NATIONAL GALLERIES SCOTLAND

www.nationalgalleries.org

Rembrandt: Britain's Discovery of the Master

2018-07-07 2018-10-14

Objects proposed for protection under Part Six of the Tribunals, Courts and Enforcement Act 2007 (Protections of cultural objects on loan from outside the UK).

Albertina Museum, Albertinaplatz 1, Vienna A-1010 Austria

Type of work: Drawing

Title: *View of Windsor Castle*

Date Created: About 1640

Maker: Rembrandt (Rembrandt Harmensz van Rijn)

Maker dates: 1606 - 1669

Nationality: Dutch

Dimensions: 18.30 x 29.70 cm

Materials: Pen and brown ink, brown wash and traces of black chalk on paper

Identifying marks: None

Place of manufacture: Amsterdam

Ownership 1933 - 1945: This object has a complete ownership history from the beginning of the year 1933 to the end of the year 1945.

Provenance: A.-J. Dezallier d'Argenville [L.2951], by 1765; Moritz von Fries, Vienna and Paris [Lugt 2903]; Duke Albert of Saxe-Teschen, by 1822.

Exhibition history: Not recorded

Publications history: Otto Benesch, The Drawings of Rembrandt, 6 vols, London, 1954-1957, 2nd edn, enlarged and edited by Eva Benesch, London and New York, 1973, no.786; Holm Bevers, 'Review of: Peter Schatborn, Rembrandt and His Pupils: Drawings in the Frits Lugt Collection', Master Drawings, 2012, vol.50, no.3, pp. 402-04; Peter Schatborn and Leonore van Sloten, Old Drawings, New Names: Rembrandt and his Contemporaries, exh. cat., Amsterdam (Museum het Rembrandthuis), 2014, pp.106-09

Type of work: Drawing

Title: *View of London with Old St Paul's*

Date Created: About 1640

Maker: Rembrandt (Rembrandt Harmensz van Rijn)

Maker dates: 1606 - 1669

Nationality: Dutch

Dimensions: 17.70 x 32.10 cm

Materials: Pen and brown ink, brown wash and some black chalk on paper

Identifying marks: None

Place of manufacture: Amsterdam

Ownership 1933 - 1945: This object has a complete ownership history from the beginning of the year 1933 to the end of the year 1945.

Provenance: Moritz von Fries (1777–1826), Vienna and Paris [Lugt 2903]; Duke Albert of Saxe-Teschen, by 1822.

Exhibition history: Not recorded

Publications history: Otto Benesch, The Drawings of Rembrandt, 6 vols, London, 1954-1957, 2nd edn, enlarged and edited by Eva Benesch, London and New York, 1973, no.787; Holm Bevers, ‘Review of: Peter Schatborn, Rembrandt and His Pupils: Drawings in the Frits Lugt Collection’, Master Drawings, 2012, vol.50, no.3, pp. 402-04; Peter Schatborn and Leonore van Sloten, Old Drawings, New Names: Rembrandt and his Contemporaries, exh. cat., Amsterdam (Museum het Rembrandthuis), 2014, pp.106-09

Type of work: Drawing

Title: *View of London with Old St Paul's*

Date Created: About 1640

Maker: Rembrandt (Rembrandt Harmensz van Rijn)

Maker dates: 1606 - 1669

Nationality: Dutch

Dimensions: 16.40 x 31.80 cm (43.00 x 57.00 x 5.00 cm)

Materials: Pen and brown ink

Identifying marks: None

Place of manufacture: Amsterdam

Ownership 1933 - 1945: This object has a complete ownership history from the beginning of the year 1933 to the end of the year 1945.

Provenance: Probably acquired after 1831, but certainly before 1878

Exhibition history: Not recorded

Publications history: Otto Benesch, The Drawings of Rembrandt, 6 vols, London, 1954-1957, 2nd edn, enlarged and edited by Eva Benesch, London and New York, 1973, no.788; Holm Bevers, 'Review of: Peter Schatborn, Rembrandt and His Pupils: Drawings in the Frits Lugt Collection', Master Drawings, 2012, vol.50, no.3, pp. 402-04; Peter Schatborn and Leonore van Sloten, Old Drawings, New Names: Rembrandt and his Contemporaries, exh. cat., Amsterdam (Museum het Rembrandthuis), 2014, pp.108-09

Type of work: Painting

Title: *Maria Bockenolle (Wife of Johannes Elison)*

Date Created: 1634

Maker: Rembrandt (Rembrandt Harmensz van Rijn)

Maker dates: 1606 - 1669

Nationality: Dutch

Dimensions: 174.90 x 124.10 cm (framed: 200.00 x 149.20 x 8.30 c

Materials: Oil on canvas

Identifying marks: None

Place of manufacture: Amsterdam

Ownership 1933 - 1945: This object has a complete ownership history from the beginning of the year 1933 to the end of the year 1945.

Provenance: Probably commissioned by Joan (Johannes) Elison [the Younger], Amsterdam, 1634; by inheritance to his sister, Anne Elison Dover and her husband, Daniel Dover, Ludham, Norfolk, 1677; by descent through their daughter, Mary Dover Colby, Yarmouth; by descent to Revd Samuel Colby, Little Ellingham Rectory, Norfolk; his sale, London (Christie's), 30.06.1860 [Lugt 25681], lots 22 and 23 (to Fisher, 1850gns); sold by Fisher to Eugène Schneider, Paris, 1863; his sale, Paris (Hôtel Drouot), 06.04.1876 [Lugt 36375], lots 29 and 30, bought in and sold by the estate to Schneider's son, Henri Schneider, Paris; by descent; sold to Rosenberg and Stiebel, New York, 1956; purchased 1956.

Exhibition history: Paris 1921, no. 31; London 1929, no. 90; New York 1950, no. 9; San Francisco/Ohio/Boston 1966-1967, no. 35; Amsterdam 1969, no. 4; New York 1970, no. 27; Boston 1972, no. 92; Tokyo/Fukuoka/Kyoto 1983-1984, no. 15; Kyoto/Frankfurt am Main 2002-2003, no. 12; Rimini 2009-2010, no. 12; Tokyo/Kyoto 2010, no. 8; Raleigh/Ohio/Minnesota 2011-2012, no. 19; Vicenza/Verona 2012-2013, no. 38; Boston/Kansas 2015-2016, no. 34;

Publications history: James Edward Smith, Sketch of a Tour on the Continent, 2nd edn, London, 1807, p.266 [A]; John Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, 9 vols, London, 1829-1842, vol.7: Rembrandt, London, 1836, no.487 [A]; The Art Journal 1860, p.247 [B]; Waagen, Treasures of art in Great Britain : being an account of the chief collections of paintings, drawings, sculptures, illuminated mss., &c &c, London, 1854, vol. 3, p. 432-433, transcribed; J.C.K., 'Vragen : 505', in: De navorscher : een middel tot gedachtenwisseling en letterkundig verkeer tusschen allen, die iets weten, iets te vragen hebben of iets kunnen oplossen, 1860, p. 290, as in the manner of Rembrandt; Brussel 1861, 'Ventes (Vente Culling-Eardley. Fin)', in: Journal des beaux-arts et de la littérature, Brussels, 1861, p. 98; W.B.,'Deux portraits innommés de Rembrandt', in: Revue universelle des arts, 1863, pp. 4-5, 357-358, http://gallica.bnf.fr/ark:/12148/bpt6k54086631/f368; C., 'Kunstgeschiedenis : Ellison', in: De navorscher : een middel tot gedachtenwisseling en letterkundig verkeer tusschen allen, die iets weten, iets te vragen hebben of iets kunnen oplossen, 1864, p. 78; Gonse, La galerie de m. Schneider [Gonse, 1876], Paris, 1876, p. 513; Vosmaer, Rembrandt : sa vie et ses oeuvres [Vosmaer, 1877], The Hague, 1877, p. 503; Wilhelm von Bode, Studien zur Geschichte der holländischen Malerei, Braunschweig, 1883, pp. 360, 402, 646; Dutuit, Tableaux et dessins de Rembrandt : catalogue historique et descriptif, Paris, 1885, pp. 21, 66; Von Wurzbach, Rembrandt-Galerie : eine Auswahl von hundert Gemälden Rembrandts, Stuttgart, 1886, p.76, no. 325; Michel, Rembrandt: his life, his work, and his time, London, 1894, pp. 114-115, 119, 436; Moes, Iconographia Batava : beredeneerde lijst van geschilderde en gebeeldhouwde portretten van Noord-Nederlanders in vorige eeuwen, Amsterdam 1897-1905, no. 117; Bode/Hofstede de Groot, Rembrandt : beschreibendes Verzeichniss seiner Gemälde mit den heliographischen Nachbildungen : Geschichte seines Lebens und seiner Kunst, Paris, 1897-1905, no. 109; Hofstede de Groot, 'Varia omtrent Rembrandt III : Elison of Alenson?', in: Oud Holland : nieuwe bijdragen voor de geschiedenis der Nederlandsche kunst, letterkunde, nijverheid, enz. [LEESZAAL], 1901, p. 91-94; Hofstede de Groot, A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century based on the work of John Smith by C. Hofstede de Groot (with the assistance of dr. W.R. Valentiner), London, 1907-1927, vol. 6 (1916), no. 645; Rosenberg/Valentiner; Rembrandt : des Meisters Gemälde in 643 Abbildungen, Stuttgart, 1909, nos 199, 571, 591, 601; Wurzbach, Niederländisches Künstler-Lexikon auf Grund archivalischer Forschungen bearbeitet, Vienna, 1906-1911, vol. 2 (1910), p. 408; Paris 1921, Exposition hollandaise : tableaux, aquarelles et dessins anciennes et modernes [Parijs, 1921], Exh. cat., Paris, 1921, no. 30; Paris 1921A, L' Exposition hollandaise des Tuileries, in: Gazette des beaux-arts ; Chronique des arts et de la curiosité, 1921, no. 3, p. 266; Van Dyke, Rembrandt and his school : a critical study of the master and his pupils with a new assignment of their pictures, New York, 1923, p.48, as Portrait of Alenson; Witt, Exhibition of Dutch art, 1450-1900, Exh. cat., London, 1929, no. 83-84; Wijnman, 'Een drietal portretten van Rembrandt (Joannes Elison, Maria Bockenolle en Catrina Hoogsaet)', in: Amstelodamum jaarboek, 1934, p. 81-96; Bredius, Rembrandt : schilderijen [Bredius], Utrecht, 1935, no. 200; Van Gelder, Rembrandt's vroegste ontwikkeling, Amsterdam, 1953, p. 290-291; Boston, 'Annual Report 1956 [Museum of Fine Arts Boston]', in: Museum of Fine Arts Boston : annual report, 1956, p. 7-10, 35; Boston, 'Annual report 1957 [Museum of Fine Arts Boston]', in: Museum of Fine Arts Boston : annual report, 1957, pp. 9, 47, 92; Rosenberg, 'Rembrandt's Portraits of Johannes Elison and his wife', in: Museum of Fine Arts Boston Bulletin, 1957, no. 299, pp. 3-9; Wijnman, Rembrandts portretten van Joannes Elison en zijn vrouw Maria Bockenolle naar Amerika verkocht, Amsterdam, 1957, pp. 65-72; Bauch, Rembrandt : Gemälde [Bauch], Berlin, 1966, no. 372; Gerson, Rembrandt : paintings [Gerson], Amsterdam, 1968, no. 162; Haak, Rembrandt : zijn leven, zijn werk, zijn tijd, Amsterdam, 1968, p. 108; Bredius/Gerson, Rembrandt : the complete edition of the paintings [1969], London, 1969, no. 200; Van Thiel, Rembrandt 1669/1969 [Amsterdam, 1969], Exh. cat., Amsterdam, 1969, no. 3; Wijnman, 'Rembrandts Portretten van Joannes Elison en zijn Vrouw Maria Bockenolle Onecht Verklaard', in: Amstelodamum : maandblad voor de kennis van Amsterdam, orgaan van het Genootschap Amstelodamum, 1969, no. 7, p. 190-191; Lecaldano/Arpino, L' opera pittorica completa di Rembrandt [Lecaldano, 1969], Milan, 1969, no. 133; Cavallo, Museum of fine arts Boston [1969], Boston, 1969, p. 120; Rathbone, 'Director's choice', in: Apollo : a journal of the arts, 1970, no. 95, p. 64; Faison, 'The Rathbone years : an exhibition at the Museum of Fine Arts, Boston', in: Art journal, 1972, no. 1, p. 62; Bolten/Bolten-Rempt, The hidden Rembrandt, Oxford, 1978, no. 199; Strauss/Van der Meulen, The Rembrandt documents, New York, 1979, 1635/2; Smith, Masks of wedlock : seventeenth-century Dutch marriage portraiture, Ann Arbor, 1982, no. 1; Smith, 'Rembrandt's early double portraits and the Dutch conversation piece', in: The art bulletin : an illustrated quarterly published by the College Art Association of America, 1982, no. June, p. 273; Schwartz, Rembrandt : zijn leven, zijn schilderijen : een nieuwe biografie met alle beschikbare schilderijen in kleur afgebeeld, Maarssen, 1984, no. 153; Murphy, European Paintings in the Museum of Fine Arts, Boston : an illustrated summary catalogue [1985], Boston, 1985, p. 238; Corpus of Rembrandt Paintings 1982-2015, A corpus of Rembrandt paintings, vol. 2 (1986), no. A 98; Tümpel, Rembrandt, Amsterdam, 1986, no. 204; Moore, Dutch and Flemish painting in Norfolk : a history of taste and influence, fashion and collecting, Exh. cat., London, 1988, pp. 3-6; Sutton, 'Recente ontwikkelingen in openbare en particuliere verzamelingen in Amerika', in: Hollandse meesters uit Amerika, 1990-1991, p. 104;Brown/Kelch/ Van Thiel, Rembrandt : de meester & zijn werkplaats, Exh. cat., Amsterdam, 1991, pp. 174-175; Slatkes, Rembrandt : catalogo completo dei dipinti, Florence, 1992, no.

132;De Winkel, ‘Eene der deftigsten dragten : the iconography of the tabbaard and the sense of tradition in Dutch seventeenth-century portraits’, in: NKJ = Nederlands kunsthistorisch jaarboek = Netherlands yearbook for history of art, 1995, no. 8; Van de Wetering, Rembrandt : the painter at work, Amsterdam, 1997, p. 128; Schama, Rembrandt's eyes, London, 1999, p. 374; Gilboa, Images of the feminine in Rembrandt's work, Delft, 2003, pp. 78-79; Dickey, Rembrandt : portraits in print, Amsterdam, 2004, pp. 31, 36, 46-47, 238, fig. 46; Häslein, Am Anfang war das Wort : das Ende der "stommen Schilderkonst" am Beispiel Rembrandts, Weimar, 2004, pp. 140-147; Hirschfelder, ‘Book review of 'Am Anfang war das Wort : das Ende der “stommen schilderkonst"', in: Historians of Netherlandish Art newsletter = HNA newsletter, 2005, no. 2, p. 44; Brown 2006A, ‘Rembrandt's reassessed’, in: Apollo : a journal of the arts, 2006, no. 538, p. 58-60; De Winkel, Fashion and fancy : dress and meaning in Rembrandt's paintings [2006], Amsterdam, 2006, pp. 40-43, 55; Berger, Manhood, marriage, and mischief : Rembrandt's "Night Watch" and other Dutch group portraits, New York, 2007, pp. 152-154; Van de Wetering, Rembrandt : the painter at work, revised edition, Amsterdam, 2009, pp. 124-128; Perlove/Silver, Rembrandt's faith : church and temple in the Dutch Golden Age, University Park, 2009, pp. 32-35;
Baer et .al., Class distinctions : Dutch painting in the age of Rembrandt and Vermeer, Exh. cat., Boston, 2015, no. 33;
E. Smith, Sketch of a Tour on the Continent, 2nd ed., London 1807, vol. 1, p. 266; Horace Walpole, Anecdotes of Painting in England, London 1828, vol. 3, p. 5 note; The Art Journal, August 1860, p. 247; Samuel Tymms ed., "Notes. The Dutch Church, Norwich", The East Anglican; Notes and Quires 1 (1860), p. 92-93; John Greaves Nall, "Appendix". Great Yarmouth and Lowestoft: A Handbook for Visitors and Residents, London 1866, n.p; Charles John Palmer, F.S.A., The Perlustration of Great Yarmouth, Great Yarmouth 1874, vol. 2, p. 355-356; Clara Erskine Clement, "Appendix". Painters, Sculptors, Architects, Engravers, and Their Works. A Handbook, Boston/New York 1895, p. 644; Émile Michel, Rembrandt, His Life, his Work, and his Time, New York 1903, p. 114-115, 199, 436; Sylas Neville, The Diary of Sylas Neville, 1767-1788, ed. Basil Cozens-Hardy, New York 1950, p. 176-177; Richard Hamann, Rembrandt: Neu Herausgegeben von Richard Hamann-Mac Lean, Berlin 1969, no. 140; Christopher Brown, Rembrandt, London 1979, fig. 11; Christopher Brown, Rembrandt: Every Painting, New York 1980, p. 74, fig. 138; William Lamson Warren, "Connecticut's First Lady Susannah Garbrand Hooker", The Connecticut Antiquarian 37 (1985), p. 18-19; Josua Bruyn et al., A Corpus of Rembrandt Paintings, 6 vols, The Hague, Boston and Dordrecht, 1982-2015, this in: vol.2 (1986), A 98 and A 99; vol.6 (2015), nos 121a and 121b; Satoshi Hayakawa, “Rembrandt’s Maria Bockenolle Has a Butterfly Rash and Digital Deformities: Overlapping Syndrome of Rheumatoid Arthritis and Systemic Lupus Erythematosus” in Medical Hypotheses 68, no. 4 (2007), pp. 906-909, fig. 1, ill.; Marco Goldin and George T.M. Shackelford and Da Rembrandt a Gauguin a Picasso: L'Incanto della Pittura (exh. cat. Conegliano, Italy: Linea d’Ombra Libri, 2009), pp. 46, 47, 69, 143, 144, cat. no. 12, ill.; European Masterpieces from the Museum of Fine Arts, Boston (exh. cat. Boston: Museum of Fine Arts, 2010), pp. 42, 43, 202-203, cat. no. 8, ill.; Erna Kok, “Een Liefdespaar Onthuld: Jacob Adriaensz Backer's Zogenoemde "David en Bathseba" Opnieuw Geïdentificeerd als Isaäk en Rebekka” in Oud Holland 124, no. 2/3 (2011), p. 137n26; Michael Loveday, “Striving for Local Distinctiveness in a Globalised World” in Municipal Engineer 164, no. ME3 (September, 2011), p. 198; George S. Keyes, Tom Rassieur, and Dennis P. Weller, eds., Rembrandt in America: Collecting and Connoisseurship (exh. cat. Cleveland, OH: Cleveland Museum of Art; and New York: Skira Rizzoli Publications, 2011), pp. 39, 82, 119, 122, 183, cat. no. 19, pl. 29, ill.; Karen Wilkin, “Art: A Rembrandt of Our Invention” (exh. review, “Rembrandt in America,” The Cleveland Museum of Art, Cleveland, Ohio, 2012) in The Wall Street Journal (March 27, 2012), n.p.; Christopher Joby, “Early Modern Records in Dutch at the Norfolk Record Office” in Dutch Crossing 36, no. 2 (July, 2012) pp. 136, 141n22.; “Rembrandt Database Gets a Mixed Reception at Launch” in The Art Newspaper 240 (November, 2012), p. 9, ill.; Marci Goldin, Raffaello versi Picasso: Storie di Sguardi, Volti e Figure (exh. cat. Conegliano, Italy: Linea d’Ombra, 2012), p. 338, cat. no. 38, ill.; Marco Goldin, Da Botticelli a Matisse Voltie Figure (Conegliano, Italy: Linea d’Ombra, 2013), p. 338, cat. no. 38, ill.; Christopher Joby, “Classical and Early Modern Sources of the Poetry of Jan Cruso of Norwich” in International Journal of the Classical Tradition 21, no. 2 (2014), pp. 96, 97n39; Christopher Joby, “Dutch Poetry in Early Modern Norfolk” in Dutch Crossing 38, no.2 (July, 2014), p. 200; Frank Meeres, “Records Relating to the Strangers at the Norfolk Record Office” in Dutch Crossing 38, no. 2 (July, 2014), p. 149; Karen Wilkin, “Class Distinctions in Boston” in The New Criterion 23, no. 3 (November, 2015), n.p.; Deborah Babbage Iorns, “Viewing Between the Frames: Considering the Display of Rembrandt’s Pendant Marriage Portraits” in Netherlands Yearbook for History of Art 65, no. 1 (2015), pp. 180, 187; Dennis P. Weller, “Class Distinctions in Dutch Painting” in The Burlington Magazine 158 (February, 2016), p. 160; “The British Sale: Paintings, Drawings and Watercolours” (auction cat. London: Sotheby’s, July 4, 2001), p. 32.; Jeroen Giltaij and Shinji Hata, eds., Rembrandt Rembrandt (exh. cat. Kyoto: National Museum; and Frankfurt am Main: Städelsches Kunstinstitut, 2003), pp. 85, 196, fig. 12, ill.; Christine Temin, “Up Close & Versatile. Get Out Your Magnifying Glass: An MFA Show Reveals the Intricate Brilliance of Rembrandt’s Prints” in The Boston Globe (October 26, 2003), p. N1.; Harry Berger, Jr., “Artificial Couples: The Apprehensive Household in Dutch Pendants and Othello” in Center or Margin: Revisions of the English Renaissance in Honor of Leeds Barroll, ed. Lena Cowen Orlin (Selinsgrove, PA: Susquehanna University Press, 2006), pp. 131-

134, fig. 4, ill.; J.C. Kobus, De Navorscher 10 (1860), p. 290, cat. no. 505; W.B., “Chronique, etc.” in Revue Universelle des Arts 18 (Paris: Veuve Jule Renouard, 1863), pp. 357, 358; C. Misme, “L’Exposition Hollandaise des Tuileries” in Gazette des Beaux-Arts 5, no. 3 (1921), p. 266; Herman de la Fontaine Verway, “In Memoriam H.F. Wijnman” in Quaerendo 10, no. 2 (1980), p. 96; Seymour Slive, Dutch Painting 1600-1800 (New Haven: Yale University Press, 1995), p. 61, ill.; Kees Bruin, De Echte Rembrandt: Verering van een Genie in de Twintigste Eeuw (Amsterdam: Uitgeverij Balans, 1995), pp. 106, 107, ill.

Type of work: Painting

Title: *Reverend Johannes Elison*

Date Created: 1634

Maker: Rembrandt (Rembrandt Harmensz van Rijn)

Maker dates: 1606 - 1669

Nationality: Dutch

Dimensions: 174.00 x 124.50 cm (framed: 200.00 x 149.20 x 8.30 c

Materials: Oil on canvas

Identifying marks: None

Place of manufacture: Amsterdam

Ownership 1933 - 1945: This object has a complete ownership history from the beginning of the year 1933 to the end of the year 1945.

Provenance: Probably commissioned by Joan (Johannes) Elison [the Younger], Amsterdam, 1634; by inheritance to his sister, Anne Elison Dover and her husband, Daniel Dover, Ludham, Norfolk, 1677; by descent through their daughter, Mary Dover Colby, Yarmouth; by descent to Revd Samuel Colby, Little Ellingham Rectory, Norfolk; his sale, London (Christie’s), 30.06.1860 [Lugt 25681], lots 22 and 23 (to Fisher, 1850gns); sold by Fisher to Eugène Schneider, Paris, 1863; his sale, Paris (Hôtel Drouot), 06.04.1876 [Lugt 36375], lots 29 and 30, bought in and sold by the estate to Schneider’s son, Henri Schneider, Paris; by descent; sold to Rosenberg and Stiebel, New York, 1956; purchased 1956.

Exhibition history: Paris 1921, no. 30; London 1929, no. 84; New York 1950, no. 8; Paris 1952, no.76; San Francisco/Toledo/Boston 1966-1967, no. 34; Amsterdam 1969, no. 3; New York 1970, no. 26; Boston 1972, no. 92; Kyoto/Frankfurt am Main 2002-2003, no. 11; Boston 2003-2004, no. (unknown); Boston 2007, no.2; Rimini 2009-2010, no. 11; Boston/Tokyo/Kyoto 2010, no. 7; Raleigh/Minneapolis 2011-2012, no. 18; Vicenza/Verona 2012-2013, no. 37; Boston/Kansas 2015-2016, no. 33;

Publications history: James Edward Smith, Sketch of a Tour on the Continent, 2nd edn, London, 1807, p.266 [A]; John Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, 9 vols, London, 1829-1842, vol.7: Rembrandt, London, 1836, no.487 [A]; The Art Journal 1860, p.247 [B]; Gustav F. Waagen, Treasures of art in Great Britain : being an account of the chief collections of paintings, drawings, sculptures, illuminated mss., &c &c, London, 1854, vol. 3, p. 432-433, transcribed; J.C.K., 'Vragen : 505', in: De navorscher : een middel tot gedachtenwisseling en letterkundig verkeer tusschen allen, die iets weten, iets te vragen hebben of iets kunnen oplossen, 1860, p. 290, as in the manner of Rembrandt; Brussel 1861, 'Ventes (Vente Culling-Eardley. Fin)', in: Journal des beaux-arts et de la littérature, Brussels, 1861, p. 98; W.B.,'Deux portraits innommés de Rembrandt', in: Revue universelle des arts, 1863, pp. 357-358, http://gallica.bnf.fr/ark:/12148/bpt6k54086631/f368; C., 'Kunstgeschiedenis : Ellison', in: De navorscher : een middel tot gedachtenwisseling en letterkundig verkeer tusschen allen, die iets weten, iets te vragen hebben of iets kunnen oplossen, 1864, p. 78; Gonse, La galerie de m. Schneider [Gonse, 1876], Paris, 1876, p. 513; Vosmaer, Rembrandt : sa vie et ses oeuvres [Vosmaer, 1877], The Hague, 1877, p. 503; Wilhelm von Bode, Studien zur Geschichte der holländischen Malerei, Braunschweig, 1883, pp. 360, 402, 646; Dutuit, Tableaux et dessins de Rembrandt : catalogue historique et descriptif, Paris, 1885, pp. 21, 66; Von Wurzbach, Rembrandt-Galerie : eine Auswahl von hundert Gemälden Rembrandts, Stuttgart, 1886, p.76, no. 325; Moes, Iconographia Batava : beredeneerde lijst van geschilderde en gebeeldhouwde portretten van Noord-Nederlanders in vorige eeuwen, Amsterdam 1897-1905, no. 117; Bode/Hofstede de Groot, Rembrandt : beschreibendes Verzeichniss seiner Gemälde mit den heliographischen Nachbildungen : Geschichte seines Lebens und seiner Kunst, Paris, 1897-1905, no. 109; Hofstede de Groot, 'Varia omtrent Rembrandt III : Elison of Alenson?', in: Oud Holland : nieuwe bijdragen voor de geschiedenis der Nederlandsche kunst, letterkunde, nijverheid, enz. [LEESZAAL], 1901, p. 91-94; Hofstede de Groot, A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century based on the work of John Smith by C. Hofstede de Groot (with the assistance of dr. W.R. Valentiner), London, 1907-1927, vol. 6 (1916), no. 645; Rosenberg/Valentiner; Rembrandt : des Meisters Gemälde in 643 Abbildungen, Stuttgart, 1909, nos 199, 571, 591, 601; Wurzbach, Niederländisches Künstler-Lexikon auf Grund archivalischer Forschungen bearbeitet, Vienna, 1906-1911, vol. 2 (1910), p. 408; Paris 1921, Exposition hollandaise : tableaux, aquarelles et dessins anciennes et modernes [Parijs, 1921], Exh. cat., Paris, 1921, no. 30; Paris 1921A, L' Exposition hollandaise des Tuileries, in: Gazette des beaux-arts ; Chronique des arts et de la curiosité, 1921, no. 3, p. 266; Van Dyke, Rembrandt and his school : a critical study of the master and his pupils with a new assignment of their pictures, New York, 1923, p.48, as Portrait of Alenson; Witt, Exhibition of Dutch art, 1450-1900, Exh. cat., London, 1929, no. 83-84; Wijnman, 'Een drietal portretten van Rembrandt (Joannes Elison, Maria Bockenolle en Catrina Hoogsaet)', in: Amstelodamum jaarboek, 1934, p. 81-96; Bredius, Rembrandt : schilderijen [Bredius], Utrecht, 1935, no. 200; Van Gelder, Rembrandt's vroegste ontwikkeling, Amsterdam, 1953, p. 290-291; Boston, 'Annual Report 1956 [Museum of Fine Arts Boston]', in: Museum of Fine Arts Boston : annual report, 1956, p. 7-10, 35; Boston, 'Annual report 1957 [Museum of Fine Arts Boston]', in: Museum of Fine Arts Boston : annual report, 1957, pp. 9, 47, 92; Rosenberg, 'Rembrandt's Portraits of Johannes Elison and his wife', in: Museum of Fine Arts Boston Bulletin, 1957, no. 299, pp. 3-9; Wijnman, Rembrandts portretten van Joannes Elison en zijn vrouw Maria Bockenolle naar Amerika verkocht, Amsterdam, 1957, pp. 65-72; Bauch, Rembrandt : Gemälde [Bauch], Berlin, 1966, no. 372; Gerson, Rembrandt : paintings [Gerson], Amsterdam, 1968, no. 162; Haak, Rembrandt : zijn leven, zijn werk, zijn tijd, Amsterdam, 1968, p. 108; Bredius/Gerson, Rembrandt : the complete edition of the paintings [1969], London, 1969, no. 200; Van Thiel, Rembrandt 1669/1969 [Amsterdam, 1969], Exh. cat., Amsterdam, 1969, no. 3; Wijnman, 'Rembrandts Portretten van Joannes Elison en zijn Vrouw Maria Bockenolle Onecht Verklaard', in: Amstelodamum : maandblad voor de kennis van Amsterdam, orgaan van het Genootschap Amstelodamum, 1969, no. 7, p. 190-191; Lecaldano/Arpino, L' opera pittorica completa di Rembrandt [Lecaldano, 1969], Milan, 1969, no. 133; Cavallo, Museum of fine arts Boston [1969], Boston, 1969, p. 120; Rathbone, 'Director's choice', in: Apollo : a journal of the arts, 1970, no. 95, p. 64; Faison, 'The Rathbone years : an exhibition at the Museum of Fine Arts, Boston', in: Art journal, 1972, no. 1, p. 62; Bolten/Bolten-Rempt, The hidden Rembrandt, Oxford, 1978, no. 199; Strauss/Van der Meulen, The Rembrandt documents, New York, 1979, 1635/2; Smith, Masks of wedlock : seventeenth-century Dutch marriage portraiture, Ann Arbor, 1982, no. 1; Smith, 'Rembrandt's early double portraits and the Dutch conversation piece', in: The art bulletin : an illustrated quarterly published by the College Art Association of America, 1982, no. June, p. 273; Schwartz, Rembrandt : zijn leven, zijn schilderijen : een nieuwe biografie met alle beschikbare schilderijen in kleur afgebeeld, Maarssen, 1984, no. 153; Murphy, European Paintings in the Museum of Fine Arts, Boston : an illustrated summary catalogue [1985], Boston, 1985, p. 238; Tümpel, Rembrandt, Amsterdam, 1986, no. 204; Moore, Dutch and Flemish painting in Norfolk : a history of taste and influence, fashion and collecting, Exh. cat., London, 1988, pp. 3-6; Sutton, 'Recente ontwikkelingen in openbare en particuliere verzamelingen in Amerika', in: Hollandse meesters uit Amerika, 1990-1991, p. 104;Brown/Kelch/ Van Thiel, Rembrandt : de meester & zijn werkplaats, Exh. cat., Amsterdam, 1991, pp. 174-175; Slatkes, Rembrandt : catalogo completo dei dipinti, Florence, 1992, no. 132;De Winkel, 'Eene der deftigsten dragten : the iconography of the tabbaard and the sense of tradition in Dutch seventeenth-century portraits', in: NKJ = Nederlands kunsthistorisch

jaarboek = Netherlands yearbook for history of art, 1995, no. 8; Van de Wetering, Rembrandt : the painter at work, Amsterdam, 1997, p. 128; Schama, Rembrandt's eyes, London, 1999, p. 374; Gilboa, Images of the feminine in Rembrandt's work, Delft, 2003, pp. 78-79; Dickey, Rembrandt : portraits in print, Amsterdam, 2004, pp. 31, 36, 46-47, 238, fig. 46; Häslein, Am Anfang war das Wort : das Ende der "stommen Schilderkonst" am Beispiel Rembrandts, Weimar, 2004, pp. 140-147; Hirschfelder, 'Book review of 'Am Anfang war das Wort : das Ende der "stommen schilderkonst"', in: Historians of Netherlandish Art newsletter = HNA newsletter, 2005, no. 2, p. 44; Brown 2006A, 'Rembrandt's reassessed', in: Apollo : a journal of the arts, 2006, no. 538, p. 58-60; De Winkel, Fashion and fancy : dress and meaning in Rembrandt's paintings [2006], Amsterdam, 2006, pp. 40-43, 55; Berger, Manhood, marriage, and mischief : Rembrandt's "Night Watch" and other Dutch group portraits, New York, 2007, pp. 152-154; Van de Wetering, Rembrandt : the painter at work, revised edition, Amsterdam, 2009, pp. 124-128; Perlove/Silver, Rembrandt's faith : church and temple in the Dutch Golden Age, University Park, 2009, pp. 32-35; Corpus of Rembrandt Paintings 1982-2015, A corpus of Rembrandt paintings, vol. 6 (2015), no. 121a; Baer et .al., Class distinctions : Dutch painting in the age of Rembrandt and Vermeer, Exh. cat., Boston, 2015, no. 33; E. Smith, Sketch of a Tour on the Continent, 2nd ed., London 1807, vol. 1, p. 266; Horace Walpole, Anecdotes of Painting in England, London 1828, vol. 3, p. 5 note; The Art Journal, August 1860, p. 247; Samuel Tymms ed., "Notes. The Dutch Church, Norwich", The East Anglican; Notes and Quires 1 (1860), p. 92-93; John Greaves Nall, "Appendix". Great Yarmouth and Lowestoft: A Handbook for Visitors and Residents, London 1866, n.p; Charles John Palmer, F.S.A., The Perlustration of Great Yarmouth, Great Yarmouth 1874, vol. 2, p. 355-356; Clara Erskine Clement, "Appendix". Painters, Sculptors, Architects, Engravers, and Their Works. A Handbook, Boston/New York 1895, p. 644; Émile Michel, Rembrandt, His Life, his Work, and his Time, New York 1903, p. 114-115, 199, 436; Sylas Neville, The Diary of Sylas Neville, 1767-1788, ed. Basil Cozens-Hardy, New York 1950, p. 176-177; Richard Hamann, Rembrandt: Neu Herausgegeben von Richard Hamann-Mac Lean, Berlin 1969, no. 140; Christopher Brown, Rembrandt, London 1979, fig. 11; Christopher Brown, Rembrandt: Every Painting, New York 1980, p. 74, fig. 138; William Lamson Warren, "Connecticut's First Lady Susannah Garbrand Hooker", The Connecticut Antiquarian 37 (1985), p. 18-19; Josua Bruyn et al., A Corpus of Rembrandt Paintings, 6 vols, The Hague, Boston and Dordrecht, 1982-2015, this in: vol.2 (1986), A 98 and A 99; vol.6 (2015), nos 121a and 121b; J.C. Kobus, De Navorscher 10 (1860), p. 290, cat. no. 505; W. B., "Chronique, etc." in Revue Universelle des Arts 18 (1863), pp. 357, 358; C. Misme, "L' Exposition Hollandaise des Tuileries" in Gazette des Beaux-Arts 5, no. 3 (1921), p. 266; Fred Brady, "Museum Buys Rare Rembrandt" in The Boston Herald (February 6, 1957), pp. 1, 34, ill.; Herman de la Fontaine Verway, "In Memoriam H.F. Wijnman" in Quaerendo 10, no. 2 (1980), p. 96; William Lamson Warren, "Connecticut's First Lady Susannah Garbrand Hooker" in The Connecticut Antiquarian; Christine Temin, "Looking for the Real Rembrandts" (exh. review, "Rembrandt: The Master and his Workshop," Rijksmuseum, Amsterdam, and the National Gallery, London) in The Boston Globe (January 5, 1992), p. B29; Christian Tümpel, Rembrandt: All Paintings in Colour (Antwerp: Fonds Mercator, 1993), pp. 105, 106, 415, cat. no. 204, ill. ; Marieke de Winkel, "'Eene der Deftingsten Dragten': The Iconography of the Tabbaard and the Sense of Tradition in Dutch Seventeenth-century Portraiture" in Nederlands Kunsthistorisch Jaarboek 46 (Zwolle, Netherlands: Waanders Uitgeverij, 1995), pp. 144, 156, 157, fig. 8, ill.; Simon Schama, Rembrandt's Eyes (New York: Alfred A. Knopf, 1999), pp. 374-376, ill.; Christopher Wright, Rembrandt (Paris: Citadelles & Mazenod, 2000), pp. 204, 205, fig. 192, ill. ; Jeroen Giltaij and Shinji Hata, eds., Rembrandt Rembrandt (exh. cat. Kyoto: National Museum; and Frankfurt am Main, Germany: Städelsches Kunstinstitut, 2003), pp. 85, 196, cat. no. 11, ill.; Christine Temin, "Up Close & Versatile. Get Out Your Magnifying Glass: An MFA Show Reveals the Intricate Brilliance of Rembrandt's Prints" in The Boston Globe (October 26, 2003), p. N1.; Marco Goldin and George T.M. Shackelford, Da Rembrandt a Gauguin a Picasso: L'Incanto della Pittura (exh. cat. Conegliano, Italy: Linea d'Ombra Libri, 2009), pp. 4, 46, 47, 65, 67, 68, 141-143, cat. no. 11, ill.;European Masterpieces from the Museum of Fine Arts, Boston (exh. cat. Boston: Museum of Fine Arts, 2010), pp. 40, 41, 202, cat. no. 7, ill.; Erna Kok, "Een Liefdespaar Onthuld. Jacob Adriaensz Backer's Zogenoemde "David en Bathseba" Opnieuw Geïdentificeerd als Isaäk en Rebekka" in Oud Holland 124, 2/3 (2011), p. 13726; Michael Loveday, "Striving for Local Distinctiveness in a Globalised World" in Municipal Engineer 164, no. ME3 (September, 2011), p. 198; Amanda K. Herrin, "Reading Light: Vision as a Hermeneutic Mechanism in Rembrandt's Etching Joseph Telling his Dreams (1638)" in Dutch Crossing 35, no. 3 (November, 2011), p. 257; George S. Keyes, Tom Rassieur, and Dennis P. Weller, eds., Rembrandt in America (exh. cat. Cleveland: Cleveland Museum of Art; and New York: Skira Rizzoli Publications, 2011), pp. 39, 82, 122, 183, cat. no. 18, pl. 28, ill.; Ronni Baer, "Of Cats and Dogs: Domestic Pets in Rembrandt and Dou" in Kroniek Van Het Rembrandthuis (2012), p. 64fn9; "Rembrandt Database Gets a Mixed Reception at Launch" in The Art Newspaper 240 (November, 2012), p. 9, ill.; Karen Wilkin, "Art: A Rembrandt of Our Invention" (exh. review, "Rembrandt in America," The Cleveland Museum of Art, Cleveland, Ohio, 2012) in The Wall Street Journal (March 27, 2012), D7.; Christopher Joby, "Early Modern Records in Dutch at the Norfolk Record Office" in Dutch Crossing 36, no. 2 (July, 2012) pp. 136, 141, n. 22.; Marci Goldin, Raffaello versi Picasso: Storie di Sguardi, Volti e Figure (exh. cat. Conegliano, Italy: Linea d'Ombra, 2012), pp. 337, 338, cat. no. 37, ill.; Marco Goldin, Da Botticelli a Matisse Voltie Figure (exh. cat. Conegliano, Italy: Linea d'Ombra,

2013), p. 338, cat. no. 37, ill.; Christopher Joby, “Classical and Early Modern Sources of the Poetry of Jan Cruso of Norwich in International Journal of the Classical Tradition 21, no. 2 (2014), pp. 96, 97, 110, n. 39, n. 62; Christopher Joby, “Dutch Poetry in Early Modern Norfolk” in Dutch Crossing 38, no. 2 (July, 2014), pp. 200, 202, n. 15; Frank Meeres, “Records Relating to the Strangers at the Norfolk Record Office” in Dutch Crossing 38, no. 2 (July, 2014), p. 149; Karen Wilkin, “Class Distinctions in Boston” in The New Criterion 23, no. 3 (November, 2015), n. p. ; Deborah Babbage Iorns, “Viewing Between the Frames: Considering the Display of Rembrandt’s Pendant Marriage Portraits” in Netherlands Yearbook for History of Art 65, no. 1 (2015), pp. 180, 187; Dennis P. Weller, “Class Distinctions in Dutch Painting” in The Burlington Magazine 158 (February, 2016), p. 160;

National Gallery of Art, 6th Street and Constitution Avenue, Washington DC USA

Type of work: Painting

Title: *The Mill*

Date Created: 1645 / 1648

Maker: Rembrandt (Rembrandt Harmensz van Rijn)

Maker dates: 1606 - 1669

Nationality: Dutch

Dimensions: 87.60 x 105.60 cm (framed: 121.00 x 138.40 cm)

Materials: Oil on canvas

Identifying marks: None

Place of manufacture: Amsterdam

Ownership 1933 - 1945: This object has a complete ownership history from the beginning of the year 1933 to the end of the year 1945.

Provenance: Philippe, Duc d'Orléans (1674–1723), Paris; by descent to Louis-Philippe-Joseph, Duc d'Orléans (1747–1793), Paris; from whom purchased through Thomas Moore Slade, by Lord Kinnaird, Mr Morland and Mr Hammersley, 1792 and exhibited for sale at 125 Pall Mall, London, 1793; sold to William Smith, until at least 1815; Henry Petty-Fitzmaurice, 3rd Marquess of Lansdowne, Bowood House, Wiltshire, by 1824; by descent; sold April 1911 through Arthur J. Sulley & Co., London, to Peter A.B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A.B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania; gift 1942 to NGA.

Exhibition history: London 1793, no.91; London 1806 [no catalogue]; London 1815, no.37; London 1864, no.112; London 1878, no.172; London 1888, no.74; London 1899a, no.40; Washington D.C. 1969, no.6; Leiden 2006-2007, no.5; London/Paris/Madrid 2009–10, no.70;

Publications history: Minutte de l'inventaire fair après le décès de Monsieur Philippe, petit fils de France, duc d'Orleans, Régent du Royaume. Décedé le 2 Xbre 1723, Paris, 1723, p. 153, no.1968; DuBois de Saint Gelais, Description des Tableaux du Palais-Royal, avec la vie des Peintres à la tête de leurs Ouvrages, Paris, 1727, p. 364; Louis-Abel de Bonafous (Abbé de Fontenay), and Jacques Couché, Galérie du Palais-royal gravée d' après les tableaux des différentes écoles qui la composent, avec un abrégé de la vie des peintres et une description historique de chaque tableau, 3 vols, vol.3: École hollandaise, allemande, française, Paris, 1786-1808, p.3(1808); William Buchanan, Memoirs of Painting, 2 vols, London, 1824, pp.195–96; John Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, 9 vols, London, 1829-1842, vol.7:Rembrandt, London, 1836, no.601; Charles J. Nieuwenhuys, A Review of the lives and Works of Some of the Most Eminent Painters, London, 1834, p.12; Gustav Friedrich Waachen, Works of Art and Artists in England, 3 vols, translated by H.E. Lloyd, London, 1838, vol.3, p.86; Anna Brownell Murphy Jameson, Companion to the Most Celebrated Private Galleries of Art in London, London, 1844, pp.288-289, 317-318, no.82; Charles Robert Leslie, Memoirs of the Life of John Constable, Esq. R.A.: Composed Chiefly of his Letters, 2nd edn, London, 1845, pp.346-347; John Burnet, Turner and his Works, London, 1852, p.104; Gustav Friedrich Waagen, Treasure of Art in Great Britain: Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated Mss., 3 vols, translated by Elizabeth Rigby Eastlake, London, 1854, vol.2, pp.501-502, no.5; vol.3, pp.156-158; Charles Blanc, L' oeuvre complet de Rembrandt, 2 vols, Paris, 1859-1861, vol.1(1859), p.14, no.2; vol.2(1861), p.434; Thomas Smith of Marylebone, Recollections of the British Institution for Promoting the Fine Arts in the United Kingdom: with some account of the means employed for that purpose: and biographical notices of the artists who have received premiums,&c. 1805-1859, London, 1860, p.40; Gustav Friedrich Waagen, Handbook of Painting: The German, Flemish and Dutch Schools, 2 vols, London, 1860, vol.1, p.346; British Institution for Promoting the Fine Arts in the United Kingdom, catalogue of pictures by Italian, Spanish, Flemish, Dutch, French, and English masters with which the proprietors have favoured the Institution, Exh. Cat., British Institution, London, 1864, no.112; Wilhelm von Bode, Studien zur Geschichte der holländischen Malerei, Braunschweig, 1883, p.493,579, no.142; Eugène Dutuit, Tableaux et dessins de Rembrandt: catalogue historique et descriptive; supplement à l'Oeuvre complet de Rembrandt, Paris, 1886, p.55; John Denison Champlin Jr. and Charles C. Perkins (eds.), Cyclopedia of Painters and Paintings, 4 vols, New York, 1887, vol.4, p.24; John C. Van Dyke, Art for Art's Sake, New York, 1893, pp. 51,102, pl.5; Émile Michel, Rembrandt: Sa Vie, son oeuvre et son temps, Paris, 1893, pp. 367, 555; Émile Michel, Rembrandt: His Life, His Work, and His Time, 2 vols, translated by Florence Simmonds, New York, 1894, vol.2, pp. 47,236; Wilhelm von Bode and Cornelis Hofstede de Groot, The Complete Works of Rembrandt, 8 vols, translated by Florence Simmonds, Paris, 1897-1906, vol.5, pp. 14, 100, no.345, pl. 345; Mabel Sarah Emery, How to Enjoy Pictures, Boston and New York, 1898, pp. 284, 286, 283, repro.; Herfert F. Cook, 'Correspondance d'Angleterre: l'Exposition Rembrandt à Londres.' Gazette des Beaux-Arts, vol.21 (1899), pp.251-253, repro.; Malcolm Bell, Rembrandt van Rijn and his Work, London, 1899, pp. 80, 139; Cornelis Hofstede de Groot, Rembrandt: 26 Photogravures naar de beste schilderijen der tentoonstellingen te Londen en Amsterdam, Amsterdam, 1899, no.16, repro.; Sir Walter Armstrong, Turner, London, 1902, p.56; Charles John Holmes, Constable and His Influence on Landscape Painting, Westminster, 1902, pp. 7, 38, 54, 155-156; Carl Neumann, Rembrandt, Berlin, 1902, pp. 228-229, repro.; Wilhelm von Bode, 'Der Maler Hercules Seghers',Jahrbuch der Königlich Preussischen Kunstsammlungen, vol.24 (1903), pp. 186,194; (Editorial), 'Lesson of the Rokeby Velasquez', The Burlington Magazine, vol.8 (January 1906), p.226; Émile Michel, Rembrandt Harmensz. Van Rijn: A Memorial of His Tercentenary, New York, 1906, p.85, repro.; Adolf Rosenberg, Rembrandt, des Meisters Gemälde, Klassiker der Kunst in Gesamtausgaben 2, 2nd edn, Stuttgart, 1906, xxix, repro, p. 258; Berard Baldwin Brown, Rembrandt: A Study of His Life and Work, London, 1907, pp. 47-48, 122-123, 216-217, 251-252, 262; Malcolm Bell, Rembrandt van Rijn, The great masters in painting and sculpture, London, 1907, pp. 76, 124; Cornelis Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, 8 vols, translated by Edward G. Hawke, London, 1907-1927, vol.6 (1916), pp. 434-435, no.952; Cornelis Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts, 10 vols, Esslingen and Paris, 1907-1928, vol.6(1915), p.396; Charles John Holmes, 'Two Landscape Drawings by Rembrandt', The Burlington Magazine, vol.12 (March 1908), pp.349-350; Adolf Rosenberg, Rembrandt, des Meisters Gemälde, Klassiker der Kunst in Gesamtausgaben 2, 3rd edn, Stuttgart and Berlin, 1908, xxxi, repro, p. 313; Editorial, 'A Purchase Fund for Works of Art', The Burlington Magazine, vol.15 (1909), p.308; Wilhelm von Bode, Great Masters of Dutch and Flemish Painting, translated by Margaret L. Clarke, London, 1909, pp. 128, 137-138, repro. Facing 10; Claude Phillips, ' A Nymph of Diana Reposing', The Burlington Magazine, vol.15 (1909), p.308; Adolf Rosenberg, Rembrandt: Des Meisters Gemälde, edited by Wilhelm R. Valentiner, Klassiker der Kunst in Gesamtausgaben 2, Stuttgart and Leipzig, 1909, repro., p.313; Editorial, 'Rembrandt's Mill', The Burlington Magazine, vol.19 (April 1911), pp.3-4; Editorial, 'the Passing of Rembrandt's Mill', The Burlington Magazine, vol.19 (May 1911), p.66; Roger Eliot Fry and Maurice Walter Brockwell, A catalogue of an exhibition of old masters in aid of the National Art-Collections Fund, Exh. cat., Grafton Galleries, London, 1911, pp. xxii, 63-64, no.67; Maurice Walter Brockwell, The 'Adoration of the Magi' by Jan Mabuse …, London, 1911, pp. ix, unpaginated, pl. XI; Roger Fry, 'Art: The

Extension of the National Gallery', The Nation, (8 March 1911), pp.1000-1001; Charles John Holmes, Notes on the Art of Rembrandt, London, 1911, pp. 118, 135-136, 139; Woldemar von Seidlitz, ' Rembrandts Mühle' Kunst und Künstler, vol.9 (10 July 1911), pp.550-552, repro.; Wilhelm von Bode et al., 'Rembrandts Mühle', Kunst und Künstler, vol.10 (October 1912), pp.21-27; Cornelis Hofstede de Groot and Wilhelm R. Valentiner, Pictures in the collection of P.A.B. Widener at Lynnewood Hall, Elkins Park, Pennsylvania: Early German, Dutch & Flemish Schools, Philadelphia, 1913, unpaginated, no.35, repro.; Wilhelm R. Valentiner, The Art of the Low Countries, translated by Mrs. Schuyler van Rensselaer, Garden City, New York, 1914, p.247, no.55; Max Eisler, Rembrandt als Landschafter, Munich, 1918, pp. 212, 214-215, no.131, repro.; Wilhelm von Bode, Die Meister der holländischen und vlämischen Malerschulen, 2nd edn, Leipzig, 1919, pp. 22,154,161, repro.; Wilhelm Martin, 'Rembrandt Rätsel', Der Kunstwanderer, 3 (September 1921), pp.30-34; Wilhelm R. Valentiner, Rembrandt: wiedergefundene Gemälde (1910-1922), Klassiker der Kunst in Gesamtausgaben 27, Stuttgart and Berlin, 1921, pp.19,313, repro.; John C. Van Dyke, Rembrandt and His School, New York, 1923, pp. 163-164, 171; Joseph Farington, The Farington Diary, 8 vols, edited by James Grieg, 3rd edn, London, 1923-1927, vol.1 (1923), pp.308-309; C. Lewis Hind, Landscape Painting from Giotto to the Present Day, 2 vols, New York, 1923-1924, vol.1, pp.186-187, repro., facing 188; James Bolivar Manson, Rembrandt, 1607-1669, New York, 1923, pp. 60, 66; Sir William Orpen (ed), the Outline of Art, 2 vols, New York and London, 1923-1923, vol.1, repro., between 156 and 157; David S. Meldrum, Rembrandt's Painting, with an Essay on His Life and Work, New York, 1923, pp. 110-111, 198, pl.324; Paintings in the Collection of Joseph Widener at Lynnewood Hall, intro. by Wilhelm R. Valentiner, Elkins Park, Pennsylvania, 1923, unpaginated, repro.; D.S. MacColl, 'Rembrandt at the Wallace Collection', The Burlington Magazine, vol.45, no.11 (July 1924), p.21; Ralph Grosse, Die holländische Landschaftskunst, 1600-1650, Stuttgart, 1925, p.108; Willi Drost, Barockmalerei in den germanischen Ländern, Potsdam, 1926, p.166; Cecil Reginald Grundy, 'American Collectors', The Connoisseur, vol.76 (1926), p.132; Werner Weisbach, Rembrandt, Berlin, 1926, p.419, fig.125; William T. Whitley, Art in England, 1800-1820, New York and Cambridge, 1928, pp.111-112, no.16; William T. Whitley, Artists and their Friends in England, 1700-1799, 2 vols, London and Boston, 1928, vol.2, p.181; Reginald Howard Willenski, An Introduction to Dutch Art, New York, 1929, p.112; Wilhelm R. Valentiner, 'Important Rembrandt in American Collections', Art News, vol.28, no.30 (26 April 1930), pp. 4, 17, repro.; Alfred M. Frankfurter, 'Masterpieces of Landscape Painting in American Collections', The Fine Arts, vol. 18, no.1 (December 1931), pp.22, 28, repro.; Philip Hendy, Catalogue of the Exhibited Paintings and Drawings, Boston, 1931, p.298; Wilhelm R. Valentiner, Rembrandt Paintings in America, New York, 1931, pl.109; Paintings in the Collection of Joseph Widener at Lynnewood Hall, intro. by Wilhelm R. Valentiner, Elkins Park, Pennsylvania, 1931, pp.64-65, no.658, repro.; Arthur M. Hind, Rembrandt: Being the Substance of the Charles Eliot Norton Lectures Delivered before Harvard University 1930-1931, Cambridge, Massachusetts, 1932, pp.113-115, 117,149, pl.22; Ellis K. Waterhouse, 'Mr. Hind on Rembrandt', The Burlington Magazine, vol.61, no.356 (November 1932), pp.238-239; Alpaeus P. Cole and Margaret Ward Cole, Timothy Cole, Wood Engraver, New York, 1935, p.157; Hans Tietze, Meisterwerke europäischer Malerei in Amerika, Vienna, 1935, pp.179,337, repro.; Charles John Holmes, Self and Partners (Mostly Self): Being the Reminiscences of C.J. Holmes¸ New York, 1936, p.287; Shane Leslie, American Wonderland: Memories of Four Tours in the United States of America (1911-1935), London, 1936, pp. 113,115; Neil MacLaren, 'Review of The Paintings of Rembrandt', The Burlington Magazine, vol. 71 (August 1937), p.100; Sheldon Cheney, A World History of Art, New York, 1937, p.712; Booth Tarkington, 'Preface' in: Dutch Paintings, Etchings, Drawings, Delftware of the Seventeenth Century, Exh. cat., John Herron Art Museum, Indianapolis, 1937, unpaginated; René Brimo, Art en gout: L'évolution du gout aux Etats-Unis d'après l'histoire des collections, Paris, 1938, pp.106, 125, no.26; Emil Waldmann, 'Die Sammlung Widener', Pantheon, vol.22 (November 1938), pp.336, repro., 338,342; George Henry McCall, Masterpieces of art: Catalogue of European paintings and sculpture from 1300-1800, edited by Wilhelm R. Valentiner, Exh. cat., New York World's Fair, New York, 1939, pp. 179,321, repro.; Peter A.B. Widener, Without Drums, New York, 1940, pp.55-56; National Gallery of Art, Works of art from the Widener Collection, Washington, 1942, p.6, no.658; Jan Poortenaar, Schilders van het hollandische landschap, Naarden, 1944, pp.44,46,repro.; Blake-More Godwin, 'Pearls of English Collecting Now in America', Art News, vol.43 (December 1944), pp.16-17, 24; Huntington Cairns and John Walker (eds), Masterpieces of Painting from the National Gallery of Art, translated, New York, 1944, pp.100-101 colour repro.; Jakob Rosenberg, Rembrandt, 2 vols, Cambridge, MA, 1948, vol.1, pp.30-31; vol.2, fig. 144; National Gallery of Art, Paintings and Sculpture from the Widener Collection, Washington, 1948, pp. ix, 39, repro.; David Loshak, The Art of Thomas Girtin, London, 1954, pp.87-88, no.96, repro.; Paul Oppé, 'Review of The Art of Thomas Girtin', The Burlington Magazine, vol.97 (December 1955), pp. 392-395; Sheldon Cheney, A New World History of Art. Revised edn., New York, 1956, p.489; Henry James, The Painter's Eye: Notes and Essays on the Pictorial Arts, edited by John L. Sweeney. London, 1956, p.155; Gerhardus Knuttel, Rembrandt: de meester en zijn werk, Amsterdam, 1956, pp.142, 279; John Walker, National Gallery of Art, Washington, New York, 1956, p. 42, colour repro.; Fern Rusk Shapley, Comparisons in art: A Companion to the National Gallery of Art, Washington, DC. London, 1957 (reprinted 1959), pl. 147; Friedrich Winkler, "Echt, Falsch, Verfälscht." Kunstchronik 10, no. 5 (May 1957), pp. 141-147; National Gallery of Art, Paintings and Sculpture from the Widener Collection, Reprint., Washington D.

C., 1959, pp. ix, 39, repro.; Thomas P. Baird, Dutch Painting in the National Gallery of Art, Ten Schools of Painting in the National Gallery of Art 7, Washington, 1960, p. 16, colour repro.; The National Gallery of Art and Its Collections, Foreword by Perry B. Cott and notes by Otto Stelzer, National Gallery of Art, Washington (undated, 1960s),p.25; Wilhelm Boeck, Rembrandt, Stuttgart, 1962, p.50; John Constable, John Constable's Correspondence, Compiled and annotated by R.B. Beckett, 8 vols, London, 1962-1975, vol. 7(1970), pp.60, 62, 87; John Walker, National Gallery of Art, Washington D.C., New York, 1963,p.180, no. 658, repro.; Jakob Rosenberg, Rembrandt: Life and Work, Revised edn., Greenwich, Connecticut, 1964, pp. 167-168, no. 144, repro.; National Gallery of Art, Summary Catalogue of European Paintings and Sculpture, Washington, 1965, p.110; Huntington Cairns and John Walker (eds), A Pageant of Painting from the National Gallery of Art. 2 vols, New York, 1966, vol.1, pp. 224-225, colour repro.; Jakob Rosenberg, Seymour Slive, and Engelbert H. ter Kuile, Dutch Art and Architecture: 1600–1800, Pelican History of Art. Baltimore, 1966, p.74; Wolfgang Stechow, Dutch Landscape Painting of the Seventeenth Century, Kress Foundation Studies in the History of European Art 1, London, 1966, pp.137, 211, no. 23, no. 277, repro.; Derke Clifford and Timothy Clifford, John Crome, Greenwich, 1968, p.246; National Gallery of Art, European Paintings and Sculpture, Illustrations, Washington, 1968, p.98, no. 658, repro.; Wolfgang Stechow, Dutch landscape painting of the seventeenth century, Kress Foundation Studies in the History of European Art 1, 2nd edn., London, 1968, pp. 137, 211, no. 23, no. 277, repro.; John Cage, Color in Turner: Poetry and Truth, New York, 1969, pp. 64, 198-199, 271, no. 5; National Gallery of Art, Rembrandt in the National Gallery of Art: Commemorating the tercentenary of the artist's death, Exh. cat., National Gallery of Art, Washington, 1969, pp. 16-17, no. 6, repro.; John Gage, Turner: Rain, Steam, and Speed, New York, 1972, pp. 47, 61-63, no. 41, 61, repro.; Altena, J. Q. van Regteren, 'Het Pontje van Rembrandt', Nederlands Kunsthistorisch Jaarboek 23 (1972), p. 125; Philip Hendy, European and American Paintings in the Isabella Stewart Gardner Museum, Boston, 1974, p.206; National Gallery of Art, European paintings: An Illustrated Summary Catalogue, Washington, 1975, pp. 288-289, no. 658, repro.; John Walker, National Gallery of Art, Washington, New York, 1975, pp.38, 274, no. 364, colour repro.; Christopher Wright, Rembrandt and His Art, London and New York, 1975, pp. 68, 70, 71, fig. 54;Arthur K. Wheelock Jr., 'De Geschiedenis en Bekoring van "De Molen"' Kroniek van het Rembrandthuis 29, no. 1 (1977), pp. 20-32, repro.; Sylvia Hochfield, 'The Great National Gallery Cleaning Controversy', Art News 77 (October 1978), pp.58-61, repro.; Arthur K. Wheelock Jr., 'De Restauratie van "De Molen"', Kroniek van het Rembrandthuis 31, no. 1 (1979), pp. 9-13, repro.; Erik Larsen, Rembrandt, peintre de paysages: Une vision nouvelle. Louvain-la-Neuve, 1983, pp.76-77, 99, no. 13, pl. 16; Martin Butlin and Evelyn Joll, The Paintings of J. M. W Turner, 2 vols, Rev. ed., New Haven, 1984, pp. 72-73; Jakob Rosenberg, Seymour Slive, and Engelbert H. ter Kuile. Dutch Art and Architecture, The Pelican History of Art, Revised edn., Harmondsworth, 1984, p.74; John Walker, National Gallery of Art, Washington, Rev. edn., New York, 1984, p. 274, no. 358, colour repro.; Arthur K. Wheelock Jr., Dutch Painting in the National Gallery of Art, Washington D.C., 1984, pp. 24, 25, repro.;National Gallery of Art, European Paintings: An Illustrated Catalogue, Washington, 1985, p.332, repro.; Cynthia P. Schneider, 'A New Look at "The Landscape with an Obelisk"', Fenway Court [Isabella Stewart Gardner Museum Annual Report] (1985), p.10; Peter C. Sutton, A Guide to Dutch Art in America, Washington and Grand Rapids, 1986, pp. 313-314; Peter C. Sutton, Masters of 17th-century Dutch landscape painting, Exh. cat., Rijksmuseum, Amsterdam; Museum of Fine Arts, Boston; Philadelphia Museum of Art, Boston, 1987, pp. 460, 462 no. 11;Andrew W. Moore, Dutch and Flemish painting in Norfolk: a history of taste and influence, fashion and collection, Exh. cat., Norwich Castle Museum, London, 1988, pp. xix, 46; Seymour Slive, 'Seventeenth-Century Dutch Landscape Painting.' The Burlington Magazine 130 (May 1988), pp. 395-398, repro.; Arthur K. Wheelock Jr., 'The Art Historian in the Laboratory: Examinations into the History, Preservation, and Techniques of 17th Century Dutch Painting.' In The Age of Rembrandt : studies in seventeenth-century Dutch painting, Papers in art history from the Pennsylvania State University 3, Edited by Roland E. Fleischer and Susan Scott Munshower, University Park, PA, 1988, pp. 214, fig, 9-5; 216-218; 226, fig. 9-8, X-ray; fig. 9-9, detail X-ray; Christopher Brown, 'Re-appraising Rembrandt', Sotheby's Preview (November/December 1989), pp. 6-9; Stichting Foundation Rembrandt Research Project. A Corpus of Rembrandt Paintings. Vol. 3: 1635-1642, Edited by Josua Bruyn, et al., Dordrecht, Boston, and London, 1989, pp. 49-50, fig. 52; Ben P. J. Broos (ed.), Great Dutch Paintings from America, Exh. cat., Royal Picture Gallery Mauritshuis, The Hague; Fine Arts Museums of San Francisco, The Hague and Zwolle, 1990, p.43 fig. 30, 122-123, repros.; Schneider, Cynthia P. Schneider, Rembrandt's Landscapes: Drawings and Prints, Exh. cat., National Gallery of Art, Washington. Boston, 1990, pp. 5, 27, 42, 44-46, 47, 54, 84-85, 88, 113-114, 183-190, 208, 234, no.95, pl. 5; Philip Kopper, America's National Gallery of Art: A Gift to the Nation, New York, 1991, pp. 195, 196. 198; Nicholas H. J. Hall, Colnaghi in America a survey to commemorate the first decade of Colnaghi New York, New York, 1992, p.20, fig. 19; Paul Mellon and John Baskett. Reflections in a Silver Spoon: A Memoir, New York, 1992, pp. 311-313;National Gallery of Art, National Gallery of Art, Washington, New York, 1992, p. 130, repro.; Michael Pidgley, "The Mill by Rembrandt" In The Romantic Windmill: The Windmill in British Art from Gainsborough to David Cox, 1750-1850, Edited by Timothy Wilcox, Exh. cat., Hove Museum and Art Gallery; Usher Gallery, Lincoln; Gainsborough's House, Sudbury, Hove, 1993, pp. 16-27, 48; Walter A. Liedtke, Rembrandt/not Rembrandt in the Metropolitan Museum of Art: aspects of connoisseurship. Vol. 2, Paintings, drawings, and prints: art-historical perspectives, Exh.

cat., Metropolitan Museum of Art, New York, 1995, p.28; René Verbraeken, La peinture de paysage en Hollande au XVIIe siècle, Paris, 1995, pl. XXIII, pp. 211-214; Arthur K. Wheelock Jr., Dutch Paintings of the Seventeenth Century, The Collections of the National Gallery of Art Systematic Catalogue, Washington, 1995, pp. 230-241, coloor repro. 233; Roland E. Fleischer and Susan C. Scott (eds), Rembrandt, Rubens, and the art of their time: recent perspectives, Papers in art history from the Pennsylvania State University 11, University Park, PA, 1997, no. 1-8, repro; Jordana Pomeroy, 'The Orléans Collection: its Impact on the British art world', Apollo 27 (February 1997), p. 27, repro.; Annette Stott, Holland mania: the unknown Dutch period in American art & culture, Woodstock, New York, 1998, p. 20, fig. 2; Norbert Schneider, Geschichte der Landschaftsmalerei, vom Spätmittelalter bis zur Romantik, Darmstadt, 1999, p. 159, repro.; John E. Thornes, John Constable's skies: a fusion of art and science, Birmingham, 1999, pp. 168, 169, pl. 76;Christopher Wright, Rembrandt, Collection Les Phares 10, Translated by Paul Alexandre, Paris, 2000, p. 289, fig. 290, repro.; Esmée Quodbach, 'The Last of the American Versailles: The Widener Collection at Lynnewood Hall.' Simiolus 29, no. 1/2 (2002),pp. 45, 46, note 6, repro;Richard Verdi, Saved!: 100 years of the National Art Collections Fund, Exh. cat., Hayward Gallery, London, 2003, p. 30, fig. 8;Gustav Friedrich Waagen, Treasures of Art in Great Britain, Translated by Elizabeth Rigby Eastlake. Facsimile edition of London 1854, London, 2003: vol. 2, pp.501-502, no. 5; vol. 3, pp.156-158;Ray Lambert, John Constable and the theory of landscape painting, Cambridge, 2004, pp. 158, 159, repro.;Catherine Scallen, Rembrandt, Reputation, and the Practice of Connoisseurship, Amsterdam, 2004, p. 204..;David R. Smith, 'Rembrandt's Metaphysical Wit: The three trees and the Omval', Word & Image 21, no. 1 (January-March 2005), pp. 3, 5, repro.;Boudewijn Bakker, "An Amsterdam Windmill in Washington" In Rembrandt 2006, 2 vols, Edited by Michiel Roscam Abbing, Leiden, 2006, vol.1, pp.74-84, fig. 5a, as by Rembrandt (?).;E. Melanie Gifford, "Evocation and Representation: Rembrandt's Landscape Painting Technique," In Rembrandt's Landscapes, Edited by Christiaan Vogelaar and Gregor J. M. Weber, Exh. cat., Staatliche Museen Kassel, Gemäldegalerie Alte Meister, Kassel; Stedelijk Museum De Lakenhal, Leiden) Zwolle, 2006, pp.120-143;James A. W. Heffeman, Cultivating Picturacy: Visual Art and Verbal Interventions, Waco, Texas, 2006, p.143, fig. 7.1; Sylvia Hochfield, "Rembrandt: Myth, Legend, Truth." Art News Magazine 105 (Summer 2006), p.167, repro.;Pierre Rosenberg, Only in America: One Hundred Paintings in American Museums Unmatched in European Collections, Milan, 2006, p.18, colour fig. 19;Gary Schwartz, The Rembrandt Book, New York, 2006, pp. 242, 243, repro;Christiaan Vogelaar and Gregor J. M. Weber (eds), Rembrandt's Landscapes, Exh. cat., Staatliche Museen Kassel, Gemäldegalerie Alte Meister, Kassel; Stedelijk Museum De Lakenhal, Leiden, Leiden, 2006, pp. repro. 76, 135, no. 5, fig. 58;Christopher Brown, "The Rembrandt Year." The Burlington Magazine 149, no. 1247 (February 2007), pp.105, 106, repro.;David H. Solkin, Turner and the Masters, Exh. cat., Tate Britain, London; Galeries nationales du Grand Palais, Paris; Museo Nacional del Prado, Madrid, New York, 2009, no. 57, 162, repro. 163 (English cat.), no. 70 (French cat.), no. 58 (Spanish cat.);Seymour Slive, Jacob van Ruisdael: Windmills and Water Mills. Los Angeles, 2011, pp.4, 7, 98, no. 3, fig. 3; Neil Harris, Capital Culture: J. Carter Brown, the National Gallery of Art, and the Reinvention of the Museum Experience, Chicago and London, 2013, pp. 229-235, 237, 238, 240, 245-250, 541, no. 37; Arthur K. Wheelock Jr., "The Evolution of the Dutch Painting Collection." National Gallery of Art Bulletin no. 50 (Spring 2014), pp. 2-19, repro.;Josua Bruyn et al., A Corpus of Rembrandt Paintings, 6 vols, The Hague, Boston and Dordrecht, 1982-2015, this in: vol.6 (2015), no.206; Jonathan Bikker and Gregor J.M. Weber, Rembrandt: The Late Works, Exh. cat., National Gallery, London; Rijksmuseum, Amsterdam, London, 2014, p. 293 fig. 98;

Gemaldegalerie, Staatliche Museen zu Berlin, Matthäikirchplatz, Berlin 10785 Germany

Type of work: Painting

Title: *The Vision of Daniel*

Date Created: About 1650 - 1652

Maker: Workshop of Rembrandt (Rembrandt Harmensz van Rijn); reworked by Sir Joshua Reynolds

Maker dates: 1723 - 1792
1606 - 1669

Nationality:

Dimensions: 98.00 x 119.00 cm (framed: 128.00 x 147.20 cm)

Materials: Oil on canvas

Identifying marks: None

Place of manufacture: Amsterdam

Ownership 1933 - 1945: This object has a complete ownership history from the beginning of the year 1933 to the end of the year 1945

Provenance: Probably sale London (Motteux), about 1714–17 [not in Lugt], no.41; Sir Joshua Reynolds, London, before 1791; by descent to his niece Lady Inchiquin; sale Sir Joshua Reynolds, London (Christie's), 11. –14.03.1795 [Lugt 5284], 4th day, lot 81 (bought in for the heirs by Wilson, 170gns, here and subsequently together with Rembrandt's Susanna and the Elders); sold to Charles Offley, 22.03.1795 (280gns); sold to Joseph Berwick, Hallow Hall, 31.01.1796 (350gns); by descent to Sir Edmund, 2nd Baron Lechmere, Rhydd Court, Hanley Castle, Worcestershire; by whom sold to Charles Sedelmeyer, Paris, 1883; sold to Oscar Hainauer, Berlin, 1883; purchased 1884 (214,000Mark, together with Rembrandt's Susanna and the Elders).

Exhibition history: London 1791, no.48; Worcester 1882, no.68 [under Fine Arts – Old Masters]; London 1882–83, no. 234; London 1992, no.82

Publications history: D.E. Williams, The Life and Correspondence of Sir Thomas Lawrence, Kt., London, 1831, vol.1, p.166; John Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, 9 vols, London, 1829-1842, vol.7:Rembrandt, London, 1836, no.55;
Wilhelm von Bode, Studien zur Geschichte der holländischen Malerei, Braunschweig, 1883, p. 591, no. 255; London 1882-1885, Exhibition of works by the Old Masters, and by Deceased Masters of the British School. [Revised edition (2), 1882] ; Exhibition of works by the Old Masters, and by Deceased Masters of the British School; including a special selection from the works of John Linnell and Dante Gabriel Rossetti. [Revise 1, 1883] ; Exhibition of works by the Old Masters, and by Deceased Masters of the British School; including a special selection from the works of Paul Falconer Poole, R.A. [Under revision, 1884] ; Exhibition of works by the Old Masters, and by Deceased Masters of the British School. [Revise 1, 1885], London 1882-85, catalogue 1883, no. 234; Rosenberg; Neue Erwerbungen der Berliner Gemäldegalerie, in: Zeitschrift für bildende Kunst, Kunstchronik und Kunstmarkt ; Kunstchronik : Beiblatt zur Zeitschrift für Bildende Kunst ; Der Kunstmarkt ; Die Kunstliteratur ; Kunstchronik und Kunstmarkt : Wochenschrift für Kenner und Sammler ; Monatsrundschau der Zeitschrift für Bildende Kunst, 1883, column 473-475; Muther, Der Cicerone in der Kgl. Gemmäldegalerie in Berlin, München, 1889, pp.285-286; Berlin 1891, Beschreibendes Verzeichnis der Gemälde [Gemäldegalerie [KM], 1891], Berlin, 1891, p. 227; Michel 1893, Rembrandt : sa vie, son oeuvre et son temps [630 p.], Paris, 1893, pp. 339-340; Bode/Hofstede de Groot, Rembrandt : beschreibendes Verzeichniss seiner Gemälde mit den heliographischen Nachbildungen : Geschichte seines Lebens und seiner Kunst, Paris, 1897-1905, vol. 5, no. 332; Sedelmeyer, Illustrated catalogue of 300 paintings by old masters of the Dutch, Flemish, Italian, French and English schools being some of the principal pictures which have at various times formed part of the Sedelmeyer Gallery [1898], Exh. cat., Paris, 1898, no. 136; Berlin 1898, Beschreibendes Verzeichnis der Gemälde [Gemäldegalerie [KM], 1898] [1], Berlin, 1898, pp. 247-248; Berlin 1904, Beschreibendes Verzeichnis der Gemälde im Kaiser Friedrich Museum [1904], Berlin, 1904, pp. 315-316; Wurzbach, Niederländisches Künstler-Lexikon auf Grund archivalischer Forschungen bearbeitet, Vienna, 1906-1911, vol. 2, p. 396; Valentiner, Rembrandt und seine Umgebung, p. 58
Strassburg, 1905, p.58; Berlin 1906, Beschreibendes Verzeichnis der Gemälde im Kaiser Friedrich Museum [1906], Berlin, 1906, pp. 315-316; Rosenberg/Valentiner, Rembrandt : des Meisters Gemälde in 643 Abbildungen, Stuttgart, 1901, pp. 298, 559; Berlin 1909A
Das Kaiser-Friedrich-Museum [1909], Berlin, 1909, p. 229; Posse, Die Gemäldegalerie des Kaiser-Friedrich-Museums : Vollständiger beschreibender Katalog : Zweite Abteilung: Die Germanischen Länder Deutschland, Niederlande, England, Berlin, 1911, p. 183; Fischel, Die Meisterwerke des Kaiser Friedrich-Museums zu Berlin, München, [date unknown], pp. 23, 90; Berlin 1912, Beschreibendes Verzeichnis der Gemälde im Kaiser Friedrich Museum [1912], Berlin, 1912, p. 354; Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten Holländischen Maler des XVII. Jahrhunderts, nach dem Muster von John Smith's catalogue raisonné, vol. 6 (1914), Esslingen a. N., 1907-1928, p. 35, no. 53; Graves, Art sales from early in the eighteenth century to early in the twentieth century (mostly old master and early english pictures), London, 1918-1921, vol. 2, p. 377; Roh, Holländische Malerei, Jena, 1921, p. 42; Van Dyke, Rembrandt and his school : a critical study of the master and his pupils with a new assignment of their pictures, New York, 1923, p. 69; Weisbach, Rembrandt [Weisbach], Berlin, 1926, pp. 382, 417, 522; Friedländer, Rembrandt-Ausstellung [Berlijn, 1930], Exh. cat., Berlin, 1930, no. 379; Berlin 1932, Die Gemäldegalerie : die holländischen Meister 17. und 18. Jahrhundert, Berlin, 1932, p. 127; Lugt, Inventaire général des dessins des écoles du Nord : école hollandaise [Musée du Louvre, 1929], Paris, 1929-1933, no. 1121; Benesch, Rembrandt : Werk und Forschung, Vienna, 1935, p. 46; Bredius, Rembrandt : schilderijen [Bredius], Utrecht, 1935, no. 519; Borenius, 'Sir Joshua Reynolds Collection of Picture I, II, III', in: The Burlington magazine, 1945, p. 269; Hanfstaengl, Rembrandt Harmensz van Rijn [Hanfstaengl], München, 1947, p. 94; Rosenberg, Rembrandt [Rosenberg], Cambridge, 1948, vol. 1, p. 127-128; vol.2, ill. 173; Detroit 1948, Masterpieces from the Berlin museums, Exh. cat., Detroit, 1948, no. 98; Chicago 1948, Masterpieces of painting saved from the German salt mines : property of the Berlin museums, Exh. cat., Chicago, 1948, no. 98; New York 1948, Paintings from the Berlin museums : exhibited in co-operation with the department of the army of the United States of America, Exh. cat., New York, 1948, no. 98; Washington 1948A, Paintings from the Berlin museums : exhibited at the request of the department of the army, Exh. cat., Washington, 1948, no. 145; Hamann, Rembrandt [Hamann], Berlin, 1948, pp. 337-339; Wiesbaden 1949, Returned masterworks = Zurückgekehrte Meisterwerke aus dem Besitz Berliner Museen [1949], Exh. cat., Wiesbaden, 1949, no. 145; Amsterdam 1950, 120 Beroemde schilderijen uit het Kaiser-Friedrich-Museum te Berlijn : catalogus met 120 afbeeldingen, Amsterdam, 1950, no.87; Brussels 1950, Chefs-d'oeuvre des musées de Berlin, Bruxelles, 1950, no. 87; Paris 1951, Chefs-d'oeuvre des musées de Berlin, Exh. cat., Paris, 1951, no. 108; Berlin 1952, Meisterwerke aus den Berliner Museen : Europäische Malerei des 17. und 18. Jahrhunderts, Berlin, 1952, no. 82; Zimmermann, Rembrandt : Gedächtnis-Ausstellung 1606-1669 : Gemälde - Zeichnungen - Radierungen, Exh. cat, Berlin, 1956, no. 18; Sumowski,Nachträge zum Rembrandtjahr 1956, Berlin, 1957-58, pp. 236, 273, 275, as possibly by Carel Fabritius and retouched by Rembrandt; Goldscheider, Rembrandt : paintings, drawings and etchings, London, 1960, no. 9c; Redslob, Gemäldegalerie Berlin-Dahlem, ehemals Kaiser-Friedrich-Museum, Baden-Baden, 1964, pp. 126, 246; Bauch, Rembrandt : Gemälde [Bauch], Berlin,

1966, no. 29; Bredius/Gerson, Rembrandt : the complete edition of the paintings [1969], London, 1969, no. 519; Benesch, The drawings of Rembrandt [Benesch, 1973], London, 1973, vol. 5, no. 901; Berlin, Gemäldegalerie Staatliche Museen Preussischer Kulturbesitz Berlin : Katalog der ausgestellten Gemälde des 13. - 18. Jahrhunderts, Berlin, 1975, p. 354; Broos, Index to the formal sources of Rembrandt's art, Maarssen, 1977, p. 55, Farington et al., The diary of Joseph Farington [1978-1998], New Haven, 1978-1998, vol. 2, pp. 316, 318, 485-86, 488, 541, vol. 3, p. 889; Clark, An introduction to Rembrandt [Clark], London, 1978, p. 81; Blankert, The impact of a genius : Rembrandt, his pupils and followers in the seventeenth century : paintings from museums and private collections, Exh. cat., Amsterdam, 1983, no. 3; Sumowski, Gemälde der Rembrandt-Schüler, Landau, 1983-1994, vol. 1 (1983), p. 13; vol. 5 (1990), p. 3063, note 16; vol. 6 (1994), p. 3586, in vol. 5 Sumowski rejects the attribution to Willem Drost; in vol. 6 he accepts the attribution to Drost; Bruyn, 'Review, Gemälde der Rembrandt-Schüler I by W. Sumowski', in: Oud Holland : nieuwe bijdragen voor de geschiedenis der Nederlandsche kunst, letterkunde, nijverheid, enz. [LEESZAAL], 1984, p. 111; Bruyn, 'Rezension zu W. Sumowski, Gemälde der Rembrandt Schüler, Bd.1, Landau/ Pfalz, 1983', in: Oud Holland : nieuwe bijdragen voor de geschiedenis der Nederlandsche kunst, letterkunde, nijverheid, enz. [STUDIEZAAL], 1984, pp. 148, 153-155; Kelch, Der Mann mit dem Goldhelm : Eine Dokumentation der Gemäldegalerie in Zusammenarbeit mit dem Rathgen-Forschungslabor SMPK und dem Hahn-Meitner-Institut Berlin, Berlin, 1986, pp. 13, 15; Bock, Gemäldegalerie Berlin : Gesamtverzeichnis der Gemälde [1986], Berlin, 1986, p. 28; Paris, Rembrandt et son école, dessins du Musée du Louvre [Parijs, 1988], Paris, 1988, no. 55; Brown/Kelch/ Van Thiel, Rembrandt : de meester & zijn werkplaats, Exh. cat., Amsterdam, 1991, vol. 1, no. 82; Bok, 'Rembrandts leven en het Drost-effect', in: Kunstschrift : openbaar kunstbezit, 1991, no. 6; Foucart, 'À propos de Rembrandt: Un livre et des expositions', in: Gazette des beaux-arts ; Chronique des arts et de la curiosité, 1992, p. 230; Klessman, 'Ausstellungen', in: Kunstchronik : Monatsschrift für Kunstwissenschaft, Museumswesen und Denkmalpflege, 1992,p. 454; Broos/De Boer, Intimacies & intrigues : history painting in the Mauritshuis [1993], The Hague, 1993, under no. 34; Tümpel/Beer/Arnhold, Im Lichte Rembrandts : das Alte Testament im Goldenen Zeitalter der niederländischen Kunst [Münster, 1994], Exh. cat., München, 1994, no. 57;
Bock/Grosshans, Gemäldegalerie Berlin : Gesamtverzeichnis [1996], Berlin, 1996, pp. 42, 333; Gaethgens/Paul, Wilhelm von Bode : mein Leben, Berlin, 1997, vol. 1, p.177-178;vol. 2, p. 175-176; Von Stockhausen, Gemäldegalerie Berlin : die Geschichte ihrer Erwerbungspolitik 1830-1904, Berlin, 2000, no. 179; Kofuku/Manuth, Rembrandt and the Rembrandt school : the Bible, mythology and ancient history, Exh. cat., Tokyo, 2003, no. 18; Bikker, Willem Drost (1633-1659) : a Rembrandt pupil in Amsterdam and Venice [Bikker, 2005], New Haven, 2005, pp. 131-133, R3; Holm Bevers, Katja Kleinert and Claudia Laurenze-Landsberg, Rembrandts Berliner 'Susanna und die beiden Alten': Die Schaffung eines Meisterwerks, exh.cat, Berlin (Gemäldegalerie), 2015, pp.71–72; Katja Kleinert and Claudia Laurenze-Landsberg, 'Rembrandts erste Aktdarstellung?: das Gemälde "Susanna und die beiden Alten" aus Rembrandts Werkstatt neu analysiert', Jahrbuch der Berliner Museen, 2016, vol.55, pp.31-42; "Motteux's Sale of Pictures", circa 1714-17; transcribed in Houlditch Manuscript vol 2, p.36, mid 18th cent, National Art Library, pressmark 86.00.18; in 'The art world in Britain 1660 to 1735,' at http://artworld.york.ac.uk; accessed 3 July 2015; exh. cat. A Catalogue of Ralph's exihibition of pictures. To be seen at no 28, Hay-Market, Great Room, Haymarket (London) 1791, no. 48; exh. cat. Worcestershire Exhibition,Worcester Engine Works, Shrub Hill (Worcester) 1882, p. 50, no. 68; W. Bode, A. Goldschmidt, Die Gemälde-Galerie der Königlichen Museen zu Berlin, Berlin 1899-1909, vol. 4, p. 37-38; F. Schmidt-Degener, Rembrandt, Amsterdam 1906, p. 14, p. 92-93; Führer durch die Königlichen Staatlichen Museen zu Berlin. Das Kaiser-Friedrich-Museum, Berlin 1911 (expanded and revised 7th edition of 1878), p. 509; J.C. van Dyke, New Guides to Old Masters. Berlin, Dresden. Critical Notes on the Kaiser-Friedrich Museum and the Royal Gallery, Dresden, New York 1914, p. 89; Führer durch das Kaiser Friedrich-Museum, Berlin 1914 (expanded and revised 5th edition of 1904), p. 93; Führer durch die Staatlichen Museen zu Berlin. Das Kaiser-Friedrich-Museum, Berlin 1919 (expanded and revised 4th edition of 1910), p. 489; H. Makowsky, Beschreibendes Verzeichnis der Gemälde im Kaiser Friedrich Museum, Berlin/Leipzig 1921 (expanded and revised 8th edition of 1878), p. 380-381; C. Neumann, Rembrandt, München 1922, p.375, fig. 93; A. Hentzen, Meisterwerke der europäischen Malerei. 220 Bilder der Berliner Gemäldegalerie, Berlin 1944, p. 13; exh. cat. Paintings from the Berlin Museums. Exhibited in Co-operation with the department of the army, Philadelphia Museum of Art (Philadelphia) 1948, no. 98; exh. cat. Meisterwerke aus den Berliner Museen und Schlössern. Gemälde alter Meister. Gemälde aus dem 19. Jahrhundert, Museum Dahlem (Berlin) 1953, no. 55; E. Rücker, G. Neumann, G. Arnolds, Staatliche Museen Berlin. Gemälde des XIII. bis XVIII. Jahrhunderts, Berlin (West) 1956, p. 59; 1958 (expanded and revised 3rd edition of 1956), 1959, 1960, 1961, 1962, p. 70-71; 1963 (expanded and revised 8th edition of 1956) 1964, 1966, 1968, p. 90; H. Focillon, L. Goldscheider, Rembrandt, London 1960, p. 174; F. Broun, Sir Joshua Reynolds' Collection of Paintings, Dissertation Princeton University 1987, Ann Arbor Michigan 1993, p. 96-97; Appendix, p. 33-34, 37-38, 53-56; W.I. Farmer, Die Bewahrer des Erbes. Das Schicksal deutscher Kulturgüter am Ende des Zweiten Weltkrieges, Berlin 2002, p. 186; B. Savoy, Ph. Sissis, Die Berliner Museumsinsel. Impressionen internationaler Besucher (1830-1990). Eine Anthologie, Vienna/Cologne/Weimar 2013, p. 231