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

Rembrandt van Rijn
Dutch, 1606 - 1669

A Woman Holding a Pink

1656

oil on canvas
overall: 103 x 86 cm (40 9/16 x 33 7/8 in.)
framed: 132.1 x 116.2 cm (52 x 45 3/4 in.)
Inscription: upper right: Rembrandt. / f.1656
Andrew W. Mellon Collection 1937.1.75

ENTRY

In writing about Rembrandt's classicism of the mid-1650s, Sir Kenneth Clark juxtaposed illustrations of *A Woman Holding a Pink* and Rembrandt's 1658 *Self-Portrait* in the Frick Collection [fig. 1].[1] The comparison is striking, for the nobility of both figures has much to do with their frontal poses and direct gazes. Whether or not the foundation of Rembrandt's classicism of the mid-1650s derives from Titian, as Clark maintained, there is no question that Rembrandt increasingly sought to capture the essence of a sitter's presence by means of the triangular geometry of a frontal, seated pose.The simplicity of concept, the forcefulness of execution, and the nobility of character of *A Woman Holding a Pink* are qualities that have become even more pronounced after the painting was conserved in 2007–2008. The removal of the yellowed, pigmented varnish and old retouches revealed highlights in the face and the bold brushwork in the costume that greatly enhanced the figures' sense of liveliness and three-dimensionality. The changes are so striking that I now fully endorse the attribution of the painting to Rembrandt, an attribution I doubted in the 1995 catalog of the collection of Dutch paintings in the National Gallery of Art.[2]

The questions about the painting's attribution expressed in the 1995 catalog were not the first raised about this handsome portrait. Despite Sir Kenneth Clark's enthusiastic endorsement and the painting's clear relationship to Rembrandt's portrait style of the mid-1650s, Horst Gerson postulated in 1969 that *A Woman Holding a Pink* was executed by an artist trained by Rembrandt rather than by the master himself. He wrote: "Its solid structure combined with a smooth surface . . . are more characteristic of the school of Rembrandt than of the master himself. It

© National Gallery of Art, Washington

could be a work of Bol or Maes."[3] In 1995 I agreed with Gerson that the relatively smooth modeling suggested that the painting had been executed by a student of Rembrandt's workshop hailing from Dordrecht, such as Nicolaes Maes (Dutch, 1634 - 1693) or Ferdinand Bol (Dutch, 1616 - 1680), but suggested that the artist in question could have been Jacobus Leveck (1634–1675). However, this hypothesis no longer seems valid: much as with Bol and Maes, Leveck was not in the Rembrandt workshop in 1656. He had returned to Dordrecht by 1655, at which time he had joined the Dordrecht Saint Luke's Guild.[4]

Aside from his concerns about the relative smoothness of the modeling, Gerson was skeptical of the authenticity of the signature and date. Technical examination, however, has found no evidence that they are later additions. Moreover, the handwriting of the letters in Rembrandt's name is consistent with those of other signatures on paintings from the mid-1650s.[5] Finally, the date, 1656, is perfectly appropriate for the simple, unadorned character of the woman's costume.[6] A particular telling comparison is with Rembrandt's *Portrait of a Lady with an Ostrich-Feather Fan*, also in the National Gallery of Art [fig. 2]. Even though the woman depicted in *A Woman Holding a Pink* wears a relatively modest outfit, her plain white cuffs edged with lace are remarkably similar to those worn by the more elegantly attired woman holding the ostrich-feather fan. Their flat white linen collars, fastened in the center with a clasp or pin, are comparably edged in lace.

The many compelling visual and stylistic connections between these two paintings are now far more evident than they were in 1995 because *Portrait of a Lady with an Ostrich-Feather Fan* also underwent conservation treatment in recent years.[7] Beyond the comparable edging of the cuffs and collars, similarities in the bold manner in which the materials are rendered are now particularly striking. In each work, Rembrandt has modeled the collar and cuffs in broad planes with vigorously applied, bold strokes. A similar approach is also found in the blacks, where light highlights define sharp folds in the material.

The removal of thick, discolored layers of varnish has also revealed striking similarities in the handling of flesh tones in these two works that had previously been obscured. The women's hands are extremely close in character, not only in their shapes, but also in the freely brushed modeling of their forms that consists of a rich overlay of colors, some smoothly and some roughly applied. Comparable approaches to modeling also exist in the women's faces. Much as in the hands, the flesh tones in the faces consist of a subtle array of ochers, pinks, and whites that are brushed in complex layers. Accents on the foreheads of each woman are

© National Gallery of Art, Washington

modeled with carefully brushed parallel strokes. Instead of what appeared to be a rather bland application of paint, the face of *A Woman Holding a Pink* has an engaging visual richness consistent with Rembrandt's manner.

Despite the compelling similarities in these two portraits, certain differences do exist in the definition of the women's features, which are more robustly defined in *Portrait of a Lady with an Ostrich-Feather Fan* than in *A Woman Holding a Pink.* The distinctions are partially due to different physiognomies, but also to the softer light that plays over the woman's face in *A Woman Holding a Pink* as she gazes directly at the viewer rather than in the direction of her mate. The relatively soft modeling of her form, consistent with the classicism of the image, is also evident in the X-radiographs [see X-radiography], which reveals broad concentrations of lead white in the modeling of her face but few individual brushstrokes defining her features [fig. 3].

Although the young woman has a quietly restrained pose, she has slightly turned her body in space, resting one arm on a carpeted table and the other on her chair. As she sits in this dignified yet relaxed manner, she delicately holds in her right hand a pink carnation, a flower that is often associated with the sacrament of marriage.[8] Although an allusion to a marriage or betrothal may explain its presence here, such an interpretation seems unlikely given that no reinforcing marriage symbolism is present. However, the carnation also has another symbolic attribute that is probably more relevant to this image. This flower, which in Dutch is called *nagelbloem* (nail flower), is often associated with Christ's Crucifixion.[9] Thus, when appearing in family portraits, the carnation alludes to true conjugal love and the inspiration provided by the divine love of Christ's Passion. In conjunction with the still life on the tabletop to the woman's left, the carnation the woman holds would appear to have similar associations. The large book with its metal clasps probably represents the Bible and the apples the legacy of original sin that the woman must strive to overcome through her faith.

Arthur K. Wheelock Jr.

April 24, 2014

© National Gallery of Art, Washington

COMPARATIVE FIGURES

fig. 1 Rembrandt van Rijn, *Self-Portrait*, 1658, oil on canvas, Frick Collection, New York. Photo © The Frick Collection, New York

fig. 2 Rembrandt van Rijn, *Portrait of a Lady with an Ostrich-Feather Fan*, c. 1656/1658, oil on canvas transferred to canvas, National Gallery of Art, Washington, Widener Collection, 1942.9.68

© National Gallery of Art, Washington

fig. 3 Detail of head, X-radiograph composite, Rembrandt van Rijn, *A Woman Holding a Pink*, 1656, oil on canvas, National Gallery of Art, Washington, Andrew W. Mellon Collection, 1937.1.75

NOTES

[1] Kenneth Clark, *Rembrandt and the Italian Renaissance* (New York, 1966), 127–130, fig. 120.

[2] Arthur K. Wheelock, Jr., *Dutch Paintings of the Seventeenth Century*, Washington, 1995, 321–326 [available as an Archived Text, Online Editions Toolbar].

[3] Horst Gerson in Abraham Bredius, *Rembrandt: The Complete Edition of the Paintings,* revised by Horst Gerson (London, 1969), 581, no. 390.

[4] Leveck is identified as a student of Rembrandt in a document dated September 16, 1653, when he and another pupil (*dissipelen*) acted as witnesses for Rembrandt. Houbraken, who later studied briefly with Leveck in Dordrecht, mentions that Leveck had studied under Rembrandt, but he also writes that "[Leveck] still had a painting in his house from his first period in which Rembrandt's handling was so truthfully done that one would have

© National Gallery of Art, Washington

taken it for a work of Rembrandt." This "first period" must have lasted at least until 1655, the year Leveck entered the Saint Luke's Guild in Dordrecht. In 1995 I postulated (note 9, this entry) that Leveck may have painted this work while he was with Rembrandt and that Rembrandt signed it after he had left for Dordrecht, but this proposal now seems to me to be quite unrealistic. For a further discussion of Leveck, see Peter Marijnissen et al., *De Zichtbaere Werelt* (Zwolle and Dordrecht, 1992), 220–225.

[5] The signature, for example, conforms in most respects to Rembrandt's *Jacob Blessing the Children of Joseph,* 1656 (Gemäldegalerie, Kassel, inv. no. 249). In this comparison only the *B* with its upper loop differs from the signature in the Kassel painting.

[6] See Willem L. van de Watering, "On Jacob van Loo's *Portrait of a Young Woman*," *Minneapolis Institute of Arts Bulletin* 63 (1976–1977): 38. Van de Watering emphasizes that, except for elderly or particularly conservative women, fashion began to change shortly after 1655–1656.

[7] The conservation treatment of that painting occurred in 2006–2007.

[8] Fernand Mercier, "La Valeur symbolique de l'oeillet dans la peinture du moyen-age," *Revue de l'Art* 71 (1937): 233–236.

[9] Robert A. Koch, "Flower Symbolism in the Portinari Altarpiece," *Art Bulletin* 46 (March 1964): 70–77.

TECHNICAL SUMMARY

The support, a tightly woven, fine-weight fabric, has been lined with the tacking margins trimmed. Cusping is visible along all edges in the X-radiographs, indicating the original dimensions have been retained. The painting was prepared with a double ground consisting of a brown, quartz-type lower layer, followed by a yellow layer.[1]

The paint is a mixture of layers of paste consistency and glazes, worked both wet-into-wet and wet–over-dry with low brushmarking.[2] The background layer extends under the figure, which was initially sketched in broad brushstrokes. The hands, face, and tablecloth are thickly painted and finished with transparent glazes. Some texture has been lost by lining. Scattered minor losses have been retouched as have losses along the edges. The background and the figure's dress are moderately abraded. The painting was treated in 2007-2008 to remove discolored varnish and inpainting and to inpaint the abrasion.

© National Gallery of Art, Washington

[1] The ground was analyzed by Karin Groen using cross-sections and energy dispersive X-ray analysis (see Karin Groen, "Grounds in Rembrandt's Workshop and in Paintings by His Contemporaries," in Stichting Foundation Rembrandt Research Project,A Corpus of Rembrandt Paintings, vol. 4, Self-Portraits, ed. Ernst van de Wetering (Dordrecht, 2005), 666–667).

[2] The paint layers were analyzed by the NGA Scientific Research department using cross-section and polarized light microscopy (see report dated November 4, 2010, in NGA Conservation department files).

PROVENANCE

Pierre Crozat [1665-1740], Paris, before 1740; by inheritance to his nephews, first to Louis-François Crozat, marquis du Châtel [1691-1750], Paris, and then [on Louis-François' death without a male heir] to Louis-Antoine Crozat, baron de Thiers [1699-1770], Paris; the latter's heirs; purchased 1772, through Denis Diderot [1713-1784] as an intermediary, by Catherine II, empress of Russia [1729-1796], for the Imperial Hermitage Gallery, Saint Petersburg; sold March 1931, as a painting by Rembrandt, through (Matthiesen Gallery, Berlin; P. & D. Colnaghi & Co., London; and M. Knoedler & Co., New York) to Andrew W. Mellon, Pittsburgh and Washington, D.C.; deeded 30 March 1932 to The A.W. Mellon Educational and Charitable Trust, Pittsburgh; gift 1937 to NGA.

EXHIBITION HISTORY

1969 Rembrandt in the National Gallery of Art [Commemorating the Tercentenary of the Artist's Death], National Gallery of Art, Washington, D.C., 1969, no. 16, repro.

BIBLIOGRAPHY

1755 La Curne de Sainte-Palaye, Jean-Baptiste. *Catalogue des tableaux du cabinet de M. Crozat, baron de Thiers*. Paris, 1755: 32.

© National Gallery of Art, Washington

1773 Imperial Hermitage Museum [probably Ernst von Münnich, ed.] "Catalogue raisonné des tableaux qui se trouvent dans les Galeries, Sallons et Cabinets du Palais Impérial de S. Pétersbourg, commencé en 1773 et continué jusqu'en 1785." 3 vols. Manuscript, Fund 1, Opis' VI-A, delo 85, Hermitage Archives, Saint Petersburg,1773-1783 (vols. 1-2), 1785 (vol. 3): probably no. 1722, as *Portrait d'une jeune femme*.

1774 Imperial Hermitage Museum [probably Ernst von Münnich, ed.]. *Catalogue des tableaux qui se trouvent dans les Cabinets du Palais Impérial à Saint-Pétersbourg*. Based on the 1773 manuscript catalogue. Saint Petersburg, 1774: probably no. 1722, as *Portrait d'une jeune femme*.

1829 Smith, John. *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*. 9 vols. London, 1829-1842: 7(1836):171, no. 537.

1838 Imperial Hermitage Museum. *Livret de la Galérie Impériale de l'Ermitage de Saint Petersbourg*. Saint Petersburg, 1838: 122, no. 10.

1863 Köhne, Baron Bernhard de. *Ermitage Impérial, Catalogue de la Galérie des Tableaux*. Saint Petersburg, 1863: 173-174, no. 819.

1864 Waagen, Gustav Friedrich. *Die Gemäldesammlung in der kaiserlichen Ermitage zu St. Petersburg nebst Bemerkungen über andere dortige Kunstsammlungen*. Munich, 1864: 183, no. 819.

1868 Vosmaer, Carel. *Rembrandt Harmens van Rijn, sa vie et ses œuvres*. The Hague, 1868: 489.

1870 Köhne, Baron Bernhard de. *Ermitage Impérial: Catalogue de la Galérie des Tableaux*. 3 vols. 2nd ed. Saint Petersburg, 1870: 2:139, no. 819.

1872 Massaloff, Nicolas. *Les Rembrandt de l'Ermitage Impérial de Saint-Pétersbourg*. Leipzig, 1872: 75, engraved repro. 29.

1879 Ris, Comte Louis Clement de. "Musée Impérial de l'Ermitage à Saint-Pétersbourg (last of 4 articles)." *Gazette des Beaux-Arts* 20 (November 1879): 382.

1883 Bode, Wilhelm von. *Studien zur Geschichte der holländischen Malerei*. Braunschweig, 1883: 602, no. 341.

1885 Dutuit, Eugène. *Tableaux et dessins de Rembrandt: catalogue historique et descriptif; supplément à l'Oeuvre complet de Rembrandt*. Paris, 1885: 39, 63, 69, no. 328.

1886 Wurzbach, Alfred von. *Rembrandtgalerie*. Stuttgart, 1886: 88, no. 414.

1893 Michel, Émile. *Rembrandt: Sa vie, son oeuvre et son temps*. Paris, 1893: 416, 567.

1894 Michel, Émile. *Rembrandt: His Life, His Work, and His Time*. 2 vols. Translated by Florence Simmonds. New York, 1894: 2:97-98, 246.

1895 Somov, Andrei Ivanovich. *Ermitage Impérial: Catalogue de la Galérie des Tableaux*. 2 vols. 3rd ed. Saint Petersburg, 1895: 2:289, no. 819.

1897 Bode, Wilhelm von, and Cornelis Hofstede de Groot. *The Complete Work of Rembrandt*. 8 vols. Translated by Florence Simmonds. Paris,

© National Gallery of Art, Washington

1897-1906: 6:22, 138, no. 453, repro.

1899 Bell, Malcolm. *Rembrandt van Rijn and His Work*. London, 1899: 181, 189, no. 819.

1901 Somov, Andrei Ivanovich. *Ermitage Impérial: Catalogue de la Galérie des Tableaux*. 2 vols. 4th ed. Saint Petersburg, 1901: 2:325, no. 819.

1902 Neumann, Carl. *Rembrandt*. Berlin, 1902: 430-431, repro. 104.

1904 Rosenberg, Adolf. *Rembrandt: des Meisters Gemälde*. Klassiker der Kunst in Gesamtausgaben 2. Stuttgart, 1904: 206, repro.

1906 Rosenberg, Adolf. *Rembrandt, des Meisters Gemälde*. Klassiker der Kunst in Gesamtausgaben 2. 2nd ed. Stuttgart, 1906: repro. 310, 402.

1906 Wurzbach, Alfred von. *Niederlandisches Kunstler-Lexikon*. 3 vols. Vienna, 1906-1911: 2(1910):409.

1907 Bell, Malcolm. *Rembrandt van Rijn*. The great masters in painting and sculpture. London, 1907: 152.

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: 6(1916):402, no. 878.

1907 Hofstede de Groot, Cornelis. *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*. 10 vols. Esslingen and Paris, 1907-1928: 6(1915):363-364, no. 878.

1907 Rosenberg, Adolf. *The Work of Rembrandt, reproduced in over five hundred illustrations*. Classics in Art 2. New York, 1907: 310, repro.

1908 Rosenberg, Adolf. *Rembrandt, des Meisters Gemälde*. Klassiker der Kunst in Gesamtausgaben 2. 3rd ed. Stuttgart and Berlin, 1908: repro. 439, 563.

1909 Rosenberg, Adolf. *Rembrandt: Des Meisters Gemälde*. Edited by Wilhelm R. Valentiner. Klassiker der Kunst in Gesamtausgaben 2. Stuttgart and Leipzig, 1909: repro. 439, 563.

1909 Wrangell, Baron Nicolas. *Les Chefs-d'Oeuvre de la Galérie de Tableaux de l'Ermitage Impérial à St. Pétersbourg*. London, 1909: xxx, repro. 129.

1913 Rosenberg, Adolf. *The Work of Rembrandt, reproduced in over five hundred illustrations*. Classics in Art 2. 2nd ed. New York, 1913: repro. 439.

1918 Wrangell, Baron Nicolas. *Die Meisterwerke der Gemälde-Galerie in der Ermitage zu St. Petersburg*. Edited by Georg Korczewski. 2nd ed. Munich, 1918: xxx, repro 129.

1919 Bode, Wilhelm von. *Die Meister der holländischen und vlämischen Malerschulen*. 2nd ed. Leipzig, 1919: 30, repro.

1920 Errera, Isabelle. *Répertoire des peintures datées*. 2 vols. Bruxelles and Paris, 1920-1921: 1(1920):286.

1921 Rosenberg, Adolf. *The Work of Rembrandt*. Edited by Wilhelm R. Valentiner. Classics in Art 2. 3rd ed. New York, 1921: 439, repro.

© National Gallery of Art, Washington

1921 Valentiner, Wilhelm R. *Rembrandt: wiedergefundene Gemälde (1910-1922)*. Klassiker der Kunst in Gesamtausgaben 27. Stuttgart and Berlin, 1921: 439, repro.

1922 Neumann, Carl. *Rembrandt*. 2 vols. Revised ed. Munich, 1922: 2:125.

1923 Meldrum, David S. *Rembrandt's Painting, with an Essay on His Life and Work*. New York, 1923: 138-139, 200, pl. 359.

1923 Weiner, Peter Paul von. *Meisterwerke der Gemäldesammlung in der Eremitage zu Petrograd*. Revised ed. Munich, 1923: 148, repro.

1923 Weiner, Pierre Paul von. *Les chefs-d'oeuvre de la Galerie de tableaux de L'Ermitage à Petrograd*. Les Chefs-d'Oeuvres des Galeries Principaux de L'Europe 8. Revised ed. Munich, 1923: repro.

1935 Bredius, Abraham. *Rembrandt Gemälde, 630 Abbildungen*. Vienna, 1935: no. 390, repro.

1935 Bredius, Abraham. *Rembrandt Schilderijen, 630 Afbeeldingen*. Utrecht, 1935: no. 390, repro.

1936 Bredius, Abraham. *The Paintings of Rembrandt*. New York, 1936: no. 390, repro.

1937 Cortissoz, Royal. *An Introduction to the Mellon Collection*. Boston, 1937: 39.

1941 National Gallery of Art. *Preliminary Catalogue of Paintings and Sculpture*. Washington, 1941: 165, no. 75.

1942 *Book of Illustrations*. National Gallery of Art, Washington, 1942: 240, repro. 30.

1942 Bredius, Abraham. *The Paintings of Rembrandt*. 2 vols. Translated by John Byam Shaw. Oxford, 1942: 1:22, no. 390; 2:repro.

1943 Benesch, Otto. "The Rembrandt Paintings in the National Gallery of Art." *The Art Quarterly* 6, no. 1 (Winter 1943): 27-28, 33 fig. 12.

1949 National Gallery of Art. *Paintings and Sculpture from the Mellon Collection*. Washington, 1949 (reprinted 1953 and 1958): 86, repro.

1960 Roger-Marx, Claude. *Rembrandt*. Translated by W.J. Strachan and Peter Simmons. New York, 1960: 64, 305, no. 131, repro.

1962 Boeck, Wilhelm. *Rembrandt*. Stuttgart, 1962: 87.

1963 Walker, John. *National Gallery of Art, Washington, D.C.* New York, 1963 (reprinted 1964 in French, German, and Spanish): 313, repro.

1965 National Gallery of Art. *Summary Catalogue of European Paintings and Sculpture*. Washington, 1965: 109.

1966 Bauch, Kurt. *Rembrandt Gemälde*. Berlin, 1966: 26, no. 515, repro.

1966 Clark, Kenneth. *Rembrandt and the Italian Renaissance*. New York, 1966: 127, 130, fig. 120.

1968 National Gallery of Art. *European Paintings and Sculpture, Illustrations*. Washington, 1968: 96, no. 75, repro.

1968 Stuffmann, Margret. "Les tableaux de la collection de Pierre Crozat." *Gazette des Beaux-Arts* 72 (July-September 1968): 11-143, no. 372, repro.

1969 Bredius, Abraham. *Rembrandt: The Complete Edition of the Paintings*.

© National Gallery of Art, Washington

Revised by Horst Gerson. 3rd ed. London, 1969: repro. 304, 581, no. 390.

1969 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: 7, 26, no. 16, repro.

1972 La Curne de Sainte-Palaye, Jean-Baptiste de. *Catalogue des Tableaux du Cabinet de Crozat, Baron de Thiers*. Reprint of the 1755 ed. Geneva, 1972: 32.

1974 Slive, Seymour. "Dutch School." In *European Paintings in the Collection of the Worcester Art Museum*. Edited by Louisa Dresser. 2 vols. Worcester, 1974: 1:113.

1974 Slive, Seymour. "Dutch School." In *European Paintings in the Collection of the Worcester Art Museum*. Edited by Louisa Dresser. 2 vols. Worcester, 1974: 1:113.

1975 National Gallery of Art. *European paintings: An Illustrated Summary Catalogue*. Washington, 1975: 284, no. 75, repro.

1975 Walker, John. *National Gallery of Art, Washington*. New York, 1975: 279, no. 367, color repro.

1976 Watering, Willem L. van de. "On Jacob van Loo's Portrait of a Young Woman." *The Minneapolis Institute of Arts Bulletin* 63 (1976–1977): 38, fig. 3.

1977 Bolten, J., and H. Bolten-Rempt. *The Hidden Rembrandt*. Translated by Danielle Adkinson. Milan and Chicago, 1977: 197, no. 452, repro.

1984 Walker, John. *National Gallery of Art, Washington*. Rev. ed. New York, 1984: 279, no. 361, color repro., as by Rembrandt van Ryn.

1985 National Gallery of Art. *European Paintings: An Illustrated Catalogue*. Washington, 1985: 329, repro.

1991 Kopper, Philip. *America's National Gallery of Art: A Gift to the Nation*. New York, 1991: 91, 93, color repro.

1995 Wheelock, Arthur K., Jr. *Dutch Paintings of the Seventeenth Century*. The Collections of the National Gallery of Art Systematic Catalogue. Washington, 1995: 321-326, color repro. 323.

2000 Il'in, Nikolas, and Natalia Semënova. *Prodannye sokrovishcha Rossii [Sold Treasures of Russia]*. Moscow, 2000: 132-133, repro.

2006 Rønberg, Lene Bøgh, and Eva de la Fuente Pedersen. *Rembrandt?: The Master and His Workshop*. Exh. cat. Statens Museum for Kunst, Copenhagen, 2006: 250, repro.

2009 Odom, Anne, and Wendy R. Salmond, eds. *Treasures into Tractors: The Selling of Russia's Cultural Heritage, 1918-1938*. Washington, D.C., 2009: 135 n. 62.

2011 Fiedler, Susanne, and Torsten Knuth. "Vexierbilder einer Biographie: Dr. Heinz Mansfeld (1899-1959)." *Mecklenburgische Jahrbücher* 126 (2011):308.

2016 Jaques, Susan. *The Empress of Art: Catherine the Great and the*

© National Gallery of Art, Washington

Transformation of Russia. New York, 2016: 397.

2016 Wecker, Menachem. "Famed Arts Patron Catherine the Great had Many Lovers, But She was a Prude." *Washington Post* 139, no. 120 (April 3, 2016): E2, repro.

To cite: Arthur K. Wheelock Jr., “Rembrandt van Rijn/*A Woman Holding a Pink*/1656,” *Dutch Paintings of the Seventeenth Century*, NGA Online Editions, http://purl.org/nga/collection/artobject/82 (accessed December 20, 2016).

© National Gallery of Art, Washington