

- 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,<sup>1</sup> 99.5 x 82.5 (39<sup>3</sup>/<sub>8</sub> x 32<sup>1</sup>/<sub>2</sub>)  
 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,<sup>2</sup> 99.5 x 83 (39<sup>3</sup>/<sub>8</sub> x 32<sup>5</sup>/<sub>8</sub>)  
 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



Rembrandt van Rijn, *Portrait of a Gentleman with a Tall Hat and Gloves*, 1642.9.67