

Catalogue of Drawings by Rembrandt and his School in the British Museum

Martin Royalton-Kisch

VOLUME II

**Drawings ‘attributed to’ Rembrandt (cat. 73-86) and copies after
Rembrandt (cat. 87-97) Anonymous Rembrandt School (cat.98-136)**

Published online by the British Museum, 2010.

This PDF version, compiled from the British Museum website in 2013-14, includes a few references and some conservation reports that had been added to the website since 2010.

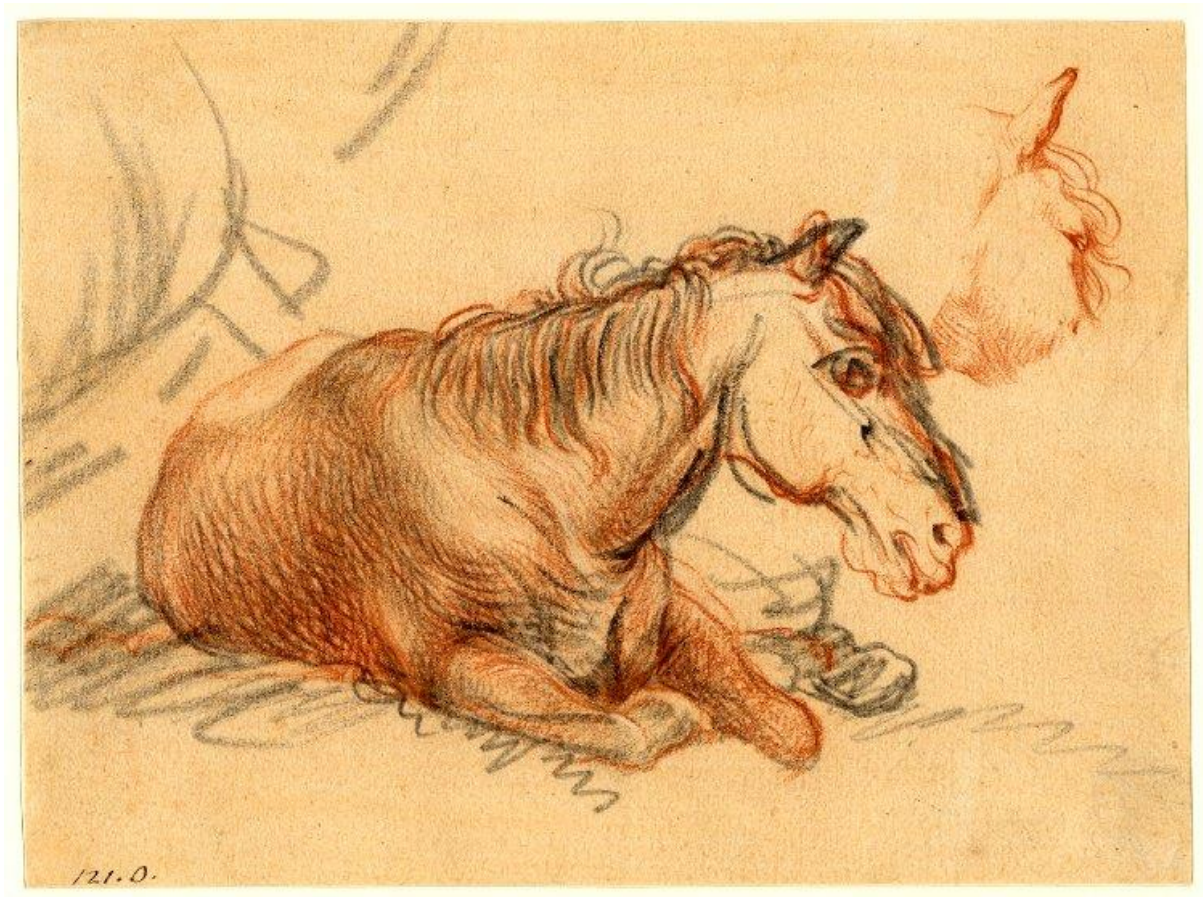
Drawings attributed to Rembrandt

No	Title	Date	Reference	Registration number
73	A Horse lying down	c.1626	not in Benesch	Ff,4.121 (formerly FAWK, Add.25)
74	A seated old Man and a Woman (Jacob and Rachel)	c.1640-45	Benesch 528	1861,0608.149
75	The Dismissal of Hagar and Ishmael	c.1642-6	Benesch 524	1860,0616.121
76	The Man of Gibeah offers Hospitality to the Levite	c.1642-6	Benesch 554	Oo,9.67
77	Three Studies of old Men standing and walking	c.1645-8	Benesch 679	Oo,9.76
78	Buildings near a Ditch on the Spaarndammerdijk	c.1648-50	Benesch 832	Gg,2.258
79	Landscape with a Cottage and Trees bordered by Water	c.1650	Benesch 1240	1860,0616.127
80	Farm Buildings near a Canal	c.1650	Benesch 836	1895,0915.1258
81	A Sketch of the Bend in the Amstel near Kostverloren	c.1650	Benesch 1269	1932,1210.1
82	The Westpoort at Rhenen	c.1652-4	Benesch 1304	Gg,2.254
83	A Sketch of Farm Buildings	c.1655	Benesch 1316	Oo,9.80
84	An Encampment with Soldiers by the Roadside	c.1655	Benesch 1345	Oo,9.86
85	Two Sailing Boats	c.1655	not in Benesch	Oo,9.84
86	River Scene with Trees, a Boat, a Cottage and a Hay-Barn	c.1655	Benesch 1337	Oo,9.111

Anonymous drawings after Rembrandt

No	Title	Date	Reference	Registration number
87	Lot and his Daughters	c.1631		1836,0811.560
88	Esau selling his Birthright to Jacob	c.1645		1873,0510.3544
89	A Studio with an Artist painting a Double-Portrait	c.1645-50	not in Benesch	1860,0616.128
90	The Miraculous Draught of Fishes	c.1650-55		1895,1214.99
91	The Flight into Egypt	c.1650-60		1900,0411.5
92	The Sacrifice of Iphigenia	c.1655	Benesch Add.979	Oo,9.114
93	The Good Samaritan	c.1650		1993,0619.5
94	The Supper at Emmaus	c.1718-20		Oo,10.226
95	A Lion asleep	c.1646-50	Benesch C60	Oo,9.74
96	A reclining lion	c.1646-50		1895,0915.1274
97	Cottage and Farm Buildings, with a Man sketching	c.1640-50		Oo,9.82

Cat.73



Registration number: Ff,4.121

Additional IDs
FAWK,ADD.25

Bibliographic reference
Royalton-Kisch 2010 73 (attributed to Rembrandt)
Hind Add.10a (as Lievens)

Dutch Roy XVIIc

Production person

Formerly attributed to Anonymous (Flemish School) (all objects)

Formerly attributed to Jan Lievens (biographical details | all objects)

Attributed to Rembrandt (biographical details | all objects)

Date 1626 (circa)

Description

A horse lying down; with head to right. c.1626

Red and black chalk, touched with white, on paper prepared with orange-yellow wash.

Verso: blank.

No watermark.

Inscriptions

Inscription Content: Inscribed recto, lower left, in pen and dark brown ink: '121.0.'

Dimensions

Height: 153 millimetres

Width: 206 millimetres (chain lines horizontal, 23/24mm apart)

Condition

Good; cut from a sheet that was larger to left and at top.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.73.

In 1991, the compiler published this drawing, which since its acquisition in 1769 had been regarded as anonymous, as the work of Jan Lievens dating from c.1628-9 (see Literature below).

This attribution, which has received general (if only verbal) support, is sustainable mainly on the basis of its analogies with the 'Bust of an old Man' in a private collection.[1] The stylistic and technical comparisons are so close that there can be little doubt that they are by the same hand. Both employ the technique of red and black chalks on yellowish prepared paper that was favoured by Pieter Lastman and which Rembrandt sometimes adopted during his early career.[2]

Problems, however, beset this attribution on two fronts. First, there are several other early chalk drawings by Lievens in existence, the attribution of which to him is reasonably secure (including Lievens no.3 [1836,0811.347] in this catalogue), yet they all diverge markedly from the present work and from the 'Bust of an old Man', especially in their splintery

angularity and their propensity for extended, almost straw-like lines. Secondly, the two latter drawings are in fact equally close or closer in style to early works by Rembrandt himself: the 'Bust of an old Man', in the head and hair, resembles the drawing in Berlin of a 'Seated old Man' of c.1627-8 (Benesch 7),[3] which is related to the painting now in Melbourne of 'Sts Peter and Paul disputing' (Corpus, I, no.A13). The 'Horse lying down' resembles the (probably somewhat later) drawing in Amsterdam of 'Two Horses at a Halt' (Benesch 461),[4] not least in the contrast between one horse's head with a rudimentary, rocking-horse anatomy, and another which is worked up in some detail. The anatomy of the head in its less detailed form compares well with that in the painting of the 'Baptism of the Eunuch' of 1626 in Utrecht, and the horses in the right background of the 'David before Goliath' of 1627 in Basel are also worthy of comparison.[5] The horse does not compare well with that in Lievens' drawing of 'Mucius Scaevola before Porsenna' now in Leiden, which is of the same period (Sumowski 1623x).

As Rembrandt's beginnings as a draughtsman are poorly documented, it is tempting to suggest that the 'Horse lying down' could be his rather than Lievens's work, and dates from around this time, c.1626.[6] Although this suggestion is likely to engender detractors, the challenge they will face will be to identify closer connections than these in works that are certainly by Jan Lievens (or some other master). As Rembrandt's paintings and etchings of c.1626-29 reveal, this was for him a period of rapid development, change and experiment, and it would be a mistake to confine Rembrandt's drawings to a stricter straightjacket than his works in the other two media.

NOTES:

[1] Repr. Exh. Amsterdam, 1988-9, p.36, no.12; Royalton-Kisch, 1991[III], p.414, fig.5; Exh. Kassel-Amsterdam, 2001-2, pp.176-7, no.18.

[2] For Lastman's drawings see Exh. Amsterdam, 1991-2.

[3] Inv. KdZ 5284, 296 x 211mm; Berlin, 2006, no.1, repr.

[4] Inv. 1961.77. 173 x 272 mm; Amsterdam, 1985, no.16. It is now generally agreed that the drawing dates from Rembrandt's Leiden period.

[5] Respectively Corpus, I, 1982, nos.A5 (Exh. Kassel-Amsterdam, 2001-2, no.3, repr.) and A9.

[6] The compiler would retain as by Lievens the 'Bust of an old Woman' in a private collection (Sumowski 539xx as by Dou; Exh. Amsterdam, 1988-9, no.11, repr. as Lievens; Exh. Kassel-Amsterdam, 2001-2, no.20, repr. as Lievens), in which the style retains the qualities described above as characteristic of Lievens.

LITERATURE:

Royalton-Kisch, 1991[III], pp.410-415 Lievens); *ibid.*, Master Drawings, xlvii, 2009, pp.508-11, repr. fig.1 (Rembrandt, c.1626).

Acquisition date

1769

Acquisition name

Bequeathed by William Fawkeners (biographical details | all objects)

Exhibition History

London, BM, 1992, Drawings by Rembrandt and his Circle, (ex. catalogue, as Lievens, but closely resembling Rembrandt).

Cat. 74



Registration number: 1861,0608.149

Bibliographic reference

Benesch 528

Hind 58 (as Rembrandt)

Royalton-Kisch 2010 74 (attributed to Rembrandt)

Location:

Dutch Roy XVIIc

Production person

It has been pointed out that according to the biblical account, Joseph's mother, Rachel, had died before the episode of the dreams. This inconsistency is perhaps attributable to Rembrandt's having misread the background figure in an engraving of the subject made by Heinrich Aldegrever in 1532 (Bartsch 18). That figure in fact represents Joseph in bed, dreaming, whereas Rembrandt shows Rachel in bed in his painting in the Rijksmuseum of c.1633 (Bredius 504, Corpus A66) and in his etching of 1638 (Bartsch 37, Hind 160). Presumably Rachel is also represented here, leaning against the back of Jacob's chair. She is also shown in Lucas van Leyden's engraving of the subject (Bartsch 19), another possible source for Rembrandt. Alternatively Rembrandt may have intended to depict Jacob's second wife, Leah, but there is no known iconographical precedent for her presence.[2]

The attribution of the drawing to Rembrandt, is not wholly secure. There are reminiscences of Govert Flinck (see Flinck, cat. no.9, 1859,0806.73), but the analogies with Rembrandt's undisputed works in pen and ink of the 1640s are equally persuasive.[3] Mention might be made of the 'Portrait of Cornelis Claesz. Anslo' in the Louvre of 1640 (Benesch 759), the 'Two Men in Discussion' in the Courtauld Institute of 1641 (Benesch 500a), the 'Study for the sick Woman in the Hundred Guilder Print' in the Rijksmuseum of the mid-1640s (Benesch 183)[4] and two drawings in the present catalogue, the 'Esau selling his Birthright' and the 'Star of the Kings' (cat. nos.34 and 38; Gg.2.250 and 1910,0212.189). In the latter, the abbreviated animal and the shading towards the left are closely comparable to the present sheet. The stylistic parallels with the works mentioned above suggest a date c.1640-45. Some touches in paler brown ink, apparently applied with a reed pen, look to have been added later by Rembrandt, but like the adjustment of the shadows in the old man's left leg they appear to be later revisions rather than, for example, corrections to a pupil's work, and the cat (or dog) in the foreground is stylistically consistent with these alterations.

The drawing has long been associated with two others of the same subject, now in Vienna and in Washington (Woodner collection, see n.1), but as is revealed by comparison with those listed above they are less certainly by Rembrandt.[5] Rembrandt's etching of the subject of 1638 (Bartsch 37, Hind 160), like his oil sketch of c.1633 (Corpus A66; Bredius 504), is different in iconography and style (as are the two drawings related to the etching).[6] The sketchy character of the present sheet, with its numerous corrections (e.g. to the outline of the chair and the lowering of the crown of Jacob's hat), suggests that Rembrandt may have been working towards a more finished product, but none is known to survive from the same period.

A copy of the drawing is in Berlin.[7]

NOTES:

[1] Valentiner, 1925, and Benesch, 1955 (see Lit. below), compared the two drawings in the Albertina, Vienna and the Woodner Coll., National Gallery of Art, Washington (Benesch 526-7), discussed further below.

[2] Corpus, II, 1986, p.296. following C. and A. Tümpel in Exh. Berlin, 1970, under no.14 (the idea having been advanced in a paper by Lorenz Seelig). In 1652, Jan Victors painted the same subject, the central group being similarly posed as here, but it is one of Joseph's brothers who leans against the back of the chair, not his mother or step-mother (see Sumowski, 'Gemälde', IV, 1989, no.1753, repr. in colour).

[3] Past attempts to date it earlier, with the 1638 etching (Bartsch 37, Hind 160 - see Lit. below), are unpersuasive and have often depended on comparisons with works in other media and/or of uncertain attribution. See further Giltaij, 1995 (see Lit. below).

[4] Dated c.1647 by Schatborn in Amsterdam, 1985, no.21, but perhaps slightly earlier.

[5] The Woodner drawing (Benesch 527) is comparable to the 'Beheading of the Baptist' (Benesch 480) discussed in the context of Bol under cat. no.32; 1860,0616.130.

[6] Benesch 168 in a private collection, New York, and the verso of Benesch 161 for which see Giltaij in Rotterdam, 1988, no.13. The oil and the etching show Rachel - if it is indeed she - in bed in the background, and Jacob is in profile.

[7] See Berlin, 1930, no.3113. Executed in pen and brown ink with white heightening, 159 x 134. The copy is fairly exact, but has weak additions to the wash and the left-hand figure (there shown with a skirt).

LITERATURE (always as Rembrandt unless otherwise stated):

Blanc, II, 1861, p.454; Vosmaer, 1868/77, p.434/501 (c.1633; perhaps a study for the 'Portrait of a Shipbuilder' in Buckingham Palace, Corpus A77, Bredius 408); Dutuit, IV, 1885, pp.85-6 (as Vosmaer); Michel, 1893, p.581, repr. opp. p.530; Seidlitz, 1894, p.122 ('attrib. to' Rembrandt; of 'Abraham and Sarah'); Lippmann, I, no.109; Kleinmann, III, no.37; Bell, c.1905, repr. pl.XII; Hofstede de Groot, 1906, no.923 (A1645; compares paintings of Rabbis, Bredius nos.220, 229, 236, 240, 435 and Bode 295; notes pentimento in the hat); Saxl, 1908, p.233 (c.1641; probably same model as in etching Bartsch 259, Hind 169, and painted 'Scholar' of 1641 ex-Lanckoronski Coll., Vienna, Bredius-Gerson 219 [rejected]); Wurzbach, 1910, p.418; London, 1915, no.58 (c.1635-40; perhaps same model as Buckingham Palace portrait [repr. White, 1982, no.163], also used by Bol in his etchings Bartsch 7 and 10; compares for pose 'Old Man' in Leningrad, Bode 295 [not in Bredius]); Stockholm, 1920, p.69, repr. fig.82 (compares Stockholm 'Old Man led by Boy', Benesch 189); Valentiner, I, 1925, no.89 (c.1638, identifies subject as Jacob and Rachel listening as Joseph interprets his dreams, perhaps for the 1638 etching, Bartsch 37, Hind 160; compares V.90 now in Bredius Museum of same subject [inv.T.85-1946, not in Benesch] and animal to the drawing now in the Woodner collection, Benesch 527); Kauffmann, 1926, p.24, n.3 (c.1634-5); Van Dyke, 1927, p.52 (Bol; follows London, 1915, comparison of Bol's etchings; compares Berlin 'Angel leaving Manoah', Benesch 180, and Rotterdam 'Abraham and the Angels', Sumowski 235x [the latter also called Bol by Giltaij in Rotterdam, 1988, no.42]); Berlin, 1930, p.246, under no.3113 (notes copy in Berlin); Benesch, 1935, p.35 (c.1642-3; subject as 'Jacob in an Armchair'); Guldener, 1947, pp.13 and 19 (uncertain if represents Jacob and Rachel; compares Benesch 527 [now in Washington]); Wallrath, 1949, p.102 (compares Amsterdam 'Jacob and his Sons', Benesch 541); Benesch, III, 1955/73, no.528, repr. fig.656/687 (c.1642-3; compares drawings of this subject in Vienna and now Woodner collection, Benesch 526-7); Haverkamp-Begemann, 1961, pp.51-2 (third in series of studies, ordered as Benesch 527, then 526 and 528; Jacob as in 527 but Rachel reversed; all datable c.1638 and with the oil in Amsterdam relate to the etching); Sumowski, 1961, p.10 (influenced Victor's painting of 1652); White, 1962, repr. pl.4 (c.1642); Rotermund, 1963, p.21, repr. fig.52; Benesch, 1964, p.123, n.11, reprinted 1970, p.288, n.13 (follows Haverkamp-Begemann, 1961, in placing the drawing last in the series of studies of this subject); Slive, 1965, I, no.111, repr. (c.1638); Exh. Cambridge, 1966, under no.45 (attribution uncertain; lists with other versions by

Rembrandt and school; Haverkamp-Begemann, 1967 (1964), p.109 (as in 1961); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.111 (c.1637-8; precedes the etching of 1638); Exh. Vienna, 1969-70, under no.31; Haak, 1976/74, no.37, repr. (c.1642-3); Bernhard, 1976, II, repr. p.318; Amsterdam, 1981, pp.34 and 53; Corpus, II, 1986, p.295 (not related to painting of 'Joseph telling his Dreams' in Amsterdam, Corpus A66, Bredius 504, pace Haverkamp-Begemann, 1961); Giltaij, 1995, p.100 (Flinck?); Rosand, 2002, pp.230-32, repr. fig.218 (composition generates one figure after another; Rembrandt gives precedence to the figure before elaborating space).

Literature after Royaltan-Kisch 2010: Peter Schatborn, 'The early, Rembrandtesque Drawings of Govert Flinck', in *Master Drawings* 48 (2010), p.29, fig.30 (as Govert Flinck); Holm Bevers, review of Martin Royaltan-Kisch catalogue, in *The Burlington Magazine* (2013), p.103 (as Govert Flinck).

Acquisition date

1861

Acquisition name

Purchased through Walter Benjamin Tiffin (biographical details | all objects)

Purchased through Christie's (Woodburn's sale, 7.vi.1860/772 as 'Rembrandt, Van Rhyn - A Jew rabbi seated in a chair, an old woman') (biographical details | all objects)

Purchased from Samuel Woodburn (biographical details | all objects)

Previous owner/ex-collection Benjamin West (L.419) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

Previous owner/ex-collection William Esdaile (L.2617) (biographical details | all objects)

Previous owner/ex-collection Thomas Dimsdale (according to Lawrence and Esdaile catalogues) (biographical details | all objects)

Acquisition notes

Benjamin West (L.419; the catalogues of his sales, Christie's, 9-14 June and 1-6 July, 1820, describe most of the lots only cursorily); Thomas Dimsdale (according to Lawrence and Esdaile catalogues); Thomas Lawrence (L.2445; in MS inventory of his collection as

Rembrandt no.86, case 1, drawer 2, 62: 'An Old Man sitting in a chair, a Woman leaning on the back of it, vigorous pen, great expression'); William Esdaile (L.2617; see under cat. no.15; 1895,0915.1264); his sale, Christie's, 17 June, 1840, lot 71, bt Woodburn, £20-0-0; Woodburn sale, fourth day, Christie's, 7 June, 1860, lot 772, bt Tiffin, from whom purchased by the British Museum, 1861.

Exhibition History

London, Lawrence Gallery, 1935, no.62;

London, BM, 1899, no.A36 (entitled 'Old man seated in an armchair');

1938, no.58 (c.1635-40);

1956, p.11, no.23;

1992, Drawings by Rembrandt and his Circle, no.38, repr. in colour (c.1640-45).

Cat.75



Registration number: 1860,0616.121

Bibliographic reference

Hind 34

Benesch 524

Royalton-Kisch 2010 75 (attributed to Rembrandt)

Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1642-1646 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The dismissal of Hagar and Ishmael; Abraham in turban stands on the steps of his house, his hand touching the head of Ishmael, Hagar to right. c.1642-1646

Pen and brown ink with brown wash, heightened with white; a touch of red chalk by the figure of Sarah; ruled framing lines in pen and brown ink. 188 x 237 (23/24h); a section of the paper is inserted - see Condition under Comment - in which the chain lines are vertical but cannot be measured; the paper seems to be of a similar type as the rest of the drawing, but has a different watermark - see below).

Verso: see Inscriptions.

Watermark: on the main sheet, a fragment of a foolscap watermark; on the inserted section, a shield with a crown with Basel crozier, similar to Tschudin 226 (1637).

Inscriptions

Inscription Content: Verso, in graphite, upper left: 'No. 12' and '12 [in a circle]'.

Dimensions

Height: 188 millimetres

Width: 237 millimetres (chain lines horizontal, 23/24mm apart)

Condition

The figure of Abraham is inserted on a separate piece of paper in the centre that does not completely fill the gap by Hagar's right foot; comparison with an old photograph (taken c.1930-45) shows that the drawing has suffered from exposure to damp since this period (it may have been dampened to lift it from an old mat); as a result the ink in the lines has run considerably and there is a water stain along the top right edge; a reproduction from the old negative (no. 1/2 pl. 11838) is to be included here for comparison.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.75.

The subject is from Genesis, XXI, 9-24: Abraham's wife, Sarah, gave birth late in life to Isaac. She had previously been barren and permitted Abraham to take Hagar as his second wife, by whom his son Ishmael was conceived. After Isaac's birth, Sarah forced Abraham to expel Hagar and Ishmael from their home: 'And Abraham rose up early in the morning, and took bread, and a bottle of water, and gave it unto Hagar, putting it on her shoulder, and the child, and sent her away' (verse 14).

The immediate basis for the many treatments of the subject by Rembrandt and his pupils[1] are the versions by his master, Pieter Lastman, who also depicted the apocryphal gesture of benediction by Abraham. Further analogies exist with sixteenth-century representations, including an engraving by Georg Pencz (Bartsch 3) and a painting by Jan Mostaert in Lugano.[2] Rembrandt produced an etching of the subject in 1637 (Bartsch 30, Hind 149), with which the present sheet was long associated, but the relationship is not especially close. The etching is upright in format and the liquid handling of the drawing conforms more closely with Rembrandt's style in the 1640s. Of the unquestioned drawings of this period, mention might be made of the 'Entombment' in the Rijksmuseum (Benesch 482, recto), the 'Two Men in Discussion' in the Courtauld Institute (Princes Gate Collection, Benesch 500a), the 'Study for the sick Woman in the Hundred Guilder Print' in the Rijksmuseum (Benesch 183), the 'Blind old Man' for the same print in the Louvre (Benesch 185) and the 'Star of the Kings' (cat. no.38; inv. no.1910,0212.189, Benesch 736). In comparison with these the attribution to Rembrandt of the present sheet does not inspire complete confidence. Its

proximity to a drawing in the Rijksmuseum of 'Christ and the Magdalene' (Benesch 537), which has recently been attributed to Ferdinand Bol,[3] undermines its status still further. Nor can its similarity to another drawing that has generally been given to Bol, the 'Joseph interpreting the Prisoners' Dreams' in Hamburg (Sumowski 101), be ignored. Yet the attribution of the latter is not wholly certain[4] and the British Museum's drawing cannot readily be associated with other drawings that are unquestionably by Bol (compare also the drawings in the British Museum, especially Bol cat.nos.3-5; 1836,0811.337, 1918,0615.9 and 1946,0713.168). The head of Abraham may also be compared to that of the father in Rembrandt's drawing in Haarlem of the 'Return of the Prodigal Son' (Benesch 519). The figure of Ishmael resembles the 'Three Orientals in Conversation' in the Rijksmuseum (Benesch 682).[5] Nevertheless, like the 'Man of Gibeah offering Hospitality' (cat. no.76; Oo,9.67), which seems to be by the same hand, it is here retained under Rembrandt's name with misgivings. Both drawings, if by Rembrandt, should be dated to around 1642-6 on the basis of the analogies enumerated above. It must be stressed that a judgement on the status of the present sheet can only be made with reference to the older photograph (see under Condition).

Several variants by Rembrandt's pupils and followers are known which seem to depend on the British Museum's drawing (another reason, perhaps, for retaining it under the master's name). The closest are school copies, one in a private collection which follows the original closely but in reverse,[6] the other in the Louvre which is also horizontal in format and in which the three main figures are little changed, but it is probably based on yet another drawing.[7] Two later versions by or attributed to Rembrandt himself also exhibit similarities with the London drawing (including cat. no.50; 1910,0212.175 - see n.1 below), as do several school paintings and drawings of the 1640s and 1650s.[8] The earliest to be dated are two paintings by Gerbrand van den Eeckhout and Jan Victors of 1642,[9] coinciding with the terminus a quo here suggested for the date of the British Museum's drawing.

Two reproductive prints were etched after the drawing by J. J. de Claussin (1795-1844). In one the composition is reversed.

NOTES:

[1] Three drawings by Rembrandt, as well as his etching, could be autograph: two in the British Museum (the present sheet and cat. no.50; 1910,0212.175) and one in the Rijksmuseum (Benesch 916, see Amsterdam, 1985, no.40, where dated c.1650). In Vienna is a black chalk sketch by Rembrandt (Benesch 447) after Lastman's painting of the subject of 1612 in Hamburg. A version in Berlin (Benesch 649) has in my view been correctly rejected as a Rembrandt by several authors, including Falck and Valentiner, and has been associated with Aert de Gelder (see Berlin, 2006, p.216, repr. p.215). A drawing exhibited as by Rembrandt at Marseilles in 1861 from the collection of M. Gendarme de Bavotte cannot now be identified (see Chaumelin, 1862, pp.161-2 and Vosmaer, 1868, p.450, and 1877, p.516). School versions are discussed below.

[2] For the iconography, see Hamann, 1936, C. and A. Tümpel in Exh. Berlin, 1970, under nos.6 and 7, Zafran, 1977, Exh. Amsterdam, 1984-5, pp.84-91 and Exh. Berlin-Amsterdam-London, 1991-2, pp.380-83. Drawn versions by or formerly attributed to Lastman are also repr. Freise, 1911, figs.38, 39 and 42.

[3] See Schatborn, 1985, pp.94-5, repr. fig.1. The comparison was first made by Benesch, 1935, and Henkel in Amsterdam, 1942 (see Lit. below).

[4] The attribution of the Hamburg drawing depended on its relationship to a painting at Schwerin, long attributed to Bol but now assigned to Kneller (Sumowski, 'Gemälde', III, 1983, no.970, repr.). Blankert, 1982, no.D1, also doubts the attribution of the painting to Bol.

[5] By Schatborn in Amsterdam, 1985, no.26, repr. (as of the mid-1640s).

[6] Brought to my attention by e-mail from Christie's, Paris, 5 January, 2006. The drawing is very stained (I have not seen the original). It was later offered at Paris, Artcurial (F.Tajan), 19 January 2006, lot 3 (unsold) and subsequently acquired by a private collector (who kindly communicated this to the British Museum by e-mail on 15 August 2008).

[7] Paris, 1933, no.1208, repr.; assigned by Bauch, 1952-3, p.232, and Sumowski, in, 1980, no.736x, to G. van den Eeckhout. Other school drawings are repr. Valentiner, I, 1925, nos.18-19, 21-5 (25 here De Gelder cat. no.1 [1910,0212.176, Benesch 648]), 28-9 and 428 (the latter repr. Exh. Bremen, 2000-2001, p.27, fig.10 and p.175, no.A26 as perhaps by Victors, following Sumowski, 1963, p.98, no.126). Another version showing the central group only (formerly A. Glüenstein collection, L.123 and art market, London), shows them in precisely the same attitudes as the one in Paris. It was accepted by Benesch as an original (1964, p.123, repr. fig.20; 1973, III, no.524A, repr. fig.692) and by Bernhard, 1976, II, p.316, repr., but assessed as a copy by Sumowski, loc. cit. The compiler saw this drawing in March 1994 and believes it to be a good school drawing of the same period as the British Museum sheet. It does not seem to be a copy, and bears a basilisk watermark similar to Briquet 844, which he dates to 1644, precisely the period to which we assign the British Museum's drawing. It may have been substantially cut, and the Louvre drawing mentioned above was probably based on it. Jacob van Dorsten's study of the subject in the Rijksmuseum is also based, in reverse, on the present sheet or another similar version now lost (see Sumowski, II, 1979, p.1128, under no.526).

[8] For example, those by Ferdinand Bol and Jan Victors, repr. Sumowski, 'Gemälde', I, 1983, no.92, and IV, 1989, no.1731 (Victors painted the subject at least five times) and the drawing by Maes in Berlin (S.1764) which was probably done c.1653 for his painting of the subject in New York (Sumowski, 'Gemälde', III, no.1315, repr. in colour). The figure of Hagar resembles that in a lost painting formerly attributed to Rembrandt but of dubious status, known through a mezzotint by J. Spilbury (repr. Sumowski, 'Gemälde', IV, no.1758, as by Victors).

[9] Repr. Sumowski, 'Gemälde', II, no.393, the Victors as in n.8.

LITERATURE (always as Rembrandt unless otherwise stated: 'etching' refers to Bartsch 30, Hind 149):

Middleton, 1878, pp.197-8, under no.204 (study in reverse for the etching, with considerable differences; Michel, 1893, p.581; Seidlitz, 1894, p.122 (doubtful as Rembrandt); Seidlitz, 1895/1922, p.42/103, under no.30 (as Middleton, 1878); Lippmann, I, no.101; Kleinmann, II, no.51; Bell, c.1905, p.14, pl.XXIII; Valentiner, 1905, p.29 (c.1636-7; the child Rumbartus, Rembrandt's son); Hofstede de Groot, 1906, no.865 (c.1637, reminiscent of etching); Exh. Paris, 1908, p.27, under no.28 (relates to etching); Saxl, 1908I, p.536, (inspired Munich forger to create Munich inv. no.1471); Becker, 1909, pp.55-7 repr. pl.IV (on narrative qualities); Wurzbach, 1910, p.417; Hind, 1912/24, I, under no.101 (compares etching and Rijksmuseum drawing, Benesch 916); London, 1915, no.34 (c.1635-40; near in date to etching; notes Amsterdam version, Benesch 916, and doubts of Seidlitz, 1894); Eisler, 1918, pp.44-5, repr. fig.15 and pp.106, 117-18 and 237 (for the etching); Hirschmann, 1918, p.22 (school, based on Benesch 916, Rijksmuseum); Graul, 1920, p.23 (relates to etching); Valentiner, I, 1925, no.20, repr. (approx. same period as etching and Widener sheet, Benesch 499); Kauffmann, 1926, p.176, n.1 (c.1637-8); Weisbach, 1926, p.216 (later 1630s and thus after the etching); Van Dyke, 1927, p.51 (Bol); Müller, 1929, p.59 (c.1637, like the etching; Lastman influence, citing Rembrandt's Vienna copy, Benesch 447); Hell, 1930, pp.22-3 and 36 (architecture and steps compared to earlier and later works); Paris, 1933, p.38, under nos.1208-9 (copy in Louvre, falsely dated 1650; another weak version in Louvre is based on British Museum sheet and Benesch 916 in Amsterdam); Exh. Madrid, 1934, p.49, under

no.49 (related to etching); Benesch, 1935, p.35 (c.1642/43); Hamann, 1936, pp.511-13 and 520, repr. fig.61 (later than the etching); Amsterdam, 1942, p.20, under no.45, and p.29, under no.59 (1637, related to etching; follows Benesch 1935 in comparing Benesch 537; second ref. dates British Museum drawing early 1640s; refutes Hirschmann, 1918); H. E. van Gelder, 1946, III, p.25 (broad execution; relates to etching); von Alten, 1947, no.28, repr.; 'Rembrandt Bible', 1947, no.4, repr.; Hamann, 1948, pp.30, 80 and 82-4, repr. fig.58 (c.1638, after the etching; relates to other variants, including Rembrandt's copy after Lastman in Vienna, Benesch 447); Wallrath, 1949, p.103 (c.1637; notes inconsistent dating in Amsterdam, 1942); Münz, 1952, II, p.86, under no.174 (later than the etching, which is based on Tempesta); Bauch, 1952-3, p.229, n.13 (mentioned in error; the drawing referred to sold Sotheby's, 21 March 1973, lot 56, as noted by Sumowski, 1975, pp.183-4, n.62); Benesch, III, 1955/73, no.524, repr. fig.652/693 (1642-3; compares Benesch 520, 'Mourners beneath the Cross', the etching and other versions that had been repr. by Valentiner, 1925; believes Louvre copy records another sheet, now lost); Biörklund and Barnard, 1955, p.67, under no.37A (relates in reverse to etching); Roger Marx, 1960, repr. p.212, fig.72a; Scheidig, 1962, pp.49-50, no.66, repr. {c.1642-4; subject rare outside Rembrandt's circle); Rotermund, 1963, p.14 and repr. pl.21; Stech, 1968/63, p.20 and repr. pl.36; Benesch, 1964, pp. 122-4, reprinted Benesch, 1970, p.256 (c.1642-3; most important sheet of the subject; compares Benesch 524a and rejects Louvre version); Exh. Amsterdam, 1964-5, p.65, under no.54; Slive, 1965, I, no.102, repr. (c.1640-43); Fuchs, 1968, pp.46-7, repr. fig.8 (c.1639; relates to versions illustrated by Valentiner, 1925); Walsh, 1972, pp.105-114 (influenced Maes' drawing in Berlin [Sumowski 1764] related to Maes' painting in New York of 1653 [Sumowski, 'Gemälde', no.1315]); Bernhard, 1976, II, repr. p.314; Exh. Milwaukee, 1976, p.28, under no.9 (influenced van der Pluym); Haak, 1976/74, no.41, repr. (c.1642-3); Zafran, 1977, p.98, repr. p.103, fig.14 (1640s; compares versions by Victors; iconography based on Lastman and traceable to Mostaert); Sumowski, III, 1980, under no.736x (the basis for school drawings - see n.8 above; also as Walsh, 1972); Hoekstra, II (deel 1), 1983, repr. p.24 (c.1640-43); Amsterdam, 1985, under no.40, repr. fig.40a, and under no.62 (mid-1640s); Sumowski, IX, 1985, p.4780, under no.2129x (beginning of 1640s; influenced van der Pluym); Exh. Paris, 1986, p.110, under no.55 (compares Lastman painting Hamburg); Sumowski, 'Gemälde', IV, 1989, p.2364, under no.1591 (as in 1985); Exh. Berlin-Amsterdam-London, 1991-2, pp.382-3 and n.8 (Ishmael seen from behind here and in cat. no.50; 1910,0212.175, differing in this from Lastman's painting in Hamburg or the painting attributed to B. Fabritius in San Francisco, Sumowski, 'Gemälde', no.547); Haverkamp-Begemann, 1992, p.466 (by Bol?); Schatborn, 1994, p.22 (attribution questionable - as Exh. London, 1992); Giltaij, 1995, p.100 (by a skilful follower); Kuretsky, 1997, p.62, repr. fig.3-4; Exh. Bremen, 2000-2001, p.36, under no.3, repr. fig.a; Budapest, 2005, p.136, under no.130 (compares composition of drawing by S. van Hoogstraten of 'Flight into Egypt', in the Museum of Fine Arts in Budapest, Sumowski 1190x); Exh. Braunschweig, 2006, p.64, under no.20 (influenced S. van Hoogstraten, esp. figure of Hagar, in drawing in Braunschweig, inv. no.Z 337, Sumowski 1208x); Exh. Paris, 2006-7[II], p.113, under no.39, repr. fig.74 (more restrained mood than the etching).

Acquisition date

1860

Acquisition name

Purchased through Walter Benjamin Tiffin ([biographical details](#) | [all objects](#))

Purchased through Christie's (Woodburn's sale, 13.vi.1860/1388 as 'Rembrandt, Van Rhyn - Abraham dismissing Hagar - pen and bistre') ([biographical details](#) | [all objects](#))

Purchased from Samuel Woodburn ([biographical details](#) | [all objects](#))

Acquisition notes

Possibly John Knight sale, London, Phillips, 20 July, 1841, lot 113 ('Dismissal of Hagar – pen and bistre, fine') bt Woodburn, £1-14-0; Samuel Woodburn, sale, Christie's, 9th day, 13 June, 1860, lot 1388.

Exhibition History

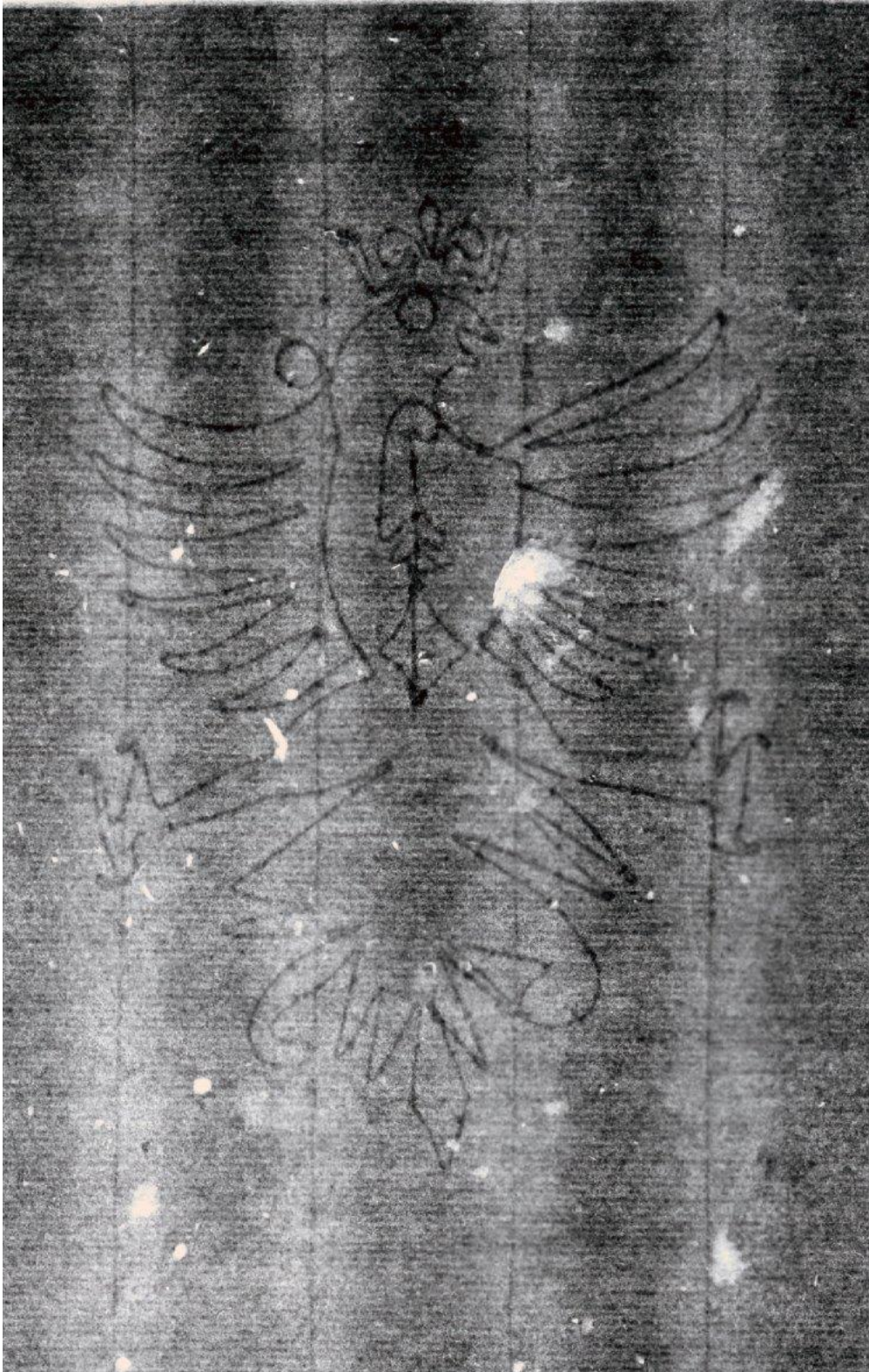
London, 1899, no.A24 (compares to etching, Bartsch 30, Hind 149, of 1637 and dated to same period);

1938, no.34 (c.1635-40);

1956, p.24, no.1;

1992, Drawings by Rembrandt and his Circle, no.41, repr. in colour (c.1642-6).





Watermark

Registration number: Oo,9.67

Bibliographic reference

[Hind 39](#)

[Benesch 554](#)

[Royalton-Kisch 2010 76 \(attributed to Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1642-1646 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The man of Gibeah offers hospitality to the Levite and his concubine; the old man with scythe stands to right, the woman and a child rest on a box, with a mule behind. c.1642-1646 Pen and brown ink (The ink varies in tone, being especially dark in the upper half of the woman and in a correction made to the hat of the man of Gibeah. Past writers, including Benesch, have read into this the possibility that the drawing was reworked several years later, but the style of the penwork argues against the supposition. The artist may simply have begun a new supply of ink) with brown wash, touched with white (e.g. by the woman's breast) on paper prepared with pale brown wash; framing lines drawn freehand by the artist in the same ink; ruled framing lines in pen and dark grey ink.

Verso: blank (now laid down); see Inscriptions.

Watermark: crowned eagle with a small Basel crozier in the centre.

Inscriptions

Inscription Content: Inscriptions: verso, in graphite: '39 [in a circle]'.

Dimensions

Height: 180 millimetres

Width: 247 millimetres (chain lines horizontal, 19/23mm apart)

Condition

Generally good; slight foxing, upper right.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.76.

The subject is from the Old Testament (Judges, XIX, 17-20): an old man, returning from working in the fields, offers the Levite and his concubine lodgings for the night at his house in Gibeah. The presence of the child, not mentioned in the Bible, caused the drawing to be identified wrongly as the 'Rest on the Flight into Egypt'. Rarely illustrated except by Rembrandt and artists in his circle, the subject was treated several times by Gerbrand van den

Eeckhout, whose painting in Berlin is dated 1645. Jan Victors also produced a painting in 1644, which is now in Toronto.[1]

The drawing, like the 'Expulsion of Hagar' (cat. no.75; 1860,0616.121), which appears to be by the same hand, is here retained under Rembrandt's name only with reservations and for the same reasons: the analogies with the authentic drawings of the 1640s listed in that entry are not entirely persuasive. In addition, many of the drawings to which it has been compared by earlier writers have now been assigned to Rembrandt's school and in particular to Ferdinand Bol (see Lit. below). Yet the connections with Bol's best authenticated works as a draughtsman are not closer than with Rembrandt's. The pose of the concubine resembles that of the Virgin in Bol's painting of the 'Rest on the Flight into Egypt' of 1644 in Dresden.[2] Yet Bol's study for this figure in the Louvre (Benesch 402, Sumowski 96) is different in style. Nor does a comparison with the Virgin in Bol's drawing of the 'Holy Family' in the British Museum's collection (Bol cat. no.3; 1836,0811.337) lend support to an attribution to him of the present sheet.

The drawing's similarities with Rembrandt's 'Study of a Woman for the Hundred Guilder Print' in Amsterdam (Benesch 183) as well as with such drawings as the 'Esau selling his Birthright' (here cat. no.34; Gg,2.250) warrant the retention of the 'Man of Gibeah' under that master's name. On this basis a date c.1642-6 seems plausible and coincides with the dates of 1644-5 on the school paintings mentioned above.

A perhaps somewhat later drawing of the subject by Rembrandt is at Frankfurt (Benesch 614). The composition is similar but in reverse and with the Man of Gibeah seen from behind. Another, by Lambert Doomer, is in the Albertina, Vienna (Sumowski 460x; Inv. 9550).

A copy of the British Museum's drawing was formerly in the P. Geismar collection (sold Paris, Drouot, 14 November, 1928, lot 109, repr. in colour).[3] Probably the same copy was noted in the collection of Max Bine, Paris, in 1929, as having the marks of Richardson and Hudson, which also appear on the Geismar drawing.[4]

NOTES:

[1] See Paris, 1933, p.42, where Lugt recorded other Rembrandt circle versions by Eeckhout, Flinck, Jan van Noordt, Victors, Backer and Doomer (see also Lit. below and Pigler, 1956, I, p.128 and Schulz, 1974, pp.45-6). Only the paintings mentioned above are dated in the 1640s, however (they are repr. Sumowski, 'Gemälde', II, no.402 and IV, no.1734, respectively, with further literature). Drawings by or attributed to Eeckhout are in Copenhagen (Sumowski 611, the study for his 1645 painting) and Moscow (repr. Romanov, 1933, fig.2 and Sadkov, 2001, no.475). Another school drawing was repr. as by Rembrandt by Valentiner, I, 1925, no.338, when in the Koenigs collection, Haarlem. For a recent iconographical discussion, see Manuth, 1987.

[2] Sumowski, 'Gemälde', I, no.81, repr.

[3] According to Sumowski, 1961, p. 11. Probably the same copy was noted (by Hind in a MS catalogue annotation, according to notes by C. White in Museum's files; the annotation cannot now be located) when in the collection of Max Bine, Paris, in 1929, as having the marks of Richardson and Hudson, which also appear on the Geismar drawing.

LITERATURE (always as Rembrandt unless otherwise stated):

Bürger, 1858, p.400 (perhaps for a 'Christ and the Samaritan Woman'); Blanc, II, 1861, pp.452-3 ('Abraham dismissing Hagar'); Michel, 1893, p.581 ('Halte de Voyageurs [Fuite en Egypte?]'); Seidlitz, 1894, p.122 (doubtful attribution; subject probably Old Testament, not 'Flight into Egypt'); Lippmann, I, no.107; Kleinmann, IV, no.20; Bell, c.1905, repr. pl.XXVIII; Hofstede de Groot, 1906, no.881 (c.1645); Saxl, 1908, p.233 (c.1641; subject

uncertain; seated woman perhaps the model seen in Dresden painting of 'Manoah', Bredius 509); Wurzbach, 1910, p.417 ('Return of Holy Family from Egypt'); London, 1915, no.39 (c.1635-40, or later? 'Rest on the Flight into Egypt'; rejects Seidlitz's doubts, also about the subject); Veth, 1915, p.279, detail repr. pl.103, fig.11 (early 1640s); Valentiner, I, 1925, no.340, repr. (c.1645; noted 'various' copies but not individually; compares drawings of same subject - still thought to be 'Rest on the Flight into Egypt' - in Koenigs Coll., V.338 [not in Benesch] and Frankfurt, Benesch 614); Hell, 1930, p.21 (simplified foreground anticipates drawings of early 1650s); Paris, 1933, p.42, under no.1233 (compares Rembrandt school Louvre drawing of same subject, which he identifies on basis of Frankfurt drawing, Benesch 614, also comparing paintings by Eeckhout in Moscow and Berlin, the latter of 1645, and other contemporary representations; see n.1 above); Benesch, 1935, p.36 (c.1642-3; compares to Louvre drawings, 'David taking leave of Jonathan', Benesch 552, and 'Study for the Hundred Guilder Print', Benesch 543; only problematic if seen in context of 'Manoah' at Aschaffenburg, Benesch 853 [as retouched by R.; Sumowski 205x as Bol]); von Alten, 1947, no.41, repr.; Benesch, III, 1955/73, no.554, repr. fig.684/723 (c.1644, but with later additions; compares cat. no.33 [Gg.2.251, Benesch 688]; notes later version in Frankfurt, Benesch 614; compares Amsterdam drawing, 'Joseph's Brethren requesting Benjamin', Benesch 541, and three drawings in Paris, two as in 1935, and 'Jacob's Dream', Benesch 555 [Sumowski 248x as Bol]; the woman compared to Louvre 'Hagar weeping', Benesch 602); Drost, 1957, p.207 (compares foreground to Elsheimer); Haverkamp-Begemann, 1961, p.52 (quotes Paris 1933, which was omitted by Benesch); Sumowski, 1961, p.11 (notes ex-Sedelmeyer copy); Scheidig, 1962, no.87, repr.; Slive, 1965, I, no.109, repr. (c.1645); Exh. Cambridge, 1966, under no.5 (quotes Benesch); Schulz, 1972, p.77 (c.1644; influence on Doomer's drawing of the subject in Vienna [Sumowski 460x]); Schulz, 1974, p.37 (as in 1972); Sumowski, II, 1979, p.984, under no.460x (quotes Schulz, 1972 and 1974; drawing perhaps owned by Doomer); Exh. Amsterdam-Groningen, 1983, p.220, under no.64 (rare subject); Manuth, 1987, pp.14-15 and 19, repr. fig.3 (subject uncertain, because of the child); Haverkamp-Begemann, 1992, p.466 (by Bol?); Schatborn, 1994, p.22 (can indeed be related to Bol, as suggested in Exh. London, 1992); Giltaij, 1995, p.100 (by a follower); Budapest, 2005, p.136, under no.130 (compares composition of drawing by S. van Hoogstraten of 'Flight into Egypt', in the Museum of Fine Arts in Budapest, Sumowski 1190x); Exh. Frankfurt, 2000, p.146, under no. 61, repr. fig.1 (compares later version in Frankfurt, Benesch 614).

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight (as of 'Abraham and Hagar') ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A32 ('Rest on the Flight into Egypt');
 1938, no.39 (c.1635-40 or later);
 1956, p.24, no.10 (follows Benesch);
 1992, Drawings by Rembrandt and his Circle, no.42, repr. in colour (c.1642-6).



Registration number: Oo,9.76

Bibliographic reference

[Hind 23](#)

[Benesch 679](#)

[Royalton-Kisch 2010 77 \(attributed to Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1646-1648 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Three studies of old men, standing and walking; one at left in a high hat and long cloak, with arms extended, seen almost from behind, one at centre, half-length, also in a tall hat, the third at right walking away with a stick. c.1645-1648

Pen and brown ink; framing lines in pen with a paler brown ink.

Verso: blank (see Inscriptions).

No watermark.

Inscriptions

Inscription Content: Verso: in graphite: '41 [in a circle]'.

Dimensions

Height: 127 millimetres

Width: 153 millimetres (chain lines horizontal, 24mm apart)

Condition

Generally good, but with old foxing stains, especially in upper half and near right and lower edges.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.77.

Studies of everyday characters of this type occur at various stages in Rembrandt's career (see also cat. nos.7 and 33; Gg,2.252 and Gg,2.251). In style, the breadth of the pen lines (perhaps using a reed pen) suggest a date in the mid-to-later 1640s for the present drawing. Similar qualities appear in the 'Portrait of Sylvius' of 1646 (cat. no.37; 1874,0808.2272) and in such etchings as the 'Jews in the Synagogue' of 1648 (Bartsch 126, Hind 234). To the same period belong a number of similar studies in black chalk (see cat. nos.40-44; 1884,1108.6, 1884,1108.3, 4 and 5, and 1986,1213.2) which can be dated on the basis of a drawing in the Amsterdam Historisch Museum, which has a sketch of 'Jan Six' for the etched portrait of 1647 on the verso (Benesch 749). For these reasons a date of c.1646-8 is proposed here. The use of the finger to smudge the ink in the central figure is also characteristic of Rembrandt's later style. However, the blocked-out, sculptural quality of the figures and the delineation of details such as the face of the central figure are exceedingly close to drawings attributed to Rembrandt's pupil, Carel Fabritius, and some caution in accepting the attribution to Rembrandt is therefore necessary.[1]

NOTE:

[1] See Schatborn, 2006[I].

LITERATURE (always as Rembrandt):

Bürger, 1858, p.401 (early); Vosmaer, 1877, p.602; Hofstede de Groot, 1906, no.916; London, 1915, no.23, repr. pl.IV (c.1630-35); Benesch, 1935, p.35 (c.1640-42); Benesch, IV, 1955/73, no.679, repr. fig.818/865 (c.1642-3; compares 'Mourners beneath the Cross', Benesch 520, private collection, which he connects with the etched 'Descent from the Cross' of 1642, Bartsch 82, Hind 199; also cat. no.35; 1910,0212.188, and Benesch 678 mentioned in that entry); Bernhard, 1976, II, repr. p.320; Amsterdam, 1985, pp.59-61, repr. fig.26b and

p.107, n.7 (c.1642-3; compares 'Three Orientals' in Rijksmuseum, Benesch 682, and 'Star of the Kings', cat. no.38; 1910,0212.189); Berlin, 2006, p.180, under no.53, n.2 (an exercise rather than a genre scene; compares later drawing in Berlin, Benesch 1141).

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A9 (c.1631-6);

1938, no.23 (c.1630-35);

1956, p. 15, no.22;

1992, Drawings by Rembrandt and his Circle, no.45, repr. (c.1646-8).



Registration number: Gg.2.258

Bibliographic reference

[Hind 112](#)

[Royalton-Kisch 2010 78 \(attributed to Rembrandt\)](#)

[Benesch 832](#)

Location:

Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1648-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Farm buildings near a ditch on the Spaarndammerdijk; barns at left, one gabled, the ditch at centre disappearing in the distance towards a clump of trees and a drawbridge, an

embankment with horses and a cart at r. c.1648-50

Pen and brown ink with brown wash, touched with red chalk and white heightening,* and with later grey wash in the lower half of the sheet; framing lines in pen and brown ink.

* There is only one (perhaps accidental?) touch of red chalk in the right bank of the stream, just below the bridge. The white is also sparingly used and, as noted under Condition, has partly oxidised.

Verso: laid down on an eighteenth-century mat.

No watermark visible.

Inscriptions

Inscription Content: Lower right, in pen and brown ink: 'Rembrandt'; see also under Acquisition Notes.

Dimensions

Height: 144 millimetres

Width: 244 millimetres (chain lines horizontal, 26?mm apart)

Condition

The whites have partly oxidised to black; some brown spots and brown discolouration in the upper corners.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.78.

The drawing depicts an orchard and farm complex near the Spaarndammerdijk to the north west of Amsterdam, which in Rembrandt's time belonged to Burgomaster Gerrit Schaep, who acquired it in 1635.[1] Slightly more of it is shown in another drawing of the same site by Rembrandt, now in the Museum of Art, Providence, Rhode Island, viewed from further to the right (Benesch 831). The ditch in the foreground was extended so that each house or plot of land was surrounded by channels of water. The site is now occupied by the cemetery of the Roman Catholic church of St Barbara, built in 1890.

The two versions differ in style as well as detail and their authenticity and dating have been contested. Yet both contain features that may be compared to the Rijksmuseum's drawing of a 'Cottage with white Paling' (Benesch C41), now generally accepted as by Rembrandt and related to his etching of 1648 (Bartsch 232, Hind 203).[2] In the case of the British Museum's drawing, which like the Rijksmuseum's has suffered from the addition of wash by a later hand, the closest similarities are in the foreground vegetation. The combination of exceptionally broad pen lines over finer ones is also characteristic of both sheets. In the Providence drawing, which has a typical black chalk sketch on the verso,[3] the broad delineation of the foreground is closely comparable to the Rijksmuseum's study. Thus both versions of the present landscape may be accepted, albeit tentatively, as Rembrandt's work of about the same period. Further comparisons in support of the attribution to Rembrandt of the British Museum's sheet may be made with the 'View of Diemen' in the Courtauld Institute (Princes Gate Collection, Benesch 1231), the 'Winter View with a Waterway' in the Rijksmuseum (Benesch 837) which includes a comparable barn to that on the left of the present drawing, and with the 'Montelbaanstoren' in the Rembrandthuis (Benesch 1309) with its similar handling of foliage and subsidiary details.

The order in which the two versions were executed is uncertain. It may be that the broader sketch in Providence was done first, being in a sense preliminary to the present sheet. Their differences would therefore be explicable by their distinct functions and the speed at which they were drawn (the British Museum's version, clearly a finished work in its own right, is the more painstaking).

A copy of the Museum's drawing was in the Duits collection.[4]

NOTES:

[1] Exh. Amsterdam-Paris, 1998-9, pp.363-8. The identification is based on a print of c.1612 by Claes Jansz. Visscher inscribed 'Jandaimen Bogaert, onderweghe[n] Sloterdijk' (New Hollstein 195). The site was formerly identified as a farm near the St Anthoniesdijk to the east of Amsterdam, by Lugt, 1915 (see Lit. below).

[2] Benesch considered the Amsterdam drawing to be a copy but was alone in his opinion. See Amsterdam, 1985, no.30.

[3] As pointed out by Benesch, IV, 1954, no.831.

[4] Recorded by Sumowski, 1964, p.33; with Sotheby's, Amsterdam, 9 November, 1999, lot 86, repr. and in style reminiscent of Furnerius. It omits the figures and part of the dyke on the right.

LITERATURE (as Rembrandt unless otherwise stated; Benesch 831 refers to version in Providence noted above):

Vosmaer, 1877, p.612; Michel, 1893, p.582, repr. opp. p.376; Seidlitz, 1894, p.125 (attribution doubtful; prefers Benesch 831); Lippmann, I, no.115; Kleinmann, II, no.47; Bell, c.1905, repr. pl.XLII; Graul, 1906, no.43, repr.; Hofstede de Groot, 1906, no.950 (ex-Feitama coll.; notes Benesch 831); Michel, 1906, repr. opp.p.42; Wurzbach, 1910, p.418; London, 1915, no.112 (reports Seidlitz's doubts of 1894; accepts both versions); Lugt, 1915, p.138, repr. fig.88 (depicts farm near the lower dyke by the St Anthoniesdijk; Benesch 831 perhaps school work; the area depicted not far from etched 'Landscape with Milkman', Bartsch 213, Hind 242, and 'Landscape with Hay-Barn and Sheep', Bartsch 224, Hind 241); Hirschmann, 1918, p.22 (follows London, 1915, but cannot be by same hand as Benesch 831); Lugt, 1920, pp.138 and 141, repr. fig.88 (as Lugt, 1915); Wichmann, in Freise, Lilienfeld and Wichmann, III, 1925, under no.130 (both versions of 1650s); Paris, 1933, p.35, under no.1203 (compares drawing in Louvre, HdG.762, not in Benesch); Benesch, 1935, p.41 (c.1646/47); Wimmer, 1935, pp.54-5 (as London, 1915); Amsterdam, 1942, p.38, under no.75 (as Benesch, 1935, but dates c.1649-50); Wimmer, 1942, pp.59 and 68 (school drawing); H.E. van Gelder, 1946, IV, p.21, repr. p.15 (largely realised in wash); Schwarz, 1949, pp.2-3, repr. fig.2 (possibly based on Benesch 831; perhaps of Kostverloren - cf. the tower in centre of Benesch 831); Münz, 1952, II, p.187 (attributes Benesch 831 to P. de With); Benesch, IV, 1955/73, no.832, repr. fig.985/1032 (inclined to accept, 'in spite of its weaknesses'); Exh. New York-Cambridge, 1960, p.36, under no.46 (viewpoint further to right than in Providence drawing, Benesch 831, which is thought to be later); Scheidig, 1962, no.108, repr; Stech, 1968/63, repr. pl.45; Sumowski, 1964, p.33 (copy in Duits coll.); Slive, 1965, I, no.117, repr. (c.1648); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.120 (earlier than Benesch 831); Bernhard, 1976, II, repr. p.379; Exh. Washington-Denver-Fort Worth, 1977, under no.36 (follows exh. Chicago, 1969-70); Exh. New York-Fort Worth-Cleveland, 1990-91, p.111, under no.37, repr. fig.b (location similar to that in drawings in Rotterdam and Frick Coll., Benesch 1324-5); Royalton-Kisch, 1991, p.16, repr. fig.12 (grey wash later); Royalton-Kisch, 1992, pp.119-21, repr. fig.16 (constructed but informal composition; careful execution); Schatborn, 1994, p.23 (not Rembrandt - accents, precision and detail of genre motif)

uncharacteristic; Rhode Island sheet also doubtful); Exh. Amsterdam-Paris, 1998-9, pp.363-8, repr. fig4 (identifies location, see n.2 above); Schwartz, 2006, p.264, repr. fig.439.

Acquisition date

1799

Acquisition name

Bequeathed by Clayton Mordaunt Cracherode (L.606) ([biographical details](#) | [all objects](#))

Acquisition notes

Rev. C.M. Cracherode (L.606; according to the Register, the verso - presumably of the mat - is inscribed 'CMC 1784' and to the effect that it was sold from the Feitama collection for 'Seventeen Riders' [I am grateful to Dr. Ben Broos for confirming by letter that the drawing cannot be identified in the manuscript list or 1758 sale catalogue of the Sybrand Feitama II collection]), by whom bequeathed to the British Museum, 1799.

Exhibition History

London, 1899, A71;

1938, no.112;

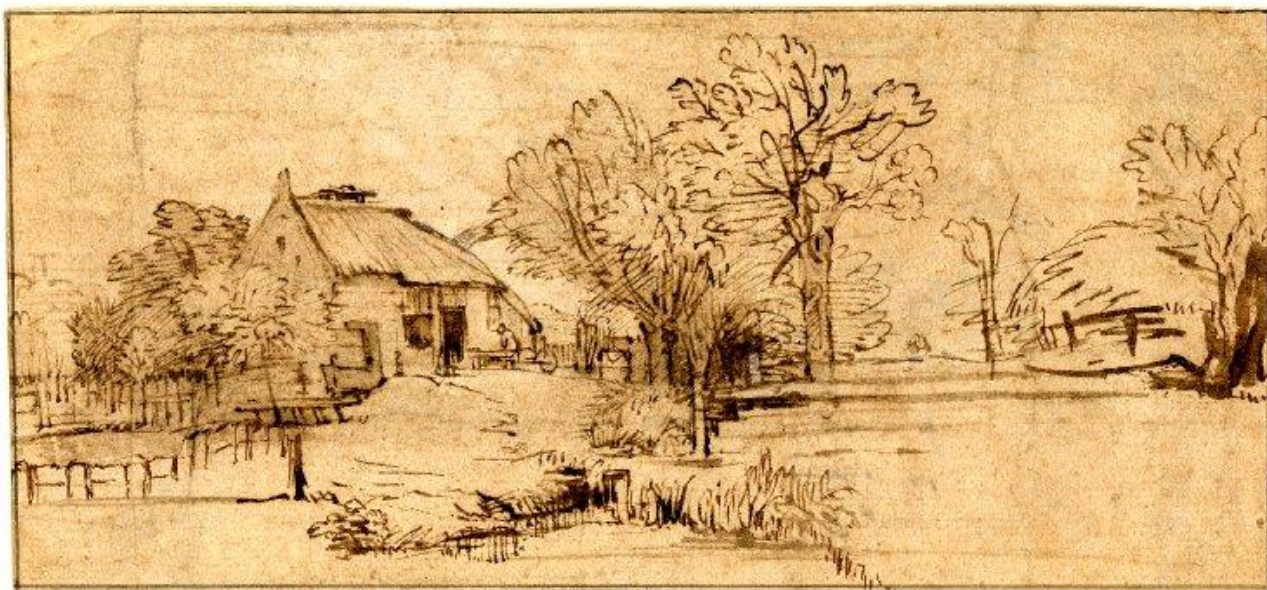
1956, p.12, no.7;

Amsterdam, 1969, p.178, no.78 (c.1648; compares version in Providence, Benesch 831, and etched 'Landscape with Milkman', Bartsch 213, Hind 242);

1992, Drawings by Rembrandt and his Circle, no.71, repr. in colour (c.1648)

1998/9 Amsterdam-Paris, Institut Neerlandais/Gemeentearchief, pp.363-8, repr. p.366, fig.4 (topography - see Comment).

Cat.79



Registration number: 1860,0616.127

Bibliographic reference

[Hind 105](#)

[Benesch 1240](#)

[Royalton-Kisch 2010 79 \(attributed to Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Landscape with a cottage and trees bordered by water; a figure working in front of a cottage at left, large trees at centre along a brook adjoining a stream in the foreground, a field and barn at right. c.1650

Pen and brown ink with brown wash, touched with white, on pale buff paper; retouched in a darker, red-brown ink in the paling on the left, in the bank below the house, the curled leaves of the tree in the centre and the trunk of the tree, far right; the horizontal lines to right perhaps also a later addition; ruled framing lines in pen and grey ink.

Verso: laid down on card.

No watermark visible.

Inscriptions

Inscription Content: On verso of backing, in graphite: '23 [in a circle]'; '11 [underlined]'; 'M3A [?]'; '1-2.'

Dimensions

Height: 103 millimetres

Width: 222 millimetres (vertical chain lines, distance apart uncertain)

Condition

Apart from retouches (described under Object Description) generally good; the top corners have been made up.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.79.

The extensive additions to the drawing by a later hand in a darker ink render several details of the composition difficult to 'read': the flat area to the right could be a field[1] or a road[2] and the domed shape on the extreme right could be a barn[1] or a haystack.[2] The heavy outlines of the later retouchings hamper an assessment of the style of the original work underneath, which may or may not be by Rembrandt.

The drawing has been compared with the 'Farmhouses and a Haybarn' (Paris, Petit Palais, Benesch 1241)[3] which seems to date from around 1650. But the analogies are not sufficiently persuasive to maintain the attribution to Rembrandt without reservations. There are also qualities reminiscent of the drawing of 'Houses at the End of the Schinkelweg' in Berlin (Benesch 835), which has been ascribed to Pieter de With,[4] as well as with a drawing by De With in the Frits Lugt Collection, Institut Néerlandais, Paris,[5] but comparisons with De With's securely attributable drawings (such as those in the British Museum, De With cat. nos.1-5; 1888,0619.17; 1910,0212.191; Oo,9.88; 2005,0430.8 and 1893,0731.1) leave the attribution open to question.

NOTES:

[1] As suggested by Hind in London, 1915.

[2] As suggested by White (notes in Museum files).

[3] By Benesch, 1957.

[4] See Schatborn, 2005, pp.11-12; Berlin, 2006, p.204.

[5] Inv.5994; see Schatborn, 2005, p.9, repr. fig.12.

LITERATURE (always as Rembrandt):

Vosmaer, 1877, p.612; Michel, 1893, p.582; Lippmann, IV, no.70b; Kleinmann, II, no.43; Bell, c.1905, repr. pl.XLIII; Hofstede de Groot, 1906, no.956; Wurzbach, 1910, p.418; London, 1915, no.105; Wimmer, 1935, p.38 (towards 1650; compares cat. no.86; Oo,9.111); Wimmer, 1942, pp.38 and 48 (as Wimmer, 1935; concentrates on light); Benesch, VI, 1957/73, no.1240, repr. fig.1466/1546 (c.1650; later additions; compares 'Farmhouses and Hay-Barn' in Petit Palais, Benesch 1241); Slive, 1965, II, no.519, repr. (c.1650); Bernhard, 1976, II, repr. p.427; Schatborn, 1994, p.23 (hard to judge; questionable).

Acquisition date

1860

Acquisition name

Purchased through Walter Benjamin Tiffin ([biographical details](#) | [all objects](#))

Purchased through Christie's (Woodburn's sale, 14.vi.1860/1499 as 'Rembrandt, Van Rhyn - A landscape, with a cottage and rivulet -') ([biographical details](#) | [all objects](#))

Purchased from Samuel Woodburn ([biographical details](#) | [all objects](#))

Exhibition History

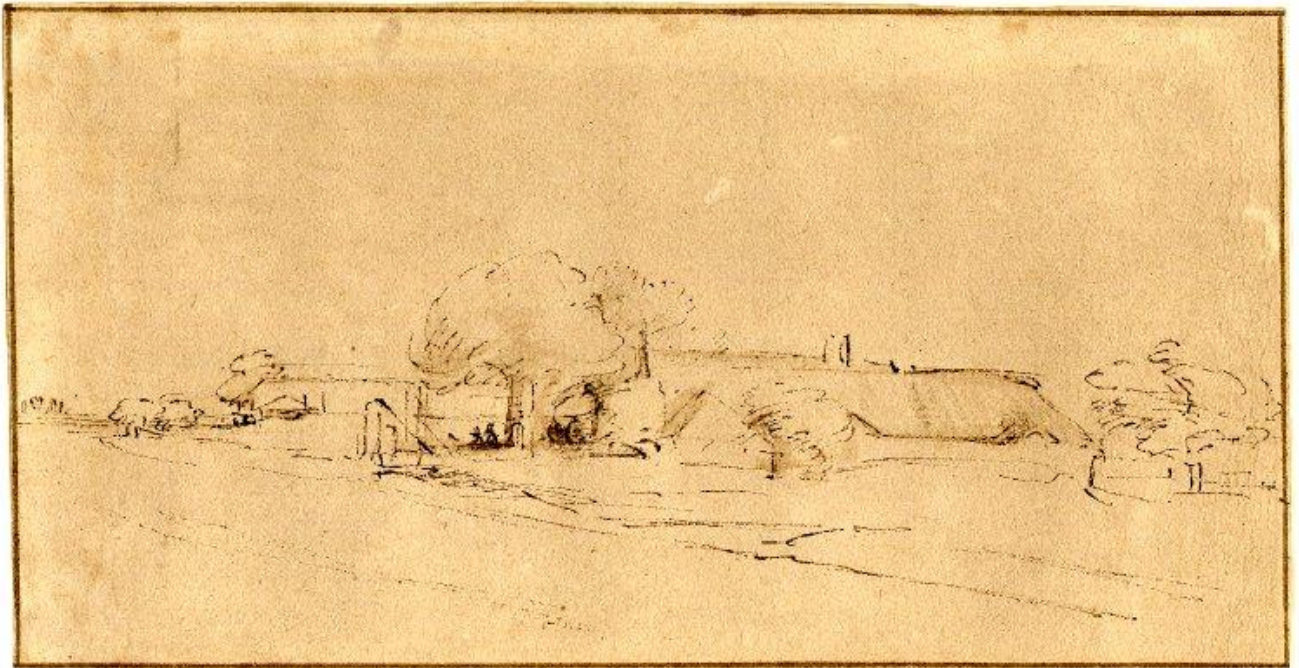
London, 1899, no.A37;

1938, no.105;

1972-3, no.252;

1992, Drawings by Rembrandt and his Circle, no.72, repr. (c.1648-50).

Cat.80



Registration number: 1895,0915.1258

Bibliographic reference

[Hind 101](#)

[JCR 786](#)

[Royalton-Kisch 2010 80 \(attributed to Rembrandt\)](#)

[Benesch 836](#)

Location:

Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Description

Farm buildings near a canal; two long, low cottages and other buildings in the background running at right angles to a canal, trees between. c.1650

Pen and dark greyish brown ink with greyish brown wash on grey paper; ruled framing lines in pen and grey ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Verso, in graphite: 'b' and '786* [in a circle]' and '82'; top left, 'O Rem [?]' lower right, upside down: '[...]/1856'.

Dimensions

Height: 116 millimetres

Width: 222 millimetres (chain lines vertical, 23/25mm apart)

Condition

Generally good; a water stain affects the upper and left edges.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.80.

The drawing is unusually slight and timid for a landscape sketch by Rembrandt in pen and ink. The main building resembles the farm that appears, with variations, in several other prints and drawings by Rembrandt: a drawing in Dresden of c.1650 (Benesch 1234); the etched 'Landscape with a Milkman' of about 1650 (Bartsch 213, Hind 242) and the related drawing in Oxford (Benesch 1227); the etched 'Landscape with a Hay Barn and a Flock of Sheep' of 1652 (Bartsch 224, Hind 241), which shows the farm from the other side, as does another drawing in Oxford (Benesch 1226). Several draughtsmen from Rembrandt's circle also depicted the farm, which was situated near the St Anthoniesdijk between Amsterdam and Houtewaal, and it is possible that some of their works were made simultaneously on joint sketching expeditions.[1] Yet the foliage and the lack of a haybarn in the British Museum's drawing suggest that it was made at a different time of year to the others.[2]

Although an uncharacteristic example of Rembrandt's landscape drawings, there seem to be adequate reasons for admitting the possibility of its authenticity, albeit with reservations. A false start was made for the further building, which has two roof-lines, and the architectural details of the nearer farm are not entirely clear.[3] Yet the reticence and delicacy of the drawing, which have been appreciated by past writers, should not be undervalued.[4]

Although somewhat tentative in handling, the style groups it with other landscapes executed with an exceptionally fine nib, including the 'Landscape with Farmstead' at Chatsworth (Benesch 846); the 'Landscape with a Horse rolling on its back' in Groningen (Benesch 1225), the 'View of Haarlem' in Rotterdam (Benesch 1259) and the 'Omval at the Amstel River' formerly at Chatsworth (Benesch 1321). The handling of the canal in the middle distance of the 'Winter Landscape' in the Fogg Art Museum (Benesch 845) is also similar, as are the trees in the 'Farmstead with a Haybarn' in Chicago (Benesch 1297) and the 'View of Kostverloren' in Dresden.[5] No school drawings are as comparable.

Some corroboration for a date c.1650 is suggested by the analogies with a drawing in Berlin, the 'Landscape with Cottages' (Benesch 835), which represents the same subject as the etched 'Landscape with three gabled Cottages' (Bartsch 217, Hind 246), which is dated that year.[6]

NOTES:

[1] A list of drawings of the site, which was identified by Lugt, 1920, was compiled by him in Paris, 1933 (see Lit. below), to which Broos (Amsterdam, 1981, p.151) added the school drawing in the British Museum (J. Koninck cat. no.5; Oo,9.107), which again shows the building from the other side.

[2] As noted by White, 1969 (see Lit. below).

[3] Boudewijn Bakker, in conversation (2 August 1989) pointed out that the position of the chimney is unusual, being normally more central.

[4] Eisler, 1918, p.60, described the drawing as 'mit ein paar feinen, fliehenden Strichen im Duft gegebenen, lang gestreckten Bauernhof'; Slive, 1965, II, no.517, noted that 'the original gives the impression that it was gently blown, not drawn, upon the paper'. Some uncertainty about the drawing's authenticity was first expressed by Wimmer, 1935, p.59. Schatborn's suggestion (1990[I], p.36) that it is by Abraham van Dyck seems unfounded (compare the Edinburgh drawing, Sumowski 600xx, and that in Amsterdam, repr. Schatborn, 1985, p.99).

[5] Inv.C.1910-52; Exh. Dresden, 2006, no.110.

[6] The comparison with the Berlin drawing, Benesch 835, was first made by Benesch; the Berlin drawing (on which see most recently Berlin, 2006, no.41) was first related to the etching by Haverkamp-Begemann, 1961, p.57. I do not share the doubts about the authenticity of Benesch 1225 expressed in Exh. Washington, 1990, p.125, n.4. It should be compared, for example, with the 'Farmstead' in Washington, op. cit., no.16, Benesch 1297.

LITERATURE (as Rembrandt unless otherwise stated):

Robinson, 1876, no.786; Lippmann, IV, no.69b; Hofstede de Groot, 1906, no.961; London, 1915, no.101; Eisler, 1918, p.68 (c.1650; see n.3); Lugt, 1920, p.138 (same view as etched 'Landscape with Milkman', Bartsch 213, Hind 242, in which reversed; situated between Houtewaal and the bay in the IJ, along the St Anthoniesdijk, the dyke itself not visible in the drawing); Paris, 1933, p.66, under no.1338 (notes works of same location by Rembrandt and pupils: etchings 'Landscape with Haybarn and Flock of Sheep', Bartsch 224, Hind 241, of 1652; 'Landscape with Milkman' Bartsch 213, Hind 242; drawings at Oxford, Benesch 1226-7; a copy of the latter [also repr. by Benesch, sold Sotheby's, London, 9 April, 1970, lot 70]; a 'school' drawing in Dresden [presumably a reference to Benesch 1234]; P. Koninck drawing in Amsterdam, Fodor coll. - see Amsterdam, 1981, below; Jan Lievens drawing sold from O. Huldshinsky coll., Berlin, 3 Nov. 1931, no.60, repr. [also repr. Amsterdam, 1981, p.152, fig.b]); Benesch, 1935, p.49 (c.1650-52; compares drypoint 'Landscape with a Road beside a Canal', Bartsch 221, Hind 264, and Chatsworth drawing of a 'Road in the Polder', Benesch 1243); Wimmer, 1935, p.59 (c.1650; attribution uncertain); Amsterdam, 1942, p.40, under no.78 (compares Rijksmuseum 'Landscape with Inn and Sailing-Boat', Benesch 1221); Wimmer, 1942, pp.59 and 68 (as in 1935; lacks depth); Münz, 1952, II, p.84, under no.160 (follows Paris, 1933); Benesch, IV, 1955/73, no.836, repr. fig.984/1039 (c.1648-50; compares drawings of similar subjects in Berlin, Benesch 833 and 835, and Amsterdam, Benesch 834); Slive, 1965, II, no.517 repr. (c.1647-50; see n.3 above); White, 1969, I, pp.191n. and 211, repr. II, pl.320 (late 1640s; as Paris, 1933; the various views drawn at different times of the year, as may be seen from lack of foliage and haybarn in the present drawing); Exh. Vienna, 1970-71, p.114, under no.192 (as Paris, 1933); Amsterdam, 1972, p.127 (as Lugt, 1920); Amsterdam, 1981, p.151 (as Paris 1933, adding that same farm seen in British Museum school drawing [here as J. Koninck cat. no.5; Oo,9.107]); Exh. Washington, 1990, p.119 and n.5, repr. fig.2 (attribution doubtful); Schatborn, 1990[I], p.36 (Abraham van Dyck?).

Acquisition date

1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch ([biographical details](#) | [all objects](#))

Acquisition notes

Acquired by John Malcolm of Poltalloch after publication of Robinson, 1869 and 1876;
purchased with John Malcolm of Poltalloch's collection, 1895.

Exhibition History

London, 1899, no.A43;

1938, no.101;

1992, Drawings by Rembrandt and his Circle, no.76, repr. in colour (c.1650).



Registration number: 1932,1210.1

Bibliographic reference

[Benesch 1269](#)

[Royalton-Kisch 2010 81 \(attributed to Rembrandt\)](#)

[Hind Add.181](#)

Location:

Dutch Roy XVIIc

Production person

Formerly attributed to Willem Drost ([biographical details](#) | [all objects](#))

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A sketch of the bend in the Amstel near Kostverloren; with houses amid trees to right. c.1650
Reed pen and brown ink (rubbed with the finger near left edge and towards the right).

Verso: see Inscriptions.

No watermark.

Dimensions

Height: 125 millimetres (chain lines vertical, 28mm apart)

Width: 197 millimetres

Condition

Slightly soiled, with some minor stains; a horizontal crease just above centre; vertical creases 55 and 150mm from left; probably slightly trimmed on the left.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.81.

See the note to cat. no.67 (1984,1110.9). Although a more cursory, outline sketch, its style approximates to that of the Oxford drawing, 'Farm Buildings beside a Road' (Benesch 1227) of around 1650, providing a degree of independent confirmation for the date and some support for the attribution, which has been questioned.[1] The handling differs from Rembrandt's other cursory pen and ink landscapes and the drawing cannot be accepted as his work without reservations. Willem Drost's name has been advanced as an alternative, but a confrontation with his works (and especially with those containing passages of landscape), although throwing up some analogies, is not persuasive.

NOTE:

[1] By Schatborn, 1990[I] (see Lit. below), who tentatively suggested the attribution to Drost. Benesch's contention that the present drawing was the latest of the series depicting this view, based on comparisons with the more broadly handled works in Cambridge and Stockholm (Benesch 1274 and 1289), is unconvincing, although the style is to some extent comparable.

LITERATURE (always as Rembrandt unless otherwise stated):

Hind, 1932[I], p.63, no.59, repr. pl.XXV (compares 'Bend in the Amstel' at Chatsworth, Benesch 1265; and etching 'Landscape with Trees', 'Farm Buildings and a Tower', Bartsch 223, Hind 244); Benesch, 1935, p.48 (c.1651); Münz, 1952, II, p.85, under no.168 (compares etching as Hind, 1932; also compares verso of Louvre version of the scene, Benesch 1220, and views of 'Trompenburg' at Chatsworth, Benesch 1218-19); Benesch, VI, 1957/73, no.1269, repr. fig.1496/1572 (c.1653; later than other versions of the scene; compares 'Farmhouse beneath Trees', Cambridge, Benesch 1274, and 'Farmstead beneath Trees', Stockholm, Benesch 1289); White, 1962, repr. pl.27 (c.1653); Bernhard, 1976, II, repr. p.476; Schneider, 1990, p.242, n.22 (possibly a study for Chatsworth version, Benesch 1265); Exh. Washington, 1990, p.224-5, repr. fig.2 (as Schneider, 1990; Chatsworth sheet, Benesch 1265, less clear at extreme left where the present drawing offered no guide [but see under condition above]); Schatborn, 1990[I], pp.34-6, repr. p.37, fig.9 (not directly related to Chatsworth sheet, Benesch 1265, or to cat. no.67 [1984,1110.9]; possibly by Drost?); Exh. Berlin-Amsterdam-London, 1991-2[I], p.108 (as Schatborn 1990[I]); Schatborn, 1994, pp.23-4 (not Rembrandt; compares Drost's hatching as in Drost cat. no.3 [1855,1013.39]; dryness of brush also characteristic; Vienna sheet, Benesch 1364, perhaps also Drost); Exh. Amsterdam-Paris, 1998-9, p.284, repr. fig.5; Schwartz, 2006, p.265 (speculates that Rembrandt may have known the owners of Kostverloren).

Literature after Royalton-Kisch 2010: Holm Bevers, review of Martin Royalton-Kisch catalogue, in *The Burlington Magazine* (2013), p.103 (attributed to Willem Drost: the hatching described as "untypical of Rembrandt but typical of his pupil Willem Drost";

comparing it with Drost drawings in the Kunsthalle Bremen and the Museum Boijmans van Beuningen in Rotterdam).

Acquisition date

1932

Acquisition name

Donated by The Art Fund (as NACF) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Capt W A Worsley ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Samuel Woodburn ([biographical details](#) | [all objects](#))

Acquisition notes

S. Woodburn (according to Worsley sale catalogue and the inscription on verso; it is not possible to identify the drawing among Rembrandt's landscapes in the Woodburn sales); Capt. W.A. Worsley; his sale, Sotheby's, 20 July, 1932, lot 63, bt Colnaghi's, £115; presented to the British Museum by the National Art-Collections Fund, 1932. Inscribed on verso in lower right, in pen and brown ink: 'Rembrandt/N.W. [crossed through] / Mr S. Woodburn'.

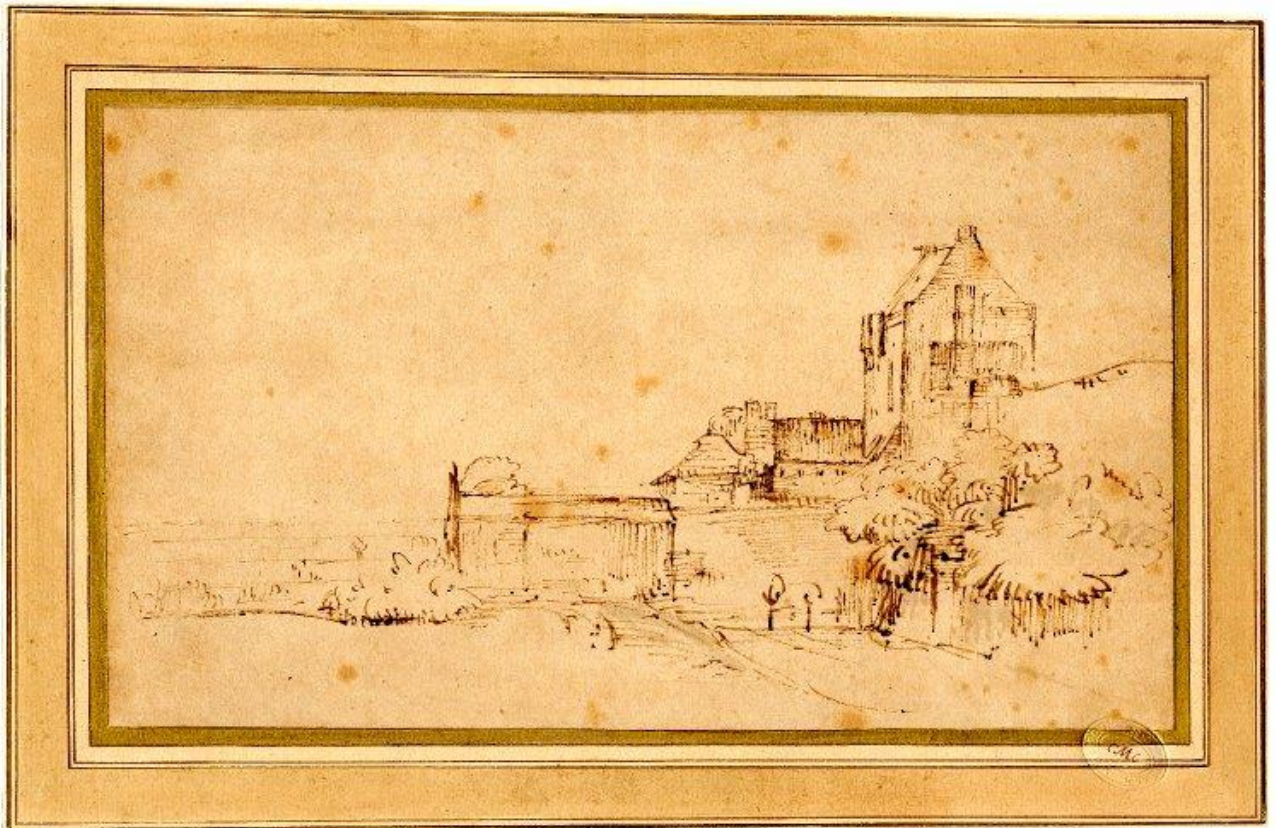
Exhibition History

London, 1938, no.108a;

1956, p.13, no.9 (as Hind, 1932[I]);

1965, no.22 (early 1650s);

1992, Drawings by Rembrandt and his Circle, no.77, repr. (c.1650).



Registration number: Gg,2.254

Bibliographic reference

[Hind 104](#)

[Benesch 1304](#)

[Royalton-Kisch 2010 82 \(attributed to Rembrandt\)](#)

Location: Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1652-1654 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Westpoort at Rhenen; a castle with square gabled tower at right, a high wall adjoining, trees at the base and a plain beyond. c.1652-4

Pen and brown ink with some grey wash (probably added by a later hand); ruled framing

lines in pen and brown ink (at top in graphite).

Verso: laid down on old mat.

Watermark: fool's cap with three bells (visible in raking light).

Inscriptions

Inscription Content: On verso of mat, in graphite: '31 [in a circle]'.

Dimensions

Height: 132 millimetres (chain lines vertical, distance apart uncertain)

Width: 224 millimetres

Condition

Somewhat foxed, faded and discoloured; the grey wash is probably a later addition (see n.2 under Curatorial Comment).

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.82.

The view, taken from the south, shows the west Gate ('Westpoort' or 'Utrechtse poort') at Rhenen. The town lies south east of Amsterdam and was drawn several times, either by Rembrandt or a follower. As here, the drawings mainly show the medieval gates and walls of the city that were largely destroyed during the French invasion of 1673, soon after the artist's death.[1]

The drawings fall stylistically into two groups, the present example belonging to the more detailed series of four studies that on grounds of style may be situated around 1652: two views of the 'Rijnpoort at Rhenen' (Louvre and Chatsworth, Benesch 1300 and 1301) and a view of the 'Mariakerk in Utrecht' (Fogg Art Museum, Benesch 1303), which lies about half way between Amsterdam and Rhenen. For the date, the penwork in the foliage of the present sheet, for example, may be compared in general terms with that of the 'Homer' in the Six Album of 1652 (Benesch 913) and also with the slightly later drawing of 'St John the Baptist preaching' in the Louvre (Benesch 969). The treatment of the architecture – in outlines elaborated almost entirely in horizontal and vertical hatching – is similar to the style of the 'Swijgh Utrecht Tower', also of this period (Benesch 1334, Amsterdam).[2] Apart from the sheet at Chatsworth, all the drawings in the Rhenen and Utrecht group have been touched with grey wash by a later hand.[3]

The artist's comprehension of the architectural details in these drawings occasionally appears confused, leading to doubts being cast on Rembrandt's the authorship of the British Museum's sketch.[4] Yet such moments of imprecision in the description of particular forms characterise undoubted sheets, including the 'Swijgh Utrecht Tower'.[5] The two drawings of the 'Rijnpoort' (Benesch 1300 and 1301) display similar uncertainties (especially in the junction of the central section of the gate with the tower behind and the walls to either side) and the architecture varies unaccountably given that they depict much the same view.

It may be that Rembrandt was not always working from nature but relied on sketches made on-the-spot either by himself or others. A version formerly in Dresden, which has always been listed as a copy of the British Museum's drawing (HdG.280), while not an original sketch by Rembrandt, does suggest that another drawing of the view once existed: in it the

window and flue against the wall on the right is more clearly described than in the Museum's drawing, as is the lie of the land in the foreground and the narrow tower on the left, apparently crowned with a flag-post. These observations suggest that the British Museum's drawing may be an old, anonymous copy of a lost sketch by Rembrandt. Yet because of its analogies with Rembrandt's own work, as described above, and because it does not betray a copyist's technique (e.g. a preparatory underdrawing in graphite or a uniform, unexploratory touch), it seems preferable to retain it tentatively for the master, possibly based on another sketch - perhaps that formerly at Dresden or an unknown sheet of which both are transcriptions. However, the draughtsmanship here often exhibits a timidity that seems uncharacteristic of Rembrandt (and somewhat reminiscent of drawings by Pieter de With), and for this reason too, we designate it as 'attributed to' Rembrandt.

The other group of drawings of Rhenen includes sheets in Haarlem (Benesch 826, also of the 'Westpoort' but from the town side, as mentioned in n.1 below) and Bayonne (Benesch 827, of the 'Oostpoort'). They are generally dated to the late 1640s.[6]

NOTES:

[1] Lugt, 1920, p.162 advanced Rhenen as a possible location, later confirmed by Boschma, 1961. The same gate appears in a drawing in Haarlem but seen from the town side (Benesch 826). Parts of the walls survived until their demolition in 1840.

[2] Dated to the first half of the 1650s by Schatborn in Amsterdam, 1985, no.34.

[3] Posthumously added grey wash frequently appears on Rembrandt's landscape drawings in pen and brown ink; the combination of grey wash with pen and brown ink is otherwise rare in Rembrandt's and his followers' later drawings and although the additions to the present sheet are neither extensive nor insensitive, they are probably not autograph.

[4] By Seidlitz, 1917, and Schneider in Exh. Washington, 1990 (see Lit. below). The latter compares and contrasts the Chatsworth and Louvre sheets, but it should be noted that the Louvre drawing is executed with the reed pen, a fact that may explain many of the stylistic differences.

[5] For example in the junction of the small octagonal tower to the right of centre with the curved wall, and the window in the upper part of the shaded wall to the left of centre.

Compare also the 'Old and New Church of Sloten' now in Oslo, published by Haverkamp-Begemann, 1974, repr. pl.1.

[6] See Amsterdam, 1985, under no.111, Exh. Washington, 1990, under no. 51 and Exh. Berlin-Amsterdam-London, 1991-2[I], pp.103-4. Rembrandt may possibly have visited the area in 1649 with Hendrickje Stoffels, who went to nearby Bredevoort in that year to attend a baptism (see Ruessink, 1989 and Voûte, 1990).

LITERATURE (as Rembrandt unless otherwise stated):

Michel, 1893, p.433, repr.; Seidlitz, 1894, p. 124; Lippmann, I, no.124b; Kleinmann, III, no.64; Bell, c.1905, repr. pl.XLIV; Hofstede de Groot, 1906, no.958 (notes Dresden version); Wurzbach, 1910, p.418; London, 1915, no. 104; Seidlitz, 1917, p.254 (not Rembrandt; by 'Zeichner der Schlösser'; groups with Benesch 1300 and 1303, on which see above); Eisler, 1918, p.96 (relatively early); Lugt, 1920, p. 162 (see n.1 above); Paris, 1933, p.34, under no.1198 (disagrees with Seidlitz, 1917); Benesch, 1935, p.57 (c.1652-5); Wimmer, 1935, p.42 (c.1650); Wimmer, 1942, pp.42 and 48 (c.1652-5); Benesch, VI, 1957/73, no.1304, repr. fig. 1534/1612 (c.1652-3; Rhenen?; groups with other drawings of the area from the same period, including those in Paris, Chatsworth, Fogg Art Museum and Dresden, Benesch 1300-1305); Boschma, 1961, p.92, repr. fig.3 (shows the Westpoort, Rhenen); Slive, 1965, I, no.127, repr. (c.1648); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.126 (follows

Benesch and Lugt, 1920); Voûte, 1970, p.12 (as Benesch); Haverkamp-Begemann, 1974, p.123 (on Rembrandt's fondness for dilapidated buildings); Amsterdam, 1985, p.222, under no.111 (Oostpoort [!] at Rhenen, as also Bayonne drawing Benesch 827); Exh. Paris (Cabinet des dessins), 1988-9, under no.61 (c.1652-3; compared with 'View of Rijnpoort at Rhenen' in Louvre, Benesch 1300); Exh. Washington, 1990, p.188, n.7 (listed as not by Rembrandt); Exh. Berlin-Amsterdam-London, 1991-2[I], pp.103-4 (see n.5 above); Schatborn, 1994, p.23; Schneider, 1995, p.47, n.21 (as Exh. Washington, 1990).

Acquisition date

1799

Acquisition name

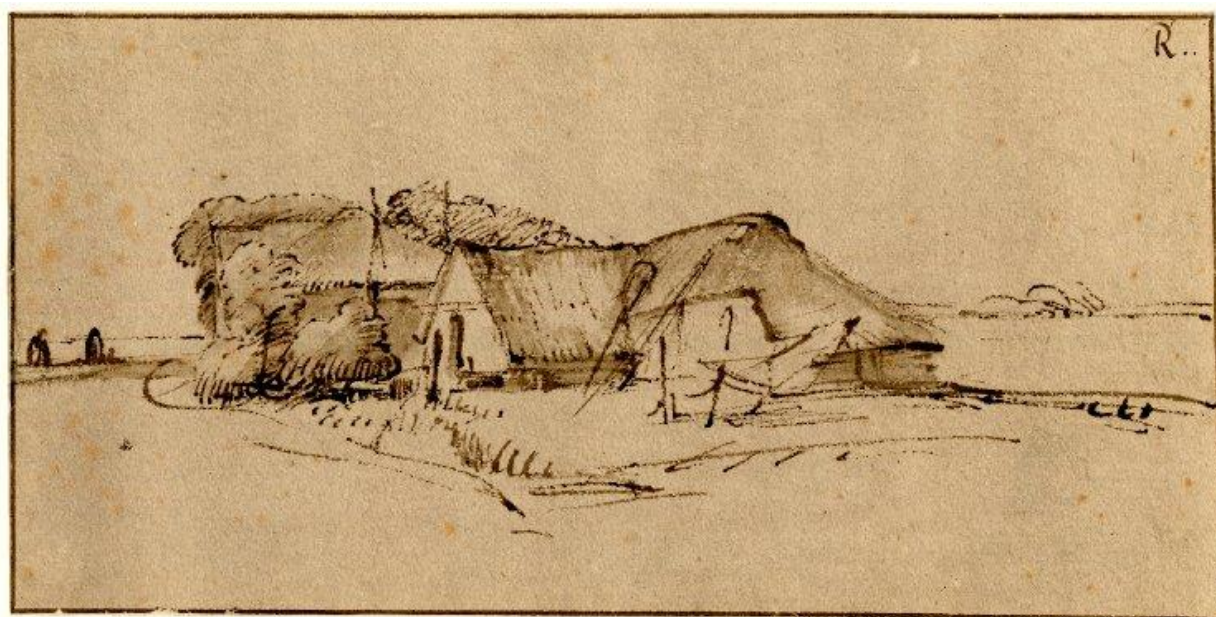
Bequeathed by Clayton Mordaunt Cracherode (L.606; see cat. no.70; Gg,2.255) ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A39;

1938, no.104;

1992, Drawings by Rembrandt and his Circle, no.81, repr. (c.1652-4).



Registration number: Oo,9.80

Bibliographic reference

[Hind 110](#)

[Benesch 1316](#)

[Royalton-Kisch 2010 83 \(attributed to Rembrandt\)](#)

Location: Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A sketch of farm buildings; a low, thatched farm building with an angle and a gabled end, a barn and trees behind, two figures beyond at l. c.1655

Reed pen and brown ink with brown wash on paper washed grey; framing lines in pen and brown ink (of a different shade).

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Inscribed top right, in the same pen and brown ink as the framing lines: 'R...'*; verso, in graphite, upper left: '29 [in a circle]'.

*(RK Note [1] under Comment): The initial has been compared (in my view unpersuasively) with other inscribed drawings both by Hind (in London, 1915) and Benesch (1957) - see Lit. under Comment.

Dimensions

Height: 106 millimetres (chain lines vertical, 27mm apart)

Width: 214 millimetres

Condition

Generally good; some foxing, mostly near the sides, and a few small nicks and repairs along the lower edge (at 8, 27 and 38 mm from the left).

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.83.

The style of Rembrandt's later landscape drawings varies according to the instruments he employed, his intentions and the speed of execution. Their attribution is often difficult to substantiate, there being no independently verifiable landscapes after around 1652.

The present drawing is acceptable as Rembrandt's own work, though not without reservations. The handling is broad and the sheet appears to have been drawn swiftly. Characteristic features for Rembrandt are the blank foreground and sky, the generally reticent use of line, the well-judged tonal values (with the deepest shadows below the trees and under the eaves, the wash scumbled elsewhere to suggest the irregular surfaces depicted) and the sense of distance to the horizon.

The touch is more liquid than in most of Rembrandt's own landscape drawings, but resembles that in several generally accepted drawings, including the late 'Road with Trees and a Bridge' in the Rijksmuseum (Benesch 1368) and the 'View of a Town with a Tower' now in Rotterdam (Benesch 1336).[2] Closest of all is the 'Inn beside a Road', formerly in a private collection (Benesch 1315), which is also prepared with grey wash.[3] The breadth of execution suggests the period towards the mid-1650s as previous writers have recognised, although a precise dating is impossible for lack of evidence.

A somewhat slighter, smaller version of the same view is in the Princes Gate collection (Courtauld Institute of Art, Benesch 1317). It differs in several details including the hay-barn, which is almost empty,[4] and its attribution to Rembrandt is in the compiler's opinion uncertain. The location depicted in these drawings has not been certainly identified but was probably on the Schinkelweg, with the Sloteweg visible in the distance. In Rembrandt's day this area was outside the city walls towards the south west.[5]

NOTES:

[1] The initial has been compared (in my view unpersuasively) with other inscribed drawings both by Hind (in London, 1915) and Benesch (1957) - see Lit. below.

[2] Accepted only with hesitation in Rotterdam, 1988, no.28.

[3] John R.Gaines sale, Sotheby's, New York, 17 November, 1986, lot 20.

[4] As noticed by Seilern in London, 1961 (see Lit. below). It was first published and connected with the Museum's drawing by Hind, 1943.

[5] See Exh. Amsterdam-Paris, 1998-9, p.331.

LITERATURE (always as Rembrandt unless otherwise stated):

Bürger, 1858, p.402 (perhaps for etching, 'Landscape with three gabled Cottages', Bartsch 217, Hind 246); Vosmaer, 1877, p.612; Michel, 1893, p.582; Seidlitz, 1894, p.125 (not Rembrandt; groups with cat. nos.84 and 86 and 'Windmills on the West Side of Amsterdam', Benesch 1335, Copenhagen); Lippmann, I, no.104b; Hofstede de Groot, 1906, no.963; Wurzbach, 1910, p.418; London, 1915, no.110 (compares 'Cottages by a Stream', now Frick Coll., Benesch 1325; inscription compared to 'Beggar with Stick, facing right', Amsterdam, Benesch 30); Eisler, 1918, pp.72-3, 87 and 101, repr. fig.57 (c.1655; one of a group [unspecified] on grey paper); Benesch, 1935, p.49 (compares 'Inn beside a Road', Benesch 1315, on which see above); Wimmer, 1935, p.41 (c.1650; groups with various sheets); Amsterdam, 1942, p.40, under no.79 (rejects Wimmer's grouping); Wimmer, 1942, pp.41 and 48 (c.1652); Hind, 1943, p.128 (see n.4 above); Benesch, VI, 1957/73, no.1316, repr. fig.1548/1626 (c.1653; inscription compared to 'St Martin and Beggar', Besançon, Benesch 1051; same building seen in Seilern sheet, Benesch 1317; for style compares as Benesch, 1935); London, 1961, p.42, under no.200, repr. fig.20 (see n.4 above; also compares 'Winter Landscape', Fogg Art Museum, Benesch 845); Slive, 1965, I, no.106, repr. (c.1653); Schatborn, 1994, p.23 (not Rembrandt); Giltaij, 1995, p.101 (not Rembrandt; compares P. Koninck 'Village with Church among Trees', Pierpont Morgan Library, New York, Sumowski 1497x, which has a similar inscription); Exh. Amsterdam-Paris, 1998-9, p.331, repr. fig.3 (topography; see further above).

Acquisition date

1824

Acquisition name

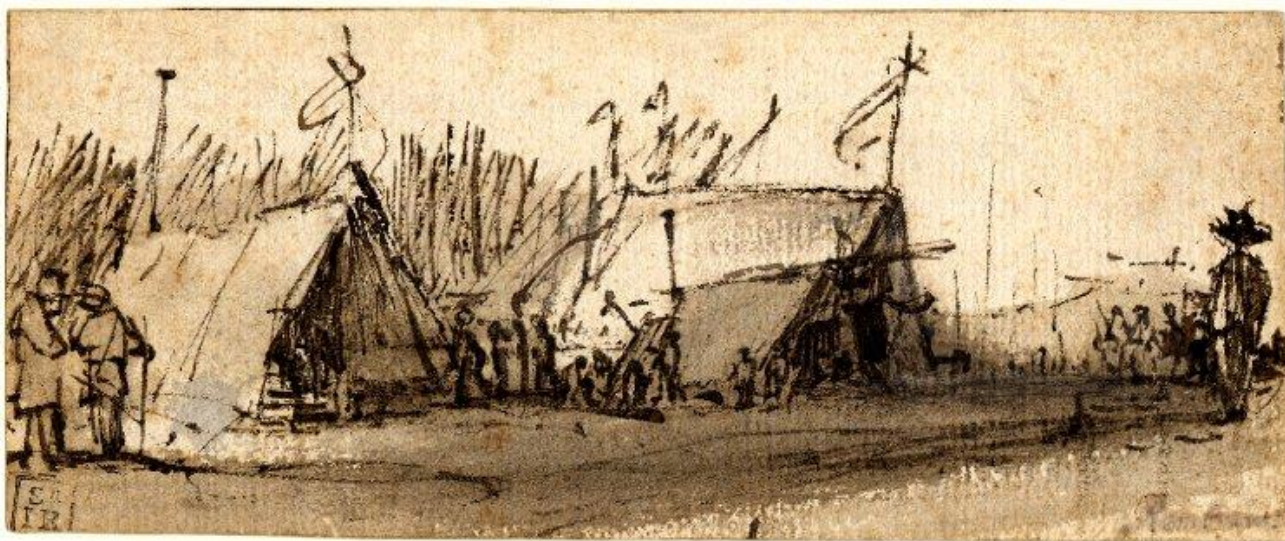
Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A45;

1938, no.110;

1992, Drawings by Rembrandt and his Circle, no.82, repr. in colour.



Registration number: Oo,9.86

Bibliographic reference

[Hind 113](#)

[Benesch 1345](#)

[Royalton-Kisch 2010 84 \(attributed to Rembrandt\)](#)

Location: Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

An encampment with soldiers by the roadside; two tents with flags flying on the left of a road, surrounded by numerous figures, two standing conversing at far l. c.1655

Reed pen and dark brown ink with greyish-brown wash; a touch of (later?) grey wash, lower left; ruled framing lines (largely trimmed away) in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Lower right, in pen and brown ink, 'Rembrant:.'; verso, in graphite, upper left: '28 [in a circle]'.

Dimensions

Height: 77 millimetres

Width: 186 millimetres (chain lines horizontal, 32?mm apart)

Condition

Somewhat foxed and stained.* *(RK Note [1] under Curatorial Comment) A touch of gold leaf on the lower edge towards the right suggests that the drawing was formerly on an eighteenth-century mat with gilt borders.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.84.

The location depicted, the date of the drawing and also its attribution remain uncertain. The period around the mid-1650s seems probable on the basis of the style with its confident and suggestive use of the reed pen. Analogies have been observed with two drawings at Chatsworth, the 'Amstelveen' (Benesch 1346) and the 'View over the Amstel' (Benesch 1347).[2] Nonetheless, the drawing remains somewhat uncharacteristic for Rembrandt and its attribution is retained here with reservations.

NOTES:

[1] A touch of gold leaf on the lower edge towards the right suggests that the drawing was formerly on an eighteenth-century mat with gilt borders.

[2] As suggested by Benesch, 1957/73; he also noted that the style pointed to a later period than the summer of 1650, when William II marched on Amsterdam, which Lugt, 1915/20, had argued was the event that gave rise to the drawing. Nevertheless Lugt's suggestion remains a possibility, given the uncertainty surrounding the date of the drawing.

LITERATURE (always as Rembrandt unless otherwise stated):

Bürger, 1858, p.402 ('d'un ton superbe'); Lippmann, I, no.104a; Kleinmann, II, no.54; Seidlitz, 1894, p.125 (not Rembrandt; groups with cat. nos.70 [Gg,2.255] and 86 [Oo,9.111] and 'Windmills on west Side of Amsterdam' now in Copenhagen, Benesch1335); Bell, c.1905, repr. pl.XLVII; Hofstede de Groot, 1906, no.925; Wurzbach, 1910, p.418; London, 1915, no.113 (notes Seidlitz's rejection); Lugt, 1915/20, pp.103/105-6, repr. fig.64 (probably drawn at Amstelveen, like Benesch1346 at Chatsworth; see n.2 above); Eisler, 1918, p.98 (deep, off-centre perspective typical of some later drawings, including 'Cottages beneath high Trees' in Berlin, Benesch1367); Benesch, 1935, p.47 (early 1650s; quotes Lugt); Wimmer, 1935, p.41 (c.1650; compares etched 'Landscape with three gabled Cottages', Bartsch 217, Hind 246); Benesch, VI, 1957/73, no.1345, repr. fig.1579/1658 (c.1654-5; see n.2 above); Slive, 1965, I, no.105, repr. (quotes Lugt, 1920); Muller, 1968, p.47 (follows Lugt, 1915/20; drawn at same time as cat. no.69 [1895,0915.1283]); Bonnier, 1970/69, repr. in colour p.100, fig.67 (c.1654-5); Giltaij, 1995, p.101 (not Rembrandt); Exh. Amsterdam-Paris, 1998-9, p.352, n.10 (compares tents in the 'View of the Church at Sloten', Oslo, not in Benesch, inv.NG.K&H.B15804).

Subject

barrack/camp scene ([scope note](#) | [all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Joshua Reynolds (L.2364) ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A69;

1938, no.113;

1992, Drawings by Rembrandt and his Circle, no.84, repr. in colour (c.1655).

Cat.85



Registration number: Oo,9.84

Bibliographic reference

[Hind 128](#)

[Royalton-Kisch 2010 85 \(attributed to Rembrandt\)](#)

Location:

Dutch Roy Vellum XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Two sailing boats; two small yachts, each with a single sail, moving to left, further sails seen on the horizon. c.1655

Reed pen and brown ink with brush and brown wash on vellum; ruled framing lines in pen and light brown ink (a second, finer line along lower edge).

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Verso, in graphite: '27 [in a circle]'.

Dimensions

Height: 33 millimetres

Width: 136 millimetres

Condition

Generally good, though a little rubbed.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.85.

The drawing is an unusually slight sketch for Rembrandt, the completion in brown wash being almost certainly a later addition, one that fails to take full account of the choppy waters. The subject and format are also exceptional, although boats do appear in some of Rembrandt's drawings and etchings. The composition may conceivably be indebted to Wenzel Hollar's etching of 'Haarlem' of 1634, which is a similarly elongated rectangle (38 x 119) and includes a closely comparable vessel on the left.[1]

The style of the penwork seems close enough to the master's in c.1655 to warrant the drawing's retention under his name, albeit with reservations. The juxtapositions possible in the British Museum cat. nos.84 and 86 (Oo,9.86 and Oo,9.111) are as revealing as any available comparisons, the compatibility of the masts and flags with the spears and banners in the former being especially evident. Several scholars have maintained the traditional attribution, although it was first doubted as early as 1899.[2]

NOTES:

[1] Parthey and Pennington no.1248. The preparatory drawing is in Braunschweig, where it was exhibited with the etching in 1987 (Herzog Anton Ulrich-Museum, 'Das gestochene Bild', by Christian von Heusinger, nos.100-101, repr.).

[2] By Sidney Colvin, who would otherwise have included it in the British Museum exhibition of 1899. Hind, in London, 1915, was probably influenced by his predecessor's doubts, although Lugt, in the same year, saw no reason for such caution. Nevertheless, Hind's description of the work among the doubtful drawings in the Museum may have induced Benesch to follow suit. See further under Literature below.

LITERATURE (as Rembrandt unless otherwise stated):

Bürger, 1858, p.403 ('une merveille'); Blanc, II, 1861, p.453; Michel, 1893, p.321, repr; Lippmann, II, no.61a; Seidlitz, 1902, p.136 (not Rembrandt); Bode & Valentiner, 1906, p.3, repr.; Hofstede de Groot, 1906, no.965; Wurzbach, 1910, p.418; London, 1915, no.128, pl.XVII (uncertain attribution, Reinier Nooms, called Zeeman, a possibility; compares painting attributed to Rembrandt formerly in Choiseul collection when engraved by Delvaux in 1770 - Hofstede de Groot, 1916/15, p.472, n.108); Lugt, 1915/20, p.142/146, repr. fig.94 (probably drawn from Jaaphannes [between Houtewaal and Diemen], or a little further up the Diemerdijk, the area near the IJmond where Jan Six had a house); London, 1931, p.119 (not by Zeeman, as had been suggested in London, 1915); Wimmer, 1935, p.59 (not Rembrandt); Wimmer, 1942, pp.59 and 68 (as in 1935); Exh. Rotterdam-Amsterdam, 1956, p.147 (compares Warsaw drawing of a 'River with Ships', Benesch 1238A); Slive, 1965, I, no.288, repr.; Giltaij, 1995, p.101 (inconceivable as Rembrandt).

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Louis François de Bourbon, Prince de Conti (probably) ([biographical details](#) | [all objects](#))

Acquisition notes

Probably Prince de Conti sale, Paris, 8ff. April, 1777, lot 1014, 'Une mer chargée de vaisseaux, dessin au pinceau à l'encre de la Chine, lavé', sold for 72 livres (the preceding lot, no.1013, was also bequeathed by Payne Knight, see Maes cat. no.2; Oo,10.121); bequeathed by Richard Payne Knight, 1824.

Exhibition History

London, Drawings by Rembrandt and his Circle, 1992, no.85, repr. (Rembrandt? c.1655).



Registration number: Oo,9.111

Bibliographic reference

[Hind 111](#)

[Benesch 1337](#)

[Royalton-Kisch 2010 86 \(attributed to Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

Attributed to Rembrandt ([biographical details](#) | [all objects](#))

Date

1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

River scene with trees, a boat, a cottage and a hay-barn; c.1655

Reed pen and dark brown ink with brown wash.

Verso: laid down on backing paper.

No watermark.

Inscriptions

Inscription Content: Inscribed on verso of backing, in graphite, upper left: '18 [in a circle]'.

Dimensions

Height: 132 millimetres

Width: 244 millimetres (chain lines horizontal, 25mm apart)

- [More about object](#)
- [Conservation](#)

Condition

Badly rubbed and stained, most severely to the right; a loss made up at lower right corner; other holes lower centre.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Rembrandt, cat. no.86.

The suggested date of around 1655 can only be approximate (see cat. no.70; Gg,2.255). The style is strongly reminiscent of a drawing in Rotterdam that is in equally poor condition, the 'View of a Town with Towers' (Benesch 1336), which also includes a boat seen broadside on against the bank of a canal or river. The spare indications for the architecture, as well as the blank foregrounds and short vertical strokes along the bank are particularly similar.[1] The foliage resembles that in two other river views, one in the Frick Collection (Benesch 1325), the other also in Rotterdam (Benesch 1324).[2] Other drawings which are stylistically comparable somewhat undermine the attribution to Rembrandt (although no convincing alternative has been proposed), including the 'View of Diemen' (National Gallery of Art, Washington, Benesch 1360) and the divided drawing of a 'Road with Trees', Ditches and Houses now in Amsterdam and Rotterdam.[3]

The location has not been identified but the same stretch of river appears in a Rembrandt school drawing in Dresden, a preparatory sketch for an anonymous etching, the 'Full Hay-Barn', which shows the view in reverse (Bartsch 248, Hind 339).[4] These compositions show more of the hay-barn but less of the river to the left. The upturned cartwheels in the water on the left were used as racks for pots and pans when washing up.[5]

NOTES:

[1] Benesch 1337 grouped the drawings together. Although their measurements differ (the Rotterdam sheet is 92 x 178) the paper seems the same. The Rotterdam drawing is accepted only with reservations by Giltaij in Rotterdam, 1988, no.28.

[2] The New York and Rotterdam drawings are compared by Benesch, 1937/73, and Giltaij in Rotterdam, 1988, no.27. The New York drawing is tentatively identified as showing a 'Farmhouse on the Sloteweg' in Exh. Amsterdam-Paris, 1998-9, p.344.

[3] Benesch 1361-2, which the present writer first observed were once joined as one sheet (see Amsterdam, 1985, p.232, n.1).

[4] Repr. by Freise, Lilienfeld and Wichmann, 1925, no.91. The drawing is noted by White and Boon, 1969, p.180, under no.B.248, but the composition has not previously been connected with the present sheet.

[5] Information from Boudewijn Bakker (in conversation, 2 August, 1989).

LITERATURE (always as Rembrandt unless otherwise stated):

Vosmaer, 1877, p.612; Michel, 1893, p.582, left column below; Seidlitz, 1894, p.12, (not Rembrandt; groups with cat. nos.82 and 84 and 'Windmills on west Side of Amsterdam', Copenhagen, Benesch 1335); Lippmann, I, no.113; Bell, c.1905, repr. pl.XLVI; Hofstede de Groot, 1906, no.949; Wurzbach, 1910, p.418; London, 1915, no.111 (notes rejection by Seidlitz); Benesch, 1935, p.49 (c.1650-52, compares 'Clump of Trees', Louvre, Benesch 1338, 'Group of Houses', Budapest, Benesch 1264, and Benesch 1335 as Seidlitz, 1894); Wimmer, 1935, p.38 (towards 1650; compares cat. no.72); Amsterdam, 1942, p.41, under no.80 (compares 'Road with Trees, Ditches and Houses', Amsterdam, Benesch 1362); Wimmer, 1942, p.48; Benesch, 1947, p.43, under no.220 (compares Benesch 1335 as Benesch, 1935); Benesch, VI, 1957/73, no.1337, repr. fig.1571/1651 (c.1654-5; as Benesch, 1935 but also comparing Rotterdam drawing, Benesch 1336, on which see above); Slive, 1965, I, no.115 (c.1655); Royalton-Kisch, 1990, pp.135-6 (rejects Benesch's comparisons apart from that with Benesch 1336); Schatborn, 1994, p.24 (not Rembrandt; compares sheets in Amsterdam and Rotterdam, Benesch 1361-2); Giltaij, 1995, p.101 (perhaps a forgery [!]).

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A70;

1938, no.111;

1956, p.12, no.5;

1992, Drawings by Rembrandt and his Circle, no.86, repr.

Anonymous drawings after Rembrandt (nos.87-97)

Cat.87





Registration number: 1836,0811.560

Bibliographic reference

[Hind 115](#)

[Royaltan-Kisch 2010 87 \(anonymous after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

Circle/School of Rembrandt ([biographical details](#) | [all objects](#))

After Rembrandt ([biographical details](#) | [all objects](#))

Date

1631 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Lot and his daughters; Lot seated on the ground with a cup (?) in his right hand, one of his daughters seated to right holds a jug before him, the other stands behind. c.1631

Red chalk, with some black chalk, heightened with white oil paint, on brown (oiled?) paper; a touch of blue near upper right corner.

Verso: blank.

No watermark.

Inscriptions

Inscription Content: No inscription.

Dimensions

Height: 292 millimetres (chain lines vertical, 22/23mm apart)

Width: 231 millimetres

Condition

Good; an original paper crease lower centre; a scuff by centre left edge; a spot/stain top centre.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.87.

The drawing shows the same composition as an etching after Rembrandt, of approximately the same size but in reverse, by his associate Johannes van Vliet (Hollstein 1; for an impression of the print in the British Museum, see S.157). The print, which is inscribed 'RH. van. Rijn. inventor', may record a lost painting by Rembrandt, possibly the model for the present sheet also, in spite of minor differences between them (the stick added in the drawing; the shoelace added in the print, and other more minor differences).

It has been argued that the present sheet was the preparatory study for the etching. Yet the drawing is not indented in order to transfer the design to the copper plate and, as already noted, exhibits certain differences to it. Alternatively, it might be argued that the drawing was a preliminary study for the print or for the putative lost painting. But the style does not

closely resemble Rembrandt's;[1] nor does it resemble the few drawings that have been attributed to Van Vliet.[2] The evenness of execution and certain harsh outlines (e.g. in the nearer daughter's hands and forearms) strongly suggest that it is a copy, yet not based on the print. As the drawing style does not directly reflect Rembrandt's, it is more probably based on the lost painting than on a lost drawing,[3] and may possibly reflect the lost original at a different stage than the print, which would explain the changes in detail between them.[4] Another copy of the composition, in the same direction as the etching, is in Berlin.[5] In Frankfurt there is a black chalk 'Study of Lot' by Rembrandt for the composition (Benesch 82). Stylistically this also belongs to period around 1630-31, but was later signed and dated by the artist in 1633.[6]

NOTES:

[1] It was suggested by Hind, 1912 (see Lit. below) that the unusual style might be explained if it were earlier than any other surviving drawing by Rembrandt. Most writers, however, place the composition at the end of the Leiden period, c.1629-31, from which comparative material does exist. The accents added to the drawing in the shadows in black chalk do come close to Rembrandt's own work, but provide insufficient evidence to suggest that he retouched it himself.

[2] See Sumowski, 1979, etc., X, 1992, pp.5318-20. He there rejects as an 18th-century imitation the signed and dated drawing in Basel, which the compiler believes to be authentic (Royalton-Kisch, 1984, repr. fig.14; Exh. Amsterdam, 1996, p.12, repr. fig.2).

[3] Like the drawing of the 'Good Samaritan' (cat.no.93; 1993,0619.5) it is of interest as a copy of a lost work.

[4] Alternatively, these details may only have been added in the print (as surmised by Bruyn in Corpus, 1982 (see Lit. below).

[5] In black chalk, inventory no. KdZ 24724 (zweite Garnitur). Another version was listed by Vosmaer, 1868 (see Lit. below). Vosmaer, 1868, p.422, notes that a pen and ink version of the composition was among the works sold by Heinrich of Dresden to the King of Saxony from the sale announcement of 7 Aug. 1832. Although he related this to van Vliet's etching, the drawing is probably that now in Dresden, Benesch 174, the composition of which is different.

[6] As already noted by Corpus, I, 1982, p.149 ('authentic but probably later signature and dated 1633'). The drawing, which contains white heightening, does not seem to have been reworked at the later date.

LITERATURE :

Michel, 1893, p.582 (by Rembrandt, for his painting of 1631); Hind, 1912, I, pp.57-8 (possibly by van Vliet for his etching, or very early Rembrandt, impossible to authenticate); London, 1915, no.115, repr. pl.XIII (as Hind, 1912); Fraenger, 1920, p.93, n.12 (by van Vliet, for the etching); Valentiner, I, 1925, no.41, repr. (as London, 1915, but if by Rembrandt, c.1628-30; there may not have been a painted original); Kauffmann, 1926, p.174, n.1 and p.176, n.1 (by van Vliet, 1631); Van Dyke, 1927, p.106 (by Lievens, as also the Frankfurt drawing, Benesch 82); Bauch, 1933, p.180 (after Rembrandt by Moeyaert; lost original of c.1627); Benesch, 1947 ('Catalogue'), p.16, under no.26 (relates to Frankfurt drawing, Benesch 82, with model in same pose as Lot, for some unknown purpose); Slive, 1953, p.29, n.3 (as London, 1915); Benesch, I, 1954/73, under no.82 (as Benesch, 1947); Exh. Cambridge, 1966, under no.33 (compares pose of Lot with drawing by van Hoogstraten in Cambridge, PD 416-1963, Sumowski 1138x); Corpus, I, 1982, p.367, repr. fig.2 (by van Vliet? after a lost original of c.1629-30); Sumowski, 1979, etc., X, 1992, p.5138, no.9 (not by

van Vliet; to be discussed in forthcoming chapter on copies); Hollstein, XLI, 1992, p.146, under no.1 (attributed to van Vliet); Exh. Amsterdam, 1996-7, p.74, repr. fig.6.1.

Subject

old testament ([all objects](#))

Associated names

Representation of Lot ([biographical details](#) | [all objects](#))

Acquisition date

1836

Acquisition name

Purchased from William Smith, the printseller ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Sheepshanks ([biographical details](#) | [all objects](#))

Acquisition notes

Possibly Greffier Francois Fagel sale, London, T. Philipe, 3rd day, 23 May, 1799, lot 345 ('One - Lot and his daughters - red chalk - CAPITAL. It is etched by VAN VLIET'), bt Oliver, £2-6-0; John Sheepshanks; purchased with his collection by the British Museum in 1836.

Exhibition History

London, 1992 (ex-catalogue, as copy after Rembrandt);

Amsterdam, Rembrandt's House, 1996, 'Rembrandt & Van Vliet' no.1b;

Kassel-Amsterdam, 2001-2, p.249, repr. fig.39a (may document an early stage in Rembrandt's lost painting).

1996 Feb-May, Amsterdam, Museum Het Rembrandthuis, Rembrandt and Van Vliet





Registration number: 1873,0510.3544

Bibliographic reference

[Hind 129](#)

[Royaltan-Kisch 2010 88 \(anonymous after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1645 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Esau selling his birthright to Jacob; seated either side of a table, Jacob, wearing a soft conical hat, grasping the hand of Esau, seen almost from behind

Pen and brown ink touched with brown wash and heightened with white over indications in graphite.

Verso: blank.

Watermark: Countermark IR (?), comparable to Hinterding countermark IB.c. (of c.1645).

Inscriptions

Inscription Content: Verso, in graphite: '78 [in a circle]'.

Dimensions

Height: 189 millimetres (chain lines vertical, 24mm apart)

Width: 160 millimetres

Condition

Good; some dirt near the edges.

Curator's comments

A reproduction (1906,0111.15) is mounted with the BM drawing.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.88.

A copy of a drawing in the Fodor Collection in the Amsterdam Historisch Museum (Benesch 564). The original seems to have been trimmed on all sides apart from the right, so that the present sheet preserves the appearance of some minor details, including part of Jacob's left arm, that have been lost.

The Amsterdam version is usually considered to be by Rembrandt, but has recently been doubted.[2] In style, and perhaps also in date, it is close to the autograph drawing of the subject in the present collection (cat. no.34; Gg,2.250); yet the more stilted penwork and less successful narrative give rise to doubts about the Amsterdam drawing.[3] The latter is in the style of the 1640s and the copy here catalogued seems to be early and may date from approximately the same time. The watermark lends some tentative support for this period. For the subject, see cat. no.34 (Gg,2.250).

NOTES:

[1] Registered as '? by Rembrandt'; the subject described as 'Two men shaking hands across a table'.

[2] By Schatborn, 1982 (see Lit. below). He noted that the British Museum's version more correctly shows Esau's gaze directed at Jacob, and saw improvements in the drawing of Jacob's right hand and in the understanding of the tablecloth. Schatborn may, therefore, believe that both drawings depend on a now lost original.

[3] The most likely alternative attribution is to Ferdinand Bol, in which case the British Museum's drawing would be correctly catalogued as after Bol. The Amsterdam drawing seems similar to the 'Jacob's Dream' in the École des Beaux-Arts in Paris (Benesch 555) which Sumowski has attributed to Bol (Sumowski 248x).

LITERATURE (from HdG always as a copy of Amsterdam drawing):

Seidlitz, 1894, p.122 ('attrib. to Rembrandt'); Kleinmann, IV, 4; Hofstede de Groot, 1906, no.868 (copy of Amsterdam drawing); Saxl, 1908, p.233 (Esau modelled by Titus); Becker, 1909, pp.39-40 (quality of a genre scene); Wurzbach, 1910, p.417; Hind, 1912, I, p.56, repr. pl.XVIII (as HdG); London, 1915, no.129 (good, early copy of Amsterdam drawing); Valentiner, I, 1924, p.465, under no.55; Bredt, II, 1928/21, p.138; Hind, 1932, p.27, repr. pl.IX; Poortenaar, 1943, pp.19 and 27, and no.17, repr.; Benesch, 1947, p.31, under no.136; Benesch, III, 1955/73, under no.564; Exh. Rotterdam-Amsterdam, 1956, p.97, under no.110; Exh. Amsterdam, 1964-5, p.68, under no.56; Slive, 1965, I, no.108; Rosenberg, 1973, p.111; Amsterdam, 1981, pp.52-3, under no.12, repr. fig.a.; Schatborn, 1982, p.253 (see n.2 above).

Subject

old testament ([all objects](#))

Associated names

Representation of Jacob ([biographical details](#) | [all objects](#))

Representation of Esau ([biographical details](#) | [all objects](#))

Acquisition date

1873

Acquisition name

Donated by James Hughes Anderdon ([biographical details](#) | [all objects](#))

Exhibition History

London, 1956, p.31, no.2;

1990, Fake?, no.16(a);

1992 Drawings by Rembrandt and his Circle, (ex-catalogue, as copy after Rembrandt; mentioned p.99, under no.37, n.3).

Cat.89



Registration number: 1860,0616.128

Bibliographic reference

[Hind 132](#)

[Royalton-Kisch 2010 89 \(anonymous after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

Circle/School of Rembrandt ([biographical details](#) | [all objects](#))

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1645-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A studio with an artist painting a double-portrait; a young woman seated in an armchair at left, a man with a wide-brimmed hat standing behind, watching the artist, another man

wearing a hat seated behind drawing at a table

Pen and brown ink with brown wash over graphite; ruled framing line in pen and brown ink.

Verso: laid down on backing card.[1] (Please see RK Note [1] under Comment)

No watermark visible.

Inscriptions

Inscription Content: None; the backing has preserved the ghost of a letterpress text in French (perhaps from another backing) which includes the date '25 Janvier 1786'.[2]

(Please see RK Note [2] under Comment).

Dimensions

Height: 188 millimetres

Width: 248 millimetres (chain lines horizontal, 24mm apart)

- [More about object](#)
- [Conservation](#)

Condition

Good; lower left corner made up; slightly worn at the other corners.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.89.

A copy of a drawing in the Louvre (Sumowski 1167ax), of which a second copy is also in the Louvre[3] and and a third in Copenhagen.[4] Two other versions of the subject are in Munich.[5]

The traditional attribution of the Louvre drawing to Rembrandt has long been doubted,[6] and recently the name of Samuel van Hoogstraten has been proposed.[7] A version of the scene by the latter is recorded in the inventory of the collection of Valerius Röver and was subsequently owned by Goll van Franckenstein.[8] Yet the Röver drawing cannot be certainly identified.[9]

The Louvre drawing seems certainly to be the prime version, but its attribution remains doubtful. It betrays connections with Rembrandt's work of the 1640s,[10] and comparison may be made with the 'Star of the Kings', here cat. no.38 (1910,0212.189). In the shorthand employed for the faces and in their expression the two works have much in common, as also in the loose penwork in the figure of the painter. This is found again in the 'Allegory of Art Criticism' in the Metropolitan Museum, New York (Lehman Collection; Benesch A35a), as is the use of broadly applied hatching. Yet there are aspects of the Louvre drawing, especially in its right-hand section (the drawing is composed of two sheets, joined vertically at the centre), that seem uncharacteristic of Rembrandt himself.[11] In the 1640s, Rembrandt's style as a draughtsman in pen and ink is incompletely documented, but it seems improbable that he was wholly responsible for the Paris drawing. For this reason, the British Museum's sheet is here included as after Rembrandt, but this is with reservations about the authorship of the original.

The copies vary in minor details from the prime Paris version. The present drawing, like that in Copenhagen, does not include the figure in the background to the right, although part of his outline is transcribed. In most other respects it is the most accurate of the copies.

NOTES:

- [1] In transmitted light there appears to be nothing on the verso.
- [2] Conservation Department neg. no.0883/2.
- [3] RF 4750, Paris, 1933, no.1321, repr. Sumowski, 1979, etc., V, p.2850, fig.75c.
- [4] Tu 82c, no.9, repr. Sumowski, 1979, etc., V, p.2848, fig. 75a.
- [5] Munich, 1973, nos.1162 (repr.) and 1163 (repr. by Sumowski, 1979, etc., V, p.2581, fig.75d). Sumowski also reproduces Munich no.1162 as his no.1132ax, which, he argues, is Hoogstraten's preparatory drawing for the Paris composition. The present writer remains uncertain about this attribution.
- [6] For the critical history, see Sumowski, 1979, etc., no.1167ax and Exh. Paris, Cabinet des dessins, 1988-89, no.107.
- [7] By Sumowski, loc. cit.
- [8] The Röver inventory describes his drawing, portfolio 8, no.1, as 'Een Schilder (zijnde het Pourtrait van Hoog-/straeten) zittende te schilderen na een/ vrouwtje, waar bij nog twee beelden voor een Tafel zittende van Hoogstraten' ('A painter (being the portrait of van Hoogstraten) seated to paint a woman, with two further figures seated before a table by Hoogstraten'); the drawing, and a second version, were in the Goll van Franckenstein sale, Amsterdam, 1 July, 1833, portfolio K, no.16, or N, no.2.
- [9] The present sheet has no Goll number on the present backing, but could conceivably be the one purchased by Woodburn (who certainly owned it) for f.135 at the Goll sale (see Smith, 1836, p.201, no.25). Lugt states (Paris, 1933, no.1181) that the Paris drawing also lacks a Goll number.
- [10] As noted by Sumowski, loc. cit.
- [11] As first recognised by Lugt, in Paris, 1933, no.1181, who thought only the left section by Rembrandt.

LITERATURE :

Blanc, II, 1861, p.455 (by Rembrandt); Vosmaer, 1877, p.605 (by Rembrandt; possibly of his studio); Dutuit, IV, 1885, p.86 (by Rembrandt); London, 1915, no.132 (copy of Louvre sheet; notes two drawings in Munich); Paris, 1933, p.26, under no.1181 (the boy in right distance in Louvre version omitted here; further copies in Louvre and Copenhagen); van Gelder, 1948, pp.48-9, repr. (copy after Rembrandt by Hoogstraten; possibly Goll van Franckenstein collection sale, 1833, bt Woodburn f.135; the subject appears as by Hoogstraten in Röver inventory - perhaps the B.M. drawing; the figure on the left might be the young Barent Fabritius); Exh. Paris, 1970, p.70; Munich, 1973, p.169, under no.1162; Sumowski, 1979, etc., V, p.2592, repr. p.2849, fig.75b); Exh. Paris, Cabinet des dessins, 1988-89, p.106, under no.107.

Subject

artist studio ([all objects](#))

Acquisition date

1860

Acquisition name

Purchased through Walter Benjamin Tiffin ([biographical details](#) | [all objects](#))

Purchased through Christie's (Woodburn's sale, 14.vi.1860/1509 as 'Rembrandt, Van Rhyn - A painter's studio, probably Rembrandt's;') ([biographical details](#) | [all objects](#))

Purchased from Samuel Woodburn ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Baron Dominique Vivant Denon ([biographical details](#) | [all objects](#))

Acquisition notes

J.D. Lempereur? (possibly his mark, L.1740, lower right, but not clearly legible; his sale, Paris, 24 May etc., 1773, lot 328, included a drawing attributed to Rembrandt 'où l'on voit une femme qui se fait peindre; [...] à la plume et lavé', which sold to François for 24 livres 4); Samuel Woodburn; his sale, Christie's, 14 June, 1860, lot 1509.

Cat.90



Registration number: 1895,1214.99

Bibliographic reference

[Hind 130](#)

[Roylton-Kisch 2010 90 \(anonymous after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650-1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The miraculous draught of fishes; Christ standing in the boat, his right arm around the forestays of the mast, Peter kneeling before him, another figure kneeling in profile to right, half-hidden by a landing board (?), two other figures behind

Pen and brown ink, rubbed with the finger, over indications in graphite, touched with white; ruled, double framing line in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Verso, centre, in graphite: '260'; lower left: '2930 [in a circle]/ 99/c7'.

Dimensions

Height: 172 millimetres

Width: 241 millimetres (chain lines horizontal, 24/25mm apart)

Condition

Good; a discoloured patch (perhaps of white heightening), lower centre, mostly showing through from the verso.

Curator's comments

A reproduction (1906,0111.16) is mounted with the BM drawing.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.90.

As has long been recognised, this is a copy after the drawing now in the Louvre (Benesch 930), which is generally dated between c.1650-55.[1] The copy seems to be an early one, and could have been made in Rembrandt's workshop by one of his pupils at the same period as the original. It also preserves a record of the appearance of the original before the latter was cut to the right, and the comparison also suggests that brown wash was added posthumously to the Paris sheet.

NOTE:

[1] Opinions summarised by Starcky in Exh. Paris, 1988-9 (see Lit. below). Hofstede de Groot, 1906, no.883, was the first to recognise the present sheet as a copy of the Paris drawing.

LITERATURE :

Kleinmann, III, 31; Hofstede de Groot, 1906, no.883 (deceptive early copy of Paris drawing, Ben.930); Exh. Paris, 1908, p.108, under no.347; Wurzbach, 1910, p.417 (by Rembrandt); Hind, 1912, I, pp.55-6 (as HdG); London, 1915, no.130 (as HdG); Valentiner, I, 1925, under no.422 (copy; original in Paris cut); Bredt, II, 1928/21, p.142; Benesch, V, 1957/73, under no.930; Slive, 1965, II, under no.397; Exh. Paris, Cabinet des Dessins, 1988-9, p.62, under no.52.

Subject

miracles of christ ([all objects](#))

Associated names

Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Representation of St Peter ([biographical details](#) | [all objects](#))

Acquisition date

1895

Acquisition name

Exchanged with Colnaghi ([biographical details](#) | [all objects](#))

Acquisition notes

Acquired from P & D Colnaghi in exchange for duplicates.

Exhibition History

London, 1956, p.31, no.1 (copy after Rembrandt);

1992 Drawings by Rembrandt and his Circle, (ex-catalogue, as a copy).

Cat.91





Watermark

Registration number: 1900,0411.5

Bibliographic reference

[Hind 131](#)

[Royalton-Kisch 2010 91 \(anonymous after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650-1660 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Flight into Egypt; the Virgin holding the Christ Child in her arm, Joseph helping her down a bank where an ass is waiting, trees behind. c.1650-60

Pen and brown ink with touches of brown wash.

Verso: blank.

Watermark: Cross of Lorraine (similar to Hinterding catalogue, variant A.a.a.).

Inscriptions

Inscription Content: Lower right, in pen and brown ink (not the same ink as the drawing): 'Rembrandt'.

Dimensions

Height: 183 millimetres

Width: 234 millimetres (chain lines horizontal, 25mm apart)

- [More about object](#)
- [Conservation](#)

Condition

Rubbed with some red chalk below; trimmed below.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.91.

An apparently early copy of Rembrandt's drawing in Berlin (Benesch 902), a work of the 1650s. Another copy is in Stockholm, and two further copies have been recorded.[2]

NOTES:

[1] Registered as 'School of' Rembrandt. A. E. Popham, writing in the introduction to the John Skippe sale catalogue (Christie's 20-21 Nov. 1958), notes that at least one ex-Skippe drawing was owned by Bateson and sold at the latter's sale, Sotheby's, 23 April, 1929, lot 26. The Bateson sale catalogue records that 22 other drawings were formerly in the Skippe collection, but as they do not bear his mark, Popham believed this provenance to be no more than conjectural. Yet Hind's mention of a Skippe provenance for the present sheet suggests that the connection may have been real, and that Bateson managed to acquire drawings from Skippe's heirs.

[2] The copy in the Ederheimer sale, New York, Anderson Galleries, November 1924, recorded in Berlin, 1930, may perhaps be identical with one of the other versions, the Stockholm drawing (inv. 49/1986, repr. Exh. Stockholm, 1992, p.325, fig.2) or that sold in Paris by Ader Picard Tajan, Hôtel Drouot, 27 Nov. 1990, lot 66, repr.

LITERATURE :

Hofstede de Groot, 1906, no.880 and under no.53 (copy of drawing in Berlin, Ben.902); London, 1915, no.131 (as HdG); Valentiner, I. 1925, under no.335; Berlin, 1930, p.225, under no.5262 (notes copy in Ederheimer sale, New York, Anderson Galleries, November 1924 [however, the present writer finds no reference to such a drawing in the sale catalogue]); Benesch, 1960, under no.62; Berlin, 2006, p.157, under no.45.

Subject

flight into egypt ([all objects](#))

Associated names

Representation of Virgin Mary ([biographical details](#) | [all objects](#))

Representation of St Joseph ([biographical details](#) | [all objects](#))

Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Acquisition date

1900

Acquisition name

Purchased from Prof William Bateson ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Skippe ([biographical details](#) | [all objects](#))

Acquisition notes

John Skippe (according to London, 1915); purchased from William Bateson [1] under Comment. Register incorrectly listed in Hind as 1910,0414.5.

Exhibition History

None recorded.



Registration number: Oo,9.114

Bibliographic reference

[Hind 92](#)

[Royalton-Kisch 2010 92 \(anonymous after Rembrandt\)](#)

[Benesch Add.979](#)

Location:

Dutch Roy XVIIc

Production person

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The sacrifice of Iphigenia (?); after Rembrandt. At left a smoking altar with two statues behind (of Zeus and Artemis ?), on a raised platform to right kneels Iphigenia, Calchas (?) stands behind her covering her eyes while receiving the knife from a servant, numerous spectators beyond to right and a classical building behind the altar. c.1655

Pen and brown ink with brown wash and some black chalk (or oxidised white) on pale brown paper; ruled framing lines in pen and brown ink.

Verso: laid down on card, perhaps part of an old mat; inspected in transmitted light and apparently blank.

No watermark visible.

Inscriptions

Inscription Content: On backing paper, in graphite: '11 [in a circle]'.

Dimensions

Height: 189 millimetres

Width: 329 millimetres (chain lines horizontal, 23mm apart)

- [More about object](#)
- [Conservation](#)

Condition

A large stain covers the lower left portion; minor damage near the corners; near vertical creases upper right.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.92.

The subject is uncertain, and may either be the 'Sacrifice of Iphigenia' taken from Ovid, or the 'Sacrifice of Jephthah's Daughter' from the Old Testament (Judges, XI, 30-40). Ovid's 'Metamorphoses' (XII, 25-28) relates that Iphigenia, daughter of Agamemnon, willingly submitted to be sacrificed in order to allay the wrath of the goddess Artemis (Diana), who had sent contrary winds to prevent the Mycenaean fleet from sailing for Troy. Unusual in the present composition is the absence of Agamemnon, and one of the statues behind the altar on the left should be of Artemis, yet it cannot be identified.[1] The Old Testament story tells of Jephthah's rash vow to sacrifice the first creature that should meet him at the door of his house after achieving a military victory. His only child, his daughter, greeted him on his return and was subsequently sacrificed.

A fragment of a superior version, probably by Rembrandt himself, is at Besançon (Benesch 979).[2] Executed in the style of the mid-1650s, only the section from the bearded figure towards the lower right as far as the right hand of the executioner is preserved. The British Museum's drawing is therefore a complete record of the composition. Another copy is in Braunschweig and a school drawing in Munich shows a group similar to the two central figures.[3] The latter also resemble those in Rembrandt's etching of the 'Sacrifice of Isaac' of 1655 (Bartsch 35, Hind 283),[4] and the present drawing, like the original on which it is based, may date from the same period.

NOTES:

[1] Benesch believed the veiled figure towards the right to be Agamemnon. Hind, in London, 1915 (see Lit. below), tentatively identified the statues as Zeus and Artemis and the executioner as the priest Calchas.

[2] Known to me only through a photograph (Gernsheim 22095).

[3] For the Braunschweig drawing, inv. Z.334, see Exh. Braunschweig, 2006, p.162, no.A50, repr.; the Munich drawing is HdG 367, V.130, Munich, 1973, no.1152.

[4] As first noted by Hofstede de Groot (see Lit. below).

LITERATURE (as Rembrandt until Benesch, 1957 except Seidlitz, 1894):

Bürger, 1858, p.400 (subject unidentified); Vosmaer, 1877, p.594; Dutuit, IV, 1885, p.85; Seidlitz, 1894, p.123 (doubtful as Rembrandt; 'Scene of Sacrifice'); Neumann, 1902, p.397, note, and p.449, note ('Iphigenia', one of many subjects from Ovid by Rembrandt; importance of architecture in composition); Kleinmann, II, 50; Bell, c.1905, repr. pl.XIV; Hofstede de Groot, 1906, no.873 (c.1655; 'Sacrifice of Jephthah's Daughter, also called that of Iphigenia'; compares etched 'Sacrifice of Isaac', Bartsch 35, Hind 283, of 1655; notes related sketch in Munich, see nn.3-4 above); 'Rembrandt Bijbel', I, 1906, repr. opp. p.59; Wurzbach, 1910, p.417; London, 1915, no.92 (c.1650-60; as Exh. London, 1899 and HdG, 1906; quotes opinion of Seidlitz, 1894); Stockholm, 1920, pp.22 and 36, repr. fig.44 (compares 'Christ before Pilate', Benesch A115, and 'Adoration of the Shepherds', HdG 1550, both Stockholm, the latter a copy of Benesch A78; the background doubtful as Rembrandt); Valentiner, I, 1925, no.131, repr. (c.1660; 'Jephthah's Daughter'); Exh. London, R.A., 1929, p.229, and 1929[I], p.203, under no.595 (compares 'Achilles and Briseis' then in V. Koch collection, repr. 'Vasari Society', 2nd series, VIII, 1927, no.9); Hell, 1930, pp.7-8, 22 and 114, repr. p.113, fig.14 (reed pen; 1660s; firmly structured base of composition in the steps; economical indications of architecture; compares etching of 'Peter and John healing', Bartsch 94, Hind 301, and central figures to 'Sacrifice of Isaac', Bartsch 35, Hind 283); van Rijckervorsel, 1932, pp.142-4, repr. fig.175 (c.1660; 'Jephthah's Daughter'; compares Dürer drawing in Lichtenstein coll. and woodcut of 'St Catherine', Bartsch 120); von Alten, 1947, no.93, repr. ('Jephthah's Daughter'); Benesch, V, 1957/73, no. ad 979 repr. (copy of drawing of which a fragment in Besançon, Benesch 979; notes pupil's drawing in Munich and relationship to etching as HdG.; veiled figure to right identified as Agamemnon); Slive, 1965, I, no.107, repr. (as Benesch); Munich, 1973, I, p.168, under no.1152 (as Benesch); Exh. Braunschweig, 2006, p.162, under no.A50.

Subject

old testament ([all objects](#))

classical mythology ([scope note](#) | [all objects](#))

classical deity ([scope note](#) | [all objects](#))

Associated names

Representation of Calchas (?) ([biographical details](#) | [all objects](#))

Representation of Zeus/Jupiter (?) ([biographical details](#) | [all objects](#))

Representation of Iphigeneia ([biographical details](#) | [all objects](#))

Representation of Artemis/Diana (?) ([biographical details](#) | [all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A80 (suggesting 'Iphigenia' as the subject, rather than 'Sacrifice of Jephthah's Daughter', although exceptional for Rembrandt);

1938, no.92 (c.1650-60);

1956, p.20, no.3 (as Exh.1899).

Cat.93



Registration number: 1993,0619.5

Bibliographic reference

[Royalton-Kisch 2010 93 \(anonymous after Rembrandt\)](#)

[Hind Add.138a \(placed as after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

After Rembrandt ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Good Samaritan; Samaritan helping man off horse at steps of a large building, another man holds horse's bridle, two men converse in doorway, figure in window above, woman drawing water from well in background to left. c. 1650

Black chalk with brown wash on grey-brown cartridge paper; framing-lines in pen and brown ink.

Verso: blank.

No watermark.

Inscriptions

Inscription Content: Inscribed lower left, in black chalk: '1632'.

Dimensions

Height: 252 millimetres

Width: 205 millimetres (chain lines horizontal, 24mm apart)

Condition

Good; rubbed at lower right.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.93.

The subject is from St Luke 10, xxx-xxxv, and shows the Samaritan arriving at the inn with the wounded man whom robbers had attacked, and arranging for him to be accommodated.

The composition is by Rembrandt and known through a painting in the Wallace Collection in London, which bears the date 1630 ('Corpus' C48), and an etching by Rembrandt which shows the design in reverse and with some variations, dated 1633 (Bartsch 90; Hind 101).

The drawing seems to follow the painting rather than the etching, which includes in the foreground a dog, barrel, fodder-trough and other additional details, as well as some rough-hewn wooden panelling against the wall by the stairs, an unshadowed step by the innkeeper's feet, and a buttress against the wall beyond the figure of the Samaritan. Minor details are also added in the etching to the two servants in the foreground - a plume to the cap of the boy holding the reins and a garter gathering the trouser-leg of the lifting servant in the centre.

Pentimenti in the horse in the print reveal that it was originally placed closer to the boy, but it is unclear whether this was also originally the case with the painting.

However, the drawing does not copy the painting as we see it today in several respects: the drawing omits the dark patch under the horse's belly, the wooden, ladder-like wooden support for the hoist by the trees (which is clearer in the etching than in the painting), the darkness of the window-panes to the left of the doorway and has a lower line of shadow running under the awning. A few other, minor details are omitted, such as the buckle on the saddle-strap and the details of crumbling bricks and plaster on the walls and well-head. In a copy that is not overly painstaking, the more minor discrepancies might be expected. Less easily explained are the date, 1632, on the drawing, which differs from the dates on both the painting (1630) and the etching (1633); and the superior articulation of the foliage of the tree at the upper centre, which in the drawing is more clearly understood than in the painting or the etching (although the etching is at this point superior to the painting).

The important question that arises is whether these discrepancies support the suggestion made by the Rembrandt Research Project ('Corpus') in 1986 that the drawing copies a lost prototype, one that the drawing may in some respects record more exactly than the painting in the Wallace Collection, which they also viewed as a copy. The panel would therefore join the drawing and the etching, which are all the same size, as records of a lost work, one that was possibly intended to be a preparatory sketch for the etching of 1633.

Certainly the painting, which some writers have rejected as a copy (and even as an eighteenth century one), is of disappointing quality.[2] In its drawing it is slack, the perspectival recession is flawed, the facial expressions lack Rembrandt's customary acuity and the signature, though not added later, appears suspect. If Rembrandt made the painting as a sketch for the print it has little in common with his other preparatory sketches of this type, which are usually painted in limited tones or en grisaille.[3] If he intended it as a finished work it is difficult to find any clear stylistic analogies with his other paintings of the same scale painted between 1630 and 1633. On the face of it, its attribution to Rembrandt is difficult to sustain. On the other hand the X-radiograph suggests that the painting may not be a copy, as it exhibits a number of differences with the finished surface. Strangely, a print made after the painting in 1771 by Louis Binet does not show the heavy shadow under the horse's belly, and it omits the plastered section of the well-head, describing it as a continuation of the brickwork.[4] It may therefore be that the painting has suffered more than is generally acknowledged, and still contains later additions. However, the present writer supports the original view of the 'Corpus' (which has since been revised) that the painting is not Rembrandt's original, but a school work (perhaps, as they suggested, executed in c.1633-4 by Govert Flinck). Like the drawing, the prototype may have been dated 1632.

In style the drawing is not obviously Rembrandtesque and somewhat resembles the work of Roelandt Rughman (1627-92), although the paper employed is unusual for him - or indeed for any seventeenth-century artist. Yet as stated above, it seems likely that it was made within a few decades of Rembrandt's original painting.

NOTES:

[1] According to 'Corpus' (see Lit. below).

[2] As noted in 'Corpus' (see Lit. below) the painting was rejected by Martin, 1921, and Gerson as well as by the 'Corpus' itself. The idea that it is probably an eighteenth-century copy was mooted by Filedt Kok in Amsterdam, 1972, pp.83-4.

[3] See Van de Wetering in Exh. Amsterdam-London, 2000-2001, pp.36-63.

[4] These were unchanged at the time of the painting's restoration in 1976. Binet's print in general follows the details of the painting as it was seen until 1976.

LITERATURE :

'Corpus', II, 1986, pp.613-5, repr. fig.4 (as Circle of Rembrandt [Claes Moeyaert?]); London, 1992, pp.123-5, repr. (as 'Corpus'); Exh. London, 1992[I], p.18 (as 'Corpus'); London, 2004, p.348 ([confused mention as if two different drawings!]); Brown, 2006, p.58 ('Rembrandtesque'; 'drawing could equally well be a free copy of the print').

Subject

parable of good samaritan ([scope note](#) | [all objects](#))

Associated names

Representation of Good Samaritan ([biographical details](#) | [all objects](#))

Acquisition date

1993

Acquisition name

Purchased through Hazlitt, Gooden & Fox (London) ([biographical details](#) | [all objects](#))

Purchased through Christie's (Old Master Drawings sale 20 Apr 1993/317) ([biographical details](#) | [all objects](#))

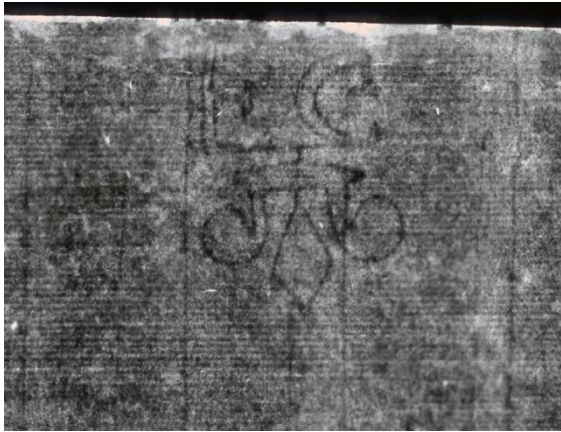
Acquisition notes

1982 with Henk J. Stokking in Amsterdam (see Note [1] under Comment); sale, London, Christie's 20 April, 1993, lot 317, bt Hazlitt, Gooden and Fox for the British Museum.

Exhibition History

None.





Watermark

Registration number: Oo,10.226

Bibliographic reference

[Hind 137](#)

[Royalton-Kisch 2010 94 \(anonymous after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

Circle/School of Rembrandt ([biographical details](#) | [all objects](#))

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1718-1720 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Supper at Emmaus; interior with one disciple seated, the other standing, both gazing in amazement at the empty chair

Pen and brown ink with grey and brown wash; ruled framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: countermark 'FG' below a lily.

Inscriptions

Inscription Content: Verso, top centre, in graphite: 'Not to be cut'.

Dimensions

Height: 199 millimetres (chain lines vertical, 25mm apart)

Width: 163 millimetres

- [More about object](#)
- [Conservation](#)

Condition

Good; a few minor creases and scuffs.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.94.

The drawing seems to be a late, perhaps early 18th century, copy of a composition known through five other versions. These fall into two types: those in which (as in the present sheet) the posture of the figures and the circular glazing of the upper window come close to the appearance of the print in Arnold Houbraken's 'Groote schouburgh', vol.I, 1718, opp.p.258.[1] Yet the present sheet and the version in Paris, with which it shares these similarities to the print, both include a pot on a table in the foreground that does not appear in Houbraken's version. The other compositional type shows the figures in less agitated poses, with a simple pattern of horizontal and vertical glazing-bars in the window.

Houbraken noted that he knew of several sketches of the subject by Rembrandt, but none of those that survive may be attributed securely to the master himself. As many writers have recognised, the best surviving version is that now in the Fitzwilliam Museum in Cambridge (Benesch C47), which belongs to the second compositional type. It does not look like a copy. In style, it resembles Rembrandt's work of c.1650, whereas the present sheet and the Houbraken print, which may be contemporaneous and which show the figures with more exaggerated facial expressions and postures, may copy or depend on a work of the first half of the 1630s.[2] The Cambridge version could in theory be a pupil's work of c.1650 but based on a Rembrandt original of the 1630s. The existence of different versions of the subject by Nicolaes Maes and other followers (see n.1 below) suggests that Rembrandt may have returned to the composition as an exercise for his pupils.[3]

NOTES:

[1] Apart from the present sheet and the engraving in Houbraken, the following versions are known: 1) a drawing in Paris, Petit Palais, discussed and repr. by Lugt in Paris, 1927, no.63, pl.XXXIII (this belongs to the first type); 2) Cambridge, Fitzwilliam Museum, Benesch C47 (the best version of the second type and discussed further above); 3) a drawing in Edinburgh, no.D2762, repr. van Gelder, 1974, p.6, fig.4, probably based on the Cambridge drawing; 4) a drawing in Dresden with considerable variations in the figures, repr. loc. cit., fig.5. The latter also reproduces, fig.6, the version by Maes in the Louvre (Sumowski 1837x) which has only general similarities, and a print by J. Buys apparently based on the drawing in Cambridge (his fig.2), which was reprinted in a second state in C. Ploos van Amstel and C. Josi's 'Collection d'imitations' of 1821, part I (his fig.3). Cormack, in Exh. Cambridge, 1966, under no.4, recorded an otherwise unknown 19th century print (possibly the reprinted Buys. Wichmann, 1923, pp.102-5, also discusses a painted version (his pl.XXIV, fig.2), then in a private collection in Leipzig.

[2] Comparable figures appear in the etching of c.1632 of the 'Raising of Lazarus' (Bartsch 73, Hind 96).

[3] This kind of practice is suggested by Schatborn in Exh. Amsterdam, 1984-5, pp.7-8.

LITERATURE :

London, 1915, no.137 (after Rembrandt's drawing in Cambridge, Benesch C47); Hind, 1920,

under no.7; Exh. London, 1929[I], p.201; Valentiner, II, 1934, under no.528 (copy, based on Houbraken etching; notes Cambridge and Dutuit versions); Benesch, 1957/73, VI, under no.C47 (modified copy, based on Houbraken); Exh. Cambridge, 1966, under no.4 (variant of Cambridge sheet; notes a 19th cent. print - see n.1 above).

Subject

christ at emmaus ([all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight (as by Ferdinand Bol) ([biographical details](#) | [all objects](#))

Exhibition History

None recorded.

Cat.95



Registration number: Oo,9.74

Bibliographic reference

[Hind 45](#)

[Royalton-Kisch 2010 95 \(anonymous after Rembrandt\)](#)

[Benesch C60](#)

Location:

Dutch Roy XVIIc

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1646-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A lion asleep; after Rembrandt. Lying to right with its head resting on its right fore-paw.
c.1646-50

Pen and brown ink with brown and greyish-brown wash, heightened with white,* on paper prepared with pale brown wash; ruled framing lines in pen and grey ink.

*Please see n.1 under Comment

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Upper left, in red chalk: 'Rembrandt nat leven/ 110gld'; and in pencil: 'd D [the second 'D' in a circle]' and: '60 [in a circle]'.

Dimensions

Height: 120 millimetres (chain lines vertical, 25mm apart)

Width: 174 millimetres

- [More about object](#)
- [Conservation](#)

Condition

Generally good; some oxidation of the whites has occurred; a few scuffs and abrasions to the left; a drying fold runs vertically from the top left.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.95.

The drawing was long considered to be an original work by Rembrandt, yet the grounds for doubting the attribution are strong.[3] In style, it resembles closely the 'Reclining Lion' in the Museum's collection (cat. no.72, Oo,9.73) and is here dated to around the same time. But while the latter seems to have been retouched by Rembrandt, the corrections visible in the present work are less persuasively comparable with his style.

The drawing is now generally regarded as a close copy of a lost original, of which there is another early copy, of inferior quality, in Amsterdam.[4] Among Rembrandt's authentic drawings of lions of the same period are two similar works now in Rotterdam and in the Louvre (Benesch 1211 and 1214 respectively) in which the draughtsmanship seems more confident. It is also worthy of note that although the drawing was etched in reverse by Bernard Picart in his 'Recueil de lions' of 1729 (no.D3), its outlines were not indented - like many of Picart's other models - in order to trace the design onto the copper plate. It could therefore be that he made his copy from the now lost original.[5]

A lion is depicted in a similar pose in another Rembrandt school drawing now in Stockholm.[6]

NOTES:

[1] The white may include some oil paint in the lower parts of the animal.

[2] Possibly acquired by Knight from the Greffier François Fagel sale, London, T. Philipe, 4th day, 23 May, 1799, lot 368 or 369, bt 'Knight'. See cat. no.128 (Oo,9.72, n.2). But according to the Register, the drawing was acquired from Neyman in The Hague, 29 May, 1789, for 12 guilders.

[3] First catalogued as a copy by Benesch in 1957, some doubts had previously been raised by Hind in London, 1915, as well as by Henkel in Amsterdam, 1942 (see Lit. below).

- [4] See Amsterdam, 1985, no.109, repr.
[5] On Picart, see Schatborn, 1981, pp.25-8.
[6] HdG 1611, repr. Kruse, 1920, VI, 1.

LITERATURE (as Rembrandt unless otherwise stated):

Bürger, 1858, p.393 (c.1641; compares to etchings of this period [as cat. nos.29 and 30, Oo,9.71 and Oo,9.75]); Dutuit, IV, 1885, p.86; Michel, 1893, p.582; Kleinmann, IV, 29; Bell, c.1905, repr. pl.XXXVII; Hofstede de Groot, 1906, no.943; Wurzbach, 1910, p.418; Hind, 1915, no.45 (c.1635-40; accepted somewhat grudgingly; Amsterdam version a copy); Amsterdam, 1942, p.52, under no.107 (by Rembrandt?; c.1650; compares Rotterdam drawing, Benesch 1211); Benesch, VI, 1957, no.C60, repr. fig.1622/1701 (copy, as also the Amsterdam version; after an original of c.1650-52); van Gelder, 1973, p.200, n.51; Amsterdam, 1981, p.149 (many of Picart's etchings after copies or pupils' works); Schatborn, 1981, p.26; Amsterdam, 1985, under no.109, repr. fig.109a (follows Benesch; close copy of the lost original; compares Rotterdam drawing, Benesch 1211); Exh. London, 1992, p.190, under no.92, n.2 (on provenance).

Subject

mammal ([all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight (Please see n.2 under Comment.) ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A18b;
1938, no.45; 1992 (ex-cat.).

Cat.96



Registration number: 1895,0915.1274

Bibliographic reference

[Hind 133](#)

[JCR 802](#)

[Royalton-Kisch 2010 96 \(anonymous after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1646-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A reclining lion; after Rembrandt. Head at r, looking to front. c.1646-50

Pen and brown ink with brown wash over touches of black chalk, touched with white, on paper prepared with light brown wash. Framing lines in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Recto, lower right, in graphite: '7'; verso, top, in graphite: '802' and 'B'; the Register no. also in graphite.

Dimensions

Height: 92 millimetres (chain lines vertical but at a slight slant, 24mm apart)

Width: 156 millimetres

- [More about object](#)
- [Conservation](#)

Condition

Generally good; slight crease, upper left.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.96.

An early copy of cat. no.72 (Oo,9.73, q.v.), which is a pupil's work, perhaps retouched by Rembrandt. The present sheet could also be by a pupil in the workshop at the same period, but it was clearly made after the original had been cut on the left, and it omits part of the rope and the two vertical lines behind the animal.

LITERATURE : Robinson, 1869/76, no.784/802; Kleinmann, IV, 59; Hofstede de Groot, 1906, no.944 (Rembrandt); Wurzbach, 1910, p.418 (as HdG): London, 1915, no.133 (probably a copy of cat. no.72, Oo,9.73); Benesch, VI, 1957/73, under no.1370; Exh. London, 1992, under no.88 (copy).

Subject

mammal ([all objects](#))

Acquisition date: 1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Samuel Woodburn (possibly his sale, Christie's, 14.vi.1860/1502 bt Colnaghi for £2-5-0) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch ([biographical details](#) | [all objects](#))

Exhibition History

London, 1895, no.383a;

1899, no.A19a (as copy or less successful first sketch of cat. no.72, Oo,9.73);

1992, Drawings by Rembrandt and his Circle, (ex. catalogue, as copy of no.88).

Cat.97



Registration number: Oo,9.82

Bibliographic reference

[Hind 138](#)

[Royalton-Kisch 2010 97 \(anonymous after Rembrandt\)](#)

Location:

Dutch Roy XVIIc

Production person

After Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1640-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description Cottage and farm-buildings, with a man sketching; after Rembrandt. c.1640-50

Pen and brown ink over graphite (largely erased).

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Verso, centre, in graphite: 'Rembrant [correcting an underlying

inscription which may have read Holbein]/ plm', and top left: '17 [in a circle]'.

Dimensions

Height: 115 millimetres

Width: 194 millimetres (chain lines horizontal, 24mm apart)

Condition

Top left corner repaired; discoloured; rubbed.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Rembrandt, cat. no.97.

A literal, almost line-for-line copy of Rembrandt's etching of c.1641 (Bartsch 219; Hind 213; for an impression in the British Museum see F.5.180). The drawing was thought by at least one nineteenth-century writer to be a preparatory study for the print.[1]

Drawn copies of this type may have formed part of the training of assistants and pupils in Rembrandt's workshop, although copies after Rembrandt's paintings and drawings are more common than those after his etchings. In the present work, the draughtsman nowhere reveals his own personality, so that it is hard to date.[2] The paper resembles that used by Rembrandt himself and the copy could therefore be an early one. A copy in a similar style after Rembrandt's 1641 etching of a 'Landscape with a Cottage and a Haybarn: oblong' (Bartsch 225; Hind 177) is in Cologne and has a watermark typical of Rembrandt and Rembrandt school drawings.[3]

NOTES:

[1] See Lit. below. The drawing was described in the Register as a copy. For the date of the etching, see Paris, 2008, no.171.

[2] Hind, in London, 1915, thought it 'seventeenth or early eighteenth century'.

[3] Inv. No.Z5874; see Cologne, 1983, no.586, repr. The watermark is of a Strasburg lily with the initials WR below.

LITERATURE : Vosmaer, 1877, p.539 (by Rembrandt, for the print); Middleton, 1878, p.296, no.315 (not Rembrandt, though 'assumed to be a study for the print'); London, 1915, no.138 (copy after etching).

Subject

farm building/farmyard ([all objects](#))

cottage ([all objects](#))

artistic life ([scope note](#) | [all objects](#))

Acquisition date 1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Exhibition History

No exhibitions recorded.

Anonymous Rembrandt School

No	Title	Date	Reference	Registration number
98	An aged Prisoner before a Judge	c.1635-40		Oo,9.116
99	The Judgment of Solomon	c.1635-45		Oo,9.116
100	The Prodigal Son with the Swine	c.1640-45		T,14.24
101	The Angel appearing to the Shepherds	c.1640-45		SL,5237.61
102	Joseph waiting on his fellow Prisoners	c.1640-50		Oo,9.101
103	The Good Samaritan arriving at the Inn	c.1645-7	Benesch 518A	1860,0616.122
104	The Holy Family seated near a Fire	c.1645-55	Sumowski 850x	Oo,10.124
105	Christ conversing with Mary and Martha	c.1650	Benesch 632	1895,0915.1254
106	The Angel leading Lot and his Family out of Sodom	c.1650	Benesch A36	Oo,10.118
107	The Infant Moses brought to Pharaoh's Daughter	c.1650	Sumowski 849x	1933,1014.25
108	The Angel appearing to Zacharias in the Temple	c.1650-55	Sumowski 1875ax	SL,5226.25
109	The Widow's Mite	c.1650-55		Oo,10.127
110	Christ and the Woman of Samaria	c.1650-55		1895,0915.1374
111	The Last Supper, after an Italian drawing	c.1650-60		1895,0915.1284
112	Christ conversing with Martha and Mary	c.1652		Oo,10.123
113	David refusing Saul's Armour	c.1655	Benesch C87	1910,0212.177
114	Joseph waiting on his fellow Prisoners	c.1660-65	Sumowski 1082xx	Gg,2.249

No	Title	Date	Reference	Registration number
115	Pilate washing his Hands	c.1665	Benesch A95	SL,5237.62
116	A Man in a tall Hat resting his Head on his Hand	c.1634-5		1952,0121.34
117	A Woman ill in Bed	c.1640-45	Benesch 380	1891,0713.8
118	A seated Woman	c.1645-55	Benesch Add.A105	1935,1012.4
119	A Girl in Oriental Dress	c.1645-54		1935,0608.8
120	A Youth with a Lantern and Basket	c.1645-55	Sumowski 838ax	Oo,9.77
121	A Man seated at Work by a Window	c.1650		Ff,4.106
122	Two Men standing, in wide-brimmed Hats and long Cloaks	c.1655	Sumowski 1984x	1895,0915.1269
123	Interior of a House, with a Linen Press	c.1710		1848,0911.5
124	A Camel, resting, with two Figures	c.1640-50.		Ff,4.122
125	A standing Camel with Rider and Driver	c.1640-50		SL,5261.59
126	A Lion drinking from a Pail	c.1645-50		1895,0915.1272
127	Four Studies of Lions	c.1645-50		Oo,9.70
128	A tethered Lion, asleep	c.1648-50	Benesch 857	Oo,9.72
129	A lion lying down, licking his paw; the head to right	c.1650		1895,0915.1278
130	Winter Landscape with a Cottage by a River	c.1645-50	Benesch A37	1895,0915.1260
131	View from near the St Anthoniespoort, Amsterdam	c.1650	Benesch A38	Oo,9.79

No	Title	Date	Reference	Registration number
132	Landscape with a Haybarn, Cottage, Canal and Trees	c.1650	Benesch C55	Oo,9.110
133	Cottages enclosed by a Fence	c.1650		Oo,9.105
134	View of Amsterdam near the Haarlem Gate	c.1650-60	Sumowski 1314x	1895,0915.1193
135	View of a Canal with a Windmill near a Bridge	c.1650-60		Gg,2.256
136	Landscape with a Town on a Promontory (after Dürer)	c.1655-1750		1860,0616.87

Anonymous Rembrandt School (nos.98-136)

Cat.98



Registration number: T,14.26

Additional IDs
FAWK,5213.26

Bibliographic reference

[Hind 150](#)

[Royalton-Kisch 2010 98 \(anonymous Rembrandt School\)](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1635-1640 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

An aged prisoner before a judge; the judge in a plumed hat, holding his rod of office, seated on a throne beneath a canopy at r, a group of figures to left

Pen and brown ink, over traces of graphite.

Verso: blank.

Watermark: Strasburg lily, the letters 'MDP' below.

Inscriptions

Inscription Content: None.

Dimensions

Height: 178 millimetres

Width: 161 millimetres (chain lines horizontal, 24mm apart)

- [More about object](#)
- [Conservation](#)

Condition

A little trimmed; small losses made up at lower corners.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.98.

The quality and technique of the drawing suggest strongly that it is a copy, as has long been recognised.[1] The style reflects Rembrandt's of the 1630s, but only generically, and the draughtsman was perhaps copying a drawing by a Rembrandt pupil. The period of the 1630s is further supported by the judge's exotic headdress, which resembles that worn by a figure in a sketch by Rembrandt now in the Pierpont Morgan Library, related to the 'St John the Baptist preaching' of c.1634-5 in Berlin.[2] The straight lines across several faces at eye level are reminiscent of a shorthand employed by Gerbrand van den Eeckhout (cf. Van den

Eeckhout cat. no.1, T,14.7 or Fawkener 5213.7).

The subject is not altogether clear. It resembles a 'Christ before Pilate', but the prisoner seems too old to be Christ.[3]

NOTES:

[1] E.g. by Hind in London, 1915, no.150.

[2] Benesch 336. The painting is Bredius 555, Corpus A106, and the latter suggests a date of 1634-5.

[3] Hind, loc. cit., suggested 'St Paul before Gallio' (Acts, XVIII, 12-16).

LITERATURE :

Bürger, 1858, p.399 (by Rembrandt, for etching of 'Nebuchadnezzar on his Throne', 1655);

London, 1915, no.150 (perhaps after P. Koninck; subject perhaps 'St Paul before Gallio').

Acquisition date

1769

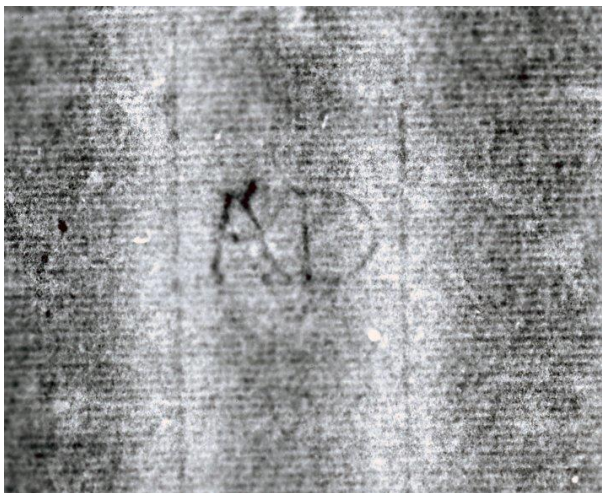
Acquisition name

Bequeathed by William Fawkener ([biographical details](#) | [all objects](#))

Exhibition History

No exhibitions recorded.

Cat.99



Watermark

Registration number: Oo,9.116

Bibliographic reference

[Hind 142](#)

[Royalton-Kisch 2010 99 \(anonymous Rembrandt School\)](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1635-1645 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Judgement of Solomon; interior with Solomon seated on a throne, flanked by male standing figures, on either side a row of seated men and spectators leaning over a balcony, in the foreground two women, one kneeling with the dead child before her, the other standing and holding a baby

Pen and brown ink with brown wash over some light indications in graphite; ruled framing-line in pen and brown ink (down left side only).

Verso: see Inscriptions.

Watermark: countermark 'AD' (similar to Amsterdam 1985, p.240, cat.42, where dated early 1650s).

Inscriptions

Inscription Content: Lower right, in graphite: '931'; verso, centre right, in graphite: '931/Jarvis' and on verso of mat in graphite: '15 [in a circle]'.

Dimensions

Height: 192 millimetres

Width: 321 millimetres (chain lines horizontal, 23/27mm apart)

- [More about object](#)
- [Conservation](#)

Condition

Good; inlaid in eighteenth-century mat.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.99.

The subject is from the Old Testament (1 Kings, III, x-xxxviii): Solomon has to decide which of two women is the true mother when they both claim to have mothered the same child - and reject a dead one of the same age.

The drawing is one of four known versions of the composition, the others being in Dresden,[1] Rotterdam,[2] and formerly on the art market.[3] All differ from each other in some details and in the use of wash. None of these drawings appears to be an original work, and they are all presumably based on a lost drawing by Rembrandt or a close associate (Gerbrand van den Eeckhout being the most likely author).[4] The type of composition and the style (as reflected in the copies) suggest that the original dates from the second half of the 1630s,[5] and the present copy is probably from the same period, although a later date cannot be ruled out.

All but the Dresden version include in the foreground the reclining figure of the dead child.[6] Ferdinand Bol, in a drawing of the 'Continnence of Scipio' made in the first half of the 1650s and now in the Akademie der bildenden Künste in Vienna, recast the group of soldiers to the right of the present composition.[7]

NOTES:

[1] Lippmann, I, 96; Valentiner, I, 1925, no.175, repr.

[2] Rotterdam, 1988, no.142, repr.

[3] Lucerne, with Kékkö, cat. VII, 1976, repr. fig.3. With Kekko again in April, 1994, when kindly shown to the compiler. Drawn in pen and brown ink with later grey wash. 206 x 320 mm. Photograph in Museum files.

[4] Gerson, 1936, p.174, noted that both the London and Dresden versions have an underdrawing in graphite which is typical of early copies.

[5] Compare the drawing of this period attributed to Eeckhout, here cat. no.1, T,14.7.

[6] As pointed out by Valentiner, I, 1925, under no.175.

[7] As discovered by Sumowski (letter of 25th April 1994).

LITERATURE :

Bürger, 1858, p.399 (by Rembrandt); Vosmaer, 1877, p.586 (by Rembrandt); Dutuit, IV, 1885, p.85 (by Rembrandt); Seidlitz, 1894, p.122 (prefers Dresden version; notes Hofstede de Groot's attribution of British Museum sheet to S. Koninck); Saxl, 1908[I], p.532 (perhaps by S. Koninck; compares 'Joseph and his Brothers', Munich, Benesch Ad.1045a); Hind, 1912, I, p.57 (not Rembrandt; copied from Dresden drawing); London, 1915, no.142, repr. pl.XIX (copy of Dresden version; compares 'Rebekah leaving her Parents', now Stuttgart, Benesch 147); Hofstede de Groot, 1927, p.276 (possibly by S. Koninck); Bredt, II, 1928/21, p.143 (as Hind, 1912); Valentiner, I, 1925, under no.175 (Dresden and London drawings both copies; see also n.6 above); Hind, 1932, p.28 (good copy after Rembrandt); Valentiner, II, 1934, p.XXII (S. Koninck?); Gerson, 1936, no.Z.LXV (not P.Koninck; see also n.4 above); Slive, 1965, I, under no.97 (weaker version of Dresden sheet, which also a copy); Munich, 1973, p.78, under no.547, and p.173, under no.1193 (quotes Saxl and Valentiner); Sumowski, 1979, etc., III, 1980, p.1750, under no.814xx (not by S. Koninck); Rotterdam, 1988, p.268, under no.142 (probably after Rembrandt; all three versions have been attributed to S. Koninck).

Subject

old testament ([all objects](#))

Associated names

Representation of Solomon ([biographical details](#) | [all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Benjamin West ([biographical details](#) | [all objects](#))

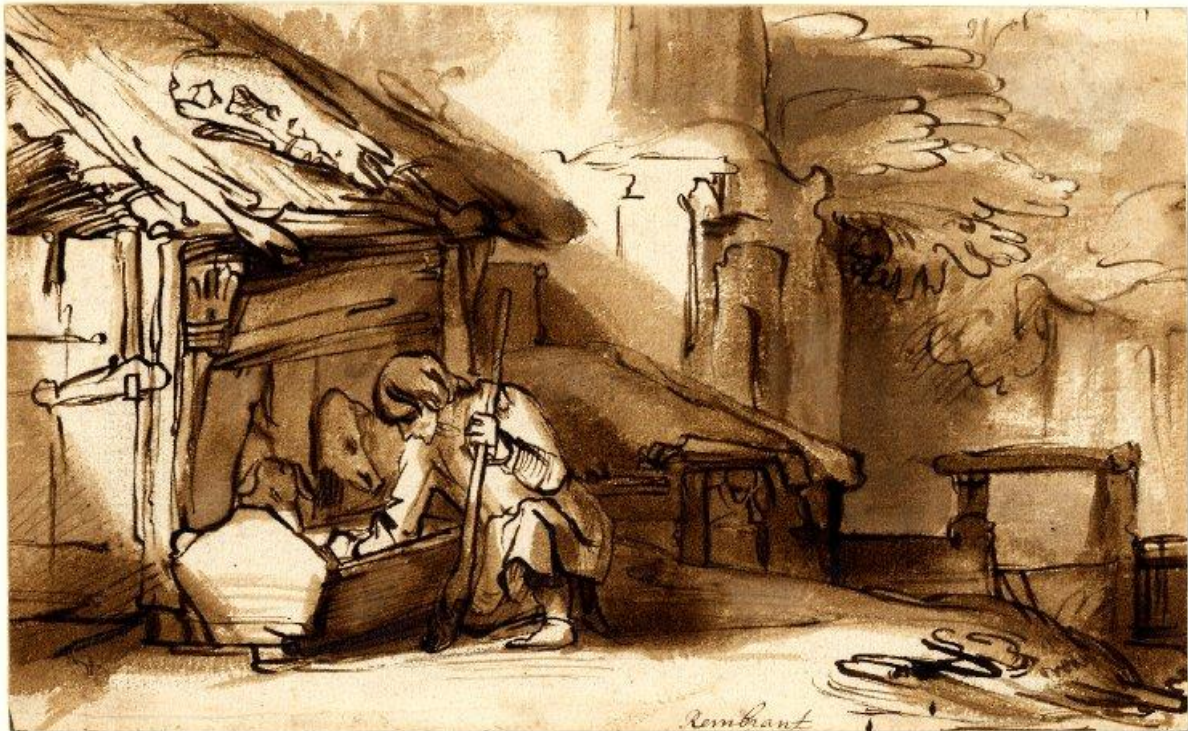
Acquisition notes

Charles Jarvis (see inscription, verso; not individually described in his sale, London, 24 March, 1740, but from verso inscription probably from lot 931: '4 Rembrandt and W. vandeVelde, Jun'); Benjamin West (L.419); his sale, Christie's, 2nd day, 10 June, 1820, lot 53 (as Rembrandt), bt Knight, 3-3-0; bequeathed by Richard Payne Knight, 1824 (as by Rembrandt).

Exhibition History

London, 1899, no.A89 (as by Salomon Koninck).

Cat.100



Registration number: T,14.24

Additional IDs
FAWK,5213.24

Bibliographic reference
[Royalton-Kisch 2010 100 \(anonymous Rembrandt School\)](#)
[Hind 148](#)

Location:
Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date
1640-1645 (circa)

Schools /Styles
Dutch ([scope note](#) | [all objects](#))

Description

The Prodigal with the swine; a young man bending on one knee with one hand in a trough before the sty, beyond to right a fence and other farm buildings

Pen and brown ink with brown wash, touched with white.

Verso: blank.

No watermark.

Inscriptions

Inscription Content: Inscribed in pen and brown ink, lower right (18th century?): 'Rembrant'.

Dimensions

Height: 133 millimetres

Width: 215 millimetres (chain lines horizontal, 23mm apart)

Condition

Good, though perhaps somewhat trimmed.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.100.

The hesitant quality of the penwork suggests that it is a copy rather than an original design. Drawings in a comparable style include cat. no.101 (SL,5237.61) and a composition in Munich, which may depict 'Saul with the Witch of Endor'.[1]

As noted under cat. no.101 (SL,5237.61), the prototype was not necessarily by Rembrandt himself. The character of the line resembles that of drawings that have been assigned, with reservations, to Carel Fabritius.[2] A study of 'Isaac blessing Jacob', now in the Rijksmuseum, which is copied from a lost work by the 'Fabritius' hand, seems especially close in style.[3]

A variant of the composition, by a different hand, is in the National Gallery of Canada in Ottawa.[4]

NOTES:

[1] Munich, 1973, no.1318, repr. pl.354.

[2] Amsterdam, 1985, nos.61-6.

[3] Op. cit., no.64.

[4] Where attributed to Van Renesse. The drawing was known to Hind when with Boerner's in 1930 (note in Museum files). Its present whereabouts were pointed out to me by Richard Hemphill (see Popham and Fenwick, 1965, no.173, where it is stated that Professor Sumowski attributes the drawing to Doomer; but it is not catalogued under his or Renesse's name in Sumowski, 1979 etc.).

LITERATURE :

Bürger, 1858, p.402 (Rembrandt, a 'Farm Yard'; 'simple, vigoureux; première qualité'); Vosmaer, 1877, p.589 (Rembrandt, 'beau dessin, largement fait'); Dutuit, IV, 1885, p.85 (Rembrandt); London, 1915, no.148 (possibly a copy after Rembrandt).

Acquisition date

1769

Acquisition name

Bequeathed by William Fawkenner (as by Rembrandt, according to 1845 inventory)
([biographical details](#) | [all objects](#))

Exhibition History

London, 1992, Drawings by Rembrandt and his Circle, (ex. catalogue, as 'copy after Rembrandt').

Cat.101



Watermark

Registration number: SL,5237.61

Additional IDs

A,22.61

Bibliographic reference

[Royalton-Kisch 2010 101 \(anonymous Rembrandt School\)](#)
[Hind 149](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1640-1645 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The angel appearing to the shepherds; a shepherd seen kneeling below to left, cattle and sheep in the foreground, the moon rising beyond

Pen and brown ink with grey and brown wash.

Verso: blank.

Watermark: Countermark 'PH' (similar to Laurentius p.228, no.533b, datable 1644).

Inscriptions

Inscription Content: Inscribed verso, in graphite, top centre, in an 18th cent (?) hand: 'Rembrant'.

Dimensions

Height: 177 millimetres

Width: 256 millimetres (chain lines horizontal, 24/6mm apart)

Condition

A little rubbed; trimmed on all sides.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.101.

Although listed in the Sloane inventory of 1845 as a 'very effective' work by Rembrandt, its traditional attribution had already been doubted before the end of the nineteenth century.[1] The lame penwork, especially evident in the background details near the main figure, suggests that it is a copy. A variant, of similar quality, is in a private collection in the Netherlands.[2]

While both works may depend on the same original, it seems unlikely that the prototype was by Rembrandt. The style resembles that of the group of drawings of the 1640s that has recently been attributed, with due hesitation, to Carel Fabritius.[3] A date in the earlier or mid-1640s for the present sheet is also suggested by the watermark.

NOTES:

[1] E.g. by Vosmaer, loc. cit.. The drawing was omitted from Exh. London, 1899, and thus presumably considered a school work within the British Museum by then.

[2] See Bolten and Folmer-van Oven, 1989, no.53 (attributed to Ferdinand Bol). Pen and brown and black ink and brown wash (and later grey wash). 162 x 184. Formerly in the C. Kramm collection, sold Utrecht, Beyer's, 27 November 1937, lot 156 as Rembrandt. The sheet has been cut, and shows more animals below the angel, among other differences.

[3] See Amsterdam, 1985, nos.61-6, especially nos 63-4. The latter, also a copy, seems particularly close. The kneeling figure in the 'Angel appearing to the Shepherds' also resembles, in reverse, the figure in the lower right foreground of Fabritius' painting of the 'Raising of Lazarus' in Warsaw (Brown, 1981, no.1, repr.).

LITERATURE :

Bürger, 1858, p.398 (Rembrandt, 'dessin capital'; for the etching, Bartsch 44, Hind 120); Blanc, II, 1861, p.453 (Rembrandt); Vosmaer, 1877, p.587 ('douteuse'); Dutuit, IV, 1885, p.86 ('douteuse'); London, 1915, no.149 (perhaps a copy after Rembrandt); Exh. London, 1992, pp.9-10, repr. fig.i (school; attributional history).

Subject

angels appearing to shepherds ([all objects](#))

Acquisition date

1753

Acquisition name

Bequeathed by Sir Hans Sloane ([biographical details](#) | [all objects](#))

Exhibition History

London, 1992, Drawings by Rembrandt and his Circle, (ex-catalogue; as copy after Rembrandt).



Registration number: Oo,9.101

Bibliographic reference

[Royalton-Kisch 2010 102 \(anonymous Rembrandt School\)](#)
[Hind 119](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1640-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Joseph waiting on his fellow prisoners; in a vaulted interior. c.1640-50

Pen and brown ink with brown wash; framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: foolscap with five-pointed collar; see Hinterding E.b.b and F.c.a (also on cat.no.105, 1895,0915.1254).

Inscriptions

Inscription Content: Inscribed verso, in black chalk; 'Rembrant/ fl 1955' and in graphite: '36 [in a circle]'.

Dimensions

Height: 95 millimetres

Width: 118 millimetres (chain lines horizontal, 26mm apart)

- [More about object](#)
- [Conservation](#)

Condition

Good.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.102.

For the subject, see Willem Drost, cat. no.3 (1855,1013.39) and the anonymous drawing, cat. no.114 (Gg,2.249).

On the basis of style, the present sheet is hard to place. The squat figures, reminiscent of those by Adam Elsheimer and Hendrick Goudt,[1] resemble those of Rembrandt's Leiden period (cf. Rembrandt cat. no.2 [1961,0708.2]), and the 'Three Scribes below a Curtain' in the

Rijksmuseum, Benesch 9). Yet the drawing has rightly been compared with the study of 'Jews in the Temple' in the Amsterdam Historisch Museum (Fodor Collection, HdG 1226).[2] Both drawings resemble a group of works that has recently been tentatively assigned to Carel Fabritius.[3] They share characteristics of line, both in their slightly disorderly outlines and hatching, as well as in the bold use of wash.

These characteristics reflect Rembrandt's style of the 1640s (for example, compare the figure seen from behind in the present work with those in the 'Star of the Kings by Rembrandt' and the 'Dismissal of Hagar' attributed to him (cat. nos.38 and 75 [1910,0212.189 and 1860,0616.121]), the most likely period for the present work. The attribution of the group of drawings to which it belongs to Fabritius is at present insufficiently documented to allow for its inclusion,[4] nor does the quality of the drawing argue in favour of an attribution to such an accomplished master. Yet it could be the work of another pupil of Rembrandt who was an approximate contemporary of Fabritius, training in Rembrandt's workshop in the 1640s.[5]

NOTES:

[1] As first suggested by George S. Abrams (23 Jan. 1985).

[2] See Amsterdam, 1981, no.20, repr. The comparison first made by Hind in London, 1915, no.119.

[3] See Amsterdam, 1985, nos.61-66 (especially no.62 for comparison with the present sheet).

[4] It is worth recording that a painting by Carel Fabritius of 'Joseph interpreting the Dreams of his fellow Prisoners' was recorded in a sale in The Hague, Beucelaar, 19 April 1752, no.205, with dimensions approximating to the present sheet in proportion. But Brown, 1981, p.158, who transcribes the description in the catalogue, believes it likely that the work referred to was by Barent rather than Carel Fabritius. On Fabritius's drawings see, Schatborn, 2006[I].

[5] The Amsterdam drawing of the 'Adoration of the Shepherds', one of the group attributed with reserve by Schatborn to Carel Fabritius (Amsterdam, 1985, no.62, repr.) has affinities with a later work, of 1667, by his brother Barent Fabritius (repr. Sumowski, 'Gemälde', II, 1983, p.951, no.573). Both however depend on Rembrandt's own treatment of the subject in his painting of 1646 in the National Gallery (Bredius 574).

LITERATURE :

Bürger, 1858, p.398 (Rembrandt); Dutuit, II, 1885, p.85 (Rembrandt); Bell, c.1905, p.14, repr. pl.XXX (Rembrandt); London, 1915, no.119, repr. pl.XIII (school work, comparable to Fodor drawing, HdG 1226); van Guldener, 1947, pp.43 and 46 (Rembrandt school); Amsterdam, 1981, p.88, under no.20, n.8 (as London, 1915).

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Exhibition History

No exhibitions recorded.



Registration number: 1860,0616.122

Bibliographic reference

[Royalton-Kisch 2010 103 \(anonymous Rembrandt School\)](#)

[Benesch 518\(a\)](#)

[Hind 70](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1645-1647 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Good Samaritan arriving at the Inn; two figures carrying the traveller from his horse into the Inn, the Innkeeper (?) wearing a turban standing nearby. c.1645-7

Pen and brown ink with brown wash, heightened with white; ruled framing lines in pen and brown ink on all but left side; freehand framing lines by the artist to left and below in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Inscribed verso, in graphite, right: '41 [in a circle]'.

Dimensions

Height: 184 millimetres

Width: 287 millimetres (chain lines horizontal, 20-23mm apart)

- [More about object](#)
- [Conservation](#)

Condition

Good; water stains along lower margin; perhaps slightly trimmed at left; slight scuff on lower border, right of centre.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.103.

The traditional attribution to Rembrandt appears unsustainable. It would depend largely on the comparison with the 'Star of the Kings' (cat. no.38, 1910,0212.189), the only signed or otherwise documented composition drawing in a related style. The bolder draughtsmanship and stronger characterisations in the latter undermine the attribution to Rembrandt of the present sheet, not least because of the relative timidity of the penwork, especially in the figures, speaks against Rembrandt's authorship. The doubts are reinforced by the absence of the more curvilinear course of the lines and the use of hatching that hugs the figures in the 'Star of the Kings'. The proximity of certain details, including the two figures seen from behind just to the left of centre, and the liquidity of the style in both, could be explained as a pupil's emulation of the master. On this assumption the drawings are here dated to about the same time. Other undoubted works by Rembrandt in pen and ink of the 1640s, such as those related to the 'One Hundred Guilder Print' (Benesch 183-5 and 188, respectively in the Rijksmuseum, Courtauld Institute, Louvre and Berlin) exhibit no nearer analogies; nor do other drawings of the 1640s attributed to Rembrandt, for example the 'Holy Family in the Carpenter's Workshop' (here cat. no.39, 1900,0824.144), which seems wholly different. Doubts about the drawing's authenticity have been voiced[2] and it is comparable to sketches now given to Rembrandt's school, including the 'Adoration of the Shepherds' in the Rijksmuseum (inv. A 217; not in Benesch) and 'Joseph revealing his Identity to his Brethren' (Louvre, Benesch 512).[3] Another comparable drawing is here cat. no.102 (Oo,9.101), in which the figures are particularly similar (and relate to those in drawings attributed to Carel Fabritius). Characteristic of all these drawings is the unvaried pressure of the pen outlines, a feature that contrasts strongly with Rembrandt's own works.

Several other versions of the 'Good Samaritan Arriving at the Inn' were made by Rembrandt's pupils, probably at about the same time. They include the painting in the Louvre (and the preparatory drawing for it in Chicago) of the late 1640s.[4] The most comparable work to the present sheet is a more broadly executed drawing in Rotterdam (Benesch 518b), now generally given to a follower of Rembrandt.[5] It is not certainly by the same hand as the British Museum's drawing, the differences being quite marked in the use of the pen as well as the wash. (The often noted relationship between these works and Jan van de Velde's print, which also shows the scene occurring at night, is not a close one.[6]) Other drawn versions

are in the Louvre (an old copy) and Weimar (Benesch 615, possibly by Rembrandt, c.1648-52).[7] Rembrandt himself earlier depicted the subject in an etching of 1633 (Bartsch 90, Hind 101), probably based on a now lost painting or oil-sketch of c.1632.[8]

NOTES:

[1] Hohn is first mentioned by Hind in London, 1915, perhaps in error. The earlier British Museum exhibition catalogues do not mention this collection.

[2] See Literature below: Exh. Chicago, 1969-70, Wegner 1970, Sumowski, 1980 and 1981, Rotterdam, 1988 and Schatborn, 1994, who advances the name of Van den Eeckhout, but in my judgement the drawing is likely to be by a pupil of a later generation. Doubts were first raised by Seidlitz, 1894.

[3] The Rijksmuseum's drawing is tentatively ascribed to Carel Fabritius by Peter Schatborn in Amsterdam, 1985, no.62; the Louvre drawing is catalogued as 'circle of Rembrandt' by Emmanuel Starcky in Exh. Paris, Louvre, Cabinet des dessins, 1988-9, no.76. Cf. also op. cit., no.107, the 'Studio Interior' (Sumowski 1167ax) now ascribed to Samuel van Hoogstraten, which also has points of similarity in style.

[4] For the painting, Bredius 581, formerly thought to be dated 1648, see Exh. Paris, Louvre, Département des peintures, 1988-9, pp.108-13, and (for an attribution to Willem Drost) my review, 1990, p.132. The drawing was in Exh. Chicago-Minneapolis-Detroit, 1969, no.146, repr. p.235.

[5] See Rotterdam, 1988, no.78, where tentatively ascribed to G. Flinck. There are analogies with drawings ascribed tentatively to Carel Fabritius (cf. Schatborn, 2006[I]).

[6] See Lit. below. The print is repr. Holl. XXXIII-XXXIV, 1989, no.12.

[7] For the Louvre drawing, see Paris, 1933, no.1268 and V.380; the Weimar sheet is known to me in photographs only. Benesch dated it c.1648-9; Münz, 1937, p.108, fig.15, attributed it to Flinck. Its subject has been identified as the 'Levite fastening the dead Concubine to an Ass' by Manuth, 1987, pp.12-13.

[8] See Corpus, II, 1986, no.C48, for the painted version in the Wallace Collection, there attributed to G. Flinck; and cat. no.93 (1993,0619.5).

LITERATURE (always as Rembrandt unless otherwise stated):

Blanc, II, 1861, p.453 (the figure carrying the man better drawn than in the print, Bartsch 90, H.101); Vosmaer, 1877, p.545; Dutuit, IV, 1885, p.85; Michel, 1893, p.581; Seidlitz, 1894, p.123 (doubtful as Rembrandt); Seidlitz, 1895/1922, p.80/140, under no.90 (not especially close to etching Bartsch 90, Hind 101; notes that Vosmaer saw origins of latter in the print by Jan van de Velde - see n.6 above); Lippmann, I, no.190; Bell, c.1905, p.15, repr. pl.XXIV; Bode and Valentiner, 1906, p.80, repr. (c.1648); Hofstede de Groot, 1906, no.885 (c.1648 for Louvre painting, Bredius 581); Wurzbach, 1910, p.147; Hind, 1912, I, p.54, repr. pl.XIII (dark, atmospheric use of wash); London, 1915, no.70, repr. pl.IX (follows Exh. London, 1899; notes drawings in Louvre [see n.7 above] and Rotterdam [Benesch 518b], both of which he doubts; quotes Seidlitz, 1894); Eisler, 1918, pp.88 and 106 (c.1648; with Rotterdam drawing a study for Louvre painting); Neumann, 1918, pp.97 and 101-2, repr. fig.32 (relates in chronological order to Louvre painting, 1633 etching, Rotterdam drawing and Louvre school drawing); Neumann, 1918[I], no.65, repr. (relates with Rotterdam drawing to Louvre painting); Stockholm, 1920, p.13 (compares 'Scene in Temple' Interior, Stockholm, inv. no.1676/75); Valentiner, I, 1925, no.379 repr. (c.1648; compares Louvre painting); Kramar, 1926, p.39 (Rotterdam version doubtful; for Louvre painting); Weisbach, 1926, pp.380 and 387, repr. p.386, fig.108 (1640s; remarks on differences to Louvre painting and notes Berlin sketch, Bode 329/de Groot 110, Berlin drawing HdG.63, not in Benesch, and Louvre school 'copy'); Fierens, 1929, no.36, repr.; Paris, 1933, pp.14-15 and p.50, under no.1268 (compares

Louvre sheet, considered a copy, and Chicago drawing; source in Jan van de Velde); Benesch, 1935, pp.39 and 42 (c.1648, noting Louvre painting, Berlin sketch and Rotterdam drawing); Benesch, 1935[I], p.265 (c.1648); Bredius, 1937/35, p.25, under no.581 (relates to Louvre painting and drawing and to Rotterdam drawing); Popham, 1939, p.68; Schinnerer, 1944, no.68, repr. (c.1648; as Eisler, 1918); von Alten, 1947, no.47, repr.; Benesch, 1947, no.161, repr. (notes related works and Lugt's discovery of Chicago school drawing); Brière-Misme, 1949, pp.125 and 127, repr. fig.4 (c.1644-50; compares Weimar and Rotterdam drawings; Chicago sheet is repr. fig.6 as inspired by British Museum and Rotterdam sheets); Benesch, III, 1955/73, no.518a, repr. fig.646/683 (c.1641-3; compares Rotterdam drawing and study in Courtauld Institute of 'Bodies of Saul and his Sons carried away by the Israelites', Benesch 485a; relates to pupil's painting in the Louvre, noting the preparatory study in Chicago); Exh. Rotterdam-Amsterdam, 1956, p.98, under no.111 (closest to Rotterdam sheet); Exh. Vienna, 1956, p.26 under no.61 (with Rotterdam study suggests that Rembrandt may have been planning a painting); Drost, 1957, p.188 (influence of Elsheimer); Sumowski, 1958, repr. fig.39 (c.1646); Exh. Washington-New York, etc., 1958-9, under no.68 (quotes Benesch and describes Rotterdam version as 'less careless'); Bruyn, 1959, p.15, repr. fig.16 (c.1641-3; source in Jan van de Velde [see under Seidlitz, 1895]); Drost, 1960, p.149 (background based on Elsheimer's landscapes); Roger Marx, 1960, repr. p.262, fig.97d; Boeck, 1962, repr. fig.29; Scheidig, 1962, pp.48-9, no.71, repr. (compares cat. no.44); White, 1962, pl.3 (c.1642); Stech, 1963, pl.48; Exh. Amsterdam, 1964-5, p.120, under no.101 (quotes Bruyn, 1959); Slive, 1965, I, no.206 (c.1641-3, as also Rotterdam version Benesch 518b); Stech, 1968 ed. of 1963, p.21 and pl.48 (c.1641-3); Haak, 1969/68, p.185, fig.300 (c.1641-3); White, 1969, I, p.45; Exh. Chicago, 1969, under no.146 (attribution questionable, as also of Rotterdam sheet; both the basis for Chicago pupil's drawing); Bonnier, 1970/69, repr. in colour, fig.23; Wegner, 1970, p.32 (agrees with doubts expressed in Exh. Chicago, 1969-70); Haak, 1976/74, no.40, repr. (c.1641-3); Bernhard, 1976, II, repr. p.307; 'British Museum Guide', 1976, p.196, repr. fig.17; Sciolla, 1976, p.10 and pl.XXVII; Broos, 1977, p.110 (quotes Bruyn, 1959 and Exh. Amsterdam, 1964-5); Clark, 1978, p.133 (relates with Rotterdam drawing to pupil's painting in Louvre); Sumowski, III, 1980, under no.569x and IV, 1981, under no.955x (school; forthcoming no.2641 of his catalogue); Amsterdam, 1985, under nos.29 and 62 (1640s; notes contrast of pen lines and wash, and other drawings of this period containing figures seen from behind); Manuth, 1987, p.13 (early 1640s); Robinson, 1987, p.246, repr. fig.9 (c.1643); Rotterdam, 1988, under no.78 ('attrib. to' Rembrandt; compares to Rotterdam version which is given with reservations to Flinck); Schneider, 1990, p.179; White, 1992, p.268, repr. fig.39 (Rembrandt); Exh. Stockholm, 1992-3, p.287, repr. fig.104a (Rembrandt); Halewood, 1993, p.290, repr. fig.2 (Rembrandt; contrasts iconography with that of the etching, Bartsch 90, Hind 101; growth of the sublime in Rembrandt's art); Schatborn, 1994, p.24 (suggests Eeckhout, on basis of broad wash and fine hatching).

Subject

parable of good samaritan ([scope note](#) | [all objects](#))

Associated names

Representation of Good Samaritan ([biographical details](#) | [all objects](#))

Acquisition date

1860

Acquisition name

Purchased through Walter Benjamin Tiffin ([biographical details](#) | [all objects](#))

Purchased through Christie's (Woodburn's sale, 13.vi.1860/1426 as 'Rembrandt, Van Rhyn - The good samaritan's arrival at the inn') ([biographical details](#) | [all objects](#))

Purchased from Samuel Woodburn ([biographical details](#) | [all objects](#))

Previous owner/ex-collection George John Spencer, 2nd Earl Spencer (L.1530) ([biographical details](#) | [all objects](#))

Acquisition notes

Earl Spencer (L.1530); his sale, Philipe, 6th day, 15 June, 1811, lot 660, bt 'P' [?] (perhaps an abbreviation for the buyer of the previous lot, Alexander) £44-2-0; G. Hohn? (see n.1 under Comment); S. Woodburn, sale, Christie's, 9th day, 13 June, 1860, lot 1426.

Exhibition History

London, 1891, no.112;

1899, no.A76 (resembles Louvre painting of 1648, Bredius 581);

1938, no.70 (c.1648);

1956, p.21, no.3 (later than the 1633 etching, Bartsch 90, Hind 101);

Amsterdam, 1969, no.66 (c.1641-3);

London, 1992, Drawings by Rembrandt and his Circle, no.91, repr. in colour (Rembrandt School, c.1645-7).

Cat.104



Registration number: Oo,10.124

Bibliographic reference

[Royalton-Kisch 2010 104 \(anonymous Rembrandt School\)](#)

[Hind 141](#)

[Sumowski 850x](#)

Location:

Dutch Roy XVIIc

Attributed to Barent Fabritius ([biographical details](#) | [all objects](#))

Formerly attributed to Rembrandt (School of) ([biographical details](#) | [all objects](#))

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1645-1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Holy family seated near a fire; the Virgin seated on the ground with the child on her lap, behind Joseph holding up some linen, apparently to dry. c.1645-55

Pen and brown ink with brown wash, heightened with white; framing line in brown wash.

Verso: laid down on a green eighteenth-century mat.

No watermark visible.

Inscriptions

Inscription Content: On old mat, lower right, in graphite: '124'; on verso of mat, in graphite: '64 [in a circle]/ Payne Knight/ Oo.10-124'.

Dimensions

Height: 157 millimetres (arched top; chain lines vertical, distance apart uncertain)

Width: 179 millimetres (top arched)

Condition

Good.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.104.

The drawing seems clearly to be the work of a pupil or emulator of Rembrandt active between around 1645 and 1655. It has been suggested that the same hand produced the drawing of 'Christ with Mary and Martha', here cat. no.112 (Oo,10.123).[2] While this hypothesis is possible (and the drawings have consecutive numbers in the Register, so that Payne Knight may have kept or acquired them together), the analogies may be more in the figure scale, the high degree of finish and the type of subject than in the quality of the penwork, which seems less disciplined and more delicate in the present sheet.

Somewhat closer is a drawing of the 'Adoration of the Shepherds' attributed to Barent Fabritius in the Museum Boymans-van Beuningen in Rotterdam (Sumowski 848x).[3] This exhibits a comparable freedom of style in a composition set in an interior around another artificial light source. Yet the attribution of the Rotterdam drawing to Fabritius depends entirely on a loose relationship to a signed painting of the same subject of 1667 in the National Gallery in London.[4] Such a link provides, in the compiler's view, insufficient grounds for ascribing the present work to him also. Furthermore, the style differs markedly from the majority of the drawings of this kind that have been attributed to him.[5]

NOTES:

[1] Conceivably the drawing sold at the Nicolaas van Bremen sale, Amsterdam, 15ff. Dec. 1766, lot F.532: 'Een Binnehuis, waar in Joseph, Maria met het Kindje, dito [i.e. door Rembrandt]'.

[2] In Exh. London, 1899, no.A87 and later by Hind in London, 1915, no.141.

[3] Inv. no.R72; Rotterdam, 1988, no.69, also as by Barent Fabritius. The comparison made

by Sumowski, op. cit.

[4] Sumowski, 'Gemälde', II, no.573, repr.; London, 1991, I, p.134 and II, repr. pl.114.

[5] Of the drawings attributed to Barent Fabritius listed by Sumowski and earlier writers, few have more than a tenuous connection with him. Among the more convincing are the sheets in Stuttgart and Vienna of the 'Naming of the Baptist' (Sumowski 852x and 853x); but according to Sumowski they may be derived from, rather than studies for, his paintings of the same subject in London and Frankfurt (repr. Sumowski, 'Gemälde', nos.552 and 575). But neither drawing, nor the others that have been given to Barent Fabritius in the twentieth century (apart from the Rotterdam study), seem more than generically connected in style with the British Museum's sheet.

LITERATURE :

Bürger, 1858, p.398 (by Rembrandt); Blanc, II, 1861, p.453 (Rembrandt); Middleton, 1878, p.265, under no.276 (Rembrandt; compared with etching, 'Student at a Table by Candlelight', B.148, H.202); Bell, c.1905, repr. pl.V; London, 1915, no.141, repr. pl.XIX (as Exh. London, 1899); Sumowski, 1979, etc., IV, 1981, no.850x, repr. (by Barent Fabritius; compares especially drawing in Rotterdam, 'Adoration of Shepherds', Sumowski 848x).

Subject

holy family ([scope note](#) | [all objects](#))

Associated names

Representation of Virgin Mary ([biographical details](#) | [all objects](#))

Representation of St Joseph ([biographical details](#) | [all objects](#))

Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight (as Rembrandt*) ([biographical details](#) | [all objects](#))

Acquisition notes

*Please see n.1 under Comment.

Exhibition History

London, 1899, no.A87 (by a pupil, perhaps Hoogstraten; probably same hand as cat. no.112, Oo,10.123);

1992, Drawings by Rembrandt and his Circle, (ex. catalogue, as 'attributed to Barent Fabritius').

Cat.105



Watermark

Registration number: 1895,0915.1254

Bibliographic reference

[Royalton-Kisch 2010 105 \(anonymous Rembrandt School\)](#)

[Hind 30](#)

[Benesch 632](#)

[JCR 782](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Christ conversing with Martha and Mary; Christ seated at centre by a table, where Mary is reading a book, Martha seated at left by an open fireplace, a tub beside her. c.1650

Pen and brown ink (in two tones) with brown wash, touched with white (lower right); framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: foolscap with 5-pointed collar, two bells and three balls, comparable to Hinterding catalogue 'E.b.a.' and 'F.c.a.'.

Inscriptions

Inscription Content: Inscribed in lower right, in pencil: 'Rembrandt'.

Dimensions

Height: 168 millimetres

Width: 234 millimetres (chain lines horizontal, 25mm apart)

Condition

Generally good; a few nicks at extreme edge, mainly along the top; a slight water stain down left side; a horizontal crease 15mm from the top.

Curator's comments

Further Literature: L. Dewitt, B. Ducos and G.S. Keyes, "Rembrandt et la figure du Christ", exh.cat. Louvre Paris, Philadelphia Museum of Art and Detroit Institute of Arts, 2011-2012,cat.no.47.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.105.

The subject is from Luke, X, 38-42: when Martha, working at the stove, asks that Mary

Magdalene assist her rather than sitting and listening to Christ, the latter replies that Mary 'hath chosen that good part'. The episode was commonly depicted in the sixteenth and seventeenth centuries, often as an exemplar of the 'vita activa' and 'vita contemplativa' in the service of God. The present portrayal is unusual in showing Mary reading a book rather than seated attentively at Christ's feet.[1]

Several drawings of the subject have been attributed to Rembrandt, not always convincingly.[2] The closest to the present example in style is the version in Munich (Benesch 631). Both this and the Museum's drawing were initially rejected by Benesch in 1935, although included in his 'Corpus' of 1954-7.

In spite of the drawing's self-evident quality, there is no basis in Rembrandt's more securely attributed works for assigning it to the master himself.[3] It is closest to his drawings of the 1640s (such as the 'Esau selling his Birthright', cat. no.34, Gg,2.250), but the somewhat timid delineation of the figures contrasts sharply with Rembrandt's own penmanship, as does the tentative application of the wash, which in Rembrandt's hands invariably describes the forms rather than merely adding tone, as here. In the light of comparisons with his authentic works the status of the Munich drawing is also doubtful.[4]

Rembrandt apparently executed a painting of this subject, now lost, but recorded in 1718-21 by his biographer, Arnold Houbraken.[5] The sketch in Paris (Petit Palais, Benesch 630) also appears to be an authentic work, probably made c.1650,[6] and the pupils' drawings, including the present sheet, may have been executed at about the same time.[7] In style the Museum's version resembles cat. no.117 (1891,0713.8), which may, however, be earlier.

The drawing was etched by J.J. de Claussin ('Supplément', 1828, p.181, no.141).

NOTES:

[1] See Pigler, I, 1956, pp.318-21 for an extensive list of representations of the subject; the iconography has also been discussed by Rotermund, 1963, p.181, and Emmens, 1973, reprinted 1981, 4(II), p.198.

[2] Benesch 630-31 (Paris, Petit Palais and Munich); the first probably is by Rembrandt (see further n.5 below); a version, probably by Govert Flinck and of the 1630s is in Haarlem (Benesch 79; see further under Flinck cat. no.7, 1895,0915.1262); another, showing only Christ and Mary (and probably also a school work) is in a private collection (Benesch 68).

[3] Among the more securely attributed drawings in pen and ink, compare the 'Two Men conversing' in the Courtauld Institute (Benesch 500a), the studies for the etchings of 'Sylvius' and 'Jan Six' (here no.37, 1874,0808.2272 and Benesch 767, Six Collection), the studies for the 'Hundred Guilder Print', Benesch 183 (Amsterdam), 184 (Courtauld Institute), 185 (Louvre) and 188 (Berlin), and the 'Star of the Kings' (here cat. no.38, 1910,0212.189).

[4] Since first writing this in Exh. London, 1992, the drawing has been catalogued as 'Rembrandt (?)' in Exh. Munich-Amsterdam, 2001-2, no.56.

[5] Houbraken, 1718-21, II, p.246.

[6] The Paris drawing may be compared with various works of c.1650, e.g. those repr. Amsterdam, 1985, nos.37-43, and the washed section on the left of Benesch 188 (Berlin, mentioned in n.3).

[7] See also cat. no.112 (Oo,10.123).

LITERATURE (always as Rembrandt unless otherwise stated):

Robinson, 1869/76, no.761/782; Vosmaer, 1877, p.591; Dutuit, IV, 1885, p.85; Kleinmann, II, no.49; Hofstede de Groot, 1906, no.887; Becker, 1909, pp.40-41, repr. pl.II (quality of genre scene); 'Rembrandt Bijbel', II, 1910, repr. opp. p.65; Wurzbach, 1910, p.417; London, 1915, no.30 (c.1635-40); Stockholm, 1920, p.76, repr. fig.94 (compares Christ's pose to 'Seated Woman', Stockholm, Benesch 1088); Valentiner, I, 1925, no.397 repr. (c.1643);

compared with painting in Amsterdam of 'Holy Family', Bredius 568); Benesch, 1935, p.42 (school); Benesch, III, 1955/73, no.632, repr. fig.766/809 (c.1648-50; compared to 'Tobias and Sara' in New York, Benesch 633 [which seems stronger, yet is rejected as a copy by Tümpel, 1969, p.177; see also Rotterdam, 1988, under no.145]); Rotermund, 1963, p.181, repr. fig.181 (iconography unusual in showing Mary reading a book rather than at Christ's feet – thus suggesting her concentration on the spiritual, the Word of God); Exh. Munich, 1966-7, under no.23; Tümpel, 1969, pp.177-8, n.139; Munich, 1973, I, under no.1094 (as Benesch, 1955); Bernhard, 1976, II, repr. p.399; Exh. Amsterdam-Groningen, 1983, p.214, under no.61 (notes Houbraken's mention of a painting of this subject; quotes Emmens, 1981 [see n.1 above]; subject represented by Rembrandt pupils, including Victors); Exh. Braunschweig, 2006, p.152, under no.A32 (with wrong Benesch number and reference to Exh. London, 1992; notes similarity of composition of anonymous copy in Braunschweig, inv.Z.1459).

Acquisition date: 1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Samuel Woodburn ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch (L.1489) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John MacGowan (L.1496) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Thomas Dimsdale (L.2426) ([biographical details](#) | [all objects](#))

Acquisition notes

Possibly sale, Amsterdam, van der Schley, Pruyssenaar, et al., 22 March, 1802, kunstboek W. no.45: 'Twee dito [stuks], Christus by Martha en Maria, en een ander Ordenantie; met de pen, door Rembrandt', bt Josi, f.12-10; John MacGowan (L.1496 verso); his sale, Philipe, 26 January etc., 1804, 5th day, lot 539 (with one other); Thomas Dimsdale (L.2426 verso); Samuel Woodburn (his inscription, verso; he purchased Dimsdale's collection after the latter's death in 1823); John Malcolm (L.1489 verso); purchased with his collection by the British Museum, 1895. Inscribed on verso, in graphite, in lower left: 'mer:/c [?] ho -oc3/ £10 [?]; in the centre: '782' and in another hand 'a.4'; at top right: 'C' and at top left: '5'; by Woodburn in graphite: 'Woodburn 1828 / u / cu / -' ; according to notes in Museum files also inscribed 'N31', but this no longer visible.

Exhibition History

London, 1895, no.381a; 1899, no.A12 (compared to 'Jacob asking the blessing of Isaac', here cat. no.95); 1938, no.30 (c.1635-40); 1956, p.22, no.5; 1992, Drawings by Rembrandt and his Circle, no.93, repr. (Rembrandt school c.1650); Paris, 2011 April-June, Musée du Louvre, Heads of Christ from Life; 2011 July-Oct, Philadelphia Mus of Art, Heads of Christ from Life; 2011/12 Nov-Feb, Detroit Inst of Arts, Heads of Christ from Life

Cat.106



Recto



Verso

Registration number: Oo,10.118

Bibliographic reference

[Royalton-Kisch 2010 106 \(anonymous Rembrandt School\)](#)

[Hind 89](#)

[Benesch A36](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Angel leading Lot and his family out of Sodom. c.1650

Pen and brown ink with wash, heightened with white (and with later grey wash); ruled framing lines in the same brown ink; verso in pen and brown ink.

Verso: Sketch of a turban

No watermark.

Inscriptions

Inscription Content: Verso, in graphite, upper left: '4 [in a circle] '.

Dimensions

Height: 176 millimetres

Width: 243 millimetres (chain lines horizontal, 25/26mm apart)

- [More about object](#)
- [Conservation](#)

Condition

Generally good; a brown stain near left edge; a small pin-hole in the skirt of the daughter, right; the grey wash is presumably a later addition.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.106.

The drawing is one of several versions of the subject that were all until recently attributed to Rembrandt, the most notable being those in Vienna, Washington and in the Bibliothèque Nationale (Benesch 129, 963 and C89).[2] In the present case, the composition is derived

from Rubens, ultimately from his painting of the same subject now in the Ringling Museum in Sarasota, but known to the draughtsman through an anonymous engraving.[3]

The style resembles Rembrandt's work of c.1640-50, as seen in cat. nos.34-38 and 45 (respectively Gg,2.250; 1910,0212.188; Oo,9.97; 1874,0808.2272; 1910,0212.189 and 1910,0212.179). The somewhat liquid and free treatment of the outlines, combined with passages of more delicate hatching in the figures, is typical of many of these works. Yet it has been rightly argued that the attribution to Rembrandt seems unconvincing.[4] At the same time, comparisons with drawings produced by identified pupils are also unpersuasive.[5] Perhaps the closest stylistic comparison is with another work of uncertain authorship, the 'Samson and Delilah' in Cologne (Benesch A32).[6]

The woman carrying a bundle on her head resembles in pose a number of figures in several drawings by Rembrandt's pupils, including the Virgin in the 'Marriage of Virgin' in Washington (Benesch C81) and to a lesser extent and in reverse the 'Young Woman standing' in Munich (Benesch 689; Sumowski 239x as by Ferdinand Bol).[7] It has been pointed out that the figure as seen in the British Museum's sheet derives from a drawing in Oxford of an 'English Woman' by Holbein. Rembrandt himself copied the Holbein, probably in the early 1640s, in a drawing now in Oslo.[8] The artist of the present drawing did not, however, base the figure on Rembrandt's copy, which omitted the lower part of the dress, and the feet, features that are repeated here.[9]

The slight sketch of a turban on the verso, not previously published, may have been intended for the figure of Lot on the recto. Its quality does not bolster the traditional attribution to Rembrandt.

NOTES:

[1] Possibly the drawing of this subject sold at the Huquier sale, Amsterdam (Yver), 14 Sept., 1761, lot 651 ('Het vertrek van Loth met zyn huysgezin uit Sodom; geestig geteekend met de pen en gewassen, door Rembrandt').

[2] The Vienna and Washington drawings are generally accepted in the literature; the attribution of the former, which if by Rembrandt would have to be from the first years of the 1630s, is unconvincing, not least because of the feeble verso, a copy of a 'Sacrifice of Isaac', which seems to be by the same hand as the recto (Benesch assigned the verso to a pupil of Lastman). The Washington drawing, rightly placed c.1655 by Benesch, differs markedly from Rembrandt's certain drawings of this period and its attribution seems suspect (in style it resembles the Bibliothèque Nationale drawing, Benesch C89). Another drawing of the subject is in the Louvre (Paris, 1933, no.1207, repr. pl.LXIII, in style reminiscent of Renesse).

[3] Regteren Altena, 1967, found the precise source (see Lit. below). The print, published by C.J. Visscher and based on an engraving by Lucas Vorsterman, is listed by Schneevogt, 1873, p.2, no.10. The painting is discussed fully by d'Hulst and Vandenvan, 1989 (see Lit. below). For an impression of Vorsterman's print in the British Museum, see R,3.7.

[4] Benesch, 1955 (see Lit. below).

[5] The idea that the drawing might be by Drost, as suggested by the compiler in the 1992 exhibition, was based largely on the drawing's date (it was probably made when Drost was among the most talented pupils in the workshop) and a superficial resemblance to other works attributed to him, including those in the British Museum.

[6] Benesch, 1955 (see Lit. below).

[7] These similarities were pointed out by Wegner in Munich, 1973, and Regteren Altena as reported in Benesch, 1973 ed. (see Lit. below).

[8] The Oslo drawing and its relationship to the present work were first discovered by Regteren Altena, 1967 (see Lit. below).

[9] A weak copy of the woman carrying a basket on her head was sold at Christie's, London, 19 April, 1988, part of lot 267 (a photograph is in the Museum's files).

LITERATURE (as Rembrandt unless otherwise stated):

Bürger, 1858, p.399 (represents 'Expulsion of Hagar', and a study for the etching of 1637, Bartsch 30, Hind 149); Kleinmann, III, no.60; Bell, c.1905, repr. pl.XVI; Valentiner, 1905, p.101 (influence of Rubens' painting of same subject in Louvre; woman to right seen there and in 15th cent. Italian art); Hofstede de Groot, 1906, no.864; Wurzbach, 1910, p.417 (uncertain as Rembrandt); 'Drawings in the British Museum', 1912, III, 1 [according to London, 1915, but not found]; London, 1915, no.89 (c.1650-60; compares drawings of the same subject in Vienna and Bibliothèque Nationale, Paris, Benesch 129 and C89); Stockholm, 1920, p.4 (compares Stockholm 'Jacob blessing his Sons', HdG 1544, not in Benesch); Valentiner, I, 1925, no.40, repr. (c.1660; woman to right perhaps influenced by Raphael; subject developed in drawings now in Washington of c.1652, Benesch 963, and Paris, B.N., Benesch C89 of c.1655); Van Dyke, 1927, pp.130-31, repr. pl.XXXVIII, fig.150 (by a pupil of Bol? woman to right reinforced by a later hand; assigned to 'Group F', which also includes 'Christ with Mary and Martha', Haarlem, Benesch 79, the 'Healing of Tobit', Cleveland, Benesch 547, and 'Abraham and Isaac' in Stockholm, Sumowski 1278xx as by Horst); Hell, 1930, p.38 (fig. on right resembles Mary in etched 'Descent from Cross by Torchlight', Bartsch 83, Hind 280); Rijckevorsel, 1932, pp.217-9, repr. fig.283 (Rubens' influence, as Valentiner, but also from Rubens' 'Adoration of the Shepherds' [version unspecified]); Paris, 1933, p.38, under no.1207 (c.1650; cf. Louvre sheet of same subject by a pupil, pl.LXIII, and Bibliothèque Nationale sheet, Benesch C89); Paris, 1936, p.64, under no.246 (c.1652-55; right-hand figure influenced by Rubens); 'Rembrandt Bible', 1947, no.5, repr.; Benesch, IV, 1955/73, no.A36, repr. fig.1041/1099 (probably not Rembrandt; in his style of c.1648-50: right-hand figure similar to Hagar in 'Dismissal of Hagar', Berlin, Benesch 649, and to Saul in 'Madness of Saul' in Courtauld, Princes Gate Collection, Benesch 650; outlined background figure to right compared with subsidiary figures in 'Moses and Aaron before Pharaoh', ex-Fitzherbert collection, Benesch 875; but unconvincing beside e.g. 'Healing of Tobit' in Berlin, Benesch 646; compares other doubtful works, 'Samson and Delilah' in Cologne, Benesch A32, and 'Abraham comforting Isaac', Rotterdam, Benesch A57; 1973 ed. quotes Regteren Altena, 1967, who also informed the editor verbally that he saw similarity of right hand figure to that in 'Marriage of Virgin' in Washington, Benesch C81); Rosenberg, 1959, p.116 (follows London, 1915 and Paris, 1933); Sumowski, 1961, p.24 (not Rembrandt; same hand as 'Marriage of the Virgin' in Washington, Benesch C81; heads resemble Eeckhout's Evangelist series of 1670 [Sumowski, 'Gemälde', nos 497-9]); Slive, 1965, II, no.527 (c.1652-3); Regteren Altena, 1967, pp.375-8 (see nn.3 and 8 above); Munich, 1973, p.158, under no.1103 (compares fig. to right with 'Young Woman standing', Munich, Benesch 689 [Sumowski 239x as Bol] and with similar figure in Benesch 217A, now Courtauld, Princes Gate collection); Broos, 1977, p.122; Exh. Washington-Denver-Fort Worth, 1977, p.45, under no.39 (notes Rubens' influence, quoting Regteren Altena, 1967); Exh. New York, 1988, p.121, under no.32, repr. p.122, fig.32-2 ([text by Lisa Kurzner] by Rembrandt; as Regteren Altena, 1967); d'Hulst and Vandenven, 1989, p.43 (as Regteren Altena, 1967).

Subject

old testament ([all objects](#))

Associated names

Representation of Lot ([biographical details](#) | [all objects](#))

Associated places

Topographic representation of Sodom ([scope note](#) | [all objects](#))
(Asia,Middle East,Levant,Israel,Sodom)

Acquisition date

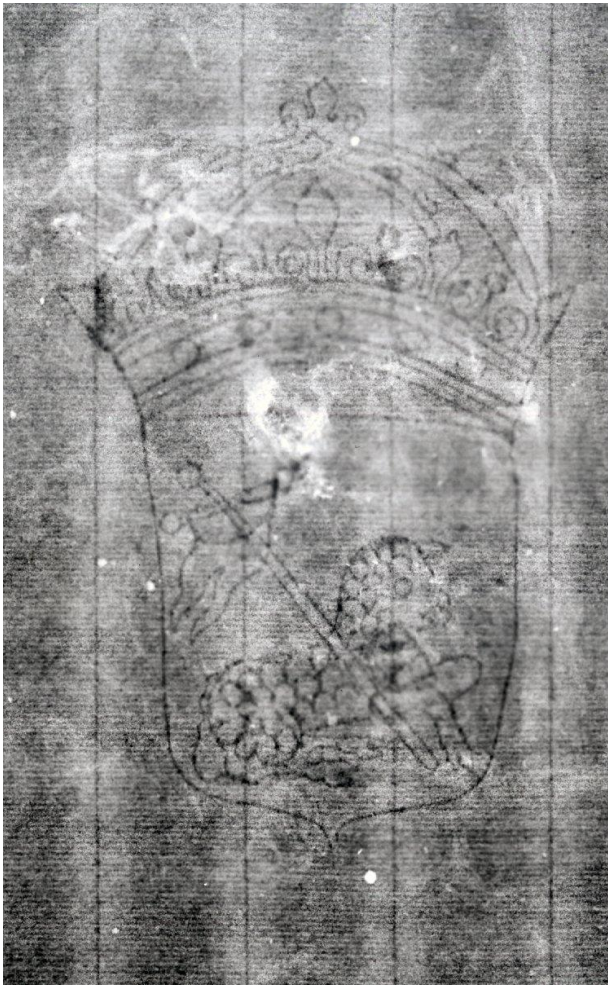
1824

Acquisition name

Bequeathed by Richard Payne Knight (Please see n.1 under Comment.) ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A64;
1938, no.89 (c.1650-60);
1956, p.25, no.17;
1992, ex-catalogue ('attributed to Willem Drost').



Registration number: 1933,1014.25

Bibliographic reference

[Royalton-Kisch 2010 107 \(anonymous Rembrandt School\)](#)

[Sumowski 849x](#)

[Hind Add.182 \(placed as Add.142a\)](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Infant Moses brought to Pharaoh's daughter; with a group of onlookers, kneeling and standing, beneath a vaulted arch, a carriage shaded by a parasol to left. c.1650

Pen and brown ink with grey and brown wash and watercolours with white bodycolour; touched with red and black chalk.

Verso: see Inscriptions.

Watermark: Paschal Lamb, similar to Heawood 2843, c.1650.

Inscriptions

Inscription Content: Verso, lower centre, in graphite (19th cent?): 'Eeckhout' and lower left: ' [...] Coll. Jonam 78 [?]' ; top right, in black chalk (17th or 18th cent.): '1-10'; centre, in red chalk: '4'.

Dimensions

Height: 179 millimetres (arched top)

Width: 273 millimetres (chain lines horizontal, 23mm apart)

Condition

Good (some oxidation of the white).

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.107.

The subject is from the Old Testament (Exodus, II, v-vi): the infant Moses, having been hidden by a river in an ark of bulrushes, is brought to Pharaoh's daughter by her attendants.

The drawing is one of three in the collection that have identical watermarks, the others being those by Samuel van Hoogstraten (cat. no.4; 1861,0810.15) and attributed to Philips Koninck

(cat. no.12; Oo,9.108).

In style, the drawing reflects Rembrandt's work of around 1650 or later in general terms. Its elaboration in colours is however unusual, and in this respect it is comparable to the drawing of the 'Adoration of the Shepherds' in Rotterdam, attributed to Barent Fabritius (Sumowski 848x). The Rotterdam sheet is attributed to him only on the basis of a loose relationship with his much later painting of the subject in the National Gallery, which is dated 1667.[1] Its analogies with the present work are not sufficiently close to sustain an attribution to him.

NOTE:

[1] Sumowski, 'Gemälde', II, no.573, repr., and London, 1991, I, p.134 and II, repr. pl.114 (see also the remarks under cat. no.104; Oo,10.124).

LITERATURE :

Hind, 1933, pp.67-8 (close to Rembrandt, c.1650; compares 'Finding of Moses', Benesch 952, private collection); Sumowski, 1979, etc., IV, 1981, no.849x, repr. (by B. Fabritius; compares 'Adoration of the Shepherds' in Rotterdam, Sumowski 848x).

Subject

old testament ([all objects](#))

Associated names

Representation of Moses ([biographical details](#) | [all objects](#))

Acquisition date

1933

Acquisition name

Donated by Janet Image ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Selwyn Image ([biographical details](#) | [all objects](#))

Acquisition notes

P.H. (Huart? L.2084); Jonam? (see Inscription, verso); Selwyn Image; presented by Mrs Selwyn Image, 1933.

Exhibition History

London, 1956, p.31, no.2;

1992, Drawings by Rembrandt and his Circle, (ex-catalogue, as 'attributed to Barent Fabritius').

Cat.108



Registration number: SL,5226.25

Additional IDs

A,07.25

Bibliographic reference

[Royalton-Kisch 2010 108 \(anonymous Rembrandt School\)](#)

[Sumowski 1875ax](#)

[Hind 82](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650-1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The angel appearing to Zacharias in the Temple; the old priest kneeling at left facing an altar between two pillars, the angel at right touching one, with a second slight sketch of the head and shoulders of Zacharias. c.1650-55

Pen and brown ink with greyish-brown wash, corrected and heightened with white; remnant of a framing line at the top in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Verso, upper left, in pencil: '1 [in a circle]'.

Dimensions

Height: 131 millimetres (chain lines vertical, 25mm apart)

Width: 168 millimetres

- [More about object](#)
- [Conservation](#)

Condition

Some oxidation of the white; small losses in foot of the angel, lower right, and at upper left margin.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.108.

In style, the drawing reflects Rembrandt's work of the early- to mid-1650s (e.g. cat. nos.47-9; 1961,0412.1; 1910,0212.180 and 1895,0915.1261), although it is self-evidently not by his own hand, as most commentators have agreed.[1] The emphatic parallel hatching begs comparison with numerous drawings attributed to Willem Drost, not least three sketches in Amsterdam, the 'Parable of the unmerciful Servant', 'Joseph and his Brothers' and 'David preventing Abishai from slaying Saul'.[2] There are further analogies with the drawings in the British Museum here catalogued under his name. Nevertheless, the attribution of many of these works remains tentative, forming an insecure basis for assigning further works to Drost, and the present work could be by another Rembrandt follower of the same generation. A school drawing in the Louvre of the 'Visitation' (Benesch 1018) could be by the same draughtsman.[3]

The subject is from Luke, I, xi, and was treated in another school work in Dresden.[4] This shows a similar arrangement for the two figures, but the composition is considerably extended on the left to show more of the temple interior. The two works may date from the same period.

NOTES:

[1] Not included in the catalogue by Benesch, 1954-7.

[2] Repr. as by Drost by Schatborn, 1985, pp.100-101.

[3] Not included (and therefore rejected) by Starcky in Exh. Paris (Cabinet des dessins) 1988-9.

[4] HdG 209, Woermann 301, Exh. Dresden, 2004, no.51, repr.. The connection first made by Hofstede de Groot, 1906, under nos.209 and 875.

LITERATURE :

Bürger, 1858, p.399 (Rembrandt); Seidlitz, 1894, p.123 (crude forgery); Kleinmann, II, 53; Bell, c.1905, repr. pl.XXVII; Bode and Valentiner, 1906, p.123, repr. (Rembrandt, c.1658); Hofstede de Groot, 1906, no.875 (Rembrandt, c.1650; compares drawing of same subject in Dresden, HdG 209); Saxl, 1908, p.234 (Rembrandt, c.1655; Zacharias same model as in Hermitage painting of 'Joseph's Coat', Bode, 1897-1906, V, 340; Titus the model for the angel); 'Rembrandt Bijbel', II, 1910, repr. opp. p.3; Wurzbach, 1910, p.417 (Rembrandt); Hind, 1912, I, p.53 (Rembrandt, late, with typical hatching of late works); London, 1915, no.82, repr. pl.XI (as HdG; refutes Seidlitz); Hirschmann, 1918, p.22 (not Rembrandt); Bredt, 1921, 'New Testament', I, repr. p.1; Valentiner, I, 1924, no.271, repr. (Rembrandt, c.1660, superb ['grossartige'] composition); Freise, Lilienfeld and Wichmann, 1925, under no.14 (Rembrandt; as Hofstede de Groot, 1906); Slive, 1965, I, no.130 (possibly an early forgery); Sumowski, 1979 etc., vol.8, 1984, no.1875ax (by Maes; compares in particular the angel to Christ in Maes' 'Christ and the Children' in Amsterdam, Sumowski 1760); Robinson, 1996, p.98, n.7 (not Maes); Exh. Dresden, 2004, p.122, under no.51 (as Hofstede de Groot, 1906).

Subject

birth of baptist ([all objects](#))

Associated names

Representation of Archangel Gabriel ([biographical details](#) | [all objects](#))

Acquisition date

1753

Acquisition name

Bequeathed by Sir Hans Sloane ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A78;
1938, no.82.

Cat.109



Registration number: Oo,10.127

Bibliographic reference

[Royalton-Kisch 2010 109 \(anonymous Rembrandt School\)](#)

[Hind 93](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650-1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The widow's mite; (from St Mark, ch. 12, 41-44); a woman seated in the foreground before a column, another woman stands behind at l, to right two women ascending stairs. c.1650-55

Pen and brown ink with brown wash, heightened with white; 166 x 115 (a thin sheet, trimmed irregularly and stuck onto a card measuring 174 x 130, onto which a few strokes of the pen extend, and which has a pen and black ink framing line).

Verso: laid down on card; see Inscriptions.

No watermark visible.

Inscriptions

Inscription Content: On verso of old backing card, in pen and grey-brown ink: of 'Mr. Backmans [Rademans?] at Antwerp Januari [June?] 9" 1789/ for 10 Gldrs 10 Strs'; above this, in graphite: '55 [in a circle]'.

Dimensions

Height: 174 millimetres (see Description for further measurements)

Width: 130 millimetres (chain lines horizontal, 24/25mm apart)

Condition

A glue stain down right edge of thinner sheet, which has suffered losses at the edges.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.109.

The drawing was acquired as by Rembrandt and accepted as such by most early authorities. It reflects his style as seen in his drawing of 'Homer reciting' of 1652 in the Six Album (Benesch 913), which also has an arched top. Yet the handling is insufficiently close, as has been recognised by most recent commentators (and one earlier one)[1] to sustain an attribution to Rembrandt, and the drawing is presumably a work from his studio, made during the first half of the 1650s.

The subject has generally been identified as the 'Widow's Mite', from Mark 12, xli-xliv and Luke 21, i-iv. The identification depends on the belief that the nearer figure of the widow is putting a coin into a collecting box in the temple. Christ pointed out to his disciples (whose absence from the scene is unusual) that her offering was especially valuable, as she could ill afford it, whereas the rich woman's donation, although larger, created no hardship. Although Rembrandt himself is not known to have treated the subject, it occurs in a painting by Gerbrand van den Eeckhout of 1663 in a private collection in Turin,[2] and in two paintings by Paulus Lesire.[3]

NOTES:

[1] First doubted by Seidlitz, 1894. The drawing was not included by Benesch, 1954-7/73.

[2] See Sumowski, 'Gemälde', II, 1983, no.437, repr. p.800.

[3] Cevat collection, dated 1632, and Dordrechts Museum; see op. cit., III, 1983, no.1137, repr. p.1718, and V, 1990, no.2118, repr. p.3260.

LITERATURE :

Bürger, 1858, p.400 (Rembrandt; subject not identified); Michel, 1893, pp.581-2 (Rembrandt; of 'Widow's Mite'); Seidlitz, 1894, p.122 (attribution doubtful; of 'Widow's Mite'); Kleinmann, III, 1; Bell, c.1905, repr. pl.XVII; Hofstede de Groot, 1906, no.884 (Rembrandt; of 'Widow's Mite?'); Wurzbach, 1910, p.417 (Rembrandt; of 'Widow's Mite'); London, 1915, no.93 (c.1650-60; otherwise as Exh. London, 1899); Valentiner, I, 1924, no.394, repr. (Rembrandt, c.1650; 'Widow's Mite?'); Slive, 1965, I, no.114 (c.1650-55); Exh. London, 1992, p.200, n.2 (school; 'Widow's Mite').

EARLIER NOTE:

The subject of the drawing was formerly identified as Mary and the prophetess Anna. In Hind as Rembrandt and placed as Rembrandt.

Subject

new testament ([scope note](#) | [all objects](#))

Acquisition date 1824

Acquisition name Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))
Previous owner/ex-collection Backmans (? of Antwerp) ([biographical details](#) | [all objects](#))

Acquisition notes Mr Backmans [?] of Antwerp, 9 Jan. 1789 (see Inscription); Richard Payne Knight, by whom bequeathed, 1824.

Exhibition History

London, 1899, no.A77 (Rembrandt; of 'Mary and Prophetess Anna?');
1938, no.93;
1956, p.26, no.3 (Rembrandt).

Cat.110



Registration number: 1895,0915.1374

Bibliographic reference

[Royaltan-Kisch 2010 110 \(anonymous Rembrandt School\)](#)
[Hind 135](#)

Location:

Dutch Roy XVIIc



Watermark

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650-1655 (circa)

Description

Christ and the woman of Samaria; Christ seated against a wall to the right of the well, the woman stands at l, beyond a view of a town with a prominent square tower. c.1650-55

Pen and brown ink over graphite.

Verso: see Inscriptions.

Watermark:

Countermark 'WK', similar to Hinterding catalogue, variant a (c.1654).

Inscriptions

Inscription Content: Verso, in pen and brown ink, lower right: 'No:6 L [£?] Os 6d'; some illegible paraphes in graphite.

Dimensions

Height: 216 millimetres (chain lines vertical, 22/24mm apart)

Width: 204 millimetres

Condition

Good; slight discolouration at edges; a few foxmarks.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.110.

The combination of a graphite underdrawing and slack lines in pen and brown ink is typical of copies after Rembrandt made in his studio. Yet the style, with its extensive parallel hatching, seems more reminiscent of Willem Drost than of the master himself.

The composition resembles that of another drawing of the subject in Budapest, although there

the scene is depicted in a horizontal rather than vertical format (Benesch A80). The latter is also thought to be the work of a pupil and to have been drawn in the mid-1650s (a date given some support by the watermark). The present sheet could be the work of yet another pupil or apprentice at the same time, and further drawings of the subject made at this period are known.[1]

NOTE:

[1] See the note to Hind, 1941 in Lit. below. The watermark and style argue against the possibility that the drawing is by the collector, E. V. Utterson, by whom a copy after a drawing by Rembrandt is in the British Museum (1996,0928.11).

LITERATURE :

London, 1915, no.135, repr. pl.XVIII (copy after a lost original of c.1635-40); Hind, 1941, pp.92-5 (variant on Budapest version, Benesch A80; probably a copy of a lost Rembrandt; other versions of the subject in the Barber Institute, Birmingham, Benesch 611, Oxford, Benesch 978, and Weimar, Benesch A118); Budapest, 2005, p.235, under no.226 (discusses related drawing in Budapest, Benesch A80).

Subject woman of samaria ([all objects](#))
christ ([scope note](#) | [all objects](#))

Associated names Representation of Woman of Samaria ([biographical details](#) | [all objects](#))
Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Acquisition date 1895

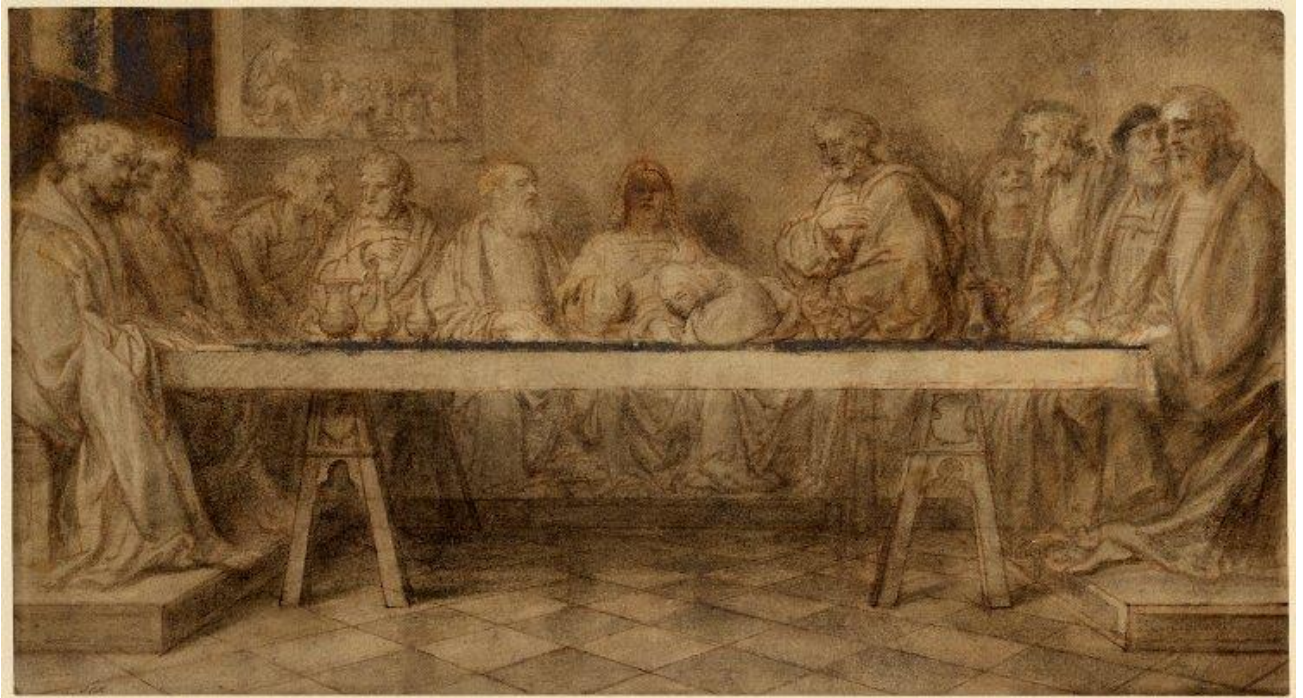
Acquisition name Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#)); Previous owner/ex-collection John Malcolm of Poltalloch

Acquisition notes E. Utterson (L.909; not described in 1857 sale catalogue); John Malcolm of Poltalloch; purchased with his collection (designated as Malcolm Add.132), 1895.

Exhibition History

No exhibitions recorded.

Cat.111



Registration number: 1895,0915.1284

Bibliographic reference

[Royalton-Kisch 2010 111 \(anonymous Rembrandt School\)](#)

[Hind 17 \(as Teniers\)](#)

[JCR 810](#)

Location:

Flemish Roy XVIIc

After Giovanni Bellini (?) ([biographical details](#) | [all objects](#))

After Gaudenzio Ferrari (?) ([biographical details](#) | [all objects](#))

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Formerly attributed to David Teniers the Younger ([biographical details](#) | [all objects](#))

Date

1650-1660 (circa)

Schools /Styles

Flemish ([scope note](#) | [all objects](#))

Description

The Last Supper, after an Italian drawing; a long table on two trestles, with Christ at centre and the Twelve Apostles either side and at the ends, St John leaning forward asleep, a representation of Christ washing the Apostles' feet through a window behind at left
Pen and brown ink with grey and brown wash, heightened with white, over red chalk.

Verso: laid down.

No watermark visible.

Inscriptions

Inscription Content: An indecipherable, erased inscription, lower right.

Dimensions

Height: 212 millimetres

Width: 391 millimetres (chain lines horizontal, distance apart uncertain)

Condition

Somewhat faded and discoloured; the whites have partly oxidised.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.111.

Acquired as by Rembrandt, the style seems clearly Rembrandtesque, although the drawing was until recently kept as by David Teniers the Younger.[1]

The composition depends on a drawing now in the Pierpont Morgan Library, New York, formerly attributed to Giovanni Bellini and now tentatively to his follower Benedetto Rusconi, called Benedetto Diana (c.1475-1525).[2] The drawings represent the 'Last Supper' with a view through a window to a depiction of 'Christ washing the feet of his disciples'. It seems likely that the drawing in New York was in Amsterdam in the seventeenth century, although a Rembrandt pupil could possibly have seen it elsewhere. Rembrandt himself collected Italian 15th-16th century drawings.[3]

The technique, with red chalk underdrawing and pen and brown ink with grey and brown wash, is similar to that employed in other copies after Italian Renaissance artists by draughtsmen in Rembrandt's circle, such as the 'Entombment' after Mantegna in the Metropolitan Museum, New York (Benesch A105a). The style here is somewhat reminiscent of works by C.D. van Renesse (q.v.).

NOTES:

[1] An attribution proposed by A. M. Hind in London, 1923 (see Lit. below).

[2] Repr. 'Fairfax Murray Drawings', no.52. The source was recognised by A.E. Popham (note in a copy of London, 1923 in the Department). I am grateful to Rhoda Eitel-Porter for sending me a draught of her catalogue entry (on 5 June 2007).

[3] See most recently Exh. Amsterdam, 1999-2000. The known provenance of the drawing in New York extends only to the Marquess of Normanby, from whom Charles Fairfax Murray stated that he acquired it.

LITERATURE:

Robinson, 1876, no.810 (Rembrandt after Gaudenzio Ferrari); London, 1923, p.139, no.17 (D. Teniers the Younger, after Gaudenzio Ferrari?).

Subject

last supper ([all objects](#))

Associated names

Representation of St John the Evangelist ([biographical details](#) | [all objects](#))

Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Acquisition date

1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir John Charles Robinson (L.1433) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch ([biographical details](#) | [all objects](#))

Acquisition notes

J.C. Robinson; John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History

No exhibitions recorded.



Registration number: Oo,10.123

Bibliographic reference

[Royalton-Kisch 2010 112 \(anonymous Rembrandt School\)](#)
[Hind 118](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1652 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Christ conversing with Martha and Mary; dark interior with Christ seated before a window with double arch, addressing Martha who stands at left with a basket in her hand, wearing a wide-brimmed hat, Mary sits with a book on her knees to right. c.1652

Pen and brown ink with brown and grey-brown wash, heightened with white; some scraping-

out;* framing lines in pen and brown ink.

*Please see n.1 under Comment.

Verso: laid down on backing paper.

Watermark: apparently in the backing paper: foolscap with five-pointed collar, comparable to Hinterding catalogue, 'E.b.b' and 'F.c.a' (same as cat. no.102; Oo,9.101).

Inscriptions

Inscription Content: On verso of backing, in graphite: '10 [in a circle]' and 'P. Knight/O.o. No 122'.

Dimensions

Height: 184 millimetres

Width: 261 millimetres (horizontal chain lines; distance apart uncertain)

Condition

Generally good, though a little rubbed; trimmed on the left, where originally two globes were visible (see the note on old copies below).

Curator's comments

Further Literature: L. Dewitt, B. Ducos and G.S. Keyes, "Rembrandt et la figure du Christ", exh.cat. Louvre Paris, Philadelphia Museum of Art and Detroit Institute of Arts, 2011-2012,cat.no.54.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.112:

For the subject, see cat. no.105 (1895,0915.1254). Usually Martha, here on the left, is shown working at a kitchen hearth but is depicted here as if entering the room from the garden, with some edible produce. The biblical text is not specific (she is said to be 'cumbered about much serving' in Luke, X, 40). In a drawing attributed to Rembrandt (but now ascribed to Govert Flinck) at Haarlem (Benesch 79), Martha also has a basket of vegetables, but does not wear a broad-brimmed gardening hat.

Although the high quality of the drawing is self-evident, it has not been accepted unreservedly as by Rembrandt since its exhibition in 1899. An attribution to him would depend on a comparison with his drawing in the Six Album of 'Minerva in her Study' (Benesch 914), which is signed and dated 1652. In the penwork this offers certain analogies, especially in the hatching: curved in Christ's robe here and at the base of the table in the Six drawing, and at times applied, as in the headscarf worn by Mary here or in the bust in the 'Minerva', with extraordinary delicacy. Yet in general the British Museum sheet makes a different impression and lacks the subtlety both in line and in the suggestion of light, largely rendered in wash, of the Six drawing. While this might be explicable if the wash were a later addition by another hand, the three known early copies of the drawing (listed below) and the scraping-out of certain details to obtain highlights (see n.1 below), suggest that the wash is an integral part of the drawing. Rembrandt's authorship is therefore difficult to sustain. Yet it was probably made in his studio at about the same period as the Six drawing (i.e. 1652), a time when Willem Drost (q.v.) and others were active there, but a specific attribution on the basis of drawings of known authorship remains elusive.

The following copies are known to the compiler: 1) Berlin, Kupferstichkabinett, Inv. No.1143 (this is larger at the sides); 2) Prof. Dr. iur Eike v. Hippel collection, Hamburg, ex-collections Dimsdale, L.2426; Grisebach; his sale, Stuttgart, Gutekunst, 1905, no.1304, repr. pl.15; A. Curtis, L.94; sold at Hamburg, Hauswedell & Nolte, 9 June, 1988, lot 96, repr. pl.14 (larger at the sides; the drawing mentioned in London, 1915);[3] 3) Maida and George S. Abrams collection, Boston, from the J.F. Gigoux collection (L.1164)[4]; 4) a version from the Marquis de Lagoy collection (L.1710) on the Paris art market in 1997.[5]

NOTES:

[1] The wash might be thought to be later, but see further below: the old copies listed here and the scraping-out (beneath the book; in Christ's nose; in the window-frame) suggest that it is all original.

[2] Note in the Register.

[3] I am grateful to the owner for a letter of 11 Sept. 1988 (in Museum files).

[4] Repr. Exh. Denver-Newark, 2001-2002, p.174, cat. no.39.

[5] Kindly brought to my attention in March 1997 by George Watson. It measures 200 x 320mm.

LITERATURE :

Josi, 1821, p.21; Bürger, 1858, p.400 (by Rembrandt, 'superbe dessin'); Bell, c.1905, repr. pl.XXVI; Hofstede de Groot, 1906, no.886 (not beyond all doubt); London, 1915, no.118, repr. pl.XIV (doubtful, but inclined to accept as by Rembrandt); Valentiner, I, 1925, p.489, under no.397 (school); Pollock, 1974, pp.671-2, repr. (admired by van Gogh).

EARLIER NOTE:

Admired, among others, by Vincent van Gogh.

Van Gogh said of it; "Rembrandt knew that, for from the rich treasure of his heart he brought forth among things that drawing in sepia, charcoal, ink, etc. (the one in the British Museum), representing the house in Bethany. Twilight fills the room, the figure of Our Lord, noble and impressive, stands out gravely dark against the window through which the evening twilight falls. Like the figure of John Halifax, who said that he was a Christian, against a white-curtained window in a room at Rose Cottage, I think, on an evening like so many that are described with so much feeling in the book. At the feet of Jesus sits Mary, who has chosen the good part which shall not be taken away from her, and Martha is in the room busy with something or other, if I remember rightly she stirs the fire or something similar. That drawing I hope never to forget" (from Chris Stolwijk et al., (2003) 'Vincent's Choice: The Musée Imaginaire of Van Gogh'. Amsterdam, Van Gogh Museum and Mercatorfonds, p.210-11).

Subject

martha and mary ([all objects](#))

christ ([scope note](#) | [all objects](#))

Associated names

Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Acquisition notes

Marquis de la Mure; his sale, Paris, 22 April, 1791, bt by Payne Knight for 350 livres;* bequeathed by Richard Payne Knight, 1824. *Please see n.2 under Comment.

Exhibition History

London, 1899, no.A88 (manner of Rembrandt; probably same hand as cat. no.104; Oo,10.124 - perhaps van Hoogstraten);

London, 1956, p.31, no.1 (anonymous);

London, 1992, Drawings by Rembrandt and his Circle, (ex-catalogue, as School of Rembrandt, but discussed and repr. p.12, fig.iv, on provenance and critical history);

Amsterdam 2003, pp.210-11 (Van Gogh's admiration of the drawing).

2011 April-July, Paris, Musée du Louvre, Heads of Christ from Life

2011 July-Oct, Philadelphia Mus of Art, Heads of Christ from Life

2011/12, Nov-Feb, Detroit Inst Fine Arts, Heads of Christ from Life



Registration number: 1910,0212.177

Bibliographic reference

[Royalton-Kisch 2010 113 \(anonymous Rembrandt School\)](#)

[Hind 136](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

David refusing Saul's armour; Saul stands at the centre of a group of soldiers, wearing a long mantle and turban, David stands at right pointing to the armour which lies on the ground.

c.1655

Pen and brown ink with brown wash.
Verso: laid down on card.
No watermark visible through backing.

Inscriptions

Inscription Content: Inscribed on backing, in graphite: 'David rejecting the present [?] armour'.

Dimensions

Height: 180 millimetres
Width: 234 millimetres (chain lines horizontal, 27mm apart)

Condition

Good; light foxing; a few spots (some covered with white but still visible); a grey mark at top right.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.113.

One of three known drawings based on a lost original of the 1650s.[1] The composition also inspired a sketch attributed to Constantijn van Renesse now in the École Nationale Supérieure des Beaux-Arts in Paris (Sumowski 2204xx).

Although the style of the sheet, with its somewhat geometrical approach to form, dependent largely on outline, is characteristic of Rembrandt at this time (cf. cat. nos.47-8;1961,0412.1 and 1910,0212.180), it also resembles the penmanship of pupils of this period, especially Willem Drost (see in particular Drost cat. no.4; 1910,0212.178, which shows another representation of an encounter between Saul and David). Scenes from the book of Samuel are commonly depicted in drawings by Rembrandt and his followers.[2]

NOTES:

[1] The others are in Braunschweig (Inv. no.B437; black chalk; 204 x 314), and formerly on the art market (Böhler, Munich, repr. Sumowski, 1979, etc., IX, 1985, fig.138).

[2] Benesch, 1973, VI, p.439, lists 28 drawings depicting subjects from the first book of Samuel.

LITERATURE :

Hofstede de Groot, 1906, no.1118 (presumably a copy of a lost Rembrandt drawing); London, 1915, no.136, repr. pl.XVIII (copy); Valentiner, I, 1925, no.153 (copy of lost original of c.1650; two further copies in Braunschweig); Benesch, VI, 1957/73, no.C87 (copy of lost original of c.1655-6; compares Rotterdam 'Adulteress', Benesch 964, and 'Consul Popilius Lenas and Antiochus Epiphanes', priv. coll., Benesch 1015); Sumowski, IX, 1985, under no.2204xx (copy after Rembrandt, reinterpreted by Renesse in Paris drawing, École des Beaux-Arts, Sumowski 2204xx; lists other copies as Valentiner, but only one in Braunschweig and another, ex-Duits, with Böhler of Munich); Exh. Braunschweig, 2006, p.143, under no.A15.

Subject

old testament ([all objects](#))

Associated names

Representation of Saul ([biographical details](#) | [all objects](#))

Representation of King David ([biographical details](#) | [all objects](#))

Acquisition date

1910

Acquisition name

Bequeathed by George Salting ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Joshua Reynolds ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Andrew James ([biographical details](#) | [all objects](#))

Acquisition notes

Joshua Reynolds (L.2364); Andrew James (according to London, 1915); George Salting, by whom bequeathed, 1910.

Exhibition History

No exhibitions recorded.





Watermark

Registration number: Gg.2.249

Bibliographic reference

[Sumowski 1082xx](#)

[Royalton-Kisch 2010 114 \(anonymous Rembrandt School\)](#)

[Hind 83](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1660-1665 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Joseph waiting on his fellow prisoners; Joseph descending steps at r, Pharaoh's baker and butler to left, one seated, the other lying beneath an archway. c.1660-65

Reed pen and brown ink and greyish brown wash, heightened with white; framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: arms of Amsterdam in a shield, similar to Churchill 4 (datable 1659) but without the 'arch' immediately above the lily in the crown.

Inscriptions

Inscription Content: Verso, Cracherode's inscription in brown ink: 'CMC. 1787'; top left, in graphite: '441 Uit [...] / no 13 [...] 1759 [?]'.

Dimensions

Height: 190 millimetres (arched top; chain lines vertical, 24mm apart)

Width: 197 millimetres (top arched)

Condition

Good; a few foxmarks, upper right; small repair at top right corner and small loss from upper right edge; other tiny losses at the left edge.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.114.

For the subject, see Willem Drost, cat. no.3 (1855,1013.39) and the anonymous drawing, cat. no.102 (Oo,9.101).

In style the drawing resembles Rembrandt's late work. The traditional attribution to him depends on a comparison with such undoubted drawings as the composition study for the 'Syndics' of 1662 in Berlin (Benesch 1178) and that for the 'Homer dictating' of 1663 in Stockholm (Benesch 1066). Although these works were also drawn with the reed pen, the comparisons do not inspire confidence, despite the resemblance of the small head sketched on the right of the Berlin drawing to the central figure here, and the analogous use of the wash.

The attribution therefore remains problematic. The name of Aert de Gelder has been advanced as the possible draughtsman, but the similarities to the few drawings that may definitely be ascribed to him are not close (less close than those to Rembrandt's own works).[1] It may have been executed by another artist in Rembrandt's orbit in the first half of the 1660s, when the Berlin and Stockholm drawings were made.[2]

NOTES:

[1] The attribution was advanced by Sumowski, 1979, etc. (see Lit. below). His drawing style has been examined more recently by Schatborn in Exh. Dordrecht-Cologne, 1998-9.

[2] The watermark, similar to an example datable 1659, also points approximately to this period.

LITERATURE :

Bürger, 1858, p.398 (Rembrandt); Vosmaer, 1877, p.585 (Rembrandt); Michel, 1893, p.581 (Rembrandt); Kleinmann, II, 45; Bell, c.1905, repr. pl. XXII; Hofstede de Groot, 1906, no.872; Wurzbach, 1910, p.417 (Rembrandt); London, 1915, no.83 (Rembrandt, c.1650-60); Valentiner, I, 1925, no.112, repr. (Rembrandt, c.1660); Hell, 1930, p.105 (Rembrandt; compares 'Hendrickje at Window', Ben.1099, Louvre); van Guldener, 1947, pp.43 and 45 (as copy after Rembrandt?; shows same moment in the story as another British Museum drawing [here as by Drost, cat. no.3; inv. 1855,1013.39]; states that Lugt believed Gg.2.249 to be a reworked copy after Rembrandt); Sumowski, 1979 etc., 5, 1981, no.1082xx, repr. (by Aert de Gelder; compares 'Death of Jacob', Sumowski 1075xx, in École des Beaux-Arts, 'Issac blessing Jacob', Sumowski 1081xx, Frick Coll., 'Sheet of Sketches', Sumowski 1053x, Rotterdam and British Museum 'Pilate washing his Hands', here cat. no.115; SL,5237.62); Exh. London, 1992, p.207, under no.100 (school).

Subject

old testament ([all objects](#))

Associated names

Representation of Joseph ([biographical details](#) | [all objects](#))

Acquisition date

1799

Acquisition name

Bequeathed by Clayton Mordaunt Cracherode (L.606, with date '1787' on verso)
([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A72;
1938, no.83;
1956, p.24, no.12 (Rembrandt);
1992 (ex-catalogue, as 'attributed to Aert de Gelder').





Registration number: SL,5237.62

Additional IDs

A,22.62

Bibliographic reference

[Sumowski 1077xx \(As by Aert de Gelder\)](#)

[Royalton-Kisch 2010 115 \(anonymous Rembrandt School\)](#)

[Hind 98](#)

[Benesch A95](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1665 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Pilate washing his hands; Pilate in a large turban seated beneath a canopy, before him a kneeling figure holds the bowl, beyond to left are Christ and soldiers. c.1665

Pen and brown ink with brown wash, heightened with white.

Verso: blank; see Inscriptions (inspected but now laid down).

Watermark: ID? Possibly a countermark to Strasbourg lily (cf. Laurentius 453b, datable 1643).

Inscriptions

Inscription Content: Verso, in graphite, top: 'Rembrandt' and '14 [in a circle]'.

Dimensions

Height: 148 millimetres

Width: 185 millimetres (chain lines horizontal, 32mm apart)

Condition

Trimmed, otherwise good; a scrape, perhaps intentional, below the dish.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.115.

The style of the drawing clearly resembles Rembrandt's work of the 1660s as seen, for example, in the composition study for the 'Syndics' in Berlin (Benesch 1178) related to the Rijksmuseum's painting of 1661 (Bredius 415), and in the drawing of 'Homer dictating' now in Stockholm (Benesch 1066) for the painting in the Mauritshuis of 1663 (Bredius 483). The latter drawing, in particular, is comparable in its combination of thinly drawn, almost tentative lines (seen here in Pilate's sleeve) with painterly work both in pen and wash, creating a sharp chiaroscuro. Yet in no detail is the handling close enough to argue for Rembrandt's own authorship of the British Museum's drawing. Indeed, Pilate's schematic facial features, and the many areas of diagonal hatching (not always logically placed) are hard to parallel in Rembrandt's work.

The composition has affinities with that of an anonymous painting of the Rembrandt school now in the Metropolitan Museum in New York (Bredius 595; Sumowski, 'Gemälde', no.1957). Yet the connection is insufficiently close to suggest that the drawing is by the same painter. Nevertheless, the author of the one may have studied the other. In the motif of Pilate, prominently shown and with a servant bearing a jug and dish of water before him, both may rely on an earlier painting by Jan Lievens now in the Lakenhal in Leiden (Sumowski, 'Gemälde', no.1180, where dated c.1625). These features are repeated in another drawing of uncertain authorship, formerly in the Simon collection in Zurich (Benesch A119).[1]

Both the Metropolitan painting and the present drawing have been assigned tentatively to Rembrandt's pupil, Aert de Gelder;[2] but a comparison with his best documented works - only one of which is a drawing - does not support the attribution.[3] Yet the artist or artists involved must have been acquainted with Rembrandt's work in the last decade of his life, and

in these years, few painters other than de Gelder and Rembrandt's son, Titus, are thought to have been active in Rembrandt's workshop.

NOTES:

[1] According to Sumowski, 'Gemälde', under no.1957, the drawing was most recently with K. Meissner, Zurich.

[2] See loc. cit., Sumowski, 1979, no.1077xx and Lit. below for the attribution.

[3] The only reliable starting-point for de Gelder's work as a draughtsman is the sheet now in the Abrams collection of a 'Group of Orientals' (Sumowski 1052), on which see Schatborn in Exh. Berlin-Amsterdam-London, 1991-2[I], no.47 and in Exh. Dordrecht, 1998-9.

LITERATURE (as Rembrandt unless otherwise stated; 'Metropolitan painting' refers to Bredius 595, Sumowski, 'Gemälde', no.1957, formerly Kann collection):
Bürger, 1858, p.399; Kleinmann, III, 52; Hofstede de Groot, 1906, no.889 (c.1665, for Metropolitan painting); Kruse, 1909, p.5, repr. (c.1655; compares Stockholm 'Homer', Benesch 1066); Wurzbach, 1910, p.417 (as HdG); London, 1915, no.98, repr. pl.XI (as HdG); Stockholm, 1920, p.93, repr. fig.109 (compares Stockholm 'Homer', Benesch 1066, which according to notes transcribed by his editor he doubts as Rembrandt); Weisbach, 1926, p.477 (as HdG); Van Dyke, 1927, p.96 (as Metropolitan painting, by Salomon Koninck?; compares version in Zurich, Benesch A119, and Rembrandt drawing in British Museum, Benesch 207, here cat.no.27; 1895,1214.100); Hell, 1930, p.121 (as HdG); Valentiner, II, 1934, no.474, repr. (c.1655; relates to drawing of same subject in private coll., Zurich, Benesch A119, and to Metropolitan painting); Benesch, 1935, p.68 (1660 or later; style like the 'Homer' in Stockholm, Benesch 1066); Bredius, 1937/35, p.25, under no.595 (as Valentiner, 1934); Popham, 1939, p.67 (c.1665); Schinnerer, 1944, no.98, repr. (c.1665); von Alten, 1947, no.99, repr.; Müller-Hofstede, 1956, p.94 (compares 'Homer' in Stockholm, Benesch 1066, which has been doubted by Kruse and Schmidt-Degener, a view with which the writer concurs); Benesch, VI, 1957/73, no.A95, repr. fig.1692/1759 (possibly same hand as the 'Mocking of Christ', Chatsworth, Benesch A82, the 'Pilate washing his Hands' in Zurich, and other works depicting life of Christ, under no.A119 states that BM and Zurich drawings are studies for the Metropolitan painting); Sumowski, 1957-8, p.227 (c.1661; compares Stockholm 'Homer', Benesch 1066); Sumowski, 1958, repr. fig.79 (c.1661); Rosenberg, 1959, p.118 (not convinced by Benesch's group); van Gelder, 1961, p.151 and n.21 (Benesch's rejection 'shocks' him; related to Metropolitan painting - which has been given to de Gelder - as also to drawing of same subject in private collection in Zurich, Benesch A119); Sumowski, 1961, p.27 (by Rembrandt; refuting Benesch, not same hand as Benesch A119; compares 'Homer', Stockholm, Benesch 1066, the 'Presentation' in Heyblock album, Benesch 1057, and Berlin 'Syndics' drawing, Benesch 1178); Sumowski, 1963, p.141, repr. fig.81 (by Rembrandt, c.1661; compares Benesch 1066 ['Homer' in Stockholm] and 1178 ['Study for Syndics', Berlin]); Sumowski, 1979, etc., V, 1981, no.1077xx, repr. (attributes to de Gelder, c.1661-5, comparing - but superior in quality to - 'Seated Oriental', Woodner coll., Sumowski 1055x and 'Death of Jacob', Paris, École des Beaux-Arts, Sumowski 1075xx); Sumowski, 'Gemälde', IV, 1983, p.2957, under no.1957 ('kommt für Aert de Gelder um 1661/65 in Betracht'; the artist of the Metropolitan painting knew this drawing and Benesch A119); Exh. Dresden, 2004, p.160, under no.84 (as Sumowski, 1979, etc.; compares Dresden 'Study of two Women', inv.C.1401, Sumowski 1083xx) and p.210, under no.60, n.3 (reiterating Benesch and relating to Dresden 'Baptism of Christ', inv. C.1312, Benesch A86).

Subject

judgement of christ ([scope note](#) | [all objects](#))

Associated names

Representation of Pontius Pilate ([biographical details](#) | [all objects](#))

Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Acquisition date

1753

Acquisition name

Bequeathed by Sir Hans Sloane ([biographical details](#) | [all objects](#))

Exhibition History

London, 1899, no.A84 (late, c.1664, for picture in Kann coll., Br.595, now New York, Metropolitan Museum, Sumowski, 'Gemälde', no.1957);

1938, no.98;

1956, p.22, r. col., no.2;

1992 (ex-catalogue, as 'attributed to Aert de Gelder').

Cat.116



Recto



Verso

Registration number: 1952,0121.34

Bibliographic reference

[Royalton-Kisch 2010 116 \(anonymous Rembrandt School\)](#)

Location:

202.d.01

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1634-1635 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A man in a tall hat resting his head on his hand; figure is almost half-length and wears a long beard, c.1634-35.

Pen and brown ink; the verso in red chalk; ruled framing lines in a lighter brown ink.

Verso: Two Figures, one reclining, the other with a Knife (?)

No watermark.

Inscriptions

Inscription Content: Inscribed on verso, in pen and dark brown ink: 'No....' ; on backing sheet, in pencil (a typical inscription for drawings in the Cavendish album): 'Rembrandt'.

Dimensions

Height: 104 millimetres (chain lines vertical, 28mm apart)

Width: 90 millimetres

Condition

Generally good; some surface dirt.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.116.

The drawing on the recto, which iconographically belongs loosely to the melancholic scholar type,[2] is stylistically close to Rembrandt's work of c.1634-5 (compare especially cat. no.7; Gg.2.252). The characterisation of a half-length figure on a small scale is comparable to Rembrandt's sketches in the 'Sheet of Studies' in Birmingham (Benesch 340) and the similar drawing formerly in the Cassirer collection in Amsterdam (Benesch 339). The head may be compared with the 'Study of an Elder' in the Pierpont Morgan Library (Benesch 336), a work of c.1634 and related to Rembrandt's 'St John the Baptist preaching' in Berlin (Bredius 555; Corpus A106). Yet the lines in the present work are considerably less fluent; the pen is handled throughout in a more tentative and fragmentary manner that cannot be paralleled in drawings that may be securely given to Rembrandt himself.

The subject of the sketch on the verso is uncertain,[3] but stylistically it provides similar cause for doubting Rembrandt's authorship. His own sketch in Washington of comparable figures, also in red chalk (Benesch 437 verso), exhibits greater incisiveness and vigour throughout. The quality of draughtsmanship in the arms and legs of the reclining figure further undermines an attribution to Rembrandt.

It may be that the present work is by the same hand as a group of drawings, the attribution of which to Rembrandt has recently been questioned. The group includes the 'Christ with Mary and Martha' in Haarlem (Benesch 79) and the 'Joseph interpreting the Dreams of the Butler and Baker' in Chicago (Benesch 80), and Govert Flinck has been named as the possible draughtsman.[4] It may be that he was responsible for the British Museum's drawing.

A painting of a similar figure, probably by a Rembrandt pupil, was formerly in the Nicholson, Sedelmeyer and Schloss collections, bearing a Rembrandt signature and the date 1643.[5] In it, the figure wears a cap and casts his gaze towards the lower left of the composition.

NOTES:

[1] See L.959.

[2] Many examples of this iconographic type appear in the work of Rembrandt and his circle, some of them discussed by Lütke Notarp, 1998, pp.217ff.

[3] Possibilities might include two Old Testament subjects, the 'Sacrifice of Isaac' (cf. cat. no.10) or 'Jael and Sisera'.

[4] The group includes the Washington study of the 'Temptation of Christ', Benesch 66, recently assigned to Flinck by Sumowski, IV, 1981, no.950ax. The Chicago drawing was doubted by Schatborn in Amsterdam, 1985, under no.42, n.2. Flinck has also been proposed for the group as a whole by Schatborn, both in conversation with the compiler and in a lecture delivered at the Fogg Art Museum (Sackler Building), Cambridge (Mass.) on 7 Nov. 1992.

[5] Bode and Hofstede de Groot, IV, no.506, repr.

LITERATURE :

Chatsworth, 2002, III, p.400, no.1469, repr. (quoting the draught text of the present catalogue).

Associated names

Representation of Sisera ([biographical details](#) | [all objects](#))

Representation of Jael ([biographical details](#) | [all objects](#))

Acquisition date

1952

Acquisition name

With contribution from J R Vallentin Fund ([biographical details](#) | [all objects](#))

With contribution from The Art Fund (as NACF) ([biographical details](#) | [all objects](#))

Purchased from L Colling-Mudge ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Charles Compton Cavendish, 1st Baron Chesham ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Lord James Cavendish (See Acquisition Comment)

[\(biographical details](#) | [all objects](#))

Acquisition notes

From an album (the 'Cavendish Album', folio 33) probably compiled by or for Lord James Cavendish (d.1741; he was the second son of the 2nd Duke of Devonshire, and may have been given the drawings in the album by him; some bear the mark of Nicolaes Anthonis Flinck, whose collection was purchased by the 2nd Duke in 1723/4);* by descent at Chatsworth House, Derbyshire; the album believed to have been in the library of Charles Cavendish, 1st Lord Chesham; L. Colling-Mudge, from whom purchased for the British Museum in 1952, with the assistance of the National Art-Collections Fund. *Please see n.1 under Comment.

Exhibition History

No exhibitions.

Cat.117



Registration number: 1891,0713.8

Bibliographic reference

[Royalton-Kisch 2010 117 \(anonymous Rembrandt School\)](#)

[Benesch 380](#)
[Hind 54](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1640-1645 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A woman ill in bed. c.1640-45

Pen and brown ink, with framing lines in a darker ink

Verso: a few lines in red chalk; see also Inscriptions

Watermark: fragment, with letters 'WR'

Inscriptions

Inscription Content: Inscribed lower right, in pen and brown ink (seventeenth or eighteenth century): 'Rembrandt.'; verso, below, in pen and brown ink, in Esdaile's hand: '1835 WE Rembrandt'.

Dimensions

Height: 125 millimetres (chain lines vertical, 26/27mm apart)

Width: 165 millimetres

Condition

Not fresh; stained yellowish and spotted surface from old foxing and/or adhesive; minor abrasions at edges and corners.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.117.

Doubted as Rembrandt's work for the first time in 1985,[1] the drawing displays only superficial stylistic analogies with the several undoubted pen and ink studies of his wife, Saskia, in bed, made c.1635-40.[2] In comparison the lines in present sheet lack fluency and appear considerably more tentative while the volumes seem flatter. Nevertheless the quality of the sketch is high and its attribution represents something of a 'borderline case'. Its affinities with some of Rembrandt's etchings of the same subject, in particular with the 'Sheet of Studies', (Bartsch 369, Hind 196), have often been remarked.[3] Most of the etchings depict the motif in reverse and unlike the drawings they show the light falling from the right. Here it also comes from the right and it seems likely that the draughtsman – probably a pupil of the 1640s – based his work on the prints. The etched 'Sheet of Studies' shows Saskia in much the same pose but with her further hand holding her nearer arm.

Stylistically, the closest drawings in Rembrandt's oeuvre are from around 1640, in particular

the 'Study of a man kneeling' in Bayonne (Benesch 477) and cat. no.32 (1860,0616.130). These are drawn in a more fluid style and the lines are simultaneously more reticent and yet more suggestive of the forms depicted.

A copy, which omits the extension of the pillow in the upper centre, is in the Rijksmuseum (Amsterdam, 1985, no.93, repr.).

NOTES:

[1] By P. Schatborn in Amsterdam, 1985 (see Lit. below), who expresses surprise at the position of the curtain indicated at the foot of the bed, yet this is occurs on the upper study in the 'Sheet of Studies' etching (Bartsch 369, Hind 196).

[2] E.g. Benesch 255, Dresden, Benesch 281A, Oxford, Benesch 282, Groningen, Benesch 283, Paris (Dutuit), and cat. no.15 (1895,0915.1264). Benesch compared the present drawing to his nos.167 ('Tobit (?) sleeping beneath a Tree', Paris, Lugt collection) and 169 ('Saskia (?) in Bed', Washington), but the attribution of both these drawings is open to question and the stylistic analogies are not persuasive.

[3] Since Colvin in Exh. London, 1899 (see Exhibitions above); he also compared the etching of the 'Sick Woman with a large white headdress [Saskia]', Bartsch 359, Hind 196. Hind, 1912, and White, 1969, also compared the 'Death of the Virgin', Bartsch 99, Hind 161. The etching of 'Joseph telling his Dreams' of 1638, Bartsch 37, Hind 160, also includes the motif of a woman in bed in the background.

LITERATURE (as Rembrandt unless otherwise stated):

Kleinmann, IV, no.18; Bell, c.1905, repr. pl.XV; Hofstede de Groot, 1906, no.935; Hind, 1912/24, I, under no.163 (compares, with other drawings, to etching Bartsch 369, Hind 163; see also n.3 above); London, 1915, no.54 (c.1635-40; follows Exh. London 1899; Rijksmuseum copy – see above – noted as similar but inferior); Van Dyke, 1927, p.77 (Flinck, as also the etching Bartsch 369, Hind 163); Valentiner, II, 1934, no.692 (c.1639; study for etching Bartsch 369, Hind 163); Benesch, 1935, p.22 (c.1634-5; groups with other drawings of the same subject); Amsterdam, 1942, p.49, under no.99, and p.57, under no.117 (notes Amsterdam version as a copy; compares 'Raising of Jairus' Daughter', Amsterdam, Benesch A1 [Amsterdam, 1985, no.84, as school]); Münz, 1952, II, p.74, repr. pl.III, fig.6 (contemporary with the etching, Bartsch 369, Hind 163); Benesch, II, 1954/73, no.380, repr. fig.432/455 (c.1638-9); Biörklund and Barnard, 1955, p.71, under no.BB 38-2 (relates to etching Bartsch 369, Hind 163); Haverkamp-Begemann, 1961, p.26 (notes Benesch's failure to mention Rijksmuseum version); White, 1969, I, pp.54 and 159, repr.II, fig.234 (as Hind, 1912/24; see n.3 above); White and Boon, 1969, I, p.162, under no.B369 (compared to the etching [Hind 163]); Exh. Vienna, Albertina, 1970-71, p.74, under no.118 (c.1638-9; related to etching Bartsch 369, Hind 163); Bernhard, 1976, II, repr. p.250; Amsterdam, 1981, p.48, under no.9; Amsterdam, 1985, p.198, under no.93, repr. fig.93a (not Rembrandt, but by a follower, based on authentic drawings and etching Bartsch 369, Hind 163; copy in Rijksmuseum); Exh. Paris, 1986, p.133, under no.64 (not related to etching); White, 1992, p.268 (probably Rembrandt).

Acquisition date

1891

Acquisition name

Purchased from Colnaghi ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Samuel Woodburn (Christie's, London, 7.vi.1860/768 as 'Rembrandt, Van Rhyn - A female lying in bed - subject etched b) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection William Esdaile (L.2617) ([biographical details](#) | [all objects](#))

Acquisition notes

Thomas Lawrence (L.2445); W. Esdaile (L.2617; see cat. no.19); his sale Christie's, 17 June, 1840, lot 8 bt Woodburn, 7s; Samuel Woodburn sale, Christie's, 7 June, 1860, lot 768: 'A female lying in bed - subject etched by the artist - pen', bt Enson, £2-10s); purchased from Colnaghi's, 1891.

Exhibition History

London, Lawrence Gallery, 1835 (see Provenance under Acquisition);

London, 1899, no.A27 (c.1638-9; perhaps Saskia; compared to etching Bartsch 369, Hind 163 and Bartsch 359, Hind 196);

1938, no.54 (follows London, 1915, see Lit. under Comment);

1956, p.19, no.9 (study for etching Bartsch 369, Hind 163); 1992, no.90, repr. (school of Rembrandt, c.1640-45).

1992, BM, Drawings by Rembrandt and his Circle, No 90



De moeder van Rembrandt

Bibliographic reference

[Royalton-Kisch 2010 118 \(anonymous Rembrandt School\)](#)

[Hind Add.184 \(placed before Hind 115\)](#)

[Benesch Add.A105 \(unpublished designation; see n.1 under Comment\)](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (Anonymous) ([biographical details](#) | [all objects](#))

Date

1645-1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A seated woman; turned almost to front, looking to left, wearing a simple dress with apron and a cap. c.1645-55

Pen and brown ink with brown wash and some white heightening, on paper prepared with brown wash; framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: foolscap, similar to Churchill 341 of 1644, but with two, not three bells on the points of the collar.

Inscriptions

Inscription Content: Inscribed on a strip of paper added to the old backing as if part of the original drawing, in pen and brown ink: 'de moeder van Rembrant'.

Dimensions

Height: 190 millimetres (excluding added strip below; chain lines vertical, 24/25mm apart)

Width: 134 millimetres

Condition

Generally good; a vertical scrape by the woman's stomach; a small loss in her skirt, lower right; the drawing stuck down on off-white card with a single framing-line in pen and brown ink (not the same ink as the drawing), the mat stuck onto thick white paper. The drawing was lifted, beta-radiographed, and the verso photographed in 1992 (negative no. PS 248602).

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.118.

Despite the drawing's distinguished provenance, having long been paired with Rembrandt's 'Self-Portrait in studio Attire' now in the Rembrandthuis (Benesch 1171), which carries a similar Dutch inscription, the drawing has not been accepted as Rembrandt's work in the literature.[4] In style, however, it is generally dependent on his drawings of c.1645-55, and could have been made in his studio at that time.[5]

The model's features bear no resemblance to those of Rembrandt's mother, as seen in works

of the Leiden period. More probably, to judge from the costume, a maidservant sat for the drawing.

NOTES:

[1] Unpublished designations.

[2] As first recognised by Frerichs, 1970 (see Lit. below). She noted that according to Mariette, most of Crozat's Rembrandt drawings came from Roger de Piles, who acquired them on his diplomatic mission to Amsterdam in 1693. It may be that the drawing was made up as a pair to the 'Self-Portrait' in the Rembrandthuis, Benesch 1171, at that time, and the Dutch inscriptions then added. It is worth recording here the sale of two other drawings that claimed to show Rembrandt's mother: 1) that in the John Heywood Hawkins sale, Sotheby's, 29 April, 1850, lot 1035, 'Rembrandt's Mother sitting. A MOST ELABORATE DRAWING IN PEN AND INK', bt Meyer, £2; and 2) Earl of Aylesford sale, Christie's, 7 July 1893, lot 266: 'PORTRAIT OF AN OLD WOMAN, called Rembrandt's Mother'.

[3] The drawing was lifted and the verso photographed, and beta-radiographed, in 1992 but has now been stuck down as before (see further under Condition above).

[4] Hofstede de Groot, 1906, does not list the drawing, nor does he mention it when describing its pair, his no.994. A copy of the Rembrandthuis drawing by Samuel Woodforde is in the British Museum (inv. 2000,0129.1).

[5] I know of no other closely comparable drawing.

LITERATURE :

Hind, 1936, p.86 (possibly by Maes, resembles Rembrandt c.1650; perhaps of a serving woman in Rembrandt's household; inscription earlier than Ploos van Amstel; was with Rembrandt's 'Self-Portrait', Amsterdam, Rembrandthuis, Benesch 1171, in Crozat Collection, 1741, no.867; the two drawings companions until 1912; ex-Heseltine sale); Benesch, 1947, under no.250 (by a pupil of Rembrandt; inscribed below by Ploos van Amstel; companion to Rembrandthuis 'Self-Portrait'); Benesch, V, 1957/73, under no.1171 and VI, 1957/73, under no.A105 (as Benesch, 1947; his no.ad. A105; also compares style of 'Young Woman asleep in a Chair' now in Pierpont Morgan Library, New York, Benesch A105, Sumowski 1972x as by Maes); Frerichs, 1970, pp.37-43, repr. pl.7, and p.71 (quotes Hind, 1936, but reminiscent of Renesse; identifies Mariette's handwriting in the French inscription; see further above, also n.1); Amsterdam, 1972, under no.1 (as Frerichs, 1970); Sumowski, 1979, etc., vol.VIII, 1984, under no.1972x (refutes Benesch, 1947; the drawing to be his forthcoming no.2644, anonymous).

Acquisition date

1935

Acquisition name

With contribution from R E A Wilson ([biographical details](#) | [all objects](#))

Funded by Isaac de Bruijn ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Postle Heseltine ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Pierre Crozat ([biographical details](#) | [all objects](#))

Acquisition notes

Pierre Crozat (see verso inscription by Mariette, who catalogued Crozat's collection; in the Crozat sale catalogue, Mariette recorded that most of the Rembrandt drawings came from

Roger de Piles, who had acquired them in the Netherlands in 1693); his sale, Paris, 10 April - 13 May, 1741, part of lot 867 (comprising 30 drawings, including 'son Portrait & celui de sa Mere, faits par lui-même'); J.P. Heseltine (L.1508 on verso of old backing); his sale, Sotheby's, 28 May, 1935, lot 190; presented by I. de Bruijn, 1935. Inscribed on a piece of white paper attached to the old backing, in pen and dark brown ink, by P.-J. Mariette (1694-1774):* 'La mere de Rembrandt'; on verso, below, in red chalk: 'A [or N?] 3/ no. 5 [? or 7 or 8] - 14';** on the verso of the backing, in graphite: '? Crozat Colln lot 867./ bot. with the portrait of Rt by himself'. *Please see n.2 under Comment. **Please see n.3 under Comment.

Exhibition History

London, 1992 (ex-catalogue, as School of Rembrandt).

Cat.119



Registration number: 1935,0608.8

Bibliographic reference

[Royalton-Kisch 2010 119 \(anonymous Rembrandt School\)](#)
[Hind Add.13a \(placed as Add.183\)](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1645-1654 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A girl in Oriental dress; whole-length, standing, wearing a full-length dress and headdress with long veil, in profile to left. c.1645-54

Black chalk, touched with pen and brown ink

Verso: laid down

No watermark visible

Inscriptions

Inscription Content: None visible.

Dimensions

Height: 118 millimetres

Width: 72 millimetres (chain lines horizontal, 25mm apart)

Condition

Much rubbed and retouched, especially in the shading in front of the eyes, the lower profile of the left arm and the three dark vertical folds in the drapery; retouching also obscures outlines near the breast and behind the turban; the pen and brown ink probably not original, either; a repaired tear, upper left, and surface dirt throughout.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.119.

The worn and retouched condition of the drawing, described above, makes a judgment of its quality difficult; but in no part does it seem wholly persuasive as Rembrandt's work. If by him, it would probably have been drawn between c.1645, the date of the 'Young Girl leaning out of a Window' in black chalk in the Courtauld Institute (Benesch 700, Princes Gate Collection), and c.1654, the date of Rembrandt's last etching of 'Christ among the Doctors' (Bartsch 64, Hind 277), for which there is a possibly related black chalk drawing in Rotterdam of 'Two Men in Conversation' (Benesch 676).[2] Other comparable drawings are the 'Bust of a Girl' in Brussels (Benesch 699) and the 'Young Negress' in the E.J. Reynolds collection at Territet (Montreux; Benesch 1077),[3] which has a similar style of background hatching that abuts the profile of the figure, an unusual feature in a black chalk drawing by Rembrandt.

Compared with these works, the British Museum's study makes an incoherent impression, and on balance it seems inadmissible for Rembrandt. Yet the closeness with which his style is followed suggests that the drawing is by a pupil of the years around 1645-54, familiar with Rembrandt's own black chalk drawings of this period.

NOTES:

[1] The letter is now in the British Library, Department of Manuscripts (MSS Add.44,919K).

[2] For the date of the Rotterdam drawing, see under cat. no.44 (1986,1213.2).

[3] The latter drawing I have not seen.

LITERATURE :

Hind, 1936, p.87 (by Rembrandt, early; possibly of Saskia in fancy costume; rubbed and retouched; provenance).

Associated names

Portrait of Saskia van Uylenburgh ([biographical details](#) | [all objects](#))

Acquisition date

1935

Acquisition name

Purchased from Colnaghi ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Anonymous (Puttick and Simpson, 15.iii.1935/43) ([all objects](#))

Previous owner/ex-collection Rev Dr Henry Wellesley ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection William Esdaile (L.2617) ([biographical details](#) | [all objects](#))

Acquisition notes

Thomas Lawrence (L.2445); William Esdaile (L.2617; see under cat. no.15; 1895,0915.1264); possibly his sale, Christie's, 17 June, 1840, lot 74: 'A female figure in oriental costume, and a slight sketch of figures', bt Tiffin, 13s, with lot 75, 'Peter walking to Christ from the Ship' (see cat. no.48; 1910,0212.180); Dr H. Wellesley (according to letter from him, sold with the drawing, dated at Oxford, 23 March, 1857, to Robert Howlett, Esq., Photographic Institution, 168 New Bond St., containing the words: 'I take this opportunity of sending you a drawing by Rembrandt, which, if it be not too faint for photography, is worth doing for its grace and beauty. It was Sir Thomas Lawrence's.');" sale (Property of a Lady), Puttick and Simpson, 15 March, 1935, lot 43, repr.; P.& D. Colnaghi & Co., from whom purchased with the aid of the Malcolm exchange fund (Malcolm add.110). *Please see n.1 under Comment.

Exhibition History

Presumably London, Lawrence Gallery, 1835 (not individually described in the catalogue; see under cat. no.15; 1895,0915.1264);

British Museum, 1938, no.13a (as Hind, 1936 - see Lit. under Comment).

Cat.120



Registration number: Oo,9.77

Bibliographic reference

[Royalton-Kisch 2010 120 \(anonymous Rembrandt School\)](#)

[Hind 122](#)

[Sumowski 838ax](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1645-1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Youth with a lantern and basket; wearing a tall wide-brimmed hat and smock coat, walking to left, lantern in his right hand and basket in his left. circa 1645-55

Pen and brown ink with grey, brown and yellow wash; framing lines in pen and brown ink (except down left side).

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Inscribed verso, lower right, in red chalk, an almost illegible notation: 'No. p H [?]'.
No. p H [?].

Dimensions

Height: 110 millimetres (chain lines vertical, 25mm apart)

Width: 70 millimetres

Condition

Good; probably trimmed at left, to judge from framing lines.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.120.

The drawing has been associated with paintings of the 'Adoration of the Shepherds', although the youth's costume is perhaps too modern for a biblical subject.[1]

Various draughtsmen have been suggested, most recently and plausibly Barent Fabritius (1624-73). Yet the attribution of any drawings to him rests on unsatisfactory criteria, such as a general resemblance to one or more of his paintings. The present sketch may have been made by the same hand as the 'Adoration of the Shepherds' in Rotterdam (Sumowski 848x),[2] and the 'Burial of Jacob' formerly in the E. Perman collection, Stockholm (Sumowski 838x), both assigned to Barent Fabritius in the recent literature but with some reservations. The figures at the extreme left and right of the latter have rightly been compared with the British Museum's drawing,[3] and the chiaroscuro is also similar.

A general affinity in the scale of the figure and the nocturnal atmosphere with works by Rembrandt and his followers of c.1645-55 suggests a date in this period (cf., for example, cat. nos.38-39 and 103; inv. nos.1910,0212.189, 1900,0824.144 and 1860,0616.122).

NOTES:

[1] See Lit. below.

[2] Rotterdam, 1988, no.69 (also as Barent Fabritius).

[3] By Sumowski (see Lit. below).

LITERATURE :

Bürger, 1858, p.401 (Rembrandt; for an 'Adoration of the Shepherds?'); Blanc, II, 1861, p.454 (Rembrandt; 'effet vigoureux'); London, 1915, no.122, repr. pl.XV (probably by Rembrandt, perhaps related to a work like the 'Adoration of the Shepherds' of 1646 in the

National Gallery, Br.575; reminiscent also of Eeckhout); London, 1931, p.193; Sumowski, 1979 etc., IV, 1981, no.838ax (by Barent Fabritius; compares especially 'Burial of Jacob', formerly Perman Coll., Stockholm, Sumowski 838x).

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Jan Danser Nijman (The Hague, 1789) ([biographical details](#) | [all objects](#))

Acquisition notes

Neyman, The Hague (presumably Jan Danser Nyman); according to Register, purchased from him by Payne Knight on 29 May 1789 for f.20; bequeathed by Richard Payne Knight, 1824.

Exhibition History

No exhibitions recorded.

Cat.121



Registration number: Ff,4.106

Bibliographic reference

[Royalton-Kisch 2010 121 \(anonymous Rembrandt School\)](#)

[Hind 152](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A man seated at work by a window; interior with the figure seen from behind. c.1650

Pen and brown ink with brown and (probably later) grey wash.

Verso: see Inscriptions.

No watermark.

Inscriptions Inscription Content: Inscribed verso, in graphite, upper left: '35 [in a circle]'; lower left, Cracherode's monogram, with the date 1792.

Dimensions

Height: 113 millimetres Width: 74 millimetres (chain lines horizontal, 27mm apart)

Condition Good; a crease at top right and a scratch at mid left edge; the grey wash probably added later.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.121.

Although far removed from Rembrandt's own style, the drawing seems commensurate with works produced by his followers. The delicate, though somewhat unruly penwork has affinities with that of cat. no.104 (Oo,10.124). The latter has been associated with Barent Fabritius (1624-1673), and the present sheet might be a work by a Rembrandt pupil of the same period, placing the drawing in the years around 1650. The grey wash seems to have been added by a later hand.

LITERATURE :

Bürger, 1858, p.400 (by Rembrandt); Blanc, II, 1861, p.455 (by and of Rembrandt); Bell, c.1905, repr. pl.XXXI (Rembrandt); London, 1915, no.152, repr. pl.XXII (Rembrandt school, near to Eeckhout).

Subject interior

Acquisition date 1799

Acquisition name Bequeathed by Clayton Mordaunt Cracherode

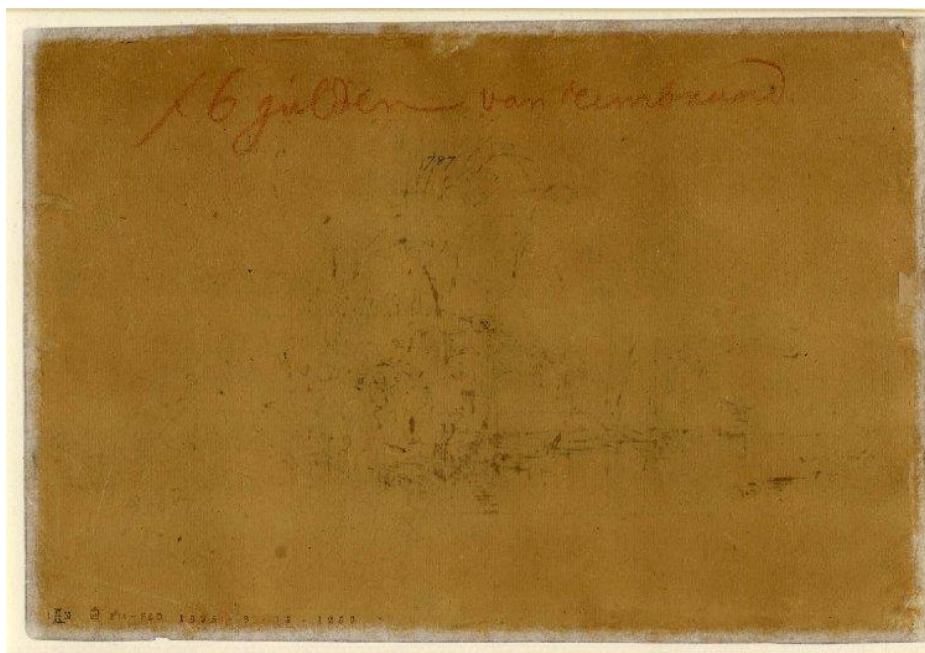
Acquisition notes C.M. Cracherode, 1792 (see verso inscription), by whom bequeathed, 1799.

Exhibition History

No exhibitions recorded.



Recto



Verso

Registration number: 1895,0915.1269

Bibliographic reference

[Hind 121](#)

[Royalton-Kisch 2010 122 \(anonymous Rembrandt School\)](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Two men standing, in wide-brimmed hats and long cloaks

Pen and grey ink with grey wash; a vertical line in red ink near the left side suggests that the paper was taken from a book of accounts; there is an accidental line in graphite near the right side.

Verso: laid down on old card.

No watermark visible.

Inscriptions

Inscription Content: Inscribed on verso of backing card, in graphite, top: '15'; centre: '797' and lower left: '778 [erased; these last two numbers refer to Robinson 1869 and 1876]'.

Dimensions

Height: 107 millimetres (chain lines not visible)

Width: 81 millimetres

Condition

Slight general discolouration; several spots of black (perhaps oxidised lead white); the edges of the sheet bear traces of gold from the decoration of an old (18th century?) mat.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.122.

The drawing has often been associated with the work of Nicolaes Maes (see Literature below). Yet the stylistic resemblance is no more than superficial with those drawings that may be attributed to him with confidence.

Many other drawings by the same, anonymous, hand are known, all of them figure-studies (the figures being rather squat), mostly on a small scale and showing their subjects full-length

(see Sumowski nos.1974x-2001x).[1] One of these, a drawing in the Rijksmuseum of a 'Man with a Cap, standing' (Sumowski 1977x) has recently been ascribed, albeit tentatively, to Willem Drost.[2] Yet the analogies with the core of sketches attributed to Drost (q.v.) fail to convince in the case of the British Museum's drawing, which is more probably by another hand.

The comparisons with Drost and Maes suggest a date in the 1650s, but whether the artist was directly inspired by Rembrandt or indirectly through one of his pupils, it is impossible to say.[3]

NOTES:

[1] A few of these fall outside the group or are arguably by a different hand. Schatborn has recently reaffirmed the traditional attribution of no.1993x to Rembrandt (in Amsterdam, 1985, no.48).

[2] Schatborn, 1985, p.103.

[3] Meder, 1919, p.672, discusses a drawing in the Albertina, Vienna, that he reproduces p.671, fig.326 and which clearly belongs to the group here under discussion, describing it as a late 19th century Rembrandt forgery.

LITERATURE :

Robinson, 1869/76, no.778/797 (ex-Robinson collection); Hofstede de Groot, 1906, no.915 (Rembrandt); London, 1915, no.121, repr. pl.XV (compares 'The Trial' in Haarlem [inv.P*60; Haarlem, 1997, no.207], 'Two standing Jews' formerly in Dresden [Sumowski 1991x], 'Man walking' in Budapest [Sumowski 1992x] and another sold Muller, Amsterdam, 27 May 1913, no.178, repr.); Valentiner, 1924, pp.52-3, repr. fig.62 (Maes, compares ex-Dalhousie 'Study Sheet', Sumowski 1987x); Stechow, 1925, p.146 (Maes); Berlin, 1930, p.244, under no.5786 (school; groups with inv. no.5786, given to Maes by Valentiner, 1924, p.52; also inv. no.8511 in Berlin, HdG 311 Dresden, HdG 1377 Budapest, and ex-Heseltine 1913 cat. no.178); Amsterdam, 1942, p.95, under no.5 (Maes; compares 'Standing Oriental', Sumowski 1983x in Rijksmuseum, and other related works in same collection); Slive, 1964, pp.293 and 296, n.20 (as Valentiner); Munich, 1973, p.107, under no.758 (Maes? compares study in Munich, cat. no.758, and others in same repository); Amsterdam, 1981, p.178, under no.51, repr. fig.a (attributed to Maes; compares drawing in Amsterdam Historisch Museum); Sumowski, 1979 etc., VIII, 1984, no.1984x, repr (Maes); Robinson, 1987, p.257, n.25 (not Maes); Rotterdam, 1988, under nos.122-3 (compares two related drawings of 'Standing men in Hats' in Rotterdam, including Sumoski 1978x); Robinson, 1996, p.98, n.7 (not Maes; relates to Drost).

Acquisition date 1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch ([biographical details](#) | [all objects](#))

Acquisition notes J.C. Robinson (according to Robinson, 1869/76; his mark, L.1433, erased); John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History

No exhibitions recorded.

Cat.123



Registration number: 1848,0911.5

Bibliographic reference

[Royalton-Kisch 2010 123 \(anonymous Rembrandt School\)](#)
[Hind 156](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1710 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Interior of a house, with a linen press; view looking from a room through the entrance hall and open door. c.1710

Pen and brown ink with brown and grey-brown wash; some scraping-out; framing lines, top and bottom, in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Inscribed verso, in pen and brown ink, lower left, in Ploos van Amstel's hand: 'thuys van/ Rembrand/ Rembrand f/5.6¼/6:6d', and in graphite: 'FF N24/ [...]na/ [...]uch'.

Dimensions

Height: 160 millimetres

Width: 147 millimetres (chain lines horizontal, 24/26mm apart)

Condition

Good.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.123.

In the nineteenth century, the drawing was held in high regard and was already celebrated when in 1868, Carel Vosmaer wrote that he had observed the same view from a house on the Rozengracht, opposite the site of the old 'Doolhof' or maze, precisely as stated in the archival records of Rembrandt's funeral.[1] When Vosmaer saw the house it bore the date 1652 and belonged to the sculptor M. Stracké.

This he thought was the dwelling that Rembrandt occupied from 1658 until 1669. But his claim was soon refuted by the archivist P. Scheltema (who himself lived on the Rozengracht), who showed in 1882 that Rembrandt's last home was opposite a second 'Doolhof', situated at another section of the canal.[2] The house itself was subsequently identified as no.184 Rozengracht by Nicolaas de Roever in 1884 and it is certain that this was not the building that Vosmaer saw and which had belonged to Stracké.[3] While the possibility remains that the interiors of several houses in the vicinity were similar, the most reliable information on the former appearance of no.184 suggests that the drawing shows a different interior, as the fenestration of the façade had nothing in common with the arrangement seen here.[4]

At all events, the style of the drawing is entirely distinct from Rembrandt's own, and it could date from the eighteenth rather than the seventeenth century. Whether it was originally made

as an imitation of Rembrandt seems doubtful, as it resembles his work so little; and were it intended to deceive, as has been suggested, it might have included some painter's chattels (the press on the left is for linen, not printing).[5] The drawing is, nonetheless, retained in this catalogue because of the weight of the tradition that associates it with Rembrandt.

NOTES:

[1] See Lit. below (Josi, 1821 and Vosmaer, 1868). The Register of Burials of the Westerkerk in Amsterdam records the funeral as follows (under 8 October 1669): 'Rembrant van Rijn schilder/ op de roose graft teghen ouer het dool hof [...]' ('Rembrandt van Rijn, painter, [living] on the Rosengracht, opposite the Doolhof').

[2] Scheltema, 1881-2.

[3] See van Eeghen, 1969, p.180. For the identification as no.184, see de Roever, 1884. Rembrandt occupied no.184 from 1658, when it was owned by Jacques de Leest. After the latter's death in 1666, his heirs sold it (by auction on 17 January 1667) to Pieter van Ghesel, to whom Rembrandt was already bound, by a previous agreement, to pay a rent of f.225 per annum (see also Strauss and van der Meulen, 1979, pp.525 and 564, with further literature; Rembrandt would have had to renegotiate the lease in May 1668).

[4] Hofman, 1969.

[5] Comparisons with the work of such artists as Jan Hulswit (1766-1822; according to Hind, in London, 1915, no.156, Bredius thought that the drawing might be a fabrication by Hulswit) or even Gerrit Lamberts (1776-1850) are as close as any with drawings from Rembrandt's own circle; but to place it later than c.1710 would conflict with the recorded provenance (which however cannot be independently validated prior to the Ploos van Amstel sale of 1800). The fenestration looks surprisingly open for a house from Rembrandt's day.

LITERATURE :

Josi, 1821, p.23, with facsimile by F.C. Dietrich (by Rembrandt, of the house on the Breestraat; provenance details; a linen press to left: 'les amateurs Hollandais l'ont toujours considérée comme un des meilleurs dessins de notre artiste [...]').; Blanc, II, 1861, p.455 (Rembrandt); Vosmaer, 1868, p.387 (Rembrandt; relates that he observed the view on the Rozengracht, opposite the site of the old 'Doolhof'; the house bore the date 1652, and when Vosmaer saw it it belonged to the sculptor M. Stracké); Vosmaer, 1877, pp.370 and 559 (as in 1868, with added details on provenance); Dutuit, IV, 1885, pp.86 and 101 (Rembrandt; details of provenance); London, 1915, no.156 (School of Rembrandt; Bredius suggested that the drawing is a fabrication by Jan Hulswit); Backer, 1925, p.367 (reproduces print after the drawing by F.C. Dietrich).

Subject

interior ([scope note](#) | [all objects](#))

domestic building ([all objects](#))

Acquisition date

1848

Acquisition name

Purchased from William Smith, the printseller (as Rembrandt) ([biographical details](#) | [all](#))

[objects](#))

Previous owner/ex-collection Jan Lucas van der Dussen ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Jan Six ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Cornelis Ploos van Amstel ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Johan van der Marck Aegidiuszoon (Apparently not described in his sale catalogue, Amsterdam, De Winter and Yver, 29ff. November 1773.) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Christian Josi ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Carpi ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Bernardus de Bosch ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Heneage Finch, 5th Earl of Aylesford ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Heneage Finch, 4th Earl of Aylesford (by descent to Heneage Finch, 5th Earl of Aylesford) ([biographical details](#) | [all objects](#))

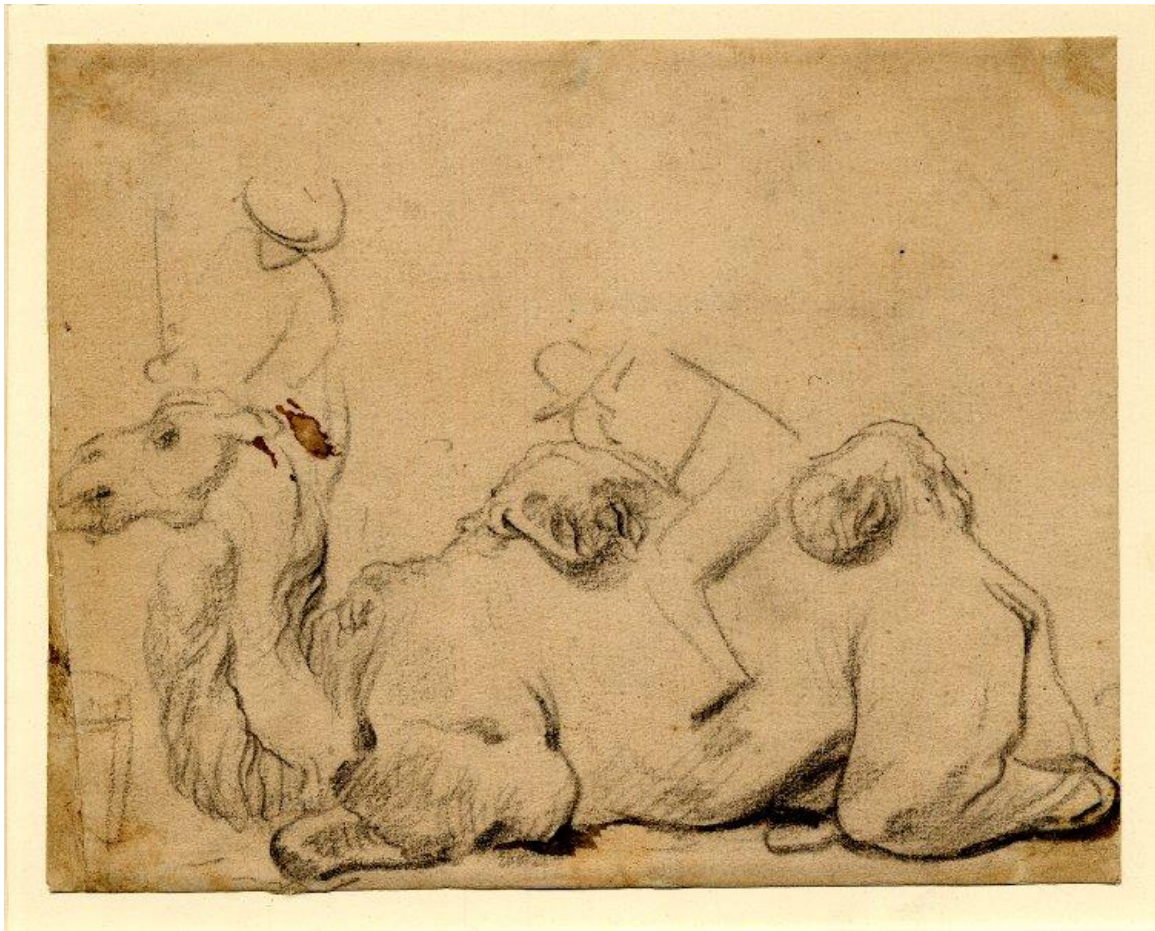
Acquisition notes

Willem Six; his sale, Amsterdam, Schoemaker et al., 12 May, 1734, p.26 no.6 (a portfolio, including drawings by Rembrandt 'zonder weedergade'), bt Carpi; J. van der Marck (apparently not described in his sale catalogue, Amsterdam, De Winter and Yver, 29ff. November 1773); Jan Lucas van der Dussen (apparently not described in his sale catalogue, Amsterdam, 31ff. October, 1774); C. Ploos van Amstel; his sale, Amsterdam, van der Schley, 3 March, etc., 1800, Kunstboek G.23, bt Roos, f.40; Bernardus de Bosch; his sale, Amsterdam, Van der Schley, Roos et al., 10ff. March, 1817, portfolio K, no.19, bt Josi, f.300; Heneage Finch, 4th Earl of Aylesford (L.58 verso); Messrs William Smith, from whom purchased.

Exhibition History

London, 1992 (ex. cat., as 'formerly attributed to Rembrandt').

Cat.124



Registration number: Ff,4.122

Bibliographic reference

[Royalton-Kisch 2010 124 \(anonymous Rembrandt School\)](#)

[Hind 3 \(attrib. to J.B. Weenix\)](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1640-1650 (circa)

Schools /Styles

Italian ([all objects](#))

Dutch ([scope note](#) | [all objects](#))

Description

A camel resting with two figures. c.1640-50

Black chalk, touched with grey wash, on buff paper.

Verso: laid down.

No watermark visible.

Inscriptions

Inscription Content: No inscriptions visible.

Dimensions

Height: 196 millimetres (corners made up, except top left; chain lines not visible)

Width: 249 millimetres

Condition

All but top left corners made up; somewhat rubbed near edges; a small repair lower centre edge; an accidental drop of brown wash near the animal's head.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.124.

See the companion drawing, no.125 (SL,5261.59).

LITERATURE :

London, 1931, p.107, no.3 (attributed to Jan Baptist Weenix, but perhaps Rembrandt School).

Subject

mammal ([all objects](#))

Acquisition date

1799

Acquisition name

Bequeathed by Clayton Mordaunt Cracherode ([biographical details](#) | [all objects](#))

Exhibition History

No exhibitions recorded.

Cat.125



Registration number: SL,5261.59

Bibliographic reference

[Royalton-Kisch 2010 125 \(anonymous Rembrandt School\)](#)

[Hind 4 \(attrib. to J.B. Weenix\)](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (Anonymous) ([biographical details](#) | [all objects](#))

Date

1640-1650 (circa)

Schools /Styles

Italian ([all objects](#))

Dutch ([scope note](#) | [all objects](#))

Description

A camel with rider and driver, formerly in an album originally containing 167 drawings of quadrupeds; standing in profile to left

Black chalk, touched with grey wash, on buff paper

Verso: laid down

Watermark: none visible, but A.M Hind recorded a geometric figure within a circular 'chain' border, similar to Churchill 544 (1640) and Voorn, 1960, no.26 (1641).

Inscriptions

Inscription Content: Inscribed in pen and brown ink in top right corner: "59"

Dimensions

Height: 228 millimetres (corners made up; chain lines not visible)

Width: 230 millimetres

Condition

Corners made up; a diagonal crease behind the seated figure; scuffed and rubbed patch, upper right; a few fox marks.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.125.

This and the previous drawing were acquired as anonymous, and thus registered in 1837. A manuscript inventory of the Dutch and Flemish drawings in the British Museum, drawn up in 1845, places them under Jan Baptist Weenix (1621-1660/61), perhaps in the belief that he was the animal painter Jan Weenix (1640-1719), in fact the son of the former, and they have remained under his name since then, albeit with reservations.[1]

That the drawings are comparable to works of Rembrandt's circle seems clear,[2] although no particular name suggests itself strongly. They could be by a pupil active in his workshop in the 1640s, the period to which most of Rembrandt's own sketches in black chalk belong,[3] and, for example, in their schematic outlining of the figures they are reminiscent of drawings by Nicolaes Maes.

NOTES:

[1] See Lit. below.

[2] As recognised by Hind in London, 1931.

[3] Compare, for example, the 'Blind Beggar and his Family' in Amsterdam (Benesch 749), as well as the many black chalk sketches reproduced by Benesch, IV, nos.714ff.

LITERATURE:

London, 1931, p.107, no.4 (attributed to Jan Baptist Weenix, but perhaps Rembrandt School).

For a description of the album see Curator's Comment in SL,5261.1.

From album SL,5261.1 to 167.

Subject

mammal ([all objects](#))

Acquisition date

1753

Acquisition name

Bequeathed by Sir Hans Sloane ([biographical details](#) | [all objects](#))

Transferred from British Library ([biographical details](#) | [all objects](#))

Acquisition notes

From album of 167 drawings of quadrupeds transferred to Prints and Drawings, 17 November 1886 (see note on fly-leaf), from the Department of Manuscripts.

Exhibition History

No exhibitions recorded.

Cat.126



Registration number: 1895,0915.1272

Bibliographic reference

[Royalton-Kisch 2010 126 \(anonymous Rembrandt School\)](#)

[Hind 46](#)

[JCR 800](#)

Location:

Dutch Roy XVIIIc

Circle/School of Rembrandt ([biographical details](#) | [all objects](#))

Date

1635-1640 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A lion drinking from a pail; crouching on the ground to right, the pail between its fore-paws.
c.1645-50

Pen and brown ink with brown wash over red chalk, heightened with pale ochre and cream oil paint, on paper prepared brown; ruled framing lines in (apparently the same) pen and brown ink.

Verso: see Inscriptions.

Watermark: pelican in a frame, similar to Heawood 199 (1644).

Inscriptions

Inscription Content: Inscribed verso, upper centre, in graphite: '800' and 'C'; lower left: 'Li [?]' ; register no. in graphite.

Dimensions

Height: 92 millimetres

Width: 193 millimetres (chain lines horizontal, 23/4mm apart)

Condition

Generally good; the oil, where thinly applied, gives a patchy or blotched appearance (as in cat.no.127; Oo,9.70). As in cat.no.128 (Oo,9.72), this may be the result of an old attempt at repair.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.126.

The drawing is part of the group discussed under no.128 (Oo,9.72). Although the style is here slightly broader, the same draughtsman may have been responsible, and the watermark of 1644 argues against placing it considerably later.

A lion in the same posture, drinking from a pail, but seen from behind, was etched by Picart (1729, no.F.8) from a now lost drawing. Lions with pails are also shown in two school drawings now in Budapest (HdG 1391) and Paris (HdG 633).[2]

NOTES:

[1] Possibly from the collection of Willem Philip Kops; his sale, Amsterdam, 14ff. March, 1808, lot O.10: 'Een rustende Leeuw, als uit een Tobben drinkenden, dito' [i.e. 'pen en roet']. More probably this was the drawing now in the Louvre mentioned below, which appears to have an inscription by Ploos van Amstel on the verso. Kops is known to have acquired three drawings of lions at Ploos van Amstel's sale, Amsterdam, van der Schley et al., 3 March etc, 1800, nos.38, 39 and 42 (according to Schatborn, 1981 - see Lit. below).

[2] As pointed out by Hind in London, 1915, no.46, and by Schatborn, loc. cit. The Louvre's drawing is repr. in Paris, 1933, no.1332, and as there noted by Lugt, seems to have been inscribed by Ploos van Amstel.

LITERATURE :

Vosmaer, 1868, p.461 (Rembrandt, c.1641; probably ex-Kops collection); Robinson, 1869, no.782; Robinson, 1876, no.800; Vosmaer, 1877, p.528 (as in Vosmaer, 1868); Kleinmann, IV, 28; Hofstede de Groot, 1906, no.942; Wurzbach, 1910, p.418; 'Drawings in the British Museum', 1912, III, 4, repr.; London, 1915, no.46 (Rembrandt, c.1635-40; compares Budapest drawing, HdG 1391); Schatborn, 1981, p.52, n.116 (provenance from Kops and perhaps Ploos van Amstel, or possibly HdG 633 in Paris, Louvre, or HdG 1391 in Budapest; notes similar motif in a lost sheet etched by Picart); Exh. London, 1992, p.190, under no.92, n.4 (school, c.1648-50; grouped with nos.127 and 128 of the present catalogue [Oo,9.70 and Oo,9.72], and with the 'Lion lying down', formerly Rotterdam, Benesch 782 and the 'Lion resting', Chantilly, Benesch 783).

Subject

mammal ([all objects](#))

Acquisition date

1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Gérard Leembruggen (Amsterdam, 5.iii.1866/476)

([biographical details](#) | [all objects](#))

Acquisition notes

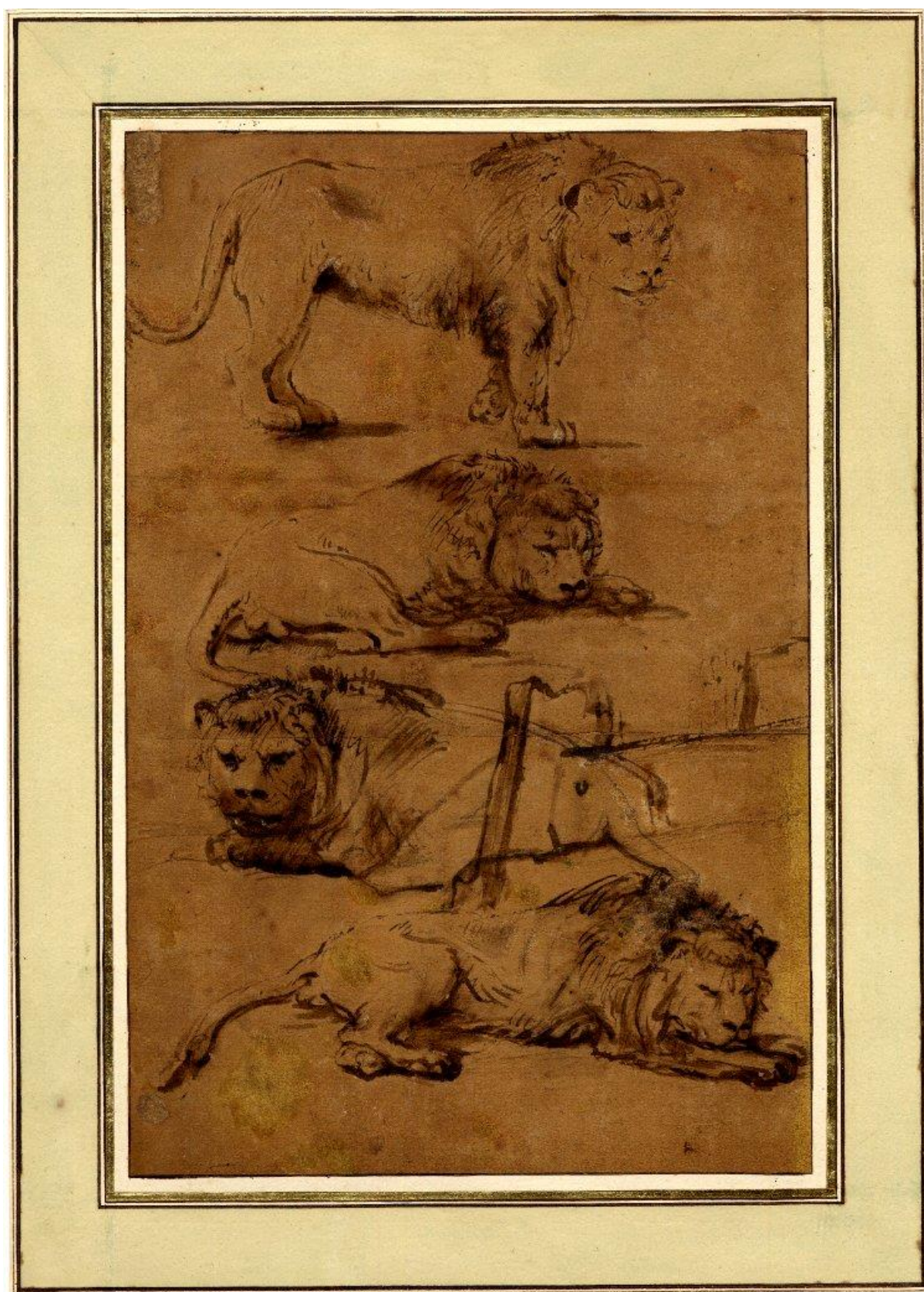
*Please see n.1 under Comment. Gérard Leembruggen Jz.; his sale, Amsterdam, Roos, Engelbertsz, Lamma and Roos, 5 March, 1866, lot 476, bt Robinson, f.23, for Malcolm; John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History

London, 1895, no.383b;

1899, no.A19b;

1938, no.46.



Bibliographic reference

[Royalton-Kisch 2010 127 \(anonymous Rembrandt School\)](#)

[Hind 48](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1645-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Four studies of lions; three lying down. c.1645-50

Pen and brown ink with brown wash over indications in black chalk on paper prepared with brown wash; framing lines in pen and brown ink (partly overlapping the mat).

Verso: laid down on an 18th century mat with a green wash border (as cat. no.128; Oo,9.72).

No watermark visible.

Inscriptions

Inscription Content: Inscribed on verso of mat, in graphite: '61 [in a circle]'.

Dimensions

Height: 295 millimetres (chain lines vertical, 23/25mm apart)

Width: 193 millimetres

Condition

Horizontal fold, lower centre; top left corner made up; several stains, perhaps where oil stains were later disguised.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.127.

The drawing appears to be by the same hand as cat. no.128 (Oo,9.72, q.v.) and the drawings there grouped together.

A Rembrandt school drawing in Stockholm (HdG 1611) shows a lion in a pose similar to that of the animal at the bottom of the sheet, and a drawing formerly in Rotterdam (Benesch 782), probably also by a follower of Rembrandt,[2] resembles in pose the second lion from the top. These analogous drawings suggest that a group of artists drew the lion at the same time, a situation encountered in drawings of figures (cf. cat. no.71 Oo,9.94) and landscapes by Rembrandt and his pupils.[3]

The second lion from the top was engraved by Bernard Picart in his 'Recueil de Lions', 1729,

no.C5, and a lion resembling that at the bottom, also in the same direction, appears on his plate D1.

NOTES:

[1] See under cat. no.92, [1992 no] n.2. According to Vosmaer, 1877, p.529, the drawing was sold at the Oudaan sale to 'Fouquet').

[2] I have not studied the original, which was from the Koenigs collection.

[3] For examples in landscape see Exh. Washington, 1990, under no.12, and the discussion in Schatborn, 1990[I] as well as Exh. Amsterdam-Paris, 1998-9.

LITERATURE :

Bürger, 1858, p.394 (Rembrandt, c.1641; compares to etchings of 'Large Lion Hunt', Bartsch 114, Hind 181, and 'St Jerome', Bartsch 104, Hind 267); Blanc, II, 1861, p.454 (Rembrandt); Vosmaer, 1877, p.529 (Rembrandt, c.1641); Dutuit, IV, 1885, p.86 (Rembrandt); Michel, 1893, p.582 (Rembrandt); Kleinmann, IV, 10; Hofstede de Groot, 1906, no.947 (Rembrandt); Wurzbach, 1910, p.418 (Rembrandt); London, 1915, no.48 (Rembrandt, c.1635-40); Stockholm, 1920, p.95, repr. fig.111 (compares Stockholm drawing, HdG 1611, which shows a lion in a similar pose to the lowest on the present sheet); Benesch, IV, 1955/73, under no.782 (second lion from top also seen in same pose, but more from the right, in a drawing formerly in Rotterdam, Benesch 782); Slive, 1965, II, no.510 (as Benesch); van Gelder, 1973, p.200, n.51 (on Picart); Amsterdam, 1981, p.149, n.8 (on Picart); Schatborn, 1981, p.26 (Picart no.C5, as also Benesch 782, formerly Rotterdam, and a drawing sold Mak van Way, 9 June 1959, no.656a); Exh. London, 1992, p.190, under no.92 and n.2.

Subject

mammal ([all objects](#))

Acquisition date 1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Michiel Oudaan (Rotterdam, 3.xi.1766/75)

Acquisition notes Michiel Oudaan; his sale, Rotterdam, 3 November, 1766, lot L.75 ('Vier Studien zynde Leeuwen, door Rembrandt, op een blad');* bequeathed by Richard Payne Knight, 1824. *Please see n.1 under Comment.

Exhibition History

London, 1899, no.A21;

1938, no.48;

1972-3, no.231;

1992, ex-catalogue (as School of Rembrandt, by same hand as cat. no.128; Oo,9.72).

Cat. 128



Registration number: Oo,9.72

Bibliographic reference

[Royalton-Kisch 2010 128 \(anonymous Rembrandt School\)](#)

[Hind 47](#)

[Benesch 857](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1648-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A tethered lion, asleep; lying to left, the right fore-paw extended, its head resting on the

ground. c.1648-50

Pen and brown ink with brown wash, touched with red chalk and oil paint* on paper prepared with brown wash; ruled framing lines in pen and brown ink.

*Please see n.1 under Comment.

Verso: laid down on an eighteenth-century mat.

No visible or recorded watermark.

Inscriptions

Inscription Content: Inscribed on verso of mat, in graphite: '58 [in a circle]'.

Dimensions

Height: 131 millimetres

Width: 195 millimetres (chain lines horizontal, 24mm apart)

Condition

Disfigured by old restorations which have now discoloured (see under medium above).

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.128.

Another version of the drawing, with minor differences to the pose of the animal's hind quarters and tail, and without the indication of ropes or chains above, is in the Louvre (Benesch 781; E. de Rothschild bequest). Neither has claims to be Rembrandt's own work, and the surmise that he retouched the darker outlines in the British Museum's example is not convincing: some of the least secure parts of the drawing, including the front paw, are executed in the darker ink.[3]

As well as the sheet in the Louvre, the present drawing may be grouped with cat. no.127 (Oo,9.70)[4] and two more, at Chantilly (Benesch 783) and formerly in Rotterdam (Benesch 782), which are similar in style.[5] They could be the work of a single pupil of Rembrandt who was copying the master or emulating his technique as exhibited by Rembrandt's drawing of a lion in the Louvre (Benesch 1214). The latter was probably executed in c.1648-50[6] and the British Museum's drawing may date from the same period.

Two copies, one of only the head and extended paw, are in an album of drawings by Cornelis Saftleven, dated 1666, recently acquired by the Rijksmuseum.

NOTES:

[1] The red chalk and oil paint appear to be from an early attempt to restore the sheet but have now discoloured.

[2] The drawing is laid down on a green mat of the type seen on cat. no.127 (Oo,9.70), also from Oudaan's and Knight's collections (lot L.75); while they may subsequently have been in the Greffier François Fagel sale (London, T. Philipe, 4th day, 23 May, 1799) where 'Knight' is recorded as having

bought two drawings of single lions in pen and bistre, lots 368 (£1-5-0) and 369 (£3-0-0); but the Fagel drawings are more probably two other Payne Knight drawings, cat. nos.72 and 95 (Oo,9.73 and Oo,9.74). Yet these are said to have been acquired from Neyman in 1789.

[3] Benesch was the first to advance the hypothesis that Rembrandt had retouched the drawing. The Louvre version was omitted (and therefore rejected by E. Starcky) from Exh. Louvre, Cabinet des dessins, 1988-9.

[4] Cat. no.127 (Oo,9.70) is also similar, if somewhat broader, and on the same blotched paper. Neither was accepted by Benesch.

[5] They all also betray signs of restoration to the paper.

[6] As suggested by Starcky, op. cit., no.43. Benesch suggested a slightly later date, c.1651-2.

LITERATURE (as Rembrandt unless otherwise stated):

Bürger, 1858, p.394 (c.1641; see also under cat. no.38); Vosmaer, 1877, p.529 (c.1640); Dutuit, IV, 1885, p.86; Michel, 1893, p.582; Lippmann, II, no.62; Kleinmann, III, no.57; Seidlitz, 1902, p.136 (not Rembrandt); Hofstede de Groot, 1906, no.945; Wurzbach, 1910, p.418; London, 1915, no.47 (c.1635-40); Benesch, IV, 1955/73, no.857, repr. fig.1006/1060 (c.1648-50; pupil's drawing corrected by Rembrandt; compares similar drawing in Louvre, Benesch 781, considered autograph); Slive, 1965, I, no.291, repr. (as Benesch); Amsterdam, 1981, p.149, n.8 (as Benesch).

Subject

mammal ([all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Acquisition notes

Probably Michiel Oudaan, sale, Rotterdam, 3 November, 1766, lot 76;* bequeathed by Richard Payne Knight, 1824. *Please see n.2 under Comment.

Exhibition History

London, 1899, no.A20;

1938, no.47 (always as Rembrandt);

1992, 'Drawings by Rembrandt and his Circle', no.92, repr. (school of Rembrandt).

Cat.129



Registration number: 1895,0915.1273

Bibliographic reference

[Royalton-Kisch 2010 129 \(anonymous Rembrandt School\)](#)

[Hind 134](#)

[JCR 801](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A lion lying down, licking his paw; the head to right. c.1650

Pen (perhaps a reed pen) and brown ink with brown wash over graphite; framing lines in pen and a darker brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Inscribed verso, in graphite, top left: '4'; centre right: '801'; centre: 'C.3./16'; and lower left (also in graphite): 'N113'.

Dimensions

Height: 78 millimetres (chain lines vertical, 24mm apart)

Width: 161 millimetres

Condition

Good; an original paper crease below; an incised line above the animal's rump.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.129.

The drawing loosely resembles Rembrandt's studies of lions of the 1640s, and those by his pupils (see cat. nos.29-30, 72 and 126-8 [respectively Oo,9.71, Oo,9.75, Oo,9.73, 1895,0915.1272, Oo,9.70 and Oo,9.72]). The graphite underdrawing, however, betrays this as a copy, as does the limp draughtsmanship. No original is known, but the copy may follow a now lost drawing by the master - or by one of his associates - of the decade to which most of his other studies of this kind belong. It appears to be an early copy and may have been made at the same period as the original.

Another drawing, of a lion licking a rear paw, was etched by Picart for his 'Recueil de lions' of 1729 (no. C1).

NOTE:

[1] The sterling price from the annotated copy of Robinson, 1876, in the British Museum.

LITERATURE :

Vosmaer, 1868, p.461 (mentions as by Rembrandt a drawing of this description from the Mendes and Leembruggen collections); Robinson, 1869/76, no.783/801; Vosmaer, 1877, p.528 (as in 1868); Robinson; London, 1915, no.134 (possibly an early copy after Rembrandt).

Subject

mammal ([all objects](#))

Acquisition date

1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Mendes de Leon ([biographical details](#) | [all objects](#))

Acquisition notes

Possibly Jan Hulswit sale, Amsterdam, 28 Oct., 1822, lot 16: 'Een liggende Leeuw zijn poot likkende; krachtig behandelt met de pen en roet', bt Schotte, f.1-15; Mendes de Leon; his sale, Amsterdam, 20 November, 1843, Kunstboek N, no.8, bt Roos, f.20; Gérard Leembruggen; his sale, Roos, Engelberts, Lamma and Roos, Amsterdam, 5 March, etc., 1866, lot 477, bt Robinson, f.30, for Malcolm (who paid £2-17-3);* John Malcolm of Poltalloch; purchased with his collection, 1895. *Please see n.1 under Comment.

Exhibition History

No exhibitions recorded.

Cat.130



Registration number: 1895,0915.1260

Bibliographic reference

[Royalton-Kisch 2010 130 \(anonymous Rembrandt School\)](#)

[JCR 788](#)

[Hind 99](#)

[Benesch A37](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1645-1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Winter landscape with a cottage by a river; a woman walking along the bank at left. c.1645-50

Pen and brown ink, with brown wash, touched with white; some indenting or scraping-out for highlights; traces of framing lines in pen and black ink to left and right

Verso: see Inscriptions

No watermark

Inscriptions

Inscription Content: Inscribed verso, in pen and brown ink, below, by W. Esdaile: '35 WE from Goll Van Frankenstein's colln.'; in pencil: '9' and '788*' [the latter in a circle]; left, in pen and brown ink: '9/16 [Röver's inventory number - see Acquisition notes]'; in red ink :

'N2928 [inventory no. of Goll van Franckenstein, - see Acquisition notes]'.

Dimensions

Height: 75 millimetres (chain lines vertical, 24/25mm apart)

Width: 190 millimetres

Condition

Generally good; soiled near edges and probably somewhat trimmed, especially below.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.130:

If by Rembrandt, the drawing, with its fastidious attention to detail, would have to be an early landscape, possibly from the mid-1640s. The closest comparison among those generally accepted as by the artist, as several writers have pointed out, is with the 'Winter View with a Waterway' in the Rijksmuseum (Benesch 837). But in style the present work is considerably drier, and the use of the medium (here with considerable rubbing with the finger across the surface) as well as the literal-minded rendition seem uncharacteristic of him (in the latter respect his landscape etchings are closer.) It was presumably made by a pupil in the second half of the 1640s.

In the Röver collection the drawing was kept in a portfolio of landscape drawings attributed to Rembrandt, Gerbrand van den Eeckhout and Koninck (either Jacob or Philips Koninck could have been meant; see Provenance above). Of these, the most likely artist is perhaps Philips Koninck, as the penwork has some affinity with that of a few of his landscape drawings (cf. P. Koninck cat. nos.13 and 14; Oo,10.182 and Oo,9.115). But the stylistic analogies are not close enough to permit an attribution of the present sheet, and Röver's inventory is not always trustworthy.[1]

The location has not been identified for certain, but may show a modest cottage in front of the small lakes near the bend in the Spaarndammerdijk, where Rembrandt probably made his drawing and etching of the 'Cottage with white paling'.[2]

NOTES:

[1] See Schatborn, 1981, pp.37-41.

[2] For the location, see Exh. Amsterdam-Paris, 1998-9, p.363, n.5; according to Boudewijn Bakker (2 Aug. 1989, speaking to the compiler), the scene may be near the north side of the IJ, and the house is a 'perfect portrait of a 'langhuisstolp', a typical configuration of the period, described by him e.g. in Exh. Washington, 1990, pp.37ff.

LITERATURE (as Rembrandt unless otherwise stated):

Robinson, 1876, no.788; Kleinmann, IV, 63; Hofstede de Groot, 1906, no.962 (wrongly as ex-Mitchell collection); Wurzbach, 1910, p.418; London, 1915, no.99, repr. pl.XII; Eisler, 1918, p.59, repr. fig.22 (early 1640s, with restricted sense of space of this period); Neumann,

1918[I] , no.26, repr.; Van Dyke, 1927, p.134 (not Rembrandt; part of the author's anon. Group I); Hind, 1932, p.110, repr. pl.LXXXIV (exhibits Rembrandt's power of expressing distance); Benesch, 1935, p.42 (doubtful as Rembrandt); Wimmer, 1935, pp.35-6 (after 1645; compares composition of the etched 'Landscape with a Draughtsman', Bartsch 219, Hind 213); Poortenaar, 1943, no.56, repr. (c.1645-50); Schinnerer, 1944, no.74, repr.; Wimmer, 1942, p.34 (c.1645; relates generically to Rembrandt landscape drawings at [or formerly at] Chatsworth); van Gelder, 1946, IV, p.59, repr.; Winzinger, 1953, no.29, repr. (c.1650?); Benesch, IV, 1955/73, no.A37, repr. fig.1039/1100 (not Rembrandt; reminiscent of Ruischer); Rosenberg, 1959, p.116 (1640s, by Rembrandt, refuting Benesch; compares 'Winter View with a Waterway' in Rijksmuseum, Benesch 837); Slive, 1965, II, no.516 (c.1647-50); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, pp.117-8, under no.115 (by Rembrandt c.1640, wrongly rejected by Benesch); Exh. Amsterdam-Paris, 1998-9, p.363, n.5 (see n.2 above).

Acquisition date

1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Anonymous ([all objects](#))

Previous owner/ex-collection Johann Goll van Franckenstein (L.2987) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Valerius Röver ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Andrew James (bt by his agent Geddes at Esdaile sale) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection William Esdaile ([biographical details](#) | [all objects](#))

Acquisition notes

An unknown collector, from whom acquired by Valerius Röver as part of a group of 54 drawings (with his inv. no. on verso: '9/16'; this is described in the first inventory of Röver's collection - on which see under cat. no.31; 1848,0911.138 - among a group of 54 landscapes acquired together for f.25 and kept by him in his Portfolio 9, nos.12-29, together described as: '18. Cartons op yder gezet een Landschap/van Rembrandt, Eeckhout, Coning, na t'leven/getekent met de pen en gewassen. Het Per-/ spectif is excellent waargenomen'); Johan Goll van Franckenstein (L.2987, with his number in red ink, 'N2928'); his sale, Amsterdam, de Vries, Brondgeest, Engelberts and Roos, 1 July, etc., 1833, probably Kunstboek M, no.7: 'Rembrandt Een Boerenhuis. Meesterlijk en vol effect, met de pen en bruine inkt', bt Brondgeest, f.251; Thomas Lawrence (L.2445; in list of his collection prior to its dispersal [MS in Royal Academy; typescript copy in British Museum] p.41, c.50, no.9); William

Esdaile (see verso inscription, but without his usual mark, L.2617, on the recto; see also under cat. no.15; 1895,0915.1264); his sale, Christie's 17 June, 1840, lot 63, bt Geddes for James, £13; Andrew James; his sale, Christie's, 28 April, 1873, lot 94 ('View in Holland in Winter', from Goll, Lawrence and Esdaile collections), bt 'Col' (Colnaghi? [for Malcolm]), £26-5-0; John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History

London, Lawrence Gallery, second exhibition, 1835, no.56;

Grosvenor Gallery, 1878-9, no.298;

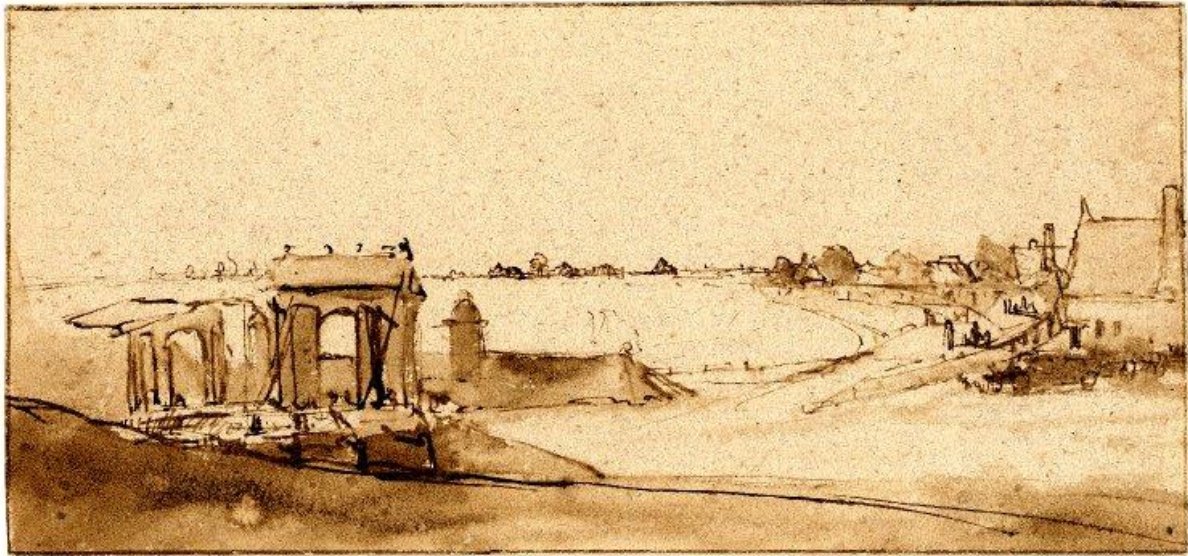
British Museum, 1899, no.A44;

1938, no.99;

1956, p.14, no.5 (early Rembrandt landscape);

1992 (ex-catalogue, school of Rembrandt).

Cat.131



Registration number: Oo,9.79

Bibliographic reference

[Hind 114](#)

[Royalton-Kisch 2010 131 \(anonymous Rembrandt School\)](#)

[Benesch A38](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

View from near the St Anthoniespoort, Amsterdam; the water skirted by a narrow belt of land on the horizon, a village to right and a drawbridge at left foreground. c.1650

Pen and brown ink with brown wash on 'oatmeal' paper prepared with grey wash; ruled framing lines, apparently in the same ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Inscribed verso, in pencil, right of centre: '40 [in a circle]'.

Dimensions

Height: 123 millimetres

Width: 262 millimetres (chain lines horizontal, 28mm apart)

Condition

Good; a few minor stains and some spots at lower left, perhaps caused by water.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.131:

The view is taken from near the end of the St Anthoniebreestraat, the street where Rembrandt lived from 1639 until 1660. On the left is the second of the two drawbridges (the first is hidden behind the embankment) that served the St Anthoniespoort (St Anthony's Gate), the portcullis of the gate itself being recognisable from the five orbs that adorned the top of the structure. Beyond it is the 'Stone Bear' that was placed across the gate for defensive reasons, with the St Anthoniesdijk beyond, leading towards Houtewaal.[1] The vantage-point is visible in a print by Reinier Nooms, called Zeeman (Bartsch 125).

Long attributed to Rembrandt himself, the style of the drawing has only general affinities with his, as has been pointed out by more than one writer.[2] The tentative penwork and overly liquid wash have no close parallels in his landscape drawings (compare cat. nos.64-70; 1895,0915.1257, Oo,9.104, 1895,0915.1282, 1984,1110.9, 1895,0915.1259, 1895,0915.1283, Gg,2.255). Yet the drawing could have been made by one of his pupils and is, with reservations, dated here to around 1650, the period of Rembrandt's most intensive activity as a landscape draughtsman.

NOTES:

[1] Identified by Lugt, 1915 (see Lit. below).

[2] See Lit. below: Seidlitz, 1913 and Benesch, 1955/73.

LITERATURE (as Rembrandt unless otherwise stated):

Bürger, 1858, p.402 ('superbe'); Vosmaer, 1877, p.613 (view near Muiden?); Kleinmann, III, 63; Hofstede de Groot, 1906, no.955; Wurzbach, 1910, p.418; Seidlitz, 1913, p.360 (not Rembrandt, likewise similar 'Windmills on west Side of Amsterdam', Benesch 1335, Copenhagen); London, 1915, no.114, repr. pl.XII (by Rembrandt, refuting Seidlitz, 1913; compares 'Windmills on west Side of Amsterdam', Benesch 1335, Copenhagen, 'View of London, with Old St Paul's', Benesch 788, Berlin, and 'View of Rhenen', Benesch 825, Bredius Museum, The Hague); Lugt, 1915, pp.43-5, 82 and 128, repr. fig.26 (identifies location); Lugt, 1915[II], pp.160-61, repr. fig.26; Eisler, 1918, p.76, repr. fig.37 (c.1651; relates to etching of 'Goldweiger's Field', Bartsch 234, Hind 249); Hirschmann, 1918, p.22 (as London, 1915); Lugt, 1920, pp.44-5, 85 and 130, repr. fig.26 (as Lugt, 1915); Benesch,

1935, p.41 (c.1646-7); Wimmer, 1935, p.40 (c.1650; compares 'Landscape with bather', Benesch 1352, Berlin, for contrast of styles in foreground and background); Wimmer, 1942, p.40 (as Wimmer, 1935); van Gelder, IV, 1946, p.21, repr. p.13; Benesch, IV, 1955/73, no.A38, repr. fig.1040/1101 (not Rembrandt - the drawing too impressionistic and lacking in clarity of accent); Rosenberg, 1959, p.116 (1640s; compares 'Sailing-Boat', Benesch 847, in Getty Museum); van Gelder, 1961, p.150; Slive, 1965, II, no.522 (by Rembrandt, c.1650); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, pp.117-8 (by Rembrandt, wrongly rejected by Benesch); Exh. Amsterdam-Paris, 1998-9, p.213, repr. fig.1.

Subject

dock/quay ([all objects](#))

Associated places

Topographic representation of Amsterdam ([all objects](#))
(Europe,Netherlands,Holland,Noord-Holland,Amsterdam)

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Exhibition History

London, 1891, no.111;
1899, no.A63;
1938, no.114;
1956, p.12, no.6;
1992 (ex-catalogue, as School of Rembrandt).



Registration number: Oo,9.110

Bibliographic reference

[Hind 109](#)

[Royalton-Kisch 2010 132 \(anonymous Rembrandt School\)](#)

[Benesch C55](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Landscape with a haybarn, cottage, canal and trees; a low cottage with pailing in front at left, a brook at centre and canal beyond, a clump of trees to right. c.1650

Pen and brown ink with brown and grey-brown wash on pale buff paper prepared with grey wash; ruled framing-lines in pen and brown ink (also in graphite down right side only).

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Inscribed verso, in graphite, upper left: '22 [in a circle]', and centre: '6-'; lower left: 'f11 10-'.

Dimensions

Height: 102 millimetres

Width: 141 millimetres (chain lines horizontal, 24-25mm apart)

Condition

Generally good; some light foxing; a diagonal crease from top centre towards lower right; a black smudge, upper centre.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.132.

The pedestrian quality of the penwork suggests that the drawing is copied from or based on a lost sheet by Rembrandt[1] or one of his pupils. The composition is reminiscent of Rembrandt's landscapes of around 1650, but no directly related original is known. The handling of the trees can be compared with the 'View of the Bulwark 'de Rose' now in Budapest (Benesch 1264) and the 'Windmill on the Bulwark 'Het Blauw hoofd' in Amsterdam' now in Paris (Lugt Collection, Institut Néerlandais; Benesch 1333).

The kind of shuttered fencing is reminiscent of that seen on the Amsteldijk between Amsterdam and Thamen, near the farm shown in three drawings by Rembrandt (Benesch 1294, 1296 and 1297). The location depicted may be in this vicinity but has not been securely identified.[2]

NOTES:

[1] As first suggested by Wimmer, 1935, and later by Benesch, 1955 (see Lit. below).

[2] See Exh. Amsterdam-Paris, 1998-9, p.296.

LITERATURE (as Rembrandt unless otherwise stated):

Vosmaer, 1877, p.612 ('beau dessin authentique'); Kleinmann, III, 44; Hofstede de Groot, 1906, no.951; Hind, 1915, no.109; Benesch, 1935, p.41 (c.1646-47); Wimmer, 1935, p.59 (not Rembrandt); Amsterdam, 1942, p.38, under no.75 (as Benesch, 1935, but dated c.1649-50); Wimmer, 1942, pp.59 and 68 (later imitation); Benesch, IV, 1955/73, no.C55, repr.

fig.1021/1080 (copy; compares his nos 832 [here cat. no.78], 833 [Berlin], 834 [Amsterdam] 842 [Frankfurt] and 850 [St. Petersburg]; Slive, II, 1965, no.518, repr.('compares well with drawings made around 1648-50'); Exh. Amsterdam-Paris, 1998-9, p.296, repr. fig.8.

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

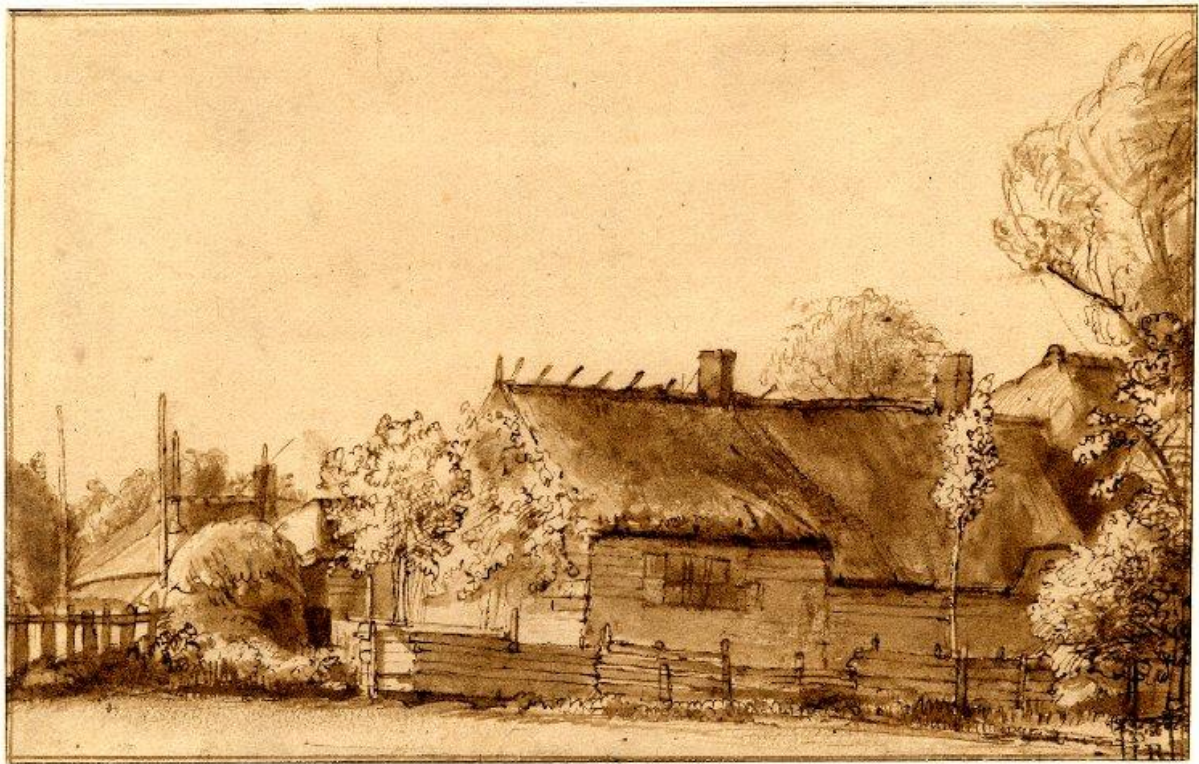
Exhibition History

London, 1899, no.A67;

1938, no.109;

Manchester, Whitworth AG, 1982, 'Payne Knight', no.161 (Rembrandt?).

Cat.133



Registration number: Oo,9.105

Bibliographic reference

[Royalton-Kisch 2010 133 \(anonymous Rembrandt School\)](#)

[Hind 168](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Cottages enclosed by a fence; a gabled and thatched cottage with two chimneys behind a plank fence, a hay barn and trees in the background. c.1650

Pen and brown ink with brown wash on light brown paper; two sets of framing lines in pen and brown ink (one light, one dark brown).

Verso: see Inscriptions.

Watermark: Pelican (phoenix), similar to Heawood 200 (1631) and Churchill 499 (1631).

Inscriptions

Inscription Content: Inscribed verso, centre, in graphite: 'E.30'.

Dimensions

Height: 127 millimetres (chain lines vertical, 24/25mm apart)

Width: 201 millimetres

Condition

Good.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.133.

The drawing shows a form of structure that was common south of Amsterdam, with a roofline raised to create space for windows.[1] The stakes protruding above the roof in the centre suggest that the thatch required repair.

Stylistically, the drawing is reminiscent of the view of 'Houses and Trees behind two Canals' in Munich, traditionally attributed to Philips Koninck, but subsequently given to Jan van der Heyden (it is inscribed 'vander Heyde') and most recently to Pieter de With.[2] These drawings display some affinities with the work of both de With and Jacob Koninck (the older brother of the artist to whom the Munich sheet was traditionally given). Yet the analogies are insufficiently close to warrant a definite attribution. Another artist who might be brought into the discussion is Johannes Ruijscher, as the style and the spindly penlines resemble those in his signed 'Village with a Church on a River' now in Berlin.[3]

NOTES:

[1] My thanks to Boudewijn Bakker, with whom I discussed the drawing (2 August 1989).

[2] Munich, 1973, no.622, repr. pl.270 (as van der Heyden); Sumowski 2426x (as de With).
[3] Berlin, Kupferstichkabinett, inv. KdZ.3800 (Sumowski 2296).

LITERATURE :

Vosmaer, 1877, p.613 (Rembrandt, probably referring to this drawing); London, 1915, no.168, repr. pl.XXVII (anon. Rembrandt school).

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight (as 'Rembrandt query') ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Joshua Reynolds (L.2364) ([biographical details](#) | [all objects](#))

Exhibition History

No exhibitions recorded.



Registration number: 1895,0915.1193

Bibliographic reference

[Royalton-Kisch 2010 134 \(anonymous Rembrandt School\)](#)

[Hind 161](#)

[JCR 725](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650-1660 (circa)

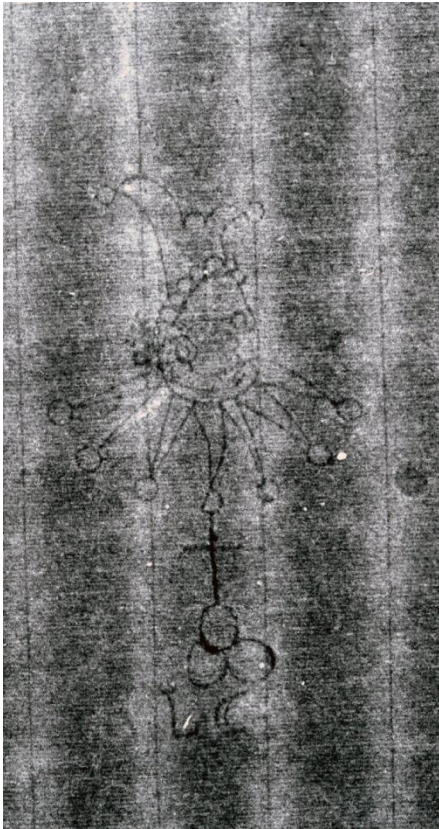
Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Danish ([all objects](#))

Description

View of Amsterdam near the Haarlem Gate; view from the fortifications including wet ditches with palisades, a windmill on a bank beyond, a church behind to left, and a row of houses to left. c.1650-60



Watermark

Pen and brown ink with brown wash on paper washed light brown; ruled framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: Foolscap with seven-pointed collar, with letters 'LC' or 'IC'.

Inscriptions

Inscription Content: Inscribed verso, in graphite, lower left: 'Gesigt vande Haerlemmer Poort/ tot Amsterdam' and below, by another hand: 'P de Koningh'; lower right: '15' and lower left, an illegible price code (perhaps 'PP HASILS CCC').

Dimensions

Height: 191 millimetres

Width: 312 millimetres (chain lines horizontal, 23/26mm apart)

Condition

Generally good; a little worn, top left.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.134.

The drawing shows the bulwark to the north of the Haarlem Gate, Amsterdam, the tower of which, designed by Hendrick de Keyser and built in 1615, is seen behind.[1]

The draughtsman is unknown. A drawing of the 'Anjelier Bulwark in Amsterdam' formerly in the Schlossbibliothek in Aschaffenburg is clearly by the same hand.[2] This includes some foliage in the foreground that has been related in style to the vegetation seen in a drawing by Jacob Koninck in Rotterdam of a 'Hilly Landscape with a Wood and River'.[3] The attribution of the Rotterdam drawing to Jacob Koninck is supported by two old inscriptions: the first, from the seventeenth century, states that it came from a group of drawings by Jacob Koninck and Pieter de With; the second, perhaps from the early eighteenth century, that it is by Jacob Koninck. (Similar inscriptions appear on the versos of two further drawings in Rotterdam, Sumowski 1307x and 1309x.) Yet none of these drawings seems particularly close to either of the two landscapes that are signed by Jacob Koninck himself - the British Museum's drawing (J. Koninck cat. no.2; 1912,1214.17) and the 'Wooded Landscape' now in Paris (Fondation Custodia, Frits Lugt collection, Sumowski 1290).[4]

Perhaps closer analogies for the British Museum and Aschaffenburg drawings are to be found with landscapes attributed to Pieter de With, in particular with the 'Mountain Landscape with a Village in a Valley' now in the Prentenkabinet in Leiden (Sumowski 2425x). Among other characteristics, its densely worked foreground and the foliage on the left are hard to differentiate from the present sheet. Yet the Leiden drawing cannot be given with certainty to de With, despite its stylistic proximity to the 'City Wall with Tower by a Canal', formerly in Dresden (Sumowski 2396), which was apparently signed 'P de [...]i[...] Fe 165[...]'.[5] For this reason the British Museum landscape is retained in the anonymous section.[6]

NOTES:

[1] Lugt, 1920 (see Lit. below).

[2] As first pointed out by Hirschmann, 1918 (see Lit. below). Reproduced by Sumowski, no.1313x.

[3] Sumowski, no.1306x, repr.; Rotterdam, 1988, no.89, repr.

[4] Inv. no.1971-T.3.

[5] As first discovered by George Keyes. The drawing was inv. no.C1094, destroyed in World War II. The initials were tampered with in an attempt to forge a signature by Philips Koninck.

[6] The possibility that the Rotterdam drawings are by de With should perhaps be reconsidered, in view of the parallels with drawings such as the signed 'Landscape with a Church and Village' in the Courtauld Institute and the 'Panoramic View' in the Hermitage (Sumowski nos.2391 and 2395, repr.).

LITERATURE :

Robinson, 1869/76, no.710/725 (as 'P. de Koningh'; of Haarlem Gate; ex Robinson collection); London, 1915, no.161, repr. pl.XXIV (anon. Rembrandt school, somewhat akin to Lievens); Hirschmann, 1918, p.23 (same hand as drawing from Aschaffenburg, ZIII,115 [Sumowski 1313x]); Lugt, 1920, pp.80 and 83, repr. fig.42a (as London, 1915; bulwark that to north of Haarlemmerpoort, also seen in Eeckhout drawing in Haarlem, Teylers Museum); Gerson, 1936, p.62, n.129 and no.Z.XXXIX (not P. Koninck but resembles Jacob Koninck;

with provenance details; otherwise as Lugt, 1920); Sumowski, VI, 1982, no.1314x, repr. (attributed to Jacob Koninck, following Gerson, 1936).

Subject

windmill ([all objects](#))

archaeology/excavation ([scope note](#) | [all objects](#))

Associated places

Topographic representation of Amsterdam ([all objects](#))

(Europe,Netherlands,Holland,Noord-Holland,Amsterdam)

Acquisition date

1895

Acquisition name

Purchased from Col John Wingfield Malcolm ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir John Charles Robinson ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Malcolm of Poltalloch ([biographical details](#) | [all objects](#))

Acquisition notes

B. Hagelis; his sale, Amsterdam, 8 March, 1762, lot 583 as Philips Koninck, bt for f.20; G. van Rossem; his sale, Amsterdam, 8 February, 1773, kunstboek E, no.368, bt Busserus, f.36; H. Busserus; his sale, Amsterdam, 21 October, 1782, lot 2158; H. van Eyl Sluijter; his sale, Amsterdam, 26 September, 1814, kunstboek F, no.42; Gerrit Muller sale, Amsterdam, De Vries, Praetorius, Engelberts and Roos, 2 April, 1827, kunstboek B, no.4, bt Claussin, f.150; J.C. Robinson (L.1433, lower left, erased); acquired from him by John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History

London, 1956, p.28, no.2 bis (as anonymous).

Cat.135



Registration number: Gg,2.256

Bibliographic reference

[Royalton-Kisch 2010 135 \(anonymous Rembrandt School\)](#)

[Hind 162](#)

Location:

Dutch Roy XVIIc

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1650-1660 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

View of a canal with a windmill near a bridge. c.1650-60

Pen and brown ink with brown wash and some grey wash, on buff rag paper prepared with brown wash; ruled framing lines in pen and brown ink and (except on the left) red chalk.

Verso: laid down on eighteenth-century mat.

No watermark visible.

Inscriptions

Inscription Content: Inscribed on verso of mat, Cracherode's mark (L.606), with the year '1784'.

Dimensions

Height: 113 millimetres (chain lines vertical, 24mm apart)

Width: 245 millimetres

Condition

Generally good; a vertical crease 45mm from left edge; a few old stains; a rubbed patch at top right corner.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.135.

Traditionally given to Rembrandt, the drawing was rejected by the end of the nineteenth century.[1] The draughtsman cannot be identified, but the style is clearly derived from Rembrandt, who did occasionally experiment with comparable, rough-textured papers in landscape drawings of the 1650s or later.[2] It is likely to be the work of a pupil or follower of the 1650s.

NOTES:

[1] It was not included in the 1899 exhibition of all the Rembrandt drawings in the British Museum.

[2] As in Benesch nos.1239 (Chatsworth), 1353 (Cambridge, Fitzwilliam) and 1368 (Amsterdam, Rijksmuseum).

LITERATURE :

Bürger, 1858, p.402 (Rembrandt, 'très-sobre et très-beau'); Vosmaer, 1877, p.612 (Rembrandt); Dutuit, IV, 1885, p.86 (Rembrandt); London, 1915, no.162, repr. pl.XXIV (anon. Rembrandt school, reminiscent of Lievens); Hirschmann, 1918, p.23 (not like Lievens).

Acquisition date 1799

Acquisition name Bequeathed by Clayton Mordaunt Cracherode

Acquisition notes C. M. Cracherode, acquired in 1784 (L.606, with the year), by whom bequeathed, 1799.

Exhibition History

No exhibitions recorded.

Cat.136



Registration number: 1860,0616.87

Bibliographic reference

[Royalton-Kisch 2010 136 \(anonymous Rembrandt School\)](#)

[Hind Add.180 \(placed as 176a\)](#)

Location:

Dutch Roy XVIIc

After Albrecht Dürer ([biographical details](#) | [all objects](#))

Circle/School of Rembrandt (anonymous) ([biographical details](#) | [all objects](#))

Date

1655-1750 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Landscape with a town on a promontory; a church rising above rooftops at the summit, water surrounding at right; after Albrecht Dürer. c.1655-1750

Pen and brown ink with brown wash, watercolour and bodycolour; framing lines in pen and brown ink

Verso: laid down on eighteenth or nineteenth-century laid paper

No watermark visible

Inscriptions

Inscription Content: Inscribed on verso of backing, top left, in graphite: '65 [in a circle]';

lower right, in pen and dark brown ink in an eighteenth-century hand: 'Rembrandt van Ryn'; lower left, in pen and brown ink, by William Esdaile: '35 WE Rembrandt'.

Dimensions

Height: 128 millimetres

Width: 296 millimetres (chain lines horizontal, distance apart uncertain)

Condition

Some surface dirt and foxing, with a few small losses in the upper part of the architecture; old creases, lower left; an oily brown stain covers much of the sheet (except the top left); some tears in upper part of architecture held together by backing.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous Rembrandt School, cat. no.136.

The drawing seems generically Rembrandtesque only in its penwork, which could possibly date from his lifetime although a much later date cannot be ruled out. The coloured washes enhance the likelihood that the drawing is a significantly later imitation of Rembrandt, the pale palette employed suggesting the late seventeenth or earlier eighteenth century. Yet the overall impression is reminiscent of the Romantic period (eg. drawings by Victor Hugo). The dependence of the composition on the background of Dürer's engraving of 'St Anthony the Hermit' (Bartsch 58) of 1519, which is based on architectural elements from Nuremberg and Trent, was first recognised in 1931, the drawing having been placed for some years with those by G.B. Castiglione. In the nineteenth century the drawing attracted an exceptional price as a work of Rembrandt at the Lawrence-Woodburn sale and was described as authentic by both Vosmaer and Dutuit (see Literature below).

LITERATURE :

Vosmaer, 1877, p.612 (Rembrandt); Dutuit, IV, 1885, p.86 (Rembrandt); London, 1931, p.140 (School of Rembrandt; based on Dürer).

Acquisition date

1860

Acquisition name

Purchased through Walter Benjamin Tiffin ([biographical details](#) | [all objects](#))

Purchased through Christie's (Woodburn's sale, 7.vi.1860/773 as 'Rembrandt, Van Rhyn - View of a town on a promontory - in colours') ([biographical details](#) | [all objects](#))

Purchased through A E Evans & Sons ([biographical details](#) | [all objects](#))

Purchased from Samuel Woodburn ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) ([biographical details](#) | [all](#)

[objects](#))

Previous owner/ex-collection William Esdaile (L.2617) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Thomas Dimsdale ([biographical details](#) | [all objects](#))

Acquisition notes

Thomas Dimsdale (according to Esdaile sale catalogue); Thomas Lawrence (L.2445); William Esdaile (L.2617; see Rembrandt cat. no.15; 1895,0915.1264); Samuel Woodburn; his 'Lawrence' sale, Christie's, 4th day, 7 June, 1860, lot 773.

Exhibition History

London, Lawrence Gallery, 1835, no.69 (Rembrandt);

London, 1956, p.28, no.1 (anonymous);

1992, Drawings by Rembrandt and his Circle, (ex-catalogue, as follower or imitator of Rembrandt).