

- 1932 Van Rijckevorsel: 77–78, 80, repro.
 1934 Stechow: 329–341.
 1935 Bredius: 21, no. 481, repro. (also 1936 English ed.: 20, no. 481, repro.).
 1938 Waldmann: 334–343.
 1941a Stechow: 103–113, fig. 28a, repro.
 1941b Stechow: 225–231.
 1941 Valentiner: 272–296.
 1941/1942 Kieser: 146–147, 160–161.
 1942 Widener: 6.
 1948 Widener: 46.
 1948 Rosenberg, 1: 185 (also 1964 rev. ed.: 300).
 1954–1957 Benesch, 5 (1957): 277, no. 958; 6 (1957): 396, no. A76.
 1960 Goldscheider: 180, pls. 97, 98.
 1963 Walker: 313, 342, repro.
 1964 Gantner: 157–159, pl. 48.
 1965 NGA: 110.
 1966 Bauch: 7, no. 106, repro.
 1968 Gerson: 103, color repro., 108, 132, 155, 357, 364–365, no. 278, repro., 499.
 1969 Gerson/Bredius: 103, 108, color repro.
 1969 Washington: no. 18.
 1969/1982 Kitson (1982 ed.): no. 37, color repro.
 1975 NGA: 288, repro.
 1976 Walker: 283, no. 376.
 1977 Bolten and Bolten-Rempt: 145–147, 149–150, color repro.
 1984/1985 Schwartz: 323, 330, no. 373, repro. (also 1985 English ed.).
 1985 NGA: 332, repro.
 1986 Sluijter: 100.
 1986 Sutton: 313.
 1986 Tümpel: 249, 422, no. A26, repro.
 1990 Chapman: 91, no. 135, repro.
 1991 Sello: 82–88, repro.

1942.9.67 (663)

Rembrandt van Rijn

*Portrait of a Gentleman
with a Tall Hat and Gloves*

c. 1658/1660
 Oil on canvas,¹ 99.5 x 82.5 (39 1/8 x 32 1/2)
 Widener Collection

Technical Notes: The original fabric support was removed when the painting was transferred to a fine, plain-weave fabric with a gauze-like fabric interleaf. The x-radiograph shows a herringbone pattern that probably indicates the original canvas weave. An original, smooth, gray brown ground layer was retained at the time of transfer and reinforced with an additional, thick white layer that contains zinc white, a pigment available only after 1840. A double ground may have been applied originally, and the lower layer removed in the transfer; only a single original layer is visually evident.

The paint is applied thinly in the dark background and

costume, with glazed shadows and blended contours. Lighter areas are painted more thickly with pronounced brushmarking and low impasto in the face and collar. The x-radiograph (fig. 1) reveals changes in the white collar during painting; it was enlarged slightly and the lace border was added. The x-radiograph also reveals vigorously painted hands and cuffs that differ slightly from those presently visible. The transfer procedure has flattened the impasto and brushwork.

The paint layer is in poor condition and has been significantly overpainted on at least two separate occasions, once probably in the nineteenth century and again about 1922 (see below). The face is largely free of overpaint, as are the lighter hair, white collar, and right background. In the first restoration, the hands and white cuffs were overpainted, along with the mid-gray tones of the proper right arm and chest. The second restoration, in response to significant abrasion in the darker areas, was more extensive. Much of the hat, cloak, right sleeve, the clothing between the hands, and wide bands along the top and left edges were retouched, and the hands and cuffs were repainted a second time. In 1993 an attempt was made to remove the old inpainting in the sitter's left hand, but it was determined that the old restorations could not be removed without danger to the original paint layer.

1942.9.68 (664)

*Portrait of a Lady
with an Ostrich-Feather Fan*

c. 1658/1660
 Oil on canvas,² 99.5 x 83 (39 1/4 x 32 5/8)
 Widener Collection

Technical Notes: The original fabric support was removed when the painting was transferred to a fine, plain-weave fabric with a gauze-like fabric interleaf. A herringbone pattern in the background paint probably indicates the original canvas weave. An original ground, a smooth, gray brown layer, was retained at the time of transfer and reinforced with an additional, thick white layer which contains zinc white, a pigment available only after 1840. A double ground may have been applied originally, and the lower layer removed in the transfer; only a single original layer is visually evident.

The paint handling varies from thin glazes to rich, blended strokes with stiff paste accents in a broad range of brushwork and layering. The transfer procedure has flattened the impasto and brushwork, and a discolored varnish covers the surface. The paint layer is in poor condition and has been significantly retouched, though not as extensively as the companion portrait. Dark passages have been extensively abraded, exposing a broad and thinly executed underpainting.

The x-radiograph reveals a succession of losses along the left edge that have been covered with a band of overpaint extending in to the sitter's elbow and up to her shoulder. The infrared photograph suggests an equally large area of repaint along the top of the painting above the sitter's head. The hands and bracelets have suffered small losses, but the face, white costume, and fan are largely intact.

The transfer and overpainting date prior to Mr. Widener's

purchase of the painting in 1921, and no major conservation treatment has been undertaken since it was acquired by the National Gallery.

Provenance: Possibly Gerard Hoet, Jr. [d. 1760], The Hague; (sale, The Hague, 25 August 1760, nos. 49 and 50).³ Possibly Prince Nicolas [Nicolay Borissovitch] Youssouppoff [1751–1831], Saint Petersburg;⁴ by inheritance to Princess Zenaïda Youssouppoff [1861–1939];⁵ sold 1921 by her son Prince Felix Felixsovitch Youssouppoff [1887–1967], Saint Petersburg and London; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park, Pennsylvania, after purchase by funds of the Estate.

Exhibited: *Rembrandt: Schilderijen Bijgebracht ter Gelegenheid van de Inbuidiging van Hare Majesteit Koningin Wilhelmina*, Stedelijk Museum, Amsterdam, 1898, nos. 110–111. *Les anciennes Ecoles de Peinture dans les Palais et Collections privées Russes*, Saint Petersburg, 1909, nos. 282, 291. Washington 1969, nos. 14–15.

THE EARLY HISTORY of these paintings is shrouded in mystery, although it seems likely that they were in the Gerard Hoet sale in the Hague in 1760. They may have entered the Youssouppoff Collection in the beginning of the nineteenth century, since the core of that collection was acquired in Paris by Prince Nicolas Borissovitch Youssouppoff (1751–1831). The first published descriptions of the paintings, however, did not occur until 1864 when the director of the Berlin Museum, Gustav Waagen, discussed the Youssouppoff Collection, so it is also possible that they were acquired by the prince's grandson. Waagen's comment that they were "Von ausserordentlicher Energie" was the first of many subsequent positive responses to these works.⁶

The paintings remained secluded and unavailable to most Americans and Europeans until they were shown at the great Rembrandt exhibition in Amsterdam in 1898. There they made a tremendous impact.⁷ By 1911, when Roger Fry reviewed a publication describing an exhibition of old master paintings from Russian private collections held in Saint Petersburg in 1909, he singled out these portraits as follows: "There are, it is true, many interesting and curious works, but very few masterpieces—none indeed of the first rank, if we except the already well-known Rembrandt portraits of the Youssouppoff collection. These, indeed, are of unsurpassed beauty; the woman especially must count, I think, among the greatest of all Rembrandt creations."⁸

For those who had not had the opportunity to view the paintings in Amsterdam in 1898, engravings of the works in the commemorative volume of that exhibition or in Dr. Wilhelm von Bode's monumental catalogue of Rembrandt's paintings, pub-

lished in 1902, provided excellent visual images.⁹ Perhaps it was through Bode's publication that the paintings became known to Peter A. B. Widener who, according to his grandson, made a special effort to visit Saint Petersburg to see these two works. Widener apparently managed to see the paintings, even though Prince Youssouppoff was reluctant to show them to visitors. "The minute he saw them, he wanted them. He made an offer, but it was promptly rejected.... He was very much disappointed."¹⁰

Widener had not as yet developed into the remarkable collector of Rembrandt paintings he was to become, but it was clear that these works made a lasting impression on him. After having been rebuffed by Youssouppoff, Widener turned to his London dealer, Arthur J. Sulley, to ask him to find a way to convince the prince to part with his treasures. On 7 April 1911, Sulley wrote to Peter A. B. Widener saying that he would try to approach Youssouppoff in the same way that he had approached the Marquis of Lansdowne concerning Rembrandt's *The Mill*. "That is to say that my friend is getting an introduction to the owner from one of his personal friends, and is trying to get him to name a price. If the owner will not name any price, I propose (if you agree) to offer him one million rubles, which is about £100,000."¹¹ Apparently, though, negotiations proved to be more difficult than Sulley had expected; for in a subsequent letter of 12 May 1911, he wrote to Joseph Widener that "as far as it is possible to understand anything if anyone gets the Russians we will but as I wrote you last week it is very difficult. I do not think Agnew or anyone else is working at that business now. It has been tried so often without success that people are discouraged. If I do not succeed it will not be because I have left any stone unturned."¹²

While the allure of Widener's money did not in and of itself convince Youssouppoff to sell his paintings, these offers clearly pointed out to him the immense value collectors placed upon his two Rembrandt portraits. Thus, when the Russian Revolution persuaded his son, Prince Felix Felixsovitch Youssouppoff, that he should leave Russia, he took with him, among other personal possessions and family jewels, the two Rembrandt paintings.¹³ When Youssouppoff, notorious as the assassin of Rasputin, arrived in London in April 1919, stories of his dramatic escape quickly spread, enhancing the appeal of the Rembrandt paintings.¹⁴ Youssouppoff sought to exploit his circumstances by offering the paintings for sale at extraordinary prices. Newspapers report £500,000.

In the fall of 1920, Joseph E. Widener received a



Rembrandt van Rijn, *Portrait of a Lady with an Ostrich-Feather Fan*, 1642.9.68

letter from a Mr. Harold Hartley offering him Youssouppoff's paintings for £210,000. He indicated that the prince preferred to sell to an "approved buyer" rather than to a dealer. He also mentioned that the "Prince considers both paintings far superior to 'The Mill' and of greater value."¹⁵ Apparently Widener did not agree to the price; for on 26 July 1921 he received a letter from Mr. Francis Tarbox offering him the paintings. "These are being offered for sale at a very low cash price and I am in a position to negotiate same at much lower figure that they can ever again be obtained."¹⁶

Joseph Widener arrived in London during the summer and examined the paintings in a bank vault where they had been kept as collateral for a loan to the prince. Perhaps totally in good faith, or perhaps as a way to purchase the paintings for a lower price, Widener offered to pay the prince £100,000 with the stipulation that Youssouppoff could repurchase them within three years at eight percent interest should his financial situation improve to the point where he could once again "keep and personally enjoy these wonderful works of art."¹⁷ After a series of negotiations, including transatlantic cables, Youssouppoff agreed, and the paintings were shipped to Lynnewood Hall with much public acclaim. The £100,000 was paid to the prince by Widener's London agent Arthur J. Sulley, some ten years after he had begun negotiations to acquire them for Widener's father.

The story of Widener's acquisition of these extraordinary paintings does not, however, end with the events of 1921. Shortly after Widener acquired them, the collector Calouste Gulbenkian was told by the dealer Joseph Duveen that he had "just lost the two best Rembrandts in the world to Widener. He bought them both for a hundred thousand pounds, and each of them is worth that."¹⁸ Gulbenkian, knowing of Widener's arrangement with Youssouppoff, then offered to lend the prince £200,000 to allow him to reestablish his financial position, an offer Youssouppoff found hard to resist. He thus tried to force Widener to return the paintings. Widener refused, and from this ensued a notorious lawsuit in 1925 over the nature of the arrangement between Widener and Youssouppoff. Eventually, the case was decided in Widener's favor, and the paintings remained, along with *The Mill*, at the core of his collection of Rembrandts at Lynnewood Hall.¹⁹

Neither painting appears to be signed or dated, although Valentiner in his 1931 catalogue of the Widener Collection noted that the woman was signed, "*Rembrandt f. 166*" (the last figure illegible).²⁰ Dates given to the paintings have all been in the

1660s. When the portraits were exhibited in Amsterdam in 1898, they were dated c. 1660. Bode placed them c. 1662 in his catalogue of 1902. Valentiner redated the paintings in 1921 to c. 1668, probably because he tried to identify the figures as Rembrandt's son Titus and Magdalena van Loo who were married in that year.²¹ While Valentiner's identification found little approval, a date of c. 1667 was retained for the paintings in the catalogue of the Widener Collection of 1923. Valentiner revised his dating to the first half of the 1660s in his 1931 publication.²² Bredius, however, returned to the c. 1667 dating in his 1935 edition of Rembrandt's paintings,²³ a dating that was followed by Bauch and Gerson.²⁴

One exception to the consistently late dates given the paintings since the 1930s occurred in the catalogue of the Rembrandt exhibition at the National Gallery in 1969. Here it is noted that neither the costumes nor the painting techniques indicate such a late date for the works.²⁵ Although these observations are not elaborated upon, the suggestion for an earlier dating than traditionally suggested is a valid one. The woman's hairstyle, costume, and use of ornate jewelry are all datable to the 1650s rather than the late 1660s. The translucent lace collar that covers her shoulders and whose elaborate lower edge continues horizontally across her body is seen in a number of portraits from this period: Bartholomeus van der Helst (1613–1670) in his portrait of *Abraham Delcourt and His Wife Maria de Keerssegieter*, 1654 (see p. 51, fig. 1); and Isaak Luttichuys' *Portrait of a Young Woman*, 1656 (Rijksmuseum, Amsterdam, inv. no. C1477). Finally, the plain white cuffs edged with lace are similar to those in *A Woman Holding a Pink* of 1656 (1937.1.75). Also similar in these examples is the manner in which the collar is fastened by an ornate bow and decorated with a circular pin or pendant.

The hairstyle and costume of the man are more difficult to date than those of the woman, partly because virtually all of his costume was repainted in the nineteenth and again in the twentieth century (see Technical Notes).²⁶ To judge from x-radiography (fig. 1), the simple rectangular shape of the collar the man originally wore, however, was also comparable to styles in the mid-1650s. After the early 1660s, the mode changed, and men began to wear collars that extended farther down their chest (see, for example, *Portrait of a Man in a Tall Hat*, c. 1663, 1942.9.69). Just when the more decorative lace collar was added is not known, but its style is most unusual for either the 1650s or 1660s. The billowing cuffs are more elaborate than the normal flat cuffs,



Fig. 1. X-radiograph of 1942.9.67

but they do resemble those seen in Bartholomeus van der Helst's *Portrait of a Young Man*, 1655 (Toledo Museum of Art, inv. no. 76.12).²⁷

Costume styles are usually only a rough measurement of date because old styles were frequently worn after new ones were introduced, particularly by older and more conservative people. These sitters, however, appear to be in their late thirties or early forties, and, judging from the woman's jewelry, wealthy. It seems unlikely that they would have had themselves portrayed in outmoded fashions, which would suggest a date for these portraits in the late 1650s.

Stylistically, such a date for these paintings is also compatible with Rembrandt's other works. In no painting from the mid-1660s does one find the careful modeling of the woman's hands and face, the suggestions of texture as seen in her features,

jewelry, and lace, or the broad planar way in which forms are illuminated by the light. No hint of the palette knife is to be found in either work. Similarities of style and technique, however, do exist in paintings from the late 1650s, in particular between the woman and Rembrandt's portrait of *Catherine Hooghsaet*, signed and dated 1657 (Penrhyn Castle, Wales).²⁸ The left hand of each sitter, for example, is depicted in a similar manner.

The portrait of the man is more boldly executed than that of the woman in that the modeling does not have the same restrained, planar quality. Brushstrokes on the face are broken and roughly juxtaposed as Rembrandt modeled his sharply illuminated features with sure strokes of varying tones of pinks and ochers. The boldness of Rembrandt's touch originally must have been even more pronounced; for x-radiographs demonstrate that both of

the man's cuffs and hands were more abstractly rendered than they now appear. Their present appearance only superficially resembles Rembrandt's intent. One wonders if the sitters, or some later owners, felt that the hands were too broadly executed and had them repainted.

The bold manner with which *Portrait of a Gentleman with a Tall Hat and Gloves* is executed is related to Rembrandt's painting technique in male portraits of the late 1650s and early 1660s. In earlier portraits, such as *Jan Six*, 1654 (fig. 2; Br. 276), Rembrandt firmly modeled the face with similar short, bold strokes, but his approach in these two instances is slightly different. Whereas the short strokes in the face of the Six portrait join to form distinct planes of light and color, those in the Washington portrait are more roughly executed and loosely blended. In this respect they approach the technique he used in his *A Young Man Seated at a Table* (1937.1.77), which dates c. 1660. Particularly close in these two portraits are the techniques used to model the nose, where strokes from the flesh tones are drawn over a darker color that defines the shadowed edge of the nostril. Similar techniques occur in the shadowed areas around the eyes (figs. 3 and 4).

An unusual technical feature reinforces the probability that Rembrandt executed these works c. 1658:

Fig. 2. Rembrandt van Rijn, *Jan Six*, 1654, oil on canvas, Amsterdam, Six Collection



they were both originally painted on a herringbone-weave canvas, a support Rembrandt is not known to have used earlier in his career. The paintings were removed from these supports and transferred onto finely woven canvases in Russia in the nineteenth century.²⁹

There seems little question that these works were conceived as companion portraits. Not only were they together in the Youssoupoff Collection by the mid-nineteenth century, but the poses assumed by the figures are comparable to those in paintings by other masters that were designed to go together. Van Dyck, for example, painted pendant portraits of *Peter Stevens* and *Anna Wake* in 1627 and 1628 (Mauritshuis, The Hague, inv. nos. 239, 240), in which Stevens gestures to his bride, who holds an ostrich-feather fan in her hand.³⁰ In 1641, Johannes Verbruggen painted a standing couple in much the same way: he holding his gloves (Rijksmuseum Twente, Enschede, inv. no. 515), she an ostrich-feather fan (Rijksmuseum, Amsterdam, inv. no. A3064).³¹ In Rembrandt's portraits the subtle interaction of the two, he gesturing toward her while looking at the viewer and she glancing in his direction and holding the fan so that it inclines toward him, are restrained yet poignant. Their expressions have qualities of warmth and trust that convey much about the nature of human relationships.

The question that remains unanswered is the identity of the sitters. The circle of rich friends and acquaintances at that period of Rembrandt's life who might have ordered portraits was rather small. Valentin's hypothesis that they represented Rembrandt's son Titus and his wife Magdalena van Loo has long since been rejected. A more recent suggestion by Dr. I. H. van Eeghen that they represent Jacob Louysz. Trip (1636–1664) and his wife Margarita Hendricksdr. Trip (1637–1711) is intriguing.³² Van Eeghen's premise was primarily that the Trip family was one of the few rich families in Amsterdam who continued to give portrait commissions to Rembrandt during his later years. Nevertheless, these sitters appear to be in their late thirties or early forties and not in their mid-twenties, as Jacob and Margarita would have been around 1660. Thus, it seems that their identities still cannot be determined, which is particularly unfortunate since so little is known about Rembrandt's patrons at the end of his life.

Notes

1. The painting has been transferred from one canvas support to another. See Technical Notes.

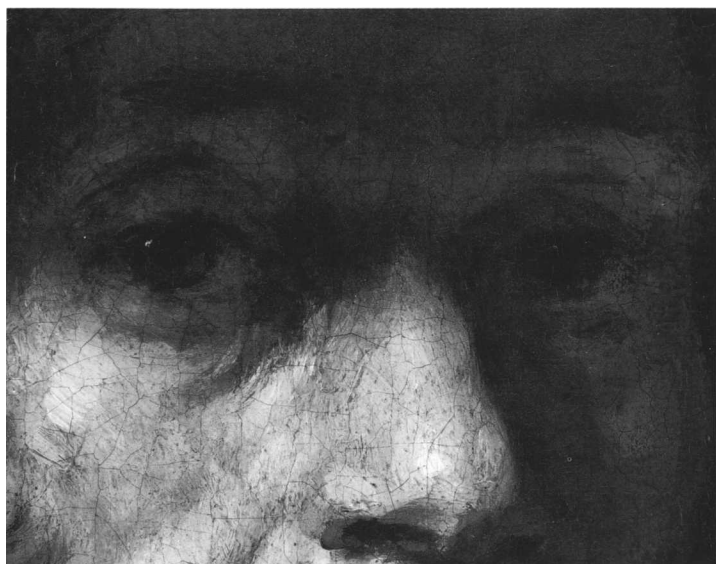


Fig. 3. Detail of eyes in 1942.9.67

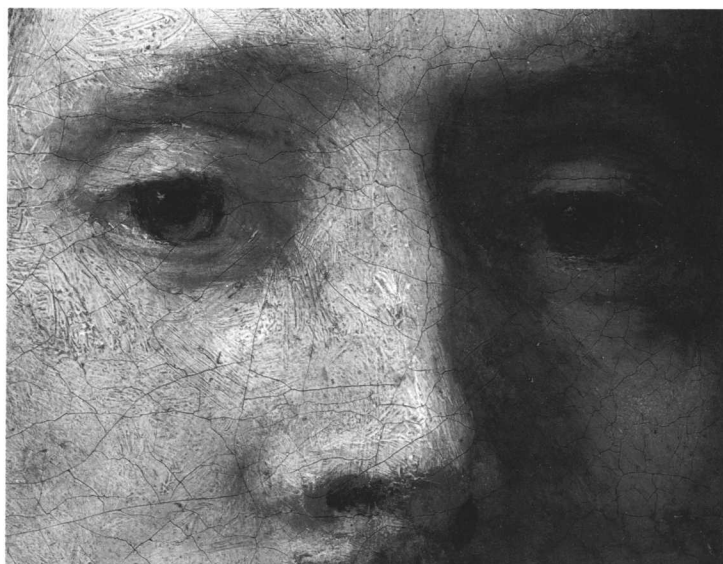


Fig. 4. Detail of eyes in Rembrandt van Rijn, *A Young Man Seated at a Table*, 1937.1.77

2. The painting has been transferred from one canvas support to another. See Technical Notes.

3. Hoet 1752/1770, 3: 225, nos. 49, 50. The two paintings are listed as: "Een Mans-Pourtrait, met twee Handen, door denzelven; hoog 39, breed 30½ diumen. Een dito Vrouws-Pourtrait: de weergaa, door denzelven; van de eige groote."

4. Weiner et al. 1910, 8. Credit for the formation of the collection was given to Nicolas Youssoupoff in the introduction of this catalogue of an exhibition of old master paintings from private Russian collections held in Saint Petersburg in 1909. The two Rembrandt portraits were among the seventeen paintings from the collection included in the exhibition. Youssoupoff reports that Prince Nicolas "had one of the largest collections of pictures in Russia," and that he acquired works not only for himself but also for the Imperial Museum of the Hermitage. (Youssoupoff 1952/1953, 18.) Both Dr. Idris Traylor and Dr. Ronald Moe, who are jointly writing a book on the Youssoupoff family, however, believe that the paintings may have been acquired by Nicolas Borissovitch's grandson, Nicolas Borissovitch (1827–1891) who added a number of paintings to the collection. Waagen 1864, 413, writes that the second Nicolas Borissovitch did add paintings to the collection. I would like to thank both Dr. Traylor and Dr. Moe for their help in clarifying for me the complex and fascinating history of the Youssoupoff family.

5. Should the Nicolas listed here in the provenance have acquired the works they would have passed through three generations of Youssoupoffs before being inherited by Princess Zenaida Youssoupoff (1861–1939): Boris Nicolaïovitch (1794–1849); Nicolas Borissovitch (1827–1891). See also, however, note 4.

6. Waagen 1864, 414: "Ein männliches und ein weibliches Bildniss, fast Kniestücke. Pendants. Von ausserordentlicher Energie. Der kühle Ton der Lichter, wie der Schatten. die sehr breite Behandlung, beweisen, dass diese Bilder der späteren Zeit angehören." The Rembrandt paintings were not mentioned in Viardot 1844, which may be an indication that

they were not yet in the collection. Nevertheless, as Viardot only listed a few works, many of which were the same as those discussed by Waagen some twenty years later (see Waagen 1864), one wonders if he had access to the total collection. According to later reports, the family had always been quite reluctant to show off their treasures, so it is possible that Viardot was not given access to them. An article on Widener's acquisition of the paintings (*American Art News* 20 [10 December 1921], 4) quoted a *London Times* article in which it was written that: "The grandfather of the present Prince was a man of parsimonious disposition who guarded his picture gallery from all ordinary mortals and sightseers. At a ball given in the palace to the Imperial Court, Czar Alexander III wished to see the Rembrandts. Prince Youssoupoff personally conducted the czar and two Grand Dukes to see his gallery but kept out all other guests." Widener 1940, 61, writes that the czar was allowed to see the collection only after he ordered Youssoupoff to unlock his picture gallery. Another possibility is that Viardot may not have seen the Rembrandts because they were not in the Youssoupoff residence in Saint Petersburg but the one in Moscow.

7. The *London Times* (15 September 1898), for example, described "the immortal, unchanging interest" of these two portraits.

8. Fry 1911b, 353.

9. Hofstede de Groot 1899b, nos. 34–35. Bode 1897–1906, 7: nos. 489–490. The high quality of the reproductions in Bode's publication was remarked upon by Roger Fry in 1921 when he had the occasion to publish photographs of the paintings in the *Burlington Magazine* (Fry 1921, 210).

10. Widener 1940, 60–64. The date of Widener's purported trip is not known. His grandson writes that he went to Russia "around the turn of the century." According to Dr. Ronald Moe, a more probable date is 1909, since that year the Kiel canal opened, which would have provided access to Saint Petersburg for Widener's yacht *Josephine*. The "Prince Youssoupoff" with whom the negotiations were carried out

during those years was Prince Felix Youssouppoff, Count Soumarokoff Elston (d. 1928), husband of Princess Zenaide Youssouppoff.

11. Letter in NGA curatorial files.

12. Letter in NGA curatorial files. Sulley may indeed have traveled to Saint Petersburg to try to arrange for the purchase. An article in the *American Art News* (20 [17 December 1921], 4) says that "the late P.A.B. Widener before the war sent an emissary to Russia and arranged for their purchase, the price being \$500,000. Prince Youssouppoff backed out of the deal by cable, after the emissary had returned to England."

13. See note 9. Felix Felixsovitch, according to Dr. Moe, was a student at Oxford from 1909 to 1912. He was not given the title Prince Youssouppoff until 1914.

14. According to Dr. Moe and Dr. Traylor, Youssouppoff actually sailed from the Crimea on the British warship *Marlborough*, which had been sent by King George V to take his aunt, the Dowager Empress Maria Federovna, to London in April 1919. Youssouppoff and his wife disembarked in Malta and traveled via Brindisi and Paris to London. Contemporary reports about Youssouppoff's "escape" from Russia, however, raise the possibility that he may have dramatized his circumstances. Holmes 1936, 376, writes, for example: "In 1919 Prince Youssouppoff suddenly appeared with his two famous Rembrandt portraits, still concealed by the 'Modernist' canvases under which he had contrived to bring them out of Russia. Thrilling as was his account of the death of Rasputin, the story of his own escape, in the disguise of an art student, with the family jewels swathed around his body in long, painful chains, was no less vivid. Trying indeed must the moment have been when a *kommiszar*, much interested in the arts, took a fancy to one of the Prince's first experiments in painting, and wanted to buy it, in ignorance of the fact that it covered a Rembrandt masterpiece." Variants of this story appeared in news reports in 1921 (see NGA curatorial files). It seems improbable that the Rembrandt portraits were over-painted, and more likely that they were "sandwiched" between canvases painted in a modernist style.

15. Letter, 20 October 1920, in NGA curatorial files.

16. Letter in NGA curatorial files.

17. Behrman 1952, 18 (1972, 16). According to Dr. Moe, Behrman's implication that Youssouppoff's reacquisition of the paintings was contingent upon a restoration of the old regime in Russia is inaccurate.

18. Behrman 1952, 18 (1972, 16).

19. Behrman 1952, 22–24 (1972, 20); Walker 1974, 244.

20. Widener 1931, 74–77.

21. Valentiner 1921b, 484–485.

22. Valentiner 1931, nos. 171–172. Valentiner identifies the paintings as "A Gentleman with a High Hat" and "A Lady with an Ostrich-Feather Fan" and dates them "slightly after paintings dated 1662."

23. Bredius 1935, no. 327, 14 note.

24. Bauch 1966, nos. 446 and 528, 23 note 446, 26 note 528; Gerson/Bredius 1969, 255, 313, 575 note 327, 582 note 402.

25. Washington 1969, 25.

26. Weiner et al. 1910, 8, lament the damage that had occurred to the Youssouppoff paintings as a result of poor restoration: "Cette collection est restée intacte, on plutôt seulement complète, car la restauration du professeur Prakhoff y causa tout récemment un dommage irréparable: un certain nombre de toiles...en a cruellement souffert."

Egbert Haverkamp-Begemann (letter 8 January 1985, NGA curatorial files) has kindly provided information about the twentieth-century restoration: "I spoke with C. F. Louis de Wild who checked his notes. The paintings were brought to his father's home by Duveen in 1922. His father was mortally ill at the time, and only cleaned the man, with the help of his son (Louis), but did not retouch, inpaint or complete the restoration in any way. Louis does not remember what the painting looked like at the time. The woman was not touched. What this means is that De Wild Sr. and Jr. started cleaning the man in 1922, then gave up because of personal circumstances. Neither he nor I know who did carry out the cleaning."

27. See Toledo Museum 1976, 247, no. 101, repro.

28. Gerson/Bredius 1969, no. 391, repro.

29. Inscribed in Russian on the back of the *Portrait of a Lady with an Ostrich-Feather Fan* is: "Painting transferred from an old canvas on to a new canvas. I. Sidorov." Translation kindly made by Dauphine Sloan.

30. Discussed by Wheelock in Washington 1990, 196–200.

31. See Haarlem 1979, 158, no. 32, repro., 161, no. 33, repro.

32. Van Eeghen 1983, 71–73, 121 note 105.

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- 1864 Waagen: 414.
- 1883 Bode: 530, 604, nos. 357–358.
- 1885 Dutuit: 54.
- 1893 Michel: 597 (also 1894 English trans., 2: 246).
- 1897–1906 Bode, 7 (1902): 4, 40, no. 489, repro.; 42, no. 490, repro.
- 1899b Hofstede de Groot: nos. 34–35, repros.
- 1899 Bell: 84, 182 (also 1907 ed.: 81, 152).
- 1906 Rosenberg: 346–347, repros. (also 1908 ed.: 484–485, repros., 564).
- 1907–1927 HdG, 6 (1916): 364, no. 779, 403, no. 880.
- 1907 Brown: 261.
- 1909 Troubnikoff: 320–325.
- 1910 Weiner et al.: 83, repros.
- 1911b Fry: 353–354.
- 1920 Youssouppoff Gallery.
- 1921 Fry: 210, repros.
- 1921 "Widener's Rembrandts": 6, repros.
- 1921 "Rembrandt a Mystery": 4.
- 1921 "Rembrandt Solved": 1.
- 1923 Van Dyck: 173, repros. pl. 44.
- 1923 Meldrum: 139, 200, nos. 366–377, repros.
- 1923 Widener: unpaginated, repros.
- 1924 Van Dyck: 101–102.
- 1926 Weisbach: 543–545, repros.
- 1928 Glück: 317–328.
- 1930b Valentiner: 3–84, repros.
- 1931 Valentiner: intro., pl. 171, 172.
- 1931 Widener: 74–77, repros.
- 1935 Bredius: 14, 17, 327 and 402, repros. (also 1936 English ed., 14–15, 327 and 402, repros.).
- 1935 Tietze: 175 repro. (*Portrait of Woman*, identified as Magdalena van Loo), 321.
- 1936 Holmes: 376.
- 1938 Waldmann: 335–342, repro. (*Portrait of a Woman*).
- 1940 Widener: 60–64.
- 1942 Widener: 6, nos. 663–664.
- 1948 Rosenberg, 1: 47–48; 2: repros., 71–72 (also 1964

ed.: 82–83, repros.).

1948 Widener: 48–49, repros.

1952 Behrman: 17–24 (also 2nd ed., 1972: 16–22, repros.).

1965 NGA: 111, nos. 663–664.

1966 Bauch: 23, no. 446, 26, no. 528, color repros.

1968 NGA: 97, repros. 663–664.

1968 Gerson: 158–159, color repros., 450, nos. 411–412, repros., 504.

1969 Gerson/Bredius: 255, repro., 313–314, repros., 575, no. 327, 582, no. 402.

1969 Haak: 293–295, repros. 489–490, color. repros. 490 a & b (details).

1969/1982 Kitson: 44, color repro. (*Portrait of a Woman*, 89, no. 44) [also 1982 ed.: no. 46, repro. (*Portrait of a Man*), color repro. (*Portrait of a Woman*)].

1969 Washington: nos. 14–15.

1975 NGA: 288–289, repros.

1975 Wright: 119–122, pls. 99–100.

1977 Bolten and Bolten-Rempt: 166–168, repros., color pl., 203, repros.

1983 Van Eeghen: 27–125, repros. 25–26.

1984/1985 Schwartz: 344–345, color repros.

1985 NGA: 332–333, repros.

1986 Guillaud and Guillaud: 377–378, color repros.

1986 Tümpel: 328–329, color repros., 413, no. 221, 416, no. 250.

1986 Sutton: 314.

1937.1.72 (72)

Rembrandt van Rijn

Self-Portrait

1659

Oil on canvas, 84.5 x 66 (33¼ x 26)

Andrew W. Mellon Collection

Inscriptions

At center left: *Rembrandt f. 1659*

Technical Notes: The original support, a tightly, plain-woven fabric with fine threads, has been lined, with the tacking margins trimmed, and a coating of white lead applied to the back of the lining. The double ground consists of a thick, reddish brown lower layer and a very thin, light gray layer.¹ The design was then sketched in a transparent brown underpaint layer intentionally left visible in the proper right sleeve and in the nostrils, mouth, and neck bordering the collar. The exposed areas of the brown sketch are abraded, which has diminished their significance.

The figure is painted with opaque, broad, flat brushstrokes, while the background and hands are thinly painted. Hair has been articulated by fine brushstrokes and lines incised with the butt end of a brush into the still-wet paint. Highlights of the face were first created overall with heavy short strokes of richly impasted paint, with individual brushstrokes swirled wet into wet rather than blended. Once dry, the paint was reworked with unblended, short, distinct

strokes of darker colors following the initial brushwork pattern, which were softened with half-shadow mid-tones. Strokes of white paint under the beret indicate that Rembrandt initially planned a lighter color beret than the present black one.

While the face and hands are largely intact, most of the figure and the background at the left are extensively abraded. The left collar and background adjacent to the proper right cheek are quite damaged and now obscured by black overpaint. The painting underwent treatment in 1992 to remove discolored overpaint. The blackish paint to the left of the figure and a patchy semi-opaque coating, applied in a prior restoration to disguise abrasion, were left in place where they could not be safely removed.

Provenance: George, 3rd Duke of Montagu and 4th Earl of Cardigan [d. 1790], by 1767;² by inheritance to daughter, Lady Elizabeth, wife of Henry, 3rd Duke of Buccleuch of Montagu House, London; John Charles, 7th Duke of Buccleuch; (P. & D. Colnaghi & Co., New York, 1928); (M. Knoedler & Co., New York); sold January 1929 to Andrew W. Mellon, Pittsburgh and Washington; deeded 28 December 1934 to The A. W. Mellon Educational and Charitable Trust, Pittsburgh.

Exhibited: *Winter Exhibition of Old Masters*, Royal Academy, London, 1872, no. 181. *Rembrandt. Collection des oeuvres des maîtres réunies, à l'occasion de l'inauguration de S. M. la Reine Wilhelmine*, Stedelijk Museum, Amsterdam, 1898, no. 102. *Exhibition of Works by Rembrandt*, Royal Academy, London, 1899, no. 6. *The Thirteenth Loan Exhibition of Old Masters: Paintings by Rembrandt*, Detroit Institute of Arts, 1930, no. 62. *A Loan Exhibition of Sixteen Masterpieces*, Knoedler Galleries, New York, 1930, no. 8. Amsterdam 1935, no. 26. *Loan Exhibition of Paintings, Drawings and Etchings by Rembrandt and His Circle*, Art Institute of Chicago, 1935–1936, no. 6. New York 1939, no. 307. Washington 1969, no. 19. *Masterpieces of Western European Painting of the XVIth–XXth Centuries from the Museums of the European Countries and USA*, Hermitage, Leningrad, 1989, no. 13. *Dutch Art and Scotland: A Reflection of Taste*, National Gallery of Scotland, Edinburgh, 1992, no. 53.

THE FACE is familiar, as is the searingly penetrating gaze with which the sitter stares directly out at the viewer. No question it is Rembrandt, late in his life, at a time when he has suffered through the cruel indignities of failure after so many years of success. Indeed, this portrait, painted in 1659, dates to the year after Rembrandt's possessions and his house on the Sint-Anthonisbreestraat had been auctioned as a result of his insolvency. It may well have been one of the first works he painted in the small house on the Rozengracht in the painters' quarter of Amsterdam where he had moved when his fortunes and his prospects were at a low ebb. In the following year Rembrandt set up a business agreement with his son Titus and Hendrickje Stoffels that prevented him from being sued by any of his dissatisfied creditors for recovery of debts.³