



1. Gerbrand van den Eeckhout, *The Angel Appearing before Gideon* (1640), oil on canvas 64 × 75 cm, remnants of a signature and date, Stockholm, Nationalmuseum, inv. no. nm 419



2. Jan Victors, *The Magnanimity of Scipio* (1640), oil on canvas, 195.5 × 223.5 cm, signed and dated at bottom centre (on the ledge): 'Jan . Victors .fc. 1640', St Petersburg, The State Hermitage Museum, inv. no. ge-716



3. Gerbrand van den Eeckhout, *Christ Teaching in the Temple of Nazareth*, (1658), oil on canvas, 61 × 79 cm, signed and dated at bottom right (on the pavement): 'G. V Eeckhout Fe. A^o 1658', Dublin, National Gallery of Ireland, inv. no. 253



4. Gerbrand van den Eeckhout, *The Sacrifice of Gideon* (1642), oil on canvas, 87 × 78 cm, signed and dated at bottom right: 'G. V. Eeckhout 1642' (also read as 1640), present whereabouts unknown (formerly sale Luzern [Fischer], 10 November 1983, lot 2157)



5. Formerly attributed to Jan Victors, *Haman Begging Esther for Mercy*, pen and brown ink, over isolated traces of red chalk, 149 × 170 mm, not signed, Bremen, Kunsthalle, inv. no. 09/730 (recto)



6. Formerly attributed to Jan Victors, *Haman Begging Esther for Mercy*, pen and point of the brush and brown ink, brown wash, opaque white, over black chalk, 170 × 149 mm, not signed, Bremen, Kunsthalle, inv. no. 09/730 (verso)



7. Jan Victors, *Haman Begging Esther for Mercy* (1642), oil on canvas, 192 × 167 cm, signed and dated at bottom left: 'Jan. Victors. 1642', Braunschweig, Herzog Anton Ulrich-Museum, inv. no. gg 253



8. Formerly attributed to Jan Victors, *Banquet of Esther*, oil on canvas, 128 × 169.5 cm, not signed, Cologne, Wallraf-Richartz-Museum & Fondation Corboud, inv. no. wrm 1016



9. Pieter Lastman, *David Giving Uriah the Letter* (1619), oil on panel, 41.5 × 62.5 cm, signed and dated at bottom right: 'PLastman fecit 1619' (PL in ligature), New York, The Leiden Collection, inv. no. pl-100



10. Pieter Lastman, *Haman Begging Esther for Mercy* (161[?]), oil on panel, 52 × 78 cm, signed and dated at top centre: 'P. Lastman fecit. A 161[?]', Warsaw, National Museum in Warsaw, inv. no. m.Ob.558 mnw



11. Formerly attributed to Jan Victors, *The Sacrifice of Isaac*, pen and point of the brush and brown ink, brown wash, opaque white, black chalk, 235 × 226 mm, not signed, Vienna, Albertina, inv. no. 8767 (verso)



12. Formerly attributed to Jan Victors, *Lot and his Family Departing from Sodom*, pen and brown ink, brown wash, 226 × 235 mm, not signed, Vienna, Albertina, inv. no. 8767 (recto)



13. Formerly attributed to Jan Victors, *Haman before Ahasuerus*, pen and point of the brush and black ink, grey and black wash, opaque white, 243 × 302 mm, not signed, Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett, inv. no. c 1472 (*recto*)



14. Formerly attributed to Jan Victors, *Four Studies of a Young Woman's Head*, red chalk, 302 × 243 mm, not signed, Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett, inv. no. c 1472 (verso)



15. Jan Victors, *The Finding of Moses* (1653), oil on canvas, 175 × 199 cm, signed and dated at bottom left: 'Jan Victors fe. 1653', Dresden, Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, inv. no. 1615



16. Gerbrand van den Eeckhout, *Study for Gideon's Sacrifice* (c. 1640-1642), pen and brown ink, brown and grey wash, 161 × 179 mm, signed at bottom right: 'G. v Eeckhout', Braunschweig, Herzog Anton Ulrich-Museum, inv. no. z 330



17. Gerbrand van den Eeckhout, *Study for Gideon's Sacrifice* (c. 1640-1642), pen and brown ink, with gray wash, 175 × 152 mm, monogrammed at lower left: 'G. v E.', Braunschweig, Herzog Anton Ulrich-Museum, inv. no. z 242



18. Formerly attributed to Gerbrand van den Eeckhout, *St Paul Preaching at Athens*, pen and brown ink, brown and reddish-brown wash, some white heightening, touched with red chalk, 180 × 207 mm, not signed, annotated at bottom right (in a later hand): 'remt:' (?), London, British Museum, inv. no. t,14.7



19. Formerly attributed to Gerbrand van den Eeckhout, *The Crucifixion*, pen and brown ink, brown and grey-brown wash, a few touches in opaque white, a large paper correction stuck down on the right, 218 × 179 mm, not signed, Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. KdZ 12954



20. Formerly attributed to Gerbrand van den Eeckhout, *A Quack Addressing a Crowd*, pen and brown ink, brown wash, traces of opaque white, 188 × 166 mm, not signed, London, The Courtauld Gallery, inv. no. d.1978.pg.186



21. Formerly attributed to Gerbrand van den Eeckhout, *The Departure of Rebecca*, pen and brown ink, brown wash, 185 × 306 mm, not signed, annotated at bottom left (in a later hand): 'Rembrandt', Stuttgart, Staatsgalerie, Graphische Sammlung, inv. no. c 1965/ gl 936



22. Formerly attributed to Gerbrand van den Eeckhout, *The Centurion of Capernaum Kneeling before Christ*, pen and brown ink, brown wash, some opaque white, 197 x 171 mm, not signed, Rotterdam, Museum Boijmans Van Beuningen, inv. no. r 4



23. Formerly attributed to Gerbrand van den Eeckhout, *Christ between Two Soldiers before a Highpriest*, pen and brown ink, brown wash, some corrections in opaque white, on light brown washed paper, 203 × 100 mm, not signed, Amsterdam, Rijksmuseum, inv. no. rp-t-1901-a-4526



24. Formerly attributed to Gerbrand van den Eeckhout, *Manius Curius Dentatus Refusing the Gifts of the Samnites*, pen and brown ink, brown wash, opaque white, 148 × 187 mm, not signed, Warsaw, University of Warsaw Library, Print Room, inv. no. d. 4279



25. Ferdinand Bol, *Manius Curius Dentatus Refusing the Gifts of the Samnites* (c. 1655), pen and brown ink, grey wash, black chalk, 382 × 328 mm, not signed, Vienna, Albertina, inv. no. 9554



26. Gerbrand van den Eeckhout, *Tobias and his Wife Taking Leave of Rachel* (c. 1638-1640), pen and brown ink, grey wash, over a sketch in black chalk, 138 × 193 mm, signed verso: 'G:v:Eeckhout', Gdańsk, National Museum in Gdańsk, inv. no. mng/sd/276/r



27. Gerbrand van den Eeckhout, *Hagar in the Desert* (c. 1640-1645), red chalk, 249 × 198 mm, signed at bottom centre: 'Gveeckhout', Vienna, Albertina, inv. no. 9548



28. Gerbrand van den Eeckhout, *David Promises Bathsheba to Designate Solomon as his Successor* (c. 1642/43), black and red chalk, pen and brush and brown ink, 188 × 270 mm, New York, The Metropolitan Museum of Art, inv. no. 41.187.4 (Gift of Robert Lehman, 1941)



29. Gerbrand van den Eeckhout, *Vertumnus and Pomona* (c. 1640- 1645), pen and brown ink, grey wash, 184 × 156 mm, annotated at bottom left (in a later hand): 'Eckhout', New Haven, ct, Yale University Art Gallery, inv. no. 1961.63.47



30. Gerbrand van den Eeckhout, *Rebecca and Eliezer* (c. 1660), pen and brown ink, brown and grey wash, 166 × 241 mm, Brussels, Royal Museums of Fine Arts of Belgium, De Grez Collection, inv. no. 4060/3023