NATIONAL GALLERY OF ART ONLINE EDITIONS
Dutch Paintings of the Seventeenth Century

Pieter de Hooch
Dutch, 1629 - 1684

The Bedroom

1658/1660

oil on canvas
overall: 51 x 60 cm (20 1/16 x 23 5/8 in.)
framed: 73 x 82.6 x 8.9 cm (28 3/4 x 32 1/2 x 3 1/2 in.)
Widener Collection 1942.9.33

ENTRY

De Hooch painted this intimate scene of domestic life around 1658 to 1660, during the last years of his Delft period. The painting depicts an everyday occurrence, in which a child opens a door to an inner room, where its mother, busy with her household chores, airs out the bedcovers. The scene, however, is instilled with a sense of intimacy and warmth that transcends the mundane subject matter.

De Hooch achieved this effect through his treatment of light and his sensitive arrangement of the interior space. Light enters the room from two sources: the double windows on the left and the open door and window at the front of the house. As the light streams through the child's hair, it illuminates the youngster with a palpable, radiant glow. It also enlivens the interior space in the way it plays across a variety of surfaces. De Hooch suggests, for example, the different character of light as it passes through an exterior window, through an interior window, and through both an exterior and interior window. He deftly differentiates between the sheen of reflections off the marble floor and the more spectacular highlights on the orange tile floor. He also captures the nuances of tone in the shadows, which vary because of the multiple light sources.

© National Gallery of Art, Washington

The extreme naturalism of these optical effects suggests that De Hooch painted this scene, or at least the room, from life. The same room is found in two similar but independent works, *A Woman Delousing a Child's Hair* [fig. 1] and *Kolf Players* [fig. 2], both of which were also painted from 1658 to 1660. The landscape seen through the doorway, however, differs in each example.

Another version of this painting, signed with a monogram, is in the Staatliche Kunsthalle, Karlsruhe. The only difference between the two is that the mirror on the wall between the figures has ornaments on its top and bottom in the Karlsruhe version that do not appear here. In 1929 Valentiner wrote that the Washington version is an autograph replica of the Karlsruhe painting.[1] Sutton, though he believes that the Karlsruhe painting is the better of the two works, does not feel that one can designate either as the original version. His 1980 assessment that the Washington painting is "of the highest quality" was borne out in 1982 when the darkened varnish that had obscured many of the painting's nuances was removed.[2] X-radiographs [see X-radiography] taken at that time show no significant Pentimenti, although the pattern of light falling on the wall from the window on the left has a more defined rectangular shape than that apparent in the final composition. Little is known about the creation of autograph replicas by seventeenth-century Dutch artists. As yet unanswered is whether such works were painted for commission or for the art market.[3]

Bode sought to identify the woman, who reappears in a number of De Hooch's paintings, as the artist's wife, Jannetje van der Burch, and the child as one of their own.[4] Most authors are quite circumspect when it comes to naming the gender of the child, for distinguishing between young boys and girls is notoriously difficult given the similarity of their dress at this time. In any event, De Hooch and his wife did have both a son and a daughter, born in 1655 and 1656 respectively, either of whom could have served as the model.[5] Given that the same child appears in the Polesden Lacey painting with a slightly older boy in the background, the child in this painting may well be a depiction of De Hooch's daughter, Anna. In the Polesden Lacey painting the child carries a *kolf* stick, used in a popular game at the time, which she has been playing outdoors with the boy.[6] In the Washington painting the child holds a ball, probably a *kolf* ball. De Hooch has situated the child in a doorway flanked by rows of Dutch tiles depicting children's games.

As Broos has emphasized, the traditional title of this painting, *The Bedroom,* is slightly misleading, for it suggests that Dutch homes had rooms with separate functions.[7] To the contrary, box beds, situated against one wall, frequently were

© National Gallery of Art, Washington

part of a multifunction room. Nevertheless, the activities of the woman, who straightens the bed and tends the chamber pot, were part of the morning ritual that Dutch housewives faced as they prepared the central room of the house for its daytime functions. The Dutch prided themselves on orderliness and cleanliness, virtues that were seen as metaphors of spiritual purity.[8]

The harmonious character of the scene and the emphasis on the mother's dual responsibilities of child nurturing and caring for the home embody an ideal of Dutch domestic felicity that is nowhere better represented than in the paintings of Pieter de Hooch. These ideals, which had by mid-century been well formulated in the writings of Jacob Cats,[9] are also to be found in many of the moralizing messages in the extensive emblematic literature of the day. While reality may not have lived up to the images evoked by De Hooch and Cats, the Dutch concern for orderliness and cleanliness, as well as their sympathetic manner of child rearing, was often remarked upon by foreign travelers.[10]

Arthur K. Wheelock Jr.

April 24, 2014

© National Gallery of Art, Washington

COMPARATIVE FIGURES

fig. 1 Pieter de Hooch, *A Woman Delousing a Child's Hair*, 1658–1660, oil on canvas, Rijksmuseum, Amsterdam. Photo © Rijksmuseum, Amsterdam

fig. 2 Pieter de Hooch, *Kolf Players*, 1658–1660, oil on panel, Polesden Lacey, Surrey. Photo: National Trust

NOTES

[1] Wilhelm R. Valentiner, *Pieter de Hooch: The Master's Paintings*, trans. Alice M. Sharkey and E. Schwandt (London and New York, 1930), no. 59.

[2] Peter Sutton, *Pieter de Hooch: Complete Edition with a Catalogue Raisonné* (Oxford, 1980), 87.

[3] Aside from these two versions, a third version was tentatively listed by Sutton as an autograph and it was auctioned in New York on February 29, 1956, no. 17, repro. The large number of copies of the composition that Sutton lists further attests to its popularity (see Peter Sutton, *Pieter de Hooch: Complete Edition with a Catalogue Raisonné* [Oxford, 1980], 87–88).

[4] Wilhelm von Bode, *Rembrandt und seine Zeitgenossen*…. (Leipzig, 1906),

© National Gallery of Art, Washington

58.

[5] For the difficulty of using a costume to determine a young child's gender, see J. B. Bedaux and Rudi Ekkart, *Pride and Joy: Children's Portraits in the Netherlands, 1500–1700* (Amsterdam, 2000), 78–82. De Hooch's eldest son, Peter, was baptized on February 2, 1655, and a daughter, Anna, was baptized on November 14, 1656. Ben P. J. Broos et al., *Great Dutch Paintings from America* (The Hague and Zwolle, 1990), 303, assumes that the child is a boy and postulates that it may represent Peter.

[6] For the history of *kolf*, see Sten J. H. Van Hengel, *Early Golf* (Vaduz, 1985). Although most depictions of *kolf* players represent boys and men, the game was enjoyed by all. For a portrait of a girl holding a *kolf* stick and ball, see Sten J. H. Van Hengel, *Early Golf* (Vaduz, 1985), 29, fig. 16.

[7] Ben P. J. Broos et al., *Great Dutch Paintings from America* (The Hague and Zwolle, 1990), 304.

[8] Ben P. J. Broos et al., *Great Dutch Paintings from America* (The Hague and Zwolle, 1990), 304.

[9] An extremely important and influential expression of Cats' ideal of family existence is found in his *Houwelyck, dat is, de gantsche gheleghentheydt des echten-staets* (Middelburg, 1625). For a particularly insightful quotation from this poetic treatise, see Peter Sutton, *Pieter de Hooch: Complete Edition with a Catalogue Raisonné* (Oxford, 1980), 46.

[10] See Peter Sutton, *Pieter de Hooch: Complete Edition with a Catalogue Raisonné* (Oxford, 1980), 47–48.

TECHNICAL SUMMARY

The original support, a medium-weight, plain-weave fabric [1] has been lined with the tacking margins trimmed. Cusping appears along the top, right, and bottom edges but not on the left edge. Paint is applied over a smooth white ground in thin layers followed by thin glazes and scumbles. Lining has flattened the impasted highlights. The paint is in good condition with no abrasion and losses confined to the edges. Discolored varnish was removed when conservation treatment was carried out in 1982.

[1] Average densities of 11.1 threads per centimeter horizontally and 11.6 threads per centimeter vertically were measured by the Thread Count Automation Project of Cornell University and Rice University (see report dated May 2010 in Conservation

© National Gallery of Art, Washington

department files).

PROVENANCE

Possibly S.J. Stinstra collection, Amsterdam; possibly (sale, S.J. Stinstra, Amsterdam, 1822, no. 86).[1] William Waldegrave, Lord Radstock [1753-1825], Longford Castle, Wiltshire, and Coleshill, Berkshire; (sale, Christie's, 12-13 May 1826, no. 14); George Granville Leveson-Gower, 1st duke of Sutherland [1783-1833], Stafford House, London; by inheritance to his son, George Granville Sutherland-Leveson-Gower, 2nd duke of Sutherland [1786-1861], Stafford House; (Emery Rutley, London), in 1846;[2] Morant.[3] Robert Field, London; (sale, Christie, Manson & Woods, London, 6 June 1856, no. 520). Charles Scarisbrick [d. 1860], Scarisbrick Hall, Lancashire; (his sale, Christie, Manson & Woods, London, 10 May 1861, no. 119); (Francis Nieuwenhuys, London);[4] Adrian John Hope [1811-1863], London; (his estate sale, Christie, Manson & Woods, London, 30 June 1894, no. 32); (Charles J. Wertheimer, London and Paris); (Charles Sedelmeyer, Paris); sold 30 July 1894 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.

[1] Cornelis Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 8 vols., trans. Edward G. Hawke, London, 1907-1927: 1:498, no. 78, includes a reference to this sale in his provenance of *The Bedroom*. The De Hooch painting in that sale, however, need not necessarily refer to NGA 1942.9.33, since other versions of the composition exist.

[2] According to a note by John Smith contained in Hofstede de Groot's typescript supplement, ad. no. 78, to Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 8 vols., trans. Edward G. Hawke, London, 1907-1927, in the Rijksbureau voor Kunsthistorische Documentatie, The Hague.

[3] The Getty Provenance Index indicates that Rutley purchased the painting from

© National Gallery of Art, Washington

Sutherland for Morant, but also notes that the entry for the painting in Ben P.J. Broos et al., *Great Dutch Paintings from America* (Exh. cat., Mauritshuis, The Hague; Fine Arts Museums of San Francisco, 1990-1991: no. 35) has Morant buying for Rutley.

[4] According to the Getty Provenance Index, Christie's copy of the 1861 sale catalogue is marked "FN" and Peter C. Sutton, *Pieter de Hooch: Complete Edition with a Catalogue Raisonné*, Oxford, 1980: no. 40B, gives the buyer as "Nieuwenhuys."

EXHIBITION HISTORY

1909 The Hudson-Fulton Celebration, The Metropolitan Museum of Art, New York, 1909, no. 55.

1990 Great Dutch Paintings from America, Mauritshuis, The Hague; The Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, 1990-1991, no. 35, color repro., as The Box Bed.

1998 Pieter de Hooch, Dulwich Picture Gallery, London; Wadsworth Atheneum, Hartford, 1998-1999, no. 21, repro.

1999 Johannes Vermeer: The Art of Painting, National Gallery of Art, Washington, D.C., 1999-2000, not in brochure.

2000 The Public and the Private in the Age of Vermeer, Osaka Municipal Museum of Art, 2000, no. 23, repro.

2003 Vermeer y el interior holandés, Museo Nacional del Prado, Madrid, 2003, no. 12, repro.

2009 Loan for display with permanent collection, Gemeente Musea / Stedelijk Museum het Prinsenhof, Delft, 2009.

2012 Vermeer: Il secolo d'oro dell'arte olandese, Scuderie del Quirinale, Rome, 2012-2013, no. 28, color repro.

© National Gallery of Art, Washington

BIBLIOGRAPHY

1829 Smith, John. *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*. 9 vols. London, 1829-1842: 4(1833):227, no. 9.

1833 Passavant, Johann David. *Kunstreise durch England und Belgien*. Frankfurt, 1833: 63.

1837 Waagen, Gustav Friedrich. *Kunstwerke und Künstler in England und Paris*. 3 vols. Berlin, 1837–1839: 2(1838):67.

1838 Waagen, Gustav Friedrich. *Works of Art and Artists in England*. 3 vols. Translated by H. E. Lloyd. London, 1838: 2:253-354.

1844 Jameson, Anna Brownell Murphy. *Companion to the Most Celebrated Galleries of Art in London*. London, 1844: 205, no. 124.

1854 Waagen, Gustav Friedrich. *Treasures 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: 2:71.

1857 Thoré, Théophile E. J. (William Bürger). *Trésors d'Art exposés à Manchester en 1857 et provenant des collections royales, des collections publiques et des collections particulières de la Grande-Bretagne*. Paris, 1857: 319.

1865 Thoré, Théophile E. J. (William Bürger). *Trésors d'Art en Angleterre*. 3rd ed. Paris, 1865: 319.

1879 Havard, Henry. *L'art et les artistes hollandais*. 4 vols. Paris, 1879-1881: 3:61-138.

1885 *Catalogue of Paintings Forming the Collection of P.A.B. Widener, Ashbourne, near Philadelphia*. 2 vols. Paris, 1885-1900: 2(1900):215, repro.

1894 Richter, Jean Paul. "Versteigerung der Adrian Hope-Sammlung in London." *Repertorium für Kunstwissenschaft* 17 (June 1894): 331-333.

1897 Roberts, William. *Memorials of Christie's: A record of art sales from 1766 to 1896*. 2 vols. London, 1897: 1:193.

1898 Sedelmeyer, Charles. *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 time formed part of the Sedelmeyer Gallery*. Paris, 1898: no. 70, repro.

1901 Mireur, Hippolyte. *Dictionnaire des ventes d'art*. 7 vols. Paris, 1901-1912: 3(1911):482.

1906 Bode, Wilhelm von. *Rembrandt und Seine Zeitgenossen...*. Leipzig, 1906: 58.

1907 Hofstede de Groot, Cornelis. *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: 1(1907) 498, no. 78.

1909 Valentiner, Wilhelm R. *Catalogue of a collection of paintings by Dutch masters of the seventeenth century*. The Hudson-Fulton Celebration 1.

© National Gallery of Art, Washington

Exh. cat. Metropolitan Museum of Art, New York, 1909: xxiv, 56, no. 55, repro., 154, 161.

1910 Breck, Joseph. "Hollandsche kunst op de Hudson-Fulton tentoonstelling te New York." *Onze Kunst* 17 (February 1910): 41-47.

1910 Cox, Kenyon. "Art in America, Dutch Paintings in the Hudson-Fulton Exhibition III." *The Burlington Magazine* 16, no. 83 (February 1910): 305.

1910 Valentiner, Wilhelm R. *Catalogue of a Loan Exhibition of Paintings by Old Dutch Masters Held at the Metropolitan Museum of Art in Connection with the Hudson-Fulton Celebration*. New York, 1910: 14, 200, no. 55, repro. 201.

1910 Valentiner, Wilhelm R. "Die Ausstellung holländischer Gemälde in New York." *Monatshefte für Kunstwissenschaft* 3 (1910): 9.

1913 Hofstede de Groot, Cornelis, 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, repro.

1914 Rudder, Arthur de. *Pieter de Hooch et son oeuvre*. Collection des grands artistes des Pays-Bas. Brussels and Paris, 1914: 105.

1923 Bode, Wilhelm von. *Rembrandt und seine Zeitgenossen: Charakterbilder der grossen Meister der holländischen und vlämischen Malershule im siebzehnten Jahrhundert*. 2nd ed. Leipzig, 1923: 58.

1923 *Paintings in the Collection of Joseph Widener at Lynnewood Hall*. Intro. by Wilhelm R. Valentiner. Elkins Park, Pennsylvania, 1923: unpaginated, repro.

1925 Collins Baker, Charles Henry. *Pieter de Hooch*. Masters of Painting. London, 1925: 6.

1926 Valentiner, Wilhelm R. "Pieter de Hooch, Part I." *Art in America* 15, no. 1 (December 1926): 61.

1927 Brière-Misme, Clotilde. "Tableaux inédits ou peu connus de Pieter de Hooch, Part II." *Gazette des Beaux-Arts* 69, no. 16 (July-August 1927): 58, 63 (referring to the version in Karlsruhe).

1927 Valentiner, Wilhelm R. "Pieter de Hooch, Part II." *Art in America* 15, no. 2 (February 1927): 76, no. 12.

1929 Valentiner, Wilhelm R. *Pieter de Hooch: des Meisters Gamälde in 180 Abbildungen*. Klassiker der Kunst in Gesamtausgaben 35. Stuttgart, Berlin and Leipzig, 1929: xv, repro. 59, 274.

1930 Valentiner, Wilhelm R. *Pieter de Hooch: The Master's Paintings*. Translated by Alice M. Sharkey and E. Schwandt. London and New York, 1930: xv, repro. 59, 274.

1931 *Paintings in the Collection of Joseph Widener at Lynnewood Hall*. Intro. by Wilhelm R. Valentiner. Elkins Park, Pennsylvania, 1931: 82, repro.

1938 Waldmann, Emil. "Die Sammlung Widener." *Pantheon* 22 (November 1938): 341.

1939 Godwin, Blake-More. *Toledo Museum of Art: Catalogue of European*

© National Gallery of Art, Washington

Paintings. Toledo, Ohio, 1939: 106.

1940 "Famous Widener Collection of Old Masters Given to the Nation." *Art Digest* 15 (1 November 1940): 10-11.

1942 National Gallery of Art. *Works of art from the Widener collection*. Washington, 1942: 5.

1948 National Gallery of Art. *Paintings and Sculpture from the Widener Collection*. Washington, 1948 (reprinted 1959): 63, repro.

1960 Staatlichen Kunsthalle. *Holländische Meister aus der Staatlichen Kunsthalle Karlsruhe*. Karlsruhe, 1960: no. 25, repro.

1961 Reitlinger, Gerald. *The Rise and Fall of Picture Prices 1760-1960*. (Vol. 1 of *The Economics of Taste*). London, 1961: 344.

1963 Walker, John. *National Gallery of Art, Washington, D.C.* New York, 1963 (reprinted 1964 in French, German, and Spanish): 315, repro.

1964 Fedden, Robin. *Polesden Lacey, Surrey: a property of the National Trust*. Plaistow, 1964: 24.

1965 National Gallery of Art. *Summary Catalogue of European Paintings and Sculpture*. Washington, 1965: 69.

1966 Lauts, Jan. *Katalog alte Meister bis 1800*. 2 vols. Karlsruhe, 1966: 1:152, no. 259; 2:360, repro.

1968 National Gallery of Art. *European Paintings and Sculpture, Illustrations*. Washington, 1968: 61, repro.

1975 National Gallery of Art. *European paintings: An Illustrated Summary Catalogue*. Washington, 1975: 178-179, repro.

1976 Wittmann, Otto, ed. *The Toledo Museum of Art: European Paintings*. University Park, 1976: 81.

1978 King, Marian. *Adventures in Art: National Gallery of Art, Washington, D.C.* New York, 1978: 52-53, pl. 29.

1979 Wheelock, Arthur K., Jr. "Perspective and Its Role in the Evolution of Dutch Realism." In *Perception and Pictorial Representation*. Edited by Calvin F. Nodine and Dennis F. Fisher. New York, 1979: 111, fig. 7.1.

1980 Sutton, Peter C. *Pieter de Hooch: Complete Edition with a Catalogue Raisonné*. Oxford, 1980: 21, 26, 87, no. 40B, pl. 44.

1981 Wheelock, Arthur K., Jr. *Jan Vermeer*. New York, 1981: 34, fig. 34.

1982 Clark, H. Nichols B. "A Fresh Look at the Art of Francis W. Edmonds: Dutch Sources and American Meanings." *The American Art Journal* 14 (Summer 1982): 92, fig. 22.

1982 Reitlinger, Gerald. *The Economics of Taste: The Rise and Fall of Picture Prices, 1760–1960*. 3 vols. Reprint. New York, 1982: 1:344.

1984 Sutton, Peter C. *Masters of Seventeenth-Century Dutch Genre Painting*. Edited by Jane Iandola Watkins. Exh. cat. Philadelphia Museum of Art; Gemäldegalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin; Royal Academy of Arts, London. Philadelphia, 1984: 222, repro.

1984 Walker, John. *National Gallery of Art, Washington*. Rev. ed. New York, 1984: 291, no. 382, color repro.

© National Gallery of Art, Washington

1985 National Gallery of Art. *European Paintings: An Illustrated Catalogue*. Washington, 1985: 206, repro.

1986 Sutton, Peter C. *A Guide to Dutch Art in America*. Washington and Grand Rapids, 1986: 311.

1988 Wheelock, Arthur K., Jr. *Jan Vermeer*. Masters of Art. 2nd rev. ed.. New York, 1988: 33, fig. 34.

1990 Broos, Ben P. J., 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: 300-304, no. 35, color repro. 300, as *The Bed Box*.

1990 Schneider, Cynthia P. *Rembrandt's Landscapes: Drawings and Prints*. Exh. cat. National Gallery of Art, Washington. Boston, 1990: 105-106, repro.

1995 Wheelock, Arthur K., Jr. *Dutch Paintings of the Seventeenth Century*. The Collections of the National Gallery of Art Systematic Catalogue. Washington, 1995: 133-136, color repro. 135.

1996 Kersten, Michiel C.C., and Daniëlle H.A.C. Lokin. *Delft masters, Vermeer's contemporaries: illusionism through the conquest of light and space*. Exh. cat. Stedelijk Museum Het Prinsenhof, Delft. Zwolle, 1996: 151, fig. 143.

1998 Sutton, Peter C. *Pieter de Hooch, 1629-1684*. Exh. cat. Dulwich Picture Gallery, London; Wadsworth Atheneum, Hartford. New Haven, 1998: 130-131, no. 21, repro.

1999 Alpers, Svetlana. "De Hooch: A View with a Room." *Art in America* 87, no. 6 (June 1999): 96-97, repro.

1999 Wheelock, Arthur K., Jr. "Exhibition review: Pieter de Hooch. Dulwich and Hartford." *The Burlington Magazine* 141, no. 1151 (February 1999): fig. 66.

2000 Wheelock, Arthur K., Jr. *The Public and the Private in the Age of Vermeer*. Exh. cat. Osaka Municipal Museum of Art. London, 2000: 11, 12, fig. 1, 19, 40, no. 23, 140-142, repro.

2001 Franits, Wayne E., ed. *The Cambridge companion to Vermeer*. Cambridge, England, and New York, 2001: 15, repro.

2001 Westermann, Mariët, et al. *Art & Home: Dutch Interiors in the Age of Rembrandt*. Exh. cat. Denver Art Museum; Newark Museum. Zwolle, 2001: 137, fig. 182.

2003 Vergara, Alejandro. *Vermeer y el interior holandés*. Exh. cat. Museo nacional del Prado, Madrid, 2003: 120-121, no. 12, repro.

2003 Waagen, Gustav Friedrich. *Treasures of Art in Great Britain*. Translated by Elizabeth Rigby Eastlake. Facsimile edition of London 1854. London, 2003: 2:71.

2004 Hand, John Oliver. *National Gallery of Art: Master Paintings from the Collection*. Washington and New York, 2004: 188, no. 149, color repro.

2006 Franits, Wayne E. *Pieter de Hooch: A woman preparing bread and*

© National Gallery of Art, Washington

butter for a boy. Getty Museum Studies on Art. Los Angeles, 2006: 20 fig. 17, 21, 72 nn. 17 and 18.

2010 Powell, Amy. "Painting as Blur: Landscapes in Paintings of the Dutch Interior." *Oxford Art Journal* 33, no. 2 (2010): 165, fig. 19.

2012 Wheelock, Arthur K., Jr., Walter A. Liedtke, and Sandrina Bandera Bistoletti. *Vermeer: il secolo d'oro dell'arte olandese*. Exh. cat. Scuderie del Quirinale, Rome. Milan, 2012: no. 18, color repro.

To cite: Arthur K. Wheelock Jr., “Pieter de Hooch/*The Bedroom*/1658/1660,” *Dutch Paintings of the Seventeenth Century*, NGA Online Editions, http://purl.org/nga/collection/artobject/1172 (accessed December 21, 2016).

© National Gallery of Art, Washington