

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

Martin Royalton-Kisch

VOLUME IV

**Named artists of Rembrandt's school 2 : (Abraham van Dijck, Lambert Doomer, Gerrit
Dou, Willem Drost, Gerbrand van den Eckhout, Govert Flinck, Abraham Furnerius)**

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.

ABRAHAM VAN DIJCK (painter/draughtsman; Dutch; Male; 1635? - 1680)

Also known as Dyck, Abraham van

Painter and draughtsman, probably from Dordrecht. He may have been a young pupil of Rembrandt in c.1650, to judge from his style, though this was possibly transmitted by another Rembrandt pupil, such as Samuel van Hoogstraten (qv). Dated paintings are known from 1651. He is recorded in Amsterdam in 1661, but died in Dordrecht in 1680.

No	Producer	Title	Date	Reg. number
1	Attributed to van Dijck	A Youth seated in a Window	c.1650s	Oo,9.68
2	Attributed to van Dijck	Seated old Man		Oo,10.158
3	Attributed to van Dijck	Landscape with a Windmill in a large plain		Oo,9.78

Dijck 1



Registration number: Oo,9.68

Bibliographic reference: Hind 154; Royaltan-Kisch 2010 Dijck.1

Location: Dutch Roy XVIIc

Attributed to Abraham van Dijck (biographical details | all objects)

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

Date: 1655 (circa)

Description: A youth seated in a window; his head resting in his left hand, a wide-brimmed hat on his knee. c.1655?

Pen and brown ink with rust-brown wash and grey wash.

Verso: see inscriptions.

No watermark.

Inscriptions: Inscribed on verso, an indistinct graphite inscription, upper centre.

Dimensions 227 x 160mm (chain lines vertical, 24mm apart)

Condition: Trimmed and rubbed in places; lower corners worn and repaired.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Abraham van Dijck, cat. no.1:

Although the drawing was celebrated in the nineteenth century as a particularly fine work by Rembrandt, it lies stylistically close to some of his pupils. As has previously been noticed, the broad use of the wash is suggestive of van den Eeckhout,[1] whose drawing of a 'Seated Youth' (now in the Thaw Collection, New York), is similarly posed.[2] Yet the penwork seems closer to other Rembrandt pupils, including Philips Koninck (especially in the foreground description of the area around the window embrasure)[3] and, above all, Abraham van Dijck. The latter's 'Old Woman with a Bible' (Pierpont Morgan Library, New York) is particularly close in the delineation of the hands, with their round-ended fingers and nails, and his signed 'Young Woman' (Kunsthalle, Bremen) is comparable in the mincing penwork in the face, with the short parallel strokes near the eyes, and in the broad wash in the drapery. There are also analogies with the style of the 'Young Woman seated on the Floor' now in Munich, the attribution of which is, however, less secure.[4] For these reasons, the British Museum drawing is here tentatively attributed to Abraham van Dijck. The Rembrandtesque qualities suggest a date in the 1650s, although Abraham van Dijck's stylistic development has yet to be clearly established.

The figure appears to be sitting in the ruins of a medieval building.

NOTES:

[1] See Lit. below (London, 1915; Exh. New York-Paris, 1977-8).

[2] Sumowski 782x, sold Christie's, New York, 12 January, 1995, lot 253, repr.

[3] See the 'Wide River Landscape with a Mountain in the Background', now in Rotterdam (Sumowski 1490x; Rotterdam, 1988, no.93).

[4] The Pierpont Morgan Library drawing is Sumowski 571, that in Bremen, Sumowski 572, and the Munich sheet Sumowski 586xx.

LITERATURE :

Josi, 1821, p.22, with facsimile (major work by Rembrandt); Bürger, 1858, p.398 (by Rembrandt); Blanc, II, 1861, pp.454-5 (Rembrandt); Vosmaer, 1868, p.484 (Rembrandt, c.1652-4, apparently of Titus; gives wrong provenance); Vosmaer, 1877, p.602 (Rembrandt); Havard, I, 1879, p.83 (Rembrandt); Dutuit, IV, 1885, p.86 (by Rembrandt, thought to be of Titus); London, 1915, no.154, repr. pl.XXII (suggestive of Eeckhout); Exh. New York-Paris, 1977-8, p.55, under no.35, note 20 (presumably Eeckhout); Exh. London, 1992, pp.11-12, repr. fig.iii (school of Rembrandt; attributional history).

EARLIER COMMENT:

Josi entitled the drawing 'le Jeune Paresseux'.

Acquisition date: 1824

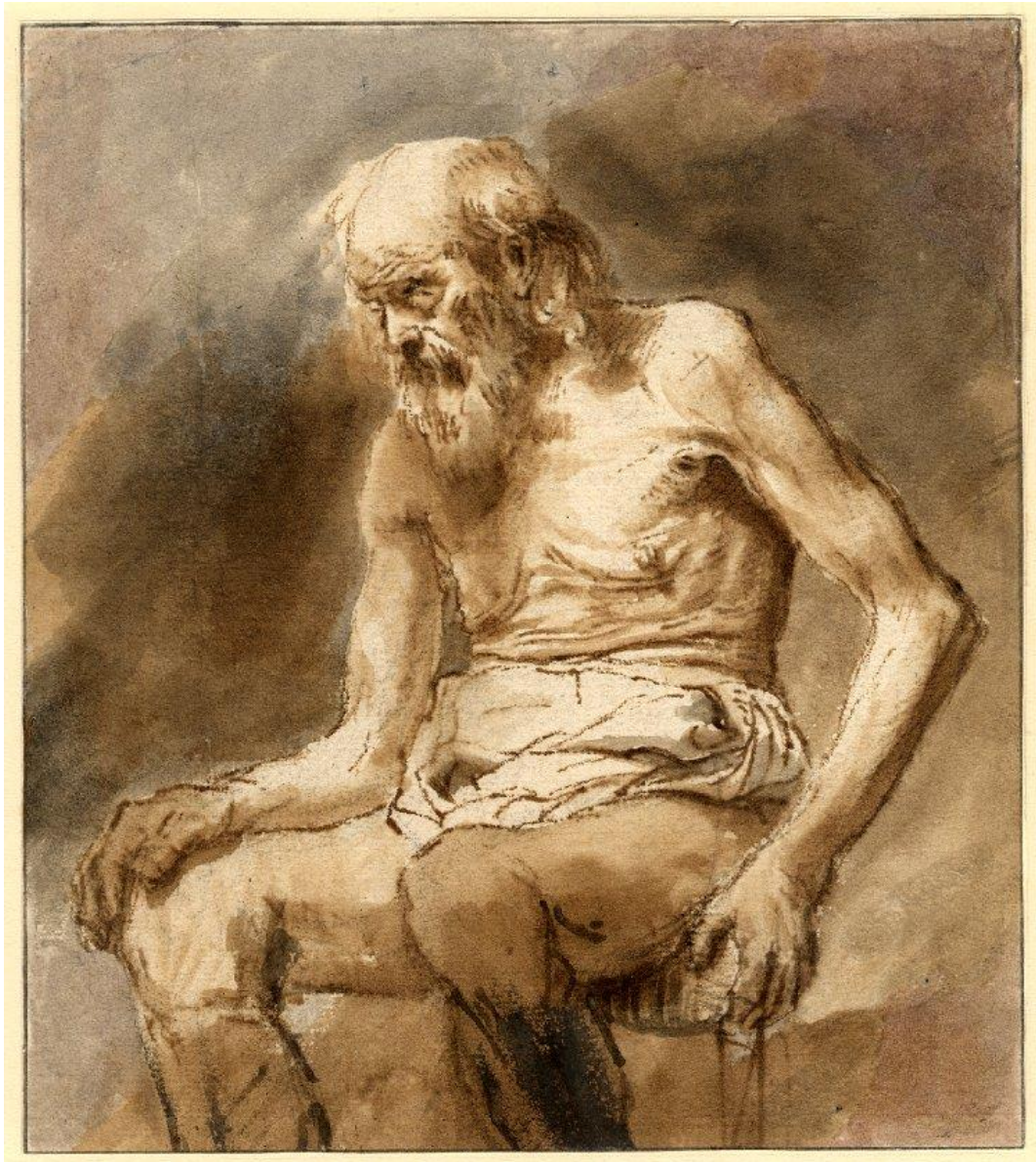
Acquisition notes

Possibly Nicolaas van Bremen sale, Amsterdam, 15 etc., December, 1766, lot 227: 'Een Man zittende in het Venster, met zijn Linkerhand onder zyn Kin; rustende met zijn Elleboog op zyn Knien, zeer fraay met de Pen en Oost Indisch Inkt gewassen, door Rembrandt'; bequeathed by Richard Payne Knight, 1824 (as Rembrandt).

Exhibition History

1992, London, British Museum, Drawings by Rembrandt and his Circle, (ex-catalogue, as School of Rembrandt).

Dijck 2



Registration number: Oo,10.158

Bibliographic reference: Hind 13 (Lievens); Royalton-Kisch 2010 Dijck.2

Location: Dutch Roy XVIIc

Attributed to Abraham van Dijck (biographical details | all objects)

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

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1630-1640 (?)

Description

Seated old man; an academic nude, old man seated, wearing a loin-cloth, his left hand resting on the corner of the stool on which he sits. c.1630-40 (?)

Pen and brown ink with brown, grey and purple wash over light indications in black chalk; framing lines in pen and grey ink.

Verso: some scribbled trials in red chalk.

No watermark.

Inscriptions: none

Dimensions: 177 x 158mm (chain lines vertical, 24/27mm apart)

Condition: Good.

Curator's comments

In Hind as Lievens. Probably from the same model as H 12.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Abraham van Dijck, cat. no.2:

The former attribution to Lievens, proposed by Hind, was based on the resemblance between the model and that in Lievens' drawing of a 'Seated Hermit'.^[1] The figure is also reminiscent of Lievens' early etchings and drawings of seated old men and saints; but the style is not his.

An alternative attribution to Willem Drost has more recently also found support (see Lit. below). Yet the analogies are restricted to a single figure in a painting by Drost, the 'Mercury and Argus' in Dresden of the 1650s.^[2] Somewhat closer in style is a drawing by Abraham van Dyck of an 'Old Woman with a Bible', now in the Pierpont Morgan Library, New York, which is a study for a painting in the Hermitage that is attributed to the same artist.^[3]

On this assumption a group of drawings has been ascribed to Abraham van Dijck, some of which are also comparable to the British Museum drawing: the 'Noli me tangere' in Stockholm^[4] is a characteristic example, and the similar, somewhat scumbled outlines and the handling of the drapery seem close enough to warrant the tentative attribution of the present drawing to the same artist.

NOTES:

[1] Here as Lievens cat. no.3 (1836,0811.347). See London, 1915 (see Lit. below).

[2] Inv.1608; repr. Sumowski, 'Gemälde', I, 1983, no.314.

[3] The drawing is Sumowski 571, the painting Sumowski, 'Gemälde', I, 1983, no.367, repr. Peter Schatborn tentatively suggested van Dijck to the compiler in conversation (1992).

[4] Inv.1993/1863; Sumowski 574xx.

LITERATURE :London, 1915, p.87, no.13, repr. pl.LIV (by Lievens; see further above); Schneider, 1932, no.Z.123 (by Lievens); Sumowski, 1969, p.377 (by Drost, from his Italian period; compares Drost's painting, 'Mercury and Argus', Dresden, [Sumowski, 'Gemälde', 314]); Bruyn, 1984, p.157, repr. p.159, fig.12 (attrib. to Drost).

Acquisition date: 1824

Acquisition name:

Bequeathed by Richard Payne Knight (as School of Rembrandt) (biographical details | all objects)

Exhibition History: No exhibitions recorded.

Dijck 3



Registration number: Oo,9.78

Bibliographic reference: Hind 172 (Anon School of Rembrandt); Royaltan-Kisch 2010
Dijck.3

Location: Dutch Roy XVIIIc

Attributed to Abraham van Dijck (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1650-1660 (circa?)

Description: Landscape with a windmill in a large plain; the edge of a canal in the foreground, a windmill at left and a low cottage and tree at right, a horse and cart at centre advancing towards the canal, haymaking in fields in the background.

Pen and brown ink with brown wash, touched with graphite and red chalk, heightened with white and coloured oil paint, on oriental paper.

Verso: laid down on an eighteenth-century mat.

No watermark.

Inscriptions: On verso of mat, in pen and brown ink, upper right: 'J:B. No:978./ 10¼ by 5¾'; in graphite, upper left: '63' [in a circle].

Dimensions: 147 x 260mm

Condition: Good.

Curator's comments: Placed as, and in Hind as, School of Rembrandt.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Abraham van Dijck, cat. no.3:

Traditionally attributed to Rembrandt, the thinly-drawn penwork, inasmuch as it remains visible, resembles the style of certain drawings attributed to Philips Koninck, as has previously been noted (compare for example, the work catalogued as cat. no.13 (Oo,10.182)).[1] Yet the fragmented, almost staccato touch may be compared yet more convincingly with a drawing in the Rijksmuseum, the 'Landscape near the Saw-Mill Gate [Zaagmolenpoortje] outside Amsterdam', which has recently been attributed to another Rembrandt pupil, Abraham van Dijck.[2] The spatial recession and details such as the figures are also similar. There are also stylistic connections with the work of Johannes Ruijscher.[3]

The use of oil paint, which seems not to be a later addition, is unusual in a work of the Rembrandt circle. The handling of the medium is comparable to a painting of a 'Landscape with a Figures', on the London art market in 1988 with a controversial attribution to Jan Lievens.[4]

NOTES:

[1] The suggestion made by Hind in London, 1915 (see Lit. below). For further drawings attributed to Koninck and in this style, see Sumowski, 1979 etc., VI, 1982, nos.1474x-1487x.

[2] By Schatborn, 1985, p.99, repr. fig.10. In conversation (27 February 1992) he suggested that the present drawing might also be by van Dijck.

[3] Cf. his 'Village with a Church by a River', now in Berlin (KdZ.3800; Sumowski 2296).

[4] Sotheby's, London, 7 December, 1988, lot 115, repr. The attribution to Lievens was made by Schneider, 1932, no.307, but rejected by Sabine Jacob in Exh. Braunschweig, 1979, p.25, n.20, and Sumowski, 'Gemälde', III, 1983, p.1772, n.32 (with further literature).

LITERATURE : Bürger, 1858, p.401 (by Rembrandt); Blanc, II, 1861, p.455 (Rembrandt); Bell, c.1905, repr. pl.XLI; London, 1915, no.172, repr. pl.XXVIII (anon. school of Rembrandt; possibly by Philips Koninck).

Acquisition date: 1824

Acquisition name: Bequeathed by Richard Payne Knight, 1824 (as by Rembrandt)
(biographical details | all objects)

Previous owner/ex-collection John Barnard (L.1419 and 1420 verso; perhaps his sale, Greenwood, 8th night, 24 February, 1787, lot 60 ('A Ditto')) (biographical details | all objects)

Exhibition History: 1956, London, p.28, no.2 (as anonymous).

LAMBERT DOOMER (painter/draughtsman; Dutch; Male; 1624 - 1700)

Also known as Domer, Lambert

The son of Harmen Doomer (q.v.), a frame-maker and joiner from Anrath near Krefeld. Lambert Doomer's parents were portrayed by Rembrandt, with whom Lambert, who was born in Amsterdam, may have studied in the first half of the 1640s, although only copies by him after Rembrandt (most of which were probably made later) survive to support the supposition. He owned five albums of drawings by Rembrandt which he presumably acquired at or after the sales of the latter's property in 1657-1658. He travelled in France in 1645-1646, accompanied in 1646 by Willem Schellinks, who recorded their tour in a diary. Back in Amsterdam in 1648, in 1663 Doomer travelled in Germany along the Rhine. On these travels he made topographical drawings, many of which he later copied, probably on commission. From 1669-1693/4 he lived at Alkmaar, but he returned to Amsterdam in 1695. Although a prolific draughtsman, his oil paintings are rare.

No	Producer	Title	Date	Reference	Registration number
1	Doomer	Windmill on the Road to Veillevigne	1645	Sumowski 383	Gg,2.264
2	Doomer	View near a Gateway at La Fosse, near Nantes	1645-1646	Sumowski p.819, no.14	1846,0509.207
3	Doomer	The Château Richelieu	1646	Sumowski p.822, no.32 (later version)	1860,0414.13
4	Doomer	Ox Driver on the Isle of Wight	1646 (later version)	Sumowski p.823a, no.37	2005,0430.9
5	Doomer	View of Cleves	1663	Sumowski 485x	Oo,10.173
6	Doomer	The Fountain at Cleves with an Artist sketching	1663	Sumowski 401	1886,1012.539
7	Doomer	Dymbkes Gate at Anrath	1663	Sumowski 402	1895,0915.1147
8	Doomer	View of the Drachenfels and Godesburg	1663	Sumowski 404	Gg,2.265
9	Doomer	View of Bacharach from the South	1663	Sumowski 406	1854,0628.115
10	Doomer	View of Boppard on the Rhine	1663	Sumowski p.869, no.6	1946,0713.152

No	Producer	Title	Date	Reference	Registration number
11	Doomer	Bingen on the Rhine	1663	Sumowski p.870, no.9	1946,0713.153
12	Doomer	Figures under a Trellis by a Farm Building	c.1663	Sumowski p.860, no.2	1885,0711.276
13	Doomer	A Ferry Boat Imaginary Mountain Landscape, after Rembrandt	c.1663	Sumowski 489x	1895,0915.1146
14	Doomer	Family Group in a Landscape	c.1663	Sumowski 481x	1946,0713.978
15	Doomer	Family Group in a Landscape	c.1663	Sumowski 453x	1910,0218.5

Doomer 1



Watermark

Registration number: Gg,2.264

Bibliographic reference: Hind 7; Sumowski 383; Royalton-Kisch 2010 Doomer.1

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1637-1700

Description: Windmill on the road to Vieillevigne, outside Nantes; a man driving a donkey on the road in the foreground, woods beyond to left and hills in the distance. 1645

Pen and brown ink over black chalk, with watercolour and white heightening.

Verso: see Inscriptions.

Watermark: small lily with initials IR.

Inscriptions: Verso, top left, in pen and brown ink, 'C'; right, in pen and brown ink (seventeenth or eighteenth century): 'N11'; and centre, Cracherode's monogram 'CMC' with the date '1787' (see L.607); on remnant of old backing attached to the drawing below, signed by the artist in pen and brown ink (see n.1 in Comment): 'op de wegh van vilvinije buyte Nantes/ Doomer.f. Ao1645'.

Dimensions 208 x 285 (chain lines horizontal, 24mm apart)

Condition: Generally good; some scuffs and repaired tears near left edge.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.1:

The 'vilvinije' of the inscription refers to the village of Vieillevigne, some twenty-two miles south of Nantes. Two of Doomer's brothers, Maerten (1621 Amsterdam - before 1678) and Hendrick (d.1670 in Amsterdam) lived in the French town, where the artist may have arrived in 1645, the year given in his own (albeit later) handwriting below the present drawing and on some others made in or around Nantes (a large number of drawings of Nantes and its environs by Doomer survives). The artist is first documented there on 17 May 1646 in the diary of his travelling companion, Willem Schellinks, the day he joined Doomer in Nantes. They left, after a delay caused by Schellinks' illness, on 3 July 1646 for Angers and Saumur.[1]

A second version of the present drawing, probably made in the early 1670s, is now in the Museum Boijmans van Beuningen in Rotterdam.[2] A similar mill appears in the background of the artist's 'View of a Town on a River in the Mountains' now in Brussels.[3] In the drawing, the mill, of a rarely represented type known as 'Turkish' (tourquois), in which the upper part swivels on a metal ring within a masonry base, appears to be represented with the sails too low.[4]

NOTES:

[1] Schulz, in 1972 and 1974 (see Lit. below) believed that the '1645' dates added by Doomer to some of his drawings of Nantes were mistaken, but as argued by Schatborn, 1977, p.50, he could have arrived there in 1645. As he points out, the title of the artist's inscription is in his early handwriting and the rest was added later. Schellincks' diary is in the Royal Library in Copenhagen and was published by van den Berg, 1942 (see Lit. below), who listed the drawings made on Doomer's French journey (see more recently Exh. Paris-Amsterdam, 2006-7 [cat. 2008]). Schellincks suffered from 'darden daaghze koorts' (quartan ague) which he contracted at the end of his sea- and river-voyage (see op. cit., p.4). As van den Berg first pointed out, the delay presumably explains why Doomer made many more drawings in the vicinity of Nantes than on other legs of his journey.

[2] As first noted by Hofstede de Groot, 1915[II], p.61; see Schulz, 1974, no.86, repr. fig.45.

[3] Brussels, Musée des Beaux-Arts, de Grez collection no.1103 (Sumowski 433; Schulz, 1974, no.269, repr. fig.148). The drawing may date from 1692 and the connection was noted by van den Berg, 1943.

[4] As noted in Exh. Paris-Amsterdam, 2006-7 (see Lit. below), quoting C. Cussonneau, 'Les moulins tourquois', Arts, recherches, créations, xxx, 1991, pp.67-74, and Benoît Canu, 'Les moulins du Clos de Contentin', In situ, VI, 2006. They also note that the remains of a windmill are still to be found at Vielleveigne, but one that appears to be larger than that depicted by Doomer.

LITERATURE : London, 1915, p.73, no.7, repr. pl.XXXVII (identifies as near Vilaine); Hofstede de Groot, 1915[II], p.61 (see n.2 above; identifies as near Vieilleveigne; notes version in Rotterdam); Hirschmann, 1918, p.23 (notes version in Rotterdam as Hofstede de Groot, 1915[II]); van den Berg, 1942, pp.8 and 28, no.51; Schulz, 1972, I, p.35 and II, no.124; Schulz, 1974, pp.13, 17 and no.85; Schatborn, 1977[I], p.50, the inscription repr. fig.3; Sumowski, 1979 etc., II, no.383, repr.; Rotterdam, 1988, under no.52, repr.; Royalton-Kisch, 1991, p.12, repr. fig.5; Exh. Paris-Amsterdam, 2006-7 [cat. 2008], cat. no.23, repr., the inscription repr. p.33, fig.g (see n.4 above).

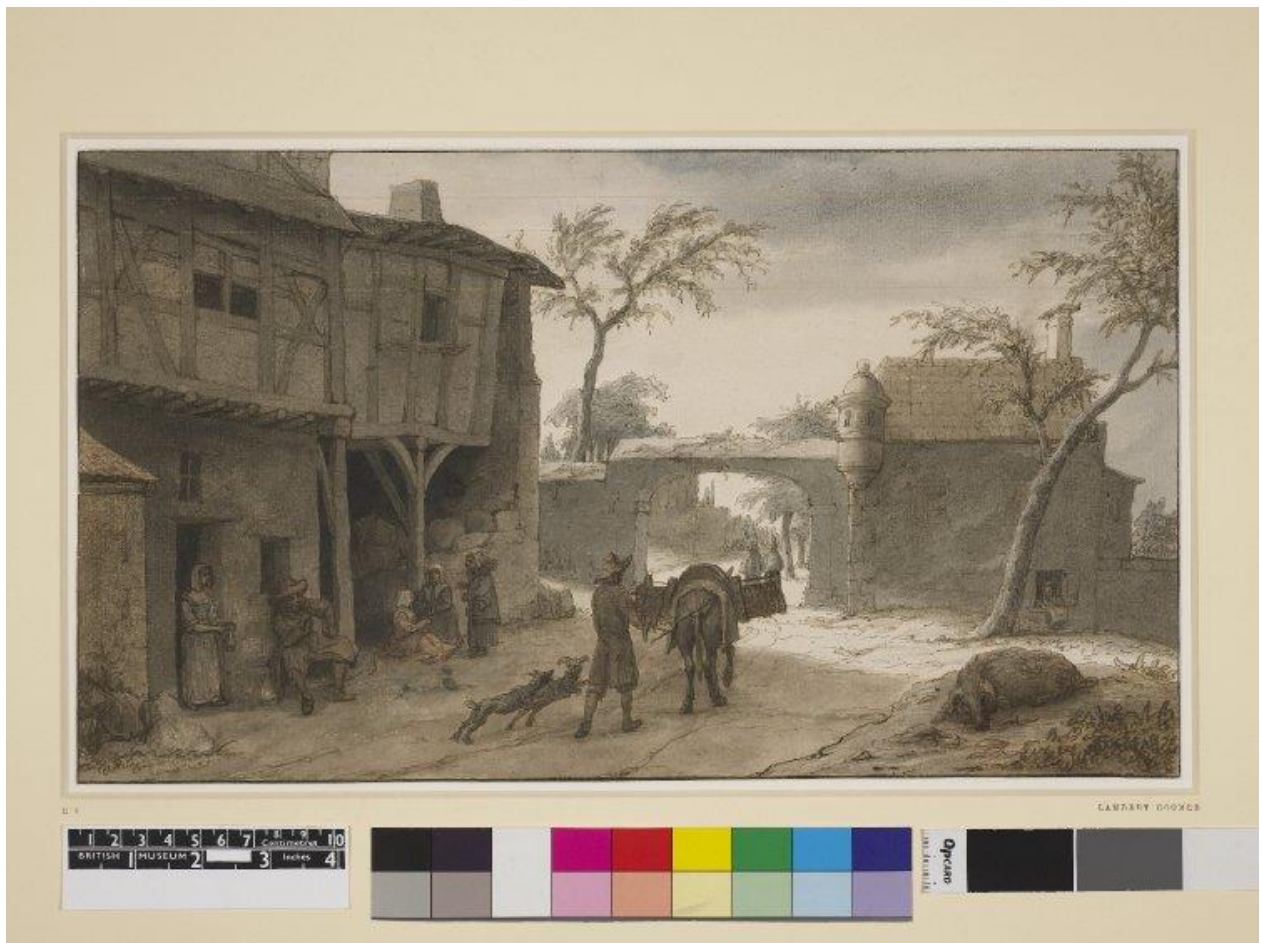
Acquisition date: 1799

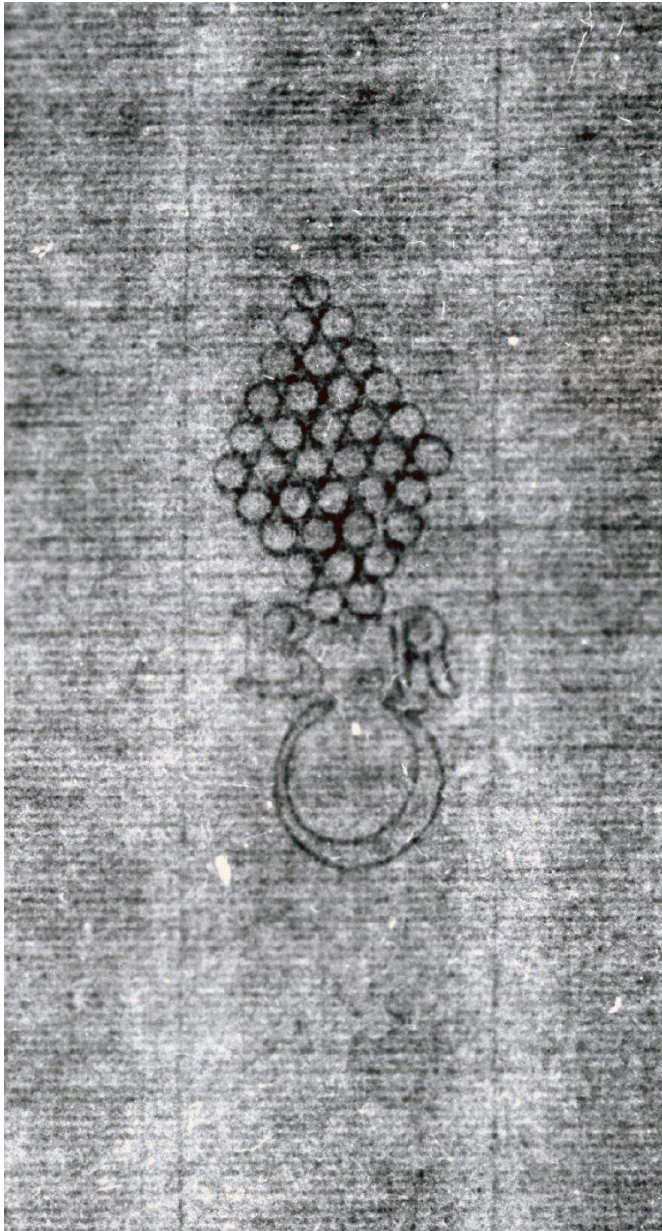
Acquisition name: Bequeathed by Clayton Mordaunt Cracherode (biographical details | all objects); Previous owner/ex-collection Dionys Muilman (biographical details | all objects)

Acquisition notes: D. Muilman; his sale, Amsterdam, de Bosch, Ploos van Amstel and de Winter, 29 March, 1773, portfolio O, no.1107, bt Yver, f.14; D. Marsbag; his sale, Amsterdam, 30 October, 1775, portfolio D, no.226, bt Yver, f.5.10; sale, Amsterdam, 10 March, 1777, portfolio D, no.312, bt Fouquet; Van Lapro; his sale, Amsterdam, 19 January, 1778, lot 216, bt Yver; C.M. Cracherode, 1787 (see verso inscription), by whom bequeathed, 1799 (L.606 and 607).

Exhibition History; 1956, London, p.30, no.3; 1992, BM, Drawings by Rembrandt and his Circle, ex-catalogue; 2006 Oct-Dec, Paris, Institut Néerlandais, 'Voyages en France,...'; 2006/7 Dec-Feb, Amsterdam, Museum Het Rembrandthuis, 'Voyages en France,...'

Doomer 2





Watermark

Registration number: 1846,0509.207

Bibliographic reference: Hind 8; Sumowski (p.819, no.14); Royalton-Kisch 2010 Doomer.2

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1637-1700

Description: View near a gateway at La Fosse, Nantes; timber-framed cottages to left with five figures seated and standing, in the foreground a man driving a pack-ass with two dogs, a hog resting to right, a small corner turret on the gatehouse beyond.

Pen and brown ink with watercolour, on ledger paper with three ruled lines; framing lines in pen and black ink.

Verso: laid down on backing paper.

Watermark: bunch of grapes, similar but not identical to Heawood 2136 (1616; see also Exh.London-Paris-Cambridge, 2002-3, p.277, no.62 [see further below]).

Inscriptions: Verso, in pen and brown ink, by the artist (visible in transmitted light): 'Aan het ent van de foes te Nantes / na de Hermitage toe'; top left, in an 18th (?) century hand: 'No 40'.

Dimensions: 240 x 419mm (chain lines horizontal, 32mm apart)

Condition: Good.

Curator's comments: Hind further describes the topography.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.2:

The drawing represents the area named La Fosse on the edge of seventeenth-century Nantes, where Doomer's brothers and other Dutch merchants lived (see under cat. no.1, Gg,2.264). It was situated just to the west of the point where the Erdre flows into the Loire, and between the town itself and the Hermitage (mentioned in the inscription on the verso), a capuchin monastery founded by a settlement of Franciscan friars in 1529.

As the style of the drawing makes clear, and as the ruled ledger lines in the sky demonstrate, it is a later repetition of a view that Doomer executed on his French sojourn in 1645-6. The first version of the drawing is now lost. Most of Doomer's later copies, which like the present example usually exhibit more subdued contrasts and less energetic lines than the drawings that he made on his travels, were made on ledger paper. The ruled lines were covered with bodycolour but have become visible again with time.[1]

NOTES:

[1] On the later repetitions, which are sometimes dated, see Schulz, 1974, pp.26-9 and Schatborn, 1977, p.50. Unsurprisingly, similar watermarks are found in other drawings on the same paper (see Exhibition, London-Paris-Cambridge, 2002-3, p.277, no.62).

LITERATURE : London, 1915, p.73, no.8, repr. pl.XXXVIII; van den Berg, 1942, p.28, no.45; Schulz, 1972, II, no.84; Schulz, 1974, p.26 and no.69, fig.36; Exh. New York-Paris, 1977-8, p.46, under no.29, n.6; Sumowski, 1979 etc., II, p.819, no.14; Exh. Paris-Amsterdam, 2006-7 (cat. 2008), pp.82-6, cat. no. 6, repr. (topography).

Acquisition date: 1846

Acquisition name:

Purchased through Rodd (biographical details | all objects)

Purchased through Christie's (27-30.iv.1846) (biographical details | all objects)

Purchased from Vizconde de Castel Ruiz (biographical details | all objects)

Acquisition notes:

Vicomte de Castelruiz; his sale, London, Christie's, 27-30 April, 1846; purchased from W. Rodd. The earlier provenance recorded by Schulz, 1972 and 1974 (see Literature under the Comments section) could refer to the lost, first version of the drawing (D. Smith; his sale, Amsterdam, 13 July 1761, portfolio H, no.548, bt Calkoen, fl.2-10; Pieter Willemsz. Calkoen; his sale, Amsterdam, 10 September 1781, portfolio A, no.10, bt Nijman with no.9 for fl.28; Jan Danser Nijman; his sale, Amsterdam, 19 March 1798, portfolio O, no.10, bt Andriessen, F.14; J.C. van Hall; his sale, Amsterdam, 21 February 1814, portfolio L, no.19, bt De Vries, fl.15-5. Many of the repetitions by Doomer of his French views belonged to Jeronimus Tonneman and were included (after being inherited by his mother, Maria Tonneman, née Van Breusegom) in his sale, Amsterdam, De Leth, 21 etc. October, 1754, as noted by Schulz, 1974, p.26, and Schatborn, 1977, pp.52-5. This is the probable provenance of this drawing which may have been in album R, no.17, bt Smith, fl.2-10.

Exhibition History: 2006 Oct-Dec, Paris, Institut Néerlandais, 'Voyages en France,...'; 2006/7 Dec-Feb, Amsterdam, Museum Het Rembrandthuis, 'Voyages en France,...'

Doomer 3



Watermark (reduced)

Registration number: 1860,0414.13

Bibliographic reference: Hind 9; Sumowski (p.822, no.32); Royalton-Kisch 2010 Doomer.3

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1646

Description:

The Château Richelieu; the main entrance seen from the road, with a lady and gentleman to left and a man carrying three birds on a frame with dog to right

Pen and brown ink with grey and brown wash, on paper ruled with three ledger lines. Framing line in pen and grey ink.

Verso: see inscriptions; also ruled ledger lines.

Watermark: a bunch of grapes.

Inscriptions: Verso, top centre, in graphite: '5'; lower left, in pen and grey ink (eighteenth century?): 'het huijs van de Cardinael / Risseljeú'. This inscription is not by the artist; nor is it by Cornelis Ploos van Amstel, as was suggested by Schulz, 1974, no.114 (corrected by Schatborn, 1977[I], p.54).

Dimensions: 239 x 413mm (chain lines horizontal, 30mm apart)

Condition: Good, though slightly stained near left edge; a diagonal crease towards lower right corner.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.3:

The Château Richelieu was constructed by Cardinal Richelieu (1585-1642) at his birthplace about 30 miles south-west of Tours. Work began in 1631 under the direction of Jacques Lemercier, and the building was almost complete in the year of the Cardinal's death in 1642.

Doomer's view presumably reflects the state of the building at the time of his visit to the site, which took place from 20-24 July 1646, as is known from the diary of his travelling companion Willem Schellinks. Doomer must have made a first version of the drawing at that time. The view includes the entrance portal crowned by a statue of Fame, with Henri IV below and, in niches, 'Mars' and 'Hercules'.^[1] Nothing now remains of the Château, which was demolished in the nineteenth century.

That the present sheet is a second version of an earlier drawing is clear not only from the style but also from the ledger lines in the paper, characteristically found on later repetitions

by Doomer of the studies he made on his travels.[2] The Tonneman sale catalogue of 1754 (see Provenance) mentions another drawing by Doomer of the Château and town of Richelieu, but this is no longer known.[3]

NOTES:

[1] Schulz, 1972, II, no.168, gives most of these details, and compares the slightly later engraved views by Matthäus Merian (1657) and Daniel Marot (1660). Hind (in London, 1915 - see Lit. below) referred to the etching by Gabriel Perelle in the undated series 'Veues des Belles Maisons de France', published in Paris by N. Langlois.

[2] Cf. no.3 (1846,0509.207).

[3] Exh. Paris-Amsterdam, 2006-7 [cat.2008], p.151.

LITERATURE :

London, 1915, pp.73-4, no.9, repr. pl.XXXVIII; van den Berg, 1942, p.29, no.72, repr. pl.IX, fig.17 (at the site with Schellinks 20-24 July 1646); Schulz, 1972, II, no.168 (topographical details, etc.); Schulz, 1974, p.26 and no.114, repr. fig.59; Sumowski, 1979 etc, II, p.822, no.32; Beck, 1984, p.116, n.6; Exh. Paris-Amsterdam, 2006-7 [cat.2008], pp.149-151, cat. no.38, repr.

Acquisition date: 1860

Acquisition name:

Purchased from Edward Daniell (biographical details | all objects)

Previous owner/ex-collection Jeronimus Tonneman (biographical details | all objects)

Previous owner/ex-collection Jan Danser Nijman (biographical details | all objects)

Previous owner/ex-collection Abraham van Broyel (biographical details | all objects)

Acquisition notes

Hieronimus Tonneman; his mother, Maria Tonneman, née van Breusegom; Tonneman sale, Amsterdam, de Leth, 21ff. Oct. 1754, 'Konstboek' S, no.28, bt Camer, f.7; Abraham van Broyel; his sale, Amsterdam, 30 October 1759, Kbk E, no.284, bt Winter, f.7; Jan Danser Nyman; his sale, Amsterdam, van der Schley, de Bosch, Ploos van Amstel, Yver and Roos, 19 etc. March, 1798, Kbk S, no.39, bt Stroo, f.5.10 with no.40;[1] possibly anon. sale, Amsterdam, 1 March, 1819, Kbk W, no.16 ('Een prachtig gebouw; met de pen en o. inkt, door Doomer', bt Lamberts, with lots 14 and 15, for f.1); purchased from Daniell (as by Reinier Nooms, called Zeeman). NOTE: [1] Described only as in pen and brown ink ('met de pen en bruine inkt') in the sale catalogue. The early provenance suggested here may require correction, as the descriptions in the old catalogues could refer to the now lost first version of this drawing. Most of Tonneman's drawings, however, were later repetitions, drawn on ledger paper, as pointed out by van den Bergh, 1943, and Schatborn, 1977[I], p.53.

Exhibition History: 1971, Edinburgh, Scottish National Portrait Gallery, no.100, repr.; 2006 Oct-Dec, Paris, Institut Néerlandais, 'Voyages en France,...', no.38, repr. (see below); 2006/7 Dec-Feb, Amsterdam, Museum Het Rembrandthuis, 'Voyages en France,...', no.38, repr. (see below); 2011 March-June, Orléans, Musée des Beaux-Arts, Cardinal de Richelieu

Doomer 4



Registration number: 2005,0430.9

Bibliographic reference: Hind 14 (placed as); Sumowski (II, p.823a (addenda sheet, no.37); Royalton-Kisch 2010 Doomer.4

Location: Dutch Roy XVIIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1646-1700

Description: Ox driver on the Isle of Wight; Cowes harbour, West Cowes and West Cowes Castle visible in the distance.

Pen and brown ink with washes in shades of brown, grey and blue-grey, on ledger paper with ruled lines across the sky; framing lines in pen and black ink.

Verso: see Inscriptions.

Watermark: grapes in a jug.

Inscriptions: Lower left, in pen and brown ink: 'N 11' [corrected from '9']; verso, lower left, in pen and grey ink: 'aldus vertoont sigh Kaus opt / Eyland Wicht van den Bergh / af te zien'. The handwriting conforms to that found on many of Doomer's drawings, but has not been identified (see Schatborn, 1977[I], p.54).

Dimensions: 235 x 415mm (chain lines horizontal, 32mm apart)

Condition: Generally good; a few dabbed retouches in the sky may be original.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.4:

The drawing shows the harbour at Cowes, with the mouth of the Medina, seen from the east looking west. East Cowes is visible on the nearer banks of the river (to the left of centre) with West Cowes on the far bank, immediately south of West Cowes Castle on the headland (now, greatly modified, the home of the Royal Yacht Squadron). The coastline of Hampshire is visible across the Solent in the distance.

Like cat. no.3 (1860,0414.13), this drawing must be based on a lost sheet made at the time of Doomer's journey through France in 1646. It seems that either on the way to France or (more probably) on his return journey, he must have made a detour or been blown off course to the Isle of Wight.[1] Eight other views of the Island by Doomer are known, of which two were made during the original journey,[2] and two on ledger paper like the present example.[3] Three, larger versions were commissioned between 1660 and 1670 by Laurens van der Hem for his topographical Atlas and are now in the Österreichische Nationalbibliothek, Vienna.[4]

NOTES:

[1] For the documents concerning this journey, including the journal kept by his travelling companion Willem Schellinks, see Van den Berg, 1943, and Exh. Paris-Amsterdam, 2006-7 [cat. 2008]. Schatborn, 1977[I], argued that Doomer probably visited the Island after leaving France, because the versions of his travel drawings formerly in the Tonneman collection were kept at the end of his album, which generally followed the artist's itinerary.

[2] The 'Study of Cowes Castle', formerly with Houthakker, Amsterdam (Sumowski 393; a second version offered at a sale, Paris, Tajan, 9 April 2008, lot 20, repr. in colour) and the 'View of Cowes Harbour' now at the Städelsches Kunstinstitut, Frankfurt (Inv.3707; Sumowski 473x and repr. Exh. Frankfurt, 2000, p.179, cat. no.77; versions of the latter are mentioned in notes 3 and 4 below).

[3] A 'View of Newport from the North' (sold Sotheby's, New York, 25 Jan., 2002, lot 48, repr.; formerly with Houthakker, Amsterdam, and with C.E. Duits; mentioned by Sumowski, p.900, under cat.415.5; see also the further version of this composition mentioned in the next note); and a second version (sold in Amsterdam, Mak van Waay, 15 Jan., 1974, lot 1126j; Sumowski 420) of the Frankfurt 'View of Cowes Harbour' mentioned in the previous note (a third version is mentioned in the next note).

[4] A third version of the Frankfurt drawing mentioned in n.2 above (Van der Hem vol.19-20, no.48 [van der Krogt and de Groot, 2002, p.183]; Sumowski 415.4; for the second version see the previous note); a 'View of Newport from the North' (Van der Hem Vol.19-20, no.47 [van der Krogt and de Groot, 2002, p.182], Sumowski 415.5; this is a version of the drawing sold in 2002 and formerly with Houthakker and C.E. Duits mentioned in the previous note); and 'Alum Bay with the Needles' (Van der Hem Vol.19-20, no.46 [van der Krogt and de Groot, 2002, p.181], Sumowski 415.6).

LITERATURE:

D. Hannema, 'Catalogue of the H.E. Ten Cate Collection', Rotterdam, 1955, p.119, cat.no.201, plate 110; Schulz, 1972, pp.240-1, no.57; Schulz, 1974, p.48, no.46; Sumowski, 1979, etc., II, 1979, addenda and corrigenda sheet p.823a, no.37.

Literature after Royaltion-Kisch 2010: P. Sutton and W.W. Robinson, 'Drawings by Rembrandt, his students and circle from the Maida and George Abrams Collection', Yale UP, New Haven, 2011, cat.no.A5, p.169.

Acquisition date: 2005

Acquisition name:

Donated by Maida Abrams (Mrs Abrams expressed her wish to donate the drawing with her husband before her untimely death in 20) (biographical details | all objects)

Donated by George S Abrams (Acquired by him in 1991) (biographical details | all objects)

Previous owner/ex-collection Adolph Schwarz (biographical details | all objects)

Previous owner/ex-collection Robert MacKenzie Light (biographical details | all objects)

Previous owner/ex-collection Bernard Houthakker (biographical details | all objects)

Previous owner/ex-collection Frederik Muller (sale, Amsterdam 5 April 1938 lot 84) (biographical details | all objects)

Previous owner/ex-collection Hendrikus Egbertus ten Cate (biographical details | all objects)

Previous owner/ex-collection C G Boerner (biographical details | all objects)

Acquisition notes

This item has an uncertain or incomplete provenance for the years 1933-45. The British Museum welcomes information and assistance in the investigation and clarification of the provenance of all works during that era.

Probably Hieronymus Tonneman; his sale, Amsterdam, de Leth, 21ff. Oct. 1754, Konstboek S, no.34 ('l'Isle de Wight', bt Smit, f.5.15), or no.36 ('Une dito' [however possibly of Newport like lot 35] bt De Leth, f.5) or no.37 ('Une dito' [again, however, possibly of Newport like lot 35] bt Van Kerghem, f.4); sale, Amsterdam, Frederik Muller, 5 April, 1938, lot 84; Bernard Houthakker, Amsterdam; Hendrikus Egbertus ten Cate, Oldenzaal; C.G. Boerner, Düsseldorf; Adolph Schwarz, Amsterdam; R.M. Light & Co., Santa Barbara from whom purchased by Abrams; on loan to Fogg Art Museum, Cambridge, Mass. (loan no.0025.1998.117); presented by Maida and George Abrams through the American Friends of the British Museum, 2005 (Maida Abrams expressed her wish to donate the drawing with her husband before her untimely death in 2002).

Exhibition History: 1964, Düsseldorf, no.18; 1968, Amsterdam, no.38, repr. fig.12; 2002-2003 BM, Paris (Institut Néerlandais) and Cambridge (Mass., Fogg Art Museum), "Bruegel to Rembrandt. Dutch and Flemish Drawings from the Maida and George Abrams Collection", no.62; 2007 Jun-Nov, BM, 'Recent Acquisitions Part I' (no catalogue).

Doomer 5



Registration number: Oo,10.173

Bibliographic reference: Hind 1; Sumowski 485x; Royaltan-Kisch 2010 Doomer.5

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1663

Description: View of Cleves; view from a hill in the South, a peasant woman on a track near the foreground, below to left a windmill, the River Rhine visible before and beyond the town, 1663

Pen and brown ink with watercolour; framing lines in pen and dark brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: Verso, in pen and brown ink: 'Der [?] Stat [?] Cleef'.

(I am grateful for help with this transcription from Stijn Alsteens.)

Dimensions: 220 x 361mm (chain lines horizontal, 25mm apart)

Condition: Good; a small, rubbed patch above horizon left of centre; nick at top centre edge; small brown stain (surface dirt) in central sky.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.5:

The drawing belongs to a group of views, many of which are in the British Museum, that were made on Doomer's Rhine journey of 1663 and which seem to have come from a single sketchbook or series of sheets. Some five landscape compositions by Doomer are of Cleves, some of them known in more than one version, others only through later, autograph replicas - the original drawings of 1663 do not all survive.[1] A later, autograph version of the present composition, with extra figures added to the foreground, has been recorded.[2]

Cleves is viewed from the north west. Built on two hills, it is divided between the castle area with the market and parish church on the one hand, and the settlement known as the 'Unterstadt'. From the left, we see the Heidelberg Mill, the Castle with the Schwanenburg Tower, the Collegiate Church ('Stiftskirche'), the town mill and the Wingert Tower. In the background, nearby Qualburg and its church can also be made out.

The same view was depicted by several artists, perhaps the closest to the present work being a drawing by Jacob Esselens now in the Hermitage, St Petersburg.[3]

NOTES:

[1] The particular set, consisting of fourteen drawings, first reconstructed by Schulz, 1972, I, p.54 (and again in 1974, p.23). There are six British Museum drawings in the group: the present sheet and cat. nos.6, 8, 10, 11 and probably also cat. no.9. (1886,1012.539, Gg.2.265, 1946,0713.152, 1946,0713.153 and 1854,0628.115). See also Schulz, 1974, nos.192-6.

[2] Photograph in the Rijksbureau voor Kunsthistorische Documentatie, The Hague (neg.no.18593; whereabouts unrecorded). Repr. Gorissen, 1964, pl.27 and Dattenberg, 1967, no.100, and dated to the early 1670s by Schulz, 1972, II, p.365, no.274 (but not mentioned in Schulz, 1974). See further n.2 above.

[3] As pointed out by Schulz, 1974, p.84, under no.192. The drawing is repr. Exh. Brussels-Rotterdam-Paris, 1972-3, no.32, pl.33. Other comparable views, by Braun and Hogenberg, Cuyt, Feltman, van Goyen, Ruisscher, Rutgers and van Kessel are listed by Schulz, 1972, II, pp.364-5, under no.273, and Gorissen, 1964, nos.6ff. The drawing by Rutgers (Museum van Gijn, Dordrecht, folio 73 of an album of drawings by Rutgers) may have been based on the present work by Doomer (see Niemeijer, 1964, p.129).

LITERATURE :London, 1915, pp.71-2, no.1, repr. pl.XXXV (as from the Tonneman collection); Spiess, 1930, p.244, repr. fig.230; Dattenberg, 1938, p.391, no.6, repr. p.388, fig.5; Exh. Düsseldorf, 1953, no.29, repr. (a reproduction exhibited); Gorissen, 1956; Gorissen, 1964, no.25, repr.; Niemeijer, 1964, p.129 (folio 73 of Rutgers album based on present work - see n.3 above); Dattenberg, 1967, p.91, no.99, repr. p.90; Schulz, 1970, p.18, n.31 (first description of the author's 'London Group'); Schulz, 1970[I], p.10; Schulz, 1972, I, p.54 and II, p.364, no.273; Exh. Brussels-Rotterdam-Paris, 1972-3, under no.32; Schulz,

1973, p.6; Schulz, 1974, pp.23 and 84, no.192, repr. pl.97 (c.1663); Turin, 1974, p.37, under no.35; Schatborn, 1977[I], p.53 (not from Tonneman collection); Exh. New York-Paris, 1977-8, p.48, under no.30, n.11.; Exh. Paris-Antwerp-London-New York, 1979-80, p.135, under no.112; Sumowski, II, 1979, no.485x; Amsterdam, 1981, p.124, under no.32.

Acquisition date: 1824

Acquisition name: Bequeathed by Richard Payne Knight (biographical details | all objects)

Previous owner/ex-collection Jeronimus Tonneman (See Acquisition Notes - this drawing not in Tonneman collection.) (biographical details | all objects)

Acquisition notes

Although the description of the drawing fits that given in the J. Tonneman sale catalogue (De Leth, Amsterdam, 21 etc. October 1754, portfolio T, no.6, bt Punt, f.7), Schatborn, 1977, p.53 points out that those drawings were probably all later versions made on ledger paper.

Exhibition History:

1958 Apr, BM, Eight centuries of landscape ... water-colours, case 22

1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue.

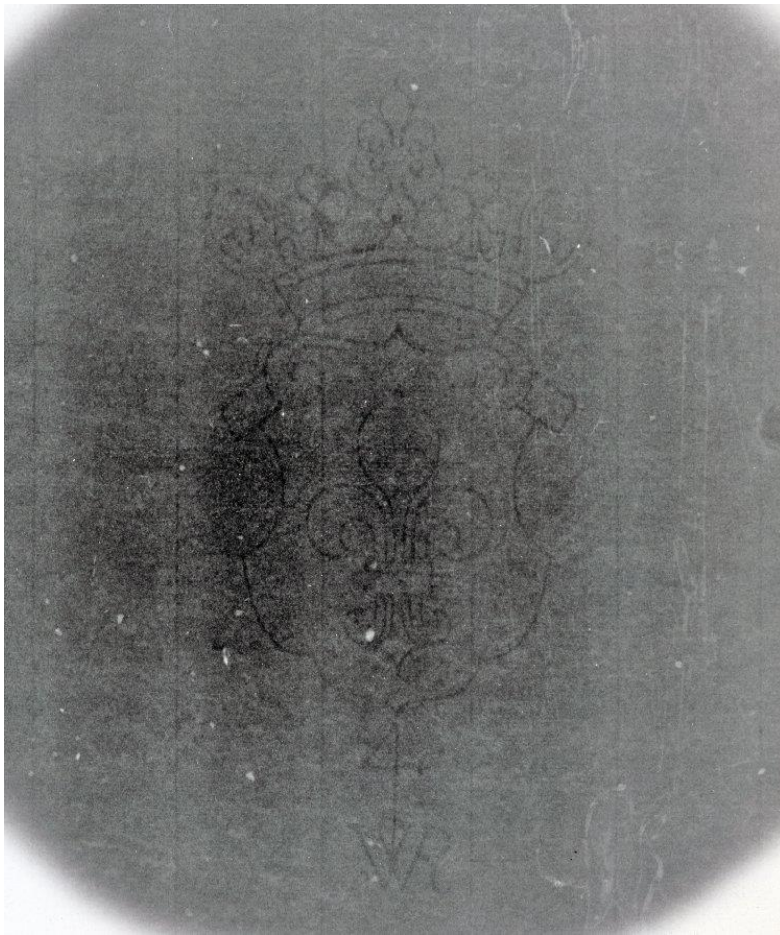
Doomer 6



Doomer 5 (Recto)



Doomer 5 (Verso)



Watermark (reduced)

Registration number: 1886,1012.539

Bibliographic reference: Hind 2; Sumowski 401; Royaltan-Kisch 2010 Doomer.6

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1637-1700

Description: The fountain at Cleves, with an artist sketching; the fountain is at the centre of a round basin, above on higher ground an open loggia built in a semi-circle, the artist seated on a bench in the foreground, seen from behind

Pen and brown ink with grey and brown wash over light indications in graphite, touched with yellow-brown wash; framing lines in pen and brown ink

Verso: Sketch of the Schwanen tower at Cleves

Watermark: Strasbourg lily with initials 4WR below

Inscriptions: Verso, in pen and brown ink, by the artist: 'De springh te kleeft'; below, in Esdaile's hand, in pen and brown ink: '1834 WE 80 x Doomer'; top left, in graphite: '8 [?] 83' and lower centre, in graphite: '539'.

Dimensions: 245 x 368mm (chain lines horizontal, 24/26mm apart)

Condition: Good; slight loss at lower left; the sheet has not been trimmed to the framing line.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.6:

Doomer's Rhine journey of 1663 included a visit to the newly constructed 'Tiergarten' on the Springenberg at Cleves, laid out under the local Stadholder, Prince Johan Maurits of Nassau-Siegen (Stadholder of the western Brandenburg provinces, 1637-79). The Prince employed the architect Jacob van Campen to design the scheme and work began in 1653.

The present drawing shows the so-called Amphitheatre, begun in 1658 and embellished with arcades and the 'Minerva-Pool', here seen with the marble statue of 'Minerva tritonis'. This last feature was commissioned by the City of Amsterdam from Artus Quellinus the Elder in 1659, and set up in Cleves in 1660 as a gift from the city to Johan Maurits. Two more pools were incorporated, one with a statue of a 'Pissing Boy', just visible below the 'Minerva', and the 'Roman Fountain', here in the foreground, which was surrounded by minor ancient Roman monuments. The whole complex was largely destroyed by French troops in 1702, and although restored in 1711-12, fell into complete neglect so that few vestiges remain today.[1]

A later version of the present work, in which the composition is slightly extended to the right and includes several more figures, is now in the Gemeentemuseum in Arnhem.[2] This was made after Doomer's return to Holland. Another drawing made on Doomer's 1663 journey, now in the Pierpont Morgan Library, New York, provides a glimpse of the top of the same arcades.[3] On the verso of the same sheet in New York is a sketch of the 'Schwanenturm', drawn similarly on the verso of the present work.[4] The tower, which was begun in 1440, is part of the Schwanenburg, the main castle at Cleves, visible on the left of cat. no.5 (Oo,10.173).

NOTES:

[1] Hilger, 1968, and Schulz, 1972 (see Lit. below). They list other views of the Amphitheatre, including that by Jan de Beyer, showing the amphitheatre after its 1711-12 restoration, discussed also by Schulz, 1974, p.85 and again recently in Detroit, 1988, no.26.

[2] Inv. 11682; Schulz, 1974, no.195, repr. fig.101.

[3] Schulz, 1974, no.196, repr. fig.100.

[4] Repr. Gorissen, 1964, no.147.

LITERATURE :

London, 1915, p.72, no.2, repr. fig.XXXV; Spiess, 1930, p.244, repr. fig.231; Dattenberg, 1934, p.150 (quotes Hofstede de Groot); Dattenberg, 1935, no.6; Gorissen, 'Neue Zeitung Cleve', 29.9.1937, repr.; Dattenberg, 1938, p.391, nos.7a-b, repr. p.387, figs.3-4 (identifies Schwanen Tower, verso); Exh. Düsseldorf, 1953, nos.30 and 32 (reproductions exhibited of recto and verso); Gorissen, 'Rheinische Post Kleve', 14.1.1956, repr.; Bernt, 1957, I, no.184, repr.; Exh. Brussels-Hamburg, 1961, under no.100; Gorissen, 1964, no.148 [the verso] and no.162 [recto], repr.; Dattenberg, 1967, nos.103-4, repr.; Hilger, 1968, pp.124 and 129, repr. fig.85 (on history of locality); Schulz, 1972, I, p.54, II, nos.276-7 (dates 1663; version in Arnhem, Gemeentemuseum, inv.11682; topographical details); Diedenhofen, 1973, p.120, repr. fig.6 (Doomer's view in Pierpont Morgan Library; van Borssom drawing in Amsterdam shows terrace garden nearby; otherwise as Schulz, 1972); Schulz, 1973, p.6; Schulz, 1974, pp.23, 25 and 84-5, no.194, repr. fig.99; Schatborn, 1977[I], p.53 (not from Tonneman collection); Exh. Paris-Antwerp-London-New York, 1979-80, p.135, under no.112; Detroit, 1988, under no.26; Sumowski, 1979 etc., II, no.401, repr.

Acquisition date: 1886

Acquisition name:

Purchased from Alphonse Wyatt Thibaudeau (biographical details | all objects)

Purchased from William Esdaile (L.2617; Christie's, London, 24.vi.1840/1192) (biographical details | all objects)

Previous owner/ex-collection N P Simes (Sotheby's 8.vii.1886/300) (all objects)

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

Acquisition notes:

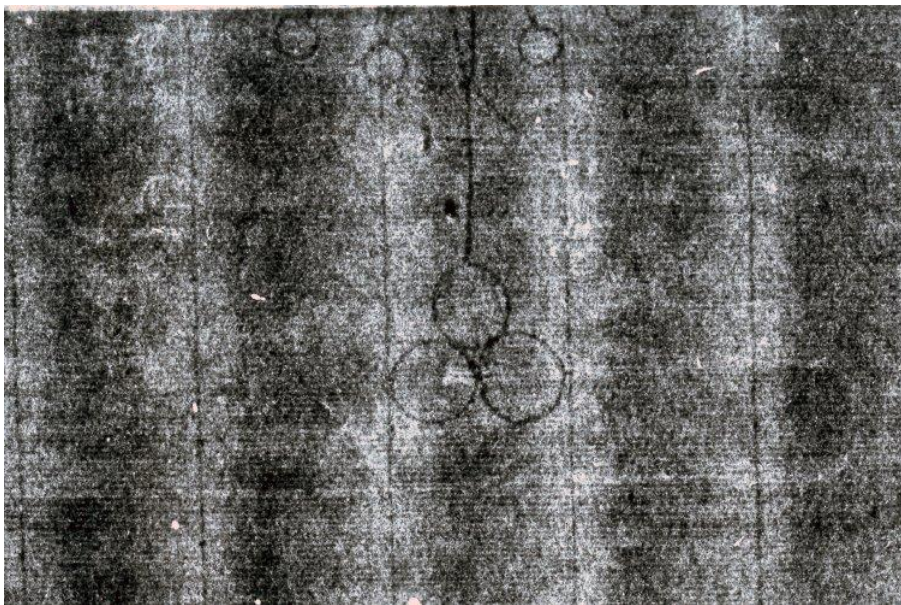
Thomas Lawrence (L.2445); William Esdaile (L.2617, verso only); his sale, Christie's, London, 24 June, 1840, lot 1192, bt N.P. Simes, 9s (with lot 1193: 'Two Views on the Rhine'); his sale, London, Sotheby's, 2nd day, 8 July, 1886, lot 300, bt Thibaudeau, ,1-10s; purchased by the British Museum from A.W. Thibaudeau, 1886. NB: Hind, in London, 1915, and most later writers, give a provenance from J. Tonneman and B. Hagelis, but see cat. no.5 (Oo,10.173).

Exhibition History:

1891, London, no.118;

1956, London, p.30, no.1;

1992, BM, Drawings by Rembrandt and his Circle, (ex-catalogue).



Watermark

Registration number: 1895,0915.1147

Bibliographic reference: JCR 685; Hind 4; Sumowski 402; Royalton-Kisch 2010 Doomer.7

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1663

Description: Dymbkes gate at Anrath; gate at Anrath (near Crefeld), entrance gate to the town beneath a long gate-house, with three figures on the road near the foreground, 1663

Pen and brown ink with brown, yellow-brown and touches of grey wash and graphite; framing lines in pen and dark brown ink and (only partly visible) graphite.

Verso: see Inscriptions.

Watermark: fragment of a foolscap with 3 balls.

Inscriptions: top centre, in pen and brown ink, by the artist: 'dijmbkes poort tot Anraet'; verso, in pen and brown ink, perhaps by Ploos van Amstel, left: 'hoog 52 dm / breed 73 dm', and in graphite, lower left: 'LoN674/N42/f3 [?] /CM [?]' and right: '2'[beneath a horizontal stroke].

Dimensions: 149 x 187 mm (chain lines vertical, 24/25mm apart)

Condition: Good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.7:

As noted in Doomer's biography (q.v.), the artist's father was born in Anrath, which lies to the north of Mönchengladbach, and members of Doomer's family remained there in the seventeenth century.

Five drawings of Anrath by Doomer are known, the other four now being in Amsterdam ('The 'Blauer Hand' Inn at Anrath' inv.A3530 and 'Barn at Anrath' A3387), Berlin ('Hortges Gate at Anrath' inv.5871)[1], and Frankfurt ('Cemetery at Anrath', inv.3701, Sumowski 480x). These drawings may have been together in the album listed in the posthumous inventory of the artist's estate as the 'Domershoff'.[2]

The views of Anrath are difficult to date - no visits to Anrath by Doomer have been recorded other than in the drawings - but on stylistic grounds it seems likely that they were made at different times. They appear to be earlier than the drawings of 1663 that the artist executed on his Rhine journey, but the present work could have been made at the outset of that voyage.

The British Museum sheet shows the Anrath church spire on the left.[3] The Dymbkes Gate led south-east towards the village of Neersen, and is seen from the Neersen side. The two openings were reserved for wheeled traffic (the larger aperture) and pedestrians respectively.

The gate took its name from the Dymbkes family (later Dimbkes), to which it belonged for generations, and was demolished in the 19th century.[4]

NOTES:

[1] Bremen, 1960, p.46, notes that the Berlin drawing (inv.5871) shows the same area as the BM drawing but the view is taken from behind the wall on the right in the BM drawing.

[2] The inventory, preserved in the Amsterdam municipal archives (N.A.A. 3975, acte 52, fol.531) was made after the artist's death on 2 July 1700. Item no.62 is described as: 'Een boek vol tekeningen van den Overleden genaemt Domershoff' (see Dattenberg, 1963 and Schatborn, 1977[I], p.52, notes 7-8). The drawings of Anrath are Schulz, 1974, nos.204-8.

[3] Krickler, 1959, p.291, suggested that the spire was only built in 1664, but Schulz, 1972, points out that documentary evidence for this is lacking (see Lit. below).

[4] Daum, 1978 (see Lit. below).

LITERATURE :

Robinson, 1869/76, no.674/685; London, 1915, p.72, no.4, repr. pl.XXXVI; Dattenberg, 1938, p.391, no.13, repr. fig.8 (with reference to same writer in 'Westdeutsche Landeszeitung', 7 Feb. 1931); Exh. Düsseldorf, 1953, no.36, repr. (reproduction exhibited); Krickler, 1959, p.291; Bremen, 1960, p.46, repr. fig.2 (topography - see n.1 above); Dattenberg, 1962, pp.31-2, repr. p.34, fig.3 (presumably from the album called 'Doomershoff' in Doomer's inventory; another drawing of Anrath in Berlin, inv.5871, and two more in Amsterdam, inv.A3530 and A3387); Dattenberg, 1963, pp.33-7 (perhaps datable 1644); Dattenberg, 1967, p.98, no.111, repr. (quoting Krickler, 1959, but noting that the style suggests an earlier date than 1664); Schulz, 1972, I, pp.45 and 54, II, no.292 (date uncertain of the six Anrath drawings by Doomer; not later than 1663, either before or at start of Rhine journey; documentary evidence for the date of the building of the spire of the church on the left - 1664 according to Krickler - is lacking); Schulz, 1974, no.204, repr. fig.105; Daum, 1978, pp.212-4, repr. fig.2; Sumowski, 1979, etc., II, no.402, repr.

Acquisition date: 1895

Acquisition name:

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

Previous owner/ex-collection Cornelis Ploos van Amstel (Amsterdam, 3.iii.1800)
(biographical details | all objects)

Previous owner/ex-collection Muller (according to Leembruggen cat.) (all objects)

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

Previous owner/ex-collection Gérard Leembruggen (Amsterdam, 5.iii.1866/182)
(biographical details | all objects)

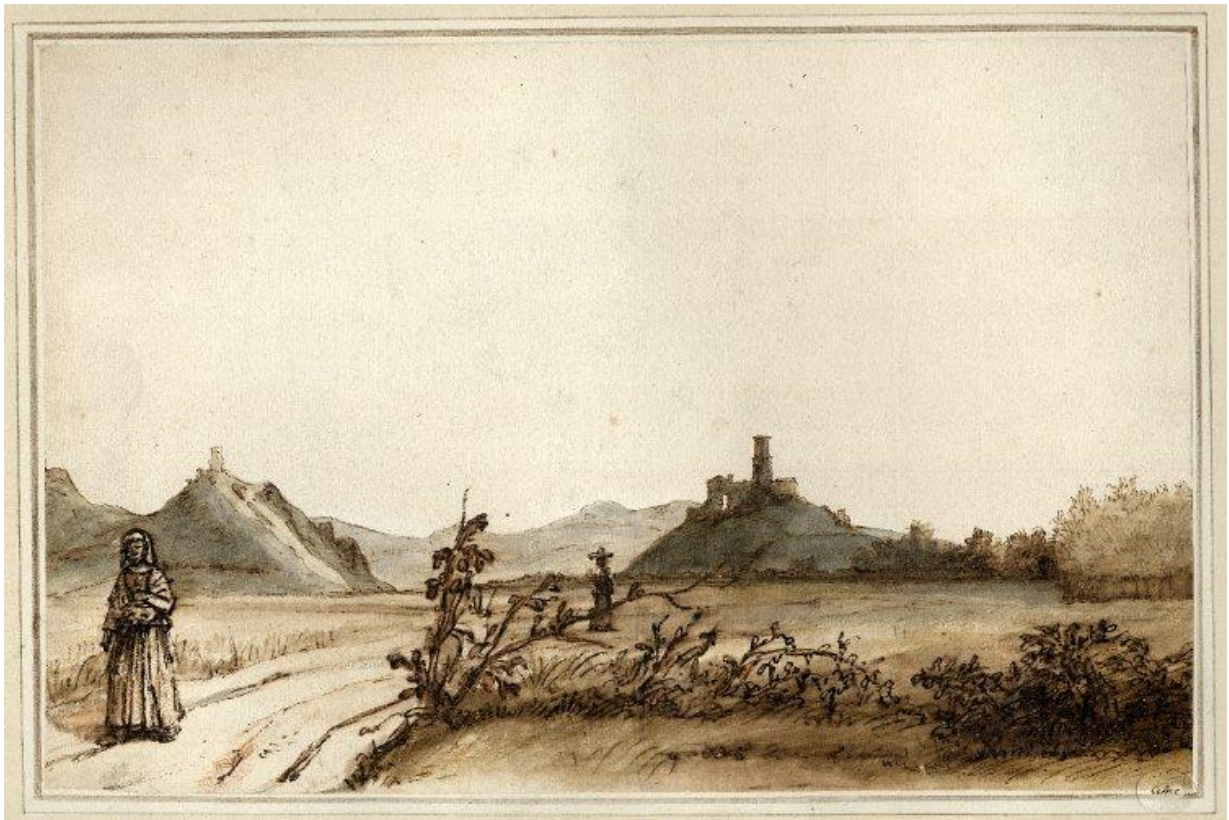
Acquisition notes:

Cornelis Ploos van Amstel; his sale, Amsterdam, van der Schley, etc., 3 March etc., 1800, Kbk E, no.33, bt Bernard, fl.60 with one other, probably Amsterdam, inv.A3530 (Dattenberg, 1967, p.98, argued that the second sheet was the Rijksmuseum drawing, which although not inscribed or marked by Ploos van Amstel was engraved by him, as the work of Gerbrand van den Eeckhout); Muller (according to Leembruggen sale catalogue); Gérard Leembruggen Jz; his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5 March, 1866, lot 182, bt Engelberts, fl.185, for Malcolm, who paid ,17-12s-4d; John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History:

1996-7 Sept-Jan, BM, Malcolm Collection, no. 94, repr.

Doomer 8



Registration number: Gg,2.265

Bibliographic reference: Hind 5; Sumowski 404; Royalton-Kisch 2010 Doomer.8

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1637-1700

Description: View of the Drachenfels and Godesberg; a plain bisected by a road on which are two women walking, two small hills surmounted by ruins in the mid-distance, a range of mountains (Siebengebirge) beyond, 1663

Pen and brown ink with watercolour.

Verso: laid down on old mat.

No watermark visible.

Inscriptions: lower centre, by the artist, in pen and brown ink (somewhat indistinctly): 'goddess [?]' ; on the mat, in pen and brown ink, by an early hand: 'Doomer'; on verso of mat, in pen and brown ink, Cracherode's initials, 'CMC', with the date '1787'.

Dimensions: 234 x 357mm (chain lines horizontal, 24/26mm apart)

Condition: Good.

Curator's comments:

See Hind for details of a similar drawing.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.8:

The drawing dates from 1663, the year of Doomer's Rhine journey (see cat. no.5, Oo,10.173). The view shows the ruins of Godesburg to the right of centre, with those of the castle on the Drachenfels to the left (the Rhine flowing between them is not visible). The continuation of the Siebengebirge is seen in the distance. Godesburg, founded in around 1210 by Dietrich von Hengsbach, Archbishop of Cologne, was enlarged in the fourteenth century and occupied, in 1583, by Dutch troops in the service of Gebhard Truchsess von Manfeld. It was later destroyed by Duke Ferdinand of Bavaria, Archbishop of Cologne from 1612-50. The castle of Drachenfels, begun in 1147 and founded by Arnold, Archbishop of Cologne, was extended in the fifteenth century, but was in ruins during much of the sixteenth and seventeenth centuries. Occupied by the Swedes in 1633, Duke Ferdinand demolished it in 1634 and most of the remains collapsed in 1788.[1]

Doomer made two other drawings of the locality: a more close-up view, of the same date, now in the Lugt Collection, Fondation Custodia, Institut Néerlandais, Paris (Sumowski 405), and a 'View of the Drachenfels', also made on the Rhine journey, now in the Albertina, Vienna.[2]

NOTES:

[1] The history is related in Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, p.43, quoting W. Einfeldt, 'Chronik der Burg Drachenfels', Munich, 1907, E. Renard, 'Kunstdenkmäler der Rheinprovinz', V, 4, 1907 and H. Neu, 'Der Drachenfels', Cologne, 1949.

[2] Schulz, 1974, no.219, repr. The Paris drawing is his no.218 and Exh. Paris-Haarlem, 1997, no.41, repr. in colour (which associates the Vienna drawing with that formerly in the Tonneman sale of 1754). Schulz, 1972 (see Lit. below), also points to other views of the same landscape made in the 1630s by Wenzel Hollar, and to an etching in 'Amoenissimi prospectui', London, 1643.

LITERATURE :

London, 1915, p.72, no.5, repr. pl.XXXVI; Hofstede de Groot, 1915[II], p.61 (inscription should be read 'Anssje' for 'Angers'); Hofstede de Groot and Spiess, 1926-7, p.198, repr. p.195, fig.18 (notes two related views [on which see above]); Haentjes, 1960, repr. p.58; Dattenberg, 1967, p.113, no.125, repr.; Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, p.43, under no.39; Schulz, 1970, p.18, n.30 (listing drawings made on Rhine journey); Schulz, 1972, I, p.54 and II, no.308; Schulz, 1973, p.7; Schulz, 1974, p.23 and cat. no.217, fig.115; Sumowski, 1979 etc., II, no.404, repr.; Exh. Koblenz-Bonn, 1992, no.10, repr. p.157; Exh. Paris-Haarlem, 1997-8, under no.41.

Acquisition date: 1799

Acquisition name:

Bequeathed by Clayton Mordaunt Cracherode (see Inscriptions; L.606 and 607) (biographical details | all objects)

Exhibition History:

1992 Sept-Oct, Rheinische Landesmuseum, Bonn & Mittelrhein Museum, Koblenz, no 10.

Doomer 9



Registration number: 1854,0628.115

Bibliographic reference: Hind 6; Sumowski 406; Royaltan-Kisch 2010 Doomer.9

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Formerly attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1663

Description: View of Bacharach from the South; the town viewed from outside the walls, a circular tower to right, and two figures on the road to left, vineyards on the hills in the distance.

Pen and brown ink with grey and brown wash.

Verso: inscription only exposed (see Inscription).

No watermark visible.

Inscriptions: Inscribed on verso, lower right, by the artist, in pen and brown ink: 'De Stat bacharach'.

Dimensions: 226 x 241mm (chain lines horizontal, 22mm apart)

Condition: Possibly cut (see further under Comment); otherwise good, apart from slight foxing.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.9:

Bacharach lies on the Rhine some 30 miles south-east of Koblenz. The drawing, which dates from Doomer's Rhine journey of 1663 (see cat. no.5, Oo,10.173) shows in the foreground the 'Zollturm' by the 'Zolltor' ('customs gate'); the 'Kranenturm' down to the right by the Rhine, like the 'Zollturm' attached to the old defensive wall of the town; the church of St. Werner in shadow to the left of centre; and another tower in the wall, the 'Postenturm', in the distance, partly masked by the tree in the centre foreground.[1]

A later and wider version of the drawing, now in the van Eeghen collection, shows a further tower to the right and extends on the left to include a view of the Castle of Stahleck on the nearer of the two hills on the left, with a seated draughtsman in the left foreground.[2] As the van Eeghen drawing was probably based on the present sheet, and includes the same figures in the centre, it seems likely that the present drawing has been cut down at the sides. This could have been done by the artist himself, when he added the indication of a tall building at the extreme left: it is drawn over the hilly landscape behind and does not coincide with the position of the Castle of Stahleck and its walls in the later version. Doomer may also have added some of the foreground brown wash at this later stage.

The motif of the 'Zollturm' was employed by Doomer in the background of a drawing of 'Eliezer and Rebecca at the Well' in a private collection, which is dated 1696.[3] Other drawings by Doomer of Bacharach are the 'View of Schloss Stahleck' in Brussels,[4] and two versions of a drawing of a 'Fountain in the Town Wall at Bacharach', the earlier, 1663 version being in Amsterdam,[5] the later one in the F. Lugt collection.[6]

NOTES:

[1] The topography is described by Schulz, 1972 (see lit. below), and is repeated here, with some changes based on Matthaeus Merian the Elder's engraved view of the city (see Wüthrich, 1993, p.164; the print is from the 'Theatrum Europaeum', II, no.44).

[2] Schulz, 1974, no.234. The drawing measures 242 x 408mm.

[3] As pointed out by Sumowski, under nos.375, repr. and 406 (the present sheet). The drawing is also repr. Schulz, 1974, no.42, fig.19; Exh. Paris-Haarlem, 1997-8, no.43, repr. in colour.

[4] Brussels, Musée des Beaux-Arts, Collection de Grez 1098; Schulz, 1974, no.236, repr. fig.126.

[5] Amsterdam, Rijksprentenkabinet, Rijksmuseum, inv. no.A298; Schulz, 1974, no.237, repr. fig.127.

[6] Paris, Institut Néerlandais, F. Lugt collection, inv. no.5187; Schulz, 1974, no.238, repr. fig.128.

LITERATURE :

Waagen, IV, 1857, p.41 (school of Rembrandt); London, 1915, pp.72-3, no.6, repr. pl.XXXVII (notes version formerly in Heseltine [now van Eeghen] collection); Hofstede de Groot and Spiess, 1926-7, p.194, repr. fig.5 (probably before 1666, with topographical details and related drawings in Hofstede de Groot [now van Eeghen] collection, in Brussels and in Amsterdam); Schulz, 1972, I, p.54 and II, no.340; Schulz, 1973, p.10; Schulz, 1974, p.23 and cat. no.235; Sumowski, 1979, II, no.406, repr. (the tower used in 1696 drawing of 'Eliezer and Rebecca' in a private collection, Sumowski 375); Exh. Paris-Haarlem, 1997-8, under no.43.

Acquisition date: 1854

Acquisition name:

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

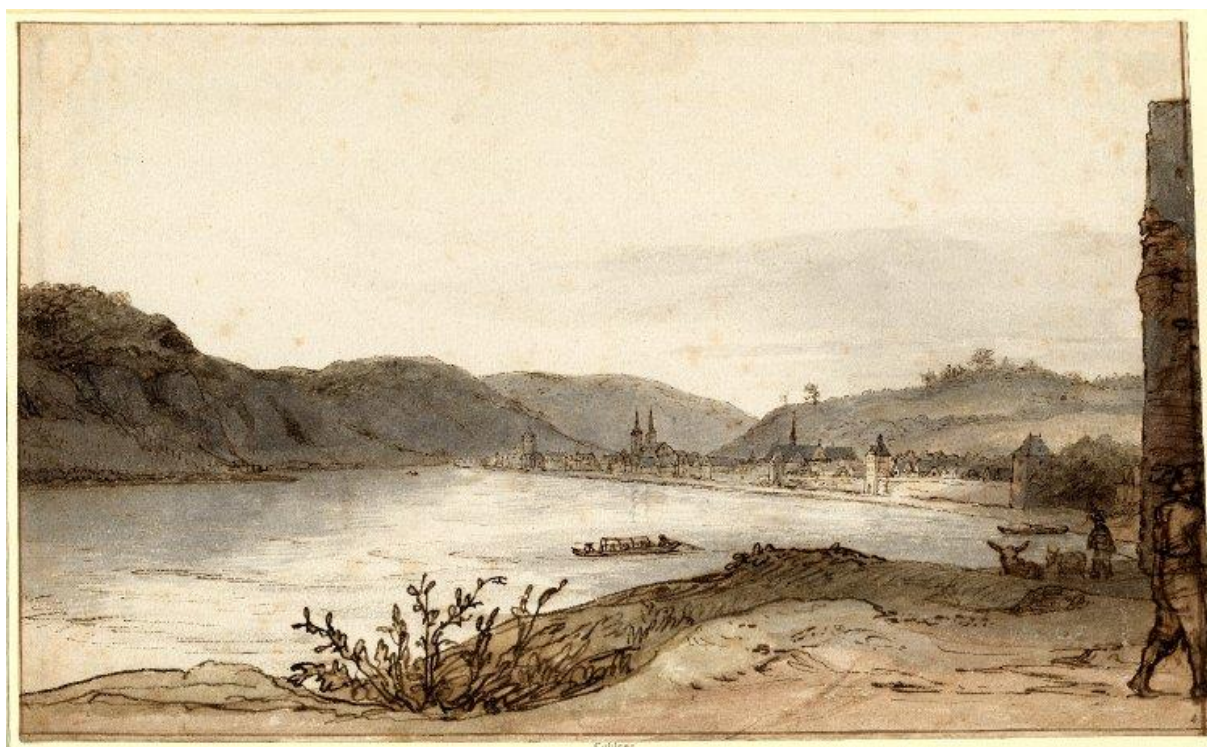
Acquisition notes

Not Woodburn sale as Hind suggests. Purchased as by G. van den Eeckhout.

Exhibition History:

1992 Sept-Oct, Rheinische Museum, Bonn & Mittelrhein Museum, Koblenz, no.19, repr. p.163.

Doomer 10



Registration number: 1946,0713.152

Bibliographic reference: Hind Add.11 (placed as); Philipps-Fenwick p.183(2); Sumowski p.870, no.6; Roylton-Kisch 2010 Doomer.10

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1663

Description: View of Boppard on the Rhine; the town is seen across water in the distance, mountains rising from the river bank at left, a man walking to right at right foreground, a wall behind. 1663

Pen and brown ink with brown, green and grey wash; framing lines in pen and brown ink

Verso: see Inscriptions

Watermark: Strasburg lily in a crowned shield, the letters 'WR' below

Inscriptions: verso, in pen and dark brown ink: 'Cobbens/friers [Triers?]'; below this, in paler brown ink: 'Aen den Reyn'.

Dimensions: 250 x 412mm (chain lines horizontal, 25/26mm apart)

Condition: Good; some stains and foxing in the sky and elsewhere.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.10:

Boppard is situated on the west bank of the Rhine, about 12 miles south of Koblenz. The town is here seen from the north, with (from left to right) the Balduinsburg, the church of St Severus, the Carmelite church and the Eberbach and Koblenz gates.[1]

Like cat. nos.7-9 and 10 (1895,0915.1147, Gg,2.265, 1854,0628.115 and 1946,0714.153), the drawing dates from the time of Doomer's journey along the Rhine, which took place almost certainly in 1663. A later version of c.1670, with different staffage, is now in the F. Lugt collection, Institut Néerlandais, Paris.[2]

NOTES:

[1] Other seventeenth-century views of Boppard, by Hollar and Merian, are listed by Schulz, 1972 (see Lit. below).

[2] Inv.2229, from the collections of J. Tonneman and W. Pitcairn Knowles. Schulz, 1974, no.228, repr. fig.122; Exh. Paris-Haarlem, 1997, no.42, repr. in colour.

LITERATURE :

Popham, 1935, p.183, no.2, repr. pl.LXXV (as of Koblenz); Dattenburg, 1940, p.14, n.1 (of Boppard, not Koblenz); Schulz, 1972, I, p.54 and II, no.326; Schulz, 1973, p.8; Schulz, 1974, p.23 and cat. no.227, repr. fig.121; Sumowski, 1979 etc., II, p.869, no.6; Exh. Paris-Haarlem, 1997, under no.42.

Acquisition date: 1946

Acquisition name: Donated by The Art Fund (as NACF) (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (Christie's, 5.vi.1860/335 as 'Doomer - Two views on the Rhine; and a rocky eminence - broad pen and) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (biographical details | all objects)

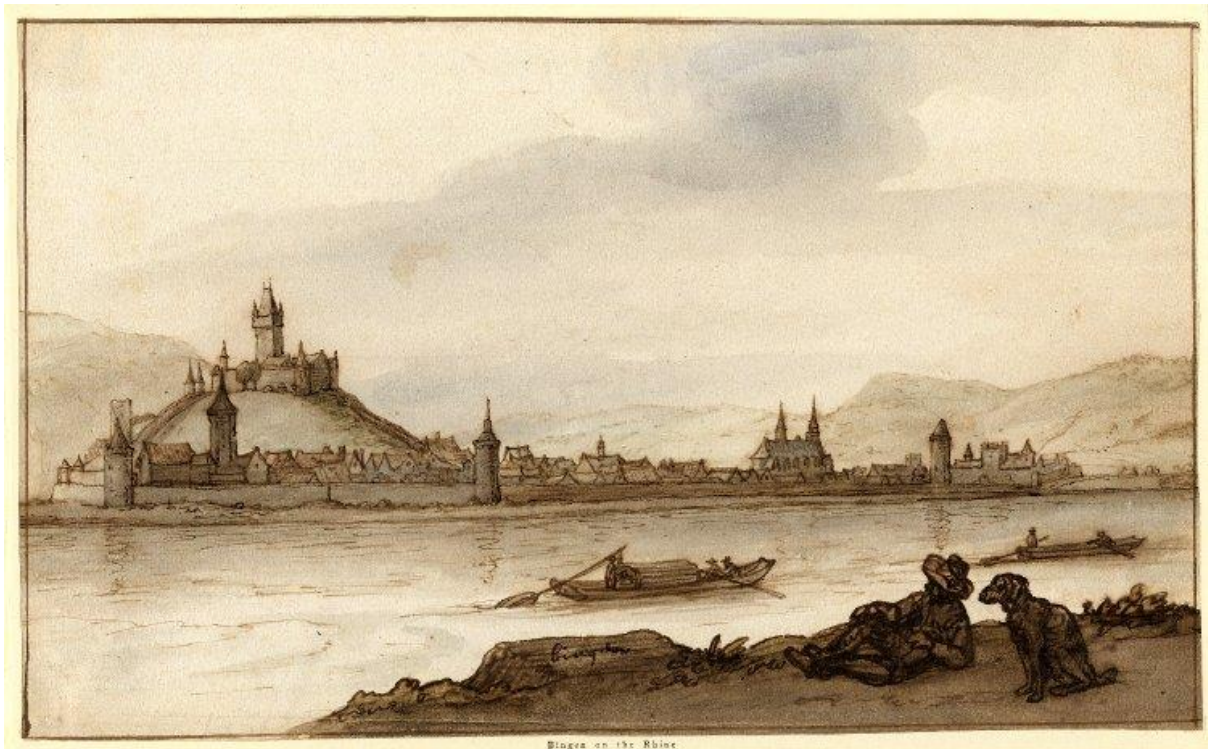
Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

Previous owner/ex-collection Thomas Fitzroy Fenwick (biographical details | all objects)

Acquisition notes: In Woodburn sale with H ADD.12 and 13 (here Doomer cat. nos.11 and 14, 1946,0713.153 and 978). This drawing bt Sir Thomas Phillipps, ,2-10-0) and then by descent to Thomas Fitzroy Phillipps Fenwick.

Exhibition History: 1956, London, p.31, no.6; 1992 Sept-Oct, Rheinische Museum, Bonn & Mittelrhein Museum, Koblenz, no.13, repr. fig.160.

Doomer 11



Registration number: 1946,0713.153

Bibliographic reference: Hind Add.12 (placed as); Philipps-Fenwick p.183(1); Sumowski p.870, no.9; Royalton-Kisch 2010 Doomer.11

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1663

Description: Bingen on the Rhine; the town is seen across the river, a castle on a mound at left, two boats on the river, a man reclining with a dog beside him on grass at right foreground. 1663

Pen and brown ink with watercolour

Verso: see Inscriptions

Watermark: Strasburg lily in a crowned shield, the letters 'WR' below

Inscriptions: lower centre, in pen and brown ink: 'bingen'; and verso, lower centre, in pen and brown ink: 'De stat bingen aen den Reyn'; above this, in graphite: '335/3' [the Woodburn sale lot number].

Dimensions 220 x 359mm (chain lines horizontal, 25/26mm apart)

Condition: Good, apart from a few old scuffs and creases, especially to lower left.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.11:

Bingen lies on the south bank of the Rhine, opposite Rüdesheim, at the confluence of the Nahe (or Nava). It enjoyed the protection of the archbishop and elector of Mainz, which lies some 15 miles to the east. The town marks the southernmost point reached by Doomer on his Rhine journey, which was undertaken almost certainly in 1663. His view, although drawn at that time, is topographically less exact and stylistically slightly more laboured than the others he made on this journey (cf. cat. nos.8-10; Gg,2.265, 1854,0628.115 and 1946,0713.152). It apparently shows Bingen from the north bank of the Rhine, with Klopp castle on a height beyond. The town suffered considerable depredations in the seventeenth and eighteenth centuries.[1]

Another drawing, showing the nearby 'Mäuseturm' in the Rhine near Bingen, a later version of a now lost study of 1663, is in a private collection.[2]

NOTES:

[1] Schulz, 1972 (see Lit. below) provides details of views of the town by Hollar and Merian.

[2] Schulz, 1974, no.239, repr. fig.130.

LITERATURE :

Popham, 1935, p.183, no.1, repr. pl.LXXIV; Dattenberg, 1940, p.14; Schulz, 1970, p.17, n.13, p.10 and p.18, n.31 (part of 'London Group', including Oo,10.173, Gg,2.265 and 1946,0713.153); Schulz, 1972, I, pp.52-4 and II, no.347; Schulz, 1973, p.11, repr. fig.12; Schulz, 1974, p.23 and cat. no.240, repr. fig.131; Sumowski, 1979 etc., II, p.870, no.9.

Acquisition date: 1946

Acquisition name:

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

Previous owner/ex-collection Samuel Woodburn (Christie's, 5.vi.1860/335 as 'Doomer - Two views on the Rhine; and a rocky eminence - broad pen and) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (biographical details | all objects)

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

Previous owner/ex-collection Thomas Fitzroy Fenwick (biographical details | all objects)

Acquisition notes:

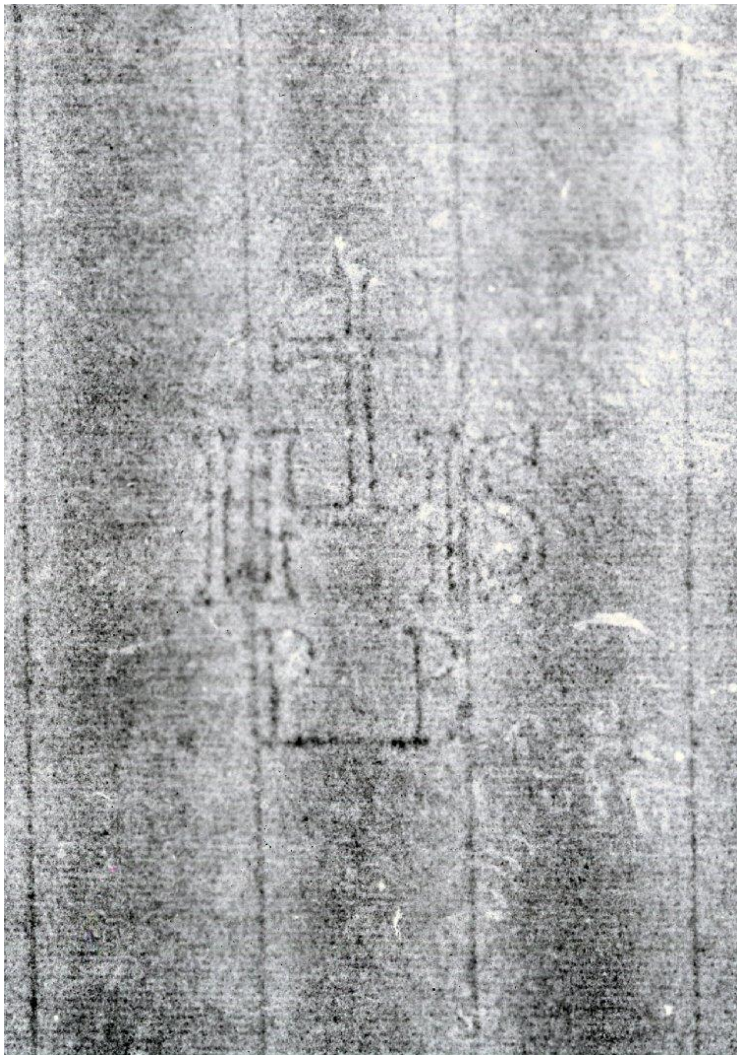
In Woodburn sale with H ADD.11 and 13 (Doomer cat. nos.10 and 14; 1946,0714.152 and 978), bt Sir Thomas Phillipps, ,2-10-0 and then by descent to Thomas Fitzroy Phillipps Fenwick.

Exhibition History:

1956, London, p.30, no.2;

1992 Sept-Oct, Rheinische Museum, Bonn & Mittelrhein Museum, Koblenz, no.21, repr. p.165

Doomer 12



Watermark

Registration number: 1885,0711.276

Bibliographic reference: Hind 3; Sumowski p.860, no.2; Royalton-Kisch 2010 Doomer.12

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1663 (circa)

Description: Figures under a trellis by a farm building; a small wooden bridge (?) to left.
c.1663

Pen and brown ink with grey and brown wash, touched with yellow wash; framing-lines in pen and dark brown ink.

Verso: see Inscriptions.

Watermark: IHS with letters PB (same as Jan Lievens, cat. no.10, 1836,0811.344).

Inscriptions: verso, in graphite, lower left: '9'; lower right: 'Eckhout.'

Dimensions: 202 x 398mm (chain lines horizontal, 21/26mm apart)

Condition: Good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.12:

The style seems close to the drawings that Doomer made on his Rhine journey of 1663, but the location has not been identified.[1]

NOTES:

[1] Hind (in London, 1917) associated the style with cat. no.6 (1886,1012.539), and was followed by Sumowski (1979; see Lit. below).

LITERATURE :

London, 1915, p.72, no.3, repr. pl.XXXV; Bernt, I, 1957, no.183, repr.; Schulz, 1972, II, no.31; Schulz, 1974, no.29, repr.; Sumowski, 1979 etc., II, p.860, no.2.

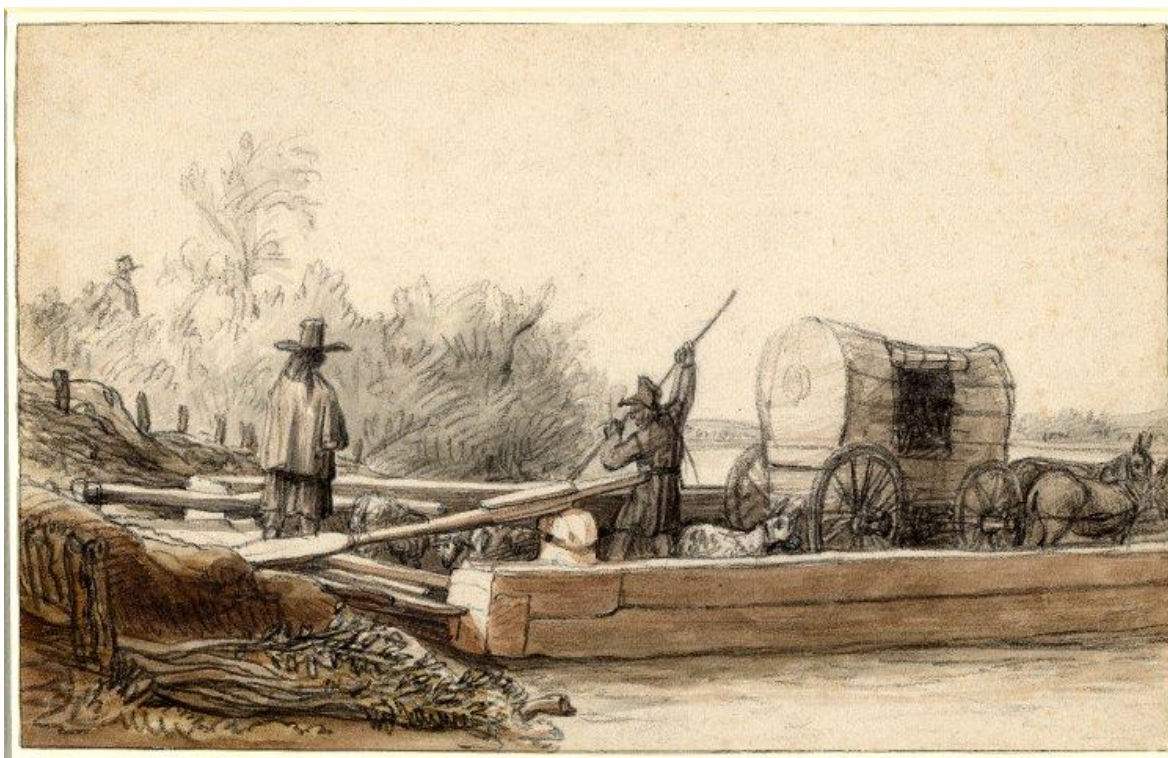
Acquisition date: 1885

Acquisition name:

Purchased from Alphonse Wyatt Thibaudeau (biographical details | all objects)

Exhibition History: 1891, London, no.117;; 1956, London, p.31, no.5.

Doomer 13



Registration number: 1895,0915.1146

Bibliographic reference: Hind 10; Sumowski 489x; Royaltan-Kisch 2010 Doomer.13

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1663 (circa)

Description: A ferry-boat; containing a closed cart with a pair of horses, donkey, sheep, a man in a wide-brimmed hat and the boatman, who is pushing the boat out from land, another man in trees behind at left. c.1663

Black chalk with grey, brown and yellow-ochre wash; framing lines in pen and grey ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, centre in graphite: '684' and lower left: 'a/vB [?]', and lower right: '8 / 6 short [?]' ; lower left in pen and black ink: 'JCRobinson / 1860 / 623'.

Dimensions: 232 x 367mm (chain lines horizontal, 24/25mm apart)

Condition: generally good, though with some surface dirt and foxing.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.13:

The style of the drawing suggests a date at the time of Doomer's travels in Germany, which occurred almost certainly in 1663 (see cat. no.5, Oo,10.173). His 'View of Remagen', now in Berlin, which is executed in the same technique, seems especially close.[1]

NOTES:

[1] The comparison suggested by Sumowski, 1979 (see Lit. below; the Berlin drawing is Inv. no.1312, Sumowski 412).

LITERATURE :

Robinson, 1869/76, no.673/684; London, 1915, p.74, no.10, repr. pl.XXXVIII (perhaps drawn in France; compares 'Farmhouse outside Nantes', in Amsterdam, inv. no.A3386, S.384); Exh., Leningrad, 1926 (1927), p.53, under no.126 (compares Hermitage 'Rhine at Arnhem', Inv.no.14948); Schulz, 1972, I, p.36 and II, no.13 (attributed to Cuyp by Bredius [this presumably an annotation on the old mount, since removed]; drawn on an early excursion; but influenced by Rembrandt c.1650, therefore not very early); Schulz, 1974, p.13 and cat.no.10 (as in 1972); Schatborn, 1977, p.50; Sumowski, 1979 etc., II, no.489x (c.1663; see n.1 above).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (of Poltalloch) (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (Christie's, 12.vi.1860/1204 as 'Doomer - a ferry boat with waggon &c., crossing a river - black chal) (biographical details | all objects)

Previous owner/ex-collection D Stoopendaal (Amsterdam, van der Schley, Yver and Roos, 3.iv.1797/Kunstboek E, no.29, bt Pruyssenaer, f.5.5) (biographical details | all objects)

Previous owner/ex-collection Sir John Charles Robinson (L. 'Suppl.', 2141b) (biographical details | all objects)

Previous owner/ex-collection J C Pruyssenaer (Amsterdam, van der Schley, Yver, and Roos, 27.ii.1804/Kunstboek B, no.41, bt Vinkeles, f.19.10) (all objects)

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

Previous owner/ex-collection Hendrik van Eyl Sluijter (Amsterdam, van der Schley and de Vries, 26.ix.1814/Kunstboek D, no.41) (biographical details | all objects)

Previous owner/ex-collection T van Dussel (The Hague, Scheurleer, 7.vi.1784/Kunstboek B, no.190 (with another drawing by Doomer: 'een overvaren) (biographical details | all objects)

Previous owner/ex-collection A E Evans & Sons (biographical details | all objects)

Exhibition History: 1895, London, no.398.



Registration number: 1946,0713.978

Bibliographic reference: Hind Add.13 (placed as); Philipps-Fenwick p.183(3); Sumowski 481x; Roylton-Kisch 2010 Doomer.14

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Date: 1663 (circa)

Description: Imaginary mountain landscape, after Rembrandt; cattle and figures in the meadows in the foreground, a mountain behind, with square top pierced by an arch, a group of buildings, one with a round, conical tower, to right, a boat on a lake at centre. c.1663

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

Verso: see Inscriptions.

Watermark: Strasburg lily in crowned shield, the letters 'WR' below.

Inscriptions: Inscription Content: Inscribed lower left, in pen and brown ink: 'L. Doomer. fecit.'; inscribed verso, lower centre, in graphite: 'P [underlined]'; and lower left, in red chalk: '1050'.

Dimensions: 240 x 372mm (chain lines horizontal, 25mm apart)

Condition: rather grubby; some foxing; frayed at left edge; repaired tears left and at upper right edge.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat.no.14:

Based on a drawing in the Städelsches Kunstinstitut in Frankfurt, which is inscribed 'Rembrandt f 1642'. The attribution of the Frankfurt drawing is contested, but in style it resembles Rembrandt's black chalk landscapes of the 1640s (including 1890,0512.160 and 161; here Rembrandt cat. nos. 62 and 63).[1] Its paper support has a watermark identical to that found in Rembrandt's own study, now in the Rijksmuseum, for the sick woman in Rembrandt's Hundred Guilder Print, also of the 1640s.[2] The compiler takes the minority (or currently unique!) view that the Frankfurt drawing is by Rembrandt.

The present sheet bears the same watermark as 1946,0713.152 and 153 [here Doomer cat. nos.10 and 11], and all three were sold in a single lot at the Lawrence-Woodburn sale of 1860. It seems likely that the present sheet, like them, also dates from around 1663, two decades later than the Frankfurt drawing. Doomer's surviving copies after drawings by or attributed to Rembrandt all appear to have been made long after he was established as an independent master.[3]

NOTES:

[1] The Frankfurt drawing, Inv. no.3085 (N.17), measures 154 x 277, and was formerly in the J. Goll van Franckenstein collection. Sumowski (see Lit. below, with further literature) describes it as a Rembrandt imitation, and states that it is based on the drawing by Doomer.

[2] Benesch 183; Amsterdam, 1985, no.21, repr. (the watermark, there repr. p.241, includes the same monogram, CH with the letter M, which is usually attached to a Basel staff watermark).

[3] Schatborn, 1977, pp.48-50.

LITERATURE :

Popham, 1935, p.183, no.335; Schulz, 1972, II, no.386; Sumowski, 1979, etc., II, no.481x, repr. (model for the drawing in Frankfurt, which is a Rembrandt imitation).

Acquisition date: 1946

Acquisition name:

Donated by Count Antoine Seilern (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (Christie's, 5.vi.1860/335 as 'Doomer - Two views on the Rhine; and a rocky eminence - broad pen and) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (bt £2-10s) (biographical details | all objects)

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

Previous owner/ex-collection Thomas Fitzroy Fenwick (biographical details | all objects)

Acquisition notes:

In Woodburn sale with two others, here cat. nos.10 and 11 (1946,0713.152 and 153), bought by Sir Thomas Phillips, £2-10s; by descent to Thomas Fitzroy Phillips Fenwick and presented anonymously with the Phillipps-Fenwick collection.

Exhibition History: No exhibitions recorded.



Registration number: 1910,0218.5

Bibliographic reference: Hind Add.6 (as Flinck); Sumowski 453x (Doomer); Royalton-Kisch 2010 Doomer.15

Location: Dutch Roy XVIIc

Drawn by Lambert Doomer (biographical details | all objects)

Formerly attributed to Govert Flinck (biographical details | all objects)

Formerly attributed to Jacob Jordaens (biographical details | all objects)

Date: 1663 (circa)

Description: Family group in a landscape; (study for a group portrait?) at centre a woman seated with a basket on her lap, a child holding a piece of fruit on her right and further right a child with a dog and two older children (one a shepherdess), to left a girl seated on the ground playing a musical instrument, near trees beyond a figure on a donkey or mule. c.1663

Black chalk with grey and brown wash.

Verso: laid down on eighteenth-century mat.

No watermark visible.

Inscriptions: none visible.

Dimensions: 249 x 342mm (chain lines horizontal, 25?mm apart)

Condition: slightly soiled and discoloured, especially to left and lower left; horizontal crease just below centre.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Lambert Doomer, cat. no.15:

The subject of the drawing is so unusual for Doomer that its attribution was until recently controversial. Yet it compares closely in style with several of Doomer's chalk studies, including the 'View of the Valckhof in Nijmegen' (private collection, Sumowski 487x),[1] and to a degree with cat. no.13 (1895,0915.1146). Like the latter, it probably dates from around the time of the artist's Rhine journey of 1663, and seems later than the drawings that include chalk from the time of his travels in France in 1645-6.[2]

Portrait groups in pastoral guise are common in Dutch seventeenth-century art, and a painted example by Doomer is known, the 'Peasant Couple under Trees' in the Landesmuseum für Kunst und Kulturgeschichte, Oldenburg.[3]

NOTES:

[1] As pointed out by Sumowski (see Lit. below).

[2] Cf. the 'Farmhouse near Nantes' in Cambridge, Fitzwilliam Museum, inv. no.PD.269-1963 (repr.Sumowski 471x).

[3] Repr. Sumowski, 'Gemälde', I, 1983, no.221. For the tradition, see Kettering, 1983.

LITERATURE :

London, 1931, p.141, no.Add.6, repr. pl.LXXII (formerly attributed to Jordaens, but nearer Flinck or Eeckhout); von Moltke, 1965, no.221, repr. (perhaps by Doomer or J.G. Cuypp); Schulz, 1972, I, p.75, II, no.17 (unusual technique and subject for Doomer; attribution uncertain, probably of 1660s; compares painting by Eeckhout in Budapest, inv. no.4265 [Sumowski, 'Gemälde', no.538]); Schulz, 1974, p.36 and no.15, repr. fig.23 (probably by Doomer in 1660s; Rembrandt influence); Sumowski, 1979, etc., II, no.453x, repr. (by Doomer; compares his painting in Oldenburg - see n.3 above - and drawings in Oxford and Paris [Sumowski 454x and 487x]).

Acquisition date: 1910

Acquisition name: Donated by Mrs Robert Low (presented to BM as attributed to Jordaens) (biographical details | all objects)

Previous owner/ex-collection John Barnard (L.1419) (biographical details | all objects)

Previous owner/ex-collection Anon Lugt 726 (all objects)

Acquisition notes:

John Barnard (L.1419); his sale, 6th night, 22 February 1787, lot 57 ('A Family Piece, Jordaens'), ,3-3s-0d; A. Donnadieu (L.726); Mrs Robert Low, by whom presented (as attributed to Jordaens).

Exhibition History: 1992, BM, Drawings by Rembrandt and his Circle, ex-catalogue.

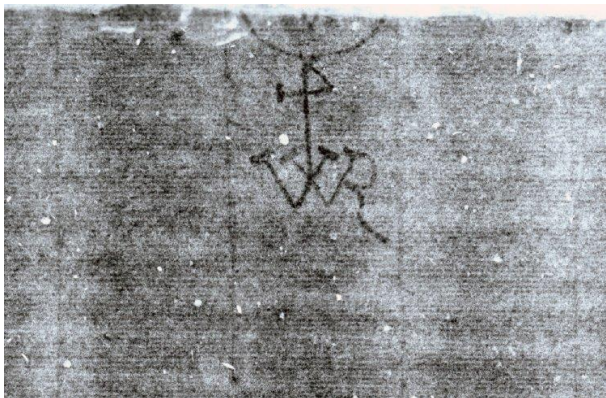
Gerard Dou (printmaker; painter/draughtsman; Dutch; Male; 1613 - 1675)

Also known as Dou, Gerrit; Dow, Gerard

Biography

Born in Leiden on 7 April 1613, the son of a glass-engraver. After initially following his father's trade, he was trained by the engraver, Bartholomeus Dolendo, before studying with Rembrandt from February 1628 until the latter's departure to Amsterdam in 1631-2. He seems to have remained in Leiden for almost his entire life, and died there on 9 February 1675. From Rembrandt's early style Dou developed his own, more literally descriptive manner of painting. His pictures, of widely diverse subject-matter, are generally small in scale and remarkable for their meticulous finish. His detailed technique was widely admired and emulated by his followers, who comprise the so-called Leiden school of 'fine' painters, the influence of which continued into the eighteenth and nineteenth centuries. His pupils included his nephew Dominicus van Tol, Pieter van Slingelandt, Godfried Schalcken and perhaps Gabriel Metsu. Among the many recorded collectors of his work were Charles II, the Archduke Leopold Wilhelm of Austria and Queen Christina of Sweden. Her representative in the Netherlands, Pieter Spiering, paid the artist a substantial annuity for the right of first refusal to his paintings. Dou's drawings are rare and in general have been little studied.

Dou 1



Watermark

Registration number: 1891,0511.30

Bibliographic reference: Hind 1; Sumowski 533x; Royalton-Kisch 2010 Dou.1

Location: Dutch Roy XVIIc

Drawn by Gerard Dou (biographical details | all objects)

Date: 1630-1635 (circa)

Description: Portrait study of an old woman; half-length, almost to front, wearing a close linen cap, ruff and fur-trimmed coat, her hands in a muff. c.1630-35

Black and red chalk.

Verso: blank.

Watermark: lower section of a Strasbourg lily, comparable to Laurentius 435 (datable 1611).

Inscriptions: top left, in black chalk: 'GDou ['GD' in monogram; possibly a signature]'; verso, in graphite, left of centre: '2502'.

Dimensions: 169 x 130mm (chain lines horizontal, 30mm apart)

Condition: A few losses at extreme edges; slightly foxed; otherwise good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerrit Dou, cat. no.1:

Apart from the inscription, the authenticity of which cannot be proven, the attribution of the drawing to Dou rests only on the general stylistic affinities that it exhibits with his other works. The handling of the chalk relates to sections of Dou's drawn 'Portrait of Marijtje Jansdr. van Rozenburg (the Artist's Mother)' in the Louvre, particularly in the definition of the skirt and of the fur.[1] In other respects the style differs, the looser, trailing lines of the present sheet being reminiscent of drawings by Jan Lievens rather than of Dou's master, Rembrandt (cf. Lievens cat. nos.2-3, 1836,0811.341 and 347). The model, or a very similar one, is depicted in an etching of around 1630-31 that has been variously attributed to Rembrandt, Lievens and Dou.[2] Another drawing of the 'Head of an old Woman', in the Städelsches Kunstinstitut in Frankfurt, resembles the present work in style and is probably by the same hand.[3] Yet its connection with Dou is also tentative, and it bears an early attribution to Lievens.

These stylistic considerations lend some support to the traditional attribution to Dou, which is here retained also because the monogram appears to be in the same medium as the black chalk sections of the drawing, and because the composition resembles Dou's paintings, such as the 'Prophetess Hanna' in the Rijksmuseum and the 'Old Woman in a Fur Cloak and hat' in Berlin.[4] The drawing probably dates from around 1630-35.[5]

NOTES:

[1] Louvre, Département des arts graphiques, inv.22579, signed and dated 1638, repr. Sumowski 528.

[2] Bartsch 358; Hind 83. The connection suggested by Münz, 1952 (see Lit. below). For a summary see White and Boon, 1969, I, pp.167-8 and Sumowski, under no.533x.

[3] Inv. no.3295 as by Lievens (repr. Sumowski 532x).

[4] Rijksmuseum inv. no.A2657 and Berlin Gemäldegalerie inv. no.847; repr. Sumowski, 'Gemälde', I, nos.245 and 253. The composition of the Berlin painting resembles that of the etching mentioned above, and the model is thought to have been Rembrandt's mother.

[5] A few earlier writers followed Münz, 1952 (see Lit. below) in believing that the drawing is a facsimile by Ploos van Amstel. This error may have been transferred from London, 1915, p.75, no.3, repr. pl.XXXIX, which is indeed a facsimile by Ploos van Amstel of a drawing by Dou of a 'Woman seated at a Spinet', but which is there catalogued as an original drawing.

LITERATURE: 'British Museum. Reproductions of Drawings by Old Masters', IV, 1894, no.5, repr. (early work by Dou; perhaps of Rembrandt's mother); Martin, 1901, p.245, no.373; Bode and Valentiner, 1907, p.32, pl.15; London, 1915, p.74, no.1, repr. pl.XXXIX (early Dou, influenced by Rembrandt); Henkel, 1931, pl.LXXV; van Regteren Altena, 1949, p.XX, no.27, repr.; Münz, 1952, II, p.179, under no.318, repr. pl.14b (as a print by Ploos van Amstel after a lost drawing); White and Boon, 1969, I, p.168, under no.B358 (quoting Münz, 1952); Sumowski, 1979 etc., III, 1980, no.533x, repr. (signature not authentic; early 1630s); Robinson, 1982, p.285 (persuasive as Dou); Broos, 1984, pp.175-6 (signature authentic; style similar to the 'Portrait of the Artist's Mother', Louvre inv.22579, Sumowski 528).

Acquisition date: 1891

Acquisition name:

Purchased from Colnaghi (biographical details | all objects)

Previous owner/ex-collection Jacob de Vos Jacobsz. (not identifiable in his sale catalogue, Amsterdam, Roos et al., 22-24 May 1883) (biographical details | all objects)

Previous owner/ex-collection Chevalier Ignace Joseph de Claussin (Paris, 2.xii.1844/28) (biographical details | all objects)

Previous owner/ex-collection Jacob de Vos (Amsterdam, De Vries et al., 30.x.1833/Kunstboek L, no.3) (biographical details | all objects)

Acquisition notes: Jacob de Vos; his sale, Amsterdam, de Vries, Brondgeest, Engelberts and Roos, 30 October, 1833, 'kunstboek' L, no.3 ('Eene oude Vrouw in het bont gekleed, de handen in eene mof gestoken. Uitmuntend fraai en uitvoerig met rood en zw. krijt'); Chevalier de Claussin; his sale, Paris, Schroth and Dumesnil, 2 December, 1844, lot 28, bt de Vos, F.300 (but not in Jacob de Vos Jacobsz. 1883 sale); purchased from Colnaghi's, 1891.

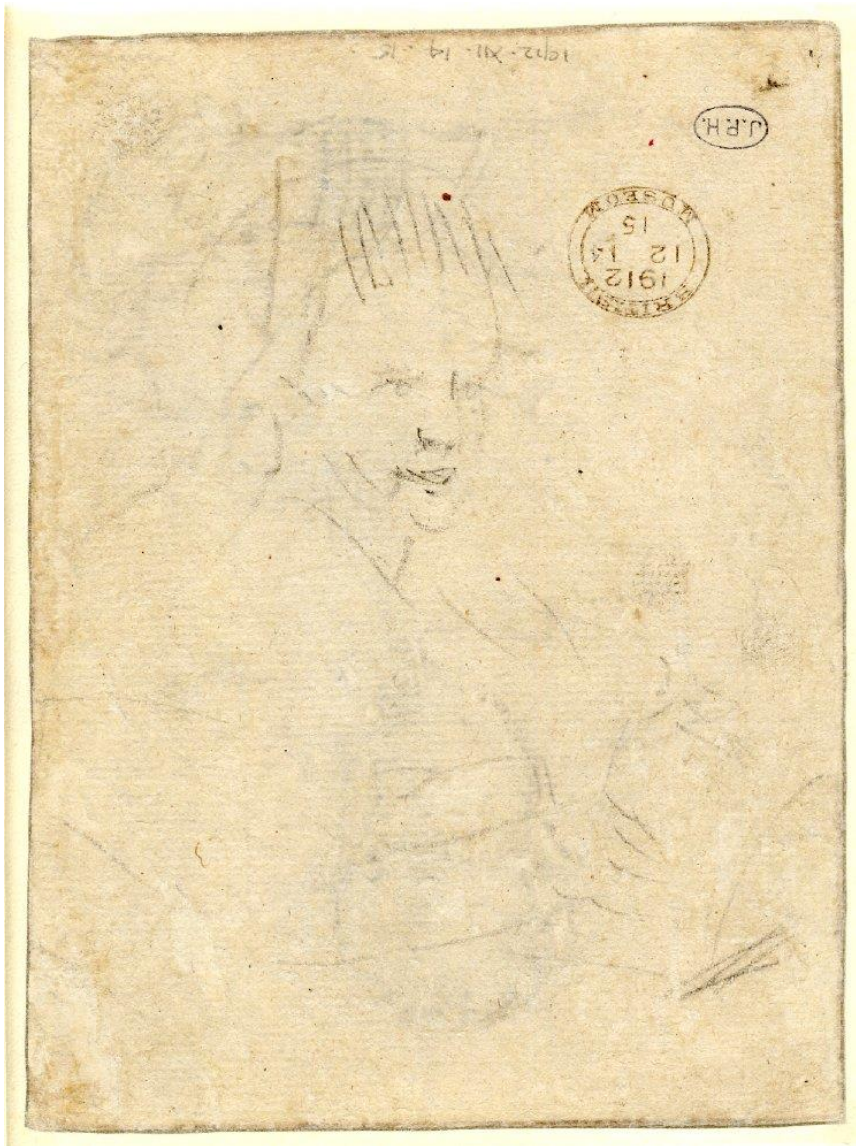
Exhibition History:

London, 1891, 'Supplement' 1892, no.106; 1895, no.421; 1956, p.32, no.3; 1974 July-Dec, BM, Portrait Drawings, no.109; 1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue.

Dou 2



Recto



Verso

Registration number: 1912,1214.15

Bibliographic reference: Hind 2; Sumowski 542x; Royalton-Kisch 2010 Dou.2

Location: Dutch Roy XVIIc

Drawn by Gerard Dou (biographical details | all objects)

Attributed to Gerard Dou (biographical details | all objects)

Date: 1648 (circa)

Description: A seated woman; portrait study of an unknown woman, half-length, slightly to left, looking to front, her hands clasped on her lap, wearing a necklace and large falling collar. c.1648

Black chalk; framing line in pen and brown ink.

Verso: slight sketch of a seated woman, turned to right, perhaps a lace-maker

No watermark.

Inscriptions: lower left, in pen and black ink: 'G. Douw.'; verso, lower left (visible only through backing): '16'.

Dimensions: 135 x 101mm (chain lines vertical, 26 mm apart)

Condition: Good; slight brown stains at top left and lower right corners.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Gerrit Dou, cat. no.2:

While the securely attributed oeuvre of Dou contains no closely comparable works, the traditional attribution merits serious consideration. The at times abruptly angular delineation of the drapery has some echoes in the handling of the chalk in Dou's portrait of 'Marijtje Jansdr. van Rozenburg (the Artist's Mother)' in the Louvre, which is signed and dated 1638.[1] There are also analogies with a drawing of 'Figures by a Doorway', now in the Städelsches Kunstinstitut in Frankfurt, which is signed and dated 1648.[2] It is perhaps to this later period that the present drawing belongs, although the authenticity of these drawings has been doubted, and no related painting by Dou is known.[3]

NOTES:

[1] Louvre inv. no.22579 (repr. Sumowski 528).

[2] Inv. no.779, from the collection of Ploos van Amstel. Listed by Martin, 1901, p.245, no.377. Another comparable drawing of a 'Seated Girl', executed in black chalk on vellum, is in Edinburgh, National Gallery of Scotland (D.1698; described, wrongly in my view, as an eighteenth-century imitation by Sumowski, p.1170. The drawing is repr. Edinburgh, 1985, p.23, and vol.II, fig.150).

[3] Sumowski (see Lit. below) sees a relationship with the model in a painting repr. Martin, 1913, p.55, which was then in the Angus collection in Montreal, but the resemblance is superficial and the authenticity of the painting impossible to determine on the basis of the reproduction.

LITERATURE: 'Original Drawings by Old Masters of the Dutch School in the Collection of J.P.H[eseltine]', 1910, no.6; 'Report of the National Art-Collections Fund', 1912; London, 1915, pp.74-5, no.2, repr. pl.XXXIX; Sumowski, 1979 etc., III, 1980, no.542xx, repr. (probably Dou; relates to painting in Angus Collection, Montreal - see n.3 above).

Acquisition date: 1912

Acquisition name:

Donated by Henry Van den Bergh (biographical details | all objects)

Previous owner/ex-collection Jacob de Vos Jacobsz. (Amsterdam, Roos et al., 22.v.1883/134 as 'Gérard Dou - Portrait de femme - Joli croquis à la pierre) (biographical details | all objects)

Previous owner/ex-collection Alphonse Wyatt Thibaudeau (biographical details | all objects)

Previous owner/ex-collection John Postle Heseltine (L.1507) (biographical details | all objects)

Previous owner/ex-collection Jacob de Vos (Amsterdam, De Vries et al.,

30.x.1833/Kunstboek CC no.2, bt De Vries for fl.40) (biographical details | all objects)

Donated through The Art Fund (as NACF) (biographical details | all objects)

Acquisition notes:

Jacob de Vos; his sale, Amsterdam, de Vries, Brondgeest, Engelberts and Roos, 30 October 1833, p.71, Kunstboek CC, no.2, bt De Vries (for Jacob de Vos), f.40; Jacob de Vos Jacobsz.; his sale, Amsterdam, Roos (et al.), 22ff. May 1883, lot 134, bt Thibaudeau for f.60; J.P. Heseltine (L.1507); Henry van den Bergh, by whom presented, through the National Art Collections Fund, 1912.

Exhibition History: London, 1914, no.30; London, 1933, no.95; London, 1992, BM, Drawings by Rembrandt and his Circle, (ex. catalogue)

Willem Drost (printmaker; painter/draughtsman; Dutch; Male; 1633 - 1659)

Biography:

Painter and etcher; pupil of Rembrandt around 1650. Born in Amsterdam and died in Venice. His works are often extremely Rembrandtesque, including his earliest dated work, an etched Self-Portrait. He went to Italy in around 1655, and after a period in Rome he settled in Venice where he worked with Johann Carl Loth. A corpus of drawings is attached to his name (several of them are in the British Museum), although their attribution is not entirely secure.

No	Producer	Title	Date	Reference	Registration number
1	Drost	The Rest on the Flight into Egypt	c.1650	Sumowski 557x	1895,0915.1255
2	Drost	Judith returning in Triumph with the Head of Holofernes	c.1650-52	Sumowski 548x	1900,1221.2
3	Drost	Joseph waiting on his Fellow Prisoners	c.1650-55		1855,1013.39
4	Drost	Saul receiving the Head of Goliath	c.1655	Sumowski 1055ax	1910,0212.178
5	Drost	A Boy in wide-brimmed Hat	c.1650-55		Oo,9.96
6	Drost	Study of the Head and Arms of a Child	c.1650-55		Oo,9.98
7	Drost	A young Man in a high-crowned Hat	c.1655	Sumowski 559x	1900,0411.4
8	Drost	Tobias restoring his Father's Sight	c.1650-55		1900,1221.1
9	Drost	Jacob asking Isaac's Blessing	c.1652-55		1895,0915.1256

Drost 1



Registration number: 1895,0915.1255

Bibliographic reference: Hind 62 (as Rembrandt); Sumowski 557x; Benesch A94 (attributed to Rembrandt); Royaltan-Kisch 2010 Drost.1

Location: Dutch Roy XVIIIc

Drawn by Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1650 (circa)

Description: Rest on the Flight into Egypt; the Virgin seated to right of a large stone, offering her breast to the Christ Child in her lap, Joseph standing at left leaning forward with his hands on the stone, a spray of foliage above. c.1650

Pen and brown ink, rubbed with the finger

Verso: laid down but apparently blank (seen in transmitted light)

No watermark

Inscriptions: on verso of backing card, in pen and brown ink, by William Esdaile: '1835 WE.'

Dimensions: 133 x 138mm (chain lines horizontal, 25mm apart)

Condition: generally good, but was apparently trimmed when stuck down on a backing card, from which lifted in 1991.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Willem Drost, cat. no.1:

The attribution of the drawing to Willem Drost, which has been supported by several writers,[1] rests primarily on its stylistic affinity with his drawings of 'Ruth and Naomi' in Bremen (Benesch C100, Sumowski 546), a study for his painting in Oxford,[2] and the similarly drawn sheet in Copenhagen of 'Christ and the Magdalene' (Benesch A84, Sumowski 547x). The analogies are close, whether in the figure style, the rendering of drapery and foliage, or in the characteristic, diagonal and parallel shading.

The attribution of the painting in Oxford is, however, based only on its proximity of style to other works by Drost, so that the reconstruction of his drawn oeuvre rests on somewhat insecure foundations. Nevertheless, the draughtsman who emerges from this group, including cat. nos.1-7, is distinctive, and the attribution to Drost widely accepted.[3]

The composition may have taken its cue from Rembrandt's etching of the subject of 1645 (Bartsch 58, Hind 216), which is in the same, almost square format. Rembrandtesque in style, the drawing probably dates from around 1650, when Drost was still working in his master's studio.[4]

A copy of the drawing is in the Kunstmuseum, Basel.[5]

NOTES:

[1] First proposed by Valentiner, 1934, and again in 1939, he was followed by Pont, 1960 and Sumowski, 1979 (see Lit. below).

[2] Sumowski, 'Gemälde', I, no.311, repr. p.620.

[3] Benesch, however, never agreed with the attribution. Yet he used the present drawing as the starting-point for the definition of the artistic personality that is now associated with Drost. His ideas were based largely on those of Lugt, as recorded in Paris, 1933 (see Lit. below).

[4] Sumowski suggests that a lost composition by Rembrandt may underlie copies formerly in Dresden and another sold by Delteil, 1909, no.111, and that this putative original may also have inspired the figure of Joseph seen here.

[5] Inv. U.XXXV.96.

LITERATURE : Robinson, 1869/76, no.762/783 (by Rembrandt; see under Provenance above); Hofstede de Groot, 1906, no.879 (by Rembrandt; 'Holy Family under a Tree'); London, 1915, no.62, repr. pl.IX (by Rembrandt, c.1640-50?; compares 'Judah and Tamar', Rotterdam, Benesch A113, Sumowski 560x); Hirschmann, 1918, p.22 (not Rembrandt); Valentiner, I, 1925, no.342, repr. (c.1650, 'if autograph'; execution weak); Paris, 1933, p.54, under no.1286 (pupil of c.1650; groups with Louvre 'St Jerome', Sumowski 550x, 'Adam and Eve', Berlin, Benesch A72, Sumowski 552x, 'Hagar and Ishmael', Berlin, Benesch A74, Sumowski 551x, 'Judah and Tamar', Rotterdam, Benesch A113, Sumowski 560x, 'Figures by a Fire', ex-Dewald collection, The Hague, Valentiner 341; 'Christ at the Well', St Petersburg, Sumowski 564x, 'Seated Woman', Putzker collection, Benesch A92, Sumowski 565x, and others, including the 'Hurdy-Gurdy Player', British Museum 1895,0915.1342, here Maes cat. no.10); Benesch, 1933-4, p.306, reprinted 1970, p.124 (Rembrandt; groups with 'Dismissal of Hagar', Berlin, Benesch A73, 'Hagar and Ishmael', Berlin, Benesch A74, Sumowski 551x, 'Judah and Tamar', Rotterdam, Benesch A113, Sumowski 560x and 'Ecce Homo', formerly Goldschmidt collection, Benesch A120); Valentiner, II, 1934, p.XXXI (Drost; partial acceptance of Lugt's group, proposed in Paris, 1933); Valentiner, 1939, p.325, n.5, repr. fig.12 (Drost?); Amsterdam, 1942, p.12, under no.29, p.44, under no.89 and p.73 under no.1 (Rembrandt; relates to several drawings [now] called Drost, especially, the 'Democritus and Heraclitus' in Amsterdam, Benesch 896 [ascribed to Drost by Schatborn, 1985, p.101] and 'Elijah and the Angel', Amsterdam, Benesch A65, Sumowski 555x; notes that Drost's name has been canvassed); Benesch, VI, 1957/73, no.A94, repr. fig.1662/1757 (pupil's work; follows Paris, 1933, grouping in particular with the 'Hagar and Ishmael', Berlin, Benesch A74, Sumowski 551x, the 'Adoration of the Shepherds' in Brussels, Benesch A78, Sumowski 566x, the 'Temptation of Christ', with Boerner's of Düsseldorf in 1964, Benesch A88, Sumowski 556x, the 'Woman seated', Putzker collection, Benesch A92, Sumowski 565x, and the 'Judah and Tamar' in Rotterdam, Benesch A113, Sumowski 560x); Rosenberg, 1959, p.118 (not convinced by Benesch's group; perhaps a pupil's variation on an authentic Rembrandt); Pont, 1960, p.212, no.h (Drost); van Gelder, 1961, p.150, n.13 (perhaps Rembrandt); Sumowski, 1961, p.27 (Benesch's group possibly by Eeckhout; design comparable to works formerly in Dresden and Delteil collection; notes Pont's 1960 attribution to Drost); Sumowski, 1979, etc., no.557x, repr. (Drost; compares especially 'Christ and the Magdalene', Copenhagen, Benesch A84, Sumowski 547x and 'Elijah and the Angel', Amsterdam, Benesch A65, Sumowski 555x; figure of Joseph perhaps inspired by lost drawing by Rembrandt, known through copies - see n.4 above); Exh. London, 1992, p.207, under no.100, and p.212, under no.104, n.3 (Drost).

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 Jonathan Richardson Senior (L.2183) (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 William Esdaile (L.2617; Christie's, 17.vi.1840/53, bt Tiffin for 9s) (biographical details | all objects)

Acquisition notes:

Jonathan Richardson, sen. (L.2183); Thomas Lawrence (L.2445; in list of his collection [MS in Royal Academy; typescript copy in British Museum], probably p.43, C.51, no.8 'Study for a Repose, free pen'); William Esdaile (L.2617; see also under Inscriptions); his sale, Christie's, 17 June 1840, lot 53, bt Tiffin, 9s; J.C. Robinson (according to Robinson, 1869 ed.; see Lit. under Comment); John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History: Presumably 'Lawrence Gallery', 1835 (see under cat. no.15; 1895,0915.1264); London, British Museum, 1938, no.62; London, British Museum, 1956, p.22, no.4; London, British Museum, 1992 (ex-catalogue, as Willem Drost).





Watermark

Registration number: 1900,1221.2

Bibliographic reference: Hind 90; Benesch A93; Sumowski 548x (as Drost); Royalton-Kisch 2010 Drost.2

Location: Dutch Roy XVIIc

Drawn by Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1650-1655 (circa)

Description: Judith returning in triumph with the head of Holofernes; the head of a large procession advancing along a street of high buildings adorned with flags, a man on horseback behind the horn-blowers and standard bearers. c.1650-52

Pen and brown ink with brown and (later) grey wash (see further n.5 under Comment), touched with reddish-brown wash and with white; ruled framing lines apparently in the same ink.

Watermark: Paschal Lamb (cf. Rotterdam, 1998, cat.159, p.362 (anon School of Rembrandt drawing)).

Inscriptions: Verso inscribed at centre, in graphite: '91'.

Dimensions: 237 x 190 (chain lines vertical, 24mm apart)

Condition: Generally good; a little rubbed; some creases near lower left corner; some accidental touches of graphite in the sky.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Willem Drost, cat. no.2:

The drawing is a characteristic work by Willem Drost, stylistically close to the 'Rest on the Flight into Egypt', here cat. no.1 (1895,0915.1255) (q.v.). Among other works attributed to Drost perhaps none is more comparable than the 'Angel leading Lot and his Family out of Sodom' in the Bibliothèque Nationale in Paris (Benesch C89). Its affinity with a central work for the reconstruction of Drost's drawn oeuvre, the 'Ruth and Naomi' in Bremen (Sumowski 546), has also been noted,[1] the Bremen sheet being the preparatory study for Drost's painting in the Ashmolean Museum in Oxford. These works have been plausibly dated to the early 1650s, the period to which the British Museum drawing must also belong.

The composition is reminiscent of several other works by Rembrandt's followers, in particular the painting of 'Quintus Fabius Maximus' (Bredius 477; present whereabouts unknown, formerly King of Yugoslavia, Belgrade)[2] and the related sketch in Berlin (Benesch 956 recto). There are also analogies with a woodcut of the 'Conversion of Saul' by Christoffel van Sichem, published in various editions in the seventeenth century.[3]

The subject of 'Judith's Triumph', like other episodes from the story (Judith 13), was common in Netherlandish art of the sixteenth and seventeenth centuries. Like other Old Testament heroes and heroines, she was associated with the liberation of her people from oppression, and parallels were drawn with the struggle of the Dutch Republic against Spain during the Eighty Years' War.

A copy of the drawing, from Jonathan Richardson junior's, collection (L.2170) was sold at Christie's, 19 April, 1988, lot 266.[4]

NOTES:

[1] The attribution to Drost, first made by Pont, 1960, p.212, no.g, was followed with detailed comparisons by Sumowski, 1979 etc., vol.VIII, under no.548x. However, on p.1188, no.2, he rejects the attribution to Drost of the Bibliothèque Nationale's drawing of the 'Angel leading Lot and his Family out of Sodom'.

[2] The comparison first made by Valentiner, 1925 (see Lit. below).

[3] Hollstein 49, from Jan van Moerentorf's 1657 edition of the 'Bible', using plates that had already appeared in 1629, 1646 and 1648. The comparison was first made by van Rijckevorsel, 1932 (see Lit. below).

[4] A photograph is in the Museum's files; it contains none of the grey wash in the Museum's own drawing, which was presumably added later.

LITERATURE (as Rembrandt unless otherwise stated):

Kleinmann, IV, 5; London, 1915, no.90 (c.1650-60); Stockholm, 1920, p.20 (compares 'Taking of Christ', Stockholm, Benesch 1044); Bredt, 1921, II, repr. p.139; Valentiner, I, 1925, no.216, repr. (c.1655; compares two works of 1653, the painted 'Quintus Fabius Maximus', Bredius 477, and the print of the 'Three Crosses', Bartsch 78, Hind 270); Weisbach, 1926, p.182 (influenced by a procession of a type that took place on the Dutch stage); Bredt, I, 1927, repr. p.157; Hell, 1930, pp.94 and 106 (typical simplified outlines of c.1655; compares Berlin 'Susannah' study, Benesch 977, for painting of 1655 and central group of 'Tribute Money', Dresden, Benesch C79); Henkel, 1931, pl.LX (c.1655); Rijckevorsel, 1932, pp.202-5, repr. fig.263 (c.1655; compares Lucas' 'Conversion of Saul'; see also n.2 above); Graul, 1934, no.37, repr. (beginning of 1650s); Popham, 1939, p.68; Regteren Altena, 1952, p.63, repr. fig.3 (suggests influence of procession in The Hague of 1638 (on which see here Rembrandt cat. no.17, Oo,10.122) and for style the drawing thought to have been made at that time, 'Four Musicians', Benesch 366, Feilchenfeldt coll., Zurich); Regteren Altena, 1955, p.409 (as in 1952, but also compares 'Triumph of Mordechai', Benesch 487, Wroclaw); Benesch, VI, 1957, no.A93, repr. fig.1660/1758 (by same hand as Benesch A94 (here cat. no.1, 1895,0915.1255), the 'Judah and Tamar', Benesch A113, Rotterdam, and 'Dismissal of Hagar', Benesch A73, Berlin); Rosenberg, 1959, p.118 (by Rembrandt, c.1652-5); Pont, 1960, p.212, no.g (as by Drost); van Gelder, 1961, p.150, n.13 (perhaps by Rembrandt); Slive, 1965, II, no.513 (c.1652-5; 'one of Rembrandt's most impressive mature drawings'); Clark, 1966, pp.153 and 216, repr. p.152, fig.143 (background added by a pupil; compares engravings of Mantegna's 'Triumphs', Bartsch 11-12, and Rembrandt's drawing of 'Susannah brought to Judgment', Benesch 942, Oxford); Broos, 1977, p.123; Sumowski, 1979, etc., III, 1980, no.548x (by Drost; compares 'Ruth and Naomi', Bremen, Benesch C100, Sumowski 546, the 'Rest on the Flight into Egypt' (here cat. no.1, 1895,0915.1255) and the 'Judah and Tamar' Benesch A113, in Rotterdam); Exh. London, 1992, p.207, under no.100 (Drost, comparing 'Rest on Flight into Egypt' and 'Joseph waiting on his Fellow Prisoners' - here cat. nos.1 and 3 (1895,0915.1255 and 1855,1013.39) - and 'David and Nathan' in Moscow, Benesch A98, Sumowski 547ax).

Acquisition date: 1900

Purchased from Edgar Alexander (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (according to Register; his sale, Christie's, 13.vi.1860/1396 (?) as 'Rembrandt, Van Rhyn - A grand p) (biographical details | all objects)

Previous owner/ex-collection Francis Abbott (L.970) (biographical details | all objects)

Acquisition notes: Samuel Woodburn (according to Register; not identifiable in his sales); Francis Abott (L.970); purchased from Edgar Alexander, 1900.

Exhibition History: London, 1901, no.A116 (c.1655, 'very fine and spirited'); London, 1938, no.90 (1650-60); London, 1956, p.25, no.16; 1992 (ex. catalogue, as by Willem Drost).



Drost 3

Registration number: 1855,1013.39

Bibliographic reference: Hind 84 (as Rembrandt); Benesch 1001; Royalton-Kisch 2010
Drost.3

Location: Dutch Roy XVIIc

Drawn by Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1650-1655 (circa)

Description:

Joseph waiting on his fellow prisoners; Pharaoh's butler and baker are both seated, one with his feet in the stocks, Joseph standing with bucket at right, in an interior. c.1650-55

Pen and brown ink with (on recto only) brown wash; framing lines in pen and a darker brown ink (mostly trimmed away).

Verso: 'Head of a bearded old man in a turban'.

No watermark.

Inscriptions: lower left, in pen and black ink, in P.J. Mariette's hand: *Joseph a le soin des prisonniers et les console*, and lower right: '171'; verso, in graphite: '8 [in a circle]' and '3'.

Dimensions: 180 x 193mm (chain lines vertical, 24mm apart)

Condition: generally good, though perhaps slightly trimmed; a stain (perhaps oil) lower centre and another near top right corner.

Curator's comments:

An 18th-19th-century copy of the drawing was brought to the British Museum's attention [by email on 24 November 2012, now in a private collection in Hobart] which is inscribed below 'Spencer Collection'. The present drawing does not, however, bear any of the Spencer collection's marks (see L.1530).

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Willem Drost, cat. no.3:

The subject is from 'Genesis', XL, 1-4: Joseph is imprisoned and charged with the care of Pharaoh's butler and baker who have also been confined. There he correctly interprets their dreams. The drawing appears to show Joseph listening to the baker describing his dream. The same subject appears in an anonymous pupil's version (Gg,2.249), and Rembrandt's drawing, cat. no.24 verso (Gg,2.248) represents the related scene of Joseph interpreting the dreams.

The sheet resembles the many biblical drawings made by Rembrandt in the 1650s, with their somewhat geometrical and rectilinear approach to form. Yet comparisons with drawings now generally ascribed to Willem Drost, who adopted almost identical calligraphic formulae for his figures, suggest that the present work is by him. Characteristic of Drost rather than Rembrandt are the proliferation of parallel hatching of rather unvaried pressure, the limited range of facial expression and the unpersuasive spatial interrelationship of the figures: Joseph, for example, here seems nearer the spectator than the further prisoner, but stands beyond the stocks in which the latter is placed. Comparable works ascribed to Drost include the 'Triumph of Judith' and 'Rest on the Flight into Egypt' in the Museum's collection (Benesch nos.A93-94) and the 'David and Nathan' in Moscow (Benesch A98; Sumowski 547ax).[1] The attribution to Drost suggests a date in the first half of the 1650s, either during or not long after his apprenticeship to Rembrandt which probably occurred in the years around 1650.

The slight sketch of a head in profile on the verso, which was discovered when the drawing was lifted from its old mount in about 1960, is also Rembrandtesque and resembles his 'Five Sketches of Haman's Head' in the Rijksmuseum (Benesch 1005), which dates from about the same period, but the comparison again reveals differences with Rembrandt's own work.[2]

A copy of the recto was in the Novak collection in Prague.[3]

NOTES:

[1] The disparities between these and Rembrandt's drawings become clearer when they are set alongside those of a comparable type that are accepted as the master's work in Amsterdam, 1985, nos.37-44, Rotterdam, 1988, nos.22, 32 and 33, and Exh. Paris, 1988-9, nos.50, 58 and 59. The comparisons made by Benesch (see Lit. below) include one with his no.1006 which closely resembles Drost's work; his other comparison, with his no.1003, is not persuasive.

[2] The Rijksmuseum's drawing is dated c.1657 by Schatborn in Amsterdam, 1985, no.47. The comparison was first made by White in c.1960 (notes in Museum files), who rediscovered the sketch on the verso.

[3] As first noted by HdG. It was formerly in the Festetics collection, Klinkosch sale, Wawra, 15 April, 1889, lot 726, and repr. Schönbrunner and Meder 448 when in the Novak coll. From the reproduction it seems certainly to be a copy in spite of a degree of freedom in the execution, and is mentioned as such by van Guldener, 1947, p.43.

LITERATURE (as Rembrandt unless otherwise stated):

Bürger, 1858, p.398; Dutuit, IV, 1885, p.85; Michel, 1893, repr. p.96; Seidlitz, 1894, p.123 ('attributed to' Rembrandt); Lippmann, I, no.108; Kleinmann, II, no.61; Bell, c.1905, repr. pl.XIX; Graul, 1906/24, no.48/45, repr; Hofstede de Groot, 1906, no.871 (c.1650; copy in Novak coll., Prague; Crozat provenance); Saxl, 1908, p.233 (c.1658; Joseph modelled by Titus - compare 'Flagellation', Bredius 591, Cologne); Wurzbach, 1910, p.417; Hind, 1912, I, p.53 (hatching typical of late works); London, 1915, no.84 (c.1650-60; numeration probably Crozat's; otherwise as Exh. London, 1899 and HdG); Valentiner, I, 1925, no.109, repr. (c.1650); Hell, 1930, pp.22 and 38 (c.1650; characteristic stepped composition and hatching of this period); Amsterdam, 1942, p.81, under no.2 (compares drawing of 'Parable of the unmerciful Servant' in Amsterdam, then attributed to Barent Fabritius [Sumowski 567xx as Drost]); von Alten, 1947, no.54, repr.; Benesch, 1947, p.48, under no.254 (compares two versions of 'Dismissal of Hagar', Pierpont Morgan Library, Benesch 1008 and Berlin, Benesch A73, 'Rest on the Flight', British Museum [here cat. no.1, 1895,0915.1255], 'Judah and Tamar', Rotterdam, Benesch A113, and 'Ecce Homo', location unknown, Benesch A120); van Guldener, 1947, pp.43 and 45 (as Rembrandt?; shows same moment in the story as another British Museum drawing [here cat. no.114; inv. Gg.2.249]); Benesch, V, 1957/73, no.1001, repr. fig.1216/1284 (c.1656; compares 'God announcing his Covenant to Abraham', Dresden, Benesch 1003, and 'Lot and his Daughters', Seilern, Courtauld Institute, Benesch 1006); Slive, 1965, I, no.110, repr. (c.1655); Bernhard, 1976, II, repr. p.540; Sumowski, III, 1980, under no.756x (listing drawings with similar inscriptions); Hoekstra, II (deel I), 1983, repr. p.65 (c.1655); White, 1992, p.268 (sceptical of attribution to Drost in Exh. London, 1992); Starcky, 1993, pp.200-201 (on Mariette provenance, see n.1 above); Schatborn, 1994, p.24 (agrees with attribution to Drost in Exh. London, 1992); Budapest, 2005, p.77, under no.61 (compares Budapest drawing in the Museum of Fine Arts, of 'Two old Men', Benesch 1087, also by Drost).

Acquisition date: 1855

Acquisition name: Purchased from Hamilton; Previous owner/ex-collection Pierre Crozat (his number "171" in lower right (inscribed by Mariette while preparing Crozat's inventory in 1741))

Acquisition notes:

Pierre Crozat (the inscription and numeration made by Mariette in preparing his inventory of Crozat's collection: inscribed lower left, in pen and black ink, in P.J. Mariette's hand: 'Joseph a le soin des prisonniers et les console'); *his sale, Paris, 6 April etc., 1741, probably part of lot 872 (25 drawings, with Mariette's numbers 151 to 175, according to Starcky, 1993), bought Filleul; possibly John Knight sale, London, Phillips, 20 July, 1841, lot 115, bt Tiffin, £5-15-0; purchased from Mr Hamilton, 1855. * On the Crozat provenance of several drawings by Rembrandt, see Schatborn, 1981, pp.41-6. For specimens of Mariette's handwriting, see L.2998 (the second and third examples approximating to the present inscription), and for other drawings similarly inscribed by him, see Starcky, 1993, p.218, n.11.

Exhibition History: London, 1899, no.A73 (c.1650-60, and nearer the latter date); London, 1938, no.84; London, 1956, p.24, no.11; London, 1992, no.100, repr. (as Drost).



Registration number: 1910,0212.178

Bibliographic reference: Hind 91 (as Rembrandt); Benesch 1382 (retouched by Rembrandt); Sumowski 1055(a)x; Royaltan-Kisch 2010 Drost.4

Location: Dutch Roy XVIIc

Drawn by Willem Drost (biographical details | all objects)

Formerly attributed to Arent de Gelder (biographical details | all objects)

Formerly attributed to Rembrandt (Benesch considered the drawing to have been retouched by Rembrandt) (biographical details | all objects)

Date: 1655 (circa)

Description: Saul receiving the head of Goliath; a figure in armour leaning on a stick at left, another to right and a group of onlookers behind. c.1655

Pen and brown ink with brown wash; ruled framing lines in pen and brown ink (mostly trimmed away).

Verso: laid down on old mat.

No watermark visible.

Inscriptions: none visible or recorded.

Dimensions: 197 x 221mm (chain lines horizontal, 24mm apart)

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Willem Drost, cat. no.4:

The drawing is a fragment, the subject (1 Samuel XVII, 55-8) being identifiable only through a copy of the complete composition now in Braunschweig. This shows the kneeling figure of David to the left, with the head of Goliath that can still be made out in the lower left corner of the present sheet.[1] The subject was treated only once by Rembrandt himself, in the early painting of 1627 now in Basel (Bredius 488, Corpus A9).

The drawing displays a knowledge of Rembrandt's historical and biblical compositions of the 1650s (such as the 'David receiving the News of Uriah's Death' in the Rijksmuseum, Benesch 890) and the most plausible attribution hitherto has been to Aert de Gelder.[2] Yet the style is significantly different to that of the only drawing that may be attributed to de Gelder with confidence, the 'Group of Orientals' in the Abrams Collection at the Fogg Art Museum, Cambridge, Mass. (Sumowski 1052). The connection with Willem Drost is suggested in particular by its analogies with a drawing in the Rijksmuseum that is now ascribed to him, the 'Parable of the unmerciful Servant' (Sumowski 567xx). This exhibits a similarly liberal use of parallel shading; the figures in profile towards the right of both compositions as well as the heads of the figures in the centre, immediately to the main protagonist's left in both sheets, are also comparable.[3] The drawings should probably be dated during Drost's early maturity, around 1655.

The contention that the two children holding Saul's mantle were added by Rembrandt has rightly been rejected, as this passage displays the same penmanship as the more loosely drawn sections on the right.[4] The motif, however, does occur in Rembrandt's painting of the subject noted above.

NOTES:

[1] The subject was correctly identified by Sumowski, 1962 (see Lit. below). The Braunschweig drawing is inv. no.Z.1614 (pen and brown ink with brown wash, 199 x 313; see Exh. Braunschweig, 2006, cat. no.6).

[2] As suggested by Sumowski, 1981 (see Lit. below).

[3] Sumowski's tentative attribution of the Rijksmuseum's drawing (which he considered a copy) to Drost has been supported by Schatborn, 1985, pp.100-101, with fig.12. In 1962,

Sumowski placed the present drawing in the group around the 'Rest on the Flight into Egypt' in the British Museum (Drost, cat. no.1, 1895,0915.1255), noting that some of the drawings concerned had been given to Drost by Pont, 1960.

[4] Benesch advanced the theory (1957); it was rejected by Sumowski (1961).

LITERATURE (as Rembrandt unless otherwise stated):

Michel, 1893, p.585 (ex-James coll.; 'David refusing the Armour of Saul'); Hofstede de Groot, 1906, no.1130 (subject unidentified); London, 1915, no.91, repr. pl.XI ('Continenence of Scipio?'); Van Dyke, 1927, p.96 (S.Koninck? unknown subject); Valentiner, 1933, p.205 ('Titus Manlius having his Son executed', as the Utrecht painting); Valentiner, II, 1934, no.580, repr. (c.1655; as in 1933, but cites copy in 'Dresden' [presumably a slip for Braunschweig]); Benesch, 1935, p.55 (c.1653-4; 'Titus Manlius'); Kieser, 1941, p.144 ('Titus Manlius'; influence of Lastman's 'Coriolanus', Dublin); Pigler, 1956, II, p.391 (as Valentiner); Benesch, VI, 1957/ 73, no.1382, repr. fig.1617/1696 (pupil's work, perhaps a copy of a lost Rembrandt, with figures of children added by Rembrandt; c.1655; of 'Titus Manlius'); Sumowski, 1961, p.22 (by Eeckhout? probably not corrected by Rembrandt; the general based on David in painting in Munich of 'David and Abigail' [now identified as 'Family of Darius before Alexander', Sumowski, 'Gemälde', II, no.446, repr.]); Sumowski, 1962, p.31, repr. p.33, fig.40 (as 1961; identifies correct subject as 'Saul and Attendants' on basis of Braunschweig copy; compares group around cat. no.1, Benesch A94 in British Museum in part assigned to Drost); Munich, 1967, p.24, under no.1798 (quotes Sumowski); Held, 1972, p.40, repr. pl.7 (Rembrandt? the artist often illustrated scenes of Roman history exemplifying power and worthiness); Blankert, 1976, p.197, under no.A61 (c.1661/3; not Titus Manlius; compares Bol's decoration of Council Chamber of Amsterdam Admiralty); Broos, 1977, p.122; Sumowski, 1979 etc., V, 1981, no.1055ax, repr. (attributed to Aert de Gelder, rejecting earlier connection with Eeckhout; compares de Gelder's 'Seated Oriental' in Woodner collection, Sumowski 1055x, and 'Three Orientals', Berlin, Sumowski 1065x; early 1660s or later; Braunschweig copy repr. fig.72a); White, 1992, p.268 (sceptical of attribution to Drost in Exh. London, 1992); Schatborn, 1994, p.24 (Drost); Golahny, 2003, p.147 and p.254, n.1 (still as 'Titus Manlius').

Acquisition date: 1910

Acquisition name:

Bequeathed by George Salting (biographical details | all objects)

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

Previous owner/ex-collection Andrew James (according to Michel, 1893; not listed in James' collection by Brunet, 1866) (biographical details | all objects)

Exhibition History: London, Royal Academy, 1899, no.169 (as Michel, 1893 – see Lit. under Comment); London, 1910, p.4; London, 1912, no.159; London, 1938, no.91; London, 1956, p.20, no.2; London, BM, 1978, 'Gainsborough and Reynolds in the BM', no.281 (as Benesch); London, BM, 1992, 'Drawings by Rembrandt and his Circle', no.104, repr. (as attrib. to Drost); Exh. Braunschweig, 2006, p.35, no.5, repr. (attrib. to Drost).

Drost 5



Registration number: Oo,9.96

Bibliographic reference: Hind 85 (as Rembrandt); Benesch 1093; Royalton-Kisch 2010 Drost.5

Location: Dutch Roy XVIIc

Drawn by Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1650-1655

Description: A boy in a wide-brimmed hat; almost half-length, leaning forward over a table, his chin resting on his right hand. c.1650-55

Pen and brown ink with brown wash on pale buff paper; ruled framing lines in pen and black ink.

Verso: laid down on card.

No watermark visible.

Inscriptions: on verso of backing, in graphite: '47. [in a circle]'.

Dimensions: 85 x 90mm (chain lines horizontal, 18mm apart)

Condition: good; presumably trimmed from a larger sheet.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Willem Drost, cat. no.5:

The drawing has long been associated with Maes (attrib.) cat. no.7 (Oo,9.99) and Drost cat. no.6 (Oo,9.98) although they diverge in style.[1] Like cat. no.7 (1900,0411.4), it was traditionally thought to be a sketch by Rembrandt of his son, Titus. Yet it has frequently been compared to works that have recently been attributed to Willem Drost and an attribution to him seems plausible beside the other works here placed under his name (see cat. nos.3-4 and 6-7, 1855,1013.39, 1910,0212.178, Oo,9.98 and 1900,0411.4). With them it shares Drost's characteristic use of parallel shading and simplified outlines, also seen clearly in two further stylistically related drawings, the 'Seated Young Man in a high Hat' and the 'Blind Hurdy-Gurdy Man', both in Stockholm (Benesch 1094 and 1163, Sumowski 559a-bx as Drost). The vertical shading behind the figure is similar to that found in cat. no.3 (1855,1013.39) and the 'Woman seated beneath a Tree' in a private collection (Benesch A92; Sumowski 565x). These analogies suggest a date in the early or mid-1650s, the period to which some of Rembrandt's paintings of Titus belong, which may have inspired Drost.[2]

NOTES:

[1] See under Maes (attrib.) cat. no.7 (Oo,9.99), n.1.

[2] The painting of Titus at Rotterdam, Bredius 120, is dated 1655.

LITERATURE (as Rembrandt unless otherwise stated):

Bürger, 1858, pp.400-401 (mounted on same sheet as Maes (attrib.) cat. no.7 (Oo,9.99) and cat. no. 6 (Oo,9.98)); Vosmaer, 1877, p.602; Dutuit, IV, 1885, p.86; repr. Michel, 1893, repr. p.437; Seidlitz, 1894, p.123; Lippmann, I, no.125a; Kleinmann, III, no.53; Bell, c.1905, repr. pl.XXXIII; Valentiner, 1905, p.60 (c.1652; of Titus); Bode and Valentiner, 1906, p.94, repr. (c.1650, Titus by Rembrandt); Hofstede de Groot, 1906, no.905 (c.1655); Saxl, 1908, p.234 (c.1656; of Titus, cf. painting now at Baltimore, Bredius 124); Wurzbach, 1910, p.418; London, 1915, no.85 (c.1650-60; shading reminiscent of Rembrandt's etching of 'Golf-Player' of 1654, Bartsch 125, Hind 272); Stockholm, 1920, p.66, repr. fig.77 (c.1650-55; same model as in cat. no.7 (1900,0411.4) and 'Seated Man in high Hat' in Stockholm, Benesch 1094); Van Dyke, 1927, p.30 (tentatively as Rembrandt - unsure structure); Valentiner, II, 1934, no.715, repr. (c.1655); Benesch, 1935, p.61 (c.1655-6; as for cat. no.6, Oo,9.98); Amsterdam, 1942, p.15, under no.34 (c.1655-6; of Titus?); Benesch, 1947, pp.27 and 45, under no.238, and no.251, repr. (c.1655-6; parallel hatching reflects study of Mantegna, as in cat. no.6, Oo,9.98); Benesch, V, 1957/73, no.1093, repr. fig.1312/1385 (c.1655-6; sitter as cat. no.7 (1900,0411.4) and 'Young Man in a high Hat' in Stockholm, Benesch 1094; style compared with cat. no.3 (1855,1013.39), 'Girl asleep' and 'Self-Portrait', both Rembrandthuis, Ben.1104 and 1171, and 'Study of a sick Woman', ex-Gutekunst, Benesch 1165); Haverkamp-Begemann, 1961, p.87 (questionable; as for cat. no.7, 1900,0411.4); Scheidig, 1962, p.60 and no.133, repr. (Titus leaning on a door; compares Dresden 'Girl at a Door', Benesch 1170);

Slive, 1965, I, no.128, repr. (c.1655; impossible to identify as Titus); Munich, 1973, p.121, under no.857 (possibly by Renesse; compared to drawing in Munich, repr. pl.405); Bernhard, 1976, II, repr. p.531; Sumowski, III, 1980, under no.559x (Rembrandt, and not necessarily same hand as other studies of same model, such as cat. no.7,1900,0411.4); White, 1992, p.268 (sceptical of attribution to Drost in Exh. London, 1992); Schatborn, 1994, p.24 (agrees with attrib. to Drost).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: London, 1899, no.74a (Rembrandt c.1650-60; with cat. nos.99 and 103 compared to cat. no.100); London, 1938, no.85 (c.1650-60); London, 1956, p.10, under no.20; London, 1992, no.101, repr. (as Drost).

Drost 6



Registration number: Oo,9.98

Bibliographic reference: Hind 86 (as Rembrandt); Benesch 1090; Royalton-Kisch 2010 Drost.6

Location: : Dutch Roy XVIIc

Drawn by Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1650-1655 (circa)

Description: Study of the head and arms of a child; looking to front. c.1650-55

Pen and dark greyish-brown ink, touched with white (in the forehead only) on pale buff paper (the paper may originally have been grey and then either tinted brown or gradually become stained brown); ruled framing lines in pen and black ink.

Verso: laid down on card.

No watermark visible.

Inscriptions: on backing, in graphite: '47/2 [in a circle]', '98' and '1953'.

Dimensions: 65 x 52mm (chain lines unclear)

Condition: generally good, but foxed; clearly trimmed from a larger sheet; the tone of the paper perhaps affected by a general yellowish-brown discolouration.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Willem Drost, cat. no.6:

The drawing has long been associated with Maes (attrib.) cat. no.7 (q.v.) and cat. no.5 (Oo,9.99 and Oo,9.96) although they do not form an entirely homogeneous group. The attribution to Willem Drost is prompted by the drawing's similarity to the other works here placed under his name (see cat. nos.3-5 and 7, 1855,1013.39, 1910,0212.178, Oo,9.96 and 1900,0411.4). The style is also comparable to that of two of the sheets most convincingly ascribed to him, the 'Ruth and Naomi' in Bremen (Sumowski 546; a study for the painting in Oxford[1]) and the 'Christ and the Magdalene' in Copenhagen (Sumowski 547x). The somewhat splintered or fragmented limbs of the child and the pockets of parallel hatching seem typical of these and other drawings attributable to him.

NOTE:

[1] The painting is repr. Sumowski, 'Gemälde', I, 1983, no.311; Bruyn, 1984, p.154, points out that it is a fragment.

LITERATURE (as Rembrandt unless otherwise stated):

Bürger, 1858, p.401 (mounted on same sheet as Maes (attrib.) cat. no.7 and cat. no.5, Oo,9.99 and Oo,9.96); Michel, 1893, p.581, repr. p.208; Lippmann, II, no.41a; Kleinmann, III, no.55; Bell, c.1905, repr. pl.XXXV; Hofstede de Groot, 1906, no.904 (c.1655); Saxl, 1908, p.338 (c.1654; perhaps same child as in etched 'Circumcision in the Stable', Bartsch 47, Hind 274, of 1654); Wurzbach, 1910, p.418; London, 1915, no.86 (c.1650-60); Benesch, 1935, p.61 (c.1655-6, as Exh. London, 1899; also compares paintings of mid-1650s and numerous drawings, including 'Young Girl asleep', Dresden, Benesch 1100, 'Young Man in high Hat', Stockholm, Benesch 1094, 'Seated Woman', Amsterdam, Benesch 1164, and cat. no.7, 1900,0411.4); Benesch, 1947, p.45, under no.238 (as Benesch, 1935; reflects study of Mantegna); Benesch, V, 1957/73, no.1090, repr. fig.1309/1382 (c.1655-6; apparently done by artificial light; compares painting of 'Titus' in Rotterdam, Bredius 120, of 1655; compares Maes (attrib.) cat. no.7 (Oo,9.99) and 'Self-Portrait' in Rembrandthuis, Benesch 1171); Slive, 1964, p.296, n.14 (mid-1650s); Slive, 1965, I, no.264 (c.1655-8); Bernhard, 1976, II, repr. p.537; Vogel-Köhn, 1981, pp.8 and 92, no.96, repr. (c.1655-60; compares Madrid 'Woman and Child', Benesch 1089, and Maes (attrib.) cat. no.7 (Oo,9.99)); White, 1992, p.268 (sceptical of attribution to Drost in Exh. London, 1992); Schatborn, 1994, p.24 (agrees by Drost, as Exh. London, 1992); Exh. Dresden, 2004, p.157, under no.82 (as Exh. London, 1992; compares drawing of 'Child asleep', Dresden, inv. C1896-36, which ascribed to Drost).

Acquisition date: 1824

Acquisition name: Bequeathed by Richard Payne Knight (biographical details | all objects)

Exhibition History: London, 1899, no.A74b (c.1650-60, probably nearer 1660; with cat. nos.99 and 101 compared to cat. no.100); 1938, no.86 (c.1650-60); 1956, under no.20; 1992, no.103, repr. (as Drost).



Registration number: 1900,0411.4

Bibliographic reference: Hind 88 (as Rembrandt); Benesch 1092; Sumowski 559x;

Royalton-Kisch 2010 Drost.7

Location: Dutch Roy XVIIc

Drawn by Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1655-1655 (circa)

Description: A young man in a high-crowned hat, asleep; lying to front with his body resting against two pillows which are placed on a low chair. c.1655

Pen and brown ink touched with brown wash and with later red-brown wash.

Verso: blank.

Watermark: Pascal lamb, similar to Rotterdam, 1988, p.361, no.154, repr.

Inscriptions: none.

Dimensions: 162 x 179mm (chain lines vertical, 23mm apart)

Condition: good, apart from later addition of red-brown wash; some discolouration, especially near the edges.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Willem Drost, cat. no.7.

The drawing was until recently thought to be a sketch by Rembrandt of his son, Titus, but has often been compared to works that can now be attributed to Willem Drost with some confidence,[1] including the Copenhagen 'Christ and the Magdalene' (Sumowski 547x) and cat. nos.3, 5 and 6 (1855,1013.39, Oo,9.96 and Oo,9.98). The same model appears in a drawing in Stockholm of a 'Seated Youth in a Hat' (Benesch 1094, Sumowski 559ax) and perhaps also in cat. no.5 (Oo,9.96),[2] both of which also seem to be by Drost. The analogies with these drawings, including their characteristic parallel hatching, free handling and simplified outlines of somewhat uniform pressure, suggest a date in the mid-1650s, as do the stylistic similarities with Rembrandt's etchings of this period.[3]

NOTES:

[1] The attribution of the present sheet was first made by Sumowski, 1980 (see Lit. below).

[2] As noted by Kruse in Stockholm, 1920, p.66.

[3] Noted by Christopher White, 1969 (see Lit. below).

LITERATURE (as Rembrandt unless otherwise stated):

Lippmann, IV, no.87; Kleinmann, IV, no.6; Valentiner, 1905, p.61 (c.1655; of Titus); Hofstede de Groot, 1906, no.903 (c.1655; ex 'Skipp' collection); London, 1915, no.88 (c.1655); Stockholm, 1920, p.66, repr. fig.76 (c.1650-55; same model as in cat. no.5 (Oo,9.96) and 'Seated Man in high Hat' in Stockholm, Benesch 1094); Benesch, 1935, p.61 (c.1655-6; as for cat. no.6 (Oo,9.98) q.v.); Amsterdam, 1942, p.15, under no.34 (c.1655-6; of Titus?); Benesch, 1947, p.45, under no.238 (as Benesch, 1935); Benesch, V, 1957/73, no.1092, repr. fig.1311/1384 (c.1655-6; follows Stockholm, 1920; for style compares cat. no.3; 1855,1013.39); Haverkamp-Begemann, 1961, p.87 (attribution 'questionable'; groups with cat. no.5 (Oo,9.96) and with 'Man by a Window', Munich, Benesch 1173, 'Seated Man in high Hat' and 'Hurdy-Gurdy Man', both Stockholm, Benesch 1094 and 1163); Scheidig, 1962, p.60 and no.132, repr. (Titus); White, 1962, p.20, repr. pl.21 (c.1655; of Titus?); Slive, 1965, II, no.536 (c.1655); White, 1969, I, p.170, repr. II, pl.256 (c.1654; style resembles etched 'Golf Player' of 1654, Bartsch 125, Hind 272); Sciolla, 1972, p.76, n.17 (Rembrandt; influenced drawing attributed to Maes in Turin, Inv.16433b); Munich, 1973, p.121, under

no.857 (compares drawing in Munich repr. pl.405; school work, possibly by Renesse); Turin, 1974, p.52, under no.74 (Rembrandt); Bernhard, 1976, II, repr. p.530; Sumowski, III, 1980, no.559x (by Willem Drost, mid-1650s; compares numerous sheets attributed to him, including cat. no.1 (1895,0915.1255) and 'Noli me tangere' in Copenhagen, Sumowski 547x); White, 1992, p.268 (sceptical of attribution to Drost); Schatborn, 1994, p.24 (Drost).

Acquisition date: 1900

Acquisition name:

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

Previous owner/ex-collection John Skippe (?; according to HdG and all writers since)
(biographical details | all objects)

Acquisition notes:

Benesch wrongly identified the drawing with one of a similar subject from the Festetics collection that was sold in the Klinkosch sale, Vienna, Wawra, 15 April, 1889, lot 737.

Exhibition History: London, 1901, no.A117; 1938, no.88; 1956, p.11, no.24; 1992, no.102, repr. (as Drost).



Registration number: 1900,1221.1

Bibliographic reference: Hind 38 (as Rembrandt); Royalton-Kisch 2010 Drost.8

Location: Dutch Roy XVIIc

Attributed to Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1650-1655 (circa)

Description: Tobias restoring his father's sight; interior with Tobit seated near a window, behind him Tobias glances at the angel whose hand rests on his shoulder, a woman kneels holding a basin, and another gazes into Tobit's face. c.1650-55

Pen and brown ink, with some brown wash and rubbing with the finger.

Verso: see Inscriptions.

No watermarks.

Inscriptions: verso, in pen and brown ink: 'Tobit receiving his Sight a very splendid Sketch.'; lower right: '41'; lower centre (almost erased): 'Rembrandt'.

Dimensions: 153 x 215mm (chain lines horizontal, 22mm apart)

Condition: faded and discoloured; worn at edges, where trimmed above and to right; a few touches by a later hand in the legs of the kneeling woman.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Willem Drost, cat. no.8:

The subject, from the apocryphal 'Book of Tobit' (XI, 11-14), was frequently depicted by Rembrandt and his pupils and the style of the present drawing clearly depends on his own.[1]

An attribution to Willem Drost is worthy of consideration: comparison with the generally accepted drawing of 'Ruth and Naomi' in Bremen (Benesch C100; Sumowski 546) is revealing. Both exhibit similar distortions in the figures' proportions; but above all the treatment of the drapery, especially that of Tobit and the woman on the left of the British Museum sheet, is closely comparable, and resembles as well the drapery in the 'Rest on the Flight into Egypt' (here cat. no.1, 1895,0915.1255).[2] Yet the comparison is not wholly persuasive. The style, as in Drost's work, follows Rembrandt closely, as seen, for example, in the 'Homer reciting' in the Six Album (Benesch 913), and the drawing could be by another pupil active in the studio in the same years as Drost. A date in the early part of the 1650s, around 1650-55, seems likely.

NOTES:

[1] See Held, 1964, for a discussion of Rembrandt's treatments of the theme (with a list on page 29, n.1; also in Amsterdam, 1981, p.37, n.1 and p.38, n.5); also Corpus, I, p.87 and III, under no.C86, on both the iconographic and medical aspects of Rembrandt's interest in the 'Book of Tobit'.

[2] The comparison first made by Benesch (see Lit. below). One might also compare the 'Judith returning in Triumph', here cat. no.2, 1900,1221.2, with which the present drawing was acquired.

LITERATURE : London, 1915, no.38, repr. pl.VII (by Rembrandt; compares painting of the subject of 1636 in Stuttgart, Corpus C86, Bredius 502 and 'Angel departing from Tobit and his Family', Paris, Corpus A121, Bredius 503, of 1637); Valentiner, I, 1925, no.250, repr. (c.1640, if autograph); Benesch, VI, 1957/73, under no.A94 (perhaps by same hand as his group around no.A94, here cat. no.1); Amsterdam, 1981, p.38, n.5 (listing versions of the subject).

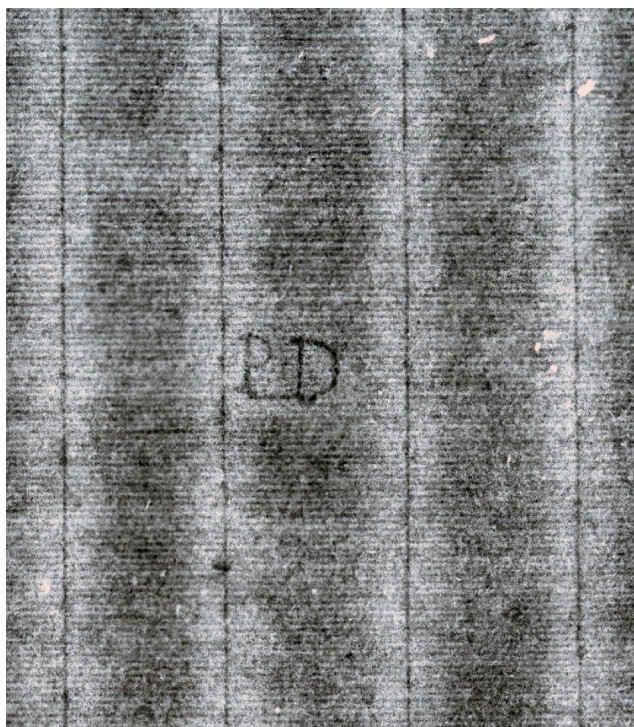
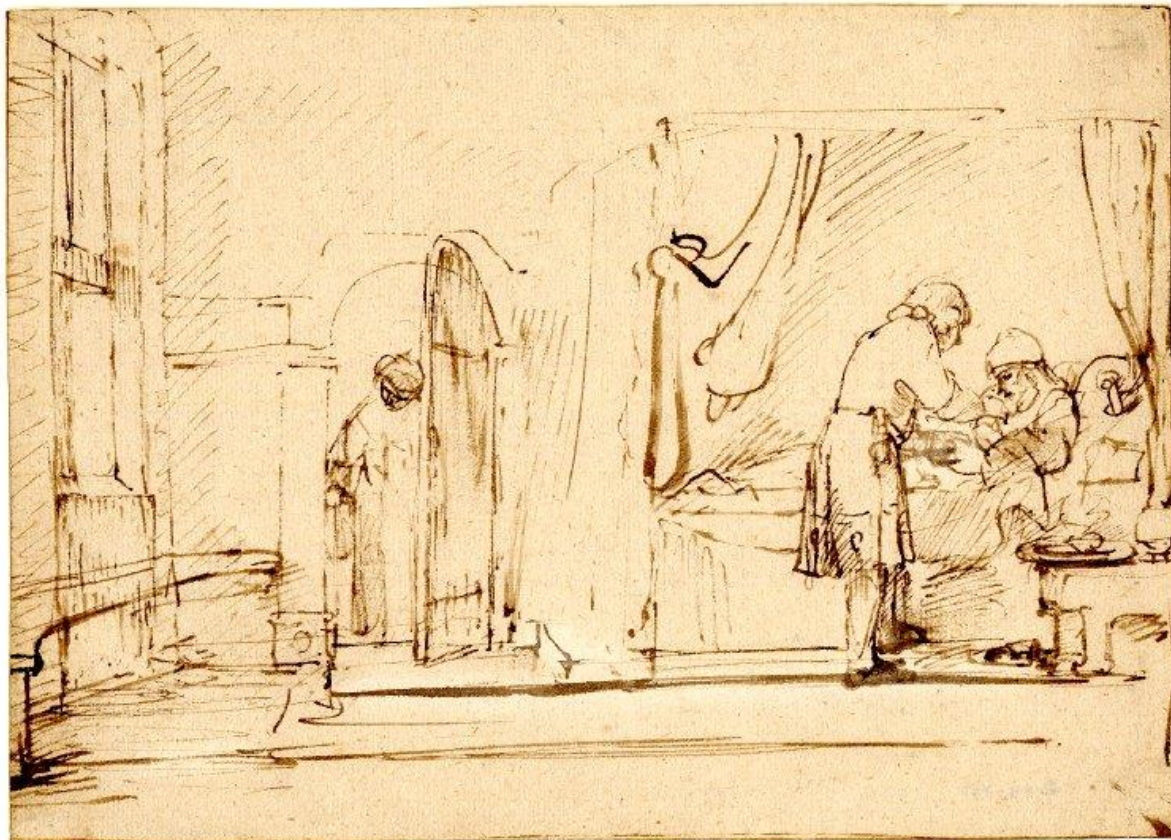
EARLIER NOTE: The subject is treated somewhat similarly in a picture dated 1636 in the Duc d'Arenberg's collection, Brussels (Bode 216). Stylistically close to Willem Drost.

Acquisition date: 1900

Acquisition name: Purchased from Edgar Alexander; Previous owner/ex-collection Francis Abbott (L.970; not described in his 1922 sale catalogue)

Exhibition History: London, 1901, no.A113; 1938, no.38;1956, p.25, no.15.

Drost 9



Watermark

Registration number: 1895,0915.1256

Bibliographic reference: JCR 784; Hind 37 (as Rembrandt); Benesch 984; Royalton-Kisch 2010 Drost.9

Location: Dutch Roy XVIIc

Attributed to Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1652-1655 (circa)

Description: Jacob asking Isaac's blessing; interior with Jacob standing before his father who lies in bed, Rachel stands listening at the half-open door. c.1652-55

Pen and brown ink, touched with white; ruled framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: countermark 'PD'.

Inscriptions: in graphite, lower right: '2 [...]'; verso; in graphite: '784.'.

Dimensions: 163 x 226mm (chain lines horizontal, 25/26mm apart)

Condition: generally good; small repair, upper right edge; a little faded; a small rubbed patch at lower left (perhaps where Robinson's mark erased).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Willem Drost, cat. no.9:

The subject is unusual in showing the moment before Isaac erroneously blesses his second son, Jacob, who disguises himself as his elder brother Esau for the purpose. On his mother, Rebecca's, instructions (she is seen listening at the door), Jacob covers his arms with goatskin which the ill-sighted Isaac mistakes, on inspection, for the arms of Esau, 'a hairy man' ('Genesis', XXVII, 18-26).

The style of the drawing resembles Rembrandt's in the mid-1650s and an attribution to him seems superficially plausible. Yet the modelling, distribution of light and comprehension of form differ from the master's own work; the postures are awkward or unclear, the shading – as in Jacob's robe – is illogical, and the perspective of the floor appears unconvincing.[1] The marked contrast in style with autograph sheets of the same date and type, such as the 'Mocking of Christ' in New York (Pierpont Morgan Library, Benesch 920), suggests that the British Museum's study is more probably by a pupil, closely basing himself on drawings by Rembrandt. The style resembles that of Willem Drost, whose name has recently been advanced,[2] and the hand seems to be the same as that in two drawings now in Dresden, the 'Tarquin and Lucretia' in Dresden (inv. C1896-33; Benesch C50) and the 'Angel announcing St John the Baptist's Birth to Zacharias' (inv. C 1320),[3] which may also be Drost's work.

Rembrandt's painting at Kassel of the related subject of 'Isaac blessing Jacob' is dated 1656 (Bredius 525) and therefore belongs to approximately the same period.

NOTES:

[1] Part of the work in the floor was corrected with white that has now become transparent, yet the spaces were never clearly organised.

[2] Schatborn, 1994, p.24.

[3] Exh. Dresden, 2004, nos.55 and 51 respectively. (the name of Drost is tentatively mentioned in the entry for the latter).

LITERATURE (as Rembrandt unless otherwise stated):

Robinson, 1869/76, no.764/784 (subject identified tentatively); Kleinmann, IV, no.12; Hofstede de Groot, 1906, no.869; Wurzbach, 1910, p.417; London, 1915, no.37 (c.1635-40); Valentiner, I, 1925, no.66, repr. (c.1650 or later); Van Dyke, 1927, p.129 (unknown pupil; compares group of drawings comprising 'Parable of Talents', Louvre, Benesch 910, 'Joseph's Dream', Amsterdam, Benesch 915, 'Annunciation', formerly Bremen, Benesch 994, and 'Annunciation to the Shepherds', Amsterdam, Ben.1023); Fierens, 1929, no.34, repr.; Hell, 1930, pp.23, 37 and 98 (early 1650s; economy of indications of architecture; the far wall not usually shown in earlier such sketches); Benesch, 1935, p.56 (c.1653-6; one of a group of drawings revealing interest in oriental art); Benesch, 1935[I], p.266; Benesch, 1947, p.45, under no.233 (compares 'Manoah' in Lugt coll., Benesch 980, part of group revealing 'archaic grace' of copies of Indian miniatures); Benesch, V, 1957/73, no.984, repr. fig.1197/1266 (c.1655-6; compares 'Jacob praying', Stuttgart, Benesch 982, and 'Return of Prodigal Son', Lugt coll., Benesch 983); Hoekstra, II (deel I), 1983, repr. p.39 (c.1655; iconography discussed); Schatborn, 1994, p.24 (Drost?).

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)

Acquisition notes

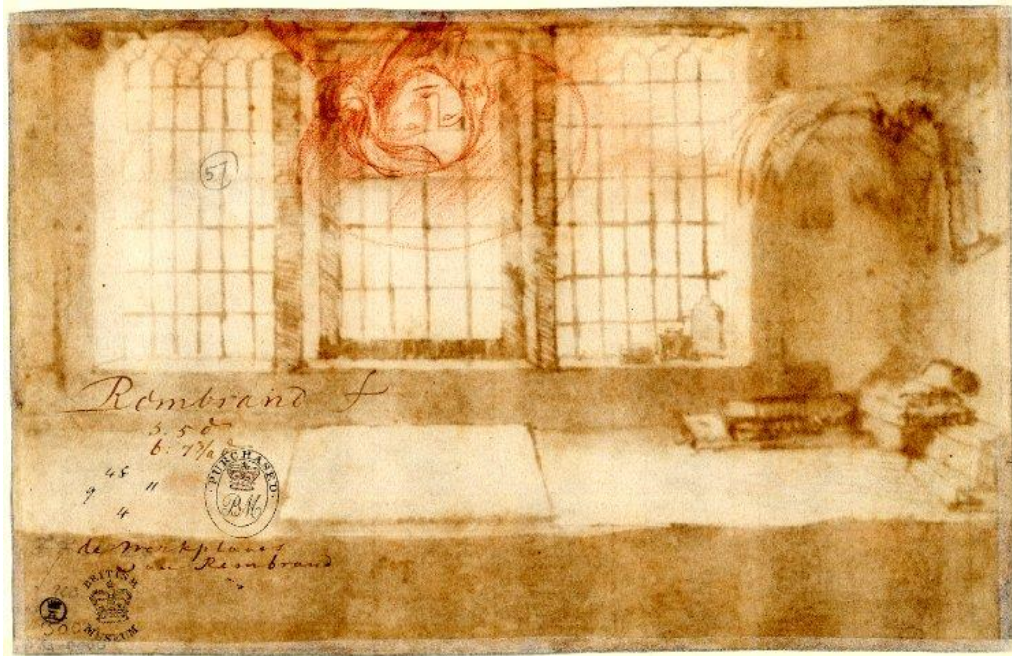
A drawing of this subject from the Saportas collection was sold at the H. van Cranenburg sale, Amsterdam, 26ff. October, 1858, lot 242, for f.283, but the measurements are not given and another sheet may have been involved.

Exhibition History: London, 1895, 381b; 1899, no.A11; 1938, no.37; 1956, p.25, no.14; 1992, no.95, repr. (School of Rembrandt).

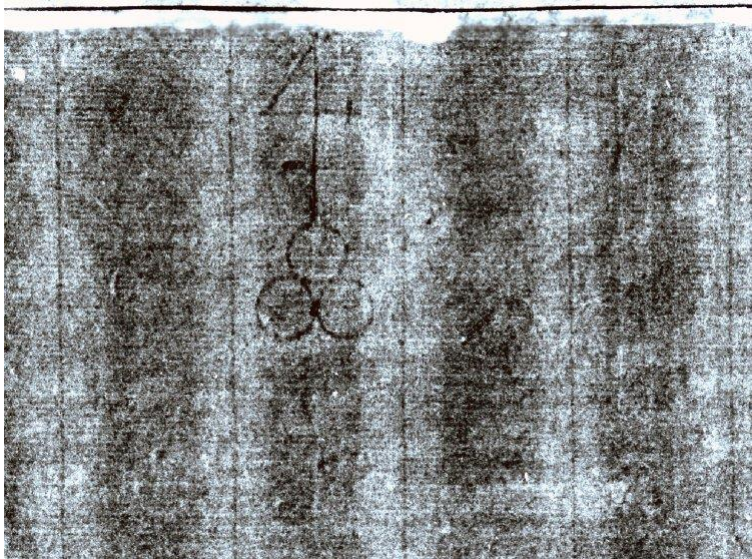
Drost 10



Recto



Verso



Watermark

Registration number: 1848,0911.4

Bibliographic reference: Hind 155 (as Rembrandt); Royalton-Kisch 2010 Drost.10

Location: Dutch Roy XVIIc

Attributed to Willem Drost (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1650-1655 (circa)

Description: An artist's worktable by a window overlooking a river; a long table with a drawing board at centre and various boxes. c.1650-55

Pen and brown ink with brown and grey wash, touched with white, over indications in red chalk; verso: red chalk.

Verso: Head of a youth in a broad-brimmed hat.

Watermark: lower part of a foolscap; compare Exh. Paris, 1997-8, p.248, no.71 (a drawing by Van Hoogstraten dated 1653).

Inscriptions: verso, in pen and brown ink, lower left, by C. Ploos van Amstel: 'Rembrandt f/5.5d/6.7³/₄d/de werkplaats van Rembrandt'; in graphite, centre left: '57 [in a circle]' and lower left: 'F.F. N26/uo/300/N44-0000.'.

Dimensions: 130 x 198mm

Condition: good; some white oxidised; slight, near-vertical crease near left side.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Willem Drost, cat. no.10:

The drawing was long considered to be by Rembrandt and to represent a window either of his house on the Breestraat (the modern Museum het Rembrandthuis) or his last home on the Rozengracht. Yet the drawing has since the end of the nineteenth often been described as a school work[1] and the locality represented - which might be of many a canal or river view, seen from a common type of window - cannot be identified.

The penwork, with its short parallel strokes, resembles a number of school drawings of the 1650s that have been attributed tentatively to Willem Drost, including several other drawings here catalogued under his name (q.v.). The analogies in this case are restricted by the lack of any figures in the present work, but a date in the first half of the 1650s is given some support by the watermark (see above).

The verso sketch in red chalk is impossible to parallel in Drost's work, which makes the connection with him even more tenuous than usual (the verso is distantly reminiscent of studies in the same medium by Nicolaes Maes), but it seems preferable to allocate the drawing to him rather than consign it to the anonymous section.

NOTE:

[1] The drawing was not included in the 1899 exhibition of all Rembrandt's drawings in the British Museum.

LITERATURE :

Blanc, II, 1861, p.455 (Rembrandt; compares window to etching of 'Faust', Bartsch 270; Hind 260); Vosmaer, 1877, p.559 (by Rembrandt; from Six, Ploos van Amstel and Josi collections; the interior is from Rembrandt's house in the Rozengracht); Dutuit, IV, 1885, pp.86 and 101 (Rembrandt; same house as 1848,0911.5 [H.156]); London, 1915, no.155, repr. pl.XXIII (school of Rembrandt); Meischke, 1956, p.17, repr. fig.viii (shows the Breestraat 'kunstkamer', with a view to the house of Rembrandt's neighbour, Egbert Sturck).

Further Literature: P. Black, 'Rembrandt and the Passion', exh.cat. The Hunterian Glasgow, Munich-London-New York, 2012, cat.no.37.

Acquisition date: 1848

Acquisition name:

Purchased from William Smith, the printseller (as Rembrandt) (biographical details | all objects)

Previous owner/ex-collection Jan Six (according to Vosmaer, 1877, p.559; the sale catalogue of his nephew, Willem Six (Amsterdam, Schoemak) (biographical details | all objects)

Previous owner/ex-collection Cornelis Ploos van Amstel (Amsterdam, van der Schley et al., 3 March etc., 1800, Kbk G.24 (bt Josi, f.21)) (biographical details | all objects)

Previous owner/ex-collection Christian Josi (bought f26) (biographical details | all objects)

Previous owner/ex-collection Heneage Finch, 5th Earl of Aylesford (L.58, verso.)
(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:

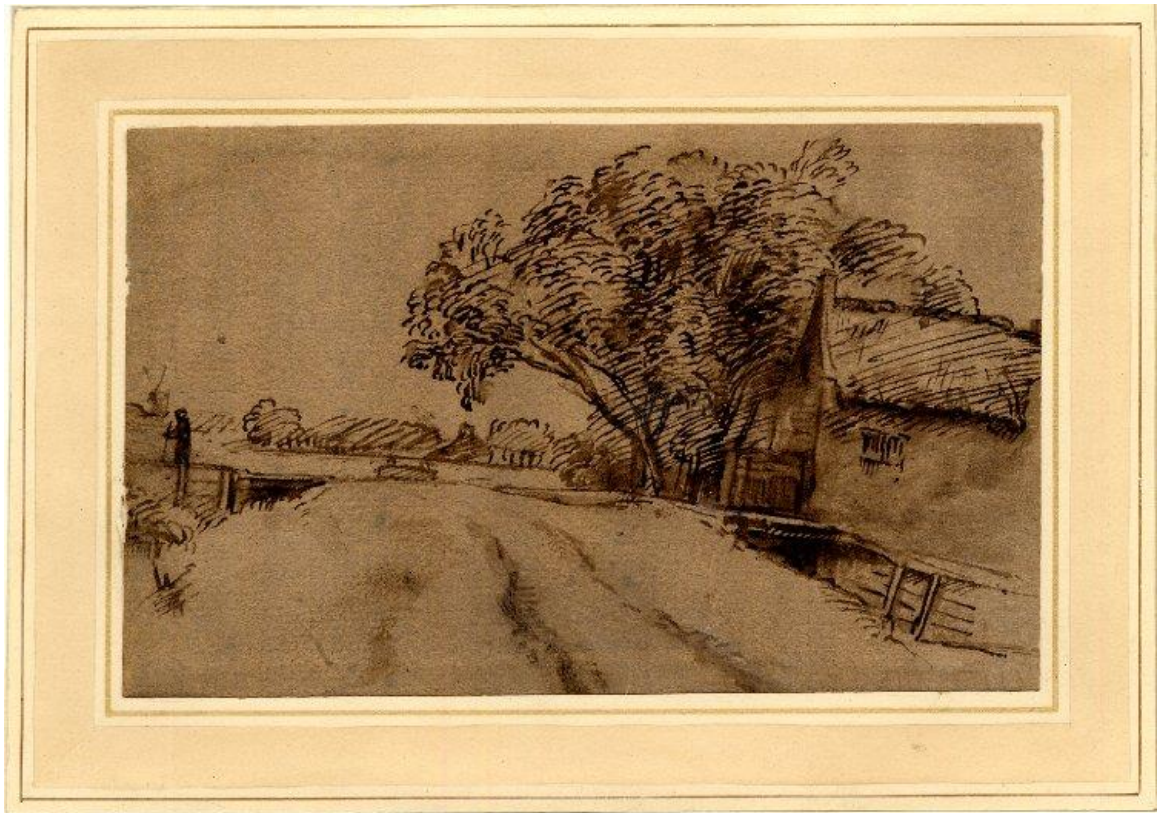
Six (according to Vosmaer, 1877, p.559); Cornelis Ploos van Amstel; his sale, Amsterdam, van der Schley et al., 3 March etc., 1800, Kbk G.24, bt Josi, f26; Heneage Finch, 4th Earl of Aylesford (L.58, verso); Messrs William Smith, from whom purchased, 1848.

Exhibition History

1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue

2012 Sep-Nov, Glasgow, Hunterian, Rembrandt and the Passion

Drost 11



Registration number: 1946,0713.169

Bibliographic reference: Hind Add.189 (School of Rembrandt); Phillipps-Fenwick p.193(2);

Royalton-Kisch 2010 Drost.11

Location: Dutch Roy XVIIc

Attributed to Willem Drost (biographical details | all objects)

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

Date: 1650-1655 (circa)

Description: Landscape with a road, a cottage and trees to right; a figure on a dyke at left.
c.1650-55

Pen and brown ink with brown wash, touched with white, on paper prepared with brown wash.

Verso: laid down on old mat.

Watermark: indistinct crown.

Inscriptions: on verso of backing, in graphite: '3 [in a circle]' and '169.'.

Dimensions: 95 x 154mm (chain lines vertical, distance apart uncertain)

Condition: generally good; slight nicks in left edge; the sheet apparently cut at a slight angle, so that the composition slopes down to the right.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Willem Drost, cat. no.11:

A drawing in a comparable style, perhaps by the same hand, is in Munich.[1] The regular hatching in these works is reminiscent of Willem Drost (see for example, cat. no.1, 1895,0915.1255) but his landscape draughtsmanship is insufficiently clear to allow for more than a tentative attribution.[2]

An anonymous, perhaps nineteenth-century etched copy of the drawing, in reverse, is in the British Museum (1848, 0205.22).

NOTES:

[1] Munich, 1973, no.1167, repr. pl.325 (a version of the view seen in a drawing in Groningen, Benesch 1291).

[2] Imaginary landscapes occur in the backgrounds of his 'Ruth and Naomi' in Bremen (Sumowski 546) and 'Noli me tangere' in Copenhagen (Sumowski 547x).

LITERATURE:

Popham, 1935, p.193, no.2 (by an immediate follower of Rembrandt).

Acquisition date: 1946

Acquisition name:

Donated by Count Antoine Seilern (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (Christie's, 14.vi.1860/1535 as 'Two landscapes in the school of Rembrandt; a man's head by Renesse;') (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (biographical details | all objects)

Previous owner/ex-collection Thomas Fitzroy Fenwick (biographical details | all objects)

Previous owner/ex-collection Henry George Bohn (?) (biographical details | all objects)

Acquisition notes: Samuel Woodburn; his sale, Christie's, 10th day, 14 June, 1860, lot 1535, bought by Boone, with three others, £2-15s [for the others, see P. Koninck, cat. no.1; 1946,0713.158]; Sir Thomas Phillipps; T. Fitzroy-Fenwick; presented anonymously with the Phillipps-Fenwick collection, 1946.

Exhibition History: no exhibitions recorded.

Gerbrand van den Eeckhout (1621-74)

Born in Amsterdam, the son of a goldsmith. He was Rembrandt's pupil probably in about 1635-40. According to Arnold Houbraken (1719) he remained close to his master thereafter. He was also influenced by Pieter Lastman.

Primarily a history painter, he also produced portraits, genre scenes and landscapes (some of them depicting the lower Rhine). He was a versatile draughtsman, etcher, book-illustrator and designer of goldsmith's work. He died in Amsterdam in 1674.

No	Producer	Title	Date	Reference	Registration number
1	Van den Eeckhout	St Paul preaching at Athens	c.1635-40	Benesch 138	T,14.7 (Fawkener 5213.7)
2	Van den Eeckhout	Portrait of a Woman	c.1644	Sumowski 721x	1920,1012.2
3	Van den Eeckhout	Vertumnus and Pomona	c.1645	Sumowski 742x	1946,0713.155
4	Van den Eeckhout	The Angel appearing to Gideon	c.1647	Sumowski 614	SL,5236.121
5	Van den Eeckhout	The Angel appearing to Manoah and his Wife	c.1652	Sumowski 621	1946,0713.154
6	Van den Eeckhout	The Satyr at the Peasant's House	c.1653	Sumowski 626	1920,1116.13
7	Van den Eeckhout	The Satyr at the Peasant's House	c.1653	Sumowski 627	1920,1116.12
8	Van den Eeckhout	A Pope receiving Homage from an Emperor and his Family	c.1654		SL,5226.75
9	Van den Eeckhout	A Boy seated on the Ground	c.1655	Sumowski 791x	1861,0810.16
10	Van den Eeckhout	A Boy seated in a Chair, half-length	c.1655	Sumowski 792x	1858,0724.11
11	Van den Eeckhout	A seated Man, looking up	c.1655	Sumowski 790x	1895,0915.1228
12	Van den Eeckhout	Landscape with wooded Hills	1661	Sumowski 684	1847,0723.108
13	Van den Eeckhout	The City Wall outside the Rotterdam Gate at Delft	c.1661-2	Sumowski 804x	1836,0811.58
14	Van den Eeckhout	View of the Rhine, west of Arnhem	c.1661-3	Sumowski 691	1848,1125.1
15	Van den Eeckhout	A View of a Canal in a Town	1660-69	Sumowski 682	1893,0612.7
16	Van den Eeckhout	Allegory on the Triple Alliance	1663	Sumowski 664	1836,0811.240
18	Attributed to van	A bearded Man in a high	c.1638	Benesch 267	1895,0915.1263

No	Producer	Title	Date	Reference	Registration number
	den Eeckhout	Cap			
19	Attributed to van den Eeckhout	The Virgin and Child seated by a Window	c.1638	Benesch 113	1859,0806.72
20	Attributed to van den Eeckhout	A Woman standing by a Window	c.1655		Oo,9.100
21	Attributed to van den Eeckhout	A Woman sewing, and two Men	c.1655-60	Sumowski p.1766, no.25	1937,0213.2

Eeckhout 1



Registration number: T,14.7; Additional IDs: FAWK,5213.7

Bibliographic reference: Hind 15 (as Rembrandt); Placed Hind Add.12 (as Eeckhout);

Benesch 138 (as Rembrandt); Royalton-Kisch 2010 Eeckhout.1

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1635-1640 (circa)

Description: St Paul preaching at Athens; numerous figures in a large building, seated and standing, a preacher in a pulpit at right, his arms extended. c.1635-1640

Pen and brown ink (in tones ranging from almost grey to rich dark brown) with brown and reddish-brown wash and some white heightening; touched with red chalk; ruled framing lines in pen and dark brown ink.

Verso: laid down

No watermark visible.

Inscriptions: lower right, in pen and brown ink (not the same as used in the drawing, but seventeenth or eighteenth century): 'Remt' (?; see under cat. no.19); on old backing, in graphite: '37 [in a circle]'.

Dimensions: 180 x 207mm (chain lines horizontal, 22mm apart)

Condition: generally good; the lower left corner has been torn off and replaced, but the work in this area does not seem to be by a different hand (pace Benesch); to judge from a few lines at the edges the sheet has been slightly trimmed; two short vertical tears at top edge, left of centre; a smudge of dirt in the arch, upper right.

Curator's comments:

Attributed to Eeckhout in H. Bevers, 'Early, Rembrandtesque Drawings by Gerbrand van den Eeckhout', in *Master Drawings* 48 (2010), p.42, fig.3.

Literature: H. Bevers, in H. Bevers et.al. 'Drawings by Rembrandt and his Pupils: Telling the Difference', exh.cat. The J Paul Getty Museum, Los Angeles, 2009, cat.no.14.2 (as Eeckhout).

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.1.

The subject was common in Italy in the sixteenth and seventeenth centuries although rare north of the Alps. In the present composition the action appears to take place in an enclosed space; more usually it is seen before classical buildings, as in the most celebrated representation of the subject, that by Raphael for the Vatican tapestries (engraved by Marcantonio Raimondi).[1]

The drawing was long attributed to Rembrandt and variously dated between c.1630-40. Yet only general stylistic analogies exist with Rembrandt's own work of the 1630s. The few finished and undoubted composition drawings of the period, such as the study for 'Judas repentant' formerly in the Albertina of c.1629 (Benesch 8), the signed 'Christ among his Apostles' at Haarlem of 1634 (Benesch 89), the 'Ganymede' of 1635 in Dresden (Benesch 92) and the British Museum's 'Lamentation' (here cat. no.9; Oo,9.103) are so far removed in style and technique from the present drawing that the attribution to Rembrandt appears unsustainable. Closer, perhaps, are two composition studies, the 'Group of Horsemen' in Rotterdam (Benesch 151; Rotterdam, 1988, no.4) and the 'Pilate and his Wife's Servant' in the F. Lugt Collection, Institut Néerlandais, Paris (Benesch 139), which are, however, drawn with considerably greater precision.

The style, with its simplified, geometrical shorthand for the forms and facial features, depends on Rembrandt's in the mid-1630s as represented, for example, by the two last-named drawings and by his preliminary studies in Berlin (Benesch 140-1) for the Berlin painting of 'St John the Baptist preaching' (Bredius 555, Corpus A106). Indeed the painting, with its many groups of listening figures, may partly have inspired the present design. It therefore

seems likely to have been drawn by a studio assistant or pupil of Rembrandt, active in his workshop in the mid- to later 1630s, during and immediately after the completion of the Berlin painting, now usually dated c.1634. Of the known possible students, Gerbrand van den Eeckhout made the drawings that provide the closest analogies with the present work. The comparisons are mitigated by the date in the 1640s – several years later than the British Museum's sheet – of the earliest drawings that can be securely attributed to van den Eeckhout. Nevertheless the points of comparison provided by the latter's preparatory study in Braunschweig for his painting of 'Gideon's Sacrifice' in a private collection in Hamburg are significant (Sumowski 601).[2] They include the facial profiles of St Paul and Gideon, with the fish-like anatomy of their mouths; the somewhat loose delineation of their legs and feet; the characterisation of the angel which resembles several of the listeners in the present drawing, some of the faces being rendered in a similar shorthand; the lack of effective spacial recession; the unvaried tone of the wash applied in the background; and the unruly calligraphy of the subsidiary penwork. These characteristics are far removed from anything certainly by Rembrandt and lend support to the attribution to van den Eeckhout. They also appear in other drawings that have been associated with the latter.[3]

This assessment has repercussions for the attribution of two other drawings that are usually given to Rembrandt but which seem to be by the same hand. These are the 'Departure of Rebecca', now in Stuttgart (Benesch 147) and the 'Young Solomon riding on a Mule' in the Louvre (Benesch 146).[4]

NOTES:

[1] Bartsch, XIV, p.50, no.44; see further Pigler, 1956, I, pp.390f. The subject was first identified by Colvin in Exh. London, 1899. Prior to this the drawing may for a time have been attributed to van Vliet, whose name appears in graphite in the register above its entry as by Rembrandt.

[2] The painting is Sumowski, 'Gemälde', II, 1983, no.392, repr.

[3] Including the 'Mercury and Argus' in the Rijksmuseum (Amsterdam, 1942, no.119, repr. pl.89, attributed to van den Eeckhout by Schatborn, 1985, p.98, fig.8), the copy after van den Eeckhout in Rotterdam of the 'Departure of Rebecca' (see the literature in n.4) and the 'Christ and the Adulteress' in Copenhagen (Sumowski, III, 1980, no.642, repr.).

[4] See Sumowski, III, 1980, no.806xx; Rotterdam, 1988, no.68 for the former, as well as for the copy mentioned in n.3 above. The Paris drawing does not appear to have been associated with van den Eeckhout before, but was omitted by Emmanuel Starcky in his account of all Rembrandt's drawings in the Louvre (Exh. Paris, Louvre, Cabinet des dessins, 1988-9).

LITERATURE (always as Rembrandt unless stated otherwise):

Lippmann, IV, no.80; Kleinmann, IV, no.19; Hofstede de Groot, 1906, no.876 (c.1630); Valentiner, 1907, p.162, n.1 (perhaps by Koninck, of 'Baptist preaching'); Wurzbach, 1910, p.417; Hind, 1912, I, p.51 (colourless line); London, 1915, no.15 (c.1630-35; the basis of P. Koninck's style); Backer and Veth, 1916-17, pp.79-80, repr. fig.2 (influenced by Carpaccio; related to etching of 'Christ preaching', Bartsch 67, Hind 256); Hirschmann, 1918, p.22 (not Rembrandt); Stockholm, 1920, under nos II, 7 and IV, 18, repr. fig.72 (probably school work); Valentiner, I, 1925, p.XXVI, repr. p.XIX (P. Koninck); Hind, 1926, p.9 (paraphé not

evidence of authorship); Falck, 1927, p.178 (Koninck after Rembrandt); Paris, 1933, p.4, under no.1116 (c.1630; stylistically related to Louvre 'Triumphal procession' [Benesch 146]); Valentiner, II, 1934, no.551, repr. (Rembrandt, c.1630); Benesch, 1935, p.24 (c.1636); Gerson, 1936, pp.74-5 and 174-5, no.Z.LXXI (c.1635); Benesch, 1947, p.25, under no.90 (mid-1630s); Beck, 1949, pp.114-17 (c.1630; reflects Raphael); Benesch, 1954/73, I, no.138, repr. fig.148/165 (c.1637); Sumowski, 1957/58, p.262 (early 1630s); Sumowski, 1963, p.199, repr. fig.114 (c.1630; notes other representations of St Paul by Rembrandt and school); Slive, 1965, II, no.529 (c.1637); Sumowski, III, 1980, under no.806xx; Amsterdam, 1981, p.154, under no.42, n.6 (quoting Valentiner, 1925); Starcky, 1985, p.259 (compares 'Solomon's Idolatry', Louvre, Benesch 136, placed c.1636-8); White, 1992, p.268 (not Rembrandt but Eeckhout not convincing either); Schatborn, 1994, p.24 (agrees with Exh. London, 1992); Giltaij, 1995, p.102 (inscribed 'Remb'); Berlin, 2006, p.195 (as Exh. London, 1992).

Acquisition date: 1769

Acquisition name: Bequeathed by William Fawkener (biographical details | all objects)

Exhibition History: London, 1899, BM, no.A2 (c.1630; 'St Paul at Athens?'); 1938, no.15 (c.1630-35); 1992, no.97, repr. in colour (as by van den Eeckhout); 2009/10 Dec-Feb, Los Angeles, J Paul Getty Museum, Rembrandt and pupils.

Eeckhout 2



Registration number: 1920,1012.2

Bibliographic reference: Hind Add.5 (as Bol); Sumowski 721x; Royaltan-Kisch 2010 Eeckhout.2

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Ferdinand Bol (biographical details | all objects)

Formerly attributed to Govert Flinck (biographical details | all objects)

Formerly attributed to Cornelis Schut (biographical details | all objects)

Date: 1644 (circa)

Description: Portrait of a woman; study for a portrait of an unknown woman, half-length almost to left, with shoulder-length wavy hair, holding a curtain back with her right hand, her left on the frame of the drawing. c.1644

Red chalk.

Verso: laid down on eighteenth-century mat.

No watermark visible.

Inscriptions: on mat, below, by Jonathan Richardson, junior, in pen and red ink: 'Cornelis Schudt' [cf. L. 'Suppl.', under no.2997b]; on verso of mat, top left, in graphite: '895', and upper right: 'BER/U'; upper right, in pen and brown ink: 'H.4'; centre, in graphite: 'from Richardson and Udney Collns. ' and '4' [with the inventory number]; lower right, in graphite: 'Disciple of Rubens' and: 'Fairfax Murray S.4503/ mlosl/ 49' and lower left: '3:10:0'.

Dimensions: 135 x 108mm (chain lines horizontal, 24mm apart)

Condition: somewhat creased and with a few minor stains; trimmed slightly irregularly; top right corner made up.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.2:

Although formerly given to Cornelis Schut, Ferdinand Bol and Govert Flinck,[1] the style seems characteristic of van den Eeckhout. The execution has been compared with the 'Woman at a Dressing Table' in Dublin (Sumowski 606), the hands with the 'Portrait of a young Man' in Weimar (Sumowski 617), and the costume with the 'Bearded Man with Cap' in Leiden, (Sumowski 723x). The composition seems to reflect Rembrandt's 'Portrait of Agatha Bas' of 1641 in Buckingham Palace (Bredius 360, Corpus A145) and in the curtain, pose and balustrade generally anticipate the layout of Eeckhout's own painted 'Portrait of Cornelia Dedel' of 1644, although the figure is there older and seen half-length (private collection, Sumowski, 'Gemälde', II, no.521, repr.).[2]

NOTES:

[1] See Lit. below and the inscriptions on the mat. The attribution to Flinck was made by Lugt (notes in the Rijksbureau voor Kunsthistorische Documentatie, The Hague).

[2] The attribution made by Sumowski (see Lit. below), who advanced the comparisons noted here.

LITERATURE :

London, IV, 1931, p.141, no. Add.5 (Bol?); Sumowski, 1979 etc., III, 1980, no.721x, repr. (Eeckhout, early 1640s; see above).

Acquisition date: 1920

Acquisition name:

Purchased from F R Meatyard (Bought £11; sold to BM as anon. school of Rembrandt, F. Bol?, c.1640) (biographical details | all objects)

Previous owner/ex-collection Charles Fairfax Murray (See verso inscription. Christie's, 30.i.1920/150) (biographical details | all objects)

Previous owner/ex-collection Robert Udny (L.2248; no matching description found in his sale catalogue, London, Philipe, 4-10 May, 1803) (biographical details | all objects)

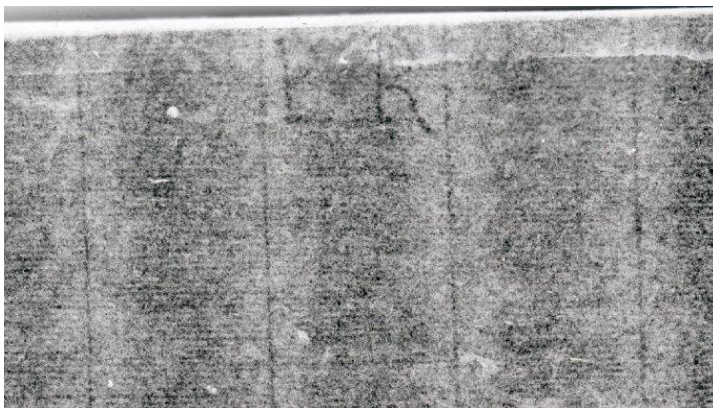
Previous owner/ex-collection Jonathan Richardson Junior (L.2170, possibly his sale, Langford's) (biographical details | all objects)

Acquisition notes:

Possibly sold at Jonathan Richardson, junior's sale, Langford's, 5 etc. February, 1772, 2nd day, 6 February, lot 75: 'Seven by Corn. Schut, Eras. Guellinus, Leo. Bramer, & c.'; Robert Udny (L.2248; no matching description found in his sale catalogue, London, Philipe, 4-10 May, 1803); Charles Fairfax Murray (see verso inscription); his sale, Christie's, 30 January and 2 February, 1920, from lot 150: 'C. Schut: Venus and Nymphs; A study of Heads, by Rubens; the Adoration of the Magi, by Bloemaert; and A Study of a Female Figure; & c.' (7 drawings), bought Meatyard, £11; purchased from F.R. Meatyard, 1920 (as anon. school of Rembrandt, F. Bol?, c.1640).

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue as Eeckhout.

Eeckhout 3



Watermark

Registration number: 1946,0713.155

Bibliographic reference: Hind Add.150a (placed as School of Rembrandt); Phillipps-Fenwick p.185(2); Sumowski 742x (Eeckhout); Royalton-Kisch 2010 Eeckhout.3

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

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

Date: 1645 (circa)

Description: Vertumnus and Pomona; Pomona in the form of a young woman, fully dressed and wearing a hat, seated on the ground facing left, Vertumnus, as an old woman is behind. c.1645

Pen and dark brown ink; ruled framing lines in the same ink

Verso: see Inscriptions

Watermark: countermark: 'P R'

Dimensions: 148 x 170mm (chain lines vertical, 25mm apart)

Condition: good; slight creasing at edges and light brown stains at top corners; repaired tear lower right.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.3:

The subject is from Ovid, ('Metamorphoses', XIV, 623-697 and 765-771): Vertumnus attempts to woo Pomona in the guise of an old woman, having tried other disguises in vain. The theme was popular in seventeenth-century Dutch art.[1]

In style the drawing is inseparable from van den Eeckhout's 'Judah and Tamar' now in the Albertina, Vienna, a preparatory study for his painting of 1645 in the Pushkin Museum, Moscow.[2] The present sheet was presumably made at this period, although no directly related painting is known. Eeckhout did, however, treat the subject in two drawings of approximately the same date now in New Haven and London (Courtauld Institute).[3] Of these, the composition of the former comes closest to the present work, although only the head of Pomona is really the same. In 1669 van den Eeckhout produced two paintings of the subject, now in Indianapolis and Budapest.[4]

NOTES:

[1] See Sluijter, 1991.

[2] Sumowski 610 (the painting repr. fig.43 and again in Sumowski, 'Gemälde', II, no.401).

[3] Sumowski 705x and Sumowski 741x.

[4] Sumowski, 'Gemälde', II, nos.472 and 473 respectively; the former may be a sketch for the latter, which is dated 1669.

LITERATURE : Popham, 1935, p.185, no.2 (attributed to Eeckhout); Sumowski, 1962, p.17 (Eeckhout, mid-1640s); New Haven, 1970, I, pp.200-201, under no.371, repr. (Eeckhout); Sumowski, 1979 etc., no.742x, repr. (Eeckhout, c.1645).

EARLIER NOTE:

Anonymous School of Rembrandt.

Acquisition date: 1946

Acquisition name:

Donated by Count Antoine Seilern (presented anonymously with the Phillipps-Fenwick collection, 1946) (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (Christie's, 5.vi.1860/378 as 'Eckhout (G. van) - The angel appearing to Isaac - black chalk; and two) (biographical details | all objects)

Previous owner/ex-collection John Thane (L.1544; not identifiable in his sale catalogues, in which the descriptions are often cursory) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (bt at Christie's sale, 6s) (biographical details | all objects)

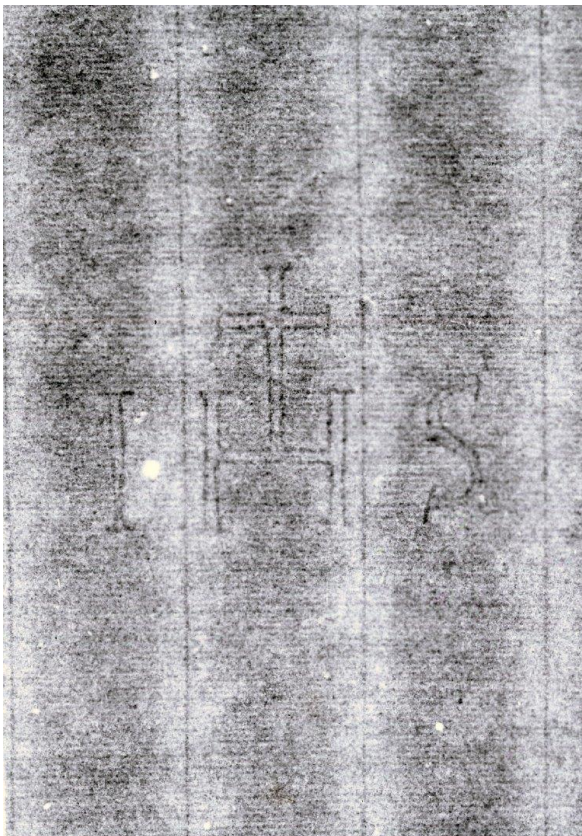
Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

Previous owner/ex-collection Thomas Fitzroy Fenwick (biographical details | all objects)

Acquisition notes:

Samuel Woodburn: his 'Lawrence' sale, Christie's, 2nd day, 5 June, 1860, lot 378 (with Eeckhout cat. no.5, 1946,0713.154), the 'Angel appearing to Isaac') and bought Sir T. Phillipps, 6s. Inscribed on verso in lower right, in graphite: '100.'

Exhibition History: no exhibitions recorded.



Watermark

Registration number: SL,5236.121; Additional IDs: A,21.121

Bibliographic reference: Hind 1; Sumowski 614; Royalton-Kisch 2010 Eeckhout.4

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1647 (circa)

Description: The angel appearing to Gideon; who is on one knee at right moving a wheatsheaf, farm buildings and a cart behind at right, trees to left and a larger building beyond. c.1647

Black chalk, with brown and grey wash, touched with red chalk and graphite.

Verso: blank (see Inscriptions).

Watermark: letters 'I H S' with a cross, comparable to Churchill 538.

Inscriptions: lower left, signed in black chalk: 'G Eeckhout'; verso inscribed with register number.

Dimensions: 243 x 337mm (chain lines horizontal, 27-8mm apart)

Condition: generally good; slightly rubbed, especially lower right, and slightly trimmed.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.4:

The subject has been generally identified as the 'Angel appearing to Gideon' (Judges VI, 11-12): Gideon, the son of a farmer, was told by the angel as he was threshing wheat that the Lord wanted him to rescue Israel from the Midianites. The accuracy of this identification is uncertain, as other possible subjects exist and because Gideon hid the wheat from Midianite bandits in a wine-press, of which there is no clear indication here (although a vine grows around the building behind).[1]

The composition is close to van den Eeckhout's painting, dated 1647, in the Brera, Milan, which however includes the figure of a woman in the doorway behind Gideon.[2] Were it not for the signature, the last four letters of which appear to be authentic (the earlier section is damaged), the drawing might be dismissed as a copy after the painting. The execution is uncharacteristically dry throughout; in particular the wash could be a later addition, its application being unusually temperate.

Whether the drawing served as a 'modello' for the painting, or as a later 'ricordo', is difficult to judge. Its unique character might best be explained by its being the only surviving example of the latter by van den Eeckhout, although the possibility that it is a later copy is difficult to discount altogether.[3]

The composition is derived from the artist's earlier treatment of the related subject of 'Gideon's Sacrifice' in a painting of 1642,[4] and is closer to this than to his 1644 painting of the 'Angel appearing to Gideon' now in the Nationalmuseum, Stockholm.[5]

NOTES:

[1] It is possible that the subject is the 'Angel at the Threshing-Place of Araunah (Ornan) the Jebusite', as related in 2 'Samuel' XXIV, 16 and 1 'Chronicles' XXI, 19-30: the angel stretched out his hand to destroy Jerusalem, but the Lord relented on the intercession of David, who set up an altar on the threshing-floor where the angel had stood. The subject of the related painting has sometimes been associated with the story of Araunah (see Sumowski, 'Gemälde', II, 1983, under no.404).

[2] Repr. Sumowski, loc. cit..

[3] Compare the watercolour of 'Boaz and Ruth', apparently signed and dated 1667, copied from a painting formerly on the Berlin art market (the drawing sold Sotheby's, London, 2 July 1990, lot 117 with colour reproduction; Sumowski 663, the related painting repr. fig.48 and Sumowski, 'Gemälde', II, 1983, no.460), which as Dr Hans-Ulrich Beck discovered (saleroom notice at Sotheby's in 1990) was acquired by Cornelis Ploos van Amstel at the sale of Jan van Dyck, Amsterdam, 14 March, 1791, lot P-11, as by Reinier Vinkeles after van den Eeckhout.

[4] Present whereabouts unknown (Sumowski, 'Gemälde', II, 1983, no.392, repr.); there are two related drawings in Braunschweig (inv.242 and 330; Sumowski 601-2), and others of this subject in Paris, Petit Palais (Sumowski 711x and 727x) and Haarlem (inv. P*61 verso; Sumowski 755x verso, repr. fig.50).

[5] Repr. Sumowski, 'Gemälde', II, 1983, no.400.

LITERATURE: London, 1915, p.75, no.1, repr. pl.XL; Van Dyke, 1927, p.62 (possibly genuine Eeckhout); Henkel, 1931, p.84 (related sketch in Braunschweig, inv.242 [Sumowski 601]); Popham, 1939, p.69 ('unpleasant but characteristic example'); Sumowski, 1962, p.18, repr. p.16, fig.14 (for 1647 painting in the Brera, Milan, perhaps the 'modello'; notes related sketch on verso of sheet in Haarlem, Teyler Museum, P.*61); Exh. Bremen-Zurich, 1967, p.86, under no.183; Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.164 (as Sumowski, 1962; earlier versions in Braunschweig related to painting in Otto J.H. Campe collection, Hamburg); Roy, 1972, p.213, under no.18, repr. fig.3; Sumowski, 1979 etc., III, 1980, no.614, repr. (perhaps the 'modello' for the 1647 Brera painting).

Acquisition date: 1753

Acquisition name: bequeathed by Sir Hans Sloane (acquired with his collection)
(biographical details | all objects)

Acquisition notes: perhaps in the collection of an anonymous later seventeenth-century collector (L.2942; the mark is cut and could have been some other letter or digit by another hand) prior to Hans Sloane.

Exhibition History: no exhibitions recorded.



Registration number: 1946,0713.154

Bibliographic reference: Hind Add.10 (placed as Eeckhout); Philipps-Fenwick p.185(1);

Sumowski 621; Royalton-Kisch 2010 Eeckhout.5

Location: Dutch Roy XVIIc

Production person:

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1652 (circa)

Description: The angel appearing to Manoah and his wife; the angel seated at left with left hand extended, Manoah kneeling at right, wearing a turban, wife kneeling behind him. c.1652

Black chalk; framing line in pen and dark brown ink

Verso: see Inscriptions

No watermark

Inscriptions: signed lower left in black chalk: 'G.V. Eeckhoút.f'; verso, remnants of a wax seal, top centre; in graphite, centre: '378/2'; lower centre: 'Original'; lower left: '1376'; and lower right: '19'; centre, in pen and brown ink: 'R'.

Dimensions: 302 x 408mm (chain lines horizontal, 31/32mm apart)

Condition: somewhat dirty at edges; a brownish-grey stain below the angel; otherwise good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.5:

The subject of the angel appearing to Manoah and his wife, foretelling the birth of their son, Samson, who would liberate Israel from the Philistines, is from the Old Testament (Judges XIII, 11). The story was commonly treated in Rembrandt's circle.

No directly related work by van den Eeckhout is known, but there are two comparable studies, though in red rather than black chalk, of 'Jacob's Dream' (now in the Staatliches Museum in Schwerin and the Albertina in Vienna), which are related to a painting of 1672 now in the Bader collection in Milwaukee.[1] The drawings are usually dated earlier than the painting, to the first years of the 1650s, the period to which the present sheet may also belong.[2]

NOTES:

[1] Respectively inv. nos.4486 and 9549, Sumowski 618-9. For the painting, see Sumowski, 'Gemälde', II, 1983, no.481, repr.. It was until 1982 thought to date from 1652 (see Robinson, 1982, p.285).

[2] As suggested by Sumowski (see Lit. below).

LITERATURE: Popham, 1935, p.185, no.1, repr. pl.LXXVII (Rembrandtesque; the subject the 'Angel appearing to Isaac and Sarah'; 'important if unattractive' work by Eeckhout); Sumowski, 1962, p.19 (1650s; identifies subject); von Moltke, 1965, p.265, under no.189 (compares drawing of 'Seated Oriental' in Hamburg, inv.21944 [Sumowski 612]); Sumowski, 1979 etc., III, 1980, no.621, repr. (dates c.1652, comparing 'Jacob's Dream', in Schwerin, inv.4486 [Sumowski 618] and 'Pastoral Scene' in Veste Coburg, inv.Z2582 [Sumowski 620]); Budapest, 2005, p.87, under no.69 (compares kneeling figure of Naaman in 'Elisha refusing Naaman's Gifts', in Budapest, Sumowski 717).

EARLIER IDENTIFICATION:

Subject formerly identified as Isaac and Sarah.

Acquisition date: 1946

Acquisition name:

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

Previous owner/ex-collection Samuel Woodburn (Christie's, 5.vi.1860/378 as 'Eckhout - The angel appearing to Isaac - black chalk; and two lovers i) (biographical details | all objects)

Previous owner/ex-collection John Thane (L.1544; not identifiable in his sale catalogues, in which the descriptions are often cursory) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (bt 6s) (biographical details | all objects)

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

Previous owner/ex-collection Thomas Fitzroy Fenwick (biographical details | all objects)

Acquisition notes:

Samuel Woodburn: his 'Lawrence' sale, Christie's, 2nd day, 5 June, 1860, lot 378 (with no.3, 1946,0713.155), bought Sir T. Phillipps, 6s; Sir Thomas Phillipps; Thomas Fitzroy Phillipps Fenwick.

Exhibition History: London, 1956, p.33, no.2; 1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue

Eeckhout 6



Registration number: 1920,1116.13

Bibliographic reference: Hind IV, p.140 (placed 12); Sumowski 626; Royaltan-Kisch 2010 Eeckhout.6

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Adam Elsheimer (biographical details | all objects)

Formerly attributed to Jacob Jordaens (biographical details | all objects)

Formerly attributed to Nicolaes Maes (biographical details | all objects)

Date: 1653

Description: The satyr at the peasant's house; the satyr seated at a table at left, the family seated at right behind the traveller eating broth, vessels on the floor at right and a cow behind. c.1653

Pen and brown ink with brown wash over light indications in graphite; framing lines in pen and brown ink.

Verso: laid down.

No watermark visible.

Inscriptions: none visible on original sheet; inscribed on verso of Richardson's mat: 'Jordaens' and references to the 'Fable' of La Fontaine LXXXIX, and of Gabriel Faernus LVIII [first published in Rome in 1563]. The drawing is presently laid down, and these details are taken from London, 1931 (see Lit. under Comment).

Dimensions: 110 x 158mm

Condition: somewhat rubbed, especially to right; some stains and discolouration; a small tear at left edge.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.6:

See the note to the following drawing, cat. no.7 (1920,1116.12). In style the present sheet is comparable to van den Eeckhout's drawn copy after Rembrandt's 'Circumcision', now in Brussels.[2]

NOTES:

[1] The drawing is presently laid down, and these details are taken from London, 1931 (This note refers to the Inscriptions; for further information see Lit. below).

[2] De Grez collection, no.1212, Sumowski 709x.

LITERATURE: London, 1931, p.140 (Elsheimer, not Maes; resembles van den Eeckhout's painting in Stockholm; see n.1 above); Drost, 1957, pp.124-5 (not Elsheimer); Sumowski, 1962, p.18, n.18 (by van den Eeckhout; compares Hamburg version, inv.21919 and the 1653 painting [on which see above under no.7, 1920,1116.12]); Möhle, 1966, pp.123-4, no.15, repr. pl.9 (Elsheimer, mature or late work); van Gelder and Jost, 1967-8, p.31 (Rembrandt pupil, c.1650 or later; reminiscent of Eeckhout - compares drawing in Hamburg, inv.21919; Jordaens influence); Hugelshofer, 1968, p.89 (Elsheimer; Jordaens-like); Hohl, 1973, pp.181-2 (Eeckhout); Andrews, 1977, p.167, A22 (Eeckhout); Sumowski, 1979 etc., III, 1980, no.626, repr. (Eeckhout); Exh. Stockholm, 1992-3, p.241; Sotheby's sale catalogue, 13 Dec. 2001, under lot 26, repr. fig.3 (Elsheimer).

Acquisition date: 1920

Acquisition name:

Purchased from Capt Edward G Spencer-Churchill (Sotheby's, 2 ii.189/189 as Maes? bt Colnaghi for BM £22-1-0 with 1920,1116.12) (biographical details | all objects)

Previous owner/ex-collection Jonathan Richardson Junior (L.2170, stamped twice) (biographical details | all objects)

Previous owner/ex-collection Jonathan Richardson Senior (L.2183) (biographical details | all objects)

Previous owner/ex-collection Sir Joshua Reynolds (biographical details | all objects)

Previous owner/ex-collection John Rushout, 2nd Baron Northwick (and by descent to Spencer-Churchill) (biographical details | all objects)

Acquisition notes:

Jonathan Richardson, sen. (L.2183); Jonathan Richardson, jun. (L.2170, stamped twice); Earl of Northwick (by descent to Edward Spencer-Churchill); Northwick sale, Sotheby's, 2nd day, 2 November, 1920, lot 189 (as 'Nicolaes Maes?'; with cat. no.6, 1920,1116.12), bt Colnaghi's, £21; purchased from Colnaghi's, 1920 (as 'Nicolaes Maes?').

Exhibition History:

Frankfurt, 1966-7, no.126, repr. (Elsheimer).



Registration number: 1920,1116.12

Bibliographic reference: Hind IV, p.140 (placed 11); Sumowski 627; Royalton-Kisch 2010 Eeckhout.7

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Adam Elsheimer (biographical details | all objects)

Formerly attributed to Jacques Jordaens (biographical details | all objects)

Formerly attributed to Nicolaes Maes (biographical details | all objects)

Date: 1653 (circa)

Description: The satyr at the peasant's house; the satyr standing by a chair, family seated at right beside the traveller eating broth, a figure stirring a pot on the hearth at left and a cat seated in front. c.1653

Pen and brown ink; a ruled vertical line in brown ink, and another in grey ink.

Verso: laid down.

No watermark visible.

Inscriptions: no inscriptions visible.

Dimensions: 101 x 154mm (chain lines not visible)

Condition: poor, the surface greatly abraded, though the worst affected areas are in the blank background.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.7:

The subject is from Aesop, 'Fables', 74:[1] a traveller was invited by a satyr to sup with his family; when the former blew on his cold hands to warm them, and then on his hot soup to cool it, the satyr ejected him, refusing to countenance a guest who blew both hot and cold.

This and the previous drawing are related to a painting by van den Eeckhout, dated 1653, formerly in the Oldenburg collection.[2] The painting reflects more closely a third drawing, now in Hamburg,[3] which was probably preceded by the two sketches in the British Museum. Of the latter, it seems probable that the present, outline drawing was executed later than the more finished sheet (no.6, 1920,1116.13), as the artist has eliminated the farmer standing behind the traveller and appears to indicate, with a vertical line, the exclusion of the child to the right. These revisions, together with the new position and gesture of the satyr, are repeated both in the Hamburg drawing and in the painting,[4] and may have been prompted by a change in the prospective format of the oil: both it and the Hamburg drawing are proportionately taller than the British Museum drawings.

Van den Eeckhout returned to the subject in a later, undated painting now in Stockholm, for which there is a preparatory drawing in the Lugt collection (Institut Néerlandais, Paris).[5] In all these works the artist was influenced by Jacob Jordaens' painting of the same subject in Kassel, of which van den Eeckhout made a drawn copy.[6]

The style of the present sheet is somewhat unusual for the artist, whose manner is usually less economical with the pen in a preliminary sketch of this type. Yet the relationship with his other works counters any doubts as to the autograph status of the drawing.

NOTES:

[1] The tale was known and widely read in medieval times through the fables by Avianus (around 400 A.D.) and his source, Valerius Babrius. It was later popularised by La Fontaine, 'Fables', V, 7.

[2] Later on the Berlin art market (Galerie Rosenthal) and sold in Brussels at F. Fiévez, 22-3 December, 1950, lot 245 (repr. Sumowski, 'Gemälde', II, 1983, p.779, no.416); canvas 560 x 650.

[3] Hamburg, Kunsthalle, inv.21919 (repr. Sumowski 625). It measures 190 x 258 (top corners cut).

[4] The erased child to the right survives in shadowy form in the Hamburg drawing.

[5] For the painting, see Sumowski, 'Gemälde', no.421, repr.; the drawing is repr. Sumowski 628 and in Exh. Paris-Haarlem, 1997, pp.128-9, no.56.

[6] See Sumowski 748x. The drawing, from the Heinemann collection in New York, was recently on the London art market (Christie's 1 July 1997, lot 210).

LITERATURE :

London, 1931, p.140 (closer to Elsheimer than Maes, though nearer Rembrandt school than no.6 [1920,1116.13]; compares drawing in Frankfurt given to Elsheimer by W. von Bode, 'Elsheimer', 1920, repr. p.80 [but now ascribed to Rembrandt school]); Drost, 1957, pp.124-5 (not Elsheimer); Sumowski, 1962, p.18, n.18 (by Eeckhout; compares Hamburg version, inv.21919 and 1653 painting [on which see above]); Möhle, 1966, pp.123-4, no.14, repr. pl.9 (early Elsheimer); van Gelder and Jost, 1967-8, p.31 (Rembrandt pupil, c.1650 or later; reminiscent of Eeckhout - compares drawing in Hamburg, inv.21919; Jordaens influence); Hugelshofer, 1968, p.89 (Elsheimer; Jordaens-like); Roy, 1972, pp.60-61 (Elsheimer); Hohl, 1973, pp.176, 180, and 201, n.38 (early Elsheimer); Andrews, 1977, p.167, no.A21 (van den Eeckhout); Sumowski, 1979, etc., III, 1980, no.627, repr.; Exh. Stockholm, 1992-3, p.241.

Acquisition date: 1920

Acquisition name

Purchased from Capt Edward G Spencer-Churchill (Sotheby's, 2.xi.1920/189 as Rembrandt School bt Colnaghi for BM £22-1-0 with 1920,1116.13) (biographical details | all objects)

Previous owner/ex-collection Jonathan Richardson Junior (L.2170) (biographical details | all objects)

Previous owner/ex-collection Jonathan Richardson Senior (L.2183) (biographical details | all objects)

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

Previous owner/ex-collection John Rushout, 2nd Baron Northwick (by descent to Spencer-Churchill) (biographical details | all objects)

Acquisition notes:

Earl of Northwick (by descent to Edward Spencer-Churchill); Northwick sale, Sotheby's, 2nd day, 2 November, 1920, lot 189 (as Rembrandt School; with no.6, 1920,1116.13), bt Colnaghi's, £21; purchased from Colnaghi's, 1920 (as 'Nicolaes Maes?').

Exhibition History: Frankfurt-am-Main, 1966-7, no.125, repr. (as Elsheimer).

Eeckhout (attributed to) 8



Registration number: SL,5226.75; Additional IDs: A,07.75

Bibliographic reference: Hind Add.11 (placed as);

Royalton-Kisch 2010 Eeckhout.8

Location: Dutch Roy XVIIc

Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1654 (circa)

Description: A Pope receiving homage from an emperor and his family; a woman and child kneeling at left, a group of men, including a bishop, standing behind. c.1654

Graphite and grey wash, the outlines indented, probably for transfer to a copper plate.

Verso: laid down.

No watermark visible.

Inscriptions: on the blue backing sheet, upper right, in pen and black ink: '75 [the inventory number]'.
[The inventory number is 75]

Dimensions: 56 x 79mm (chain lines not visible)

Condition: some minor stains at edges and surface dirt, otherwise good; the drawing is stuck down on a piece of eighteenth-century, white paper, which in turn is fixed onto a blue backing sheet.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.8:

Formerly placed as an anonymous Italian drawing, the style is comparable to several works that have recently been attributed to Gerbrand van den Eeckhout.[1] The small scale is exceptional, but the artist's five studies of the 'Life of Joseph', now in Dresden, are larger only by a few centimetres (100 x 88),[2] and provide further links in their style, although executed with pen and brown ink as well as grey wash.

The indented outlines, which somewhat stiffen the outlines, suggest that the British Museum drawing was engraved, but no related print is known. Comparison should also be made with the indented drawing of the 'Gunpowder Explosion in Delft', now in Berlin, which was engraved in 1654, the period to which the present drawing may also belong.[3]

NOTES:

[1] See Sumowski, 1979 etc., III, nos.696x-702x, 714x and 719x.

[2] Sumowski 697x-9x and 701x-2x.

[3] Sumowski 714x. The verso of the Berlin drawing is inscribed with the artist's name in an old hand.

Literature: none.

Acquisition date: 1753

Acquisition name: bequeathed by Sir Hans Sloane (biographical details | all objects)

Exhibition History: none recorded.



Watermark

Registration number: 1861,0810.16

Bibliographic reference: Hind 145 (as School of Rembrandt); Sumowski 791x; Royalton-Kisch 2010 Eeckhout.9

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Anonymous (all objects)

Formerly attributed to Nicolaes Maes (biographical details | all objects)

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

Formerly attributed to Gerard Ter Borch II (biographical details | all objects)

Date: 1655 (circa)

Description:

A boy seated on the ground; wearing a broad-brimmed soft hat and seated on a cushion almost to right, his legs stretched out. c.1655

Drawn with the point of the brush in brown, with brown wash; framing lines in red chalk (above and below only) and pen and brown ink (above only).

Verso: see Inscriptions.

Watermark: foolscap with five bells and three balls.

Inscriptions: verso, in pen and brown ink: 'hoog 7 dm / br. 9½ d', and lower left: 'N [...]' and 'Rembrandt f'.

Dimensions: 181 x 234mm (chain lines horizontal, 23-4mm apart)

Condition: generally good; slight staining and creasing in lower corners.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.9:

A characteristic drawing by Eeckhout, being one of a group of sixteen surviving sheets in which he employed the technique of using the tip of the brush for the outlines, with brown wash for the shadows.[1] He may have been inspired by Rembrandt's example, as seen in cat. no.51; 1895,0915.1279 ('Hendrickje sleeping'). He may also have produced these drawings at approximately the same period, in the mid-1650s.[2]

At least two of the other drawings in the group portray the same model (see cat.no.10; 1858,0724.11 and the 'Sleeping Boy, lying on the Floor' in the Courtauld Institute, London, Sumowski 793x). The design reflects a knowledge of the life studies etched and drawn by Rembrandt and his pupils in around 1646 (see under Hoogstraten cat.no.7; 1895,0915.1267).

NOTES:

[1] Sumowski 782x-797x. The attribution of these drawings to Eeckhout is now generally accepted, although it attracted controversy in the past. As noted by Sumowski (under no.782x), two eighteenth-century sale catalogues (P. de Hollander, Haarlem, 14 August 1770, and H. Verschuuring, Amsterdam, 28 January, 1771) maintain this attribution, as do several nineteenth-century ones (see provenance information under Acquisition).

[2] As argued by Sumowski, 1962 (see Lit. below).

LITERATURE : Hind, 1914-15, no.17, repr. (summarises London, 1915); London, 1915, no.145, repr. pl.XXI (anon. school of Rembrandt; acquired by British Museum with attribution to Maes; inclined to believe by Eeckhout, or possibly Maes); Hirschmann, 1918, p.23 (probably Eeckhout, comparing signed sheet in Amsterdam and drawing in Goldschmidt sale, no.187 [now Paris, Fondation Custodia, Sumowski 787x]); Valentiner, 1924, p.44 (Eeckhout); Exh. London, R.A., 1929, p.245, and 1929[I], p.220, under no.659 (as Hirschmann, 1918); Berlin, 1930, p.128, under no.4536 (related work in Berlin [Sumowski 786x] catalogued as 'Eeckhout?'); Amsterdam, 1942, pp.74 and 77, under no.10 (Eeckhout, comparing Amsterdam sheet); Sumowski, 1962, p.20, n.24 (Eeckhout, c.1655); Amsterdam, 1965, p.53, under no.69; Exh. Chicago-Minneapolis-Detroit, 1969-70, p.188, under no.67 (probably 1650s, as also other wash drawings by Eeckhout); Roy, 1972, p.192 (Eeckhout; the paper toned, as Paris drawing [Sumowski 788x, Musée Cognac-Jay]); Exh. Rotterdam-Paris, 1974, p.48, under no.33, n.10; Exh. London, 1976-77, p.14, under no.32; Exh. New York-Paris, 1977-8, pp.54-5, under no.35, nn.9 and 20 (Eeckhout; other drawings in the group of wash studies show the same model); Sumowski, 1979, etc., III, 1980, no.791x, repr. (Eeckhout, c.1655). Robinson, 1982, p.285 (attribution tentative).

Acquisition date: 1861

Acquisition name:

Purchased from Colnaghi (as Maes) (biographical details | all objects)

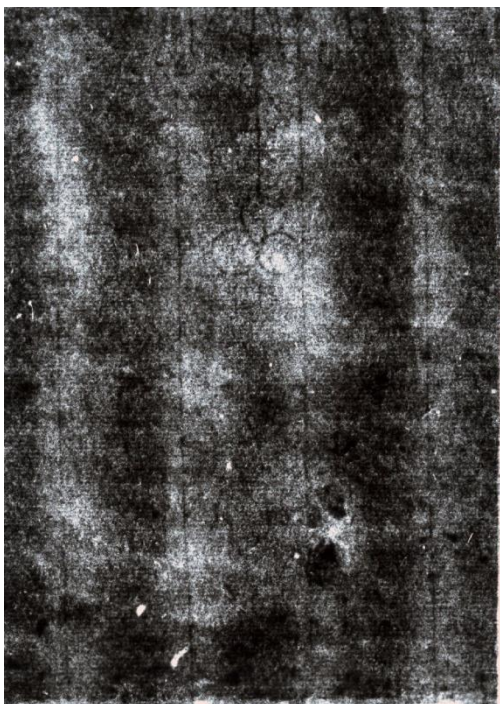
Previous owner/ex-collection Baron Jan Gijsbert Verstolk van Soelen (Amsterdam, 22.iii.1847/B-43. As Eeckhout.) (biographical details | all objects)

Previous owner/ex-collection John Heywood Hawkins (see accompanying notes) (biographical details | all objects)

Previous owner/ex-collection Brondgeest (f.452) (biographical details | all objects)

Acquisition notes: J. Heywood Hawkins (according to Register and Museum archives, but not found in his sales, 1850; presumably Hawkins, who lived until 1877, retained some drawings or collected others, which he subsequently sold directly to Colnaghi's); purchased from Colnaghi and Scott, 1861.

Exhibition History: London, 1895, no.414 (as Ter Borch); 1992 (ex. cat., as Eeckhout).



Watermark

Registration number: 1858,0724.11

Bibliographic reference: Hind 146 (as School of Rembrandt); Sumowski 792x; Royalton-Kisch 2010 Eeckhout.10

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

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

Formerly attributed to Gerard Ter Borch II (biographical details | all objects)

Date: 1655 (circa)

Description: A boy seated in a chair, half-length; with his left arm over the back of the chair, wearing a broad-brimmed hat, a jacket with a close row of buttons down the front and a white neck-cloth. c.1655

Drawn with the point of the brush in brown, with brown wash; ruled framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: fragment only, lower centre, the lower part of a foolscap.

Inscriptions: verso, in graphite: 'h/ Terborg'; right: '5'; and erased price code: 'a/ u [?] / Wood [i.e. Woodburn?] / 18'.

Dimensions: 147 x 140mm (chain lines vertical, 24-5mm apart)

Condition: foxed; the lower left corner stained and retouched; a near vertical crease visible through the figure from lower centre; a touch of gold from an old mat appears upper left edge.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.10:

See cat. no.9 (1861,0810,16) which depicts the same model.

LITERATURE: Hind, 1914-15, under no.17 (summarises London, 1915); London, 1915, no.146, repr. pl.XXI (anon. school of Rembrandt; acquired by British Museum with attribution to Ter Borch; otherwise as cat. no.9, 1861,0810.16); Hirschmann, 1918, p.23 (probably Eeckhout, comparing signed sheet in Amsterdam, S.634, and drawing in Goldschmidt sale, no.187 [now Paris, Fondation Custodia, Sumowski 787x]); Exh. London, R.A., 1929, p.245, and 1929[I], p.220, under no.659 (as Hirschmann, 1918); Amsterdam, 1942, pp.74 and 77, under no.10 (Eeckhout, comparing Amsterdam sheet, Sumowski 634); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.167; Roy, 1972, p.192 (Eeckhout);

Exh. Rotterdam-Paris, 1974, p.48, under no.33, n.10; Exh. London, 1976-77, p.14, under no.32; Exh. New York-Paris, 1977-8, pp.54-5, under no.35, nn.9 and 20 (Eeckhout; other drawings in the group of wash studies show the same model); Sumowski, 1979, etc., III, 1980, no.792x, repr. (Eeckhout, c.1655); Robinson, 1982, p.285 (attribution tentative).

Acquisition date: 1858

Acquisition name:

Purchased from Walter Benjamin Tiffin (as Ter Borch) (biographical details | all objects)

Previous owner/ex-collection Edward Vernon Utterson (L.909) (biographical details | all objects)

Previous owner/ex-collection Count Nils Barck (L.1959, but without the six small dots) (biographical details | all objects)

Exhibition History: London, 1895, no.415 (as Ter Borch); 1992 (ex. catalogue, as Eeckhout).

Eeckhout 11



Registration number: 1895,0915.1228

Bibliographic reference: JCR 759 (as Netscher); Hind 147 (as School of Rembrandt);

Sumowski 790x; Royaltan-Kisch 2010 Eeckhout.11

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Caspar Netscher (biographical details | all objects)

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

Formerly attributed to Gerard Ter Borch II (biographical details | all objects)

Date: 1655 (circa)

Description: A seated man, looking up; three-quarter length, almost to right, with long hair, his left hand on his breast. c.1655

Drawn with the point of the brush in brown, with brown wash; framing lines in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Dimensions: 187 x 172mm (chain lines vertical, 23/4mm apart)

Condition: lower left corner stained, as cat. no.10 (1858,0724.11), but not retouched; the darkest areas of wash have produced tide marks; lower left corner repaired; a small purplish mark in the nearer sleeve, below.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.11:

From the same group as cat. nos.9 and 10 (1861,0810.16 and 1858,0724.11, qq.v.), but taken from another model. The pose suggests a scholar, poet or divine.

LITERATURE : Robinson, 1869/76, no.744/759 (by Netscher; from Hawkins and Robinson collections); Hind, 1914-15, under no.17 (summarising London, 1915); London, 1915, no.147, repr. pl.XXI (acquired as Netscher and thus catalogued by Robinson; Eeckhout likely, though Maes also a possibility for drawings in the same group); Hirschmann, 1918, p.23 (probably Eeckhout, comparing signed sheet in Amsterdam, Sumowski 634, and drawing formerly in Goldschmidt sale, no.187 [now Paris, Fondation Custodia, Sumowski 787x]); Exh. London, 1929, p.245, and 1929[I], p.220, under no.659 (as Hirschmann, 1918); Amsterdam, 1942, p.74 and p.77, under no.10 (Eeckhout); Roy, 1972, p.192 (Eeckhout); Exh. New York-Paris, 1977-8, p.55, under no.35, n.20 (Eeckhout); Sumowski, 1979, etc., III, 1980, no.790x, repr. (Eeckhout, c.1655); Robinson, 1982, p.285 (Eeckhout attribution tentative).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (of Poltalloch, purchased with his colln) (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (?) (biographical details | all objects)

Previous owner/ex-collection Sir John Charles Robinson ((according to Robinson, 1869/76) (biographical details | all objects)

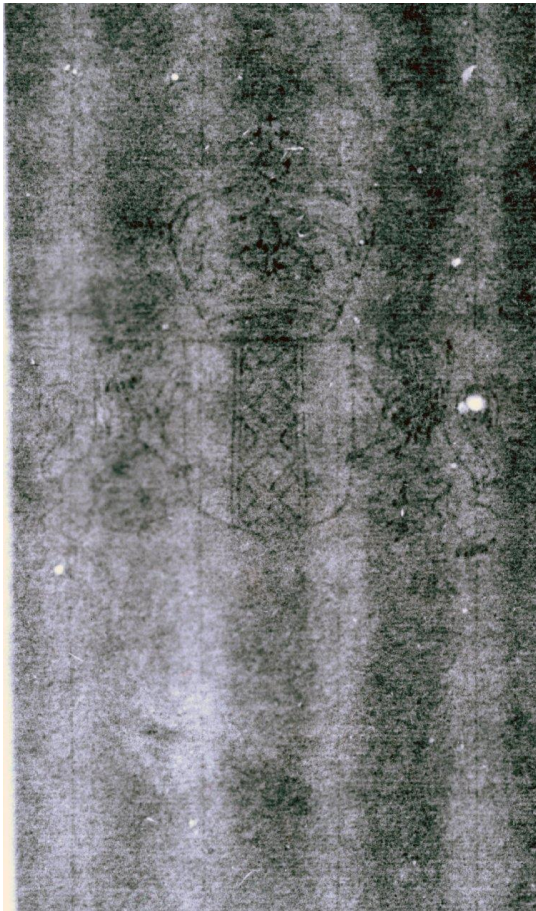
Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection John Heywood Hawkins (according to Robinson, 1869/76; not found in his sale catalogues, 1850, but he is known to have disp) (biographical details | all objects)

Acquisition notes:

Inscribed on verso, in top centre, in graphite: '759' [the Malcolm cat. number]; and below 'Woodburn S / T / Netscher [crossed out]'; and lower left: '935+'.

Exhibition History: London, 1895, no.416 (as Ter Borch); 1996-7 (ex. catalogue, as Eeckhout).



Watermark

Registration number: 1847,0723.108

Bibliographic reference: Hind 5; Sumowski 684; Royaltan-Kisch 2010 Eeckhout.12

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1661

Description: Landscape with wooded hills; a cottage in the left foreground with a peasant man and woman, trees on a plain stretching into the distance at left. 1661

Pen and brown ink with black chalk, watercolour and some white bodycolour, touched in pen and grey ink.

Verso: blank (see Inscriptions).

Watermark: Arms of Amsterdam with lions either side of crowned shield.

Inscriptions: signed and dated, lower right, in pen and brown ink: 'G.V. Eeckhout.f / 1661' [the f partly trimmed away]; verso: in graphite, centre: '13'; lower left: '109' [?]; in red chalk, top right: '131' and lower left: '1311'.

Dimensions: 194 x 312mm (chain lines horizontal, 24mm apart)

Condition: somewhat dirty and discoloured, most noticeably in the sky; slightly trimmed (see Inscriptions).

Curator's comments:

Entry from Martin Royaltan-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.12:

Almost a dozen watercolours by van den Eeckhout survive from the early 1660s, several of them signed and dated like the present example. The 'View of the Rhine near Arnhem' in the Fitzwilliam Museum in Cambridge is stylistically the closest and also dated 1661.[1] The terrain of a few has been identified, revealing that during these years the artist made views near Haarlem, Rhenen and Arnhem. The hilly terrain of the present drawing suggests that it was made near the Rhine towards the east of the Netherlands, perhaps near Arnhem, but the location has not been precisely identified.[2]

NOTES:

[1] Fitzwilliam Museum, PD.283-1963; Sumowski 683. The others that are dated are the 'Landscape with the Rhine at Zandberg near Arnhem' of 1663 in Haarlem (Teyler Museum, P*62; Sumowski 690; Haarlem, 1997, no.126, repr.); and the 'View of Rhenen' of 1663 in Amsterdam (Rijksmuseum A2868; Sumowski 692).

[2] A drawing now in Edinburgh by Jacob Esselens, who may have travelled with Eeckhout and Lievens (cat. no.14, 1848,1125.1), shows a similar view, possibly of the same location (Inv. D1065; Edinburgh, 1985, p.26).

LITERATURE : London, 1915, p.76, no.5, repr. pl.XLII; Van Dyke, 1927, p.61 (attribution questionable); Amsterdam, 1942, p.78, under no.15 (dated [wrongly] to 1662, and associated with Rijksmuseum 'View of Rhenen' of 1663, inv.A2868); Sumowski, 1962, p.29, n.25; Sumowski, 1963[I], p.103, n.73; Exh. Cambridge, 1966, under no.21 (compares Fitzwilliam Museum 'View along the Rhine', inv.PD.283-1963); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, under no.48; Exh. Paris, 1970, p.110, under no.246; Roy, 1972, p.197 (as Exh. Cambridge, 1966); Exh. Rotterdam-Paris, 1974, p.50, under no.34; Sumowski, 1979 etc., II, 1979, under no.290, and III, 1980, no.684, repr. (probably depicts the vicinity of Arnhem); Exh. Amsterdam-Boston-Philadelphia, 1987-8, p.306; Royalton-Kisch, 1991, p.12, repr. pl.VI in colour (discussed in context of use of watercolour in Rembrandt's circle).

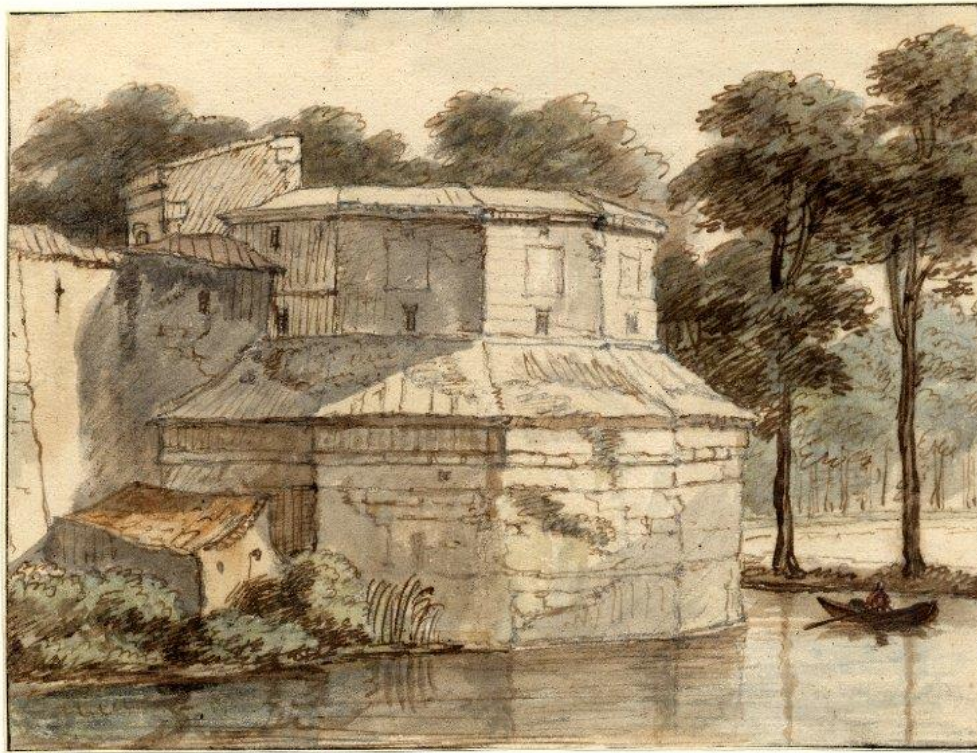
Acquisition date: 1847

Acquisition name: purchased from Walter Benjamin Tiffin (biographical details | all objects)

Acquisition notes:

Jonas Witsen; his sale, Amsterdam, 16 August, 1790, kunstboek A, no.21, bt Coclers, f.185; P.N. Quarles van Ufford; his sale, Amsterdam, 19 October, 1818, kunstboek B, no.3, bt Hulswit, f.200; W.B. Tiffin, from whom purchased, 1847.

Exhibition History: London, 1858-60, no.121; 1895, no.390; 1956, p.29, no.5; 1958 Apr, BM, Eight centuries of landscape ... water-colours, p.9, under no.22; 1992 (ex. catalogue).



Registration number: 1836,0811.58

Bibliographic reference: Hind 8 (van Borssom); Sumowski 804x (Eeckhout); Royaltan-Kisch 2010 Eeckhout.13

Location: Dutch Roy XVIIc

Formerly attributed to Anthonie van Borssom (biographical details | all objects)

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1661-1662 (circa)

Description: The City Wall outside the Rotterdam Gate at Delft; an octagonal building at the corner of the walls, standing out of the moat or canal, a man in a rowing boat at right, trees beyond. c.1661-2

Pen and brown ink with watercolour over graphite; framing lines in pen and black ink.

Verso: inscriptions only (see Inscriptions).

Watermark: fragment: the base of a shield, perhaps with two paws of a rampant lion.

Inscriptions: verso, in graphite, lower left: '£4.4.0 / Borssum' and lower right: 'van Borsum'; lower left, in pen and brown ink: '2042 a:s'; on a strip of paper pasted to the verso, below, in pen and brown ink in a 17th-century hand: 'Tot Delft Buijten Rotterdamse poort.'

Dimensions: 141 x 187mm(chain lines vertical, 22mm apart)

Condition: good (the framing line smudged at top).

Curator's comments:

In Hind as A van Borssom. In Rossem sale as by Eeckhout.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.13:

Although acquired as by van Borssom in 1836 with several other drawings by the artist, and thus catalogued by Hind (in London, 1915), the present watercolour was presumably the 'View of the Delft City Wall outside the Rotterdam Gate' that was sold as by Gerbrand van den Eeckhout in the 1773 van Rossem sale (see Acquisition section). A companion drawing, which was no.578 of the same portfolio at the sale and which shows a 'View near the Oostpoort at Delft', is in Berlin.[1] The style of the penwork in both these drawings is somewhat more liquid than van Borssum's, whose penwork is generally more stilted and staccato. A comparison with cat. no.12 (1847,0723.108) provides sufficient support for the attribution and the drawing probably also dates from the early 1660s.

NOTE:

[1] Sumowski 803x, now in Berlin (KdZ.4048). Sumowski was the first to reattribute the drawing in the British Museum to van den Eeckhout and to trace the van Rossem provenance. The medium of the Berlin sheet is the same and the measurements similar at 143 x 190mm.

LITERATURE: London, 1915, p.64, no.8 (van Borssom); Sumowski, 1963[I], p.102, n.72; Sumowski, 1979, etc., III, 1980, no.804x, repr. (by van den Eeckhout, comparing drawing here cat. no.12 [1847,0723.108] and Berlin 'View of the Oostpoort at Delft', for which see above).

Acquisition date: 1836

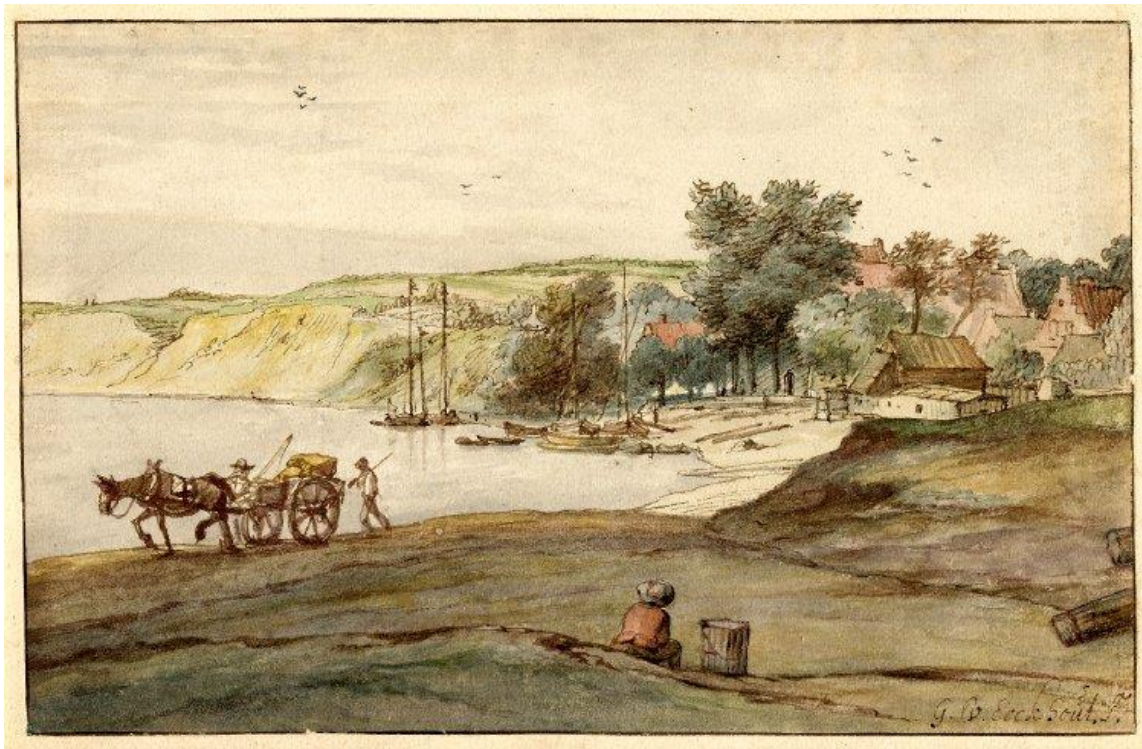
Acquisition name

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

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Previous owner/ex-collection Gerard van Rossem (Amsterdam, 8.ii.1773/H-579; as by Eeckhout) (all objects)

Exhibition History: no exhibitions recorded.



Watermark

Registration number: 1848,1125.1

Bibliographic reference: Hind 6; Sumowski 691; Royalton-Kisch 2010 Eeckhout.14

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1661-1663 (circa)

Description: View of the Rhine, west of Arnhem; a village right amid trees on the bend of a river, several boats moored near the shore, a horse and cart at left and a man seated in the foreground. 1661-3

Pen and brown ink with watercolour; framing line in pen and brown ink.

Verso: see Inscriptions.

Watermark: arms of Amsterdam, with crowned and rampant lion (resembles Heawood 432 [of 1686]).

Inscriptions: signed, lower right, in pen and brown ink: 'G.V. Eeckhout. f'; inscribed verso, in pen and brown ink: 'De Santberg büyten Arnhem'; left of centre, in pen and grey ink: 'o/o/"/>.

Dimensions: 150 x 230mm

Condition: generally good; some discolouration near upper edges.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.14:

Van den Eeckhout drew a second view of the same part of the Rhine, in a sheet now in the Teyler Museum in Haarlem,[1] from a viewpoint close to the low shed towards the right of the present drawing. The Haarlem sketch, which is dated 1663, includes the same boats near the trees, as does a drawing by Lievens (here cat. no.25, 1949,0411.96) and they are likely to have been made on the same journey.

Other, similar views of this section of the Rhine by Anthonie van Borssom (Plymouth) and Jacob Esselens (National Gallery of Scotland)[2] suggest that in 1663 these artists may have travelled together with van den Eeckhout.[3] (Lievens produced a second view as well, for which see under cat. no.25, 1949,0411.96). Eeckhout's 'View of Rhenen' (Rijksmuseum), also dated 1663, must date from the same journey.[4] He also drew a 'Bridge in Gelderland' (now in Dresden),[5] a version of which by Esselens also survives (Amsterdam, Historisch Museum),[6] so that these could also have been made in the same year. However, that van den Eeckhout had visited the region earlier is proven by his drawing of the 'Rhine near Arnhem' in the Fitzwilliam Museum in Cambridge, which is dated 1661.[7]

It has been suggested that the colour in this and other watercolours by van den Eeckhout was added in the eighteenth century,[8] but in view of the restricted palette, which is typical of early watercolours, this seems unlikely in the present case.[9]

NOTES:

[1] Haarlem, 1997, no.126, repr.; Sumowski no.690.

[2] Inv. D1154; see Edinburgh, 1985, p.26, where reference is also made to a drawing of the same area by Esselens in the Rijksmuseum Kröller-Müller (Inv.73 kl.2) and to that by van Borssom in Plymouth (Sumowski 290, repr.).

[3] Amsterdam, 1942, p.79; Schneider, 1932, p.300, refers to a letter of 1664 by Lievens in which he mentions a voyage to Cleves.

[4] Inv. A2868; Sumowski 692, repr.

[5] Inv.C1452; Sumowski 673, repr.

[6] Inv.A10155; Amsterdam, 1981, no.32, repr..

[7] Inv.PD.283-1963; Sumowski 683, repr..

[8] See Lit. below, Exh. Brussels-Rotterdam-Paris-Bern, 1968-9.

[9] See Royaltan-Kisch, 1991.

LITERATURE: London, 1915, p.76, no.6, repr. pl.XLII; Hofstede de Groot, 1915[II], p.62 (not Zandenburg, as suggested by Hind in London, 1915, but a hill to west of Arnhem); Van Dyke, 1927, p.61 (attribution questionable); Parker, 1928, p.46 (compares drawing of same location in Teyler Museum, noted by Hind, and that by Lievens, here cat. no.25, 1949,0411.96, then in Campbell Dodgson collection); Exh. London, 1929, p.243 and 1929[I], p.218, under no.649 (as Parker, 1928); Amsterdam, 1942, p.78, under no.15 (relates to Amsterdam 'View of Rhenen', inv.A2868 [S.692], perhaps done on same journey); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, under no.48 and p.98, under no.98 (c.1660-65; colour possibly added later; otherwise as Parker 1928, but also noting that same location drawn by Esselens [N.G. of Scotland, inv.D1154]; the artists may have travelled together); Roy, 1972, p.196; Exh. Rotterdam-Paris, 1974, p.50, under no.34; Sumowski, 1979 etc., III, 1980, no.691, repr. (dates to c.1663, with the Haarlem sheet); Amsterdam, 1981, p.122, under no.32, n.4; Edinburgh, 1985, under no.D.1154; Royaltan-Kisch, 1991, p.12, repr. in colour, pl.VII (compared with other Rembrandt circle watercolours); Haarlem, 1997, under no.126 (with provenance details); Exh. Paris-Haarlem, 1997-8, p.208, under no.92.

EARLIER NOTE:

The location is possibly Zandenburg to the N of the Neder Ryn, about 8 miles W of Arnhem. If this is the same as the old Santberg, the view probably shows the bend of the Neder Ryn at Renkum.

Acquisition date: 1848

Acquisition name: Purchased from William Smith, the printseller (biographical details | all objects)

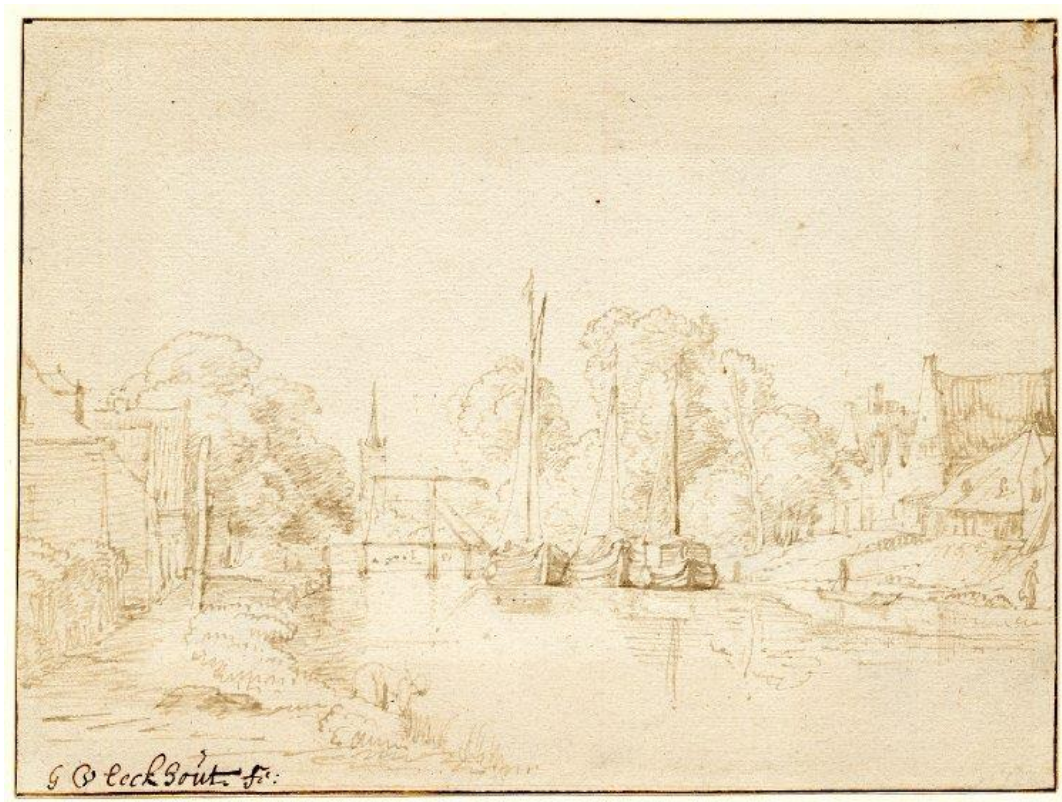
Previous owner/ex-collection William Thomas Beckford (biographical details | all objects)

Acquisition notes:

A.L. Tolling; his sale, Amsterdam, de Winter and Yver, 21 etc. November, 1768, Kunstboek M, no.781 ('Een gezicht van de Zandbergen buiten Arnhem, met de pen en kleuren getekend'), sold for f.1; Louis Metayer; his sale, Amsterdam, van der Schley and Roos, 16 etc. December, 1799, Kunstboek E, no.21; William Beckford (according to register; not identifiable in his 1848 sale catalogue); Messrs Smith, from whom purchased.

Exhibition History: London, 1956, p.29, no.4; 1992 (ex. catalogue).

Eeckhout 15



Registration number: 1893,0612.7

Bibliographic reference: Hind 4; Sumowski 682; Royaltan-Kisch 2010 Eeckhout.15

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1660-1669

Description:

View of a canal in a town; three sailing barges moored together, behind them a drawbridge, and in the distance a church spire, cottages and trees on either bank. 1660-69

Pen and light brown ink; ruled framing lines in pen and darker ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: signed, lower left, in pen and brown ink (the ink similar in tone to the framing lines): 'G V Eeckhout. fe.'; and verso, in graphite, left of centre: '795 [in a circle]'.

Dimensions: 147 x 199 (chain lines vertical, 24mm apart)

Condition: some dirt at upper corners; somewhat faded, but to judge from the signature not greatly so and the drawing was probably always pale.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.15:

It has been suggested that the view shows Ouderkerk aan den IJssel.[1] A date in the 1660s seems probable on stylistic grounds.[2]

NOTES:

[1] By F. Lugt, in an annotation on a copy of London, 1915 in the Rijksbureau voor kunsthistorische documentatie in The Hague. An anonymous print of Ouderkerk in the Department shows an almost identical church spire.

[2] As suggested by Sumowski, who compared cat. no.12 (1847,0723.108) of 1661 and the 'Landscape on the Rhine at Zandberg' of 1663 in the Teyler Museum, Haarlem (inv.P*62; Sumowski 690). The even later 'Landscape with Farmhouse between Ponds' of 1665 now in Athens also seems comparable (National Pinakothek, inv.4091; Sumowski 695).

LITERATURE : London, 1915, p.76, no.4, repr. pl.XLII; Van Dyke, 1927, p.61 (attribution questionable); Roy, 1972, p.202, repr. fig.138 (late 1650s; compares 'View of Gorkum' in Lugt Collection, Institut Néerlandais, Paris, Inv.93 [Exhibition, Paris-Haarlem, 1997-8, no.60, repr.]); Sumowski, 1979, etc, III, 1980, no.682, repr. (style suggests a date in the early 1660s - see n.3 above).

Acquisition date: 1893

Acquisition name:

Purchased from Desprez & Gutekunst (biographical details | all objects)

Previous owner/ex-collection Mascie Taylor (Sotheby's, 7.iv.1893/71) (all objects)

Previous owner/ex-collection Rev W H Barnard (biographical details | all objects)

Acquisition notes:

W.H. Barnard; his (or Mascie Taylor, perhaps R.M. Taylor)* sale, Sotheby's, 7 April 1893, lot 71, bt Desprez, £5; purchased from Desprez and Gutekunst. *According to the Register, the W.H. Barnard collection was owned by 'Mascie Taylor' at the time of the sale. This may be the same 'R.M. Taylor' recorded in the Register in August 1892 as the vendor of a group of drawings by Lucas van Leyden from the W.H. Barnard collection (London, 1932, nos.1, 4, and 6-10).

Exhibition History: London, 1895, no.392.



Registration number: 1836,0811.240

Bibliographic reference: Hind 8; Sumowski 664; Royalton-Kisch 2010 Eeckhout.16

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1668

Description: Allegorical design on the Triple Alliance; between England, Holland and Sweden against France, 1668, a cartouche decorated with fruit and flowers and three coats-of-arms, in the centre Charles II of England, Charles XI of Sweden, and Jan de Wit holding hands, an angel above offering a branch of myrtle, war ships at anchor behind. 1668

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

Verso: see Inscriptions.

No watermark.

Inscriptions: in pen and brown ink, below, by the artist: 'REDIIT CONCORDIA / FRATRUM' and below this signed in the same ink: 'G: V. Eeckhout / fecit / 1668.'; on the verso, lower left and again lower right, in graphite (19th-20th century): 'Eeckhout'; lower right, also in graphite: '10/6 [i.e., probably, ten shillings and sixpence]'; and upper left: 'cu [?] 146'.

Dimensions: 291 x 228mm (chain lines vertical, 23/24mm apart)

Condition: slightly creased and discoloured; a vertical fold in the centre.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.16:

The drawing is an allegory concerning the Triple Alliance of Sweden, Great Britain and the Dutch Republic against France, an agreement concluded in 1668, the year in which the drawing was made. On the left is the young King Charles XI of Sweden (b.1655), with Charles II in the centre and the Dutch leader Jan de Wit on the right. An angel hands down to them a divine sprig of myrtle, symbol of conjugal fidelity. Ripe fruit, a purse and three coats-of-arms feature in the border, a frame in the auricular style which resembles some of the ornamental engravings designed by van den Eeckhout.[1] From left to right the arms are those of the Province of Holland, the Six family and the Trip family[2] (which had financial interests in Sweden). The purpose of the drawing is, however, unknown.

See further under cat. no.17 (1856,0712.18).

NOTES:

[1] Cf. in particular plate 12 (and to a lesser extent other plates) in the 'Verscheyde Aerdige Compartementen en Tafels', etched by Pieter Hendricksz. Schut after van den Eeckhout in 1655 (Hollstein, s.v. van den Eeckhout nos 81-92, s.v. Schut, nos.34-45).

[2] Identified by M.D. Haga (oral communication).

LITERATURE: London, 1915, pp.76-7, no.8, repr. pl.XLI; Paris, 1933, p.21, under no.173; London, 1960[I], p.557, no.1; Sumowski, 1962, p.19 (somewhat pre-Rembrandtist style); Sumowski, 1963, p.102, n.72; Sumowski, 1979, etc., III, 1980, no.664, repr.

Acquisition date: 1836

Acquisition name: Purchased from William Smith, the printseller (purchased by BM with Sheepshanks collection) (biographical details | all objects)

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue.



Registration number: 1856,0712.18

Bibliographic reference: Hind 7; Sumowski 668; Royaltan-Kisch 2010 Eeckhout.17

Location: Dutch Roy XVIIc

Drawn by Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1670

Schools /Styles

Description: Design for the title-page to Pieter Nijlandt's 'De Nederlandtse Herbarius', 1670; four botanists examining specimens, a gardener at right bringing in a basket of plants, several books on the floor, one at left open, through the window a house and walled garden. c.1670

Pen and brown ink with brown wash over light indications in black chalk; squared in black chalk, the outlines indented; framing lines in pen and brown ink. The verso blackened with chalk.

Verso: see Inscriptions.

No watermark.

Inscriptions: signed, lower right, in pen and brown ink: 'G.V. Eeckhout. fe.'; inscribed verso: lower left, in pen and brown ink, by Ploos van Amstel: '5.32 / 6:5d / gv Eeckhout / geb Amsterdam / 1621'; below this, in pen and brown ink: 'No 866'; and in graphite: 'pe /; upper centre, also in graphite: w/'.

Dimensions: 92 x 129mm (chain lines vertical, 25mm apart)

Condition: generally good; a few brown stains by left edge of tablecloth.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Gerbrand van den Eeckhout, cat. no.17:

The preparatory design, in reverse, for an anonymous engraving used on the title-page of Pieter Nijlandt, 'De Nederlantse Herbarius', Amsterdam, 1670. The outlines have been indented with the stylus and the verso blackened with chalk in order to transfer the design to the copper plate.

Van den Eeckhout produced a few other designs for book illustrations. Apart from cat. no.16 (1836,0811.240), there are similar drawings in the Rijksmuseum in Amsterdam of the 'Israelites gathering Manna', which dates from 1669,[1] and two undated 'Battle-Scenes' in the F. Lugt Collection, Institut Néerlandais, Paris.[2]

A facsimile reproduction of the drawing in aquatint was made in the 1780s by C. Brouwer for C. Ploos van Amstel's 'Collection d'imitations de dessins', see 1856,0712.124.[3]

NOTES:

[1] Inv.A1420; Sumowski 665; the book has not been identified, but a proof of the print, in the same collection, is dated and gives the name of the publisher, Abraham van Blanken.

[2] Inv. 3556/1 and 2; Sumowski 666-7. These have been identified by V. Manuth as illustrations to Polybius's "Histories" of 1670 (see Plomp, 2006, p.184, n.33). Two drawings now in Brussels, in a slightly less precise style, may also have been intended for illustrations (Musée des Beaux-Arts, de Grez collection, no.1202; Sumowski 669).

[3] For the date, see Laurentius, Niemeijer and Ploos van Amstel, 1980, p.222.

LITERATURE: Josi, 1821 (unpaginated; identifies Nijlandt's book); London, 1915, p.76, no.7; Hollstein, VI, p.136, under no.75; Sumowski, 1962, pp.19-20 (groups with other drawings for illustrations); Laurentius, Niemeijer and Ploos van Amstel, 1980, p.222 and p.274, under no.43; Sumowski, 1979 etc., III, 1980, no.668, repr.; Broos, 1985[I], pp.119-20, n.86, repr. p.140, fig.24 (Feitama provenance).

Acquisition date: 1856

Acquisition name:

Purchased from A E Evans & Sons (biographical details | all objects)

Previous owner/ex-collection Cornelis Ploos van Amstel (biographical details | all objects)

Previous owner/ex-collection Brondgeest (biographical details | all objects)

Previous owner/ex-collection Bernardus de Bosch (biographical details | all objects)

Acquisition notes:

Sybrand Feitama II, 1756;* Cornelis Ploos van Amstel; his sale, Amsterdam, van der Schley etc., 3 March 1800, portfolio X, no.36, sold for f.22 with lot 35 (a composition with four figures by Rembrandt); B. de Bosch; his sale, Amsterdam, van der Schley, etc., 10 March 1817, portfolio I, no.16, bt Brondgeest, f.50; purchased from Messrs Evans, 1856. * Broos, 1985 (see Lit. under Comments). He suggests that Ploos van Amstel could have acquired the drawing directly from Feitama.

Exhibition History: no exhibitions recorded.

Eeckhout (attributed to) 18



Watermark

Registration number: 1895,0915.1263

Bibliographic reference: JCR 791; Hind 18 (as Rembrandt); Benesch 267; Royalton-Kisch 2010 Eeckhout.18

Location: Dutch Roy XVIIc

Attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1638 (circa)

Description: A bearded man in a high cap; with folded hands, half-length, slightly to right, looking round to left, apparently leaning on a surface. c.1638

Pen and brown ink with brown wash, heightened with white

Verso: see Inscriptions

Watermark: Strasbourg lily with letters 'WR' (fragment only), similar to Exh. Paris, 1997-8, p.241, no.8 (a drawing by Rembrandt datable c.1640)

Inscriptions: an erased inscription in pen and brown ink by Esdaile's mark, lower left, illegible also under ultra-violet light; perhaps also an erased 'JCR' (Robinson's mark, L.1433) at this point (see Acquisition), and an erased number, lower right, probably '288'; verso, in pen and brown ink, by Esdaile: '1835 WE'; upper centre, in graphite: 'S' and lower left: '770 [erased]' and 'No.13'; lower left, also in graphite: 'af.'.

Dimensions: 170 x 125mm (chain lines horizontal, 27mm apart)

Condition: generally good, though somewhat stained with yellowish patches (not foxing).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Gerbrand van den Eeckhout, cat. no.18:

There is a resemblance between the features and the intertwined fingers of the present figure and those of one of the mourners in Rembrandt's 'Deposition', most clearly visible in the etched version of 1633 (Bartsch 81, Hind 103). A similar pose for the arms and hands was also considered for the apostle at the centre of his drawing of 'Christ among the Apostles' in Haarlem, which is dated 1634 (Benesch 89).

Doubts have been expressed concerning the attribution and the name of Ferdinand Bol invoked (see Lit. below). However the analogies with the work of van den Eeckhout are stronger, for example with the 'Crucifixion' in Berlin (Benesch 108), recently assigned to him, which is particularly comparable in the use of the wash.[1] Also comparable is cat.no.19 (1859,0806.72). This attribution is adopted here with some hesitation, not only because the attribution of the Berlin drawing to van den Eeckhout remains tentative, but also because the comparisons with Rembrandt's own work are almost as convincing.[2] The problem of authorship is exacerbated by the fact that the development of Rembrandt's draughtsmanship in pen and ink in the first half of the 1630s is impossible to reconstruct on the basis of his most securely attributed drawings. If by Eeckhout the drawing probably dates from around

1638, during his apprenticeship with Rembrandt (perhaps also the approximate date of the watermark - see above).

It has been noted that the same model was used in a drawing in the Louvre (Benesch 268).[3] The features are also similar to those of the model on the right in Rembrandt cat. no.22 (1895,0915.1265). Whether the drawing was made with a particular subject in mind is uncertain.

NOTES:

[1] See Berlin, 2006, pp.192-3.

[2] Compare the 'Four Studies of Saskia' in Rotterdam (Benesch 360), plausibly dated 1635-6 by Schatborn, 1975, p.10, who identified the child depicted as Rumbartus, the artist's eldest son, baptised 15 December, 1635, died 15 February, 1636.

[3] By Lugt in Paris, 1933, under no.1168, followed by Benesch, II, 1954/73, under no.267. Benesch also compared the ex-Gutekunst 'Holy Family' (Benesch 114), and the Weimar 'Scribe sharpening his Quill' (Benesch 263).

LITERATURE (always as Rembrandt unless otherwise stated): Robinson, 1869/76, no.770/791; Kleinmann, IV, no.3; Hofstede de Groot, 1906, no.911; London, 1915, no.18 (c.1630-3; compares to Benesch 113, here cat. no.19; 1859,0806.72); Van Dyke, 1927, p.106 (perhaps by Lievens); Parts, 1933, p.23, under no.1168 (same model as in Benesch 268 in Louvre); Benesch, 1935, p.22 (groups with other figure studies); Benesch, 1947, p.21, under no.58 (compares various figure studies: Benesch 273, Louvre; Benesch 272, Berlin; Benesch 107, Munich; Benesch 263, Weimar; and Benesch 271, Berlin); Benesch, II, 1954/73, no.267, repr. fig.291/314 (c.1635; see n.3 above); Groningen, 1967, p.89, under no.55; Exh. Paris, Cabinet des dessins, 1988-9, under no.8; Schatborn, 1994, p.21 (perhaps by a pupil, such as Bol); Giltaij, 1995, p.96 (by a pupil; compares Bol's 'Joseph interpreting dreams', Hamburg).

Acquisition date: 1895

Acquisition name

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

Previous owner/ex-collection Sir John Charles Robinson (according to Malcolm cat.)
(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 William Esdaile (L.2617) (biographical details | all objects)

Acquisition notes:

Thomas Lawrence (L.2445); William Esdaile (L.2617; see cat. no.19; 1859,0806.72); his sale, Christie's, 17 June, 1840, lot 17, bt Tiffin, 9s, with lot 16 (here cat. no.19); J.C.Robinson (according to 1st ed. of his Malcolm catalogue; see also under inscriptions); John Malcolm of Poltalloch; purchased with his collection, 1895.

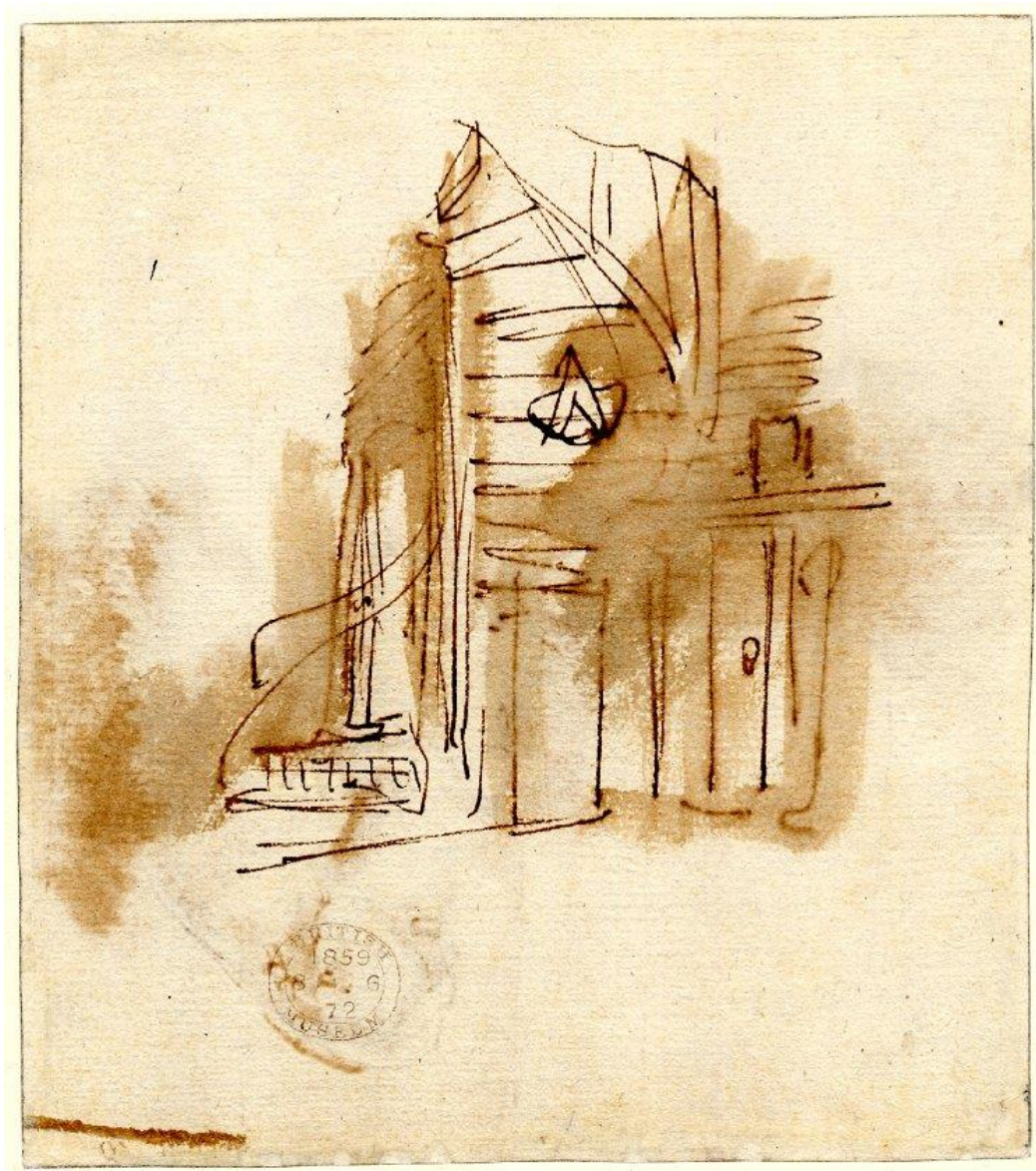
Exhibition History: London, 1899, no.A6 (before 1636; compares cat. no.19; 1859,0806.72);

1938, no.18; 1992, no.9, repr. in colour (c.1633-5); 1996-7, Sept-Jan, BM, Malcolm Collection, Appx., ex.-catalogue.

Eeckhout (attributed to) 19



Recto



Verso

Registration number: 1859,0806.72

Bibliographic reference: Hind 17 (as Rembrandt); Benesch 113; Royalton-Kisch 2010
Eeckhout.19

Location: Dutch Roy XVIIc

Attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1638 (circa)

Description: The Virgin and Child seated by a window; the Virgin seated to right, bending slightly over the Child, her arms around him. c.1638

Pen and brown ink with brown wash.

Verso: An interior winding staircase.

Watermark: none.

Inscriptions: lower left, in pen and brown ink; 'Remb [?]'*

* Numerous other Rembrandt and Rembrandt school drawings are similarly inscribed, including cat. no.1 (5213.7). See Hind, 1926, p.9; Sumowski 237x (a drawing by Bol in Berlin); Leipzig inv. no.8301 (Corpus Gernsheim photo 139511) and Exh. Paris-Antwerp-London-New York, 1979-80, pp.99-100, for a list of some others. (Also noted in Lit. under Comment).

Dimensions: 155 x 138mm (chain lines vertical, 25/28mm apart, not straight)

Condition: good, but trimmed on the left, where a second sketch of the child is largely cut away.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Gerbrand van den Eeckhout, cat. no.19:

In a general way the pose of the figures on the recto is based, in reverse, on an engraving by Barthel Beham (Bartsch 8, Pauli 9). This evidence, together with the style of the woman's head-dress, make it likely that the artist intended to represent a 'Virgin and Child' rather than a genre study of a mother and child.

The drawing exhibits a splintery angularity of line, most evident in the faces and drapery, that recalls Rembrandt's style in the surviving sketches for his painting of 'St John the Baptist preaching' in Berlin (Bredius 555, Corpus A106), datable c.1634-5. The most comparable to the present sheet are two studies in the Berlin Kupferstichkabinett (Benesch 140-41), which houses another drawing in the same style, Rembrandt's pen and ink study after Leonardo's 'Last Supper' (Benesch 445), which is dated 1635. The British Museum's drawing differs from these in that the shading is executed in wash rather than with hatching in pen and ink, but in other respects the style and technique are similar. Other sheets to which the present drawing has been justifiably compared on grounds of style and iconography include the 'Bearded Man in a high Cap', cat. no.18 (1895,0915.1263), the 'Holy Family near a Window' formerly with O. Gutekunst in London (Benesch 114), and a study of a 'Woman and Child' in the Louvre (Benesch 275).[1]

The staircase on the verso (upside down in relation to the recto) resembles that in a drawing in Copenhagen (Benesch 392) representing a domestic interior and which is executed in the same style. The motif recurs in a painting in the Louvre of an 'Old Man in an Interior', a studio work,[2] and like the Copenhagen drawing it depicts the hanging basket, omitted from the winding staircases that appear in other works by or associated with Rembrandt.[3]

The attribution would be unproblematic were it not for the doubts that have been expressed concerning the Copenhagen drawing (see under n.2 below), and the stylistic proximity of the

recto to a rejected drawing in the Rijksmuseum of a 'Captive led by a High Priest and two Soldiers'.[4] Furthermore, the style of the recto and verso is not entirely consistent, the latter being more liquid in handling than the former. The connections noted between the present sheet and Rembrandt's own drawings of the mid-1630s are insufficiently persuasive to warrant adherence to the traditional attribution to Rembrandt; and as with the 'Bearded Man in a high Cap', cat. no.18 (1895,0915.1263), which it resembles in style, van den Eeckhout is the most likely draughtsman among the pupils. Once again there remain insufficient links with his secure work to underpin the connection more than tentatively.

NOTES:

[1] The first comparison in Exh. London, 1992, the others in Benesch, 1954/73. The ex-Gutekunst drawing was advertised in Tokyo by Messrs Wildenstein in November 1990.

[2] Bredius 431; Corpus, III, 1986, no.C51, where listed as a studio work of 1632 or the late 1630s. The attribution of the Copenhagen drawing (Benesch 392) is there described as 'approximate' (p.642).

[3] These are the etching of 'St Jerome in a dark Chamber' of 1642 (Bartsch 105, Hind 201), the paintings of the 'Parable of the Labourers in the Vineyard', of 1637 (Leningrad, Bredius 558, rejected by the Corpus, III, 1989, no.C88), and the 'Healing of Tobit' (Stuttgart, Bredius 502, a school work - see Corpus, III, 1989, no.C86) and a drawing in Stockholm the subject of which may be the 'Massacre of the Innocents' (Benesch 351 verso).

[4] HdG.1271, Amsterdam, 1942, no.96, repr. pl.73. Attributed to van den Eeckhout by Schatborn, 1985, p.96, repr. fig.4.

LITERATURE (always as Rembrandt unless otherwise stated): Blanc, II, 1861, p.455; Vosmaer, 1877, p.602; Dutuit, iv, 1885, p.86; Michel, 1893, p.581; Seidlitz, 1894, p.121 (1630s); Lippmann, I, no.114; Kleinmann, IV, no.25; Bell, c.1905, repr. pl.IV; Hofstede de Groot, 1906, no.877; Baldwin Brown, 1907, p.141; Saxl, 1908, p.234 (c.1646, for Kassel 'Holy Family', Bredius 572; same model in 'Adoration of Shepherds' in London and Munich, Bredius 575 and 574; Hendrickje the model, if she indeed seen in 'Woman taken in Adultery', Bode 338 [repr. Valentiner, 1909, no.537]); Wurzbach, 1910, p.417; Hind, 1912/24, under no.27; (compares later etching of 'Madonna with the Cat', Bartsch 63, Hind 275; the drawing much earlier); London, 1915, no.17 (c.1630-35; compares etching of 'Virgin and Child with the Cat and Snake', Bartsch 63, Hind 275; the annotation as on Eeckhout cat. no.1 (5213.7) in British Museum; verso motif in Louvre painting, Bredius 431 and etching of 'St Jerome in a dark Chamber', Bartsch 105, Hind 201); Benesch, 1925, p.31 reprinted 1970, p.89 (1635-6 at the earliest); Valentiner, I, 1925, no.320 (c.1635); Hind, 1926, p.9 (see under Inscriptions); Kauffmann, 1926, p.175, n.3 (c.1635-6); Van Dyke, 1927, p.106 (by Lievens?); Rijckevorsel, 1932, pp.121-2, repr. fig.137 (c.1635; based on Barthel Beham and Veronese); Graul, 1934, no.6 (c.1635); Benesch, 1947, p.16 and no.64, repr. (c.1635; a religious subject but drawn from nature); Münz, 1952, II, pp.105-6, under no.229, and p. 112, under no.247 (c.1642; compares recto as Hind, 1912, verso to 'St Jerome in a dark Chamber', Bartsch 105, Hind 201); Benesch, I, 1954/73, no.113, repr. figs.128-9/133 and 131 (c.1635; related to drawings in the Louvre, Benesch 275, and Weimar, Benesch 263; the verso possibly earlier, c.1633, and related to the study in Copenhagen, Benesch 392, and to Louvre painting of 1633, Bredius 431; the staircase also seen in Stockholm sketch, Benesch 351 verso); Biörklund and Barnard; 1955, p.109, under no.BB54-C (as Hind, 1912); Slive, 1965, I, no.116, repr.

(c.1635-7, probably a study from life); Clark, 1966, p.154, repr. fig.146 (c.1635; hooded head of Virgin resembles Mantegna and Donatello); Bloch, 1967, p.716 (questions whether a religious work); Bernhard, 1976, II, recto repr. p.10; Exh. Paris-Antwerp-London-New York, 1979-80, p.99, under no.68 (see n.1 above; notes winding staircase in Pierpont Morgan drawing, 'Woman carrying a Child downstairs', Benesch 313); Vogel-Kohn, 1981, p.37 and no.18, repr. (c.1635-6, in Renaissance mode); Hoekstra, III (deel 1), 1983, p.65, repr. (c.1635-7); Schatborn, 1992, p.21 (perhaps by a pupil such as Bol; wash, in particular, unsatisfactory); Giltaij, 1995, p.96 (perhaps by Bol).

Acquisition date: 1859

Acquisition name:

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

Purchased through Christie's (20.vii.1859/125) (biographical details | all objects)

Purchased from Charles Noel, 1st Earl of Gainsborough (biographical details | all objects)

Previous owner/ex-collection John Bouverie (L.325) (biographical details | all objects)

Acquisition notes:

John Bouverie (L.325);* by descent to the first Earl of Gainsborough; his sale, Christie's, 20 July, 1859, lot 125 (with one other, here Flinck cat. no.9; 1859,0806.73) bt Tiffin, for British Museum. *The Bouverie collection was formed by John Bouverie (c.1723-50), much earlier than Lugt supposed. It was subsequently inherited by his nephew, John Hervey, Christopher Hervey, Elizabeth Bouverie (John's wife), Charles Middleton, and Charles Noel, first Earl of Gainsborough, who was responsible for the 1859 sale (see Exh. London, 1991, pp.21-4 and Turner, 1994).

Exhibition History: London, 1899, no.A5 (before 1636); 1938, no.17; 1956, p.22, no.2; 1992, no.11, repr. in colour (c.1634-5).

Eeckhout (attributed to) 20



Registration number: Oo,9.100

Bibliographic reference: Hind 153 (as School of Rembrandt); Royalton-Kisch 2010
Eeckhout.20

Location: Dutch Roy XVIIc

Attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1655 (circa)

Description: Woman standing by a window; half-length. c.1655

Pen and brown ink with brown wash, heightened with white; framed in broad wash lines and thin pen lines.

Verso: laid down.

Watermark: countermark: 'P D [? - indistinct]'.

Inscriptions: verso inscribed: "1954" and "32"

Dimensions: 157 x 117mm (chain lines vertical, 25mm apart)

Condition: good.

Curator's comments:

In Hind as School of Rembrandt.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Gerbrand van den Eeckhout, cat. no.20:

The attribution to Van den Eeckhout, first mooted in 1915 (see Lit. below), seems tenable on the basis of the use of the brown wash, and may be compared with cat. nos.9 and 10 (1861,0810.16 and 1858,0724.11).[1] The contemplative mood is also characteristic. However, the penwork, which may have been added last, is unusual in a wash drawing of this type and differs in character from Eeckhout's, and the figure scale is smaller, leaving room for some doubts.

NOTE:

[1] In 1992, the drawing was exhibited alongside them and the attribution seemed reasonably secure to a 'consensus eruditorum'.

LITERATURE : Bürger, 1858, p.401 (by Rembrandt); Vosmaer, 1877, p.602 (Rembrandt); Dutuit, IV, 1885, p.86 (Rembrandt); London, 1915, no.153, repr. pl.XXII (reminiscent of Eeckhout).

Acquisition date: 1824

Acquisition name:

Bequeathed by Richard Payne Knight (as Rembrandt) (biographical details | all objects)

Exhibition History: London, 1992 (ex.cat., as Eeckhout).

Eeckhout (attributed to) 21



Registration number: 1937,0213.2

Bibliographic reference: Hind Add.9 (placed as); Royalton-Kisch 2010 Eeckhout.21

Location: Dutch Roy XVIIc

Attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1655-1660 (circa)

Description: A woman sewing, and two men; the men are seated behind at right, the woman three-quarter length seated in profile to left, her face hidden by a wide-brimmed hat. c.1655-60

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

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, top right, in pen and brown ink (probably later 18th century): 'Gerbrand Vanden E [cut]'; in graphite, right: '7 [in a circle]' and lower left: 'D.18. [?; in a circle]'.
D.18. [?; in a circle]

Dimensions: 106 x 144mm (chain lines horizontal, 29mm apart)

Condition: some discolouration and light brown staining; ink partly abraded or perhaps eaten away by silverfish.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Gerbrand van den Eeckhout, cat. no.21:

The traditional attribution, given in an old hand on the verso, is retained here with reservations. The sparing outlines, as well as the mise-en-page of the sheet, are unlike other surviving drawings by the artist; yet the wash and the diagonal hatching (e.g. in the hat and drapery of the man on the right), as well as the figure types, are not inconsistent with his style. If by him it is probably a late work, from after 1655.

LITERATURE :

Sumowski, 1979 etc., III, 1980, p.1766, no.25 (as whereabouts unknown).

Acquisition date: 1937

Acquisition name:

Purchased from Colnaghi (biographical details | all objects)

Acquisition notes

This item has an uncertain or incomplete provenance for the years 1933-45. The British Museum welcomes information and assistance in the investigation and clarification of the provenance of all works during that era.

Purchased from Colnaghi's (Malcolm Exchange Fund), 1937 - Colnaghi's Stocklist 1936, no.57. Purchased through the sale of duplicates from the Malcolm collection and recorded as Malcolm Addition 157.

Exhibition History: no exhibitions recorded.

Govert Flinck (painter/draughtsman; Dutch; Male; 1615 - 1660)

Also known as Flinck, Govaert

Biography: Born in Kleef, Flinck studied initially with Lambert Jacobsz. in Leeuwarden, Friesland. In the first half of the 1630s he went with his fellow-pupil Jacob Backer (q.v.) to study with Rembrandt in Amsterdam, where he remained. He collaborated with Rembrandt until around 1636. From 1642 his style depended on Batholomeus van der Helst and on Flemish models, in particular Van Dyck, and he gained popularity as a portrait and history painter. His success in painting militia pieces revealed his capacity for work on a large scale, and in the 1650s he received the largest share of the commissions for the decoration of the new Town Hall (now Royal Palace) in Amsterdam. His early death prevented him from completing the compositions he had devised for this project.

No	Producer	Title	Date	Reference	Registration number
1	Flinck	A Woman in a plumed Cap	c.1637-40	(Sumowski 863)	Oo,9.102
2	Flinck	Landscape with a large Tree	1642	(Sumowski 904)	1912.1214.13
3	Flinck	A Woman seated, full-length	c.1645	(Benesch A12).	1910,0212.183
4	Flinck	A nude Woman seated by a Tree	possibly 1647	(Sumowski 897)	1885,1114.97
5	Flinck	A seated Man playing the Lute	c.1650	(Sumowski 886)	1895,0915.1161
6	Flinck	A Young Man standing (perhaps St John the Evangelist)	c.1650	(Sumowski 893)	1895,0408.1
7	Attributed to Flinck	Christ walking on waves	c.1638	(Benesch 70)	1895,0915.1262
8	Attributed to Flinck	The Liberation of St Peter	c.1639	(Benesch 170)	2006,0930.1
9	Attributed to Flinck	A Woman standing in a Church	c.1640-45	(Benesch 656)	1859,0806.73
10	After Flinck	A seated Man with a Beard, Arms raised	perhaps c.1640	(Sumowski 948x)	1895,0915.1271

Flinck 1



Registration number: Oo,9.102

Bibliographic reference: Hind 4 (as F. Bol); Sumowski 863 (Flinck); Royalton-Kisch 2010 Flinck.1

Location: Dutch Roy XVIIc

Drawn by Govert Flinck (biographical details | all objects)

Formerly attributed to Ferdinand Bol (biographical details | all objects)

Date: 1637-1640 (circa)

Description: A woman in a plumed cap; half-length slightly to right, head turned almost to front, wearing a low-necked dress, a necklace of pearls and a soft hat with ostrich feather, a veil falling over her shoulders. c.1637-40

Black and grey brush, heightened with white and touched with black chalk; framing lines in pen and black ink (largely on the backing card rather than the original sheet).

Verso: see Inscriptions.

No watermark visible

Inscriptions: verso: in pen and grey ink, centre: '2 / 1897'; in graphite, top right corner: 'D [?] /102 [?]'.

Dimensions: 135 x 105mm (chain lines vertical, distance apart uncertain)

Condition: slight losses from left edge and lower left corner; a few yellow and brown stains; otherwise good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Govert Flinck, cat. no.1:

The drawing is closely related to a painting, which was formerly on the art market.[1] Although unsigned, the oil closely resembles Flinck's work (to judge from a photograph) and the attribution to him seems sound. The present drawing is given to Flinck because of this association, although stylistically it has little in common with other known works of this artist. The possibility remains that a draughtsman other than Flinck copied one of his paintings, although the drawing is not obviously a copy.[2] Drawings of a comparable type were made by Bol (see under Bol, cat. nos.1-2; Oo,10.133 and Oo,10.132). It probably dates from the later 1630s, the period to which the oil has generally been assigned.

The image is not strictly a portrait, as it was hitherto called, but a fantasy depiction of a character in an exotic costume (a so-called 'tronie').

[1] Galerie Fischer, Lucerne, repr. von Moltke, 1965, p.142, P.336 and by Sumowski, 'Gemälde', II, 1983, no.661, p.1093. The painting was sold, New York, Sotheby's, 18 May, 2006, lot 17.

[2] A painted copy of the oil was sold at Christie's, London, 23 March, 1990, lot 88, repr.

LITERATURE : Bürger, 1858, p.398 (Rembrandt); London, 1915, p.62, no.4, repr. pl.XXIX (Bol?); Van Dyke, 1927, p.47 (Bol); Sumowski, 1957-8, p.233, repr. fig.71 (Bol; based on painting of 1633 in Leeuwaarden, repr. fig.70 [Bredius 634]; the painting now oval); von Moltke, 1965, pp.50 and 142, and cat. no.D179 (by Flinck, relates to the painting then recently on Swiss art market, repr. as cat. no.366, on which information was supplied to the author by K. Bauch); Wegner, 1967-8, p.51 (Bol; compares Vienna drawing, inv. no.8769, repr. fig.3); Sumowski, 1979, etc., IV, 1981, no.863, repr. (by Flinck, for painting formerly on Swiss art market); Sumowski, 'Gemälde', II, 1983, under no.661 (as Sumowski, 1981).

Acquisition date: 1824

Acquisition name

Bequeathed by Richard Payne Knight (described in the 1845 Register as by 'Rembrandt q[query]').) (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Flinck 2



Watermark (indistinct)

Registration number: 1912,1214.13

Bibliographic reference: Hind 4; Sumowski 904; Royalton-Kisch 2010 Flinck.2

Location: Dutch Roy XVIIc

Drawn by Govert Flinck (biographical details | all objects)

Date: 1642

Description: Landscape with a large tree; to left a thatched hut and a woman crouching, a man standing by a fence at centre and below to right three figures. 1642

Pen and brown ink and watercolour; framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: shield with bend, letters 'BB' below (indistinct).

Inscriptions: signed lower left in pen and brown ink: 'G. flinck. f 1642'; inscribed verso, in graphite, centre: '1181 [underlined]' and below this '90'; and lower left: 'F [?; resembles the mark of N.A. Flinck, L.959] / no.145'; lower centre edge, the register number.

Dimensions: 190 x 195mm (chain lines vertical, 25mm apart)

Condition: generally good, but slightly discoloured, with some surface dirt and light foxing.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Govert Flinck, cat. no.2:

One of a group of three landscape drawings by Flinck, all dated 1642.[1] Although perhaps not drawn from nature, the landscape has been plausibly identified as depicting the Rhine near Cleves, Flinck's native town.[2]

NOTES:

[1] The others being in Rotterdam (Museum Boijmans van Beuningen, inv.MB 181; Sumowski 902) and Paris (Institut Néerlandais, F. Lugt Collection, inv.2796; Sumowski 903).

[2] As first suggested by Henkel, 1931, and Dattenberg, 1938, etc (see Lit. below).

LITERATURE (always as Flinck, 1642, unless otherwise stated):

London, 1915, p.78, no.4, repr. pl.XLIV; Hofstede de Groot, 1916, p.100; Neumann, 1918, p.124, n.1; Van Dyke, 1927, p.75 (signature doubtful); Berlin, 1930, p.239, under no.5291; Henkel, 1931, p.81 (landscape possibly near Cleves); Paris, 1933, p.67, under no.1340; Byam Shaw, 1933, p.44, n.1; Dattenberg, 1938[I], p.23 (identifies view as Rhine near Cleves); Dattenberg, 1940[I], p.71, repr. fig.3; Amsterdam, 1942, p.82, under no.2 (compares doubtful sheet in Amsterdam, inv.A4292); Gerson, 1942, p.202, n.1; Exh. Düsseldorf, 1953, no.54

(reproduction exhibited); Benesch, IV, 1955/73, under no.A59; Bernt, I, 1957, no.233, repr.; Trautschold, 1958, p.368; Haverkamp-Begemann, 1961, p.56, under no.780; von Moltke, 1965, p.58 and cat.no.D228; Bertram, 1966, p.66, repr.; Wegner, 1966, p.106 (debt to pre-Rembrandtists stronger than to Rembrandt); Exh. Munich, 1966-7, p.38, under no.78 (Pre-Rembrandtist influence); Dattenberg, 1967, p.139, no.146, repr. (area near Cleves - Kleverland); Exh. Brussels-Rotterdam-Paris-Berne, 1968-9, under no.56; Haverkamp-Begemann, 1973, p.111; Munich, 1973, p.83, under no.568 (quoting Byam Shaw, 1933); Schatborn, 1974, p.116 (relates to other landscape and plant studies by Flinck); Exh. Amsterdam-Toronto, 1977, p.156, under no.64; Exh. New York-Paris, 1977-8, p.59, under no.39 (reminiscent of Savery and Bloemaert); Sumowski, 1979 etc., IV, 1981, no.904, repr; Broos, 1984, p.164; Rotterdam, 1988, p.164, under no.74; Royalton-Kisch, 1991, p.12, repr. fig.4 (rare Flinck watercolour); Exh. Paris-Haarlem, 1997, p.143, under no.63.

Acquisition date: 1912

Acquisition name:

Donated by Sir Otto Beit (biographical details | all objects)

Previous owner/ex-collection John Postle Heseltine (L.1507)) (biographical details | all objects)

Previous owner/ex-collection Ignatius Franciscus Ellinckhuysen (biographical details | all objects)

Previous owner/ex-collection Dirk Vis Blokhuyzen (his sale, Rotterdam, Lamme, 23-28 October, 1871, lot 198, bt Ellinckhuysen, f.22) (biographical details | all objects)

Acquisition notes:

Vis Blokhuyzen; his sale, Rotterdam, Lamme, 23-28 October, 1871, lot 198, bt Ellinckhuysen, f.22; J.P. Heseltine (L.1507); Colnaghi's (see under L.1507); Otto Beit, by whom presented, 1912.

Exhibition History: London, 1914, no.27; 1933, no.93; 1992 (ex. catalogue).



Bibliographic reference: Hind 29 (as Rembrandt); Benesch A12; Royalton-Kisch 2010 Flinck.3

Location: Dutch Roy XVIIc

Drawn by Govert Flinck (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1645 (circa)

Description: A woman seated, full-length; in an armchair, leaning her face on her left hand, wearing a fur-bordered mantle, her feet stretched out to left. c.1645

Pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, lower centre, in graphite: '5723/no/.1'.

Dimensions: 216 x 153mm (chain lines not visible)

Condition: good; lightly foxed; pin-holes at corners; perhaps trimmed on the right.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Govert Flinck, cat. no.3:

The drawing was until the 1950s generally accepted as a work by Rembrandt of the later 1630s, and the model identified as his wife Saskia.[1] However, the connections with Rembrandt's own drawings of the 1630s are 'nowhere so strong that the drawing can be given without hesitation to the master himself' (Benesch 1954). Nor does the identification of Saskia seem convincing (cf. cat. no.15; 1895,0915.1264).

Among Rembrandt's own drawings, the closest comparisons are with his work of the mid-1640s, including 1910,0212.189 (cat. no.38; Ben 736), Oo,9.76 (cat. no.77; Ben 679), and 1874,0808.2272 (cat.no.37; Ben 763). The painterly breadth, varied touch and the vigorous hatching all have parallels here. Yet the energy of draughtsmanship in the present work seems less securely directed, and exhibits closer analogies with Govert Flinck's study of a 'Musketeer' in Copenhagen (Benesch A33; Sumowski 963x). The latter, which bears an old attribution to Flinck (see under cat. no.9; 1859,0806.73), reveals similarities in the treatment of the outlines, defined with bold but not always entirely logical differences in pressure on the pen, and in the rendering of the faces and hair. The mixed character of the hatching, at times tentative but in general confidently applied, is also comparable. The Copenhagen sheet has usually been dated to the first half of the 1640s, but by analogy with Rembrandt's drawings mentioned above a date in the mid-1640s seems more probable, as also for the British Museum's study.[2]

The figure's attitude, with her head resting on her hand, resembles the posture adopted by personifications of Melancholy (as in Dürer's engraving of 'Melencolia I', Bartsch 74), but it would be speculative to attach such connotations to the drawing.[3]

Two drawn copies are known[4] and an etching is recorded after the drawing, made by J.J. de Claussin in 1799.[5]

NOTES:

[1] Saxl, 1908, dated the drawing later and suggested that the model was Hendrickje.

[2] Flinck's drawing in Copenhagen has been associated (by Sumowski, under no.953x) with his paintings of militia companies in the Rijksmuseum in Amsterdam, of 1645 and 1648 (von Moltke, 1965, pls.53 and 57), although he places the drawing in the early 1640s. The British Museum's sheet may also be compared with Flinck's two studies, now in Braunschweig, of a 'Bearded old Man standing next to a table with Books' (Sumowski 951x and 952x).

[3] See also the remarks under 1895,0915.1279.

[4] That owned by Mr Skrebowski in Cleveland (G.B.) is drawn over traces of black chalk and could be 17th or 18th century (226 x 172, with a random red chalk line on the verso; seen by the compiler in the British Museum on 25 November 1987); the second is in the Bibliotheek Arnhem, and was drawn to my attention by Peter Schatborn. In a letter of 10 Feb. 1993, the librarian, Dr H.C. van Bommel, kindly provided the following details: pen and black ink, 197 x 148 (corners cut); inscribed at top (not necessarily in the same ink): 'Rembrandt del'; possibly on 19th century paper, and from an album formerly owned by the artist Alexander Ver Huell (1822-1897). The library reference is Kluis 833 (olim: 93 H 14).

[5] I have not found an impression of the print, which is however listed by HdG and later cataloguers.

LITERATURE (always as Rembrandt unless otherwise stated):

Michel, 1893, p.585; Dutuit, II, 1885, p.111; Seidlitz, 1894, p.126; 'Rembrandt van Rijn. 20 Tekeningen', c.1900, repr.; Hofstede de Groot, 1906, no.1123; Saxl, 1908, p.347 (probably of Hendrickje and datable c.1652); Wurzbach, 1910, p.419; London, 1915, no.29, repr. pl.V (c.1635-40: 'one of the finest studies of Rembrandt's earlier period'); Neumann, 1918[I], no.8, repr. (end of 1630s); Graul, 1924, no.25, repr. (c.1635-40); Hind, 1932, p.124, repr. pl.XCVIII; Paris, 1933, p.24, under no.1171 (compares Louvre drawing of a 'Seated Woman before an Altar', Benesch 284); Graul, 1934, no.21 (c.1640); Popham, 1939, p.68; Poortenaar, 1943, no.92, repr. (c.1635-40); Schinnerer, 1944, no.27, repr. (c.1640); Rosenberg, 1948, I, p.148, II, repr. fig.202 (likeness unimportant); Benesch, II, 1954/73, no.A12, repr. fig.577/617 (not Rembrandt; see main text above); van Gelder, 1955, p.396 (by Rembrandt, refuting Benesch); Regteren Altena, 1955[I], p.120 (as Van Gelder, 1955); Rosenberg, 1956[I], p.70 (by Rembrandt; follows dating proposed by Hind in London, 1915); van Gelder, 1961, p.150, n.13 (perhaps by Rembrandt); Haverkamp-Begemann, 1961, p.89 (Rembrandt; compares two drawings of Saskia, in Lugt Coll. and Louvre, Paris, Benesch 253-4); Sumowski, 1961, p.8 (c.1635); Rosenberg, 1964, p.243, repr. fig.202 and p.358, n.1a (of Saskia? notes rejection by Benesch); Slive, 1965, II, no.407, repr. (Rembrandt, c.1637-40); Frerichs, 1970, p.40, repr. pl.9 (by Rembrandt and of Saskia).

Acquisition date: 1910

Acquisition name:

Bequeathed by George Salting (biographical details | all objects)

Previous owner/ex-collection Sir John Charles Robinson (bt for £28; Amsterdam, 21-22.xi.1882/159) (biographical details | all objects)

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

Previous owner/ex-collection Richard Payne Knight (according to Bale sale catalogue) (biographical details | all objects)

Previous owner/ex-collection Philippe, Marquis de Chennevières (L.2073) (biographical details | all objects)

Previous owner/ex-collection Charles Sackville Bale (L.640, verso; Christie's, 10.vi.1881/2417) (biographical details | all objects)

Acquisition notes:

Sir Joshua Reynolds (L.2364); Richard Payne Knight (according to Bale sale cat.); Charles Sackville Bale (L.640, verso); his sale, Christie's, 10 June, 1881, lot 2417, bt Thibaudeau, £28-7-6; J.C. Robinson and Chennevières sale, Amsterdam, 21-22 Nov., 1882, lot 159, bt Schoffer, fl.80; bequeathed by George Salting, 1910.

Exhibition History: London, 1910 p.5; 1912, no.163 (Rembrandt); 1938, no.29; 1992, ex-catalogue (Flinck).

Flinck 4



Registration number: 1885,1114.97

Bibliographic reference: Hind 1; Sumowski 897; Royaltan-Kisch 2010 Flinck.4

Location: : Dutch Roy XVIIc

Drawn by Govert Flinck (biographical details | all objects)

Date: 1647 (possibly)

Description: A nude woman seated by a tree; seated on drapery over a mount. Probably 1647

Black chalk, heightened with white, on blue paper.

Verso: see Inscriptions.

No watermark visible (due to thickness of paper).

Inscriptions: signed lower right in black chalk: 'G. Flinck f. / 1647 [?]' ; on verso, lower right, in graphite: '8 [in a circle]'.

Dimensions: 324 x 232mm (chain lines not visible due to thickness of paper)

Condition: good; perhaps slightly trimmed.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Govert Flinck, cat. no.4:

The date towards the lower right of the drawing has been variously read as 1637, 1642 or 1647 (see Lit. below). 1647 is probably the correct reading, and may be the year in which the comparable drawing of a 'Seated Nude with Drapery', now in the Rijksmuseum, was executed, but the date on that drawing is also partly rubbed.[1]

For the composition, which might have been intended to suggest 'Susannah',[2] Flinck may have been inspired by Rembrandt's etching, *Diana at the Bath* of c.1630-31 (Bartsch 201; Hind 42). Various other studies of the nude by Flinck are known, and documents of 1648 and 1658 refer to his activities in this field of art.[3]

NOTES:

[1] Rijksprentenkabinet, inv.A2460, repr. Sumowski 901.

[2] The drawing was associated by some earlier writers, who assumed the date of 1637 was correct, with Flinck's painting of 'Susannah' in Berlin (inv.813B; Sumowski, 'Gemälde', II, 1983, no.619, repr.).

[3] The model may conceivably have been Maria La Motte, who was employed by Dirck Bleker and others in an artist's workshop and depicted by him in around 1648-9 as the 'Magdalene' in a painting now in the Rijksmuseum, Amsterdam. The model there resembles that in the present drawing, as pointed out by Peter Schatborn in *Exh. Amsterdam-Washington, 1981-2*, pp.21-2, and under no.49. The document of 1658 states that he employed a model named Catarina Jans for nude studies (see Bredius, 1915-22, IV, p.1255).

LITERATURE (always as Flinck): London, 1915, p.77, no.1, repr. pl.XLIII (1637?; possibly related to Flinck's painting of 'Susannah in the Bath', Berlin); *Exh. Leningrad, 1926*, p.54, under no.130; Van Dyke, 1927, p.75; Henkel, 1931, p.80; Amsterdam, 1942, p.82, under no.1

(1637, comparing Amsterdam drawing, inv.A2460 [Sumowski 901] and that in Stichting P. and N. de Boer [Sumowski 898] and another in Darmstadt, inv.AE581); Exh. Brussels-Hamburg, 1961, under no.72; Von Moltke, 1965, p.46 and cat.D.205, repr., p.208, under no.D.190, and p.210, under nos.D192-3 (1637, comparing drawing in Amsterdam, inv.A2460 [Sumowski 901], and two others in Deusch collection, Frankfurt [Sumowski 937x-8x]; study for Berlin painting, as London, 1915); Exh. Chicago-Minneapolis-Detroit, 1969-70, p.190, under no.171 (1637?; compares Rijksmuseum drawing, inv.A2460 [Sumowski 901]); Haverkamp-Begemann, 1973, p.108; Berlin, 1975/78, p.154/160 (1637 for Berlin painting); Sumowski, 1979 etc., IV, 1981, no.897, repr. (reads date as 1642; compares P. and N. de Boer drawing, Sumowski 898, dated 1643); Exh. Amsterdam-Washington, 1981-2, p.136, under no.49 (1647; seems to represent Maria La Motte, like the Amsterdam drawing, inv.A2460 [Sumowski 901]; see n.3 above); Sumowski, 'Gemälde', II, 1983, p.1021, under no.619.

Acquisition date: 1885

Acquisition name:

Purchased from R B Bennett (biographical details | all objects)

Acquisition notes:

Possibly D. Versteegh sale, Amsterdam, 3 November, 1823, portf.3E, no.33, 'une bergère, à la pierre noire, par G. Flinck'), bt Gruiter, with no.32 ('un viellard à longue barbe, par J. Renesse' [in British Museum, here Renesse cat. no.3; 1946,0713.170), f.1; Thomas Lawrence (L.2445); Samuel Woodburn; his (Lawrence) sale, Christie's, 3rd day, 6 June 1860, lot 448, bt Money (with two others by de Hooghe and Doudyns), 4s; purchased from Mr Bennett, 1885.

Exhibition History: London, 1891, no.124 (as dated 1637); 1895, no.395 (as date illegible); 1992 (ex. catalogue).



Registration number: 1895,0915.1161

Bibliographic reference: JCR 699; Hind 3; Sumowski 886; Royalton-Kisch 2010 Flinck.5

Location: Dutch Roy XVIIc

Drawn by Govert Flinck (biographical details | all objects)

Date: 1650 (circa)

Description: A man seated playing the lute; whole-length to front, looking right, his left arm resting on a table. c.1650

Black chalk, heightened with white, on blue paper; framing line in pen and dark grey ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: signed lower left, in black chalk (reinforced, perhaps by the artist, in pen and brown ink): 'G. flinck f'; inscribed verso, in graphite, top centre: '699' and lower right: '11'; lower left, in pen and brown ink: '2184'.

Dimensions: 319 x 213mm (chain lines vertical, 25/26mm apart)

Condition: generally good; the paper has discoloured slightly to a pale brownish-blue tint; a glue stain is apparent down the left side, with behind this the residue from an old, white backing on the verso.

Curator's comments:

According to Hind, drawn in a similar manner to drawings by Ter Borch.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Govert Flinck, cat. no.5:

One of Flinck's most impressive performances as a draughtsman, the drawing cannot be connected with any of his paintings and appears to have been intended an independent work of art. It may date from around 1650, as has previously been suggested,[1] although little basis exists for the reconstruction of Flinck's stylistic development.

NOTE:

[1] By Sumowski (see Lit. below). He compares the 'Seated Youth' in the Teyler Museum in Haarlem (P*7; Sumowski 884), which is related in pose to a figure in Flinck's 'Crucifixion' of 1647, now in Basel (repr. Sumowski, 'Gemälde', II, 1983, no.630).

LITERATURE : Robinson, 1869/76, no.686/699; London, 1915, p.78, no.3, repr. pl.XLIII (compared with G. ter Borch's drawings); Van Dyck, 1927, p.75; Sumowski, 1963[I], p.103, n.91; Von Moltke, 1965, no.D43 and p.183, under no.D46 and p.198, under no.D133

(signature traced by another hand; compares drawing of a 'Lute-Player' at Veste Coburg inv.Z4052 [Sumowski 915x] and drawing of a 'Reclining Man' in Darmstadt, inv.AE548); Sumowski, 1979 etc., IV, 1981, no.886 (c.1650; see n.1 above).

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 (biographical details | all objects)

Acquisition notes:

Diderick Smith; his sale, Amsterdam, Posthumus, de Leth and de Winter, 13 July, 1761, kunstboek H, no.515; Johan van der Marck; his sale, Amsterdam, de Winter and Yver, 29 November, etc., 1773, lot 1203, bt Greebe, fl.5.10; Goll van Franckenstein; his sale, Amsterdam, De Vries, Brondgeest, Engelberts and Roos, 1 July etc., 1833, kunstboek K, no.32, bt Brondgeest, f.4.32; Verstolk van Soelen; his sale, Amsterdam, De Vries, Brondgeest and Roos, 22 March, 1847, kunstboek E, no.182, bt Roos, fl.95; Gérard Leembruggen Jz.; his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5 March, etc., 1866, lot 241, bt Engelberts, f.20; John Malcolm of Poltalloch; purchased from his son with the Malcolm collection, 1895.

Exhibition History: London, Grosvenor Gallery, 1878-9, no.211; British Museum, 1895, no.396; 1992 (ex. catalogue); 1996-7 Sept-Jan, BM, Malcolm Collection, Appx., (listed p.190).

Flinck 6



Registration number: 1895,0408.1

Bibliographic reference: Hind 2; Sumowski 893; Royalton-Kisch 2010 Flinck.6

Location: Dutch Roy XVIIc

Drawn by Govert Flinck (biographical details | all objects)

Date: 1650 (circa)

Description: A young man standing (perhaps St John the Evangelist); whole-length, with long hair, wearing a robe tied at the waist, his left arm raised. c.1650

Black chalk, heightened with white, on blue paper.

Verso: blank.

No watermark.

Inscriptions: inscription Content: Signed, lower right: 'G. flinck. f.'

Dimensions: 361 x 217mm (chain lines vertical, 23/24mm apart)

Condition: good, though perhaps a little rubbed.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Govert Flinck, cat. no.6:

As has been suggested by all previous writers, the drawing is probably a study for an apostle, perhaps a St John standing at the foot of the cross, but no directly related work is known. It probably dates from later than Flinck's painting of the 'Crucifixion' of 1647,[1] although his chalk figure studies of this kind are difficult to place chronologically.

NOTE:

[1] Basel, Kunstmuseum, repr. Sumowski, 'Gemälde', II, 1983, no.630.

LITERATURE :

London, 1915, pp.77-8, no.2 (perhaps for a St John the Evangelist); Van Dyke, 1927, p.75; Von Moltke, 1965, no.D101, repr. (as London, 1915); Sumowski, 1979 etc., IV, 1981, no.893, repr. (compares 'Seated Man' at Weimar, inv.KK4949, Sumowski 892, of 1658; late work; otherwise as London, 1915).

Acquisition date: 1895

Acquisition name: Purchased from James Bain (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Flinck (attributed to) 7



Watermark

Registration number: 1895,0915.1262

Bibliographic reference: JCR 790; Hind 72 (as Rembrandt); Benesch 70; Royalton-Kisch 2010 Flinck.7

Location: Dutch Roy XVIIIc

Attributed to Govert Flinck (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1638 (circa)

Description: Christ walking on the waves; Christ about to grasp the hand of St Peter, who is sinking into the sea, with two disciples in the boat to right. c.1638

Pen and brown ink, with ruled framing lines in the same medium

Verso: see Inscriptions.

Watermark: Fool's cap with five-pointed collar, similar to Heawood, 1929 (Holland 1629), and Laurentius p.220, no.511 (1637).

Inscriptions: recto, lower left, the initials 'JCR' (L.1433); lower right, in graphite: '8'; verso, in pen and brown ink, top left: 'J. C. Robinson 145/63'; in graphite, lower left: 'Rembrant' and upper centre: '970.'.

Dimensions: 165 x 265 mm (chain lines horizontal, 24mm apart)

Condition: good; some stains and small losses at extreme edges.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Govert Flinck, cat. no.7:

The subject is from Matthew, XIV, 29-31: St Peter attempts to walk with Christ on the Sea of Galilee. Only two other apostles are depicted, the one leaving the boat possibly being St Peter at an earlier moment.[1]

The sheet is here attributed to Flinck with reservations. It is generally perceived as belonging to a group of drawings of New Testament subjects, including the 'Christ with Mary and Martha' in Haarlem (Benesch 79) and two representations of the 'Temptation of Christ' (Benesch 65 and 66, in Frankfurt and Washington).[2] Recently, the Washington and Haarlem drawings have been assigned to Govert Flinck,[3] undermining the coherence of the group as a whole.

The present drawing can be separated from the more slackly drawn sheet in Washington and is analogous in style to Rembrandt's etchings of the period c.1632.[4] Yet the connection with the Haarlem drawing is incontrovertible, and although the execution of some contemporary pen and ink drawings, such as the 'Three Studies of a bearded Man on Crutches and a Woman' (Rembrandt cat. no.7; Gg,2.252), in which the hands and drapery exhibit close

similarities to the present sheet, argues in favour of adhering to the traditional attribution to Rembrandt, the differences overall remain tangible.

Rembrandt's pen and ink style of the early Amsterdam period, from 1631-4, is not clearly documented, exacerbating the attributional problem. Yet his studies of this period are usually more fluent, the tangle of wiry lines that constitute the figure of Christ and the water around him being difficult to parallel in his work.[5] On the other hand, the present evidence of Flinck's early drawing style is insufficient to support an attribution to him without hesitation,[6] although his earlier paintings suggest that he was capable of inventing such an original and lively conception of the biblical scene. If by him the drawing would probably date from the late 1630s (around 1638 has previously been suggested - see n.2).

Compare Rembrandt's later treatment of the subject, here 1910,0212.180. His painting of the related scene, 'Christ in the Storm on the Sea of Galilee' (Bredius 547, Corpus A68) is dated 1633.

NOTES:

[1] See Campbell, 1971, p.263.

[2] The group was first constructed by Valentiner (see Lit. below), who dated it c.1638. Benesch, 1954/73, when describing the present sheet, misquoted Valentiner in placing the 'Annunciation' in Besançon, his no.99, in the group.

[3] The first by Sumowski, IV, 1981, no.950ax, the second by Schatborn (oral communication).

[4] E.g. the 'Old Beggar Woman with a Gourd' (Bartsch 168, Hind 80), the smaller sketches in the 'Sheet of Studies, with the Head of the Artist' (Bartsch 363, Hind 90), the 'St Jerome praying' (Bartsch 101, Hind 94) the 'Raising of Lazarus' (Bartsch 73, Hind 96), and the 'Good Samaritan' (Bartsch 90, Hind 101).

[5] Cf. the drawings for the Berlin 'St John the Baptist preaching' (Bredius 555) in Berlin (Benesch 140-41), New York (Benesch 336) and at Chatsworth (Benesch 142), the study of 'Adam and Eve' in Leiden (Ben.164) for the etching of 1638 (Bartsch 28, Hind 159), or the 'Lamentation' in the British Museum (here Rembrandt cat. no.9, Oo,9.103).

[6] The most recent compendium of Flinck's work as a draughtsman is in Sumowski, (loc. cit., n.3 above).

LITERATURE (always as Rembrandt unless otherwise stated): Robinson, 1869/76, no.766/790; Lippmann, IV, no.82; Kleinmann, III, no.41; Hofstede de Groot, 1906, no.882; Baldwin Brown, 1907, pp.129-30; Becker, 1909, pp.123-4 (right half later); Wurzbach, 1910, p.417; London, 1915, no.72 (c.1650); Neumann, 1918[I], no.87, repr. (Rembrandt revised the boat – originally more in profile to right; the right-hand figure corrected to compensate); Stockholm, 1920, pp.27 and 62 (resembles 'Incredulity of St Thomas', Stockholm, Benesch C29A, and 'Stone-Cutting Operation', also Stockholm, Benesch 1154); Bredt, 1921/28, II, repr. p.31/35; Valentiner, I, 1925, no.425 (c.1638; rejects Neumann's assertion that it was corrected later); Kauffmann, 1926, p.175, n.3 (c.1635-6); Van Dyke, 1927, pp.51-2 (by Bol; compares drawing in Victoria and Albert Museum, 'God appearing to Abraham', HdG.967,

repr. Valentiner, I, 1925, p.XVIII); Berlin, 1930, under no.1144 (c.1635, correcting London, 1915; compares Berlin 'Ruth and Boaz', Benesch 162); Hell, 1930, p.24 (mid-1630s; compares cat. no.56); Paris 1933, p.18, under no.1147 (close to Louvre 'Diana surprised', Benesch A50); Benesch, 1935, p.15 (1632-3); Benesch, 1935[I], p.262; Schinnerer, 1944, no.53, repr. (c.1638); Benesch, 1947, under no.28; Rotermund, 1952, p.108 (Peter protected within Christ's radiance); Benesch, 1954/73, I, no.70, repr. fig.74/84 (c.1632-3; contemporary with painting of 'Christ in the Storm on the Sea of Galilee' of 1633 [Bredius 547, Corpus A68]; agrees with Valentiner that the drawing executed at one time and not corrected later); Sumowski, 1958, repr. fig.67 (c.1632); Drost, 1960[I], p.221, n.11 (influence of Bellini drawing, Berlin, 'St Mark and Ananias'); White, 1962, pl.2 (c. 1633); Slive, 1965, II, no.531, repr. (c.1633); Haak, 1969/68, p.87, repr. fig.125 (c.1632-3); Campbell, 1971, p.263 (interprets as a sequential narrative - see n.1 above); Haak, 1976/74, no.8, repr.; Hoekstra, IV (deel 2), 1981, repr. p.31; Walsh, 1985, p.50, repr. fig.3 (as Benesch, 1954/73); Schatborn, 1994, p.21 (attribution uncertain); Giltaij, 1995, p.96, repr. fig.2; Haarlem, 1997, p.293, under no.322; Rosand, 2002, p.246, repr. fig.234; Berlin, 2006, p.12, n.20 (Flinck? [following suggestion of Schatborn]).

Literature after Royalton-Kisch 2010: Peter Schatborn, 'The early, Rembrandtesque Drawings of Govert Flinck', in *Master Drawings* 48 (2010), p.17, fig.16 (as Govert Flinck); Holm Bevers, review of Martin Royalton-Kisch catalogue, in *The Burlington Magazine* (2013), p.103 (as Govert Flinck).

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)

Previous owner/ex-collection Anon Lugt 2468 (biographical details | all objects)

Acquisition notes:

Anon. collection TW (Thomas Williams of Somers Town?; L.2468); J. C. Robinson (L.1433; see also verso inscription); John Malcolm of Poltalloch (L.1489); purchased with his collection, 1895.

Exhibition History: London, Grosvenor Gallery, 1878-9, no.299; British Museum, 1895, no.382; 1899, no.A65; 1938, no.72 (c.1650); 1956, p.22, no.4 (right column); 1992, no.7, repr. in colour (resembles Flinck but retained as Rembrandt with reservations); 1995 Jul-Sept, Whitechapel, 'Drawing the Line', no. 172; 1996-7, Sept-Jan, BM, Malcolm Collection, no.84, repr. in colour.

Flinck (attributed to) 8



Registration number: 2006,0930.1

Bibliographic reference: Benesch 170 (as Rembrandt); Royalton-Kisch 2010 Flinck.8

Location: Dutch Roy XVIIc

Attributed to Govert Flinck (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1639 (circa)

Description: The liberation of St Peter; a soldier asleep on a step to left, St Peter seated on the ground with an angel bending over him pointing to the right. c.1639

Pen and brown ink (probably including some iron-gall ink as well as bistre) on pale brown paper; framing-lines in pen and darker brown ink.

Verso: blank (see Inscriptions)

Watermark: letters 'HB [the 'H' a little uncertain]'.

Inscriptions: verso, in graphite, upper centre, an illegible name followed by '41' with near this '6270 [in a circle]'; top left: '10' and 'xx'; at top: '2'; upper right (repeated to right): '1 [in a circle]'; left, and again lower left: '223 [the lot number in the 1934 sale]'; lower right corner: '13'.

Dimensions: 143 x 126mm (chain lines vertical, 22mm apart)

Condition: generally good; minor foxing (most of which seems to have appeared since the photograph used by Benesch).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Govert Flinck, cat. no.8:

The style and technique resemble Rembrandt's drawings executed in iron-gall ink on light brown paper in around 1638-9 (see cat. nos.24 and 28; Gg,2.248 verso and 1910,0212.185). However, the graphic style is noticeably different and the forms lack Rembrandt's sense of structure. In addition, the draughtsman has made a direct quotation in the figure of the angel, which is borrowed in reverse from the leading mother in cat.no.13 (1910,0212.187). This and other stylistic comparisons dispel any doubts that the artist was a pupil of Rembrandt rather than the master.

The most likely identity of the pupil is the young Govert Flinck, an assertion which, however, can only be based on drawings that are attributed to him indirectly. A drawing representing 'The Centurion of Capernaum before Christ' now in the Museum Boymans Van Beuningen in Rotterdam (inv.R4, Benesch 76, Sumowski 1522xx as by Philips Koninck)[1] appears to be by the same artist and together these drawings relate to Flinck through works such as his 'Joseph in prison' (Sumowski 948bx, now J. Paul Getty Museum, Los Angeles, inv.no.2007.5) and his 'David promising Bathsheba' in Munich (inv.1394, Sumowski 950x).[2]

A comparable composition by Jan Pynas, in reverse and highly finished in chalk, is in Frankfurt.[3]

NOTES:

[1] In Rotterdam, 1988, no.6, the drawing's attribution to Rembrandt is defended and the suggestion of Sumowski dismissed.

[2] See Exh. Munich-Amsterdam, 2001-2, no.55, repr. as "Govert Flinck?".

[3] Städelsches Kunstinstitut, inv.900.

LITERATURE: Benesch, 1933-4, pp.299-300, repr. fig.249 (Rembrandt); Benesch, I, 1954/73, no.170, repr. fig.182/200; Rosenberg, 1956, p.68 (after a Rembrandt of mid-1630s); Haverkamp-Begemann, 1961, pp.12 and 23 (not Rembrandt); Sumowski, 1961, p.262 (after Rembrandt); Benesch, 1970, I, pp.118-19, repr. fig.87 (repeat of Benesch 1933-4); Ember,

1979, p.115, repr. fig.26 (perhaps by B.G. Cuyp and influenced his painting of 'Joseph interpreting the Dreams of the Butler and Baker' in the Rijksmuseum, Amsterdam in which the figures echoed in reverse); S. Flescher and G. Wilmers, 'American Owners restitute nazi-looted drawing to Feldmann family', in IFAR Journal 7.2 (2004), pp.12-17, repr. figs 1 and 4 (formerly Rembrandt).

Acquisition date: 2006

Acquisition name:

Donated by Uri-Arthur, Peled-Feldmann (biographical details | all objects)

In Memory of Arthur Feldmann (biographical details | all objects)

Previous owner/ex-collection Bernard Houthakker (biographical details | all objects)

Previous owner/ex-collection Einar Perman (biographical details | all objects)

Previous owner/ex-collection Anonymous (sale, London, Sotheby's, 16.x.1946/64 as 'attributed to Rembrandt' (bt Stenman with one other, £62)) (all objects)

Previous owner/ex-collection Arthur Feldmann (Lucerne, Gilhofer and Ranschburg, 27-28.vi.1934/223; the 'private collector' of this sale was only i) (biographical details | all objects)

Acquisition notes:

The drawing was returned to the heirs of Arthur Feldmann by an American private collector in November 2004, as a spontaneous gesture of good will after the details of the Feldmann case were made public. It was then offered at Sotheby's (London), 6 July 2005, lot 58 (bought in). In 2006 it was presented to the British Museum by Uri-Arthur Peled-Feldmann in memory of his grandfather, Arthur Feldmann, and as an expression of thanks to the private collector who wishes to remain anonymous.

Sale, Amsterdam, De Vries (property of M.-O. Brenner and others, the owner of each lot unspecified), 14 December, 1911, lot 1444, repr. (as Rembrandt); Arthur Feldmann; his sale, Lucerne, Gilhofer and Ranschburg, 28 June 1934, lot 223 repr. pl.22 (bought in at CHF 950; according to a letter from the auctioneer, 24 February 1999 - in Museum files); Nazi confiscation, 1939; sale, London, Sotheby's (consigned for sale by solicitors Bennett and Bennett, for client unknown), 16 October, 1946, lot 64 (as "attributed to Rembrandt"), bt Stenman with one other (Benesch 181), £62 ; Einar Perman? (according to Sumowski, 1961 (see Lit. under Comment)); Bernard Houthakker Gallery, where acquired in early 1970s by private collector, the Netherlands (acquired early 1970s); by descent to his daughter in USA; by her voluntarily returned to Feldmann's heirs, November 2004; their sale, London, Sotheby's, 6 July, 2005, lot 58, repr. (bought in); presented by Uri-Arthur Peled-Feldmann in memory of his grandfather, Arthur Feldmann.

Exhibition History: London, BM, 2006, 'Drawings from the Collection of Arthur Feldmann' (no cat.).

Flinck (attributed to) 9



Watermark

Registration number: 1859,0806.73

Bibliographic reference: Hind 57 (as Rembrandt); Benesch 656; Royalton-Kisch 2010 Flinck.9

Location: Dutch Roy XVIIc

Attributed to Govert Flinck (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1640-1645 (circa)

Description: A woman standing in a church; wearing a wide-brimmed hat with veil, her hands placed together, behind are a preacher in a pulpit and other figures. c.1640-45

Pen and dark brown ink, extended to the left by a later hand in grey ink on an added strip of different paper; framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: Countermark PR.

Inscriptions: lower right, in pen and brown ink: 'R.'; verso, in graphite: '54 [in a circle]' and '8.'.

Dimensions: 185 x 148mm (including the vertical strip 32mm wide added to the left; chain lines horizontal, 22mm apart for the main drawing; the added strip 24mm apart).

Condition: cut and repaired to left (see under medium) and perhaps also trimmed to right; some staining, especially at the corners.

Curator's comments:

Attributed to Flinck in P. Schatborn, 'The early, Rembrandtesque Drawings of Govert Flinck', in *Master Drawings* 48 (2010), p.29, fig.29.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Govert Flinck, cat. no.9.

The subject of the drawing is uncertain.[1] The traditional attribution to Rembrandt has generally been accepted. In style it resembles his drawings of about 1639-45, as seen, for example, in Rembrandt cat. nos.23, 24, 28 and 74 (1891,0713.9; Gg,2.248; 1910,0212.185 and 1861,0608.149)[2] but the slacker draughtsmanship throughout is uncharacteristic of the master. Previous writers have compared a variety of sheets, none of them of unquestionable authenticity, and suggested dates ranging from c.1632 to 1642 (see Lit. below). Some of the drawings to which it has been compared have recently been reattributed to Ferdinand Bol (1616-80). The present sheet provides perhaps closer analogies with works given to another Rembrandt pupil of the same generation, Govaert Flinck (1615-60). Flinck's 'Musketeer' in Copenhagen (Benesch A33; Sumowski 953x as Flinck), though somewhat firmer in its

modelling (perhaps because it may have been drawn from life), betrays similar characteristics in the penwork, not least in the cross-hatching employed below the rim of the hat in both drawings, and an attribution to him is here tentatively proposed.[3]

NOTES:

[1] The woman, in a church interior, may have been intended to represent a figure in the story of the 'Widow's Mite' (Mark XII, 41-4; Luke XXI, 1-4). A version of this subject by another Rembrandt follower is in the Museum (cat. no.109; Oo,10.127).

[2] Compare the drawing of the 'Kneeling Man', Benesch 477, in Bayonne related to Rembrandt's etching of 1640 of the 'Beheading of the Baptist', Bartsch 92, Hind 171. This is shaded below the arm in an identical fashion, but with considerably more sensitivity. Similar results emerge from a comparison with Rembrandt's studies for the 'Hundred Guilder Print', in particular Benesch 183, on which see also Amsterdam, 1985, no.21 (where dated by Schatborn as late as 1647) and Benesch 188 in Berlin. Perhaps the closest comparison that may be made with a currently accepted drawing is with the 'Three Orientals conversing', Benesch 682, in the Rijksmuseum, dated by Schatborn, op.cit., no.26, to the mid-1640s. But the attribution is contentious and an identity of hands by no means certain.

[3] The dubious signature on Flinck's study in Copenhagen appears to strengthen an earlier inscription beneath. A similar strengthening has occurred on another drawing in Copenhagen, Philips Koninck's 'Three Peasants', inv. no.7327, Gernsheim 72486, but the attribution, to Ostade, is erroneous.

LITERATURE (always as Rembrandt unless otherwise stated): Seidlitz, 1894, p.122 ('attributed to' Rembrandt); Lippmann, I, no.125b; Kleinmann, III, no.38; Bell, c.1905, repr. pl.VIII; Hofstede de Groot, 1906, no.922 (c.1635-40); Saxl, 1908, p.234 (model perhaps that used for younger woman in Louvre painting of 'Angel leaving Tobit' of 1637, Bredius 503, Corpus A121); Wurzbach, 1910, p.418; London, 1915, no.57 (c.1635-40); Van Dyke, 1927, p.83 (de Gelder?); Berlin, 1930, p.233, under no.2685 (compares 'Woman in rich oriental Costume', Berlin, Benesch 317, 'Standing Shepherdess' now Amsterdam [not in Benesch, but Sumowski 179x as Bol], and the 'Woman in a rich Dress and Veil' in New York, Benesch 318); Benesch, 1935, p.16 (c.1632-3; compares Stockholm 'Sheet of Studies', Benesch 654); Amsterdam, 1942, p.5, under no.12; Benesch, IV, 1955/73, no.656, repr. fig.792/838 (c.1640-42; compares 'Expulsion of Hagar', Benesch 504 [Sumowski 214x as Bol], priv. coll. New Jersey, 'Eliezer and Rebecca', Benesch 503, Washington and Benesch 491 of same subject, Edinburgh; also Benesch 654, as in 1935); White, 1961, p.278 (compares studies of 'Heads of old Men', Oxford, Benesch 339a); Benesch, 1964, p.122, reprinted 1970, p.447 (compares 'Group of Men in Conversation', Benesch 735A, priv. coll.); Slive, 1965, I, no.129, repr.(c.1640); Bernhard, 1976, II, repr. p.292; Amsterdam, 1981, p.53; White, 1992, p.268 (not convinced by attribution to Flinck in Exh. London, 1992); Schatborn, 1994, pp.21 and 24 (agrees with Exh. London, 1992 attrib. to Flinck); Röver-Kann, 2003, p.143, n.14 (as Exh. London, 1992; compares 'Bathsheba and David' in Munich, Inv.1394, Sumowski 950x as Flinck); Berlin, 2006, p.73, under no.15 (as Schatborn, 1994).

Acquisition date: 1859

Acquisition name:

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

Purchased through Christie's (20.vii.1859/125) (biographical details | all objects)

Purchased from Charles Noel, 1st Earl of Gainsborough (biographical details | all objects)

Previous owner/ex-collection John Bouverie (L.325) (biographical details | all objects)

Previous owner/ex-collection Anon Lugt 1891 (all objects)

Acquisition notes: Unidentified mark (L.1891; pre-Bouverie sale); John Bouverie (L.325); by descent to 1st Earl of Gainsborough; his sale, Christie's, 1859, 20 July, lot 125, bt Tiffin with one other (here Eeckhout cat. no.19; 1859,0806.72) for British Museum.

Exhibition History: London, 1899, no.A35 (placed between drawings of 1642 and 1645; notes addition to left); 1938, no.57 (c.1635-40); 1956, p.26, no.4; 1992, no.96, repr. (attrib. to Flinck).

Flinck (after) 10



Registration number: 1895,0915.1271

Bibliographic reference: JCR 799; Hind 151; Sumowski 948x (after Flinck); Royalton-Kisch 2010 Flinck.10 (after Flinck)

Location: Dutch Roy XVIIc

After Govert Flinck ((?)) (biographical details | all objects)

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

Date: 1640 (perhaps, circa)

Description: A seated man with a beard, arms raised; in profile to right. Perhaps c.1640

Pen and brown ink; remnants of framing lines in pen and (lighter) brown ink.

Verso: see Inscriptions.

Watermark: a lily in a shield (fragment only).

Inscriptions: verso, in graphite, upper left: '14' and centre: '799 [the Malcolm cat. no.]'.

Dimensions: 102 x 72mm (chain lines horizontal, 24mm apart)

Condition: brown stain down left side; trimmed a little irregularly; otherwise good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Govert Flinck, cat. no.10:

The figure's action resembles that of a disciple at the 'Supper at Emmaus',[1] although other possibilities exist, such as the 'Raising of Lazarus'.

The character of the penwork suggests that the sketch is a copy after a lost drawing, one not by Rembrandt himself. Similar copies are found in other collections, and could have been made as part of a pupil's training, either in Rembrandt's own workshop or in the studio of one of his followers.[2] Govert Flinck has been plausibly suggested as the draughtsman of the original drawing in this instance,[3] although the attribution of the drawings to which it is comparable remain somewhat conjectural. Chief among these is the 'Seated old Man' now in Melbourne (inv. 1278/3; Sumowski 948x).

NOTES:

[1] As suggested by Sumowski, 1967 (see Lit. below). Compare also the drawing in the Fogg Art Museum, Cambridge, Mass. (Benesch 11).

[2] Cf. the drawing of 'Vertumnus and Pomona' in Stockholm (Benesch C10, the comparison first made by Kruse in Stockholm, 1920, p.89).

[3] By Sumowski (see Lit. below).

LITERATURE: Robinson, 1869/76, no.781/799 (Rembrandt); London, 1915, no.151 (School of Rembrandt); Stockholm, 1920, p.89 (compares 'Vertumnus and Pomona', Stockholm, Benesch C10); London, 1961, p.11, under no.179 (not Rembrandt; compares 'Healing of Tobit', London, Courtauld Institute, Princes Gate collection, Benesch 131); Sumowski, 1967, p.340, repr. fig.5 (copy? after G. Flinck of c.1638); Sumowski, 1979, etc., IV, 1981, no.948ax, repr. (as in 1967; the figure for a 'Supper at Emmaus').

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:

J.C. Robinson; John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History: no exhibitions recorded.

Abraham Furnerius (painter/draughtsman; Dutch; Male; 1628 - 1654)

Also known as Fournier, Abraham

Biography: Born in Rotterdam. Mentioned in Samuel van Hoogstraten's *Inleyding tot de hooge schoole der schilderkunst*, published in Amsterdam in 1678 (p.95) as "very fine in landscapes". Van Hoogstraten states that he and Furnerius were in "our art school" at the same time, which may mean that they were together in Rembrandt's studio in the earlier 1640s, when Furnerius would have been about 14-15 years old. Philips Koninck, another Rembrandt pupil, married Furnerius' sister, Cornelia. Now known only for his landscape drawings, two attributed works now in the Kunsthalle in Hamburg bear dates, 1647 and 17th August 1651 (Hamburg, Kunsthalle, respectively Inv.22422 and 22088, Sumowski 1016XX and 1 018XX), and another depicts the Ruins of the Old Town Hall in Amsterdam and was presumably drawn soon after the fire of 6-7 July 1652 (Haarlem, Teyler Museum, inv. P* 65b).

No	Producer	Title	Date	Reference	Registration number
1	Furnerius	Landscape with a Wood	c.1650	(Sumowski 1041xx)	Oo,10.125
2	Furnerius	A Country Road with Trees	c.1650	(Sumowski 1044xx)	Oo,9.109
3	Furnerius	Landscape with a Pedestrian on a Road by a Wood	c.1650	(Sumowski 1039xx)	Oo,9.113
4	Furnerius	A Country Road with a Donkey	c.1650	(Sumowski 1024xx)	Oo,10.126
5	Furnerius	Landscape with Hills, and a River crossed by a Bridge	c.1650-54	(Sumowski 1013xx)	Oo,9.117
6	Furnerius	House near the 'de Rose' Bastion, Amsterdam	c.1650-54	(Sumowski 999xx)	Oo,9.87
7	Furnerius	A View of Rotterdam	c.1650-54	(Sumowski 986xx)	1895,0915.1276
8	Attributed to Furnerius	Cottage with a Haybarn near a Canal	c.1650-54		1946,0713.144
9	Attributed to Furnerius	A distant View of Amsterdam	c.1650-54	(Sumowski 988xx)	1895,0915.1278

Furnerius 1



Registration number: Oo,10.125

Bibliographic reference: Hind 163 (Anon. School of Rembrandt); Sumowski 1041xx (Furnerius); Royalton-Kisch 2010 Furnerius.1

Location: Dutch Roy XVIIc

Drawn by Abraham Furnerius (biographical details | all objects)

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

Date: 1650 (circa)

Description: Landscape with a wood; in the foreground a network of paths. c.1650

Pen and brown and grey ink, with brown, grey and red-brown wash, touched with red chalk; framing lines in pen and brown ink and (below only) graphite.

Verso: laid down on an eighteenth-century mat.

No watermark visible.

Inscriptions: lower right, in pen and brown ink: 'Rembrant.f.'; on verso of mat, in pen and brown ink, probably by Jonathan Richardson, jun: 'The Wood of Haerlem/ Remb:1'.

Dimensions: 142 x 220mm (arched top; chain lines horizontal; distance apart uncertain)

Condition: generally good; small rubbed spot in trees, right of centre.

Curator's comments:

Was placed as School of Rembrandt.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Abraham Furnerius, cat. no.1:

Characteristic of the drawings attributed to Furnerius on the basis of those with early, but perhaps not autograph, inscriptions with the artist's name. The closest, perhaps, to the present example are the 'View of Amsterdam' in Cambridge (Sumowski 987xx),[1] and the 'Row of Trees between Fields' in Dresden (Sumowski 992xx).[2]

NOTES:

[1] Inv. no.PD.340-1963, inscribed in a seventeenth or early eighteenth century hand: 'abraham furnerius fecit.'

[2] Inv. C 1413, inscribed in an eighteenth century hand: 'abrah. farndrius.'

LITERATURE: Bürger, 1858, p.402 (Rembrandt); London, 1915, no.163, repr. pl.XXV (compares Furnerius drawings in Dresden [Sumowski 990xx and 992xx] and 'Forest Road' sold in Amsterdam in 1908 as P. Koninck [Sumowski 1043xx as Furnerius]); Hirschmann, 1918, p.23 (P. Koninck; compares unspecified drawing in Haarlem signed on verso [probably Sumowski 1364]); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, under no.58 (typical of Furnerius group); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.178 (part of a large group of six woodland drawings by Furnerius); Keyes, 1977, p.67, under no.116 (by Furnerius); Exh. New York-Paris, 1977-8, p.62, under no.42 (by Furnerius); Sumowski, IV, 1981, no.1041xx, repr. (by Furnerius).

Acquisition date: 1824

Acquisition name

Bequeathed by Richard Payne Knight (as Rembrandt) (biographical details | all objects)

Previous owner/ex-collection Jonathan Richardson Junior (L.2184) (biographical details | all objects)

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

Previous owner/ex-collection Anon Lugt 2908 (biographical details | all objects)

Exhibition History: London, 1956, p.28, no.5; 1978, BM, Gainsborough and Reynolds in the BM, no 283.

Furnerius 2



Registration number: Oo,9.109

Bibliographic reference: Hind 164 (Anon. Rembrandt School); Sumowski 1044xx (Furnerius); Royalton-Kisch 2010 Furnerius.2

Location: Dutch Roy XVIIc

Drawn by Abraham Furnerius (biographical details | all objects)

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

Date: 1650 (circa)

Description: A country road with trees; two roads converging and passing through woods, to left a high bank. c.1650

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

Verso: see Inscriptions.

No watermark.

Inscriptions: top right, in pen and brown ink: 'F'; verso, in red chalk, lower left: 'bisschop'.

Dimensions: 118 x 143mm (chain lines horizontal, 22/25mm apart)

Condition: some brown stains; a few rubbed spots in lower half of the sheet; an original paper crease, upper left.

Curator's comments:

In Hind as School of Rembrandt and placed as School of Rembrandt.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Abraham Furnerius, cat. no.2:

Although previous commentators have been reluctant to ascribe the drawing to Furnerius himself, the motif, the luminous tonality and the penwork in the foliage seem characteristic of his work. The drawing has rightly been compared with that in the Croockewit-van Eeghen collection and another sold in the Rompel and Nyland sale in Amsterdam in 1908 (Sumowski nos.1012xx and 1043xx).[1] The significance of the inscribed 'F' - though conceivably for 'Furnerius' - is uncertain.

NOTE:

[1] The comparisons made by Sumowski, loc. cit.

LITERATURE: London, 1915, no.164, repr. pl.XXV (possibly by Furnerius; the inscribed 'F' perhaps a collector's mark); Amsterdam, 1942, p.83, under no.1 (not convincing as Furnerius); Wegner, 1967/8, p.53 (groups with Furnerius); Sumowski, IV, 1981, no.1044xx (by or based on Furnerius).

Acquisition date: 1824

Acquisition name:

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

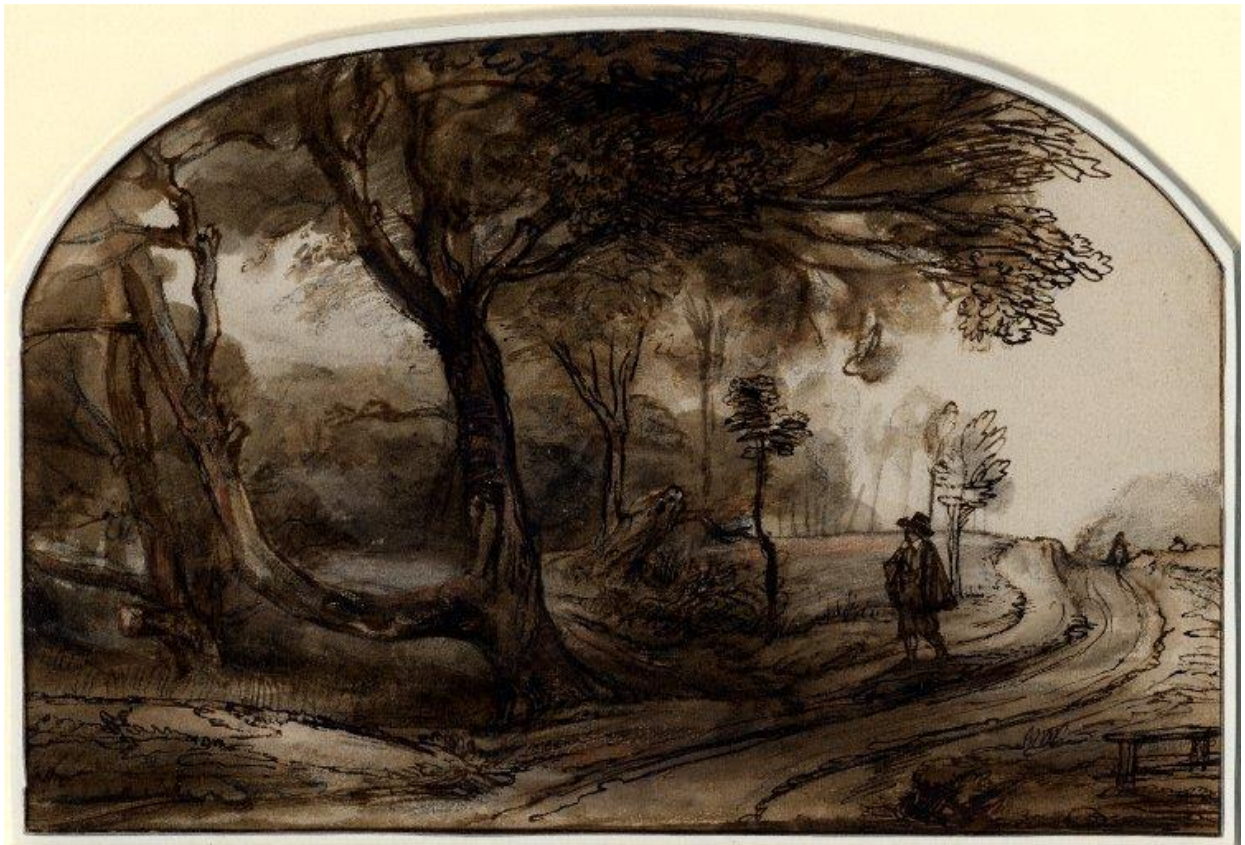
Previous owner/ex-collection John Spencer, 1st Earl Spencer (L.1530) (biographical details | all objects)

Acquisition notes:

Earl Spencer (L.1530); Richard Payne Knight, by whom bequeathed, 1824 (as Rembrandt).

Exhibition History: no exhibitions recorded.

Furnerius 3



Watermark

Registration number: Oo,9.113

Bibliographic reference: Hind 165 (Anon. School of Rembrandt); Sumowski 1039xx (Furnerius); Royaltan-Kisch 2010 Furnerius.3

Location: Dutch Roy XVIIc

Drawn by Abraham Furnerius (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1650 (circa)

Description: Landscape with a pedestrian on a road by a wood; c.1650

Pen and brown ink with brown and grey wash over black and red chalk, heightened with white; framing lines in pen and brown ink.

Verso: blank.

Watermark: countermark PR (indistinct, upper centre).

Inscriptions: top left, in graphite, in a nineteenth-century hand: 'No.40'.

Dimensions: 189 x 281mm (arched top; chain lines horizontal, 25mm apart)

Condition: good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Abraham Furnerius, cat. no.3:

By the same hand as cat. no.1 (Oo,10.125) and attributable to Furnerius on the same grounds. A copy of the drawing is in Dresden (inv. no.C.1353).[1]

[1] Repr. Freise, Lilienfeld and Wichmann, 1925, no.89 and Exh. Dresden, 2004, p.92, fig.1.

LITERATURE :Bürger, 1858, p.141 (Rembrandt, 'magnificent' and may have inspired Hobbema); Dutuit, IV, 1885, p.86 (Rembrandt); London, 1915, no.165, repr. pl.XXVI (anonymous school of Rembrandt; had been attributed to Renesse by Bredius); Amsterdam, 1942, p.83, under no.1 (by Furnerius; compares drawing in Rijksmuseum, inv.1929:35); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, under no.58 (typical of Furnerius group); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.178 (by Furnerius); Exh. New York-Paris, 1977-8, p.62, under no.42 (Furnerius; notes copy in Dresden); Sumowski, IV, 1981, no.1039xx, repr. (Furnerius; compares 'Forest Road' in Homans Collection, Cambridge, Mass., Sumowski 1034xx); Exh. Paris-Haarlem, 1997, p.152, under no.67.

Acquisition date: 1824

Acquisition name: Bequeathed by Richard Payne Knight (as Rembrandt) (biographical details | all objects)

Exhibition History: London, 1956, p.28, no.1 'bis' (anonymous); 1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue

Furnerius 4



Registration number: Oo,10.126

Bibliographic reference: Hind 166 (Anon. School of Rembrandt); Sumowski 1024xx (Furnerius); Royalton-Kisch 2010 Furnerius.4

Location: Dutch Roy XVIIc

Drawn by Abraham Furnerius (biographical details | all objects)

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

Date: 1650 (circa)

Description: A country road with a donkey; and two figures by the side of the road. c.1650

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

Verso: see Inscriptions.

No watermark.

Inscriptions: on verso, some indecipherable scribbles in graphite.

Dimensions: 131 x 231mm (chain lines horizontal, 23/25mm apart)

Condition: not good; several minor losses at edges; brown and red stains at top, left of centre; other blemishes and a generally somewhat worn appearance.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Abraham Furnerius, cat. no.4:

A characteristic work by Furnerius which has been compared with the 'Row of Trees' in Dresden (inv. no.C1413, Sumowski 992xx), one of the drawings inscribed with the artist's name at an early date.[1]

NOTE:

[1] The inscription is probably eighteenth century; the comparison with the Dresden drawing was made by Sumowski, op. cit.

LITERATURE: Bürger, 1858, p.402 (by Rembrandt, 'superbe'); London, 1915, no.166, repr. pl.XXVI (anonymous school of Rembrandt; reminiscent of Doomer); Amsterdam, 1942, p.83, under no.1 (Furnerius; compares drawing in Rijksmuseum, no.1929:35 [Sumowski 1011xx]); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, under no.58 (typical of 'Furnerius' group); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.178 (Furnerius); Exh. New York-Paris, 1977-8, p.62, under no.42 (Furnerius); Sumowski, IV, 1981, no.1024xx, repr. (Furnerius; compares 'Row of Trees' and 'Forest Road' in Dresden, Sumowski 992xx and 1023xx, and British Museum drawing Sumowski 1039xx - here cat. no.3; Oo,9.113).

Acquisition date: 1824

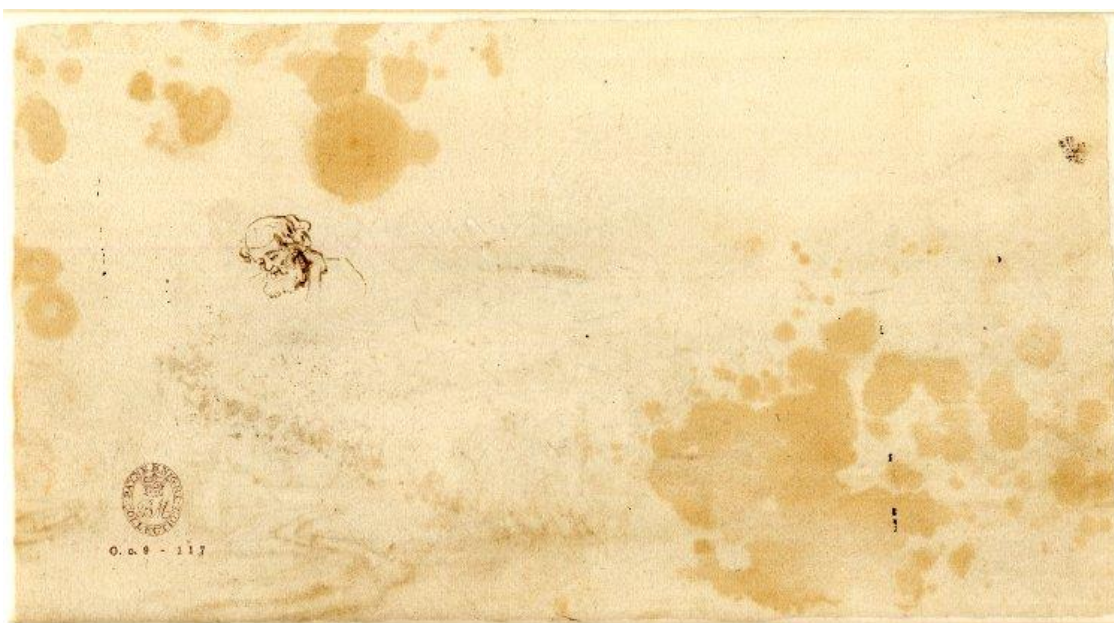
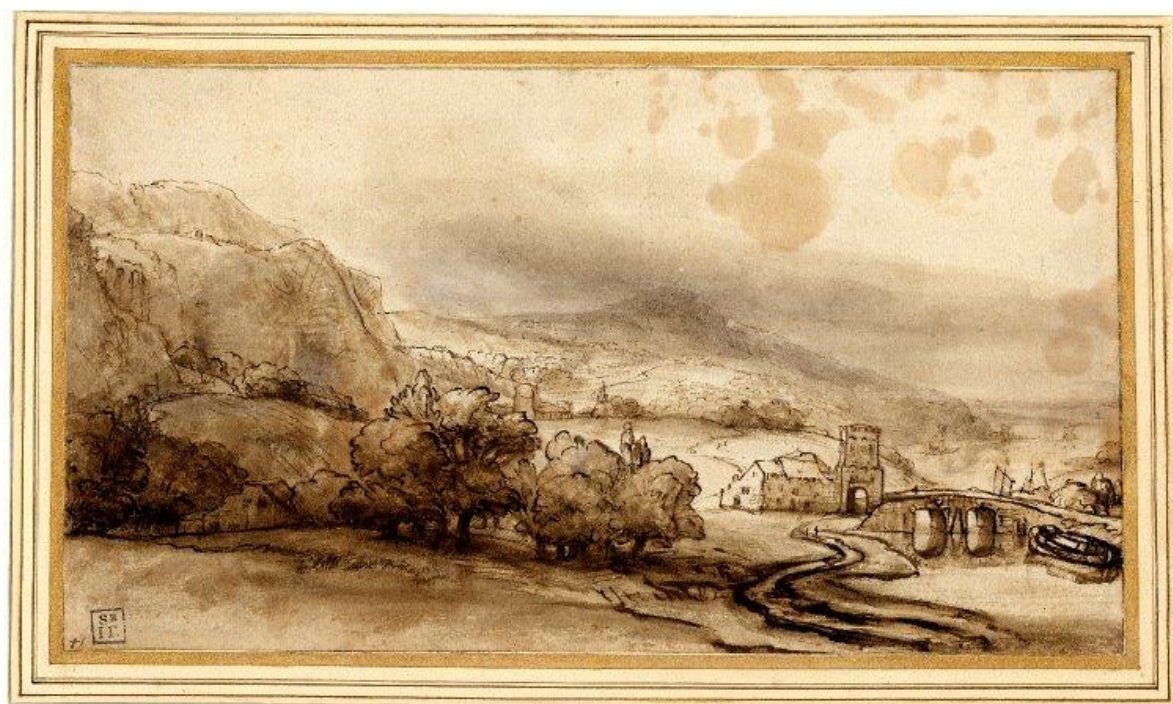
Acquisition name

Bequeathed by Richard Payne Knight (as Rembrandt) (biographical details | all objects)

Previous owner/ex-collection Marquis de Lagoy (L.1710) (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Furnerius 5



Verso



Watermark

Registration number: Oo,9.117

Bibliographic reference: Hind 125; Sumowski 1013xx; Royalton-Kisch 2010 Furnerius.5

Location: Dutch Roy XVIIc

Drawn by Abraham Furnerius (biographical details | all objects)

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

Date: 1650-1654 (circa)

Description: Landscape with hills, and a river crossed by a bridge; steep hills at left foreground continuing in a ridge into the distance, a winding river in the valley at right with various boats, a tower and buildings at the foot of the bridge. c.1650-54

Pen and brown ink with brown and grey wash, heightened with white. Remnants of a ruled framing line in pen and brown ink.

Verso: 'Head of a bearded man'.

Watermark: crowned double-headed eagle with Basel crozier in the centre.

Inscriptions: lower left, in pen and brown ink: 't/

Dimensions: 154 x 275mm (chain lines horizontal, 23/4mm apart)

Condition: some brown stains upper right and lower left; otherwise good.

Curator's comments:

In Hind as doubtfully attributed to Rembrandt.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Abraham Furnerius, cat. no.5:

In style the drawing on the recto is a characteristic example of Furnerius' work, as reconstructed on the basis of the three drawings that are inscribed with his name in an early hand.[1] The high degree of finish, the elaborate use of wash and the ductus of the line all seem typical.

It has been pointed out that the type of ideal landscape represented is similar to two works by Rembrandt and his followers which have now both been dated to around 1650, the etched 'Landscape with a Cow' (Bartsch 237, Hind 240)[2] and the painted 'Landscape with Ruins' at Kassel (Bredius 454; Corpus B12), which is thought to have been begun by Rembrandt in c.1640 but largely reworked by Ferdinand Bol in c.1650-55.[3] These comparisons suggest a date at the end of Furnerius' life, c.1650-54, for the present work. While the frequently mentioned links with the style of Furnerius' brother-in-law, Philips Koninck, are indisputable, Koninck's drawings rarely display such a keen interest in the classical ideal in landscape. In this respect the drawing echoes the work of Bol[4] and of Samuel van Hoogstraten (cf. cat. no.4; 1861,0810.15) at approximately the same date.

The verso contains the only purely figurative study attributable to Furnerius.

NOTES:

[1] The 'Mountain Landscape with arched Bridge' in St Petersburg, Sumowski 989xx, is perhaps the closest of the three, the others being the 'View of Amsterdam' in Oxford and the 'Amsterdam in the Fog' in Cambridge (Sumowski 984xx and 987xx).

[2] The comparison made by Middleton, 1878 (see Lit. below).

[3] The comparison made by Hind in London, 1915 (see Lit. below); for the date and attribution of the painting, see Corpus B12 and Royalton-Kisch, 1992, p.134.

[4] Compare the composition as a whole and the draughtsmanship of the trees in particular to the drawing in Hanover, Benesch 848a, which the compiler has grouped with Bol's work (op. cit., pp.130ff., repr. fig.35).

LITERATURE: Bürger, 1858, p.401 (Rembrandt); Vosmaer, 1877, p.612 (Rembrandt); Middleton, 1878, p.299, under no.318 (not Rembrandt, but compares his etching Bartsch 237, Hind 240); Dutuit, IV, 1885, p.86 (Rembrandt); Bell, c.1905, repr. pl.XLV (Rembrandt); London, 1915, no.125, repr. pl.XVI (doubtful as Rembrandt, but composition suggested by his 'Landscape' at Kassel, Bredius 454, Corpus B12); Hirschmann, 1918, p.23 (wrongly as Hind 127: Furnerius; compares 'signed' sheet in Dresden [perhaps Sumowski 992xx]);

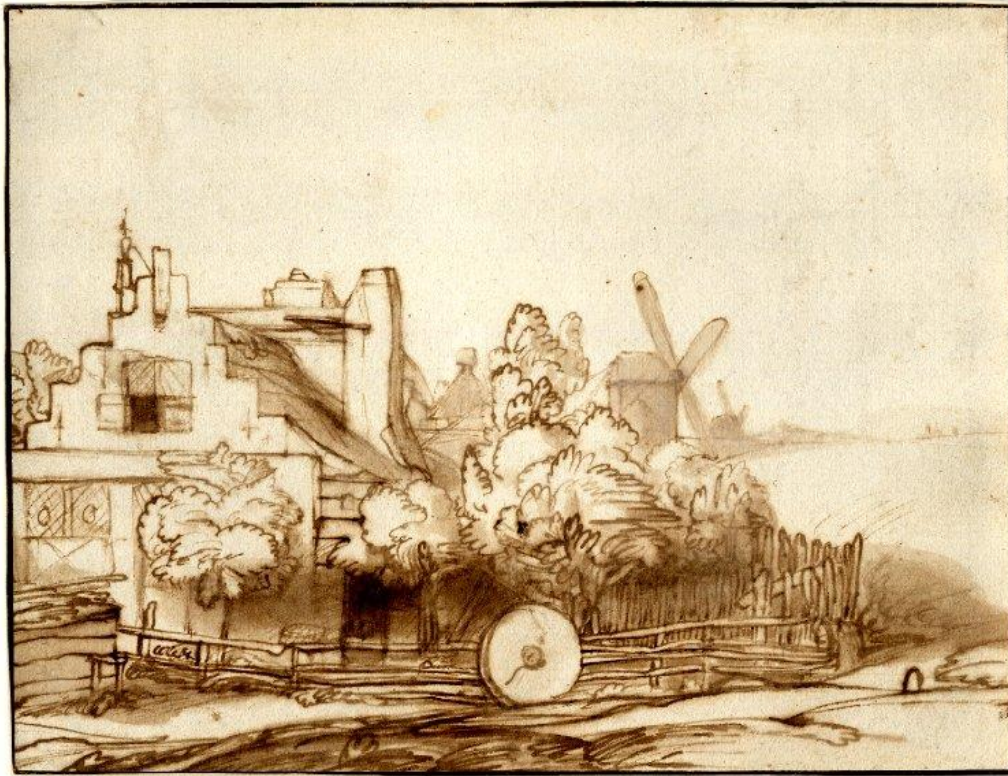
Munich, 1973, I, p.177, under no.1212 (compares tower in background of school drawing in Munich [now attrib. to Maes, Sumowski 1899x]); Sumowski, 1979, etc., IV, 1981, no.1013xx, repr. (Furnerius; compares 'Forest Landscape', Croockewit-van Eeghen coll., Arnhem, Sumowski 1012xx, 'Mountain Landscape', St Petersburg, Sumowski 989xx, and cat. no.3 [Oo,9.113]; the inscription also found on a sheet formerly attributed to Titus van Rijn in the Mortimer Brandt Collection, New York [Exh. Leiden, 1956, no.84, repr. fig.38]).

Acquisition date: 1824

Acquisition name: Bequeathed by Richard Payne Knight (as by Rembrandt) (biographical details | all objects)

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

Exhibition History: London, 1992 (ex-catalogue, as Abraham Furnerius).



Registration number: Oo,9.87

Bibliographic reference: Hind 157; Sumowski 999xx; Royaltan-Kisch 2010 Furnerius.6

Location: Dutch Roy XVIIc

Drawn by Abraham Furnerius (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1650-1654 (circa)

Description: House near the 'de Rose' bastion, Amsterdam; house has a castellated gable encircled by trees and a fence, a large wheel propped up before the fence and two windmills in the distance. c.1650-54

Pen and brown ink with brown wash; some outlines indented under the trees to right; framing lines in pen and brownish-black ink.

Verso: laid down on blue card.

Watermark: fool's cap with 5 bells (visible only in raking light).

Inscriptions: none.

Dimensions: 151 x 197mm (chain lines horizontal, 25mm apart)

Condition: good; slight brownish discolouration.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Abraham Furnerius, cat. no.6:

A characteristic example of the landscape drawings that are attributed to Furnerius on the basis of old inscriptions. The indentations under the trees, however, are an unusual feature and have yet to be explained.

The site, on the west side of the walls of Amsterdam, was drawn again by Furnerius in a more highly finished sheet now in the Teylers Museum, Haarlem.[1] A comparison between the two drawings shows that Furnerius could be free with details of architecture and topography (even changing the tower mill into a post mill), and the arrangement of the windmills on the bulwarks behind seems not to reflect their precise situation.[2]

The artist's brother-in-law Philips Koninck made an etching of the houses on the same bulwark, but seen from the other side, and Rembrandt also made drawings of the site.[3]

NOTES:

[1] Inv. P*65; repr. Sumowski 1022xx; Haarlem, 1997, no.157 and Exh. Amsterdam-Paris, 1998-9, p.200, fig.5. The site was identified by Lugt, 1915, but only in 1920 did he add the present sheet to the views that he had previously collated. A copy of the Haarlem drawing is in Frankfurt (Z.794).

[2] Exh. Washington, 1990 (see Lit. below). The change in the mill was noted in Exh. Amsterdam-Paris, 1998-9 (see Lit. below).

[3] The Koninck is Hollstein 3; the impression in the British Museum is dated 1659 in ink by the artist, five years after Furnerius' death. The Rembrandts are now in Budapest, Benesch 1264, and formerly at Chatsworth, Benesch 1263.

LITERATURE: Bürger, 1858, p.402 (Rembrandt); London, 1915, no.157, repr. pl.XXIII (school of Rembrandt; has been attributed to Furnerius; compares Eeckhout, 'Draughtsman before a peasant Dwelling', Rijksmuseum, [Amsterdam, 1942, p.77, no.14] and Eeckhout's drawing here cat. no.12 [1847,0723.108]); Hirschmann, 1918, p.23 (notes similar view in Haarlem [Sumowski 1022xx]); Lugt, 1920, p.79, repr. fig.40a (by Furnerius and of same house as in his drawing in Haarlem [Sumowski 1022xx]; house also seen in school etching, Bartsch 242 [given wrongly as 214], in Rembrandt's drawing in Budapest, Benesch 1264, and drawing formerly at Chatsworth, Benesch 1263; identifies site as house near bulwark 'de Rose' and windmill as 'de smeerpot'); Hind, 1924, p.124, under no.324 (quotes Lugt, 1920); Henkel, 1931, pp.85-6 (quotes Lugt); Münz, 1952, II, p.186, under no.361 (quotes Lugt, 1920); Exh. Amsterdam, 1955, p.16, under no.16; Benesch, VI, 1957/73, under no.1264 (quotes Lugt, 1920); Exh. Cambridge, 1966, under no.32 (attrib. to Furnerius); Gerszi, 1971, p.99 (copied from drawing in Frankfurt [Sumowski under no.1022xx as a copy of Haarlem drawing]); Sumowski, 1979 etc., IV, 1981, no.999xx (attrib. to Furnerius; notes Haarlem

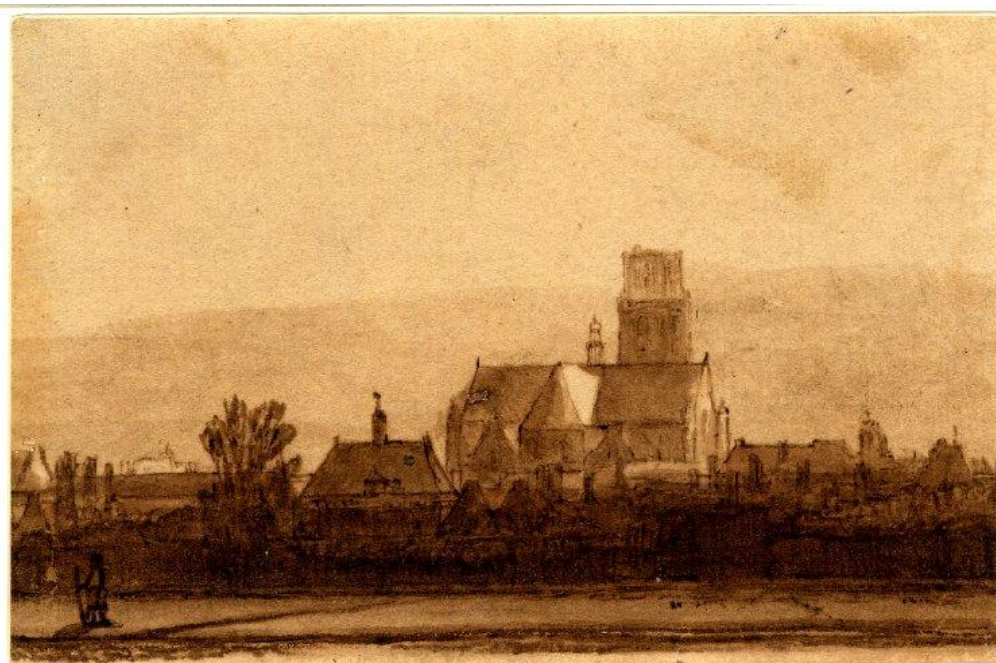
depiction of the site and compares for style the 'Mountain Landscape', Braunschweig, Sumowski 998xx and 'Village behind Trees', Dresden, Sumowski 1000xx); Exh. Washington, 1990, p.223 (as Lugt, 1920, but the windmills an invention on this site); Haarlem, 1997, p.160, under no.157, and p.162, under no.159; Exh. Amsterdam-Paris, 1998-9, p.197, repr. p.200, fig.4 (topography); Budapest, 2005, p.213, under no.205 (compares view by Rembrandt now in Budapest, Benesch 1264); Exh. Braunschweig, 2006, p.58, under no.17.

Acquisition date: 1824

Acquisition name:

Bequeathed by Richard Payne Knight (as Rembrandt) (biographical details | all objects)

Exhibition History: London, 1992 (ex. catalogue, as by Furnerius).



Registration number: 1895,0915.1276

Bibliographic reference: JCR 804; Hind 158; Royalton-Kisch 2010 Furnerius.7

Location: Dutch Roy XVIIc

Drawn by Abraham Furnerius (biographical details | all objects)

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

Date: 1650-1654 (circa)

Description: A view of Rotterdam; a field in the foreground, and buildings beyond. c.1650-54

Pen and brown ink with brown and reddish-brown wash.

Verso: laid down on card.

No watermark visible.

Inscriptions: on verso of backing card, top right, in pen and brown ink by J.C. Robinson: 'Rembrandt'; and right: 'x /60/ View of Dort/ JC Robinson/ had from Mr Garles coll'; and left, also by Robinson: '1835 WE 160x=£8.00'.

Dimensions: 93 x 142mm (chain lines horizontal, 20/23mm apart)

Condition: a little discoloured; rubbed along lower edge; small losses lower left and in roof of church; trimmed (see Acquisitions & Provenance).

Curator's comments:

In Hind as School of Rembrandt and placed as School of Rembrandt.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Abraham Furnerius, cat. no.7:

The drawing shows the St Laurenskerk (or Grote Kerk), the main church in Rotterdam,[1] the town where the artist died on 6 May 1654. The attribution depends on the similarity of the drawing to a 'Distant View of Amsterdam' now in the Ashmolean Museum, Oxford, which bears an old, perhaps seventeenth-century, inscription with Furnerius' name.[2] The style is indeed close, as is that of the 'View of the Amstel', also in Oxford, which however contains some watercolour.[3]

NOTES:

[1] Identified by Drs P.J.E. Luykx (see Broos, 1984, p.167).

[2] See Sumowski 984xx, inscribed 'a furnerius'.

[3] Sumowski 985xx.

LITERATURE: Robinson, 1869/76, no.786/804; London, 1915, no.158, repr. pl.XXIII (School of Rembrandt; probably of Dordrecht); Sumowski, 1979 etc., IV, 1981, no.986xx (attributed to Furnerius orally by K. Bauch, referring to 'Distant View of Amsterdam' now in Oxford, Ashmolean Museum, Sumowski 984xx); Broos, 1984, p.167 (P.J.E. Luykx identifies as a view of Rotterdam).

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)

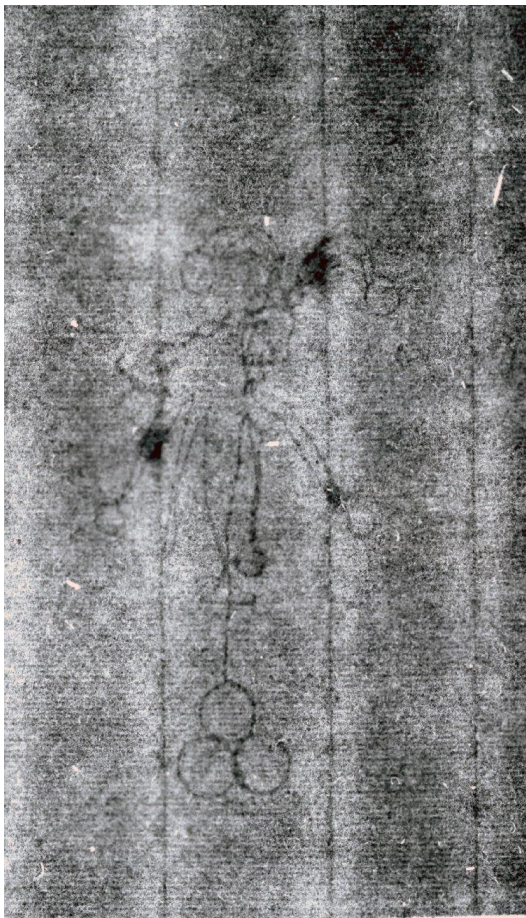
Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection Thomas Garle (See verso inscription; not identifiable in his sale catalogue, London, Christie's, 24 May, 1862.) (biographical details | all objects)

Acquisition notes: William Esdaile (? - see verso inscription; the drawing cannot be identified with any certainty in Esdaile's sale catalogues, though at Christie's, 22 June, 1840, lot 1019, 'A view of Dort bistré', sold for one guinea); Thomas Garle (see inscription, verso, and Robinson, 1869/76; see under L.1296); J. C. Robinson (see verso inscription; a fragment in gold of his mark, L.1433, upper left, the 'J' trimmed away); John Malcolm of Poltalloch; purchased with his collection.

Exhibition History: no exhibitions recorded.

Furnerius (attributed to) 8



Watermark

Registration number: 1946,0713.144

Bibliographic reference: Hind Add.26 (as Borssom); Phillipps-Fenwick p.177(2) (as Borssom); Royalton-Kisch 2010 Furnerius.8;

Location: Dutch Roy XVIIc

Attributed to Abraham Furnerius (biographical details | all objects)

Formerly attributed to Anthonie van Borssom (biographical details | all objects)

Date: 1650-1654 (circa)

Description: Cottage with a haybarn near a canal; farm buildings amid trees, with a footbridge. c.1650-54

Pen and brown ink with brown wash over light indications in black chalk; framing lines in pen and brown ink.

Verso: some graphite trials (see further under Inscriptions).

Watermark: foolscap with five-pointed collar (indistinct).

Inscriptions: verso, top left, in graphite: 'VB [?]' ; lower right: '106' ; lower left, a price, erased.

Dimensions: 193 x 281mm.

Condition: faded and somewhat foxed; some further discolouration, mostly at the edges.

Curator's comments: in Phillipps-Fenwick as Anthonie van Borssom.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Abraham Furnerius, cat. no.8:

There was an attribution to Philips Koninck on the old mount, since removed.[1] The attribution to van Borssom[2] under which it has until recently lain has much to commend it, although the liquid penwork is not entirely characteristic of his style. In our view the drawing approximates somewhat more closely to the work of Abraham Furnerius. His 'Peasant Dwelling near Water' in the Ashmolean Museum (Sumowski 995xx), the 'Peasant Dwelling with a Pergola' in Dresden (Inv.C1412, Sumowski 990xx), the 'Peasant Dwelling overshadowed by Trees' in the Abrams Collection, Boston (Sumowski 1002xx) and the 'View of a Dutch Town' in the Boijmans van Beuningen Museum in Rotterdam (inv.R.97; Sumowski 1003xx) all offer comparable details, even if the attribution cannot be accepted without some reservations (see also cat. no.6; Oo,9.87).

NOTES:

[1] According to Popham (see Lit. below).

[2] First suggested by I.Q. van Regteren Altena (note in Museum files).

LITERATURE: Popham, 1935, p.177, no.2.

Acquisition date: 1946

Acquisition name:

Donated by Count Antoine Seilern (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (Christie's, 14.vi.1860/1535 as 'Two landscapes in the school of Rembrandt; a man's head by Renesse;') (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (biographical details | all objects)

Previous owner/ex-collection Thomas Fitzroy Fenwick (biographical details | all objects)

Previous owner/ex-collection Henry George Bohn (?) (biographical details | all objects)

Acquisition notes: Samuel Woodburn; his sale, Christie's, 14 June, 1860, lot 1535, bt Boone, £2-15-0, with three others (see P. Koninck cat. no.1; 1946,0713.158); Sir Thomas Phillipps, Bart; Thomas Fitzroy Phillipps Fenwick; presented anonymously, with the Phillipps-Fenwick collection, 1946.

Exhibition History: no exhibitions recorded.

Furnerius (attributed to) 9



Registration number: 1895,0915.1278

Bibliographic reference: JCR 806; Hind 159 (Anon. School of Rembrandt); Sumowski 988xx (Furnerius); Royalton-Kisch 2010 Furnerius.9

Location: Dutch Roy XVIIc

Attributed to Abraham Furnerius (biographical details | all objects)

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

Date: 1650-1654 (circa)

Description: A distant view of Amsterdam; with church spire, windmill and another tower (the Westerkerk?) to right. c.1650-54

Brush and brown wash over traces of black chalk.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, in graphite, centre: 'Amsterdam/Rembrandt', and to right: '806 [the Robinson number]' and lower left: 'am.r [...]'.
[The Robinson number is a reference to the Robinson family, who owned the drawing.]

Dimensions: 59 x 189mm (chain lines vertical, 23/4mm apart)

Condition: generally good; a little worn in parts, especially near left edge.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Abraham Furnerius, cat. no.9:

The view is taken from the Kadijk, next to the St Anthoniesdijk, towards the Rijkshoofd bulwark: to the left is the tower of the Zuiderkerk, with that of the Montelbaanstoren on the

right. The warehouses of the Dutch East and West India Companies are in the centre. Much the same view is shown, in reverse, in Rembrandt's earlier etched 'View of Amsterdam' (Bartsch 210, Hind 176), but a more substantial windmill had replaced the one on the bulwark in the centre in around 1650.[1]

The attribution is not wholly secure, but seems plausible on the basis of comparisons with two other views of Amsterdam on the same scale, one in Cambridge (Sumowski 987xx), the other - attributed to Furnerius in an eighteenth-century inscription on the drawing - in Oxford (Sumowski 984xx).

NOTE:

[1] The topography was described in full by Lugt, 1920, and in Exh. Amsterdam-Paris, 1997-8 (see Lit. below and Exhibitions (under Location), respectively).

LITERATURE: Robinson, 1869/76, no.790/806 (Rembrandt; formerly owned by Robinson); London, 1915, no.159, repr. pl.XXIV (Rembrandt school); Amsterdam, 1917, p.36, no.4 (topography); Lugt, 1920, p.133, n.1 (see above); Exh. Cambridge, 1966, under no.30 (compares drawing in Cambridge, Sumowski 987xx, PD340-1963); Sumowski, 1979 etc., IV, 1981, no.988xx (attributes to Furnerius, comparing Cambridge drawing as Exh. Cambridge, 1966); Broos, 1984, p.166 (Furnerius a significant topographical draughtsman).

Acquisition date: 1895

Acquisition name:

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

Previous owner/ex-collection Sir John Charles Robinson (according to Robinson, 1869/76 - see Lit. under Comment) (biographical details | all objects)

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

Exhibition History: Amsterdam-Paris; 1998/9, p.211, n.4, repr. fig.4 (as Lugt, 1920).