

From Rembrandt to van Gogh: Dutch Drawings from the Morgan
July 15 through October 1, 2006

Exhibition Labels

Spanning three centuries and including sheets from Pierpont Morgan's initial purchase to those recently acquired, this exhibition commemorates the publication of the catalogue raisonné of The Morgan Library & Museum's Dutch drawings. The works on view are highlights from the outstanding group of more than 450 sheets by Dutch artists that constitute one of the Morgan's greatest strengths.

In 1909, when Pierpont Morgan (1837–1913) purchased the collection of old master drawings formed by Pre-Raphaelite painter Charles Fairfax Murray, he acquired one of the most substantial corpora of Dutch drawings from the seventeenth century—the golden age of Dutch art. The collection also included important sheets by eighteenth-century artists. Since the Morgan's founding as a public institution, the range of works by Dutch artists has grown significantly, extending into the nineteenth and twentieth centuries. The Morgan now preserves one of the most comprehensive groups of Dutch drawings in the United States.

Hendrick Avercamp (1585–1634)

River Landscape with a Man and Two Women in a Fishing Boat, One Woman Pulling up a Net, with a Ship in the Distance at Right

Pen and black and brown ink, with green, blue, brown, and gray wash

Famous during his lifetime for his landscape paintings, Avercamp was also a prolific draftsman. He produced some drawings as preliminary studies for paintings and engravings, while others were intended for sale as finished works. The horizon line divides this river landscape scene in half, with a friezelike arrangement of figures in the foreground.

Promised gift of Werner H. Kramarsky.

Nicolaes (Pietersz.) Berchem (1620–1683)

Shepherdess Spinning by a Stream, with Cattle, Goats, and a Donkey, ca. 1665–66

Pen and point of brush and brown ink, brown wash, over faint traces of black chalk
Berchem was one of the most talented and well-paid artists of his time. He produced more than three hundred drawings, including many idyllic Italian views with pastoral subjects. This drawing is an example of the artist's late style, characterized by an abundance of precise detail and stark contrasts of light and shadow.

I, 139. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Ludolf Bakhuizen (1631–1708)

View Across the IJ with the Village of Ransdorp in the Distance and a Dutch States Yacht of Amsterdam and Other Ships Before a Moderate Breeze in the Foreground

Point of brush and brown ink and wash, over faint indications in graphite

Before developing his skills as a draftsman, Bakhuizen began his career as a calligrapher. Later he became the leading marine painter in the Netherlands. This view of ships on the river IJ looking toward the town of Ransdorp has been identified on the basis of the squat Late-Gothic church tower in the far right distance.

III, 223. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Jan de Bisschop (1628–1671)

Caritas (after Peter Paul Rubens)

Brush and brown wash, over black chalk

This luminous wash study of Charity surrounded by children was drawn by de Bisschop after a painting of the subject (ca. 1613) by the Flemish master Peter Paul Rubens. De Bisschop's copies were greatly valued by later collectors, such as John Barnard, who remarked that "he painted some pretty good Pictures, but his greatest excellency was in making these neat & finished Drawings, which were held in much esteem."

1997.17. Gift of Anne-Marie S. Logan.

Attributed to Ferdinand Bol (1616–1680)

River Landscape

Pen and brown ink, watercolor, with touches of opaque white, over black chalk

This landscape, for many years attributed to Rembrandt himself, is more likely by his prominent pupil Bol. It bears similarities to the backgrounds of Bol's paintings as well as with his other landscape studies, although the touches of color mark the sheet as exceptional in his oeuvre.

I, 176. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Anthonie van Borssom (1630/31–1677)

View of Toutenburg Hunting Lodge in Maartensdijk, 1673–1677

Pen and brown and some black ink, watercolor, over black chalk

This sixteenth-century hunting lodge, with its slender octagonal tower, was the retreat of Frederik Schenck van Toutenburg, who became bishop of Utrecht in 1561. The present sheet was probably intended as an independent work for sale. Van Borssom represented the house with variations in another drawing (Amsterdams Historisch Museum) and a painting now in the Metropolitan Museum of Art, New York. All three works most likely derive from a common working sketch made on the spot.

1982.73. Purchased as the gift of Mrs. Charles W. Engelhard.

Jan de Bray (ca. 1627–1697)

"Suffer the Little Children to Come unto Me" (Matthew 19:13–15; Mark 10:13–16; Luke 18:15–17), 1663

Brush and gray wash, over pen and brown ink

Jan de Bray, active as a portrait painter in Haarlem from 1650 to 1689, retained the present sheet among a group of highly finished drawings that served as models in the de Bray family workshop. It depicts the artist's cousin, the Haarlem physician Pieter Braems,

with his wife, Emerentia van der Laen, presenting their three eldest sons to Christ. The drawing served as the basis for a painting (Frans Halsmuseum, Haarlem) that includes an additional portrait of the family's youngest son, born about 1664.

1999.18. Purchased as the gift of the Markus family in memory of Frits Markus.

Willem (Pietersz.) Buytewech (1591/92–1624)

River Landscape with Sailboats

Pen and brown, black, and gray ink, brush and gray wash

Buytewech, known for his versatility, was nicknamed “Witty Willem” by contemporaries for his distinctive and inventive style. As is typical of the artist’s approach to landscape, the human presence in this drawing is completely subordinate to the scenery. A tranquil view of a riverbank that recedes obliquely across the page is punctuated intermittently by the sails, the soft column of smoke rising through the center of the sheet, and a solitary figure manning the nearest boat.

Thaw Collection.

Anthony Claesz. II (ca. 1616–ca. 1652)

Seven Tulips with Three Ladybugs

Watercolor and gouache

The heightened interest in gardening along with the related phenomenon of “tulipomania” in early seventeenth-century Europe resulted in astronomical prices for Dutch tulip specimens. Bulbs were advertised in illustrated horticultural catalogues, from which the present sheet may derive. Although tulipomania was short-lived, Claesz.’s meticulous, scientific depiction of the flowers endured in the Dutch tradition of still-life paintings.

Promised gift of Charles Ryskamp.

Karel Dujardin (1626–1678)

Study of a Long-Haired Young Man

Red chalk

Although best-known for pastoral Italianate landscape paintings, Dujardin also produced a few portraits and studies of animals in red chalk. The appealing tactile details of the sitter’s hair and shirt, rendered with soft, smooth hatching, contrast with the anxiety conveyed by his downcast eyes and slightly pursed lips.

III, 227. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Gerbrand van den Eeckhout (1621–1674)

Adoration of the Magi (Matthew 2:1–11)

Pen and brown ink, brown and gray washes, some opaque white, black and red chalks, and traces of graphite

Van den Eeckhout was one of Rembrandt’s most talented and productive pupils.

Although this is a work of Eeckhout’s mature period, it attests to the strong impact of Rembrandt’s style, especially in the dramatic shadows and variety of pen line. This painterly study for van den Eeckhout’s 1665 canvas (Pushkin Museum, Moscow) is striking in the simplicity with which the artist described forms and in its rich, colorful blend of media.

1970.1. Purchased as the gift of the Fellows.

Samuel van Hoogstraten (1627–1678)

Camel Seen from the Front

Pen and brown ink, brown wash

For many years this sheet was attributed to Rembrandt because of its similarity to his other drawings of camels. Recently scholars have attributed the camel studies to Rembrandt's pupil van Hoogstraten on stylistic grounds. These drawings are probably the result of a prevailing interest in exotic animals. Camels were also often featured in Nativity scenes. The accuracy with which the artist rendered the creature's face and anatomy suggest that it was drawn from life.

I, 204a. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Philips (de) Koninck (1619–1688)

Village Schoolmaster and His Pupils

Pen and brown ink, brown wash, with the addition of gum arabic in lower left corner on the bench and jug, some corrections in opaque white

The village schoolroom was a popular and humorous genre subject of great appeal to Dutch artists. Here, a dullard and his fellow rogue are about to experience the sharp impact of the ferule, a wooden instrument used by teachers to discipline their pupils, while another student smugly anticipates the event. This drawing is part of a group, along with a study of a schoolmaster in Berlin and one of tric-trac players in Cleveland, now generally accepted as the work of Koninck.

I, 213c. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Jan Lievens (1607–1674)

Portrait of a Man

Black chalk

The free, rather bravura style of this sketch of an unidentified sitter demonstrates the influence of the portraitist Anthony van Dyck. Lievens could have been in contact with van Dyck while they were both in Antwerp during the late 1630s and early 1640s or possibly even earlier, during his travels in England (1632–35). The informal spontaneity of this portrait suggests that it is an independent drawing, perhaps depicting a friend of the artist, and not preparatory for a print.

1976.49. Gift of Benjamin Sonnenberg.

Attributed to Nicolaes Maes (1634–1693)

Woman Asleep in a Chair

Pen and brown ink, brown wash, slight corrections in opaque white in the figure's bodice and skirt

This drawing has been variously attributed to Rembrandt, Gerbrand van den Eeckhout or Nicolaes Maes. The attribution to Maes is strengthened by similarities to four drawings firmly given to the artist and preparatory for his paintings that depict a frontally posed woman with a large, highlighted forehead and downward gaze. They can all be dated to the mid-1650s, when Maes was presumably in Rembrandt's studio. It has been suggested, however, that the present drawing is too refined to be by Maes.

I, 199. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Adriaen van Ostade (1610–1685)

Alehouse Interior with Nine Peasants Smoking, Drinking, and Playing Cards and Tric-Trac
Pen and brown ink, watercolor and some gouache, over traces of black chalk; incised with stylus

This independent watercolor is the earlier of two nearly identical versions of the subject in the Morgan's collection, both preliminary to van Ostade's painting of the same scene. The present composition has been extended by a strip of paper along the top edge. The artist's pupil Cornelis Dusart is probably responsible for the addition, which he included in his painted copy of the scene.

1961.2. Purchased as the gift of the Fellows.

Cornelis Dusart (1660–1704)

The Chair Mender

Pen and brown ink, point of brush and brown wash, over preliminary indications in graphite

Dusart often depicted street vendors and artisans, such as this chair mender carrying his wares on his head while holding a bundle of reeds used to reweave seats. The bold and rapidly executed sketch, with its darkly washed background, anticipates the tenebrous effects of mezzotint engravings, a process of which Dusart was one of the earliest practitioners.

I, 161. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Abraham van Dyck (1635/6–1672)

Old Woman Seated, Holding a Book

Pen and brown ink, brown and gray washes, some red chalk and opaque white, over preliminary indications in black chalk

Abraham van Dyck's oeuvre as a draftsman has only recently been reconstructed, and the present sheet is a rare example. The composition derives from a prototype by Rembrandt and is related to a painted version in the Hermitage. The drawing may be among the artist's earliest efforts and reveals the influence of Rembrandt—to whom van Dyck may have served as apprentice—and of Rembrandt's pupil Nicolaes Maes.

I, 194. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Paulus (Pietersz.) Potter (1625–1654)

Sketch of a Steer

Black chalk

This sketch was once part of a notebook filled with Potter's studies of animals, which provided the artist with a stock of motifs to include in his paintings. After his death at the age of twenty-eight, Potter's widow turned over many of his sketches and etchings to the artist Marcus de Bije, who published several series of reproductive prints. The present sketch might have been the basis for one of de Bije's prints executed in the same direction.

I, 141. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Rembrandt (Harmensz.) van Rijn (1606–1669)

Two Studies of Saskia Asleep

Pen and brown ink, brown wash

This drawing is one of a sizable group of studies representing a woman in bed, which, given their intimate character, are presumed to represent the artist's wife Saskia, who was confined to bed at least four times between 1635 and her death in 1642. If the subject is indeed Saskia, then the sheet probably dates to about 1635–37, given her healthy appearance.

I, 180. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Rembrandt (Harmensz.) van Rijn (1606–1669)

Two Mimmers on Horseback

Pen and brown ink, brown wash, with yellow and red chalks, some white chalk in ruffs

The unusual combination of pen and ink and colored chalks is rare in Rembrandt's oeuvre, seen only in three other drawings of costumed figures and in his copies after Indian miniatures. The drawing has been dated to the 1630s, although the costume on the mustachioed cavalier at the left is typical of the first two decades of the seventeenth century. It is not known whether Rembrandt observed these figures at a festival or pageant or if they are costumed studio models.

I, 201. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Rembrandt (Harmensz.) van Rijn (1606–1669)

Canal and Bridge Beside a Tall Tree, a Couple Seated on a Bank

Pen and brown ink, gray-brown wash (added by a later hand), on paper toned brown

This glimpse of the Dutch countryside is characteristic of Rembrandt's landscapes of the first half of the 1650s, in which he manipulated a half-dry pen to create a light and airy atmosphere. The Greek symbol at the upper right links the drawing to the collector Dr. Johannes Furnerius (d. 1688), whose son Abraham was Rembrandt's pupil.

I, 202. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Rembrandt (Harmensz.) van Rijn (1606–1669)

Three Studies for a "Descent from the Cross" (Mark 15:42–46)

Quill and reed pen and brown ink

Inspired by Marcantonio Raimondi's print after Raphael's *Deposition*, Rembrandt explored in this sheet of studies the relationship between Christ and the figure—perhaps St. John—who compassionately supports his dead body. The artist began with a study of the two figures at right before revising the position of the figures' heads and Christ's shoulders and left arm in the two subsequent studies.

I, 202. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Jacob (Isaacsz.) van Ruisdael (1628/9–1682)

Sun-Dappled Trees on a Stream

Point of brush, black and gray washes, over indications in black chalk

Van Ruisdael's relatively few drawings seldom relate directly to his pictures, and the present sheet is no exception. In this drawing, dated to the late 1640s, the artist depicted a corner of sun-washed woodland, edged by a placid pond and dominated by a sturdy,

weathered elm twisting skyward. Even in this early work, Ruisdael's deeply observant eye led him to render trees that are unmistakably recognizable to the botanist.

1957.2. Purchased as the gift of the Fellows with the special assistance of Mr. and Mrs. H. Nelson Slater.

Abraham Rutgers the Elder (1632–1699)

Road by a Canal Approaching a Village

Pen and brown ink, over traces of black chalk

Rutgers was a professional silk merchant and amateur draftsman known for his topographical views of the River Vecht region, between Amsterdam and Utrecht, where his family owned property. The present drawing, with its steeply receding perspective, displays his idiosyncratic approach to composition and spatial arrangements.

2000.5. Purchased as the gift of the Markus Family in memory of Frits Markus.

Pieter Saenredam (1597–1665)

Interior of the Nieuwe Kerck of Haarlem Looking from the North to the South, 1650

Pen and brown ink, watercolor in shades of gray, yellow, red, brown, and blue, with some red chalk, over traces of graphite

This sheet is one of many of Saenredam's drawings that chronicle the construction of the Nieuwe Kerck (New Church) in Haarlem and document its completion. This unusual view is taken from the pew in the north reserved for elders and deacons looking toward the south transept, revealing the innovative, freestanding pulpit between the pillars of the central crossing.

Thaw Collection.

Herman van Swanevelt (1604?–1655)

Joseph Recounting His Dreams to His Brethren (Genesis 37: 5–10)

Pen and brown ink, brown wash, over faint traces of black chalk

This drawing was previously attributed to the landscape painter Claude Lorraine, whose work van Swanevelt would have been exposed to while working in Rome. The sheet and a pendant depicting Joseph sold into slavery are related to a pair of paintings illustrating the story of Joseph. In the present sheet, Joseph, encircled by his older brothers, points upward to two medallions illustrating his dreams.

I, 270. Purchased by Pierpont Morgan, 1909; gift of J.P. Morgan, Jr., 1924.

Simon (Jacobsz.) de Vlieger (ca. 1600/01–1653)

A Dutch Coastal Scene near Scheveningen, with Fishing Pinks Hauled up on Rollers and a Group of Fishing People in the Center

Pen and brown ink, gray wash

This view near Scheveningen, whose church steeple is visible behind the dune at far right, is somewhat unusual among de Vlieger's marine drawings in its use of pen and ink rather than the artist's preferred medium of black chalk and gray wash. An early work dating to the mid-1630s, this sheet proves that the artist was skilled in the medium at the beginning of his career.

III, 184. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Antonie Waterloo (1609–1690)

Woodland Scene with a Duck Hunter

Black chalk, point of brush and black ink and gray wash

While the specific site of this woodland scene is not known, it was undoubtedly inspired by the great oak that dominates the composition. Waterloo's works are notable for the variety and freshness imparted to different kinds of foliage and vegetation along with the manner in which he evoked the subdued northern sunlight.

1964.5. Purchased as the gift of Alice Tully.

Herman Henstenburgh (1667–1726)

Vanitas Still Life

Gouache, some areas of gum arabic, over faint traces of black chalk, on vellum

Henstenburgh was among the artists who depicted natural history specimens for the famous botanical collector Agnes Block. Although inscribed with a false attribution to Gerard von Spaendonck, this memento mori is almost identical to other versions signed by Henstenburgh. The skull, sputtering candle, and ephemeral beauty of flowers and music serve as reminders of the evanescence of life.

1982.95. Purchased on the Edwin H. Herzog Fund.

Willem van Mieris (1662–1747)

Joseph and Potiphar's Wife (Genesis 39:11–12), ca. 1691–96

Gouache on vellum

The present sheet and another, *Joseph Interpreting Pharaoh's Dream*, form a pair in a series of twenty colorful, highly finished drawings on vellum executed between 1691 and 1696.

Typical of van Mieris's paintings of the period, the biblical subject is set against a background with elements of classical architecture and ornament. The effect of the delicate stippling pays homage to the earlier generation of "fine" painters active in the artist's native town of Leiden.

2001.46. Purchased on the Sunny Crawford von Bülow Fund 1978.

Isaac de Moucheron (1667–1744)

View of Rome with the Castel Sant'Angelo, 1742

View of the Abbey of Grottaferrata, 1742

Pen and brown and some black ink, gray wash, over graphite

Pen and brown and black ink, gray wash

Moucheron visited Italy for three years, from 1694 until 1697, and the sketches he made there served him well for nearly half a century. This pair of drawings, dated two years before the artist's death, was likely based on earlier sketches from the artist's Italian sojourn. They were probably intended for a series of vertical format wall decorations depicting Roman views.

III, 237a, III, 237b. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Jan van Huysum (1682–1749)

Flowers in an Urn and Bird's Nest on a Stone Plinth, with a Statue of Apollo and Daphne in the Background

Black chalk and watercolor

This freely drawn, robust sheet is a particularly fine example of Huysum's specialty, the floral still life. It has been suggested that van Huysum composed these bouquet drawings on winter nights, when the light was no longer suitable for painting, relying on memory and studies of individual flowers.

I, 164. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Aert Schouman (1710–1792)

Panoramic Landscape near Windsor, 1766

Watercolor and gouache over traces of graphite

Schouman was a diverse artist, in great demand as a portraitist, decorative painter, and draftsman of natural history subjects in Dordrecht and The Hague. This view of the countryside, probably taken from Schouman's lodgings near the River Thames at Windsor, is one of only four known records of the artist's 1766 visit to England.

Promised gift of Charles Ryskamp.

Jacob van Strij (1756–1815)

Farm in Winter

Pen and brown ink, watercolor

Van Strij is noted for his ability to evoke in his paintings and drawings the effects of landscape artists of the Dutch golden age, such as Aelbert Cuyp and Paulus Potter. In fact, the present drawing is inscribed with the misleading "signature" of Meindert Hobbema in apparently the same ink as the drawing—perhaps a deliberate attempt at deception by van Strij. Fortunately the drawing bears strong affinities with van Strij's signed watercolors and is undoubtedly from the artist's own hand.

I, 168b. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Cornelis Troost (1696–1750)

Scene from Jan Claesz. or the Supposed Maidservant

Pastel and gouache on vellum

Before he began his career as a painter in 1723, Troost worked in the theater as an actor and set painter. He later became known for his depictions of scenes from popular comedies and farces, including a series of about thirty-eight based on *Jan Claesz*. Here the heroine, seated at center, consorts with her secret lover, Jan Claesz, who is disguised as her maid. After the "maid" spends the night with her, the ruse is discovered and the couple is allowed to marry.

1986.115. Purchased as the gift of Mrs. Charles Wrightsman.

Jacob de Wit (1695–1754)

Head of Moses, ca. 1726

Brush and black, gray, and red washes

This drawing is a preparatory study for the head of the central figure of Moses for the wall painting *Moses Selecting the Seventy Elders*, which decorates a meeting room in the Amsterdam Town Hall (now Royal Palace). Commissioned in 1726, the large-scale

painting (measuring more than 17 x 41 feet), with its vast number of figures, was to become the artist's most important and monumental project.

1998.5. Purchased as the gift of Diane Nixon.

Tieleman Cato Bruining (1801–1877)

Interior of the Oranjezaal: View Toward the West, ca. 1860

Point of brush, ruling pen, and watercolor, with gum arabic, over pencil

This large watercolor is one of four that depict a room in the château of Huis ten Bosch, constructed and decorated during the mid-seventeenth century as a memorial to the Dutch stadtholder Prince Frederik Hendrik (1584–1647). Bruining recorded the paintings hanging on the west wall as seen from the center of the room. The series was probably commissioned in 1860 by Queen Sophie of the Netherlands to document the historic residence that also served as her summer retreat.

1985.50:3. Purchased on the Sunny Crawford von Bülow Fund 1978.

Vincent van Gogh (1853–1890)

Workers in a Field, Saint-Rémy de Provence

Pencil and black chalk

Following the episode of self-mutilation that ended his stay at Arles, van Gogh spent a year (May 1889–May 1890) at a hospital near Saint-Rémy de Provence. During this period of decreasing mental stability, the artist drew intermittently, often in a restless, markedly curvilinear style. Here he combined the snow-covered Brabant-style cottages he remembered from his youth in Holland with southern Mediterranean pine trees and studies of Dutch peasants working the field.

Thaw Collection.

Johan Barthold Jongkind (1819–1891)

Chapel of Notre-Dame-de-Grâce, on the Côte-de-Grâce, near Honfleur, 1864

Watercolor, with some gouache, over black chalk

For three years, from 1863 to 1865, Jongkind spent part of each summer in the popular Normandy port of Honfleur. This watercolor is inscribed to Mme Fesser, a Dutchwoman and the wife of a well-known chef. She became the artist's lover in 1863. The chapel, dedicated to local sailors, was painted the same day by the artist's younger friend Claude Monet.

Thaw Collection.

David Bailly (1584–1657)

Portrait of Daniel Heinsius (1580/81–1655), ca. 1630

Point of brush and gray and some brown wash, with pen and brown ink

Bailly's delicate portrait depicts a well-known philosopher and poet who taught at Leiden University from 1603 until his death and served as the university librarian. After traveling in Germany and Italy, the artist settled in Leiden, where he executed portraits of individuals associated with the university as well as prominent citizens of Leiden and Amsterdam.

I, 118. Purchased by Pierpont Morgan, 1909; gift of J. P. Morgan, Jr., 1924.

Hendrick de Keyser (1565–1621)

Portrait of a Man in a Tall Hat, Seen Bust-Length in Profile to the Left

Pen and brown ink

Because he was primarily a sculptor, examples of de Keyser's work as a draftsman are exceedingly rare. The presence of his monogram on this sheet reinforces its attribution. It likely represents a study for a portrait medallion and is related to two painted copies that have been attributed by some scholars to Hendrick's son, Thomas de Keyser.

2001.17. Purchased as the gift of the Markus family in memory of Frits Markus.