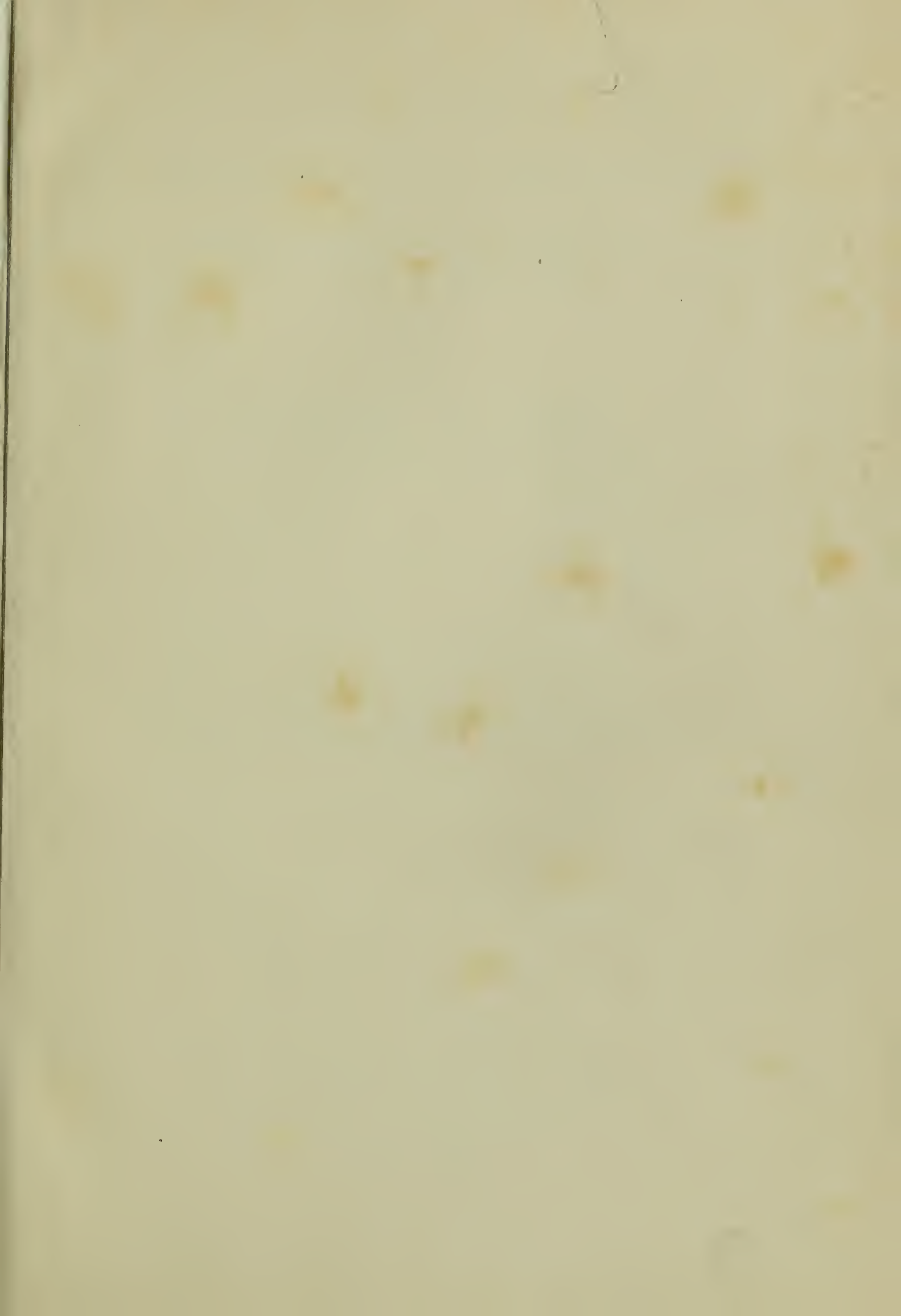
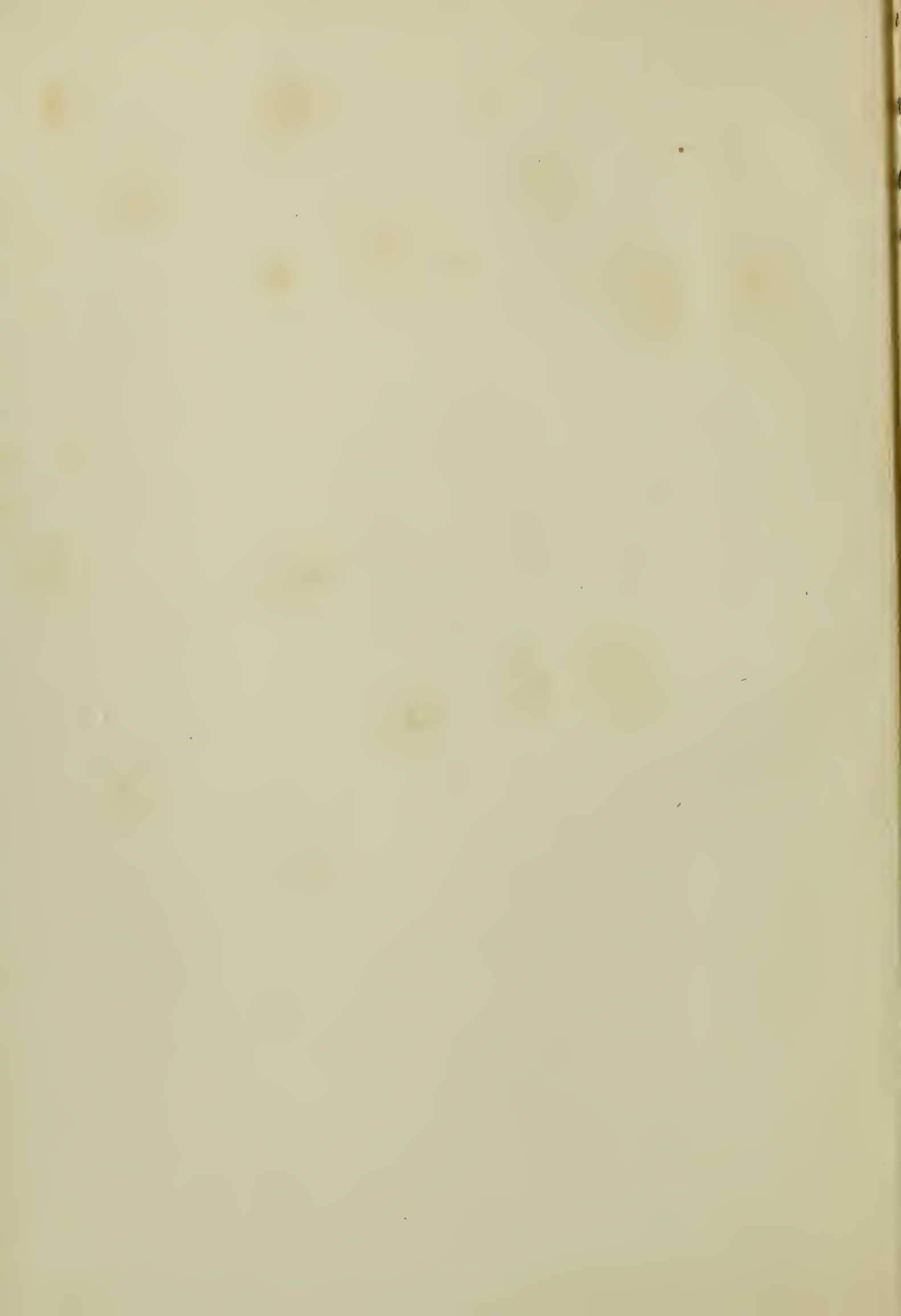


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A CATALOGUE OF REMBRANDT'S ETCHINGS

CHRONOLOGICALLY ARRANGED AND
COMPLETELY ILLUSTRATED

By

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IN TWO VOLUMES

VOL. I

INTRODUCTION AND CATALOGUE

WITH FRONTISPIECE IN PHOTOGRAVURE, AND TEN PLATES
ILLUSTRATING STUDIES FOR THE ETCHINGS

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P R E F A C E

THE present catalogue is a revised edition of the one which appeared in 1912 in my *Rembrandt's Etchings, an Essay and a Catalogue, with some Notes on the Drawings*. The Introduction is also composed to a large extent of material from the same volume, but revised and re-arranged with the definite object of providing such notes as would be of most use to the student and collector of Rembrandt's etchings (*e.g.* in the addition of a list of values). The volume of plates, to which a few subjects have been added since 1912, will no doubt be of service for purposes of identification, and will, I hope, appeal equally to the amateur or artist who merely wishes to be reminded of this incomparable series of subjects.

For drawing my attention to new states or other details of description in the Catalogue, I would express acknowledgment to Jhr. Mr. J. F. Backer (No. 111), Mr. John Charrington (No. 148), Messrs. Craddock and Barnard (Nos. 92, 126, 144, 146, 186, 192, 202, 218, 259, 290, 294, 298), M. Frits Lugt (No. 195), Baron Edmond de Rothschild (No. 97), Mr. Harold J. L. Wright and Mr. E. G. Kennedy (No. 203). Many new notes on landscape are due to Mr. Lugt's most interesting work, *Mit Rembrandt in Amsterdam* (1920).

A. M. H.



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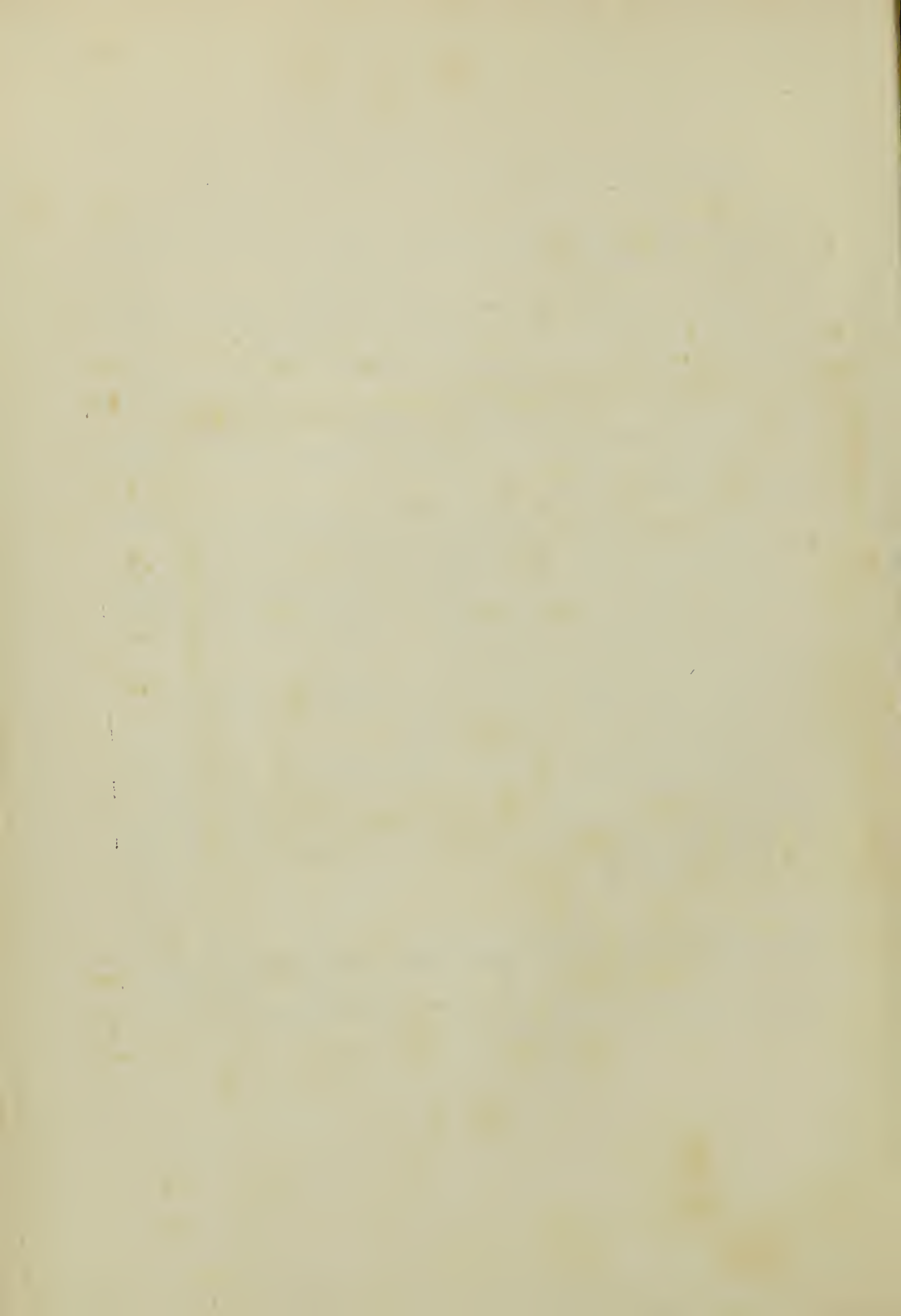
Frontispiece. Rembrandt Drawing at a Window. From an impression of the First State of the Etching, No. 229, in the British Museum.

PLATE

- i. Study of an Old Man. Black chalk. H. de G., 233. Dresden. Used in the etching of *Peter and John at the Gate of the Temple* (5).
- ii. The Entombment (on the same sheet as a Raising of Lazarus). Red chalk. H. de G., 891. British Museum, 2.
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- vi. Study for a Group in the *Hundred Guilder Print* (236). Pen and bistre, and bistre wash. H. de G., 56. Berlin.
- vii. The Agony in the Garden. Pen and bistre. H. de G., 344. Hamburg.
- viii. The Agony in the Garden. Pen and bistre, and bistre wash. H. de G., 991. Collection of Mr. D. Y. Cameron, London.
- ix. Rembrandt Drawing from a Model. Study used in the etching (231). Pen and bistre, and bistre wash. H. de G., 939. British Museum, 69.
- x. The Woman with the Arrow. Study for the etching (303). Pen and bistre, with washes of sepia, bistre, and indian ink. H. de G., 937. British Museum, 96.

THE ETCHINGS REPRODUCED IN VOLUME II.

ARE NUMBERED ACCORDING TO THE CATALOGUE, AND PLACED AS NEARLY AS POSSIBLE IN THE SAME ORDER



BIOGRAPHICAL SUMMARY

REMBRANDT HARMENSZ VAN RYN, son of Harmen Gerritsz van Ryn, miller (born 1568 or 1569), and Neeltge Willemsdochter, daughter of a baker of Zuytbroeck; born July 15, 1606¹ in a house in the Weddesteeg at Leyden; entered Leyden University as student of letters May 20, 1620, but left before the end of the year; studied painting for about three years under Jacob Isaaksz van Swanenburgh in his native town, and at the age of seventeen for about six months in Amsterdam under Pieter Lastman; returned in 1624 to Leyden, probably to the home of his parents, where he was settled from 1624 until after June 1631; is said to have studied a few months under Jan Pynas;² first dated work 1627; received Gerard Dou as a pupil in February 1628; lost his father April 27, 1630; removed to Amsterdam, probably in the latter half of 1631, taking his unmarried sister Lysbeth with him; is known to have been living in July 1632 in the house of the art dealer and publisher Hendrik van Ulenburch near the S. Anthonis-sluis in the Breestraat, and appears to have remained in the same lodging till after February 1635; married Hendrik's kinswoman, Saskia van Ulenburch June 1634; had a son christened Rombertus December 1635; in February 1636 was living in the Nieuwe Doelenstraat; a daughter Cornelia christened July 22, 1638; one of his children (probably Cornelia) buried in the Zuiderkerk August 13, 1638; in January and February 1639 he dates letters from a house on the Binnen-Amstel; made agreement to purchase a house in the Breestraat (south-side, beyond the S. Anthonis-sluis)³ January 5, 1639, but was not to enter into possession until May of the same year; a second daughter christened Cornelia July 29, 1640; lost his mother, who was buried in S. Pieterskerk, Leyden, September 14, 1640; a second son Titus christened September 22, 1641; his wife Saskia died June 14, 1642; liaison with Titus's nurse Geertge Dirx, whom he agreed to support after she left his house in 1649;⁴ Hendrickje Stoffels (Jaghers), who was apparently a servant in

¹ This date taken from Orlers, *Beschryving van Leiden*, 1641; but Rembrandt's marriage register, followed by Vosmaer, makes it 1607. Houbraken gives June 15.

² See C. J. Holmes, *Burlington Magazine*, xii. 102.

³ This house was opened to the public on the tercentenary of Rembrandt's birth.

⁴ In 1656 she was in a madhouse, where she died shortly after. Dr. Valentiner and Dr. Bode think that Geertge Dirx may be portrayed in two drawings in Haarlem and the British Museum (H. de G. 1327 and 899), the former having been traditionally called 'Titus's Nurse.'

REMBRANDT'S ETCHINGS

the house when Geertge left (and then twenty-three years of age), replaced the latter in Rembrandt's affections; a child by Hendrickje, apparently buried August 15, 1652; in 1653 Rembrandt is in difficulties about the payments still due for his house in the Breestraat, and raises considerable loans: in 1654 Rembrandt and Hendrickje Stoffels (Jaghers) are summoned by the council of the reformed community¹ to which they belong, on the score of illicit intercourse, and Hendrickje is forbidden to appear at the Lord's Supper; a third daughter christened Cornelia October 30, 1654; arranged in 1655 to purchase a house in the Hoochstraat² from Dirk and Otto van Cattenburch (money-lenders and art-dealers?) in return for pictures and prints, in addition to a certain sum of money; in 1656 declared bankrupt, an inventory, which is still preserved, being made of the whole contents of his house in July of that year; sales of his house and effects took place between 1657 and 1658, and from then till the end of his life all the money he earned had to go to his creditors, whom he never satisfied; removed not earlier than 1658, apparently to a lodging in the Rozengracht; Hendrickje Stoffels who was recognized in a document of 20 October 1661 (the last in which she is mentioned) as Rembrandt's wife,³ died before 1664; Rembrandt reported⁴ to have spent some time in England about 1661-2; Titus, who had attained his legal majority in 1665 (receiving 6952 guilders as the balance of his mother's bequest), was married in February 1668, and died in September of the same year; Rembrandt's granddaughter, Titia van Ryn, baptized March 22 1669; Rembrandt died October 4, 1669, and was buried in the Westerkerk October 8.

¹ Baldinucci may have had authority in saying that Rembrandt belonged to the Mennonite Church.

² H. de G., *Urkunden*, No. 163. Whether the purchase was ever practically concluded or not is uncertain; at least the house was not in his possession at the time of the bankruptcy. Compare remarks to etching No. 291.

³ No doubt by courtesy, as Rembrandt was always too poor to afford the loss of Saskia's inheritance, which was vested in him according to the terms of the will until a second marriage.

⁴ Vertue's Diaries, 1713. British Museum MS. Add. 21,111, fol. 8: *Rembrandt van Rhine was in England, liv'd at Hull in Yorkshire about sixteen or eighteen months, where he painted several Gentlemen and sea-faring mens pictures. one of them is in the possession of Mr. Dahl a sea-captain, with the gentleman's name Rembrant's name and York and the year 1662¹.—Christian.* In the margin: *Reported by old Laroon who in his youth knew Rembrant at York.* (The Christian who is given as author of tradition is no doubt Christian Reisen, medallist and seal engraver, the son of a Norwegian goldsmith, who had settled in London about 1666. Marcellus Laroon the elder was born in 1653, but there is nothing improbable in his having remembered meeting the great painter, though he could only have been eight years old at the time. The form of the date would be accounted for by the fact that the year began in March in the Dutch calendar at this period, while in the English form it had been already changed to January. Walpole adapts this notice in his *Anecdotes of Painting* (1st ed. 1762) in a footnote at the end of his introduction to the painters in the reign of Charles II.)

There is no documentary evidence of Rembrandt's presence in Amsterdam between July 30, 1661 and August 28, 1662. For notes on Rembrandt's possible visits to England at this date, and in 1640, see C. Hofstede de Groot, *Oud-Holland*, xxxix. (1921).

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¹ Sale, the Hague 1755.

² Sale, Amsterdam 1770. For sale catalogues in general see note at end of section I. (b).

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¹ This inference from mistaken reading 'Venetiis' for 'geretuckert' on Nos. 131-133.

² See No. 110.

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- BARNARD, OSBERT H. Notes on some Etchings by Rembrandt and Bol. Craddock and Barnard's Catalogue No. 10 [1922].

(d) PUBLICATIONS IN WHICH IMPRESSIONS FROM REMBRANDT'S ORIGINAL PLATES HAVE APPEARED

- HERCKMANS, ELIAS. *Der Zee-Vaert Lof*. Amsterdam, 1634. Fol. (Etching No. 106, prefixed to Book iii. p. 97.)

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SIX, JAN. *Medea. Treurspel.* Amsterdam, 1648. 4°. (Etching No. 235, designed for this book.)

SCHABAELE, J. P. *Emblemata Sacra.* Amsterdam, 1654. Obl. fol. (Etching No. 202.)

MANASSEH BEN ISRAEL, SAMUEL. *Piedra gloriosa o de la estatua de Nebuchadnesar.* Amsterdam, 5415 (*i.e.* 1655). 12^{mo}. (Etching No. 284.)

(For other books for which plates by Rembrandt and his school may have been intended, see etchings No. 184, 268, and †310.)

BASAN, PIERRE FRANÇOIS. *Recueil de quatre-vingt estampes originales dessinées et gravées par Rembrandt.* Paris. Fol. (Issued from about 1786, when P. F. B. acquired the plates at Watelet sale.) I am not certain of the printed title of this edition. For the whole question of plates in these 'Recueils,' see below, pp. 22-23.

— P. F. *Dictionnaire des graveurs.* 2^e éd. Paris, 1789. 8°. (Contains No. 141, in vol. ii. p. 122.)

— *Dictionnaire des graveurs.* Later edition. Paris, 1809. 8°. (Contains No. 141 at same place.)

BASAN, H. L. *Recueil de quatre-vingt-cinq estampes originales, têtes, paysages et différens sujets dessinées et gravées par Rembrandt . . . et trente-cinq autres estampes la plupart gravées d'après différentes pièces de ce célèbre Artiste.* A Paris. Chez H. L. Basan, Marchand d'Estampes, Rue et Hôtel Serpente, No. 14. Fol.

(This edition contains an etching by De Claussin, dated 1807, and impressions of *Pan-cake Woman* earlier than in 1809 ed. of Basan's *Dictionnaire*. It may consequently be dated between 1807 and 1809. For full title and further notes, see below, pp. 22-23.)

JEAN, AUGUSTE. *Recueil de quatre-vingt-cinq estampes originales, têtes, paysages et différens sujets dessinées et gravées par Rembrandt . . . et trente-cinq autres estampes la plupart gravées d'après différentes pièces de ce célèbre Artiste.* A Paris. Chez Jean, Marchand d'Estampes, Rue St. Jean de Beauvais, No. 10. Fol.

(Issued from about 1810, when the plates appeared in a catalogue of Auguste Jean's stock. The plates descended to his widow, and appeared in her sale, 1846 (*Catalogue des planches gravées . . . de Madame veuve Auguste Jean, 3^e partie, 1846, No. 540*), when they were acquired by Michel Bernard.)

BERNARD, MICHEL and ALVIN-BEAUMONT. *Les cuivres de Rembrandt. Réimpression des planches originales.* Paris, 1906. Fol. (Containing impressions of all the original plates which were in Basan's hand, except Nos. 20 and 161.)

HOUSSAYE, A. *Rembrandt. Sa vie et ses œuvres.* Paris, 1843. Fol. (Contains impressions of 22 of the plates from Bernard's stock.)

HAMERTON, P. G. *Etching and Etchers.* 1st edition. London, 1868. (Contains impressions of No. 183.)

BAILLIE (Capt.) WILLIAM. *Works.* 2 vols., fol. London (Boydell). (Issued from about 1792- after 1803.) [Contains impressions of Nos. 167 and 236. See also No. 187.]

A COLLECTION OF TWO HUNDRED ORIGINAL ETCHINGS, consisting of 7 Original Plates by Rembrandt, 11 after Rembrandt by Vivares, etc. . . . London, 1816, etc.

The first issue of this series known to me is that 'Printed by J. M'Creery, Black-Horse-Court, Fleet St., 1816.' There is another printed by W. Lewis, 21 Finch Lane, Cornhill (which must date between 1819-22, when Lewis was at this address). There is a third edition with title beginning 'A Collection of

BIBLIOGRAPHY

Original Etchings . . . printed by J. Kay, Welbeck St., Cavendish Square, 1826, and I have seen or heard of further issues with variant titles, *e.g.* 'Original Etchings from Antient and Modern Masters, etc.,' 'A Collection of Etchings, mostly original, etc.,' without indication of date. Each of the issues I have seen contains etchings Nos. 92, 104, 110, 173, 268, 293, while I have noted No. 111 in M'Creery's editions, but not in Lewis's. In the absence of No. 111, a copy of No. 144 is placed among the originals, and in Lewis's issue No. 110 (original) appears from its place to be regarded by the compiler as a copy, and a copy of No. 40 regarded as an original.

WALDMANN, F. Zum Neudruck einer Radierung von Rembrandt. *Die graphischen Künste*, 1906, p. 25. (Etching No. 131.)

(e) REPRODUCTIONS

Publications of etched or engraved copies of Rembrandt's plates, whether old or new, are not included in this bibliography. Middleton's is the only catalogue which describes the etched copies with any detail, and it remains the best source for their identification. Among the etchers chiefly responsible for these copies are:— W. Hollar, A. Overlaet, G. F. Schmidt, C. W. E. Dietrich, J. G. Hertel, F. Novelli, Cumano, Sardi, C. H. Watelet, J. P. Norblin, A. Marcenay de Ghuy, Sauveur Legros, P. F. Basan, Vivant-Denon, J. J. de Claussin, Louis Marvy, Leopold Flameng, Amelia Lady Hume, G. Bickham, F. Vivares, John Chalon, Richard Cooper, Richard Byron, B. Wilson, T. Worlidge, Capt. W. Baillie, J. Bretherton, J. Hazard, Andrew Geddes, David Deuchar, J. E. Beckett, W. J. Smith, Lucy Brightwell. Several copies are also attributed on little evidence to Gerard Dou (see Nagler, *Monogrammisten*, i. 2424).

BLANC, CHARLES. L'Œuvre de Rembrandt reproduit par la photographie, décrit et commenté par M. C. B. Paris, 1853. Fol. (Contains 100 plates, and text.)

HUMPHREYS, H. Noel. Rembrandt's Etchings illustrated by a Selection of Specimens in Facsimile, accompanied by a Life and a Brief Criticism of his Works as a Painter and Engraver. London, 1871. 4°.

BERLEPSCH, H. E. VON. Rembrandt's Sämmtliche Radierungen nach den zu München befindlichen Originalen. . . . Facsimile in Lichtdruck vervielfältigt. Munich, 1882, etc. Fol.

JANITSCH, J., and LICHTWARK, A. Stiche und Radierungen von Schongauer, Dürer, Rembrandt . . . in Heliogravuren nach Originalen des kgl. Kupferstichkabinet zu Berlin. Berlin, 1885, etc. Fol.

DIE SCHÖNSTEN RADIERUNGEN REMBRANDTS IN NACHBILDUNGEN. Berlin (Fischer and Franke), 1903. Fol.

See also I. (a), Blanc, 1870 and 1880; Dutuit, 1881; and Singer, 1906; I. (c) Hamerton, 1905; and Hind, 1907 and 1912.

RICCI, CORRADO. Raccolta completa delle acqueforti di Rembrandt in riproduzioni fedeli, Turin, 1914, etc.

SINGER, H. W., and SPRINGER, J. Rembrandt's Sämmtliche Radierungen in getreuen Nachbildungen. Munich, 1914-21.

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II. BIOGRAPHY, PAINTING AND MISCELLANEOUS

(A SELECT LIST OF THE MOST IMPORTANT WORKS)

- SANDRART, JOACHIM VON. *Teutsche Academie*. Nuremberg, 1675.
- BALDINUCCI, F. *Cominciamento e progresso dell' arte dell' intagliare in rame*. Florence, 1686.
- HOUBRAKEN, A. *De Grootte Schouburgh*. Amsterdam, 1718-21.
[The three preceding contain the earliest biographies of importance: for Baldinucci, see Michel, *Oud-Holland*, VIII. p. 161].
- VOSMAER, C. *Rembrandt Harmensz van Ryn. Ses Précurseurs et ses années d'apprentissage*. The Hague, 1863.
- *Rembrandt . . . Sa vie et ses œuvres*. The Hague, 1868.
- *Rembrandt*. Second Edition, combining the two preceding volumes, revised. The Hague, 1877.
- BODE, W. *Studien zur Geschichte der Holländischen Malerei*. Brunswick, 1883.
- MICHEL, E. *Rembrandt, sa vie, son œuvre et son temps*. Paris, 1893 (English Edition, 1894).
- BODE, W. and GROOT, C. H. DE. *The Complete Work of Rembrandt* (reproduced in photogravure.) 7 vols., Paris, 1897-1902. Eighth supplementary vol., containing biography and documents, 1906.
- BELL, MALCOLM. *Rembrandt van Ryn and his Work*. London, 1899.
- NEUMANN, KARL. *Rembrandt*. Berlin and Stuttgart, 1902.
- VALENTINER, W. R. *Rembrandt und seine Umgebung*. Strassburg, 1905.
- GROOT, C. HOFSTEDÉ DE. *Die Urkunden über Rembrandt (1575-1721)*. The Hague, 1906.
[For documents published since this corpus, see *Oud-Holland*, XXVI. (1908), 145 and 219, XXVII. 111, 238, XXVIII. 1, 65, 193, XXIX. 49, 112, and *Kunstchronik* (Leipzig), 1908-9, No. 4, p. 57.]
- *Die Handzeichnungen Rembrandts. Versuch eines beschreibenden und kritischen Katalogs*. Haarlem, 1906.
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- VETH, JAN. *Rembrandt's Leven en Kunst*. Amsterdam, 1906.
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- WÜRZBACH, A. VON. *Niederländisches Künstlerlexicon*. Vienna and Leipzig, vol. II., 1908 (article on Rembrandt containing list of paintings, drawings, etchings, and engraved reproductions, and a bibliography, in addition to much superfluous polemics).
- ROSENBERG, A. *Rembrandt. Des Meisters Gemälde in 565 Abbildungen*. 2^{te} Auflage. 'Klassiker der Kunst.' Stuttgart, 1906 (3^{te} Aufl., von W. R. Valentiner. 643 Abbild. 1909).
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- RICCI, CORRADO. *Rembrandt in Italia*. Milan, 1918.

INTRODUCTORY NOTES ON REMBRANDT'S ETCHED WORK

THERE always has been and always will be a large section of the art-loving public which approaches the engraved or etched work of the great masters as something subordinate to their paintings. It has a vague suspicion that engraving always implies the reproduction of work in another medium, and the very idea of the intermediate process of printing seems in its eyes to rob an impression of any claim to originality. Leaving on one side those who persist in regarding original etching as pen-drawing, there remain others who still require to be reconciled to the convention which describes the impression pulled from the original plate engraved or etched by the artist as an original engraving or etching. The copper-plate is engraved¹ or etched² solely with a view to the prints which are to be taken in the press; the artist's whole method is guided by his conception of the work as it will appear on paper, and once printed from in sufficient numbers to impair the clearness of the line, the original plate has lost all value except as a curiosity. Many of the greatest masters, of whom Dürer and Rembrandt are the most remarkable in their respective domains, have devoted as much, if not more, of their energies to engraving or etching as to painting. They have not regarded engraving merely as an easy or profitable means of disseminating their drawings or designs through a larger public, but

¹ The lines being cut with the graver, like furrows with a plough.

² The plate being covered with a thin layer of 'etching ground' (a composition of different waxes, gums, and resins), and the lines drawn through this with a needle exposing the surface of the plate where it is to be bitten (etched, *i.e.* eaten) by the acid. In dry-point, the second process used by Rembrandt (either by itself or in combination with etching), the line is incised or scratched on the plate by a solid piece of steel sharpened like a pencil. The point is drawn across the plate like a pencil, not, like the graver, pushed before the hand. The etched line is a clean furrow, and these furrows, being filled with ink (the surface of the plate being wiped), show as clear lines on the impression. On the other hand, the line, scratched by the dry-point, has a curl of metal (displaced from the furrow) at the side, and ink is held by this curl (called the *burr*) as well as in the furrow, adding a rich velvety tone to the line. This burr is very delicate, and is soon worn down in the printing, so that, other conditions being equal, good impressions of Rembrandt's plates in which dry-point occurs are rarer than those done in pure etching.

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have turned to these arts ^{*} possessing qualities of depth and expressiveness in line which no direct work with the pen or pencil can exhibit. If their paintings have been engraved, this has in general been left to another hand; the true painter-engravers or painter-etchers recognize that difference of process requires entirely different treatments of similar themes, and they have for the most part kept their painted and engraved work rigidly distinct.

In the case of Rembrandt, only about half-a-dozen of his etchings correspond with subjects that he painted, and in several of these instances the authenticity of one or other of the respective versions has been called in question. But while in another example, *i.e.* the portrait of *Jan Antonides van der Linden* (268), there is documentary evidence to prove that Rembrandt did not refuse to reproduce another artist's painting, it would be riding a theory of artistic purism to death to use an occasional correspondence of picture and etching as a definite condemnation of one of two versions. The subjects in question are: *Rembrandt's Mother* (2), *Rembrandt's Father (?) in full face* (21), *Diana at the Bath* (42), the *Good Samaritan* (101), the *Descent from the Cross* (102 and 103), and the large *Coppenol* (300).

We are from the outset faced by the question, what is the basis of our knowledge of the authenticity of Rembrandt's etchings?

In the first place, a few references to subjects of Rembrandt's plates in contemporary documents;¹ then a decade after the master's death an inventory of his etched work as represented in the stock of the dealer Clement de Jonghe, giving titles of 74 plates;² twenty years later a list of Rembrandt's etched portraits, published by Florent Le Comte, in his *Cabinet de Singularitez*;³ and finally, in the middle of the eighteenth century the *Catalogue Raisonné* of Gersaint, which was founded on a collection then in the hands of the engraver Jacob Houbraken (1698-1780) which is stated to have descended from Rembrandt's friend the Burgomaster Jan Six.⁴

¹ All the documents relating to Rembrandt are now collected in one volume by C. Hofstede de Groot, *Die Urkunden über Rembrandt (1575-1721)*, The Hague, 1906.

² See C. H. de Groot, *Urkunden*, No. 346. One of the most important entries, No. 53, *Rembrandt's Vader* has unfortunately dropped out in this transcription, so that the numbering has to be advanced by one from 53 to end.

³ See C. H. de Groot, *Urkunden*, No. 380.

⁴ Gersaint's editors Helle and Glomy state that Houbraken the engraver, who possessed it in 1751, bought it at the Jan Six sale, which took place in 1702 when Jacob Houbraken was four years old! Rather than accept this astounding example of precocity, we would prefer to surmise that Arnold Houbraken, the biographer of the Dutch artists, was the purchaser, and that his collection descended to his son Jacob. Or perhaps the suggestion of the present Dr. Jan Six (Oud-

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There are several indications that Gersaint's order merely followed that of a bound 'œuvre' (the most important being his opening without remark with a mezzotint portrait of Rembrandt by Van Gole, and his inclusion of certain plates recognized even then as copies, *e.g.* our No. †349), while the position of the portrait of Jan Six at the end of its class distinctly favours the theory that the arrangement went back to the Burgomaster's own collection. I have used the word *final* in relation to Gersaint, as this is really the basis of all modern catalogues. Yver in his supplement of 1756 and Bartsch in 1797 add less than seven authentic pieces between them and accept most of Gersaint without question. Bartsch, who admits 375 plates as authentic, has become the standard numbering for the Rembrandt etchings, less for any superiority of his criticism over Gersaint in this particular case¹ than for certain details of classification or numbering² which transformed Gersaint's material into more workable shape.

Examining more closely the foundations for our knowledge of Rembrandt, true and false, it must at once be confessed that contemporary records give little support either in limitation or identification. Chance references to subjects of etchings are of little more assistance than the mere entry in the Inventory of Rembrandt's House in 1656 to a 'book with all Rembrandt's prints.' Even the record in a valuation dated 1640³ of *Een print exe homo van Rembrant* (clearly referring to the *Christ before Pilate*, our No. 143) can hardly be cited as any real evidence as to whether the etching was entirely Rembrandt's own work or not.

Then as to the inventory of Clement de Jonghe and its 74 prints. His No. 59 (*Onvolmaeckte vrouwtgen bij de Kachel*), evidently referring to an unfinished state of our No. 296, definitely proves that impressions and not copper-plates are described in the inventory. The recurrence of different states might also account for the number of *Tobias* subjects exceeding the number of Rembrandt's known etchings of

Holland, xxvii. 69) carries most weight, that Gersaint confused the Burgomaster Jan with his nephew Willem Six at whose sale in 1734 Jacob Houbraken might have been the purchaser of item 15, 'Een konstboek met alle de bekende en ongemeene Prenten van Rembrandt, zoo compleet goet en schoon van Druk, als bekend is.' In any case this collection may very well have come originally from the famous Jan Six.

¹ He only adds 5 plates to Gersaint, and only one of these authentic (*i.e.* our No. 3).

² *E.g.* Several plates having no interrelation, classed under single numbers in Gersaint, are given separate numbers.

³ C. H. de Groot, *Urkunden*, No. 81. The inscription on the back of an impression of the supposed portrait of *J. C. Sylvius* (No. 111) in the possession of Mr. J. C. van Lennep was quoted wrongly in my earlier edition and in De Groot, *Urkunden*, No. 32, and adds no further evidence.

the story, without assuming, as Dr. de Groot has suggested, the probability of a lost Rembrandt etching.¹ The titles given are in one or two cases ambiguous, incorrect, or obscure,² but nearly all can be identified with etchings in our authentic group. Certain portraits are cited which are not identified,³ and none of the generally accepted portraits occurs. But the absence of generally recognized portraits and many of the most undoubted subjects is naturally explained by regarding the list as the stock of a dealer at a chance moment. Omission is not an argument against a plate's authenticity, but inclusion is something in its favour. Most of the well-known portraits occur in Le Comte's list, but his reference to two plates each of Anslo and Jan Asselyn is not explained, nor is the portrait of L. Gaasbeeck identified, while the apparent inclusion of a print after Rembrandt⁴ militates against the authority of the list.

Coming to Gersaint we have to remember the probability which has already been noted that an old bound volume containing Rembrandt's 'œuvre' was its basis, and the fact that Gersaint himself recognizes certain plates as copies to which he still gives a separate entry, warrants our suspicion that other prints originally included to illustrate and supplement the master's work (and no doubt recognized at their right value by the original owner), were less critically handled by the iconographer, who would be inclined by his profession as dealer and auctioneer⁵ to preserve a somewhat liberal attitude to doubtful pieces.

It should be noted that a considerable proportion of the prints catalogued in Gersaint are starred. The catalogue was published the year after Gersaint's death, and these starred numbers are additions made by two other Paris dealers, Helle and Glomy.

Jhr. Dr. Jan Six, a descendant of the burgomaster, recently submitted the various elements in Gersaint to a careful examination,⁶ and on the whole he is justified in his conclusion that the starred additions

¹ See Oud-Holland, xxx. (1912), pp. 73-74.

² E.g. 20, *Een oude persiaensche vrou* (our No. 51?); 21, *Daniel onder de leeuwen* (our No. 140?); 26, *Varcken drijvers* (our No. 204?); 35, *Begravinghe der dooden in 't oude testament* (our No. 215?); 51, *Den Overtoom* (our No. 209?).

³ 24, *Schipper Gerbrandts Soontjen* (our No. 188?); 23, *Raetsheer van zijn majestijt in Poolen*, and 45, *Conterfeytsel van Smyters* (see our No. 189).

⁴ See note to our No. 110.

⁵ He was the famous Paris picture and print dealer whose shop was represented in 1721 in a well-known painting by his friend Watteau, now in the Imperial collection, Berlin (engraved by Aveline). Gersaint conducted numerous sales between 1736 and his death in 1750. Gersaint's professional connexion with Watteau started about 1709.

⁶ Oud-Holland, xxvii. (1909), 65.

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and Yver's supplement contain an overwhelming proportion of the doubtful plates. Nevertheless the presence of even one (and there are more) doubtful plates in Gersaint's original list, and of one authentic plate in Helle and Glomy¹ or Yver² (and there are several in each) invalidate the finality of any argument based on tradition. Admitting that the presence of a plate in Gersaint is a recommendation, it cannot rank as evidence in face of the criterion of artistic quality.

Now there is another side of documentary evidence which must be considered, *i.e.* the artist's signature on the plates. A knowledge of the characteristic forms of the signatures at different dates on undoubted plates establishes a certain standard for judging the rest. Then it is found, both on pictures and prints, that the master regularly uses a monogram *RH* (*i.e.* Rembrandt Harmensz Leidenensis³) or *RL* up till the year 1632, and that about that time he discarded⁴ the monogram in favour of his name in full (generally spelt *Rembrandt*, but sometimes without the *d*). *RH*, or *Rembrandt f.* (*f.* being the usual abbreviation for *fecit* 'etched'), with or without a date, are the commonest forms. There are of course certain other varieties, *e.g.* *RH v. Rijn* on No. 96 (of about 1632), *Rembrant van Rijn fe.* on No. 104 (of about 1633), and *Rembrandt inventor et fe(e)cit* on Nos. 101 and 105.

In addition to the lightly etched and slightly sloping monograms *RH* or *RL*, there are the variant forms *RH*, *RH*, *RH*, *RH*, and perhaps *Rt*, engraved more stiffly and in a more upright position on a certain number of rough studies executed in or about 1631. These variant forms of the monogram, occurring as we shall see on plates far below Rembrandt's usual standard of quality, add considerable evidence against authenticity.⁵

¹ And there are about 9 possibly authentic out of his 39 additions.

² Certainly 7 authentic plates out of his 31 additions. Yver's critical opinion on pupils' work is often good.

³ This reading is contested by Mr. A. C. Coppier in his recent work on Rembrandt (Paris, 1917). He regards the *RH* and the *RL* as a studio-mark Rembrandt-Lievens, representing common authorship or at least work produced in the studio shared in common by Rembrandt and Lievens in Leyden. This is not the place for lengthy controversy, but careful examination of Mr. Coppier's ingenious theories has failed to convince me of the truth of what my instinct regarded as fantastic. Admitting the close association of the two artists the strongest argument that I can bring against Mr. Coppier's reading of the signature is that it occurs in one or two cases followed by *van Ryn*, Rembrandt's family name (*i.e.* Van Vliet, B. 26, and Rembrandt No. 96, though Coppier thinks that *v. Rijn* is a later addition in the latter case) which would have no point as an appendage to a combined studio designation.

⁴ The form of signature as evidence of date of production is of particular value in No. 185, which I now feel convinced in replacing in the earlier period, rather than leaving its signature an anomaly and its general style not much better explained by the later position suggested by Seidlitz.

⁵ Dr. Jan Six in the article cited above accepts the authority of signatures of every kind too

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Leaving tradition and documentary evidence, let us consider the other great factor in forming a catalogue, *i.e.* the criterion of artistic quality.

To begin with, we must of course accept on traditional, historical, or documentary evidence a nucleus of works as authentic examples of the master. The tendency of the artist¹ is to start with the best, and demand that every other work shall answer to certain standards of quality and methods of work which have been noticed in this select group. Now in some respects this aesthetic criticism is scientifically sound, and might be convincing, if there were any criterion of artistic quality which could be absolutely comprehended by more than one person at a given moment. Unfortunately in most cases what should be a scientific attitude, based on a combination of acute vision and historical knowledge, is merely personal opinion with all the bias born of the variety of tastes and education. Aesthetically of course this method of criticism has its value, and for most amateurs it is healthier and certainly more pleasing to enjoy a few great works to the full than to wander somewhat promiscuously in fields whose outlying corners they cannot fairly appreciate. But as the student gets more acquainted with the complexity of the artist's nature and production, he will admit one after another of the plates which at first sight seemed unworthy of his ideal. So at the present moment Professor Singer has already come to allow about 140 authentic plates, *i.e.* about double the amount that seemed good to Professor Legros. We do not think it impossible that the same constructive principle will bring some follower of Professor Singer to add about a hundred more, which will then be bringing the case back to where it has been brought by the opposite method of rejection and reduction by such critics as Middleton and Seidlitz. But all this is too gradual, and the place at which this criticism rests, at least for a time, seems to render it unsatisfactory to the student who feels that his knowledge of an artist must always be largely based on history. It is not for us to create an artist after our own hearts; we must not immediately reject what we regret or fail to comprehend; we must accept something of the evidences of tradition even when they seem to point to work which shows a variety which promiscuously. He never for one moment throws doubt on the form of signature, *e.g.* in our Nos. †62, †65, †85, †86, †351 (where a signature that looks unauthentic is the corollary of very bad work). 'If by a pupil,' he says in effect in the case of †62, 'what can have induced Rembrandt to put his signature on it?' In applying a similar argument to our No. 63 he entirely overlooks any difference in the form of signature.

¹ The etcher Alphonse Legros, the chief representative of this form of sheerly aesthetic criticism, admitted a bare 71 plates as certainly authentic (see Gonse, *Gazette des Beaux-Arts*, 2^e pér. xxxii. 508).

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almost verges on contradiction. We must not impute our pet artistic principles to an artist who perhaps never thought of them at all.¹ We must study artistic development with the greatest care; we must search for all stray pieces of evidence to place a thing in its right context and chronology;² we must use the greatest impartiality in casting up a balance of probability between conflicting evidences from the sides of artistic quality and tradition.

Here then are some of the principles which have led us to adopt the form of our present catalogue. Vosmaer was the first to attempt a chronological order with the etchings, but the exhibition of 1877 at the Burlington Fine Arts Club was perhaps a greater impetus to the practical progress of this method. The results of recent criticism as represented particularly by Seidlitz, were practically embodied by Sir Sidney Colvin in the British Museum Exhibition of 1899, and since that date the author of the present catalogue has incorporated the whole series of states and impressions in the British Museum in a new arrangement which deviates only in smaller points from the exhibition order.

A chronological order is perhaps not the most workable form for a catalogue of reference, and a fresh numeration among many is anathema, but it has its particular apology in the present case as being the arrangement of one of the greatest of all the public collections of Rembrandt's etchings, adopted in the British Museum as the one which seemed to give most chance to the student for a rational study of the artist throughout his development. And no artist's work is more adapted than Rembrandt's to this treatment. Genius has never appeared more definitely the offspring of diligent self-education and the logical development of powers of expression and conception.³

In spite of occasional rude shakings of accepted chronology,⁴ I feel confident that the order in its main points is sufficiently near the truth

¹ *E.g.* that a painter-etcher *never* reproduces a picture of his own. See p. 12. Note also Professor Singer's treatment of the wonderful portrait of *Sylvius* of 1646 (No. 225). We grant that the shadow thrown by the hand is a somewhat childish and distasteful piece of realism, but what right have we to expect a genius never to deviate from good taste. The genius is in fact often the very man to commit such errors, and against all the vitality in expression and drawing shown in face, hand, and figure in this *Sylvius*, which was beyond the power of any of Rembrandt's contemporaries, our puny objections lose their value.

² For once a plate was wrongly placed, rejection might have to follow, if the criticism was scientific.

³ See C. J. Holmes, *Burlington Magazine*, May 1906, and Reynolds's *Theories of Genius* as the result of intelligent labour.

⁴ *E.g.* see No. 268. I have also modified my opinion on Nos. 261 and 158, since arranging the Museum series. See also No. 231.

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to form an inoffensive basis for study. Then my general attitude, as beseems a public collection, has been conservative. My principle has been to accept all plates containing any trace of the master's original work. Thus No. †84, where there are signs of a light etching which may possibly be by Rembrandt, though already disfigured by coarse additions in the earliest known state, is retained on the same principle as plates where the master's hand is distinct, while the secondary parts seem to be the work of some assistant (*e.g.* No. 167). On the other hand, official reasons of mounting and the desire to avoid change must be acknowledged among the reasons for the retention of certain of the coarsest of the studies of about 1631. The plates admitted on such accounts into our authentic list which we are at present inclined to reject, have been marked like the rejected series that follows with an obelisk, thus †. I say 'at present,' because I must confess that there is always a certain class of work neither inspiring confidence nor demanding unqualified rejection, about whose merits my personal opinion inclines to fluctuate. I have made no 'doubtful' class of these, choosing rather to leave them in the regular series. It will be found, however, that in the rejected series there are a certain number of plates which have almost equal claims to be considered doubtful with asterisked numbers of our authentic group. For example, I would note Nos. †304, †308, †310, †312, †323, and †365, while in three other cases, Nos. 309, 364, and 389, I have since my first edition gone so far as to delete the obelisk, as my opinion has inclined to accept these plates as authentic. Such anomalies and inconsistencies of arrangement find their apology in a multitude of small practical reasons which lie in wait for the official iconographer to keep him modestly out of reach of his ideal. Altogether I would at present accept rather less than three hundred plates as authentic, being somewhat more conservative in relation to the rough early studies than Seidlitz, whose list is limited to about two hundred and sixty-three.

Subjects and states not in the British Museum are starred in my catalogue, the subjects not represented in any state being Nos. 2 A, 4 A, 75 A, 77 A, 78 A, and 300 A, the last alone being of any importance. The collector who uses this catalogue will thus see at a glance what is wanting in the National Collection, and be ready, I hope, as occasion offers, to fill up the gaps.

The system followed with regard to states¹ has been to allow any

¹ For the general principles underlying their definition, see *Burlington Magazine*, April and August 1909.

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difference in the plate itself, whether in the work or in the shape and size of the copper, as a mark of state. Two of these differences, that of square or rounded corners and rough or even edges to the plate, have not been accepted by Seidlitz as marks of state. The polishing of the surface of the plate, clearing away scratches and other accidental marks in the ground, form other unessential differences, and they are small points, but of somewhat frequent occurrence. It seems to me that once allowing a difference in size of plate to be taken as a mark, these smaller points, which are absolutely in the same category, must logically be admitted on the same footing. They are at least as constantly valuable as any other difference in showing the epoch of an impression.

In certain doubtful cases, we have, however, to allow a slight inconsistency in remarking such differences in a note rather than in the numbered states. Nor do I profess to number the various changes made in modern times on plates that have been preserved, though in several cases of described states the changes or rework are executed by other hands after Rembrandt's time. That an 'impression' is a late state does not necessarily mean that it is bad, nor does 'first state' always imply a good impression. Sometimes Rembrandt himself may have only reached the end he was making for after a succession of progress states, from each of which he may have only pulled a very few impressions. Thus a third, fourth, or fifth (or even later) state might be yielding perfectly good prints as long as the impressions already taken had not been sufficient to wear the work on the plate. The early proof states from which a very small number of prints were taken are naturally the more valuable, as being by far the rarer, but the difference in artistic value between one of these and a good early impression of a succeeding state may be *nil*, though the difference in market value may be hundreds of pounds. Thus quite a considerable number of fair impressions from Rembrandt's plates can be got for a few pounds, while the rarities will fetch their hundreds, and in some cases thousands. Such a difference as the few lines added on the ass's neck in the second state of the *Hundred Guilder Print* (No. 236) means artistically little but the reduction of a slightly disturbing high light, but even brilliant impressions of the second state would scarcely be likely to realize anything approaching the price of the first state.¹ Similarly slight

¹ Nevertheless in the Hubert sale in Paris, May 1909, a fine impression of the second state of this print realised 61,500 francs—higher than hitherto realized by any of the first states which have been sold! Other impressions of the second state have realized £1290 (Holford, 1893), and £756 (Spencer, 1919). The only three impressions of the first state which have been on the market in

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changes in the portraits of *Bonus* (226) and *Tholinx* (289) have made equally great differences, and in these cases the even greater rarity of the first states (which are only known in three or four impressions) renders them even more valuable than the *Hundred Guilder Print*.

The states of Rembrandt's etchings may be considered in a variety of lights. In the first place, there are the accidental faults (caused by foul biting, or failure in biting), which need rectification in a second state. The ground either fails to protect parts intended to be left white, or the acid fails to bite the copper where lines are intended (*e.g.* No. 102). Unless he work on very scientific principles and carefully test the condition of his materials (especially if the ground is left long on the plate before biting), the experienced etcher is almost as much open to these accidents as the tiro, and in Rembrandt's work it is especially in a series of plates etched in his later period that they may be noted (*i.e.* Nos. 272-275). Then the artist may have failed to fit his composition into the space of the plate on which he is working. A good example of this is the *Christ disputing with the Doctors*, of 1630 (20), where considerable waste space above and at the sides in the first state detracts from the concentration of the subject. The plate is in consequence cut down (state II): but the loss of two figures by this operation necessitates a restoration of balance, which is recovered in the third state by the introduction of two new figures behind the table. The composition is unquestionably at its highest level in this third definitive state.

The more experienced the artist, the more ready will he be to conceive his work in its entirety without miscalculation before consigning it to its material. Rembrandt gradually attained more and more sureness of judgment in this respect, and his later plates show on the whole considerably fewer changes of state than the earlier. But he never ceased in his constant efforts towards concentration and balance in his compositions, and the *Presentation to the People* (271) illustrates particularly well the gradual development of his conceptions in relation to space and expression. The same progress towards concentration may be noted in the removal of the cupola from the church tower in the *Landscape with Trees, Farm Buildings, and a Tower* (244). The *Three Crosses* (270) is an example (comparable in this respect to the *Hundred Guilder Print*), where disconcerting high lights in the

the last century are those acquired (a) by Dutuit in 1868 from the Palmer sale for £1100, (b) by the Berlin Print Room in 1887 from the Buccleuch sale for £1300, (c) by Baron Edmond de Rothschild in 1893 from the Holford collection for £1750.

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first two states are lowered by two stages before the master signs the plate in the third state. The later stages of the plate shows an entire transformation, the representation of a new episode in the drama of the Crucifixion, not a development of the artist's original conception.

In general, Rembrandt's instinct in the development of his plates was unfailingly true. Perhaps his occasional lapses in his portrait work are to be set down to the desires of his sitters. I cannot in any case regard the second state of the *Jan Lutma* as anything but retrogressive, the addition of the window merely detracting from the concentrated force of the first.

Frequently changes, in themselves very trivial, are of great moment to the whole composition. Some distracting point of light or heavy shadow needs to be reduced, and the addition of a few lines, or the slightest use of the scraper or burnisher, will effect the remedy. The removal of the burr on the ring on the sitter's finger in *Dr. Bonus* (226), the lines across the ass's neck in the *Hundred Guilder Print* (236) are cases in point, while the successive shading of the top hats in *Six's Bridge* (209) is another curious example. In some cases, such as the last named, one might be inclined to refer the changes to caprice, or even to the artist's eye to his clients and the collector of the rare state. It is unreasonable always to expect the highest reasons for things even in the greatest artists.

A curious problem in relation to states is offered by the etching of Hercules Seghers of *Tobias and the Angel*, which Rembrandt converted into a *Flight into Egypt* (266). Enough of the original composition was left to justify the application of the term second state to the first state of Rembrandt's etching. Then there is the somewhat analogous case, where the remains of an earlier etching by the master are seen imperfectly erased beneath the new composition, *i.e.* the head of the Virgin from the *Flight into Egypt* (17) on the two earlier states of one of Rembrandt's self-portraits (36). Here, however, the second etching has no artistic relation to the first, so that although on the same plate, it cannot be considered as a later state of the earlier subject.

Considering the constant and thorough study that has been devoted to Rembrandt's works, one may assume that most of the various states of his etchings in existence are known and described. Modern photographic methods have helped to bring to light many new states unknown to the earlier iconographers, but a careful re-examination of any of the large collections with the aid of Rovinski's Atlas of

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Reproductions might be expected to bring a further harvest. A satisfactory division of state in the portrait of *Jan Sylvius* (225) was only discovered in 1901, an important second state of the *Christ at Emmaus* (282) was first described in the earlier issue of the present catalogue, several new states have been recorded in the present edition (*i.e.* Nos. 92, 97, 101, 104, 134, 144, 146, 186, 192, 203, 218, 221, 222, and 298), and the obscurities in the development of the *Student by Candlelight* (202) somewhat clarified. The search for new differences may be a trivial occupation, but it adds a certain zest and sporting flavour to one's study.

A large number of Rembrandt's original copper-plates exist to this day, as many as seventy-nine being in the possession of M. Alvin-Beaumont in Paris. An edition of seventy-eight¹ of these with one plate by Bol (†350) and a copy of *Six's Bridge* was issued as recently as 1906 to celebrate the artist's tercentenary by a distressing exhibition of the debilitated plates which should long have been reposing in a museum out of harm's way. This series, with two other authentic plates (our Nos. 20 and 161) and a considerable number of plates after Rembrandt, or in his manner, were in the hands of the Paris engraver and dealer, P. F. Basan (1723-97), at the end of the eighteenth century; about 1809-10 they passed from H. L. Basan (P. F. Basan's son) into the hands of Auguste Jean, and were acquired at the sale of *Veuve Auguste Jean* in 1846 by Michel Bernard, from whom they descended to a son of the same name. About the time of the edition of 1906 they were purchased by their present owner, whose name figures on the title-page as joint publisher with Michel Bernard. Separate impressions and bound 'Recueils' were issued throughout this period.²

¹ The seventy-ninth is the *Shell* (248), which did not occur in Basan's *Recueil*.

² See Bibliography. I have found it very difficult to procure exact details in relation to the original date of issue of the Basan *Recueil* and the subsequent editions, but examination of a few copies and inquiries in Paris and St. Petersburg enable me to add considerable corrections to Rovinski's note (to No. 17 in his catalogue). According to *L'Avertissement* in C. H. Watelet's *Rymbranesques ou essais de gravures*, Paris (Prault), 1785, Watelet had purchased a series of original Rembrandt plates in Holland. This was probably as early as 1760, as one of the Rembrandts (our No. 50) bears the inscription *C. H. W. reparavit 1760 Bruxelles*, on a late state. He also acquired others from the effects of Pieter de Haan, either at the sale in Amsterdam in 1767, or later, as fifty-three of the plates in the Haan catalogue appear in Basan's *Recueil*. In the Watelet sale (1786), seventy-eight Rembrandt plates are cited (a few in detail, sixty under one item, several mentioned as reworked by Watelet), and there is no doubt that they were acquired at the sale by Basan. Rovinski states that Basan first published his *Recueil* in 1785, but it could scarcely have been before 1786. Rovinski described the *Recueil* from two copies in his own collection, which are now in the Hermitage. The copies which I have seen correspond to his later edition, and the title runs: *Recueil de Quatre-vingt-cinq estampes originales, têtes, paysages et différens sujets, dessinées et gravées par Rembrandt, Peintre Hollandais, né*

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It is remarkable how good some definitely eighteenth-century impressions of these plates can be. This is particularly the case with the plates in pure etching and open line, while others in which dry-point, or a closer mesh of line predominates, are either ghosts of their former selves, or coarse travesties absolutely ruined by constant rework. We note throughout the catalogue the plates which occur in this series as BASAN—BERNARD (Bernard implying the edition of 1906).

Issues of modern impressions, including seven authentic Rembrandt

en 1606, et mort en 1668. Et trente-cinq autres Estampes, la plupart gravées d'après différentes pièces de ce célèbre Artiste, dont les originaux sont fort rares; tels que le Portrait du Bourguemestre Six; une Tête orientale, le Paysage au Carosse, et divers Sujets et Paysages très-difficiles à trouver: in folio de cent-vingt pièces. A Paris. Chez H.-L. Basan, Marchand d'Estampes, Rue et hôtel Serpente, No. 14. This is followed on folio 2 by a Table of the eighty-five 'Rembrandt' plates according to Gersaint's order. Now the copies with this title that I have personally examined (folio page measuring about 445 to 475 × 300 to 315 mm.: the Rovinski copy about 500 × 330 mm.) contained two plates by J. J. de Claussin, dated 1801 and 1807. Moreover, the impression of the *Pancake Woman* (141) is in our state V., or at least before VI., i.e. before 1809. Therefore such copies must date between 1807-1809.

In regard to the earlier edition cited by Rovinski I can only offer conjectures. Its title is similar to those known to me, only the address reads *A Paris Chez Basan, Rue et Maison Serpente, No. 14.* It is a slightly smaller folio (measuring about 465 × 295 mm.) and is on thinner paper than Rovinski's copy of the H. L. Basan edition. In spite of the title referring to 120 plates, I am informed that it only contains 85 plates (not including those by de Claussin), and that the *Pancake Woman* is in our state V. (which would place it probably between 1789 and 1809). But as the 'trente-cinq autres estampes' of the title seems to include the two plates by de Claussin (although not in this defective copy), I do not see how this edition can be much earlier than the other. Mons. B. Vesselovsky, Conservateur of the Cabinet des Estampes in the Hermitage, kindly supplied me with notes on Rovinski's volumes.

In the catalogue of the P. F. Basan sale, 1798, p. 60, comes this entry: 'Recueil de 81 Pièces composées et gravées par Paul van Rhyne Rembrandt, tels que plusieurs portraits de ce maître; Joseph et Putiphar, l'Annonce aux Bergers, divers sujets de la Vie de N. S., la Guérison du Boiteux, le Martyre de S. Étienne, des Études de Mendians, autres de Figures et Paysages, Portraits de Fautrieux, Abr. Francen, J. Asselin, Wtenbogardus, etc.; plus 15 copies d'après ce maître, dont Adam et Ève, la Résurrection de Lazare, les Portraits du petit Coppenol, l'Avocat Tolling, et la Bourguemestre Six; les 5 dernières par P. F. Basan; petit in-fol. rel.'

Can this be some indication of an earlier Basan Recueil, before it was made up to 120 numbers by addition of etchings by de Claussin, etc.?

The title on the copies cited above refers to 85 original plates. Of these only 79 were actually originals, six being school plates or copies, while one of the 35 autres estampes (*Lutma*) is an original. This makes 80 original plates (counting our †91 as original) as having been in Basan's hands (the 78 in Watelet sale means 78 at least, as we have counted one item, *plusieurs portraits, dont Rembrandt et sa femme, le docteur Faustus, Asselyn*, as three). All these were in the sale of Auguste Jean, 1846, and only two are missing in the 1906 edition (i.e. our Nos. 20 and 161), though the proprietor of the plates wrongly states in his own introduction that six have been lost. The 80 plates in question are the following in our catalogue: 7, 12, 14, 20, 22, 50, 80 †91, 93, 96, 103, 108, 118, 120, 122, 123, 124, 125, 126, 128, 130, 140, 141, 142, 144, 145, 147, 148, 152, 156, 157, 160, 161, 162, 164, 171, 182, 183, 185, 190, 191, 192, 193, 201, 208, 214, 219, 221, 222, 227, 229, 231, 233, 234, 240, 250, 251, 253, 254, 255, 258, 259, 260, 272, 273, 274, 275, 276, 277, 280, 282, 285, 288, 290, 291, 294, 298, 299, 300, 301.

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plates (with numerous others by Claude, Bega, etc.), were printed in London by J. M'Creery, 1816, W. Lewis and J. Kay, between 1816 and 1826, with the title *Collection of Two Hundred Etchings*.¹ They are printed on very thin white paper, and though no doubt issued like the Basan Recueil, generally in bound form, are constantly found in separate impressions, and are quite without value. The later history of several other plates is known, Captain Baillie's restoration of the *Hundred Guilder Print* being the most interesting event, but we need do no more here than refer to the instances recorded in our catalogue.²

Acquaintance with modern impressions and their sources will serve as a wholesome warning to collectors, but close familiarity with a recognized series of fine early impressions is of far greater value in educating one's sense of quality. The prudent collector knows the importance of securing undamaged impressions, and he can easily impart to his less experienced friends in what this primarily consists, *i.e.* the presence of the whole of the etching on a piece of undamaged paper that shows the edge of the work, if not the plate line (*i.e.* the mark left by the edge of plate in printing).

He can speak also of the clear quality of the etched line in its freshness, the clean printing of closely-hatched lines, the rich velvety tone of the ink of dry-point before the burr is worn down, but the appreciation of these subtler differences will only be acquired by constant comparison with fine impressions.

Besides the numerous facsimile reproductions of the last half-century (by Armand-Durand, the Autotype Company, etc.), there are a large number of much earlier etched copies of Rembrandt's plates. A few of these go back to Rembrandt's own period, but the majority are the work of etchers of the late eighteenth and early nineteenth centuries.³ Middleton's catalogue is the only place where they are at all systematically recorded. Most of the copies may be dismissed without discussion; they are either so distinct from Rembrandt in manner, or so amateurish in style that they could never cause the

¹ Our Nos. 92, 104, 110, 111, 173, 268, 293. See Bibliography (Section 1d) for further description.

² See, *e.g.*, Nos. 131, 167, 169, 187, 228, 236, 248, 256.


³ Chief among these copyists and imitators are G. F. Schmidt, C. W. E. Dietrich, F. Novelli, C. H. Watelet, P. F. Basan, Baron Vivant Denon, J. J. de Claussin, Leopold Flameng, F. Vivares, Richard Byron, Benjamin Wilson, Thomas Worlidge, Capt. W. Baillie, J. Bretherton, J. Hazard, David Deuchar, W. J. Smith, Lucy Brightwell.

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collector the uneasiness that might well be caused by a faded and framed Amand-Durand.¹ I would advise even the experienced collector to beware of de Claussin's copies of the *Little Polander* (40). One of them is good enough to have deceived Rovinski, who reproduces the copy as the original in the Atlas to his catalogue. I have placed this particular copy alongside the original in the plates to this volume. It offers a certain standard in the discrimination of the true from the false.

Few other copies are quite so deceptive as this, but several by Lucy Brightwell, of the *View of Amsterdam* (176), the *Landscape with a Cottage and Hay Barn* (177), and the *Windmill* (179), and one or two earlier copies of the *View of Amsterdam* (e.g. by James Bretherton), are among the most confusing.

Almost all Rembrandt's etchings were issued as independent works of art, and probably, for the most part, printed by the master or in his studio. There are a few exceptions, where his plates were originally intended as book illustrations, *i.e.* Nos. 106, 202, 235, 268, and 284 in our catalogue, and in all probability No. 202 as well. Except for the *Ship of Fortune* (106) which regularly occurs in Herckmans' *Zee-Vaert Lof* (Amsterdam 1634), these etchings are very rarely found in the books for which they were intended. In some cases it may be assumed that the impressions have been extracted, but in the *Four Illustrations to a Spanish Book* we may safely assume that few copies of the book ever contained the plates. The delicate dry-point of these illustrations is absolutely unfitted for a large edition, and the general attitude of the publisher may be inferred from the interesting story that Dr. Bredius has recently unearthed in relation to the portrait of *Jan Antonides van der Linden* (268).² Hendrik van der Linden and

¹ The Armand-Durand reproductions all bear the monogram  stamped on the back. I note this to restrain the multitude of people who bring these facsimiles to the British Museum for an opinion. A photogravure may often be detected by the plate-mark (sometimes bevelled, a modern usage) being well outside the margin of the etched work, though occasionally the plate itself is cut close to the work so as to be a complete facsimile of the original. The photogravures of the Berlin Reichsdruckerei (published in England by Quaritch between 1889-1900) are among the most deceptive, and I have seen impressions without the words *Facsimile Reproduction* which, in most cases, is printed on the back. The papers most commonly used in modern photogravure reproductions are Van Gelder and Arches. The various water-marks of the Van Gelder papers are (i) VAN GELDER, (ii) VAN GELDER ZONEN, (iii) a shield with fleur-de-lys surmounted by crown, accompanied by letters V. G. S., and (iv) a nude figure on a globe. The water-marks of Arches papers are (i) ARCHES, and (ii) a shield with letters A. M. surmounted by a crown.

² For the document and the tale it unfolds see Dr. A. Bredius, 'Rembrandt als Plaatsnyder,' *Oud-Holland*, xxvii. 111.

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the publisher Van Gaesbeeck wanted an engraving of Abraham van den Tempel's picture of Jan Antonides van der Linden as a frontispiece to his works. They appear to have been surprised with Titus van Ryn's assurance that his father could engrave as well as he could etch, and that he had in fact only lately finished a line-engraving of a 'woman with a porringer.' Nevertheless, on Titus's assurance that the plate was to be engraved and not etched, they gave Rembrandt the commission. Now, to judge from the print itself, I should say that the foundation of the work on the plate was bitten, and that the delicate modelling of the face and some of the deeper touches of tone and lines of shading on the figure were obtained by the dry-point. I would regard it as engraving only on the assumption that the graver was lightly used in the manner of the dry-point, which would, for all practical purposes, bring it under the category of dry-point.¹ Jhr. Dr. Six² has identified the 'Woman with the Porringer' very plausibly with the *Artist Drawing from a Model* (231) in which the pot beneath the platform forms a mark of the second state. If his conjecture is right, Titus must in this case have been speaking of the careful work in the background (like that of many of the later portraits) as 'engraving.' That Rembrandt occasionally combined line-engraving with etching we know from several works of the early period,³ but there the burin is used in a heavy and regular manner quite different from the light and free handling of the late portraits, and even of the background of the *Artist Drawing from a Model*. In any case, whatever the process used in the *Jan Antonides van der Linden*, no copy of the book is known containing the portrait. Considering the excellence of the print in itself, it seems most natural to infer that the publishers rejected Rembrandt's work on the grounds that it was too delicate to last out their edition, or even because, in their opinion (as in ours), it failed to impress them as a line-engraving.

It may be of use to summarize the general trend of development of Rembrandt's etchings on the technical side. In the first decade of his work, pure etching (in which the lines are entirely bitten by the acid)

¹ In the sense that the work of the Master of the Amsterdam Cabinet may be regarded as dry-point (though probably cut with the graver), or most of the prints after J. M. W. Turner as line-engraving (though largely executed in etching). See my *History of Engraving and Etching*, 3rd ed. 1923, pp. 31 and 221.

² See *Onze Kunst*, Nov. 1911. Dr. C. Hofstede de Groot contests this identification without suggesting another (*Oud-Holland*, 1912, p. 70).

³ E.g. the *Descent from the Cross* (103), and the *Christ before Pilate* (143).

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was the almost exclusive medium, and it was only about 1639 that Rembrandt began to use dry-point, *e.g.* in the *Death of the Virgin* (161), *Death appearing to a Wedded Couple* (165), and in parts of the *Gold-weigher* (167). During the succeeding decade, *i.e.* between about 1640 and 1650, etching is still the predominant medium, more particularly for the landscapes, but dry-point is frequently used to reinforce the etched line, and add cogency to the whole by proper local emphasis. As in the earlier period tone is for the most part obtained by a close meshwork of delicate lines (more often in pure etching than dry-point), but with an ever increasing variety and luminosity. In the great achievements of this period such as the portraits of *Himself* (229), *Dr. Bonus* (226), and *Jan Six* (228), and the *Hundred Guilder Print* (236), Rembrandt's command of chiaroscuro by means of close shading is remarkable. These plates and earlier examples such as the *S. Jerome in a Dark Chamber* of 1642 (201) and the *Student by Candle-light* (202) show the same methods of chiaroscuro that he was developing in his painting, concentration and emphasis on the central point of interest being achieved by throwing most of the secondary parts of the composition into dark shadow. In the last period of his work, *i.e.* after about 1650, the same methods and tendencies are seen, particularly in the portraits, the *Young Haaring* (288) being the most uncompromising example in the chiaroscuro style. For tone Rembrandt still used etching and dry-point almost equally, but there are far more plates in pure dry-point than before. Though never discarding the method of achieving shadow by a close mesh of etched lines, he tended at the same time to use a bolder and more open system of line. Comparison of the *Three Crosses* (270), the most wonderful of all Rembrandt's scriptural plates, with the *Hundred Guilder Print*, will at once show the change of method. For tone Rembrandt gradually relied more on the effects he could produce by leaving ink on the surface of the plate in printing. It is curious to note the exactly opposite development in the case of Whistler, who became more and more of a purist in etching in his later years, laying the greatest stress on clean printing, and claiming that the virtue of a print should rest entirely on the engraved or etched lines. The practice of leaving ink on the surface of the plate may be something of an invasion by the painter into the realm of the etcher, but it certainly produces transparent effects which cannot be obtained by other means, and as long as the artist himself is his own printer, there is no reason to question its artistic justification. And in view of the two presses shown in the Inventory of 1656 it can

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be taken for granted that Rembrandt regularly printed his etchings himself.¹

I would next examine certain etchings and drawings which may throw light on Rembrandt's method of work on the copper. There are only a few original drawings which correspond in detail with the completed etchings, e.g. *Diana at the Bath* (H. de G., 893; a study for the etching No. 42), the *Portrait of Anslø* (H. de G., 896; for the etching No. 187), both in the British Museum, and the *Portrait of Jan Six* in Jhr. Dr. Jan Six's collection (Pl. v.; for the etching No. 228). They are all in reverse to their respective etchings, and indented in their principal lines with a stylus which definitely proves that they were used to transfer the design to the surface of the ground on the copper. Of the latter portrait there is a second study in the same collection, a much more summary pen-sketch, probably Rembrandt's first idea for the subject. The pose is slightly different; Jan Six is not reading as in the final version, and a dog is shown leaping up at his master (H. de G., 1235; Pl. iv.). There is also an oil-sketch on panel in the Bonnat collection, Paris (Bode 319), which omits the dog, but is otherwise more closely related in its pose to the latter sketch. An equally summary pen-sketch for another portrait plate of the same period is that of *Jan Cornelis Sylvius* in the British Museum for the etching No. 225 (H. de G., 898; Pl. III.). In most of his subject plates I should think it probable that Rembrandt only used such rapid studies to guide him either in the general lines, or parts of his design; but from the nature of the case he would hardly be so likely to dispense with transfer drawings in the case of portrait etchings, and the examples cited prove that this was so in two instances. But after transferring the main lines of his subject to the ground by transfer, he might quite well, even in portrait, have worked out the detail of modelling direct from his sitter with the needle or dry-point.

A drawing of a group of figures for the *Hundred Guilder Print* in Berlin (H. de G., 56; Pl. vi.) shows how the master built up his larger subjects from a variety of studies of the different parts. I cannot point to a single instance among his studies showing the composition in the same direction as it was to appear in the etchings. One would

¹ At least in the middle and later periods of his life. The inscription on the third state of the large *Descent from the Cross* of 1633 (No. 103), suggests that Hendrik van Ulenburg, the art dealer and publisher, in whose house Rembrandt was lodging, might have printed as well as published this large plate.

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have imagined that the larger compositions at least would have been roughly sketched as they were to appear, but it seems that Rembrandt must have largely depended on his own power of visualization, using his studies as more immediate aids in direct transference, so that they almost invariably turn out in reverse. The group here shown is by no means closely followed in the plate, two of the figures being omitted; but such variations would naturally occur as the various other groups were combined into the whole composition. Another study, the figure of an old man in Dresden (Pl. I.) is of particular interest for the support it gives to an etching of questioned authenticity, the early *Peter and John at the Gate of the Temple* (5). We cannot conceive that any artist but the author of the sketch could have adapted the figure with such freedom as it appears in the *S. Peter* of this etching.

A curious instance of transformation of idea may be seen in the early red-chalk drawing in the British Museum (H. de G., 891; Pl. II.) which was first used as a study for the *Raising of Lazarus* (Etching 96). Connexion of idea and a setting of figures that might do duty for either subject possibly led to the introduction of the group of *Christ Carried to the Tomb*. It is probably contemporary with the original sketch, but it was not used in any finished composition before the picture of 1639 in Munich.

A drawing of *Christ Presented to the People* in Dresden (H. de G., 221; Pl. XXXII. in my earlier edition) gives another instructive example of development. It is in red chalk, and can hardly be later than 1640, but it seems to anticipate the arrangement of the groups on, and before, the tribune in the large etching of the master's latest period (271). In conception it stands midway between this plate, and the *Christ before Pilate* of 1635-6; nevertheless the style of drawing makes one suspect that it was actually produced as early as the latter plate, if not before it.

We may mention two other studies, which have been used as the immediate basis for etchings, the oil grisaille of *Christ before Pilate* in the National Gallery, and the *S. Jerome in a Landscape*, a pen-drawing in Hamburg (H. de G., 345; L., i. 133). It is unlikely that Rembrandt would have painted the grisaille of the former composition if he intended to do the etching throughout with his own hand. Moreover, the uninspired manner of execution of the secondary portions of the large etched plate (143) points to the collaboration of assistants. It is possible that two other oil grisailles of a similar

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style, the *Preaching of John the Baptist* (Bode, 215, Berlin), and the so-called *Concord of the State* (Bode, 321, Rotterdam), were also intended for reproduction, but no etchings of these subjects are known.

The drawing of *S. Jerome* is fairly closely followed in reverse in the etching (267), but the more formal element of the Italian landscape has been introduced immediately on to the copper. Rembrandt, no doubt, had some Venetian drawing or picture at his side from which to borrow this feature. His treatment of light and shade is entirely left to the etching, the study merely supplying the general framework of the design.

In suggesting the chiaroscuro of his finished work he did far more in the study for the *Agony in the Garden* (293) in Mr. D. Y. Cameron's possession (H. de G., 991; Pl. VIII., from the Heseltine collection). Of this subject there is a second drawing in Hamburg (H. de G., 344; Pl. VII.) which in the disposition of the figures comes nearer to the etched version than Mr. Cameron's study. Prof. Singer is perhaps right in saying that the figure of Christ is more powerfully expressed in the Hamburg drawing than in the etching, where the posture is more that of Mr. Cameron's drawing in reverse. But I cannot appreciate his reasons for refusing to see Rembrandt's own hand in the etching. Even granting the greater balance in the relation of the two groups in the Hamburg drawing, it seems to me that even a master of Rembrandt's genius might have unwittingly weakened his original composition by attempting to fit the main elements of the two groups into a plate of different form. If the original intention of the Hamburg drawing had been carried out, we should have had something like a companion plate to *Christ and the Woman of Samaria* (294).

Another interesting study is that of the *Presentation in the Temple* in the possession of Dr. N. Beets of Amsterdam (reprod. Vasari Society, viii. 26; for the etching No. 279). The drawing shows the main element of the etching in reverse. The chief difference it shows from the completed composition in the treatment of the subject is a wall or screen across the centre with the suggestion of an arch above it, somewhat similar to the background of the etching of the *Entombment* (No. 281). The figures of the High Priest and his attendant with the staff are only given in half length behind this screen, which divides them somewhat too completely from Simeon, who kneels with the Child. Kneeling behind Simeon are Mary and Joseph as in the etching, but Rembrandt's intention in the figures lightly suggested on the left hand of Simeon is not so clear. Perhaps they are attendants in the Temple

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to whom Simeon presents the Child rather than directly to the High Priest. In any case he discarded these figures in the etching and brought Simeon into immediate relation with the High Priest.

There are a good many nude studies among Rembrandt's drawings similar to the three etchings of men of 1646 (*i.e.* Nos. 220-22) and the later plates from the female model of 1658 and 1661 (*i.e.* Nos. 296-99, and 303), one of the most interesting being the study for the *Woman with the Arrow* in the British Museum (H. de G., 937; Pl. x.). The drawing is of the most convincing naturalism; the etching, based on the study and in reverse, is on that account one degree more remote from life, and the merest suggestion of a subject in its composition and setting puts it immediately on a less realistic basis. Another study in the British Museum, *Rembrandt drawing from a Model* (H. de G., 939; Pl. ix.), appears in its main elements in reverse in the etching No. 231. The etching was never completed, and the unfinished portions, lightly scratched with the dry-point, show very clearly Rembrandt's method of mapping out his work on the plate. The finished portions of the plate are regarded by Rovinski, Seidlitz, and other recent critics as the work of a pupil, but I personally see no reason for doubting Rembrandt's hand even here, as close shading of the same character is found in several of the later plates, portraits in particular. Dr. Hofstede de Groot thinks that the style of drawing and etching points to some date within the years 1635-50. I should be far more inclined to regard Rembrandt in this study as a much older man, and placed it among his latest works, a view which has further support in a tradition repeated in the De Burgy sale catalogue of 1755.

There are certain examples where the original studies add considerable support to the authenticity of the etchings, *i.e.* the *Peter and John at the Gate of the Temple* in Dresden (H. de G., 233; Pl. i.; for etching No. 5), already mentioned, and the *Aged Man of Letters* in the Louvre (H. de G., 613; Liffmann, I. 158; for the etching No. 4, A). Both of these drawings are of unquestioned authenticity, and it is difficult to conceive any other hand than Rembrandt's in the freedom with which each of these studies are transferred to the copper.

A drawing such as that of *Four Orientals seated beneath a Tree* (H. de G., 926, British Museum; Pl. vii. in my earlier edition) may be mentioned, though not originally a study for an etching. But Rembrandt undoubtedly went back to this study, which was based on some Mahomedan-Indian miniature, in the composition of his etching of *Abraham entertaining the Angels* (286).

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Among the large mass of Rembrandt's landscape drawings there are few, if any, which can be regarded as actual studies for the etchings. The most closely related example is a drawing in Berlin of the same hut and clump of trees seen in the *Vista* (263), first noted and reproduced by F. Lugt (*Mit Rembrandt in Amsterdam*, Berlin 1920, Pl. 75), while a study of *Trees with a Drawbridge* in the British Museum (H. de G., 953) is reflected in the etching No. 244. In some ways this lack of definite studies for the landscapes is not surprising as it is very probable that in many of his landscape etchings Rembrandt sketched with the needle or dry-point direct from nature on the copper. Mr. Lugt's most interesting researches into the places represented in Rembrandt's landscapes throw much new light on this his probable mode of procedure. Even if Gersaint's story about the etching of *Six's Bridge* (209) is a mere picturesque anecdote, it at least contains the kernel of truth in relation to Rembrandt's landscape etching in general, *i.e.* that he probably carried a copper ready for dry-point, or grounded for etching, in his pocket while walking in the country. Most of the subjects which have been identified turn out to be in the reverse direction from the actual scene, so that Rembrandt was never at pains to reproduce places as they stood, and was always ready, as is shown by different states of the *View of Amsterdam* (176) and the *Landscape with Trees, Farm Buildings, and a Tower* (244), to modify nature in favour of the balance of his composition. The *Vista* (263) is probably an example of dry-point direct from nature in its first state, while the second state shows the work elaborated and signed in the studio. The *S. Jerome by a Pollard Willow* (232) may well be another example, as Mr. Coppier has suggested, of an etching done direct from nature, elaborated in the studio with the figures of S. Jerome and the Lion.

As an example of studio composition (or elaboration) I would refer to the *Landscape with a Cottage and Hay Barn* (177), where various elements are combined (Kostverloren and Amsterdam) which could not actually be embraced from one point of view.

I do not propose in this introduction to discuss in detail questions of authenticity; these can for the most part be left to the catalogue. But in relation to the large early plates, the *Descent from the Cross* (103) and the *Christ before Pilate* (143), I would add that I have tended to become more conservative, and am ready to believe that they are entirely Rembrandt's work, in spite of their somewhat laborious manner.

In a general survey of Rembrandt's etched work it will be noted

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that studies of separate figures and heads predominate in the early years. As time went on his memory no doubt commanded so great a store of detailed experience that he would need less and less to depend on the immediate study, and would go straight to the subject compositions, for the most part illustrations of Scripture, which formed so large a proportion of his etched work. It is noticeable how most of his landscape work seems to have fallen in the period of his residence in the large house in the Breestraat. The greater part of the drawings, pictures and etchings of landscape whose locality has been identified, seems to have been done to the north-east of Amsterdam, in the open country reached through the S. Anthonis-poort, only a few steps from Rembrandt's house.

In his etching one characteristic which best shows the constant freshness of vision, is the receptivity which was always ready to adapt element in life and art that had made a passing impression on his mind.¹ Like all the greatest creators he seldom exhibits any striving after 'originality' falsely so called. He kept to familiar themes, and felt no compunction at direct pieces of plagiarism. But it was the sort of plagiarism which shows readiness of appreciation, not poverty of imagination.

His pre-eminent place in art depends as much on his untiring powers of self-education as on any extraordinary brilliance of innate genius. While other artists may have acquiesced in contemporary fame, repeating their triumphs with the public, Rembrandt was still taking infinite pains, and exploring new paths, which led him away from the line of popularity but constantly nearer the highest level of human achievement.

In speaking above of states I have alluded to the great variety in value of different impressions of one etching, and my description of the series of original copper-plates which still exist in Paris will have led to other inferences in relation to market value. But it may be of interest to the collector to have a few fuller notes about the commercial aspect of Rembrandt's etchings. The artificially limited edition appears to be chiefly a modern practice, though A. M. Zanetti's *Raccolta di varie Stampe a Chiaroscuro* (Venice, 1749) is a fairly early example. Zanetti explained in his preface how, knowing by experience the difficulty of pulling good impressions, and fearing that after his death the blocks might fall into the hands of some one who by ignorance or desire of making money might make bad use of them, he had printed only thirty copies and then broken and burnt the blocks.

¹ See e.g. etchings Nos. 126, 159, 168, 270, 275, 286.

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It is difficult to say whether the world is richer or poorer for the multitudes of impressions that exist of many of Rembrandt's coppers. In the case of many of the dry-points the very process would limit the edition, and possibly many of these plates may have been destroyed by Rembrandt himself. But there still remains a large number which he trusted to the use and misuse of posterity. In spite of misuse I do not altogether regret it, as many of the strongly etched plates continued to yield satisfactory impressions well into the eighteenth century, and there is undoubtedly more quality in some of these which can still be purchased from between £5 and £15 than in the best photogravures.

In Rembrandt's lifetime, to judge from contemporary records,¹ his etchings sold for an average price well within 1 guilder. But rarities soon fetched a much higher price, *e.g.* the note of price of 48 guilders in a seventeenth-century hand on the back of a first state of the *Hundred Guilder Print* in Vienna, and the reference in 1711 to the three prints respectively known (no doubt from record prices realised) as the *Hundred Guilder Print* (236), the *Thirty Guilder Print* (143), and the *Twenty Guilder Print* (103).²

It is curious to note that one of these contemporary records shows Rembrandt buying back his own etchings at auction, while later on, after his bankruptcy, we find Titus and Hendrickje acting for Rembrandt in the sale of his prints and pictures.³

The average price for an ordinary impression in Rembrandt's own day may seem very small, but it must be remembered that the purchasing price of money was roughly about six times what it is to-day. So that 1 guilder would represent something about ten shillings, and in the case of etchings from which a large number were printed, this no doubt gave a reasonable return to the artist for his labour. The references given above show that the high contemporary values did depend largely on the amount of labour spent on the plate. Later prices bear this out fairly consistently in the relation of values of the *Hundred Guilder Print* and the *Three Crosses*, the latter of which has never realised the high prices of the former. Something must also be allowed both for popular taste and serious criticism at different periods, the value of the *Three Crosses* and the two large plates, the *Descent from the Cross* (103) and *Christ before Pilate* (143), being about equal in the eighteenth century, while since the second

¹ See C. H. de Groot, *Urkunden*, Nos. 42, 50, 251.

² *Ibid.*, Nos. 266 and 390.

³ *Ibid.*, No. 42 of 1635, and No. 235 of 1660.

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half of the nineteenth century the two latter have considerably depreciated in market value, and the *Three Crosses* has steadily risen in public appreciation.

The portrait of *Jan Six* has reached higher records of price than the *Hundred Guilder Print*, and in general the more ambitious portraits have been the most consistently valuable of all Rembrandt's work. But there still remain many of the most excellent, but slighter portraits and studies, e.g. *Rembrandt and Saskia* (144), which all keep within small prices, and the same may be said of a large number of the smaller and less rare scriptural and other subjects. So that examples of the greatest artistic value are still available to the collector of very modest means: but even in the last ten years the number of such available impressions seems to have greatly diminished, no doubt largely because they are now scattered over a much larger area outside Europe.

The landscapes are for the most part rare and valuable, only one, the *Landscape with a Cow drinking* (240), being among the Basan series of plates. The *Three Trees* and the *Landscape with Trees, Farm Buildings, and a Tower* are always of great value in fine impression.

As a guide to the collector, and also for a certain historical interest it may possess in the reflection it gives of the varying appreciation of Rembrandt's prints, I will quote the prices of a selection of the subjects in a series of the most important auctions since 1755. In many cases prices could not be quoted, several prints being sold in one lot, but in the case of two impressions of one print I have sometimes halved the price. State is given where possible, if of special bearing, but absolute correspondence in that respect with the present catalogue has not been attempted. Two prices quoted for one print divided by a hyphen imply lowest and highest prices of several impressions sold. It is curious to note the high value maintained until recent years of one print now generally rejected, the *Coach Landscape* (†325).

The auctions cited, which include the most important collections of Rembrandt's etchings, are the following:—

- 1755. Amadée de Burgy (The Hague).
- 1775. P. J. Mariette (Paris).
- 1798. John Barnard (London).
- 1809. G. Hibbert (London).
- 1834. Earl of Buckingham (London).
- 1840. William Esdaile (London).
- 1847. Verstolk (Amsterdam).

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1875. Galichon (Paris).
 1887. Buccleuch (London).
 1893. Holford (London).
 1904. Novak and Artaria (Stuttgart).
 1909. Hubert (Paris).
 1909. Lanna (Stuttgart).
 1913-14. Sales at Sotheby's, 20th June, 15th and 16th July 1913,
 and 9th July 1914 (London).
 1918-19. Sales at Sotheby's, 24th Oct. and 16th Dec. 1918, and
 at Christie's (Earl Spencer), 25th June 1919 (London).
 The prices are cited in English, French, and Dutch money.

- Rembrandt's Mother* (1): 8 fl. (1847), £4, 4s. (1887), 465 mk. (1904), 1000 fr. (1909), 730 mk. (1909).
Blind Fiddler (38): 3 fl. 5 (1755), £1, 2s. (1798), 15s. (1809), 19 fl., 28 fl. (I.), 10 fl. (II.) (1847), £1, 12s. (III.) (1887), 31 mk. (1909).
Little Polander (40): £10 (1809), 250 fl. (1847).
Rembrandt's Mother seated (52): 6 fl.-10 fl. (1847), £28 (II.) (1887), 310 mk. (II.) (1904), 2900 fr. (II.) (1909), 1880 mk. (II.) (1909), £15, 2s. (II.) (1918-19).
Rembrandt wearing a soft hat, cocked (54): £1, 11s. 6d.-£2, 6s. (1798), £3-£5 (1809), 31 fl.-60 fl. (1847), £25, £42 (1887), £420 (I.), £66, £20 (later states) (1893), 1180 fr. (VIII.) (1909).
Rembrandt aux trois moustaches (57): 5 fl. 25-10 fl. (1847), 300 fr. (1875), £21 (1887), 465 mk. (1904), 460 fr. (1909), 280 mk. (1909).
Lazarus Klap (77): £1, 9s. (1809), £6, 6s. (1834), £4, 10s. (1840), 47 fl. (I.), 18 fl. (III.) (1847), £20 (I.) (1887), £1 (1913-14).
Large Raising of Lazarus (96): 5 fl. 5-21 fl. (1755), 56 fr. (1775), £5-£9 (1798), £6, 13s. (1809), 11s. (1834), 10 fl.-601 fl. (1847), £135 (1887), £125, £17, £8 (1893), 425 mk. (1904), 11,600 fr. (V.), 910 fr. (VII.) (1909), 41 mk. (VIII.) (1909), £1, 8s. (1913-14).
Rat-killer (97): £2, 13s. (1798), £2, 8s. (1809), 9s. (1840), 110 fl. (I.) (1847), £14 (II.) (1887), £14 (II.) (1893), 140 mk. (1904), 1000 fr. (1909), 720 mk. (1909), £13 (1913-14), £17, 17s. (II.) (1918-19).
Good Samaritan (101): 6 fl.-18 fl. (1755), 180 fr. (I.), 35 fr. (1775), £1, 7s.-£4, 4s. (1798), £2, 16s.-£5 (1809), £1, 1s.-£15, 15s. (1834), 9s.-£9, 19s. 6d. (1840), 17 fl.-346 fl. (1847), £60 (I.) (1887), £39 (I.), £2, 10s. (1893), 1950 fr. (I.) (1909), 270 mk. (1909), £2, 5s. (1913-14).
Large Descent from the Cross (103): 14 fl. 5-17 fl. (1755), 145 fr. (1775), £16, 5s. 6d. (1798), £8, 8s. (1809), £24, 3s. (1834), 118 fl.-250 fl. (1847), £30 (1887), £31 (1893), 560 fr. (II.) (1909), 780 mk. (III.) (1909).
Tribute Money (124): 2 fl. 5 (1755), £1, 3s. (1798), £1, 1s.-£1, 6s. (1809), 4 fl.-7 fl. (1847), £2 (II.) (1887), £4 (1893), 15 mk. (1904), 42 mk. (1909).
Great Jewish Bride (127): 6 fl. 10-34 fl. 5 (1755), £2, 2s.-£4, 4s. (1798), £2, 15s.

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- (1809), £4 (1834), £10, 10s. (1840), 25 fl.-150 fl. (1847), 640 fr. (1875), £150 (I.), £260 (II.), £21 (IV.) (1887), £175 (I.), £16, £10 (1893), 1800 fr. (1909), 980 mk. (1909), £3, 15s. (1913-14), £35, 14s. (IV.) (1918-19).
- First Oriental Head* (131): 5 fl.-40 fl. (1847), £5 (1887), 200 mk. (1904), 105 mk. (1909).
- Quacksalver* (139): 7 fl. (1847), £4 (1887), 100 fr. (1909), 92 mk. (1909).
- Pancake Woman* (141): £3, 3s. (1809), 10 fl.-57 fl. (1847), 250 fr. (1875), £5, 5s. (II.) (1887), £2, 5s. (1893), 44 mk. (1904), 290 fr. (II.) (1909), 290 mk. (II.) 1909.
- Christ before Pilate* (143): 10 fl.-17 fl. 10 (1755), 145 fr. (1775), £2, 6s.-£15 (1798), £8, 8s. (1809), £2, 10s.-£8, 8s. (1834), 910 fr. (III.) (1875), £70 (II.) (1887), £31 (1893), 1320 fr. (II.) (1909), 1050 mk. (II.) (1909), £2, 10s. (1913-14), £10, 10s. (IV.), £15, 15s. (IV.) (1918-19).
- Rembrandt and Saskia* (144): 2 fl. 8 (1755), 10s. (1798), 5s. (1840), 4 fl.-44 fl. (1847), 230 fr. (1875), £7, 10s. (1887), £1, 10s. (1893), 81 mk. (1904), 420 fr. (I.) (1909), 105 mk. (1909), £4, 15s. (1913-14), £5, 5s. (1918-19).
- Return of the Prodigal* (147): 10s. 6d. (1798), 3 fl.-10 fl. (1847), 100 fr. (1875), £9, 10s. (1887), 81 mk. (1904), 330 fr. (1909), 240 mk. (1909), £15 (1913-14).
- Young Man in a Velvet Cap* (151): £1 (1798), 6s. (1840), 11 fl. 50 (1847), 200 fr. (I.) (1875), £8 (1887), 285 mk. (1904), 720 fr. (1909), 280 mk. (1909), £21 (1913-14).
- Death of the Virgin* (161): 5 fl. 5 (1755), £2, 2s.-£3, 4s. (1798), £3, 1s.-£3, 5s. (1809), £5, 5s. (1834), 40 fl. (II.) (1847), 205 fr. (1875), £7, 10s. (1887), £145 (I.), £22 (II.) (1893), 530 mk. (1909), £18, 18s. (II.), £11 (1918-19).
- Rembrandt leaning on a Stone Sill* (168): £1, 3s. (1798), £3, 5s. (1809), £1, 10s. (1834), 26 fl.-275 fl. (1847), £135 (I.) (1887), £82 (II.) (1893), 8900 fr. (1909), 1260 mk. (1909), £536, 10s. (II.) (1918-19).
- Triumph of Mordecai* (172): 1 fl. 14, 3 fl. 15 (1755), £2, 15s. (1798), £3, 5s.-£4, 6s. (1809), £5, 5s. (1834), 60 fl. (1847), 850 fr. (1875), £39, 18s. (1887), £22 (1893), 195 mk. (1904), 1560 fr. (1909), 1000 mk. (1909), £37, £15 (1913-14), £65, 2s. (1918-19).
- View of Amsterdam* (176): 3 fl. 15-4 fl. (1755), £13, 13s. (1834), £2 (1840), 65 fl. (1847), £18, 10s., £9 (1887), £11, 10s. (1893), 860 mk. (1904), 1600 fr. (1909), 1300 mk. (1909), £26 (1913-14).
- Landscape with a Cottage and Hay Barn* (177): £5, 7s. 6d. (1798), £11, 11s. (1809), £4, 15s. (1834), £1, 13s. (1840), 76 fl.-125 fl. (1847), 1510 fr. (1875), £75 (1887), £75 (1893), 8200 fr. (1909), 900 mk. (1909), £92, 8s. (1918-19).
- Landscape with a Cottage and Large Tree* (178): £2, 13s. (1798), £1, 5s. (1809), 16s. (1834), £1, 1s. (1840), 50 fl. (1847), 300 fr. (1875), £24 (1887), 545 mk. (1904), 2600 fr. (1909), 1800 mk. (1909).
- The Windmill* (179): 4 fl. 15 (1755), £1, 18s. (1798), £1, 8s. (1809), £12, 12s. (1834), £2, 18s. (1840), 80 fl. (1847), 620 fr. (1875), £26 (1887), £21 (1893), 700 mk. (1904), 2900 fr. (1909), 1510 mk. (1909), £241, 10s. (1918-19).
- Cornelis Claesz Anslø* (187): 37 fl. 5 (1755), 17 fr. 19 (1775), £3, 3s.-£12, 1s. 6d.

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- (1798), £3, 2s. (1809), £3, 5s.-£10 (1834), £2, 15s. (1840), 60 fl.-750 fl. (1847), £200 (I.) (1887), £120 (I.), £10 (II.), (1893), 755 mk. (II.) (1904), 1050 fr. (III.) (1909), 1800 mk. (II.) (1909), £5, 10s. (1913-14).
- Little Raising of Lazarus* (198): 1 fl. 10 (1755), 6 fl. 25-15 fl. (1847), £3, 10s. (1887), 90 mk. (1904), 220 fr. (1909), 90 mk. (I.) (1909).
- The Three Trees* (205): £8, 8s. (1798), £6, 16s. 6d. (1809), £4, 4s. (1834), £21 (1840), 120 fl.-180 fl. (1847), £165, £120 (1887), £170 (1893), 12,600 fr. (1909), 6100 mk. (1909), £1123, 10s., £1155 (1918-19).
- Six's Bridge* (209): 4 fl. (1755), £1, 16s. (1798), £3, 7s. (1809), £1, 2s. (II.) (1834), £5 (1840), 199 fl. (I.), 55 fl.-70 fl. (1847), £35 (II.) (1887), £24 (II.) (1893), 335 mk. (I.) (1904), 2710 mk. (1909).
- The Omval* (210): £3 (1798), £3, 7s. (1809), £2, 10s. (1834), £10, 15s. (1840), 29 fl.-56 fl. (1847), £44 (1887), £320 (1893), 410 mk. (1904), 6000 fr. (1909), 800 mk. (1909), £47, 5s. (1918-19).
- Christ carried to the Tomb* (215): £1, 9s. (1798), £3, 3s. (1840), 19 fl. (1847), £6, 10s. (1887), 72 mk. (1904), 900 fr. (1909), £57, 15s. (1918-19).
- Study from the Nude: Man seated before a Curtain* (220): 1 fl., 1 fl. 10 (1755), 12 fl. (1847), £5, 10s. (1887), 60 mk. (1904), 390 mk. (I.) (1909), £21 (I.) (1918-19).
- Jan Cornelis Sylvius* (225): 20 fl. 10 (1755), 35 fr. 19 (1775), £6, 2s. 6d. (1798), £5 (1809), £2 (1834), 145 fl. (1847), £125 (1887), £450 (1893), 1290 mk. (1904), 9000 fr. (1909), £31 (1913-14), £136, 10s. (II.) (1918-19).
- Ephraim Bonus* (226): 32 fl. (I.), 15 fl. 15 (1755), £3, 16s. (1798), £3 (1809), £57, 15s. (1834), £2 (1840), 1650 fl. (I.), 200 fl. (II.) (1847), £120 (II.) (1887), £1950 (I.), £135 (II.) (1893), 1500 mk. (1904), 8000 fr. (II.) (1909), 5000 mk. (1909), £96, 12s. (II.), £525 (II.) (1918-19).
- Jan Six* (228): 280 fl. (1755), £21 (1798), £48, 6s. (1809), £2, 7s.-£52, 10s. (1834), 895 fl. (II.), 150 fl. (modern) (1847), £500 (II.) (1887), £380 (II.), £250 (III.) (1893), 71,000 fr. (II.) (1909).
- Rembrandt drawing at a Window* (229): 15 fr. (1775), 10s. 6d.-£4, 13s. (1798), £3, 8s. (1809), £33, 12s. (I.) (1834), £26, 15s. 6d. (I.), 14s.-£8, 8s. (1840), 5 fl. 50-160 fl. (1847), £80 (1887), £280 (I.), £82 (1893), 1000 fr. (v.) (1909), 690 mk. (1909).
- S. Jerome beside a Pollard Willow* (232): 2 fl. 10 (1755), £2, 11s. (1798), £1, 2s., £5, 5s. (1809), £3, 3s. (1834), 30 fl.-130 fl. (1847), 330 fr. (1875), £55 (I.), £12 (II.) (1887), £61 (I.), £33 (II.) (1893), 2000 fr. (1909), 6550 mk. (I.) (1909), £15, £16 (II.) (1913-14), £21 (II.) (1918-19).
- Jews in Synagogue* (234): £1, 15s. (1798), 3 fl.-41 fl. (1847), £10 (II.) (1887), £7, 10s. (1893), 205 mk. (1904), 1099 fr. (II.) (1909), 600 mk. (II.) (1909), £16 (1913-14), £33, 12s. (II.) (1918-19).
- Medea* (235): 5 fl. 5 (1755), 40 fr. (1775), £1, 1s.-£4, 3s. (1798), £4, 6s. (1809), £12, 12s. (I.) (1834), 10 fl.-160 fl. (1847), £32, 10s. (1887), £32 (I.) (1893), 63 mk. (1904), 1650 fr. (I.) (1909), 1850 mk. (I.) (1909), £25, 4s. (1918-19).

INTRODUCTORY NOTES

- The Hundred Guilder Print* (236) : 67 fl., 84 fl. (1755), 132 fr. (1775), £41, 9s. 6d. (1809), £1, 5s. (I. Counterproof), £1, 15s., £8, 18s. 6d. (1834), £231 (I.), 1600 fl. (I.), 50 fl.-570 fl. (II.) (1847), 9600 fr. (II.) (1875), £1300 (I.) (1887), £1750 (I.), £290 (II.), £1, 14s. (Baillie's rework) (1893), 61,500 fr. (II.) (1909), 4300 mk. (II.) (1909), £47 (II.) (1913-14), £756 (II.), £100 (II.) (1918-19).
- Landscape with a Hay Barn and Flock of Sheep* (241) : £1, 15s.-£3, 11s. (1798), £13 (1809), £1, 18s. (1834), £3 (1840), 30 fl.-225 fl. (1847), £180 (I.) (1887), £245 (I.), £18 (II.) (1893), 4200 mk. (1909), £80 (II.) (1913-14), £136, 10s. (II.) (1918-19).
- Landscape with a Milk-man* (242) : 5 fl. 5 (1755), £3, 4s. (1798), £3, 3s. (1809), £11 (1834), £2, 2s. (1840), 100 fl. (1847), £205 (I.), £7, 15s. (II.) (1887), £145 (I.), £40 (II.) (1893), 515 mk. (1904), £230 (II.) (1913-14), £136, 10s. (II.) (1918-19).
- Landscape with an Obelisk* (243) : 3 fl. (1755), 10s. 6d. (1798), £5, 10s. (1809), £2, 5s. (1834), £1 (1840), 50 fl.-400 fl. (1847), £255 (I.) (1887), £185 (I.), £8, 10s. (II.) (1893), 600 mk. (1904), 1360 mk. (1909), £84 (II.) (1918-19).
- Landscape with Trees, Farm Buildings and a Tower* (244) : £1, 1s.-£3, 3s. (1798), £8 (1809), £11, 11s. (1834), £3, 10s. (1840), 80 fl.-356 fl. (1847), £260 (I.), £47 (III.) (1887), 47,000 fr. (1909), 3700 mk. (1909).
- Landscape with a Square Tower* (245) : £1, 16s. (1798), £2, 14s. (1809), £2, 2s. (1834), £2, 16s. (1840), 40 fl.-250 fl. (1847), 850 fr. (1875), £295 (I.) (1887), £210 (I.), £45 (II.) (1893), 165 mk. (1904), 4200 fr. (1909), 2650 mk. (1909), £47, 5s. (II.) (1918-19).
- The Goldweigher's Field* (249) : 5 fl., 8 fl. (1755), 10s. 6d.-£1, 11s. 6d. (1798), £4, 16s. (1809), £2, 5s. (1834), £3, 5s. (1840), 140 fl.-340 fl. (1847), 700 fr. (1875), £210, £9 (1887), £72 (1893), 395 mk. (1904).
- Clement de Jonghe* (251) : 4 fl.-10 fl. (1755), 9 fr. 2 (1775), 12s.-£2, 14s. (1798), £1, 15s.-£2, 13s. (1809), £1, 5s.-£6, 6s. (1834), 14s.-£4, 8s. (1840), 10 fl.-90 fl. (1847), 530 fr. (I.) (1875), £38 (I.), £16, £13 (1887), £18 (III.) (1893), 81 mk. (1904), 8000 fr. (II.) (1909), 7400 mk. (I.) (1909), £450 (I.), £16 (V.) (1913-14).
- La Petite Tombe* (256) : 1 fl. 6-3 fl. 10 (1755), £4, 14s.-£33, 1s. 6d. (1798), £3, 15s. (1809), £3, 10s. (1834), £2, 4s. (1840), 11 fl.-90 fl. (1847), 1100 fr. (1875), £31 (1887), £31 (1893), 4800 fr. (1909), 1400 mk. (1909), £25, 10s. (1913-14), £78, 15s. (1918-19).
- Faust* (260) : 9 fl., 3 fl. 5 (1755), £1, 17s.-£3, 7s. (1798), £5 (1809), £2, 10s. (1834), £1, 11s. 6d. (1840), 50 fl.-180 fl. (1847), 850 fr. (I.) (1875), £55 (I.) (1887), £38 (I.), £24 (1893), 77 mk., 225 mk. (1904), 2500 fr. (I.), 2150 fr. (II.) (1909), 2100 mk. (1909), £4 (1913-14), £120, 15s. (I.) (1918-19).
- The Vista* (263) : 15s.-£3, 18s. (1798), £2, 13s. (1809), 5s. (1834), £8, 15s. (1840), 65 fl. (II.) (1847), £140 (II.) (1887), £60 (II.) (1893), 2400 mk. (1909).
- Landscape with Sportsman* (265) : 3 fl. 10 (1755), £2, 2s. (1798), £16, 16s. (1834), £10, 10s. (1840), 41 fl.-200 fl. (1847), £65 (I.) (1887), 1400 fr. (1909), 700 mk. (1909), £82 (1913-14).

REMBRANDT'S ETCHINGS

- Jan Antonides van der Linden* (268): 3 fl., 5 fl. (1755), £1, 5s. (1809), £2, 10s.-£12, 12s. (1834), 6s. (1840), 10 fl.-100 fl. (1847), £80 (I.) (1887), £45 (I.) (1893), 600 fr. (IV.) (1909), 360 mk. (1909), £19, 19s. (IV.) (1918-19).
- The Small Coppens* (269): 10 fl. 15-12 fl. 5 (1755), 27 fr. 2 (1775), £1, 11s. 6d.-£5, 5s. (1798), £4, 4s.-£5 (1809), £4, 4s.-£10, 10s. (1834), 10s. 6d. (1840), 35 fl.-750 fl. (1847), £320 (I.), £11 (I.), (1887), 1600 fr. (III.) (1909), £57, 10s. (III.) (1918-19).
- The Three Crosses* (270): 10 fl. 10-13 fl. (1755), 36 fr., 20 fr. (1775), 10s. 6d.-£2, 15s. (1798), £2, 3s.-£6 (1809), £1, 5s., £3, 10s., £22, 1s. (1834), £2, 10s., £15, 5s. (1840), 135 fl. (I.), 59 fl.-100 fl. (III.), 30 fl. (IV.) (1847), £290 (I.), £39 (III.) (1887), £200 (I.), £19 (1893), 17,000 fr. (III.) (1909), 1150 (IV.) (1909), £336 (III.), £210 (IV.) (1918-19).
- Christ presented to the People* (271): 11 fl. 10-12 fl. 15 (1755), 60 fr. (1775), £1, 2s.-£5, 2s. 6d. (1798), £3, 4s. (1809), £50, 8s. (1834), £7, 5s. (1840), 39 fl.-100 fl. (1847), 4700 fr. (I.) (1875), £1150 (I.), £75 (V.) (1887), £1250 (I.), £51, £30 (1893), 6500 fr. (V.) (1909), 8300 mk. (V.) (1909).
- Adoration of the Shepherds (with the Lamp)* (273): £2, 5s. (1887), 52 mk. (I.) (1909).
- Virgin and Child with the Cat* (275): 3 fl. (1847), £1, 10s. (I.) (1887), 50 mk. (1909).
- Descent from the Cross: by Torchlight* (280): 1 fl., 2 fl. (1755), 13s. (1809), 3 fl. 25-11 fl. (1847), £9 (1887), £6 (1893), 145 mk. (1904), 1250 fr. (1909), 660 mk. (1909), £16, 16s. (1918-19).
- The Entombment* (281): 1 fl. 10-2 fl. (1755), 18 fr. (1775), 11s.-£1, 11s. 6d. (1798), £1-£2 (1809), £1-£16, 16s. (I.) (1834), £3 (I.) (1840), 12 fl.-90 fl. (1847), £27, 6s. (I.), £14, £5, 15s. (1887), 345 mk. (1904), 700 fr. (1909), 405 mk. (II.) (1909).
- Christ at Emmaus: the larger plate* (282): 2 fl. 15 (1755), 9s.-15s. (1798), £1, 6s. 3d. (1834), £2, 2s. (1840), 5 fl.-25 fl. (I.) (1847), £14, 3s. 6d. (I.), £6, 10s. (II.) (1887), 90 mk. (1904), 620 mk. (I.) (1909), £5, 5s. (1913-14), £31, 10s. (I.) (1918-19).
- Abraham's Sacrifice* (283): 1 fl. 2 (1755), £1 (1798), 13s. (1840), 7 fl. 50-16 fl. 50 (1847), £6, 10s. (1887), 305 mk. (1904), 460 fr. (1909), 205 mk. (1909), £20 (1913-14), £27, 6s. (1918-19).
- Abraham entertaining the Angels* (286): 1 fl. 8 (1755), £2, 5s. (1798), 10 fl. (1847), 210 fr. (1875), £7, 10s. (1887), £13 (1893), 16 mk. (1904), 510 fr. (1909), 320 mk. (1909), £15, £6 (1913-14), £33, 12s. (1918-19).
- The Old Haaring* (287): 11 fl.-16 fl. 10 (1755), 68 fr. (1775), £1, 2s.-£10, 15s. (1798), £9 (1809), £10, 10s. (1834), £53, 11s. (1840), 325 fl. (II.) (1847), £70, £26 (1887), £190 (II.) (1893), 13,900 fr. (1909), 5100 mk. (1909).
- The Young Haaring* (288): 8 fl. 15-16 fl. 15 (1755), £3-£5, 5s. (1798), £2, 3s. (1809), £1, 7s. 6d. (1834), £4-£47, 5s. (I.) (1840), 21 fl.-331 fl. (I.) (1847), £105 (I.) (1887), £145 (I.) (1893), 10,000 fr. (II.) (1909), 6350 mk. (II.) (1909).

INTRODUCTORY NOTES

- Arnold Tholinæ* (289): 200 fl. (1755), 120 fr. 1 (1755), £36, 15s. (1798), £56, 14s. (1809), 330 fl.-1800 fl. (1847), £800 (II.) (1887), £530 (II.) (1893).
- Jan Lutma* (290): 6 fl.-16 fl. (1755), £1, 15s.-£5, 17s. (1798), £48, 6s. (1809), £5, 5s. (I.) (1834), £32, 11s. (I.), £1, 13s. (1840), 10 fl.-250 fl. (1847), 3600 fr. (I.) (1875), £176 (I.), £30 (II.) (1887), £180 (I.), £16 (I.), £11 (II.) (1893), 185 mk. (III.) (1904), 23,000 fr. (I.), 2100 fr. (II.) (1909), 2700 mk. (II.) (1909), £89, 5s., £12 (1918-19).
- Abraham Francen* (291): 12 fl., 5 fl. (1755), 35 fr. (1775), £1, 10s.-£5, 10s. (1798), £2, 7s.-£6, 18s. (1809), £2, 10s. (1834), £2, 15s. (1840), 5 fl.-400 fl. (1847), £5, 10s. (II.), £13 (late) (1887), £23 (III.), £3 (v.) (1893), 115 mk. (1904), 1150 fr. (VI.) (1909), 600 mk. (VI.) (1909).
- The Agony in the Garden* (293): 1 fl. 6 (1755), 10s., 12s. (1798), 3s. (1809), £2, 5s. (1834), £4 (1840), 3 fl. 25-26 fl. (1847), £16 (1887), 1550 fr. (1909), 2160 mk. (1909), £54, 12s. (1918-19).
- Woman sitting beside a Stove* (296): 3 fl. 10-10 fl. (1755), 34 fr. (1775), 10s.-£2, 15s. (1798), £1, 8s., £3, 10s. (1809), £18, 18s. (1834), £2, 2s., £4, 10s. (1840), 30 fl.-200 fl. (1847), £44 (III.), £17 (v.) (1887), 110 mk. (1904), 1160 mk. (1909).
- Negress lying down* (299): - fl. 10-1 fl. 10 (1755), 5s. 3d. (1809), 7s. (1840), 3 fl.-10 fl. (1847), 35 mk. (1904), 58 mk. (1909).
- The Large Coppenol* (300): 31 fl. 10-66 fl. (1755), 39 fr. 19 (1775), £5, 15s.-£57, 15s. (1798), £9 (1809), £4, 4s. (1840), 60 fl.-1250 fl. (I.) (1847), £1190 (II.), £130, £85 (1887), £1350 (I.), £22 (1893), 14,100 mk. (III.) (1909), £60 (1913-14), £94, 10s. (III.) (1918-19).
- The Woman with the Arrow* (303): 16 fr. (1775), £1, 11s. 6d. (1798), £1, 18s. (1809), £3, 13s. 6d. (1834), £3, 15s. (1840), 5 fl. (1847), £50 (I.) (1887), 6000 mk. (1909).
- Landscape with a Coach* (†325): 8 fl. (1755), £19, 8s. (1798), £26, 5s. (1809), £52, 10s. (1834), £8, 15s. (1840), 250 fl. (1847), £70 (1887), £130 (1893).

The majority of those who use this catalogue will no doubt find the Print Room at the British Museum their most convenient place of reference, and they could have no better source. As a representative collection of fine impressions in good preservation it has no rival in Europe. The collections of the Ryks Museum at Amsterdam, the Albertina and Hofbibliothek in Vienna,¹ and the Bibliothèque Nationale in Paris are almost equally rich, and rare states will of course be found in each of these places which are not in the British Museum, but on the whole the representative nature and the general quality of our national collection are unsurpassed. For the quality of its impressions the private collection of Baron Edmond de Rothschild

¹ Recently amalgamated in what is now called the *Staatl. Graphische Sammlung Albertina*.

REMBRANDT'S ETCHINGS

in Paris comes very near those we have mentioned, but it is considerably more restricted in its scope, the aim having been brilliance rather than completeness. Paris has a further mine of good Rembrandt prints in the collection formed by Eugène Dutuit, which is now preserved in the Petit Palais. In Germany Berlin has perhaps the finest collection; in Holland the Teyler Museum in Haarlem is second in importance to the Ryks Museum; in Russia the Hermitage, St. Petersburg, was enriched in 1895 with the Rovinski bequest,¹ while most of the other great Print Rooms throughout Europe, such as Dresden, Munich, Budapest and Stockholm, have fairly representative series. Outside the British Museum, English amateurs will find the best collection in the Ashmolean Museum, Oxford, and others of slightly less importance in the Fitzwilliam Museum, Cambridge, and in the Victoria and Albert Museum, South Kensington. In America the Pierpont Morgan collection contains a wonderful series of fine impressions which would compare with any but the four principal European public collections, while the Boston Museum of Fine Arts possesses a good and representative collection.

¹ So that ROVINSKI as indication of collection in Rovinski's catalogue must now be read Sr. PETERSBURG.

A CHRONOLOGICAL CATALOGUE OF REMBRANDT'S ETCHINGS

THE numbering followed in the authentic series is that of the British Museum collection as arranged by the author of the present catalogue. In its main outlines and general method this arrangement is based on Sir Sidney Colvin's Guide to the Exhibition of 1899. Etchings¹ and states not represented in the Museum are starred thus *, and their locality is, as far as possible, given. Locality of other impressions of states represented in the British Museum is also indicated in the case of great rarities. These references will present no ambiguity except in the case of ROTHSCHILD, which stands for the collection of Baron Edmond de Rothschild, Paris, and ARTARIA, for that of August Artaria, head of the Vienna firm of art dealers, who died in 1893. The latter collection was sold at Vienna in May 1896 (catalogue), and the present locality of impressions cannot of course be answered for. The name of a town given alone implies its chief public collection of prints. The two old collections in Vienna (Albertina and Hofbibliothek) have been recently amalgamated, but the old references are left, as provenance is thereby further defined. Official reasons have led to a somewhat conservative attitude in the compilation of this catalogue, and several doubtful etchings remain with the authentic series. Those which we incline to reject are obelised thus †, but there must, perhaps, always remain a certain number of plates about which personal, as well as general, opinion constantly fluctuates. A chronological order has been attempted, with certain qualifications necessitated by official limitations of mounting and arrangement. From time to time a generally accepted conjecture may be rudely shaken (see *e.g.* No. 268),² and in the course of three or four years I have seen reason to alter my opinion on the dates of Nos. 155, 158, and 261 (without, of course, changing their position in the series), while a suspicion with regard to the place of No. 231 has been strengthened by new evidence; but I still hold that the attempt, imperfect as it must be, offers the student and amateur a better opportunity of grasping the general development of the artist's work than could be given if the old subject classification were retained. The rejected etchings are given a continuous numbering following on the authentic series, but they are kept in the order of Bartsch and Seidlitz. Since my first edition I have come to the conclusion that No. 364 is by Rembrandt, and feel that Nos. 309 and 389 are also probably authentic; and reproductions have been added. Nos. †304 and †365 are also reproduced and placed in the authentic series for purposes of comparison. The method of showing new states noted since the first edition aims at keeping the old numeration by using letters for the additions, *e.g.* aI is a new state earlier than I; Ia is later than I. For descriptions of the etched copies of Rembrandt's plates the student must refer to Middleton's Catalogue.

AUTHENTIC ETCHINGS. Nos. 1—303

I. REMBRANDT'S MOTHER: HEAD AND BUST THREE-QUARTERS R.

G., Da. 321.—B., R., S. 354.—Cl. 343.—W. 348.—Bl. 193.—M. 5.—Du. 341.

[66 × 63.] Signed and dated (in II.): *R* 1628.

I. Head and veil only. BRITISH MUSEUM.

II. Bust added; also signature and date.

¹ Only six plates, Nos. 2 A, 4 A, 75 A, 77 A, 78 A, 300 A, being wanting, and all these, except 300 A, of lesser importance.

² Further evidence which renders it probable that other etchings beside No. 268 were done after 1661 (the latest date on any print), is provided by a document which shows that only a few months before his death Rembrandt had received from the artist-dealer Dirck van Cattenburch a batch of copper-plates on which to etch a *Passion* series (see Bredius, *Oud-Holland*, xxvii. 238).

REMBRANDT'S ETCHINGS

2. REMBRANDT'S MOTHER: HEAD ONLY, FULL FACE.

G., Da. 320.—B., R., S. 352.—Cl. 342.—W. 347.—Bl. 192.—M. 6.—Du. 340.
I.* The hood merely indicated by lower outline and shadows [85 × 72]. AMSTERDAM. PARIS.

II. Plate reduced; the hood completed; signed and dated *R* 1628 [62 × 64].

Closely akin to a picture formerly in Mr. Arthur Sanderson's collection, Edinburgh (Bode, 21).

2, A.* REMBRANDT WITH A BROAD NOSE.

G., Da. 5.—B., Cl., W., Du., R., S. 4.—Bl. 208.—M. 42.
[70 × 58.] About 1628.
AMSTERDAM. CAMBRIDGE. FRANKFORT. PARIS. ST. PETERSBURG (ROVINSKI).

Middleton, followed by Dutuit, describes a state before the shading in the l. background as in Cambridge and Amsterdam, but I am unable to authenticate it.

3. REMBRANDT BAREHEADED, WITH HIGH CURLY HAIR: HEAD AND BUST.

B., Cl., W., Du., R., S. 27.—Bl. 205.—M. 26.
[90 × 72.] About 1628.

In the margin l., below, appears a faintly scratched monogram with the date 1630 (?), both probably being false. There is no reason, however, with Dr. Jan Six¹ to doubt the authenticity of the etching itself, which is thoroughly characteristic and worthy of Rembrandt.

4. REMBRANDT BAREHEADED: A LARGE PLATE ROUGHLY ETCHED: HEAD AND BUST.

Y. 133.—B., R., S. 338.—Cl., W., Du. 30.—Bl. 230.—M. 7.
[178 × 154.] Signed and dated: *R* 1629 (in reverse).
AMSTERDAM. BRITISH MUSEUM.

Roughly etched with a pen or other double-pointed instrument. The drawing in the British Museum, mentioned in this connexion by Middleton, belongs to just the same period, but is not near enough to be regarded as a study for the etching (H. de G., 895; see Pl. xiv.). Dr. Jan Six does not accept the plate as authentic, one of his contentions being that the collar does not fit the period (Oud-Holland, xxvii. 78). Somewhat analogous in its broad and crude handling is a large copy, in reverse, after Rembrandt, No. 11 (B., 174), which is attributed to Lievens (Rovinski, Lievens, 77).

4, A.* AGED MAN OF LETTERS.

Y. 53.—B., R., S. 149.—Cl. 146.—W. 147.—Bl. 77.—M. 176.—Du. 145.
[238 × 200.] About 1629.
DUTUIT. HAARLEM. PARIS.

Rovinski describes the Haarlem impression as a first state, but the differences shown seem to depend on the printing. Blanc may be right in describing the subject as 'S. Jerome.' The original study for this plate is in the Louvre (H. de G., 613). It is executed in red and black chalk, heightened with white, and gives the subject in reverse. De Groot calls it a 'S. Paul.' The same model occurs in numerous early works by the master: in drawings, e.g. Paris (H. de G., 624), Berlin (L., 10), Haarlem (H. de G.,

¹ See Oud-Holland, xxvii. 80.

CHRONOLOGICAL CATALOGUE

1322), Mr. Heseltine (H. de G., 997) (each of the three mentioned being in red chalk), in pictures (Bode, 2, 3, 34, 35, 36, 39, 41, and 565), and in etchings (Nos. 26, 27, 28, 47, 48, 49, 92). It stands among the rejected candidates for the position of Rembrandt's father (cf. Nos. 21 and 92).

No. 309, which is now reproduced next to the present etching, is comparable in style of work, and very probably a genuine early work of the master.

5. PETER AND JOHN AT THE GATE OF THE TEMPLE: ROUGHLY ETCHED.

G., Da., Y. 94.—B., R., S. 95.—Cl., Du. 98.—W. 99.—Bl. 65.—M. 249.

[221 × 170.] About 1629-30.

ALBERTINA. AMSTERDAM. BRITISH MUSEUM. PARIS.

Very rough work; with some foul biting in the background. Has been doubted, Blanc suggesting Lievens as possible author; it is probably genuine early work. A black chalk study by the master for the figure of S. Peter (in reverse) is in the Print Room at Dresden (Pl. I.; H. de G., 233).

6. THE SMALL LION HUNT (WITH ONE LION).

G., Da. 113 (3).—B., R., S. 116.—Cl. 118.—W. 120.—Bl. 88.—M. 274.—Du. 117.

[158 × 118.] About 1629-30.

Rovinski has confused his entries of B. 116 and 115 (No. 180 in present catalogue). His reproduction of 115 (Atlas, 345)=B. 116.

One of Rembrandt's three etched hunting scenes. The *Large Lion Hunt* (No. 181) is dated 1641, and the *Small Lion Hunt, with two Lions* (No. 180), is so near it in the free treatment of line in the landscape background and in the correspondence of certain figures, that it can hardly but be of the same time. Dr. Hofstede de Groot may, however, be right in putting the present number back to Rembrandt's earliest period. Both this and the preceding plates show us Rembrandt making technical experiments in a rough manner, which were hardly successful, and in consequence not often repeated later. The *Lion Hunt* subjects have generally been regarded as inspired by Rubens (a comparison being made in my earlier edition with Schelte à Bolswert's engraving of the Munich *Lion Hunt*), but Dr. N. Beets (*Heerscheppingen, uit het Bredius Album, 1915*) has, I think, rightly discovered the source in etchings by Antonio Tempesta (*i.e.* B. 1171, and one of the series, B. 1148-1157).

7. BEGGAR MAN AND BEGGAR WOMAN CONVERSING.

G., Da. 157.—B., R., S. 164.—Cl., W. 161.—Bl. 128.—M. 37.—Du. 160.

[78 × 66.] Signed and dated: *Rh* 1630.

I. Edges of plate uneven.

II. Edges trimmed; plate cleaned.

Modern: BASAN—BERNARD.

8. BEGGAR SEATED WARMING HIS HANDS AT A CHAFING DISH.

G., Da. 167.—B., R., S. 173.—Cl., W. 170.—Bl. 135.—M. 14.—Du. 169.

[78 × 46.] About 1630.

I.* The l. side of the bundle unfinished. AMSTERDAM.

II. Shading added at this spot.

9. BEGGAR LEANING ON A STICK, FACING L.

G., Da. 156.—B., R., S. 163.—Cl., W. 160.—Bl. 126.—M. 141.—Du. 159.

[85 × 46.] About 1630.

Taken from the same model as No. 8.

REMBRANDT'S ETCHINGS

10. BEGGAR IN A LONG CLOAK, SITTING IN AN ARM-CHAIR.

Y. 62.—B., R., S. 160.—Cl., W. 157.—Bl. 124.—M. 76.—Du. 156.

[115 × 78.] About 1630.

AMSTERDAM. BRITISH MUSEUM. OXFORD.

11. BEGGAR SEATED ON A BANK.

G., Da. 168.—B., R., S. 174.—Cl., W. 171.—Bl. 136.—M. 34.—Du. 170.

[116 × 69.] Signed and dated: *Rh* 1630.

I. Plate edges uneven.

? II.* Plate cleaned and edges trimmed; rework in the shadow behind the figure.

The head resembles the artist's study from himself (No. 31). A large rough copy in reverse is attributed to Lievens (R. 77).

The second state is given on the authority of Rovinski, whose collection (now in the Hermitage, St. Petersburg) contains impressions of both. Claussin, Wilson, and Blanc note the presence of signature *Rembrandt f* (in lower left), as another mark of second state, but I have found no basis for this.

12. BEGGAR WITH A WOODEN LEG.

G., Da. 172.—B., R., S. 179.—Cl., W. 176.—Bl. 142.—M. 35.—Du. 175.

About 1630.

I. Plate edges uneven. [114 × 66.]

II. Plate edges trimmed; plate reduced below by 1 mm. [113 × 66.]

III.* With three horizontal strokes across the r. background, to r. of upper part of leg. BASAN. In the edition of BERNARD (1906) the three horizontal strokes are no longer visible.

13. BEGGAR MAN AND BEGGAR WOMAN BEHIND A BANK.

G., Da. 158.—B., R., S. 165.—Cl., W. 162.—Bl. 129.—M. 10.—Du. 161.

Signed (on states I.-III.): *Rh*. About 1630.

I. Plate edges uneven; outline of the woman's shoulder broken. [116 × 84.]

II. Plate reduced; outline of shoulder filled in. [112 × 81.]

III. Outline of shoulder strengthened with the dry-point; broken outline of man's stick filled in.

IV. Plate reduced (monogram cut off); the bank reworked with the dry-point. [97 × 66].

V.* Cross-hatchings added on the woman's collar.

VI. Added hatch-work on the man's breast, and woman's hat and cheek.

VII. Added hatching on man's r. shoulder; form of the bank changed.

The states given are those of Middleton and Seidlitz. Rovinski divides into nine states. For correspondence table see Seidlitz, p. 108 note. The added work, at least from the sixth state, is not by Rembrandt.

14. MAN IN A CLOAK AND FUR CAP LEANING AGAINST A BANK.

G., Da. 144.—B., R., S. 151.—Cl. 148.—W. 149.—Bl. 115.—M. 32.—Du. 147.

[112 × 78.] Signed: *Rh* (in reverse). About 1630.

Modern, reworked: BASAN—BERNARD.

15. BEGGAR IN A HIGH CAP, STANDING AND LEANING ON A STICK.

G., Da. 155.—B., R., S. 162.—Cl., W. 159.—Bl. 125.—M. 33.—Du. 158.

[156 × 120.] About 1630, or later?

I.* Plate edges uneven. AMSTERDAM.

II. Edges trimmed and plate cleaned.

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16. RAGGED PEASANT WITH HIS HANDS BEHIND HIM, HOLDING A STICK.

G., Da. 166.—B., R., S. 172.—Cl., W. 169.—Bl. 137.—M. 121.—Du. 168.

About 1630.

- I. Plate edges uneven; outline of r. arm broken. [92 × 77.]
- II. Plate edges trimmed; outline of arm filled in; scratches on plate burnished out.
- III. Plate cut down. [92 × 67.]
- IV* Added lines of shading on l. arm.
- V. Further cross-hatching at top of trousers.

Rovinski appears to be in error with regard to order of first and second states. His first state (outline of r. arm filled in) seems later than his second. The significance of the work in the background to r. is uncertain, but an impression (R. vi.) is reproduced by Blanc (Paris 1880), in which it is continued upwards in the form of an arch.

17. THE FLIGHT INTO EGYPT: A SKETCH.

G., Da. 163.—Y. 26.—B., R., S. 54.—Cl. 58.—W., Du. 59.—Bl. 27.—M. 181.

About 1630.

- I.* The whole subject. [135 × 84.] AMSTERDAM. PARIS.
- II. The plate cut down, and arched at the top; the subject reduced to Joseph leading the ass, only part of the animal's head being visible. [79 × 51.]
- III. More work added on the beard.
- IV. Further lines of shading added on cheek, l. arm and hand, r. leg and l. foot (partly cross-hatching).
- V. Further cross-hatching on r. leg.
- VI. Joseph now wears a flat cap; further cross-hatching on l. foot and in r. background.

A clue to the limit of date is afforded by the fact that one of Rembrandt's portrait studies of himself (which can hardly be later than 1631) was etched over a portion of the discarded part of the plate (see No. 36, and De Vries, *Oud-Holland*, I. 295). The added work from the fourth state onwards can hardly be by Rembrandt. The Paris impression of the first state shows touches in bistre indicating possible modifications to be made on the plate, but Rembrandt was apparently too little satisfied with the composition to proceed further.

18. THE PRESENTATION IN THE TEMPLE (WITH THE ANGEL): SMALL PLATE.

G., Da. 51.—B., R., S. 51.—Cl. 55.—W., Du. 56.—Bl. 24.—M. 178.

Signed and dated: *R* 1630.

- I. [120 × 78.] AMSTERDAM. BRITISH MUSEUM.
- II. The plate cut down along the upper margin. [102 × 78.]

19. THE CIRCUMCISION: SMALL PLATE.

G., Da. 47.—B., R., S. 48.—Cl. 52.—W., Du. 53.—Bl. 21.—M. 179.

[88 × 64.] About 1630.

Early impressions show burr on the child's mouth, etc.

20. CHRIST DISPUTING WITH THE DOCTORS: SMALL PLATE.

G., Da. 65.—B., R., S. 66.—Cl., W. 70.—Bl. 37.—M. 177.—Du. 69.

Signed and dated (in I. and II.): *R* 1630.

- I. The seated figure furthest to l., half in light. [109 × 78.]
 - II. This figure covered with shading.
 - III. The plate cut down on three sides; two figures added behind the table. [89 × 66.]
- Modern: BASAN—VEUVE JEAN (1846) (not in the Bernard ed. of 1906).

REMBRANDT'S ETCHINGS

21. BUST OF A MAN (REMBRANDT'S FATHER?) IN FULL FACE, WEARING A CLOSE CAP.

G., Da. 280.—B., R., S. 304.—Cl., Du. 300.—W. 304.—Bl. 265.—M. 38.

Signed and dated (from the 2nd state): *RH* 1630.

I. The body only sketched and lightly shaded. [97 × 73.]

II. The body fully shaded, and the whole plate reworked; signature added in margin.

III. Plate reduced: new monogram and date added in upper l. corner. [76 × 60.]

IV. The background shaded.

V. Added work, *e.g.* diagonal lines on r. shoulder.

? VI.* L. edge of plate made even.

In reverse from a picture in Dr. Bredius's collection, The Hague (Bode, 30), from which it chiefly differs in the rock (?) work on the l., and in the hat being pushed back higher on the forehead, though even the picture shows signs of the lower part of the cap having been painted in as an afterthought. Probably lightly etched by Rembrandt, if not after the picture, at the same sitting, and put into a pupil's hand to finish. The rework, even as early as the second state, seems hardly by Rembrandt.

Dr. Eisenmann¹ and M. Émile Michel were the first to suggest the identification of this portrait, which recurs in numerous early works by the master,² with Rembrandt's father. The foundation for the theory is the mutual connexion of two pictures by Dou in Cassel (both busts within oval), one of which is the person represented in the present etching, and the other with great probability the same personage generally regarded as Rembrandt's mother. Pictures and etchings of Rembrandt's father are recognized in documents³ of 1644 and 1679, and examination of Rembrandt's painted and etched work seems to support Michel's identification. The same face occurs in several of the earliest pictures, *e.g.* in the *Old Man Asleep by the Fire* of 1629 (Bode, 8, Turin), in a manner which is less suggestive of a professional model than the old man 'with flowing white beard'⁴ who as constantly occurs in the early work. That the same face is rendered in various works by Lievens (*e.g.* B., 32, 33, and perhaps 72), Van Vliet, and Dou, who were all Rembrandt's fellow-painters in the early Leyden period, is no argument against the identification, as they might constantly have met in the father's house, and the old man, who was about sixty in 1627, might have been quite content to rest quietly while they sketched him. It must be remembered that the same portrait occurs after Harmen Gerritsz's death, which is known to have occurred in April 1630, both separately treated (*e.g.* in the etching No. 53), and introduced in various subjects such as the *Christ before Pilate* of 1635-6 (No. 143). But in these the artist may have been merely repeating a type well impressed on his memory.

Perhaps the clue to the situation is a drawing in Oxford which bears the title *HARMAN. GERRITS. van den Rhijn* written in a seventeenth-century hand.⁵ I am now more inclined than some years ago⁶ to consider the probable identity of this drawing with the

¹ Catalogue of the Cassel Picture Gallery, 1888.

² Etchings, Nos. 21-23, 53, †84(?), †85, 131, 132(?). Pictures, Bode, Nos. 20, 25-31, 541-545.

³ H. de Groot, Nos. 101 and 350. *Rembrandts vader* should be item No. 53 in Clement de Jonghe's inventory; Dr. de Groot has omitted this one number in transcribing the document as given by Bredius in *Oud-Holland*, VIII. p. 180.

⁴ Etchings. Nos. 4 A, 26, 27, 28, 47, 48, 49, 92. Paintings, Bode, Nos. 2, 3, 34, 35, 36, 39, 41, 565. This model (in the person of the etching No. 92, and on basis of being a pendant to No. 51 or 52) has been suggested as another claimant to the position of Rembrandt's father!

⁵ Reproduced in Colvin, *Selected Drawings from Old Masters in Oxford*, Pt. III. No. 18, and in Pl. II. of the present volume.

⁶ *Burlington Magazine*, March 1906.

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etchings, admitting with Sir Sidney Colvin that the chief differences noted, *i.e.* the puffiness of the cheeks, the length of the beard and the smallness of the eyes, might be explained by regarding the drawing as a faithful study taken during the old man's last illness. I would still leave the matter an open question, but feel that my own former doubts and those expressed by Dr. Jordan¹ may resolve themselves in face of this drawing, to which I would hold as the most authentic record we possess of the father's face.

22. BUST OF A MAN (REMBRANDT'S FATHER?) WEARING A HIGH CAP, THREE-QUARTERS R.

G., Da., 299.—B., R., S. 321.—Cl., Du. 314.—W. 319.—Bl. 266.—M. 36.

Signed and dated : *RL* 1630.

I. [105 × 87.]

II. Plate slightly cut down on three sides. [102 × 85.]

III. Reworked.

Modern : BASAN—BERNARD.

Compare picture, dated 1630, in the Ferdinandeum, Innsbruck (Bode, 20), which was etched by J. G. Van Vliet (B. 24).

For portrait, see remarks to No. 21.

Rovinski's reproduction of first state (from an impression in his own collection, now in the Hermitage), may perhaps constitute a further intermediate state between I. and II. At least the plate seems to have been slightly cut down along the lower margin, if one can judge by comparing his reproduction and the British Museum impression of I.

23. BALD-HEADED MAN (REMBRANDT'S FATHER?) IN PROFILE R.; HEAD ONLY; BUST ADDED AFTERWARDS.

G., Da. 270.—B., R., S. 292.—Cl., Du. 289.—W. 294.—Bl. 272.—M. 39.

Signed and dated : *RL* 1630 (I. and II.), *Rd* 1630 (III.).

I. The head only (W., Bl., M. ii.). [118 × 97.] BRITISH MUSEUM. AMSTERDAM. BERLIN. PARIS. VIENNA (H.B.).

II. Finished state (W., Bl., M. i.): a few diagonal cross lines added on back of collar; the body, dressed in a furred cloak and chain, etched in; a second monogram and date added in the margin.

III. (R. iv.). Plate cut down and reworked; background shaded; new date and monogram added lower r. [69 × 58.]

The presence of additional diagonal lines on back of collar (above the fur) in II. tells against the theory that the bust was effaced from the plate. On the back of the British Museum impression of I. is an impression of the *White Negress* (No. 364), which I now accept as by Rembrandt, placing its reproduction next to the present etching. Compare No. †349 (Rejected), a copy in reverse of the present number without the beard.

For portrait, see remarks to No. 21.

24. BALD-HEADED MAN (REMBRANDT'S FATHER?) IN PROFILE R.; SMALL BUST.

G., Da. 270.—B., R., S. 294.—Cl., Du. 291.—W. 295.—Bl. 274.—M. 40.

[57 × 43.] Signed and dated : *RL* 1630.

I.* Plate edges untrimmed. AMSTERDAM.

II. Plate edges trimmed, and ground cleaned.

For portrait, see remarks to No. 21.

¹ Repertorium für Kunstwissenschaft, xvi. p. 298.

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25. THREE STUDIES OF OLD MEN'S HEADS.

G., Da. 341.*—B., R., S. 374.—Cl. 364.—W. 368.—Bl. 303.—M. 12.—Du. 362.

[97 × 81.] About 1630.

Somewhat freely rendered studies of the same portrait seen in No. 21, etc.

26. BUST OF AN OLD MAN WITH FLOWING BEARD AND WHITE SLEEVE.

G., Da. 269.—B., R., S. 291.—Cl., Du. 288.—W. 293.—Bl. 285.—M. 29.

[71 × 64.] About 1630.

See remarks to No. 4, A.

27. BUST OF AN OLD MAN WITH FLOWING BEARD: THE HEAD BOWED FORWARD: L. SHOULDER UNSHADED.

G., Da. 304.—B., R., S. 325.—Cl., Du. 318.—W. 323.—Bl. 282.—M. 30.

[89 × 75.] Signed and dated: *Rh* 1630.

According to Seidlitz, Rovinski's first state (with the shading higher in the background l.) is probably due to some falsification. See remarks to No. 4, A.

28. BUST OF AN OLD MAN WITH FLOWING BEARD: THE HEAD INCLINED THREE-QUARTERS R.

G., Da. 286.—B., R., S. 309.—Cl., Du. 305.—W. 310.—Bl. 283.—M. 31.

[98 × 81.] Signed and dated: *Rh* 1630.

Rovinski's second state is given merely on the basis of a heliogravure executed by Charreyre for Dutuit. Compare remarks to No. 4, A.

29. REMBRANDT IN A FUR CAP: THE DRESS LIGHT: BUST.

Y. 11.—B., R., S. 24.—Cl., W., Du. 24.—Bl. 226.—M. 27.

Signed and dated: *Rh* 1630.

I.* Signature below. [92 × 70.] AMSTERDAM.

II. Plate reduced; new signature upper l. [62 × 52.]

III.* Oblique lines of shading added in the background l.; expression of face altered.

IV. (*?) Horizontal lines of shading added on the vest.

V. Worn and reworked.

The cap is an afterthought, but no impression without it is known (see Jordan, *Repertorium für Kunstwissenschaft*, xvi. p. 301).

30. REMBRANDT BAREHEADED, IN SHARP LIGHT FROM R.; LOOKING OVER HIS SHOULDER: BUST.

G., Da. 14.—Y. 8.—B., R., S. 10.—Cl., W., Du. 10.—Bl. 214.—M. 23

Signed and dated: *Rh* 1630.

I.* [75 × 75.] AMSTERDAM.

II. Plate reduced: the signature being cut away except for the the last two figures of the date. [72 × 61.]

III. The slant parallel lines, which cross the top of the head, are burnished out.

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31. REMBRANDT BAREHEADED AND OPEN-MOUTHED, AS IF SHOUTING: BUST.

G., Da. 18.—B., R., S. 13.—Cl., W., Du. 13.—Bl. 219.—M. 22.

Signed and dated: *Rh* 1630.

I. The plate edges uneven. [83 × 72].

II. A slipped stroke cuts off the r. upper angle: the plate cut down. [73 × 62].

III. The r. cheek reworked; the slipped stroke erased.

Compare remarks to No. 11.

32. REMBRANDT IN A CAP, OPEN MOUTHED AND STARING: BUST IN OUTLINE.

G., Da. 298, and ? 17.*—B., R., S. 320.—Cl., W., Du. 33.—Bl. 217.—M. 24.

[51 × 46.] Signed and dated: *Rh* 1630.

33. REMBRANDT BAREHEADED, WITH THICK CURLING HAIR AND SMALL WHITE COLLAR: BUST.

G., Da. 2.—B., R., S., Cl., W., Du. 1.—Bl. 204.—M. 51.

[57 × 49.] Signed: *Rh*. About 1630.

I.* Plate edges uneven. AMSTERDAM. VIENNA (ALB.).

II. Plate edges trimmed.

34. REMBRANDT IN A CAP, LAUGHING: BUST.

G., Da. 294.—B., R., S. 316.—Cl., W., Du. 29.—Bl. 218.—M. 25.

Signed and dated: *Rh* 1630.

I.* Outline of the scarf is wanting; horizontal line across the bust below does not reach r. edge of plate. [50 × 44.]

II. (Bl., M. i., R. S. i. +) Outline of scarf lightly put in, but broken below the shoulder.

III.* (R., S. ii.) Outline of scarf strengthened; horizontal line continued near to r. edge of plate.
ARTARIA.

IV. Hair added, covering l. ear; plate edges trimmed [48 × 44].

V. Reworked, *e.g.* on r. shoulder, and on hair; broken line of the chin filled up.

VI.* With two slipped strokes in background upper and lower r.

Compare picture in M. Henri Heugel's collection, Paris (Bode, 15).

From V. the rework is coarse and certainly not by Rembrandt; even in IV. the changes may be due to another hand.

35. REMBRANDT BAREHEADED, LEANING FORWARDS AS IF LISTENING: BUST.

G., Da. 13.—B., R., S. 9.—Cl., W., Du. 9.—Bl. 213.—M. 21.

[67 × 53]. About 1630.

Plate edges untrimmed.

AMSTERDAM. BRITISH MUSEUM. PARIS.

Somewhat feeble work. Its authenticity has been doubted, but without sufficient reason.

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36. REMBRANDT BAREHEADED, LEANING FORWARD: BUST LIGHTLY INDICATED.

G., Da. 6.—Y. 1, and 2.—B., Cl., W., Du., R., S. 5.—Bl. 209.—M. 19.

About 1630-1.

I.* The head of Mary from the 'Flight into Egypt' visible near upper margin [(61-64) × (48-49)].

AMSTERDAM.

II.* Further shading beneath chin, etc., less scratches showing, but Mary's head still visible.

ROTHSCHILD.

III. The plate cut down, Mary's head being taken away [43 × 40].

IV.* A few curls added to hair, and a zig-zag stroke on l. shoulder.

Etched on part of the plate which had been used for a 'Flight into Egypt.' (No. 17).

37. HEAD OF A MAN IN A FUR CAP, CRYING OUT.

G., Da. 306.—B., R., S. 327.—Cl., Du. 320.—W. 325.—Bl. 299.—M. 97.

[34 × 28.] About 1631.

I.* With single lines of shading on outer part of r. shoulder; slipped stroke above the cap.

AMSTERDAM.

II. The slipped stroke removed.

III. Cross-hatching on the r. shoulder.

Later rework (R. iv.): impressions found on same sheet as No. 68 (ST. PETERSBURG, ROVINSKI).

38. THE BLIND FIDDLER.

G., Da., Cl. 137.—B., R., S. 138.—W. 138.—Bl. 91.—M. 78.—Du. 136.

[78 × 53.] Signed and dated: *RH* 1631.

I.* The plate edges uneven. AMSTERDAM.

II. The plate edges trimmed and the ground cleaned.

III. Work added with the graver on mantle and r. leg.

IV. Heavily reworked.

39. HEAD OF A MAN IN A HIGH CAP: THREE-QUARTERS R.

G., Da. 278.—B., W., R., S. 302.—Cl., Du. 298.—Bl. 296.—M. 81.

[36 × 22.] About 1631.

I. Shading at upper r. of cap broken.

II. Shading on cap continued; work added on face.

40. A POLANDER STANDING WITH STICK: PROFILE TO R.

G., Da. 149.*—B., W., R., S. 142.—Cl. 141.—Bl. 108.—M. 79.—Du. 140.

[58 × 21.] Signed and dated: *RL* 1631.

Commonly called 'the Little Poland' (Bartsch 'petite figure Polonaise'). There are two deceptive copies, both in the British Museum, attributed to J. J. de Claussin.¹ One of these (M. copy, No. 2) is reproduced by Rovinski from the Berlin impression as the original.² In what we accept as the original, the skirt of the Poland's doublet which hangs behind over the sword, is shaded with irregular descending lines; in M.'s copy 2 these lines are in pairs closer together, and divided from each other pair by broader

¹ In the supplement to his Rembrandt Catalogue (1828), De Claussin notes one copy of the present plate by himself (Pièces gravées d'après R., No. 143 [141]).

² Impressions of this plate were published in the *Collection of Two Hundred Etchings*. London, 1816, etc., and appear to have been regarded as original. Cf. pp. 9 and 24.

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spaces. In the original, the face wears a more serious expression. We reproduce the copy described side by side with the original: it forms a good exercise in the discrimination of quality. M.'s. copy 1 is somewhat nearer the original in expression and in the lines of skirt, etc., but its general effect is coarser than copy 2 or the original.

41. SHEET OF STUDIES OF MEN'S HEADS.

G., Da. 332.*—B., R., S. 366.—Cl. 356.—W. 360.—Bl. 308.—M. 83.—Du. 354.

Signed (in reverse): *R.* About 1631.

I. From the full-size plate [98 × 124]; the head furthest l. badly bitten. VIENNA (ALB).

II. The head on l. retouched; a pistol-shaped dirty mark appears on the plate between the upper and lower men furthest r. PARIS. BRITISH MUSEUM (clipped along l., showing the three figures on r. only).

The Paris impression shows 6 mm. less at bottom of plate than the Albertina impression. It is uncertain whether it is a clipped impression from the complete plate, or from the plate cut down along the lower margin. In any case, other marks distinguish it as a later state than the Albertina. The British Museum impression shows the pistol-shaped mark in common with the Paris impression, and it also shows the same 6 mm. less at foot. It is probably a clipped impression of the same state as that in Paris. Another similarly clipped impression (showing the three figures on r.) is cited by Rovinski and Seidlitz as in Haarlem, but it cannot now be found.

Bartsch described an early state before the sixth head was effaced, but no impression is at present known.

The plate was afterwards cut into five parts, and impressions taken from each. Bartsch describes them under separate numbers. We append here the description of the several parts (A.-E.), the states of each being given in unbroken sequence, according to the changes made both before and after the division.

41, A. OLD BEARDED MAN NEARLY IN PROFILE TO R.: MOUTH HALF OPEN.

Y. 129.—B., S. 334.—Cl. 326.—W. 330.—Bl. 290.—M. 84.—Du. 325.—R. 366.

I.* From the undivided plate; badly bitten. VIENNA (ALB).

II.* From the undivided plate; retouched. PARIS.

III.* (S. ii.) As separate subject on a part of the divided plate [36 × 28]. VIENNA (ALB.). PARIS.

IV. (S. iii.) Dry-point work added on the moustache.

V.* Added work on the coat. PARIS.

41, B. OLD MAN IN FUR COAT AND HIGH CAP: BUST.

Y. 128.—B., S. 333.—Cl. 325.—W. 329.—Bl. 292.—M. 85.—Du. 324.—R. 366.

I.* From the first state of the undivided plate. VIENNA (ALB.).

II.* From the second state of the undivided plate. PARIS.

III.* (S. ii.) As separate subject from the divided plate: the cat's head still visible [? 49 × 31].
PARIS.

IV. Further reduced, the cat's head being cut away [36 × 28].

V. (R. v. +.) Added work on fur at back of neck, and heavy shading on cheek.

VI.* (R. vi.) Open white spaces at top corner of cap filled up with shading. ARTARIA.

VII. (R. vii. S. v.) Heavily reworked: folds on coat no longer distinguishable.

VIII.* (S. vi.) The coat and hat coarsely reworked with regular cross-hatchings.

IX.* (S. vii.) The l. shoulder also coarsely reworked with regular lines.

The distinction of R. iv. and v. is apparently based on variant impressions of one state in Berlin.

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41, C. OLD MAN SEEN FROM BEHIND: PROFILE TO R.: HALF-FIGURE

G., Da. 141.—B., S., 143.—Cl. 142.—W. 143.—Bl. 109.—M. 86.—Du. 141.—R. 366.

- I.* From the first state of the undivided plate. VIENNA (ALB.).
- II. From the second state of the undivided plate. PARIS. BRITISH MUSEUM.
- III.* (S. ii.) As separate subject, from the divided plate. [72 × 42.]
- IV. (S. iii.) Added fold in the collar.
- V. Added cross-hatching on coat, etc.
- VI. (S. iv.) Cross-hatching on coat reworked: added work on cheek.

Seidlitz regards V. as a worn impression of VI. The impressions in the British Museum do not bear out his opinion; the degree of freshness of the light lines on the cheek favouring the order we have accepted.

41, D. MAN IN A SQUARE CAP, IN PROFILE R.

G., Da. 279.—B., W., S. 303.—Cl., Du. 299.—Bl. 293.—M. 87.—R. 366.

- I.* From the first state of the undivided plate. VIENNA (ALB.).
- II. From the second state of the undivided plate. PARIS. BRITISH MUSEUM.
- III.* (S. ii.) As separate subject from the divided plate. [45 × 23.]
- IV. (S. iii.) Plate further reduced, and fine lines of shading added. [36 × 23.]

41, E. MAN CRYING OUT, THREE-QUARTERS L.: BUST.

G., Da. 277.—B., W., S. 300.—Cl., Du. 296.—Bl. 291.—M. 88.—R. 366.

- I.* From the first state of the undivided plate. VIENNA (ALB.).
- II. From the second state of the undivided plate. PARIS. BRITISH MUSEUM.
- III.* (S. ii.) As separate subject from the divided plate. [39 × 34.]
- IV. The outlines extended to reach the plate edge.
- V. (R. iv. +) Added cross-lines on cap.
- VI.* (R. v.) Cross-hatchings added on the mantle.
- VII. (R. vi.) The vest covered with cross-hatching.

42. DIANA AT THE BATH.

G., Da. 193.—B., R., S. 201.—Cl., W., D. 198.—Bl. 165.—M. 258.

[177 × 158.] Signed *R* f. About 1631.

An original chalk study for this subject (in reverse) is in the British Museum (reprod., L. iv. 75). The principal lines have been indented with the point showing that it has been used in transferring the design to the grounded plate (compare drawings to Nos. 187 and 228). The fact that the picture in M. Warneck's collection, Paris, (Bode, 47), is so near in detail and size to the etching, and not in the reverse direction, inclines one to regard it as a school picture based on the etching. There is an etched copy of the head in reverse, attributed by Rovinski to Lievens (R. 83).

43. NAKED WOMAN SEATED ON A MOUND.

G., Da. 190.—B., R., S. 198.—Cl., W., Du. 195.—Bl. 162.—M. 256.

[177 × 160.] Signed: *R* (just visible in the unshaded background, upper l.). About 1631.

- I.* (R. ii., Atlas, 550) Shading on the l. thigh.
- II. (R. i., Atlas, 551) Shading erased from the l. thigh, leaving it nearly white; further cross-hatchings added on upper part of r. shoulder.
- ? III. Some coarse perpendicular parallel lines added below breasts, and shading replaced on thigh in a more regular series of lines right across the thigh. This state described from reproduction in H. W. Singer, Rembrandt, Klassiker der Kunst, Stuttgart, 1906.
? STUTTGART.

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For my reversal of R. and S.'s order of states I. and II., see *Repertorium*, 1905, p. 153. Singer now contests this reversal, but I still lack evidence to convict myself of error.

Hollar made a small copy of the second state in 1635. Seidlitz refers to a drawing for this print as in the Malcolm collection, but his statement clearly depends on the original error of Middleton in reference to the study for No. 42.

44. JUPITER AND ANTIOPE: THE SMALLER PLATE.

G., Da. 196.—B., R., S. 204.—Cl., W., Du. 201.—Bl. 168.—M. 259.

[84 × 112.] Signed: *RH*. About 1631.

I.* (R. ii.) The coverlet does not reach the knees. PARIS.

II. (R. i.) The coverlet just reaches the knees; slant parallel lines added above the knee of r. leg.

III. The coverlet brought over the knees.

The change made in the third state was needed to remedy the disfigurement caused by the added slant lines of the second state. The signature is not visible on the Paris impression of the first state (unique?), but this is apparently due to failure in the printing.

For the larger plate of the same subject, see No. 302. The present subject is generally distinguished without sufficient reason as *Danae and Jupiter*. In the list of Clement de Jonghe's Rembrandt's¹ the subject apparently figures as *Venus en Satyr*.

45. A MAN MAKING WATER.

G., Da. 182.—B., R., S. 190.—Cl., W., Du. 187.—Bl. 155.—M. 255.

[84 × 49.] Signed and dated: *RH* 1631.

I.* Plate edges irregular. VIENNA (ALB., and H.-B.). BERLIN. DRESDEN, etc.

II. Plate edges made even.

46. A WOMAN MAKING WATER.

G., Da. 183.—B., R., S. 191.—Cl., W., Du. 188.—Bl. 156.—M. 257.

[81 × 63.] Signed and dated: *RH* 1631.

Blanc refers to a second state with monogram and date erased. I cannot authenticate it.

47. BUST OF AN OLD BEARDED MAN LOOKING DOWN, THREE-QUARTERS R.

G., Da. 240.—B., R., S. 260.—Cl. 257.—W. 261.—Bl. 281.—M. 62.—Du. 276.

Signed and dated: *RH* 1631.

I. From the full-size plate. [119 × 117.]

II. The plate reduced, the last two figures of the date being cut away; face reworked. [119 × 106.]

Comparison should be made with a picture in the Schwerin Gallery (Catalogue 1882, No. 854; not accepted by Bode).

In reference to the model, compare remarks to No. 4, A.

48. BUST OF AN OLD MAN WITH FLOWING BEARD: HEAD NEARLY ERECT: EYES CAST DOWN: LOOKING SLIGHTLY L.

G., Da. 292.—B., R., S. 315.—Cl., Du. 311.—W. 316.—Bl. 284.—M. 63.

[67 × 64.] Signed and dated: *RH* 1631.

I.

II. Stray lines of shading added in the background l.; work added on r. shoulder, and on hair by l. ear.

For model, compare No. 4, A.

¹ C. H. de Groot, *Urkunden*, No. 346.

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49. BUST OF AN OLD MAN WITH FUR CAP AND FLOWING BEARD: NEARLY FULL FACE: EYES DIRECT.

G., Da. 289.—B., R., S. 312.—Cl., Du. 308.—W. 313.—Bl. 278.—M. 64.

[62 × 53.] About 1631.

I. Plate edges rough: shading of the bust stops above the lower margin.

II. Plate edges trimmed: the shading continued to the lower margin.

A faintly scratched R is visible on some impressions in the l. background on a level with the eye. From the appearance of the upper part of the head through the cap, it looks as if the latter had been added as an afterthought. No impression, however, of any earlier state before the cap is known (see Jordan, *Repertorium für Kunstwissenschaft*, xvi. p. 301). For model, compare No. 4, A.

50. REMBRANDT'S MOTHER WITH HAND ON CHEST: SMALL BUST.

G., Da. 318.—B., R., S. 349.—Cl. 339.—W. 344.—Bl. 195.—M. 53.—Du. 337.

[94 × 66.] Signed and dated: *R* 1631.

I.

II. Right cheek and eyes retouched: added cross-lines below the hand.

III.* Reworked by C. H. Watelet: signed: *C. H. W. Reparavit 1760 Bruxelles.*

IV. Heavily reworked. Modern: BASAN—BERNARD.

Other plates reworked by Watelet are Nos. 190 and 191. The whole series of original plates published by Basan (see p. 22, note 2) were originally in Watelet's possession. From the Watelet sale catalogue it appears that he reworked our Nos. 103 and 291 as well as other plates.

51. REMBRANDT'S MOTHER SEATED FACING R., IN AN ORIENTAL HEAD- DRESS: HALF-LENGTH, SHOWING HANDS.

G., Da. 317.—B., R., S. 348.—Cl. 338.—W. 343.—Bl. 198.—M. 55.—Du. 336.

[145 × 129.] Signed and dated: *R* 1631.

I. The shadow in the background l. reaches as high as the head.

II. Upper part of the shadow down to height of shoulder effaced: a few traces of it left: heavily reworked on sleeve, head-dress, etc.

III. The outline of face coarsely reworked; further work added in shadow behind figure l., bringing it up to l. margin.

Middleton's II. seems to be merely a later impression of his III. (wrongly described from impressions in the British Museum).

52. REMBRANDT'S MOTHER SEATED AT A TABLE LOOKING R.: THREE- QUARTER-LENGTH.

G., Da. 313.—B., R., S. 343.—Cl. 333.—W. 339.—Bl. 196.—M. 54.—Du. 332.

[147 × 130.] Signed: *R. f.* About 1631.

I.* Shading below chair and to the l. in simple cross-hatching. AMSTERDAM.

II.* Triple cross-hatching in the shading; a black spot at the end of the nose (the result of accidental damage). CAMBRIDGE. PARIS. AMSTERDAM, etc.

III. The spot removed; the nose has a second light outline.

IV.* Plate cut to an oval. AMSTERDAM. VIENNA (H.-B.).

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53. BEARDED MAN (REMBRANDT'S FATHER?) IN FURRED ORIENTAL CAP AND ROBE: HALF-LENGTH.

G., Da. 243.—B., R., S. 263.—Cl. 260.—W. 265.—Bl. 267.—M. 77.—Du. 279.

Signed and dated: *Rh* 1631 (from II. onwards).

I.* Before the signature [146 × 130]. AMSTERDAM. PARIS.

II. The monogram and date added.

III. The hand and arm effaced, doubtless because of the old blunder of drawing, whereby it looked as though a l. hand had been fitted into a r. arm.

IV. The plate cut down along the r. [146 × 123].

Compare a picture in Cassel (Bode, 31) which shows the same portrait in reverse with differences in the bust and cap. Both seem to be somewhat free renderings of the same portrait as No. 21, etc., the beard being blacker and the face younger in appearance. For the identification with Rembrandt's father, see remarks to No. 21. It should be noted that the second state of the etching is dated the year after the death of Harmen Gerritsz (April 1630), but this is no argument against the identification. Dr. Jan Veth has, however, suggested¹ that the print and the Cassel picture might both represent Rembrandt's eldest brother Gerrit, who died in September 1631.

A plate by Lievens (R. 73), which is probably modelled on the present etching, gives the subject in reverse.

54. REMBRANDT WEARING A SOFT HAT, COCKED: HEAD ONLY: BODY ADDED AFTERWARDS.

G., Da. 8.—Y. 3, 4, 5.—B., Cl., W., Du., R., S. 7.—Bl. 211.—M. 52.

[146 × 130.] Signed and dated: *Rh* 1631 (on states IV.-VII.). The signature *Rembrandt. f.* added by an alien hand in VIII. (removed in IX).

I. Head only. BRITISH MUSEUM (clipped impression).

II. More shading on the under-side of hat-brim l. BRITISH MUSEUM.

III. (R. iv.) More work on the hat generally. BRITISH MUSEUM. DRESDEN (F. A.). PARIS (from HOLFORD).

IV. (R. iv., S. iii.) Lines of r. eye-lid strengthened in dry-point: further work on and below mouth. BRITISH MUSEUM.

V. (R. vi., S. iv.) Body in half length added, draped in cloak with vaguely defined falling collar: upper outline of brim strengthened.

VI. (R. vii., S. v.) Embroidery added on mantle.

VII.* (R. viii., S. vi.) Background shaded.

VIII. (R. ix., S. vii.) Signature *Rembrandt. f.* added; clearer lace markings on the collar.

IX. (R. x., S. viii.) Shading in background burnished out.

R. iii. (Dresden, F. A.) seems to be merely an impression of R. iv. (*i.e.* III. above) which has failed in the biting. R. v. (based on an impression in Amsterdam), also seems a variant impression of R. iv.

On the British Museum impression of II. the artist has drawn in chalk the shoulders covered with a cloak and falling collar; also a low arch above and the inscription *ÆT. 24 Anno 1631*, and below, *Rembrandt* in full. The sketch was not used in completing the plate. A similar signature giving the same date and age appears on the Paris impression of III., and the bust is similarly indicated in black chalk. The British Museum impression of III. is also drawn upon (bust added) corresponding with changes made in the later states; it does not look like Rembrandt's own work.

¹ See *Onze Kunst*, Dec. 1905.

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There is a copy (of the completed plate) signed *R* 1634, attributed to J. G. van Vliet. A picture by Rembrandt dated 1632, in Lord Leconfield's collection, Petworth Bode, 61), closely resembles the head and bust of the etching.

55. REMBRANDT WITH LONG BUSHY HAIR: HEAD ONLY.

G., Da. 9.—Y. 6, 7.—B., Cl., W., D., R., S. 8.—Bl. 212.—M. 50.

About 1631.

I.* [90 × 76.] AMSTERDAM. PARIS. ROTHSCHILD.

II. The plate reduced [64 × 60].

III. (R. S. iv.) A few verticals added on the hair; work added on mouth, l. nostril, etc.

IV. (R. S. iii.) Further vertical lines added on the hair; horizontal lines added on the lower part of nose, and the shape of r. nostril changed.

V. Coarsely reworked at a later period; r. cheek clearly outlined.

VI.* Vertical shading added beneath the chin. CAMBRIDGE.

The strength of this etching can only be appreciated in I., the additions in the succeeding states being perhaps entirely by other hands. From V. onwards the work is entirely spoilt.

56. REMBRANDT IN A HEAVY FUR CAP: FULL FACE: BUST.

G., Da. 21.—B., Cl., W., Du., R., S. 16.—Bl. 223.—M. 45

[63 × 58.] Signed and dated: *R* 1631.

Blanc and Middleton's division into two states seems to lack foundation. From the appearance of the hair through the cap, the portrait appears to have been first conceived bare-headed. No impression, however, before the cap is known.

57. REMBRANDT WEARING A SOFT CAP: FULL FACE: HEAD ONLY.

G., Da. 3.—B., Cl., W., Du., R., S. 2.—Bl. 206.—M. 106.

[50 × 44.] About 1631.

It is probable that the variation of the so-called first state at Amsterdam is only due to the printing. Bartsch's title for this portrait is 'Rembrandt aux trois moustaches.'

58. REMBRANDT WITH CAP PULLED FORWARD: BUST.

G., Da. 297.—B., R., S. 319.—Cl., W., Du. 28.—Bl. 224.—M. 47.

About 1631.

I. R. shoulder white [56 × 45]. BRITISH MUSEUM. BERLIN. PARIS.

II. The shoulder shaded.

III. Plate reduced [50 × 42]; stroke added at bottom of the fur outline on l. shoulder.

IV. Cross-hatchings added on r. shoulder and hat; the few lines in background, behind r. shoulder, left in III., either worn or burnished from the plate.

V. Lower outline of the projecting part of cap continued straight to l.

Modern, reworked (R. vii.).

59. REMBRANDT WITH FUR CAP, IN AN OVAL BORDER: BUST.

G., Da. 16.—B., Cl., W., Du., R., S. 12.—Bl. 215.—M. 16.

[90 × 53.] About 1631 (or earlier). AMSTERDAM. BRITISH MUSEUM.

Two states are generally given, and in the second the plate is supposed to have been cut down; but the so-called second states in the British Museum [measuring 57 × 47] and Amsterdam, might both be cut impressions of the full-sized plate.

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†60. REMBRANDT WITH BUSHY HAIR AND CONTRACTED EYEBROWS: BUST.

Y. 11, 12.—B., Cl., W., Du., R., S. 25.—Bl. 220.—M. 49.

Signed and dated: *R* 1631.

I. With a blotch from foul biting between the mouth and outline of l. cheek [59 × 55].

II. The blotch worked over, but still discernible.

III.* The plate reduced; the signature taken away [49 × 43].

Doubtful. It is not impossible, however, that a lightly bitten etching by the master might be the basis of the coarse work which disfigures the earliest state known (compare Jordan, *Repertorium für Kunstwissenschaft*, xvi. p. 302).

61. REMBRANDT BAREHEADED, THE LIGHT FALLING FROM THE R.: BUST.

Y. 127.—B., R., S. 332.—Cl. 324.—W., Du. 34.—Bl. 227.—M. 43.

[65 × 63.] Signed (from II.): *R*. About 1631.

I.* Before the monogram. AMSTERDAM. VIENNA (H. B.).

II. (M. i.) Monogram added: cross-hatching added in the upper r. and l. background.

Rovinski and Seidlitz err in saying that there is an impression of I. in the British Museum. Middleton describes a later state than our II. from another impression in the British Museum; new work seems to have been added on the shadowed cheek, and the plate edges may have been trimmed. Careful examination leaves me doubtful as to whether this impression is a mere variant print which has been closely cut, or whether it actually constitutes a third state.

The portrait is very similar (in reverse) to a picture in Gotha, dated 1629 (Bode, 13). Compare also etching by J. G. van Vliet (B. 19) after picture in the Cassel Gallery. In manner of etching it is one of the nearest approaches of Rembrandt to Lievens.

†62. REMBRANDT IN A SLANT FUR CAP: BUST.

G., Da. 19.—B., Cl., W., Du., R., S. 14.—Bl. 225.—M. 44.

[63 × 56.] Signed and dated: *R* (or *Rt*?) 1631.

I. Bitten poorly on r. cheek.

II. Heavily reworked with the graver.

The plate, as it is known, represents coarse work by some pupil or imitator. It would be unconditionally rejected, except on the bare possibility that a lightly bitten study by Rembrandt might underlie heavy rework.

63. REMBRANDT IN A CLOAK WITH FALLING COLLAR: BUST.

G., Da. 20.—B., Cl., W., Du., R., S. 15.—Bl. 222.—M. 43.

[64 × 54.] Signed and dated: *R* 1631.

I. The hair thin on the r.

II. (R.S. i. +) New locks of hair added with the dry point, r.

III.* (R.S. ii.) A few horizontal strokes added above the l. ear.

IV. (R.S. iii.) Monotonously reworked with the graver.

V. (R. S. iv.) Further shading on r. cheek.

The delicate workmanship in the hair and face seen in states I.-III. gives it a reasonable claim to be regarded as Rembrandt's work. In the later states this is entirely

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covered beneath the coarse rework of another hand. It should be noted that the monogram is of the genuine type. In M. and S. the plate is described as reduced in the last state, but this is probably taken from a cut impression in the British Museum.

†64. REMBRANDT WITH A JEWEL IN HIS CAP.

M. 18.—R. Add. B.—S. (377).

About 1631.

I. [84 × 79.] BRITISH MUSEUM.

II. Plate reduced [53 × 51]. BRITISH MUSEUM.

A false signature, *R* (?) has been added in the upper l. corner of I. (British Museum impression). Coarse work, not without some power. Might possibly be by J. G. van Vliet.

†65. BUST OF A YOUNG MAN IN A CAP.

G., Da. 300.—B., R., S. 322.—Cl., Du. 315.—W. 320.—Bl. 297.—M. 46.

Signed and dated (in I.): Rt 1631.

I.* [61 × 57.] AMSTERDAM. PARIS. ST. PETERSBURG (ROVINSKI).

II. The plate reduced, monogram and date being cut away. [50 × 47].

Not by Rembrandt. This is one of the few plates, in which the signature might well be read Rt.

66. REMBRANDT IN A DARK CLOAK AND CAP: BUST.

G., Da. 7.—B., Cl., W., Du., R., S. 6.—Bl. 210.—M. 17.

About 1631.

I. [84 × 82.]

II.* Plate reduced [66 × 60]. BERLIN. PARIS. VIENNA (H. B.).

III. (M. ii.) Horizontal line added to outline of l. shoulder.

There are faint traces of a monogram, *R* or *RL*, above on the l., but it scarcely looks like a genuine signature. Rough, but powerful work, and not unworthy of the master.

67. REMBRANDT (?), SCOWLING, IN AN OCTAGON: HEAD ONLY.

Y. 131.—B., R., S. 336.—Cl., W., Du. 31.—Bl. 221.—M. 20.

[38 × 35.] Signed: *R*. About 1631.

68. GROTESQUE PROFILE: MAN IN HIGH CAP.

G., Da. 305.—B., R., S. 326.—Cl., Du. 319.—W. 324.—Bl. 301.—M. 98.

[38 × 25.] About 1631.

I. Back of neck nearly white; band round bottom of cap white.

II.* Parallel shading added on neck sloping down from r. to l.; a few lines of shading added across cap-band. ST. PETERSBURG (ROVINSKI).

III. Cross-hatchings on back of neck; cap-band more fully shaded with horizontals. Impression of this state printed on same sheet as No. 37 (ST. PETERSBURG, ROVINSKI).

IV.* Rework on the cheek. ST. PETERSBURG (ROVINSKI).

For the type, compare Nos. 41 C, and 69. A drawing of a similar grotesque profile is in the Museum Fodor, Amsterdam (H. de G. 1222; reprod. Kl., iii. 2).

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69. PEASANT WITH HIS HANDS BEHIND HIS BACK.

G., Da. 134.—B., Cl., R., S. 135.—W. 136.—Bl. 103.—M. 89.—Du. 143.

[59 × 49.] Signed and dated: *R* 1631.

I. The pure etching: before cross-hatching on shoulder.

II.* The shading reworked with the graver (*e.g.* cross-hatching on shoulder). VIENNA (H. B.).
PARIS. AMSTERDAM.

III. The pointed outline of nose removed; half of the trousers shaded.

IV. Further shading added on the neck.

For the model used, compare Nos. 41 C, and 68.

†70. BUST OF A SNUB-NOSED MAN IN A CAP: PROFILE R.

G., Da. 295.—B., W., R., S. 317.—Cl., Du. 312.—Bl. 298.—M. 69.

[43 × 38.] Signed and dated: *R* 1631.

Probably the work of some pupil or imitator. But for the cap, the profile would pass as a Dutch rendering of the head of Socrates from a gem.

†71. BUST OF A MAN IN A CAP, BOUND ROUND THE EARS AND CHIN.

G., Da. 301.—B., R., S. 323.—Cl., Du. 316.—W. 321.—Bl. 295.

[54 × 38.] About 1631.

The work of the same pupil or imitator as No. 70.

72. BEGGAR WITH A STICK, WALKING, L.

G., Da. 160.—B., R., S. 167.—Cl., W. 164.—Bl. 131.—M. 70.—Du. 163.

[82 × 39.] Signed and dated: *R* 1631.

I. Lower part of face white.

II. Single lines of shading on face and r. leg.

III. Cross-hatchings on face and r. leg.

73. BEGGAR WITH HIS L. HAND EXTENDED.

G., Da. 143.—B., R., S. 150.—Cl. 147.—W. 148.—Bl. 114.—M. 71.—Du. 146.

Signed and dated (from II. onwards): *R* 1631.

I.* [77 × 50.] PARIS.

II. (R. ii. and iii.) Plate reduced [63 × 40]; monogram and date added; reworked with the graver.

III.* (R. iv.) The part of the mantle beneath the l. hand removed.

IV. (R. v.) The long part of cloak shaded.

?V.* Shading added on the fold of dress which falls to the r. hip.

(This state is given by M. as in Paris, but I cannot authenticate it.)

74. THE BLINDNESS OF TOBIT: A SKETCH.

G., Da. 146.—B., R., S. 153.—Cl. 150.—W. 47.—Bl. 14.—M. 180.—Du. 149.

About 1631.

I.* [81 × 70.] AMSTERDAM.

II. Plate reduced [78 × 55]; the space seen through the door only partially shaded.

III. The space seen through the door entirely shaded.

IV.* The shoes shaded.


V.* The space seen through the door covered in cross-hatching.

Compare No. 252 for a similar, but more complete treatment of the same subject. The present plate is wrongly regarded by some critics as a pupil's imitation of the larger composition.

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75. SEATED BEGGAR AND HIS DOG.

G., Da. 169.—B., R., S. 175.—Cl., W. 172.—Bl. 139.—M. 65.—Du. 171

[109 × 81.] Signed and dated (in II.) :  1631.

I.* Pure etching ; before the monogram. PARIS.

II. Coarsely worked over, cross-hatching being added in various parts ; signature added.

The only impression known of I. (Paris) is a maculature printed on the back of No. 75, A.

75, A.* A STOUT MAN IN A LARGE CLOAK.


G., Da. 176.*—B., R., S. 184.—Cl., W. 181.—Bl. 149.—M. 9.—Du. 180.

[113 × 74.] About 1631.

The only impression known is in Paris, where it appears on the other side of the same paper as No. 75. Bartsch has confused two etchings in his No. 184, part of his description referring to a school etching only known in Amsterdam (placed in this catalogue with rejected etchings, †321, B. 184 bis).

†76. OLD WOMAN SEATED IN A COTTAGE, WITH A STRING OF ONIONS ON THE WALL.

G., Da. 133.—B., Cl., R., S. 134.—Bl. 102.—M. 66.—Du. 133.

Signed and dated (in II.) :  1631.

I.* [128 × 89] ; before the signature. AMSTERDAM. HAARLEM.


II. The plate reduced [126 × 85], and border line added.

III. The lines on the bonnet strengthened, further cross-hatchings added on part of skirt that falls from r. knee, and a few horizontal cross lines added on the face. BRITISH MUSEUM.

Doubtful. Probably the work of some pupil or imitator on the basis of a drawing by the master.

77. THE LEPER ('LAZARUS KLAP').

G., Da. 165.—B., R., S. 171.—Cl., W. 168.—Bl. 138.—M. 72.—Du. 167.

Signed and dated (from II. onwards) :  (or Rt) 1631.

I.* [102 × 76.] Before the signature. PARIS.

II. The plate reduced [92 × 63] ; signature added ; a white space on cloak below r. arm, where the acid has failed.

III.* The white space covered.

IV.* The face shaded.

V. The plate slightly reduced [88 × 63] ; the neck shaded.

VI. The plate further reduced [85 × 59] ; the bank heavily shaded.

The only impression known of I. (Paris) is a maculature printed on the back of the same paper which contains No. 77, A. The plate is traditionally, and no doubt rightly, known as 'Lazarus Klap,' *i.e.* a leper with his clapper.

77, A.* BEGGAR MAN AND BEGGAR WOMAN.

G., Da. 175.*—B., R., S. 183.—Cl., W. 180.—Bl. 145.—M. 13.—Du. 179.

[101 × 76.] About 1631.

PARIS.

The only impression known is a maculature on the back of same paper as No. 77.

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78. TWO BEGGARS TRAMPING TOWARDS THE R.

G., Da. 148.*—B., R., S. 154.—Cl., W. 151.—Bl. 119.—M. 73.—Du. 150.

[95 × 59.] Signed (on II.): Rt. About 1631.

I.* Roughly etched; the figures only to the knees. VIENNA (ALB.).

II. Finished, and signed.

Called by Bartsch 'deux figures vénitiennes.'

78, A.* TWO STUDIES OF BEGGARS.

G., Da. 174.*—B., R., S. 182.—Cl., W. 179.—Bl. 147.—M. 11.—Du. 178.

[93 × 74.] About 1631.

PARIS.

79. BEGGAR WITH A CRIPPLED HAND LEANING ON A STICK R.

G., Da. 159.—B., R., S. 166.—Cl., W. 163.—Bl. 130.—M. 74.—Du. 162.

About 1631.

I. The second fold of cloak from the l. unshaded. [97 × 42.]

II.* Plate slightly reduced at top [93 × 42]; further cross-hatchings added. DRESDEN (F. A.).

VIENNA (H. B.). PARIS, etc.

III. (M.S. ii.). The white fold shaded.

IV.* Plate further reduced [89 × 42]; shape of hat changed, the two peaks in front portion being made into a single curve.

V. Added cross-hatching on cloak.

Called by Bartsch 'Gueux dans le goût de Callot.'

80. OLD BEGGAR WOMAN WITH A GOURD.

G., Da. 161.—B., R., S. 168.—Cl., W. 165.—Bl. 132.—M. 75.—Du. 164.

[102 × 45.] About 1631.

I.* Plate edges uneven. AMSTERDAM.

II. Plate edges trimmed; line added across lower part of plate.

Modern: BASAN—BERNARD.

Forms a sort of pendant to No. 79.

†81. BEGGAR STANDING LEANING ON A STICK L.: SMALL PLATE.

G., Da. 162.—B., R., S. 169.—Cl., W. 166.—Bl. 133.—M. 80.—Du. 165.

[42 × 20.] Signed: *R* *in*. About 1631.

The form of the monogram seems to mark this plate as being etched after Rembrandt (though apparently the Berlin impression shows an *f* after the *in*). In any case it is difficult to agree with Rovinski in attributing so delicate an etching to Van Vliet.

†82. BUST OF AN OLD WOMAN IN FURRED CLOAK AND HEAVY HEAD-DRESS.

G., Da. 322.—B., R., S. 355.—Cl. 345.—W. 349.—Bl. 245.—M. 67.—Du. 343.

[58 × 53.] Signed and dated: *R* 1631.

I. (B., R. ii.) Lappet of head-dress lightly shaded AMSTERDAM. ST. PETERSBURG (ROVINSKI).

II. Horizontal strokes added above l. eye.

III.* Lappet darkly shaded.

IV. Lines of shading added on neck, and much rework generally.

V.* Thin perpendicular lines added along the whole distance between the deep wrinkles of the brow between the eyes. ARTARIA.

Bartsch's I. ('*l'épaule n'a de doubles tailles qu'au milieu de l'ombre*') is not known, and is ignored in our list of states. It might perhaps be the one cited by Claussin as in

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the Marcus collection (Sale Catalogue, No. 457), with the veil, head and bust lightly sketched, the fur and folds of robe not being indicated.

The later work, at least, too hard and dry for Rembrandt.

†83. BUST OF AN OLD WOMAN IN A HIGH HEAD-DRESS BOUND ROUND THE CHIN.

G., Da. 325.—B., R., S. 358.—Cl. 348.—W. 352.—Bl. 243.—M. 68.—Du. 346.

About 1631.

I. [71 × 72.]

II. Plate cut down on the r. [71 × 58].

Good work, but uncertain whether by Rembrandt or Lievens.

†84. BUST OF A BEARDLESS MAN (REMBRANDT'S FATHER?) IN A FUR CLOAK AND CAP: LOOKING DOWN: THREE-QUARTERS L.

G., Da. 283.—B., W., R., S. 307.—Cl., Du. 303.—Bl. 264.—M. 58.

[74 × 58.] Signed and dated (twice): *R* 1631.

I. Tip of nose nearly white.

II. (R. iii., S. ii.). Tip of nose shaded; shape of hat changed l.; added lines and cross-hatchings on face and cloak.

III.* Coarsely reworked.

Doubtful. The signature has been etched twice over. It is just possible that the coarse work of the only states known may cover a light original etching by Rembrandt himself. The first state alone shows any vestige of Rembrandt's style; the plate was afterwards coarsened beyond recognition. Perhaps the same model as No. 21, etc.

†85. BUST OF A BALD MAN (REMBRANDT'S FATHER?) IN A FUR CLOAK LOOKING R.

G., Da. 302.—B., R., S. 324.—Cl., Du. 317.—W. 322.—Bl. 276.—M. 57.

[66 × 58.] Signed and dated: *R* (or *Rt*) 1631.

I. Before the perpendicular wrinkle between the brows.

II. Wrinkle between brows added; shadows in great part reworked.

III. Generally and heavily reworked.

Probably the work of some pupil or imitator.

Closely related to a Rembrandt school picture attributed to J. G. van Vliet in Nantes (Bode, 26), of which there is a copy in Tours (reprod. *Gazette des Beaux-Arts*, 3^e pér. xvi. p. 414). The picture, which is in the reverse direction and shows certain variations in the coat, etc., might be the original from which the etching was taken. A painting by Rembrandt himself, now in Dr. Paul Müller's collection, Paris (Bode, 541)¹ should also be compared, but the connexion is less definite. The model is probably the same that appears in No. 21, etc.

†86. BUST OF A BALD MAN LOOKING DOWN, GRINNING.

G., Da. 275.—B., W., R., S. 298.—Cl., Du. 294.—Bl. 275.—M. 56.

[69 × 57.] Signed and dated: *R* 1631.

I. Before the rework.

II. Heavily reworked; further shading on mouth altering expression; a spot still white below tip of nose.

III. White spot shaded.

Probably the work of some pupil or imitator.

¹ According to Bode, this is probably the original from which the Nantes picture was taken.

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†87. BUST OF BEARDED OLD MAN WITH HIGH FOREHEAD AND CLOSE CAP.

G., Da. 291.—B., R., S. 314.—Cl., Du. 310.—W. 315.—Bl. 279.—M. 59.

Signed and dated: Rt 1631.

I.* [88 × 74.] Lightly etched. AMSTERDAM.

II. Plate reduced [74 × 64]; heavily reworked.

Coarse work by some pupil or imitator.

†88. BUST OF AN OLD MAN LOOKING DOWN, WITH WAVY HAIR AND BEARD: CAP ADDED AFTERWARDS.

Y. 132.—B., R., S. 337.—Cl. 328.—W. 332.—Bl. 280.—M. 96.—Du. 327.

Signed (on II.): Rt. About 1631.

I. Bareheaded. BRITISH MUSEUM (clipped impression measuring 49 × 46, but probably from plate of same dimensions as in II.).

II.* [57 × 49.] Cap added; with signature. PARIS.

III. Plate reduced [51 × 41]; without signature.

Coarse work by some pupil or imitator.

†89. SMALL BUST OF BEARDED MAN LOOKING DOWN, WITH EYES NEARLY CLOSED.

G., Da. 273.—B., W., R., S. 296.—Cl., Du. 292.—Bl. 300.—M. 95.

[44 × 44.] About 1631?

I.* The nose white. AMSTERDAM.

II. The nose shaded.

Delicate work, but doubtful. Perhaps the same model as in Lievens, B. 53. Lievens might quite well be the author of the present etching.

90. SHEET OF STUDIES: HEAD OF REMBRANDT, BEGGAR COUPLE, HEADS OF OLD MAN AND OLD WOMAN, ETC.

G., Da. 329.—B., R., S. 363.—Cl. 353.—W. 357.—Bl. 237.—M. 136.—Du. 351.

About 1632.

I. [101 × 113.]

II. Plate reduced [99 × 103].

For the portrait, compare a study, dated 1630, in the collection of M. Léon Bonnat, Paris (H. de G., 708; reproduced L., ii. 1).

†91. REMBRANDT'S MOTHER IN WIDOW'S DRESS AND BLACK GLOVES.

G., Da. 313.—B., R., S. 344.—Cl. 334.—W. 340.—Bl. 197.—M. 92.—Du. 333.

[150 × 114.] Signed *Rembrandt f.* About 1632?

Modern, reworked (R. ii.): BASAN—BERNARD.

This print is a modified copy in reverse from No. 52, and is probably not the work of the master. It looks, however, as if it were not much later than the original, and may have been done by one of Rembrandt's many pupils in the early Amsterdam period. Perhaps, as Dr. Jan Six suggests, it was 'retouched,' and signed by Rembrandt as in the cases of Nos. 131-4. The signature has been doubted, but it is certainly the same hand as those of Nos. 131-3, and 113 should also be compared. It has generally been assumed, since Seymour Haden's remark respecting the mourning dress, that Rembrandt's mother had been left a widow between the execution of the three portraits of 1631 (Nos. 50-52) and the present example. The remark has lost pertinence since the discovery of the document giving the burial of Rembrandt's father as April 27, 1630.

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92. OLD MAN SEATED, WITH FLOWING BEARD, FUR CAP AND VELVET CLOAK.

G., Da. 242.—B., R., S. 262.—Cl. 259.—W. 264.—Bl. 270.—M. 90.—Du. 278.

[150 × 129.] Signed and dated: *R. f.* About 1632.

I.* Space beneath the hand white. PARIS.

II. This space shaded, and strong touches of dry-point added on face, hair, etc.

II A.* The space was outlined, and shading beneath outline darkened so that l. fold of cloak meets r. fold just below hand (Craddock and Barnard, 1921).

III. Coarsely reworked. A series of parallel diagonals (from upper l. to lower r.) added on r. forehead and cheek; the beard coarsened in texture, and further rough shading on hand.

Modern: Collection of Two Hundred Etchings (1816, etc.).

In size and character would make a companion piece to either 51 or 52. This is insufficient ground, however, for Middleton's suggestion that the model (who also figures in Nos. 4*, 26, 27, 28, 47, 48, 49) might be Rembrandt's father. R.'s first state (Atlas 671) seems to be based on a faulty reproduction.

93. MAN STANDING IN ORIENTAL COSTUME AND PLUMED FUR CAP.

G., Da. 145.—B., R., S. 152.—Cl. 149.—W. 150.—Bl. 105.—M. 91.—Du. 148.

[107 × 78.] Signed and dated: *R.* 1632.

Modern, reworked: BASAN—BERNARD.

94. S. JEROME PRAYING: ARCHED PRINT.

G., Da. 101.—B., R., S. 101.—Cl., Du. 104.—W. 106.—Bl. 72.—M. 183.

[108 × 80.] Signed and dated: *Rembrandt f.* 1632.

I. (M. ii.) Lines of the arch not continuous.

II.* Lion and cave touched with the graver; line of arch slightly strengthened on r. BERLIN.

III. Line of the arch strengthened throughout with the dry-point; background, e.g. above the lion, heavily reworked.

Even in II. the added work is maladroit, and scarcely by Rembrandt. There is an original study for the plate in Amsterdam (H. de G., 1176, reprod. L., ii. 76 A).

95. THE HOLY FAMILY.

G., Da. 61.—B., R., S. 62.—Cl., W. 66.—Bl. 33.—M. 182.—Du. 65.

[95 × 71.] Signed: *R.* About 1632.

Bl. and W. describe a first state in which an arch is visible in the background, Bl. adding that no impression of this state is known at Amsterdam, Paris, or in the British Museum. M., R., and S. assume that the difference is merely one of impression. The broad style of the present etching is more akin to the work of some years later, and foreshadows such etchings as those of 1654 (e.g. the *Virgin and Child with the Cat*, No. 275), but the form of the monogram is against placing it after 1632.

96. THE RAISING OF LAZARUS: THE LARGER PLATE.

G., Da. 74.—B., R., S. 73.—Cl., W. 77.—Bl. 48.—M. 188.—Du. 79.

[366 × 258.] Signed: *R. v. Rijn f.* About 1632.

I. The space behind the frightened man r. is left clear; the signature without the *f.*; woman in foreground r. is seen from the back; the arched border is irregular and lightly shaded.

BRITISH MUSEUM. AMSTERDAM. VIENNA (ALB.).

II.* The clear space behind the frightened man lightly shaded; the arched border made even and darkened. AMSTERDAM. PARIS.

III. The forehead of the lowest man on the l. white. BRITISH MUSEUM (impression touched in pencil by the master with a view to changes of the composition on the extreme r.). VIENNA (ALB.).

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- IV.* Forehead shaded; the border now darkly cross-hatched in regular lines. PARIS. VIENNA(ALB.).
- V. The figure and position of the woman in foreground r. changed (she is now seen in profile); *f.* added to signature.
- ?VI.* The expression of the woman in front of the frightened man r. changed; her forehead less open. M. refers to AMSTERDAM and HAARLEM.
- ?VII.* The frightened man wears a cap. M. refers to PARIS and HAARLEM.
- VIII.* (R. vi.) Two men behind the frightened man now wear caps. The existence of vi. and vii. as separate states is uncertain; R. combines vi., vii., and viii. in his vi. R.'s description and reproduction from AMSTERDAM.
- IX., ?X. Possibly one state. Rework in strong outline on leg of frightened man, and on the two heads behind; fine shading now seen on the two small faces (verticals on the one to l.), differing from the shading in i. to viii., which had become very weak by viii. (R. vi., Amsterdam). If IX. and X. are two states, it is in reverse order to the description in my earlier edition, the shading on faces being burnished away later. But there is an impression in Cambridge with shading partly gone, so that it may be gradual wear, and not a change effected with burnisher. The shading in small space beneath woman's arm also gradually gets lighter.
- XI.* (R. viii., Atlas 235, S. x.) Uniform cross-hatchings added on dress of frightened woman facing front. About 9 open verticals added in the white space at top of back of woman in profile on r. of plate; the small space beneath arm of frightened woman lightly shaded, chiefly with series of vertical strokes with roulette or rocker; lower l. corner of plate cut across. CAMBRIDGE.
- [XII.* (R. ix.) This state, noted in my earlier edition, should be omitted. R. ix., Atlas 236, is before R. viii.]
- XIII. (R. x.) (modern). Heavily reworked all over; triple lines of regular shading on border, and regular diagonal lines across the two small heads. BASAN—BERNARD.

From ix. (R. vii.) onwards the original work is entirely worn out, and all quality gone.

The etching appears to be a slightly later development of the subject seen in two of Rembrandt's early compositions, (i) a picture in Mrs. Gates's coll. (from the Yerkes coll.), New York (Bode, 45; date assumed, 1630),¹ in which three of the figures (Lazarus, the woman behind the tomb, and the female figure removed in the later states of the etching) closely correspond in reverse; and (ii) a red-chalk drawing in the British Museum dated 1630 (see Pl. II.). It is noteworthy that the model for the Lazarus is used for Mary in the picture of the *Descent from the Cross* of 1634 at St. Petersburg (Bode, 126), and a woman very similar to the female figure on the r. of the etching in states I.-IV. also appears in the reverse direction in the same picture.

There has been much discussion about the authorship of work on this plate, Seymour Haden having suggested Bol and Lievens, Middleton, Vliet as collaborators. There are, however, a vigour and freedom in the central work, which incline me to regard only the later additions and rework as by an alien hand (which might have been Van Vliet's). Though the form of the signature has been called in question (*v. Rijn* only occurring on one other etching, *i.e.* No. 104), it should be remembered that this is the most usual form on the paintings of 1632 (occurring twenty times, according to Bode's catalogue). For participation of pupils compare notes to 101, 103, and 143.

97. THE RAT-KILLER.

G., Da. 117.—B., R., S. 121.—Cl. 123.—W. 125.—Bl. 95.—M. 261.—Du. 122.

[140 × 124.] Signed and dated: *Rt* 1632.

I. Foliage above the principal figure unshaded; r. side of box held by boy is white.

I, A.* Diagonal shading on side of box. ROTHSCHILD. II. Foliage shaded.

¹ A larger painted version of the subject, regarded by Valentiner as the original, and by Bredius as a copy is the possession of Mr. C. Sedelmeyer, Paris.

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98. POLANDER LEANING ON A STICK: PROFILE L.

G., Da. 140.—B., W., R., S. 141.—Cl. 140.—Bl. 118.—M. 93.—Du. 139.

[82 × 43.] About 1632.

I.* The r. outermost angle of seat of trousers has single outline. PARIS. AMSTERDAM. DRESDEN.

II. A second outline added to the seat of the trousers.

III. Bank and foliage between stick and leg removed.

IV.* The shadows heavily reworked.

V. The bank re-outlined.

VI.* Heavily and regularly reworked; a few dry-point touches added in the foliage. ST. PETERSBURG (ROVINSKI).

99. A TURBANED SOLDIER ON HORSEBACK.

G., Da. 138.—B., W., R., S. 139.—Cl. 138.—Bl. 106.—M. 4.—Du. 137.

[81 × 58.] Signed (in reverse): *RH.* About 1632.

I. Plate edges irregular.

II. Plate edges trimmed.

The monogram is against the assumption of a later date than 1632.

A somewhat similar study of a horseman (in reverse direction) occurs on a drawing in the Boymans Museum, Rotterdam (H. de G., 1355; reprod. L., iii. 80a). Cf. also studies in the Bonnat collection, on back of sheet with studies of heads (H. de G. 710, L. 173, b).

100. A CAVALRY FIGHT.

G., Da. 113(4).—B., R., S. 117.—Cl. 119.—W. 121.—Bl. 89.—M. 275.—Du. 118.

About 1632-3.

I.* [108 × 83.] Shading in background. AMSTERDAM.

II. Plate reduced [103 × 78]; shading in background burnished out.

Although this etching shows a marked similarity in the treatment of rearing horse with the larger *Lion-hunt* of 1641, it lacks the freedom and dash evinced in the line-work of the latter plate, and seems better placed in this earlier period.

101. THE GOOD SAMARITAN.

G., Da. 77.—B., R., S. 90.—Cl. 94.—W. 95.—Bl. 41.—M. 185.—Du. 75.

Signed and dated (in IV.): *Rembrandt·inventor·et·fecit* 1633.

I. [258 × 218.] The pony's tail white; marks of foul biting on boy's back.

I, A. (S. ii.) Shading a boy's back, where foul biting occurred, reworked.

II. (Bl. M. iii.) Pony's tail shaded.

III. Parapet about pony's croup shaded; work in foreground continued somewhat lower; margin now about 10-11 mm. instead of ab. 12 mm.

IV. Plate (which before extended ab. 8 mm. on either side of, and 4 mm. above, work) now slightly reduced, extending ab. 3 mm. above and at sides [257 × 208]. Signature and date added. Impressions seldom found showing margins and plate lines.

Blanc made a statement (repeated by Rovinski and Seidlitz) to the effect that *Rembrandt f. cum privil.* 1632 is inscribed in Rembrandt's own hand on an impression of his second state in Amsterdam. Actually, however, the inscription is on an impression of Blanc's third state (*i.e.* our II.), the date is 1633, and the writing, though contemporary, is almost certainly not Rembrandt's own (compare C. H. de Groot, *Urkunden*, No. 26). There is a picture by Rembrandt¹ of the same composition (in reverse and almost identical in size) in the Wallace collection (Bode, 123), in which the chief difference to be remarked is the omission of the dog and barrel, etc. The close correspondence of the etching to the picture, and the somewhat insignificant execution of parts of the plate have caused doubts to be thrown on the authenticity of the etching.

¹ Its authenticity has been contested by Prof. W. Martin.

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Seymour Haden suggested that it might be the work of Bol, but it has more recently been assumed that Bol, born in 1616 and dating his earliest etchings in 1642, could not have entered Rembrandt's studio much before 1640,¹ an inference which is not perfectly convincing. Personally, I am satisfied that the etching is the work of Rembrandt himself, nor does the somewhat coarse treatment of the dog strike a note alien to Rembrandt's artistic character. If he was working after his own picture the comparatively niggling execution would be partly explained.

102. THE DESCENT FROM THE CROSS: FIRST PLATE.

G., Da. 84.—B., R. 81, I.—Cl. 83.—W. 83.—Bl. 56.—M. 186.—Du. 88(a).—S. 81(a).
[516 × 402.] Signed and dated: *Rembrandt f.* 1633.
AMSTERDAM. BRITISH MUSEUM. PARIS.

This plate—to all appearance wholly etched by Rembrandt himself—completely failed in the biting (the protecting varnish having given way), and was abandoned. The composition very nearly corresponds, in reverse, to the picture which Rembrandt painted in the same year for Prince Frederick Henry of Orange (now in Munich, Bode, 125). As in No. 101, it seems that the master etched directly after his own picture.

103. THE DESCENT FROM THE CROSS: SECOND PLATE.

G., Da. 84.—B., R. 81, II., etc.—Cl. 83.—W. 84.—Bl. 56.—M. 187.—Du. 88(b).—S. 81(b).
[530 × 410.] Signed and dated: *Rembrandt f. cum pryvl°*: 1633.

I.* AMSTERDAM. VIENNA (ALB.).

II. Horizontal lines of shading added on legs of the two men receiving the body.

III. Publisher's inscription added: *Amstelodami Hendrickus Ulenburgensis excudebat*. (Ulenburch was Saskia's cousin, in whose house Rembrandt had a lodging in the early years at Amsterdam).

IV.* Publisher's inscription altered to: *Amstelodami Justus Danckers excudebat*. (Danckers is known to have been publishing in Amsterdam in 1684 and 1686.)

V. Inscription imperfectly erased; coarsely reworked.

Modern, reworked: BASAN—BERNARD. (The Watelet sale catalogue, 1786, states that the plate was reworked by Watelet.) Inscribed lower r.: *Imp. Lamoureux r. S. Jean de Beauvais* 12. Paris.

This plate shows the same composition as No. 102, re-etched on another and slightly larger plate. It had been wrongly described in Bartsch and other catalogues as a later state of No. 102.

Much of the etched work has been regularly gone over with the graver, and in parts somewhat coarsely, e.g. in the lower r. corner. It has been largely debated how much of the work, as we see it, is by the hand of pupils or assistants, and how much, or whether any by Rembrandt. Seymour Haden suggested the name of Lievens (who was never actually a pupil of Rembrandt), but the heavy style of etching intermixed with graver work is far nearer the manner of J. G. van Vliet. In any case if we admit that Rembrandt's original etching was elaborated by another, it was certainly by the same assistant whose work is seen in the *Christ before Pilate* of 1635-6, which forms a sort of pendant to the present plate in size and character. Even if Lievens were not in England between 1631-4 (and it is generally thought that he was), he was certainly settled in Antwerp by 1635, and this fact, apart from divergence of style, is enough to render his participation in both improbable. Dr. Hofstede de Groot believes the work to be entirely Rembrandt's, and I now incline to agree. According to the same authority Van Vliet remained in Leyden after Rembrandt's removal to Amsterdam in 1631, and could not

¹ N. de Roever and A. de Vries, Catalogue of the Picture Gallery, Utrecht.

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have assisted the master in his works during the next decade.¹ The near vicinity of the two cities and the facilities for intercourse renders the inference, in my opinion, by no means necessary.

This is the only etching by Rembrandt (with the possible exception of No. 270) which bears the inscription of a contemporary print-seller. Rembrandt seems to have had rooms or a studio in Hendrik van Ulenburch's house sometime during the early years at Amsterdam, and it was no doubt here that he first met Hendrik's cousin, Saskia. This print and the *Christ before Pilate* are the only plates in Rembrandt's work inscribed as published *cum privilegio*. This privilege granted by the States-General (or other political authority) no doubt constituted a sort of copyright, and its use in this case shows that the publisher was expecting a large and popular demand, the strong burin work being necessitated by the length of the edition. In the case of most original etchings, whether by Rembrandt or other artists, value depends so entirely on impression that all necessity of protection against copies disappears, and 'privileges' are in consequence scarcely ever used. These large early plates, on the other hand, would probably have been sought more as reproduction of composition than for the quality of the etching, and engraved copies might easily have hindered the sale of the original.

104. JOSEPH'S COAT BROUGHT TO JACOB.

G., Da. 35.—B., R., S. 38.—Cl., W., Du. 42.—Bl. 10.—M. 189.

[107 × 80.] Signed: *Rembrant·van·Rijn·fe·* About 1633.

I. Before rebiting, and added lines. II. Rebitten, and a small group of parallel diagonals (upper r. to lower l.) added near centre of the upper and lighter portion of back of Joseph's seat. Modern, reworked (R. ii.): Collection of Two Hundred Etchings (1816, etc.).

The date 1633 seems indistinctly etched beneath the shadow in the r. lower corner. The originality of this print has been much disputed. Vosmaer doubted, and van Vliet's name was suggested by Middleton, but with little foundation.

105. THE FLIGHT INTO EGYPT: SMALL PLATE.

G., Da., B., R., S. 52.—Cl. 56.—W. 57.—Bl. 25.—M. 184.—Du. 57.

[89 × 62.] Signed and dated: *Rembrandt inventor et fecit 1633.*

I. Upper background dirty.

II. Background cleaned: horizontal shading added (with roulette?) in upper background round about tree, the ends of the new lines projecting in a regular series beyond the work on upper l. margin; rework on face of Virgin, etc.

The execution of this plate has been much called in question; Haden suggesting F. Bol as etcher and Lastman as the author of the design (on the basis of the latter's picture in the Boymans Museum, Rotterdam?). Apart from the rework in II., which may belong to a considerably later date, I should regard the work as entirely Rembrandt's, and thoroughly characteristic of the period.

106. THE SHIP OF FORTUNE.

G., Da. 123.—B., R., S. 111.—Cl. 113.—W. 115.—Bl. 81.—M. 262.—Du. 112.

Signed and dated: *Rembrandt f. 1633.*

I.* The back of Fortune shaded in only one direction. [111 × 177.] PARIS.

II.* Plate reduced on l. [111 × 167.] Cross-hatching on the back of Fortune; *Rembrandt* half erased and hidden beneath parallel lines of shading.

III. Slipped stroke across the mast (cutting the flag horizontally).

I question the existence of state II. R.'s reproduction of 'II.,' and an impression which had been regarded as II. in the B.M. both show signs of the slipped stroke, and may be weak impressions of III. This etching was used (with seventeen etchings by W.

¹ Repertorium für Kunstwissenschaft, XIX. p. 382.

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Basse and an engraved title-page) to illustrate a book by E. Herckmans, 'Der Zee-Vaert Lof' (the Praise of Seafaring), Amsterdam, 1634. The printed text covers the back of the impression. In the British Museum Library copy of the book it occurs in state III., but I have no evidence as to whether this is also the case in other copies. The third book, to which the etching is prefixed (p. 97), opens with a reference to the closing of the Temple of Janus in the year 30 B.C., which explains this allegorical representation of the overthrow of Mark Antony at the battle of Actium. Haden, Middleton and Dutuit have cast doubts on the authenticity of the etching, and Haden's suggestion of Bol is not inconceivable, but the style is that of Rembrandt before Bol, and there is little solid foundation for their doubts.

107. REMBRANDT'S MOTHER IN A CLOTH HEAD-DRESS, LOOKING DOWN: HEAD ONLY.

G., Da. 319.—B., R., S. 351.—Cl. 341.—W. 346.—Bl. 191.—M. 101.—Du. 339.

Signed and dated (from II. onwards): *Rembrandt f.* 1633.

I. [62 × 58.] BRITISH MUSEUM.

II. Plate reduced [42 × 40]; work added below and l. of head, and on face and hood; signature added.

III. Much additional work (with roulette?), not by Rembrandt.

108. REMBRANDT IN CAP AND SCARF: THE FACE DARK: BUST.

G., Da. 22.—B., Cl., W., Du., R., S. 17.—Bl. 229.—M. 99.

Signed and dated (in II.): *Rembrandt f.* 1633.

I.* Before the signature [146 × (118-120)]. AMSTERDAM.

II. (B., M., R., iii.) Plate reduced [132 × 103]; signature added; shading in series of parallels, crossed at right angles, added on shoulder.

Modern, reworked (further regular shading added on chin, etc.): BASAN—BERNARD.

The second state as given by Bartsch seems to be based on a variant impression of the first state (Albertina, clipped), though Rovinski believes that the clearer printing on hat and in shadow r. implies rework.

109. REMBRANDT WITH RAISED SABRE: HALF-LENGTH.

G., Da. 23.—B., Cl., W., Du., R., S. 18.—Bl. 231.—M. 105.

Signed and dated: *Rembrandt f.* 1634.

I.* [124 × 108.] The plate shows a second border line on the r., the sabre extending to the outer line. PARIS. CAMBRIDGE. HAARLEM.

II. Plate reduced on the l. [124 × 102], taking away half the R of the signature; the part of sabre extending to second border line r., burnished out, and line itself removed.

? III. Reworked in places, e.g. on the eyes. BRITISH MUSEUM.

110. REMBRANDT WITH PLUMED CAP AND LOWERED SABRE: THREE-QUARTER LENGTH: AFTERWARDS BUST IN OVAL.

G., Da. 28.—B., Cl., W., Du., R., S. 23.—Bl. 232.—M. 111.

Signed and dated: *Rembrandt f.* 1634.

I. Three-quarter length [197 × 162]. BRITISH MUSEUM. AMSTERDAM. PARIS (from HOLFORD).

II. Reduced to bust: plate cut into an irregular oval; work added on bust and background. [130 × 108.]

III. Oval made regular.

Modern: Collection of Two Hundred Etchings (1816, etc.).

Despite the presence of the mole on the cheek, this is probably a fancy version by Rembrandt of his own likeness. Dr. Jan Six¹ has attempted to identify with Philips van

¹ Oud-Holland, xxvii. pp. 66 and 83.

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Dorp on the basis of a picture of 1636 in the Liechtenstein collection, which in its turn is identified by an inscription on a copy drawn by J. M. Quinckard in 1747. Though, apparently not perfectly convinced of his own identification, Dr. Jan Six believes that it was at least an identification current in the seventeenth century and accepted by Florent Le Comte, who cites a plate of Van Dorp in his list of Rembrandt's etched portraits (see C. H. de Groot, *Urkunden*, 1699, No. 380). I still feel, however, that Dr. de Groot is right in believing that Le Comte here referred to Solomon Savery's print after a picture by Rembrandt (*Urkunden*, 31 D.).

111. JAN CORNELIS SYLVIUS, PREACHER.

G., Da. 246.—B., R., S. 266.—Cl. 263.—W., Du. 268.—Bl. 186.—M. 110.
[167 × 140.] Signed and dated: *Rembrandt f. 1634* (or 1633?).¹
I.

II. Some thin parallel lines added on the moustache, on l. part of collar and in the background l. Modern: Collection of Two Hundred Etchings (1816, etc.).

J. C. S. was cousin (by marriage) and guardian to Rembrandt's wife Saskia. After numerous country charges he settled at Amsterdam in 1610, officiating first at the Gasthuiskerk, and after 1622 in the Groote Kerk. He died in 1638, aged 74.

The authenticity of the print has been doubted (*e.g.* by Seidlitz), I think, without sufficient reason. The inscription on an impression belonging to John C. van Lennep, wrongly quoted by De Groot (*Urkunden*, 32) and repeated in my earlier edition, reads *Aen Cornelis Jansz Sijlvius dese vier printen* (photograph kindly sent me by Jhr. Mr. J. F. Backer of Amsterdam). This probably refers to a son of the preacher, and is contemporary, but the inscription is not Rembrandt's, and cannot be cited as evidence of authenticity.

The composition nearly corresponds, in reverse, to a picture dated 1645, in A. von Carstanyen's collection (Bode, 290; at present in Munich), in which, however, the figure is three-quarter length and the position of hands different. Bode does not allow the picture to be a portrait of J. C. Sylvius; but its counterpart, the present etching, certainly tallies closely in feature with the posthumous etching of 1646 (No. 225), though the face in the latter plate undoubtedly seems that of a man more than four years older (which would be impossible if the identification is accepted, as Sylvius died in 1638). It seems a plausible supposition that Rembrandt executed the posthumous painting on the basis of sketches made by him about 1634, when he was doing the etching (note the drawing in the collection of Friedrich August II., Dresden, H. de G., 304, L. iv. 24). There is a posthumous but nearly contemporary inscription in MS. on one of the first states at Cambridge which confirms the identification.

112. REMBRANDT'S WIFE SASKIA, WITH PEARLS IN HER HAIR, BUST.

G., Da. 316.—B., R., S. 347.—Cl. 337.—W. 342.—Bl. 201.—M. 107.—Du. 335.
[86 × 66.] Signed and dated: *Rembrandt f. 1634*.

Dutuit described a first state in his own collection without the ear-ring, but careful examination of the impression (now in the Petit Palais, Paris) inclines me to think that the distinction was unjustified. The general appearance of the print in question is of a somewhat worn impression, which may have been carefully touched with the pen where the ear-ring generally shows up white.

This is one of the most attractive of Rembrandt's portraits of his wife Saskia, to whom he was married in June of the same year. The plate was copied by Hollar in 1635.

¹ See Charrington, *Print Collector's Quarterly*, 1915, p. 366. The date, obscured by the shading, offers different appearance in different impressions. On most I have seen it appears to me 1634 rather than 1633.

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113. WOMAN READING.

G., Da. 314.—B., R., S. 345.—Cl. 335.—W. 341.—Bl. 242.—M. 109.—Du. 334.

[123 × 100.] Signed and dated: *Rembrandt f.* 1634.

I. Top of l. sleeve appears too narrow.

II. Sleeve appears broader; l. edge of plate made even.

III. Lower outline of nose strengthened.

114. A PEASANT: ONE OF A PAIR, CALLING OUT.

G., Da. 171.—B., R., S. 177.—Cl., W. 174.—Bl. 140.—M. 112.—Du. 173.

[112 × 43.] Signed and dated: *Rembrand(t) f.* 1634.

Above the figure is etched the inscription: *tis vinnich kout* (it's very cold).

115. A PEASANT: THE OTHER OF THE PAIR, REPLYING.

G., Da. 171.—B., R., S. 178.—Cl. W. 175.—Bl. 141.—M. 113.—Du. 174.

[111 × 39.] Signed and dated: *Rembran(dt) f.* 163(4).

The etched inscription above the figure reads: *dats niet* (that's nothing).

Rembrandt may have borrowed the idea of this pair of etchings from two engravings of peasants by Hans Sebald Beham, similarly inscribed 'Es ist Kalt Weter,' and 'Das schadet nit.' The figures, however, are treated quite independently.

116. TWO TRAMPS, A MAN AND A WOMAN.

G., Da. 142.—B., W., R., S. 144.—Cl. 143.—Bl. 110.—M. 104.—Du. 142.

[62 × 47.] About 1634.

Has been doubted, but its style gives it equal claims to authenticity with such work as the *Little Polander* (No. 40).

117. SHEET OF TWO SLIGHT STUDIES: ONE OF TWO PEASANTS.

G., Da. 340*.—B., R., S. 373.—Cl. 363.—W. 367.—Bl. 123.—M. 1.—Du. 361.

[45 × 75.] About 1634.

BRITISH MUSEUM. AMSTERDAM. PARIS.

Has been doubted, but in the case of so slight and fragmentary a sketch, which is not manifestly too poor for Rembrandt, definite rejection is dangerous.

118. JOSEPH AND POTIPHAR'S WIFE.

G., Da. 36.—B., R., S. 39.—Cl., W., Du. 43.—Bl. 11.—M. 192.

[90 × 114.] Signed and dated: *Rembrandt f.* 1634.

I.* The r. corner of back of bed has a heavy rounded outline. ST. PETERSBURG (ROVINSKI).

II. The corner of the back of the bed appears squarer in outline; the background reworked.

Modern, reworked (*e.g.* further heavy parallel lines from upper l. to lower r. near r. margin):

BASAN—BERNARD.

119. ST. JEROME READING.

G., Da., B., R., S. 100.—Cl., Du. 103.—W. 105.—Bl. 71.—M. 190.

[108 × 89.] Signed and dated: *Rembrandt f.* 1634. (The signature is barely visible in the shading lower l. corner; the date in r. corner).

I. Some false biting in the shadow on the tree behind the saint's back.

II. This fault remedied; the outline of the l. sleeve more rounded.

REMBRANDT'S ETCHINGS

Has been doubted. Haden remarked the technical resemblance to the *Good Samaritan* (No. 101) and attributed it to Bol. In treatment of trees, etc., it shows the same hand as No. 120, and there seems little basis for questioning the authenticity of either.

120. THE ANGEL APPEARING TO THE SHEPHERDS.

G., Da. 43.—B., R., S. 44.—Cl. 48.—W., Du. 49.—Bl. 17.—M. 191.
[262 × 219.] Signed and dated (from II. onwards): *Rembrandt f.* 1634.

I. Unfinished state, with the Glory in which the Angel appears above as well as the foreground with the shepherds and their flocks below left almost entirely white. BRITISH MUSEUM. DRESDEN.

II. Much more work added on the Glory and the foreground; upper boughs of the trees still white; signature added.

III. Shading added on tree, angel's wings and cattle.

Modern, reworked: BASAN—BERNARD.

Wilson and Blanc give an extra state as existing in Amsterdam, Blanc describing it as one in which the cattle are shaded while tree is still white. It is not forthcoming, however, in the Ryksmuseum, and it is not impossible that Blanc was misled by an original error of Wilson's, by which a falsified third state (answering to their description) in the British Museum was put down to Amsterdam.

121. CHRIST AT EMMAUS: THE SMALLER PLATE.

G., Da. 91.—B., R., S. 88.—Cl. 92.—W. 93.—Bl. 62.—M. 194.—Du. 95.
[101 × 71.] Signed and dated: *Rembrandt f.* 1634.

Closely allied to the following print in treatment. The type of Christ appears to have been adapted from Rubens.

122. CHRIST AND THE WOMAN OF SAMARIA: AMONG RUINS.

G., Da. 72.—B., R., S. 71.—Cl., W. 75.—Bl. 46.—M. 195.—Du. 73.
[121 × 106.] Signed and dated: *Rembrandt f.* 1634.

I. Two lines across the plate near the top, and one at the bottom.

II. These lines have disappeared; a few added lines of shading on lower rim of bucket.

Modern, reworked: BASAN—BERNARD.

Dr. Valentiner thinks that the suggestion for this composition came from some Giorgionesque picture such as that of Moretto in Bergamo.¹ A large picture of the same subject called *Giorgione* figured in Rembrandt's inventory, and possibly the Bergamo Moretto is a copy from this. Another north Italian version which Rembrandt might have known is a woodcut by Francesco de Nanto after Girolamo da Treviso.

123. THE CRUCIFIXION: SMALL PLATE.

G., Da. 82.—B., R., S. 80.—Cl. 85.—W. 86.—Bl. 55.—M. 193.—Du. 87.
[95 × 67.] Signed: *Rembrandt f.* About 1634.

Modern, reworked: BASAN—BERNARD.

The subject is treated from a somewhat similar point of view (in reverse) in a drawing by the master in Stockholm (H. de G., 1558; reprod. J. Kruse, *Teckningar i Nationalmuseum*, 1905, II. 3). Impressions are known (e.g. British Museum) in which a chiaroscuro effect like mezzotint has been achieved by leaving ink on the surface of the plate in printing. Rembrandt constantly uses the practice after 1650, but very rarely in his earlier periods.

¹ See *Rembrandt und seine Umgebung*, p. 80 and Taf. v.

CHRONOLOGICAL CATALOGUE

124. THE TRIBUTE-MONEY.

G., Da. 67.—B., R., S. 68.—Cl., W. 72.—Bl. 42.—M. 196.—Du. 81.

[73 × 103.] About 1634.

I. Before the shading noted in II.

II. Light lines of shading added in several places, *e.g.* on front doctor's turban (a few parallel verticals), on head of Christ l., and on cheek of man kneeling l. of Christ.

Modern, reworked : BASAN—BERNARD.

125. THE STONING OF S. STEPHEN.

G., Da. 98.—B., R., S. 97.—Cl., Du. 100.—W. 102.—Bl. 68.—M. 197.

[95 × 85.] Signed and dated : *Rembrandt f.* 1635.

Modern, reworked : BASAN—BERNARD.

126. CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE.

G., Da., B., R., S. 69.—Cl., W. 73.—Bl. 44.—M. 198.—Du. 80.

[135 × 167.] Signed and dated : *Rembrandt f.* 1635.

I.

II. Mouth of the man dragged by the ox is widened to an unnatural size, apparently through re-biting ; further regular cross-hatching added in dark shadow in foreground l.

Modern, reworked : BASAN—BERNARD.

The figure of Christ is imitated in reverse from a woodcut of the same subject by Dürer (B. 23). The copper-plate, described as the original in the catalogue¹ of the Malaspina collection (now in the Museo Municipale, Pavia) is only a copy. The original plate is one of the series still in Paris.

127. GIRL WITH HAIR FALLING ON HER SHOULDERS (THE 'GREAT JEWISH BRIDE').

G., Da. 311.—B., R., S. 340.—Cl. 330.—W. 337.—Bl. 199.—M. 108.—Du. 329.

[220 × 168.] Signed and dated (from II. onwards) : *R* 1635 (in reverse).

I. Unfinished : dress and lower part of plate left white.

II. Finished : the arms, dress, and background are completely and rather heavily elaborated.

III*. Cross lines of shading added on the hands.

IV. The stonework to r. divided by horizontal lines.

According to Seymour Haden the elaboration in II. is not by Rembrandt, but I cannot endorse his opinion. The current name for the print seems to have been derived from a tradition that the sitter was the daughter of Ephraim Bonus. Blanc's suggestion that Saskia is represented is not unreasonable. The pose is comparable to that in a picture in the Liechtenstein Gallery, Vienna (Bode, 69), though the sitter in that case is probably Rembrandt's sister. The same model as the etching, somewhat differently posed, is seen in a lost picture known only through an engraving by J. G. Haid, entitled 'Rembrandt's Mistress.' A study for the etching, full length and in reverse, is in Stockholm [H. de G., 1569 : reproduced J. Kruse, *Teckningar i Nationalmuseum* II. (1906) iv. 15], and another drawing in the same place (H. de G. 1568) shows a more general relationship with the etching and the kindred pictures.

¹ Milan, 1824, vol. iii. p. 198.

REMBRANDT'S ETCHINGS

128. JAN UYTENBOGAERT, PREACHER OF THE SECT OF ARMINIAN REMONSTRANTS.

G., Da. 259.—B., R., S. 279.—Cl. 276.—W. 281.—Bl. 190.—M. 114.—Du. 272.

Signed and dated (from III. onwards): *Rembrandt f.* 1635.

I. The plate is rectangular; the collar nearly white: the face modelled with light shadings [250 × 187].

II. Collar finished; much work added on face, altering the expression of eyes and mouth. BRITISH MUSEUM (two impressions; one of them (R. iii.) has been vigorously touched in black chalk by Rembrandt to indicate fresh folds of curtain in the background, which were not, however, carried out).

III.* Plate cut down to an octagon; the outline of the oval not clearly defined r.; additions (hardly by Rembrandt's hand) in background, etc.; signature and date added; also four Latin verses by Hugo Grotius. [224 × 187.]

IV. Outline of oval complete.

V. The two irregular corners of the octagon made even.

VI. Heavily reworked.

Modern: BASAN—BERNARD.

There are pictures representing the same Uytenbogaert in Stockholm (Bode, 95) and in the collection of the Earl of Rosebery (Bode, 562). For other portraits of the same person, see B. Tideman, *Oud-Holland*, xxi. (1903) 125. In treatment the etching somewhat resembles a picture by J. A. Backer, 1635 (Amsterdam, Remonstrants' Church).

Jan Uytenbogaert (or Johannes Wtenbogaert; b. 1557, d. 1644) was one of the most influential men in Holland from 1589 (when he was invited to The Hague by Prince Maurice and Oldenbarnevelt) to the time of his enforced retirement in 1618. He was the chief spokesman of the Arminian Remonstrants in their struggle with the strict Calvinists. He was tutor to Prince Frederick Henry. After spending some years in Paris, he returned in 1626 to Holland, but never regained his former influence.

129. OLD WOMAN SLEEPING.

G., Da. 303.—B., R., S. 350.—Cl. 340.—W. 345.—Bl. 244.—M. 116.—Du. 338. [69 × 52.] About 1635-7.

Closely related technically to work such as No. 150 (of 1637).

130. OLD BEARDED MAN IN A HIGH FUR CAP, WITH CLOSED EYES.

G., Da. 268.—B., R., S. 290.—Cl., Du. 287.—W. 292.—Bl. 286.—M. 126. [112 × 100.] Signed: *Rembrandt*; also *R* (in reverse), both signatures being questionable. About 1635.

?I. and II. Rovinski refers to an early state, with square corners, as once in the possession of Artaria, Vienna. The only state I can authenticate is that with rounded corners.

Modern: BASAN—BERNARD.

Doubted by Middleton, and rejected by Dr. Jordan on the ground of its being a modified copy in reverse of No. 47.¹ I do not think the connexion with No. 47 is necessarily more than accidental, and the handling is, in my opinion, too spirited and vigorous for any contemporary or pupil. The fur cap was apparently an afterthought, a veil completely covering the head being visible beneath it.

¹ *Repertorium für Kunstwissenschaft*, xvi. 297.

CHRONOLOGICAL CATALOGUE

131. THE FIRST ORIENTAL HEAD (REMBRANDT'S FATHER?).

G., Da. 266 (1).—B., R., S. 286.—Cl. Du. 283.—W. 288.—Bl. 173.—M. 122.

[150 × 124.] Signed and dated: *Rembrandt geretuc(kt)* 1635.

I. Left of neck white. BRITISH MUSEUM.

II. Neck shaded.

Modern (showing small hole, printing darkly, just above signature): *Die Graphischen Künste* (Vienna), 1906, p. 25. The original plate is in the Göttingen University Library.

There is no doubt that the etching by Jan Lievens (B. 21) is directly based on a picture by Rembrandt in Dr. Melville Wassermann's collection, Paris (Bode, 25; called 'Rembrandt's father,' and placed about 1630): many details, which are not found in the present example, being common to the picture and the Lievens plate. This fact invalidates Bartsch's hypothesis that the Lievens is a modified copy of the present etching in reverse. The most generally accepted theory is that the present plate is a reversed and slightly modified copy of the Lievens etching, executed by some pupil of Rembrandt, and 'retouched'¹ by the master in 1635. The difference of expression given by new touches on the eyebrows and on the moustache, and by the addition of the tuft of hair (which Rembrandt may have introduced as some variety from his own original picture, and Lievens's more faithful reproduction) imparts a spirit into the plate which is lacking in the more careful and timid work of Lievens.

According to Michel's theory, both this and the following would be portraits of Rembrandt's father, somewhat freely treated (compare remarks to No. 21). Blanc thought to identify the portrait with Jacob Cats (the tutor of William II. of Orange) on the basis of a picture by G. Flinck, engraved by G. F. Schmidt (see No. 188, for a suggested portrait of the royal pupil).

132. THE SECOND ORIENTAL HEAD (REMBRANDT'S FATHER?).

G., Da. 266 (2).—B., R., S. 287.—Cl., Du. 284.—W. 289.—Bl. 288.—M. 123.

[150 × 125.] Signed: *Rembrandt geretuckert*. About 1635.

This is in like manner probably a pupil's copy in reverse from an etching by Lievens (B. 20), retouched by Rembrandt.

133. THE THIRD ORIENTAL HEAD.

G., Da. 266 (3).—B., R., S. 288.—Cl., Du. 285.—W. 290.—Bl. 289.—M. 124.

[155 × 134.] Signed and dated: *Rembrandt geretuck* 1635.

Again probably a reversed and modified pupil's copy after Lievens (B. 18). In this plate in particular the travesty of Lievens's manner of treating the background, quite apart from the inscription, is some testimony to the accepted hypothesis.

134. THE FOURTH ORIENTAL HEAD.

G., Da. 267.—B., R., S. 289.—Cl., Du. 286.—W. 291.—Bl. 255.—M. 125.

[158 × 135.] Signed: *R.* About 1635.

a I.* Biting irregular, and ground dirty; before signature (?). BRUNSWICK (described and reprod. in J. E. Wessely, *Supplemente zu den Handbüchern der Kupferstichkunde*, Stuttgart, 1881, p. 64, No. 15).

I. (R. i.). Etching strengthened throughout; ground cleaned; touches of dry-point on back of hair; added work on lower part of l. shoulder.

II. Hair added below the tip of nose.

III.* Publisher's address added: *J. de Reyger exc.* [I find no indication of any Reyger, except J. H. Reygers, draughtsman, painter and modeller in cut paper, b. Gorinchen, 1767, worked in Middelburg. This might be the same.] DRESDEN (F. A.).

¹ For the term *geretuckert*, compare certain entries in Rembrandt's inventory of 1656 (H. de G., *Urkunden*, 169, No. 25, etc.). Mr. A. C. Coppier thinks that Rembrandt himself might have made the copy about 1627, and then reworked his own plate in 1635.

REMBRANDT'S ETCHINGS

Probably once more a reversed and considerably modified copy of Lievens (B. 26). Judged on its artistic merit it has more claim than either 133 or 132 to be regarded as the master's work, though the *R* might be taken as a mere studio mark. We have followed Sir Sidney Colvin's title as placing it more definitely as one of the group of four plates after Lievens than did the more general title 'Man with Long Hair in a Velvet Cap.'

†135. HEAD OF AN OLD MAN IN A HIGH FUR CAP.

G., Da. 276.—B., W., R., S. 299.—Cl., Du. 295.—Bl. 302.—M. 118.

[44 × 32.] About 1635.

Questionable. Rejected by Bode and Seidlitz. Vosmaer regarded it as a study for a head in a picture of the 'Presentation' of 1631 in the Hague.

136. BALD OLD MAN WITH A SHORT BEARD, IN PROFILE R.

G., Da. 282.—B., W., R., S. 306.—Cl., Du. 302.—Bl. 294.—M. 120.

[66 × 56.] About 1635.

I. Plate edges untrimmed.

II. Plate edges trimmed.

Has been doubted (by Seidlitz), but I do not feel justified in rejecting it.

†137. CURLY-HEADED MAN WITH A WRY MOUTH.

G., Da. 281.—B., W., R., S. 305.—Cl., Du. 301.—Bl. 259.—M. 119.

[64 × 60.] About 1635.

I.

II.* Work added with the roulette.

Very doubtful. The model is one of Rembrandt's (*e.g.* used in the series of Passion pictures in Munich), but the execution can scarcely be his.

138. POLANDER STANDING WITH ARMS FOLDED.

G., Da. 139.—B., W., R., S. 140.—Cl. 139.—Bl. 107.—M. 102.—Du. 138.

[51 × 47.] About 1635.

I. Plate edges irregular.

II. Plate edges trimmed.

139. THE QUACKSALVER.

G., Da. 127.—B., Du., R., S. 129.—Cl. 130.—W. 132.—Bl. 92.—M. 117.

[77 × 36.] Signed and dated: *Rembrandt f.* 1635.

140. ST. JEROME KNEELING IN PRAYER, LOOKING DOWN.

G., Da. 103.—B., R., S. 102.—Cl., Du. 105.—W. 107.—Bl. 73.—M. 199.

[114 × 80.] Signed and dated: *Rembrandt f.* 1635.

Modern, reworked: BASAN—BERNARD.

141. THE PANCAKE WOMAN.

G., Da. 120.—B., R., S. 124.—Cl. 126.—W. 128.—Bl. 93.—M. 264.—Du. 125.

[109 × 79.] Signed and dated: *Rembrandt f.* 1635.

I. The woman's face barely outlined, the body and arms almost white; the shading generally very slight. AMSTERDAM. BRITISH MUSEUM.

II. The woman's dress, etc., more fully shaded.

CHRONOLOGICAL CATALOGUE

- III. (R., S. ii. +) Some rework, *e.g.* on basket by r. border of plate (Basan's? it appears thus in some copies of Basan's *Dictionnaire*, 1789).
- IV. Inscribed in upper r. : No. 122. In some copies of Basan's *Dictionnaire*, 1789 (*e.g.* Brit. Mus. Library).
- V.* Inscribed above : *Tome II.* (on l.) and *pag.* 122 (on r.). In some copies of Basan's *Dictionnaire*, 1789.
- VI. The inscription of V. erased with a strip of shading (8 mm. wide) along upper margin. (In Basan's *Dictionnaire*, 1809.)
- Modern, reworked (probably starting before IV.) : BASAN—BERNARD.

Dutuit gives an extra state between I. and II. without the vertical shading on the woman's wallet. There is a study in reverse for the figure of the pancake woman in Dresden (H. de G., 257), a drawing in Stockholm being perhaps a contemporary copy of the Dresden sketch (H. de G., 1600, reprod. J. Kruse, *Teckningar i Nationalmuseum*, 1905, iv. 6). Another drawing of a pancake woman with three children in Amsterdam should be compared (H. de G., 1198 ; reprod. L., ii. 86). There is a sketch for the boy and dog in the Bonnat collection in the Louvre. It is in the same direction, and not entirely convincing.

†142. THE STROLLING MUSICIANS.

- G., Da. 115.—B., R., S. 119.—Cl. 121.—W. 123.—Bl. 90.—M. 263.—Du. 120.
[139 × 116.] About 1635.
- I. Before the shading on breast of child.
- II. Shading added on child's breast, man's hat, etc.
- Modern : BASAN—BERNARD.

Careless workmanship. Seidlitz is probably justified in regarding it as the work of some pupil after a drawing by the master. Scribble on the hurdy-gurdy may be rightly read as *G. Dou.*

143. CHRIST BEFORE PILATE: LARGE PLATE.

- G., Da. 83.—B., R., S. 77.—Cl., W. 82.—Bl. 52.—M. 200.—Du. 84.
[550 × 446.] 1635-6 (signatures below).
- I. Unfinished : the figure of Pilate and the group in front of him left white ; on the tower is visible a clock, with the signature *Rembrandt f(ec)* 1635. AMSTERDAM. BRITISH MUSEUM.
(One of the two impressions in the B.M. is touched by Rembrandt in brown oil colour indicating changes in form of arch and curtain r., and in the clock-tower, darker shading on the column and crowd below it, and more emphatic relief in the treatment of the heads in lower foreground l.)
- II. The group of Pilate and the five Jews has been added (presumably etched in by Rembrandt himself, and brought into harmony with the rest by means of graver work) ; various additions throughout according to the touched impression of I. in the B.M. ; new signature and date : *Rembrandt f.* 1636 *cum privile.* in lower margin. HAARLEM. DRESDEN (F. A.). BRITISH MUSEUM. COLNAGHI, 1921 (from Marsden Perry sale, Stuttgart, 1908).
- III. The r. shoulder of man next to Pilate, seen in intervening state, effaced (so as more clearly to separate the man from his neighbour on the l.).
- IV. Face of bald man in the small cap thrusting himself forward opposite Pilate shaded (with parallels down from l. to r.) so as to be less prominent.
- V. In the margin is added the inscription : *Rembrandt pinxit. Malboure excud. Rue St. Jacques au dessus de St. Benoit a l'imprimerie de taille douce.* [I find no details about the printer Malboure (or Malboure), except his name on an engraving by Michel Lasne (*Knight in armour*), and Zani's statement that he lived about 1740. The inscription is interesting as showing that this plate, like so many of the others, eventually reached Paris.]

REMBRANDT'S ETCHINGS

This plate reproduces in reverse with slight modifications a grisaille by the master in the National Gallery (the date on which seems to be 1634, and not 1633 as Bode reads). There is a great deal of graver work mixed with the etching, and all except the central group is supposed by most recent authorities to be largely the work of some pupil or assistant, the names of Bol (by Middleton), Lievens (by Haden), Salomon Koninck (by de Vries), and Van Vliet having all been suggested. On circumstantial evidence Lievens seems to be out of the question, and the much lighter and freer manners of Bol and S. Koninck are not in favour of their names. Here as in the second plate of the *Descent from the Cross* of 1633 (No. 103, to which the present is a pendant), the regularity and dryness of the style speak rather for the participation of J. G. van Vliet (cf. note to 103). The method of progress, by which the most important parts of the plate were left untouched until the practical completion of the secondary portions, is somewhat against the attribution of the whole work to the master. The system of elaboration, piece by piece, would be natural enough for the line-engraver,¹ but very unlike the painter-etcher.

144. REMBRANDT AND HIS WIFE SASKIA: BUSTS.

G., Da. 24.—B., Cl., W., Du., R., S. 19.—Bl. 203.—M. 128.

[104 × 95.] Signed and dated: *Rembrandt f.* 1636.

I. With a slipped curve above Saskia's r. eye-brow; cloudy effect of foul biting on Rembrandt's l. cheek. BRITISH MUSEUM. PARIS. AMSTERDAM. BERLIN. VIENNA (ALB.), etc.

II. Without this slipped stroke; foul biting as before.

III. Further shading on l. cheek under hat, completely covering traces of foul biting.

Modern, reworked: BASAN—BERNARD.

The bust of Saskia should be compared with a red-chalk drawing in the Louvre (H. de G., 623; reprod. L., 161a).

145. STUDIES OF THE HEAD OF SASKIA AND OTHERS.

G., Da. 331.—B., R., S. 365.—Cl. 355.—W. 359.—Bl. 249.—M. 129.—Du. 353.

[151 × 127.] Signed and dated: *Rembrandt f.* 1636.

Modern, reworked (showing various scratches, e.g. between the turbaned man and Saskia): BASAN—BERNARD.

Cf. drawing in the Bonnat collection, H. de G., 710.

146. SAMUEL MANASSEH BEN ISRAEL, JEWISH AUTHOR.

G., Da. 249.—B., R., S. 269.—Cl., Du. 266.—W. 271.—Bl. 183.—M. 127.

[149 × 107.] Signed and dated: *Rembrandt f.* 1636.

al.* Shows a pronounced hollow in outline of l. cheek (Craddock and Barnard, 1921).

I. Parallel diagonals (from upper l. to lower r.) added on lobe of r. ear; outline of cheek now nearly straight.

II. Some light shading (chiefly vertical) added on hat brim r.

III. (Eighteenth century.) Worked over in mezzotint. BRITISH MUSEUM.

There are numerous impressions of II. in existence (e.g. British Museum) in which ink has been left on the plate, giving the chiaroscuro effect which was afterwards imitated with the mezzotint ground. No. 257 is another example in which a mezzotint ground has been added.

Samuel Manassch Ben Israel (b. 1604, d. Middelburg, 1657) was an intimate friend of Rembrandt, and also lived on the Breestraat in Amsterdam. He was the author of the *Piedra Gloriosa*, for which Rembrandt etched four subjects (see No. 284). He was sent by his co-religionists on a mission to Cromwell to obtain the recall of Jews from England.

¹ Certain proof states of Dürer which are in existence show that it was his method. Mr. G. S. Layard has rightly reminded me of Meryon's *Stryge* where the etcher uses a similar method.

CHRONOLOGICAL CATALOGUE

147. THE RETURN OF THE PRODIGAL SON.

G., Da. 70.—B., R., S. 91.—Cl. 95.—W. 96.—Bl. 43.—M. 201.—Du. 76.

[156 × 136.] Signed and dated: *Rembrandt f.* 1636.

Modern, reworked: BASAN—BERNARD.

According to Dr. C. H. de Groot, suggested by a version of the same subject by Maerten van Heemskerk, whose 'complete engraved work' Rembrandt possessed.¹ There is a study for the subject in Haarlem (see Pl. viii.).

148. ABRAHAM CARESSING ISAAC.

G., Da. 132.—B., R., S. 33.—Cl., Du. 38.—W. 135.*—Bl. 4.—M. 203.

[116 × 89.] Signed: *Rembrandt f.* About 1637.

I. The triangular ear-flap shaded only with vertical lines.

II. Horizontal lines added on ear-flap and on forehead above Abraham's l. eye; a scratch across and above Isaac's l. shoulder. (The differences of I. and II. are clear in the impressions at Cambridge.)

Modern: BASAN—BERNARD.

Dr. A. Jordan, comparing a drawing in the Albertina (H. de G., 1400; reprod. Schönbrunner and Meder, *Handzeichnungen aus der Albertina*, 720) has suggested 'Jacob and Benjamin' as the more likely subject represented. The Albertina drawing is perhaps a sketch for the scene more completely represented in another drawing in the Six Collection (H. de G., 1231; L., ii. 7) which is more probably 'Judah persuading Jacob to send Benjamin' than 'Joseph telling his dreams to Jacob.' But the plate is apparently that entitled 'Abraham playing with his son' in the inventory of Clement de Jonghe (Groot, *Urkunden*, 346, No. 25), and we prefer in consequence to keep the old title.

149. ABRAHAM CASTING OUT HAGAR AND ISHMAEL.

G., Da. 31.—B., R., S. 30.—Cl., W., Du. 37.—Bl. 3.—M. 204.

[125 × 95.] Signed and dated: *Rembrandt f.* 1637.

There is a drawing of a somewhat different treatment of the subject in the British Museum (No. 21: H. de G., 865; L., 101). Among several other drawings of the subject one in Dr. de Groot's collection should be compared (H. de G., 1247; reprod. L., iv. 97).

150. BEARDED MAN WEARING A VELVET CAP WITH A JEWEL CLASP.

G., Da. 290.—B., R., S. 313.—Cl., Du. 309.—W. 314.—Bl. 269.—M. 131.

[95 × 83.] Signed and dated: *Rembrandt f.* 1637.

Dutuit cites two states, showing differences in the folds on the shoulder, but the division seems to lack foundation.

151. YOUNG MAN IN A VELVET CAP WITH BOOKS BESIDE HIM.

G., Da. 248.—B., R., S. 268.—Cl. 265.—W. 270.—Bl. 258.—M. 132.—Du. 282.

[96 × 83.] Signed and dated: *Rembrandt f.* 1637.

I.* Middle of l. cheek covered with dotted shading; traces of a second outline seen beyond the upper r. corner of cap. PARIS.

II. Dotted shading on cheek and the second outline erased.

¹ See Rembrandt's inventory, C. H. de Groot, *Urkunden*, No. 169, p. 201, No. 227. The engraving after Heemskerk in question (by Philippe Galle) is not in the British Museum.

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152. THREE HEADS OF WOMEN, ONE ASLEEP.

G., Da. 334.—B., R., S. 368.—Cl. 358.—W. 362.—Bl. 251.—M. 130.—Du. 356.
[142 × 97.] Signed and dated: *Rembrandt f.* 1637.
I. Partly failed in the biting. BRITISH MUSEUM.
II. Reworked in the spots that failed; a slipped stroke across the plate below.
Modern, reworked: BASAN—BERNARD.

153. THREE HEADS OF WOMEN, ONE LIGHTLY ETCHED.

G., Da. 333.—B., R., S. 367.—Cl. 357.—W. 361.—Bl. 250.—M. 115.—Du. 355.
[127 × 102.] About 1637.
I. With the upper head (portrait of Saskia) only.
II. The other two heads added.

The central study, if not the two others, is certainly taken from Saskia.

154. STUDY OF SASKIA AS S. CATHERINE (THE 'LITTLE JEWISH BRIDE').

G., Da. 312.—B., R., S. 342.—Cl. 332.—W. 338.—Bl. 200.—M. 135.—Du. 331.
[110 × 78.] Signed and dated (in reverse): *Rembrandt f.* 1638.

155. SHEET WITH TWO STUDIES: A TREE, AND THE UPPER PART OF A HEAD OF REMBRANDT WEARING A VELVET CAP.

G., Da. 339 and ? 230.*—B., R., S. 372.—Cl., 362.—W. 366.—Bl. 349.—M. 154.—Du. 360.
[78 × 67.] The head about 1642; the tree possibly later.

Prof. W. Martin has noted that a similar head of Rembrandt occurs in the *Night-Watch* of 1642, behind and to the r. of the standard-bearer.

156. REMBRANDT IN VELVET CAP AND PLUME, WITH AN EMBROIDERED DRESS: BUST.

G., Da. 25.—B., Cl., W., Du., R., S. 20 —Bl. 233.—M. 134.
[134 × 103.] Signed and dated: *Rembrandt f.* 1638.
Modern: BASAN—BERNARD.

Rovinski makes a unique first state of a falsified impression in Berlin.

157. REMBRANDT IN A FLAT CAP WITH A SHAWL ABOUT HIS SHOULDERS.

G., Da. 12* and 293.—B., Cl., W., Du., R., S. 26.—Bl. 216.—M. 133.
[93 × 62.] About 1638.

I. The signature *Rembrandt f.*, and illegible traces of a date, etched in the master's hand.
(N.B.—The signature faintly seen on the BRITISH MUSEUM impression, is apparently not decipherable on all impressions before II.)

II. The signature *Rembrandt* re-etched by another hand.

Modern, reworked: BASAN—BERNARD.

The style of execution would seem to place this etching about 1638, though as a portrait it might well be ten years later. There is a certain dryness in the work, which may have caused Vosmaer's doubts as to its authenticity.

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158. MAN IN A BROAD-BRIMMED HAT AND RUFF.

G., Da. 288.—B., R., S. 311.—Cl., Du. 307.—W. 312.—Bl. 260.—M. 28.

[78 × 64.] Signed and dated: *R* 1630 (or 1638?).

The supposed division into two states, depending on presence or absence of monogram and the strength of the mark (from foul biting) beneath l. eye, is probably a matter of variation in printing (R. i. and ii.).

Modern, reworked (R. iii.): COPENHAGEN.

The signature is very lightly etched, and is scarcely visible on certain impressions, but the differences seem to depend rather on printing than state. The etching has been placed 1638 in the British Museum,¹ but I now incline to the old reading of 1630. The form of the monogram would be quite an exception at the later date, a consideration which Seidlitz got over by questioning the authenticity of the signature. I feel it is perfectly genuine, and the technical qualities of the etching fall into line with the better portrait work of the early period. Seidlitz's suggestion of Salomon Koninck as the author lacks stylistic foundation. Dr. Jan Six reads the date as 1632.

159. ADAM AND EVE.

G., Da. 29.*—B., R., S. 28.—Cl. 34.—W., Du. 35.—Bl. 1.—M. 206.

[161 × 116.] Signed and dated: *Rembrandt f.* 1638.

I. Outline of the bank l. light. BRITISH MUSEUM (touched impression). VIENNA (H. B.).

II. Outline of the bank strengthened.

The elephant in the background should be compared with four drawings of the same period—(i) H. de G., 448; L., 118 (British Museum, 22); (ii) and (iii) H. de G., 1468. 1469 (Vienna, Alb.; one signed and dated 1637); (iv) H. de G., 1089 (Mr. Pierpont Morgan, from Fairfax Murray Collection).

It is a good example of Rembrandt's readiness in adapting accidental elements from his studies from life in the secondary parts of his subjects.

There is a very good copy of this plate which was reproduced as the original by Blanc (ed. 1873; error corrected in ed. 1880), and by Amand-Durand.

160. JOSEPH TELLING HIS DREAMS.

G., Da. B., R., S. 37.—Cl., W., Du. 41.—Bl. 9.—M. 205.

[110 × 83.] Signed and dated: *Rembran(d)t f.* 1638.

I.* Space between Joseph's l. arm, and the girl's cheek shaded. ROTHSCHILD. PARIS (DUTUIT).

II. (Bl., M. i.) The shading noted erased.

III. Curtain and heads in background covered with shading.

Modern, reworked: BASAN—BERNARD.

A grisaille of the same subject somewhat differently treated, in which the principal figures are in reverse, was until recently in the Six collection, Amsterdam (Bode, 212). It is dated 163—, the last figure being illegible. Bode places it about 1633, but it might be any time between that date and the present etching. The figure of Jacob in both etching and grisaille is from the same model that appears in a series of early etchings, etc. (see remarks to No. 4, A). A red-chalk study, dated 1631, used for the figure of Jacob (in reverse) was reproduced in *L'Art* 1879 as from the collection of Mr. Mitchell. See C. H. de Groot, *Handzeichnungen Rembrandts*, p. xii.

¹ Following De Vries, *Oud-Holland*, i. 295, and Seidlitz.

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161. THE DEATH OF THE VIRGIN.

G., Da. 97.—B., R., S. 99.—Cl., Du. 102.—W. 104.—Bl. 70.—M. 207.

[409 × 315.] Signed and dated: *Rembrandt f.* 1639.

I. The chair r. lightly shaded.

II. The chair fully shaded, giving distance to the farther part of the composition.

III. (R. ii.) The scratches in the margin erased.

IV. (R. iii.) Light vertical shading added on foremost bed-post.

Modern: BASAN—VEUVE JEAN (1846).

One of the earliest plates in which dry-point is used in any considerable degree. It is, perhaps, more than mere coincidence that led Rembrandt to develop this subject at the same period to which belong various studies of Saskia ill in bed (see No. 163).

162. THE PRESENTATION IN THE TEMPLE: AN OBLONG PRINT.

G., Da., B., R., S. 49.—Cl. 53.—W., Du. 54.—Bl. 22.—M. 208.

[213 × 290.] About 1639 (or possibly somewhat later, nearer to the time of the 'Hundred Guilder Print,' in which many of the same types recur).

I. Simeon's head bare.

II. Simeon wears a cap; his and the Virgin's robes shaded more darkly.

III. White place on the upper margin shaded; rework, especially in background, more clearly defining the ray of light.

Modern: BASAN—BERNARD.

This etching, especially in the dry-point work, seems in no impression to have been quite successfully printed. Middleton suggested that this may have been owing to the softness of the metal, but the lack of effect is more probably due to the comparative confusion and want of concentration in the composition, added to light biting.

163. SHEET OF STUDIES, WITH A WOMAN LYING ILL IN BED, ETC.

G., Da. 335 and 308* (fragment).—B., R., S. 369.—Cl. 359.—W. 363.—Bl. 122.—
M. 144.—Du. 357.

[135 × 151.] About 1639.

The two studies of the woman in bed probably taken from Saskia during illness. There are numerous drawings which might be compared, *e.g.* H. de G., 934-5 (British Museum), 995 (Mr. Heseltine), 640 (Louvre), 417-8 (Munich), 1359 (Rotterdam). It was no doubt on the basis of some of these studies that Rembrandt worked out his *Death of the Virgin* (161).

164. A PEASANT IN A HIGH CAP, STANDING LEANING ON A STICK.

G., Da. 131.—B., Cl., R., S. 133.—W. 135.—Bl. 101.—M. 140.—Du. 132.

[83 × 44.] Signed and dated: *Rembrandt f.* 1639.

Modern: BASAN—BERNARD.

165. DEATH APPEARING TO A WEDDED COUPLE FROM AN OPEN GRAVE.

G., Da., B., R., S. 109.—Cl. 111.—W. 113.—Bl. 79.—M. 265.—Du. 110.

[109 × 78.] Signed and dated: *Rembrandt f.* 1639.

166. THE SKATER.

G., Da. 151.—B., R., S. 156.—Cl., W. 153.—Bl. 121.—M. 103.—Du. 152.

[61 × 58.] About 1639.

This rare and spirited little plate is rejected by Middleton and Seidlitz. In its delicate handling of the dry-point it is akin to No. 165, and without some indication of a

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possible author, if Rembrandt is not to be so accounted, I would be loath to question the authenticity of a plate so thoroughly worthy of the master.

167. JAN UYTENBOGAERT, RECEIVER-GENERAL (THE 'GOLD-WEIGHER').

G., Da. 261.—B., R., S. 281.—Cl. 278.—W. 283.—Bl. 189.—M. 138.—Du. 271.

[250 × 204.] *Rembrandt f.* 1639.

I. The face only etched in light outlines. BRITISH MUSEUM. AMSTERDAM. PARIS. PARIS (DUTUIT). ROTHSCHILD. VIENNA (H.-B.). HAMBURG, etc.

II. Face finished.

III. New work added on shading in various places, *e.g.* a few vertical parallels between boy's l. leg and foot of chair (by Capt. Baillie).

Modern (R. iv.). R. states that the plate still 'existe dans le commerce.'

The head and shoulders of the principal figure in this print are of noticeably finer workmanship than the rest, and the subsidiary work is probably by some assistant or pupil (who might be Bol, as Haden suggested). The posture of Uytenbogaert suggests a comparison with a study of an old man once in Mr. Heseltine's collection (H. de G., 998; reprod. L., i. 89).

The original plate was in the possession of the English amateur Capt. Baillie, and the rework in III. is by his hand. He also made a good copy, of which impressions are by no means rare (compare No. 236). Impressions of the copy and the reworked original both appeared in the collected editions of Baillie's work published by Boydell between 1792 and 1803.

This Jan Uytenbogaert was brother of the Jan Uytenbogaert of etching No. 128. Early in 1639 Uytenbogaert offered his offices as intermediary in receiving money due to Rembrandt for pictures from Prince Frederick Henry. Dr. de Groot suggests that the etching may have been done in recognition of the service (*Urkunden*, 67).

168. REMBRANDT LEANING ON A STONE-SILL: HALF LENGTH.

G., Da. 26.—B., Cl., W., Du., R., S. 21.—Bl. 234.—M. 137.

[205 × 164.] Signed and dated: *Rembrandt f.* 1639.

I. The cap-band unfinished and confused with the hair. BRITISH MUSEUM (two impressions, one touched with black chalk, the additions indicated on the sill and in background r. not being carried out). AMSTERDAM. BERLIN. PARIS, etc.

II. Cap-band finished.

?III. (W., Bl.) Reworked. ?STUTTGART (reprod. by Singer). Singer and Dutuit seem to have reproduced Flameng's etching (from 1st edition of Blanc) and made a false state of it.

The motive and pose of this portrait of himself were, perhaps, suggested to Rembrandt by Raphael's portrait of Baldassare Castiglione (now in the Louvre), of which he made a sketch (H. de G., 1430; see Pl. iv.), apparently at the auction in which it was sold in 1639 (see C. H. de Groot, *Jahrbuch der k. Pr. Kunstsamml.*, xv. 180, and *Urkunden*, No. 71). Rembrandt painted a somewhat similar portrait of himself in 1640 (National Gallery, Bode, 256). Some suggestion may also have been found in Titian's Ariosto (now in the National Gallery), which was at that time in Holland (see C. H. de Groot, *Urkunden*, No. 90).

169. OLD MAN SHADING HIS EYES WITH HIS HAND.

G., Da. 239.—B., R., S. 259.—Cl. 256.—W. 260.—Bl. 268.—M. 139.—Du. 275.

[134 × 114.] About 1639.

I. Left eye indistinct and in complete shadow.

II. Pupil of l. eye now clearly defined.

The body merely indicated by a few light lines. The figure was finished and given

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an elaborately etched background by G. F. Schmidt, after a design by Nicolas Blaise Lesueur in 1770.

R. makes three states of Schmidt's work: (i) before background and books; (ii) background and books added; (iii) with zig-zag shading added on second book from l. on upper shelf (see J. E. Wessely, *G. F. Schmidt*, Hamburg, 1887, No. 145).

170. OLD MAN WITH A DIVIDED FUR CAP.

G., Da. 245.—B., R., S. 265.—Cl. 262.—W. 267.—Bl. 271.—M. 145.—Du. 280.
[149 × 137.] Signed and dated: *Rembrandt f.* 1640.

I.

II. With slipped stroke from cap to l. cheek.

III.* Covered with a mezzotint ground. ST. PETERSBURG (ROVINSKI).

171. THE BEHEADING OF JOHN THE BAPTIST.

G., Da., B., R., S. 92.—Cl. 96.—W. 97.—Bl. 40.—M. 209.—Du. 74.
[128 × 103.] Signed and dated: *Rembrandt f.* 1640.

I. The spears and helmets of men behind the executioner l. are dim.

II. Spears more clearly defined.

Modern, reworked: BASAN—BERNARD.

There is a study for this subject (in reverse) in Dr. de Groot's collection (H. de G., 1274). More general similarities may be noted in various other drawings, e.g. H. de G., 1415 (Albertina), and H. de G., 892 (British Museum).

172. THE TRIUMPH OF MORDECAI.

G., Da. 39.—B., R., S. 40.—Cl., W. 44.—Bl. 12.—M. 228.—Du. 48.
[174 × 215.] About 1640, or later. (Though there is undeniable similarity with the style of No. 171, yet a certain freedom in the treatment of the figures is not far removed from the later manner as seen in the 'Three Crosses,' etc. It is placed here as being at least near the earliest limit for a conjectural date).

173. CHRIST CRUCIFIED BETWEEN THE TWO THIEVES: AN OVAL PLATE.

G., Da. 81.—B., R., S. 79.—Cl. 84.—W. 85.—Bl. 54.—M. 222.—Du. 86.
[135 × 100.] About 1640, or later. (The dating is again a matter of considerable uncertainty; a similar treatment, especially of the shading with close thin lines, is seen in Nos. 208 and 234.)

I. Left arm of cross touches border.

II. The square corner of cross arm rounded so that it no longer touches the border; rework on cross, added lines beneath scroll, etc.

Modern: Collection of Two Hundred Etchings (1816, etc.).

174. SLEEPING PUPPY.

G., Da. 153.—B., R., S. 158.—Cl., W. 155.—Bl. 352.—M. 267.—Du. 154.
About 1640?

I. From the unreduced plate [64 × 105]. BRITISH MUSEUM.

II. Plate cut down below and l. [47 × 90]. BRITISH MUSEUM.

III. Plate further reduced [38 × 81].

Rovinski¹ reads monogram J.P. in the lower r. corner, and with other critics has questioned Rembrandt's authorship. Vosmaer regarded it as a copy in reverse after the

¹ *Élèves de Rembrandt*, p. 70.

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dog in the grisaille of 'Joseph telling his Dreams,' once in the Six collection, Amsterdam (Bode, 212), but I think the correspondence in pose might be quite accidental. Considered on its merits as a sensitive study from life, it is not unworthy of the master, and without further evidence I would retain it as his work. Folkema made a good copy, which Dutuit reproduced as the original. In the copy, lines of shading laid obliquely across centre of the body go in a straight line from lower l. to upper r.; on the original the lines follow the curves of the body.

175. SMALL GREY LANDSCAPE: A HOUSE AND TREES BESIDE A POOL.

G., Da. 199.—B., R., S. 207.—Cl., W., Du. 204.—Bl. 310.—M. 303.

[38 × 82.] About 1640.

Some lines near the centre of lower border (to l. of light space) have been read by Blanc as *R.*, but it is extremely uncertain as a signature. Doubts as to authenticity seem to me quite groundless, and as a study of light in landscape on so small a scale it is a masterpiece.

176. VIEW OF AMSTERDAM.

G., Da. 202.—B., R., S. 210.—Cl., W., Du. 207.—Bl. 313.—M. 304.

[112 × 153.] About 1640 (or earlier?).

I.* The large square tower to the r. of the windmill shows an extra line along the top, and possibly a spire (this is at least suggested by the form of an erasure on the only impression I have seen); a hare is shown running towards the l. on the white space of meadow in the foreground immediately below the square tower. H. G. Gutekunst sale, Stuttgart 1912, No. 986 (reprod. in catalogue).

II. The upper line (and spire?) of tower and the hare in foreground erased.

There are several good and deceptive copies of this plate, none showing the space between the horizontal line at foot of subject and lower edge of plate as in the original. One, by Lucy Brightwell (about 1835), shows the largest of the small windmills on the r. at a distinct slant; in another (by James Bretherton), the steeple on extreme l. shows a more regular apex.

The view has been identified by Mr. F. Lugt (*Mit Rembrandt in Amsterdam*, 1920, p. 132) as taken from a point N.E. of the St. Anthonis Poort, outside the old bastion *de Blaunhoofd*, near the Y. The view, like other etchings that have been identified, reverses the actual scene, and the chief buildings shown from l. to r. (on the etching as it stands) are the Haringpokkerstoren, the Oudekerk, the Montelbaanstoren, the East and West Indian Dockhouses (gabled), the Mill on the Blauwhoofd, the Zuiderkerk. The spire of the Zuiderkerk was removed in the second state no doubt for artistic balance, just as the cupola was removed in No. 244. Its erasure on the impression cited may have been Rembrandt's own experiment before altering the plate. A date before 1642 is supported by the fact that the view does not show the large West Indian warehouse (still standing), built in 1642, nor the Waalseiland which was laid out in 1644.

177. LANDSCAPE WITH A COTTAGE AND HAY BARN: OBLONG.

G., Da. 217.—B., R., S. 225.—Cl., W., Du. 222.—Bl. 327.—M. 306.

[129 × 321.] Signed and dated: *Rembrandt f.* 1641.

There is a good copy by Lucy Brightwell; it shows a short curved slipped stroke in the distance l. about 19 mm. from l. margin. There is an older but coarser copy without the close parallel shading on the grass by r. border just above signature.

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Dr. Jan Six identifies the view as taken on the Amstel. The house in the trees on the r. is Kostverloren (compare print by C. J. Visscher, and drawing by Beerstraten in the Print Room, Amsterdam), while Amsterdam, with the Nieuwe-, Oude-, and Zuider-kerk in reversed order, appears in the l. background. These two elements could not actually be embraced from any one point of view, but Rembrandt has composed them into one subject (see Oud-Holland, xxvii. 96).

178. LANDSCAPE WITH A COTTAGE AND A LARGE TREE.

G., Da. 222.—B., R., S. 226.—Cl., W., Du. 223.—Bl. 326.—M. 307.
[125 × 320.] Signed and dated: *Rembrandt f.* 1641.

Companion plate to the preceding.

179. THE WINDMILL.

G., Da. 225.—B., R., S. 233.—Cl., W., Du. 230.—Bl. 333.—M. 305.
[144 × 207.] Signed and dated: *Rembrandt f.* 1641.

Gersaint's title 'Rembrandt's Mill' (*i.e.* his father's mill at Leyden) is erroneous. Mr. F. Lugt (*Mit Rembrandt in Amsterdam*, 1920, p. 74) has identified it with the mill on the bastion *de Passeerder* on the old earthwork encircling Amsterdam, comparing a drawing in Bremen (H. de G., 194). It reverses the actual scene. The sky shows irregular panel-like markings, as if the ground had cracked and admitted some acid (*cf.* No. 188). The accidental effect perhaps even enhances the wonderful expression of atmosphere.

An excellent copy was etched by Lucy Brightwell, in which the lower margin of work is 3 mm. above plate line. The absence of the panel-like markings would also serve to distinguish it from the original.

180. THE SMALL LION HUNT (WITH TWO LIONS).

G., Da. 113 (2).—B., R., S. 115.—Cl. 117.—W. 119.—Bl. 87.—M. 273.—Du. 116.
[154 × 121.] About 1641.

I. Plate edges irregular and dirty.

II. Plate edges trimmed.

Rovinski has confused his entries of B. 115 and 116 (No. 6 in present catalogue). The states of his 116 (Atlas, 346, 347) apply to B. 115; the dimensions apply as he has given them.

Though the rough manner of the foreground seems to bring this etching into close connexion with Nos. 5 and 6 (see note to No. 6), there is here a freedom in the light lines of the landscape, etc. (almost identical in Nos. 181 and 182) which renders the earlier period improbable. Possibly the heavy treatment of the foreground was used in order effectively to cover some previous work on the plate (which is still visible in parts).

181. THE LARGE LION HUNT.

G., Da. 113 (1).—B., R., S. 114.—Cl. 116.—W. 118.—Bl. 86.—M. 272.—Du. 115.
[224 × 300.] Signed and dated: *Rembrandt f.* 1641.

I.* The head of the horse at the back on the extreme r. is light (shaded only with single and open parallel lines). CAMBRIDGE. PARIS (DUTUIT).

II. Horse's head dark with shading.

Probably based on one of Antonio Tempesta's etchings from the series, B. 1148-57 (see note to No. 6, above).

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182. THE BAPTISM OF THE EUNUCH.

G., Da. 95.—B., R., S. 98.—Cl., Du. 101.—W. 103.—Bl. 69.—M. 210.

[180 × 213.] Signed and dated: *Rembrandt f.* 1641.

I. The little waterfall r. nearly white.

II. Shading added on waterfall and on the bank near it.

Modern: BASAN—BERNARD.

There is an original study for this subject in the collection of Mr. Edward Holland (reprod. Vasari Society, ii. 28), treated somewhat differently, but with many correspondences both in the principal figures and in the accidental parts of the design. A red-chalk study in the Albertina (H. de G., 1435) might be a study in reverse for the Eunuch.

183. JACOB AND LABAN (?).

G., Da. 114.—B., R., S. 118.—Cl. 120.—W. 122.—Bl. 7.—M. 212.—Du. 119.

[144 × 113.] Signed and dated (in reverse): *Rembrandt f.* 1641.

I. With less foliage in the tree, only two broken outlines being shown outside the r. corner of porch.

II. Sprays of foliage added.

Modern: BASAN—BERNARD. P. G. Hamerton, *Etching and Etchers*, London, 1868.

Bartsch was content with the title 'Trois figures orientales.' I have followed Blanc and Middleton, but the subject is extremely uncertain.

184. THE SPANISH GIPSY (PRECIOSA).

G., Da. 116.—B., R., S. 120.—Cl. 122.—W. 124.—Bl. 83.—M. 285.—Du. 121.

[133 × 113.] About 1641.

Gersaint states that the plate was intended to illustrate a Dutch tragedy founded on a Spanish story, and he has in all probability preserved an authentic tradition. In the De Burgy sale catalogue (1756) the print is entitled, 'La petite Bohémienne Espagnole auprès de Majombe,' which definitely connected the subject, as Blanc was the first to recognize, with the 'Preciosa' of Cervantes. The play in question is probably Tengnagel's *Het Leven van Konstance; waar af volgt het tooneelspel, de Spaensche heiden*. Amsterdam (N. van Ravesteyn), 1643, 4° (containing plates by P. Nolpe, after Simon de Vlieger, Pieter Quast and Izak Izaksoon). Rembrandt's plate does not appear in the book (copies of which are described by Dutuit), but it aptly illustrates a scene in the first act. Considering Rembrandt's lack of favour as an illustrator (e.g. see the portrait of *Jan Antonides van der Linden*, No. 268, and the *Four illustrations to a Spanish book*, No. 284), it seems probable that the tradition is quite correct, but that the publishers thought the plate prepared unsuitable for publication.

Another Dutch play, founded on Cervantes's 'Preciosa,' the *Spaensche Heydin* of Catharina Verwers (*née* Dusart), appeared in 1644, but it was published in 8°, and from its size and shape the print can hardly have been intended for this version. Both plays were performed in Amsterdam in 1644.

Dr. Jordan's suggestion¹ of 'Ruth and Naomi' for the subject is improbable in the face of tradition.

¹ Repertorium für Kunstwissenschaft, xvi. 301.

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185. THE ANGEL DEPARTING FROM THE FAMILY OF TOBIAS

G., Da. 42.—B., R., S. 43.—Cl. 47.—W. 48.—Bl. 16.—M. 213.—Du. 46.

[103 × 154.] Signed and dated: *Rembrandt f.* 1641.

- I. The diagonal lines on head-dress of Tobit's wife printing clearly.
- II. Some slight parallel lines of shading added near the border top l. corner: the diagonal lines on the head-dress printing weakly.
- III. (M., S. ii.) More light lines of shading added, *e.g.* in the background r. (covering body of angel, etc.), and foreground lower l. (partly covering the triangular space).

Modern, re-worked: BASAN—BERNARD.

Although the description of states I. and II. in R. (as originally given by de Claussin in the reverse order) merely touches points of impression, the lines added above l. clearly indicate a difference of state, which was not recognized by M. or S. Ferdinand Bol uses the figure of Tobias (in reverse) in his etching of *Gideon's Sacrifice* (B. 2).

186. VIRGIN AND CHILD IN THE CLOUDS.

G., Da. 60.—B., R., S. 61.—Cl., W. 65.—Bl. 32.—M. 211.—Du. 64.

[166 × 104.] Signed and dated: *Rembrandt f.* 1641.

- I. One head seen upside down near the Virgin's l. knee, probably indicating where a different design had been begun and abandoned.
- II. A second head (similar to the Christ Child) upside down, just above and r. of the former, lightly scratched with the dry-point; a regular series of rays emanates from the Virgin's head. BRITISH MUSEUM.

The distinction of state is puzzling. The only known impression of II. (possibly the one cited by De Burgy, 1755, No. 540) was acquired by the British Museum in 1923 (Craddock and Barnard, Cat. 10, No. 135, a). *A priori* one would expect it to be an early state showing traces of a discarded design, burnished out later; but the general quality of impression is weak, and apart from the slight possibility of forgery by superimposed printing, it appears to be a later and capricious addition on the original plate.

187. CORNELIS CLAESZ ANSLO, MENNONITE PREACHER.

G., Da. 251.—B., R., S. 271.—Cl. 268.—W. 273.—Bl. 170.—M. 146.—Du. 254.

[186 × 157.] Signed and dated: *Rembrandt f.* 1641.

- I. With the white strip at foot (as in the original study). BRITISH MUSEUM. BERLIN. HAARLEM. ROTHSCHILD.
- II. The strip at foot worked over: additional dry-point work (which makes this state more effective than I.).
- III. Some added work, *e.g.* a few horizontal lines in the shadow between the l. sleeve and back of chair (?) in background r.
- IV. The strip again laid bare as in I.
- V. With inscription, *draque* (?) *J. Scheepshanks* 18(?)6 *April* 10. (The inscription so given by Rovinski from an impression once, but no longer, in the ROTHSCHILD collection. Not knowing an impression, I can only surmise that *draque*=*œuvre*, and that the plate may once have been in the Sheepshanks collection, and so inscribed at that time.)

The plate is said to be still in England. I have seen an impression of state III. in a bound copy of Boydell's edition of Baillie's works, but the plate does not figure in the tables of contents. Messrs. Craddock and Barnard recently acquired an impression of state IV. with a collection of Baillie's works. It belonged to Boydell, as it is given in his catalogue of 1803, but whether Boydell had it from Baillie, and whether Baillie is responsible for the rework, is uncertain, though probable. The original red-chalk study for this etching (in reverse) is in the British Museum (H. de G., 896). It is signed and dated the year before the plate: *Rembrandt f.* 1640. The main lines have been gone over with a hard point, in transferring the drawing to the ground (compare drawings for Nos. 42 and 228). Another drawing of 1640 shows the same personage in full length (H. de G., 816; coll. Edm. de Rothschild).

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This also served as a study for a finished work of 1641, the picture in Berlin, where the preacher is holding forth to a lady who might be his wife (Bode, 282). C. C. A. (b. 1592, d. 1646) was a theological writer and Mennonite minister in Amsterdam. For another portrait see Schijn, *Historie der Mennonieten*, iii. bl. 88.

188. PORTRAIT OF A BOY, IN PROFILE.

G., Da. 287.—B., R., S. 310.—Cl., Du. 306.—W. 311.—Bl. 177.—M. 148.
[93 × 66.] Signed and dated: *Rembrandt f.* 1641.

For the panel-like markings in the background and their cause, compare No. 179.

On the basis of the picture by G. Flinck mentioned above (No. 131) representing Jacob Cats and his royal pupil, Blanc identified this portrait with the young prince William II. of Orange (b. 1626). The boy looks young for 1641 (unless perhaps the drawing goes back earlier), but the identification is at least happier than that of the first 'Oriental Head' with Cats.

In the inventory of Clement de Jonghe's Rembrandts occurs the title 'Schipper Gerbrandts Soontjen,' and Dr. de Groot suggests an identification with this plate. But the frequent use of the diminutive in the de Jonghe inventory without any implication of 'little' (e.g. *vrouwtjen* in several cases, and *svemmertjens* for our No. 250), counsels caution (see Valentiner, *Rembrandt und seine Umgebung*, p. 31).

189. MAN AT DESK, WEARING CROSS AND CHAIN.

G., Da. 241.—B., R., S. 261.—Cl. 258.—W. 263.—Bl. 257.—M. 147.—Du. 277.
[154 × 102.] Signed and dated: *Rembrandt f.* 1641.

I. Before the white collar.

II. The collar added; more shading r.

III. Outlines of face, hair, etc., strengthened and coarsened with dry-point. The series of slipped strokes which overlap the margin beneath l. sleeve to about 2½ mm. are cleared away.

IV.* The irregular white spaces along upper and side margins completely filled up. ST. PETERSBURG (ROVINSKI).

See *Oud-Holland*, 1909, p. 98, where a suggestion of Mr. J. F. M. Sterck is noted that sitter is Smyters, No. 45 in de Jonghe's list. But the only Smyters suggested is Anthonie Smyters, a writing-master who had published a Writing-Book at Amsterdam as early as 1613, and he would certainly be too old. Could the sitter be identical with No. 23 in Jonghe's list, *Raetsheer van zijn majestijt in Poolen*? The Card-player (190) represents the same sitter.

190. THE CARD-PLAYER.

G., Da., Du. 135.—B., Cl., R., S. 136.—W. 137.—Bl. 104.—M. 269.
[90 × 81.] Signed and dated: *Rembrandt f.* 1641.

I. Light etching; the shading along the top margin irregular.

II. The cast up shadow behind head and l. shoulder deepened (perhaps not by Rembrandt); the white spaces along upper margin filled up.

III. Background evenly darkened (apparently the work of C. H. Watelet, who has etched his name lower l. corner).

Modern: BASAN—BERNARD.

For other instances of original plates reworked by Watelet, cf. Nos. 50 and 191.

191. MAN DRAWING FROM A CAST.

G., Da. 128.—B., Du., R., S. 130.—Cl. 131.—W. 133.—Bl. 100.—M. 270.
[93 × 64.] About 1641.

I.

II.* (Modern). Cross-hatching added on the book (or cornice?) in upper l. (apparently the work of C. H. Watelet, who has added his name at the foot). BASAN.

Modern, reworked: BASAN—BERNARD.

Roviński divides both I. and II. into two states, with supposed retouches on bust's

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neck and cheek. His last three states (iii.-v.) are various stages of modern rework as seen in the issues of Basan and Bernard.

192. WOMAN AT A DOOR-HATCH TALKING TO A MAN AND CHILDREN (THE 'SCHOOLMASTER').

G., Da. 126.—B., Du., R., S. 128.—Cl. 129.—W. 131.—Bl. 99.—M. 271.

[94 × 63.] Signed and dated: *Rembrandt f.* 1641.

I.

II.* Very fine vertical lines of shading added in dry-point in the shadow behind the woman's shoulder, just crossing the light space of the shoulder. A. J. GODBY (Eltham).

Modern: BASAN—BERNARD.

Rovinski's distinguishing mark of two states (the change in the appearance of the figure second from r. from a monkey into a child) appears to depend on impression only.

193. THE VIRGIN WITH THE INSTRUMENTS OF THE PASSION.

G., Da. 89*.—B., R., S. 85.—Cl. 89.—W. 90.—Bl. 59.—M. 202.—Du. 91.

[110 × 88.] About 1641.

I.* Heavy burr beneath Virgin's chin and arms. PARIS, etc.

II. The ground cleared, and burr removed.

It is somewhat uncertain whether the ground was cleared and the burr removed by burnisher and scraper, or whether the rough surface and the burr were worn down in the printing. If the latter is the case, there is of course only one actual state.

The authenticity of this plate had been doubted, but the unusual character of the treatment is sufficiently explained if one regards Rembrandt as working on the basis of another artist's composition (possibly a *Mater Dolorosa* by Titian.¹).

194. MAN IN AN ARBOUR.

G., Da. 237.—B., R., S. 257.—Cl. 254.—W. 258.—Bl. 262.—M. 152.—Du. 273.

[72 × 56.] Signed and dated: *Rembrandt f.* 1642.

195. GIRL WITH A BASKET.

G., Da. 323.—B., R., S. 356.—Cl. 346.—W. 350.—Bl. 240.—M. 151.—Du. 344.

About 1642.

I. Plate 3 mm. wider at top than at bottom [86 × (63-60)]. Shading to l. of forehead beneath front of cap in diagonal parallels.

II. Plate made regular [86 × 60]. A few vertical lines of parallel shading added at this place.

196. SICK WOMAN WITH LARGE WHITE HEAD-DRESS (SASKIA).

G., Da. 326.—B., R., S. 359.—Cl. 349.—W. 353.—Bl. 202.—M. 150.—Du. 347.

[61 × 51.] About 1642.

Blanc identified this plate, with great probability, as a study of Rembrandt's wife Saskia, during her last illness. For drawings of Saskia in her illness, see remarks to No. 163.

197. WOMAN IN SPECTACLES, READING.

Y. 140.—B., R., S. 362.—Cl. 352.—W. 356.—Bl. 248.—M. 149.—Du. 350.

[77 × 67.] About 1642.

AMSTERDAM. BRITISH MUSEUM.

Not included in Vosmaer's list, and rejected by Seidlitz. Rovinski (Atlas, 943) gives a mere copy (the same which was reproduced in reverse by Blanc, 1880?), which possesses nothing of the delicacy of the original, of which only two impressions are known. Even the original, with all its refinement of expression, betrays a somewhat looser sense of construction than is usually seen in Rembrandt (compare, *e.g.*, No. 195), but my doubts do not lead me to the point of definite rejection. Dr. C. Hofstede de Groot compares with No. 355, and attributes it to W. Drost.

¹ The nearest being the picture in the collection of Dr. Carvallo, Paris (*Burlington Magazine*, vi. 95), and its counterpart (a replica or copy?) in Madrid.

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198. THE RAISING OF LAZARUS: THE SMALLER PLATE.

G., Da. 73.—B., R., S. 72.—Cl., W. 76.—Bl. 47.—M. 215.—Du. 78.

[150 × 115.] Signed and dated: *Rembrandt f.* 1642.

- I. Three slight lines of shading between Lazarus's head and the back (their strength is exaggerated in the reproduction).
- II. Forehead shaded by light diagonals from lower l. to upper r. (following the line of nose); the three lines behind head gradually fainter and at last invisible.

Modern: BASAN—BERNARD.

199. THE DESCENT FROM THE CROSS: A SKETCH.

G., Da. 85.—B., R., S. 82.—Cl. 86.—W. 87.—Bl. 57.—M. 216.—Du. 89.

[148 × 115.] Signed and dated: *Rembrandt f.* 1642.

Early impressions show burr of the dry-point.

200. THE FLUTE-PLAYER (L'ESPIÈGLE).

G., Da. 180.—B., R., S. 188.—Cl. W., Du. 185.—Bl. 153.—M. 268.

[115 × 143.] Signed and dated (from II. onwards): *Rembrandt f.* 1642.

- I. Before signature; the thicket dark above the girl's head.
- II. Signature added; the thicket lightened.
- III. The thicket again darkened.
- IV. The face in the bushes has disappeared; the leaves by the water, lower l., changed; the plate otherwise reworked.

201. S. JEROME IN A DARK CHAMBER.

G., Da. 106.—B., R., S. 105.—Cl., Du. 108.—W. 110.—Bl. 76.—M. 214.

[150 × 173.] Signed and dated: *Rembrandt f.* 1642.

- I. Outline of the curtain before the window almost straight.
- II. Curtain curves outward to r., showing more of the window.

Modern, reworked: BASAN—BERNARD.

Compare a drawing in the collection of Mr. Walter Gay, Paris (H. de G., 783; reprod. L., iii. 52). Possibly only a Philosopher. Cf. Louvre pictures, Bode 121 and 122, both of which show similar motive and interior.

202. STUDENT AT A TABLE BY CANDLE-LIGHT.

G., Da. 110.—B., R., S. 148.—Cl. 145.—W. 146.—Bl. 112.—M. 276.—Du. 144.

[146 × 132.] Signed (from V. onwards): *Rembrandt.* About 1642.

- I.* (R. i.-iii., S. i.). Large white space round flame, and generally lighter effect. AMSTERDAM (R., Atlas, 419). ARTARIA (R., Atlas, 420).
- II.* (R. iv., S. i.). Light parallel lines, nearly vertical, added on forehead. AMSTERDAM (R., Atlas, 421).
- III.* (R. v., S. ii.). Flame reduced to shape of small spear-head; light diagonal shading running from upper l. to lower r. on edge of screen. DUTUIT (R., Atlas, 423). A. J. GODBY (Eltham).
- IV.* Light diagonal shading (running from upper r. to lower l.), added on edge of screen. A. J. GODBY (Eltham).
- V. (R. viii., M. i., ii., and iii.). Flame outlined on l.; a regular series of nearly horizontal lines, heavier than earlier shading, and about 1 mm. apart, sloping slightly upwards towards r., added across edge of screen; the horizontal strip of light on table-cloth below l. corner of book is narrowed to within 1 mm. (in earlier states it was nearly 2 mm. wide); signed *Rembrandt* in lower r. (signature starting 26 mm. from lower r. and extending 14 mm.), but only visible in late impressions, or held up to the light.
- VI.* (M. iv.). Rebitten, the lines on book, face and figure being much coarsened. Late impressions show a cluster of white spots beneath the candlestick, possibly due to rust.
- VII. Reworked in mezzotint (probably in the 18th century).

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The states of this plate are extremely baffling, but careful and repeated examination has led to the above distinctions, which seem to put things in clearer order. Rovinski's iv. (Atlas, 422) appears to be another impression of my I. or II.; I am unable to judge his vi. (Atlas, 424); his vii. is certainly a late impression of my VI. (already showing the spots). M. iii. might be an intermediate rebiting, but it is questionable and unimportant.

The first state in which the effect of chiaroscuro is at all satisfactory is V., and it should be remarked that Rembrandt's signature was added at this stage. Good impressions of this state are thoroughly harmonious in effect, and I have no hesitation in accepting it as authentic. But the unsatisfactory beginning of a very difficult problem, and the coarseness of later rebitten impressions are, no doubt, partly responsible for the doubts of Seidlitz and others.

For general pose compare a drawing in Stockholm which is attributed with fair certainty to Rembrandt (H. de G., 1582; reprod. Kruse, 1908, iv. 31).

The plate appeared as an illustration in J. P. Schabaelje, *Emblemata Sacra*, Amsterdam (Tyman Houthaak), obl. fol. 1654 (including plates of emblems by Petrus van der Burg, with an engraved title of 1653, which had been originally published by C. J. Visscher in 1639). An impression in the Print Room, Amsterdam, had been cut from the book preserved in the same department, but has recently been reinserted in its proper place (sig. I. 8). The impression is accompanied by letterpress 'Van het Licht der Wijsheydt in duystere en zeer benevelde eeuwen,' etc. J. P. Schabaelje seems to have used the plate as an illustration of his attitude to Hermes Trismegistus 'a fair star and bright candle in a dark age.' To judge from its style the generally accepted date of about 1642 is very probable for the execution of the plate, though it was not used as an illustration till some ten years later. It is interesting to note that the plate is classed by Gersaint under 'Religious Subjects,' though he gives, and probably knew, no reason for the place in which he, no doubt, found it in the Houbraken volumes of Rembrandt's 'œuvre.' (See J. Six, *Oud-Holland*, xxvii. 87-88.)

203. COTTAGE WITH A WHITE PALING.

G., Da. 224.—B., R., S. 232.—Cl., W., Du. 229.—Bl. 332.—M. 308.

[130 × 158.] Signed and dated: *Rembrandt f.* 1642 (the date only in II.).

I. Rising ground in distance l. white.

I, A.* The edge of dyke between windmill and house shaded with diagonals running from lower l. to upper r.; the water below windmill shaded with horizontals. E. G. KENNEDY (New York) (1913).

A, II.* (R. ii.). The lower part of dyke (with reeds at edge of water) shaded with parallels (nearly horizontal, but sloping up slightly to l.).

II. (R. iii.). Date added.

Lugt (*Mit Rembrandt in Amsterdam*, 1920, p. 140) thinks the locality, like Nos. 241 and 242, is the neighbourhood of the Diemerdyk, and inclines in consequence to read the date as 1652. I think 1642 is more likely in view of the character of work.

204. THE HOG.

G., Da. 152.—B., R., S. 157.—Cl., W. 154.—Bl. 350.—M. 277.—Du. 153.

[143 × 154.] Signed and dated: *Rembrandt f.* 1643.

I.

II. Cross-hatching on the boy's cheek; reworked with dry-point in many places.

Compare two sheets of studies of pigs in the collection of M. Léon Bonnat, Paris (H. de G., 748 and 749, the former reproduced L., i. 180b), also two drawings in the British Museum, until recently attributed to Titian, but certainly by Rembrandt and of the same period as the etching and the Bonnat drawings (see Vasari Society, v. 22, 23).

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205. THE THREE TREES.

G., Da. 204.—B., R., S. 212.—Cl., W., Du. 209.—Bl. 315.—M. 309.
[211 × 280.] Signed and dated: *Rembrandt (?) f.* 1643.

There is a light dotted grain in the work chiefly on the l. side of the plate, which might (as Rovinski states) be an intentional sulphur (?) tint. But whether an accident of biting or intentional, the sombre effect of the shadow of the storm-cloud is thereby achieved without the necessity of leaving ink on the surface in the printing.

Bretherton's copy is very deceptive apart from the original (certain differences indicated in Middleton, pl. 11). An impression of the Berlin Reichsdruckerei photo-gravure (which was without the usual mark on the reverse, *Facsimile Reproduction*) was sold for a high price at a recent auction in London, a fact which should convey a warning even to the experienced collector.

206. THE SHEPHERD AND HIS FAMILY.

G., Da. 212.—B., R., S. 220.—Cl., W., Du. 217.—Bl. 321.—M. 310.
[95 × 67.] Signed and dated: *Rembrandt f.* 1644.

207. THE SLEEPING HERDSMAN.

G., Da. 181.—B., R., S. 189.—Cl., W., Du. 186.—Bl. 154.—M. 281.
[78 × 57.] About 1644.

208. THE REST ON THE FLIGHT: A NIGHT PIECE.

G., Da., B., R., S. 57.—Cl. 61.—W., Du. 62.—Bl. 30.—M. 221.
[92 × 59.] About 1644.

I. Without the ass's head: the branch of the tree white.

II.* Shading added on the branch. AMSTERDAM. BERLIN. VIENNA (H.-B.).

III.* Ass's head introduced. ST. PETERSBURG (ROVINSKI). CAMBRIDGE.

IV. A few short vertical strokes added between lamp and Joseph's shoulder, and further fine shading elsewhere, e.g. on dark patch beneath lamp. CAMBRIDGE.

Modern, reworked (R. v.): BASAN—BERNARD.

A picture in Dresden by Ferdinand Bol, signed and dated 1644, should be compared.

209. SIX'S BRIDGE.

G., Da. 200.—B., R., S. 208.—Cl., W., Du. 205.—Bl. 311.—M. 313.
[129 × 223.] Signed and dated: *Rembrandt f.* 1645.

I. The men's hats white.

II. Hat of the man in front shaded.

III. Both hats shaded.

Gersaint relates the tradition that this plate was etched against time for a wager at the country house of Rembrandt's friend Jan Six, while the servant was fetching the mustard, that had been forgotten for a meal, from a neighbouring village. Even if only a fable it may at least indicate that Rembrandt carried a grounded plate with him in the country and etched direct from nature. Jhr. Dr. Jan Six is unable to identify with any particular view round Elsbroek (the country house near Hillegom purchased by Jan Six's mother in 1642). Mr. F. Lugt (*Mit Rembrandt in Amsterdam*, 1920, p. 114) locates the view (reversed on the plate) as taken from the l. bank of the Amstel just N. of Klein-Kostverloren, with the church tower of Ouderkerk in the distance. Klein-Kostverloren belonged in 1645 to A. C. Burgh, who was then Burgomaster of Amsterdam, and Lugt suggests that Gersaint might have confused him with the better-known Burgomaster in his title of the print.

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210. THE OMVAL.

G., Da. 201.—B., R., S. 209.—Cl., W., Du. 206.—Bl. 312.—M. 311.
[185 × 225.] Signed and dated: *Rembrandt* 1645.

I.

? II. (*?). Reworked. A parallel series of light horizontal lines along the upper edge of plate; two slipped strokes in the space between the light upper branches of the dead tree; ? work on trunk strengthened. BERLIN. ? (late) STRÄTER.

Modern defacement: four (?) playing cards (8 of clubs and figures of milk-girl and child blowing bubbles) added on the plate. BRITISH MUSEUM.

Rovinski further divides our I. into two: (i) in which there are five little groups of trial lines near upper border r. ARTARIA; (ii) two of these groups effaced, leaving the three near the border. BRITISH MUSEUM.

'De Omval' appears to have denoted the tongue of land with its houses, between the Amstel and the south end of the Diemermeer, not the actual bend of the river near this point, though that was probably the origin of the name. The view, reversed on the plate, is taken from the l. bank of the Amstel facing the mill and houses to the r. of the canal which runs along the south side of the Diemermeer (see Lugt, *Mit Rembrandt in Amsterdam*, 1920, p. 90). Two drawings in Chatsworth (H. de G., 840 and 841) show views near the same place.

211. THE BOAT-HOUSE.

G., Da. 223.—B., R., S. 231.—Cl., W., Du. 228.—Bl. 331.—M. 312.
[127 × 133.] Signed and dated: *Rembrandt* 1645.

I. Boat, boat-house and water dark and full of burr.

II.* Work added in the shadow of the boat-house (further lines of shading where before only simple cross-hatching). PARIS. ST. PETERSBURG (ROVINSKI).

III. Shadow in the boat-house partly scraped out.

? IV. Work added in shadow of boat-house (e.g. vertical lines, which are not seen in I.-III. according to Rovinski's reproductions). BRITISH MUSEUM.

212. COTTAGES BESIDE A CANAL: WITH A CHURCH AND SAILING BOAT.

G., Da. 219.—B., R., S. 228.—Cl., W., Du. 225.—Bl. 329.—M. 314.
[140 × 207.] About 1645.

I.

II. Clumsy rework on church spire, roof of cottage, etc.

213. COTTAGE AND FARM BUILDINGS WITH A MAN SKETCHING.

G., Da. 211.—B., R., S. 219.—Cl., W., Du. 216.—Bl. 320.—M. 315.
[129 × 208.] About 1645.

214. ABRAHAM AND ISAAC.

G., Da. 32.—B., R., S. 34.—Cl., Du. 39.—W. 38.—Bl. 5.—M. 220.
[157 × 130.] Signed and dated: *Rembrandt* 1645.
Modern, reworked: BASAN—BERNARD.

Dutuit gives two states before rework: (i) r. upper corner square, (ii) this corner rounded. I am uncertain of the division.

215. CHRIST CARRIED TO THE TOMB.

G., Da., Cl. 88.—B., R., S. 84.—W. 89.—Bl. 60.—M. 217.—Du. 92.
[130 × 107.] Signed: *Rembrant*. About 1645.

216. THE REST OF THE FLIGHT: LIGHTLY ETCHED.

G., Da., B., R., S. 58(1).—Cl. 62.—W., Du. 65.—Bl. 31.—M. 218.
[129 × 114.] Signed and dated: *Rembrandt f.* 1645.

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217. S. PETER IN PENITENCE.

G., Da. 58(2).—B., R., S. 96.—Cl., Du. 99.—W. 101.—Bl. 67.—M. 219.
[181 × 116.] Signed and dated: *Rembrandt f.* 1645.

Rovinski's supposed second state (Berlin) is a late impression touched with pen and ink.

218. OLD MAN IN MEDITATION, LEANING ON A BOOK.

G., Da. 58(3) and 247.—B., R., S. 147.—Cl. 144.—W. 145.—Bl. 111.—M. 156.—Du. 143.
[132 × 106.] About 1645.

I.* Contour of forehead formed by cluster of dots; before shading on r. shoulder. *DUTUIT* (reprod.).

II. Contour clearly outlined; shading on shoulder in form of three N.'s. *BRITISH MUSEUM*.

III.* Further parallel lines of shading on shoulder; very coarsely reworked throughout.
Reprod. in my earlier edition and H. W. Singer.

There is a slight study in reverse for this composition in the collection of Mr. Walter Gay, Paris (reprod. L., iii. 60b).

219. BEGGAR WOMAN LEANING ON A STICK.

G., Da. 164.—B., R., S. 170.—Cl., W. 167.—Bl. 134.—M. 157.—Du. 166.
[81 × 63.] Signed and dated: *Rembrandt f.* 1646.

? I. Etching and dry-point with burr; biting patchy and faint in places; (?) plate edges uneven.

? II. Delicately reworked in pure etching, the patchy burr being removed; (?) plate edges made even [order of states, quoted from R., uncertain].

Modern: *BASAN—BERNARD*.

220. STUDY FROM THE NUDE: MAN SEATED BEFORE A CURTAIN.

G., Da. 185.—B., R., S. 193.—Cl., W., Du. 190.—Bl. 158.—M. 279.
[164 × 96.] Signed and dated: *Rembrandt f.* 1646.

I.

II.* Work added hiding the hair behind the r. cheek. *PARIS (DUTUIT)*.

There is a study for this etching in the Bibliothèque Nationale, Paris (H. de G., 589; reprod. Michel, *Rembrandt*, Paris, 1893, p. 323). It is in reverse; the body and arms are closely followed in the plate; the position of legs is somewhat varied.

221. STUDY FROM THE NUDE: MAN SEATED ON THE GROUND WITH ONE LEG EXTENDED.

G., Da. 188.—B., R., S. 196.—Cl., W., Du. 193.—Bl. 160.—M. 278.
[97 × 166.] Signed and dated: *Rembrandt f.* 1646.

I. Before shading indicated in ii.

II. Open parallels, nearly vertical, added on upper part of leg, immediately to l. of loin cloth; a few lines added in the white space between shading and l. outline of l. forearm.

Modern, reworked: *BASAN—BERNARD*.

222. STUDIES FROM THE NUDE: ONE MAN SEATED AND ANOTHER STANDING: WITH A WOMAN AND BABY LIGHTLY ETCHED IN THE BACKGROUND.

G., Da. 186.—B., R., S. 194.—Cl., W., Du. 191.—Bl. 159.—M. 280.
[194 × 228.] About 1646.

I. With some defects from foul biting, e.g. on l. hand and thigh of seated man, and near l. border. The white space on cushion beneath the seated man's thigh shows only two slight scratches. Upper outline of his loin cloth broken.

II.* Several horizontal lines of parallel shading added on right part of this white space. *MESSRS. OBACH* (1911). *OXFORD*.

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II, A.* Vertical lines added on spaces on r. shoulder, and just below neck near r. shoulder of seated man. CAMBRIDGE.

III.* (R. ii.) Outline of loin cloth filled in.

Modern, reworked (R. iii.): BASAN—BERNARD.

There are studies for the standing figure in the British Museum (H. de G., 933, reprod. L., ii. 46) and Albertina (H. de G., 1463, reprod. Schönbrunner & Meder, *Handzeichnungen aus der Albertina*, 497). The pose of the figure in the etching closely follows the Albertina drawing in reverse. The lightly etched figures in the background are quite without connexion with the nude studies, but there is insufficient reason to regard this part of the subject as separated from the rest by any considerable interval of time. This part gave it its old Dutch name, 't *Rolvagentje* (Yver).

223. LE LIT À LA FRANÇAISE (LEDEKANT).

G., Da. 178.—B., R., S. 186.—Cl., W., Du. 183.—Bl. 151.—M. 283.

Signed and dated: *Rembrandt f.* 1646.

I.* With blank margin above; before signature [? 152 × 224]. VERSTOLK SALE, and described by Gersaint.

II. Margin cut away. [125 × 224.]

III.* Cut down on the l., recess and door with signature being taken away [125 × 177]. PARIS. HAMBURG.

224. THE MONK IN THE CORNFIELD.

G., Da. 179.—B., R., S. 187.—Cl., W., Du. 184.—Bl. 152.—M. 282.

[48 × 65.] About 1646.

Dr. Jordan regarded the satirical vein of this subject as quite without analogy in Rembrandt's work, and questions its authenticity on the further ground of a close dependence on No. 223.¹ I cannot feel that doubts are justified by the character or style of work.

225. JAN CORNELIS SYLVIUS, PREACHER: POSTHUMOUS PORTRAIT.

G., Da. 260.—B., R., S. 280.—Cl. 277.—W. 282.—Bl. 187.—M. 155.—Du. 269.

[278 × 188.] Signed and dated: *Rembrandt* 1646.

I. A small space between the brow and the eyelid of the r. eye shows light, being only shaded in parallels. BRITISH MUSEUM. ST. PETERSBURG (ROVINSKI). VIENNA (H.-B.). MR. FRANCIS BULLARD (BOSTON). MR. E. G. KENNEDY (NEW YORK).

II. Cross-hatchings added to lower the tone at this spot.

A posthumous commemorative portrait apparently of the same personage as is represented in No. 111. A powerful study for the etching in reverse is in the British Museum (H. de G., 898; see Pl. III.).

The division of states given above was first described by O. Gutekunst, *Repertorium für Kunstwissenschaft*, XXI. (1901), 60. Middleton and Rovinski distinguish the first state by the presence of a slipped stroke across the upper r. angle of the border. This was later removed, and a grain (like sulphur tint) seen in the border on early impressions was also burnished down. Possibly these changes are concomitant with our I. and II., but they are much less certain as marks of state, as the grain may have disappeared with the wear of printing, as much as by the direct intervention of the burnisher.

226. EPHRAIM BONUS, JEWISH PHYSICIAN.

G., Da. 258.—B., R., S. 278.—Cl. 275.—W. 280.—Bl. 172.—M. 158.—Du. 256.

[240 × 177.] Signed and dated: *Rembrandt f.* 1647.

I. White lights on the lower part of cloak; less shading on the banisters; the ring dark with burr. BRITISH MUSEUM. AMSTERDAM. ROTHSCHILD.

¹ *Repertorium für Kunstwissenschaft*, XVI. 298.

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II. Lights on the cloak lowered; shading added on the banisters (diagonal lines down from l. to r.) beneath the hand; no burr left on the ring.

Ephraim Bonus (or Bueno) was by birth a Portuguese Jew. He practised as a physician in Amsterdam, and was a burgher of the city from 1651.

A picture on a slightly larger scale (head and bust only), and in reverse, was until recently in the Six collection, Amsterdam (Bode, 361).

227. JAN ASSELYN, PAINTER.

G., Da. 257.—B., R., S. 277.—Cl. 274.—W. 279.—Bl. 171.—M. 161.—Du. 255.
[215 × 170.] Signed and dated: *Rembra(ndt) f. 16 . .* (last two numerals indistinct; about 1647).

I. With the picture standing on an easel in the background. BRITISH MUSEUM. AMSTERDAM.

VIENNA (ALB. and H.-B.). BERLIN, etc.

II. Easel and picture imperfectly burnished out.

III. Background more completely cleaned.

Modern, reworked: BASAN—BERNARD.

Jan Asselyn (b. Diepen, near Amsterdam, 1610; worked, Rome and Amsterdam; d. 1652) a landscape painter of the following of Claude, returned from Italy in 1646 (a limit for the date of the etching). He had a deformed hand (and was nicknamed 'Crabbetje' in consequence) and was very small in stature, but neither feature is shown in the etching.

228. JAN SIX.

G., Da. 265.—B., R., S. 285.—Cl. 282.—W. 287.—Bl. 184.—M. 159.—Du. 267.
[245 × 191.] Signed and dated (from II.): *Rembrandt f. 1647*.

I.* Before the signature; with a window-sill, which comes half-way up the height of Six's shoulder. AMSTERDAM. PARIS.

II. The sill removed; signed and dated, with the numbers 6 and 4 engraved in reverse.

III. The reverse numbers of date corrected; the title *Jan Six Æ 29* added.

Modern impressions are also known from the plate, which is still in the possession of the Six family at Amsterdam. Five or six impressions were pulled a little before 1870, one of them being in the Print Room, Amsterdam.

J. S. (b. 1618, d. 1700) held several public offices in Amsterdam after 1656, but he was not Burgomaster until 1691. His friendship with Rembrandt must chiefly date between his return from Italy in 1641 and 1658 (see C. H. de Groot, *Urkunden*, 195). At this period he was a frequent patron, but there is no indication that he gave any support to Rembrandt in his difficulties beyond perhaps purchasing the artist's own collection of his etched work at the auction in 1658.

There are two original studies for the etching in the Six collection, Amsterdam (see Plates iv. and v. and compare Dr. J. Six, *Onze Kunst*, 1908, ii. p. 53). According to Dr. Six there are signs on the plate of a landscape seen through the window, but no impression is known before its erasure. The more recently acquired drawing in the Six collection (Pl. v.) shows a landscape, and supports the assumption. There are traces of indentation along the principal lines of this second drawing, showing that it had been used for transferring the design on to the grounded plate (compare also studies to Nos. 42 and 187).

An oil-sketch in the Bonnat collection, Paris (Bode, 319), should be compared. It corresponds roughly with the more summary study in pen and ink, but is without the dog. On the basis of the fashion of the shirt, Dr. Six questions the authenticity of the Bonnat painting.

REMBRANDT'S ETCHINGS

229. REMBRANDT DRAWING AT A WINDOW.

G., Da. 27.—B., Cl., W., Du., R., S. 22.—Bl. 235.—M. 160.

[157 × 128.] Signed and dated (from II. onwards): *Rembrandt f.* 1648.

- I. (Cl., Bl., R. i.-iii.) Before the signature and date; both hands and edges of drawing paper white; folds and shadows of coat in dry-point and full of burr, telling excessively dark in relation to the rest; remains of some earlier work, which has been incompletely burnished out, distinctly visible below r. hand. BRITISH MUSEUM. AMSTERDAM. VIENNA (H.-B.). PARIS. ROTHSCHILD. OXFORD.
- II. (M., S. ii., R. iv.) Signature and date added on a scroll at top of window; the several shadows of background, coat, etc., reworked with the graver and brought together: l. hand shaded.
- III. The r. hand shaded; bold open lines of horizontal shading across the r. side of the figure.
- IV. (B. iv., M. vi., R. viii., S. v.) Landscape added; both shoulders heavily shaded with horizontals: heavy shading on back of book has hidden its crease.
- V. (M. v., R. ix., S. iv.?) All the dark shading added in IV. still visible, but worn out (*e.g.* the crease on the back of book again shows through the added lines); the contour of r. cheek and background near it just below the hat are reworked with perpendiculars.

Modern: BASAN—BERNARD.

Claussin's first three states (repeated by Blanc and Rovinski) appear to be merely variant impressions of a single unfinished state. The existence of Cl. iv. and v. (in his supplement volume) is questionable. Rovinski gives as vii. a state corresponding to B. iii., S. iv., M. v., but confesses that he has never seen an impression. Is it not possible that it is in reality the worn and slightly reworked state of R. viii., which we describe as V.?

It is questionable whether any of the additions from IV. onwards are by Rembrandt, though the landscape is quite in his manner.

230. SHEET OF STUDIES WITH THE HEAD OF REMBRANDT, A BEGGAR MAN, WOMAN AND CHILD.

G., Da. 337.—B., R., S. 370.—Cl. 360.—W. 364.—Bl. 238.—M. 82.—Du. 358.

[111 × 92.] Signed in lower r. in connexion with the woman and child: *RH* (?) 1631 (or 1651?). This signature is probably false. The style of no part of the plate agrees with the earlier date, and the monogram would not accord with the later. About 1648.

The central head has been variously identified as Rembrandt's father,¹ Rembrandt's brother, Adriaen Harmensz,² and as Rembrandt himself. The last, the oldest identification, seems convincing in comparison with the foregoing plate.

231. THE ARTIST DRAWING FROM A MODEL: UNFINISHED PLATE.

G., Da. 184.—B., R., S. 192.—Cl., W., Du. 189.—Bl. 157.—M. 284.

[231 × 184.] About 1648, or later?

- I. The easel white, and the shadows in upper background distinct; the light work full of burr. BRITISH MUSEUM (formerly Holford). VIENNA (H.-B.).
- II. Easel shaded; drapery hanging over model's arm shaded; the background worked more heavily; small pot added beneath platform on which model stands.

Modern: BASAN—BERNARD.

Haden, while allowing the possibility of a later date, placed this etching about 1639 on account of similarity of background with work in the *Gold-neigher* (No. 167), which he regarded as largely by Bol. Accepting, as we do, a considerably later date, Bol's collaboration is improbable, as he must have left Rembrandt's studio about 1640.

¹ Sträter, *Zeitschrift für bildende Kunst*, xii. 322.

² Bode, *Oud-Holland*, ix. 4.

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Moreover, our suspicion that this plate might be later than 1648 seems confirmed by Dr. Six's very probable identification with the *Woman with a Porringer* (*vroutgen met een pappotgen by haer*) alluded to in a recently discovered document.¹ Titus there refers to it in 1665 as a recent work, and an example that Rembrandt could engrave as well as etch. Two other plates might answer the title, the *Virgin and Child with the Cat* of 1654, and the *Woman sitting beside a Stove* of 1658, but both are too early to agree with Titus's reference, and the former is certainly pure etching. Moreover, the fact that the *pot* is a mark of state in the present etching renders it very likely that impressions of the second state might have been known with this distinguishing title, especially when emphasis was being laid on the quality of the added work. De Burgy's reference to it as 'à ce qu'on dit le dernier ouvrage de Rembrandt' shows that it was in his time regarded as among the master's latest works. If the identification is correct, it goes far to prove that even the elaboration of the second state is by Rembrandt.

F. Saxl suggests that the model is borrowed from an engraving of Pygmalion by P. Feddes van Harlingen.²

Rembrandt's original study in reverse is in the British Museum (see Pl. ix.; H. de G., 939; reprod. L., i. 110).

232. S. JEROME BESIDE A POLLARD WILLOW.

G., Da. 102.—B., R., S. 103.—Cl., Du. 106.—W. 108.—Bl. 74.—M. 223.

[179 × 132.] Signed and dated (in II.): *Rembrandt f.* 1648.

I. Before the signature.

II. Signature and date added; some further work, *e.g.* at foot of tree, and on lion.

Coppier is probably right in suggesting that the tree was etched from nature, the figures and additional work done in the studio.

233. BEGGARS RECEIVING ALMS AT THE DOOR OF A HOUSE.

G., Da. 170.—B., R., S. 176.—Cl., W. 173.—Bl. 146.—M. 287.—Du. 172.

[164 × 128.] Signed and dated: *Rembrandt f.* 1648.

I.

II. Fine shading added on the door-post (near the face of the alms-giver, etc.), on the door-hatch, and on the strip of shadow on the side of the stone slab or step to r. of boy's ankle.

Modern: BASAN—BERNARD.

234. JEWS IN SYNAGOGUE.

G., Da. 122.—B., R., S. 126.—Cl. 128.—W. 130.—Bl. 98.—M. 288.—Du. 127.

[71 × 129.] Signed and dated: *Rembrandt f.* 1648.

I. The foot of the man l. white.

II. The foot shaded.

III. Worn and reworked.

Modern: BASAN—BERNARD.

235. MEDEA: OR THE MARRIAGE OF JASON AND CREUSA.

G., Da. 124.—B., R., S. 112.—Cl. 114.—W. 116.—Bl. 82.—M. 286.—Du. 113.

[240 × 177 (I.-IV.).] Signed and dated (in IV.): *Rembrandt f.* 1648.

I. The sculptured Juno wears a close cap.

II.* Medea's robe lengthened. CAMBRIDGE.

III. Juno now wears a crown.

IV. Verses and signature added in the margin.

V. The margin and a strip of 5 mm. of the work itself cut away.

¹ See Bredius, *Oud-Holland*, xxvii. 111, and Six, *Onze Kunst*, Nov. 1911. De Groot contests the identification (*Oud-Holland*, xxx. 70).

² *Mitteilungen für vervielfältigende Kunst*, 1910, p. 41.

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The plate was designed to illustrate a tragedy of Medea written by Rembrandt's friend Jan Six, and published in Amsterdam, 1648. The book is more usually found without the plate, but Dr. Jan Six has notified the existence of a number of copies containing the etching, as well as some loose folded sheets (apparently so printed with the idea of binding in the book).¹ Two of these double sheets with the etching, as well as two copies of the book containing the plate, are in Dr. Six's collection, and another perfect copy of the book belongs to the Maatschappij van Letterkunde at Leyden.

236. CHRIST, WITH THE SICK AROUND HIM, RECEIVING LITTLE CHILDREN (THE 'HUNDRED GUILDER PRINT').

G., Da. 75.—B., R., S. 74.—Cl., W. 78.—Bl. 49.—M. 224.—Du. 77.

[278 × 389.] About 1649.

I. Before the open lines of shading across the neck of the ass r. BRITISH MUSEUM (two impressions, and a counterproof). AMSTERDAM (two impressions; one being a maculature). VIENNA (H.-B.) (inscribed on the back: *de 6. print op de plaat. f. 48 gulden*). PARIS. PARIS (DUTUIT). BERLIN. ROTHSCHILD.

II. Open lines of parallel shading laid obliquely across the neck of the ass r.

Modern rework (done in 1775) by Captain Baillie (R. iv.): the rays round Christ's head are now more regularly split up, and the face wears a completely different expression. Impressions in collected edition of Baillie's *Works* published by Boydell (1792 and 1803).

The plate cut into four pieces by Capt. Baillie (R. v.); the central portion, with the figure of Christ, arched at top, and further reworked (R. vi.). Impressions in Boydell's collected edition of Baillie's *Works*.

Rovinski described a third state, citing impressions in Berlin and in his own collection (now in the Hermitage, St. Petersburg), in which there is some clumsy rework of outlines, and signs of rust on the worn-out plate. I am not convinced that there is rework, and scarcely admit the rusting as a sign of state.

The most famous of Rembrandt's etchings. Some of his later plates are perhaps even more masterly in their union of a just appreciation of technical limitations and a singleness of artistic aim, but none shows more splendidly than this his technical virtuosity as well as his deep insight into the most manifold phases of human character and emotion.

The 'Hundred Guilder' print was already its popularly recognized title early in the eighteenth century, and apparently originated in the price it once realized at an auction (see De Groot, *Urkunden*, No. 390). Mariette (in his *Abecedario*) and Gersaint each give different versions of its origin, but both seem more or less mythical.

There is a study for the group immediately to the right of Christ in Berlin (H. de G., 56; see Pl. III.). For the subject and its special reference see Jordan, *Repertorium für Kunstwissenschaft*, xvi. 299, and M. Schmid, *Kunstchronik*, 3 Jan. 1895, where several verses from Matthew xix. (containing the incidents of Christ healing the sick, receiving little children, and answering the Pharisees' questions) are taken as embracing the situation represented by Rembrandt. The same interpretation is given in some verses written on an impression in the Bibliothèque Nationale, Paris, by H. F. Waterloo, a contemporary of Rembrandt. Dr. Jaro Springer, on the other hand (*Kunstchronik*, 19 Oct. 1906), contends that it is merely 'Christ healing the sick,' as described in Mark i. 32-34 or Luke iv. 40.

¹ Oud-Holland, xi. 156, note 2.

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237. THE INCREDULITY OF THOMAS.

G., Da. 76, and 68?—B., R., S. 89.—Cl. 93.—W. 94.—Bl. 64.—M. 225.—Du. 96.
[162 × 210.] Signed and dated: *Rembrandt f.* 1650.

A sketch in the bold and open manner of line which Rembrandt from this time tended more and more to adopt in his etching. A drawing in Amsterdam (H. de G., 1175; reprod. L., II. 75) gives the composition in a modified form in reverse, and is, no doubt, a preparatory study for the etching.

238. CANAL WITH AN ANGLER AND TWO SWANS.

G., Da. 227 (1).—B., R., S. 235.—Cl., W., Du. 232.—Bl. 335.—M. 322.
[82 × 107.] Signed and dated: *Rembrandt f.* 1650.

I. The ground white behind the little figure l.

II. The ground l. shaded; further shading added on the belt of trees.

It should be noted that Gersaint described this and the following plate under one number. If placed together, with the present subject on the left, they do in fact form one continuous landscape.

239. CANAL WITH A LARGE BOAT AND BRIDGE.

G., Da. 227 (2).—B., R., S. 236.—Cl., W., Du. 233.—Bl. 336.—M. 323.
[82 × 107.] Signed and dated: *Rembrandt f.* 1650.

I. Trees below the square tower unshaded; a little to the r. three upright lines cut the horizon.

II. The trees shaded; horizon line lifted to enclose the three uprights.

240. LANDSCAPE WITH A COW DRINKING.

G., Da. 228.—B., R., S. 237.—Cl., W., Du. 234.—Bl. 337.—M. 318.
[102 × 129.] About 1650.

I. The ground r. of cow by the water nearly white.

II. The ground r. of cow shaded.

Modern, reworked (R. iii. and iv.): *BASAN—BERNARD.*

241. LANDSCAPE WITH A HAY BARN AND A FLOCK OF SHEEP.

G., Da. 216.—B., R., S. 224.—Cl., W., Du. 221.—Bl. 325.—M. 319.
[83 × 174.] Signed and dated: *Rembrandt f.* 1650.

I. With nothing behind the figures l.

II. A distant horizon added behind the figures l.

This and the following are identified by Lugt (*Mit Rembrandt in Amsterdam*, 1920, pp. 137 and 139) as on the Diemerdijk between Houtewaal and Zeeburg, and as being in reverse. Lugt also refers me to a drawing nearly corresponding with No. 241 in the Bonnat collection in the Louvre. For clump of trees, etc., cf. drawing in the Albertina (H. de G., 1497).

242. LANDSCAPE WITH A MILK-MAN.

G., Da. 205.—B., R., S. 213.—Cl., W., Du. 210.—Bl. 316.—M. 320.
[65 × 174.] About 1650.

I. With nothing behind the houses l.

II. Hilly landscape added in l. background.

243. LANDSCAPE WITH AN OBELISK.

G., Da. 218.—B., R., S. 227.—Cl., W., Du. 224.—Bl. 328.—M. 324.—Du. 224.
[83 × 160.] About 1650.

I. Cottage and palings behind wheelbarrow r. unshaded.

II. Cottages and palings r. shaded.

The obelisk must be one of the old boundary stones of Amsterdam, of which only two survive. Lugt remarks on the volutes in the decoration, and by a process of elimination and comparison with a drawing by H. G. ten Cate concludes that it was the obelisk which stood at Spieringhorn near Halfweg on the road between Amsterdam and Haarlem, etched in reverse (*Mit Rembrandt in Amsterdam*, 1920, p. 152).

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244. LANDSCAPE WITH TREES, FARM BUILDINGS AND A TOWER.

G., Da. 215.—B., R., S. 223.—Cl., W., Du. 220.—Bl. 324.—M. 317.

[123 × 318.] About 1650.

- I. (R. i.) The tower surmounted with a small cupola: in the sky l. are some lines which print as blots.
- II. (R. i.) Still with the cupola: the blotted places scraped out, but still visible.
- III. (R. ii.) The cupola burnished out, leaving a square tower; the blotted places burnished quite clean.
- IV. (R. iii.) Cross-hatching (lines descending from r. to l.) added beneath and above the support of the drawbridge in the centre.

According to Vosmaer this etching represents the village of Loenen, but Dr. Jan Six Lugt thinks the subject was partly based on sketches done in the neighbourhood of Kostverloren on the Amstel (*Mit Rembrandt in Amsterdam*, 1920, p. 112).

245. LANDSCAPE WITH A SQUARE TOWER.

G., Da. 210.—B., R., S. 218.—Cl., W., Du. 215.—Bl. 319.—M. 321.

[88 × 155.] Signed and dated: *Rembrandt f.* 1650.

- I. Stretch of wall to r. of tower shown part in shadow, part in high light.
- II. Wall more uniformly shaded; tree at foot of tower scraped out, showing more of the tower wall.
- III. (M. iii., R., S. iv.) Upper part of the trees r., hitherto white, shaded.
- IV. (M. iv., R., S. iii.) A slipped stroke, running from upper l. to lower r., crosses the signature.

Rovinski described a fifth state (citing an impression then in his own collection) as having burr scraped away. It is perhaps only a worn impression of IV. There are weak impressions evidently later than R. iv., which still show traces of the slipped stroke (e.g. British Museum). This stroke seems to have gradually worn out, and not to have been removed as R. states. I think M.'s order of state is probably correct. Early impressions of our IV. (e.g. St. Petersburg, Rovinski coll.) still show considerable richness of burr.

Vosmaer located the place as the village of Ransdorp, a village north-east of Amsterdam, but Dr. Jan Six (*Oud Holland*, xxvii. 95) rightly rejects the identification. He compares the view of Ransdorp tower in Rademaker, *Nederlandsche Outheden*, i. Pl. 29, which is actually seen in the rejected plate No. †329 (by Jacob Koninck).

246. LANDSCAPE WITH THREE GABLED COTTAGES BESIDE A ROAD.

G., Da. 209.—B., R., S. 217.—Cl., W., Du. 214.—Bl. 318.—M. 325.

[161 × 202.] Signed and dated: *Rembrandt f.* 1650.

- I. White patches on ground in front of foremost cottage.
- II. Shading added on these white patches and on roof of cottages.
- III. Cross-hatching added on the gabled end of first cottage.

247. THE BULL.

Y. 91.—B., R., S. 253.—Cl., Du. 250.—W. 249.—Bl. 346.—M. 289.

[76 × 104.] Signed and dated: *Rembrandt f.* 165— (last figure illegible). About 1650.

BRITISH MUSEUM. AMSTERDAM.

The last legible figure of the date has hitherto been read as 4, but 5 seems to have more claim to correctness. For style of treatment, compare especially the trees in the 'Bathers' of 1651 (No. 250). Similar trees and houses certainly appear in the 'Rembrandt drawing' (No. 229), but the landscape in that plate is generally regarded as an addition by another hand than Rembrandt's.

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248. THE SHELL.

G., Da. 154.—B., R., S. 159.—Cl., W. 156.—Bl. 353.—M. 290.—Du. 155.

[97 × 132.] Signed and dated: *Rembrandt f.* 1650.

I. Background white.

II. Background shaded with the graver, probably not by Rembrandt himself.

The original copper-plate is in the possession of M. Alvin-Beaumont, in Paris.

It is only in the extremely rare first state that the print can be fairly judged.

249. THE GOLDWEIGHER'S FIELD.

G., Da. 226.—B., R., S. 234.—Cl., W., Du. 231.—Bl. 334.—M. 326.

[120 × 319.] Signed and dated: *Rembrandt* 1651.

According to tradition this etching represents the country seat of the Receiver-General Uytenbogaert (see No. 167). From some verses by Huygens it appears that Uytenbogaert's country house of Kommerrust lay between Naarden and Oude Bussum, and Dr. Jan Six thinks that the landscape was a free rendering of the view from the house, showing Naarden in trees in the middle distance, and on the horizon from l. to r. Weesp, Muiden and Muiderberg with the Zuiderzee (see *Oud-Holland*, xxvii. 97). This identification does not, however, account for the probability of the view being reversed in the print, and Lugt on this and other accounts suggests Haarlem (with the Groote Kerk on the l.) as the more probable locality (*Mit Rembrandt in Amsterdam*, 1920, p. 157). He compares a drawing once in the Heseltine collection (H. de G., 1038).

250. THE BATHERS.

G., Da. 187.—B., R., S. 195.—Cl., W., Du. 192.—Bl. 117.—M. 292.

[109 × 137.] Signed and dated: *Rembrandt f.* 1651 (the 5 having been at first miswritten 3).

I. Plate edges uneven.

II. Edges made even; with a spot in centre near upper margin caused by corrosion of the acid; part of the foliage of tree has been removed in attempt to erase the spot; lightly scratched lines added in various places (e.g. B-like figure on bank) no doubt by an alien hand.

Modern, reworked (the spot no longer showing): BASAN—BERNARD.

251. CLEMENT DE JONGHE, PRINTSELLER.

G., Da. 252.—B., R., S. 272.—Cl. 269.—W. 274.—Bl. 180.—M. 164.—Du. 263.

[206 × 161.] Signed and dated: *Rembrandt f.* 1651.

I. Before the arch; outer fold of cloak below l. shoulder only partially and lightly shaded.

II. Outer fold of cloak shaded in dry-point; shading added on chair-back, hat, etc.; pupil of r. eye enlarged.

III. Arch sketched in dry-point at the top; r. eye normal; hat-band added, rework.

IV. Shading added below and across arch; r. hand clearly outlined; button added to hat-band, etc.

V. Lines of shading (e.g. perpendicular on upper r. side of coat, horizontal on lower part of l. side) added on breast; shading on chair back, below upper bar, scraped away.

VI. Further shading added on hat, and other rework.

Modern: BASAN—BERNARD.

C. de J., printseller and publisher, worked at Amsterdam about 1640-79. He engraved a few plates. The changes in V. are probably not by the master's hand, though some impressions of this state still show some quality. Clement de Jonghe died 1679, and the inventory made of his prints gives the earliest list of any considerable number of Rembrandt's etchings (C. H. de Groot, *Urkunden*, No. 346).

252. THE BLINDNESS OF TOBIT: THE LARGER PLATE.

G., Da. 41.—B., R., S. 42.—Cl., W. 46.—Bl. 15.—M. 226.—Du. 45.

[161 × 129.] Signed and dated: *Rembrandt f.* 1651 (in two places).

Compare No. 74, which has been regarded by some critics, I think wrongly, as an imitator's adaptation of the present plate.

REMBRANDT'S ETCHINGS

253. THE FLIGHT INTO EGYPT: A NIGHT PIECE.

G., Da., B., R., S. 53.—Cl. 57.—W., Du. 58.—Bl. 26.—M. 227.

[127 × 110.] Signed and dated: *Rembrandt f.* 1651.

I. Joseph's r. hand white. BRITISH MUSEUM. PARIS.

II. Single lines of shading on Joseph's hand.

III. The white parts of the figures covered with thin shading; heavy cross-hatching on ass, etc.

IV. Cross-hatching covers the sky.

V. Thin cross-hatching added on Joseph's r. hand, the ass's nose, etc.

Modern, reworked: BASAN—BERNARD.

In the first state the group is brightly illuminated by the light from the lantern. The later additions are from the first unsatisfactory, and if the problem of chiaroscuro were not an enormously difficult one for the etcher, we would be inclined to regard them as certainly not by Rembrandt. The effect of each addition is to render the plate at each stage more obscure. A study for the print without the chiaroscuro effect, in which Joseph walks in front of the ass and the Virgin is seen in profile, is in the collection of E. Moreau Nelaton, Paris (reprod. L., iv. 52).

254. THE STAR OF THE KINGS: A NIGHT PIECE.

G., Da. 112.—B., R., S. 113.—Cl. 115.—W. 117.—Bl. 85.—M. 293.—Du. 114.

[94 × 143.] About 1652.

Modern, reworked (with heavy parallel lines added across the face): BASAN—BERNARD.

This shows the star-shaped lantern which was carried through the streets on the Feast of Epiphany. There is a drawing of the same subject in the British Museum (see Pl. xix. in my earlier edition), showing figures at a door-hatch somewhat as in the etching of the *Strolling Musicians* (142). The style is that of the *Pancake Woman* (141), and the middle of the thirties, but Rembrandt may quite well have used this study in the later etching. The signature on the drawing seems genuine, but there is a certain lack of continuity and cohesion in the line which makes one suspect that it might be an early copy (such as the *Jacob and Esau*, Pl. xviii., in my earlier edition) from a lost original. The subject had been treated earlier in an engraving by Jan van de Velde.

255. ADORATION OF THE SHEPHERDS: A NIGHT PIECE.

G., Da. 45.—B., R., S. 46.—Cl. 50.—W., Du., 51.—Bl. 19.—M. 230.

[149 × 198.] About 1652.

I. Light behind Joseph's head strong; pillow and Child's head partly white.

II. Light behind Joseph's head lowered; pillow, etc., shaded.

III. More work, indicating fur, on Joseph's cap; light part of Virgin's head-cloth reduced to a narrow band.

IV. A second outline added to end of Virgin's sleeve.

V. (R. iv. +) Pillows above Child's head as before; plank partition showing behind; clumsy work added on Joseph's face and cap, etc.

VI*. (R.v.) Some curving lines of shading added on pillows above Child's head.

VII. (R.vi.) Plank partition showing more distinctly.

VIII. (R. vii. ? M. v.) Further lines of shading (perpendicular) cross the Virgin's forehead and face; the plank partition now scarcely visible.

Modern, reworked: BASAN—BERNARD.

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256. CHRIST PREACHING ('LA PETITE TOMBE').

G., Da. 66.—B., R., S. 67.—Cl., W., Du. 71.—Bl. 39.—M. 229.

[155 × 207.] About 1652.

Modern rework (by J. P. Norblin).

Jean Pierre Norblin de la Gourdain (Poland, Paris, 1745-1830) who was in possession of the original plate, is one of the most attractive of the modern imitators of Rembrandt's earlier style in etchings of miniature dimensions. According to Blanc the plate was acquired after his death by Mr. Paul Colnaghi, but I find no record of it from the firm of Messrs. P. & D. Colnaghi. Bartsch's so-called first state is based on an impression in Paris falsified probably by the miniature painter J. A. Peters, whose large collection of Rembrandt etchings was acquired by the Cabinet des Estampes in 1784 (see E. Dacier, *Catalogues illustrés par G. de St. Aubin*, No. 9; *Catalogue de la Vente Peters* 1779. Paris, 1919).

The popular title of this print apparently originated in some connexion (not clearly defined) with one of the family of La Tombe, who was a connoisseur and print collector.¹ The etching is called 'La Tombe's little plate' in the 1679 inventory of the printseller Clement de Jonghe.² The corruption of the title is no doubt due to Gersaint, who referred its origin to the tomb-like elevation on which Christ stands.

257. CHRIST DISPUTING WITH THE DOCTORS: A SKETCH.

G., Da. 64.—B., R., S. 65.—Cl., W. 69.—Bl. 36.—M. 231.—Du. 68.

[126 × 213.] Signed and dated: *Rembrandt f.* 1652.

I. Before the spots.

II. Spots arising from some injury to the plate (rust?) appear along the top and r.

III. Worked over in mezzotint (according to Middleton by Captain Baillie; but impressions do not apparently occur in Boydell's editions of Baillie's work, as in case of Nos. 167, 187, and 236).

258. DAVID IN PRAYER.

G., Da. 40.—B., R., S. 41.—Cl., W. 45.—Bl. 13.—M. 232.—Du. 44.

[143 × 93.] Signed and dated: *Rembrandt f.* 1652.

I. Small narrow white place below the valance of the bed beside l. margin.

II.* The white place filled up; before slipped stroke. ST. PETERSBURG (ROVINSKI).

III. A slipped stroke crosses David's back.

Modern: BASAN—BERNARD.

259. PEASANT FAMILY ON THE TRAMP.

G., Da. 129.—B., Du., R., S. 131.—Cl. 132.—W. 134.—Bl. 120.—M. 153.

[112 × 92.] About 1652.

I.* False biting on the man's pack. PARIS. A. J. GODBY.

II. The false biting repaired.

Modern: BASAN—BERNARD.

260. FAUST IN HIS STUDY, WATCHING A MAGIC DISK (DR. FAUSTUS).

G., Da. 250.—B., R., S. 270.—Cl. 267.—W. 272.—Bl. 84.—M. 291.—Du. 259

[209 × 161.] About 1652.

I. The upright book r. shaded in open lines. (Early impressions show mark like a nail-head touching lower margin about 5 mm. from r. edge of plate.³)

II. The book finely shaded; vertical lines added making cross-hatching near centre of pane to r. above the disk.

III. A triangular piece of shading in parallel lines sloping slightly upwards toward r. added with the graver in middle of the book.

Modern: BASAN—BERNARD.

¹ C. H. de Groot, *Urkunden*, No. 413.

² *Ibid.*, No. 346.

³ I have noted similar marks in 141, II. (B.M.) and 300, IV. (Lady Lucas).

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261. TITUS VAN RYN, REMBRANDT'S SON.

G., Da., 15*.—B., Cl., W., Du., R., S. 11.—Bl. 236.—M. 165.

[101 × 72.] About 1656.

Titus was born in 1641, and has been identified with great probability with a series of portraits painted about 1650-60 (Bode, 440-447). The etching has generally been regarded as dating about 1652, but since arranging the British Museum series I have been convinced that it must be later. It seems to come midway between the picture of 1655 lately in the Rudolph Kann collection (Bode, 442) and that of the Wallace collection, which is generally placed about 1657 (Bode, 444).

262. SHEET OF STUDIES, WITH A WOOD AND PALING, PART OF TWO HEADS, AND A HORSE AND CART.

G., Da. 330.—B., R., S. 364.—Cl. 354.—W. 358.—Bl. 348.—M. 166.—Du. 352.

[108 × 136.] About 1652.

BRITISH MUSEUM. CAMBRIDGE. ROTHSCHILD.

This rare plate, known only in three impressions, has been rejected by Seidlitz, Sträter, and Bode. Comparing the style of the two following numbers, I would incline to uphold its authenticity.

263. CLUMP OF TREES WITH A VISTA.

G., Da. 214.—B., R., S. 222.—Cl., W., Du. 219.—Bl. 323.—M. 328.

Signed and dated (in II.): *Rembrandt f.* 1652.

I. Lightly sketched; unfinished. [155 × 210.] BRITISH MUSEUM. OXFORD. PARIS. AMSTERDAM. VIENNA (ALB. and H.-B.). Intermediate state (G., Cl., Bl., M., Du., between I. and II.) not authenticated.

II. Finished; with the light opening in the dark trees l. from which the print gets its English name the 'Vista'; signature and date added; plate reduced [124 × 210].

There is a picture of the same place by Rembrandt, dated 1654, in the collection of Sir William van Horne, Montreal. The etching is in reverse, the first state being probably done from nature, and the subject completed and signed in the studio. Lugt locates it in the Amstel region (*Mit Rembrandt in Amsterdam*, 1920, p. 120).

264. LANDSCAPE WITH A ROAD BESIDE A CANAL.

G., Da. 213.—B., R., S. 221.—Cl., W., Du. 218.—Bl. 322.—M. 327.

[(74-79) × 209.] About 1652.

265. LANDSCAPE WITH SPORTSMAN AND DOGS.

G., Da. 203.—B., R., S. 211.—Cl., W., Du. 208.—Bl. 314.—M. 329.

[129 × 157.] About 1653.

I. With the cottages and hay-barn l.

II. The cottages and hay-barn erased.

Vosmaer rightly compares the landscape with that in No. 238 (of 1650). The plate may possibly have been begun at this earlier time, as traces of erasure even in the first state might indicate. But the broader manner of the foreground certainly points to the later date for its completion.

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266. THE FLIGHT INTO EGYPT: ALTERED FROM TOBIAS AND THE ANGEL BY HERCULES SEGHERS.

G., Da., B., R., S. 56.—Cl. 60.—W., Du. 61.—Bl. 29.—M. 236.

[213 × 284.] Rembrandt's part about 1653.

I.* The etching by Hercules Seghers after Elsheimer, representing Tobias and the Angel. AMSTERDAM. ROTHSCHILD.

II. (B., Bl. i.) Altered by Rembrandt into a Flight into Egypt. The figures of Tobias and the Angel are scraped out and replaced by smaller and rather indistinct figures of the Virgin and Child riding on an ass and Joseph beside them; the form and details of the landscape modified. BRITISH MUSEUM. ROTHSCHILD.

III.* A few branches added in the trees r. ROTHSCHILD.

IV. (M. iii.) Foliage above group of figures worked in much greater detail; a new twig added to the upper bare tree.

V.* With three towers (where there had been only two) in the distance. AMSTERDAM.

VI. (M. iv.) The third tower added in V. again removed; high lights brought on figures in the foreground by means of burnisher; the sky soiled through corrosions of acid.

VII. The sky cleaned.

Seghers' original etching was freely adapted from an engraving by Hendrik Goudt after a picture by Adam Elsheimer, which is now in the National Gallery (No. 1424). The changes introduced by Rembrandt on the plate are so important that the composition in its second state quite rightly passes as a Rembrandt. The figures of Tobias and the Angel were colossal and quite out of proportion to the landscape in the original state. Rembrandt's first thought was their erasure and the attainment of a greater balance in the whole subject by the addition of a clump of trees on the right, etched in his strongest style. In the earlier states of the altered plate (II.-V.) the new figures are in dark shadow and scarcely visible, being made entirely secondary to the composition as a landscape, which is varied to great advantage in the distance by the continuation of the stream in the centre. The quality of the work entirely disappears after the fourth state.

267. S. JEROME READING, IN AN ITALIAN LANDSCAPE.

G., Da. 104 and 105.*—B., R., S. 104.—Cl., Du. 107.—W. 109.—Bl. 75.—M. 234.

[260 × 207.] About 1653.

I. Before the alteration in the struts of the bridge r.

II. The struts of the bridge re-outlined in dry-point, making the strut on the l. wider at foot.

The foreground and figure of the saint are left white or merely outlined. The landscape, with the buildings, is suggested by Titian or Campagnola, and according to Haden directly copied from a drawing once in Dr. Wellesley's collection. Rembrandt's immediate study for this etching (in the reverse direction) is in the Kunsthalle, Hamburg (H. de G., 345; reprod. L., 133).

268. JAN ANTONIDES VAN DER LINDEN, PROFESSOR OF MEDICINE.

G., Da. 244.—B., R., S., Du. 264.—Cl. 261.—W. 266.—Bl. 181.—M. 167.

[(124 + 49) × 105.] 1665.

I. The tips of the boughs l. unshaded.

II. Tips of boughs shaded.

III. (R. iv.) Balustrade defined with new shading (now in three directions instead of two; parallels being added on centre support running down from r. to l.); shading added on both sleeves.

IV. (R. v.) Further shading on the dress beneath the l. arm (line now crossing in four directions instead of three; parallels added running down from r. to l.).

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V. (R. vi.) Shading on the light place near middle of r. border more clearly cut, making it darker.

BRITISH MUSEUM. ST. PETERSBURG (ROVINSKI).

VI. (R. vii.) Generally reworked with fine shading.

Modern: Collection of Two Hundred Etchings (1816, etc.).

J. A. van der L. (b. Enkhuizen 1609, d. 1664) was an eminent physician and writer on medicine. He worked in Franeker, Amsterdam and Leyden.

The history of the criticism of this plate is a good example of the uncertainty of conjecture based on style. It had been generally placed about 1653, and we had accepted this position in our arrangement of the British Museum collection. Recently, however, Dr. Bredius has published documents¹ which definitely prove that the plate was produced in the earlier part of 1665, and for the purpose of serving as a frontispiece of one of Van der Linden's works.² The space at the bottom of the subject was naturally left for lettering. No impression has been found in any copy of the book, a fact no doubt explained by the dissatisfaction of the publishers or Dr. Hendrik van der Linden (the author's son) at the work, which they had expressly desired to have engraved and not etched, thinking, no doubt, of the poor lasting power of dry-point for any large edition. It is remarkable also to learn that Rembrandt's plate is directly based on a painting, dated 1660, by Abraham van den Tempel, now in The Hague, which had been described in the official catalogue as a copy of the more famous etching. Rembrandt's chief modifications were to replace the conventional curtain in the background of the picture with foliage, and to hide one of the hands, which caused a somewhat distracting amount of high light in the lower part of the original.

The reproduction has been placed nearer its ascertained period, next to the large *Coppenol* (300).

269. LIEVEN WILLEMSZ VAN COPPENOL, WRITING - MASTER: THE SMALLER PLATE.

G., Da. 262.—B., R., S. 282.—Cl. 279.—W. 284.—Bl. 174.—M. 162.—Du. 257.

[257 × 189.] About 1653.

I. Before the squares and compasses.

II. Squares and compasses hang from a nail near the window.

III. Both faces much reworked.

IV. A triptych hangs on the wall, in place of the round shaped space (œil-de-bœuf).

V. The triptych partially effaced.

VI. The round-shaped space replaced on the wall.

L. W. v. Coppenol, writing-master in Amsterdam, b. 1598, d. after 1667.

See No. 300 for the larger portrait of the same personage.

An original drawing which appears to represent Coppenol is in Budapest (H. de G., 1373; reprod. G. von Térey, *Handzeichnungen in Budapest*, No. 5). It does not correspond closely with either plate, but was probably done as a preliminary study for one or the other.

From an epigram by H. F. Waterloo in the *Hollantsche Parnas*, door T. v. Domselaar verzamelt, Amsterdam, 1660, p. 42 (H. de G., *Urkunden*, No. 220), it appears that the boy in the present etching is Coppenol's grandson. The coarse rework in III. is hardly by Rembrandt.

¹ A. Bredius, *Rembrandt als Plaatsnyder*, Oud-Holland, xxvii. (1909), 111 (with reprod. of the picture by van den Tempel). Compare A. M. Hind, *Burlington Magazine*, July 1909.

² *Magni Hippocratis Coi opera omnia . . . edita . . . industria Joan. Antonidae van der Linden*. Leyden (D., A., and A. à Gaesbeeck), 1665, 8°.

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270. CHRIST CRUCIFIED BETWEEN THE TWO THIEVES: LARGE OBLONG PLATE (THE 'THREE CROSSES').

G., Da. 80.—B., R., S. 78.—Cl., W. 81.—Bl. 53.—M. 235.—Du. 85.

[385 × 450.] Signed and dated (from the third state): *Rembrandt f.* 1653.

I. The face of the spectator behind the bush on extreme r. shaded lightly; the face of the man (Simon the Cyrenian?), whom two others are leading away, unshaded.

II. Dark shading on the figure in extreme r.

III. Face of man led away l. shaded; figure on extreme r. almost hidden in shading; work strengthened in several places (*e.g.* on group l.); signature and date added.

IV. Entirely transformed; heavy perpendicular and transverse shadows obscure the scene, especially towards either side; the figures in the middle and l. foreground have been almost entirely effaced; for the mounted group l. of the central cross has been substituted one quite different, the centurion being now copied from an Italian medal of Giovanni Francesco Gonzaga by Pisanello,¹ and behind this group is a led horse rearing.

V. With the publisher's inscription: *Frans Carelse excudit.*

[I cannot find whether Carelse was contemporary with Rembrandt or later. His name appears on a later state of Van de Velde's *Cromwell* (J. P. v. d. Kellen, p. 191).]

So variable a thing is critical judgment that, in the opinion of Middleton, the change introduced in the fourth state was a deplorable defacement by an alien hand, while to Seymour Haden it expressed Rembrandt's ultimate idea. In one sense it does form Rembrandt's own final expression of the subject (for no other artist was capable of the remarkable transformation), but the third state, which is the first with the signature, is just as ultimate in its own place. Rembrandt seems, in fact, to have aimed at a progressive rendering of the Crucifixion, the changes introduced in the fourth state being inspired directly by the last moments of the drama, when 'Jesus cried with a loud voice and gave up the ghost. And the veil of the temple was rent . . . And when the centurion . . . saw that He so cried out and gave up the ghost, he said, Truly this man was the Son of God.'

There is a study in Dresden for the man being led away in the foreground (H. de G., 262; reprod. Woermann, *Handzeichnungen in Dresden*, Mappe VIII. Taf. 23). A drawing in the Goethehaus, Weimar (H. de G., 532) is probably also for the same group.

271. CHRIST PRESENTED TO THE PEOPLE: LARGE OBLONG PLATE.

G., Da. 79.—B., R., S. 76.—Cl., W. 80.—Bl. 51.—M. 248.—Du. 83.

[383 (I. and II.) and 357 (III., etc.) × 455.] Signed and dated (from VI.): *Rembrandt f.* 1655.

I. No balustrade above the open windows r.; no cross-hatching on legs of man on extreme l. of tribune.

II. Cross-hatchings on legs of man l. of tribune.

III. (R., D. iv.) Plate reduced by about one inch along the top; above the open windows seen in perspective r. is added a balustrade casting a slant shadow. An intermediate state between II. and III. (plate reduced, but before balustrade) given by R. and D. on basis of Didot sale catalogue of 1877, No. 820, seems not to be authenticated.

IV. Vertical lines of shading added in openings of windows fronting the spectator towards the r.

V. All the foreground figures in front of the tribune erased; plate otherwise heavily reworked.

VI.* Two dark arches introduced in the lower part of the tribune, with a bearded bust between them; signature and date added.

VII. The bust shaded with horizontals, and almost hidden.

In dimensions and character of work this plate forms a pendant to the 'Three Crosses,' and the two subjects are placed together in spite of the interval of two years between the dates inscribed on each. The date 1655 comes on a late state of the present

¹ See Friedländer, *Pr. Jahrbuch*, i. p. 100, No. 3, and Notiz, *Pr. Jahrbuch*, ii. 258; G. F. Hill, *Pisanello*, 1905, p. 170, and pl. 49.

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subject, and 1653 on one of the earlier states of the 'Three Crosses,' so that in reality Rembrandt was probably engaged on both about the same time.

In the general lines of the composition with the group of onlookers in the foreground Rembrandt was no doubt influenced by a similar treatment of the subject in a line-engraving by Lucas van Leyden. The later development of the composition shows that the master felt the lack of concentration, and he succeeded in giving a much more forceful expression to the phrase 'Ecce Homo' by clearing away the whole crowd in the foreground, leaving the spectator of his work to stand in its place, and immediately contemplate the Christ. There is a study for the central group in Dresden (H. de G., 221).

272. THE GOLF-PLAYER.

G., Da. 121.—B., R., S. 125.—Cl. 127.—W. 129.—Bl. 97.—M. 294.—Du. 126.

[96 × 144.] Signed and dated: *Rembrandt f.* 1654.

I. With some places where the acid has failed along the upper border.

II. These places worked over.

Modern: BASAN—BERNARD.

273. THE ADORATION OF THE SHEPHERDS (WITH THE LAMP).

G., Da. 44.—B., R., S. 45.—Cl. 49.—W., Du. 50.—Bl. 18.—M. 238.

[105 × 129.] Signed: *Rembrandt f.* About 1654.

I. With carved white strip along the upper border where the acid has failed.

II. The strip worked over.

Modern, reworked: BASAN—BERNARD.

This plate and the five following form a series illustrating the childhood of Christ.

274. THE CIRCUMCISION (IN THE STABLE).

G., Da. 46.—B., R., S. 47.—Cl. 51.—W., Du. 52.—Bl. 20.—M. 239.

[94 × 144.] Signed and dated: *Rembrandt f.* 1654.

I.* Oblique parallel lines of shading along lower border beneath the operator printing indistinctly; with white spaces along the upper border and beneath the signature. The corners of the plate square. Formerly DAVIDSOHN (BERLIN, from Sträter coll.).

II. The oblique parallels bitten more clearly; the corners of plate rounded.

III. The white spaces filled up.

Modern: BASAN—BERNARD.

275. THE VIRGIN AND CHILD WITH THE CAT: AND JOSEPH AT THE WINDOW.

G., Da. 62.—B., R., S. 63.—Cl., W. 67.—Bl. 34.—M. 241.—Du. 66.

[94 × 143.] Signed and dated: *Rembrandt f.* 1654.

I. Some spots left white along upper border r. in the heavily shaded part of wall.

II. These spots worked over.

Modern: BASAN—BERNARD.

The attitude of the Virgin and Child is borrowed from an engraving by Andrea Mantegna (B. 8). One should compare an original study by Rembrandt in the British Museum (H. de G., 877; B., M., 11; reprod. L., 114), which seems, however, to be considerably earlier in date.

276. THE FLIGHT INTO EGYPT: THE HOLY FAMILY CROSSING A BROOK.

G., Da., B., R., S. 55.—Cl. 59.—W., Du. 60.—Bl. 28.—M. 240.

[94 × 144.] Signed and dated: *Rembrandt f.* 1654.

Modern: BASAN—BERNARD.

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277. CHRIST SEATED DISPUTING WITH THE DOCTORS.

G., Da. 63.—B., R., S. 64.—Cl., W. 68.—Bl. 35.—M. 245.—Du. 67.

[95 × 144.] Signed and dated: *Rembrandt f.* 1654.

I. The plate with square corners.

II. The corners rounded.

Modern: BASAN—BERNARD.

278. CHRIST BETWEEN HIS PARENTS, RETURNING FROM THE TEMPLE.

G., Da. 54.—B., R., S. 60.—Cl., W. 64.—Bl. 38.—M. 244.—Du. 70.

[94 × 144.] Signed and dated: *Rembrandt f.* 1654.

279. THE PRESENTATION IN THE TEMPLE: IN THE DARK MANNER.

G., Da., B., R., S. 50.—Cl. 54.—W., Du. 55.—Bl. 23.—M. 243.

[210 × 162.] About 1654.

From dimensions and character this plate belongs to the same group as the three Passion plates that follow. There is a study for this plate in the possession of Dr. N. Beets, Amsterdam (Vasari Soc., viii. 26).

280. THE DESCENT FROM THE CROSS: BY TORCHLIGHT.

G., Da. 86.—B., R., S. 83.—Cl. 87.—W. 88.—Bl. 58.—M. 242.—Du. 90.

[210 × 161.] Signed and dated: *Rembrandt f.* 1654.

Modern: BASAN—BERNARD.

281. THE ENTOMBMENT.

G., Da. 87.—B., R., S. 86.—Cl. 90.—W. 91.—Bl. 61.—M. 233.—Du. 93.

[211 × 161.] About 1654.

I. Etching in open lines.

II. The plate worked over and darkened; Christ and the figures behind him r. nearly covered in close parallel shading.

III. Diagonal lines of shading added on the r. portion of post near r. border.

IV. The diagonals continued over the triangular space at top of post.

Nearly all the known impressions of the second and later states have been darkly tinted in the printing. Some are found touched with white to give the high lights (e.g. IV. in British Museum).

282. CHRIST AT EMMAUS: THE LARGER PLATE.

G., Da. 90.—B., R., S. 87.—Cl. 91.—W. 92.—Bl. 63.—M. 237.—Du. 94.

[209 × 159.] Signed and dated: *Rembrandt f.* 1654.

I. The pure etching; the rays proceeding from Christ's head are broken: the form of the disciple's hat r. is undefined.

II. The rays lengthened and made continuous; the disciple's hat defined, and other parts strengthened with the dry-point; a few open parallel and oblique lines of shading added beneath table-cloth just to l. of the man in foreground. BRITISH MUSEUM. Formerly DAVIDSOHN (BERLIN). CAMBRIDGE.

III. Close parallel and horizontal lines of shading added at same place beneath table-cloth.

Modern: BASAN—BERNARD.

283. ABRAHAM'S SACRIFICE.

G., Da. 33.—B., R., S. 35.—Cl. 36.—W. 39.—Bl. 6.—M. 246.—Du. 40.

[156 × 131.] Signed and dated: *Rembrandt f.* 1655.

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284. FOUR ILLUSTRATIONS TO A SPANISH BOOK.

G., Da. 34.—B., R., S. 36.—Cl., W. 40.—Bl. 8.—M. 247.—Du. 47.

- A. THE IMAGE SEEN BY NEBUCHADNEZZAR.
- B. JACOB'S LADDER.
- C. DAVID AND GOLIATH
- D. DANIEL'S VISION OF FOUR BEASTS

THE UNDIVIDED PLATE :

[279 × 160.] Signed and dated (on each part from II. ?) : *Rembrandt f.* 1655.

- I.* A. The upper r. corner white; before the signature; the legs of statue broken both above and below knee. PARIS (cut impression; no impression from the whole plate in this state is known).
- II. A. (R. ii.) Signature added.
 - B. (R. i., being the earliest known state of this part.) Only upper half of ladder seen; Jacob's face seen three-quarters.
 - C. (R. i., being the earliest known state of this part.) Upper outline of mountain near the r. broken.
 - D. (R. i., being the earliest known state of this part.) Two oblique lines beneath the smoke near upper l. corner do not reach border line.
- III. A. (R. iii.) Legs of statue broken only below the knee.
 - B. (R. ii.) Further horizontal lines of shading between the rungs of ladder above; lower part of ladder now seen.
 - C. (R. ii.) Outline of mountain filled up.
 - D. (R. ii.) The oblique lines continued to l. border line.

THE PLATE DIVIDED INTO FOUR :

- A. IV.* The head-band brought further down on the forehead. PARIS.
 - V. The names of the nations added on the limbs.
- B. IV. (R., S. iii.) Rungs of lower part of ladder seen.
- C. a IV.* Before cross-hatching on shield. CAMBRIDGE.
 - IV. (R., S. iii.) Cross-hatching in centre of shield.
- D. IV. (R., S. iii.) No difference in the work.

These subjects were designed for a book in Spanish, *Piedra gloriosa o de la estatua de Nebuchadnesar*, Amsterdam, 1655, by Rembrandt's friend Samuel Manasseh Ben Israel.¹ The prints occur in the book in the order given, opposite pp. 4, 81, 160 and 187 respectively. Copies of the book containing the original plates are excessively rare. One is in the Dutuit collection, Paris, and Mr. C. Fairfax Murray possessed another. Whether the author or publisher was dissatisfied with the plates, or whether on account of the poor lasting power of dry-point, a set of engraved copies was apparently substituted for the original series quite soon after the first issue of the book. Copies of the book with the substituted engravings are also rare.²

285. THE GOLDSMITH.

G., Da. 119.—B., R., S. 123.—Cl. 125.—W. 127.—Bl. 94.—M. 295.—Du. 124.

[77 × 57.] Signed and dated : *Rembrandt f.* 1655.

- I. Before the vertical lines of shading on lowest beam of roof.
 - II.* Vertical lines of shading added on the lowest beam of roof r.
- Modern : BASAN—BERNARD (the vertical lines have disappeared before ed. 1906).

¹ For his portrait see No. 146.

² Hamburg (from H. B. Levy coll.); (late) Coll. Didot; Mr. J. Solomon (London).

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286. ABRAHAM ENTERTAINING THE ANGELS.

G., Da. 30.—B., R., S. 29.—Cl. 35.—W., Du. 36.—Bl. 2.—M. 250.
[159 × 131.] Signed and dated: *Rembrandt f.* 1656.

The composition was suggested by one of Rembrandt's drawings from Mohammedan-Indian miniatures in the British Museum (H. de G., 926). See Valentiner, *Wiedergefundene Gemälde*, p. 55, for picture of similar subject dated 1646 from the collection of the late A. Janssen of Amsterdam; also studies in the Berlin Museum, and collection of Dr. A. von Frey (Berlin).

287. JACOB HAARING (THE 'OLD HAARING').

G., Da. 254.—B., R., S. 274.—Cl. 271.—W. 276.—Bl. 178.—M. 168.—Du. 261
[195 × 149]. About 1655.

- I.* The central pillar on outside of window not yet indicated; the curtain l. falls straight, leaving the window opening square. VIENNA (ALB.)
- II. Pillar added in the centre of the window on outside.

Haaring is called 'Concierge' in Florent Le Comte's list of Rembrandt's etched portraits (see C. H. de Groot, *Urkunden*, 380). His position in the Court of Insolvents at Amsterdam is uncertain, but it was probably that of warden of the debtors' prison. In any case he must have come into touch with Rembrandt during the years of bankruptcy.

288. THOMAS JACOBSZ HAARING (THE 'YOUNG HAARING').

G., Da. 255.—B., R., S. 275.—Cl. 272.—W. 277.—Bl. 179.—M. 169.—Du. 262.
[197 × 148.] Signed and dated: *Rembran(dt) f.* 1655.

- I.
- II. A bar added crossing the window opening: plate already spoilt by rework (probably not by Rembrandt).
- III. Picture added on wall.
- IV.* The picture removed; plate reworked.
- V. The plate cut down to smaller rectangle [118 × 105]; head and bust only.
Modern, reworked: BASAN—BERNARD.

Dutuit's vi. (plate cut down to oval; head and bust) cannot exist, as it is still in form of v. in 1906 edition.

T. J. H., the son of Jacob Haaring, was entrusted in 1657 and 1658 by the Court of Insolvents with the sale of Rembrandt's goods. He was probably the regular auctioneer of debtors' effects at Amsterdam.

289. ARNOLD THOLINX, INSPECTOR OF MEDICAL COLLEGES AT AMSTERDAM.

G., Da. 264.—B., R., S. 284.—Cl. 281—W. 286.—Bl. 188.—M. 170.—Du. 270.
[198 × 149.] About 1656.

- I. Simple cross-hatching on upper part of l. breast. BRITISH MUSEUM. ROTHSCHILD.
- II. (R. iii.) Horizontal lines of shading added on upper part of l. breast.

Apart from the excessive rarity of the early state (only known to be in two collections), early impressions of this plate are of the utmost comparative value, because of the strength of the burr. One detail of effect is seen in the ragged and divided beard, which becomes squarer and more regular in appearance as the burr is worn down.

There is a picture, dated 1656, of the same sitter in the Musée André-Jacquemart, Paris (Bode, 449).

REMBRANDT'S ETCHINGS

290. JAN LUTMA, THE ELDER, GOLDSMITH AND SCULPTOR.

G., Da. 256.—B., R., S. 276.—Cl. 273.—W. 278.—Bl. 182.—M. 171.—Du. 265.

[197 × 148.] Signed and dated (from II.): *Rembrandt f.* 1656.

I. Before the window and signature.

II. Window and signature added, and in lower r. the title: *Joannes Lutma Aurifex Natus Groningae. F. Lutma ex* engraved in shadow beneath table (the L, 22 mm. from r. margin, 9 mm. from foot). I cannot identify any F. Lutma, unless, as has been suggested in regard to a medallion of Martin Tromp signed F.L., it can be interpreted *Filius Lutma* (i.e. Jan Lutma the younger).

III.* *F. Lutma ex* erased. Further light shading in various places strengthening the worn plate (e.g. parallel diagonals, from upper l. to lower r., to r. of arch in upper r., similar diagonals just beneath r. corner of chair, and on back of chair to l. of Lutma). CRADDOCK and BARNARD (1921).

Modern, reworked: BASAN—BERNARD.

Jan Lutma, I., b. Groningen 1584, d. Amsterdam 1669.

The additions after II. probably not by Rembrandt, and most impressions of II. are incomparably poorer in quality (quite apart from the effect of added background) than I. Rovinski, iv. ('plate slightly cut down along top') is apparently an erroneous description of a shrunk impression of his iii. (height 194 mm.), as the work along the top shows no differences from the earlier state.

291. ABRAHAM FRANCEN, ART DEALER.

G., Da. 253.—B., R., S. 273.—Cl. 270.—W. 275.—Bl. 176.—M. 172.—Du. 260.

[152 × 208.] About 1656, or later?

I. Seated on a stool, with his l. leg thrown back; with a window curtain thrown over the r. wing of triptych; transparent rays of light play in through the window. BRITISH MUSEUM. VIENNA (ALB. and H.-B.).

II. (R. iii.) Now seated in the ordinary way in an arm-chair.

III.* (R. ii.) The curtain partially erased; back of chair partially erased in view of alteration. AMSTERDAM.

IV. Curtain completely erased; upright of chair terminates in a grotesque head; well-defined view of trees seen through the window; design on back of print held by sitter; his r. hand clearly outlined.

V. Further lines of ornament on lower part of frame of triptych. PARIS. CAMBRIDGE. BERLIN, etc.

VI. (S. vii.) Hair and eyes darkened; figure on back of print no longer visible, and plate otherwise reworked (not by Rembrandt). The lines of shading showing on l. thumb of Berlin impression may have been caused by a thumb-print on the ink left on the surface of the plate.)

VII. (S. vi., M. viii.) Reworked, e.g. with close shading on light parts on, and to the l. of, hat; slipped stroke on l. cheek.

VIII. (R., S. viii., M. ix.) Much of the shading burnished out, e.g. on wall; hat seen clearly.

IX. Harshly reworked with the graver all over.

Modern (Watelet, according to his sale catalogue, 1786, was responsible for some rework): BASAN—BERNARD.

A study used in this etching is in Munich (H. de G., 416). It shows the general position of the figure in reverse, with the leg stretched back somewhat, as in the first state of the etching. The face, however, does not resemble the etched portrait, and Dr. Jan Six has made an ingenious suggestion¹ that this drawing was done from Otto van Cattenburgh with a view to the etched portrait 'of the quality of the Jan Six' which Rembrandt agreed to do of this personage in 1655 (see H. de G., *Urkunden*, No. 163).

¹ Rembrandt's Voorbereiding van de Etsen van Jan Six en Abraham Francen. *Onze Kunst*, 1908.

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The project being laid aside,¹ Rembrandt may have adapted the same idea, the treatment of the figure at the open window following the lines of the Six portrait, in his etching of Abraham Francen, who was apparently one of his most faithful and intimate friends in the last years of his life. His name often appears in documents as Rembrandt's witness, and he was also one of the guardians of Rembrandt's daughter Cornelia.

292. S. FRANCIS BENEATH A TREE, PRAYING.

G., Da., B., R., S. 107.—Cl. 110.—W. 112.—Bl. 78.—M. 252.—Du. 109.

[180 × 244.] Signed and dated (in two places): *Rembrandt f.* 1657.

I. Unfinished: with the spaces blank between S. Francis and the tree-trunk, and beyond the reading hermit r.

II. The blank places filled up with work, and the plate generally finished; the signature etched a second time more heavily.

293. THE AGONY IN THE GARDEN.

G., Da. 78.—B., R., S. 75.—Cl., W. 79.—Bl. 50.—M. 251.—Du. 82.

[118 × 83.] Signed and dated: *Rembrandt f.* 165— (About 1657?)

Modern: Collection of Two Hundred Etchings (1816, etc.).

There is a study for this subject in Mr. D. Y. Cameron's collection (H. de G., 991; see Pl. VIII.). The composition is in reverse, and in a wider space, but the same elements of landscape background, etc., appear in both. In a larger drawing of the same subject in Hamburg (H. de G., 344; see Pl. VII.) the attitudes of the angel and the sleeping disciples are even closer to the etching.

294. CHRIST AND THE WOMAN OF SAMARIA: AN ARCHED PRINT.

G., Da. 71.—B., R., S. 70.—Cl., W. 74.—Bl. 45.—M. 253.—Du. 72.

I. With white space at top; signed in shadow on rim of well: *Rembrandt f.* 1657 [205 × 160].

II. The blank space cut away [125 × 160].

III. Signed again: *Rembrandt f.* 1658; the woman's shadow on the wall over the well and the deep shadow on upper part of wall burnished out; woman's hair lengthened.

Modern: BASAN—BERNARD.

A drawing in Budapest (H. de G., 1372; reprod. G. von Térey, No. 4), which gives the main elements of this composition in reverse, is possibly a preparatory study for the etching. The signatures no doubt mark the beginning and completion of plate.

295. THE PHOENIX; OR THE STATUE OVERTHROWN: AN ALLEGORY OF DOUBTFUL MEANING.

G., Da. 111.—B., R., S. 110.—Cl. 112.—W. 114.—Bl. 80.—M. 296.—Du. 111.

[180 × 183.] Signed and dated: *Rembrandt f.* 1658 (the lower part of 8 cut by border line).

Wilson suggested that the allegory might represent the destruction of the Duke of Alva's statue at Antwerp in 1577. Middleton suspected a reference to a more recent victory over the Spanish by Marshal Turenne at Dunes in 1658, but it may be no more than a general illustration of the death struggle and final triumph of the States of Holland. Dr. Valentiner recognizes the influence of Rubens, and in particular of an oil sketch, now in Brussels, for part of the ceiling in the Banqueting Hall at Whitehall (*Apotheosis of James I.*). Dr. J. Veth (*Oud-Holland*, 1915, p. 1) regards Tommaso Lauretti's ceiling painting of the *Triumph of Belief* in the Sala di Constantino in the Vatican as Rembrandt's suggestion, possibly through the medium of a drawing. It has also been suggested that the allegory, done in the year of Rembrandt's bankruptcy, might refer to the artist's fame rising out of the ashes of his failure.

¹ Possibly the agreement fell through, as nothing is known a year later of the house which, according to its terms, Rembrandt purchased.

REMBRANDT'S ETCHINGS

296. WOMAN SITTING HALF DRESSED BESIDE A STOVE.

G., Da. 189.—B., R., S. 197.—Cl., W., Du. 194.—Bl. 161.—M. 299.

[228 × 186.] Signed and dated: *Rembrandt f.* 1658.

- I. The body sketchily modelled in slight and broad shading: the niche in wall beyond figure indefinite; before the key in chimney of stove.
- II. Cross-hatching added on body beneath r. arm, and modelling generally more fully carried out.
- III. The form of the niche l. defined; further work in the background, etc.
- IV.* Key introduced in the chimney of stove.
- V. The woman's petticoat completely covered with cross-hatching.
- VI. (S. vi.) The woman's cap removed.
- VII. (S. vi.) With a scratch above the l. breast.

297. WOMAN AT THE BATH, WITH A HAT BESIDE HER.

G., Da. 191.—B., R., S. 199.—Cl., W., Du. 196.—Bl. 163.—M. 298.

[157 × 128.] Signed and dated: *Rembrandt f.* 1658.

- I. The cap larger and angular at top.
- II. The cap made smaller, and rounded at top.

298. WOMAN BATHING HER FEET AT A BROOK.

G., Da. 192.—B., R., S. 200.—Cl., W., Du. 197.—Bl. 164.—M. 297.

[159 × 80.] Signed and dated: *Rembrandt f.* 1658.

- I.
 - II.* A diagonal line 8 mm. long added about 1 cm. below middle of top margin. CRADDOCK and BARNARD (1921).
- Modern: BASAN—BERNARD.

299. NEGRESS LYING DOWN.

G., Da. 197.—B., R., S. 205.—Cl., W., Du. 202.—Bl. 169.—M. 300.

[80 × 157.] Signed and dated: *Rembrandt f.* 1658.

- I.* Before cross-hatchings on pillow. PARIS.
 - II. Cross-hatchings cover the pillow near r. border; the work still irregular along top of plate.
 - III. The white space along the top shaded.
- Modern: BASAN—BERNARD.

300. LIEVEN WILLEMSZ VAN COPPENOL, WRITING - MASTER: THE LARGER PLATE.

G., Da. 263.—B., R., S. 283.—Cl. 280.—W. 285.—Bl. 175.—M. 174.—Du. 258.

[341 × 290, in I.-V.] About 1658.

- I. Unfinished proof with the background white, and the r. arm light.
 - II. Finished plate; background filled with a curtain; r. arm darkened, but still lighter than body.
 - III. Further work darkening r. arm.
 - IV. New work in upper folds of curtain r. (*e.g.* parallel descending strokes in first fall of curtain about 2 cm. from r. border).
 - V. Fresh changes in curtain r.; the parallel descending strokes continued about 3 cm. further l. and more heavily worked.
 - VI. Plate reduced (according to S. shortly before 1770), the head only; margin of 16 mm. at foot [159 × 133].
- Modern: BASAN—BERNARD.

A picture by Rembrandt (of almost the same size and in reverse) in Lord Ashburton's collection (Bode, 456) was no doubt used as the basis of the etching.

On an impression of V., once in the Denon collection, *R. v. Ryn fecit anno 1658* is

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said to have been written in Copenol's hand. Other inscriptions by Copenol occur on an impression of IV. in Amsterdam (dated 1661), and on an impression of V. in the British Museum (dated 1664, *aet.* 65).

See No. 269, for the smaller portrait of the same personage.

300, A.* REMBRANDT ETCHING.

G., Da. 11.*—Cl., W., Du. 32.—Bl. 228.—M. 173.—R. A.—S. 379.

[118 × 64.] Signed and dated: *Rembrandt f.* 1658.

VIENNA (ALB.). PARIS (DUTUIT).

The description by Gersaint's editors is so vague that they had apparently not seen the print. Bartsch on that account, as well as not knowing an impression himself, rejected the plate. There is every reason, however, to agree with the verdict of Sir F. Seymour Haden, who admitted the authenticity of the impression lent by M. Dutuit to the exhibition at the Burlington Fine Arts Club in 1879, an opinion which has been more recently championed by Professor Singer.

301. PETER AND JOHN HEALING THE CRIPPLE AT THE GATE OF THE TEMPLE.

G., Da., B., R., S. 94.—Cl., Du. 97.—W. 98.—Bl. 66.—M. 254.

[179 × 216.] Signed and dated: *Rembrandt f.* 1659.

I. The cloak round Peter's neck lies nearly level across the chest; r. side of his body oddly outlined with an indented curve.

II. The cloak falls in a curve further over the chest; outline of r. side made straight.

III. Cross-hatchings on the arch above l. reach down to the capital of column; further shading, *e.g.* lines descending from r. to l. on top of arch to r. of large building, and a series of vertical lines mixed with roulette work in foreground r.

IV. (M. iv.; R., S. iv.?) The vertical lines of shading in foreground r. heavily reworked with dry-point; the sky covered with scratched lines.

Modern, reworked (lines in sky removed): BASAN—BERNARD.

Studies of this subject occur in the Albertina (H. de G., 1424), and Gathorne-Hardy collection (H. de G., 980).

302. JUPITER AND ANTIOPE: THE LARGER PLATE.

G., Da. 195.—B., R., S. 203.—Cl., W., Du. 200.—Bl. 167.—M. 301.

[139 × 205.] Signed and dated: *Rembrandt f.* 1659.

I.

II.* Reworked. Inscription added in upper r. corner: *Jupijn als hij onsluit Jupin, ouvrant serrure feminine Fait Satirique ou autre mine.* VIENNA (H.-B.).

Middleton compares a print of the same subject by Annibale Carracci (B. 17). Dr. de Groot finds a nearer relation to a picture of Correggio in the Louvre (Pr. Jahrbuch, xv. p. 179). The attitude of Antiope is almost too similar to the Correggio to be a mere coincidence. It is possible that Rembrandt knew the picture (which was bought by Jabach at the dispersal of Charles I.'s pictures between 1649-53, and afterwards acquired for the Louvre), but he might quite as well have used a drawing made from the picture in England or Paris by some painter friend. I cannot refer to any engraving of the picture before 1659. The general form and treatment of the subject (apart from the figure of Antiope) in the Carracci etching is even nearer to the present version, and Rembrandt might have borrowed suggestions from both.

REMBRANDT'S ETCHINGS

303. THE WOMAN WITH THE ARROW.

G., Da. 194.—B., R., S. 202.—Cl., W., Du. 199.—Bl. 166.—M. 302.

[203 × 123.] Signed and dated: *Rembrandt f.* 1661.

I. The cheek shaded with lines only in one direction; signature indistinct.

II. Cross-hatchings on cheek.

III. Cross-hatchings added covering a small triangular space just below the hanging sleeve; signature strengthened.

There is an original study for this, the last of Rembrandt's dated etchings, in the British Museum (No. 99; H. de G., 937; see Pl. x.); it is in reverse, and exhibits some differences in the pose and setting. See C. J. Holmes, *Burlington Magazine*, xviii. (1910), 118.

REJECTED ETCHINGS

IN THE ORDER OF THE CATALOGUES OF BARTSCH AND SEIDLITZ

[This includes one plate which I now accept, *i.e.* No. 364, two very probable attributions, Nos. 309 and 389, while Nos. †304 and †365 are also given a place among the illustrations for purposes of comparison.]

†304. REMBRANDT WITH THE FALCON. Reproduction placed with authentic series after No. 109.

G., Da. 4.—B., R., S. 3.—Cl., W., Du. 3.—Bl. 207.—M. 100.

[126 × 98.]

I.* Imperfectly bitten, *e.g.* l. ear not clearly defined. VIENNA (H.-B.). DRESDEN (F.A. II.).

II. Retouched, the ear more clearly defined, and various white spaces covered.

III.* Reworked with the graver. VIENNA (H.-B.).

IV. Again reworked with graver; background darkened with horizontal parallels. BRITISH MUSEUM. PARIS.

Has been attributed to Van Vliet, and Rovinski regards the rework of IV. as certainly his, even if there is Rembrandt's work in the earlier stages. Dr. Jan Six defends its authenticity, suggesting that the ineffective result might be accounted for if one supposes that Rembrandt was working after some lost picture. I doubt if this could account for the coarseness of execution, but have added reproduction for comparison with No. 109, with which it certainly has points of contact in style.

†305.* ABRAHAM CASTING OUT HAGAR AND ISHMAEL: COARSELY ETCHED.

Y. 14.—B. 31.

[81 × 57.]

AMSTERDAM.

†306. ABRAHAM CASTING OUT HAGAR AND ISHMAEL: DELICATELY ETCHED.

Y. 15.—B. 32.

[73 × 53.]

BRITISH MUSEUM. AMSTERDAM. VIENNA (H.-B.).

By Lievens? Similar to †316 in style of work.

†307.* THE REST ON THE FLIGHT.

G., Da., B. 59.—Cl. 63.

[217 × 165.]

AMSTERDAM. VIENNA (ALB.)

Dr. Jan Six defends the authenticity of this and another plate by the same poor draughtsman (No. †388) as early works of the master (*Oud-Holland*, xxvii. p. 85). I cannot imagine Rembrandt even in his youth displaying the meaningless calligraphic touch of this print.

†308. THE BEHEADING OF JOHN THE BAPTIST.

G., Da., B., R., S. 93.

[158 × 124.] Signed: *R.*

Dr. Jan Six defends its authenticity as an early work of 1629-30 (*Oud-Holland*, xxvii. p. 85). More probably by Van Vliet.

REMBRANDT'S ETCHINGS

309.* S. JEROME KNEELING: LARGE PLATE. Reproduction placed with authentic series after No. 4, A.

G., Da. 99.—B., R., S. 106.—Cl. 109.—W. 111.—M. 175.

[389 × 332.] About 1629-30.

AMSTERDAM. PARIS.

Authenticity upheld by Dr. Jan Six on basis of similarity of style with No. 4, A (*Oud-Holland*, xxvii. p. 85). There is a certain angularity of treatment of the figure which is very unusual for Rembrandt, but the manner of shading background is unquestionably near No. 4, A, and the case for Rembrandt's authorship has much in its favour. The other etcher whose claim to its authorship is almost as strong is Lievens.

†310. THE HOUR OF DEATH.

G., Da., B., R., S. 108.—R. (Bol) 18.

[138 × 89.]

Published in J. H. Krul, *Pampiere Wereld*, Amsterdam, 1644.

F. Bol's name does not seem to appear (as stated) on the first state (before the scroll with verses l. lower corner) in Amsterdam. If the production of the plate could be put ten years before its appearance in the book¹ (as Dr. J. Six contends, *Oud-Holland*, xxvii. p. 86) its attribution to Rembrandt would not be unreasonable. It is distinctly similar in quality to the *Joseph's Coat brought to Jacob* (104). If, on the other hand, it belongs to about the same time as its publication, one naturally thinks of Ferdinand Bol.

†311.* THE RAT-KILLER.

G., Da. 118.*—B., R., S. 122.—Cl. 124.—W. 126.—Bl. 96.—M. 260.—Du. 123.

[124 × 81.]

PARIS.

†312. WOMAN CUTTING HER MISTRESS'S NAILS (BATHSHEBA?).

G., Da. 125.—B., R., S. 127.

[124 × 95.]

Copied in reverse from a picture (*Bathsheba?*) dated 1632 at Rennes (Bode, 558). Dr. Jan Six accepts the etching as by Rembrandt, excusing the poor execution on the ground that Rembrandt was usually less successful when working after one of his own pictures (*Oud-Holland*, xxvii. p. 91). It is the kind of work generally ascribed to Ferdinand Bol.

The title under which it figures in the De Burgy sale catalogue (1755), 'La petite Bohémienne Espagnole à qui Mayombe coupe les ongles,' refers to the 'Preciosa' of Cervantes, which is illustrated in No. 184.

†313. CUPID RESTING.

G., Da. 130.—B., R., S. 132.

[89 × 119.]

There are signs of a signature (which I cannot decipher) in r. lower corner. Accepted as Rembrandt by Dr. Jan Six (*Oud-Holland*, xxvii. p. 92). It is possibly by the same hand as †312.

Dr. Valentiner has suggested that this etching might have been inspired by a *Sleeping Cupid* of Michelangelo or his school in Rembrandt's collection (Inventory, No. 345, *Een kindeken van Michael Angelo Bonalotti*), which is apparently the marble once in the collection of Charles I., and now in Turin.

¹ Compare the publication of the *Student by Candlelight*, No. 202.

REJECTED ETCHINGS

†314. OLD MAN IN A TURBAN, STANDING WITH A STICK.

G., Da. 136.—B., R., S. 137.

[138 × 108.]

AMSTERDAM. PARIS. BERLIN. HAARLEM. BRITISH MUSEUM.

Dr. Jan Six inclines to accept as a genuine Rembrandt (Oud-Holland, xxvii. p. 92; 'violon,' misprint for 'baton').

†315. THE ASTROLOGER.

Y. 60.—B., R., S. 145.—R. (Bol.) 16.

[140 × 117.] Signed: *f. bol.*

BRITISH MUSEUM.

Signed work of Ferdinand Bol.

†316.* THE PHILOSOPHER IN HIS CHAMBER.

Y. 61.—B., R., S. 146.

[70 × 51.]

AMSTERDAM. BERLIN. VIENNA (H.-B.). PARIS. BRUSSELS, etc.

By Lievens? Compare style of †306.

†317.* PHYSICIAN FEELING THE PULSE OF A PATIENT.

G., Da. 150.*—B., R., S. 155.—Cl., W. 152.—Bl. 116.—M. 143.—Du. 151.

[70 × 54.]

AMSTERDAM.

The physician copied in reverse from a figure in the *Death of the Virgin* (No. 161).

†318.* A TRAMP, WITH WIFE AND CHILD.

Y. 63.—B., R., S. 161.—Cl., W. 158.—Bl. 127.—M. 142.—Du. 157.

[66 × 70.]

AMSTERDAM.

†319. A PEASANT, STANDING.

G., Da. 173.*—B., R., S. 180.—Cl., W. 177.—Bl. 143.—Du. 176.

[58 × 35.] ? Signed *I. L.* lower l. corner.

By Lievens, whose signature it appears to bear (not decipherable on the British Museum impressions).

†320.* A PEASANT WOMAN, STANDING.

Y. 75.—B., R., S. 181.—Cl., W. 178.—Bl. 144.—Du. 177.

[59 × 36.] Signed *I. L.* near middle of r. border.

VIENNA (H.-B.). AMSTERDAM. PARIS. FRANKFURT.

By Lievens. Companion plate to No. †319.

†321.* A BEGGAR IN TALL HAT AND LONG CLOAK, WITH A COTTAGE AND TWO FIGURES IN THE BACKGROUND.

B. 184, bis —Bl. 150.—M. 8.—Du. 182.—S. 376.

[118 × 86.]

AMSTERDAM.

Bartsch confused the description of this, and No. 75, A.

REMBRANDT'S ETCHINGS

†322.* SICK BEGGAR AND OLD BEGGAR WOMAN.

G., Da. 177.*—B., R., S. 185.—Cl., W., 182.—Bl. 148.—Du. 181.

[76 × 56.]

AMSTERDAM PARIS.

Possibly by Lievens.

†323. LANDSCAPE WITH A COW; SQUARE TOWER IN DISTANCE.

G., Da. 198.—B., R., S. 206.—Cl., W., Du. 203.—Bl. 309.—M. rej. 10.

[72 × 120.]

An impression in Amsterdam bears a signature written with the pen, *R* f. 1634, and *R* repeated in pencil. One is not inclined to accept the early monogram as authentic at this date, and the loose style of work does not justify the attribution, even granting that the period might explain some differences in style from most of the landscapes (which all come later). Dutuit, Michel, and Rovinski hold to its authenticity, and Dr. Jan Six is its latest champion (*Oud-Holland*, xxvii. p. 94). Dr. Six thinks the distant tower is that of the church of Muiderberg, and compares two drawings of the same place by Rembrandt (*H. de G.*, 1114, and 1315; the latter reprod. L., iii. 90).

†324.* VILLAGE WITH TWO GABLED COTTAGES ON A CANAL.

G., Da. 206.—B., R., S. 214.—Cl., W., Du. 211.—Bl. 317.—M. rej. 2.

[56 × 174.]

AMSTERDAM.

Perhaps by Jacob Koninck. See Lugt, *Mit Rembrandt in Amsterdam*, 1920, p. 79, who identifies with houses by the Bastion 'De Rose,' near the old Raamspoor in Amsterdam (seen also in British Museum, Rembrandt school drawing No. 157, and another attributed to Furnerius in the Teyler Museum, Haarlem).

Nearly all the impressions known are tinted with water-colour. A pen drawing tinted with water-colour, in the British Museum, is probably copied from the print.

†325. LANDSCAPE WITH A COACH.

G., Da. 207.—B., R., S. 215.—Cl., W., Du. 212.—M. rej. 1.

[64 × 177.]

Most impressions of this, as of No. †324, are tinted with water-colour.

†326.* THE TERRACE.

G., Da. 208.*—B., R., S. 216.—Cl., W., Du. 213.—M. rej. 3.

[163 × 188.]

PARIS (touched in bistre).

†327.* CLUMP OF TREES BESIDE A DYKE-ROAD.

G., Da., 220.—B., R., S. 229.—Cl., W., Du. 226.—M. rej. 15.

[75 × 204.]

PARIS. AMSTERDAM.

By Pieter de With?

†328. ORCHARD WITH A BARN ('PAYSAGE AUX DEUX ALLÉES').

G., Da. 221.—B., R., S. 230.—Cl., W., Du. 227.—Bl. 330.—M. 316.

[I. 91 × 205; II. 91 × 160.]

Probably by Pieter de With, whose signature P D W has been deciphered by Seidlitz in the r. lower corner. De Vries attributed to Jacob Koninck.

REJECTED ETCHINGS

†329. VILLAGE WITH A RUINED TOWER.

G., Da. 229.*—B., R., S. 238.—Cl., W., Du. 235.—Bl. 338.—M. rej. 9.
[100 × 153.] Signed and dated: *J. Koninck* 1663.

A signed etching by Jacob Koninck. Described by B. in a second place (II. p. 132, No. 73) as S. Koninck.

The place is identified by Dr. Jan Six as Ransdorp (*Oud-Holland*, xxvii. p. 95; see Rademaker, *Kabinet van Nederlandsche Outheden*, i. pl. 29). The original study for this plate (in the reverse direction) is in the British Museum.

[†330.] LANDSCAPE WITH A LITTLE FIGURE OF A MAN.

G., Da. 231.*—B., R., S. 239.—Cl., W., [Du.] 237.—Bl. 339.—M. rej. 30.
[2 p. 10 l. × 7 p. 6 l., Gersaint and Bartsch.]

Not known. It cannot be identical with Du. 237, as reproduced, which is our No. †374 (S. 384). But Dutuit's reproduction does not correspond with his description. I give the description according to G. and B. to help in identification: 'Paysage d'une extrême rareté, représentant dans le milieu, tirant sur la droite, un petit homme, et dans l'éloignement deux moulins à vent et un clocher.'

†331.* CANAL WITH COTTAGES AND A BOAT.

G., Da. 232.*—B., R., S. 240.—Cl., W., Du. 236.—M. rej. 21.
[I. 166 × 182; II. 92 × 182; III. 75 × 182.]
HAARLEM (I.). AMSTERDAM (II. and III.).

†332.* THE LARGE TREE.

G., 233.* (printed 234* by error).—Da. 233.*—B., R., S. 241.—Cl., W., Du. 238.—Bl. 340.—
M. rej. 16.
[162 × 128.]
PARIS.

†333. LANDSCAPE WITH A WHITE FENCE.

G., Da. 234.*—B., R., S. 242.—R. Élèves, col. 72.—Cl., Du. 239.—M. rej. 11.
[90 × 161.]

Two impressions in the British Museum are signed in ink *P. Ko.*, one of them being dated 1659. Though very like Pieter de With in style, there is probably more reason to accept the authority of old signatures, and attribute to Philips Koninck.

†334.* THE ANGLER IN A BOAT.

G., Da. 235.*—B., R., S. 243.—Cl., Du. 240.—W. 239.—Bl. 341.—M. rej. 19.
[112 × 139.]
PARIS. DRESDEN (FRIEDR. AUGUST II.).

†335. LANDSCAPE WITH A CANAL AND CHURCH TOWER.

G., Da. 236.*—B., R., S. 244.—Cl., Du. 241.—W. 240.—M. rej. 8.
[80 × 180.]

†336. LOW HOUSE ON THE BANKS OF A CANAL.

G., Da. 236 bis.* (Add. p. 320).—B., R., S. 245.—Cl., Du. 242.—W. 241.—Bl. 342.—M. rej. 14.
[77 × 207.] ? Signed P D W (in grass towards l.).

Signed work of Pieter de With. Most impressions known are tinted by hand.

REMBRANDT'S ETCHINGS

†337.* THE WOODEN BRIDGE.

Y. 83.—B., R., S. 246.—Cl., Du. 243.—W. 242.—M. rej. 29.

[76 × 207.]

AMSTERDAM. VIENNA (H.-B.).

†338. LANDSCAPE WITH CANAL AND PALISADE.

Y. 84.—B., R., S. 247.—Cl., Du. 244.—W. 243.—Bl. 343.—M. rej. 5.

[75 × 204.] Dated 1659 (upper r.).

By Pieter de With? Some impressions are tinted.

†339.* THE FULL HAY-BARN.

Y. 86.—B., R., S. 248.—Cl., Du. 245.—W. 244.—Bl. 344.—M. rej. 22.

[99 × 153.]

AMSTERDAM.

†340. COTTAGE WITH A SQUARE CHIMNEY.

Y. 87.—B., R., S. 249.—Cl., Du. 246.—W. 245.—M. rej. 26.

[74 × 177.]

AMSTERDAM. BRITISH MUSEUM.

†341.* HOUSE WITH THREE CHIMNEYS.

Y. 88.—B., R., S. 250.—Cl., Du. 247.—W. 246.—Bl. (ed. 1880) 339.—M. rej. 25.

[90 × 160.]

AMSTERDAM. HAARLEM. VIENNA (H.-B.). ROTHSCHILD.

†342. THE HAY-WAIN.

Y. 89.—B., R., S. 251.—Cl., Du. 248.—W. 247.—Bl. 345.—M. rej. 24.

[68 × 132.]

†343.* THE CASTLE.

Y. 90.—B., R., S. 252.—Cl., Du. 249.—W. 248.—M. rej. 7.

[79 × 102.]

AMSTERDAM.

†344.* THE VILLAGE STREET.

B., R., S. 254.—Cl., Du. 251.—W. 250.—Bl. 347.—M. rej. 28.

[81 × 153] ? Signed : *P D W* (lower l.).

VIENNA (H.-B.).

? Signed work by Pieter de With

†345.* UNFINISHED LANDSCAPE.

B., R., S. 255.—Cl., Du. 252.—W. 251.—M. rej. 12.

[90 × 162.] Signed : *P D W*. Dated 1695 (the last two figures in reverse; S. reads 1659).

VIENNA (H.-B.). ST. PETERSBURG (ROVINSKI).

Signed work by Pieter de With.

REJECTED ETCHINGS

†346.* LANDSCAPE WITH A CANAL, ANGLERS AND MILK-MAN.

B., R., S. 256.—Cl., Du. 253.—W. 252.—M. rej. 27.

[79 × 206.] ? Signed: *P D W.*

VIENNA (H.-B.) (tinted impression).

? Signed work of Pieter de With.

†347. YOUNG MAN SEATED, WITH A GAME-BAG.

G., Da. 238.—B., R., S. 258.—Cl. 255.—W. 259.—Bl. 253.—Du. 274.

[78 × 67.] Dated 1650.

Accepted as authentic by Dr. Jan Six. Such manifest lack of power cannot, however, be made up for by the weight of tradition.

[348.] BARE-HEADED OLD MAN WITH HIS HANDS UPON A BOOK.

G., Da. 247.—B., R., S. 267.—Cl. 264.—W. 269.—Bl. 287.—Du. 281.

Probably a repeated description of No. 218 (B. 147).

†349. BALD OLD MAN IN PROFILE L.

G., Da. 284.—B., R., S. 293.—Cl., Du. 290.—W. 308.—Bl. 273.—M. 41.

[103 × 69, with margins above and below; the work measures 75 × 69.]

Coarse copy in reverse of No. 23, III.

A later state in the British Museum, which still shows the lower margin, bears the inscription: *Smith alias Buckhorse, the Noted Bruiser. Hogarth pinxt. 1747.*

†350. OLD MAN WITH A BEARD, IN A CAP: PROFILE R.: IN OVAL.

G., Da. 272.—B., R., S. 295.—R. (Bol) 17.

[71 × 54.]

Modern: BASAN—BERNARD.

By Ferdinand Bol. Compare the figure at Christ's feet in the picture of the *Entombment* (of about 1639) in Munich (Bode, 128). Probably based on this, or on some study in the same connexion. It should be noted that there is a studio replica of the Munich picture in Dresden (Bode, 129) which may in part be also the work of Bol. There is an impression in the British Museum printed on the same sheet with three other plates by Bol (*i.e.* R. 3, 13, 15).

†351.* MAN WITH A SQUARE BEARD AND CURLY HAIR.

G., Da. 274.—B., W., R., S. 297.—Cl., Du. 293.—Bl. 277.—M. 61.

[56 × 48.] Signed and dated: *R* 1631.

CAMBRIDGE. PARIS. AMSTERDAM.

Dr. Jan Six accepts without venturing to question the signature. We cannot, however, hold Rembrandt guilty of such execrable work. M. cites a first state (before signature) as at Cambridge, but it cannot be found in the Fitzwilliam Museum.

[352.] MAN CRYING OUT, THREE-QUARTERS L.: BUST.

Y. 112.—B., W., R., S. 301.—Cl., Du. 297.

A repeated description of No. 41 E. from a contracted vellum impression in Amsterdam.

REMBRANDT'S ETCHINGS

†353. BUST OF A MAN WITH THICK LIPS.

G., Da. 285.—B., R., S. 308.—Cl., Du. 304.—W. 309.—Bl. 263.—M. 60.

[75 × 60.]

Probably by Jan Lievens.

†354. PHILOSOPHER WITH AN HOUR-GLASS.

G., Da., 296 and 385.*—B., W., R., S. 318.—Cl., Du. 313.—Bl. 113.—M. 15.

[55 × 50.]

Woodcut. Probably by Lievens.

†355. THE PAINTER.

G., Da. 307.*—B., R., S. 328.—R. *Élevés*, col. 67, Atlas, 401.

[70 × 63.]

VIENNA (H.-B.). BRITISH MUSEUM.

By W. Drost.

†356.* HEAD OF A YOUNG MAN IN A BROAD-BRIMMED HAT: IN AN OCTAGON.

Y. 124.—B., R., S. 329.—Cl., Du. 321.—W. 326.—Bl. 254

[108 × 90.]

AMSTERDAM. PARIS.

†357.* YOUNG MAN IN A BROAD-BRIMMED HAT: LIGHTLY ETCHED.

Y. 125.—B., R., S. 330.—Cl., Du. 322.—W. 327.—Bl. 256.—M. 163.

[92 × 67.]

AMSTERDAM.

†358. BUST OF A YOUNG MAN WITH FEATHERS IN HIS HAT.

Y. 126.—B., R., S. 331.—Cl., Du. 323.—W. 328.

[72 × 52.]

†359.* SMALL HEAD OF A MAN IN A RUFF, WITH FEATHERS IN HIS CAP.

Y. 130.—B., R., S. 335.—Cl. 327.—W. 331.—Bl. 261.—M. 2.—Du. 326.

[31 × 27.]

AMSTERDAM.

Attributed to Samuel van Hoogstraten, whose initials are written in ink (somewhat indistinctly) on one of the impressions at Amsterdam.

†360. THE WHITE NEGRO.

B., R., S. 339.—Cl., 329.—W. 333.—Du. 328.

[120 × 102.] Signed: *A. de Haen*(n).

Signed work of Anthony de Haen (Haarlem, Amsterdam, The Hague, about 1640-1696.)

†361. SO-CALLED STUDY FOR THE GREAT JEWISH BRIDE.

Y. 134 (note).—B., R., S. 341.—R. (Bol) 21.—Cl. 331.—Bl. 239.—Du. 330.

[135 × 97.]

A copy in reverse from part of the *Great Jewish Bride* (No. 127). R. reads 'Bol' out of uncertain scrawls on chest and attributes accordingly.

REJECTED ETCHINGS

†362. OLD WOMAN MEDITATING OVER A BOOK.

BRITISH MUSEUM. PARIS.

G., Da. 315.*—B., R., S. 346.—Cl. 336.

Forgeries, made up of parts of Nos. 113 and 2, apparently by the miniature painter J. A. Peters (see note to No. 256).

†363. REMBRANDT'S MOTHER: BUST.

B., R., S. 353.—Cl. 344.—Bl. 194.—R. Élèves (S. v. Hoogstraten) col. 70.—Du. 342.
[79 × 63.]

VIENNA (ALB.). BRITISH MUSEUM.

Copy of No. 2, the dress being adapted from No. 1. Attributed by de Vries to Samuel van Hoogstraten.

364. THE WHITE NEGRESS. Reproduction placed in authentic series after No. 23.

G., Da. 324.—B., R., S. 357.—Cl. 347. W. 351.—Bl. 241.—Du. 345.

[I. 112 × 83. PARIS. AMSTERDAM. BRITISH MUSEUM. II. 98 × 77.] Signed (on I.): *R* (in reverse).
About 1630.

The signature seems genuine, and impressions in the British Museum are printed on the back of first states of Nos. 21 and 23. It is somewhat like Lievens in manner, but more powerful and direct in line, and I am now convinced that Dr. Six is right in attributing it to Rembrandt (*Oud-Holland*, xxvii. p. 99).

†365.* HEAD OF AN OLD WOMAN: CUT AS FAR AS THE BAND ROUND THE BROW. Reproduction placed in authentic series after No. †82.

G., Da. 327.*—B., R., S. 360.—Cl. 350.—W. 354.—Bl. 246.—Du. 348.

[36 × 43.] Signed: *R*.

AMSTERDAM. PARIS. BERLIN. VIENNA (ALB. and H.-B.), etc.

Probably school work of about 1631. In style compare No. 82, which has been left in the regular series though of very doubtful authenticity.

†366.* YOUNG WOMAN READING.

G., Da. 328.*—B., R., S. 361.—Cl. 351.—W. 355.—Bl. 247.—Du. 349.

[106 × 102.]

AMSTERDAM. VIENNA (ALB.).

†367.* HEAD AND SHOULDERS OF A DOG: SKETCHED IN THE CORNER OF THE PLATE.

G., Da. 338.—B., R., S. 371.—Cl. 361.—W. 365.—Bl. 351.—M. 266.—Du. 359.

[118 × 150.]

AMSTERDAM.

Admitted as authentic by Dr. Jan Six (*Oud-Holland*, xxvii. p. 100).

†368 SLIGHT STUDY OF A WOMAN'S HEAD.

Y. 141.—B., R., S. 375.—Cl. 365.—W. 369.—Bl. 252.—M. 3.—Du. 363.

[64 × 55.]

Has been attributed to Samuel van Hoogstraten (compare No. †359).

REMBRANDT'S ETCHINGS

†369. HEAD AND BUST OF A MAN WITH A BEARD: LOOKING DOWN
TOWARDS L.

G. 271.—M. 94.—R. v.—S. 378.

[79 × 63.]

BRITISH MUSEUM.

Good work. Probably by Jan Lievens.

†370. VIEW OF AMSTERDAM.

M. rej. 4.—Du., suppl. aux paysages, 1.—R. l.—S. 380.

[58 × 175.]

BRITISH MUSEUM (tinted impression).

†371. THE TWO COTTAGES WITH POINTED GABLES.

M. rej. 6.—Du., suppl. aux paysages, 2.—R. m.—S. 381

[66 × 173.]

BRITISH MUSEUM.

†372.* THE VILLAGE DIVIDED BY A DYKE.

Cl. suppl. 65.—W. 254.—M. rej. 13.—Du., suppl. aux paysages, 3.—R. n.—S. 382

[76 × 183.] Signed: *P D W.*

AMSTERDAM. CAMBRIDGE.

Signed work of Pieter de With.

†373.* THE ANGLER IN A BOAT.

Cl. suppl. 64.—W. 253.—M. rej. 17.—Du., suppl. aux paysages, 4.—R. g.—S. 383.

[83 × 182.]

AMSTERDAM (two tinted impressions).

†374. LANDSCAPE WITH TWO ANGLERS.

W. 255.—M. rej. 18.—Du. 237 (reproduction) and Du., suppl. aux paysages, 5.—R. i.—S. 384.

[81 × 180.]

BRITISH MUSEUM. ST. PETERSBURG (ROVINSKI).

†375.* TWO RUINED COTTAGES.

W. 256.—M. rej. 20.—Du., suppl. aux paysages, 6.—R. j.—S. 385.

[113 × 181.]

I have not been able to identify any impression. Wilson described it in 1836 as having been 'in the collection of the late Earl of Bute, and considered unique.' M. and S. cite it as in Paris, but it does not appear to be in the Bibliothèque Nationale.

†376. THE OLD BARN.

W. 257.—M. rej. 23.—Du., suppl. aux paysages, 7.—R. k.—S. 386.

[73 × 114.]

BRITISH MUSEUM.

†377. SUPPOSED PORTRAIT OF JAN SIX.

Bl. 185.—Du., pièces attrib., 1.—R. n.—S. 387.

[46 × 45.]

AMSTERDAM. BRITISH MUSEUM.

Similar in pose to Bol, B. 12, but there is insufficient reason to think with Middleton that it is based on that plate.

REJECTED ETCHINGS

†378.* PROFILE OF AN OLD BEARDED MAN IN A TURBAN.

Bl. 304.—Du., pièces attrib., 2.—R. o.—S. 388.

[45 × 31.]

AMSTERDAM.

This subject and No. †387 were etched on one plate [measuring about 100 × 31?] but the only impression known to me is cut into its two parts.

†379.* PROFILE OF A JEWISH-LOOKING OLD MAN IN A FUR CAP.

Bl. 305.—Du., pièces attrib., 3.—R. p.—S. 389.

[47 × 29.]

AMSTERDAM.

†380.* OLD MAN WITH A POINTED BEARD.

Cl. ii. p. 35, No. 84.—W. 334.—Bl. 306.—Du., pièces attrib., 4.—R. r.—S. 390.

[63 × 53.]

Not known.

†381.* HEAD OF A MAN WITH CURLY HAIR AND THIN MOUSTACHE.

W. 336.—Bl. 307.—Du., pièces attrib., 5.—R. s.—S. 391.

[63 × 61 (Wilson).]

Described by Wilson as in the Aylesford collection.

Not at present known.

†382.* JEW STANDING.

Du., pièces attrib., 6.—R. f.—S. 392.

[51 × 40 (Dutuit).]

Described by Dutuit as in the Didot collection.

The description corresponds to No. †314 (B. 137), and the measurements given by Dutuit in millimetres correspond in figures to Bartsch's pouces and lignes (5·1 × 4). Probably Dutuit was in error, and the present number identical with No. †314.

†383.* HEAD OF REMBRANDT'S MOTHER.

R. 351, bis.—S. 393.

[50 × 41.]

ST. PETERSBURG (ROVINSKI).

Copy of No. 107 in reverse.

†384.* PORTRAIT OF REMBRANDT.

R. c.—S. 394.

[54 × 52.]

AMSTERDAM.

A rough copy of No. 29 in reverse.

†385. A CHILD ASLEEP.

R. d.—S. 395.

[38 × 40.]

BRITISH MUSEUM. AMSTERDAM.

See note to No. 389.

REMBRANDT'S ETCHINGS

†386. BATHSHEBA.

R. E.—S. 396.

[146 × 112.]

BRITISH MUSEUM (from the Aylesford coll. Inscribed on reverse 'de la collection de Six').

Eighteenth-century work, largely in aquatint. No connexion with Rembrandt, unless its suggestion is due to the early etching of Diana (No. 42).

†387.* AN OLD MAN IN A BROAD-BRIMMED HAT: BUST, IN PROFILE,

R. Q.—S. 397.

[51 × 31.]

AMSTERDAM.

Etched on the same plate as No. †378.

†388. THE CIRCUMCISION.

G., Da. 48.—B. R. (Pièces gravées par différents maitres) 7.

[214 × (165-160).] Signed: *Rembrant fecit. I. P. Berendrech ex.*

I. Before the signatures.

II. With signatures as above.

J. P. Berendrech[t] was a publisher of whom one has notice in Haarlem between 1614-33.

The authenticity of this execrable plate, manifestly a work by the same somewhat calligraphic hand as the *Rest on the Flight* (†307), has been recently defended by Dr. Jan Six (Oud-Holland, xxvii. pp. 85, 86). The gulf between these meaningless scrawls, and authentic early work of the larger and rougher type (*e.g.* Nos. 4, A and 5) is, in my opinion, too great to justify the acceptance of Gersaint's tradition. They are similar in style to a drawing in the British Museum of the *Stoning of St. Stephen* with old attribution to J. G. van Vliet.

389. HEAD OF AN OLD MAN WITH A SNUB NOSE: IN A CAP: PROFILE
TO L. Reproduction placed in authentic series after No. 37.

[27 × 21.] About 1631.

BRITISH MUSEUM.

Copied by W. J. Smith in his *Twelve Facsimile Etchings from very rare originals by Rembrandt in the Cracherode collection at the British Museum*. London, 1824. On the old mount which held this etching and No. †385 was inscribed and initialed by Captain William Baillie. 'These two very curious heads undoubtedly the work of Rembrandt are not described in the Catalogue or Supplement.' Baillie was probably right in the attribution of the present number, but certainly wrong in the other case.

FINDING LIST

To locate in the present catalogue any etching from its number in any of the other catalogues mentioned below :

First look up your number (from whatever catalogue it be taken) in the first column; the number in the present catalogue will be found on the same line in the column which bears the title of the catalogue *from* which you are working.

ABBREVIATIONS

G.=Gersaint, 1751 (Eng. Edition, London, 1752; from 237 the Nos. are one in advance of French Ed., as 237=236 bis of French Ed.).

Y.=Yver, Supplement to Gersaint, 1756 (Cross references are only given from Y.'s Nos. when they are new subjects, not when they are merely new states of etchings described in G.).

Da.=Daulby, 1796.

B.=Bartsch, 1797.

Cl.=Claussin, 1824.

W.=Wilson, 1836.

Bl.=Blanc, 1859.

M.=Middleton, 1878.

Du.=Dutuit, 1881-1885.

R.=Rovinski, 1890.

S.=Seidlitz, 1895.

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
1	..	..	33	33	33	159	117	33
2	33	..	57	57	57	286	†359	57
3	57	..	†304	†304	†304	149	†368	†304
4	†304	..	2, A	2, A	2, A	148	99	2, A
5	2, A	..	36	36	36	214	1	36
6	36	..	66	66	66	283	2	66
7	66	..	54	54	54	183	4	54
8	54	..	55	55	55	284	†321	55
9	55	..	35	35	35	160	75, A	35
10	..	..	30	30	30	104	13	30
11	300, A	29	261	261	261	118	78, A	261
12	157	60}	59	59	59	172	25	59
13	35	60}	31	31	31	258	77, A	31
14	30	†305	62	62	62	74	8	62
15	261	†306	63	63	63	252	†354	63

REMBRANDT'S ETCHINGS

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
16	59	..	56	56	56	185	59	56
17	?32	..	108	108	108	120	66	108
18	31	..	109	109	109	273	64	109
19	62	..	144	144	144	255	36	144
20	63	..	156	156	156	274	67	156
21	56	..	168	168	168	19	35	168
22	108	..	229	229	229	162	31	229
23	109	..	110	110	110	279	30	110
24	144	..	29	29	29	18	32	29
25	156	..	60	60	60	105	34	60
26	168	17	157	157	157	253	3	157
27	229	..	3	3	3	17	29	3
28	110	..	159	58	58	276	158	58
29	159	..	286	34	34	266	26	34
30	286	..	149	4	4	208	27	4
31	149	..	†305	67	67	216	28	67
32	214	..	†306	300, A	300, A	186	14	300, A
33	283	..	148	32	32	95	15	32
34	284	..	214	159	61	275	11	61
35	104	..	283	286	159	277	12	159
36	118	..	284	283	286	257	22	286
37	160	..	160	149	149	20	7	149
38	..	..	104	148	214	278	21	148
39	172	..	118	214	283	256	23	214
40	258	..	172	284	284	171	24	283
41	252	..	258	160	160	101	†349	160
42	185	..	252	104	104	124	2, A	104
43	120	..	185	118	118	147	61	118
44	273	..	120	172	172	126	62	258
45	255	..	273	258	258	294	56	252
46	274	..	255	252	252	122	65	185
47	19	..	274	185	74	198	58	284
48	†388	..	19	120	185	96	63	172
49	162	..	162	273	120	236	60	120
50	279	..	279	255	273	293	55	273
51	18	..	18	274	255	271	33	255
52	105	..	105	19	274	143	53	274
53	253	4, A	253	162	19	270	50	19
54	278	..	17	279	162	173	52	162
55	276	..	276	18	279	123	51	279
56	266	..	266	105	18	{102}	86	18
57	208	..	208	253	105	{103}	85	105
58	{216}	..	216	17	253	280	84	253
	{217}							
	{218}							

FINDING LIST

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
59	†307	..	†307	276	17	193	87	17
60	186	†315	278	266	276	215	†353	276
61	95	†316	186	208	266	281	†351	266
62	275	10	95	216	208	121	47	208
63	277	†318	275	†307	216	282	48	216
64	257	..	277	278	278	237	49	186
65	20	..	257	186	186	5	75	95
66	256	..	20	95	95	301	76	275
67	124	..	256	275	275	217	82	277
68	?237	..	124	277	277	125	83	257
69	126	..	126	257	257	182	70	20
70	147	..	294	20	20	161	72	278
71	294	..	122	256	256	119	73	256
72	122	..	198	124	124	94	77	294
73	198	..	96	126	126	140	78	122
74	96	..	236	294	294	232	79	171
75	236	†320	293	122	122	267	80	101
76	?237	..	271	198	198	201	10	147
77	101	..	143	96	96	4, A	53	236
78	293	..	270	236	236	292	38	198
79	271	..	173	293	293	165	40	96
80	270	..	123	271	271	295	81	126
81	173	..	{102 103}	270	270	106	39	124
82	123	..	199	143	143	235	230	293
83	143	†337	280	{102 103}	102	184	41	271
84	{102 103}	†338	215	173	103	260	41 A.	143
85	199	..	193	123	173	254	41 B.	270
86	280	†339	281	199	123	181	41 C.	173
87	281	†340	282	280	199	180	41 D.	123
88	215	†341	121	215	280	6	41 E.	{102 103}
89	193	†342	237	193	215	100	69	199
90	282	†343	101	281	193	142	92	280
91	121	247	147	282	281	38	93	193
92	171	..	171	121	282	139	91	215
93	†308	..	†308	237	121	141	98	281
94	{301 5}	..	301	101	237	285	†369	282
95	182	..	5	147	101	97	89	121
96	..	..	217	171	147	†311	88	236
97	161	..	125	301	171	272	37	301
98	125	..	182	5	301	234	68	5

REMBRANDT'S ETCHINGS

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
99	309	..	161	217	5	192	108	217
100	119	..	119	125	..	191	†304	125
101	94	..	94	182	217	164	107	182
102	232	..	140	161	125	76	138	161
103	140	..	232	119	182	69	166	119
104	267	..	267	94	161	190	116	94
105	267	..	201	140	119	93	109	140
106	201	..	309	232	94	99	57	232
107	292	..	292	267	140	138	112	267
108	†310	..	†310	201	232	40	127	201
109	165	..	165	309	267	41 c.	113	292
110	202	..	295	292	201	116	111	165
111	295	..	106	165	309	218	110	295
112	254	{ 352 } { 41 E. }	235	295	292	202	114	106
113	{ 181 } { 180 } { 100 }	..	254	106	165	†354	115	235
114	183	..	181	235	295	73	128	254
115	142	..	180	254	106	14	153	181
116	184	..	6	181	235	†317	129	180
117	97	..	100	180	254	250	139	6
118	†311	..	183	6	181	98	135	100
119	285	..	142	100	180	78	137	183
120	141	..	184	183	6	259	136	142
121	272	..	97	142	100	166	16	184
122	234	..	†311	184	183	163	131	97
123	106	..	285	97	142	117	132	†311
124	235	†356	141	†311	184	10	133	285
125	†312	†357	272	285	97	15	134	141
126	192	†358	234	141	†311	9	130	272
127	139	61	†312	272	283	†318	146	234
128	191	41 B.	192	234	141	7	144	192
129	259	41 A.	139	192	272	13	145	139
130	†313	†359	191	139	234	79	152	191
131	164	67	259	191	192	72	150	259
132	148	88	†313	259	139	80	151	164
133	76	4	164	164	191	81	157	76
134	69	..	76	76	259	219	156	69
134 (note)	..	†361	..	..	..	..	..	..
135	190	..	69	69	164	8	154	190
135*	..	..	..	..	148	..	..	..
136	†314	..	190	190	69	11	90	38
137	38	..	†314	38	190	16	168	99

FINDING LIST

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
138	99	..	38	99	38	77	167	138
139	138	..	99	138	99	75	169	98
140	98	197	138	98	138	114	164	40
141	41 c.	†368	98	40	98	115	9	41 c.
142	116	..	40	41 c.	40	12	†318	116
143	73	..	41 c.	116	41c.	†319	†317	218
144	14	..	116	218	116	†320	163	202
145	93	..	†315	202	218	77, A	170	4, A
146	74	..	†316	4, A	202	233	187	73
147	..	..	218	73	4, A	78, A	189	14
148	78	..	202	14	73	†322	188	93
149	40	..	4, A	93	14	75, A	197	74
150	†317	..	73	74	93	†321	196	78
151	166	..	14	78	78	223	195	†317
152	204	..	93	†317	†317	224	194	166
153	174	..	74	166	166	200	259	204
154	248	..	78	204	204	207	155	174
155	15	..	†317	174	174	45	225	248
156	9	..	166	248	248	46	218	10
157	7	..	204	10	10	231	219	†318
158	13	..	174	†318	†318	220	226	15
159	79	..	248	15	15	222	228	9
160	72	..	10	9	9	221	229	7
161	80	..	†318	7	7	296	227	13
162	81	..	15	13	13	43	269	79
163	17	17	9	79	79	297	†357	72
164	219	..	7	72	72	298	251	80
165	77	..	13	80	80	42	261	81
166	16	..	79	81	81	303	262	219
167	8	..	72	219	219	302	268	77
168	11	..	80	77	77	44	287	16
169	75	..	81	16	16	299	288	8
170	233	..	219	8	8	187	289	11
171	{114}	..	77	11	11	227	290	75
	{115}							
172	12	..	16	75	75	226	291	233
173	†319	..	8	233	233	131	300, A	114
174	78, A	..	11	114	114	269	300	115
175	77, A	..	75	115	115	300	309	12
176	75, A	..	233	12	12	291	4, A	†319
177	†322	..	114	†319	†319	188	20	†320
178	223	..	115	†320	†320	287	18	78, A
179	224	..	12	78, A	78, A	288	19	77, A
180	200	..	†319	77, A	77, A	251	74	75, A
181	207	..	†320	75, A	75, A	268	17	†322

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	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
182	45	..	78,A	†322	†322	290	95	†321
183	46	..	77,A	223	223	146	94	223
184	231	..	75,A	224	224	228	105	224
184, bis	..	..	†321	..	..	..	..	..
185	220	..	†322	200	200	†377	101	200
186	222	..	223	207	207	111	102	207
187	250	..	224	45	45	225	103	45
188	221	..	200	46	46	289	96	46
189	296	..	207	231	231	167	104	231
190	43	..	45	220	220	128	119	120
191	297	..	46	222	222	107	120	222
192	298	..	231	250	250	2	118	250
193	42	..	220	221	221	1	123	221
194	303	..	222	296	296	†363	121	296
195	302	..	250	43	43	50	122	43
196	44	..	221	297	297	52	124	297
197	299	..	296	298	298	91	125	298
198	†323	..	43	42	42	51	126	42
199	175	..	297	303	303	127	140	303
200	209	..	298	302	302	154	143	302
201	210	..	42	44	44	112	147	44
202	176	..	303	299	299	196	193	299
203	265	..	302	†323	†323	144	148	†323
204	205	..	44	175	175	33	149	175
205	242	..	299	209	209	3	160	209
206	†324	..	†323	210	210	57	159	210
207	†325	..	175	176	176	†304	161	176
208	†326	..	209	265	265	2,A	162	265
209	246	..	210	205	205	36	171	205
210	245	..	176	242	242	66	182	242
211	213	..	265	†324	†324	54	186	†324
212	206	..	205	†325	†325	55	183	†325
213	264	..	242	†326	†326	35	185	†326
214	263	..	†324	246	246	30	201	246
215	244	..	†325	245	245	59	198	245
216	241	..	†326	213	213	157	199	213
217	177	..	246	206	206	32	215	206
218	243	..	245	264	264	34	216	264
219	212	..	213	263	263	31	217	263
220	†327	..	206	244	244	60	214	244
221	†328	..	264	241	241	67	208	241
222	178	..	263	177	177	63	173	177
223	211	..	244	178	178	56	232	178
224	203	..	241	243	243	58	236	243
225	179	..	177	212	212	62	237	212

FINDING LIST

	G., Da.	Y.	B. R., S.	Cl.	W.	Bl.	M.	Du.
226	249	..	178	†327	†327	29	252	†327
227	{238 239}	..	243	†328	†328	61	253	†328
228	240	..	212	211	211	300, ^A	172	211
229	†329	..	†327	203	203	108	256	203
230	?155	..	†328	179	179	4	255	179
231	[†330]	..	211	24	249	109	257	249
232	†331	..	203	238	238	110	258	238
233	†332	..	179	239	239	156	281	239
234	†333	..	249	240	240	168	267	240
235	†334	..	238	†329	†329	229	270	†329
236	†335	..	239	†331	†331	261	266	†331
236 bis	†336	..	..	..	..	..	..	..
237	194	..	240	[†330]	[†330]	90	282	{†374 [†330]}
238	†347	..	†329	†332	†332	230	273	†332
239	169	..	[†330]	†333	†334	†361	274	†333
240	47	..	†331	†334	†335	195	276	†334
241	189	..	†332	†335	†336	364	275	†335
242	92	..	†333	†336	†337	113	280	†336
243	53	..	†334	†337	†338	83	279	†337
244	268	..	†335	†338	†339	129	278	†338
245	170	..	†336	†339	†340	82	277	†339
246	111	..	†337	†340	†341	†365	283	†340
247	{218 [348]}	..	†338	†341	†342	†366	284	†341
248	151	..	†339	†342	†343	197	271	†342
249	146	..	†340	†343	247	145	5	†343
250	260	..	†341	247	†344	153	286	247
251	187	..	†342	†344	†345	152	293	†344
252	251	..	†343	†345	†346	†368	292	†345
253	291	..	247	†346	†373	†347	294	†346
254	287	..	†344	194	†372	†356	301	187
255	288	..	†345	†347	†374	134	45	227
256	290	..	†346	169	†375	†357	43	226
257	227	..	194	47	†376	189	46	269
258	226	..	†347	189	194	151	42	300
259	128	..	169	92	†347	137	44	260
260	225	..	47	53	169	158	†311	291
261	167	..	189	268	47	†359	97	287
262	269	..	92	170	..	194	106	288
263	300	..	53	111	189	†353	142	251
264	289	..	268	{218 [348]}	92	84	141	268
265	228	..	170	151	53	21	165	290

REMBRANDT'S ETCHINGS

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
266	{ 131 132 133 }	..	111	146	268	22	†367	146
267	134	..	{ 218 [348] }	260	170	53	174	228
268	130	..	151	187	111	169	200	111
269	26	..	146	251	{ 218 [348] }	150	190	225
270	{ 23 24 }	..	260	291	151	92	191	289
271	†369	..	187	287	146	170	192	167
272	†350	..	251	288	260	23	181	128
273	89	..	291	290	187	†349	180	194
274	†351	..	287	227	251	24	6	†347
275	86	..	288	226	291	86	100	169
276	135	..	290	128	287	85	202	47
277	41 E.	..	227	225	288	†351	204	189
278	39	..	226	167	290	49	221	92
279	41 D.	..	128	269	227	87	220	53
280	21	..	225	300	226	88	222	170
281	137	..	167	289	128	47	207	{ 218 [348] }
282	136	..	269	228	225	27	224	151
283	84	..	300	131	167	28	223	131
284	†349	..	289	132	269	48	231	132
285	†353	..	228	133	300	26	184	133
286	28	..	131	134	289	130	235	134
287	188	..	132	130	228	{ 218 [348] }	233	130
288	158	..	133	26	131	132	234	26
289	49	..	134	23	132	133	247	23
290	150	..	130	†349	133	41 A.	248	†349
291	87	..	26	24	134	41 E.	260	24
292	48	..	23	89	130	41 B.	250	89
293	157	..	†349	†351	26	41 D.	254	†351
294	34	..	24	86	23	136	272	86
295	70	..	†350	135	24	71	285	135
296	†354	..	89	41 E.	89	39	295	41 E.
297	58	..	†351	{ [352] 41 E. }	†351	65	298	{ [352] 41 E. }
298	32	..	86	39	86	70	297	39
299	22	..	135	41 D.	135	37	296	41 D.
300	65	..	41 E.	21	41 E.	89	299	21
301	71	..	{ [352] 41 E. }	137	{ [352] 41 E. }	68	302	137

FINDING LIST

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
302	85	..	39	136	39	135	303	136
303	129	..	41 D.	84	41 D.	25	175	84
304	27	..	21	†353	21	†378	176	†353
305	68	..	137	28	137	†379	179	28
306	37	..	136	188	136	†380	177	188
307	†355	..	84	158	84	†381	178	158
308	163	..	†353	49	†349	41	203	49
309	..	..	28	150	†353	†323	205	150
310	..	..	188	87	28	175	206	87
311	127	..	158	48	188	209	210	48
312	154	..	49	70	158	210	211	70
313	{52 91}	..	150	†354	49	176	209	†354
314	113	..	87	22	150	265	212	22
315	†362	..	48	65	87	205	213	65
316	112	..	34	71	48	242	†328	71
317	51	..	70	85	70	†324	244	85
318	50	..	†354	27	†354	246	240	27
319	107	..	58	68	22	245	241	68
320	2	..	32	37	65	213	242	37
321	1	..	22	†356	71	206	245	†356
322	82	..	65	†357	85	264	238	†357
323	195	..	71	†358	27	263	239	†358
324	364	..	85	61	68	244	243	41 B.
325	83	..	27	41 B.	37	241	246	41 A.
326	196	..	68	41 A.	†356	178	249	†359
327	†365	..	37	†359	†357	177	264	88
328	†366	..	†355	88	†358	243	263	†360
329	90	..	†356	†360	41 B.	212	265	127
330	262	..	†357	127	41 A.	†328	..	†361
331	145	..	†358	†361	†359	211	..	154
332	41	..	61	154	88	203	..	52
333	153	..	41 B.	52	†360	179	..	91
334	152	..	41 A.	91	†380	249	..	113
335	163	..	†359	113	..	238	..	112
336	230	..	67	†362	†381	239	..	51
337	230	..	88	112	127	240	..	50
338	†367	..	4	51	154	†329	..	129
339	155	..	†360	50	52	{[†330] †341 Ed. 1880}	..	107
340	117	..	127	129	91	†332	..	2
341	25	..	†361	107	113	†334	..	1
342	..	..	154	2	112	†336	..	†363
343	..	..	52	1	51	†338	..	82

REMBRANDT'S ETCHINGS

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
344	91	†363	50	†339	..	195
345	113	82	129	†342	..	364
346	†362	195	107	247	..	83
347	112	364	2	†344	..	196
348	51	83	1	262	..	†365
349	50	196	82	155	..	†366
350	129	†365	195	204	..	197
351	107	†366	364	†367	..	90
351 bis(R)	†383	..	..	..	..	..
352	2	197	83	174	..	262
353	†363	90	196	248	..	145
354	1	262	†365	..	..	41
355	82	145	†366	..	..	153
356	195	41	197	..	..	152
357	364	153	90	..	..	163
358	83	152	262	..	..	230
359	196	163	145	..	..	†367
360	†365	230	41	..	..	155
361	†366	†367	153	..	..	117
362	197	155	152	..	..	25
363	90	117	163	..	..	†368
364	262	25	230	..	..	..
365	145	†368	†367	..	..	..
366	41	..	155	..	..	..
367	153	..	117	..	..	..
368	152	..	25	..	..	..
369	163	..	†368	..	..	..
370	230	..	..	..	..	..
371	†367	..	..	..	..	..
372	155	..	..	..	..	..
373	117	..	..	..	..	..
374	25	..	..	..	..	..
375	†368	..	..	..	..	..
376	†321	..	..	..	..	..
377	64	..	..	..	..	..
378	†369	..	..	..	..	..
379	300, A	..	..	..	..	..
380	†370	..	..	..	..	..
381	†371	..	..	..	..	..
382	†372	..	..	..	..	..
383	†373	..	..	..	..	..
384	†374	..	..	..	..	..
385	†375	..	..	..	..	..
386	†376	..	..	..	..	..
387	†377	..	..	..	..	..

FINDING LIST

	G., Da.	Y.	B., R., S.	Cl.	W.	Bl.	M.	Du.
388	†378	..	..	..	..	..
389	†379	..	..	..	..	..
390	†380	..	..	..	..	..
391	†381	..	..	..	..	..
392	†382	..	..	..	..	..
393	†383	..	..	..	..	..
394	†384	..	..	..	..	..
395	†385	..	..	..	..	..
396	†386	..	..	..	..	..
397	†387	..	..	..	..	..
			R.					
A
B
C	†384	..	..	..	..	..
D	†385	..	..	..	..	..
E	†386	..	..	..	..	..
F	†382	..	..	..	..	..
G	†373	..	..	..	..	..
H	†372	..	..	..	..	..
I	†374	..	..	..	..	..
J	†375	..	..	..	..	..
K	†376	..	..	..	..	..
L	†370	..	..	..	..	..
M	†371	..	..	..	..	..
N	†377	..	..	..	..	..
O	†378	..	..	..	..	..
P	†379	..	..	..	..	..
Q	†387	..	..	..	..	..
R	†380	..	..	..	..	..
S	†381	..	..	..	..	..
T
U	†369	..	..	..	..	..



STUDY OF AN OLD MAN. BLACK CHALK. H. DE G. 233. DRESDEN. USED IN THE ETCHING OF
PETER AND JOHN AT THE GATE OF THE TEMPLE (5)



THE ENTOMBMENT (ON THE SAME SHEET AS A RAISING OF LAZARUS). RED CHALK.
H. DE G. 891. BRITISH MUSEUM



PORTRAIT SKETCH OF JAN CORNELIS SYLVIUS. STUDY FOR THE ETCHING (225). PEN AND BISTRE, AND BISTRE WASH HEIGHTENED WITH WHITE. H. DE G. 898. BRITISH MUSEUM

PLATE IV.



PORTRAIT STUDY OF JAN SIX. FIRST IDEA FOR THE ETCHING (22S).
PEN AND BISTRE, AND BISTRE WASH. H. DE G. 1235.
SIX COLLECTION, AMSTERDAM

PLATE V.



PORTRAIT STUDY OF JAN SIX. FINAL TRANSFER DRAWING USED FOR
THE SAME ETCHING. BLACK AND WHITE CHALK. INDENTED WITH A
STYLUS. SIX COLLECTION, AMSTERDAM



STUDY FOR A GROUP IN THE HUNDRED GUILDER PRINT (236). PEN AND BISTRE, AND BISTRE WASH
H. DE G. 56. BERLIN



THE AGONY IN THE GARDEN. PEN AND BISTRE. H. DE G. 344. HAMBURG



THE AGONY IN THE GARDEN. PEN AND BISTRE, AND BISTRE WASH. H. DE G. 991.
COLLECTION OF MR. D. Y. CAMERON, LONDON



REMBRANDT DRAWING FROM A MODEL. STUDY USED IN THE ETCHING (231). PEN AND BISTRE, AND BISTRE WASH. H. DE G. 939. BRITISH MUSEUM



THE WOMAN WITH THE ARROW. STUDY FOR THE ETCHING (303). PEN AND BISTRE, WITH WASHES OF SEPIA, BISTRE, AND INDIAN INK. H. DE G. 937. BRITISH MUSEUM

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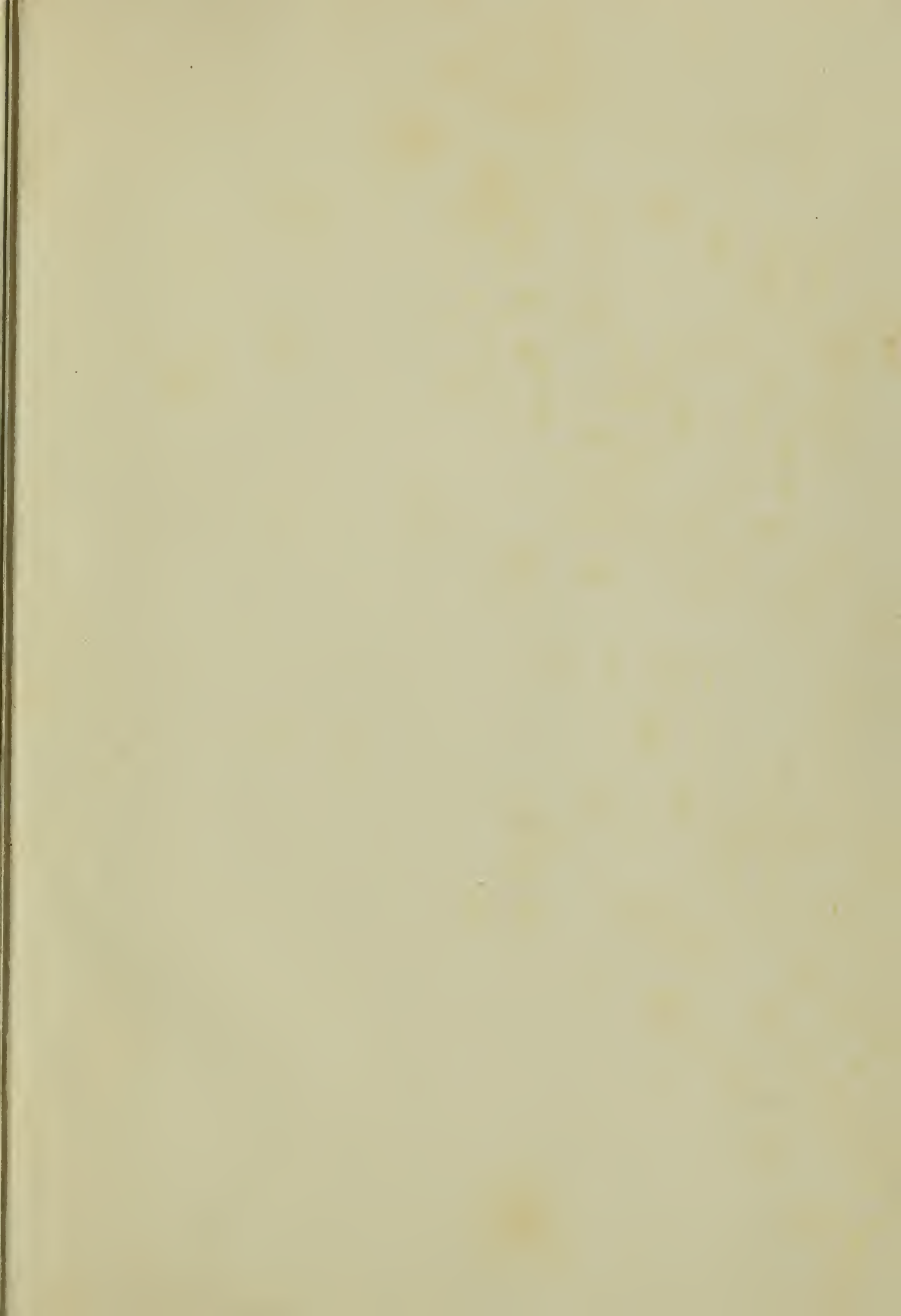
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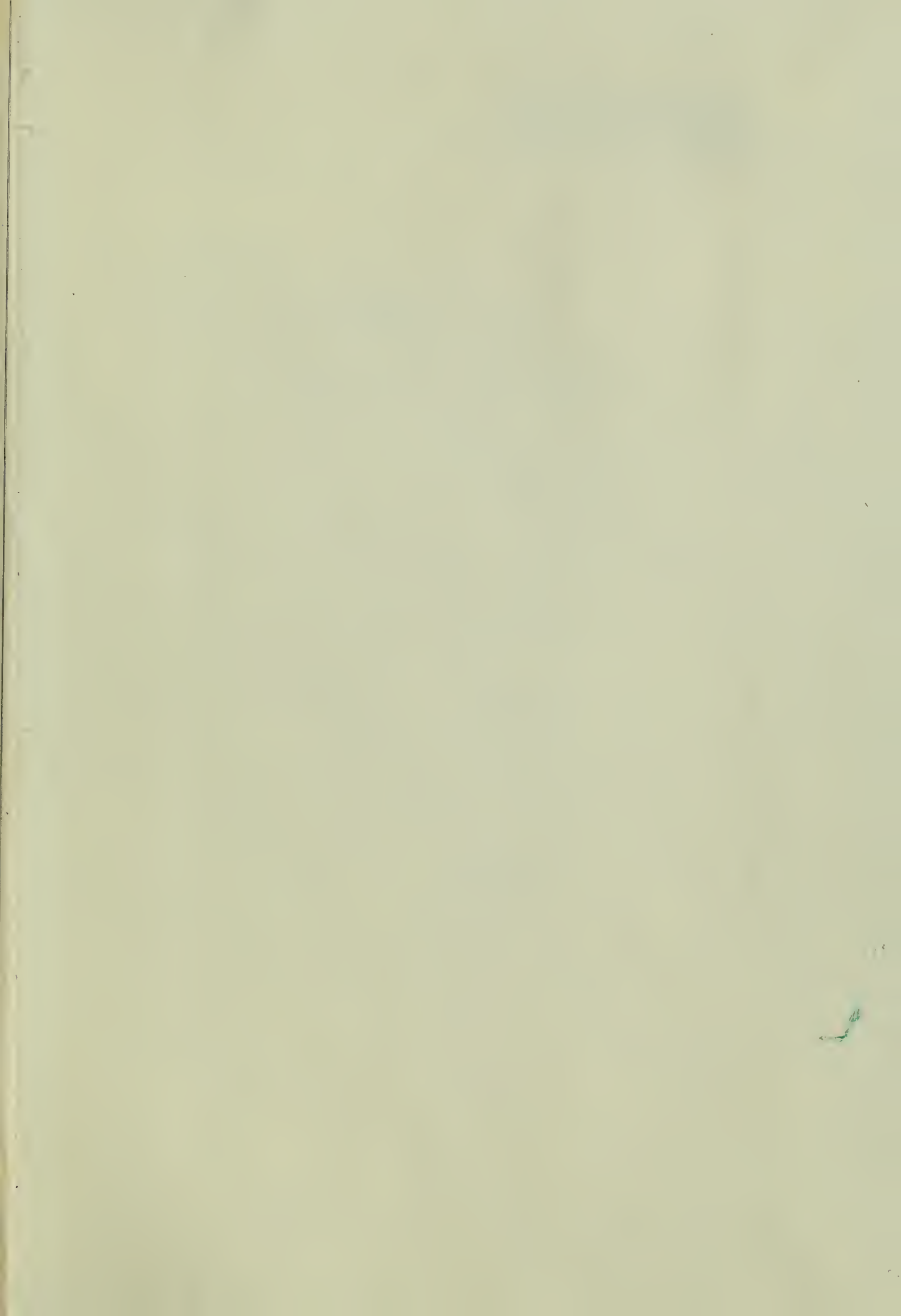
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