OBJECT LIST

Drawings by Rembrandt and His Pupils: Telling the Difference

ONLY AT THE J. PAUL GETTY MUSEUM IN LOS ANGELES
December 8, 2009 – February 28, 2010

Rembrandt Harmensz. van Rijn

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

19. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
    *Nude Woman with a Snake*, about 1637
    Red chalk with white gouache heightening
    24.7 x 13.7 cm (9 3/4 x 5 3/8 in.)
    The J. Paul Getty Museum, Los Angeles

- more -
20. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
Landscape with the House with the Little Tower, about 1651
Pen and brown ink, brush and brown wash
9.7 x 21.5 cm (3 13/16 x 8 7/16 in.)
The J. Paul Getty Museum, Los Angeles

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

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

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

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

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

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

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

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

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

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

31. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
A Quack and His Public, about 1635 - 1637
Pen and brown ink, corrections in lead white
20 x 14.7 cm (7 7/8 x 5 13/16 in.)
Kupferstichkabinett, Staatliche Museen zu Berlin
32. Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
_Simeon and the Christ Child_, about 1640
Black chalk, white gouache heightening
14.4 x 15.3 cm (5 11/16 x 6 in.)
Kupferstichkabinett, Staatliche Museen zu Berlin

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- more -
Ferdinand Bol

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

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

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

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

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

Willem Drost

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

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

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

Gerbrand van den Eeckhout

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

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

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

65. Gerbrand van den Eeckhout (Dutch, 1621 - 1674)
   *A Quack and His Public*, about 1637 - 1640
   Pen and brown ink, brush and brown wash with correction in lead white
   18.8 x 16.6 cm (7 3/8 x 6 9/16 in.)
   The Courtauld Gallery, London

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66. Gerbrand van den Eeckhout (Dutch, 1621 - 1674)
   *Study of a Woman in an Elaborate Costume Seen from the Front*, about 1638
   Pen and brown ink, brush and brown wash, with traces of lead white
   18.4 x 13.9 cm (7 1/4 x 5 1/2 in.)
   Kupferstichkabinett, Staatliche Museen zu Berlin

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

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

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

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

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

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

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

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

Abraham Furnerius

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

Arent de Gelder

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

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

**Samuel van Hoogstraten**

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

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

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

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

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

**Jan Lievens**

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

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

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

- more -
Nicolaes Maes

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

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

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

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

Johannes Raven

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

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

Constantijn Daniel van Renesse

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

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

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

96. Constantijn Daniel van Renesse (Dutch, 1626 - 1680)
Rembrandt and His Pupils Drawing from a Nude Model, about 1650
Black chalk, brush and brown wash, heightened with white
18 x 26.6 cm (7 1/16 x 10 1/2 in.)
Hessisches Landesmuseum, Darmstadt

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

- more -
Jan Victors

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

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

Pieter de With

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

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

Unknown Pupil

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

103. Unknown maker, Rembrandt Pupil and Rembrandt Harmensz. van Rijn (Dutch, 1606 - 1669)
   *Standing Female Nude*, about 1637
   Black chalk, pen and brown ink, heightened with white
   25.3 x 16.2 cm (9 15/16 x 6 3/8 in.)
   Szépmüvészeti Múzeum, Budapest
Distinguishing drawings by Rembrandt from those of his pupils poses a special challenge because unlike paintings and prints, 17th century drawings were rarely signed and later attributions to “Rembrandt” were often incorrect. Over the past 30 years, however, scholars have developed and refined their methods, and have brought extraordinary clarity to this massive body of work. The subtitle of this exhibition - Telling the Difference - emphasizes its goal of showing visitors what to look for in order to enable them to understand the methodology for themselves. Details of the drawings are highlighted and reproduced on labels, which also use clear and precise terms to describe differences. Distinguishing drawings by Rembrandt from those of his pupils poses a special challenge because unlike paintings and prints, 17th century drawings were rarely signed and later attributions to “Rembrandt” were often incorrect. Over the past 30 years, however, scholars have developed and refined their methods, and have brought extraordinary clarity to this massive body of work. The difference between Rembrandt’s artistic personality and those of his pupils is highlighted by the exhibition’s organization as a series of carefully selected pairs of drawings. Doring said his experience cataloging drawings by Rembrandt and his pupils during an earlier project was key to the discovery. "I was used to looking out for the differences between Rembrandt's work and drawings by other artists," he explained. To find out whether his suspicions were correct, he visited Vienna, Amsterdam and Paris, studying Rembrandt drawings and enlisting the help of other Rembrandt experts. This drawing of a lion (1650-1959), belonging to the Rijksmuseum in Amsterdam, is one of the few surviving animal studies by Rembrandt van Rijn.