LATE WORKS

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SUPPLEMENT  
WITH PROVENANCE,  
SELECTED LITERATURE  
AND BIBLIOGRAPHY

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A list of works included in the exhibitions at the National Gallery, London (15 October 2014–18 January 2015) and the Rijksmuseum, Amsterdam (12 February 2015–17 May 2015). Works illustrated in the exhibition catalogue *Rembrandt: The Late Works* are followed by their catalogue number in square brackets. Works exhibited in only one venue are indicated by 'London' or 'Amsterdam' beside their catalogue number.

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*The Agony in the Garden, about 1648–55*

Pen and brush and brown ink, 19.6 × 19 cm  
The Syndics of the Fitzwilliam Museum,  
Cambridge (2140)

[CAT. 116]

PROVENANCE

Samuel Woodburn (1783–1853)  
Possibly sale London (Christie's), 4 ff. June  
1860, under lot 766 (£2, to Colnaghi)  
Collection Frederick, Lord Leighton (1830–96)  
His sale London (Christie's), 15–16 July 1896,  
lot 427 (16 gns., to Dunthorne)  
Ricketts and Shannon; bequeathed in 1937 by  
Charles Haslewood Shannon

CATALOGUE RAISONNÉ

Ben. 626 (as about 1648–50)

SELECTED LITERATURE

Valentiner 1925–34, vol. 2, no. 452  
Hall et al. 1982/2005, p. 182, no. 549  
Perlove and Silver 2009, p. 280

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*Christ disputing with the Doctors, 1652*

Etching and drypoint, 12.6 × 21.4 cm  
Signed and dated lower left: *Rembrandt. f. 1652.*  
White and Boon 65; NHD 267

1/11: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (printed with light surface tone,  
RP-P-1962-34)

[AMSTERDAM, CAT. 90]

SELECTED LITERATURE

P. van der Coelen in Rotterdam 2006, pp. 84–5  
Hinterding 2008, pp. 136–8, no. 51  
Perlove and Silver 2009, pp. 236–9

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*The Agony in the Garden, about 1652*

Etching and drypoint, 11.1 × 8.4 cm  
Signed and dated lower right: *Rembrandt. f. 165*  
White and Boon 75 (as 1657); NHD 269

1/111: Ashmolean Museum, Oxford. Presented  
by Chambers Hall, 1855 (WA1855.400.1)

[LONDON, CAT. 117]

1/111: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (RP-P-1962-38)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

Hinterding 2008, pp. 160–2, no. 61  
Perlove and Silver 2009, pp. 280–3  
Schatborn 2011, p. 319

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*Clump of Trees with a Vista, 1652*

Drypoint, 15.6 × 21.1 cm (1); 12.4 × 21.1 cm (11)  
Signed and dated lower right: *Rembrandt. f. 1652*  
(in state 11)

White and Boon 222; NHD 272

1/11: Ashmolean Museum, Oxford  
(WA1855.425)

[LONDON, CAT. 10]

1/11: Rijksmuseum, Amsterdam  
(printed with irregular surface tone,  
RP-P-OB-454)

[AMSTERDAM, CAT. 59]

11/11: The Syndics of the Fitzwilliam Museum,  
Cambridge (printed with surface tone,  
AD.12.39-388)

[LONDON, CAT. 11]

11/11: Rijksmuseum, Amsterdam  
(printed with some irregular surface tone,  
RP-P-OB-455)

[AMSTERDAM, CAT. 60]

SELECTED LITERATURE

White 1999, pp. 242–5  
M. Royalton-Kisch in Amsterdam and  
London 2000, pp. 285–9, no. 70  
Hinterding 2008, pp. 410–14, no. 174

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*Homer reciting Verses ('Pandora', Album  
Amicorum Jan Six, fol. 40r), 1652*

Pen and brush and brown ink with  
white bodycolour, 19 × 14 cm  
Inscribed and dated bottom: *Rembrandt  
aen Joannus Six. 1652.*

Six Foundation, Amsterdam

[Loan decision pending at the time of  
publication, CAT. 25]

PROVENANCE

Collection Jan Six (1618–1700)  
By descent in the Six family  
Under the ownership of the Six Foundation  
from 1922

CATALOGUE RAISONNÉ

Ben. 913

SELECTED LITERATURE

Six 1924, pp. 380–1  
Möller 1984, pp. 78–81  
P. Schatborn in Berlin, Amsterdam and  
London 1991b, pp. 109–12, no. 31 (A)  
Courtright 1996, pp. 488–9  
White 1999, pp. 65–6  
Royalton-Kisch and Schatborn 2011,  
p. 342, no. 66

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*Peasant Family on the Tramp, about 1652*

Etching, 11.3 × 9.3 cm  
White and Boon 131; NHD 266

I/III: Rijksmuseum, Amsterdam  
(RP-P-OB-220)  
[AMSTERDAM, CAT. 13]

SELECTED LITERATURE

Stratton 1986, p. 81  
Hinterding 2008, pp. 270–I, no. III

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*A Scholar in his Study ('Faust'), about 1652*

Etching, engraving and drypoint, 21 × 16 cm  
White and Boon 270; NHD 270

I/VII: The Syndics of the Fitzwilliam Museum,  
Cambridge (AD.12.39-185)

[LONDON, CAT. 91]

I/VII: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (Japanese paper, RP-P-1962-122)

[AMSTERDAM, NOT ILLUSTRATED]

I/VII: Graphische Sammlung Albertina, Vienna  
(cartridge paper, DG1926/429)

[AMSTERDAM, CAT. 61]

SELECTED LITERATURE

Hinterding 2008, pp. 475–8, no. 198  
Maisak 2008  
Perlove and Silver 2009, pp. 63–7

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*Farmhouse on a River, about 1652 or 1653?*

Pen and brown ink on brown cartridge paper,  
12 × 22.6 cm

Museum Boijmans Van Beuningen, Rotterdam  
(Koenigs Collection) (R 114)

[CAT. 9]

PROVENANCE

Collection John Postle Heseltine (1843–1929),  
London (L. 1507)  
Julius Wilhelm Böhrer (d. 1966), Lucerne, whose  
collection was purchased by Franz W. Koenigs  
(1881–1941), Haarlem, in 1929 (L. 1023a)  
On loan to the Museum Boymans,  
Rotterdam, 1935–9  
Acquired by Daniël George van Beuningen  
(1877–1955), Rotterdam, and donated to  
the Stichting Museum Boymans  
(Boymans Museum Foundation), 1940

CATALOGUE RAISONNÉ

Ben. 1324

SELECTED LITERATURE

Giltaij 1988b, pp. 90–1  
G. Luijten in New York, Fort Worth and  
Cleveland 1990, pp. 110–11, no. 37

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*The Three Crosses, 1653*

Drypoint, 38.5 × 45 cm  
Signed and dated lower left: *Rembrandt. f. 1653.*  
White and Boon 78; NHD 274

I/V: The British Museum, London (printed  
with surface tone on vellum, 1842, 0806.139)

[LONDON, NOT ILLUSTRATED]

I/V: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (printed with surface tone on  
vellum, RP-P-1961-1196A)

[AMSTERDAM, CAT. 62]

III/V: Rijksmuseum, Amsterdam

(RP-P-OB-617)

[CAT. 63]

IV/V: The Victoria and Albert Museum,  
London, Ionides Bequest (CAI.637)

[LONDON, CAT. 64]

IV/V: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (Japanese paper, RP-P-1962-40)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

P. van der Coelen in Rotterdam 2006,  
pp. 143–50  
Hinterding 2008, pp. 171–4, no. 64  
Perlove and Silver 2009, pp. 296–300

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*Saint Jerome reading in  
an Italianate Landscape, about 1653*

Etching and drypoint, 25.9 × 21 cm  
White and Boon 104; NHD 275

I/II: Rijksmuseum, Amsterdam (printed with  
surface tone on Japanese paper, RP-P-OB-184)

[AMSTERDAM, CAT. 22]

II/II: The Syndics of the Fitzwilliam Museum,  
Cambridge (printed with surface tone on  
Japanese paper, AD.12.39-376)

[LONDON, CAT. 23]

II/II: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (cartridge paper, RP-P-1962-52)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

Kuretsky 1974, pp. 576–8  
H. Bevers in Berlin, Amsterdam and

London 1991b, pp. 254–5, no. 31  
Scallen 1992, pp. 201–300  
M. Schapelhouman in Amsterdam and  
London 2000, pp. 293–7, no. 72  
C.S. Ackley in Boston and Chicago 2003,  
pp. 222–3, no. 148  
Hinterding 2008, pp. 224–6, no. 88

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*A Woman bathing in a Stream, 1654*

Oil on panel, 61.8 × 47 cm  
Signed and dated on the bank, bottom left:  
*Rembrandt f 1654*  
The National Gallery, London (NG 54)  
[CAT. 95]

PROVENANCE

Possibly in the sale Andrew Hay (d. 1754),  
London, 4–5 May 1739, first day, lot 20  
(‘Rembrandt – A Woman going into a Bath’; £6 19s)  
Almost certainly in the sale [Blackwood],  
London (Langford), 18–19 March 1756, first  
day, lot 60 (‘Rembrandt. A Woman going into  
the Water holding her Coats pretty high,  
and laughing at what she sees reflected’;  
£19 8s 6d, to Raymond)  
Collection Peter Burrell, Baron Gwydir  
(1754–1820), Grimsthorpe Castle, Lincolnshire,  
and London (possibly acquired after 1811)  
Sale Lord Gwydir, London (Christie’s), 8–9  
May 1829, second day, lot 72 (‘A Girl entering  
the Bath, the countenance marked with much  
beauty, and the drawing not ungraceful; the  
handling is in Rembrandt’s very bold and spirited  
manner; some rich drapery behind the figure, and  
the transparency of the water, add greatly to the  
enchancing effect’; £173 5s, to Carr)  
Collection Reverend William Holwell Carr  
(1758–1830)  
By whom bequeathed to the Gallery in 1831

CATALOGUES RAISONNÉS

Smith 165  
HdG 306  
Bredius 1935, no. 437  
Bredius and Gerson 1969, no. 437  
*Corpus* v, no. v 19

SELECTED LITERATURE

MacLaren and Brown 1991, vol. 1, pp. 332–3  
(with earlier literature)  
C. Brown in Berlin, Amsterdam and  
London 1991a, pp. 246–9, no. 40  
Leja 1996, pp. 321–7  
London 2006, pp. 138–45  
Colenbrander in Roscam Abbing 2006, vol. 1,  
pp. 57–62

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*Bathsheba with King David's Letter, 1654*

Oil on canvas, 142 × 142 cm

Signed and dated, bottom left: *Rembrandt f. 1654*

Département des Peintures, Musée du Louvre, Paris (M1957)

[CAT. 112]

PROVENANCE

Sale William Young Ottley (1771–1836, London), London (Christie's), 25 May 1811, lot 90 ('Bathsheba. Though deficient in beauty, the Head of Bathsheba is not wanting in expression; she is just informed of the passion of David, and her countenance is clouded with the melancholy forebodings of its fatal consequences. For effect and colouring the merit of this picture, which is one of the Artist's most studied works, is superlative'; bought in)

Sale William Young Ottley, London (Christie's), 4 March 1837, lot 92 ('Bathsheba seated upon some white drapery, a rich dress lying by her side – an attendant is drying her foot; a wonderful specimen of the power of this great master. A picture of the first consequence'; 110 gns., to the dealer Peacock, London) Collection Comte Joseph Maison (1799–1874), Paris<sup>2</sup>

Sale Paul-Casimir Perier (1812–1897, Paris), Paris (Bonafons de Lavielle), 16–17 March 1843, lot 35 ('Susanne au bain. Toile haut. 1 m. 42 cent., larg. 1 m. 40 cent. '; fr. 6,350, to 'Casimir Perier') Collection Louis La Caze (1798–1869), Paris, by 1861

By whom bequeathed to the Musée du Louvre, 1869

CATALOGUES RAISONNÉS

Smith suppl. 1

HdG 41

Bredius 1935, no. 521

Bredius and Gerson 1969, no. 521

SELECTED LITERATURE

Foucart 1982, pp. 54–62

Jensen Adams 1998

Foucart 2009, p. 215

NOTES

1 A handwritten note by the dealer John Smith in the copy of the sale catalogue preserved at the RKD records the date of the painting.

2 According to the Perier auction catalogue.

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*The Adoration of the Shepherds, with the Lamp, about 1654*

Etching, 10.5 × 12.9 cm

Signed bottom, left of centre: *Rembrandt. f.*

White and Boon 45; NHD 279

1/111: Rijksmuseum, Amsterdam

(printed with surface tone, RP-P-OB-87)

[AMSTERDAM, CAT. 84]

SELECTED LITERATURE

C.S. Ackley in Boston and Chicago 2003, p. 241, no. 161

Hinterding 2008, pp. 102–3, no. 32

Perlove and Silver 2009, pp. 174–5

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*The Circumcision in the Stable, 1654*

Etching, 9.4 × 14.4 cm

Signed and dated upper left: *Rembrandt. f. 1654* (the *d* reversed) and centre left: *Rembrandt /f 1654.*

White and Boon 47; NHD 280

11/v: Rijksmuseum, Amsterdam

(RP-P-OB-299)

[AMSTERDAM, CAT. 85]

SELECTED LITERATURE

Hinterding 2008, pp. 106–8, no. 34

Perlove and Silver 2009, pp. 194–7

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*Virgin and Child with the Cat and the Snake, 1654*

Etching, 9.5 × 14.5 cm

Signed and dated lower centre:

*Rembrandt. f. 1654.*

White and Boon 63; NHD 278

1/1v: Rijksmuseum, Amsterdam. Bequest of

Mr and Mrs De Bruijn-van der Leeuw, Muri,

Switzerland (printed with surface tone,

RP-P-1962-33)

[AMSTERDAM, CAT. 86]

SELECTED LITERATURE

C.S. Ackley in Boston and Chicago 2003, pp. 243–4, no. 164

Hinterding 2008, pp. 133–5, no. 49

Perlove and Silver 2009, pp. 67, 181–3

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*The Flight into Egypt, crossing a Brook, 1654*

Etching, engraving and drypoint, 9.3 × 14.4 cm

Signed and dated lower left: *Rembrandt. f. 1654*

White and Boon 55; NHD 277

1/1: Rijksmuseum, Amsterdam (RP-P-OB-113)

[AMSTERDAM, CAT. 87]

SELECTED LITERATURE

Hinterding 2008, pp. 122–3, no. 42

Perlove and Silver 2009, pp. 170–1

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*Christ disputing with the Doctors, 1654*

Etching, possibly with touches of drypoint,

9.5 × 14.4 cm

Signed and dated upper left: *Rembrandt. f. 1654*

White and Boon 64; NHD 281

1/1: Rijksmuseum, Amsterdam (RP-R-OB-125)

[AMSTERDAM, CAT. 88]

SELECTED LITERATURE

P. van der Coelen in Rotterdam 2006, pp. 84–5

Hinterding 2008, pp. 135–6, no. 50

Perlove and Silver 2009, pp. 239–41

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*Christ returning from the Temple with his Parents, 1654*

Etching and drypoint, 9.5 × 14.4 cm

Signed and dated lower right: *Rembrandt. f. 1654.*

White and Boon 60; NHD 276

1/1: Rijksmuseum, Amsterdam. Bequest of

Mr and Mrs De Bruijn-van der Leeuw, Muri,

Switzerland (RP-P-1962-32)

[AMSTERDAM, CAT. 89]

SELECTED LITERATURE

Hinterding 2008, pp. 129–30, no. 46

Perlove and Silver 2009, pp. 241–2

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*Christ at Emmaus: the Larger Plate, 1654*

Etching and drypoint, 21.1 × 16 cm

Signed and dated lower left: *Rembrandt. f. 1654.*

White and Boon 87; NHD 283

1/v: Rijksmuseum, Amsterdam. Bequest of

Mr and Mrs De Bruijn-van der Leeuw, Muri,

Switzerland (Japanese paper, RP-P-1962-46)

[AMSTERDAM, CAT. 83]

11/v: The Syndics of the Fitzwilliam Museum, Cambridge (AD.12.39-46)

[LONDON, CAT. 82]

I/IV: Rijksmuseum, Amsterdam (RP-P-OB-158)  
[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

P. van der Coelen in Rotterdam 2006, pp. 163–5  
Hinterding 2008, pp. 191–3, no. 72  
Perlove and Silver 2009, p. 318

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*The Ringball Player, 1654*

Etching, 9.5 × 14.3 cm  
Signed and dated lower left: *Rembrandt f. 1654*  
White and Boon 125; NHD 282

I/II: Rijksmuseum, Amsterdam (RP-P-OB-215)  
[AMSTERDAM, CAT. 12]

SELECTED LITERATURE

Dickey 1986, pp. 258–9  
White 1999, p. 191  
Hinterding 2008, pp. 102–3, no. 106

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*Portrait of Jan Six, about 1654*

Oil on canvas, 112 × 102 cm  
Six Foundation, Amsterdam (00070)  
[Loan decision pending at the time of  
publication, CAT. 101]

PROVENANCE

Collection Jan Six (1618–1700)  
By descent in the Six family  
Under the ownership of the Six Foundation  
from 1922

CATALOGUES RAISONNÉS

Smith 329  
HdG 712  
Bredius 1935, no. 276  
Bredius and Gerson 1969, no. 276

SELECTED LITERATURE

De Jongh 1985, pp. 67–8  
Smith 1988  
De Winkel 2006, pp. 92–132  
P. van der Ploeg in London and The Hague  
2007, pp. 200–3, no. 57

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*The Presentation in the Temple,  
in the Dark Manner, about 1654*

Etching and drypoint, 21 × 16.2 cm  
White and Boon 50; NHD 285

I/1: The Syndics of the Fitzwilliam Museum,  
Cambridge (printed with surface tone on  
Japanese paper, AD.12.39-102)  
[LONDON, NOT ILLUSTRATED]

I/1: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (printed with heavy surface tone  
on Japanese paper, RP-P-1962-27)  
[AMSTERDAM, CAT. 77]

SELECTED LITERATURE

Zell 2002, pp. 99–123  
Hinterding 2008, pp. 113–15, no. 37  
Perlove and Silver 2009, pp. 217–25

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*The Entombment, about 1654*

Etching and drypoint, 21.1 × 16.1 cm  
White and Boon 86; NHD 284

I/IV: The British Museum, London  
(printed with surface tone, 1910,0212.360)  
[LONDON, CAT. 80]

I/IV: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (printed with surface tone on  
Japanese paper, RP-P-1962-41)  
[AMSTERDAM, NOT ILLUSTRATED]

II/IV: Rijksmuseum, Amsterdam (printed with  
heavy surface tone on vellum, RP-P-OB-152)  
[AMSTERDAM, NOT ILLUSTRATED]

III/IV: The British Museum, London  
(printed with surface tone on Japanese paper,  
1843,0513.249)  
[LONDON, CAT. 81]

III/IV: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (printed with heavy surface tone,  
RP-P-1961-1032)  
[AMSTERDAM, NOT ILLUSTRATED]

IV/IV: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (RP-P-1962-44)  
[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

C.S. Ackley in Boston and Chicago 2003,  
pp. 232–8, nos 155–7  
Hinterding 2008, pp. 188–91, no. 71  
Perlove and Silver 2009, pp. 306–7

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*The Descent from the Cross  
by Torchlight, about 1654*

Etching and drypoint, 21 × 16.1 cm  
Signed and dated on shroud, lower left:  
*Rembrandt. f.1654*

White and Boon 83; NHD 286  
I/IV: The British Museum, London (printed  
with surface tone on Japanese paper, F.5.8)  
[LONDON, NOT ILLUSTRATED]

I/IV: The Syndics of the Fitzwilliam Museum,  
Cambridge (printed with surface tone on  
‘Chinese’ paper, AD.12.39-28)  
[LONDON, CAT. 78]

I/IV: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (RP-P-1962-45)  
[AMSTERDAM, NOT ILLUSTRATED]

I/IV: Rijksmuseum, Amsterdam (printed with  
surface tone on Japanese paper, RP-P-OB-147)  
[AMSTERDAM, CAT. 79]

SELECTED LITERATURE

C.S. Ackley in Boston and Chicago 2003,  
p. 238, no. 158  
Hinterding 2008, pp. 183–5, no. 69  
Perlove and Silver 2009, pp. 301–3

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*A Young Woman sleeping  
(Hendrickje Stoffels?), about 1654*

Brush and brown wash with some white  
bodycolour; ruled framing lines in pen and  
brown ink, 24.6 × 20.3 cm  
The British Museum, London (1895,0915.1279)  
[CAT. 70]

PROVENANCE

Sale Andrew James, London (Christie’s),  
28 April 1873, lot 108 (£9 5s, to John Malcolm  
of Poltalloch [1805–1893]) (L. 1489)  
Purchased by the British Museum with the  
Poltalloch collection in 1895

CATALOGUE RAISONNÉ

Ben. 1103

SELECTED LITERATURE

M. Royalton-Kisch in London 1992,  
pp. 133–5, no. 58  
J. Lloyd Williams in Edinburgh and London  
2001, p. 206, no. 118  
Sluijter 2006, pp. 328, 330  
H. Bevers in Los Angeles 2009, pp. 120,  
122–3, no. 17.1  
Royalton-Kisch 2010, no. 51

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*Joseph and Potiphar’s Wife, 1655*

Oil on canvas, 113.5 × 90 cm  
Signed and dated lower right, beneath Potiphar’s  
wife’s raised foot: *Rembran[dt] / f. 1655*.  
Staatliche Museen zu Berlin-Preußischer  
Kulturbesitz, Gemäldegalerie, Berlin (828H)  
[CAT. 113]

PROVENANCE

Possibly sale John van Spangen (d. 1747), London (Cock and Langford), 10–12 February 1748, 2nd day, lot 76 ('Joseph accus'd by Potiphar's Wife'; £28 7s, to Raymond) Sale Lord Willoughby, London, 1820 (£189, to Hickman & Carpentier) Sale Sir Thomas Lawrence (1769–1830), London (Christie's), 15 May 1830, lot 126 ('Rembrandt, The Wife of Potiphar accusing Joseph; a picture of great expression, and inimitable for its brilliance of colouring, and power of effect, height 44 by 34.5'; £598 10s, to Sir John Neeld [1805–1891], Grittleton House, Wiltshire) With the dealer Charles Sedelmeyer, Paris, 1883 From whom purchased for the Kaiser-Friedrich-Museum, Berlin, 1883

CATALOGUES RAISONNÉS

Smith 20  
HdG 17  
Bredius 1935, no. 524  
Bredius and Gerson 1969, no. 524  
*Corpus v*, no. v 22

SELECTED LITERATURE

Tümpel 1986, p. 419, no. A2  
A. Blankert in Melbourne and Canberra 1997, pp. 138–41, no. 16  
J. Lloyd Williams in Edinburgh and London 2001, pp. 210–11, no. 120  
E. van der Wetering in Berlin 2006, pp. 229–33  
E. van de Wetering in Amsterdam 2006b, pp. 240–4  
J. Kelch in Berlin 2006, pp. 366–7, no. 62  
Wheelock 2014 (under inv. 1937.1.79)

*A Man in Armour*

(*Alexander the Great?*), 1655

Oil on canvas, 137.4 × 104.4 cm  
Signed and dated, lower left: *Rembrandt f. 1655*  
Kelvingrove Art Gallery and Museum, Glasgow (601), Lent by Glasgow Life (Glasgow Museums) on behalf of Glasgow City Council. Bequeathed by Jane Graham-Gilbert, 1877  
[CAT. 106]

PROVENANCE

Collection Sir Joshua Reynolds (1723–1792), London, by 1764<sup>1</sup>  
From whom purchased by George Greville, 2nd Earl of Warwick (1746–1816), 1790<sup>2</sup>  
Sale, Robert Ludgate et al. [anonymous section, possibly the Earl of Warwick], London (Christie's), 29 June 1833, lot 93 ('Portrait of a

man in a cuirass and helmet, holding a lance'; £42, to Woodburn)  
Collection John Graham-Gilbert (1794–1866), Glasgow, around 1860  
Bequest of Mrs John Graham-Gilbert to the City Art Gallery and Museum, Glasgow, 1877

CATALOGUES RAISONNÉS

Smith, under no. 309  
HdG 208  
Bredius 1935, no. 480  
Bredius and Gerson 1969, no. 480

SELECTED LITERATURE

C. Brown in Berlin, Amsterdam and London 1991a, pp. 258–61, no. 43  
Brown and Roy 1992  
J. Giltaij in Melbourne and Canberra 1997, pp. 134–7, no. 15  
Giltaij 1999, esp. pp. 50–66, 76–84  
Giltaij 2005, p. 49

NOTES

- 1 The inscription on a 1764 reproductive mezzotint by Johann Gottfried Haid indicates that the painting was in Reynolds's collection at the time.
- 2 A 25 March 1790 letter from Greville to Reynolds mentioned the purchase; see Hilles 1929, pp. 251–2.

*Titus at his Desk*, 1655

Oil on canvas, 77 × 63 cm  
Signed and dated lower left: *Rembrandt f. 1655*  
Museum Boijmans van Beuningen, Rotterdam (St. 2)  
[CAT. 99]

PROVENANCE

Collection Thomas Barnard (1728–1806), Bishop of Limerick  
By descent to his son Andrew Barnard (about 1762–1807), and his wife Lady Anne Lindsay (1750–1825), The Cape of Good Hope and London  
By descent in the Lindsay family to David Alexander Edward Lindsay, 10th Earl of Balcarres and 27th Earl of Crawford (1871–1940), Haigh Hall, Wigan, 1913  
Acquired by the Stichting Museum Boymans in 1940 with the support of the Vereniging Rembrandt and 120 friends of the museum

CATALOGUES RAISONNÉS

HdG 702  
Bredius 1935, no. 120  
Bredius and Gerson 1969, no. 120

SELECTED LITERATURE

Giltaij 1988b, p. 72, no. 22  
J. Kelch in Berlin, Amsterdam and London 1991a, pp. 254–7, no. 42  
C.S. Ackley in Boston and Chicago 2003, p. 305, no. 212  
J. Giltaij in Frankfurt 2003, pp. 162–4, no. 31

*An Old Woman reading*, 1655

Oil on canvas, 78.7 × 66 cm  
Signed and dated, centre left: *Rembrandt f. 1655*  
By kind permission of the Duke of Buccleuch and Queensberry, KBE (144)  
[CAT. 98]

PROVENANCE

Collection Edward Scarlett Jr (about 1702–1779), Dean Street, Soho, London<sup>1</sup>  
Purchased by George Brudenell, 4th Earl of Cardigan (1712–1790), later George Montagu, Duke of Montagu, Montagu House, Whitehall, London, by 1767<sup>2</sup>  
By descent through his daughter, Elizabeth, Duchess of Buccleuch (née Lady Elizabeth Montagu, 1743–1827), wife of Henry Scott, 3rd Duke of Buccleuch and 5th Duke of Queensberry (1746–1812)

CATALOGUES RAISONNÉS

Smith 548  
HdG 315  
Bredius 1935, no. 385  
Bredius and Gerson 1969, no. 385

SELECTED LITERATURE

Tümpel 1986, pp. 299, 408, no. 152  
J. Lloyd Williams in Edinburgh and London 2001, pp. 212–3, no. 121

NOTES

- 1 A reproductive print by James Macardell (1729–1765) is inscribed: 'Done by Ja.<sup>s</sup> M.<sup>c</sup> Ardell from a Capital Picture of Rembrandt in y<sup>e</sup> Collection of M.<sup>r</sup> Edward Scarlett Optician to his Majesty'.
- 2 According to an inventory of Montagu House, Whitehall, made around 1770, this painting and Rembrandt's 1659 *Self Portrait* (cat. 2) were purchased together for £140; see F. Russell in Washington 1985, pp. 363–4, no. 292. The *Self Portrait* was first recorded at Montagu House in 1767, when it was engraved by Richard Earlom.

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*Abraham's Sacrifice, 1655*

Etching and drypoint, 15.6 × 13.1 cm

Signed and dated lower right: *Rembrandt f. 1655*

White and Boon 35; NHD 287

1/1: The Syndics of the Fitzwilliam Museum, Cambridge (A.D.12.39-58)

[LONDON, CAT. 119]

1/1: Rijksmuseum, Amsterdam

(Japanese paper, RP-P-OB-63)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

Zell 2002, pp. 186, 187–91

Hinterding 2008, pp. 78–80, no. 23

Perlove and Silver 2009, pp. 90–2

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*Christ presented to the People  
(Ecce Homo), 1655*

Drypoint, 38.3 × 45.5 cm (states I to III);

35.8 × 45.5 cm (from state IV)

Signed and dated on the architrave above

the doorway to the right of the podium:

*Rembrandt f. 1655* (from state VII)

White and Boon 76; NHD 290

1/VIII: The British Museum, London  
(printed with surface tone on Japanese paper,  
1848,0911.38)

[LONDON, CAT. 31]

III/VIII: Rijksmuseum, Amsterdam,

purchased with the support of the Stichting  
tot Bevordering van de Belangen van het  
Rijksmuseum (printed with surface tone on  
Japanese paper, RP-P-1975-1)

[AMSTERDAM, NOT ILLUSTRATED]

V/VIII: Rijksmuseum, Amsterdam

(RP-P-OB-610)

[AMSTERDAM, CAT. 65]

VI/VIII: The British Museum, London

(printed with surface tone on Japanese paper,  
1848,0724.17)

[LONDON, CAT. 32]

VII/VIII: Rijksmuseum, Amsterdam

(printed with surface tone on Japanese paper,  
RP-P-OB-611)

[AMSTERDAM, NOT ILLUSTRATED]

VIII/VIII: Rijksmuseum, Amsterdam

(printed with surface tone on Japanese paper,  
RP-P-OB-612)

[NOT ILLUSTRATED]

SELECTED LITERATURE

Clark 1966, pp. 89–93

A.K. Wheelock, Jr in Logan 1983, pp. 295–6

B. Broos in Amsterdam 1985, p. 55, no. 45

B. Welzel in Berlin, Amsterdam and London

1991b, pp. 274–7, no. 38

White 1999, pp. 99–104

E. Hinterding in Amsterdam and London 2000,  
pp. 316–22, no. 78

Hinterding 2008, pp. 162–6, no. 62

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*The Goldsmith, 1655*

Etching and drypoint, 7.7 × 5.6 cm

Signed and dated lower left (almost illegible):

*Rembrandt f. 1655*.

White and Boon 123; NHD 289

1/III: Ashmolean Museum, Oxford.

Presented by Chambers Hall, 1855

(Japanese paper, WA 1855.349)

[LONDON, CAT. 33]

1/III: Rijksmuseum, Amsterdam

(RP-P-OB-210)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

Van de Waal 1974, pp. 233–46

L.A. Stone-Ferrier in Lawrence, New Haven

and Austin 1983, pp. 53–5, no. 5

White 1999, pp. 191–2

G. Luijten in Amsterdam and London 2000,  
pp. 324–5, no. 80

Hinterding 2008, pp. 255–7, no. 104

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*Thomas Jacobsz Haringh  
(‘Old Haringh’), about 1655*

Drypoint with touches of burin(?), 19.5 × 15 cm

White and Boon 274; NHD 291

1/III: Graphische Sammlung Albertina, Vienna

(printed with surface tone on Japanese paper,  
DG1926/445)

[AMSTERDAM, CAT. 45]

III/III: Ashmolean Museum, Oxford.

Presented by Chambers Hall, 1855

(WA 1855.288)

[LONDON, CAT. 46]

III/III: Rijksmuseum, Amsterdam. Bequest of

Mr and Mrs De Bruijn-van der Leeuw, Muri,

Switzerland (printed with surface tone on

Japanese paper, RP-P-1962-102)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

G. Luijten in Amsterdam and

London 2000, pp. 326–9, no. 81

Dickey 2004, pp. 22–3

Hinterding 2008, pp. 488–9, no. 202

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*The raising of the Cross, about 1655–8*

Pen and brown ink, partly wiped with  
a finger or dry brush, white bodycolour,  
17.9 × 21.1 cm

Staatliche Museen zu Berlin,  
Kupferstichkabinett (KdZ 12013)

[LONDON, CAT. 68]

PROVENANCE

Collection District Court Councilor

Mende, Berlin, 1915

Purchased from the dealer Paul Cassirer,  
Berlin, 1925

CATALOGUE RAISONNÉ

Ben. 1036

SELECTED LITERATURE

Valentiner 1925/1934, vol. 2, no. 485

(as about 1655)

Rotermund 1963, p. 263, no. 229

C.S. Ackley in Boston and Chicago 2003,

pp. 251–2, no. 171 (as 1657–8)

Beyers 2006, pp. 167–70, no. 49

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*Jacob blessing the Sons of Joseph, 1656*

Oil on canvas, 173 × 209 cm

Museumslandschaft Hessen Kassel,

Gemäldegalerie Alte Meister, Kassel (GK 249)

[CAT. 120]

PROVENANCE

Acquired by Wilhelm VIII (1682–1760),

Landgrave of Hessen Kassel, probably in 1752

CATALOGUES RAISONNÉS

Smith 17

HdG 22

Bredius 1935, no. 525

Bredius and Gerson 1969, no. 525

SELECTED LITERATURE

A.K. Wheelock in Washington, Detroit and  
Amsterdam 1980, p. 150, no. 29

Tümpel 1986, pp. 288–93, no. 29

Bar-Efrat 1987

Zell 2002, pp. 162–76

J. Giltaj in Frankfurt 2003, pp. 170–3, no. 32  
Kassel 2005, esp. pp. 60–73, 82 (with further  
literature)

T. Dibbits in Amsterdam 2006a, p. 104, no. 23

V. Manuth in Berlin 2006, p. 386, no. 71

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*The Anatomy Lesson of  
Dr Joan Deyman, 1656*

Oil on canvas, 100 × 134 cm  
Signed and dated centre bottom,  
on the slab: *Rembrandt f. 1656*  
Amsterdam Museum, Amsterdam (c85)

[CAT. 29]

PROVENANCE

Commissioned by the Amsterdam Guild of Surgeons probably for the Anatomy Theatre in the small meat market building (former St Margaret's Church), just off Nes  
Transferred to the Surgeons' Guild room in the St Anthony's weigh-house, around 1690  
Sale Surgeons' Widows Fund, Amsterdam (J. de Vries et al.), 20 December 1841, lot 39 ('hoog 1 el, breed 31 d. Doek. Een dood Mans-Ligchaem, liggende op eene tafel. Men ziet hetzelfde tegen de voetzolen aan, en door de geopende buik in de holte der borst; ter zijde staat een deftig gekleed man, ter halver lijve, met opmerkzaamheid dit voorwerp te beschouwen, waarvan hij den schedel in de hand houdt. Zoowel de uiterste naauwkeurigheid der voorstelling, als het treffend effect en het meesterlijk penseel, getuigen van des beroemden Kunstenaars hooge verdiensten. Hetzelfde is geschilderd voor en altoos geplaatst geweest in de Kamer der Overlieden van het voormalig Chirurgijns Gild, te Amsterdam, en is nog behorende aan het Chirurgijns Weduwenfonds'; fl. 660, to Albertus Brondgeest)  
With the dealer T. Chaplin, London  
Collection Reverend Edward Pryce Owen (1788–1863), Cheltenham  
Purchased from his heirs on the initiative of Prof. Dr Jan Six by the City of Amsterdam, 1882

CATALOGUES RAISONNÉS

Smith suppl. 5  
HdG 927  
Bredius 1935, no. 414  
Bredius and Gerson 1969, no. 414

SELECTED LITERATURE

Clark 1966, pp. 93–6  
C. Brown in Berlin, Amsterdam and London 1991a, pp. 262–6, no. 44  
Middelkoop 1994  
J. Giltaij in Frankfurt 2003, pp. 174–9, no. 33  
N.E. Middelkoop in Middelkoop et al. 2008, pp. 118–19

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*Design for the Frame of 'The Anatomy  
Lesson of Dr Joan Deyman', about 1656*

Reed pen and brown ink, 10.9 × 13.2 cm  
Amsterdam Museum, Amsterdam  
(SK-TA-7395)

[CAT. 28]

PROVENANCE

Sale Abraham de Haas, Amsterdam (De Vries, Roos), 8–10 November 1824, lot 21 ('Model van het Schilderij van Rembrand, op de Anatomijkamer, te Amsterdam'; fl. 1.10, to Schotte)  
Collection Jan P. Six (1824–1899), by 1873;  
Collection Jan Six (1857–1926)  
Sale Six, Amsterdam (Frederik Muller), 16 October 1928, lot 65 ('La leçon d'anatomie du Professeur Joan Deyman. Plus haut intérêt l'histoire du fameux tableaux de Rembrandt au Rijks-Museum à Amsterdam. On sait que ce tableau à souffert par un incident, le 8 Nov. 1723. La découverte de notre dessin à mené à définir la composition et la grandeur originales'; fl. 55,000, to Cassirer)  
Purchased by the City of Amsterdam, 1928

CATALOGUE RAISONNÉ

Ben. 1175

SELECTED LITERATURE

Van Regteren Altena 1950  
Schatborn 1985, pp. 98–100, no. 45  
Middelkoop 1994, pp. 3, 14, 17

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*Abraham entertaining the Angels, 1656*

Etching and drypoint, 15.9 × 13.1 cm  
Signed and dated lower left: *Rembrandt f. 1656*.  
White and Boon 29; NHD 295

1/1: The Syndics of the Fitzwilliam Museum, Cambridge (printed with surface tone, A.D.12.39-71)

[LONDON, CAT. 34]

1/1: Rijksmuseum, Amsterdam, purchased with the support of the F.G. Waller Fonds (RP-P-1954-135)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

B. Broos in Amsterdam 1985, pp. 79–80, no. 68  
P. Schatborn in Berlin, Amsterdam and London 1991b, pp. 93–4  
London 1992, p. 142  
White 1999, pp. 105–7  
Zell 2002, pp. 186, 176–91

C.S. Ackley in Boston and Chicago 2003, pp. 214–8, no. 142  
Hinterding 2008, pp. 71–2, no. 19  
Perlove and Silver 2009, pp. 77–82

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*Portrait of Johannes Lutma, 1656*

Etching, engraving and drypoint, 19.7 × 15 cm  
Signed and dated upper centre: *Rembrandt / f. 1656*. (in state 11) and inscribed lower right: *Joannes Lutma Aurifex, / natus Groningae* (in state 11)

White and Boon 276; NHD 293

1/1V: The Syndics of the Fitzwilliam Museum, Cambridge (A.D.12.39-428)

[LONDON, CAT. 47]

1/1V: Rijksmuseum, Amsterdam

(RP-P-OB-550)

[AMSTERDAM, NOT ILLUSTRATED]

11/1V: The Syndics of the Fitzwilliam Museum, Cambridge (Japanese paper, A.D.12.39-419)

[LONDON, CAT. 48]

11/1V: Rijksmuseum, Amsterdam

(RP-P-OB-548)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

G. Luijten in Amsterdam and London 2000, pp. 332–7, no. 83  
Dickey 2004, pp. 130–1  
Hinterding 2008, pp. 493–5, no. 204

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*Portrait of Arnout Tholinx, about 1656*

Etching, engraving and drypoint, 19.8 × 14.9 cm  
White and Boon 284; NHD 294

1/11: British Museum, London (F.6.68)

[LONDON, CAT. 43]

1/11: Département des Arts graphiques, Musée du Louvre, Paris (Collection Edmond de Rothschild) (2502 LR/ Recto)

[AMSTERDAM, NOT ILLUSTRATED]

11/11: Rijksmuseum, Amsterdam

(RP-P-OB-577)

[AMSTERDAM, CAT. 44]

SELECTED LITERATURE

G. Luijten in Amsterdam and London 2000, pp. 329–32, no. 82  
Dickey 2004, pp. 141–2  
Stogdon 2011, no. 130



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*The Artist's Son, Titus, about 1656*

Etching, 9.9 × 7 cm  
White and Boon II; NHD 297

1/1: Ashmolean Museum, Oxford.  
Presented by Chambers Hall, 1855  
(printed with surface tone, WA1855.278)

[LONDON, NOT ILLUSTRATED]

1/1: Rijksmuseum, Amsterdam  
(printed with surface tone on Japanese  
paper, RP-P-OB-22)

[AMSTERDAM, CAT. 100]

SELECTED LITERATURE

White 1999, pp. 156, 168  
C.S. Ackley in Boston and Chicago 2003,  
pp. 303–5, no. 211  
Hinterding 2008, pp. 47–8, no. 5

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*Portrait of a Gentleman with  
a Tall Hat and Gloves, about 1656–8*

Oil on canvas, 99.5 × 82.5 cm  
National Gallery of Art, Washington  
(Widener Collection) (1942.9.67)

[CAT. 37]

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*Portrait of a Lady with  
an Ostrich-Feather Fan, about 1656–8*

Oil on canvas, 99.5 × 83 cm  
National Gallery of Art, Washington  
(Widener Collection) (1942.9.68)

[CAT. 38]

PROVENANCE

Possibly sale Gerard Hoet, Jr. (d. 1760),  
The Hague (Van Thol, Keetelaar and Yver),  
25 August 1760, lots 49 ('Een Mans-Pourtrait,  
met twee Handen, door *denzelven* [Rembrandt];  
hoog 39, breed 30 1/2 duimen' [about 100 ×  
78 cm]) and 50 ('Een dito Vrouws-Pourtrait:  
de weergaa, door *denzelven* [Rembrandt];  
van de eige groote')

Prince Nicolai Borisovich Yusupov (1751–1831),  
St Petersburg and Moscow, by 1803'  
By descent to his son, Prince Boris  
Nicolaiovich Yusupov (1794–1849), Moscow  
and St Petersburg  
By descent to his son, Prince Nicolai Borisovich  
Yusupov (1827–1891), St Petersburg  
By descent to his daughter, Princess Zinaida  
[Zenaïda] Nikolaïevna Yusupova (1861–1939),  
St Petersburg, Yalta and London  
Sold 1921 by her son and heir, Prince Felix  
Felixovich Yusupov (1887–1967) to Joseph  
E. Widener

By descent from Estate of Peter A.B. Widener  
by gift through power of appointment of  
Joseph E. Widener, Elkins Park, Pennsylvania,  
after purchase by funds of the Estate  
Gift to National Gallery of Art,  
Washington, 1942

CATALOGUES RAISONNÉS

HdG 779 and 880  
Bredius 1935, nos 327 and 402  
Bredius and Gerson 1969, nos 327 and 402

SELECTED LITERATURE

Wheelock 1995, pp. 252–61 (with  
further literature)  
G.S. Keyes in Raleigh, Cleveland and  
Minneapolis 2011, pp. 134–5  
Wheelock 2014

NOTE

1 The German traveller Heinrich Christoph von  
Reimers (1768–1812) visited the collection in  
1803; both paintings are mentioned in H.C.  
von Reimers, *St Petersburg, am Ende seines  
Ersten Jahrhunderts*, 2 vols, St Petersburg 1805,  
vol. 2, p. 373.

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*The Blind Belisarius receiving Alms,  
about 1656–60*

Pen and brown ink with corrections in  
lead white, 16.7 × 12.1 cm  
Inscribed in the same ink as the drawing,  
upper left: *erbarmt v over/den armen bellisaro/  
die nochtans wel was in groot/aensien door syn/  
manbafrijge daden/en door de jalousij/is verblindt.*

[Have pity on/the poor Belisarius/who was once  
in great/esteem because of his/manlike deeds/  
and who because of jealousy/was deprived of  
his eyesight.]

Staatliche Museen zu Berlin, Kupferstich-  
kabinett, Berlin (KdZ 5275)

[AMSTERDAM, CAT. 121]

PROVENANCE

Collection Georg Plach (1818–1885), Vienna  
(L. 1188)  
Possibly collection Alexander Emil Posonyi  
(1839–1899), Vienna  
Collection Adolf von Beckerath (1834–1905),  
Berlin; acquired by the Museum in 1902

CATALOGUE RAISONNÉ

Ben. 1053

SELECTED LITERATURE

Valentiner 1925/1934, vol. 2, no. 589  
Strauss and Van der Meulen 1979, p. 602, no. 10

Bevers 2006, pp. 177–9 (with further literature)  
Schatborn and Dudok van Heel 2011,  
pp. 350–1, no. x1v

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*The Apostle Bartholomew, 1657*

Oil on canvas, 122.7 × 99.7 cm  
Signed and dated, centre left: *Rembrandt f. 1657*  
Timken Museum of Art, The Putnam  
Foundation Collection, San Diego (34.19)

[CAT. 108]

PROVENANCE

Sale Jonathan Richardson (1667–1745, London),  
London (Mr Cock), 3 March 1747, lot 49 (to  
William Fauquier)

Sale Dr Robert Bragge (London), London  
(Prestage), 9 February 1757, lot 48 (26 gns.,  
to Sir Joshua Reynolds [1723–1792])

Collection Jean Charles François (Ivan  
Stepanovich) de Laval de la Loubrierie, Count  
Laval (1761–1846), St Petersburg, by about 1790  
By descent to his daughter Ekaterina Ivanovna,  
Countess Laval (1800–1854)

By descent to her daughter Elisaveta Sergeevna,  
Princess Trubetskaia (1834–1918)

Given to her grandson Vassili Vassilievich  
Davydoff (1877–?), by 1912

By whom sold to Thomas Agnew & Sons,  
London, 1912

Possibly sold by Duveen Brothers to Henry  
Goldman (1857–1937), New York

Purchased from his estate by Wildenstein,  
New York, 22 December 1947

Acquired by the Putnam Foundation, 1952

CATALOGUES RAISONNÉS

HdG 169  
Bredius 1935, no. 613  
Bredius and Gerson 1969, no. 613

SELECTED LITERATURE

Benesch 1956, p. 338  
A. Blankert in Melbourne and Canberra 1997,  
pp. 142–5, no. 17  
A.T. Woollett in Washington and Los Angeles  
2005, pp. 78–80, 132–3, no. 3

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*Portrait of Catrina Hooghsaet, 1657*

Oil on canvas, 126 × 98.5 cm  
Inscribed on shield, upper left:  
*CATRINA HOOGH-SAET. OUT 50 /  
Jaer / Rembrandt f. / 1657*  
Penrhyn Castle, Gwynedd, The Trustees of  
the Penrhyn Settled Estates (1420340)  
[CAT. 41]

PROVENANCE

Possibly John Fane, Lord Le Despencer,  
7th Earl of Westmorland (1685–1762),  
Mereworth Castle, Kent  
Sir Francis Dashwood, 2nd Bt, Lord Le  
Despencer (1708–1781), of West Wycombe,  
and Mereworth Castle, Kent  
By descent to his sister, Rachel Dashwood  
(about 1706–1788), wife of Sir Robert Austen,  
4th Bt  
By descent to her cousin, Sir Thomas Stapleton,  
6th Bt, Lord Le Despencer (1766–1831), of  
Rotherfield Greys, and Mereworth Castle, Kent  
His posthumous sale, 1831; bought after the  
sale by Peacock (probably the London dealer  
Michael Peacock), for £178 10s<sup>4</sup>  
Collection Edmund Higginson (né Barneby)  
(1802–1871), Saltmarsh Castle, Herefordshire,  
by 1836  
His sale, London (Christie's), 4–6 June 1846,  
lot 221 (£798, bought in)  
His sale, London (Christie's), 4–6 June 1860,  
lot 43 (740 gns., to Farrer [the London dealer  
Henry Farrer, 1798–1866])  
Collection Colonel the Hon. Edward  
Douglas-Pennant, 1st Baron Penrhyn of  
Llandegai (1800–1886) and by descent

CATALOGUES RAISONNÉS

Smith 546 and suppl. 32  
HdG 652  
Bredius 1935, no. 391  
Bredius and Gerson 1969, no. 391

SELECTED LITERATURE

Wijnman 1959  
A. Laing in London 1995, pp. 140–2, no. 52  
J. Lloyd Williams in Edinburgh and London  
2001, pp. 214–5, no. 122

NOTE

1 Wijnman 1959, p. 37. The painting is not  
listed in the posthumous sales of Peacock's  
stock/collection held on 28–9 February 1844  
and 5 February 1845.

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*Saint Francis beneath a Tree,  
praying, 1657*

Drypoint (drypoint and etching from  
second state), 18 × 24.4 cm  
Signed and dated lower right: *Rembrandt f. 1657*;  
second signature added lower right over earlier  
signature: *Rembrandt. f. 1657* (the *d* reversed)  
White and Boon 107; NHD 299

1/11: Rijksmuseum, Amsterdam  
(Japanese paper, RP-P-OB-171)  
[CAT. 66]  
11/11: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (RP-P-1962-92)  
[AMSTERDAM, CAT. 67]

SELECTED LITERATURE

White 1999, pp. 10–11, 251–3  
C.S. Ackley in Boston and Chicago 2003,  
pp. 223–5, no. 149  
Hinterding 2008, pp. 228–30, no. 90

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*Adoration of the Shepherds at Night,  
about 1657*

Etching, engraving and drypoint, 14.8 × 19.8 cm  
White and Boon 46 (as about 1652); NHD 300

1/X1: The British Museum, London  
(1848,0911.25)  
[LONDON, CAT. 73]  
1/X1: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (RP-P-1962-22)  
[AMSTERDAM, CAT. 74]  
11/X1: Rijksmuseum, Amsterdam  
(RP-P-1992-14)  
[AMSTERDAM, NOT ILLUSTRATED]  
v/X1: The British Museum, London  
(1848,0911.27)  
[LONDON, CAT. 75]  
v/X1: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (Chinese paper, RP-P-1961-1007)  
[AMSTERDAM, NOT ILLUSTRATED]  
v1/X1: The British Museum, London  
(Japanese paper, F.4.86)  
[LONDON, CAT. 76]  
v11/X1: Rijksmuseum, Amsterdam  
(printed with surface tone on Japanese paper,  
RP-P-OB-91)  
[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

C.S. Ackley in Boston and Chicago 2003,  
pp. 231–2, no. 153  
P. van der Coelen in Rotterdam 2006, pp. 61–4  
Hinterding 2008, pp. 104–6, no. 33

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*Christ preaching ('La Petite Tombe'),  
about 1657*

Etching and drypoint, 15.5 × 20.7 cm  
White and Boon 67 (as 1652); NHD 298  
1/11: Victoria and Albert Museum, London,  
Ionides Bequest (CA1.642)  
[LONDON, CAT. 26]  
1/11: Rijksmuseum, Amsterdam  
(Japanese paper, RP-P-OB-130)  
[AMSTERDAM, NOT ILLUSTRATED]  
1/11: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (RP-P-1962-35)  
[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

P. van der Coelen in Rotterdam 2006, pp. 96–9  
Hinterding 2008, pp. 140–3, no. 53  
Perlove and Silver 2009, pp. 269–75

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*Portrait of Abraham Francen,  
Apothecary, about 1657*

Etching, engraving and drypoint, 15.9 × 20.8 cm  
White and Boon 273; NHD 301  
11/X11: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (printed with surface tone on  
Japanese paper, RP-P-1962-98)  
[AMSTERDAM, CAT. 103]  
v1/X11: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (printed with surface tone on  
Japanese paper, RP-P-1961-1150)  
[AMSTERDAM, CAT. 104]

SELECTED LITERATURE

Six 1908  
White 1999, pp. 162–5  
E. Hinterding in Amsterdam and London 2000,  
pp. 337–40, no. 84  
C.S. Ackley in Boston and Chicago 2003,  
pp. 301–2, no. 209  
Dickey 2004, pp. 142–9  
Hinterding 2008, pp. 485–7, no. 201

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*The Entombment of Christ (after Polidoro da Caravaggio), about 1657–8*

Pen and brush in brown ink, white heightening, yellow and red chalk on greyish paper in the shape of a lunette; the upper corners added later, 18.1 × 28.4 cm

Teylers Museum, Haarlem (o\* 049)

[AMSTERDAM, CAT. 27]

PROVENANCE

Sale M. Elgersma, Amsterdam, 24 March 1766, lot E 456 (fl. 12., to Winter)

Collection Antonie Rutgers Az. (1695–1778); his sale, Amsterdam, 1 December 1778,

lot L 683 (fl. 12., to Maarseveen)

Collection Hendrik van Maarseveen; his sale, Amsterdam, 28 October 1793, lot 12

Collection Hendrik van Eyl-Sluyter (1739–1814); his sale, Amsterdam (Van der Schley), 26

September 1814, lot GII (fl. 71., to Hendriks for the Teylers Museum)

CATALOGUE RAISONNÉ

Ben. 1208

SELECTED LITERATURE

Plomp 1997, pp. 307–8 (with further literature)

M. Bisanz-Prakken in Vienna 2004,

pp. 308–9, no. 149

P. Black in Glasgow 2012, pp. 91, 93, 97 and 142, no. 27

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*Jael killing Sisera, 1657–9*

Pen and brown ink with white bodycolour,

19.2 × 17.4 cm

Rijksmuseum, Amsterdam. Gift of C. Hofstede de Groot, The Hague (RP-T-1930-8)

[AMSTERDAM, CAT. 114]

PROVENANCE

Collection Martinus Nijhoff, The Hague, 1905

Collection Cornelis Hofstede de Groot (1863–1930), The Hague; by whom given to the Rijksmuseum, 1906

CATALOGUE RAISONNÉ

Ben. 1042

SELECTED LITERATURE

Rotermund 1963, p. 91, no. 78

Schatborn 1985, pp. 101–3, no. 46

Amsterdam 1999, p. 124

Schapelhouman 2006, pp. 106–9

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*Christ and the Woman of Samaria, 1657 (state I), 1658 (from state II)*

Etching and drypoint, 20.5 × 16 cm (state I); 12.6 × 16 cm (from state II)

Signed and dated on rim of well at lower left:

*Rembrandt f. 1657.* (state I); and centre left:

*Rembrandt / f. 1658.* (state II)

White and Boon 70; NHD 302

I/V: Rijksmuseum, Amsterdam (printed with surface tone on Japanese paper, RP-P-OB-137)

[AMSTERDAM, NOT ILLUSTRATED]

III/V: The Syndics of the Fitzwilliam Museum, Cambridge (Japanese paper, AD.12.39-63)

[LONDON, CAT. 24]

III/V: Rijksmuseum, Amsterdam. Bequest of Mr and Mrs De Bruijn-van der Leeuw, Muri, Switzerland (printed with some surface tone, RP-P-1961-1026)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

E. Hinterding in Amsterdam and London 2000, p. 354

Zell 2002, pp. 144–55

C.S. Ackley in Boston and Chicago 2003,

pp. 291–3, no. 203

M. Bisanz-Prakken in Vienna 2004, p. 286, no. 137

Hinterding 2008, pp. 146–8, no. 56

Perlove and Silver 2009, pp. 41–5

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*Self Portrait, drawing on an Etching Plate, 1658*

Etching, 11.8 × 6.4 cm

White and Boon 379 (as attributed); NHD 304

I/1: Petit Palais, Musée des Beaux-Arts de la Ville de Paris (printed with surface tone on Japanese paper, Dutuit 7681)

[LONDON, NOT ILLUSTRATED]

I/1: Graphische Sammlung Albertina, Vienna (printed with surface tone on Japanese paper, DG1930/562)

[AMSTERDAM, CAT. 1]

SELECTED LITERATURE

P. Schatborn in London and The Hague

1999, p. 199, no. 72

M. Bisanz-Prakken in Vienna 2004, pp. 78–80, no. 13

S. Renouard de Bussière in Paris 2006, no. 100

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*Sketch for the Portrait of Lieven Willemz van Coppenol ('The Smaller Plate'), about 1658*

Pen and brown ink, brown wash, with white heightening, 16.2 × 15.1 cm  
Szépművészeti Múzeum / Museum of Fine Arts, Budapest (1570)

[CAT. 50]

PROVENANCE

Prince Nikolaus Esterházy (1765–1833) (L. 1965)

Esterházy collection sold en bloc to the Hungarian State in 1870

CATALOGUE RAISONNÉ

Ben. 766

SELECTED LITERATURE

M. Royalton Kisch in Amsterdam and

London 2000, pp. 80–1

Gerszi 2005, pp. 214–5

Royalton-Kisch and Schatborn 2011, p. 344, no. 71

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*Portrait of the Calligrapher Lieven Willemz van Coppenol ('The Smaller Plate'), about 1658*

Etching, engraving and drypoint, 25.8 × 19 cm  
White and Boon 282; NHD 305

II/VII: Rijksmuseum, Amsterdam

(RP-P-OB-572)

[AMSTERDAM, NOT ILLUSTRATED]

III/VII: Ashmolean Museum, Oxford.

Presented by Chambers Hall, 1855 (inscribed in the lower margin in pen and brown ink in an old hand: *Meester Lieve van Coppenol.*

*Konstig schryver*; WA1855.289)

[LONDON, CAT. 51]

SELECTED LITERATURE

C.S. Ackley in Boston and Chicago 2003, p. 302, no. 210

Dickey 2004, pp. 149–58

Hinterding 2008, pp. 511–14, no. 210

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*Portrait of the Calligrapher  
Lieven Willemz van Coppenol  
(‘The Large Coppenol’), 1658*

Etching, engraving and drypoint, 34 × 29 cm  
White and Boon 283; NHD 306

v1/ix: Rijksmuseum, Amsterdam (with  
inscription in lower margin in pen and ink by  
Coppenol, 1661, RP-P-OB-630)

[AMSTERDAM, NOT ILLUSTRATED]

vii/ix: The British Museum, London (with  
inscription in lower margin in pen and ink  
by Coppenol, 1664, F.6.65)

[LONDON, CAT. 49]

SELECTED LITERATURE

G. Luijten in Amsterdam and  
London 2000, pp. 354–60, no. 89  
Dickey 2004, pp. 149–58  
Hinterding 2008, pp. 514–19, no. 211

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*Woman sitting half-dressed beside  
a Stove, 1658*

Etching and drypoint, 22.8 × 18.7 cm  
Signed and dated upper right (on flue):  
*Rembrandt f. 1658*  
White and Boon 197; NHD 307

i/vii: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (printed with surface tone on  
Japanese paper, RP-P-1962-73)

[AMSTERDAM, CAT. 14]

iii/vii: The Syndics of the Fitzwilliam  
Museum, Cambridge (printed with surface  
tone on Japanese paper, A.D.12.39-74)

[LONDON, CAT. 15]

iii/vii: Rijksmuseum, Amsterdam  
(printed with surface tone on Japanese paper,  
RP-P-OB-256)

[AMSTERDAM, NOT ILLUSTRATED]

vi/vii: Rijksmuseum, Amsterdam  
(RP-P-OB-258)

[CAT. 16]

SELECTED LITERATURE

T.E. Rassieur in Boston and  
Chicago 2003, pp. 285–6, no. 198  
Sluijter 2006, pp. 294–8  
Hinterding 2008, pp. 353–5, no. 154

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*Reclining Female Nude  
(‘La Nègresse couchée’), 1658*

Etching and drypoint, 8.1 × 15.8 cm  
Signed and dated lower left: *Rembrandt f. 1658*.  
White and Boon 205; NHD 308

ii/vi: The Syndics of the Fitzwilliam Museum,  
Cambridge (printed with surface tone on  
Japanese paper, A.D.12.39-163)

[LONDON, CAT. 35]

ii/vi: Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (Japanese paper, RP-P-1962-79)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

Sluijter 2006, pp. 298–301  
Hinterding 2008, pp. 373–6, no. 162  
Kolfin 2013

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*Woman bathing her Feet  
at a Brook, 1658*

Etching and drypoint, 16 × 8 cm  
Signed and dated upper left: *Rembrandt / f. 1658*.  
White and Boon 200; NHD 309

i/ii: Rijksmuseum, Amsterdam (printed with  
surface tone on Japanese paper, RP-P-OB-263)

[AMSTERDAM, CAT. 97]

SELECTED LITERATURE

E. Hinterding in Amsterdam and London 2000,  
pp. 352–4, no. 88  
J. Lloyd Williams in Edinburgh and London  
2001, p. 225, no. 129  
T.E. Rassieur in Boston and Chicago 2003,  
pp. 281–5, no. 197  
Hinterding 2008, pp. 361–3, no. 157

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*Woman at the Bath, with a Hat  
beside her, 1658*

Etching and drypoint, 15.6 × 12.9 cm  
Signed and dated upper left: *Rembrandt. f. 1658*.  
White and Boon 199; NHD 310

i/ii: The Syndics of the Fitzwilliam Museum,  
Cambridge (printed with surface tone on  
Japanese paper, A.D.12.39-160)

[LONDON, CAT. 17]

i/ii: Rijksmuseum, Amsterdam (printed with  
surface tone on Japanese paper, RP-P-OB-261)

[AMSTERDAM, NOT ILLUSTRATED]

ii/ii: The British Museum, London  
(1843,0607.127)

[LONDON, NOT ILLUSTRATED]

ii/ii: Rijksmuseum, Amsterdam (printed with  
surface tone on Japanese paper, RP-P-OB-262)  
[AMSTERDAM, CAT. 18]

SELECTED LITERATURE

T. Vignau-Wilberg in Munich and  
Amsterdam 2001, no. 15  
Sluijter 2006, pp. 297–8  
Hinterding 2008, pp. 359–61, no. 156

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*Self Portrait, 1659*

Oil on canvas, 84.5 × 66 cm  
Signed and dated centre left: *Rembrandt f. 1659*  
National Gallery of Art, Washington  
(Andrew W. Mellon Collection, 1937.1.72)

[CAT. 2]

PROVENANCE

Purchased by George Brudenell, 4th Earl of  
Cardigan (1712–1790, later George Montagu,  
Duke of Montagu), Montagu House,  
Whitehall, London, by 1767<sup>1</sup>  
By descent to his daughter, Elizabeth, Duchess  
of Buccleuch (née Lady Elizabeth Montagu,  
1743–1827), wife of Henry Scott,  
3rd Duke of Buccleuch and 5th Duke of  
Queensberry (1746–1812), Montagu House  
By descent through the dukes of Buccleuch  
and Queensberry to John Charles Montagu,  
7th Duke of Buccleuch and 9th Duke of  
Queensberry (1864–1935), Montagu House  
Sold 1928 to P. & D. Colnaghi & Co., New  
York, on joint account with M. Knoedler  
& Co., New York  
Sold January 1929 to Andrew W. Mellon,  
Pittsburgh and Washington  
Deeded 28 December 1934 to The A.W. Mellon  
Educational and Charitable Trust, Pittsburgh  
Gift to the National Gallery of Art, 1937

CATALOGUES RAISONNÉS

Smith 215  
HdG 554  
Bredius 1935, no. 51  
Bredius and Gerson 1969, no. 51  
*Corpus* 1v, no. 1v 18

SELECTED LITERATURE

Wheelock 1995, pp. 261–5 (with further  
literature)  
E. Buijsen in London and The Hague 1999,  
pp. 200–3, no. 73  
G.S. Keyes in Raleigh, Cleveland and  
Minneapolis 2011, pp. 54–5, 134, 191, no. 34  
Wheelock 2014

## NOTE

I According to an inventory of Montagu House, Whitehall, made about 1770, this painting and Rembrandt's *An Old Woman reading* (CAT. 98) were purchased together for £140; see F. Russell in Washington 1985, pp. 363–4, no. 292. The *Self-Portrait* was first recorded at Montagu House in 1767, when it was engraved by Richard Earlom.

*Jupiter and Antiope, 1659*

Etching and drypoint, 13.8 × 20.5 cm

Signed and dated centre left: *Rembrandt f. 1659*

White and Boon 203; NHD 311

11/111: The Syndics of the Fitzwilliam Museum, Cambridge (printed with surface tone on Japanese paper, AD.12.39-159)

[LONDON, CAT. 30]

11/111: Rijksmuseum, Amsterdam

(RP-P-OB-435)

[AMSTERDAM, NOT ILLUSTRATED]

11/111: Rijksmuseum, Amsterdam. Bequest of Mr and Mrs De Bruijn-van der Leeuw, Muri, Switzerland (RP-P-1961-1112)

[AMSTERDAM, NOT ILLUSTRATED]

## SELECTED LITERATURE

B. Broos in Amsterdam 1985, p. 75, no. 62

E. Hinterding in Amsterdam and London 2000, pp. 361–4, no. 90

J. Lloyd Williams in Edinburgh and London 2001, p. 230, no. 134

C.S. Ackley in Boston and Chicago 2003, pp. 167–9, no. 99

Sluijter 2006, pp. 305–9

Hinterding 2008, pp. 369–71, no. 160

*Jacob and the Angel, about 1659*

Oil on canvas, 137 × 116 cm

Staatliche Museen zu Berlin-Preußischer Kulturbesitz, Gemäldegalerie, Berlin (828)

[AMSTERDAM, CAT. 118]

## PROVENANCE

Possibly collection Marten Davidsz van Ceulen (1617–1687), Amsterdam, 1687<sup>1</sup>

Possibly sale Jean Baptist Joseph Julien Horion, Seigneur du Jardin (1719–1788, Brussels), Brussels (auction house unknown), 1–2 September 1788, lot 172 ('Un Tableau représentant l'Ange, Luttant contre Jacob, sur T. H. 57 pouc. L. 66 pouc. [154 × 178 cm]'; fr. 102., to Lauriolle)

Collection Edward Solly (1776–1844),

Berlin, by 1821

By whom sold to the Königliche Museen (later Kaiser-Friedrich-Museum), Gemäldegalerie, Berlin, 1821

## CATALOGUES RAISONNÉS

Smith 14

HdG 13

Bredius 1935, no. 528

Bredius and Gerson 1969, no. 528

## SELECTED LITERATURE

Tümpel 1969, pp. 175–6

Tümpel 1986, pp. 292–3, 393, no. 29

N. van de Kamp in Amsterdam 1991b, p. 225

V. Manuth in Berlin 2006, p. 386, no. 71

## NOTE

I The painting may be identical with a painting of the same subject mentioned in the posthumous inventory of Van Ceulen's estate, compiled 24 March 1687: 'twee grootte schilderijen van Rembrandt d'een vande worstelingh Jacobs, ende d'ander vande verlooeheninge van Petrus'; see Bok 1990, p. 162.

*Titus in Monk's Habit, 1660*

Oil on canvas, 79.5 × 67.7 cm

Signed and dated, lower left: *Rembrandt / f. 1660.*

Rijksmuseum, Amsterdam. Purchased with the support of the Vereniging Rembrandt (SK-A-3138)

[CAT. 107]

## PROVENANCE

Possibly sale Jean-François Sané (1732–1779, Paris), Paris, 8 March 1780, lot 36 ('Un Capucin vu à mi-corps; il paroît réfléchir profondément. Le fond annonce un paysage. Ce Tableau,

d'une touche large d'un effet piquant, est peint sur toile par Rembrandt'; fr. 221., to Joullain)

Possibly sale Charles Paul Vialart de Saint-Morys (1743–1795, Paris), Paris (A.J. Paillet and A. Millioti), 6–23 February 1786, sold

13 February, lot 115 ('Rimbrandt van Rhin. Un Religieux représenté à mi corps & en méditation. Ce tableau, savant de touche; ne laisse aucun doute sur l'originalité, par la hardiesse de son exécution. H. 33 pouces. L. 26 pouces [89.1 × 70.2 cm]. Toile'; fr. 88., to Langlier)

Collection Count Alexander Sergejevič Stroganoff (1733–1811), St Petersburg, by 1800

By descent to his son, Count Paul Alexandrovič Stroganoff (1772–1817), St Petersburg

By descent to his son, Alexander Sergejevič

Stroganoff (1818–1864), St Petersburg

By descent to his son, Sergej Alexandrovič Stroganoff (1852–1923), St Petersburg and Paris

## CATALOGUES RAISONNÉS

HdG 193

Bredius 1935, no. 306

Bredius and Gerson 1969, no. 306

## SELECTED LITERATURE

Benesch 1956, p. 342

Tümpel 1986, p. 400, no. 91

Hedquist 1994

T. Dibbits in Amsterdam 2006a, p. 114, no. 26

T. Dibbits in Berlin 2006, p. 390, no. 73

*The Amstelveenseweg outside Amsterdam, about 1660–2*

Pen and brush in brown ink on light brown cartridge paper, 13.5 × 20.4 cm

Rijksmuseum, Amsterdam. Bequest of Mr and Mrs De Bruijn-van der Leeuw, Muri, Switzerland (RP-T-1961-85)

[CAT. 8]

## PROVENANCE

Sale Ambroise Firmin Didot (1790–1876), Paris (Danlos et al.), 16 April–12 May 1877, lot 71 (wrongly as from the Wellesley collection)

Collection John Webster (1810–1891), Aberdeen

Collection Henry Oppenheimer (1859–1932); his sale, London (Christie's), 10–14 July 1936, lot 287 (£700, to Colnaghi for I. de Bruijn)

Collection Isaäc de Bruijn (1872–1953)

Bequeathed to the Rijksmuseum by Isaäc de Bruijn and Johanna Geertruida de Bruijn-van der Leeuw (1877–1960), 1960

## CATALOGUE RAISONNÉ

Ben. 1368

## SELECTED LITERATURE

Van Regteren Altena 1961, pp. 79, 87, no. 41

Schatborn 1985, pp. 112–3, no. 51

Amsterdam and Paris 1998, pp. 323–4

H. Bevers in Los Angeles 2009, pp. 192,

194–5, no. 32.1

*Recumbent Lion, facing Right,*  
about 1660–5

Pen and brown ink on brown paper,  
12.2 × 21.2 cm

Rijksmuseum, Amsterdam. Purchased with  
the support of the Vereniging Rembrandt  
(RP-T-1901-A-4524)  
[CAT. 7]

PROVENANCE

Collection Mrs Th. J. van Loon-Calkoen  
(about 1803–1879), Utrecht  
William Pitcairn-Knowles (1820–1894),  
Rotterdam and Wiesbaden (L. 2634)  
His sale, Amsterdam (Frederik Muller),  
25–26 June 1895, lot 530 (fl. 510, to Valk)  
Acquired by the Vereniging Rembrandt for  
the Rijksmuseum, 1901

CATALOGUE RAISONNÉ

Ben. 1216

SELECTED LITERATURE

Schatborn 1985, pp. 118–9, no. 54  
Schapelhouman 2006, pp. 48–52

*Self Portrait as the Apostle Paul, 1661*

Oil on canvas, 91 × 77 cm  
Signed and dated at left, next to the shoulder:  
*Rembrandt f. / 1661*

Rijksmuseum, Amsterdam. Bequest of  
Mr and Mrs De Bruijn-van der Leeuw, Muri,  
Switzerland (SK-A-4050)

[CAT. 111]

PROVENANCE

Probably collection Everhard Jabach  
(1618–1695), Paris, before 1695<sup>1</sup>  
Probably collection Nicolas Vleughels  
(1668–1737), Rome  
Sold by his widow, Marie-Thérèse Gosset  
(1703–1756), for 100 scudi to Cardinal Neri  
Maria Corsini (1685–1770), Rome, before 1750<sup>2</sup>  
Purchased from the Corsini collection by  
the London art dealer William Buchanan  
(1777–1864), summer 1807<sup>3</sup>  
By whom sold for 500 guineas to Charles  
Kinnaird, 8th Lord Kinnaird (1780–1826),  
Rossie Priory near Dundee, before  
2 January 1809<sup>4</sup>  
Purchased from the Kinnaird collection for  
£47,500 by Isaäc de Bruijn (1872–1953) and  
his wife, Johanna Geertruida van der Leeuw  
(1877–1960), Spiez and Muri, near Bern,  
28 May 1936

From whom on loan to the Rijksmuseum,  
1956–1960  
By whom bequeathed to the Rijksmuseum,  
December 1960

CATALOGUES RAISONNÉS

Smith 230  
HdG 575  
Bredius 1935, no. 59  
Bredius and Gerson 1969, no. 59  
*Corpus* IV, no. IV 24

SELECTED LITERATURE

Benesch 1956, p. 353  
Tümpel 1986, pp. 367, 413, no. 175  
Chapman 1990, pp. 9, 35, 63, 105, 120–7,  
129, 168  
E. Buijsen in London and The Hague 1999,  
pp. 213–15, no. 81  
A.K. Wheelock, Jr in Washington and  
Los Angeles 2005, pp. 108–10, 136, no. 11  
Schwartz 2006, pp. 353–4

NOTES

- 1 The number '123' painted on the reverse  
of the stretcher in imitation of the original  
corresponds to the number in the 1696  
posthumous inventory describing a self  
portrait by Rembrandt: 'n 123 Portrait de  
Rimbrands, ayant un linge blanc autour de  
sa test, ½ figure grande comme le naturel,  
de luy-mesme. 100 liv[res]'. For the inventory  
see De Grouchy 1894, pp. 249–92, esp. p. 255;  
see also p. 231 above.
- 2 According to the *Inventario dei quadri comprati  
coi proprii denari avventizii dall'Emo Sig.  
Cardinal Neri Maria Corsini*, no. 15: 'Dalla  
Vedova Wleughel. Il proprio Ritratto di  
Reimbrant s[cudi] 100'. The painting is no.  
164 in the 1750 *Inventario di tutti i quadri* of  
Palazzo Corsini: 'Il Ritratto di Reimbrant di  
sua mano, comprato sc[udi] 100. Comprato  
da Madama Wleughles'.
- 3 According to a label transferred from the  
original stretcher to the present one: 'From the  
Corsini Palace of Rome / brought to England  
by William Buchanan Esq. in Summer 1807'.
- 4 Buchanan 1824, vol. 2, p. 179, no. 4. The  
painting was first recorded in the Kinnaird  
collection in the inscription to a reproductive  
mezzotint by Charles Turner (1773–1857):  
'Rembrandt. A Portrait of himself. Bought  
from the collection of the Corsini family at  
Rome by Mr Buchanan. 3' by 2'6 1/8 Pub<sup>d</sup>.  
Jan. 2. 1809'.

*The Apostle Bartholomew, 1661*

Oil on canvas, 86.7 × 75.6 cm  
Signed and dated, lower right: *Rembrandt. f. 1661*  
The J. Paul Getty Museum, Los Angeles  
(71.PA.15)  
[CAT. 109]

PROVENANCE

Collection John Blackwood (1698–1777),  
London, by 1757<sup>1</sup>  
Collection Richard Payne Knight (1750–1824),  
London and Downton Castle, Herefordshire,  
by around 1809  
By descent to his brother, Thomas Andrew  
Knight (1759–1838), Downton Castle,  
Herefordshire, 1824  
By descent to his daughter, Charlotte (Knight)  
Rouse-Boughton (1801–1842), Downton Castle,  
Herefordshire, 1838  
By descent to her son, Andrew Johnes Rouse-  
Boughton-Knight (1826–1909), Downton  
Castle, Herefordshire, probably in 1842  
By descent to his son, Charles Andrew  
Rouse-Boughton-Knight (1859–1947),  
Downton Castle, Herefordshire, 1909  
By descent to his grandson, William Mandeville  
Peareth Kincaid-Lennox (1892–1969),  
Downton Castle, Herefordshire, 1947  
His sale London (Sotheby's), 27 June 1962,  
lot 10 (\$532,000, to J. Paul Getty Jr  
[1892–1976], Malibu)  
By whom donated to The J. Paul Getty  
Museum, 1971

CATALOGUES RAISONNÉS

Smith 359  
HdG 168  
Bredius 1935, no. 615  
Bredius and Gerson 1969, no. 615

SELECTED LITERATURE

Rosenberg 1909, p. 456  
Amsterdam and Rotterdam 1956, pp. 178–9, no. 87  
Benesch 1956, pp. 345–6  
A.T. Woollett in Washington and Los Angeles  
2005, pp. 99–101, 135, no. 8

NOTE

- 1 According to the inscription on a 1757  
mezzotint by Richard Houston, the painting  
was in Blackwood's collection at the time.

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*The Apostle Simon, 1661*

Oil on canvas, 98.3 × 79 cm  
Signed and dated on the saw: *Rembrandt f. 1661*  
Kunsthau Zürich, Ruzicka-Stiftung (R.26)  
[CAT. 110]

PROVENANCE

Collection Sir Offley Wakeman (1887–1979),  
St Margaret near Shrewsbury, Shropshire,  
until 1945  
From whom acquired by Sir Alexander Walker  
(1869–1950), Troon near Ayr, Scotland  
With the dealer C. Marshall Spink, London  
From whom acquired by Professor Dr Leopold  
Ruzicka (1887–1976), Zürich, 1949

CATALOGUE RAISONNÉ

Bredius and Gerson 1969, no. 616A

SELECTED LITERATURE

Münz 1948  
Benesch 1956, pp. 345–6  
Tümpel 1986, p. 402, no. 84  
A.K. Wheelock, Jr in Washington and  
Los Angeles 2005, pp. 106–7, 136, no. 10.

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*The Conspiracy of the Batavians under  
Claudius Civilis, about 1661*

Pen and brown ink, with brown wash and  
white bodycolour, 19.6 × 18 cm  
Staatliche Graphische Sammlung,  
Munich (1451)  
[LONDON, CAT. 71]

PROVENANCE

Elector Carl Theodor of the Palatine (1724–  
1799) (L. 620), Mannheim (by 1758)  
Collection transferred to the Pinakothek,  
Munich, 1842

CATALOGUE RAISONNÉ

Ben. 1061

SELECTED LITERATURE

Haverkamp-Begemann 1973  
Wegner 1973, vol. 1, pp. 154–6, no. 1097  
P. Schatborn in Berlin, Amsterdam and  
London 1991b, pp. 128–30, no. 39  
T. Vignau-Wilberg in Munich and Amsterdam  
2001, pp. 159–65, no. 37  
M. Bisanz-Prakken in Vienna 2004,  
pp. 278–80, no. 132  
Royalton-Kisch and Schatborn 2011,  
pp. 344–5, no. 73

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*The Conspiracy of the Batavians under  
Claudius Civilis, about 1661–2*

Oil on canvas, 196 × 309 cm  
Donated 1798 to The Royal Academy of  
Fine Arts, Sweden, by Mrs Anna Johanna Peill,  
born Grill, widow of Mr Henrik Wilhelm Peill,  
in memory of her late husband (NM 578)  
[CAT. 72]

PROVENANCE

Commissioned by the burgomasters of  
Amsterdam for the Town Hall, where it was  
installed by 21 July 1662<sup>1</sup>  
Removed before 24 September 1662<sup>2</sup>  
Anonymous sale, Amsterdam (D.A. Beukelaar  
and P. van der Land), 10 August 1734, lot 17  
(‘Een kapitale dito [painting], verbeeldende  
de samensweering der oude Batavieren, in ’t  
Heilig of Schaker Bos, daar Claudius Civilus de  
voornaamste Edele op een gastmaal nodigt, van  
denselven’; fl. 60 to Nicolas Cohl [1674–1751],  
Amsterdam)<sup>3</sup>  
By descent to his widow Sophia Grill  
(1682–1766), Amsterdam  
By descent to her nephew’s daughter Anna  
Johanna Grill (1745–1801) and her husband  
Henrik Wilhelm Peill (1730–1797), Stockholm  
Donated by Anna Johanna Grill to the Royal  
Swedish Academy of Fine Arts, 1798  
On loan to the Nationalmuseum, Stockholm,  
since 1804

CATALOGUES RAISONNÉS

HdG 225  
Bredius 1935, no. 482  
Bredius and Gerson 1969, no. 482

SELECTED LITERATURE

Lutervelt et al. 1956  
Van de Waal 1974, pp. 28–43  
Blankert 1975, p. 27  
Cavalli-Björkman 2005, pp. 408–13  
Franken 2004  
Van de Wetering in Amsterdam 2011, pp. 22–8

NOTES

- 1 The painting is mentioned in situ in Fokkens  
1662, p. 162, the preface of which is dated  
21 July 1662.
- 2 On 24 September 1662 a temporary painting  
executed by Govert Flinck in 1659 and  
reworked by Jürgen Ovens replaced  
Rembrandt’s painting (p. 28, fig. 8).
- 3 See De Robelin 2012 for the rather speculative  
hypothesis that the painting had been in  
Sweden prior to 1734 as well as an equally  
speculative reconstruction of its provenance  
after the 1734 sale.

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*Simeon in the Temple (Album Amicorum  
Jacob Heybloq, fol. 61r), 1661*

Pen and brush and brown ink with white  
bodycolour, 12 × 8.9 cm  
Signed and dated: *Rembrandt f. 1661*  
Koninklijke Bibliotheek, National Library of  
the Netherlands, The Hague (KB KW 131 H 26)  
[CAT. 123]

PROVENANCE

Collection Jacob Heybloq (1623–1690),  
Amsterdam  
Collection Johannes Kneppelhout (1814–1885),  
Sterkenburg, by 1863  
Donated to the Koninklijke Bibliotheek by  
Mrs U.-M. Kneppelhout-van Braam  
(1825–1919), 1901

CATALOGUE RAISONNÉ

Ben. 1057

SELECTED LITERATURE

Valentiner 1925–34, vol. 1, no. 318  
Thomassen 1990, pp. 83–4  
Courtright 1996, pp. 488–9  
Thomassen and Gruys 1998, p. 70, no. 35;  
facsimile p. 61  
Schwartz 2007, pp. 170–2  
W.W. Robinson in Los Angeles 2009,  
pp. 232, 234–5, no. 40.1  
Royalton-Kisch and Schatborn 2011,  
p. 344, no. 72

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*Portrait of Jacob Trip, about 1661*

Oil on canvas, 130.5 × 97 cm  
Signed at right, above the level of the  
sitter’s hand: *Rembr*  
The National Gallery, London (NG 1674)  
[CAT. 39]

*Portrait of Margaretha de Geer,  
Wife of Jacob Trip, about 1661*

Oil on canvas, 130.5 × 97.5 cm  
The National Gallery, London (NG 1675)  
[CAT. 40]

PROVENANCE

Possibly collection Baptist Lee (1690–1768),  
Livermere Hall, Suffolk<sup>1</sup>  
Possibly by descent to his [late] niece’s husband,  
Nathaniel Lee Acton (né Nathaniel Acton,  
1757–1836), Livermere Hall, Suffolk<sup>2</sup>  
Possibly by descent to his sister, Harriot Acton  
(d. 1852), wife of Sir William  
Middleton, 1st Bt

Collection Sir William Fowle Fowle-Middleton, 2nd Bt (1784–1860, who through his mother, Harriot Acton, inherited Lee family property), by 1837 and until at least 1858  
By descent to his nephew, Sir George Nathaniel Broke-Middleton, Bt, and thence (by 1887) to his great-niece, Lady de Saumarez (née Jane Broke), from whom the paintings were purchased for the National Gallery in 1899 (with the aid of gifts from J.P. Heseltine and Alfred C. de Rothschild)

CATALOGUES RAISONNÉS

Smith suppl. 6 (*Trip*)  
Smith 490 and 590 (*De Geer*)  
HdG 393 and 857  
Bredius 1935, nos 314 and 394  
Bredius and Gerson 1969, nos 314 and 394

SELECTED LITERATURE

Hofstede de Groot 1928, pp. 255–6, 260–2, 264  
I.H. van Eeghen in Meischke and Reeser 1983, pp. 72–3 (*Trip*)  
MacLaren and Brown 1991, vol. 1, pp. 350–3  
A. Blankert and M. Blokhuis in Melbourne and Canberra 1997, pp. 164–7, no. 23  
J. Lloyd Williams in Edinburgh and London 2001, pp. 234–5, no. 137 (*De Geer*)  
London 2006, pp. 166–77  
A. Rüger in London and The Hague 2007, pp. 204–7, nos 58 and 59

NOTES

- 1 Lee may have inherited the paintings from John Turnor; Farrer (1908, p. 240) notes: 'From the will of John Turnor, of Langham Hall, Bury St. Edmunds, and Livermere, we learn that he bequeathed everything to Baptist Lee, who was residing here [Livermere Hall] about 1740, for he purchased the property in 1722, and died in 1768'.
- 2 'Burgomaster and his wife, *Rembrandt*; very fine' are listed as hanging in the Drawing Room at Livermere Hall, the seat of Nathaniel Lee Acton. The works are among the 'many elegant paintings ... collected by Mr Lee Acton, and his immediate predecessor [Baptist Lee]'. Anon. 1827, p. 244.

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*Woman with the Arrow*, 1661

Etching and drypoint, 20.5 × 12.3 cm  
Signed and dated lower left: Rembrandt f. 1661 (the *d* reversed)  
White and Boon 202; NHD 313

11/111: The Syndics of the Fitzwilliam Museum, Cambridge (printed with light surface tone, AD.12.39-153)

[LONDON, CAT. 96]

11/111: Rijksmuseum, Amsterdam (printed with surface tone, RP-P-OB-264)

[AMSTERDAM, NOT ILLUSTRATED]

SELECTED LITERATURE

C.S. Ackley in Boston 1981, pp. 249–51, no. 172  
White 1999, pp. 209–10  
J. Lloyd Williams in Edinburgh and London 2001, p. 233, no. 136  
T.E. Rassieur in Boston and Chicago 2003, p. 290, no. 201  
Sluijter 2006, pp. 300–3  
Hinterding 2008, pp. 365–8, no. 159

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*Nude Woman resting on a Cushion*, about 1661–2

Pen and brush in brown ink with white bodycolour, 13.6 × 28.3 cm  
Rijksmuseum, Amsterdam (RP-T-1917-1)  
[CAT. 36]

PROVENANCE

Collection Sir Thomas Lawrence (1769–1830), London (L. 2445)  
With Samuel Woodburn, London  
Collection William Esdaile (1758–1837), London (L. 2617)  
His sale, London (Christie's), 17 June 1840, lot 10 (17s., to Woodburn)  
Collection Robert Prioleau Roupell (1798–1886), London (L. 2234)  
His sale, London (Christie's), 12–14 July 1887, lot 1065  
Collection John Postle Heseltine (1843–1929), London (L. 1507)  
His sale, Amsterdam (Frederik Muller), 27 May 1913, lot 22 (fl. 14,900)  
Acquired in 1917 by the Vereniging Rembrandt

CATALOGUE RAISONNÉ

Ben. 1137

SELECTED LITERATURE

Amsterdam and Washington 1981, pp. 56–7, 142, no. 85  
Schatborn 1985, pp. 114–5, no. 52  
J. Lloyd Williams in Edinburgh and London 2001, p. 228, no. 132  
M. Bisanz-Prakken in Vienna 2004, pp. 162–3, no. 66

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*Nude Woman seated by a Stove*, about 1661–2

Pen and brush in brown ink with black chalk and white bodycolour on ledger paper, 29.2 × 17.5 cm  
Rijksmuseum, Amsterdam (RP-T-00-227)  
[CAT. 19]

PROVENANCE

Prentenkabinet der Rijksuniversiteit, Leiden

CATALOGUE RAISONNÉ

Ben. 1142

SELECTED LITERATURE

Schatborn 1985, pp. 120–2, no. 55  
J. Lloyd Williams in Edinburgh and London 2001, p. 232  
Slive 2009, p. 117  
P. Schatborn in Los Angeles 2009, pp. 246, 248–9, no. 43.1

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*Three Syndics*, about 1661–2

Reed pen and brush and brown ink with white bodycolour on brownish paper, 17.3 × 20.5 cm  
Staatliche Museen zu Berlin, Kupferstichkabinett, Berlin (KdZ 5270)  
[AMSTERDAM, CAT. 68]

PROVENANCE

Collection Jean-François Gigoux (1806–1894), Paris (L.1164)  
His sale, Paris (Féral), 20 March 1882, lot 414 (fr. 500)  
Collection Adolf von Beckerath (1834–1905), Berlin; acquired by the museum in 1902

CATALOGUE RAISONNÉ

Ben. 1178

SELECTED LITERATURE

Amsterdam and Washington 1981, pp. 58–9  
Royalton-Kisch 1989, pp. 142–3  
Bever 2006, pp. 185–7, no. 55  
Royalton-Kisch and Schatborn 2011, p. 345, no. 76

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*Standing Syndic: Volckert Jansz*, about 1661–2

Reed pen and brush and brown ink, corrected and heightened with white, on ledger paper, 22.5 × 17.5 cm  
Museum Boijmans Van Beuningen, Rotterdam (Koenigs Collection) (R 133)  
[CAT. 54]



PROVENANCE

Henry Charles Keith Petty-Fitzmaurice, 5th Marquess of Lansdowne (1845–1927), Bowood House/Meikleour House  
His sale, London (Sotheby's), 25 March 1920, lot 56  
Collection H.E. ten Cate, Almelo (L. 533b)  
Collection Frits Lugt, Maartensdijk, acquired in 1930  
Collection Franz W. Koenigs (1881–1941), Haarlem, acquired in 1930 (L. 1023a)  
On loan to the Museum Boymans, Rotterdam, 1935–9  
Acquired by Daniël George van Beuningen (1877–1955), Rotterdam, and donated to the Stichting Museum Boymans (Boymans Museum Foundation), 1940

CATALOGUE RAISONNÉ

Ben. 1180

SELECTED LITERATURE

Amsterdam and Washington 1981, pp. 58–9  
Giltaij 1988b, pp. 106–8, no. 36  
Royalton-Kisch 1989, pp. 142–4  
G. Luijten in New York, Fort Worth and Cleveland 1990, pp. 107–9, no. 36  
Royalton-Kisch and Schatborn 2011, pp. 344–5, no. 75

*Seated Syndic: Jacob van Loon,*  
about 1661–2

Reed pen and brush and brown ink with white bodycolour on ledger paper 19.5 × 16 cm  
Rijksmuseum, Amsterdam. Gift of H.P. Gerritsen, The Hague  
(RP-T-1896-A-3172)  
[CAT. 55]

PROVENANCE

Collection Hermann Behmer (1831–1915), Weimar  
Gift of H.P. Gerritsen, The Hague, 1896

CATALOGUE RAISONNÉ

Ben. 1179

SELECTED LITERATURE

Amsterdam and Washington 1981, pp. 58–9, 142, no. 86  
Schatborn 1985, pp. 123–5, no. 56  
Royalton-Kisch 1989, pp. 142–4  
P. Schatborn in Berlin, Amsterdam and London 1991b, pp. 131–3, no. 40  
M. Bisanz-Prakken in Vienna 2004, pp. 208–9, no. 88  
Royalton-Kisch and Schatborn 2011, p. 344, no. 74

*The Sampling Officials of the Amsterdam Drapers' Guild, known as 'The Syndics', 1662*

Oil on canvas, 191.5 × 279 cm  
Signed and dated, lower centre, on the table carpet: *Rembrandt f. 1662*  
Signed and dated (perhaps by a later hand), upper right, on the wall: *Rembrandt f. 1661*  
Rijksmuseum, Amsterdam, on loan from the City of Amsterdam (SK-C-6)  
[CAT. 56]

PROVENANCE

Commissioned for the hall of the Drapers' Guild (Staalhof), Staalstraat, Amsterdam  
Transferred to the 'Konstkamer' in the Town Hall, Amsterdam, 27 November 1771<sup>1</sup>  
On loan to the Rijksmuseum from the City of Amsterdam since 15 August 1808

CATALOGUES RAISONNÉS

Smith 141  
HdG 928  
Bredius 1935, no. 415  
Bredius and Gerson 1969, no. 415

SELECTED LITERATURE

Van Schendel 1956  
Van de Waal 1956  
Van Eeghen 1957  
C. Brown in Berlin, Amsterdam and London 1991a, pp. 278–83, no. 48  
Q. Buvelot in London and The Hague 2007, pp. 208–9, no. 60  
Franken 2012

NOTE

1 According to a label on the reverse of the painting.

*Self Portrait as Zeuxis, about 1662*

Oil on canvas, 82.5 × 65 cm  
Wallraf-Richartz-Museum & Fondation Corboud, Cologne (2526)  
[AMSTERDAM, CAT. 20]

PROVENANCE

Sale Sir Luke Schaub (1690–1758, Bond Street, London), London (Langford), 26–8 April 1758, second day, lot 40 ('Ditto [Rembrandt] Rembrandt painting an old Woman, its Comp[anion]',<sup>1</sup> to Sampson Gideon (1699–1762), Belvedere House, Erith, Kent, for £ 27 6s  
His son, Sampson Gideon, 1st Baron Eardley (1744–1824), Belvedere House, Erith, Kent  
By descent through the female line to his

son-in-law, Gregory William Eardley-Twisleton-Fiennes, 14th Baron Saye and Sele (1769–1844), Belvedere House, Erith, Kent  
His son, William Thomas Eardley-Twisleton-Fiennes, 15th Baron Saye and Sele (1798–1847), Belvedere House, Erith, Kent  
By descent to the family of Lord Eardley's second son-in-law, Sir Culling Smith, 2nd Bt (1768–1829), Belvedere House, Erith, Kent  
His son, Sir Culling Eardley Smith, 3rd Bt (1805–1863) (who assumed the surname Eardley in 1847), Belvedere House, Erith, Kent  
Sale Sir Digby Neave et al. [section Sir Culling Eardley], London (Christie's), 6–8 June 1868, first day, lot 81 ('Portrait of the artist.')

Collection Joseph Louis Léopold, Baron Double (1812–1881), Paris, by 1869<sup>2</sup>  
His sale, Paris (Charles Pillet), 30 May–4 June 1881, lot 19 (frs. 23, 150)  
Collection Wilhelm Adolf von Carstanjen (1825–1900), Cologne and Berlin<sup>3</sup>  
On loan by his heirs to the Friedrich-Wilhelm-Museum, Berlin, 1905–10 and the Alte Pinakothek, Munich, 1910–36  
Purchased by the city of Cologne with the rest of the Von Carstanjen collection, 1936

CATALOGUES RAISONNÉS

Smith 220  
HdG 560  
Bredius 1935, no. 61  
Bredius and Gerson 1969, no. 61  
*Corpus* IV, no. IV 25

SELECTED LITERATURE

Blankert 1973  
Chapman 1990, pp. 101–4  
E. Buijsen in London and The Hague 1999, pp. 216–9, no. 82  
Schaefer et al. 2011

NOTES

- 1 The notion advanced in *Corpus* IV, p. 561, note 48 that the companion piece (lot 39 'Admiral Ruyter') is identical with cat. 102, *Portrait of an Elderly Man*, which was also owned by Sampson Gideon, is incorrect. Lot 39 in the 1758 sale was purchased by George Anson, 1st Baron Anson (1697–1762) and reappears in his great-nephew, Thomas William Anson, 1st Earl of Lichfield (1795–1854), sale held in 1842 (as lot 49: 'Portrait of Admiral de Rutter, finely painted, and formerly in the collection of the celebrated Sir Luke Schaub').
- 2 There is a label with his coat of arms on the back of the stretcher. According to an 1869 reproductive etching by Jules Jacquemart, the painting belonged to Baron Double at the time.

3 His wax seal appears twice on the back of the stretcher and there is a label recording his name.

### *Juno*, about 1662–5

Oil on canvas, 127 × 123.8 cm  
The Armand Hammer Collection, Gift of the Armand Hammer Foundation.  
Hammer Museum, Los Angeles (A.H.90.58)  
[CAT. 21]

#### PROVENANCE

Collection Harmen Becker (about 1617–1678), Amsterdam<sup>1</sup>  
Possibly collection Sir John Thomas Stanley (1766–1850), 1st Baron Stanley of Alderley, Palmerston House, Turnbridge<sup>2</sup>  
Collection Otto Friedrich Ludwig Wesendonck (1815–1896), Berlin, by 1888<sup>3</sup>  
Sale, Westdeutscher Museumsbesitz and Sammlung Wesendonck-von Bissing, Cologne (Lempertz), 27 November 1935, lot 87 (as ‘Style of Rembrandt, Dutch 17th Century’; 900 marks, to the dealers W. Paech and A.J. Schreuder)  
With the dealer D. Katz, Dieren, The Netherlands, 1935  
By whom sold to Dr Cornelis Johannes Karel van Aalst (1866–1939), Huis te Hoevelaken, The Netherlands, by 1939  
Sale, Collection Van Aalst, London (Christie’s), 1 April 1960, lot 38 (bought in)  
With the dealer Hans M. Cramer, The Hague, 1966  
By whom sold to Mr and Mrs J. William Middendorf II, 1966  
By whom sold to Armand Hammer, Los Angeles, 1976

#### CATALOGUES RAISONNÉS

[The document but not the painting in Hofstede de Groot 1908–27]  
Bredius and Gerson 1969, no. 639

#### SELECTED LITERATURE

Held 1969, pp. 85–103  
Held 1977  
Walker 1980, pp. 50–4, no. 7  
Held 1991, pp. 99–III, 200–1  
J. Lloyd Williams in Edinburgh and London 2001, pp. 240–2, no. 140  
J. Giltaij in Frankfurt 2003, pp. 218–21, no. 43

#### NOTES

1 According to a 29 August 1665 document, Harmen Becker had reportedly told Rembrandt to finish a painting of *Juno* in

the spring of 1664; see Strauss and Van der Meulen 1979, pp. 554–5, doc. 1665/17. A *Juno* by Rembrandt as well as one by an unidentified artist are listed in Becker’s posthumous estate inventory drawn up between 19 October and 23 November 1678; see Bredius 1910, pp. 198 and 200; Postma 1988, pp. 16 and 18.  
2 According to Wesendonck 1888, p. 78; see also Held 1969, p. 90.  
3 Wesendonck 1888, pp. 77–8, no. 240.

### *Portrait of a Lady with a Lap Dog*, about 1662–5

Oil on canvas, 81.3 × 64.1 cm  
Collection Art Gallery of Ontario, Toronto, Bequest of Frank P. Wood, 1955 (54/30)  
Frame: Collection Art Gallery of Ontario, Toronto, Gift of an anonymous collector, 1997  
[CAT. 42]

#### PROVENANCE

Possibly sale Jan van Beuningen, Amsterdam (Raket), 13 May 1716, lot 42 (‘Een Vrouwte van een Hondje, van dito [Rembrandt van Ryn]’; fl. 16)  
Possibly sale Willem van Huls (about 1663–1722), London (William Wilson), 6 August 1722, lot 130 (‘Rembrandt A Girl with a Dog’, and described as hanging in ‘the Anti-Chamber’ of the late owner’s house in Whitehall; £7 16s)<sup>1</sup>  
Probably sale M. [Charles] Coypel, Paris (P.J. Mariette), April 1753, lot 39 (‘Un portrait de Femme tenant un Chien demi-figure, par Rembrandt, 2 pieds 6 pouces × 2 pieds’ [approx. 81 × 65 cm]; 36 livres 1 sol, to Silvestre)  
Collection Henri Lebert (1794–1862), Colmar  
By whom given to Civic Museum, Colmar, 1842  
Civic Museum (Musée d’Unterlinden from 1853), Colmar (inv. 211)  
Sold Munich, 1917  
Collection Klas Fähræus (1863–1944), Lidingö, Sweden  
With C.E. Fritzens Kungl. Hovbokhandel, Stockholm, 1919  
From whom purchased by H. Reinhardt & Son and M. Knoedler & Co., New York  
By whom sold to Frank P. Wood (1882–1955), Toronto, 1919 (for \$300,000)

#### CATALOGUES RAISONNÉS

HdG 852  
Bredius 1935, no. 398  
Bredius and Gerson 1969, no. 398

#### SELECTED LITERATURE

Waltz 1900  
Ziegler 2003, pp. 303–6  
E. van de Wetering in Berlin 2006, pp. 404–5, no. 79

#### NOTE

1 The identification of the Toronto painting with the one in the Huls sale was proposed in New Haven 1983, p. 110. The painting was also connected there (probably wrongly) with a painting in the collection of Sir Paul Methuen by 1761 (‘The portrait of a young girl, with a little dog asleep in her hands, by Rembrandt van Rhryn’; see Anon. 1761, vol. 3, p. 91).

### *Portrait of Frederik Ribel on Horseback*, about 1663

Oil on canvas, 294.5 × 241 cm  
Traces of a signature at left below right front hoof: *R...brandt*  
The National Gallery, London. Bought with a special grant and contributions from The Art Fund and The Pilgrim Trust, 1959 (NG 6300)  
[CAT. 53]

#### PROVENANCE

Collection Frederik Rihel (1621–1681), Amsterdam, and mentioned in the posthumous inventory of his estate as hanging in the salon (*zaal*): ‘het conterfijtsel van de overleden te paar door Rembrandt’ (‘the portrait of the deceased on horseback by Rembrandt’)<sup>1</sup>  
Sale Count Ferdinand von Plettenberg und Witten, Amsterdam (Hol), 2 April 1738, lot 130 (‘De Marechal de Turenne te Paart, levens groote; kragtig en konstig, van Rembrandt boog 10:5 breet 8:6’; fl. 88)  
Sale G. Bicker van Zwieten, The Hague, 12 April 1741, lot 135 (‘De Marchal de Turenne levensgrote, kragtig en konstig door Rembrand van Ryn, hoog 10 voet 5 duim × breed 8 voet 6 duim’; fl. 90)  
Purchased by William Clavering-Cowper, 2nd Earl Cowper (1709–1764), about 1750  
By family descent to Francis Thomas de Grey Cowper, seventh Earl Cowper (1834–1905); by descent to his niece, Ethel Anne Priscilla (‘Ettie’) Grenfell (née Fane, 1867–1952), Lady Desborough  
By descent to her daughter, Monica Margaret Salmond (née Grenfell, 1893–1973), Lady Salmond, by whom placed on loan to the Leeds City Art Gallery, 1953  
Purchased by the National Gallery in 1959, with contributions from the National Art Collections Fund and the Pilgrim Trust

## CATALOGUES RAISONNÉS

Smith 323  
HdG 772  
Bredius 1935, no. 255  
Bredius and Gerson 1969, no. 255

## SELECTED LITERATURE

Bredius 1910, pp. 193–5  
Van Eeghen 1958  
MacLaren and Brown 1991, vol. 1, pp. 358–62  
London 2006, pp. 184–9  
Wieseman 2010

## NOTE

1 Bredius 1910, p. 194. A portrait of Rihel by Rembrandt was in the sale Amsterdam, 26 April 1716, lot 34 ('Het Conterfeitsel, levens groote van Riel, door denzelven [Rembrandt van Ryn], h. 4 v[oet] br 3 v[oet]'; fl. 76); although the description notes that the painting is 'life sized', the dimensions given would not accomodate a full-length figure. Hoet 1751, vol. 1, p. 191.

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*The Blind Homer, dictating to a Scribe, about 1663*

Pen and brush in brown ink, white bodycolour, with additions by a later hand in grey and brown wash, 14.8 × 17 cm  
Nationalmuseum, Stockholm (NMH 1677/1875)  
[CAT. 105]

## PROVENANCE

Collection Johan Tobias Sergel (1740–1814), Stockholm  
Purchased from his estate by the government in 1815

## CATALOGUE RAISONNÉ

Ben. 1066

## SELECTED LITERATURE

Kruse 1909  
Royalton-Kisch 1989, pp. 141–2  
B. Magnusson in Stockholm 1992, p. 361, no. 160  
B. Broos in Melbourne and Canberra 1997, pp. 378–9, no. 97  
Giltaij 1999, pp. 66ff. (as about 1661)  
Royalton-Kisch and Schatborn 2011, p. 345, no. 77

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*Lucretia, 1664*

Oil on canvas, 120 × 101 cm  
Signed and dated centre left: *Rembrandt / 1664*  
National Gallery of Art, Washington  
(Andrew W. Mellon Collection) (1937.1.76)  
[CAT. 115]

## PROVENANCE

Sale Jean-Joseph-Pierre-Augustin Lapeyrière (1779–1831, Paris), Paris (Lacoste), 19 April 1825, lot 143 ('Lucrèce, figure à mi-corps et de grandeur naturelle. Toile, hauteur 42 p., largeur 36 p. [113.4 × 97.2 cm] Agitée d'une douleur sombre, la malheureuse épouse de Collatinus lève sur elles le poignard qu'elle a résolu de s'enfoncer dans le sein. Ce sujet étant trop connu pour qu'il soit nécessaire de l'expliquer ici, nous nous bornerons à dire que Rembrandt l'a traité avec son originalité ordinaire, et qu'il y a déployé toute la hardiesse de son pinceau, toute la force, toute la chaleur de son étonnant coloris'; frs. 1,300)  
Sale Lord Berwick et al. [section Michael Mucklow Zachary (1773–1837), London], London (Philips), 14–15 April 1826, first day, lot 64 ('Portrait of the Artist's Wife as Lucretia, painted with great bravura'; bought in at £199 1s)<sup>1</sup>  
Sale Michael Mucklow Zachary, London (Philips), 31 May 1828, lot 25 ('Portrait of his Wife as Lucretia, from the distinguished Collection of Mons. Lepeyriere [*sic*], of Paris Size of picture 3 feet 10 by 3 feet 2½, and with the frame 5 feet 1 by 4 feet 5½; £115 10s to Woodin)<sup>2</sup>  
Sale Paul Pavlovich Demidoff (1839–1885), Prince of San Donato, near Florence, at his residence, Florence (Charles Pillet), 15 March–10 April 1880, lot 1146 ('Lucrèce. Vue de face, à mi-corps, très richement vêtue; elle tient de la main droite le poignard dont elle va se frappée. Signé en toutes lettres dans le fond à gauche et daté: 1664. Toile Haut 1 m 16 cent, larg 0 m 99 cent.')

Sale Colonel McMurdo et al. [section the art dealer Léon Gauchez, Paris], London (Christie, Manson & Woods), 13 July 1889, lot 56 ('The Death of Lucretia'; bought in at £37 10s)  
With the art dealers Stephen and Gaspard Bourgeois, Paris  
With the art dealer Leo Nardus, Suresnes, France and New York  
Collection Matthew Chaloner Durfee Borden (1842–1912), New York, by 1906  
His estate sale, New York (American Art Association), 13–14 February 1913, first day, lot 28  
With the art dealer M. Knoedler & Co., New York and Paris

Sold to the art dealer Frederik Muller and Co., Amsterdam, 1913  
Sold to August Janssen (1863–1918), Amsterdam  
Sold with his entire collection to the art dealer Jacques Goudstikker, Amsterdam, 1919  
Collection Hermann Heilbuth (1861–1945), Copenhagen, by 1920  
With the art dealers Ehrich Brothers, New York, 1921  
With the art dealer M. Knoedler & Co., New York and Paris  
Sold to Andrew W. Mellon (1855–1937), Pittsburgh and Washington DC, November 1921  
Deeded to The A.W. Mellon Educational and Charitable Trust, Pittsburgh, 28 December 1934  
Donated to the National Gallery of Art, 1937

## CATALOGUES RAISONNÉS

Smith 192  
HdG 218  
Bredius 1935, no. 484  
Bredius and Gerson 1969, no. 484

## SELECTED LITERATURE

Wheelock 1995, pp. 280–7 (with further literature)  
J. Lloyd Williams in Edinburgh and London 2001, pp. 242–4, no. 141  
E. de la Fuente Pedersen in Copenhagen 2006, pp. 206–7, no. 18  
Wheelock 2014

## NOTES

1 According to an annotation in the copy of the catalogue preserved in the Wallace Collection, the painting was dated 1664. The name of Sir Thomas Lawrence (1769–1830) is also recorded, but its meaning is unclear.  
2 According to Hofstede de Groot (HdG vol. 6 [1915], pp. 120–1), the painting was purchased by Sir Thomas Lawrence (1769–1830) for Hugh Andrew Johnstone Munroe (1797–1864), London and Novar House, Scotland, but no sources have come to light to substantiate this.

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*Elsje Christiaens hanging on the Gibbet, 1664*

Pen and brush and brown ink on Japanese paper, 17.2 × 9 cm  
Lent by The Metropolitan Museum of Art, New York, H.O. Havemeyer Collection, bequest of Mrs H.O. Havemeyer, 1929 (29.100.937)  
[CAT. 5]

PROVENANCE

Collection Sir Thomas Lawrence (1769–1830), London (L. 2445)  
 With Samuel Woodburn, London  
 Collection William Esdaile (1758–1837), London (L. 2617)  
 Possibly collection Jacob de Vos Jbzn (1803–1882), Amsterdam  
 Sir Francis Seymour Haden (1818–1910), London and Arlesford (L.1227)  
 His sale, London (Sotheby's), 15–19 June 1891, lot 577 (£25, to Durand-Ruel for Havemeyer)  
 Mr and Mrs H.O. Havemeyer, New York, from 1891  
 Bequest of Louisine W. Havemeyer to the Metropolitan Museum of Art, 1929

CATALOGUE RAISONNÉ

Ben. 1105

SELECTED LITERATURE

C. Logan in New York 1995, vol. 2, pp. 170–2, no. 65  
 J. Lloyd Williams in Edinburgh and London 2001, p. 239, no. 138

*Elsje Christiaens hanging on the Gibbet, in three-quarter Profile, 1664*

Pen and brush and brown ink on Japanese paper, 15.8 × 8.1 cm  
 Lent by The Metropolitan Museum of Art, New York, Robert Lehmann Collection, 1975 (1975.1.803)  
 [CAT. 6]

PROVENANCE

G. C. (L. 1143 [unidentified mark])  
 Collection Alexandre Louis Marie de Bourguignon de Fabregoules (1786–1814), Aix-en-Provence  
 Collection Charles-Joseph-Barthélemy Giraud (1802–1882), Aix-en-Provence and Paris  
 Collection Paul Flury-Hérard (1836–1913), Paris, no. 434 (L. 1015)  
 Collection Paul Mathey (1844–1929), Paris  
 Collection Rodolphe Kann, Paris  
 Possibly with Duveen Brothers, New York and London  
 Collection Mrs Alexander Hamilton Rice, Newport and New York  
 Collection Dr Alexander Hamilton Rice (1875–1956), New York

Collection Mr and Mrs Louis H. Silver, Chicago  
 With M. Knoedler and Co., New York  
 Acquired by Robert Lehman in 1963

CATALOGUE RAISONNÉ

Ben. 1106

SELECTED LITERATURE

Van Eeghen 1969a, pp. 76–8  
 C. Logan in New York 1995, vol. 2, pp. 170–2, no. 66  
 Haverkamp-Begemann et al. 1999, pp. 232–4, no. 72  
 J. Lloyd Williams in Edinburgh and London 2001, p. 239, no. 139  
 M. Bisanz-Prakken in Vienna 2004, pp. 140–1, no. 53

*Portrait of a Family, about 1665*

Oil on canvas, 126 × 167 cm  
 Herzog Anton Ulrich-Museum, Braunschweig (GG 238)  
 [AMSTERDAM, CAT. 94]

PROVENANCE

Acquired by the Dukes of Braunschweig, Salzdahlum castle, by 1737<sup>1</sup>  
 Transferred to the Herzog Anton Ulrich-Museum, Braunschweig, at an unknown date

CATALOGUES RAISONNÉS

HdG 931  
 Bredius 1935, no. 417  
 Bredius and Gerson 1969, no. 417

SELECTED LITERATURE

Müller-Hofstede 1952  
 Brückner 1997  
 Braunschweig 2006

NOTE

1 A.F. Harms, *Designation derer Künstlichen und Kostbabren Gemäblen, welch in den Gallerien und Cabinetter des Fürstlichen Lustschlosses Salztbalen sich befinden*, 1744 (with retroactive entries dating from 1737).

*Portrait of a Couple as Isaac and Rebecca, known as 'The Jewish Bride', about 1665*

Oil on canvas, 121.5 × 166.5 cm  
 Signed and dated lower right: *Rembrandt f. 16.*  
 Rijksmuseum, Amsterdam, on loan from the City of Amsterdam (A. van der Hoop Bequest) (SK-A-216)  
 [CAT. 92]

PROVENANCE

Purchased for fl. 5,000 by the London art dealer John Smith in Amsterdam from 'Vaillant' (probably Christiaan Everhard Vaillant, 1746–1829), 1825  
 Sale John Smith, London (Stanley's), 2 May 1828, lot 68 ('Jephthah and his Daughter. The judge of Israel, in compliance with his rash vow, is about to sacrifice his only child. The parties, according to modern notions, appear to be habited rather for the matrimonial than the sacrificial altar, for their dresses are of rich stuffs, and silks of great brilliancy, and the lady is adorned with pearls and jewels; but this is strictly in accordance with ancient custom. Rembrandt, however inelegant in his forms, is generally correct in his adaptations; no painter whatever tells his story with more truth; no painter whatever has found a nearer way to the understanding. Instead of the cold common-place of covering the father's face with a robe or a veil to hide his grief, he has represented him with a joyous countenance, mingled with affectionate regard, congratulating his daughter on the transit she is about to make, and, as far as human nature will permit, exhibiting signs of satisfaction that he has the fortitude to accomplish his vow. His daughter stands the willing as well as the devoted victim: oriental custom commanded and enforced obedience; and, in her case, piety and filial affection rendered obedience easy. This capital picture, painted in the artist's best time, is from the Collection of Monsieur Vaillant, of Amsterdam'; bought in at £420)  
 Sold by John Smith for fl. 5,000 to Albertus Brondgeest for Adriaan van der Hoop (1778–1854), Amsterdam, July 1833  
 Bequeathed by Adriaan van der Hoop with the rest of his collection to the City of Amsterdam, 1854  
 Exhibited in the Museum Van der Hoop, Amsterdam, 1854–85  
 On loan from the City of Amsterdam to the Rijksmuseum since 1885

CATALOGUES RAISONNÉS

Smith 430  
 HdG 929  
 Bredius 1935, no. 416  
 Bredius and Gerson 1969, no. 416

SELECTED LITERATURE

Valentiner 1923–4  
 Valentiner 1925–34, vol. 1, p. 478  
 Tümpel 1969, pp. 162–7  
 E. de Jongh in Haarlem 1986, pp. 319–20  
 Van de Wetering 1997, pp. 155–9

T. Dibbits in Amsterdam 2006a, pp. 131–2, no. 29  
Bikker 2013

*Isaac and Rebecca spied upon by Abimelech,*  
about 1665

Pen and brown ink with white gouache  
corrections, 14.5 × 18.5 cm  
Private collection, USA

[AMSTERDAM, CAT. 93]

PROVENANCE

Collection Ludwig Richter (1803–1884), Berlin  
Collection Eduard Cichorius (1819–1907), Berlin  
With W.R. Valentiner by 1927 and  
possibly by 1923  
Collection Oskar Huldshinsky (1846–1931),  
Berlin  
Sale W.R. Valentiner (Detroit), Amsterdam  
(Mensing), 25 October 1932, lot 2 (fl. 650)  
Collection Siegfried Kramarsky (1893–1961)  
Private collection

CATALOGUE RAISONNÉ

Ben. 988

SELECTED LITERATURE

Valentiner 1923–4  
Valentiner 1925–34, vol. 1, p. 478  
W.W. Robinson in Los Angeles 2009,  
pp. 228, 230–1, no. 39.1  
Royalton-Kisch and Schatborn 2011,  
pp. 345–6, no. 78

*Self Portrait with Two Circles,*  
about 1665–9

Oil on canvas, 116.3 × 97.2 cm  
English Heritage, The Iveagh Bequest  
(Kenwood, London) (57)

[CAT. 58]

PROVENANCE

Collection Claude-Alexandre de Villeneuve,  
Comte de Vence (1702–1760), Paris, by 1755<sup>1</sup>  
Sale Comte de Vence, Paris (Rémy), 9–17  
February 1761, lot 42 ('Le Portrait de Rembrandt  
dans sa vieillesse, vû de face à demi-corps & de  
grandeur naturelle, il est peint sur toile, de 3  
pieds & demi de haut, sur 2 pieds 11 pouces de  
large. Ce tableau est touché à plein pinceau &  
avec toute la chaleur qu'on connoît à ce Maître;  
il fait tant d'effet qu'on le croirait pour ainsi  
dire de relief. La lumière y est ménagée avec tout  
l'art possible, ce qui répand dans ce Tableau  
une tranquillité admirable. M de Marcenay l'a

parfaitement bien gravé'; frs. 481, to Rémy for  
M. Le Barry Boonery)  
Acquired by Hennessy (probably Patricius  
Hennessy, 1741–1784), Brussels, 1767<sup>2</sup>  
Collection [Daniel] Danoot, Brussels, by 1781<sup>3</sup>  
Sale Danoot, Brussels (Héris), 22–3 December  
1828, lot 53 ('Portrait à mi-corps de ce grand  
homme, peint par lui-même à l'âge d'environ  
cinquante ans; il est vu presque de face, tenant  
de la main gauche sa palette, ses pinceaux et son  
appui-main; s'appuyant de la main droite sur  
la hanche; il est vêtu d'une veste cramoisie  
recouverte d'un manteau de velours noir, doublé  
d'une fourrure, et coiffé d'un bonnet blanc;  
le fond du Tableau est clair. Dans ce portrait  
étonnant de vérité, le clair obscur est porté au  
plus haut degré de perfection; la touche en est  
large et empâtée, et il est peint dans la plus  
grande force de l'artiste. Nous ne pouvons faire  
un plus bel éloge de ce chef-d'oeuvre, qu'en le  
comparant au portrait du bourgmestre Six...';  
fl. 9,450, to Héris [bought in])  
Possibly with the art dealer William Buchanan,  
London<sup>4</sup>

Collection Henry Petty-Fitzmaurice,  
3rd Marquess of Lansdowne (1780–1863),  
Bowood House/Meikleour House, by 1836<sup>5</sup>  
By descent to his son, Henry Thomas Petty-  
Fitzmaurice, 4th Marquess of Lansdowne  
(1816–66), Bowood House/Meikleour House  
By descent to his son, Henry Charles Keith  
Petty-Fitzmaurice, 5th Marquess of Lansdowne  
(1845–1927), Bowood House/Meikleour House  
Sold to Thomas Agnew & Sons, London, 1888  
By whom sold to Sir Edward Cecil Guinness,  
1st Earl of Iveagh (1847–1927), 10 July 1888  
Iveagh Bequest, 1927

CATALOGUES RAISONNÉS

Smith 207  
HdG 556  
Bredius 1935, no. 52  
Bredius and Gerson 1969, no. 52  
*Corpus* IV, no. IV 26

SELECTED LITERATURE

Broos 1971, esp. pp. 177–82  
Chapman 1990, pp. 95, 97–101, 102, 121–2, 135,  
159–60  
C. Brown in Berlin, Amsterdam and London  
1991a, pp. 284–7, no. 49  
E. Buijsen in London and The Hague 1999,  
pp. 220–2, no. 83  
Bryant 2003, pp. 70–7  
Liedtke 2011, pp. 26–7

NOTES

- 1 Antoine de Marcenay's engraving after the painting is dated 1755. The *Catalogue des Tableaux du Cabinet de Monsieur le Comte de Vence* (Paris 1759), p. 5, describes the painting as hanging in the Cabinet: 'En entrant dans le Cabinet à droite, à côté de la porte, au rang le plus élevé, est un Portrait de *Rembrandt* [*sic*] peint par lui-même'.
- 2 Patricius (Patrice-Michel) Hennessy (1741–1784) was a member of an Irish family of traders active in the Flemish port city of Ostende throughout the eighteenth century. He married Anne-Marie Danoot (b. 1738), daughter of the banker Daniel Danoot, in 1776. See Dickson, Parmentier and Ohlmeyer 2007.
- 3 Daniel Danoot father (d. 1770) and son were key figures in the international art trade in the Southern Netherlands; see Lyna 2012, p. 114 n. 22.
- 4 Buchanan bought several lots after the sale, all of which had been bought in at the time of the sale, although it is not clear that this painting was among them.
- 5 According to Waagen (1854, vol. 2, p. 151), the painting was purchased from the art dealer Nieuwenhuys for £800.

*Lucretia, 1666*

Oil on canvas, 110.2 × 92.3 cm  
Signed and dated lower left: *Rembrandt / f. 1666*  
Lent by the Minneapolis Institute of Arts,  
the William Hood Dunwoody Fund,  
Minneapolis (34.19)  
[CAT. 57]

PROVENANCE

Possibly anonymous sale Paris (Alexandre Joseph Paillet), 9 December 1783, lot 12 ('Lucrece représentée de grandeur naturelle, vue jusqu'au genoux, & tenant un poignard de la main droite. Ce tableau, d'une admirable couleur, fait honneur à la réputation de ce grand peintre. Sur toile, Hauteur 40 pouc. larg. 36 pouc. [108 × 97.2 cm]')

Possibly collection Jean-Baptiste Wicar (1762–1834), Rome, by 3 November 1802<sup>1</sup>  
Probably collection Duke Michal Hieronim Radziwill (1744–1831), Nieborów Palace, Poland  
Sale John Calvert Wombwell, London (Christie's), 4 June 1853, lot 8 ('Lucretia, standing in a white dress, and rich golden mantle, with a head dress ornamented with pearls; she holds a dagger in her right hand, and a rope in her left. This superb work is signed and dated 1666. From the

collection of Prince Michael Radziwill, of Warsaw'; £399, to William W. Burdon, Haddon House, Newcastle on Tyne) His sale, London (Christie, Manson & Woods), 28 June 1862, lot 137 ('Portrait of the daughter of the artist as Lucretia. A magnificent work, painted in his finest time, in perfect preservation. From the Radziwill Collection'; bought in at £204 15s) Collection J. Purvis Carter, London and Villa Torrigiani, Quinto, Florence, after 1877 With the art dealers Henry Reinhardt and Sons, New York, by 1926 Collection Herschel V. Jones (1861–1928), Minneapolis, 1927–8 By descent to his widow Lydia Augusta Wilcox Jones (1861–1942), Minneapolis Acquired by the Minneapolis Institute of Arts, 1934

#### CATALOGUES RAISONNÉS

HdG 220  
Bredius 1935, no. 485  
Bredius and Gerson 1969, no. 485

#### SELECTED LITERATURE

Amsterdam and Rotterdam 1956, no. 98.  
Tümpel 1986, p. 406, no. 115  
Raleigh, Cleveland and Minneapolis 2011, no. 50

#### NOTE

1 The inventory of Wicar's paintings drawn up on this date includes 'N. 1 Lucretia di Rembrandt'. The painting in question may equally well have been the *Lucretia* now in Washington (CAT. 115), or a no longer extant version of the theme.

### *Portrait of a Blond Man, 1667*

Oil on canvas, 108.9 × 92.7 cm  
Signed and dated upper centre (possibly by a later hand): *Rembrandt f. / 1667*  
National Gallery of Victoria, Melbourne, Felton Bequest, 1951 (2372/4)

[CAT. 52]

#### PROVENANCE

Sale Vincent Donjeux, Paris (Lebrun), 29 April 1793, lot 148 ('Par le même [Rembrandt]. Un portrait d'homme, de grandeur naturelle, et vu à mi-corps; il est presque de face, avec des cheveux blancs, portant un rabat, et vêtu de noir. Une de ses mains est appuyée sur le bras de son fauteuil: le fond est en partie occupé par un rideau rouge. Ce tableau, de la manière la plus colorée et

heurtée de ce maître, est de son meilleur faire. Haut. 39 pouc. larg. 33 [about 105 × 89 cm]'; 650 livres, to Solier) Possibly with Christian Josi (1768–1828), London' Collection Heneage Finch, 5th Earl of Aylesford (1786–1859), Packington Hall, Warwickshire, by 1836 With Asher Wertheimer, London, by 1899 Purchased from Wertheimer by Thomas Agnew and Son, London, 23 February 1899, and sold to Sir Alfred Beit, London, 19 June 1899, for £10,000<sup>2</sup> Collection Sir Alfred Beit (1853–1906), London By descent to his brother, Sir Otto Beit (1865–1930), London; by descent to his son, Sir Alfred L. Beit (1903–1994) With C. Marshall Spink, London, 1951 Felton Bequest, National Gallery of Victoria, 1951

#### CATALOGUES RAISONNÉS

HdG 743  
Bredius 1935, no. 323  
Bredius and Gerson 1969, no. 323

#### SELECTED LITERATURE

J. Gregory in Gregory and Zdanowicz 1988, pp. 60, 64–7, 115  
C. Brown in Berlin, Amsterdam and London 1991a, pp. 288–9, no. 50  
Hoff 1995, pp. 232–4 (with earlier literature)  
A. Blankert in Melbourne and Canberra 1997, pp. 180–2, no. 27  
J. Giltaij in Frankfurt 2003, pp. 230–1, no. 46

#### NOTES

1 'M. Josi ... discovered an undoubted picture by him [Rembrandt], which he considers to be a portrait of the Burgomaster Six, with an authentic date of 1667. This picture is now in the possession of Lord Aylesford. It does not sufficiently resemble Six to conclude that it is a portrait of that illustrious individual, but is apparently that of a Swede ...'; Wilson 1836, p. 12. Heneage Finch, 5th Earl of Aylesford, owned one of the finest collections of Rembrandt prints ever assembled. The majority were subsequently acquired by the British Museum. In 1810 he purchased a large group of Rembrandt prints from the dealer Christian Josi. It is conceivable that he may also have acquired the present painting via Josi.  
2 *Thos. Agnew & Sons Stockbook (pictures)*, vol. 7 (1874–1909), pp. 26–7.

### *Portrait of an Elderly Man, 1667*

Oil on canvas, 81.9 × 67.7 cm  
Signed and dated left of centre:  
*Rembrandt / f. 1667*  
Royal Picture Gallery Mauritshuis, The Hague, acquired with the support of the Friends of the Mauritshuis Foundation, the Ministry of Education, Culture and Science, the National Art Collections Fund, the BankGiro Loterij, the VSB Fund The Hague, the Rembrandt Association, the Prince Bernhard Cultural Fund, the ING Group, Professor A.C.R. Dreesmann, the Dr Hendrik Muller National Fund and private benefactors, 1999 (1118)

[CAT. 102]

#### PROVENANCE

Possibly sale Sir John Rawdon, London (Cock's), 1744, lot 51 (as 'Admiral van Tromp'; purchased together with lot 52 by the dealer Robert Bragge, for £141 15s) Collection Sampson Gideon (1699–1762), Belvedere House, Erith, Kent, by 1761 (as 'Van Trump. Height 2 feet, 10 inches, Breadth 2 feet, 4 inches. Painted by Francis Hals')<sup>1</sup> By descent to his son, Sampson Gideon, 1st Baron Eardley (1744–1824), Belvedere House, Erith, Kent By descent through the female line to his son-in-law, Gregory William Eardley-Twisleton-Fiennes, 14th Baron Saye and Sele (1769–1844), Belvedere House, Erith, Kent By descent to his son, William Thomas Eardley-Twisleton-Fiennes, 15th Baron Saye and Sele (1798–1847), Belvedere House, Erith, Kent By descent to the family of Lord Eardley's second son-in-law, Sir Culling Smith, 2nd Bt (1768–1829), to Sir Culling Eardley Smith, 3rd Bt (1805–1863) (who assumed the surname Eardley in 1847), Belvedere House, Erith, Kent (as '*Admiral van Tromp*, by Rembrandt') By descent to his daughter, Francis Selena (b. 1833), wife of Robert Culling Hanbury By descent to his sister, Isabella Maria (d. 1901), wife of the Very Revd Hon. William Henry Fremantle (1831–1916) By descent to their son, Col. Sir Francis Edward Fremantle (b. 1872) By whom sold to Thos. Agnew & Sons, London, 14 July 1919 Sold to Scott & Fowles, London, 24 July 1919 Sold to Duveen Brothers, New York and London Sold to Thos. Agnew & Sons, London, 21 November 1919, from whom purchased on the same day by Lord Cowdray Collection Weetman Dickinson Pearson, 1st

Viscount Cowdray (1856–1927), Cowdray Park, Midhurst, Sussex; his son, Weetman Harold Miller Pearson, 2nd viscount Cowdray (1882–1933), Cowdray Park; his son, Weetman John Churchill Pearson, 3rd Viscount Cowdray (1910–1995), Cowdray Park  
The Trustees of the Cowdray Estate  
Purchased 1999

CATALOGUES RAISONNÉS

HdG 829

Bredius 1935, no. 323A

Bredius and Gerson 1969, no. 323A

SELECTED LITERATURE

A. Blankert and M. Blokhuis in Melbourne and Canberra 1997, pp. 183–7, no. 28

Van de Wetering 1997, pp. 205–7

F. Duparc in Broos et al. 2004, pp. 215–20 (with earlier literature)

Q. Buvelot in London and The Hague 2007, pp. 212–3, 265, no. 61

NOTE

1 Anon. 1761, vol. 1, p. 272.

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*Self Portrait at the Age of 63, 1669*

Oil on canvas, 86 × 70.5 cm

Signed and dated at left: [...] *tf* / 1669

The National Gallery, London (NG 221)

[CAT. 3]

PROVENANCE

Collection Willem van Huls (about 1663–1722), Whitehall, London

His sale, London (William Wilson), 6 August 1722, lot 22 ('Rembrant His own Picture', and described as being in 'the back-Stairs' of the late owner's dwelling-house in Whitehall; £80, to Brodrick)<sup>1</sup>

Collection Thomas Brodrick, MP (1654–1730)<sup>2</sup>

By descent to his nephew, Alan Brodrick, 2nd Viscount Middleton<sup>3</sup> (1702–1747)

In the Middleton collection at Peper Harow, Godalming, until sale, George Alan Brodrick (1806–1848), 5th Viscount Middleton, London (Christie's), 31 July 1851, lot 78 (purchased by The National Gallery for 410 gns.)

CATALOGUES RAISONNÉS

HdG 551

Bredius 1935, no. 55

Bredius and Gerson 1969, no. 55

*Corpus* IV, no. IV 27

SELECTED LITERATURE

Chapman 1990, pp. 130–2

MacLaren and Brown 1991, vol. 1, pp. 336–7

E. Buijsen in London and The Hague 1999, pp. 223–5, no. 84

London 2006, pp. 190–5, no. 21

NOTES

1 Willem van Huls was the son of Samuel van Huls (1596–1687), secretary to the Dutch stadholder Frederik Hendrik under Constantijn Huygens. Willem served as private secretary to King William III in London and was appointed Clerk of the Robes and Wardrobe in 1700. At his death the contents of his homes in Whitehall and Chelsea were sold on 6 August and

3 September 1722, respectively; the Whitehall sale included at least 246 paintings, mostly Dutch and Flemish.

2 According to George Vertue, who saw it there in 1722: 'at M<sup>r</sup> Brodericks Membr parliament a fine head of Rhinbrants own picture bought at Mr Van huls Sale'; see Vertue 1934, p. 9.

3 Earlier sources (MacLaren and Brown 1991, p. 337; *Corpus* IV, p. 576) all describe the painting as being inherited by his brother, Alan Brodrick, 1st Viscount Middleton (about 1656–1728) who, however, had predeceased Thomas.

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*Self Portrait, 1669*

Oil on canvas, 65.4 × 60.2 cm

Signed and dated centre left: *Rembrandt* / *f. 1669*

Royal Picture Gallery Mauritshuis, The Hague, acquired with the support of the Rembrandt Association and private benefactors, 1947 (840)

[CAT. 4]

PROVENANCE

Possibly sale London (Phillips), 10 May 1811, lot 68 ('Rembrandt. A portrait of Himself in a Turkish Habit, painted in a rich mellow tone of colour, with great effect'; 19 gns., bought in)

Possibly sale (Flexney), London (Christie's), 26 November 1831, lot 41 ('Rembrandt. His own Portrait, in a Turban'; £3, bought in)

Sir Joseph Neeld (1789–1856), London and Grittleton House, Chippenham, Wiltshire, by 1850

By descent to his brother, Sir John Neeld, 1st Bt (1805–1891), Grittleton House, Chippenham, Wiltshire, and by descent in the family until 1899

With R.L. Douglas, London

With Knoedler & Co., London

Collection Marcus Kappel (1839–1919), Berlin, by 1912

By descent to Ernest G. Rathenau and E. Ettlinger-Rathenau, Berlin, Oxford and New York, about 1925–47 (1925–40 on loan to the Rijksmuseum, Amsterdam)  
Purchased for the Führermuseum, Linz, through Dienststelle Kai Mühlmann, The Hague, 1940 (inv. 1434)  
Transferred to a salt mine in Alt-Aussee, Austria  
Transferred to the Central Collecting Point, Munich (1416/1)  
Purchased from the Rathenau family with the aid of the Rembrandt Society and private individuals, 1947

CATALOGUES RAISONNÉS

HdG 527

Bredius 1935, no. 62

Bredius and Gerson 1969, no. 62

*Corpus* IV, no. IV 29

SELECTED LITERATURE

Chapman 1990, pp. 128, 130–2

E. Buijsen in London and The Hague 1999, pp. 229–31, no. 86

J. Giltaij in Frankfurt 2003, pp. 238–9, no. 48

A. van Suchtelen in Broos et al. 2004,

pp. 221–4 (with further literature)

E. de la Fuente Pedersen in Copenhagen 2006, pp. 210–11, no. 20

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*Simeon with the Infant Christ in the Temple, about 1669*

Oil on canvas, 98.5 × 79.5 cm

Nationalmuseum, Stockholm. Donated in 1949 by Mr Nils B. Hersloff (4567)

[CAT. 122]

PROVENANCE

Commissioned by Dirck van Cattenburgh (1616–1704), Amsterdam, 1669<sup>1</sup>

Possibly sale, Ralph Palmer (1712–1755, London), London (Prestage), 10–11 April 1755, second day, lot 7 ('Simeon and the young Christ. 3' 3" h × 2' 8" w [98.9 × 80.9 cm])

Possibly sale Bryan Fairfax (1676–1749, London), London (Prestage), 6–7 April 1756, first day, lot 76 ('The Presentation of our saviour in the Temple. Width 2' 9" by height 3' 1" [83.4 × 93.9 cm])

Sale Sir Joshua Reynolds (1723–1792, London), London (Christie's), 11–14 March 1795, first day, lot 64 ('Simon offering the infant Christ in the Temple. This master is remarkable for his true expression of Jewish characters, the composition unites simplicity with grandeur'; bought in at 33 gns.)

Sale Sir Joshua Reynolds, London (Philips), 8–9 May 1798, second day, lot 40 ('Simon offering the infant Christ'; 10 gns., to Simpson)

Sale Sir Simon Haughton Clarke (1764–1832) and George Hibbert (1757–1837), London (Christie's), 14–15 May 1802, first day, lot 23 ('Simeon in the Temple From the collection of Sir Joshua Reynolds'; bought in at £50 8s)

Purchased for 48 guineas by Michael Bryan (1757–1821), London<sup>2</sup>

Anonymous [Josiah Taylor] sale, London (Edward Foster), 25 June 1829, lot 94 ('Simeon offering the Infant Christ in the Temple. This admirable artist, with a true expression of the Jewish character has united great simplicity and grandeur. From the Collection of Sir Joshua Reynolds'; bought in at £105)

Anonymous sale London (Exeter Hall), 11 April 1832, lot 27, as Gerbrand van den Eeckhout and Rembrandt ('The Presentation in the Temple: — Simeon, the Infant Jesus, and the Virgin. From the collection of Sir Joshua Reynolds — who is thought to have borrowed from this Picture much of that colouring which he imparted to his own works')

Anonymous sale, London (Exeter Hall), 9 May 1832, lot 37, as Gerbrand van den Eeckhout and Rembrandt

Anonymous sale London (Harry Philips), 27–28 July 1832, first day, lot 72, as Gerbrand van

den Eeckhout and Rembrandt (38" h × 31½" w [95 × 78.8 cm]; £57 9s)

Anonymous sale London (Robins), 14–15 March 1833, first day, lot 77, as Gerbrand van den Eeckhout and Rembrandt ('The Presentation in the Temple: Simeon, the Infant Jesus, and the Virgin. Supposed, on the authority of Sir Joshua Reynolds, who was in possession of the picture, and others, to be the joint production of G. Van der Eeckhout and Rembrandt: Simeon and the Infant Jesus being the work of Eeckhout; and the Virgin, an after-thought, added by Rembrandt'; £36 15s)

Anonymous sale London (Edward Foster), 11–12 May 1836, second day, lot 195 ('Simeon, with the Virgin, offering the Infant Christ in the Temple. A peculiar expression is given to the characters, and the composition unites simplicity with grandeur. From the collection of Sir Joshua Reynolds'; £17 17s to Watkins)

With the art dealer A.E. Lewis, Turnham Green, London

By whom sold to the art dealers Asscher & Koetsier, Amsterdam, 1915

Collection Carel F.L. de Wild (1870–1922), New York

With the art dealer Henry Reinhardt & Sons, New York

With the art dealer Lord Joseph Duveen, London and New York

Collection Nils Bror Hersloff (1869–1956), Llewellyn Park, West Orange, New Jersey, by 1930

By whom donated to the Nationalmuseum in 1949

#### CATALOGUES RAISONNÉS

HdG 81d  
Bredius 1935, no. 600  
Bredius and Gerson 1969, no. 600

#### SELECTED LITERATURE

Tümpel 1986, no. 73 (as Rembrandt and follower)

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#### NOTES

- 1 According to an affidavit from 12 May 1671, the painters Allaert and Cornelis van Everdingen witnessed Rembrandt working on a painting commissioned by Dirck van Cattenburgh of Simeon in the last months of his life; see Bredius 1909.
- 2 Broun 1987, vol. 2, p. 39.



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