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# ETCHINGS OF REMBRANDT

THE GREAT



ETCHERS







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# ETCHINGS OF REMBRANDT



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# THE ETCHINGS OF REMBRANDT

## BY A. M. HIND

### I

## INTRODUCTION



THREE centuries have passed since the birthday of Rembrandt Harmensz van Rijn, the greatest of all the painter-etchers. Time has only served to increase the fame with which his earliest work was greeted by his contemporaries, and has liberally made up for the small appreciation, and even scorn, which they accorded to the unapproachable mastery of his later production. Achieving results so much more perfect than almost any etcher of his time, he was thought by Houbraken, the Dutch Vasari, to possess some technical secret which he refused to disclose even to his own pupils. The true secret of it all, the inalienable quality of genius, was forgotten and misunderstood.

Rembrandt received no great legacy from his predecessors in the field of etching. The art had been in use for about a century before his birth, but had nowhere completely cast off the tradition and conventions of the line-engraver. In this earlier period it had for the most part been engraving in line, to which the artist had turned who wished to disseminate original ideas through the medium of the plate and press. Thus it was with Dürer and Lucas van Leyden, who might have made more frequent use of the younger process had their technical knowledge of materials and mordants been greater. As it is, they did just one or two etchings—those of Dürer, powerful works as needs must be from such a master—and returned, apparently dissatisfied with their attempts, to the older methods. More was done in this direction by Dürer's later contemporaries, the "Little Masters," and by genre and landscape etchers of the Regensburg school like Altdorfer and Hirschvogel. Nor were the Low Countries far behind the Germans in their representative, Dirk Vellert, the master of a meagre yet charming



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talent. Somewhat later, but still before the end of the century, follow Hans Bol and Paul Bril, with landscapes of a slender and fantastic order, whose influence is still alive in one of Rembrandt's more immediate predecessors, Hercules Seghers. But the finest work during the sixteenth century had been produced in Italy, though here, it must be confessed, it was mere by-play to the more serious avocations of the painter. Nevertheless, in the few plates they produced, Francesco Mazzuoli and Baroccio evinced a greater comprehension of the true character of the etched line than their northern contemporaries, while during the decade immediately preceding the commencement of Rembrandt's activity, the Spanish immigrant, José de Ribera, achieved a score of brilliant etchings. It was in Italy, too, and just at the same time as Ribera, that the young artist from Lorraine, Jacques Callot, was producing his first work. But in spite of a marvellous and individual variety in his handling of simple line, Callot was as essentially trammelled by the traditions of line engraving as were Rembrandt's immediate fore-runners in his own vicinity, Jan and Esaias van de Velde.

Rembrandt was one of the earliest masters to realise in any full sense the possibilities of etching in giving the most spontaneous and incisive expression to the artist's thought in line, and indeed quite the first to appreciate the power that lay in the etcher's hand in rendering tonic values by presiding over his own press.

Towards the middle of the sixteenth century, line-engraving as an art was fast being deserted by the painter-engraver—to use the stereotyped term for the artist who engraves his own designs—and was tending to fall into the hands of the craftsmen who merely reproduced the works of others. The most brilliant example of the latter order is, of course, Marcantonio, and in the second half of the sixteenth century there was a whole host in the north, with Cock, the Galle, the Sadeliers and Goltzius at their head. Good testimony to Rembrandt's achievement lies in the fact that since his day, and more especially in the last century, the producer of original work on copper has almost universally discarded line engraving in favour of the sister method.

For Rembrandt's life the earliest sources, apart from occasional details in contemporary literature, are Sandrart, Baldinucci and Houbraken. For the collation of these and the many other records that bear on our artist, we are chiefly indebted to Vosmaer, whose book still remains the standard biography. But during the last twenty years much additional information has been culled from the archives, and from a more systematic critical study, which will be

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found in the works of Bode and Michel, and in the scattered writings above all of Bredius, de Roever and de Groot. To these we would refer, and content ourselves here with a short *résumé* of established fact, sufficient to help the student to connect the progress of the etcher's art with landmarks in the artist's life.

Rembrandt Harmensz van Rijn was born in Leyden on July 15, 1606.\* He was the son of a prosperous miller, Harmen Gerritsz van Rijn, and Neeltje Willemsdochter, a baker's daughter from Zuitbroeck. Intended by his parents for some learned profession, he was entered in 1620 as a Latin student in the University of Leyden, but according to Sandrart's account, he failed to make sufficient progress in his literary studies ever to do more than read quite simply in his own tongue. This sounds like a pedant's exaggeration, but in any case Rembrandt's classical studies soon ceased and yielded to his determination to become a painter. For three years he served an apprenticeship in his native town with Jacob van Swanenburgh, and a short term of six months under Pieter Lastman in Amsterdam seems to have completed his pupilage.

No doubt Rembrandt could well have afforded a tour to Italy, the traditional finishing school for the young painter, and not seldom his undoing; but his intensely personal view of the artist's ideal, which turned out to be the salvation and making of his country's art, led him back to his native town to continue his own training on congenial ground, and to work out a system and a style from within himself.

By 1628 he is known to have had at least one pupil, and one whose fame in the latter part of his life eclipsed his own, *i.e.*, Gerard Dou. And during the next three years he had a further assistant in the etcher J. G. van Vliet, and a collaborator, though probably never a pupil, in Jan Lievens.

Rembrandt's name as a portrait painter quickly extended beyond the limits of his own town, and it was probably towards the end of 1631 that ever-increasing commissions from Amsterdam induced him to settle in the metropolis. The next decade finds his fame at its height; pupils flocked to him from all quarters, and sitters were never wanting. This, the happiest and most prosperous part of his life, was heralded by his marriage, in 1634, to Saskia van Ulenburg, whom he may first have met in the house of her cousin, the art dealer, Hendrik van Ulenburg, where sometime during the early years at

\* So Orlers, in his "Beschrijving van Leiden," 1641; but Rembrandt's marriage register, followed by Vosmaer, makes it 1607. Houbraken gives June 15.



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Amsterdam Rembrandt seems to have lodged, or had a studio. His married life was cut short in 1642 by Saskia's premature death, the beginning of his troubles and a fatal turning-point in his career. Pupils of his own like Ferdinand Bol and Govaert Flinck, and other artists who leant rather to the more uniform system of colouring of the older masters and the Rubens school, found greater favour with the public, and the consistent development of Rembrandt's own art in the very strength of its originality in chiaroscuro methods failed of appreciation.

He had always been an omnivorous collector of works of art, with which he loved to stock his studio. And it was no selfish hobby. Despising travel as he did, he must have felt that works of art only realise their truest influence in daily companionship; and thus to him a stray piece of antique sculpture, a slight study by Michelangelo might have given as much insight into classical feeling as a whole Italian town to a less impressionable or less creative mind. Unfortunately his zest for collecting was not reined to keep level with his loss of popularity, and he seems to have given it freer play than his decreasing income warranted. Towards the end of the 'forties, some of Saskia's relatives, the guardians of Rembrandt's son Titus, expressed anxiety for what they considered their ward's share of his mother's legacy, but no definite steps were taken till some years later, in 1656, when Rembrandt was forced to declare himself bankrupt. Before the end of 1658 his house in the Breedstraat and the collections which it contained, of enormous interest judging from the inventory which has been preserved, were sold under the hammer for a mere pittance.

How secluded a life he must have led after the crisis is attested by the tales which got abroad within a few years of his death, that he had retired from Amsterdam to such various places as England and Sweden. In reality, he still continued to live a contented, if impoverished, existence in his own town with Titus, and an old and faithful servant of the family, Hendrikje Stoffels, who, at least by 1661, was publicly recognised as his wife. His industry and devotion to his art were unfailing. Even when commissions were wanting, his activity always found the means in himself and in his nearest surroundings to minister to ever expanding powers of thought and execution. His latest years were darkened by the loss of Hendrikje, who died before 1664, and of his only son Titus in 1668. Within a year of the latter's death, on October 8, 1669, Rembrandt was laid to rest in the Westerkerk at Amsterdam.

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The veteran etcher, Sir Francis Seymour Haden, who was almost the pioneer of the modern critical study of our subject, was the first to remark that Rembrandt's etchings fall, roughly speaking, into three decades, each representing a distinct phase in his development. The first of these periods, which extends till about 1640, is characterised by delicate work done with the pure etched line, with little or no idea of rendering tone. In the second the artist is beginning to attempt chiaroscuro effects, but still renders them largely by the close interlacement of line. That piece of virtuosity, the *Student by Candlelight* (189\*), may be taken as a typical example of the peculiar aim of this period carried to its fullest issue. In the final phase, which may be said to start about 1650, Rembrandt has recourse to a far bolder and more open system of design. (Dry-point, which was becoming a more significant factor in the previous period, is now his most habitual medium, and for the rendering of tonic values he almost completely discards his former practice of close hatching in favour of the more summary method of leaving more or less ink on the surface of the plate in printing.) There is a wonderful and characteristic quality in the liquid purity of the surface-tones which can only be achieved by these means. The very uncertainty of the result, and variety of effects open to the etcher who, so to speak, paints his plate, form additional fascination to the artist.

If Rembrandt's earliest etchings reveal a certain timidity of style, it is wonderful how perfect a command of the needle he shows in the two little portraits of his mother belonging to the year 1628, the earliest date found on any of his plates. The one which is reproduced (Plate II.) is a masterpiece of subtle modelling and delicate etching, which, in its own style, Rembrandt himself never surpassed. The mother figures in several other etchings during the 'thirties, two of 1631 (Plates V. and VI.) being among the master's most finished achievement.

There are many portraits of a similar type in these early years, including a whole series of the artist himself in all sorts of expressions and garbs. A portrait of himself of a few years later, 1634 (103), shows how he loved to play, so to speak, upon his countenance in his studies, and deck himself out in all the wealth of oriental finery that he possessed. Another portrait, treated with similar liberty in respect of costume and physiognomy, is now

\* Here and throughout the Introduction the Arabic numerals in brackets refer to the Chronological List of Etchings.



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generally regarded as the artist's father, Harmen Gerritsz, largely on the basis of a Dou picture of the same model which is a pendant to one of Rembrandt's mother in the Cassel Gallery. Five of the early etchings represent this personage, and one is dated 1631, *i.e.*, the year after the death of the old miller. The liberty taken in this last example with the old man's features, if the theory be correct, is hardly a respectful tribute to a father's memory, and from the recurrence of the same face in several later compositions, *e.g.*, the *Christ before Pilate* of 1635-36 (132), as well as in sundry works of Dou, Lievens and Van Vliet, I should be inclined to regard it as a mere studio model.

If on this point family tradition is obscure, there is no doubt of the charming series of portraits in which Saskia is presented to us in the next decade. A most delicate profile belonging to the year of Rembrandt's marriage, 1634 (Plate XV.), is followed in 1636 by a double portrait where the master is drawing with his wife by his side (Plate XIV.), and, slightly later still, by one of the most perfect of all in its simple truth, which occurs on a plate to which two other studies are added in the second state (Plate XVI.).

Then we are brought into closest touch with Rembrandt's deepest sorrow, with its allegorical representation in the *Death appearing to a Wedded Couple*, 1639 (Plate XX.), and with its tragic reality in the plate with *Studies of a Woman lying ill in Bed* (152). The same tragedy, but now nearer the end, meets us in a portrait of Saskia of about 1642 (Plate XXI.), a worn face, full of pathos, when one thinks of the youthful and buoyant freshness which illumines the portraits of scarcely five years before.

Rembrandt breathed from the very first in the centre of living realities. Consistently avoiding society in its narrower sense, he seems to have been more at his ease with the lower stratum of humanity, and almost always found his material here for the study and expression of character. His work is replete with sketches of beggars, hawkers, peasants and common folk of all descriptions. The *Beggar Man and Beggar Woman Conversing* of 1630 (10), and the *Blind Fiddler* of the next year (Plate IX.), are examples of his most delicate workmanship in this field, while even at this period the *Beggar sitting in an Arm-chair* (13), and the *Standing Beggar in a High Cap* (18), show the beginnings of a bolder manner. In the *Pancake-Woman* of 1635 (Plate XII.), one already notes the development of greater freedom in draughtsmanship, which, with

its counterpart in the etching of *The Hog* of 1643 (Plate XXVIII.), leads up to one of the most marked characteristics of the final phase of the master's art, a leaning towards the grotesque.

We have spoken hitherto of Rembrandt's early etching as being largely of an extremely delicate workmanship. There is, however, a group of early plates which stand out for breadth of line and contempt of detail. Possibly the large portrait of 1629 (6), where the double lines indicate the use of some instrument with two points like a pen, the *Peter and John at the Gate of the Temple* (8), and the *Small Lion-hunt, with one Lion* (9), are to be classed together as early essays in technical methods. They have analogies also in not a few of the etchings among those now generally regarded as work done by pupils in the master's studio about the year 1631. A certain number of these have undoubtedly false signatures, a stiffly formed *R*, quite different from the genuine monogram *AR*, which the master uses up till about 1631-32, when he discards it for his name, *Rembrandt*, in full, usually followed by the *f* of *fecit*. Even in the case of authentic work, however, it is possible that this variant monogram was the addition of a scholar who had re-worked a plate originally lightly etched by the master: we might refer to *The Leper* (74) and *The Seated Beggar and his Dog* (76). But there are other instances of unsigned plates where the work, howbeit quite rough, is masterful and well above anything that any of Rembrandt's pupils at the time could have accomplished. The *Blind Man at a Doorway* (73) and the two companion pieces, *The Beggar with a crippled Hand* and *The Old Beggar Woman with a Gourd* (79 and 80), may serve as examples. A considerable amount of dull work of the more finished order has been rejected without qualification, and possibly rightly regarded as due to some third-rate craftsman like Van Vliet; but in general we would hold to a more conservative attitude than has been shown by some modern critics. We have placed the majority of the work, of the kind to which we have alluded, from convention and convenience, about 1631; but there is no real reason why some of these plates should not even precede 1628, but on this score we have no solid evidence.

The question of the participation of pupils and assistants greatly complicates the study of the master's work for the first decade of his activity, but scarcely at all after that period. Houbraken tells us of the houseful of pupils which Rembrandt had in a warehouse on the Bloemgracht, which he had adapted to his numerous lodgers by the erection of matchboard partitions, and gives us a lively picture of some of their pranks. Sandrart goes so far as to say that Rembrandt



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directly profited of their work by selling it as his own. If we regard this statement of the German biographer as implying at least a practice countenanced in his day, and consider the enormous demands which Rembrandt's numerous paintings and etchings must have made on his energies and time, it is in the highest degree probable in the few large plates of this early period which contain close and careful work, which would require the labour of days to finish, that the master had recourse to his assistants. We are convinced that this is so in the large *Descent from the Cross* of 1633 (at least in the second version, No. 96, a repetition necessitated by the foul biting of the first plate), in the *Christ before Pilate* of 1635-36 (132), and in the portrait of *Uytenbogaert* of 1639 (156); while the large *Raising of Lazarus* (Plate X.) seems to show a consistent strength throughout, and to be almost entirely the master's own work.

A clear conception of the development of Rembrandt's style may perhaps best be attained by a glance at sundry subject etchings executed at various epochs in his career. In his illustration of Scripture, which forms the greater part of his subject work, he holds throughout by the conditions of life he personally knows, unmindful of anachronisms or circumstantial inaccuracies, which some modern artists have avoided only to sacrifice the spirit. At first a certain tentativeness may be remarked, not only in his technical execution, but in the composition: the multiplicity of states in many of the earlier works showing how, step by step, he reached the goal, which he often attained later at one stride. An instructive example may be found in the little plate of *Christ Disputing with the Doctors*, of 1630 (Plate VIII.). The first state contains considerable space above and at the side, which detracts from the concentration, which is one of Rembrandt's consistent aims. The plate is, in consequence, cut down. But the loss of two figures at the side necessitates a restoration of balance, and this is recovered by the introduction of two new figures behind the table. It is in this definitive state, attained by these experimental means, that we have reproduced the composition.

In passing, we might remark that a second, third, fourth, or even fifth state does not necessarily imply a bad impression. The matter depends entirely on the number of proofs the artist chooses to take at each stage. If he is working definitely towards a certain end, these will probably be quite few, and an impression from the finished plate will be of similar, if not higher, æsthetic value than the earlier states. It is to be expected, however, that, from the

collector's point of view, a rare early proof should possess the greater value. In certain cases even really bad impressions may, in strict terminology, be first states, being printed from plates which had not been touched since the earliest impressions taken, so that it will be seen that the numbering of states gives no real clue to the condition of the plate in respect to quality.

A considerable number of the original copper-plates are still in existence, and in dishonest hands are both a reproach to the master and a danger to the less critical public. A sense of quality is often the only judge, for the age of the paper is no criterion for the time at which an impression was pulled. A series of eighty-five of the plates, in many cases much reworked, was published in 1785 by the Paris engraver and dealer, P. F. Basan, and about the middle of the last century in still worse dilapidation, by Michel Bernard. Seventy-nine plates of this series recently came to light again in Paris in the old stock of Bernard's successor. A portfolio of impressions was issued last year (1906) by Alvin-Beaumont and Bernard, but except for a few of the etchings in strong open line, which are more amenable to rework, the result was heartrending.

To return to our survey. Passing through a stage where the influence of Rubens is unmistakable, and most clearly exemplified in the types used in the large *Raising of Lazarus* (Plate X.) and in the scriptural plates of 1634-35, Rembrandt arrives towards the end of the 'thirties at a far bolder and more individual style. The two large plates, the *Death of the Virgin* (Plate XIX.), and the *Presentation* (151), both of about 1639, may be somewhat diffuse in composition, but they are treated with great breadth and freedom. The line, which he affects at this period, is generally quite lightly bitten, often resembling in quality the delicacy of dry-point with the burr removed. In certain cases, such as the *Death appearing to a wedded Couple* (Plate XX.), we have found even practical etchers disagree as to whether it is in reality dry-point or etching. The variation in the quality of the tone in the course of a single line inclines us to regard this example as largely of the former medium, although it is wonderful that the master should have such perfect command of a process which he was only just beginning to use.

At the outset of the second decade we find less attempt at largeness of effect, but the power of line is infinitely more economised and concentrated in the small *Raising of Lazarus* of 1642 (Plate XXVII.). The slightly later *Entombment* (Plate XXXII.) discloses a growing freedom of design, and the intimate force of the artist's sympathy touches depths here, in face of which the harrowing distress



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depicted in most Southern pictures of the scene are to a Northerner theatrical. The *Triumph of Mordecai* (Plate XXXVIII.) shows that Rembrandt's aptitude for unaffected pathos is accompanied by the keenest sense of humour.

His insight into the divine element in human life finds its most perfect expression in the culminating work of this period, *Christ, with the sick around him, receiving little Children* (Plate XXXIX.), which a dealer's valuation of some Marcantonio prints given to Rembrandt in exchange for an impression, has left with its well-known title, the *Hundred Guilder Print*. Comment is almost impertinent in face of so great a masterpiece; we would leave it to him who reads and sees the reproduction, to seek it in its first state, of which only some nine impressions are known, the British Museum possessing two. Technically it forms the last of those plates by which pictorial colour and tone are achieved by means of the closest hatchings. This is, of course, the only method by which the etcher can be certain of the result of his chiaroscuro, but it is one only to be mastered by life-long practice. Even then we doubt whether the same end is not better effected in other mediums, such as aquatint or mezzotint.

Rembrandt himself seems, at this juncture, to have realised the shortness of life, and thereafter entirely gave up the efforts, which had reached their climax, in favour of the more summary method of his latest period. Open line work, boldly etched and cleanly printed, such as the *Incredulity of Thomas* (226), *David in Prayer* (247), and the *Christ at Emmaus* (Plate L.), alternates with examples like the *Sacrifice of Abraham* (Plate LIV.), and the *Gethsemane* (282), where three parts of the effect is achieved in the printing.

The master's never-tiring devotion to the study of composition is seen in his continual recurrence to old themes. *Christ Disputing with the Doctors* is repeated in two etchings of this period, which may well be compared to the earlier plate. How much nearer does the last of all, the little etching of 1654, take us to the heart of the scene than the somewhat distant idealism of the plate of 1630 (see Plates LI., XLV. and VIII.).

A feature of Rembrandt's latest work, which has appealed in a striking way to modern etchers, is the expression of elemental emotion by means of grotesque form. Two etchings of 1654, *The Descent from the Cross* and *The Entombment* (Plates XLVIII. and XLIX.) most clearly illustrate the tendency. It is more manifest in the reproduction of the latter, which has been taken from one of the extremely rare impressions where Rembrandt has printed from a

cleanly wiped plate. No doubt Rembrandt intended from the beginning to cover the line beneath a mantle of shadow, and such an impression would be a proof to guide him in etching further work on the plate. A like aim is seen in the two large plates of this period, the largest ever etched by the master, the *Three Crosses* (Plate XLVII.), and the *Christ Presented to the People* (Plate LIII.), though here the scope of the composition tends to divert attention from the individual types. The former plate has a curious interest from one of the most startling changes ever effected in the progress of various states, the introduction of an equestrian figure from Pisanello. Possibly Rembrandt may have come across the medal after beginning the plate, and it would be quite characteristic of him immediately to seize on the idea of making an experiment in adaptation.

He was from first to last always ready to avail himself of the ideas of others. Dürer, Lievens, Rubens, Campagnola, Mantegna, only to mention the more important, each added their contribution to the master's work (see list Nos. 119, 123-126, 167 and 168, 255, 263), while most daring of all was the appropriation of the very plate of another master, the landscape with Tobias and the Angel of Hercules Seghers, which Rembrandt transformed into a *Flight into Egypt* (254) leaving the elder master's charming, though unconcentrated, work to fill the hazy distance.

In the very latest of all Rembrandt's scriptural plates, *The Christ and the Woman of Samaria* of 1658 (Plate LX.) and *Peter and John healing the Cripple* of 1659 (290) quite a fresh atmosphere seems to penetrate the master's work. There is a certain softness and lack of decision, which might be the signs of old age: I would suggest, however, that here too we have rather another example of the master's impressionable genius. It is not at all unlikely that their peculiar character had its origin in the excursion he made into Oriental feeling, exemplified in a series of drawings after miniatures done for the Mogul Emperors by Mahomedan-Indian artists. One of these (now in the British Museum) did in fact serve to suggest the composition of another etching, the *Abraham entertaining the Angels* of 1656 (275).

Rembrandt has left comparatively few landscapes, even fewer in painting than in etching, but they have none the less all his characteristic power, and, in the influence they have exerted, form almost the most fruitful part of his artistic legacy. Naturalist here as elsewhere in his unaffected rendering of things as they are, it is just this reality which reveals so much more to him than to the



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run of men. He seldom fails to combine in some form or other his rendering of natural things with an accompaniment of living nature. We might point to the lovers in the *Omval* of 1645 (Plate XXX.), a piece of side-play which appears again, though almost lost in the shadow, in another landscape, the *Three Trees* of 1643 (Plate XXIX.). The latter plate is Rembrandt's strongest effort at a positive expression of cloud effects, a problem in which modern etchers like Haden and Legros have been more successful. Then, in the charming series of landscapes which fall about the year 1650, his keen eye for living things, and his delight in the grotesque is most happily exemplified in the *Hay-barn and a Flock of Sheep* (230), where early impressions full of burr betray a horse rolling on its back in the meadow. It is the same ready apprehension of the little humours of nature, which depicts the delightful passage of the two birds in the lightly etched *Rest on the Flight* of 1645 (203).

Rembrandt was always a student rather of humanity than of inanimate nature, and it was probably less desire than circumstance which led him to the landscape work which is almost entirely limited to his second period. His wife's illness may have been the first incentive to leave the city, and after her death his sorrow may have found some consolation for a time in the retirement which may have been offered him by his friend the poet and collector, Jan Six, at his country house near Hillegom.) There may be some real truth underlying the tale that the plate of 1645 traditionally called *Six's Bridge* (Plate XXXI.), with its powerful and summary outline method, was done for a wager against time while a servant was fetching the mustard, which had been forgotten, for a meal from a neighbouring village. In the next year we have the portrait of his host, the future burgomaster (Plate XXVI.), perhaps the most perfect achievement of tone by unaided etching which has ever been accomplished. And two years later (1648), from the *Portrait of Himself*, which is placed at the head of this volume, with the outlook from the window (in a later state than the reproduction) on to undulating country, we may surmise that the master was still spending his time away from Amsterdam. How deep a cleft severs this portrait from those of less than ten years earlier. It is a face whose every line speaks bitter experience and dogged determination, and reveals the artist an old man at little over forty.

This last plate is typical of the method which he followed thenceforward in all his portrait etching till the very end, only deviating in one instance, in that of the open-lined *Clement de Jonghe* (Plate LV.).

Tone had become an essential with him, and it is evident that, in this sphere at least, modelling could not be left to the chances of the printing. Possibly the opposite school of portrait-etching, the purely lineal method of Van Dyck, which has found a host of followers, while Rembrandt's can scarcely count one, is more adapted to the medium, at least in the hands of those who fall short of Rembrandt's virtuosity as a craftsman. It is, in fact, only owing to his amazing powers of hand that his works are quite comparable in incisiveness of delineation, despite their method, to those of Van Dyck. Technically, he never surpassed the portraits of 1646-48, those of the physician *Ephraim Bonus* (213), *Jan Asselyn* (Plate XXV.), and *Jan Six* (Plate XXVI.); and at least one portrait of this period, the posthumous etching of *Jan Sylvius* (212) throbs with all the nervous intensity which characterises later work like the *Haarings*, father (Plate LVII.) and son (277), the *Jan Lutma* (Plate LIX.), and rarest and perhaps greatest of all, the *Arnold Tholinx* (Plate LVIII.), all belonging to about 1655-56. Those of the "Old" and "Young" Haaring, who were respectively warden of the Debtors' Prison, and auctioneer of debtors' goods at Amsterdam, are pathetic tokens of the master's happy intercourse amidst all the buffets of unkind Fortune.

Some of the last etchings of Rembrandt's life are studies from the nude : one, the latest of all, dated 1661, the *Woman with the Arrow*, is reproduced in Plate LXI., and will serve to show his mastery in a field which he by no means affected. In his earlier models (of 1631), he was distinctly less fortunate, and these, more than anything else, caused the displeasure of academicians like Sandrart, who, knowing only his early work, declared that he "lacked in nothing but in not having visited Italy." How far removed the general attitude of the early eighteenth century from that of the later nineteenth, which comes so much closer to Rembrandt's own ideal in its use of imperfect vessels for the expression of greater spiritual energy, is seen also in the Dutch biographer Houbraken, who finds a sore point in Rembrandt's choice of models, and, like Sandrart, thinks regretfully of what might have been achieved had the master relied on some science of art outside the realm of his own conscience.

In its disregard of Rembrandt's work, most of the eighteenth century continued to reiterate the views of Sandrart and Houbraken. Happily even popular opinion has now completely veered round, and Rembrandt's fame never stood higher.

This means all the more, when we consider that, as an etcher, he never had a serious rival until the last fifty years, if we except



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Van Dyck's superb but scanty work in the single field of portrait. To-day it may reasonably be granted that Goya, Meryon, Haden, Whistler, Legros, have each added their quota to the great traditions of the art, introducing more than one element of which Rembrandt had no conception. But in the range of his sympathies in so many spheres of expression, in the perfect craftsmanship which is unfailingly evidenced, and in the depth of human insight with which his whole work is illumined, Rembrandt still stands without an equal as the supreme master of the art of etching.

## II

# BIBLIOGRAPHY

IN the case of Rembrandt, as in that of so many other engravers, Bartsch's work has formed the basis for most catalogues since his time. The same numbering and classification into twelve subject-headings has been followed by the most recent iconographers, Rovinski and Seidlitz, who leave the etchings they reject in the same order. The first attempt to classify according to chronology was made by Vosmaer, who still remains the standard biographer of the master, in 1868. Then followed the exhibition at the Burlington Club in 1877, and Middleton's partial adoption of the same method, with the retention, however, of four subject divisions, in his catalogue of 1878. A more systematic attempt was made by Mr. Colvin in the British Museum exhibition of 1899, which has formed the basis for a recent re-arrangement of the etchings in the Print Room by the author of the present introduction.

The most reliable and convenient catalogue for general use is that of Seidlitz, but Rovinski is fuller, and gives references to collections where impressions of the various states are to be found. Rovinski's Atlas, with its reproductions of the etchings in almost every state, is indispensable to the student.

### A. THE ETCHINGS

#### GENERAL CATALOGUES:

Gersaint, Paris, 1751.

P. Yver, Amsterdam, 1756 (supplement to Gersaint).

D. Daulby, Liverpool, 1796.

A. Bartsch, Vienna, 1797.

J. J. de Claussin, Paris, 1824. Supplement, 1828.

T. Wilson, London, 1836.

C. Blanc, Paris, 1859-61 (other edd. 1873, 1877, 1880).

C. H. Middleton, London, 1878 (useful for its description of copies).

E. Dutuit, Manuel de l'Amateur. Vol. II. Paris, 1882.

— L'Œuvre Complet de R., 1883.

D. Rovinski, St. Petersburg, 1890; Les Elèves de Rembrandt, 1894 (with Atlas giving reproductions of etchings in the various states).

W. von Seidlitz, Leipzig, 1895 (Nachträge, *Repertorium für Kunstwissenschaft*, 1899).

Campbell Dodgson. See below, *Miscellaneous Books* (Hamerton).

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## BIBLIOGRAPHY

### EXHIBITION CATALOGUES :

- London, Burlington Fine Arts Club Exhibition, 1877 (Introduction by Sir F. Seymour Haden).  
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Oxford, University Galleries, 1895.  
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### MISCELLANEOUS BOOKS :

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### MAGAZINE ARTICLES :

- J. F. Linck. *Archiv für die Zeichnenden Künste* (Leipzig), VI (1860), p. 31.  
G. Duplessis. *Gazette des Beaux Arts* 2<sup>e</sup> pér, XI (1875), p. 477.  
A. D. de Vries. *Oud Holland* I (1883), p. 292.  
L. Gonse. *Gazette des Beaux Arts* 2<sup>e</sup> pér, XXXII (1885), pp. 328, 498.  
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W. von Seidlitz. *Sitzungsberichte der Kuntsgeschichtlichen Gesellschaft*, VI (1890), Berlin.  
W. von Seidlitz. *Zeitschrift für Bildende Kunst*, 2nd ser., III (1892), p. 145. (Separately printed, with additional matter, Leipzig, 1893.)  
A. Jordan. *Repertorium*, XVI (1893), p. 296.  
W. von Seidlitz. (re. etchings by pupils), *Jahrbuch der kgl. Preussischen Kunstsammlungen*, XV (1894), p. 119.  
C. Hofstede de Groot. *Repertorium*, XIX (1896), p. 376.  
A. M. Hind. *Repertorium*, XXVIII (1905), p. 150.  
C. J. Holmes. *Burlington Magazine*, IX (1906), pp. 87, 245, 313, 383.

## B. BIOGRAPHY, PAINTINGS AND MISCELLANEOUS

(This section merely contains a few of the more important publications to which the student of the etchings might need to refer.)

### SEPARATE PUBLICATIONS :

- |  |   |
|--|---|
| Joachim von Sandrart. Teutsche Academie, Nurnberg, 1675.   | } Contain<br>the earliest<br>biographies. |
| F. Baldinucci. Cominciamento e progresso dell'arte dell<br>intagliare in rame, Florence, 1686.                                       |   |
| A. Houbraken. De Groote Schouburgh, Amsterdam, 1718-21.  |   |
| C. Vosmaer. Les Précurseurs etc, The Hague, 1863. Vie de Rembrandt, 1868.<br>2nd Ed., combining revision of the two preceding, 1877. |   |

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- W. Bode. Studien zur Geschichte der Holländischen Malerei. Brunswick, 1883.  
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Malcolm Bell. London, 1899.  
Karl Neumann. Berlin, 1902.  
W. R. Valentiner. Strassburg, 1905.  
A. Rosenberg (Classiker der Kunst), 2nd Ed., Stuttgart, 1906. (Contains 565 reproductions.)  
C. H. de Groot. Die Urkunden über Rembrandt. The Hague, 1906.  
C. H. de Groot. Die Handzeichnungen Rembrandts. Haarlem, 1907.

## MAGAZINE ARTICLES :

- Most modern research in respect to Rembrandt's life is to be found in *Oud Holland*, each year of which is fully indexed. Note more particularly :  
N. de Roever and A. Bredius. *Oud Holland*, I (1883), II, III, V, XVII.  
E. Michel. Baldinucci et les Biographes de Rembrandt. *Oud Holland*, VIII, p. 161.  
Jan Veth. *Onze Kunst*. 1905, 1906.





### III

## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

B = Bartsch. (This numbering is followed by Rovinski and Seidlitz.)

To find the numbers of other catalogues from those of Bartsch, see the references given in Rovinski and Seidlitz, after the title of each etching.

At the end of Seidlitz there is a useful table by which the Bartsch numbers can be found from those of Blanc, Dutuit, Wilson and Middleton.

THE earliest catalogue, that of Gersaint, compiled on the basis of the Houbraken collection (which had descended from Jan Six), and including the questionable additions of the publishers Helle and Glomy, comprised 341 "authentic" etchings. This catalogue, with Yver's supplement, was accepted with small emendation by Daulby and Bartsch, the latter including 375 plates, a number which was even augmented by Claussin, and only limited very slightly by Wilson and Blanc. Middleton's catalogue, the first to show a more critical spirit, reduced the number to 329, and this represents roughly the position of Dutuit and Rovinski. Seidlitz, working on consciously scientific principles, further reduced the list to 263, while the extreme left in the destructive ranks is represented by Legros, who admits only 71 as certainly genuine (see Gonse, *Gazette des Beaux Arts*, 2<sup>e</sup> pér. xxxii. 508). The latter's principle has been recently championed by Prof. Singer (*Classiker der Kunst*, 1906), but he takes a somewhat less extreme view, accepting rather more than twice as many as Legros. For the comparatively conservative position of the following list the compiler takes entire responsibility.

The principle adopted has been to accept all plates which contain any trace of the master's original work. Thus certain of the early plates (executed about 1631), where Rembrandt's light etching seems to form a basis for the super-added work of others (*e.g.*, Nos. 76 and 83), are retained on the same principle as plates where



## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

the master's work is distinct, while the secondary parts are by some assistant (*e.g.*, No. 156).

The dates given in brackets are conjectural.

### AUTHENTIC ETCHINGS

#### FIRST PERIOD (1628-1639)

- |   |       |
|---|-------|
| 1. Rembrandt's mother : head and bust three-quarters r., 1628                               | B 354 |
| 2. Rembrandt's mother : head full-face, 1628  | B 352 |
| 3. Rembrandt with a broad nose (1628)   | B 4   |
| 4. Rembrandt bareheaded with high curly hair : head and bust (1628)                         | B 27  |
| 5. Rembrandt with fur cap in an oval border : bust (1629)                                   | B 12  |
| 6. Rembrandt bareheaded : a large plate roughly etched, 1629                                | B 338 |
| 7. Aged man of letters (St. Jerome ?) (1629)  | B 149 |
| 8. Peter and John at the Gate of the Temple : roughly etched (1629-30)                      | B 95  |
| 9. The small lion hunt (with one lion) (1629-30)  | B 116 |
| 10. Beggar man and beggar woman conversing, 1630  | B 164 |
| 11. Beggar seated, warming his hands at a chafing dish (1630)                               | B 173 |
| 12. Beggar leaning on a stick, facing l. (1630)   | B 163 |
| 13. Beggar in a long cloak sitting in an arm-chair (1630)                                   | B 160 |
| 14. Beggar seated on a bank, 1630   | B 174 |
| 15. Beggar with a wooden leg (1630)   | B 179 |
| 16. Beggar man and beggar woman behind a bank (1630)  | B 165 |
| 17. Man in a cloak and fur cap leaning against a bank (1630)                                | B 151 |
| 18. Beggar in a high cap, standing and leaning on a stick (1630)                            | B 162 |
| 19. Ragged peasant with hands behind him, holding a stick (1630)                            | B 172 |
| 20. The Flight into Egypt : a sketch (1630)   | B 54  |
| 21. The Presentation in the Temple : small plate, 1630                                      | B 51  |
| 22. The Circumcision : small plate (1630)   | B 48  |
| 23. Christ disputing with the Doctors : small plate, 1630                                   | B 66  |
| 24. Rembrandt's father (?) in full-face, wearing a close cap : bust, 1630                   | B 304 |
| 25. Rembrandt's father (?), three-quarters r., wearing a high cap : bust, 1630              | B 321 |
| 26. Rembrandt's father (?) in profile r. ; head only : bust added afterwards,<br>1630       | B 292 |
| 27. Rembrandt's father (?) in profile r. : small bust, 1630                                 | B 294 |
| 28. Three studies of old men's heads (1630)   | B 374 |
| 29. Bust of an old man with flowing beard and white sleeve (1630)                           | B 291 |
| 30. Bust of an old man with flowing beard : the head bowed forward, 1630                    | B 325 |
| 31. Bust of an old man with flowing beard : the head inclined three-quarters<br>r., 1630    | B 309 |
| 32. Man in a wide-brimmed hat and ruff, 1630  | B 311 |
| 33. Rembrandt in a fur cap : the dress light : bust, 1630                                   | B 24  |
| 34. Rembrandt bareheaded, in sharp light from r., looking over his shoulder :<br>bust, 1630 | B 10  |

## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

35. Rembrandt bareheaded and open-mouthed, as if shouting : bust, 1630	B 13
36. Rembrandt in a cap, open-mouthed and staring : bust in outline, 1630	B 320
37. Rembrandt bareheaded, with thick curling hair and short white collar : bust (1630)	B 1
38. Rembrandt in a cap, laughing : bust, 1630	B 316
39. Rembrandt bareheaded, leaning forward as if listening : bust (1630)	B 9
40. Rembrandt bareheaded, leaning forward : bust (1630-31)	B 5
41. Sheet of studies : head of Rembrandt, beggar-pair, heads of old man and old woman (1630-31)	B 363
42. Small head of a man in a fur cap, crying out (1631)	B 327
43. The blind fiddler, 1631	B 138
44. Small head of a man in high cap : three-quarters r. (1631)	B 302
45. Polander standing with stick : profile to r., 1631	B 142
46. Sheet of studies (with five heads of men and one man half-length (1631) Later cut into five parts and described	B 143, 300, 303, 333, 334
47. Diana at the bath (1631)	B 201
48. Naked woman seated on a mound (1631)	B 198
49. Danae and Jupiter (1631)	B 204
50. A man making water, 1631	B 190
51. A woman making water, 1631	B 191
52. Bust of an old bearded man looking down, three-quarters r., 1631	B 260
53. Bust of an old man with flowing beard : head nearly erect : eyes cast down : looking slightly l., 1631	B 315
54. Bust of an old man with fur cap and flowing beard : nearly full-face : eyes direct (1631)	B 312
55. Rembrandt's mother, with hand on chest : small bust, 1631	B 349
56. Rembrandt's mother seated facing r., in an oriental head-dress : half-length, showing hands, 1631	B 348
57. Rembrandt's mother, seated at a table looking r., three-quarter length (1631)	B 343
58. Rembrandt's father (?), in furred oriental cap and robe : half-length, 1631	B 263
59. Rembrandt wearing a soft hat, cocked : head only : body added afterwards, 1631	B 7
60. Rembrandt with long bushy hair : head only (1631)	B 8
61. Rembrandt in a heavy fur cap : full face : bust, 1631	B 16
62. Rembrandt wearing a soft cap : full face : head only (1631)	B 2
63. Rembrandt with cap pulled forward : bust (1631)	B 319
64. Rembrandt with bushy hair and contracted eyebrows : bust (1631)	B 25
65. Rembrandt bareheaded, the light falling slightly from r., bust (1631)	B 332
66. Rembrandt in a slant fur cap : bust, 1631	B 14
67. Rembrandt in a cloak with falling collar : bust, 1631	B 15
68. Rembrandt in dark cloak and cap : bust (1631)	B 6
69. Rembrandt (?) scowling in an octagon : head only (1631)	B 336
70. Grotesque profile : man in high cap (1631)	B 326
71. Peasant with his hands behind his back, 1631	B 135



## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

72. Beggar with his left hand extended, 1631	B 150
73. Blind man (Tobit ?) at a doorway (1631)	B 153
74. The Leper ("Lazarus Klap"), 1631	B 171
75. Beggar man and beggar woman (1631)	B 183
76. Seated beggar and his dog, 1631	B 175
77. A stout man in a large cloak (1631)	B 184
78. Two beggars tramping towards r. (1631)	B 154
79. Beggar with a crippled hand, leaning on a stick, r. (1631)	B 166
80. Old beggar woman with a gourd (1631)	B 168
81. Two studies of beggars (1631)	B 182
82. Bust of an old woman in furred cloak and heavy head-dress, 1631	B 355
83. Bust of a beardless man in fur cloak and cap : looking down : three-quarters l., 1631	B 307
84. Bust of a bald man in a fur cloak, looking r., 1631	B 324
85. Old man seated, with flowing beard, fur cap and velvet cloak (1632)	B 262
86. Man standing, in oriental costume and plumed fur hat, 1632	B 152
87. St. Jerome praying : arched print, 1632	B 101
88. The Holy Family (1632)	B 62
89. The Raising of Lazarus : the larger plate (1632)	B 73
90. The Rat-killer, 1632	B 121
91. Polander leaning on a stick (1632)	B 141
92. A turbaned soldier on horseback (1632)	B 139
93. A cavalry fight (1632-33)	B 117
94. The Good Samaritan, 1633	B 90
95. The Descent from the Cross : first plate, 1633	B 81
96. The Descent from the Cross : second plate, 1633	B 81. II. etc.
97. Joseph's coat brought to Jacob (1633)	B 38
98. The Flight into Egypt : small plate, 1633	B 52
99. The Ship of Fortune, 1633	B 111
100. Rembrandt's mother, in a cloth head-dress, looking down : head only, 1633	B 351
101. Rembrandt in a cap and scarf, the face dark : bust, 1633	B 17
102. Rembrandt with raised sabre : half-length, 1634	B 18
103. Rembrandt (?) with plumed cap and lowered sabre : three-quarter length, afterwards bust in oval, 1634	B 23
104. Jan Cornelis Sylvius (?), preacher, 1634	B 266
105. Rembrandt's wife, Saskia, with pearls in her hair : bust, 1634	B 347
106. Woman reading, 1634	B 345
107. A peasant : one of a pair, calling out, 1634	B 177
108. A peasant : the other of the pair, replying, 1634	B 178
109. Two tramps, a man and a woman (1634)	B 144
110. Sheet of two slight studies : one, of two peasants (1634)	B 373
111. Joseph and Potiphar's wife, 1634	B 39
112. St. Jerome reading, 1634	B 100
113. The Angel appearing to the shepherds, 1634	B 44

## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

114. Christ at Emmaus : the smaller plate, 1634	B 88
115. Christ and the Woman of Samaria : among ruins, 1634	B 71
116. The Crucifixion : small plate (1634)	B 80
117. The Tribute-money (1634)	B 68
118. The Stoning of St. Stephen, 1635	B 97
119. Christ driving the money-changers from the Temple, 1635	B 69
120. Girl with hair falling on her shoulders ("The Great Jewish Bride") 1635	B 340
121. Jan Uytenbogaert, preacher of the sect of Arminian Remonstrants, 1635	B 279
122. Old bearded man in a high fur cap, with closed eyes (1635)	B 290
123. First "Oriental head," after Lievens, 1635	B 286
124. Second "Oriental head," after Lievens (1635)	B 287
125. Third "Oriental head," after Lievens, 1635	B 288
126. Young man with long hair in velvet cap, after Lievens (1635)	B 289
127. Bald old man with a short beard, in profile (1635)	B 306
128. Polander standing with arms folded (1635)	B 140
129. The Quacksalver, 1635	B 129
130. St. Jerome, kneeling in prayer, looking down, 1635	B 102
131. The Pancake-woman, 1635	B 124
132. Christ before Pilate : large plate, 1635-36	B 77
133. Rembrandt with his wife Saskia : busts, 1636	B 19
134. Studies of the head of Saskia, and others, 1636	B 365
135. Manasseh Ben Israel, Jewish author, 1636	B 269
136. The Return of the Prodigal Son, 1636	B 91
137. Abraham caressing Isaac (1636-37)	B 33
138. Abraham casting out Hagar and Ishmael, 1637	B 30
139. Young man in a velvet cap with books beside him, 1637	B 268
140. Bearded man wearing a velvet cap with a jewel clasp, 1637	B 313
141. Old woman sleeping (1637)	B 350
142. Three heads of women, one asleep, 1637	B 368
143. Three heads of women, one lightly etched (1637)	B 367
144. Study of Saskia as St. Catherine ("The Little Jewish Bride"), 1638	B 342
145. Sheet with two studies, a tree and the upper part of a head wearing a velvet cap : (the head, about 1638)	B 372
146. Rembrandt in velvet cap and plume, with an embroidered dress : bust, 1638	B 20
147. Rembrandt in a flat cap, with a shawl about his shoulders (1638)	B 26
148. Adam and Eve, 1638	B 28
149. Joseph telling his dreams, 1638	B 37
150. Death of the Virgin, 1639	B 99
151. The Presentation in the Temple : oblong print (1639)	B 49
152. Sheet of studies, with a woman lying ill in bed, etc. (1639)	B 369
153. A peasant in a high cap, standing leaning on a stick, 1639	B 133
154. Death appearing to a wedded couple from an open grave, 1639	B 109



## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

155. The Skater (1639)	B 156
156. Uytenbogaert, Receiver-General ("The Gold Weigher"), 1639	B 281
157. Rembrandt leaning on a stone sill : half-length, 1639	B 21
158. Old man shading his eyes with his hand (1639)	B 259

### SECOND PERIOD (1640-1649)

159. Old man with a divided fur cap, 1640	B 265
160. The beheading of John the Baptist, 1640	B 92
161. Sleeping puppy (1640)	B 158
162. Small grey landscape : a house and trees beside a pool (1640)	B 207
163. View of Amsterdam (1640)	B 210
164. Landscape with a cottage and hay-barn : oblong, 1641	B 225
165. Landscape with a cottage and a large tree, 1641	B 226
166. Landscape with a windmill, 1641	B 233
167. The small lion-hunt (with two lions) (1641)	B 115
168. The large lion-hunt, 1641	B 114
169. The Baptism of the Eunuch, 1641	B 98
170. Jacob and Laban (?) (B "Trois figures Orientales"), 1641	B 118
171. The Spanish Gipsy (or Ruth and Naomi ?) (1641)	B 120
172. The Angel departing from the family of Tobias, 1641	B 43
173. Virgin and Child in the clouds, 1641	B 61
174. Cornelis Claesz Anslo, Mennonite preacher, 1641	B 271
175. Portrait of a boy in profile (1641)	B 310
176. Man at a desk, wearing cross and chain, 1641	B 261
177. The card player, 1641	B 136
178. Man drawing from a cast (1641)	B 130
179. Woman at a door-hatch, talking to a man and children ("The School-master"), 1641	B 128
180. The Virgin with the instruments of the Passion (1641)	B 85
181. Man in an arbour, 1642	B 257
182. Girl with a basket (1642)	B 356
183. Sick woman (Saskia ?) with large white head-dress (1642)	B 359
184. Woman in spectacles, reading (1642)	B 362
185. The Raising of Lazarus : the smaller plate, 1642	B 72
186. The Descent from the Cross : a sketch, 1642	B 82
187. The Flute-player ("L'Espiègle"), 1642	B 188
188. St. Jerome in a dark chamber, 1642	B 105
189. Student at a table by candle-light (1642)	B 148
190. Cottage with a white paling, 1642	B 232
191. The Hog, 1643	B 157
192. Landscape with the three trees, 1643	B 212
193. The shepherd and his family, 1644	B 220
194. The sleeping herdsman (1644)	B 189
195. The Repose on the Flight : a night piece (1644)	B 57
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## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

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198. The Boat-house, 1645	B 231
199. Cottages beside a canal : with a church and sailing-boat (1645)	B 228
200. Cottage and farm-buildings, with a man sketching (1645)	B 219
201. Abraham and Isaac, 1645	B 34
202. Christ carried to the Tomb (1645)	B 84
203. The Rest on the Flight : lightly etched, 1645	B 58
204. St. Peter in penitence, 1645	B 96
205. Old man in meditation, leaning on a book (1645)	B 147
206. Beggar woman leaning on a stick, 1646	B 170
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213. Ephraim Bonus, Jewish physician, 1647	B 278
214. Jan Asselyn, painter (1647)	B 277
215. Jan Six, 1647	B 285
216. Rembrandt drawing at a window, 1648	B 22
217. Sheet of studies, with the head of Rembrandt, a beggar man, woman and child (1648)	B 370
218. Rembrandt drawing from a model : unfinished plate (1648 or later)	B 192
219. St. Jerome beside a pollard willow, 1648	B 103
220. Beggars receiving alms at the door of a house, 1648	B 176
221. Jews in Synagogue, 1648	B 126
222. Medea : or the marriage of Jason and Creusa, 1648	B 112
223. The triumph of Mordecai (1649)	B 40
224. Christ crucified between the two thieves : oval plate (1649)	B 79
225. Christ, with the sick around him, receiving little children (The "Hundred Guilder" Print) (1649)	B 74

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228. Canal with a large boat and bridge, 1650	B 236
229. Landscape with a cow drinking (1650)	B 237
230. Landscape with a hay-barn and a flock of sheep, 1650	B 224
231. Landscape with a milkman (1650)	B 213
232. Landscape with an obelisk (1650)	B 227
233. Landscape with trees, farm-buildings and a tower (1650)	B 223
234. Landscape with a square tower, 1650	B 218
235. Landscape with three gabled cottages, beside a road, 1650	B 217
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## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

237. The Shell, 1650	B 159
238. The Gold-weigher's Field, 1651	B 234
239. The Bathers, 1651	B 195
240. Clement de Jonghe, printseller and artist, 1651	B 272
241. The Blindness of Tobit, 1651	B 42
242. The Flight into Egypt : a night piece, 1651	B 53
243. The Star of the Kings : a night piece (1652)	B 113
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245. Christ preaching ("La petite Tombe") (1652)	B 67
246. Christ disputing with the Doctors : a sketch, 1652	B 65
247. David in prayer, 1652	B 41
248. Peasant family on the tramp (1652)	B 131
249. Dr. Faustus in his study, watching a magic disk (1652)	B 270
250. Sheet of studies, with a wood and paling, part of two heads, and a horse and cart (1652)	B 364
251. Clump of trees with a vista, 1652	B 222
252. Landscape with a road beside a canal (1652)	B 221
253. Landscape with sportsman and dogs (1653)	B 211
254. The Flight into Egypt (altered from Hercules Seghers) (1653)	B 56
255. St. Jerome reading, in an Italian landscape (1653)	B 104
256. Jan Antonides van der Linden, Professor of Medicine (1653)	B 264
257. Lieven Willemsz van Coppenol, writing-master : the smaller plate (1653)	B 282
258. Titus van Rijn, Rembrandt's son (1653-54)	B 11
259. Christ crucified between the two thieves : large oblong plate ("The Three Crosses"), 1653	B 78
260. The golf-player, 1654	B 125
261. The Adoration of the Shepherds (with the lamp) (1654)	B 45
262. The Circumcision (in the stable), 1654	B 47
263. The Virgin and Child with the cat : and Joseph at the window, 1654	B 63
264. The Flight into Egypt : Holy Family crossing a brook, 1654	B 55
265. Christ seated disputing with the Doctors, 1654	B 64
266. Christ between his parents, returning from the Temple, 1654	B 60
267. The Presentation in the Temple : in the dark manner (1654)	B 50
268. The Descent from the Cross, by torchlight, 1654	B 83
269. The Entombment (1654)	B 86
270. Christ at Emmaus : the larger plate, 1654	B 87
271. Christ presented to the people : large oblong plate, 1655	B 76
272. Abraham's sacrifice, 1655	B 35
273. The Image seen by Nebuchadnezzar : Jacob's Ladder : David and Goliath, and Daniel's Vision of Four Beasts : four subjects etched on one plate, and divided later to illustrate a Spanish book, 1655	B 36
274. The Goldsmith, 1655	B 123
275. Abraham entertaining the Angels, 1656	B 29
276. Jacob Haaring, warden of the debtors' prison at Amsterdam (1655-56)	B 274
277. Thomas Jacobsz Haaring, auctioneer of debtors' effects at Amsterdam, 1655	B 275

## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

278. Arnold Tholinx, Inspector of Medical Colleges at Amsterdam (1656)	B 284
279. Jan Lutma (the elder), goldsmith and sculptor, 1656	B 276
280. Abraham Francen, art dealer (1656)	B 273
281. St. Francis beneath a tree praying, 1657	B 107
282. Christ on the Mount of Olives, supported by an angel (1657)	B 75
283. Christ and the woman of Samaria, 1658	B 70
284. The Phoenix : or the statue overthrown, 1658	B 110
285. Woman sitting half-dressed beside a stove, 1658	B 197
286. Woman at the bath, with her hat beside her, 1658	B 199
287. Woman bathing her feet at a brook, 1658	B 200
288. Negress lying down, 1658	B 205
289. Lieven Willemsz van Coppenol, writing-master : the larger plate (1658)	B 283
290. Rembrandt etching, 1658	M 173, S 379
291. Peter and John healing the cripple at the gate of the Temple, 1659	B 94
292. Antiope and Jupiter, 1659	B 203
293. The woman with the arrow, 1661	B 202

## REJECTED ETCHINGS

### FROM BARTSCH'S CATALOGUE.

(The name of the etcher, when known, is given in brackets : if followed by a query, it is an attribution.)

- B 3. Rembrandt with the falcon.
- 31. Abraham casting out Hagar and Ishmael. (Lievens ?)
- 32. Abraham casting out Hagar and Ishmael. (Lievens ?)
- 59. The Rest on the Flight.
- 93. Beheading of John the Baptist. (Vliet ?)
- 106. St. Jerome kneeling : large plate. (Lievens ?)
- 108. The Hour of Death. (Bol.)
- 119. The strolling musicians. (After a drawing by Rembrandt ?)
- 122. The Rat-killer.
- 127. Woman cutting her mistress's nails. (Bol ?)
- 132. Cupid reposing.
- 134. Old woman in a cottage, with a string of onions on the wall, 1631. (After a drawing by Rembrandt ?)
- 137. Old man in a turban, standing with a stick.
- 145. The astrologer. (Bol ?)
- 146. The philosopher in his chamber. (Bol or Lievens ?)
- 155. Physician feeling the pulse of a patient. (Copy from figures in Rembrandt, No. 150 above.)
- 161. A tramp, with wife and child.
- 167. Beggar with a stick, walking l., 1631.
- 169. Beggar standing, leaning on a stick : small plate. (After Rembrandt.)



## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

180. Peasant standing. (Lievens?)
181. Peasant woman standing. (Lievens?)
184. (In so far as the description refers to Blanc, No. 150.)
185. Sick beggar and old beggar woman. (Lievens?)
206. Landscape with a cow : tower in distance.
214. Two cottages with pointed gables.
215. The coach landscape.
216. The terrace.
229. Clump of trees by a dyke-road. (P. de With?)
230. Orchard with a barn. ("Paysage aux deux allées.") (P. de With.)
238. Village with a ruined tower. (Jacob Koninck, 1663.)
239. Landscape with a little figure of a man. (Not known.)
240. Canal with cottages and a boat.
241. The large tree.
242. Landscape with a white fence. (P. Koninck or P. de With?)
243. Angler in a boat.
244. Landscape with a canal and church tower.
245. Low house on the banks of a canal. (P. de With.)
246. The wooden bridge.
247. Landscape with canal and palisade. (P. de With?)
248. The full hay-barn.
249. Cottage with a square chimney.
250. House with three chimneys.
251. The hay-wain.
252. The castle.
254. The village street. (P. de With.)
255. Unfinished landscape. (P. de With.)
256. Landscape with a canal, anglers and milkman. (P. de With.)
258. Young man seated, with a game-bag.
267. Bare-headed old man with his hands upon a book. (= B. 147?)
293. Bald old man in profile l. (Copy from Rembrandt, No. 26.)
295. Old man with a beard, in a cap : profile r. : in oval. (Bol.)
296. Small bust of a bearded man looking down, with eyes nearly closed. (Lievens?)
297. Man with a square beard and curly hair, 1631.
298. Bust of a bald man looking down, grinning.
299. Head of a beardless old man in a high fur cap.
301. (= A contracted vellum impression of part of Rembrandt, No. 46.)
305. Curly headed man with a wry mouth.
308. Bust of a man with thick lips. (Lievens?)
314. Bust of a bearded old man with high forehead and close cap.
317. Small bust of a snub-nosed man in a cap. (After a drawing by Rembrandt?)
318. Philosopher with an hour-glass. (Woodcut : by Lievens?)
322. Young man in a cap.
323. Small bust of a man with lappets to his cap. (After a drawing by Rembrandt?)
328. The painter. (W. Drost.)

## CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

- 329. Head of a young man in a wide-brimmed hat : in an octagon. (Cf. B 361.)
- 330. Young man with a wide-brimmed hat : lightly etched.
- 331. Bust of a young man with feathers in his hat.
- 335. Small head of a man with a ruff and feathers in his cap. (Lievens?)
- 337. Bust of an old man looking down, with wavy hair and beard : cap added afterwards.
- 339. The white negro. (A. de Haen.)
- 341. Study for the large Jewish Bride. (= Copy from the same.)
- 344. Rembrandt's mother in widow's dress and black gloves. (A copy in reverse from Rembrandt, No. 57.)
- 346. Old woman meditating. (Forgery made from Rembrandt, Nos. 2 and 106.)
- 353. Rembrandt's mother : bust. (Copy from Rembrandt, No. 2.)
- 357. The white negress. (Lievens?)
- 358. Bust of an old woman in a high head-dress bound round the chin. (Lievens?)
- 360. Head of an old woman : cut as far as the band round the brow.
- 361. Young woman reading. (By the artist of B 329.)
- 371. Head and shoulders of a dog.
- 375. Study of a woman's head.

Twenty-two other etchings, not mentioned by Bartsch, which have been attributed to Rembrandt in various catalogues, are enumerated by Seidlitz (Nos. 376-397). Of these I accept only the *Rembrandt etching* (No. 290 in the authentic list).

As an aid in the discrimination between the true and the false, I append the names of a few of the numerous etchers who are known to have made copies or imitations of Rembrandt's etchings :

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, F. Basan, Vivant-Denon, J. J. de Claussin, Leopold Flameng, 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. Becket, W. J. Smith, Lucy Brightwell.





# ILLUSTRATIONS







REMBRANDT'S FATHER (?) (FINISHED STATE). 1630

PLATE II



REMBRANDT'S MOTHER (SECOND STATE). 1628







REMBRANDT WEARING A  
SOFT CAP (1631)



REMBRANDT IN A CAP,  
LAUGHING. 1630



REMBRANDT'S MOTHER. 1631





REMBRANDT'S MOTHER SEATED AT A TABLE (1631)







REMBRANDT WEARING A SOFT HAT (SECOND UNFINISHED STATE).  
FROM AN IMPRESSION TOUCHED BY THE ARTIST. 1631







CHRIST DISPUTING WITH THE  
DOCTORS. 1630

PLATE IX



THE BLIND FIDDLER. 1631







THE RAISING OF LAZARUS (1632). FROM AN IMPRESSION TOUCHED IN PENCIL BY THE MASTER







THE RAT KILLER (SECOND STATE). 1632







THE PANCAKE WOMAN. 1635

PLATE XIII



THE QUACKSALVER.  
1635.







REMBRANDT AND HIS WIFE SASKIA. 1636

PLATE XV



REMBRANDT'S WIFE, SASKIA. 1634







THREE HEADS OF WOMEN (SECOND STATE) (1637)







A YOUNG MAN IN A VELVET CAP. 1637

7





THE RETURN OF THE PRODIGAL SON. 1636









DEATH OF THE VIRGIN. 1639









DEATH APPEARING TO A WEDDED COUPLE.  
1639

PLATE XXI



THE SICK WOMAN (1642)







JAN UYTENBOGAERT, PROOF STATE, TOUCHED BY THE MASTER IN BLACK CHALK. 1635







REMBRANDT LEANING ON A STONE SILL. 1639







CORNELIS CLAESZ ANSLO (FIRST STATE). 1641







JAN ASSELYN (FIRST STATE) (1647)







JAN SIX. 1647













THE THREE TREES. 1643







THE OMVAL. 1645







SIX'S BRIDGE. 1845

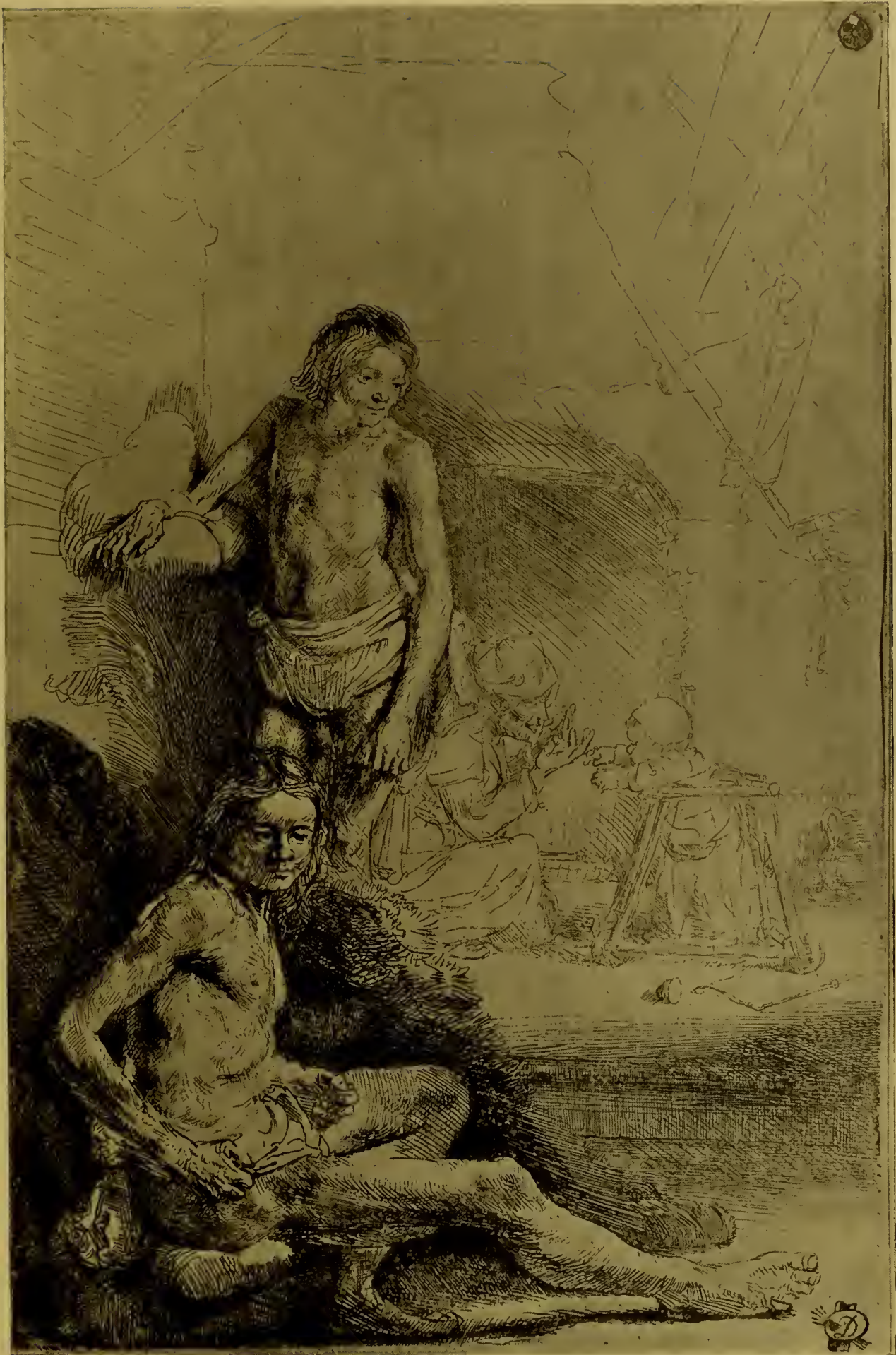




CHRIST CARRIED TO THE TOMB. 1645 63223







STUDIES FROM THE NUDE (1646)

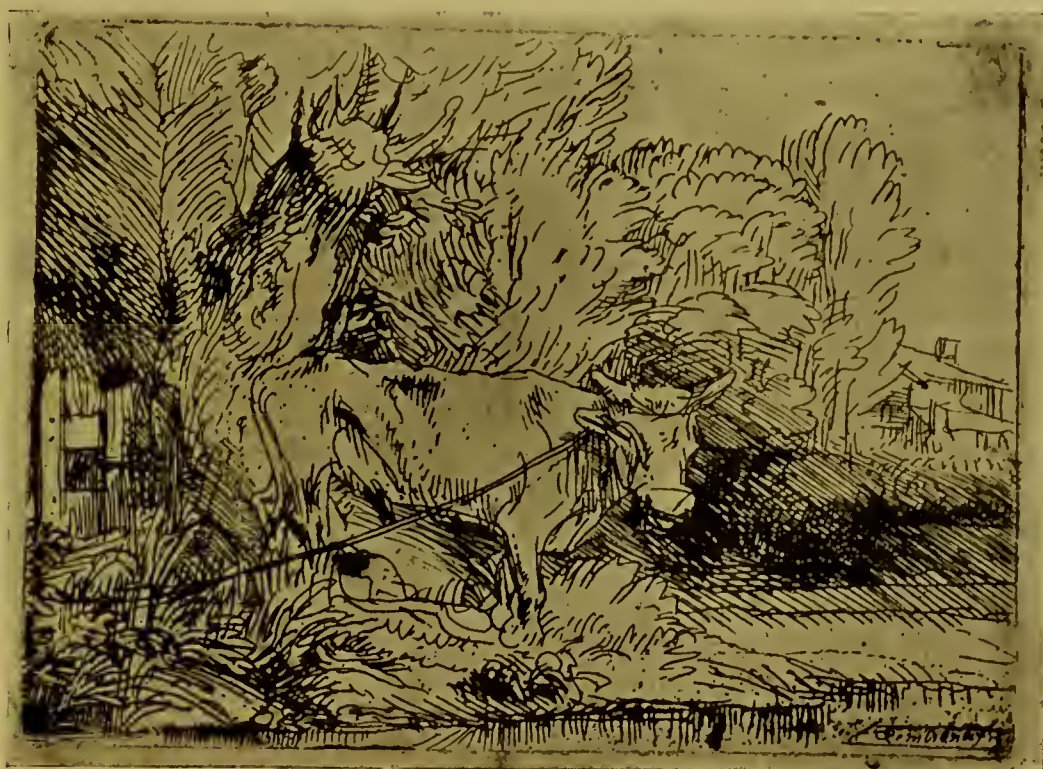






VIEW OF AMSTERDAM (1640)

PLATE XXXV



THE BULL, 165(o)



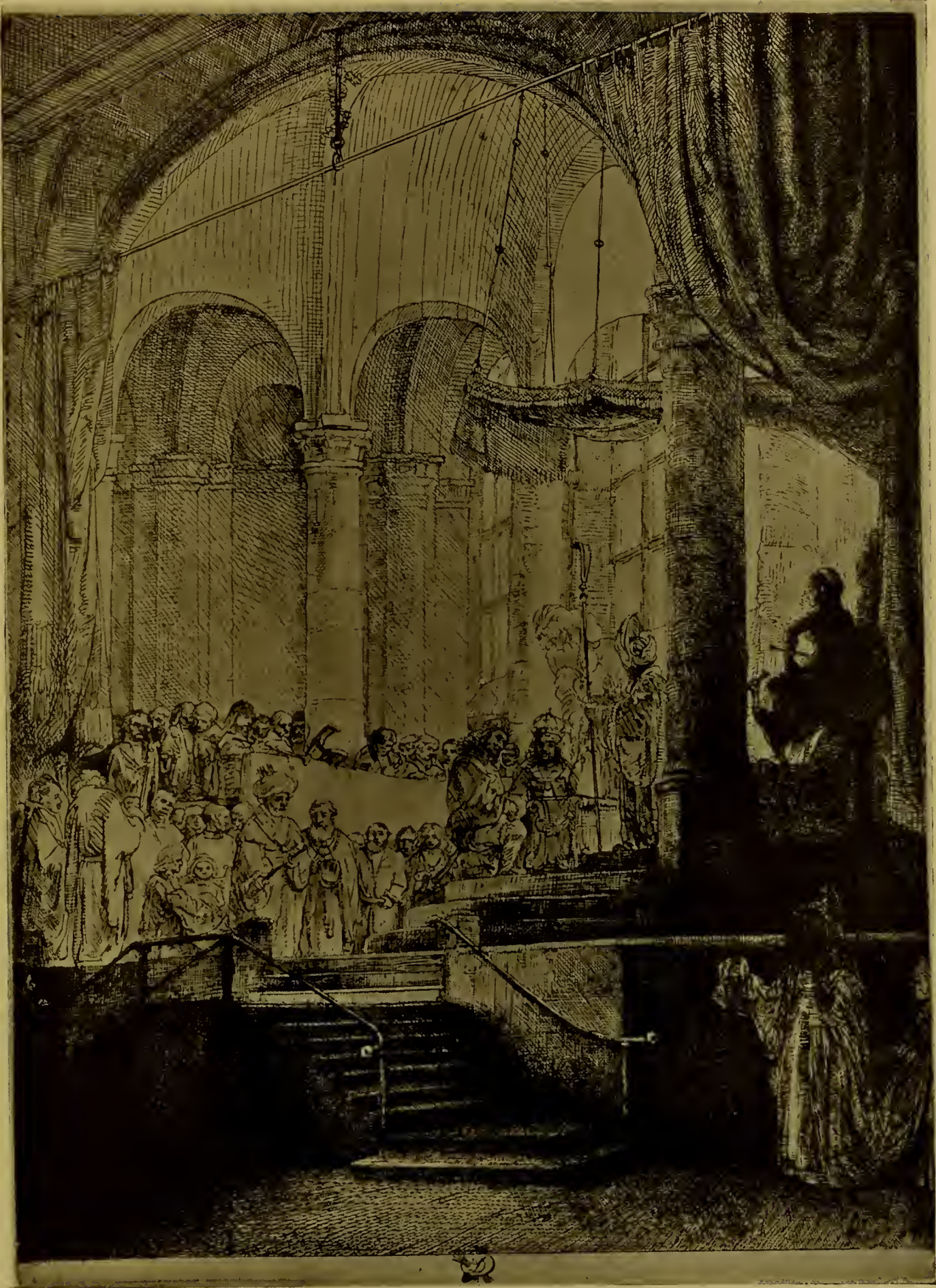




REMBRANDT DRAWING FROM A MODEL (FIRST STATE) (1648)







MEDEA: OR THE MARRIAGE OF JASON AND CREUSA. 1648







THE TRIUMPH OF MORDECAI (1649)







CHRIST, WITH THE SICK AROUND HIM, RECEIVING LITTLE CHILDREN THE "HUNDRED GUILDER PRINT" (1649)







LANDSCAPE WITH TREES, FARM BUILDINGS AND A TOWER (1650)







THE GOLD-WEIGHER'S FIELD. 1651





THE FLIGHT INTO EGYPT : A NIGHT PIECE. 1651







CHRIST PREACHING (1652)







Reynolds J. 1652.

CLUMP OF TREES WITH A VISTA. 1652







CHRIST DISPUTING WITH THE DOCTORS. 1652





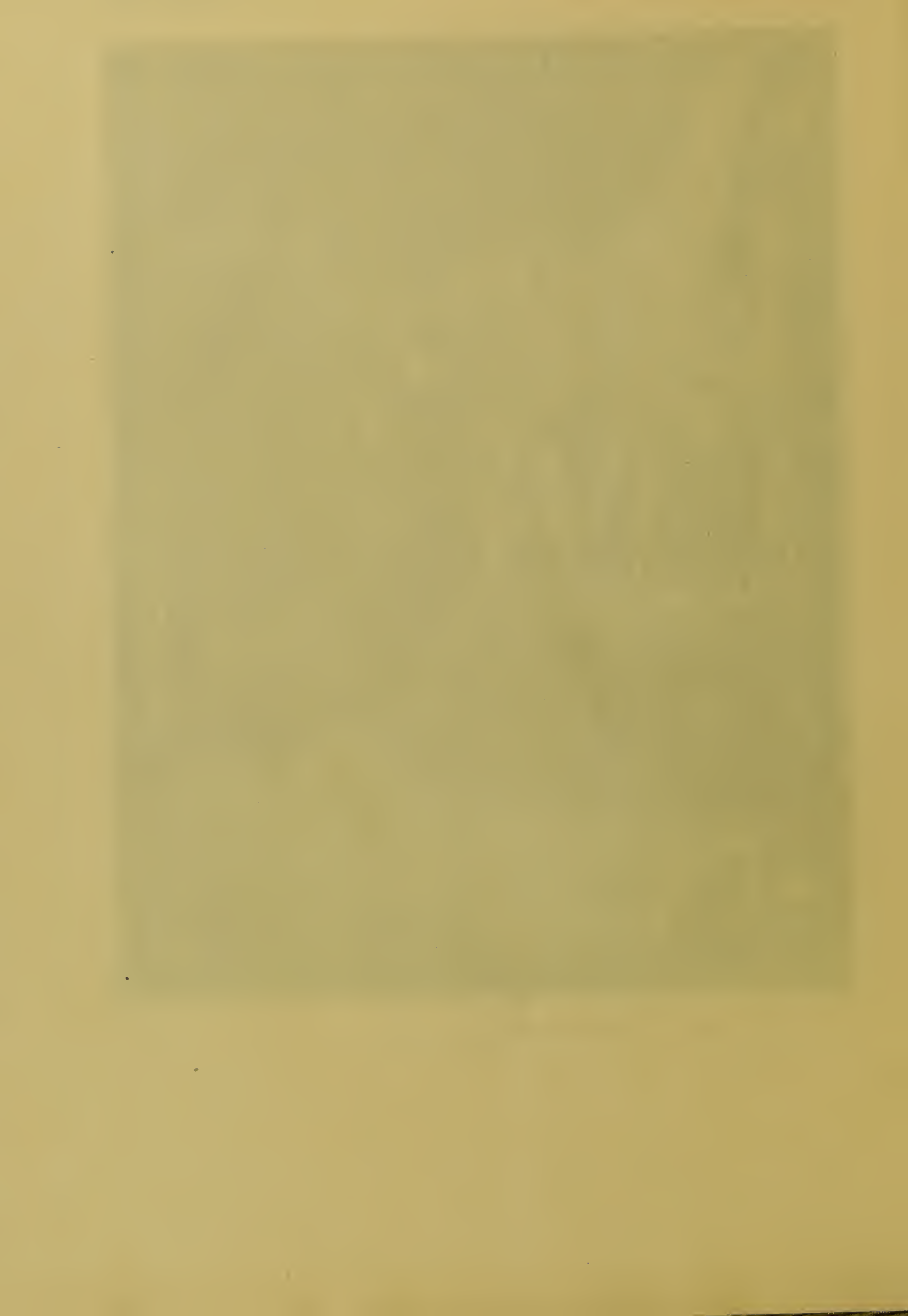


DR. FAUSTUS (1652)













THE ENTOMBMENT (EARLY STATE) (1654)



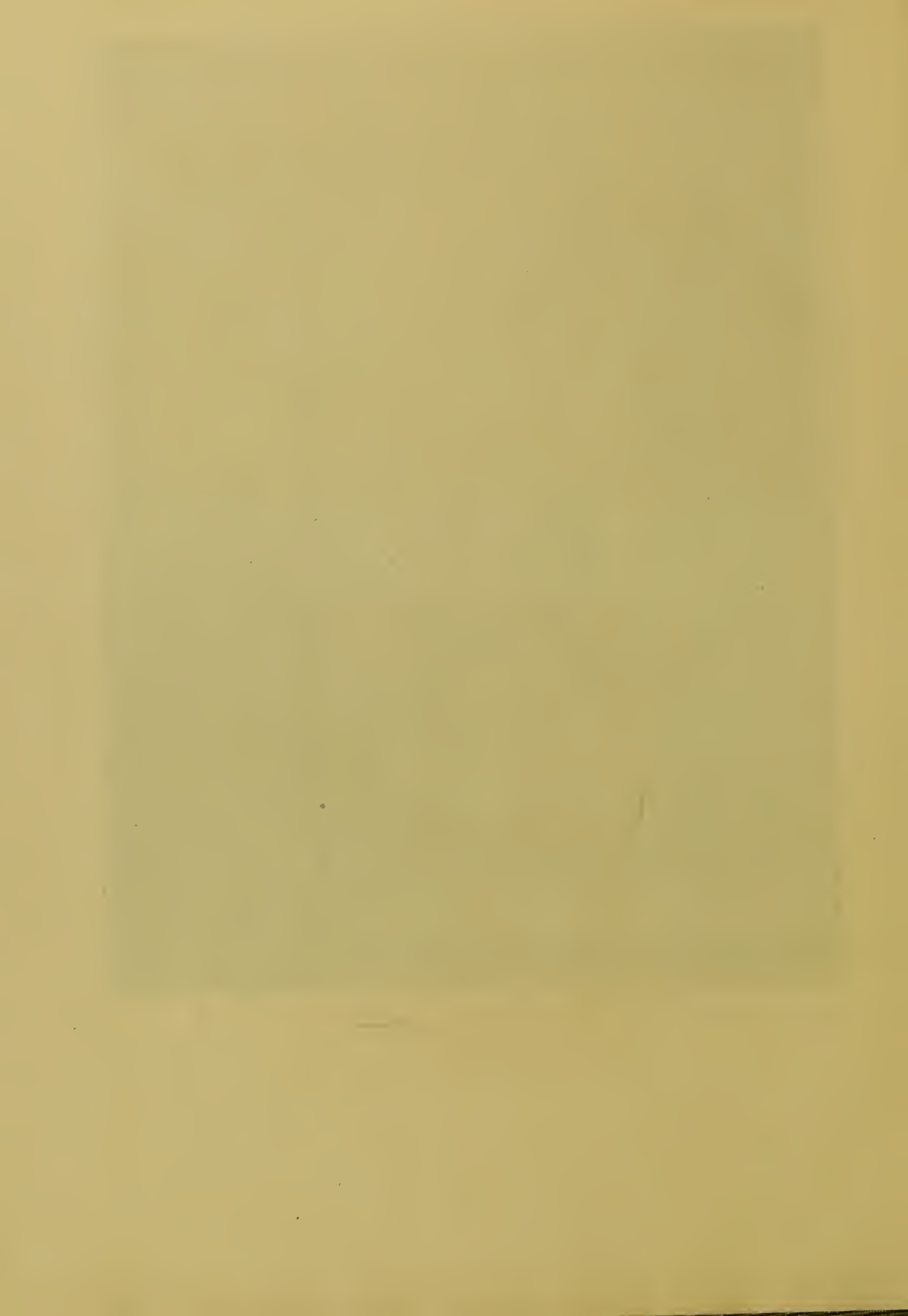






CHRIST AT EMMAUS. 1654









CHRIST, SEATED, DISPUTING WITH THE DOCTORS. 1654

PLATE LII



TITUS VAN RIJN (1653-54)







CHRIST PRESENTED TO THE PEOPLE. 1655







ABRAHAM'S SACRIFICE. 1655







CLEMENT DE JONGHE (FIRST STATE). 1651







JAN ANTONIDES VAN DER LINDEN (1653)







JACOB HAARING (1655-1656)







ARNOLD THOLINX (1656)





JAN LUTMA. 1656







CHRIST AND THE WOMAN OF SAMARIA (SECOND STATE). 1658







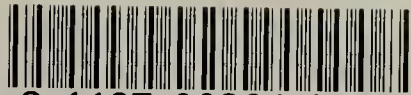
THE WOMAN WITH THE ARROW. 1661











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APR 2 1982	FEB 21 1990	MAR 10 2005
<del>NOV 19 1982</del>	<del>APR 10 1982</del>	
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	FEB 23 1990	
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	FEB 10 1993	
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DEC 15 1981	MAR 12 1997	
DEC 07 1983		
APR 11 1983		
NOV 25 1989	MAR 15 1997	
NOV 22 1989	APR 05 2004	
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